

Percussive Notes

An official publication
of the Percussive Arts Society

Volume 27, Number 4
Summer 1989



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Percussion**





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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 (\$28) of dues are designated for subscription to *Percussive Notes*.

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President's Message

Often throughout my career I have been asked why I became a musician and more specifically a drummer/percussionist. "Because that's what I wanted to be," or "I didn't want to do anything else," seems to be the best answers I can give.

Music opportunities in my youth were similar to those available today, however, today's market is more varied. Orchestras, concert bands, dance bands and jazz groups were among the options then as they are currently, therefore my reason for becoming a musician should not differ from someone making that decision in the 1980's.

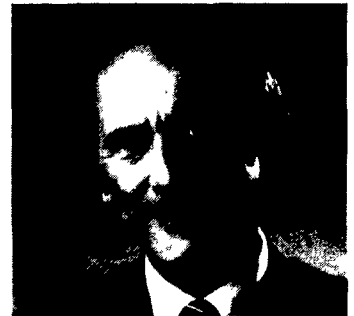
What was it that made me decide, at an early age, that this is what I wanted to do? I was inspired by music and musicians, particularly drumming and drummers. Music was fun and exciting, and when playing it, others enjoyed themselves. Fortunately, I had some talent, a great desire and the discipline to practice and perfect my skills as a percussionist. Without this sincere commitment, my career would have been short-lived.

I approached the Presidency of the Percussive Arts Society in much the same way as I approached my career.

The educational and professional philosophy which I found to be at the core of society, inspired me to become involved. The magazines, the membership and the conventions were exhilarating. I applied the same discipline, desire and commitments in my tenure as President.

You aspiring percussionist/drummers can reach your goals by applying these qualities in your daily lives. The successful professionals among you certainly will attest to this theory.

Finally, I would ask that you make this same commitment to PAS so that there will continue to be a quality forum for learning, sharing and enjoying your chosen profession.



John Beck

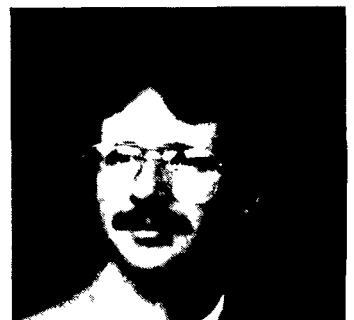
Remarks from the Administrative Manager

The PAS Executive Committee has recently appointed a special committee in charge of developing new approaches in the areas of membership recruitment and retention. This new committee consists of: Johnny Lane, Mike Balter, James Lambert, Rick Mattingly, Ian Turnbull and myself (Steve Beck). The purpose of this Committee will be to gather information, set goals, and make recommendations to the PAS Executive Committee, who will then have the final approval before any such plans are implemented.

Current programs aimed at recruiting and retaining PAS members include the "100% Club", "tear-out membership applications in *Percussive Notes*" (see between pages 8-9), as well as traditional membership benefits such as PASIC, *Percussive Notes*, PAS Contests, and local chapter functions.

Once decisions are made and new programs are implemented, *you (the membership)* will be informed and invited to participate. In fact, the success of any membership drive effort will depend upon the level of participation from each and every PAS member.

I am very pleased to report that the tear-out applications have been effectively used by many PAS members as a method of introducing percussion students to the Percussive Arts Society. If you have been promoting PAS among your students and fellow percussionists—thanks and keep up the good work! If you have not yet contributed to the PAS membership drive, now is a great time to begin. Any suggestions you may have related to the PAS membership drive should be mailed to: PAS, P.O. Box 697, Urbana, IL 61801.



Steve Beck, PAS Administrative Manager

Feature: Marching Percussion

Introduction *by Rich Holly*

As there has been a wealth of material in print the past few years about marching percussion styles and techniques, this issue's Feature will be devoid of any such articles. Rather, we will concentrate on what it takes to instruct and direct the performing medium in which virtually all percussionists first gain marching experience: the school marching band.

Many readers may already be interested in working with such groups while others may have passed it over in lieu of other career goals. Whatever your situation, the fact remains that due to the immense popularity and competition with these bands, there is much work to be found in this area.

While performing in such a group will indeed provide much of the basic experience you might need to later

assist with or instruct a school marching drum line, there are many other pertinent qualifications, habits and traits that all successful marching percussion instructors exhibit. Mature musicality is certainly high on that list. However, musicality alone many not be enough for you to land (or for that matter keep) a position as a marching band/drum line instructor.

The first two articles you are about to read deal specifically with this issue. Ward Durrett has attained the highest possible level of success for working with high school drum lines, and consequently is one of the most respected and requested marching clinicians in the United States. Will Rapp has enjoyed much success in the fields of directing college marching bands and marching percussion scoring. Among other

things, Will discusses organizational necessity in his article about percussionists becoming marching band directors. Will knows quite a lot about organization. One look at the breadth of his current activities and you *know* he must be organized to accomplish all that he is.

For our younger student readers, we present an article by Carl Majors, a member of the most recent McDonald's All-American Marching Band. This band is certainly the most highly promoted band and arguably the best high school marching band anywhere. Carl's story is sure to further whet the appetite of any students who may be even remotely interested in auditioning for the McDonald's Band.



Feature: Marching Percussion

The Successful High School Drum Line *by Ward Durrett*

There are numerous directions one can take in addressing the topic of putting together a successful high school marching percussion program. Just defining what a "successful" high school drum line is can be interesting enough. The performance standard defined by the Drum and Bugle Corps activity has always been the goal, but there are inherent differences in the two activities that force a renewed look at the priorities in preparing the high school section.

To obtain a more objective viewpoint on this topic, the views and ideas voiced here are both mine and those of Mike Chiodo, percussion instructor for the Lake Park High School Band in Roselle, Illinois. The band I have worked with since 1983, Marian Catholic High School, and Lake Park High School have a long tradition of success in the competitive band arena, and placed 1st and 2nd respectively at the 1988 MBA Grand National Championships in Pontiac, Michigan.

Our discussions were far more philosophical than mechanical, meaning we both felt our "intent" of approach deserved more attention than the mechanics. Although the respective band programs differ in many areas, we were in agreement on most issues, or at least the issues we felt important. The topics discussed are in no particular order, but all deserve due attention to effectively produce a mature percussion program at the secondary school level.

Personnel:

We both march everyone, regardless of background, age, or talent level. This includes any younger, or less-than-talented wind section overages. Educationally this is necessary, and in the long run develops stronger musicians throughout the band.

Leadership:

A crucial part of a successful program. We approach this identically, with individual segment (snare, quads, etc...) leaders answering to one section leader.

WARD: "In my experience, I think it's safe to say that most high school bands fortunate enough to have a percussion staff only see them part time. This creates a need for effective delegation of both authority and responsibility. I can only attend about 50 percent of a given rehearsal week, so much of the job must be done in my absence. A bad leadership year can negate the potential of an otherwise talented percussion section."

Rehearsal Procedures and Priorities:

Rule #1: GET THE BOOK ON THE FIELD! As much as we'd like to, there is seldom sufficient time to spend on making sure each individual is technically perfect, or often even adequate.

WARD: "At Marion the winds have had their music for two weeks before the percussion program is written."

MIKE: "At Lake Park, I start with about a one week deficit. When you have nine weeks from the first day of rehearsal till the season ends, this doesn't prove to be an advantage." The problem obviously is remedied if you purchase published tunes, but you then lose the advantage of rehearsing a much more familiar score.

MIKE: "Usually, 1/4 to 1/3 of our rehearsal is set aside for sectional time, so some basics can be reinforced, but most of this time is used to address ensemble problems before the section goes back with the full band. Some technical development can be accomplished in a full band

setting, but most of this time is spent double checking for inconsistencies between wind and percussion scoring. Individuals are responsible for learning their own part on their own time, then technique training can be integrated into the process." Focusing on the opening statement above, the sooner the book is performed on the field with the winds, the sooner attention can be paid to solidifying the full music program.

We both agree rhythms should be taught first, adding dynamics and phrasing later. It is our experience that the music is learned faster this way.

MIKE: "I spend a good deal of time developing the look of the section. They need to have that aura of aggressiveness and confidence. Although technical development never stops, we work on the musicality and stage presence first. We always prepare emphasizing the growth and development of the percussion section as it relates to the wind program."

WARD: "For the most part, the quality of a marching band is evaluated as a whole; a complete program, not for its component parts. This requires that we emphasize consistent phrasing and interpretation first, then attempt to clean it up. Obviously section precision is a natural extension of rhythmic training, but there is a point where we have to steer away from this emphasis and start introducing the expressive requirements of the program. A good director will demand this anyway, and I feel it's the correct priority in a formal music education setting. When we do get a chance to clean, I'll usually do it in the drill rather than standing still or at mark time. Actually, we spend so much time in full band, I don't really have a choice."

MIKE: "I'll clean standing still in
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sectional, then reinforce it during drill rehearsal."

Another major factor is the rehearsal and communication procedures of the band director.

MIKE: "...each staff member has a mailbox where they can find the schedule and goals for that evening's rehearsal. Because Ken (director Ken Snoeck) writes the wind and percussion book, as well as the drill, he's really close to the program, so he can communicate the program changes more effectively to all the staff."

WARD: "...or I'll walk into the office before practice and discover that eight counts have been added to facilitate a drill change, and Greg (director Greg Bimm) needs those counts filled with percussion. But the change was put in during class time this afternoon, so the drums were told to play unison 16th notes in that spot until I can make the revisions." Obviously two different approaches, but both successful! The band director should always have the last word. For the collective good, always adapt to his/her direction.

Performance Preparation:

WARD: "Even at the end of the season, the players haven't known the program long enough to be able to perform it by habit. If they go into the performance hyped too much, they could easily lose it completely, causing the band and guard to fall apart around them. We work very hard at establishing a relaxed, low key kind of confidence. Being a parochial school, we also emphasize prayer which helps immensely. But even then they're still young people, so it is a very fragile mindset. Sometimes we get it, sometimes we don't."

MIKE: "I feel the same way. The show just isn't old enough to be reflex yet. We try to develop a mental control over the performance. Of course,

the competitive aspect is an important motivator, but we concentrate on factors we have control over, not on how we might place.

General Guidelines

1) Train your percussionists to understand fully their role within the ensemble and how it relates to the entire band and its program. Priority one is to support the winds, not attempt to stand alone. If one section is over emphasized, another must lose emphasis, deterring from the success of the collective effort.

2) Learn to work as effectively as possible within the existing rehearsal schedule. It will improve your teaching skills, and create less friction between you and anyone else who doesn't want to contend with extra rehearsals. This approach will ALWAYS result in increased support from everyone, especially the director, who has to answer for what you do!

3) When assigning personnel to sections, keep next year in mind. Putting all your seniors in one segment may gain you success one season, but may sabotage any chance of success the next. What you compromise by placing a sophomore on snare this year, may well pay off the next two years. In addition, strive for balanced instrumentation. For example, even with just six players, don't use two bass drums and four snares. Try two snares, a quad (or trio) and three bass drums. The sound will be balanced, and more characteristic of the band.

4) For any young instructors; go into this with the clear understanding that the satisfactions to be gained in this activity (marching band) will be far more people oriented than they will be artistic. The structure within our school systems today does not support or provide for all the tools needed to allow students to create and benefit from excellence in their

music programs. If you focus your energies on your players, the joys will come from watching them overcome these odds themselves.

Currently Director of Admissions at the VanderCook College of Music in Chicago, Ward has specialized in the instruction of percussion in the Secondary Schools since 1976.

Ward is an active clinician for the Sabian Cymbal Company and Yamaha Music Corp. USA. A graduate of Millikin University and the U.S. Navy School of Music, Ward is also a member of the Bands of America, Drum Corps International, and Drum Corps Midwest Judges Association.

Mike Chiodo's involvement in the marching activity has been varied and respected. He has instructed and arranged for the Memphis Blues Drum and Bugle Corps, the Memphis State University "Mighty Sound of the South" marching band, and is currently on the staff of the 1988 MBA Mid East Regional and national Class Champion Lake Park High School Band of Roselle, Illinois, as well as the Cavaliers Drum and Bugle Corps of Rosemont, Illinois.

Mike is presently a representative for Lyons Music in Itasca, Illinois, and is an active teacher and performer in the greater Chicago area. A graduate of Memphis State University, Mike has been the recipient of the Gamma Beta Phi Society Award for Scholastic Achievement and the Lake Park High School Award of Excellence for Distinguished Achievement in Teaching.

Feature: Marching Percussion

The Percussionist as High School Band Director

by Will Rapp

The Marching Band is perhaps the greatest laboratory course on the subject of "Human Engineering" ever offered at the High School or College level. The justification for existence extends far beyond the obvious social function of serving as a vehicle for entertainment at athletic events. While many feel that being a good musician is the main quality needed to develop a successful marching band program, attributes such as organizational skills, time management, rehearsal technique, communication and motivational skills cannot be overlooked.

This article should not be considered as a forum for promoting the percussionist as a superior band director; rather an attempt to show how the many acquired skills as a percussionist may be transferred to assist in the development of a successful band directing career. As the information is aimed at the Percussionist/Marching Band Director at either the High School or College/University level, the article will make references to both types of situations.

When I first considered a career of teaching percussion and directing a marching band, I was struck by the few percussionists who were band directors, both in my geographical area and on the National scene. While it is true that the percussion major may have been the last program to develop within the Music Education Major, there seemed to be a period of time during which many of the percussion majors in college were preparing for careers other than band directing.

Although positions exist at the college and university level that are strictly percussion (applied, methods classes and ensembles), an increasing number of job vacancies are advertised for a percussionist

that has experience in other areas such as composition/arranging and theory, music history and literature, or band directing. The increasing tendency of Music Department Search Committees to look for candidates that are multi-faceted has led to a marriage of Marching Band and Percussion into a full-time instructional position.

PERCEPTION OF THE PERCUSSION MAJOR

There traditionally has been a stigma attached to entering percussion majors regarding their success rate in college music courses such as theory or eartraining. While it is true that one who has only studied the drums may be at a disadvantage, we are seeing more and more student percussionists arrive in college with some background and training in timpani, keyboard percussion, theory and piano. (I'll never be able to thank my parents enough for starting me on violin in grade three, or my high school percussion teacher who had me playing timpani and keyboard percussion within the first year of entering his studio.)

THE KNOWLEDGE BASE

It is interesting to note in the music education setting just how many times you will hear a brass or woodwind specialist declare (sometimes in public) their absolute lack of knowledge about the percussion section. They will freely admit that they either do not know where to begin, or they are tired of trying to keep up with new information. Often times, they attempt to lay blame with their undergraduate percussion methods course (as if there has never been a single opportunity to attend clinics, conventions, summer workshops, or purchase instructional texts, films or video tapes)!

In many cases, this personal accessment has led to the employment of a



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by
John Beck
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percussion specialist to work with the drumline in the marching band program. I have also know guest conductors to bring a percussion specialist with them to take care of sectional rehearsals during an honor band festival. The prevailing attitude among percussion specialists involved with broader responsibilities in music education seems to be a willingness to continue to study and learn and a dedication to constantly increase the knowledge base in percussion as well as non-percussion subjects. Quite often it is the percussionist who is pursuing additional study in wind or brass methods, band techniques courses, jazz education or conducting to better fulfill job responsibilities.

THE ORGANIZATIONAL ADVANTAGE

As a percussionist, the process of organization must be understood and carried out with some degree of success in order to survive in our field. For the student, the organization of practice time is essential to effectively study and learn a wide variety of percussion instruments and literature. For the free-lance, studio or performing percussionist, the organization of necessary equipment, travel requirements, set-ups, and personnel assignments all require a certain acquired skill. Many of these organizational skills transfer directly to the administration of a marching band program. This ability to organize, develop successful rehearsal strategies, deal with time management, and provide a model for excellence all must work hand in hand with good musicianship in order to develop a successful program.

THE STUDENT MORALE ADVANTAGE

Anyone who has worked with a marching band knows how vitally important the drumline is to the success of the overall product. Drumlines that play well together with a

good sense of tempo and timing allow the winds and brass to "lock" together almost immediately, thus reducing both rehearsal time and performance frustrations for the entire group. The introduction of the "pit" percussion ensemble on the front sideline has increased the risk of performance problems due to phasing that is a result of a time lag from sounds that are produced from different locations on the field.

Often times, the attitude of a drumline toward a new director that is a non-percussionist can be one of "show me"; meaning that there is a perceived skepticism regarding the knowledge base in percussion. A new director that is a percussionist, on the other hand, is almost always immediately embraced by the drumline with the feeling of "now we have someone who understands and will give us some attention."

Once of the concerns of the percussionist/marching band director is creating a balance between nurturing this good feeling among the fellow percussionists without making winds, brass and color guard feel as if they are being neglected. The important point to remember is that you are not the drumline instructor, but rather the marching band director, and your priority is to direct the entire marching band when they rehearse. One can maintain an identity with the group by conducting separate sectional rehearsals and providing the percussion scoring and arrangements.

THE NUCLEUS APPROACH

A percussion teacher who is also the marching band director in a college or university situation can benefit from having several of the same students in the applied studio, in the percussion ensemble, and in the drumline of the marching band. This creates a "nucleus" of loyal students who spend considerably more time with you as a teacher than the average band student in your

program. Since some of the strongest teaching is through example, these students are the prime beneficiaries of your talent and expertise, and are often the ones who really help their peers to fully understand why you do things in a certain way.

DEVELOPING WIND AND BRASS ENSEMBLE TECHNIQUES

The same "ears" you use to clean the drumline can go right to work for you with the winds and brass in the marching band program. Marching percussionists often deal with scores that are quite "note dense" when compared to scores for concert percussion, and most develop the ability to "clean" parts right down to the thirty-second note roll figures; and yet may be hesitant about rehearsing the winds and brass for similar results. By having the wind and brass sections rehearse their parts by playing only at the point of attack and with no duration of sound, one can check the timing and pulse control of passages using a more percussive approach. This "bopping" technique has been used successfully by many of the leading brass specialists and is a natural rehearsal technique for a percussionist to employ.

RELATING TO THE MUSIC DEPARTMENT

Many have observed or been exposed to the negative effects of a marching band program that has ostracized itself from the Music Department. The reasons can range from Athletic Department funding, to separate physical facilities, to a history or sequence of events that have led to this status, or to just a general feeling among applied music faculty regarding the "net worth" of marching band. For whatever the reason, these programs often put good musicians who enjoy marching band in the middle of having to make a choice. While the larger universities may not be concerned with this issue (there always seem to be a vast number of undergraduates who want to play in marching band), it can

affect Graduate programs where a student wishes to benefit from both applied faculty as well as gain administrative experience in marching band.

If you are new to a college or university position that involves both marching band directing and applied percussion teaching, you are in a natural position to either continue the feeling of good will and collegiality between Music Department and Marching Band or you may need to "mend fences." If you are a marching band director in a larger situation where another individual teaches applied percussion, it is to your benefit to have a good working relationship with the applied percussion teacher for the sake of student percussionist who will work in both areas.

THE CHALLENGE

I have had the opportunity to direct marching bands in three distinctly different regions of the country, and these opportunities have put me in a direct working relationship with some of the finest marching band directors in the business. Through the football seasons, the road trips, and the bands I've hosted, I have noticed that at the core of everything these directors do, is the desire to make a positive difference in the lives of the young people they teach. While this sounds like an obvious goal for any educator, each individual must decide "how" the making of this positive difference will be accomplished.

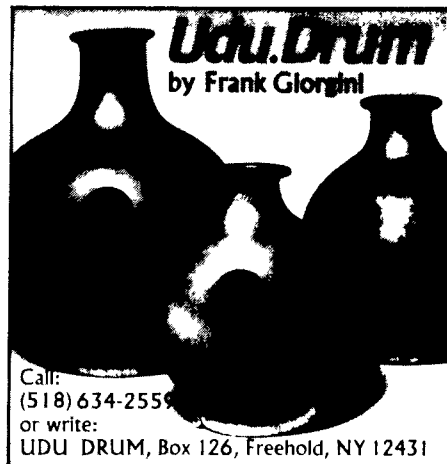
The following is not an all-inclusive list; they are merely the ideas that have worked well for myself and others I have known in our field, as we have attempted to establish careers as percussionists/marching band directors:

1. If you are comfortable doing your own scoring for marching percussion, provide custom parts for marching band arrangements and

write your own features and cadences for the drumline. The drumline will appreciate the individual attention and you can enhance your percussion program by writing around the strengths and weaknesses of your ensemble.

2. Be creative with the instrumentation and division of labor within the Drumline. This past season, I set up the instrumentation of my University Drumline with the strongest battery players in the Bass Drum segment, and the strongest keyboard percussionists in the "pit." The result was imply an average Snare line and Multi-Tom segment, but no one seemed to notice because of the "hot" Bass Drum line and keyboard players. This concept worked for two reasons; the scoring reflected strong Bass Drum and "pit," and the members of the ensemble really supported the idea, which allowed mostly freshmen in the Snare and Multi-Tom segments.

3. If possible, create time in your schedule for a percussion sectional rehearsal. It is during this time that you can devote your full attention to the drumline and realize the quality percussion teaching time that probably does not exist during the full band rehearsal. Encourage all segments of the ensemble to meet on their own time to further refine the stylistic concepts you present during the sectional rehearsal.



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4. If you have the skills as an arranger, create a chart every now and then for your marching band. Like the percussion arrangements, the entire band will appreciate the gift of your creativity on their behalf.

5. If at all possible, do your own drill design for the marching band. I probably have had more compliments from students over the years regarding the fact that I write my own drill instead of hiring a drill designer to do the work. Although it is the most time consuming task of marching band work, no one knows better than the director how the band plays and how to best present the different elements of the band program when coordinating drill with music.

6. If you have good communicative skills, take the time to walk around

campus (or drive if needed) and develop the necessary rapport with colleagues, rather than always using the telephone. My weekly schedule has always included a visit with the football coach, the athletic director, and the sports information director just to "touch base."

7. Prepare and distribute rehearsal and performance schedules well in advance so everyone involved in the program understands what is expected. Most of the problems in scheduling arise as a result of students not knowing or not having sufficient time to work out conflicts. Encourage your students who perform in several organizations to keep an appointment book, and don't hesitate to introduce them to the time management techniques that work well for you, as many of these students will someday be music educators themselves.

It is hoped that the information contained in this article will interest those percussionists who may be thinking about expanding their career to include band directing. For my colleagues who have spent any time in this dual position or have made a full-time career change from one discipline to the other, I'm sure this article just sums up the way you have worked or are presently working. Percussionists are a most creative group of individuals, and the administration of a marching band program can draw upon this creativity in such a way to really make a difference in the lives of band students.



Will Rapp began his career in 1977 as the Marching Band Director/Percussion Teacher at Millersville (PA) State College. He then accepted the position of Marching Band Director/Director of Percussion Studies/Music Admissions Counselor at Southeastern Louisiana University. During his tenure at SLU, the Drumline appeared at the PASIC 1982 in Dallas and PASIC 1983 in Knoxville. For the next two years, Mr. Rapp taught on the faculty at Iowa State University, directing the 280 member "Cyclone" Marching Band, the concert band, two jazz ensembles, and the applied percussion studio. He is currently the Chairman of the Music Department and Director of Bands at Kutztown University of Pennsylvania, where he also teaches percussion. Mr. Rapp is a published author with Jenson Publications, and a clinician/consultant for Yamaha Music Corporation, USA.

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Feature: Marching Percussion

McDonald's All-American *by Carl Major*



Being selected as a member of the 1989 McDonald's All-American High School Band was, by far, the highlight of my music career up to this point. From the Macy's Parade in New York City to the Tournament of Roses Parade in California, being a McDonald's All-American was better than I could have ever imagined.

Like everyone else, I didn't think I'd ever have a chance to be selected for the country's best high school band. It was a dream come true when I received the letter from McDonald's congratulating me on being selected to the All-American Band. I was especially honored to be selected as section leader for the percussion section. It was an incredible experience to work with such a talented group of percussionists from all over the United States; including Alaska, Georgia, Alabama, Iowa and my home state, Mississippi.

Mr. Jay Wanamaker was the percussion instructor for the McDonald's Band, along with his assistant, Jim Campbell. I feel as though we got a year's worth of experience during our two weeks together. From learning the many visual drills for each song, to playing cadences while we stood on our heads, our time together was definitely a lot of fun and a great

learning experience.

Our first full band rehearsal was indescribable. After the band played the first warmup, everyone just stared at each other for a second and then started cheering. Nobody could believe how incredible it sounded, and without a single rehearsal! It really showed that the McDonald's Band is truly the best of the best.

I was surprised by how hard we had to work to prepare for our parade performances. Most of us thought that making the band was the hard part, but Dr. Foster and his music staff from Florida A & M really pushed us to be the best band we could be. The practice was long and the nights were short. . . and then there were those marching drills.

But, we forgot all of that once the performance started. First, we played four times on the "Today Show" the day before Thanksgiving. We had to get up at 3:30 a.m. to be ready to play at Rockefeller Plaza. They had us set up on the skating rink, so McDonald's gave us all footwarmers to put in our shoes. As soon as we left there, we went to Central Park for a dress rehearsal where television reporters filmed us practicing the drill for the Macy's

Parade.

Being in New York on Thanksgiving was a new experience. Very few of us had been to New York before, and none of us had been away from home for a holiday. But, McDonald's made us feel like one big family with a great turkey dinner and banquet on Thanksgiving eve.

Thanksgiving morning started very early. The chaperones were knocking on our doors at 2:30 a.m. because we had to get ready for a 4:00a.m. dress rehearsal for the television cameras. We lined up on Broadway and marched into the camera zone, just like we would do during the parade. It was exciting seeing all of our hard work come together, and knowing that we would be performing for more than eight million people in just a few hours.

The Macy's Thanksgiving Day Parade was spectacular. There were enormous balloons, celebrities everywhere, and thousands upon thousands of people jammed along Broadway for the entire route. I'll never forget how proud we were to be marching in the McDonald's All-American Band in America's greatest parade!

It was hard to go home after the parade. I had just made 103 best friends, and now we all had to say 'goodbye.' It made it a lot easier knowing that we would see each other again in a month for the Fiesta Bowl and Tournament of Roses Parades.

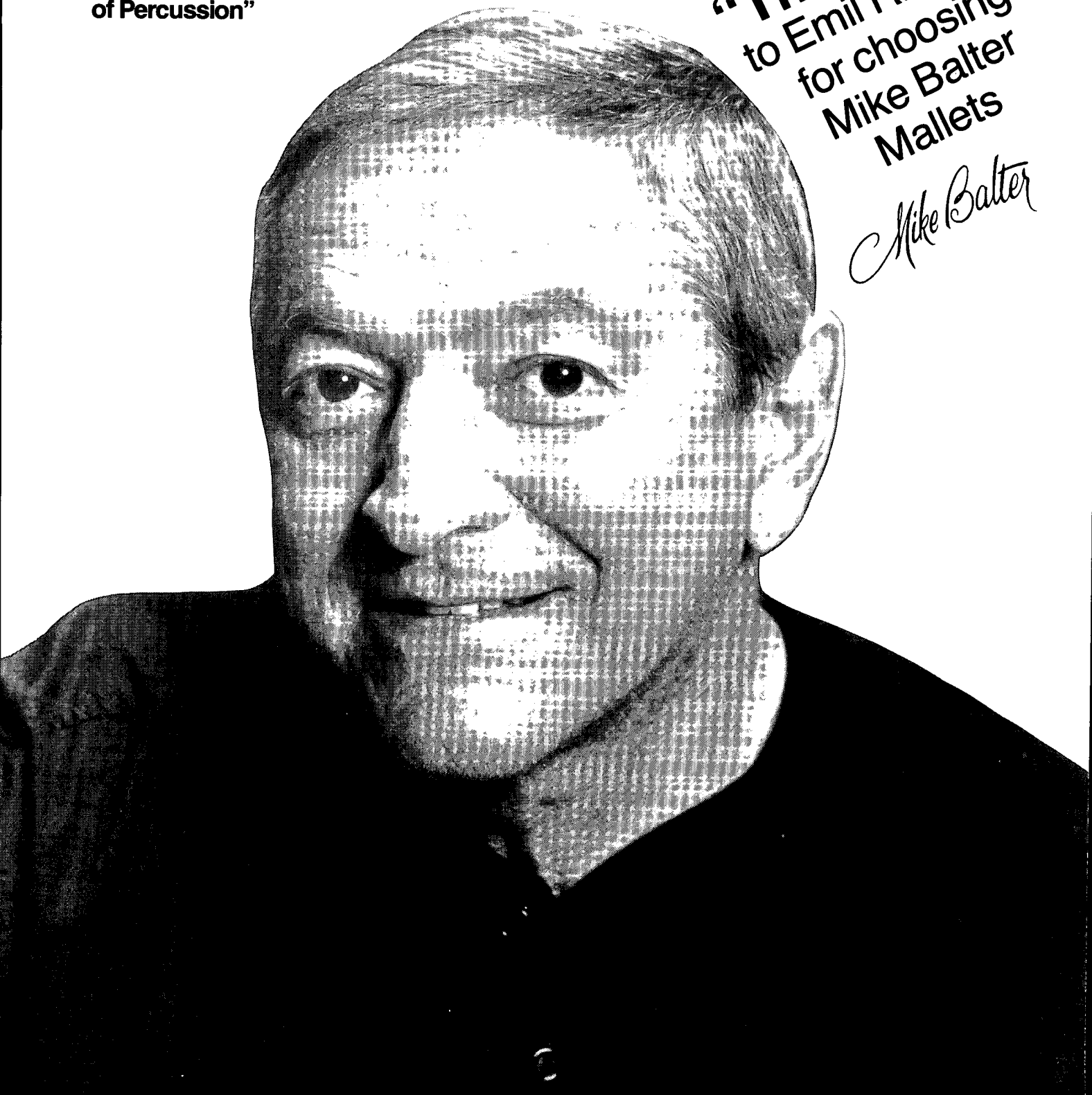
During our stay in New York, we also performed for a taping of the McDonald's World's Largest Concert, which PBS broadcast in March. It was fun playing for an audience of school kids while they sang along, but it was even better watching it on TV later and hearing about the millions of kids across the country that sang along with the McDonald's

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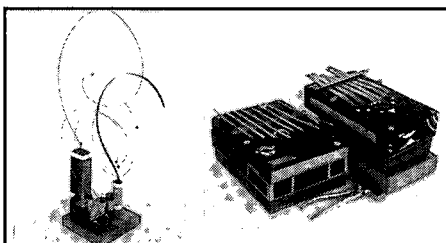
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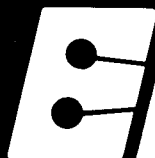
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Band.

The band came together in Phoenix, Arizona. Of course, the practices were long and challenging, but we had seen how far we'd come in New York and were eager to continue improving.

While we were in Phoenix, McDonald's treated us to an afternoon at a dude ranch, where we rode horses, went on hay rides and "pigged out" at the barbecue. It was a lot of fun, even though my horse kept taking me through cactus.

After marching four miles under the Arizona sun in the Fiesta Bowl Parade, we flew to Los Angeles for the 100th Anniversary Tournament of Roses Parade. This was the one we had all been waiting for and all of us were really looking forward to it.

It's hard to describe the feeling of marching with America's best high school band in the "Granddaddy of them all." I had to keep telling myself that it was all really happening, even though it all seemed too good to be true. All along the five and a half mile parade route, people were cheering and clapping along with the band.

It was exciting to meet other musicians from all across the United States. Of course, there were a lot of varied backgrounds, but all of us had one thing in common; we worked hard to get where we were.

Making the McDonald's Band wasn't easy. It requires hours of practice, learning and rehearsing the fundamentals and rudiments every day. Dr. Foster, Mr. Wanamaker and the rest of the music staff always kept stressing how important the basics are. We learned that no matter how good you become, there is also a lot more to learn and improve on.

I'll always remember my wonderful experiences as a McDonald's All-American Band member. The shopping trip to Macy's, visiting the Hard Rock Cafe in New York, going to a Broadway play, and of course the honor of being a McDonald's All-American. I even earned a special honor of receiving the Yamaha Music Award, which is given to the one outstanding musician in each McDonald's Band.

There were so many exciting things that happened to me as a McDonald's All-American Band member that I could go on forever. Everyone who really enjoys music should try-out for the McDonald's Band. It's an experience you'll never forget!

Karl Major is a graduating senior of Bay St. Louis High School in Bay St. Louis, Mississippi. Karl plans to attend the University of Southern Mississippi as a percussion major. His band director at Bay St. Louis High School is Mrs. Carolyn Hamilton and his percussion teacher for the past seven years has been Dr. Jim Hamilton.



Rich Holly, Associate Editor for Features

PASIC '89--Nashville, Tennessee--

November 8-11 - Bill Wiggins, Host

Of the many reasons which make Nashville an attractive site for PASIC '89, surely one of the most important is the lively musical community found there. The PASIC '89 Planning Committee and Host are putting together a program which displays not only the diversity of the world's percussion, but also the variety of percussive talent found in the Host City.

Naturally, several of the major "name" Nashville players will be featured, however we think that you may be surprised by the breadth and diversity of their talents and interests. Also, several emerging talents from the Nashville scene will be

showing their stuff to PASIC audiences.

Nashville is probably best known among musicians for the recording activity found there. At PASIC '89 you will have the opportunity to meet and hear several of the most active drummers and percussionists in the area as they demonstrate their personal approach to a recording situation. This event is to be held in a studio located on Nashville's "Music Row", and easily accessible from the Stouffer Nashville Hotel via the Nashville Trolley Company. Another important facet of musical life in Nashville is the Business of Music.

As much as a Music Center, Nashville is the Business of Music. The PASIC '89 Program will feature sessions on the "Business of the Music Business" led by Dr. Jay Collins, Professor of Music Business at Belmont College and President of Local 257, American Federation of Musicians.

Details of these and other PASIC '89 programs will be published in the *PASIC Preview Issue of Percussive Notes*.

Make your plans now to join us for PASIC '89, November 8-11, 1989, at the Stouffer Nashville Hotel and Nashville Convention Center in Nashville, Tennessee.

PASIC '89

PRE-REGISTRATION FORM

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The Saturday evening concert featuring an internationally famous percussionist will follow the banquet in the same room.

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FOCUS ON EDUCATION/ STUDENT PERFORMANCE

The PAS-MENC Affiliation *by Mark Ford*

The Music Educators National Conference is particularly pleased to join in an associated arrangement with the Percussive Arts Society which we hope will highlight our mutual interests and goals in music education and will encourage and foster cooperation, joint ventures, and professional exchange and dialogue as we strive to reach those goals. Music Educators National Conference is especially happy to join forces with such a recognized, active and effective association as the Percussive Arts Society.

*-Charles R. Hoffer
President, MENC*

(This quote has been reprinted from PN Fall, 1988)

The PAS-MENC affiliation is the beginning of an association of two highly respected organizations dedicated to music education and performance. This collaboration was established in 1988 through the hard work and vision of such individuals as John Beck, PAS President; Charles Hoffer, MENC President; Garwood Whaley, PAS Education Committee Chairman and John J. Mahlman, MENC Executive Director. On January 19, 1989 I visited the MENC National Headquarters in Reston, Virginia, outside of Washington, D.C. There I met John Mahlman, Mal Cameron, Director of MENC Communications and other associates to discuss the potential of the PAS-MENC affiliation.

PAS and MENC have a great deal of similarities in musical goals and organization. Like PAS, MENC was formed from a small group of music educators concerned with the future of music education. In 1907, 104 music educators from across the country came to Keokuk, Iowa, to discuss music education and from that gathering 69 agreed to become

members of a permanent organization. This organization was officially named in 1910 as the "Music Supervisors National Conference." Later, in 1934 the word "Educators" replaced "Supervisors" but the organization has from its beginning been a conference - a "voluntary association from the interchange of views." From these 69 members MENC has grown to over 57,000 members and continues to expand, develop and improve.

MENC helps its members attain goals for their music programs and professional development in a variety of ways. Staying true to the organization's origin, MENC alternates national and regional conferences every year which offer clinics, concerts, exhibits and lectures designed to introduce members to new educational methods as well as inspire music educators to strive for higher goals. There are also MENC chapters in each of the 50 states that annually host state conferences for the same purpose. These conferences result in increased communication and coordination in music programs across the country.

Professional resources and periodicals are also a large part of MENC's service to its members. The "Music Educator's Journal," edited by Peggy Senko, is a monthly periodical published by MENC and serves as its main source of communication to MENC members. Much like "Percussive Notes," MEJ offers an assortment of articles, reviews and advertisements geared to music education and performance. Another publication available to MENC members is "Soundpost" which serves as an extensive newsletter. "Soundpost" will feature an article by Greg Edmondson this summer outlining MENC's affiliation with PAS as well

as other organizations.

On top of this, MENC implements "Music in Our Schools Month" across the country as well as a host of other programs and activities. They also publish educational materials on diverse themes that are supplied to members at a small charge. These materials come in the form of books (over 30 in publication), booklets, videotapes, public service announcements, audiocassettes and other service items.

PAS is one of several organizations that has recently become affiliated with MENC. The amount of coordination between these organizations and MENC varies and several are still organizing potential activities and programs. Through these affiliations MENC is hoping to broaden its educational resource base and benefit all memberships.

MENC Affiliations

National School Orchestra Association
American Choral Directors Association
College Band Directors National Association
National Association of Pastoral Musicians, Inc.
Sweet Adelines, Inc.
Society for the Preservation and Encouragement of Barber Shop Singing in America
National Piano Foundation
National Band Association
Organization of American Kodaly Educators
American String Teachers Association
Percussive Arts Society
American Guild of English Handbell Ringers, Inc.
National Association of Jazz Educators
National Association of College Wind and Percussion Instructors

The attitude on both sides of the PAS-MENC affiliation is very positive and everyone I have talked with has been concerned that we take the correct first steps to help this relationship grow. As a result of my conference in Virginia and communications with

John Beck, the following proposals have been initiated to begin the PAS-MENC affiliation:

1. Important PAS activities such as PASIC will be listed in the calendar section of "Soundpost." MENC conference dates will be listed in the PAS newsletter "Percussion News." Steve Beck, PAS Administrative Manager will coordinate this information.
2. John Beck has invited MENC to sponsor a clinic at the 1989 PASIC in Nashville, Tennessee. He has also offered a free exhibit booth space for MENC. PAS will in turn participate in an upcoming MENC Conference. Details have not yet been worked out.
3. The main journals of our organizations, PN and MEJ, will work together in regard to the transfer of articles that would be appropriate for special issues. Peggy Senko, MEJ editor, has also indicated that often a percussion related article submitted

to MEJ is too specific for their broad base of readers. When this occurs, she will send it to me for possible use in PN.

