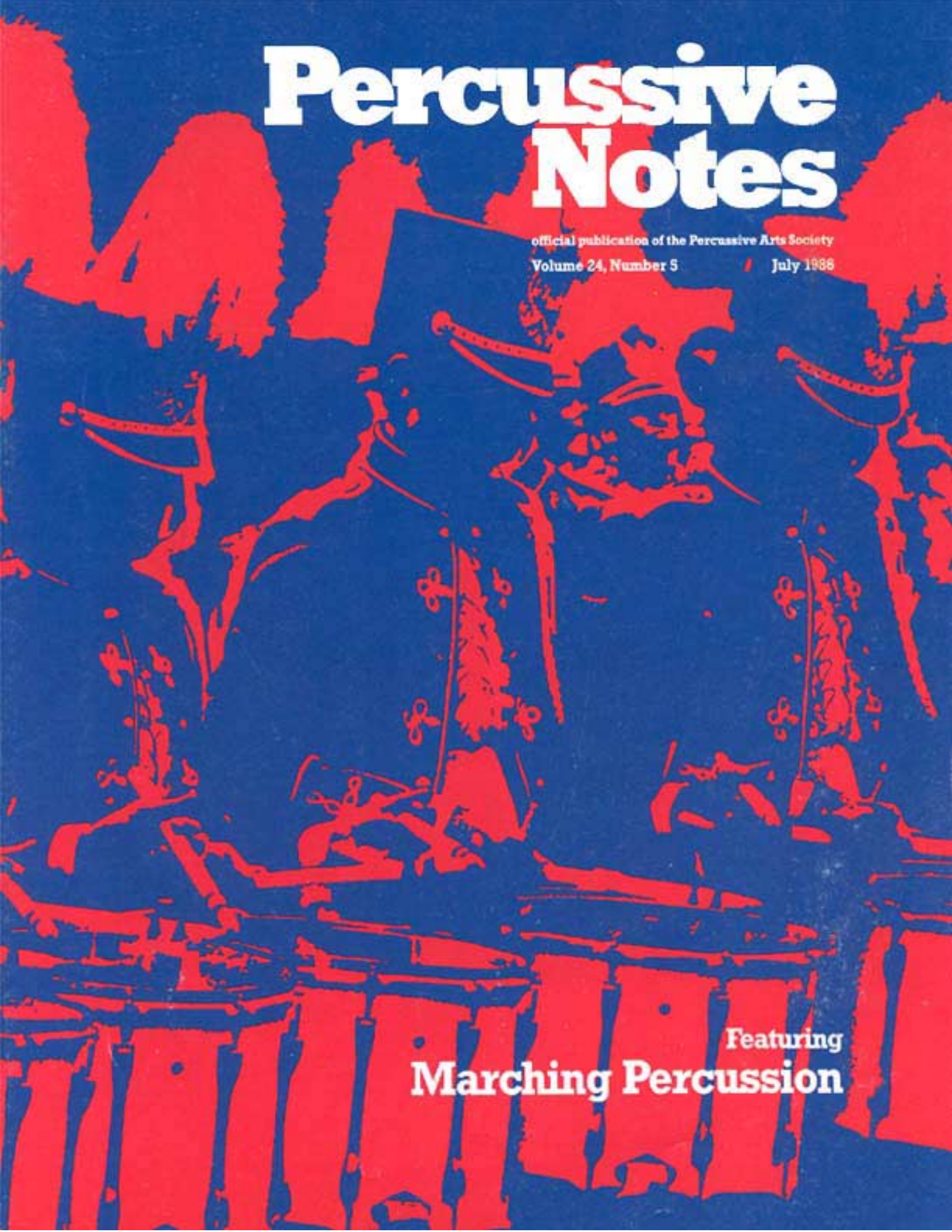


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official publication of the Percussive Arts Society

Volume 24, Number 5

July 1986

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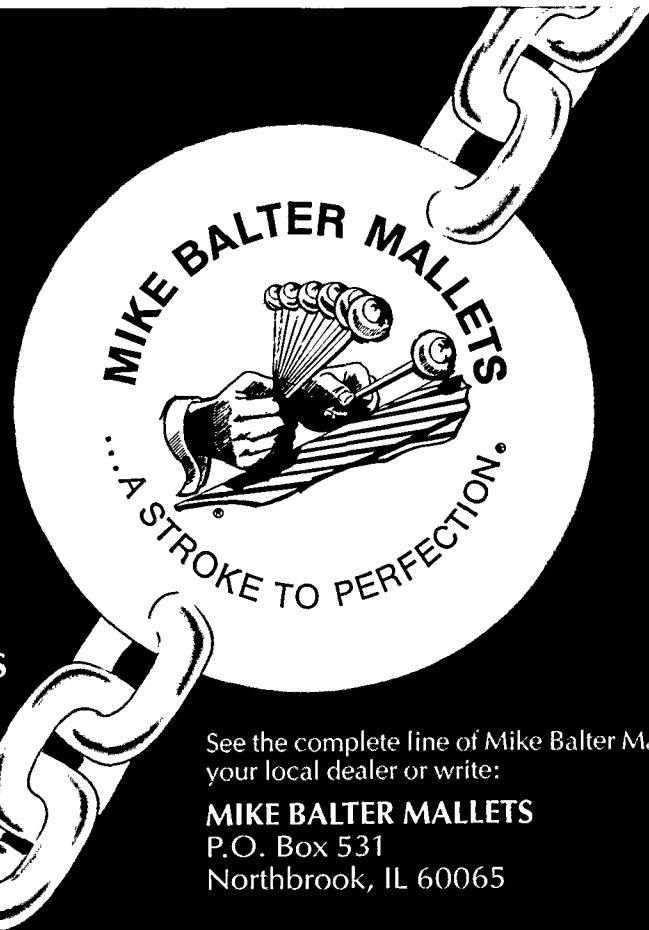


Selmer executive vice president Peter A. Ryan, Jr. watches Selmer president H. W. Peterson present a check for \$5,000 to PAS president Tom Siwe. The Percussive Arts Society appreciates the Ludwig/Selmer pledge of support and commitment to education. The photo was taken at the Selmer corporate headquarters in Elkhart, Indiana.

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PASIC Premieres

The July issue of *Percussive Notes* is always special because it gives us the opportunity to preview our international convention. It is exciting to discover the fantastic line-up of artists, clinics, concerts, industry exhibits, and happenings.

I particularly enjoy the premiere performances that have become an intrinsic part of our conventions. Before spotlighting those planned for this year, I would like to properly recognize PASIC '85's outstanding premieres. These were presented by David Friedman, Steve Houghton, Karen Ervin Pershing, and Leigh Howard Stevens. David Friedman premiered *20 Minutes off the Pavement*. Friedman's piece for vibraphone soloist and percussion ensemble exhibited his exciting talents as both composer and performer. John Serry's *Concerto for Percussion, Brass, and Percussion* presented a new idiom in percussion writing and featured Steve Houghton on drum set, keyboards, and timpani. Karen Ervin Pershing was soloist in William Kraft's *Concerto for Timpani and Orchestra*. Kraft's *Concerto*, which was recently awarded second prize in the Kennedy Center Freidheim Awards, focused on Pershing's abilities as a solo timpanist. Leigh Howard Stevens' unique virtuosic style was showcased in *Concerto for Marimba and Percussion Ensemble* by Raymond Helble. The Helble *Concerto*, like all other PASIC '85 premieres, is a historic addition to our literature for which we are grateful.

Not to be outdone, PASIC '86 has an equally exciting selection of premieres. The list includes:

- The U. S. Air Force Band's percussion section – soloists in William Kraft's *Quintessence*
- Keiko Abe – soloist in Marta Ptaszynska's *Concerto for Marimba and Orchestra*
- Louie Bellson – soloist in Harold Farberman's *Concerto for Drum Set and Orchestra*
- Steve Gadd – soloist in Thomas Dossett's *Drum Set Chronology*
- William Moersch – soloist in a new composition by Jacob Druckman
- Leigh Howard Stevens – soloist in a new composition by John Corigliano
- Gordon Stout – soloist in a new composition by Roger Reynolds

The last three works, for solo marimba, were commissioned by a consortium of artists, William Moersch, Leigh Howard Stevens, and Gordon Stout. The commissions were made possible through a grant from the National Endowment for the Arts. The composers selected, as noted above, were John Corigliano, Jacob Druckman, and Roger Reynolds. To give special recognition to these commissions, a section entitled "Marimba Artistry" is scheduled to be the feature in the Spring 1987 issue of *Percussive Notes*. We are fortunate to have the opportunity to enjoy so many premieres. I am looking forward to PASIC '86 in Washington, D.C. – our 25th anniversary convention – and hope to see you there.

– Robert Schietroma

News

Dr. John Baldwin, editor

Brent Brace is currently traveling with the Gene Krupa Orchestra, playing and endorsing Drum Workshop drums. In addition to touring and doing studio work, he has recorded with his own band and has toured extensively with Roger Williams.



Brent Brace

The **Manhattan Marimba Quartet** has been very busy with concerts and tours. Last December the group premiered a new adaptation of *Four By Four*, originally written for Indonesian *angklung* rattles by composer-ethnomusicologist Barbara Benary. A new piece by A. Leroy for the Dance Theater Workshop was premiered in March. Their April 13 concert on the prestigious Phillips Collection series was taped for subsequent broadcast over WETA-FM radio. And on June 17 the Quartet was featured on "WNCN-Live."



Manhattan Marimba Quartet

The Percussion Group/Cincinnati performed at Middle Tennessee State Univer-

sity last fall. Their presentation included both a concert and a clinic on contemporary percussion literature and applications. The Percussion Group is currently in residence at the College-Conservatory of the University of Cincinnati.

Following months of extensive traveling in 1985 (to Canada and Greece), **Répercussion** toured in Hong Kong, Taiwan, South Korea, Canada—including performing at Expo 86 – Hawaii, Spain, and Italy.

Pete Magadini is now living in Montreal and teaching jazz ensemble at Concordia University in Montreal and jazz percussion at the University of Ottawa, Ontario. His *Poly-Cymbal Time* has been revised and re-released by Columbia Pictures Publications; his books on polyrhythms are distributed by Drum Center Publications. He is currently finishing a new book for Hal Leonard, entitled *Drum Ears*.

Prominent Danish solo percussionist **Gert Mortensen** has released a recording on the Swedish label BIS (LP-256). On the LP, he performs Per Norgaard's *I Ching*, Iannis Xenakis's *Psappha* and Elliott Carter's *Pieces for Timpani*.

Nexus recently returned from a concert tour of Australia and New Zealand. In the spring they premiered John Hawkins, *Substance-of-we-feeling* and Raymond Luedeke's *Silence*, and took part in the International Year of Canadian Music at the Guelph Spring Festival. Future engagements include at Expo '86 in July and in Tennessee in November. A new ragtime album will be released later this year. Two members of

Nexus – Bob Becker and Russ Hartenberger – are touring with the Steve Reich Ensemble in England, Israel, and the U.S.A.

Werner Thaerichen recently returned from a concert tour through the Soviet Union. He will soon visit Japan and Korea, where he has been invited to perform his *Concerto for Oboe, Four Percussionists, and Chamber Group*. Mr. Thaerichen performed his composition, *War of the Timpanists* with the Gewandhaus-Orchestra of Leipzig, under the baton of Kurt Masur, with solo timpanist Karl Mehlig. Thaerichen is president of the Herbert von Karajan Foundation, head of the Orchestra Academie of the Berlin Philharmonic, former solo timpanist with that orchestra, and president of the German chapter of the Percussive Arts Society.



Werner Thaerichen (right) performs his composition, *the Timpanists* with Karl Mehlig (left) and the Leipzig Gewandhaus – orchestra (photo: Barbara Stroff).



Edwin L. Gerhardt shown with part of his marimba collection. The collection will be on display at PASIC '86.

Newsline

Dr. John Baldwin, editor

Glenn Steele performed two world premieres last year, *A Place of Fire* by Yinan Leef and *Sea Garden* by Jane Wilkinson, and in March, two new works by Ron Nelson and Chaim Permont with the Penn Contemporary Players. He is a regular member of the Penn Contemporary Players, the Philly Pops, and the Concerto Soloists.



Glenn Steele (photo: Jules Schick)

Chris Schultis and the University of New Mexico Wind Ensemble, directed by Harold Van Winkle, performed *Remembrance* by Michael Udow at the 1986 Music Educators' National Conference Convention in Anaheim. Larry Snider also performed *Remembrance* recently with the University of Akron Wind Ensemble, under the direction of Michael Galemo.

Last spring the Pennsylvania Ballet performed Tim Clark's *Forests of the Sun*, a

piece for percussion ensemble and tape. The conductor was Maurice Kaplow, consultants were Alan Abel and Glenn Steele, and the performers were Susan Jones, Florence Ierardi, Nicolas D'Amico, Linda Cade, William Kerrigan and Glenn Steele. Choreographer Richard Tanner entitled his work "Skin and Steel."

Michael Udow was the featured solo artist at the Interlink Festival '85 in Tokyo. The four concerts, at Tokyo's Asahi Hall, were recorded for broadcast by NHK Japan. Participating percussionists included Tomoyuki Okada, timpanist-percussionist with the NHK Symphony Orchestra and director of the Okada Percussion Ensemble; marimbist Shoko Araya; and Atsushi Sugahara of the Yomiuri Japan Symphony Orchestra. After the ten-day festival, Udow flew to Sapporo, where he performed and recorded a concert of his solo percussion music. While in Tokyo, he heard an improvisational concert for marimba and dance by Keiko Abe.



Mahir Dshii, Keiko Abe, and Michael Udow

Dimitrios Mariyakis, timpanist and principal percussionist of the State Symphony Orchestra of Athens, Greece, recently presented a percussion recital at the



Dimitrios Mariyakis

Maria Callas Concert Hall of the Atheneum Conservatory. The program included the first performance of the Scalkottas *Concerto for Xylophone in C Major*. Also played were works by Tcherépnin, O'Reilly, Gershwin, Amastasof, Shostakovich, Milhaud, and Creston.

The Shake, Rattle, and Roll Mallet Ensemble, under the direction of Stan Head, performed works by Handel, Bach, Palestrina, Granados, Mozart, and Humperdinck for the Board of the Fontaine House in February in Memphis.

Master classes in commemoration of Charles Owen have been organized at Temple University by Alan Abel and Glenn Steele. The first was given by Abel last November on the topic of *Carmina Burana*, the second, by Gerald Carlyss, timpanist with the Philadelphia Orchestra, as part of the annual Temple Drum Fest, this past February at the Esther Boyer College of Music of Temple University. Alan Kinsey, drummer at the Atlantic City Trump Plaza, also participated in the Drum Fest.

Last April Dane Richeson, director of percussion studies and conductor of the percussion ensemble at Lawrence University Appleton, Wisconsin traveled with the LU Jazz Ensemble as guest soloist on drums/percussion. The featured work on one percussion concert was *War Games*, a composition for extended percussion and wrestlers, starring two Green Bay Packers who wrestled for 10 minutes in a free-style match while their movements were interpreted by the percussionists at ringside.



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When **Walter Rosenberger** retired from the New York Philharmonic after a tenure of 39 years, the percussion section threw a party for him at Morris Lang's house. Among the guests, many of whom had played with the orchestra over the years or were affiliated with the management, were Louis Patalano, Chris Lamb, Roland Kohloff, Morris Lang, Ronald Dould, John Hass, Richard Fitz, Daniel Druckman, Norm Freeman, Ben Herman, Gordon Gottlieb, Saul Goodman, Buster Bailey.



Party for Walter Rosenberger on his Retirement from the New York Philharmonic

New Zealand composer John Rimmer was composer in residence at Virginia Polytechnic Institute and State University in Blacksburg late last year. Among other works, his *Emergence for Clarinet and Percussion* was performed by clarinetist Beverly Floyd and percussionist **John Floyd**, associate professor of music and director of percussion studies at VPI and principal timpanist and percussionist with the Roanoke Symphony.

Two compositions by **William Cahn** were heard on the United States Marine Band's 1986 Chamber Recital series: *The Recital Piece* with soloist **John R. Beck** on xylophone, and *Six Pieces* performed by the percussion ensemble. Also on the series were Alec Wilder's *Flute Piece No. 1* and Jack McKenzie's *Pastorale for Flute and Percussion*, the latter featuring **Andrew Linden**, percussion.

The Boise State University Percussion and Keyboard Percussion Ensembles completed a busy year of performances, including performing at the 1986 Convention of the Idaho Music Educators Association in March and at the second annual Northwest Invitational Percussion Festival, held at the University of Oregon, in May. The ensembles are under the direction of **Dr. John Baldwin**.

Trinidadian steel drummer **John Super-ville** presented a workshop on steel drumming at Temple University in February 1986.

John Floyd was the soloist in a performance of Darius Milhaud, *Concerto for*

Marimba, Vibraphone, and Orchestra by the Roanoke Symphony Orchestra under the baton of Jack Moehlenkamp in spring 1985.

David MacBride's *Gagego*, for flute, percussion, and piano won the 1985 League-ISM, Boston competition and was performed last February by the Dinosaur Annex Music Ensemble. MacBride is assistant professor of theory at the Hartt School of Music in Connecticut and founding member of a new music group in the Northeast.

The Conservatory Percussion Ensemble at Brooklyn College (CUNY) led by **Morris Lang** commissioned a new work from Robert Cucinotta which was premiered at the ensemble's spring 1986 concert. Among Mr. Cucinotta's other works for percussion are *The sky is waiting...* for drum set, *Triangulation* for timpani and tape, *The Great Bridge* for two drum sets, and *Fantasy* for solo vibraphone.

Movement in Time for two percussionists and tape by Maurice Wright was performed by **Brian Prechtl**, assisted by Pittsburgh Symphony percussionist **Don Liuzzi**, as part of a Master's degree recital at Temple University. The work is dedicated to Charles Owen. Prechtl and Liuzzi are both students of **Alan Abel**.

Ed Saindon recently did concerts and clinics in the Midwest, as well as radio interviews on some jazz stations. His latest album, *Different Strokes*, featuring Saindon with Spectrum, placed #13 on the National Jazz Airplay Chart.

Solo and chamber percussion performances were included in New Music America 1986, nine days of contemporary music held in Houston, in April.

The seventh annual Summer Drum Set Workshop, with faculty **Ed Soph**, **Guy Remonko**, and **Bob Breithaupt**, took place in June at Capital University in Columbus, Ohio. Virtually all areas of drum set performance were covered. Private and group lessons, clinic sessions, daily listening, video taped performances, individual practice time, performance opportunities, and classes in theory and history of drum set drumming were offered to both intermediate and advanced musicians. The Workshop received support from the Yamaha Drum Company and the Avedis Zildjian Company.

On the Move

Dr. John Baldwin, editor

Pierre Dubé joined Répercussion last year, replacing Luc Langlois. According to other

members, in addition to being a fine player, he is "as crazy as the rest of the group so he's a perfect match!"

Daniel Moore has been appointed assistant professor of music and percussion at Montana State University in Bozeman. He received music degrees from East Texas State University and Wichita State University, where he studied with Robert Houston and J. C. Combs. He has taught in the public schools and has served as instructor and arranger for various marching percussion ensembles in the Mid-South and Great Plains areas. Moore is also currently president of the Montana PAS Chapter.

Pat Fisher is a percussionist with the United States Army Band - "Pershing's Own" - and is stationed at Fort Meyers, Virginia. He recently completed the Master of Music degree in performance under Michael Udow at the University of Michigan.

Mike Sekelsky will be returning to the University of Kansas to complete a D. M. A. degree in percussion. He has been percussion instructor and assistant band director at Central Missouri State University in Warrensburg.

Eric R. Shea is a new percussion specialist at Kori Percussion. A native of Detroit, Shea is a graduate of Western Michigan University, where he was a member of all of the WMU large ensembles. In his new position, Mr. Shea will be involved in daily operations and convention work, and will edit the Kori Newsletter, which includes news and educational articles of interest to percussionists.

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In Memoriam



Richard Hochrainer

Richard Hochrainer
(September 26, 1904 – May 3, 1986)

The percussion world was saddened to hear of the passing of one of its most important and respected figures, Professor Richard Hochrainer. He was a member of the Percussive Arts Society Hall of Fame.

Viennese born, Richard Hochrainer spent most of his musical life in his home city performing in one of its world-famous orchestras. He studied at the Vienna Academy with Hans Schneller, then, from 1929 to 1939, found time while playing in various European orchestras to substitute regularly with the State Opera Orchestra. In 1939, he achieved the positions he was to hold until

his retirement in 1970: timpanist with the Vienna Philharmonic and Vienna State Opera Orchestra. He performed and recorded with the most prominent conductors of his day, including Richard Strauss, Wilhelm Furtwängler, Hans Knappertsbusch, Karl Böhm, Ernest Ansermet, Willem Mengelberg, Georg Solti, and Herbert von Karajan.

Professor Hochrainer was renowned as a teacher, author, and instrument designer. Professor at the Vienna Academy of Music, where he had taught since 1960, he held the rank of *ausser ordentlich* (a.o.). He wrote several internationally celebrated method books and texts on timpani and percussion, among them, the multi-volume *Etuden für Kleine Trommel* and *Etuden für Timpani* which, as did many of his writings, incorporated his characteristic onomatopoeical approach to teaching sound production. He was responsible for important design changes in the Viennese timpani and snare drum.

Richard Hochrainer was one of the great figures in modern percussion. He was a beloved teacher whose playing provided enjoyment to music listeners worldwide. We of the Percussive Arts Society feel a profound sense of loss; we will treasure the memories of his presence at our international meetings where he radiated warmth and enthusiasm and was always generous in sharing his knowledge with us.

Among Professor Hochrainer's remarks upon the occasion of being inducted into the PAS Hall of Fame in 1979 were these:

"We bring to sound in music different kinds of materials: membranes, metals, wood, glass, even stones. And we are the masters of tempo and rhythm. With fine taste: the King of sound color. For that, to be a drummer is a wonderful life!"

— Frederick Fairchild
PAS Historian



William J. Schinstine

William J. Schinstine
(December 16, 1922 – January 3, 1986)

Noted percussion composer, writer, educator, and performer William J. Schinstine died January 3, 1986 in Allentown, Pennsylvania. An enthusiastic participant in Percussive Arts Society activities, he served on the Board of Directors in 1968 and 1969, and was chairman of the education committee and editor of the *Percussive Notes* "Music in the Schools" column for many years. He contributed numerous articles to *Percussionist* and to educational music journals such as *The Instrumentalist*.

Mr. Schinstine was perhaps most widely known as a prolific composer of solo and ensemble music for the school percussionist. His *Sonata No. 4 for Timpani and Percussion Ensemble* and *Recital Suite for Snare Drum* won prizes, respectively, in the 1978 and 1980 PAS Composition Contests. His instructional books received international acclaim. Mr. Schinstine was a fine percussionist in his own right: his credentials included membership in the National, Pittsburgh, and San Antonio Symphony Orchestras. He held degrees from the Eastman School of Music and the University of Pennsylvania. From the early 1950s through his retirement in 1978, he taught in the Pottstown, Pennsylvania public schools, serving as director of instrumental music and teaching band, general music, and percussion. Mr. Schinstine owned and operated his famous S and S School of Music in Pottstown from the early 1960s through November of 1985 and became well known and was much sought as a percussion teacher.

The Percussive Arts Society mourns the passing of its long time friend and colleague Bill Schinstine. His lasting memorial will be the inspiration and training that his music has given and will continue to give countless young percussionists throughout the world.

— Frederick Fairchild
PAS Historian

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Plan to be there. See pages 20-42 for details.

News from the Industry

Dr. John J. Papastefan, editor

Alfred Publishing Company, 15335 Morrison Street, P. O. Box 5964, Sherman Oaks, CA 91413, has released three new percussion publications from Studio 4 Productions and Alfred. Scott Joplin's *The Cascades* – one of Joplin's most elaborate rags – has been arranged by Paul Sarcich for two players at a single 4 1/3 octave marimba. The solos *Wallflower*, *Snoubird*, *Carillon* by Gary Gibson are three works for contemporary vibraphone employing four mallets. *Moods for Interaction* by Rod Lincoln is a substantial solo for drum set and pre-recorded cassette tape. For more information concerning these works as well as other percussion publications, contact Alfred Publishing Company.

Aquarian Accessories Corp., 1140 N. Tustin Avenue, Anaheim, CA 92807, has introduced Value Line drumsticks in new video colors. Value Lines are available in fourteen exciting colors; they are manufactured with the same special techniques as Aquarian's Lites and Formula X-10's. For details, write to the address above.



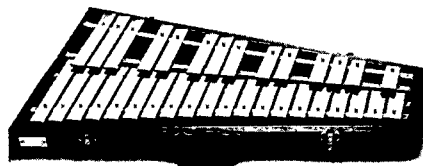
Aquarian Value Line Drumsticks

Master brush player and drummer, Ed Thigpen (shown here with Joe Calato and Carol Calato Simon at the Anaheim NAMM Show) has recently endorsed Regal Tip drum brushes. Now living in Denmark, he is best known for the years he spent with Oscar Peterson. Thigpen's recent book on brush playing, *The Sound of Brushes*, is available through Calato, 4501 Hyde Park Boulevard, Niagara Falls, NY 14305; in Canada: Calato Canada, 8407 Stanley Avenue, Unit 1, Niagara Falls, Ont. L2E 6X8.



Joe Calato, Carol Calato Simon, and Ed Thigpen

Fall Creek Marimbas, Route 245, Middlesex, NY 14507, has introduced the K-100 professional model orchestra bells. The new model features specially treated and hardened high-resonance steel bars, extended range from F to D, durable and hand-polished plating on bars, a new rail dampening system, and a hand-made solid oak and brass case by Repaircussions. Complete specifications are available from Fall Creek.



Fall Creek K-100 bells

Grover Enterprises, 78 Hibbert Street, Arlington Heights, MA 02174, is now producing STIKCAPS removable drumstick mallets. Using no adhesives, Stikcaps can be put on or taken off in seconds and are extremely light in weight. Now any stick can become a combination stick/mallet. Available in two sizes, the small size fits sticks up to 3/16" diameter and the large size fits sticks greater than 3/16" diameter. For a catalogue, write to Grover.

Oddo Music, P. O. Box 1074, Maywood, NJ 17607, by special agreement has acquired the publishing rights to several Guatemalan marimba pieces, and is making these pieces accessible to the public. Currently six works by composers Guzman, Henriquez, Lechuga, De Leon, and Flores are available. Each is accurately transcribed and arranged in three parts for three players on two instruments (xylophone may be substituted). The addition of a fourth and fifth player on a third marimba, plus drums and string bass, creates a fully orchestrated effect of the authentic Guatemalan marimba. Address requests for more information or a brochure to Lou Oddo.

Paragon Percussion Innovations, 2139 W. Hillsborough Avenue, Tampa, FL 33603, is bringing out Weapons drum sticks. With over 30 models to select from, there is one suited to every playing situation, including specially designed models for rock, jazz, studio, and marching, and of course in all the standard sizes. Weapons are made from grade "A" hickory and have a special finish; to ensure quality, every pair is separately matched and rolled. Further information and a free catalogue may be obtained from marketing manager Tracy R. Hoefl.

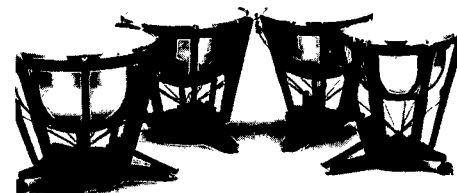
Latin Percussion/Cosmic Percussion, 160 Belmont Avenue, Garfield, NJ 07026, has taken on the new umbrella name of LP

Music Group. This group has been awarded the exclusive distribution of Paiste's P200 series cymbals. The new line offers affordability, embossed, sound-enhancing finish, fingerprint resistant coating, factory supported warranty, and immediate delivery. Other new products from the LP Music Group include Matador congas and afuche/cabasa available in colors.



LP Music Group's Afuche/Cabasa

Pearl International, Inc., P. O. Box 111240, Nashville, TN 37222-1240, is now making two distinct models of professional quality timpani – model 80 and 70 series – featuring polished copper and aluminum bowls, respectively. TG30 pitch indicators are part of the standard equipment on both models. Of interest to drum set players will be Pearl's sets in black "piano" finish.



Pearl Model 80 series timpani

Pro-Mark, 10716 Craighead, Houston, TX 77025, has introduced new glow-in-the-dark drumsticks called "Lightning Bolts," which light up without the aid of batteries, electrical cords, chemicals, or special equipment. These unique drumsticks are "charged" by a few moments exposure to ordinary incandescent or fluorescent lighting prior to each use. The process can be repeated for the life of the stick. For more information, contact Pro-Mark.

Percussive Arts Society
The World Organization
for Percussionists

Chapter Activities

John Beck, editor

Arizona

March 1-2 was the Arizona PAS weekend at Northern Arizona University in Flagstaff. The 13th annual Arizona Percussion Competition offered individual soloists and ensembles the opportunity to compete in twelve different categories for gift certificate prizes from the Creative Drum Shop. The judges were guest artists **Cloyd Duff**, **Julie Spencer**, and **Doug Wolf**, professor of percussion at the University of Utah. After the competition, Cloyd Duff presented a clinic on timpani performance. This was followed by a gala evening concert featuring The Rosewood Marimba Band from the University of Arizona and guest marimba artist Julie Spencer.

Dean "Grone" Gronemeier was elected the new chapter president and **Jay Renstrom**, the new vice president. The outgoing president is **Gary Cook**. Phoenix Symphony Orchestra percussion section members **Bill Wanser**, **Steve Fitch**, and **Fred Marderness** presented a comprehensive clinic/demonstration on orchestral percussion performance complete with recordings, visual aids, and handouts. The weekend's activities ended with a clinic by Julie Spencer on horizontal concepts of marimba playing.

Particular thanks are extended to **Lynn Drye**, percussion instructor at Northern Arizona University, and **Gary Cook** of the University of Arizona. Julie Spencer was sponsored by Kori Percussion U. S. A. Next year's event will be hosted at Arizona State University by **Mike Kenyon**.

Illinois

The Illinois chapter held a combined Day of Percussion and Un-contest at Harper College on February 16, 1986. Hosted by Harper music department chairman **Bob Tillotson**, the Day of Percussion featured performances and clinics by drum set artist **Paul Wertico** of the Pat Metheny Group (sponsored by Yamaha), marimba virtuoso **Julie Spencer** (sponsored by Kori-USA), the Northern Illinois University Marimba Band, and a hand drum demonstration by **Robert Chappell**, **Bruce Carver**, and **Barry Grossman**.

Participating in the Un-Contest were high school and college percussionists who performed solos and ensembles for comments only. The Un-judges were **Kathy Kastner** (Wheaton College), **David Derge** (formerly with the Judy Roberts Group), **Steve Sweigert** (Wabonsie College), and **Larry Roberts** (Chicago free-lance percussionist). Door prizes were awarded by Yamaha, McCormick's, Balter Mallets, Drum Specialist, Chuck's Drum Shop, and Kori. Bill Crowden's Drums, Ltd. provided



Cloyd Duff



Paul Wertico at the Illinois Day of Percussion

the morning food concessions. Coordinators of the event were **Robert Chappell**, **Rich Holly**, and **David Collier**.

Indiana

The Indiana Day of Percussion was hosted by Indiana State University on March 23, 1986. Over 90 people attended clinics given by **Dan Lauby**, drum set artist; **Dan Armstrong**, xylophone and cymbals artist and professor of percussion at Pennsylvania State University; and **Johnny Lane**, concert percussion specialist and professor of percussion at Eastern Illinois University. Concerts were given by the Ball State University Marimba Ensemble, the Indiana State University Percussion Ensemble, and the Indiana State University Steel Drum Ensemble. The event was organized by the chapter officers, **Doug Walter** of Indiana State University, **Erwin Mueller** of Ball State University, and **Tim Peterman** of Indiana State University.

Michigan

On December 14, 1985, seventy-five students participated in the Michigan chapter's



L to R: Steve Fitch, Fred Marderness, and Bill Wanser.



Julie Spencer

seventh annual Percussion Festival. This event is designed to give junior and senior high percussionists an opportunity to perform before local professionals in a master class setting. The festival was hosted by Whitney Prince at Eastern Michigan University. Master classes were conducted by: **Robert Hohner** (Central Michigan University), **Mark Johnson** (Michigan State University), **Whitney Prince** (Eastern Michigan University), **Keith Claeys** (University of Windsor), **Anna Watkins** (University of Michigan, Flint), **Salvatore Rabbio** (Detroit Symphony Orchestra), and **Jim Ryan** (freelance performer).

Outstanding performances were given by **Steve Dresch** on drum set and **Debbie Chang** on marimba. Outstanding ensembles were the **Huber-Breese** and **Southern Thumb** percussion ensembles. The day concluded with a performance by the EMU Percussion Ensemble, Whitney Prince director.

The Michigan chapter's sixth annual State Convention, featuring **Bob Becker** as clinician and soloist, was held at Lakeshore High School, February 22, 1986. The event was hosted by Mr. **John Boren** and sponsored by Kori Marimbas.



Mike Back with the USM Marching Percussion Section



Joe Morello and the Appalachian State University Middle Eastern Drum Ensemble.



Mississippi Collegiate Percussion Ensemble



Peyton Becton

The day began with a drum set clinic by **Rob Emanuel** and the Hat and Beard Jazz Group. This was followed by **Bob Becker**, first with a clinic on West African drumming, and then with a Ragtime master class, in the course of which four college ensembles performed a ragtime selection each and Mr. Becker offered comments and suggestions. The day concluded with a Ragtime concert featuring **Bob Becker** with the Golden Rain Percussion Ensemble.

New officers for the Michigan chapter are **Terry Breese** (president), **Dan Maslanka** (vice-president) and **Susan Shaner** (secretary/treasurer).

Mississippi

Held in conjunction with the thirtieth annual Southern Instrumental Conductors Conference, the third annual Mississippi Collegiate Percussion Ensemble met for 1½ days and presented a concert at the University of Southern Mississippi in February. **Sherman Hong** served as host.

The ensemble was led by **Douglas Wheeler**, state president of PAS, and **Jeff Brown** in the absence of invited conductor **George Gaber** who at the last moment was unable to attend. Works performed were by **Surinach**, **Gershwin**, **Lynon/Yoscov**, **Altenberg**, and **Khatchaturian**.

Clinics were given by **Jim Strain** of Northwest Mississippi Junior College and by **Mike Back**, instructor of the Spirit of Atlanta Drum and Bugle Corps, who utilized part of the USM Marching Percussion section for demonstrations. A highlight of the percussion activities was a presentation of **Stravinsky's Les Noces** (The Wedding), conducted by **Sherman Hong**. This was the first performance of the work on the USM campus.

Plans for the 1987 state PAS activities include sponsored clinics and solo and ensemble competitions for school age students

and collegiate members. Music for the competition will be selected by PAS members.

New York

On April 6 the New York chapter convened on the campus of the State University of New York at Binghamton for its annual Day of Percussion. **David Bolson**, instructor of percussion at SUNY, was the host. Guest clinicians for the morning sessions were **Dave Mancini**, free-lance drummer formerly with **Chuck Mangione** and **Maynard Ferguson** (on drumset technique) and **Dean Witten**, professor at Glassboro State University (NJ) and house percussionist for Resorts International in Atlantic City (on techniques of pit percussion).

Following a short lunch and chapter meeting, the day continued with **John Beck**, professor at the Eastman School of Music, leading an open rehearsal with the SUNY Binghamton Percussion Ensemble. The day ended with a concert in which **Dean Witten** conducted the Glassboro State Percussion Ensemble in **Richard Trythall's Bolero**, **Dave Mancini** was featured with the Ithaca College Percussion Ensemble, **Gordon Stout**, director, as soloist in his composition *Suite for Drumset and Percussion Ensemble*, and the SUNY Binghamton Percussion Ensemble, **David Bolson**, director, performed selections by **John Beck**, including *Overture for Percussion* with Mr. Beck conducting, *Concerto for Timpani and Percussion Ensemble* featuring **Beck** as soloist, and concluding with *Jazz Variants*.

North Carolina

The North Carolina PAS chapter held its fall meeting in Winston-Salem on November 11, 1985 in conjunction with the North Carolina MENC Conference. **Scott Meister**, president, presided. The Appalachian State University Middle-Eastern Drum Ensemble performed and **Mr. Joe Morello**



Carol Stumpf

presented a drumset clinic. The event was well attended by PAS members throughout the state as well as by many public school and university music educators.

The North Carolina Day of Percussion took place March 20, 1986 at Western Carolina University in Cullowhee. **Mario Gaetano** was host and ensemble director. The guest clinician was **Gordon Stout**, who presented a master class and an evening recital. The day also featured **Greg Wilson** of Clyde in a lecture/display of vintage percussion instruments.

South Carolina

The South Carolina chapter met in February at York Comprehensive High School in York, SC for its Day of Percussion. Vice president **Matt Brown** hosted the event, which featured clinics by Charlotte Symphony percussionist **Peyton Becton** and timpanist **Carol Stumpf**. **Alan Sledge** of Winthrop College gave a mallet clinic and the Limestone College percussion ensemble, under the direction of **Michael Bump**, and the Manning High School percussion ensemble, under the direction of **Hugh Pace**, presented recitals. Approximately eighty were in attendance.



Mort Hargrove, Erin Donovan, and D. Allan Gaskin



Cole Harbour District Percussion Ensemble



Clinicians and organizers of the 1986 Maritime Chapter Day of Percussion

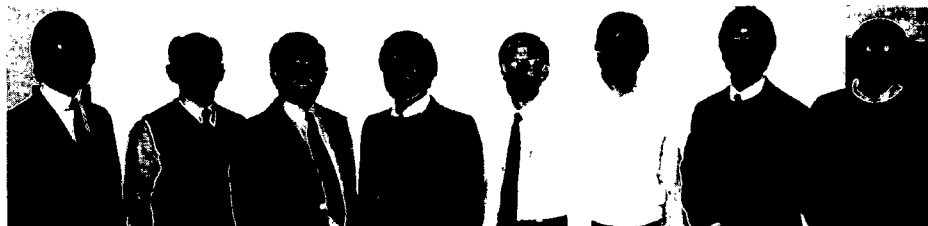
Texas

The sixth annual Texas Day of Percussion was held on the campus of the University of Texas at San Antonio in February 1986. **Harvey Biskin**, with assistance from **Marilyn Rife**, served as host. There were over 200 percussionists in attendance, including 26 new members of PAS!

A marching percussion clinic was offered by **George Tuthill** and the North Texas State University Drum Line (sponsored by Yamaha Drums). Two percussion ensemble concerts followed, the first, by Northbrook High School from Houston (first high school ensemble to perform at a Texas Day of Percussion), who under the baton of **Sanford Siegel**, performed Udow, *African Welcome Piece*, Ervin, *Three Play*, Beck, *Jazz Variants*, and an untitled solo for the marching drum line. Following their performance, the Lamar University Percussion Group, under the direction of **Walter Parks**, took the stage and played Armstrong, *Trio for Percussion*, Hellerman, *Ik-stassis II*, and McDowell, *Woodland Sketches* (transcribed by Parks). Following a lunch break, the day resumed with a drumset clinic and demonstration by **Don Famularo** (co-sponsored by Tama Drums and Zildjian Cymbals).

Door prizes and their winners included: Premier drum heads (won by Tim Wells of San Marcos), Yamaha tour jacket (Rick Skains of Houston), Pro-Mark t-shirt and ZX sticks (Larry Ordener of Austin), Mike Balter two pairs of contemporary marimba mallets (Randy Taylor of Austin), Ludwig laminated snare drum sticks (Julie Sutton, NTSU), Malletech Leigh Howard Stevens mallets (Letty Ruiz), Lone Star Percussion "Road Boss" briefcase (Jim Fernandez of San Antonio), Tama Pro-beat twin pedal (Steve Hall of San Antonio). The chapter's thanks go to all who contributed door prizes; special thanks also go to Lone Star Percussion, Pro-Mark, and Yamaha for their financial support.

The last clinic of the day was presented by marimba virtuoso **Leigh Howard Stevens** (sponsored by Ludwig/Musser), who played one of the Penn *Preludes*. The final performance was by UTSA's own percussion ensemble, **Harvey Biskin** conducting. They performed three xylophone rags with **Warren Johnson** as special "duck call" soloist in *Xylophonia*.



Judges of the 1986 Utah Percussion Festival (L to R): Douglas Wolf, Bob Campbell, Alan Black, Gary Cook, Ron Brough, Ron Holdman, Donald Keipp, and Dennis Griffin.

Utah

The Utah chapter's annual Percussion Festival took place in February at the University of Utah, Salt Lake City. Utah percussion students of all ages competed in various solo and ensemble categories, with prizes and awards being presented to the outstanding solo participants. Winners of the PAS percussion ensemble contest were Olympus High School and the University of Utah. The festival concluded with a combined concert featuring the percussion ensembles from Utah State University, Weber State College, Brigham Young University, and the University of Utah. Judges included **Ron Holdman**, **Ron Brough**, **Dennis Griffin**, **Bob Campbell**, **Donald Keipp**, **Alan Black**, **Gary Cook**, and **Douglas Wolf**, chairman.

Maritime Chapter

The Maritime Chapter of the Percussive Arts Society came together for the chapter's third annual Day of Percussion on February 22, 1986 in Halifax. The event commenced with clinics on percussion presented by visiting artist **Tim Bishop**, and timpani (offered by Symphony Nova Scotia timpanist **Michael Baker**). Later in the morning, **Jerry Mercer** (formerly with April Wine) gave a drumset session, which was sponsored by Sabian Cymbals and Sonor. **Doug Hill**, owner of Phase One Studio in Toronto, presented a clinic on Simmons Electronic Drums, including the use of MIDI, sequencers, and computer programming.

A concert featuring the Dalhousie University Percussion Ensemble, the Halifax Schools Senior Percussion Ensemble, and the Cole Harbour High School Percussion Ensemble concluded the day's events. The

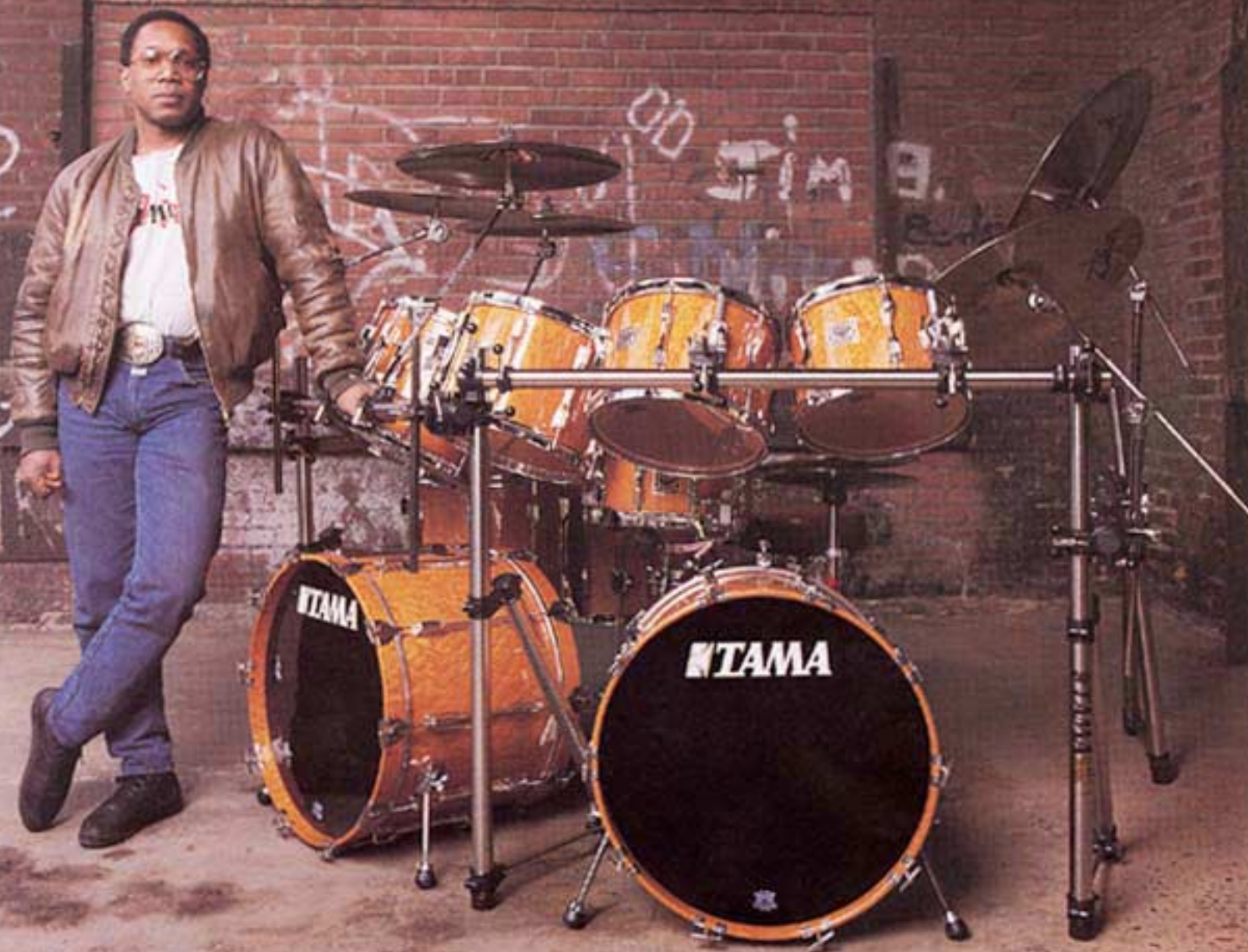


Jerry Mercer

Cole Harbour Percussion Ensemble and The Percussion Ensemble, representing Université de Moncton, Mount Allison and Acadia Universities were chosen to represent this chapter at the International Percussion Ensemble Competition sponsored by the Percussive Arts Society. Both groups are conducted by **David MacRae**.

Germany

The advisory board of the German chapter with **Werner Thaerichen**, president, presiding held a meeting on February 19, 1986 during the Frankfurt Music Fair. A new member of the advisory board specializing in Latin Percussion is **Freddie Santiago**, who has settled in Munich. Jazz drummer **Billy Hart** of New York gave master classes at the Music School in Tuebingen during a week devoted to jazz at the beginning of April. (For further information on Werner Thaerichen and Freddie Santiago, see News.)



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Marimba Clinic

Gordon Stout, editor



Ideo-Kinetic Exercises for the Marimba

by Gordon Stout

I began developing the ideas and concepts for the ideo-kinetic exercise system around 1972 while at the Eastman School of Music. At that time I was involved almost exclusively with four mallet playing; it was a deliberate phase in my development where I sought to become completely comfortable and at home with holding four mallets. These ideas and concepts, largely suggested and encouraged by my continued study of the piano, were initially developed through problems I was encountering and attempting to solve in existing advanced four-mallet literature: Kurka, *Concerto for Marimba*; Fisinger, *Suite for Marimba*; Saint Saens, *Introduction and Rondo Capriccioso*; J. S. Bach, *Sonatas and Partitas*. The ideo-kinetic exercises not only helped me to better deal with that literature, but stimulated me compositionally. The *Etudes for Marimba, Book 1*

were a direct and natural outgrowth of those ideas and concepts.

Dealing with difficult original and transcribed music made me aware that a new kind of technique was needed. That technique had to be horizontal in nature – not so much concerned with moving the mallets up and down, but with how to get across the keyboard, from one note to another. Passages often move very quickly across the length of the instrument, and are quite complicated melodically, rhythmically, and harmonically. So much so that I could no longer count on my strong reading ability, peripheral vision, or even on memorization as a means of keeping my place on the keyboard and thereby playing the notes accurately and consistently.

The field of vision easiest to keep track of through direct sight and peripheral vision is between the player's body and the music

stand. Trying to keep in contact with the upper and lower register notes produces a visual strain, thereby confusing the hands and a sense of the location of the notes. The concept of the ideo-kinetic exercise system, then, is to visually concentrate only on notes on the instrument directly in front of the body, and kinesthetically memorize the distance from those reference notes to those outside of the immediate field of vision.

Although the ideo-kinetic exercise system was initially an outgrowth of dealing with specific problems in advanced solo marimba literature, I have since realized that it is of equal importance and value to all mallet players, whether of beginning, intermediate, or advanced ability, in two or four mallet playing situations. In my view, working through exercises such as those given below should be undertaken regularly and incorporated into the basic area of mallet technique.

Example 1
Basic Two-mallet exercise
Slow-Fast

The image shows three staves of musical notation for a two-mallet exercise. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a dynamic marking of *pp*. The first measure is labeled *m2nd* and contains a sequence of notes with mallet assignments: R, L, R, L, R, L. A bracket under the first three notes is labeled "ROTATION NOTE". The first two measures are enclosed in a box with the instruction "REPEAT MANY TIMES". The second measure is labeled *M2nd* and has a *simile* marking. The third measure is labeled *m3rd* and the fourth *M3rd*. The second staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains four measures labeled *P4th*, *Ave. 4th*, *P5th*, and *m6th*. The third staff starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains four measures labeled *M6th*, *m7th*, *M7th*, and *8ve*.

Example 2
 Basic Four-mallet exercise
 Slow-Fast
 r. h. or l. h.

The following aspects should be kept in mind when approaching both the basic forms of the exercise and in creating countless variations. Students and teachers alike may also want to refer to these points when devising their own kinesthetic exercises to deal with problem spots in specific works, to generally improve knowledge of the keyboard and obtain better accuracy, and to gain ideas for new compositions.

1. Play all exercises beginning at a slow tempo and moving gradually to a faster one. Work for accuracy and the correct concept, not for speed. Once you know where the

notes are by feel, speed will not cause inaccuracy.

2. Watch only the rotation note. Play the other notes by feel. If you miss a note, don't stop and look for it. Find it by feel. You will associate the sound of the right note with the feeling of where it is. Remember, don't look at the music. Look at the instrument, but only at the rotation note or interval.

3. Repeat each measure many times without stopping before going on to the next while watching the rotation note or interval. Visualize in your mind where the notes in the next bar are. When you are sure, go on to

the next bar. In other words, think before you do, and make fewer mistakes.

4. Play softly. Keep the mallets and wrists very low to the keyboard. Concentrate on the distance between notes (horizontal movement), not up and down motion (vertical).

5. Begin the exercise on many different notes on both the upper and lower keyboards. Try to memorize the distance from any note to any other note by feel.

6. Create different rhythmic and sticking versions of the exercises. Play in even and uneven rhythms, and with or without accents and variable dynamics.

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Jeff Watts

Photo by Islet Roberts



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Example 3

a.

b.

r. h. or l. h.

Example 4

- a. Hands separately: play Ex. 1 with right or left hand.
- b. Hands together: play Ex. 1 in octaves with only two mallets.
- c. Hands alternate

Example 5

Whole-tone scale

Example 6

- a. See Ex. 4c.
- b. play Ex. 2 with only two mallets

- 7. All exercises should be done hands separately, together, and alternating.
- 8. Begin all exercises using the chromatic scale, which includes all intervals symmetrically on either side of the rotation note or interval. Then, use different scalar materials (major, minor, whole-tone, etc.).
- 9. In two mallet versions, use a basic interval instead of a basic note.
- 10. Apply these ideas and concepts to other percussion instruments.

Above all, the ideo-kinetic exercise system is a resourceful way for you to better get to know the keyboard of any mallet instrument, (1) It will improve your sight-reading ability by giving you more confidence that you know where the notes are while keeping your eyes on the music. (2) It will improve accuracy in general. (3) You

will find it easier to move from one sized instrument to another. (4) You can develop a different technique (such as double sticking, for example) at the same time as improving your kinesthetic knowledge of the keyboard. (5) And it is a *creative* way to learn to play. These exercises are not meant to be written down and read from the music. Each day you should create a new version of the exercise.



