

PERCUSSIVE NOTES

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VOLUME 17
NUMBER 3
SPRING/SUMMER 1979

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PERCUSSIVE NOTES MAGAZINE

Vol. 17, No. 3 — SPRING/SUMMER 1979

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- All address changes, all requests for membership information, all questions regarding meetings, events, policy matters, complaints over not receiving an issue of either *Percussive Notes* or *The Percussionist*, dues payments, etc.....should be sent to the main office of the organization:

PERCUSSIVE ARTS SOCIETY
130 Carol Dr.
Terre Haute, Indiana 47805

- Material for publication consideration in *PERCUSSIVE NOTES MAGAZINE*, and advertisement copy should be sent to:

THE EDITOR
PERCUSSIVE NOTES MAGAZINE
P.O. Box 02095
Columbus, Ohio 43202

- Material for publication consideration in *THE PERCUSSIONIST JOURNAL* should be sent to:

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University of Tennessee
Knoxville, Tennessee 37916

In This Issue

Coming Events	9
PAS News	10
Percussion Discussion	14
Chapter News	20
Drumming Around	23
On the Move	26
In Memorium	27
Percussion Around the World	28
George Gaber: Master Percussionist/Professor of Music - An Interview by D. Richard Smith	29
Corps Style Clinic: Corps Style Warm-up - by Jay A. Wanamaker	32
The Marching Percussion Section by Pat Flaherty	34
Test Your Percussion I.Q.	35
Jim Ross/"Jerry Jerome": Master Percussionist and Entertainer - An Interview by Van Tony Free	38
Reviews of New Material	40
The Percussion Section and the Conductor: A checklist of Disirable Factors by James L. Moore	43
The Marimba Bar - Linda Lorren Pimentel	44
Terms Used In Percussion - Michael Rosen	46
New Publication and Product News	47
On the Technical Side	
Tension vs. Relaxation - Charlie Perry	50
Practical Drum Set Studies: Basic Dance Rhythms - Part III - Jim Piekarczyk	51
Developing Rhythmic Flow - Rick Mattingly	52
Preparing a Percussion Audition - Brian K. Shepard	53
Vibe Workshop: Multi-Keyboard Playing - Ed Saindon	54
Four Mallet Keyboard Performance: A concept for Beginning Independent Roll Development - Gary D. Cook	56
The Concerto pour Batterie et Petit Orchestre by Darius Milhaud, With a Look at Percussion in His Musical Life - Stephen W. Dodge	58
The History and Style of the Bodhran by Roldo, As Interviewed by Owen Clark	60
Programs	62
Fix It - Build It Corner	67
Beethoven With a Boom - Tom Gorman	69
Advertisers In This Issue	70
Classified Ads	71
Listing of Sustaining Members of PAS	72

NEW P.A.S. APPOINTMENTS ANNOUNCED

Several new appointments to P.A.S. positions were recently announced by President James Petercsak. These include - F. MICHAEL COMBS to the position of editor of *The Percussionist*, the society's official journal; JOHN BECK to the board of directors to fill the vacancy created by the resignation of Jackie Meyer; and JUDY MINGER to the position of advertising manager of *Percussive Notes Magazine*.

PERCUSSIVE NOTES TO FEATURE MARCHING PERCUSSION

In keeping with its stated intent to provide "Total Percussion" coverage, this issue and future issues of *Percussive Notes Magazine* will carry increased information, news, and photos of interest to all those involved in MARCHING PERCUSSION. Be sure to look beginning on Page 32 where articles by Jay Wanamaker and Pat Flaherty present timely information on this important area of percussion performance.

CIRCULATION INFORMATION

PERCUSSIVE NOTES MAGAZINE is an official publication of the PERCUSSIVE ARTS SOCIETY published three times per year — Fall, Winter, Spring/Summer.

COPIES PRINTED (This Issue) — 6,000
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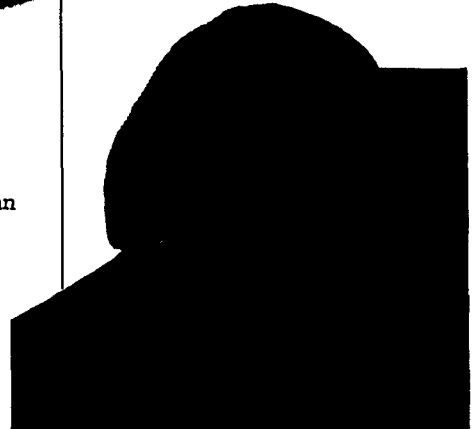
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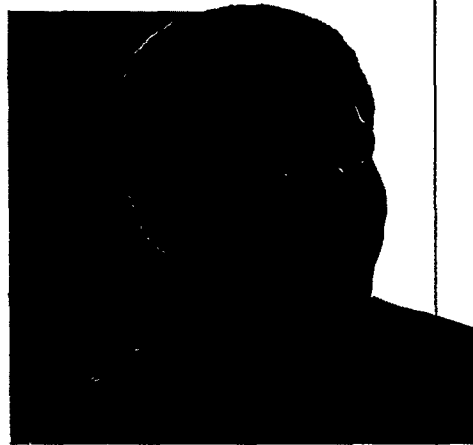
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JACK DE JOHNETTE

Born in Chicago and studied music since the age of four. Started playing Jazz professionally on piano at 14. Switched to drums 2 years later. Has performed on records and in concert with some of the greatest Jazz artists in the world and now leads his own band. A Paiste artist.



CARL PALMER

Started playing drums at age 11. At 15 left school and came to London to play in a group. Early in 1970 joined with Greg Lake and Keith Emerson to form "Emerson, Lake & Palmer." A Paiste artist.

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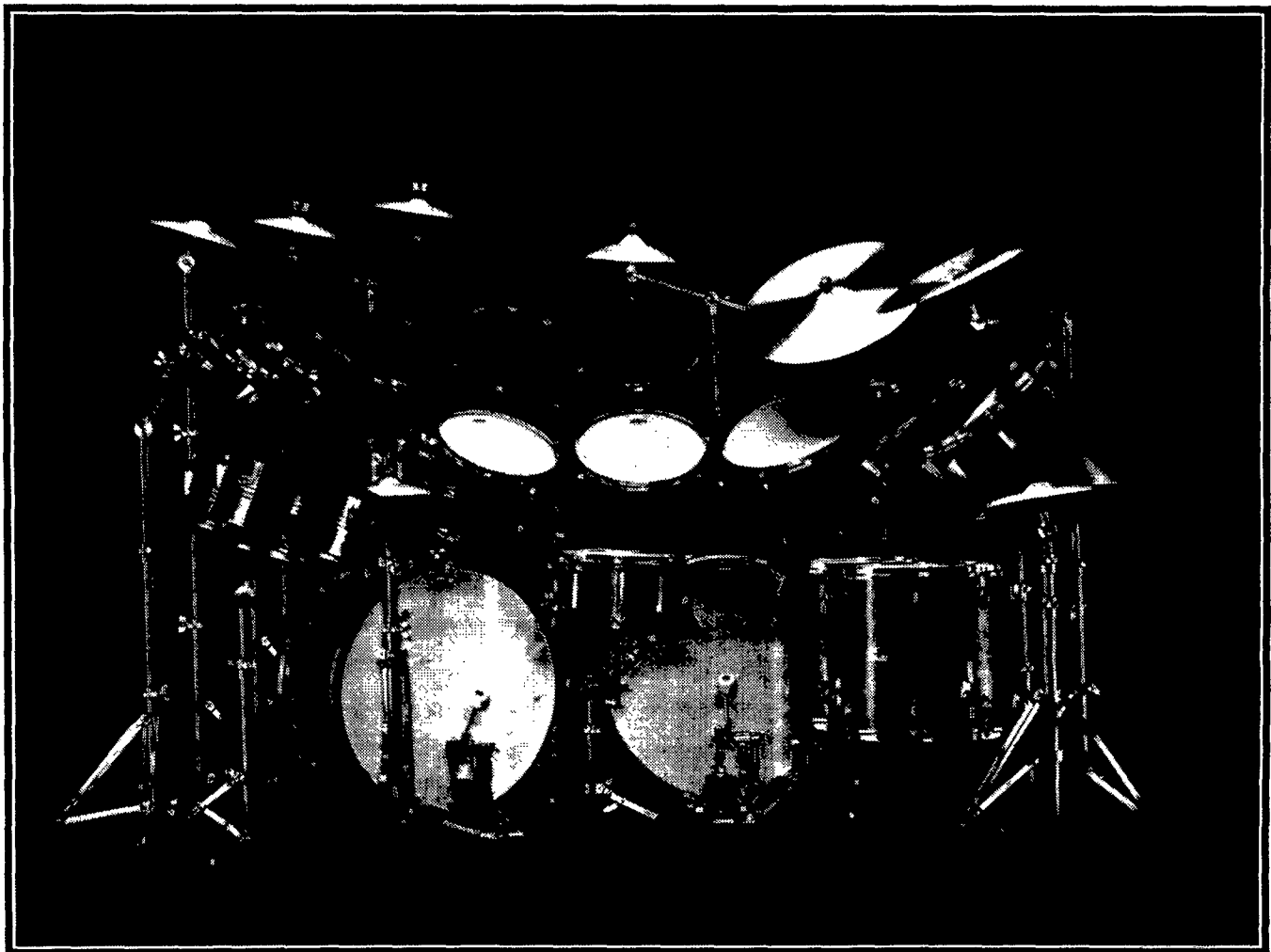
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Again we have Patato along with Julito Collazo, Papaito, Nelson Gonzalez, Orestes Vilato, Bobby Rodriguez, Alfredo Rodriguez, Joe Mannozi and Roberto Rodriguez. This recording is no longer just a rhythm section, but a full band of the "heaviest" cats in the field of Salsa — the originators. All tunes are original and there are two selections that feature the fabulous Bata Drums.

AUTHORITY

This album features the tops in Cuban percussionists — men who played together in Cuba. We've added the Cuban guitar called tres. It's a great example of Cuban improvisational music and shows the roots of today's Salsa. Features Carlos "Patato" Valdez, Papaito, Julito Collazo, Virgilio Marti, Nelson Gonzalez and Steve Berrios.

BUYU

His debut album as leader, but this is no debut for Jose Mangual. He's been the driving rhythmic force behind some of the greatest names in music — Machito, Charlie Parker, Eroll Garner. This album contains 20 of today's leading musicians featuring the finest rhythm section ever assembled.

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LUDWIG ANNOUNCES THE EIGHTH INTERNATIONAL PERCUSSION SYMPOSIUM. A faculty of leading percussion artists and educators will conduct a full week of instruction at each of the EASTERN AND WESTERN DIVISIONAL INTERNATIONAL PERCUSSION SYMPOSIUMS. Two locations and dates have been selected to accommodate all percussionists and educators. The Western Division will be held at North Texas State University in Denton, Texas, July 8-14, 1979. The Eastern Division will be held at Mansfield State College in Mansfield, Pennsylvania, July 29 through August 4, 1979.

Specialist tracks of instruction will be offered in Rock, Jazz, and Commercial Outfit Drumming, Marimba and Vibe Mallet Percussion, Corps Style Marching Percussion, Total Percussion and a General Percussion - Pedagogy Track for music educators and non-percussionists.

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The OHIO STATE UNIVERSITY, School of Music 8th Annual Marimba & Vibe Camp, July 8-13, 1979 is one of the few camps devoted exclusively to the study of all aspects of the bar percussion instruments. This summer's program will focus on the study of both the classical/contemporary MARIMBA and the modern technique of the VIBES. Staff members are Dr. James L. Moore, Camp Director, Head of Percussion Studies at the Ohio State University and Director of the University Percussion and Marimba Ensembles. Linda Lorren Pimentel — Artist marimba/percussion performer, teacher, and clinician. Jack D. Jenny — Percussionist/Composer and Bill Molenhof — Special guest vibe clinician, one of the country's leading vibe performers, teachers, and composers. Activities include: Ensemble Playing, Master classes-Technique and Solo Literature, Improvisation & Sight Reading Development, Lecture Demonstrations on Instrument Building and Mallet Wrapping, Private Lessons at No Additional Charge, and Regular Evening Programs by Faculty and Guest Artists. The week will climax with a solo and small ensemble recital, and a concert by the LARGEST MALLET ENSEMBLE IN THE MIDWEST!

COMPREHENSIVE PERCUSSION WORKSHOP, Anthony J. Cirone — Director. Faculty — Joe Sinai, Charles Dowd, Robert Erlebach, Mary Ellen Donald. 1979 dates — July 2nd to July 6th (One week break)*, July 16th to August 3rd. *No instruction during the week of July 7th to 15th. Some of the faculty will be teaching at the Ludwig Symposium at North Texas State University). Place — California Music Center, College of Notre Dame, Ralston Avenue, Belmont, CA 94002, College Credit available. For further information call or write: Tony Cirone — P.O. Box 612, Menlo Park, CA 94025 — (415) 323-6216.

SOUTHWESTERN OKLAHOMA STATE UNIVERSITY, Department of Music, presents 1979 Marching Percussion Camp, Roger Jamison Director of Percussion and Guest Clinician, Will Rapp, Percussion instructor at Millersville State College, Millersville, Pennsylvania and Premier Clinician, July 22 - 26, 1979.

Clinic sessions are designed for both the individual student and total percussion section. This is a unique opportunity for five days of concentrated exposure to marching percussion

before marching band season. For enrollment information, contact: Roger Jamison, Director of Percussion Area, Department of Music, Southwestern Oklahoma State University, Weatherford, OK 73096.

The University of Arizona College of Fine Arts will sponsor a two-week limited enrollment, high intensity PERCUSSION WORLD WORKSHOP for high school and early college age students from July 8-21, 1979.

The Percussion World Workshop will be taught by School of Music faculty member and head of the percussion area, Gary D. Cook. Through semi-private and group instruction participants in the workshop will develop increased technical proficiency and greater musical understanding of all the instruments in the percussion family. A major portion of each day will be devoted to percussion ensemble rehearsals and performances by staff and students. Other activities will include reading and interpreting all styles of music; recorded and live listening and discussion sessions; mallet, stick and instrument designing, making and maintenance; plus a full schedule of recreational activities.

College credit from the University of Arizona can be earned in undergraduate percussion studies. For detailed information contact: Gary D. Cook, College of Fine Arts, University of Arizona, Tucson, Arizona 85721 or call (602) 626-1301.

The CREATIVE MUSIC STUDIO in Woodstock, New York, is accepting applications for its two five-week summer sessions. The first session, which runs from June 18-July 22, focuses on World Music. The Artistic Director will be Don Cherry and the guiding artists will include: Collin Walcott, Trilok Gurtu (India), Okay Temiz (Turkey), Bengt Berger (Sweden), Amadou Jarr (Sierra Leone), Foday Suso (The Gambia), Karl Berger, and Ingrid Berger.

The idea of this session is to bring our students into contact with the basic rhythms, melodies and harmonies of the world and to expose them to the universality of all music.

The second session, which runs from July 30 - September 2, focuses on New Conceptions in Composition. The Artistic Director will be Roscoe Mitchell and the guiding artists include: Leo Smith, George Lewis, Gerald Oshita, Joseph Jarman, Richard Teitelbaum, and Anthony Braxton.

The student orchestra will rehearse and perform premier works of the guiding artists as well as their own compositions. Other activities will include workshops and intensive seminars dealing with all aspects of composition.

For information and applications write or call the Creative Music Studio at P.O. Box 671, Woodstock, New York 12498, telephone: 914/338-7640.

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PLAN NOW TO ATTEND
1979 PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONVENTION
OCTOBER 26-28, 1979

**PASIC '79—NEW YORK CITY—
October 26-28, 1979***An Invitation and Progress Report
by Morris "Arnie" Lang, Host*

It is hard to believe that six months have already gone by since PASIC '78 in Tempe. At Tempe, the Executive Board of PAS approved New York City as the site of PASIC '79 and we have been working ever since organizing this important event.

A very busy convention has been planned starting Friday morning, October 26th, and continuing through Sunday afternoon October 28th. In addition, there will also be a "pre-convention" day on Thursday, October 25 for those that can attend — but more about that later.

This will be the first PAS International Convention held in a large metropolitan city and its planning posed some special problems along with many advantages not to be encountered in a college community. The main difficulty was finding space. Although Brooklyn College had agreed to sponsor the event, many felt that they would like to be centered in Manhattan, to be close to the excitement associated with New York: the Broadway theaters, Lincoln Center, Carnegie Hall, shops and clubs. We were able to obtain space at the Taft Hotel and also have arranged to hold some events at the Sheraton Hotel, just a few blocks away.

The "we" that I keep referring to is the convention organizing committee formed to make programming decisions and help with the many details involved. The members of this committee represent a variety of interests. Saul Goodman and Paul Price are, of course, well known as performers and teachers; David Friedman is a recording artist and clinician; David Charles, is a studio musician and clinician specializing in the Latin field; Verna Gillis is an ethnomusicologist teaching at Brooklyn College; and Fran Tabor is a singer and former editor of Music for Percussion.

One of the first decisions that the committee made was to take advantage of the wealth of fine performers and clinicians in the New York area. Although we received many interesting and exciting proposals from all over the country, we wanted artists from this area that, because of professional commitments, have not been able to participate in previous conventions and wanted to offer their special expertise. Everyone that we have contacted has graciously agreed to offer his or her services. And although a few more time slots need to be filled, the list of performers booked reads like a "Who's Who of Percussion"

"The Symphonic Section" — Philadelphia Orchestra
Alan Abel, Michael Bookspan, Gerald Carlyss, Anthony Orlando

"Broadway Show Drumming" — Hank Jaramillo

"Teaching Methods" — Saul Goodman, Milford Graves, Tim Richards

"Tabla" — Tim Richards

"The Opera Style" — Abe Marcus

"Aspects of the Mallet Family" — Ladji Camara — African Balafon; Karl Berger — Vibraphone; Leigh Stevens — Marimba and Mr. Sumarsam — Gamelon

"Contemporary Chamber Music" — Gordon Gottlieb

"The Latin Section" — Nick Marrero, Timbale; Eddie Montalvo, Conga; Johnny Rodriguez, Jr., Bongo

"Composers Talk About Their Music" — Irwin "Bud" Bazelon, Jacob Druckman

"The Recording Studio" — To be held in major studio
David Carey, Mallets; Ralph MacDonald, Accessories; Ron Zito, Drum Set

"Tympany" — Richard Hochreiner

And among the ensembles to perform are:

"The International Percussion Ensemble" — The members to be chosen from tapes submitted by PAS members — directed by Andrew Cyrille, Ray DesRoches, and Paul Price.

"Juilliard School Ensemble" directed by Saul Goodman

"Brooklyn College Percussion Ensemble" directed by Morris Arnold Lang; performing Ginastera's "Cantata para Magica America for Soprano and Percussion Orchestra"

"Tenafly Junior High School Percussion Ensemble" directed by Walter Schneider

"African Dancers and Drummers — directed by Ladji Camara

"Double Image" — Featuring David's Friedman and Samuels

Although the convention will officially open on Friday morning, October 26th, we are planning a "pre-convention day of activities on Thursday, October 25th. This day will be limited to the first 150 people who register. The schedule looks like this:

Thursday, October 25

10-12:30 attendance at rehearsal of New York Philharmonic, Zubin Mehta, conductor

12:30-1:30 meet the percussion section of the Philharmonic in the Green Room for question/answer session

The group will then be divided into three sections, each with about 40 people. Registration for one of the three sections is required in advance in order to be eligible to attend.

Section A: excursion to the Metropolitan Museum of Art to see the musical instrument collection; guided by Verna Gillis

Section B: tour of the vast collection of percussion instruments at Carroll Musical Instruments Co.

Section C: attend rehearsal of the Juilliard Percussion Ensemble with Saul Goodman conducting

The annual dinner banquet will be held on Saturday evening, October 27th from 6-8 p.m., at the Holiday Inn on West 57th Street. Sigfried Fink, the eminent German percussionist/teacher/composer, has agreed to be the guest speaker. The remainder of Saturday evening will be left free to enjoy the theaters, concerts and clubs in the city.

We are still awaiting the availability of some additional people and the finalization of the actual schedule, but, as you can see from the fabulous program outlined above, the event promises to be very exciting. The final schedule, registration information, and hotel lists will appear in the fall issue of Percussive Notes magazine.

TIL PASIC '79—
Morris 'Arnie' Lang, Host

**PARTICIPATION INFORMATION FOR
"INTERNATIONAL PERCUSSION ENSEMBLE"**

Outstanding players from college and university percussion ensembles are invited to submit tapes for membership consideration in the "International Percussion Ensemble" that will be formed for PASIC '79.

Students chosen (there will be around 10 players) will meet for several days of rehearsal and will perform in a concert which will include: 1) traditional western repertoire, 2) something in the jazz idiom, and 3) an improvisatory work.

Applicants should submit a cassette tape of no more than 5 minutes of music. The tape should represent facility on mallets and percussion, plus an improvised segment on any instrument other than drum set.

THE DEADLINE FOR SUBMITTING TAPES HAS BEEN EXTENDED TO JULY 15, 1979 from the originally announced March 1, 1979 deadline. Tapes cannot be returned. Also included should be a brief biography of the applicant. Send to: Morris Lang, Chrp. PASIC '79, 208 W. 30th St. - 7th Fl., New York City, NY 10001.

Plan Now To Attend

**PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONVENTION**

1 9 7 9

The 1979 Percussive Arts Society International Convention will be held in New York City October 26-28, 1979 with Morris "Arnie" Lang of the New York Philharmonic Orchestra as convention Host. Convention headquarters will be at the TAFT HOTEL - 51st Street & 7th Avenue.

Plan now to attend this event which promises to be bigger and better than any previous PAS convention. Watch the coming issues of Percussive Notes Magazine for more details concerning the program and other details. Also note below the information concerning hotel reservations.

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PERCUSSIVE ARTS SOCIETY — Oct. 26-28, 1979

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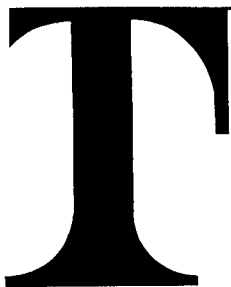
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Report of PAS Research Committee

Dr. Harrison Powley, Chairman

Several important projects have been begun by this committee. Across the page an information-seeking form has been printed. We are attempting to revise and update the *Percussion Research Bulletin*. We urge all members of the Society who have published or who have completed percussion related theses or who are currently working on percussion related projects to complete this form (and additional copies as needed) and return it to me at the address listed below and on the form. The data will be published by the Society and will be updated in the *Percussionist* yearly. For those involved in percussion-related research, this listing will help to eliminate duplication of efforts as well as inform and hopefully bring together interested scholars. The committee is also completing an index to the *Percussionist* vols. 1-15; *Percussive Notes* will receive similar treatment at the end of vol. 20.

At the recent PASIC meetings in Tempe several papers on historical and performance problems were presented. These types of presentations will be continued at future conventions. Please send me your ideas and comments concerning these activities. If you want to read a paper or present a research oriented lecture/demonstration at future PASIC meetings, please send me an abstract of your proposed topic. When appropriate these papers will be published in the *Percussionist* or *Percussive Notes*.

Send inquiries and index forms to:

Dr. Harrison Powley
E-221 HFAC
Brigham Young University
Provo, UT 84601

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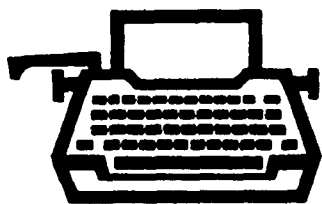
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Percussion Discussion



NATURE AND SECOND-NATURE

I am writing this as a further discussion of the issues raised by Phillip Coffman in his article "Articulation in the Percussion and String Families: a Similitude" (*Percussive Notes*, Vol. 17, No. 2, Winter 1979, pp. 32-33).

It is common (and scientific) knowledge that there is a tendency in instrumentalists for certain limbs (feet, hands, fingers) or certain movements (key, stick, valve, etc.) to exhibit a natural dexterity. Coffman points out some of the variables that affect such proclivity in technique. It is true that the musician must recognize this natural state of affairs and capitalize on it in his practicing and performances, thus to a certain extent there is a place for articulation techniques based on such "natural" dexterity.

However, I think that the duty of every serious musician is to go beyond this "naturalness" and attempt to develop all limbs or movements to a second-nature state of proficiency. The musician who can handle what were previously awkward or "unnatural" articulations (e.g., up-bows on the beat; leading with the weak hand) in a comfortable manner has greater freedom to respond to a given musical situation.

For example, in the case of percussionists, the ability to lead with the weak hand would have applications in multiple percussion work where certain set-ups require that the left hand (of a right-handed player) "lead" a particular melodic or rhythmic figure. Also, the area of polyrhythms requires that both hands have a simultaneous "lead" capability.

Granted much is natural in the application of our appendages to musical performance. But much more can be learned.

Jerry Carrico
651 N. W. 42nd Court, Apt. 205
Pompano Beach, FL 33064

ON STICKING IDENTIFICATION

In response to your statement printed in *Percussive Notes*, Volume 17; Number 2; Winter 1979 issue, dealing with the Russian System of drumming used by most European percussionists, submitted by Francois Dupin, PAS Chapter Chairperson, Paris, France, I say this: To Dupin's question "Why, therefore, do Americans use "L" and "R" to indicate stickings?" (as opposed to the Russian System using (● for L) and (○ for R) I reply that (1) The brainwaves received from the association of the letters "L" & "R" seen by the eyes, can be proved to be faster than the mere sight of a closed or open circle, which substantially affects the precision of a performance. (2) As you are aware, the American way or system of identifying sticking patterns has been around for such a long period of time that the conversion to the "Russian System" would be a dilemma to the percussion world in the U.S. (3) WHAT IS NOT efficient about "L" & "R" sticking; when every pure-blooded American knows that the spelling of LEFT & RIGHT do not contain a closed or an open circle!! (4) You said the Russian System makes reading easy; quite true, for a European,!! but for an American, the accepted system of "L" & "R" will suffice, and it is my own judgement that this system will prevail with the high degree of success that it has had throughout history!

If you would like to go a little more into this subject, I would appreciate it, but as it stands, I stand firm.

Percussively Yours,
Dennis Johnson
Pas Member 003336

Editor's Note—

You are encouraged to write "Letters to the Editor" for inclusion in the "PERCUSSION DISCUSSION" column of this magazine. Articles and other material in this magazine reflect the opinion of the writers and do not necessarily reflect the opinion of the Percussive Arts Society. With the many differing concepts, techniques, etc. prevalent in percussion teaching and performance today, we strongly urge that you write and let us know your responses to the material published in this magazine. Let us hear from you!

PERCUSSIONE 4

Editor's Note: Disaster struck Percussione 4 last December 24th. Fire wiped out their complete collection of instruments (U.S. value \$37,000.). They were one of Italy's contemporary percussion groups. Anyone wishing to help is urged to contact P.A.S.

In January 1974, four young Italian musicians — Guido Facchin, Giuseppe Marotta, Silvano Penzo and Lino Rossi — three of them members of the La Fenice Opera house in Venice, decided that they would try to develop a taste and interest in contemporary musical works for percussion instruments, unknown or hardly known in Italy, and founded PERCUSSIONE 4.

They received no official support beyond the free use of space in the disaffected church of Santa Catarina, where they could rehearse and keep their —then few— instruments.

Their initial repertory covered both "classics" such as Bartok, Milhaud, Chavez, Varese and contemporary composers: Cage, Marttinen, Feldmann, della Vecchia, Hazon, Donatoni, and works by two of their members: Facchin and Marotta.

Rather unexpectedly, but certainly due to the quality of the performances, acceptance and success grew rapidly and within the very first year of activity they gave repeated concerts all over Italy, performing alone or invited to take part in seminars or festivals of contemporary music.

During the following years, they used their fees to enlarge and diversify their musical instruments, buying new ones from Europe, the Americas N. and S. and the Orient.

Disaster struck on Christmas Eve 1977, when a fire started during the night in the wooden ceiling of the church; with amazing speed the whole vaulted ceiling was ablaze and crashed, burying and destroying all of their percussion instruments and other works of art.

Since then, PERCUSSIONE 4 has remained silent. The large collection of instruments had cost some 30 million lire (about \$37,000 actual replacement value) and the musicians were left with their salaries at the Fenice to support their families.

No Italian official support has been forthcoming and so far only some 5 million lire have been collected by a few friends and used to order the most basic instruments.

As one of their friends, I feel that their very sad situation should be made known and do trust that active solidarity will be shown to them in terms of money, instruments or scores.

Jean Paul Delmas
655 Park Avenue, N.Y.C. 10021
from Dec. 18: 3366 S. Marco, Venice
Guido Facchin lives at: Cannaregio 6306, Venezia



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IN PERCUSSIVE NOTES

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UPDATE:

"Committee for the Elimination of T-Handle Rods on all Percussion Equipment"

By William J. Schinstine

Several correspondents have written concerning this issue which was first mentioned in the last issue of Percussive Notes. T. R. Blouse of San Antonio, Texas writes that he followed my instructions and received an answer from Wm. F. Ludwig which reads as follows:

"We can supply all of our bass drums with key tension rods instead of T-handle rods. "...He also states, "most of our timpani already come standard with key tension rods."

Another writer stated that his objection is that Ludwig key tension rods on timpani require a very expensive key which is easily lost. This writer wishes all key tension rods be of the same size so an ordinary drum key would work.

Thomas J. Conrad of Kitchener, Ontario, Canada writes that he agrees with our position on T-Handle rods. His experience is that several bass drum T-Handle rods have been bent in transporting his drums. He also states, "I am currently considering changing the rods on my drums over to the key rods. I feel this would facilitate greater control in tuning my bass drum since T-Handles get turned at right angles to the hoop and would be a greater hazard than they already are." He also mentioned that his father, a music educator, switched all of the school timpani to key rods and keeps the key in his office so that the drums do not become untuned accidentally.

It was recently announced by the Slingerland Drum Co. that they have ceased manufacturing T-Handle rods for all timpani and are replacing them with key rods. Replacements for existing models may be purchased through all Slingerland Dealers. Our Congratulations.

Perhaps the most unusual response came from a student who insisted we were all wrong to start this committee. He related the following story as proof that we are on the wrong track.

It seems in his band one morning, they have timpani with T-Handle rods on their timpani, most students were already in attendance. At the last minute before rehearsal began a sweet young lady arrived late. Her attire was one of those so called wrap-around skirts. In her haste to get to her chair on time she inadvertently caught the skirt on one of our friends, the T-Handle rods and zip... the whole thing dropped to the floor!

Well, good or bad, let me hear from you on your experiences and feelings about the T-Handle rod controversy. I'll try to keep you up to date if you will only let me know your feelings.

William J. Schinstine
c/o S & S School of Music
N. Keim & Buchert Rd.
Pottstown, Pa. 19464

CORRECTIONS

In the Winter '79 issue of PERCUSSIVE NOTES (Vol. 17, #2) under the listing of compositions receiving votes in the 5th Annual Percussion Composition Contest the following correction should be made:

"Three Pieces for Keyboard Percussion Soloist and Percussion Ensemble" — Daniel Knipple, 1728 W. Philadelphia St., York, PA 17404

SIGFRIED FINK TO ADDRESS PASIC '79

Siegfried Fink, the eminent German percussionist/teacher/composer will present the feature address at the PASIC '79 banquet on October 27th, 1979 in New York City.



ANOTHER REASON TO ATTEND PASIC STEVENS DEBUT

Concert marimbist Leigh Howard Stevens will perform his New York City debut recital in New York's famed Town Hall on Saturday, October 27, 1979 during the Percussive Arts Society International Convention. There are no conflicting convention events as the planning committee has designated Saturday evening as unscheduled free time. On the program is the world premiere of Raymond Helble's most virtuosic and exciting solo marimba work: *Toccata Fantasy*. Watch for next issue of Percussive Notes for ticket information.



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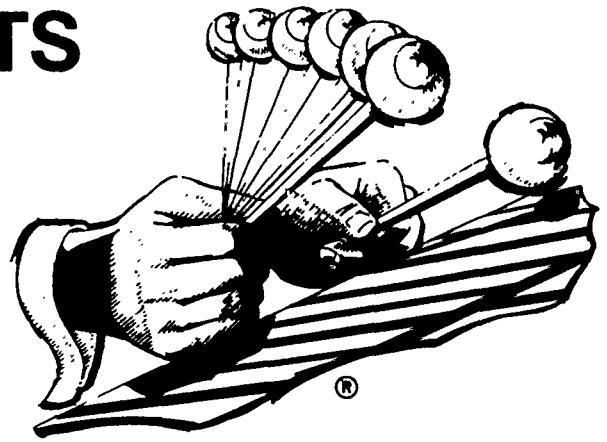
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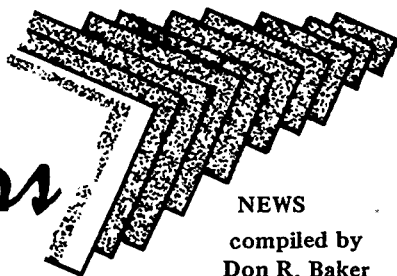
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P.A.S. Chapters



NEWS
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ILLINOIS CHAPTER

The ILLINOIS DAY OF PERCUSSION was held on Saturday, December 16, 1978 at the DePaul University campus. Five distinguished performers gave clinics in their respective areas; Ed Shaughnessy, Vic Firth, Sam Denov, Gordon Stout and Bill Molenhof. Also featured were Chevre, a latin percussion group from Chicago; Baylor University Percussion Ensemble, Larry Vanlandingham, director; and guest speaker, Neal Fluegel. Registration fees were collected at \$2.50 for P.A.S. members and \$4.00 for non-P.A.S. members. A very mixed audience was on hand with students, performers, educators and manufacturers in attendance.

The latest Illinois Newsletter contained two articles on "Peter Erskine," by Bill Olive and "The Gamelan," by Sue Carter-DeVale. Nominations for new officers are presently in the process of being determined.

INDIANA CHAPTER

The new officers of the INDIANA CHAPTER include: Erwin C. Mueller, Pres.; Paul Berns, Vice-Pres. Peggy Shaffer, Sec.; and Cynthia Soames, Treas. and Newsletter Editor. The chapter has published two issues of the State Newsletter "Pas N' Around," and co-sponsored a clinic Jan. 21, 1979 at Ball State University with marimba artist Gordon Stout. James A. Coffin, Sales Manager of Premier, presented a drum set clinic March 4, 1979 at the Peru Music Center in Peru, Indiana. The chapter plans an outstanding "Day of Percussion," Saturday, May 19, 1979 at Ball State University, with Leigh Howard Stevens presenting a clinic and concert. The "Day of Percussion" will include additional clinics by drum set, snare drum, timpani, and marching percussion specialists and appearances by junior high, high school, and university percussion and marimba ensembles.

KANSAS CHAPTER

The KANSAS CHAPTER has been reorganized due to a totally new Executive Board. Members of the board include Jay A. Wanamaker, Pres.; Mary Ailor, Sec.; and John Rugolo, Treas. The Kansas Chapter Newsletter is in distribution and has been sent to Kansas P.A.S. members, Kansas colleges, and 6A, 5A, 4A high schools. The state chapter was represented at a booth at the Kansas Music Educator's State Convention held on February 23-24, 1979. (See picture.) Also included in the revitalization are plans for a Kansas "Day of Percussion" to be held at the University of Kansas in early October.



Kansas P.A.S. Chapter officers Jay A. Wanamaker (left), Pres. and John Rugolo (right), Treas.