4. The PAS Education Committee chaired by Garwood Whaley is currently putting together a booklet of informative percussion related articles. This booklet would prove to be valuable to percussionists as well as non-percussionists. PAS members and MENC members will be able to obtain this booklet for a small charge. This publication is scheduled to be available by the 1989 PASIC in Nashville, Tennessee.
5. Steve Beck will be in contact with Larry Mullins, MENC Director of Membership, to discuss possible ideas for promoting PAS membership in MEJ.
6. A three-fold flyer describing the various functions of MENC will accompany the May issue of "Percussion News." Similar information on

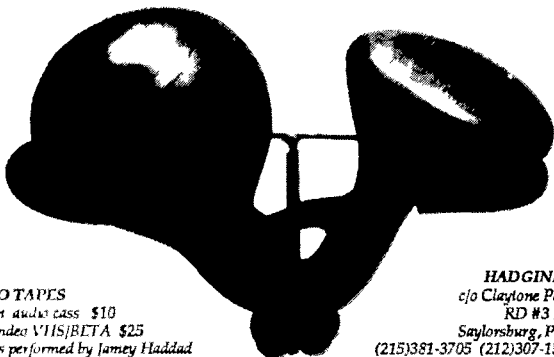
PAS will be available in a future MENC publication.

These are the first steps in an affiliation that will prove to be a natural extension for both organizations. PAS has a lot to offer in terms of percussion education and, through MENC, we will be able to reach a larger audience of music educators. In turn PAS members will find that MENC sponsored articles and clinics will help diversify our educational approach. Communication alone between these two organizations with similar musical goals will prove beneficial to both memberships.

Mark Ford is the coordinator of percussion activities at East Carolina University in Greenville, North Carolina. He is active as a performer and composer and edits PN's "Focus on Education/Student Performance."

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FOCUS ON EDUCATION/ STUDENT PERFORMANCE :

Education Clinic - Audio and Video Percussion Resources by Robert C. Snider

Editors Note: Supplemental education materials are available to enhance all levels of percussion education. One of the most attractive aids for students is the source of audio and video tapes featuring prominent drummers and percussionists. To help instructors and students become aware of the variety of tapes on the market, Robert Snider has compiled a list of audio and video tapes with publication sources and a brief description of each tape. This list does not represent all of the percussion tapes on the market, but it is an excellent cross-section to the ever-growing number of educational percussion audio and video resources.

Also, thanks to Neil Rutland for contributing the interview on page 27 with Paul Siegel of DCI Videos. This discussion will help PN readers to understand the process of filming a percussion educational video and the types of information found on these tapes. Mark Ford

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Saul Goodman: *Bell, Drum & Cymbal* (Angel Records #35269). A demonstration of all the percussion instruments plus two ensemble pieces (Theme and Variations on "My Country 'Tis of Thee" and Danse Macabre performed via multi-track by Mr. Goodman.

Arthur Press: *Classical Percussion* (MMO #35269). A three record set with illustrated book offering instruction on snare drum, bass drum, cymbals, castanets, tambourine and triangle. Many performance examples from the orchestral repertoire.

Rudimental Snare Drum

Frank Arsenault: *The 26 Standard American Drum Rudiments* (Ludwig Drum Co. #302). A performance of

20 Percussive Notes

the 26 rudiments played "contest style" (open-close-open) and seven selected rudimental snare drum solos including Connecticut Halftime, Downfall of Paris and The Three Camps.

H.J.P. Musical Enterprises: *Snare Drum Solos* (P.O. Box 265, Lake Jackson, TX 77566). Fifteen individually recorded contest solos performed by Ray Dillard including Tornado, Stamina, Three Dances, Gladstone Cadets and My Friend Norman. Request catalog for complete listing of titles.

Wanamaker & Carson: *International Drum Rudiments* (Alfred #7214). The Percussive Arts Society's official International Drum Rudiments listing with book and cassette of rudiments performed by Rob Carson.

Solo/Chamber Percussion

Donald Erb: *Symphony of Overtures, The Seventh Trumpet, Concerto for Solo Percussionist* (Turnabout Vox: #TV-S 34433). Marvin Dahlgren is featured soloist on Erb's Concerto for Solo Percussionist (1966).

Karen Ervin: *Karen Ervin - Percussionist* (WIM #WIMR-5). Four works for percussion soloist including the Marimba Suite by Sifler. Other works by Kraft, Schmidt, and Phillin.

H.J.P. Musical Enterprises: *Multiple Percussion Solos* (P.O. Box 265, Lake Jackson, TX 77566). Six individually recorded contest solos including Morris Dance, Spanish Dance, 2-4-1, and Sounds of the Kubuki. Performed by Ray Dillard. Request catalog for complete listing.

Percussion (Capitol #P8299). Three major works for percussion - Milhaud: Concerto for Percussion and Small Orchestra, Chavez: Toccata for Percussion, Bartok: music for String Instruments, Percussion and Celeste.

Stravinsky: *L'Histoire du Soldat* (MMO 77). Complete performance on side A and complete performance minus percussion part on side B. Percussion part is included.

Timpani

Elliot Carter: *Brass Quinte/Eight Pieces for Four Timpani* (Columbia-Odyssey #Y34137). Morris Lang performs the Eight Pieces for Four Timpani.

H.J.P. Musical Enterprises: *Timpani Solos* (P.O. Box 265, Lake Jackson, TX 77566). Eight individually recorded contest solos including Air and Dance, Solo Impression for Two Timpani, Statement for Timpani and Triton. Performed by Ray Dillard. Request catalog for complete listing.

Vibraphone

Tom Brown: *Vibe Clinic* (Golden Crest CR #1012). Tom Brown presents a clinic covering fundamentals of vibraphone performance.

Double Image: *Dialogues* (Marimba Productions, PO Box 467, Asbury Park, NJ 07712). David Friedman and Dave Samuels perform three duets for vibraphone and marimba. Complete parts are included and the recording is such that one can adjust the balance of the stereo and play along with either part.

Shelly Elias: *For Vibists Only & Good Vibe-Rations* (MMO 4076 & MMO

4077). First recording includes a 24-page instruction book and covers basic jazz vibes including accompaniment and soloing. Second volume also includes a 33-page book and takes material from volume one and applies it to songs you can play along.

Bill Molenhof: *Beach Street Years* (CMP, P.O. Box 39018, Chicago IL 60639). Seven original songs for vibes, four of which are also published by CMP and adaptable to a combo format.

Marimba/Xylophone

Harry Breuer: *Mallets in Wonderland* (Tabby Tone Records - Wellman Productions, 19 West 34th St., Suite 1025, New York, NY 10001). A collection of 12 "vaudeville style" tunes featuring Harry Breuer on xylophone.

Harry Breuer & Larry Spivak: *Five New Ragtime Solos & Four Pieces for Vibraphone* (Lang Percussion Co. 633 Broadway, New York, NY). Side A contains five newer Breuer xylophone "rags," performed by Mr. Breuer and side B features Mr. Spivak performing his Soliloquy for Vibraphone. All music is available from the publisher.

William Cahn: *The Xylophone in Acoustic Recordings (1877-1929)*, (William Cahn, 107 Council Rock Ave., Rochester, NY, 14610). Cassette tape that accompanies Cahn's book of the same name. Features many historical performances of early xylophone solos including Dill Pickles, The Mocking Bird, Fantasia, Frivolity and Fluffy Ruffles.

Vida Chenoweth: *Classic Marimbist* (CMP, P.O. Box 1070, Oak Park, IL 60304). Reissue of the famous Chenoweth recording. Selections include: Bach: Sonata in G Minor, Fissinger: Suite for Marimba, Goodrich: octave Etude and 4 Musser Etudes.

Eastman Marimba Band: *Nola* (Mercury Golden Imports SRI 75108). A collection of 13 xylophone "rags" featuring works by Breuer, Green and Norvo.

Karen Ervin: *A Marimba Recital* (Studio 4 Productions #S4P-R101). Includes Fissinger: Suite for Marimba, Scarlatti/Ervin: Three Sonatas and 2 Musser Etudes (Op. 6, Nos. 8 and 10).

Paul Smadbeck: *Music for Marimba* (CMP) Includes Three Etudes and Rhythm Song by Smadbeck, Diver-timento for Alto Saxophone and Marimba by Yuyama and two Bach Chorales.

Gordon Stout: *Music for Solo Marimba* (Studio 4 Productions #S4P-R100). Two Mexican Dances, Tambourin Chinois, Bach's Sonata No. 6 in E and several other works for solo marimba.

Gordon Stout: *II* (Studio 4 Productions #S4P-R102). Includes Peters: Yellow After The Rain, DuPont: Concertino for Marimba, Creston: Concertino for Marimba, and several other works for marimba.

H.J.P.: *Keyboard Solos* (H.J.P. Enterprises, P.O. Box 265, Lake Jackson, TX 77566). Seven individually recorded contest solos (including piano accompaniments). List includes: Hungarian Dance #5, Evening in the Country, Rondo for Marimba and Petite Mallet Suite. Request catalog for complete listing.

Just Accompaniments: *Volume 1 & 2* (Lang Percussion #012 & #022, 170 N.E. 33rd St., Ft. Lauderdale, FL 33307). Piano accompaniments to some of the most often performed percussion solos. *Volume 1* includes the Milhaud: Concerto for Percussion, Breuer: Five new Ragtime Solos and the Creston: Concertino for Marimba. *Volume 2* includes the Milhaud: Concerto for Marimba and Vibraphone and Kurka: Concerto for Marimba.

Rainer Kuisma: *The Virtuoso Marimba* (BISLP-149, Grammofon AB BIS, Varin-gavagen 6, S-182-63, Djursholm Swe-

den). Includes Milhaud: Concerto for Marimba, Vibraphone and Orchestra (with orchestral accompaniment) and Fissinger: Suite for Marimba.

Nexus: *Ragtime Concert* (#DD2: Nexus, Box 100, Norland, Ont. Canada, KOM 2L0). Eleven "rags" by Green, Norvo and Breuer.

Eugene Ormandy and the Philadelphia Orchestra: *First Chair Encores Volume 2* (Columbia MS 6977). Charles Owen performing the first movement of the Creston: Concertino with the Philadelphia Orchestra.

Percussive Arts Society: *The 1978 PASIC Marimba Orchestra* (Mark Records, P.O. Box 218, Clarence, New York, 14031). Includes Bolero, Joplin Rag Medley and Serenade for Strings.

Percussion Claviers De Lyon: *Rags (vol. 2)* (BNL Productions 112733). A collection of 17 "rags" including Dill Pickles, Nola, Canadian Capers, Xylophonia and Mallet A La Zurke.

Marie Josee Simard (Les Productions percudisc Inc., C.P. 737 Succ. "A," Montreal, Quebec, Canada H3C2V2). Selections include Bartok: Danses Populaire Roumaines, Creston: Concertino, Bach" Sonata in C major and a medley of traditional "popular" tunes entitled Pot-pourri D'airs Folkloriques.

Leigh Howard Stevens: *Bach on Marimba* (Musicmasters MMD 60124F(CD), MMD20124K (record), MMC40124H(cassette)). State of the art recording of the marimba with excellent performances of four Two-Part Inventions, The Prelude and Fugue in B-flat Major, Christ lag in Todesbanden, Prelude in G Minor and others.

Percussion Ensemble

Antheil: *Ballet Mecanique* (Urania UR 134). Also includes LoPresti:

Sketch for Percussion, Chavez: *Tocata for Percussion Instruments and Hovhanness: October Mountain*.

Harold Farberman: *The All Star Percussion Ensemble* (Digital D-MMG 115). Music by Bizet, Beethoven, Pachelbel and Berlioz performed by an All Star ensemble made up of 10 "first chair" orchestral players.

Nexus: *The Music of Nexus* (NE 01). Includes The Birds, African Song, Kobina, Mighty Lak' A Rose, April Showers, The Three Camps.

Dick Shory: *Wild Percussion and Horn's A'Plenty* (RCA #LPM-2289). A wonderful example of the "Percussion Pops" orchestra.

Drum Set

Carmine Appice: *The Power Rock Drum System* (Power Rock Enterprises, P.O. Box C-A 4, El Toro, CA 92630-1592). Five separate lessons on cassette with instructional booklets. Lessons include: 1. Rock basics, 2. Rockin' Double Feet, 3. Beats that Rock, 4. Bonzo Beats, 5. Shuffle Rhythms and Hi-Hat Exercises.

Burns & Feldstein: *Drum Set Artistry* (Alfred #174). Eleven jazz-rock tunes you can play along with. Charts and analysis included.

Bobby Christian: *Stop: It's Time For Bobby Christian* (MY Productions, 531 N. East Ave., Oak Park, IL 60302). Twelve big band tunes you can play along with. Drum set parts and percussion parts are included. Great material for practicing for shows and pit work.

Irv Cottler: *I've Got You Under My Skins* (Alfred). Ten big band recordings of Sinatra standards with charts and helpful hints from Cottler included.

The Drums (ABC/Impulse ASH-9272-3). A three record set that follows the trends in jazz drumming from 1961 thru 1974. Analytical guide is included.

Danny Gottlieb: *Drumming Concepts* (DCI Music Video Inc.). Two one-hour audiocassettes with tips on soloing, grooving, dynamics and brushes.

Latin American Percussion (Action/Reaction U.S.A.) Text of rhythms and rhythm instruments from Cuba and Brazil, includes three 60 min. cassettes.

Latin American Rhythms (MMO 1024). Rhythm section performs classic rhythms of South and Central America including Cha-Cha, Meringue, Samba, Tango and Bolero. Excellent material for play-along.

Rod Morgenstein: *Master Session* (DCI Video Inc.). Six one-hour cassettes and 3 books which cover the following topics: 1. Grooving in Styles/Filling the Holes; 2. Odd Time I & II; 3. Double Bass Drumming I & II.

Play with the Pros: *Makin' Tracks* (P.O. Box 156, Dickson, TN 37055). A collection of country-rock tunes recorded in stereo with the drums in one channel and the rest of the band in the other. Players can play along with the drummer/band or just the band.

Ed Thigpen: *The Sound of Brushes* (Action/Reaction U.S.A.). Book and 90 min. cassette on brush technique and applications.

Dave Weckl: *Contemporary Drummer + One* (DCI Video Inc.). A 78 min. cassette, studio charts and book that explains Dave's playing in each song. Tunes include movie soundtrack music and a jingle in addition to rock, funk, Latin and pop. Each track has two versions, one with drums and one without.

VIDEO

General Percussion Instruction

Alan Keown: *Snare Drum: The Basics* (Marching Percussion Northwest, 2323 N. 9th, Springfield, OR 97477).

A fine video tape with optional method book covering "the basics of snare drumming from A to Z." (60 minutes)

Dick Petrie: *Video Drum Method, Volume 1* (Video Conservatory, P.O. Box 70125, Pasadena, Ca 91107). Instructional video designed for the beginning drummer. The video covers grip, rudiments, drum setup and basic drum set beats and techniques. (60 minutes)

Pat Petrillo: *Snare Drum Rudiments* (DCI Music Video Inc., 541 Ave. of the Americas, New York, NY 10011). A clear and complete guide to the N.A.R.D., and P.A.S. devised advanced rudiments demonstrated at several different speeds and applied to musical passages. A short history of rudimental drumming is also on the video. A booklet with transcriptions of each rudiment is included. (30 minutes)

Rosewood Duo: *Our World of Percussion* (Rosewood Productions, P.O. Box 1053, Renton, WA 98057-1053). A wonderful teaching tool by Greg and Judi Murray covering all the percussion instruments used in the concert band. (Two Hours)

Jim Sewrey: *Sewrey on Concert Percussion* (Videotapes, Room 726 Lowell Hall, 610 Langdon St., Madison, WI 53703). A color video demonstration of all standard concert percussion instruments and performing practices presented in logical sequence and in a pedagogical manner. Designed as a resource that will help beginning music programs, music teachers who are not percussionists, college method classes and percussion students of all levels. (Two Hours)

Vibraphone

Jerry Tachoir: *Master Study Series* (c/o 220 Great Circle Rd., Suite 118, Nashville, TN 37228). A mini-clinic covering many aspects of the vibraphone including: grips, warm-ups, mallet selection, dampening, chords

and voicings, accompanied by many musical examples. Two extended solo pieces are also performed. (60 minutes)

Percussion Ensemble

Babatunde Olatunji: *Olatunji and His Drums of Passion* (Video Artists International Inc., Box 153 Ansonia Station, New York, NY 10023). A live concert performance featuring Olatunji's singers, drummers and dancers performing music in the tradition of the Yoruba culture of West Africa. Well filmed and very entertaining. (51 minutes)

Drum Set

Tommy Aldridge: *Rock Drum Soloing and Double Bass Workout* (Hot Licks Productions, Inc., P.O. Box 337, Pound Ridge, NY 10567). A clinic covering many aspects of rock drumming with emphasis on soloing and double bass drumming. Good sound and camera work with visual examples flashed on the screen. Section also included on the "real world" of the music business and how to avoid it's problems. (60 minutes)

Carmine Appice: *Drum Clinic-Seminar* (Power Rock Enterprises, P.O. Box C-A 4, El Toro, CA 92630-1592). A clinic-seminar covering Appice's Power Rock Drum System. (60 minutes)

Carmine Appice: *Drum Clinic* (Hot Licks Productions Inc., P.O. Box 337, Pound Ridge, NY 10576). A live clinic covering double bass figures, approaching unusual time signatures, various accent patterns, highhat fills and soloing. Beginning to Intermediate level.

Carmine Appice: *Master Class* (Hot Licks Productions Inc.). Covers advanced drum patterns, highhat figures, special time signatures, advanced stick-twirling and "flash." Recommended for intermediate to advanced level. (60 minutes)

Kenny Aronoff: *Laying It Down* (DCI

Music Video Inc.). Features a carefully designed approach to the basics of rock drumming. Topics include: selecting the right beat, keeping steady time and getting the beat to groove. Also featured is live footage of Aronoff performing with John Cougar Mellencamp. An exercise/transcription booklet is also included. (52 minutes)

Louie Bellson: *The Musical Drummer* (DCI). Features Louie leading an all-star quintet through seven tunes illustrating a variety of styles and techniques. Drum parts are isolated and analyzed demonstrating swing, samba, shuffle, bossa nova, and jazz-rock beats. Includes sections on brushes and double bass drum technique as well as 2 extended drum solos. Designed for the beginner to intermediate student. (60 minutes)

Gerry Brown: *Live in London* (Sabian Ltd., 4800 Sheppard Ave. East 4115, Scarborough, Ontario, Canada, M1s 4N5). A live clinic/performance taped at the University of London (England). Also featured is Geoff Dunn. Both discuss different techniques and equipment and are also shown in performance. (60 minutes)

Bill Bruford: *Bruford & The Beat* (Warner Brothers/DCI Music Video Inc.). Features solos, interviews,

demonstrations and performance footage of Bill with King Crimson. Guest appearances by Robert Fripp and Steve Howe. (30 minutes)

Randy Castillo: *Star Licks Master Series* (Star Licks/Noma Video Inc., 2340 Sawtelle Blvd., Los Angeles, CA 90064). An introduction to heavy (arena/theatrical) rock drumming. Covers equipment, rudiments, excerpts from parts played with Lita Ford and Ozzy Osbourne, and showmanship i.e. stick twirling, mid-air cymbal crashing and other "extras." An accompanying booklet provides transcriptions of examples. (45 minutes)

Gary Chaffee: *Video Patterns I* (GC Music, 16 White Oak Rd., W. Roxbury, MA 02132). Over 50 performance examples are demonstrated, from basic routines to applications of materials in both time functioning and soloing. Based on Chaffee's Patterns Series Volume I thru IV. (60 minutes)

Shannon Ford: *Licks and Tricks for Drums* (Pro Video Corp., 31 East 32nd St., (12 Fl), New York, NY 10016). Drummer for the Gatlin Brothers demonstrates his unique licks and special techniques for highhat, double stroke rolls, rock patterns and side stick variations. Basic

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Neil Grover, Percussionist/Designer

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Joe Franco: *Double Bass Drumming* (DCI). A practical method for playing double bass drums. Shows examples of double bass drum fills, beats, rolls, and developmental exercises. Playing examples are notated on the screen. Several solos and concert footage are included showing the examples in actual "battle-field conditions." Beginning to advanced level. (60 minutes)

Steve Gadd: *Up Close* (DCI). Features Gadd discussing and demonstrating his unique style of drumming. Covers such topics as applying snare drum rudiments to drum set, chart reading, practicing, time keeping, sambas, fills and soloing. Many styles are demonstrated at Beginning to pro level. (60 minutes)

Steve Gadd: *In Session* (DCI). In a studio setting with two different

rhythm sections, Gadd performs a variety of styles including funk, bebop, reggae, and ballads. Several Latin grooves are demonstrated and explained, followed by some exciting drum solos. Beginner to pro level. (90 minutes)

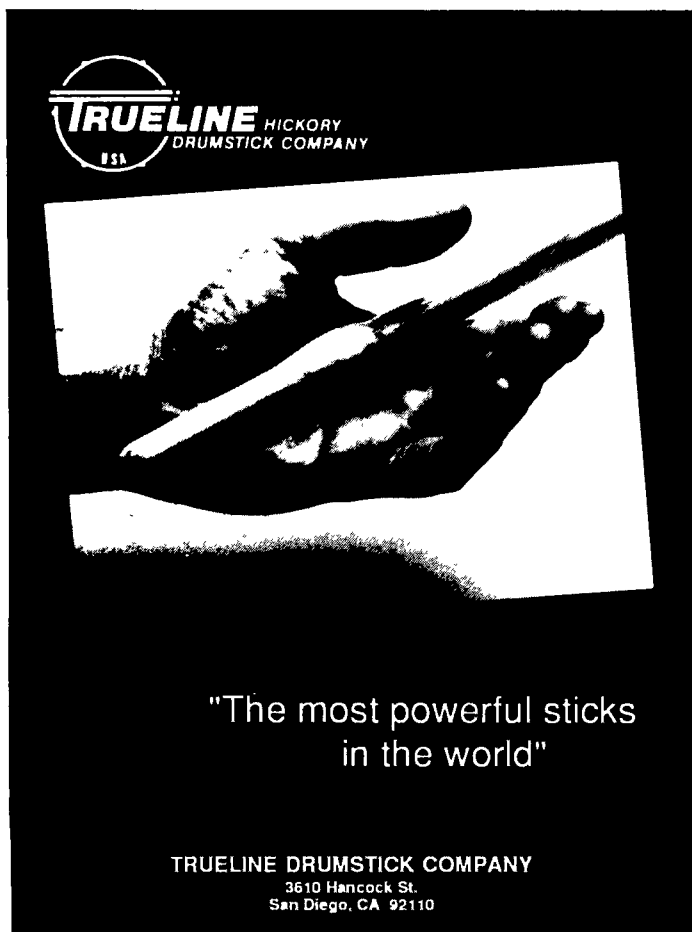
Yogi Horton: *A History of R & B/Funk Drumming* (DCI Music Video Inc.). A Discussion and demonstration of Motown, Purdie, Sly Stone, New Orleans and other funk styles of yesterday and today. Different studio styles and techniques are discussed as well as the function of the drummer on the stage and in the studio. (60 minutes)

Elvin Jones: *A Different Drummer* (Rhapsody Films/DCI). A study of Elvin Jones, the person and the performer. Highlights include footage of his 1979 quartet and a clip of him with the John Coltrane quartet. Jones discusses his philosophy and his vision of drums and cymbals. Intermediate to pro level. (30 minutes)

Ron Keezer: *Keezer on Drum Set* (Videotapes, Room 726 Lowell Hall, 610 Langdon St., Madison, WI 53703). In two parts, this video first explains and demonstrates twenty two basic drum set styles used in swing, rock and Latin music. The second part emphasizes set-up and tuning, fills, solos and interpretation of drum set music. The clinic is designed for beginning set drummers and teachers who are non-drummers. However, this presents an excellent review for all drum set players. (two hours)

Allan Keown: *Drum Set In The School Jazz Band* (Marching Percussion Northwest, 2323 N. 9th, Springfield, OR 97477). A two tape series covering the various styles of big band playing, set-ups, kicks and chart reading.

Chet McCracken: *Star Licks Master Series* (Star Licks/Noma Video, Inc.,



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2340 Sawtelle Blvd., Los Angeles, CA 90064). In a "friendly" presentation by the former Doobie Brothers drummer, McCracken discusses his ideas about drum set with special emphasis on studio playing. Each idea is demonstrated by McCracken then put into an ensemble context with help from Randy Strom. A booklet is included illustrating basic examples and transcriptions. Well presented and clear. (45 minutes)

Rod Morgenstein: *Putting It All Together* (Bamo, P.O. Box 13, Plainview, NY 11803). Material covered includes: ghost strokes, versatility, odd time, double bass drumming and creating drum parts. "On screen" music notation used throughout. For all playing levels.

Buddy Rich: *The Channel One Set* (Sony Video, 1700 Broadway, New York, NY 10019). A well produced taping of the Buddy Rich Band in a live performance on King Street/San Francisco. The set includes: Machine, Best Coast, One O'Clock Jump, Sophisticated Lady, Norwegian Wood, Love For Sale, No Exit and Channel One Suite.

Max Roach: *In Concert/In Clinic* (DCI). Roach demonstrates his unique ideas about drumming and applies them in performance.

Ed Shaughnessy: *Drum Clinic* (Ed Shaughnessy Enterprises, P.O. Box 7700, Woodland Hills, CA 91364). This one-on-one approach give you a "private lesson" covering practice routines, warm-ups, exercises, rudiments applied to the drum set, playing along with records, soloing and improvising. Chart reading and interpreting is discussed and a booklet is included with warm-up exercises. Good for all levels. (60 minutes)

Steve Smith: *Part One* (DCI). Smith plays alone and with his band (Vital Information) demonstrating his basic approach to rock and jazz, methods for developing good time and meter, approaches to practicing, and his creative use of drum patterns. A

booklet with exercises and transcriptions is included. All levels. (55 minutes)

Ed Soph & Horacee Arnold: *The Drum Set: A Musical Approach* (Yamaha/DCI). A comprehensive video covering the fundamentals of jazz, rock and funk drumming, in five segments all geared to have the student listen and think behind the drum set. Topics include body motion, hand-hand, hand-foot concepts, historical perspectives, musical relationships with other players, followed up with soloing and fills in different styles of music. A booklet supporting the material in each segment is included. Beginner to intermediate. (two hours)

Ed Thigpen: *On Jazz Drumming* (DCI) Covers the basics of jazz drumming including the importance of the bass drum in jazz, ride cymbal patterns, bossa nova, phrasing in time, and extensive brush technique. Several solos are performed demonstrating the covered material. Written material is also included. Beginner to advanced. (60 minutes)

Paul Wertico: *Fine Tuning Your Performance* (M & K Productions, 818 Green Ridge Circle, Langehorne, PA 19047). Covering speed and hand control, syncopation, reading, odd time signatures and polyrhythms and commercial music. (two hours)

Lenny White: *In Clinic* (DCI). A detailed discussion and demonstration of practice technique, fusion drumming and internal time-keeping. Also discussed is his approach to playing and career influences. White performs several tunes with bassist Rick Laird. Intermediate to pro. (60 minutes)

Zildjian: *Zildjian Day In New York* (DCI). A day long event featuring segments of clinics by Steve Gadd, Vinnie Colaiuta, Tommy Campbell, Billy Cobham and Alex Acuna. Beginner to pro. (45 minutes)

Robert Snider is a member of the United States Navy Band in Washington, D.C. and serves on the Education Committee of the Percussive Arts Society.

Percussive Arts Society thanks the members of the PAS Education Committee for their individual and collective efforts to strengthen PAS through Education Clinic.

Readers who desire further information regarding the PAS Education Committee's activities can contact a Committee member listed below:

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Alexandria, VA 22314

FOCUS ON EDUCATION/ STUDENT PERFORMANCE :

Paul Siegel Interview *by Neil Rutland*

Efforts to turn television toward instruction rather than pure entertainment are hardly new. The advent of inexpensive, readily available video tape machines makes an educational revolution built around this technology seem inevitable. It has been, perhaps, ten years since videotape became the educational audio-visual medium of choice. Today, VCR's can be found in almost half of American households and virtually every institution of learning. It is the rare kindergarten child that cannot operate a VCR. It may safely be said at this point that video tape (instructional and otherwise) is a permanent aspect of our culture. We should consider at this point what place video instruction should have in our teaching; and what the present and future state of the art has to offer.

Paul Siegel of DCI Music Videos (and Drummer's Collective) was kind enough to spend some time with me on the phone sharing some of his wisdom on these matters. The following is abstracted from that conversation. NR

Neil Rutland - Tell me what the current philosophy is on producing videos; what format you follow. Most of the ones I have seen have been, essentially, clinics on tape.

Paul Siegel - At this point we have 35 or 36 tapes in our catalog, the majority of which are percussion related. . . each one has its own character to it. Essentially we set things up in a controlled studio situation where we typically spend a lot of time with the artist in preparation for the production. The artist may come into town a week or two ahead of the shoot. We will go over every different area that they want to touch on and help them come up with an organized way of presenting the information they want to present. It varies with each person. Some musicians are used to going out and doing seminars or clinics so therefore they

are comfortable with the idea. Other musicians have never done anything like that and so they have to be coached a little more. Even if somebody has done a lot of clinics like Steve Smith or Dave Weckel, it's a different story when they are sitting there with cameras on them. It's a little intimidating, I think. The preparation becomes extremely important. It doesn't work to just sit down and deal with it like they would deal with a clinic. In a clinic, first of all, you have an audience that you're bouncing everything off of; second, there's a lot more latitude and forgiveness as far as, maybe, going off on a tangent or not really dealing with things succinctly. On a video tape you have to cover everything in a very organized way, you don't have anyone to bounce things off and you've got to just sit and talk into a camera. It's a very different thing.

The basic premise of what were doing is. . . what if somebody had gotten Charlie Christian to sit down and really explain in his own way what he was trying to do with the guitar specifically for a camera, emphasizing his technical and conceptual approach to the guitar, or if Gene Krupa had done the same thing. . . There's a little bit of a historical element to what we are doing. We try to choose the musicians that we do tapes with very carefully.

I think there is a little bit of misinterpretation. Sometimes people think that they (the tapes) are intended to replace a teacher, which is never the case. They are intended to provide an additional kind of information and an additional motivation for students. There is no replacement for a live person and learning things on that basis. This is a whole different kind of thing.

NR - What kind of things can you do

with a video that couldn't be done in a live situation? You've talked about being more organized. Does video give the artist any freedom or resources that he wouldn't have live?

PS - Yes. He can talk to everybody as if he were talking to one person. So that for everybody that watches that tape, the situation is as if the viewer were sitting next to the drum set. The artist is talking to the viewer on a one to one basis but thousands of people end up seeing the tape. I saw a clinic that Steve Gadd did where he wanted very much to demonstrate his bass drum technique, but of course there was a room with two thousand people in it and he couldn't really do it. With video tape, the camera can get right down there with the person's feet and you can see things as if you were right next to what was happening.

NR - One tape I saw had a clock in the lower right hand corner of the screen. A program accompanied the tape giving topics and clock numbers so the viewer could fast wind to that topic.

PS - We have considered doing that, but we have tended to think that would be distracting. One thing we suggest and sometimes put in the booklet (supplied with the tape) is that when someone first gets the tape, they can let the tape roll and go through the booklet as the tape is running making a notation of their own tape counter numbers as the tape gets to each subject.

NR - I have seen a few using split screen to show musical examples. Are you using that kind of video technique?

PS - We use some of the fancier techniques available. We use them when we feel they will make the information clearer. We spend an awful lot of money on each production we do so whatever lack of effects is not a

budget consideration. As far as music on the screen; we have always felt it was better to put it in a booklet.

NR - How many copies can you expect to sell of a video that really takes off?

PS - The market for these is still at such a point that no one is selling 25,000 copies of a video. It's a little bit of a tough market to make money in, but the market is growing. It's a little bit tougher even when you take the approach we have taken; to spend whatever you have to spend in order to get something that looks and sounds really good. We have felt from the beginning that these things are going to be around for years and years. We want to be able to look at something we produce now, ten years from now, and still be proud of it.

NR - Colleges buy these videos. Are individuals buying them?

PS - Individuals have always been our main market, more so than colleges. The college market is growing because VCR's have gotten much more popular in colleges over the last couple of years.

NR - How would you recommend a teacher use these videos?

PS - I would probably want my student to work with a given section on the video tape at home. Structure certain lessons around a particular part of a tape. That would be a useful way for a teacher to use them. You get into a little bit of a sticky area sometimes. If a teacher compiles a library of tapes and allows students to take them home then you are in a situation where the student might conceivably run copies of them. The market we are dealing in is small enough so that if there was too much of an incidence of illegal copying then the fact of us being able to produce video tapes would be jeopardized. I would hope that teachers would encourage students to buy the ones they feel are the most useful and valuable.

NR - Interactive video using laser disc is a hot new topic. Have you envisioned any application for that technology?

PS - Yes we have. The problem at this particular point is that the hardware hasn't reached any level of popular-

ity. It took until now for VCR's to be popular. Laser disc technology is perfect for the kind of thing we are doing for various reasons. You can access any spot on a laser disc instantly. You can do things interactively. In Japan people have the players. In the U.S., it seems to me, we have a few years before we have any kind of penetration of those machines. I don't know anyone myself who has a laser disc player. They are going to be popular, but it may take another five years.

Instructional music videos have become, through the efforts of groups like DCI, an important resource for all percussionist for our teaching and also for our personal enhancement. This industry is striving to meet the needs of teachers and players. It is up to all of us to find the best way to utilize this powerful tool.

Neil Rutland is the instructor of percussion at Tennessee Tech University in Cookeville, TN; and principal percussionist with the Knoxville Symphony. He is active as a freelance performer, teacher and clinician. Neil is the president of the Tennessee chapter of PAS.

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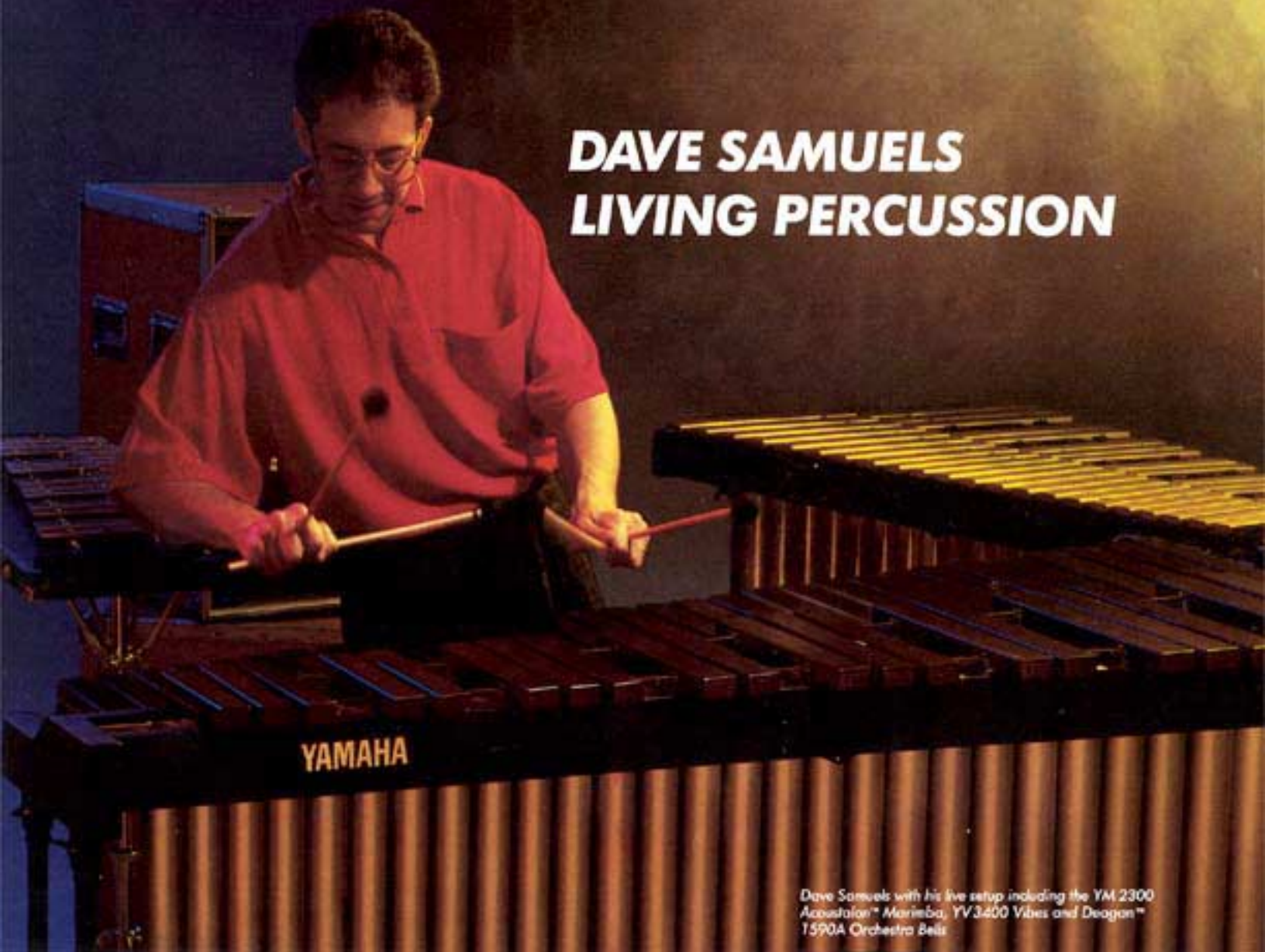
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FOCUS ON EDUCATION/ STUDENT PERFORMANCE : PASIC '88 Scholarship Winners *by Robert LedBetter*

Since the very first PAS Day of Percussion held in Chicago in 1971 followed by the establishment of the annual Percussive Arts Society International Conventions beginning in 1976, PAS has continued to attract more and more percussionists from increasingly varied backgrounds and different parts of the world to these annual events. This past PASIC '88 in San Antonio was no different and seven fortunate individuals from a variety of backgrounds in percussion were able to attend on an almost free-ride as recipients of PASIC '88 scholarships. The seven scholarships were sponsored by Remo, Zildjian, Yamaha, Ludwig Industries, William F. Ludwig and two private sponsors, the Colwell and Eddy scholarships. All seven scholarships provide one year membership in PAS, complimentary convention registration, a ticket to the banquet and lodging for the event. The recipients were responsible only for their airfare and meals.

