

The background of the cover is a photograph of a historic stone building with classical architectural elements. In the foreground, several large, fluted columns with decorative capitals support a portico. The building's facade is made of light-colored, textured stone. The sky is a clear, bright blue. The magazine title 'Percussive Notes' is printed in a large, bold, purple font across the top left. Below it, in a smaller purple font, is the subtitle 'an official publication of the Percussive Arts Society'. To the right, in a white sans-serif font, are the details of the Percussive Arts Society International Convention. In the bottom left corner, in a bold black font, is the text 'PASIC '88 Preview Issue'.

Percussive Notes

an official publication
of the Percussive Arts Society

Volume 20, Number 5
September 1988

Percussive Arts Society
International Convention
San Antonio
November 16-19

**PASIC '88
Preview
Issue**

TRADITION AND TECHNOLOGY.

It doesn't have to be
an either/or situation.
Some things are new
and have to change fast.
Like the computer.
Some ideas
have been around awhile
and can only be refined.
Like the bicycle.
Like the cymbal.
Avedis Zildjian.
Tradition and innovation
for over 365 years.



Zildjian
The Only Serious Choice.

Percussive Notes

An official publication of the Percussive Arts Society
Volume 26, Number 5/ Summer 1988

PASIC '88 Preview Issue

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Programs
Wilber England/Indiana University
- PASIC 89--Nashville
Bill Wiggins/Host
- 3 President's Welcome --*John Beck*
- 3 Message from the Editor --*James Lambert*
- 3 Welcome from the Host --*Genaro Gonzalez*
- 4 Greetings from the Mayor of San Antonio --*Henry Cisneros*
- 4 Host City: San Antonio - The Uptown Down Home City
- 6 PASIC '88 Hotel, Pre-Registration, Airline, and Scholarship
Information
- 10 PASIC '88 Schedule of Events
- PASIC '88 Features:
- 22 Marching Percussion at PASIC -- *Lauren Vogel*
- 25 An Introduction to Double Sticking --*Ted Piltzecker*
- 28 Chiapas, Mexico and Its Unusual Marimba Tradition --
Laurence D. Kaptain
- 33 The Percussion World and Twentieth-Century
Technologies: Taking Stock and Looking Ahead --
John P. Welsh
- 35 Additional PASIC '88 Events:
Education Committee --*Bill Jastrow*
Drumset Master Classes --*Rick Mattingly*
Presentation of Scholarly Papers --*Robert Schietroma*
- 36 Remembering PASIC '87 -- A Retrospective Report
- 37 PASIC '87 Student Report -- *Marni DeVito*
- 40 Programs -- *Wilber England*
- 63 News from the Industry -- *David Via*
- 69 Sustaining Members
- 71 Advertising Directory
- 72 PASIC '89 --*Bill Wiggins*

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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its 5 annual issues of *Percussive Notes* its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (\$25) of dues are designated for subscription to *Percussive Notes*.

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President's Welcome --

John Beck

PAS MEMBERS AND FRIENDS:

Welcome to the 1988 Percussive Arts Society International Convention, San Antonio, Texas (PASIC '88). This Convention marks the culmination of many years of preparation by host Genaro Gonzalez and his PASIC '88 planning committee. The clinics, concerts, lectures and exhibits represent the best in the percussion community. The educational experience you derive from attending this convention will hopefully play a part in developing your own future as a percussionist. The associations you develop as you communicate with others at the convention will last a life time. PASIC '88 is yours to enjoy!

Message from the Editor --

James Lambert

Welcome to the second annual issue of *PASIC Preview*. As you look through this issue, I am sure you will be excited by the schedule which has been assembled by PASIC '88 Host Genaro Gonzalez, PASIC Executive Director Robert Schietroma, the PASIC '88 Planning Committee, and the Percussive Arts Society Executive Committee.

Included in this year's issue are Solo and Ensemble Programs and News From the Industry. It is our intention to inform people as to what new literature is being performed and what literature is becoming standard in our repertoire. News From the Industry highlights new developments in the percussion industry during the past year.

On page 37 you will find the first report by our annual Student Representative of the PAS Board of Directors. Marni DeVito's report is insightful, and I am pleased to inform our readers that many of the ideas proposed at the 1987 Board of Directors meeting have been implemented. PAS is once again on a firm economical foundation and our future has never been brighter.

I want to take this opportunity to welcome Mr. Steve Beck to PAS as its new Administrative Manager. Steve has already been an asset to PAS in his work since June 1, and I know he will continue to provide administrative coordination for all of the activities of PAS.

PASIC Preview contains all the up to the minute information you have come to expect. Included are a schedule of events, articles by PASIC '88 clinicians, and information about San Antonio. Enjoy *PASIC Preview* and plan to join us for PASIC '88 in San Antonio, November 16-19.

Welcome from the Host --

Genaro Gonzalez

Dear Friends,

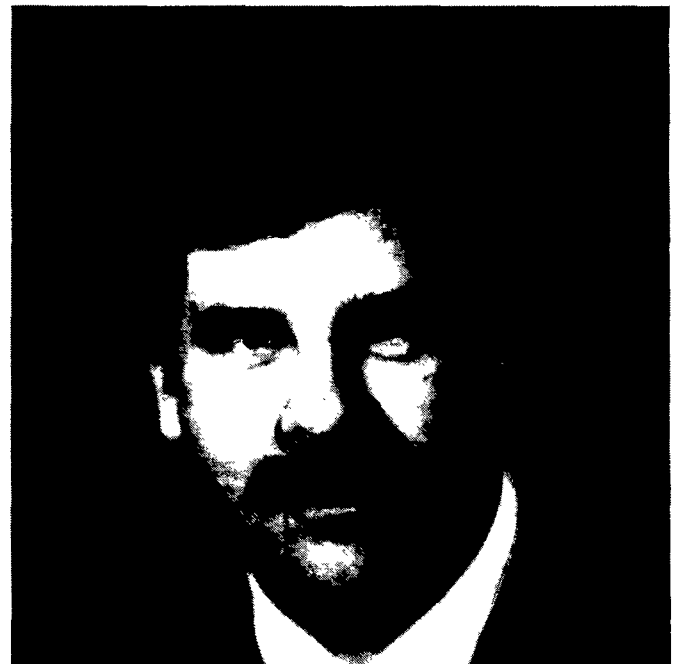
Welcome to the 1988 Percussive Arts Society International Convention in San Antonio, the "Alamo City"! PASIC '88 will feature a wide variety of events including concerts, clinics, exhibits, seminars, workshops competitions, a banquet, jam sessions, and social events.

We are indeed fortunate to be able to bring together the biggest names in the percussion world for this four-day celebration of music. Many thanks must go to all those who have sponsored various events at PASIC '88. Your support of the Percussive Arts Society has helped make PASIC '88 a truly successful convention.

My thanks go to the PASIC '88 Planning Committee for all their work on behalf of the convention. Special thank yous are in order for both President John Beck and PASIC '88 Executive Director Dr. Robert Schietroma for the countless hours of assistance in coordinating the many details of PASIC '88.

The results of many months of planning and organizing are now before you. We hope you enjoy the greatest percussion event of the year—PASIC '88!

Genaro Gonzalez
Host—PASIC '88



Genaro Gonzalez

Welcome to PASIC 88--San Antonio

Greetings: Participants, Guests and Friends!

Welcome to the City of San Antonio! I am very pleased to welcome you to the Percussive Arts Society International Convention being held here November 16 through 19, 1988.

Our city offers a wide range of entertainment, gourmet dining, and enchanting places to visit. I cordially invite you to take advantage of the many attractions at your fingertips as you visit with us. Of particular interest to our visitors is Paseo del Rio—the famed Riverwalk—with its sidewalk shops and cafes; our historic missions, including The Alamo; HemisFair, anchored by the spectacular Tower of the Americas, for both visiting and dining enjoyment; and our latest addition of the Rivercenter Mall.

San Antonio is now the 9th largest city in the nation but the underlying strength, warmth, openness, and friendly atmosphere that has marked our lovely city as one of America's four truly unique cities remains unchanged.

San Antonio, the "All America City", is at your service. BIENVENIDOS!

Sincerely,
Henry G. Cisneros
Mayor



Henry G. Cisneros

SAN ANTONIO - THE UPTOWN DOWN HOME CITY

Most people know San Antonio as the home of the Alamo, but there is quite a bit more that San Antonio offers for visitors who aren't as familiar with the city. That's where the fun begins, for with discovery comes delight.

San Antonio is a city of contrasts and the unexpected. Retaining a gentle, unhurried pace, despite being the ninth largest city in the United States and still growing, San Antonio is a city of cultural diversity, the past coexisting with the present. It is the site of Texas's largest medical complex, hi-tech industry, higher education and research facilities, soaring structures housing Fortune 500 companies, and the United State's oldest active Spanish missions. Alive with a spirit that is as warm and friendly as the climate, San Antonio is a city with traditional Texas hospitality. Wherever you go, you will be greeted by smiling faces.

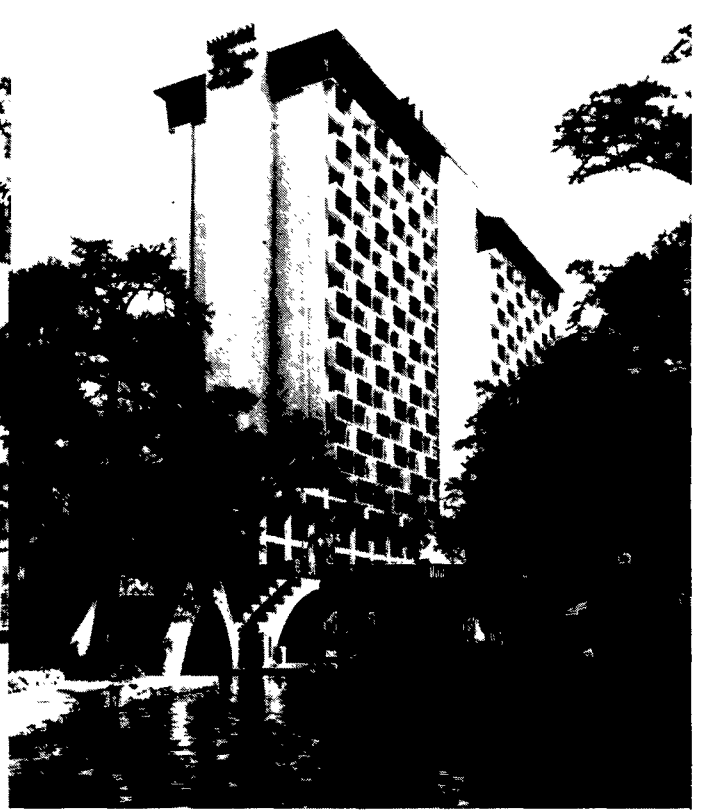
San Antonio's modern meeting and exhibition facilities, as well as opportunities for relaxation are unparalleled. The European flavor of the beautiful Riverwalk, elegant restaurants and night clubs, music from classical to jazz, museums and missions combine to form a myriad of sights, sounds, tastes and textures that visitors find hard to resist.

In short, San Antonio offers all the luxuries and conveniences expected from major cosmopolitan centers, combined with the charm and friendliness of a small town. San Antonio truly is the uptown down home city.

San Antonio - The Uptown Down Home City provided courtesy of the San Antonio Convention and Visitors Bureau, P.O. Box 2277, San Antonio, TX 78298, (512) 270-8700.



The Alamo



Hilton Palacio Del Rio



The San Antonio Riverwalk



PASIC '88

HOTEL INFORMATION

The Percussive Arts Society has negotiated reduced convention rates with two of San Antonio's finest hotels. The picturesque Hilton Placio Del Rio will serve as the PASIC '88 Headquarters Hotel, and will host the PASIC '88 Hall of Fame Banquet and the nightly jam sessions. The beautiful San Antonio Marriott Riverwalk will also accommodate our PASIC '88 attendees.

ALL RATES SUBJECT TO APPLICABLE STATE AND CITY TAXES

HILTON PLACIO DEL RIO
200 S. Alamo Street
San Antonio, TX 78205
(512) 222-1400

Single Occupancy: \$73.00
Double Occupancy: \$88.00
Triple Occupancy: \$96.00
Quad Occupancy: \$103.00
Tower Level: \$150.00

Please circle rate desired.

Reservations must be received by October 16. Rooms will be held until 6:00 p.m. on the date of arrival unless we are otherwise advised. Checkout time is 11:00 a.m.. Should the rate requested not be available, the next available rate will be assigned.

GUEST ROOM RESERVATIONS REQUEST (please print or type)

Name _____

Address _____

City _____ State _____ Zip _____

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

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

FOR GUARANTEED RESERVATIONS ONLY

If you are arriving after 6:00 p.m. please complete the following in order to guarantee your reservations.

Credit Card _____ Card No. _____ Ex. Date _____

Signature _____

SAN ANTONIO MARRIOTT
711 E. Riverwalk
San Antonio, TX 78205
(800) 228-9290

Single Occupancy: \$72.00
Double Occupancy: \$86.00
Triple Occupancy: \$96.00
Quad Occupancy: \$104.00

Please circle rate desired.

Reservations must be received by 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. Should the rate requested not be available, the next available rate will be assigned.

GUEST ROOM RESERVATIONS REQUEST (please print or type)

Name _____

Address _____

City _____ State _____ Zip _____

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

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

FOR GUARANTEED RESERVATIONS ONLY

If you are arriving after 6:00 p.m. please complete the following in order to guarantee your reservations.

Credit Card _____ Card No. _____ Ex. Date _____

Signature _____

RETURN FORMS DIRECTLY TO THE APPROPRIATE HOTEL

PASIC '88

PRE-REGISTRATION FORM

Use this form to pre-register for PASIC '88. Please print name and address clearly to insure accurate processing and proper delivery of correspondence and journals.

Name _____
Address _____
City/State/Province _____
County/Zip/Postal Code _____

Pre-register and save \$10

over on-site registration fees.

Deadline: October 31, 1988

All pre-registration forms must be postmarked by October 31, 1988 (Forms postmarked after this date will be returned.)

Pre-registration fee - Non-PAS Member (includes one year membership) \$60.00

Please check membership level:

Student Non-Student

Pre-registration fee — Current PAS Member \$35.00

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

Spouse or family member - \$20.00 each _____

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

Banquet tickets — \$25.00 each _____

Please check for vegetarian meal

Total \$ _____

Make checks payable to PASIC '88. All payments must be in U.S. currency.

Send pre-registration form with payment to:

PAS, Box 697, Urbana, IL 61801. You will receive a receipt.

PASIC '88 Hall of Fame Banquet

The 1988 PASIC Hall of Fame Banquet will be held in the Salon de Rea Ballroom of the Hilton Placio del Rio hotel at 7:00 p.m. Saturday November 19th.

Please indicate the number of tickets you wish to reserve on the form above.

A cash bar reception preceding the dinner will be held in the Salon de Rea Area.

Banquet door prize winners will be posted and winners may pick up their prizes after the Hall of Fame Banquet.

Following the official banquet program will be a gala concert featuring an internationally famous percussionist, followed by a latenight Jam Session with top drummers from around the world.

For information on school (High School or under) or organizational group discounts for parties of 10 or more please call PAS (217) 367-4098

Get the Lowest Available Air Fare to Pasic '88

**in San Antonio
November 16-19, 1988**

Here are two examples of how you can get the lowest air fares to PASIC '88, be eligible for prizes and bonuses, and help PAS get good discounts to future conventions . . .



Eastern Airlines

50% Off coach fare

5% Off lowest published fare*

Call 1-800-468-7022

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

Use PASIC ID Code EZ11p8

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.



Continental Airlines

10% Off coach fares and first class

5% Off lowest applicable round trip fare

Call 1-800-468-7022

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

Use PASIC ID Code EZ11p8

*excluding MaxSaver fares.

Student Scholarships to Attend PASIC '88 in San Antonio, November 16-19, 1988

Seven scholarships to help students attend PASIC '88 in San Antonio have been made possible through the generosity of Remo, Inc.; Avedis Zildjian Company; Ludwig Industries; William F. Ludwig, Jr.; Yamaha Music Corporation; Val and Venus Eddy; and Colwell Systems.

Each scholarship recipient will receive

- * 4 nights lodging for one at the Hilton Placio Del Rio Hotel
- * Free PASIC '88 registration
- * 1 ticket to the PASIC '88 Hall of Fame Banquet
- * 1 one-year complimentary membership in the Percussive Arts Society

Depending upon the scholarship you wish to apply for, send letters of application, including documentation of students status, to:

Remo Scholarship	Lloyd McCausland, Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.
Avedis Zildjian Scholarship	Leonard MiMuzio, Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061.
Ludwig Industries Scholarship	Jim Catalano, Ludwig Industries, Inc., P.O. Box 310, Elkhart, IN 46515.
William F. Ludwig, Jr. Scholarship	Jim Catalano, Ludwig Industries, Inc., P.O. Box 310 Elkhart, IN 46515.
Yamaha Music Corporation Scholarship	Jay Wanamaker, Yamaha Music Corporation, 3050 Breton Road, Grand Rapids, MI 49510.
Eddy Scholarship	Eddy Scholarship, c/o Percussive Arts Society, P.O. Box 697, Urbana, IL 61801.
**Colwell Systems Scholarship	Colwell Systems Scholarship, c/o Percussive Arts Society, P.O. Box 697, Urbana, IL 61801.

Application deadline is October 1, 1988.

**The Colwell Systems Scholarship recipient will serve as the student representative on the PAS Board of Directors. This person will be responsible for presenting a written report of the meeting to the student membership of PAS. The report will appear in the 1989 PASIC Preview.

Percussive Arts Society International Convention

San Antonio, Texas,

November 16-19, 1988

Schedule of Events

Genaro Gonzalez, Host

Wednesday, November 16, 1988

THE PERCUSSION WORLD AND TWENTIETH CENTURY TECHNOLOGIES: TAKING STOCK AND LOOKING AHEAD

Daytime lecture-demonstrations:

All events in Convention Center--Beethoven Hall

10:00 - 10:30 Keynote address by Jean-Charles
Francois and Stuart Saunders Smith

10:30 - 11:30 Improvisation by Keva; instruments
and live electronics

11:30 - 12:00 Lecture-performance. "Rivus" for
multi-tracked marimba, by Dan Senn;
performed by Mitchell Maddox

1:00 - 2:00 Lecture-performance by The Hague
Percussion Group assisted by the Rice
University Percussion Ensemble
directed by Richard Brown. "Life Pulse
Prelude," composed by Larry Austin. . .
based on sketches and plans for
percussion orchestra music from a
portion of Charles Ives' unfinished
"Universal Symphony"

2:00 - 3:00 Lecture. "Music in the Air: The Use of
the Short Wave Radio as a Musical
Instrument" by John P. Welsh

3:00 - 4:00 Lecture-demonstration. "Scrapercus-
sion for Non-percussionists and Why"
by Dan Senn

4:00 - 5:00 Lecture-performance. "Real-time
Computer Improvisation and Compo-
sition" by Joel Chadabe and
Jan Williams

8:00 PM Concert highlighting twentieth century
technologies and percussion

Tracks (percussion quartet and piano) *by Michael Kowalski*
The University of Akron Percussion Ensemble:
Larry Snider, director

Bricolage (percussion solo and tape) *by Peter Todd Lewis*
performed by Steven Schick.

Against the silence. . . (percussion ensemble and four-channel tape)
by Thomas DeLio
performed by The University of New Mexico Percussion
Ensemble; Christopher Shultis, director

INTERMISSION

A new work for marimba and computer-generated tape
by Ralph Turek
performed by Larry Snider

Child of Tree (amplified cactus and other plant materials)
by John Cage
performed by Christopher Shultis

The King of Denmark (percussion solo) *by Morton Feldman*
performed by Steven Schick

Here and There (piano interior, short wave radio, and melody
instrument) *by Stuart Saunders Smith*
performed by John Fonville, flute; David Savage, short
wave radio; David Yoken, piano interior

PASIC 88 Schedule of Events

Thursday, November 17, 1988

8:00 AM	Registration	1:30-2:20	Alex Acuna/ Drumset Clinic <i>sponsored by Zildjian Co.</i> (Mission Room)
9:00-9:50	Jim Chapin/Drumset Clinic <i>sponsored by Drum Workshop Inc.</i> (Mission Room)	1:30-2:20	Panel Discussion with members of Dallas, San Antonio, and Austin Symphonies (River Room)
9:00-9:50	Beverley Johnston/ Marimba Clinic <i>sponsored by Kori Percussion</i> (River Room)	2:30-3:20	The Old Guard Fife and Drum Corps (Fiesta Room A-C)
9:00	Exhibits Open	2:30-3:30	PAS Drumset Masterclass (Fiesta Room E; see entry above)
10:00-10:50	Luis Conte /LatinPercussion Clinic <i>sponsored by Latin Percussion</i> (Fiesta Rooms A-C)	2:30-3:20	Concert: "Pendulum" Ted Piltzecker, vibes, John Hodgkinson, piano, <i>sponsored by Selmer/Ludwig-Musser</i> (Theatre)
10:00-10:50	Dean Witten/Show Percussion Clinic <i>sponsored by Steve Weiss Music/Glassboro State Univeristy</i> (Fiesta Room D)	3:30-4:20	Rod Morganstein/Drumset Clinic <i>sponsored by Premier Percussion</i> (Mission Room)
11:00-11:50	Peter Donald and Dave Garibaldi/ Drumset Clinic <i>sponsored by Yamaha International and Zildjian Co.</i> (Mission Room)	3:30-4:20	Hand Drum Clinic / John Bergamo, Jamey Haddad, Trichy Sankaran, Glen Velez, John Wyre/ <i>sponsored by Remo Inc./Steve Weiss Music</i> (River Room)
11:00-11:50	John Soroka /Orchestral Clinic <i>sponsored by Sabian Ltd.</i> (River Room)	4:30-5:30	PAS Board of Directors Meeting (Hilton Hotel) open to all PAS members; <i>session will include discussion of reports from earlier meeting</i>
12:00-1:00	PAS Board of Directors Meeting (Hilton Hotel) open to all PAS members; <i>session will include presentation of reports</i>	5:00	Registration and Exhibits close
12:30-1:20	Concert: Louisiana State University Percussion Ensemble (Fiesta Room A-C)	8:00	Concert: "Kroumata" - Percussion Ensemble and Keiko Abe, marimba <i>sponsored by Yamaha International</i> (Theatre)
12:30-1:30	PAS Drumset Masterclass (Fiesta Room E; Four 15 minute mini-lessons, sign up at Modern Drummer booth)	10:00	Jam Session (Hilton Hotel)
1:00-3:00	PAS Marching Percussion: Individual Contest (Room 102--warm-up rooms 109-111)		

PASIC 88 Schedule of Events

Friday, November 18, 1988

8:00-12:00	PAS Marching Percussion Forum: College Drum Line Competition (Theatre)	12:30	Exhibition by University of North Texas Drum Line (Theatre)
8:00 a.m.	Registration	1:00-1:50	Editors Meeting, Percussive Notes Magazine (Hilton Hotel)
9:00	Exhibits open	1:30-2:20	Peter Erskine /Drumset Clinic <i>spon- sored by Beyer Dynamic</i> (Mission Room)
9:00-9:50	PAS Committee Chairpersons Meet- ing (Hilton Hotel)	1:30-2:20	Alan Abel /Orchestral Clinic (River Room)
9:00-9:50	Efrain Toro/Electronic Drum Clinic <i>sponsored by Roland Corp.</i> (Mission Room)	2:00-4:30	Scholarly Paper Presentations (Room 107; see p. 35)
9:00-9:50	Trichy Sankaran/South Indian Hand Drumming Clinic (River Room)	2:30-3:20	Dave Samuels/Vibraphone Clinic <i>sponsored by Yamaha International</i> (Fiesta Room A-C)
10:00-10:50	Harvey Biskin/Timpani Clinic <i>spon- sored by Selmer/Ludwig-Musser</i> (Fiesta Room A-C)	2:30-3:30	PAS Drumset Masterclass (Fiesta Room E; see entry above)
10:00-10:50	Michael Burritt /Marimba-Vibe Literature Clinic <i>sponsored by Ludwig Music Publishing Co.</i> (Fiesta Room D)	2:30-3:20	Concert: "The Hague" Percussion Ensemble (Theatre)
11:00-11:50	PAS Education Committee Meeting (Hilton Hotel)	3:30-4:20	Drumset Clinic/To be announced <i>sponsored by Pearl Percussion</i> (Mission Room)
11:00-11:50	Joe Morello and Danny Gottlieb Drumset Clinic <i>sponsored by Selmer/ Ludwig-Musser</i> (Mission Room)	3:30-4:30	Panel Discussion with Marching Percussion Specialists (River Room)
11:00-11:50	David Locke/African Ensemble Clinic (River Room)	5:00	Registration and Exhibits close
12:30-1:20	Concert: "Marimolin"/Nancy Zelts- man, marimba, Sharan Leventhal, violin, <i>sponsored by Steve Weiss Music</i> (Fiesta Room A-C)	5:00-6:00	PAS Sustaining Members Advisory Council Meeting , <i>open to all PAS</i> Sustaining Members (Hilton Hotel)
12:30-1:30	PAS Drumset Masterclass (Fiesta Room E; Four 15-minute mini-lessons, sign-up at Modern Drummer booth)	8:00-10:00	Concert: Ted Piltzecker, vibraphone <i>sponsored by Selmer/Ludwig-Musser</i>; Dave Samuels, vibraphone <i>sponsored</i> <i>by Yamaha International</i>; Doug Walter, vibraphone <i>sponsored by Yamaha Inter- national</i> ; San Antonio Symphony with Steve Houghton, soloist (Theatre)
		10:00	Jam Session (Hilton Hotel)

PASIC 88 Schedule of Events

Saturday, November 19, 1988

8:00 AM	Registration		
8:00-12:00	PAS Marching Percussion Forum: High School Drum Line Competition (Theatre)	12:30	Exhibition by The Old Guard Fife and Drum Corps (Theatre)
9:00	Exhibits open	1:30-2:20	Vinnie Colaiuta /Drumset Clinic <i>sponsored by Yamaha International</i> (Mission Room)
9:00-9:50	Jimmy Bralower /Electronic Drums Clinic <i>sponsored by Korg, USA</i> (Mission Room)	1:30-2:20	Bill Jastrow -PAS Education Seminar for Jr. High and High School Educators (River Room) (see p. 31)
9:00-9:50	Glen Velez/ Hand Drum Clinic <i>spon-</i> <i>sored by Remo Inc.</i> (River Room)	2:30-3:30	Marty Hurley and the Phantom Regi- ment Drum Line <i>sponsored by Pearl</i> <i>Percussion</i> (Fiesta Room A-C)
9:00-11:00	PAS Multiple Percussion Contest (Rooms 103-104)	2:30-3:30	Drumset Masterclass (Fiesta Room E)
10:00-10:50	Cloyd Duff /Timpani Clinic <i>sponsored</i> <i>by Yamaha International</i> (Fiesta Rooms A-C)	2:30-3:20	Concert: Linda Maxey, marimba <i>sponsored by Columbia Artists</i> (Theatre)
10:00-10:50	Norm Weinberg /Education Seminar: Electronics in Teaching Modern Drummers <i>sponsored by Modern Drum-</i> <i>mer Publications</i> (Fiesta Room D)	3:30-4:20	Ricky Lawson and Sonny Emory/ Drumset Clinic <i>sponsored by Remo</i> <i>Inc.</i> (Mission Room)
11:00-11:50	Chester Thompson/ Drumset Clinic <i>sponsored by Sonor Percussion</i> (Mis- sion Room)	3:30-4:20	Frank Epstein/Orchestral Clinic <i>sponsored by Zildjian Co.</i> (River Room)
11:00-11:50	Larry Kaptain/ Mexican Marimba Ensemble Clinic with "The Sisters of Chiapas" <i>sponsored by Kori Percussion</i> (River Room)	5:00	Registration and Exhibits close
11:00-11:50	Multiple Percussion Masterclass (Room 108)	5:00-6:00	San Antonio Mariache Group
12:00-12:50	PAS Chapter Presidents Meeting (Hilton Hotel)	6:00-7:00	Mexican Marimba Ensemble-The Sisters of Chiapas <i>sponsored by Kori</i> <i>Percussion</i>
12:00-12:50	Concert: Westfield H.S. (Houston, Texas) Percussion Ensemble (Fiesta A-C)	7:00-8:30	PAS Hall of Fame Banquet, Guest Speaker: Cloyd Duff (HiltonHotel)
12:30-1:30	PAS Drumset Masterclass (Fiesta Room E; Four 15-minute mini- lessons, sign-up at Modern Drummer booth)	8:30	Concert: Gary Burton, vibes; Makoto Ozone, Piano <i>sponsored by Selmer/ Ludwig-Musser</i> (Theatre)
		10:00	Jam Session (Hilton Hotel)

Who's Who at PASIC '88 Wednesday, November 16, 1988



Stuart Smith

Univ. of Maryland-Baltimore



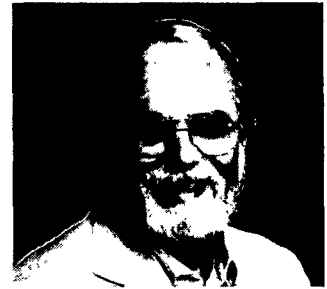
Dan Senn

Ball State University



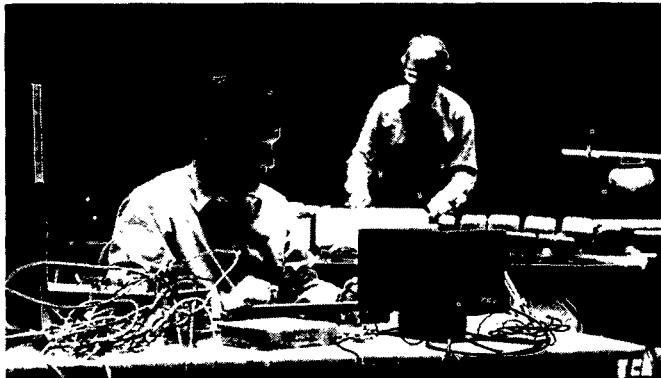
Mitchell Maddox

student at Ball State University



Larry Austin

University of North Texas



Joel Chadabe, SUNY, Albany Jan Williams, SUNY- Buffalo



David Savage, Univ. of California at San Diego

David Yoken, Univ. of Jyvaskla (Finland)

John Forville, Univ. of California at San Diego



John Welsh

Univ. of Maryland - Baltimore



Christopher Shultis

Univ. of New Mexico



Thomas Delio

Univ. of Maryland - College Park



Steven Schick

California State Univ.- Fresno



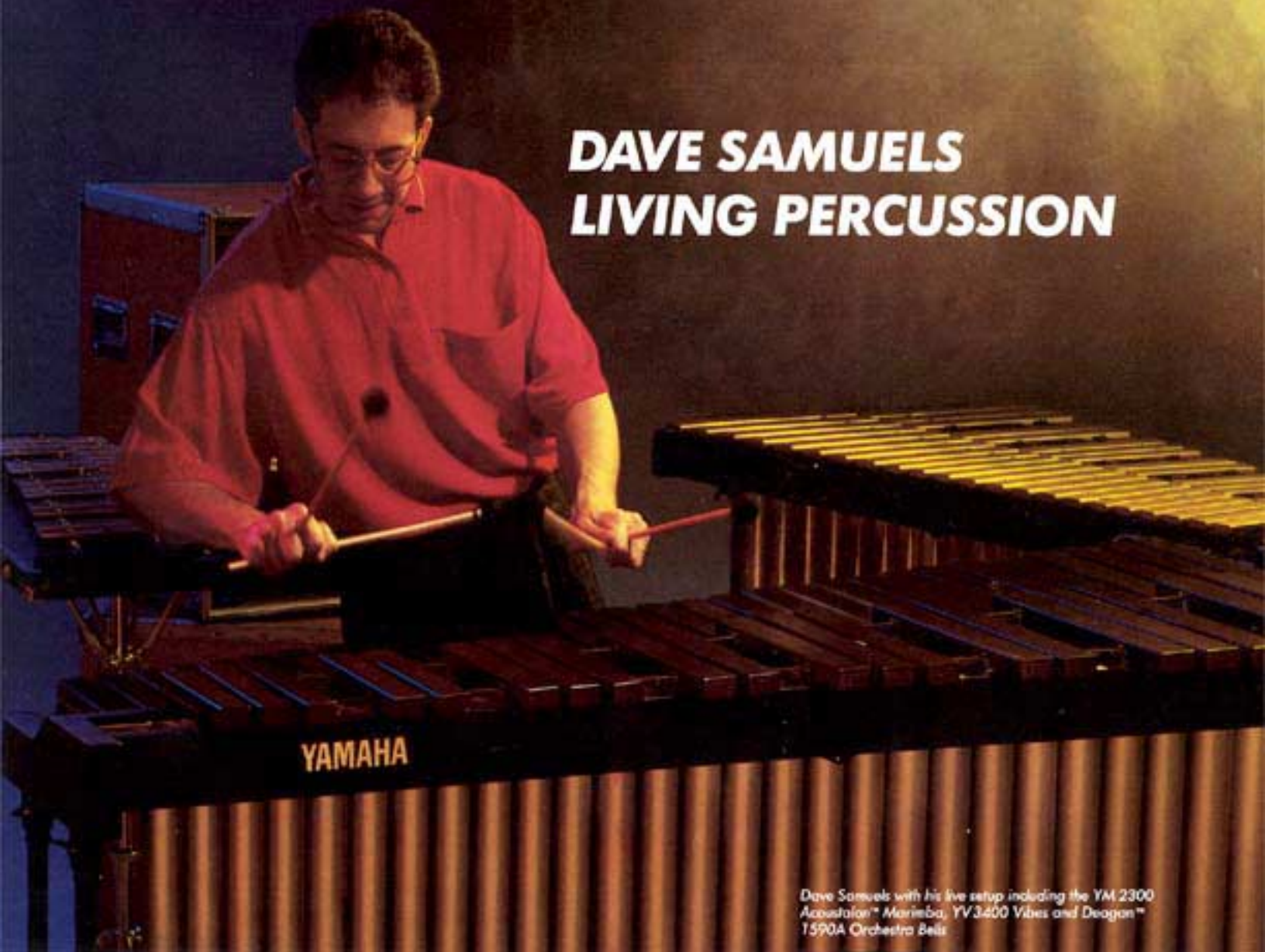
KIVA (performance group from the Univ. of California-San Diego)
 pictured above: John Silber, Jean-Charles Francois, Xavier Chabot;
 not pictured Keith Humble, Mary Oliver and Tom North



Larry Snider

Univ. of Akron

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Jim Chapin/Drumset Clinic
sponsored by Drum Workshop Inc.



