

An official publication
of the Percussive Arts Society

Percussive Notes

Volume 30, Number 3

February, 1992



F E A T U R E
PERCUSSIVE ARTS SOCIETY
3 0 Y E A R
RETROSPECTIVE





"ZILDJIAN TOOK THESE SO

Vinnie Colaiuta had a clear picture in his mind of what his dream cymbal would be. "It would have a 'sweet' sound," explained Vinnie. "Not too dark. Not too light. Sort of in-between, but not bland and not middle-of-the-road. It would be a thin cymbal with more spread than a thicker cymbal, but not too much more.



The A Custom.

When I hit the bell, it wouldn't go 'ching-ching' like a cash register. It would open up as soon as I touched it. I could even hit it with my finger and it would still sound good. It would speak to me. In a nutshell, the cymbal would be strongly reminiscent of the old Zildjian A, but with a more contemporary feel." Interestingly,



us field test. And after a lengthy process of playing,

listening, and perfecting, we produced

the new A Custom. We're thrilled with the cymbal

because we believe it's the finest sounding

A Cymbal we've made to date. And it should be.

New computer techniques enabled us

to analyze how minute variations in hammering

patterns affected the sonics. And our exclu-

sive rotary hammering device allowed us

to create never-achieved-before nuances in sound.

The A Custom is a complete range of cymbals

with 14" Hi hats, 15," 16," 17" and 18" crashes, and

INDS OUT OF MY HEAD."

several months prior to this discussion with Vinnie,

we had already begun working on a cymbal

with similar qualities, as an extension to the classic

A Zildjian sound. We decided to join

forces and create this new generation of cymbal

together. We enlisted Dennis Chambers,

Steve Smith, Neil Peart, William Calhoun and

Omar Hakim, amongst others, to help

20" and 22" rides. To learn more about them, please

write Zildjian at 22 Longwater Drive, Norwell,

MA 02061. As a parting note, we'd like to thank all

of the artists involved in creating the A

Custom. Especially Vinnie. Because when we sat

down to work, his head was into it the most.

Zildjian

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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 Oklahoma. 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 6 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 (\$32) of dues are designated for subscription to *Percussive Notes*.

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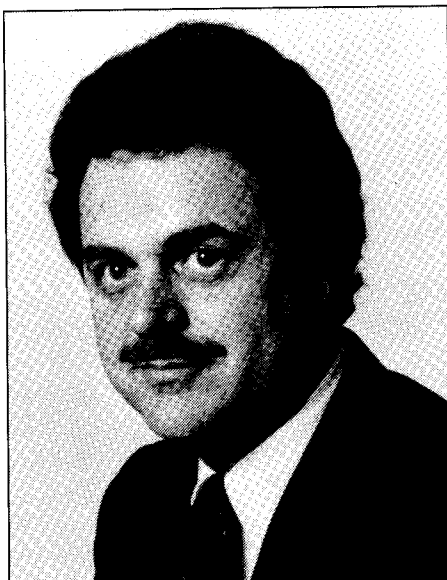
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THE PRESIDENT'S MESSAGE

By Robert Schietroma



DEPENDING ON HOW OLD YOU are, thirty years is either a long time or not very long. If you were one of the founding members of the Percussive Arts Society, you may wonder how we have weathered all of our ups and downs. If you have just joined PAS, you may be unaware of our rich heritage as an organization. May I start with a list of our Past-Presidents of the Percussive Arts Society: Donald Canedy (1960-63), Gordon Peters (1964-67), Saul (Sandy) Feldstein (1968-72), Gary Olmstead (1973-77), James Petercsak (1978-81), Larry Vanlandingham (1982-84), Thomas Siwe (1984-86), and John Beck (1987-90). This is an impressive list of persons to the percussion world—even greater to the musical world with whom they come in contact! Each one of these individuals gave of themselves—their time, their talent, yes even their money—to make Percussive Arts Society the organization it is today.

Look at where Percussive Arts Society is today. We, as an organization, are currently constructing our own permanent international headquarters and hall of fame museum in Lawton, Oklahoma! Can you share in that project? Yes! Make whatever building fund contribution you can toward deferring the PAS portion of the matching grant with The McMahon Foundation. Can you affect your own chapter's course? Yes! You can attend, volunteer, participate or perhaps even

organize your chapter's day of percussion or percussion event this year. Can you assist your own musical career? Yes! Become more informed through international and chapter meetings with other PAS members, read *Percussive Notes* and *Percussion News* cover-to-cover, improve your percussion skills to affect your own musical world positively for the progress of percussion in your area.

As former PAS President Don Canedy states in his personal retrospective in this issue, in 1960 the MidWest Band Clinic in Chicago was the place to

go to meet other percussionists from around the world and talk shop. Now the Percussive Arts Society International Convention provides a four-day venue with day-and-night clinics, lectures, concerts, and PAS committee meetings. What a difference 30 years makes! Think about the attitude changes that just this meeting has made upon us collectively! Canedy further states: "My years with PAS were extraordinary in many ways. It was the association with all those dedicated people that made it exciting then and wonderful to think of today...Back then, I was so proud when the *Percussionist* was used as a reference for an article in the bulletin for the American Musicological Society. It meant to me that some chairman of a music department somewhere out there, whose background was strings or musicology, might change his mind about hiring a full-time percussion instructor." How many full-time college or university professors do each of you know today?

Our next thirty years is in your hands—those of you who are members of the Percussive Arts Society today! Enjoy this retrospective issue, but let's collectively and individually continue the dream which these leaders envisioned for us. Let's share our knowledge, and continue to build the Percussive Arts Society into the premier percussion organization—worldwide—into the 21st Century. Ⓜ

CALL FOR SCHOLARLY PAPER PRESENTATIONS AT PASIC '92 NEW ORLEANS

ANYONE WHO IS INTERESTED IN PRESENTING A PAPER REFLECTING SCHOLARLY RESEARCH IN ANY ASPECT OF PERCUSSION PEDAGOGY OR PERFORMANCE, PLEASE SUBMIT A WRITTEN PROPOSAL AND ABSTRACT OF TOPIC TO:

DR. KATHLEEN KASTNER
CONSERVATORY OF MUSIC
WHEATON COLLEGE
WHEATON, IL 60187

DEADLINE FOR SUBMISSIONS IS APRIL 1, 1992

30
YEAR

RETROSPECTIVE

INTRODUCTION

By Rich Holly

MY POSITION AS *PERCUSSIVE Notes* Associate Editor for Features puts me in contact with many of the world's leading percussion artists, teachers and manufacturers. I consider myself lucky that I can count quite a few of these people among my closest friends. By bringing you, the readers, a changing **Feature** topic in each issue, I am assured that my "work" for the issue will be a new opportunity to visit with some old friends as well as make new acquaintances. I am currently on my second 500-card Rolodex in order to keep track of all of these people!

I'm telling you this because I want you to know that the Percussive Arts Society is many things. Above all, it is about *people*. People who had or have a vision, a dream, a need that makes them want to further the art of percussion. Be it in the field of performing, teaching, composing, manufacturing, publishing, or whatever, what these people have done and continue to do is *market* percussion to the rest of the world. The numerous avenues open to percussionists today are possible mainly due to the tireless efforts of these people.

I sometimes think of myself as a cheerleader or ambassador for the Percussive Arts Society. I have been a member for 18 years, and have greatly enjoyed the challenges of committee work, being a state officer, working on a Day of Percussion, etc. Yet, you must realize that I am but one of hundreds of people who have this kind of feeling about promoting percussion.

You must also realize that the overwhelming majority of these people are volunteers—we do it for some strange passion we all share. Hosting your state Day of Percussion is one of the most demanding activities. Yet, many of you have chosen to donate your time, energy and expertise to doing just that.

All of the efforts of these volunteers must be coordinated, and the one person ultimately responsible for the entire society is our president. While the president certainly does not have time to oversee *all* PAS operations, he is the glue that holds it all together.

For this 30 year retrospective, many of our past presidents have furnished us with their memories. I won't give you the usual synopsis I provide for each of the **Feature** articles. I believe reading each and every one of these articles, in the authors' own words, will let you discover best the pulse of PAS.

I'd like to share with you some of the text of a letter dated May 17, 1961 (my thanks go out to Kathy Kastner, PAS Historian, for providing me with this letter). According to the correspondence, the originating members of the Percussive Arts Society were Remo Belli, Warren Benson, Mervin Britten, Robert Buggert, Don Canedy, Rey Longyear, Charles Lutz, Jack McKenzie, Jim L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow. The letter itself is from Bob Winslow, PAS Corresponding Secretary, to Hugh Soebbing. The letter begins, "We are underway. The Percussive Arts Society is now open for business...we have purchased a mimeo machine, thanks to Remo, and all our materials will be duplicated in that manner. As we grow, we hope to be able to have all our bulletins printed."

After much talk of the bulletin, the letter concludes, "The bulletin is our way of reaching the general teaching and performing public. If we are to really improve the state of percussion teaching and performance, the bulletin must be considered our strong right arm. We need your help. Sincerely, Bob."

How exciting!! To be in on the ground floor of such a project takes a very high level of dedication and perse-



INTRODUCTION/RICH HOLLY

verance We will forever be indebted to these gentlemen, as they first identified and forged the path which we now follow. **Percussive Notes** is your bulletin—produced *by* members, *for* members Not only have we progressed

beyond a mimeo machine, but today's **Percussive Notes** is the model by which all other instrumental journals are judged No other instrument society can claim a communication network as sophisticated and first-class as ours. We

can all be proud of this accomplishment. When we look back at the Percussive Arts Society in another 20 or 30 years, many of you will see your names in print for the further development of our passion—percussion and the Percussive Arts Society. (P)

1992 Percussive Arts Society Percussion Ensemble—Call for Tapes

- Purpose:** The purpose of the *Percussive Arts Society Percussion Ensemble—Call for Tapes* is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC
- Awards:** Three percussion ensembles will be invited to perform at PASIC '92 in New Orleans Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention
- Eligibility:** Ensemble Directors are not allowed to participate as a player in the group All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school This will be verified when application materials are received Ensembles who have been chosen to perform at PASIC may not apply again for three years
- Procedures:**
- 1 Send a non-edited tape (cassette only) to PAS, P O Box 25, Lawton, OK 73502 Tapes should be no longer than 30 minutes in length demonstrating literature that you feel is appropriate The tape should include only works that have been performed by the ensemble during the 1991-92 academic year Include program copy for verification No more than three selections should be on the tape All compositions must be performed in their entirety Tapes will not be returned Scores may be included (optional) to assist the evaluation process Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a pre-paid mailer is included
 - 2 The tapes and scores (optional) will be numbered to insure anonymity The tapes will then be evaluated by a panel of judges
 - 3 Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment One piano will be provided as well as an adequate number of music stands and chairs PAS will provide an announcement microphone Additional audio requirements must be provided by the performing ensemble.
- Application Fee:** \$25 00 per ensemble (non-refundable), to be enclosed with entry Make checks payable to the Percussive Arts Society.
- Deadline:** April 1, 1992 All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores) must be postmarked by April 1, 1992

For further information and complete details, contact PAS P O Box 25, Lawton, OK, 73502-0025, (405) 353-1455

1992 Percussive Arts Society Percussion Ensemble—Call for Tapes

(form may be photocopied)

Category: High School College/University

Ensemble's Name _____ **School Name** _____

Ensemble Director's Name _____ **Address** _____

Ens. Director's PAS Membership Code Number _____ **City** _____ **State** _____ **Zip** _____

Telephone Number (include area code) _____

To insure the same quality as the performance tape, please indicate the number of returning ensemble members: _____

On a separate page list ensemble member and their PAS Membership Code Numbers.

Please include \$25 Contest Application Fee.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____



30
YEAR

RETROSPECTIVE

THE EARLY YEARS

By Don Canedy

THE PERCUSSIVE ARTS SOCIETY was conceived at the Sherman Hotel, lower level Dining Room (the name escapes me, but it was very famous...the Hotel exists no longer) during the Mid West Band and Orchestra Clinic, Chicago, Illinois, December 1960. It had no name that night. It had no structure or shape. It had to be NOW! There was so much agreement on the urgency, the undeniable truth of it; something had to be done NOW! I can still feel the atmosphere that night, at that place. Only something important could come out of such energy...such enthusiasm, total mutual understanding...and, *commitment*.

It was Remo Belli, of Remo, Inc., North Hollywood, CA. (and our host for the evening), who said the magic words...as I heard them. Remo said, "I am going back and try to put something together on this. All of you will be hearing from me as soon as I can work it out." While others may have been working somewhere else on something similar to solve these serious problems, these particular words from Remo were the first commitment to action...that this writer can tie directly to the conception, if not the birth, of PAS.

There was still no name, no structure, no shape, and nothing on paper as we all left that cold winter clinic for our homes and families for the Holidays. For me, there was an inner warmth, a barely discernable grin, and, a feeling of well-being and pride that I still carry today when I think of that time and place.

Remo kept his commitment and we all heard from his good offices as he said we would. I was contacted in January by Robert A. Winslow, Educational Advisor, Remo, Inc. It was a form letter obviously sent to many potentially interested parties. The copy I have is dated January 6, 1961. It asked me to indicate by return mail any additional ideas or corrections to a list that was attached to the form let-

ter. It also asked for names of other interested persons. I responded to that by sending back a positive reply, if my memory serves me correctly.

Remo engaged Bob Winslow for a period of time and it was he, as I understand it, that was central to the administration of our embryo-like organization until he accepted a new position. I am not really the one to detail this part of our trying to be born. It all turns gray for me after the December 1961 meeting in Chicago until Fall of 1962. So nearly anything I might repeat would be at best second hand, and/or further removed from the activities that actually took place. Except to say, that somewhere in this period, I paid dues and received a membership card.

Having paid my dues and grayed out, shortly after the opening of school in the fall, I was calling Remo Belli to get some specs on heads, and off-handedly asked him what happened to our Percussive Arts Society. He had a short reply, like... "I'm glad you asked that." I followed with... "If there is anything I can do, please let me know." He came back with... "I'm going to send you some things as soon as I can get them together." We finished our head specs talk and hung up.

Neal Fluegel, Graduate Assistant at Southern Illinois University, Carbondale, IL. that year, walked into my office carrying a medium sized box. "What's that?" I asked. "It's a box from Remo," he replied. He sat it on my desk and peeled off the shipping tape.

Inside the box was a membership list, some blank membership cards, an assortment of the first few mimeographed pamphlets that had been created in California and a check for \$140.00 wrapped in a short letter. The letter simply said that what was in the box was all he had regarding our fledgling organization, and that the list of

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Harvey Mason photographed in Los Angeles by Kristen Dahline

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THE EARLY YEARS/DON CANEDY

members who paid dues for 1962 was the group to start with.

"Do whatever you can, the best you can, whenever you can. Use the money as prudently as you can, and call me if you need me. Sincerely yours," (Remo often closed letters like this).

That, I believe, was October 1962, in the midst of the fall marching band season, and Neal and I both had a full schedule already. It was slow going at first...planning out what should be done..., what should be done first..., then who to contact for what purpose, and to what end. All the usual start up questions had to be reviewed and prioritized. So, we started.

We needed funds. We made all the necessary arrangements to attend the North Central Conference of the MENC, to be held in Minneapolis that year. It was there that I discussed with anyone I met, the idea of the PAS, and made my first presentation to industry leaders like Bill Ludwig, Jr., Bob Zildjian, Dick Richardson, Ben Strauss and Bud Slingerland. I had made a mockup of what I had envisioned would be the first bulletin cover (it was terrible, but it was there). I had already outlined the potential articles to be included and some other ideas, which never got off the drawing board. I asked each company for \$50.00 donation to PAS for the purpose of publishing an official Bulletin. There was a lot of discussion, with lots of doubts being expressed. Bill Ludwig, Jr. wanted to give \$100.00. I said no, \$50.00 was what I was asking from everyone else, so the same amount would be fine from him. I got pledges for \$150.00 plus Remo's \$140.00, miscellaneous personal funds and a few memberships that paid for the first Bulletin.

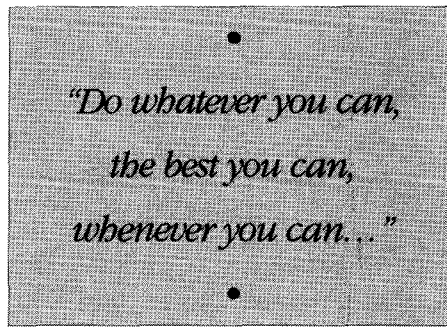
Volume 1, No. 1 of the *Percussionist, the Official Quarterly of the Percussive Arts Society*, was all about what we were thinking, as our thoughts related to Percussion at the time. Of course, it was from dreams and not reality that our hopes and schemes were paraded out in that initial Bulletin. The status quo was to be no more. We threw down the

gauntlet in the face of overwhelming odds, and we were afraid. I should say, I was afraid. It was the idea of PAS and what it meant to me at the time that gave me the courage to get on with it...no matter what. What mattered was, we had enormous "wants."

Multi-Purpose Lists

1. We wanted to create a new set of standards for judges of festivals and contests.

2. We wanted to create a new set of



standards for percussion clinicians.

3. We wanted colleges and universities to see a list of potential percussion teachers.

4. We wanted lists of books, periodicals, masters and doctorate theses, and essays about percussion for use by teacher training institutions, colleges and universities.

5. We wanted lists of published and unpublished percussion literature.

6. We wanted these lists to be classified into various groups of instruments and combinations of all sorts for percussion, bands, and orchestras featuring percussion.

7. We wanted lists of all percussion instruments, with priorities as to order of purchase, order of teaching, how each could be used or substituted.

8. Lists of items for loan or rent that could not be purchased.

9. Lists of recordings, filmstrips, motion pictures, and tapes, for teaching and performance aids.

Research and Projects

1. Put the traditional rudiments in perspective.

2. Adjust to include MUSICAL

requirements.

3. Encourage multi-instrument and mallet instrument playing.

4. Research instruments and make improvements.

5. Encourage well-balanced percussion education and expose inadequacies where they exist.

6. Suggest advanced studies in percussion.

The Scope of PAS

1. We wanted to create an organization with a solid structure, with appropriate communications vehicles by and for everyone associated with, or just interested in, percussion.

2. Advance the percussive arts in music wherever possible.

3. Encourage the scholar, the creative builder of instruments, the practice of performance old, current, and new, and broaden the language of art through music.

4. Review new and old material, foreign and domestic.

5. Make recommendations of the best and point out the undeserving.

6. Keep records and files available for the newcomer.

7. Stand as a resource for contest and festival committees.

8. Bring to the front the most useful and beneficial entrance requirements for higher education and other professional institutions.

9. Encourage the most creative and respected composers to write for percussion.

Administration and Finance

1. Organize a quality association to make a loud voice.

2. Make membership for breadth of voice, and encourage opposing forces to expose their ideas to a well-informed idea user. Avoid exclusivity, and resist those economic forces that tend to defeat lofty ideals equally with constrained skills.

3. Keep the sense of individuals in the group clearly focused on the prize.

4. Make use of the best leadership that can be found who have dreams they can make come true.

THE EARLY YEARS/DON CANEDY

Look at the scary list. Not only that but, we thought it okay to hold drum sticks in a non-traditional way. Not everyone agreed. We thought only the most knowledgeable judges should be used at music contests and festivals so that musical performance could grow without losing sight of the traditional performance. Those used to judging in a traditional manner did not agree. Students performing new works in new ways before traditional judges were devastated.

We thought there must be lots of room for improvement in every aspect of percussion from instruments to performance. Not everyone agreed. We dreamed of heightened awareness by those who teach and others, of those who play all styles of percussion professionally. We dreamed of each percussion style having its individuality, but through communicating with all the other diverse styles, it would give power to a voice speaking for and about the opportunities for musical expression, entertainment, and pride of the achievement participating in the Percussive Arts. We wanted young percussion players to master the 26 rudiments in a few months, then master the skills required to play the Persichetti *Symphony*, standard band and orchestra literature, contemporary percussion ensemble literature, and big band, jazz, rock and all styles of dance music. (Our narrow vision did not allow us to include the worldwide needs that came later, nor to be right all the time).

In short we wanted everything changed, and we wanted it right now. Well, we got it. Look at everything that has come about. The advancement of the percussive arts might well be unparalleled in the music world. No family of instruments has had to come so far so fast and be ready to produce artists as well as teacher/leaders to take on the tasks required to just do it.

I remember well how I felt at the very first meeting of the Percussive Arts Society. I can only recall a few of the details. It was held in Chicago, once again at the MidWest Band and Orchestra

Clinic, in the Louis XIV room in the Sherman Hotel. It was included in the schedule circulated by the organizers in advance, for the purpose of informing all in attendance.

The date was December 20, 1963. The time was published in the Mid West Clinic Program as 9:45 PM, a Friday

•
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•

night. It was the evening before the Clinic was to close and the week had been a very busy one for all of us working on the problems facing PAS. As you can see by the dates here, PAS had already been in existence with no structure and no elected officers. It was with sheer determination, hard work, begging and pleading, a lot of personal long distance phone calls between myself,

Gordon Peters, Rey Longyear, along with others, and a lot of cooperation from our percussion industry leaders, that the first three *Percussionist Bulletins*, Vol. 1, #1, 2, and 3, were already produced and in the hands of over 150 members by the time that meeting took place.

I advised Remo in a letter dated August 16, 1963, that we had just reached the 150 paid membership level including library subscriptions. The first brochure was to be delivered to me on August 19, 1963 according to that same communique. The purpose of the poster/brochure was to solicit members and encourage libraries to subscribe to the *Percussionist*. We had a library list of 615 to whom we mailed the 18" by 18" poster with the hope of getting at least 8% return which would have paid the costs to print it.

My best guess would be that there were fifty or more interested members seated in the big room when I walked to the podium and opened the meeting. You see, what we had here was something called the Percussive Arts Society, with paid membership, library subscriptions, cash donation support from manufacturers, dealers, publishers, and interested individuals all with strong ideas that would affect an industry in broad sweeping strokes. There was no traditional structure outside of the volunteers with their names on the banner page of a few bulletins said to represent the thinking of the Society.

When the floor was opened for discussion, there being no structure or parameters to hold to, all bedlam broke loose. Sitting before me were the men who made the percussion industry tick. These were the movers and the shakers. There were successful hard core competitors who for years fought and won their place in the industry, and they were all there, sitting in the same room, with their entourage, ready and more than able to protect what they had already won, and to influence at every possible opportunity the way the percussion industry would go on from here. Their people were well informed and as-

tute, each with several ideas of their own as to who and what would be allowed. At the time, I was overwhelmed by the sight of all these leaders sitting together in one place.

Consider those in attendance from the industry alone: Bill Ludwig, Jr., Frank Arsenault and Dick Shory, Ludwig Drum Co.; Dick Richardson, President, Musser, Inc.; Bob and Armand Zildjian, and Lenny DiMuzio, of Avedis Zildjian Company; Bud Slingerland and Don Osborne, Slingerland Drum Co.; Dick and Sis Craft, American Rawhide Co.; Remo Belli, Remo, Inc.; Maurie and Jan Lishon, Franks Drum Shop; Fred Hoey, Bruno, Inc.; G.C. Jenkins, Jenkins Co.; Jack Deagan and June Allison, Deagan Co.; Joe Calato, Regal Tip Drum Sticks. There were others from the industry as well, forgive me if I have left anyone out.

I can't even remember what started all the fuss or what it was about. There

were no followers in the group. Everyone there was a leader with plenty to say on any subject that came up. However, you can bet that it all exists right now in today's PAS supporters. It's the controversy, the disagreements, the expression of dissatisfaction that keeps the organization healthy and vibrant. There always seemed to be the existence of "choosing up sides" and factions, and arguments between and among companies, schools, dealers, publishers, and even regions of the country (we weren't into the world scene yet). In spite of all the normal human doubting and mistrust of the workers on this project, and the impelling desire to somehow use the organization to gain an advantage over an enemy, a competitor, or an associate, the fundamental reasons for PAS to flourish and grow were overpowering and therefore predominate. The elements that were "given" to it in such great quantity and quality by people of vision, dedica-

tion and concern proved to be exactly what was needed then for it to be what it is today.

It was Gordon Peters who got that first meeting under control. He spoke of things of substance. It was the presence of Al Payson, John Noonan, Mervin Britton, Haskell Harr, Jim Salmon, Ron Fink, George Frock, Jake Jerger, Maxine LeFever, Larry McCormick, Hugh Soebbing, Bob Tillis, and many other artists, teachers, and professional performers at that meeting that gave credence to the existence of PAS as it was at that moment. It was clear that there was a need to undergird it all with a well thought-out structure designed to attract and accommodate strong uncompensated leadership willing to bear the burden, and flight, just for the pride of accomplishment and satisfaction of a job well done. Gordon Peters did that.

My years with PAS were extraordinary in many ways. It was the associa-



The first meeting of the Percussive Arts Society included (left to right, near side of table) Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton, (left to right, far side of table) Hugh Soebbing, Vern Reamer and Sid Lutz, as well as a friend of Vern's.

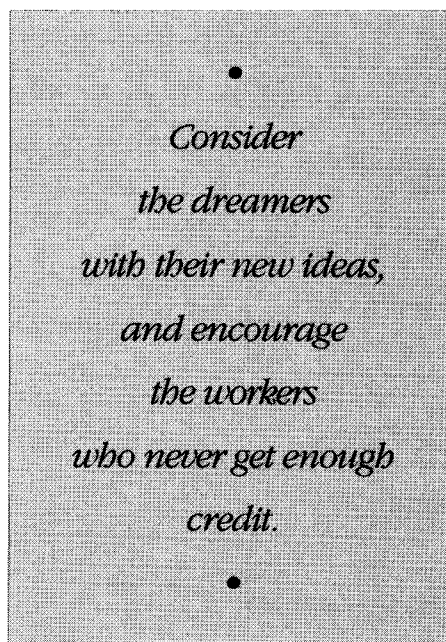
THE EARLY YEARS/DON CANEDY

tion with all those dedicated people that made it exciting then and wonderful to think of today. The organization long ago exceeded my wildest dreams. Back then, I was so proud when the *Percussionist* was used as a reference for an article in the bulletin for the American Musicological Society. It meant to me that some Chairman of a Music Department somewhere out there, whose background was strings or musicology, might change his mind about hiring a full time Percussion Instructor.

In those years of the 1950s, Paul Price, at the University of Illinois, was one of the few full-time teachers of percussion with a professorial rank. I don't remember Paul Price being a member of our early PAS, but Jack McKenzie, Mervin Britton, and other students of his were. James Salmon was. He was Associate Professor of Percussion, University of Michigan, Ann Arbor, Michigan, by the time PAS got rolling. He was also one of our first Contributing Editors handling the Percussion Education column. Tom Davis was already at the State University of Iowa as Percussion Instructor and Assistant Band Director. His article appears on page 1 of Vol. 1, number 1, of the *Percussionist*. Mervin Britton was also a contributing editor in that first *Percussionist*, doing the New Materials column. He was an Assistant Professor of Percussion at the time, at Arizona State University, Tempe, Arizona. Rey Longyear was also an Assistant Professor of Percussion and Musicology, University of South Mississippi, Hattiesburg, Mississippi. Rey was on our first Editorial Board, with Gordon Peters and Al Payson. George Gaber went from a professional player in New York around 1960 to Indiana University, Bloomington, Indiana, where he was hired as perhaps the first full Professor of Percussion ever, anywhere. There were others that I didn't know about, but there were so few and *that* had to change.

I mention all of this because it was during my time, that for me, the Percussive Arts Society came on the scene like

the "Big Bang" out of a universal need and became a highly effective clearing house for everything and everyone associated with percussion. It created awareness. It nurtured communication and idea exchange. I never wrote a letter of recommendation or reviewed a resume that didn't help get jobs for those qualified. It changed the music contest world as it related to percussion. It helped set new standards in states like Texas and many others where some of the best high school musical organizations



needed higher quality percussionists to match those of other instruments so they could perform more challenging literature more musically.

It is clear to me now, looking back, that the early dream, that was mine at least, was narrow at best. Those who followed created broader dreams, higher dreams and deeper dreams. Today's PAS leadership stands challenged in ways that make this writer tremble. Their vision has to include a world view of Percussive Arts. It has to include a range of instruments with existing potential styles as varied and complex as has ever been present in the performing arts. Communications between cultures has become so instantaneous that music from the most remote parts of the globe is heard

by young and old alike in quality performances via home TV, or video cassette. All this creating simultaneous excitement and frustration to professional performers, present college and university music majors in percussion the world over, and wooing the young from lands of every continent who hear these marvelous sounds desiring to make them happen with their own hands.

The vision will have to include electronics, computers, CDs, samplers, and an ever-increasing array of potential sound makers, sound handlers, sound recorders and storers, as well as the administration of sounds, the logistics of sound, the biological effects of sound, the moral meaning of sound, the profitability of sound, and the politics of sound, not to mention which sounds, whose sounds, and the right to choose the sounds around us. What will the best of the best in percussion in the future deal with? Where are we heading and why? Who will be selected to lead and what elements will be needed most in leaders? When will we know that we have done all we can do and we simply perpetuate because we always have? I'll tell you. Keep the vision clear and define it well. Consider the dreamers with their new ideas, and encourage the workers who never get enough credit. That's what has, no doubt, been going on for thirty years now. The results are clear.

I congratulate all of you who have contributed in any way. I thank you all for keeping an early dream of mine, and others, alive and well in spite of great odds. I envy you and your new dreams and the exhilaration of the new heights to which you bring the Percussive Arts. ®

Donald Canedy was the first president of Percussive Arts Society. After many years of being an active percussion educator in the midwest, Mr. Canedy entered the business world of first music (serving as an education representative of Rogers Drums) and then investment finance. Mr. Canedy now resides in the Los Angeles, California, area.

30 YEAR

RETROSPECTIVE

PAS, 1968–1972

By Sandy Feldstein

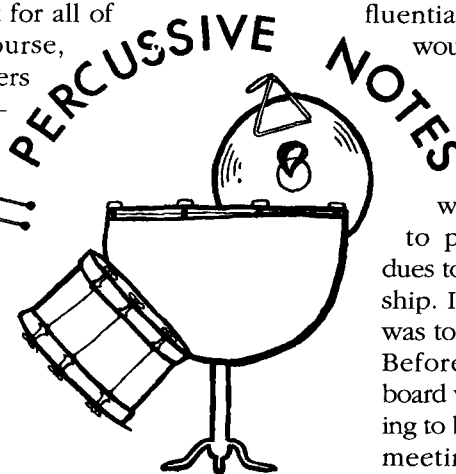
IT IS INTERESTING TO TRY TO recall the years of my tenure as the President of the Percussive Arts Society. The years were 1968-1972. It seems so much has changed since that time. When the Percussive Arts Society started, it was made of a group of percussionists, publishers and manufacturers, whose interest and love for percussion was so strong, they joined together to try to make a statement about percussion. They waved the flag about its importance in the overall musical scheme of things and wanted to improve its image, not only among its members, but among the musical world at large.

When I became President, the society had "survived" long enough to make all of us feel we could make it, but as a young organization, we never had a very strong financial background. Executive meetings were held at the MidWest Band Clinic, usually in someone's room, with all of us sitting on a bed, sharing a club sandwich. If we were able to build a few dollars into the budget, we made the publications better and were constantly putting money back into the organization. No one received any remuneration for traveling to the meetings and no one received any expense money. It was not only a labor of love, but in those years, it was also a financial commitment for all of the officers. Of course, there were supporters around us who always were there for us. Bill Ludwig, Jr., Maurie Lishon, Remo Belli, to name a few. They were always providing a meal for the board, or a contribution to help a new idea or a new project see the light of day.

I viewed the term of my presidency as a period of time in which we had to make the organization as financially stable as possible and expand its focus and membership. Up to this point, the majority of the officers and members, including myself, were educationally-oriented and we viewed the society from that viewpoint. It was time to expand into a more total percussion area, to get more professional players involved, to change our publications from being research-oriented, to include drumset and other areas that would expand the appeal of the organization.

Up until that point, if someone suggested raising dues one dollar, everyone else would be so fearful that members couldn't afford it, we would always defeat the idea, even though we knew we had to start bringing money into organization if we were to grow. Well, in retrospect, it worked very well. We did move one step ahead, secured a stronger financial basis, expanded the focus of the publications and laid some groundwork for the next executive team. Needless to say, we were very proud of what we had accomplished and believed we moved the society one step ahead in providing for a stronger base for the next officers. Never did anyone picture or think of the size and scope both financially and influentially that the society would have in 1991.


One incident I remember very well was the meeting where we decided we would finally have to propose a raise in dues to the entire membership. I think the proposal was to raise dues 50 cents. Before the meeting, the board was scared it was going to be turned down. The meeting consisted of as



At right:
The earliest *Percussive Notes* logo

PAS, 1968-1972/SANDY FELDSTEIN

much of the membership that could be in Chicago and I think we had the overwhelming attendance of 30 people, which made us all very proud. There was a lot of discussion and in the middle, one of the manufacturers got up and said, "If that's how much money you need to raise this year, why don't you just raise the amount we as manufacturers are contributing." The answer from the board was, "That is precisely what we don't want to do. It is time for the society to begin being self-sufficient and we have to prove to the manufacturers that we deserve their support, not only because we're expanding the entire field of percussion and percussion education, but also because we are running our society in a fiscally sound manner." It was a tough decision, but the raise went through. In retrospect, it was the right decision. The incredible support the society has received over the years from the entire industry is built on the fact the PAS is self-sufficient and is making wise decisions, all of which the business community can appreciate.

I'm proud to have been a part of the early days of PAS, and even more proud to still be involved and see such incredible growth in not only membership size and financial responsibility, but also in the quality of the leadership the society provides to all areas of percussive arts. 

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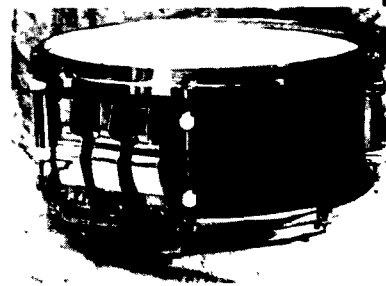
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30 YEAR

RETROSPECTIVE

THE FIRST PASIC

By Gary Olmstead

I have been associated with the Percussive Arts Society in a variety of roles for about 25 years. After joining PAS shortly after its inception, I started the Pennsylvania State Chapter (1967) and served as state president for several years. While a member of the PAS Board of Directors for eleven years (1969-1980), I also served as First Vice-President for one year (1971), and as President for five years (1973-77). It was exciting and gratifying to serve on the Board and as an officer, particularly as President, at a time of great change in the Society. It occurs to me that **every** PAS President, past and present, can make the same statement!

In my case, one of the great changes having a profound and lasting effect on the Society was the advent of the Percussive Arts Society International Convention (PASIC). When I first joined the Board of Directors, the primary Society activities were the publications, state chapters, a great variety of committee efforts, and an annual Board of Directors meeting held in Chicago in conjunction with the MidWest Band & Orchestra Clinic. Although a lot of steps seem small and often simple enough in retrospect, a drastic change occurred in a matter of a few short years which would add significantly to the direction and stature of the Society.

Thanks to the efforts of my predecessor, Sandy Feldstein, the PAS State Chapters were nicely established and provided support and ideas for expanding the national activities at the time. The first step in this process was to add an open membership meeting to the annual Board of Directors gathering in Chicago. The first of these was probably all of an hour in length. In 1970 this annual 'meeting' was expanded to include a Panel Discussion (Frank Arsenault, Al Payson, Larry McCormick, Remo Belli, and Larry Van Landingham). The first national PAS "Day of Percussion" occurred

in December 1971 at the annual gathering in Chicago. The event was held at DePaul University and was hosted by the Illinois State Chapter. Events included Ralph Shapey, the American Conservatory Percussion Ensemble (James Dutton), Northwestern University Marimba Ensemble (Terry Applebaum), and the Northern Illinois University Percussion Ensemble (G.Allan O'Connor).