MICHIGAN CHAPTER

The FESTIVAL OF PERCUSSION was held on January 20, 1979 at the University of Michigan with four hours of percussion music. The university percussion ensembles from Michigan, Eastern Michigan, Michigan State, Central Michigan, Western Michigan, Wayne State, and the Interlochen Arts Academy all participated. The state newsletter was concerned about everyone maintaining membership for financial balance of payments. Not only must the newsletter be paid for, approximately \$300.00 a year, but there needs to be a constant influx of articles, write-ups, features, and events.

NEW YORK CHAPTER

The NEW YORK DAY OF PERCUSSION was held on Sunday, March 25, 1979 at the College of Saint Rose at Albany, N.Y. with David Bittner as Chairman. Clinics were given by Bill Molenhof and Cloyd Duff. The Grand Concert included percussion ensemble performances by; Manhattan School of Music, Paul Price, conductor; Schenectady Community College, Tom Brown, conductor; SUNY at Albany, Richard Albagli, conductor; and College of St. Rose, David Bittner, conductor.

Like as Michigan, Pres. John Beck is concerned about lack of attendance at the state events and the lack of submitted materials for the state newsletter. He also is making 1979 a year of involvement. At the chapter meeting the treasurer's report was read and there was a discussion about the Day of Percussion along with concerns over the NYSSMA manual and revised solo sheets. An amendment committee was appointed to prepare an amendment to the bylaws to insure the continuity of the president's office.

OHIO CHAPTER

The OHIO DAY OF PERCUSSION was on March 31, 1979 at Miami University. The featured guest speaker was Dr. Walter Mays, past P.A.S. composition winner, and Dr. Charles Spohn, Dean of Miami University School of Fine Arts. Associate Principal Percussionist with the Pittsburgh Symphony, Gerald Unger was the special guest clinician. Percussion ensembles from Southern and Central Ohio also performed during the day: Capital University, Bob Breithaupt, director; Otterbein College, Jack Jenny, director; Ohio State University, James Moore, director; Ohio University, Guy Remonko, director, and Cincinnati Conservatory, Blackearth Ensemble directors, and Miami University Bill Albin, director. In February, the OMEA Convention featured Roy Burns as clinician on the topic of "Jazz Percussion." George Kitely's, Baldwin-Wallace Percussion Ensemble performed numerous works at the convention at an early 8:30 a.m. session.

OKLAHOMA CHAPTER

The OK-PAS has a new and creative flyer which advertizes the philosophy, governing body and sponsored events and publications of the state chapter. The Fourth Annual OK-PAS Percussion Festival was held at Southwestern Oklahoma State University on March 23 and 24. Composer, arranger, and performer Bobby Christian gave a clinic on Friday along with a performance with the SWOSU Percussion Ensemble and Jazz Ensemble. On Saturday, vibe soloist, Tom Brown gave a clinic and was also featured later that afternoon with the SWOSU Percussion Ensemble. University ensembles performed from SWOSU, University of Oklahoma, Cameron University, Phillips University, Oral Roberts University, University of Tulsa and University of Texas.



Bobby Christian



Tom Brown

TEXAS CHAPTER

The TEXAS P.A.S. with Pres., Paul P. Brazauskas; Vice-Pres., Dick Berkley; and Sec.-Treas., Linda McDavitt; is taking on new ideas from other states in their effort to promote a greater membership and activities in the state. Pres. Brazauskas would also like more involvement of members by having them submit programs and recital/clinic dates. Texas was very proud to have Dr. Robert Schietroma, Mr. George Frock and the UT group, and five members in the Marimba Orchestra active at the P.A.S.I.C.

The business meeting of the state P.A.S. was held in February at the TMEA in Fort Worth. Rusty Wells presented a clinic titled "An Analytical Study of Mallet Usage in Contemporary Wind Ensemble Literature" as part of the TMEA: Also, the UT-Arlington Percussion Ensemble put on a Marching Percussion clinic as part of the state meeting. Dr. Schietroma and North Texas State University will host the Western Division of the 8th International Percussion Symposium from July 8 through the 14, this coming summer.

VIRGINIA AND DISTRICT OF COLUMBIA CHAPTER

The VIRGINIA-D.C. CHAPTER sponsored its fifth annual Percussion Performance Forum on February 17, 1979, at Robinson Secondary School, Fairfax, Va. The forum consisted of percussion solo and ensemble performances. Randy Eyles, coordinated this activity for the state's percussionists. No judges, ratings or competitions were involved. On March 30, 1979, the outstanding Canadian-American percussion ensemble, "Nexus," presented a concert at Virginia Commonwealth University in Richmond.

The chapter has been invited to conduct clinics and a question-and-answer session at the Virginia Music Educators Convention this coming fall. A panel of professionals to answer questions from educators is planned as well as clinics on various facets of percussion performances.

The IDAHO CHAPTER presented its first Idaho Day of Percussion featuring marimba virtuoso Leigh Howard Stevens in a clinic and performance. The Day also included performances by the Boise State University Percussion Ensemble directed by Dr. John Baldwin and the Idaho State University Percussion group. State President Chuck Spuches has announced that December 1, 1979 — the second Idaho Day — will be held at Idaho State. Plans include clinics and performances for percussionists, music educators and the public.

P.A.S. CHAPTER ACTIVITY REPORT

by Karen Ervin, Coordinator of Chapters

Number of members approximate. 78-79 activities may be either projected or already accomplished. If Chapter does not appear, it is because no membership count and activity was reported. For a complete listing of names and addresses of all Chapter Chairpersons, see PERCUSSIVE NOTES, Vol. 17, No. 2, Winter 1979, p. 20.

ALABAMA

60 members

77/78 4 clinics, for band directors, students, etc.

78/79 - Day of Percussion

ARIZONA

77-78 - 85 members, 2 issues of Newsletter, Day of Percussion as part of Prelims for Western States competition, with guest clinician

78-79 - 119 members, same activities as above

ARKANSAS

77-78 - 34 members, PAS clinic for Band and Orch meeting

78-79 - 38 members, 3 issues of newsletter, Marching percussion clinic for band directors

CALIFORNIA

475 members

77-78 - 2 issues of Newsletter, 4 PAS clinics at State conventions, 5 marching Perc. clinic/workshops, Western States Comp.

78-79 - 4 issues of Newsletter, 2 Clinics at State conventions, continuation of Marching Perc. clinics, Western States Competition

CANADA

245 members

77-78 - 1 issue Newsletter, Percussion weekend with guest clinicians, etc.

78-79 - Percussion Week, Guest clinicians, one week of percussion activity

COLORADO

85 members

78-79 - Day of Percussion, Chapter trip to PASIC '78

CONNECTICUT

77-78 - 74 members, Tri-State Day of Perc.

78-79 - 80 members, 2 issues of Newsletter, "All New England Day of Percussion

FLORIDA

105 members

77-78 - 2 issues of Newsletter, 3 clinics for high school students, composition contest

78-79 - 125 members, Newsletter, Day of Perc. 2 clinics

HAWAII

14 members

IDAHO

25 members

77-78 - 1 issue of Newsletter

78-79 - Day of Percussion

ILLINOIS

77-78 - 568 members, 2 issues of Newsletter, Day of Percussion, Uncontest (high school), Percussion Symposium

78-79 - 575 members, 2 issues of Newsletter, Day of Percussion (clinicians, etc.), Uncontest

IOWA

150 members

77-78 - 1 issue of Newsletter, Meeting

78-79 - 2 issues of Newsletter, Day of Percussion, Panel discussion at All-State, Meeting

KANSAS

78-79 - 1 issue of newsletter

KENTUCKY

77-78 - 47 members, clinics for high school students, Day of Percussion,

78-79 - 48 members, Day of percussion,

MASSACHUSETTS

115 members

77-78 - All New England Day of Percussion, meeting, clinics at universities

78-79 - All New England Day of Percussion, revision of All-State Audition procedures

MICHIGAN

182 members

77-78 - 4 issues of Newsletter, clinics at Universities, Day of Percussion

78-79 - 4 issues of Newsletter, Day of Percussion, Compilation of Percussion instructor directory, Regional meetings.

MINNESOTA

77-78 - 50 members, 4 issues of Newsletter,

78-79 - 54 members, 4 issues of Newsletter

MISSOURI

100 members

78-79 - Newsletter, Day of Percussion, Un-contest, Display at State Convention

NEW HAMPSHIRE (see Maine)

NEW JERSEY

77-78 - 117 members, 1 issue of Newsletter, Day of Percussion (Percussion Bash)

78-79 - 138 members, 1 issue of Newsletter, Day of Percussion, Drum-set competition

NEW MEXICO

41 members

78-79 - 1 issue of Newsletter, Day of Percussion

NEW YORK

365 members

77-78 - 3 issues of Newsletter, Day of Percussion, meeting, establishment of rules for state music organization, pamphlet describing NY School percussion depts.

78-79 - Newsletter, Day of Percussion, other activities above

NORTH CAROLINA

85 members

77-78 - 2 issues of Newsletter, clinics for State Music convention, high school clinics, Day of Percussion, meeting

NORTH DAKOTA

(see South Dakota, chapters were combined until Fall, 1978)

OHIO

77-78 - 303 members, Newsletter

78-79 - 323 members, 4 issues of Newsletter, Day of Percussion, Clinics at state Music Conventions

OKLAHOMA

90 members

77-78 - 2 issues of Newsletter, Clinics at State music conventions, Day of Percussion, adjudication service, Cassette recording of All-State audition material, suggested list of solo-ensemble literature

OREGON

78-79 - Meeting planned

PENNSYLVANIA

290 members

77-78 - Day of Percussion

78-79 - 3 issues Newsletter, Day of Perc., Chapter Meeting

SOUTH CAROLINA

40 members

77-78 1 issue Newsletter, Clinic at State Music convention

SOUTH DAKOTA

60 members (combined N. and S. Dakota)

Information below refers to combined Dakota Chapter

77-78 - 2 issues of Newsletter, Display at State music convention, Day of Percussion

TENNESSEE

125 members

78-79 - 4 issues of Newsletter, Day of Percussion

TEXAS

300 members

77-78 - 2 issues of Newsletter, clinic at State Music Convention, Display at State Music Convention,

78-79 - 3 issues of Newsletter, Clinics at State Music organization, Booth at Bandmaster's Assoc.

UTAH

77-78 - 18 members, Prelims for Western States Perc. Festival, with clinicians

78-79 - 25 members, Prelims for Western States Festival, clinic for State Music Convention, Display

VIRGINIA

77-78 - 3 issues of Newsletter, Performance Forum with guest clinicians, teacher directory

78-79 - 3 issues of Newsletter, Performance Forum (Uncontested)

WASHINGTON

65 members

77-78 - Newsletter, clinics, Prelims for Western States Percussion Festival with clinicians

WEST VIRGINIA

77-78 - 20 members, clinics for band directors, high school students

78-79 - 23 members, Day of Percussion, Clinic for high school students

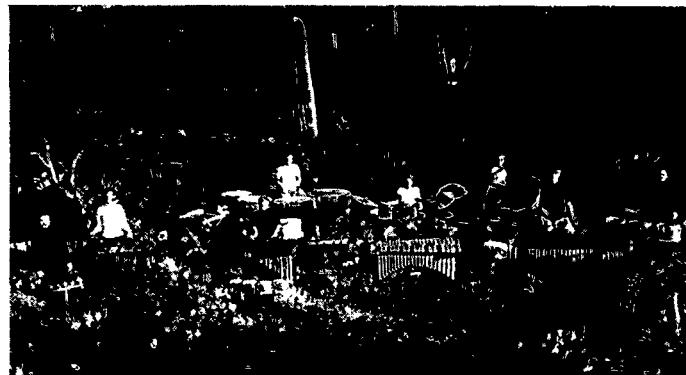
WISCONSIN

77-78 - 140 members, 5 issues of Newsletter, clinics for music educators, Day of Percussion - workshops, etc. during State Music Convention, Scholarship program, record and tape library available to music educators

78-79 - 165 members, 4 issues of Newsletter, Day of Percussion Clinics, Workshops as above, Display at State Music Convention



TOWSON STATE UNIVERSITY PERCUSSION ENSEMBLE,
Dale Rauschenberg, Director



THE UNIVERSITY OF ARIZONA PERCUSSION ENSEMBLE,
Gary D. Cook, Director.



THE UNIVERSITY OF NORTH CAROLINA (GREENSBORO) PERCUSSION ENSEMBLE — Don R. Baker, Director.



THE UNIVERSITY OF TULSA, PERCUSSION ENSEMBLE,
Cliff Whitelegg, Director

AROUND DRUMMING AROUND DRUMMING AROUND DRUMMING

edited by Dr. John Baldwin,
Boise State University



National Public Radio's "Jazz Alive!" program highlights its fall season with a special tribute to jazz legend LIONEL HAMPTON in celebration of his 50th anniversary as an entertainer. Hamp started playing serious music on the vibraphone when the instrument was used only in circuses and vaudeville. In the broadcast, interviews with the virtuoso himself, fellow musicians and a nostalgic review of his recording mile-stones were spotlighted. Vibraphonist, drummer, and pianist, Lionel Hampton at 69 still evokes the wild enthusiasm of audiences and the esteem of fellow artists everywhere.

CHARLES OWEN, University of Michigan, and BARRY JEKOWSKY, San Francisco Symphony, form the Percussion and Timpani faculty at the Aspen Music School for the summer of 1979.



MICHAEL UDOW (right) served as guest conductor for a concert of his music by the University of Wisconsin-River Falls Percussion Ensemble on January 12, 1979. Highlights of the program were "Bob Music" with TERRY SMITH (left) as soloist, and the world premier performance of "Timbrack Quartet," composed in 1978. Also on the program were "Four Movements for Percussion Quartet," "Two Transparent Structures for Percussion Quintet," and "African Welcome Piece." This concert was the final event in a 3-day residency by Nancy and Michael Udow at River Falls. They also presented a duo concert for percussion and dance, and two workshops for musicians and dancers.



Ever wonder how you look to the performer at a sell-out concert? This unusual picture by West Virginia University photographers Dave Creel and Vic Haines should give you an idea. Capacity crowds of 1,420 attended two performances of the Percussion Ensemble at the WVU Creative Arts Center.

The WEST VIRGINIA UNIVERSITY Percussion Ensemble, directed by Philip Faini, is WVU's most popular performing group. Performances regularly are to standing-room only crowds.

GEORGE CRUMB, whose compositions have won him a Pulitzer Prize and international acclaim, appeared March 8-9, 1979 at West Virginia University. Crumb presented two concerts of his works, lectured and met informally with faculty and students.

According to Christopher Wilkinson of the WVU division of music, Crumb's "individualistic" music is characterized by its innovative use of "instruments to create novel sounds." One composition, for instance, incorporates the sound of a reverberated gong lowered into a tumb of water. Another uses temple blocks, sleigh bells, metal thunder sheet, crotales (small suspended cymbals), a musical jug, an African thumb piano and two slide whistles.

"These things will seem less bizarre and more appropriate when you see them," observed Dr. Wilkinson, assistant professor of music. "The use of the gong works well. Crumb doesn't create noise for noise's sake, but for its symbolic effect and in context with his ideas and work."



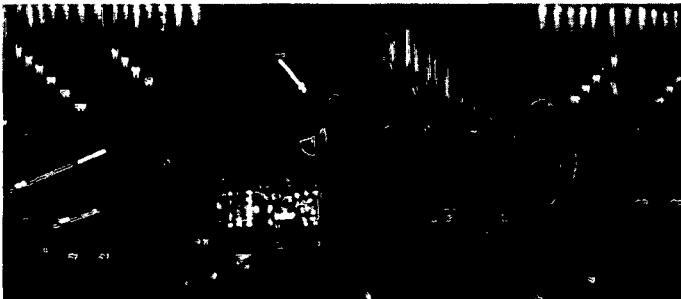
The Northern Illinois University Steel Band directed by G. ALLAN O'CONNOR presented a concert and workshop at the University of Wisconsin-River Falls last fall. Their program included small band calypso music, traditional African drumming from the Ewe tribe of central Ghana, pop music for steel band, bamboo-bamboo band music from the West Indies, and large band calypso music. CLIFF ALEXIS, a highly respected steel drum performer and manufacturer who now resides in St. Paul, Minnesota, was also on hand to hear the concert.



"ANTHONY ORLANDO in Concert" is becoming a familiar phrase in Philadelphia. Mr. Orlando has performed chamber percussion works with the Pennsylvania Orchestra, Penn Contemporary Players, and the Rutgers Chamber Ensemble. Many solo recital appearances have included the premieres of works written expressly for him. His primary occupation is Percussionist with the Philadelphia Orchestra, along with MICHAEL BOOKSPAN AND ALAN ABEL. Mr. Orlando has also been Principal Percussionist at the Robin Hool Dell Summer Concerts. He holds a Bachelor of Music Degree from the Philadelphia Musical Academy. He is a faculty member at the Philadelphia College of the Performing Arts and the New School of Music in Philadelphia.

The National Association of College Wind and Percussion Instructors (NACWPI) is proud to announce the commissioning of KAREL HUSA to write a chamber work for percussion. This composition, a quartet involving the percussion batterie, will be premiered at the MENC Biennial In-Service Conference in Miami, Florida, April 9-13, 1980.

BRUCE LEHMAN, an Indiana State University junior from Elkart, is the national college winner in percussion performance in the Collegiate Artists Competition sponsored by the Music Teachers National Association. He received a \$600 cash award at the group's national auditions in Seattle where he competed with other state and divisional winners. Lehman is the fourth ISU percussion student in five years to win the national competition. He is a music performance major, a student of Neal Fluegel, a percussionist in the ISU Wind Ensemble Symphony Orchestra, and also performs with the Terre Haute Symphony.



Peter Erskine and David Samuels perform at The Ohio State University. Drummer PETER ERSKINE (left) and vibist DAVID SAMUELS (right) were featured performer/clinicians at the annual Ohio State University School of Music/Coyle Music Centers Percussion Day this past January 13th. Samuels presented a session on vibe techniques and improvisation, and Erskine discussed and demonstrated his approach to performance on the drum set. The two artists were joined by the rhythm section that formerly was with Maynard Ferguson's Band for some numbers followed by a reading of some outstanding charts by the award winning Ohio State University Jazz Ensemble.



LEIGH HOWARD STEVENS appeared in a clinic and concert on the campus of the University of South Alabama where Dr. John J. Papastefan is the percussion instructor. The clinic and concert were jointly sponsored by the USA Department of Music and Ludwig Industries. Leigh received enthusiastic response at both events including a standing ovation at the evening concert.

JIM PETERCSAK has been appointed to the Olympic Coordinating Committee to provide music for the Crane School of Music involvement in the 1980 Olympics. Crane School of Music will be the official band, orchestra and chorus for the 1980 U.S. Winter Olympics.

The First International Competition for Woodwinds, Brass and Percussion, sponsored by the AMERICAN WIND SYMPHONY ORCHESTRA, Pittsburgh, Pennsylvania, is being planned for 1980. Eligible instruments are flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, French horn, trumpet, trombone, tuba, timpani, keyboard percussion, and membrane percussion. First prize will be \$3,500.00 Second prize will be \$2,500.00 and third, \$1,500.00. All awards include a performance with the AWSO. Live preliminary auditions will begin June 23, 1980 and final awards presented July 20. Further information and applications may be obtained from AWSO, Box 1824, Pittsburgh, PA 15230. Virginia Steiger is coordinator of the competition.

Early in March, the UNIVERSITY OF WISCONSIN-MILWAUKEE School of Fine Arts Department of Music presented an international conference entitled "Time in Music, Rhythm, and Percussion: East and West." Musicians, music theorists, ethnomusicologists, African and Asian performers, composers, new music percussionists and jazz artists lectured, demonstrated, performed, and participated in panel discussions on time, rhythm and percussion in world music.

MODERN DRUMMER MAGAZINE has moved its operation to new facilities in Clifton, New Jersey. According to editor and publisher Ronald Spagnardi, "the move was necessary to properly accommodate the publication's continual and rapid growth." Modern Drummer's new address is: 1000 Clifton Avenue, Clifton, New Jersey 07013.



WALTER THOMAS, steel drum virtuoso from Granada recently performed and discussed steel drumming at the University of Texas - El Paso.

FRANK MARGIDA, graduate student at Akron University, recently won the MAJE Outstanding Drum Set Soloist Award-Combo at the Elmhurst College Jazz Festival. Frank is a student of LARRY SNIDER.

MARY AILOR, University of Kansas sophomore, was selected to perform with the American Wind Symphony Orchestra under the direction of Robert Boudreau for the 1979 summer season. She was also selected to perform Mayuzumi's "Concerto for Xylophone and Orchestra" with the University Symphony Orchestra on their Concerto Program. She is also the Secretary of the Kansas PAS Chapter. Mary is a student of JAY WANAMAKER.

BRIAN TRUSLER, a University of Akron freshman, will be performing at the "Family Entertainment Capital of the World" this summer. Following auditions held throughout the United States, a Disneyland talent team selected Brian as the set drummer for the Jazz Lab Band and percussionist in the All-American College Marching Band. Both groups will perform at Disneyland in Anaheim, California, from mid-June through August this year. Brian is a student of LARRY SNIDER, and is a member of the University Marching Band, Symphony Band, and Percussion Ensemble.

The Boise State University Percussion Ensemble, under the direction of DR. JOHN BALDWIN, has been selected as one of ten small chamber ensembles from Idaho to take part in "Idaho In Concert." This is a six-part chamber music performance series funded by KAID (Boise's educational TV station), the Idaho State Commission on the Arts, and Mountain Bell.

WARREN SMITH, professional percussionist and performer, presented a clinic at the Crane School of Music and was in residence on March 5. Mr. Smith has been percussionist with Tony Williams, recently with Sam Rivers and is presently the percussionist on the Broadway show, "Dancing" and was one of the original percussionists for West Side Story.

On March 12 and 13, JOHN BECK, timpanist of the Rochester Philharmonic Orchestra and head of percussion at Eastman School of Music presented a clinic and was in residence at the Crane School of Music. Mr. Beck's topics included the timpani and classical traditional percussion playing.

MICHAEL VARNER was the featured guest clinician at the 1979 Utah Percussion Festival in February. Clinics, concerts, competitions, and a banquet were all included. DOUGLAS J. WOLF, Percussion Instructor at Weber State College, was the host and coordinator.



CHRISTOPHER NORTON, student of LARRY SNIDER at the University of Akron in Ohio, has been announced as an award winner of the SOHIO Young Peoples Concerto Competition. Chris will play the *Concertino for Marimba* by Creston with the Cleveland Civic Orchestra, Edwin London, conductor. He will also perform the *Concertino* with the Akron Youth Symphony under the direction of Paul Biss.

WILLIAM J. SCHINSTINE was guest clinician at the University of West Virginia Day of Percussion on March 25th. A large gathering of area percussionists and band directors met in the WVU Creative Arts Center in Morgantown to hear him outline the Schinstine & Hoey percussion method of development of percussion techniques.

The clinic was concluded by a concert of the WVU Percussion Ensemble under the direction of Phil Faini. Included was the local premiere of Schinstine's PAS Award winning *Sonata No. 4 for Timpani and Percussion Ensemble* with Donald K. Gilbert as soloist. Gilbert, a former student of Schinstine, is presently director of percussion studies at West Liberty State College.




DONALD K. GILBERT

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John Soroka, Princ. Perc. Assoc. Princ. Timp.
Pittsburgh Symphony Orchestra

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ON THE MOVE

edited by Dr. John Baldwin
Boise State University



"The Cosmology of Easy Listening," a work by STEPHEN L. MOSKO of Green Valley, California, was the unanimous selection of the judges to receive the first prize in the composition competition for a work for the Blackearth Percussion Group sponsored by the College-Conservatory of Music, University of Cincinnati, where the Blackearth is ensemble-in-residence. Mosko will receive a \$500 cash award. The work will be published by the Theodore Presser Company and the premiere of the composition is scheduled for the fall of 1979.

The Music Department of the College of The Arts at Alabama State University presented a percussion clinic and concert last January which featured LEIGH HOWARD STEVENS. VAN TONY FREE, director of Percussion at Alabama State University, coordinated the event.

Last November, DAVID W. WILES presented an evening of percussion music as part of the Midland (Michigan) Symphony Orchestra Society Recital Series. Included in his program were several original works, an arrangement of a Bach cello suite, Tanaka's "Two Movements for Marimba," and a premier of a percussion and tape work by Wiles.

GORDON PETERS, Percussionist with the Chicago Symphony and Administrator for the Civic Orchestra of Chicago, recently conducted the Chicago premiers of Messiaen's "The Ascension" and Ruggie's "Organum."

ABASCUS PERCUSSION GROUP began its residency at State University of New York at Stony Brook in 1976, and since then has participated in an integral way in the life of the university. Activities have ranged from concerts in coffee houses and student dormitories to formal concerts on campus, and the conducting and coaching of percussion ensembles and chamber groups, working very closely with percussion instructor RAYMOND DES ROCHES. They may be contacted for information concerning various workshops on different levels: Workshop for Elementary schools, classes with learning disabilities, in assembly or classroom; Junior high school workshop; and High school seminar and clinic and/or concert.

Orchesis, the West Virginia University modern dance group directed by Mary K. Wiedebusch, and Percussion 70, directed by PHIL FAINI, combined for a concert last January as part of the second semester musical activities at WVU.

The San Jose State University Percussion Ensemble and the Gamelan Degung presented a joint concert last December, featuring ANTHONY J. CIRONE as solo percussionist.

GEORGE GABER, Professor of Percussion at Indiana University, has recently joined forces with other musicians to present workshops and concerts. He collaborated with Frank Gillis for "From the Cakewalk to Bossa Nova—Rhythms in Jazz and Popular Music: A Musical Dinner Falkfest." And he joined cellist Janos Starker for the world premier of David Baker's "Singers of Songs, Weavers of Dreams" in Carnegie Hall.

HORACE ARNOLD presented a drum set and jazz rhythm section clinic at Crane School of Music last December.

LIONEL HAMPTON and his Band presented two concerts at the Triton College Student Center in River Grove, Illinois, in December.

MARIO GAETANO, JR. recently completed the Master of Music degree in Percussion at East Carolina University, Greenville, North Carolina, where he studied with HAROLD JONES and was awarded the ECU Young Artist Award. Mr. Gaetano is awaiting the release of a number of percussion compositions from Music for Percussion and Paul Price Publications. He is currently teaching privately and residing at RD #13, Clifton Park, New York, 12065.

Several guest conductors were presented in a recent percussion ensemble program at the University of Illinois: JAMES HARRIS, FREDERICK FAIRCHILD, ROBERT BENFORD, BYRON HEDGEPEETH, and K. ALLAN BROWN. TOM SIWE is the director of the Percussion Ensemble.



PATRICK HAYES recently moved from Mayville, Wisconsin, to Chicago to assume the position of Sales Manager for McCormick's Enterprises, Inc. He brings 18 years of experience in band/orchestra instrument retail sales to the McCormick's staff and customers.

SCOTT M. DOUGLAS has recently been appointed Percussion Instructor at West Georgia College. Other appointments have included Principal Percussion with the Savannah Symphony and Percussionist/Timpanist with the Spoleto Festival in Italy. Mr. Douglas is also PAS Chairman for the Georgia Chapter.



THOMAS BROWNLEE has been named Educational Director of Marching Bands of America. He graduated from Central Michigan University, where he was Drum Major of the "Marching Chips." In addition to his regular duties of coordinating the workshops and clinics for MBA's National and Regional events, Mr. Brownlee will also be responsible for organizing and establishing MBA's new Directors' Seminars Program.

EDDIE DAVIDSON, student of Alan Dawson and experienced performer and recording artist, has been added to the faculty at the University of Tennessee-Knoxville. Eddie will assist F. Michael Combas with the percussion program focusing primarily in the area of drum set.

JAY A. WANAMAKER was recently appointed State Chairman of the Kansas Chapter of PAS. He is a graduate assistant at the University of Kansas, currently completing a Master's Degree in Percussion. He is the author of a snare drum solo—Chop Buster—published by Potsdam Publications, Corps Style Cadences for the Marching Percussion Ensemble (edited by Jim Petercsak) published by Award Music Co., and co-author of Championship Auxiliary Units published by Alfred Publications. Mr. Wanamaker is a faculty member of the Midwestern Music and Art Camp, a member of the New York Federation of Contest Judges, and an instructor of the American Drill Team Percussion Camps.

Modern Drummer Magazine has announced the appointment of MRS. JEANNE MAZZA to the position of Advertising Director. Mrs. Mazz has been affiliated with the publication since its inception three years ago. Previously she held the position of Assistant Advertising Sales Manager.

TRUDY D. MUEGEL, former faculty member of the College-Conservatory of the University of Cincinnati, Northern Kentucky University, and the College of Mt. St. Joseph has recently joined the Modesto Symphony Orchestra in Modesto, California, as Principal Percussionist. She is also employed by California State College, Stanislaus in Turlock California, and is timpanist of the Turlock College-Community Symphony.



The Premier Drum Company announced that MR. EDDIE HAYNES has left the company to take up a new appointment with the Avedis Zildjian Company as their Marketing and Promotions Manager. Mr. Haynes was Promotions Manager with Premier for 5 years.

WILLIAM J. SCHINSTINE is serving his first year as percussion instructor at Immaculata College, Immaculata, PA 19345. Young Ladies wishing to enroll should contact the director of admissions. Men can also study with Mr. Schinstine for college credit by enrolling in the evening division of the college.

RON GALL has been named general manager in charge of operations for Latin Percussion, Inc. Gall comes to the company with ten years of service in the music industry coupled with an expertise acquired as a professional musician. Upon graduation from Rutgers University with a degree in music history, Gall became a free lance musician in New York City with extensive experience in studio work and television work, as well as night club dates and concerts. He joined "Dan Armstrong Guitars" in 1970 as manager in charge of retail operations and wholesale string sales. And in 1972 managed a Manhattan retail music store. In 1973, he joined "U.S. Musical Merchandise Corporation", in New York City as purchasing agent where he became a familiar name to many dealers.

RAY WEINER well-known among band directors in the Mid-West as a marching percussion specialist has replaced Kevin Harlan in Educational Sales on the staff of the Percussion Center in Fort Wayne, Indiana. A former member of the Bayonne Bridgemen and the National Champion ('75) Madison Scouts Drum and Bugle Corps, Ray brings a wealth of experience and information to THE PERCUSSION CENTER, INC. He has developed the percussion section of the Haworth High School Marching Band, (Kokomo, Ind.) into consistent winners, including the national percussion title at the 1978 Marching Bands of America National Championships. Ray is presently an instructor/arranger for the 1978 DCI Finalist Guardsmen Drum and Bugle Corps.

Ray will be working with the area schools to bring the level of Percussion performance to new levels of excellence and will also be in charge of new product development. The Harlan tambourine and other products will continue to be available through this firm.

A REQUEST

Articles and material for all of the columns in PERCUSSIVE NOTES are welcome and needed. We hope that you will share your ideas with your fellow PAS members through these publications.

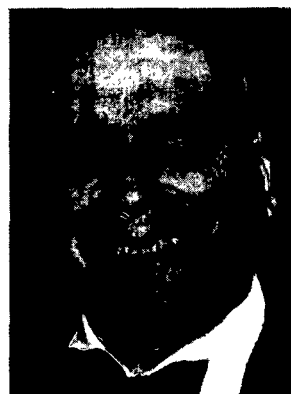
Send material to:

PERCUSSIVE NOTES MAGAZINE

P.O. Box 02095

Columbus, Ohio 43202

IN MEMORIAM



AVEDIS ZILDJIAN 1889-1979

World-renowned cymbal maker, Avedis Zildjian, succumbed February 8, 1979 at age 90, marking "the end of an era in percussion."

William F. Ludwig, Jr., President of the Ludwig Drum Co. of Chicago, in eulogizing Mr. Zildjian, said "His contributions and those of other industry contemporaries such as Joseph Rogers, Sr., H. H. Slingerland, Sr., Fred Gretsch, Ulysses G. Leedy and his own father, William F. Ludwig, helped to launch the music industry in America. "The death of Avedis Zildjian," he said, "marks the end of an era in percussion because he was the last of the original founders of the percussion manufacturing business."

Mr. Ludwig explained that prior to his time, the cymbal was thought of chiefly as a marching instrument, which greatly restricted its use. Mr. Zildjian made cymbals larger, thinner and more musical consequently, they could be adapted to the popular music of the day. As a result, the cymbal became an integral part of a drummer's set-up.

He worked very closely with the drummers of the thirties and forties, including such personalities as: Chick Webb, Gene Krupa, Dave Tough, Jo Jones, Zutty Singleton, Cozy Cole, George Wettling, Ray Bauduc, Buddy Rich and other highly respected drummers of the day. Through experimentation, Zildjian was able to give the drummers what they were looking for.

Mr. Zildjian came to the U.S. from Istanbul in 1908, at 19, after realizing he was not the heir apparent to the secret formula for making cymbals. In 1927, however, he was informed by his uncle, Aram, that he was to inherit the family business.

Avedis Zildjian was a vital man, who remained active in the daily operation of the business right up until his death. He maintained a rigorous schedule as chairman of the board, as well as personally overseeing the regular preparation of the secret metal alloy used in producing every Zildjian cymbal.

To the percussion world, Avedis Zildjian leaves a legacy of unsurpassed quality and excellence, emanating from a cymbal-making mystique that will continue to be immortalized by the millions of professional and amateur percussionists worldwide who have come to respect a quality cymbal.



Avedis Zildjian in the late 30s shown outside the original Zildjian factory in Quincy, MA.

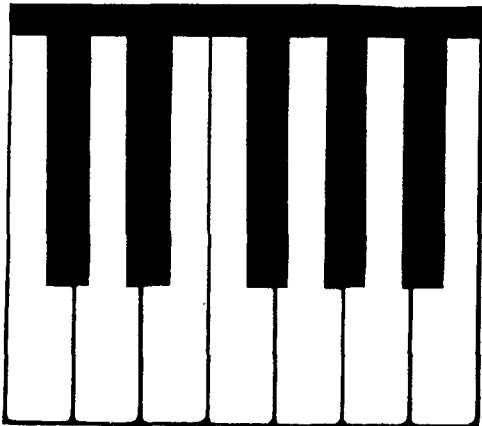
Percussion

AROUND THE WORLD

Siegfried Fink gave a course for percussionists from October 30th. to November 6th. 1978 at the CENTRE D'ESTUDIS MUSICALS DE BARCELONA and he will give another course from September 10th. to 15th. 1979.

MALMO (DENMARK) PERCUSSION ENSEMBLE directed by Bent Lyloff performed this past fall 2 concerts at The Warsaw Autumn Festival for new music. One concert program was: Miloslaw Kabelac "8 Invenzioni" (Chezoslovakia), Zbigniew Rudzinski "Campanella" (Polen), Adam Slawinski "Ballade" (Polen). On September 24th Lyloff was soloist with The Warsaw Philharmonic Orchestra in the Greek composer Nikos Mamangakis' "Anarchia" (for percussion and orchestra conducted by Tadeuz Strugala.

Marta Ptaszynska recently returned to the U.S. from Poland. Several performances of her compositions in Europe included "Siderals" for 2 percussion quintets which was performed on the ISCM Festival - World Music Days 1978 in Helsinki, Finland on May 14. The same concert was repeated on October 23, 1978 in Stockholm, Sweden. "Cadenza" for flute and percussion was performed by the Warsaw Philharmonic on October 26, 78 in Warsaw, Poland.