Gordon Stout
editor
Marimba Clinic

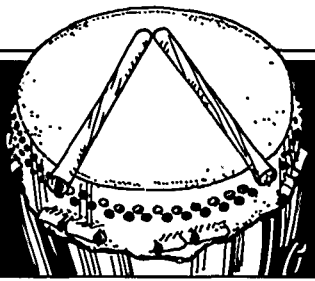
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PASIC '86**

See pages 20-43
for details.

Ethnic Percussion

Norbert Goldberg, editor



Nyoman Wenten: Composer-Performer of Javanese & Balinese Music

by Steve Barnhart

Nyoman Wenten studied and taught at the National Academy of Dance in Jogjakarta, Java and graduated from the Music and Dance Conservatory in Bali. Since arriving in America in 1973 with his wife, Nanik, a dancer, and his father-in-law, K.R.T. Wasitodiningrat (Pak Chokro), the leading composer of Javanese music, Mr. Wenten and his family have brought Balinese and Javanese music and dance to nearly every major city in the U.S. He is currently on the faculty of California Institute of the Arts. This interview took place November 15, 1985.

Steve Barnhart: Who were your earliest influences in Bali?

Nyoman Wenten: I come from a family of artists. My father is a musician and sculptor. My grandfather was a dancer and puppeteer. I learned to dance from my grandfather and used to follow him wherever he was performing. One time he surprised me at a temple ceremony when he dressed me up as a warrior to do the *baris* dance. There was complete gamelan playing and it was a solo dance. I was eleven years old and scared, but I survived! Later I took lessons from a formal dance teacher and went once a week to the concert/dances held in our village.

SB: Had you played the gamelan instruments before you started dancing?



Cal Arts Gamelan

NW: No. I started dancing, then attended the Conservatory of Music in Den Pasar, Bali – sort of a high school of the performing arts. They taught classical Javanese and Balinese music and dance. I was cast first as a dancer, then later started learning the instruments. After graduating in 1964, I went to Jogjakarta and studied classical Javanese music with Pak Chokro (K.R.T. Wasitodiningrat).

SB: Which instrument did you start on?

NW: I started on the small *gangs*, then learned to play all the other instruments, including the drum, *rebab*, and *suling*. The drum is the most difficult because it actually leads the whole orchestra. Changes in rhythm, tempo, and dynamics all come from the drummer's cues in Balinese style.

SB: Would you briefly describe Indonesian gamelan styles?

NW: There are three major styles in Indonesia: Javanese, Balinese, and Sundanese (West Java). In Bali, certain gamelans have only one scale – either *pelog* (seven tones) or *slendro* (five tones). For example, *gender wayang*, which accompanies the shadow puppet play, *wayang kulit*, uses the *slendro* scale. *Semar pegulingan*, originally played in the royal court, is tuned to *pelog* scale. Complete gamelans in Java have enough instruments to accommodate both scales. There are about sixteen different Balinese gamelan ensembles ranging in size from four to thirty players. Generally, in all these styles lower-pitched instruments play slower-moving note values, and as the pitch range of the instrument increases, so does its rhythmic activity. The simultaneous combination of these instruments results in a mixture of rhythm. This is very characteristic of the Balinese style which is busier rhythmically than Javanese because of interlocking parts called *kotekan*.

SB: Would you explain this “interlocking” technique?

NW: Pairs of instruments, or sometimes two players face-to-face on the same instrument, play the same part one beat off from each other. For example, the high-pitched *gangs* group plays fast interlocking rhythmic *ostinati* that may vary with each section of a composition. Because the keys on these instruments ring, muffling with fingers of the hand with no hammer is used.

SB: Would you explain the muffling technique on the *gender*?

NW: It is a difficult technique in which the player, while holding two mallets, must strike a note and muffle it with the back edge of the palm while striking the next note. This becomes even more complicated when the left hand is playing slower-moving note values against the faster-moving values of the right hand.

SB: Is it difficult for American students to learn to play gamelan instruments?

NW: For beginners, yes. Mainly because most of them have never heard gamelan music before. As they listen more, they begin to understand the *kotekan* (interlocking parts).

SB: Does it help to be a percussionist?

NW: Yes. But anyone can learn. Percussionists tend to spend more time practicing the instruments.



Cal Arts Balinese Gamelan

SB: How long does it take to learn a new piece?

NW: Depending on the difficulty of the piece, approximately two months. I generally teach each part by rote to each player.

SB: Do you ever use written notation?

NW: Yes. But it's better to have it all memorized so one can communicate more with the audience. New Balinese music can be translated into conventional 4/4 or 3/4, making it easier for American students to learn. Older gamelan music is not so adaptable.

SB: Do you teach the students to play all the different instruments?

NW: A student stays on one instrument for about two months, then moves to another. Because they are so important in Balinese gamelan, drum parts take longer to learn.

SB: Since dancers are not readily available for most American gamelans, can the music be appreciated on its own in a concert situation?

NW: Yes. Gamelan music is played throughout Indonesia for rituals, temple ceremonies, dances, plays, and even for pure listening enjoyment on the radio.

SB: What do you think of the aluminum gamelans built in this country?

NW: They don't look as impressive as original instruments; and when the dancer wears original costumes, the stage isn't balanced visually. But I have danced with these instruments before, and when I don't look at them, they sound almost like the real thing.

SB: How do you feel about the music some Western composers have written combining traditional gamelan instruments and Western instruments?

NW: Because of my background, I prefer to dance, play, and compose traditional gamelan music. But I enjoy the new music. It is like fruit coming from a tree – a natural evolution.

Steve Barnhart is working on a doctoral degree in percussion at the University of Kansas.

Editor's Note

In "An Introduction to Rhythmic Improvisation in Latin Music," *Percussive Notes*, volume 24, no.4 (April 1986), p. 27, through a typesetting error on measure has been reproduced out of sequence in musical example 2. In that example, bar 7 (at the end of the second line) should be bar 4.

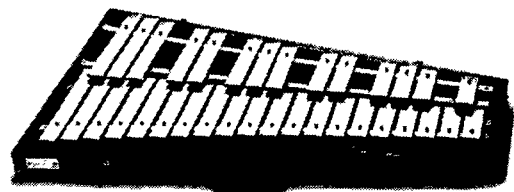


Norbert Goldberg
editor
Ethnic Percussion

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PASIC '86

25th Anniversary Convention

A Message from the PASIC '86 Host

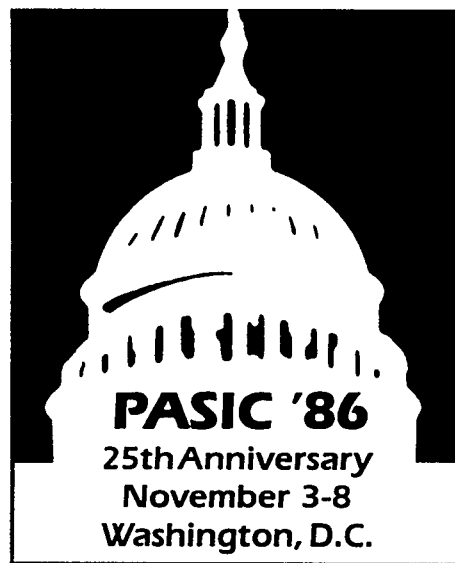
The nation's capital is one city that everyone should visit. If you have never been to Washington or to a Percussive Arts Society International Convention, arrange for this business vacation now. And if you have been to Washington or a previous PASIC, you will want to return for this special convention. In celebration of the Percussive Arts Society's 25th anniversary a spectacular week of activities has been planned. These range from a variety of concerts to clinics, seminars, and workshops on diverse topics,

special exhibits, competitions, a parade, jam sessions, and a banquet. During the six days of PASIC '86 there will be performances by world renowned artists, exhibits by manufacturers of their newest products, and formal and informal discussions by educators sharing their thoughts and ideas about pedagogical concepts and new and old repertory. The convention is truly not to be missed and promises – with quality performances, new research, products, and, in a word, aural, visual, and mental stimulation –

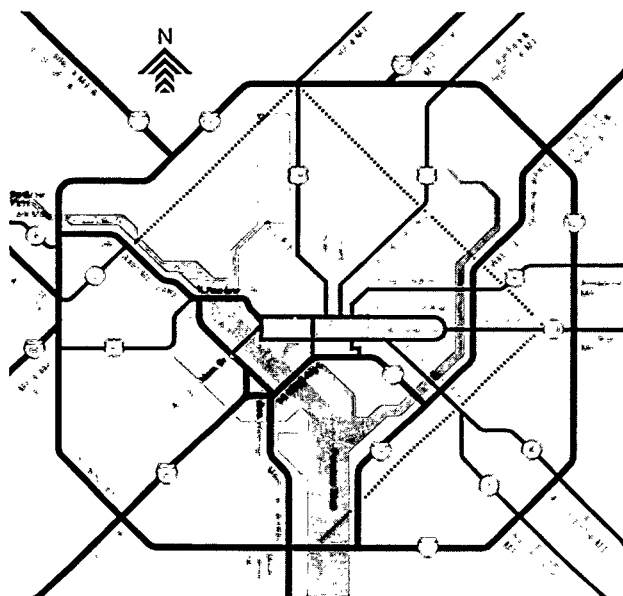
to recharge your enthusiasm for the percussive arts.

Over the past year the PASIC '86 committee has worked hard to make this event a huge success. Now that it is drawing near I would like to add that it is both an honor and a pleasure to host PASIC '86 in our nation's capital. We are proud of our city and the convention facilities. And we are pleased to extend a personal invitation to you to attend and help celebrate this special PAS anniversary.

– Randall Eyles

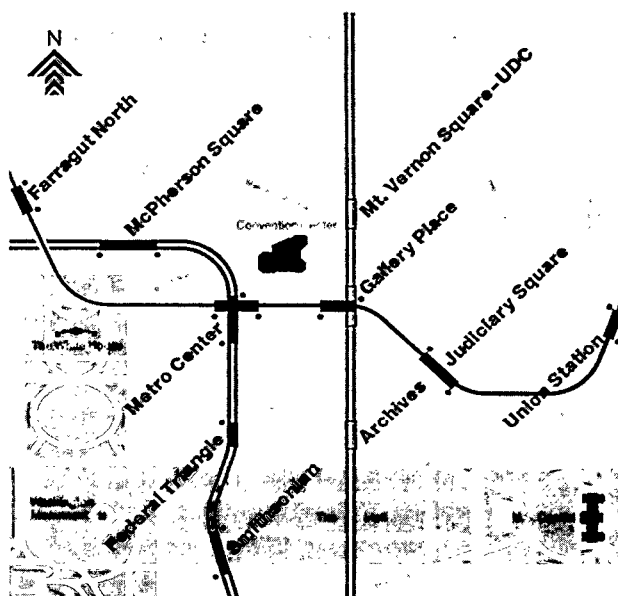


Easy Access



Directions from Airports

Washington National – The closest to the city, this airport handling domestic flights only is located just minutes from downtown across the Potomac River in Virginia. Approximate transportation fares to downtown are: taxi – \$8; metro rail – 80¢; limousine – \$4.25 to \$12.



Dulles International – This airport handling international and domestic flights is located in Virginia about 25 miles from downtown Washington. A dual-lane highway connects Dulles with the city and makes the distances seem much shorter. Approximate transportation fares to downtown: taxi – \$30, limousine – \$8-\$15. Look for the Washington Flyer. Announcements over the loudspeaker system are made regularly about where to get "ground transportation."

Percussive Arts Society International Convention 1986

November 3-8, 1986

Washington, DC

Randall Eyles, Host

Program

Pre-Convention

Monday, November 3, 1986

7:00 a.m. Joggers meet at Capitol Hilton, 16th Street entrance

8:00 a.m. Registration opens (Convention Center)

9:00 – 11:50 a.m. **Seminar:** Michael Colgrass, *Excellence in Performance* (Gary Cook, chair) Participation in the *Excellence in Performance* workshop will be limited to the first 100 registrants. Participants are asked to wear loose clothing. It will be possible for PASIC registrants to observe this session as space permits.

"A variety of specific mental and physical exercises are offered helping the performer to deal with stage fright, memory slips, and unwanted tension; the exercises also facilitate confidence, concentration, and performing energy. The key word in this training is practicality: performers must respond on cue without excuses or the indulgence of personal problems. Musicians, actors, public speakers, and others who have taken these workshops often report that they overcame longstanding performance problems in one day.

Mental states have corresponding physical states: to gain command of your body is to command your mind. To this end, I teach exercises I learned at the Grotowski Polish Theatre Laboratory that train the performer to direct his attention away from himself, anchor his concentration, stretch the vertebral column, circulate the blood, and open the larynx for greater voice and breathing control. Also taught are independent coordination exercises such as finger stretches, elbow rotations, hip-chest-head isolation movements, and a variety of mime and other body movements. Interpolated during these exercises are sensory techniques, including time distortion (making a major decision in seconds), resource building (recalling your finest performance), and relaxation control (sleeping for 30 seconds).

The mental exercises include techniques from Neuro-Linguistic Programming (NLP) and Ericksonian hypnosis. These include the visual kinesthetic dissociation

(visualizing your experience while emotionally detached); change history (using a present resource to alter your response to a past event); reframing (negotiating with your subconscious for specific outcomes), and the circle of excellence (stepping into a circle marked on the floor that represents your personal uniqueness).

These exercises teach mental flexibility and physical control for high pressure situations, and participants can, if they wish, try out these newly learned skills during the workshop. The central object is to teach what goes right in good performances and how to re-create, and build on these patterns of performing excellence at will. Participants learn that their principal tools are the body and the brain and that, properly trained, these tools can accomplish any goal."

12:00 – 12:50 p.m.

Lunch

1:00 – 4:00 p.m.

Seminar (cont.): Michael Colgrass, *Excellence in Performance*

4:00 p.m.

Mixer/cash bar

4:30 p.m.

Registration closes

7:30 p.m.

Concert: The Percussion Group/Cincinnati (Terrace Theatre, Kennedy Center for the Performing Arts) The program will feature the Bartok *Sonata for Two Pianos and Percussion*, with the Pridonoff Duo. (PAS)

Tuesday, November 4, 1986

6:30 a.m.

Joggers meet at Capitol Hilton, 16th Street entrance

7:30 a.m.

Registration opens (Convention Center)

8:00 a.m.

Mini-Conference: *New and Recently Discovered Percussion Literature & Notation* – Michael Udow, chair

8:00 – 8:50 a.m.

Seminar: *Music for Solo Percussion* – Jonathan Haas (Peabody Institute of the Johns Hopkins University), Ryszard Pusz (Adelaide Percussions; Australian Contemporary Music Ensemble) – via teleconference call from Australia, and Michael Rosen (Oberlin Conservatory of Music)

- 9:00 – 9:50 a.m. **Seminar:** *Music for Solo Percussion* – Jean Charles François (University of California, San Diego; executive editor, *PAS Research Edition*), Allen Otte (Percussion Group/Cincinnati; Cincinnati Conservatory of Music), Jan Williams (SUNY at Buffalo, Center for New Music)
- 10:00 – 10:50 a.m. **Seminar:** *Music for Percussion Ensemble* – Paul Mootz (Luxemburg Percussion Group; National Conservatory of Luxemburg), Jerry Garval (Rubin Music Academy, Jerusalem, Israel), and Christopher Shultis (University of New Mexico)
- 11:00 – 11:50 a.m. **Seminar:** *Music for Percussion Ensemble* – Pierre Béluse (L'Ensemble de Percussion McGill, McGill & Ottawa Universities, Canada), Allen Otte (Percussion Group/Cincinnati; Cincinnati Conservatory of Music), and Ian Wright (Royal Northern College of Music, Manchester, England)
- 12:00 – 12:50 p.m. Lunch
- 1:00 – 1:30 p.m. **Seminar:** *New Notation since 1950: Working toward a Vocabulary* – Sylvia Smith (Smith Publications, editor; PAS Notations Committee, chairperson)
- 1:30 – 2:00 p.m. **Seminar:** *Percussion as Discussion, Discussion as Percussion, A Look at a Speaking Song* – Stuart Smith (University of Maryland Baltimore County; *PAS Research Edition*, past executive editor), assisted by Brian Johnson (percussionist-actor)
- 2:00 – 2:50 p.m. **Seminar:** *The Interpretation of the Percussion Parts in the Marches of John Phillip Sousa* – presented by Captain Tim Foley and members of the percussion section of the United States Marine Corps Band
- 3:00 – 3:50 p.m. **Seminar:** *Chamber Music featuring Percussion* – Siegfried Fink (Musikhochschule Würzburg, German Federal Republic), Nez Rosauo (Escola de Musico de Brazilia; National Theatre de Brazilia, Rio de Janeiro, Brazil), and Jan Williams (SUNY at Buffalo, Center for New Music)
- 4:00 – 4:50 p.m. Post-Seminar Discussion (informal)
- 5:00 p.m. Registration closes
- 5:00 p.m. Mixer/cash bar
- 7:30 p.m. **Concert:** Steven Schick, Concert of Contemporary Multiple Percussion Solos (Terrace Theatre, Kennedy Center) Program: Kenneth Gaburo, *Antiphony VIII: (Revolution)*, a musical theatre piece for 4-channel electronic tape and large battery of percussion instruments played by one percussionist (1984) [The tape material consists of testimony by people on the expendability of the human race in the face of nuclear holocaust. The performer acts as an intermediary between the testimony and the musical material of the piece.]; William Hibbard, *Parson's Piece* (1968); Karlheinz Stockhausen, *Zyklus* (1959); Charles Wourinen, *Janissary Music* (1966); Stuart Smith, *Links No. 4 (Monk)* (1984); Iannis Xenakis, *Psappha* (1975)

Convention

Wednesday, November 5, 1986

- 7:00 a.m. Joggers meet at Capitol Hilton, 16th Street entrance
- 8:00 a.m. Registration opens (Convention Center)
- 9:00 a.m. – 5:00 p.m. **Audition:** Mock Military Band – Drum Set, Percussion, Timpani (Location: U.S. Army Band's Brucker Hall) Finals at 4:00 p.m.
- 9:00 – 9:50 a.m. **Concert:** High School Percussion Ensemble Contest Winner
- 10:00 – 10:50 a.m. **Clinic:** Michael Udow, *A Logical Approach for Teaching Multiple Percussion to High School and Undergraduate Students*
- 11:00 – 11:50 a.m. **Clinic:** Ted Piltzecker, *Vibraphone* (Ludwig/Musser)
- 12:00 – 12:50 p.m. **Meeting:** Sustaining Members Advisory Council (Joel Leach, presiding)
- 12:00 – 12:50 p.m. **Clinic:** TBA
- 1:00 – 1:50 p.m. **Clinic:** Doug Howard, *Orchestral Audition Preparation*
- 2:00 – 2:50 p.m. **Clinic:** Sharda Sahai, *Tabla Drumming* (Steve Weiss Music and The Indian Music Foundation)
- 3:00 – 5:00 p.m. **Meeting:** PAS Board of Directors (open to membership) (Tom Siwe, presiding)
- 3:00 – 3:50 p.m. **Clinic:** Jack DeJohnette, *Drum Set* (Sonor)
- 4:00 – 4:50 p.m. **Concert:** Manhattan Marimba Quartet (DeMorrow Mallet Instruments)
- 5:00 p.m. Registration closes
- 7:00 – 7:45 p.m. **Mass Marimba Ensemble:** (Grand Foyer, Kennedy Center) Gordon Peters, guest conductor; Bob Becker, xylophone soloist. Also featuring conductors Ron Barnette, John Floyd, Jonathan Haas, James Latimer, Dale Rauschenberg, William Rice, and Garwood Whaley; and the work *Marimba*, composed for this occasion by Wendy Chambers
- 8:30 p.m. **Concert:** The U.S. Air Force Band, Major James M. Bankhead, conductor (Concert Hall, Kennedy Center) Two world premieres: Steve Gadd as featured soloist in *Drum Set Chronology* arranged by Thomas K. Dossett, historical data compiled and written by Robert Breithaupt; and the U.S. Air Force percussion section (Aubrey Adams, Craig Collison, Randall Eyles, Andrew Power, Patrick Shrieves) as featured soloists in William Kraft's *Quintessence*.
- 11:00 p.m. – 1 a.m. **PASIC '86 Jam Session:** (John R. Beck, chair)

Thursday, November 6, 1986

- 7:00 a.m. Joggers meet at Capitol Hilton, 16th Street entrance
- 8:00 a.m. Registration opens (Convention Center)
- 9:00 a.m. Exhibits open
- 9:00 – 9:50 a.m. **Concert:** College Percussion Ensemble Contest Winner

9:00 – 11:00 a.m. **PAS Marching Forum:** Individuals Competition

10:00 – 10:50 a.m. **Clinic:** Ed Thigpen, *On Jazz Drumming, Time, Color & the Beauty of Brushes (Action/Reaction, USA)*; assisted by the U. S. Navy Trio

10:00 – 10:50 a.m. **Meeting:** Contest/Audition Committee (James Lambert, presiding)

11:00 – 11:50 a.m. **Clinic:** U. S. Marine Drum and Bugle Corps, *Marching Percussion* (Ludwig/Musser)

12:00 – 12:50 p.m. **Meeting:** PAS State Chapter Presidents (John Beck, presiding)

12:00 – 12:50 p.m. **Clinic:** John Bergamo, *Ethnic Percussion* (Remo)

1:00 – 1:50 p.m. **Clinic:** William H. Reamer, *Rope Drumming* (Drummer's Service)

2:00 – 2:50 p.m. **Clinic:** Steve Gadd, *Drum Set* (Zildjian)

3:00 – 3:50 p.m. **Clinic:** Julie Spencer, *Marimba* (Kori)

4:00 – 4:50 p.m. **Clinic:** Pierre Favre, *Drum Set* (Paiste)

5:00 p.m. Exhibits and Registration close

5:30 – 6:30 p.m. Lecture on the Smithsonian Percussion Instrument Collection (Smithsonian Museum)

8:30 p.m. **Concert:** The West Virginia University Orchestra, Don Portnoy, conductor. (Lisner Auditorium, George Washington University); featuring Harold Faberman, *Concerto for Drum Set* (with soloist Louie Bellson); and Marta Ptaszynska, *Concerto for Marimba* (with soloist Keiko Abe), plus SAMUL-NORI Korean Drummer/Dancers

11:00 p.m. – 1 a.m. **PASIC '86 Jam Session:** (John R. Beck, chair)

Friday, November 7, 1986

7:00 a.m. Joggers meet at Capitol Hilton, 16th Street entrance

8:00 a.m. Registration opens (Convention Center)

7:00 – 8:30 a.m. **Audition:** "Model" Timpani, PAS Contest/Auditions Procedures Committee

9:00 a.m. Exhibits open

9:00 a.m. – 1:00 p.m. **PAS Marching Forum:** Ward Durrett, coordinator (Lisner Auditorium, George Washington University)

9:00 – 9:50 p.m. **Clinic:** John Beck, *Timpani Master Class*, PAS Contest/Auditions Procedures Committee

10:00 – 10:50 a.m. **Concert:** Odadaa, *African Drumming* (Oboade Institute of African Culture)

10:00 – 10:50 a.m. **Meeting:** Anthology Committee (Larry White, presiding)

11:00 – 11:50 a.m. **Clinic:** TBA

12:00 – 12:50 p.m. **Clinic:** Fred Begun, *Timpani* (Ludwig Industries)

12:00 – 12:50 p.m. **Meeting:** *Percussive Notes* Editors (James Lambert, presiding)

1:00 – 1:50 p.m. **Clinic:** Omar Hakim, *Drum Set* (Yamaha)

2:00 – 2:50 p.m. **Clinic:** Thom Hannum with the Garfield Cadets *Marching Percussion* (Pearl)

3:00 – 3:50 p.m. **Clinic:** Danny Gottlieb, *Drum Set*

4:00 – 5:00 p.m. **Concert:** Ed Saindon, *Vibraphone*, Berklee College of Music, Percussioner International)

5:00 p.m. Exhibits and Registration close

7:00 – 7:45 p.m. **Concert:** Three World Premieres for Solo Marimba, commissioned by a consortium of artists, William Moersch, Leigh Howard Stevens, and Gordon Stout, and made possible through a grant from the National Endowment for the Arts (Concert Hall, Kennedy Center) Program: a new composition by Jacob Druckman (William Moersch, soloist); a new composition by John Corigliano (Leigh Howard Stevens, soloist), and a new composition by Roger Reynolds (Gordon Stout, soloist).

8:30 p.m. **Concert:** Nexus (Concert Hall, Kennedy Center) Presented with the assistance of the Department of External Affairs, Canada.

11:00 p.m. – 1 a.m. **PASIC '86 Jam Session:** (John R. Beck, chair)

Saturday, November 8, 1986

6:30 a.m. Joggers meet at Capitol Hilton, 16th Street entrance

8:00 a.m. Registration opens

9:00 a.m. Exhibits open

8:15 – 9:50 a.m. **Mass March:** *PAS on Parade* (Ellipse to Convention Center) Program: Opening Ceremonies on the Ellipse; performance by the Old Guard Fife & Drum Corps, 3rd Infantry, M.D.W.; performance by the winners of the *Marching Percussion Competition*; playing of *Downfall of Paris* drum solo by all drummers assembled; parade to the Convention Center (distance = 7/10 mi.)

10:00 – 10:50 a.m. **Clinic:** Terry Bozzio, *Drum Set* (Remo)

10:00 – 10:50 a.m. **Meeting:** Education Committee (Garwood Whaley, presiding)

11:00 – 11:50 a.m. **Clinic:** *Marching Percussion Panel* (Jay Wanamaker, moderator), Mike Back, Rob Carson, Thom Hannum, Fred Sanford (Ludwig/Musser, Remo, Pearl, Yamaha)

12:00 – 12:50 p.m. **Clinic:** Jack Gavin, *Drum Set* (Gretsch); with the U. S. Navy Country Current.

12:00 – 12:50 p.m. **Meeting:** PAS Committee Chairmen (John Beck, presiding)

1:00 – 1:50 p.m. **Clinic:** Arthur Press, *Orchestral Percussion* (PAS)

2:00 – 2:50 p.m. **Clinic:** Roy Haynes, *Drum Set* (Ludwig Industries)

3:00 – 3:50 p.m. **Clinic:** Frank Malabe, *Latin Percussion* (Latin Percussion)

4:00 – 5:00 p.m. **Concert:** Ed Soph, with the U. S. Army Blues (Zildjian)

5:00 p.m. Exhibits and Registration close

6:00 – 1:00 a.m. **Cocktails, Banquet, Concert:** (Our Boys Steel Orchestra), **Jam Session:** (Presidential Ballroom, Capitol Hilton)

Program subject to minor changes prior to convention.
Unless otherwise indicated, all artists are sponsored by PAS.



Keiko Abe



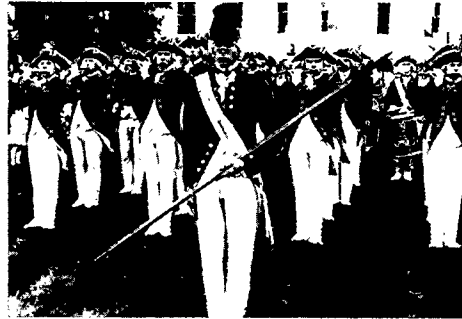
U. S. Air Force Band



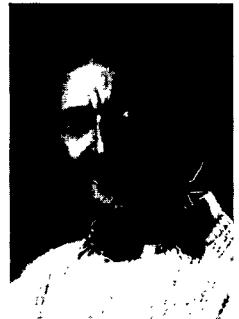
U. S. Army Blues



Mike Back



U. S. Army Old Guard Fife & Drum Corps



John Beck

The Performers and Ensembles

PASIC '86

Keiko Abe

Performer, composer, recording artist, teacher and innovator – just a few of the words that describe the multi-faceted career of this very talented artist. Ms. Abe has won several prizes, including the prestigious Art Festival Highest Excellence Award. Besides her worldwide solo appearances, she has performed concertos with the Tokyo Metropolitan Orchestra and the American Symphony Orchestra. Radio and television appearances are frequent as well as appearing with a variety of musical groups, including the highly respected Tokyo Quintet, the Xebec Marimba Trio and the Tokyo Marimba Group. Currently she maintains a busy schedule in her native land and performs extensively in Europe. This will be her fourth appearance at the Percussive Arts Society International Convention. *Sponsored by Yamaha.*

U. S. Air Force Band

The United States Air Force Band was organized in 1941. Today it has the reputation of being an international musical ambassador. Twelve international concert tours, covering 48 countries and 40 world capitals on five continents, have been made. The Band and its components (Concert Band, Singing Sergeants, Air Force Strings, Airmen of Note, Ceremonial Brass, Spectrum, Combos, and Chamber Players) have played in person to over 50,000,000 people; additional millions have heard them through numerous radio and television appearances. Giving first-hand insight into American culture, the Band has helped create a better understanding among the peoples of the world and remains a potent instrument of goodwill. In February 1985 Major James M. Bankhead assumed command of the U. S. Air Force Band. The percussion section consists of Aubrey Adams, Craig Collison, Randall Eyles, Andrew Power, and Patrick Shrieves.

U. S. Army Blues

The United States Army Band with its eighteen piece ensemble, The Army Blues, has been a dominant factor in the revival of big bands for the past ten years. Playing present day and original compositions by The Band's staff arrangers and highlighting the nostalgic hits of yesterday, The Army Blues are exciting audiences of all ages, nationwide. From recording sessions with Dave Brubeck, performances with Bob Hope and Wayne Newton, television with Mike Douglas and Ed McMahon, to the National Association of Jazz Educators Convention, the Pacific Coast Collegiate Jazz Festival in Berkley, California, and performances at The White House, The Army Blues has proven itself a diverse and flexible unit, a credit to the Nation and the United States Army.

U. S. Army Old Guard Fife & Drum Corps

Since its inception in 1960 the Old Guard Fife and Drum Corps has achieved a highly regarded reputation. The unit was created to provide music for 3rd Infantry ceremonies. But over the years the number of outside performances has grown until today the Corps travels on as many as 50 road trips per year, playing almost 500 shows. Season highlights have included: the Kentucky Derby, Indianapolis 500, the Ed Sullivan Show, television specials, halftime performances for college and professional football games, and many appearances in Old Guard productions. The Old Guard Fife and Drum Corps is steeped in a tradition that began with the Continental musicians of General George Washington's Army and continues today, 200 years later.

Mike Back

Percussionist Mike Back is head percussion instructor and the arranger for the much talked about, talented junior marching corps, the Spirit of Atlanta, a position he has held since 1982. In addition to his activities with the Spirit of Atlanta, he is also directly involved with the band program, being assistant band director of the Walton Senior High School Band of Marietta, Georgia. He also serves as a marching band adjudicator, clinician, and consultant. Back majored in music at Morehead State University in Morehead, Kentucky, graduating with a bachelor's degree in music education in 1981. While in college he was awarded membership in the Phi Mu Alpha professional music fraternity. *Sponsored by Ludwig/Musser.*

John Beck

John Beck became principal percussionist of the Rochester Philharmonic in 1959 and principal timpanist in 1962. He is chairman of the percussion department at Eastman. Mr. Beck has made solo appearances with the Rochester Philharmonic Orchestra, Eastman and Syracuse Wind Ensembles, Chautaugua and Memphis State Bands, and Rochester Chamber Orchestra, and has held numerous guest conducting and percussion clinics. He wrote the percussion column in the *NACWPI Journal*, for eight years, was state chairman for percussion of the New York State School Music Association, is past president of the New York chapter of PAS, and currently the first vice president of the Percussive Arts Society. Mr. Beck's compositions have been published by several leading houses. He has recorded on the CRI, Turnabout, Mark, and Heritage labels.

Bob Becker

Mr. Becker holds bachelor's and master's degrees from the Eastman School of Music where he studied percussion with William Street and composition with Warren Benson. He has also studied tabla with Sharda Sahai, mrdangam with Ramnad Raghavan, Javanese gamelan with Prawotosaputro and Sumarsam, and Ghanian drumming with Abraham Adzinyah, Gideon Alorworye, and Freeman Dorkor. Mr. Becker has been percussionist for the Marlboro Music Festival and timpanist with the Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort and has performed and recorded with Marion Brown, Chuck Mangione, and Paul Horn. At present, he performs with Nexus and American composer Steve Reich's ensemble.



Bob Becker



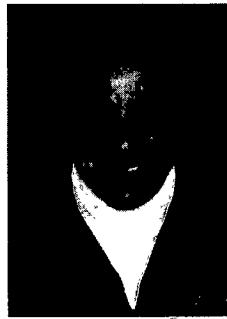
Fred Begun

Fred Begun

Fred Begun is principal timpanist of the National Symphony Orchestra, a post he has held since 1951. He holds the distinction of having given three world premiere performances of timpani concertos: *Concerto for Five Timpani and Orchestra* written especially for him by Robert Parris (1958), *Concerto for Five Timpani and Orchestra* by Jorge Samientos (1965), and the *Concertante for Timpani and Chamber Orchestra* by Blas Atehortua (1968). Mr. Begun is a member of the faculty at the Peabody Conservatory of Music in Baltimore and the author of *21 Etudes for Timpani*. He frequently does seminars, workshops, and clinics. In 1951 he graduated from the Juilliard School of Music, where he studied with Saul Goodman. *Sponsored by Ludwig Industries.*

Louie Bellson

Louie Bellson, inventor of the two bass drums (at age 15), the metal drum sticks, and the silent drum practice pad outfit, was tagged by Duke Ellington as the "world's greatest drummer." At seventeen he won the Gene Krupa Drum Contest, then began touring with Ted Fio Rito. Bellson was Benny Goodman's big band drummer and did stints with Tommy Dorsey, Harry James, Duke Ellington, and Count Basie, as well as a featured spot on the Dorsey Brothers' television show, and touring Europe with Norman Granz' Jazz at the Philharmonic. Mr. Bellson has composed *The Marriage Vows* (a ballet), *Symphony in Jazz-Americana*, *Composition for Piano and Orchestra*, and *The London Suite* (on his latest album, "Louie in London"). He devotes time to clinics and has led his own orchestra for fifteen years. *Sponsored by Remo, Inc.*



Louie Bellson



Pierre Béluse

Pierre Béluse

Pierre Béluse is on the music faculty of McGill University, where he has taught percussion since 1967, and of Ottawa University, where he coaches percussion ensembles. He was a member of the Montreal Symphony Orchestra from 1959 until 1980 and began performing with the "Société de Musique Contemporaine du Québec" in 1967. He founded, in 1969, the McGill Percussion Ensemble whose album "Percussion" was awarded Le Grand Prix du Disque du Canada by the Canadian Music Council in 1979. He also performs with the National Arts Centre Orchestra in Ottawa. Béluse received his training in percussion under Saul Goodman at the Conservatoire de Musique in Montreal and in the 1950s and '60s performed extensively in jazz ensembles.

John Bergamo

John Bergamo has taught percussion at California Institute of the Arts since 1970 and conducts the award winning CalArts Percussion Ensemble. He earned bachelor's and master's degrees from Manhattan School of Music, studied at Lenox School of Jazz with Kenny Dorham, Percy Heath, and Max Roach, attended Ferienkurse für Neue Musik in Darmstadt, and was a three time Fromm Fellowship recipient to Tanglewood. He spent two years at SUNY Buffalo on a Rockefeller Foundation grant. Mr. Bergamo has recorded with Fred Myrow, Harry Nilsson, Van Dyke Parks, Paul Chihara, Herb Alpert, and Frank Zappa, has accompanied several North Indian classical artists on tabla, and in South Indian music has performed on Kanjira. His published works include *Four Pieces for Timpani*, *Interactions*, *On the Edge* and *Blanchard Canyon*. *Sponsored by Remo.*



John Bergamo



Terry Bozzio

Terry Bozzio

Rock drummer Terry Bozzio of Missing Persons (which he formed in 1980) pursued classical percussion in college (at the College of Marin), performed in several symphony orchestras, and played progressive jazz in San Francisco night clubs. As a rock drummer he has a rhythmic language and sound that are uniquely his. He is equally gifted as a jazz drummer, as his work with the Brecker Brothers demonstrated. Earlier in his career, Bozzio was a member of Group 87, the English band U. K., and was with the Frank Zappa band for three years. He has also played with Azteca and with the Latin jazz trumpeter, Luis Gasca. His albums include *Spring Session M* and *Rhyme & Reason*. Mr. Bozzio also composes, writes lyrics, performs vocals and keyboards. *Sponsored by Remo.*

Rob Carson

Rob Carson is one of the finest rudimental performers and technicians in the drum corps field. He has won more than thirty competition awards, including Drum Corps International Rudimental Snare Drum Championships from 1973 through 1978. He was a member of, and then drum instructor of, the famed Santa Clara Vanguard Drum & Bugle Corps, has directed the percussion program of the Santa Ana Velvet Knights Drum & Bugle Corps (who were DCI finalists), and assisted the 27th Lancers Drum & Bugle Corps (who placed second in the DCI World Championship in 1984). In 1983 and 1984 he instructed the marching percussion section of the UCLA Bruins Marching Band. Rob Carson is also a classical organist. He is educational director of Remo, Incorporated. *Sponsored by Remo, Inc.*

Wendy Chambers

Wendy Chambers was educated at Barnard College and holds a M. A. degree in composition from SUNY at Stony Brook. She is best known for her large scale compositions created for public spaces – *Street Music* for coordinated radio broadcast and 50 musicians based on the theme from "Close Encounters"; *Music for Choreographed Rowboats* for the Columbia University crew team and 25 musicians; *One World Percussion* for 50 percussionists and 500 instruments; *10 Grand* for 10 grand pianos and laser lights; *Grand Harp Event* for 30 harps; and *Marimba* for 25 marimbas and one bass marimba. She has received grants from the National Endowment for the Arts, New York State Council on the Arts, Creative Artist Public Service Program, NBC, Alice Tully, Meet the Composer, Music Performance Trust Fund, and other foundations.

Percussion Group/Cincinnati

The Percussion Group/Cincinnati is one of the leading ensembles working in contemporary chamber music today. The trio (consisting of Allen Otte, James Culley, and Jack Brennan) has won acclaim throughout North America and Europe for the discipline, skill, finesse and excitement of its performances. Founded in 1979 as a continuation of the Blackearth Percussion Group (1972-1979), the three-member group is an ensemble-in-residence at the College Conservatory of Music, University of Cincinnati, where the daily rehearsal schedule is supplemented with the teaching and coaching of young musicians. A significant body of percussion music has been written for, dedicated to, or first performed by these artists. They have recorded on the Opus One and CRI labels.

Michael Colgrass

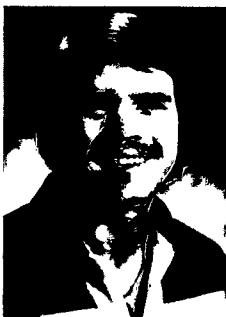
After graduating from the University of Illinois in 1956, Michael Colgrass freelanced in New York as a percussionist, with such groups as the New York Philharmonic, the orchestra for Leonard Bernstein's *West Side Story*, and Stravinsky's Columbia Recording Orchestra. He also did modern music concerts, films, and recordings, including third stream performances with Dizzy Gillespie and the *Modern Jazz Quartet*. In 1967 he stopped playing in order to devote himself to composition. Mr. Colgrass's current activities include workshops in the psychology and technique of performance: he teaches his own unique blend of Grotowski physical training, neuro-linguistic programming and self-hypnosis; he also enjoys giving workshops for children in the creative process. Colgrass's newest work, *Winds of Nagual* (1985), won the 1985 Louis B. Sudler International Wind Band Composition Contest.

John Corigliano

John Corigliano has been acknowledged as "one of America's most important composers" (Harold C. Schonberg, *New York Times*) and as "the most performed of the younger American composers and the most admired" (Richard Dyer, *Boston Globe*). Distinguished professor of music at Lehman College, CUNY, he has received commissions from among others the New York Philharmonic, Boston Symphony, Van Cliburn Foundation, Inc., and James Galway. Of Mr. Corigliano's recent projects, his *Pied Piper Fantasy, Concerto for Flute and Orchestra* has been recorded by RCA Records and was released in August, 1986. His orchestration of his own *Fantasia on an Ostinato* (originally written for the seventh Van Cliburn piano competition) was premiered by the New York Philharmonic this September. Mr. Corigliano has also composed an opera, on a commission by the Metropolitan Opera, which is scheduled to be performed in 1989.



John Corigliano



Rob Carson



Wendy Chambers



Percussion Group/Cincinnati



Michael Colgrass



Jacob Druckman



Jack DeJohnette



James M. Bankhead



Randall Eyles



Harold Farberman



Pierre Favre

Jacob Druckman

American composer Jacob Druckman (b. 1928), whose orchestral work *Windows* won the Pulitzer Prize for music in 1972, is chairman of the composition department and director of the electronic music studio at Yale University. He has been the recipient of two Guggenheim Fellowships; other honors include election to the American Academy and Institute of Arts and Letters and a Citation for Music from Brandeis University's Creative Arts Commission. Mr. Druckman began composing when he was twelve. He earned degrees in composition from Juilliard, studied at Tanglewood with Aaron Copeland, and, on a Fulbright Fellowship, at the Ecole normale de musique in Paris with Tony Aubin. He has also taught at Juilliard, Bard College, Brooklyn College, and since 1967 has been associated with the Columbia-Princeton Electronic Music Center.

Jack DeJohnette

Jazz artist Jack DeJohnette, a gifted acoustic pianist and a gifted drummer, has led his own band for several years. "Let's face it no matter how great you solo, people can't walk out of the club humming your drum solo. I want people to remember that they enjoyed the compositions and the presentation, so that they come back to hear Jack DeJohnette's music, not just the drumming. I try to direct the music so that I blend into my band, rather than dominate it." Before forming his own group, DeJohnette performed with Miles Davis. Among his special edition recordings are *Inflation Blues* and *Zoot Suit*. Mr. DeJohnette is the author of *The Art of Modern Jazz Drumming* and of a video tape on the *Art of Accompaniment*.

Randall Eyles

Senior Master Sergeant Randall Eyles of the United States Air Force performs with the USAF Concert Band, Symphony Orchestra, Percussion Ensemble and Chamber Players, and as marimba soloist, has been featured on tours, radio and television broadcasts, and one record album. He is on the faculty of The Catholic University of America and previously taught at the National Music Camp at Interlochen. Eyles earned a bachelor's degree from the University of Illinois and the M. M. degree from Catholic University, where he is pursuing the D. M. A degree. Since 1980, he has been a member of the Contemporary Music Forum of Washington, D. C. He serves on the PAS board of directors and is host of this year's PASIC. His arrangements and editions of ragtime xylophone music are published by Meredith Music Publications.

James M. Bankhead

Major James M. Bankhead, commander and conductor of The United States Air Force Band, received the bachelor's degree from Utah State University, master's degree from Central Michigan University, and D. M. A. degree from The Catholic University of America. Prior to his present appointment, he served as the deputy commander and assistant conductor of The U. S. Air Force Band of Washington, D. C. He has also been deputy commander of the Air Force Academy Band, Colorado Springs, Colorado; commander of the 724th Air Force Band, McChord Air Force Base Tacoma, Washington; and deputy chief and chief of Air Force Bands and Music Branch at the Pentagon. Bankhead is a member of the American Bandmasters Association and holds the Meritorious Service Medal, Air Force Commendation Medal, and Air Force Achievement Medal.

Pierre Favre

Pierre Favre, who is self-taught, was born in Le Locle, Switzerland. While running his own groups he experimented with the concept of a melodic percussion instrument. Since then his style has evolved and his conventional drum set has become a coordinated assembly of "singing metal." This has led to solo tours and concerts, festival, radio, and TV appearances, and workshops in Europe, North and South America, Asia, Japan, and the Soviet Union. Favre has recorded with Mal Waldron, George Gruntz, Jean-Luc Ponty, Benny Bailey, Albert Mangelsdorff, and Terumasa Hino, among others. He has also made three solo records. He currently performs in duet with the singer Tamia, with John Surman, T. V. Gopalkrishnan, and Fredy Studer ("drum orchestra"). *Sponsored by Paiste.*

Harold Farberman

Harold Farberman has conducted many of the world's leading orchestras. A former percussionist/timpanist with the Boston Symphony, he has, since 1963, devoted himself to conducting and composition. Mr. Farberman was honored by the Academy of Arts and Letters for his recordings of Charles Ives' works. He is now recording all of the Mahler symphonies (with the London Symphony) and the Michael Haydn symphonies (with the Bournemouth Sinfonetta). His 1979 recording of Glière's *Ilya Murometz* with the Royal Philharmonic received Belgium's highest recording award. A prolific composer, Mr. Farberman counts orchestral, chamber, ballet, film, song cycles, and two operas among his compositions, as well as arranging the music on the MMG "All-Star Percussion" recording. His new work for timpani, roto toms, and marimba was premiered in May, 1986 on German radio and television by Klaus Tresselt and Keiko Abe.

Siegfried Fink

Siegfried Fink was born in 1928 in Zerbte/Anhalt. He studied timpani and percussion with Alfred Wagner and composition with Helmut Riethmüller at the Musikhochschule in Weimar. After orchestral and teaching work in Weimar, Magdeburg, Lübeck, and Hannover, he began teaching at the Musikhochschule in Würzburg in 1965. He is presently professor of percussion and director of the percussion studio there. Professor Fink is internationally known for his recordings and radio and TV productions, as well as various concert tours to America, Africa, Asia, and throughout Europe. Among the artists who have raised percussion to the rank of solo instrument, Mr. Fink has made milestones in the field with his compositions for solo percussion and chamber music, and his new method books and studies for all the percussion instruments.



Siegfried Fink

Jean-Charles François

Jean-Charles François is professor of percussion at the University of California at San Diego and the executive editor of *Percussive Notes Research Edition*. As a performer he has toured internationally, most recently in Australia, Canada, and Europe. He is also a founding member of KIVA, the Intermedia Ensemble. In the last few years he has been the recipient of several grants which have enabled him to pursue work at IRCAM at the Centre Pompidou in Paris. His most recent writing has focused on contemporary composers Roger Reynolds, Charles Wourinen, Pierre Boulez, and Bernard Rands. Mr. François has also just completed the writing of a book about percussion performance and literature, to be published soon.



John M. Floyd



Steve Gadd



Garfield Cadets

John M. Floyd

John M. Floyd is director of percussion studies at Virginia Polytechnic Institute and State University and principal timpanist and principal percussionist with the New Hampshire Music Festival, Roanoke Symphony, Lynchburg Symphony, and Southwest Virginia Opera. He has served on the faculties of Clarion University of Pennsylvania and Virginia Commonwealth University. Formerly principal percussionist and associate principal timpanist with the Richmond Symphony and Richmond Sinfonia, he has also served as percussionist with the Rochester Philharmonic. His *Theme and Variations for Four Timpani* tied for second place in the 1976 PAS Composition Contest. Floyd has performed as a soloist throughout the eastern United States and on broadcasts by PBS and NPR. He earned the Performer's Certificate and the D. M. A. degree at the Eastman School of Music.

Steve Gadd

One of the most respected and influential drummers in jazz and pop music, Steve Gadd's contributions to recordings by Paul Simon, Steely Dan, Chick Corea, Stuff, and many others have been widely studied and often imitated. His expertise covers virtually every aspect of the instrument, from the drum corps rudiments he incorporated into "Fifty Ways To Leave Your Lover" to the Elvin Jones polyrhythms that his "Aja" solo echoes. Before arriving on the New York studio scene, he graduated from Eastman, performed with Chuck Mangione, and did a three year Army band stint. Every year since 1979 Gadd has been selected both as the top studio drummer and all-around drummer in the *Modern Drummer Readers Poll*. He was elected to the MD Hall of Fame in 1984. *Sponsored by Zildjian.*

Garfield Cadets

Widely acclaimed as innovators in the field of marching percussion, the Garfield Cadets (under the direction of Thom Hannum and the percussion staff of Bob Morrison, Tom Aungst, Steve Kieffer, Glen Crosby, Joe Gaudett, and Lou Boldrighini) continue to exhibit exciting new ideas and sound educational values. Their unique style is based on the premise of utilizing concepts which demonstrate tradition and innovation as well as the current state of the art. This approach has helped contribute to the recent success of the drum corps, having been honored as the 1983, 1984, and 1985 DCI World Champions. Their organizational approach is the subject of a new text, *Championship Concepts for Marching Percussion: The Garfield Cadets' Innovative Approach* by Thom Hannum and Robert Morrison, published this year by Hal Leonard.

Jerry Garval

Composer-performer Jerry Garval was born in Newark, New Jersey in 1939. After study of violin, dance (classical, modern, and tap), trombone, xylophone, and snare drum, and in 1958 conga drums in Cuba, he majored in percussion (under William Kraft) at the L. A. Conservatory. Following jazz work in New York, Mr. Garval moved to Israel. Between 1965-1975 he was percussionist with the Israel Chamber Ensemble. Since 1980 he has been instructor of percussion and lecturer on black music in the jazz department of the Rubin Music Academy in Jerusalem and extra percussionist with the Israel Philharmonic and Jerusalem Symphony orchestras. He has composed for theater and dance, as well as many jazz pieces. The 1983 recording of his compositions is reviewed in *Jazz Forum*.

Jack Gavin

Drummer and percussionist Jack Gavin of Nashville grew up in Niagara Falls, New York. He attended Niagara County Community College and Kent State University, where he earned the bachelor of music degree in percussion. Gavin studied percussion under Donald Miller of the Cleveland Orchestra, Lynn Harbold of the Buffalo Philharmonic, and Lou Marino, a drummer with the Tommy Dorsey Band. Now on the touring circuit, for the last eight months he has traveled with the Charlie Daniels Band. He also just completed a tour with the group Alabama. Gavin and the Daniels Band are putting together a new album which will be completed during fall 1986. He previously performed with Mel McDaniel. *Sponsored by Gretsch.*

Danny Gottlieb

Drum set artist Danny Gottlieb learned to play the cello before he started playing drums. He studied with Joe Morello in high school, then went on to earn a bachelor's degree at the University of Miami. Gottlieb was the drummer of the Pat Metheny Band for eight years. He left the group in 1983 and since then has divided his time between extensive touring and recording. He founded the band Elements with former Metheny bassist Mark Egan. Together they have released a couple of albums with that band. In the last few months their collaboration has also involved a film project: composing the sound track for a movie about windsurfing entitled "Blowin' Away."

Jonathan Haas

Jonathan Haas has established a unique career as solo timpanist and percussionist, performing compositions from the 18th century to the present, many of which have been written for him. He made his Carnegie Hall debut in 1980, performing both solo and chamber works. He was later the first timpanist to perform a solo work there (as part of the WNYC Gala Benefit). His solo orchestral debut with the Y Chamber Symphony of New York, Maxim Shostakovich, conductor, was in 1985. Mr. Haas teaches at the Peabody Institute of Johns Hopkins University, is timpanist with the Y Chamber Symphony, percussionist of the "Music Today" contemporary music series, and timpanist/principal percussionist of the Chamber and Festival Orchestras of Aspen. He has received awards from the Martha Baird Rockefeller Foundation and American Music Center.