Beverley Johnston/marimba clinic
sponsored by Kori Percussion



Luis Conte/Latin Clinic
sponsored by Latin Percussion



Dean Witten/Show Percussion
sponsored by Steve Weiss Music and Glassboro State University



Peter Donald/Drumset Clinic
sponsored by Yamaha International and Zildjian Co.



Dave Garibaldi/Drumset Clinic
sponsored by Yamaha International and Zildjian Co.



John Soroka/Orchestral Clinic
sponsored by Sabian Ltd.



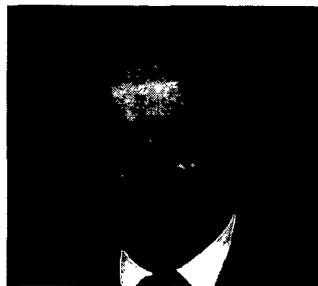
Kalman Cherry-Dallas Symphony Orchestra



Douglas Howard-Dallas Symphony Orchestra



Marilyn Rife-San Antonio Symphony Orchestra



Warren Johnson-San Antonio Symphony Orchestra



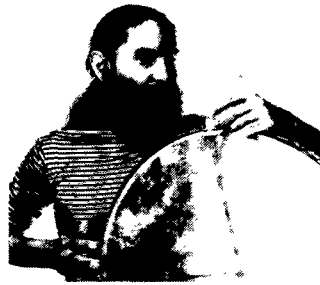
George Frock-Austin Symphony Orchestra

Photos of The Old Guard Fife and Drum Corps and Jim Rennie not available at presstime

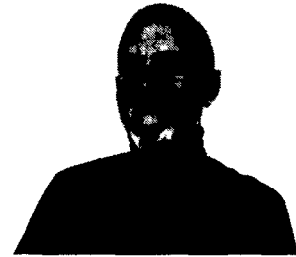
Who's Who at PASIC '88 Thursday, November 17, 1988



John Bergamo/*sponsored by Steve Weiss Music*



Glen Velez/*sponsored by Remo Inc.*



John Wyre



Alex Acuna/*Drumset Clinic sponsored by Zildjian Co.*



Rod Morgenstein/*Drumset Clinic sponsored by Premier Percussion*



"Pendulum" Ted Piltzecker, *vibes sponsored by Selmer/ Ludwig-Musser*



"Kroumata"-Percussion Ensemble



Keiko Abe, Marimba *sponsored by Yamaha International*

Who's Who at PASIC '88 Friday, November 18, 1988



Efrain Toro/Electronic Drum Clinic sponsored by *Roland Corp.*



Trichy Sankaran/South Indian Hand Drumming Clinic



Harvey Biskin/Timpani Clinic sponsored by *Selmer/Ludwig-Musser*



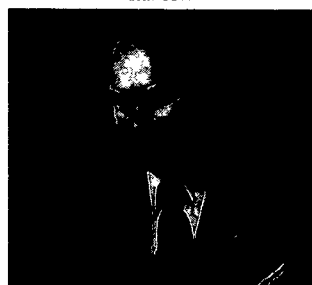
Michael Burrirt/Marimba-vibe Literature Clinic sponsored by *Ludwig Publishing Co.*



Joe Morello/Drumset Clinic sponsored by *Selmer-Ludwig-Musser*



Danny Gottlieb/Drumset Clinic sponsored by *Selmer-Ludwig-Musser*



Alan Abel/Orchestral Clinic



Peter Erskine/Drumset Clinic sponsored by *Beyer Dynamic*



Louisiana State University Percussion Ensemble,
John Raush, director

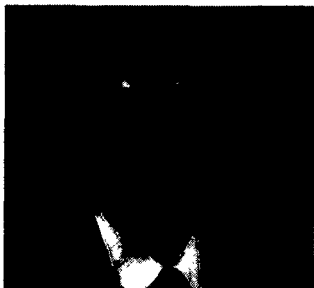


Concert: Nancy Zeltman, marimba, Sharan Leventhal, violin
sponsored by *Steve Weiss Music*



Concert: "The Hague" Percussion Ensemble

Who's Who at PASIC '88 Friday, November 18, 1988



Mike Back -*Selmer/Ludwig-Musser*



Rob Carson-*Remo Inc.*



Fred Sanford-*Yamaha International*



Marty Hurley-*Pearl Percussion*



Dennis DeLucia-*Premier Percussion*



Ward Durrett-*Sabian, Ltd.*



Dave Samuels, vibraphone sponsored by *Yamaha International*



Ted Piltzecker, vibraphone sponsored by *Selmer/Ludwig-Musser*



Doug Walter, vibraphone sponsored by *Yamaha International*



Steve Houghton, multiple percussion soloist sponsored, by *Yamaha International/Remo Inc./Zildjian Co.* with the San Antonio Symphony Orchestra



San Antonio Symphony Orchestra

Who's Who at PASIC '88 Saturday, November 19, 1988

Photo not available at press time



Glen Velez/Hand Drum Clinic sponsored by Remo Inc.



Cloyd Duff/Timpani Clinic sponsored by Yamaha International

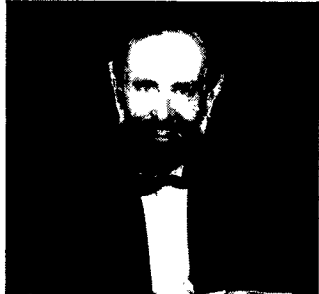


Norm Weinberg/Electronics in the Studio sponsored by Modern Drummer Publications

Jimmy Bralower/Electronic Drums Clinic sponsored by Korg, USA



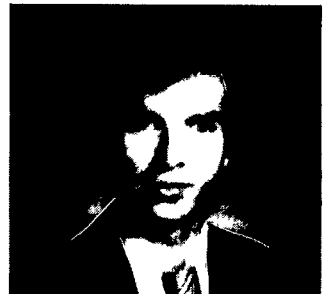
Chester Thompson/Drumset Clinic sponsored by Sonor Percussion



Larry Kaptain/Mexican Marimba Ensemble Clinic sponsored by Kori Percussion



Marty Hurley and the Phantom Regiment Drum Line/Clinic sponsored by Pearl Percussion



Bill Jastrow/Education Seminar for Jr. High and High School Educators



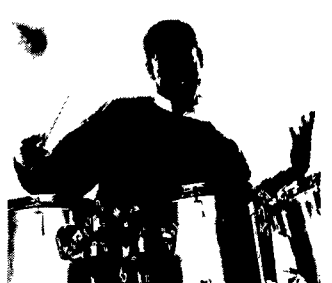
Vinnie Colaiuta/Drumset Clinic sponsored by Yamaha International



Frank Epstein/Orchestral Clinic sponsored by Zildjian Co.



Ricky Lawson/Drumset Clinic sponsored by Remo Inc.



Sonny Emory/Drumset Clinic sponsored by Remo Inc.



Richard Gipson/PAS Contest-Audition Committee



Lynn Glassock/PAS Contest-Audition Committee



John Raush/PAS Contest-Audition Committee



Concert: Linda Maxey, marimba sponsored by Mike Balter Mallets Co. and DeMorrow Instruments



Rich Holly/PAS Contest-Audition Committee



Jim Lambert/PAS Contest-Audition Committee

PAS Contest-Audition Committee Chairperson- George Frock is pictured on page 16; Dale Rauschenberg's picture was not available at presstime

Who's Who at PASIC '88 Saturday, November 19, 1988



Gary Burton, vibraphone Makoto Ozone, piano *sponsored by Ludwig/Musser*

Hall of Fame Banquet



River Walk Mariachi Band near the Hilton Hotel

Focus On PASIC 88:

Marching Percussion at PASIC

by Lauren Vogel

Not too long ago, marching percussion was considered the poor cousin of "legitimate percussion" — just a few drummers to keep the beat while the rest of the band created patterns on the field. Marching bands, let alone drum and bugle corps, were not considered to play "real music". Fortunately, over the past several years, all that has changed. Today marching percussion is one of the most exciting and innovative areas in the field of total percussion.

One of the most popular events at PASIC each year is the Marching Forum. The idea for this contest originated with Ward Durrett in 1980 when he began hosting an indoor Percussion Festival at Glenbrook North High School near Chicago, IL. This forum gave local high school and college drum lines the opportunity to prepare a special program to be critiqued by leading professionals in the field. Over the years this friendly contest has become an intense competition drawing entrants from all over the country.

PAS sponsored the first National Collegiate Marching Percussion Forum in conjunction with PASIC '82 in Dallas, TX. That first contest featured twelve competing college drum lines, followed by an exhibition from the Bayonne Bridgemen (who had just won the 1982 DCI "High Drum" award). The winner that year was the University of Southwestern Louisiana, who also won the following year in Knoxville, TN. The next four years (1984-1987) saw the University of North Texas (formerly North Texas State University) drum line remain undefeated. With only two differ-

ent schools winning over the past six years, the seventh annual Marching Forum at PASIC '88 promises to be emotional and entertaining in addition to showcasing some of the finest drumming around.

Each drum line can present a program of approximately eight minutes in length. The programs feature music of all styles — classical, jazz pop, folk, rock, etc. — as well as marching and some "special effects". (In years past, these have included playing in the dark with lighted sticks, witches on broomsticks, and even belly dancers!). The emphasis, however, remains on performance. A panel of judges evaluate the drum lines on a scale of 100 points and a winner is selected by averaging the scores.

PASIC '88 will also be the first time a separate high school division is added to the competition. PASIC '87 presented Normandy High School in exhibition but this year approximately ten high schools will compete against each other. Marching percussion education is no longer just a part of the college or drum corps experience; high school students are becoming involved at an early level.

In conjunction with the competition for the marching drum lines, PASIC '83 in Knoxville, TN was the site for the first "individuals" competition for members of the drum lines. This gave individual players the chance to perform a solo on their marching instrument. The solos (averaging three to four minutes in length) are not a traditional percussion solo, but rather an amazing

display of technique, musicality, and even a little bit of "flash". The first year of competition featured only one category, which soon expanded to divisions for snare drum, tenor/multiple-tom, keyboard, and timpani.

Besides the Marching Forum competitions, there are plenty of other marching percussion events at each PASIC. Who can forget the drum line from the World Champion Blue Devils Drum and Bugle Corps playing at the opening ceremonies for PASIC '80 in San Jose, CA or the Phantom Regiment playing inside the Indianapolis Convention Center at PASIC '81? Other exhibitions have included those by the Velvet Knights at PASIC '85 and the U.S. Army Old Guard Fife and Drum Corps at PASIC '86 in our nations' capitol.

There are also many clinics throughout the convention that focus on certain aspects of marching percussion. Rob Carson presented a clinic on the rudiments at PASIC '85 and Bill Reamer discussed rope drumming at PASIC '86. Other featured clinicians over the years have included Bob Dubinski, Tom Float, Thom Hannum, Ralph Hardimon — all outstanding professionals in their field — among others. There have also been clinics by drum lines from well-known drum corps such as the Garfield Cadets and the Cavaliers. PASIC also plays host to panel discussions, giving members of the audience a chance to hear and discuss input from the leaders in their field.

PASIC '88 promises to feature a

wealth of activities in the area of marching percussion. The individuals competition will be held on Thursday afternoon (November 17). The college division of the Marching Forum will be Friday morning with the high school division the following morning. (*Observers are encouraged to attend the competitions*). Friday afternoon will showcase a clinic by Marty Hurley and the Phantom Regiment, followed by a panel discussion.

For all those marching percussion enthusiasts, don't miss a single event. And for the classical percussionists and rock drummers out there — check out one of these clinics or contests. You just might be surprised how interesting marching percussion can be!

INDIVIDUALS RESULTS

Year: Snare ; Tenor; Keyboard; Timpani

- 1987 Kennan Wylie (NTSU); Eric Wells (Univ. of Georgia); Julie Sutton (NTSU); Mike Ashburn (Univ. of Georgia)
(Judges: Pat Petrillo, Mark Wessels)
- 1986 Hawley Gary (Univ. of SW La.)
Mike Rhodes (Indiana U. of Penn.)
Robbie Bridge (NTSU)
(Judges: Ralph Hardimon, Pate Petrillo, Daniel Wooten)
- 1985 Kennan Wylie (NTSU); Mike Kolesar (NTSU); Robbie Bridge (NTSU)
(Judges: Bob Morrison, Pat Petrillo)
- 1984 Kennan Wylie (NTSU); Leif Marwede (Mich. State); Tim Tiedemann (SE LA Univ.)
(Judges: Rob Carson, Bret Kuhn, Mike Mann)
- 1983 John Wooten (Univ. of SW La.)
(Judges: Rob Carson, Kevin Lepper)

MARCHING FORUM RESULTS

PASIC '82 (Dallas, TX)

Univ. of Southwestern Louisiana
Western Illinois Univ.
Northeast Missouri State Univ.
North Texas State Univ.
East Texas State Univ.
Southeastern Louisiana Univ.
Louisiana Tech Univ.
Texas Tech Univ.
Univ. of Texas at Arlington
New Mexico State Univ.
Northeastern Louisiana Univ.
Univ. of Utah
(Judges: Rob Carson, Dennis DeLucia, Marty Hurley, Carl Ruocco, Dan Spalding, George Tuthill)

PASIC '83 (Knoxville, TN)

Univ. of Southwestern Louisiana
Western Illinois Univ.
Southeastern Louisiana Univ.
Wichita State Univ. (KS)
East Carolina Univ. (NC)
James Madison Univ. (VA)
Jacksonville State Univ. (AL)
Miami Univ. (OH)
(Judges: Joe Allison, Jim Campbell, Dennis DeLucia, Mike Mann, George Tuthill)

PASIC '84 (Ann Arbor, MI)

North Texas State Univ.
Jacksonville State Univ. (AL)
Michigan State Univ.
Western Illinois Univ.
Miami Univ. (OH)
Southeastern Louisiana Univ.
(Judges: Jim Campbell, Thom Hannum, Ralph Hardimon, George Hattendorf, Bill Woods)

PASIC '85 (Los Angeles, CA)

North Texas State Univ.
UCLA
Univ. of Arizona
Wichita State Univ. (KS)
Washburn Univ. (KS)
(Judges: Rob Carson, Bob Dubinski, Tom Float, Jay Kennedy)

PASIC '86 (Washington, D.C.)

North Texas State Univ.
Univ. of Southwestern Louisiana
Western Illinois Univ.
Univ. of Arizona
Miami Univ. (OH)
James Madison Univ. (VA)
(Judges: Joe Allison, Ron Brough, Rob Carson, George Tuthill, Daniel Wooten)

PASIC '87 (St. Louis, MO)

North Texas State Univ.
Univ. of Southwestern Louisiana
Univ. of Georgia
Jacksonville State Univ. (AL)
Northeast Missouri State Univ.
Western Illinois Univ.
McNeese State Univ. (LA)
Memphis State Univ. (TN)
Kansas State Univ.
Wichita State Univ. (KS)
(Judges: Ron Brough, Rob Carson, David Collier, Pat Petrillo, Mark Wessels)

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Focus on PASIC 88

An Introduction to Double Sticking

by Ted Piltzecker

Sticking is a puzzle. Think of it as such. Be in constant pursuit of finding the best possible solution to solve the puzzle, and a problem becomes a game which produces high yields.

There will usually be several options for each phrase, so it is important to experiment with different stickings until you discover the right sticking for you. A balance between the most mechanically practical movement (minimizing excess motion) and the best possible sound for the audience should be the prime considerations in your sticking choices. Often players fall into the trap of doing it the "way it's", the way someone else did it. This practice should be avoided since each phrase is different from the next, and deserves the scrutiny of a logical mind. The "feeling" rendered from the choice of sticking is considerably variable, so the sticking should be consistent with the general style of the music. What works for one tune might not work for the next.

The size of the ensemble also makes a great difference. A phrase can be treated one way in a solo passage, when all the nuance of the instrument can be heard clearly. The very same phrase will probably require a different approach when performing with a quintet where greater projection might be called for. Obviously, flexibility of hand and mind is an important key to making sticking choices that best serve the music.

There are generally two schools of sticking for mallet instruments: hand-to-hand (single stroke) and double sticking (double stroke). The most commonly taught and accepted method is that of hand-to-hand sticking. It is often associated with legit percussion and orchestral

performance, and promoted because it achieves the smoothest continuous line. Most percussion teachers, who usually play mallet instruments only as a complement to the percussion section, use hand-to-hand sticking. It is the way they learned and consequently, it is also the way they teach. There is certainly nothing wrong with teaching hand-to-hand sticking, but the other option of double sticking should never be systematically overlooked.

As contemporary solo vibraphonists enlarged the expressive potential of the instrument, they have also given birth, if not legitimacy, to some newer techniques. The common use of double sticking is certainly one. It is not only prominent, but necessary to realize more complex musical textures. The single most advantageous factor is quite simple - a job can be done with one hand which used to take two. This frees up the other hand to tend to the chores of accompaniment or counter melody.

As the instrumentalist takes on more responsibility (and more expressive capability) with the addition of a harmonized melodic line, the need for double sticking becomes quickly evident.

The desire to be expressive harmonically has led to the development of double sticking technique in a very organic way (necessity being the mother of invention). The technique, however, also should be practiced consciously, and there are a few principles to examine in setting out to do so.

When a passage or a scale is played using hand-to-hand sticking which contains black notes and white notes, there is some fore and aft shifting of the arms which occurs.

Consider conserving this motion and redirecting the energy which it consumes to other areas. In keeping with the concept of minimizing excess motion (other examples to be found in posture, grip, voicings, and stroke), much of this extraneous fore and aft movement can be eliminated by employing double sticking when possible. A simple Eb major scale serves as a common example. Using hand-to-hand sticking, take note of how often this shifting occurs.

NOTE: Although it is an entirely different discussion, visualization is a very important concept in learning and performance. Thus I have chosen to use graphs of the keyboard as well as music notation. When practicing scales (not just a row of notes, but tonal centers), begin and end in the middle, incorporate the lowest and highest notes found on the instrument, and avoid playing scales from root to root. This technique develops a harmonic "sight picture" which becomes a valuable tool in negotiating chordal changes.

When the same Eb scale is played using double sticking, no shifting is required. It can be executed by gliding the body over the keyboard, keeping the arms in the same position (one over white notes, one over black notes), and using only the wrists to make the attack. The mallets should stay low and snap down to the keyboard when over the correct tone. This will seem awkward at first and have an entirely different feel. Be very attentive to this feeling and try to imagine a connected flow of energy across the bars. The notes are precisely executed while this "feeling" or flow of energy remains completely relaxed, yet controlled, like t'ai chi, akido, or the movement of a dancer. It is more important to imagine large breathes of energy



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travelling in one direction over the instrument rather than individual notes. The combination of digital accuracy and languid motion is where the power of double sticking is unleashed. A million words of instruction cannot be more effective than self-awareness of body and mind at this point.

As you are moving about the instrument, the general principle is that two notes struck in succession with one hand is acceptable, but not three. Rather than striking three in a row with the same hand, shift to the other hand and avoid shifting again until necessary (because of three in a row). The D major scale provides a good example.

This movement should be practiced very slowly and observed carefully. The primary objective is to develop a fluid transition during the shift. The tendency at first is to wait (holding the mallet over a note just struck) and then to jerk the arm and mallet toward the next note to be played. This creates instability and imbalance and certainly doesn't contribute to good tone. As the shift is taking place, prepare by moving the inactive mallet (the one not striking presently) slowly and smoothly towards the target note. When analyzed, this motion should resemble ballet or t'ai chi, with the energy also flowing smoothly from one tone to the next. At times, with mallets flailing away and a cascade of notes sounding, a frantic and chaotic impression of movement is what comes across. However, slow motion examination of a fine performer will reveal legato transitions of the mallets. Similarly, slow motion studies of bats have shown them to be incredibly graceful creatures which exhibit very fluid movement. Our visual perception of time and movement is unfortunately limited, but our brains, on the other hand, possess the ability to orchestrate complex and delicate movement with great finesse.

Mastering this motion, this "flowing feeling" is a key to successful double sticking technique. It will contribute greatly to the development of connected musical phrasing.

Some pitfalls, however, arise with double sticking, and careful note should be taken. In particular, the second of two strokes can become "lazy" sounding or "swallowed." The resulting unevenness of tone and attack requires work to overcome. Attention should be given to the second note when searching for evenness. (refer to page 38 and 39 of Master Technique builders for Vibraphone and Marimba, Belwin-Mills)

In much of the music played with four mallets double sticking is imperative. But even the single line melodies below will demonstrate the advantage of double sticking. The most effective sticking occurs when double and single strokes are combined. It is often the best solution to the puzzle. Enjoy!

TED PILTZECKER, virtuoso vibraphonist and accomplished composer, is a graduate of the Eastman School of Music and the Manhattan School of Music. He honed his performing skills and emerged as a major voice among his generation of jazz instrumentalists while touring the United States and Europe with the George Shearing Quintet.

Combining a traditional background and a contemporary viewpoint, his compositions have been awarded grants by the National Endowment for the Arts, and the ASCAP Foundation. He is a composer in residence at the MacDowell Colony in New Hampshire.

Ted has been a soloist nationally for Affiliate Artists and is a clinician for Ludwig/Musser Industries. An active member of both the Percussive Arts Society and the National Association of Jazz Educators, he is a frequent guest artist at colleges and festivals. His vibraphone-piano duo, Pendulum, tours internationally and is managed by IMG Artists in New York. Ted has been a member of the percussion faculty at the University of Michigan and currently directs the jazz program for the Aspen Music Festival where he's been a recitalist and teacher since 1977. There he has performed with such jazz artists as Jimmy Heath, Eddie Daniels, Ernie Watts, Slide Hampton, Freddie Hubbard, Butch Miles, Allen Vizzutti, Jack Wilkins and Wynton

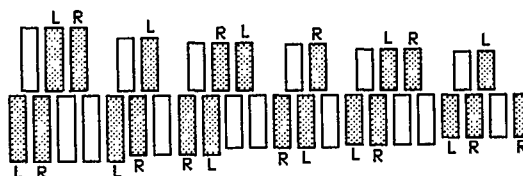
Marsalis. His 1986 debut record album, "Destinations," climbed to number eight on the national jazz airplay charts. The duo Pendulum has recently recorded a live album for CBC Enterprises in Vancouver and is also the recipient of a development grant from the Canada Council.

Recent educational projects have included co-authorship of a mallet method book published by Belwin-Mills, a featured

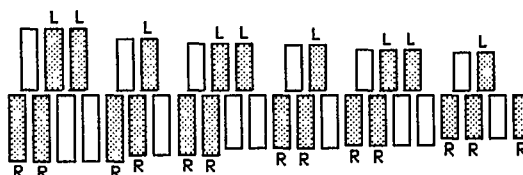
appearance at the Percussive Arts Society International Convention in Washington, D.C., and seminars at the Fachakademie Fur Musik, Tubingen and at the Konservatorium Der Stadt Nurenberg, West Germany where he also performed a solo concert at the Jazz Circus. Ted is married, resides in New York City, and is a pilot and unicyclist.



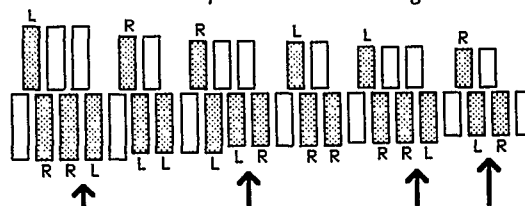
Example #1



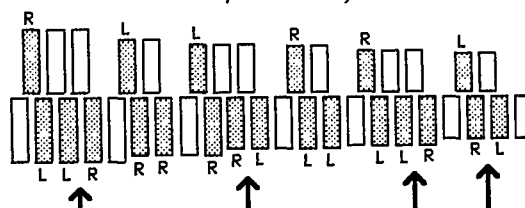
Example #2: Hand-to-hand



Example #3: Double Sticking



Example #4: D major scale



Example #5



Example #6

Focus on PASIC

Chiapas, Mexico, and Its Unusual Marimba Tradition

by Laurence D. Kaptain

During PASIC 1988 in San Antonio, a leading Chiapan marimba group is scheduled to make a concert appearance - although final negotiations were still being completed at press time. "Las Hermanas Gutierrez Nino" are four Chiapan sisters who have performed together for more than ten years. They have toured throughout Mexico, appeared on Mexican television, and made numerous professional recordings.

While a substantial amount of research has been conducted on the marimba in Guatemala, very little attention has been devoted to the marimba in Chiapas, Mexico. Perhaps the reader will gain a greater understanding of the marimba tradition of southern Mexico, if it is first viewed through a cultural perspective, rather than a musical one.

Chiapas is the southernmost Mexican state, sharing its border with Guatemala and three other Mexican states — Oaxaca, Veracruz, and Tabasco — as well as the Pacific Ocean coastline to the southwest. It occupies less than 4% of all Mexican territory,² making it slightly smaller than South Carolina. The population in Chiapas in 1980 was just over two million, about 3% of the nation's total inhabitants.³

The State of Chiapas holds an extreme diversity of geography, geology, altitude, climate. For example, there is the famous Lacandon Rain forest to the southeast, jungles near the border of Tabasco on the north, the sunny beaches of Arista to the west, and the tierra fria (cold land) of the highlands. The most prominent city of the highland region is San Cristobal de las Casas, which is 2,128 meters above sea level.⁴

Prior to the Spanish Conquest, Colonial Chiapas had boundaries that stretched from the Lacandon Jungle to the east, the Isthmus of Tehuantepec to the west, and to the present day boundaries of Tabasco and Oaxaca on the north and the northwest, respectively. This description is very broad because in 16th-century Mexico the term *frontera* (border) was not precise. According to Peter Gerhard, three borders existed for southeastern Mexico (or New Spain): those for governments, important mayors, and Roman Catholic Diocese.⁵

In his 1984 book on Mexico titled *Distant Neighbors*, New York Times correspondent Alan Riding concisely puts Chiapas in perspective when he writes: "increasingly Chiapas has been viewed through the prism of Central America. He goes on to write that Chiapas, "has much more in common with Guatemala than with neighboring Oaxaca."⁶

Riding's observations are borne out historically through the prism of the marimba. Indeed, because Guatemala and Chiapas share a common border Guatemala's marimba history is closely related to that of Chiapas. This boundary (much like the U.S. - Mexican border) has been the scene of a series of political conflicts over the years. As Texas once belonged to Mexico, much of Chiapas was once ruled by Guatemala. Sol Sanders has written about the two countries in a recent book. "The local populations. . . on both sides of the line," he writes, "have more in common with one another than their own countrymen."⁷ There are Mayan Indians on both sides of the border who have lived there for centuries. In addition, the border was not

stabilized until the 19th century. Before the border was set where it is today, Chiapas was a part of the Spanish empire, as was Guatemala.

"Las Maderas Que Cantan" (the wood that sings⁸) is an often repeated phrase in the State of Chiapas, Mexico, in reference to the marimba, and is frequently used as the name of marimba ensembles or as a record album title. It is but one of many metaphoric descriptions of the marimba. In the Chiapan periodical *Bonampak*, Camilo G. Perez Villatoro entitles his article about the marimba "Corazon de Mader" (heart of wood) with a subtitle: "Heart of wood and hands of a poet that make the marimba a majestic instrument."⁹ Vida Chenoweth states that Guatemalans often give their marimba groups names such as "Maderas de mi Tierra" (Woods of My Land) or "Estrella Azul" (Blue Star).¹⁰ This metaphoric imagery is used by marimbists as well as other citizens of Chiapas who know and love the tradition of the instrument. In many areas, musicians even give a personal name to their own instrument.

In almost any type of printed matter Chiapans can scarcely resist the temptation to wax poetically about the marimba. The article by Perez Villatoro ends with the following metaphoric, almost verse-like passage:

The marimba became silent.

The hearing of those celestial notes was hindered by the good neighbors noisy music.

Suddenly the keys began to play by themselves, and the notes—each time reaching higher, broke the chains.

The marimba had been liberated. But it was all a dream, almost a legend.¹¹

At each of the annual marimba competitions of the Concurso Estatal de Marimba (State of Chiapas Marimba Competition) from 1984-1987, an attractive and informative program booklet was distributed to the audience. It includes information about the current contest, as well as articles and photographs on the marimba tradition. Each of the four program books contain several pages of poetry about the marimba, and the poets make constant use of words such as soul, sweetness, heart, magic, and spirit to describe the qualities they hear in the instrument. In each poem, the poet addresses the instrument as an individual, a human being for whom he has respect and adoration.