OLE PEDERSEN, Kgl. kapelmusicus, Bellisvej 37, 2970 Hors-holm, Danmark, recently sent applications and payment for PAS membership for 18 students and himself. Pictured is his junior group, 11 children aged 10-15 years.

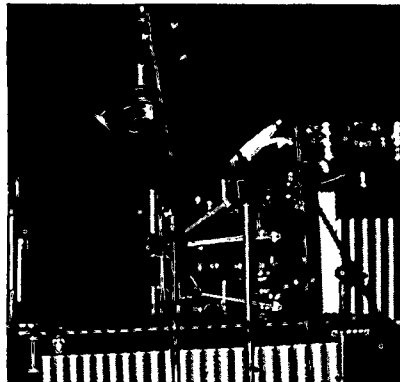
KEN LAING is the President of the New South Wales branch of the Percussion Society of Australia and the Editor of the 'Australian Drummer/Percussionist' magazine which is the official Magazine of the Percussion Society of Australia.

A new organization, their first magazine was published in March 1979. Items of interest include: 28th August 1978-a Drum Clinic by Danny Pucillo who was touring Australia at the time with Robert Goulet (Danny is from L.A.) and on Saturday 25th November 1978 Michael Stephens who was touring with Shirley MacLaine also did a clinic.

Both of these clinics were very successful and both players were very well received by their respective audiences. (photo of Michael Stephens was taken during the clinic at the N.S.W. Conservatorium of Music) Both of these clinics were sponsored by the Percussion Society of Australia.



The Percussion Society of Australia is interested to hear from any Drummer/Percussionist who will be touring Australia at any time in the future and if they are notified in advance of anyone interested in presenting a clinic they would be very happy to organize same. Contact: Ken Laing, 7 Anselm Street, South Strathfield N.S.W. 2136.



David Friedman



Ed Thigpen



Heinz von Moisey

The school board of the city of Berlin and the Neukoelln Music School with the help of Ludwig Industries and Paiste, Switzerland recently organized a very successful second German Percussion Symposium. Ludwig clinicians David Friedman and Ed Thigpen as well as Wolfgang Heye (Percussion in the school

music program), Heinz von Moisey (Percussion Ensemble), Gyula Racz (Total Percussion), and Andrea Schneider - Hagel (Marimba) participated. The Third German Percussion Symposium will take place in 1980.

**GEORGE GABER: MASTER PERCUSSIONIST/
PROFESSOR OF MUSIC**

**A Response, with a half century of
performing and teaching to:**

AN INTERVIEW BY DR. D. RICHARD SMITH
Assistant Director International Education
and Research — Purdue University

*Edited by Cynthia Soames and Gary Olmstead
for the Percussive Arts Society*

GEORGE GABER, Professor of Music, is chairman of the Percussion Department at the Indiana University School of Music. George Gaber has distinguished himself in the music world as performer, teacher, lecturer and composer. His diversified background has enabled him to bring a wealth of knowledge to the art of percussion.

Born in New York City, he received his education there including at the Manhattan and Juilliard Schools of Music. He studied percussion privately with David Gusikoff, Karl Glassman and Joe Castka. He started professionally with dance bands, Latin groups, the Official World's Fair Band in New York and toured with the Ballet Russe orchestra. He was chosen by Leopold Stokowski to play with the All American Youth Orchestra for their South American Tour. Fritz Reiner engaged him as timpanist with the Pittsburgh Symphony Orchestra where he spent several years. After returning to New York, George Gaber's diverse professional experiences included the N.B.C., A.B.C. and C.B.S. orchestras. For 20 years his work there included symphony, jazz, modern dance groups, opera, T.V., recordings and film and conductors and composers Gian Carlo Menotti, Duke Ellington, Lukas Foss, Paul Whiteman, Noah Greenberg, Erich Leinsdorf, Otto Klemperer and Heitor Villa Lobos. He worked closely with and premiered several works with Darius Milhaud, Igor Stravinsky, Paul Hindemith and Bela Bartok. He played with the Los Angeles, Israel Philharmonic, Baltimore, Minnesota and New York orchestras under the batons of Leonard Bernstein, Zubin Mehta, Stanislaw Scrowacewski, Sergiu Comissiona and Walter Susskind.

Professor Gaber has played, taught and lectured at the Aspen Music Festival, Banff Festival and the Ludwig Symposiums. In 1969 he served as UNESCO advisor and participant for the Empress of Iran in the acclaimed festival "Percussion of the World". Presently on sabbatical leave from Indiana University, Professor Gaber has included research, lecturing and conducting in Costa Rica and at this point in time is in Israel as a guest performer with the Jerusalem Symphony Orchestra and lecturer at the Rubin Academy of Music. He has also established the Jerusalem Percussion ensemble.

SMITH: We're talking to George Gaber, Professor of Music at the Indiana University School of Music and one of the world's distinguished percussionists. Going back a generation or two, where did the Gaber family come from?

GABER: The Gaber family came from the Eastern part of Austria. . . an area subject to the cultural, spiritual and ethnic influences, of the Ottoman Empire. This influenced a lot of the values in my extended family. . . its philosophy, its poetry, its feeling for music. With the imminence of the First World War, a considerable number of people, including my father and mother, brother and sisters who were musically educated, migrated to New York and settled there.

SMITH: How old were you at the time?

GABER: I wasn't born yet when they came to America. My father, had abandoned his Austrian military service. He found work in the N.Y. garment center because his kid brother was a manufacturer of clothing. My uncle moved on and wanted our family to move to Chicago. My mother put her foot down and said, "We've traveled this great distance from Europe and I'm not moving one more foot." So my dad did the best he could and raised the family in the melting pot of New York City.



SMITH: Was this in upper Manhattan?

GABER: No, this was Manhattan — lower East Side. Lots of literature was written about the immigrants, at the turn of the century. Our neighborhoods were ethnically rich. . . Italian, Russian, Romanian, Greek, Armenian, and Polish. Growing up in this milieu, I had experienced Italian street parades, Italian fiestas, funerals, weddings, Polish picnics in the parks, Turkish foods, Jewish rituals, Greek dances etc, etc.

SMITH: If you can remember the apartment or house you lived in in your early years. . . what was it like? Did you have musical instruments there?

GABER: Well, this area is quite well known to those who have some knowledge of New York City. It was called Delancey Street and we lived on Forsythe Street. There were people sleeping in the front room, in the first bedroom near the bathroom, and in the rear bedrooms. Distant relatives would make their way to this country and we'd put them up for a spell. There wasn't much heat in that apartment. . . my mother would light the stove on which she did her cooking and baking; that would help keep the apartment warm.

The first musical instrument they brought into the house that I recall as a child was a piano. It had to be lifted by hoist, block and tackle from the street up the outside of the building. They removed the window sash and maneuvered the piano into the front room. I remember one of my sisters decorating the piano with a bust of Beethoven. . . she taught piano lessons. . . my brother played violin and he played in theaters around New York. He introduced us to many talented musicians.

SMITH: Now you sound as though you did come from a wealthy family, if you had a musical instrument in the living room and an older brother who must have taken private lessons on the violin.

GABER: My father certainly wasn't a big bread winner, but my mother scrimped and saved to see that the children got music lessons. We had a home rich in cultural commitment. We enjoyed poetry, theater and music. Our parents aspiration was to see that their children developed into worthy professionals.

SMITH: Did either your mother or father play an instrument?
GABER: No. My mother was a great moving force in insisting that her children were well educated. My introduction to music was with piano and violin lessons.

SMITH: After beginning on piano and violin, how did you become interested in percussion?

GABER: I couldn't honestly say, but I recall, perhaps at three — four — or five years of age, beginning to bang on pots, pans, kettles, and dough mixing boards, and what have you.

SMITH: How socially acceptable was this in a family where the piano and violin were considered great instruments and maybe drums were considered a little less than great?

GABER: Well, the idea of drumming wasn't considered at that point. My sisters were impressed with the fact that I had a good sense of rhythm. I adapted to changes of tempo and they realized I had a natural sense of rhythm. I remember they used to change tempos just to test me. They'd go from waltz to tango, to fox trot, to a march, etc. and I'd fall in readily. I remember a man brought a snare drum from the theater where my brother played. . . the Capital Theatre, and I fell in love with it. On my seventh birthday, my father came home with a snare drum as a present for me.

SMITH: Any idea what kind it was?

GABER: Oh yes, I still have it to this day!

SMITH: You do? Who made it?

GABER: I don't know who made it, but it had a tin shell, with wooden hoops and lugs which tightened with something that looks like a skate key.

SMITH: Do you have any recollection of what they cost back then?

GABER: Oh, I imagine 2 dollars.

SMITH: Did you take lessons on the drum?

GABER: No, I just played along from hand to hand as best I could. All through the years, I never took a lesson, but I kept insisting I'd like to get more familiar with drumming.

SMITH: Were you taking any piano or violin lessons?

GABER: Yes I was, all that time. I had natural fingers and a good bow arm and they thought I'd turn into a violinist. But I kept "bugging" my family about drum lessons and finally my father "threw in the towel" when I was thirteen and said, "Okay, you can take drum lessons!!!!" I was fortunate, for my brother prevailed upon a very famous New York drummer to give me lessons.

SMITH: Who was that?

GABER: David Gusikoff, one of the most eminent snare drummers that we've ever had in America. I remember the first book I worked out of was the old Bower Imperial Method. I learned how to make a roll, paradiddles, flams, and drags, etc., etc., etc. I started whizzing through that book and we went on to another book, the Clark Method. My teacher was percussionist with the NBC Orchestra, under Toscanini. Karl Glassman, who had been playing timpani with the New York Symphony and N.B.C., gave me timpani lessons.

SMITH: In those days, what were the brands of instruments people tried to acquire? Any big names in instruments back then?

GABER: Well, Ludwig was a big name already because Ludwig was established in the twenties. Another man who was a fine percussionist and had some of the greatest ideas at that time in innovating percussion equipment in America was George Leedy. He introduced the floating head drum.

SMITH: Tell us, what do you mean by floating head?

GABER: Instead of the head being pulled down with a counter hoop restricted to the diameter of the shell, the head was larger than the shell and the counterhoop was even larger which meant that there was a distance between the shell and the counterhoop. Thus there was an element of the drum head that did not touch the shell. It gave the drums more of a buoyancy, more of a clarity, and more of a "breathing" kind of quality. Rex Brands were the finest timpani heads at that time too. . . in the twenties and thirties.

SMITH: Where did you go from there?

GABER: I studied with Castka when he was at the Music Hall. I worked with Billy Gladstone, Castka and Gusikoff, and I can hardly hear a snare drum roll today without using them as a standard, north star, or reference point of the artistic virtuosity possible on snare drum. Let me use an example: A snare drummer in today's symphony orchestra, concert band or studio work, is called upon to play some very precious, exquisite rhythm work sporadically, occasionally; . . . it's tough to keep in shape to play with that kind of sensitivity. There's some fine work going on in symphony orchestras with the snare drum. . . but when one did the theater years ago, one would do four or five shows a day and if you did Ravel's *Bolero* four or five times a day, chances are after a movie's run of seven weeks, you'd never know it better. They'd do things like *Prince Igor* or *Scheherazade* and to see Gladstone or Gusikoff play these seven stroke rolls in *Scheherazade*, single handed in the left hand or right hand; mix it three and four, or four and three, or hand-to-hand without the slightest effort! It was a mind boggling experience and the drummers would fill up the first ten or eleven rows of a theater just to watch this. Gladstone and Gusikoff would do things on the snare drum, the complexity of what later was to be transferred to the complexities of the jazz set like Krupa developed. Later on, Morello, Bellson, Manne and others displayed percussion artistry that came to us via the immigrants from Europe and crystallized in a place like America. This heritage helped give the focus to the kind of percussion ability which I felt influenced my growth. . . that kind of environment. . . that kind of history. One would have had to experience seeing what was possible on the cymbals in the hands of Gus Helmecke. . . the bass drum or with the

cymbals. . . dynamic differences or dynamic counterpoint or a dynamic complexity and rhythmic complexity left hand and right hand. As I say. . . hearing the mallet work of Castka and Sam Herman or Harry Breuer. . . I can go on and on. Some did their work in radio, some in TV, some in jingles, transcriptions, and recordings; some in symphony orchestras, some in theater pits. There was wonderful drumming going on in Broadway shows, on Carnegie Hall stage, theaters, networks, in fact some of the greatest drumming is on sound tracks of films long forgotten and by players, long forgotten.

SMITH: Were there any great studios or workshops or teachers in the "Old Country," in a sense, that people look back at?

GABER: No, the great influence of percussion that came, as we know it today, came mainly from the military in Europe.

SMITH: When you started studying timpani with Glassman, what kind of instruments did you use, and has the studying or teaching of timpani changed from those days until today?

GABER: The basics don't change. Knowledge is indispensable when it comes to forming a sound, adjusting a drum, developing accurate pitch. All the mechanics, such as pedals and cables, lugs and felt had been improvements. Those appertunances I'd call peripheral to timpani playing. Important is that kind of sound one draws out of a vibrating membrane, whether it be skin or plastic. The essence is felt in study and practice on hand screw drums. I started my timpani study by tuning everything on hand screw drums. The discipline of having arrived at intonation with that kind of a technique, I feel, was absolutely indispensable to my personal career. The experience and the knowledge of working with a coarse pitch threaded handle, a fine pitch threaded handle, and number of washers between handle and counterhoop, number of lubricants one used . . . that kind of familiarity gives the insight to the development of tone production. . . or what one gets in sound. The next indispensable element, is to know what your hands and fingers are doing. . . Being aware of it, can you do something about it?

SMITH: So what you're saying is. . . it isn't the instrument, even the stick?

GABER: So I say. . . producing a sound and pitch is what one hears and producing a sound and what is articulated is in one's hand and mind, of course.

SMITH: Who, of your colleagues, were the great timpanists and percussionists in the forties and fifties?

GABER: Oh, there's no question that Saul Goodman was an artist of his time, a great leader, a great influence. Oscar Schwarz in Philadelphia had great influence on us from the standpoint of sound and his pupil, Cloyd Duff. The timpanist in the Metropolitan Opera years ago. . . George Brown. . . did some remarkable things. Artists of that quality come perhaps, by the century. Like I spoke of Gusikoff, Gladstone, and Helmecke. . . they were those exceptions; like in the jazz world, having Bellson, Morello, Dawson, etc. They're really exceptions. . . in artistic achievement and influence.

There are various elements that go into what is considered success. There are luck factors, circumstances, opportunities. . . I think opportunity is a very important thing. In my own lifetime, I've seen tremendous talents without image who, with the opportunity of having had a vehicle to express themselves. . . would have been fantastically great percussionists.

SMITH: A name you mentioned, one that has come up a number of times in other interviews I've conducted, is Oscar Schwarz. Apparently his work predates a lot of modern recording techniques. What was great about that man's timpani work?

GABER: Schwarz brought to percussion a full dimensional sound drawn from the kettle drum. Not being preoccupied necessarily by articulation, a brittle shallow approach, but. . . on the contrary, a full rich, organ-like kind of sound. You felt the depth of the sound, the depth and the pitch. It was a fully enriched sound.

SMITH: Does the shaft of the stick make any difference? Whether it's wood, metal, fiberglass, or any other substance? Which is "best"?

GABER: There is no "best," a metal shaft in the hands of one player might produce the desired effect that would be artistically exquisite, in the hand of another, the wood stick would be better, in another the rattan. If you add it all up, you will choose a player that, subjectively, in one's taste and judgement, is a superior and excellent player. Students look at the obvious physical properties that will give them the magic in their performances. We're talking about the difference between good and excellent. The magic of the performance has something to

do with the man's mind, the technique he has in his hands, and the stick he uses. . .that's all. . .no more, no less. There are many paths. . .like in religion. . .I think every student, every performer, every listener. . .must in the end result, find what is compatible and what is harmonious with their own physiological, spiritual, and mental makeup. I try to impress on my students to focus on one's musical broadening. If one wants to specialize when one's thirty or thirty-five years of age. . .well, that's fine. There are certain sets of circumstances that bring you to the things you want to do. The experiences with band music, Latin-American, symphony, jazz and various ethnic musics can only enhance one's musical education. The additional experience of witnessing the artistic standards of say Podemski on cymbals, Candido on congas, or Rich on jazz set, serves to reinforce the high standards we aspire to. These men are specially gifted. It cannot be studied or practiced. It is their special gift to possess such mental, muscular and aural concepts.

To wrap this up, I'd say it's perspective and one's own subjective judgement and what one feels that one must bring to one's skills. . .or interests. . .or commitments. . .or what compels one. This is a really unknown special quality that each person, no matter what media, whether it be writing, composing, performing, has and brings to it and has an individuality. . .there is a gift. . .there is talent. . .there is something emanating that is unusual. It can be an Indian drummer, a timpanist in the modern symphony orchestra, or a tambourine player from Brazil. . .you'll feel it, the charisma is there. . .the magic. The manipulation of the wrist, the kind of stick one arrives at by aesthetic decision, the value judgements, the sound production. . .they are the unique qualities that separate one player from another. This develops what we sometimes refer to as "style". Now, style is something I guess that could be analyzed aurally in the playing. . .commensurate with the kind of music one plays, composer style, and that kind of interpretation. And then there's physical style that is visible, you see it in a performance. . .how much lift to the stick, how much forward thrust and impact to the stick, the arm movement, the general choreography of the performer. One may have ten students in a situation absorbing the same body of knowledge, but it's interesting that one out of the ten will take that body of knowledge, sift it, reject some, absorb some, and have a certain innate ability. That one individual student will take that experience and thrust it forward on a vehicle of his or her choice, and come up with something very moving and very wondrous of what we respond to in a great artistic performance. I also feel that. . .as I said earlier. . .with some tambourine players, etc. and players of instruments not in our mainstream thinking, generally. So this is the quality of the magic of talent and ability. When you speak about people like Goodman, people like Schwar, it isn't just the main focus of fine timpani playing. . .they have, whatever quality they have. . .to adapt. I saw Goodman take the "funkiest," the most disastrous looking drums and make marvelous sounds out of them. So it's not always just a question of the instrument and the tools, it's what a performer does. I saw him take some timpani, and for an additional drum took a bass drum and tuned it a certain way, and used it in a low register as part of the timpani match. This is what I call unusual quality adaptability. Taking the same pair of sticks and getting different sounds. That is a talent and I don't think it can be taught. When Podemski played cymbals in the Philadelphia Symphony, that was an experience to behold. It was remarkable. It's also not my intention to omit any of the great artists that I've heard in the percussion world. I feel sorry that I just can't make up a complete list.

SMITH: Do you see any technological breakthroughs that might occur in the percussion field?

GABER: Well, they've really had that in the percussion field. We got away from rope, we got away from straps, we got away from chains, we got away from irons that bound and didn't let the drum breathe and you produce the kinds of sounds today you couldn't produce then.

SMITH: Didn't Leonardo DeVinci try to patent a kettle drum rolling mechanism?

GABER: Right! Billy Gladstone had it at the Capital Theater. He was a very inventive person. He invented a certain type of lucite baton that was used by conductors in theaters. Performers great distances away from the conductor could see the beat with this battery charged lucite baton.

SMITH: I think you showed me a foot operated cymbal mechanism.

GABER: Right. All my foot operated cymbal mechanisms came from Europe. . .to be used in music hall theaters for the Can-Can and Offenbach kind of music. That foot device is really nothing new. It goes back to ancient Roman times. It was used by beggars in the streets to beg for alms, two boards slapping together. Putting cymbals on was the next step and then cymbal pedals changed and the "high hat" was born in the twenties.

These innovations will always be with us, but whether they're seriously used by composers and arrangers. . .that remains to be seen. With kettle drums. . .they've gone through wooden bowls, aluminum bowls, copper bowls, brass bowls, fiberglass bowls, bowls that are shallow, bowls that are deep, no bowls, bowls of rubber, bowls of plastic, etc.

SMITH: Is there a "best" bowl shape?

GABER: Well, I have no unqualifying "yes" for you. I can only go from very subjective personal experience, and I have yet to hear a sound better than a drum that has less appurtenances on it. I've found that the more strictures, the more you surround the drum with mechanical devices, the less resonance the drum has.

SMITH: So your point is, the simple old hand tuned, hand screwed drum would sound better than the most modern Dresden mechanism drum surrounded with tuning gauges and rods?

GABER: It's not any easy thing to agree to that kind of theory because there are kettle drums that sound magnificent and they're hand screwed. . .but I'm making just a fine differentiation. . .a fine point that, all things being equal, under the best possible circumstances, a hand screwed drum with a first class calfskin head, on a well insulated pedestal, has tremendous longevity in sound and clarity. Those bowls that I thought had fine characteristics which would complement the sound of the timpani. . .had hemispheric bowls.

SMITH: Where do you see percussion going in the next half century?

GABER: Well, that's one thing I don't pretend to begin to answer. I certainly don't have any gifts along those lines and couldn't possibly offer any predictions. It's hard to predict which way it will go. We may have the luck of seeing not six big orchestras but having orchestras of outstanding merit in every state in the Union. Yes, I can see an enlightened public, a public that pursues its Arts, its Humanities, as well as its Sciences. . .will have a State Symphony Orchestra to serve the cultural needs of every citizen in every state. Like NBC had an orchestra, or RKO or MGM in Hollywood had an orchestra, the State will have an orchestra. The state will have a staff, a body of artists that will perform to educate, inspire, in symphony. . .in jazz. . .in ballet. . .in folk music. Everything or anything that is of interest and comes from the cultural soil of that community will enhance that circle. That magical circle which will feed back to the community that which is their value.

This is what I would envision if the proper ingredients fall into place and if this were a wish of mine that was fulfilled. To predict what actually can happen is the most difficult thing in the world. How would anyone predict in 1922 that the Dixieland Band would have worked its way to Chicago? Then the Swing era being born with Goodman and then the Bop era with Gillespie, although there were many personalities that performed this kind of music. But there were certain styles, like clothing styles. . .the hems are up one year, the hems are down another year. Rock was in, acid rock was in, and acid rock was out. And then there's cool music and then folk and rhythm and blues. . .just goes on and on. How can anyone predict that? There's a time they were blasted out of America's concert halls with decibels. . .almost unbearable to the human ear to embrace or to absorb. And today you see little groups in little clubs that are quieter and doing contemporary or popular music.

If you want to connect that with timpani performance. . .there are a lot of great talents around today. I've heard young timpanists in so many orchestras that have tremendous potential. But this potential can never be realized unless there is support in the pursuit of excellence and standards must be drawn from the great performers, and teachers around us.

SMITH: Thank you, George Gaber for sharing with our readers some of the wealth of information and background that you have gathered in your many years in the percussion field.

GABER: Thank you Dick, it was my pleasure.

"CORPS STYLE CLINIC COLUMN"



CORPS STYLE WARM-UP

by Jay A. Wanamaker

A proper warm-up is essential for every musician to achieve desirable performances. This is equally true for the members of the marching percussion ensemble, whether they are part of a high school or college band, or a drum and bugle corps. A proper warm-up session will result in relaxed muscles, technical improvement, heightened listening skills, and a boost in the morale of each individual within the ensemble. Omitting the warm-up may result in muscle strain, fatigue, and an unsatisfactory performance.

The warm-up should precede each rehearsal and performance, and should be divided into three steps. The first involves loosening and limbering the wrist, arm, and shoulder muscles through "stick calisthenics," two of which are suggested below.

Example 1: Place the two sticks tip to tip in one hand, so that one stick extends between the thumb and index finger, and the other stick extends beyond the palm. Rotate the wrist back and forth in the same motion as turning a door knob. This will increase the flexibility of the wrist. This procedure should then be followed with the opposite hand.

Example 2: With the sticks parallel to each other, grip opposite ends of both sticks in both hands. While remaining in contact with the sticks, rotate the sticks from right to left and from left to right, end over end. Do this while tucking the hand into the arm pit of the opposite arm. After completing this exercise, experiment by using figure eight patterns and other patterns of individual preference.

The next step of the warm-up should be individual, with the percussionists improvising warm-ups suiting their own performance needs. Once the performers feel that their muscles are somewhat relaxed, they should proceed with the ensemble warm-up.

During the final step of the warm-up the entire percussion section should perform an ensemble warm-up exercise. This should incorporate elementary through advanced rhythmic figures which should be derived from the ensemble's performance repertoire. While performing the exercise, emphasis should be placed on listening as an ensemble to execute rhythmic figures in a simultaneous manner. Included with this article is an example of a corps style warm-up exercise. This one or any others that meet the ensemble's particular needs can be used for an effective warm-up.

But, by all means warm-up!

(This is the first in a series of "Corps Style Clinics Columns.")

The Author

JAY A. WANAMAKER is a graduate of the Crane School of Music and is completing a Master's degree at the University of Kansas, where he is a graduate assistant. He is the author of a snare drum solo, *Chop Buster*, Potsdam Publications, Corps Style Cadences for the Marching Percussion Ensemble, published by Henry Alder's Award Music Co., 1979, and co-author of *Championship Auxiliary Units*, Alfred Publications, 1979. Mr. Wanamaker is a faculty member of the *Midwestern Music and Art Camp*, a member of the *New York Federation of Contest Judges*, an instructor of the *American Drill Team Percussion Camps*, and *Kansas PAS State Chairman*.

WANAMAKER TO HEAD MARCHING PERCUSSION COMMITTEE

Jay A. Wanamaker was recently appointed to head a new Percussive Arts Society committee: The Marching Percussion Committee whose goal is to serve the common interests of marching percussion ensembles of both marching bands and drum and bugle corps.

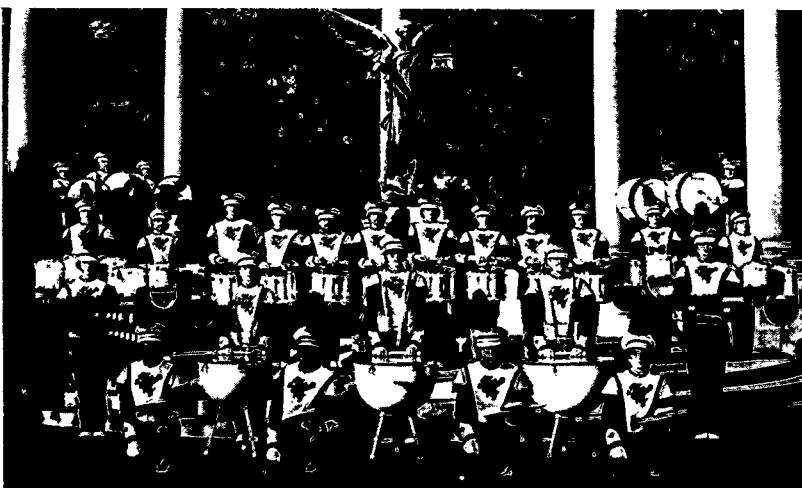
Wanamaker is appointing highly regarded marching percussion specialists to serve on this committee. They will act as a liaison between PAS and marching bands and drum corps. The committee is expected to have a booth in the display area at this

years Drum Corps International Championship, August 15-18, in Birmingham, Alabama, and at the Marching Band America convention at Whitewater, Wisconsin in June. At each location, Jay will be there to support and represent P.A.S. If you have the opportunity to attend either event, please stop by and say hello to him.

Those wishing additional information on the Marching Percussion Committee should write to: Jay A. Wanamaker, 214 Murphy Hall, University of Kansas, Lawrence, Kansas, 66045.

Editor's Note

With this issue, *PERCUSSIVE NOTES* begins expanded coverage of Marching Percussion. Included will be discussion of trends, techniques, instrumentation, news of activities, and photos of percussion sections of marching bands and drum corps. In keeping with the stated intent of the Percussive Arts Society to provide "Total Percussion Coverage", we would like to invite you to send material and photos about this important area of percussion activity for inclusion in coming issues.



Ball State University Marching Band Percussion Section — Dr. T. Roger McConnell, Director.

Title ENSEMBLE WARM-UP

Arranger JAY A. WANAMAKER

Musical score for the first system, including parts for SNARE, TAMP. - TOM TRIO, TIMPANI, TUNED B. DRs., CYMBALS, BELLS, and XYLO. The score is in 4/4 time and includes dynamic markings such as *mf* and *mf*. The Xylophone part includes the instruction *Colla BELLS THROUGHOUT*.

Musical score for the second system, continuing the ensemble warm-up. It features complex rhythmic patterns with triplets and sixteenth notes across all instruments. The Xylophone part continues with the instruction *Colla BELLS THROUGHOUT*.

THE MARCHING PERCUSSION SECTION

By Pat Flaherty



Many percussion instructors and band directors feel unprepared to instruct a marching percussion section. The job is not as complex as it may seem. With some exposure to the drum corps movement the job may seem easier.

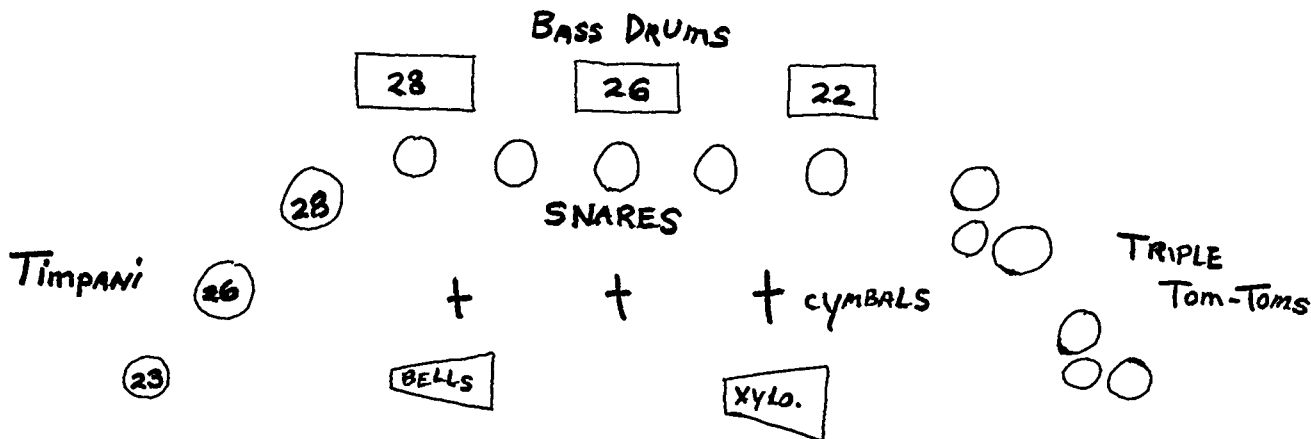
To become familiar with the newer trends used in corps style marching percussion, one should attend either a performance or a rehearsal of a drum corps. A few visits will prove to be both enjoyable and educational. Notice the professional appearance and sound of the drumline. Also notice the excellent equipment used by most major corps.

It is not difficult to create a drumline that looks and sounds professional even though the percussion section in many marching bands is not as large or perhaps as competent as in a drum corps. Consider these main points: 1) staging and equipment, 2) professional appearance, and 3) good ensemble sound.

The drumline is usually staged similar to the following diagram:

Most high school drum lines will not use timpani or rototoms. Tenor drums, high stepper mechanisms, bell lyres, and very large tom-tom duos and trios are at this time outdated.

Good visual appearance is essential to "sell" a drumline. The appearance of a disciplined drumline is often a deciding factor in contests with two or more lines whose playing is the same. While at Attention or Parade rest the drumline stands motionless. This appearance prepares the audience for the upcoming presentation. After the show begins every motion is executed in a precise manner (almost machine-like). In addition to these few basics the instructor may also decide to add visuals with sticks and movement of the instruments. The use of patterned stick motion as visual color adds considerable variety to the drumline picture. Any organization of stick movement is a visual. An unlimited number of effects may be obtained with only a little effort and imagination. Some instructors will write the visuals into the music. I tend to prefer leaving some of the visuals to the discretion of the imagination of the performers. Students usually arrive at some very attractive and even technical visual affects.



This formation varies throughout the show. The percussion section is usually not spread out over large areas or split up.

The most common instruments used in the marching percussion section are:

- Snares: (3-12 players)
many brands available - ten or twelve lug models are preferred
- Triple Tom-Toms: (1-4 players)
drum sizes - 14", 16", 18"
- Bass Drums: (2-4 players)
drum sizes - 32", 28", 26", 22"
- Timpani: (2-4 players)
drum sizes - 29", 26", 26", 23"
- Roto-toms: (1-4 players)
drum sizes - 18", 16", 14", 12"
- Cymbals: (2-4 players)
sizes - 24", 22", 20", 18"

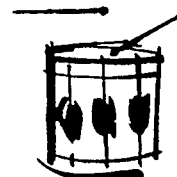
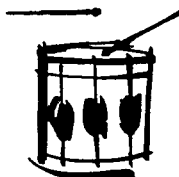
These few suggestions are recommended to inexperienced instructors of drumlines. In my next article I will discuss primary steps involved in building the drumline playing technique.

I invite your comments and suggestions on this column, and welcome your questions dealing with your marching percussion sections.

Pat Flaherty
1115 N. Cole Road
Boise, Idaho 83704

The Author

PAT FLAHERTY received his Master of Music in Percussion from East Carolina in May of 1979. He has studied with Harold Jones and John Baldwin. He was a member of the Casper Troopers Drum and Bugle Corps from Casper, Wyoming and teaches Marching Percussion clinics in various parts of the United States.



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location: _____ year: _____

1) _____ 2) _____ 3) _____

4) _____ 5) _____

(persons in the picture are not eligible to participate in this I.Q. Quiz)



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Congratulations to all you connoisseurs of the exotic in "percussion sounds" who returned correct answers for the PERCUSSION I.Q. QUIZ in the Winter '79 (Vol. 17, #2) Issue of PERCUSSIVE NOTES. There actually were several possible correct answers to the questions. Some of the most widely given correct answers are given below, and as usual the winner and runners ups were selected on the basis of the earliest correct response received in the mail.

The questions were:

WHAT MUSICAL COMPOSITIONS EMPLOY:

1) AN AIRPLANE ENGINE-

Answer - BALLET MECHANIQUE - George Antheil

2) A CANNON-

Answer - OVERTURE 1812 - Peter Tschaikovsky, or WELLINGTON'S VICTORY - Ludwig von Beethoven

3) A HOOVER VACCUUM CLEANER-

Answer - A GRAND GRAND OVERTURE, Op. 75 - Malcom Arnold, or CONCERTO FOR HOOVER VACUUM CLEANER IN C AND ORCHESTRA - Huffnug's 1st Interplanetary Music Festival

One of our respondents to the I.Q. Quiz provided this detailed information:

"Malcolm Arnold's A Grand Grand Overture in fact this calls for 3 Hoovers plus an electric floor polisher, the vacuum parts call for 2 uprights in B-flat and 1 horizontal with detachable sucker in C, the floor polisher is in E-flat.."

And Francis Routh in *Contemporary British Music - 1945-70* (pub. MacDonald-London) has this to say about the Malcolm Arnold work:

The style of his symphonic and chamber music if not always subtle or profound, has a direct simplicity, coupled with a humorous touch. This finds its niche in such a work as A Grand Grand Overture, Op. 57, which started the Hoffnung Musical Festival on 13th November 1956. This was the occasion when long-suffering London musicians released some of the pent-up tension of the previous fraught and agonized decade, and let down their musical hair in an orgy of musical jokes—some, it must be admitted, funnier than others, and some whose point could only be detected by the connoisseur. Arnold's piece, for three vacuum cleaners, one floor polisher, and full orchestra, enshrines the Song of the Hoover into an orchestral texture; no mean feat, and one unsurpassed before or since.