A second annual "Day of Percussion" was held in December, 1972 in Chicago, again hosted by the Illinois State Chapter. Events included Gary Burton, the first Hall of Fame Awards (William Ludwig Sr., Roy Knapp, Haskell Harr, Saul Goodman, and John Noonan), Maine West High School Percussion Ensemble (Jake Jerger), Sonic Boom (Indianapolis Symphony percussion section), Crane Percussion Ensemble (SUNY/Potsdam, Jim Petercsak), Indiana State University Percussion Ensemble (Neal Fluegel), and the Black Earth Percussion Group. The total membership during this period was about 2,000.

The December, 1973 activities in Chicago were skipped in favor of taking the major step of convening the first Percussive Arts Society National Conference (PASNC), March, 1974 (the outside 'connection' in this case was the National MENC Convention). This PASNC was hosted by the California State Chapter (Lloyd McCausland, President), and held in Anaheim and at the California State University at Northridge (Joel Leach, CSU/Northridge, host). The *two* days of activities featured: Ron George, Gary Burton, Roy Burns, Emil Richards, Harry Partch Ensemble (Danlee Mitchell), Western States Performance Festival, Hall of Fame Awards (Gene Krupa, Harry Partch, Morris Goldenberg, and James Salmon), tours (Remo factory), demonstrations, Santa Clara Vanguard Percussion, William Kraft and the Los Angeles Percussion Ensemble, Compos-

THE FIRST PASIC/GARY OLMSTEAD

ers Panel Discussion, and the USAF Falconaires.

The second PASNC returned to Chicago (12/74) and events included: Don Canedy, Karen Ervin, Mary O'Neill, Jim Sewrey, Mark Petty, Kevin Harlan, films, the first 'Mock Auditions,' new instrument exhibit (Rich O'Donnell & Mike Udow), York Township High School Percussion Ensemble (Chick Evans), Friedman-Samuels Duo, and the Goodrich Jazz Band. The membership during this time had grown to about 3600. Although significant in their increased scope and attendance, these first "Days of Percussion" and 'PASNCs' were still connected to some larger, non-percussion conference. From the beginning of all this annual activity, there had been on-going discussions of an autonomous percussion convention.

In 1976, the Society finally decided to take the giant step of going independent and planned the first Percussive Arts Society International Convention (PASIC). The two day convention materialized in October of 1976, at the Eastman School of Music, hosted by John Beck. Although modest (about 600) by today's PASIC standards of registrations in the thousands, the Convention, nevertheless, represented the Society's will and ability to stage an independent convention. Among the other 'firsts' were commercial exhibits and the Hall of Fame Banquet (William Street was inducted into the '76 Hall of Fame). Events included: Fred Hinger, Alan Dawson, Suzanne Clayton, Fred Sanford, a Composer's Panel, Jan Williams & Donald Knaack, Gordon Stout & Leigh Stevens, Rochester Philharmonic (John Beck & Malcolm Frager), West Genesee High School Drumline, Eastman groups (Percussion Ensemble, Musica Nova, and Marimba Band), and Mock Symphony Auditions. Bolstered by the success of this first PASIC effort, plans went forward immediately for the second which occurred in Knoxville in 1977, hosted by Michael Combs. And now, fifteen years later and as the saying goes, the rest is history. The Percussive Arts Society International Convention

(PASIC) is the focal point for much of the Percussive Arts Society activity.

Many people deserve credit for this transition from an annual two hour Board of Directors meeting to the present annual four day PASIC: the officers and Board of Director members who served during that time, the State Chapters (Illinois, California, and New York) who 'hosted' the pre-PASIC activities, the planning committees and individual hosts (Lloyd McCausland and Joel Leach in California, Tom Siwe in Illinois, and John Beck at Eastman) and the host schools/institutions. Also crucial to the success of these early efforts was the willingness of all the participants and sponsors to take the time and make the effort to be involved. With apologies for any omissions, I have attempted to name the major participants for historical interest and to thank them for contributing to this transitory effort to the first PASIC. (P)

Gary Olmstead is currently in his twenty-fifth year at Indiana University of Pennsylvania where he is Director of Percussion Studies and Professor Music. His duties include the University Percussion Ensemble which has performed extensively throughout the Northeast including state, division, or national conventions of the music Educators National Conference, Pennsylvania Music Educators Association, Music Teachers National Association, College Band Directors National Association, American School Band Directors Association, Percussive Arts Society, and New York State School Music Association. Olmstead received the Bachelor of Music degree from the University of Michigan, Master of Fine Arts degree from Ohio University, and the Doctor of Musical Arts degree from the Cleveland Institute of Music. His teachers have included James Salmon (University of Michigan), Stanley Leonard (Principal Timpanist, Pittsburgh Symphony Orchestra), and Cloyd Duff (Principal Timpanist, Cleveland Orchestra, Now Retired). Honors include the 'Teacher of the Year Award' from the Pennsylvania Music Teachers

Association and the 'Achievement in Music Award' from Ohio University. Olmstead is currently Principal Timpanist of the Westmoreland Symphony Orchestra, published by Permus Publications and Studio 4 Productions, and has served the Percussive Arts Society as a member of the Board of Directors, First Vice-President, and President.



Here's what the pros are saying about PAS...



"The PAS is happening! I've found many of the wild

percussion instruments in my collection through PAS sources, plus it keeps you up on all the percussion happenings. If you are a percussionist, the PAS is a must in your life." **Emil Richards**

30 YEAR

RETROSPECTIVE

PAS 30TH ANNIVERSARY, A PERSONAL REPRISÉ

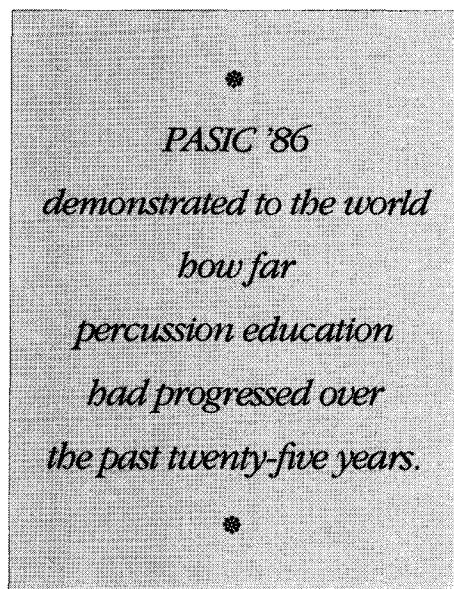
By Tom Siwe

Asked to comment on the past thirty years of PAS, I found it difficult to put into words the images, sounds and events that entered my consciousness. What I have written for this retrospective view of PAS is personal, not chronological, comprehensive, or even historical. Age blurs details and, like being in the army, one remembers only the good times.

I was a student at the University of Illinois when asked by my percussion teacher, Jack McKenzie, to attend on his behalf an organizational meeting to be held in Chicago for the then newly created percussion education group, PAS. The Society was foundering in its infancy. It badly needed leadership, some by-laws and a sense of direction. In attendance that day were a number of industry leaders, their representatives, local symphony percussionists and a few area educators, about twenty people total. During discussion, sparks flew when this young college upstart suggested that PAS would best be served if the percussion performers and educators directed the future of the Society and the percussion industry provide, in part, the needed financial support. Despite the fact that someone wanted to punch me in the nose for putting forth so brash an idea, things worked out. Gordon Peters, principal percussionist with the Chicago Symphony, became the first PAS president and educators, performers and industry leaders joined together to begin building what is today the best of instrumental societies.

Later when working with the Chicago Lyric Opera, I lived in a small apartment over an animal hospital in suburban Morton Grove. There one evening at an impromptu meeting, it was decided that the PAS officers should approach James Moore, the percussion teacher at Ohio State University, to ask if he would be willing to incorporate his

new magazine, *Percussive Notes*, into PAS. Beginning with a three or four page newsletter, Professor Moore had demonstrated his considerable skill as an editor by developing his newsletter into an attractive, newsworthy publication. *Percussive Notes* included current events, reviews, cartoons, informative articles and *advertising*. Needless to say, Jim Moore and his *Percussive Notes* joined forces with the more scholarly



PAS journal, the *Percussionist*. Over the next twenty-five years both publications helped educate, inform and entertain us all.


The sounds of percussion music evoke other memories. Even today, when I hear composer Michael Udow's "African Welcome Piece," it reminds me that early on, PAS held its annual meetings in Chicago, coinciding with the MidWest Band & Orchestra Clinic. In an effort to attract more PAS members to these rather drab business meetings, the Illinois Chapter of PAS organized a day-long series of concerts and clinics. Held at DePaul University's downtown campus, the Illinois Day of Percussion was a

PAS 30TH ANNIVERSARY, A PERSONAL REPRISE /TOM SIWE

huge success! Throughout the day, performances by many Illinois college and conservatory percussion ensembles, marimba orchestras and contemporary groups, along with clinics by Chicago professionals, including area composer Ralph Shapey, attracted an ever increasing crowd as word drifted back to the Mid-West clinic being held just down the street. By the time I directed my ensemble in the premiere performance of Udow's "African Welcome Piece," the Hall was jammed and it was "standing room only" for the rest of the day. In the late afternoon PAS President Sandy Feldstein addressed those in attendance and asked the audience if having a similar event annually would be a good idea. The crowd roared their approval! From that moment on, the PAS annual business meetings grew to become what is now the prestigious international conference, PASIC.

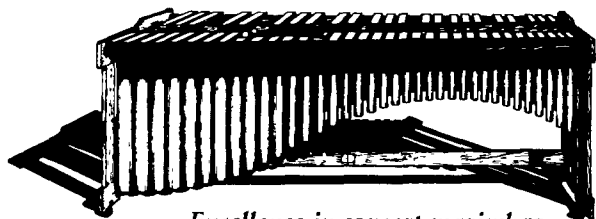
Finally, for me personally, the culmination of my active involvement with PAS occurred in Washington, D.C. five years ago at the Society's 25th Anniversary celebration. Thousands of students and professionals attended a week-long series of concerts, clinics and workshops held at the Kennedy Center for the Performing Arts. PASIC '86 demonstrated to the world how far percussion education had progressed over the past twenty-five years. It also showcased the breadth and scope of PAS activities, its sophistication and maturity.

During this 30th anniversary year, and in future years, PAS members should remember that if performers, educators and industry representatives can work together, putting aside their differences to accomplish common goals and keeping their collective ears open for new ideas, we will all continue to enjoy and benefit from the existence

of a strong and active Percussive Arts Society. Happy Anniversary PAS! 

Thomas Siwe is Professor of Music and Chair of the Percussion Division at the University of Illinois. He has performed widely as a soloist and recorded both solo and ensemble music, playing with such diverse groups as the Chicago Symphony, Boston Pops, University of Chicago Contemporary Chamber Players, and the Gate 5 Ensemble. Tom is a former member of the Chicago Lyric Opera and the U.S. Marine Band at Camp Pendleton. His background includes both television and radio studio experience in Chicago and Los Angeles. As a past president of PAS, he serves on the society's Advisory Board. His compositions are published by Music for Percussion, Inc. Currently, he is timpanist with Sinfonia da Camera and president of Media Press Publications.

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30 YEAR

RETROSPECTIVE

PAS RETROSPECTIVE 1987-1990

By John Beck

1987—"My job has been made quite clear by all the past events"

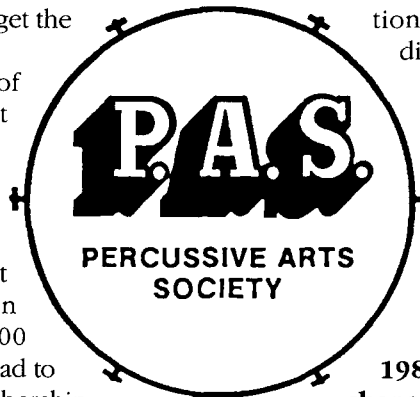
I became the President of the Percussive Arts Society on January 1, 1987. At this time PAS was experiencing huge financial problems, perception problems with the percussion industry and problems of communication throughout the Society. A small faction was actually trying to start another society which would eventually take over the original PAS. Past President Tom Siwe spent many hours trying to curtail all of the problems. As the new president, my job had been made quite clear by all the past events. I had to get the house in order.

The first order of business was to get the financial situation straightened out. The PAS Research Edition had to be discontinued because it was losing between \$10,000 and \$12,000 per issue. Cash flow had to be improved so membership dues were raised, advertising rates were raised, sustaining members' dues were raised and a once-in-a-lifetime donation of a year's dues was asked of the sustaining members. The endowment of \$50,000 was used to pay off the debts. All of the above helped tremendously in liquidating our debt of \$60,000 and establishing a cash flow that allowed the PAS office to take care of daily business.

James Lambert, Editor of *Percussive Notes*, took a chance with desktop publishing and turned *Percussive Notes* into a profit-making publication. All executive perks such as flying to a central location for the annual meeting and free rooms at PASIC were discontinued. Executive meetings were conducted by phone conference and officers paid for their own rooms

at PASIC. Through prudent planning, the PAS office purchased computers to come up to contemporary standards, ultimately saving us a great deal of money.

Communication and perception had to be improved throughout the Society. A President's Report was sent to the Board of Directors and Past Presidents each month. A President's Message was placed in each issue of *Percussive Notes*. The Executive Committee communicated once a month by phone conference. With these lines of communication now open, perception problems eventually disappeared and the insurgent group more or less dissipated after realizing the strength of PAS. By the end of the first year, the Society was gaining momentum and the future looked bright.



1988—"Change begets change"

The second year, 1988-1989, saw many changes taking place. *Percussive Notes*, thanks to Editor James Lambert, was now realizing a small profit; the chapters, thanks to Second Vice President Garwood Whaley, were becoming stronger, and chapter grants were re-installed; the PAS contests, thanks to Secretary Randy Eyles, were well organized into an understandable format; the PAS committees, thanks to First Vice President Robert Schietroma, were viable and completing several projects; the PAS finances, thanks to Treasurer, Vic Firth, were in good shape; and the PAS office, thanks to Administrative Manager, Steve Beck, was working at a more cost-efficient level.

This year was the turning point for the Society. The house was in order and

At right:
Today's Percussive Arts Society logo

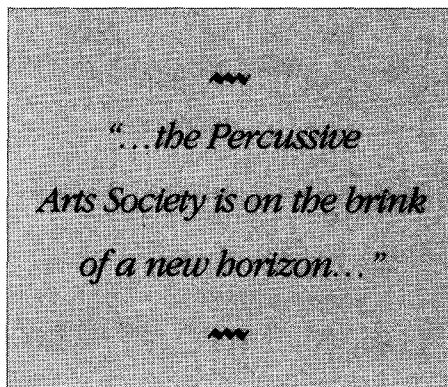
PAS RETROSPECTIVE, 1987-1990/JOHN BECK

now thoughts were turning to the real cause of PAS—to promote percussion education to its members. Ideas regarding membership improvement and international concerns were being discussed. Since Society operations were going so well, it was suggested that the present Administration continue for another two years. By virtue of a vote by the PAS Board of Directors, Beck, Schietroma, Whaley, Eyles and Firth were elected for another two years.

1989—"I feel that the Percussive Arts Society is now enjoying a time of commitment without problems"

The third year, 1989-90, saw PAS enjoying a time of commitment without problems. Our magazine was good and getting better all the time. Percussion research which had been discontinued in 1987 was now appearing in each issue of *Percussive Notes*. PAS Chapters were strong and active; contests were fulfilling their expectations; committees

were completing their projects e.g., the Education Committees' "Percussion Educa-



tion: A Source Book of Concepts and Information;" we had replaced the \$50,000 from the endowment and added to it; and the PAS office, with its computers and fax machine, had become contemporary.

We were also creating a better image internationally. I had the opportunity to travel to Poland, Luxembourg,

Switzerland, France, Germany, Japan and Russia doing percussion-related activities. In each country, I promoted the Percussive Arts Society and handed out *Percussive Notes* magazines and PAS tee-shirts. PAS also became affiliated with MENC, the premier music education organization in the United States.

At the end of 1989, PAS was given an opportunity which would change the destiny as well as the destination of the Society. A \$250,000 grant from The McMahon Foundation and the lease of prime land in Lawton, Oklahoma for \$1 a year for 99 years to relocate our international headquarters was offered to PAS.

1990—"At this time in history, I feel that the Percussive Arts Society is on the brink of a new horizon, unparalleled in its relatively short life"

The fourth year, 1990-91, saw PAS at the brink of a new horizon—a permanent headquarters. With the approval of the Board of Directors to relocate the PAS International Headquarters to Lawton, Oklahoma, the Society will now have a permanent home from which to direct its international business, a museum for the display of percussion equipment, a research center and archive—there is no limit to the potential of this new headquarters. Our domestic concerns are well in order—our international connections are at an all time high and have the potential to increase as Europe opens its boundaries in 1992—our conventions are extremely successful and represent the high point of each year and the new Executive Committee is dedicated to continuing the task of working for a better Society. I see the Percussive Arts Society setting new standards of excellence throughout the world in this decade and into the 21st century. ☺

John Beck is professor of percussion at the Eastman School of Music in Rochester, New York, and he is timpanist and principal percussionist with the Rochester Philharmonic Orchestra. Mr. Beck served the Percussive Arts Society as Board Member, vice-president, and as President from 1987-1990.

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On PASIC



PASIC '92—NEW ORLEANS, NOVEMBER 11-14

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New Orleans has gained a reputation as one of the most exciting convention cities in the South, hosting over 1,000 conventions annually, bringing some 90,000 visitors to our city. You already know about Bourbon Street and all that jazz and you *will* know about all the great food (plan on gaining at least 5 pounds!) but did you know that New Orleans is also a great

By Jim Atwood, Host

place to bring your entire family? For instance, the Audubon Zoo is one of the finest zoos in the country and now the Audubon Institute can boast the newly finished, award-winning Aquarium of the Americas. This spectacular facility is home to 10,000 fish of 400 species in its one million gallons of salt water! A riverboat cruise would be a wonderful way for your family to spend an afternoon, as would be a guided tour of the Antebellum mansions along the River Road. For those with an inclination to while away the time shopping (or just browsing!), the newly-developed riverside area is a shopper's paradise. And don't forget

our streetcars, Jackson Square, the French Market, the list goes on and on! Whatever your tastes, you'll find it here! So make plans to bring the whole family to this year's convention—they'll love PASIC '92 too!

Be sure and check throughout this issue for news of the contests and competitions. Get involved this year! ☺



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P·A·S·I·C '91

A last look at plaudits...



Scholarship winners, and respective scholarship sponsors, were: (left to right) Ronnie Manaog—Remo, Inc.; Todd Liles—William F. Ludwig, Jr.; Dieter Schodde—Zildjian; R. Brent Wright—Yamaha; Kyle Radomsky—Sabian/Canadian; Amy White—Texas Chapter; and Mark Griffith—Pro-Mark/Texas. Not pictured are Hanna Prandl—Colwell System, and David Libman—Ludwig Industries.



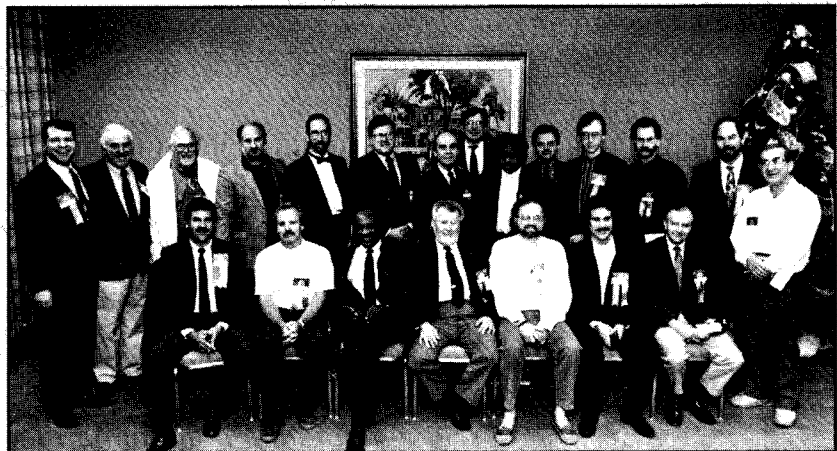
PASIC '91 Host Dave Black received special recognition from PAS President Robert Schietroma at the Hall of Fame Banquet.



Remo Belli presented Murray Spivack with his Percussive Arts Society Hall of Fame award.



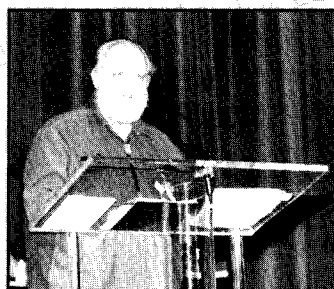
As a finalist in the PAS 1991 International Drumset Solo Competition, Jim Oblon was awarded a scholarship to Berklee College of Music. Jim posed here with Rich Adams (far left), Dean Anderson of the Berklee College of Music, and Louis Bellson (far right).



The Percussive Arts Society Board of Directors posed for this group portrait. They are, from left to right (standing): Randy Eyles, Robert Zildjian, Jim Coffin, Michael Udow, Doug Wolf, Bob Breithaupt, Ian Turnbull, Jim Lambert, Johnny Lane, Bob Schietroma, Rick Mattingly, Mike Rosen, Gar Whaley and Phil Faini. Seated (left to right) are: Genaro Gonzalez, Steve Houghton, Ed Thigpen, Lloyd McCausland, Larry Snider, Dave Black and Vic Firth.



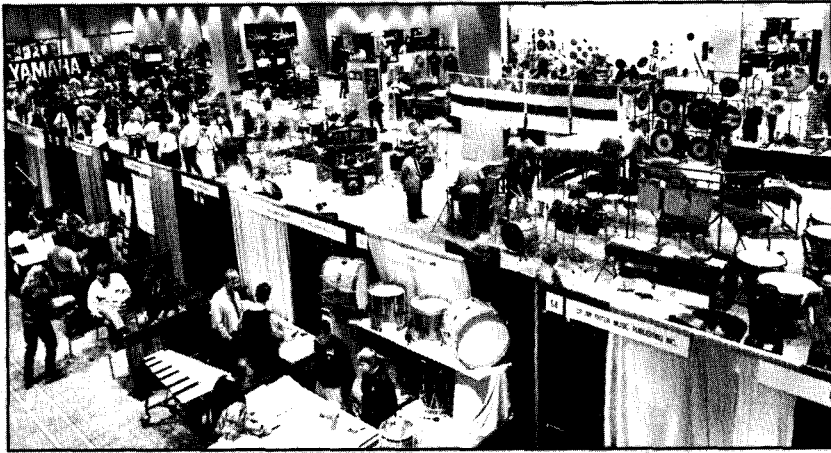
Ontario Chapter President Ian Turnbull received the first annual "Outstanding Chapter President Award," presented by PAS First Vice-President Garwood Whaley.



PAS Hall of Famer Lou Harrison lectured on his early music during New Music/Research Day.



Foremost among the conference's organizers were (left to right) Dave Black, PASIC '91 Host, Andrew Surmani, Production Manager/Personnel, and Steve Baker, Production Manager/Performance Logistics.



PASIC '91 photo coverage
by Laurie Beck

Ninety-five companies exhibited the latest in percussion and drum equipment.

...performers...



Ronnie Manaog was the winner of the PAS 1991 International Drumset Solo Competition. Other finalists and scholarship winners were...



...Bjarne Jannik Kyaer...



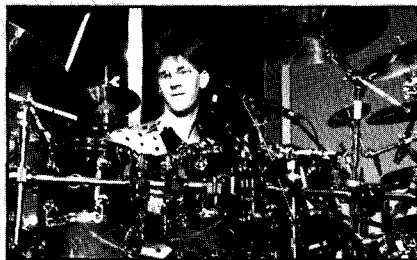
...Jim Oblon...



...David Libman...



...and David DiCenzo...



Numerous drumset and Masterclass clinics were conducted by such performers as Chad Wackerman, collaborative artist...



...Gregg Bissonette, drummer for singer David Lee Roth...



...and David Garibaldi.



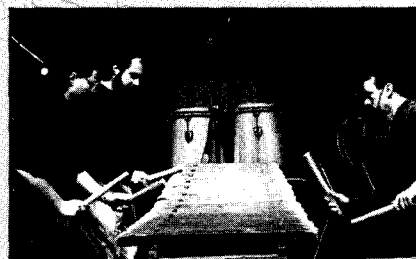
...Elvin Jones, leader of the "Elvin Jones Jazz Machine" and PAS Hall of Fame inductee...



...Chester Thompson, drummer for the group, "Genesis"...

...big sounds...

A few of the more exotic performances were given by Lou Harrison's Gamelan Orchestra (top left), Alex Acuña and Giovanni Hidalgo (top right), the San Jose Taiko Group (bottom left) and Rich Holly, Eugen Novotney, Erich Miller, and Robert Chappell (bottom right).



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Raymond Froehlich is a member of the San Francisco Symphony. He has also performed with the San Francisco Ballet and Opera orchestras, the Berkeley Symphony, the Oakland Symphony, the Grand Teton Festival Orchestra and the Aspen Festival Orchestra. He

received his B.M. from the San Francisco Conservatory, and has studied with Barry Jekowsky, Charlie Owen, Peggy Lucchesi, Jack Van Geem and Tony Cirone. He directs the Percussion Ensemble at the Conservatory.



Barry Jekowsky, principal timpani of the San Francisco Symphony, has also performed with the New York Philharmonic, the Metropolitan Opera, New York City Opera and American Ballet Theatre. He is currently music director of the California Symphony. Mr. Jekowsky

received his B.A. and M.A. from the Juilliard School, where he studied timpani with Saul Goodman and Elden Bailey, and solfège with James Wimer.



Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music

from New York University, and holds a D.M.A. from Stanford University.

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Louis Bellson and his big band were featured in the Saturday evening concert following the banquet (top left). Students from the Southwest Texas State University Drumline warm up for the college-level Drumline Contest (top right).



... big fun!

Amy Knoles (top) performed during New Music/Research Day, as did Steve Schick (bottom).



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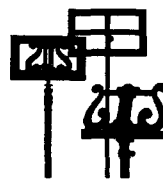
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On Education



SUCCESS THROUGH THE ARTS: AN EXERCISE IN INCREASING AWARENESS

SAUL FELDSTEIN, A COMPOSER, professor, business man, and current CEO for Columbia Pictures Publications, during a lecture once stated, "The fine arts is the only discipline that when you have something 100% perfect, you have just accomplished the bare minimum, acceptable level of competency."¹ In other words, once you have learned all the notes and dynamics, or all the lines of a play and entrance cues, or the entire choreographed sequence, you are just beginning. Anything less than perfection is unacceptable. Once "perfection" is achieved you begin working on the phrasing, delivery, pace, and all of the other personal and individual variables that separate one performance from another. Many other professions do not mandate this level of perfection. As an example, after examining all the possibilities, if the financial books do not balance it is perfectly acceptable for an accountant to make an adjusting entry. Wouldn't it be nice to play an incorrect note and have the option of debiting that note and crediting another one. In the fine arts that option does not exist.

A college degree in a fine arts discipline offers you the opportunity to be

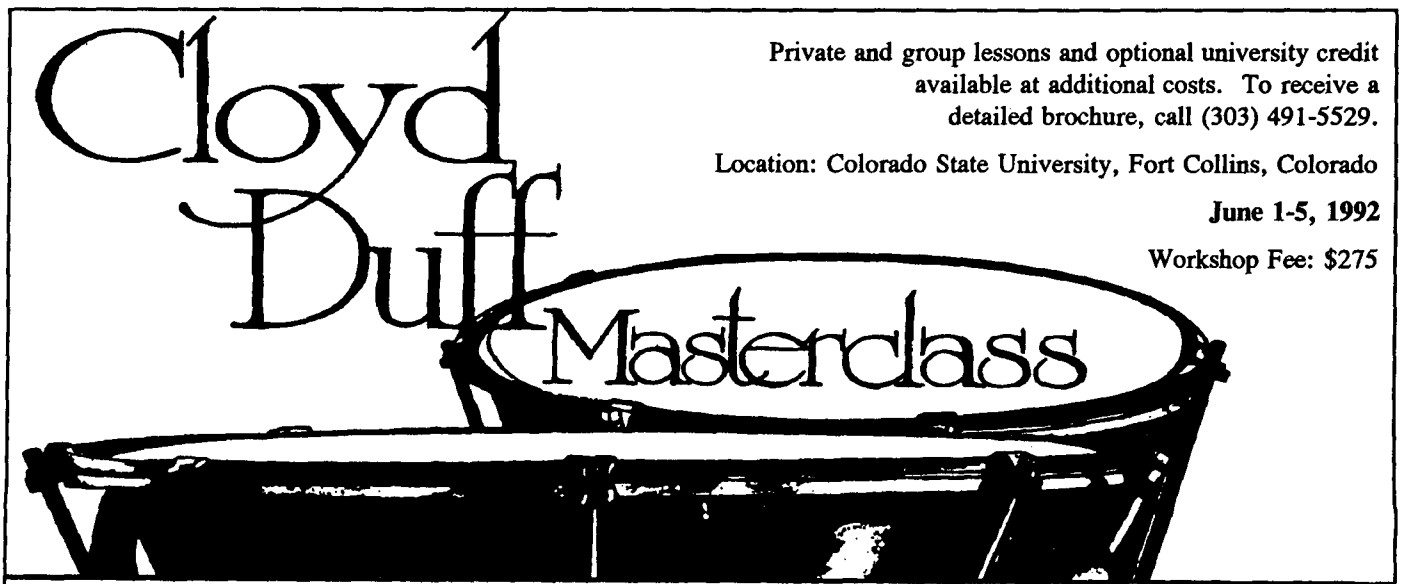
By David Via

successful no matter what profession is eventually entered. There are certain skills, traits, and attributes, referred to as positive personal characteristics, which are developed in people who actively participate in the fine arts which are missing from those who have not participated. This article will address methods of increasing your chances of success primarily by goal setting and becoming knowledgeable of your desired profession. The fine arts is an intensely competitive field. It is necessary to increase your self awareness of who you are and what you want to accomplish. Once this is determined it is vital to know as much about your chosen profession as possible. Through external awareness you can become aware of many of the demands of your profession which may not be discussed in text books or classrooms. We will also discuss internal awareness. As you constantly reassess your goals and your true career unfolds, by cultivating the attributes instilled in you through participation in the arts, you will increase your chances of success in any profession.

SELF AWARENESS

In order to achieve your goals, you have to set up a systematic method of establishing goals and fulfilling them. Following is an exercise developed by Jack Canfield, President of Self-Esteem Seminars. It is a proven three part exercise in setting and accomplishing goals.²

First, take a minute to list several of your long term goals. Be as specific as possible. Rather than saying you wish to be wealthy, define wealth and indicate how you plan to achieve it. Next, take a minute and list your short term goals which can be accomplished within the next six months to a year. Your short term goals should enable you to achieve one of your long term goals. For instance, if one of your long term goals was to be the timpanist of the Chicago Symphony Orchestra, perhaps one of your short term goals might be to learn the timpani parts to all nine of Beethoven's symphonies. Lastly, list everything you have done in the past two weeks to help accomplish a short term goal. Again for example, if your short term goal is to learn the timpani parts to the Beethoven symphonies, have you selected your mallets, listened to record-



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ings, or obtained the timpani parts and full scores?

If your third list was relatively short or possibly even nonexistent, you may ask the question, "Whose goals am I setting?" or "Where is my time going?" The exercise just completed was based on the goals which you believe are important to you at this time. Are you being honest with yourself in establishing these goals or do you feel obligated to set them as goals because of someone else's expectations of you? In life you are going to have to fulfill many obligations placed upon you by others. However, this is why it is so important that the goals which are being set are truly your goals and your time is being managed properly in order to achieve your goals.

The bad news is that the time needed to accomplish your goals is limited and will become an increasingly scarce commodity the older you get. Therefore you must manage your time and goal-setting practices efficiently. In order to take action on your short term goals, Mr. Canfield suggests putting little notes in remindful places. Again to use our example, you should put a note inside your mallet bag next to your timpani mallets in order to remind you to begin practicing the timpani parts to Beethoven's symphonies. If after two weeks you have not taken action, re-evaluate your goal and make sure it is truly one you wish to accomplish. Perhaps when you take an objective look, the reason you wanted to become timpanist of the Chicago Symphony Orchestra was not for yourself, but because your instructor wanted you to. Another example would be setting a goal to lose ten pounds. If the remindful notes placed on the refrigerator door didn't keep you out, perhaps you really don't want to lose ten pounds. Could it be you set this as a goal because our society is obsessed with thinness? If in two weeks time you have successfully completed a task toward accomplishing a goal, place another note with a new task in a remindful place which will bring you even closer to meeting your stated goals.

Of course the greatest obstacle to

obtaining your goals may be developing good time management skills. One method of increasing your amount of personal time is to make it a part of your schedule. Many people keep some sort of daily planners. However, you may often feel obligated to clear your list of all minor events before you tackle a major

in order to accomplish your goals. Another way to increase your time spent on your goals is to decrease the obligatory items which eat up 80% of your time. For example, if you have eight equal obligations each taking 10% of your time, by either eliminating, delegating, or completing one item you decreased

Three Steps to Setting and Accomplishing Goals

- ① List your long-term goals.
 - ② List your short-term goals (those that can be accomplished within the next six months to one year).
 - ③ List everything you have done in the past two weeks to help accomplish a short-term goal. Use this list to evaluate whether the goals you have set are your own, and whether you are managing your time properly to achieve them.
-

project. Does it have to be done that way? Why not establish a certain time of the day to set aside to work towards accomplishing your goals. There is no reason you can't listen to the Beethoven symphonies at the library before your first class rather than at the conclusion of all your classes, and after you have run all your errands. By that time you are probably tired after a long day and your efforts are either ineffective or the time is unavailable.

In Tom Peters book *Thriving on Chaos*, Mr. Peters refers to the 80/20 principle.³ In essence the 80/20 principle indicates that 80% of your time is spent doing 20% of your job. This 80% generally reflects things such as classes, errands, returned phone calls, etc., which is only 20% of what you would like to be doing. After using 80% of your time to fulfill these basic obligations, you are only left with 20% of your time to tackle the remaining 80% you would like to be doing. The remaining 20% of your time is what you have to manage effectively

your obligations by 12.5% or 1/8. The remaining seven tasks now take 70% of your total time. The elimination of this one task gives you a 50% increase in your personal time from 20% to 30%. Therefore a 12.5% reduction in your obligations can yield a 50% return in personal time to accomplish your goals. This mathematical example illustrates the importance of good time management.

In summary, with today's hectic pace it is a necessity to set specific, obtainable goals which will enable you to achieve the things which are important to you. This is the key to self awareness. Before you can plan a trip and establish a travel log you have to know where you are going. There may be deviations and detours along the way, but it is necessary to initially know where you are headed. Never is this more true or important than when planning your career objectives.

EXTERNAL AWARENESS

External awareness is increasing your exposure and knowledge of the

market in which you are going to participate. The fine arts is one of the most competitive professions. It is vital that you prepare yourself thoroughly.