Omar Hakim

Winner of the electric jazz category of the *Modern Drummer* Readers Poll for both 1985 and 1986, Omar Hakim is one of the drummers most in demand today. He has appeared on Sting's *Dream of the Blue Turtles* (and in the tour movie "Bring On The Night"), Dire Straits' *Brothers in Arms*, Brian Ferry's *Boys And Girls, Tonight and Let's Dance* by David Bowie. With Weather Report, he has appeared on *Procession, Domino Theory, The Sportin' Life, and It Is What It Is*. Hakim began playing professionally at 12 and was on the road by the age of 15. His early credits include Bobbi Humphrey, Weldon Irvine, Hugh Masakela, Tom Browne, rocker Arlen Gale, Kazumi Watanabe, Mike Mainieri, David Sanborn, and the Gil Evans big band. *Sponsored by Yamaha.*

Thomas (Thom) P. Hannum

Thom Hannum is percussion captain head of the Garfield Cadets Drum Corps, the 1983, 1984, and 1985 DCI champions. He is also professor of music (percussion) at the University of Massachusetts, Amherst, and a clinician/consultant for Pearl International, Inc., and the Avedis Zildjian Company. Hannum received the B. S. degree in Music Education from West Chester State College and the Master of Music Education degree from the University of Massachusetts. Prior to his present appointment he taught and arranged for ten years in several secondary schools and colleges. Mr. Hannum frequently presents seminars on general percussion and marching percussion to music educational organizations and the Percussive Arts Society. He was interviewed in the January 1985 issue of *Percussive Notes* and has contributed an article to the present issue (see below, pp. 61-62) *Sponsored by Pearl/International, Inc. and Avedis Zildjian Co.*



Jerry Garval



Jack Gavin



Danny Gottlieb



Jonathan Haas



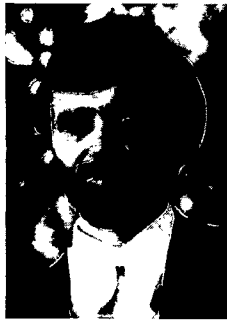
Omar Hakim



Thomas (Thom) P. Hannum



Roy Haynes



Douglas Howard



Brian Johnson
(photo: James Brown)



William Kraft



Ed Soph



Frankie Malabe
(photo: Martin Cohen)

Roy Haynes

Roy Owen Haynes (b. 1926), Boston-born, is considered one of the founding fathers of modern jazz drum style. He is one of the first drummers to develop the "free form" style of playing. Among the artists he has performed with in the past thirty-five years have been Lester Young, Charlie Parker, Thelonious Monk, Billie Holiday, Sarah Vaughan, John Coltrane, Stan Getz, Sonny Rollins, and Kenny Burrell. During recent years Mr. Haynes has made numerous world-wide appearances, has recorded with his own group, The Hip Ensemble, and is involved in Trio Music, a group featuring Haynes, Chick Corea, and Miroslav Vitous. The albums he has recorded as a leader are *We Three*, *Thank You Thank You*, *Vistalite*, and *Out of the Afternoon*. In 1978 the Boston Jazz Society established the Roy Haynes Scholarship Fund: in tribute to Haynes, each year a scholarship to Berklee College of Music is awarded to one student. Sponsored by Ludwig Industries.

Douglas Howard

Douglas Howard is principal percussionist and assistant timpanist of the Dallas Symphony Orchestra and professor of percussion at Southern Methodist University. Since 1982 he has been on the faculty of the Aspen Music School and principal percussionist of the Aspen Festival Orchestra. Previously he was timpanist with the U. S. Air Force Band, Washington, D. C., and principal percussionist of the Louisville Orchestra. A graduate of the University of Tennessee and of Catholic University, Mr. Howard studied with Chet Hedgecoth, Michael Combs, Tony Ames, Alan Abel, Cloyd Duff, and Charles Owen. He has recorded extensively with the Dallas Symphony on the RCA, Telarc, and Angel-EMI labels, and with the Louisville Orchestra on First Edition Records.

Brian Johnson

Percussionist/composer/actor Brian Johnson received the bachelor of music degree in the area of percussion performance from the Hartt College of Music. While attending Hartt, he studied percussion under Alexander Lepak and Stuart S. Smith. He has composed and performed musical compositions involving the participation of a variety of dancers and poets. He has produced and presented a solo percussion concert which is entitled "The Human Being Waxes Poe/Cussive." Johnson likes to perform and in recent years has taken part in concerts around the country. He has also had works written for him by several American composers. Johnson will assist Stuart Smith in his presentation.

William Kraft

William Kraft is composer in residence at Chapman College. During the previous four years he was composer in residence with the Los Angeles Philharmonic and director of the New Music Group. He was principal timpanist of the Philharmonic for eighteen years and its assistant conductor for three seasons. He also organized and directed the LA Percussion Ensemble during his early years in Los Angeles. As percussion soloist he performed the American premieres of Stockhausen's *Zyklus* and Boulez's *Le Marteau sans maître*, as well as recording *L'Histoire du soldat* under Stravinsky's direction. Mr. Kraft studied at Columbia University, where he was awarded two Anton Seidl Fellowships and graduated with a Bachelor's degree cum laude in 1951, and a Master's degree in 1954.

Ed Soph

After graduating from North Texas State University, Mr. Soph joined Woody Herman with whom he recorded four albums and toured extensively both in the U. S. and abroad. In 1971 he became an instructor at North Texas State. Later he moved to New York City to pursue a free-lance career. Among the artists with whom he has played and recorded are Slide Hampton, Bill Evans, Phil Wilson, Joe Henderson, Marian McPartland, Bill Wotrous, Lee Konitz, David Liebman, Walter Bishop, Jr., and singers Joe Williams, Chris Connor, Sylvia Sims, and Vic Damone. Soph has been the subject of a "Profile" in *Down Beat* magazine. He is an active member of PAS and the editor of the drum set column in *Percussive Notes*. He has published articles in *PN*, *Modern Drummer*, and *The Instrumentalist*.

Frankie Malabe

Frankie Malabe has had nearly thirty years of professional experience in the area of Latin rhythm and its influence on jazz, as well as on the interplay of typical Latin rhythm instruments with the drum set. He has worked with the La Playa Sextet, Pete Terrace, Tito Puente, Tito Rodriguez, and is currently performing with Larry Harlow. Apart from this, he has played in New York experimental jazz bands that have garnered praise from his musical peers. Mr. Malabe is a highly virtuosic performer: testimony to his virtuosity can be seen in the fact that Malabe remains the only substitute Patato has ever sent as a replacement for himself. Also worthy of note, Mr. Malabe is featured on the last album that the legendary Tito Rodriguez made. Sponsored by Latin Percussion.

Manhattan Marimba Quartet

The Manhattan Marimba Quartet (in existence since 1979) gives audiences a unique musical experience. Using four matched marimbas of Honduras rosewood, the group performs music of all kinds and from all periods. They have opened up new worlds for the marimba, from Bach's *Art of Fugue* through Beethoven, Mendelssohn, Villa-Lobos, Barber, jazz tunes, and popular music, to an ambitious program of commissioning new works. Composers who have recently written for them include Steve Reich, Nancy Laird Chance, Meyer Kupferman, Ludmila Ulehla, A. Leroy, Larry Lockwood, Norman Grossman, and Paul McKibbins. The members of the Manhattan Quartet (Kory Grossman, James Preiss, Bill Ruyle, and William Trigg) are on the artist faculties of the Manhattan School of Music, Lehman College, Kingsborough Community College, and the Hackley School. *Sponsored by DeMorrow Mallet Instruments.*



Manhattan Marimba Quartet

James W. McGarity

Sergeant Major James W. McGarity is the official drum major of the United States Army Band, "Pershing's Own," Washington, D. C., and will be the drum major for the PAS Mass March. His duties have included Presidential Inaugural Parades, honor funerals, bicentennial celebrations, performances at the White House, and leading parades in major U. S. and Canadian cities. He was on the committee that organized the 1,976 member marching band and chorus for the Bicentennial 4th of July Parade in Washington, he also coordinated the stage production for the Special Musical Salute to the Army National Guard in 1985 at Radio City Music Hall, and helped to organize the Bob Hope July 4th Special in Oklahoma City. Sergeant Major McGarity is ceremonial advisor for the rewriting of the Army Drill & Ceremonies Manual.



U. S. Marine Drum & Bugle Corps

Paul Mootz

Paul Mootz is a graduate of the Paris Conservatory and a student of Jacques Delecluse and Siegfried Fink. He is presently teaching percussion at the National Conservatory of Luxemburg and is a member of the Luxemburg Broadcast Symphonic Orchestra. As a solo percussionist he has presented world premiere performances, particularly of the works of Luxemburg composers; he has played in Great Britain, France, and Germany. Mootz is the lead percussionist of the Luxemburg Percussion Group, an ensemble that has recently toured in France, Austria, and Bulgaria. Also a composer, he has written several pieces for percussion as well as arranged both classical and popular tunes for percussion ensemble.



James W. McGarity

U. S. Marine Drum & Bugle Corps

The United States Marine Drum and Bugle Corps, stationed at the historic Marine Barracks, 8th & I, Washington, D. C., has become internationally renowned for its intricate marching and outstanding musical capabilities. Originally formed in 1934 as the Drum and Bugle School, the corps has developed into a unit which is the vanguard of musical and marching proficiency in today's Armed Forces. Better known as "The Commandant's Own," the corps, which originally performed for ceremonies at the barracks as well as in conjunction with the U. S. Marine Band, is the oldest continually active unit of its type. Today the Drum & Bugle Corps performs nearly 400 commitments in the U. S. and abroad each year, traveling in excess of fifty thousand miles. *Sponsored by Ludwig/Musser.*

William Moersch

Marimbist William Moersch is one of the most gifted and versatile artists performing today. Praised as a virtuoso by Andrew Porter in *The New Yorker*, he has consistently earned enthusiastic reviews for his fluid technique and dedication to fulfilling the potential of the instrument. Mr. Moersch made his initial acquaintance with the marimba at age sixteen and appeared as a concerto soloist less than two years later. At the University of Michigan he distinguished himself as the first music student to complete both bachelor's and graduate degrees within four years. As a solo recitalist, founder/director of the New York Quintet, and founding member of the contemporary ensemble Musical Elements, he has premiered countless solo and chamber works. He has recorded for CRI, New World, Opus One, Elektra/Asylum, and Universal Pictures. *Sponsored by Kori.*



Paul Mootz



William Moersch

Nexus

The music of Nexus is multi-cultural, representing many of the world's major musical traditions. The group was formed in 1971. To collect instruments, the members (Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre) have visited Japan, India, Africa, Hong Kong, the Philippines, Indonesia, the Soviet Union, Mexico, the Caribbean, and the Americas. Nexus has toured North America and England, performed at the Shaw, Guelph Spring, and Algoma Festivals, with the Toronto Symphony and the Rochester Philharmonic, as well as at many schools and universities. Nexus has held residencies at the universities of Toronto, York, and Wesleyan, Chautaugua Institution, and the Courtenay Youth Camp (British Columbia). Their workshops in experimental music have received the support of the Arts Councils of Ontario, New York, and Connecticut. *Sponsored by the Department of External Affairs, Canada.*

ODADAA!

ODADAA! is a company of traditional Ghanaian drummers, dancers, and singers sponsored by Oboade Institute of African Culture (a non-profit corporation based in the Washington metropolitan area) to bring African traditions to life on American stages. The company is composed entirely of members of the Ga tribe from in and around Accra, Ghana, schooled in the culture of their own tribe and many others. ODADAA! grew out of a succession of groups led by director Yacub Addy since 1957, first in Ghana, then in Europe and the United States. Through exciting and enjoyable music and dance, ODADAA!'s audiences are drawn to cross-cultural understanding. In 1985-86 ODADAA! was the recipient of a major grant from the National Endowment for the Arts. *Sponsored by Oboade Institute of African Culture.*



Nexus

Allen Otte

Allen Otte was born in Sheboygan, Wisconsin in 1950. He holds the B. M. degree from Oberlin Conservatory and the M. M. degree from Northern Illinois University. His principal teachers were Michael Rosen, Richard Weiner, and composer Herbert Brün. Otte was a member of The Blackearth Percussion Group. In 1979, he founded The Percussion Group/Cincinnati. For over fourteen years the group has done national and international concert tours, master classes, children's programs, and numerous recordings. At the conservatory of the University of Cincinnati, Otte holds the title of artist-in-residence. He teaches percussion and history of percussion literature, eurhythmics, and coaches chamber music. Occasionally he serves as a member of the composition faculty and director of the contemporary music ensemble.

Our Boys Steel Orchestra

Our Boys Steel Orchestra of Scarborough, Tobago, Republic of Trinidad and Tobago, was founded in 1955. The initial interest was in developing an accomplished group of young men pan players to compete in local competitions and festivals and provide entertainment to the hotel tourist industry. But over the past thirty years the orchestra has excelled, performing before visiting dignitaries and royalty, and more than fulfilling all the expectations of the local fans. The group is now under the full-time leadership of Louis Anthony Arnold. In the last years Our Boys Steel Orchestra has regularly attained national semi-finalist status in the renowned Music Festival and Panorama contests.

Gordon Peters

Percussionist/conductor Gordon Peters was engaged as principal percussionist and assistant timpanist of the Chicago Symphony by Fritz Reiner in 1959 and since has appeared as soloist with the Orchestra. Previously, he was a member of the Rochester Philharmonic Orchestra, the Grant Park Symphony and the United States Military Academy Band at West Point. He sang in the Chicago Symphony Chorus for three seasons, and has been conductor-administrator of the Civic Orchestra since 1966. Mr. Peters holds Bachelor's and Master's degrees from the Eastman School of Music, studied conducting with Pierre Monteux, and was awarded the Monteux Discipleship in 1962. He taught at Northwestern University from 1963 to 1968 and was the first president of the Percussive Arts Society. He is the author of *The Drummer: Man*, a 368-page treatise on percussion, and of a composition, *The Swords of Monda-Ling*.



Allen Otte



Gordon Peters



Our Boys Steel Orchestra



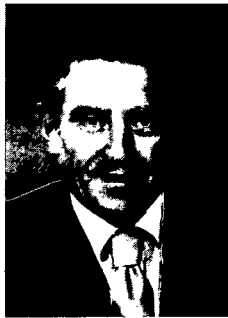
ODADAA!



Ted Piltzecker



Donald Portnoy



Arthur Press



Marta Ptaszynska



Ryszard Pusz



Dale Rauschenberg

Ted Piltzecker

Vibraphonist-composer Ted Piltzecker, director of jazz for the Aspen Music Festival and on the faculty of the University of Michigan, graduated from Eastman and earned a master's degree from the Manhattan School of Music. As a member of the George Shearing Quintet, he traveled throughout the United States, Canada, and Europe. He then free-lanced in New York and formed his own ensemble, which has just released an album (on the Sea Breeze label). The group plays clubs and concerts in New York and has been featured at the Arkansas Jazz Festival and the Aspen Music Festival. Piltzecker has been awarded grants from the National Endowment for the Arts, the New York State Council for the Arts, and from the ASCAP Foundation. He also tours with Pendulum, a piano-vibraphone duo. *Sponsored by Ludwig/Musser.*

Donald Portnoy

An internationally recognized concert violinist and founder of the highly acclaimed American Arts Trio, Donald Portnoy is a former professor of music at the West Virginia University. Under his direction, the university orchestra became one of West Virginia's notable cultural assets. Dr. Portnoy has also made outstanding contributions as conductor and artistic director of the West Virginia Symphonette and conductor and music director of the Pittsburgh Opera Theatre and the Pittsburgh Civic Orchestra. This past season the Pittsburgh Opera's production of *Hansel and Gretel*, conducted by Mr. Portnoy, was performed in Poland, Germany, and Switzerland. He is currently a professor of music and music director of the symphony at the University of South Carolina.

Arthur Press

Arthur Press joined the Boston Symphony in 1956 and holds the post of timpanist and percussionist. He graduated from Juilliard where he studied with Morris Goldenberg and Saul Goodman. Mr. Press was a member of the Little Orchestra Society, Radio City Music Hall Orchestra, and was principal timpanist of the Boston Pops under Arthur Fiedler. Well known as a master teacher, Mr. Press is the founder of the Percussion Academy of Newton and chairman of the percussion department of the Boston Conservatory. His publications include a quarterly column on orchestral percussion in *Modern Percussionist* and a book on mallet repair published by Belwin-Mills. He has recorded for MMO, RCA, and DGG and is featured on the Cambridge recording of the Bartok *Sonata for Two Pianos and Percussion*.

Marta Ptaszynska

Marta Ptaszynska (b. Warsaw 1943) is a leading Polish composer and percussionist of contemporary music. She completed with distinction Master of Arts degrees in composition, percussion, and music theory in Warsaw, studied with Nadia Boulanger and at the Electronic Music Center, I'ORTEF, in Paris, and at the Cleveland Institute, receiving an Artist Diploma in percussion. Her compositions are widely performed, including at ISCM World Music Days, "Warsaw Autumn," American New Music Consortium, Aspen Music Festival, PASIC, Foundation Gulbenkian Contemporary Music Festival (Portugal), Forum des Percussions (Paris). Ms. Ptaszynska holds several awards: Young Polish Composers Contest, Polish Radio and Television, CIM, Cleveland Orchestra, and PAS Composers' Contests. Her newest piece, *Moon Flowers* for cello and piano, in memory of the Challenger astronauts, was recorded by the BBC in May. She has taught in Warsaw, at Bennington College, University of California, Berkeley and Santa Barbara, and at Indiana University.

Ryszard Pusz

Australian Ryszard Pusz has played with the Adelaide Symphony Orchestra, Adelaide Chamber Orchestra, Australian Chamber Orchestra, and Australian Contemporary Music Ensemble. Through assistance from the Australia Council, he has commissioned and performed works for percussion by prominent Australian composers; he has also performed Australian premieres of works by leading overseas composers. Last year Mr. Pusz toured the United States where he gave workshops and lectures on Australian compositions. He is the founder of Adelaide Percussions. Currently he teaches percussion in the music branch of the education department (he has pioneered the teaching of instrumental music to isolated students by telephone) and is a tutor in percussion at national and pan pacific music camps. He is the author of the beginning method, *Percussion: A Comprehensive Approach*. (Professor Pusz will participate at PASIC '86 via tele-conference call.)

Dale Rauschenberg

Dale Rauschenberg is associate professor of music at Towson State University in Baltimore, where he teaches applied percussion and directs the percussion ensemble and the marimba ensemble. He is president of the Maryland/Delaware chapter of PAS, and is also a member of NACWPI and ASCAP. Mr. Rauschenberg performs as auxiliary percussionist with the Baltimore Symphony Orchestra, and has also appeared with both the Hartford Opera and Annapolis Opera companies. As a free-lance percussionist, he performs during the year for the Maryland Center for Public Broadcasting, the Morris Mechanic Theatre, the Lyric Theatre, Pier Six, and the Merriweather Post Pavilion. Also a composer, Rauschenberg has had several percussion compositions and arrangements published.

W. H. Reamer

W. H. Reamer, owner of Drummer's Service, studied with Benjamin Podemski and began repairing drums prior to World War II. He made his first drums in the early 1940s. In 1976 the C. J. "Buck" Soistman drum shop was passed on to him, along with the original benches, tools, and wood bending machines used by Soistman and his predecessor, Sanford A. "Gus" Moeller. Mr. Reamer continues to hand produce drums and sticks and also to repair antique drums for museums and collectors and for Colonial Williamsburg, National and Canadian Park Service, the U. S. Army, Air Force, and U. S. Marine Corps, U. S. Air Force, and U. S. Marine Corps, and drum and bugle corps. *Sponsored by Drummer's Service.*

C. William Rice

Mr. Rice is assistant professor of percussion at James Madison University in Harrisonburg, Virginia and timpanist with the Shenandoah Valley Orchestra. He received the Bachelor of Music degree from Central Michigan University where he studied with Kenneth M. Snoeck and Robert Hohner and the Master of Arts degree from Western Illinois University where he studied with Richard Cheadle. Mr. Rice also attended the American Institute of musical studies in Graz, Austria studying with Franz Nederost and performing in the symphony orchestra. At JMU he directs the percussion studies of twenty-one undergraduate and graduate percussion students. Areas of study include percussion ensemble, marimba ensemble, band and orchestra percussion, drum set, marching percussion, steel drums, rock, and jazz drumming. He is also active as an adjudicator and clinician.

Michael Rosen

Michael Rosen is professor of percussion at the Oberlin Conservatory and performs with the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Grand Teton Music Festival. He has recorded for the Bayerisch Rundfunk, Opus One, Lumina, and CRI labels. Earlier in his career, he was principal percussionist with the Milwaukee Symphony and taught at Kent State University and the Wisconsin College-Conservatory of Music. He did his graduate work at the University of Illinois. Mr. Rosen is on the board of directors of the Percussive Arts Society and writes a column in *Percussive Notes* dealing with percussion terms in foreign languages. He has concertized and taught extensively in Europe, including in Weikersheim, Nürnberg, Würzburg, Stuttgart, Amsterdam, Utrecht, Enschede, Maastricht, Rotterdam, The Hague, Arnheim, Paris, and Lyons.



W. H. Reamer



C. William Rice



Michael Rosen



Pandit Sharda Sahai

Roger Reynolds

The noted American composer Roger Reynolds (b. 1934) first earned a degree in engineering at the University of Michigan, then studied composition there. In the course of his career he has been the recipient of several grants, awards, and other honors, including a Fulbright Grant to work at the Cologne electronic studios, a Guggenheim Fellowship to study in France and Italy, an award from the National Institute of Arts and Letters, and an appointment as Fellow of the Institute of Current World Affairs, which took him to Japan. He has taught at the University of California at San Diego and was the first director of the project for music experiment; he also taught at the University of Illinois. Mr. Reynolds is the author of *Mind Models: New Forms of Musical Experience.*

Ney Rosauro

Ney Rosauro was born in Rio de Janeiro, October 24, 1952. He began percussion studies with Luiz Anunciacao in Rio, then studied composition at the Universidade de Brasilia and percussion and pedagogy in Würzburg, Germany with Siegfried Fink. For eight years Mr. Rosauro was timpanist with the National Theater in Brazil. Since 1977 he has taught percussion and conducted ensembles at the Escola de Musica of Brazil. As composer and pedagogue, he has written several methods and pieces for percussion solo and ensemble, some are published in Brazil, Germany, and the U. S.. As performer/soloist, he has done a lot of workshops, records, and concerts on Brazilian music for percussion in different cities throughout Brazil, in Germany and in the United States.

Pandit Sharda Sahai

Sharda Sahai started performing at age nine and made his major debut at the Italee Music Conference in Calcutta when he was sixteen. He has appeared as soloist and accompanist at all important music conferences and festivals in India as well as with every major artist of North Indian music. He was awarded "A Grade Artist" status by All India Radio in 1965. He is the founder of Pandit Ram Sahai Sanit Vidhyalaya, an institute for training in classical music and dance in Benares. Mr. Sahai has taught at Wesleyan and Brown Universities and Berklee College. Since 1980 he has divided his time between concerts and teaching in India, England (Royal Conservatory of Music, Dartington College), and Canada (Toronto). His solo album, "The Art of the Benares Baj," is released by World Records. *Sponsored by Steve Weiss Music and the Indian Music Foundation.*

Ed Saindon

Composer-performer Ed Saindon has recorded in styles ranging from "New Age" with guitarist Jim Scott & Radiance (all ex-Paul Winter Consort members) to straight ahead jazz with such players as Louie Bellson and Peter Erskine. Of his latest album, "Different Strokes," critic Herb Wong wrote: "His pianistic approach and rich vibes timbres provide a strong foundation for his individualism. The album heralds a new, scintillating voice . . . a fresh mallet leader." Mr. Saindon is instructor of vibraphone at Berklee College of Music. He also maintains a busy schedule as a performer, clinician, author, and composer of vibraphone compositions. His next album project is with Windham Hill guitarists Michael Hedges, Alex Degrazzi, and cellist Gene Friesen. Saindon graduated magna cum laude from Berklee College in 1976. *Sponsored by Berklee College of Music and Percussioner International.*

Fred Sanford

Fred Sanford, teacher, performer, and author is widely recognized as a leading authority on contemporary marching percussion techniques. A graduate of the California State University at San Jose, he taught at Bergenfield High School in New Jersey. For twelve years he was the percussion instructor and arranger for the famed Santa Clara Vanguard Drum and Bugle Corps. He has also instructed a number of other corps, including the Alberta All Girl Drum and Bugle Corps of Canada and the Madison Scouts. He was first associated with Slingerland Drum Company and later with Ludwig Industries, in product development of marching percussion and also as a staff clinician. Sanford is the author of a series of marching instruction tapes for Master Plan Video Productions and a consultant for Drum Corps International. *Sponsored by Yamaha International Corporation.*

Samul-Nori

Samul-Nori [literally, the playing or mastery (*nori*) of four instruments (*samul*)] is a troupe of four talented young musicians dedicated to preserving and performing the ancient tradition of Korean folk music and dance. The group joined together in 1978. They have researched and assembled the distinctive rhythmic patterns from the different provinces of Korea and mastered the percussion instruments on which this music has always been played. The tradition is an oral one of popular music, played by itinerant bands — *Namsadang* — who moved from town to town entertaining in the fields at harvest festivals and in the villages at religious celebrations. With virtuosity, Samul-Nori plays the repertory of various regions and leads the audience in shamanistic rituals and celebratory dances.

Steven Schick

A frequent percussion soloist in the United States and Europe, Steven Schick holds degrees from the University of Iowa and the Soloists' Diploma with honors from the Staatliche Hochschule für Musik in Freiburg, West Germany. Schick's distinctions include Annette Kade and Fulbright Fellowships; 1st Prize in the American Wind Symphony Competition, Pittsburgh; 2nd Prize in the 1982 Gaudeamus International Competition for Interpreters of Contemporary Music, Holland; and the Kranichstein Award for Interpretation of Contemporary Music from the Internationale Ferienkurse, Darmstadt, West Germany. He has released recordings with Composers Recording, Inc., the University of Iowa Press, and ProViva (Munich). Schick has taught at the University of Iowa, the Ferienkurse für Neue Musik in Darmstadt and is currently on the faculty of California State University, Fresno. *Sponsored by California State University, Fresno.*

Christopher Shultis

Christopher Shultis is director of percussion studies at the University of New Mexico. He is also principal percussionist of the New Mexico Symphony Orchestra and timpanist with the Opera Southwest and Four Corners Opera Festival. Mr. Shultis has become increasingly active as a solo performer and conductor specializing in twentieth century chamber music. Under his direction the University of New Mexico Percussion Ensemble performed at PASIC '85 in Los Angeles. In April 1986, he performed Michael Udow's, *Remembrance*, for solo percussion and wind ensemble, at the National MENC Convention in Anaheim. Shultis received the Bachelor's degree in music from Michigan State University and the Master's degree from the University of Illinois.

Stuart Smith

Stuart Smith is a composer, poet, essayist, and editor. His compositions have been performed in the United States, in the Orient, and in Europe. His music is published by Sonic Art Editions, Lingua Press, and Somers Music and recorded on Spectrum, Advance Recordings, and Opus One records. Poetry by him is in the *Kennebec Journal*, *Tropos* and *Is Journal*. Articles on Stuart Smith's work have appeared in *Interface*, *Perspectives of New Music*, and *Percussive Notes*. He has received the National Endowment for the Arts Composer's Fellowship, a Pittsburgh Film Forum grant, the state of Maryland Artist's Fellowship, and the Hartt College of Music Distinguished Alumni Award. From 1982 to 1984 he served as editor-in-chief of *Percussive Notes Research Journal*.



Samul-Nori



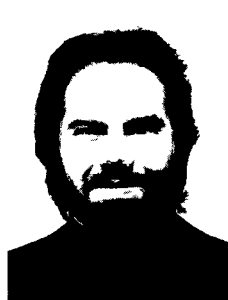
Ed Saindon



Fred Sanford



Steven Schick



Christopher Shultis



Stuart Smith



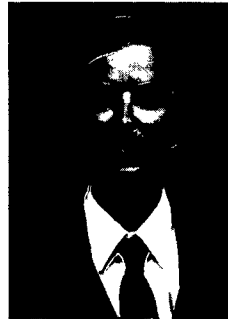
Sylvia Smith



Julie Spencer



Leigh Howard Stevens



Gordon Stout



Edmund Thigpen



Michael W. Udow

Sylvia Smith

Sylvia Smith is the owner and editor of Smith Publications and Sonic Art Editions. This publisher is one of a very few specializing in new music by American composers. In 1984, and again in 1986, Smith Publications was awarded the Presser Foundation Grant, given in recognition of the publisher's commitment to the field of American music and to the production of quality editions. Ms. Smith maintains a special interest in contemporary notation and has been the curator of numerous new notation exhibits throughout the United States. Recently, she was asked to put together a major show on open form notations in Luxemburg. She is currently writing a book on American notations, to be published by Excelsior Music Publishing Company.

Julie Spencer

Marimbist Julie Spencer graduated from the Eastman School of Music where she studied with John Beck. She is the innovator of the one mallet marimba roll and other new techniques which have heightened the marimba's potential as a solo instrument. Spencer is also interested in composition: many of her pieces began as piano music/or impromptu exercises – then developed into marimba transcriptions. Recently her interest in synthesizing different art mediums led to the composition of her *Children's Suites*, which combine original poetry with programmatic music. This past year she has been performing and conducting master classes across the U. S. and Canada. She is also in the beginning stage of formulating a comprehensive series of books for the marimba. *Sponsored by Kori.*

Leigh Howard Stevens

Leigh Howard Stevens is one of America's foremost marimba virtuosi. The new system of four-mallet technique which he developed has led to the performance of marimba music once considered impossible to play. This and his mastery of mallet independence have greatly expanded the compositional and musical possibilities of the marimba. Mr. Stevens is a graduate of the Eastman School of Music. He studied under John Beck and with Vida Chenoweth and Billy Dorn. He maintains an active schedule of concert appearances, including, in recent years, more than fifteen world premiere performances of works for solo marimba. He teaches privately and is also a frequent guest clinician at colleges and percussion gatherings throughout the United States. *Sponsored by Ludwig/Musser.*

Gordon Stout

Gordon Stout is one of the world's leading marimba soloists. During his 1983 European tour he was described as "the Rubinstein of all aspects of the marimba," and of possessing "transcendental virtuosity." He is more published and recorded than any American marimbist in history and has performed and presented clinics at over 100 colleges in the U. S. and Canada. Stout is associate professor of percussion at Ithaca College and educational director and marimba clinician for The World of Peripole. He also coordinates the mallet program of the Birch Creek Music Center in Door County, Wisconsin. Mr. Stout graduated from the Eastman School of Music, where he earned the Performer's Certificate and studied percussion under John Beck. He performs exclusively on instruments built by Douglass DeMorrow. *Sponsored by DeMorrow Mallet Instruments.*

Edmund Thigpen

One of the finest percussionists in jazz, Edmund Thigpen studied sociology, then turned to music. He was with the Cootie Williams Band (1951) and later worked with Dinah Washington, the Johnny Hodges Band, Gil Melle, Hutta Hipp, Toshiko Akiyoshi, and the Billy Taylor Trio. He joined the Oscar Peterson Trio in 1959, and in that year shared the New Star Award in the *Down Beat* Critics' Poll. In the 1960s Mr. Thigpen worked with Johnny Mathis, Pat Boone, Andy Williams, Peggy Lee, Oliver Nelson, and Gerald Wilson, among others, and was a member of Ella Fitzgerald's trio. Since 1972 he has lived in Copenhagen and performs frequently with Kenny Drew, Thad Jones, Ernie Wilkins, Clark Terry, Teddy Wilson, and others. He teaches at the Music Conservatory/Jazz Institute in Malmo, Sweden and in Copenhagen. He has written four books. *Sponsored by Action Reaction.*

Michael W. Udow

Michael Udow is professor of percussion at the University of Michigan, principal percussionist of the Santa Fe Opera, and a member of the Santa Fe Chamber Music Festival. He also performs with the dance/percussion duo "Equilibrium," most recently, at the Aspekte Festival, the Rhine Music Festival, and at the Orff Institute of the Mozarteum. This past year he was featured soloist at the Interlink Festival in Tokyo. He is the author of *The Contemporary Percussionist*, published by Meredith Music. Also a composer, Mr. Udow produced the sound score to the film, *Dancing Hands* and his composition, *Strike* has been recorded by the Cincinnati Percussion Group and his *African Welcome Piece* by the percussion section of La Scala Opera. Earlier in his career he was a Fulbright scholar at the Polish Radio in Warsaw.

Jay Wanamaker

Jay Wanamaker directed the percussion sections of the 800-member Olympic All-American Marching Band, the 400-member Inaugural All-American College Band, the 500-member Statue of Liberty All-American Marching Band and the 400-member U. S. Olympic Festival Band. He is currently director of percussion for the McDonald's All-American High School Band. While adjunct instructor at the University of Southern California, he also led the USC Trojan marching percussion section. Active in the Percussive Arts Society, Wanamaker is chairman of the international drum rudiments and marching percussion committees, and was host of PASIC '85. He is the author of over 50 percussion publication, including a textbook on marching band techniques. Presently he is market development manager-percussion and a marching percussion staff clinician for Yamaha International Corporation. *Sponsored by Yamaha*

Garwood Whaley

Garwood Whaley is associate professor of music at The Catholic University of America, president of Meredith Music Publication, and an editor for Music for Percussion, Inc. His published works include nineteen method books, two supplementary band methods, solos and ensembles, and articles for *The Instrumentalist*, *Music Educators Journal*, *Woodwind World-Brass & Percussion*, *Percussive Notes*, and *The Journal of Research in Music Education*. He has been the recipient of the Outstanding Secondary Educators of America Award and the National Catholic Bandmaster Award. Mr. Whaley is a member of the Percussive Arts Society's board of directors, has served as president of the Virginia chapter, and is editor of the percussion education column in *Percussive Notes*. He was educated at Juilliard and at Catholic University, where he earned the Doctor of Musical Arts degree.

Ian Wright

Timpanist Ian Wright comes to PASIC '86 and the United States from Manchester, England, where he is engaged as senior tutor in percussion at the Royal Northern College of Music. He has taught at the college and held that position since 1980. Prior to teaching there, Mr. Wright was a member of the Royal Liverpool Philharmonic Orchestra, having been appointed in 1966 principal timpanist of the Orchestra. In addition to his performing responsibilities and his teaching and educational duties at the college, he has cultivated a special interest in working with gifted young musicians. Since 1972, he has served in the capacity of coach to the percussion section of the National Youth Orchestra of Great Britain.



Jay Wanamaker



West Virginia University-Community Orchestra



Garwood Whaley



Jan Williams

West Virginia University-Community Orchestra

West Virginia University-Community Orchestra, led by conductor Donald Portnoy, is today considered one of the strongest university orchestras in the United States. Many distinguished composers and conductors, among them, Aaron Copland, Karel Husa, Donald Johanos, Michael Tilson Thomas, Henry Lewis, Morton Gould, and Samuel Adler, have in recent years commented on the outstanding abilities of members of the orchestra and on the high caliber of collective playing. In 1975 and 1980 the Orchestra was honored nationally, receiving the American Society of Composers, Authors, and Publishers Award for adventuresome programming. In the last few years alumni have gone on to become permanent member of some of our leading orchestras, including the Philadelphia, Baltimore, Scottish National, Buffalo, Indianapolis, Houston, and San Antonio orchestras.

Jan Williams

Percussion soloist and conductor Jan Williams is co-artistic director of the North American New Music Festival, director of the University at Buffalo Percussion Ensemble, and professor of music at SUNY/Buffalo. Since 1964, he has devoted himself to the performance of contemporary music. Composers who have written works especially for him include Elliott Carter, Lukas Foss, Iannis Xenakis, Morton Feldman, Joel Chadabe, Charles Boone, Niles Vigeland, Luis de Pablo and Frederic Rzewski. He was a member of the American Symphony Orchestra under Leopold Stokowski and has appeared as soloist with that orchestra, the Israel Philharmonic, National Orchestra of France, Berlin Radio Orchestra (SFB), Sealand Symphony (Copenhagen), Detroit Symphony, New Jersey Symphony, and the Buffalo Philharmonic Orchestra. For seventeen years he was artistic director and conductor of SUNY/Buffalo's Center of the Creative and Performing Arts.



Ian Wright

PASIC '86 Mass Drum Performance: Background Notes on "The Downfall of Paris"

by Frederick D. Fairchild, PAS Historian

The venerable quickstep and fife and drum tune "The Downfall of Paris," the snare drum part of which has been studied and committed to memory by generations of American drummers, owes its origins to Bécourt's *Le Carillon national*¹. The catchy melody of this *contredanse* was set to words around 1789 and became the French revolutionary song, "Ça ira"². The tune was used by the Englishman William Shield in his 1790 ballet *The Picture of Paris*³ and versions were published in Britain during the late 1790's and early 1800's under various titles, including "The Fall of Paris or the New Ça Ira," "The Fall of Paris," and "Downfall of Paris or Essex Quickstep"⁴. It soon appeared in British military band publications:

During the Peninsular War [the British] would play melodies in derision, such as 'March des Marsellois' [sic] and 'Ça Ira' . . . At Famars in 1793, when things looked black for the 14th Foot (then the Bedfordshire Regiment) its colonel rode up and

ordered the band to play 'Ça Ira'. . . . With that strain ringing in their ears . . . the 14th rushed forward to victory. . . . Since [then] 'Ça Ira' has been the Regimental Quickstep of the 14th.⁵

The drum version of "The Downfall of Paris" performed and taught for many years by American drummers (most of whom play it without knowledge that the piece even has a tune or once had political connotations) is virtually identical to the one that appeared in the George B. Bruce and Dan D. Emmett *The Drummers' and Fifers' Guide* of 1864⁶. The mass performance at PASIC this coming November will, in a spectacular way, revive a tradition of years ago described by the celebrated drummer and teacher Sanford Moeller: "When drummers from different parts of the country get together and drum such beats as this with perfect uniformity they prove themselves worthy brethren . . . and when they meet it is the beginning of a life long friendship."⁷

Notes

¹ Constant Pierre, *Musique de fêtes et ceremonies de revolution française* (Paris: Imprimerie Nationale, 1899), pp. 477-478.

² *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Ça Ira."

³ *Ibid.* and *The New Grove Dictionary of Music and Musicians* (London, 1980), s.v. "William Shield." Older sources refer to *The Picture of Paris* as an opera, but the most recent information indicates that it was a ballet.

⁴ *The British-Union Catalog of Early Music* (London, 1957).

⁵ Henry George Farmer, *British Bands in Battle* (London: Henrichsen edition, no date), p. 11

⁶ George B. Bruce and Dan D. Emmett, *The Drummers' and Fifers' Guide* (New York: William A. Pond Co., 1864), pp. 44-45.

⁷ Sanford A. Moeller, *Ludwig Instructor in the Art of Snare Drumming* (Chicago: Ludwig and Ludwig, 1925), p. 159.

Saturday, November 8, 1986

8:15 – 9:50 a.m.

Mass March: PAS on Parade (Ellipse to Convention Center) Program: Opening Ceremonies on the Ellipse; performance by the Old Guard Fife & Drum Corps, 3rd Infantry, M.D.W.; performance by the winners of the Marching Percussion Competition; playing of *Downfall of Paris* drum solo by all drummers assembled; parade to the Convention Center (distance = 7/10 mi.)

THE DOWNFALL OF PARIS

BRUCE & EMMETT

The musical score for "The Downfall of Paris" is presented in ten staves of music notation. The notation includes rhythmic patterns, rests, and specific drumming instructions such as "7 Roll" and "7". The score is written in a style typical of military band publications, with a focus on the snare drum part. The title "THE DOWNFALL OF PARIS" and the authors "BRUCE & EMMETT" are prominently displayed at the top of the score.

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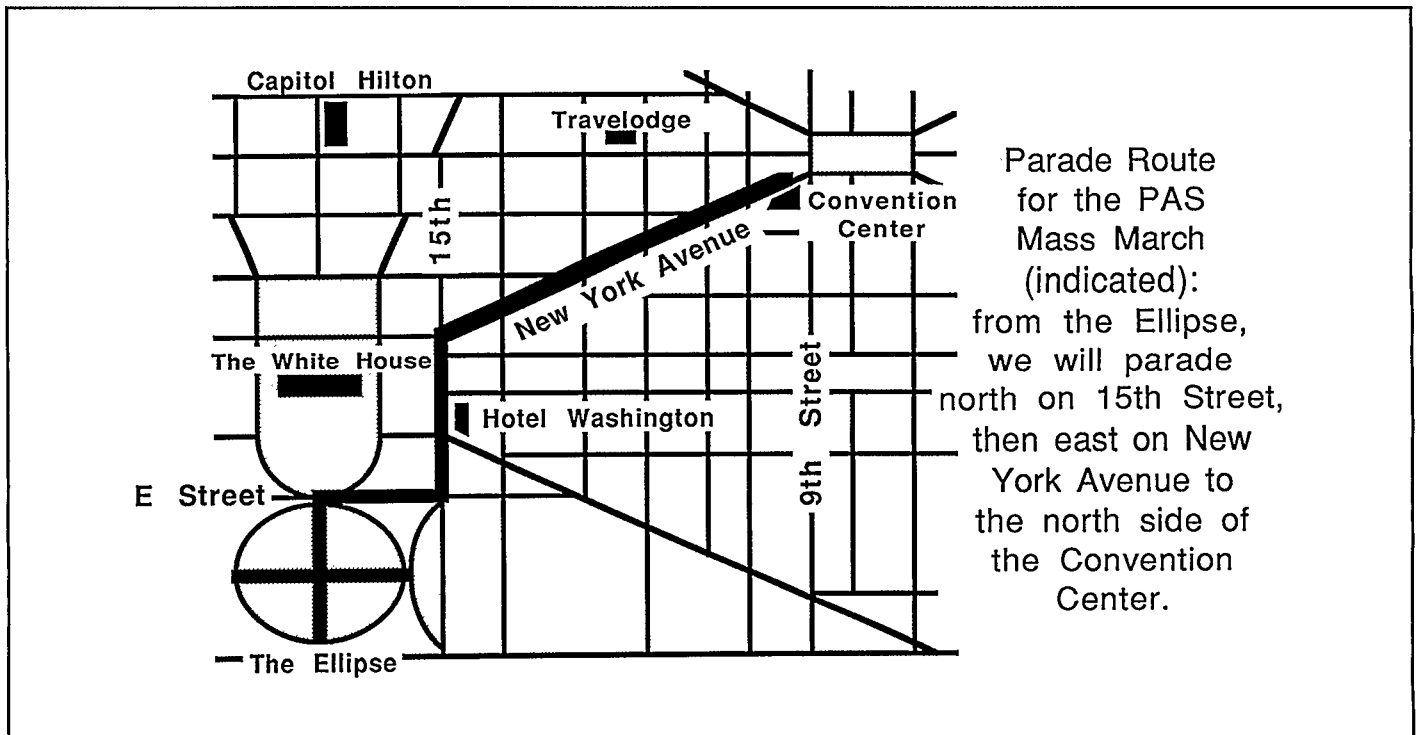
PAS on Parade

MSgt. Sam Evans, The U. S. Army Band, "Pershing's Own", Washington, D. C.

$\text{♩} = 120$

The musical score consists of four staves, each representing a different drum part. The tempo is marked as quarter note = 120. The key signature has one sharp (F#). The time signature is 2/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Drum patterns are indicated by 'R' and 'L' below the notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). There are also some numerical markings like '13' and '9' above certain notes.

Snare Drummers: Play Snare Drum part I or part II
 Bass Drummers: Play Bass Drum part I or part II
 Tri Tom or Quad players: Play Bass Drum part II, with drum combinations of your own choice



PASIC '86

PRE-REGISTRATION FORM

Use this form to preregister for PASIC '86
Please print name and address clearly
to insure proper processing and delivery
of correspondence and journals.

Name _____

Address _____

Current members please supply index number found on the top line
of the mailing label

Pre-register and
save \$10

over on-site registration fees.

Deadline: October 1, 1986

Pre-registration fee – Non-PAS Member (includes one year membership) \$40.00

Pre-registration fee – Current PAS Member \$25.00

I will / will not (circle one) be participating in the Monday November 3rd
workshop: "Excellence in Performance" conducted by Michael Colgrass.
Participants will be notified. Limited to 100 individuals. No additional
fee required.

Spouse or family member – \$15.00 each _____

Name(s) of spouse and/or family members _____

Banquet tickets – \$25.00 each _____

Special requests _____

Total \$ _____

Make checks payable to PASIC '86. Send pre-registration form with payment to:
PAS, Box 697, Urbana, IL 61801. You will receive a receipt within 2-3 weeks.

Please check if you plan to participate in the PAS Massed March

Saturday 8:15 to 9:10 a.m. _____

PASIC '86
Hall of Fame
Banquet

The 1986 PASIC Hall of Fame Banquet will be held in the Presidential Ball Room of the
Capitol Hilton Hotel at 7:00 p. m. Saturday, November 8th.

A cash bar reception preceding the dinner will be held in the Capitol Terrace/Upper
Lobby Area.

Door Prize winners will be posted and winners may pick up their prizes after the official
program.

Following the official program will be a concert featuring the "Our Boys" steel band from
Trinidad plus a PASIC '86 Jam Session.

Please indicate the number of tickets you wish to reserve on the form above. Use the space
marked special requests to request vegetarian meals, smoking or non-smoking, etc.



PASIC '86

HOUSING INFORMATION

The Percussive Arts Society will utilize three hotels to host its 1986 convention. The elegant Capitol Hilton will serve as the PASIC '86 Headquarters Hotel. The newly remodeled Hotel Washington, and the economical Travelodge Convention Center will also house our convention attendees. The official PASIC '86 *Hall of Fame Banquet* will take place in the Capitol Hilton. Room and suite reservations are available to all hotels. *Please contact the hotels directly for your reservations. Please mention PASIC '86 to obtain special rates.*

PAS has negotiated special convention rates as follows: All rates subject to applicable D.C. sales taxes

Capitol Hilton

16th & "K" Street, N. W.
Washington, D. C. 20036
(202) 393-1000
TWX 710/822-9068

(rates apply November 4-8, 1986)

Single Occupancy:	\$ 98.00	\$110.00
	\$115.00	\$125.00
Double Occupancy:	\$128.00	\$135.00
	\$140.00	\$150.00

Please circle rate desired

GUEST ROOM RESERVATION REQUEST (please print or type)

Name _____
Address _____
City _____ State _____ Zip _____

Reservations must be received no later than October 5.
Rooms will be held until 6:00 p.m. on the date of arrival unless we are otherwise advised. Checkout time is 12:00 noon.
Should the rate you requested not be available, the next available rate will be assigned.

Arrival Date _____ Hour _____ A.M. P.M.
Departure Date _____ Hour _____ A.M. P.M.

Hotel Washington

Pennsylvania Avenue & 15th Street
Washington, D. C. 20004
(202) 638-5900 (800) 424-9540
(rates apply November 6-8, 1986.)

Please contact hotel directly for rates
prior to Thursday, November 6.)

Single Occupancy: \$70.00
Double Occupancy: \$80.00

Please circle rate desired

GUEST ROOM RESERVATION REQUEST (please print or type)

Name _____
Address _____
City _____ State _____ Zip _____

Reservations must be received no later than October 16.
Rooms will be held until 6:00 p.m. on the date of arrival unless we are otherwise advised. Checkout time is 12:00 noon.
Should the rate you requested not be available, the next available rate will be assigned.

Arrival Date _____ Hour _____ A.M. P.M.
Departure Date _____ Hour _____ A.M. P.M.

Days Inn Downtown/Convention Center

1201 "K" Street, N. W.
Washington, D. C. 20005
(202) 842-1020

(rates apply November 5-8, 1986)

Single/Double Occupancy: \$50.00
Triple Occupancy: \$54.00
Quad Occupancy: \$60.00

Please circle rate desired

GUEST ROOM RESERVATION REQUEST (please print or type)

Name _____
Address _____
City _____ State _____ Zip _____

Reservations must be received no later than October 15.
Rooms will be held until 6:00 p.m. on the date of arrival unless we are otherwise advised. Checkout time is 12:00 noon.
Should the rate you requested not be available, the next available rate will be assigned.

Arrival Date _____ Hour _____ A.M. P.M.
Departure Date _____ Hour _____ A.M. P.M.

For Guaranteed Reservations Only

If this reservation is not cancelled and I do not occupy the indicated accommodations, I authorize billing to my American Express, Diners Club, Carte Blanche Credit Card, Visa or Mastercard.

Signature _____

Credit Card # _____ Expiration Date _____

Get the Lowest Available Air Fare to Pasic '86

**in Washington, D.C.
November 3-8, 1986**

Here are two examples of how you can get the lowest air fares to PASIC '86, be eligible for prizes and bonuses, and help PAS get good discounts to future conventions . . .



Eastern Airlines

60% Off coach fare, no restrictions.

Call 1-800-468-7022

(in Florida call 1-800-282-0244)

Use PASIC ID Code EZ11p26

PAS attendees who obtain their flights on Eastern will be eligible for additional bonus miles. 2,000 bonus miles will be credited to your Frequent Traveler Bonus program, if you travel on Eastern to/from your meeting.

Ticketing must be done **directly** with the airlines or by your preferred travel agent. These reduced fares are possible through the efforts of the Percussive Arts Society. Using this program will help us greatly in obtaining air fare discounts to future conventions.



United Airlines

30% Off coach fare, no restrictions.

5% Off any United fare, including Ultra-Super-Savers.

Discounts of up to **75%** are possible.

Call 1-800-521-4041

(in Alaska or Hawaii call 1-800-722-5243, ext. 6608)

Use PASIC ID Code 6092H.

PAS attendees who obtain their flights on United will be eligible for a special drawing. The prize is 2 complimentary round-trip continental U.S. tickets good for travel before May 15, 1987 (holiday periods excluded).

Programs and Recitals

Wilber England, editor and compiler

Readers are invited to submit percussion programs to be printed in *Percussive Notes*. Please be sure to include the publisher or source of each work and check to make certain that the program clearly indicates the complete address and date of the performance. Because of space limitations, please avoid programs of studio recitals or class performances. Direct all materials to Wilber England, Indiana University Dept. of Bands, 2116 Wibleton Lane, Bloomington, IN 47401.

California

California Institute of the Arts

Calarts and USC Percussion Ensembles 2/19/85
Jay Wanamaker, conductor
Ron George, conductor
Ionization – Varese – Ricordi
Double Music – Cage and Harrison – Peters
"Es ist genug, so nimm, Herr" – Bach – Manu.
Xylophonia – Green/Becker – Nexus
Toccata – Chavez – Belwin
Fugue – Harrison – MFP
Gainsborough – Gauger – Southern

Palo Alto

Nova Vista Symphony Orchestra 4/2/85
Mark P. Bonfoey, soloist
Concerto for Percussion and Orchestra – Milhaud

San Jose State University

Percussion Ensemble 4/29/85
Anthony J. Cirone, director
Concert of World Premieres
Eklektikos IV – V – Heisinger/Cirone – Manu
Dichotomy for Percussion Octet – Cirone – Manu.
Beamer: Building of the Beast for Five Percussion and Two DX-7 Synthesizers – Strange – Manu.
Points in Consistency for Tape and Percussion – Wyman – Manu.
Baniff's Legacy – LeSiege – Manu.

Stanford University

Stanford Chamber Orchestra 7/25/85
Mark P. Bonfoey, percussion
L'Histoire du Soldat – Stravinsky

University of California, Davis

Noon Concert
Stanley Lunetta, timpani
Eight Pieces for Unaccompanied Timpani – Carter

University of the Pacific

Resident Artist Series 4/23/85
Allen Brown, percussion
Torse III – Miyoshi – Ongaku No Tomo
Fugue in G minor – Bach – Fischer
Etude Op. 6 No. 2 – Musser – Studio 4

Prelude Op. 11 No. 3 – Musser – Studio 4
Soliloquy for Solo Percussion and Tape – Kraft – New Music West
Three African Dances – Brown – Selmer
Waltz for Debby – Evans – Acorn
Untitled Piece No. 1 – Brown – Hamar
Giant Steps – Coltrane/Brown – Manu.

Percussion Ensemble 3/2/85
Allen Brown, director
Three Brothers – Colgrass – MFP
Percussion Music for Three Players – Strang – Presser
Sextet for Violin and Percussion – Hovhanness – Peters
Ceremonial, Op. 103 – Creston – Schirmer
Pine Apple Rag – Joplin/Vincent – Vincent
Winds of March – Hixon – Manu.