So, a flying tip of the hat as the cannon sounds and we vacuum up the dust to:

WINNER

Dave Vincent, Box 24442, East Tennessee St. Univ, Johnson City, TN 37601

RUNNERS UP

Phil Shipley, 147 N. Belmont, Wichita, KS 67208

James Massie Johnson, 3440 Buena Vista Rd., Winston-Salem, NC 27106

John S. Antonio, 9 Turner Ln. Loudonville, NY 12211

And also returning correct answers:

Kevin Schmaltz, 419 Pine Brae Dr., Ann Arbor, MI 48105

David B. Edwards, 1073 Mecalas St., NW, Atlanta, GA 30318

Signature unreadable, 5900 N. Park Av., Philadelphia, PA 19141.

Richard Schwarz, 536 W. 111th St., Apt. 35, NYC, NY 10025

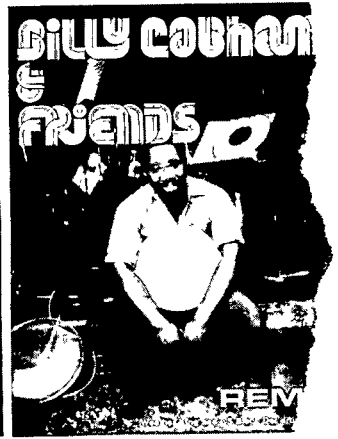
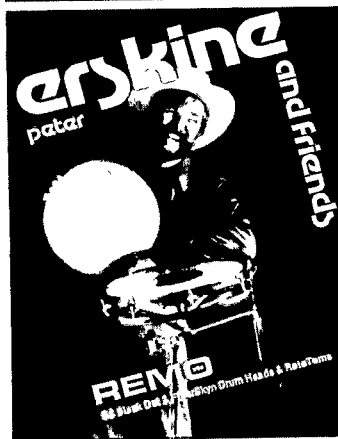
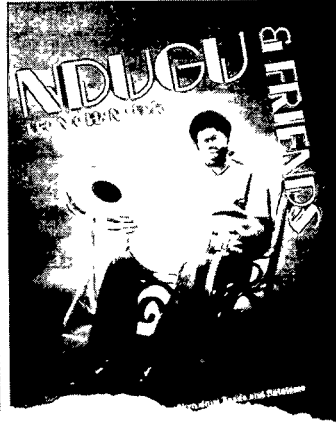
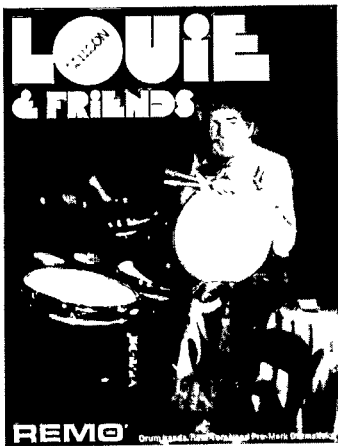
Terry Gunderson, 730 S. Oakcrest #308, Casper, WY. 82601

James A. Strain, Box 1841, State University, AR 72467

Paul Mazzacano, Dept. of Music, Univ. of Wisc.-Oshkosh, Oshkosh, WI 54901

Terry Cornett, 4021 Apollo Dr. SW, Huntsville, AL 35805

James Woodward, 4004 Kenley, Ft. Worth, TX 76107.



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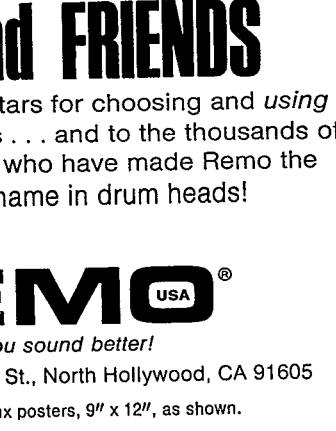
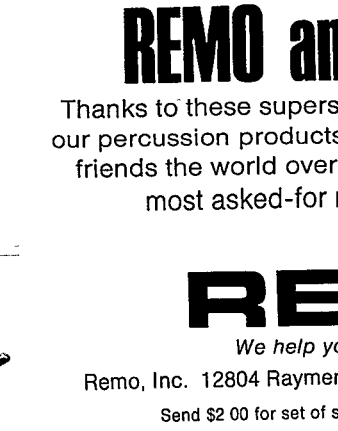
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**AN INTERVIEW WITH
JIM ROSS/"JERRY JEROME":
Master Percussionist and Entertainer**

By Van Tony Free



In the total spectrum of percussion there are many giants who have served the needs of great conductors and audiences. Many have lived to see their accomplishments bring about changes for the betterment of all of us and some have not. The fact is that many times in their youth they were in constant demand for their talents, but now in their latter days they are all but forgotten. Thanks to the Percussive Arts Society these artists have been given numerous opportunities to preserve and share their contributions to society. Example (P.A.S. Hall of Fame, Interviews, etc. . . .).

I have had the privilege to work with Jim Ross probably the oldest active performing percussionist in this country. He has performed under the batons of notable conductors such as Toscanini, Pierre Monteux, Steinberg, Fritz Reiner, and many of the great symphony orchestras such as Pittsburgh, San Francisco, Cincinnati and retired as Principal Percussionist of the Chicago Symphony Orchestra. It is only fitting that I ask him to share his ideas and experiences with us.

Van Free: Please tell me something about where you were born and how you got started in percussion.

Jim Ross: I was born in Boston in 1901 and lived there until I was about 17 or 18. I got my education there. I went to the New England Conservatory of Music where I studied Piano and general music courses. Also I studied at the studio of the well known drummer in Boston at that time, George Stone. I then went to New York and played with some show bands, and finally got a job at the famous Roxy Theater with a 110-piece symphony. That was just before talkies started.

VF: What other musical organizations did you perform with after you left New York?

JR: I started my first symphony job in 1927 with the Cincinnati Orchestra, Dr. Reiner, conductor. I remained there for 18 years, then left symphony work for show business during World War II. I did a xylophone act for 25 years thereafter under the name of "Jerry Jerome." While in San Francisco I was asked to play with the San Francisco Symphony, Pierre Monteux, conductor. It was more or less on a temporary basis. Later I was asked to stay on as a permanent member — however, my wife wanted to be near her folks back east, so I declined the offer and accepted an invitation from Dr. Reiner to join the Pittsburgh Orchestra, where I remained for 10 years under Reiner and Steinberg. Dr. Reiner then went to Chicago as conductor of the Chicago Symphony and again invited me to join him where I played for 15 years until I semi-retired.

VF: What did you do after retirement from the Chicago Symphony?

JR: I came down to Birmingham, Alabama, and played with the symphony because it was less taxing, and I love the weather. I've been here 12 years and real happy.

VF: How do you compare the difference in quality of percussion instruments that you used during the '20s to those of today — for example, snare drums.

JR: Well, of course — as with anything else — instruments improve. You wouldn't want to drive around in a 1910 automobile. The snare drums in those days were more or less wood shells, gut snares and skin heads. The vibraphone, a comparatively new instrument, adds so much color to the orchestra. Then there was the invention of the chromatic chimes. Before that, chimes were hung in one row which made it almost impossible to play until someone came up with the idea to arrange them like a piano keyboard with a damper pedal.

VF: Tell us about the act you used to do under the stage name "Jerry Jerome".

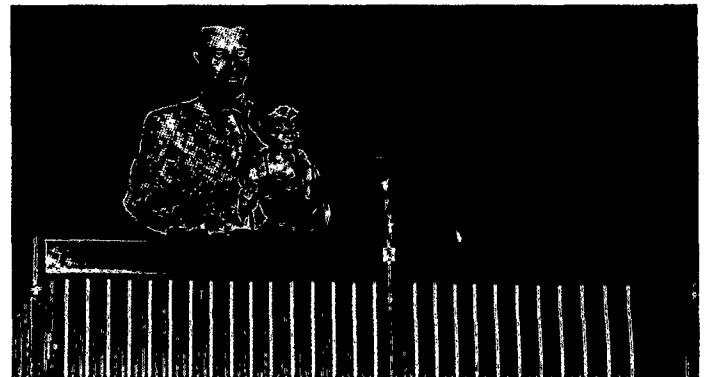
JR: When I was in Cincinnati, World War II started. Since I was too old for military service, I decided to do a double xylophone act with a young lady who became my future wife. She happened to be a student of mine and an excellent player. For some years we traveled coast to coast. Finally she went on a U.S.O. tour to the South Pacific and I did a single act playing nite clubs and theaters.

VF: Was there a club you enjoyed most?

JR: It was the Casino in Buffalo, New York, because I happened to be on the bill with Sammy Davis, Jr., and got to know him quite well.

VF: Tell us a little more about your xylophone act.

JR: It was a xylophone novelty act. Some of the novelties included burning mallets, bubbles, spinning plates, puppets, etc. Of course I did some legitimate playing, too — something that was appropriate for clubs. I did this act for many years, and even after I went back to symphony business, I continued the act between symphony seasons. Symphony as we know it today consists of 52 weeks, but in those days it was 35 weeks or less per year.



"Jerry Jerome" and little friend

VF: Who were your favorite conductors?

JR: I liked Steinberg, Ozawa, Pierre Monteux, and I enjoy our present conductor, Amerigo Marino here in Birmingham. He's excellent!

VF: What sort of conductor was Dr. Reiner?

JR: He was a fine conductor with a stingy beat! It was there, but you almost had to use a pair of field glasses to see it. In fact, a bass player in the Pittsburgh Symphony had a pair of field glasses pointed at Reiner, looking for the beat. Reiner discovered it and, of course, the bass player got his notice — Reiner didn't think it funny!

VF: Who are the present members of the percussion section of the Birmingham Symphony?

JR: Tim Miller, snare drum — Kevin Barrett, cymbals — myself on mallets — Marian Harnach on tympani. We also have another player, Van Tony Free. We call him the "extra man," but he is with us so often that he seems like a permanent member. He's very capable and in fact, this past summer he played the Creston *Marimba Concertino* with the New Orleans Symphony Pops Orchestra with great reviews.

VF: What advice would you give to today's aspiring percussionists?

JR: First of all, get a good teacher — one that understands the legitimate end. After that, you must do your homework — practice. A teacher can only do so much. It is also essential that you get playing experience such as high school and college bands, civic symphonies, etc. Learn to follow a conductor's beat; Playing with good taste, it is so important. Although being a good technician is necessary, so is

being a good musician. Balance your playing—if the score calls for soft, don't overdo it — remember, the audience must hear it too.

VF: How much showmanship should there be in the percussion section?

JR: Lots. There is only one place in a symphony orchestra where you can show off and that's in the percussion section because of the nature of the instruments. Woodwinds, strings and brass can do so only within limits. Unlike the gum-chewing dance drummer, the symphony percussionists should show off with dignity. When you play the cymbals, don't hide them below your knees. Raise them so they can be seen. The same with triangle and tambourine. I have seen such terrible ways of playing the triangle — as though the player was ashamed of it. Be proud of your instruments — your are in show business!

VF: Don't you have a son in Chicago that's a percussionist?

JR: Yes, I have a son named after me and I'm very proud of him. He plays with the Grant Park Symphony, extra with the Chicago Symphony and Civic Opera Orchestra. Also does show and dance band playing in and around Chicago. Incidentally, he traveled to Europe with the Chicago Symphony this past spring.

VF: Was Frank's Drum Shop a favorite hang-out for percussionists in your days in Chicago as it is today?

JR: Yes, and not only that, but it's probably the foremost drum shop in the world, complete with teaching studios. Maurie Lishon took over the shop after many years as a successful staff drummer on NBC in Chicago. I happened to be his first percussion instructor while principal percussionist of the Chicago Symphony. All the top names in percussion visited Frank's Drum Shop at one time or another.

VF: Is it true you are the oldest active symphony percussionist?

JR: Some people tend to deny their age, but I'm proud of it. Being born in 1901 puts me in the proverbial "Dirty Old

Man" category (pardon the expression) but I feel young. Age has not affected my playing — it's just as good (or bad) as it was 50 years ago. I enjoy playing and can hardly wait to get to a rehearsal or concert.

VF: Are there any of your former students you'd like to mention?

JR: I had quite a few but have lost track of most of them. Eddie Wuebold of the Cincinnati Symphony was a student of mine while I was playing with that orchestra.

VF: Didn't you have a student that made good tambourine jingles?

JR: What is a tambourine without good jingles? — nothing! A former student of mine, John Stoessel, is a metallurgist and I suggested he make some fine jingles. After much experimenting, he came up with some excellent ones known as Stoessel Jingles — used worldwide.

VF: Would you like to see more percussion soloists in symphony halls?

JR: I certainly would, but it's a limited field at present. Even the widely played Creston *Marimba Concertino* is done mostly at so-called "Pops" or special concerts. I hope the time will come when we can get more compositions worthy of solo performance at a regular subscription concert — it will depend on the composers.

VF: Jim Ross and "Jerry Jerome," thank you for this musical discussion with me and the readers of *Percussive Notes Magazine*.

JR: It was my pleasure.

The Interviewer

VAN TONY FREE, Assistant Professor of Percussion at the Alabama State University in Montgomery, is also timpanist with the Montgomery Community Orchestra, first extra percussionist with the Birmingham Symphony, percussion and marimba soloist, and member of the Curriculum Committee of the Percussive Arts Society.

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REVIEWS

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

SNARE DRUM SOLOS

CHOP BUSTER — Jay A. Wanamaker — Potsdam Publications, One Hillcrest, Potsdam, N.Y. 13676 — No price given

A four page snare drum solo in the contemporary rudimental style. This is an advanced solo utilizing visual and aural effects such as stick clicks, stick shots, dead strokes, and back sticking. The notation is extremely clear hand manuscript. Special stickings are clearly marked. It is a challenging solo to perform at contests, auditions and recitals. Complete performance instructions are included. (WS)

SNARE DRUM BOOKS

PATTERNS (Vol. I & II) by Gary Chaffee — pub. by GC Music, 30 Laval St., Hyde Park, Ma. 02136. — No price listed.

In volume I (85 pages) 73 pages are devoted to advanced exercises in irregular rhythmic groupings (5 against 2, 4 against 3, etc.). The subject is treated thoroughly (one might even say exhaustively). It is puzzling to this reviewer why the other 12 pages contain a "potpourri" of other unrelated subjects (a discussion of stick grip and types of strokes, exercises in dynamic changes, and one page devoted to finger control).

Volume II (103 pages) is basically a series of exercises for the drumset, in which the author explores different stickings to achieve differences in phrasing and articulation. There are exercises for alternate strokes, double strokes, and various combinations of the two.

In addition, Mr. Chaffee employs four different kinds of strokes: full stroke (F), in which the tip of the stick starts and ends in a high position; down stroke (D), where the tip of the stick starts in a high position and ends in a low position; tap stroke (T), where the tip of the stick begins and ends in a low position; up stroke (U), with the stick starting in a low position and ending high. The "full" and "down" strokes are to be used for playing accents, while the "up" and "tap" strokes are to be used for unaccented notes. Thus,

There is also a section devoted to polyrhythms using various sticking patterns, which is very difficult rhythmically. The manuscript quality of the two volumes is fair (AP)

PAUL MOORE'S Percussion Method Book One — Ludwig Music Publishing Co. — 557-67 East 140th St., Cleveland, Ohio 44110 — 50 p. \$4.95.

Paul Moore's book deserves some careful attention from teachers. His background and credits are considerable. The basic tenet of this method is that students should be started with 16th notes and rests followed by 8ths then quarters. This approach is not new and has been espoused by others. Moore also introduces keyboard percussion by the 11th lesson. In this he chooses to begin with 8th notes which generally move in skips rather than the usual scalewise exercises. By the 15th lesson the keyboard exercises can be used to accompany a similar drum part. By lesson 18 recognizable tunes are included similar to those found in most elementary texts.

Also included are illustrations of crash cymbals and bass drum techniques. These, unfortunately, are of inferior artistic quality and are of minimal help.

In the area of roll instruction the author has obviously chosen not to use the established notation for a bounce stroke ♩ , and instead used the slash ♩ which may become a problem in later instruction when attempting to explain the differences between a multiple bounce and a double stroke.

For all of the author's concern for the understanding of subdivisions of the beat, he seems to have little concern for differing meters. The book goes through lesson 18 before leaving $2/4$ for $3/4$ meter. The book eventually covers the usual $2/4$, $3/4$, $4/4$, ♩ and $6/8$.

The introduction of the flam in rather simplistic terms is another disappointment. Much has been written and published in this area for many years that are not reflected in this text.

There is a cassette tape with piano accompaniments both with and without the drum part for student use. This should be used to enhance the book and material therein.

It is unfortunate that this author, who seems to have so much to offer, has not availed himself of all of the significant previous writings on the subject of elementary percussion methods. This could have been a great book instead of just a good one. (WS)

DRUM SET SOLOS

DRUM SET UNLIMITED — Ken Vogel; published by Mel Bay Publications; Pacific, Missouri 63069 — \$2.50.

Drum Set Unlimited is a compilation of nine solos in different musical styles. Each solo utilizes the standard drum set and varies in difficulty from easy to difficult. In addition to various styles in $4/4$ (rock + swing), there are two solos written in $7/4$ and $11/8$. Each solo is preceded by an explanation of the style and includes a discussion of form, interpretation, and sticking.

This is a text which would be useful in applying previously learned material in the form of a solo. It is more performance oriented rather than developmental. The solos are challenging but not difficult for the average drum set student. Each solo requires independence of limbs as well as mobility around the set and would be a good addition to the basic repertoire of the young percussionist studying drum set. (SP)

DRUM SET BOOKS

THE FUNK DRUMMING IDEA SERIES by Chet Doboe, (book 1); published by Chet Doboe, 51 Searing St., Hempstead, NY 11550; 1978

The Funk Drumming Workbook is the first of a series of books which serves as a supplement to The Funk Drumming Workbook. The theme of the book is "Right Hand Groove — Color with Left Hand and Feet". The right hand will always play quarter notes on the bell of the ride cymbal. The left hand will embellish the groove by playing on the snare, toms, or hi-hat. The bass and hi-hat feet also interplay with the right hand.

As is true of The Funk Drumming Workbook, the use of notation to include tasteful musical subtleties and nuances is extensive and comprehensive. The jobbing drummer will probably increase his vocabulary of ideas as the book contains 128 different examples of 1 bar funk beats. (SB)

THE ROCK DRUMMING WORKBOOK — Chet Doboe — published by Chet Doboe, 51 Searing St., Hempstead, NY, 11550; 1978. — \$3.00.

The Rock Drumming Workbook is an organized system for developing a vocabulary of rock patterns. This text stresses organization of ideas. Although there are only 48 rhythms in the book, there are a number of routines given that can expand the rhythms to a total of 1,152 ideas. However, the "how many ideas can you play" philosophy is not evident in this book. There is much attention given to creativity and the system of routines is well organized and draws upon the creative potential of the musician. Each routine is thoroughly explained and allows each drummer to develop many of the musical nuances which are often heard but not mentioned in texts. This text is recommended for the advanced drum set player. (SP)

BAR PERCUSSION SOLOS

MUSIC OF THE SPHERES — Larry Solomon — Music for Percussion, Inc., New York — \$5.00.

This beautiful and complex work for solo marimba is dedicated to Karen Ervin and was performed by her on her album A MARIMBA RECITAL. The composition contains four movements: Luminous Worlds, Pulsars, Cepheids, and The Starlight Corridor. The composition was made possible by a grant from the National Endowment for the Arts, Washington, D.C.

LUMINOUS WORLDS contains the most varied use of roll textures this writer has ever seen called for in score. These roll textures, representing star pulsations, are aurally most affective. Because most of the rolls are rhythmically precisely notated, the performer must have not only good technical control of various roll combinations, but also the mathematical manipulative abilities that are required of, say, pianists in the advanced works of composers like Albeniz.

Two scores for PULSARS is included: a proportional notation score, which looks familiarly like those we play daily, and a graphic one, which more accurately pictures for us the relationships of each tone employed and its dynamic intensity.

CEPHEIDS seems to be made up of tone clusters, with the tones being played in fast succession rather than as a block chord. The composer employs the tones in an order that is not chromatic and further distorts by adding frequent octave transpositions. Although no meter is given, the composer's written instructions clearly indicate that the movement is to be performed within the bounds of normal interpretation.

THE STARLIGHT CORRIDOR is a fast toccata-like passage that blurs into a gentle, flowing wave of sound.

The manuscript in this publication is clear. The composer's instructions are precise as is his musical intent. This work should make an excellent addition to the repertoire of the advanced marimbist. (LP)

MARIE — Geary Larrick — Permus Publications, P.O. Box 02033, Columbus, Ohio 43202 — \$2.00.

This is a charming, original four-mallet rag playable on marimba, vibes, or xylophone (even though this is not specified it could lend a real "old time" flavor). It has stylistic elements of Scott Joplin's ragtime music; i.e. syncopation, harmonic progression (incidentally, Larrick employs nice, open chordal structures which make for a very "full" sound), and R-L hand independence. It is an excellent piece for the development of fluid 4-mallet technique and would be an ideal recital piece for an advanced high school or competent college player. Traditional cut-time notation; very clear machine printing. This is a "fun" piece I highly recommend to all. (MH)

BOCCHERINI'S CELEBRATED MENUET — edited by Scott R. Meister — Ludwig Music Publishing Co., 557-67 East 140th St., Cleveland, Ohio 44110 — \$1.50.

This short two-mallet work would be good for the intermediate high school or novice college player who wants a chance to perform early in his/her development. It poses no real technical threats. The included piano accompaniment is very full in texture and the combination of the two instruments would make for enjoyable listening. The printing is clear machine type. (MH)

TIMPANI SOLOS

CANTICLE for Solo Timpani — Stanley Leonard — Volkwein Bros., Inc., 117 Sandusky St., Pittsburgh, Pa. 15212 — \$1.95.

CANTICLE is a timpani solo in two movements with a free style introduction preceding the first movement. Both movements contain much pedaling, either scale passages of glissandi, and some sound possibilities as snare drum stick in one hand and playing in the center of the head. The slow introduction gives the player some freedom to ad lib on a given pitch and generally create a mood for the next section.

This is a well written timpani solo and a challenge to anyone who performs it. It is a college level solo; however a good high school student could also perform it. Congratulations to Mr. Leonard for providing us with an excellent solo which can be used for recitals, contests and a learning experience. (JB)

PERCUSSION ENSEMBLES

ODD METER MARCH — Mark Skaggs — 3901 N.W. 61st, Oklahoma City, OK 73112 — No price given.

A percussion quintet for a traditional marching drum section (2S.D., Tenor, Bass, Cymbs.).

While traditional in instrumentation, its 10/8 meter (3+3+2+2) certainly makes this an interesting ensemble. The snare drum parts require players of mature technical ability. Odd Meter March might also make an interesting percussion feature for the football field show as well as a good concert ensemble presentation. Available at present in manuscript form from the composer with full score and parts. (WS)

FOUR DIMENSIONS — Stanley Leonard, Volkwein Bros., 117 Sandusky St., Pittsburgh, Pa. — \$5.50.

FOUR DIMENSIONS is written for six players, each required to handle several different instruments. The composer suggests that the piece "traces the sounds of percussion through four musical dimensions: Jazz, March, Aleatoric, and Classical." The last section, Classical, makes a good percussionists "musical guessing game" with recognizable fragments from the standard repertoire including Wagner, Tchaikovsky, Liszt, Prokofiev, Beethoven, Ravel, Dvorak, etc.

The work is enjoyable to play and is an excellent study piece for younger ensembles in that each part requires skill at the basic techniques confronting the percussionist on a daily basis. The instrumentation would be standard for any college ensemble and playable by reasonably well equipped high school ensembles. (GO)

BAR PERCUSSION ENSEMBLES

CONVERSATIONS: A Vibraphone and Marimba Duo — Murray Houllif - Permus Publications, P.O. Box 02033, Columbus, Ohio 43202. — \$6.00.

The blend of vibes and marimba is most successful in this beautiful and challenging composition. The technical requirements are within the scope of the skilled university percussion major. The piece contains an array of contrasting musical sounds and ideas that eventually lead back to the starting point. The many sonorities of both vibes and marimba are explored. This is done in a context of tight interlocking of parts. The individual voices weave back and forth between instruments to create a tapestry of many hues. Thus the major performance problem is the careful synchronization of the two performers. They must be rhythmically precise. They must carefully control the shadings of the dynamic phrasing as the ideas slip back and forth between the instruments. At times the timbres of the instruments must blend; at other times contrast is in order. This writer has performed the piece for several audiences, all of which responded most positively to the work.

The printing is of excellent quality. Both the vibes and marimba parts are printed in a grand staff formation, for good visual interlocking of parts. Two copies of the composition are included in the sale price. The performance instructions are precise and detailed. (LP)

PRELUDE AND DANCE FOR MALLETS INSTRUMENTS — Ronald LoPresti — Music for Percussion, 170 NE 33rd St., Ft. Lauderdale, FLA 33334 score & parts \$10.00.

Not many years ago a composer approaching a publisher with a work for 9 players scored for: 4 marimbas, 2 vibes, xylophone, orchestra bells, and chimes would have found little enthusiasm on the part of any publisher to print a work for which no market existed. But times have changed, for now there is a market for a composition of this nature, there are ensembles that have the instruments and players capable of performing such a work, and as with the publisher of this work and others, it is evident there are publishers who are willing to publish this material.

The *Prelude* movement is beautiful, and sonorous (a bit reminiscent of the classic *Adagio for Strings* by Samuel Barber), a movement where much can be done with proper mallet selection, balance and blend of parts. The *Dance* movement calls for hard mallets and has a driving rhythmic feel and some challenging interplay of parts involving 3 against 2 figures and rapid tossing back and forth of rhythms.

This work and others, by Ronald LoPresti show a fine understanding of the capabilities of percussion instruments and are deserving of many performances. While the instrumentation and writing make this an exceptional work for moderately advanced and advance ensembles, it can and should be attempted also by less advanced groups who can learn much from working on it.

The notation is traditional and metric throughout. The score is photographed hand manuscript, but the score and parts are clear and legible. A worthy addition to the extensive and ever growing Music for Percussion firm's catalog. Also note above that this publishing company has moved to a new address in the sunny South after being located for some time in New York City. (JM)

O' SACRED HEAD — J.S. Bach/Moore: Permus Publications, P.O. Box 02033, Columbus, Ohio 43202 — \$2.00 set of parts.

This edition of J. S. Bach's O' Sacred Head is arranged for a mallet quartet by James Moore. It can be performed by a marimba ensemble or a mixed combination of mallet keyboard instruments. This short arrangement is quite easy and would give valuable experiences in ensemble techniques to the beginning mallet ensemble. It is written in four part chorale style and is uncomplicated in terms of pitch range and rhythms thus allowing the ensemble to concentrate on the musical aspects of ensemble playing. In order to add depth to the work, the parts indicate playing all notes in octaves the second time through.

The notation is of course traditional and the manuscript is quite legible and spaced well making it very easy to read. This ensemble would be quite valuable in the repertoire of the beginning mallet ensemble. (DG)

BON VIVANT — Jacque Dont: Ludwig Music Publishing Company, 555-67 East 140th St., Cleveland, Ohio 44110 — \$3.50

Bon Vivant is a mallet ensemble which should present a definite challenge to an intermediate level ensemble. This trio (with piano accompaniment) is scored for three different combinations of marimbas and/or xylophones. The rhythms are not complicated and there is only one key change, however, this short work is musically well written. Traditional notation is used and the quality of the manuscript is good making it easy to read. Mallet ensemble works at the intermediate level are certainly needed and this one will make a good addition to the repertoire. (DG)

MIXED ENSEMBLES WITH PERCUSSION

SOUND POEM — David Ameele — Music For Percussion, Inc., 17 West 60th St., New York, N.Y. 10023 — \$3.00.

SOUND POEM is written for alto saxophone and multiple percussion. The percussion instruments required are: vibraphone, bongos, timbales, triangle, suspended cymbal and finger cymbal. One must have a knowledge of jazz interpretation to perform the work because the vib and saxophone parts are to be played in the jazz idiom as are some of the percussion parts. There is also a "chorus" type section for both players ad lib style. There is a percussion cadenza at the end of the work bringing it to a virtuosic completion.

This is a medium difficult work which could be performed by either a good high school or college percussionist and saxophonist; however both must understand jazz interpretation. It is well written and a fine contribution to the duo literature, for percussion and a wind instrument. (JB)

SIGNALS for accordian, electric guitar and percussion — Arne Nordheim — Wilhelm Hansen Edition No. 4273 sole U.S. Agents: Magnamusic — Baton, Inc., 10370 Page Industrial Blvd., St. Louis, Mo. 63132 — \$9.00 per score.

SIGNALS is a composition written in 6 short movements all without bar lines. It is required that each player read from a score in order to interpret the music. Many eye cues, head nods and understanding the music would be necessary to perform the work. Each player must be knowledgeable in contemporary notation and interpretation. The percussion required is: 3 triangles, 3 cow bells, 3 suspended cymbals, crotales, vibraphone, xylophone, 3 temple blocks, 3 bongos and 3 tom toms.

This is definitely a work for college or professional musicians. It is an unusual combination, but I feel an interesting one. There is a recording of the work by Philips 854005AY with Mogens Ellegaard, accordian, Ingolf Olsen, guitar and Bent Lylloff, percussion. (JB)

ODORU KATACHI (Dance Patterns) — Heuwell Tircuit — Associated Music Pub. — Price of score: \$9.00.

This work is a two-movement concerto for percussion soloist and chamber orchestra (strings and 7 winds). The composer furnishes this explanation: "It derives entirely from Japanese rhythmic concepts, the first movement from religious and theatrical (Noh and Kabuki) ideals; the Allegro is a small, fugal rondo of "Chindonya" (Chindonya are street musicians). Usually a single percussionist, covered with instruments and a few winds like trumpet and clarinet, roams about playing and carry advertisements for shop openings, sales and the like."

This mildly interesting piece will provide little challenge for the college-level player, except that the second movement requires some skills in hand independence. The only unusual percussion instruments required are tuned Japanese player bells and tuned sleigh bells. (AP)

TEXT & REFERENCE BOOKS

PERCUSSION MANUAL — F. Michael Combs — Wadsworth Publishing Company, Inc., Belmont, California.

As with most books compiled for educating the musician in percussion skills, this text includes some special, useful ideas that Combs has developed and reflects the emphasis of his teaching community.

The book begins with the study of snare drum. Combs introduces both traditional and matched grip, the rudimental and the multiple-bounce roll, and the common rudiments with a variety of good practice materials for each. He does introduce the rudimental roll before the multiple-bounce roll, which is the opposite approach from that recommended presently by many percussion instructors. This reversing of format can be found elsewhere in the text. The snare section contains several etudes for snare and non-complex multiple percussion. At the end of the snare section, Combs includes a relisting of the rudiments in a format that I find most useful. I do disagree with his list of "rarely necessary" rudiments. For instance I find the paradiddle to be my most-used rudiment, barring the single-stroke alternation, throughout all of percussion performance.

In comparison to the lengthy (80 pages) devoted to the study of snare drum, brief (2 to 12 pages) sections are devoted to marching percussion, timpani study, mallet percussion instruments, percussion accessories, multiple percussion, the drum set, organization of the percussion section, and a teachers' guide to beginning percussion. In spite of their brevity, I find these chapters to be articulate and concise introductions to these areas of performance. Again each section usually includes some performance etudes and, such as with timpani, some excerpts from standard literature. No practice examples are given for accessories. The bar percussion examples are far too easy for the college music major who has a background in class piano. Appropriate lists of sticks and mallet manufacturers are included with each chapter.

The appendices, including a PERCUSSIVE ARTS SOCIETY application, are most useful, as is the teachers' guide to beginning percussion. Some important areas of percussion performance are omitted. The music major needs to be aware of the stylistic and interpretive differences in usage of percussion on the field, in the concert band, in the orchestra, with various popular ensembles, with choral ensembles, and in the percussion solo and ensemble category. These differences in this text are only briefly alluded to rather than clearly spelled out. The text is smoothly readable and pertinent. The many photographs, particularly of the accessories, are a valuable addition. The layout and the spiral ring binding extend the text's performance usefulness. (LP)

RECORDINGS

REPERCUSSION UNIT — Robey Records, Box 808, Newhall CA 91322. No price given. Available through Pal Productions, PO Box 661, Pacific Palisades, CA

If you haven't recently taken an evening to sit down and listen to the subtleties of music made with lung tubes, skewered cymbals, wobble boards, astrodiscs, conduit pipes, superballed snare drums, chains, mahogrimba, etc., etc. Well, here's your big chance!

REPERCUSSION UNIT is a group of west coast percussionists including John Bergamo, Jimmy Hildebrandt, Lucky Mosko, Bob Lepre, Gregg Johnson, Larry Stein, Paul Anceau, Ed Mann, and Norman Ludwin (Bass). One side of the recording is from the studio and the other from a concert situation, and is first and foremost a lot of fun to listen to!

The playing is all solid, including all the more conventional instruments in addition to those listed above. This recording would certainly be of interest to the many players becoming interested in studio playing. (GO)

CORRECTIONS

In the Winter '79 issue of PERCUSSIVE NOTES (Vol. 17, #2) the following work was reviewed but the address of the publisher was omitted. The complete information should read: *FOUR VERSES FOR TIMPANI* by Murray Houllif, Paul Price Publications, 470 Kipp Street, Teaneck, New Jersey 07666 - Price: \$3.00



THE PERCUSSION SECTION AND THE CONDUCTOR: A CHECKLIST OF DESIRABLE FACTORS

James L. Moore
The Ohio State University

Good results require two-way cooperation resulting from an understanding on the part of the conductor and the percussion players of their rights and responsibilities.

The Conductor Should expect from the Percussion Players. . .

1. **Eye Contact** — percussion can do more obvious damage and attract more unfavorable attention than any other section of a band or orchestra if not with the conductor. Players should pay particular attention not only to tempo and entrance indications in the conductor's right hand, but also to expressive gestures (i.e. dynamics, accents, style, etc.) in his left hand.

2. **Versatility from Percussionists** — players must be able to play a variety of percussion instruments as demanded, particularly in modern compositions. However, to achieve "Total Percussion" instruction programs must be taught starting in the elementary grades. The conductor must not expect it to happen in high school or college, especially in the areas of bar percussion playing and accurate timpani tuning, if proper pedagogical groundwork has not been done in the school system or through private instruction.

3. **Needed Percussion Instruments Available** — ready in place for rehearsal and performance. This, only if funding has provided for purchase of equipment adequate for today's needs, and **ONLY** if conductor has posted in advance a rehearsal schedule and maintains it.

4. **Careful Listening** — percussionists, as all members of a musical organization, must listen to the total ensemble to balance and enter with precision.

5. **Percussion Instruments in Tune** — this includes the so-called "indefinite" pitch instruments (snare drum, bass drum, etc.) that must be tuned to produce a good sound, as well as the definite pitched instruments such as timpani. Note, Bar Percussion Instruments (i.e. marimba, vibes, xylophone, orchestra bells, chimes,) if purchased in recent years are probably better tuned than the rest of the band or orchestra and can often furnish a convenient reference point for tuning. Manufacturers now tune all orchestra bells and xylophones to an A=442hz standard unless ordered otherwise.