Kevin Jahoda, recipient of the Colwell Scholarship, is from Tenafly, New Jersey and is a sophomore at Shenandoah Conservatory of Music in Virginia. His goals in percussion center around drum-set and he hopes to get into studio work. As part of his scholarship, Kevin was able to sit in on the Board of Directors meetings while at PASIC '88. This being his first convention, he went with the intent of learning as much as possible and felt the event was the "educational experience of a lifetime." He returned to his studies aspiring to be a better percussionist and has recently organized the "Shenandoah Percussive Society" at his school from area PAS members. He is also trying to organize an International Day of Percussion to take place at Shenandoah Conservatory.

Michael Werner is a high school senior from Pittsburgh and was the recipient of the Eddy Scholarship. He has attended Interlochen Music Festival and plans to concentrate his percussion studies on orchestral performance. This was Michael's third convention and he felt it to be a great success and well put together. He enjoyed the clinics as well as meeting some of "the greats" in percussion. He feels that it is a great help when clinicians provide some kind of literature along with their clinics and that the only drawback that he could see about the convention was conflicts between simultaneous events, both of which he may have wanted to see.

The recipient of the William F. Ludwig Scholarship was **Craig Edwards** from Sullivan, Illinois, who is a senior at Eastern Illinois University. He has studied with Julie Spencer, and is planning on a career in public school teaching. Like Michael, this was his third convention. Craig attended all of the educational clinics which he found to be excellent and the aspect that he enjoyed the most was the chance to see his idols and peers performing close-up in the concerts and clinics. He has found PASIC conventions to be a highlight of his year and always returns home highly motivated. As he says, "it tends to rub off on you!"

David May, a freshman at Lawrence University in Wisconsin was the Ludwig Industries Scholarship winner. He has attended the Interlochen Music Festival twice and his major interests are leaning toward ethnic percussion with hopes of going to study in India. This being David's first convention, he claims that he was "walking around in a daze" the whole time due to the many exciting events going on. He finds the *Percus-*

sive Notes magazine to be excellent, continually improving and feels it should be a staple for anyone interested in percussion.

The Remo Scholarship recipient was **Jennifer Daniel**, a high school senior from Atlanta who plans to pursue a career in percussion with an orchestral emphasis. This was Jennifer's first encounter with PAS and she was thrilled at having met so many well-known players. She was impressed by the professionalism displayed in all aspects of the convention but wished there was a way to be able to see everything.

Blake Himm, a sophomore at Berklee School of Music majoring in Composition and winner of the Yamaha Scholarship, claimed that this convention, which was his first, was more than he imagined. It rated the "highest inspiration factor" of any other similar event he had attended. He liked the fact that the convention created a forum wherein one could meet and study with some of the greatest players. Blake has started a newsletter for the Percussive Society at Berklee and thoroughly enjoys *Percussive Notes* which he feels covers the broadest range of topics in a scholarly way as compared to similar periodicals.

This being her first PASIC convention also, **Mari Wilson**, Zildjian Scholarship winner, didn't know what to expect but was overwhelmed and impressed with the spontaneous jam sessions with so many great players as well as the clinics which she felt were well-prepared. Mari, a junior percussion major at Willamette University in Oregon, plans to perform and teach and her major interest is in orchestral playing. She liked the idea of the mini-master classes that were offered on drum-set

but would have preferred the same format with orchestral players as well.

It appears from the impressions of these scholarship winners that PAS can "chock up" another successful PASIC convention to its history. As the organization continues to grow, hopefully there will be a corresponding increase in scholarships. Thus giving more young percussionists a

chance to experience these thrilling events and inspire them to make outstanding contributions to the world of percussion.

Editor's Note: Those readers interested in applying for a scholarship to the 1989 PASIC in Nashville, Tennessee or know of a student who may be interested, please see the PASIC scholarship information below - Mark Ford

Robert LedBetter is the instructor of percussion at Eastern New Mexico University in Portales, New Mexico, and is in the process of completing a DMA degree in percussion performance at the University of North Texas. He is active as a concert performer, clinician and adjudicator. In addition Bob is active in the New Mexico PAS chapter.

Student Scholarships to Attend PASIC '89

Nashville, November 8-11, 1989

Seven scholarships to help students attend PASIC '89 in Nashville have been made possible through the generosity of Remo, Inc.; Avedis Zildjian Company; Ludwig Industries; William F. Ludwig Jr.; Yamaha Corporation of America; Val and Venus Eddy; and Colwell Systems. Each scholarship recipient will receive:

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Eddy Scholarship	Eddy Scholarship, c/o Percussive Arts Society, PO Box 697, Urbana, IL 61801
*Colwell Systems Scholarship	Colwell Systems Scholarship, c/o Percussive Arts Society PO Box 697, Urbana, IL 61801

*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. This report will appear in the 1990 PASIC Preview.

Focus on Performance: An Interview with Sylvio Gualda Concerning *Psappha*

transcribed and edited by Michael Rosen



*The occasion of this interview was after a concert at Oberlin Conservatory of Music on November 18, 1986. The concert was a joint recital with Sylvio Gualda and the harpsichordist Elisabeth Chojnacka. In addition to *Psappha*, by Iannis Xenakis the concert consisted of music by Martial Solal, Elliott Carter, François-Bernard Mache, and Michael Daugherty.*

Mike Rosen - Let me ask you about the composition *Psappha* which was one of the pieces you played on the concert tonight. It has become one of the most often played pieces for solo percussion. I understand that it was written for you. Tell me about how it was written, how Xenakis came to you with the idea for the piece and how it developed.

Sylvio Gualda - Xenakis wanted to write a piece for me. We spent an evening discussing the possibilities for a composition. By the way I did the premiere in London in 1976 in Round Place which was a special hall for new music at the time. It is a pity that it is not used for contemporary music anymore because it was a fantastic space for performing. Actually we first discussed the possibilities for a piece as early as 1974 because I remember that he spoke with me after a solo recital. Several composers have written pieces for me and I have never told them to write a work in a particular style. I always leave it entirely up to the composer (as I did with Xenakis) to write whatever they want. We did discuss some of his

ideas, however. He mentioned that rhythm was very important to him because, as you know, he is very interested in this aspect of music, especially in the very complicated rhythms of African, Indonesian and other ethnic cultures. He has used these rhythms in some of his other works. He didn't mention which instruments he intended to use. I would have to choose the instruments. He also wanted to be sure that the instruments selected never made an ethnic reference for the listener. I wasn't exactly sure at the time what he meant but I agreed. Six weeks later he gave me the music which was written on very small paper. Needless to say I had a great deal of difficulty reading it! I remember that I was in London at the time for a concert when he gave me the music. I spent an hour looking over the music and then spent another hour with the publisher telling him that I thought it should be printed much larger. You can imagine how difficult it was to read every accent and every change of instrument. It was impossible to play unless it was very large. Now I play without music so the size is immaterial to me but at the time it was impossible.

Xenakis gave me no instructions with the music; he just gave it to me and told me to do what I wanted with it. He did mention that it was a study in rhythm. By the way, it was written on graph paper with no bar lines or agogic indications. When music is written this way you do not have the establishment of a rhythmic feeling. The music just exists in space. This I understood immediately when I saw the music. I tried to understand what Xenakis wanted and how I could better perform his piece. My primary intent was to get to the heart of his concept of the music not to impose what I thought the music should be.

MR - Do you think the piece would be easier to learn if a percussionist were to somehow divide the music into measures and conventional phrases with bar lines?

SG - I think that this is not the most difficult aspect of the piece. I know of no one who has tried this but I would discourage it. It would take about 15 days to understand the notation and to get used to reading the music. I had only one month to learn the piece because the first performance was scheduled before I got the music! You can imagine how hard I worked for this first performance!

MR - You mean to say you learned Psappha in just one month?

SG - Yes. And I was playing at the Paris Opera at the time, in addition to other free lance work in Paris. It was a terrible time for me. However, after the first performance of the piece Xenakis told me he was pleased but I must admit that I was not. I felt as

though I had played the piece correctly in the technical sense, but I felt that something important was lacking. It was then that I worked for three months to relearn the piece. In any case, the premiere was a fantastic success. I actually played the piece twice at the same concert!

MR - The music that you received from Xenakis in the little score you mentioned, is that the same score that we play from now?

SG - Yes, absolutely! The only changes that came were with the tempi.

MR - What about the choice of instruments which is such an important aspect of composition?

SG - For the choice of instruments he wanted instruments that were very deep. I had a Yugoslavian drum at the time called a "Tapen" and I think that is the type of sound he wanted. But since the score indicated such

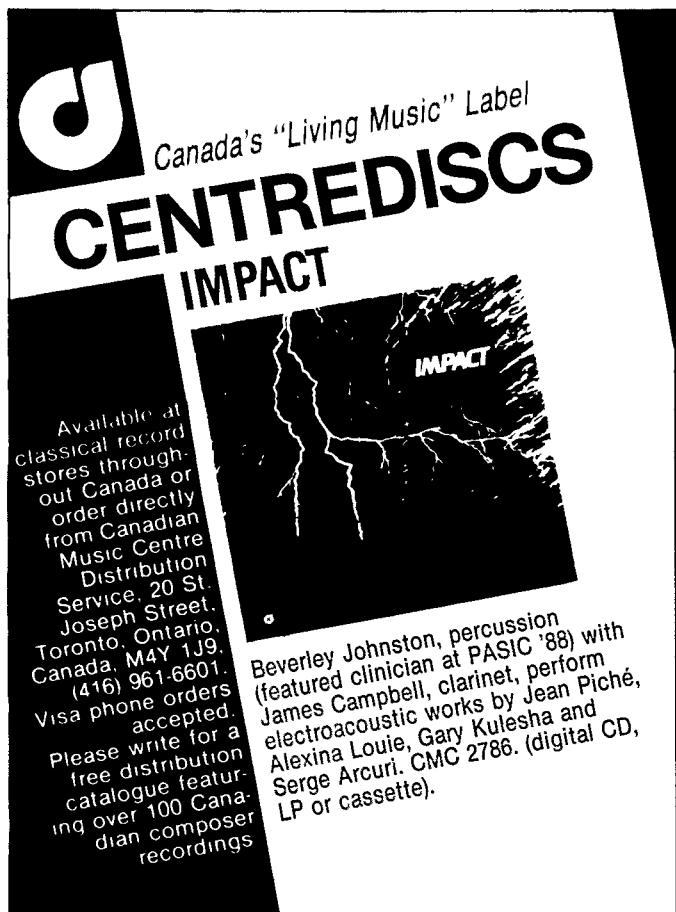
loud dynamics I had always envisioned very large tom-toms and very deep bass drums.

MR - Tell me about those large tom-toms you use. (Mr. Gualda uses deep tom-toms which are 24"x30" deep and 20"x30" deep in addition to the bass drum..MR)

SG - My original idea was to put two drums together. The largest one I have is actually much like a bass drum, but rather deep for its diameter.

MR - Did you use these drums for the first performance?

SG - Yes. The idea was there but the drums were not yet perfected. I also used a very large bass drum. Xenakis wasn't completely satisfied with the drums at this performance actually. I used a tumba (large conga drum) and he did like that. I think it is because it is a bit primal. I used wood in certain



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places where I think the music is rather more tragic than dramatic and Xenakis was very pleased with this. Like the title implies the composition seems like Greek theatre to me.

MR - I noticed that you used two bass drums; one had a pedal and the other was a very large instrument that you played with a mallet at the end.

SG - I do use two different drums and two different sets of mallets because I envision a deep sound at the end. When one is recording it is often easier to get a deeper sound with a smaller mallet because the recording engineer can alter the sound to almost any specifications. But in person it is often necessary to change both instruments and mallets. At the beginning of the piece is one shade of forte with the accents that are relative to this forte. After the section of suspension that we spoke of before you need to play on the metal instruments. Xenakis' idea about the mallets for the metal instruments was simply to have metal against metal. He wanted me to use metal headed mallets. I tried several different types of metal but none seemed to work on both the metal and the drums. To get the sound I was looking for I covered a rather large wooden mallet with felt and with this mallet I achieved the deepest sound on the drums and at the same time a metallic sound on the metal. Choosing mallets is often a compromise. I covered metal mallets with felt but it didn't work as well as the wood. The wood gives the resonance that is so important. Still, when I played the bass drum at the end it didn't give me the full, resonant sound I was looking for, so I told Xenakis that I was going to double the bass drum with the pedal bass drum and he was very pleased, although at first he thought it was impossible at such a fast tempo. I do this because at the other section where there is the suspension of sound after each bass drum stroke, the sound is loud. If there is not a big sound at the end the sound is disappointing and seems thin. This must be the most exciting and loudest part

of the piece. I try to get the fullest sound from the bass drum at all times and fill in the sound with the pedal bass drum whenever I can.

MR - I did notice that when you had time to change to large bass drum mallets you did. Why didn't you use the pedal bass drum throughout the piece?

SG - Because Xenakis often told me he wanted something "savage" in the music but he never told me exactly what he wanted. Xenakis is a very interesting man. He doesn't always tell you exactly what he wants but I have known him for many years and when he says a word I know what he means and how to get, in the music, the feeling he describes. In this way I understand what to do. He never told me to use a specific drum. He will more often tell you what he doesn't like but never what he does like. He lets the choice up to you. Sometimes you will notice a little smile and then you know you have gotten the right sound. He never will say directly that something is good... you have to know him well to know when he approves. If he says something is good he really means it because he doesn't give compliments easily.

MR - What about the metallic sounds?

SG - I didn't know exactly what he wanted so I asked him to go with me to find a suitable sound. I was anxious to share ideas with him and let him know what my concept of the metal sounds was. One day, we went together to the site of the Centre Pompidou. This was when it was still being built. We selected pieces of metal that sounded good. Finally we chose several but in the early stages of the development of the piece I changed the metal sounds often. Now I do not change because the sounds have evolved to what I like. He did indicate that he wanted several different metallic sounds. Notice that the metals I use are of various sorts of metal for a variety of sounds. Some ring for a long time, one is rather dull sounding, another is pure and another has a complex timbre.

The materials are all different. Xenakis, by the way, likes best the large flat, square piece of metal. But, if I use only this type then we only have one sort of sound and I think it is very important to have a variety and complex assortment of timbres. At certain places in the music, even though the note is the same, I change to a different metal because I like it better.

MR - When I worked on *Psappha* I put two pieces of metal together loosely so that they rattled together when they were struck. It made a rather clangorous sound that I like very much.

SG - That is a good idea. In this sort of piece there are many possibilities and it is up to the performer to be imaginative about the sounds. There are many possibilities. I don't change the instruments anymore because, when I play the piece in a concert, the public expects to hear the same version as I have recorded.

MR - Tell me about the wood sounds?

SG - My thoughts about the wood are as follows: When I considered the pitch range from lowest to highest the bongo was the very highest. However, I broke so many heads that it became impractical to continue to use a bongo. I changed to a wood sound and Xenakis was very satisfied. It seemed perfect for the cadence of sound created by the music. Originally I used a wood block but he was not satisfied because the sound of the wood block brings to mind something specific to the listener. It creates an aural reference point which Xenakis insisted I should avoid at any cost.

MR - Did he want a *Simantra* of the type used in *Persephassa*?

SG - Exactly! The wood sound gives a feeling of anticipation for me. It is something like a surprise. It keeps the audience on the edge of their seats so to speak. Something like a suspension. Xenakis often uses silence in this way also. A percussionist has the responsibility to make the silences of

a composition meaningful. Silence is as important as what one plays.

MR - How do you "play" silence? How do you make it an important aspect of the music?

SG - Most often when I play I try to forget that there is an audience but tonight I didn't forget because I felt such a strong sympathy from the audience. Sometimes, when you are not in such good form or a friendly atmosphere during a silence someone coughs. Then you know that the audience is not sensitive to what you are doing. From the very beginning I try to create a suspension during the silences; a sense of expectation... right from the very first note! The rhythms of the piece create what seems to be a regular metric sensation and then it is interrupted and changed by the silence. I try to create a sense of being lost in the rhythmic drive of the piece. One is never sure of where one is rhythmically in *Psappha*. The silence is what creates this sense of irregularity that enigmatically seems to be so regular at the same time. You must feel the tension in the silence, not just the lack of music.

MR - What about the choice of mallets?

SG - This was very difficult. I have made many changes in my mallets as the piece has developed. I now use special sticks that will not damage the wood but at the same time will give me the deepest sound possible from each of the instruments I have. It is a wooden mallet with a thin wool covering. At certain places I am obliged to use a rather small stick on the bass drum because I have no time to change. This is not satisfying to me but it is a compromise.

MR - We have spoken about the sound aspect of the piece and the problems of mallets. Tell me about the technical problems, especially the repeated notes (the sixteenth notes, although they are not written that way). How did you solve that problem? Some performers slow the tempo down at the end, what do you do?

SG - I use two instruments facing each

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other. I use bongos at this place. I strike one bongo on the downstroke and the other instrument which faces it, about 5 inches away, on the upstroke. I make sure that the bongos are tuned exactly the same so the impression is that of one instrument. I also am careful to play strictly in tempo and do not play a trill. To create the staccato I desire here I play with a little more arm motion than I usually do. If I am tired sometimes it doesn't go quite as well as I would like it to, but I try for precision and clarity. I am sure that other percussionist will find other solutions to this problem.

MR - Now to get to the aesthetic questions of the piece. I know the piece well and noticed that you didn't play exactly what is written. For example, some of the silences you played were not as long as indicated in the score. How do you make these artistic decisions?

SG - First of all when Xenakis first gave me the music, he told me to do whatever I wanted to do to perform the piece. Now, whenever a composer gives me a composition, I try to enter his creative mind and to play as he would want me to. As far as the tempo is concerned my main consideration is to maintain the relationships of the tempo changes. I don't feel totally free to change the tempo to whatever I want. That is very important. I feel obligated to maintain this sense of equilibrium that the composer has established. I have contracted all the phrases. . . including the silences. The tempi are a bit faster than written while the relationships remain the same. I haven't tried to do a feat of virtuosity but rather to create an exciting piece; the maximum of savage power while maintaining a sense of the tragical nature of the composition. When I play the written tempi I cannot create the sense of tragedy that I think the piece conveys. In saying this I insist that I am not being totally free. When Xenakis first heard my tempo at the beginning he was not so pleased but he liked it after he heard it several times. Sometimes, you know, com-

posers make a mistake when they put in tempo markings. They write a tempo and after they hear it they realize that the tempo is actually too fast or too slow. However, when they know the tempo is what they want they can be very insistent about not deviating from the written tempo. The important thing for me is not to create a display of virtuosity at the sacrifice of the musical intention of the composer.

MR - In my opinion I don't think that you should be afraid of displaying virtuosity. After all, you worked very hard to learn this piece, which by nature is a virtuoso endeavor, and you deserve to display that aspect of your playing. In addition, I don't think that your performance sacrifices any of the musical intent of the piece at all.

SG - I work very hard at my craft and by definition a musician must be a virtuoso in order to perform concerts for a paying public. I must always be in shape to perform. However, my first concern is to serve the aesthetic nature of the music, to be honest to the composers intent and the music of today. To do this I must be careful not to take the music and do what I want with it in a haphazard manner.

MR - I have heard this piece many times and more often than not have disliked it. Tonight, however, I liked it very much. Now I can say that I do, in fact, like *Psappha*. Your performance brings to the piece what I have always thought it should have but lacked because of the tempi. Firstly, it was shorter. When it is shorter, it has more concentrated intensity and has more of an impact. It is more visceral. The performance I heard tonight had more power than I have heard in previous performances.

SG - When the tempo is too slow it lacks the intensity of which you speak. The faster tempo also shows the architecture of the piece better. When I played the piece for the first time I told Xenakis that I did not feel the piece at the tempo indicated.

MR - In summary, what advise could you give to the percussionist who

chooses to play this composition. What would you tell the performer who sees this music for the first time with the intention of performing it? What advice do you have to help him/her learn the piece?

SG - The first thing would be to have the technical ability to play the piece; to be able to handle the technical demands. One must also have experience reading the notation. The notation is difficult because there are no bar lines to help the player orient him/herself in terms of agogic accents. Remember that the piece exists in time and space without the usual cadential references of which we are used to hearing in music. It must be practiced very slowly. The overall musical idea of the piece must develop slowly also. Practice the piece in sections so that each section is perfected. This practice must take place every day!

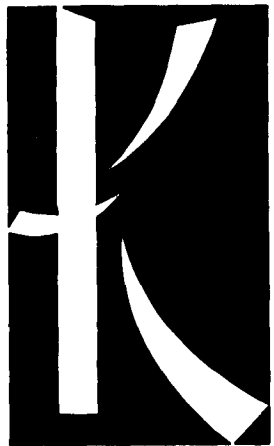
MR - What about the choice of instruments?

SG - The most important thing is to have a clear and distinct difference between the timbres and pitch centers of the instruments you choose. It is essential to have the deepest sounds available. For example, a snare drum would not work in this piece because the timbre is too thin and the pitch center too high. I do suggest to use calf heads because the tone is always better with them.

MR - Sylvio, you have given me a new "vision" of *Psappha* and have given me the incentive to once again work on it. For this I thank you.

Schooled at the Paris Conservatory, Sylvio Gualda quickly demonstrated his eagerness to broaden the expressive possibilities of percussion. An exceptional virtuoso, Sylvio Gualda has performed works by Stockhausen, Constant, Jolivet and Boulez. He is also a percussionist with the Paris Opera.

Michael Rosen edits Focus on Performance.



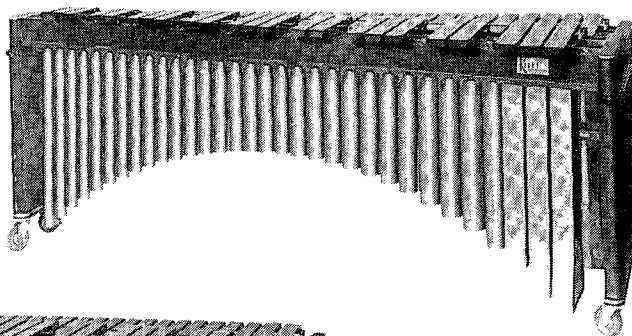
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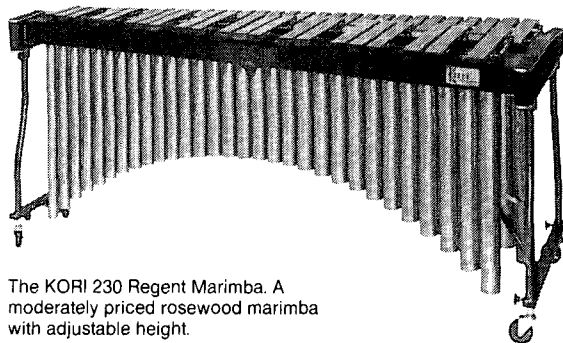
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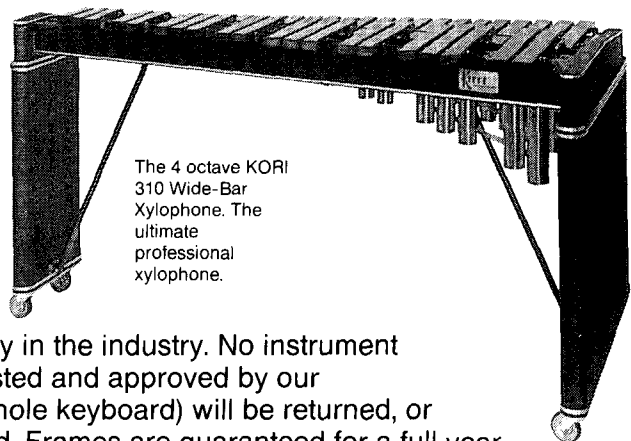


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Focus on Performance: Timpani Clinic-- A Transcript of a Masterclass with Saul Goodman *by Max Derrickson*



For those of you who have had the opportunity to study with Saul Goodman, this presentation will no doubt evoke a profound sense of *déjà vu*. For those of you who have never experienced the "Goodman School," this article will give you an excellent insight into the style and content of Mr. Goodman's teaching methods.

Mr. Saul Goodman is without a doubt one of the most influential teachers and performers of the modern age of percussion. There are many of us who have dedicate ourselves to passing on the "Goodman tradition," and it is with this intent that I present this Goodman masterclass to you.

What you are about to read is the transcript of a two-hour masterclass that Mr. Goodman gave at the Peabody Conservatory on May 23, 1986. The masterclass preceded a concert given that evening by the Peabody Symphony Orchestra (under conductor Frederik Prausnitz), performing Mahler's First Symphony.

I am indebted to my students for their dedication cooperation and enthusiasm: Masters' candidate Max Derrickson, encouraged by the teachings, experience and communicative abilities of Mr. Goodman, became determined to transcribe and assemble this manuscript.

38 Percussive Notes

While editing the transcripts, we have both marvelled at the ability to read and re-read this article while continuing to gain insight into Mr. Goodman's wisdom, charm and humor. Jonathan Haas

Today we're going to work on a few of the symphonies of Gustav Mahler. There are several very interesting and unique characteristics of the way in which Mahler wrote for timpani, which we'll touch on. But first, I'd like to hear each one of you play, if you don't mind, just a little bit. Is my book available? (A student gives Mr. Goodman his *Modern Method for Timpani* book. Mr. Goodman turns to exercise #53, and asks a student to play, after which he begins to offer comments...) (Ex. 1)

Now, you need to be a little bit more pronounced — more distinct about the sixteenth notes in measure 6. Don't obscure the last three notes of beats one and two. *Just as you talk—as you speak clearly and distinctly — speak clearly when you play. See, when you play, you have to think about what you want to project. Don't just play notes. Think...about phrasing.*

(The next student plays the exercise, but the tempo chosen is too fast...)

Too fast! Here, look at what I wrote. Slow march, quarter note equals 66. Is there a metronome around here? It means something. *It means something. When a composer writes those things, he means what he says.* Let me tell you a little story. Up until the 1900's, conductors did whatever they wanted. In fact, Wagner wrote a treatise on conducting, and he mentions that. If a composer wrote that a quarter note equals 82, a conductor might have take it at 96. Or if he wrote 78, they took it at 66 — Whatever! A man like Toscanini came along in 1900 and said, "No! We have to do exactly what the composer wrote."

But that's hard: to keep the right tempo, to keep the phrasing within the given tempo, but that's how I learned to play. *My best teachers were the wonderful conductors I played with.* That era is gone now, unfortunately — people like Toscanini, Bruno Walter, Fürtwangler, Pierre Monteux, Reiner — people like that, you see. *But they followed in the tradition that Toscanini had created, in trying to do exactly as the composer designated in his compositions.*

(The student starts again...) I'm making slight critiques of your playing. You don't mind, do you? (No.) Alright, if I were a singer, and I were to sing the way you played, this is what would come out: Mr. Goodman sings pitches at varying volumes to emphasize the absence of a steady, maintained dynamic level in the student's playing.

If you have a dynamic, maintain it. But maintain it in proportion. Don't make diminuendos, and don't make crescendos. When you hear a great orchestra, if there's a forte, fortissimo, or a mezzo-forte, it comes out that way, and it stays that way until the dynamic changes. Now that is the art — to

learn to do that; to stay within a certain degree of a given dynamic level. You can establish the balance of an entire orchestra with that type of playing, if you do it with art, and with your sense of proportion of sound. *See, if I didn't call your attention to this, and I'd go into Mahler, it would be like somebody doing simple arithmetic and going into high calculus.* I have to know if you'd understand these things before we can go on to Mahler.

Now, watch the *crescendo* on the third quarter note of measure 7, (Ex.1) ending with an accent. So in this case, the accented note (beat 4) should be much louder than forte as a result of the *crescendo* leading into it. Also, beat four is a full quarter note, but you made it an eighth note. *You know, if you play the old masters, and by old masters I mean Beethoven, Haydn, Mozart, and so on, and play the note that they have written — the value of the note — that's the right sound.* I'll show you a trick with this. If you come off a roll and you finish with an accent, here's what you do: you use a little bit more of the projection of your forearm. *It's mostly with the fingers and the wrist.*

You see, when you're playing in an orchestra with a good conductor, and the conductor stops you half-a-dozen times, he may have stopped you for the things that you should have learned in the classroom.

I don't know how I got away with it, but I really got away with it. (Laughter) I learned on the boss' time. Now that it's all over, I'm not ashamed to say it. I guess I must have picked it up fast by listening to the others. *I listened to the other instruments. I said, "if they do it that way, I think I'll do it that way."* And fortunately, I was right. Now (to all the students) I want to make you aware of it. You're not just reading notes and moving your hands — you're listening and you're in touch with what's going on around you, and you're phrasing.

(Another student plays the exercise, dragging the triplets in bar 2. Mr. Goodman has a word about playing with

energy...) As they say in French, with "élan" — with a feeling of energy. That's the word — ENERGY. You know Bruno Walter, who was a very, very great conductor, when he did the slow movement to Bruckner's Symphony No. 7 — it lasts forever — would say to the orchestra, "It's not how fast you play it, gentlemen, it's how much energy you put into it." *You see, the energy — the feeling of it, the movement of it. That's what you have to think about when you play.*

I want to compliment you. I understand what you're doing. The approach which you've selected for this exercise is excellent. I understand every note that you're playing, and we, the listener, have to be able to do that, i.e., understand what you're playing. Alright, now. Don't drag the triplet bar. *Don't forget that the timpani has a tendency to hold back. That is the crux of the whole situation with this instrument.* You have to know how to project it, so that everything comes out right where it's supposed to. That's another big problem we have playing the timpani.

The same is true with the bass drum. When you play a march on the bass drum, due to the low frequency of the instrument, you have to feel just where the beat is going to come. Otherwise, you'll be behind the beat. Your instinct tells you to move it, to be exactly, precisely on the beat.

(The student plays again, this time having difficulty with the cross sticking in measure 7...) Do it slowly... Right! *See how by doing it slowly and working it out, you fell right into the swing of playing this correctly. You're your own best teacher.*

(The next student plays, also having trouble with dragging the triplets...) Now, don't drag the second measure triplets — I'll conduct. *If you're following a conductor, you can't only look at his stick, you have to feel it in our stomach. You have to feel the tempo, you have to feel it inside.* I'll show you what Toscanini, used to do. Now watch my hands when we come to the second measure. (Mr. Goodman, at

measure 2, conducts in a circular motion — the baton pointed across his body — producing a "pull-along" effect. This works beautifully... *You see, the visual connects with the sound that comes out. (The student plays again.)*

It's practically perfect. Make even more perfection. In other words, have a little courage to move forward. Have the courage to do that. You may not always be right. In that case the conductor will start to notice. *But you have to have the courage to move the tempo. ...There's a certain amount of self discipline needed when you play. You have to "police" yourself that you're going to do it the right way. And stick to it, and do it continually. Be your own policeman. You've got to think about what you're doing. That's all it amounts to. Be serious with yourself.*

(Another student plays for the class...) That's very good, but I notice that you have a very thin sound. And the reason for that thin sound is because you're not playing enough from the wrists. You're only using your fingers. *You can get different gradations of sound by using the wrists properly, all with the wrists, holding the forearms free.*

You have to learn to use your wrists in different ways, depending on the kind of phrasing you want to produce, and the kind of dynamics you want to play in.

(The class takes a short break, and then returns to look at Mahler's Second Symphony, the Resurrection, movement one...) I want you to play at rehearsal number 20. Holzschlagel! You know what holzschlagel means? Holz means wood; schlagel means stick. (Ex. 3) Now, let me show you how to handle the value of the sixteenth notes in that passage. You're playing the sixteenth notes much too short. It is shorter than written, but if we played it as written, we'd get this: (He plays a dotted eighth/sixteenth note figure in a duple feel.) But that's not Mahler. It should fit into the triplet.

(Two timpanists play at 4 before rehearsal number 2...) (Ex. 4) Mahler uses two players here to get the accent at the beginning of the roll. But your *crescendo* (Timp. I) was not very effective. *Save a little of your crescendo for near the end* (of the roll). *Grade your crescendo. Say it in your stomach.* (Mr. Goodman sings to demonstrate, making a monstrous *crescendo* on beats 3 and 4 of the second measure.) And really strike that C. Remember! It's powerful there. It's not so much as powerful in sound as it is in a feeling of power. This is the opening statement, and it has to be as powerful as Mahler wanted it. And it all depends a great deal, on you two guys (Timpani I and II).

At the fifth bar of 19 it's *piano*, and not too much *crescendo* there. This *crescendo* only goes to *mezzo forte*, so don't try to outdo yourselves. (Ex. 5)

(A question in posed from the class...) "What do the markings over the triplets mean?"

Mahler wants them to be pointed. The second bar could come down a little bit. In other words, come out with the triplet there a little. Make it more accented.

"Could you explain the difference between a note with a dot over it, one with a hat over it, and one with an accent?"

There isn't too marked a difference as far as the timpani are concerned. There would be on a clarinet or a stringed instrument, but it's very hard to make that difference on the timpani. *The only way you can achieve that sound is by the pressure you put on the stick, between the thumb and the first finger.* If you release the pressure gradually, the sound is going to be more enduring. It's a good thing to practice. It isn't that you practice going up and down with the sticks, but you have to practice these little differences in nuance.

(The players proceed to 10 after 24...)

(Ex. 6) Wrong stick! You're not going to get it with cartwheels. Use a *staccato-general* stick. That's one of the secondary background accompaniments, and you have to bring that out in just the same way that the basses and cellos do it.

(The class breaks for lunch and returns to Mahler's Seventh Symphony, the fifth movement.) In the first bar, play a *forte*, but only a *forte*. On the notes with the trills, play them with true *forte-pianos*. The next bar, the down beat is a *forte*, and then a *mezzo forte*, and then again on the *forte-pianos*, make them real *forte-pianos*. The rest is a real *forte*, as if you're happy about something. Allow enough leeway in the bar before the double bar to expand that sound. (Ex. 7)

Look, I don't hear enough articulation. If I'm a conductor and I make this demand on you, "I can't hear the two sixteenth notes," you've got to react immediately and figure out how to do it.

(Student asks a question.) "The timpanist is using the "Egghead" (Goodman/Calato #7) which is a specialty stick, right? How do you know when to use that stick?"

It depends on several factors. Number one is the vibrating quality of the instrument you're using. The second is the acoustical set up of the particular place you're playing it in—I'm disregarding, of course, the technique of recording—that's another question. And the third is the type of balance you want to get with the orchestra. These factors are important.

I want to discuss something of great importance. You know, you can expect, as a player of this instrument, to be criticized for "over-playing"—"too loud" playing. Now the best way to overcome that, such as when Mahler says "*sempre forte*," is to temper it a little bit. Make it a voice, not a solo line, but with clarity. (Ex. 8)

There's all different kinds of orchestras, and any given number of volumes of sound, depending on the quality of the orchestra. It's very important to know just how to play, and you have to use your judgement.

(Concerning the passage in example #9...) (Ex. 9) On this first roll, hold its intensity. The orchestra needs your sustained note on that V. Now, the eighth/sixteenth note passages you can bring out—like a trumpet call—that's what it is. On the roll that ends the phrase, make a nice *diminuendo* there. Hit that roll with an accent, and then *diminuendo*. you should make a *diminuendo* as nicely as you can make a *crescendo*. The sound keeps sustaining until the very last measure in the woodwinds (the flutes, oboes, and clarinets). *Nothing has value that cannot be heard.* Don't deteriorate into nothing. It goes from you to the woodwinds. It's a wonderful effect. (Ex. 10)

(At three bars after 259 the timpanist plays the beginning solo again, [Ex. 11] but this time in A major...) This is where you return to the original theme with wooden sticks. *Try to make it almost more of a melody than a noise.*

"In measure three of that passage, there's a *diminuendo*. When we hit the next bar, are the rolls equally as loud as the second bar of the excerpt?"

No, it's still a *diminuendo*. In other words, continue the *diminuendo*, and when you hit the bar after that (bar 5 of the excerpt), where it's marked *forte-piano*, make the *forte-piano*, and keep your sticks low. Mahler didn't realize that a *forte-piano* with wood sticks is not a good sound. What I did, was play the passage with the back end of felt covered sticks, so I could turn the sticks over and play the roll with the felt ends. I have a pair of sticks with a wood head on one end and felt on the other.

To rehearse this (stick flipping), start by leaving the low E out. That's how

to get into these things; make it easy for yourself at first, and then after you get the idea of how to do it, you can maybe put that note back. (Ex. 11)

(The class now moves on to Mahler's First Symphony...) Do you know what this third movement is supposed to be? Bruno Walter explained this, and I think it's a pretty authoritative statement to repeat, that he told the New York Philharmonic Orchestra, about this movement. This movement is supposed to be Czechoslovakian funeral. This is Czech music, this third movement.

Do you know how those European bands sounded? They sounded pretty sour. And the third movement isn't supposed to sound that good, because look at what Mahler does. He gives the melody to the double bass, which is an unwieldy sound, isn't it? It's so plaintive, so amateurish in sound. (Ex. 12)

The beginning of this timpani solo is supposed to be with a damper (muffle). When you use the damper, notice what happens to the sound. The pitch lowers slightly, but not so much as to disturb your ear.

"Where on the timpani head would you suggest putting the muffler?"