University of Southern California

Percussion Ensemble 3/26/85
Jay A. Wanamaker, director and conductor
Featuring Calarts Percussion Ensemble
Kent Hannibal, guest conductor
Ed Mann, conductor
John Bergamo, soloist
Suite for Percussion – Kraft – Belwin
Of Voyages/Mythical Tales – Olsen – Manu.
Take That – Albright – Presser
Pattern Module – Mann – Manu.
Shradhungali – Bergamo – Manu.
Ionization – Varese – Ricordi

Florida

University of South Florida

Recital 12/4/84
David Hall, percussion
Frogs – Abe – Studio 4
Solo Suite for Snare Drum – McCormick – LaMar
March from Eight Pieces for Four Timpani – Carter – Assoc.
Meditation and Dance – Steinquest – Studio 4
Soliloquy for Solo Percussion and Tape – Kraft – New Music West

Recital 12/9/84
Rick Craig, percussion
Improvisation – Carter – Assoc.
Suite for Solo Guitar – Wilder – Studio 4
My Lady White – Maslanka – Marimba Prod.
Quiet Celebration – Molenhof – Kendor
Duettino Concertante – Dahl – Broude
Footprints – Shorter – Manu.
Invitation – Kaper/Washington – Manu.
Sea Journey – Corea – Manu.

Percussion Ensemble Spring Tour 1985
Robert McCormick, director
Portico – Gauger – Gauger
Woodwork – Bach – Manu.
Ketiak – Nishimura – Ongaku No Tomo
Heirophonie – Tiara – Presser
Sixth String Quartet – Bartok – Boosey & Hawkes
Fantasy Variations – Colgrass – MFP
Concerto for Drum Set and Percussion Ensemble – Beck – Kendor
Intrusion of the Hunter – MacGregor – MFP
Implosion – Hood – Somers

University of Tampa

Recital 4/23/85
Allen Brown, percussion
Fanfare Variations – McCormick – Kendor
Concertino for Marimba Op. 21 – Creston – Schirmer
Illegible Canons – Bergsma – Galaxy
Two Movements for Mallets – Tanaka – Ongaku No Tomo
Lift-Off – Peck – Cole

Georgia

Valdosta State College

Faculty Recital 4/1/86
J. David Morris, percussion
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Eight Pieces for Timpani – Carter – Assoc.
Fantasy Duos – Meyers – Artisan Music Press
Percussion Ensemble 3/9/86
A Program of Twentieth Century Music
J. David Morris, director
Canticle No. 1 – Harrison – MFP
Amores – Cages – Peters
Ceremonial – Creston – Schirmer
Xylophonia – Green – Nexus

Illinois

Bradley University

Jazz Ensemble 5/6/85
Paul Wichterman, marimba soloist
Bill's Blues – Stapleton – Manu.

Concordia College

Percussion Ensemble 4/21/85
David O'Fallon, director
Ogoun Badagris – Rouse – Helicon
Implosion – Hood – Somers
Koko No Niwa, Op. 181 – Hovhanness – Peters
Assumed Identities – Issacson – MFP
The Black Page – Zappa – Munchkin
Gypsy Dance – Bizet/Farberman – Cortelu
Trinidad-style Music for Steel Drums – arr. Johnson and O'Fallon – Manu.

Recital 5/20/85
David Koester, snare drum
Clay Johnson, snare drum
Duo – Johnson – Manu.

Eastern Illinois University

Recital 4/5/85
Rick Fenwick, percussion
Sea Refractions for Solo Marimba – Peters – Peters
Scherzo for Timpani – Whaley – Meredith
Etude for Latin-American Instruments – Schinstine – Creative
Etude Op. 6 No. 8 – Musser – Studio 4
Rondino for Four Timpani – Peters – Peters
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Yellow After the Rain – Peters – Peters

Graduate Recital 4/19/85
Ricky Burkhead, percussion
Conversion Suite for Marimba – Miyoshi – Ongaku No Tomo
Saeta for Four Timpani – Carter – Assoc.

One for Syl for Solo Vibraphone – Smith – Smith
Two Mexican Dances – Stout – Studio 4
In the Stillness of Time – Houlihan – Manu.

Composers' Forum 4/22/85

Johnny L. Lane, vibraphone
Koala Spring – Gartner – Manu.
Recital 5/5/85
Brad Behrens, percussion
Kurt Gartner, percussion
Eight Pieces for Timpani – Carter – Assoc.
Compassion – Irvin – Permus
Time for Marimba – Miki – Ongaku No Tomo
Hors-D'Oeuvre – Petit – Leduc
Chamberpiece for Bearded Percussionist and Tape – Cuomo – Media
Rhythm Song for One or More Marimbas – Smadbeck – CMP
Buzzhaid – Stirtz – CMP
Honors Recital 5/5/85
Ricky Burkhead, marimba
Conversation Suite for Marimba – Miyoshi – Ongaku No Tomo

Percussion Ensemble & Marimba Orchestra 10/10/85

Johnny Lee Lane, director
Introduction and Allegro – Schory – Creative Music
Rithmica No. 5 for Percussion Instruments – Roldan – Southern
Prelude and Allegro – Volz – Bourne
Bacchanale for Percussion – Hovhanness – Peters
Suite for Percussion – Harrison – MFP
Lasciatemi Morire – Monteverdi/Gipson – OU Press
Largo from New World Symphony – Dvorak/Musser – Forster
Suite for Keyboard Percussion – Slater – OU Press

Percussion Ensemble & Marimba Orchestra 12/10/85

Johnny Lee Lane, director
Music for Pieces of Wood – Reich – Universal Edition
Percussion on the Prowl – Anslinger – Pro Art
Symphony for Six – Russell – PPP
The Morning of the World (Homage to Bali) – Maloof – Berklee Press
A Bunch of Roses – Green/Cahn/ – Cahn
Allegro from Water Music – Handel/Moore – Permus
Jovial Jasper – Green/Becker – Becker
Balalaika (Russian Folk Medley) – arr. Cahn – Cahn
Chicken Reel – Daly/Cahn – Cahn

Recital 1/24/86

Karen Plaut, percussion
Steve Beck, percussion
Preludio for Marimba – Hatch – Hatch
Two Mexican Dances – Stout – Studio 4
Improvisation for Solo Timpani – Carter – Assoc.
Londonerry Aire – arr. Feldman – Gwyn
Michi for Solo Marimba – Abe – MFP
2040's Sortie – Abel – Ludwig
Sonatina for Vibraphone – Stirtz – CMP
Jovial Jasper – Green – Becker
Downfall of Paris – unknown – Ludwig
Senior Recital 2/23/86
Kurt Gartner, percussion
From "Album for the Young" – Schumann – Marimba Prod.

Encounters III – Kraft – WIM
 Unchosen Path – Stirtz – CMP
 Concertino for Xylophone and Orchestra – Mayuzumi – Peters
 Variations for Two Percussions – Brown – MFP
 Four Inventions for Vibraphone and Marimba – Carey – Galaxy
Recital 2/24/86
Christi Campbell, percussion
Thomas McGowan, percussion
Etude Op., No. 9 – Musser – Studio 4
Four Pieces for Timpani – Bergamo – MFP
Die Zweithermaschine – Payson – Creative
Second Mexican Dance for Solo Marimba – Stout – Studio 4
Tympani Suite – Christian – Malcom Music
Danny Boy – arr. Feldman – Gwyn
Yellow After the Rain – Peters – Peters
Scherzo for Xylophone and Piano – Ptaszynska – PWM
Percussion Ensemble and Marimba Orchestra 3/11/86
Johnny Lee Lane, director
Antiphon for Double Percussion – Combs – Southern
Ritmica No. 6 for Percussion Instruments – Roldan – Southern
Prelude for Percussion Ensemble – Faini – Accura
Tres Estudos para percussao – Lacerda – PPP
Nails for Percussion Sextet – Rago – Cironé
Ionisation – Varese – Ricordi
 “Adagio” from *Symphony No. 3* – Saint – Saens – OUP
 “Scherzo” from *Symphony No. 4* – Tchaikovsky – Peters
Boleto for Marimba Orchestra – Rosales – Musser – Forster
Four Stories for 4 Drumsets – Bellson – WIM

Northern Illinois University

Faculty Recital 1/21/85
Robert Chappell, percussion
Sojourn for Solo Percussion – Chappell – Manu.
Cadenza – Ptaszynska – Lang
Water and Fire for Marimba – Skoog – CMP
Valse Brillante – Green – Fisher
Powder Puff – Breuer – Alfred
Baganda – Chappell – Manu.
Junior Recital 2/6/85
Brian Deck, percussion
Mr. Translucent in Oriental Snow – Deck – Manu.
Mirage Pour Marimba – Sueyoshi – Ongaku No Tomo
Through the Woods – Deerly – Manu.
Very Trill Phallicness – Doyle – Manu.
Election '84 – Deck – Manu.
Samba Pa Ti – Santana – Manu.
Marimba and Steel Bands 2/17/85
Rich Holly, director
G. Allan O'Connor, director
Andy Narell, guest soloist
David Samuels, guest soloist
The Cascades – Joplin/Holly – Manu.
Happy Hammers/Bit O' Rhythm – Breuer/Remy – Manu.
La Llorona – Mexican Folk Song/Jeanne – Permus
Yakedy Ax Polka – Various/Remy – Manu.
Peaches En Regalia – Zappa/Holly – Manu.

Fugue XXII – Bach/Peters – Peters
Original Composition – Narrell – Manu.
Pan On The Run – Holman/O'Connor – Manu.
 Two Movements from *Water Music* – Handel/O'Connor – Manu.
Tropical Allusions – Narrell – Manu.
Bahia de Todas as Contas – Gilberto/Narrell – Manu.
Dmitswap – Remy – Manu.
Sabre Dance – Khatchaturian/O'Connor – Manu.
Kaieso – Moses – Manu.

Guest Recital 2/19/85

Leigh Howard Stevens, marimba
Preludes for Marimba – Penn – SeeSaw
Sonata in B Minor – Bach – Marimba Prod.
Grand Fantasy in C Major for the Marimba – Helble – Studio 4
West Side Suite – Bernstein/Sondheim/Serry – Manu.

Senior Recital 2/28/85

Dean Gronemeier, percussion
Machine Gun – Gronemeier – Manu.
Suite for Marimba – Sifler – WIM
Divertimento for Marimba and Alto Saxophone – Yuyama – Ongaku No Tomo
Chicken Reel – Breuer – Harbert Music
Arabian Minute Dance – Green – Fischer
Etude for a Quiet Hall – Deanne – CMP
Ten Cents – Mietz – Manu.
Nosey – Hayes – Manu.

Senior Recital 3/3/85

Jeannine Remy, percussion
Time for Marimba – Miki – Ongaku No Tomo
Penn Preludes – Penn – SeeSaw
Timbrangles – Holly – Manu.
Sonata – Saya – Manu.
Happy Hammers/Bit O' Rhythm – Breuer/Remy – Manu.
Yakedy Ax Polka – Remy – Manu.
Dmitswap – Remy – Manu.
Convo Rap – Mendell – Manu.

Junior Recital 3/28/85

Paul G. Ross, percussion
Interlude – Davis – Manu.
Sara's Band – Davis – Manu.
Mist – Davis – Manu.
Selections from The Album for the Young – Tchaikovsky/Stevens – Studio 4
Water and Fire – Skoog – CMP
Soliloquy – Spivak – Lang
Sound Action – Gibb – MFP
The Fields, The Sky – Metheny – Manu.

Percussion Ensemble 4/3/85

Robert Chappell, Rich Holly, directors
Overture – Beck – Kendor
Timepiece – Houllif – Manu.
Adagio – Barber/Chappell – Manu.
Piru Bole – Bergamo – Manu.
Three Brothers – Colgrass – MFP
No Sound of Water – Henry – Media
African Welcome Piece – Udow – UMMP

Junior Recital 4/12/85

Randy Banks, percussion
From Depths of Woe I Cry to Thee – Bach – Breitkopf and Hartel Music
Michi – Abe – MFP
Theme and Variations for Timpani – Floyd – Studio 4
Diversion for Two – Erb – Merion Music
Invention No. 4 – with variations – Bach – Verlag

Song for My Father – Silver – Manu.
Rassus Returns – Ohlsen – Manu.

Faculty Recital 10/21/85

Richard Holly, percussion
Toccata – Sifler – WIM
Chorale: Mercifully Grant Us Peace – Bach – Schirmer
Torse III – Miyoshi – Ongaku No Tomo
St. Louis Rag – Turpin – Meredith
Four Verses for Timpani – Houllif – Price
Third Construction – Cage – Peters

Graduate Recital 10/26/85

Erich Miller, percussion
A Tide of Voices – Cionek – Studio 4
Interruence – Kessner – Manu.
Grand Fantasy in C Major for Marimba – Helble/Stevens – Studio 4
Matinee Double Feature: Kitty Kat Lost His Tail, Betty Boop and the Baboon – Miller – Manu.
Over the Rainbow – Arlen/Brandt – Manu.
Playtime – Miller – Manu.

Percussion Ensemble 11/7/85

Robert Chappell, Rich Holly, directors
Three Pieces for Drum Quartet – Tenney – Manu.
Counterpoint for Percussion Quartet – Kosteck – Award
Three Poems for Handicapped Children – Lucina – Studio 4
Pentagons for Percussion – Washburn – Boosey & Hawkes
Percolations – Gong/Aikins – Manu.
E Por Falar Em Saudade – Araujo/Chappell – Manu.

Senior Recital 11/26/85

Ed Pawelski, percussion
Music for a while – Purcell – Manu.
Selections from "Album for the Young" – Tchaikovsky – Studio 4
Adventures for One – Stern – MFP
Cross Corner – Green – Meredith
Circus Band – Ives – Manu.
Faculty Recital 1/27/86
Robert Chappell, percussion, piano, synthesizer
Anghlung – Chappell – Manu.
Rhythm Song – Smadbeck – Mallet Arts
Vox Balaenae – Crumb – Peters
Liquid Breezes – Chappell – Manu.
Heart Dance – Chappell – Manu.

Governors State University

Composers Concert 4/19/85
Percussiva Illiana: A Neophonic Percussion Performance Duo
Michael Boo and Larry Zak
Illusions of Perception (for Drum Set and Marimba) – Boo and Zak – Manu.

Inmaculate Conception High School – Elmhurst

Percussion Ensemble 4/30/85
Ward Durrett, director
Statement for Percussion – Hopkins – Elkan Vogel
Concerto in A Minor – Bach
Percussion Trajectories – Brown – Kendor
Traumerei – Schuman Schinstine – Southern
Ponderance – Kowalkowski – Manu.
Canon for Three Phonebooks and Extraneous Noise – Durrett – Manu.
Toccata Without Instruments – Meyer – Kendor
Rondo in D – Mozart Schinstine – Southern
Prologue and Fight – Spears – Southern

Southern Illinois University at Edwardsville

Graduate Recital 5/15/85

William B. Drew, Jr., percussion
Concerto in A Minor – Bach – Chappel and Co.
Duet for Computer and Percussion – Drew – Manu.
Salute to the Fifties – Trythall – Choceau Pub.
Sea Journey – Corea – Manu
Waltz for a Lovely Wife – Woods – Manu.
Sextended Samba – Wattring – Manu
Truly – Richie – Manu.
I Just Called – Wonder – Manu.

Wheaton Conservatory of Music

Chamber Ensemble Recital 4/27/85
Percussion Ensemble
David O'Fallon, director
Scherzo from Symphony No. 4 – Tchaikovsky/Peters – Peters
 “Polka” from *The Golden Age* – Shostakovich/Peters – Peters
Implosion – Hood – Somers

Indiana

Ball State University

Junior Recital 3/13/85

Chris Alan Keller, percussion
Etude Op. 6 No. 1, Op. 6 No. 9 – Musser – Studio 4
French Suite – Kraft – Wolf Mills Music
Concerto for Marimba and Orchestra – Kurke – Weintraub Music
Etude Op. 6 No. 2 – Musser – Studio 4
Eight Pieces for Four Timpani – Carter – Assoc.
Album for the Young – Tchaikovsky Stevens – Studio 4
Cross Corners – Green – Becker

Recital 3/25/85

Jennifer Brown, percussion
Bob Schroeder, percussion
Etude Op. 6 No. 9, Op. 6 No. 10 – Musser – Studio 4
Sonata for Marimba and Piano – Tanner – Cole
Concerto for Marimba – Creston – Schirmer
Bit O' Rhythm – Breuer – Altried
ConFusion – Houllif – Kendor
Fluffy Ruffles – Green – Becker
Rock Duo – Houllif – Kendor

Percussion Ensemble 4/20/85

Erwin Mueller and Richard Paul, directors
 “March to the Scaffold” from the *Fantastic Symphony* – Berlioz Farberman – Cortele
Olvera St. – Hatch – Hatch
Gainsborough – Gauger – Southern
Stars and Stripes Forever – Sousa Werdesheim – Pro Perc. Press
 “Un Misterio” – arr. Cahn – Cahn
 “Can Can” from *Orpheus* – Offenbach
 Jeanne – Permus
Cross Corners – Green Becker – Becker
La Negra – arr. Cahn – Cahn
Fluffy Ruffles – Green Cahn – Cahn
Paquita – arr. Jeanne – Permus
Jovial Jasper – Green Becker – Becker
La Llorona – trans. Jeanne – Permus
Xylophonia – Green Becker – Becker

Recital 4/29/85

Donald G. Kalugyer, percussion
Toccata and Fugue in D Minor – Bach/Moore – Permus
Solo Impression for Four Timpani – Firth – Fischer
Album for the Young – Tchaikovsky/Stevens – Studio 4
The Love of L'Histoire – DeLancy
Frogs – Abe – Studio 4
Double Concerto for Two Percussion and Orchestra – Cirone – Cirone
Rainbow Ripples – Green – Becker

Symphony Orchestra 5/5/85

Chris Keller, percussion
Undergraduate Solo Competition Winner
Concerto for Marimba – Kurka – Weintraub

Indiana University**Recital 2/8/85**

Alex Cash, marimba
From Sonata in G Minor, Fuga: Allegro – Bach – Inter. Music
Time for Marimba – Miki – Ongaku No Tomo
Rhythm Song – Smadbeck – Mallet Arts
Two Mexican Dances – Stout – Studio 4

Junior Recital 7/30/85

Douglas Friend, percussion
Music for A Summer Evening (Makrokosmos III) – Crumb – Peters
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes

Junior Recital 12/5/85

Daniel Shawn Hostetler, percussion
Scherzo for Marimba and Piano – Ptaszynska – Marks Music/Belwin Mills
Branches – Chihara – Protone Music
Raga No. 1 – Cahn – Wimbledon Music
Sonata – Pitfield – Peters

Percussion Ensemble 2/24/86

Celebration Concert
George Gaber, director
From L'Histoire du Soldat – Stravinsky – Schirmer
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes
Rondo – Nellyhybel – Kerby
Ceremonial, Op. 103 – Creston – Schirmer
Yankee Celebration – traditional – Manu.
Gaber! – Fox – Manu.
Salutations – Gaber – Manu.

Senior Recital 4/2/86

Richard A. Lanham, percussion
Accentric Conception – Mouse/Lanham – Studio PR
Duo – Glazer – Shawnee
The Voice Within – Baltzer – Manu.
Episodes for Percussion – Beck – Studio 4
In Your Quiet Place, John Brown's Body – arr. Smith – Etoile

Kansas**Kansas State University**

Percussion Ensemble 4/9/85
Stanley Finck, conductor
Quintet – Lang – Southern
Overture for Percussion Ensemble – Beck – Kendor
Blues and Chaser – Spears – Southern

Faculty Recital 4/11/85

Stanley Finck, percussion
Conversation – Miyoshi – Ongaku No Tomo
Sources III – Burge – Tetra Music
Rhythm Song – Smadbeck – CMP
Six Pieces – Cahn – Cahn
The Whirlwind – Green – Southern

Graduate Recital 5/5/85

Daniel Lindblom, percussion
English Suite – Kraft – Award Music
Time for Marimba – Miki – Ongaku No Tomo
Fripperies – Shaw – The Hornists Nest

Louisiana**Louisiana State University**

Marimba Ensemble 4/29/85
Eric A. Chandler, director
Xylophonia – Green – Becker
La Cumparsita – Rodrigez/Jeanne – Permus
 "Gavotte" from the *French Suite No. 5* – Bach/Schinstine – Southern
 "Andante" from *Sonata in C Major* – Mozart/Moore – Permus
Trio Sonata No. 1 – Haydn/Moore – Permus
La Llorona – Mexican Song/Jeanne – Permus
Rainbow Ripples – Green – Becker
 "Minuet" from *Symphony No. 40* – Mozart/Vincent – Manu.
 "Allegro" from *Octet Partita Op. 57* – Krommer/Chandler – Manu.
Un Misterio – Guatamalan/Cahn – Cahn
Chromatic Fox Trot – Green – Becker
Paquita – Mexican Song/Jeanne – Permus
Hummingbird – Bach/Chandler – Manu.
Ich Dank Dir Lieber Herre – Bach/Chandler – Manu.
Fluffy Ruffles – Green – Cahn

Graduate Recital 7/29/85

Eric A. Chandler, percussion
Concertino for Marimba – DePonte – Studio 4
Eight Pieces for Timpani – Carter – Southern
Stamina – Markovich – Creative
The Album for the Young – Tchaikovsky/Stevens – Studio 4
Music for Solo Percussion – Barnes – Manu.
Xylophonia – Green – Becker
Fluffy Ruffles – Green – Cahn

Louisiana Tech University

Percussion Ensemble
Bill Freeman, conductor
Bravura – Fiani – Accura Music
One Beyond – Marvin – Berklee Press
A La Nanigo – Peters – KSM Pub.
Evening Prayer – Humperdinck/Moore – Permus
Piece for Percussion – Peters – Peters
Modulation – Blount – Fillmore
Announcement – Delp – Kendor
Allegretto – Benson – Schirmer
October Mountain – Hovhaness – Peters

McNeese State University

Graduate Recital 1/28/86
John R. Weaver, percussion
Tempest – Weaver – Manu.
Etude in B Major Op. 6, No. 9 – Musser – Studio 4

Etude in C Major Op. 6, No. 10 – Musser – Studio 4
Marimba Etude No. 2 – Stout – PPP
Concerto for Marimba and Orchestra – Kurka – Weintraub
L'Histoire du Soldat – Stravinsky – Kalmus
Tambourin Chinois – Kriesler/Green – Foley

Maryland**Peabody Conservatory of Music****Recital 11/10/85**

Maria Vom Lehn, percussion
Dreams of Ancient Forests, Opus 13 – Zolch – Manu.
Concertino for Marimba – DePonte – Alfred Music
Conversation Suite for Marimba – Miyoshi – Ongaku No Tomo Sha
Concerto for Classical Guitar and Jazz Piano – Bollings/Vom Lehn – Manu.

Massachusetts**New England Conservatory of Music****Percussion Ensemble 4/22/85**

Frank Epstein, director
 "March to the Scaffold" from *Symphony Fantastique* – Berlioz/Farberman – Cortelu Pub.
Canon in D – Pachelbel/Farberman – Cortelu Pub.
Irama for Piano and Percussion – van Roosendaal – Donemus, Holland
The River: Symphony for Saxophone and Large Percussion Ensemble – Hoffer – Manu.
Three Rags: Triplets, Log Cabin Blues, Rainbow Ripples – Green/Eyles – Manu.

Percussion Ensemble 11/25/85

Frank Epstein, director
Organum – Harbison – Manu.
Star Thrower – Geller – Margun Music
Golden Rain, What Fred Said and A Little Dance Music . . . – Aldridge – Manu. from New England Conservatory
Momentum – Kraft – Southern
Baby Elephant Walk – Mancini/Jacob – Leonard

University of Lowell**Mallet Ensemble 4/16/85**

Donald E. Miller, director
1908 Rag (Wild Cherries) – Breuer – Manu.
One Notch Higher – Molenhof – Kendor
Prelude and Dance – LoPresti – MFP
Africa – Paich and Porcaro – Jenson
A Nightingale Sang in Berkeley Square – Sherwin/Miller – Manu.
Saturday's Child Sings a Hopeful Song – Molenhof – Kendor
Nola – Arndt/Green – Manu.
Take Five – Brubeck/Desmond – Hanson Pub.
Cafe Amore – Catallo – Jenson

Recital 4/22/85

Julie Anne Trudeau, percussion
Log Cabin Blues – Green – Meredith Music
Inspirations Diabolique – Tagawa – WIM

Duo (Dance Song) 1977 – Stout – Studio 4
Nocturne in E Minor – Chopin/Davis – Barnhouse
Suite for Timpani – Firth – Gunmar Music
Four Verses for Timpani – Houllif – Price
Concertino for Marimba – Creston – Schirmer

Percussion Ensemble 5/9/85

Gary J. Spellissey, conductor
Kinesia for Percussion Quartet – Johnson – Southern
Introduction and Rondo for Percussion Sextet – Del Borgo – Southern
Happy Thoughts – Caliendo
Symphony for Percussion – Parchman – Elkan Vogel
Theme and Variations – Goodman – Mills
4/4 for Four – Cirone – Cirone
Ritmo Jondo – Surinach – AMP

Mallet Ensemble 11/27/85

Gary Spellissey, director
Prelude No. 20 – Chopin/Leppou – Studio PR
Princess Leia's Theme – Williams/Gipson – Fox Fanfare
 "Gavotte" from *French Suite No. 5* – Bach/Schinstine – Southern
What's Up – Leavitt/Delp – Berklee Press
Pizzicato Polka – Strauss/Schinstine – Southern
65 Years from Tomorrow – Elias – Opus
Pretty Ditty – Leavitt/Delp – Berklee Press

Percussion Ensemble 12/5/85

Gary Spellissey, director
Can For Percussion – Goodman – Mills
Chamber Piece for Percussion Quintet – Colgrass – MFP
Scherzo – Goodman – Mills
Imprisonato – Mathis – MFP
Waltz for Swingers – Davis – Creative
Percussion Quintet – Keezer – Kendor
Sabre Dance – Khachaturian/Moore – Permus

University of Massachusetts**Recital 4/10/85**

Judith Bruneau, percussion
Concerto for Marimba – Basta – MFP
Inspirations Diabolique – Tagawa – WIM

Sixteenth Annual Concert of Music for Percussion Instruments 4/12/85

Percussion Ensemble
Peter H. Tanner, director
African Welcome Piece – Udow – U. of Miami
Concertino for Percussion – Kim – Mitchell Peters
Adagio for Strings – Barber – Schirmer
Women Tales – Spears – Barnhouse
Conflict of Interest – Delp – Kendor
Morning . . . Glory! – Delp – Kendor
Fip Fop Fuppe – Spivack – Lang
Calamity – Olsen – Olsen
Dill Pickles – Johnson/Becker – Becker
A Tune to Hum or Whistle – Nichols/Tanner – Tanner

Michigan**Aquinas College**

Percussion Group 4/21/85
Rupert Kettle, director
 An (almost) All Lou Harrison Concert

Canticle No. 1 – Harrison – MFP
Suite – Harrison – MFP
The Song of Quetzacoatl – Harrison – MFP
Double Music – Cage, Harrison – Peters
Blues for Lou Harrison – Kettle – Manu.
First Concerto for Flute – Harrison – Peters
Canticle No. 3 – Harrison – MFP

Northern Michigan University

Faculty Recital 3/20/85
Alan Black, Percussion
Three Dances for Solo Snare Drum – Benson – Chappell
Homage to Harry Partch – McCormick – Kendor
Discussion for 4 Timpani – Kumjian – Manu.
Diversions for Flute and Marimba – Tanner – MFP
Mexican Dance No. 1 – Stout Studio 4
Primal Mood for 4 Timpani – Peters – Peters
7 Modal Miniatures – Ahrendt – Ludwig
Estudio No. 1 Para Marimba – Houllif – Permus
Rag Doll Rag – Breuer – Lang
Waltz in Ragtime – Breuer – Lang
Percussion Ensemble 4/10/85
Alan Black, director
Mau Mau Suite – Davis – Creative
Clapping Music – Reich – Universal
Foursome – Black – Manu.
October Mountain – Hovhaness – Peters
Suite for Sideman and Handclappers – McKenzie – Media Press
Yes, We Have No Bananas – Silver/Cahn – Cahn
Dotty Dimples – Green/Arden/Cahn – Cahn
Music for Pieces of Wood – Reich – Universal
Sabre Dance – Khachaturian/Moore – Permus

University of Michigan

Recital 12/14/85
David Schmalenberger, percussion
Conversation – Miyoshi – Ongaku No Tomo
Echoi for four soloists – Foss – Fischer
Morning Dove Sonnet – Deane – CMP
Dear Old Stockholm – Getz – CMP
Airegin – Rollins – CMP
Recital 1/25/86
Peter Flamm, percussion
Conversation – Miyoshi – Ongaku No Tomo
Four Etudes from "The Contemporary Percussionist" – Udow – Meredith
The Perilous Night – Cage/Kvistad – Manu.
Third Construction – Cage – Peters
Recital 2/16/86
Alison Ayers Shaw, percussion
Suite in E Minor – Bach/Shaw – Manu.
Percussion Quartet – Foss – Fischer
Suite for Solo Marimba – Sheppard – Manu.
Psappha – Xenakis – Salabert
Recital 3/6/86
Billy Coffman, percussion
Partita No. 3 in E Major – Bach – Fischer
Eight Pieces for Four Timpani – Carter – Assoc.
The King of Denmark – Felman – Peters
Lift Off! – Peck – Cole

Recital 3/7/86
Paul Harkins, percussion
Grand Fantasy in C Major – Helble – Studio 4
Rain Tree – Takemitsu – Schott
Variations on Lost Love – Maslanka
Suite in G Major – Bach/Harkins – Manu.
Bog Jusic – Udow

Concert 2/20/86
Philharmonia Orchestra
Patrick Gardner, conductor
Paul Harkins, marimba
Concerto for Marimba and Orchestra – Kurka – Weintraub

Recital 3/15/86
Joseph S. Ferraro, percussion
My Lady White – Maslanka – Marimba Prod.
Concerto pour batterie et petit orchestre – Milhaud – Universal
Contemporary Percussionist – Udow – Meredith
Variations for Four Drums and Viola – Colgrass – MFP
Third Construction – Cage – Henmar Press

Recital 4/5/86
Marty K. Rector, percussion
Invention No. 4 – Bach – Alfred
Time for Marimba – Miki – Ongaku No Tomo
Chapin for Four Marimbas – Hershey – Manu.
Eight Pieces for Four Timpani – Carter – AMP
Diversion for Two – Erb – Merion Music
Recital 4/10/86
Jonathan F. Ball, percussion
"Fugue" from Sonatas and Partitas – Bach
Inspiration Diabolique – Tagawa – WIM
Fluffy Ruffles – Green/Cahn – Cahn
My One and Only Love – Wood – Mellin
Blue Bossa – Kenny Dorham

Recital 4/12/86
Charles Taylor, percussion
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes
Bugler's Holiday – Anderson – Mills
Fest Musik der Stadt Wien – Strauss/Stout – Manu.
Cello Suite No. 1 – Bach – International
Canon – Pachelbel – Kistner & Siegel
On the Robert E. Lee – Diamond/Taylor – Stone Bridge Music & EMA Suisse – Assoc.
Recital 4/20/86
Karen McCabe, percussion
Partita III – Bach – Fischer
Eight Pieces for Four Timpani – Carter – Assoc.
Duetto Concertante – Dahl – Tetra Music

Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes
Interlink Festival '85
Featuring American Artists: Michael Udow, percussionist/composer; Randall Hodgkinson, pianist; Morton Feldman, composer; Susan Sontag, writer/critic; With Guest Japanese Composers: Toshi Ichiyangi, Toru Takemitsu, Maki Ishii, Jo Knodo And Percussionists: Tomoyuki Okada, NFK Symphony; Shoko Araya, Marimbist; Atsushi Sugahara, Yomiuri Symphony The Okada Percussion Group
11/2/85 – Asahi Hall
Songs and Dance – Rzewski – Zen – On

Hiten Seido II – Ishii – Schott, Japan
Concerto for Violin with Percussion Orchestra – Harrison – MFP
Cinq Epigrammes – Moraoui – Manu.
Threnody – Udow – ACA
Bryce – Takemitsu – Schott
11/3/85 – **Ashai Hall**
Six Etudes – Pearle
King of Denmark – Feldman – Peters
Trio – The Moor – Kondo – Zen – On
Samayoeur Kaze – no Itami – Takahashi – Zen – On
Ice Age – Brant – New Music Editions
Paganini Personal – Ichiyangi – Zen – On
Triple Duo – Carter – Boosey & Hawkes
11/3/85 – **Asahi Hall**
Timescreen No. 1 – Yim – Manu.
Water Music – Cage – Peters
Homage to Chestnut Hill – Mamiya – Manu.
Chant d'Amour III – Kokaji – Manu.
Five Pieces – Crumb – Peters
Piano Quintet "Prana" – Ichiyangi – Zen – On
11/8/85 – **Hongo Vario Hall**
Morton Feldman Concert
Time Sequence – Ichiyangi – Zen – On
Theater – Kondo – Manu.
For Bunita Marcus – Feldman – Universal
11/10/85 – **Supporo, Japan**
Threnody – Udow – ACA
King of Denmark – Feldman – Peters
Watts, 6 x 6 Scanning – Udow – ACA
Tacit – Udow – ACA
Knocking Piece – Johnston – Smith Pub.
11/11/85 – **Tokyo American Center Symposium: Future of Culture – Outlook for 21st Century**
Susan Sontag, Morton Feldman, Toru Takemitsu, Arata Isozaki
Moderator: Masao Yamaguchi

Race Street Gallery, Grand Rapids
Certain Rituals 5/19/85
Rupert Kettle, director
Featuring Peggy Hunt, Mona Sallie
Inlets – Cage – Peters
Stones, Bones & Skin – Kettle – Manu.
Trois lettres a Jean – Paul Curtay – Kettle – Manu.
Circular Breath – Space – Goldstein – Manu.
Dining Room Music – Kettle – Studio 4/Alfred
Composition 13, 1960 – Young – Young
GONGSONGSANDDANCER – Kettle – Manu.
Native American Ceremony – traditional
Woman/Flute – Kettle – Manu.

Minnesota

University of Minnesota

MacPhail Center for the Arts
Percussion Ensemble 5/18/85
Robert Adney, director
Latin Resume – Davis – Creative
Statement for Percussion – Hopkins – Elkan Vogel
Snares, Traps and other Hunting Devices – Davis – Barnhouse
Pattern Study No. 2 – Bowers – Manu.
The Entertainer Rag – Joplin/Moore – Permus
Faculty Recital 9/9/85
Robert Adney, percussion
The Charger – Cappio – Ludwig
Unaccompanied Snare Drum Solo No. 2 – Colgrass – Schirmer
Tambourin Chinois – Kreisler/Green – Foley

Two Pieces for Four Timpani – Carter – AMP
New Works for New Times – Molenhof – Kendor
Etude Op. 6, No. 2, 8, 10, 9, and Op. 11, No. 4 – Musser – Studio 4
Two Mexican Dances for Marimba – Stout – Studio 4
Rumanische Volkstanz – Bartok/Szekely – Boosey & Hawkes

University of Minnesota – Duluth

Percussion Ensemble 4/24/85
David Hagedorn, director
Preludio for Percussion – Del Borgo – Kendor
Mau Mau Suite – Davis – Creative
Toccat – Lautzenheimer
The Ancients – Benson – Benson
Oriental – O'Connor – Barnhouse
Two Frescos – Spears – Barnhouse
Samba de Orfeo – Bonfá – Manu.

Faculty Artist Series 4/28/85
David Hagedorn, percussion
Etude Op. 6 No. 2 – Musser – Studio 4
Lachrimae, Galliard to Lachrimae – Dowland – Manu.
Sonata in A Minor – DeGant – Doblinger
March – Carter – AMP
Classic – African – Aiello – MaMar
Bendrong II, Tjatrik II – trad.
Java/Hagedorn – Manu.
Suite Vibes in F – Barnett – Manu.

Northwestern College

Percussion Ensemble 4/9/85
Robert Adney, director
Step After Step – Dorn – Adler
Two Solos from the Six Unaccompanied Snare Drum Solos – Colgrass – Schirmer
Sonata VII – Bach – Elkan Vogel
Duo Miniature – Tanner – MFP
Chasin' Gary – Dorn – Adler

Mississippi

Delta State University

Senior Recital 4/11/85
Vance Wiggington, percussion
Suite for Solo Timpanist – Huston – Schirmer
English Suite – Kraft – Award Music
Concerto for Marimba and Piano – Basta – MFP
Senior Recital 1/14/85
John Word, percussion
Preludio from Partita No. 3 for Unaccompanied Violin – Bach
International Music
Morris Dance – Kraft – WIM
French Suite – Kraft – WIM
Four Pieces for Timpani – Bergamo – MFP
Percussion Ensemble 1/14/85
Douglas Wheeler, conductor
Symphony for Six, Opus 34 – Russell – PPP
Suite for Percussion – Kraft – Mills Music
The Burning House Overture, Op. 185a – Hovhaness – Edition Peters
Inventions on a Motive – Colgrass – MFP
Sonatina – Tull – Boosey & Hawkes
Zulu Welcome – Fink – Simrock
Faculty Recital 2/17/86
Douglas Wheeler, percussion
Yellow After the Rain – Peters – Peters

Duet No. 3 in G Major for Two Violins – Viotti – Schirmer
Percussion Music – Lang – Editio Musica Budapest
Concert Asiatique – Tomasi – Leduc
Marimba Suite – Sifler – Bright Star
Mallet Ensemble 2/20/86
Douglas Wheeler, conductor
Prelude – Leonard – Volkwein
Waltz – Hovhaness – Leonard
Bacchanale – Hovhaness – Peters
Western Sketches for Marimba Trio – Kreutz – Perc. Arts
Spanish Dance – Granados/Fink – Studio 4
Mallet Trios – Haydn/McCarty – HaMar
Waterlee – Vincent – Vincent
Sarabande – Bach/Dutton – Perc. Arts
Guatemalan Folk Song – arr./Vincent – Vincent
Sheep May Safely Graze – Bach/Wheeler – Manu.
Chorale "The Happy Sunshine Now Is Gone" – Bach/Wheeler – Manu.

Mississippi Valley State University

Marimba Orchestra 4/10/85
Jeff Pellaton, director
O Sacred Head Surrounded – Hassler/Bach – Permus
"Bourree" from *Partita No. 1* – Bach – Permus
"Farandole" from *L'Arleisene Suite No. 2* – Bizet – Permus
La Llorona – arr. Jeanne – Permus
The Magic Stream – Thompkins – Manu.
Sabre Dance – Khachaturian/Moore – Permus
Matona Mia Cara – Unknown – Hatch
Recital 4/29/85
Jeffrey Pellaton, marimba
Three Pieces for Marimba – Houlihan – Manu.

Percussion Soiree 5/8/85
Etude No. 2 – Stout – Studio 4
Marvin Hallmon, Marimba
Scherzo – Peters – Peters
Ricky Micou, Timpani
Suced – Jones – Gwyn
Darren Johnson, Trap Set
Waves – Peters – Peters
Byron Haynes, Marimba
Etude Op. 6 No. 10 – Musser – Studio 4
Marvin Hallmon, Marimba
Sonata Allegro – Peters – Peters
Karl Hannah, Marimba
Yellow After the Rain – Peters – Peters
Ricky Micou, Marimba
Sea Refractions – Peters – Peters
Darren Johnson, Trap Set
Just Flippin – Kruse – Adler
Marvin Hallmon, Vibes

University of Mississippi

Senior Recital 10/3/85
Enrique Cotel, percussion
Partita III for Solo Violin – Bach – Barenreiter
Two Pieces for Four Timpani – Carter – Assoc.
Sonata for Percussion and Piano Russell – MFP
Three Preludes for Vibraphone, Op. 37 – DeGastyne – Fereol
Raga No. 1 for Solo Timpani – Cahn – Wimbledon
Concerto pour batterie et petit orchestre – Milhaud – Universal

University of Southern Mississippi

Percussion Ensemble 4/24/85
Sherman Hong, conductor
Michael Gill, asst. conductor
Percussion Suite – Russell – MFP
Synchronisms No. 5 – Davidovsky – Marks
Prelude XXII – Bach/Peters – Franks
Canon in D – Pachelbel/Farberman – Cortelu
Suite for Keyboard Instruments – Slater – OK. Univ. Press
Balalaika – trad./Cahn – Cahn
Log Cabin Blues – Green/Becker – Becker
Percussion Ensemble 11/ 24/85
Michael Gill and Jo Ellen Livingston, conductors
Momentum – Kraft – Southern
Toccata – Chavez – Mills Music
Ceremonial, Op. 103 – Creston – Schirmer
Manhattan Rag – Brownold – Manu.
Rhapsody in Blue – Gershwin/Pulver, McInnis – Manu.
Symphony for Six – Russell – Price
Things that go bump . . . – Robbins – Manu.

DMA Lecture Recital 11/20/85
Michael Gill, percussion
Zyklus: A Performers Analysis
No. 9 Zyklus – Stockhausen – Universal

Missouri

Missouri Western State College

Mallet Ensemble 11/28/85
Robert Meunier, conductor
Concerto for Four Violins – Telemann/Fink – Studio 4
Spanish Dance – Granados/Fink – Studio 4
The Children's Corner – Debussy/Prebys – Manu.
Moonbeams II – Meunier – Manu.
April Joy – Metheny – Manu.
Eiderdown – Swallow – Manu.

Recital 11/30/84
Jim Schank, percussion
English Suite – Kraft – Award Music
Conversation, Suite for Marimba – Miyoshi – Ongaku No Tomo
Sonatina for Timpani – Ridout – Boosey & Hawkes
Wave Motion – Molenhof – Kendor
Percussion Ensemble 12/2/84
Robert Meunier, conductor
Clapping Music – Reich – Universal ed.
Overture for Percussion Ensemble – Beck – Kendor
Three Pieces for Percussion Quartet – Benson – Schirmer
Intrusion of the Hunter – MacGregor – MFP
For Four Percussionists – Keezer – Kendor
Momentum – Kraft – Southern
Sabre Dance – Khachaturian/Moore – Permus

Washington University

Percussion Ensemble 6/20/85
Rich O'Donnell, director
Percussion Movement (from *Symphony No. 1*) – Tcherepnin – Presser
Squito Speaks – Rubright – Manu.
Driving Range – Garger – Manu.
Otilili – Williams – Manu.

Toccata for Multiple Keyboards – Paul – Manu.
Toccata for Percussion Instruments
Chavez – Mills
Percussion Ensemble 3/23/86
Rich O'Donnell, director
Ceremonial, Op. 103 – Creston – Schirmer
Percussion Sonata – Vitale – Manu.
Metal Work – Smithee – Manu.
Tableaux Cosmopolitains – Garger – Manu.
Flows – Hunt – Manu.
Saint Louis Symphony Chorus 3/18/86
Thomas Peck, director
Richard O'Donnell, percussion
Thomas Stubbs, percussion
John Kasica, percussion
Alan Schilling, percussion
Henry Claude, percussion
Tao Shu – Hunt – Magna Music
Zato Kujira – O'Donnell – Manu.
Pentadaktylos – Ludwig – Manu.
New Music Circle 12/9/85
Rich O'Donnell, percussion
Nova Mesa: A Solo for Electro/Acoustic Percussion Ensemble – O'Donnell – Manu.
Flashback Sequence – Hamilton – Manu.

Nevada

University of Nevada Reno

Percussion Ensemble 4/28/85
Terry Shingler, conductor
Nonet – McKenzie – MFP
Musica Battuta – Schiffman – Assoc.
Canzon Prima – Gabrieli/Schaeffer – Permus
Three Percussion Moods – Boo – Ludwig
Sonatina – Tull – Boosey & Hawkes
Triptych – Cirone – Belwin Mills
Ragtime Dance – Joplin/Thomas – Manu.
Cantina Band from Star Wars – Williams/Gipson – Fox Fanfare Music

Las Vegas

Las Vegas Chamber Players 1/19/86
Virko Baley, music director and conductor
Percussion: John Abraham, George Durkin, Dave Ringenbach, Halk Goomroyan, Marcel Carter, Bob Bonora, Nick Stamanis
Misterioso – Gubaidulina – Manu.
Sonata – Suslin – Manu.
Folk Songs – Mantel – Manu.
Constanti – Hirabovsky – Manu.

New Hampshire

New Hampshire Music Festival – Plymouth, NH

Chamber Music Recital 7/16/85
John Floyd, percussion
Beverly Floyd, clarinet
Emergence – Rimmer – Manu.
Chamber Music Recital 7/14/84
John Floyd, percussion
Beverly Floyd, clarinet
Drawings: Set No. 3 for Clarinet and Drums – Hodkinson – MFP
Chamber Music Recital 8/7/85
John Floyd, percussion
Mary Girsch, harp
Karen Gorton, english horn
Tientos – Surinach – Assoc.

New Jersey

Glassboro State College

Sixth Annual Day of Percussion 2/23/85
Percussion Ensemble
Dean Witten, director
Leigh Howard Stevens, marimba soloist
Concerto for Drumset and Percussion Ensemble – Beck – Kendor
"March to the Scaffold from the Fantastic Symphony – Berlioz – Cortelu Pub.
West Side Story – Serry – Manu.
Grand Fantasy – Helble – Studio 4
Sonata in B Minor – Bach – Studio 4
Percussion Ensemble 4/29/85
Dean Witten, director
The Swords of Modia – Ling – Peters – Frank's
Little Fugue in G Minor – Bach/Heckers – Manu.
Symphony No. 1 for Percussion – Cirone – Cirone
"March to the Scaffold" from the Fantastic Symphony – Berlioz/Farberman – Cortelu
African Welcome Piece – Udow – U. of Miami Press

Percussion Ensemble
Dean Witten, director
Introduction and Rondo – DelBorgo – MFP

Forest Rain – DePonte – MFP
Stick Games – Riley – Southern
Diptych No. 2 – Stout – Univ. of Oklahoma Press
Toccata for Percussion Instruments – Chavez – Belwin Mills

Percussion Ensemble 11/25/85
Dean Witten, director
Theme and Variations – Kraft – WIM
Streams – Benson – MCA Music
Bolero – Trythall – Cortelu
Amores – Cage – Peters
Ionisation 1934 – Varese – Colfranc Music

New York

Crane School of Music

Recital 5/4/85
Richard Mangicaro, percussion
French Suite – Kraft – Wolf Mills Music
Etude Op. 6 No. 9 – Musser – Studio 4
Etude No. 32 – Cirone – Belwin Mills
Suite for Solo Timpanist Huston – Schirmer
Scherzo Caprice – Musser – Studio 4
Percussion Ensemble 10/30/85
Jim Petersak, conductor/director
Jeff Corigliano, guest conductor
Fugue for Eight Percussion Instruments – Russell – Manu.
Three Episodes – O'Reilly – Schirmer
Introduction and Rondo – DelBorgo – Kendor
Prelude and Dance – LoPresti – MFP
Light Cavalry Overture – VonSuppe/Wilson – Manu.
Rag Doll Rag – Brener/Clancy – Manu.
Concerto for Timpani and Percussion Ensemble – Beck – Kendor
Interactions for Vibraphone and Percussion – Bergamo – MFP
Recital 11/2/85
Karl Hahn, percussion
Tom Canale, percussion
Morris Dance – Kraft – WIM

Ballad for a Falling Star and Flat Tire – Molenhof – Kendor
French Suite – Kraft – WIM
Suite for Xylophone and Orchestra – Carey – Galaxy Music
Four Pieces for Timpani – Bergamo – MFP
Nola a Silhouette – Arndt – Manu.
Prelude Op. 11 No. 3 – Musser – Studio 4
Meditation and Dance – Steinquest – Studio 4
Triptych Motif – Beck – Kendor
Tranquility – Houllif – Multi Media Prod.
Carousel – Friedman and Samuels – Avid Music and Futures Passed Music
Senior Recital 2/22/86
George Barrett, percussion
Exhibition No. 1 for Solo Snare Drum – Barrett – Manu.
C Major Etude – Musser – Studio 4
Four Pieces for Timpani – Bergamo – MFP
Summer Scene – Brown – Kendor
Percussion Ensemble 2/25/86
James Peterscak, director
Music for Pieces of Wood – Reich – Manu.
No Sound of Water – Henry – Manu.
Marginal Sounds – Krenek – Peters
Estudio en forma de preludio y fuga – Aredvol – Manu. Evocation – Ikeno – Manu.
Virtuoso – Houllif – Manu.
Marimba Band 2/25/86
James Peterscak, director
Meditation/The Girl from Ipanema – Jobim – Manu.
Son Visya/Lucero de la Manana – arr. Immerso – Manu.
Bit O'Rhythm – Breuer/Clancy – Manu.
Eastman School of Music
Marimba Ensemble 2/14/85
John Beck, conductor
Timothy Stodd, grad. asst. conductor
Suite for Keyboard Percussion – Slater – OU Perc. Press
Celesta – Richards
The Black Page – Zappa – Manu.
Csardas – Monti/Beck – Manu.
Two Movements for Mallets II – Steinhort – OU Perc. Press
Prelude and Fugue in C Major – Bach/Clark – Manu.
Valse Brillante – Green/Cahn – Manu.
Fluffy Ruffles – Green/Cahn – Manu.
Variations on a Theme by Haydn – Brahms/Remsen – Manu.
Percussion Ensemble 2/27/85
John Beck, conductor
A Rain Sam Sam – Green – Manu.
Sunspot – Endo – Manu.
Intrusions – Serry – Studio 4
Top-Kapı – Fink – Zimmerman, Frankfurt
Elysium – Bernstein – MFP
West – Boone – Salabert
Encounter – Clark – Manu.
Sextet for Percussion – Carno – Southern
Pattern Study No. 2 – Bowers – Manu.
Recital 3/7/85
Julie Spencer, percussion
Remember – Spencer – Manu.
Thunder, Wind, Rain – Spencer – Manu.
Of Mere Being – Levin – Manu.
Viennese Sonatina – Mozart – Schirmer.

Lines Now Drift Behind a Dream . . . and a Vision – Harsh – Manu.
Recital 3/7/85
David Eisenhower, percussion
Suite No. 4 in E-flat minor – Bach – Fucher.
Controlled Folly – Matus – Manu.
Horn Vibes – Reynolds – Manu.
Nara – Cahn – Cahn.
Chamber Percussion Ensemble 4/3/85
Tracy Davis, Joseph Clark, Mike Burritt, conductors
Suite for Percussion – Kraft – Belwin Mills.
October Mountain – Hovhaness – MFP
West – Boone – Salabert.
Encounter – Clark – Manu.
Sextet for Percussion – Carno – Southern.
Pattern Study No. 2 – Bowers – Manu.
Recital 4/4/85
Roger W. Boyce, percussion
Triptych Motif – Beck – Kendor
Divertimento for Marimba and Alto Saxophone – Yuyama – Ongaku No Tomo
Valse Brillante – Green/Boyce – Manu.
Piece for the Panel – Norton – Manu.
Recital 4/4/85
Keith A. Aleo, percussion
Two Pieces for Unaccompanied Timpani – McCormick – Studio 4
Variations for Four Drums and Viola – Colgrass – MFP
Scherzo Caprice – Musser – Studio 4
Ten Pieces for Flute and Percussion – Cahn – Cahn
Recital of Music by J. S. Bach 5/18/85
Scott Brodows and Cheryl Oppelt, marimba
English Suite No. 2, Bourree – Bach – U. of Miami
Recital 5/21/85
Aaron Oppenheimer, percussion
Variations for Solo Kettledrums – Williams – MFP
Wooden Music for Two Marimbas – O'Meara – MFP
English Suite – Kraft – Award
Dizzy Fingers – Confrey/Herman
Polly – Zamecnik/Green – Sam Fox
The Ragtime Robin – Green – Studio 4
Music Horizons Chamber Music Concert 7/29/85
Ruth Cahn, Chamber Music Coordinator
Percussion Ensemble
Bacchanale – Hovhaness – Peters
"Gavotte" from French Suite No. 5 – Bach – Southern
Mallets Go Latin – Lecuona/Feldstein – Marks
Celebration – Olson – Alfred
Percussion on the Prowl – Anslinger – Pro Art
Introduction and Rondo – DelBorgo – Southern
Hoe-Down – Missal – MFP
Kirkvull Shopping Songs – Maxwell – Davies – Boosey & Hawkes
Recital 7/30/85
Michael Joseph Clark, percussion
Improvisation from Eight Pieces for Four Timpani – Carter – Assoc.
Sonata for Piano in D Major – Mozart – Schirmer
Antiphon IV for Percussion and Electronic Tape – Horvit – Manu.