6. **Visual Projection of the Music Style** — percussionists are looked at, as well as listened to, probably more than any other section of the band or orchestra. Proper movement during performance must be considered. Both dull listless actions devoid of awareness of the style of the music and over expressive "hamming it up" actions should be avoided. Such seemingly minor points as holding a small instrument like a triangle up high aid both sound projection and visual interest.

The Percussion Players should expect from the Conductor. . .

Some of the points given below can be considered "business management" matters, others deal with musicianship of the conductor. However, all contribute to the success of a performance and the overall effectiveness of the program.

1. **A Rehearsal Schedule** — announced far enough in advance to enable the players to obtain and arrange the necessary percussion instruments for the music to be rehearsed. It is also helpful to rehearse all of the pieces with significant percussion parts one after another to avoid the players sitting idle, with the resulting problems that can occur. It is much better to excuse the percussion section to go elsewhere for a sectional rehearsal or ensemble practice if your rehearsal plans call for a great deal of "sectionalizing" with other instrumental groups during the full rehearsal.

2. **To Treat the Percussion Players As Musicians** — Playing musical Instruments of importance to your organization, whether it be the timpani or the triangle! No belittling comments from the conductor. This attitude usually only exposes the lack of knowledge of the conductor. Attitudinal concepts of an organization develop from the leadership given from the podium.

3. **A Knowledge of the Terminology of Percussion** — To the extent that communication is possible. (i.e. Some knowledge of playing techniques, what sounds different mallets will produce, and correct names of instruments in English and foreign languages.)

4. **Clear Beat Patterns and Correct Tempos** — A definite downbeat to each measure, and tempos that are appropriate for these indications on the score. The ability of a conductor to beat tempos (MM markings) accurately is as desirable a skill to develop as is pitch perception accuracy.

5. **An Ictus** — To the beats of the baton. The attack transient sound of percussion instruments is more defined than that of any other family of instruments and entries must be more accurate than those of any other instruments in order to sound "correct."

6. **Width to Beat Patterns** — As well as vertical motion to define the meter particularly when viewing from the sides of the performance area. This factor becomes extremely important when performing on a shallow stage or an orchestra pit. Also related to this should be size of beat patterns appropriate to the dynamic of the passage being performed (i.e. forte-larger motions, piano-smaller motions).

7. **Cues**—Especially after long rests and "tacet" sections. This is more of a problem in percussion than in other sections where extended rests are less common.

8. **Clarification Through Conducting and/or Discussion of —**
a. **Dynamic Balance** of percussion in relation to other instruments of the ensemble (i.e. How much percussion do you want? How do you handle a Tschaikowsky "FFFF"!, and should a "PP" only be 'felt' or actually heard, etc.

b. **"Tempo/Groove Feel-Meaning**, do you as the conductor control the beat with so-called "Iron-Fist" all of the time, or do you set tempos and allow the ensemble to share the responsibility for maintaining tempo flow, (thus allowing you to use more expressive gestures).

SUMMARY

It is very likely that many more points could be added to this brief listing of rights and responsibilities of the conductor and the percussionist(s). However a careful, critical evaluation of your present situation as a conductor and/or percussionist in view of the above points should result in a better understanding by all concerned of the matters of making music from the podium and from the percussion section.

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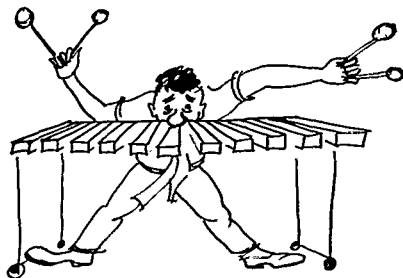
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THE MARIMBA BAR

by Linda Pimentel



You may direct your questions for this column to: Ms. Linda Pimentel, c/o PERCUSSIVE NOTES MAGAZINE, P.O. Box 02095, Columbus, Ohio 43202.

In the autumn, 1978 issue (Vol. 17, #1) of PERCUSSIVE NOTES magazine I briefly discussed some concepts concerning what is commonly known as "Total Percussion" education. During the ensuing months my mailbag was full of letters responding to the article, so many that I do not have them all answered. These letters came from a wide assortment of concerned people. A mother of a high school age percussionist thanked me for attempting to analyze "what's going on in the heads of high school percussionists who seem to spend a great deal of time and energy trying to jostle each other out of/into playing certain instruments, plus the constant threat of having to audition on more than one instrument."

As you read that article you may have noted that I was writing first and foremost as a thinking person and educator who is concerned about the "whole person" of the student, and then as a percussionist. Like so many competent people in this age of specialization, percussionists tend to become so involved in their small corner of the universe that they lose a type of perspective that is necessary I think for professional educator integrity. As we teach the "whole person" of the student we are considering the student's education in the areas of basic functions (food, shelter, etc.), social relationships (immediate and far-ranging), and enrichment of the quality of life: we consider his physical, mental, and emotional potential. In each of these areas the student can learn skills (reading, arithmetic, etc.) and develop thinking and decision-making tools (logic, reasoning, comparison, etc.) that will tend to enlarge his potential, make his ability to contribute to the larger community greater, and increase his opportunity for choice in the quality of his life.

We could discuss the above considerations and their relationship to percussion education in complete volumes. Within our space limitations we will confine our comments to brief excursions in three directions.

First, let's consider an average thirteen year old boy who is busy accomplishing one of our society's normal rites-of-passage: he is establishing his independence from his parents through small rebellions. Typically, he chooses music as an arena of confrontation: he is going to listen to music that is different than that to which his parents listen. Our average boy's parents, let's say, listen almost exclusively to "country and western" or "gospel" music. What type of music do you think our average boy will turn on the radio or record player very loudly when he goes in his room and shuts the door? Unless he has a most unusual education we can guess that he will probably turn on some variety of "rock" music. Thus we predict that he has freedom of choice between two styles of music. With a little wider education he might have put on a record of a Trinidad steel band, or of Holst's PLANETS as electronically performed by Tomita, or of a GAMELAN GONG, all just as effective means of raising his parents' eyebrows. And in a couple of years he could be really daring and learn to play the dumbec to accompany his girlfriend's belly dancing. These are all possible choices that our student could make without unduly trampling on the rights of others as he establishes his own identity. I think our rapidly expanding percussion education trend clearly mirrors patterns common in our society. By carefully directing our resources we can contribute to healthy growth patterns in teenagers, or we can, without bothering to think, confuse or negate positive growth.

Second, a baby has a very limited concept of time. His mother leaves him with a babysitter; he cries for fear she will never return. Later, the teenager, upon the breaking up of his first romance, thinks that he will never have another great love again. Supposedly we adults have a little better perspective, that is one of the reasons we are the teachers, remember? Thus it falls our lot to put the marching band season and the solo-small ensemble contest into a broader perspective. We would be well-advised to step back at regular intervals to reconsider our perspectives. Thus I challenge you to imagine our fifteen year old percussionist when he becomes a forty year old local businessman. What could he possibly do with his accumulation of music skills, knowledge, and experiences?

1. He could play in a community band, orchestra, stage band or sing in a community or church choir.
2. He could play marimba duets with his daughter.
3. He could take up square dance calling.
4. He could be a member of the church music committee, the symphony board, the band parents' organization, or coordinate the local Renaissance Fair.
5. He could rely on previous skills to take up the study of a new musical instrument, such as the guitar, with a minimum amount of practice time.
6. He could spend his vacation in Guatemala City exploring a lot of marimba making and marimba music making.
7. He could be the prime and knowledgeable mover behind the local drum and bugle corp.
8. He could conduct and choose music for the office choir which meets one noon per week or he could play drumset in a local amateur musical production.
9. Your choice:

Thus, as our third consideration, we might assume that this adult amateur percussionist/musician needs a certain minimum amount of exposure to varied musical experiences, musical decision-making tools, and practical skills. What are some of these?

1. Having carefully experienced and being able to differentiate between, both in performance and in listening, a wide array of types and styles of music.
2. Be able to "speak," or improvise basic patterns by ear, on several (one complex and several simple?) instruments.
3. Be able to read intermediate difficulty music symbols with a minimum of rehearsal time. This should include popular chord symbol reading.
4. Understand and recognize through musical application that differing cultures at differing times tend to emphasize varying parts of music (melody, harmony, rhythm, timbre, etc.) or tend to use music in varying social formats, and that such differences are not something to distrust, reject, or ignore, but rather something to explore and appreciate.
5. Be a competent worker and leader in the planning and organizational aspects of a typical music production.
6. Be able to sing a rehearsed part, with confidence, in a choral group, demonstrating a basic knowledge of breath support and tone production.
7. Understand the basic tone production and functions of all common musical instruments.
8. Be able to recognize formal musical designs and describe them in simple English (same/similar/different/contrasting, etc.).
9. Be able to coordinate music and simple body movements in formal and informal situations.
10. Be able to write simple music ideas in staff and chord symbol notations.
11. Be able to conduct an ensemble performing intermediate difficulty music and to recognize simple musical patterns in a conductor's score.

You will want to add a few items to each list. After reading these lists do you feel somewhat frustrated? How can we, within the confines of a half-hour or hour long session each week cover that whole terrain of "total percussion" and still consider the "whole person"? Of course we cannot accomplish it all. Yet we will contribute a better perspective if we think and plan. Many of the tools for percussion training are closely allied with other learning tools. And through thoughtful percussion study, students can learn to better use their body, mind, and emotions. At what age level and in what form can we appropriately challenge and support the student in each of the above arenas?

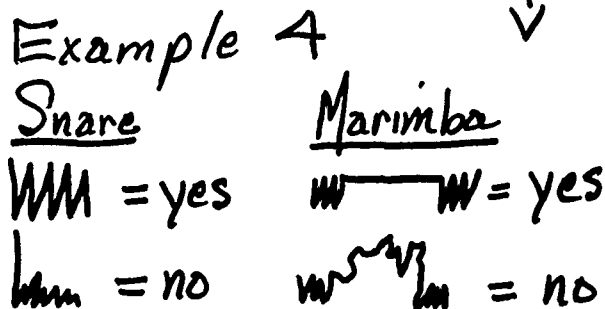
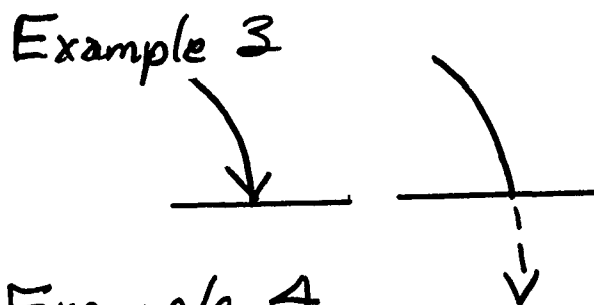
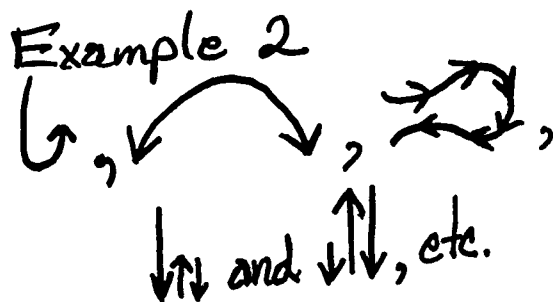
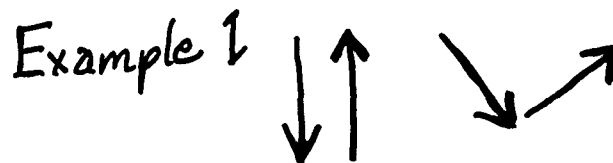
We have spent time within the above considerations that I think needs to be spent. It really is a summary of the questions and thoughts in your letters. Now, let us conclude with the continued discussion of some important relationships between various percussion instruments. We discussed two relationships in the Autumn, 1978, issue, thus to continue:

3. Percussionists tend to strike percussion instruments from two types of angles: direct and glancing (example 1). From these two, many other patterns have been developed and advocated (example 2). Different grips and hand positions have been developed to aid in executing these maneuvers. Each human being has a slightly different body build, thus the way he chooses to grip the tools, the way he maneuvers, etc., will be slightly different from anyone else. Humans often get in ruts: they do one thing over and over again and delight in how successful they are in doing it. BUT THEY DO NOT HAVE FREEDOM OF CHOICE until they can vary and/or slightly modify their grips, their body maneuvers, and the angles from which they approach and leave the striking surface. A mature musician will manipulate these elements to enhance the musicality of her performance.

4. In the same vein, certain principles of how the percussionist uses his whole body apply in varying degrees to all percussion performance. When a set drummer transfers from using one bass drum to using two bass drums his sense of balance, his fulcrum, shifts somewhat, particularly if his heels must be moved vertically or horizontally; the mallet performer, by the slightest shift in weight and fulcrum, can bring out any voice in a four-voice chord. Percussionists are always telling their pupils to "relax." The marimbist must relax while rolling; the snare drummer must relax while rolling; that is what we are continually reminded. Obviously one does not produce physical action, or maintain life for that matter, without some degree of muscular tension. Thus the unspecific teacher needs to remind the student that he must tense some muscles to a certain degree and must lower the level of tension in others. Again, without the framework of how to use the body, almost all body motions can be categorized into varying degrees of gross body movements and fine body movements. I find students in all areas of percussion choosing movements that are clearly out-of-proportion for the task at hand. We are all an assortment of geometric angles. Our height, weight, the length of our appendages, etc., influence the extended angles created by striking tools and striking surfaces. Each human joint has a point past which it cannot be voluntarily extended. When a percussion surface is struck by a performer with his elbow or wrist at full extension it will sound quite different than if it is struck in "mid-swing." I think the velocity of the stroke is much faster at mid-angle than at extended-angle (example 3). The length of time the tool is kept in contact with the surface and the pressure of the contact also affects the vibrations. Of course these concepts are modified because of the different textured surfaces of idiophones and membranophones, yet the basic concepts transfer well.

5. Most of the tools with which we strike percussion instruments have a shaft and a head. The heads vary in density of material from which they are made; they differ in shape and amount of surface area that comes in contact with the instrument. Some heads are designed to be dual or multiple-purposed. The shafts vary in density of material from which they are made, length, diameter, and overall shape. Because the tool is also a vibrating body, where we hold it and the degree of tension with which we hold it affects the way it sets the instrument into vibration. I find this observation more pertinent with the more dense tools such as xylophone and bell mallets and snare drum sticks. Should bell and xylophone mallets be gripped at the natural nodal points in a similar fashion to how we hold snare drum sticks?

6. When teaching a student to roll on the snare drum, I try to convey the idea that the rebound(s) should sound as much like the initial stroke as possible. With most of my students first learning a multiple bounce roll, I draw them a little picture (example 4) to illustrate the difference between an erratic and a consistent rebound height. In a similar fashion the beginning bar percussionist must move from one bar to another while maintaining a consistently smooth roll sound.



7. The subject of ornamentation on all percussion instruments is so huge that it deserves a book in itself. Its historical perspective, its relevance to various changing social mores, war maneuvers, styles in clothing, sports, etc., are quite complex. In a more practical sense, common snare drum rudiments can be applied in new contexts to other percussion instruments. For instance I use a modified flam pattern to rapidly dampen individual bars on the vibes. If the melodic line is flowing upward I will employ a right hand flam, striking the new bar firmly with the right hand while using the tiny tap in the left hand, leaving the mallet tip on the bar momentarily longer than usual, to dampen the already-vibrating bar. Learning to read rudimental patterns can be compared to reading chord patterns: one does not read individual notes, but rather the complete pattern in one sweep (example 5).

(to be continued in a future issue)


TERMS USED IN PERCUSSION

by Michael Rosen



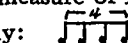
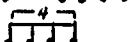


In this column, readers are invited to ask me questions concerning the names of instruments, various nomenclature, playing techniques, etc., found in music of French, German, Italian, Portuguese or Spanish. I will do my best to answer your questions and publish them in this column in addition to a personal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

The "French Flam"

Several students have asked me about the so called "French Flam" as used in some music of French composers, notably Maurice Ravel. Two method books that I have seen suggest that there is something distinctly different about the execution of this embellishment. Richard Hochrainer, former timpanist with the Vienna Philharmonic, told me that Ravel heard the Vienna Philharmonic shortly before he composed *La Valse*. In Vienna, Hochrainer says, the style is to play flams very tight, or close and he suspects Ravel wrote them in this way  as a notational representation of what he heard. Other percussionists in Europe with whom I have discussed this embellishment said that he wrote them this way to save copying time. In any case, it seems to be of concerted opinion that the "French Flam" does not differ essentially from what we in the United States know as a flam. I posed the question to Francois Dupin, Soloiste a l'Orchestre de Paris, Professeur au Conservatoire National de Bobigny and author of *Lexique de la Percussion*. M. Dupin offers the following:

"First of all—French Percussionists don't know that Americans distinguish a French Flam from any other. For us, there is only one manner to perform a flam: there is a principal stroke which we call the loud stroke and before it a subordinate stroke which is very soft. When one alternates flams, the stick which plays the principal stroke is stopped very close to the head and is thus prepared to be the subordinate, or soft stroke for the next flam. . . and so on. The two strokes do not strike the head at the same time. (my emphasis)


Ravel is an excellent example for the notation. In *Daphnis et Chloe* (1912), he wrote the flams in traditional military fashion:  See the 3rd & 4th measures after rehearsal number 203 in the snare drum part. However, when he wrote the orchestration of "*Les Tableaux d'une Exposition*" (*Pictures at an Exhibition*), he wrote the flams thusly:  in *Limoges-Le marche*. For him, no doubt, it was the quickest way to write a flam. But it is nothing more than an ordinary flam. In my opinion, it is not a satisfactory manner in which to notate the flam because it is impossible to strike two blows on a snare drum at the same time without producing a sound which is short and tight because the head is paralysed and cannot vibrate. The notation is, therefore, impossible to execute. It is surprising that Ravel made this mistake because most times he is scrupulously careful with notation. But in this case he made an error. Another error is to be found in the last measure of *La Valse* where he wrote 4 quarter notes thusly:  in three quarter time. It should be . In regards to *Daphnis*, after rehearsal number 210 one must check the different percussion parts because there are some mistakes. I don't have the parts with me but I could point out the mistakes by publisher.

Best regards to my fellow percussionists
in America
Francois Dupin

- Q. We will be performing *Carmina Burana* in a few weeks. Could you identify or explain these terms and tell me what might substitute? Daniel R. Uicker, Ft. Walton Beach, Florida.
- Raganella-Ratchet (all terms below are in Italian)
 - Sonagli-sleigh bells, or a generic term for pellet bells
 - cymbali antichi (piatti picc.) - antique cymbals, the term in parenthesis means simple small cymbals which indicates Orff could mean finger cymbals unless a specific pitch is intended
 - Campane-generic term for bell, a bell plate is often used or several church bells
 - campane tubolare-tubular bells, chimes
 - tamburo basco-tambourine
 - casse chiare-snare drum (this term is a translation from the French casse claire)
 - cassa grande-bass drum

I have received many responses to my question about the *Rute* and will share them with my readers in the next issue of *Percussive Notes* because I am expecting a few more which should prove more informative to us all.

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CIRONE PUBLICATIONS, P.O. Box 612, Menlo Park, CA 94025 makes available an extensive catalog of method books, solo and ensemble literature, and a new recording featuring some of the ensemble works.

COSMOS MUSIC, 888 8th Avenue, Suite 15U, New York, N.Y. 10020 lists a number of new percussion works in their latest catalog including (1) mallets and percussion, (2) mallet quintet with electric bass, drum set, and percussion, and (3) percussion only.

KENDOR MUSIC, INC., Delevan, N.Y. 14042 has published several new concert band and percussion novelties.

POTSDAM PUBLICATIONS, One Hillcrest, Potsdam, N.Y. 13676 makes available a solo and ensemble manuscript series including compositions written with the composer's notes and personal indications.

SOUTHERN MUSIC COMPANY, 1100 Broadway, P.O. Box 329, San Antonio, Texas 78292 is the source of publications from A. Leduc (Paris) for percussion. SMC makes available a separate brochure entitled "The Percussionist's Guide" to the music of Southern Music Company.

S & S SCHOOL OF MUSIC, N. Keim & Buchert Rd., Pottstown, PA 19464 has a new catalogue of the percussion publications of **WILLIAM J. SCHINSTINE** available free.

Included is an extensive list of keyboard mallet ensembles by Schinstine, special modern arrangements of many Christmas tunes, and information about a new timpani book by Schinstine.

UNIVERSITY OF IOWA PRESS, Iowa City, Iowa 52242 has published a new book by Michael J. Budds entitled "Jazz in the Sixties."

THE AMERICAN MUSIC CONFERENCE'S Instrumental Odyssey, an award-winning series reviewing all musical instrument families, is now available on cassettes. For further information write the AMC at 1000 Skokie Blvd., Wilmette, IL 60091.

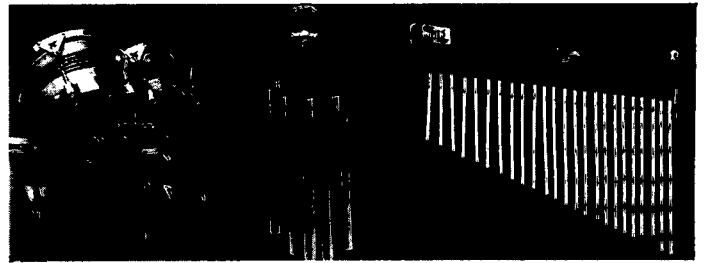
A new composition "TIMEPIECE" by Murray Houllif has been added to the catalog of **PERMUS PUBLICATIONS**, P.O. Box 02033, Columbus, Ohio 43202. The work may be performed in two versions - for flute, clarinet, vibes, and marimba, or as a mallet ensemble (xylo., 2 marimbas, and vibe). Contact the publisher for details.

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CAMBRIDGE RECORDS, 125 Irving Street, Framingham, MA 01701 is the source from which to obtain recordings featuring Bent Lyloff, percussionist and conductor; records may be ordered directly from the address above.

ANDREW FELDMAN HAND CRAFTED PERCUSSION PRODUCTS, 82 Fairmount Avenue, Clifton, N.J. 07011 is a source of truly custom made sticks and mallets. Feldman will make any stick desired to the specifications of the buyer. Send for his informative brochure.



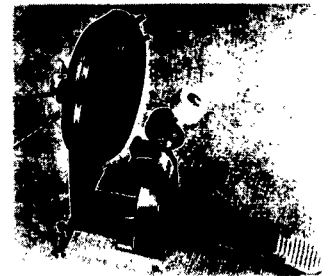
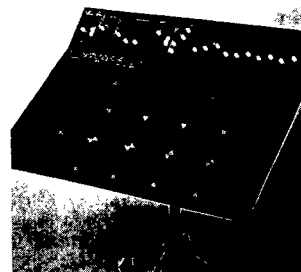
LATIN PERCUSSION, INC., 454 Commercial Avenue, Palisades Park, N.J. 07650 is a manufacturer which specializes in quality Latin-American percussion instruments and accessories for the discerning professional. The most recent LP products include a special bongo bracket for double conga stand, Marrero bells, solid bar hand chimes and mounting bracket, the multi-guiro, the N.Y. bongo cowbell, LP drumsticks, bar chimes which can be mounted on any cymbal stand, vibra-slap II incorporating a modular design concept, and volumes 2 and 3 of Drum Solos recordings.

LP has recently completed the construction of its own fully equipped recording studio which will not only be where their LP Ventures records will be recorded but will also serve as a unique sound laboratory where new products can be tested.

LUDWIG INDUSTRIES, 1728 North Damen Avenue, Chicago, IL 60647 has introduced the all new Challenger II parade drum. Write for full details.

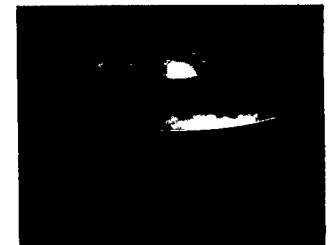
THE MUSIC STAND, 1457 Broadway, New York, N.Y. 10036 has a catalog which includes a specially-designed and selected group of music gifts and personal items, many of which can be purchased only through this catalog.

PLANET PERCUSSION, INC. is the firm which produces the Exactone timpani tonal indicator. These tuning devices can be ordered from S & S School of Music, N. Keim and Buchert Rd., Pottstown, PA 19464.



STAR INSTRUMENTS, INC., P.O. Box 145, Stafford Springs, CT 06076 offers an array of electronic drums, percussion synthesizers, and related accessories.

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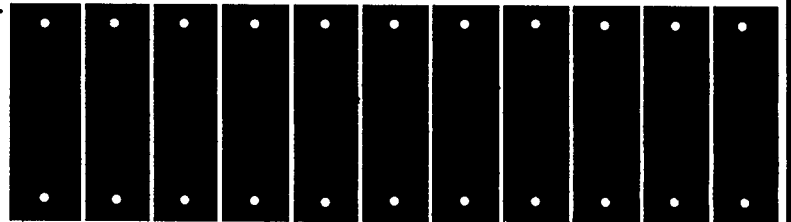
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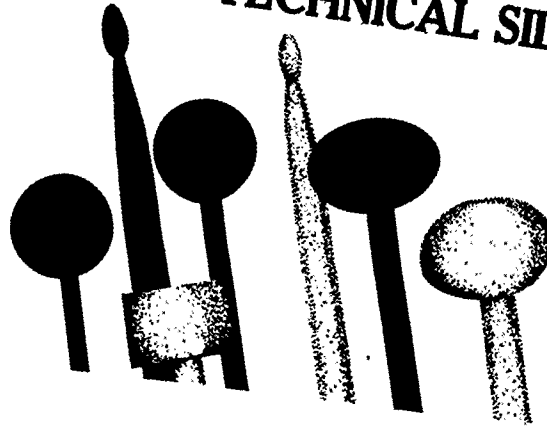
MIKE BALTER MALLETTS, P. O. Box 531, Northbrook, IL 60062 announces the design and availability of the Gordon Stout Solo-Tone™ Mallets. There are four hardnesses from extra-hard to soft.

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ON THE TECHNICAL SIDE



PREPARING A PERCUSSION AUDITION - BRIAN K. SHEPARD

DEVELOPING RHYTHMIC FLOW - RICK MATTINGLY

**FOUR MALLET KEYBOARD PERFORMANCE: A CONCEPT FOR BEGINNING
INDEPENDENT ROLL DEVELOPMENT - GARY D. COOK**

VIBE WORKSHOP: MULTI-KEYBOARD PLAYING - ED SAINDON

TENSION vs. RELAXATION - CHARLIE PERRY

BASIC DANCE RHYTHMS - PART III - JIM PIEKARCZYK



TENSION VS. RELAXATION

By Charlie Perry

The presence or absence of muscular tension in one's playing is a matter of contention among many drummers. Proponents of "loose" drumming and "tight" drumming are lined up solidly on either side of the question.

I believe, however, the root of the controversy lies in faulty semantics. For example, let's consider the expression "hang loose," which means to be relaxed, untouched by tension; the opposite of being "up tight." Obviously, this is a desirable state of being since loose is used here in a positive sense, whereas tension and tight are used negatively.

Contrarily, however, tight is also used in a positive sense. The expression "really tight," for instance, is commonly used in a complimentary manner when referring to the musical performance of a group or an individual. Here, tight means particularly smooth and efficient organization, everything occurring in exactly the right place at the right time; getting it all together.

We see, then, the opposites loose and tight can be used positively, often to describe the same desirable quality in a group or an individual. Satisfactory as these terms may be when applied loosely (as in general usage) they are inadequate when employed in a clinical sense, such as descriptive language pertaining to drumming technique and its corresponding elements.

This is particularly true when dealing with young, inexperienced drummers. They tend to think in literal interpretations and often overreact to terminology. It must be made clear to them that a word has a specific definition and cannot be interpreted so broadly that it has no specific meaning.

For the sake of clear communication, then, let's begin by saying we are not talking about tension in terms of emotional anxiety (stress). Rather we are discussing tension as it relates to muscular action in the performance of drumming.

In examining this aspect of tension, we learn every muscle action results in tension of a lesser or greater degree. Tension is a requisite for the production of motion. Muscular tension is flexible, readily adjustable to changing conditions and demands, and produces that intensity which is characteristic of dynamic drumming,* whether loud or soft. Without such intensity drumming tends to be lethargic, deprived of vital energy. Moreover, we learn it's possible to maintain tension in the necessary muscle sets for correct performance while maintaining the rest of the body in a state of relative relaxation.

We also find, however, there is a danger in too much tension. For when sustained for an extended period of time extreme tension results in rigidity.

Rigidity is not pliable; it cannot be molded to a desired form. Instead, it's fixed, unyielding. Therefore, it's imperative one learn to differentiate between the degree of tension required for necessary muscular action and extreme tension.

In Summary

Three significant aspects must be emphasized 1) specific tension-control can be learned; 2) relaxation can spread from the relatively unused muscular sets to the psyche, thereby contributing importantly to the proper balance between the mental states of readiness and repose upon which successful collective action of mind and body depends; and 3) degrees of tension required in performance vary, depending upon the needs of the moment.

We come to conclude, therefore, excess in either direction must be avoided; the answer lies not merely in the presence or absence of tension, but rather in degree and control of muscular tension.

* The drumming styles of Jack DeJohnette, Tony Williams and Bernard Purdy among others are examples of intensity applied expertly and exceptional elasticity of form.

The Author

CHARLIE PERRY is one of New York's leading teachers, clinicians, and writers of drum set materials. His teaching materials are widely used and he formerly wrote a clinic column for Hohner, Inc. when they distributed Sonor Drums.

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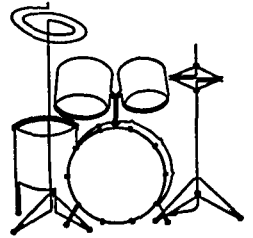
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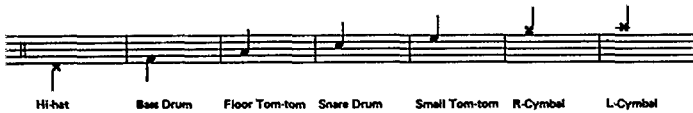
BASIC DANCE RHYTHMS—PART III
 (Continued from Vol. 17, No. 2, Winter 1979)

By: **Jim Piekarczyk**
 Drummer/Author/Clinician

INTRODUCTION

In the last two issues of Percussive Notes my column focused on basic dance rhythms. Examples were given on two beat dance music, the four/four feel, waltz, cha cha, the shuffle rhythm in three forms, the bossa nova, beguine, and the rumba. In this issue, I would like to introduce the merengue, argentine tango, mombo, samba, nanigo, and poso doble. Understanding parts I & II will aid understanding part III. However, if you are having problems in achieving the various sonorities from the drum set, I would like to suggest reviewing my past columns in Percussive Notes.

BASIC FOUR PIECE NOTATION



#1 MERENGUE
 Note: (snare off)
 think in a two bar phrase bass drum is played on 1 & 2

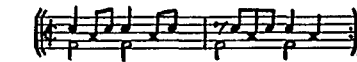
#2
 also, use the tom tom's to add color.

ARGENTINE TANGO
 (snare on)

MAMBO
 Note: right hand-on cup of cymbal or play cow bell.

#1 left hand-on snare drum with snares off along with tom tom's.

#2 bass drum plays on 1 & 2



SAMBA

Note: two bar phrase to make up rhythm play on closed hi-hat bass drum on 1 & 2.

#1

#2 stick brush technique, ie; play:

right hand brush, play left hand stick, both hands on the snare drum.

#3 same technique as in #2. Also, try mixing all three patterns together.

NANIGO

Note: right hand-on cow bell or play bell of cymbal. Left hand on snare drum.

AUTHENTIC POSO DOBLE

#1

Note: This rhythm is written 2/4 — and is played on the snare drum, with the snares on.

#2

AMERICAN POSO DOBLE

Performed in the same manner, — but written in 3/4.

CONCLUSION

Tape record your practice routine. By doing so, you will bring to light all possible sonorities and coordination problems. Most of all, you will be aware of your consistency in tempos as well as the proper sound of each rhythm. Practice with different size sticks, brushes, mallets, and make use of different size cow bells on the rhythms which indicate their use.

As I have stated in one of my earlier columns in Percussive Notes; "Each job presents a slightly different problem to solve, some simple and some not so simple". So, be open minded and most of all LISTEN!

It is my wish that with this series of articles on "Basic Dance Rhythms", you now have the insight to perform with complete confidence. Good Luck. . . .



DEVELOPING RHYTHMIC FLOW

by Rick Mattingly

Maintaining a rhythmic flow between the different parts of the drum set is an important skill which every drummer should develop. The first step in acquiring this ability has to do with viewing the drum set as a single instrument rather than as a collection of instruments. A drummer's hands and feet must work together to create a rhythmic line in the same way that a pianist's fingers work together to form a melodic line. This concept can be applied to time keeping as well as soloing.

When playing time, many drummers start by setting up a continuous pattern on the ride cymbal. The other parts of the set are used to reinforce or decorate the ride cymbal, either for a fill or solo, or simply to change the color of the piece. This is where some drummers get into trouble. They depend on the ride cymbal for the rhythmic continuity, and when the cymbal stops, so does the flow. Although it is important to be able to play the ride cymbal well, it should not be used as a crutch for the rest of the set.

The following exercises were designed to help the drummer develop rhythmic coordination between the different parts of the set. This, in turn, will lead to fills and solos which flow better, as well as interesting possibilities for time keeping patterns.

Exercises 1-10 use only the cymbal, snare, bass and hi-hat. The rhythm is the common dotted eighth-sixteenth jazz pattern. The reader is encouraged to apply this concept to other rhythm patterns of his or her own choice. Each exercise should be repeated until a rhythmic flow is felt.

Note: All cymbal notes are to be played with the right hand and all snare drum notes with the left.

Cymbal Small Tom Snare Large Tom Bass Hi Hat

Exercises 11-20 make use of the full drum set. Hi-hat is maintained on beats 2 and 4. Different stickings are possible with several of these, so the reader should experiment and use the ones which flow the easiest.

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The Author

RICK MATTINGLY holds Bachelor of Music Education and Master of Music degrees from the University of Louisville. For six years he was a percussionist with the Louisville Orchestra. He currently plays drum set with the Kurt Siegert Orchestra. Rick has taught privately in the Louisville area since 1968, and has been percussion instructor at the Sewanee Summer Music Festival.



PREPARING A PERCUSSION AUDITION

By Brian K. Shephard

During the summer months, many high school percussionists will be preparing solos for college auditions. A problem that often arises is how to actually prepare the solos. Here are some suggestions on things to consider when preparing percussion solos for an audition, or any other performance.

Perhaps the most important thing a percussionist can do is study privately with a competent instructor. This is especially important for anyone wishing to audition as a percussionist, or perform a percussion solo. A percussion instructor can provide valuable help in developing technique and musicality that a percussionist might not gain by merely practicing alone.

SNARE DRUM SOLOS

Many percussionists, especially snare drummers, seem to feel that if their music contains no melodic line it does not need to be played musically. In fact, just the opposite is true. Since there is often an absence of melodic line, the musical qualities must be emphasized almost to the point of exaggeration. Otherwise, the solo sounds like an endless succession of individual rhythms. Percussion instructors and music teachers tend to be critical, and rightfully so, of dynamics, phrasing, and accents. The student should pay particular attention to these areas.

When preparing a solo, the percussionist should "sing" through the piece, listening for phrase divisions, motivic ideas, accents, dynamics, pulse or beat emphasis, and any other aspects of musicality present in the piece. Recording the solo with a tape recorder will help in further evaluation, and a music teacher can also help with this. If the solo calls for complicated rudiments and sticking patterns, the student should make sure they are played correctly and cleanly. Musicality, though, is more important than the other factors since it is what makes the solo sound like a piece of music, not the ability to perform complex rudiments and stickings.