Near the rim, and not too far out toward the center. (This depends to some extent on the instruments.) Now if it sounds too good, too resonant, it's not the right character. It's supposed to be a real peasant funeral procession. And as the movement gets brighter, the mufflers are taken off. At the beginning, you can come off the drum a little more with your stroke. *Hit the drum in the same spot every time. I trained myself to do that with my eyes closed, because if you hit a different spot, you get a different sound.*

"In you timpani method book, you mention doing a crescendo roll starting with your sticks farther part, and moving them more parallel as the crescendo gets louder. Could you

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explain that?"

Just think of it as if you were going to lift up a five year old little boy off the floor. The same with a *crescendo* roll. That's the idea.

(The beginning of the fourth movement...) On these beginning rolls, go for a big attack. The music calls for it. At 2 measures before 6, here's a very important part for Timpani I. Be angry! Be angry at it! Attack hard on beat one, the "fp," and then *crescendo* wildly on two, but don't lose the down beat of the next bar. (Ex. 13)

"On the *pianissimo* rolls at 18, the question is: 'How loud do you make those?'" (Ex. 14)

That's where the beautiful cello solo is. Just make it ring in with the chord. If you feel that the note is ringing in with the chord, at *pianissimo*, then that's the right sound.

(At 34...) Play this part loudly (louder than *forte*). Use your wrists rather than using a lot of arm motion. You'll be more precise, and you'll get a much more controlled sound. (Ex. 15)

At the very end of this last movement, you should add the low D there. It's very effective. It's like echoes of Beethoven's Ninth. (EX. 16)

(Here the masterclass concluded, with plans for the Peabody Symphony concert that evening. After the performance, we met with Mr. Goodman, inviting him to return as soon as possible, and to bid him a very fond farewell.)

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Max Derrickson received his Bachelor of Music Education Degree from James Madison University in Virginia, where he studied with C. William Rice. Since then he has participated in the Aspen Music Festival, and is currently studying with Jonathan Haas at the Peabody Conservatory while pursuing his Masters Degree in Performance.

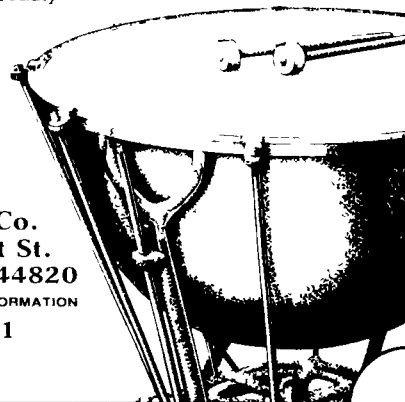
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ff sempre ff

Example #9

from: Gustav Mahler, Symphony No. 7, movt. V, Edition Eulenberg, Ltd., London
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259 Tempo I 2 mit Holzschl. tr-- tr-- tr-- tr--

fp fp fp fp

f dim etc...

Example #11

from: Gustav Mahler, Symphony No. 7, movt. V, Edition Eulenberg, Ltd., London
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1 Flöten (gehört) Flöten und gemessen über ein Violoncello
2 Contrabass

Example #12

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Example #14

from: Gustav Mahler, Symphony No. 1, movt. IV, Edition Eulenberg, Ltd., London
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In Tempo

PK. I f [more]

Example #15

from: Gustav Mahler, Symphony No. 1, movt. IV, Edition Eulenberg, Ltd., London
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220 Lango halten

Example #10

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PK. I

PK. II

Example #13

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Example #16

from: Gustav Mahler, Symphony No. 1, movt. IV, Edition Eulenberg, Ltd., London
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♩ = Slow March
In Eb & Bb

Exercise 53

Example #2

Example #1

from: "Modern Method for Tympani" by
Saul Goodman - Mills Music, Inc. New York

20 molto pesante

Example #3

from: Gustav Mahler, Symphony No. 2, movt. I
Kalmus, Belwin/Mills Publishing Corp., N.Y.

Example #5

from: Gustav Mahler, Symphony No. 2, movt. I
Kalmus, Belwin/Mills Publishing Corp., N.Y.

Allegro ordinario = Tempo I mit bravour tr-- tr-- tr-- tr--

Example #7

from: Gustav Mahler, Symphony No. 7, movt. V
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Allegro Maestoso

Example #4

from: Gustav Mahler, Symphony No. 2, movt. I
Kalmus, Belwin/Mills Publishing Corp., N.Y.

mit Schwammschlägel

Example #6

from: Gustav Mahler, Symphony No. 2, movt., I
Kalmus, Belwin/Mills Publishing Corp., N.Y.

Allegro ordinario = Tempo I mit bravour tr-- tr-- tr-- tr--

Example #8

from: Gustav Mahler, Symphony No. 7, movt. V
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Focus on Performance: Electronic Percussion -- The Creative Side of Electronic Percussion

by Amy Knowles



In past issues of *Percussive Notes*, you've seen articles on the educational side of electronic percussion, in this issue I'd like to address the creative side.

In 1987, I received a grant from the Broody Arts Fund (in California) to commission composer Petter Otto and get my first solo percussion and electronics tour off the ground. I had played *Piano Phase* by Steve Reich with another member of my contemporary chamber group, The California E.A.R. UNIT, on marimbas for a Los Angeles Philharmonic New Music Concert and decided that I'd like to try a new version for my KAT MIDI mallet instrument and com-

puter. I called the composer and got the OK to do it.

Piano Phase, written in 1967, was the first piece of live music to use the technique of gradually shifting phase relationships between two identical repeating patterns. The piece is divided into three sections marked off by changes of notes and pattern length. One person plays the pattern in a steady meter and the other (playing the same pattern) gradually speeds up to get ahead by one note at a time, each time, moving very gradually so that the going in and out of phase is audible.

My idea was to have the computer

play the part with the steady pattern, I would then phase against it. Great idea, but, I soon found out that there was no software for the Macintosh 512KE that could play one pattern and then, when told, go directly into another pattern, I tried the Professional Performer program by Mark of the Unicorn, and it had to be told the exact number of repetitions of one pattern before changing to the next. Since the performer is encouraged to repeat certain patterns according to the way he or she feels at any given moment in the piece, this would not do. So, I moved on to my Yamaha QX21 Sequencer. This is what sequencers are all about, right? Wrong! It plays one pattern, you hit stop, it stops dead, then you press a start button, and it goes on to the next pattern (apparently, the Yamaha QX1 if they were still making it would do what I needed but, at over \$1,000, that is a lot to pay for one piece). So much for continuity! Finally, I mentioned this problem to my computer operator, and he said, "what about your drum machine? Drum machines are set up to play one pattern and when given a new number they go right on to the next." I said, "That's perfect if you want to play it with drums sounds, but this is pitched material." What I had forgotten was that each pad on my Yamaha RX15 sends out a MIDI note number, and I can decide what that number is to be (many other drum machines have this feature also). Connect it to a MIDI Tone Generator, and it will play the melodic pattern that I want. So, with that problem solved I still had to decide on what type of sound to have. First of all, the part the drum machine plays and the part that I play have to be identical. I decided to use two Yamaha TX 81Z Tone Generators, with a touch of reverb (Yamaha SPX 90 II) to warm it up. To create the sounds, I used the Macintosh editing program TX 81Z PRO, by Digital Music Services. The sound I wanted had to be fairly short so that the

phasing would not be blurred. I decided on a marimba like (short) envelop, and a timbre that is a cross between a very metallic vibe and a toy piano. This is the opening piece on my program.

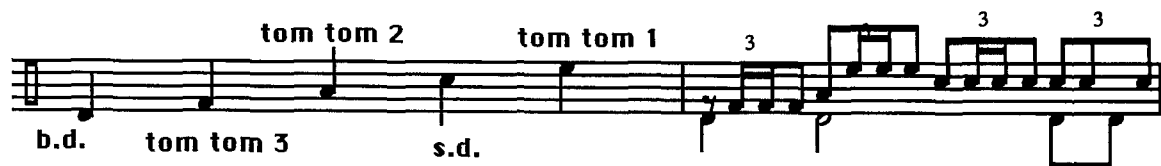
I put a call for scores in the Composer Forum News Letter and one of the composers that I talked to and eventually commissioned was Kristen Vogelsang. She wrote a piece for MIDI Drumset and Tape, called *Sunburst*. I use my Simmons pads with a Simmons MIDI converter to trigger sampled drum sounds on my Akai S900. The piece begins with a tape of synthesized rumbling stones, accentuated by strummed cello and cymbal. I enter playing patterns that gradually build and die into an ethereal section with gong and cymbal rolls, and scratches. The piece ends with a battle of live and taped electronic drums, where I am allowed to build on pattern in example #1 any way I like, for 46 bars, ending 2 bars after the tape has given up getting the last word, of course.

I also wanted to do a piece with interactive electronics (this is where the computer actually listens to what I do and reacts according to the information I give it, live, in performance). I asked my computer operator Greg Fish if he would write a piece for me using laser beams to trigger the computer. He had done this with the

older analog synthesizers before but never with the new MIDI technology. He got it to work by borrowing a J. L. Cooper MIDI Converter from the California Institute of Arts. This converted the voltage sent from crossing a beams path into MIDI numbers so that it could be understood by the computer. The computer program that can understand this type of interaction is "Interactor" by Mark Coniglio (this program was originally written for a piece that Greg and I do with Morton Subotnic called *Hungers*, and it is not yet on the market). Greg's piece is called *A Little Night Music* (pun intended). In the First Movement a beam shoots across the accidentals of the KAT so that when I play the Db my mallet crosses the beam (see example #2), the computer, receiving this information, then tells the sequencer to play the music on the bottom two lines. It is an accompaniment to what I play. In movement two, I play a set of 3 triangles and a Tibetan ting shaw. There is a beam shooting perpendicular to the ground, parallel to the high triangle on my right. Every time I hit that triangle I pass through the beam causing the cluster in example #3 to sound. While all of this is happening, there are also light sensors reading my shadow. When I block the light that the sensors see, to near darkness, the sound triggered by the beam is soft. When I allow it to see more light the sound is louder. So,

the velocity, or loudness in this case is controlled by available light. In the third movement, I play a set of tubes, metal plates, 2 cymbals, and a Ribbon Crasher made by Pete Engelhart. There are two beams shooting across the tops of the low cymbal and the crasher. When I hit them it triggers the computer, similar to movement 2 (see example #4). The fourth movement is a lot like the first, when I hit the low C on the KAT with my left hand I pass through the beam over the accidentals with my right so that the sequence starts right with me (see example #5). It accompanies me to the end. Greg's music is an exciting blend of contemporary techniques he's learned from studying with composers such as Morton Subotnic, Mel Powell, and Louis Andriessen, as well as 20 years of playing electric guitar. I close my program with this piece.

The big advantage of this over playing with a tape is that the player does not have to play like a machine to keep up or fit in all the notes before the next tape cue, the sound is coming directly from the tone generators themselves doing away with the unwanted quality of second generation tape, and the performer has the freedom to play with any amount of expression he or she feels at any given moment. This is truly a breakthrough, one that helps to "humanize" technology.



A LITTLE LIGHT MUSIC

mvmt. 1

Greg Fish

1 = 354

Song 1, Setup 1

Aggressively

1 2 3 4 5 6

KAT

Computer

Comp. Low

7 8 9 10 11 12 13 14

Example #2

mvmt. 2

two triangle beaters

93 95 99 delicately

100 101 102

T'angles & Ting-sha

Computer Wood

Computer Glass

103 104 105 106 107 108 109 110 111 112 113

T's & T-S

C. Wood

C. Glas.

114 115 116 117 118 119 120 121 122 123 124 125

T's & T-S

C. Wood

C. Glas.

gliss.

Example #3

mvmt. 3

140 vary aggressively

141 142

143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Metal tubes & plates

2 cymbals & crasher

Computer metal

Computer low

Metal

Cym's/crash

C. metal

C. low

mp

f

pp

ppp

Example #4

mvmt. 4

N.B. Grace notes connected with a slur to the main note are played on the beat. Those without a slur are played before the beat.

174

175 176 177 178 179 180

152

KAT

Log drum

Computer

181 182 183 184 185 186 187 188 189 190

162

(Observe durations longer than 1/2)

KAT

L. dr.

Comp.

Example #5

Focus on Research: Some Experiments Concerning the Effect of Snares on the Snare Drum Sound

by Douglas Wheeler

While much scientific information is available concerning certain families of musical instruments, the percussion instruments have been given only cursory treatment by many acoustics textbook authors.¹ However, there have been some excellent studies. Rossing and Bassett,² along with others, authored a total of nine articles on percussion instrument acoustics which made up an entire issue of *Percussive Notes* published in 1982. They reported on the acoustics of bar percussion instruments, timpani, bass drum, plates, gongs, cymbals, etc. They did not report on the snare drum. Henzie³ reported on the changes in amplitude and duration of snare drum tones when struck with different sticks from different heights in 1960. However, it was not his purpose to examine the effect of snares on the sound of the drum. According to the Sonor drum catalog⁴, scientists with the German Federal Institute for Physics and Technology are doing acoustical research for the German Association of Music Manufacturers. Information on drum acoustics, which was published in that catalog, did not include the effect of the snares on the resultant sound of the snare drum.

The snare drum, by its design, poses some difficult problems for the researcher. The drum typically uses a snare and batter head of different thicknesses which are tuned to different pitches and snares, usually of wire or gut, which are pulled against the underside of the snare head. The drum is sometimes played with snares disengaged creating a tom-tom sound. The lower shell is often cut away in order to create a snare bed so that the snares can be tensioned firmly against the lower head (snare head), however this creates an uneven bearing edge for the head.

The purpose of this paper is to present the researcher's experimental work on snare drum sounds related to the effect of snares on the sound of the snare drum, especially regarding the location of the fundamental as well as decay times of the sound.

Equipment and Procedure

For purposes of this study, Ken Frendenbergh of the C. Bruno Company, provided the researcher a CB 700 5" x 14" Free Floating System snare drum. A Remo pre-tuned batter head was used as the top head of this instrument for the study.

All recording was done out-of-doors to eliminate measuring room acoustics. (See Fig. 1 for a diagram of instrument and microphone placement.) A mechanical striker was constructed so that the amount of energy entering the drum head could be kept constant and human performance variables negligible. The snare drum was placed on a snare drum stand with the mechanical striker on a stand next to it. A hole was drilled into the butt end of a Regal Tip 5B snare drum stick so that it would pivot on a spindle mounted on the mechanical striker. There was a stop mechanism attached to the striker so that the stick could be raised only to a pre-determined and arbitrary height. The researcher held the stick against this stop, let the stick fall to the batter head and then caught it before returning it to position for the next stroke. The stick struck the drum near the center of the batter head. Any variation in striking area from one test to the next would have been very slight. Three tests were recorded for each of two cases (snares disengaged and snares engaged.)

Prior to the recording, the snares and

snare head were adjusted. The snare head was initially tuned by bringing the head into approximate playing range, then measuring to ensure that it was brought down evenly around its circumference. Tension screws were brought to equal tension using a torque wrench. The pitch of the head was later found to be approximately an f# (185 Hz) with no batter head in place and in a shell-less configuration.

All sounds were recorded for later computer analysis using two Neumann type TLM 170 microphones with the sounds digitized in a Nakamichi DMP-100 Digital Mastering Processor and stored in digital form on the video portion of a beta video cassette tape using a Sony Videocassette Recorder SLO 325 Beta (see Fig. 2). These signals were later stored to floppy disks by sending the recorded signal from a Sony Videocassette Player SLP 305 through the Nakamichi digital processor (this time changing the signal to analog form) and into the Apple IIe based IQS Series 401-L FFT Spectrum Analyzer via the external signal interface. The microphones were placed about 17" from the top and bottom heads and slightly off center of the head. The cardioid pattern was selected on the microphones, no filter used, but the -10 dB pad on each microphone was employed. A -20 dB pad in the microphone power supply was also used to keep the gain down to a point that would not overload the digital pre-amplifier in the spectrum analyzer. The gains were set on the digital processor prior to the recording of signals and left unchanged for all cases and tests. The spectrum analyzer had a single channel input. Its gain was set and left unchanged for all batter head strokes, reset and left unchanged for all snare head tests. All equipment used was owned by

Delta State University. The spectrum analyzer was provided through a grant by the Delta State Research Committee.

Analysis

In analyzing the snare drum sound, this researcher needed a visual representation of the waveform (to observe the amplitude and duration of the signal) and a spectrum of the signal (to observe the location of the fundamental and relative presence of other frequencies). The visual representation of the change in the signal over time shown in the mountain range plots is very helpful. Analyzing equipment consisted of the spectrum analyzer used in an Apple IIe microcomputer which was equipped with a video monitor, dual disk drive and an Epson Model FX 80 Dot Matrix Printer with graphics capability (Fig. 3). The IQS spectrum analyzer acquired signals at a chosen sampling rate. This digital signal was then stored on floppy disks for later analysis. In addition to a visual representation of the waveform, this system is capable of computing Fourier analysis which is used to break down complex waveforms into their component sine waves. Through the use of the Fast Fourier Transform program, waveforms in the time domain are transformed into the frequency domain. The resultant spectrum shows the frequencies present in hertz (Hz) and their relative energy strength in decibels (dB). The waveform must be analyzed over a time period which is inversely proportional to the computed frequency resolution. Thus, a FFT carried out over 110 milliseconds (about 1/9th second) results in a frequency resolution of about 9 Hz.

Results

Employing a FFT analysis resulting in a frequency resolution of 9 Hz, it was found that engaging the snares did not affect the location of the fundamental of the drum. In other words, the location of the fundamental (which helps to give the drum its

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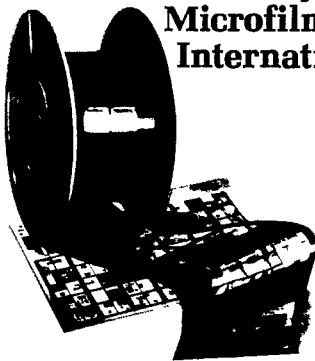
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PERCUSSIVE NOTES

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highness or lowness) did not change whether the snares were engaged or disengaged. This contrasts markedly with some of the published information in musical texts. Blades⁵ quotes both Forsyth⁶ and Piston⁷ who suggest the doubling of the vibrations and rise in pitch of the snared drum by approximately an octave over the same instrument with snares disengaged (loosened). Their reasoning is apparently that the engaged snares pressing on the snare head create a diametrical nodal line which would preclude the fundamental from sounding.

With snares disengaged, all three tests of recorded sounds show the fundamental located at 209 Hz for the signal picked up with the microphone above the batter head (see Fig. 4) and for the signal picked up with the microphone below the snare head (see Fig. 5). The spectra of these sounds when snares are engaged also show a fundamental at 209 Hz for the batter head sound (Fig. 6) and snare head sound (Fig. 7). Engaging the snares does affect the length of sound of the drum. Fig. 8 represents the waveform of the batter head sound with snares loosened, while Fig. 9 shows the more rapid decay of the same head with snares engaged. Why did various musical authors apparently miss the mark? Perhaps they heard the drum sound an octave higher with snares engaged as a psychoacoustical effect due to timbre change (see the increased upper frequencies present in the spectra of heads with snares engaged), and the shorter duration of sound due to more rapid decay. In other words, it may appear that the snared drum sounds an octave higher than the unsnared drum, but these data indicate that the fundamental frequency remains unchanged.

Interesting mountain range plots showing the signal changes over time can be seen in Figures 10 and 11. The mountain range plot is a pseudo-three-dimensional representation of the signal over time. Thirty-two spectra are plotted with the begin-

ning of the signal shown at the top of the graphs. The fundamental is represented by the tallest peak on the left side of the graphs. Figure 10 represents the sound picked up from the batter head with snares disengaged. Figure 11 represents the sound of the batter head with snares engaged. Notice how much more complex (more upper frequencies present) the signal is when the snares are added.

Conclusions

The correct tuning of the snare drum is important in various areas of performance. Jay Wanamaker feels that correct tuning is important in marching percussion. "It is important that all heads in the snare drum section be tuned to the same pitch."⁸ He recommends specific pitches for tuning specific types and sizes of snare drums. The tuning of the snare drum is important to drum set artist Ed Shaughnessy. "The overall pitch of the snare drum should be higher than that of your smallest tom, providing the smallest is 8" x 12". "⁹ Accurate tuning is a requirement in concert situations also. The relative tuning of several drums to one another (snare drum included) are required by Chavez in his *Toccata*.¹⁰

The pitch of the snare drum is easier to hear with snares disengaged.¹¹ Since the experimental data shows the location of the fundamental to be unchanged whether the snares are engaged or disengaged, the snare drum can be tuned relatively easily with snares off. The performer can therefore tune his instrument with the understanding that the fundamental frequency will remain unchanged when he engages the snares.

While this research might help to clarify our understanding of snare drum acoustics, much more needs to be done. There is little understanding of the way this instrument works acoustically.

NOTES

¹ Thomas Rossing, "Musical Acoustics and the Percussionist," *Percussive Notes Research Edition*, (Fall 1982) 5.

² *Percussive Notes Research Edition*, (Fall 1982).

³ Charles A. Henzie, "Amplitude and Duration Characteristics of Snare Drum Tones" Ed.D. dissertation, Indiana University (1960) *Dissertation Abstracts* 21 3 p. 640.

⁴ Sonor *The Drummer's Drum*, (1987) 2-5.

⁵ James Blades, *Percussion Instruments and Their History*, rev. ed. (London: Faber and Faber, 1975) 370.

⁶ Cecil Forsyth, *Orchestration*, 2nd ed., (New York: The Macmillan Co., 1946) 24.

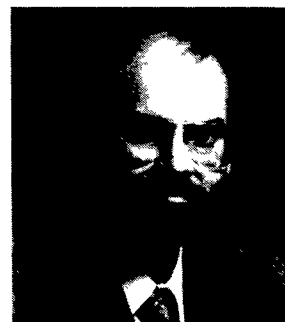
⁷ Walter Piston, *Orchestration*, (New York: W.W. Norton 1955) 304.

⁸ Jay Wanamaker, "Tuning Tips for Marching Drums," *Yamaha Drum Lines Education Series*, No. 1, (Grand Rapids, MI, 1988).

⁹ Ed Shaughnessy, "A Drum Clinic," (Chicago: Ludwig Int., n.d.).

¹⁰ Carlos Chavez, *Toccata*, (New York: Mills Music, 1954).

¹¹ Blades, *Percussion Instruments and Their History*, p. 370.



Richard Gipson, editor, *Focus on Research*

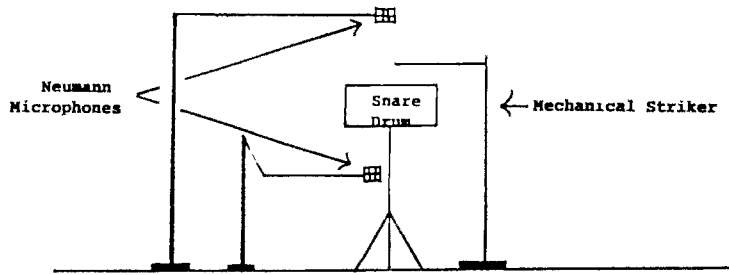


Fig. 1. Microphone and Instrument Placement

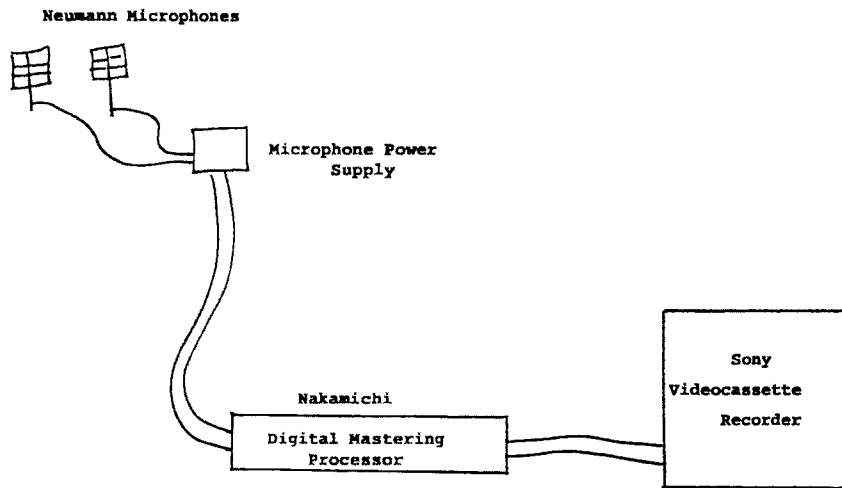


Fig. 2. Recording Equipment

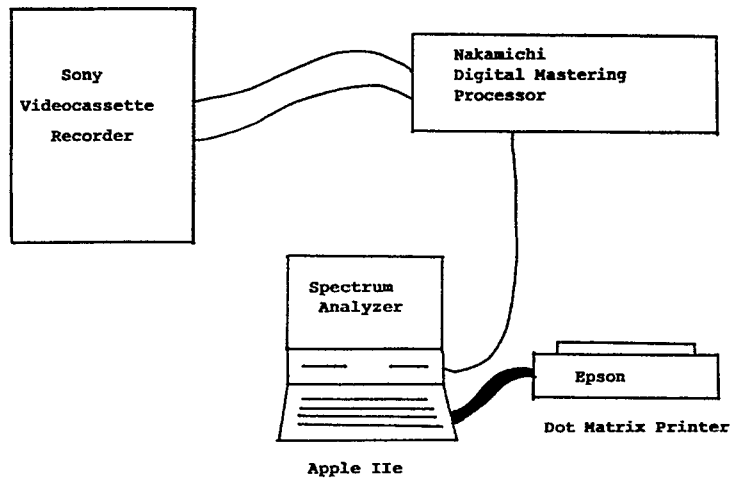


Fig. 3. Analyzing Equipment

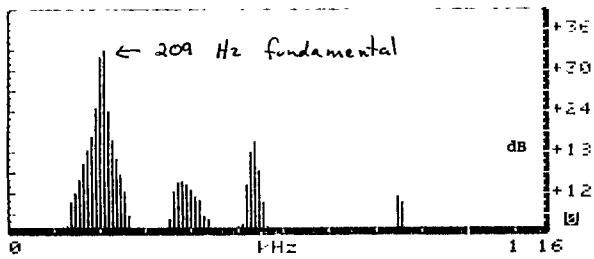


Fig. 4. Spectrum; batter head, snares disengaged

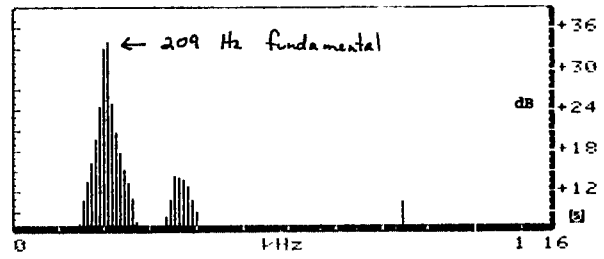


Fig. 5. Spectrum; snare head, snares disengaged

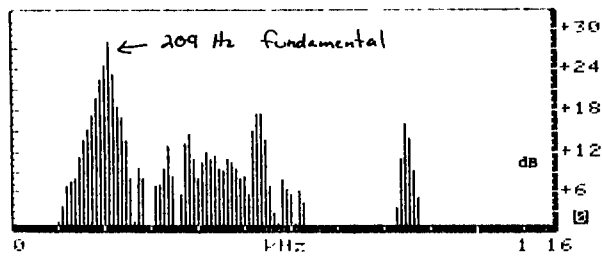


Fig. 6. Spectrum; batter head, snares engaged

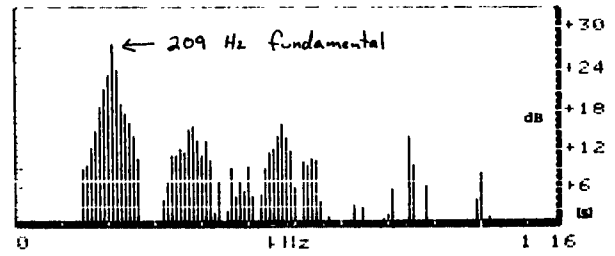


Fig. 7. Spectrum; snare head, snares engaged

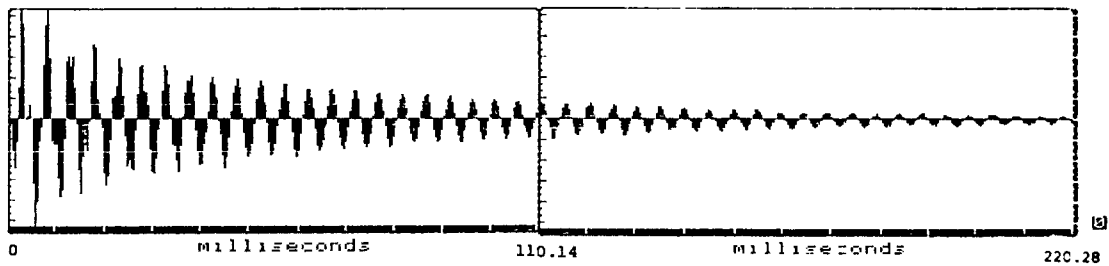


Fig. 8. Batter head, snares disengaged

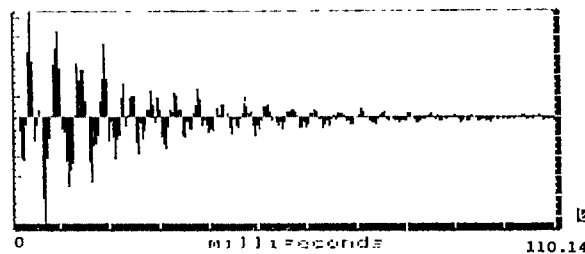


Fig. 9. Batter head, snares engaged

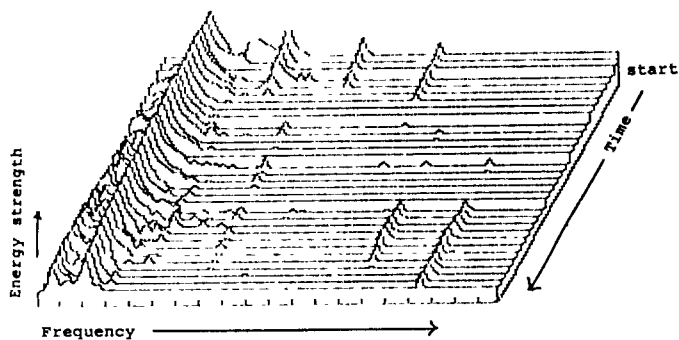


Fig. 10. Mountain range plot; batter head, snares disengaged

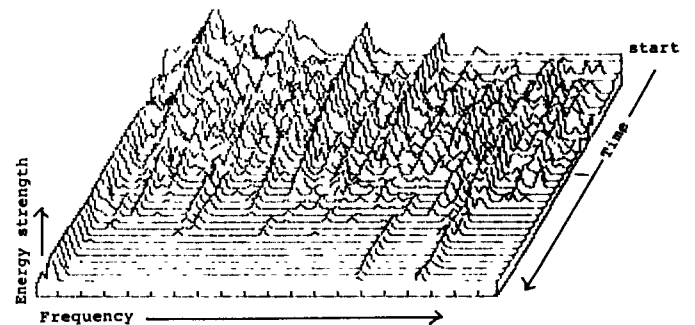


Fig. 11. Mountain range plot; batter head, snares engaged

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In Memoriam: James D. Salmon -

by Kathleen Kastner

Percussive Arts Society Hall of Fame member, James D. Salmon died on March 26, 1989 at the age of 74. Born in Waukegan, Illinois on November 6, 1914, he began studying drums in the fifth grade and won state and national school solo contests on both marimba and drums during his school years. He studied with Roy Knapp, among others and later joined Knapp as an instructor at his School of Percussion in Chicago. An important early performing experience in Jim's life was the participation in Clair Omar Musser's Marimba Orchestra which toured Europe in 1936.

For over four years, Jim Salmon served as Musician First Class in the U.S. Navy and was involved in all phases of marching, concert, radio and dance music. Following his military service, he played in the University of Michigan concert and marching bands under Dr. William D. Revelli and Professor Jack Lee and served as teaching assistant in percussion from 1948-1952. After

receiving both an undergraduate and graduate degree in music education from Michigan, he taught high school music for two years in Long Island, New York. He returned to the University of Michigan in 1954 as the first full-time teacher of percussion instruments until his retirement in 1972.

Jim Salmon authored numerous instructional articles on varied percussion topics and was a frequent contributor to the *Instrumentalist Magazine* and the *Percussive Arts Society* publications. In addition, he was an outstanding teacher and warm human being, as is supported by the tributes that follow.

Paul C. Boylan, current Dean of the School of Music at the University of Michigan shared the following: "Professor James Salmon was a highly-valued colleague and a dedicated, caring teacher to a large number of percussion students who passed through the University of Michigan School of Music during

his tenure with us. We shall always treasure his contributions to our school and fondly recall his wonderful sense of humor."

Professor Gene Thraillkill, Director of Bands at University of Oklahoma said of Jim Salmon, "He was a true gentleman in every sense of the word. He took a sincere interest in his students both personally and professionally. I hope my students have half the respect for me as an individual as Jim's students had for him."

Gary Olmstead, Director of Percussion Studies at Indiana University of Pennsylvania expressed the following: "That Jim Salmon was an outstanding teacher is just the beginning when thinking about the many years I have known him. His teaching was always by encouragement, building on things you could do well. Beyond that, he always seemed genuinely interested in you as a person above and beyond your status as a student at that given point. He was a model example of so many things that are important in living and working with other people, principles of conduct that far exceed more immediate goals like the lesson assignment for the week. I will always think of him often with the highest regard for who he was."

Wilbur England, Professor of Percussion at Indiana University School of Music said of him, "James Salmon - a teacher, friend, a person that lived in the hearts and minds of many University of Michigan students during his tenure there. He gave me a sense of worth about what I could do in the teaching profession. I am sure many of my teaching philosophies can be traced to his influence. Jim gave me the skills to perform on percussion instruments and the insight and techniques of teaching percussion to others. I feel that part of the way Jim taught is with me as well as



with many of you who happened to have been blessed with his presence and who had the opportunity of studying with him and getting to know a true gentleman.

I am glad to say that I was and always have been a student of James Salmon, and will miss him dearly, but know that a part of him lives and works with many of his former students and friends throughout the country. You will be missed, but not forgotten by all."

Another student of Jim Salmon was James L. Moore who is the Chair of Percussion Studies at The Ohio State University. He recalled the following: "In the early 1950's as an eager and quite untrained undergraduate percussion student at the University of Michigan I first met and came under the guidance of James D. Salmon. I remember Jim brought to campus with him a beautiful four octave xylophone that he willingly allowed us to use. Also, the department owned a fairly good four octave marimba. In those days before the great 'explosion' of interest in mallet percussion and total percussion skills at the college level, we felt we were a rather well equipped percussion department. Through Jim's enthusiastic teaching, I immediately became eager to play the marimba. His descriptions of the Marimba Orchestras of the 1930's and 1940's which he participated in under the direction of Clair O. Musser turned me on to this exciting form of musical expression. How pleased Jim must have been to see the growth of mallet ensemble playing that did take place since that time at so many centers of higher learning in the ensuing decades up to the present!

Thanks so much Jim, for the important part you played in getting our 'Golden Age of Percussion' going. We all loved you, and will always appreciate what you did for us!"

From those at the University of Michigan School of Music who worked with Jim Salmon come the following tributes: Allen P. Brit-

ton, Dean Emeritus and Professor Emeritus of Music Education expressed his sentiments, "We all mourn the passing of Jim Salmon as we mourn the passing of all good things. He was a gentle, positive force for reason and kindness. It was always a pleasure to see Jim, especially when there was a problem of mutual interest to tend to. He always had something constructive to suggest with regard to the general improvement of things. He was a superb musician, and he was able to convey this to his students in a kind of quiet, non-assertive way. He helped them see life's larger picture and the worth of music in their own lives and in that of their students-to-be.

George Cavender, Director Emeritus of the marching band described Jim Salmon as a, "true friend, colleague and Irish compatriot; I will never forget what a pleasure and privilege it was to know him. In 1961, Jim and I were room-mates, as the University of Michigan Symphony Band toured the near East and the Soviet Union on a four month tour, sponsored by the United States State Department. His quiet nature was indeed a welcome balm to the many irritations of touring and I shall never forget this Irish gentleman."

John Mohler, Chairman of the Wind and Percussion Instruments Department stated, "Jim Salmon was a close personal as well as professional friend. He possessed a warmth and understanding that carried over into his teaching and provided a positive influence really appreciated by his students. We will fondly remember our associations with Jim."

Finally, Michael W. Udow, current Professor of Percussion at the University of Michigan School of Music share the following, "Although I did not know James Salmon well, we did have a wonderfully active correspondence since my arrival in Ann Arbor in 1982. Professor Salmon kept a very keen interest in the School of Music in general

and the percussion program more specifically. Many people are well aware of Professor Salmon's contributions to the Department of Bands under the direction of William D. Revelli and know how much effort Jim put in with the marching band under the direction of Professor George Cavender. I was delighted to also find out from Professor Salmon that he had commissioned a work for percussion ensemble and carillon which had the percussion ensemble in a 360 degree circle outside around the perimeter of the Burton Memorial Carillon playing resounding metallic melodies with the 20+ tons of sonorities from the carillon bells!

The percussion alumni of the University of Michigan came back to Ann Arbor to honor both Professor James D. Salmon and Professor Charles E. Owen in the fall of 1984. It was clear by the personal qualities and professional calibre of those alumni that these two distinguished professors from the University of Michigan left a legacy that compliments the fine attributes of percussion education and performance standards that are exhibited in our discipline today. As in the case with sincere and dedicated people, Professor Charles Owen and now Professor James Salmon, two gentle people, are sincerely missed."

At the request of the family, memorial contributions designated to the St. Joseph Kitchen may be sent to: St. Joseph Church, 501 S. Utica, Waukegan, IL 60085.

Former student and close personal friend, Professor Wilbur England has also suggested that memorial contributions may be sent to the James D. Salmon/Charles E. Owen Percussion Scholarship at the University of Michigan, School of Music, Ann Arbor, MI 48109.