Canaries from Eight Pieces for Four Timpani – Carter – Assoc.
Chorale and Dance for Solo Marimba – Clark – Manu.
Music Horizons Chamber Music Concert 7/30/85
Ruth Cahn, Chamber Music Coordinator
Rick Allen, percussion
Debbie Imiolo, percussion
Trio (sic) Sonata – PDQ Bach – Peters
Gemini Variations – Russell – Schirmer
Take Five – Childs – Tritone
Music for a Farce – Bowles – Weintraub
Percussion Ensemble 11/19/85
John Beck, conductor
David Hall, grad. asst. conductor
Glenn Price, grad. asst. conductor
David Mancini, soloist
Afro-Amero – Faini – Manu.
Desert Storm – Price – Manu.
Percussion Partita – Whettam – Meriden Music
Suite for Solo Drum Set and Percussion Ensemble – Mancini – Manu.
Gainsborough – Gauger – Southern
Scherzo from Symphony No. 9 – Beethoven/Farberman – Assoc.
Graduate Recital 11/21/85
Timothy Stodd, percussion
L'etude du tambour d'orchestre – Coutelier – Elkan Music
Partita No. 1 in B Minor for Solo Violin – Bach/Stodd – Schirmer
Concerto pour batterie et petit orchestre – Milhaud – Universal Ed.
Time – Miki – Ongaku No Tomo
Celebration Suite for Timpani and Orchestra – Gerber – Manu.
Recital 12/5/85
Steven D. Searfoss, percussion
Concertino for Marimba – Creston – Schirmer
Three Movements for Five Timpani – Beck – Meredith Music
Music of the Day for Solo Vibraphone – Molenhof – Kendor
Concerto for Solo Percussionist – Suderburg – Presser
Recital 12/5/85
Rusty Burge, percussion
Suite for Solo Guitar – Wilder/Stout – Studio 4
Reactions – Burge – Manu.
Partita No. 2 – Bach – Schirmer
Sources III – Burge – Tetra Music
Recital 12/5/85
Roger Boyce, percussion
Two Pieces for Solo Timpani – Boyce – Manu.
Sonata No. 6 for Unaccompanied Violin – Bach – International
Soliloquy for Solo Percussion and Tape – Kraft – New Music West
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Recital 3/6/86
Wayne Killius, percussion
Torse III – Miyoshi – Ongaku No Tomo
Duet for Timpani and Piano – Newhouse – Manu.
Inspirations Diabolique – Tagawa – WIM
Human Bites – Grolnick – Manu.
Recital 3/6/86
Laurence Aberman, percussion
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Second Piece for Timpani and Tape – Aberman – Manu.
Six Suites for Solo Cello – Bach – Schirmer

Partners – Aberman – Manu.
Recital 2/14/86
Glenn David Milner Price, percussion
Analogues for Solo Timpani – Price – Glenn Price
Etude No. 1 – Smadbeck – Studio 4
Mighty Lak a Rose – Nevin/Becker – Becker
Mexican Dance No. 1 – Stout – Studio 4
Duetto Concertante for Flute and Percussion – Dahl – Broude
A Bunch of Roses – Chapi/Cahn – Cahn
Valse Brillante – Green/Becker – Becker
Xylophonia – Green/Becker – Becker
The Flight of the Bumblebee – Rimsky – Korsakov/Price – Manu.
Percussion Ensemble 2/11/86
John Beck, conductor
Cherry Beauregard, soloist
Fanfara for Tambourines – Alfieri – Manu.
Mythos – Albagli – Manu.
Krishna – Luedeke
Rhythmic Etude No. 1 – Muzquini – Alhambra Press
Symphony for Percussion Ensemble – Mais – MFP
Marimba Ensemble 2/13/86
John Beck, conductor
William Congdon, asst. conductor
Satanand Sharma, soloist
Wade Culbreath, soloist
Prelude and Dance – LoPresti – MFP
Scaramouche – Milhaud/Abe – Manu.
Lullaby for String Quartet – Gershwin/Gillam – Manu.
From "Children's Corner for piano, Doctor Gradus Ad Parnassum" – Debussy/Congdon – Manu.
No Pan – Kitchener/Sharma – Manu.
Scherzo for Tuned Percussion – Hartley – Accura
Kira's Dream – Bauman – Manu.
From "Holberg Suite, Air" – Grieg/Gulbreath – Manu.
Bach Goes to Town – Templeton/Brant/Congdon – Manu.
Chariot Race – Feldman/Adamik – Manu.
The Whirlwind – Green/Schinstine – Kendor
The Entertainer – Joplin/Fink – Zimmermann
The Stars and Stripes Forever – Sousa – Werdesheim – Studio 4
Chamber Percussion Ensemble 2/26/86
David Hall, conductor
Glenn Price, conductor
Timothy Stodd, conductor
Music for Pieces of Wood – Reich – Manu.
Spectrum: three movements for percussion ensemble – Price – Glenn Price.
Pieces for Four Handclappers – Price – Glenn Price.
Kickin' – Price – Glenn Price.
Tambuco – Chavez – Mills.
Portico – Gauger – Gauger.
State University of New York at Buffalo
M.F.A. Recital 10/6/85
Bradley Amidon, percussion
Three Pieces for Timpani – Carter – Schirmer
For Teji Ito – Klucsevsek – Manu.
Namaste – Skiba – Manu.
Three for Five in Three Movements – Zvonar – Manu.

Percussion Ensemble 11/8/85
Jan Williams, director
Prelude for Percussion – Miller – MFP
Lasciate Mi Vibrare – Sielicki – Manu.
Octagon – Schwartz – American Music Center
Aurora – Wiener – Manu.
Snare Drum for Camus – Celli – Manu.
Ketiak – Nishimura – Ongaku No Tomo

Recital 2/23/86
Bradley Amidon, percussion
Apple Blossom – Garland – Manu.
Durations and Timbres – Kneppshield – Manu.
Nightwatch – Truax – Canadian Music Centre.
The Mark of Time – Penner – Manu.
Tulpi – Stick Talk – Bright – Manu.

Recital 3/6/86
Nicholas W. Dickman, percussion
Night Music – Steiner – Hang.
Imaginary Landscape No.2 – Cage – Peters.
Serenade for Flute, Clarinet, and Percussion – Lovallo – Manu.
Nirvana – Won – Manu.
May – Dao – Edition Solabert.

Syracuse University
Percussion Ensemble 3/31/85
Ernest Muzquiz and Michael Bull, directors
Dave Mancini, drum set and xylophone soloist
Dance Barbaro – Lambro – MFP
Lift Off – Peck – MFP
Uhuru – Frazuer – Kendor
Log Cabin Blues – Green – Cahn
Rainbow Ripples – Green – Cahn
Suite for Drum Set and Percussion Ensemble – Mancini – Manu.

Recital 5/5/85
Mary Power, percussion
Multiple Percussion Solo – Hollenbeck – Manu.
Sonata for Timpani – Beck
Sonata – Pitfield/Hiraoka – Peters
Du Lebensfurst, Herr Jesu Christ – Bach – MFP
Komm Susser Tod – Bach – MFP
Was Bist Du Doch, O Seele, So Betruebet – Bach – MFP
Ach Wie Fluechtig, Ach Wie Nichtig – Bach – MFP
Du Friederfurst, Herr Jesu Christ – Bach – MFP
French Suite – Kraft – WIM
Concertino for Xylophone and Orchestra – Mayuzumi – Peters

Percussion Ensemble 12/11/85
Ernest Muzquiz and Michael Bull, directors
Jeff Grubbs, guest conductor
Blue Rhythm Quintet – Korf – Drums Untld.
Three Episodes – O'Reilly – Schirmer
Gavotte from "Classical" Symphony – Prokofiev/Muzquiz – Manu.
"The Child Juliet" from Romeo and Juliet – Prokofiev/Muzquiz Manu.
Extremes – Mancini – Manu.
Two Musical Pictures – Grubbs – Manu.
Celebration and Chorale – DePonte – Manu.

North Carolina

University of North Carolina

Percussion Ensemble 11/18/85

J. Massie Johnson, director
Sonatina for Percussion Ensemble – Tull – Boosey & Hawkes
Variations for Percussion Quartet – Youhass – Cole
Toccata for Percussion Instruments – Chavez – Belwin Mills
Xylophonia – Green – Southern
Concerto for Drum Set and Percussion – Beck – Kendor

Percussion Ensemble 2/25/86
J. Massie Johnson, director
Membrana – Brown – Schirmer
Dance Barbaro for Percussion – Lambro – MFP
Novas for Percussion Ensemble – Shaffer – Manu.
Gainsborough – Gauger – Southern
Three Brothers – Colgrass – MFP

University of North Carolina at Asheville

20th Century Piano Works 4/19/85
Mario Gaetano, percussion
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes

Western Carolina University

Recital 3/28/85
Dannette Henry, percussion
Three Designs for Three Timpani, Op. 11, No.2 – Muczynski – Schirmer
Three Etudes for Multiple Percussion – Firth – Fischer
Yellow After the Rain – Peters – Peters

Percussion Ensemble 3/30/85
Mario Gaetano, director
Music for Pieces of Wood – Reich – Manu.
Toccata – Chavez – Belwin Mills
Canticle No. 3 – Harrison – MFP
Nola – Arndt/Cahn – Cahn
The Whistler – Green/Becker – Becker
Ragtime Robin – Green/Becker – Becker
Dill Pickles – Johnson/Becker – Becker
Triplets – Green/Becker – Becker

Graduate Recital 3/30/85
Beth Cram, Soprano
Mario Gaetano, vibraphone
Interludes for Medium Voice and Vibraphone – Steiner – SeeSaw
Concert – Asheville Symphony 4/20/85
Mario Gaetano, xylophone
Concertino for Xylophone and Orchestra – Mayuzumi – Peters

Recital 10/31/85
Mario Gaetano, director
Richard Frettoloso, Dannette Henry, Joe Reed, percussion
Episodes for Percussion – Beck – Wimbleton

Faculty Recital 10/13/85
Mario Gaetano, percussion
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Sources III for Clarinet and Percussion – Burge – Tetra Music

Percussion Ensemble 11/7/85
Mario Gaetano, director
The Good News – LaRosa – HaMar
Prelude for Percussion – DelBorgo – Kendor
First Construction in Metal – Cage – Peters
Encore in Jazz – Firth – Fischer

Recital 11/14/85
Richard Frettoloso, marimba
Etude Op. 6, No. 8 – Musser – Studio 4

Heartland Percussion 2/4/86
Mark Ford, Neil Rutland, percussion
Devil Dust – McCandless – Manu.
Time for Marimba – Miki – Ongaku No Tomo

Jig – trad./Harell – Manu.
"March and Canaries" from Eight Pieces for Four Timpani – Carter – Assoc.
Grand Fantasy in C Major – Helble – Studio 4
Duet for Percussion and Keyboards – Serry – Studio 4
Heartland/Rendezvous – Metheny, DiMeola, Rutland, Ford – Manu.

Concert 3/20/86
Gordon Stout, marimba
Five Etudes for Marimba – Stout – Price
Reverie – Stout – Studio 4
Suite for Solo Guitar – Wilder/Stout – Studio 4
Piece for Marimba – Stout – Manu.
Three Dances for Marimba – Stout – Studio 4
Astral Dance – Stout – Studio 4
Two Mexican Dances – Stout – Studio 4

Marimba Master Class 3/20/86
Gordon Stout, marimba
Percussion: Richard Frettoloso, Dannette Henry, Danny Leonard, Julia Harrell
Sonata for Xylophone – Pitfield – Peters
Yellow After the Rain – Peters – Peters
Two Mexican Dances – Stout – Studio 4
Water and Fire – Skoog – CMP

Percussion Ensemble 3/20/86
Mario Gaetano, director
Tres Estudios – Lacerda – Price
First Construction in Metal – Cage – Peters
Dancing – Kechley – Manu.
The Jolly Cabellero – Frosini/Cahn – Cahn
Xylophonia – Green/Becker – Cahn

Ohio

University of Akron

Graduate Recital 4/14/85
William Warren, percussion
Torse III – Miyoshi – Ongaku No Tomo
Solace – Saindon – Ed Saindon Music
Perplexus – Cahn – Cahn
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes

Senior Recital 4/21/85
Benjamin Toth, percussion
Senor Mouse – Corea – Manu.
... And Miles to Go Before I Sleep ... – Miller – Manu.
No Pan – Kitchener – Manu.
Oyelo Que te Conviene – Palmieri/Narell – Manu.
T.J.R.C. – Dobbins – Manu.
Nica's Dream – Silver – Manu.
Freedom Jazz Dance – Harris – Manu.

Percussion Ensemble 4/23/85
Larry Snider, director
Auto Accident – Davidson – Manu.
Chamber Piece for Percussion Quintet – Colgrass – MFP
At Loose Ends – Brun – Smith
Rolls – London – Boonin
Graduate Recital 11/24/85
Mark Maynor, percussion

Sonata in B Minor for Violin – Bach – Marimba Prod.
Plot for Percussion – Brun – Smith
Four Pieces for Solo Vibraphones – Spivack – Lang
For Marimba I – Niimi – Ongaku No Tomo
Sunset Glow – Samuels – Samuels

Percussion Ensemble 12/5/85
Larry Snider, director
Lift Off – Peck – Cole
Concertino for Oboe, Bassoon, and Percussion Ensemble – Rollins – Manu.
Clapping Music – Reich – Universal
Canticle No. 3 – Harrison – MFP
Scaramouche – Milhaud/Abe – Manu

Graduate Recital 12/14/85
Patricia Reitz, percussion
Dream of the Cherry Blossoms – Abe – Manu.
Concertino for Timpani and Tape – Hanus – Manu.
Morning Dove Sonnet for Vibraphone – Deane – CMP
Duo for Euphonium and Percussion – Barber – Ludwig
Variations on Lost Love – Maslank – Marimba Prod.
Jig for Soprano Steel Drum – trad. Narell – Manu.

Senior Recital 1/30/86
Glenn Fugett, percussion
Etude for a Quiet Hall – Deane – Manu.
Eight Pieces for Four Timpani – Carter – Schirmer
Music for Pieces of Wood – Reich – Universal
Two Movements for Marimba – Tanaka – Ongaku No Tomo
Tropical Winds – Moses – Manu

Wind Ensemble 3/2/86
Michael Golemo, music director and conductor
Larry Snider, percussion
Remembrance – Udow – ACA

Miami University

Graduate Recital 3/25/85
Daniel B. Frank, percussion
Fanfare and Allegro for Trumpet and Solo Timpani – Leonard – Simrock
Divertimento for Marimba and Alto Saxophone – Yuyama – Ongaku No Tomo
Concerto pour Batterie et Petit Orchestra – Milhaud – Universal
Sonata for Two Pianos and Percussion – Bartok – Boosey & Hawkes

Graduate Recital 4/14/85
Robert James, percussion
March from Eight Pieces for Four Timpani – Carter – Assoc.
Time for Marimba – Miki – Ongaku No Tomo
Ala Carte for Three Field Drums – James – Manu.
Petals of Wrethage for Marimba, Vibraphone and Interactive Electronics – Ainger – Manu.
Concerto pour percussion – Jolivet – Salabert
Concertino for Marimba – Creston – Schirmer

Senior Recital 4/27/85
Michelle Lynn Seibert, percussion
Four Pieces for Timpani – Bergamo – MFP
Grand Fantasy in C Major for the Marimba – Helble – Studio 4
English Suite – Kraft – Award Music
Steppin' Out for Marimba and Vibe Duet – Jackson – Manu.

Junior Recital 4/27/85

James T. Schumacher, percussion

Saeta from *Eight Pieces for Four Timpani* – Carter – Assoc.

Etude No. 2 – Smadbeck – Studio 4
Music for Solo Percussion – Barnes – Southern

Black and White Rag – Botsford/
Klickman – Remick Music

Percussion Ensemble 5/1/85

William Albin, director

Robert James, asst. director

Overture for Percussion – Beck – Kendor

Kotrab – Rhythmic Variations of a
Theme by Bartok – Kvistad – CMP

Toccata for Marimba and Percussion Ensemble – Kelly – ACA

Fluffy Ruffles – Green/Cahn – Drums Unlimited

Black and White Rag – Botsford/
Schumacher & Albin – Manu.

Two Mexican Folk Tunes – trad. – Manu.

Portico for Percussion Ensemble –
Gauger – Gauger

Lit Spinners – Lamb – Manu.

Cross the Heartland – Metheny/Rutland – Manu.

Oberlin College Conservatory of Music

Oberlin Percussion Group 4/26/85

Michael Rosen, conductor

Stephen Clapp, violin

Sanford Margolis, piano

Chamber Music IV – Sunderburg –
Drums Unlimited

Second Construction – Cage – Peters

Irama – van Roosendaal – Donemus

Concerto for Violin – Harrison – Peters

Ku – Ka – Ilimoku – Rouse – Helicon

Percussion Group 12/7/85

Michael Rosen, conductor

Three Pieces for Drum Quartet – Tenny –
Kerby

Variations – Lombardo – Manu.

Double Music – Cage, Harrison – Peters

Fourscore – Bazelon – ACA

Four Movements for Percussion Quartet –
Udow – Manu.

Metal, Metal – Sandstrom – Manu.

Lift Off – Peck – Cole

The Ohio State University

Recital 1/12/85

John R. Evans, percussion

Eight Pieces for Four Timpani – Carter –
Assoc.

Concertino for Marimba – Creston –
Schirmer

Mayflower for Solo Vibraphone –
Molenhof – Kendor

Untitled Piece for Piano – Evans –
Manu.

Recital 2/15/85

Sherri L. Garner, percussion

Concertino for Marimba – Creston –
Schirmer

March and Polonaise for Timpani –
Tausch – Peters

Sleepy Shores – Pearson – Manu.

Percussion Ensemble 3/4/85

James L. Moore, director

Cary Dachtly & Jeffrey Long, grad. asst. directors

Pulse: for John Cage and His Percussion Group – Cowell – MFP

Monticello for Percussion Quartet –
Lefever – Kendor

Fugue for Percussion Ensemble – Faini –
Accura

Jazz Variants – Beck – Kendor

A Time for Jazz – Spears – Southern

The Stars and Stripes Forever –

Sousa/Werdesheim – Pro. Perc. Press

Guest Artist Series 3/13/85

John Marcellus, trombone

Verne Reynolds, horn

James L. Moore, vibraphone

Horntribes (Three Duos for Horn and
Vibraphone) – Reynolds – Manu.

Honors Recital 3/14/85

Jerry Textor, marimba

Estudio No. 4 Para Marimba – Houllif –
Permus

Faculty Percussion Chamber Music

Recital 4/8/85

James L. Moore, percussion

March for Two Pairs of Kettledrums –
Philidor – McGinnis & Marks

Trio Sonata No. 1 – Haydn/Moore –
Permus

*Abstract Impressions for Flute and
Keyboard Percussion* – McClendon –
Manu.

Ritmo Jondo – Surinach – Assoc.

Recital 4/12/85

Jeffrey Long, Cary Dachtly,

percussion

Sonata for Two Pianos and Percussion –
Bartok – Boosey & Hawkes

Recital 4/24/85

William J. Thissen, IV, percussion

Marimba Suite – Sifler – WIM

Suite – Firth – Gunmar

Frogs – Abe – Studio 4

Remembrances – Thissen – Manu.

Recital 5/2/85

Matthew Kentner, percussion

Selections from the *Album for the Young* –
Tchaikovsky/Stevens – Studio 4

Inspirations Diabolique – Tagawa –
WIM

Manhattan After Dark – Feldman –
Gwyn

Log Cabin Blues – Green/Becker –
Becker

Recital 5/7/85

J. Susan Riffe, percussion

Assisted by Undergraduate Marimba
Quintet

Two Mexican Dances – Stout – Studio 4

*Duo for Euphonium and Percussion in
Three Movements* – Barber – Ludwig

One Notch Higher – Molenhof –
Kendor

Jovial Jasper – Green/Becker – Becker

Sketches for Mallet Percussion – Briggs –
MFP

Quartet for Paper Bags – Spivack –
Lang

The Ice Cream Suite Rag – Dauwalder –
Permus

The Whistler – Green/Becker – Becker

Fluffy Ruffles – Green/Cahn – Cahn

Percussion Ensemble 5/20/85

James L. Moore, director

Cary Dachtly & Jeffrey Long, grad. asst. directors

Bayport Sketch – Spears – Barnhouse

Two Frescos – Spears – Barnhouse

Trio for Percussion – Benson – MFP

Swingin' Safari – Kaempfert – Manu.

Log Cabin Blues – Green/Becker –
Becker

The Whistler – Green/Becker – Becker

Jovial Jasper – Green/Becker – Becker

Percussion Suite Number One – Bellson –
WIM

Theme from the Rockford Files – arr.
Eyler – Manu.

Farandole – Bizet/Long – Manu.

Ohio University

Visiting Artist Jazz Concert 3/12/85

Dave Samuels, marimba – vibes

Assisted by Percussion Ensemble

Guy A. Remonko, director

Juadache Jada – Pozo/Remonko –
Manu.

Song for My Father – Silver/Remonko –
Manu.

Pretty World – Mendez/Remonko –
Manu.

Dusk – Samuels – Manu.

Rendezvous – Samuels – Manu.

Concerto Competition Soloists

4/8/85

Symphony Orchestra

Ray Fowler, conductor

Jeffrey Runge, marimba

Fantasy on Japanese Woodprints, Op. 211 –
Hovhaness – Peters

Recital 4/20/85

James O'Donnell, percussion

Jeffrey Runge, percussion

Frogs – Abe – Studio 4

Concerto pour batterie et petit orchestre –
Milhaud – Universal

Jovial Jasper – Green – Becker

Diversions for Flute and Marimba –
Tanner – MFP

Four Bagatelles for Solo Vibraphone –
Steiner – SeeSaw

Two Pieces for Marimba Solo – Houllif –
Southern

Adventures for One – Stern – MFP

Quiet Celebration – Molenhof – Kendor

Recital 10/18/85

Nicholas Robinson, percussion

Two Pieces – Houllif – Ludwig

My Lady White – Maslanka –
Marimba Prod.

Music of the Day – Molenhof – Kendor

Two Sketches – deBeradinis – SeeSaw

Dusk – Samuels – Avid

Asylum – Molenhof – Kendor

Nyack – Friedman/Samuels –
Marimba Prod.

Visiting Artist Series 11/12/85

Bill Molenhof, marimba

Percussion Ensemble

Guy A. Remonko, director

Birdland – Zawinul/Remonko – Manu.

How Insensitive – Jobim/Molenhof –
Manu.

Learning – Molenhof – Kendor

Marimba Blues – Molenhof – Kendor

PB – Molenhof – Kendor

Wave Motion – Molenhof – Kendor

An American Sound – Molenhof –
Kendor

Busy Signal – Molenhof – Kendor

Island Song – Molenhof – Kendor

I'm Still Here – Molenhof – Kendor

A Dancer at Heart – Molenhof –
Kendor

A Night in Tunisia – Gillespie/Re-
monko – Manu.

Percussion Ensemble 2/12/86

Guy A. Remonko, director

"Mambo" from West Side Story –
Bernstein/Robinson – Manu.

Music for Pieces of Wood – Reich –
Universal

The Song of Quezcoatl – Harrison –
MFP

Oasis – Dagradi/Remonko – Manu.

Bamboo – Mainieri/Farrar – Manu.

Rendezvous – Samuels – Avid

A Night in Tunisia – Gillespie/Re-
monko – Manu.

Senior Recital 2/16/86

James E. O'Donnell, percussion

"Sarabande" from Partita No. 2 –
Bach/Davis – Barnhouse

Inspirations Diabolique – Tagawa –
WIM

Nyack – Friedman – Malletech

Nocturne Op. 72, No. 1 – Chopin/Mus-
ser – Forester

*Homage to Keith Jarrett and Gary
Burton* – Kolb – Boosey & Hawkes

Concerto pour marimba et vibraphone –
Milhaud – AMP

Pennsylvania

Pennsylvania State University

Percussion Ensemble 11/8/85

Dan C. Armstrong, director

Robert T. Stroker, asst. conductor

O'O – Cage – Peters (played between
each of the other selections)

Ceremonial – Creston – Schirmer

Canticle No. 1 – Harrison – MFP

October Mountain – Hovhaness – Peters

Willow Willow – Chihara – Peters

Scherzoid – Wenrich – Peters

Prelude III – Gershwin/Armstrong –
Manu.

Clapping Music – Reich – Peters

4'33" – Cage/Armstrong – Manu.

Ogoun Badagris – Rouse – Helicon

South Carolina

Limestone College

Percussion Ensemble 11/5/85

Michael R. Bump, conductor

Basho Songs – Miller – MFP

Three Dance Sketches – Husa – AMP

Un Misterio – arr. Cahn – Cahn

Chromatic Fox Trot – Green – Manu.

Recital 11/5/85

Cynthia Lassiter, percussion

Five Pieces After Paul Klee – Sukegawa –
Ongaku No Tomo

Recital 11/5/85

Doug Nottingham, percussion

Suite for Marimba – Fissinger

Recital 11/22/85

Connie Crein, percussion

Sonata for Xylophone – Pitfield – C. F.
Peters

Senior Recital 11/25/85

Todd Scharborough, percussion

Sonata Number One for Solo Timpani –
Udell – MFP

Anatasia – Heusgen – Manu.

Two Plus Two – Wyatt – Manu.

Concertino for Marimba and Orchestra –
Creston – Schirmer

Tennessee

Harding Academy

Shake, Rattle and Roll Percussion

Ensemble 12/6/85

Stan Head, director

O Come All Ye Faithful – arr. Schistine –
S & S School of Music

The Little Drummer Boy – arr.
Schistine – S & S School of Music

Away in a Manager – Schinstine – S &
S School of Music

Santa Claus is Coming to Town – arr.
Schistine – S & S School of Music

White Christmas – arr. Schistine – S
& S School of Music

Memphis State University

Percussion Ensemble 10/31/85
Frank Shaffer, conductor
Three Brothers – Colgrass – MFP
Dancing – Kechley – Kechley
Concerto for Four Violins – Telemann/
Fink – Studio 4
Balalaika – trad./Cahn – Cahn
Fluffy Ruffles – Green/Cahn – Cahn
The Jolly Caballero – Frosini/Cahn –
Cahn
Ritmica No. 5 – Roldan – Southern

Middle Tennessee State University

Percussion Ensemble 11/20/84
Mark Ford, director
Percussion Music – Colgrass – MFP
October Mountain – Hovhanness – Peters
Bourree – Handel/Moore – Peters
The Whirlwind – Green/Schinstine –
Southern
Ceremonial Op. 103 – Creston/Becker –
Becker
Chromatic Fox Trot – Green/Becker –
Becker
Uhuru – Frazeur – Kendor
Quartet – Spivack – Lang
Cross the Heartland – Metheny/Ruth-
land – Manu.

Faculty Recital 2/14/85
Mark Ford, percussion
Movement for Marimba and Harpsichord
– Helble – Studio 4
Raga No. 1 – Cahn – Cahn
Encounters III – Kraft – Avant Music
Woodwind Quintet No. 13 with
Marimba – Wilder – Margun Music
Out of Nowhere – Heyman – Manu.
Confirmation – Parker – Manu.

Percussion Ensembles 3/7/85
Mark Ford, director
Nails – Rago – Cirone
Three Asiatic Dances – Frock –
Southern
Invention No. 4 and No. 8 – Bach –
Wiener – Urtext
The Song of Quezacoatl – Harrison –
MFP
A La Samba – Peters – Peters
Cross the Heartland – Metheny/Ruth-
land – Manu.
Introduction and Rondo – DelBorgo –
Southern
One Notch Higher – Molenhof – Bill
Mel Music
Divertimento for Percussion – Cunnin-
gham – SeeSaw
Geometrics – Bendrick – Manu.
Chariot Race – Feldman/Adamcik –
Manu.

Recital 3/24/85
Raleigh Jordan Holtam, percussion

Thoughts for Flute and Vibraphone –
DePonte – MFP
Inspirations Diabolique – Tagawa –
WIM
Two Mexican Dances for Marimba –
Stout – Studio 4
Sonata No. 1 – Cirone – Cirone

Percussion Ensembles 4/19/85
Mark Ford, director
Japanese Impression – Cirone – Cirone
Three Brothers – Colgrass – MFP
Charleston Capers – Green/Becker –
Becker
Jazz Variants – Beck – MFP

Graduate Recital 4/28/85
David Earl Hale, percussion
Partita – Cahn – Cahn

Two Movements for Marimba – Tanaka
– Ongaku No Tomo
Eight Pieces for Four Tompani – Carter
– Assoc.
Apocalypse – Hale – Manu.
Charleston Capers – Green/Becker –
Becker

Percussion Ensemble 11/7/85
Mark Ford, director
A La Nanigo – Peters – Peters
Snares, Traps and Other Hunting
Devices – Davis – Barnhouse
Hoe Down – Missal – MFP
Contrarhythmic Ostinato – Iverson –
MFP
Sabre Dance – Khachaturian/Ford –
Manu.
Ostinato – Meyer – Kendor
Prelude and Dance – LoPresti – MFP
Three Poems to Handicapped Children –
Lacina – Studio 4
Sonic Sauce – Hanna – Kendor
Portico for Percussion Orchestra –
Gauger – Southern

Recital 1/16/86
Kevin Hammond, percussion
Raga No. 1 – Cahn – Cahn
Torse III – Miyoshi – Ongaku No Tomo
Nara – Cahn – Cahn
Concertino for Marimba – Creston –
Schirmer

Heartland Percussion 1/30/86
Mark Ford, Neil Rutland, percussion
Devil Dust – McCandless – Manu.
Time for Marimba – Miki – Ongaku
No Tomo
Jig – trad./Narell – Manu.
"March and Canaries" from *Eight*
Pieces for Four Tompani – Carter –
Assoc.
Grand Fantasy in C Major – Helble –
Studio 4
Duet for Percussion and Keyboards –
Serry – Studio 4
Heartland/Rendezvous – Metheny,
DiMeola, Rutland, Ford – Manu.

Texas

Baylor University

Recital 3/26/85
Fernando A. Meza, percussion
Time for Marimba – Miki – Ongaku
No Tomo
Chamberpiece for Tape and Bearded
Percussionist – Cuomo – Media Press
Cadenzas and Interludes for Clarinet
and Percussion – Nelson – Manu.
Wind Ensemble 10/3/85
Michael Haitcock, conductor
Larry Vanlandingham, percussion
Fernando Meza, percussion
Kyle Pruitt, percussion
Sergio Quesada, percussion
Configurations: A Concerto for Four
Percussion Soloists and Jazz Orchestra –
Kraft – Manu.

Del Mar College Corpus Christi State University

Guest Artist Recital 10/12/84
Ryszard Puszc, percussion
Kangaroo Hunt – Lumsdaine –
Universal
Sonata – Sculthorpe – Manu.
Recuerdos de la Alhambra – Tarrega/
Puszc – Manu.
Voyage into Solitude – Morgan – Manu.

Guest Artist Recital 11/10/84
Keiko Abe, percussion
Improvisation on Two Movements –
Tanaka – Manu.
Wind in the Bamboo Grove – Abe –
Manu.
Dream of the Cherry Blossoms – Abe –
percussion
Itsuki No Komori Uta – Japanese Folk
Song/Abe – Manu.
Variation on Japanese Children's Songs –
Abe – Manu.
Birdscape I for Solo Marimba –
Yoshimatsu – Manu.
Fa, Fa, Fagonae – Nelson – Manu.
Memories of the Rain Forest – Laneri –
Manu.
Puzzle – Geay – Manu.

Percussion Ensemble 11/12/84
Norman Weinberg, director
Arhus Etude No. 7 – Lylloff – Hansen
Tres Estudos para Percussao – Lacerda –
Price
Discussion – Rauschenberg – Try
Two Pictures for Percussion – Sutcliffe –
MFP
Music for Pieces of Wood – Reich –
Universal
The Swords of Moda-Ling – Peters –
Frank's
Slava – Bernstein/Cockarell

Faculty Recital 3/29/85
Philip Cole, trombone
Norman Weinberg, percussion
Trenelid (for Trombone, Prepared
Piano, and Percussion) – Cox – Manu.

Percussion Ensemble 4/19/85
Norman Weinberg, director
Soliloquy and Scherzo – Moore –
Percussive Notes
Trois Pieces Breves – Cals – Deduc
Synchronisms No. 5 – Davidovsky –
Marks
Triplets – Green Manu.
Birdland – Zawinul/Weinberg – Manu.

Commencement Concert 4/23/85
Steve McDonald, marimba
Concertino Opus 21 – Creston –
Schirmer

Lamar University

New Music Ensemble 1/29/85
Walter Parks, director
Ray Dillard, Guest percussion
Music for Pieces of Wood – Reich –
Universal
An Unseen Action – Duckworth –
SeeSaw
Two Settings of George Herbert –
Ronsheim – Assoc. for Promo of New
Music
Forever and Sunsmell – Cage – Peters
Three Odes of Solomon Op. 5 –
Hovhanness – Peters
Interludes – Steiner – SeeSaw
Three Songs for Soprano and Marimba
– Nelson – Manu.

Steel Band 2/26/85
Walter Parks, director
St. Thomas – Rollins – Manu.
Shame and Scandal – trad. Jamaica –
Manu.
Ballavia – Mangione/Quinn – Manu.
Matilda – trad. – Manu.
Sloop John B – Wilson – Manu.
Sunny Day – Quinn – Manu.
Africa Unite – Marley/Parks – Manu.
Satin Doll – Ellington – Manu.
Merenque – trad. – Manu.
Queen of the Bands – trad. – Manu.
Guantanamo – trad. Mexico – Manu.

Calypso Medley (Marianne, Jamaican
Farewell, Everybody Loves Saturday
Night) – trad. – Manu.
Oyelo Que Te Conviene – Narell –
Manu.

Recital 3/13/85
Kelly Dennis, percussion
Suite for Solo Snare Drum – LaRosa –
PPP
Sonata II in G Minor – Handel –
Schirmer
Machine-Drums – Fink – Schott
Homage to Harry Partch – McCormick
– Kendor
Variations for Solo Kettledrums –
Williams – MFP

New Music Ensemble 3/15/85
Walter Parks, director
An Unseen Action – Duckworth –
SeeSaw
Marimba Phase – Reich – Universal
Prelude 3 and 4 – Helble – Studio 4
Music for Pieces of Wood – Reich –
Universal
Hyperprism – Varese – Ricordi
Senior Recital 3/19/85
Roel Rangel, percussion
Partita – Cahn – Cahn
Five Pieces After Paul Klee – Sukegawa
– Ongaku No Tomo
Sonata – Jones – Hinrichsen
Soho Saturday Night – Molenhof –
CMP

Senior Recital 3/26/85
Roy C. Wood, percussion
Prelude 3 and 4 – Helble – Studio 4
Liaisons (with tape) – Haubenstein –
Ramati – Universal
Concerto – Jolivet – Salabert
Ajax Men of Silence – Swallow/Burton
– Creative
Grand Fantasy in C Major – Helble –
Studio 4

Percussion Group 4/23/85
Walter Parks, director
Encore in Jazz – Firth – Fischer
La Llorona – trad. Mexican/Jeanne –
Permus
Toccata in D Minor – Bach/Moore –
Permus
Quartet in F Major – Dvorak/Moore –
Permus
Ronda ala Turk – Mozart/Moore –
Permus
Variations on a Ghanaian Theme –
Levitin – Studio 4
Perspectives – Weiner – Southern

Percussion Group 11/13/85
Beaumont Percussion Trio
Walter Parks, director
Oriental Impressions – Niehaus –
Leonard
What? – Rauschenberg – TRY
October Mountain – Hovhanness – Peters
Soho Saturday Night – Molenhof –
Kendor
Dance of Black-Haired Mountain Storm
– Hovhanness – Peters
Woodland Sketches – MacDowell/Parks
– Manu.
Trio for Percussion – Armstrong –
Manu.

North Texas State University

Percussion Ensemble 11/10/85
Robert Schietroma, director
Mr. Mirror's Reflection – Happy the
Man/Durick/Schietroma – Manu.
Daniel – Harrison – Manu.
Deena – Schmidt – Manu.
Ragtime Robin – Green – Manu.
Fluffy Ruffles – Green – Manu.

Ogdoas – Matthews – Manu.
Twenty Minutes Off the Pavement –
Friedman – Manu.
*Concerto for Marimba and Percussion
Ensemble* – Helble – Manu.
Geometrics – Bendricks – Manu.
Echmid's Arf – Zappa – Manu.
*Brown Skin Gal/Somebody Whisper to
Me* – trad. Calypso/Ledbetter – Manu.
Light in Your Eyes – Narell/Ledbetter
– Manu.
Oyelo Que te Conviene – Palmieri/
Narell – Manu.

Percussion Ensemble 11/11/85
Paul Durapau, conductor
Ron Fink, conductor
Lalo Davila, conductor
This Can't Be Love – Rogers/Hart –
Manu.
Realization – Ledbetter – Manu.
Entertainer Rag – Joplin/Moore –
Permus
The Ancient Giants Under the Sun –
YES/Durapau – Manu.
Allegro spiritoso – Senaille/Schinstine –
S & S
Concerto in A Minor – Mozart/Fink –
Manu.
Spain – Corea/Hartig – Manu.
Spectrum No. 1 Green – Lauer – Berklee
New Warrior – Lyle/Barrus – Manu.
Ku – Ka – Ilimoku – Rouse – Manu.
Children of Sanchez – Mangione/Brid-
well – Manu.

Stephen F. Austin State Univer- sity

Percussion Ensemble 11/15/84
Barry Larkin, director
Quartet – Payson – MFP
Percussion Music – Colgrass – MFP
Allegro from Water Music – Handel/
Lang – Permus
Contrapunctus III – Alford – Permus
Fugue in C Minor – Bach/Lang –
Permus
Pattern Study No. 2 – Bowers – Manu.
Percussion Ensemble 2/27/85
Barry Larkin, director
First Concerto for Flute and Percussion –
Harrison – Peters
Rondo in D – Mozart/Schinstine –
Southern
Three Pieces for Percussion Quartet –
Benson – Schirmer
Towers – Cope – Media Press
Xylophonia – Green/Witten –
Southern

Percussion Ensemble 5/1/85
Barry Larkin, director
*Dance of Black-Haired Mountain Storm
for Flute and Percussion* – Hovhaness –
Peters
Forever, Sunsmell – Cage – Peters
Garvotte – Bach/Schinstine – Southern
Entertainer Rag – Joplin/Moore –
Permus
Paradioms – Foss – Fischer
Clapping Music – Reich – Universal

Texas A & I University

Mallet Ensemble 3/25/86
Edward Koehler, director
Tarantella Op. 102, No. 3 – Men-
delssohn/Tanner – Studio 4
Bacchanale – Hovhaness – Peters
Mysterious Horse Before the Gate –
Hovhaness – Peters
Canticle – McBeth – Southern
Quaternion – Delp – Southern
Chicken Reel – Daly/Cahn – Becker
Xylophonia – Green/Becker – Becker

Percussion Ensemble 4/7/86
Edward Koehler, director
Ritmica No. 5 – Roldan – Southern
October Mountain – Hovhaness – Peters
Bayport Sketch – Spears – Barnhouse
Cade – Bolinger – Kendor
A whispering – Duckworth – Smith
Toccata – Chavez – Mills

Texas Wesleyan College

Faculty Lecture – Recital 11/10/85
Amy L. Barber, percussion
**"Two Percussion Landmarks of the
Twentieth Century"**
Concerto for Marimba and Vibraphone –
Milhaud – Enoch
Sonata for Two Pianos and Percussion –
Bartok – Boosey & Hawkes

University of Houston – University Park

Senior Recital 4/2/85
Steven Randall Wothke, percussion
Soliloquy – Spivack – Lang
Improvisation – Carter – Assoc.
Etude in B Major, Op. 6, No. 9 –
Musser – Warner Bros.
Etude in C Major, Op. 6, No. 10 –
Musser – Warner Bros.
Three Episodes for Timpani – Beck –
Kendor
Inspirations Diaboliques – Tagawa –
WIM

Senior Recital 4/2/85
Jack Westmoreland, percussion
The Love of L'Histoire – DeLancy –
Peters
Lyric Song for Flute and Marimba –
Horvit – Southern
Raga No. 1 – Cahn – Wimbleton
Music
English Suite – Kraft – Award Music
Rainbow Ripples – Green/Becker –
Becker

Recital 4/22/85
Dean Beltram, timpani
March from Eight Pieces for Timpani –
Caters – Assoc.
Randy Wothke, vibraphone
Soliloquy – Spivack – Lang
Lamar Burkhalter, marimba
Frogs – Abe – Studio 4
Lisa Hufford, timpani
Recitative – Bergamo – MFP
Jack Westmoreland, xylophone
Rainbow Ripples – Green/Becker –
Becker

Randy Wothke, xylophone
Cross Corner – Green/Becker – Becker
Dean Beltram, Lamar Burkhalter,
Jack Westmoreland, Randy Wothke,
percussion
Gothenberg Suite for Percussion – Lyloff
– Manu.

Senior Recital 4/25/85
Lisa Jean Hufford, percussion
Duo for Euphonium and Percussion –
Barber – Ludwig
Remembrance – Grossman – Lang
Four Pieces for Timpani – Bergamo –
MFP
Concertino for Vibraphone – Fink –
Wrede

Senior Recital 4/25/85
Dean Edward Beltram, percussion
Eight Pieces for Four Timpani – Carter
– Assoc.
Prelude Op. 11, No. 3 – Musser –
Warner Bros.
Yellow After the Rain – Peters – Peters
*Concerto for Percussion and Small
Orchestra* – Milhaud – European
American Music
Sonata for Timpani – Beck – Kendor

Utah

University of Utah

**Percussion and Marimba Ensembles
2/6/85**
Douglas J. Wolf, conductor
Suite No. 2 in B Minor – Bach – Luck's
Music Library
4/4 for Four – Cirone – Cirone
Portico for Percussion Orchestra –
Gauger – Gauger
Sonata for Timpani – Beck – Boston
The Swords of Moda-Ling – Peters –
Peters
Catamaran – Farina/Ryzek – Manu.

Senior Recital 4/30/85
Kelly Wallis, percussion
Inspirations Diaboliques – Tagawa – Try
Precision – Molenhof – Kendor
Concertino for Marimba – Creston –
Schirmer
Improvisation – Carter – Assoc.
Wave Motion – Molenhof – Kendor

**Percussion and Marimba Ensembles
5/15/85**
Douglas J. Wolf, conductor
In the Hall of the Mountain King –
Grieg/Werdesheim – Pro Perc. Press
"Polka" from The Golden Age –
Shostakovich/Peters – Peters
Concerto for Percussion Ensemble –
Brand – Bramora
Yellow After the Rain – Peters – Peters
Afro-Amero – Faini – Faini
Chase the Clouds Away – Mangione/
Wolf – Manu.
Hide and Seek – Mangione/Cappellini
– Manu.

Virginia

Hollins College

**VPI and State University Percussion
and Marimba Ensembles 4/15/85**
John Floyd, conductor
Prelude – Leonard – Volkwein
Chamber Piece – Colgrass – MFP
Morning of the World – Maloof –
Berklee
Canticle No. 3 – Harrison – MFP
Interiors – Moran – Peters
Dotty Dimples – Green/Arden/Cahn –
Cahn

James Madison University

Senior Recital 2/15/85
James F. Stickle, Jr., percussion
Pas de Deux for Clarinet and Percussion
– Russell – MFP
Theme Based on Harry Janos – Hinger
– Jerona
Concerto pour batterie et petit orchestre
– Milhaud – Universal
Sonata No. 2 in B Minor – Bach –
Marimba Prod.
Buzzhaid for Marimba and Vibes Stirtz
– CMP
Log Cabin Blues – Green/Becker –
Becker

Percussion Ensemble 3/7/85
C. William Rice, director
Theme and Variations for Percussion –
Kraft – WIM
Five Miniatures for Six Percussionists –
McCauley – Leeds Music
Stick Games – Riley – Southern
Buzzhaid – Stirtz – CMP
Symphony for Percussion – Parchman –
Elkan Vogel

Senior Recital 4/19/85

Marcos Felipe Mercado, percussion
Two Mexican Dances – Stout – Studio 4
*Set of Five for Violin, Piano and
Percussion* – Cowell – Peters
4/4/ Verses for Timpam – Houliif – PPP
4/4/ for Four – Cirone – Cirone
The Love of L'Histoire – DeLancey –
Peters
Variations on Lost Love – Maslanka –
Marimba Prod.
Saturday's Child Sings a Hopeful Song –
Molenhof – Kendor
Frogs – Abe – Studio 4

Senior Recital 4/26/85

Lisa C. Hughes, percussion
Etude Op. 6, No. 8 – Musser – Studio 4
Scherzo for Four Timpani and Piano –
Graeffe – MFP
From Album for the Young –
Tchaikovsky/Stevens – Marimba Prod
Sonata No. 1 – Moore – Ludwig

Percussion Ensemble 4/30/85

C. William Rice, director
Two Rituals for Percussion – Miller –
MFP
Fantasia with Imitation – Bach/Fink –
Manu.
Nails – Rago – Cirone
Ku Ka Ilimoku – Rouse – Helicon
*"March to the Scaffold" from Fantastic
Symphony* – Berlioz/Farberman –
Cortelu
Whirlwind – Green – Southern
Bit O' Rhythm – Green – Manu.
Portico for Percussion Orchestra –
Gauger – Gauger
Lover – Rogers & Hart/Owens –
Manu.

Reynolds Homestead Continu- ing Education Center

**VPI and State University Percussion
and Marimba Ensembles 12/5/85**
John Floyd, conductor
Prelude for Percussion – Del Borgo –
Kendor
Laura soave – Caroso/Fink – Simrock
Three Brothers – Colgrass – MFP
Four Carols for Christmas – trad./Hollo-
man – Manu.
Polyphonies – Cunningham – Media
Press
Xylophonia – Green/Becker – Manu.
Dormi, Dormi – trad./Goetze/Howell –
Manu.

Roanoke Symphony Orchestra

Subscription Concert 5/6/85
Jack Moehlenkamp, conductor
**John Floyd, marimba and vibraphone
soloist**
*Concerto for Marimba, Vibraphone and
Orchestra, Op. 278* – Milhaud – Enoch

Roanoke Youth Symphony Music Workshop

Faculty Recital 6/10/85
John Floyd, percussion
Beverly Floyd, clarinet
Emergence – Rimmer – Manu.

Roanoke Youth Symphony Percus- sion Ensemble 6/13/85

John Floyd, conductor
Eight Etudes – Carey – Galaxy
Dialogue – Whaley – Raldor

Virginia Commonwealth University

Percussion Ensemble 4/17/85
Donald Bick, conductor
Three Brothers – Colgrass – MFP
Sonatina – Tull – Boosey & Hawkes

Triptych - Cirone - Cirone
Prelude for Four Marimbas - Leonard - Volkwein
Lasciatemi morire - Monteverdi/Gipson - Univ. of Oklahoma
"Adagio" from *Symphony No. 3* - Saint - Saens - Univ. of Oklahoma
Tarantella Op. 102, No. 3 - Mendelssohn/ - Tanner - Studio 4
Jovial Jasper - Green/Eyles - Manu.
The Hummingbird - Green/Becker - Becker
Spanish Waltz - Green/Becker - Becker
Nola - Arndt/Stewart - Manu.
Xylophonia - Green/Becker - Becker

Percussion Convocation 3/7/85
Performers: Phillip Haut, David Snead, Robb Smith, Laura Braxton, Charles Ferrell, Michael Werne, Gerard Perreault, Peter Chase
Rolling in Rhythm - Wilcoxson - Wilcoxson
Theme and Variations - Peters - Peters
Sonata for Timpani - Beck - Kendor
Reverie - Debussy/Ervin - Studio 4
Ternary - Burns Feldstein - Belwin
Sonata for Xylophone - Pitfield - Peters
Eight Pieces for Four Timpani - Carter - Assoc.
Desafinado - Jobim/Byrd - Manu.

VPI and State University

Percussion and Marimba Ensembles 11/29/84
John Floyd, conductor
Particles - Brown - Southern
Miniature Suite - Cahn - Cahn
Frivolity - Green Cahn - Cahn
String Quartet Op. 33, No. 3 - Haydn/Vincent - Studio 4
Patterns - Clark - Cara/Barnhouse
Musica Battuta - Schiffman - Assoc.

Percussion and Marimba Ensembles 3/6/85

John Floyd, conductor
Prelude - Leonard - Volkwein
Chamber Piece - Colgrass - MFP
Morning of the World - Maloof - Berklee
Canticle No. 3 - Harrison - MFP
Interiors - Moran - Peters
Dotty Dimples - Green/Arden/Cahn - Cahn

Faculty Recital 3/25/85
John Floyd, percussion
Beverly Floyd, clarinet and piano
Emergence for Clarinet and Percussion - Rimmer - Manu.
Thoughts for Timpanist - Stacey - Manu.

Three Pieces - Stravinsky - Chester
Three Dances - Benson - Chappell
Concerto for Marimba and Vibraphone - Milhaud - Enoch

Senior Composition Recital 4/16/85

Percussion Ensemble
Quartet - McLoughlin - Manu.
Graduate Recital 4/19/85
David Milburn, percussion
Marimba Ensemble
John Floyd, conductor
Sonata - Jones - Peters
Suite for Marimba - Fissinger - Perc. Arts
Adventures for One - Stern - MFP

Dotty Dimples - Green Arden Cahn - Cahn

Percussion and Marimba Ensemble 5/31/85
John Floyd, conductor

Morning of the World - Maloof - Berklee
Canticle No. 3 - Harrison - MFP
Dotty Dimples - Green/Arden/Cahn - Cahn

Composer in Residence Concert 1/5/85

John Rimmer
John Floyd, percussion
Beverly Floyd, clarinet
Emergence - Rimmer - Manu.

Percussion and Marimba Ensembles 12/4/85

John Floyd, conductor
Preludio for Percussion - Del Borgo - Kendor
Laura soave - Caroso/Fink - Simrock
Three Brothers - Colgrass - MFP
Four Carols for Christmas - trad./Holloman - Manu.
Polyphonies - Cunningham - Media Press
Xylophonia - Green/Becker - Manu.
Dormi, Dormi - trad./Goetze - Howell - Manu.

Marimba Ensemble 12/8/85

John Floyd, conductor
Family Christmas Concerts (two performances)
Four Carols for Christmas - trad./Holloman - Manu.
Joy to the World - trad./Howell - Manu.
Dormi, Dormi - trad./Goetze/Howell - Manu.

Washington

Central Washington University

Graduate Recital 12/4/85
Keith Anderson, percussion
Solfeggio in C Minor - Bach - Schirmer
Three Dances for Solo Snare Drum - Benson - Chappell & Co.
Raga No. 1 for Solo Snare Timpani - Cahn - Wimbledon
Fantasy on Japanese Wood Prints - Hovhaness - Peters
Monograph IV - Gipson - Studio 4
Trevor's Waltz - Feldman - Gwyn
Clandestine Dialogues - Bergsma - Galaxy
Late in the Evening - Simon
Cataphonics for Percussion - Weiner - Fox

Cornish Institute

Percussion Ensemble 4/10/85
Matthew Kocmierski, director
Pulse - Cowell - MFP
The Seasons: Vermont. Winter - Goldstein - Manu.
Percussion Music - Strang - New Music Ed.
Concerto for Violin and Percussion Orchestra - Harrison - Peters

Percussion Ensemble 11/26/85
Matthew Kocmierski, director
Ritmica No.5 - Roldan - Southern
Point - Mahler - Manu.
Tibet - Madara - Manu.
Improvisation - Boulez - Universal
Toccata - Chavez - Belwin Mills

Washington, D.C.