The snare drum should be adjusted so that it has a bright, crisp sound. The top head should be tight, but not so tight as to sound choked, while the bottom head should be looser, yet having about the same pitch as the top head. Adjust the snares so they respond with a bright snappy sound.

TIMPANI SOLOS

Timpani solos often have many of the same musicality problems as snare drum solos, plus a few of their own. The musical aspects of the timpani solo must be emphasized just as much as in a snare drum solo. Other things that adjudicators listen for are tunings, tone production, and articulations.

Perhaps the most difficult aspects of a timpani solo are tuning and pitch changes. Timpanists should learn to sing the piece on pitch, using a piano to check themselves. When all the pitches and pitch changes can be sung correctly, without the piano, the pitches can be played on the drums.

Another problem often found in timpani solos is tone production. The best tone is always produced about three to six-inches from the rim of the drum. The drums should be muffled whenever there is a rest.

The size and nature of timpani often cause fast passages to sound muddy. The use of a medium soft stick and a fast staccato arm movement during practice can clear up fast passages. When the passages sound clear using a soft stick, the proper arm technique has been developed. Once the passages sound clear with medium soft sticks, the correct sticks will make it sound even clearer, but the stick alone should not be relied on to make it sound clean.



MALLET INSTRUMENT SOLOS

Most mallet instrument solos do not have the same types of musicality problems as other percussion solos. Their main problem is usually technique and is exemplified in the tone production.

To produce the proper tone, the bar of the instrument should be struck in such a way that the mallet is in contact with the bar for the least amount of time. The student should pretend the bar is the surface of a bowl of water, and try to strike it so the mallet touches the surface without going into the water. This technique must be practiced at all speeds and dynamic levels. When mastered, it will allow the instrument to speak more clearly and will produce a more ringing tone.

GENERAL SUGGESTIONS

Nervousness is one problem that plagues soloists of all levels, especially during an audition. There are, however, some ways to combat nervousness. Daily practice will help instill security, especially playing in front of other people to become accustomed to performing before an audience. The same instrument should always be used to feel more "at home". A good night's sleep the night before and a good breakfast the morning of the audition will help the mind to be as clear as possible. Finally the student should try to relax and enjoy the audition.

If the solos need to be memorized, they should be memorized thoroughly. Daily playing, from memory, will help avoid memory lapses during the audition. Since most auditions include sight reading, reading new material on each instrument every day is worthwhile.

Due to the nature of their solos, percussionists must place a great deal of emphasis on musicality. This being just as, if not more important than, technical ability. Having someone, preferably a percussion instructor or music teacher, listen to and critique the solos, daily practice, and a good warm up before the audition will help insure a stronger performance. The student should bring extra sticks and mallets in case any break or are lost, and bring original copies of each solo for the judges. Finally, during the performance, the percussionist must maintain the highest level of playing and concentration until the audition is completed.

THE AUTHOR

BRIAN K. SHEPARD, a senior at the University of Kansas, Lawrence, KS., is majoring in percussion under George Boberg, and serves as President of the KU Bands, and Section Leader for the KU percussion section. He has been active as a performer, teacher, clinician, composer, and arranger. Mr. Shepard is a contributing author for the Kansas Chapter P.A.S. Newsletter, and has recently had an article entitled "Percussion Maintenance" published in The Instrumentalist.



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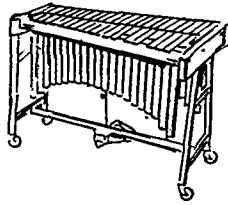
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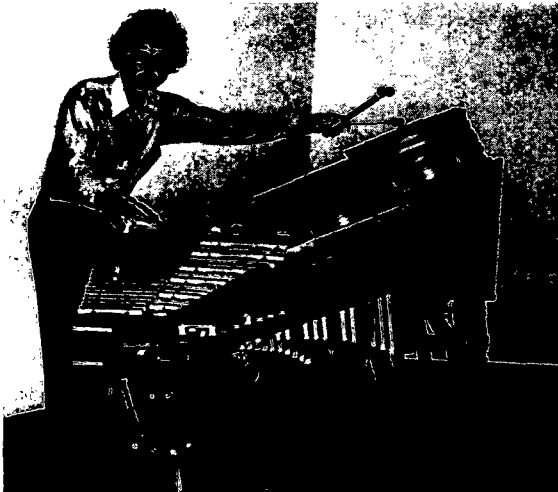
VIBE WORKSHOP

By Ed Saindon



MULTI-KEYBOARD PLAYING

Since the introduction of electric pianos, synthesizers, string ensembles, etc., piano players have been performing very successfully with a variety of keyboards. With the assortment of mallet keyboards available, this multiple keyboard concept is also available to the mallet player. In this article, I will explain and illustrate some of the possibilities and challenges presented to the mallet player with this MULTI-KEYBOARD concept.



SET UP

The keyboard arrangement that I am presently using consists of a vibraphone placed directly in front of me; a customized 2 octave Kelon marimba with a range from F (an octave and a fifth below middle C) up to E (a 3rd above middle C) is placed in front of the vibe to the LEFT. The keyboard angle is roughly 45°. Due to the sustaining capabilities of the Kelon marimba, an adjustable dampening system was added onto the marimba; a 3 octave redesigned xylophone is placed in front of the vibe to the Right. The keyboard angle is adjustable from 30° to 45°.

The set-up, played as a solo instrument, necessitates that vibraphone and marimba techniques be used in conjunction with each other. Due to the textural differences and expanded range, more demands such as 6 mallet playing, one hand dampening techniques, new solo techniques, etc. are placed upon the mallet player. These now become valid and viable resources employed in this multi-mallet, multi-keyboard setting.

A few points should be mentioned before beginning, 1) Although my keyboards have been specifically designed for this concept, any marimba or xylophone can be used. (Without tampering with the instrument itself, the height and angle of the keyboards can be altered with special platforms or stands.) 2) The xylophone sounds an octave higher than written, and 3) The mallet sticking is numbered in this manner:



In the first example, all 3 keyboards come into play with the xylophone dominating (with the melody) and the marimba and vibe supplementing with the bass and harmony. Concerning the xylophone melody: rather than use only the outside mallet of the R.H., the suggested sticking employs both mallets thereby greatly reducing excess motion of the R.H. Also take notice of the three note voicings being formed between the xylo and vibe on beats 2 and 3. (Refer to my article in Percussive Notes Winter 1979, Vol. 17, No. 2.)

IMPROVISATION ON "GIANT STEPS" COLTRANE

This next two bar example employs two hand mallet rolls between the vibe and marimba. Also, the opening melodic 4ths are played an octave apart between the two instruments thereby making a full and resonant line.

These next four bars of improvisation on "T.T.T.", illustrate the execution of a fast single note line (at times played with both hands) along with a somewhat subdued bass line. Whenever there is space or notes sustaining in the melodic line; or when the R.H. can double up, the L.H. generally will proceed to the marimba to take up the role of playing bass.

IMPROVISATION ON "T.T.T." BY BILL EVANS

This next 8 bar example (B section of Nica's Dream) utilizes a "Walking bass line" played on the marimba while the melodic line is played in octaves on the vibe.

SWING FROM NICA'S DREAM SILVER

This next two bar example has a melodic unison inner line between the xylo and vibe which serves as an ostinato/accompaniment to the outer melodic lines. Slide dampening should be used to dampen the ostinato line on the vibe. (Refer to my article in Percussive Notes, Fall 1978, Vol. 17, No. 1.)

The following example in A minor, is an ostinato pattern in which the lines of each instrument are juxtaposed to create an inter-woven ostinato. Thinking of the sticking (RLRRLRL) will make the passage much easier to execute.

This Charlie Parker melody is divided up between the three keyboards for an interesting timbre change effect. The L.H. stays on the vibe at all times, while the R.H. moves back and forth from the xylo to the marimba.

This four bar excerpt of Greensleeves employs the use of six mallets thereby allowing the player to sound the chords and accompanying colors in more or less of a concerted style.

The following example illustrates a variety of technics available with this multiple keyboard concept. In measure 1, the L.H. employs a one hand roll. The R.H. executes the melody and accompaniment. One hand slide dampening (a double stop on the 4th beat) is used to bring out the counterline. In measure 2, the L.H. again uses a one hand roll, but this time with a descending melody in the top voice. The R.H. again plays the melody, accompaniment and counterline. In the 3rd measure, the L.H. starts on the marimba and then proceeds to the vibe to dampen a counterline on the 2nd beat. On the 3rd beat, the Db7 voicing is played and the L.H. moves back to the marimba to sound the root. The R.H. plays the melody on the 1st beat on the vibe and then proceeds to take the melody to the xylophone with the use of a one hand roll. Measure 4, utilizes the two hand Musser roll and the one hand roll. The voicings formed by the xylophone and vibe are inter-woven for an interesting textural effect.

SUMMARY

Although the addition of marimba and xylophone to the vibe, places more demands upon the mallet player, it shouldn't hinder the creativity and expression of the player. The addition merely should widen and enhance his creativity by giving him more color and range with which to express himself.

If anyone has any comments and/or questions about this article or my clinics, please feel free to write to me at this address (Please enclose a stamped self-addressed envelope.):

Ed Saindon
Box 202,
c/o Berklee College of Music,
1140 Boylston St.
Boston, Mass. 02215

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. He 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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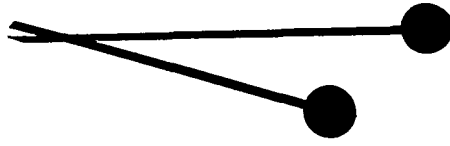
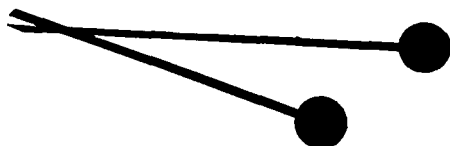
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FOUR MALLET KEYBOARD PERFORMANCE: A CONCEPT FOR BEGINNING INDEPENDENT ROLL DEVELOPMENT

By Gary D. Cook

The present increased popularity and phenomenal developments in four mallet keyboard performance which many PAS members have had the opportunity to experience first hand at the past few Percussive Arts Society International Conventions has inspired even novice keyboard players to attempt technical maneuvers and musical subtleties that a few years ago most players would never have thought possible. The wonderful performances and discussions of Leigh Stevens and Gordon Stout at PASIC '76 in Rochester set many player's minds wondering if it were possible for them to achieve the technical and musical levels of mastery of Stevens and Stout. Then the next year Keiko Abe astounded the Knoxville PASIC '77 audience and proved that even a player using the traditional cross grip (and possessing a bit of genius) was capable of displaying the highest level of technical mastery and musicianship. This last October at PASIC '78 Stevens and Bill Molenhof advanced the art of keyboard performance and pedagogical understanding again through astonishing artistic contributions.

Of course none of the above mentioned artists merely appeared out of thin air with their ideas on keyboard multiple mallet playing. The techniques had been evolving over many, many years as can be reviewed in the performances, teachings and compositions of Musser, Chenoweth, Conner, Rosen, Pimentel, Ervin, Burton, Friedman, and Samuels, to name but a few. However, due greatly to PAS activities both on the state and national level and to Deagan's and Musser's increase in promotional clinics using these artists, more young (and old) players than ever before have been exposed to the boundless parameters of multiple mallet performance. And one must not fail to give credit to the continued high musical level of development in literature written expressly for many of these fine artists or transcribed by them. Without the recent parallel contributions of Stout, Helble, Pimentel, Burton, and many others in literature and pedagogy, our present mature state of development would be barely beyond infantile.

Yet when many aspiring keyboard players attempt such feats as four mallet independent rolls they find their technical development to be infantile or perhaps even embryonic! The concept of the four mallet independent or Musser-type ripple roll can be clearly explained by many an article or book and clearly understood by the performer. However, regardless of how consistently the player "tells" his/her wrists to "turn in a screw driver motion" or "like opening a jar" the wrists cannot, on the average, respond to only these ideas. The muscles need to be discovered and an awareness and control of them developed before the independent roll will ever become truly a functional technique. Assuming the player has a correct understanding of either the Musser (Stevens), Burton (Friedman), or Traditional Cross grip, (or other), the technical approach to the wrist development and mallet control is basically the same. A good beginning exercise is to practice each hand separately as indicated below. The interval of about a fifth is comfortable and natural at the outset for most players. Other intervals should also be used to develop total control.

The type of stroke used when playing the individual separate mallet should be either, 1) a complete "full stroke" made by one mallet from a height above the bar of about 3"-4" with a quick "down-up" stroking motion in the wrist and returning to the 3"-4" starting height before the "full stroke" is started in the other mallet, or 2) a "rotation" or "oscillation" of the wrist which will play one mallet to the bar and immediately connect to the next stroke in the other mallet with a smooth rocking back-and-forth stroking of the mallets. The wrist motion employed in either the "full stroke" or the "oscillation stroke" is a "screw driver" or "opening a jar" type of turning motion. The mallet not playing the stroke should remain almost motionless in the hand. With a few attempts the different feel and controls involved with these strokes will become apparent to the performer and he/she will begin to physically develop these wrist muscles and in turn develop the kinesthetic coordination needed for performance of four mallet independent rolls, contrapuntal lines and eventually one handed rolls.

Each measure of the exercises should be repeated many times with each bar struck deliberately producing a full clear tone. The exercise should be gauged so that the sixteenth notes are well controlled but played at a maximum speed. A metronome will greatly aid in governing steady development and progress. Another good exercise is to practice both hands together in different combinations on exercises similar to the above. There are 24 four mallet combinations that one can create for practice material! A single stroke roll played slow to fast to slow between the mallets in one hand and with both hands together is also valuable for developing four mallet technique. Rudimentary combinations such as paradiddles and polyrhythmic figures played between mallets in one hand greatly aid in developing mallet control. The following are given to stimulate further practice ideas.



PARADIDDLES (SINGLE) (DOUBLE)

and 4 3 4 4 3 3 3 4 3 3 3 4 3 4 3 4 4
2 1 2 2 1 2 1 1 1 2 1 2 1 1 2 1 2 2 2

PARADIDDEMBLE

and 4 3 4 4 3 3 4 3 4 4 3 3 3 4 3 3 4 4
2 1 2 2 1 1 2 1 2 2 1 1 1 2 1 1 2 2 2 2 2

(COMBINED)

and 4 3 4 4 4 4 3 4 3 2 3 3 3 4 2 3 4 4 3 4 3 3 3 3
2 1 2 2 2 2 1 2 1 1 1 1 2 1 2 2 2 2 2 2 1 2 1 1 1 1

WRITTEN 3:2 2:3 2:3 3:2 2:3

PLAIED OR

and 1 2 1 and 2 1 2 and 1 2 1 and 2 1 2

WRITTEN
5:3
5
3:5
5
3

PLAYED
5
5
5
5
OR
5
3

and 1 2 1 2 1
and 2 2 1 2 2

WRITTEN
5:4
5
4:5
4

PLAYED
5
5
5
5
OR
5
4

and 1 2 1 2 1 2 1
and 2 1 2 1 2 1 2

The polyrhythms presented only involve a few basic 2:3, 3:5, and 4:5 patterns and their inversions. Playing of these polyrhythms demands precise coordination between mallets and offers excellent practice for understanding these figures in any musical context! Further analysis and practice of other polyrhythms is highly recommended. These exercises should be practiced in each hand separately and then combined. With a little imagination the player will develop interesting combinations and movement over the keyboard. Some variations might be: play the single paradiddles chromatically up and down the instrument or within a key; when combining hands each pattern could be the same in each hand, i.e. 4344 with 2122 or reversed to opposite combinations of 4344 with 1211. Another variation that helps to develop independent line control is:

4 3 4 4 3 3 3 3
OR 2 1 2 2 1 1 1 1

3 4 3 3 4 4 4 4
1 2 1 1 2 2 2 2

Practice of each exercise should be slow at first producing a clean "full stroke" in each mallet and being careful to keep the other mallet almost motionless. Gradual increase in speed coupled with long duration in practice of each pattern will greatly aid in developing control of the wrists and mallets. These ideas for mallet combinations can also be practiced on a hard surface such as a table or car dash board when an instrument is not available.

Eventually with perseverance and diligent practice one will have developed the necessary wrist and mallet controls to then successfully approach the four mallet independent or Musser-type ripple roll. The approach to this roll should start slowly with repeated playing of simple chords or consecutive intervals with mallet combinations of: 43, 12, 43, 12, etc. and gradually increase to a sustained roll of 431243124312 etc.

$\text{♩} = 92$
4 3 1 2 etc.
gradually accel. to...

The "oscillating" wrist motion should be easily generated if sufficient time has been given to practice of the above or similar exercises. One will also find three mallet chorale style roll studies and simple chord inversions useful practice material. By holding four mallets and playing these three mallet studies concentration can be given mainly to the hand playing two mallets to check for accurate wrist motion. Note however the same wrist turn is still used in the hand playing with only one mallet but holding two.

If the performer uses his/her imagination and creates exercises similar to those suggested within this article, and of course practices consistently and regularly, the technique will develop to enable the performer to then experiment with more advanced technical concepts such as variation in roll speed and use of different types of rolls. As mastery of these various technical levels is achieved the performer will then be able to convey his/her musical concepts with greater freedom and artistry.

Additional practice material can be found in much traditional piano and guitar music as well as the many fine bar percussion instrument texts by Burton, Meyer, Pimentel, Moore, Neuhaus, Whaley, Ervin, Holmgren and the solo literature of Musser, Stout, Helble, Penn, Mink, Peters and many, many others.

The Author

GARY D. COOK is head of the percussion area and Assistant Professor in the School of Music, University of Arizona in Tucson. He holds degrees in percussion from the University of Michigan and was the percussion instructor at Louisiana Tech University before accepting his current position at Arizona. He has traveled widely in this country and in Europe studying, teaching and performing. He is presently principal percussionist and timpanist with the Tucson Symphony and Arizona Opera orchestras and is an active conductor and performer of chamber music at the U. of A. As a composer, Prof. Cook has written works for percussion ensembles and soloists and is author of the text Teaching Percussion soon to be published by G. Schirmer Books of New York.

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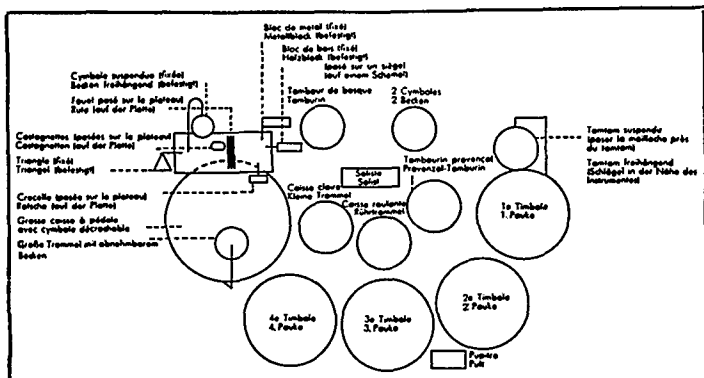
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THE "CONCERTO POUR BATTERIE
ET PETIT ORCHESTRE" BY DARIUS MILHAUD
WITH A LOOK AT PERCUSSION
IN HIS MUSICAL LIFE

by Stephen W. Dodge



PERCUSSION IN THE MUSICAL LIFE
OF DARIUS MILHAUD

Darius Milhaud was born in Aix-en-Provence, France, in 1892. He showed musical aptitude as a child and studied violin. His musical training at the Paris Conservatory brought him success and recognition as a writer of music and his distinctive modern style gradually earned him an international reputation.¹

Milhaud was attracted to the sounds of percussion very early and mentioned instances of this in this autobiography. In Brazil, he was exposed to the folk music of that country and to the various instruments used.

The insistent rhythmic effect of instruments such as the chocalha, a round metal container with a handle that is rotated to shake the iron filings inside was of particular interest to Milhaud when he saw it played in the streets of Rio De Janeiro at carnival time.²

The return trip from Brazil included a stop in Puerto Rico where Milhaud saw the guitcharo being played. This is a gourd that is scraped with a metal rod in a violently rhythmic pattern. The composer was sufficiently impressed to purchase one of these for himself.³

Les Choéphores is an opera by Milhaud which was premiered in 1919. Three of the scenes call for the voice parts to be spoken. Rhythmic notation only is used. The instrumental accompaniment consists of a vast array of nonpitched percussion.⁴ The finances available for the first production were limited and it was necessary to ask some amateurs to help with the extra percussion. Among them were Auric, Poulenc, and Honegger. These notable composers apparently shared a receptive attitude toward percussion if performing without pay was an indication. The "Exhortation" scene with spoken chorus and percussion was so well received at the premier that it was encored.⁵

A ballet entitled L'Homme et Son Desir by Milhaud has a still larger list of percussion instruments and presents passages of unaccompanied percussion.⁶ Milhaud expressed anxiety about the audience reaction to this innovation because concert-goers were very demonstrative in France during the 1920's. Milhaud attributes the calm reception to the brevity of the passages using percussion alone and to the sedative provided by the vocal quartet.⁷

American jazz had a hypnotic effect on Milhaud. His visits to jazz clubs of Harlem during a trip to the United States in 1922 made him decide to incorporate the style for his own compositions. He would also use the elaborate percussion battery played by one man.⁸

In 1923, he wrote La Creation Du Monde. It is a ballet with an instrumental complement employing seventeen players, one of whom is a percussionist using a setup almost identical to the one for his later Percussion Concerto.⁹

THE CONCERTO POUR BATTERIE
ET PETIT ORCHESTRE

Milhaud wrote his Concerto Pour Batterie et Petit Orchestre at Paris in 1929-30. This was premiered by the Concert Pro Arte with Coutelier as soloist and the composer conducting.¹⁰ There are at least two professional recordings available. One is by the Concert Arts Orchestra with Felix Slatkin conducting and Hal Rees as soloist, and another recording conducted by the composer, featuring Daniel Faure as soloist with the Orchestra of Radio Luxembourg.¹¹

The edition used for the analysis that follows will be a reduction for percussion and piano of the original concerto.¹²

James Blades has said, "This work necessitates no small amount of athleticism."¹³ The British are masters of understatement. A diagram Milhaud has provided at the beginning of the score shows that this piece requires a great deal of athleticism. The soloist is virtually encircled by instruments in a fashion which must be acknowledged as very prophetic when one considers that this solo was written before the label "multiple percussion" came into common usage. This multiple arrangement was preceded in serious art music perhaps only by Stravinsky's L'Histoire du Soldat, and Milhaud's earlier work, La Creation du Monde.

The instruments used are four timpani, tam-tam, two cymbals, tambourine, wood block, metal block (usually a cow bell), ratchet, castanets, triangle, suspended cymbal, bass drum and cymbal (both played by a single foot pedal), snare drum, field drum, and tenor drum. The performance directions are in French and German but they basically describe the diagram of the set-up. It is also recommended that a double-headed mallet with felt at one end and a wooden xylophone beater at the other be used.

The beginning of the piece is marked Vif, Rude et Dramatique, with the quarter note at 116 beats per minute. There are frequent meter changes. The rhythm employs 16th and 8th note patterns and much syncopation which is characteristic of the composer. The soloist must make sudden instrument and mallet changes. The accompaniment is difficult and careful rehearsal is necessary for the many nuances such as measure 74 and 80. In measure 81, the tempo indication changes to Modere but there is no specific tempo marking. The timpani must be tuned quickly here and the foot pedal must be adjusted to strike the bass drum only.

Measure 144 is a restatement of the opening measure but measure 145 is again marked Modere. The marking Vif reappears at 157 for just four measures until the Modere (this time with the quarter note at 76 beats per minute) closes the work with a somewhat anticlimatic diminuendo in the last eight measures. Performance time is estimated at seven minutes. The vigorous style is sure to appeal to most audiences even if the tonal aspects of the work are unsettling. Evidences of chromaticism, polytonality, and modality occur in the accompaniment to add richness to the overall texture.

The concerto is dedicated to Paul Collaer, a close friend and biographer of Darius Milhaud.

This multiple percussion concerto must be considered an important virtuosic challenge and an outstanding early contribution to the serious percussion solo repertoire.

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FOOTNOTES

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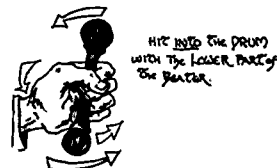
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THE HISTORY & STYLE OF THE BODHRAN

by "Roldo"
As Interviewed by Owen Clark
Winnipeg, Canada



AN EXTRA "PUFFLE-THUD" CAN BE GOT BY HURDING THE DRUM AGAINST YOUR BODY



The Bodhran ("Bore-an"), sometimes also called the Bironne, is the drum of the Gael. I'm afraid I can't delve too deeply into it's history, but most likely its beginnings are martial (it bears a resemblance to the round war shields carried by Gaelic warriors). The instrument most suited to it's varied accompaniment is pipes—any sort of pipes.

The bodhran is a far more subtle instrument than is obvious at first meeting. Generally, it is a single-skinned drum, but I have seen one with skins on both sides. The manner of beating enables the player to use both ends of the stick.

The style of stick varied from player to player. The majority prefer a short stick. I use a long stick, to play the drum in the middle where the sound is deeper as well as along the edge where the tone is slightly higher.

In the playing, the first stroke is made away from the body and into the drum. The second beat is made on the return. Its sort of like twirling a baton against a wall. Generally, the rhythm is set by the bottom end of the stick, then the top is brought into play, to aid emphasis and off-beat. As well, the wooden rim can be used to add a 'click' among the booms.

A right handed drummer holds the bodhran in the left hand, stick in the right. The left hand is not idle, for the bodhran, if single skinned, has either a pair of crossed strings, or a stick for holding. Myself and some other drummers will keep the thumb, index, and second finger of the left hand free to press against the skin on the inside. Doing this rapidly between and during the beats, you can shade the structure of your playing.

The bodhran being a Celtic drum, is well suited to 6/8 and 9/8 jigs, reels, hornpipes, marches, all odds manner of Scottish, Irish, and related modes of music. It also fits full well in Appalachian music. In fact it likes most any form of fiddle music. I sat in the square-dance band last summer and my drum enjoyed that just fine, too.

When I first encountered the bodhran in 1970, it was just making a come-back in Scotland. In the last couple of years it seems to have gathered quite a following in North America or at least Canada, but it's still a relatively obscure instrument.

If you're interested in hearing some current players, you might find some of these records:

The Chieftans-feature Bodhran in fine arrangements of very courtly Irish music.

Allan Stivell-Avery progressive Celtic musician who blends traditional instruments with electrics.

Planxty-doesn't feature the drum, but its there.

The Corries-who nearly began the whole affair.

On television, the Bodhran has appeared with:

Makem and Clancy

Figgy Duff (an East Coast Canandian Celtic ensemble)

& Ryan 'o Fancy-who have begun to use two bodhrans, a most effective method for real blood-stirring music.

Another player who deserves mention is Martha Nagler of Larkspur who manages some very fancy and precise work.

In Winnipeg, there's my band "Jerimiah Puddleduck" and "The Never Ready Assault and Battery Corps". (Little John and Me). If you would like to make contact: Roldo, 1232 Downing St., Winnipeg, Manitoba, Canada.

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ALABAMA

University of South Alabama
Percussion Ensemble
Dr. John J. Papastefan, Director
2/19/79
Classical March in C-Brand
(Bramora)
Ritmo Tondo (Flamenco)-Surinach
(AMP)
Concerto for Percussion Ensemble-
Brand (Bramora)
Sonata for Piano and Percussion-
Brand (Bramora)
Sonata for Piano and Percussion
Ensemble-Glanville-Hicks (AMP)

"Aspen" Percussion Quartet No. 3
Brand (Bramora)
Russian Percussion-Stotesbery
(Bramora)
Pursuit for Solo Marimba and
Percussion Ensemble-Jenny (Permus)
Nipponese Miniatures for Percussion
White (White)
Timplana-Goodman (Belwin-Mills)
Minor Time-Bob Tillis (Downbeat)
Just Flippin'-Kraus (Belwin-Mills)
A Time for Jazz-Spears (Southern)

Senior Recital-Teresa J. Harris,
Percussion 2/1/79
Purioso and Valise in D minor-Hatch
(Marimbab Unlimited)
Ballade-Stabile (Honour Publ.)
Preludes, Opus 37, 1, 2, 4, 8-da Gastvne
(Percol Publications)
La Folie Aux Croisées-Desportes (AMP)
Just Flippin'-P. Kraus (Henry Adler)

ALABAMA STATE UNIVERSITY
Student Recital-Van T. Free, Director
2/13/79
March for Two Pairs of Kettle Drums
A & J. Phillip (McGinnis & Mary)
Percussion Debates-L. Snider (Pro Art)
Hungarian Dance No. 5-J. Brahms (Rubank)
Sounds of the Kabuki-Davis (Creative)
Etude (Opus 6, No. 9)-C. Musser
(Studio 4 Publications)
Concert Etude-Morris Goldenberg (Chappell)
"Ade to Grace"-G. McPherson (manu)
Scherzo-M. Peters (Mitchell Peters)
Prelude No. I-S. de Gastvne (Percol)
Untitled Piece-Unknown (manu)
Invention in D Major-J.S. Bach (Kendor)
Pitiation-D. Rogers (Southern)

ARIZONA

The University of Arizona
Percussion Quartet - 10/7/77
Two Acts for Three Players-R. Finney
(C.F. Peters)
Three Studies in Fours-R. Finney
(C.F. Peters)

The University of Arizona
Percussion Ensembles
Gary Cook, Director, 10/29/77
Musica Battuta-M. Schifman (AMP)
A La Samba-M. Peters (Peters)
Aurica-R.S. Arindly (C.F. Peters)
French Suite-W. Kraft (WIM)
Swords of Moda-Ling - G. Peters (Peters)
Suite for Percussion-W. Kraft (Belwin-
Mills)
Bach to Pop-Marimba Ens. (manu)
Three Studies in Fours-R. Finney (Peters)

The University of Arizona
Wind Ensemble; Gilbert Baker, Marimba
4/19/78
Concertino-P. Creston (G. Schirmer)

The University of Arizona
Percussion Ensembles
Gary Cook, Director, 4/26/78
Fin-Pop-Pudge - L. Slavick (Lang)
Tocatta-C. Chavez (Belwin-Mills)
Sunrise Ceremonial-G. Cook (manu)
Barometric Readings-F. Koch (See Saw)
Horunculus C.P.-J. Perry (Southern)
African Welcome Piece-M. Udow (UMWP)

The University of Arizona
Senior Recital-Larry Reeder
4/29/78
Fantasy on Japanese Woodprints-
A. Rovanes (C.F. Peters)
First Mexican Dance-C. Stout (Studio 4)
Etude in sb, Op. 6, No. 2-C.O. Musser
(Studio 4)
Triangulation for Six Timpani and
Electronic Tape-R. Cucinotta (Lang)
Duo for Percussion and Piano-B Pillin
(WIM)
Barometric Readings-F. Koch (See Saw)

The University of Arizona
Master's Recital, Gilbert Baker 6/22/78
Tambourin Chinois-Kreisler/Green
(Foley Fisher)
No. 9 Zyklus-K. Stockhausen (Universal)
Diptych-G. Stout (manu)
Concertino for Marimba and Orchestra-
R. Kurka (Weintraub)

The University of Arizona
Recital; Gary Cook, Percussion 10/11/78
Eight Songs for a Mad King-P.M. Davies
Boosey-Hawkes)

The University of Arizona
Contemporary Composers Forum
Music of Geo. Crumb 11/1/78
Madrigals, Book III and IV (C.F. Peters)
Songs, Drones and Refrains of Death
(C.F. Peters)

The University of Arizona
Percussion Ensembles, Gary D. Cook,
Director 11/21/78
Percussion Movement from Symph. #1-
A. Tcherepnin (Presser)
Concerto for Percussion and Wind Ens.-
K. Husa (AMP)
Antiphones-S. Leonard (Leonard)
Tambuco-C. Chavez (Belwin-Mills)
Song of Puestecont-L. Harrison (MPP)
Creations for Percussionists, Dancers
and Artists-Improvisation

CALIFORNIA

San Jose State University
Percussion Ensemble 12/11/78
Sonata No. 4 for Violin, Piano & Perc.-
A. Cirone (Cirone)
Sketches for Percussion Orchestra-
R. McCormick (manu)
Five Items for Soprano & Percussion-
A. Cirone/Harrison (Cirone)

FLORIDA

University of South Florida
Percussion Ensemble; Robert McCormick,
Conductor - 1/4/79
Tres Estudios-Lacerda (P.Price)
Adagio for Strings-S. Barber (Schirmer)
String Quartet No. 4-Bartok (Boosey &
Hawkes)
Duets for Percussion - R. McCormick
(Schirmer)
Synchronisms No. 5-M. Davidovsky (Belwin)

University of South Florida
Percussion Ensemble-Robert McCormick,
Conductor 11/26/78
Coincidences for Percussion-D. Trombly
(manu)
String Quartet #4-B. Bartok (Belwin)
Synchronisms No. 5-M. Davidovsky (Belwin)
Tres Estudios-O. Lacerda (P. Price)
Three Dithyrambi-R. Shechtman (P.Price)

University of South Florida
Faculty Recital; Robert McCormick, Perc.
1/7/79
Two Pieces for Unaccompanied Timpani-
F. McCormick (manu)
Jeu-Parti-M. Ptaszynska (P. Price)
Two Mexican Dances-G. Stout (Studio 4)
Fantasy Dances, Meyers (Artisan Music)
Encounters III-W. Kraft (WIM)
Improvisation for Drum Set-R. McCormick
(manu)

University of Miami
Student Recital; Terence S. Gunderson,
Percussion 4/3/78
Four Songs for Med. Voice & Vibraphone-
G. Steiner (See Saw)
Concertino for Marimba & Orchestra, Op. 21-
P. Creston (G. Schirmer)
Sketch for Double Quartet-J. Lewis (MJD)
The Man I Love-Gershwin/Gunderson (manu)
Bill Pickles-C. L. Johnson (manu)

University of Miami
Student Recital; Sam Rutenberg, Percussion
2/11/78
Canaries-E. Carter (AMP)
March-E. Carter (AMP)
Concerto for Marimba & Orchestra-J. Basta
(MPP)
Bourée and Bourée Annelais-J.S. Bach
L'Histoire du Soldat-I. Stravinsky
(J. & W. Chester)

IDaho

Boise State University
Faculty Recital; John Baldwin, Percussion
10/20/78
Ephemerals-A. Russell (Alnhaus)
Concerto for Marimba & Vibraphone -
D. Milhaud (Enoch)
Five for Orvan & Marimba - M. Roberts
(C. Fischer)

Boise State University
Percussion Ensemble, Directed by
Dr. John Baldwin 10/22/78
Russian Percussion-L. Stotesbery
(Bramora)
Two Pictures for Percussion- J. Sutcliffe
(MPP)
Sonata for Piano and Percussion
P. Glanville-Hicks (AMP)
Tetra-A. Russell (Alnhaus)
Contrastyhcatic Ostinato-C. Everson
(MPP)

Boise State University
Percussion Ensemble, John Baldwin,
Director 11/19/78
Pinkin' Peter-F. Bernard/J. Baldwin
(manu)
Concerto da Camera, No. 5-D. Loeb
(Lang)
Quintetto III-J.F. Peter/Baldwin (manu)
Galop-D. Kabalevsky (manu)
España - Spanish Rhapsody-E. Chabrier/
Misdow (manu)
Dizzy Fingers-Z. Confrey (manu)