There are three primary areas where external awareness can greatly be increased. The first is through print media and associations. If your goal is to be an orchestra administrator, do you belong to the America Symphony Orchestra League and receive their publication, *Symphony*? If you aspire to be a trumpet performer and college educator do you belong to the International Trumpet Guild? As a percussionist do you belong to the Percussive Arts Society and subscribe to *Modern Drummer*, *Drum and Drumming*, and *Drum Tracks* just to name a few of the applicable organizations and publications? Why not? Your future competition may. It is vital that you are aware of trends and technologies within the market. Product development, teaching trends, administrative practices, performance techniques, as well as the individuals who are making news

study the trends of great artists just by going to the local video store. This type of information was not readily available twenty years ago. Your awareness through audio-visual media can be increased greatly and quickly.

The third area which can assist in increasing your external awareness is personal contact. Gathering information about the profession through personal contacts can yield the best results. One-on-one communication offers insightful information which can be altered or tailored to meet your specific needs and answer your specific questions. A suggestion would be to contact and make an appointment with someone in the profession. You may initially be afraid to contact someone. One option would be to begin with someone you know and are comfortable with. However, don't be concerned if this is not an option. One attribute that many people have who are successful in the fine arts is an ego. The drive and ego, which made that individual successful and someone you wanted to visit with, will flatter the person who you contact. Your request of

including journals, periodicals, directories, recordings, as well as other people. However, because the people you most want to visit are successful, their time is somewhat limited. Therefore it is necessary to schedule advance meetings and properly prepare your questions.

Holiday Inn Hotels launched an entire advertising campaign around the slogan "The best surprise is no surprise." Anxiety is created by being confronted with the unexpected. A key way to improve your chances of success is to limit your anxiety by being as prepared as possible. Remember you can't be expected to know what you have never been told. However, there is no guarantee that you will be told. Sometimes you have to ask! A hypothetical example of not being prepared is the recent college graduate with a degree in music education who has just accepted a position as a high school band director. Eager to share the beauty of compositions by such great masters as Shostakovich and Persichetti, our band director enters the job with high musical expectations. On the first day of class, the high school principal, who is the band director's immediate supervisor, informs the director that the high school band is going to Florida and needs to raise money for the trip. All of a sudden our first year director is confronted with such foreign subjects as purchasing, advertising, marketing, selling, and distribution. All of which are basic components of even the simplest fund raiser. Chances are the band director's first performance evaluation will be based more on his ability to sell grapefruit than how well the band performs Shostakovich. Another example is our budding musical virtuoso who has just graduated from Prestigious Conservatory. The student intends to launch a solo performance career and establish a private teaching studio. However, after hanging the Prestigious Conservatory sheepskin diploma in the teaching studio, the virtuoso suddenly realizes that this alone won't attract students or secure performance dates. No time had been spent preparing an artist press kit, establishing a portfolio, or de-

Three Means Through Which You Can Increase Your External Awareness

- ① Print media and associations
 - ② Audio-visual media
 - ③ Personal contact
-

within the profession are just a few of the things you should be knowledgeable of.

For people pursuing a career in the fine arts, another area for increasing external awareness is through audio-visual media. Whether you are observing the latest choreography on MTV, stage designs of a motion picture, or jazz licks from a CD, you can utilize your exposure to these items to increase your external awareness. In this day and age of advanced communications, computers, VCR's, stereo equipment, etc. you can

the person's time, knowledge and expertise will be received with a great deal of pride and a sense of honor. Imitation is often referred to as the greatest form of flattery. Most people would be delighted to share their thoughts with you since the reason you contacted them was out of respect and admiration. Another key benefit to this type of interaction is that contacting one person will provide several additional leads and contacts. During the course of your conversation, your initial contact will inevitably refer you to several new sources

SUCCESS THROUGH THE ARTS: AN EXERCISE IN INCREASING AWARENESS

veloping a marketing strategy. In addition our virtuoso knows nothing about grant proposals and fund soliciting necessary to book concert performances, and he/she has no idea how to go about renting a recital hall or negotiating a contract. Both of these individuals could have been better prepared. However, they never sought advice and information and therefore were not prepared for the market they wished to enter. One was a brilliant young teacher, and the other an exceptional musician, but both may find success an uphill battle.

External awareness is a never ending process of becoming aware of direct and indirect information which effects and influences the market in which you will be operating. Often the most insightful information may come from the least likely sources and circumstances. A truly intelligent person observes everything around him or her.

INTERNAL AWARENESS

Up to this point everything discussed is relevant to everyone in any profession. However, what will set you apart from others will be the development and utilization of your internal awareness. Internal awareness is understanding your strengths and weaknesses and capitalizing on this knowledge. The fortunate part is that the fine arts develop many positive personal characteristics which other disciplines don't develop.

The fine arts teach us practical skills such as time management, teamwork and communication, self discipline, personal flexibility, creativity, and improved abstract thinking just to name a few. According to a 1983 education report presented by the College Board entitled, *Academic Preparation for College: What Students Need to Know and Be Able to Do*, "The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self confidence."¹ Further the College Board's examination of the Student Development Questionnaire (SDQ) profiles for 1987, 1988, and 1989, reveals that students who take courses in

the arts have generally higher SAT scores than those who do not take art courses, and the students' scores tended to increase with more years of arts study.⁵

Studies have been done for quite some time on basic intelligence as it relates to playing a musical instrument. The thought used to be that the smarter kids enrolled in band or orchestra, however, neurologists have been finding that kids are smarter because they are in the band or orchestra. Dr. Frank Wilson, a well known neurologist recently spoke at a meeting of the American Music Conference in New York. According to Dr. Wilson, the theory of bi-lateralism of the brain is the reason for increased intelligence in the artistic child. The theory states that the brain is divided into two



*...the fine arts develop
many positive
personal characteristics
which other disciplines
don't develop.*



halves. One half being the analytical portion and the other half being the subjective/artistic portion of the brain. When both halves of the brain are not fed equally, the brain does not develop as a whole, thereby not achieving maximum intelligence. Due to the fact that 80%-90% of the brain's motor control capabilities is devoted to the hands, mouth, and throat, all of which are used extensively in the playing of a musical instrument, developing highly refined control in these areas enables a child to stimulate almost the entire brain and increase its total intellectual capabilities.⁶

Simple characteristics such as showing up to rehearsal on time, being pre-

pared, and verbally or musically adjusting and communicating with others in the ensemble all become a part of your personality. Preparing a sales presentation is not significantly different from preparing a musical solo. Contributing to a corporate task force is similar to participating in a small musical ensemble. All of these assignments require the personal attributes that are developed each day through the exposure and participation in the fine arts.

We have already discussed the level of perfection required in the arts. However, this level of perfection is not required in other disciplines. Our society is notorious for rewarding mediocrity. In the corporate sector, performance evaluations are often done on a five point system. If an employee scores a four, he or she gets a raise and possibly a promotion. Employees who report to work consistently and don't cause problems will be rewarded for their loyalty even if their contributions are minimal. In the United States it is estimated that out of a forty hour work week, the average employee is unproductive eight hours, equally one full day. Another way to look at this, is that the employee contributes 80% of the time. Yet this level has become fully accepted by our society. Often a business meeting scheduled to start at 8:00 a.m. begins by checking the mail at 8:00, filling the coffee cup at 8:05, sitting down at the conference table at 8:10, and having at least one employee lean over to another one and ask what the agenda is for the meeting. This would be the equivalent of showing up for rehearsal ten minutes late with no idea what pieces are to be rehearsed and no preparation done. This would be totally unacceptable.

The positive personal characteristics acquired through the fine arts nearly guarantee you success by default, irrelevant of what profession you eventually enter. In his book *All You Can Do Is All You Can Do*, A.L. Williams refers to his "magic formula" for winning:

- You beat 50% of the people in America by working hard

- You beat another 40% by being a person of honesty and integrity and standing for something.
- The last 10% is a dogfight in the free enterprise system.⁷

If we assume everyone desires to be in the upper 50% of our society, according to Mr. Williams, the deciding factor in obtaining this level of success is hard work. In fact, his "magic formula" makes no mention whatsoever to any level of intelligence. Positive personal characteristics, such as hard work, which have a direct correlation to the level of perfectionism instilled in you and will have a greater impact on your potential success than your level of intelligence. Teamwork skills, communication skills, time management, punctuality, self-discipline, and desire all play a vital role in your success. Following is a basic formula for success:

Intelligence(I) + Positive Personal Characteristics(PPC)=Level of Success (LOS)

In order to substantiate Mr. Williams' theory that over 50% of your success versus your competition will be determined by a strong work ethic, the success formula would add coefficient values.

.49 (Intelligence) + .51 (Positive Personal Characteristics)=Level of Success, or

.49I x .51PPC=LOS

The narrowest margin of success would be signified by a greater than 50% contribution from your positive personal characteristics. The maximum value for I is .49, and the minimum value for PPC is .51.

Utilizing our formula, someone with a moderate level of intelligence, but a high level of positive personal characteristics will have a greater level of success than someone with high intelligent and a moderate level of positive personal characteristics. While there are numerous ways of developing positive personal characteristics, few activities develop these necessary skills as completely and with as much enjoyment and personal fulfillment as participation in the arts.

Obviously these developed skills and attributes will play a vital role in your success no matter what profession you wind up entering. The competition

career in the fine arts, let them know that they should hope for your success. Otherwise, you may be the one who accepts the job they were vying for in the field.

A Basic Formula for Success

$$\begin{aligned} &\text{Intelligence (I) +} \\ &\text{Positive Personal} \\ &\text{Characteristics (PPC) =} \\ &\text{Level of Success (LOS)} \end{aligned}$$

in the fine arts is fierce. Yet, this should not discourage you from participating in the arts. IBM wants and rewards creative executives as much as Hollywood desires a creative actor. At a recent forum addressing the future of music education, Susan Driggers, a Public Relations Department Representative of Bell South stated:

*"According to a publication entitled 'Laborforce 2,000,' business seeks employees with more than just academic agility. Business needs employees with skills that provide the underpinning for a strong work ethic—skills such as dependability, discipline, a sense of responsibility, a concern for other, the ability to work in teams, commitment to quality, self-esteem, self-motivation, acceptance of constructive criticism, and creative thinking...Perhaps music and arts education have never been more important. Apart from its obvious benefits, arts education produces critical thinkers. Music and the arts help demonstrate relationships such as cause and effect."*⁸

A job is never offered based solely on a resume. A resume will get an interview, and a good interview will get you a job. More than ever, employees are looking for the proper fit in order to maximize the corporation synergy. Assuming you meet the requirements for a certain position, your special skills and positive personal characteristics might be the deciding factors. Next time people discourage you from pursuing a

CONCLUSION

In conclusion, it is important to pursue your dreams. The joy of the arts is unparalleled. However, remember that setting goals, knowing the market, and utilizing your strengths can increase your chances of success. By creating self awareness, external awareness, and internal awareness, you can have an enjoyable and promising career in the fine arts or any other profession you pursue. ☺

*Music performance, editorial experience, and music education in both performance and business have more than qualified **David Via** to help students entering the field of music. Currently the Market Develop Manager—Percussion for Yamaha Corporation of America, Band & Orchestral Division, Mr. Via received a bachelor's degree in music business from Millikin University and a master's degree in percussion performance from Northwestern University. Prior to joining Yamaha, he was the Administrative Manager for the Percussive Arts Society. During his years with PAS, Mr. Via was an editor for **Percussive Notes** magazine, executive editor for **PASIC Preview**, and editor of **Percussion News**. He has presented clinics at colleges and universities throughout the United States on the topics of percussion, as well as awareness seminars for those entering the fine arts. Mrs. Via's articles have appeared in **Percussive Notes**, **New Ways**, and **Yamaha Percussion PAK Educational Series**.*

SUCCESS THROUGH THE ARTS: AN EXERCISE IN INCREASING AWARENESS

¹ Saul Feldstein, lecture, Millikin University, Decatur, IL, 7.00 p.m., September 17, 1987

² Jack Canfield, *Self Esteem and Peak Performance*, (Boulder, CO, Career Track Publications, 1988)

³ Tom Peters, *Thriving on Chaos*, (Los Angeles, CA, Excel, 1987).

⁴ The College Board, *Academic Preparation for College. What Students Need to Know and Be Able to Do*, (New York, 1983), p.17

⁵ "SAT Scores Found to Correlate With Arts Study," Soundpost, (Fall 1990), p.21.

⁶ Frank Wilson, lecture, American Music Conference, quoted by Wendell Harrison in "Does Playing a Musical Instrument Make a Child Smarter," an unpublished article, (1991).

⁷ A L. Williams, *All You Can Do Is All You Can Do*, (Oliver-Nelson Books, Nashville, TN) as quoted in the *The Competitive Advantage*, (Portland, OR,

sample issue, January, 1991).

⁸ "Why Our Children Need a Music Education," *Music Trades*, (January 1991), p 130.

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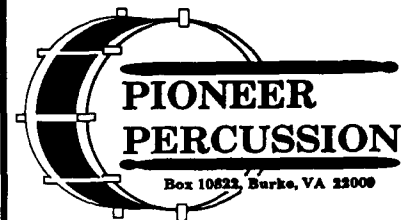
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On Education

IS COLLEGE THE PLACE TO STUDY PERCUSSION?

IS COLLEGE THE PLACE FOR YOU to study drumset? Would you be able to perform as a solo marimbist or jazz vibist if you attend college? What about playing congas, or steel pans, or writing and producing video sound tracks? Are these career goals possible and is college the best place to study these and other similar subjects? The answer is yes if you select the appropriate school, the correct program of study, and connect with the right teacher. This article is designed to help you investigate music education opportunities at the college level whether or not you are interested in a college degree.

SELECTING A MUSIC SCHOOL

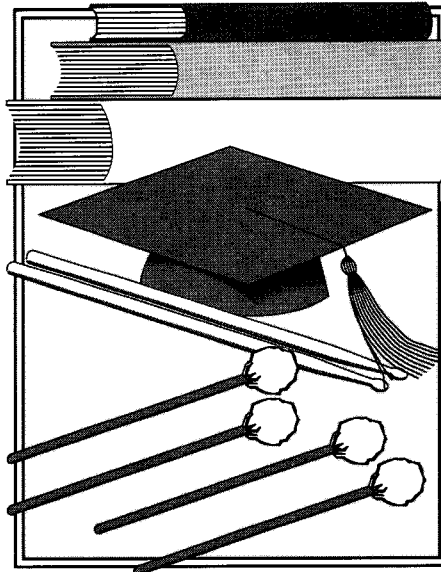
The College Music Society publishes a book listing over 1,000 accredited colleges and conservatories with degree granting programs throughout Canada and the United States. [Many other countries have similar sources of information]. The CMS directory is available for use at many libraries and a copy can be found in most every music department. The CMS directory lists by geographic locale each school's department of music, along with their mailing address, phone number, degrees offered, and a list of full and part-time faculty by teaching specialty. The College Music society updates this directory every two years and makes it available to non-members for \$25 US (cost for 1991 issue). For a copy write CMS Directory, P.O. Box 8208, Missoula, MT 59807, or phone (406) 728-2002 for more information.

WRITE FOR INFORMATION

To begin, I suggest using the CMS directory to select a number of schools (maybe 4-5) that might interest you, then write a brief note to each music department asking for information regarding study options, scholarships and other financial aid. Also, I recommend writing to the percussion teacher requesting specific information regarding

By Tom Siwe

your particular areas of interest. Ask questions! What are the percussion teacher's professional qualifications? What kind of practice and performance facilities are available for use by percussion students? Are there employment opportunities in the areas that interest you? While awaiting a reply, ask your current drum teacher and band director



about each school's reputation. Check out the opinions of your local professional musicians, your school principal and guidance counselor. If possible, find alumnae and ask them about their experiences while attending their 'alma mater.' To keep your notes organized, start a correspondence and information file for each institution.

SEND FOR AN OFFICIAL APPLICATION

After gathering as much information as possible, make a priority list of two or three schools, and write for an official enrollment application. Most schools require a non-refundable application fee. These modest fees are a worthwhile investment as you will later learn. If you

cannot afford the application fees, write a detailed letter to the department chairman (listed in the CMS directory under rank) explaining your personal financial situation. Some schools will waive the fee if you can prove the exigence of your situation.

DEGREE PROGRAM, OR NON-DEGREE PROGRAM

• *Baccalaureate degree*

Music degree programs divide into two main categories: **performance and education**. Sometimes one or both degree programs will have several options such as music therapy, jazz, studio recording, etc. Most schools ask that you choose one program, **performance or education**, at the time you submit your application. If the school's catalog is unclear or uses unfamiliar jargon, you can call or write the music admissions officer or the percussion teacher to request an outline of a typical four year program for a percussionist. Seeing a four year program outline for both categories can be helpful. You will notice that there is a core curriculum common to both programs. After you make your selection, don't worry. You can change your mind at a later date. In fact, after entering college many students change curriculum; some even change their major.

• *Non-degree programs*

A high school diploma is step one for those who wish to pursue a college degree. Like everything else, in order to be successful it's best to be well prepared. With good grades in school, an extensive music background and the desire to pursue music as a career, you will find the college doors wide open, even if you have limited financial resources.

For those of you who do not have a high school diploma, or, are not interested in pursuing a degree, college may still be the best place for you to study percussion. Many schools offer college preparatory programs. These non-degree programs are open to both young

IS COLLEGE THE PLACE TO STUDY PERCUSSION?

people and adults. If you are fortunate enough to live near a college or conservatory, investigate these unique opportunities for study. Working with a professor, even an advanced student (graduate assistant), can be very rewarding. These teachers are highly skilled specialists and if you are just a beginner or an intermediate player needing coaching in a particular area, they can be of significant help. In some cases, the college's percussion equipment (large and costly items such as timpani, marimbas and vibraphones) as well as practice rooms and rehearsal facilities are made available for use by non-degree students.

SCHOLARSHIPS AND OTHER FINANCIAL AID

Today's college music departments and conservatories are facing declining enrollments due to changing demo-

graphics. For you this means greater opportunities for scholarships and other financial aid. Applying to a number of institutions can be to your advantage. The non-refundable application fees are modest and well worth the investment. If you do receive some kind of financial aid, such investments will be recovered ten-fold within the first semester of study.

Upon application be sure that you let both the music department as well as the percussion teacher know you have requested and are in need of financial aid. Do not assume they share information such as your letters or phone calls. Note! If at any point during the enrollment process your application is rejected, contact the percussion teacher. Mistakes do occur, minor requirements can be waived and the percussion teacher is best able to help you resolve these

administrative problems. Remember, some larger schools have complex and slow moving bureaucracies, so give yourself plenty of lead time, and **don't give up**.

UPON ACCEPTANCE

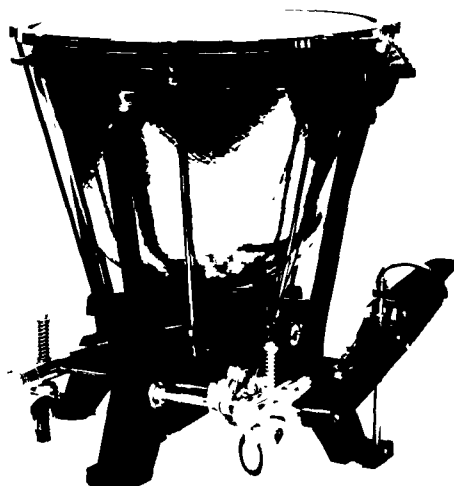
Suppose that you receive a letter from one of the schools and it indicates that your application has been accepted and you will be receiving financial aid. In fact, the scholarship amount is a substantial. **Check the bottom line!** Some schools offer what appears to be a large amount of money or a scholarship with a prestigious title, but, in fact, the amount paid for tuition and fees will exceed that of another equally qualified school of your choice. In higher education, higher tuition costs do not necessarily mean higher quality. Be patient as well as persistent! Don't be pressured into ac-



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GUARANTEED LOANS

Regrettably, a much smaller pool of financial aid dollars are available for the non-degree student. Government guaranteed loans or private resources are your best bet to help defer the cost of attending college. It may help if you are able to enroll as a full-time student which is a necessary step in qualifying for a government guaranteed loan.

AUDITION AND INTERVIEW

Most important to the college application process is the audition and interview. If possible, this should be done in person rather than by audio or video tape. Most students are apprehensive about auditions. Feeling unprepared, they delay the audition date until the last minute forgetting the old adage that "the early bird gets the worm". All of this worry is unnecessary! A good teacher will be able to correctly evaluate a student's talents and abilities regardless of how bad a case of nerves or imagined lack of preparation. So relax and concentrate in making music. I suggest you take the earliest possible audition date and let the notes fall where they may.

WHAT TO EXPECT AT THE AUDITION

What does the percussion teacher look for during the audition/interview? At any level, from beginner to advanced, the teacher listens carefully for both **music making skills** and the player's level of **technical ability**. The most important of these is one's ability to make music. This includes being able to establish and maintain a steady pulse without unwanted rushing (getting faster and faster), or dragging (slowing down). You should be able to delineate phrases through the control of dynamics (degrees of intensity), accents and appropriate tempo alterations. A sense of musical flow must be evident. These, and other music making skills help define your talent. Do not forget to practice your ear training. Equally important for

success in any phase of the music business is the possession of a trainable ear. At the audition the percussion teacher, or someone from the theory area, will usually give each applicant a brief listening exam. At auditions I ask students to match pitches by singing, humming, or tuning the timpani. Both quickness and accuracy will determine your level of competence.

On the technical side, the ability to sight-read music at a given level is a very important skill, as is the accuracy in the performance of your prepared solos and

∞
*Equally important
for success
in any phase of
the music business is
the possession of a
trainable ear.*
∞

etudes. Teachers observe how the applicant approaches the instrument. Posture and balance are very important. You should look relaxed and natural. This is true also with how you hold your mallets and sticks. I look for a natural hand grip and a smooth, coordinated action between hands, wrists and arms. How well a student has been previously trained can be best evaluated by watching them strike the instrument. Where, how and with what you strike any instrument determines the quality of the sound produced. At the audition you will be asked to sustain a sound (roll) on at least one of the percussion instruments. The evaluator may ask that you play *forte* (loud), *piano* (soft) or make a *crescendo* (soft to loud), or *diminuendo* (loud to soft), so be prepared.

THE INTERVIEW

Usually after the audition you will have the opportunity to briefly discuss the percussion program with the teacher. It is a good idea to write down a few questions regarding those areas of special importance to you in case the audition made you excited and forgetful. Before leaving campus be sure to look over the practice facilities. If given the opportunity, listen in on a percussion ensemble, band or orchestra rehearsal. Knock on a practice room door and talk to one of the students asking how they like the percussion program. Ask if any recent graduates have been able to pursue the kind of career that you envision for yourself.

CAREER OPPORTUNITIES

Studying percussion at a college, conservatory or anywhere also will not guarantee you a successful career in music. But if you have some natural talent, are willing to study, practice and work hard, a college education will afford you a better opportunity for success. For many employers in and out of the music business, a college education is important. It tells them that you have the ambition and drive to learn and to further your education beyond the high school level. In general, a good college education in music will help open doors to employment. It is just one more step toward a better quality of life in your future. FN

Tom Stwe is professor of percussion at the University of Illinois-Champaign.

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On Education



A PERCUSSION SURVEY OF INDIANA HIGH SCHOOL BANDS

PART 2: THE DIRECTOR'S VIEW

By Bob Berheide and Mark Ford



THIS ARTICLE IS THE SECOND IN a two-part series. An explanation of the project is contained in the first article, *Part 1: The Student's View*, published in the December 1991 issue of *Percussive Notes*. That article concentrated on the Indiana high school student percussionist survey. This article will concentrate on the band director's questionnaire and compare the student's response with the director's response. Sixty-six Indiana high schools participated in our survey. The percentages mentioned throughout the article are rounded to whole numbers, and data for the following conclusions and graphs may not add up to 100% due to a small percentage of unanswered questions.

THE DIRECTORS

The initial question on the survey asked the directors to indicate their main instrument group in college. The majority of our respondents were brass majors (45%). Next in line were woodwind majors at 30% and then percussion majors at 18%. There was a tie between piano majors and vocal majors at two directors each. None of the band directors that responded were string majors. (see Graph #1)

When asked about their percussion training in college, a majority of directors (78%) had studied percussion for one year or less. Forty-five percent (45%) studied percussion for one semester and 33% studied for two semesters. All of the directors indicated that they had studied snare drum in a college percussion method course. In addition to snare drum, other aspects of percussion were also studied. The largest additional field of study was mallet instruments at 71%. Timpani came in third with 65%; bass drum, 62%; accessory percussion, 59%; and cymbals, 56%. Less than half or 43% had some training in maintenance and repair. Drum set was studied by 30% of the band directors, and only 15% studied

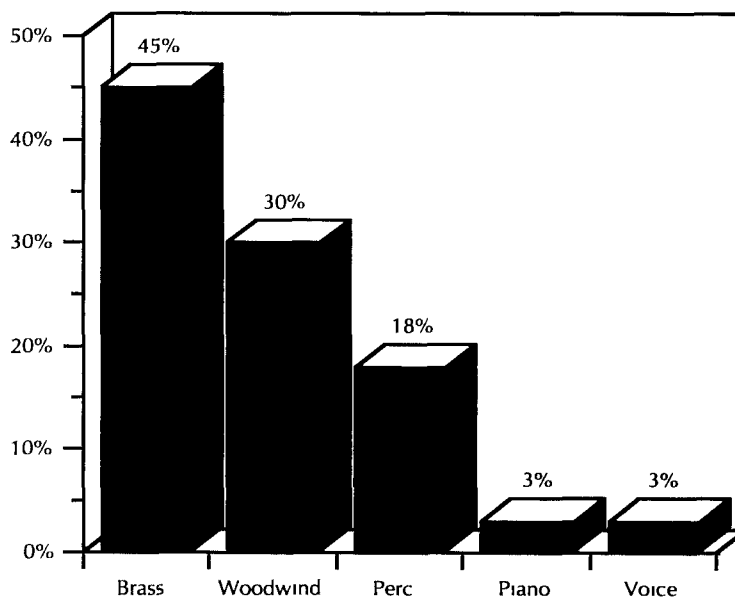
snare drum exclusively in college (see Graph #2). Note that the above numbers are slightly inflated by the inclusion of band directors who were percussion majors.

MUSIC DEPARTMENTS

In an attempt to get an idea of the size of the music departments, the survey asked directors how many percus-

sionists were in the high school instrumental department. The smallest percussion section was one player and the largest was 28 players. The most frequent responses were first, 5 players; second, 8 players; and a tie for third, 4 and 11 players. The average number of percussionists in the respondents' schools was 10 players. The Indiana State School Music Association classifies high schools by the size of enrollment of the upper three grades in the entire school. Class "A" is for the largest schools, 957 students or more. Class "B" is 545 to 956 students and class "C" is 356 to 544 students. Class "D" is for the smallest schools, 355 students or less. The majority, 40%, of the responding schools, were in class "D"; 22% were in class "A"; 16% were in class "C"; and 15% were in class "B." Our sample group is

Graph #1



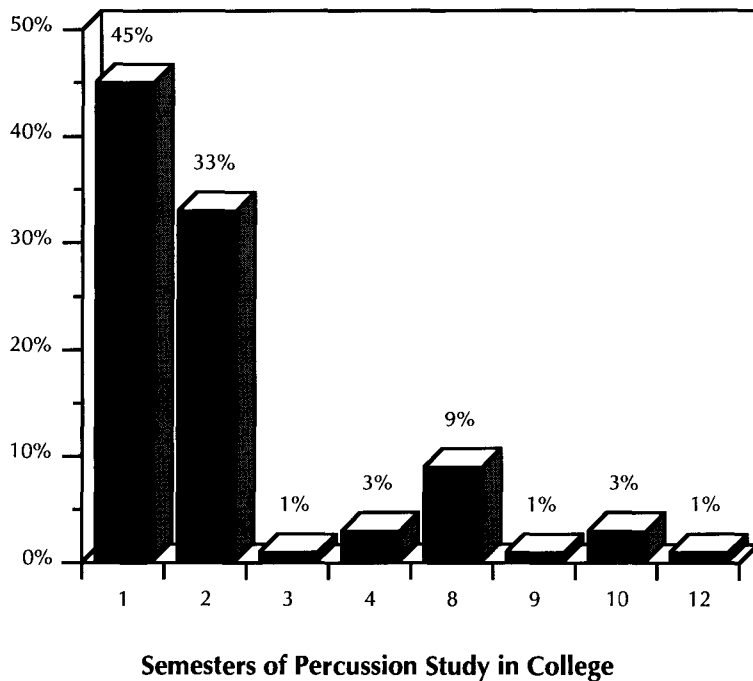
Director's Major Instrument

close to the actual percentage breakdown of all of the schools in Indiana.

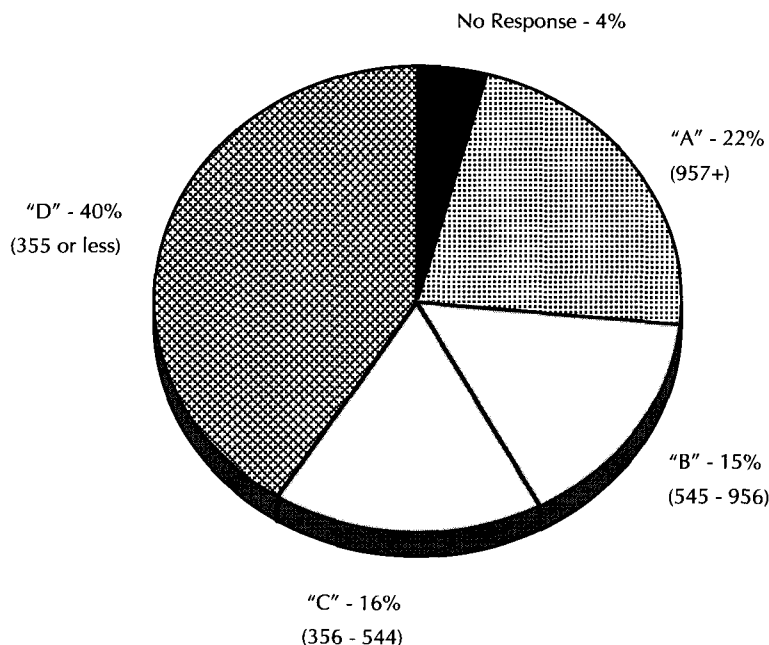
The total breakdown of all of the Indiana high schools is class "A" 16%, class

"B" 24%, Class "C" 20%, and class "D" 40%. (see Graph #3)

Graph #2



Graph #3



Responding High Schools' ISSMA Classification

CURRICULUM INFORMATION

Almost a two-to-one margin of the directors use a method book for the entire band at the high school level. While two directors did not respond, 62% use a method book and 34% do not. Most of the directors did not list the method used, but those who did listed *Exercises for Ensemble Drill* by Raymond Fussell and *Symphonic Warm Ups for Band* by Claude T. Smith most often.

There are a variety of techniques that band directors use to evaluate students on musical progress and knowledge. These techniques can vary from written exams and play-off barriers to simple participation. Seventy-two percent of these Indiana directors have some form of written or playing evaluations that help determine grades for percussionists. The rest of the directors, 28%, said that they do not have any objective or measurable evaluations. In the last 15 years, it has not been unusual for band programs to have a separate class for percussionists away from the woodwinds and brass. Only five of our responding schools said that they have a separate percussion class in the curriculum. Out of these five schools, two also have percussionists meet with the full band on a daily basis. Percussionists in the remaining three schools do not meet daily with the band.

PERCUSSION TRAINING

As percussionists know, students in the "back of the room" can wait for long periods of time before they play. This can be a combination of demands by the literature and simply waiting for the director to rehearse problem passages in the winds. Whatever the situation, percussionists should expect the same level of instruction as other band members. However, only 50% of the directors indicated that the percussionists in their bands receive the same quality of musical training as wind players. Those who responded "no" to this question, 46%, were asked why their percussionists get

A PERCUSSION SURVEY OF INDIANA HIGH SCHOOL BANDS/PART 2

less quality instruction. The No. 1 response was "lack of time." Other answers cited special needs of the variety of percussion instruments and the band director's own inadequacy in percussion.

At the high school level, 36% of these directors use supplemental material for percussionists. These directors listed books by Harr, Stone, Goodman, Goldenberg, and Whaley as the most frequently used supplemental materials. Several also said that they used materials found in percussion aid packs distributed by various percussion manufacturers. Of the 24 directors who use supplemental material at high school, seven said that the feeder program also uses supplemental material.

As for percussion part assignments in the concert band program, a variety of people are responsible for this job in Indiana High Schools. Fifty-one percent of the directors said they alone do the part assignments. Students are in charge of part assignments in 19% of our survey group and one school gives this responsibility to the percussion instructor. The director and students share this task in 21% of the responding schools, and the director and percussion instructor do so in 3% of the schools. (see Graph #4)

The directors indicated that players rotate on assigned instruments, from piece to piece, in over 90% of the schools surveyed (however, 77% of the students surveyed said they rotated parts). Only four of the directors do not have players rotate instruments in concert bands. Three out of these four directors have players specialize on certain percussion instruments. Do Indiana directors feel that it is important for all percussionists to be proficient on timpani, mallet instruments, accessory percussion, and snare drum? A large majority, 89%, think so and stated that it is important for all percussionists to be skilled on a variety of percussion instruments. However, 9% of the directors disagreed with this attitude. Time constraints and a desire to keep treble and bass clef readers separate were the main reasons given for not having students

diversify. When asked if they expect their percussion students to continue to play music after graduation, 27% of the directors said most of their percussionists will continue to play. These directors did not specify to what level these students would continue. However most directors, 68%, felt that the majority of their percussionists would not continue to play music.