Cesar Pineda del Valle is the scholar who compiled the 1984, 1985, and 1987 program books. He is also a poet himself, and while he modestly refrained from including one of his own poems, he concludes the 1984 guide with several poetic paragraphs entitled "The Marimba-Praise." It closes with the following thought:

*Wood of the hormiguillo converted into keys. Sweet trembling sounds of the pure forests. Tradition and hope of a people shaken by the fury of the volcanos. Your ancestry is African, but in Chiapas you find the genuine essence of your material transformation through Manuel Bolan and Corazon de Jesus Borrax. Your definitive spiritual transformation is the sheer transparent joy of all Chiapan hearts.*¹²

The marimbists themselves often speak of the marimba in a very idealistic and romantic manner. Even a financially successful marimba artist such as Hermisendo Paniagua would be loath to allude to the obvious fact that he had found a materially rewarding life as a marimbist. Instead at the conclusion of an interview, the Chiapan-born Paniagua (who now resides

in Mexico City) spoke affectionately of the marimba in extra-musical terms calling it his "first candy, his first girl friend, and his love."¹³

Paco Chanona, owner of SONOSUR Recording Studios in Chiapas, was a politician and former Naval Officer, and is also well known as a composer-marimbist.¹⁴ When pressed to recall his first memories of the marimba he openly wept. His response was in many ways typical of the deep-rooted, highly emotional feelings that Chiapans share for "their" instrument. Yet that passion is almost second nature. When asked to share their early recollections or present feelings about the instrument, many marimbists were initially taken aback, nearly at a loss for words. Many of them shared their thoughts with me only when they believed they had my trust. When those words did come forth, eyes would grow misty and they would speak tenderly of the instrument as a person. The marimba seems to be something, or someone, in whom they can trust.

Among so many reminders of the Spanish Conquest and of the Indian culture that frames everyday life, the marimba is more than just a musical instrument to Chiapans. It is a symbol of mestizo (ethnically mixed) culture and tradition. That struck me one day in San Cristobal, when a young Chiapan started a conversation with me over breakfast. He first asked me how I liked his state and city. I replied that everything was very nice. He then asked my opinion of the churches. When I replied that they were very pretty, he flew into a rage and told me that the churches were built by slave labor for the Spaniards at the sacrifice of Mexican lives, blood, and backs (as he pounded his). He then asked me what I was doing in Chiapas. When I replied that I was investigating the marimba, a big smile broke out on his face and

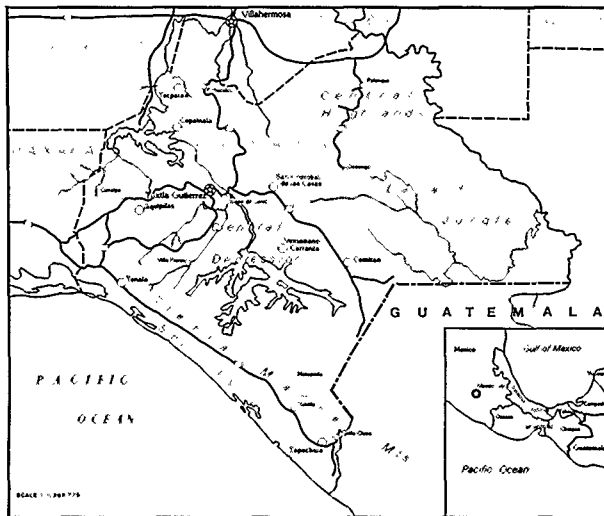
peace was restored. This was perhaps the best history lesson I had. Among the Indian crafts and Spanish churches, there thrives a proud musical culture focussed on the marimba and its music.

Yet despite my openly expressed interest in the Chiapan marimba tradition, I had great difficulty earning the trust of the marimbists themselves. At the outset of field research I chose San Cristobal de las Casas as a base of operation to study the marimba tradition of Chiapas. Specifically I wanted to observe and record rehearsals and performances of the group "Marimba: San Cristobal." These tapes would be valuable for analyzing performance practice as well as group interaction. Prior to my projected arrival in San Cristobal I spent a week in Tuxtla Gutierrez (the capital of Chiapas) to get my bearings and to attend the annual marimba competition of the state. The San Cristobal group placed second in this contest, having finished a strong first the year before. After moving to San Cristobal I eagerly sought out Maestro Mario Penagos Rojas, and his group "Marimba San Cristobal," to interview them and observe their activities. For six weeks I asked questions and attempted to document their art. They were somewhat cool to my presence, however. At best they were bemused with my questions.

Later, Luis Urbina, director of the San Cristobal Cultural Arts Center, invited me to perform a solo marimba recital to benefit the victims of the 1985 Mexico City earthquakes. I saw this as an opportunity to not only make a small contribution to that cause, but to share the North American marimba tradition with the members of "Marimba: San Cristobal" who had been invited to attend. None of them came to the program.



Map #1



Map #2



Map #3

Because of the cool reception I received, I ultimately decided to relocate in Mexico City and interview some of the many Chiapan marimbists who lived there, yet I hoped to make frequent trips back to Chiapas by way of an efficient daily air service.

Alan Riding and Octavio Paz have written of the "walls" Mexicans build around themselves, both physically and symbolically.¹⁵ At this point of my fieldwork, I felt that image of the wall represented my sense of isolation from the Chiapan marimbists.

In January, however, I unknowingly made a significant breakthrough. The United States Embassy in Mexico City arranged for me to appear as a featured guest on the popular internationally-telecast morning talk show "Hoy Mismo." Not only would I play several solos, but I would be interviewed by talk show host Guillermo Ochoa. The interview/performance was broadcast live on January 25, 1986. On February 2 I returned to the United States. Several weeks later my mail was forwarded from the U.S. Embassy and there was a letter from Mario Penagos Rojas saying that he and his group had watched me on television. Apparently my appearance with a nation celebrity like Ochoa validated my credentials and made me worthy of their trust and cooperation. I returned to Chiapas that fall to attend the 1986 marimba competition. This time each member of "Marimba: San Cristobal" (which had won the competition) greeted me with a great deal of affection, as if I were an old friend.¹⁶ The wall was broken.

Dr. Laurence Kaptain was a Fulbright Scholar to Chiapas, Mexico where he studied the marimba tradition of southern Mexico. His forthcoming book, "The Wood That Sings: The Marimba in Chiapas, Mexico, is being

translated into Spanish and published by Universidad Autonoma Metropolitana of Mexico City. Dr. Kaptain is a member of the music faculty at Eastern Kentucky University, Richmond, Kentucky.

¹ Cartographer Randy Beck designed Maps No. 1 and 2.

² "Situacion Geografica," *Almanaque de Chiapas*, 1982, ed., p.160

³ Antonio Velasco Palacios, *Geografia de Chiapas*, (San Cristobal de las Casas, Chiapas: Impresiones Santiago, 1982), p. 64.

⁴ *ibid.*, p. 64.

⁵ Peter Gerhar, *The Southwest Frontier of New Spain*, (Princeton, N.J.: The Princeton University Press, 1979), pp. 147-164.

⁶ Alan Riding, *Distant Neighbors*, (New York: Vintage Books: 1986), pp. 424-425

⁷ Sol Sanders, *Mexico: Chaos on Our Doorstep*, (Lanham, Maryland: Madison Books, 1986), p. 83.

⁸ The literal translation from Spanish to English would be "the woods that sing." However, to avoid the connotation of a "forest," the author has chosen to change "woods" to singular and the word "sing" to plural.

⁹ Camilo G. Perez Villatoro, "Corazon de Madera," *Bonampak 1* No. 1, (1985), 31033.

¹⁰ Vida Chenoweth, *The Marimbas of Guatemala*, (Lexington: The University of Kentucky Press, 1964), p.25.

¹¹ Perez Villatoro, p.33. The subject of this article was Jorge Aquino Diaz, a Chiapan marimbist who lives in Mexico City.

¹² Cesar Pineda del Valle, "La Marimba Apologia," in program notes for *1er Concurso Estatal de Marimba*, (Tuxtla Gutierrez, Chiapas, 1984), pp. 11-12.

¹³ Personal Interview with Hermisendo Paniagua, 26 November 1986.

¹⁴ Personal interview with Paco Chanona, 28 November 1986.

¹⁵ Riding, p. 13. Octavio Paz, *The Labyrinth of Solitude*, trans. Lysander Kemp (New York: The Grove Press, 1961), p. 29.

¹⁶ In his book, *The Soul of Mbira*, ethnomusicologist Paul Berliner describes a similar experience during his fieldwork in Zimbabwe. After playing the mbira on national radio, he was recognized and greeted in many villages and respected by other musicians. See *The Soul of Mbira*, (Berkeley and Los Angeles: The University of California Press, 1978), p. xiv.

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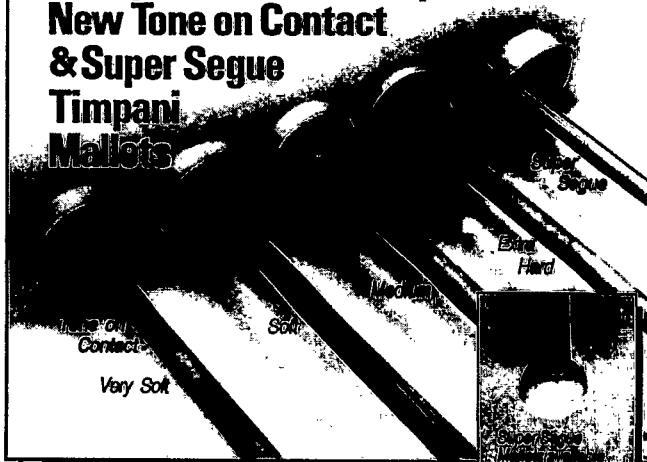
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Focus on PASIC 88

The Percussion World and Twentieth-Century Technologies: Taking Stock and

Looking Ahead by John P. Welsh

The very title given to the pre-convention suggests, at the least, a distinction between the percussion world and twentieth-century technologies. Is there, in fact, a distinction? If so, what is the distinction? Where do percussion and technology meet in contemporary society?

Perhaps it is best to begin with technology itself. What is meant by technology? The importance given to a technology is determined by the culture in which the technology exists. Most often, tools ("any implement, instrument, etc. held in the hand and used for some work" according to Webster's New World Dictionary) accompany new technologies. This observation has roots deep in human civilization. Human-muscle power is an ancient technology that today still remains unsurpassed and unchallenged. A hammer, held in the hand, strikes with similar results today as it did for the ancients. Simple hand technologies are crucial for the survival of any culture and breathing is the basic clock. Human power has many sources; it's different for each human being. It's beauty is it's always everchanging.

Music technology until our century was (and, I believe, still is) a musician's touch — an ancient technology actually and not capable of industrial replication. Touch technology is experiential, extraordinary and always changing.

More recently, though, technology has come to be understood in a more limited context, that is, toward machines. The age of machines — Modernism — was unofficially christened at the 1889 World's Fair in Paris with the construction of the Eiffel Tower — a symbol of the current dynamics of manufacturing and industrial prowess and wealth. Humans tried

to conquer process through the machine. Charles Pequy synthesized these activities in the following remark made in 1913: "The world has changed less since the time of Jesus Christ than it has in the last thirty years." This comment is all the more interesting, for some cultures place a higher value on machines than on the moral and spiritual.

It is around the first decade of this century with the Futurists in France and Italy when the industrial technology of the day is seriously considered applicable for artistic expression. The musical spirit of the Futurists is captured by Luigi Russolo: "Ancient life was all silence. In the nineteenth century, with the invention of machines, noise was born." Russolo's manifesto, *The Art of Noises* (1913), proclaims the use of noise in musical compositions and documents the construction of instruments for that purpose using the current technologies (i.e. engines, bellows, etc.). His *Awakening of a City* (1913) and *The Meeting of Automobiles and Airplanes* (1913) are realized with a howler, roarer, crackler and burster — among others. His noise instruments were modeled after the sounds of nature and the factories. Thus, a history of the technology of the Modernist period is, in fact, a history of noise. And noise has traditionally been embraced by the percussion world. The Modernist era for music, then, is a history of contemporary Western percussion music. The contemporary percussion world is enriched by a variety of technologies, old and new: for the pre-convention, low-tech (short-wave radio in Stuart Smith's *Here and There*), high-tech (computer-generated sound in Thomas DeLio's *Against the silence...*, computer-aided composition in Dan Senn's

Rivus and real-time computer interaction in Joel Chadabe and Jan Williams' *After Some Songs*), studio-tech (click track in Larry Austin's *Life Pulse Prelude* and sound amplification of KIVA), touch-tech (fingers in Morton Feldman's *The King of Denmark*) and organic-tech (plants in John Cage's *Child of Tree*). For the twentieth-century percussionist, anything that can be struck or manipulated is a potential musical instrument whose sound may be shaped and given meaning. Percussionists, simply, use the technology at hand with beater in hand! Still, it is ultimately the sensual beauty of sound, not the technology, that drives the musician's spirit.


In the modern Western world, new technologies continue to rapidly develop. Our culture embodies new technologies and, for the most part, they have been accepted. Still, can our new Western technologies work for all interests — business, science and the arts, among others? With respect to the sounding arts, can our new technologies — all generating from a single electric power source and based on clock time — blend with the old, touch technologies where breath is central to any performance? So far, a significant and exciting body of literature is emerging that aims at expanding our sound world and consciousnesses.

These two technological approaches and the considerable overlap and give-and-take between them provide a wealth of sonic opportunities for musicians today in the twilight of the Twentieth Century. Human-touch technology and industrial-machine technology are simply available. Transforming them into a personal, singular expression that resists and chal-



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Focus on PASIC 88: Additional Events

PAS Presents An Education Clinic: "What to Hit When, Where, and What With" Clinician: Bill Jastrow

What size cymbals are appropriate for a junior high school band? What mallets should student percussionists be required to purchase? How can I minimize breakage and loss of accessory percussion instruments?

The answers to these questions and more will be addressed in an Education Committee clinic titled: "What to Hit When, Where and What With?" Geared towards assisting school orchestra and band directors with the perpetual problems of percussion instrument/mallet inventory and selection, this clinic will draw upon two "Percussive Notes" articles: "Percussion Equipment, Inventory and Security," and "Sticks, Mallets and Beaters: Which for What?" General topics of discussion will include: percussion equipment for school organizations, inventory-security procedures, and mallet selection guidelines. The emphasis of the clinic, however, will be on the importance of quality percussion equipment and mallets in the development of musical concepts in young percussionists.

Bill Jastrow is chairman of the music department, director of bands and music theory instructor at Glenbard South High School in Glen Ellyn, Illinois. A graduate of the University of Illinois and Northwestern University, Bill has served PAS as a member of the Education Committee and contributing author to "Percussive Notes" since 1983.

Drumset Master Classes At PASIC '88 by Rick Mattingly

Drumset players attending PASIC '88 will have a unique opportunity to have their playing evaluated by a notable drumset artist. Peter Erskine, Danny Gottlieb, Joe Morello, Ed Thigpen, Vinnie Colaiuta, and Jim Chapin will be among the artists participating in this event, with other artist to be announced. Each drummer will meet with one of the artists for a 15-minute evaluation. The sessions will be open to the public, and will be conducted two hours a day on Thursday, Friday, and Saturday. Sign-up sheets will be available at the Modern Drummer booth, and will be handled on a first-come, first-served basis. There is no fee for this evaluation, but participants must be registered for the convention. Equipment is being provided by PASIC exhibitors, and the event is being coordinated by the PAS Jazz Committee and Modern Drummer magazine.



David Courtney

Papers Read at PASIC '88

Papers will be presented at PASIC '88 on Friday November 18 in Meeting Room 107 from 2:00 until 5:00pm. Fourteen abstracts were submitted this year and the level of scholarship was extremely impressive. All abstracts were sent to the 10 chairpersons of the standing committees for consideration. The consensus of the committee was to accept five papers for presentation. They are the following:

2:00 - Daniel Adams: *Timbre as a Structural Element in Solo Multiple Percussion Works: An Analytical Approach*

2:30 - John Welsh: *The Secret Structure in Morton Feldman's The King of Denmark*

3:00 - David Loche: *Issues in the Theory and Notation of Rhythm in African Percussion Ensemble Music*

3:30 - David Courtney: *Dialectic Differences in Tabla Bols from Different Gharanas*

4:00 - Rosemary Small: *Elliot Carter's Eight Pieces For Four Timpani: Descriptive and Interpretative Analysis*

submitted by Robert Schietroma



Rosemary Small

Remembering PASIC 87

A Retrospective Report on Michael Colgrass as the 35th PAS Hall of Fame Member

After graduation from the University of Illinois in 1956, Michael Colgrass went to New York City where he freelanced as a percussionist with such groups as the New York Philharmonic, Broadway's *West Side Story*, Stravinsky's Columbia Recording Orchestra and myriad 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 compose and has been making his living exclusively as a composer ever since. In addition to his outstanding percussion compositions, in 1978 he won the Pulitzer Prize for his composition "Deja Vu", and in 1985 "Winds of Nagual" was the winner of the 1985 Louis B. Sudler International Wind Band Composition Contest.

Mr. Colgrass's current activities include workshops in the psychology and technique of performance where he teaches his own unique blend of Grotowski physical training, Neuro-Linguistic Programming, self-hypnosis and also conducts children's workshops for dealing with the creative process. His workshops were featured in the 1981 Public Broadcasting System documentary on his work called "Soundings", which won an Emmy Award from the National Association of Television Arts & Sciences. Mr. Colgrass has given workshops for such groups as the International Violin Competition of Indianapolis, The American Symphony Orchestra League, The Canadian Opera Company, The Music Educator's National Conference, The Percussive Arts Society International

Convention, and numerous universities, music schools and private groups throughout North America.

Michael Colgrass is the thirty-fifth inductee to the Percussive Arts Society Hall of Fame.



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PASIC 87 Student Report

by Marni DeVito

I have to admit that I had very little idea of what to expect at a board of director's meeting. Those four words hung ominously in my thoughts; was it going to be twenty-seven percussion educators and performers sitting around a table in a smoky room, informally sharing information? Or was the meeting merely a formalized routine of checks and balances? To my sweet surprise, it was neither! I was very impressed with the high level of energy and enthusiasm that was displayed, and the very informative reports that were given. These people are all very dedicated and genuinely concerned with the well-being of the Percussive Arts Society.

Some Areas were discussed that I did not realize PAS was involved with. I was glad to hear the PAS is up for affiliation with the Music Educators National Conference. President John Beck would like to see PAS gain more visibility in the music education field. He informed the Board the MENC's President Donald Corbett would present the affiliation proposal at MENC's meeting in November. This affiliation would certainly carry out PAS's purpose, which is "educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer".

I am aware of the Percussion Ensemble Contest that PAS has every year, but I was not aware that there is so many diverse philosophies concerning the contest. In the Randy Eyles's secretary report the need for a percussion ensemble contest was evaluated. It was questioned whether the stimulation should be through competition, or rather through studio instruction and concertising. In the end it was agreed that a competitive contest may not be beneficial for all chap-

ters, but those who wish to compete for an opportunity to appear at PASIC should be given the chance to do so. For those chapters who do not care for a competitive contest, a festival-type event could be beneficial and educationally rewarding. In lieu of this, Mr. Eyles will set up suggested guidelines to assist chapters who would like to organize a festival rather than a contest. I had no idea that a Percussion Ensemble Contest could provoke such different views!

This meeting surely was not the case of one or two people running the show. Almost everyone had a point to add, or an opinion to air. Although the level of enthusiasm was high, one single issue seemed to make its way into every member's report, and it shed a blanket of deep concern over everyone. Treasurer Vic Firth began his report with "Into each life some rain must fall...". This rain is the current financial situation of PAS. PAS is currently spending more than it is receiving. Mr. Firth explained that there are three income statements; one for PAS less PASIC, one for PASIC and one for both PAS and PASIC. On the division I report (PAS less PASIC), he pointed out that printing and postage of Percussive Notes consumed 50.7% of the total expenses. Of course, this must be brought under control with the rest of the budget. The division II report indicated that PASIC '86 operated at a significant deficit. The organization of PASIC '86 and the attendance were both outstanding, but the price tag was too high. The Society had gone all out for the twenty-fifth anniversary of PAS, and costs simply got to be too much. The PASIC '86 deficit combined with a normal operating deficit for the general PAS operating account resulted in an overall deficit of nearly thirty-eight thousand dollars.

While the situation was alarming many board members came to the meeting prepared with proposals to resolve these financial shortcomings. Vic Firth proposed that competitive bids be received for Percussive Notes typesetting and printing, and suggested that PAS consider obtaining a professional manager or budget controller. The organization has just become too big for a volunteer to be in a position of such big responsibility. Percussive Notes Editor James Lambert said that one of the goals for the upcoming year would be to increase PAS membership, and therefore its revenue, through the publication's marketing. Percussive Notes Research Edition Editor Jean-Charles Francois suggested establishing a special subscription for PNRE for composers and musicologists who are not PAS members. Also, publicity inserts should be freely exchanged between publications such as Perspective of New Music or the ASUC Journal, and PNRE. Michael Rosen suggested that universities should have the opportunity to underwrite PNRE, or sponsor an issue of PNRE.

Although the financial situation of PAS is a serious one, I have faith that, through the efforts and ideas of its active board members, PAS will pull through with shining colors. The experience of attending the PAS board of director's meeting was one that I will never forget. President John Beck and Administrative Manager David Via gave me a warm welcome that made me feel very comfortable in a room full of the world's greatest percussionists. What a thrill it was to sit with most of the team and see them in action, getting down to business. It is good to know that it is a team of intelligent and dedicated professionals, working to raise the level of musical percussion performance and teaching, and to increase the



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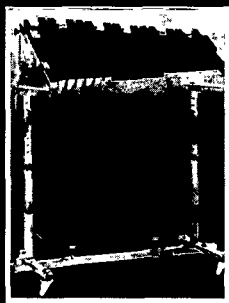
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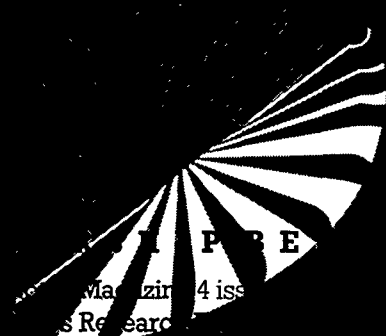
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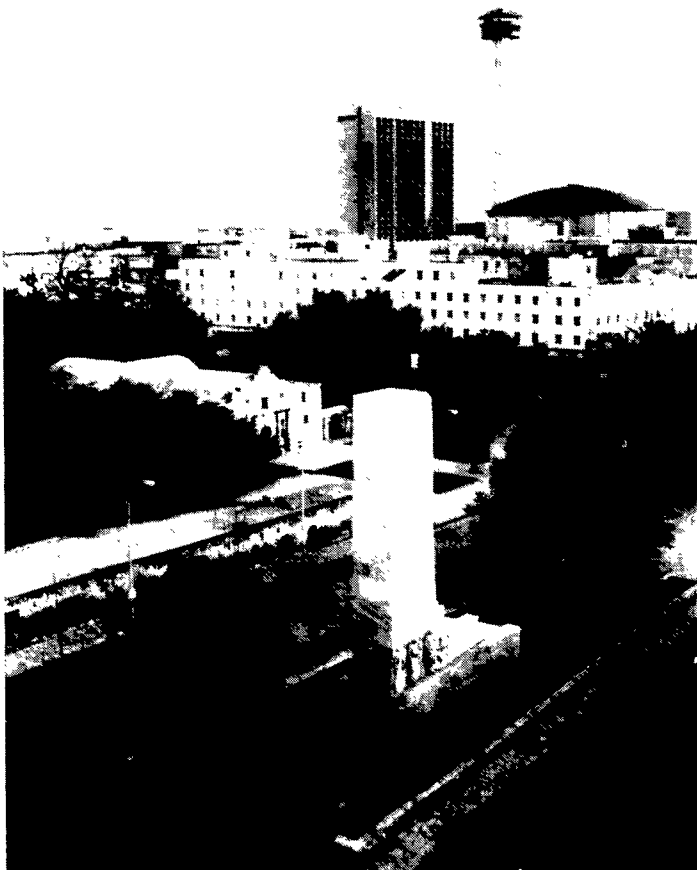
Marni DeVito was the winner of the Colwell Systems Scholarship to attend PASIC '87 and Student Representative at the Board of Directors Meeting on October 29, 1987.



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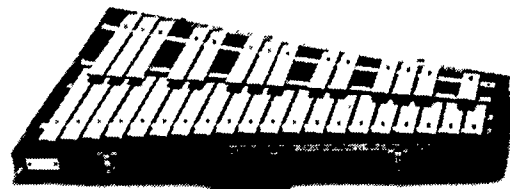
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Programs of PAS Membership

compiled by Wilber England

Member-readers of Percussive Arts Society are invited to submit printed programs of percussion performances for publication in *Percussive Notes*. Please be sure to include the publisher or source of each work and check to be certain that the program indicates the complete address and date of the performance. Due to space limitations, please do not submit studio or class performances.

Please mail all entries to:

Wilber England
Indiana University
2116 Wimbledon Lane
Bloomington, IN 47401.

ALABAMA

Auburn University

Percussion Ensemble 11/23/86
Thomas Caneva, conductor
Sonatina for Percussion Ensemble - Tull (Boosey & Hawkes)
Dance of Black-Haired Mountain Storm - Hovhannes (Peters)
Spectrum No. 1, Green - Lauer (Opus)

Percussion Ensemble 3/1/87
Thomas Caneva, conductor
Overture in Percussion - Cirone (Cirone)
Evening Prayer - Humperdinck (Permus)
Three Episodes - O'Reilly (Schirmer)
Rainbow Ripples - Green/Becker (Becker)
Ceremonial op. 103 - Creston (Schirmer)

Percussion Ensemble 5/19/87
Thomas Caneva, conductor
Overture for Percussion Ensemble - Beck (Kendor)
Percussion Music - Colgrass (MFP)
Bacchanale - Hovhannes (Peters)
Graphic Mobile - Karlins (Media Press)
Marimba Capers - Caneva/Frock (Manu.)
Crab-Canon for Three Percussion - Songer (MFP)
Celebration and Chorale - De Ponte (MFP)

ARIZONA

UNIVERSITY OF ARIZONA

Day of Percussion 3/14/87
Guest Artist Recital
William Moersch, marimba
For Marimba and Tape - Wesley-Smith (Manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water - Druckman (Boosey)
Vermont Conterpoint - Reich (Boosey)
Marimba Spiritual - Miki (JFC)

ARKANSAS

UNIVERSITY OF CENTRAL ARKANSAS

Faculty Recital 3/6/86
Gilbert Baker, percussion
Susan Baker, piano and violin
UCA Marimba Ensemble
Etude No. 1 for Marimba - Smadbeck (Studio 4)
"March" from *Eight Pieces for Four Timpani* - Carter (AMP)
Tambourin Chinois - Kreisler (Charles Foley)
The King of Denmark - Feldman (Peters)
Cross Corners - Green (Meredith Music)
Chromatic Fox Trot - Green (Meredith Music)
Three Chorales: "Jusus Christ Who Came to Save Us,"
"Jesus Christ, My Sure Defense,"
"Our Holy Christ Is Ris'n Today" - Bach (AMP)

Percussion and Marimba Ensemble 4/15/86
Gilbert Baker, director
V. Flournoy Humphreys, guest conductor
Overture for Percussion Ensemble - Beck (Kendor)
Introduction and Rondo - Del Borgo (Southern)
Suite for 3 Drums - Elias (Opus Music)
A Time for Jazz - Spears (Southern)
The Whistler - Green/Becker (Becker)
Triplets - Green/Becker (Becker)
Suite for Percussion - Kraft (Belwin Mills)
Toccata for Percussion Instruments - Chavez (Belwin Mills)

Senior Recital 12/9/86
Teresa McCormick, percussion
Etude for a Quiet Hall - Deane (CMP)
Duo for Percussion and Piano - Pillin (WIM)
Xylophonia - Green/Becker (Becker)
Variations for Solo Kettledrums - Williams (MFP)
Concertino for Marimba and Orchestra - Creston (Schirmer)

Percussion and Marimba Ensemble 3/12/87
Gilbert Baker, director
The Swords of Moda-Ling - Peters (Peters)
Forest Rain - DePonte (MFP)
Dill Pickles - Johnson/Becker (Becker)
Comedians Glop - Kabalevsky/Schinstine (Schinstine)
Sonatina for Percussion Ensemble - Tull (Boosey & Hawkes)
Ceremonial, Op. 103 - Creston (Schirmer)

Recital 4/16/87
Lillian Jones, percussion
John Roach, percussion
Yellow After the Rain - Peters (Peters)
"Etude for #4" from *Five Etudes for Marimba, Bk. I* - Stout (Paul Price)
Music of the Day - Molenhof (Kendor)
Music for Kettledrums and Percussion Ensemble - Jenny (Ludwig)
Adventures for One - Stern (MFP)
Rainbow Ripples - Green (Meredith Music)
Episodes for Percussion Trio - Beck

(Wimbledon Music)
Dill Pickles - Johnson/Becker (Becker)

CALIFORNIA

San Jose State University

Guest Artist Recital 5/18/87
William Moersch, marimba
For Marimba and Tape - Wesley-Smith (Manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water - Druckman (Boosey)
Marimba Spiritual - Miki (JFC)

University of California at Los Angeles

Junior Recital 2/27/87
Nicole A. Perlman, percussion
Three Movements for Three Mallets - Peters (Peters)
Four Pieces for Timpani - Bergamo (MFP)
Etude, Op. 10, No. 6 - Musser (Studio 4)
Morris Dance - Kraft - (WIM)
Etude, Op. 10, No. 8 - Musser (Studio 4)

Senior Recital 4/5/87
Kathryn Dyak, percussion
Two Mexican Dances for Marimba - Stout (Studio 4)
Variations for Solo Kettledrums - Williams (MFP)
Soliloquy for Solo Percussion and Tape - Kraft (New Music West)
Two Movements for Marimba - Tanaka (Ongaku No Tomo)
A Crazy Dark Sky, Go Hear It Loud - Rodriguez (Manu.)

Graduate Recital 4/13/87
David Early, percussion
Monograph IV - Gipson (Studio 4)
French Suite - Kraft (WIM)
Blue Camp - Molenhof (Belwin Mills)
Waltz King - Molenhof (Kendor)
My Lady White - Maslanka (Marimba Prod.)
Fanfare and Allegro - Leonard (Simrock)

Graduate Recital 4/20/87
Rod Bennet, percussion
Concerto for Marimba - Basta (MFP)
Three Inventions for Timpani - Barati (Manu.)
Sources III - Burge (Tetra music)
Suite "For a Marimba with a Mind of Its Own" - Carno (Peters)
Tornado - Markovich (Creative Music)

University of the Pacific

Resident Artist Series 3/20/87
Allen Brown, percussion
Coleman Sholl, marimba
Eight Pieces for Four Timpani - Carter (AMP)
Two Movements for Marimba - Tanaka (Ongaku No Tomo)
Peace (for two marimbas) - Shrader (Manu.)
Earthsongs (for solo multiple percussion) - Brown (Manu.)
Jazz Selections (for solo vibes) - to be announced (Manu.)