Boise State University
Student Recital; Robert Allen, Snare
Drum 9/1/78
Sonata for Snare Drum & Piano-E. Koba
(M Cole)

Boise State University
Student Recital; Percussion Ensemble,
J. Baldwin, Director 10/20/78
Concerto da Camera, No. 5-D. Loeb
(Lang)

Boise State University
Student Recital; Percussion Ensemble
J. Baldwin, Director 11/17/78
Dizzy Fingers-Z. Confrey (manu)
Galop-D. Kabalevsky (manu)
España - Spanish Rhapsody-E. Chabrier
(manu)

ILLINOIS

Quincy College
Senior Recital; Steve Hufford, Percussion
3/11/79
Fanfare for a New Theatre-I. Stravinsky
(Boosey & Hawkes)
Sonata for Three Unaccompanied Kettle Drums-
D. Jones (Hinrichsen)
Trois Etudes-J. Aubain (Alphonse-Leduc)
Two Part Invention No. 8-J.S. Bach (Schirmer)
Concertino for Marimba & Orchestra, Op. 21-
P. Creston (Schirmer)
Space Model-M. Ptaszynska (Lang)

Illinois State University
Percussion Ensemble 11/29/78
The Swords of Moda-Ling-Peters (G. Peters)
Tocatta-Chaves (Mills)
The Song of Quatecosti-Harrison (MPP)
Lento-Schlenck/Peters (Franks Drum Shop)
Matona Mia Cara-Lasus/Peters (Franks D.S.)
Parade of the Wooden Soldiers-Herbert/Hatch
(Hatch)
Phonetics-Delp (Kendor)
Ostinato-Meyer (Kendor)

Eastern Illinois University
Senior Recital; John A. Williams, Perc.
2/6/79
Suite for Marimba-A. Fissinger (Perc. Arts)
Four Pieces for Timpani-J. Beryzmo (MPP)
Conversation for Multiple Percussion Solo-
D. Witten (Southern)
Suite for Three Drumsets-S. Elias (Creative)
Scamina for Solo Snare Drum-M. Markovich
(Creative)

Eastern Illinois University
Percussion Ensemble; Jeff Fellatton, Director
12/15/78
Cameron-arr. J. Lane (manu)
Old Devil Moon-arr. J. Fellatton (manu)
Just the Way You Are-arr. J. Fellatton (manu)
Feels So Good-arr. J. Fellatton (manu)
Night in Tunisia-arr. J. Fellatton (manu)

Eastern Illinois University
Graduate Recital; Jeff Fellatton, Percussion
11/20/78
Two Scenes for Marimba-S. Nixon(Permus)
Stick-It-E. Clonck (manu)
Three Pieces for Four Timpani-E. Carter
(Associated)
Conversation for Solo Marimba-A. Mivoshi
(J.X.A.)
Three Pieces for Vibes-C. Steiner (See Saw)
Spain-C. Corea (manu)

North Park College
Guest Recital; Linda Maxey, Marimba
5/15/78
Inventions and Interludes-C. Hoag (Price)
Capriccio-H. Tomase (Leduc)
Canzone-S. Barber (Schirmer)
Kanzona-S. Barber (Schirmer)
Hude in A flat, Op. 6, No. 2 (Gamble Hinged)
Introduction at Rondo Capriccioso, Op. 28-
C. Saint-Saens (C. Fischer)

The American Conservatory of Music
Student Recital; Peter Rogala, Percussion
11/3/78
Two Etudes for Vibraphone-D. Friedman
(Berklee)
Sonata for Timpani-J. Beck (Boston)
Prelude No. 3 in A Minor-H. Villa-Lobos
Suite for Marimba-A. Fissinger (Perc. Arts)
Praeludium-Bach-Kreisler/Dutton
Summer Mood-V. Dutton (Perc. Arts)
Pitcheure-P. Rogala (manu)
Adventures for one-P. Stern (MPP)
Duo-P. Rogala/Skoog (manu)

The American Conservatory of Music
Percussion Ensemble; James Dutton, Conductor
11/5/78
Ceremonial-P. Creston (Schirmer)
IV for Eight Percussionists-Beyer (Fleisher)
Auto Accident-H. Davidson (Presser)
Percussion Music for Three Players-G.
Strang (Presser)
Three Chorals for Marimba Orchestra-
arr. J. Dutton (manu)
Rondo alla Turca-W. A. Mozart/Schultz (manu)
Sonata No. 1 C Major-Mozart/Schultz (manu)
The Blind Niece are Strutting-Colombo
(Colombo)
Annie Laurie in Swing Time-Colombo (Colombo)
Silhouettes in Rhythm-C. Wheeler (Colombo)

The American Conservatory of Music
Student Recital; Joseph Ferreira, Perc.
11/8/78
Contrasts for Vibraphone-J. DeBerardinis
(See Saw)
Sonata No. 1 for Timpani & Piano-A. Cirone
(Cirone)
Introduction et Rondo Capriccioso, Op. 28
C. Saint-Saens (Schirmer)
Sonata for Two Pianos & Percussion-
B. Bartok (Boosey & Hawkes)

Western Illinois University
Student Recital; C. William Rice, Perc.
3/15/79
Multi-Sonics-G. Deiboldt (MPP)
Recital Suite-W. Watson (MPP)
Recitative & Improvisation-E. Carter (AMP)
Eodus Americanus-W. Schmidt/Phillip (MIM)
Duo Miniature-P. Tanner (MPP)
Sonata No. 2-A. Cirone (Cirone)
Maestoso-F. Hinger (Hinger)

INDIANA

Indiana State University
Student Recital; Bruce Lehman, Percussion
10/7/78
Canaries-E. Carter (AMP)
Marimba Suite-P. Sifler (Brightstar)
English Suite-W. Kraft (AMP)
Fantasia in G Minor-G.F. Telemann (Schirmer)
Scherzo for Four Timpani & Piano-D. Graeffe
(MPP)
Concertino for Xylophone-T. Mayuzumi
(C.F. Peters)

First Presbyterian Church, Michigan City
Guest Recital; Linda Maxey, Marimba
12/18/77
Canzone-S. Barber (G. Schirmer)
Christmas Medley-Trad. (manu)
Intro. at Rondo Capriccioso, Op. 28
C. Saint-Saens (C. Fischer)

Indiana University
Student Recital; Daniel M. Heslink 4/3/78
Inventions-J.S. Bach (manu)
Poeme, Op. 25-E. Chausson (manu)
Yellow After the Rain-M. Peters/Heslink
(M. Peters)
Two Mexican Dances-G. Stout (MPP)
Erissa's Dance-D. Heslink (manu)
Moto perpetuo, Op. 11-M. Paganini (manu)

IOWA

Drake University
Student Recital; Brenda Westervall, Perc.
2/11/79
March & Polonaise for Kettledrums-J. Tausch
(Peters)
Duetto Concertante-J. Dahl (MIM)
Sonatina-K. Kohn (Fischer)
Concerto for Marimba-J. Basta (MPP)
Rainbow Ripples-G.H. Greene (manu)
arr. Westervall

Drake University
Mid-West Marimba Ensemble 1/21/79
Overture to the Marriage of Figaro-
Mozart/Musser (Fischer)
Three Dances from the Danzerye-Susato
(Vincent)
The Galliping Comedians-Kabelevsky
(Peters)
Woodworks-Bach (Bach)
Bolero-Rosales/Musser (Fischer)
"Hoe-down" from Rodeo-Copland (manu)
China Stomp-L. Hampton (manu)
The Green Mountains-S. Swallow/Smith
(Etioiles)
Black & White Rag-G. Botsford/Smith
(manu)
Calamity-D.J. Olsen (manu)
Xylophonia-J. Green (manu)
Powder Puff-H. Breuer/Morgan (manu)
Back Talk-H. Breuer/Kaptein (manu)

Drake University
Faculty Recital; Laurence Kaptein,
Percussion 2/18/79
Zyklus-K. Stockhausen (Universal)
Time-M. Miki (Orgaku No Tomo)
Two Mexican Dances-G. Stout (Studio A)
Sonata for Two Pianos & Percussion-
Bartok (Boosey & Hawkes)

Iowa Arts Council Solo Touring Artist.
Laurence Kaptein 1/12/79
No. 9, Zyklus-K. Stockhausen (Universal)
Die Zwitschermaschine-A. Payson (Creative)
Three Pieces for Marimba-Musser (Studio 4)
Sally ist die Seele-J.S. Bach (Fischer)
Welsh Hymn-L.M. Stevens (manu)
Time-M. Miki (Orgaku No Tomo)
Two Mexican Dances-Stout (Studio 4)

Drake University
Percussion Ensemble; Laurence Kaptein,
Director 1/30/79
Four for Four-R. Keezer (Keezer)
Gainsborough-T. Gauger (Southern)
Pliatan (Echoes of the Casellan)-E. Hatch
(Hatch)
Chaka Maki-D. Carlson (Cosmos)

KANSAS

University of Missouri-Kansas City
Percussion Ensemble; Michael W. Udow,
Director 12/3/78
Pulse-H. Cowell (C.F. Peters)
Suite for Weatherkins-W. Kraft (Mills)
Four Movements for Percussion-M.W.
Udow (ACA)
Music for Skinheads-I. Cresswell
(manu)
Les Moutons de Panurge-F. Rzewski (manu)

The University of Kansas
Faculty Recital; Linda Maxey,
Marimba 9/25/78
Capriccio-H. Tomase (Leduc)
Sonata in G Minor-J.S. Bach (manu)
Nocturne, Op. 72, No. 1-Chopin (manu)
Vocalise, Op. 23, No. 14-Musser
(Gamble-Hinged)

The University of Kansas
Percussion Ensemble; George Boberg
Director 3/6/79
Aliz & Cadenzas-S. Shumway (PPP)
Concerto for tuba and percussion-
W. Hartley (J. Boonin)
Take That-W. Albright (T. Presser)

MARYLAND

Towson State University
Percussion & Marimba Ensemble; Dale
Rauschenberg, Director 11/12/78
Cataphonics-Wainer (U. of Miami)
Momentum-W. Kraft (Southern)
Concerto in C Major-Telemann (IMC)
Selections from "Carreen"-Bizet/Musser
(Forster)
Socchetti Rag-Lyons/Vosco/Rauschenberg
(manu)
The Swords of Hoda-Ling-G. Peters (FDS)
African Welcome Piece-M. Udow (U. of
Miami)
Ball-D. Gordon (MPP)
Motifs de Batucada-G. Gaber (manu)
La Bamba-arr. Rauschenberg (manu)

Peabody Conservatory of Music
Student Recital; John Roeland, Perc.
3/21/78
Sonata No. 4 in D minor for Solo Violin-
J.S. Bach (Schirmer)
The Love of L'Histoire-C. Delancey
(M. Peters)
Variations for Solo Kettledrum-
(MPP)
Etude No. 6 for Timpani-F. Begun
(B. Thomas)
Etude No. 7 for Timpani-F. Begun
(B. Thomas)
Etude No. 21 for Timpani-F. Begun
(B. Thomas)
Concerto pour batterie et petit
orchestra-D. Milhaud (Universal)

MASSACHUSETTS

University of Massachusetts
Student Recital; David Wiener, Perc.
3/1/79
5 Etudes for Marimba, Book 1-G. Stout
(P. Price)
Three Sketches for Six Timpani-D. Wiener
(manu)
Concerto for Percussion-Sveshnikov
(Lang)
Naima-J. Coltrane (manu)
Like Sonny-Coltrane (manu)
Lush Life-B. Strayhorn (manu)
A Love Supreme-Coltrane (manu)
Moment's Notice-Coltrane (manu)

University of Massachusetts-Amherst
Percussion & Marimba Ensemble; Dr. Peter
H. Tanner, Director 2/6-3/79
Percussion Movement (Symphony No. 1)-
Tcherepnin (Presser)
Phonetika-Delo (Kendor)
Ceremonial-Creston (Schirmer)
Prelude & Double Fugue-Reichert (Lang)
Spectrum-Vincent (Vincent)
Three Dithyrambs-Shectman (Price)
Six Pieces-Cahn (Cahn)
For Four Percussionists-Keezer (Kendor)
Conflict of Interest-Delp (Kendor)
Belle de Tres Pierres-Delp (Berklee)
A Time for Jazz-Spears (Southern)
Jazz Variants-Beck (Boston)
Morning... Glory-Delp (Kendor)
Matona, mia cara-Lassus/Boyd (Peters)
Intermezzo (Cavalleria Rusticana)-
Mascagni/Vincent
Io pur respiro-Gesualdo/Tanner
Andante (Piano Concerto, K. 467-
Mozart/Tanner)
Danse Macabre-Saint-Saens/Vincent
Farandole (L'Arlesienne Suite #2)-
Bizet/Jeanne
Andante (Symphony No. 5)-Tchakowsky/Musser
Bolero-Rosales/Musser
Londonderry Air-tradit. arr. Grainger
Cumana-Lecuna/Marsh (Peters)

MICHIGAN

Michigan State University
Composer's Symposium of New Music;
Karel Husa, Guest Conductor 11/16-17/78
Dave Morris, Percussionist
Concerto for Percussionist & Wind Ens.-
J. Hahnik (manu)
Concerto for Percussion and Wind Ens.-
K. Husa (AMP)

Michigan State University
Student Recital; David Morris, Percussion
1/15/79
Suite for Marimba-A. Fissinger (Perc. Arts)
From "Eight Pieces for Four Timpani"-
E. Carter (AMP)
Journey Past the Unicorn-J. Stamp (manu)
Refrain-K. Stockhausen (Universal)
Concerto pour Batterie et Petit Orchestra-
D. Milhaud (Universal)

Michigan State University
Percussion Ensemble; Mark Johnson,
Director 11/21/78
Overture for Percussion Ensemble-J. Beck
(Kendor)
Momentum-W. Kraft (Southern)
October Mountain-A. Hovhanes (Peters)
Chamber Concerto-D. Liptak (manu)
5 Miniatures-W. McCauley (Leds)
Particles-T. Brown (Southern)

Michigan State University
Guest Recital; Linda Maxey, Marimba
1/16/78
Inventions for Interludes for Clarinet &
Marimba-C. Hoag (P. Price)
Capriccio-H. Tomasi (Leduc)
Canzone-S. Barber (Schirmer)
Concertino-P. Creston (Schirmer)

Kalamazoo College
Guest Recital; Linda Maxey, Marimba
12/1/77
Prelude and Licks for clarinet & Marimba-
C. Mais (manu)
Capriccio-H. Tomasi (Leduc)
Canzone-S. Barber (Schirmer)
Concertino-P. Creston (Schirmer)

Western Michigan University
Guest Recital; Linda Maxey, Marimba 10/12/77
Loure, Preludio-J.S. Bach (manu)
Canzone-S. Barber (Schirmer)
Capriccio H. Tomasi (Leduc)
Meditation-P. Creston (Schirmer)
Prelude & Licks-C. Mais (manu)
Fantasy on Japanese Wood Prints, Op. 211
A. Hovhanes (Peters)
Introduction at Rondo Capriccioso,
Op. 28-C. Saint-Saens (C. Fischer)

Western Michigan University
Guest Recital; Linda Maxey, Marimba
10/19/77
Inventions and Interludes-C. Hoag (Price)
Concertino-Creston (Schirmer)
Introduction at Rondo Capriccioso,
Op. 28 (Fischer)

Hope College
Guest Recital; Linda Maxey, Marimba
1/24/78
Prelude and Licks-C. Mais (manu)
Capriccio-H. Tomasi (Leduc)
Canzone-S. Barber (Schirmer)

MINNESOTA

St. Cloud State University
Guest Recital; Laurence Kaptein,
Percussion 1/14/79
Morris Dance-W. Kraft (MIM)
No. 9 Zyklus-K. Stockhausen (Universal)
Cherise: Von Gott Will ich nicht Lassen-
J.S. Bach (Hitt Rinehart Winston)
Welsh Hymn-tradit. (manu)
Three Pieces for Marimba-Musser (Studio 4)
Time-M. Miki (Orgaku No Tomo)
Two Mexican Dances-G. Stout (Studio 4)

College of St. Benedict
Faculty Recital; Fred Hardness,
Percussion 1/16/79
Sonata No. 12-M. Pacini (Schirmer)
Sonata III-G.F. Handel (Schirmer)
Mexican Dance No. 1-Stout (Studio 4)
Duo for Bassoon & Percussion -E. Chandler
(Bramora)
Green Mountains-S. Swallow (Etoile Music)
St. Cloud State University
Percussion Ensemble; Morris A. Brand,
Director 1/21/79
March for Two Pairs of Kettledrums-
A. & J. Philidor (Marx & McGinnis)
String Quartet Op. 33 No. 3-J. Haydn
(D. Vincent)
Serenade in D-M. Brand (Bramora)
Japanese Impressions-A. Cirone (Cirone)
"Cleveland" Percussion Quartet No. 4-
M. Brand (Bramora)

Macalester College
Student Recital; Kathryn Weingarden,
Percussion 11/19/78
Drummer's Jig-Firestone (manu)
Estudio 5, 6, & 7-Sor/Sebovia (Marke/
Belvin-Mills)
Sonatina for Timpani-A. Ridout (Schirmer)
Concerto for Marimba-Creston (Schirmer)
De-It-W. Kraft (MPP)
Rhapsodic Fantasie-M. Edwards/List
(Rubank)

MISSISSIPPI

University of Southern Mississippi
Student Recital; Howard Joiner, Perc.
1/23/79
Inspiration Diabolique-R. Yagawa (MIM)
Theme and Variations for Four Timpani-
F. Floyd (Studio 4)
Concerto for Marimba Y Orchestra -R. Kurka
(Weintraub)
Powder Puff-H. Breuer (manu)

University of Southern Mississippi
Student Recital; Joellen Brooks, Perc.
11/19/78
Synchronism No. 5, for Percussion Ens.-
M. Davidovsky (Marx)
Tocata for Marimba & Percussion Ens.-
R. Kelly (ACA)
Duetto Concertante-I. Dahl (Brooks)

University of Southern Mississippi
Student Recital: James Hamilton, Percussion
7/9/78
Four VERSES for Timpani-M. Houllif (MPP)
Quiet Movement, Canon Fantasy for Two
Marimbas-M. Hutton (manu)
Inspirations Diaboliques for Percussion Solo-
R. Tagawa (MIM)
Fantasy on Japanese Wood Prints-A. Hovhanness
(Peters)

University of Southern Mississippi
Percussion Ensemble: Sherman Hong, Cond.
2/8/79
Toccata for Percussion Instruments-C.
Chavez (Belvin-Hills)
Violin Concerto No. 1, in A Minor-J.S. Bach
(Schnistine)
You are the Sunshine of My Life-Schnistine
(Schnistine)
Feelings-Arr. Schnistine (Schnistine)
Powder Puff-Breuer/Joines (manu)

University of Southern Mississippi
Percussion & Mallet Ensembles, Sherman Hong, Director
12/8/78
Symphony for Six-R. Russell (Price)
Octet for Keyboard Percussion (MPP)
You Are the Sunshine of My Life-Arr.
Schnistine (Schnistine)
Feelings-Arr. Schnistine (Schnistine)
Powder Puff-Breuer/Joines (manu)

University of Southern Mississippi
Southern Instrumental Conductors Conference
Sherman Hong, Conductor 2/8/79
L'Histoire du Soldat-Stravinsky (Kalmus)

University of Southern Mississippi
Region VI Conference, Joellen Brooks &
Howie Joines, Percussion 2/23/79
Introduction & Allegro -C. Grainger (manu)
World Underneath the Sea-A. Hovhanness
(manu)

Delta State University
Percussion Ensemble, Douglas Wheeler,
Director 1/30/79
Mayport Sketch-J. Spears (Barnhouse)
Prelude for Percussion-M. Miller (MPP)
O Rex gloria-Palestrina (Oxford L.)
Pughetta alla Siciliana-W. Benson (Schirmer)
Dance of the Black-Haired Mountain Storm-
A. Hovhanness (Peters)
Sextet-T. Sive (MPP)
Summer Mood-J. Hutton (Percussion Arts)
Toccata-C. Chavez (Belvin)

NEW JERSEY

Kean College of New Jersey
Percussion Ensemble, Paul Price,
Conductor 12/8/78
Toccata para Instrumentos de Percussion-
C. Chavez (Mills)
6 Pe-TESP for Percussion Sextet-R. Dana
(manu)
Undercurrents-M. Houllif (manu)
Toccata for Marimba & Percussion-
R. Robert Kelly (ACA)

NEW YORK

State University College
Percussion Ensemble: James Petercsak
Director 2/9-12/79 (at E.M.E.N.C.,
Atlantic City, N.J.)
Music for Pieces of Wood-S. Reich (manu)
Polyphonies, Op. 32-M. Cunningham (manu)
Tres Estudios -ara Percussao-C. Lacerda
(Price)
Tropiscussion II-T. Brown (manu)
Windfall-T. Brown (manu)

Manhattan School of Music
Manhattan Percussion Ensemble-Paul Price,
Conductor 11/20/78
Toccata para instrumentos de percussao-
C. Chavez (Mills)
Variations U Interludes for Percussion
Quartet-J. Manlok (Peters)
Sensors I-A. Lanza (Boosey-Hawkes)
Los Dioses Atacaca-C. Read (M.H. Cole)

Manhattan School of Music
Percussion Ensemble-Paul Price, Conductor
2/21/79
Two Pieces for Timpani-E. Carter (MPP)
Aria #5 for Oboe & Keyboard Percussion-E.
Schwartz (CMI)
Inventions & Interludes for Clarinet &
Marimba-C. Hoag (PPP)
3 Movements for Multi-Percussion-M. Houllif
(manu)
Rhythmstron-M. Nobre (Tonos)

Syracuse University School of Music
Percussion Ensemble: John Becker, Director
(Onondaga Community College), Syracuse
U. Percussion Ensemble; Ernest Muzquiz, Dir.
11/19/78
Four for Percussion-D. Erb (MPP)
Divertimento for Piano & Percussion-N.
Piaçello (MPP)
Concerto for Violin with Percussion Orchestra-
L. Harrison (Peters)
Toccata for Alto Saxophone & Percussion Ens.
A. Stout (manu)
Sonata for Trombone & Percussion-W. Cahn
(manu)

Syracuse University
Percussion Ensembles: Ernest Muzquiz and
Michael Bull, Conductors-11/29/78
Three Episodes-J. O'Reilly (Schirmer)
Concerto for Violin & Percussion Orchestra-
L. Harrison (Peters)
Toccata for Alto Saxophone & Percussion Ens.-
A. Stout (manu)
Sonata for Trombone & Percussion-W. Cahn
(manu)

Syracuse University
Student Recital: Richard Considine,
Percussion
Movement for Marimba & Harpichord-R. Halble
(Studio 4)
Four Preludes for Marimba-W. Penn (See Saw)
Scherzo for Xylophone & Piano-M. Ptaszynka
(Fischer)
Tambourin Chinois-F. Kreisler (Foley)
Pas de Deux-A. Russell (MPP)
Theme & Variations for Drumset-S. Gosek
(manu)

Syracuse University
Student Recital: John Lipton, Percussion
2/9/79
French Suite-W. Kraft (MIM)
Suite for Timpani-M. Houllif (Potadan)
Diptych for Marimba-G. Stout (manu)
Perturbations-K. Conrad (manu)
Concerto for Marimba-P. Creston
(Schirmer)

Eastman School of Music
Student Recital: Brian W. Stots, Percussion
11/6/78
Diptych-G. Stout (manu)
Sonata No. 5-W. Schinistine (manu)
Fantasy on Japanese Woodprints-A. Hovhanness
(manu)
Prelude No. 1 in E Minor-H. Villa-Lobos
(manu)
XL plus One-A. Etler
Divertimento for Marimba-A. Yuyama
(manu)

Eastman School of Music
Percussion Ensemble: John Beck, Conductor
2/5/79
Xochipilli-C. Chavez (Mills)
Interferences II-A. Lanza (Boosey & Hawkes)
Rhythms & Colors-M. Parago (M.H. Cole)
Tympanero-W. Schinistine (Southern)
The Humble-Bee-Rinsky-Korsakov (Carl-Fischer)
Four Pieces for Timpani-J. Bergamo (MPP)

Nassau Community College
Guest Recital: Matthew Kocmieroski, Percussion
4/26/77
From the Seven Days-K. Stockhausen (Universal)
"Time" for Marimba-M. Miki (Ongaku)
Saeta, Recitative, & Improvisation-E. Carter
(Assoc)
Duo for Percussion-W. Sydeman (See Saw)

Suffolk Community College
Guest Recital-Matthew Kocmieroski,
Percussionist 12/18/78
Improvisation-E. Carter (Associated)
"Notturmo e Due Scherzi"-D. Loeb (Lang)
"Time" for Marimba-Hinoru Miki (Ongaku)
Sources III-D. Burge (Broude)

Mannes College of Music
Percussion Ensemble: Howard van Hyning,
Director 1/15/79
Crystal Canon-J. Tenney (manu)
Toccata-C. Chavez (Belvin-Hills)
Concerto for Violin & Perc. Orchestra-
L. Harrison (Peters)
Suite en Concert for Flute & Percussion-
A. Jolivet (Braun)
Synchronisms No. 5 for Percussion & Tape-
M. Davidovsky (Marks)
A La Manicó-M. Peters (Peters)

State University of New York-Stony Brook
Student Recital: Dominic Donato, Timpani
Steve Martino, Vibraphone 11/6/78
March-E. Carter (Associated)
Concert Duo for Flute & Vibraphone-
M. Houllif (Studio 4)

The University at Albany
Percussion Ensemble, Richard Albagli,
Director 12/3/78
Three Pieces for Percussion Quartet-
W. Benson (MPP)
October Mountain, Op. 135-Hovhanness
(Peters)
Song for Trombone & Percussion-J. McKenzie
(MPP)
Five Pictures-R. Albagli (manu)

Westchester Conservatory of Music
Recital of Contemporary American Composers
James Earl Barnes, Percussion 2/2/79
Madrigals, Book I - George Crumb (Peters)
Nachtvandler-A. Schoenberg (Belmont)
Divisions for Flute & Marimba-P. Tanner
(manu)
Duetino Concertante for Flute & Perc.
I. Dahl (Broude)

Westchester Conservatory of Music
Student Recital: Wayne Targove, Xylophone
James Barnes, Vibraphone, John Picchi,
Percussion 12/17/78
Comedians Galop-Kabalevski/Goldenberg
(Leeds)
Concert Etude-Goldberg (Chappell)
Duet No. 1-Colgrass (Lawson-Gould)

Westchester Conservatory of Music
Student Recital: Mike McEvoy, Percussion
1/21/79
Pas de Deux for Clarinet & Percussion-
Russell (MPP)

State University College/Potdam
Crane Percussion Ensemble: James Petercsak
Director 11/30/78
Blue Rhythm Quintet-A. Korf (P. Price)
Toccata for Percussion Instruments-C.
Chavez (Mills)
Octagon for Percussion Octet-A. Frackenpohl
(manu)
Interactions-J. Bergamo (MPP)
Three Movements for Perc. Ens.-R. Keegle
(MPP)

NORTH CAROLINA

East Carolina University
Student Recital: Mario Gaetano, Jr.,
Percussion 4/11/78
Two Movements for Marimba-T. Tanaka
(Ongaku)
Four Verses for Tympani-M. Houllif
(P. Price)
Logarithms - G. Sebasty (manu)
Prelude No. 1-M. Gaetano (manu)
Sources III-D. Burge (Broudy)
Mexican Dance No. 2-G. Stout (Studio 4)

East Carolina University
Percussion Ensemble-H.A. Jones & Rich Holly,
Conductors 11/2/78
African Welcome Piece-M. Udow (Miami U.)
Prelude XXII-J.S. Bach/Peters (FDS)
Matona. Mia Cara-Lasus/Peters (FDS)
Concertino for Percussion-Byong-Kon Kim
(Peters)
Rage for Timpani-W. Cahn (manu)
Synchronisms No. 5-M. Davidovsky (Belvin)
Salute to Truckers-J.C. Combs (manu)

East Carolina University
The Percussion Ensemble-Rich Holly, Conductor
10/16/78

Canicle No. 1-L. Harrison (MPP)
Two Asiatic Dances-G. Frock (Southern)
Mosaic-M. Hubbel (manu)
Jazz Variants-J. Beck (Broton)
Piece for Percussion-M. Peters (Peters)

East Carolina University
Student Recital: Janet K. Whitman,
Percussion 11/17/77
Sonata for Tympani & Piano-A. Cirone
(Cirone)
Time-M. Miki (Ongaku)
Rhythmic-E. Bozza (Leduc)
My Funny Valentine-Arr. M. Alvey (manu)

University of North Carolina
Student Recital: Steve McHugh, Percussion
11/12/78
Partita for Percussion-R. Croley (Atlantic)
Marimba Suite-P. Sifler (MIM)
March for Four Timpani-L. Carter (MPP)
Rhapsody for Vibraphone & Violin-J.
Deberadinis (See Saw)
Music of the Day - B. Molenhof (Kendor)

University of North Carolina
Faculty Recital: Don R. Baker, Percussion
10/11/78
French Suite-W. Kraft (MIM)
Torse III-A. Miyoshi (Ongaku)
Four Pieces for Timpani-J. Bergamo (MPP)
Poem I, II, III-S. Smith (Hedra)
Four Bagatelles-Gitta Steiner (SeeSaw)
Two Plus Two-S.A. Wyatt (manu)

University of North Carolina
Faculty Recital: Judson Griffin, Viola
with Don Baker, Percussion 2/9/79
Redwood, for Viola & Perc.-P. Chihara
(Protone)

University of North Carolina
Percussion Ensemble; Don R. Baker,
Director 12/6/78
Three Songs of Mad Coyote-P. Garland (manu)
Introduction & Allegro-L.H. McFadden (MPP)
African Sketches-J.K. Williams (Ludwig)
October Mountain-Hovhanness (Peters)
Triptych-Cirone (Cirone)

North Carolina School of the Arts
Percussion Ensemble; J. Massie Johnson,
Director 3/3/79
Suite Moderne for Marimba-S. Smith (Parnus)
Children's Song-Corea-Dean (manu)
Black Y White Rag-Botsford-Deane (manu)
Inventions on a Motive-M. Colgrass (MPP)
October Mountain-Hovhanness (Peters)
Overture for Percussion Ensemble-J.
Beck (Kendor)

North Carolina School of the Arts
Guest Artist Series-Percussion Ensemble;
Massie Johnson, Conductor 2/2/79
Ionisation-E. Varèse (Colfranc)
Madrigals, Books III & IV-G. Crumb (Peters)

North Carolina School of the Arts
Percussion Ensemble; J. Massie Johnson,
Director 12/6/78
Antiphon-F. Michael Combs (SMC)
Symphony for Six-R. Russell (Price)
Furcist for Solo Marimba & Percussion-
J. Jenny (Parnus)
Polyphonies for Percussion Quartet-
M. Cunningham (Media)
Toccata for Percussion Instruments-C.
Chavez (Belvin Hills)

OHIO

The Ohio State University
Percussion Ensemble; Dr. James Moore,
Director 3/31/79
Overture in Percussion-A. Cirone (Cirone)
Prelude and Dance for Mallet Instruments-
R. LoPresti (MPP)
Gainsborough for Percussion Quintet-T.
Gauger (Southern)

The Ohio State University
Percussion Ensemble; James L. Moore,
Director 11/27/78
Protoplast-F. Proto/Akins (Kendor)
Masochic Fantasy-Baumgardt (MPP)
Dance Barbaro-P. Lambro (MPP)
Gainsborough-T. Gauger (Southern)
Prelude & Fugue XXII-J.S. Bach/Peters (manu)
Mountain Greenery-Arr. Nero/Appelman (manu)
Bass Bell-W. Leavill/Delp (Berklie)
The Pink Panther-Mancini/Akins (Kendor)
The Bridge-K. Alford/Appelman (manu)

The Ohio State University
Student Recital: John Kitchens and Julia
Russell, Percussionists 1/21/79
Sonata for Three Timpani & Piano-A.
Tcheretain (Boosey & Hawkes)
Concert Asiatique-H. Tomasi (Leduc)
Sonata for Marimba & Piano-Tanner (Cole)
Concertino for Xylophone & Orchestra-
T. Hayzumi (Peters)
Contemporary Concert-A. Payson (Creative)
Precision-Molenhof (Kendor)
Wave Motion-Molenhof (Kendor)
Billy Dorn's Dusts-Dorn (Henry Adler)

The Ohio State University
Percussion Ensemble; James L. Moore,
Director 2/26/79
Overture in Percussion-A. Cirone (Cirone)
African Sketches-J. Kent Williams (Ludwig)
Three Pieces for Keyboard Percussion Soloist-
D. Knipples (manu)
Prelude and Dance for Mallet Instruments-
R. Lo Presti (MPP)
Bacharach Medley-Bacharach/Eyler (manu)
Encore in Jazz-V. Firth (Fischer)
The Ohio State University
Percussion Ensemble; David P. Eyler & M.
R. Stewart, Conductors 3/4/79
Ritmo Jondo-C. Surinach (MPP)
Mirage-D. Robnett (Parnus)
Divisions for Flute & Marimba-P. Tanner (MPP)
Eternal Father, Strong to Save-tradit/Eyler
(manu)
Scherzo from Symphony No. 4-Tchaikovsky/Peters
(FDS)

Mist from Suite for Marimba-Pissinger/Jeanne
(Jeanne)
Plunk, Plunk-L. Anderson (Mills)

The Ohio State University
Student Recital; Janv Sabins, Percussion
1/25/79
Preludes for Marimba-Nelble (Studio 4)
Concerto pour Batterie et Petit Orchestre-
Mjhaud (Universal)
Five Etudes for Marimba-Stout (Price)
Daybreak-Chapman (MFP)
Excerpts from Carmina Murana-Griff/Sabina (manu)
Wake-Best/Sabina (manu)
Eight Pieces for Four Timpani-Carter (AMP)
Four on Six-Montgomery (manu)
Moonlight Falls Right-Blackman (Brother Bill's
Music)

The Ohio State University
Percussion Ensemble; James L. Moore, Conductor
12/2/78
Kochipilli-C. Chavez (Mills)
Ragtime for Eleven Instruments-Stravinsky
(Schirmer)

The Ohio State University
The Marimba Ensemble; James L. Moore, Conductor
11/18/78
Marriage of Figaro Overture-Mozart/Musser
(Gambie)
Español Cani-Marquina/Jeanne (Jeanne)
Ballet of the Unhatched Chicks-Mussorsky/
Peters (FDS)
Dance of the Sugar Plum Fairies-
Tchaikovsky/Appelbaum (Permus)
The Choo-Choo Train-Mexican Song/Jeanne
(Jeanne)

The Ohio State University
Studio Recital; David Epler, Vibraphone
& William Stewart Marimba 11/14/78
Timepiece for Flute, Clarinet, Vibra-
phone and Marimba-Moullif (Permus)

Ohio University
Percussion Ensemble, Guy Resonko,
Director 3/31/79
Percussion Quintet-E. Miller (AMP)
Straight, No Chaser-T. Monk (manu)
Forest Flower-C. Lloyd (manu)
Blue Bossa-K. Dorham (manu)

Cincinnati College-Conservatory of Music
Percussion Ensemble; Stacy Bowers, Garry
Kvistad, & Allen Otte, Directors 3/31/79
Gending Ball-R. Kvistad (manu)
Improvisation sur Mallarme-Boulez (Uni-
versal)
Canticle No. 1-L. Harrison (MFP)
Marimbastucke-M. Ishii (Onyaku)

Miami University
Wind Ensemble; William Albin, Marimba
Soloist 3/29/79
Concertino for Marimba-P. Creston (Schirmer)

Miami University
Symphony Orchestra; Joe Hickey, Marimba
Soloist 4/5/79
Introduction and Rondo Capriccioso-Saint-
Saens (Peters)

The University of Akron
Faculty Recital; Larry Snider, Percussion
4/5/79
The Journey-W. Duchoworth (M.H. Cole)
Lanterns and Candelights-B. Childs (Smith)
Four Pieces for Timpani-J. Bergamo (MFP)
Etude Op. 6, No. 8-Musser (Studio 4)
Encounters III-W. Kraft (Avant)

Oberlin College
Student Recital; Stephen Fitch, Percussion
2/14/79
Mosaic-N. Hubbal (manu)
Music for Percussion by One Player-N. Sugiru
(Onyaku)
Two Mexican Dances for Marimba-G. Stout
(Studio 4)

Bowling Green State University
Percussion & Marimba Ensemble; Wendell
Jones, Director 11/13/78
Sonatina-Fisher Full (Boosey & Hawkes)
Encece In Jazz-V. Firth (Fincher)
October Mountain-Hovhaness (Peters)
Ceremonial-Creston (Schirmer)
Prelude and Fugue-J.S. Bach/Hatch (Hatch)
Polka (from the Golden Age)-Shostakovich/
Peters (FDS)
Ballade de Tres Piernas-R. Delp (Berkeley)
Ballet of the Unhatched Chicks-Mussorsky/
Peters (FDS)
Comedians Gallop-Kabalevsky/Peters (FDS)

OKLAHOMA

The University of Tulsa
Percussion Ensemble; Cliff Whitelegg,
Director 11/14/78
Bossa Pequeno-T.C. Frazeur (MFP)
Mysterious Horse Before the Gate-Hovhaness
(Peters)
Fixations-L. Snider (Barnhouse)
Gainsborough-T. Gauger (Southern)
Suite for Three Drums-E. Elias (Mi-Mus)
Evening Prayer-E. Humperdinck (Permus)
African Welcome Piece-M. Udow (Miami U.)