PERCUSSION ENSEMBLES

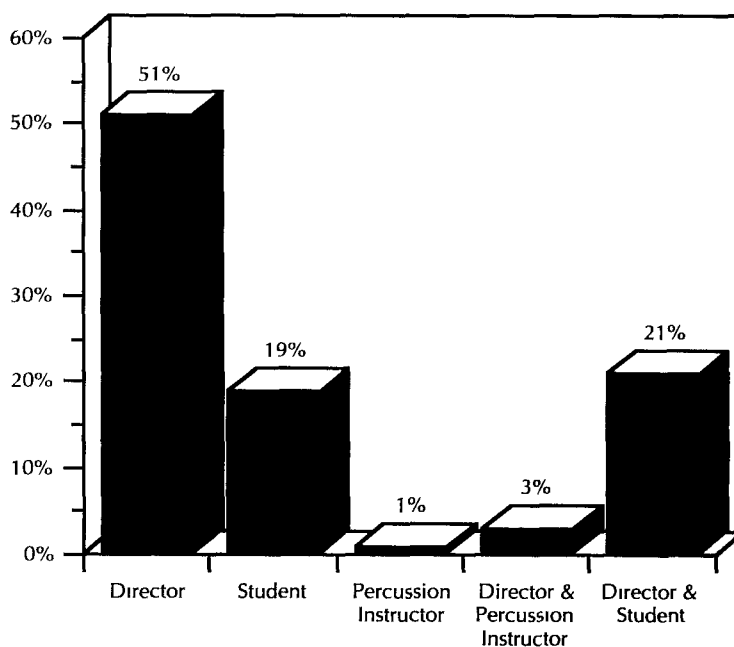
Percussion ensembles are present in 30% of the schools that answered our survey (these are the larger schools and represent 50% of the students who answered the student survey). Most of the schools (66%) do not have a percussion ensemble program. Of those that do, many of them participate in the ISSMA Solo & Ensemble Contest. These percussion ensemble programs are usually run by an adult supervisor. The band directors (45%) and percussion instructors (20%) run most of the percussion en-

semble programs. Four of the percussion ensemble programs are run by a combination of the directors, students, and percussion instructors. One program is completely run by students. (see Graph #5)

AUDITIONS

There is an even split between the schools that do and do not require students to audition for concert or marching band. Fifty percent require auditions for marching band, and 49% require auditions for concert band. There is, however, a difference in who runs these auditions. For marching band, 36% of the auditions are conducted by the band director, 30% by the percussion instructor, and 30% are run by both. For concert band, 84% of the auditions are conducted by band directors. The percussion instructors run 3% of the concert band auditions, and the band director and percussion instructors combine to run 9% of these auditions. (see Graph #6)

Graph #4



Who Assigns Concert Percussion Parts

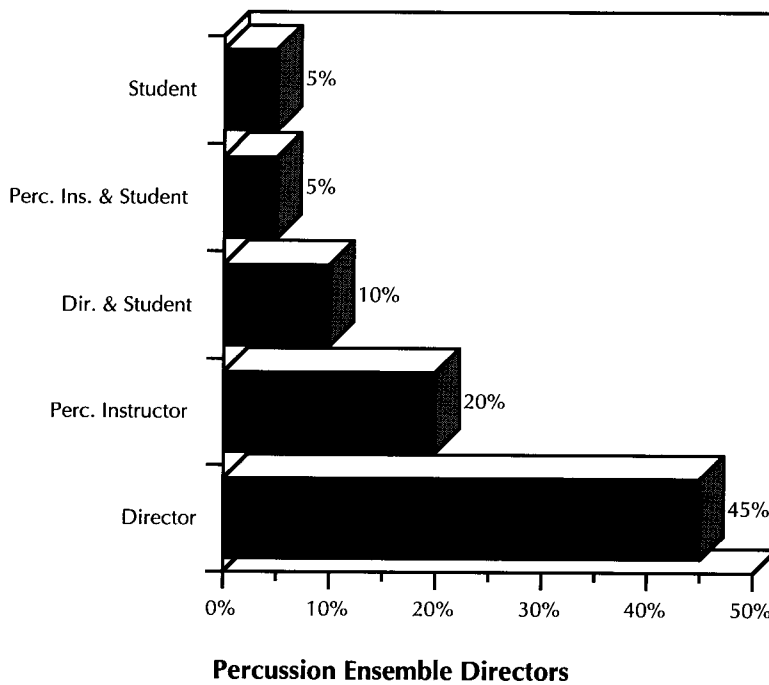
PERCUSSION INSTRUCTORS

Hiring percussion instructors is common in Indiana. A full three-fourths

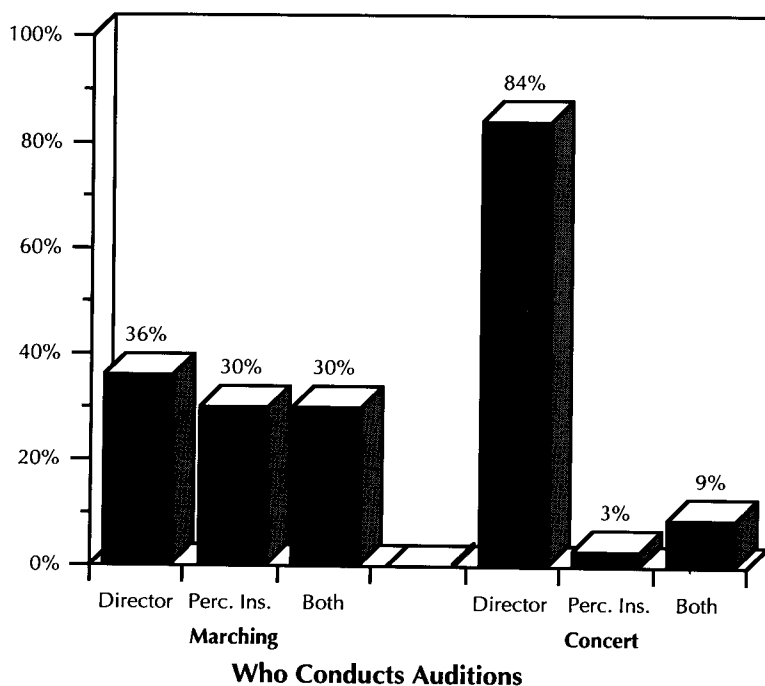
of our responding schools have a per-

ussion specialist who works with the band program. Of the bands that have percussion instructors, 58% work just during the marching band season and 42% work the entire school year. Most of these instructors (42%) are paid by band booster organizations, and the school corporation pays for 18% of percussion specialists. The booster organizations and school corporations combine to pay for 22% of percussion instructors, and the salaries of 8% of the specialists are covered by student band fees. Two of the responding directors said that their percussion specialists worked for free (see Graph#7).

Graph #5



Graph #6



INSTRUMENT CONDITIONS

The directors were asked to do a quick inventory of their percussion instruments and rate their equipment as either poor, fair, good, or excellent. The chart shows a breakdown of this rating for the entire survey group (see Graph #8). Although the number of instruments and quality varied from school to school, Graph #8 shows that the majority of percussion instruments fall in the "fair" and "good" categories. Marching equipment seems to be in a little better shape than concert instruments. As for replacement and repair over the next five years, directors stated that marching percussion, timpani, and keyboard percussion were top-priority items.

Nearly all of the directors supply drum sticks or mallets to the students for the school year. Also, most of the directors expect their students to supply their own snare sticks or additional pairs of mallets for timpani and keyboard percussion. A few directors do not supply any sticks or mallets for their players.

FEEDER PROGRAM

No high school program can exist without the training that students receive in middle school band programs. Most of the high school percussionists (42%) started in the 6th grade. The next largest group (27%) started in the 5th grade, and the seventh grade was the starting point for 9% of high school percussionists.

A PERCUSSION SURVEY OF INDIANA HIGH SCHOOL BANDS/PART 2

Training that the middle school drummers received varied greatly. When asked about method books used in feeder programs, *Best In Class*, by Bruce Pearson, was named most often. Other books, such as *Belwin First Division Band Method*, *Yamaha Band Student*, *Ed Sueta Band Method*, *Band Today* and *Band Plus* also were mentioned. Half of the directors said the method books used in their feeder programs did not adequately prepare percussion students for high school. Forty-three percent said that the book was suitable.

Many middle school programs use supplementary percussion materials in addition to a band method. Out of all of the directors, 28% said their feeder programs do use supplements. The most common supplementary materials were books by Haskell Harr, Garwood Whaley, and Alfred's *Drum Method*. Of the directors who said the regular method book did not prepare their students for high school, only 10 of those middle schools use supplementary materials.

PRIVATE LESSONS

Private instruction is also an important part of any percussionist's training. Most of our responding directors (83%) help high school students find private instructors. Some directors (28%) even have the instructors come to the school. Seventy-three percent of our responding schools have students who study privately. The student participation, from the responding schools, in private lessons ranged from 0 to 15 students. The average number of students studying privately was 3. Most private instructors are studio teachers or teachers who have studios in music stores or drum shops. A few of the private teachers are college instructors or college students. In addition, the directors mentioned that professional performers did some private teaching and several school percussion instructors and band directors also teach private lessons.

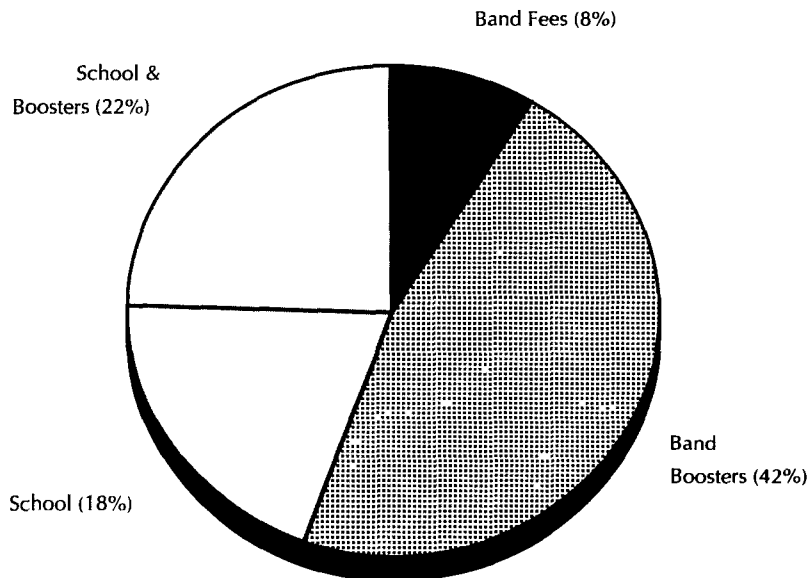
PAS

When the directors were asked about PAS, their knowledge of the orga-

nization was strong. Nearly 90% of the directors said that they had heard of PAS.

When asked from whom they had learned about PAS, the leading response (32%)

Graph #7



Organizations That Pay Percussion Instructors

Graph #8

INSTRUMENT				
Snare	7	23	35	14
Bass Drum	6	24	26	15
Timpani	9	20	23	18
Xylophone	6	17	32	11
Bells	8	15	30	14
Marimba	3	4	13	9
Chimes	8	19	20	12
Vibraphone	3	10	4	7
Accessories	5	25	24	15
Cymbals	3	17	29	20
Marching	1	11	30	22
Electronic				1
Drum Set	1	8	3	7
Latin	1		4	3
Gong		2	2	2

Instrument Evaluation

was in college. Next in line (20%) was from other PAS members. The remaining responses were: journals 10%, mailings 8%, conventions 5%, and other directors

3%. Eleven percent of these Indiana bands, libraries, or directors are PAS members (see Graphs #9 and #10.)

Eight directors said they had attended an Indiana Day of Percussion, and seven had attended a PASIC. Five of these people had attended both. Not surprisingly, all of the PASIC attendees were percussion majors in college. Only two respondents said they, their band or their library owned a copy of the PAS publication *Percussion Education: A Source Book of Concepts and Information*.

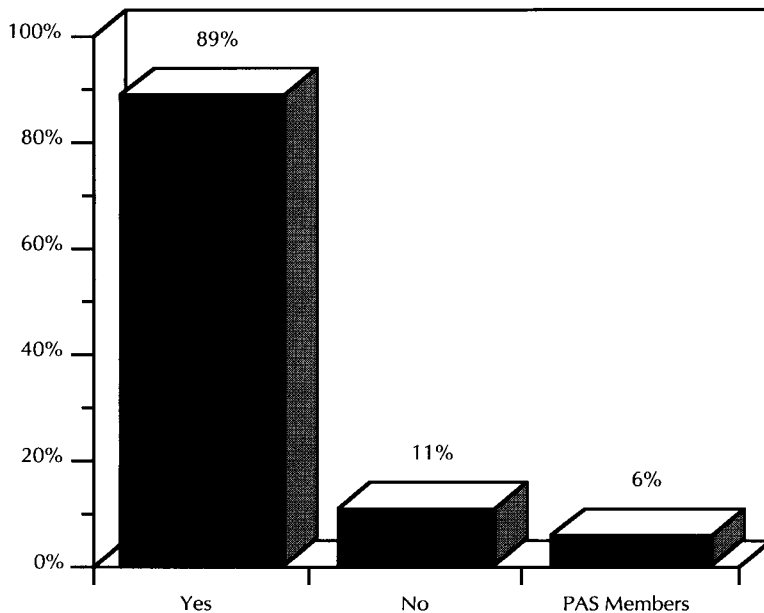
CONCLUSION

The questionnaires that were sent to the schools were two different surveys: one for students (juniors and seniors) and one for band directors. There were a few questions that were exactly the same on both, but most questions were designed for either the student's experience or the director's experience. However, there can be cross comparisons. Fifty seven percent of the students responded that they started percussion at the elementary level. The director's response rate was 71% for starting in elementary band. The answer to starting percussion in junior high school was 38% for student responses and only 10% for directors. These variations do, however, point out that the majority of Indiana percussionists start in the elementary grades.

In regard to continuing percussion after high school, the responses in the directors' and students' views were conflicting. Most of the directors (68%) said that their students would not continue to play percussion after high school, but 71% of the students said they would continue to play. These opposing percentages indicate a strong contradiction. Of the students that will continue, 27% of them plan to major in music at college. Coincidentally, 27% of the directors said most of their students would continue to play. (see Graph #11)

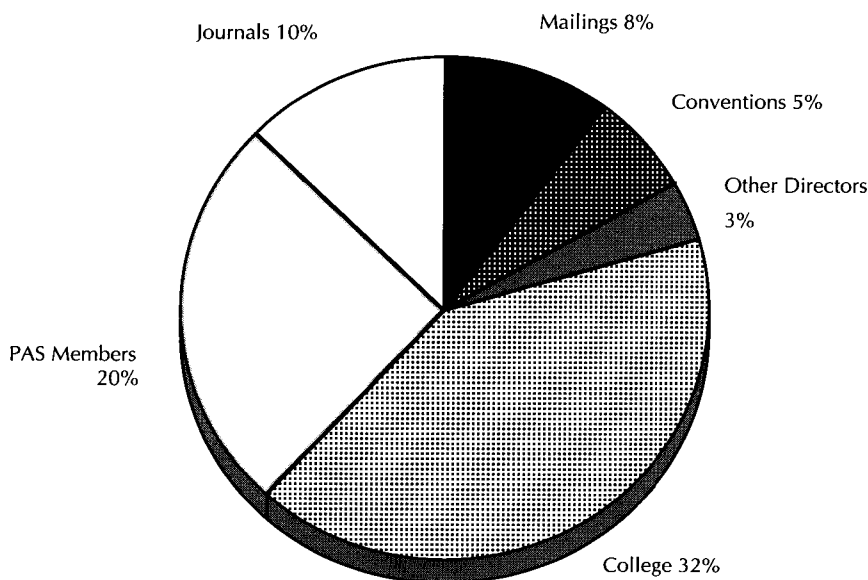
As was mentioned in the conclusion of Part 1, the authors feel that the rate of private study was abnormally high due to the low response rate to the questionnaire. Sixty-two percent of the responding students said they had studied privately,

Graph #9



Directors Familiar With PAS

Graph #10

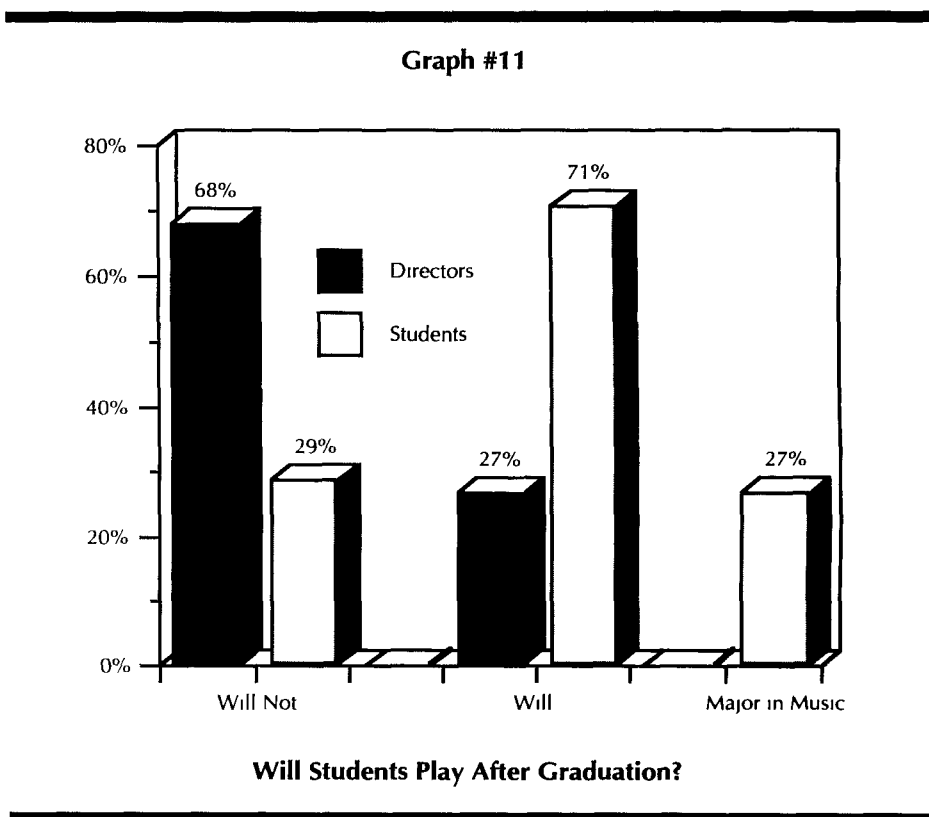


Sources Where Directors Learn of PAS

A PERCUSSION SURVEY OF INDIANA HIGH SCHOOL BANDS/PART 2

and 42% are currently taking private lessons. These rates are even higher in the directors' responses with 73% saying that they had at least one percussion student studying privately. As mentioned earlier in this article, however, most of these schools had a small number of students in private lessons. When asked about the level of training on percussion, the students felt that they received at least an intermediate level of instruction on snare drum, but only a basic level of instruction on other percussion instruments. In support of this observation only 50% of the directors responded that their percussion students received the same quality of training as did wind players. Remember those directors saying that percussionists did not receive the same quality of training cited the variety of percussion instruments and time to cover these instruments as problems. It comes as no surprise that percussion education varies a great deal from school to school and director to director. The primary purpose of these surveys and articles is to focus on what type of knowledge, experience, and ability the average Indiana high school student percussionist possesses. It is hoped this focus could cause directors and administrators to compare their own programs with our survey to find their own strengths and weaknesses. Through this type of evaluation, new or revised objectives could be set in place to benefit percussion students, directors, and the overall music program.

The results of this survey cannot be considered as a definitive statement on the condition of percussion education in Indiana. The 66 schools which responded represent only 15.8% of the high schools on the Indiana State School Music Association list. Due to a lack of returned questionnaires, for any variety of reasons, this survey may only indicate certain trends in percussion education in Indiana. However, the results in this article and in Part One represent a good cross section of ISSMA High Schools and are intended to be of benefit to Indiana music educators and their students. It can also be used by other states for com-



parison and by college percussion programs which train future band directors. Indiana was chosen at random for this percussion survey and, if there is interest, it may be administered in other states.

Authors' note: This article is being made available to the *Indiana Musicator*; the publication of the Indiana Music Educators Association. Special thanks go to the following for help in preparation of the questionnaire: Dr. Thomas Goolsby, Professor of Music Education at the University of Washington, Steve Beck, PAS General Manager; The Indiana State School Music Association, The Percussive Arts Society, East Carolina University School of Music, and the directors and students who filled out the questionnaire. ©



Bob Berbeide is the Assistant Band Director at East Side Middle School in Anderson, Indiana, and the Percussion Instructor at Taylor University in Upland, Indiana. He also teaches private percussion lessons in Anderson. Bob performs as Principal Tympanist with the Anderson Symphony and the Principal Percussionist with the Kokomo Symphony and Marion Philharmonic.

Orchestras. As a marching percussion instructor and arranger, he has been involved with numerous Indiana high school bands. He is also a member of the Central States Judges Association. Bob's articles have been published in *Percussive Notes* and the *Indiana Musicator*. Berbeide has served on the PAS Education Committee since 1988.



Mark Ford is the Percussion Instructor at East Carolina University in Greenville, North Carolina, and is also a performing artist and clinician for the Yamaha Corporation of America. As an active performer, clinician, and composer, he has performed solo recitals at universities throughout the southeast and performs regularly with the Tar River Orchestra and Panama Steel. He has also performed with the Nashville Symphony, the North Carolina Symphony, and the Nashville New Music Consort. Ford is the president of the North Carolina Chapter of PAS and also editor of "Focus on Education," a regular section of *Percussive Notes*. His articles have appeared in that magazine as well as the *North Carolina* and *Tennessee State Educators Journals* and *The Instrumentalist*.

On Education

.....

DEVELOPING THE FRONT LINE PERCUSSION ENSEMBLE

By Brian S. Mason

MARCHING BANDS OF TODAY are utilizing a wider variety of concert percussion instruments than ever before. This recent growth has increased the emphasis of percussion in the school music program and has helped to give more students experience with tuned and accessory percussion instruments. When these instruments are grounded off the marching field and played in the area in front of the band, they are commonly referred to as the Front Line Percussion Ensemble or Pit section. This section has not only developed into a more integrated voice with the wind texture, but has become a more prominent element of the percussion ensemble itself.

Just a few years ago, we recall the use of the marching keyboards, marching timpani, and even marching chimes...what a nightmare! However, the past decade has witnessed the integration of larger stationary concert instruments on the front sideline as well as an overall musical growth in the students who play these instruments. This effort has brought a new life to the marching band sound through the use of the expanded colors, textures, and imagination in scoring for the percussion section. This article will offer insight into some of the primary questions most often asked when organizing the Front Line Percussion Ensemble.

“How can I get my ‘Pit’ section to project their sound to the press box and audiences without damaging the instruments?”

Mallet selection is a primary concern in achieving a characteristic quality of sound and texture while projecting the sound at a great distance. Obviously, a mallet that is characteristic for each instrument is a good choice and can also be utilized for all other indoor solo and ensemble situations. The larger and heavier models of commercially available mallets help the player put more weight into

the instrument while producing optimum tone. Avoid using extremely hard mallets to simply play louder. On most mallet keyboard instruments an extremely hard or brittle sounding mallet will only project a harsh attack and none of the characteristic fundamental tone.

Rattan or fiberglass shafts on the keyboard mallets seem to last longer and

≡

*As the musical demands
on the
Front Line
Percussion Ensemble
player continue to grow,
so must the knowledge of
arranging the music and
teaching the students.*

≡

help the player to transmit more weight into the bar than do the birch handles. Most fiberglass and rattan shafts offer a bit more rebound off the keyboard instrument as well. For projection of a more characteristic timpani sound, the “general” weight mallets should be the softest mallets used outdoors. As with keyboard mallets, large-headed timpani mallets will tend to help in projection of tone.

“How do I effectively arrange music for this section?”

Scoring is another consideration for proper use of outdoor concert instru-

ments. For example, if the brass section is playing a tutti passage at mezzo forte or above, a marimba player who is doubling the first trombone part will probably not be heard. Therefore, the marimba scoring should be edited instead of having the marimba player simply overplay the instrument. When scoring for the Pit section, one must look at the occasions when simple doubling of wind parts is ineffective and consider alternatives such as:

- researching the original score for parts the band arranger may have left out.
- adding color through the use of chord tones available within the harmonic structure.
- creating countermelodies to add rhythmic and/or melodic support to the existing melodies.
- adding ostinato figures to give more motion, tension and emotion to the music.
- creating passages that rhythmically double the field percussion parts to provide a more unified ensemble sound from the entire percussion section.
- adding new and creative sounds that enhance the music with a vast array of unique percussive timbres for color and texture.

These suggestions should offer inspiration for melodic, harmonic, and rhythmic ideas that may give the piece a new character, while adding a fresh interpretation as well.

“What techniques should I teach to my students in order to achieve a good quality of sound and a uniform style that will enhance their performance?”

Students must be made aware that in order to project a body of sound they should not ‘pound’ on the instruments. They must play with a style indicative of the music they are performing and approach the instrument with maturity. In

DEVELOPING THE FRONT LINE PERCUSSION ENSEMBLE

order to attain the qualities needed to enhance the music, as well as the musician, the teacher must always remind the student of these points.

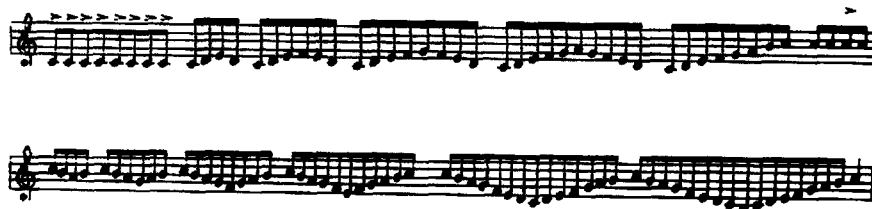
Utilization of the "piston stroke" or "legato stroke" is a good place to begin forming proper technique. This stroke contains only one quick downward/upward motion. The wrist begins in an upright position and, after striking the instrument, immediately returns to the beginning position utilizing a full-wrist stroke. This movement should feel like one wrist motion, not two separate wrist motions.

Quite often, beginners start their training with the "down stroke." In this stroke, the player lifts the wrist and then hammers the instrument leaving the wrist in a flat position until the next lift. This style tends to limit much of the instrument's tone and projection, (although the player may seem to be playing harder). Practice the piston stroke at a slower tempo to help achieve a more

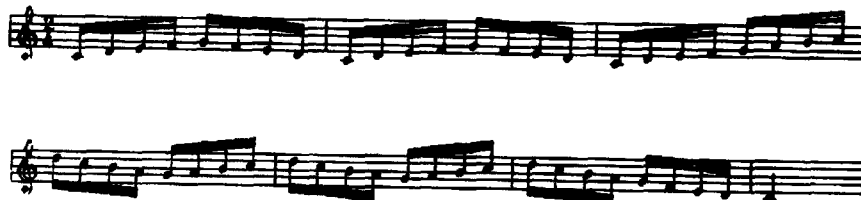
relaxed motion while increasing the amount of tone and projection from the instrument.

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Exercise 3



sound as well as providing a format for emphasizing uniformity of style

As the musical demands on the Front Line Percussion Ensemble player continue to grow, so must the knowledge of arranging the music and teaching the students. Proper orchestration, teaching of style and technique, and good quality equipment must be provided in order to achieve maximum contribution from the Pit section. Most of all, a new emphasis in pedagogy and the performance practices of these students will help to further their abilities and musical experiences as young percussionists. Ⓜ



Brian Mason is a graduate of the University of Kentucky where he received a B.M. in Percussion Performance and was a student of James

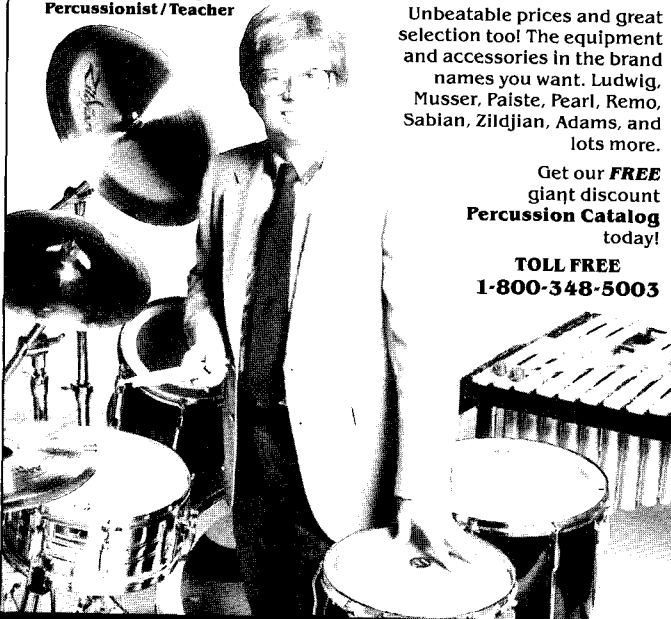
Campbell. He has appeared in concert with artists such as Doc Severinsen, Ben Vereen, Dave Samuels, as well as playing extra percussion with the Louisville Orchestra and the Lexington Philharmonic. Currently, Brian serves as Pit Instructor for the championship percussion section of the Cavaliers Drum and Bugle Corps. He is also the

percussion instructor for the Lafayette High School Band and is pursuing a graduate degree in percussion performance.

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In Memory



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A tribute to Bobby will appear in the April issue of *Percussive Notes*.

IN THIS ISSUE, **FOCUS ON EDUCATION** presents three articles that pertain to career planning and preparation, David Via's "Success through the Arts;" Tom Siwe's "Is College the Place to Study Percussion?" and the conclusion of the Indiana High School Band Percussion Survey. The combination of these subjects brings us to the forum question:

In general, do high school band and music programs adequately prepare high school percussionists for a college music degree program?

Let *Percussive Notes* publish your opinion. Send your response to the above question or comment on any issue in *PN* to:

Mark Ford
Focus on Education Forum
School of Music
East Carolina University
Greenville, NC 27858

DUM, DRUM, DUMBER

Dear Editor

There was a typographical error in the published version of my article that was published in the August 1991 is-

By Mark Ford



sue of *Percussive Notes*. The last sentence of the second paragraph on page 34 **should** read "...get rid of the "dummer" label..." not "drummer" as published. I have enclosed a copy of the original. Maybe I should have spelled it "dumbers." But, believe me I do not despise the word "drummer."

I would appreciate it greatly if you would let people know that I do not despise the label "drummer." I love drummers! I am a drummer. Some of my best friends are drummers. Drummers have actually slept in my home and eaten at my table. I let drummers pet my dog. Drummers are really neat people. I am looking forward to spending several days with 3000 drummers at PASIC in November. I am convinced that if there were more drummers there would be less war. Make drums not war. If my wife and I have children, I hope they will be drummers. I hope that some of their best friends will be drummers.

Get the message?

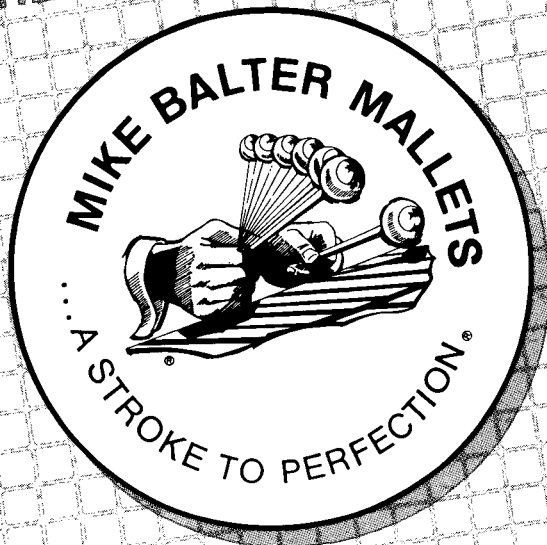
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HAVING WORDS WITH JOHN CAGE

THERE IS NO SUCH THING AS AN empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Until I die, there will be sounds, and they will continue following my death. One need not fear about the future of music. "...from Silence, by John Cage.

Stuart Saunders Smith: What is a composer, and what are the composer's functions and responsibilities in American Society?

John Cage: Well, conventionally, music is divided socially into those who compose it, those who perform it, and those who listen to it. I think, more and more in my experience, I have wanted the composer to become a listener, so that the people would be, so to speak, all together. Rather than having chosen something out of a number of possibilities which he would then give to the other people, the composer takes his place among the other people and initiates a set of circumstances so that all of the people get to hear something which, hopefully, will change their minds. At least I think, as we work with sound, we're working finally, not with sounds themselves, but with our own minds. Thoreau said this well over a hundred years ago, and when he was only twenty years old. He said, "it doesn't matter what form the sculptor gives the stone; what matters is how sculpting—the process of sculpting—forms the sculptor."

SSS: Yes.

JC: In my own case, it was easy for me to become a listener, because I don't hear things about a piece of music until it's audible. Many people study solfege in order to hear the music before they write it, but I didn't do that, and furthermore, I wouldn't want to have done it that way, because in that case, I would

An Interview by Stuart Saunders Smith

only write a music which I had already heard, and which would be dependent on my taste and on my memory. Whereas, if I write something in order to hear it, in order to become a listener, then hopefully I'll write something that I've never heard before.

Another way to put it, I think, is that instead of having the answers, I ask questions and then receive answers. Earlier today I mentioned to you a recent work which hasn't been performed yet called *Hymns and Variations*, for twelve amplified voices. What it is, is the application of chance operations to a series of questions in relation to eighteenth century American hymns (both of them by Billings, and both of them in my composition, *Apartment House 1776*). I took my two subtractions from the Billings and then asked the same questions over again about the same pieces in order to get ten variations.

SSS: What kind of questions did you ask of Billings' hymns?

JC: Well, I took the original Billings, which was a hymn having soprano, alto, tenor, and bass, and I counted the number of tones in each of the lines, and I asked a simple question, not of those tones, but of that number of tones (say, 14), which numbers are active and which are passive? Then, I took just the active ones, and, alternately, the first active one became a tone (the tone that Billings actually used), but instead of stopping and giving way to the second tone, it lasted up until the next active tone. Say, of the fourteen, 1, 7, and 11 were active, then the first tone would last until the seventh, and at the seventh, a silence would begin from 7 to 10, and at the 11th, that note would be inscribed and would last to the end of the phrase. That way, I took out all the other notes and made a situation in which each

sound, no matter what voice it was in, was at the center of its own situation, because the other tones, lasting over it or under it were no longer related to it as sounds according to a theory of harmony, but each sound was central to itself.

So I did the same set of questions ten times and got variations that are novel in terms of variation. Ordinarily, in the variation of a theme, you'll recognize themes, but in these variations it will be, in those terms, inscrutable.

SSS: It seems, even from your earliest work like your *Sonata for Clarinet* (1933) that you've been inventing systems to circumvent musical habits.

JC: I've been trying to find ways to free sound from theories about it, and, admittedly, I make systems but they are not systems about theories; they're systems to enable sounds to be sounds—I hope. Not always, but often.

SSS: Pauline Oliveros once told me, "We should give musical composition back to the people." What does this statement finally mean to a composer?

JC: That's somewhat what I meant about the composer becoming a listener.

SSS: You've often remarked that telling the listener or performer what to do was a bit distasteful. How do you handle that seeming contradiction? After all, a composer ultimately tells people what to do.

JC: Well, Stuart, there's a problem, and that is that not everyone wants this freedom that we would like to give, and this is what's the trouble with the Golden Rule, "Do unto others as you would be done by," because other people don't necessarily want to be treated the way

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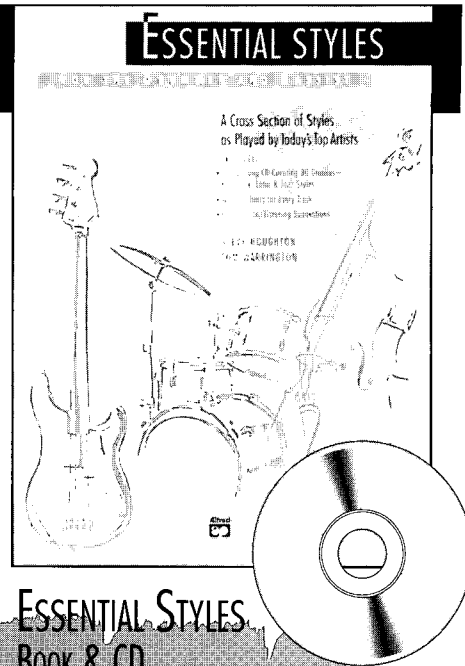
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HAVING WORDS WITH JOHN CAGE

we think they want to be treated. For instance, I've been working closely with the marvelous violinist Paul Zukofsky, and he doesn't want any freedom—he wants to be told precisely what to, and then (as he explained to me), he could, as efficiently as a surgeon, do it.

So, even though, for myself, I am interested in such things as improvisation, indeterminacy, and so on, I am, in the case of études for Paul Zukofsky, writing music in detail and specifying everything to be done. He perhaps regrets that he asked me to do this, because the pieces turn out to be very difficult! Difficulties in playing the violin are to be equated with physical pain, actually, in stretching the fingers, getting the hand virtually out of commission.