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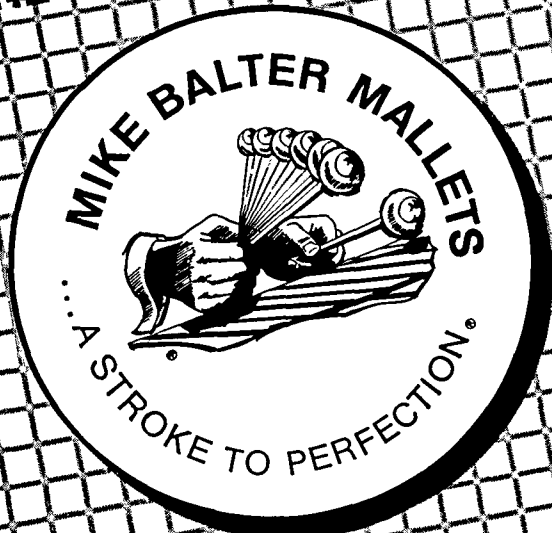
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FIRTH

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University of Southern California

Percussion Ensemble 4/14/87
Mitchell Peters, director
Mirrors - Leonard (Manu.)
Second Construction - Cage (Henmar Press)
Encounters VI (Concerto for Roto Toma and Percussion Quartet - Kraft (Joseph Boonin)
Tres Estudios - Lacerdo (Paul Price)
Sextet for Percussion - Carno (MFP)
Implosion - Hood (Somers Music)
Starry Nights, Doggy Days - London (Manu.)
The Swords of Moda-Ling - Peters (Peters)

COLORADO

University of Denver -
Lamont School of Music

Percussion Ensemble 5/18/87
Edward P. Small, director
Bayport Sketch - Spears (Barnhouse)
Rhythm and Colors, Op. 19A - Farago (Cole)
The Pink Panther - Mancini/Akins (Kendor)
Gainsborough - Gauger (Southern)
Spectrum No. 1, Green - Lauer (Opus Music)

CONNECTICUT

US Coast Guard Academy

US Coast Guard Band Concert 3/29/87
LCDR Lewis J. Buckley, director
Bill Stewart, timpani
"Adagio" and "Saeta" from
Eight Pieces for Four Timpani -
Carter (Assoc. Music)

DELAWARE

Wilmington - Foulk Manor North

Flute and Percussion Duo 5/3/87
Jan Benson and James Thoma
Invention 13 in A Minor,
Invention 1 in C Major - Bach (Manu.)
Tocatta in D minor - Bach (Lang)
Lamento di Tristan - Anonymous (Schott)
Greensleeves - Anonymous/Thoma
and Benson (Manu.)
"Flutings" (from the opera *Lily*) - Kirchner
(Assoc. Music)
"March" (from *Epigrams*) - Heiss (Schirmer)
Morceau de Concours - Faure (Manu.)
Le Petit Chevrier Corse - Tomasi (Manu.)
Adagio and Chassidic Dance - Stein
(Southern)
Diversions for Flute and Marimba -
Tanner (MFP)

FLORIDA

University of Miami

Senior Recital 9/27/86
Heiko Kallenbach, percussion
Philidor - Smith (Manu.)
Sonata in B Minor - Bach (marimba Prod.)
Music of the Day - Molenhof (Kendor)
Duettino Concertante - Dahl (Broude)
Maple Leaf Rag - Joplin/Kallenbach (Manu.)

Percussion and marimba Ensembles
10/31/86
Conductors: Fred Wickstrom,
Keith A. Aleo, Steven Smith
Overture for Percussion - Beck (Kendor)
Sonata - Glanville-Hicks (Assoc.)

Swords of Moda-Ling - Peters (Peters)
Phase Dance - Metheny/Harris (Manu.)
Ricercare No. 2 - Ott (Claude Benny Press)
Adagio for Strings - Barber (Schirmer)
Portico - Gauger (Gauger)

Master's Recital 3/20/87
Keith A. Aleo, percussion
Episodes - Beck (Wimbledon Music)
Improvisation - Carter (Assoc.)
Two Mexican Dances - Stout (Studio 4)
L'Histoire du soldat - Stravinsky
(Kalmus Music)

Percussion and Marimba Ensembles
3/22/87

Conductors: Ric Craig, Keith A. Aleo,
Steve Smith

Mosaics - Spears (Barnhouse)
Introduction and Samba - Smith (MFP)
Cameo Suite - Spears (Barnhouse)
Song of Quezecoatl - Harrison (MFP)
Episode - Beck (Wimbledon Music)
4/4 for Four - Cirone (Cirone)
Africa - Pocaro/Thomas (Manu.)
Reiteration - Ruchalski (Manu.)
Little Black Samba - MacDonald/Luby
(Manu.)

Student Recital 3/23/87
National Association of Schools of Music
Keith Aleo, marimba
Two Mexican Dances - Stout (Studio 4)

University of South Florida

Percussion Ensemble 11/16/86
Robert McCormick, conductor
Raintree - Takemitsu (Schott)
Synchronisms No. 5 - Davidovsky (Belwin)
Galaxy 8 - Kogan (Lang)
Ionization - Varese (Kirby)

Percussion Ensemble 2/2/87
William Kraft Program of Chamber
Music
Robert M. McCormick, conductor
French Suite for Solo Percussion - Kraft
(WIM)
Nonet for Brass and Percussion - Kraft
(WIM)
Des Imagistes - Kraft (WIM)

Percussion Ensemble 3/2/87
Robert McCormick, conductor
Adagio for Strings - Barber (Schirmer)
Canticle No. 3 - Harrison (MFP)
Carousel - Friedman/Samuels (Marimba
Prod.)
Nonet for Brass and Percussion - Kraft
(WIM)

GEORGIA

Valdosta State College

Percussion Ensemble 3/10/87
David Morris, director
Alan Bishop, assistant director
Nancy Morris, soprano
O Sacred Head Now Wounded - Bach
(Permus)
Eine Kleine Nachtmusik - Mozart
(Permus)
Galloping Comedians - Kabalevsky
(Permus)
"Can Can" from *Orpheus* - Offenbach
(Permus)
Basho Songs - Miller (MFP)
Take That! - Albright (Jobert)

ILLINOIS

Eastern Illinois University

Graduate Recital 2/15/87
Karen E. Plaut, percussion
Three By Four - Hesterman (Hesterman)
Mourning Dove Sonnet - Deane (CMP)
Concerto for Marimba and Orchestra -
Kurka (Weintraub)
Soliloquios No. 4 - Cordero (Cordero)
Divertimento for Marimba and
Alto Saxophone - yuyama (MPC)

Percussion Groups 2/24/87
Patricia Reitz and Karen Plaut,
directors
African Welcome Piece - Udow (UMMP)
Concerto fa Camera No. 5 - Loeb (Lang)
Chamber Sonata for Percussion Sextet -
Fitz (MFP)
Introduction and Fugue - Buggert (MFP)
GuaGuanco (Afro-Cuban Dance Rhythm) -
traditional (Manu.)
Plink, Plank, Plunk! - Anderson (Mills)
Eine Kleine Nachtmusik - Mozart (Permus)
Canadian Capers - Chandler/White/Cohen/
Cahn (Cahn)
The Ragtime Robin - Green (Green)

Junior Recital 3/6/87
Brian Mell, percussion
Imagery for Marimba - Shibata
(Ongaku No Tomo Sha)
Four Verses for Timpani - Houlliff (PPP)
Mourning Dove Sonnet - Deane (CMP)

Percussion Groups 3/12/87
Patricia Reitz and Karen Plaut,
director
Blue Rhythm Quintet - Korf (PPP)
Rhythm and Colors, Opus 19A - Farago
(CPL)
Blues and Chaser - Spears (SMC)
Celebration and Chorale - DePonte (MFP)
Matona, Mia Cara - Lassus/Boyd/Peters
(Frank's)
Xylophonia - Green/Becker
(Frederick Harris Music)

Senior Recital 4/3/87
Richard Fenwick, percussion
Torse III - Myoshi (MFC)
Concertino for Timpani and Tape (Manu.)
Orion M. 42 - Brindle
Sonatina for Vibraphone - Stirtz (CMP)

Percussion Groups 4/6/87
Patricia Reitz and Karen Plaut,
directors
Metropolitan Museum Fanfare for
Brass Ensemble and Percussion - Thomson
(Schirmer)
Textures - Hutchinson/Chihara
(Protone Music)
Images II - Tanenbaum (PPP)
Suite for Tambourine and Percussion
Ensemble - Elias (Opus)
Mas' n May - Kitchener/Miller/Reitz (Manu.)
String Quartet Op. 33, No. 3 - Haydn/
Vincent (Alpheus Music)
La Llorona - arr. Jeanne (Permus)
The Whistler - Green (Green)

Faculty Recital 4/12/87
Patricia Reitz, percussion
Variations on Lost Love - Maslanka
(Marimba Prod.)
March for Four Timpani - Carter (AMP)
Tropical Winds for Solo Tenor Pan - Moses
(Manu.)
Marimba Spiritual - Miki (Manu.)

Carousel - Samuels and Friedman
(Manimba Prod.)

Graduate Recital 4/13/87
Steve Beck, percussion
Marimba Suite - Sifler (WIM)
Variations for Solo Kettledrums -
Williams (MFP)
Rhythmic Op. 70 - Bozza (Leduc)
My Lady White - Maslanka (Marimba Prod.)
The Lizard Thicket - McMahan
(Studio Solo Series)

Graduate Recital 4/18/87
Marvin Sparks, percussion
Movements - Irino (Zen-On Music)
"Improvisations" from *Eight Pieces*
for Timpani - Carter (AMO)
Links - Smith (Smith)
Blue Too - Smith (Smith)

Recital 4/18/87
Hansjorg Bilzer, percussion
Violin Sonata No. 2 - Bach
Variations on the Westminster
Clock Theme - Latimer (Perc. Press)
French Suite - Kraft (WIM)
Rhythm Song - Smadbeck (CMP)
One Notch Higher - Molenhof
(Bil-Mol Music)

Percussion Groups 4/21/87
Patricia Reitz and Karen Plaut, director
Fanfare for Double Percussion Trio - Frock
(SMC)
Japanese Impressions - Cirone (Cirone)
Telin-Ting - Leonard (Leonard)
Concerto for Drum Set and
Percussion Ensemble - Beck (Kendor)
Jave and Nail - Vital Information/Mell
(Manu.)
"Chorale" from *Mass* - Bernstein/Vincent
(Manu.)
Stars and Stripes Forever - Sousa/Hatch
(Marimba Unlimited)
Jovial Jasper - Green (Green)

Recital 4/22/87
Dean Klinker, percussion
Lavell Peete, percussion
Recital Suite for Solo Snare Drum -
Schinstine (Kendor)
Two Archaic Dances - Russell (Bourne)
Variations on the Westminster
Clock Theme - Latimer (PPP)
Six Unaccompanied Solos for
Snare Drum - Colgrass (Lawson-Gould
Music)
Sea Refractions - Peters (Peters)
Rumble on the East Side of West Decatur -
Klinker, Peete (Manu.)

Recital 4/27/87
Kelly Davis, percussion
Todd Laughhunn, percussion
Concertino for Timpani and Piano -
McKenzie (MFP)
Marche Slav - Tchaikovsky/Jolliff
(Belwin Mills)
Two Archaic Dances - Russell (Bourne)
All American Drummer - Wilcoxon
(Ludwig)
Solo No. 1 for Percussion - Udow
(Merideth Music)
Invention No. 1 - Bach (UMMP)

Recital 4/29/87

Christi Campbell, percussion
Four Pieces for Timpani - Bergamo (MFP)
Frogs for Marimba - Abe (Studio 4)
French Suite for Percussion Solo - Kraft (WIM)
Two Mexican Dances for Marimba - Stout (Studio 4)
Saturday's Child Sings a Hopeful Song - Molenhof (Molenhof)

Senior Recital 8/7/87

Thomas F. McGowan, percussion
Ragtime Robin - Green/Becker (Meredith)
Pulse/Impulse - VanDerSlice (Somers)
Concertino for Marimba - Creston (Schirmer)
Cross Corners - Green/Becker (Meredith)
Two Movements for Marimba - Tanaka (Ongaku)
Carousel - Friedman/Samuels (Friedman/Samuels)
Europa - Santana (Manu.)

Northern Illinois University**Faculty Recital 1/26/87**

Robert Chappell, Rich Holly, percussion
Introduction and Rondo Capriccioso - Saint-Saens (Schirmer)
Encounters VII - Kraft (New Music West)
Sonata for Timpani - Holly (Manu.)
Rai - Haines (manu.)
Dill Pickles - Johnson (Manu.)
Sensible Shoes - Chappell (Manu.)

Junior Recital 2/17/87

Lana D. Wordel, percussion
Coperi Non Troppo - Brown (Manu.)
Two Mexican Dances - Stout (Studio 4)
Raga No. 1 - Cahn (Wimbleton)
Figure No. 2 - Alexis (Manu.)
Gymnopedie #1 - Satie/Chappell (Manu.)
18 Heads - Jerger (Slingerland)

Rosewood and Steel VII 2/22/87

Marimba Band: Rich Holly, director
 Steel Band: G. Allan O'Connor, director
 Guest Artist: Harold Headley, steel drums
Asi Te Sone - Guatemalan Folk Song/Hendriquesz (Manu.)
Night Streets - Corea/Holly (Manu.)
Cantina Band - Williams/Remy (Manu.)
Rainbow Ripples - Green/Becker (Becker)
Cross Corners - Green/Becker (Becker)
Re-Bop Medley - Gillespie/Parker/Holly (Manu.)
"Overture" to Carmen - Bizet/O'Connor (Manu.)
Summer Song - Alexis (Manu.)
Try Again - "Champaign"/Alexis (Manu.)
Bradenburg Concerto No. 3 - Bach/O'Connor (Manu.)
The Hammer - Rudder/Alexis (Manu.)
Confusion - Alexis (Manu.)
Conga - "Miami Sound Machine"/O'Connor (Manu.)

Junior Recital 3/4/87

Joel Davel, percussion
Three Renaissance Pieces for Lute - Anon. (Hanson)
Cinq Grinaces - Satie/Milhaud (Manu.)
Mood Interactions - Lincoln (Studio 4)
Dress Code Assumed/The Establishment - Davel (Manu.)
Colloquy - Alexis (Manu.)
Untitled #0 - Davel (Manu.)

Recital 3/20/87

Rodney Ledbetter, percussion
Styles for Marimba - Chappell (CMP)
Departure to . . . - Saindon (Saindon Music)
Failing - Johnson (Manu.)
Techno - Scofield (Manu.)
Seven Steps to Heaven - Davis (Manu.)
Pools - Grolnick (Manu.)
Alien Orifice - Zappa (Manu.)

Percussion Ensemble 4/9/87

Robert Chappell and G. Allan O'Connor, director
 Thomas Baker and Jeannine Remy, student conductors
Overture for Percussion - Beck (Kendor)
Canticle #3 - Harrison (MFP)
Moves Upon Silence - Caccioppo (Manu.)
Continental Divide - Rosenboom (Manu.)
Gainsborough - Gauger (Southern)

Graduate Recital 4/13/87

Jeannine Remy, percussion
Dream of the Cherry Blossoms - Abe (Zimmerman)
Preludes for Marimba - Helble (Studio 4)
42 Studies for Violin, XIII - Kreutzer (Schirmer)
Suite for Trumpet and Marimba - Wilder (Manu.)
Batak Gonpang Tua - North Sumatra (Manu.)
Amores - Cage (Peters)
Just Something - Remy (Manu.)
B.B.T. - Remy (Manu.)

Recital 4/23/87

Allene Muhling, percussion
Suite for Marimba - Fissinger (Percussion Arts)
Tune for Mary O. - O'Meara (CMP)
Three Movements for Five Timpani - Beck (Kendor)
My Lady White - Maslanka (Marimba Prod.)
Back Talk - Breuer (Alfred)
Variations on a Ghanaian Theme - Levitan (Studio 4)

Sherwood Conservatory of Music - Chicago**Faculty Recital 5/18/87**

Donald Skoog, Marimba
A Little Jazz - Skoog (CMP)
Two Songs on Tanka Poems - de Gastyne (Fereol)
Bachianas Brasileiras No. 5 - Villa-Lobos (Manu.)
Puzzle Piece - O'Meara (CMP)
Collage-Skoog (CMP)

INDIANA**Indiana University****Graduate Recital 4/17/87**

John J. Tafoya, percussion
March for Two Pairs of Kettledrums - Philifor (Manu.)
Partita in B Minor for Unaccompanied Violin - Bach (Peters)
Sonata for Two Pianos and Percussion - Bartok (Hawkes)
Set Up Music - Wright (ACA)

Percussion Ensemble 4/20/87

William Roberts, director
 Thomas Akins, guest conductor
Three Studies in Fours - Finney (Peters)
Sextet for Percussion - Carno (MFP)
Summer Chronicles - Lautar (Manu.)
Windfall - Brown (Belwin Mills)

Senior Recital 5/2/87

Timothy Lee Thompson, percussion
Etudes a la Hinger - Hinger (Jerona Music)
Concerto for Marimba, Vibraphone, and Orchestra - Milhaud (E & C, France)
Homage to Keith Jarrett and Gary Burton - Kolb (Boosey & Hawkes)
Concerto for Percussion and Small Orchestra - Milhaud (Universal)

Junior Recital 5/2/87

John James O'Neill, percussion
Downfall of Paris - Traditional (Manu.)
Two Mexican Dances - Stout (Studio 4)
Concertino for Timpani and Orchestra - Kaufmann (Manu.)
"Clair de lune" from Suite Bergamasque - Debussy/Moonert (Manu.)
Adventures for One - Stern (MFP)
The Space Man - arr. O'Neill (Manu.)

Graduate Recital 6/30/87

Stuart Marrs, percussion
Concerto for Marimba - Basta (MFP)
Concerto for Timpani, Op. 34 - Tharichen (Bote & Bock)
Set-up Music - Wright (ACA)

Graduate Recital 7/2/87

Stuart Marrs, timpani
 Lecture: Early History of the Timpani
Partita in C Major for Six Timpani - Druschetzky (Powley)
 Lecture: The Timpani and Romanticism
March and Polonaise - Tausch (Peters)
 Lecture: The Timpani in the 20th Century
Concerto for Five Kettledrums - Parris (Peters)

Senior Recital 10/9/87

Walter Stegmaier, percussion
Timpani Concertino - Kaufmann (Manu.)
Variations on La Follia - Corelli (Josef Marx)
The Fontane - Anonymous (Manu.)
"Suite" from L'Histoire du Soldat - Stravinsky (Kalmus)

LOUISIANA**Louisiana Tech University****University Symphonic Band 2/6/87**

Daniel Pittman, conductor
 William C. Freeman, soloist
Sonata for Marimba - Tanner (Cole)

Graduate Recital 4/27/87

John Mark Foster, percussion
Suite for Marimba - Fissinger (Percussion Arts)
Concerto pour batterie et petit orchestre - Milhaud (Universal)
Conversation - Miyoshi (Ongaku)
3 Movements for Trombone and Timpani - Houllif (Potsdam Pub.)

MARYLAND**Towson State University****Senior Recital 2/28/87**

Michelle Eye Humphreys, percussion
Etude No. 11 - Delecluse (Leduc)
Concerto for Percussion - Milhaud (Universal)
Ragtime - Spivack (Lang)
Rhythm Song - Smadbeck (CMP)
Concerto for Timpani, Op. 34 - Tharichen (Bote & Bock)
Concertion for Marimba, Op. 34 - Kurka (Weintraub)

Senior Recital 3/31/87
Mark St. Pierre, percussion
2040's Sortie - Abel (Ludwig)
Water and Fire - Skoog (CMP)
Duetting Concertante - Dahl (Broude)
Four Pieces for Timpani - Bergamo (MFP)

Percussion Ensemble 3/6/87
Dale Rauschenberg, director
MENC Eastern Division Conference
Fanfare for Percussion - Helm (MFP)
Clapping Music - Reich (Universal)
Crispy Critters - Bidwell (Belwin Mills)
Discussion - Rauschenberg (WIM)
"Fuga II" from Well-Tempered Clavier, Book I - Bach/Rauschenberg (Manu.)
Chaconne in G Minor - Purcell (Editions Musicus)
Arabian Dance - Tchaikovsky/Rauschenberg (Columbia Pictures)
Ritmica No. 5 - Roldan (Southern)
Atenteben - Becker (Becker)
Three Asiatic Dances - Frock (Southern)
Samba - Rosauaro (Manu.)
Momentum - Kraft (Southern)
Concertino - Nelhybel (Kirby)

Percussion Ensemble 4/12/87
Dale Rauschenberg, director
Crispy Critters - Bidwell (Belwin Mills)
Ritual Fire Dance - deFalla/Rauschenberg (Manu.)
Atenteben - Becker (Becker)
Batuque - Fernandez/Rosauaro (Manu.)
Concerto for Gamelan, French Horn, and Improvisation Ensemble - Macht (Manu.)
Momentum - Kraft (Southern)
Concertino - Nelhybel (Kirby)
Parameters - Rauschenberg (Manu.)

Senior Recital 5/15/87
Jeffery Hall, percussion
Three Movements for Five Timpani - Beck (Meredith Music)
Nocturne - Chopin/Davis (Barnhouse)
Adventures for One - Stern (MFP)
Scherzo Caprice - Musser (Studio 4)
Footprints - Shorter (Manu.)
Stella by Starlight - Young (Manu.)
Quartet #2 (Part 2) - Corea/Sterling (Manu.)

MASSACHUSETTS

Amherst College

Marimba Ensemble 4/21/87
Peter Tanner, director
Exultate Deo - Palestrina/Tanner (Manu.)
Consolation and Hunting Song - Mendelssohn/Tanner (Manu.)

New England Conservatory of Music

Percussion Ensemble 12/6/87
Frank Epstein, director
Valse Triste - Sibelius/Werdesheim (PPP)
Ici-bas - Faure/Schiller (Schiller)
Gypsy Dance - Bizet/Farberman (Cortelu)
Ionization - Varese (CMP)
Concertino for Twelve Percussion and Two Pianos - Nelhybel (Kirby)

University of Lowell

Mallet Ensemble 4/16/87
Gary J. Spellissey, director
The Music Box from Disney's *Pinocchio* - Harper (Bourne)
Rock Me Amadeus - Bolland/Murray (NADA Music Int.)
Eternal Father, Strong to Save - Navy Hymn/Eyler (Ludwig)

O' Sacred Head - Bach/Moore (Ludwig)
Bouree - Handel/Moore (Ludwig)
Mallet Trios - Haydn/McCarty (Hamar)
Cameo Suites - Spears (Barnhouse)
Baby Elephant Walk - Mancini/Jacob (Leonard)
Mexican Hat Dance - Mancini/Jacob (Leonard)
Hava Nagila - Mancini/Jacob (Leonard)

Percussion Ensemble 4/21/87
Gary J. Spellissey, director
Percussion Melee - Ganz (Mills)
Two Frescos - Spears (Barnhouse)
Fantasy on a Raga - Keezer (Kendor)
B Flat Baroque - Moore (Pro Art)
Five Miniatures for Six Percussionists - McCauley (Leeds)
Toccata - Chavez (Belwin Mills)

University of Massachusetts

Recital 4/21/87
UMASS Marimbas
Exultate Deo - Palestrina/Tanner (Manu.)
Songs Without Words: Consolation and Hunting Song - Mendelssohn/Tanner (Manu.)
Scherzino Op. 18, No. 2 - Moskowski/Tanner (Manu.)

Eighteenth Annual Concert of Music for Percussion Instruments 4/28/87
Percussion Ensemble
Peter H. Tanner, director
Concert for Percussion - Andrix (See Saw)

Faculty Recital 5/4/87
William Hanley, percussion
Raga No. 1 - Cahn (Wimbleton)
Fantivia - Vercoe (ACA)
Snowbird - Gibson (Studio 4)
Suite for Xylophone and Piano - Carey (Galaxy Music)
Interpolations - Reif (General Music Editions)
Four Preludes for Vibraphone and Piano - Ptaszynska (Marks Music)
Quintetto Concertante - Nelhybel (General Music Editions)
Dizzy Fingers - Confrey/Herman (Mills)

MICHIGAN

Aquinas College

Aquinas College Percussion Group 4/3/87
Rupert Kettle, director
Joseph Celli, composer/oboist/intermedia artist
Snare Drum for Camus (video version) - Celli (Word-of-mouth)
8 Mallets Four Brian - Celli (Manu.)

Percussion Group and Others 4/13/87
Rupert Kettle, director
Gift Event III - Rothenberg (Manu.)
Poor Man Music - Corner (Manu.)

Percussion Group 4/20/87 - at Muskegon Community College and Grand Rapids Arts Museum (5/2/87)
Rupert Kettle, director
Tim Froncek, special guest
Snare Drum for Camus - Celli (Word-of-mouth)
Composition 13, 1960 - Young (Mac Low)
Tracks - Kettle (Manu.)
3 Pieces for Drum Quartet - Tenney (Kerby)

Gamelan II - Corner (Manu.)
Blues for Max Too - Kettle (Manu.)
Soweto Stomp - Goldstein (Manu.)

Percussion Group 5/3/87
Rupert Kettle, director
Tim Froncek, special guest
Snare Drum for Camus - Celli (Word-of-mouth)
Composition 13, 1960 - Young (Mac Low)
Tracks - Kettle (Manu.)
3 Pieces for Drum Quartet - Tenney (Kerby)
Gamelan II - Corner (Manu.)
Blues for Max Too - Kettle (Manu.)
Soweto Stomp - Goldstein (Manu.)

MINNESOTA

MacPhail Center for the Arts

Percussion Ensemble 3/19/87
Robert Adney, director
Turkish March - Beethoven/Brand (Bramora)
Panda Pause - Davis (Creative)
Pieces of Eight - Schinstine (Kendor)
A Time for Jazz - Spears (Southern)
Jazz Variants - Beck (Boston)

St. Olaf College

Second Annual Percussion Spectacular 4/21/87
St. Olaf Percussion Class and Ensemble
MacPhail Percussion Ensemble
Robert Adney, director
Milo's March - Fine (Schmitt Music)
Hoe-Down for Percussion - Missal (MFP)
Sabre Dance - Khachaturian/Moore (Permus)
Turkish March - Beethoven/Brand (Bramora)
Cade - Bolinger (Kendor)
Jazz Variants - Beck (Boston)
Cantina Band from "Star Wars" - Williams/Gipson (Fox Fanfare Music)
Rumanian Folk Dances - Bartok/Adney (Manu.)
Concerto for Drum Set and Percussion Ensemble - Beck (Kendor)
A Bunch of Roses - Chapi/Green (Cahn)

MISSISSIPPI

University of Southern Mississippi

Junior Recital 2/15/87
Carroll Atlee Hardin, percussion
4 Verses for Timpani - Houliiff (Paul Price)
Fantasia No. 7 - Telemann (Schirmer)
Duetting Concertante for Flute and Percussion - Dahl (Broude)
Plagal Alternations for Timpani and Percussion - Griffith (Presser)
Frogs - Abe (Studio 4)

Recital 3/29/87
Bruce Robert Pulver, percussion
Two Mexican Dances - Stout (Studio 4)
Concerto pour Batterie et Petit Orchestre - Milhaud (Universal)
Raga No. 1 - Cahn (Wimbleton)
Concertino for Marimba and Orchestra - Creston (Schirmer)
Log Cabin Blues - Green/Becker (Becker)

Senior Recital 4/25/87

Carroll Atlee Hardin, percussion
Fantasy on Japanese Wood Prints for Xylophone and Orchestra - Hovhaness (Peters)
Concerto for Timpani and Orchestra - Farberman (Franco Columbo)
Two Songs on Tanka Poems - de Gastyne (Fereol)
Concerto pour Batterie et Petit Orchestre - Milhaud (Universal)

MISSOURI**Washington University****Percussion Ensemble 7/27/87**

Rich O'Donnell, director
Signature Piece - Nuclear Percussion Ensemble (Manu.)
Double Music - Cage/Harrison (Peters)
Clapping Music - Reich (Universal)
Music for Pieces of Wood - Reich (Universal)
Gamelan - Anderson (Manu.)
African Welcome Piece - Udow (UMMP)

NEVADA**Las Vegas**

Las Vegas Chamber Players 2/25/87
 Robert Bonora, percussion
Trio for Violin, Piano, and Percussion - Erb (Manu.)

Las Vegas Chamber Players 3/22/87

Robert Bonora, percussion
Sculptures for Flute, Clarinet, and Xylophone - Mehocic (Manu.)
Elegy III - Artyomov (Sikorski, Hamburg)
Concerto for Trumpet and Five Players - Zwilich (Presser)

University of Nevada, Las Vegas

Percussion Ensemble 12/8/86
 Robert Bonora, director
Overture in Percussion - Cirone (Cirone)
Recurrence - Macaluso (Manu.)
Contrapunctus III - Alford (Southern)
Prelude - Faini (Accura Music)
Concerto for Percussion - Kim (Peters)

Percussion Ensemble 5/6/87

Robert Bonora, director
Prelude and Allegro - Volz (Bourne)
Bacchanale - Hovhaness (Peters)
Study in 5/8 - Peters (KSM)
Elegie III - Artyomov (Sikorski)

NEW JERSEY**Glassboro State College****Percussion Ensemble 11/24/86**

Dean Witten, director
Rhythmic Etude No. 1 - Muzquiz (Muzquiz Pub.)
Iridescence - Ziembra (Manu.)
Periphery - Rossi (Manu.)
Uhuru (A Percussion Ballet) - Frazier (MFP)
Canon in D - Pachelbel (Cortelu)
Blues and Chaser - Spears (Southern)

Percussion Ensemble 2/23/87

Dean Witten, director
Extremes - Mancini (Kendor)
Two Movements for Mallets II - Steinhort (U. of Oklahoma Press)
Portico - Gauger (U. of Oklahoma Press)
Suite for Solo Drumset and Percussion

Ensemble - Mancini (Manu.)

Performance by the Glassboro State College Marimba Band:
Ragtime Robin - Becker (Becker)
Xylophonia - Becker (Becker)
Chromatic Foxtrot - Becker (Becker)

Junior Recital 3/29/87

Albert P. Heckers, Jr., percussion
Etudes Op. 6 No. 10, Op. 6 No.8, Op.6, No. 9 - Musser (Studio 4)
Sonata for Timpani - Beck (Boston)
Toccata for Marimba - Diemer (MFP)
Concerto for Percussion and Small Orchestra - Milhaud (Universal)
Freddie the Freeloader - Davis/Heckers (Manu.)
Take Five - Desmond/Heckers (Manu.)
Cherokee - Noble/Heckers (Manu.)
Latin Extremes - Heckers (Manu.)

Percussion Ensemble 4/20/87

Dean Witten, director
Overture for Percussion - Beck (Kendor)
Two Movements for Mallets II - Steinhort (U. of Oklahoma Press)
Portico - Gauger (U. of Oklahoma Press)
Synchronisms No. 5 - Davidovsky (Belwin Mills)
The Ragtime Robin - Green/Becker (Becker)
Xylophonia - Green/Becker (Becker)
Suite for Solo Drumset and Percussion Ensemble - Mancini (Manu.)

Junior Recital 5/10/87

Paul Campiglia, percussion
Etude Op. 6 No. 8, Op.6 No. 9 - Musser (Studio 4)
Monograph IV - Gipson (Studio 4)
Conversation - Witten (Southern)
Suite for Timpani - Mancini (Kendor)
The Ragtime Robin - Green/Becker (Becker)
My Favorite Things - Rogers/Campiglia (Real Book)
Tune Up - Davis (Real Book)
On Green Dolphin Street - Kaper-Washington (Real Book)

Junior Recital 5/16/87

Frank Maione and Robert C. Wilson, percussion
Etude Op. 11 No. 7 - Musser (Studio 4)
Eight Etudes for Two Percussionists - Carey (Galaxy Music)
Sonata for Solo Xylophone - Pitfield (Peters)
Conversations for Timpani - Seery (Studio 4)
Elastic Play - Wilson (Manu.)

Senior Recital 5/17/87

Greg Giannascoli, percussion
Frogs - Abe (Studio 4)
Song of the Lark - Tchaikowski/Stevens (Studio 4)
Classic African - Aiello (Hamar)
XL Plus One - Etler (Southern)
Concertino for Marimba - Creston (Schirmer)
Xylophonia - Green/Becker (Becker)

Waldwick, New Jersey**Waldwick Band 5/2/87**

Dennis O'Shea, marimba
Sonata for Marimba - Tanner (Cole)

NEW MEXICO**University of New Mexico****Dance Is It February and March, 1987**

Percussion Ensemble
 Christopher Shultis, director
Strains - Becker (Fleisher)

Faculty Recital 3/4/87

Christopher Shultis, percussion
Concertino for Xylophone and Orchestra - Mayuzumi (Peters)
Two Movements for Marimba - Tanaka (Ongaku No Tomo Sha)
Song I - IX for Actor-Percussionist - Smith (Smith)
Cross Cuts for Solo Percussionist - Wood (Manu.)