Southwestern State University
Departmental Recital; Curtis Ketch, Bob
Nector, Loren Pettys, Tom McFadden & Roger
Jamison, Percussion 12/6/78
Largo-Dvorak/Jolliffe (Rubank)
Suite for Marimba-Smith (Permus)
Sonic Variations-Jamison (manu)

Southwestern State University
Departmental Recital; Bob Nector and
Tom McFadden, Percussion 11/5/78
Ballade (Night Song)-Stabile (MWN)
Liebesfreund-Kraislitz/Green (Foley)

Southwestern State University
Departmental Recital; Jeff Leslie and
Loren Pettys, Percussion 11/8/78
G Major Prelude, Op. 11, No. 3-Musser
(Studio 4)
C Major Etude, Op. 6, No. 10-Musser
(Studio 4)
Rhapsodic Fantasy-Edwards (Rubank)

PENNSYLVANIA

Indiana University of Pennsylvania
Percussion Ensemble; Gary J. Olmstead,
Conductor
Three Episodes for Percussion Ensemble-
J. O'Reilly (Schirmer)
Scherzo for Tuned Percussion-Hartley (manu)
Ritmo No. 5-A. Noldan (Southern)
Spectrum No. 1 Green-A. Lauer (Creative)
For Four Percussionists-R. Keezer (Kendor)
Bhairava-S. Feldstein (manu)

Duquesne University
Percussion Ensemble; Michael Xumer, Director
12/3/78
Prelude and Allegro-Volts (Bourne)
Percussion Panorama-Hall (Ludwig)
Tarantella-Farberman (Adler)
Three Brothers-Colgrass (MFP)
Motif-Latimer (Cole)
Scherzo-Goodman (Belwin-Mills)
Four for Percussionists-Keezer (Kendor)
Uburu-Frazeur (Kendor)
A Taste of Brahms-Davis (Creative)

TENNESSEE

University of Tennessee/Knoxville
Faculty Recital; F. Michael Combs, Perc.
2/5/79
Suite for Timpani-R. Peterson (MFP)
Susanna and the Elders and the Lord-J.
Ayers (manu)
Whisper with the Rainbow-J.S. Lennon (manu)

University of Tennessee/Knoxville
Percussion Ensemble & Marimba Choir;
F. Michael Combs, Director 5/2/78
Mosaics-J. Spears (Barnhouse)
Water Music-G.F. Handel (manu)
Scherzo from Symphony No. 4-Tchaikovsky
(FDS)
Trio Sonata No. 1-J. Haydn/Moore (Permus)
Suite for Percussion-W. Kraft (Belwin-Mills)
Polka from the Golden Age-Shostakovich/
Peters (FDS)
Galloping Comedians-Kabalevsky/Jeanne
Mullichonik-T. Hutcheson (Hessan)
Ballet of the Unhatched Chicks-Mussorsky/
Peters (FDS)
String Quartet, Op. 33, No. 3-J. Haydn
(manu)
Flight of the Bumble Bee-Korsakov/Musser
(Forester)
Sabre Dance-Khachaturian/Moore (Permus)

University of Tennessee/Knoxville
Percussion Ensemble & Marimba Choir-
F. Michael Combs, Director 11/27/78
Introduction and Allegretto. Schory (Creative)
The Swords of Mada-Ling-G. Peters (FDS)
Peasant's Song, Op. 65-Grieg/Vincent (manu)
Two Movements from Peer Gynt Suite No. 1-
Grieg/Vincent (manu)
Rag-Time Dance-J. Joplin/Vincent (manu)
Jazz Variants-T. Beck (Boston)
Toccata for Marimba & Percussion Ens.-R.
Kelly (ACA)
Liberty Bell-O. Henry (Media)
Dances from Terpsichore-M. Praetorius (manu)
Don't Blame Me-Arranged (manu)
Nashatan Hack-Arranged (manu)
Unsquare Dance-Brubek/Vincent (manu)
Alegre Muchacho-A. Abel (Ludwig)

University of Tennessee/Knoxville
Percussion Ensemble; F. Michael Combs,
Director/19/78
Alegre Muchacho-Abel (Ludwig)
Greensleeves-Arr. (manu)
March of the Eagles-Peters (M. Peters)
Evening Prayer-E. Humperdinck (manu)
Three Episodes-O'Reilly (Schirmer)
Black is the Color-Arr. (manu)
Demonstration of West African Dance Rhythms
There is a Lady-A. Murray (manu)
Sabre Dance-Khachaturian (Permus)

TEXAS

University of Texas/El Paso
Studio Recitals - Fall 1978
14 Modern Contast Solos-J. Pratt (Belwin)
Six Unaccompanied Solos for Snare Drum-
M. Colgrass (Schirmer)
The Solo Snare Drummer-V. Firth (Chappell)
March for 2 Pairs of Kettledrums-
Phillidor Bros (McGinnis & Marx)
Rock Duet-Kashanski/Captain (manu)
Priseval Dance-J. O'Reilly (Schirmer)
Three Designs for Timpani-Muczynski
(Schirmer)

Cymbalism-Burns/Feldstein (Belwin)
Four Sonic Plateaus-M. Goldenberg
(Chappell)
French Suite-W. Kraft (MIM)
Die Zwitschermaschine-N. Mozart (Creative)

Adagio & Presto-Handel/O'Reilly (Schirmer)
Allegro-Loelitet/O'Reilly (Schirmer)
Children's Lagoon-Charles Camilleri
(Camilleri)
Cool-Bernstein (Schirmer)
Concerto in a minor-J.S. Bach/Goldenberg
(Chappell)

Deep River-Negro Spiritual (Permus)
Evening Prayer-Humperdinck/Payson (PPP)
Fugue-Handel/Pinkel (Schirmer)
Finlandia-Sibelius/Pimentel (Permus)
Music of the Day-Molenhof (Kendor)
Sea Refractions-M. Peters (Peters)
Rondo-T. Frazeur (MFP)
Sonata-P. Tanneur (M.H. Cole)
Rosewood Blues-C. Delancey (M. Peters)
Tarantella-Prokofieff/O'Reilly (Schirmer)
Themes and Variations - M. Peters (Peters)
Two Mexican Dances-G. Stout (Studio 4)
Waltz King-B. Molenhof (Kendor)
Wave Motion-B. Molenhof (Kendor)

University of Texas/El Paso
Percussion & Marimba Ensemble; 12/6/78
Chief Judge-J. Collins (Creative)
Ritmo No. 5-A. Noldan (Southern)
Jazz Variants-J. Beck (Boston)
Geometrics-J. Bendrick (manu)

The Shadow of Your Smile-Arr. Schinstein
(SES)
Misty-Arr. Schinstein (SES)
Greensleeves-Arr. G. Peters (FDS)
Comedian's Gallop-Kabalevsky/Peters (FDS)
Sabre Dance-Khachaturian/Moore (Permus)

UTAH

Northern Utah Honor Band
Concert Program - 1978
Concertino for Marimba and Band-P. Creston
(Schirmer)

Brigham Young University
Percussion and Marimba Ensembles; Harrison
Powley, Director 11/18/78
Overture for Percussion Ens.-Beck (Kendor)
The Song of Quetzalcoatl-Harrison (MFP)
4/4 for Four for Percussion Quartet-
Cirone (Cirone)
Naspritsien-C. Boone (Kalabert)
Uburu-F. Frazeur (Kendor)
Comedians Gallop-Kabalevsky/Peters (FDS)
Peer Gynt, Suite No. 1, Op. 46-Grieg/
Vincent (manu)
Ballet of the Unhatched Chicks-Mussorsky/
Peters (FDS)
Greensleeves-Tradit/G. Peters (FDS)
Ragtime Dance-Joplin/Vincent (Vincent)
Sabre Dance from Gayand-Khachaturian/
Moore (Permus)

Brigham Young University
Percussion and Marimba Ensemble; Harrison
Powley, Director 2/23/78
Overture to Le nozze di Figaro-Mozart/
Musser (Forester)
Polka from The Age of Gold-Shostakovich/
Becker (manu)
Prelude No. 22 from Das wohltemperierte
Klavir-J.S. Bach/Peters (FDS)
Ballet of the Unhatched Chicks-Mussorsky/
Peters (FDS)
Dance of the Comedians-Smetana/Musser/
Powley (Forester)
Sonata for Violin Solo, BWV 1001-J.S. Bach
(Kendor)
Fantasy on Japanese Woodprints-Hovhaness
(Peters)
Concerto for Timpani and Brass Instruments-
Tanner (manu)
Gainsborough-T. Gauger (Southern)
Symphony No. 1-A. Cirone (Cirone)
Overture for Percussion Ensemble-J. Beck
(Kendor)

Brigham Young University
Percussion and Marimba Ensembles;
Harrison Powley, Director 11/16/77
Crescendo-A. Lepak (Windson)
Ritmo No. 5-A. Noldan (Southern)
Ritmo No. 6-A. Noldan (Southern)
Toccata for Percussion Instruments-
C. Chavez (Mills)
Pursuit for Solo Marimba & Percussion-
J. Jemy (Permus)
Sabre Dance-Khachaturian/Moore (Permus)

Brigham Young University
Student Recital; Colette Kimball,
Percussion 3/28/78
Sonata No. 1-A. Cirone (Cirone)
The Winner-H. Markovitch (Creative)
Teddy Bear's Picnic-Bratton/Rolandelli
(manu)
Raga No. 1-W. Cahn (manu)
Sonata-Allegro for Marimba & Piano-
M. Peters (Peters)
The Worried Drummer-Schreiner/Goodman
(Mills)

Brigham Young University
Noon Recital - Marimba Ensemble; 3/31/78
The Worried Drummer-A. Schreiner/Goodman
(Mills)
Teddy Bear's Picnic-Bratton/Rolandelli
(manu)
Cantina Band, from Star Wars-Williams/
Rolandelli (manu)

Brigham Young University
Noon Recital-Marimba Ensemble 12/7/77
Matona, mia cara-O. di Lasso/Peters (FDS)
Adagio-A. Corelli (Studio 4)
Ballet of the Unhatched Chicks-Mussorsky
Peters (FDS)
Owama, Afulca-Tradit/Schinstein (manu)
Comedians Gallop-G. Peters (FDS)
Greensleeves-Arr. D. Kabalevsky/Peters (FDS)

VIRGINIA

Virginia Commonwealth University
Percussion Ensemble; Donald Bick, Conductor
11/10/78
Overture for Percussion-Beck (Kendor)
Stream-W. Benson (MCA)
Quintet for Percussion - A. Lepak (Award)
Concerto for Percussion-M.A. Brand (Bramers)
Images II for Percussion - Tanenbaum (Price)
Polka from The Golden Age-Shostakovich/
Peters (FDS)
Marche alla Turca-Mozart (manu)
Don't Fear-W. Levitt/R. Delp (Berkeley)

Virginia Polytechnic Institute and State
University
Percussion Ensemble; John Floyd, Conductor
11/13/78
Overture for Percussion Ensemble-J. Beck
(Kendor)
Andrew-J. Cage (Peters)
Laura Soave-F. Caroso (Blawcock)
Log Cabin Blues-G.W. Green/Ryles (manu)
A Blast of Class-W. Schinstein (Southern)
Anaglyphos-W. Karsters (CabaDem)
Interior-R. Moran (C.F. Peters)
Ceremonial, Op. 103-Creston (Schirmer)
Introduction and March-G. Whaley (Kendor)

Virginia Polytechnic Institute and State
University
Symphonic Wind Ensemble; David Widder,
Conductor 12/7/78
Concertino for Marimba and Band, Op. 21 B-
P. Creston (Schirmer)

Virginia Polytechnic Institute and State
University
Percussion Ensemble; John Floyd, Conductor
12/9/10/78
Four Carols for Christmas-Arr. B. Hollman
(Hollman)

WEST VIRGINIA

Marshall University
Graduate Recital: Jeffrey A. Myers, Perc.
2/26/79
Fight Pieces for Four Timpani-F. Carter
(MPP)
Prelude-Kavel/Davis (manu)
Die Zwitschermaschine-A. Pavson (Creative)
Fantasy On Japanese 'Koto' by 'The Green Aesop'
(Peters)
Ode to Jude-J. Myers (manu)
Green Mountains-Swallow (manu)
Sources III-D. Burro (Tetra)

W. Virginia Honors Concert
Percussion Ensemble; Ben Miller, Director
3/30/79
'Omo Brasil-S. Fink (Sitarock)
Piano Pause-T.L. Davis (Creative)
Toccata Without Instruments-R. Meyer (Kendor)
Baroque-A-Nova-M. Williams/Miller (manu)
Oriental Nambu-T.L. Davis (Creative)
Hava Nagilah-Tradit./Tillaouah (manu)

WISCONSIN

University of Wisconsin/Green Bay
Faculty Recital-Ronald G. Gard, Percussion
4/19/78
March and Polonaise-Julius Tausch (Hinrichsen)
Sonata for Timpani-J. Beck (Boston)
Etude, Op. 6, No. 8-Musser (Studio 4)
Etude, Op. 6, No. 10-Musser (Studio 4)
Black is the Color of My True Love's Hair-
Folk Song/Arr. S. de Gastyme (Percol)
Two Mexican Dances-G. Stout (Studio 4)
Duo for Percussion & Piano-B. Pillin
(Western International)

University of Wisconsin/Green Bay
Percussion Ensemble-Ronald Gard, Conductor
12/7/77
Rhythma and Colors-M. Fargy (Creative)
Four Storiuss-L. Pellison (Trv)
Ballad of the Unmatched Chicka-
Moussorgsky/Peters (Peters)
Symphony #1-A. Cirone (Cirone)
Comedians Gallop-Kabalevsky/Peters (Peters)
Hopak-Moussorgsky
For Four Percussions-R. Keezer (M.H. Cole)

University of Wisconsin/Green Bay
Percussion Ensemble-Ronald Gard, Conductor
5/3/78
Teamwork-M. Markovich (Creative)
Trio Sonata No. 1-J. Haydn/Moore (Permus)
Song of Quetzacoatl-L. Harris (MPP)
Gainsborough-T. Gauger (Southern)
Prelude XXII-J.S. Bach (Peters)
Concerto for Four Violins-Telemann/Pink
(Studio 4)
A La Haino-M. Peters (Peters)
Inventions on a Motive-M. Colgrass (MPP)

University of Wisconsin/Green Bay
Percussion Ensemble; Robert C. Snider,
Director 11/29/78
Overture for Percussion Ens.-J. Beck
(Kendor)
African Sketches-J. Kent William (Ludwig)
October Mountain-A. Hovhannes (Peters)
Three Dances-J. McKenzie (MPP)
Percussion Quintet-G. Coleman (Today's Music)
The Mistletoe-G.H. Green (Manu)
Xylophonia-G.H. Green (manu)
Nonet-J. McKenzie(MPP)

University of Wisconsin/Green Bay
Student Recital; Cheryl Grosse, Percussion
12/15/77
Scherzo for Four Timpani & Piano-D. Graeffe
(MPP)
Four Bagatelles-G. Steiner (See Saw)
Morris Dance-M. Kraft (MHN)
Marimba Suite-P. Gilfer (WIM)
Yellow After the Rain-M. Peters (Peters)

University of Wisconsin/Green Bay
Student Recital; Cheryl Grosse, Percussion
5/9/78
Sonata for Marimba & Piano-P. Tanner (Cole)
Solo Impression for 4 Timpani-V. Pirih
(C. Fischer)
Two Movements for Marimba-T. Tanaka
(Ongaku)
Suite for Solo Vibraphone-A. Lepak
(Mindser)
Thoughts for Flute and Vibraphone-M.
DePonte (MPP)
Enhs-G. Burton (Creative)
Ajax Men of Science-G. Burton (Creative)

University of Wisconsin/Green Bay
Student Recital; Bert Malchow, Percussion
4/9/78
Etude 25-D. Friedman (Berkliee)
March of the Turks-A. Payson (Cole)
Daniel Jones-Sonata-D. Jones (Hinrichsen)

University of Wisconsin/Green Bay
Student Recital; Tom Weigert, Percussion
5/13/78
Diversion for Flute and Marimba-P. Tanner
(MPP)
Four Pieces for Timpani-J. Bergamo (MPP)
Etude for Membranophones-A. Payson
(Creative)
Furioso & Valse in D minor-E. Hatch (Try)

University of Wisconsin/Eau Claire

Student Recital; Toni Durbin, Percussion
5/7/78
Sonata for Xylophone-Pitfield (Peters)
Meditation-Creston (Schirmer)
Batteria Sketch-Dervaux (Leduc)
What are you doing the rest of your Life-
Lewand (manu)
Senor Mouse-C. Corea (Litha)
Soft-C. Mancione/Breunig (manu)

University of Wisconsin/Paw Claire

Marimba Ensemble; Donald Keezer, Conductor
11/6/78
Lento-Schlenker (FDS)
Polka from the "Golden Age"-Shostakovich
(FDS)
Irish Tune from County Kerry-Arr. Cirkl
(manu)
Overture to The Marriage of Figaro-Mozart/
Musser (Forster)
Send in the Clowns-Sondheim/Allen (manu)
Day by Day-Schwartz (manu)

University of Wisconsin/Eau Claire
Student Recital; Dennis Lester, Percussion
5/3/78
Invention #2, C Minor-J.S. Bach (Adler)
Invention #1, C Major-J.S. Bach/Lang (Adler)
March-F. Hinger (Hinger)
March of the Albanereth-D. Lester (manu)
Peaches En Regalia-F. Zappa/Lester (manu)
Jazz Improvisations-(Manu)
Impetus-R. Keezer (manu)

University of Wisconsin/Eau Claire
Student Recital; Robert Gibson, Percussion
11/6/78
Ballads with Epitaphs-A. Russell (SeeSaw)
Two Miniatures for Vibes and Rhodes Piano-
J. Gallagher (manu)
Chameleon (Marimba Quartet)-H. Hancock
(manu)
Reverence (For Solo Marimba)-Smith (Permus)
Fugue in g minor No. 3-J.S. Bach (Fink)
Horn's Blues-B. Gibson (Manu)
I Believe in Love-Gibson (manu)
We Got it Made-Gibson (manu)
Davy-Gibson (manu)
Ease on Down the Road-Gibson (manu)

University of Wisconsin/Eau Claire
Student Recital; Christine Bates, Percussion
4/30/78
Prayer-R. Gipson (Southern)
Wacht Auf-J.S. Bach/Vincent (Vincent)
Fugue in C Minor-J.S. Bach/Moore (Permus)
Fantasy for Timpani & Piano-E. Wuebold
(MPP)
Closer-V. Feldman(Gym)

University of Wisconsin/Eau Claire
Marimba Ensemble; Ronald Keezer,
Conductor 4/24/78
Sabra Dance-Bachaturian/Cirkl (manu)
Nadia's Theme-Arr. Struve (manu)
Selections from Carmen-Bizet/Musser
(Forster)
Peaches En Regalia-F. Zappa/Lester (manu)
Peasant's Song-Grig/Vincent (Vincent)
Spain-Corea/Breunig (manu)
Allegro from Water Music-Handel/Moore
(Permus)
Reggae Woman-Wonder/Gibson (manu)

University of Wisconsin/Eau Claire
Percussion Ensemble; Ronald Keezer,
Conductor 5/1/78
Coppin' with Cadaver-B. Shepanik (manu)
Rondino for Eight Hand Clappers-M. Benson
(marks)
Classical Gas-M. Williams/Schultz(manu)
Improvisations by the Tube Ensemble-(manu)
Impetus-R. Keezer (manu)

University of Wisconsin/River Falls
Percussion and Marimba Ensembles; Terry
Smith, Director 3/22/79
Prelude and Fugue for 4 Percussionists-
C. Wuorinen (MPP)
Sonatina-F. Tull (Boosey & Hawkes)
Knock-On-Wood-A. Blank (MPP)
Trio Sonata No. 1-Haydn/Moore (Permus)
Calanidy-P. Olsen (manu)
River Falls - Reno-T. Nehls (manu)
Six Reflections-M. Frank (Boosey & Hawkes)

University of Wisconsin/River Falls
Student Recital; Bob Larsen, David Price,
Joel Forthun, David Olsen, Percussion
2/15/79
Sonata for Marimba & Piano-P. Tanner (Cole)
The King of Denmark-M. Feldman (Peters)
Concerto in A Minor-J.S. Bach (Schirmer)
Sonata for Timpani-J. Beck (Boston)
Green Mountains-Swallow/Smith (Etoule)

University of Wisconsin/River Falls
Percussion Ensemble; Terry Smith, Director
3/12/79
African Welcome Piece-M. Udow (Miami U)
Four Movements for Percussion Quartet-M.
Udow (ACA)
Two Transparent Structures for Percussion
Quintet-M. Udow (ACA)
Timbrack Quartet-M. Udow (ACA)
Rock Music for Multiple Percussion Soloist-
M. Udow (ACA)

University of Wisconsin/River Falls
Guest Recital; Michael Udow, Percussion;
Nancy Udow, Dance 1/11/79
Duet-M. & N. Udow (ACA)
Solo from Mirage-M. Fulkerson/Udow (manu)
Knocking Piece-B. Johnston (Smith)
Figures-M.H. Udow (ACA)
The Horal of the Story-M. Kowalski/Udow
(manu)
Stalks & Tress & Drops & Clouds-H. Brun
(Smith)
Cycle, Retrace, Progress, Be Still-N.H. Udow
(ACA)

University of Wisconsin/River Falls
Band Concert; Terry Smith, Percussionist
11/10/78
Concerto for Percussion-Milhaud (Presser)

University of Wisconsin/River Falls
New Music Ensemble; David Olsen & Bob Larson,
Percussion 11/12/78
Black Topaz-J. Tower (ACA)
A Flight of Virtuosity-G. Steinke (HaMa)

WYOMING

Casper College
Percussion Ensemble; Terrence S. Gunderson,
Conductor 12/15/78
Marsias 1938-C. Bulfs (OMP)
A La Samba-M. Peters (Peters)
Perpetual Motion-M. Peters (Peters)
Piece for Percussion-M. Peters (Peters)
Ballade (Night Song)-J. Stabile (WIM)

Toccata Without Instruments-R. Meyer (Kendor)
4/4 for Four-A. Cirone (Cirone)

CANADA (Ontario)

Queen's University Music Department
Student Recital; Percussion Ensemble;
Jim Petercak, Director 12/7/78
Music for Five Pieces of Wood-S. Reich (manu)
Rhythma and Colors, Op. 19-M. Fargy (manu)
Two Rituals for Percussion- (MPP)

WASHINGTON D.C.

The Catholic University of America
Percussion & Marimba Ensemble; Randy
Eyles, Conductor-12/15/78
Oysel-M. Duckworth (Smith)
Triplets-G.H. Green/Eyles (manu)
Flight of the Bumble Bee-Rimsky-Korsakov/
Musser (Forster)
October Mountain-A. Hovhannes (Peters)
Pulse-M. Cowell (MPP)
Four Holidays-M. Bartlett (MPP)
Toccata-C. Chavez (Belwin-Hills)
Gainsborough-T. Gauger (Southern)

The Catholic University of America
Student Recital; Ali Naqvi, Chris Flannery
Rich O'Heara, Ruth Gray, Mike Cullens,
Percussion 10/26/78
Etude in F Major-Giuliani/Whaley (JR)
Wie schon leuchtet der Morgenstern-Bach/
Siwe (manu)
Ballade for the Dance-S. Goodman (Belwin-
Hills)
Concerto in G Major-A. Vivaldi (Record)
The Flight of the Bumble Bee-Rimsky-Korsakov/
Hatch (Hatch)
Allegro Furioso-M. Colgrass (Schirmer)
Etude No. 1 for Marimba-G. Stout (Price)
Children's Songs-C. Corea/R. O'Heara (manu)
Trio Sonata No. 1-Haydn/Moore (Permus)

CHINA (Taiwan)

Hwa Gang Fine Arts High School
Three Areas-H. Ranta (manu)
Forever present-Dnu Huntrakul (manu)
First Construction in Metal-Cage (Peters)

ITALY

CIVIC Music School of Milan
Percussion Ensemble; David Searcy, Conductor/
Director 4/8/78
October Mountain-Hovhannes (Peters)
Gavotte on Rondeau-Bach/Searcy (manu)
Etude No. 25 for Vibraphone-Fridman (Berkliee)
2 Pieces from Mother Goose-Ravel/Leduc)
March for 2 Pairs of Kettledrums- Philidor
(McGinnis & Marx)
IBO OVA (Primitive Fire) Tradit./Searcy (manu)
Three Brazilian Miniatures-Lacerda (Schotts)
Bolero-Brazilian Tradit./Searcy (manu)
Toccata-Chavez (Belwin)

JAPAN (Tokyo)

Marimba Recital; Yukihiko Koiso, Marimba
2/22/79
Introduction and Tarantella-Hatch (Hatch)
Concerto for Marimba and 9 Strings- Hatch
(Hatch)
Themes and Variations on Japanese Children's
Songs-Hatch (Hatch)
Hungarian Rhapsody No. 6-Hatch (Hatch)
Slavonic Dances, Op. 72, No. 2-Hatch (Hatch)

PUERTO RICO

Universidad Interamericana
Percussion Ensemble; Allen K. Lanham,
Director 12/6/78
Entrada-A. Lanham (manu)
Ball-n. Gordon (MPP)
Pursuit for Solo Marimba & Perc. Ens-J.
Jenny (Permus)
Ceremonial, Op 103-P. Creston (Schirmer)
Concerto for Percussion-Byoung-kon Kim
(M. Peters)
Russian Percussion-L. Stolesbery (Bramora)
Greensleeves-Arr. T.L. Davis (Creative)
The Swords of Mada-Lim-G. Peters (FDS)

Universidad Interamericana
Group Recital; Ernesto Colon, Snare
Pall 1978
Snare Drum Solo #1-Price (MPP)

Universidad Interamericana
Student Recital; Heriberto Bonilla
Ricardo Cortes, Carlos del Toro, Nelson
Rodriguez, Percussion Fall 1978
Prologue & Jubilo-Snears (Southern)
Sounds of the Kabuki-Davis (Creative)
Prelude for Membranophones-Schastine
(Creative)
Two Dance Pieces-J.S. Bach (JR)

**FIX IT
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CORNER**



NO MALLETS WILL LAST A LIFE TIME...

but you can help prolong the life by keeping the following in mind:

- * DO NOT — with timpani mallets, play suspended cymbal, snare bass drum, etc., for the playing surface is too hard and can cause felt bruises and may also damage the core.
- * DO NOT — with timpani or bass drum mallets, throw them in or on dirty places. Dust, dirt and grime will imbed in the felt heads and cause excessive contact sound.
- * DO NOT — let sharp articles come in contact, for they can slice the felt and open the stitching.
- * DO NOT — Lend your personal mallets.
- * DO — wipe clean all playing surfaces (timpani and bass drum heads) before striking.
- * DO — keep your mallets separate from all other traps and props by placing them in a cloth bag after use.

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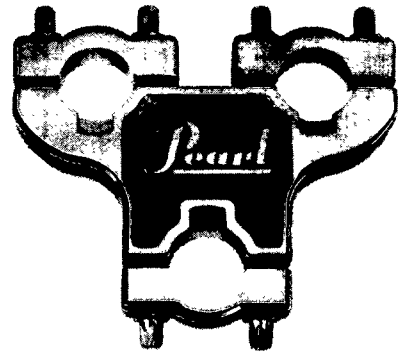
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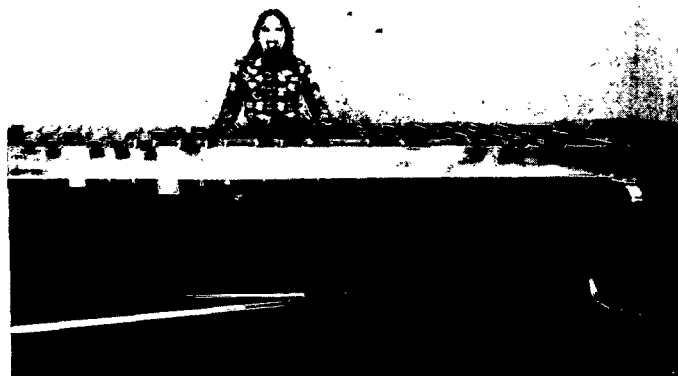
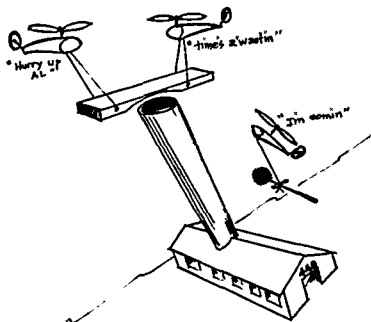
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In a discussion with Clair O. Musser at Tempe, Clair threatened to come up with a 1 c.p.s., bass marimba - I counter-attacked with the all-out effort. I haven't yet calculated the cycles per hour!

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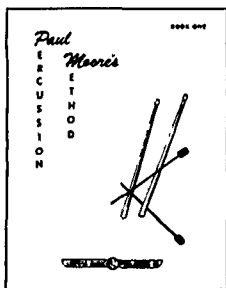


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BEETHOVEN WITH A BOOM

by Tom Gorman



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It's easy to spot Charlie Marsh in the orchestra. He's the one with the cannon.

Charlie (Boom Boom) Marsh's musical repertoire consists of just one note.

It's your basic cannon blast.

Most musicians carry their instruments in cases. Marsh hauls his in a trailer. Before a performance, most musicians play a few measures on their instruments. Marsh is busy loading his.

Not too many compositions, of course, call for someone to play cannon.

But then, there are not too many cannon players, either, and that is why Marsh is in demand throughout the country when a symphony or philharmonic is to perform Beethoven's "Wellington's Victory" or Tchaikovsky's "The 1812 Overture."

That was the case recently when the San Diego Symphony performed Tchaikovsky's composition under the baton of guest conductor Andre Kostelanetz.

It was easy to spot Marsh. He was the man fiddling with four cannons and 13 mortars.

"The 1812 Overture" is scored for 16 cannon blasts. Kostelanetz likes to add a 17th at the end of the piece to serve as a sort of exclamation point.

Marsh, who lives near Escondido, Calif., is not a musician by profession and admits that he is a self-taught cannon player, since no schools offer formal musical instruction in cannon.

A retired marketing executive for several electronics firms, the 62-year-old Marsh has a background in electrical engineering. His hobby is reconditioning antique pistols (he has more than 100) and collecting authentic Civil War cannons (he has three.)

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He got into the cannon-firing business during Fourth of July celebrations, he said, and performed in his first concert in 1968 in Philadelphia.

Since then, he has performed throughout the country. Today, he said, there are two or three other owners of Civil War cannons. In the case of conductor Arthur Fiedler in Boston, modern National Guard equipment is used to provide the cannon blasts.

Since a cannon can be fired only once during the performance of "The 1812 Overture" (There's no time to reload), Marsh will use his three Civil War cannons, a three-quarter-size replica, and 13 mortars.

"The first 13 blasts will be from the mortars, with simply a flame-and-smoke charge in the cannon being set off to provide the visual effect," Marsh said. The last four blasts will be exclusively from the cannon.

Because a fuse would simply not offer the precise timing needed for the charges to be set off, Marsh has built two control boxes which can set off the cannon electrically for instantaneous results.

During the San Diego symphony, a remote control box was operated by a percussionist in the orchestra, who simply pressed a "fire" button at the appropriate times.

Marsh was offstage, holding the second control box in case, for some reason, the remote control box did not operate properly.

Was that to suggest that something might have gone wrong?

"Well, I remember in 1969, I was asked to perform with the Los Angeles Philharmonic for 'Wellington's Victory.' It calls for 103 booms.

"We had just built a new control box, and we only had time to practice firing 10 blasts. It worked fine.

"And when we began the actual performance, the first 10 shots again went off fine. But starting with the 11th, every time we wanted to set off a single charge, 10 went off by mistake.

"You just wouldn't believe it, windows broke, mirrors broke, we even broke plumbing fixtures and the stage started flooding."

It was the year Boom Boom Marsh almost sank the Los Angeles Philharmonic!

Tom Gorman is a writer for the Los Angeles Times.

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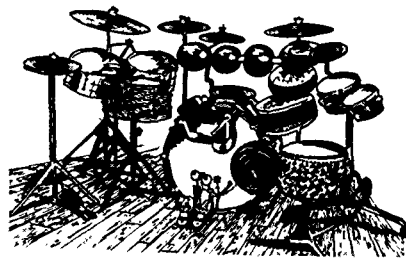
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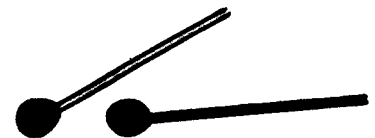
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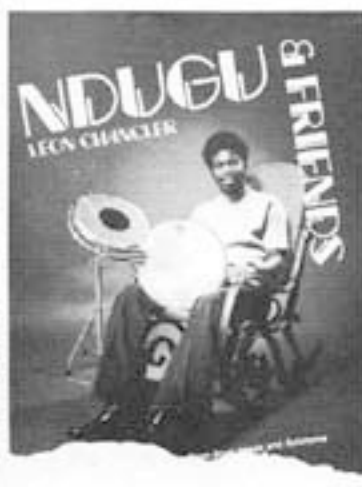
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