Kathleen Kastner is PAS Historian and a member of the faculty of the Conservatory of Music at Wheaton College, Wheaton, Illinois.

Selected Reviews of New Percussion Literature and Recordings *edited by James Lambert*

Publishers and composers are invited to submit materials to Percussive Notes to be considered for review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of Percussive Notes. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send submittals to: James Lambert, P.O. Box 16395, Cameron University, Lawton, Oklahoma, USA 73505

KEYBOARD PERCUSSION SOLOS AND ENSEMBLES

WORKS FOR MARIMBA

Keiko Abe
\$19.95
European American Music
PO Box 850
Valley Forge, PA 19482

The eagerly anticipated publication of Ms. Keiko Abe's *Works for Marimba* has arrived! Schott Japan (Nr. SJ-050) has produced a stunning, carefully formatted edition which is beautifully engraved on appropriately weighted paper thus reducing eye strain caused by print-through so common in many publications for marimba. Included are: *Memories of the Seashore*, *Wind in the Bamboo Grove*, *Little Windows*, *Ancient Vase*, *Variations on Japanese Children's Songs*, and *Alternative Suggestions*. As one would expect from an artist marimbist-composer, each of the six compositions are idiomatic and employ extensive four-mallet technique demanding a high degree of technical virtuosity well within the capabilities of many college level percussionists. The performance time for each work is given. When appropriate, as in the case of *Variations on Japanese Children's Songs*, performance notes appear in Japanese and English before the composition.

Alternative performance suggestions, if a five-octave marimba is not available, are written out so that these sections may be cut out and placed over the sections employing a five-octave range. Manufacturers, department chairpersons and consumers take note: the usual range in these works is four and one-half octaves.

All works have been recorded by Ms. Abe and produced by Denon, Tokyo ("Marimba Fantasy-The Art of Keiko Abe," 33CO-118 (CD) and OF-7197-ND (LP)). Though not intended to be a record review, let me say that the recording quality is excellent and the performance is sublime.

What I find most significant and meaningful about these works is that they have been composed with great care and personal feeling; they sometimes quietly, and often times dramatically, beckon the marimbist to search for an inner sense of understanding in the quest, as a true artist, for quality. The performer who uses music as a vehicle for ego gratification best leave these works for others; the music will not disguise, but rather expose one's motives. The colorful landscape cover/back design itself suggests to this performer that indeed there are many planes, hues, textures, colors and shadings waiting to be unveiled, an invitation well worth accepting - enjoy!

-Michael Udow

4 DUETS FOR MARIMBA AND VI-BRAPHONE IV

Eric Zak
Martin Publications
PO Box 93
Springbrook, NY 14140

If you are looking for some lighter musical fare, you may wish to examine this collection of four duets. The first three duets are characterized by repetitive melodic patterns, and a harmonic vocabulary and rhythms suggesting the popular idiom. (The third duet in the volume gives both participants improvised solo opportunities.) The fourth duet, which is, in this reviewer's opinion the best written of the four, offers a refreshing change. Not relying heavily on repetition, it is rhythmically adventurous, opening and closing with vibist and marimbist sharing an animated single-line melody doubled at the octave and written in mixed meter (4/16—5/16—9/16).

The four-mallet techniques required of both performers in these pieces will present no difficulties to mallet players who have acquired some degree of competence with four mallets. There are, for example, no sudden or extreme interval adjustments between inner and outer mallets, and, when four-note chords are found in sequence, parallel movement is the norm. The marimba part, which requires a four and one-third octave instrument, is notated in piano score form, a wise choice that makes that part particularly easy to read.

The publication provides only a minimum of markings concerning dynamics and articulation, obviously taking for granted that such details will be worked out by the performers. The score format used throughout the volume is superb for rehearsal purposes; however, it makes frequent page turning a necessity and memorization the only practical option for performance.

-John Raush

STOPTIME RAG IV
Scott Joplin, arr. Genie Burkett
\$7.00
Permuis Publications
P.O. Box 02033
Columbus, OH 43202

Rudi Blesh, in his introduction to the *Collected Piano Works of Scott Joplin* (New York Public Library, 1971), states that the *Stoptime Rag*, "... is a rhythmic delight capturing, as no other Joplin rag, the salty prodigies of nineteenth-century American folk dance—frontier, minstrel, and Afro-American." Burkett has scored this Joplin original, suitable for three advanced high school or college level players, for mallet trio—two treble clef parts and a third, notated in bass clef, which requires a 4 1/2 octave marimba if optional low notes are to be played. The bass part requires playing some three- and four-note chords.

The arranger's contributions are basically sound and valuable. They include dynamic indications missing from the original, which has the ambiguous indication "f or p." The equally ambiguous

tempo indication "fast or slow" in Joplin's original is unique amongst his rags. Here the arranger has stepped in and suggested a compromise tempo of quarter note = 96. One section, repeated in the original, is not so indicated in this arrangement. If a marimba is used, a short, optional 8va section in the mallet I part, which extends beyond the upper range of that instrument, cannot be played.

The term "stoptime" refers to the stops or rests in the music that were naturally "filled" with the sounds of the dancers' feet. Joplin's original directs that "to get the desired effect of 'stoptime' the pianist should stamp the heel of one foot heavily upon the floor whenever the word 'stamp' appears in the music." (That word appears, in fact, on every beat, in every measure of the piece.) Therefore, the frequent and strategically placed rests found throughout this music were not silent at all. This would have been important information to convey to those using this arrangement, who might wish to use some accompanying traps to "fill" the rests.

-John R. Raush

PERCUSSION METHOD BOOKS

ALFRED'S DRUM METHOD, Book 2
Sandy Feldstein and Dave Black
Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys, CA 91410-0003

This is the second volume in Alfred's Drum Method. The first book, by the same authors, was published in 1987. Book 2 also contains the contributions of Jay Wanamaker, in a special corps-style section.

The first thirteen pages of this method conduct a review of basic concepts and techniques presented in the initial volume. The format is identical to that used in the first book—new concepts or techniques are introduced in a series of "lessons," and are reviewed in a "combination study" in which salient points presented in the lesson are combined in one study. Drum solos, substantial enough to be used for contest purposes, conclude each lesson.

Following the opening sections reviewing rolls and basic flam rudiments, the volume continues with the paradiddle

family, lesson 25, the ratamacues, paradiddle-diddle, and flam paradiddle-diddle. Lesson 11 presents an "introduction to the orchestral style of drumming," and includes an explanation of the multiple bounce/orchestral roll. At this juncture, 5/4 and 7/4 meters are introduced. The text gives examples of the divisions of 5/4 measures into unites of 3+2 and 2+3, and the division of 7/4 into 4+3 and 3+4. It would have been desirable to present similar examples when 5/8 time is discussed a few pages later.

Multi-percussion performance is the topic of lesson 19, and a short multi-percussion solo for snare drum and tom-tom is added. A commendable feature of this portion of the text is the material designed to help the student focus attention upon the variety of the tonal spectrum provided by instruments of the percussion family, which can be elicited either by striking with a variety of implements, or by playing on areas other than the usual beating spots. A snare drum solo is presented that requires the use of three different beating spots, as well as a solo requiring the use of mallets as well as sticks. An excellent idea was the inclusion of one-line exercises focusing on the development of hand independence. This is such a fundamental requisite to the performance of more advanced multi-percussion, timpani, and mallet performance, that this reviewer would have liked to have seen more material devoted to the technique. The text continues with an explanation of basic performance techniques for triangle, suspended cymbal, tambourine, and woodblock. Photos demonstrating basic positions for holding and playing these instruments are included.

The final section of the volume is devoted to the corps-style rudiments—Swiss army triplet; pataflafla; 6-, 10-, 11-, and 15-stroke rolls; single flammed mill; single dragadiddle; flam drag; and triplet-stroke rolls. Back sticking, tap sticking, the double rim shot, corps-style stick shot, and rim click are also explained. Concluding the text are a series of "final solos and duets," including final rudimental, orchestral, and multiple percussion solos, and final orchestral and rudimental duets. A copy of the Percussive Arts Society international drum rudiments is also found.

Certainly, any teacher will find this a useful addition to the methodology for the instruments involved. However, a

comprehensive text such as this can only hope to introduce many of the concepts and techniques discussed. At best, it remains an outline, albeit a good one, which the teacher will find necessary to expand upon.

-John R. Raush

MODERN DRUM STUDIES I-III

Simon Sternburg
\$9.95
Alfred Publishing Company, Inc
16380 Roscoe Blvd.
PO Box 1003
Van Nuys, CA 91410-0003

Modern Drum Studies is a "series of carefully conceived exercises for the snare drum and bass drum." These exercises were originally published in 1933 by Mr Sternburg who taught at the Boston Symphony Orchestra Hall. In this revised edition, all of the pages devoted to the development of snare drum and bass drum reading are included while the pages which dealt with timpani, Latin American instruments and various "traps" are omitted. These omissions are primarily due to the large number of books which are now available in those areas.

The majority of rhythm patterns found in the book are comprised of the following notes or note groupings: quarter notes, eighth notes, dotted eighths and sixteenths, eighth note triplets, quarter note triplets. Rolls of various lengths are common while grace note figures are rare. No dynamics are given.

An interesting feature is the inclusion of half note triplets and sixteenth note quintuplets in a few of the later exercises. This, along with the frequent use of quarter note triplets separates Mr. Sternburg's approach to rhythmic reading from most other methods which are aimed at this level.

This publication has obvious historical significance and is still used today by a substantial number of teachers. The publisher states that "the overwhelming amount of letters and phone calls from teachers demanding that this book remain available as part of the core literature for percussion instruction, has motivated Alfred to republish the classic snare drum publication in revised form"

-Lynn Glasscock

DRUM SET SOLOS AND METHOD BOOKS

DRUM-TEST IV

Jean-Claude Tavernier
Theodore Presser Co.
Presser Place
Bryn Mawr, Pennsylvania 19010

This is a four minute drumset solo that is written for a kit consisting of bass drum, snare drum, three toms, hi-hat and suspended cymbal. It requires the student to play a variety of styles including funk, jazz and Latin. There are also several short improvised solos which are to be played in the style of the section in which it is found.

In addition to the expected time signatures of 4/4 and 2/2, there are numerous measures in 6/8 and 3/4, and even a few in 6/4, 5/8 and 4/8. The dynamics range from piano to fortissimo, changing frequently for musical interest. The majority of rhythm patterns consist of eighth and sixteenth notes, eighth note triplets and sixteenth note sextuplets.

The title is very appropriate for this solo as it will "test" or demonstrate one's ability to play in a wide variety of styles. It is best suited for the intermediate student.
-Lynn Glassock

TOROTUMBO V

Volker Blumenthaler
Bote & Bote Berlin
West Berlin, Germany

Torotumbo is a solo piece for drum set which requires the following instrumentation: snare drum, bass drum, hi-hat, 3 toms, 4 suspended cymbals, 4 temple blocks and one cow bell. It is 252 measures in length and has a performance time of approximately six minutes.

The composer has divided the piece into three large sections which are labeled A, B and C. Section A has a tempo marking of quarter note = 132 and alternates a great deal between 2/4 and 3/4 meters. All the instruments are used, but the hi-hat and suspended cymbals receive the most attention. Crescendos leading to fortissimos followed by subito piano is a frequent dynamic shaping.

The B section is generally slower and has frequent meter changes between 2/4, 3/4, 4/4 and 5/4 measures. The main emphasis here is on the drums, temple blocks and cow bell.

The last section returns to a predominantly fast tempo and uses 3/4 as the prevailing meter. There is an element of improvisation in that rhythms and sticking are often given, with the actual choice of which instrument to play left to the performer.

Torotumbo is a combination of a solo piece for drum set and a multiple percussion solo that just happens to include a drum set. Its level of difficulty, style, and length of performance should make it attractive to students looking for this type of composition.

-Lynn Glassock

JOE PORCARO'S DRUM METHOD II-V

Joe Porcaro
\$25.00
JOPO Music Publications
PO Box 4416
North Hollywood, CA 91607

This 245 page method book is divided into sixteen chapters, each dealing with a particular rudiment and its potential adaptations to the drum set. Most of the rudiments would be considered traditional, but a few (such as the nine stroke ruff and reverse half drag) would not be found in either the *Standard 26 American Drum Rudiments* or the 40 Percussive Arts Society International Drum Rudiments.

Each rudiment is typically presented in its most basic form for the snare drum alone, followed by a variety of applications for the drum set. These usually include slow, medium and fast tempos in the jazz style, "over-the-bar-line feel," two and four bar phrases and solos, the rock style, the half time feel, and various Latin styles. The majority of exercises are in the jazz category, but these are not all necessarily based on eighth note triplets. Different types of rhythmic interpretation for jazz phrasing at various tempos is discussed in the early part of the book.

Many drum set methods attempt to enhance coordination and technique through a series of exercises that often do not directly lend themselves to actual playing situations. By contrast, Mr. Por-

caro's text takes a series of rhythmic figures (which includes sticking) and puts them into exercises which are intended to be usable in a musical context. Improvement in coordination and technique will occur, but more as a by-product of working with musical figures. This is an excellent book for students who want to incorporate rudiments into their drum set playing in a useful, musical way.
-Lynn Glassock

DRUM SET FUNDAMENTALS I-III

Dave Mancini
\$15.95
William Allen Music, Inc.
P.O. Box 790
Newington, Virginia 22122

This is an eighty page method book that addresses the basic skills which are necessary to be a successful rhythm section player. Although most of the text will be valuable for any type of ensemble performance, it is particularly geared toward the school jazz band program. It is intended for the jazz band director as well as the beginning student.

The book is divided into seven chapters. The first two chapters are on drum tuning, selecting cymbals, and how the drums are to be set up within the jazz ensemble. Chapter three discusses techniques for playing the bass drum and hi-hat and includes numerous photographs in addition to the text. The next three chapters are entitled "Swing," "Rock and Funk" and "Introduction to the Basic Latin Rhythms." Standard patterns are given in each style along with simple one and two measure fills. The last chapter is devoted to reading and interpreting jazz ensemble music. Here, short exercises are interspersed between charts of entire pieces which cover the various styles presented earlier in the book.

A substantial percentage of this method consists of written information and explanations. There is also a cassette tape which demonstrates all of the exercises and the four big band charts. These factors make it quite easy to understand the concepts and goals Mr. Mancini has in mind. Students and directors who are looking for basic information on drum set performances in a jazz ensemble should definitely consider this publication.

-Lynn Glassock

**LA CLASSE de BATTERIE (Cahier 2)
IV-VI**

Emmanuël Boursault and Guy Lefevre
Alphonse Leduc
175 rue Saint Honore
75040 Paris Cedex 01
France

This is an excellent text for drumset education and technique. The materials are presented in the form of motives for snare drum/bass drum, snare drum/hi-hat, and for the total five piece drum kit. The pages are presented in the form of exercises, etudes, and solos. Several of the studies indicate that they are accompanied by a cassette, but the cassette was not included for the review. The studies cover jazz, rock and funk styles.

The materials and the print are of excellent quality. There are a few exercises which include notations without explanations, a suggestion this reviewer believes would strengthen the text. This appears to be a very innovative text for drumset, and is highly recommended.

-George Frack

**BRAZILIAN PERCUSSION MANUEL
IV**

Daniel Savanovich
\$9.95
Alfred Publishing Co., Inc.
16380 Roscoe Blvd., P.O. Box 10003
Van Nuys, CA 91410-0003

This book presents material dealing with the most popular Brazilian dance music, the samba. Playing techniques and typical rhythmic patterns are given for the following instruments: Surdo, Tamborim, Reinique, Caixa, Pandeiro, Ago-go, Cuica, Ganza, Chocalho, Reco-reco, and Apito. There are numerous photographs which are very helpful in conveying the various techniques. Two "model pieces" are included which are for ten players and utilize the preceding instruments. They exemplify the tutti section played by the Escolas de Samba (Schools of Samba) and use rhythms explained in the text. The last section deals with Brazilian rhythms as applied to the drum set.

This is a very impressive publication. In a clear, yet concise way, it covers the basic rhythms and techniques of typical Brazilian instruments, how these instruments perform together in an ensemble, and the adaptation of the rhythms to the drum set. This book would be of great value to anyone desiring to learn the basics of the Brazilian samba.

-Lynn Glassock

**EVEN IN THE ODDS
VI**

Ralph Humphrey
\$12.50
C.L. Barnhouse Company
Music Publishers, Oskaloosa, Iowa
52577

As the title suggests, this is a book that addresses the important (and sometimes overlooked) subject of odd meters and rhythms. Quarter note meters include 5/4, 7/4, 9/4, 11/4, 12/4 and 13/4; eighth note meters include 5/8, 7/8, 9/8, 11/8, 12/8, 13/8, 14/8 and 15/8. Helpful instructions and comments are regularly interspersed throughout the 88 pages of exercises.

In part I, each meter is dealt with individually by having a series of exercises which are one or two measures in length. The quarter note meters include exercises in both the "swing" and straight eighth note styles. Most of the meters have from 25 to 50 exercises, allowing for adequate variety without being overly repetitious.

The second half of the book deals with playing various syncopated rhythms over the basic pulse found in the different meters. This is accomplished by playing continuous 8ths or 16ths with different accent patterns and sticking combinations. Many of these polyrhythmic and polymetric patterns are quite challenging, requiring not only good coordination, but also a high level of concentration. The author also suggests changing the sticking and other aspects of the exercises to gain further control over the material.

This book contains a wealth of material which will challenge most students (and professionals) for a substantial length of time. It should benefit any drum set player who would like to attain proficiency with odd meters and rhythms.

-Lynn Glassock

**TIME TO FIX YOUR SYNC
IV-VI**

Joe Isaacs
15 Carriage Drive
Downingtown, PA 19223

This is a book on syncopation consisting of a two page preface followed by sixty-five pages of exercises. Because it is written in a single line style, the exercises could be studied on a snare drum alone.

IV-

The intention, however, is to apply these rhythms to the drum set

All of the exercises deal with syncopation and are divided into the following six categories: 1) eighth notes 2) sixteenth notes 3) eighth and sixteenths mixed together 4) eighth note triplets 5) eighth notes and eighth note triplets mixed together, and 6) eighth notes, eighth note triplets, and sixteenth notes mixed together.

One of the important features of this book is the manner in which the rhythms are written. The author has purposely chosen to group the notes in a wide variety of ways, a substantial percentage of which would be considered "incorrect" by common notation standards. The author states: "Although this may seem strange at first, I believe you will benefit in the long run; reading the note where it falls no matter how they are grouped. This will help you to sharpen your reading notes for their value, not just memorizing groupings or settings.

Because there is no explanation as to how to practice these exercises at the set, the student must have a certain type of background (or must study with a teacher with experience in this area) to gain the full benefit from this text. It is intended as a specialty book as opposed to a general or "core" method for the drum set. It will definitely improve one's reading skills and is highly recommended to those looking for this type of material.

-Lynn Glassock

**TIMPANI SOLOS AND
METHOD BOOKS**

**THREE PIECES for TWO PAIRS OF
TIMPANI IV-V**

Michael Bump
\$6.00
Music for Percussion
170 NE 33rd Street
Ft. Lauderdale, FL 33334

This is an interesting set of compositions for two timpanists. The solos are of contrasting styles which makes them excellent considerations for teaching and for the public recital. The first solo, *Fanfare* is flamboyant in style and includes changing meters, both unison and contra rhythmic passages, and rhythmic demands which include embellishments and 32nd

notes.

The second movement, *Momento* is lyrical in nature and includes mostly rolls and tremolos. The third movement, *Dance* is mostly in 6/8 meter, and the rhythms and themes are interesting. The higher drum part includes tuning changes via glissandi, and the drum must be tuned to reach a B flat. Although the titles suggests two pairs of timpani, the pitches required enable the performers to play on a standard set of timpani. The print is of excellent quality, and the compositions have merit. Highly recommended.

-George Frock

MULTIPLE PERCUSSION LITERATURE

THIRTEEN DRUMS for solo percussion op. 66

Makii Ishii

Edition Moeck Nr. 5324

European American Music

PO Box 850

Valley Forge, PA 19482

An impressive work for solo percussion, *Thirteen Drums*, opus 66, (1985) by Maki Ishii, one of Japan's recognized leading composers, is now available in the United States. This work is dedicated to Atsushi Sugawara, an outstanding Japanese percussionist. *Thirteen Drums* employs combinations of Afro-Latin and/or Western drums (with calf skin heads) or combinations of Japanese drums: shime-diako, oke-do, etc. along with a pedal operated bass drum.

At first glance one might, draw an association between Xenakis's *Psapha* and *Thirteen Drums*. However, like Mr. Ishii's marimba duo, *Hiten Seido II*, there is a great deal of dynamic contrast within the composed high level of frenetic energy. Mr. Ishii, as he does in many of his works, uses ornamentation to a degree of sophistication which in many ways parallels the deftness of J.S. Bach. These ornaments create, in sound, a flitting/fleeting apparition-like quality (an image given to me by Maki Ishii when I performed his *Hiten Seido II*) within the drama of the accelerating and retarding sixteenth note drumming. Sharp contrasting accents, juxtaposed with the placement of the orna-

ments, keeps the listener off balance which is a welcome change from the ever increasing predictability of the vast majority of music being composed today. Given the tempi ("very fast, as fast as possible"), the performer must be in excellent mental and physical condition to perform this important addition to the solo multiple percussion repertory.

The music is clearly printed on thirteen (no structural significance) heavy single sided pages which facilitates practice sessions leading towards memorization (which is advisable). Each drum is notated on a separate line thus, a thirteen-lined staff is used. Given my predilection toward the employment of the timbre-staff notational concept, I would respectfully suggest that *Thirteen Drums* would be an ideal candidate for such a system. However, the content is well worth the effort in deciphering the notational code during the initial practice periods!

-Michael Udow

PROPOSITIONS III

Francis Bayer

Alphonse Leduc

175 rue Saint-Honoré

75040 Paris cedex 01

Propositions III is a sixteen minute sextet utilizing well over one hundred instruments. A performance of this work will demand the maturity and expertise of percussionists at an advanced college or professional level. This work not only utilizes an extremely large number of instruments, it also calls for a large assortment of instruments within several of the basic instrument groups. For example, eleven cymbals and eight Chinese cymbals, ten tuned gongs, fifteen wood blocks, and eight temple blocks are needed. In addition, a generous assortment of mallet instruments are required, including bass marimba, xylophone, two vibraphones, xylorimba, marimba, glockenspiel and chimes.

An interesting feature of this music is the composer's manipulation of time. In the opening section, all six players must simultaneously execute their parts to four specific and different metronome markings, making it mandatory that all performers have visual access to one of at least four metronomes that must be placed within the set-up. Later, at the climatic moment of the piece, Player II is obligated to use a metronome to play an

unchanging tempo, while the other members of the ensemble perform, collectively, a gradual accelerando, using a repetitive rhythmic pattern written in a 5/8—7/8 metric scheme. This passage brings the work to an exciting close. The composer's penchant for manipulating time is also revealed in several places where some members of the ensemble play at tempi twice as fast as their colleagues.

Propositions III will require a longer than usual time frame for preparation, necessitated by such problems as the extremely large set-up (a diagram has been included), and the coordination of individual parts moving at variable speeds. In addition, each player must use a full score, which makes necessary a solution to the problem of page turns. However, if these challenges can be successfully met, the work should more than reward the efforts put forth, and serve as an excellent vehicle for displaying the sound possibilities and virtuosity of the contemporary percussion ensemble.

-John Raush

PERCUSSION ENSEMBLE LITERATURE

SAMBAS FOR SIX PERCUSSIONISTS Volumes 1-8

Jacques Charpentier

Alphonse Leduc

175 rue Saint-Honoré

75040 Paris cedex 01

Sambas for Six Percussionists are eight percussion ensemble works that are published separately. Each samba is based on the traditional samba rhythms of Brazil and can be performed separately or in any combination. A group of sambas can be linked together without a break by utilizing transitional rhythms suggested by Charpentier in the performance notes. This loose organizational style allows individual ensembles to program only the music that is suitable for any particular concert.

The instrumentation of these eight works varies, but most of these instruments are readily accessible in most band rooms: tom-toms (needs 12), bass drums, maracas, cow bells, bongos, etc. Compositional technique also varies between each work with four selections in a loud, driving Latin style and two others featuring a thinner texture with the emphasis on cow

bells, maracas, and tambourine. The remaining works feature a canon and a free style composition where each performer is given a number of rhythms to perform on any desired instrument.

All of Jacques Charpentier's Sambas are relatively short compositions and could be easily programmed on a high school or young college percussion ensemble concert. Performance of one or more of these works will probably not result in a standing ovation but will offer a Latin alternative to intermediate level ensembles.

-Mark Ford

OVERTURE FOR PERCUSSION IV

Jimmy Tiller
Jimmy Tiller
c/o Eastman School of Music
Rochester, NY 14607

This sextet is scored for all standard percussion instruments plus one crotale (any pitch), and was composed for the Freshman/Sophomore Chamber Percussion Ensemble at Eastman. Each part is multipercussion in nature, with many implementation changes to complicate things along the way. The work also includes meter changes, odd meters, odd divisions of the beat, some quasi-metric modulation, improvisation, linear and hocketed writing, and many special playing techniques on various instruments (e.g., hand cymbal scrapes and rolls; tam-tam and suspended cymbal with triangle implementation; suspended cymbal scrapes; tambourine thumb rolls; crotale with bow; etc.). Following a Maestoso introduction, the work is rondo-like, with repetitions of an Allegro section (quarter = 120) interspersed with a slower section (quarter = 92), a 20-second improvised section, and an Adagio (dotted quarter = 48).

The piece would appear to be an excellent teaching piece as well as a nice performance piece for a young but semi-experienced ensemble (advanced high school or intermediate university).

-John Baldwin

CHARIOTS BALLAD VI

Yiu-Kwong Chung
\$60.00
Chinese Percussion Development
Centre
543 East 24th St.
Brooklyn, NY 11210

Chariots Ballad is a 25 minute, three movement tour-de-force for solo marimba and seven percussionists. Upon hearing the work for the first time it is easy to understand why *Chariots Ballad* took the first place prize in the 1986 P.A.S. Composition Contest.

If you can assemble eight very mature musicians and the necessary instruments, *Chariots Ballad* belongs in your group's repertoire. The solo marimba part is sometimes integrated with the ensemble in addition to the usual solo vs. accompaniment roles. The ensemble is massive - 141 large and small instruments for the seven players, many of which are Chinese gongs, cymbals and barrel drums. The composer suggests a few substitutions; perhaps as many substitutions as you need might be allowed provided you keep in mind the sound of the original required instrument.

The first movement is marked Adagio Misterioso, and combines traditional with apatial/graphic notations. The ensemble parts assume solo responsibilities at various points in the music, and the composer's use of dynamics aids in their realization. While there are changing meters they are not frequent nor are they difficult. There are many rhythms which require mature performing ability, among them 8:3 and numerous groupings of 5, 7 and 10. Extended performing techniques abound - bowing vibes and crotales, crotales on pedalled timpani and the like. The solo marimbist combines rolling chorale-style, one-handed rolls vs. rhythmic passages, two cadenzas and driving 16th note octave passages.

The second movement is the most rhythmically driving and aggressive of the three. At times, ensemble members are required to hold two different mallets and follow instructions for playing with each particular mallet. The marimba part enters with a very exciting 2-mallet 16th note passage, creating much energy from which the movement grows. This movement incorporates many more meter changes than the first, but these should pose no particular problem for the level

of musician with which you'll be working.

The third movement begins with the instructions "Like a requiem," and remains in this style for the next minute or so, after which the movement is then constructed in graphic notation for the ensemble while the marimba remains in traditional notation. The graph is quite easy to understand (1-second time line) and all directions and symbols are clearly explained. The graph leaves quite a bit of silence to accompany (or not accompany?) the marimba solo, and the work concludes with a surprise *ff* having just decrescendood to *pppp*.

The marimba soloist must be adept at 2-mallet and contemporary 4-mallet technique as well as being comfortable performing with fingers only. A 4 and 1/3 octave instrument is required.

I hesitate to decide for all percussionists that *Chariots Ballad* is a new major work for our ensembles. However, it has been a long time since I have worked with a piece that possesses this much music, energy and excitement for an advanced group. I recommend *Chariots Ballad* most highly.

-Rich Holly

ECHOES BEYOND THE FOREVER IV-V

Jack Jenny
\$20.00 (Includes tape)
Permus Publications
PO Box 02033
Columbus, OH 43202

This is an interesting composition for percussion quartet and electronic tape, which requires four percussion set-ups in four corners of the performance hall. The performance suggestions include that the piece be done in a darkened hall but with stand lights, and that it be done without a conductor. The players move from one set-up to another, so the parts for traveling music must be memorized

The individual parts are not difficult, although four mallet technique and improvisation is required of each player. The parts are in manuscript, but they are quite clear. The instructions are clear except for the fact that there are a few symbols and/or notations which are not explained.

This is an excellent piece for the young

college ensemble and is an opportunity to introduce students to contemporary styles of performance and notation.

Highly recommended.
-George Frock

PERCUSSION RECORDINGS AND VIDEOS

Jonathan Haas-Virtuoso Timpanist
18th CENTURY CONCERTOS FOR
TIMPANI AND ORCHESTRA
CRD Records Ltd.
Distributed in USA by Qualiton
Imports Ltd.
204-02 40th Ave.
Long Island City, NY 11101

This is an interesting compact disc recording of solo works for timpani and orchestra. Included on this recording are *Symphony for 8 Timpani and Orchestra* by Johann Fischer (1752-1807), *Partita in C Major* and *Concerto for Oboe, 8 Timpani and Orchestra* by Georg Druschetzky (1754-1819).

The quality of the recording is excellent. There are moments when Mr. Haas provides evidence of very sensitive and expressive playing. Unfortunately there are often pitch and texture or balance problems from one drum to another. The problems in pitch are probably the result of Mr. Haas' desire for authenticity in using chain drums with calf heads, but one must question this philosophy if playing out of tune is the result. The color of attack is good although the faster passages sometime lack clarity.

Jonathan Haas is to be commended for his innovative dedication to research and in bringing compositions for timpani to the attention of percussionists, conductors, and the public. This CD should be required listening for all serious college percussion majors. It is highly recommended both because of the quality and the historical significance of the compositions.

- George Frock

ALL PASS BY
featuring Bill Molenhof
MTS Records
Wahlental Strasse 15
D-747
Albstadt 2, West Germany
MTS USA
2482 Harrison Avenue
Cincinnati, Ohio 45211
\$10.00

Bill Molenhof's latest LP record features himself on marimba and keyboards, Dewey Dellay on bass, Tom Baker on drumset, and Jurgen Seefelder on tenor saxophone. In addition the Stuttgart Opera Orchestra strings, Rolf Uhling, concertmaster, are also utilized in the mix of sound.

The album is a very clean and modern jazz sound. Every tune—whether it is an older Molenhof work (such as *Wave Motion*)—or a newer one (such as *All Pass By*)—reflect Bill's careful attention to detail and his passion to forge ahead with modern technology.

Bill's marimba sound is always clean-sounding but this album is super-clean. In addition to the above-mentioned tunes, Bill also presents *PB*, *Island Stretch*, *Motorcycle Boys*, *New York Showtune*, *Precision*, and *An American Sound*. This album clearly defines Bill Molenhof as a leader in the percussion jazz-fusion combo movement.
-James Lambert

MARIMBA CLASSIC
Kai Stensgaard
Danacord
Gernersgade 2-35
1319 Copenhagen - Denmark

Marimba Classic consists entirely of transcriptions with which many readers will already be familiar. These include *Asturias Leyenda* by Albeniz, *Album for the Young* by Tchaikovsky, and J.S. Bach's *Suite No. 3 in C Major* as well as the *Andante* from his *Sonata II* for violin in A-minor.

Kai Stensgaard is a very fine marimbist whose maturity and musicality are readily evident on this compact disc. His rendition of the Albeniz is as vibrant as the piano original, and he performs the other works with a good deal of sensitivity and accuracy. For readers not familiar

with Mr. Stensgaard, he is currently the marimba instructor at The Academy of Music in Aalborg, Denmark, and has studied with such virtuosi as Leigh Howard Stevens and Keiko Abe.

The recording is quite clear and free of distortion. As many readers know, we have very few professional recordings of our literature or instruments, transcriptions or otherwise. Combine this with the high quality performance and recording of *Marimba Classic*, and we have a new recording that belongs in all personal and school libraries.

-Rich Holly

USFRET
Trilok Gurtu, Shobha Gurtu, Ralph
Towner, Don Cherry, Shankar, Jonas
Hellborg, Daniel Goyone
CMP Records
PO Box 1129
5166 Kreuzau
F. R. Germany

In addition to Trilok Gurtu, artist heard on this record are his mother Shobha Gurtu, voice; Ralph Towner, acoustic guitar and keyboards; Don Cherry, Trumpet; Shankar, violin; Daniel Goyone, piano and keyboards; Jonas Hellborg, bass; and Walter Quintus, tambura. This is a digital recording containing six tracks. Three of the tracks feature originals by Gurtu (*Shobharock*, *Goose Bumps* and *Milo*); two tracks contain traditional selections (*OM*, arranged by Gurtu, and *Deep Tri*, arranged by Daniel Goyone); and another features *Shangri La/Usfret*, the result of a collaborative effort by Gurtu and Walter Quintus.

This new album keeps intact the excellent reputation CMP records has established in promoting the fusion of music from different cultures into a new entity commonly referred to as "world music." Aspects of Indian vocal music permeate much of the music on this album, operating somewhat on the level of a generative force. On all but one track, the vocal medium plays an important role. The fluid, sinewy lines of Indian chant pervade all aspects of the music and influence the contributions of instrumentalist Cherry, Shankar, Towner and Goyone.

The percussion playing on this album is outstanding. Highlights are Walter Quintus' tambura background in *OM*, and Gurtus' inspired set work in *Shobha-*

rock. Here, technical prowess for its own sake will not be found. Rather, the listener is left with the impression that the percussion is an integral, structural element of this music. So sit back, admire, learn and enjoy.

-John Raush

Video Cassette: ALFRED'S DRUM METHOD, BOOK 2

Sandy Feldstein, Dave Black, Jay Wanamaker
Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
PO Box 10003
Van Nuys, CA 91410-0003

This VHS cassette (approximate running time: 1 hour, 18 minutes) is designed to accompany *Alfred's Drum Method, Book 2*. In the course of the video, authors Sandy Feldstein, Dave Black, and Jay Wanamaker demonstrate rolls and basic flam rudiments reviewed in the opening section of the method book, all twenty-three solos and seven duets presented in the book, the multiple bounce/orchestral roll, and multiple percussion concepts found in the text. The authors also demonstrate the basic performance techniques for triangle, suspended cymbal, tambourine, and woodblock explained in the book. The video concludes with a demonstration by Wanamaker of the corps style rudiments presented in the method. The cassette jacket is provided with a timeclock index, which correlates with the text and pinpoints specific instructional and review material, solos and duets.

The effort put into the production of this video is certainly commendable. The verbal presentations are clear and concise; the playing demonstrations illuminating. One nice touch is the use, during demonstrations, of a superimposed image of the relevant musical example.

The method book-with-video package will never replace the personal attentions of a teacher. However, a video such as this can be a valuable pedagogical tool for the busy instrumental music teacher.

-John Raush

SNARE DRUM SOLO COLLECTION

SNARE DRUM SOLOS FOR THE ADVANCED BEGINNER

Garwood Whaley
Meredith Music Publications
170 NE 33rd St.
Ft. Lauderdale, FL 33334

Garwood Whaley has carefully composed an etude collection for unaccompanied snare drum consisting of 29 entries. As the preface states, "each solo, although short, is a complete musical work built on a formal structure which should provide the student with an awareness of compositional style and symmetry." Furthermore, the "solos contain numerous dynamic changes, a variety of meters including meter changes within a work and standard embellishments including flams, ruffs and rolls."

This 32-page solo collection is an excellent resource for multiple music education purposes: 1. to serve as a welcome solo addition to the basic beginner-intermediate snare drum pedagogy; 2. to serve as audition literature for those ever-increasing young public school all-district bands/orchestras; 3. to provide excellent sightreading material for the more intermediate-advanced performer. This collection is well-worth the retail price of \$6.00 and an excellent addition to those younger percussion student lessons.

-James Lambert

KEYBOARD PERCUSSION METHOD BOOK

MALLET PERCUSSION FOR YOUNG BEGINNERS--A PERIPHERAL VISION PRIMER

by Randall Eyles
Meredith Music Publications
170 NE 33rd St.
Ft. Lauderdale, FL 33334

Peripheral vision and its educational connectivity to keyboard percussion instruction has been a topic of dissertations as well as undocumented keyboard percussion pedagogy, but the re has been a

dearth of logical instructional material--particularly at the beginning level. Randy Eyles and Meredith Music Publications have begun to address this issue through their primer entitled *Mallet Percussion for Young Beginners*.

This 48-page paperback method book has 34 familiar and not-so-familiar folk tunes printed in oversized manuscript. Mr. Eyles has also spent a considerable amount of effort in designing eight practice steps as well as emphasizing that this book is meant to be a part of the student percussionist's total learning experience. There are several helpful photographs for instructional reinforcement as well as a small glossary of musical terms.

Although no key signatures are used, tunes are given in such unusual tonal centers as "Twinkle, Twinkle Little Star" in F# major and "When the Saints Go Marching In" in B major. Congratulations to both Randall Eyles and Meredith Music Publications for successfully identifying a well-planned pedagogy in beginning keyboard percussion.