United States Marine Band

Chamber Recital Series 3/3/85
Soloists: Andrew Linden, Matthew Becker, Jeffrey Gilliam, John Beck

Ragtime Marimba Band - Vincent Patterson, conductor
Duetтино Concertante for Flute and Percussion - Dahl - Broude
Sonata for Timpani - Beck - Boston
Divertimento for Alto Saxophone and Marimba - Yuyama - Japanese Fed. of Comp.
Ionisation - Varese - Colfranc Music Pub.
October Mountain - Hovhaness - Peters
Frivolity - Green - Cahn
On the Woodpile - Breuer - Manu.
Xylophonia - Green - Becker

United States Navy Band

Concert 11/3/85
Commander Allen Beck, USN, leader
Musician First Class Robert Snider, marimba
Marimba Suite - Sifler - WIM
Faculty Recital 11/6/85
Prince George's Community College
Robert C. Snider, percussion
Stamina for Solo Snare Drum - Markovich - Creative
"Bourree" from Partita for Solo Percussion - Cahn - Manu.
Sonatina for Three Timpani - Tcherepnin - Boosey & Hawkes
Four Dialogues for Euphonium and Marimba - Adler - Fischer
Xylophonia - Green - Manu.

Wisconsin

University of Wisconsin - Madison

Faculty Recital 3/3/85
Steve Cornelius, percussion
Drum Cadences Flourishes - Thrad - Manu.
Eight Pieces for Timpani - Carter - Assoc.
Concerto pour marimba et vibraphone - Milhaud - Enoch and Cie
Marimba Phase - Reich - Universal
Back Talk - Breuer - Alfred
Cross Corners - Green - Meredith Music
Ragtime Robin - Green - Meredith Music

Percussion Ensemble 4/14/85
Steven Cornelius, conductor
Introduction and Fugue - Buggert - MFP
Like Rain - Luhring - Manu.
Introduction and Allegro - McKenzie - MFP

Implosion - Hood - Somers Music
Canon for Percussion - Goodman - Mills Music
Los Dioses Aztecas - Read - Cole

University of Wisconsin - Oshkosh

Marimba Ensemble 11/26/84
G. W. "Sandy" Schaefer, director
Bolero - Rosales/Musser - Foster
Canzon Prima - Gabrieli/Schaefer - Permus
Divertimento No. 9 - Mozart - Manu.
Log Cabin Blues - Green/Becker - Becker
Nola - Arndt/Schaefer - Manu.
Canon in D Major - Pachelbel/Weber - Manu.

A Midsummer Night's Dream - Mendelssohn/Hummel - Manu.
Espana Rhapsody - Chabrier/Hutch - Hatch

Music for a New Age 2/11/85
G. W. "Sandy" Schaefer, percussion
Mourning Dove Sonnet - Deane - CMP
King of Denmark - Feldman - Peters
Torse III - Miyoshi - Ongaku No Tomo
Liaisons - Haubenstock - Ramati - Universal
Zyklus for one Percussionist - Stockhausen - Universal

Marimba Ensemble 4/15/85
G. W. "Sandy" Schaefer, director
Divertimento No. 9 - Mozart - Manu.
A Midsummer Night's Dream - Mendelssohn - Barthold/Hummel - Manu.
Espana - Chabrier/Hatch - Hatch
Four Brothers - Guiffre/Schaefer - Manu.
Underdog Rag - Richards - Underdog Pub.
Popular Jarabe Tapatio - Partichela/Schaefer - Manu.
The Choo-Choo Train - arr./Jeanne - Permus

Percussion Ensemble 5/1/85
G. W. "Sandy" Schaefer, conductor
Momentum - Kraft - Southern
Music from Trinidad - trad. - Manu
Rondo Scherzando - Dotson - Southern
Chamber Music IV - Suderburg - Presser
Three Pieces for Mallet Percussion - Cowling - Manu.
Four Brothers - Guiffre/Schaefer - Manu.
Modesty Blues - Tjader/Schaefer - Manu.

Percussion Ensemble
G. W. "Sandy" Schaefer, conductor
Concertino for Percussion - Kim - Peters
Alternances - Shinohara - Leduc
A La Samba - Peters
Interactions for Vibraphone and Percussion - Bergamo - MFP
Concerto for Drum Set and Percussion Ensemble - Beck - Kendor
Marimba Ensemble 11/13/85
G. W. Sandy Schaefer, conductor
Overture: Die Hochzeit des Figaro - Mozart/Schaefer - Manu.
Language a Fin - Gesualdo/Schaefer - Manu.

Rendsburger Tanze - Poser - Manu.
Brandenburg Concerto No. 2, "Allegro" - Bach/Schaefer - Permus
Ricercar a 3 - Bach Schaefer - Manu
L'Histoire du soldat - Stravinsky/Schaefer - Manu.
Maple Leaf Rag - Joplin - Belwin Mills
Dill Pickles - Johnson Becker - Cahn

Senior Recital 11/24/85
Patricia Guenther, percussion
Interactions for Vibraphone and Percussion - Bergamo - MFP
March - Carter - Assoc.
Two Mexican Dances - Stout - Studio 4
Movements for Trumpet and Percussion - Lessard - Joshua Corp
Concertino for Marimba - Creston - Schirmer
DeLuna - Guenther - Manu.
P. M. - Johnson - Manu.

Percussion Ensemble 12/2/85
G. W. Sandy Schaefer, conductor
Three Brothers - Colgrass - MFP
Two Pictures for Percussion - Sutcliffe - MFP
Particles - Brown - Southern
Percussion Quintet - Miller - Assoc.
Interactions for Vibraphone and Percussion - Bergamo - MFP
La Nica - Schaefer - Manu.

Recital 2/17/86

G. W. Schaefer, marimba
Etude Op. 6, No. 2 – Musser – Warner Bros.
Etude Op. 6, No. 10 – Musser – Warner Bros.
Rhythm Song – Smadbeck – CMP
Etude for a Quiet Hall – Deane – CMP
Michi – Abe – MFP
Theme and Variations for Bowed Vibraphone – Silver – Manu.
 "Fuga" from *Sonata for Unaccompanied Violin in G Minor* – Bach – Schirmer
Mirage pour Marimba – Sueyoshi – Ongaku No Tomo

University of Wisconsin – Stevens Point**Faculty Recital**

Geary Larrick, marimba
 A Recital of Music by J. S. Bach
 Arranged by James L. Moore (Kendor):
 First Movement from *Brandenburg Concerto No. 2*
 First Movement from *Concerto in A Minor*
Jesu, Joy of Man's Desiring
 Presto from *Sonata in G Minor*
 Chorale – *Kom Süsser Tod*
 Fugue from *Sonata in A Minor*
Minuet in G
Air for the G String
A Mighty Fortress Is Our God
 Arranged by Murray Houllif (MFP):
Suite No. 2 – Prelude
Suite No. 1 – Courante
Bouree
Sonata No. 1 – Siciliano
Suite No. 3 – Bouree 1 & 2
 Arranged by the performer (Manu.):
 Prelude No. 1 in C

Wyoming**Casper College**

Percussion and Marimba Ensemble
 12/6/84
 Terence S. Gunderson, director
Protoplasm – Proto/Akins – Kendor
Hungarian Dance No. 5 – Brahms/Houllif – EHP
The BR Syndrome – Manu.
Bob Meets Bill – Reed – Manu.
Soliloquies & Celebration – Spears – Barnhouse
Spanish Waltz – Green/Becker – Nexus
It Happened One Night – Reed – Manu.
The Hummingbird – Green/Becker – Nexus
Concertino for Marimba – Creston – Schirmer
All Blues – Davis – Manu.
Sonata for Timpani – Beck – Manu.
Joy – Niewood – Avid
 Recital 4/30/85
 Bob Axworthy, percussion
 Brett Reed, percussion
Roller Jubilee – Saisse – Masters
 Colloquium
American Sound – Molenhof – Kendor
The King of Denmark – Feldman – Peters
Monograph IV – Gipson – Studio 4
My Funny Valentine – Rodger/Hart – Manu.
Senior Mouse – Corea – Litha
Invention in D Minor – Bach – Kendor
Sonata for Timpani – Beck – Boston
Scotch and Soda – Guard – Manu.
La Fiesta – Cones – Litha

Percussion Ensemble, Marimba Ensemble, Mallet Jazz Quartet
 5/8/85
 Terence Gunderson, director
Serenade to a Sand Dune – Abel – Ludwig
Nola – Arndt/Cahn – Nexus
Lament – Currie/Ure/C.C./Lann/Reed – Manu.
Roller Jubilee – Saisse – Masters
 Colloquium
La Llorona – arr. Jeanne – Permus
Red Clay – Hubbard – Manu.
Fifty Ways to Leave Your Lover – Simon – Charing Cross Music
Stolen Moments – Nelson – Manu.
Chromatic Foxtrot – Green/Becker – Nexus
Lucky Southern – Jarrett – Manu.

Recital 10/10/85
 Leigh Howard Stevens, marimba
Suite for Marimba – Fissinger – Perc. Arts
Unaccompanied Sonata in G Minor – Bach/Stevens – Manu.
Grand Fantasy in C – Heble – Marimba Prod.

Percussion Ensemble 12/3/85
 Terence S. Gunderson, director
Toyer – Vincent
Walkin' Shoes – Mulligan – Criterion Music
Bag's Groove – Jackson – Manu.
October Mountain – Hovhanness – Peters
Etude in C Major, Op. 6, No. 10 – Musser – Studio 4
Furioso and Valse in D Minor – Hatch – Hatch
Log Cabin Blues – Green/Becker – Nexus
Percussion Movement – Tcherepnin – Presser
Greensleeves – arr. Burton – Creative
Adagio – Saint – Saens/Gipson – OU Press
Playground Bound – Reed – Manu.
Three Asiatic Dances – Frock – Southern
Killer Joe – Golson – Aebersold
Geometrics – Bendrick – Manu.
 Casper Symphony Orchestra
 10/12/85
 Curtis Peacock, music director
 Leigh Howard Stevens, classic marimbist
Concerto for Marimba and Orchestra – Kurka – Weintraub

Canada**University of British Columbia**

Percussion Ensemble 4/1/85
Canon in D – Pachelbel/Farberman – Cortelu
Dialogue for Snare Drum and Timpani – Whaley – Raldor
Night Music for Percussion – Starer – Mills Music
Rainbow Ripples – Green/Becker – Becker
Triplets – Green/Becker – Becker
Jazz Variants – Beck – MFP
 Graduate Recital 4/12/85
 Larry Olson, percussion
Sonata No. 4 for Two Violins – Teleman – Mercury Music
Pas de Deux – Russell – MFP
Introduction and Rondo Capriccioso – Saint – Saens – Schirmer
Dialogue for Snare Drum and Timpani – Whaley – Raldor

Two Mexican Dances – Stout – Studio 4
Rainbow Ripples – Green/Becker – Becker

Puerto Rico**Puerto Rico Conservatory of Music**

Percussion Ensemble 4/1/84
 José R. Alicea, director/conductor
Tres Estudos Para Percussao – Lacerda MFP
Africa Sketches Suite – Williams – Ludwig
No Me Toques-Campos Pe – Manu.
Nola – Arndt – Cahn
Jovial Jasper – Green – Becker
Xylophonia – Green – Becker
Toccata – Chavez – Belwin Mills
Sabre Dance – Khachaturian/Moore – Permus

Tony's Place at Old San Juan
 Music and Pantomime 7/20-22/84
 José R. Alicea, marimba and percussion
 Roberto Jimenez, saxophone and flute
 Luis Oliva, pantomine
Syrinx – Debussy – Manu.
Pas de Deux Russell – MFP
Soliloquios No. 4 – Cordero – Manu.
Sound Poem – Amelee – MFP
Circus Parade – Dubois – Leduc
La Fiesta – Correa – Manu.
Alvaradas – Alvarez – Manu.

New York University Recital 8/2/84

José R. Alicea, marimba and percussion
Etude Op. 6, No. 8 & 9 – Musser – Studio 4
Diptychos – Veray – Manu.
Two Mexican Dances – Stout – Studio 4
Divertimento for Marimba and Alto Sax – Yuyama – Ongaku No Tomo

Concerto at University of Puerto Rico, Cayey Campus 10/24/84

Percussion Ensemble
 José R. Alicea, director/conductor
Batucada – Moreira – Alicea
Ritmo Jondo – Surinach – AMP
Toccata – Chavez – Belwin Mills
Comedians Gallop – Kabalevsky/Peters – Peters
Tres Estudos Para Percussao – Lacerda – MFP
Sabra Dance – Khachaturian/Moore – Permus

Percussion Ensemble 12/2/84
 José R. Alicea, director/conductor
Comedians Gallop – Kabalevsky/Peters – Peters
Tres Estudos Para Percussao – Lacerda – MFP
Lucy Riff – Goldenberg – Adler
Cenas Brasileira – Rosauero – Heinrichshofen Verlag
Xylophonia – Green – Becker
No Me Toques – Campos Penã – Manu.

New York University Commencement 1/26/85

San Juan Campus
 Percussion Ensemble
 José R. Alicea, director/conductor
Comedians Gallop – Kabalevsky/Peters – Peters
El Condor Pasa – Anon. – Vincent
Cenas Brasileira – Rosauero – Heinrichshofen Verlag
Xylophonia – Green – Becker
Ritmo Jondo – Surinach – AMP

University of Puerto Rico Rio Piedras Campus
 Marimba Recital 2/27/85
 José R. Alicea, marimba
Concerto in A Minor – Bach/Goldenberg – Chappell
Concertino for Marimba – Creston – Schirmer
Etude Op. 6, No. 8, 9, 10 – Musser – Studio 4
Two Mexican Dances – Stout – Studio 4
Divertimento for Marimba and Alto Sax – Yuyama – Ongaku No Tomo

Senior Recital 3/27/85
 Alfonso Sierra, percussion
Tam-Bas – Moore – Permus
Metal 'n Wood – O'Reilly – Schirmer
Yellow After the Rain – Peters – Peters
French Suite – Kraft – WIM
Sonata for Marimba – Tanner – Cole
Solo Impression for Timpani – Firth – Fischer
Caprice Valsant – Green – Cahn

Percussion Ensemble 5/2/85
 José R. Alicea, director/conductor
Batucada – Moreira – Manu.
Xylophonia – Green – Witten
African Sketches – Williams – Ludwig
Ritmo Jondo – Surinach – AMP

Percussion Ensemble 5/5/85
 José R. Alicea, director/conductor
Musica Battuta – Schiffman – AMP
Ritmo Jondo – Surinach – AMP
Bach Batá – Bach/Rivera – Manu.
The Swords of Moda-Ling Peters – Peters
Canon in D – Pachelbel/Farberman – Cortelu
 "March to the Scaffold" from *Fantastic Symphony* – Berlioz/Farberman – Cortelu
Gypsy Dance – Bizet/Farberman – Cortelu

Channel Seven, WLUZ, Pena Down
 Beat Program 6/18/85
 Percussion Ensemble
 José R. Alicea, director/conductor
Xylophonia – Green/Becker
Bach Batá – Bach/Rivera – Manu.
Gypsy Dance – Bizet/Farberman – Cortelu

Switzerland**Musikschule Baar**

Konzert Schlagzeugensemble
 1/29/85
 Leitung: Mike Quinn
Game – Kempers – Van Teeseling
Crab Canon – Songer – MFP
First Concerto for Flute and Percussion – Harrison – Peters
Bitte Nöod – Mohr – Manu.
The Lonely Cowbell – Loevendie – Donemus
Aquarelle – Dennis – Universal

An Interview With Dennis DeLucia

by Lauren Vogel

The name Dennis DeLucia is synonymous with excellence in marching percussion. He has been responsible for some of the most successful drum lines from many areas, including the Muchachos, three time DCI Drum Champions the Bridgemen, and, during the past two years, the newly formed Star of Indiana Drum and Bugle Corps from Bloomington. Their first year was capped off by a very successful 10th place finish in the DCI finals in Madison. In addition to his work with junior corps, he is also active with senior corps, including the current winner of the DCA High Percussion Award, the Hawthorne Caballeros, and previously with the six time DCA Drum Champions, the Sunrisers. Dennis DeLucia's creativity with a marching percussion ensemble combines superior technique with a flair for entertainment. Recently, under a sunny sky and with his drum line warming up in the distance, he talked about his background and some of his ideas regarding marching percussion.

Lauren Vogel: I am curious to know about your earliest experience with drum corps.

Dennis DeLucia: I first saw a drum corps when I was probably ten or eleven years old. I grew up in northern New Jersey and at that time there were lots of drum corps around – one even practiced right next to my house. That got me interested not only in drum corps but in drumming, so I started taking some lessons in the school system in Bergenfield, New Jersey. When I was fourteen I joined a drum corps, and that year was my one and only year marching in a drum corps. The corps – long since extinct – was called the Dumont Police Cadets from Dumont, New Jersey. Our instructor was Bobby Thompson. I played in the snare drum line.

LV: What did you do after your year of drum corps?

DD: I had been playing drum set for several years and, when I was fifteen, I started to gig with a combo. But I was *always* an avid follower and spectator of drum corps. I always loved what the corps were doing.

LV: Who were some of your early teachers or early influences?

DD: I really have not studied formally. I was rather fortunate to grow up in a town which in the mid and late 1950s had a music program headed by Dr. Bernard Baggs who is a clinician, judge, and educator. His approach to things was very much ahead of the times in that he controlled the music program all the way down to grade four. When I was in the sixth grade, I started taking drum lessons in school. There was not a percussion teacher per se, but the elementary teacher, Al Mura, knew enough about rudimental drumming from his brother Art to get me started in the right direction. I was also around drum corps people with Dr. Baggs. And then, when I was a senior, Don Angelica became the band director at Bergenfield High School. So I had a lot of exposure, but not really an awful lot of formal study.

I had made a decision not to study music in college. My degree is in economics (laughs.) But I was playing all the time – gigging and recording and doing all that other kind of stuff. In 1966, I graduated from college and joined the West Point Band. I spent three years as a field drummer. There I was reunited with a lot of



Dennis DeLucia

drum corps players, most of whom were significantly better than I was! That was somewhat inspirational for me and got me involved again in drum corps. I became a judge and started teaching a local corps near West Point. In 1970, I got out of the army and I started teaching the Muchachos from Hawthorne, New Jersey.

LV: What was the name of the first corps you instructed?

DD: The very first corps was called the Poughkeepsie Pacers from Poughkeepsie, New York. I taught them in 1968 and '69 and of course I had no idea what I was doing! It was a good way to start and, even though they were a smaller corps, they had some good talent. When I first worked with the Muchachos, I still didn't know what I was doing (laughs,) but I learned as the kids learned.

LV: How long did you instruct them?

DD: For six years – from 1970 through '75 – and then I went to the Bayonne Bridgemen from 1976 through '84 and now I'm with Star of Indiana forever and ever!

LV: What was the key to the Bridgemen's success in percussion?

DD: I think we had a terrific staff, especially a fellow named Bob Dubinski, who is a magnificent player in his own right. He was the section leader for the Garfield Cadets in the mid '70's and I put him on the Bridgemen staff in 1977. We have worked together ever since and, to a great extent, he and other teachers along the way have been responsible. A fellow named Pat Scollin (he is now teaching the Blue Devils' quad line) was also very instrumental on the staff. You're only going to go as far as the staff can bring the players. But, whatever their talent level was, I think we were able to maximize each individual's talent and potential. We set up a program that was enjoyable for the kids to play and they enjoyed being a little off-beat with the Bridgemen approach to things. They were kind of the "funk/jazz barons" of drum corps!

LV: The Bridgemen always looked like they were having fun and whatever they did, they always did it so well.

DD: I think that is really the key. We had fun and made it such that they would want to go to the next rehearsal. There were some seasons when that line could literally have rehearsed themselves. We were basically just guiding by writing, teaching, and steering them, the members were just good and dedicated to what they wanted to achieve.

LV: Are there any memories from your Bridgemen years that particularly stand out in your mind?

DD: A lot of people might expect me to talk about the three DCI Best Drum Line awards – and they certainly were very rewarding – but I think that the accomplishments that we made in dealing with some kids from the inner city, giving them an opportunity to experience things musically and otherwise that they never would have the opportunity to, were the neatest things. We had an awful lot of kids who started their drumming career by coming to the Bridgemen – they literally came off the streets! We provided a program that was interesting and educational for them, and many went on to do other things in music, both in drum corps and in other facets of percussion. I think that is the most rewarding thing for me.

LV: The Bridgemen have a unique show concept. Could you elaborate on it?

DD: 1976 was the year we came out with the crazy costumes and started to do things that were absolutely bizarre by drum corps standards. I was very proud to have been a part of a corps which stood by its beliefs, whether they were going to win or lose. The Bridgemen stood by the things they believed in. It's interesting to look at the drum corps and winter guard activity now and see how many things were influenced by the things that the Bridgemen started in the mid and late 1970's.

LV: How do you conceive and write a drum solo?

DD: The first and foremost factor is to consider the identity of the corps or band that you are dealing with. For example, it would be ludicrous for the Bridgemen, with their strong identity, to play a symphonic piece for a drum solo. And it would be silly for the Muchachos to play a country hoe-down piece. I think more bands should pay attention to their uniqueness.

Then the next thing has to be the conceptualization – what do you want that drum solo to say? After I select the source material for the solo, I go over it and block it out. Before I write the first note, I go through the form and revise it until I'm satisfied. By doing this, I know what letter C is going to be before I write the first note of the introduction.

LV: So you don't write one part and then write everything else?

DD: No. I don't write the snare line and then accompany everything. In fact, sometimes by blocking everything out before we write the first note, there are lots of times when the first thing I put on manuscript will be the triangle part at letter C. And because I'm a bass drum fanatic, I very often write that part first, especially

with the Bridgemen or the Star of Indiana type of music. That gives me the right groove for a drum set oriented chart so I can write the snare line to be the cymbal and snare drum hands, and the quads to be the tom fill part, but it's all based on the bass drum ostinato.

LV: What are some of your teaching philosophies and methods?

DD: I guess the main philosophy I have is that you should treat all students as absolute equals. In the audition procedure we go through in the fall and early winter, everybody gets the same audition whether they are rank beginners or have played for ten years. Then we try to divide the kids into homogeneous groups, which I call rehearsal groups, based on their levels of accomplishment. After that the teaching philosophy is based on each person's individual characteristics. How I relate to Bobby to make him a better player might be very different from how I relate to Tommy or Sharon. We draw everything we possibly can out of each individual. Our philosophy about technique is based strictly on relaxation. I think that is an area where we differ somewhat from many drum corps instructors whose approach, especially to snare and tom playing, is based on tension. I have never liked the latter approach because I think students can be inhibited from going on to learning to play timpani or xylophone or drum set. So we have developed an all around approach to playing that hopefully will be one step in the growth and development of each person as a percussionist. Drum corps to us is not an end-all – it's just a stepping stone along the way to having a good time and learning something.

LV: Are there any special technical exercises or special books that you use?

DD: Most of the exercises that we use come out of my own book, which was published by Hal Leonard in 1982. Basically, I have a series of exercises designed to accomplish different concepts. The first is rudimental, although we have scored them for the whole ensemble because we feel that ensemble playing is as important as learning to be a great snare drummer. There is also one designed to take care of the flam groups, others on roll and drag development, etc. I also have a whole series which we have not published, drum set independent exercises. When players come to be snare drummers or tom players, we expect them to know how to play the hand part on a jazz/swing cymbal ride, or what the independents are like on a funk thing, or a Latin, or whatever. Other series are designed for timing, rhythmic interpretation, and accuracy. Melodic percussion has its own group of exercises, some that relate to the battery's exercise program and some that are just melodic percussion things.

LV: Do you have any suggestions for band directors at the high school level building up their own drum lines?

DD: Chances are the local band director is not a percussionist, he's probably a brass or woodwind major. If there is any way to hire a percussion person who has had drum corps experience to come in and work with the kids, that would be one of my first recommendations. Make sure to choose the right personality to work with the students so that they can get the kind of specialized attention that they need. Beyond that, try to devise a way that will incorporate your drum line kids into what the rest of the band does. Very often I see that the drum kids warm up separately in a corner of the room or they get shuffled off outside. Try to incorporate them as often as you possibly can into whatever the rest of the group does. It is very important to do that because percussionists are musicians, too.

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Feature: **Marching Percussion**

Tom Float: The Instructional Use of Percussive Singing with the Marching Percussion Ensemble

by *Walter Parks*

Everybody does it. You do it; I do it; professional percussionists, educators, and students do it. At one time or another most percussionists have "sung" or verbally imitated percussion music.

Singing percussion parts is a common and useful teaching and learning tool. Jazz singers have long used a form of percussive singing – scat. Through improvisation, they developed a system of nonsensical syllables to imitate the solos of instrumentalists. Percussive "singing" can be found in many different forms: syllabic, word-oriented, or the method developed by the famous music educator, Zoltan Kodaly.

During PASIC '85 in Los Angeles, Tom Float presented a marching percussion clinic with the primary purpose of emphasizing the concept of "singing" drum parts as a valuable teaching and learning aid. In this context, percussive singing means the verbal imitation of the drum part.

Float has used percussive singing as a teaching tool with the Blue Devils percussion section, from the younger "C" corps to the older championship drumline. He cites five viable reasons for incorporating this method.

(1) Float has found that this teaching technique is valuable in instructing younger students, as they can comprehend rhythms and express themselves verbally but often cannot physically play the part. Therefore, through singing rhythms they can still understand and learn rhythms and percussion music. (2) Singing provides students with another vehicle through which to express a musical idea. They can learn and understand phrasing, style, articulation, and musical expressions; then translate or imitate what has been learned with the hands. This enables them to perform both accurately and expressively as an ensemble. (3) Students gain a greater understanding of note durations through the verbal interpretation. Owing to the lack of resonance in a drum (short sounds), many percussionists never completely understand the difference between long notes (i.e., half-notes) and short notes (i.e., eighth notes). (4) A mechanical attribute of this technique deals with the problems produced by the high volume of a marching percussion section. Teaching music and correcting problems in this situation can often be eradicated by singing, allowing the leader and students to more clearly hear the instructions and also the musical problems. (5) Percussionists like to sing. Therefore, Float believes that if the singing is structured it will become an effective and positive teaching and learning tool.

Float has assigned syllables that are aurally representative of the sounds of particular notes. For the longer notes (such as quarter notes and eighth notes) the syllables "dut" provides a longer sound. In general, for shorter notes two alternating syllables are applied: "da" and "ga" (hard "g"). See Example 1. The system for learning and developing the syllables for sixteenth notes and triplets utilizes the most common rhythmic figures. See Example 2.

There are two different methods for singing rolls. The open roll is produced by loosely vibrating the tongue near the front teeth. This is similar to rolling your "r's" in Spanish. A buzzed "z" is suitable for creating a buzz roll ending with the syllable "zut." The open roll is tied to the sound of "lut." See Example 3.

According to Float, developing and playing flams usually cause the most frustrating problems for a young student. Developing a verbal sound for the flam first will help the student to understand the correct aural interpretations of the flam. Subsequently, the right



Tom Float

sound and feel of the flam rudiment will be easily obtainable. See Example 4.

In addition to the verbal drum sounds, Float has proposed a system for singing cymbal parts that the snare drummers can adopt. This enables the entire ensemble to conceptualize together the correct feel and sound of the cymbal part. And once the student becomes comfortable with the basic rudiments of percussive singing, adding pitches is not difficult. Therefore, this method is applicable to the multiple drum and bass drum players as well as the total ensemble.

Float has found that this technique has been extremely useful during 5 to 10% of the total practice time. Essentially, Float is calling for the examination of the instructional usefulness of percussive "singing." More importantly, he feels that percussionists should develop a personal system that works for each individual situation thereby allowing for expression of a percussive idea. As Float states, "singing is not an end in itself, but just a tool that can help develop a deeper insight into our music."

Tom Float is the head percussion instructor and arranger of the Concord Blue Devils Drum and Bugle Corps. Under his direction, for the past three consecutive years the Blue Devils has won the high percussion award at the D.C.I. Finals. Float is also a clinician for the Yamaha International Corporation.

Example 1

dut dut dut dut dut dut dut dut

da ga da ga da ga da ga

Example 2

da ga da ga da ga da ga da ga da ga da ga da ga *Developing 16ths*

da ga da da ga da da ga da ga

da da ga da da ga ga da ga da

da ga ga da ga ga da ga da ga

ga da ga ga da ga da ga da ga

da ga da ga da ga da ga da ga da ga *16ths with accents using the same principle*

d g d g d g d g d g d g d g d g *Developing Triplets*

d d g g d d g d g d g d g d g

d g d g d g d g d d g d g d d g d g

Example 3

Open Roll *Closed Roll*

lut zut

Example 4

Developing Flams *Flam Accent*

Chut Chut or Jut Jut ji gi da ja ga da

Swiss Triplets *Flam Taps*

ji di la ji di la ji di ja da ji di ja da

On Marching Percussion & Jazz

by Chris Thompson

Chris Thompson is the head percussion instructor and arranger of the Madison Scouts Drum and Bugle Corps of Madison, Wisconsin and a clinician for Yamaha International Corporation. He is a graduate of West Chester State University and is working on a Master's degree at Rutgers University. Thompson's works are published by the Hal Leonard Publishing Company.

The composition and performance of jazz music in the marching environment has always been a tenuous subject. It is indeed a difficult genre to represent, much less one in which to be truly creative. The advantages we enjoy with a marching percussion ensemble in the performance of symphonic music are often a hampering element in creating a successful jazz arrangement. In what other ensemble would you have ten snare drummers playing a single ride cymbal part? In what other ensemble would such a part

have even been written out? And how do you go about fitting tonal bass drums and toms into a jazz arrangement?

There are two major criteria that need to be considered in working toward achieving a successful performance and capturing the desirable sound. Jazz, by its nature, is of course an improvisational art form that revolves around a rhythm section's groove. That groove is also improvised. Only the initial parameters of melody and chord quality have been supplied. Even in the larger arena of big band music where the arrangement is much more explicit, the rhythm parts are rarely written out. How is it possible then for a marching percussion ensemble to achieve this improvisational quality?

An effective way to capture the necessary spontaneity is to use at least two writers: one as kit drummer and one as pianist. Since the performers themselves cannot improvise their parts, the writers should approach the composition of the various parts. Accordingly, as two members of a rhythm section thinking within a big band framework, but writing separately, if the drummer concerns himself with *simplicity* and *time*, and the keyboardist with a *good comping style*, the product should have a more spontaneous sound to it. As long as both writers concentrate on the groove, there should be a minimum of vertical errors to correct. This approach also creates a fantastic lab environment when putting the ensemble rehearsal together. If using two writers is not possible, the one writer should play both roles and approach the two areas as separately as possible.

The second criteria involves simply developing a logical understanding of the contemporary marching percussion ensemble. Within a solo or feature context almost any type of jazz music can be performed with the seemingly limitless array of instruments at our disposal. The emergence of the front-sideline or "pit" section has allowed us to sound like any non-marching ensemble.

Problems do arise in the normal situations of percussion in a supportive role to the wind ensemble. How would a traditional wind ensemble play jazz? The winds would probably think of themselves as an expanded big band; using a kit drummer and whatever complementary percussion, along with a string bass player and possibly a pianist.

A marching band or drum and bugle corps is essentially the same situation with the two new parameters that are both enhancing and limiting. First is the arena in which we perform. A football stadium, while allowing for interesting stereo/staging effects, does not provide enough acoustical reinforcement for a single drum kit to achieve a strong sonority. Secondly, how do we treat the percussion instruments moving around which do, because of their numbers, have a strong sonorous sound? At what point does the marching ensemble become a true jazz band and vice versa?

The progress and advancement of the marching environment *musically* has always been based on its ability to authentically replicate, and lately improve upon, existing music. Our greatest challenge is, and will continue to be, in the treatment of jazz music and other ethnic forms. As our musical vocabulary grows, so must our writing techniques and compositional approach.

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Feature: Marching Percussion

Cymbals in Contemporary Marching Ensembles

by Thom Hannum

The use of cymbals in marching ensembles has changed drastically over the past several years. The day of one or two players crashing accents has passed. Instead today's marching ensembles usually contain a hand cymbal section of five to eight performers who carry varied sizes and types of cymbals. This allows the composer/arranger the opportunity to explore the tonal possibilities of these instruments in relation to the musical needs of the ensemble. Although sound production is the primary consideration of cymbal playing, visual effects have become increasingly more important.

Much could be discussed about cymbals but this article will focus on the following topics: (1) Grip (2) Holding Positions (3) Circle Positions (4) Physical Conditioning (5) Sound Production Techniques.

The Garfield Grip

The Garfield grip is highly recommended since the weight of the cymbal is distributed over the entire surface of the palm. This grip is the most effective way of controlling the cymbals while at the same time reducing hand tension.

Step 1 – Hold the cymbal in a vertical position (▶) and put the entire hand through the strap up to the wrist.

Step 2 – Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3 – Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.

Note: – The strap may have to be loosened if the grip is too tight. It is important to keep finger tips off the surface of the cymbal in order to allow the instrument to vibrate freely.

The Garfield Grip



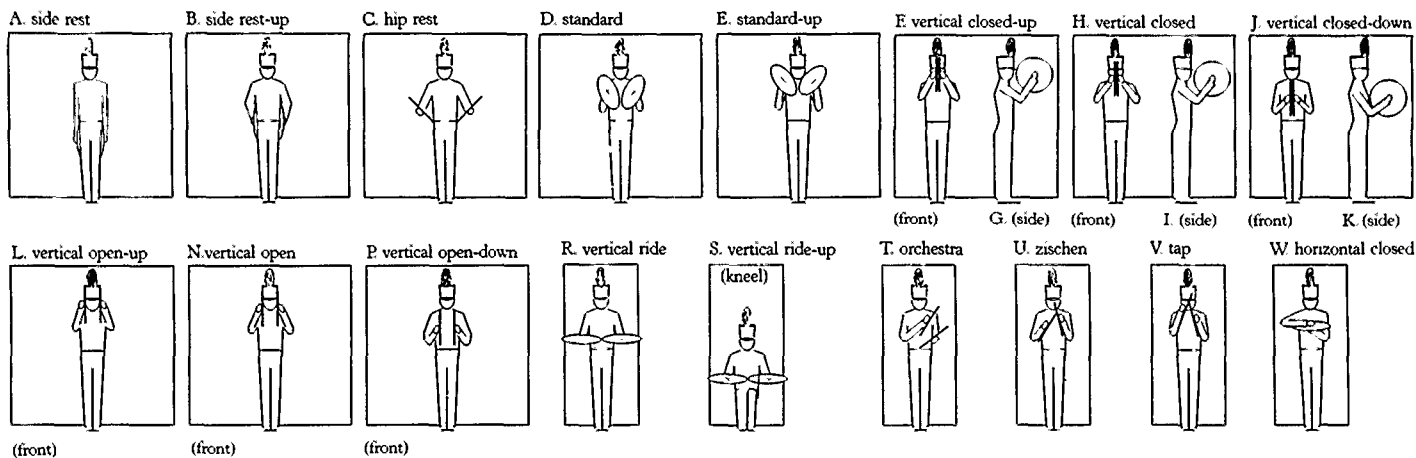
Cymbal Holding Positions

The hand-cymbalist is not only concerned with sound production but with visual effects, resting positions, and instrument carriage during performance. In each case, the way the cymbals are held is



Tom Hannum

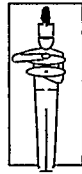
as important as how they are played. The following section illustrates a variety of cymbal holding positions used at rest, while playing, and for visual effects. These positions were devised for two reasons – to create a means of ensuring visual uniformity; and improve the consistency of sound production by utilizing predetermined starting and stopping points.



X. horizontal closed-down



Y. horizontal open



Z. horizontal open-down



AA. horizontal ride



BB. horizontal ride-up
(kneel)



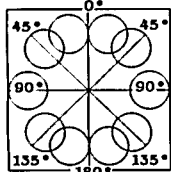
CC. horizontal arm-extension
(side)



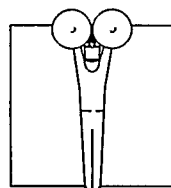
Circle Positions

The circle positions are a series of five instrumental positions used as reference points primarily for visual effects although this concept may also apply to some playing techniques. In each position the player's arms are fully extended.

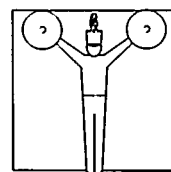
DD. circle position



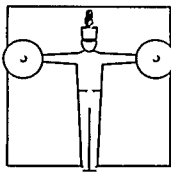
EE. 0°



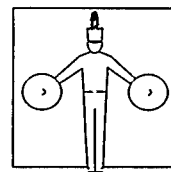
FF. 45°



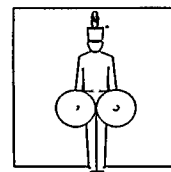
GG. 90°



HH. 135°



II. 180°



Physical Conditioning

The following exercise program is designed to strengthen and, at the same time, make more flexible muscles that are frequently used while playing hand cymbals. These exercises help prevent muscle cramps, wrist sprains, tendonitis and other injuries commonly experienced by the hand cymbalist. The exercise sequence is divided into two parts: one with and one without instruments. All calisthenics should be done as a group prior to every rehearsal and performance.

Calisthenics without instruments

1. Sit Ups – To strengthen stomach and back muscles, lie down with the knees bent and slowly move to a sitting position. Return to the starting position keeping the knees bent at all times. Repeat 25 times.
2. Torso Twists – In a standing position place the hands on the hips and rotate the upper torso to the right and left. Repeat 10 times.
3. Push Ups – Push ups strengthen arm and chest muscles needed to play cymbals. Repeat 20 times.
4. Arm Rolls – Extend the right arm above the head and rotate it forward in a large circle 10 times. Repeat the exercise with the left arm. Then with the right arm once again extended over the head, rotate backward in a complete circle 10 times. Repeat the procedure with the left arm.
5. Running – Jog for a half mile to develop proper breathing and stamina.
6. Rest – A short rest period enables a player to slow breathing and relax muscles.

Calisthenics with instruments

While facing each other, hold the cymbals in the following positions for approximately 30 seconds. Performers should evaluate the instrumental placement of their partners.

1. Side Rest
2. Horizontal Ride
3. Vertical Ride-Up
4. O Circle Position
5. 90 Circle Position
6. Horizontal Ride
7. 90 Circle Position
8. Side Rest

After the above sequence has been completed, place the cymbals on the ground and repeat the torso twists, arm rolls, and rest period as outlined previously. These exercises help relax the stomach, back, arm, and chest muscles as well as regulate breathing.

The final portion of the warm-up incorporates all the various cymbal holding positions. While facing each other the players should hold the cymbals in each position for approximately 10 seconds as the instructor corrects all flaws regarding instrumental placement. In this manner the performers will begin to gain a feel for the proper location of the instruments in each position. Ultimately, this procedure will ensure the visual uniformity required of a contemporary hand-cymbal section.

Sound Production Techniques

The most important aspect of hand cymbal performance in the marching ensemble is the production of sound. A competent cymbalist should always consider two factors when playing: the method of sound production and the visual effect. As a musician the first priority is to achieve the proper sound. The visual effect is secondary. As players gain experience they will know exactly how to approach each musical phrase for optimum audio and visual effect.

Three steps form the basis of any sound production method in hand cymbal performance: preparation, attack, and follow through. All sound production techniques should be performed incorporating these three steps while using the playing positions as a guide. Other factors influencing sound production are: (1) the angle of the cymbals at the instant of attack (2) vertical positioning of the instruments (3) length of stroke (4) velocity of stroke (5) the amount of pressure exerted by the cymbals against each other.

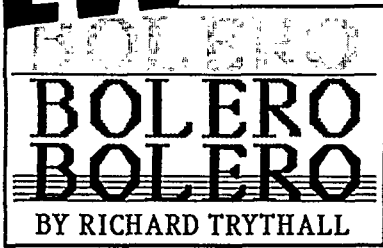
For more information regarding sound production techniques and in-depth explanations of various cymbal related topics refer to: Thomas P. Hannum, "The Cymbal: Its Standard and Special use In Contemporary Marching Ensembles" (M. M. thesis, University of Massachusetts, 1984).

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Indoor Marching Percussion Competitions: A Discussion

compiled by *Ward Durrett*

Ward Durrett is instructor of percussion of the Marian Catholic High School Band, Chicago Heights, Illinois, winners of the MBA Grand National Championship. He is the originator of the Indoor Marching Percussion Festival and was the contest director of the National Marching Percussion Forum Contest at PASIC '85 in Los Angeles. Ward is a clinician for the Yamaha International Corporation and is a member of the PAS Marching Percussion Committee.

Introduction

Indoor marching percussion competitions have been in existence for seven years. In that period, through various sponsored events, they have attracted the participation of high schools and colleges from eighteen states. While the PAS Marching Percussion Forum has seen the country's most representative collegiate performances, new contests are in fact turning up everywhere. This year's Spartan Festival in suburban Chicago drew twenty-four schools and sold out an 1,800 seat auditorium. There was also a new contest in March in Port Angeles, Washington, and in the fall, Lake Charles Music and Westlake High School will sponsor their second such event.

The indoor marching percussion activity has in effect come into its own. But until now the direction the activity has taken has been set by the various organizing groups, and like anything else – there is a potential danger of severely limiting healthy growth. What should and can be done to improve this situation and increase the number of indoor marching percussion events? To respond to this, I asked several individuals who have been actively involved to comment on the good and bad points and where they see the activity going.

For those who may not be acquainted with the competitions, indoor contests involve the entire marching percussion section of a band performing on an auditorium stage. From three to six judges, each using a scoring sheet, rate performances. The final score earned by each competing group is a composite average of the judges' scores.

The panel who responded to my questions were: **David Fodor**, assistant director of bands and marching percussion instructor at Western Illinois University, Macomb (under Fodor's leadership, WIU has participated in the PAS contest three times and in the Spartan Festival five times); **Mark Lindsey**, sales manager, McCormick Enterprises, instructor of numerous high school percussion programs (most recently those of Plainfield High School, Plainfield, IL and Oregon High School, Oregon, WI), and participant in the Spartan Festival since its inception; **Frank Bischoff**, timing and penalty judge, involved with virtually every facet of the marching activity for the past thirteen years, including a part in the running of the Dallas and Los Angeles PAS contests and five of the Spartan festivals, and my sounding board on this activity since 1980 (having had no formal background in percussion – Bischoff is a senior systems analyst for Container Corporation of America – he offers a unique perspective on what is happening in the field); and **Russ Weber**, marching percussion instructor, University of Illinois, who has had extensive teaching in high schools and colleges (and under



Ward Durrett

whose guidance, and Dave Flynn's, the U. of I. drum line has created its share of controversy with its performance approach to this activity).

Discussion

Ward Durrett: How did you first become a participant in an indoor marching competition?

David Fodor: I was introduced to the event in 1981 when we hosted the University of Kentucky drum line (then under Gordon Henderson) at Herscher High School (Herscher, IL). They were on their way to the Spartan Festival, and performed at our basketball halftime. I'll never forget the reaction of the basketball audience as the show began. First there was the silence of curiosity. . . "Just what are all these drummers doing out on a basketball court?" Then, everyone who had begun to leave for a halftime refreshment stopped and stood in the end zones, mesmerized by this odd entertainment. By the end of the show, the crowd was totally wrap-

ped up in the excitement of the performance and offered a standing ovation to the UK drum line. Although I originally intended to take the Herscher drum line to Northbrook the following year, it didn't happen and thus my first experience with a group of my own was with the WIU drum line at the first PAS contest in Dallas.

Mark Lindsey: I was pretty much directly involved with the event from the beginning. At the time I was working with the Glenbrook North H. S. Band, the hosts for the first contest. We didn't participate ourselves; however, we were able to witness first hand the experience that the participating groups had. The next year I moved to a new school, and brought my group to the contest. We were fairly successful. I attribute this success in part to my direct involvement with the event the first year and the things I learned from it.

Ward Durrett: Have you noticed any changes in the way the programs are being put together?

Mark Lindsey: I've noticed some changes from year to year. Basically, the activity has relaxed quite a bit, especially this last year. Units that come in to compete stay more within their realm or style. But I have seen all groups expand their concepts a little.

Frank Bischoff: In 1981 we had performance requirements that included a required selection plus several minutes of optional performance. While most of the optional pieces were not bad to listen to, 12 performances of *Comedians Gallop*, I think, convinced everyone that compulsory exercises should stay in figure skating! In addition, we're no longer seeing the fall field show reproduced on stage while marking time.

David Fodor: I think one of the main things that should be mentioned in connection with changes is the widening diversity of show styles that has developed as a result of the contest. It seems that for several years there was a lack of understanding as to just what purpose the activity should serve. Those of us who felt the contest should promote musical growth through the medium of percussion instruments in artistic coordination with visual production did just that. I've always felt that the music must come first, and that the aspects of the visual medium should enhance that goal.

Another side of this multifaceted coin has to do with the role of the collegiate level of competition. I think that because my involvement took place as I moved from high school to college level teaching, I took with me a desire to make the experience an educational one as well as one that was fun. Many colleges, it seems, have taken a different path in developing their programs. Please understand that I am not saying that our approach is the only right one, for I have been torn – is my job in preparing a group for competition to develop a musical presentation with visual support, or to produce a Broadway musical?

Russ Weber: In the last two years we have tried to design our show to be entertaining for the audience, both drumming experts and novices. We have carefully chosen material that our staff and our players can relate to and enjoy performing, while also keeping in mind that it is a drum contest and that we should put our best foot forward. Consequently, we have tried to drum in the most entertaining fashion possible. One result of putting our theories into practice was to add the Illinettes dance team to enhance the overall entertainment value. I must admit, the first year we tried this as an experiment and it met with a high degree of success. This year, great care was taken to ensure that total coordination was achieved – that is, that girls weren't stuck on stage with no apparent thought. They were integrated into our drill and performed visually enhancing dances to our musical selections.

Mark Lindsey: I think a lot can be said for the creativity that has been demonstrated in the past years by those groups who have "gone for broke." That is what is so great about this forum: we aren't really afraid to say who or what we are. I think most groups, although competitive, have really gotten into the aspect of fun in all this. And what makes the activity special is that it may be the

only opportunity we have to display our talents before quality percussion judges and, at the same time, audiences that appreciate what we're doing. As long as there is room for us all to display our strengths in our own styles and things don't become too restrictive, I think we will continue to see growth.

Russ Weber: Our entire show is written by marching members. As a staff, we act as consultants providing input or making changes when we feel that these are necessary. In this way, we allow our students who demonstrate the ability and interest to develop themselves in the marching percussion area. It also allows our ensemble to take on a slightly different personality each year, which we feel will keep our section fresh.

Ward Durrett: Have score sheets exerted a real influence here?

Frank Bischoff: While the score sheet has been laid out with 80 percent directly linked to music changes and 20 percent that could be influenced by other considerations, many changes have come in the nonmusical areas. Entertainment value has received the most consideration, with humor ranging from Spike Jones to self parody, and with performances including color guard, dance, and nonmusical equipment.

Russ Weber: One negative point that should be raised is that some of us feel we don't get the credit we deserve in the area of musical exposure. This could be attributed to the fact that the judges only get to see our show once. More likely, however, it may be because the judges are distracted by other things going on during the show. That is something we realize, and we do weigh the benefits versus the costs.

David Fodor: I was told by a judge during one of our performances that "we are musicians first." If this is not to be the case, then there should be serious consideration given to the score sheet as it now stands. Anyone who develops a program without first

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considering the judges' sheet will not realize that the majority of the content relates to the music of the show. I am concerned that many groups are not approaching the contest with this in mind.

Ward Durrett: In which direction would you prefer to see the activity go?

David Fodor: My first reaction to the concept in 1981 has served as a guide all these years. I'm excited that percussionists have a way of performing in a medium that includes all aspects of entertainment. I plan to continue developing our program in the direction dictated by the musical aspects of the present judging system. I believe that the concept was developed to promote percussion performance, and this direction seems the most beneficial to follow, both from an educational point of view and as concerns having fun.

Russ Weber: I would prefer that more credit be given for creativity, both musical and visual. Writing our own musical material, as opposed to borrowing drum corps material, requires a great deal of work. In addition, I feel that having more competitions would be an asset, also making it possible for us to receive the judges' valuable input more often during the year. Under the current scenario, by the time we receive input the season is over.

Frank Bischoff: We have debated dozens of topics, including eligibility, minimum/maximum time, electronics, color guard, dancers, performers going into the audience, objects thrown into the audience, and just about any other situation that could arise during performances in an auditorium. Over the past five years we have refrained from dictating conditions – that is, we have left off as many restraints as possible – and this to enable growth and expansion to occur naturally.

Mark Lindsey: I think we are at a critical stage in the development of the activity. In my opinion, some things need to be defined for the participants. After witnessing the college portion of this

year's Spartan Festival, it was more apparent to me that the needs of college groups are much different from those of the high schools. We really shouldn't lose sight of the fact that our priority is to give the kids the experience without putting so much emphasis on tricks. In other words, it's O.K. to entertain, but the musical content of our shows must be at least at a minimum level to insure that we are also musically challenging our groups. The rules or scoring should reflect this emphasis, credit given for performing musical selections that, at each particular talent level, are definitely considered challenging. Then all the entertainment and visual enhancement can fall into place and extra credit can be awarded for that.

Ward Durrett: Any additional thoughts?

Mark Lindsey: There are many ways this activity has benefitted the overall band program. Marching percussion is important to young percussionists. They like it, it's fun, and it's an opportunity for them to display their talents before people who have a level of appreciation for what they are doing. In my school, we have used the show we prepared for competition to promote the high school music program to the rest of the high school as well as to the community. It has really had a positive effect on the way the parents and peers of the students view what we are doing.

There have been so many kids from the color guard and wind sections who have wanted to be a part of the drum section each year that I've had to turn some of them away. When most band programs are struggling to get kids involved, even on a minimum level, I have students who want even more. What is even more positive is that those who are not percussionists have become better all-around musicians because of their direct involvement with the percussion section.

David Fodor: I'm convinced that indoor marching percussion contests are a help to percussion programs at both the high school and college levels. Just like any other ensemble in a program, the activity must be cultivated in proper proportion to the total program. In the high schools, I encourage the use of such an ensemble to fill the gap between marching season and solo/ensemble contest. It becomes a kind of transitional activity, one which employs the visual aspects of marching band along with the indoor musical considerations of percussion ensemble.

Russ Weber: We approach the contest internally. We attempt to do the best job we can, making sure we get 100% effort from each individual. If we achieve our maximum level of performance, we are satisfied and the scores given are icing on the cake. Winning would be fantastic, but it is not our means for measuring our own success.

Compiler's Note: These are some of the views and ideas of a few persons currently involved in indoor marching percussion activities. But input is also needed from more percussionists. Please put any thoughts that you may have on this subject in writing and send your comments to the Marching Percussion Committee, Percussive Arts Society, 214 W. Main, Box 697, Urbana, IL 61801-067. I extend thanks to Messrs Bischoff, Fodor, Lindsey, and Weber for giving freely of their time and expertise.

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Drummers' Roots: Field Drumming

by Gordon Roberts

Gordon Roberts worked at Old Fort Henry (Kingston, Ontario) for six years. He is presently a historical interpreter employed on Mackinac Island, Michigan, where he is researching and writing a book on music at Fort Mackinac during the Federalist era. He holds the Bachelor's degree from Queen's College and the Master's degree, in percussion performance, from the University of Kansas.