SSS: My questions are all interrelated, and they dovetail into each other, but each time we ask a question, we get new answers, new directions. Many of your compositions raise problems for performers and audiences—for instance, listening and being still for 4' 33" and really centering yourself to be able to appreciate what goes on—that's an obstacle for some people. Some of your compositions are terribly complex in new ways, perhaps in a conceptual way rather than just merely physical. Is this a conscious effort to find obstacles so that when people go through these obstacles—go through the fires of Hell even—they will change, they will open their minds up? Or is your next composition simply what you happen to go to next given what you have already composed?

JC: I'm not sure. There's a tendency in me to think that we should eat our vegetables more than we should have dessert—I mean whether we like them or not! There's something of this in Gertrude Stein, too; she said that modern art was necessarily irritating—that if it wasn't irritating, it wasn't modern. I remember, even when I was quite young, that I used to take as warning more that

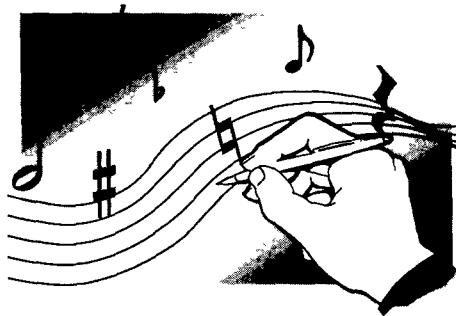
people enjoyed what I was doing than that they were troubled by it. I thought being troubled by it was natural, but that enjoying it should be taken as a reminder to me to search further.

SSS: If not this time then the next!

JC: That's, I'm afraid, my tendency; perhaps it's a little bit Methodist/Episcopalian!

SSS: How did you get involved with Thoreau's writings?

JC: Well, I had read *Walden* in school, you know—but what we read in school doesn't always help. At any rate, when I was in Cincinnati, at the University there, I went to visit the Kentucky poet Wendell Barry. He has lived for many years, all of his life, on the same prop-



erty that his father and his grandfather and his great-grandfather lived. So there was a relationship to the land, and that, perhaps, reminded him of Thoreau. Because Thoreau, you know, was perfectly content with Concord; he didn't feel the need to travel around the whole earth.

After dinner at Wendell Barry's house, Wendell took out the journal of Thoreau and began reading it. The moment he did that, the words that I heard—I recognized that I was starved for them. The very next thing I did was to get the journal myself.

It's fourteen volumes—two million words. I was so pleased to find, over and over again in it, ideas which I had thought were mine, but were actually his. And then naturally I found ideas which I hadn't had that he had and so

on. It's been and continues to be a refreshing experience to read his work.

SSS: Tell me a little bit about *Empty Words* and the four parts.

JC: Well, first I wrote a text called *Mureau*, which is the first syllable of the "music" and the second of the name "Thoreau." In order to do that, I went through this edition of the journal that Wendell Barry had introduced me to, the fourteen volumes of the Dover edition. It has an index, and I went through the index, found all the references to sound and silence and music, and having listed them, I subjected them to chance operations.

What I was looking for were sentences, phrases, words, syllables, and letters; when you permute all those possibilities, there are five different things, and they can be in pairs of two or pairs of three or pairs of four, or all five together. I think you have something like 27 possibilities then. And if you know what you're doing, what you're looking for, say you're looking for sentences, words, and letters, then you can ask how many of those am I looking for? The I Ching may say, 53; then you say, of those 53, what is the first one. Say it's a sentence; and what is the second, and so on. Then when you know that it's a sentence, in which of the 14 volumes is it? On Which page is it? Then, on which line of that page? Then, if there are, on that line, the end of one sentence and the beginning of another, you say, which? Finally, you can identify something and put it down.

That was *Mureau*. Then, I had become aware, meanwhile, of Thoreau's statement that when he heard a sentence, he heard feet marching. My friend, Norman O. Brown, had said that syntax is the arrangement of the army, so I determined to make a long text which would be a transition from language to music, and which would gradually eliminate from language aspects of syntax. It would start without a sentence, but it would have phrases, words, syllables and letters; then in the

second part of *Empty Words*, we will eliminate phrases and have only words, syllables and letters; and in the last part, just letters and silences.

SSS: So it's like a gradual de-militarization of language.

JC: Right. I don't know if this is generally meaningful. To me it seemed to be that as I got closer to music, the breath became more important. When I was with language, what was important was not so much my breath as it was a phrase, or getting from a beginning to an ending. For instance, a stanza was important. When the breath begins to take over—when it begins to be more music than literature—such things as paragraphs, sentences and what-not are not as important as **breathing**, it seemed to me.

Finally, of course, what really suggests music more than breathing is some kind of going up and down, the kind of changes of pitch that weren't ever taken out of the Chinese language, for instance. We have in our language, you see, in an attempt to make everything clear that we say, we've taken out all those musical qualities, really—I think it's become continually important, in the face of all that clarification of language, to introduce some kind of obscurity that is more akin to poetry.

SSS: What do you think of value judgments in art and in music? Do they have any place any longer?

JC: I think instead of contenting ourselves with saying that something outside of us is good or bad, we should ask ourselves why we have that inclination. If we ask the question sincerely enough, we may find the opportunity to change our minds. In other words, what we were about to say was ugly may not be ugly, and may give us the cue of how we can open our minds to other things than those to which we have been open.

SSS: It's like saying a situation is not interesting when, perhaps the question would be, what can I find in the situation...

JC: ...that **is** interesting. I was very struck by a passage in Kirkegaard, and I mentioned it at the beginning of my diary, *How to Improve the World...* Kirkegaard found himself talking to a person who seemed to him to be very boring. The boring person wouldn't stop talking. So finally, Kirkegaard entertained himself by noticing that sweat was rolling down his nose! There's always something that you can find to remove the necessity to...

SSS: ...to judge.

JC: To judge, yes.

SSS: You are credited with organizing the first "happening" in 1952, at Black Mountain College. What led you in that particular theatrical direction?

JC: I was, already then as I was for many years after, closely associated with David Tudor. And at the time, he was living with M.C. Richards. Do you know her books?

SSS: I don't, no.

JC: One is called *Centering in Poetry, Pottery, and the Personality*, and the other is called *The Crossing Point*. What it is, is the crossing point in a plant, between the part of the plant that is outside the earth and the part that's underneath the earth. That crossing point is apparently in the form of a moebius—one of those endless shapes that goes under and over. That crossing point is between these different contrary necessities. Do you see? It's a very beautiful image. Those are two of her books.

Anyway, at the time that we were at Black Mountain, M.C. was busy translating *The Theatre and Its Double* of Artaud, and Artaud points out that each thing in theatre can be central to itself rather than supportive of something to which it is not centered. Ordinarily in theatre, as in Shakespeare for instance, the text is considered prime, and everything else is subservient to the text or

ought to be chosen in such a way as to illuminate the text. This is what has made theatre so dull when it is dull. Artaud suggested to us making an event in which each thing would be central to itself, in the same way as those tones I was trying to describe in the *Hymns and Variations*.

So we had people dancing and reading poetry and making sounds, and doing all these things independently of one another, and then we had the audience seated facing itself, with enough space on diagonals that people could move through it. I never really thought that it should be theatre in the round—I've always thought that it should be the **audience** in the round. Things should happen on all sides of the audience, so that the listeners and the observers have to then move....

SSS: Be more involved, in a way, really choose what they would like to focus on at a particular time.

JC: Right. It's a difficult problem, and so many things happen that keep people from solving it, but it still, I think, should be kept in mind. It was in mind among the Sephardics—in the first synagogue in America, in Newport, Rhode Island. Just after making that happening in Black Mountain in North Carolina, I took a trip north and went to visit that synagogue and found the congregation was seated in exactly the way we had seated the audience at Black Mountain, all four parts of it facing each other, the activity taking place outside of it.

SSS: What do you think music can express without lyrics, for instance?

JC: Well, I think a sound should express **itself**; it should, so to speak, vibrate—that's what it does. It doesn't do more than that. These things of thinking that it's doing something else than that—for instance, that it's saying something about happiness or sorrow or something like that—the sound is not familiar with such ideas. It's we, people, who have such ideas, and they grow up in the people

HAVING WORDS WITH JOHN CAGE

who have those ideas. This is why when two people are listening to the same sounds, one of them can find them irritating and another can find them pleasing, one can find them funny, etc. It can vary. It's the same as the blind men with the elephant. You know that story? Well, one of them was feeling one of the legs and so described an elephant from having felt the legs, and so on.

SSS: So what you're essentially saying is that if music is about self-expression, then it's a Tower of Babel—everyone speaking a different language.

JC: Right. It becomes very confusing then.

SSS: What are your views on improvisation? The reason I ask is because, when I work on your scores, it is eminently clear that improvisation is not ever a solution in performing your music. Many musicians miss this point because when they see unusual notations, they immediately assume such notations indicate some sort of improvisational situation.

JC: Right. Well, I never was very interested in it, though now I'm getting interested in it. I haven't found a very good name for the kind of improvisation that interests me; I call it structural improvisation. What I've always objected to about improvisation is that it led people to rely on their feelings and their taste, whereas I think if we're going to change our minds, which hopefully is the function or the usefulness of music, we won't be relying on our taste and memory; but we'll be making some kind of discovery, and how to make an improvisation that would lead to something that you were unfamiliar with is the problem.

SSS: Right.

JC: So, I haven't thought of many things, but I have thought of one, and that is to divide a whole—or a decided-upon amount of time—into what you might

call time rooms. Then you would have sounds, and you would make one room distinguishable from another room by putting different sounds in it; or certain sounds could be in all the rooms, but some would only be in one room. In other words, not all of the sounds would be in all of the rooms.

SSS: There would be a real sonic/temporal definition for each room.

JC: There would be some way to distinguish one room from another through the sounds, and that could be done by the simple means of improvising, that you would have as your intention clarifying the nature of the differences between these times.

Then I found I've become interested in a new kind of music that you could call "music of contingency." Do you know that word?

SSS: No.

JC: I didn't know it either! If you look it up, it means something like this: that if you do something as a cause, the effect doesn't necessarily come, and if it's indefinite that the effect will occur from a cause, then you're in a situation of contingency. You need to have the cause, otherwise you certainly won't have the effect. In the case of contingency, if you **do** have the cause, you don't necessarily have the effect! An example is filling a conch shell with water and then tipping it; sometimes it will gurgle, and sometimes it won't, so that makes a music of contingency in which the performer has no control over the time that the sound takes place, nor over the pitch, nor over its timbre, or anything. However, unless he performs, nothing will happen at all.

SSS: It's like constructing chains of possible reaction.

JC: Then this kind of improvisation I love, because I have no control; everything that happens is, by its very nature, a discovery.

SSS: Did you do something similar to that with Merce once, with electronic beams that when interrupted would cause another event to occur? I think you did this in one of the Variations series.

JC: Yes, yes. There is a similarity, yes. We made a further thing that we put in, a delay system that was also randomly organized, so that we never knew when the cause, which was the dancers, was going to produce the effect, which was the sound.

I've found recently another kind of musical contingency, and that came about from turning a music stand upside down, and then operating the three legs at the top, as you would operate a driving wheel of a truck or one of those small cars in an amusement park. When you turn it one way, it goes another. Anyway, when you turn this, it was so loosely connected with the pipe that connected it with the music stand itself that it didn't necessarily control that. To produce a fricative sound on the floor—sometimes it did and sometimes it didn't. There again, I found this situation in all respects interesting.

SSS: It seems to be a very beautiful theatrical image, too.

JC: So I'm trying to keep my eyes and ears open for more instances of contingency, though at the same time, I keep on writing these highly detailed violin etudes.

SSS: Problems don't exist on just one level; they exist on many levels simultaneously.

JC: Right!



I want to thank the UMBC Graduate School for its assistance in the preparation of this text and in particular Jane Gethmann for her kind help.

I also want to thank Robert Haskins for his very sensitive transcription of this interview. — SSS

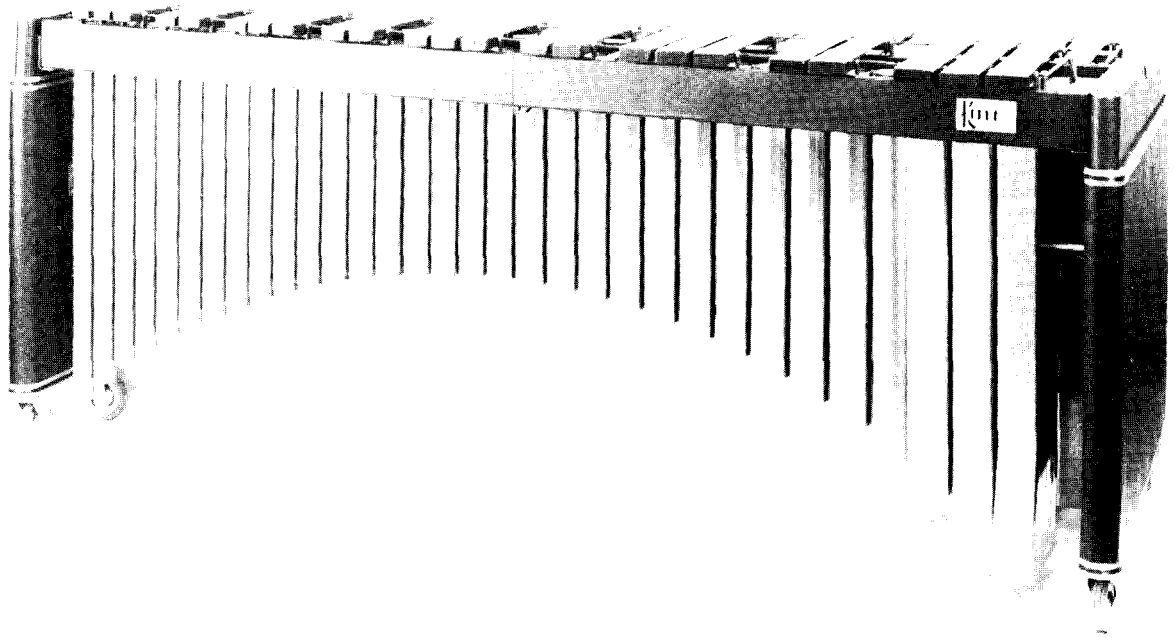
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On Performance

THE INDEPENDENT ROLL

By Michael Burritt

THE INDEPENDENT ROLL, ONCE considered a specialized technique, is becoming more and more an essential part of marimba performance. Much of the contemporary repertoire calls for the technique in varying degrees. However, even with a greater demand for the independent roll, little pedagogical information has been written about it.

The majority of students studying four mallet marimba work primarily on the following areas of technique:

Double Vertical Strokes—both mallets, in one hand, strike the instrument simultaneously; sometimes referred to as double stops.

Interval Shifting—rapidly moving from one interval to another using double vertical strokes.

Single Independent Strokes—striking the instrument with one of the two mallets in each hand, while the unused mallet remains motionless.

Double Lateral Strokes—single hand motion or gesture that creates two successive pitches with two mallets in one hand.

While all of these areas are extremely important, none of them develops the motion necessary for independent rolls.

The independent roll is a roll performed with two mallets in one hand. The motion used for the roll is best defined as a controlled reflexive rotation of the wrist; controlled in that you have command of various speeds; reflexive in that it is not a contrived motion but one that is relaxed and becomes almost “second nature.” Finding the correct balance between the two can be difficult.

The following exercises are ones that I have found most helpful in developing the independent roll.

It is best to begin working on the rotation motion once you are comfortable with double lateral strokes. Double lateral strokes develop hand gestures in two directions. Either from the outside mallet to the inside mallet (which for most seem to be the easier of the two),

or, from the inside mallet to the outside mallet. For example, the left hand would either move from mallet 1–2, or from 2–1. The independent roll envelopes both of these motions, creating a rotation reflex.

When first learning the rotation it is most effective to practice it in what I call “short bursts,” as seen in Exercises 1a and 1b. (This pattern is found in Mitchell Peters’ *Sea Refractions* and Paul Smadbeck’s *Etude No. 2 for Marimba*). This works the wrist into executive three strokes with one reflex, or “short bursts,” in each hand. The following example shows several ways to use the same pattern.

1a. and 1b. Rotation from inside to outside.

2. Rotation from outside to inside.

3. Rotation from inside to outside using ascending octaves in thirds.

Once you have established this motion, gradually increase the number of

strokes in each hand. As you add strokes, be sure to use a relaxed legato motion in order to reinforce the reflexive nature of the rotation. Exercises 4a. and 4b. illustrates extended versions of Exercises 1a and 1b.

Once control over Exercises 1–3 has been established, you can then begin incorporating exercises of longer duration. I find it helpful to use an “anchor mallet” in which to guide off within the roll. This technique serves to ensure an evenly controlled pulse while working the rotation reflex in both directions.

5. Rotation from outside to inside.

6. Rotation from inside to outside

By this point most players find that one hand is developing faster than the other. Mirroring exercises is an excellent way of combating this problem. Often a weaker hand will be reinforced through the imitation of a stronger hand. Best results frequently occur when concentrating on the feel of the motion on the weaker hand in relation to the stronger hand, as opposed to its visual similari-

Exercise 1a



Exercise 1b



Exercise 2

$\text{♩} = 60-120$



Exercise 3



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On Performance

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THE CLASSIFIED SNARE DRUM

By Jack Butcher

WHILE WORKING ON MY performance degree in percussion, I was under the impression that there was some acoustic shell construction formula combined with a mystical tuning ritual that would achieve a great sound from the snare drum. After graduation, I started working at the Central Instrument Company, Inc. and one of my duties was to repair and 'tune' customers' drums. My first snare repair came into the shop and, after many hours of work, it still sounded like a cardboard tom tom with smurfs painted on the shell. I looked at the drum that had wasted my entire day and finally realized what the problem was. The stealthily engineered strainer was not functioning properly and it probably never did. Rather than spending another eight hours on this government classified snare strainer, I decided to replace it with a simpler strainer that seemed to do the job (it turned the snares on and off). The drum sounded great. Many drum manufacturers have turned their percussion line into a fashion show by over complicating things that are simple in nature. The snare strainer is a good example of this and I usually do not hesitate to replace it. The customer does not mind replacing parts as long as it sounds good and functions properly.

In a quest to make the drums that came through the shop obtain maximum performance, I began studying old 'classic' drums and drums that were considered to be made by the 'masters.' To my surprise, I noticed some integral adaptations that made sense acoustically and also made these drums sound better. It is important to remember the acoustic principle of a snare drum in order to 'dress' it properly. A snare drum is the combination of three complex vibrations: the snares, the batter head, and the entrapped air inside the shell. (I think of it as controlled white noise.)

Timbre is the most important musical quality that a snare drum possesses and this relies on the type of snares

used. I keep gut, bronze, cable, and coil snares in stock for customers to experiment with. A simple strainer design makes changing and adapting different snares easy. All of the well-crafted drums that I have seen have a snare bed that is indented into the shell (Figure 1). This enables the snares to make even contact with the resonating head and eliminates 'over-buzzing'. It is easy to install a snare bed. On a wood shell, I use a coarse file and scoop out the area where the snares lie (indenting approximately 1/8 of an inch). On metal drums, I create the bed by flattening down the edge with a hammer. Metal drums are difficult and quite often I heat the metal with a torch to prevent the chrome from splitting. During the days of calf skin heads, snare beds were standard and the flexible calf skin would conform to the indentations. Because of the resistance to shear, mylar heads tend to wrinkle where the bed indentation is. To solve this problem, a paint-stripping heat gun can be used to melt the plastic head into the bed area.

The next item of priority is the batter head. Some performers prefer calf skin. However, most use mylar heads because they require less maintenance. Mylar is very homogeneous in consistency and can be thought of as a three-dimensional string with almost musical partials. This is undesirable since a snare drum is intended to be non-pitched. The annoying sounds of the mylar head on the snare drum are perceived as an over-ring with high overtones. Logically, destroying the musical nature of the partials will solve the dilemma and the drum will sound better. Many performers solve this dilemma by using muffling material either pressed, taped, or placed on the head. By thinking of the head as a three-dimensional string, anything touching the head will not only dampen unwanted vibrations but also drown the desired

ones. I do not think this is the proper solution. My answer is to make a custom head that is thicker at the edge than at the center thus creating a more complicated make-up to the partial series. This is how I make the head (Figure 2):

1. Use a coated double-ply head (Remo Emperor or Legacy E heads).
2. Mark a circle about two-inches from the hoop.
3. Slice through the bottom head with a razor blade (be careful not to split the second ply).
4. With a seam ripper, continue cutting around the marked circle (seam rippers are available at most any fabric store).

5. Remove the inner ply.

This head is now a single-ply head with a double-ply around the edge.

The snares and the batter head are suspended by the shell. I feel that this is the least important of the three properties discussed. Shells are available in any type of material from PVC plastic to sections of sewer pipe (some are made of cardboard with pictures of smurfs on the side). The material from which the shell is constructed will only affect the way in which the entrapped air vibrates. Drum manufacturers like to make shells seem more important than they really are. Three points on snare shells are important to note. The sharper the bearing edge is the less surface area will touch the head and the head will vibrate more freely. On many drums (especially older ones), I use a table router with a 45° angle cutting bit and cut a new bearing edge (Figure 5). Second, the height of the shell affects the volume of entrapped air and changes the loudness of the instrument. (Marching drums are long in height and perceived as being louder when struck.) The last point is that the more lugs a drum has, the better it tends to stay in tune.

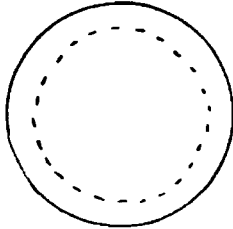
When fine tuning the drum, don't be afraid to tighten the heads a little more than seems normal. If the bottom

**Figure 1
Snare Bed**



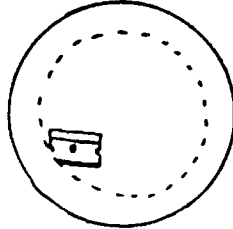
**Figure 2
Steps 1-2**

1. Use a coated double-ply head (Remo Emperor or Legacy E heads).
2. Mark a circle about two-inches from the hoop.



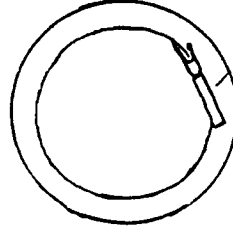
**Figure 3
Step 3**

3. Slice through the bottom head with a razor blade (be careful not to split the second ply).

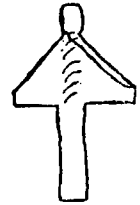


**Figure 4
Steps 4-5**

4. With a seam ripper, continue cutting around the marked circle (seam rippers are available at most any fabric store).
5. Remove the inner ply.



**Figure 5
Router Bit**



head is tuned tighter than the top, it will vibrate at its fundamental and drive the snares more efficiently. Note that if the top head is tighter than the bottom head, the bottom head will resonate less and the snares will be less effective. Do not tighten the snares too tight or they will start dampening the bottom head rather than letting it vibrate. Just remember to keep it simple: replace the

strainer; install a snare bed, use a custom head and cut a sharp bearing edge. This procedure will make any drum sound fantastic although the one with the smurfs painted on the side might be an exception. (PN)

Jack Butcher is a graduate of the University of Akron where he received a Bachelor of Science Degree in Percussion. Jack is a

performing artist/clinician for Yamaha, a member of the Percussive Arts Society and an active member of NAPBIRT (National Association of Professional Band Instrument Repair Technicians). He can be contacted at Central Instrument Company, Inc., Akron, Ohio, where he does percussion repairs, bar tuning, customizing and sales consulting.

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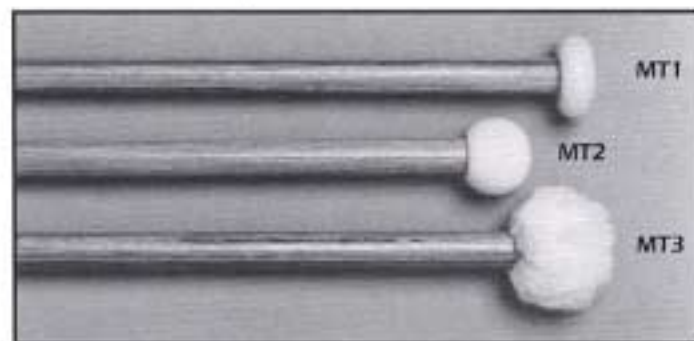
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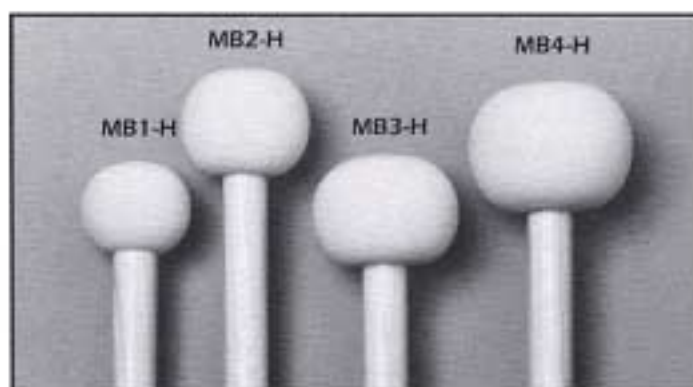
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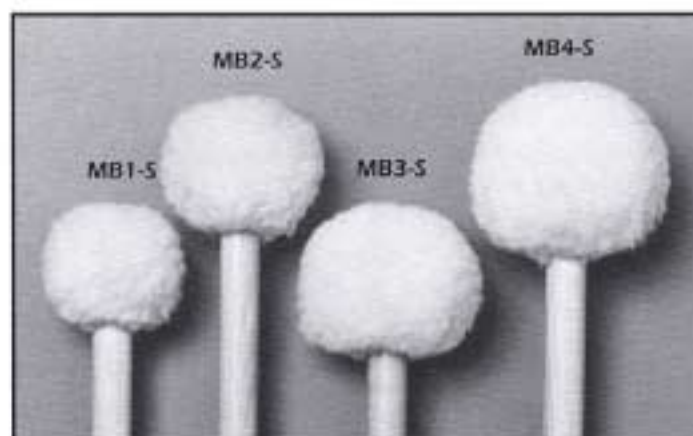
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THE GENESIS OF A TIMPANI CONCERTO

ON MAY 10, 1990, THE WORLD premiere of an important new work for timpani was performed at Cleveland's Severance Hall. Paul Yancich, principal timpanist of the Cleveland Orchestra, who was making his Cleveland Orchestra solo debut, presented James Oliverio's *Timpani Concerto No. 1* ("The Olympian") with the Cleveland Orchestra under the musical direction of Christoph von Dohnányi. By all accounts, the premiere of the twenty-three minute, three movement work, broadcast internationally, was very well received, including public critical acclaim;

By Steven Hemphill

representing the culmination of a personal and professional relationship between timpanist and composer that began in the mid-1970s.

Both Oliverio and Yancich were students at the Cleveland Institute of Music where Oliverio was asked to compose a work for timpani and double bass, *Dantreume Leu Pliska*, for Yancich's senior recital. This initial work provided the composer opportunities to study and explore the possibilities of the timpani as a solo instrument. Further study resulted

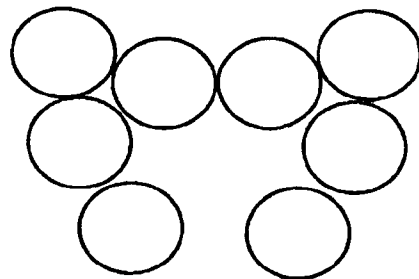
from a commission in 1983 for a solo timpani work which produced *Real Music for Timpani*, described as an advanced timpani etude in three movements. These two earlier works, together with a persisting fondness for rhythmically driven musical structures, influenced the development of Oliverio's style for unique and often demanding timpani (and percussion) scoring in a multitude of film and concert works.

In 1984, the National Endowment for the Arts granted Oliverio a Composer's Fellowship allowing him to pursue his interest in composition for timpani. Collaboration ensued concerning a full-scale concerto with Yancich as the soloist. While much of the creative work was realized in Cortona, Italy, further refinements in Atlanta brought the concerto to completion in 1987.

The score calls for strings, piccolo, 2 flutes, 2 oboes, english horn, 2

clarinets, bass clarinet, 2 bassoons, contra-bassoon, 3 trumpets, 4 horns, 2 trombones, bass trombone, tuba, harp, and 3 percussion including marimba, xylophone, vibraphone, tubular bells, glockenspiel, crash and suspended cymbals, 4 temple bowls, large cowbell, snare drum, bass drum, wood block, and a 12 inch lead pipe (struck and then dipped into water). After considerable discussion, it was determined that the placement of the timpani within the orchestral framework needed to allow for accoustical projection of the drums and direct visual communication between timpanist and conductor. The conclusion resulted in the timpani being placed in front of and slightly to the left of the conductor, approximately where the front stand of second violins are usually positioned. The composer's suggested configuration of the solo timpani is shown in Figure 1.

Figure 1



The first movement, marked "Volitivo con Precisione," begins with the introduction of the main theme in the lower strings. Various instruments join in the rhythmic prelude, building expectantly until the solo entrance of the timpani restates the theme (Figure 2). Unusual pairings and groupings of instruments with the timpani (as illustrated by the rhythmic duet between timpani and harp in Figure 3) typify this movement. The percussive scoring is frequently enhanced by use of pizzicato



Soloist Paul Yancich (left) and Composer James Oliverio (right) take one of six bows they received at the World Premiere of Oliverio's *Timpani Concerto #1* in Cleveland's Severance Hall.

and col legno in the strings with the timpani providing the melodic material over the rhythmic accompaniment provided by the strings. Tertiary relationships figure prominently in both the melodic and harmonic aspects of the first movement.

"Lento Introspectivo," marking the second movement, opens with reverberating chords in the percussion section, maintaining a sustained quality throughout. The quintuplet-based motif in the solo part, highlighted by "double-stop" figures, explores the ability of the timpani to render harmonic counterpoint with clearly discernable "voices." The orchestration in this movement is descriptively "chiaroscuro," where individual instrumental colors surface distinctively, contrasting sharply before merging once again with the timpanic timbres. The timpani offer extended melodic passages often voiced in sevenths and thirds (Figure 4), utilizing a variety of stick types to achieve a range of tonal nuance. The timpani and lower strings, together, unfold a lyrical melody, carrying the movement of a hushed conclusion. The timpanist is left alone in sound, creating a melancholic, whale-like utterance by striking a Japanese temple bowl (placed on a resonant point of the "C" pitched drum) while simultaneously pedaling successive rising and falling glissandi.

The third movement, marked "Feroce con Brio," is ushered in with a rolled crescendo and fanfare motif, at once hurling itself into a wild rhythmic pulse. The shifting pulse propels an undulating metric landscape, in which the demands upon the timpanist include intricate footwork on the tuning pedals as well as challenging stick technique, often calling for two- and three-voice counterpoint (see Figure 5). The instrumental texture surges through a layering of rhythms and simultaneous motifs, climaxing at the onset of the cadenza. After thirty-eight measures of written cadenza, elaborating upon the rhythmic and motivic material previously presented, the score calls for an improvisatory "signature" solo of approximately thirty seconds in length to conclude the cadenza. Yancich eschewed the written cadenza

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at the Cleveland premiere, choosing instead to offer his own creative artistry, a personalized cadenza structured upon the thematic material from various sections of the concerto.

The orchestra rejoins the soloist and participates in a virtuosic finale, weaving a complex rhythmic fabric of dense proportions. The principal theme of the downward fifth and rising minor sev-

Figure 2



Figure 3



Figure 4



THE GENESIS OF A TIMPANI CONCERTO

enth is developed in the strings as the timpani dance around the steady pulse with an insistent cross-rhythmic counterpoint (Figure 6). Shifting time signatures heighten the rhythmic excitement, catapulting through the finale, culminating with a dramatic tutti sforzando.


The general style of the work could be regarded as aggressive, rhythmically focused and assertive. Cross rhythms, asymmetrical groupings, and syncopation contribute to an ever changing metric tapestry. The orchestration is very colorful, frequently intense, and often structured with a sense of driving anxiety. The melodic lines of the timpani are very often supported in unison by other solo instruments, most frequently by bassoon, trombone, bass clarinet, horn, or low strings, although other voices and combinations are also used. This unison pairing of melodic material with the timpani brings pitch clarity and magnification to the timpani passages, but it also amplifies even the smallest increment of pitch discrepancy regarding the tunings of the timpani. The fragmented distribution of line and dove-tailing devices are utilized continually. An unusual and extensive variety of percussion sonorities, especially in the second movement, frequently contributes an ethereal quality to the musical settings. The timpanist is beset with complicated rhythmic challenges and substantial pedaling requirements. The recollection of pitch assignment to eight drums alone requires considerable concentration. The concerto is definitely contemporary in sound, but as one newspaper critic commented, "[Oliverio] understands well the difference between challenging and losing an audience...."

Oliverio's willingness and ability to embrace computer technology as one of the tools for his creative activity is evident in his preparation of *Timpani Concerto No. 1*. The score was computer designed and printed on a Synclavier Music Engraving System, in conjunction with an Apple Macintosh computer and Qume Scripten Laser Printer. The composer and his "copyists" performed each of the orchestral instruments parts upon the Synclavier keyboard, and then ed-

ited and graphically refined both the full score and individual parts. Moreover, Oliverio has produced a cassette tape recording of the concerto's movements using Synclavier orchestral accompaniment, plus click track, on one side of the tape and accompaniment only on the other. The purpose for this approach is threefold: the timpanist can study the considerable complexities of the score and its layered relationships, the timpanist can literally rehearse by way of click track synchronization with the accompaniment of an "orchestral" density (the actual orchestral parts are available by rental only), and the timpanist may use the taped accompaniment in recital performances.

Composer James Oliverio, born in 1956 and based in Atlanta, has received numerous awards and commissions, including fellowships from the National Endowment for the Arts, the Reader's Digest Foundation and Meet the Composer. He has over 300 film and television scores to his credit, and his concert works have received over 125 performances by ensembles including the Cleveland, Atlanta, Fort Wayne, Columbus, Savannah and Chattanooga Symphony Orchestras. Oliverio recently won his fourth Emmy Award for his orchestral soundtrack to the film "Time and Dreams," which was commissioned as part of the United States' successful bid for the 1996 Olympics. Oliverio founded Oliverio Music Inc. eight years ago,

along with OMI Recording Studios, and is affiliated with Collected Editions, Ltd, a progressive publishing firm.

Literally, fourteen years went into the preparation of this concerto for timpani and orchestra. Owing to infrequent premieres of works for timpani of this magnitude, it is with a sense of curiosity and anticipation that the percussive world views this musical newborn. Quoting Paul Yancich, referring to this auspicious concerto, "This concerto is the most demanding piece that I know in the literature for timpani. At the same time, it is rewarding to do, rewarding to have worked that hard. With this piece, afterward, there's a feeling of permanent accomplishment." 

The author would like to thank the composer and Collected Editions, Ltd, the work's publisher, for their generous contribution towards the accuracy and general content of this article. All musical excerpts are reprinted with permission of Collected Editions, Ltd.