Composer's Symposium 3/30 - 4/1/87

Christopher Shultis, percussion
Cross Cuts - Wood (Manu.)

Darius Milhard Celebration Concert 4/16/87

Christopher Shultis, soloist
 UNM Symphony Orchestra
Concerto for Marimba, Vibraphone, and Orchestra - Milhaud (Enoch et cie)

Percussion Ensemble 4/18/87

Day of Percussion Concert
 Rrrrrrr . . . - Kagel (Peters)
Fluffy Ruffles - Green (Cahn)
Nola - Arndt (Cahn)
Mo' Pan - Kitchner (Manu.)

UNM Percussionists 4/25/87

Alan Lawrence, director
Octet for Keyboard Percussion - Snoeck (MFP)
Tres Ministuras Brasileiras - Lacerda (Schott)
Ostinato Pianissimo - Cowell (Presser)
Suite for Percussion - Kraft (Belwin)
Fantasia in c minor - Bach/Schinstine (Southern)
Trio for Percussion - Benson (MFP)

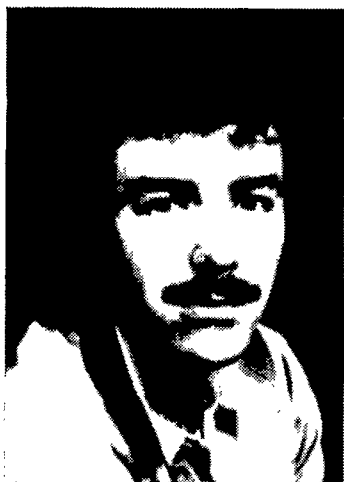
Percussion Ensemble 4/28/87

Timbo - Loevendie (Donemus)
Percussion Quartet - Foss (Pembroke)
 Rrrrrrr . . . - Kagel (Peters)
Third Construction - Cage (Peters)

NEW YORK**Brooklyn College of the City University of New York - Conservatory of Music****Percussion Ensemble 4/27/87**

Morris Lang, director
Bacchanale - Hovhaness (Peters)
Septet - Levitan (Manu.)
Spin Off Seven - Inwood (Manu.)
Elysium - Bernstein (MFP)

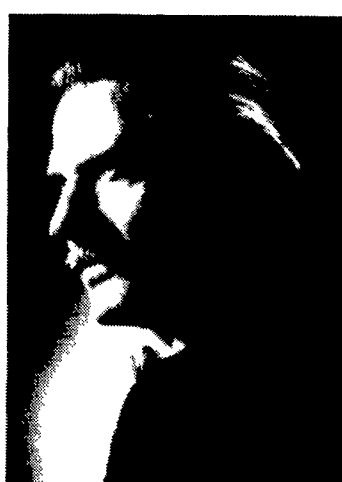
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Crane School of Music - Potsdam
College of the State University of New
York

Marimba Ensemble, Percussion Quartet
11/13/86

John Immerso, director/conductor
Brian Clancy, conductor
Corazon Caminero - Guzman/Oddo (Oddo)
Wooden Whirl - Frachenpohl (Manu.)
Overture to The Marriage of Figaro -
Mozart/Clancy (Manu.)
Summer Mood - Dutton/Immerso (Manu.)
On the Go - Frachenpohl (Manu.)
Temptation Revamp - Breuer/Clancy
(Manu.)
Lagrimas de Thelma - Flores/Oddo (Oddo)
Fugue II from The Well-Tempered Clavier -
Bach/Hatch (Belwin)

Crane Repertory Percussion Ensemble
12/2/86 Workshop concert
Brian Clancy, director/conductor
John Immerso, conductor
Overture for Percussion Ensemble -
Beck (Kendor)
Canticle No. 1 - Harrison (MFP)
Cambiamento for Percussion Ensemble -
Immerso (Manu.)
October Mountain - Hovhaness (Peters)
Iridescence - Ziemba (Manu.)
The Swords of Moda-Ling - Peters (Manu.)

Recital 12/6/86
Paul Brouwer, percussion
Michi - Abe (Studio 4)
Gigue from Partita No. 3 - Bach (Manu.)
The Artiste Sonata - Schinstine (Kendor)
Andante from Sonata No. 2 - Bach (Manu.)
2040's Sortie - Abel (Kendor)

Graduate Recital 2/6/87
John J. Immerso, percussion
Echo-Duo for Snare Drums - Immerso
(Manu.)
Etude Op. 6 No. 8 - Musser (Studio 4)
*The Doll's Burial from The Album for the
Young* -
Tchaikovsky/Stevens (Studio 4)
Raga No. 1 - Cahn (Wimbleton)
Canzona III - Immerso (Manu.)
Journey for Solo Marimba - Immerso (Manu.)
Capriccio - Zehm (Schott)
Conversation - Miyoshi (Ongaku No TomSha)

Graduate Recital 2/21/87
Brian Clancy, percussion
Snare Drum Solo - Pepe (Paul Price)
Waves - Norgard (Wilhelm Hansen)
Imagery - Shibata (Ongaku No Tomo Sha)
Three Movements for Five Timpani - Beck
(Meredith Music)
The Connecticut Halftime - traditional
(Ludwig)
Log-a-rhythms - Immerso (Manu.)
Concerto for Marimba and Orchestra - Basta
(MFP)

Marimba Ensemble 3/3/87
John J. Immerso, director/conductor
Brian Clancy, director/conductor
Meditation - Jobim (Manu.)
Rag Doll Rag - Breuer/Clancy (Manu.)
Rajah - Green/Becker (Manu.)
On the Woodpile - Breuer/Clancy (Manu.)
Keep Movin' - Green/Becker (Manu.)

Percussion Ensemble 3/3/87
James Petercsak, director/conductor
Guest Artists: Cynthia Symanski,
Marimba John Lindsey, Violin
Prelude for Percussion - Miller (MFP)

Symphony for Percussion Ensemble - Mais
(Manu.)
*Concerto for Violin with Percussion
Orchestra* - Harrison (Peters)
*Concerto for Marimba with Percussion
Orchestra* - Levitan (Manu.)
Variations on Lost Love - Maslanka (Stevens)
Three Brothers - Colgrass (MFP)

Alumni Recital 4/6/87
Mario Gaetano, Marimba
Fantasy for El Salvado - Ascencio (Manu.)
Elegy - Stout (Studio 4)
Two Movements for Marimba - Tanaka
(Ongaku No Tomo Sha)
Prelude No. 1 - Gaetano (MFP)

Senior Recital 4/11/87
Michael Mizma, percussion
Tabla Solo in the Benares Style - traditional
(Manu.)
Time for Marimba - Miki (Studio 4)
8 Pieces for Four Timpani - Carter (Assoc.)
Selections from *L'Histoire du Soldat* -
Stravinsky (Manu.)
Carouse! - Friedman/Samuels (Manu.)

Senior Recital 4/11/87
Thomas Canale, percussion
The Discordant Psyche - Gregory (Manu.)
Rhythm Song - Smadbeck (Studio 4)
Trilogy for Vibraphone - Huesgen (Studio 4)
Three Pieces for Vibraphone Solo - Steiner
(See Saw)
Second Dance Etude for Marimba Duo - Dorff
(Manu.)
4 Verses for Timpani - Houllif (Paul Price)
Illegible Canons - Bergsma (Manu.)
Tornado - Markovich (Ludwig)

Graduate Recital 5/2/87
Greg Runions, percussion
Allap for Snare Drum - Runions (Manu.)
Four Verses for Timpani - Houllif (MFP)
Concerto for Marimba and Orchestra -
Kurka (Peters)
Numbers, Names - Sullivan (Manu.)
Conversations - Miyoshi (Fed. of Japan)
Concerto pour Batterie et petit Orchestre -
Milhaud (Peters)
On Shone/Conflict of Interest - Barto (Manu.)

Eastman School of Music

Graduate Recital 3/26/87
Andrew Spencer, percussion
March, Saeta - Carter (Assoc.)
Time for Marimba - Miki (Ongaku No Tomo
Sha)
Illegible Canons - Bergsma (Galaxy Music)
Concerto for Marimba and Orchestra - Kurka
(Weintraub Music)

Recital 4/2/87
Shaw Walker, percussion
Raga No. 1 - Cahn (Cahn)
Fantasy on Japanese Wood Prints -
Hovhaness (Peters)
Perplexus - Cahn (Cahn)
Fluffy Ruffles - Green/Cahn (Cahn)
Valse Brillante - Green/Becker (Becker)
Red Norvo Suite - Norvo/Cahn (Cahn)

Graduate Recital 5/5/87
William A. Congdon, percussion
Prelude and Fugue in B Flat Major - Bach
(Schirmer)
Three Movements for Five Timpani - Beck
(Meredith Music)
Percussion Fantasy for One Player - Steiner
(Lang)
Horn Vibes - Reynolds (Belwin Mills)

A New Rag - Joplin/Congdon (Manu.)

Graduate Recital 8/4/87
Lawrence Wells, percussion
Variations for Solo Kettle Drums - Williams
(MFP)
Soliloquy for Solo Percussion and Tape -
Kraft
(New Music West)
Suite for Mairmba - Fissinger (Perc. Arts)
Partita for Solo Unaccompanied Percussion -
Cahn (Cahn)

Juilliard School of Music

Graduate Recital 3/28/87
Ed Teleky, percussion
Senior Mouse - Corea/Teleky (Manu.)
Suburban Convertible - Teleky/Garsson
(Manu.)
Prelude for Snare Drum and Organ -
Sholz/Teleky (Manu.)
Solomon's Journey - Teleky (Manu.)
Fiesta Blue - Garsson (Manu.)
*Metropolitan Wanderings: A Suite for Solo
Percussion and Chamber Ensemble* -
Garsson/Teleky (Manu.)

Percussion Ensemble 5/8/87
Roland Kohloff, director
A Concert of Chamber Music
Fanfare - for Roland Kohloff - LaFave
(Belwin Mills)
Kaleidoscope - Miller (Belwin Mills)
Japanese Impressions - Cirone (Cirone)
Toccata for Percussion - Chavez (Belwin
Mills)
Senior Mouse - Corea/Teleky (Manu.)
Suburban Convertible - Teleky (Manu.)
Gainsborough - Gauger (Gauger)

Nazareth College of Rochester

Faculty Recital 3/26/87
Kristen Shiner, percussion/composi-
tion
Declaration, Song and Dance for Solo Timpani
-Shiner (Manu.)
Three Pieces for Bass Clarinet and Marimba
-Shiner (Manu.)
When for Flute, Cello, and Piano - Shiner
(Manu.)

Senior Recital 3/31/87
Gene LaLoggia, percussion
Four Pieces for Timpani - Bergamo (MFP)
The Love of L'Histoire - DeLancey (Peters)
Yellow After the Rain - Peters (Peters)
Late in the Evening - Simon/LaGoggia
(Manu.)

Percussion Ensemble 4/7/87
Kristen Shiner, director
Prelude and Fugue for Four Percussionists -
Wuorinen (MFP)
Housemusic for Percussion - Leonard
(Leonard)
Bacchanale - Hovhaness (Peters)
4/4 for Four - Cirone (Cirone)

Percussion Department Recital
4/14/87 Students of Kristen Shiner:
Roger DeBell, Robert Mount, Gene
LaLoggia, Thomas Platten, Todd East
Timpani Solo No. 5 - McKenzie (MFP)
Schon Rosmarin for Violin and Piano -
Kriesler (Fischer)
Hungarian Dance No. 5 - Brahms/Asabuki
(Ongaku No Tomo Sha)
Drumset Solo No. 1 - Miranda (MFP)
Agovu - An African Song - transcription
(Manu.)

WORLD'S FINEST CORPS.

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...WORLD'S FINEST CYMBALS

- DUTCH BOY • VENTURES
- COLTS • FREELANDERS
- CANADIAN KNIGHTS

SABIAN



CYMBAL MAKERS

New York City - Theodore Roosevelt's Birthplace

American Landmark Festivals 4/4/87
Jan Benson and James Thoma, flute and percussion duo

Flutings from the opera *Lily* - Kirchner (Assoc.)

Fusions - Weiner (Southern)

Murder - MacBride (ACA)

Variations - Frock (Southern)

Sketches for Flute and Percussion - Andrews (Shawnee Press)

Epigrams - Heiss (Schirmer)

Diversions - Tanner (MFP)

New York City - Merkin Concert Hall

Recital 3/17/87 William Moersch, Leigh Howard Stevens, Gordon Stout, Marimba

Reflections on the Nature of Water - Druckman (Boosey)

Corkscrew/Interpolations - Herman (Manu.)

Merlin - Thomas (ACA)

Autumn Island - Reynolds (Peters)

Night Rhapsody - Serry (Marimba Prod.)

Atamasco and the Wooden Shelter - Stowens (Manu.)

State University of New York at Buffalo

Percussion Ensemble 4/4/87

Anthony Miranda and Jan Williams, directors

Introduction and Fugue - Israel (Manu.)

Border Crossing - Vayo (Manu.)

After the Unsung - Penner (Manu.)

Mimic - Grant (Manu.)

Ketiak - Nishimura (Ongaku No Tomo Sha)

Recital 5/10/87

David Wack, percussion

Michi - Abe (MFP)

182 Norwood - Gibson (Paul Price)

Nirvana - Won (Manu.)

Two Movements for Marimba - Tanaka (Ongaku No Tomo Sha)

Ketiak - Mishimura (Ongaku No Tomo Sha)

NORTH CAROLINA

North Carolina School of the Arts - University of North Carolina

Percussion Ensemble 3/9/87

J. Massie Johnson, director

Cade - Bolinger (Kendor)

Prelude and Dance - Lo Presti (MFP)

Concerto for Timpani and Percussion Ensemble - Beck (Kendor)

Moon Step - Bleuse (Eklan Vogel)

Jazz Variants - Beck (Boston)

Percussion Ensemble 5/18/87

J. Massie Johnson, director

Overture for Percussion Ensemble - Beck (Kendor)

Septet No. 2 - Griffin (Alpheus Music)

Dance of the Sylphs, from *The Damnation of Faust* - Berlioz/Werdesheim

(Pro Perc. Press)

Three Movements for Percussion - Keagle (MFP)

Portico for Percussion Orchestra - Gauger (Gauger)

Western Carolina University

Faculty Recital 10/16/86

Mario Gaetano, percussion

Barbara Dooley, percussion

Marshall Fine, Viola

Esch On the Sure River - Fissinger (Perc. Arts)

Suite for Marimba - Sifler (Brightstar)

Three Pieces for Vibraphone - Steiner

(See Saw)

Soliloquy: Encounters I for Percussion and Tape - Kraft (New Music West)

Suite for Xylophone and Orchestra - Carey

(Galaxy)

Variations for Four Drums and Viola - Colgrass (MFP)

Recital 10/23/86

Richard Frettoloso, percussion

French Suite - Kraft (WIM)

Percussion Ensemble 11/13/86

Mario Gaetano, director

The Song of Quezacoatl - Harrison (MFP)

Five Dream Sequences - Ross

(Boosey & Hawkes)

Three Movements - Keagle (MFP)

Recital 11/20/86

Joe Reed, percussion

Suite for Timpani in Three Movements - Houllif (Potsdam Pub.)

Expressions I for Solo Percussion - Glassock (Manu.)

Etude Op. 6 No. 8 - Musser (Studio 4)

Recital 12/4/86

Dannette Henry, percussion

Two Bourrees from English Suite - Kraft (Award Music)

Faculty Recital 2/5/87

Mario Gaetano, timpani

Four Pieces for Unaccompanied Kettledrums - Youhass (Cole)

Percussion Ensemble 3/24/87

Mario Gaetano, director

Symphony in Four Movements - Russell (Paul Price)

Ritmo Jondo - Surinach (Assoc.)

Prelude and Dance - Lo Presti (MFP)

Comedians Galop - Kabalevsky/Peters (Peters)

The Scorpion Id - Gaetano (Manu.)

Recital 3/26/87

Joe Reed, Anthony Higdon, marimba

Yellow After the Rain - Peters (Peters)

Etude No. 6 - Goldenberg (Chappell)

Faculty Recital 4/16/87

Mario Gaetano, percussion

Three Etudes for Solo Percussion - Firth (Fischer)

Elegy for Solo Marimba - Stout (Studio 4)

Recital 4/30/87

Dennette Henry, percussion

Sonata for Timpani - Jones (Peters)

Estudio No. 4 - Houllif (Permus)

Rondo - Frazeur (MFP)

OHIO

Oberlin College Conservatory of Music

The Percussion Group of Cincinnati

10/1/85

Allen Otte, James Culley, Jack Brennan

Intentions - Novotney (Manu.)

Sonata as Interlude: Rolling with John - Otte (Manu.)

Sweet William - Coleman (Manu.)

Branches - Cage (Peters)

Welt - Boone (Salabert)

Junior Recital 10/16/85

Kerry Meads and Bruce Berg, percussion

Saeta - Carter (Fischer)

Rondo Brilliant - LaChase - Helbe

Two Mexican Dances - Stout (Studio 4)

Fugues I and 6 for Solo Drum Set - Norine

Two Movements for Marimba - Tanaka (Ongaku)

Variations for Two Percussion - Lombardo (Manu.)

Sufflin' on the Sand - Dorn (Fox)

Lahara - Becker (Manu.)

Time for Marimba - Miki (Ongaku)

Etude for a Quiet Hall - Deane (CMP)

Intercurrence for Percussion and Recorded Tape - Kessner (Manu.)

Carousel - Friedman & Samuels (Manu.)

Guest Recital 11/18/86

Elisabeth Chojnacka and Sylvio Gualda, harpsichord/percussion duo

Piece - Solal (Manu.)

Piece for Timbales - Carter (AMP)

Anaphores - Mache (Leduc)

Psappha - Xenakis (Salabert)

Komboi - Xenakis (Salabert)

Percussion Group 12/6/86

Michael Rosen, director

Bolero - Trythall (Cortelut)

Elysium - Bernstein (Manu.)

Persephassa - Xenakis (Salabert)

Guest Recital 1/26/87

Duquesne University Percussion Ensemble

Gerald Unger, Don Liuzzi, directors

Ku-Ka-Ilimoku - Rouse (ACA)

Corazon Caminero - Guzman (Manu.)

Prelude - Leonard (Manu.)

Mapleleaf Rag - Joplin (Manu.)

Octet for Mallet Ensemble - Morris (Manu.)

Five Perspectives - Andrix (Manu.)

Forests of the Sun - Clark (Manu.)

Guest Recital 1/27/87

Michael J. Burritt, percussion

Mirage pour Marimba - Sueyoshi (Ongaku)

Sticks of Eloquence - Burritt (Manu.)

Do Not Go Gentle Into That Good Night - Burritt (Manu.)

Suite for Flute and Marimba Wilder (Margun)

Sidecar - Janson (Manu.)

Honors Student Recital 3/4/87

Eric LeCain, marimba

Night Rhapsody - Serry (Manu.)

Junior Recital 3/7/87

Susan E. Sefton, Kevin J. Garry, percussion

Fiftes and Drums - traditional (Manu.)

Torse III - Miyoshi (Ongaku)

A Diversion for Trombone and Percussion - Hervig (Manu.)

Dream of the Cherry Blossom - Abe (Zimmermann)

Encounters III - Kraft (WIM)

Music for a Summer Evening - Crumb (Peters)

(Makrokosmos III) - Crumb (Peters)

Senior Recital 3/30/87

Kerry Meads, percussion

Michi - Abe (Zimmermann)

Waves - Norgard (Hensen)

Rhapsody for Vibraphone and Violin - DeBerandis (See Saw)

Mirage pour Marimba - Sueyoshi (Ongaku)

14 Stations - Constant (Salabert)

Junior Recital 4/8/87
Christopher J. Anthony, David Dieni,
percussion
Partita in B minor - Bach (Kalmus)
Two Mexican Dances - Stout (Studio 4)
Numbers Names for Percussion and Tape -
Sullivan (Manu.)
Rise - Coban (Manu.)
Exploration for Drum Set - Anthony (Manu.)
Phantom Fire - Tsubonoh (J. Fed. Comp.)

Senior Recital 4/24/87
Eric LeCain, percussion
The Fantasy - LeCain (Manu.)
Dream of the Cherry Blossoms -
Abe (Zimmemann)
Stalks and Trees and Drops and Clouds -
Brun (Manu.)
Variations on Lost Love - Maslanka
(Marimba Prod.)
Rhythm Song - Smadbeck (CMP)
SPACES I - Meister (Manu.)

Contemporary Music Ensemble 5/4/87
Larry Rachleff, music director
Oberlin Percussion Group
Michael Rosen, conductor
Third Construction in Metal - Cage (Peters)
Integrales - Varese (Ricordi)

Faculty Recital 7/13/87
Allen Otte, percussion
Michael Rosen, marimba
Music for Marcel Duchamp - Cage
(Manu.)
Two Pieces, following Homer:
Tribute: Benjamin Lindner - Otte
(Manu.)
To the Earth - Rzewski (Manu.)
The Murphy Sonata - Saya (Manu.)
Torse III - Miyoshi (Ongaku)
Lullaby for Ben - Miller (Manu.)
Mokourei - Suzuki (Jap. Fed. Comp.)
*Influencias Cosmopolitanas Y Conceptuales
IIIa* -
Shepherd (Manu.)

**Piano and Percussion Institute 7/15/
87**
Joint Faculty Recital
Richard Weiner, Paul Yancich, Allen
Otte,
Michael Rosen, percussion
Sonata for Two Pianos and Percussion -
Bartok (Boosey & Hawkes)
*Makrokosmos III (Music for a Summer
Evening)* -
Crumb (Peters)

Guest Recital 7/15/87
The Percussion Group/Cincinnati
Allen Otte, James Culley, Benjamin
Toth
I Read the News Today, Oh Boy - collective:
Rzewski,
Otte, Smith, Saya,, Novotney, Rowberry
(Manu.)
Amores - Cage (Peters)
Raintree - Takemitsu (Universal)
Permureau - Otte/Cage (Mau.)
Three Chilean Songs - (Manu.)
Marimba Spiritual - Miki (Manu.)

Ohio University

**Percussion Ensembles and
Marimba Ensemble 10/22/86**
Guy A. Remonko, director
The Aztec Gods - Read (Cole)
Ogoun Badagris - Rouse (Helicon)

Freuet euch, ihr Christen alle - Bach
(Manu.)
Asi Te Sone - Henriquez (Oddo)
Regalito De Amore - DeLeon (Oddo)
Xylophonia - Green (Becker)
Extremities - Robinson (Manu.)
Natty Stick - Narell/Remonko (Manu.)

Senior Recital 2/8/87
Rick Elliott, percussion
Etude No. 1 - Stout (Paul Price)
Etude Op. 6 No. 10 - Musser (Studio 4)
Konzeri fur Pauken und Orchester, Op. 34 -
Tharichen (Bote and Bock)
Someday My Prince Will Come - Churchill
(Manu.)
Concerto for Marimba and Orchestra - Basta
(MFP)

Junior Recital 2/21/87
Eric Farrar, percussion
Selections from *The Album for the Young* -
Tschaiakowsky (Studio 4)
Two Mexican Dances - Stout (Studio 4)
Latina Pequena - Miranda (AM Perc. Pub.)
April Joy - Metheny (Manu.)
Carousel - Friedman/Samuels (Marimba
Prod.)
St. Thomas - Rollins (Manu.)
Perdido - Tizol (Manu.)

Visiting Artist Series 2/24/87
Ted Piltzecker, vibraphonist
Assisted by OU Jazz Percussion
Ensemble Guy A. Remonko, director
Rendezvous - Samuels (Avid Music)
Natty Stick - Narell (Manu.)
Time's A-Wastin' - Ellington (Manu.)
Oasis - Dagradi (Manu.)
Summertime - Gershwin (Manu.)
Buffalo Dance - Piltzecker (Corner
Mushroom Music)

Junior Recital 3/7/87
Nicholas Robinson, percussion
Samba - Houllif (Studio 4)
Grand Fantasy - Helble (Studio 4)
Four Pieces for Timpani - Bergamo (MFP)
April Joy - Metheny (Manu.)
Carousel - Samuels/Friedman
(Marimba Prod.)
Maroc - Robinson (Manu.)
Atticus - Robinson (Manu.)

Marimba Ensemble 4/28/87
Guy A. Remonko, conductor
Home Again - Elliott (Manu.)
Rainbow Ripples - Green (Becker)
Dill Pickles - Johnson (Becker)
Bolero - Rosales/Musser (Forster)
Marriage of Figaro - Mozart/Musser
(Forster)
Sequential Fanfares - Schmidt (WIM)

Graduate Recital 5/29/87
Douglas R. Overmier, percussion
Concerto for Marimba and Orchestra -
Mayuzumi (Peters)
English Suite - Kraft (Award)
Nauges gris - Liszt (Manu.)
My Lady White - Maslanka (Marimba Prod.)
Children's Song #1 - Corea/Overmier
(Manu.)
Send in the Clowns - Sondheim/Overmier
(Manu.)
*Double Concerto for Two Percussion and
Orchestra* - Cirone (Cirone)

The Ohio State University

NASM Recital 2/24/87
John Evans, Marimba
Concertino for Marimba - Creston
(Schirmer)

Percussion Ensemble 2/26/87
James L. Moore, director
The Grand Canon for Four Snare Drum Trios -
Schinstine (Southern)
Three Brothers - Colgrass (MFP)
*Diptych No. 2 for Marimba Solo With
Percussion*
Ensemble - Stout (OU Perc. Press)
Blues and Cakewalk - Missal (MFP)
Trio Sonata No. 1 - Haydn (Permus)
Crispy Critters - Bridwell (Belwin Mills)
Back Talk - Breuer/Gipson (OU Perc. Press)
They're Off from The Great Race - Mancini/
Tillapaugh (Manu.)

Recital 4/16/87
Tina Venette Bayles, percussion
Dialogue for Snare Drum and Timpani -
Whaley (Meredith)
Concertino for Marimba - Creston
(Schirmer)
Adventures for One - Stern (MFP)
What A Friend - Converse/Dauwalder/
Bayles (Manu.)

Recital 4/21/87
Timothy Williams, percussion
Recital Suite for Marimba - Watson (MFP)
Doctor Gardus ad Parnassum - Debussy/
Bolton (Permus)
*Twelve Preludes for Diverse Percussion
Instruments* - Loeb (Lang)

Recital 4/26/87
Cary Dachtly, marimba/vibraphone
soloist
Linda Dauwalder, multiple percussion
soloist
The Marimba Quartet - James L. Moore,
Cary Dachtly, Linda Dauwalder, John
Evans
Concerto for Marimba and Vibraphone -
Milhaud (Enoch)
Concerto for Percussion - Milhaud (Univer-
sal)
Allegro - Mozart (Permus)
Ave Verum - Mozart (Permus)
Allegro Assai - Mozart (Permus)
Rondo - Mozart (Permus)
Maple Leaf Rag - Joplin (Permus)

Faculty Recital 5/10/87
George Haddad, piano
James Moore, percussion
*Suite for Flute and Jazz Piano with
Double Bass and Percussion* - Bolling
(Silhouette Music)

Recital 5/18/87
Matthew E. Young, percussion
Etude No. 1 - Smadbeck (Studio 4)
Fugue - Handel (Schirmer)
English Suite - Kraft (Award)
Moto Perpetuo - Paganini (Manu.)
Etude No. 25 - Friedman (Berklee)

OSU Symphony Orchestra 6/7/87
Marshall Haddock, conductor
John Evans, marimba
Marimba Concertino - Creston (Schirmer)

University of Akron

University of Akron Steel Drum Band
3/16/87

Larry Snider, director
University of Illinois Steel Drum Band
Thomas Siwe, director
Special Guest Artists: Harold Headley,
Clifford Alexis, George Pope
Pan in Harmony - Kitchner/Miller (Manu.)
Fur Elise - Beethoven/Siwe (Manu.)
Rosalinda's Eyes - Joel/Miller (Manu.)
Turot Eszik a Cigany - Kodaly (Manu.)
Cebu - Miller (Manu.)
Povo - O'Connor/Hubbard (Manu.)
Nocturne in E - Chopin/Headley (Manu.)
Oyelo Que Te Convience - Palmieri/Narell
(Manu.)
Duo - Alexis and Headley (improvisation)
Mas in May - Kitchner (Manu.)

Percussion Ensemble 4/30/87

Larry Snider, director
Christopher Hanning, assoc. conductor
Two for Four - Smith (Smith)
Third Construction - Cage (Peters)
Ballet Mecanique - The Silent Film - Leger
Ballet Mecanique (1954 revised score) -
Antheil
(Shawnee)
Yes, We Have No Bananas - Silver/Cahn
(Cahn)

Graduate Recital 5/24/87

James Coviak, percussion
Concerto for Marimba and Orchestra -
Kurka
(Weintraub)
Eight Pieces for Four Timpani - Carter
(Schirmer)
*Fantasy Variations for 8 Chromatic Drums
and Percussion Sextet* - Colgrass (MFP)
Havona - Pastorius (Manu.)
Mas in May - Kitchner (Manu.)

Senior Recital 7/24/87

Jack D. Butcher, percussion
The Journey - Duckworth (Cole)
Torse III - Miyoshi (Ongaku)
Sonata Brevis - Helble (Studio 4)
Stalks and Trees and Drops and Clouds -
Brun (Smith)
Tropical Winds - Moses (Manu.)

OKLAHOMA

Cameron University

Percussion Ensemble 10/28/86

James Lambert, conductor
Guest Performer: Jack Mouse, drum
set
Cantina Band - Williams/Gipson
(Fox Fanfare Music)
Three Brothers - Colgrass (MFP)
*Concerto for Timpani and Percussion
Ensemble* - Beck (Kendor)
Three Episodes for Percussion Ensemble -
O'Reilly (Schirmer)
Rondo from String Quartet Op. 33 No. 3 -
Haydn/Jeanne (Manu.)
Comedians Gallop - Kabalevsky/Peters
(Manu.)
Particles - Brown (Southern)
Bit O'Rhythm - Breuer/Rapp (Jenson)

Percussion Ensemble 3/12/87

James Lambert, conductor
Rich Holly, guest drum set soloist

Virginia Sircy, pianist

Evergreen - Streisand/Gipson (Manu.)
Five Miniatures - McCauley (Leeds Music)
Divertimento for Piano and Percussion -
Flagello (MFP)
Allegro from Quartet in C Major -
Mozart/Glasscock (Permus)
Chromatic Fox Trot - Green/Becker (Manu.)
Back Talk - Breuer/Gipson (OU Press)
*Concerto for Drum Set and Percussion
Ensemble* - Beck (Kendor)

1987 Oklahoma Percussion Festival

Mass Marimba Ensemble Concert
Rich Holly, guest conductor/soloist
James Lambert, festival host
Peaches en Regalia - Zappa/Holly (Manu.)
Fugue XXII from WTC, Book I - Bach/Holly
(Manu.)
Bethena - Joplin/Vincent (Manu.)
Dill Pickles - Johnson/Becker (Manu.)
Xylophonia - Green/Holly (Manu.)
Birdland - Zawinul/Holly (Manu.)
Abbey Road Medley - Beatles/Stirtz (Manu.)

PENNSYLVANIA

Indiana University of Pennsylvania

Graduate Recital 1/31/87

David Markgraf, percussion
Partita No. 3 for Solo Violin - Bach
(International Music)
XL Plus One - Etler (Southern)
Mourning Dove Sonnet - Deane (CMP)
4 Verses for Timpani - Houllif (Paul Price)
Morning Prayer - Tchaikovski/Markgraf
(Manu.)

Senior Recital 2/8/87

Daniel H. Ebeling, percussion
Toccata from *Toccata and Fugue in D minor* -
Bach/Moore (Kendor)
Simplicity - Irvin (Studio 4)
Images - Kraft (New Music West)
The Love of L'Histoire - Delancey (Peters)
Triology for Vibraphone - Huesgen (CMP)
Bit O'Rhythm - Breuer/Ebeling (Manu.)