In the past few years it has become fashionable to trace one's roots, investigate one's genealogy or climb one's family tree. Percussionists' roots are perhaps the most embedded in antiquity, branching as widely as ethnic music and orchestral percussion. One branch that has remained relatively unclimbed is that of military percussion. Perhaps I should further define it as field drumming used in camp, garrison, or on the field of battle. Field music includes battle signals, camp calls, or "camp duty," music for marching, ceremonial music, and even music for entertaining the troops. Traditionally, the instruments employed were fifes and drums in the infantry and bugles or trumpets in mounted units (cavalry and artillery) and light infantry. I have not mentioned "bugle bands" because regimental brass bands rarely saw action in battle, retaining instead a primarily ceremonial function.¹

As signaling devices, drums go back a long way; indeed, the Greeks and Romans are believed to have used them for that purpose. But it was not until the period of the Crusades that signaling drums were systematically utilized – by Turkish troops – along with the usual noisemakers. Musical warfare up to that time had consisted of making as much noise as possible to frighten the enemy before and during battle; it was a sort of psychological warfare. The Swiss troops of the early 14th century are believed to have been the first Western forces to have used drums as signaling devices. Records of the city of Basle, Switzerland, cite the existence of an association of fifers and drummers in 1332. The drum of this period was the double headed tabor, or *tabret*, played with one stick upon the top head, across which heavy gut snares were stretched. By the 15th century, the tabor had been enlarged, attaining the dimensions of two feet in depth and twenty inches across. 16th-century Dutch drummers added snares, called *snaar-trommeln* across the bottom head. Until the 18th century, the sound produced was low and rather tubby because of the large dimensions, thick heads, heavy gut snares, heavy wooden sticks, and interlaced rope tension system. Then metal shells, mostly brass, began to replace wooden ones and these were combined with newer tension systems. The result allowed higher tension, thus producing a higher tone.

Throughout this period drums and fifes were increasingly used in armies across Europe. Their dissemination may have come about partly through Swiss mercenaries who introduced them while serving in battle. In England in 1492 the Privy Purse expenses of Henry VIII allotted 2 pounds to "two Sweches grete taborers." And in France as early as 1534 two fifes and two drums were assigned to each company of 1,000 men. By the mid 16th century the tabor had undergone a change of name in England to "drome," and players were indeed in demand (one document of 1542 reports the English had to send to Vienna for more fifers and drummers). A little over a century later – in 1665 – oboe bands were adopted by French armies (with incursions into English units where they were employed up to 1700). During Oliver Cromwell's reign the fife was banished from the British Army for about fifty years, having been

labeled, by Cromwell himself, a "profane instrument." Fifers were not reinstated until 1745, when they appeared with the Foot Guards' Corps of Drums. Apparently the fife was expendable but the drum was not.

But why was the drum so important, and what did it do? It is difficult to comprehend today how important the military drummer's job was in the 17th, 18th, and 19th centuries. The drummer was responsible for waking the troops in the morning, telling the men when to eat, what chores to do, when to parade or drill; and this continued through till the end of the day when the drummer told them when to go to bed and to turn lights out. This was all in camp or garrison and was transmitted by means of short musical signals – combinations of single and double strokes and rolls – known as the "camp duty." On the battlefield, drummers marched next to the officers in order to aid in transmitting battle signals to the units. They wore reverse colored tunics to identify them to their officers in the heat of battle. (This practice, unfortunately, also identified drummers to the enemy.) Orphans and sons of men from the ranks were used by the English as apprentice drummers and "go'fers" because they learned faster and retained the large number of calls and signals better than veterans. They were not intended for active battle though they occasionally stepped into the breach.

Drums were used for internal communications much as "walky-talkies" are today in camp and battle, as time keepers or clocks for the men and also to help them march. According to Gordon Peters, drum cadences did not appear until 1557. A second important use of drums was for the entertainment of the troops. In this duty the drums were usually heard together with fifes, fiddles, and other folk instruments or brass instruments during the players' spare time. Music making also occurred when the assembled fifers and drummers were on parade.

British troops brought field drumming to North America where it was adopted by the American Continental Army. The U.S. Army also copied the British calls, which must have made the Revolutionary War confusing to the troops. The Americans were still using similar calls in the War of 1812. With the ascendancy of the bugle in the latter half of the 19th century, the famous British tradition of military drumming died out.

Unfortunately, today it can only be found in certain enclaves in the New England states. In presentation, the tradition today is a mere vestige of its former glory. But efforts are being made to recover the military drumming tradition, notably at historic sites such as Old Fort Henry in Kingston, Ontario.

As an epilogue to the above discussion, I think it should be emphasized that "calls and signals" essentially mean drum rudiments. The history and growth of fifes and drums is in fact the first several chapters in the history of drum rudiments. It is significant to note that the first Western people to have a systematic use of fifes and drums – the Swiss – still have a flourishing school of rudimentary drumming. Apart from the arguments surrounding approaches to teaching percussion, it bears remembering that rudimentary drumming in the form of field drumming is a part of our historical roots.

¹Material for this discussion has been partly drawn from the following sources: James Blades, *Percussion Instruments and Their History* (New York: F. A. Praeger, 1970); Henry G. Farmer, *Military Music*



Michael Rosen, Professor of Percussion. Formerly principal percussionist with the Milwaukee Symphony. Solo recitalist and clinician in U.S. and Europe.

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(New York: Chanticleer Press, 1950); Donald K. Gilbert, "Military Drumming in the British Isles 1450-1900," *Percussionist* 8 (October, 1963): 4-8; John C. Moon, "The Military Connection," paper for the Sonneck-Keele Conference (July, 1983); Gordon B. Peters, "Snare," *Percussionist* 3 (June, 1965): 8-9; Gordon B. Peters, *The Drummer: Man A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters, 1975); Hugh W. Soebbing, "The Development of the Snare Drum," *Percussionist* 2 (June, 1965): 4-7; Dan C. Spalding, "The Evolution of Drum Corps Drumming," *Percussionist* 17 (Spring/Summer 1980): 116-131, and from an interview with George Carroll (Old Fort Henry, Kingston, Ont, August 30, 1984).

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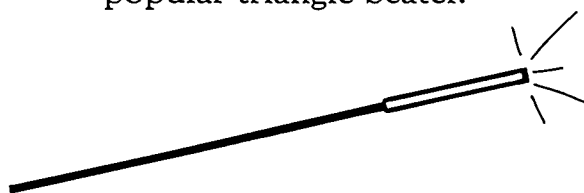
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Example 2

Example 3

Example 4

Example 5

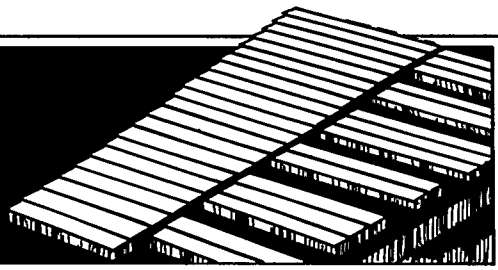
Latin - = cowbell

Rock - R = cym. bell (reversed)

Snare - L

Vibe Workshop

Ed Saindon, editor



Michael Englander – A brief interview

by Peggy Benkeser

The following interview with Michael Englander took place after the Los Angeles Chamber Percussion Recital, November 14, 1985, at the Percussive Arts Society International Convention. Apart from Mr. Englander, other percussionists featured on this recital were Gregory Goodall, David Johnson, and Erik Forrester Wettstein. All of the compositions performed were for solo percussion and one other instrument.

Peggy Benkeser: Is there a specific reason why all of the compositions on today's recital were chamber pieces? I believe two of them were commissioned for this performance.

Michael Englander: When we originally planned the program last February we discussed the parameters of the music for today's recital. The pieces had to be under 15 minutes and involve setups that were not too complicated. The instrumentation was to be readily available and the piece was to be challenging to an advanced high school or college student.

I commissioned *Interludes* because I am not an educator and have not kept up with new pieces. I don't really know what is happening on the recital circuit. I wanted to do a new piece, and have wanted to do a piece with Burnette [Burnette Dillon, trumpet player] for a long time as I'm a big fan of his playing. Also, I have known the composers of *Interludes* for about ten years and they know me personally and musically. They also know Burnette, so I thought they would be just the people to ask to write this piece. Since I don't play recitals very often, I thought this whole experience would be more special for me if I could perform a premiere.

PB: When you asked Marilyn Harris and Mark Wolfram to write *Interludes* for you, did you specify instrumentation or form?

ME: I emphasized the parameters I've mentioned and also the fact that I wanted the composition in movements with differing moods.

The setup I originally gave them was just a basic guide. In it I had suggested chimes instead of bells, and a few more tom toms. I did specify that the piece be primarily for vibraphone. I also requested they write in some flashy snare drum parts and also some parts for tom toms. No crotales, no Japanese temple bells, and nothing the performer would have to walk anywhere to play. I wanted everything to be playable from one position.

The composers had in mind a piece similar to what I was looking for: something that would be playable on a recital, and be challenging enough in both mallets and snare drum with some complicated switches, having to deal with page turns, turning the snares on and off, turning the vibraphone motor on and off, setting the sticks up in a certain way for each movement, and picking the sticks that would sound best for each movement. I think this composition incorporates all of those things.

PB: Is the mallet and stick selection specified or left up to the performer?



Michael Englander

ME: We did not specify brand names and model numbers. The mallet description is often very general. For example, in the fourth movement, medium soft rubber mallets are recommended. But it is important that these mallets work well on both the bells and vibraphone. Each movement requires different mallets. In the second movement, the performer may want to use a softer mallet for the repeated notes beginning in measure 7. What is most important is that the mallets sound good on the instruments they are used on. The mallets are listed in terms of gradation for the entire piece. So within those limitations – the instruments being used and balancing with the trumpet player – the performer has to choose his mallets.

PB: What are the specific performance problems in this piece?

ME: Most of the problems arise with rapid mallet changes, and turning the snares off in a limited time. For example, measure 19 in the first movement is tricky. Here one is moving from snare drum to vibraphone in three counts. The snare drum part near the end of the first movement [measures 46 to 60] is difficult and requires good technique.

The second and third movements are pretty straightforward with one exception. The tendency of the whole piece is to play too fast (we had to constantly slow ourselves down). The second and third movements involve entrances with the trumpet player where one has to maintain visual communication and make sure the entrances are together. That is one of the values of this chamber piece: you really learn how to cue one another.

The last movement begins with an extremely tricky snare drum part. To play this at tempo, with the accents and the decrescendo, is very difficult. I had to practice the flam section of *Stick Control* for about an hour daily before I could play this part accurately. It's very hard. Another problem in this movement involves constantly moving from the vibes to the bells in a limited amount of time [measures 21 to 33]. The mallets used will sound much louder on the vibes than they do on the bells so you have to really work on balancing the two instruments and making the switches while maintaining the rhythm.

PB: I believe in the last movement you used "slap" mallets.

ME: Yes. There is a note about the "slap" mallets in the page of instructions. I don't know if they are manufactured anymore. "Slap" sticks would not be very difficult to make. To make them you could take a 7a drum stick and cut a slot in the tip. Then glue a 3/16 inch piece of masonite, cut into a small one inch-by-two inch rectangle, into that slot. Next, wrap some lamb's wool around it for padding and cover this with leather chamois. The chamois can then be sewn on with basic side seams.

At first I gave the composers an argument about using these mallets because one really has to be very accurate and also they might not be available to the average student. But that was the sound the composers wanted and they pointed out that I am always making my own mallets and this would be a good project and part of the challenge of the piece.

PB: This composition contains many basic techniques a student should master, such as stick changes, quick instrumentation switching, visual cueing, mallet construction, and working closely with another musician. As a free-lance artist you must use these basic techniques every day. Did you learn these techniques in school or on the job?

ME: Whatever skill I have in the area of setup playing is attributable to Ken Watson, my teacher at the University of Southern California. He has a marvelous way of conceptualizing multiple setups as a single instrument instead of a collection of instruments. He stressed instrumental balance, efficiency of body movement, and prudent stick selection to me. So you could say I learned my basic approach in school. The ability to communicate and work well with other players comes from experience.

The composition is very useful in incorporating all the practical techniques you mentioned. Although you are not in a situation where you have to set up as quickly as in a recording situation, you are presented with a definite setup, changes between instruments, and choice of instruments. Having to deal with all of these things is good experience. Working with another musician in an intimate situation is also a good experience. For example, one learns how brass players cue each other, which can be very useful when playing timpani with an orchestra. Playing with other musicians also gives you a chance to get their musical opinions. Burnette, for example, was the one who suggested using a softer mallet on the low, repeated notes in the second movement and it worked out very well. He didn't ask for it in terms of a specific mallet, but in terms of the sound he wanted to hear.

Working directly with the composer or, in this case, composers, is another terrific experience. You cannot cheat anywhere, and there is a constant challenge to come up with just that very sound that the composer has in mind. This is in addition to the challenge of actually executing a difficult part.

I don't think enough of these things are stressed in school. A lot of time is spent alone, working on solos. But you can't go out and make a living playing solos. A few people are, but most of the working musicians are interacting with other musicians, conductors, and composers – working together toward a good live performance or recording. While in school I spent far too much time practicing things like *Porgy and Bess* and *Bohemo*. I've never performed the xylophone portion of *Porgy and Bess* with an orchestra. Maybe I will someday, but I think far too much time is spent practicing things like that. I think that while in school students should do a lot of sight-reading, get some instruction in jazz improvisation, chamber playing, and, as a percussionist, work often with multiple setups. If a student has played several contemporary pieces for multiple percussion, when he is out of school and has to set up to do a musical he'll be more comfortable.

The fundamentals are very important. You have to be able to play a loud and soft snare drum roll anywhere at anytime; you have to be able to read well; you have to be able to produce a good sound on timpani – basic straight ahead playing. Often there is not enough time spent in school on the accessory instruments. Not enough students take the tambourine, triangle, cymbals, and bass drum seriously. When a student graduates from college expecting to work, it is important that he have all of these skills on demand.

PB: So your advice to students would be to practice sight-reading, play in chamber ensembles, work often with multiple setups, concentrate at some time on accessories, and have good basic fundamentals on all of the instruments.

ME: Yes. Students should also play solos to develop their musicality. But one should never sacrifice the value of fundamental playing.

PB: Has *Interludes* been published yet?

ME: Yes. It is available from Sound Studio Publications, P. O. Box 2047, Rockefeller Center Station, New York, NY 10185.

Michael Englander, a student of Richard Weiner, Cloyd Duff, Charles Owen, and Kenneth Watson, attended the University of Michigan and the University of Southern California. His active free-lance career in the live music and TV-film recording areas is represented by recent performances with the American Ballet Theater, Joffrey Ballet, and Los Angeles Opera Theater, as well as by episodes of "Lady Blue," "Cagney and Lacey," and "St. Elsewhere."

Marilyn Harris, a graduate of the University of Connecticut, and *Mark Wolfram*, a graduate of Northwestern University, have been very active as composers, arrangers, and performers. As a team, their company, Harris/Wolfram Productions specializes in music for motion pictures and television, including recent episodes of "General Hospital," and "Riptides." They also wrote some of the arrangements for "Lena Horne: The Lady and Her Music."

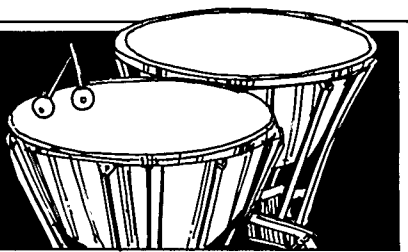
Peggy Benkeser graduated from the University of Illinois and is currently pursuing a Master of Music degree at Georgia State University. She is percussion instructor for Cobb Concert Musicians and does free-lance work in Atlanta.



Ed Saindon
editor
Vibe Workshop

Focus on Timpani

Kalman Cherry, editor



The Changing Function of the Timpani in the Baroque: Some Preliminary Observations on the Present State of Research

by John Michael Cooper

The musical heritage of the timpani, like that of the trumpet, stems from a long military tradition. The drums as military instruments are direct descendants of the large Arabian nakers which were mounted on camels or horses and reached the West from the Ottoman Empire early in the fifteenth century.¹ After their arrival in the West, the drums grew in prestige and popularity until, late in the fifteenth century, a secret and highly exclusive guild (the *Kammeradschaft*) was established.² The guild's privileges and power were legally confirmed by the Hapsburg emperor Ferdinand II in 1630, and again by his son, Ferdinand III in 1653.³ As the guild's social and political status rose, so did its musical prestige. The result was that the timpani gained a new respect and prominence among musicians, composers, and theorists, and eventually began to be recognized – to a limited extent – as a musical instrument and not merely a military one.

Despite its rise in social status and musical prestige, the timpani's acceptance as a true member of the orchestra was long in coming, and the concept of even possible dissociation from a military context did not occur until well into the Classical period. Composers and theorists consistently referred to the timpani as "noisy" or "rumbling"⁴ and discouraged their use, except in military or otherwise martial settings until the end of the eighteenth century. This discouragement probably stems not so much from problems of volume as from poor tone quality. The drums of the seventeenth century were generally much smaller than today's timpani⁵ and were, therefore, probably incapable of the dynamic extremes associated with today's drums. It seems more likely that the use of thick and unevenly tensioned

heads, hard sticks made with wood or ivory tips, and primitive kettle construction would have resulted in a harsh, thumping tone which was probably not objectionable on the battlefield, but must have been terribly offensive when used indoors, especially in the company of stringed instruments and/or voices.

It should be noted that admonishments of the timpani do not necessarily reflect normal contemporary practice. Michael Praetorius, for example, states in *Syntagma Musicum* (1614)⁶ that in the style of composition he terms the *erster Art* (literally, "first style"), the timpani are to double the trumpets (usually the lowest one) *ad libitum*, functioning as a fundamental bass for the orchestra. Since this volume constitutes a compendium of already existing performance practices and theories, it is reasonable to assume that the *erster Art* had by the beginning of the seventeenth century already been a long-standing tradition. Further, contemporary evidence suggests that the tradition continued until at least the beginning of the eighteenth century: although few timpani parts are known to have been notated in sacred music anytime before the end of the eighteenth century,⁸ church authorities often saw fit to enjoin maestri di capella against the use of certain instruments, particularly the timpani, in church. For example, Pope Innocent XI (1676-89) and Pope Innocent XIII (1679-1700) repeatedly admonished churches against the use of "timpani, horns, trumpets, oboes, recorders, flageolets, modern harps, and mandolins" in church.⁹ In view of the relative sparseness of notated parts, the frequency of such express warnings suggests that the timpani were used in practice much more than notated parts seem to indicate, and

probably points to the widespread practice of Praetorius's *erster Art* well into the Baroque period.

The history of notated timpani parts poses an even more delicate problem. Although Jean-Baptiste Lully (1632-87) is generally recognized as the first composer to incorporate the timpani into his orchestra in a relatively sophisticated function (in his operas *Thésée*, *Achille et Polixène*, *Bellerophon*, and *Persephone*),¹⁰ the parts in these works are almost invariably associated with trumpets in the context of courtly or military fanfares, and therefore constitute at best only a tentative first step in the direction of a truly independent orchestral function. A number of works predating those of Lully in fact incorporate the timpani in a more orchestral manner. Several English masques, including Ben Jonson's *The Golden Age Restored* (1616) and Shirley's *The Triumph of Peace* specify in the stage instructions the use of timpani in dramatic contexts, contexts not necessarily implying the presence of trumpets. Unfortunately, the parts for these pieces are now lost.¹¹ James Blades states that three works by Malachias Siebenhaarm (*sic* Siebenhaar, 1600-76), consisting of sacred vocal music with instrumental accompaniment published in the 1660s, specify the use of timpani. These parts are also lost.¹² My own research has revealed that Francesco Cavalli's first opera, *Le Nozze de Teti e di Peleo*, composed in 1639, included a part for timpani. It may well be the oldest known extant timpani part. The autograph score survives in the Continari collection of the Biblioteca Marciana in Venice.¹³ As yet I have been unable to determine the function of the timpani in this piece, due to difficulties in obtaining access to the source.

But whatever results research into the timpani's first notated orchestral appearances may yield, it nevertheless remains highly likely that no concept of a clearly orchestral or musically independent function for the timpani (featuring, for example, expressive dynamic contrasts or at least partial independence from brass instruments) evolved until at least early in the eighteenth century. This is in part evidenced by the fact that, with some exceptions, orchestral timpani parts through the music of J. S. Bach and Handel can be reduced to combinations and permutations of the various beatings (*zunge*) delineated by Johann Ernst Altenberg as the basis of the *Heerpauker's* training in the military *Kammeradschaft*.¹⁴ Further, it needs to be emphasized that there seems to be a gap of about forty years, from about 1692 (the year of Henry Purcell's *Ode for St. Cecilia's Day*) to about 1728 (the year of J. S. Bach's first use of the timpani in his orchestra,¹⁵ in *Cantata No. 69*), in the orchestral literature for timpani in any capacity whatsoever. Pictorial evidence suggests that the timpani continued to be used regularly even in church music throughout this period,¹⁶ and Clark Terry states without providing documentation or supporting evidence — that it was "admitted to the concert orchestra" in 1685.¹⁷ Musical proof of this presence, however, remains practically non-existent. To be sure a substantial amount of music of this period remains to be examined, and such research is absolutely essential if we are to gain a clear and concise perception of the timpani's evolution during the Baroque period.

A lack of in-depth research into primary sources is, unfortunately, to a large extent typical of most work done concerning this era (1600-1750) of the timpani's history. The most authoritative of today's research studies on the subject deal largely with the relatively rare and somewhat subjective verbal references to the timpani in the works of the time. But, clearly, the element most crucial to an objective modern analysis of the timpani's evolution in the Baroque involves examination of the music itself. It is this element which, when lacking, has most hindered previous studies in the area; and it is its pursuit that will ultimately provide the most valuable insight into the true nature and significance of the timpani's evolution.

Notes

¹ James Blades, "The Orchestral Instruments of Percussion," *Musical Instruments Through the Ages*, ed. Anthony Baines (New York: Walker and Company, 1961), p. 295.

² Don L. Smithers, "The Hapsburg Imperial *Trompeter* and *Heerpauker* Privileges of 1653," *The Galpin Society Journal* XXIV (1971), 84.

³ *Ibid.*

⁴ For a relatively detailed survey of these contemporary objections, with theorists' opinions and often humorous anecdotes, see James Blades, *Percussion Instruments and Their History* (London: Faber and Faber, 1975), pp. 236-42.

⁵ *Ibid.*, pp. 231-32.

⁶ pp. 114-16.

⁷ The term is not, as might be suspected, an inaccurate transliteration of Claudio Monteverdi's *prima prattica*.

⁸ One notable exception is the famous *Missa Salsburgensis* (composer unknown; possibly H. I. F. Biber), dating from about 1680-82.

⁹ Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Praeger, 1975), p. 19.

¹⁰ James Blades, *Percussion Instruments and Their History*, p. 242.

¹¹ *Ibid.*, p. 236

¹² *Ibid.*

¹³ Jane Glover, *Cavalli* (London: B. T. Batsford, 1978), pp. 65, 158.

¹⁴ Johann Ernst Altenberg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Pauker-Kunst* (Halle, 1795), translated by Edward H. Tarr (Nashville, Tennessee: The Brass Press, 1974), pp. 124-25.

¹⁵ Actually, *Cantata No. 21* (1713) calls for timpani and therefore predates *Cantata No. 69* in this respect, but it was not until after the later work that Bach began to employ timpani with any kind of regularity. See Charles S. Terry, *Bach's Orchestra* (London: Oxford University, 1932), p. 51.

¹⁶ Blades, *Percussion Instruments*, p. 236.

¹⁷ Terry, p. 50.

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Kalman Cherry
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Percussion Education

Garwood Whaley, editor



Percussion in the Concert Band: An Annotated List

by Donald Dregalla, William Jastrow, and Robert Snider

Perhaps the most common question regarding percussion asked by band directors is "What do I do with my percussion section?" Most knowledgeable percussion-educators would respond by suggesting that the director begin by forming a percussion ensemble. Additionally, it might be recommended that an intelligent selection of concert band literature be made, with emphasis placed on implementing into the band's repertory pieces that challenge and/or feature student percussionists and are thus likely to have positive and far-reaching effects on the students' individual and collective musical experiences. What follows is an annotated list of band compositions that highlight the percussion section in one form or another. This is by no means a complete listing, but is intended to be a point of departure for band directors interested in providing their students with challenging percussion works.

The pieces are listed in three categories. The first is for percussion ensemble and band; the second, for solo percussion and band including mallets, timpani and multiple percussion; the third (and largest category), pieces that feature a great deal of percussion. Within each category the works are listed alphabetically by composer and are graded I (easy) to V (difficult). Each is briefly described. It is our hope that this list will also assist band directors in motivating, as well as challenging, their percussion sections.

Category 1 – Percussion Ensemble and Band

(standard instrumentation includes timpani, bass drum, snare drum, cymbals, and basic accessories; i.e., triangle, tambourine, etc.)

Warren Benson, *Polyphonics for Percussion* (Leeds Music)

Grade 2; 4 players; standard plus 3 toms, field drum, woodblock.

Concert setting for 4-person section and band; good feature for student section.

Buck/Eyles, *Freckles Rag* (Meredith Music Publications)

Grade 2; 5 players; xylophone, marimba, siren, 2 bull horns, 4 temple blocks, 3 cowbells, assorted pans and bird whistles.

Great percussion section feature, mallet parts are playable at high school level.

Jim Curnow, *Bingo for Percussion* (Studio PR)

Grade 2; standard plus woodblock and tenor drum.

John Edmondson, *Percussion Patrol* (Hal Leonard)

Grade 1-2; standard plus woodblock and 3 tom-toms.

Ralph Hermann, *Percussion Discussion* (Jenson Publications)

Grade 2, 3; standard plus woodblock, claves, slide whistle, xylophone, bells.

Karel Husa, *Concerto for Percussion and Wind Ensemble* (Associated Music)

Grade 5, 6; standard plus 3 timpani, 3-5 tam-tams, 3 crotales, 4 suspended cymbals, 2 crash cymbals, sizzle cymbal, tenor drum, vibraphone, marimba, xylophone, 2 bells, 2 chimes, claves, 3 tom-toms.

Great, but difficult, piece for conservatory-level players.

Mancini/Krance, *Drummer's Delight* (Cherry Lane Music)

Grade 3; 4-5 timpani, 2-4 snare drums, 2 bass drums, cymbal, chimes, xylophone, 3 bells.

Joshua Missal, *Concertante for 5 Solo Percussionists* (MM Cole).

Jerry Nowak, *Percussion Portrait* (William Allen Music)

Grade 2; standard plus tenor drum and wind chimes.

Eric Osterling, *Percussion Picante* (Jenson Publications)

Grade 2; maracas, quiro, cowbell, bongos, claves, cymbals, bass drum.

Acton Ostling, *Drummin' Through the Rye* (Belwin Music)

Grade 3; standard plus tenor drum and bells.

Gerald Sebesky, *Duelling Drummers* (C. L. Barnhouse)

Grade 1; 2 solo snare drums, bells, crash cymbals, bass drum.

Sidney Torch, *Duel For Drummers* (Chappel and Co.[out of print]).

John Warrington and George Frock, *Drums of America* (Theodore Presser).

Clifton Williams, *Concerto for Percussion and Band* (Summy Birchard).

Category 2 – Percussion Solo and Band
Leroy Anderson, *The Typewriter* (Mills Music)

Grade 2/3; Typewriter, bell, gourd.

Novelty number for typewriter and band; the clarinet parts make the band a grade three.

Leroy Anderson, *Fiddle Faddle* (Mills Music)

Grade 3; marimba, standard percussion.

Good marimba solo when band leaves out melody line.

John Beck, Don Jones, *Rhapsody for Percussion and Band* (Kendor Music)

Grade 3/4; 4 timpani, 4 tom-toms, snare and field drums, drum set.

Good solo, really shows off the total player.

Lloyd Conley, *Timp Talk* (Studio P/R)

Grade 2; 2 timpani solo, snare and bass drum, accompaniment.

Paul Creston, *Concertino for Marimba* (Schirmer)

Grade 4; marimba solo, timpani in band.

Good transcription of the classical orchestra concerto.

Carrol DeCamp, *Concerto for Drumset* (Studio P/R)

Grade 3; drum set solo, band parts for snare, bass, 2 timpani, suspended cymbal, tambourine (all band percussion is optional).

Sandy Feldstein, *TimeTable* (Alfred Music)

Grade 2; drum set solo, band percussion standard plus xylophone, marimba, vibes, 2 timpani.

Good showcase for the intermediate player.

Handel/Werle, *Concerto Op. 4, No. 5* (Meredith Music)

Grade 3; 2 or 3 solo marimbas and band.

A transcription of Handel's *Organ Concerto in F*. Advanced high school-college.

Robert Jager, *Concerto for Percussion and Band* (Meredith Music)

Grade 4; solo (or optional duet version) multiple percussion with band.
And exciting and challenging work for college level soloist.

Dimitri Kabalevsky, arr. Daniel Mitchell, *Galop from The Comedians* (Meredith Music Publications)

Grade 3/4; xylophone solo (duet, trio, etc.) standard percussion with 3 timpani.

Good transcription of a well known orchestral work.

John Kinyon, *Timpatico* (Alfred Music)

Grade 1/2; timpani solo (2 drums), standard percussion.

Norman Leyden, *Serenade for a Picket fence* (Jenson Publications)

Grade 3; xylophone solo (duet, trio, etc.) standard percussion in band.

Darius Milhaud, arr. Smith, *Concerto for Percussion* (Theodore Presser)

Multiple percussion solo, triangle, tam-tam, castanets, whip, rattle, tambourine, snare, tenor drum, tom-tom, 4 timpani, suspended cymbal, cowbell, woodblock, cymbal and bass drum pedal attachment.

One of the classic percussion solos in a fine transcription.

William Schinstine, *Tympolero* (Southern Music)

Grade 2; timpani solo with standard band percussion.

Good timpani part for the high school player; medium difficult band parts.

William Schinstine, *Tympendium* (Southern Music)

Grade 2; timpani solo and standard percussion.

Good timpani part for the high school player; medium difficult band parts.

Schreiner/Osterling, *The Worried Drummer* (Ludwig Music)

Grade 2; standard percussion plus sleigh bells and castanets.

Very famous novelty number that is good and busy for the high school player.

Stobbe/Brocton, *The Mocking Bird* (Carl Fischer)

Grade 3; xylophone solo and standard percussion in band.

Medium difficult solo with easy band accompaniment.

Tanner/Boyd, *Sonata for Marimba* (Contemporary Percussion Pub.)

Grade 3; standard percussion with marimba solo.

Good transcription from the piano score.

Donald White, *Concertino for Solo Timpani, Winds and Percussion* (Shawnee Press)

Timpani solo and 6 percussion parts, standard plus xylophone, vibes, bells, antique

cymbals, tenor drum, brake drum, bongos and gong.

Very challenging solo for timpani and band.

Paul Yoder, *Dazzling Drums* (Kjos Music)

Grade 2; snare drum solo, bass drum, and cymbals in band.

Snare drum solo with band based on the rudimental "Connecticut Halftime."

Category 3 – Band Pieces (with Extensive Percussion)

James Andrews, *For Winds and Percussion* (Shawnee Press)

Grade 6; Pic. snare drum, bass drum, suspended cymbal, bongos, woodblock, chimes, marimba, 4 tom-toms, 4 timpani, crash cymbals, tam-tam, bells, vibes, xylophone.

Good, solid piece; quite difficult.

Jerry Bilik, *American Civil War Fantasy* (Southern Music)

Grade 3; 6 players – standard, 2-4 timpani, xylophone, bells.

Good piece for percussion and band featuring Civil War tunes.

Daniel J. Bukvich, *Symphony No. 1* (Jenson Publications)

Grade 5; 4 timpani, standard percussion plus gong, drums, tom-tom, bells, xylophone, brake drums.

Some unusual percussion instruments included.

John Barnes Chance, *Variations on a Korean Folk Song* (Boosey & Hawkes)

Grade 3; standard plus xylophone, bells, vibes, temple blocks, gong, 3-4 timpani; needs 6 players.

Excellent piece. Makes good use of percussion as solo instruments.

John Barnes Chance, *Incantation and Dance* (Boosey & Hawkes)

Grade 4; 4 timpani, maracas, claves, gourd, temple blocks, timbales, whip, cymbals, bongos; needs 7 players.

Good for developing percussion ensemble concept.

Carlos Chavez, *Sinfonia India* (G. Schirmer)

Grade 6; large percussion scoring, various Latin instruments.

Excellent transcription of a classic work.

Paul Creston, *Celebration Overture* (Templeton Publishers)

Grade 4; standard plus 2-4 timpani, tom-tom, xylophone, bells; 4-5 players needed.

Jim Curnow, *Symphonic Tryptich* (Volkwein Bros. Inc.)

Grade 4; 4 timpani, standard plus timbales, bells, xylophone, chimes, marimba, suspended cymbal, tam-tam.

Jim Curnow, *Collage for Band* (Volkwein Bros. Inc.)

Grade 4; standard plus, 4 timpani, bells, xylophone, chimes, marimba, vibes.

Jim Curnow, *Partita* (Jenson Publications)
Grade 4; standard plus, 4 timpani, same mallets as above two Curnow works.

Elliott Del Borgo, *Music for Winds and Percussion* (Shawnee Press)

Grade 3; standard with 2 timpani, 4 tomtoms, marimba, xylophone, woodblock.

Good contrasts in percussion styles.

Norman Dello Joio, *Scenes from 'The Louvre'* (Marks Music)

Grade 3; standard plus 4 timpani, chimes, bells, gong; needs 3 players.

Good piece with sparse but well written percussion parts.

Robert E. Foster, *Fantasia on a Hymn by Praetorius* (Wingert-Jones Music)

Grade 3-4; standard plus woodblock, temple blocks, tam-tam, chimes, tom-tom, 3 timpani.

Thom Ritter George, *Proclamations* (Boosey & Hawkes).

Don Gillis, *Tulsa* (Mills Music)

Grade 3; standard with 2-4 timpani, marimba, chimes, 4 temple blocks, chimes, xylophone, bells, vibes, gong, iron plate, gun, tom-tom, cowbell, woodblocks, whistle; 8-10 players

Busy sectional work, well written.

Howard Hanson, *Chorale and Alleluia* (Carl Fischer)

Grade 3; standard plus tenor drum, field drum, 3-4 timpani.

Good work with well written percussion parts.

Karel Husa, *Music for Prague 1968* (Associated Music)

Grade 6; 4 timpani, 3 snare drums, bass drum, 3 tom-toms, crash and suspended cymbals, tam-tam, bells, xylophone, vibes, chimes, temple blocks, woodblock.

Great work with a movement of solo percussion; good for college level ensemble.

Warner Hutchison, *Fantasy Variations on a Southern Hymn Tune* (Kjos Music)

Grade 4/5; standard plus 4 timpani, tam-tam, bells, chimes, xylophone, temple blocks.

Charles Ives, *Variations on 'America'* (Theodore Presser)

Grade 3; standard with 4 timpani, castanets, xylophone bells.

A classic piece by a great American composer.

Aram Khachaturian, *Three Dance Episodes from 'Spartacus'* (MCA Music)

Grade 4; standard with 3 timpani, woodblock, gong, bells and xylophone.

Fun to play, good to program.

Timothy Mahr, *Fantasia in G* (Kjos Music)

Grade 5; standard with 4 timpani, tam-tam, bells, vibes, marimba, chimes, triangle.

W.F. McBeth, *Masque* (Southern Music)
Grade 3; standard plus 4 timpani, xylophone, bells, chimes, gong.
Good representation of McBeth's percussion writing.

Vaclav Nelheybel, *Estampie* (Frank Music Publishers)
Grade 3; standard with finger cymbals, 3 timpani, chimes, tenor drum, bells.
This is just one of Nelheybel's pieces that feature much percussion. Another good example is *Trittico*.

Roger Nixon, *Fiesta del Pacifico* (Boosey & Hawkes)
Grade 5; standard plus 4 timpani, xylophone, bells, castanets.
A very challenging work for the percussion section and band.

Carl Orff, *Carmina Burana* (European American Publishers)
Grade 5.
Excellent transcription by John Krance of this large work; can be done with or without the chorus.

Glen Osser, *Beguine for Band* (Jenson Publications)
Grade 1; standard with 2 timpani plus maracas.
Good piece for the junior high section.

John Paulson, *Epimicton* (Kjos Music)
Grade 4; standard with 3 timpani, timbales, temple blocks, 2 tam-tams, bells, chimes, xylophone, vibes, 2 suspended cymbals.
Very fine contemporary piece.

Vincent Persichetti, *Parable for Band* (Elkan-Vogel)
Grade 5; standard with 4 timpani, 2 snare drums, tenor drum, timbales, bongos, 3 suspended cymbals, bells, xylophone, chimes, temple blocks, tam-tam.

Vincent Persichetti, *Masquerade for Band* (Elkan-Vogel)
Grade 5; standard plus 4 timpani, tom-tom, alto drum, tenor drum, various cymbals, bells, xylophone, ratchet, woodblock, sandblocks, anvil, tam-tam.

Vincent Persichetti, *Symphony for Band* (Elkan-Vogel)
Grade 5.

Vincent Persichetti, *Divertimento for Band* (Theodore Presser)
Grade 3; standard plus xylophone, woodblock, 3 timpani.
Of the Persichetti pieces listed, perhaps the most accessible.

Robert Prince, *Percussion Espagnole* (Duchess Publishers [out of print])
Grade 3; bells, xylophone, sand paper blocks, chimes, 2 timpani, snare, 2 tom-toms, cymbals, bass, cowbell, bongos, maracas, claves, vibes, quiro.

Can use up to 15 players but at least 7 are needed.

Alfred Reed, *Russian Christmas Music* (Sam Fox Music)
Grade 4; standard with 4 timpani, gong, chimes, bells, and xylophone.
One of the classic band pieces.

Alfred Reed, *Armenian Dances Part 1* (Sam Fox Music)
Grade 5; standard with 4 timpani, bells, vibes, xylophone.
Challenging and fun; well written.

Alfred Reed, *Punchinello* (C. L. Barnhouse)
Grade 3; standard with 4 timpani, vibes, bells and xylophone.
Fun and busy.

H. Owen Reed, *La Fiesta Mexicana* (Mills Music)
Grade 5; standard plus marimba, chimes, 4 temple blocks, castanets, maracas, 2 tom-toms, gong, 2-3 timpani.
Difficult but rewarding work for band with very challenging percussion parts.

Wallingford Riegger, *Dance Rhythms* (Associated Music)
Grade 3; standard with marimba, xylophone, 2-4 timpani.

David Shaffer, *Introduction and Festiva* (C. L. Barnhouse)
Grade 3; standard with 4 timpani, timbales, suspended cymbal, bells, xylophone, chimes, bell tree, temple blocks.

Claude Smith, *Incidental Suite* (Wingert-Jones)
Grade 2; standard plus 4 timpani, woodblock.
Active percussion parts; good piece.

Jared Spears, *Neologue* (Shawnee Press)
Grade 4; standard with 4 timpani, 4 tuned tom-toms, suspended cymbals, tam-tam, bells, xylophone, vibes, chimes, temple blocks, woodblock.

Charles Richard Spinney, *A Legend of Kings* (Belwin-Mills)
Grade 3; (Christmas Music); standard with 4 timpani, tenor drum, bells, chimes, xylophone, sleigh bells, suspended cymbal.

Fisher Tull, *Sketches on a Tudor Psalm* (Boosey & Hawkes)
Grade 5; standard with 4 timpani, tenor drum, suspended cymbal, tam-tam, whip, xylophone, celesta, woodblock, timbales, bells and chimes.

Whaley/Garofalo, *Ahrirang* (Meredith Music)
Grade 1-2; innovative percussion writing for young players; standard instrumentation.

Whaley/Garofalo, *Hungarian Folkround* (Meredith Music)

Grade 1-2; standard, innovative percussion writing for young players.

Paul Whear, *Wycliffe Variations* (Ludwig Music)
Grade 3; standard with 4 timpani, bongos, bells, gong, xylophone, chimes.
Exciting work with very important percussion parts.

Clifton Williams, *The Sinfonians* (Marks Music)
Grade 3; standard with bells, chimes, 3-4 timpani.
Well written symphonic march.

Clifton Williams, *Symphonic Dance No. 3* (Sam Fox Music)
Grade 4; standard with 4 timpani, suspended cymbal, claves, bongos, bells, marimba, ratchet, maracas, quiro.

Clifton Williams, *Fanfare and Allegro* (Summy Birchard)
Timpani, standard percussion plus bells and gong.

John Zdechlik, *Lake Washington Suite* (Kjos Music)
Grade 3/4; standard with 4 timpani, suspended cymbal, bells, xylophone, bell tree, woodblock.

William Jastrow is chairman of the music department and director of instrumental music at Glenbard South High School, Glen Ellyn, IL. **Robert Snider** is a percussionist in the United States Navy Band, Washington, DC. **Donald Dregalla** is conductor of the orchestra and wind ensemble at Milton Academy, Milton, MA, where he also serves as head of instrumental music. All are members of the PAS Education Committee and have previously written articles for this column.

Editor's Note

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Garwood Whaley
editor
Percussion Education

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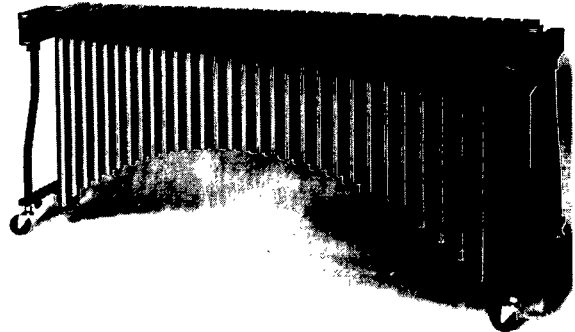
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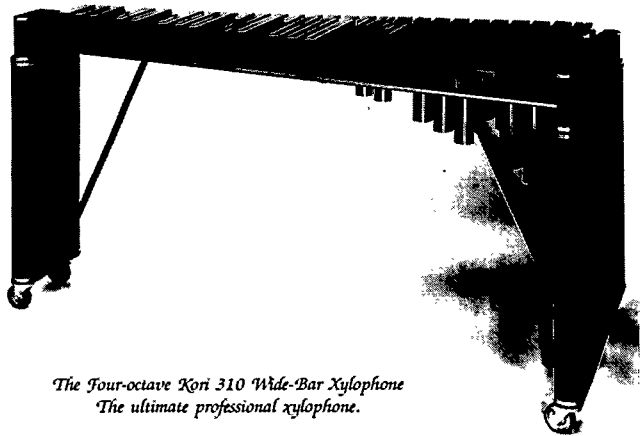
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The following terms are from the composition *Kontakte No. 12 for Piano, Percussion, and Tape* by Karlheinz Stockhausen. The translation is by Garry Kvistad, with assistance from Professor Walter Aschafenburg of Oberlin Conservatory. Thanks are extended to Mr. Kvistad for sharing his translation. The German and the English are given for expeditious identification with the score, as well as to make it easier for readers to make their own translations in places where they might disagree with what is listed.

KONTAKTE NO. 12 by Karlheinz Stockhausen

Page 1

dünne Trommelstocke – thin drumstick
Vibraschlegel – vibraphone mallet

Page 2

weich, aber f (Gummi) – soft, but forte (rubber)
harte (hart) – hard
harte (Kautschuk) – hard rubber (India rubber)
Xyloschlegel – xylophone mallet
Kuppe – top, cup
Rand – edge
bleibt xyloschlegel – continue with xylophone mallets

Page 3

dicker Klöppel – thicker beater (bass drum mallet)
ä SSerte Vorderkante – extreme edge or rim
1x Langsam, etwas beschleunigend im Kreis streichen dünner Metallstab am Rand entlang, Abstand zwischen Hand und Beringssteke des Stabes Kontinüerlich verkürzen (gliss) – one circular rotational stroke, slow but increasing the speed slightly along the edge with a thin metal rod; distance between the hand and the contact point of the stick on the tam-tam is steadily reduced.
im Kreis röhren – circular motion

Page 4

trem – tremolo (Italian)
dicker Filz – thick felt
Trommel sehr tief und laut – very deep and loud drum

Page 5

weiche Gummischlegel – soft rubber mallet
Holztr, & Marimba geeich laut – log drums and marimba equally loud

Page 6

weicher gummi – soft rubber

Page 7

metalstab (ca. 0.5 cm) – metal rod, .5 cm. in diameter

Page 10

alterniereb mit Klavier – alternating with piano

Page 12

allmahlich öffnen – open gradually
accel. – increase motion (Italian)
langsam drehen – slowly rotating
einige Stöße in unregelmässigen Zeitabständen – a few shakes in irregular temporal distances
dicker filz – thick felt

Page 13

sehr hart Gummi – very hard rubber
Kuppe (nur a) – on the dome (only "a")
Rand (nur g) – edge (only "g")

Page 14

Holzsteil gegen Rand – wooden shaft against the edge
Bos 13/, entweder auf 2 Bongos mit Händen möglichst viele Tonhöhen und Klangfarben unterschiede spielen; Gruppen sollen unbedingt synchron mit elektr. Klängen sein-Up to 13/, either on 2 Bongos with the hands, playing as many possible different pitches as possible creating different pitches and tone colors; groups must without fail be synchronized with the electronic sounds.
oder Bongos & 3 Tomtoms frei verwenden (obere Linie für die beiden h,aoheren, untere Linie für die beiden tieferen) – or use Bongo & 3 Tomtoms freely (upper line for the two higher instruments, bottom line for the two lower instruments).
synchron – synchronize

Page 16

im Kreis langsam mit dünnen Metallstab am Rand entlang – in a circular motion along the edge with a thin metal rod
fester Gummi – hard rubber

Page 17

ober hartere top – hard
Gummischlegel – rubber mallet
unten weichere bottom – soft

Page 18

Trommelstöcke dickes Endes – thick end of drumsticks
Mitte-Rand-Mitte – middle-edge-middle
mit Stock – with a stick
Holzsteil – wooden butt
♫ (sehr dumpf) – ♫ (very hollow, low)

Page 19

bleibt Gummi – continue with rubber mallets

Page 20

dicke weiche Filzschl. langsam und unregelmässig
– thick, soft felt sticks, slow and irregular roll

Page 21

Anstoss mit Handfläche und ausscheingen lassen
– strike with the flat of the hand and let vibrate

Page 22

Stöcke . . am Rand – wooden sticks . . at the edge

Page 26

zum Gong gehen – go to the gong
Anschlagstelle standig varierch – striking area continuously varied
Ø = Kuppe – Ø = cup (dome)
mit Holz – with wood
Filz – felt
hartes Gummi – hard rubber
Holz/Filz – wood/felt
♣ *Schlegel moglichst oft Wechseln* – change sticks as frequently as possible

Page 27

dicker Filz & hart – thick and hard felt
harter Filz – hard felt
Jeder Schlag an anderer Stelle – each stroke on a different spot
2 verschieden harte Schlegel – 2 different hard sticks

Page 28

geht zurück – go back

Page 29

mit Fuss – with foot
langsam öffnen – open slowly

Page 30

mit einer Hand – with one hand
Filztuch auflegen – place on a felt cloth

Page 31

Guero sehr Kurz und dumpf – Guiro should be very short and hollow sounding

Page 33

mit allen fingern durcheinander stossen – shake with all fingers

Page 34

mit 4 Schlegeln – with 4 sticks
mit beiden Händen zusammen schlagen – with both hands strike together

Page 35

leichte Stöcke mit harter Kugeln (auch für Kl. Tr.) – light sticks with hard heads (for the snare drum also)
mit Saiten – snares on
Besen (Kurz Strich auch mit Metallsteil) – brush (short strokes also with the butt of the brush)
Besen (mit Metallsteil) – brush (with metal rod)
schnell him & her – quickly back and forth

Page 36

Schläge mit Besen ganz flach aufschlagen so dass Steilende (Metal) mit aufschlägt – brush strokes extremely flat so that the metal stick butt also comes in contact

Page 37

Besen Knopf – with the knob (button) end of the brush

Page 38

sehr schnell – very fast

Garry Kvistad of Woodstock Percussion, Inc. makes percussion instruments of his own de-

sign, the most famous of which is the Woodstock chimes. Kvistad was one of the founding members (along with Al Otte) of the Blackearth Percussion Group. He is a graduate of the Oberlin Conservatory.



Michael Rosen
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Jim Petercsak, editor

Mass Marimba Ensemble to Perform at Pasic '86

On Wednesday evening November 5th, at 7:00 p.m. in the Kennedy Center Grand Foyer, a mass marimba ensemble made up of students from nine local colleges and conservatories will perform a unique program of original and transcribed works for keyboard percussion instruments. Students representing Catholic University, Peabody Conservatory, Virginia State University, University of Maryland, Towson State University, James Madison University, Shenandoah Conservatory, St. Mary's College, and Northern Virginia Community College will join forces to perform under conductors from each of these universities and special guest conductor Gordon Peters.

Peters began the Marimba Masters at the Eastman School of Music during the 1950s and helped to establish the marimba ensemble as a viable and artistically valid performance medium. Special features in the program include: Bob Becker as xylophone soloist in his new arrangement of a rag by George Hamilton Green and *Marimba for*

25 marimbas and 1 bass marimba, composed especially for the occasion, by Wendy Chambers.

In 1977, the "Mass Marimba Extravaganza" was initiated at Catholic University and included students from four local schools. Each year since then the Extravaganza has been hosted by a different university and has grown in both size and concept. The PASIC performance should prove to be the most exciting in the ten year history of the tradition.

PASIC '86 to Host National Marching Percussion Forum in Washington, D.C.

The fifth annual PAS National Marching Percussion Forum will be held Friday, November 7th, 1986, from 9 a.m. to 1 p.m., as part of the 25th Anniversary PASIC Convention in Washington, D.C. The Individuals Competition will take place Thursday, November 6th, from 9 to 11 a.m. The first 10 entries in the college division, and the first 6 in the high school division, will be accepted for participation. The competition will be held on an auditorium stage, with a five minute minimum, and a ten minute maximum performance time. Adjudicators will include a number of marching percussion's most respected authorities. All entries will be selected by earliest postmark date. These must be in writing and should include verification of assured attendance. Send all correspondence to: Ward Durrett/Contest Director, 3605 Central Road, Glenview, IL 60025.

Audition Information for PASIC '86

Mock Military Band Percussion Audition

Prepare the following:

Snare Drum

Pratt: *Gladstone Cadets* from "14 Modern Contest Solos"

Prokofieff: *Lt. Kije*

Rimsky-Korsakov: *Capriccio Espagnol*

Xylophone

Gershwin: *Porgy and Bess*

Kleinsinger: *Tubby the Tuba*

Glockenspiel

Strauss: *Don Juan*

Respighi: *Pines of Rome*

Tambourine

Dvorak: *Carnival Overture*

Rimsky-Korsakov: *Scheherazade*

Cymbals

Tchaikovsky: *Symphony No. 4*

Tchaikovsky: *Romeo and Juliet*

Timpani

Strauss: *Don Juan*

Tchaikovsky: *Romeo and Juliet*

Drum Set

Short Solo

Jazz Waltz

Swing

Disco

Samba

Rock

Rhumba

(Sight reading will also be required on Snare Drum and Mallets.)

Eligibility: Any full time graduate or undergraduate student who is a member of PAS.

Applications: A letter of application should be sent from the major professor stating that the applicant is enrolled as a full time student and is qualified to participate in this event. Include a self-addressed postcard and send to:

Mock Audition Chairperson

William W. Richards

2511 Patricia Court

Falls Church, VA 22043

Deadline for application is September 15, 1986.

Audition Date: Wednesday, November 5, 1986.

Selections: Postcards to be drawn at random on September 17, 1986, and fifteen individuals will be notified as to their selection for this event.

Repertoire: This year's audition will be combined percussion, timpani, and drum set as in a normal military band audition. Excerpts have been chosen from standard orchestra repertory which is also played in the military band.

Awards: A \$300 cash award will be given to the winner of the audition and a \$100 cash award to the runner-up.