Steve Hemphill is currently teaching percussion at Florida State University where he is completing a Doctor of Musical Arts degree. From 1985 to 1990, Mr Hemphill was on the faculty of the University of Wyoming. Previously, he served as principal timpanist of the Orquesta Sinfonica Municipal of Caracas, Venezuela. He holds M.M. and B.M. degrees from the Eastman School of Music

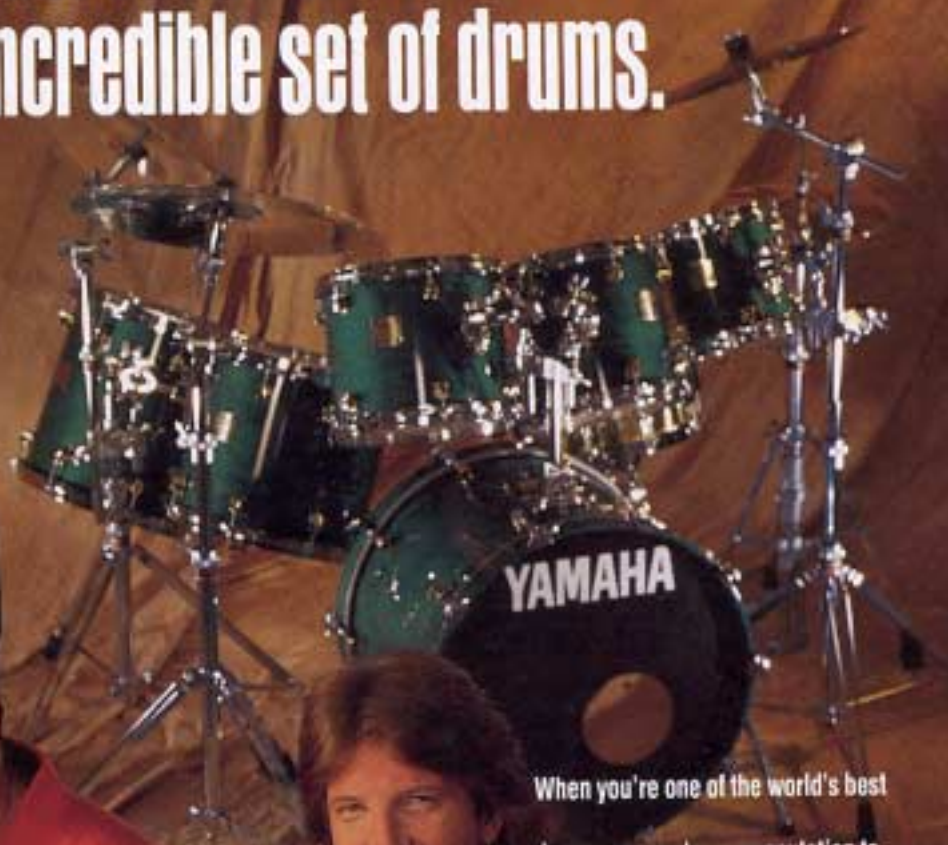
Figure 5



Figure 6



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On Drumset/Studio Percussion

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A "LEAD SHEET" IS A VERY SIMPLE sketch or outline of a tune and is used as a basis upon which musicians improvise or "fake" arrangements. In addition to the melody, a lead sheet also contains chord symbols (the harmony) and, in some cases, accompaniment figures as well.

Obviously, a drummer can learn tunes by playing the melody on a keyboard percussion instrument or piano. This is helpful when a recording of the tune is not immediately available.

Further study of a lead sheet can reveal additional information which is useful in guiding your *interpretation* of the tune.

- Scan the tune visually and look for repetition. This will help determine the form.
- Frequently a *tempo or style/feel* indication appears at the beginning of the chart, i.e., Medium Bossa, swing, etc.
- A *composer's name*, or other elements such as *rhythms*, *note values* and *articulation marks* could imply a specific style.
- Many tunes have no style boundaries and can adapt to many styles!
- Study the *contour* of the melody and locate the *climax points* and where space occurs...these characteristics can influence your use of dynamics, accents, choice of colors, and the appropriateness of fills or set-ups.
- Locate "*distinctive*" *rhythmic figures*, as they may require reinforcement and/or set-ups.
- Be aware of *contrast* within the tune itself. Some tunes move from major to minor tonal centers, or an inactive melodic section could be followed by and active one. Also contrast could be achieved through *changes in feel or style*, i.e., Latin/swing, "2" feel/"4" feel, loud/soft, etc. Your interpretation

By Guy A. Remonko

skill will improve as you become more aware of these elements. A well written lead sheet could

also contain a *simple bass line*, *accompaniment figures* and possibly the *artist's name*, *record label and catalogue number* of the performance from which the lead sheet was created. (P)

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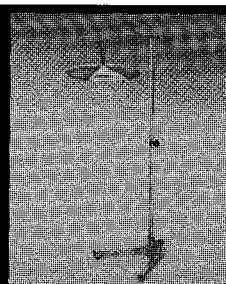
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On Drumset/Studio Percussion

USING YOUR DRUM MACHINE AS A LEARNING TOOL

By Ron MacDonald

ONE OF THE MOST IMPORTANT educational uses for a drum machine is that of programming a pattern, and playing along with it as a model and learning aid. Undoubtedly, many percussionists purchased their machine with this purpose in mind.

I would like to propose a helpful method for learning patterns with the aid of the drum machine's instrument volume controls. Using volume controls, it's easy to add instruments in or drop them out of the texture, giving you an opportunity to learn each part (corresponding to each of your limbs), individually, in pairs, or threes, until you are ready to combine all four limbs to perform the pattern.

Using four limbs, you have a possibility of 15 combinations (alone, in pairs, in threes, and finally, all four together). Here are the combinations:

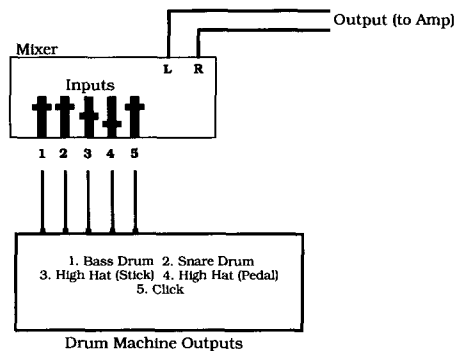
- RH= Right Hand
- LH= Left Hand
- RF= Right Foot
- LF= Left Foot

- Single Limb: 1. RH
- 2. LH
- 3. RF
- 4. LF
- Pairs: 5. RH / LH
- 6. RH / LF
- 7. RH / RF
- 8. LH / LF
- 9. LH / RF
- 10. LF / RF
- Threes: 11. RH / LH / LF
- 12. RH / LH / RF
- 13. RH / LF / RF
- 14. LH / LF / RF
- Four Limbs: 15. RH / LH / RF / LF

This sequence represents a logical progression from simple to complex. Most patterns, as you will see in the following examples, will require a different ordering of these combinations to fit the particular example. Now, you can try it out with your drum machine.

All machines have the capability of controlling individual instrument vol-

umes regardless of their output configurations. For this study, it would be most helpful to have separate outputs for each instrument put into a small mixer. This way, the volume of each instrument could be controlled by a separate fader, enabling you to isolate instruments quickly and easily. (Some machines have faders built-in for each output channel—a nice feature if you are looking to buy a drum machine.)



Any instrument may be sent to the mixer, depending on the number of outputs your drum machine has and the number of inputs in your mixer.

Consider the following example:

KEY



Example 1



Program the pattern into your machine, taking special care to put the accents on the proper notes. Now, if you

turn down the volume of the bass drum and snare drum, you will isolate the high-hat line (RH / LF). You get:

Example 2



Note that in this example, the LF part can be integrated into the RH part immediately since it is only used one time to close the open HH sound on count three. Or, you can isolate the bass drum part (RF) by adjusting your faders so that it is all that you hear:

Example 3



Now, you might want to try High-Hat and Bass Drum together (RH / LF / RF). Adjust the volumes once again:

Example 4



Of course, the other dozen or so combinations could be written out as well. But, with your drum machine as a model, you can use it as a "rote-teacher"—turning the volumes of individual instruments up or down to isolate the sounds and rhythms in different combinations.

You can choose the combinations that make the most sense for the pattern you are working on. In this particular example I found it most helpful to work on the combination of: RH / LH / LF until it was comfortable (turning down the sound of the bass drum and paying close attention to the accented and unaccented notes). Once I could play this comfort-

USING YOUR DRUM MACHINE AS A LEARNING TOOL

ably, I turned up the volume of the bass drum and added the part one note at a time. You might want to experiment with different combinations to see what works best for you.

As you go through your sequence, be sure that you have some kind of "click" occurring on the downbeats (preferably on a separate output and fader) and count the quarter-note click out loud. In addition to counting the basic pulse, subdivide to make sure that sparse parts like the bass drum alone get placed properly.

Example 5

Count: 1 2 3 4

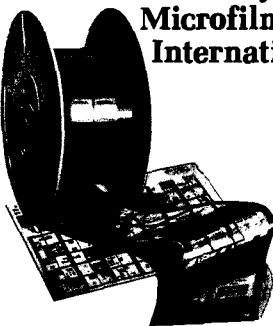
Subdivide

Play

This method will expedite the learning of individual patterns in a way that allows you to keep the "flow" of the music without interruptions. For fun, try playing one portion of the pattern while singing another or have the machine play two or three parts while you fit in the remaining part(s). Above all, have fun! (P)

Ron MacDonald is a drumset specialist with a Bachelor's degree in Jazz Studies (1983) and a Master's degree in Music Education (1991), both from the University of North Texas. Ron is currently serving on the adjunct faculty of UNT teaching MIDI Percussion and private drumset. In addition, Ron will be substituting as the director of percussion studies at the University of Texas at Arlington during the next year. Ron has served as an adjunct faculty member at UT—Arlington since 1985. Ron has spent several years touring between degrees and is very active performing in the Dallas/Ft. Worth area. This is the first in a series of articles designed to get the most use out of a drum machine as a learning tool.

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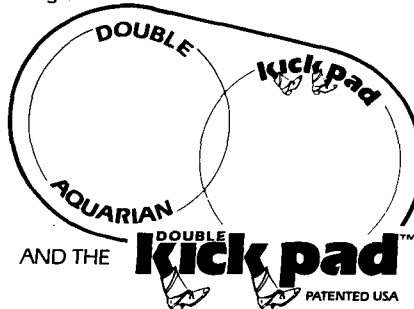


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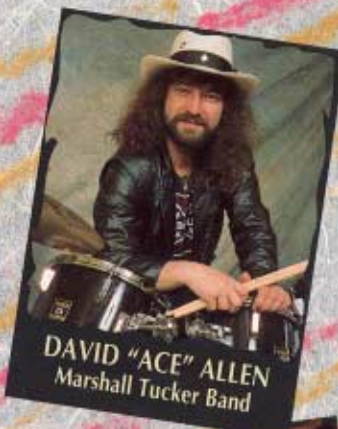
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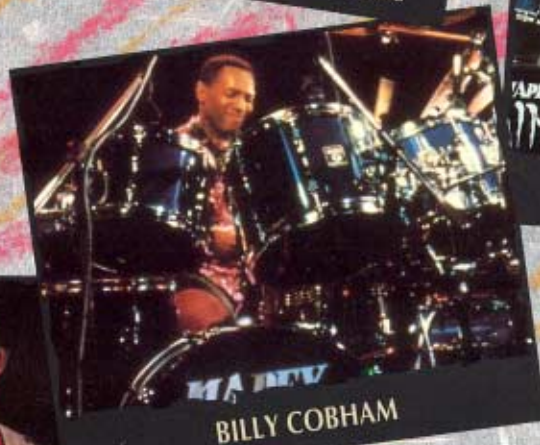
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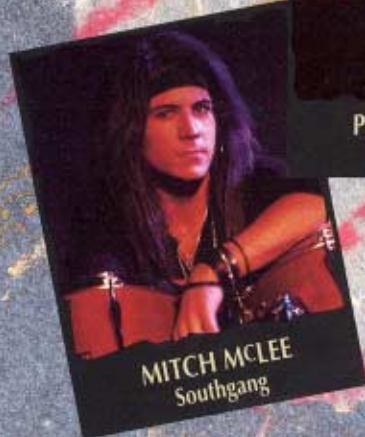
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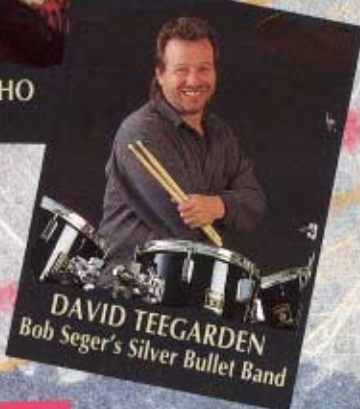
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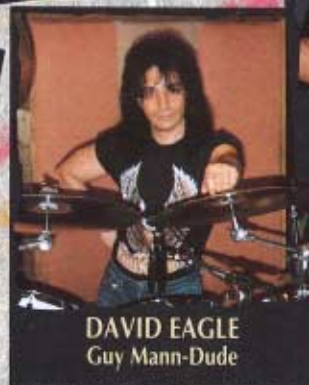
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A RETROSPECTIVE LOOK AT THE EARLY PUBLICATIONS OF THE PERCUSSIVE ARTS SOCIETY

AS PART OF THE FOCUS ON THE 30 year history of the Percussive Arts Society, it is quite informative to view the organization through early issues of its publications. The **Percussionist** was first published in May of 1963 and was listed as the official publication of the Percussive Arts Society. The focus of the quarterly bulletin was primarily on research and general educational approaches to percussion, although a complete membership list of the Society was included in this initial publication—a total of 72 members!

In June, 1964 (Volume II, Number 4), the publication, **Percussive Notes** states the purposes set forth by its editor, James Moore: "**Percussive Notes** began on a very local basis in conjunction with the activities of the Indianapolis Percussion Ensemble. In the short space of less than two years, interest has grown to the point that copies of the newsletter are being sent to professional percussionists and educators throughout the country and to many overseas locations...**Percussive Notes** is meant to be a means of not only reporting news and activities of interest in the field of percussion, but to provide a medium for the expression of divergent opinions as to the state and purposes of percussion performance and teaching both at a student and professional level. Opinions that disagree or challenge the editor's point of view are welcome and necessary to promote a better understanding of trends in the field of percussion..."

By Kathleen Kastner

The first volumes of **Percussive Notes** were loose-leaf pages printed on one side, and stapled together, and were about eight pages long. By 1965, colored cardstock covers were used with the PAS logo at the top, pages were printed on both sides and the length increased to 15–18 pages. Regular features included "Percussion Discussion," "Percussion Around the World," "New Publications," "Programs," "On the Technical Side," and "The Drummer's Bulletin Board,"—a pull-out page to be placed on the school bulletin board with helpful tips for student drummers (their word!).

Percussive Notes continued to grow and improve in quality and appearance. In 1967, with the publication of Volume VI, Number 1, **Percussive Notes** became an official publication of the Percussive Arts Society.

Of particular interest is an article that initially appeared in the **March, 1964** issue and was reprinted in **December, 1965**. The article proposed college level percussion offerings and is reprinted here in its entirety.

Private Percussion Instruction
(Percussion as principal instrument).



A four-year course of instruction that will cover all of the principle phases of percussion performance—snare drum, mallet instruments, timpani, dance set, and small traps. Increasing emphasis during the course of study is placed on the student's principal area of interest and ability. Private instruction being complimented by adequate opportunity for performance with orchestras, bands and chamber groups; also ample solo and group recital program performances.

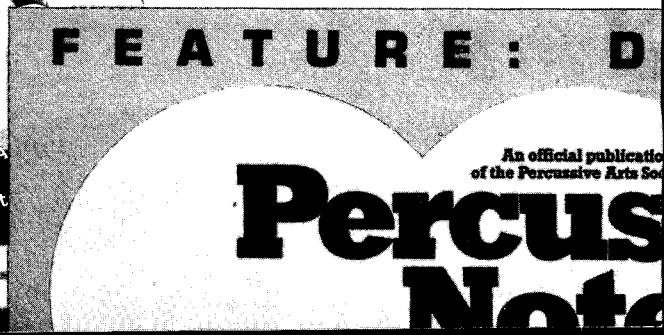
Private Percussion Instruction

(Percussion as a secondary instrument)

A course of instruction for the non-percussion principal who wishes to continue his performance training further than the class instruction offerings. The course of instruction to follow generally the same pattern as for a percussion principal, but at a slower rate of advancement. Emphasis is placed on the adequate understanding of the problems and techniques of teaching the material, as well as performance.

Fundamental Percussion Techniques—101

A basic course recommended highly for all students that will come in contact with percussion in any aspect of their future work (i.e., band or orchestra directing, composing, arranging, general music class, supervision and administration). F.P.T. introduces the correct approach, through class performance, to the study of the snare drum. The technique of outdoor performance (rudimental field drum) and indoor performance (concert snare drum) are covered, as is the



Over-Under (traditional) Grip and the Like-hand Grip. The proper techniques of bass drum and cymbal (pair and suspended) performance and basic traps (triangle, tambourine, castanets, and wood block) will be demonstrated and studied. Recommended method book material will be discussed and used, as well as selected parts from band and orchestral literature.

Fundamental Percussion Techniques—102

This course is a continuation of F.P.T. 101, and completes the introduction to the study of all small traps, with emphasis on the techniques and rhythms of the Latin-American traps. Timpani technique, tuning and care will be studied. Mallet percussion instruments will be studied with opportunity to perform on the marimba, xylophone, vibes, orchestra bells, and chimes. Appropriate study material, band and orchestra literature, and ensemble music will receive lab performance.

Percussion Ensemble

A chamber music ensemble consisting of all of the definite and indefinite pitched percussion instruments performing representative works from the literature for percussion ensemble. This organization is an active performing group of the College of Music.

Mallet Chamber Ensemble

Privately coached groups of from two to six homogeneous or heterogeneous mallet percussion instruments performing arranged, adapted, and original material for such combinations as: marimba sextet, mixed mallet quartet (marimba, xylophone, vibes, bells), and smaller combinations.

Pedagogy of Elementary Percussion

Methods, materials, techniques for teaching the grade school and junior high school percussion class, including a survey of available teaching material, its limitations and deficiencies; practical demonstrations of teaching techniques, and materials used.

Percussion Repertory

This course will peruse and discuss the material available for percussion solo and ensemble contest and recital purposes. The course will attempt to

cover material that is suitable for intermediate school performance on up through advanced college level and professional recital literature. Recordings of the works discussed will be used when available, augmented by lab performance of works by the class and guest performers.

Scoring for Percussion

A highly recommended course for all composition and arranging majors, and conducting students. This course will attempt to standardize and promote a general understanding of the fundamentals of percussion instrument notation. Liberal recourse will be made to excerpts from orchestra, band, and chamber works utilizing percussion. Also, lab performance and discussion of current projects of the members of the class will be examined. Each student will be expected to submit one original or arranged work for percussion alone or with percussion as the outstanding feature as a semester project.


Jazz Concepts in Percussion

The modern use of percussion in small combos, stage bands and large organizations will be thoroughly explored. This course is designed so that the performer, composer and arranger may obtain a more complete understanding of the use of percussion in modern music. The techniques of performance on a set of dance drums will be discussed, demonstrated and studied. The use of vibes, with special emphasis on scoring, improvisation and chord voicing will be covered. The "color" effect instruments and the Latin-American rhythm instruments will be studied. A liberal number


of recordings of the outstanding compositions and arrangements in this idiom will be heard and analyzed.

At the close of these listings, this paragraph appeared: "How does this compare to the offerings in percussion in your school? Will this rather idealized listing ever become a reality? Only time and effort will tell!" After the initial appearance of this article, Jack McKenzie, then Associate Professor of Percussion at the University of Illinois, and one of the founding members of the Percussive Arts Society, wrote a letter to the editor of *Percussive Notes* that included the following... "What really stirred me to write was your course listing in the March 1964 issue from 'Utopia U.' This is all so close to what we offer here at Illinois that I felt I must describe our courses to you." Jack then goes on to describe the percussion curriculum in place at that time at Illinois.

After reading these descriptions as well as other articles that appear in those early issues of *Percussive Notes*, what strikes this writer is the tremendous strides that have been made in percussion technique, curriculum and overall awareness in these last thirty years. Percussionists today, owe much to the vision of the founding members of the Percussive Arts Society, as well as to James Moore, the first editor of *Percussive Notes* and others who took on the responsibility of publishing a "bulletin" (as it was first called) with the purpose of increasing the availability of information about percussion and encouraging the discussion of new ideas and approaches to this young field of study. (PN)



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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 submissions to: James Lambert, P.O. Box 16395, Cameron University, Lawton, Oklahoma, USA 73505

KEYBOARD PERCUSSION ENSEMBLE

ARABIAN DANCE III

Tschaikovsky / arr Ruth Jeanne
\$10.00 (score and parts)
Permus Publications (Box 02033, Columbus, Ohio, 43202); 1990

This straight-forward quintet arrangement of the *Arabian Dance* from the *Nutcracker* can be played on a minimum of three marimbas (4 1/3 / 4 / 3 1/2 octave). Player I also plays the tambourine part. Player V needs 4 mallets, but only for the ostinato pattern of fourths and fifths. Dynamics, phrasing, and implement indications are clearly marked. The use of almost continuous slurred rolls may raise the difficulty another level.

Very suitable for an intermediate ensemble, especially as a teaching piece for slurred rolls and sensitive ensemble playing.
—John Baldwin

ARIA AND BURLESQUE III

Domenico Scarlatti, arranged by Steve Grimo
\$8.95
Southern Music Co.
San Antonio, Texas 78292

The literature of the baroque era has proven an excellent source of

material for bar percussion performance, in terms of both solo literature as, for example, transcriptions of Bach for marimba solo, and ensemble music, such as these two short movements from the music of Bach's contemporary, Domenico Scarlatti. One reason the music of that era, especially that written for strings, lends itself to adaptation is in large part due to the limited range of the bar percussion, which ideally fit that of the violin. Another is that many of the faster movements feature repetitive eighth-note or sixteenth-note movement, ideally suited for performance on the wooden-keyed percussion instruments on which the sound duration of single strokes is quite short.

Two short examples of Scarlatti's music are arranged in this publication. The first brief movement (*Aria*) is from a keyboard sonata, *Burlesca* is an adaptation of a piece for strings and harpsichord.

"The freedom to mix and match mallet instruments, or to use four hands on two marimbas," as stated in the preface, results in the following suggestions for distribution of parts: (player 1) bells or xylophone, (player 2) xylophone or marimba, (player 3) marimba or vibes, (player 4) low A marimba; (player 5) optional string bass. This "freedom," which is commendable as a nod to practicality for the school groups with limited instrumentation that would want to play this arrangement, leads to a problem that the publication does not address. Player 3's part has been written with the marimba in mind, with rolls indicated for the longer note values. However, if the optional

instrument (vibraphone) is substituted, there is nothing in the part to give the player any help with pedaling and mallet dampening, both necessary to the performance of the music. In the

Burlesca, for example, rapidly moving streams of eighth notes need special attention from the standpoint of pedaling.

It is always gratifying to see excellent literature made available, as in this arrangement, to junior and senior high school students.

—John R. Rausb

GRACEFUL GHOST IV

William Bolcom
arranged by Terry Smith
\$12.50, Score and Parts
Studio 4 Productions/ Alfred Publishing Co., Distributors
16380 Roscoe Blvd
P. O. Box 10003
Van Nuys, CA 91410

Advanced high school and college ensembles will greatly enjoy this unique rag arrangement by Terry Smith. With two players per marimba, the work may be performed with a low-A marimba, a low-F marimba, vibes and bells. Appropriate substitutions for the low-F marimba are suggested. Two mallet technique is employed throughout, except for marimba 3, who will find that four mallets will facilitate the chord work in this part. The highly syncopated figures in all parts combined with subtle dynamic changes from pianissimo to mezzo piano provide the challenge of this work. It also makes very effective use of crescendo and decrescendo within this narrow dynamic range, reaching forte only twice and for very brief periods.

Very legible and printed on good quality paper, this work is a welcome addition to the mallet ensemble literature.

—Frank Shaffer

JESU, JOY OF MAN'S DESIRING III-IV

J. S. Bach/ Arr. Mano Gaetano
\$10.00

Permus Publications, P. O. Box 02033, Columbus, Ohio 43202

This is a very nice setting of this familiar Bach composition. It is scored for four marimbas, bells, vibraphone, and chimes. The fourth marimba requires a bass marimba, but the arranger specifies that if a bass marimba is not available, the part may be played on an electric keyboard, synthesizer, or string bass. The running eighth note line (melody) is carried out entirely by the first marimba player.

The parts are in manuscript notation, but they are quite clear and easy to read. An excellent addition to the mallet ensemble program.

—George Frock

PALM LEAF RAG

Scott Joplin arranged by Dale Rauschenberg
\$6.95

Visionary Music
Distributed by Warner Brothers Publications, Inc.
265 Secaucus Road
Secaucus, NJ 07094

A musical cousin to Scott Joplin's *Maple Leaf Rag*, *Palm Leaf Rag* also represents the composer's ragtime piano style. Transcriptions of Joplin's music have found their way to mallet ensemble literature in the past and now Dale Rauschenberg has arranged the *Palm Leaf Rag* for marimba quarter with drumset.

Typical of ragtime, *Palm Leaf* has a syncopated melody with a "boom-chick" two beat accompani-

ment that seems to breed familiarity in listeners of all ages. The form is also standard with a first and second strain that leads to a key change and trio which recaps to the original theme. The individual parts range from intermediate to moderately difficult. Marimbas 1 and 2 perform the melody and counter-melody and part 3 requires four mallets for chords while the bass line is delegated to player 4. Reading from a skeleton chart, the drumset player has the freedom to improvise throughout the form.

Palm Leaf Rag is not as "catchy" a tune as *Maple Leaf*. However, it is enjoyable to play and audiences will find it appealing on almost any concert setting.

—Mark Ford

THE METRONOME IV

Ludwig von Beethoven, arranged by Ruth Jeanne

\$10.00

Permus Publications

P. O. Box 02033

Columbus, Ohio 43202

The symphonic repertoire provides the source for Permus Publication's recent contribution to mallet ensemble literature suitable for younger players. Ruth Jeanne has adapted the theme from the slow movement of Beethoven's eighth symphony for five players using a minimum of three instruments. Although notated so that part III can be handled by one player using a four-mallet technique, and part IV played with one student holding three mallets, optional parts are provided which reduce the four- and three-mallet writing for two-mallet performance. If these alternate parts are used, seven players with a minimum of five marimbas will be required. Part V is playable on an instrument with a low A, although cues are included for both 4 1/2 and 4 octave instruments.

Ruth Jeanne indulges in a sev-

eral liberties in the attempt to make the original adapt to the limitations of both the instruments and young players. To accommodate the former, she has changed the key from Bb to C to better fit the bass register of the lowest marimba part. To make the work more readily accessible to the student mallet player, she has kept the 2/4 meter of the original, but has doubled note values, changing the 64th, 32nds and 16ths of the original to 32nds, 16ths, and 8ths. Although the wisdom of this simplification must be acknowledged, the music may be substantially altered if the performers are not cautioned about playing the second beat of the measure too heavily, in the nature of a 2/4 march, since this second "beat" is in reality the "and" of the beat in Beethoven's music. Therefore, the repeated eighth-note chords at the beginning of the arrangement need to be rendered with absolutely no secondary accent on the second beat of the measure.

In other regards, the staccato writing for winds and the staccato and pizzicato writing for strings in the original provides ideal material for the basically staccato idiom of the marimba ensemble. Credit must be given to the arranger for the thoughtful attention given this project, which provides an accurate rendition of the original. What better way to acquaint students to the art music of the Western world?

—John R. Raush

UN BAL V

Berlioz / arr. John Rack

\$12.00 (score and parts)

John Rack (1829 Prospect Ridge, Haddon Heights, New Jersey, 08035); 1990

This marimba quartet arrangement appears to be a musically well-written rendition of Berlioz's work. The main problems for even an experienced student marimba ensemble includes tempo, some

holding of 3 and 4 mallets during essentially 2-mallet passages, and the lack of planning for page turns. The piece is written in 3/8, with the dotted quarter = 60. This makes the thirty-second-notes, the triplet sixteenth-notes, and the sixteenth-note 3- and 4- note chords tricky to put together accurately. The upper three parts (especially Part II) require the use of 3/4 mallets for repeated and/or rolled chords. All four parts are printed on two double sheets, with the "page turn" coming in the middle of eighth-note and sixteenth-note passages. Four separate instruments are necessary (at least one 4 1/3 octave). The printing is very clear, and all dynamics, rolls, and other performance directions are well-marked, but no mallet choices are mentioned at all.

Suitable for, and a definite challenge for, at least 3 experienced marimbists (Part IV is less difficult) for children's concerts or formal concerts/recitals.

—John Baldwin

WALTZ from EUGENE ONEGIN III-IV

Peter Tchaikovsky arranged by John Rack

\$12.00, Score and Parts

John Rack
1829 Prospect Ridge
Haddon Heights, NJ 08053

This arrangement of Tchaikovsky's famous waltz, scored for mallet quintet, is suitable for advanced high school or college ensembles. It calls for a minimum instrumentation of a 4 1/3 octave marimba, a 4 octave marimba, vibraphone, orchestra bells and a 3 1/2 octave xylophone. Some sharing of instruments makes judicious placement necessary, particularly with the vibraphone and xylophone. The arranger makes helpful suggestions to facilitate this. Two mallet technique, including extended use of double stops and

running scale passages, is employed throughout the work. The only exception is in the fourth player's part, which contains one section of three and four note chords on the second marimba part. A variety of tone color treatments are given to the famous melody through use of the orchestra bells, vibraphone, xylophone, and marimba, and the well marked dynamic contrasts and climaxes are very effective. Both score and parts are very legible, and are printed on very good quality paper.

—Frank Shaffer

KEYBOARD PERCUSSION SOLO

JOHN BROWN'S BODY IV-V

Milt Jackson

transcribed and edited by Terry Smith, with piano accompaniment by John Radd

MMB Music, Inc.

St. Louis, MO

Aspiring vibists will welcome this important transcription for study and performance. Six of the eight original choruses have been transcribed from the Verve recording *Very Tall* (Oscar Peterson Trio with the Composer). The editor includes some important suggestions about swing style performance, and an original piano part has been composed to accompany the vibes. The intricate rhythms and chromatic passages typical of Jackson's improvisational style provide the challenge of this solo. Provision is also made for some improvisation and/or solo choruses in the piano part by including chord symbols from letter B until the end. Very legible and printed in a high quality edition, this solo is a must for anyone desiring to know more about the swing style of one of the great jazz vibraphonists.

—Frank Shaffer

SELECTED REVIEWS

LE CHAPEAU DE PAILLE et L'OMBRELLE I/II

Georges Paczynski and Evelyne Stroh
\$4.74 (2 solo parts and 2 piano scores)
Editions Aug. Zurfluh (73, Boulevard Raspail, 75006 Paris, France); 1987 / Theodore Presser Co.

These two short (50 and 100) xylophone solos with piano accompaniment are very easy to read—relatively large notes on non-shiny, heavy paper. The piano parts are unusual in that they too closely parallel the difficulty levels of the solo parts (I and II). All parts are clearly marked with dynamics, phrasing, accents, articulations, etc. *Le Chapeau* uses quarters and eighth in 2/4 time (quarter = 80) and *L'Ombrelle* uses quarter and eighth notes and rests and half notes in 3/4 time (quarter = 92). No rolls are indicated, even on the half notes.

Very suitable as first solo pieces (with equal accompaniments!) for student recitals or elementary festivals.

—John Baldwin

SOLOBOOK FOR VIBRAPHONE III-IV

Wolfgang Schluter
\$11.50
N. Simrock
Theodore Presser Co., sole selling agent

It is never easy to find good literature for students who are no longer at an elementary level, but not sufficiently skilled to handle the more advanced repertoire. And, if material can be found that falls into that category from a technical standpoint, it is seldom of much interest musically. The second volume of Wolfgang Schluter's book for solo vibraphone can be useful as literature that fills that void. The volume contains ten short selections running the gamut from ballad

style, to blues, jazz waltz, and swing. The shortest of these lasts approximately 1' 09", the longest is a mere 1' 55". The selections are arranged, more or less, in an increasing order of difficulty. The first (*Nursery Rhyme II*) is the only piece in the collection that is playable with two-mallet technique. The second (*Evening Song*), a waltz, has four-note chords, voiced in close position, usually on beats one and three of each bar. The third piece (*Ballad for Vibes*) is written in the usual format of melodic line with three- and four-note chordal accompaniment. Beginning in the fourth selection (*Saint Michel*) and continuing through the rest of the volume, a two-staff format is used, right hand written in the upper staff, left hand notated in the lower. The pieces in the last half of the book, numbers five through ten (*Children's Dream*, *Frank's Mobile*, *Three Time Blues*, *Crazy Cat*, *Lucienne*, and *Village-Rhen*), are characterized by greater hand independence, more difficult pedaling requirements, some fast tempi, and more difficult rhythms.

The publication is a credit to the publisher and Siegfried Fink, editor of the series in which it appears. It is provided with several fold-out pages to avoid page turns. Chord symbols are written in throughout, and pedaling and mallet dampening suggestions clearly indicated.

—John R. Raush

SUITE FOR MARIMBA V

David Ameen
\$6.00
Studio 4 Productions / Alfred Publishing Co. (16380 Roscoe Blvd, Box 10003, Van Nuys, California, 91410); 1990

Fanfare is to be played "slowly and confidently." The combination of rubato and many complex divisions and subdivisions of the beat makes the movement almost appear to be ametric. "Scherzo" is

"very fast" and presents a 3-measure thematic motive in a very fragmented way: the meter changes almost every measure—7/8 / 5/8 / 6/8 / 3/8 / 8/8 / 4/8 / 2/8 / 3/4. *Song for a Pensive Mood* is a slow, all-notes-rolled, 4-mallet "chorale." Phrase markings are used to indicate the location of the melody line. *Rustic Dance* is marked "vigorously" at quarter = 132, and uses many eighth-note and dotted-eighth-sixteenth-note patterns in a changing-meter texture. A slower (quarter = 116) middle section in 7/8 employs a melody plus accompaniment style of writing. The majority of the movement employs struck four-note chords usually with the same interval in both hands—mostly major seconds and perfect fifths. Both similar and contrary motion is used between the hands.

Suitable as both a pedagogical piece and a recital piece for an advancing marimbist.

—John Baldwin

MAID WITH THE FLAXEN HAIR II-III

Claude Debussy
 arranged by Michael Boo
\$7.50, Score and Parts
Studio 4 Productions / Alfred Music Publishing Co., Distributors
16380 Roscoe Blvd
P. O. Box 10003
Van Nuys, CA 91410

This short quartet will give high school or young college ensembles some insight into the impressionistic style of Debussy. It may be performed on 4 1/3 octave and 4 octave marimba with two players per instrument. Alternate notes are suggested by the arranger if a 4 1/3 octave instrument is not available. Two mallet technique is employed throughout, with lots of rolls and some use of double stops. Mr. Boo makes good use of dynamic contrasts, and crescendo and decres-

cendo. Both score and parts are very legible and are printed on good quality paper.

—Frank Shaffer

PERCUSSION ENSEMBLES

3 SHORT DANCES

Tielman Susato
 arranged by Norman Weinberg
\$7.50

Southern Music Company
San Antonio, Texas 78292

Tielman Susato (1500-1561) was a prolific publisher and composer of many books of chansons, masses, motets, and songs. As an influential publisher in Antwerp, he also wrote and arranged dances based on popular tunes of the day. Norman Weinberg has transcribed 3 *Short Dances* by Susato for mallet ensemble consisting of xylophone, two vibraphones and three manmbas. With a renaissance flair, each of these lively dances recreates the atmosphere of the period on these contemporary instruments.

The dances, *Ronde*, *La Moursque*, and *Basse Danse Bergeret*, are arranged in a typical fast-slow-fast order. Each are simple in form with several repeated sections. Throughout, Weinberg indicates that all notes larger than an eighth be rolled and that the first note of a two note slur also be rolled. These are not confusing directions but it just makes sense to use traditional notation. All of the keyboard parts can be played with two mallets and would be accessible to high school or young college ensembles. If your performers don't mind a little coziness, all three of the manmba parts could be played on one instrument and possibly the first vibraphone part could be played on bells. This would make this interesting arrangement accessible to schools with limited instrumentation.