Percussion Ensemble 3/5/87

Gary J. Olmstead, conductor
Delight Malitsky, violin
Xylem - Leonard (Leonard)
*Concerto for Violin with Percussion
Orchestra* - Harrison (Peters)
Septet No. 2 - Griffin (HaMar)
Japanese Impressions - Cirone (Cirone)
Musica Battuta - Schiffman (Assoc.)
Ceremonies - Rhodes (Manu.)
Bit O'Rhythm - Breuer/Ebeling (Manu.)
Gallopng Comedians - Kabalevsky/Jeanne
(Permus)

Senior Recital 3/8/87

Scott Haupt, percussion
Two Movements for Marimba - Tanaka
(Ongaku)
Selections from *Album for the Young* -
Schumann/
Stevens (Marimba Prod.)
Prelude in C Major - Bach/Davis
(Barnhouse)
Raga No. 1 - Cahn (Winbledon)
Chromatic Fox Trot - Green/Becker (Becker)

Senior Recital 4/5/87

Michael J. Rhodes, percussion
Concerto for Marimba and Wind Ensemble -
DePonte (Studio 4)
Michi for Marimba - Abe (MFP)

Three Settings for Timpani - Houllif (Studio
4)

Torse III - Miyoshi (Ongaku)
Sonata No. 1 for Unaccompanied Violin -
Bach (International Music)
March from *Eight Pieces for Four Timpani* -
Carter (Assoc.)
Furioso and Valse in D Minor -
Hatch (Marimbas Unlimited)

Junior Recital 4/26/87

Paul Rennick and Timothy Lutte,
percussion
Marimba Suite - Sifler (WIM)
Sonata No. 1 for Unaccompanied Violin -
Bach
(Schirmer)
Nyack - Friedman (Futures Passed Music)
Children's Song - Corea (Warner Bros.)
The Whistler - Green/Becker (Meredith
Music)
Puerto Rock - Rennick/Lutte (Manu.)

Junior Recital 5/1/87

Rodney E. Miller, percussion
Sonata for Xylophone Solo - Pitfield (Peters)
Two "M&M's" (Midnight to Midday) - Miller
(Manu.)
Flight of the Bumblebee - Rimsky Korsakoff/
Meister (Ludwig)
Essence - Brown (Southern)
March and Polonaise - Tausch
(Hinrichsen Edition)
The Devil Went Down to Georgia -
Daniels/Miller (Manu.)

Moravian College

Faculty Recital 9/7/86

Jan Benson and James Thoma, flute
and percussion duo
Ballad for the Dance - Goodman (Manu.)
Variations - Frock (Southern)
Fusions - Weiner (Southern)
Apple Blossom Round and Joyful Noise from
Songbirdsongs - Adams
(Alry Pub.)
Sketches for Flute and Percussion -
Andres (Shawnee Press)
Murder - MacBride (ACA)
Flutings from the opera *Lily* - Kirchner
(Assoc.)
Diversions - Tanner (MFP)

Faculty Recital 11/5/86

James E. Toma, percussion
Toccata in D Minor - Bach/Kasica (Lang)
Six Unaccompanied Solos for Snare Drum -
Colgrass (Lawson Gould)

Temple University - Esther Boyer
College
of Music

Masters Recital 10/27/86

Harvey Price, percussion
Sonatina for Vibraharp - Stirtz (CMP)
Three Etudes for Vibraphone (Nos. 25, 26,
27) -
Friedman (Berkley)
Sonata in D Major - Vivaldi (Barenreiter)
Grand Duo for Viola and Percussion -
Wright (Manu.)
Valse Brillant - Green (Forsten)
Four Stick Joe - Breuer (Manu.)
Repercussion - Daugherty (Manu.)

Percussion Ensemble 11/25/86

Glenn Steele, director
Overture for Percussion - Beck (Kendor)

Music for Pieces of Wood - Reich (Universal)
Log Cabin Blues - Green (Manu.)
The Good News - LaRosa (Manu.)
Sevens Untitles - Moore (Manu.)
Toccata - Chavez (Belwin)
Apple Blossom - Garland (Manu.)
On the Woodpile - Breuer (manu.)
Ku-Ka Ilimoku - Rouse (Helicon)

Temple University

Doctoral Recital 1/27/87
Bruce Chaffin, percussion
Adagio and Rondo for Glass Harmonica and Quartet - Mozart (Belwin)
Sound Action for Percussion and Prepared Tape - Gibb (MFP)
Jeu-parti - Ptaszynska (PPP)
Backtalk - Breuer (Manu.)
Chromatic Foxtrot - Green (Manu.)
On the Woodpile - Breuer (Manu.)
The Whistler - Green (Manu.)
Rainbow Ripples - Green (Manu.)
Xylophonia - Green (Manu.)

Masters Recital 2/9/87

Linda Cade, percussion
Michi - Abe (MFP)
From Suite No. 6 for Unaccompanied Violoncello - Bach (Schirmer)
Three Moods for Percussion - Mancini (Manu.)
Nocturne, Op. 72 No. 1 - Chopin/Davis (Barnhouse)
Clapping Music - Reich (Universal)
Machine Music for Piano, Percussion, and Two Channel Tape Recorder - Hiller (Presser)

Senior Recital 2/17/87

David Kay, percussion
Rhythm Song - Smadbeck (Studio 4)
Partita No. 3 in E Major - Bach (Schirmer)
Entr'acte - Ibert (LeDuc)
Frogs - Abe (Studio 4)
Log Cabin Blues - Green (Meredith)

Masters Recital 4/1/87

Robert Patterson, Percussion
From Lute Suite No. 2 in c minor - Bach (Schirmer)
Third Construction - Cage (Peters)
Madrigals, Book II - Crumb (Peters)
Canticles to Appollo - Rouse (ACA)

Percussion and Marimba Ensembles

Glenn Steele, director
Bruce Chaffin, asst. director
Voyage - Stumpf (Manu.)
Bohéro - Rosales/Musser (Manu.)
Rhythm Song - Smadbeck (Studio 4)
Chamber Music IV - Suderberg (Presser)
Third Construction - Cage (Peters)
Back Talk - Breuer (Manu.)
Triples - Green (Mnau.)
Whistler - Green (Manu.)
Xylophonia - Green (Manu.)

SOUTH CAROLINA

Furman University

Percussion Ensemble 4/28/87
John S. Beckford, conductor
Overture for Percussion Ensemble - Beck (Kendor)
Clocks - McCarty (Media Press)
Toccata - Chavez (Belwin Mills)
Rendezvous - Samuels (Manu.)
Xylophonia - Green/Becker (Cahn)

Fancy That! - Davis (Creative)

Limestone College

Percussion Ensemble 4/14/86
Michael Bump, diector
Pulse - Cowell (MFP)
Chamber Piece for Percussion Quintet - Colgrass (MFP)
Summer Mood - Dutton (Perc. Arts)
La Bamba - arr. Cahn (Cahn)
Living Room Music - Cage (Peters)
Lift-Off - Peck (Colé)

Faculty Recital 9/23/86

Michael Bump, timpani
Concerto for Timpani and Orchestra - Parris (Peters)

Percussion Ensemble 11/13/86

Michael Bump, director
Fugue for Percussion - Harrison (MFP)
Tres Estudos - Lacerda (Paul Price)
Western Sketches - Kreutz (Perc. Arts)
Morning . . . Glory! - Delp (Kendor)

Senior Recital 2/3/87

Douglas Nottingham, percussion
Variations on a Gaillarde - Erwin (Studio 4)
Images - Kraft (New Music West)
Suite for Marimba - Fissinger (Perc. Arts)
Conversations for Timpani - Serry (Studio 4)

Senior Recital 5/3/87

Cindy Lassiter, percussion
Five Pieces After Paul Klee - Suekgawa (Ongaku)
Space Model - Ptaszynska (Paul Price)
March from Eight Pieces for Four Timpani - Carter (AMP)
Cross Corners - Green/Becker (Becker)

SOUTH DAKOTA

University of South Dakota at Vermilion

Senior Recital 2/15/87

Darren Saner, Percussion
Four Pieces by Edvard Grieg - Grieg/Houllif (Studio 4)
Recitative - Carter (AMP)
Concerto - Basta (MFP)
Sonata for Timpani - Beck (Boston)
Prelude #1 - deGastyne (Fereol)
Rhapsodie - Bozza (Leduc)
Xylophonia - Green/Becker (Drums Unlimited)
Waltz King - Molenhof (Kendor)

Junior Recital 3/5/87

Chad Feistner, percussion
Concertino - Creston (Schirmer)
Duo for Two Marimbas - Wheatley (Studio 4)
Mazurka - Tschaiowski/Stevens (Studio 4)
Tornado - Markovich (Creative)
Three Settings - Houllif (Studio 4)
The Whirlwind - Green/Schinstine (Southern)

Sophomore Recital 3/24/87

Suzanne Satterfield, mallet keyboard
Concertino - DePonte (Studio 4)
Duo for Two Marimbas - Wheatley (Studio 4)
Grand Fantasy in C Major - Helble (Studio 4)
Sonata for Vibraphone - Bernardin (MFP)
Contemplation - Houllif (Permus)

Green Mountains - Swallow/Smith (Etoile)
Cross Corners - Green/Becker (Drums Unlimited)

Senior Recital 3/28/87

Julie Dylla, percussion
Sonata #5, Allegro - Bach (Schirmer)
Prelude in C Major - Bach/Davis (Barnhouse)
Hungarian Dance #5 - Brahms/Quick (Boston)
Pavana - Milan/Finkel (Schirmer)
Raggedy Ragtime Rags - Napier/Eyles (Meredith)

Junior Recital 4/2/87

Chad Przymus, percussion
Sonata #1 - Moore (Ludwig)
Knecht Ruprecht - Schumann/Stevens (Marimba Prod.)
To Rock for Admiral Shunk - Snider (Barnhouse)
Sonata #2 for Percussion and Trumpet - Cirone (Cirone)
Dahoon - Brown (Kendor)
Sonata #3 - Schinstine (Southern)
City Hymn - Molenhof (Belwin Mills)

Junior Recital 4/4/87

Jim Panerio, percussion
Folk Music - Molenhof (Belwin Mills)
Suite for Xylophone - Carey (Galaxy)
Toccata - Norton (Studio 4)
The Artiste Sonata - Schinstine (Kendor)
Reverie - Stout (Studio 4)
The Winner - Markovich (Creative)
The Wild Rider - Schumann/Stevens (Marimba Prod.)
Tampanera for Alto Saxophone and Percussion - Lewis (Manu.)
John Brown's Body - arr. Jackson/Smith (Etoile)

Sophomore Recital 4/21/87

Rosie Aiello, percussion
Sonata for Marimba - Tanner (Cole)
Four Pieces for Timpani - Bergamo (MFP)
Philly - Houllif (Kendor)
Robby the Tiger - Molenhof (Kendor)
Two Songs on Tanka Poems - De Gastyne (Fereol)

Percussionists in Concert 4/23/87

Courtland Swenson, director
Percussion Ensemble:
Overture for Percussion - Beck (Kendor)
Gainsborough - Gauger (Southern)
Antiphon - Combs (Southern)
Jazz Variants - Beck (Kendor)

Guatemalan Marimba Ensemble:

Regalita de Amor - De Leon (Oddo)
Corazon Caminero - Guzman (Oddo)
Asi Te sone - Henriquez (Oddo)

Steel Drum Band:

Merenge (Manu.)
Jamaican Farewell (Manu.)
Mambo Jambo (Manu.)

Mallet Keyboard Ensemble

Watermelon Man - Hancock (Manu.)
This Masquerade - Russell (Manu.)
I Got Rhythm - Gershwin (Manu.)

Senior Recital 7/11/87

Bill Nanson, percussion
Violin Concerto in a minor - Bach/Goldenburg (Chappell)

Elegie - Massenet/Peterson
(Belwin Mills)
Three Designs for Three Timpani -
Muczynski (Schirmer)
Cool from *West Side Story* -
Bernstein - (Schirmer)
Adagio Cantabile from *Sonata No. 8* -
Beethoven/Jollif (Rubank)
Elegy - Rosen (MFP)
The St. Louis Rag - Turpin (Meredith)
Cute - Hefty (Manu.)

TENNESSEE

Memphis

Lindenwood Concerts 5/24/87
Lindenwood Christian Church
Shake, Rattle, and Roll
Stan Head, director
Concerto Grosso Op. 3 No. 6 -
Vivaldi/England (Pro Art)
Ave Verum - Mozart/Jeanne (Permus)
Two Mexican Waltzes (Cielito Lindo, La Spagnola) -
arr. Jeanne (Permus)
Pursuit - Jenny (Permus)
Allegro from Concerto Grosso Op. 6 No. 2 -
Corelli/Jeanne (Permus)
Canzonette - Mendelssohn/Jeanne (Permus)
Trio Sonata No. 1 - Haydn/Moore (Permus)

Middle Tennessee State University

Percussion Ensemble 4/2/87
Mark Ford, director
Toccata for Percussion Instruments -
Chavez (Belwin Mills)
Head Talk - Ford (Manu.)
Momentum - Kraft (Southern)
Chicken Reel - Breuer/Brough (Manu.)
Carmina Burana - Orff (Schott)

Day of Percussion 4/4/87
All-Tennessee High School and
College Percussion Ensembles
Dr. Tim Peterman, conductor
Three Brothers - Colgrass (MFP)
Ritmica No. 5 - Roldan (Southern)
Quartet - Spivack (Lang)
Encore in Jazz - Firth (Fischer)
The Swords of Moda Ling - Peters (Peters)
Prelude and Dance - Lo Presti (MFP)
Gainsborough - Gauger (Southern)
African Welcome Piece - Udow
(Univ. of Miami)

Recital 4/16/87
Kevin Hammond, percussion
Concerto for Marimba and Orchestra -
Kurka (Weintraub)
March from *Eight Pieces for Four Timpani* -
Carter (Assoc.)
Sonata for Solo Vibraphone - Grossman
(Lang)
*Concerto for Solo Percussionist and
Orchestra* -
Suderburg (Presser)
High On a Hill - Livgren (Manu.)

Nashville - New Music Consort

Program 4/30/87
Paul Martin Zonn, conductor
Mark Fork, percussion
Prelude #5 - Helble (Studio 4)
Prelude #3 - Penn (See Saw)
Prelude #1 - Penn (See Saw)
Prelude #2 - Helble (Studio 4)
Sources III - Burge (Tetra Music)

Let the Dancing Begin - Zonn (Manu.)

Program 5/7/87
Paul Martin Zonn, conductor
Percussion: Mark Ford, Neil Rutland,
Ron Sorbo
Three Little Ribbons - Evans (Manu.)
Ancient Voices of Children - Crumb (Peters)

University of Tennessee at Knoxville

Percussion Ensemble and Marimba
Choir
5/7/87
F. Michael Combs, conductor
Bayport Sketch - Spears (Barnhouse)
Scherzo fro Symphony #4 -
Tschaikowski/Peters (Forster)
Gainsborough - Gauger (Southern)
Three Mayan Temples - Johnson (Manu.)
Toccata for Marimba - Kelly (ACA)
Prelude and Dance - Lo Presti (MFP)
Canzon Prima - Gabrieli/Schaefer (Permus)
Chromatic Fox Trot - Green (Manu.)
Adagio from Symphony #3 - Saint-
Saens/Gipson (Manu.)
Fanfare and Dance - Traugh (Manu.)

TEXAS

Northbrook High School - Houston

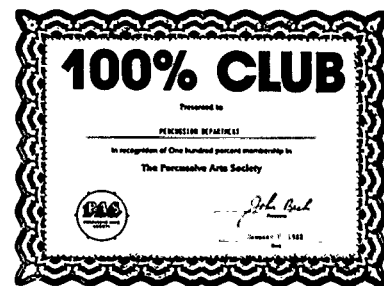
Percussion Concert 3/24/87
K. Michael Brashear, director
Sherry Merritt, asst. director
Sanford Siegel, conductor
Hoe-Down! - Missal (MFP)
Percussion on the Prowl - Anslinger
(Pro Art)
Cataphonics - Weiner (Univ. of Miami Press)
Four Horsemen - Markovich (Creative)
Three Play - Ervin (Peters)
Toccata - Chavez (Belwin Mills)
The Winding River - O'Connor
(Barnhouse)
Blues and Chaser - Spears (Southern)
Star Wars - Williams/Gipson
(Fox Fanfare Music)

North Texas State University

Graduate Recital 6/4/86
Robert B. Ledbetter, percussion
Torse III - Miyoshi (Ongaku)
Rain Tree - Takemitsu (Schott)
Encounters III - Kraft (Avant Music)
Concerto for Marimba and Orchestra -
Kurka (Weintraub)

Graduate Lecture Recital 6/30/86
Timothy J. Peterman, percussion
An Examination of the Two Sextets of Carlos
Chavez:
Toccata for Percussion Instruments -
Chavez (Mills Music)
Tambuco for Six Percussion Players -
Chavez (Belwin Mills)

Percussion Ensembles 11/17/86
Mike Kingan, Lalo Davila,
Dr. Robert Schietroma, directors
Overture for Percussion - Beck (Kendor)
Emerson, Lake & Palmer Suite -
Palmer/Myers (Manu.)
Sonatina - Tull (Boosey & Hawkes)
Labyrinth - Watkins/Myers (Manu.)
Music for Percussion Ensemble and



Congratulations

Eastern Illinois University
Charleston, Illinois
Johnny L. Lane, Director

Washington State University
Pullman, Washington
David Jarvis, Director

To become a member of the 100% Club, please send a complete roster of your school's percussion students and instructors to: 100% Club, c/o PAS, 214 West Main Street, Box 697, Urbana, IL 61801. The roster should include names, complete addresses, and PAS index (membership) numbers.

CONTESTS INTERNATIONAL CONVENTION LOCAL ACTIVITIES NEWSLETTERS

PAS IS more than a
magazine subscription!



Conductor -
Steinke (HaMar)
The Musician - Corea/Miller (Manu.)
Charleston Capers - Green/Becker (Green)
Dill Pickles - Green/Becker (Green)
Percolations - Moerlen/Brough, Feuster (Manu.)
Lao Siang Thian - Thai traditional (Manu.)
Rijik/Reno - Javanese traditional (Manu.)
Olutalo - African traditional (Manu.)
Limbo/Marianne - traditional Calypso (Manu.)
Minuetto - Boccherini/Ledbetter (Manu.)
Queen of the Bands - arr. Gibson, Barrows, McCormick, Ledbetter (Manu.)

Senior Jazz Recital 11/18/86
Kendall Kay, drums
In Your Own Sweet Way - Brubeck (Manu.)
Leroy Street - Erskine (Manu.)
Pinocchio - Shorter (Manu.)
Blue in Green - Evans (Manu.)
Love for Sale - Porter (Manu.)
Driven to Tears - Sting (Manu.)
Moments Notice - Coltrane (Manu.)

Senior Jazz Recital 11/20/86
Rich Warren, drums
Sandu - Brown (Manu.)
Litha - Corea (Manu.)
In a Sentimental Mood - Ellington (Manu.)
How High the Moon - Hamilton/Lewis (Manu.)
St. Thomas - Rollins (Manu.)
Sara's Touch - Maineri (Manu.)
Black - Henderson (Manu.)

Senior Jazz Recital 12/2/86
Scott Weckerly, drums
Softly As A Morning Sunrise - Romberg (Manu.)
Days of Wine and Roses - Mancini (Manu.)
Meditation - Jobim (Manu.)
Peace - Silver (Manu.)
Tadd's Delight - Dameron (Manu.)
Someday My Prince Will Come - Churchill (Manu.)
Samba for B. D. - McClelland (Manu.)
Red Clay - Hubbard (Manu.)

Recital 12/5/86
Gary D. France, percussion
Mi-chi - Abe (MFP)
Eclogue for Flute and Percussion - Moda
Two Movements for Marimba - Tanaka (Ongaku)
Bog Music for Multiple Percussion Soloist and Three Percussionists - Udow (Manu.)

Graduate Recital 1/19/87
Michael R. Carney, percussion
Two Movements for Marimba - Tanaka (Ongaku)
Raga No. 1 - Cahn (Wimbledon)
Conversations - Houllif (Permus)
Continuum - Kessner (Studio 4)

Percussion Ensembles 3/9/87
Robert Ledbetter, Mike Kingan, Robert Schietroma, directors
Jupiter - Holst/Ledbetter (Manu.)
Ionisation - Varese (Colombo)
First Circle - Metheny/Kingan, McDonald (Manu.)
Dream Sequences - Ross (Boosey & Hawkes)
Sleepy Hollow - Saindon/Hunter (Manu.)
Phylogeny - Kneupper
The Story of () - Moraz/Ledbetter

(Manu.)
Shining Moon - Thai traditional (Manu.)
Three Pieces for Harp & Gamelan - Lombard (Manu.)
Kamegga Enjovu - African traditional (Manu.)
El Montuno - Bertrami/Barrus (Manu.)
Carmen Suite - Bizet/Ledbetter (Manu.)
St. Thomas - traditional/Rencher (Manu.)

Senior Jazz Recital 3/24/87
Brian Hartig, drums
Roll Call - Mobley (Manu.)
Bullet Train - Mainieri (Manu.)
Blue in Green - Davis (Manu.)
Relaxin' at Camarillo - Parker (Manu.)
Countdown - Coltrane (Manu.)
Phone Home - Scofield (Manu.)

Senior Jazz Recital 3/25/87
Linda Malouf, drums
Sunshine of My Life - Wonder/Logon (Manu.)
Ouzel Falls - Ligon (Manu.)
Lullaby of Jazzland - Albam (Manu.)
Daily Bulls - Kahn (Manu.)
Dusk - Logon (Manu.)
Autumn Leaves - Mercer/Ligon (Manu.)
Fable - Ligon (Manu.)
Miles Mode - Coltrane (Manu.)
Partly Cloudy - Slater (Manu.)
Scandal in Bohemia - Ligon (Manu.)

Senior Recital 4/6/87
Dan Robins, drums
Nostalgia in Times Square - Mingus (Manu.)
You Remind Me - Scott (Manu.)
Port of Call - Sembello (Manu.)
Angel Eyes - Dennis/Brent (Manu.)
Rhythm-A-Ning - Monk (Manu.)
A Song for Susan - Scott (Manu.)
Del Sasser - Jones (Manu.)

Faculty Chamber Recital 4/13/87, 4/14/87
Robert Schietroma, J.B. Smith, Michael G. Kingan, percussion
Sonata for Two Pianos and Percussion - Bartok (Boosey & Hawkes)
Circles - Berio (Universal)

Sophomore Recital 4/24/87
Shawn Shietroma, Michael Kuehn, percussion
Duet for Percussion and Keyboards - Serry (Lang)
Echoes - Kuehn, Schietroma (Manu.)
Conversations for Timpani - Serry (Lang)
Reflections - Knaack (Lang)
Colour Sketch - Kuehn (Manu.)

Graduate Recital 7/13/87
Robert B. Ledbetter, percussion
Conversation - Miyoshi (Ongaku)
Illegible Canons - Bergsma (Galaxy Music)
Conversations - Houllif (Permus)
Stations - Goitschalk (Manu.)
Enlackage III - Niimi (Ongaku)

Graduate Lecture Recital 7/27/87
Michael R. Carney, percussion
An Examination of Two Significant Multiple Percussion Compositions:
Zyklus - Stockhausen (Universal)
Duettino Concertante - Dahl (Broude)

Graduate Recital 7/27/87
Michael G. Kingan, J. B. Smith, percussion

Dream of the Cherry Blossoms - Abe (Zimmermann)
Space Model - Ptaszynska (Lang)
Dulcimer Dream - Winsor (Manu.)
Psappha - Xenakis (Salabert)
Enlackage III - Niimi (Oguku)

Shepherd School of Music - Rice University

Bricolage, Piano-Percussion Duo 9/28/86
Sue Langlas Grace, piano
David Colson, percussion
Smooth Transgression - Nielson (Manu.)
Four Duos - Primosch (Manu.)
From the Gardens of the West - Gamer (Manu.)
Raga Music - Gamer (Manu.)
Intaglios - Colson (Manu.)
The Laughing Man II - Valinsky (Manu.)

Qualifying Recital 9/20/86
Guillo Rodriguez, percussion
Concertino for Xylophone - Mayuzumi (Peters)
English Suite - Kraft (WIM)
Diversions for Flute and Marimba - Tanner (Cole)
Concerto in c minor for Oboe - Marcello (Manu.)
Raga No. 1 - Cahn (Cahn)

Percussion Ensemble 11/18/86
Richard Brown, director
First Construction in Metal - Cage (Peters)
Bolero - Trythall (Hartelu)
Concerto in A minor - Vivaldi/Brown (Manu.)
Ku-ka-ilimoku - Rouse (Helicon)
Combinations - Farberman (Cortelu)
Scherzo from Octet in E flat Major - Medelsohn (Manu.)
Lullaby for Lulu - Verplanck/Brown (Manu.)
Ionisation - Varese (Kirby)

Masters Recital 2/11/87
Germaine Petry, percussion
Sandaes do Brasil, Four Dances - Milhaud (Manu.)
Partita No. III in E Major - Bach (Schirmer)
Lyric Suite for Sextet - Corea (Corea)
Sonata for Two Pianos and Percussion - Bartok (Boosey & Hawkes)

Nexus, Percussion Ensemble 2/14/87
William Cahn, John Wyre, Bob Becker, Russell Hartenberger, Robin Engelman
Kobina - traditional African/Nexus (Manu.)
Rain Tree - Takemitsu (Manu.)
Third Construction - Cage (Peters)
Music for Pieces of Wood - Reich (Universal)
A Volcano Mouth - Kondo (Manu.)
The Birds - Cahn (Cahn)
The Music of George Hamilton Green - Green/Becker, Cahn (Cahn)

Advanced Recital 2/17/87
Gabriel Dionne, percussion
Concertino for Marimba - Creston (Schirmer)
Canaries - Carter (Assoc.)
Music of the Day - Molenhof (Bill Mol Music)
Partita in D minor - Bach (Schirmer)
Concerto for Percussion -

Suderberg (Presser)

Advanced Recital 4/2/87

Phil Demski, percussion
Canaries from Eight Pieces for Timpani - Carter (Assoc.)
Chaconne from D minor Partita - Bach (Schirmer)
Duetting Concertante - Dahl (Tetra)
Zyklus - Stockhausen

Percussion Ensemble 4/12/87

Richard Brown, director
Chamber Music No. 4 - Suderberg (Presser)
Concerto in d minor for Two Violins - Bach/Brown (Schirmer)
Claire de Lune - Debussy/Owen (Manu.)
Ku-ka-ilimoku - Rouse (Helicon)
Sam Mbira - Jenni (Manu.)
Four Movements for Percussion - Schaer (Manu.)
Pieces of Wood - Reich (Universal)
Ragtime Robin - Green (Becker)
Triplets - Green (Becker)
Sisu - Lundquist (STIM, Stockholm)

Percussion Ensemble 4/23/87

Richard Brown, director
With Caribbean Steeltones and Houston Saxophone Ensemble
Ogoun Badagris - Rouse (Helicon)
Fugue in G minor - Bach/Woodhul (Manu.)
Dance of the Comedians - Smetana/Musser (Musser)
Scherzo - Spivak (Spivak)
Gypsy Dance - Bizet/Farberman (Cortelu)
Type from St. Elmo's Fire - Foster (Manu.)
The River (for Saxophone Quartet and Percussion Ensemble) - Hofer (Schirmer)

Texas Wesleyan College

Fifth Annual Concert of Music for Percussion Instruments 3/10/87

Percussion Ensemble and High School Honors Percussion Ensemble
Amy L. Barber, director
Crescendo - Lepak (Windsor)
Cataphonics - Weiner (U. of Miami)
Londonderry Aire - traditional/Tanner (Manu.)
Un Misterio - Guatemalan/Cahn (Cahn)
Windfall - Brown (Belwin)
4' 33" - Cage (Peters)
What? - Rauschenberg (TRY)
Sketch for Percussion - Lo Presti (MFP)
Comedians Gallop - Kabalevsky/Schinstine (Manu.)
Finale from String Quartet Op. 33 No. 3 - Haydn/Vincent (Studio 4)
Xylophonia - Green/Becker (Becker)
Mardi Gras - Brown (Belwin)

Texas A & I University

Percussion Ensemble 4/7/87

Edward Koehler, director
Overture for Percussion Ensemble - Beck (Kendor)
Suite for Sideman and Handclappers - McKenzie (Media Press)
Weird Sisters - Hazzard (See Saw)
Jesu, Joy of Man's Desiring - Bach/Koehler (Manu.)
Cross Corners - Green (Becker)
Triplets - Green (Becker)
Swords of Moda-Ling - Peters (FDS)

Concert Band 4/8/87

Douglas Storey, director
Edward Koehler, soloist
March and Polonaise - Tausch (Peters)

Junior Recital 4/15/87

Victor Lara and Jerry Porrás, percussion
Prelude Op. 11 No. 7 - Musser (Studio 4)
Inspirations Diabolique - Tagawa (WIM)
A Theme for Goodbye - Davis (Barnhouse)
Suite for Marimba - Sifler (Brightstar Music)
Time - Miki (Ongaku)
Thoughts for Flute and Vibraphone - DePonte (MFP)
Andrea's Dancing Music - Zonn (Smith)
Children's Songs - Corea/Lara and Porrás (Manu.)
Triplets - Green (Becker)

Senior Recital 4/22/87

Robert Castro, percussion
Suite for Timpani - Peterson (MFP)
Waltz King - Molenhof (Kendor)
Conversation - Miyoshi (Ongaku)
Cross Corners - Green (Becker)
I Remember Clifford - Golsen (Real Book)
Green Dolphin Street - Kaper/Washington (Real Book)

Recital 4/29/87

Thomas Torres and Jesus Rios, percussion
March for Two Pairs of Kettledrums - Philidor (McGinnis and Marx)
Minuet - Mozart (Schirmer)
My Lady White - Maslanka (Marimba Prod.)
Prelude from English Suite - Kraft (Award)
Gigue from French Suite - Kraft (WIM)
Prelude Op. 11 No. 15 - Scriabin/deGastyné (Fereol)
Sonata - Pitfield (Peters)
Etude Op. 6 No. 9, Op. 6 No. 10 - Musser (Studio 4)

University of Texas at Austin

Percussion Ensemble 2/25/87

George Frock, conductor
Introduction and Fugue - Buggert (Manu.)
Suite for Percussion - Kraft (Mills)
Duo Chopinseque - Hennagin (OU Perc. Press)
Five Dream Sequences - Ross (Boosey & Hawkes)
Knock on Wood - Blank (MFP)
Cataphonics - Weiner (Manu.)
Back Talk - Breuer (OU Perc. Press)

Guest Artist Series 3/12/87

Douglas Walter, marimba and vibraphone
Tema con Variazioni - Mozart (Manu.)
Homenaje - de Falla (Manu.)
Untitled Op. 68 No. 30 - Schumann (Manu.)
Fugue in c minor - Bach (Manu.)
Soaring - Samuels (Manu.)
Sonatine - Sancan (Manu.)
Lagtime - Hatch (Manu.)
Where Are You? - McHugh (Manu.)
Memories of Tomorrow - Jarrett (Manu.)
Carousel - Friedman and Samuels (Manu.)

Rokoko-Duette 3/26/87

Randy Kohlenberg, trombone
Cort McClaren, marimba
Five Duets for Trombone and Marimba -

Stevens (Manu.)

Vocalise - Chenoweth (Manu.)
Divertimento - Marek (Manu.)
Send in the Clowns - Sondheim (Manu.)
Conversation - Miyoshi (Manu.)
Siciliano - Bach (Manu.)
Introduzione e Fughetta - Hidas (Manu.)