Judges:

Henry Martinez

The U.S. Air Force Band

John R. Beck

The U.S. Marine Band

William Richards

The U.S. Army Band

William G. Thomas

The U.S. Navy Band

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A Contribution to the PAS Endowment

William F. Ludwig, Jr. presented over 100 shares of stock to president Tom Siwe as his contribution to the PAS endowment, 1986. Mr. Ludwig, along with John Beck, Saul Feldstein and Vic Firth, leads the campaign for PAS. Its goal is \$100,000. The picture was taken at the 1985 Mid-West National Band and Orchestra Clinic in Chicago.



On behalf of PAS, Tom Siwe (on left) accepts William F. Ludwig, Jr.'s contribution to the Endowment.

A follow-up 9:00 a.m. clinic-session will feature two high school and two junior high school timpanists from the earlier session in a timpani master class with John Beck, professor of percussion at the Eastman School of Music. Mr. Beck is also timpanist with the Rochester Philharmonic and composer of numerous percussion solo and ensemble compositions.

Student Scholarships Available To Attend PASIC '86, Washington, D.C.

Scholarships are available to help four students attend this year's convention in Washington, D.C. One scholarship is offered by both Remo, Inc. and Avedis Zildjian Co. Two additional scholarships are made possible through Ludwig Industries, Inc. Each scholarship includes registration fee, three nights lodging for one at the Capitol Hilton convention hotel, one ticket to Saturday night's Hall of Fame Banquet, plus a one year membership in the Percussive Arts Society.

Depending upon the scholarship you wish to apply for, send letters of application, including documentation of student status, to: LUDWIG SCHOLARSHIPS: Jim Catalano, Ludwig Industries, Inc., P.O. Box 310, Elkhart, IN 46515 - REMO SCHOLARSHIP: Lloyd McCausland, Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605 - ZILDJIAN SCHOLARSHIP: Leonard DiMuzio, Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061. The deadline for applications is October 1, 1986.

Announcing College Credit for PASIC '86 Attendance

College credit (one hour of course credit) may be earned during PASIC '86 for participating in the Monday and Tuesday Pre-Convention seminars. The cost is \$105.00. For more information, interested persons should write to:

Dr. Paul Taylor, assistant dean
Benjamin T. Rome
School of Music
The Catholic University of America
Washington, DC 20064

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Model Solo Timpani Contest

The PAS Contest/Audition Procedures Committee will be sponsoring a "Model Solo Timpani Contest" on Friday morning from 7:30 to 8:30 a.m. at PASIC '86, Washington, D.C. The purposes of this contest are 1) to identify current problems associated with solo timpani contests, 2) to give area - D.C. junior high and high school timpanists an opportunity to be adjudicated by members of the PAS Contest/Audition Procedures Committee, 3) to suggest to area percussion educators appropriate procedures for solo timpani contests (including actual adjudication forms, suggested repertoire, etc.).

Four high school timpanists and four junior high timpanists will participate in this 7:30 clinic. They will be selected from solo timpani audition tapes submitted to the local committee coordinator:

Dr. Dale Rauschenberg
Associate Professor of Music
Department of Music
Baltimore, MD 27204

The Contest/Audition Procedures Committee members include: Emery Alford, Richard Gipson, Lynn Glasscock, Rich Holly, James Lambert, and Joe Rasmussen.

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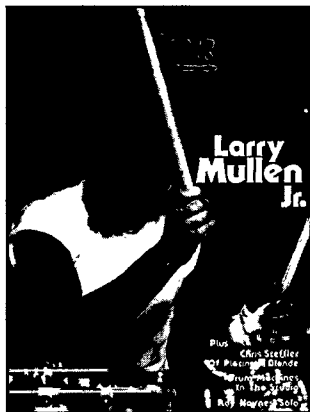
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MODERN PERCUSSIONIST MAGAZINE



Modern Percussionist Magazine is a quarterly publication designed to inform and educate those involved in classical, mallet, Latin and ethnic percussion, and drum corps. The publication is aimed at the needs of percussionists at all levels, from students and amateurs to semipros and professionals.

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concerning style, technique, trends, activities, equipment, literature, educational concepts, and the latest developments in all areas of percussion. You'll read feature interviews with such artists as: vibists Gary Burton, Bobby Hutcherson, David Friedman, and Mike Mainieri; classical artists Fred Hinger, James Blades, and William Kraft; Latin percussionists Ralph MacDonald, Manolo Badrena, and Ray Barretto; marimbists Keiko Abe and Karen Ervin; the Garfield Cadets, Star of Indiana, and Santa Clara Vanguard drum corps; rock and studio percussionists Ray Cooper, Emil Richards, and Jimmy Maelen; and the ensembles Nexus and the Repercussion Unit.

You'll also get advice from top professional players and teachers through MP column departments. Such authorities as Vic Firth, Dave Samuels, Dennis DeLucia, Leigh Howard Stevens, John Santos, and Arthur Press will tell you everything you need to know about: four-mallet grips for vibes and marimba; working with a click track in the recording studio; auditioning for a major symphony orchestra; warming up for a drum corps performance; choosing the right voicings for vibes; re-covering timpani sticks; playing congas, timbales, and bongos; interpreting symphonic percussion parts; and much, much more. In addition, you'll get the latest information on new publications and products, and we'll even answer your own specific questions about percussion through our *Ask MP* column.

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Selected Reviews

edited by James Lambert

Solo Keyboard Percussion

Six Solos for Vibraphone Vol. I V

Ruud Wiener
Pustjens Percussion Publications
Singel 74, 1015 AC
Amsterdam
The Netherlands phone: (020) 24-40-18

Very rarely does a collection of solos for any percussion instrument combine strong programmable material with excellent instructional guidelines and goals that are attainable by the intermediate level student. I am pleased to announce that Mr. Ruud Wiener's *Six Solos for Vibraphone* does just that and more. At first glance it is apparent that Mr. Wiener had two major goals in writing these solos: to compose good music that explores the possibilities of the vibraphone, and to have these solos accessible to the intermediate student.

The collection is preceded by a chart explaining the various dampening and pedaling symbols used throughout the solos. For each solo there is also a short explanation discussing the style of the music and some of the possible technical difficulties. All of the solos have pedaling markings throughout and some sticking suggestions. The printing is neat and easy to read, and the binding is excellent.

The solos are designed to approach different musical and technical problems that the student may encounter. "Skyway," the first solo, has its roots in the jazz-rock idiom with strong dynamic contrasts within a syncopated groove. The "One-Minute Mallet Solo" is designed to stimulate the development of mallet independence, while "Mysterious Nights" is based on tone repetitions within a melodic context. The "Little Love Song" gives the performer an opportunity to experiment with rubato and phrase shaping, and "Amsterdam Avenue" combines a minimal music episode with a folkdance theme. The last solo, "Ballad for Emily," is my favorite and offers a beautiful melody and sections for improvisation with suggested chords and scales. Volume II, which was not available to me, contains children's solos and duets.

All of these selections could easily be programmed on any student recital. I highly recommend Volume I of Mr. Wiener's solos to any aspiring percussionist who enjoys good music and a challenge.

— Mark D. Ford

Sun Shadows V

Thomas A. Brown
\$3.00
Kendor Music, Incorporated
Main and Grove Streets

PO Box 278
Delevan, NY 14042

Sun Shadows is an unaccompanied vibraphone solo in one movement. The work is geared to an advanced player; however, certain aspects, including pedal and dampening markings throughout the entire piece as well as some sticking suggestions, may make it attractive to the intermediate level player. The print is easy to read and the work can be performed without page turns.

The music is quite tuneful and flowing, and is written over several meter changes. The changing meters develop the melodic line and utilize transitions while the basic rhythmic idea continues throughout the entire work. Contrast is achieved through harmony and melodic changes within the rhythmic structure. The composer indicates that the approximate playing time of *Sun Shadows* is four minutes.

This work would offer a good challenge to the intermediate level player and be a lighter piece to program on a recital for advanced players. Either way, it would be enjoyed by audience and performer alike.

— Mark D. Ford

Trilogy for Vibraphone V

Tim Huesgen
\$4.00
The Contemporary Music Project
PO Box 1070
Oak Park, IL 60304

Trilogy for Vibraphone is written in three movements: "A Vision in a Dream," "A Fragment," and "With a Mazy Motion." The composer has almost entirely left pedaling and dampening up to the discretion of the performer, with a few exceptions being at cadential and transitional points. All three movements require intermediate level four-mallet techniques.

The music has a jazz flavor and would be quite appealing in any performance situation. The melodic and rhythmic relationship between the first and third movements creates a strong feeling of continuity and helps to contrast the slower second movement. The length of the work is approximately 5-6 minutes; some performers may choose to play the three movements without a break.

All printing is neat and easy to read although, because of the way the music is laid out on the page, page turning could be a problem. In my opinion, *Trilogy* would be excellent for an intermediate level student and could be easily programmed on any recital.

— Mark D. Ford

Five Scenes from the Snow Country VI

for marimba solo
Hans Werner Henze
\$6.95
B. Schott New York (or)
Sohne Mainz, Germany

Five Scenes from the Snow Country was commissioned and first performed by Michiko Takahashi in Tokyo in 1982. The work mirrors Tanaka and Miki, to name a few, in compositional style and form. Only the more accomplished college-level percussionist should realistically attempt to tackle this intense work, if the ideal desired is a masterful performance in the Japanese-marimba vein. As with earlier Japanese marimba pieces, Henze must have used as role models *Conversation*, *Torse III*, and *Two Movements for Marimba*.

Five Scenes comes complete with explicit mallet descriptions (including soft, medium-soft, hard, plus "finger tips, nails, and knuckles") and detailed technical and musical symbols. The composer, for example, employs five different *fermati* designations, ranging from a short hold to one lasting five seconds. Only the fifth movement, "Andante cantabile," gives any hint at all of a steady time pulse, and only through the beginning thirteen measures; the rest of this and the previous four movements are extremely free with numerous and dramatic dynamic changes. *Five Scenes from the Snow Country* requires huge (and rapid) leaps on the instrument, and features rhythmic subdivisions reminiscent of the Helble *Preludes*. The movements — "Mysteriously," "Very fast," "Very slow, extremely quiet, whispering," "Allegretto (with grace, no rush)," and "Andante cantabile" — range in length from ninety seconds to three minutes, with the entire work encompassing twelve minutes. Henze has written a monster, both technically and musically — a definite challenge to even a performer well-tutored in the Japanese marimba school.

— Larry White

Portrait of Forest for solo marimba VI

Toshi Ichiyonagi
\$7.95
Schott Japan
3-14 Higashi Goken-cho, Shinjuku-ku
Tokyo 162, Japan

For the mature marimbist, *Portrait of Forest* is a 7½ minute work employing four mallets throughout. In ABA form, the A sections are written with clear and specific rhythmic and metric divisions, yet composed in such a way as to suggest freedom from such devices. The B section is much more rhythmically driving.

Polyrhythms are not foreign to *Portrait of Forest*. The left hand must phase in and out of a constant in the right hand, and five versus six is a unifying rhythmic motive. There are a few phrases which will require

technical acrobatics to succeed musically, but by and large the work calls for no unusual technique.

The melodic material is at times reminiscent of Miyoshi's *Conversation* and at others of Miki's *Time for Marimba*, in the use of melodic patterns with various rhythmical stressing. Overall, the harmonic and melodic material is both full of what we have come to expect (and enjoy) in contemporary marimba works by Japanese composers.

— Rich Holly

Malletree

Charles DeLancey

\$6.00

Mitchell Peters

3231 Benda Place

Los Angeles, CA 90068

Malletree is a collection of etudes, short pieces, exercises, and duets at the intermediate level. All are for two mallets, with the style ranging from traditional to jazz to ragtime. Areas covered include scales, arpeggios, grace notes, double stops, rolls, glissandos, and key changes. In the preface, the author writes about the studies: "Most . . . are the result of thirty years of trying to solve problems encountered by my students and myself [and] are what I consider to be some of my more successful attempts." He also adds that, in his opinion, "The profile of a good exercise should include repetition for the development of technique, variation for the development of concentration, and finally it should not be boring."

This book is somewhat unusual in that it contains such a wide variety of material in a relatively short (28 pages) collection. A student (or teacher) who prefers a more systematic format might find this approach frustrating or feel that there is a lack of focus. Others will welcome the variety and feel they have not only enjoyed, but also benefited *because* of the diversity of material.

— Lynn Glasscock

Velocity Warm-ups for Jazz Vibraphone (1985)

Charles Dowd

\$6.95

Belwin-Mills Publishers

Melville, NY 11747-4288

This set of warm-up exercises is highly recommended for all keyboard percussionists, from students to professionals. The exercises range from major/minor scales and arpeggios, through modes and blues scales, diminished and dominant (octatonic) scales, to many arpeggio and chord change patterns. Sticking suggestions include alternated, RH = white keys and LH = black keys, double-stroke patterns, and mixed sticking.

As with many similar technical texts, the aim is to develop the purely physical and

mental aspects of playing to the point where they become so automatic and natural as to be the servants of the *creative* and *musical* aspects of performance. Relaxed, free, natural improvisation and soloing should grow out of a dedicated and concentrated application of the principles outlined in this text. All textual and musical examples are clear and legible, even from the distance normally used by keyboard percussionists.

— John Baldwin

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III

F. Mendelssohn, arr. Ruth Jeanne

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Permus Publications

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This arrangement for four marimbas, or other combinations of suitable mallet instruments, is a transcription of a portion of the second movement of Mendelssohn's *Quartet for Two Violins, Viola, and Violoncello, Op. 12*, composed in 1829. Only the opening thirty bars of the original, the easiest portion of the movement, have been transcribed, making it approachable by high school and college mallet groups alike.

Characterized by a preponderance of *staccato* and *pizzicato* writing, the original music transcribes well for marimba. The arrangement can be performed on two marimbas by combining parts one and three, and parts two and four. A minimum of two four-octave instruments is required. Any mallet group should find this arrangement musically rewarding. In fact, college level players might also want to adapt the more difficult second, contrasting *piu mosso* section of the original (the final section is a repeat of the opening material), which has the vivacity and charm of the composer's overture to *A Midsummer Night's Dream*.

— John Raush

String Quintet in C Major, Opus 163 V

Franz Schubert; arr. Terry Shingler (1985)

\$15.00 with score; \$12.50 without score

Terry Shingler

561 Linden Street

Reno, NA 89502

phone: (702) 827-3744

Mr. Shingler has arranged the first movement (*Allegro ma non troppo*) of Schubert's *Quintet in C* for marimba quintet (requires at least two 4 1/3-octave instruments). The score is preceded by several pages of remarks concerning transcriptions, articulations, mallet choices, page turns, and the stage set-up. The original work seems to adapt well for the marimba ensemble, with few major alterations necessary.

Several features of the work would preclude a highly satisfactory performance by a young and/or inexperienced ensemble. First, the work is relatively long and each part is almost continuous, requiring sustained concentration. Second, there are

many rolls, not only on long notes, but also on moving eighth-note passages, requiring both agility and the need to "relax" almost instantaneously at phrase endings. Third, the basic ensemble techniques (difficult enough for experienced professional string quintets) necessary for literature of this stature will be very unfamiliar to most young marimbists. However, it is these very features that are also some of the reasons that a young ensemble *should* work on this or similar arrangements.

The music (the score especially) is clearly printed, although the parts are a little faint in places and the plastic comb binding on the score occasionally obscures measure numbers, clef signs, rehearsal letters, etc. Page turns have been carefully planned (and choreographed) to minimally interrupt the performance. All dynamic and phrase markings are clearly indicated. All in all, the work seems to be a musically viable arrangement for the contemporary marimba ensemble of this well-known (and standard to the repertory) 19th century chamber composition.

— John Baldwin

Suite No. 1 in G Major, BWV 1007 V

J. S. Bach

Transcribed for marimba by Gunter Kamp

Musikverlag Zimmerman

Frankfurt am Main, Germany

This is a transcription of the first suite in the set of six for solo violoncello by Johann Sebastian Bach, works that must be included among the masterpieces of Baroque music. It opens with a prelude, is followed by the standard *allemande-courante-sarabande* scheme, two minuets forming the optional group of dances following the sarabande, and concludes with the usual *gigue*. The edition is a faithful replication of the *Urtext*, notated in bass clef and extending down to C (two octaves below middle c), thus requiring a transposition on the marimba to one octave higher than written. The transcriber has made several important contributions. First, stickings are provided, predicated on a four-mallet approach throughout. (Advanced players will certainly want to consider the sticking suggestions, although they may choose to alter these.) Second, and perhaps of most value, the trills and *mordents* found in the *Urtext* have been written out, a great aid to those of us needing to consult an authoritative source when we forget if the *mordent* involves the note below or above the written note.

This edition is representative of the excellent publications issued under the supervision of Siegfried Fink. Although this particular suite is perhaps not as difficult technically as some of the later suites, it would be well to bear in mind that it demands a player with sufficient maturity to play it, not as an endless stream of notes, but with sensitivity and expressiveness.

— John Raush

Mixed Media

Distortions

Stephen Stace

\$15.00

Boelke-Bomart, Incorporated
Hillsdale, NY 12529

In much of the music written for percussion one often finds a strong sense of linear rhythm manifested in various ways. The sense of linear rhythm is, in fact, one of the qualities composers often seek when composing for percussion instruments. "Harmonic rhythm," on the other hand, is far less frequently in pieces specifically for percussion instruments. *Distortions* is one composition that helps to illustrate this point.

There is very little sense of harmonic rhythm in this piece; indeed, this characteristic creates one of the distortions suggested by the title. The agogic accents hardly ever match the tonal rhythms the way harmonic accents usually do, and the rhythm only gives us a hint of the meter, which changes continuously. Another distortion! The piece is written for flute and one percussionist playing a complicated set-up of snare drum, triangle, 2 cowbells, 5 temple blocks, 3 brake drums and 4 tom-toms. The parts are closely interwoven throughout and the percussion instruments are used in such a manner that the difficulty in ensemble comes from the delineation of the meter. Inherently louder instruments tend to create unnatural downbeats in unexpected places — yet another distortion intended by the composer.

Tonally, the composition represents a distortion of the consecutive intervals of a major third, a half step, and a fourth. Mr. Stace loosely plays with the various permutations of these intervals. Cross rhythms, such as 5's against 4's and 3's against 4's, between flute and percussion add another dimension to the distortion. In formal structure, the piece is written in ABA form with a cadenza-like middle portion serving as the B section. Each of the A sections is characterized by a very rhythmic design.

Some of the difficulties in performing this piece involve the fast stick changes necessary for creating the best possible sound characteristic of each instrument. (Mr. Stace does not indicate stick changes and I would not recommend playing triangle with snare drum sticks as suggested.) Good balance is also very difficult to achieve in this piece. For a quality performance of *Distortions*, excellent ensemble ability and many rehearsals are needed. The effort would be worth it, however, because the composition has charm and is not without merit.

Stephen Stace is assistant professor of music at the Ongontz campus of Pennsylvania State University.

— Michael Rosen

Suite for Flute and Marimba

Alec Wilder

No cost given

V

Margun Music, Incorporated
167 Dudley Road
Newton Centre, MA 02159

Not only was this piece composed by the well-known Alec Wilder, it was also edited by Gunther Schuller, Gordon Stout, and Virginia Nanzetta. Although portions may be executed with two mallets, due to a lack of rests the marimbist will find it necessary to use four mallets throughout. The flute and marimba are true partners in this work; any accompaniment is more the result of two moving and intersecting musical lines.

Each of the four movements is presented using different harmonic/melodic styles. Movement I utilizes perhaps the most dissonant material, particularly that of a minor second. This is not to say, however, that the overall effect is dissonant. In a moderate 3/8, it uses straightforward rhythms and is a brief introduction to the remainder of the work. The second movement is in a slow and harmonically stirring 4/8, and uses more "20th century tonality" — open fifths, parallel fifths, etc. The third movement, in a rapid 6/8, combines the harmonic styles of the previous two movements but is more rhythmically demanding. Movement IV, while not at a fast tempo, is the most difficult for the marimbist. Four mallets are used more extensively than in the previous movements, and certain rhythmical passages will require a mature performer to execute them successfully and musically. Wilder employs jazz-oriented chords (major sevenths, minor sevenths and ninths, etc.), creating a movement more reminiscent of some of his earlier compositions.

Performance time of Wilder's *Suite for Flute and Marimba* is approximately eight minutes. Based on the overall level of musical and technical demands, this piece would be most suitable for two mature, advanced performers.

— Rich Holly

Multiple Percussion Solo

Three Miniatures for Percussion and Orchestra

William Kraft

Belwin-Mills Publishing Corporation

1776 Broadway

New York, NY 10019

The first movement is marked allegro ($\text{♩} = 120$) and is thirty-two measures in length. The solo percussion part is for xylophone and glockenspiel with two mallets being sufficient for both instruments. Snare drum, field drum, and tom tom are used in the second movement, which is marked moderato. The third movement is the longest (seventy-nine measures) and calls for 4 timpani, suspended cymbal, tom tom, glockenspiel, tambourine, chimes, field drum, tenor drum, snare drum, bongos, wood block, triangle, and xylophone. The drums, wood block, and triangle are played together as a unit and the cymbal is worked into the

timpani section. The mallet instruments and the tambourine are all played one at a time with two or more measures of rest between changes. The xylophone and timpani sections are comparatively lengthy, while the other instruments are heard for only a few measures each. Several rhythmic and melodic motives of the first movement reappear in the remaining two movements.

The total performance time is approximately four minutes, which is certainly in keeping with the title of the piece. It is at the intermediate level, using standard notation, rhythms, and techniques throughout. The piano reduction is also very reasonable and should not be a problem for most pianists.

Kraft is one of this country's foremost composers. Over the years he has given percussionists a large number of valuable works — works of various lengths and levels of difficulty. Any intermediate student should enjoy and benefit from studying this solo.

— Lynn Glasscock

Timpani Solo

Three Movements

John Beck

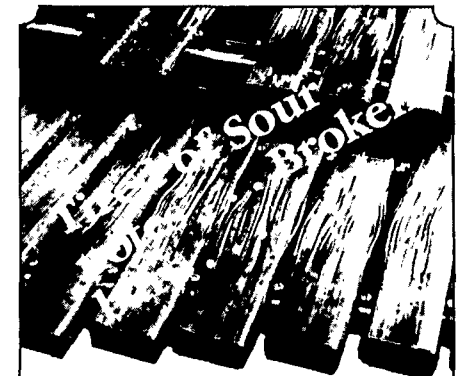
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V



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This is a very interesting and fresh approach to writing for unaccompanied timpani. Each of the three movements includes technically challenging, as well as expressive, material. There are some innovative musical ideas as well.

The solo for 5 drums opens with a fanfare statement and moves to a counterpoint theme with the left hand against a right hand pedal. This movement also includes press rolls with wood sticks. The second movement is based on a pointillistic theme, and the entire movement is accompanied by a metronome. The third movement is the longest and is the most challenging technically. It includes some independence of the left and right hands, several meter changes, and rhythmic modulation. Each of the three movements requires pedal changes.

The print is excellent and the parts are clearly marked. This solo should appeal to audiences and will be fun to play in contests or student recitals. The only disappointing aspect of *Three Movements* is that it does require a twenty-inch timpani, which may reduce the number of performances. Highly recommended.

– George Frock

Percussion Ensemble

Entree – Percussion Sextet

IV

Cornelius Teeling

Cost unknown

Musikverlag Zimmermann

Frankfurt, Germany

Teeling's percussion sextet, *Entree*, fits no apparent mold. Conventional instrumentation of marimba, bells, vibes, xylophone, and timpani is called for, as well as a rock/funk drum set. The one-movement work begins *pianissimo* with a question and answer between the marimba and timpani, followed by a unison explosion of what will be a recurring jazz-like motive, and then by the entrance of the silent trap set, playing a quiet, simple rock ostinato. The composition progresses fairly logically with each player soloing against the accompaniment of the other instruments. The only disappointment is that there is too much unison work among the mallet participants.

Overall *Entree* is a work of medium-difficulty – perhaps a Grade I on the advanced high school level. It would certainly provide a respectable six-minute addition to any college ensemble concert. All four-mallet parts utilize syncopated rhythms and numerous accidentals; extensive, widely-spread four-mallet passages occur in the vibre, marimba, and xylophone, and many quick tuning changes in the timpani. One of the most favorable features is that detailed mallet and performance descriptions are provided throughout both the score and individual parts (indeed, no dynamic shadings or hihat designations are omitted). On the negative side, glaring errors are to be found in

the score and parts in measures 66 and 68, where a 7/8 bar is scored in 4/4 time. As for the publication, the copy is superior and the attention to detail impressive. In sum, I recommend Cornelius Teeling's *Entree* with only slight reservations.

– Larry White

Triga Percutens

IV

Siegfried Fink

Cost not available

Otto Wrede-Regina-Verlag

Wiesbaden, Germany

This ensemble piece for three players should be a welcome addition to the school ensemble contest literature. It is in three movements and requires a minimal setup.

Each of the movements contains material that is quite repetitive, although the dynamic contrast helps to maintain interest. There are no pitch changes required in the third part which is scored for four timpani. The one element which may challenge a young ensemble is the change of meter in the third movement from 9/8 to 4/4.

The print and parts are neatly written and should cause no difficulty in comprehension. For a young ensemble I recommend *Triga Percutens* highly.

– George Frock

Dancing

IV

David Kechley

\$12.00

UNC-Wilmington

Wilmington, NC

Dancing is a four-movement work scored for five multi-percussionists who each play one mallet instrument and six to eight drum and trap instruments. The first movement, "One Legged Dance," imitates its title by combining on-the-beat and off-the-beat duets with unison mallet chords interspersed. The use of odd meters against the continuing pattern gives this movement a Stravinsky-like feel. "Bug Dance," scored for guiro, claves, and sandpaper blocks, evokes the feeling of insects on a hot summer night, possibly a duet between crepitating grasshoppers. "Dream Dance" and "War Dance," the last two movements, have more traditional programmatic material but are equally effective. *Dancing* is only of moderate difficulty and would be a fine choice on a high school or college ensemble program. The composer's use of humor, programmatic material, and effective percussion scoring are bound to make this piece a sure hit with audiences.

– Robert Chappell

Moods for Double Bass, Percussion, and Piano

V

Kenneth Richmond

\$6.50

Oscar G. Zimmerman

4671 State Park Highway

Interlochen, MI 49643

Moods is an excellent addition to the multiple percussion/chamber music recital literature. It was originally written for double bass and chamber orchestra, but the demands placed on the percussion certainly qualify it to be included on an advanced recital program. The percussion includes vibes, marimba, chimes, bells, temple blocks, xylophone, suspended cymbal, and one timpani; the author gives no suggested setup. There are numerous places where quick movement from one instrument to another is required, so much planning is necessary. Most of the mallet parts may be played with two mallets, but four are required in one or two places. The print is very clear, but could be larger to enhance the reading of so many instrument lines. This should be a fun piece to put together.

– George Frock

Two Structures for Percussion Ensemble

IV

George Frock

\$5.00

Music for Percussion

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

George Frock's *Two Structures* was commissioned by the Muskogee, Oklahoma, High School Percussion Ensemble. It is a grade IV septet scored for seven percussionists: player 1 – glass wind chimes, bongos, orchestra bells; player 2 – woodwind chimes, vibraphone, triangle, small suspended cymbal; player 3 – metal wind chimes, chimes, large suspended cymbal; player 4 – xylophone, tom-tom, shakers or maracas; player 5 – marimba, two snare drums; player 6 – four graduated tom-toms, bass drum, claves; player 7 – four timpani. This is a marvelous introductory ensemble composition utilizing modified graphic notation. The freedom from a meter signature stimulates moderate creativity and improvisatory skill. The second structure, preceded by a brief bass drum solo interlude, is traditionally notated in simple quadruple meter. Overall, *Two Structures* contrasts two fundamentally different approaches to ensemble composition accessible to high school-aged percussionists.

– James Lambert

Pictures at an Exhibition

V

Mussorgsky/Transcription by Henk

de Vlioger

Cost not given

Donemus

51 Jacob Obrechtstraat

Amsterdam

Holland

An enormous undertaking, this transcription of *Pictures at an Exhibition* requires fourteen percussionists, piano, celesta, and harp. Seven percussionists perform on keyboard percussion instruments (including bass marimba) and an impressive array of both melodic and non-melodic percussion make

up the remainder of the group. Among the latter are seven tuned gongs, tuned bell plates, wind machine, thundersheet, lithophone, and nine timpani in two sets.

In all likelihood many readers are familiar with Ravel's orchestral transcription of this work. While this new transcription includes many of Ravel's ideas, it also retains much of the keyboard sense that only the original piano solo can wholly portray. As a transcription for large ensemble, listeners will undoubtedly compare it to the Ravel version. However, it would probably be to their benefit to think of the percussion transcription more as an expansion (with additional tone colors and percussive effects) of the original. When studied under those circumstances, Mr. de Vlieger's version is certainly noteworthy; he retains the tension and release we have come to expect with numerous sonorities available, yet maintains the keyboard as the premier melodic source.

Groups with extensive instrument inventories and a large number of mature players will find this transcription a challenging and worthwhile project.

— Rich Holly

Crispy Critters

Barry Bridwell

\$5.00

Belwin Mills Publishing Corp.

Melville, NY 11747

III

Over the past few years, we have seen a few percussion ensemble pieces written to be performed without instruments. *Crispy Critters* is composed for "quasi-percussion instruments" with the unique distinction that only vocal sounds and syllables are required to perform the work. This short sixty-eight measure piece requires four performers and is based on rhythms that are indigenous to easy rock, slow funk, and fast driving rock.

Player I uses the syllable "ding" to simulate the ride cymbal part, and uses variations such as "ding da-ding da-ding ding ding did-da" for some of the more syncopated rhythmic patterns. Player II uses the syllables "chick" and "chick-a chick-a" to simulate the hi-hat part, while player III covers the snare drum and toms using syllables such as "bop," "ba-dop," "bop-pa," and "dig-ga dug-ga." The ensemble is rounded out with the low pitched "boom" sound of player IV to recreate a bass drum sound.

The piece begins with an easy rock feel ($\text{♩} = 112$) of two-bar patterns, starting with the bass drum, adding the hi-hat in measure 5, the ride cymbal in measure 9, and finally the snare drum and toms in measure 13. This section then moves, through some voice trading, into a slow funk ($\text{♩} = 80$) section beginning at measure 35. That twelve-bar section next changes into a fast, driving rock ($\text{♩} = 176$) at measure 47.

In addition to the obvious function of providing a "change of pace" during an ensemble

program (the piece reminds this reviewer of something that Phil Mattson & the P.M. Singers would do between numbers), the educational use of this piece for younger players should not be overlooked. With the great popularity of rock and funk charts today, younger players are "hungry" to find out how these syncopated rhythms work together, and *Crispy Critters* would provide them with the opportunity to vocalize these rhythms as well as gain a better understanding of the style.

— Will Rapp

A Daba

Larry Snider

\$12.00 complete

C.L. Barnhouse Company

Oskaloosa, IA

IV

This medium-difficult work is for percussion sextet; each part is multi-percussion in nature (French concept). The instruments called for are all standard instruments that should be available in most well-equipped high school instrumental music rooms. In terms of formal structure, the piece seems to work in a loose sense towards a central section featuring the keyboard percussion instruments. Other sections are marked by ostinato figures that are not always identical in length, thus creating a constantly shifting rhythmic/timbral flow (iso-rhythmic concepts). Graphic notation occurs, as do also meter changes and odd meters, tempo and style changes, and unison ensemble rhythmic figures. The work is suitable for high school percussionists with some degree of ensemble experience.

— John Baldwin

Holiday Suite for Percussion

Jared Spears

\$9.00

C. L. Barnhouse Company

Oskaloosa, IA

III

This medium-easy percussion trio is a suite in three movements that may be performed either as one complete work or as individual pieces. A suggested setup is given and requires the following instruments: Movement I: Percussion I – triangle, sus. cymbal; Percussion II – 3 toms (h, m, l); Percussion III – tambourine, bass drum; Movement II: Percussion I – wood block, snare drum; Percussion II – tambourine, sus. cymbal; Percussion III – triangle; Movement III: Percussion I – snare drum, sus. cymbal; Percussion II – 3 toms; Percussion III – triangle, bass drum. The first and third movements are in 2/4 meter ($\text{♩} = 120$) while the second is in 4/4 ($\text{♩} = 72$). Rhythmic values never exceed the eighth note subdivision.

Mr. Spears has very carefully and precisely notated requirements and instructions for performance (stick selection, playing areas, when to change instruments, etc.) and has included numerous dynamic markings. This attention to detail, and the clearly printed parts make this an excellent training piece (as well as a possible contest selection) for young percussionists who wish to develop their musicianship and multiple percussion performance skills.

— Emery E. Alford

Suite for Four Timpani, Four Roto Toms, and Drum Set

Vic Firth

\$9.50

Gunmar Music, Incorporated

167 Dudley Road

Newton Center, MA 02159

This three-movement work for two players certainly attests to Mr. Firth's background and interest in jazz and dance music. The timpani/roto tom part is full of syncopated jazz patterns, and the drum set part includes improvisation as well as provides a nice swing background for the timpanist.

The suite opens in a jazz riff with both players carrying an equal roll and climaxes in an extended cadenza for the timpanist.

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In Movement Two – which has a slow rock ballad feel – the timpanist, utilizing three mallets, plays a pedaled melodic line with the right hand over a left hand double stop ostinato accompaniment. Movement Three opens with a disco pattern by the drumset player and is followed by an aggressive series of sixteenth note patterns by the timpanist.

The work is 13 minutes in length and should hold the interest of both the audience and the performers. The print is excellent, pitch changes are clearly indicated, and even some sticking suggestions are included. The only confusing aspects occur in the cadenza of the first movement, where a change of key signature is designated, and in the last movement, where an E is called for in both the tuning of the timpani and the roto tom but the music does not specify which instrument is to be used. *Suite* should be a nice addition to the studio or student recital and be fun to play.

– George Frock

North Star

David Vose

\$5.00

Kendor Music, Incorporated

PO Box 278

Delevan, NY 14042

North Star is a short duet (playing time is approximately 1:48) that is excellent material for high school percussionists with a good command of rudimental techniques. The instrumentation is as follows: player one – 18" medium crash cymbal, 10" and 12" concert tom toms and a concert snare drum; player two – 12" x 14" military snare with gut snares. Player two produces two sounds from a single instrument by interjecting notes played off the rim with notes struck on the drum head. Special effects notated include orchestral style buzz rolls, rim shots, open and muffled cymbal sounds, playing on the bell of the cymbal, and cross sticking. A variety of tempos and meters, including 4/4, 3/4, 7/4, 7/8, 9/8, and 12/8 are skillfully used to provide ever-changing rhythmic variations. For those willing to spend the time to work out such ensemble problems as the synchronization of rapidly moving patterns of sixteenth notes (quarter note = 138 and 160), this duet should be very rewarding.

– John Raush

Snare Drum Solos

Easy Rudimental Solos

for Snare Drum

Jeffrey P. Funnell

\$3.00

Kendor Music, Incorporated

PO Box 278

Delevan, NY 14042

Two short solos written for the elementary level student are included in this publication. The first, "Kay-Dance," uses only the most basic techniques, including alternating

single strokes and flams; however, constantly changing rhythm patterns, juxtapositions of *forte* and *piano* sections, notes played on the rim, and stick clicks keep the music interesting. The second work, "Trident," requires, in addition to the techniques found in the first solo, five- and nine-stroke rolls, drags, and single paradiddles. Both solos reveal a good deal of effort on the part of the composer to produce training literature that is at once well-written and interesting to the student, and will be excellent acquisitions for elementary instrumental music programs.

– John Raush

The Developing Drummer: A Progressive Approach to Snare Drumming

David R. Vose

\$7.95

C. L. Barnhouse Company Music Publishers

Oskaloosa, IO 52577

Designed for beginning through intermediate level students, each of the forty-eight lessons in this book addresses either a specific technique, such as the roll, flam, or drag, or a particular element of music notation. Each lesson is prefaced with a statement of the new material presented and "study hints" designed to help the student attain maximum benefit from the material. The initial studies deal with rhythmic patterns using only quarter notes, eighth notes, and quarter rests, written in 3/4 and 4/4 meters. Half and eighth rests are introduced in lessons five and six, ties and dots presented in lessons eight and nine, and sixteenth notes in lesson eleven. Other lessons focus on 6/8, 3/8, 5/4, *alla breve*, and mixed meters, triplet eighths and sixteenths, and tempo changes. The format and thrust of this book make it ideal for supplementing your favorite beginning snare method, and an excellent source of reading material. The publisher must be complimented for producing a neat, readable, easy to use text.

– John Raush

Essay for Snare Drum

Garwood Whaley

\$3.00

Meredith Music Publications

PO Box 24330

Ft. Lauderdale, FL 33307

Essay for Snare Drum is a well-written solo that generates much of its excitement and interest from the clever use of accents that stress notes that are off the beat, and rapid, double-stroked 32nd note patterns. Although no stickings are written in, the author recommends playing the 32nds with a double-stroke technique, and using flam taps, written as 16th note triplets, "to obtain greater speed and correct phrasing." The piece would be appropriate material for both the intermediate and more advanced snare drummer, and provides an excellent

vehicle for perfecting control of the double stroke, open roll at dynamic levels from *piano* to *fortissimo*. Printed on heavy stock, the publication is ideally suited to the wear and tear of student use. If used as contest material, the inclusion of measure numbers would have made it even more practical.

– John Raush

Two Intermediate Rudimental Solos for Snare Drum

Jeffrey P. Funnell

\$3.00

Kendor Music

Box 278

Delevan, NY 14042

This offering contains two solos that can be performed separately or together. *Berkshire Patrol* is written in standard 4/4 and is appropriate for the student who has a healthy grasp of a number of the basic rudiments plus all the commonly used rolls. It flows well and develops logically from phrase to phrase. It is listed at a Grade 3 level, but could easily be at Grade 4 taken at $\downarrow = 132$ or so (the suggested meter marking is 88). *Patterns in 6/8* demands much more of the student in the way of rhythmic flexibility and understanding. It introduces open drag (as opposed to ruff) figures, and briefly utilizes hand-to-hand stick clicks. Rated as a Grade 4, I would put it at the more difficult end of that scale.

Both solos are musically well written and offer the player a number of rhythmic variations in which to apply the rudiments. Both are good training pieces as well as performance vehicles for the high school and advanced middle school drummer. I have some reservations about several notational errors that should have been picked up in the proofreading, but the printing is clear, large, and generally easy to read. I recommend both pieces.

– Ward Durrett

Drum Set

Time Capsule

Frank Marino

Drum Center Publications

2204 Jerusalem Avenue

North Merrick, L.I., NY 11566

Time Capsule is a book on odd time signature playing in the rock/fusion style. A wide variety of signatures are covered, including ones like 5/8, 11/8, and 19/8. In each case, preliminary exercises are given first and they are one measure in length unless two different time signatures are combined. These exercises are straightforward, fairly simple, and allow the student to get acquainted with the new time feel. This is followed by musical examples which vary in length, but are often 12, 16, or 24 bars long. Some of these examples will have the right hand playing a fairly continuous quarter note or eighth note pattern allowing one to concentrate on the snare and bass lines. Often, however, the right hand part also changes patterns every

measure and this greatly increases the difficulty of playing multi-measures as a unit. One can compensate for this by practicing one or two measures at a time and gradually putting more measures together. Towards the end of this seventy-three page book, areas such as phrasing odd meters within a 4/4 time signature, grouping two different time signatures together, and ametric studies are covered.

Although an intermediate student could easily handle some of the exercises, the majority of this book is best suited for an advanced player. The author takes the position that the study of odd time signatures is "an integral part of the study of drums" and should be included on a regular basis. This large body of material is offered in a well organized manner and its study should result in a better understanding of odd meter playing.

— Lynn Glasscock

Drum Set Duets

Dom Famularo

Jerry Ricci

No cost given

Drum Center Publications

2204 Jerusalem Avenue

North Merrick, L.I., NY 11566

Drum Set Duets is a spiral-bound, 43 page book with an accompanying cassette tape. After one page of instructions on cymbal variations, there are 65 two-measure duets in Part I and 6 pages of longer duets (lasting 6 to 8 bars) in Part II. As explained in the introduction, there are seven different cymbal variations to choose from for duet reading, although the only written cymbal notation appearing throughout is in eighth notes.

The author states that the concept of the book is to "lock-in" and become aware of the "feel." The only feel is 8th note or 16th note feel, so one is dealing with only those styles — for example, rock, Latin, etc. — that fit such rhythmic patterns. The triplet style — swing — is not mentioned in the explanatory introduction, and would be difficult to superimpose. Another omission is the lack of anything in 3/4 meter. Most of the book is in 4/4, with a few pages in 5/4. It would seem that the 6 bar phrases written in 4/4 could very easily have been written as 8 bar phrases in 3/4, since their flow is "over the bar-line" repetition anyway.

The duets are not intended to be used in recitals; rather, they function as a workbook for student and teacher (or two students) to grasp playing together with good time and feel while reading rhythmic variations. To this end the book works very well. (Players will need two copies to perform these since the parts for player one are on the left hand side and the parts for player two are on the right side of each exercise. Having both parts is, however, a valuable aid in knowing what each other is doing and for synchronizing rhythms.) The notation is

printed very clearly and, in my opinion, the book is definitely worthwhile.

— Ron Fink

Latin American Percussion Rhythms and Rhythm Instruments from Cuba and Brazil

Birger Sulsbruck

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Den Rytmicke Aftenskoles Forlag

Vesterbrogade 107 E

DK 1620 Copenhagen V

Denmark

U. S. Distributor: Jazz Aids

Jamey Abersold

PO Box 1244

New Albany, IN 47150

This publication should be owned by all percussionists — both novice and experienced players — having an interest in teaching or playing Latin percussion instruments. To put it together, the Danish percussionist, Birger Sulsbruck studied, researched, traveled, performed, and lived in Cuba and Brazil. The result of all his work on this subject is an invaluable contribution on the rhythms and instruments. The 183 pages of text are clear and concise — indeed, the explanations of the rhythms and instruments are superb. Beyond this, to actually be able to listen to examples of what is being discussed on the accompanying three cassette tapes greatly enhances the presentation. Mr. Sulsbruck has obviously spent considerable time and expense on the preciseness and detail of the book and tapes. The next step beyond this great audio presentation might be a videotape version.

Latin American techniques and rhythms have generally been passed down from one generation of players to the next without the thought of translating this information to a textbook. Mr. Sulsbruck has succeeded masterfully and thoughtfully in conveying this knowledge and reconstructing its musical setting. There is a profusion of definitions, illustrations, and pictures throughout the book and these aid in making the musical discussion of individual characteristics of the dances very comprehensible. After the instruments are defined, the dances are presented and are discussed along with accompanying musical scores. The last few pages are devoted to tuning and maintenance, a discography, reference books for Latin drum set, and even phonetic pronunciations of the various terms in the index.

This book would be useful to anyone desiring help in learning Latin percussion through a self-study approach or in conjunction with a player-teacher. I would also recommend it as a text for any college percussion class in which emphasis is placed on Latin percussion, especially as a teacher's guide.

Reviewer's note: Mr. Sulsbruck has also done a Salsa book, but I understand that it is not available in this country.

— Ron Fink

Marching Percussion

Basic Parade Cadences

III

Jay A. Wanamaker

\$30.00

Alfred Publishing Company

Port Washington, NY 11050

The five cadences — "Beat Street," "Steppin' Out," "Go Cadence," "Rock Time," and "Laser" — two roll-offs, and two, two-measure halt cadences in this publication are scored for snare drum, bass drum, and cymbals, with an optional timp-tom trio part (for which a single tenor drum can be substituted if timp-toms are not available). The publication comes with a full score, eight snare drum parts, and four parts for each of the other sections. As the title implies, these cadences are aimed at the elementary level percussion section and are realistically written for the limitations in technique characteristic of that age group. The snare and timp-tom parts require no rolls, flams, or drags, and basically exploit alternating single stroke patterns throughout. Although limited in terms of the technical vocabulary addressed, the author has used interesting rhythms and off-beat accent schemes to create cadences with a "now" sound that should turn on students and audiences alike.

— John Raush

Award-Winning Cadences

III

Jay A. Wanamaker

\$30.00

Alfred Publishing Company

15335 Morrison Street

Sherman Oaks, CA 91403

Award-Winning Cadences is a recent addition to Mr. Wanamaker's popular series, Corps Style Convertible Marching Percussion Ensemble Features. The cadences have been constructed in such a fashion as to allow drumlines with limited instrumentation to convert various lines to fit the needs of their sections. Directions for this conversion process, along with a one-page performance guide, are most helpful on the subject of interpreting some of the contemporary effects.

The cadence set includes five cadences of medium difficulty. "Star Quest" is a short eight-measure cadence for percussion alone that would work well as either a field entrance or as a transition between two production numbers. It is based on a two-measure sixteenth note syncopated figure which is then embellished in the snare drum part as the cadence progresses. "Cordova" includes parts for both bells and xylophone, although the bell part can be omitted if only one keyboard percussionist is available. This through-composed cadence is twice the length of "Star Quest" and makes use of an original theme with a Spanish flavor. "Free Flight" is scored for percussion, tambourine, and cowbell and includes short fills that feature both the snare drum and the timp-tom

trio voices. The cadence sounds best if repeated and would be most appropriate for parade use. "El Corazon" also makes use of accessory percussion instruments to augment the percussion part as the cadence opens with a timp-tom trio feature. The last phrase of the cadence contains ensemble writing which will take careful attention during rehearsal in order to achieve an effective level of performance. The last cadence in the series is an adaptation of the J. S. Bach *Invention No. 8*, which should be performed using both the bells and xylophone parts. Although scored to work as a street cadence, the writing is approached in such a way as to lend itself to use as a short percussion feature during a field show.

Award-Winning Cadences contains material suitable for performance by high school percussion sections developing this style of performance. Although there is nothing technically difficult about these cadences, their effectiveness is achieved through good ensemble writing. Thus the collection should not be overlooked by colleges or drum corps seeking appropriate materials for sight-reading.

— Will Rapp

Carmen Suite

Jay A. Wanamaker
\$30.00

IV

Alfred Publishing Company, Incorporated
15335 Morrison Street
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Carmen Suite is scored for bells, xylophone, marimba (optional), snare drums, timp-tom trio, 4 bass drums, 4 cymbals, and 2 auxiliary percussion (optional). As with the other marching percussion features in this series, Jay Wanamaker has used a convertible scoring approach which allows for an effective performance of the piece regardless of the instrumentation used. The percussion performance guide included explains each of the special effects as well as the interpretation of certain notational devices employed in the piece.

The arrangement is 43 measures in length and is based on the "Habanera" and "Les Toreadors" themes. After a short introduction from the full ensemble ($\text{♩} = 88$) the first theme from the "Habanera" is heard as a keyboard percussion feature supported by bass drums, triangle, finger cymbals, tambourine, quiro, and castanets. The snare drums and timp-toms then introduce a tempo change to ($\text{♩} = 112$) as a lead into the next theme. An optional timpani part is provided when the "Toreador Song" is introduced along with some excellent ensemble writing that moves into the final portion of the feature, which is to be played at ($\text{♩} = 144$). This section contains paradiddle variations in the snare drum and timp-tom parts and concludes with similar patterns being played drum-to-drum in the snares as a visual effect. The unison rhythmic figure in all drums at the end provides an emotional climax to the piece.

Carmen Suite is well written and contains material and special effects that make it most appropriate for use in a field show presentation or contest. A high school drumline of above average ability or a college ensemble of average ability should have no problem performing this piece. As with any quality marching percussion arrangement of orchestral or operatic repertoire, the opportunity exists for the teacher to use the piece as a vehicle for teaching comprehensive musicianship. Mr. Wanamaker's treatment of this piece would indeed allow for this kind of educational experience to take place.

— Will Rapp

Corps Style Workout

Jay Wanamaker
\$30.00
Alfred Publishing Company
Sherman Oaks, CA 91403

Corps Style Workout is a series of six warm-up exercises aimed at the high school marching percussion section. The exercises range from moderately easy (for the individual) to pretty challenging. Each exercise deals with a specific family of rudiments. Their collective strong point is that they all demand ensemble awareness, from the

easiest exercise (which goes into 6/8 and 7/8 sub-divisions) to the most difficult.

A full score, 2 mallet, 8 snare, 4 trio (only; no quad), 4 bass drum, and 4 cymbal parts are included. The mallet parts (1 bell and 1 xylophone) are all simple, contain familiar themes, and seem to be adapted for mallet players brought in from areas of the band other than the percussion section (which is very often the case).

This series seems especially applicable to band programs not having a separate percussion instructor. The exercises can be easily converted to fit limited instrumental resources and there are explanations for everything. With *Corps Style Workout* a section leader could easily and effectively teach and run warm-up sessions.

— Ward Durrett

The Visual Drum Line

Will Rapp
\$30.00
Jenson Publications

This 155-page, paperback text deals with the visual staging of the contemporary marching percussion section of the 1980s. There are eight chapters which offer an overview, focus on the organizational aspects of the marching percussion section, and continue through such topics as tuning procedures, technique, warm-ups, and maintenance. The greatest impact of this text, however, comes in chapters six and seven which deal with "staging the ensemble" and "visual effects," respectively.

Under the 39-page topic of staging the ensemble, Mr. Rapp articulates his philosophy of staging, instrument spacing and field spread, marching fundamentals, the field scan, show design and charting. Thirty charts of marching bands are clearly printed and discussed very succinctly in regard to their placement (or staging) of the percussion section. Basic guidelines are established by Mr. Rapp in order to better achieve a more exact science of marching drill with the contemporary percussion section.

In chapter seven's presentation of visual effects (47 pages in length), attention is given to a historical perspective of defining visuals on percussion instruments. In addition, five visual categories are presented and fifty-five musical visuals are discussed. The latter are illustrated by over 140 photographs as they relate to the marching snare drums, multi-toms, bass drums, and cymbals. In his conclusion to this chapter, Mr. Rapp emphasizes that his compilation is not complete and that many visuals can lead to other variations.

A closing summary to this excellent text underscores the satisfying by-products of confidence and control which well-disciplined visual performance can provide. Both Will Rapp and Jenson Publications are to be congratulated on a superb, clearly-



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printed publication regarding the visual im-
pact of the marching percussion section.

– James Lambert

Percussion Recordings

Fritz Hauser: Solodrumming (1985)

Hat Hut Records Limited
Box 127
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This is a double album (2-record set) of original solo drumset and xylophone music performed and recorded in a glass-roofed court of the Martin-Gropius-Bau in West Berlin. The attention to, and the influence of, a reverb time of almost seven seconds creates interesting "extra-musical," almost electronic, effects.

As far as the music itself goes, the works seem to be somewhat in the Steve Reich/Philip Glass vein. The xylophone pieces (*Vögel/Birds*; *Echo*, *Tutuguri*) are at times especially delicate and subtle in their evocation of programmatic imagery. To quote the record jacket, "the sound pictures of Fritz Hauser lead from the real, limited, architectural to the insubstantial, endless space of our imagination. The symbiosis of architecture and music, in times of unlimited acoustical-synthetical possibilities, is genuine." This double album is recommended listening – in my opinion, especially for more traditional drumset and xylophone players – that succeeds in acquainting the listener with some rather novel approaches to these instruments.

– John Baldwin

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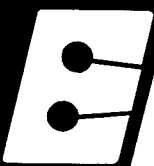
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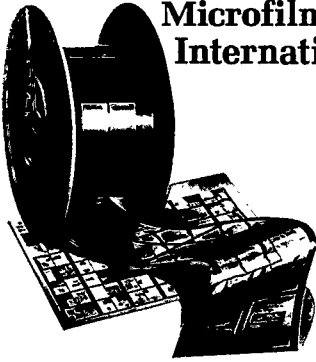
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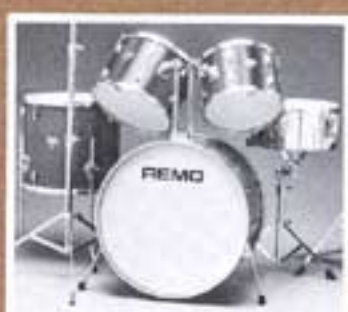
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