—Mark Ford

AQUATIQUE et TANGO

Georges Paczynski
Evelyn Stroh

No price given
Editions Aug. Zurfluh
73, Blvd. Raspail
75006 Paris
(Theodore Presser, sole US agent)

This set of two very short and very easy percussion pieces is important for three reasons: 1) begins to help satisfy a need for more true beginning percussion works on the junior high and even late elementary level; 2) utilizes more than "just" the snare drum (*caisse claire*) as a solo, and 3) is accompanied by a very interesting and intricate piano part, serving to introduce the concept of ensemble to the young player. *Aquatique* (for *caisse claire*, cymbale, et piano) features a comparatively difficult accompaniment to the solo percussionist. The rhythms and technique required are of level one simplicity (nothing harder than eighth notes): the lack of any dynamic indications detracts from the composition. There are some musical indications in *Tango* (for snare and tambourine) and indeed some question and answer interplay between soloist and accompanist—but again, the simplest of solo motives, and no stick or performance designations (tambourine with the hand? with a stick? mounted?). However—the existing dearth of music still for first-year drummers makes purchasing this set of two French compositions a possibility—if only to introduce the student to concepts of ensemble and other instruments of the percussion family.

—Larry White

COUP DE PATTE

Stephane Gremaud

\$4.25
Editions Aug. Zurfluh, 73 Boulevard Raspail, 75006 Paris,
Theodore Presser Co., Sole Selling Agent

Coup de Patte requires four traditional instruments; snare drum, tom tom, bass drum, and suspended cymbal. The piece might be played at the drum set, or the performer might use a concert bass drum and stand during performance. Rhythms are basic involving quarters, eighths, and half notes. The slow tempo (60 MM), 4/4 time signature, varied dynamics, and rather "fanfare-like" style in both the piano and percussion parts, make this composition an appropriate device for teaching musicianship. Duration is 1'5".

Recommended.

—Cort McClaren

FUNFZEHN ETUDEN (Duo fur Percussion) III

Karl Bartos

No price quoted
Musikverlag Zimmerman,
Frankfort am Main

Remember those nice, functional Morris Goldenberg duets from that enduring "bible" of percussion *The Modern School for Snare Drum* we all played in beginning our percussion careers? Add a little mixed meter and some rolls here and there and viola—Karl Bartos' *Funfzehn Etuden* from Siegfried Fink's *Duo for Percussion* published by Musikverlag Zimmerman in Frankfurt. The publication format itself is in actuality a teacher's edition/student text in that the publisher provides us with a "score" of Kleine Trommel I and II, and then a separate part only for the first snare drummer (top line of the fifteen duets included). Nothing strikingly different or difficult here for that matter—but thankfully the classical snare drum gets serious treatment for a change in some "medium-difficulty" duets. Most conceivable time signatures (including 7/4 and 5/8 are included, with refreshingly abnormal mixes of misplaced (read: offbeat) accents, rolls, and embellishments.

"Funfzehn Etuden" would make excellent upper level sightreading exercises, or playable as weekly high school percussionist assignments. The quality of paper, print, and hard binding is typically flawless—as expected from this German publisher.

—Larry White

MOSAICS FOR PERCUSSION IV

Elliot Del Borgo

\$11.00

Kendor Music, Inc
P. O. Box 278
Delevan, New York 14042

In this publication for the high school percussion ensemble, Del Borgo displays his knack of writing percussion music that is at once interesting and playable by the younger student. Although written as a quintet, this 5 1/2 minute work can be expanded to utilize up to thirteen players.

The first percussion part is scored for snare drum, woodblock and suspended cymbal. The second percussionist plays four tom-toms, temple blocks and vibes (or piano as an alternate). Bass drum, bells and claves are played by the third player. Fourth and fifth percussion parts are scored for bongos, chimes, xylophone and timpani, triangle, gong or large suspended cymbal, respectively.

The outer sections of the ensemble (the opening section is literally repeated in a "A—B—A—" formal scheme) are characterized by rapid tempi, an attention-getting rhythmic "theme," and solo opportunities for all players. The slow middle section features bells, vibes, and chimes with other mteallic sounds contributed by triangle and suspended cymbal. The mallet instrument writing is well suited to high school level players.

This music utilizes a wide and ever-changing dynamic palette with parts that will challenge and interest the performers. In all, it is an out-

standing piece for teaching purposes.

—John R. Rausb

SCHLAGSCHATTEN III

Fried Walter

Cost not given
Musikverlag Zimmermann
Gautratenstrasse 19-23

D-6000 Frankfurt Am Main
Federal Republic of Germany

This publication should be of special interest to those who work with percussion students at the junior high level. It is a collection of five short pieces, between 2' 10" and 2' 45" in length, written, with one exception, for five players. The pieces are scored for glockenspiel, snare drum, xylophone, marimba, chimes, four timpani, bass drum, and an assortment of small instruments including triangles, gongs, cymbals, whip, templeblocks and castanets. The music is also playable using Orff instruments.

The first piece in the collection, *Japanischer Tempelblock*, features an *Ostinato* played, in turn, on templeblocks, four timpani, and xylophone, which accompanies a pentatonic melodic line scored for glockenspiel and xylophone. Opening with a castanet solo, *Spanische Kastagnetten* uses glockenspiel, xylophone, and a marimba to play melodic material flavored with typical Spanish motives. *Deutscher Pastorale*, the only piece to require four rather than five players, is written in 5/4 meter and a piano dynamic level. A repeated three-note *ostinato* on three chime notes provides the background for *Die Glocken von Titisee*, in which the glockenspiel, triangles, and sleighbells all make their contribution of bell like sounds. "Gun shots," bass drum rolls, double-stop rolls on timpani in an up-tempo *alla breve* are used programmatically in *Wild-West*, the last selection in the publication.

It is not easy to write music

SELECTED REVIEWS

within limitations imposed by instrumentation and the age and experience of those for whom it is intended—perhaps even more difficult than it is to write for older groups and more diverse instrumentation. Walter extracts the optimum from his modest instrumentation. The use of four timpani, for example, provides the opportunity for an active bass line without creating tuning problems for the player.

The mallet parts will not be easy for a junior high age player, requiring as they do frequent use of double-stop technique and a variety of keys, including three, four and five flats and up to three and four sharps. However, a good deal of care and thought has gone into these ensemble pieces and, in the hands of a good teacher, they will yield a wealth of pedagogical opportunities.

—John R. Raush

SNARE DRUM DUETS III

Murray Houlliff

\$9.95

Southern Music

San Antonio, Texas 78292

Murray Houlliff's *Snare Drum Duets for the Intermediate Player* are aptly designated a collection of twelve completely different minute-length duos for players of above average snare drum skills. Excellent in terms of variance amongst themselves of the twelve duets, eight have different meter, all have different areas of concentration (accent placements, stick selection, use of different parts of stick and instrument, dynamic drops versus gradual crescendos/dimendos, orchestral versus open rolls, etc.) In other words—Houlliff again challenges an area of the percussion family often ignored in terms of musicality, taste, and creativity. *Snare Drum Duets* offers good sightreading opportunities for the advanced high school and under-

graduate collegiate drummer.

Southern Music's legible printing and fine paper/binding quality accompanies the only slightly overpriced set of pieces. Nevertheless, the purchase of these duets should be considered by any high school or college percussion educator; they will be an addition to my own teaching library.

—Larry White

TIPA TIPA TWO IV

Gerard Berlioz

\$8.50

Gerard Billaudot

14, rue de l'Échiquier 75010

Paris

Theodore Presser Co., Sole Selling Agent

Published in *The Percussion* collection directed by Jean-Claude Tavernier, this short quintet (ca. 3' 50") is labeled as material for advanced students. It is suitable for an ensemble at the high school level. Instruments required are suspended cymbal and glockenspiel (player 1); marimba (player 2), a second marimba and suspended cymbal (player 3), vibraphone (player 4), and five timpani (player 5).

Techniques required include hand vibrato in the glockenspiel part, the performance of 16th notes moving over all four timpani at mezzo forte and piano dynamic levels, octave playing in the first marimba part, half-pedaling on vibraphone, and the performance of 16th-note patterns in the second marimba part by alternating notes played with the handle of one mallet on suspended cymbal with a melodic played on marimba with the other mallet.

The primary challenge in the piece, from a musical standpoint, is the result of an interesting juxtaposition of 4/4 meter with eighths divided normally, into groups of two's, and 8/8 meter, in which eighth are grouped into 3+3+2

units. The rhythm in this ensemble is the parameter of greatest interest and in some of the parts is more challenging than is usually found in most literature for this level. The melody is chant-like in its simplicity. The ostinato found in the first marimba part is only one measure in length and readily memorized, but highly syncopated and written octaves. To repeat it accurately, and exactly thirty-eight times as required, requires no small feat of concentration.

The publication does have one serious liability. If it is aimed at the American as well as French or European market, it should present the important instructions and information for the conductor in English translation. This information, which concerns the use of hand vibrato technique on the glockenspiel, mallet selection for the first marimba, instructions for playing suspended cymbal and marimba together in the second marimba part, directions for pedaling and the use of the motor in the vibraphone part, and instructions for muting the timpani appears only in French.

—John R. Raush

TOCCATA V

Rainer Pezolt

Musikverlag Zimmermann, Frankfurt am Main; 1990

This 4/30 quartet is scored for four multipercussion setups (all standard instruments except for four framedrums). Except for a few measures, the piece is written in 7/8 or 7/16 throughout (eighth note = 200), using both unison rhythms with contrasting accents and solo plus accompaniment writing. Although a conductor would certainly help in the preparation for a performance, only a score and 3 parts are provided—player IV is to play from the score. The parts are not technically very difficult (especially the two keyboard percussion parts), but the learning of the notation for

the instruments, implements, and special performance techniques would take some time and concentration even though they are logical.

Perhaps more suitable as a teaching piece for uncondensed ensemble playing in an odd meter than as a part of a formal concert.

—John Baldwin

TOHITI MANILLE

Gerard Berlioz

No Price given

Alphonse Leduc

175, rue Saint-Honore 75040

Paris cedex 01

Tohiti Manille is a percussion trio featuring snare drum, three tom-toms and a bass drum with cymbal attachment. The music is brief (approximately 2 minutes and 25 seconds over 41 bars) but composer Berlioz is able to create an interesting rhythmic development throughout the work. From the opening snare drum statement, the piece progresses from simple sixteenths and eighth notes to more advanced statements. Dynamics, accents and a tempo change are well placed to add variety. All of the performance notes are written in French, but the music poses no special performance problems.

This trio is of intermediate difficulty and would be suitable for high school or younger college students. Directors may find it useful as a training piece that can be programmed on a Solo and Ensemble Festival or school concert.

—Mark Ford

COLONIAL EPISODE

John Beck

\$4.00

Kendor Music, Inc.

P.O. Box 278

Delevan, NY 14042

Colonial Episode is a snare drum solo that captures the essence of the drumming of the American Revolution. This piece is not in-

tended as a period transcription but rather as a rudimental selection in the style of 18th century military drumming. Published under the *Solo Graded Series*, Kendor Music rates Colonial Episode as a grade 4 with an approximate duration of two minutes and five seconds.

Composer John Beck presents the theme and development in a clear and precise manner. Utilizing such rudiments as paradiddles, flam-a-cues, drags and standard rolls to create a march style solo, Beck uses simple but effective dynamic changes to give the work musical direction. After a short middle section which offers a timbre change of periodic taps on the rim, *Colonial Episode* drives to the final section with loud accented sixteenth notes and a "shave and a haircut - two bits" ending.

John Beck's *Colonial Episode* never seems square and blocky as do many easier rudimental works. The musical development is logical and interesting and would prove to be a challenge for most junior high or high school percussionists.

—Mark Ford

IN ANY LANGUAGE

Arthur Lipner and the Any Language Band

No Price Given

Tall Tree Records

11026 Ventura Blvd.

Suite 3

Studio City, CA 91064

Establishing an identity as a jazz vibraphonist/marimbist recording artist is an uphill climb against some tough odds. Arthur Lipner is finding success in this idiom one step at a time. From his early mallet studies with Daves Friedman and Samuels to college at the University of North Texas, Lipner has experimented and recorded in a variety of musical styles such as straight ahead jazz, big bands, calypso, funk and even Andean Indian music. He has composed a book of

Solo Jazz Vibraphone Etudes (published by Ludwig Music) and written a feature series of articles for the now defunct "Rhythm" magazine. Sponsored by the Ludwig/Musser Company, Arthur also regularly conducts clinics at universities on improvisation and arranging. Now the Any Language Band, featuring Lipner, has released its first compact disc on Tall Tree Records.

From the above list of activities and the personnel he put together for this recording Lipner could have titled the group "The Any Style Band." This ensemble does not lack any depth with artists such as Bob Mintzer on saxophone, Frank Malabe on percussion and Vic Juris on guitars. The playing level and recording quality of these eight tracks are excellent.

The disc opens with a classy upbeat selection entitled *Some Uptown Hip-Hop* followed by the funky Mr. Bubble. These selections are energetic and well played but the meat of the recording comes next with the title track. Here Lipner shows his composition skills by creating a driving groove under an addictive melody. Other selections that deserve mention are *Reflection*, a beautiful ballad, and *Pramantha*, a guitar vibes duo by Jack Desalvo (the other compositions are by Lipner).

For those of you that listen to vibraphone jazz artists regularly, you will hear similarities of other "name" artists in Lipner's performance. This is probably unavoidable. However The Any Language Band keeps you guessing by changing from funk to jazz and calypso featuring several fine soloists. "In Any Language" will grow on you. It could fit in anybody's CD collection anytime. Any questions?

—Mark Ford

MALLET EXERCISES FOR THE DRUMMER AND PERCUSSIONIST

Emil Richards
\$12.00

Emil Richards Music

1023 Brockton Lane

Ventura, CA 93001

Emil Richards, the "godfather of studio percussionists", has been a strong influence on the way many of us perceive and hear "percussion in the studio". Richard's playing has been heard in theaters, and living rooms for years via his work in film and TV music. Throughout his career Emil has been generous in sharing his knowledge and skill mainly through clinics, and articles. Now Richards has released two new books, *Mallet Exercises and Studio Techniques* (see Method Book reviews). Both of these books are published by the author and are accessible to any level player, student, or professional.

Mallet Exercises is designed for the non-mallet player who is striving to become more proficient on keyboard percussion instruments. The book is full exercises on major, minor, and chromatic scales and a variety of chord arpeggios (major, minor, augmented, seventh, etc.). What is novel about Mallet Exercises is that all of the exercises are based on a strong rhythmical foundation. Examples of some of the exercise titles include, "Major Scales in Groups of Six" and "Chromatic Exercises in Groups of Seven". These ideas are hardly new, but this organization gives the inexperienced mallet player a rhythmical base while developing melodic and harmonic concepts.

With over 50 pages, *Mallet Exercises* is purely for two mallet scale and chord exercises. There are no sight reading examples, theory supplements or explanations. In fact, none of the examples are labeled besides a heading of "Major Scales" or "Minor Scales" etc. Without the help of an instructor, beginning students could easily be confused. Naturally Richards

planned for this problem and has released an instructional video (Interworld Music) based on the book (the video tape was not available for review). With use of this supplement video or even better, a private teacher, *Mallet Exercises* could supply the beginning or intermediate level mallet player with a strong resource of exercises.

—Mark Ford

NOLA

Felix Arndt

Xylophone arrangement by George Hamilton Green

Marimba arrangement by William L. Cahn

No price given

Sam Fox Publishing Company Inc

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

Bill Cahn's undying interest in xylophone music keeps finding new avenues to promote ragtime. He and his Nexus cohorts (most notably Bob Becker) have been playing the music of George Hamilton Green and other ragtime masters in concerts around the world keeping this art form alive. Nola, a new arrangement for Green's xylophone rag with Marimba accompaniment, will surely find its way into the libraries of university percussion ensembles across the country and hopefully to the concert stages.

Nexus recorded *Nola* on their *Ragtime Concert* album released on the Umbrella label in 1976. Cahn's new version of marimba accompaniment captures the same "soft shoe" style of the recording and compliments Green's music well. The parts call for four players on two marimbas. Most college percussionists will glide through this music with a minimum of difficulty and it could be put together with the xylophonist in a short rehearsal period. The xylophone solo is, of course, more demanding but it is

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not as challenging as other Green ragtime solos. Cahn does not include a percussion part with *Nola*, but many performers may wish to improvise a traps part for color and variety.

Overall, *Nola* is a fine addition to ragtime percussion literature. Congratulations to Bill Cahn for another quality arrangement. Percussion ensembles that program this music are bound to find the audience full of smiles.

—Mark Ford

SAMBA MACABRE **IV**

Camille Saint-Saens
arranged by Dan C. Armstrong
\$12.00, Score and Parts
Southern Music Co.
San Antonio, Texas 78292

College percussion ensembles will delight in this novelty arrangement of Saint-Saens' *Danse Macabre*. It may be performed as a mallet sextet consisting of three 4 octave marimbas, bass marimba, xylophone, and vibes. Adding 4 optional percussion parts, plus suggested percussion additions in the mallet percussion parts, a full percussion ensemble with a Latin flavor is also possible. Instruments include 3 brake drums, lion's roar, vibra slap, wooden agogos, congas, timbales, castanets, (or bones!), claves, shaker, and two tom-toms. In the full percussion ensemble version, an improvisation section for one or more players may be included. Doubling on all mallet parts is also suggested to accommodate larger ensembles.

Good two mallet technique is required on the xylophone and marimba parts, and easy three mallet technique is needed on the vibes. Mr. Armstrong makes several suggested substitutions for the bass marimba (i.e. 4 timpani), which will work very well. Excellent dynamic contrasts, good Latin accents, and the variety of tone colors used make this a great new addition to

percussion ensemble literature. The score and parts are very legible and are printed on good quality paper.

—Frank Shaffer

STUDIO TECHNIQUES

Emil Richards
\$20.00
Emil Richards Music
1023 Brockton Lane
Ventura, CA 93001

"Thirty years of Hollywood Studio experience condensed into a ten week course" is the sub-title for Emil Richards new book, *Studio Techniques*. Richards admits in the preface that this is an "ambitious curriculum." No one would argue that point. However, no one else is more qualified in the percussion field to write such a book. Richards compiled this information for university percussion instructors, students and musicians in general who were aspiring to be studio musicians. The text is 133 pages of "dos and don'ts" of the music industry with an emphasis on Hollywood motion picture, live and film TV and jingle recording.

Studio Techniques is organized into ten classes complete with course objectives. Each section has class goals, assignments, assigned reading and music supplements. Sometimes there are even notes to the teacher for preparation. Richards discusses such topics as how to handle composers, conductors and fellow percussionists to playing with a click track to creating new sounds with standard percussion instruments and a whole lot more. There are a total of 43 musical supplements that are used to illustrate concepts. Many of these supplements are actual cues that Richards has played over the years calling for all types of percussion instruments. Students are asked to perform examples, both solo, and ensemble, to understand the type of demands placed on a studio percussionist.

Throughout *Studio Techniques* Richards stresses ear training, sight reading, and professionalism. Most college percussion majors would benefit from this text even if recording in the studio was not their primary musical goal. Being prepared both mentally and physically are strong points of the book and these concepts can obviously be applied to orchestra, wind ensemble, and solo or chamber performance. The layout of *Studio Techniques* is not very slick. The musical supplements are clean computer generated examples, but the text is reproduced from a dot-matrix printer. There are several typos and areas where the text is faded.

However *Studio Techniques* is a must for your library. This is the next best thing to Emil Richards coming to your school for a clinic. In fact, it may even be better. The experience of reading and discussing these concepts combined with playing the musical supplements will last much longer than a week-end clinic. You can always look Emil up when you get to Hollywood.

—Mark Ford

AWAY IN A MANGER **III-IV**

Mack Wilberg; arr. Lisa Rogers and Richard Gipson
OU Percussion Press, Plymouth Music, 170 NE 33rd St., Ft. Lauderdale, FL 33334

This is a beautiful warm setting of the less familiar *Away in a Manger* (cradle song) carol. The instrumentation includes bells, crotales, 2 vibes, 6 marimbas, and bass marimba. It is possible to use 2 players on some of the marimbas. The scoring and harmonies are rich, warm, and present this ensemble in a wonderful manner.

The parts are quite easy, and all the marimba notes are rolled. I have suggested the III-IV grade simply because the expression and phrasing can improve with a more

experienced ensemble.

The print is computer generated and easy to read. What a wonderful arrangement to present the large mallet ensemble! A must for your Christmas programs.

—George Frock

FUM, FUM, FUM **IV**

Mack Wilberg; arr. Richard Gipson
OU Percussion Press, Plymouth Music, 170 NE 33rd St., Ft. Lauderdale FL 33334

This is an excellent arrangement of the English carol, *Fum, Fum, Fum*. Instrumentation includes 2 bells, 2 vibes, xylophone, 4 marimbas, timpani, and 2 percussion. Melodic material is straight forward, and there are no surprise or unusual syncopations. All harmonies and textures are presented in a fashion that brings the best from the ensemble. There is one meter change that occurs at the close of each verse setting.

The score and parts are computer generated and are quite clear and easy to read. A wonderful arrangement and a tremendous way to present the percussion ensemble to the public. Highly recommended.

—George Frock

I SAW THREE SHIPS **IV-V**

Mack Wilberg; arr. Richard Gipson
OU Percussion Press, Plymouth Music, 170 NE 33rd St., Ft. Lauderdale, FL 33334

This is a challenging setting of a well know Christmas carol. It is scored for a larger mallet ensemble which includes bells, 2 vibes, xylophone, 4 marimbas, chimes, timpani, and 2 percussion. The scoring and harmonies are excellent and the rhythms are common 6/8 settings. This is a challenging arrangement because of the numerous modulations and accidentals that occur.

The print is excellent and easy to read. What a great way to

present the percussion ensemble to the public! Highly recommended.

—George Frock

THE TWELVE DAYS OF CHRISTMAS

IV-V

Arr. Richard Gipson

OU Percussion Press, Plymouth Music 170 NE 33rd St., Ft. Lauderdale, FL 33334

This is a rather humorous setting of the well-known Christmas song for a 12 piece percussion ensemble. The instrumentation includes 8 keyboard percussionists, timpani, and 2 percussion. The scoring and overall sound of the ensemble is excellent and is divided among the players, thus providing interest for all of the ensemble. Technical re-

quirements include scale and arpeggiated passages and double stops by both the vibe and marimba players. The percussion parts include finger cymbals, sleigh bells, nightingale whistle, cricket, duck calls, mark tree, castanets, cow bell, snare drum, and bass. There are several meter changes in each section.

CORRECTION: The Kroumata and Keiko Abe recoding reviewed on page 90 of the October issue of *Percussive Notes* is exclusively distributed in the USA by **Qualiton Imports, Ltd., 24-02 40th Ave., Long Island City, NY 11101, telephone 718-937-8515.**

The score and parts are computer generated and quite easy to read. This is an excellent arrangement and is a positive way to present the percussion ensemble to the public. Most highly recommended.

—George Frock

WE WISH YOU A MERRY CHRISTMAS

V-VI

James Faulconer; arr. Richard Gipson

OU Percussion Press, Plymouth Music, 170 NE 33rd St., Ft. Lauderdale, FL 33334

This is a challenging setting for the large mallet ensemble. Instrumentation includes bells, crotales, 2 vibraphones, 4 marimbas, chimes, and timpani. The familiar melodies

Difficulty Rating Scale

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

are presented in various meters, tempi, and keys. Technical demands include numerous scale passages, arpeggios, and double stops. The rapid modulations require concentration and an awareness of key signatures to perform this clearly and accurately.

The score and parts are computer generated and are clearly presented. Most highly recommended.

—George Frock

By Way of the Ear:

The Role of Improvisation in Experimental Music

A Call for Proposals

Percussive Arts Society

International Convention

Wednesday, November 11, 1992

New Orleans, Louisiana

Improvisation is integral to the jazz experience. Jazz music has deep historical roots in the city of New Orleans. Thus, New Orleans provides an ideal setting for an investigation of the role improvisation plays in experimental music.

The committee is particularly interested in proposals that explore relationships between jazz, improvisation and experimental music. Lectures and performances addressing this topic are especially encouraged. Additionally, the New Music/Research Committee welcomes any creative application to this admittedly (and intentionally) broad call for proposals.

Please send six copies of your proposal to:

Christopher Shultis

Department of Music

University of New Mexico

Albuquerque, NM 87120

Inquiries may also be sent to the address above. Deadline for submissions is April 1, 1992. Proposals postmarked after the deadline will not be considered.

Chapter News and Membership News

Edited by John Baldwin

Members of the Percussive Arts Society are encouraged to submit information about their activities to **Percussive Notes** for inclusion in Chapter News and Membership News. Send submissions to: Dr. John Baldwin, Boise State University, Music Department, Boise, ID 83725.

ALABAMA Chapter News

Samford University and Nuncie's Music Store of Birmingham, in conjunction with Yamaha Sounds of Summer '91, sponsored a 2-day marching percussion clinic. **Gregg Rinehart**, assisted by **Chuck Arthur**, **Neal Flum**, and **Chris Moore** instructed the students emphasizing technique, style, and interpretation. The camp culminated with the presentation of awards of merit and a mass percussion section performance for parents and directors.

ARIZONA Chapter News

Dave Weckl was one of the featured clinicians at the annual Arizona Day of Percussion. With tenacious precision, Dave's clinic explored the demands placed on drummers today. Focusing on enhancing the music and creating diversified polyrhythms, Dave demonstrated the essence of being a complete drum set player. As a member of the Chick Corea Band, Dave continues to introduce new sounds and styles into contemporary drumming. Dave's appearance at the Arizona Day of Percussion was

sponsored by Yamaha Corporation of America.

October 11 was the date of a Performance Showcase at Arizona State University sponsored by the Avedis Zildjian Company and Yamaha Corporation of America. The Showcase featured a diversified lineup of internationally acclaimed percussionists including drumset artists **Alex Acuña** and **Tom Brechtlein**, multi-faceted percussionist **Steve Houghton**, and marching percussion authority **Tom Float**. Also featured was electronic percussion expert **Tony Verderosa**. Clinics were presented from 1 to 5 p.m. The day culminated in a free concert featuring Alex Acuña and the Arizona State University percussion ensemble under the direction of **J.B. Smith**. Tom Float was the guest artist with the ASU drumline, **John Pennington**, director. In addition, Steve Houghton appeared with the ASU Symphony Orchestra. The concert concluded with the ASU jazz band featuring Tom Brechtlein.

ARKANSAS Chapter News

The 1991 Arkansas Day of Percussion was held at the University of Central Arkansas on September 28, and was hosted by **Gilbert Baker** in conjunction with the UCA high school marching percussion competition. The featured clinician at the event was **Michael Bump** from the University of Mississippi. He presented a clinic on contemporary timpani performance techniques. **Don Parker** from the University of

Arkansas at Pine Bluff presented a Latin percussion clinic and **Rick Robinson** performed works for solo marimba. There were approximately 150 students and music educators in attendance. The Day was made possible by a PAS chapter grant and support from Pearl Drum Co. The State officers for the coming year were announced: **Sherri Dees**, President; **Flournoy Leach**, Secretary; and **Kyle Pruitt**, Treasurer. West Memphis High School won the marching percussion section competition.

COLORADO Chapter News

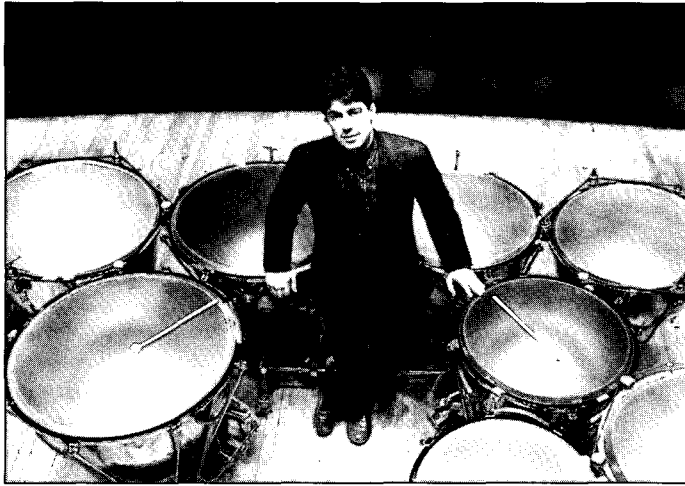
A Yamaha Sounds of Summer '91 music camp was held in suburban Denver in mid-July, hosted by Thornton High School and sponsored by Flesher-Hinton Music Co. Over 500 participants were instructed by **Fred Sanford** and his assistant with the Blue Devils Drum and Bugle Corps **Paul Rennick**. One of the camp's highlights was an open rehearsal by the Blue Devils featuring their 1991 show.

CONNECTICUT Chapter News

Chicago-born timpanist and percussionist **Jonathan Haas** has been appointed to the Hartt School of Music Percussion Department. He is currently principal timpanist with the New York Chamber Symphony and principal percussionist with the American Symphony Orchestra. He has also served on the faculty at the Aspen Music Festival since 1985 and is director of the Aspen Percussion Ensemble. Haas began his solo career in 1979 presenting the first timpani program in the history of Carnegie Recital Hall. Featured by *Musical America* as Young Artist of 1982, he made his solo orchestral debut in 1984 with the New York Chamber Symphony under the direction of Maxim Shostakovich. In June of 1987 he made his European debut with the Bournemouth Sinfonietta, Harold Farberman, conductor, in a performance featuring George Druschetzky's *Concerto for Oboe, Eight Timpani and Orchestra* (1973). Haas has established a unique solo timpani career through his performances of repertoire covering a broad spectrum of musical styles—



Michael Bump of the University of Mississippi presents a timpani clinic at the 1991 Arkansas Day of Percussion at the University of Central Arkansas.



Haas began his solo career in 1979 by presenting the first timpani recital program in the history of Carnegie Hall.

18th century timpani concertos, jazz timpani works of the 1920's, and commissions and premieres of 20th century solo, chamber and orchestral works featuring timpani. He has performed with the New York Philharmonic, St. Louis Symphony, Orpheus Chamber Orchestra, the Canadian Brass, American Brass Quintet, pianists Emanuel Ax and Joseph Kalichstein, Lincoln Center Chamber Music Society and Chamber Music at the "Y." Soloist and founder of Drumfire (America's premiere percussion quartet), Haas is the recipient of the Martha Baird Rockefeller Foundation and American Music Center Commissions Award. He has been a chamber music panelist for the National Endowment for the Arts and in 1987 released his debut recording on the CRD label of 18th century concertos for timpani and orchestra with the Boumemouth Sinfonietta, Harold Farberman conducting. He is currently director of the timpani and percussion department at Peabody Conservatory.

IDAHO Chapter News

Jerry Steinholtz, noted Latin percussionist from California, presented an insightful clinic on hand percussion at

Boise State University in early October. He also gave several private and group lessons at The Musicians Pro Shop, a co-sponsor of the event. Jerry is a Toca Percussion consultant and clinician.

ILLINOIS Chapter News

Billy Beatha is now the graduate teaching assistant at Eastern Illinois University. Billy is studying with Professor Johnny Lee Lane. He is a graduate of Ball State University where he studied with Dr. Erwin Mueller. At Eastern he is teaching applied percussion, and is assisting and performing in the percussion ensemble, marimba

orchestra, marimba rag band, and Latin percussion groups. Billy's hometown is Elkhart, Indiana.

Last January, former students, colleagues and friends gathered in Champaign to honor **Jack McKenzie** on the occasion of his retirement as Dean of the College of Fine and Applied Arts at the University of Illinois, Champaign-Urbana. Jack's affiliation with UI began as a student—in 1954 he was the first percussionist to be awarded a Bachelor of Music degree. After graduate studies at Arizona State University, he returned to UI as instructor of percussion in the School of Music. In 1971, he was named Dean of the College of Fine and Applied Arts. The attendees at the tribute formed a virtual who's-who in percussion: **Michael Colgrass** (composer); **Mervin Britton** (Arizona State University); **Thomas Siwe** (University of Illinois); **Fred Fairchild** (University of Illinois); **Danlee Mitchell** (San Diego State University and curator of the Harry Partch instruments); **Fred Wickstrom** (University of Miami); **George Frock** (University of Texas); **Ron Fink** (University of North

Texas); **Johnny Lee Lane** (Eastern Illinois University); **George Boberg** (University of Kansas); **Robert Rosen** (University of Wisconsin-Stevens Point); **Art Schildbach** (percussionist, Indianapolis Symphony); **Michael Udow** (University of Michigan); **Larry Snider** (University of Akron); and **Kathleen Kastner** (Wheaton College). The evening concert included premiere performances of new works by Michael Colgrass (for symphonic band) and Thomas Fredrickson (for brass and percussion). The University of Illinois Percussion Ensemble performed *Thoughts From Almost Near Somewhere* (1987) by Michael Udow, and *Rites* (1957) and *Suite for Sideman and Handclappers* (1962), both by Jack McKenzie. Among the many memories and reflections of the weekend, the contributions of Jack McKenzie became very clear: here is a man who devoted a great deal of time and energy to the advancement of percussion at the University of Illinois and for the Percussive Arts Society.

The Fifth United States Percussion Camp was held on the campus of Eastern Illinois University, July 7-13, and was hosted by Professor **Johnny Lee Lane**. This year's camp attracted over 150 students from Alabama, Arkansas, California, Florida, Illinois, Indiana, Kentucky, Michigan, Missouri, Ohio, Oregon, Pennsylvania, Texas and Wisconsin. The teaching staff included **Julie Spencer**, **Vicki Jenks**, **L. Scott Ney**, **Thomas McGowan**, **Glenn Schaft**, **Ndugu Chancler**, **William Bubba Bryant**, **Joe Bonadio**, **Ruben Alvarez**, **Steve Fisher**, **Dean Klinker**, **Pat Reitz Henrichs**, **Craig Williams**, **Mike Mann**, **Rob Carson**, **Don Parker**, **Ricky**



Julie Spencer teaches mallets to a college class at the U.S. Percussion Camp.

CHAPTER NEWS AND MEMBERSHIP NEWS

Burkhead, Bobby Christian, Clarence Williams and Marvin Sparks, Jr. Companies providing instruments and staff were Remo, Inc., Zildjian, Pearl International, Sabian, Ludwig/Musser, Paiste, Roland, Samuel Music Co., and Mike Balter Mallets. The camp functioned on the track system and offered total percussion, marching and Latin tracks. Next year's camp (July 5-11, 1992) will add intermediate and advanced drumset tracks to those listed above.

Dave Samuels, noted composer, arranger and musician, composed a selection entitled *Square Corners* for the Cavaliers Drum and Bugle Corps percussion section. *Square Corners* was performed by the Cavaliers at the 1991 DCI Solo and Ensemble Competition held in Dallas last August.

Brett Kuhn was the featured clinician. He is currently the percussion instructor for the Cavaliers Drum and Bugle Corps and teaches in the Mount Prospect Illinois school district. He was assisted by the University of Iowa assistant band director John Wooten.



Tom Float presented clinics on marching percussion during the Sounds of Summer '91 Percussion Camp.