Graduate Recital 3/30/87

Don N. Parker, percussion
Concerto for Marimba and Orchestra - Kurka (Weintraub)
Theme and Variations for Four Timpani - Floyd (Studio 4)
Sources III - Burge (Tetra)
Music of the Day - Molenhof (Kendor)
Thoughts - Parker (Manu.)

Lecture-Recital 4/14/87

Robert Wason, Adam Wodnicki, pianist
Robert Schietroma, Jeffery Burnell Smith,
Michael G. Kingan, percussionists
Sonata for Two Pianos and Percussion - Bartok (Boosey & Hawkes)
Circles, for Female Voice, Harp and Percussion - Berio (Universal)

Percussion Ensemble 4/22/87

George Frock, conductor
Swords of Moda Ling - Peters (Manu.)
Persephassa - Xenakis (Salabert)
Octrommelis - Marks (Manu.)
Three Movements for Percussion Ensemble - Richardson (Manu.)
The Birth of Winter - Babcock (Manu.)
Blue Tid Bit - Breuer (OU Perc. Press)
Marimba Capers - Caneva/Frock (Manu.)

West Texas State University

Senior Recital 2/8/87

Toby Scarbrough, percussion
Eight Pieces for Timpani - Carter (AMP)
Two Mexican Dances - Stout (Studio 4)
French Suite - Kraft (WIM)
Open Your Eyes, You Can Fly - Corea (Manu.)
Out of Nowhere - Green/Heyman (Manu.)
Conversations - Schuman (Manu.)

Guest Artist Recital 2/10/87

William Moersch, marimba
For Marimba and Tape - Wesley-Smith (Manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water - Druckman (Boosey)
Marimba Spiritual - Miki (JFC)

Recital 3/1/87

Ed Segreto, Joe Woolsey, percussion
Sonata for Timpani - Beck (Boston)
Sonata - Pitfield (Peters)
Ballade - Stabile (WIM)
Ballad for the Dance - Goodman (Belwin Mills)
Etude Op. 6 No. 9 - Musser (Studio 4)
Inspirations Diabolique - Tagawa (WIM)
Legend - Woolsey/Segreto (Manu.)

Faculty Recital 3/9/87

Susan Martin, marimba
Michi - Abe (MFP)
Kumbengo for Two - Koyle (Manu.)
Rhythm Song - Smadbeck (CMP)

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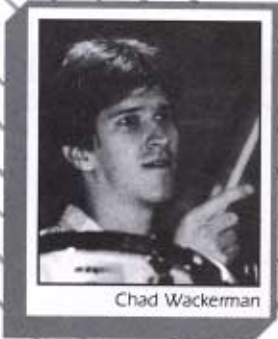
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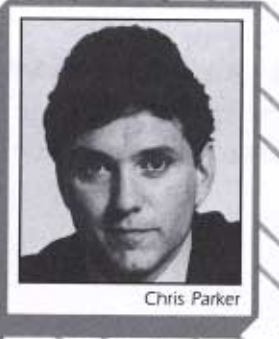
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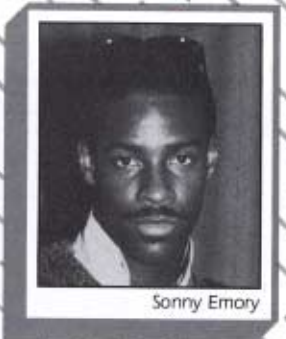
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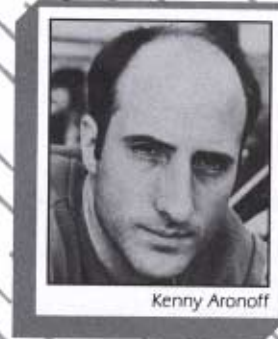
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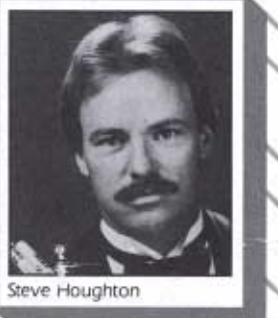
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Recital 3/14/87

Tina Wilkes, David Sorgi, percussion
Tamborine Chinois - Kriesler (Foley)
Restless - O'Meara (CMP)
One Notch Higher - Molenhof (Bil-Mol Music)
Raga No. 1 - Cahn (Wimbledon)
Concertino for Marimba - Creston (Schirmer)
Suite of Marimba - Fissinger (Perc. Arts)
Duet for Percussion - Serry (Studio 4)

Senior Recital 4/23/87

Bart Elliott, percussion
Partita No. 3 - Bach (International)
Alternation - Fink (Simrock)
Divertimento for Marimba and Alto Saxophone - Yuyama (Manu.)
Blue Bossa - Dorhan (Manu.)
A Night in Tunisia - Gillespie (Manu.)
The Xlth Commandment - Mangione (Manu.)

UTAH

University of Utah

Faculty Recital 11/20/86

Ron Brough, percussion
Douglas J. Wolf, percussion
Sonata for Two Pianos and Percussion - Bartok (Boosey & Hawkes)
Nyack - Friedman (Marimba Prod.)
Variations on a Theme by Haydn - Brahms (International)

Evening of Percussion 2/11/87

Percussion Ensembles I and II, Marimba Ensemble
Douglas J. Wolf, conductor
Alan Black, asst. conductor
Three Brothers - Colgrass (MFP)
Three Asiatic Dances - Frock (Southern)
Concerto for Four Violins - Telemann/Fink (Studio 4)
Farandole from L'Arlesienne Suite No. 2 - Bizet/Jeanne (Permus)
Gainsborough - Gauger (Southern)
Momentum - Kraft (Southern)
The Main Event - Jabara/Roberts/Capellini (Manu.)
West Side Story Medley - Bernstein/Barry (Manu.)

Senior Recital 4/23/87

Mike McGurk, percussion
Four Verses for Timpani - Moullif (Paul Price)
Rhythm Song for One or More Marimbas - Smadbeck (Studio 4)
Concertino for Marimba - Creston (Schirmer)
Falbolderide - McGurk (Manu.)
Steve Goes to the Bahamas - McGurk (Manu.)
The Bayou Plunge - McGurk (Manu.)

Senior Recital 5/5/87

Angel Williams, percussion
My Lady White - Maslanka (Marimba Prod.)
Yellow After the Rain - Peters (Peters)
Prelude No. 1 - Gaetano (MFP)
Frogs - Abe (Studio 4)
Monograph IV - Gibson (Studio 4)
Fresh Aire - Davis/Hansen (Manu.)
Farewell to Innsbrook - anon./Edvalson (Manu.)

Fancy That - Davis (Creative)

Evening of Percussion 5/20/87

Percussion Ensembles I and II, Marimba Ensemble
Douglas J. Wolf, conductor
Alan Black, asst. conductor
Two Movements for Mallets - Steinhort (Lang)
Toccata for Percussion Instruments - Chavez (Belwin Mills)
Symphony No. 1 - Cirone (Cirone)
Mark V Marimba Toccata - Watts (Manu.)
Falbolderide - McGurk (Manu.)
West Side Story Medley - Bernstein/Berry (Manu.)

Percussion Ensemble 6/27/87

Utah Arts Festival
Douglas J. Wolf, conductor
Alan Black, asst conductor
Birdland - Zawinul/Coffel (Manu.)
Afro-Amero - Faini (Faini)
Fancy That - Davis (Creative)
Falbolderide - McGurk (Manu.)
The Main Event - Jabara/Roberts/Capellini (Manu.)
Chase the Clouds Away - Mangione (Manu.)
West Side Story Medley - Bernstein/Berry (Manu.)

VIRGINIA

Hollins College

Virginia Tech University Percussion and Marimba Ensembles 5/27/87
John M. Floyd, conductor
Concert for hearing-impaired children from Virginia Heights School sponsored by the Roanoke Symphony Orchestra through a grant from the Arts Council of the Roanoke Valley
Overture for Percussion Ensemble - Beck (Kendor)
Suite for Sideman and Handclappers - McKenzie (Media Press)
Fluffy Ruffles - Green/Cahn (Cahn)
Percussion Music - Colgrass (MFP)
La Llorona - traditional/Jeanne (Permus)
Uhuru - Frazier (Kendor)

Roanoke

Roanoke Youth Symphony
Workshop Faculty Recital 6/16/87
John M. Floyd, percussion
Beverly R. Floyd, clarinet
Episodes for Clarinet and Percussion - Kraft (General Music)

Roanoke Youth Symphony
Workshop Faculty Recital 6/17/87
John M. Floyd, percussion
Time for Marimba - Miki (Ongaku)

Roanoke Youth Symphony
Percussion Ensemble 6/19/87
John M. Floyd, conductor
Piece for Percussion - Peters (Peters)

James Madison University

Recital 5/31/86
Lance Allan Pedigo, percussion
Canticle - Leonard (Volkwein)
Concerto for Marimba and Orchestra - Basta (MFP)
Suite for Solo Snare Drum - La Rose (Permus)

Suite for Marimba - Ameele (DLA)
Moods for Interaction (for drum set and prepared tape) - Lincoln (Studio 4)

Percussion Ensemble and Marching Royal Dukes Percussion Section

11/18/86
C. William Rice, director
Michael S. Harris, director
Senor Mouse - Corea/Falcone (Manu.)
Gamelon - Campbell (Manu.)
Gainsborough - Gauger/Campbell (Manu.)
Rhythm Song - Smadbeck (Mallet Art)
Percussion Music - Colgrass (MFP)
Bayport Sketch - Spears (Barnhouse)
Two Movements for Mallets II - Steinhort (OUPP)
Para-Diddle - May (Manu.)
Gainsborough - Gauger (Southern)

March Mallet Madness 3/3/87

Furioso and Valse No. 2 in E minor - Hatch (Hatch)
Allemande from Sonata IV - Bach (Schirmer)
Reverie - Stout (Studio 4)
In An 18th Century Drawing Room - Scott (Advanced)
First Mexican Dance - Stout (Studio 4)
Andalucia - Lecuona (Marks)
Love is Not Enough - Sanborn/Harris (Manu.)
Butterflies - Johnson (forster)
Pieces of R - Boo (Ludwig)
Frogs - Abe (Studio 4)

March Mallet Madness 3/5/87

Torse III - Miyoshi (Ongaku)
Adagio from Sonata No. 3 - Handel (Manu.)
An Evening in the Country - Bartok/Meister (Ludwig)
Kitten on the Keys - Herman/Stout (Manu.)
Bit O'Rhythm - Breuer/Owens (Manu.)
Dill Pickles - Johnson/Becker (Manu.)
Sonata II - Telemann (Manu.)
Prelude Op. 11 No. 3 - Musser (Studio 4)
My Lady White - Maslanka (Marimba Prod.)
Mary Ann - arr. Harris (Manu.)
Love is Not Enough - Sanborn/Harris (Manu.)
Tambourin Chinois - Kreisler (Foley)

Recital 4/24/87

John M. McAlister, percussion
Three Episodes for Timpani - Beck (Kendor)
Variations for Multiple Percussion and Flute - Frock (Southern)
Pieces for R - Boo (Ludwig)
4/4 for Four - Cirone (Belwin)

Percussion Ensemble 2/25/87
Contemporary Music Festival
Momentum for Eight Percussionists - Kraft (Southern)
Ionisation - Varese (Kirby)

University Concert Band 3/4/87
Music for Mallets and Percussion - Bovicchi (Manu.)
Galop - Kabalevsky/Mitchell (Meredith)

University Wind Ensemble 4/30/87
Kennedy Center, Washington, DC
Leigh H. Stevens, soloist
Concerto for Marimba and Wind Ensemble - Serry (Manu.)

Virginia Tech

**Percussion and Marimba Ensembles
2/18/87**

John Floyd, conductor
Three Episodes - O'Reilly (Schirmer)
Galantes Duro - de Chedeville/Fink (Simrock)
Nuances - Struble (Manu.)
Xylophone Rag - booth/DeLamater and Henry (Manu.)
A Time for Jazz - Spears (Southern)

Faculty Recital 3/4/87

John Floyd, percussion
Beverly Floyd, clarinet
Raga No. 1 - Chan (Cahn)
Still Voices - Jones (Manu.)
Time for Marimba - Miki (Ongaku)
Episodes - Kraft (General Music)

**Percussion and Marimba Ensembles
5/25/87**

John M. Floyd, conductor
Overture for Percussion Ensemble - Beck (Kendor)
Suite for Sideman and Handclappers - McKenzie (Media Press)
Fluffy Ruffles - Green/Cahn (Cahn)
Percussion Music - Colgrass (MFP)
La Llorona - traditional/Jeanne (Permus)
Uhuru - Frazeur (Kendor)

WISCONSIN

Carthage College

Takai Duo 9/14/87
Mark Lutz, percussion
Normand DesChenes, saxophone
Rhythm Song - Smadbeck/Lutz and DesChenes (CMP)
My Lady White - Maslanka (Keyboard Perc. Pub.)
Fantasy Duos - Myers (Artisan Music Press)
Divertimento for Marimba and Saxophone - Yuyama (Ongaku)
Mai - Noda (Leduc)
Message to a Friend - Rosarro (Manu.)

Carroll College

The Forty-First Mid-West International

Band and Orchestra Clinic
12/18/87
James A. Sewrey, conductor
Geraldine Elliott, harpist
Tele Lesbines, timpani
Sharon Goodrum, piano
Jesu, Joy of Man's Desiring - Bach/Moore (Kendor)
Greensleeves - arr. Peters (Peters)
Nuages from the *Three Nocturnes* - Debussy/Morsch (Morsch)
Concerto for Timpani & Percussion Ensemble - Beck (Kendor)
Cannon II from Four Canons - Hadyn/Leonard (Ludwig)
Concertino for Marimba - Creston (Schirmer/Hal Leonard Pub. Corp.)
Toccata for Percussion Instruments - Chavez (Mills/Columbia)
Cantina Band from *Star Wars* - Williams/Gibson (Fox-Bantha)
All Creatures of Our God & King - arr. Jeanne (Permus)
We Three Kings - arr. Miller (Ludwig)
Hava Nagila - traditional Jewish folk song/

Jacob (Hal Leonard Pub. Corp.)

Prairie School
Solo Recital 9/18/87
Mark Lutz, percussion
Normand DesChenes, saxophone
My Lady White - Maslanka (Keyboard Perc. Pub.)
Rhythm Song - Smadbeck/Lutz and DesChenes (CMP)
Trommel Suite - Fink (Zimmermann)
Blues for Gilbert - Glentworth (Zimmermann)
Suite No. 1 in G Major - Bach (Manu.)
Divertimento for Marimba and Saxophone - Yuyama (Ongaku)

University of Wisconsin - Oshkosh

Recital 2/17/86

G. W. Schaefer, percussion
Etude Op. 6, No. 2; Op. 6 No. 10 - Musser (Studio 4)
Rhythm Song - Smadbeck (CMP)
Etude for a Quiet Hall - Deane (CMP)
Michi - Abe (MFP)
Theme and Variations for Bowed Violophone - Silver (Manu.)
Fuga from Sonata for Unaccompanied Violin in g minor - Bach (Schirmer)
Mirage pour Mirimba - Sueyoshi (Ongaku)

Percussion Students Recital 3/26/87

Duets #1 and #2 - Colgrass (Lawson-Gould)
Socialiano - Bach (Schirmer)
Sonata for Timpani - Bech (Boston)
Etude Op. 6 No. 8; Op. 6 No. 10 - Musser (Studio 4)
Solo Trio - Diemer (MFP)
Saeta - Carter (Assoc.)
March - Carter (Assoc.)
Five - Six - Seven - Kultgen (Manu.)

Marimba Ensemble 4/2/86

G. W. "Sandy" Schaefer, director
Bohlero - Rosales/Musser (Foster)
Canzon Pima - Gabrieli/Schaefer (Permus)
Resta di Darminoia - Gesualdo (Manu.)
Vivace assai from Symphony No. 94 - Haydn/
Schaefer (Permus)
A Midsummer Night's Dream - Mendelssohn/
Hummel (Manu.)
Dill Pickles - Johnson/Becker (Becker)
Ragtime Robin - Green/Becker (Becker)
Trenecito - traditional/Jeanne (Permus)

Senior Recital 4/6/86

Timothy S. Hummel, percussion
Saeta and March - Carter (Assoc.)
Etude Op 6 No. 8; Op. 6 No. 10 - Musser (Studio 4)
Concerto for Marimba and Orchestra - Basta (MFP)
Concerto for Percussion - Milhaud (Merion)
Woops! - Hummel (Manu.)
Incidental Music to *A Midsummer Night's Dream* - Mendelssohn (Manu.)

Percussion Ensemble 4/28/86

G. W. "Sandy" Schaefer, conductor
A Rustling of Spirits - Schaefer (Manu.)
Ritmica No. 6 - Roldan (Southern)
October Mountain - Hovhanness (Peters)
Jazz Variants - Beck (Boston)
Fantasy Variations - Colgrass (MFP)

What Was the Question - Icenogle (Manu.)

Marimba Ensemble 11/12/86

Brandeburg Concerto No. 2 - Bach/Schaefer (Manu.)
Divertimento - Mozart (Manu.)
Eine Kleine Nachtmusik - Mozart (Manu.)
Fuga XVIII G sharp minor - Bach/Schaefer (Manu.)
Canon for Three in Memoriam Igor Stravinsky - Carter (manu.)
Mallets - Bottie (MFP)
Underdog Rag - Richards (Underdog)
Simple Symphony - Britten/Schaefer (Manu.)

Percussion Ensemble

G. W. "Sandy" Schaefer, conductor
Ionisation - Varese (Chappell)
For Four Percussionists - Keezer (Kendor)
Mirage for Percussion Quintet and Violoncello - Robnett (Permus)
Toccata - Chavez (Belwin Mills)
Spectrum No. 1 Green - Lauer (Manu.)
Antiphon - Combs (Southern)

Senior Recital 1/19/87

Randal Kuehn, percussion
Etude Op. 6 No. 8; Op. 6 No. 10 - Musser (Studio 4)
Four Solo Etudes - Chang (MFP)
Eight Pieces for Four Timpani - Carter (Assoc.)
Branches - Chihara (Protone Music)
Dill Pickles - Johnson/Becker (Becker)

Senior Recital 3/29/87

Steven Kultgen, percussion
Two Movements for Marimba - Tanaka (Ongaku)
March - Carter (Assoc.)
Recitative and Improvisation - Carter (Assoc.)
Rainbow Ripples - Green (Meredith)
Etude for Tape Recorder and Percussion - Cahn (Cahn)
Recitative - Levitan (Studio 4)
MEK - Kultgen (Manu.)
Five-Six-Seven - Kultgen (Manu.)

Marimba Ensemble 4/22/87

G. W. "Sandy" Schaefer, director
Jesuita en Chihuahua - Mendoza y Cortes (Manu.)
Farandole from *L'Arlesienne Suite No. 2* - Bizet/Jeanne (Permus)
Tarantella Op 102 No. 3 - Mendelssohn/Tanner (Studio 4)
Ricecar a3 from *The Musical Offering* - Bach/Schaefer (Manu.)
Three Dance Etudes - Dorff (Presser)
Chokin' the Bell - Breuer/Schaefer (Manu.)

Percussion Ensemble 5/6/87

G. W. "Sandy" Schaefer, conductor
Portico for Percussion Orchestra - Gauger (Gauger)
Stick Games - Riley (Southern)
Preludio for Percussion - Del Borgo (Kendor)
Fantasy Variation - Colgrass (MFP)
Uhura - Frazeur (Kendor)

Senior Recital 5/7/87

Yasser Shehab, percussion and composition
Eight Pieces for Four Timpani - Carter (Assoc.)

Homage to Keith Jarrett and Gary Burton - Kolb (Manu.)
Playphony - Heusenstamm (PPP)
Rhythm Song - Smadbeck (CMP)
Film: When is Daddy Coming Home? - Shehab (Manu.)
Edges - Shehab (Manu.)
Starbright - Ritenour (Manu.)
Here and Before - Shehab (Manu.)
Are You going With Me - Metheney (Manu.)

University of Wisconsin - River Falls

New Music Ensemble 11/2/86,
11/13/86
Lisa Benz, J. Michael Roy, Patti Cudd, percussion
Still Life - Childs (Manu.)
Quiet Exchange - Chatman (Dorn)

Percussion and Marimba Ensemble
11/11/86

J. Michael Roy, conductor
Percussion Suite - Russell (MFP)
Music for Kettledrums and Percussion Ensemble - Jenny (Ludwig)
6 Sketches for Mallet Percussion - Briggs (MFP)
October Mountain - Hovhannes (Peters)
Quintet for Percussion - Lepak (Award Music)
Scherzo and Cadenza - DeLancey (KSM)
Ballet of the Unhatched Chicks - Mousorgsky/
Peters (Drums Unlim.)
The Humming Bird - Green/Becker (Becker)
Erinnerung an Zirkus Rez - Peter/Fink (Wrede)
Lift-Off - Peck (Cole)

Music of Morton Feldman Commissioned
Concert 4/30/87

Heather Barringer, Patti Cudd, percussion
The King of Denmark - Feldman (Peters)
For Stefan Wolpe for Chorus and Two Vibraphones - Feldman (Manu.)

Percussion Ensemble, Marimba Ensemble,
Chamber Ensemble
5/7/87

J. Michael Roy, conductor
Heather Barringer, guest conductor
Toccata - Chavez (MFP)
Sonidos de la Noche - Soler (Schott)
Contrarhythmic Ostenato - Iverson (MFP)
Ritual for Percussion - Miller (MFP)
Movement for Percussion Ensemble - Keagle (MFP)
Two Children's Dances for Percussion Trio - Hoesly (Shawnee)
Three Archnids for Three Percussionists - Takavo (MFP)
John Brown's Body - trans by Smith and Radd (Etiole)
Stop-Time - Green/Becker (Becker)
Spanish Waltz - Green/Becker (Becker)
Log Cabin Blues - Green/Becker (Becker)
Ogoun Badagrís - Rouse (ACA)

New Music Ensemble 5/22/87
Patti Cudd, Lisa Benz, Heather Barringer, Gary Borton, Alan Linder, J. Michael Roy, percussion
Adventures for One - Stern (MFP)

Commedie - Campo (MFP)
Time - Miki (Ongaku)
Alternance - Shinohara (Leduc)

University of Wisconsin - Superior

Recital 3/17/87
David Hagedorn, percussion
Four Pieces for Timpani - Bergamo (MFP)
March - Hinger (Jerona Music Corp.)
Quando Penso al Martir - Arcadelt (Manu.)
Fantasia on Arcadelt's Quando al Martir - Paladino (Manu.)
Time for Marimba - Miki (Ongaku)
For Benjamin Pena - Barnett (Manu.)
Improvisation on Two Themes from Bartok's
Mikrokosmos, Nos. 115, 113 - Bartok (Boosey & Hawkes)
Kojo No Tsuki - Taki (Manu.)
Sakura Sakura - traditional Japan (Manu.)
St. Thomas - Rollins (Manu.)

University of Wisconsin - Whitewater

Junior Recital 3/16/86
Jeff Behrens, percussion
Diversions for Flute and Marimba - Tanner (Manu.)
Sonata for Percussion and Piano - Russell (MFP)
My Lady White - Maslanka (Marimba Prod.)
Solo Dances for Timpani - Frock (Southern)
Tune in C Minor for Piano and Percussion - Pillin (WIM)
Toccata for Marimba - Diemer (MFP)

Senior Recital 3/15/87
Jeff Behrens, marimba and multiple percussion
Prayer - Gipson (Southern)
Cello Suite in G Major - Bach (Schott)
Grand Fantasy in C Major - Helble (Studio 4)
L'histoire du Soldat - Stravinsky (Kalmus)

WYOMING

Casper College

Percussion and Marimba Ensembles
4/21/87
Terence S. Gunderson, director
Sabre Dance - Khachaturian/Moore (Permus)
Concertino for Marimba - Creston (Schirmer)
Straight, No Chaser - Monk (Manu.)
Strange Vibes - Silver (Hansen House)
Children's Song No. 1 - Corea (Litha)
Polka from The Golden Age - Shostakovich/Peters (Vincent)
Fip Fop Fuppe - Spivack (Lang)
Monograph IV - Gipson (Studio 4)
Funeral March of a Marionette - Gounod/Vincent (Vincent)
Four - Davis (Aebersold)
Red Clay - Hubbard (The Music Co.)
Swords of Moda-Ling - Peters (Peters)

CHINA

Beijing

Concert 5/4/87
Kazuko Kishida & The Marimba Ponies, marimba

The China Central Orchestra
Prof. Lee, conductor
Violin Concerto - Khachaturian (International Music)
Rhapsodie on Chinese Folk Song for Marimba and Chamber Orchestra - Wang (Manu.)

JAPAN

Tokyo

Recital 4/5/87
Kazuko Kishida, marimba
Violin Concerto - Khachaturian (International Music)
First Rhapsody - Bartok (Boosey & Hawkes)
Italian Suite - Stravinsky (Boosey & Hawkes)

NETHERLANDS

Amsterdam

Amsterdam Conservatorium
Percussion and Marimba Ensembles
5/11/87
Jim Gordon, conductor
Saski Kwast, harp
Edith Habraken, marimba
3 Pieces for Harp and Percussion Ensemble - Erb (Merion Musi)
Adagio en Fuga from First Violin Partita - Bach (Barenreiter)
Trarre for 5 Drummers - Ford (Donemus)
Londonderry Air - traditional (Manu.)
Holberg Suite - Grieg/Gordon (Manu.)
Recuerdos del Alhambra - Vincent (Vincent)
Hungarian Dance No. 6 - Brahms/Gordon (Manu.)
Marcia Militar No. 1 - Granados/Gordon (Manu.)
Intermezzo from *Cavalleria Rusticana* - Mascagni/Vincent (Vincent)
Beatles Medley - Lennon/McCartney (Manu.)

PUERTO RICO

Conservatory of Music of Puerto Rico

Senior Recital 4/8/87
Andres Montanez Maldonado, percussion
Sonata Marimba y Piano - Tanner (Cole)
Suite for Xylophone and Piano - Carey (Galaxy)
Capriccio #14, #18 - Paganini/Leach (Studio 4)
Metal 'n Wood - O'Reilly (schirmer)
"Courante" of the French Suite - Kraft (WIN)
Triptych Motif - Beck (Kendor)
Rosewood Blues - DeLancey (Peters)
Cross Corners - Green (Green)
Marimbato - Brown (Kendor)

Marimba Ensemble 4/12/87
Jose R. Alicea, director
Blue Tid Bit - Breuer/Gipson (OUPP)
Bach Talk - Beuer/Gipson (OUPP)
Xylophonia - Green (Becker)
Cenas Brasileira - Rosauero (Heinrichshofen Verlag)
Suite - Sifler (WIN)
Frogs - Abe (Studio 4)
Estudio No. 4 - Houllif (Permus)
Doubles - Gauge (Gauge)

Estudio No. 4 - Houllif (Permus)
Doubles - Gauge (Gauge)
Samba Nova - Rigoli (Rigoli)

Senior Recital 4/22/87
Diana E. Valdes, percussion
Tornado - Markovitch (Creative)
English Suite - Kraft (Award)
Etude Op. 6 No. 2; Op. 9 No. 10 -
Musser (Studio 4)
March - Carter (AMP)
Flight of the Bumble Bee -
Korsakow (Rubank)
Solo de Bateria - Latham/Valdes
(Latham)

Junior Recital 4/29/87
Andrew Lazaro, percussion
Etude No. 2 - Delecluse (Leduc)
Mazurka Choro - Volla Lobos (Eschig)
Sonata No. 2 - Schinstine (Southern)
Frogs - Abe (Studio 4)
Latin Blues - Lazaro (Manu.)

Senior Recital 5/6/87
Bejamin Cruz, percussion
Tam-Bas - Moore (Permus)
Downfall of Paris - traditional (Ludwig)
Solo Impression - Firth (Fischer)
Andante Cantabile - Bach/Meister
(Ludwig)
Frowned on Rock - Molenhof (Kendor)
Ritmos Callejeros - Cruz (Manu.)

Puerto Rico Symphony 5/9/87
Jose Martin, Jose Torres, Manuel Garcia,
Jose Alicea, Juan Roldan, percussion
Jose Ramos Santana percussion and
piano
Glosas - Sierra (Manu.)

Senior Recital 5/10/87
Frankie Marrero, percussion
Punctuality - Varner (Permus)
Morris Dance - Kraft (WIN)
Sonata for Timpani - Beck (Boston)
Mexica Var. - Froch (Southern)
Estudio No. 2 - Houllif (Permus)
Fip for Fuppe - Spivach (Lang)
Jovial Jasper - Green/Eyles (Meredith)

Grandes Fiestas 5/26/87
Puerto Rico Symphony
Jose R. Alicea, percussion solo
El Contemplador - Sierra (Manu.)