-James Lambert

Difficulty Rating Scale

I-II	Elementary
III-IV	Intermediate
V-VI	Advanced
VI+	Difficult



James Lambert, Editor, Selected Reviews

NEWS: Chapter News and Membership News

edited by John Baldwin

INTERNATIONAL CHAPTER NEWS

CANADA - Ontario Chapter News

Sunny skies and "relatively" mild temperatures greeted the Ninth Annual Ontario PAS chapter "Day of Percussion" at Brock University near St. Catharines, Ontario last February. **Brian Johnson** presented an intriguing clinic on "Problems in Orchestral Percussion Performance," followed by **Michael Cote's** presentation on "Mallet Construction and Repair." **Alan Dawson's** drum set clinic was the highlight of the event, with participants delighted and enlightened with his exciting ability as a performer and great gift as a communicator. **Doug Darwin** and the Kitchener Kiwanis Cavaliers concluded the clinics with a "Marching Percussion Clinic." An evening concert by the "Resonance Ensemble" under the direction of **Gary Tomlin** (through the courtesy of the Waterloo Region Catholic Separate School Board) brought this stimulating and informative "Day" to fitting conclusion with a short performance of contemporary works by **Carol Bauman** and **Andrea McColeman**. The "Day" was also supported by a record eleven exhibits by manufacturers, distributors and retailers.

GERMANY - Chapter News

Mark Lutz, formerly teaching assistant at the School of Music in Wuerzburg, was chosen as timpanist/percussionist of the Queensland Symphony Orchestra in Brisbane, Australia. He will also be teaching at the Brisbane Conservatory of Music. **Stefan Eblenkamp** is a new teaching assistant at the School of Music in Wuerzburg. **Pablo**

Ballester was a percussionist in the European Community Orchestra '88.

The Percussion Art Quartet (**Michael Albert**, **Stefan Eblenkamp**, **Anno Kesting**, and **Armin Weigert**) appeared as guests in 1988 in Riva del Garda, Italy; Debrecen and Budapest, Hungary; and Barcelona, Spain. They were invited to the International Music Festival 1989 in Varna, Bulgaria. The quartet performed works by **Luigi Nono** with the Berlin Philharmonic. They also performed for Radio Hamburg and Radio Nuernburg, as well as playing the film music by **Siegfried Fink** for the **Mafilm** in Budapest.

Eckhard Kopetzki, **Michael Albert**, and **Chalmers Haas** were asked to be guest lecturers at the State Academy of Cultural Education in Wolfenbüttel, West Germany for the course "Playing Techniques and Teaching methods for the Percussion Instruments."

Peter Sadlo, solo timpanist with the Munich Philharmonic, won the 1988 Promotion Award of the State Bayern. **Thomas Keemss** was appointed professor of percussion at the vocational institute in Heidelberg, West Germany (Music Therapy Division). **Martin Amthor**, teaching assistant at the School of Music in Wuerzburg, was recently on tour with the piano duo "Pekinel" to Malaysia, Rome, Zurich, Istanbul, and Paris.

Percussion Creativ, now having 150 members, in co-operation with P.A.S. will present the German Percussion Symposium 1989 from November 23-26, in Tuebingen. Hosted by **Heinz von Moisy**, this event will be merged with the 10th International Days of Percussion. Three concerts and eight clinics will be presented by artists from France, Holland, USA, German Democratic Republic, Bra-

zil, Japan and the Federal Republic of Germany. One of the highlights will be a first performance of *Concerto for Percussion and Orchestra* by **Werner Thaerichen**. One of the guest artists from the USA will be **Michael Udow**. People who are interested in the program should write to: Tuebinger Schlagzeugvereine e.v., Postfach 2505, 7407 Tuebingen, Federal Republic of Germany.

USA CHAPTER NEWS

GEORGIA - Chapter News

Last December, the Valdosta State College hosted **Ed Shaughnessy** in a series of clinics and performances in conjunction with the Georgia Association of Jazz Educators State Workshop. While on the VSC campus, **Mr. Shaughnessy** presented clinics for students and performed with the VSC Jazz Ensemble.

In January **Mark Yancich**, principal timpanist with the Atlanta Symphony Orchestra, presented a timpani masterclass session for high school and college timpanists.

And in February, the VSC Department of Music hosted its second annual "Day of Percussion." The previous year's event had over 70 students in attendance. Clinic features included performances and clinics by VSC faculty and students.

IDAHO - Chapter News

In February the Boise State University Percussion Ensemble, directed by **Dr. John Baldwin** was joined by the percussion ensembles from the University of Idaho, directed by **Dan Bukvich** and the University of Utah, directed by **Doug Wolf**, for an afternoon of published and manuscript works during the 1989 Northwest Division MENC convention held in Boise. The University of Idaho ensemble featured *The Virgin and Child with St. Anne* by Dan Bukvich for eight percussionists and symphonic band, and the University of Utah featured David Gillingham's *Pascal Dances*. The Boise State University ensemble included two Guatemalan marimba works from Louis Oddo's collection—*Ragalito de Amore* and *Guatemala Bella*.

The month of April included two performance by the Boise State University Percussion Ensemble. The ensemble traveled to Seattle for the Fifth Annual Northwest Invitational Percussion Festival. The 2-day event included clinics and concerts by Northwest-area percussionist and ensembles. The ensemble's on-campus concert in late April included a performance of Harrison's *Concerto for Violin with Percussion Orchestra* with Craig Purdy as violin soloist.

ILLINOIS - Professional Percussionists

Drummer **Jack Mouse** has scheduled several jazz camps for the summer of 1989, including the Great Plains Jazz Camp at Emporia State University (Kansas), the Summer Educator's Jazz Workshop at VanderCook College of Music (Chicago), and the Saskatchewan School of the Arts Summer Jazz Camp (Canada). He will also be featured with the in-residence rhythm sections of the Janice Borla Vocal Jazz Camp at Illinois Benedictine College, and both the Jazz Guitar Camp and the Vocal Jazz Camp at the Saskatchewan School of the Arts.

KENTUCKY - Chapter News

The 1988 academic year was a very productive and exciting year for percussion at the University of Kentucky. In July the School of Music in the College of Fine Arts in conjunction with Yamaha Corporation of America presented the first Yamaha Percussion Symposium. It featured the University of Kentucky Percussion Ensemble, directed by **James Campbell**, as well as renowned percussionists **David Mancini**, **Dave Samuels**, **Vinnie Colaiuta**, **Phil Bloch**, **Norbert Goldberg** and **Fred Sanford**.

In October, the group **Equilibrium** (dance/percussion duo **Michael and Nancy Udow**) held a 3-day residency on the campus. The University of Kentucky Chamber Percussion Ensemble held a concert featuring *Percussion Music for Three Players* by Gerald Strang and *Chamber Piece for Percussion Quintet* by Michael Colgrass. University of Kentucky percussionist **Brian Mason** performed **Darius Milhaud's Concerto for Percussion and Orchestra** with the University Orchestra on the Concerto Competition Concert. Graduate student **Bill Elliot** performed as extra percussionist with the Louisville Orchestra.

In November **Mark Tate** of the Louisville Orchestra presented masterclasses for University of Kentucky students. **Michael Burritt**, professor of percussion at Kent State University held a marimba clinic on the University of Kentucky campus. **James Campbell** was featured with the University of Kentucky faculty MIDI Ensemble, and was also a guest instructor for the 1988 McDonalds All-American High School Band.

The University of Kentucky Percussion Ensemble wrapped up the year in December with its annual concert which featured works such as *Chavez' Toccata*, *Gauger's Gainsborough*, and *Varese's Ionisation*.

Rob James is the new percussion

instructor at Eastern Kentucky University in Richmond. His 15-member percussion ensemble performed last November for the Southeastern Regional Association of Teachers Educators Annual Banquet in Lexington. In December the ensemble concert featured works such as *Davis' Mau Mau Suite* and *Brand's Concerto for Percussion Ensemble*. Along with his duties at Eastern Kentucky University, Mr. James is a clinician for Pearl International, MalleTech, and Mike Balter Mallets.

LOUISIANA - Chapter News

On Saturday, February 11, marimba virtuoso **Leigh Howard Stevens** presented a clinic and appeared in a public recital on the campus of McNeese State University in Lake Charles, Louisiana. These events were hosted by **Dr. Terry Mahady**, professor of percussion at McNeese.

MISSISSIPPI - Chapter News

The Mississippi Chapter of the Percussive Arts Society held its Third Annual Day of Percussion on Saturday, March 4, 1989, at Hinds Community College in Raymond, Mississippi. **Howard Cohen**, Director of Bands, and **Bud Berthold**, Percussion Instructor hosted the event and **Jeff Brown** of Jones Junior College coordinated the day's activities.

The day began with a solo and ensemble competition, judge by **Kyle Hill**, Luberton High School and **Dr. Sherman Hong**, University of Southern Mississippi. Winners of the competition were as follows: Junior High Solo Snare Drum - **Tommy Cheney**, Bay Jr. High School; High School Multi-Percussion - **Michael Jee**, North Sunflower Academy; High School Timpani - **Michael Jee**; High School Mallet/Keyboard - **Michael Jee**; High School Solo Snare Drum - 1st - **Jim Moore**, Bay Sr. High School; 2nd - **Ken Clark**, Northwest Rankin High School; 3rd - **Jason Pharr**, Clin-

ton High School; high School Percussion Ensemble - Greenwood High School, Mike Garnand, Director.

The featured clinician for the day was Ricky Burkhead of Mississippi Valley State University. Mr. Burkhead presented a Latin Percussion workshop. In addition, the Steel Drum Orchestra from Mississippi Valley State University presented a concert.

The day culminated with a concert by the Mississippi Collegiate All-Star Percussion Ensemble. Dr. Doug Wheeler, of Delta State University, conducted the ensemble in a variety of works for percussion ensemble. Ensemble personnel included Haley Bennett, Delta State University; Robby Daniels, Jones Junior College; Eric Fowler, Hinds Community College; Ricky Hamilton, University of Southern Mississippi; Mario Keys, Mississippi Valley State University; David Sevier, University of Southern Mississippi; Kevin Webb, Mississippi Valley State University; and Jeff Yates, Delta State University.

NEW YORK - Chapter News

Percussionists **Christopher Lamb** and **Duncan Patton** have joined the faculty at the Manhattan School of Music for the coming academic year. At the same time, Mr. Lamb was named Chair of the Percussion Department. Mr. Lamb is currently principal percussionist for the New York Philharmonic and a consultant for the Sabian Cymbal Company. Before joining the New York Philharmonic Mr. Lamb was a percussionist with the Metropolitan Opera and Buffalo Philharmonic orchestras. In addition to his symphonic work, he also tours with his wife, Virginia Perry Lamb, and their piano/percussion duo, Lambchops. Mr. Patton has been the principal timpanist of the metropolitan Opera Orchestra since 1984. Prior to that time, he was principal timpanist of the Honolulu Symphony and the Colorado Phil-

harmonic symphonies, as well as a percussionist for the Albany Symphony Orchestra. Mr. Patton is currently an adjunct faculty member at the State University of New York at Purchase.

NEW YORK - Professional Percussionists

November 3, 1988 marked a reunion of some of the country's most respected drum educators. The occasion was the opening of the new Long Island Drum Center flagship store in North Bellmore, New York.

UTAH - Chapter News

George Brown, principal timpanist of the Utah Symphony since 1987, recently joined forces with **Doug Wolf** (head of the percussion department of the University of Utah) by accepting the position of adjunct professor of timpani, effective January of 1989. Mr. Brown is a former member of the Louisville Orchestra, the Mexico City Philharmonic, the Orquesta Sinfonica de Minería (Mexico City), the Colorado Springs Symphony and the U.S. Coast Guard Band. His teachers include Cloyd Diff, James Rago, Fred Begun and Dr. John Baldwin.

UTAH - Chapter News

February 11, 1989 found over 200 percussionist on the campus Brigham Young University taking part in solo and ensemble competitions, a drumset studio experience, clinics, and an evening performance by the Canadian-based percussion group, NEXUS. Host Ron Brough invited Bob Campbell, Mike Cottam, Dennis Griffin, Ken Hodges, Jay Lawrence, Don Keipp, and Doug Wolf to judge the solo and ensemble competition. The studio drumset experience was under the direction of Jon Holloman as sound technician, and Clive Romney as acting producer. The purpose of this aspect of

the festival was to simulate a real-life studio experience for the students by having them play along with pre-recorded tracks, getting some input from the producer, then recording the track and sending the student home with a cassette of his/her performance for analysis. Clinics were offered by the members of NEXUS and covered everything from African Drumming to xylophone technique. The evening concert consisted of works by Steve Reich, John Cage, and ended with NEXUS providing the musical accompaniment to a Ted Mack silent movie, *Teddy at the Throttle*. A great time was had by all in attendance.

VIRGINIA - Professional Percussionists

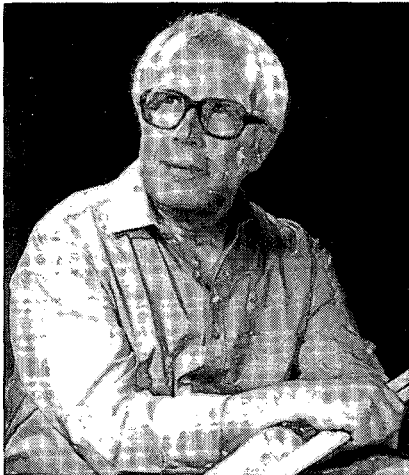
Harold Howland, drummer and percussionist with the Howland Ensemble, has been awarded a \$7,450 Jazz Performance Fellowship from the National Endowment for the Arts for the purpose of presenting his jazz compositions in two concerts in 1989 (April in Washington, D.C., and October in Reston, Virginia).

WASHINGTON D.C. - Professional Percussionists

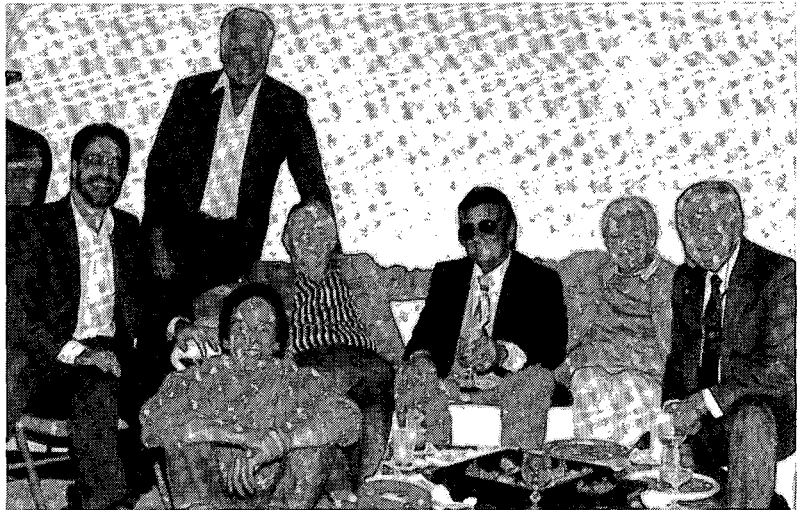
February 12 marked the spring concert of the United States Marine Band Percussion Ensemble (**Matthew Becker**, **Donald Spinelli**, **Steven Searfoss**, **Russ Girsberger**, **Jeffrey Gilliam**). Included in the program were Rauschenberg's *Discussion*, Smadbeck's *Rhythm Song*, William's *African Sketches*, etc. The percussionists were joined by flutist Kathryn Diener for Dahl's *Duetto Concertante for Flute and Percussion*, trumpeter Andrew Schuller for Billingsley's *A Brief Encounter*, and saxophonist Audrey Cupples for Yuyama's *Divertimento for Marimba and Alto Saxophone*.

WYOMING - Chapter News

Casper Community College was host for the 22nd Annual Tom Kinser Wyoming State High School Jazz Festival in February. Denver drummer Paul Romaine performed and presented clinics. Two days of jazz were wrapped up with a concert given by Dizzy Gillespie and "friends," featuring drummer Ignacio Berroa.



Eckehardt Keune, former solo timpanist at the opera at Halle/DDR who has also performed with the Gewandhaus Orch. in Leipzig—now teaching at the Tuebingen Music school (see News from Germany).



The current and former students taught by the gentlemen pictured above are estimated at over 10,000 drummers. Pictured from left to right are: Dom Famularo, Henry Adler, Ronnie Benedict, Charlie Perry, and Al Miller, standing left, Jim Chapin, sitting left front, Jerry Ricci (see News from Professional Percussionists - New York).

Attention Chapter Presidents

Please send
all chapter news
to

Garwood Whaley
311 S. Union St.
Alexandria, VA
22314



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 Wimbleton Lane, Bloomington, IN 47401

ALABAMA

Auburn University

Percussion Ensemble 11/18/87
Thomas Caneva, Director
Prelude - Fainl - Accura Music Pub.
October Mountain - Hovhanness - Peters
African Welcome Piece - Udow - Univ. of Miami Music Pub.
Sabre Dance - Khacaturian/Moore - Permus

Percussion Ensemble 3/3/88
Thomas Caneva, Conductor
Comedian's Gallop - Kabalevsky/Vinson - Manu.
Three Brothers - Colgrass - MFP
Concerto - Telemann/Fink - Studio 4
Toccata for Marimba and Percussion Ensemble - Kelly - ACA
Five Dream Sequences - Ross - Boosey & Hawkes
La Bamba - trad. Mexican/Cahn - Cahn
Gainsborough - Gauger - Southern

Percussion Ensemble 5/29/88
Thomas Caneva, Conductor
Randall E. Faust, Hornist
Symphony #1 for Percussion - Cirone - Cirone
Ostinato Pianissimo - Cowell - Merion Music
Horn Concerto - Faust - Manu.
The Burning House Overture - Hovhanness - Peters
Prelude for Four Marimbas - Leonard - Volkwein Bros. Inc.
Jazz Variants - Beck - Boston Music

Percussion Ensemble 11/17/87
Mitchell Peters, Director
Ceremonial, Op. 103 - Creston - Schirmer
A La Naningo - Peters - KSM Pub. Co.
Gainsborough - Gauger - Southern
Los Dioses Aztecas - Read - Cole
Bolero - Rosales/Musser - Forster Music
Dill Pickles - Johnson - Becker
Xylophonia - Green - Becker
Fluffy Ruffles - Green - Becker

Percussion Ensemble 4/12/88
Mitchell Peters Director
Two Movements for Mallets - Steinhort - Lang Perc.
Gamelan Variations - Linville - Manu.
Third Construction - Cage - Peters
Toccata for Percussion - Chavez - Mills Music
Spanish Dance - Grandos/Fink - Studio 4
Bolero - Moskowsky/Peters - Manu.
Sabre Dance - Khacaturian/Peters - Manu.
Encore in Jazz - Firth - Fischer

CALIFORNIA

University of California at Los Angeles

Graduate Recital 2/22/88
David Early, Percussion
Scherzetto - Steinqwest - Studio 4
Images - Kraft - New Music West
Concert Duet for Flute and Vibraphone - Houllif - Studio 4
Two Sonatas, K. 548, K. 209 - Scarlatti/Ervin-Pershing - Studio 4
Variations for Four Drums and Viola - Cograss - MFP

Percussion Ensemble 4/20/88
Mitchell Peters, Director
Ceremonial, Op. 103 - Creston - Schirmer
Canticle No. 3 - Harrison - MFP
Implosions - Hood - Somers Music Pub.
Momentum - Kraft - Southern
Sabre Dance - Khacaturian/Peters - Manu.

Recital 5/7/88
Joseph D. Mitchell, Percussion
Three Dances for Solo Snare Drum - Benson - Chappell & Co.
Sonata in G Minor for unaccompanied violin - Bach - Inter. Music Co.
Eight Pieces for Four Timpani - Carter - AMP
Baroque Isles: the voyage out - Des Marais - Manu.
Homage to Keith Jarrett and Gary Burton - Kolb - Boosey & Hawkes
Music for Strings, Percussion and Tuba - Shtrum - Manu.

Westmont High School, Campbell, CA

Percussion Ensemble 3/30/88
Tom Eschenfelder, Director
Overture for Hans N. Feet - Schinstine - Kendor
The Downfall of Paris - Bruce & Emmett - Ludwig
Scherzo a Due - Kraft - Western
The Winding River - O'Conner - Barnhouse
Scamper - Spears - Barnhouse

Percussion Ensemble 5/24/88
Tom Eschenfelder, Director
Overture for Hans N. Feet - Schinstine - Kendor
Overture for Percussion Ensemble - Beck - Kendor

CANADA

Ontario

University of Western Ontario

Graduation Recital 3/2/88
George Andrew P. Langley, Percussion
Inspirations diaboliques - Tagawa - WIM
Piano Phase - Reich - Manu.
Monocallence I Ikebe - Ongaku
Frogs - Abe - Studio 4

Percussion Ensemble 2/16/88
Edward P. Small, Director
Cameo Suite - Spears - Barnhouse
Temporal Landscape No. 3 - Vogel - SeeSaw
Concerto for Timpani and Percussion Ensemble - Beck - Kendor
Musica Battuta - Schiffman - Assoc. Music
Toccata for Percussion Instruments - Chavez - Belwin Mills
Don't That Beat All - Brown - Belwin Mills

COLORADO

University of Denver Lamont School of Music

Recital 3/29/88
James A. Tobias, Percussion
Primo - Cappio - Creative
Etude for Marimba Op. 6, No. 8 - Musser - Studio 4
Conversation - Witten - Southern
Sonata for Marimba and Piano - Tanner - CMP

DENMARK

Aalborg

Recital 6/28/88
Kai Stensgaard, Solo Marimba
Dream of the Cherry Blossom - Abe - Zimmermann
Asturias leyenda - Albeniz - MarimPercussion
Mobile I, Mobile II - Knakkegaard - MarimPercussion
Suite No. 3, C-Dur - Bach - MarimPercussion
I skovens dybe stille ro - folklore - MarimPercussion
Lain nebaj - Stensgaard - MarimPercussion
Spanish Dance - Stensgaard - MarimPercussion

FINLAND

Pehtenieni Marimbas Course #12/88
Mallet-Konserterti - Michael Rosen, Marimba, Michi Marimba Quartet, Riku Niemi, Solo Xylophone
John Flies - Pyysalo - Manu.
Songs from the Chinese - Britten - Boosey & Hawkes
Mokurei - Suzuki - JFC
Dream of the Cherry Blossoms - Abe - Manu.
Misterio - trad. Mexican - Cahn
Ragtime Robin - Green - Becker
Triplets - Green - Becker

FLORIDA

Howard Community College, Central Campus

Recital 11/28/88
Joe Southard and John B. Greene
March for 2 drums - M. Goldenberg

FLORIDA

University of South Florida

Percussion Ensemble 10/11/87
Concert of World Premiers
Robert M. McCormick, conductor
Guest Artists: David Aka, Robert Helps, Hans Juergensen, Don Kneeburg
Dream Sequence - Buss(Manu.)
Merry-Go-Round - Helps(Manu.)
Timecraft - Jones(Manu.)
Parsiflage - Constable(Manu.)
The Ambivalent Journey - Hoffman(Manu.)

GEORGIA

Senior Recital 3/29/88
Brian Gunter, Percussion
Raga No. 1 for Solo Tympani - Cahn - Wimbleton Music
Suite for Solo Vibraphone - Lepak - Windsor Music
The Doll's Burial from the Album for the Young - Tchaikovsky/Stevens - Studio 4
Etude for Tape Recorder and Percussion - Cahn - Cahn

GERMANY

Wurzberg

Drums in Concert 7/7/87
Wurzberg Percussion Ensemble: Michael Albert, Stefan Eblankamp, Anno Keating, Armin Weigert
Siegfried Fink, Director
Trommel-Quartett - Kolbe
Fresken 70 - Hummel - Stirrock
Dream of the Cherry Blossoms - Abe - Zimmermann
Blues for Gilbert - Glenworth - Zimmermann
Suite Nr. 3, C-Dur - Bach - Zimmermann
Vibracussion - Fink - Wrede

Drums in Concert 9/16/87

Wurzberg Percussion Ensemble: Michael Albert, Stefan Eblankamp, Anno Keating, Armin Weigert
Siegfried Fink, Director
Ragtime Dance - Joplin - Zimmermann
Tres Miniatures Brasileiras - Laerda
Suite Nr. 3, C-Dur - Bach - Zimmermann
Pictures for Percussion - Fink - Zimmermann
African Sketches - Williams - Ludwig
Fresken 70 - Hummel - Stirrock
Blues for Gilbert - Glenworth - Zimmermann
Jeux Pour Quatre - Fink - Leduc

Percussion Art Quartett 3/9/88

Ragtime Dance - Joplin - Zimmermann
African Sketches - Williams - Ludwig
Cenas brasileiras - Rosauero - Wrede Verlag
Top-kapi - Fink - Zimmermann
Music for Pieces of Wood - Reich
Sonatina for Percussion Quartet - Tull - Boosey & Hawkes
Fresken 70 - Hummel - Stirrock
Jeux Pour Quatre - Fink - Leduc

Konzert zum Ladenschluss 6/8/88

Percussions-Sextett der Wurzburger Musikochschule
Siegfried Fink, Director
Toccata - Chavez - Peters
Sonatina - Tull - Boosey & Hawkes
Furiosos and Valse - Hatch - Hatch
Resonances - Guinjoan - Manu.
Toccatina - Fink - Zimmermann

ILLINOIS

Eastern Illinois University

Percussion Ensemble, Marimba Orchestra,
Latin Percussion Group 10/4/87
 Johnny Lee Lane, director
 Dr. George Sanders, guest pianist
Crescendo for Percussion Ensemble - Lepak(Windsor)
Ceremonial for Percussion Ensemble and Piano - Creaton(Schirmer)
The Song of Queztecóatl - Harrison(MFP)
October Mountain - Hovhanes(Peters)
Overture for Percussion Ensemble - Beck(Kendor)
Lasciatemi Morire for Five Marmimbists - Monteverdi/Gipson(OU Perc. Press)
 "Dance of the Comedians" from the *Bartered Bride* - Smetana /Musser(Forster)
The Jolly Caballero - arr. Cahn(Cahn)
Afro-Cuban 6/8 - trad./arr. Sparks(Manu)
GuaGuancá - trad./arr. Sparks(Manu.)
Suite for Three Drumssets - Elias(Ed. Ideas)

American Music Concert 10/26/87
 Johnny L. Lane, timpani
Three By Four - Hiestermann(Manu)

Senior Recital 12/4/87
 Brian Mell, percussion
Eight Pieces for Four Timpani - Carter(Associated)
Hommage to Keith Jarrett and Gary Burton - Kolb(Boosey & Hawkes)
The Sky is Waiting for Percussion - Cucinotta(Lang)
Concertino for Marimba and Piano - DePonte(Studio 4)
Album for the Young, Op. 68, IV - Schumann/Stevens
 (Marimba Prod.)

Percussion Ensemble, Marimba Orchestra,
Latin Percussion Group 12/11/87
 Johnny Lee Lane, director
Overture for Percussion Ensemble - Beck(Kendor)
Dichotomy for Percussion Octet - Citrone(Belwin Mills)
The Winding River - O'Connor(Barnhouse)
Pursuit for Solo Marimba and Percussion - Jenny(Permus)
Alegre Muchacho - Abel(Ludwig)
Portico for Percussion Orchestra - Gauger(Southern)
Berimbau Interlude - trad.(Manu.)
Spain - Corea/Mell, May & Sparks(Manu.)
Un Misterio - arr. Cahn(Cahn)
Sabre Dance - arr. Hatch(Hatch)
Gravaleaves for Marimba Orchestra - arr. Peters(Peters)

Concordie College

Percussion Ensemble 1/28/88
 David O'Fallon, Director
 Continental Divide - Rosenboom - Manu.
 Eine Kleine Nachtmusik - Mozart/Moore - Permus.
 Aria from "The Telephone" - Menotti/Elias - Manu.
 Quartet for Paper Bags - Spivak - Lang
 Gypsy Dance from "Carmen" - Bizet/Faberman - cortelu
 Pontico - Lobo/O'Gallon - Manu.

Student Honors Recital 2/16/88
 Rodney Paglialong, Timpani
 March and Polanise - Tausch - Peters

Spring Music Festival 4/17/88
Percussion Ensemble
 David O'Fallon, Conductor
 Toccata - Chavez - Belwin Mills

Percussion Ensemble 5/5/88
 David O'Fallon, Director
 Ogoun Badagris - Rouse - Helicon
 Amores - Cage - Peters
 Toccata - Chavez - Belwin Mills
 Polka from The Golden Age - Shoetakovich/Peters - Peters
 Five Dream Sequences - Ross - Boosey & Hawkes
 Ritmo Jondo - Surinach - Assoc.
 Tombo in 7/4 - Moreira/O'Fallon - Manu.

Eastern Illinois University

Graduate Recital 2/14/88
 Steve Beck, Percussion
 Eight Pieces for four Timpani - Carter - Assoc.
 Andria's Dancing Music - Zonn - Smith
 Concertino for Xylophone and orchestra - Mayuzumi - Peters
 Three Pieces for Vibraphone Solo - Steiner - SeeSaw
 Mirage pour Marimba - sueyoshi - Ongaku
 Elegy - Stour - Studio 4

Faculty Wind and Percussion Ensembles 3/1/88
 Johnny Lane, Percussion
 Sunlight Dialogues I, II - Barnes - Southern

Sophomore Recital 3/4/88
 Dean Klinker, Percussion
 LaVell Peete, Percussion
 Sonata for Three Unaccompanied kettledrums - Jones - Peters
 English Suite for Solo Percussion - Kraft - Award
 Pieces of R for Solo Marimba - Boo - Permus
 Yellow After the Rain - Peters - Peters
 Inspirations Diabolique for Solo Percussion - Tagawa - WIM
 Sea Refractions for Solo Marimba - peters - Peters
 Three Dances fro Solo Snare Drum - Benson - Chappell
 "Island Magic" for Drumset - Weckl & Oliver - Manu.

Percussion Ensemble, Marimba Orchestra and Latin Percussion Group 3/10/88
 Johnny Lee Lane, Director
 Fanfare for Percussion - Heim - MFP
 Musica Battuta for Percussion Ensemble - Schiffman - Assoc.
 Ancient Voices, Distant Storms - Varner - Souther
 Three Sketches for Percussion Quartet and Trumpet - Leonard-Leonard
 Toccata for Marimba and Percussion Ensemble - Kelly - Composers Facimile Ed.
 Portico for Percussion Orchestra - Gauger - Gauger
 Jazz Variants for Percussion Ensemble - Beck Boston
 The Jolly Caballero - arr. Cahn - Cahn
 Matona, Mia Cara for Marimba Ensemble - Lassus/Peters - Peters
 Balalaika - arr. Cahn - Cahn
 1984 NAMM Show Performance (Chicago) - Johnny Lane and Marvin Sparks - Manu.
 Son of Canaries - Sparks - Manu.

Junior Recital 4/8/88
 Craig Edwards, Percussion
 Kelly Davis, Percussion
 The Lizard Thicket - McMahan - Studio PR
 Preludio for Solo Marimba - hatch - Hatch
 Cat Clock - Spencer - Studio 4
 Rondel for medium Voice and Vibraharp - De Gastyne - Fereol
 Die Zwitschermaschine - Payson - Creative
 Sonata for Timpani - Beck - Boston
 Five Etudes for marimba - stout - Paul Price
 Two Chorales for marimba - Larson - Southern
 Carousel - Friedman & Samuels - Avid Music

Farewell Recital 4/9/88
 Philipp Hackert, Percussion
 Cadenza for Timpani - Amele - DLA Pub.
 Two Solos for Vibraphone - Wiener - pustjens Perc.
 French Suite for Percussion Solo - Kraft - WIM
 Concerto for Violin in A Minor - Bach/Goldenberg - Chapell
 Studios for Marimba - Houllif - Permus

Junior Recital 4/15/88
 Keven Hart, Percussion
 Suite for Timpani - Houllif - Potsdam
 Enihs for Solo Vibes - Butorn - Creative
 Two Contemporary Marimba Solos - Molenjof - kendor
 A Charge in Aspiration - Hart - Manu.
 Stolen Moments - nelson - Manu.
 500 Miles High - Corea - manu.
 Fly Me to the Moon - Howard 0 Manu.

Composers forum 4/18/88
 Steven Beck, marimba
 Ricky Micou & Kirk Rustman, Percussion
 Nocturnal Clairvoyance for Flute and Marimba - Mell - Manu.
 Rhythmic Theft for String Quartet and Percussion - Mell - Manu.

Percussion Ensemble 4/25/88
 Johnny Lee Lane, Director
 Dr. Barbara Sturgis-Everett, Guest Biolinist
 Three Episodes for Percussion - O'Reilly - Schirmer
 Concerto for Violin with Percussion Orchestra - Harrison - peters
 Conversations for Percussion Ensemble - ukena - Southern
 Octet for keyboard percussion = Spoeck - MFP
 The Four Horsemen - Markovich - Creative

Marimba Orchestra 5/1/88

Johnny Lee Lane, Director
 La Bamba - arr. Cahn - Cahn
 Matona, Mia Cara - Lassus/Peters - Peters
 Sabre Dance - arr. Hatch - Hatch
 La Spagnola - arr. Jeanne - Permus
 Un Misterio - arr. Cahn - Cahn
 La Llorona - arr. Jeanne - Permus
 Yes, We Have No Bananas - arr. Cahn - Cahn
 The Jolly Caballero - arr. Cahn - Cahn
 Log Cabin Blues - Green/Becker - Becker
 Balalaika 0 arr. Cahn - Cahn

Graduate Recital 5/2/88
 Marvin Sparks, Percussion
 Eight Pieces for four Timpani - Carter - Assoc
 Links No. 2 and Links No. 3 - Smith - Smith
 Orion M. 42 for Solo Percussion - Brindle - Peters
 Torse III - Miyoshi - JPC
 Reverie - Stout - Studio 4

Northem Illinois University

Junior Recital 11/8/87
 Joseph A. Fastelis, Percussion
 Suite for Marimba - Conversation - Miyoshi - Ongaku
 Ragtime Robin - Green - Meredith
 King of Denmark - Feldman - Peters
 Four Pieces for Timpani - Bergamo - MFP
 Caravan - Ellington - Manu.

Percussion Ensemble 11/16/88
 Robert Chappell, Rich Holly, Directors
 Rhythm + Numbers = Rhythms - O'Connor - Cole
 Startime - Bergamo - Leisure Planet
 Music for Cross-Cultures - Udow - Manu
 Toccata for Marimba and Percussion Ensemble - Kelly - ACA
 Foreign Objects - Bergamo - Leisure Planet

Senior Recital 2/26/88
 Lana D. Wordel, Percussion
 Hymn 400 - Take My Life And Let It Be from the Lutheran Hymnal - Havergal - Manu.
 Restless - O'Meara - CMP
 Water and Fire - Skoog - CMP
 Two Pieces for Four Timpani - Carter - AMP
 Dance - Brown - Manu.
 Many Faces - Alexis - Manu.
 Summer Song - Alexis - Manu.
 Corazon - Erskine/Ross - Manu.

Senior Recital 3/5/88
 Joel Davel, Percussion
 Trio from Trumpet, Trombone, and Percussion - Brun - Manu.
 Suite for Marimba - Held - Manu.
 Improv. 0690960 - Gutierrez - Manu.
 Cherokee - Noble - Manu.
 Things - Alexis - Manu.
 Misterioso - Monk - Manu.

Senior Recital 4/1/88
 Allene S. Muhling, Percussion
 Saeta - Carter - AMP
 Dance Etude No. 3 - Dorff - Presser
 Three Preludes for Marimba - Penn - See Saw
 Marimba Suite - Sifler - WIM
 Vienna - Friedman - Belwin
 Silen Noon - Williams/Muhling - Manu.
 A Singing Song - Burton - Creative
 Carousel - Friedman/ Samuels - Marimba Prod.

Marimba Band and Steelo BAnd 4/10/88
 Rich Holly and G. Allan O'Connor, Directors
 Log Cabin Blues - Green/Becker - Becker
 Jovial Jasper - Green/Becker - Becker
 I Shot the Sheriff - Marley/Stassen - Manu.
 Overture to "Russian and Ludmilla" - Glinka/Stomiolo - Manu.
 Spain - Corea/Holly - Manu.
 Rhapsody in Blue - Gershwin/Holly - Manu.
 Panama - Rudder/Alexis - Manu.
 Pan All Around - Alexis - Manu.
 Selections from "Appalachian Spring" - Copland/O'Connor - Manu.
 Pan in A minor - Kitchener/Alexis - Manu.
 As Always - Atlantic Star/Alexis - Manu.
 Summer Song - Alexis - Manu.
 Confusion - Alexis - Manu.

Percussion Ensemble 4/18/88
 Robert Chappell, Rich Holly, Directors
 Music for Pieces of Wood - Reich - Manu.
 Celebration and Chorale - DePonte - MFP
 Five Dream Sequences - Ross - Boosey & Hawkes
 Ku-Ka-Ilmoku - Rouse - European American
 Ostinato Pianissimo - Cowell - New Music
 Suite for Weatherkings - Kraft - Manu.
 Mambo and Rumba - trad. Latin - Manu.

Junior Recital 4/20/88
Mike Newmark, Percussion
Dream of the Cherry Blossoms - Abe - Zimmerman
Introduction & Rondo Capriccioso - Saint-Seans - Schirmer
Raga No. 1 - Cahn - Cahn
Conversations - Schurman - Manu.
Doodle for Bass - Alexis - Manu.
Java and a Nail - Smith - Manu.
Global Beat - Smith - Manu.
Make Me Smile - Chicago - Manu.