SOUTH AFRICA

Cape Town

Recital 10/25/86
Ray Lindquist, percussion
Theme and Variations - Huges (Manu.)
Time - Free Time - de Cleef (Manu.)
Concerto for Percussion - Milhaud
(Universal)
Yellow After the Rain - Peters (Peters)
Zyklus No. 9 - Stockhausen (Universal)
Cinq Pieces Breves - Delecluse (Leduc)

Perspectives in Percussion 4/5/87
Cape Town Festival
Ray Lindquist, percussion
Petites Pieces - Passerone (Leduc)
Circus Parade - Dubois (Leduc)
One Notch Higher - Molenhof (Bil-Mol Music)
Quiet Celebration - Molenhof (Bil-Mol Music)
Madrigale for Oboe and 2 Percussion -
Roeder (Zimmermann)

UNITED KINGDOM

Royal Northern College of Music

Guest Artist Recital 4/3/87
William Moersch, marimba
For Marimba and Tape - Wesley-Smith
(Manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water -
Druckman
(Boosey)
Suite - Bazelon (Novello)
Vermont Counterpoint - Reich (Boosey)

Norton Hall, Stockton-on-Tees

Recital 4/10/87
William Moersch, marimba
For Marimba and Tape - Wesley-Smith
(manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water -
Druckman
(Boosey)
Suite - Bazelon (Novello)
Vermont Counterpoint - Reich (Boosey)

Purcell Room, London

London Debut Recital 4/12/87
William Moersch, marimba
For Marimba and Tape - Wesley-Smith
(Manu.)
After Syrinx II - Bennett (Novello)
Merlin - Thomas (ACA)
Reflections on the Nature of Water -
Druckman (Boosey)
Suite - Bazelon (Novello)
Vermont Counterpoint - Reich (Boosey)

SPAIN

Barcelona

Master Class International de Percus-
sion
1/30/87
Prof. Siegfried Fink, Musikhochschule
Wurzburg
Prof. Xavier Joaquin, Conservatori
Superior Municipal Barcelona
Toccatina para 6 Percussionistes -
Fink (Leduc)
Movement for Marimba - Tanaka (Ongaku)
Pauken Suite - Fink (Zimmermann)
Sonata for Timpani - Beck (Kendor)
March for Timpani - Carter (AMP)
Blues for Gilbert - Glentworth
(Zimmermann)
Trommel Suite - Fink (Zimmerman)
My Lady White - Maslanka
(Marimba Prod.)
Images para Percusion y Flauta -
Fink (Zimmermann)

GERMANY

Drums in Concert 4/25/87
Tri-Perkussion Ensemble: Gunter
Kamp,
Thomas Keemss, Gunther Peppel
Mark Christopher Lutz, soloist
Prof. Siegfried Fink, kommentar
Triga Percutens - Fink (Wrede)
Suite No. 1, G-Dur - Bach (Zimmermann)
Wooden Voices - Keemss (Zimmermann)
Percussion Music - Strang (Presser)
My Lady White - Maslanka (Marimba Prod.)
Trio Oriente - Fink (Zimmermann)

Drums in Concert 7/8/87
Mark Christopher Lutz, Michael Albert,
Stefan Eblenkamp, Anno Kesting,
Armin Weigert
Prof. Siegfried Fink, leitung und
kommentar
Trommel Quartett - Kolbe (Zimmermann)
Fresken 70 - Hummell (Simrock)
Dream of the Cherry Blossoms -
Abe (Zimmermann)
Blues for Gilbert - Glentworth (Zimmer-
mann)
Suite No. 3, C-Dur - Bach/Sadlo (Zimmer-
mann)
Vibracussion - Fink (Wrede)

Wurzbürger Perkussions Ensemble 7/
13/87
Michael Albert, Anno Kesting, Stefan
Eblenkamp,
Cornelia Monske
Siegfried Fink, director
X. Joaquin, solista
Ragtime Dance - Joplin/Fink (Zimmermann)
Suite No. 3, C-Dur - Bach (Zimmermann)
Jeux pour quatre - Fink (Leduc)
Fresken 70 - Hummell (Simrock)
My Lady White - Maslanka (Marimba Prod.)
Vibracussion - Fink (Wrede)

Drums in Concert 9/25/87
Wurzbürger Perkussions Ensemble
Michael Albert, marimba
Anno Kesting, vibrafon
Prof. Siegfried Fink, leitung und
kommentar
Ragtime Dance - Joplin (Zimmermann)
Suite No. 4, Es-Dur - Bach/Mootz (Zimmer-
mann)
Pictures for Percussion - Fink (Zimmer-
mann)
African Sketches - Williams (Ludwig)
Fresken 70 - Hummell (Simrock)
Blues for Gilbert - Glentworth (Zimmerman)
Jeux pour quatre - Fink (Leduc)

Drums in Concert 9/16/87
Wurzbürger Perkussions Ensemble
Stefan Eblenkamp, soloist
Prof. Siegfried Fink, leitung und
kommentar
Ragtime Dance - Joplin (Zimmermann)
Tres Miniatures Brasileiras - Lacerda
(Schott)
Suite No. 3, C-Dur - Bach/Sadlo (Zimmer-
mann)
African Sketches - Williams (Ludwig)
Fresken 70 - Hummell (Simrock)
Blues for Gilbert - Glentworth (Zimmerman)
Jeux pour quatre - Fink (Leduc)



Wilber England

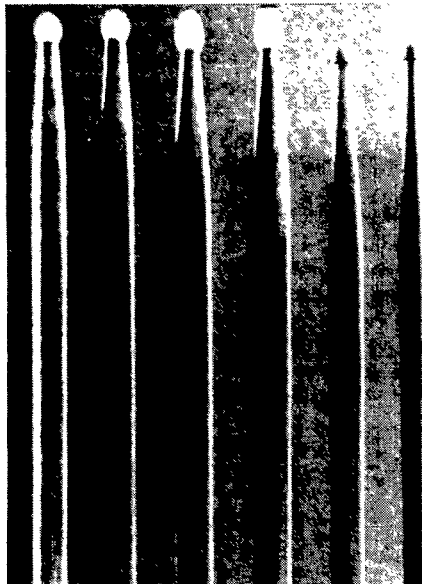
News From the Industry

edited by David Via

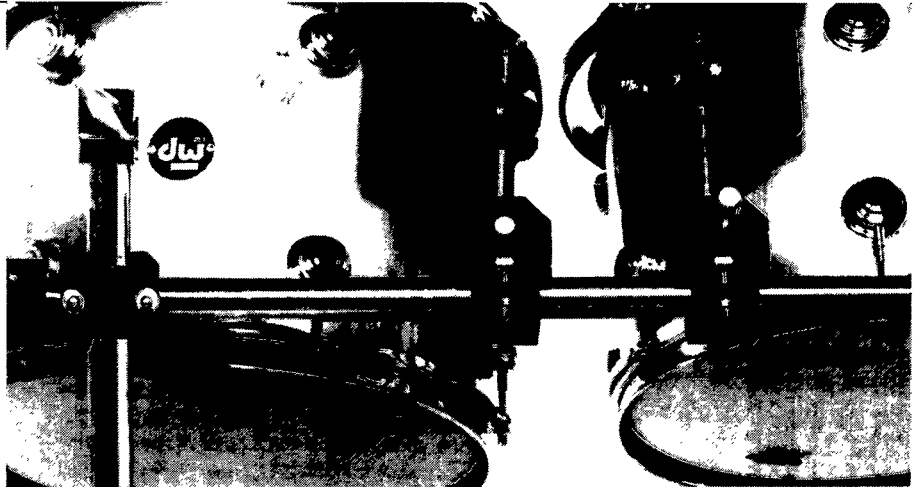
Alfred Publishing Co., Inc., 16380 Roscoe Boulevard, Suite 200 Van Nuys, CA 91406-1215, announces the release of Alfred's Drum Method, Book I written by Sandy Feldstein and Dave Black. Designed for beginning drum students, the book contains 80 pages of sequential snare drum instruction including 23 solos suitable for contests — plus actual drum parts to Sousa marches. Each solo reinforces concepts presented in previous lessons to insure proper overlapping and review of each new idea. The book also includes rudimental studies, roll studies, reading studies, bass drum and cymbal techniques, care/maintenance and tuning of drums. A 60 minute instructional video cassette is available featuring lessons with the authors. Each solo is performed by percussionist, Jay Wanamaker.

C. L. Barnhouse Company, 110 B Avenue East, P.O. Box 680, Oskaloosa, IA 52577, announces the release of the "Louis Bellson/Dave Black Jazz Ensemble Series". Established in both the percussion and jazz fields, both Bellson and Black bring to this new series years of experience in writing for jazz bands. The first offering will include three jazz originals composed and arranged especially for the intermediate jazz band.

J. D. Calato Mfg. Co., 4501 Hyde Park Blvd., Niagara Falls, NY 14305, announces three new models of Regal Tip drumsticks. The new 3B and 4B nylon tip models have a quicker, shorter taper and heavier necks; thus, adding a great deal of strength and making them ideal for powerful playing. The 3B is 16 3/4" long and the 4B is 16 1/2" long. Both will be available in wood tip models soon. The 8A model is a wood tip stick with the traditional longer taper. The small, squarish bead brings out delicate and precise cymbal sounds. The 8A is 16" long and will soon be available in nylon tip.



Regal Tip 3B, 4B and 8A Drumsticks



Collarlock Bar Drum Mounting System

CMP Records, Oststrasse 37, 4000 Duesseldorf 1, Federal Republic of Germany, celebrated its 10th birthday in the fall of 1987 with the release of recordings by percussionist Glen Valez and the Los Angeles-based new music ensemble Repercussion Unit. Glen Valez is one of the world's leading performers and authorities on frame drums. He is joined by Steve Gorn and Layne Redmond on "Seven Heaven". In addition to playing a variety of frame drums, Valez also performs on mbira, Thon (Thai goblet drum), Phillipino buzz sticks, African pods and wood drum on five original compositions. The CD-version includes an extra track, a Valez solo on bodhran, an Irish frame drum. "In Need Again" is the CMP debut of Repercussion Unit, a sextet formed by John Bergamo, Jim Hildebrandt, Gregg Johnson, Ed Mann, Lucky Mosko and Larry Stein. "In Need Again" features original compositions.

J. D'Addario & Co., Inc., 210 Route 109, E. Farmington, NY 11735, the recently appointed U.S. importer and distributor of Meinl Cymbals, has announced the availability of Meinl Drum Stock Caddies and Cymbal Bags. Made of woven nylon construction, Meinl Stick Caddies and Cymbal Bags are available in blue, red, yellow, black, grey, turquoise. Each model comes with heavy duty handles as well as sturdy zippers and straps. Meinl's Cymbal Bags are padded and their Stock Caddies can be securely strapped to a drum set.

Drum Workshop, Inc., 2697 Lavery Ct., Unit #16, Newbury Park, CA 91320, is pleased to announce that it has been selected as the exclusive U.S. distribution of the Collarlock Bar Drum Mounting System. Collarlock's mounting system is made of stainless steel bars, black finished cast aluminum clamps and chrome plated steel arms and holders. Basic Collarlock hardware packages can be used for mounting acoustic and electronic drums, cymbals and accessories. Additional bars, legs, clamps and arms can be purchased individually to create custom

configurations.

Drum Workshop, Inc., 2697 Lavery Ct., Unit#16, Newbury Park, CA 91320, announces the introduction of the Duo Pad Electronic Drum Pad. The Duo Pad incorporates several technological and design developments to provide drummers with a single, compact drum pad that can be used to trigger two separate sounds. The Duo Pad utilizes a new trigger sensing material called "FSR" (Force Sensing Resistor); a two ply plastic material that has primarily been used for switches in the computer and robotics fields. Due to the way FSR's operate, multiple drum triggers can be placed next to or even on top of one another while maintaining complete trigger integrity and, at the same time, increase drummers electronic triggering flexibility. The Duo Pad features dual 1/4" output jacks, a sensitivity control and a multi-clamp adapter so that it can be used by itself, in user-defined Duo Pad groupings or in conjunction with any acoustic drum configuration. The unit will trigger most non-MIDI drum controllers and drum machines as well as many trigger-to-MIDI signal converters.

Dynacord Electronics, Siemenstrasse 41-43, 8440 Straubing, Federal Republic of Germany, has announced the addition of the "ADD-Sound" Electronic Drum Amplification System. The "ADD-Sound" system includes Dynacord's Gigant V 8 channel, multi-effect, power mixer and Dynacord's FE 15.3 three-way speaker cabinets. The Gigant V is an 8 channel mixer that features individual channel adjustments for high, mid and low active EQ as well as control over muting, input gain, volume, panning and dual effect sends. The unit is powered by a 200 watts (RMS) per channel amplifier, and has an adjustable stereo cross-over for up to 400 watts of bi-amping power. The Gigant V also has an on-board digital effects section that includes 3 digital delays, stereo chorus, stereo flanging and 2 echo effects

with control over panning, tone, intensity and regeneration. Dynacord's FE 15.3 speaker cabinet has a 15" bass woofer, a 10" midrange tweeter and a high frequency horn. The speakers have a nominal power rating of 200 watts and frequency response of 30hz to 20hz. Dynacord is distributed by Drum Workshop.

Encore Mallets, 428 S. Gum Street, Broken Arrow, OK 74102, has introduced a new line of marching keyboard mallets. Of the four models available, one model is a hard uncovered plastic 1 1/8" ball and the other three are wrapped with the patented Encore Latex which is then covered with a durable cord. Each of the four models are available in either birch or rattan handles.

Evans Products, Inc., Old Santa Fe Trail & First Avenue, P.O. Box 58, Dodge City, KS 67801, has announced the production of a new "CAD/CAM" (patent pending) metal alloy drumhead hoop that will be immediately available on Evans Rock, Uno 58, Resonant and ST snare drum and tom-tom batter heads. Evans' CAD/CAM drumheads feature textured grey finish and are available in all standard drum sizes from 6 to 20 inches.

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002, along with its distribution divisions, in proud to announce they will be the exclusive U.S. distributor for "RIMS" and the "RIMS Headset" manufactured by Percussion, Inc., of Minneapolis, Minnesota.

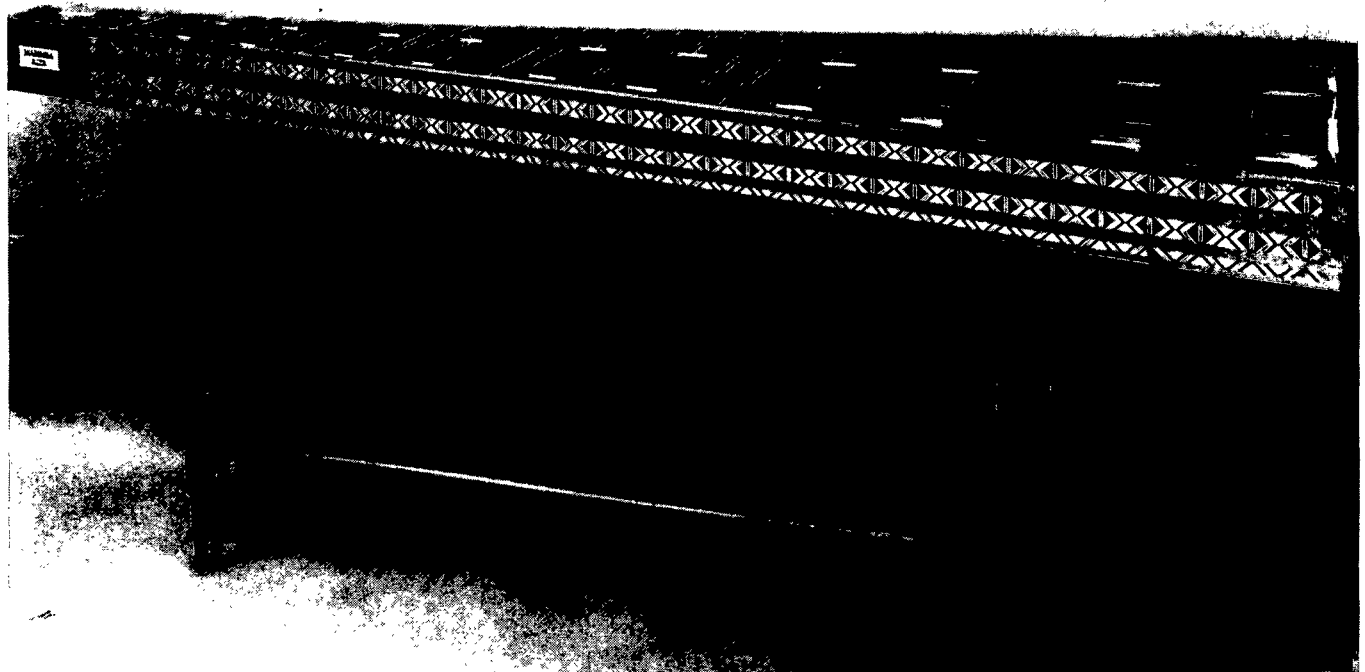
KAT MIDI Controllers, 43 Meadow Road, Longmeadow, MA 01106, announces that it has begun shipment of a new version of the KAT MIDI Percussion Controller. The new version includes a software update, new manual, and an optional backlit display. The KAT'S 256 user-programmable setups of performance oriented settings allows musicians to control samplers, synths, and drum machines through MIDI. The KAT is modular (up to 4 octaves), velocity sensitive, and totally polyphonic. It now allows you to play 16 MIDI instruments at once, play 3 note chords on each key, change programs on 4 MIDI instruments simultaneously, or over play altered tunings. Settings include MIDI channels, minimum and maximum velocity, velocity curves, octave ranges, transposes, hold times, and volumes.

Kori Percussion, Custom Music Company, 1414 S. Main Street, Royal Oak, MI 48067, is proud to be the exclusive distributor of Marimba Alta instruments, records, cassette tapes, and mallets. The Marimba Alta instruments are ethnic marimbas that have a unique sound and performance practice all their own. There are four models of marimbas: 5 1/2 octave, 4 1/2 octave, 3 octave, and a scale model miniature marimba of 2 1/2 octaves. Marimba Alta is also importing latex rubber mallets in four different grades as well as the complete line of Sonosur Mexican Marimba records and cassettes. This will allow performers to hear and recreate traditional marimba music from southern Mexico.

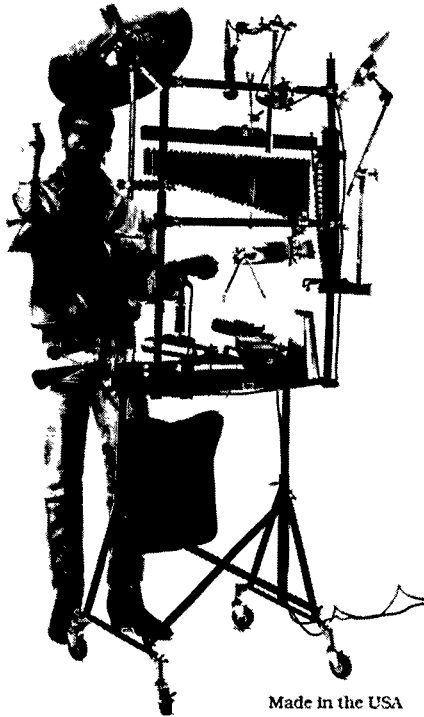
Latin Percussion, 160 Belmont Avenue, Garfield, NJ 07026, announces the Ascend Cymbal-Hanger Boom Stand (CP 305). The unique "upside-down" mount allows the cymbal to be suspended over the set, reaching in from any angle via the extended heavy duty tubular boom arm. The base is strengthened with double-braced legs for increased stability.

Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026, introduces the LP760 Percussion Table. The two tier upper structure is of round, tubular construction to accommodate multi-clamps and accessory booms. A total of 28 cowbell posts can be mounted around the perimeter of the table and across the two tiers. The table top is covered with a rubber material which cuts unwanted noise and creates a "choked" cowbell effect desirable for recording/performing. Overall size is 20" X 26" and it can be adjusted in height for both sitting and standing applications. The table breaks down to 20" X 26" X 3" for easy transportation. The table comes with the two tier set-up, six cowbell posts, three triangle holders and a sturdy nylon carrying bag.

LP Music Group, 160 Belmont Avenue, Garfield, NJ 07026, introduces the CP335S Ascend Tunable Practice Pad Set. Designed to provide realistic stick response on a tunable, replaceable head mounted onto a thick foam base, each pad is constructed of heavy-duty ABS plastic and is 8" in diameter. Rubber feet are affixed to the bottom of the pad for playing on table tops and all pads come with a threaded hole on the bottom to screw onto the practice pad



Marimba Alta Mexican Marimba



Made in the USA
*Latin Percussion 760
 Percussion Table*

stands. The central stand to the set accepts three pads, one in the kick drum position, and two pads on the top of the stand. Two additional pads mount on individual stands that are adjustable to simulate a snare and floor tom. The Ascend Tunable Practice Pad (CP335) and the Practice Pad Stand (CP334A), which is height and tilt adjustable, are both available separately for practicing on a solo pad, or as add-ons to the complete set.

Malcolm Publishing and percussionist Bobby Christian, P.O. Box 2098, Oak Park, IL 60303, introduces a new multi-purpose stick, the Segue Timpani Mallets. Initially developed for just timpani, the mallets offer an array of applications and sound possibilities. Developed for multiple percussionists, the mallets are constructed of hard rock-maple and aluminum portion mallet shafts, non-slip plastic grip handle area, and felt hammer heads. The Segue Timpani Mallets are also available with hard plastic mallet ball heads at the opposite end of the handle for xylophone and orchestra bell applications.

Malletech, a division of Marimba Productions, Inc., P.O. Box 467, Asbury Park, NJ 07712, announces the addition of two new models to their line of artist-designed mallets. The new mallet is the same hardness as the LS15, but is built around a larger, heavier core and has proportionally more wraps. It is between the LS15 and CN14 in weight. Also new is a model designated as CNZ28. The new model permits the player to make dynamic and tone color contrasts within the same work, without changing mallets. The new Concerto CNZ28 is slightly heavier and brighter than the Concerto CN26.



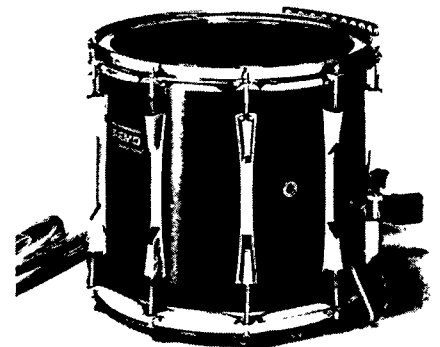
Ascend CP335 S Tunable Practice Pad Set

MMB Music, Inc., 10370 Page Industrial Boulevard, St. Louis, MO 63132, announces the acquisition of the Etoile Music, Inc., catalog of instrumental music. Included in this series is the Mallet Master Series. The Mallet Master Series includes works transcribed by Terry Smith from original solos exactly as recorded by Gary Burton and Milt Jackson - piano accompaniments by John Radd.

Pro-Mark 10707 Craighead, Houston, TX 77025, is now offering a new snare drum kit for students. The Model SK-20 Pro-Mark Snare Kit comes complete with drum, stand Gladstone-type practice pad, sticks, and molded case. Suggested retail price is \$249. The chrome plated snare drum is 5 1/2" x 14" and include a pair of premium Pro-Mark drumsticks. The sturdy, chrome snare stand has an adjustable basket and extends to concert height. The drum, stand, practice pad and sticks all fit into a high impact molded case.

Pro-Mark also announces the addition of a ratchet-action tuning key to its line of percussion accessories. The new "RATCHET-IT" features a high-impact plastic T-handle design and three-position ratchet selector switch. A Combination phillips head/slotted head screwdriver stores in the handle and fits into the ratchet chuck for emergency repairs.

"STICK DEPOT", also from Pro-Mark is now being distributed by Pro-Mark. "STICK DEPOT" consists of a spring-loaded plastic clip and two chrome plated tubes. "STICK DEPOT" clips to hi-hat or cymbal stands, or other hardware. It holds one pair of sticks and the chrome tubes can be angles to suit any drummer's preference.

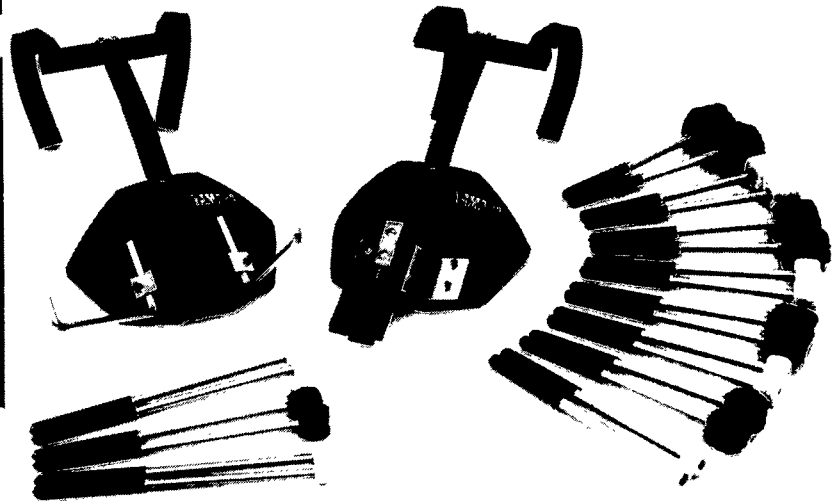


*Remo Power Stroke
 2412 Marching Snare Drum*

Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605, introduces the PowerStroke 2412, a lug tuned 14" marching snare drum. Featuring third generation Acousticon shell construction with three acoustically-placed vents plus a unique Power Edge (patent pending) metal bearing surface for durability and projection, the shell consists of resin-impregnated fibrous material. The new model weighs only 14 pounds, including 10 roll formed counter-hoops, 10-hole carrier bar, leg rest and snare-side guard rails. It is equipped with PowerStroke I marching heads with two-ply edge, center reinforcement and a rubber ring seal gasket to resist pullout. The snare side features Remo's transparent, flat collar TDR Ambassador head and GutTone synthetic snares. The PowerStroke 2412 snare drum is offered in eight colors.



Sabian 13" Fusion Hats



Yamaha Marching Mallets

Sabian Ltd., Meductic, New Brunswick, Canada EOH 1LO, has launched two new cymbal combinations with their 13" Fusion Hats. Each product consists of a cross match between a HH (hand hammered) or AA (machine hammered) hi-hat top with a heavy, unlathed Leopard Bottom. Both the HH and AA models have high pitched, tightly focused "chick" sounds. In addition, two holes in the bell of the bottom cymbal expedite air release to insure a fast response.

Sabian Ltd., 4800 Sheppard Avenue East, #115, Scarborough, Ontario, Canada M1S 4N5, announces the release of the hand-hammered HH Sound Control Hi-Bell flanged cymbals. These ride and crash/cymbals offer dark, controlled and dry - yet high pitched and cutting with good stick response, clear note definition and sharp crash characteristics.

Trigger Perfect, 2048 E. Villa Street, Unit 3, Pasadena, CA 91107-2340, announces its new drum triggers and companion six channel sensitivity control box. Trigger Perfect triggers are designed to work directly with most drum synth/controllers on the market with pad or trigger inputs, thus eliminating the need for trigger interfaces. Originally developed by Los Angeles studio drummer Mike Snyder for his personal use in recording session, they are now available to the general public.

Yamaha Music Corporation, USA, P.O. Box 7271, Grand Rapids, MI 49510, introduces Yamaha Marching Drum Mallets. The mallets come in two models, one for toms and one for bass drums. Tom mallets are

available in one size with three different ball materials - high density (MTM-200), hard felt (MTM-150), and soft pule (MTM-100). Bass drum mallets are available with hard felt and soft pile ball.

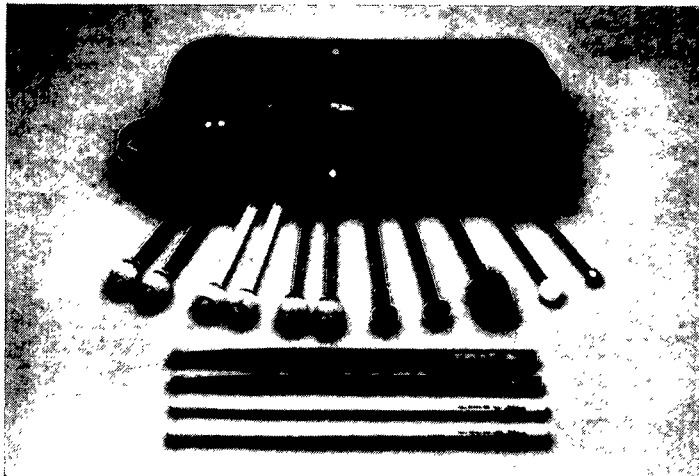
All mallets have alloy aluminum shafts and no-slip grips.

Yamaha Music Corporation, USA, P.O. Box 7271, 3050 Breton Road, S.E., Grand Rapids, MI 49510, recently acquired the assets of the Deagan Company. In conjunction with this acquisition, several new Deagan products are being introduced. The Deagan DC 9190A Symphonic Chimes feature larger diameter chime tubes with extra thick walls. The pedal damper system has a fingertip lock to hold the damper open until it is easily released by touching the pedal. Heavy-gauge steel uprights and crossbars reduce a sway and increase stability during performance. The Deagan DC 9190A Symphonic Chimes have a 1 a/2 octave chromatic range (c 25 - F 42) and are 1 a/2" in diameter. The instrument's dimensions are 71" X 33" X 24 1/2", and it weighs 167 lbs. The Deagan DC 9160A Standard Chimes are a smaller, lighter version of the DC 9190A. They feature 1 1/4" diameter chrome finished chimes with dimensions of 66 1/2" X 33" X 24 1/2", and weighing 125 lbs. Deagan also introduces the new Deagan DG 1590A Orchestra Bells. Featuring tone bars made of high grade steel, the bell case's interior has a matte finish to provide an acoustically reflective surface. With its rubber feet, the DG 1590A can be removed from its case and placed on a percussion table, providing added tone projection.

Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, announces the availability of their new all-purpose Heavy Duty Cymbal Cleaner. Applying the cleaner gently will remove finger prints, light dirt and grime. A more rugged application will restore all types of heavily soiled and tarnished cymbals back to their original luster. It is also recommended for chrome parts and hardware.

Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, has announced the expansion of its drumstick line to include a variety of "Multi-Application Mallets" and "Field Series" marching drumsticks and also has introduced a deluxe leather stick bag. The new stick bag is made of quality leather in Zildjian black. It features the Zildjian logo in gold on the front. The large internal pockets have plenty of room for a variety of sticks and mallets and the outside pocket will store drum keys and plenty of small spares.

Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, has introduced two new hi-hat models to its series of A. Zildjian Cymbals. Named Special Recording Hi-Hats, they are available in a 10" size (S.R. 10) and a 12" size (S.R. 12). The S.R. 10 and S.R. 12 hi-hats provide pin-point definition and clean stick articulation and "chip" sound. Their special taper and shape, in combination with their size produces a tight and clear sound.



Zildjian Marching Drumsticks and Leather Stick Bag



Zildjian Special Recording Hi-Hats

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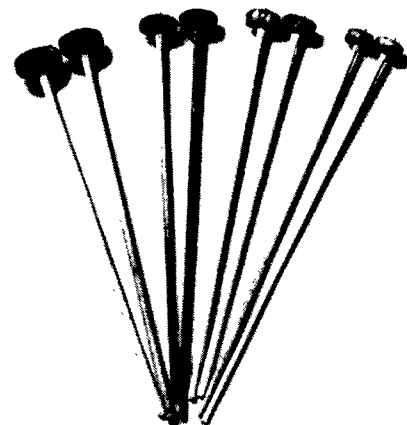
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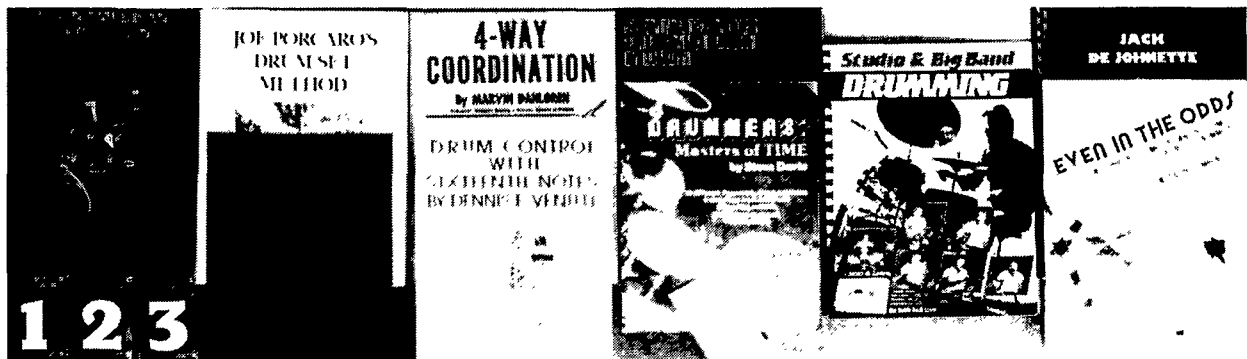


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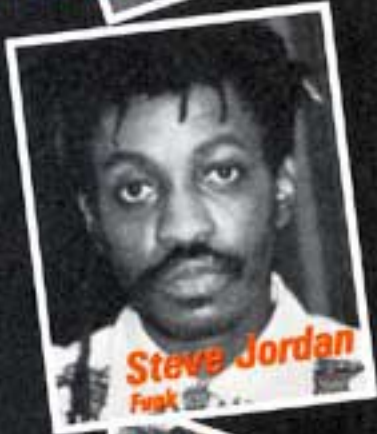
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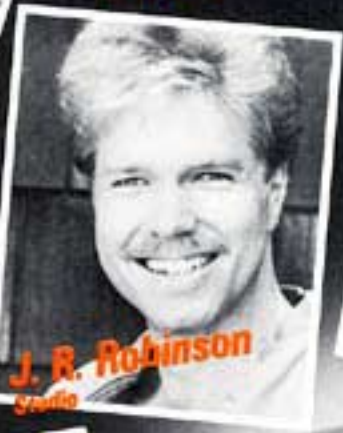


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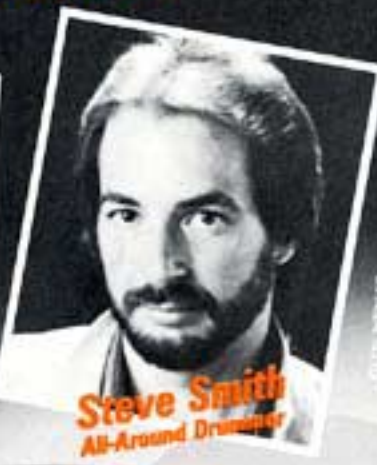
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