Southern Illinois University

Graduate Recital 2/12/88
Ronald Spaeth, Percussion
Concertino for Marimba - Creston - Schirmer
8 Pieces for 4 Timpani - Carter - AMP
Dream of the Cherry Blossoms - Zimmerman
Variations on a Gaillarde - Ervin - Studio 4
Wall Flower - Gibson - Studio 4
Carillon - Gibson Studio 4
3 Miniatures for percussion - Kraft - Belwin Mills
Concerto for Marimba - Jurka - Weintraub

ILLINOIS

Eastern Illinois University

Marimba Concert 6/24/88
Julie Spencer, Marimba
Etude in A flat - Musser - Studio 4
Two Mexican Dances - Stout - Studio 4
Xylophonia - Green - Southern
Children's Song - Core - Manu.
Compositions by Julie Spencer (all manu):
Mitsun from "The Chelsea Window"
I Used to Wear a Hat
I Wish You Everything I Can
It's Almost 5:00 a.m.
White Squirrel
Patisserie
Rien, Rien
A Fable
Summer Music
Cat Clock - Studio 4
Hersey Rag
Dance of the Water Nymphs
Circus Song
Ice Cream
Tribeca Sunflowers
Groove Motion

Recital 9/2/88
Quint Campbell, Percussion
Yellow After the Rain for Solo Marimba - Peters - Peters
Prelude Op. 11 No. 3 for Marimba and Piano - Musser - Studio 4
Variations on the Westminster Clock Theme - Latimer - Latimer
Prelude for Solo marimba - Hatch - Hatch
Gebräuchsmusik For Dance - Margolis - HarMar
Marie (A Four Mallet Rag) - Larrick - Permus

Recital 9/23/88
Kirk Rustman, Percussion
Yellow After the Rain for Solo marimba - Peters - Peters
Sonata for Three Unaccompanied Timpani - Ramey - MFP
The Love of L'histoire - Delancey - Peters
Sonata for Solo Xylophone - Pitfield/Hiraoka - Peters

Percussion Ensemble, Marimba Orchestra, Latin Percussion Group 9/30/88
Johnny Lee Lane, Director
Introduction and Allegro - Schory - Creative
Two Ritmicas for Percussion Instruments - Roldan - Southern
The Morning of the World (Homage to Bali) - Maloof - Berklee Press
Bacchanale for Percussion - Hovhaness - Peters
Suite for Solo Drumset and Percussion - Mancini - Kendor
Suite for Keyboard Percussion - Slater - Oklahoma Press
Cross-Corner - Green/Becker - Becker
Rainbow Ripples - Green/Becker - Becker
GauGuanco - trad./Sparks - Manu.

recital 10/6/88
Gregory Spayd, Percussion
Conversation - Miyoshi - Onganku
Three By Four - Hesterman - Hesterman, E.L.U.
Fantasy on Japanese Woodprints - Hovhaness - Peters
Weavers of Dreams, Singers of Songs - Baker - Frangipani Press
Canadian Capters - Chandler/White/Cohen-Cahn - Cahn

Recital 10/8/88
Cristi Campbell, Percussion
Two Movements for Marimba - Tanaka - Onganku
Eight Pieces for Four Timpani - Carter - Assoc.

Sonatina for Vibraharp - Stirtz - CMP
Soliloquy for Solo Percussion and Tape - kraft - WIM
Etude in A Flat Op. 6 No. 2 - Musser - Studio 4
Nyack (Vibe and Marimba Duo) - Friedman - Marimba Prod.

Illinois State University

Recital 4/23/88
Fonda Ginsburg, Percussion
Two Unaccompanied Solos - Colgrass - Lawson Gould Music
Corrente II - Kraft - Chappell
Mysterioso for Marimba - Ginsburg - Manu.
Triplets - Green - Meredith
Sonata No. 3 - Schinastine - Southern
Concertino for Marimba - Creston - Schirmer

Oakland, Illinois Christian Church

Recital 5/28/88
Quint Campbell, Percussion
Drumset - Campbell - Manu.
Yellow After the Rain - Peters - Peters
Marie - Larrick - Studio 4
Prelude in G Major Op. 11 No. 3 - Musser - Studio 4
Timpani Solo No. 2 and No. 4 - McKenzie - MFP

INDIANA

Indiana University

Percussion Ensemble 10/5/87
Gerald Carlyss, director
Three Asiatic Dances - Frock(Southern)
Fantasia in C Minor - Bach/Schinastine (Southern)
Toccata for Percussion - Chavez(Belwin Mills)
Carousel - Friedman, Samuels(Avid Music)
Nyack - Friedman, Samuels(Avid Music)

Percussion Ensemble 11/16/87
Gerald Carlyss, director
Symphony No. 1 - Cirone(Cirone)
Adagio for String Orchestra - Barber/Carlyss (Schirmer)
Ogoun Badagri - Rotuse(Helicon Music)

INDIANA

Indiana University

Junior Recital 4/2/88
Bruce Hamilton, Percussion
Etude d'execution - Transcendente No. 1 - Roberts - Elanel Pub.
Hora Staccato - Dinciu/Helfetz - Fischer
March for Two Pairs of Kettledrums - Philidor - Marx
Dream Soundtrack No. 5 - Hamilton - Manu.
English Suite - Kraft - Award
Summertime from Porgy and Bess - Gerahwin - Manu.
Snake Oil - Newton - Manu.

INDIANA

Percussion Ensemble 10/10/88
William Roberts, Director
Diana E Valdes Santos, Student Conductor
Prelude for Percussion - Miller - MFP
Country Serenade - Rathus - Boosey & Hawkes
Bacchanele - Hovhaness - Peters
Chromatic Fantasia - Sweelinck - Manu.
Tres Estudos para Percussao - Lacerda - Manu.

KANSAS

Kansas State University
TALEA, Harp and Percussion Duo
9/30/87
Carolyn Mills-Williams, harp
Mark Shelton, percussion
Famfare - Rudnick(Manu.)
Heart and Soul for Harp and Percussion - Cook(Manu.)
The Epemerides for Harp and Percussion - Keefe(Manu.)
Colored Threads This Time - arr. TALEA (Manu.)
Eclats - Ahrendt(Manu.)

Six Pieces for Harp and Percussion - Jackson(Manu.)
Irish Folk Medley - trad./Shelton(Manu.)

LOUISIANA

Louisiana State University

Percussion Ensemble 10/19/87
John Rausch, conductor
Eric Chandler, Asst. Conductor
Matona, ma cara - di Lasso/Boyd(Manu.)
The Bells - Byrd/Rausch(Manu.)
Air - Bach/Hatch(Marimbas Unlimited)
Allegro from Octet - Partis Op. 57 - Krommer/Chandler(Manu.)
Toccata for Marimba and Percussion Ensemble - Kelly(Composers Facsimile Edition)
Octet for Keyboard Percussion - Snoeck(MFP)
Charleston Capers - Green/Becker (Becker)
Stop-Time - Green/Becker(Becker)
The Jolly Caballero - Froini/Cahn (Cahn)
"Cypsey Dance" from Carmen - Bizet/Farberman (Corteku Pub. Co.)

LOUISIANA

Louisiana Tech University

Symphonic Band 2/5/88
Daniel Pittman, Conductor
Percussion: Mark Foster, Matt Fallin, John Mills, Leon Anderson,
Keith Barrios, Bill Freeman
Concerto for Percussion and Wind Ensemble - Husa - Assoc.

Recital 3/26/88
John Mark Foster, Percussion
Etude for a Quiet Hall - Deane
Sonata for Three Unaccompanied Kettledrums - Jones - Peters
Intercurrence - Kessner - Manu.
Selections from the Album for the Young - Tchaikovsky/ Stevens - Studio 4

Percussion Ensemble 5/11/88
Bill Freeman, Conductor
The swords of Moda-Ling - Peters - Peters
Quintet - Payson - MFP
Suite No. 1 and 2 for Percussion Ensemble - Stravinsky/ Freeman - Manu.
Eine kleine Nachtmusik - Mozart/Freeman - Manu.
Gainsborough - Gauger - southern
Chariot Race - LA Express/Feldman/Adamick - Manu.

Chairman's Honor Recital 5/16/88

Matt Fallin, Timpani
Inclement Weather - Fallin - Manu.

MASSACHUSETTS

University of Lowell
Mallet Ensemble 4/14/88
Gary J. Spellissey, Conductor
T.V. Goes Percussion - arr. Murray - Columbia Pictures Pub.
Filmlandia - Christian - Creative
The Wizard of Oz - Arlen/Hasberg/Murray - Columbia Pictures Pub.
I Just Called to Say I Love You - Stevie Wonder/Brown - Columbia Pictures Pub.
My Cherie Amour - S. woncer, H. Cosby, S. May/Brown - Columbia Pictures Pub.
Encore in Jazz - Firth - Fischer

Percussion Ensemble 4/26/88
Gary J. Spellissey, Conductor
Suite for Percussion - Faini - Accura Music
Roll-Off Rhumba - Firth - Fischer
African Sketches - Williams - Ludwig
Three Moods for Percussion - Hoey - Belwin Mills
Fugue - Cirone - Cirone
A La Samba - Peters - Peters

University of Massachusetts

Percussion Ensemble 4/8/88

Peter H. Tanner, Director
Guest Artists: The U. of Mass. Minuteman Marching Band Front

Percussion Ensemble, Thom Hannum and Andrew Salvador, Directors
Fibes - Tanner - Manu.

Agitated from "Contrasts for the Dance" - Sutton - Manu.
Spectrum - Vincent - Vincent
Three Dithyrambol - Shechtman - Paul Price
Ceremonial - Creston - Schirmer
La Spagnola - Chiara/Jeanne - Permus
La Polka de Mama - De Leon/Oddo - Oddo
Hoe Down from "Rodeo" - Copland - Boosey&Hawkes
Ballet of the Unhatched Chicks from "Pictures at an Exhibition" -

Musorgsky/Peters - FDS
Chicken Reel - Daly/Cahn - Cahn
Farandole from "L'Arlesienne Suite No 2" - Bizet/Jeanne - Permus
Bugler's Holiday - Anderson/Salvador - Manu.
Shaker Song - Bechenstein/Willis/Casley - Manu.
Somewhere from "West Side Story" - Bernstein/Salvador - Manu.

Senior Recital 4/10/88

Carla Chrisfield, Soprano
Cynthia Lees, Vibraphone
MARCO VON ROSEN, Voice and Vibraphone - Steiner - See Saw

University of Maryland Baltimore County

Progressions Series 5/4/88

Christopher Shultis, Percussion
Time for Marimba - Miki - Ongaku
Child of Tree - Cage - Peters
Resolutions - Newman - Manu.
Maxi-Music - Tenney - Soundings
Bongo-O - Sierra - Salabert
Motion/less - Schultis - Manu.
Songs I - IX - Smith - Smith
Two Movements for Marimba - Tanaka - Ongaku

MEXICO

Universidad Nacional Autonoma de Mexico

Recital 6/22/88

Christopher Shultis, Percussion
Tiempo para marimba - Miki - Ongaku
Resoluciones - Newman - Manu.
Maxi-Music - Tenney - Soundings
Cantones I-IX - Smith - Smith
Dos movimientos para marimba - Tanaka - Ongaku

MICHIGAN

Aquinas College

Program of Music by Lou Harrison 3/17/88

A Casual concert with commentary by, and discussion with the composer

A Joyous Procession - Harrison - Peters
The Song of Quezacoatl - Harrison - MFP
Suite for Piano - Harrison - Peters
First Concert for Flute - Harrison - Peters
Party Pieces - Harrison - Peters
Canticle No. 3 - Harrison - MFP

Percussion Group 4/23/88

Rupert Kettle, Director
Crescendo - Lepak - Windsor
Living Room Music - Cage - Peters
Tracks - Kettle - Manu.
Music for Pieces of Wood - Reich - Universal
Music for Electric Metronomes - Ichinyanagi - Peters
Gamelan II - Corner - Manu.
Dining Room Music - Kettle - Studio 4

MINNESOTA

MacPhail Center for the Arts

Marimba Band 5/5/88

Robert Adney, Director
La Bamba - arr. Cahn - Cahn
Frivolity - Green/Cahn - Cahn
A Bunch of Roses - Chapi/Cahn - Cahn
Dotti Dimples - Freen/Cahn - Cahn
Polonaise Militaire - Chopin/Cahn - Cahn

Un Misterio - arr. Cahn - Cahn
The Ragtime Drummer - Lent/Cahn - Cahn
Yes! We Have No Bananas - Silver-Cohn/Cahn - Cahn
Renaissance Suite - arr. Duesterbeck - Etoille Pub.
Galop from "The Comedians" - Kabulevsky/Miller - Manu.

St. Olaf College

third Annual Percussion Spectacular 4/19/88

Percussion Class, MacPhail Center, and St. Olaf Percussion Ensembles
Robert Adney, Director
March for Percussion - Brand - Bramora
Whole-Tone Fantasy - O'Conner - Barnhouse
Snows of La Serena - Brown - Belwin
Balalaik - trad./Cahn - Cahn
Concerto for Drum Set and Percussion Ensemble - Beck - Kendor
October Mountain - Hovhaness - Peters
The Word Remains for Percussion Ensemble and Spoken Voice -
Maderich - Manu.
Theme from Fantasy - Brown - Belwin

MISSISSIPPI

University of Southern Mississippi

Marimba and Percussion Ensembles 2/19/88

Sherman Hong, Conductor
Antithesis - Voorhaar - Manu.
String Quartet, Opus 11 - Barber - Manu.
Images para Percussion - Fink - Zimmermann
March to the Scaffold - Berlioz - Cortelu

Percussion Ensemble 4/24/88

Dr. Sherman Hong, Conductor
Concerto Grosso, Op., No. 6 - Vivaldi/England - Pro Art
String Quartet, Opus 11 - Barber - Zimmermann
Third Construction - Cage - Peters
Madrigals, Book II - Crumb - Peters
March to the Scaffold - Berlioz/Farberman - Cortelu

Symphonic Band and Symphonic Wind Ensemble 4/26/88

James H. Hamilton, Timpani Soloist
Concertante for Timpani, Winds, and Percussion - Hartley - Galaxy

NORTH CAROLINA

Western Carolina University

Recital 12/3/87

Anthony Higdon, Marimba
Berceuse - Heller - Permus

Faculty Recital 2/4/88

Mario Gaetano, Percussion
Sonata for Marimba - Tanner - Cole
Etude for Taperecorder and Percussion - Cahn - Cahn
Interplay for Trumpet and Percussion-Houllif - MFP
Two Movements for Marimba - Gaetano - Manu.
Four Verses for Timpani - Houllif - Paul Price
Concertino for Marimba - Depono - Studio 4

Music Performance Scholarship Awards Audition Recital 3/16/88

Anthony Higdon, Percussion
Joe Reed, Percussion
Mountain Song - Houllif - Southern
Etude in C Major Op. 6 No. 10 - Musser - Studio 4
Sonata - Pitfield - Peters

Music Performance Scholarship Awards Recital 3/27/88

Anthony Higdon, Marimba
Richard Frettoloso, Vibraphone
Mountain Song - Houllif - Southern
Etude in C Major Op. 6 No. 10 - Musser - Studio 4
Mourning Dove Sonnet - Deane - CMP

Percussion Ensemble 4/8/88

Mario Gaetano, Director
Pursuit - Jenny - Permus
Chamber Piece - Colgrass - MFP
Three Poems to Handicapped Children - Lacina - Studio 4
Four Episodes - Beck - Wimbledon
Pineapple Rag - Joplin - Manu.
The Whistler - Green - Cahn
Dill Pickles - Johnson - Cahn

Senior Recital 4/17/88

Richard Frettoloso, Percussion
Joseph Reed, Percussion
Four Pieces for Unaccompanied Kettledrums - Youhass - Cole
Sonata - Pitfield - Peters
Mourning Dove Sonnet - Deane - CMP
Morris Dance - Kraft - WIM
Concertino for Marimba and Orchestra - Creston - Schirmer

NORTH CAROLINA

East Carolina University

Senior Recital 9/16/88

Jerry Glenn Lilly, Jr., Percussion
Concerto pour batterie et petit orchestre - Milhaud - Universal Ed

Wind in the Bamboo Grove - Abe - Schott
Sonata #1 for Timpani - Cironne - Cironne
Etude for a Quiet Hall - Deane - CMP
Ballad for Emily - Wiener - Pustjens Perc Pub

NETHERLANDS

Sweelinck Conservatory, Amsterdam

Percussion Ensemble K104 12/14/87

Jim Gordon, Director
Double Music - Cage - Peters
Portico - Gauger - Gauger
Marginal Sounds - Krenek - Rongwen
Workers Union - Andriessen - Donemus

Percussion Ensemble K104 3/21/88

Jim Gordon, Director
King of Denmark - Feldman - Peters
Ionisation - Varese - Franco-Columbo
Vanaspatti - Bozza - Leduc
Trarre - Ford - Donemus
Dressur - Kagel - Peters

NEW HAMPSHIRE

Plymouth State College

New Hampshire Music Festival Chamber Music Concert 7/21/87

John M. Floyd, Percussion
Ann Cafferty, Violin
Aria No. 2 - Schwartz - Fischer

Chamber Music Concert 8/11/87

John M. Floyd, Percussion
Beverly R. Floyd, Clarinet
Episodes - Kraft - General Music

NEW JERSEY

Glassboro State College

junior Recital 9/20/87

Paul Campiglia, Percussion
Etude Op. 6 No. 8 & 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 - Manu.
Tune-Up - Davis/Campiglia - Manu.
On Green Dolphin Street - Kaper-Washington/Campiglia - Manu.

Percussion Ensemble 11/16/87

Dean Witten, Director
Gamelanique - Avril - Manu.
Sonatina - Tull - Boosey & Hawkes
Gainsborough - Gauger - Southern
Chamber Concerto - Deason - Manu.
March to the Scaffold - Berlioz/Farberman - Cortelu

Marimba Band 11/24/87

Dean Witten, Director
The Entertainer Rag - Joplin/Moore - Permus
La Fille aux Cheveux de lin - Debussy/Barton - Permus
Hungarian Dance No. 5 - Brahms/Houllif - Permus
Evening Prayer - Humpridlnck/Moore - Permus
Can Can - Offenbach/Jeanne - Permus
Galloping Comedians - Kabalevsky/Jeanne - Permus
Farandole - Bizet/Jeanne - Permus
The Whistler - Green/Becker - Becker
Maple Leaf Rag - Joplin/Muzquiz - Manu.
Triplets - Green/Becker - Becker

The Music of Mick Rossi 2/11/88

Dean Witten, Percussion
Percussion Ensemble, Dean Witten, Director
Sonata for Trumpet, Piano, Contrabass, and Percussion - Rossi - Manu.
Periphery - Rossi - Manu

Percussion Ensemble 2/29/88

Dean Witten, Director
Bethena Waltz - Joplin/Vincent - Manu
Rainbows - Gomez - Southern

Rondo scherzando - Dotson - Southern
Whole Tone Etude - Musser - Studio 4
Sonata in D Major - Handel - Schirmer
Suite for Marimba - Fisinger - Perc. Arts
Eight Pieces for Timpani - Carter - Assoc.
Yellow After the Rain - Peters - Peters
Concerto for Marimba and Orchestra - Milhaud - Enoch

Junior Recital 4/24/88

Joseph D. Lerch, Percussion
Suite No. 1 for Marimba - Ulrich - MFP
Episodes for Percussion Trio - Beck - Wimbledon Music
Etude Op. 6 No. 8 - Musser - Studio 4
Three Movements for Five Timpani - Beck - Meredith Music
Elite Syncopations - Joplin/Lerch - Manu.

Percussion Ensemble 4/23/88

Dann Witten, Director
Mike Rossi, Guest Conductor
Concert for Percussion - Andrix - SeeSaw Music

State University of New Jersey Rutgers Campus at New Brunswick

Graduate Recital 3/3/88

Maureen McKenna, Percussion
Marimba Music - Wright - ACA
Suite for Timpani - Whettam - Meriden
Rhythm Song - Snadbeck - CMP
Illegible Canons - Bergama - Galaxy
Triples - Green - Becker
The Flight of the Bumble Bee - Rimsky-Korsakov/Musser - Musser

NEW MEXICO

University of New Mexico

Percussion Ensemble 10/26/87
Christopher Shultis, Director
Paquillizil, Op. 45 - Halffter - Ediciones Mexicanas de Musica
Against the silence... - De Lio - Smith Pub
Rain Tree - Takemitsu - Schott
Quartet Op. 18 - Balassa - Editio Musica Budapest

Percussion Ensemble 4/12/88

Christopher Shultis, Director
Warren Smith, Percussion Soloist
Quiet - McBride - Smith Pub.
Quartet - Cage - Peters
Rock Etude No. 7 - Douglas/Udow - MFP
Caravanserai - M'BOOM/Nottingham - Manu.
Twinkle Toes - Smith/Lawrence - Manu.
Mr. Seven - Smith/Nottingham & Lawrence - Manu.
A Quiet Place - Roach/Bartlit - Manu.
Onomatopoeia - M'BOOM/Shultis - Manu.

Center for Contemporary Arts 2/13/88

Solo Concert
Christopher Shultis, Percussion
Time for Marimba - Miki - Ongaku
Child of Tree - Cage - Peters
Maxi-Music Tenney - Soundings Press
Resolutions - Newman - Manu.
Songs I-IX - Smith - Smith
Two Movements for Marimba - Tanaka - Ongaku

NEW MEXICO

University of New Mexico

Percussion Ensemble 4/12/88

Christopher Shultis, Director
Warren Smith, Percussion Soloist
Quiet - McBride - Smith
Quartet - Cage - Peters
Rock Etude No. 7 - Douglas/Udow - MFP
Caravanserai - M'BOOM/Nottingham - Manu.
Twinkle Toes - Smith/Lawrence - Manu.
Mr. Seven - Smith/Nottingham & Lawrence - Manu.
A Quiet Place - Roach/Bartlit - Manu.
Onomatopoeia - M'BOOM/Shultis - Manu.

Percussion Ensemble 10/26/88

Christopher Shultis, Director
Paquillizil, Op. 45 - Halffter - ediciones mexicanas de musica
Against the Silence - De Lio - Smith
Rain Tree - Takemitsu - Schott
Quartet Op. 18 - Balassa - Editio Musica Budapest

Composers Symposium 3/30/88

Music of John Cage
Christopher Shultis, Conductor
Atlas Eclipticalis - Cage Peters
Water Music - Cage - Peters
Quartet - Cage - Peters

Credo in Us - Cage - Peters
Selections from Songbooks - Cage - Peters
Child of Tree - Cage - Peters
Variations III - Cage - Peters
Speech - Cage - Peters
Where are we going? and What are we doing? - Cage - Peters
Fontana Mix - Cage - Peters

Recital 5/27/99

John Bartlit, Percussion
Eight Pieces for Four Timpani - Carter - AMP
E.B.B. Tide - Barkin - Manu.
Valse Brillante - Green/Becker - Becker - Meredith Music
Nola - Arndt/Cahn, Bartlit, Lawrence - Cahn
Torse III - Miyoshi - Ongaku
Blue Too - Smith - Smith

Center for Contemporary Arts Explorations in Music

Series 2/13/88
Christopher Shultis, Percussion
Time for Marimba - Miki - Ongaku
Child of Tree - Cage - Peters
Maxi-Music - Tenney - Soundings
Resolutions - Newman - Manu.
Songs I-IX - Smith - Smith
Two Movements for marimba - Tanaka - Ongaku

NEW YORK

Eastman School of Music

Percussion Ensemble 2/18/88

John Beck, Conductor
Andrew Spencer, Grad. Asst. Conductor
Dean Witten, Marimba Soloist
Ward Hartenstein, Soloist
Three Things for Dr. Seuss - Hutcherson - HaMar
Interactions - Bergamo - MFP
Periphery - Rossi - Manu.
Astral Suite - Hartenstein - Manu.
Duo Chopinesque - Hennagin - OU Perc. Press

Graduate Recital 3/17/88

Stuart Chafetz, Percussion
Unchosen Path - Skirtz - CMP
Astral Dance - Stout - Studio 4
10 Minutes for a Percussionist/Speaker - Cage/Chafetz - Manu.
Spinoff - Wuorinen - Peters

Graduate Recital 3/17/88

Fred Bugbee, Percussion
Homage to Keith Jarrett and Gary Burton - Kolb - Boosey & Hawkes
Piano Phase - Reich - Universal Edition
Three Movements for Timpani - Shiner - Manu.
The King of Denmark - Feldman
Wind in the Bamboo Grove - Abe - Schott

Recital 3/17/88

Thomas A. Nazzola, Percussion
Gavotte en Rondeau from Partita No. 3 in E Major - Bach/Segovia - Manu.
Prelude from Unaccompanied Cello Suite in G Major - Bach/Segovia - Manu.
Invention No. 13 in A minor - Bach - Alfred
Inspirations Diabolique - Tagawa - WIM
Later That Evening - Weber - Manu.
Sonata for Timpani and Piano - Dusek - Manu.
Maurizius - Weber - Manu.
Rumba Mama - Report - Manu.

Chamber Percussion Ensemble 3/24/88

Fred Bugbee and Stuart Chafetz, Conductors
Rock Etude No. 7 - Udow - MFP
Suite - Harrison - MFP
Encounter - Clark - Manu.
Take That - Albright - Societe Editions Jobert

Graduate Recital 3/31/88

Lawrence J. Wells, Percussion
Theme and Variations - Floyd - Studio 4
Three Pieces for Vibraphone Solo - Steiner - SeeSaw
Canticle for Solo Timpani - Leonard - Ludwig
Two Movements for Marimba - Tanaka - Ongaku
Agamemnon - Loudova - Schirmer

Recital 3/31/88

Richard Mercurio, Percussion
Duet for Tympani and Piano - Newhouse - Manu.
Sonata in A minor for Solo Violin - Bach/Stevens - Marimba Prod.
Three Moods for Two Percussionists - Mancini - Kendor
Senor Mouse - Corea - Manu.
Downfall of Paris - trad. - Manu.
Three Camps or Points of War - trad. - Manu.
Crazy Army - trad. - Manu.

State University of New York at Buffalo

Recital 2/21/88

Kirk Brundage, Percussion
Cha-Cha-Cha - Rudgers - Hanson
Two Movements for Marimba - Tanaka - Ongaku
Chronaxie - Arcuri - Manu.
Ever Livin' Rhythm - Rolnick - Galaxy
Marimba Dances - Edwards - Boosey & Hawkes
Paappa - Xenakis - Salabert

North American New Music Festival 3/10 - 3/19/88

Concert XVI - An Evening with Lou Harrison
Percussion Ensemble
Jan Williams, Conductor
Fifth Symphony - Harrison - MFP
Ariadne - Harrison - Southern
A Summerfield Set - Harrison - Southern
Labyrinth #3 - Harrison - MFP
Organ Concerto - Harrison - Southern

Student Non-Degree Recital 3/25/88

Percussion: Kenneth Middleder, Timothy Moon, Eric Zak, Jasper

Hendse

Melodia Nera - Di Pietro - Am. Perc. Pub.
Styles for Marimba - Chappell - New Music Project
Marimbato - Brown - Kendor
Two Episodes - Miranda - Am. Perc. Pub.
Four Duets for Vibraphone and Marimba - Zak - Manu.

Percussion Ensemble 4/16/88

Jan Williams, Director
Anthony Miranda, Director
Fifth Symphony - Harrison - MFP
Partita - Chavez - Schirmer
Coming Up Sevens - Browning - Manu.
Over the Head (with a stick) - Morrison - Manu.
Labyrinth #3 - Harrison - MFP

Recital 5/8/88

Eric Zak, Percussion
Concerto for Percussion - Milhaud - Universal Editions
Sonata - Laburda - Presseer
March - Carter - Schirmer
Four Duets for Vibraphone and Marimba - Zak - Manu.
Partita - Chavez - Schirmer
Nyack - Friedman - Futures Passed Music
Sound Poem - Arnee - MFP

NEW YORK

Nazareth College

Faculty Recital 3/29/88

Kristen Shiner, Percussion
Rhythm Song - Snadbeck - CMP
Thunder Rose, the Dawn Rain Flowered - Bevan - Manu.
Prelude - McGuire - Manu.
Song of Thanks, Chorale for Marimba - McGuire - Manu.
Duetino Concertante for Flute and Percussion - Dahl - Broude
Rhythm Song for One or More Limbs - Shiner - Manu.

Percussion Department Recital 4/7/88

Kristen Shiner, Director
Three Designs for Three Timpani - Muczunski - Schirmer
Percussion Music - Colgrass - MFP
Morris Dance - Kraft - WIM
Sonata for Xylophone Solo - Pittfield/Hiraoka - Peters
Japanese Impressions - Clirone - Clirone
Connecticut Halftime - trad./Moore - Southern
Downfall of Paris - trad./Christenson - Southern

State University of New York at Buffalo

Percussion Ensemble 11/21/87

Jan Williams, Director
Anthony Miranda, Director
Displacements - miranda - AM Percussion Pub.
Iknifos - Makoney - Manu.
Two for Four - Smith - Smith
But What About the Noise Of Crumpling Paper Which He Used to Do In Oder To Paint The Series Of "Papiers Frottes" Or Tearing Up Paper To Make "Papiers Dechires"? Arp Was Stimulated By Water (Sea, Lake, and Flowing Waters Like Rivers), Forests - Cage/Williams - Peters
Face - MacBride - ACA
Kvarts - Hendze - Manu.
Outlines - Hendze - Manu.

OHIO**Cleveland Institute of Music****Percussion Ensemble 12/3/85**

Richard Weiner, Director
 Kaleidoscope for Percussion Quartet - Miller - Manu.
 Little Animals Need Food Too - Nanni - Manu.
 Tambourin Chinois - Kreisler - Foley
 Nola - Arndt/Green/Cahn - Becker
 Ragtime Robin - Green/Becker - Becker
 Momentum for 8 Percussionists - Kraft - Southern

Masters Recital 4/11/86

Thomas Nanni, Percussion
 Stations for Solo Percussion and Tape - Gottschalk - Manu
 Two Movements for Marimba - Tanaka - Ongaku
 Who's the Owner of That Barking Dog? - Nanni - Manu.
 Apple Blossom - Garland - Manu
 The Lie's Within Colorless Fancies - Nanni - Manu
 Variations on an Indian Tale - Shrader - ACA

Junior Recital 4/22/86

Jay Burnham, Percussion
 Concerto for Two Violins and Harpsichord in A minor -
 Vivaldi - Peters
 Busy Signal - Molenhof - Kendor
 Fanfare and Allegro - Leonard - Simrock
 Conversation - Suite for Marimba - Miyoshi - Ongaku
 Suite from L'histoire du Soldat - Stravinsky - Chester

Junior Recital 4/22/86

Alison Englund, Percussion
 Eight Pieces for Four Timpani - Carter - Assoc.
 French Suite - Kraft - WIM
 Music of the Day - Molenhof - Kendor
 Concerto for Timpani and Orchestra - Tharichen - AMP

Percussion Ensemble 4/28/86

Richard Weiner, Director
 Discussion - Rauschenberg - WIM
 Intention for Percussion Trio - Novotney - Manu.
 TAKE THAT - Albright - Presser
 Toccata for Marimba and Percussion Ensemble - Kelly -
 ACA
 Implosion - Hood - Manu
 Ionisation - Varese O Ricordi

Masters Recital 5/7/86

John Kapenekas, Percussion
 Two Sketches for Flute and Vibraphone - DeBeradinis -
 SeeSaw
 Asymtotes for Flute and Vibraphone - Lazarof - AMP
 Suite for Solo Guitar - Wilder/S'out - Manu.
 Encounter III Duel for Trumpet and Percussion - Kraft -
 WIM

Senior Recital 11/17/86

Jay Burnham, Percussion
 Lift Off - Peck - Cole
 Stations - Gottschalk - Manu.
 Set of Five - Cowell - ACA
 Concerto for Marimba - Basta - Basta
 Dill Pickles - Johnson/Becker - Nexus

Masters Recital 12/8/86

Thomas Nanni, Percussion
 Songs and Interludes - Kiroff - Manu.
 Time for Marimba - Miki - Ongaku
 The King of Denmark - Feldman - Peters
 Piru Bole - Bergamo - Manu.
 Jaitarang - Lubet - Manu.
 In The Beginning - Nanni - Manu.
 Third Construction - Cage - Peters

Percussion Ensemble 3/20/87

Richard Weiner, Director
 Chamber Sonata for Percussion Sextet - Fritz - MFP
 Sunspot for Five Percussion Players - Endo - Manu.
 Three Pieces for Harp and Percussion Ensemble - Erb -
 Presser

Masters Recital 4/16/87

Timothy K. Adams, Jr., Percussion
 Entr'acte - Ibert - Leduc
 Sonata for Two Pianos and Percussion - Bartok - Boosey &
 Hawkes
 Suite N. 1 - Bach - Peters
 Moments Notice - Massella - Manu.

Senior Recital 4/17/87

Alison Englund, Percussion
 Dialogue for Snare Drum and Timpani - Whaley - Manu.
 Variations for Solo Kettledrums - Williams - MFP
 Sky Eyes - Massella - Manu.
 Concerto for Organ, Piccolo Trumpet, and Two Timpanists -
 Nelhybel

Junior Recital 4/20/87**David Fishlock, Percussion**

Drum Corps on Parade - Pratt - Belwin Mills
 Musicpiece - Baker - Manu.
 Frogs - Abe - Studio 4
 Madrigals, Book III - Crumb - Peters
 Introduction and Rondo Capriccioso, Op. 28 - SaintSaens -
 Elkan Vogel

Oberlin College Conservatory of Music**Junior Recital 2/19/88**

Ken S. Wollin, Percussion
 Clapping Music - Reich - Manu
 Dream of the Cherry Blossoms - Abe - Zimmerman
 Wave Motion - Molenhof - Kendor
 Two Movements for Marimba - Tanaka - Ongaku
 Interplay for Trumpet and Percussion - Houllif - MFP

Senior Recital 2/27/88

Christopher John Anthony, Percussion
 Meditation and Dance - Steinquest - Studio 4
 Agamemnon - Loudouva - Schirmer
 The Tent - LeCain - Manu.
 Statement - Spicuzza O Manu.
 Concertino for Timpani, Brass, and Percussion - Colgrass -
 MFP
 Be-Bop - Pearson - Manu.

Junior Recital 3/3/88

Brian Rice, Percussion
 Two Movements for Marimba - Tanaka - Ongaku
 Meditation for Schlagzeug - Hahagen - Peters
 Diverion for Two (other than Sex) - Erb - MFP

Oberlin Percussion Group 3/20/88

Michael Rosen, Conductor
 Quiet - McBride - Smith
 Equal VI - Kessner - Manu.
 Four Studies for Percussion Ensemble - Burt
 Ogoun Badagns - Rouse - ACA
 Ballet Mecanique - Antheil - Shaw

Senior Recital 4/30/88

David J. Dieni, Percussion
 Conversation - Miyoshi - Ongaku
 A Song for Morpheus - Lombardo - Manu.
 The Lake - Kusunoki - JRC
 Michi - Abe - Zimmerman
 Three Recipes for Spiced Pudding - Dieni - Manu.

Senior Recital 5/7/88

Bruce Berg, Percussion
 Piano Phase for Two Marimbas - Reich - Universal
 Sei Duo - Dubrovay - Ed. Budapest
 Memories of the Seashore - Abe - Schott
 Trio for Flute, Double Bass, and Percussion - Brun - Smith
 Marimba Spirituality - Miki - Manu.

Ohio University**Graduate Recital 4/10/88**

Patrick C. McCoy, Percussion
 Suite III from Six Suite for Solo Celio - Bach - Presser
 Three Episodes for Timpani - Beck - Kendor
 Sonata Brevis - Helble - Studio 4
 Tranquility - Houllif - Ludwig
 The Drum Also Waltzes - Roach - Manu.
 Suite for Marimba - Fissinger - Perc. Arts
 Rondo for Percussion and Brass Instruments - Canning -
 ACA

Senior Recital 4/17/88

Eric Farrar, Percussion
 Variations on Lost Love - Maslanka - Marimba Prod.
 Zyklus Nr. 9 - Stockhausen - Universal
 Afrizil - Farrar - Manu.
 Minuano (Six Eight) - Metheny and Mays/Farrar - Manu.

Graduate Recital 4/17/88

Rick Elliott, Percussion
 Four Preludes - Penn - SeeSaw
 Conversations for Timpani - Serry - Studio 4
 Astral Dance O Stout - Studio 4
 Sonata in A Minor - Bach/Elliott - Manu.
 Soaring - Samuels - Manu.
 Crystal Silence - Corea/Elliott - Manu.
 Boogaloo Strutt - Coster - Crankout Music

Jazz Percussion Ensemble 5/1/88

Guy A. Remonko, Director
 Latin Tribute - Remonko - Manu.
 One for Dea - Tyner/Runge - Manu.
 Buffalo Dance - Pflitzcker - Manu.
 Whirlwind - Samuels - Manu
 Attikus - Robinson - Manu.
 Natty Stick - Narell/Remonko - Manu.
 Cayo Hueso = Gyta/Elliott - Manu.

OHIO**Kent State University****Percussion Ensemble and Marimba Consort 11/24/87**

Michael Burritt, Director
 Adagio from Symphony No. 3 - Saint-Saens - OU Pub
 Ceremonial - Creation - Schirmer
 Three Brothers - Colgrass - MFP
 Rhythm Song - Sradbeck - CMP
 Ku-Ka-Ilimoku - Rouse - Helicon
 Legend of the Sleeping Bear - Alfieri - Manu
 Four Stick Joe - Bruer - OU Pub.
 The Whistler - Green - Meredith

Recital 3/9/88

Fredrick Selvaggio, Percussion
 Conversations - Serry - Studio 4
 Concerto for marimba - Basta - MFP
 XL Plus One - Eitel - Southern
 Blues around the Corner - Cornish - manu
 Theolians Wed - Goodwin - Manu.

Percussion Ensemble 4/29/88

Michael J. Burritt, Conductor
Gregory Gazzola, Asst. Conductor
 Corazon Caminero - Guzman - Manu
 On the Woodpile - Bruer - Alfred
 Drawings Set No. 1 - Hodkinson - MFP
 Cantic No. 3 - Harrison - MFP
 Two Movements for Mallets II - Steinorht - OU Pub
 Extremes - Mancini - Kendor
 Suite for Unaccompanied Drum Set - Miranda - OU Pub
 Polysonics - Miranda - Manu.
 Birdland - Zawinul - Manu.

Senior Recital 4/25/88

Sherri Burbick, Percussion
 Michi - Abe - MFP
 Little Fugue in D Minor - Burbick - Manu
 Thoughts for Flute and Vibraphone - DePonte - MFP
 Drawings: Set No. 1 - Hodkinson - MFP
 October Night - Burritt - Ludwig
 The Whistler - Green - Meredith

Miami University**Percussion Ensemble 3/2/87**

Pulse - Henry Cowell - Music for Percussion
 October Mountain - Alan Howhness - C.F. Peters
 Cantic No. 3 - Lou Harrison - music for Percussion
 Guzen No Ongaku 3287 - Albin - Manu
 Michi - Keiko Abe - Music for Percussion
 Duanne Moeller, soloist
 Woodwork - Jan Bach - Man / Bach

Graduate Recital 11/1/87

Rob Roth, Percussion
 Revell des Artistes - Lucien Fouillot - Alphonse Leduc
 Fugue from Sonata in G minor - Bach - International
 Sonatina for Timpani - A. Tcherepnin - Boosey & Hawkes
 Concert Anatique - Henri Tomasi - Alphonse Leduc
 Rootbeer Rag - Billy Joel - manu arr. Roth

Percussion Ensemble 12/7/87

William Albin, Director
Michael Votta, Guest Conductor
 Extremes - David Mancini - Kendor
 Percussion Music - Colgrass O music for Percussion
 Sextet for Percussion - Zita Carno - music for Percussion
 Prelude and Dance - R. Lo Presti - Music for Percussion
 Clapping Music - Steve Reich - Universal Editions
 Wind Trace - Toohi Ochtyanagi - Schott japan
 Ku-Ka-Ilimoku - Christopher Rouse - Helicon

Ensemble for New Music 2/19/88

Dining Room Music - Rupert kettle - Studio 4
 Music for Pieces of Wood - Steve Reich - Universal Edition

Percussion Ensemble 3/7/88

William Albin, Director
Michael Votta, Guest Conductor
 Percussion Movement - A. Tcherepnin - Presser
 Cameo Suite - J. Spears - Barnhouse
 The Four Horsemen - M. Markovich - Creative Music
 Triplets - Green/Becker - Drums Unlimited
 A Time for Jazz - J. Spears - Southern
 Concerto for Drum Set and Percussion Ensemble - Beck -
 Kendor

Matt Hergert, soloist

Duo Recital 4/4/88

William Albin and Amy Cannon
 Sonata V from six Sonatas - Telemann - Peters
 Concerto BWV 1060 - Bach - International
 The Redwood Box - Daniel Levitan - Levitan
 Rhythm Song - Sradbeck - Contemporary Music Project
 Careful What You Wish For - Dan Levy - Manu
 Senior Mouse - Chick Corea - Manu

Percussion Ensemble 4/18/88
William Albin, Director
Michael Votta, Guest Conductor
Raspberries - Charles Boone - Editions Salabert
Suite for Keyboard Percussion - J. Slater - OU Percussion Press
Synchronisms No. 5 - Davidowsky - Ed. B. Marks
Concerto for Timpani and Percussion Ensemble - Beck - Kendor

Amy Cannon, soloist
Portico - Thomas Gauger - Gauger

Senior Recital 4/22/88
John Caudy, Percussion
Nocturnes - Steve Kastuck - Ludwig
Homage to Harry Parich - r. McCormick - Kendor
Sonata for Marimba & Piano - Tanner - M.M. Cole
Log Cabin Blues - Green - Meredith

Senior Recital 4/23/88
Lisa Gale, Percussion
Statement for Percussion - Glasscock - Kendor
Concerto in A minor - Bach - Peters
Etude - Friedman - Berklee Press
Frogs - Abe - Studio 4

Senior Recital 4/23/88
Jeffrey Kearney, Percussion
Rondo for Marimba & Piano - Frazeur - Music for Percussion
Folk Music - Molenhof - Belwin Mills
Granada - Lars/Chenoweth - Peer International Corp.
The Worried Drummer - Schreiner/arr. Goodman - Mills

Graduate Recital 4/24/88
Tim Silvila, Percussion
Canaries from Eight Pieces for Four Timpani - Carter - Associated Music
City Hymn - Molenhof - Belwin Mills
Spontaneous Combustion - Silvila - Manu.
Grand Fantasy in C Major - Heible - Studio 4
Duetino Concertante for Flute & Percussion - Dahl - Alexander Broude
March and Polonaise - Tausch - Hinrichsen Edition
Triplets - Green/Becker - Drums Unlimited

Oberlin College Conservatory of Music

The Percussion Group 7/15/88
Allen Otte, Percussion
James Culley, Percussion
Benjamin Toth, Percussion
The Fauna of Mirrors - Sayz - manu.
Living Room Music - Cage - peters
*at loose ends - Brun - Smith
Les moutons de Panurge - Rzewski - Manu.
Three Chilean Songs - Manu.
Marimba Spiritual - Miki - Manu.

Faculty Recital 7/11/88
Allen Otte, Percussion
Michael Rosen, Percussion
Madlene Kallis, Soprano
Torae III - Miyoshi - Ongaku
What The Snare Drum Tells Me - Otte - Manu.
Plot for Percussion - Brun - Smith
Mokourei - Suzuki - JPC
Circles - Berio - Universal

The Ohio State University

Percussion Ensemble 2/23/88
James L. Moore, Director
We Three - Buggert - Rubank
metallic Mystique - Schinistine - Southern
Japanese Impressions - Clrone - Belwin
Echoes of "Fiddler on the Roof" - Bock/Jeanne - Manu.
Gopak from "The Fair at Sorochinsk" - Moussorgsky/Moore - Permus
Stop Time Rag - Joplin/Burkett - Permus
Ritual Fire Dance - De Falla/Hatch - Hatch
Four Stories - Bellano - WIM
St Thomas - Calypso/Brunetto - Manu.

Recital 3/31/88
Bryan Day, Percussion
Emillie Weiler, Percussion
Double Concerto for Two Percussion and Orchestra - Clrone - Belwin
Two Mexican Dances - Stout - Alfred
The Cascades - Joplin/Sarcich - Studio 4
Rudimental heights - Barrett - permus
Pieces of R - Boo - Permus
Song for the New Year - Molenhof - Kendor
New York State of Mind - Joel/Weiler - Manu.

Recital 5/12/88
Ronald A. Lewis, Percussion
Lu-Lu - Cappio - HaMar
My lady White - maslanka - marimba prod.
Sonata for Timpani - Beck - Boston

Fantasy on Japanese Woodprints - Hovhaness - Peters
Back Talk - Breuer/Gipson - OU Perc. Press

Percussion Ensemble 5/17/88
James L. Moore, Director
Portico - Gauger - Gauger
Pusuit - Jenny - Permus
Dreamscapes - Deason - Manu.
Finale from "String Quartet in F Major" - Dvorak/Moore - Permus
Fluffy Ruffles - Green/Cahn - Cahn
Turmoils of the Soul - Dauwalder - Manu.

Graduate Recital 5/20/88
Linda Dauwalder, Percussion
Concerto Pour Batterie et Petit Orchestre - Milhaud - Universal
The Streams of a Country Meadow - Dauwalder - Manu.
Marimba Suite - Siffer - WIM
Wooden Music - O'Meara - MFP
Concertino for Marimba - Creston - Schirmer

PENNSYLVANIA

Temple University

Percussion Ensemble 10/24/87
Glenn Steele, Conductor
Kettles - Lucier - Manu.
Improv on a Crooked Nose (Premiere) - George
Gupta Sioka Chanda (Premiere) - Bergamo

Student Recital 11/10/87
Daniel J. Hanna, Percussion
2040's Sortie - Abel - Ludwig
Rainbow Ripples - Green - Merledith
Etude No. 10 - Delecluse - Leduc
Paganry - Goldenberg - Chappel
Tambourin - Kreisler - Foley

Marimba Ensemble 11/11/87
Glenn Steele, Conductor
Canzona - Frescobaldi/arr. Steele - Manu.
Lasciatemi Morire - Monteverdi/arr. Gipson - OU Press
"Prelude" from Suite No. 1 in G major for Solo cello - Bach/arr. McCabe
Aus Meines Herzens Grunde - Bach/Steele - BWV
Concerto Op. 3 No. 8 in A minor - Vivaldi
Concerto Grosso, Op. 6 No. 2 - Corelli/arr. Jeanne - Permus

Percussion Ensemble 11/24/87
Glenn Steele, Director
Atlantide - Tomasi - Lemoine
Lasciatemi morire - Monteverdi/arr. Gipson - OU Press
Song of Quetzcoatl - Harrison - MFP
Canzona - Frescobaldi/arr. Steele - Manu.
Green Corn Dance - Adams - Adams

Masters Recital 11/30/87
Karen McCabe, Percussion
Suite No. 1 in G major for Unaccompanied Violincello - Bach/arr. McCabe - Schirmer
Variations for Four Drums and Viola - Colgram - MFP
Suite for Two Marimbas - Steinquist - Manu
Concerto for Timpani and Brass Instruments - Tanner - Tanner

Workshop Recital 12/1/87
Allegro from Concerto for Two Violins - Vivaldi
Solo Etude No. 1 - Firth - Fischer
Connecticut Halftime - Traditional
Straight No Chaser - Monk
"Hymn" from Finlandia - Sibelius - EHP
Courante - Handel
Giga from Sonata for Violin in d minor - Bach
Fugue - Handel
Variation I from Variations for Solo kettledrums - Williams - MFP
Presto from Sonata for Violin in G Major - Bach
meditation and Dance - Steinquist - Studio 4
Concertino for Marimba - Creston - Schirmer

Contemporary Players and Singers 12/2/87
Glenn Steele, Conductor
Serenade for Percussion Ensemble - Taylor - ACA

Masters Recital 1/25/88
Steven D. Searfoss, Percussion
Concerto in a minor for Two Violins - Vivaldi/Nachez - Ricordi
Fugue in g minor from Sonata No. 1 for Solo Violin - Bach/Searfoss - Schirmer
Marimbastuck - Ishii - Ongaku
Duetino Concertante for Flute and Percussion - Dahl - Broude
Blues for Gilbert for Solo Vibraphone - Glentworth - Manu
Softly as in a Morning Sunrise - Hammerstein/Romberg - Manu.
Now He Sings, Now He Sobs - Corea - Manu.

Masters Recital 2/1/88
Richard Rhindress, Percussion
Concerto in a minor for Two Violins and Klavier, Opus 3, No. 8 - Vivaldi - Ricordi
Now is a Ship - Nocella - Manu.
Concerto for Solo Percussionist and Orchestra - Suderburg - Presser
Rags and Riches - Wiedrich - Manu.

Senior Recital 2/22/88
Maryn Park, Percussion
Variations for Solo Kettledrums - Williams - MFP
La Cumparsita - Rodriguez/arr. Breuer - Blue Tree Group
Chlu Chlu - molaire/arr. Breuer - Blue Tree Group
Blue Tid Bit - Breuer - Alfred
Perplexus - Cahn - Cahn
Nachtwandler - Schoenberg
Tientos - Surinach - Schirmer

Senior Recital 3/23/88
Andy Applegat - Jazz Percussion
Seven Steps to heaven - Davis - manu.
Chega De Saudade - Jobim - Manu.
What's New - Haggart - Manu.
Haiti-B - Brackeen - Manu.
Yolanda You learn - Metheny/Mays - Metheny/Mays Inc.

But Beautiful - Van Heusen/Burke - Manu.
Cris - Cross - Monk - Manu.
Do Waltz - Zawinul - Ringside Music

Guest Recital 3/24/88
Steven Schick, Percussion
Bricolage - Lewis - Manu.
King of Denmark - Feldman - Peters
Music for Marimba and Vibraphone - Godfrey - Manu
Rogantti - Wood - Manu.
To the Earth - Rzewski - Manu.
Nr. 9 Zyklus - Stockhausen - UE

Junior Recital 3/29/88
Brent Kuszyk, Percussion
Concertino for Marimb and Orchestra - Creston - Schirmer
Sonata for Timpani - Beck - Boston
Diversions for Flute and Marimba - Tanner - MFP

Junior Recital 4/5/88
Robert Birman, Percussion
Four Pieces for Tympani - Bergamo - MFP
Rhythm Song - Smaadbeck - Studio 4
Concerto Pour Batterie et Petit Orchestre - Milhaud - UE

Percussion and Marimba Ensembles 4/12/88
Glenn Steele, Director
Bruce Chaffin, Assistant Director
A La Nanigo - Peters - KSM
From the Mikrokosmos - Bartok - Manu
Ancient Voices, Distant Storms - Varner - Southern
Triplets - Green - Manu.
Rainbow Ripples - Green - Manu.
Bolero - Rosales - Forster
Tarantella, Opus 102, No. 3 - Mendelssohn - Studio 4
Ogoun Badagris - Rouse - ACA
Clintonian Sketch - Spears - Southern

Jazz Percussion Ensemble 4/12/88
Alan Kinsey, Director
Blues and Chaser - Spears - Southern
Snows of La Serena - Brown - Belwin Mills
Conference of the Birds - Kull - Manu.
What's New - Haggart - Manu.
Swinging the "26" - Wilcoxon - Wilcoxon
Greenleaves - Davis - Creative Music
Quartet for Four Drums Sets - Agostini - Manu
Mardi Gras - Brown - Belwin Mills

SOUTH CAROLINA

University of South Carolina

Symphony Orchestra 5/1/88
Donald Portnary, Conductor
Jimmy Tiller, Percussion
Concerto Pour Batterie Et Petit Orchestre - Milhaud - Universal Ed.

SOUTH CAROLINA

University of South Carolina

Recital 3/26/87
Jimmy Tiller, Percussion
William Register, Percussion
Tryptich for Two Marimbas - Stout - Studio 4
Concerto Pour Batterie et Petit Orchestre - Milhaud - Universal
Conversation Suite for Marimba - Miyoshi - Ongaku
Eight Pieces for Four Timpani - Carter - Assoc.
Flech Suite - Kraft - WIM
Arch (S.S. for J.T. and B.R.) - Dickson - Manu

SOUTH DAKOTA

South Dakota State University

Concert of South Dakota Composers 3/15/88
 Marimba Quartet and Percussion Quartet
 Courtland Swenson, Director
 Sonata for Marimba Quartet - Marek - Manu.
 Narrative and Dance - Popp - Manu.

University of South Dakota

Recital 1/24/88
 Staccato Etude - Rubinstein/Jeanne - Permus
 Spanish Waltz - Green/Becker - Becker
 Corazon Caminero - Guzman/Otto - Otto
 Lagrimas de Thelma - Flores/Otto - Otto
 Regalito de Amor - De Leon/Otto - Otto
 Adagio - Saint-Saens/Gipson - OU Press
 The Jolly Caballero - Frosini/Cahn - Cahn
 Ballet of the Unhatched Chicks - Moussoorgsky/Peters -
 Franks Drum Shop
 The Flight of the Bumble Bee - Korsakow/Musser - Forester
 The Hammer - Alexis - Alexis
 Pan in A Minor - Kitchener/Alexis - Alexis

Recital 1/31/88
 Jim Panerio, Cahn Przymus, Julie Dylla, Bill Nanson and
 Chad Feistner, Percussion
 Sept Moments Musicaux - Dupin - Leduc
 Trois Danses Patennes - Baudo - Leduc
 Theme et Variations - Deportes - Leduc
 Rhapsodie - Bozza - Leduc
 Recuerdos de los Balears - Tomasi - Leduc

Junior Recital 3/3/88
 Suzanne Satterfield, Percussion
 Concertino for Vibraphone - Fink - Wrede
 Selections from Album for the Young - Tchaikowsky/
 Stevens - Marimba Productions
 Busy Signal - Molenhof - Kendor
 Water and Fire - Skoog - Contemporary Music Project
 Quiet Celebration - Molenhof - Kendor
 Valse Brillante - Green/Becker - Becker
 Triplets - Green/Becker - Becker

Marimba Quartet Recital 3/13/88
 Suzanne Satterfield, Chad Feistner, Dan Hatfield and Jim
 Panerio, Marimba
 Sonata - Marek - Manu.
 Narrative and Dance - Popp - Manu.

Senior Recital 3/19/88
 Jim Panerio, Percussion
 Sept Moments Musicaux - Dupin - Leduc
 Recital Suite for Marimba - Watson - Music for Percussion
 Sonata - Pittfield - CF Peters
 TV Love - Molenhof - Belwin
 Circus Parad - Dubois - Leduc
 In Your Quiet Place - Burton - Etoile
 Buzzhaid - Stritz - Contemporary Project

Graduate Recital 3/20/88
 Dan Hatfield, Percussion
 Three Episodes for Timpani - Beck - Kendor
 Mist - Houllif - Kendor
 Inspirations Diabolique - Tagawa - Try Pub Co
 Scherzo Caprice - Musser - Studio 4
 Quiet Celebration - Molenhof - Kendor
 Busy Signal - Molenhof - kendor
 Just a Simple Samba - Feldman - Studio 4

Senior Recital 4/9/88
 Chad Feistner, Percussion
 Recuerdos de los Balears - Tomasi - Leduc
 R.D.J.L. - Gipson - Southern
 Sonata 47 - Pink - Simrock
 Blues for Gilbert - Glentworth - Zimmerman
 Estudio No. 2 para Marimba - Houllif - Permus
 Three Movements for Four Timpani - Juaquin - Zimmerma
 Saturday's Child - Molenhof - Kendor
 One Notch Higher - Molenhof - Kendor
 Ragtime Robin - Green/Becker - Becker
 Flight of the Bumblebee - Korsakow/Musser - Forster

Recital 4/14/88
 Extremes - Mancini - Kendor
 Portico - Gauger - Gauger
 Ku Ka Ilimoko - Rouse - Helicon
 Canzonetta - Mendelssohn/Jeanne - Permus
 Allegro from Concerto Grosso #2, Op. 6 - Corelli/Jeanne -
 Permus
 Bolero - Rosales/Musser - Forster
 Fascinating Rhythm - Gershwin - Manu

TEXAS

**Shepherd School of Music -
 Rice University**

Percussion Group the Hague 9/28/87
 Trarre 1986 - Ford - Manu.
 Marimba Spirituals - Miki - Manu.
 Toccata - De Vlieger - Manu.
 Drumming Part I - Reich - Manu.
 Ragtimes - Green - Manu.

**Evening of String Music Featuring Marimba Players from
 the
 Shepherd School Percussion Studio 9/22/87**
 Richard Brown, Director
 Double Violin Concerto in D minor - Bach - Schirmer
 Tambourine Chinoise - Kreisler - Fischer
 Recuerros de la Alhambra - Tarrega - Manu.
 Violin Concerto - Khachaturian - Peters
 Violin Concerto in E Minor Op. 64 - Mendelssohn -
 Schirmer
 Eine Kleine Nacht Musik - Mozart O Fischer
 Caprice No. 24 in A minor - Paganini - International
 Introduction and Rondo - Saint-Saens - Schirmer
 Octet in E flat Major, Op. 20 - Mendelssohn - Schirmer

Percussion Ensemble 11/2/87
 Richard Brown, Director
 Interplay - Horvit - Southern
 Eidoion - Lavenda - Norruth
 Shunt - Boone - Salabert
 Third Construction - Cage - Peters
 Cantata Para America Magica - Ginastera - Boosey &
 Hawkes

Junior Recital 2/24/88
 Matthew McCarthy, Percussion
 Violin Concerto - Khachaturian - Peters
 False Images - White - Manu.
 Xylophonis - Green - Nexus
 Classic African - Aiello - Hamar
 Tranquility - Houllif - Ludwig
 The Black Page No. 1 - Zappa - Munchkin
 The Black Page No. 2 - Zappa - Munchkin

Junior Recital 2/25/88
 Richard Skains, Percussion
 Fantasy on Japanese Wood Prints - Hovhaness O Peters
 Rhythm song for One More Marimbas - Smadbeck - Studio
 4
 Cpmcertino for Timpani and Brass and Percussion-
 Colgrass - MFP
 Music for a Summer Evening - Crumb - Peters

Continuum Percussion Quartet 3/22/88
 Gabriel Dionne, J. Riely Francis, Christopher Rose,
 Richard Skains
 Rhythm Song - Smadbeck - Studio 4
 Fourscore - Bazelon - Presser
 Ku-Ka-Ilimoko - Rouse - Helicon
 Logo I - Kurtz - Jobert
 Petit Suite - VerPlanck - Manu.
 Third Construction - Cage - Peters

Qualifying Recital 3/29/88
 J. Riely Francis, Percussion
 Raga No. 1 - Cahn - Cahn
 Time - Miki - Ongaku
 Autumn Rhythm - Francis - Manu
 Variations for Four Drums and Viola - Colgrass - MFP
 Recuerdos de al Alhambra - Tarrega - Manu.

Masters Recital 4/10/88
 Gabriel Dionne, Percussion
 Chateau de Cartes O Dionne - Capac
 Divertimento for Marimba and Alto Saxophone - Yuyama -
 Ongaku
 Madrigals Book I - Crumb - Peters
 Tranquility - Houllif - Ludwig
 Etude No. 25 - Friedman O Berklee
 Ethia - Burton - Berklee
 Etude No. 26 - Friedman - Berklee
 Waltz - Spivack - Lang
 Music for Summer Evening - Crumb - Peters

Percussion Ensemble 4/12/88
 Richard Brown, Director
 Sisu - Lundquist - Stim
 Paise Music - Dionne - Manu.
 Concerto for the Violin - Harrison - Peters
 Xylophonia - Green - Becker
 On The Wood Pile - Brueur - Manu.
 The Ragtime Robin - Green - Becker
 Triplets - Green - Becker
 Brainstorm Passage - Murphy - Manu
 Petit Suite - VerPlanck - Manu
 Tuxedo Junction - Hawkins/Johnson/Dash/Feyne/Brown
 - Manu
 How Long Has This Been Going On?

I Got Rhythm - Gershwin/Gershwin/Murray - Manu
 The Black Page - Zappa - Munchkin

Advanced Recital 4/16/88
 Guillo Rodriguez, Percussion
 Conversatio: Suite for Marimba - Miyoshi - Ongaku
 Concerto pour Batteris et Petit Orchestre - Milhaud -
 Universal
 Sonata No. 6 in E Major - Bach - Schirmer
 Images for Timpani - Kraft - New Music West
 Hora Staccato - Dintcu/Heifetz - Fischer

Masters Recital - 4/22/88
 Phillip Dembak, Percussion
 Partita No. 2 in D Minor - Bach - Schirmer
 Suite for Solo Vibraphone - Lepak - Windsor Music
 The King of Denmark - Feldman - Peters
 Sonata for Two Pianos and Percussion - Bartok - Bossey &
 Hawkes

Percussion Group the Hague 10/1/88
 Timbo for 6 Percussionists - Loevendie - Manu
 Marimba Spirituals - Miki - Manu
 Life Pulse Preludes - Austin - Manu.
 Music for Pieces of Wood - Reich - Universal
 Midare for Marimba - DeLeeuw - manu
 Third Construction - Cage - Peters

Stephen F. Austin State University

Faculty Recital 9/23/85
 Faculty Jazz Quintet: Darrell Holt, Piano
 Robert Miller, Alto Saxophone
 Todd Wilkinson, Saxes and Percussion
 Barry Larkin, Drums
 Mark Abbott, Bass
 Donna Lee - Manu.
 Song for My Father - Manu.
 Freedom Jazz Dance - Manu.
 Somewhere Over the Rainbow - Manu.
 Sippin the Bell - Manu.

Percussion Ensemble 11/19/85
 Gainsborough - Gauger - Southern
 Chromatic Foxtrot - Green - Becker
 Synchronisms No. 5 - Davidovsky - Marks Music
 Pattern Study No. 2 - Bowers - Manu.

Faculty Recital 3/6/88
 Barry Larkin, Percussion
 Encounters VII for Two Percussionists - Kraft - WIM
 Ludus Americanus - Schmidt - WIM
 Nola - Arndt - Manu.
 Soliloquy - Kraft - New Music West
 Rainbow Ripples - Green - Becker

Faculty Chamber Ensemble Recital
 Illuminations - Coolidge - Kendor

Percussion Ensemble 5/5/86
 Steve Peterson, Guest Conductor
 Encounters VI - Kraft - New Music West
 Prelude in C Minor - Bach - Manu
 Triplets - Green - Becker
 Log Cabin Blues - Green - Becker
 Concerto for Violin and Percussion Orchestra - Harrison -
 Peters

Faculty Recital 9/22/86
 Barry Larkin, Percussion
 Mexican Dances - Stout - Studio 4
 Suite fo Flute and Jazz Piano - Bolling - Peters

American Music Week Recital Series 10/31/86
 Barry Larkin, Marimba
 Three Pieces for Marimba - Houllif - Manu

Percussion Ensemble 12/10/86
 Holiday for Percussion - Heussenstamm - MFP
 Etude on a 12 Tone Row - Taylor - Manu.
 Fugue in G Minor - Bach - Manu.
 Jovial Jasper - Green - Becker
 Canticle No. 1 - Harrison - MFP
 Take That - Albright - Jobert

Faculty Recital 3/24/87
 Barry Larkin, Percussion
 Reverie - Stout - Studio 4
 Images - Kraft - New Music West
 Concerto for Marimba and Orchestra - Kurka - Weintraub
 Music
 A Prayer for Jerusalem - Wernick - Presser
 Mexican Dances - Stout - Studio 4

Junior Recital 4/22/87
 Keith Robinson, Percussion
 Concerto for Marimba and Orchestra - Basta - MIT
 Inspirations Diabolique - Tagawa - WIM
 4 Verses for Timpani - Houllif
 Trevors Waltz - Feldman

Song for My Father - Stillerman
Billy's Bounce - Parker

Percussion Ensemble 5/5/87
Tocata - Chavez - Mills Music
Eine Kleine Nachtmusik - Mozart - Southern
Underdog Rag - Richards 0 Underdog
Ionization - Varese - Kerby

Faculty Recital 9/21/87
Contemplation - Houlliff - Studio 4

Wind Ensemble Concert 10/22/87
Barry Larkin, Soloist
Concertino for Marimba and Band - Creston - Schirmer

Texas Wesleyan College

Faculty Recital 2/14/88
Amy L. Barber, Marimba and Vibraphone
Two Mexican Dances - Stout - Studio 4
My Lady White - Maslanka - Marimba Prod.
Selections from "The Album for the Young" - Tchaikovsky/
Stevens -

Studio 4
Three Duos for Horn and Vibraphone - Reynolds - Belwin
Theme and Variations for Bowed Vibraphone - Silver -
Studio 4
Two Psalms for Voices and Marimba - Kreutz - CMP

Sixth Annual Concert of Music for Percussion
Instruments 3/15/88

Texas Wesleyan College Percussion Ensemble
High School Honor Percussion Ensemble
Amy L. Barber, Director
Three Brothers - Colgrass - MFP
Five Dream Sequences for Piano and Percussion Quartet -
Ross -

Boosey & Hawkes
Two Movements from "Peer Gynt Suite No. 1" - Grieg/
Vincent - Vincent
Bit O' Rhythm - Bruer/Barber - Manu.
The Ragtime Robin - Green/Becker - Becker
Sonatine for Percussion Ensemble - Tull - Boosey & Hawkes
Concertino for 12 Percussion Players and 2 Pianoforti -
Nelhybel -
Kerby
Jazz Variants - Beck - Boston

University of Texas at Austin

Percussion Ensemble 2/10/88
George Frock, Conductor
Enrique Coto and Tony Edwards, Conductors
Music for Cross Cultures - Udow - Manu.
Woodwork - Bach - Highgate Press
Los Dioses Aztecas - Read - Cole
Canticle No. 1 - Harrison - MFP
No Mystery - Corea/Lawn - Manu.
Two Structures - Frock - MFP

Recital 2/29/88
Enrique Coto, Percussion
Concerto pour marimba et orchestre - Milhaud - Enoch
Concerto for timpani and orchestra - Kraft - New Music
West
Psappha - Xenakis - Salabert

Recital 3/8/88
Pat Moore, Percussion
Four Preludes for Vibraphone and Piano - Ptaszynska -
Belwin Mills
Four Pieces for Timpani - Bergamo - MFP
Partita II in D Minor for Solo Violin - Bach - Barenreiter
English Suite - Kraft - Award Music
Frogs - Abe - Studio 4

Percussion Ensemble 4/20/88
George Frock, Conductor
Enrique Coto and Tony Edwards, Asst. Conductors
Music for Pieces of Wood - Reich - Universal
Woodwork - Bach - Highgate Press
Dptych No. 2 - Stout - OU Perc. Press
Variations on Parang Chant - Samkopf - Manu.
Antiphon - Combs - Southern
Music for Cross Cultures No. 1 - Udow - Manu.
Los Dioses Aztecas - Read - Cole
Bachianas Brasileiras No. 5 - Villa-Lobos/Raush - Manu.
Two Structures - Frock - MFP

Senior Recital 5/6/88
David J. Baker, Percussion
Raga No. 1 - Cahn - Wimbledon Music
5 Pieces after Paul Klee - Sukegawa - Ongaku
Sonata for Snare Drum and Piano - Koha - Cole
Eight Fantasies for Vibraphone - Genzmer - Schott
Aggressively - McCormick - Kendor
Caprice #14 - Paganini - Schirmer

TEXAS

University of Texas at El Paso

Marimba Pops Ensemble 1/26/88
Larry White, Director
Galloping Comedians - Kabalevsky/Jeanne - Moore
Black and White Rag - Botsford/Klickman - Remick
Cabert - trad. - Manu.
Lady is a Tramp - arr. Eyles - Manu.
Saturday in the Park - Chicago - Manu.
Yes! We Have No Bananas - Silver and Cohn/Terry - Manu.
Fluffy Ruffles - Green/Cahn - Cahn

Percussion Ensemble 2/2/88
Larry White, Director
Clintonian Sketches - Spears - Southern
Three Dithrambol - Schechtman - Paul Price
Overture in Wood - Mathiesen - Shawnee
Lift Off - Peck - Contemporary Percussion
Brownie Speakes - Brown/Carney - Manu.
Fluffy Ruffles - Green/Cahn - Cahn

Percussion and Marimba Ensembles 4/27/88
Larry White, Director
Sabre Dance - Khachaturian/Barrier - Manu.
Rainbows - Gomez - Southern
Adagio for Strings - Barber - Manu.
Tijana Brass Salute - trad./White - Manu.
Ragtime Robin - Green - Cahn
Ocean Moods - White - Manu.
Stars and Stripes Forever - Sousa/Wendesheim - Pro
Percussion

UTAH

University of Utah

Evening of Percussion 2/10/88
Percussion Ensemble I, Percussion Ensemble II, Marimba
Ensemble
Douglas J. Wolf, Conductor
Eric Edvalson, Asst. Conductor
Antiphon - Combs - Southern
Adagio from "Symphony No. 3" - Saint-Saens/Gipson - OU
Percussion
Forests of the Sun for Percussion Ensemble and Tape - Clark
- Clark
The Rainmaker - Klugh/Junkroski - Manu.

Percussion Ensemble 3/23/88
Douglas J. Wolf, Conductor
MTNA 1988 National Convention
Momentum - Kraft - Southern
Mark V Marimba Tocata - Watts - Manu.
Portico - Gauger - Gauger
West Side Story Medley - Bernstein/Berry - Manu.

Brough/Wolf Duo 4/11/88
Ron Brough, Percussion
Doug Wolf, Percussion
The Everglades - Hatch - Hatch
Rhythm Song - Grudbeck - Mallet Arts
Xylophonia - Green - Manu.
Quiet Celebration - Molenhof - Kendor
One Notch Higher - Molenhof - Kendor
El Montuno - Belez - Manu.
Nyack - Friedman - Marimba Prod.
Carusel - Friedman and Samuels - Marimba Prod.

Evening of Percussion 5/18/88
Percussion Ensemble I, Percussion Ensemble II, Marimba
Ensemble
Douglas J. Wolf, Conductor
Eric Edvalson, Asst. Conductor
Dance Macabre - Saint-Saens/Vincent - Vincent
Ceremonial - Creston - Schirmer
Recuerdos De Alhambra - Guatemalan folk song/Vincent -
Vincent
Trote en Guelga - Guatemalan folk song/Vincent - Vincent
The Maids of Cadiz - Delibes/Evans/Gwilliam - Manu.
1980 - Alpert/Murdock - Manu.
Diabolic Variations - Helble - OU Percussion

WASHINGTON

Washington State University

Percussion Ensemble 3/29/88
David E. Jarvis, Director
Quiet - MacBride - Smith Pub.
Five Bagatelles - Parker - Spithern
Rimica No. 5 & 6 - Roldan - Southern
Los Dioses Aztecas - Read - Cole

WASHINGTON

Washington State University

Percussion Ensemble 12/1/87
David E. Jarvis, Director
Japanese Impression for Percussion Quintet - Cirone -
Cirone
Music for Pieces of Wood - Reich - Universal
Theme and Variations for Percussion Quartet - Kraft - WIM
Synchronisms No. 5 for Five Percussionists and Tape -
Davidovsky - Belwin
Thw Swords of Moda-Ling - Peters - Peters

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Carroll College

Chamber Winds Concert 3/6/88
Dr. Larry Harper, Conductor
James Sewrey, Conductor
Two Miniatures and Two Impressions - Missal - Creative

Project Create Percussion Ensembles 5/22/88
James A. Sewrey, Conductor
Bobby Christian, Guest Artist
Bolero and Latin-Like - Moore - Ludwig
Space Craft - Brown - Kendor
Junior Jazz - Brown - Kendor
Fiesta Flamence - Prentice - SMC
Bad Boy - arr. Murray - Forsign
Encore in Jazz - Firth - CF
They're Off - arr. Tillepaugh 0 Manu.
Cantina Band - arr. Gibson - Fox
Hava Nagila - arr. Jacobs - H LPC
Sing, Sing, Sing - arr. Wanamaker/Sewrey - Manu.
Apple Turnover - arr. Christian - Malcolm
Jazz Variants - Beck - Boston

University of Wisconsin - Parkside

Percussion Ensemble 4/27/88
James Sewrey, Director
The Batterie - Shostakovich - Shawnee Press
Ritmo Jondo - Surinach - Assoc.
Samba for Mallets - Osterling - Ludwig

University of Wisconsin - River Falls

Faculty Recital 2/16/88
J. Michael Roy, Percussion
Hand Held Shots - Koach - Ludwig
Bronze Veils - Larsen - Schirmer
Portions from The Hoop - Visions of Four Native American
Women -
Peebles - Manu.
Heliotrope - Dejong - Manu.
Jaitarang - Lubet - Manu.
The Invisible Cage - Childs - Manu.

Percussion and Marimba Ensembles 11/11/87
J. Michael Roy, Conductor
March Rondo - Farberman - Belwin
3 + 2 - Farberman - Belwin
Ostinato Pianissimo - Cowell - Merion
Pursuit for Solo Marimba - Jenny - Perrus
Quartet for Percussion - Ott - Claude Benny Press
Episodes - Beck - Wimbledon
Rondalla Aragonesa - Granados/Rou - Medici
Polka from Golden Age Ballet - Shostakovich/Peters - FDS
Rag Time Dance - Joplin/Vincent - Vincent
Dichotomy - Cirone - Belwin

WYOMING

Casper College

Percussion and Marimba Ensembles 3/24/88
Terence S. Gunderson, Director
Geometrics - Bendrick - Manu.
Concerto for Drum Set - Beck - Kendor
Rainbow Ripples - Green/Becker - Nexus
Maiden Voyage - Hancock - Aebersold
Ballet of the Unhatched Chicks - Mussorgsky/Peters -
Peters
Le Roi - Baker - Aebersold
Etude in B Major and C Major - Musser - Studio 4
Fanfare and Dance - Traugh - OAME Press
Cope - Keaton/Gunderson - Manu.

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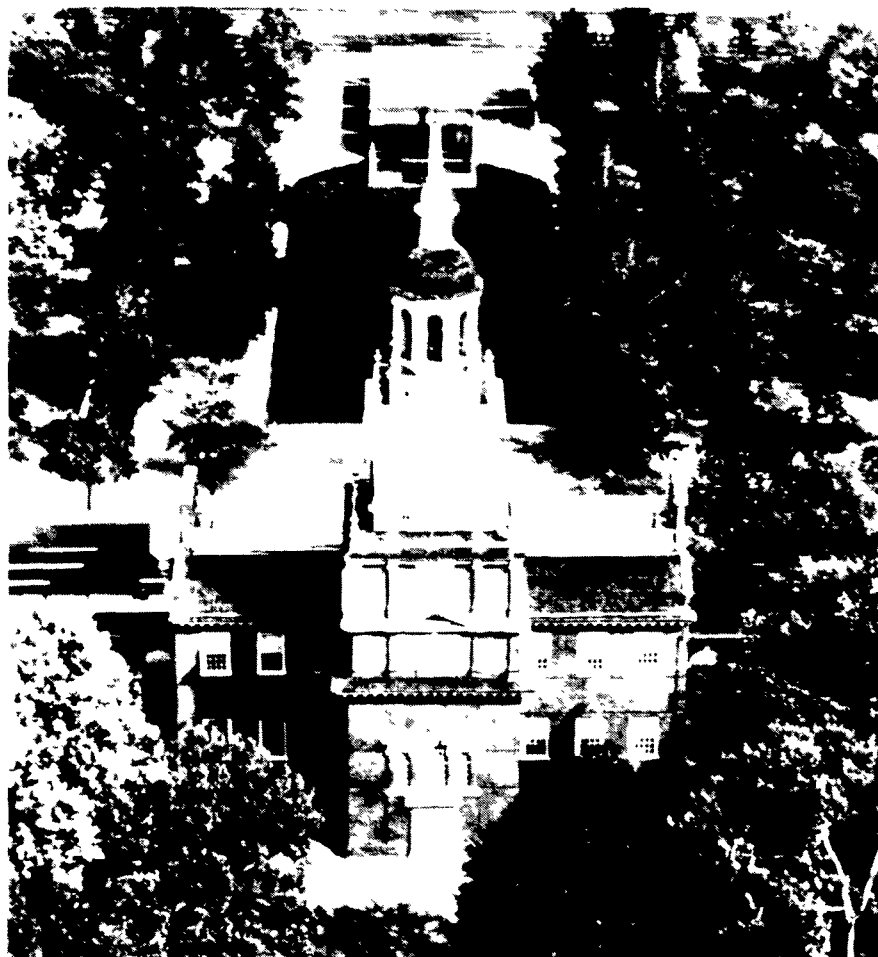
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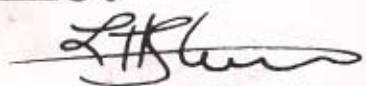


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