IOWA Chapter News

The 1991 Rivercade Marching Band Workshop was held at Morningside College in Sioux City in conjunction with the Yamaha Sounds of Summer '91. The percussion portion of the workshop was led by **Fred Sanford**, percussion instructor with the Concord Blue Devils Drum and Bugle Corps. The workshop was co-sponsored by Morningside College, Sioux City Community Schools, Ray's Mid-Bell Music, the Rivercade Committee, and Yamaha, in conjunction with several local businesses.

The University of Iowa, in conjunction with West Music, hosted a Yamaha Sounds of Summer '91 music camp. Over 83 percussionists participated in the two-day hands-on camp

KANSAS Chapter News

Approximately 60 students and directors participated in a two-day Sounds of Summer '91 percussion camp sponsored by Starkey Music of Wichita, in conjunction with Yamaha Corporation of America. The camp was held on the campus of Wichita State University in early August. **Tom Float**, currently on the faculty at the University of Nevada-Las Vegas and the University of North Texas, presented clinics on marching percussion. **Steve Houghton** earned the concepts of marching percussion to the drumset. He also performs at jazz festivals and teaches symphonic percussion as an "artist in residence" at universities across the U.S. and Canada. Instruction on concert percussion techniques was pro-

vided by **Dr. J. C. Combs**, currently head of the percussion department at WSU. He also performs with the Wichita Symphony Orchestra.

MASSACHUSETTS Professional Percussionists

Thom Hannum premiered his summer marching percussion clinic at the Mobile Percussion Seminar late last summer at the University of Massachusetts at Amherst. More than 40 high school students from Maine to Maryland were in attendance. Hannum and his staff instructed the students on the fundamentals of snare drum, multi-tenor drums, bass drums, hand cymbals and keyboard percussion. The teaching methods used were designed for the students to teach themselves (through the use of Hannum's *Championship Concepts for Marching Percussion* workbook). Attitude, leadership and mental ability were stressed along with the technical fundamentals. Long hours of practice paid great dividends as the students came away with a whole new world of percussion knowledge. Both students and staff felt that this first Mobile Percussion Seminar was the start of something great.

MICHIGAN Chapter News

The 1991 Central Michigan University Percussion Workshop took place last April 12 and 13 on the CMU campus in Mt. Pleasant. The event aimed at "educational enrichment within the percussion discipline and exposure to consummate percussion professions." To help

achieve that goal, clinics were conducted on a broad range of percussion-related topics. **Brett Kuhn** (percussion captain head for the Cavaliers Drum and Bugle Corps) joined with the CMU Marching "Chips" drumline in a 9:00 AM clinic on marching percussion techniques and exercises. The audience for **William F. Ludwig, Jr.**'s percussion history clinic got enthusiastically involved in demonstrating percussion sound effects equipment. **Joel Rosenblatt** (drummer for Spyro Gyra) offered insights into the influence of Latin percussion on other styles of music. **Dave Samuels** (mallet player for Spyro Gyra) used members of the audience to demonstrate techniques and ideas, stressed the many possibilities that exist for mallet players and offered insight into discovering not only the how of music but also the why. **Cloyd Duff** (retired timpanist with the Cleveland Orchestra) advised students to concentrate on discipline, responsibility and goal-setting. **Phil Solomon** conducted an upbeat clinic on the techniques and applications of steel drums. **Tony Verderosa**, electronic percussionist, composer and arranger, offered insight into the world of electronic percussion technology. His clinic demonstrated how through skillful programming, a drummer can be "involved with harmony and melody and real compositions while playing traditional drumset using triggers and synthesizers and trigger-to-MIDI interfaces." **John P. Paynter** (conductor and Director of Bands at Northwestern University) presented a "Score-Wise Percussion" clinic directed at problems experienced by school band directors. Several



Chris Thompson demonstrates contemporary marching percussion techniques.

Michigan music directors held a panel discussion confronting ideas about "Your Percussion Section, Common Sense Versus Chaos." Highlighting the workshop were the afternoon Gala Concert featuring performances by many of the clinicians and the CMU Percussion Ensemble, and the sold-out evening performance by Spyro Gyra featuring **Jay Beckenstein**. After doubling attendance from 1990 (over 300 for 1991), **Robert Hohner** and the CMU Percussion Studio are looking forward to the 1992 Percussion Workshop to be held April 3 and 4, 1992.

Several Yamaha clinicians were featured at the annual Michigan Day of Percussion held last April in Jenison. Drumset artist **Tim Fronceck** provided an informative clinic on mastering the numerous styles of drumming. An active free-lance musician in the western Michigan area, Tim toured with the Woody Herman Big Band in 1983. A general timpani clinic focusing on helpful play-

ing tips was led by **David Gross**. Currently the principal timpanist of the Grand Rapids Symphony Orchestra, David previously was timpanist with the Kansas City Philharmonic Orchestra and has taught at Calvin College and Michigan State University. The event concluded with a presentation by **Chris Thompson** and the Jenison High School percussion section. Chris explained and illustrated the various strokes and combinations utilized in today's contemporary marching percussion activities. Chris is the percussion instructor for the Madison Scouts Drum and Bugle Corps and drumline instructor for the Michigan State University Spartan Marching Band.

MINNESOTA Chapter News

Eric Remsen presented a concert percussion clinic at the Third Annual Day of Percussion at Concordia College last April

13. The event was sponsored by Concordia College, Moorhead State University and the Department of Music at North Dakota State University in cooperation with Eckroth Music, Schmitt Music and Marguerite's Music. Remsen's career as a performer has spanned over 25 years and has included positions with St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, San Antonio Symphony and free-lance work which has included all the major motion picture and television studios in Los Angeles. He is currently principal timpanist for the Minnesota Opera, and he performs with many other musical organization in the Minneapolis/St. Paul Metropolitan area. He is a member of the faculty of Hamline University in St. Paul, a consultant for Coda Music Software, and a Yamaha performing artist and clinician.

MISSOURI Chapter News

The Second Annual Mozingo Music Marching Percussion Competition was held on Sep-

tember 14 at Crestview Junior High School in Ellisville. Jeff Mozingo, president of Mozingo Music, was the host and sponsor of the event. Trophies were awarded to the top three percussion lines and the top soloists for snare drum, multi-tom and mallets. Ten drumlines participated this year and were critiqued on all aspects of their performances by judges **Ward Durrett** (Selmer Company), **Brett Kuhn** (percussion coordinator for the Cavaliers), **David Collier** (Illinois State University), and **Louie Weaver** (the contemporary Christian rock band Petra). That same evening, Louie Weaver gave an outstanding drumset clinic to end the day's festivities. Several companies displayed their equipment, including Pearl, Ludwig, Yamaha, Jupiter, Sabian, Midco, St. Louis Music Supply, and Vince Pavia Apparel. The Mozingo Music Competition offers area schools the chance to discover their strengths and weaknesses at the beginning of the marching season through the critiques of the judges.

Yamaha Corp. of America, Shivelbine Music, and South-



Southeast Missouri State University students participate in the first annual Yamaha Drumline Weekend at the university.

CHAPTER NEWS AND MEMBERSHIP NEWS

east Missouri State University combined to present the first annual Yamaha Drumline Weekend on the campus of SMSU last May. **Jim Campbell** conducted clinics for the Golden Eagle Marching Band drumline and lines from several area high schools. During the two days, over 40 students were coached on the fundamentals of contemporary drum techniques. Campbell is the percussion instructor at the University of Kentucky. In addition he performs with the Lexington Philharmonic, and is the Program Coordinator for the Cavaliers Drum and Bugle Corps.

NEW JERSEY Professional Percussionists

On September 23, 1991, **Talujon** made its debut performance at William Paterson College in Wayne, New Jersey. The group played Arthur Kreiger's *Caprice* (with tape), Daniel Levitan's *Autoclave*, a new solo work by Paul Guerguerian entitled *sircomestandstill*, John Bergamo's funky *Foreign Objects*, and other works. The group consists of four New York freelancers: **John Ferrari, Paul Guerguerian, Daniel Kennedy** and **Michael Lipsey**.

NEW YORK Chapter News

Jim Petercsak was recently named the 1991 Distinguished Teaching Professor by the State University of New York Board of Trustees.

NEW YORK Professional Percussionists

The Yamaha Communication Center showroom on West 57th St., right next to Carnegie Hall, was transformed into a drummer's paradise for a special week-long series of free lunchtime concerts and clinics held July 22-26. **Tony Verderosa** demonstrated the latest Yamaha electronic percussion equipment. Tuesday featured **Andy Newmark**, a veteran of the mu-



Jim Petercsak is the 1991 Distinguished Teaching Professor for the State University of New York.



Tony Verderosa demonstrates the latest Yamaha electronic percussion equipment at the Yamaha Communication Center Showroom during lunchtime clinics.

sic industry. **Anton Fig**—the “world’s most dangerous drummer”—took the stage on Wednesday. Funk drummer **Ivan Hampton** performed before a packed showroom crowd. The week’s activities concluded with a driving, energetic performance by **Richie Morales**.

The current 1991-92 concert season marks the 20th anniversary of the internationally acclaimed percussion group, **Nexus**. Formed in 1971 by **Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger** and **John Wyre**, Nexus has come to be recognized as one of the foremost chamber ensembles in the world. Highlights of this season’s appearances include: 20th Anniversary Season Cross-Canada Tour, Toronto Symphony Orchestra, Caracas Festival '91; Suntory Hall (Tokyo), University of Montana (Bozeman), “38e Ruggisants” (Grenoble), Pacific Symphony (Irvine, CA), and Chautauqua Symphony (New York).

Composers Tan Dun, Jay Alan Yim and Lucia Dlugoszewski introduced the world premiere performances of their works at a concert given by the **New Music Consort**, directed by Claire Heldrich and Madeleine Shapiro, on June 26 in Symphony Space at 95th Street and Broadway. This “Pulse” concert continued the consort’s tradition of presenting the cutting edge of percussion music of this century. Yim’s *Radiant Shadows* was written to honor the 60th birthday of his friend Toru Takemitsu. *Elegy Snow in June* was written by Dun for Madeleine Shapiro on cello and percussion ensemble. Dlugoszewski was represented by her new work for solo per-

cussion entitled *Baby Radical Quidditas*. The New Music Consort also performed the American premiere of *Concertante* by Maki Ishii, the celebrated Japanese composer. **William Trigg** was the marimba soloist.

The Consort presented another concert of premieres in October at the Kathryn Bache Miller Theatre at Columbia University. The concert was dedicated to Mainland Chinese composers, traditional Chinese instruments and innovative contemporary music. This program was presented in cooperation with The Pacific Composers Project at the Center for U.S.-China Arts Exchange, New York. The world premieres included *Imagine the Sound* by He Xuntian and *The Points* by Chen Yi. The U.S. premieres on the program included *She Huo* by Guo Wen-jing, *Yi* by Qu Xiao-song, and *Duet for Violin and Chêng* by Chen Xiaoyong.

The New Music Consort has a long history of presenting premieres and is constantly adding to its repertoire by commissioning new works. They have toured extensively in the U.S. and abroad. The Consort has recorded for CRI and New World Records, and is in residence at the Manhattan School of Music.

Drumfire (percussion quartet) presented its Carnegie Hall debut as guest artist on the American Symphony pre-concert recital series last March 31. That concert featured the compositions of Dr. Michael Udow, Professor of Percussion at the University of Michigan. Drumfire has performed over 50 concerts in its first year as a performing ensemble, created through the

auspices of the Lincoln Center Institute, and has already established itself as a leader in the percussion world. The members—**Jonathan Haas**, **Paul Hostetter**, **Sue Evans** and **Peter Kates**—have extensive experience including performances with major orchestras, numerous premieres in chamber music, acclaimed solo recitals, teaching at the conservatory level and extensive studio work. In June, Drumfire was the first ensemble to start a new summer chamber music series at Adelphi College in Long Island, and they were the featured artists on a series called Master Drummers presented by Rockefeller University.

**NORTH CAROLINA
Chapter News**

On November 9 **Jon Metzger** and the Department of Music at Elon College in North Carolina presented a Percussion Symposium which featured several artist/clinicians and ensembles. Artist/clinicians included **Chris Deane** (snare drum and accessories), **Mark Ford** (marimba), **John Hanks** (drumset), **Massie Johnson** (timpani), **Jon Metzger** (vibe), and **Bill Rice** (marching percussion). Additional performances were presented by the East Carolina Percussion Ensemble, Elon College Percus-

sion Ensemble, Philador Percussion Group, and the Radford University Percussion Ensemble.

**OHIO
Chapter News**

The 1991 Oberlin Percussion Institute was a great success. Faculty members were **Cloyd Duff**, **Doug Howard**, **Al Otte**, **Erik Forrester** and **Michael Rosen**. The 34 participants ranged in experience from high school age to professional percussionists and teachers. The guest performers this year were the **Wooden Art Duo** from Germany.

Michael Rosen traveled to

Hong Kong for two weeks in late July and taught at the Summer Music Camp of the Hong Kong Music Office. His responsibilities included masterclasses, a marimba concert, several private lessons, coaching of the percussion section of the Camp Orchestra and conducting a percussion ensemble. He also presented several cymbal clinics and a class for band directors on the basics of percussion in the school band.

A week-long drumset workshop was held at Capital University in Columbus, sponsored by Yamaha Corporation of America. The workshop offered a comprehensive course of study in all facets of



New Music Consort presents world premiere performances of works by composers Tan Dun, Jay Alan Yim and Lucia Dlugoszewski.

CHAPTER NEWS AND MEMBERSHIP NEWS

drumset performance, including form and analysis, history of the drumset, combo techniques, and private lessons. One of the highlights of the workshop was a videotaped session of each participant performing with a local rhythm section. Each tape was then critiqued by the artist faculty. The faculty included **Steve Houghton**, **Ed Soph**, **Bob Breithaupt**, and **Guy Remonko**. The workshop was also presented at the University of North Texas in Denton.

OKLAHOMA Chapter News

The 15th annual Oklahoma Percussion Festival was held last March in Woodward. **J. Wayne Hudson** and the Woodward High School Music Department hosted the event. **Bill Molenhof** was the featured guest clinician and artist. The two-day event included performances by both high school and university percussion ensembles as well as clinics by Bill Molenhof and solo performances by participating students. Performances were presented by Woodward High School, **J. Wayne Hudson** conductor; Cameron University, **Jim Lambert** conductor; the University of Oklahoma Ensemble I, **Richard Gipson** conductor; the University of Oklahoma Ensemble II and the OU Steel Drum Band, **Lance Drege** and **Lisa Rogers** conductors. The Festival concluded with an outstanding performance by Bill Molenhof and his Trio. Sponsors for the festival included Mike Balter Mallets, Vaughncraft Percussion, Zildjian, Pro-Mark, Ludwig/Musser, Sabian, Remo

and Gardner Music.

The 16th annual Oklahoma-PAS Festival will be on the campus of the University of Oklahoma, March 20-21, 1992. Guest artist and clinicians include **Ed Soph** and **Michael Burritt**. For more information contact Lance Drege, University of Oklahoma (405)-325-3353.

The Oklahoma PAS Chapter again sponsored a percussion clinic during the Oklahoma Music Educators Association Convention, January 23-26, 1992. Highlights of the clinic included a special presentation by **Steve Beck** on the recent move of the PAS main office from Urbana, Illinois, to Lawton. The clinic included a performance by the Oklahoma Percussion Directors Ensemble, and a presentation on playing techniques of various accessory percussion instruments.

Lance Drege has recently been appointed visiting assistant professor of percussion at the University of Oklahoma in Norman. Lance is currently in his fourth year as percussion instructor at the University, assisting and overseeing the percussion studio and program with Dr. Richard C. Gipson. Also assisting this year is **Lisa Rogers** who has been appointed visiting instructor of percussion. Lisa received her undergraduate and graduate degrees from Texas Tech University, Lubbock, Texas.

TENNESSEE Chapter News

The 1991 Tennessee Day of Percussion was held in April on the campus of Middle Tennessee State University in

Murfreesboro and hosted by chapter president **Lalo Davila**, professor of percussion at MTSU. The event was attended by 155 musicians from elementary grades through university educators to professional percussionists. Yamaha clinician **Rich Holly** presented two sessions, the first of which was directing the Tennessee "All-Star" College Percussion Ensemble. Members of the ensemble came from the University of Tennessee-Knoxville, UT-Chattanooga, UT-Martin, MTSU, and Tennessee Tech University. The music performed included Anthony Korf's *Blue Rhythm Quintet*, *Music for Pieces of Wood* by Steve Reich, and *Pulse* by Henry Cowell. The program concluded with Holly's arrangements of *Peaches en Regalia* by Frank Zappa and *Birdland* by Josef Zawinul, with Rich playing marimba on the lead and solo parts. His other clinic focused on marimba practice and performance techniques. Using audience participation and volunteers, he demonstrated the role and use of the body, grip and stroke, and both 2- and 4-mallet techniques. The clinic concluded with a performance of J. S. Bach's chorale *Come Sweet Death*.

TEXAS Chapter News

Marching percussion authority **Fred Sanford** was recently named among the initial six DCI instructors elected to Drum Corps International Hall of Fame. He began his drum corps activity with the Troopers in 1959 and later moved on to the Santa Clara Vanguard

where he spent more than 15 years developing percussion writing into a symphonic art style. Some of his best-known arrangements are Santa Clara Vanguard's *Fiddler on the Roof*, *Appalachian Spring*, and *Young Person's Guide to Drum Corps*. In addition to his involvement with the Troopers and Santa Clara Vanguard, Sanford has held positions as instructor/arranger with Madison Scouts, Phantom Regiment, and currently the Concord Blue Devils. He is also the author of a series of marching instruction tapes produced by Master Plan Videos. He has appeared as a clinician throughout North America, Europe, and Japan. Sanford is currently a consultant and clinician for Yamaha Corporation.

UTAH Chapter News

Dave Samuels recently performed a wide variety of selections from his two recent solo recordings entitled *Living Colors* and *Ten Degrees North* with the University of Utah Percussion Ensemble during the 1991 Utah Percussion Festival. The event was held at the University of Utah in Salt Lake City and was organized and hosted by **Douglas Wolf**.

**Don't forget
the
building fund!**

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, 3813 Laura Way, Bloomington, IN 47401.**

U N I V E R S I T Y

A L A B A M A

UNIVERSITY OF
SOUTH ALABAMA
PERCUSSION ENSEMBLE
5/6/91

JOHN J. PAPASTEFAN, DIRECTOR

Overture for Percussion Ensemble - Beck - Kendor
Russian Percussion - Stotesbery - Bramora
Suite for Percussion - Faini - Accura
Blue Samba - Houllif - Southern
Tijuana Samba - Brand - Kendor
Pentatonic Clock - Charkovsky - Creative
Mau Mau Suite - Davis - Creative
Jazz Variants - Beck - Boston

F L O R I D A

BROWARD COMMUNITY
COLLEGE
UNIVERSITY OF CENTRAL
FLORIDA PERCUSSION
ENSEMBLE 4/27/91
FLORIDA PAS DAY OF
PERCUSSION

JOHN BECK, SOLOIST
African Welcome Piece - Udow
- Univ. of Miami Press
Concerto for Timpani and Per-

cussion Ensemble - Beck - Kendor
Dining Room Music - Kettle - Studio 4
The waiter performs Xylophonia - Green/Becker - Manu.
Concerto for Drum Set and Percussion Ensemble - Beck - Kendor
UNIVERSITY OF MIAMI
JUNIOR RECITAL 4/30/91
JAMES SCHEID, PERCUSSION
Tambourines (First Still Life) - Kettle - Manu
Four Solos for Snare Drum - Kettle - Studio 4
Tracks - Kettle - Manu.
Tricks - Kettle - Manu.
For Big Sid - Roach/Kettle - Manu.

I L L I N O I S

EASTERN ILLINOIS
UNIVERSITY
PERCUSSION ENSEMBLE,
MARIMBA ORCHESTRA,
MARIMBA RAG BAND,
MALLET ENSEMBLE, MIDWEST
FUNK FACTORY DRUMLINE
9/27/91

JOHNNY LEE LANE,
DIRECTOR

Oriental Mambo - Davis - Creative
Overture for Percussion Ensemble - Beck - Kendor
Antiphon for Double Percussion Choir - Combs - Southern
The Swords of Moda-Ling - Peters - Peters
Portico for Percussion Orchestra - Gauger - Gauger
FACULTY RECITAL 10/11/91
JOHNNY LEE LANE, TIMPANI
PART ONE: MUSIC FOR SOLO
TIMPANI
Variations for Solo Kettledrums - Williams - MFP
Three Verses for Timpani - Houllif - PPP
Two Pieces for Four Timpani -

Carter - Associated
Two Cadenzas for Timpani - Ameele - DLA Pub.
Three by Four - Hesterman - Hesterman
GRADUATE RECITAL 6/30/91
THOMAS F. MCGOWAN,
PERCUSSION
Eight Pieces for Four Timpani - Carter - Associated
Time for Marimba - Miki - Ongaku
Toh - Miki - Ongaku
Marimba Spiritual - Miki - Ongaku
MILLIKIN UNIVERSITY
FACULTY RECITAL 2/19/91
DR. JAMES MOYER, MARIMBA
Variations on Japanese Children's Songs - Abe - Schott
Duo Song for Trumpet and Marimba - Stout - Studio 4
Variations on Lost Love - Maslanka - Manu.
Divertimento for Alto Saxophone and Marimba - Yuyama - Ongaku
SENIOR RECITAL 3/17/91
JOHN GUTHRIE, PERCUSSION
Conversations - Miyoshi - Ongaku
French Suite - Kraft - Award Music
Sonata for Timpani - Beck - Boston
Die Zwitschermachine - Payson - Creative
Fantasy on Japanese Woodprints - Peters - Peters
SENIOR RECITAL 4/14/91
TIM PERDUE, PERCUSSION
Partita - Klopotoski - MFP
Variations for Flute and Percussion - Frock - Southern
Concerto for Marimba and Orchestra - Basta - MFP
PERCUSSION ENSEMBLES
4/16/91
ENSEMBLE I: JAMES MOYER,
CONDUCTOR
Allegro from "String Quartet in C" - Mozart - Permus

Miniature Suite for Percussion - Cahn - Cahn
Four Stick Joe - Breuer/Gipson - OUPP
Dill Pickles - Green/Becker - Becker
Quintet for Mallet Percussion - DeGastyne - Fereol
Encore in Jazz - Firth - Fischer
ENSEMBLE 2: BRIAN JUSTISON, CONDUCTOR
Preludio for Percussion - DelBorgo - Kendor
Three Movements for Percussion Sextet - Justison - Manu
Regalito De Amore - DeLeon - Oddo
La Polka De Mama - DeLeon - Oddo
Sonatine for Percussion Ensemble - Tull - Boosey & Hawkes
NORTHERN ILLINOIS UNIVERSITY
SENIOR RECITAL 7/28/90
JEFF STACKS, PERCUSSION
Etude for a Quiet Hall - Deanne - CMP
Preludio from "Partita for Guitar" - Lopes-Graca - Suvini & Zerboni
Raga No. 1 - Cahn - Cahn
Tune for Mary O - O'Meara - CMP
Variations on an Indian Tala - Shrader - Media Press
Night Vision - Schulz - Manu.
Imperial Strut - Ferranta - Manu.
JUNIOR RECITAL 10/25/90
KIM MELLIN, PERCUSSION
A Minute of News - Novotney - Manu.
Rhythm Song - Smadbeck - CMP
Four Pieces for Timpani - Bergamo - MFP
Variations on a Ghanaian Theme - Levitan - Studio 4
GUEST ARTIST RECITAL 10/28/90
GLEN VELEZ, FRAME DRUMS
STEVE GORN, BANSURI
Robert Chappell - Tabla
Seven Heaven - Manu.

PROGRAMS OF MEMBERSHIP

Rag Jog - Manu.

Amazonus - Manu.

JU PERCUSSION GROUP, TAIPEI, U.S. TOUR 1990 11/4/90

PULSATING CHINESE HEARTS! TZANG-CHING JU, CONDUCTOR

Majestaetische Spielerei - Pan,
Hwang-Long - Manu.

Song for the Mountain Stream -
Chinese Yun-Nan/Houng,
Chien-Hui

Folk Song - Manu.

Swallow - Chinese Hsin-Chaing
Folk Song/Houng, Chien-Chui -
Manu.

Mountain's Beat - Taiwan Ab-
original Folk Song/JPG - Manu.
Beat the Drum - Chien, Nan-
Chang - Manu.

Pastoral of Mongolia - arr. JPG -
Manu.

Joyful Gongs and Drums for a
Harvest - Peng, Hsiu-Wen/JPG -
Manu

PERCUSSION ENSEMBLE 11/5/90

ROBERT CHAPPELL, DIRECTOR

Contrarhythmic Ostinato -
Iverson - MFP

Raintree - Takemitsu - Schott
Head Talk - Ford - Manu.

Ketiak - Nishimura - Ongaku
El Cumbanchero - Hernandez/
Fiani - Belwin

GRADUATE RECITAL 12/1/90 HAROLD HEADLEY, STEEL DRUMS

Fantasia - Handel - Schirmer
Nocturne in E Flat - Chopin -
Kalmus

Fantasia Impromptu - Chopin -
Kalmus

El Relicario - Padilla - Manu

Brain Child - Headley - Manu

E. Z. Melody - Headley - Manu.
Soca Funk - Kenrick & Headley
- Manu.

Pom Pom - Blue Boy/Headley -
Manu.

FACULTY RECITAL 1/29/91 ROBERT CHAPPELL,

PERCUSSION/SYNTHESIZERS

RICH HOLLY, PERCUSSION Bay Suite - Chappell - Manu.

Quartiles for Marimba -
Cossaboom - Manu.

Toh - Miki - Ongaku

Gigue de Poulet - Breuer -
Harbert Music

Bombay Jewel - Chappell -
Manu.

Frankly Speaking - Holly -
Manu.

JUNIOR RECITAL 2/23/91

BRIAN W. STEVENS, PERCUSSION/PIANO

Estudio No. 3 para Marimba -
Houllif - Permus

Michi - Abe - MFP

Forgotten Past - Corea - Litha
Extreme Measures - Culp -
Manu.

Soft, As In A Morning Sunrise -
Romberg/Hammerstein - Manu.
Imperial Strut - Ferrante - Manu.

Some Skunk Funk - Brecker -
Manu.

SENIOR RECITAL 3/19/91

DENNIS MULDER, PERCUSSION

Prelude No. 1 - Gaetano - MFP
Polytymbre III - O'Donnell -
Manu.

Mirror from Another - Friedman
- Belwin

Drummer's Farewell - Firestone
- Belwin

On Broadway - Benson - Manu.
This Masquerade - Russell -
Manu.

JUNIOR RECITAL 3/24/91

CYNTHIA RUTLEDGE, PERCUSSION

**ANTHONY J. SAN FILIPPO,
PERCUSSION**

"Allemande" from Partita No. 2
- Bach - Schirmer

Four Synthetic Miniatures for
Marimba - Meister - Meister

Estudio No. 23 - Sor/Elliott -
Keyboard Perc. Pub.

Reflections - Knaack - Lang

Clapping Music - Reich - Uni-
versal

Midnight Star - Friedman -

Belwin

Stella Blue - Garcia/Hunter - Ice
Nine

Night in Tunisia - Gillespie -
Manu.

RECITAL 4/12/91

KIM MELLIN, PERCUSSION

Mexican Dance No. 1 - Stout -
Studio 4

Tornado - Markovich - Creative
Raga No. 1 - Cahn - Wimbledon
Music

Mi Clave es su Clave - Mellin -
Manu.

Orfeo Negro - Bonfi - Manu.

What is Hip - Tower of Power/
Stassen - Manu.

STEEL BAND 4/14/91

CLIFF ALEXIS AND G. ALLAN O'CONNOR, DIRECTORS

GUEST ARTIST: ROBERT

GREENIDGE, STEEL DRUMS

Could This Be A Dream - York -
Manu.

Adagio - Barber/O'Connor -
Schirmer

Selections to be Announced -
Greenidge - Manu.

Say It With Pan - Alexis - Manu.

Overture to "Carmen" - Bizet/
O'Connor - Manu.

Pan Dingolay - Kitchner/Alexis -
Manu.

Have You Seen Her - The Chi-
Lites/Alexis - Manu.

Fire Down Below - Sharpe -
Manu.

PERCUSSION ENSEMBLE AND MARIMBA BAND 4/22/91

ROBERT CHAPPELL AND RICH HOLLY, DIRECTORS

Inventions on a Motive -

Colgrass - MFP

First Construction in Metal -
Cage - Peters

North Indian Relas - Hindustani
- Manu.

Beyond the Limit of Good Taste
- Chappell - Manu.

Night Streets - Corea/Holly -
Manu.

Minuano - Metheny/Holly -
Manu.

This is Tomorrow - Mann/Holly

- Manu.

Monkey's Uncle - Forman/Holly
- Manu.

GRADUATE RECITAL 4/27/91 WILLIAM E. ELLIOTT, PERCUSSION

Two Movements for Marimba -
Tanaka - Ongaku

Vienna - Friedman - Belwin

Diversion For Two - Erb -

Presser

Salt Peanuts - Gillespie - Manu.

One By One - Shorter - Manu.

Spring Fever - Stroman - J & W

Chester

I N D I A N A

INDIANA UNIVERSITY

GRADUATE RECITAL 4/26/91 BRIAN JONES, PERCUSSION

Three Technical Sketches for
Marimba - Margolis - Manu.

Eight Pieces for Four Timpani -
Carter - Associated

Tornado for Snare Drum -

Markovich - Creative

Duettino Concertante for Flute
and Multiple Percussion - Dahl -
Broude

Concertino for Marimba, Op. 21
- Creston - Schirmer

SENIOR RECITAL 7/20/91

BRIAN DEAN MOUNT, PERCUSSION

Etude No. 12 from "Douze
Etudes pour Caisse-Claire" -

Delecluse - LeDuc

Eight Pieces for Four Timpani -
Carter - Associated

Concertino for Marimba, Op. 21
- Creston - Schirmer

Edge (Corrugated Box) -
Hamilton - Manu.

GRADUATE RECITAL 7/22/91
**DAVID DAVENPORT,
PERCUSSION**

Cadenzas for Clarinet and Per-
cussion - Louie - Manu.

Drawings for Clarinet and
Drums, Set No. 3 - Hodkinson -
MFP

Concerto, Op. 57 - Nielsen -

Dan Fay Musikforlog

SENIOR RECITAL 8/2/91
NANCY L. ERVIN-BROWN,
PERCUSSION

Biscromas - Roberts - Elena Pub.
Four Pieces for Timpani - Bergamo - MFP
Shell Lake Miniatures - Spera/Ervin-Brown - Manu.
A Dream Is A Wish Your Heart Makes - David, Hoffman, Livingston/Ervin-Brown - Manu.
Epistrophe - Monk - Manu.
Village of the Sun/Echidna's Arf (of You) - Zappa/Ervin-Brown - Manu.

SENIOR RECITAL 8/3/91
BENJAMIN RAMIREZ,
PERCUSSION

Chopel Perilious - Hamilton - Manu.
Sonatina for Martamba Four-Hands - Kohn - Fischer
Tetramorph - Thomas - Manu.
Credo in Us - Cage - Peters

SENIOR RECITAL 10/10/91
MICHAEL SCOTT REYNOLDS,
PERCUSSION

Three Edutes for Snare Drum - Kettle - Studio 4
Recital Suite for Marimba - Watson - MFP
Suite for Timpani - Peterson - MFP
Partita in E minor - Bach/deGastyne - Manu.
Moto Perpetuo, Op. 11 - Paganini - Zimmermann
Hors-d'oeuvre - Petit - LeDuc

K E N T U C K Y

MOREHEAD STATE
UNIVERSITY
SENIOR RECITAL 9/15/91
H. ANNE J. MEFFORD,
PERCUSSION

Caprice for Unaccompanied Violin, No. 11 - Paganini - Fischer
Konzert fur Pauken und Orchester - Tharichen - Bote & Bock
Variations on a Gaillarde - Ervin - Studio 4

Variations for Flute and Percussion - Lambert - MFP
Londonderry Aire - Feldman - Kendor

M A R Y L A N D

PEABODY CONSERVATORY
OF THE JOHN HOPKINS UNIVERSITY

RECITAL 2/16/91
ROBERT TUCKER,
PERCUSSION

Concertino for Marimba - Creston - Schirmer
Gerald McBoing Boing - Kubik - Southern
Chaconne - Bach - International
Marimba Spititual - Miki - Ongaku

M O N T A N A

UNIVERSITY OF MONTANA
PERCUSSION ENSEMBLE
3/6/91

ROBERT LEDBETTER,
DIRECTOR

Whirlwind - Samuels/Kingan - Manu.
Toccata: Para Instrumentos de Percussion - Chavez - Mills Music
The Whistler - Green/Becker - Becker
Highlife - Faini - Belwin
Paquita - arr. Jeanne - Permus
Rondino - Benson - Manu.
Brown Skin Gal/Somebody Whisper' To Me - arr. LedBetter - Manu.

Soca Pressure - Mighty Sparrow/Miller - Manu.

FACULTY RECITAL 4/23/91
ROBERT LEDBETTER,
PERCUSSION

Two Movements for Marimba - Tanaka - Ongaku
Reflections - Knaack - Manu.
Eight Pieces for Four Timpani - Carter - Associated
Divertimento for Marimba and Alto Saxophone - Yuyama - Yuyama

Looking Back - Friedman - Belwin Mills
FACULTY CHAMBER MUSIC
5/28/91

ROBERT LEDBETTER,
MARIMBA

Suite for Flute and Marimba - Wilder - Manu.

PERCUSSION ENSEMBLE
5/29/91

ROBERT LEDBETTER,
DIRECTOR

Viennese Musical Clock from "Harry Janos Suite" - Kodaly/LedBetter - Manu.
Canticle No. 1 - Harrison - MFP
A Indian Story - Green/Becker - Becker
Geometrics - Bendrick - Manu.
Suite for Solo Drumset and Percussion Ensemble - Mancini - Kendor
Kamegga Enjovu (A little elephant feller) - African trad. - Manu.
Light in Your Eyes - Narell/LedBetter - Manu.
Bien Sabroso - Sanchez/Gardner - Manu.

N E W H A M P S H I R E

ALL NEWTON SCHOOL OF
MUSIC
PERCUSSION ENSEMBLE
6/2/91

GARY J. SPELLISSEY,
CONDUCTOR

Six Little Indians - Firth - Fischer
Sabre Dance - Khachaturian/Moore - Permus
Encore in Jazz - Firth - Fischer
Samba - Rosauo - Southern
Balalakian Holiday - Brand - Kendor
My Cherie Amour - Wonder, Crosby, Moy/Brown - Studio PR
Tijuana Samba - Brand - Kendor
Bonham - Rouse - Helicon
GORDON COLLEGE
WIND ENSEMBLE 3/9/91
GARY SPELLISSEY, GUEST SOLOIST
Sonata for Marimba and Band -

Tanner - Cole
PLYMOUTH STATE COLLEGE
PERCUSSION ENSEMBLE
4/29/91

GARY SPELLISSEY, DIRECTOR

Chinese Laundry Man - Prentice - Southern
Parade - Gould - Chappell
The Music Box - Harper - Bourne
Impressionato - Mathias - MFP
The Whirlwind - Green/Schinstine - Southern
Eternal Father, Strong to Save - arr. Eyler - Musser
O'Sacred Head - Bach/Moore - Musser
Bouree - Handel/Moore - Musser
Kinesthesia - Johnson - Southern
A Tribute to Stephen Foster - arr. Nichaus - Leonard
Percussion Melee Op. 33, No. 4 - Ganz - Mills Music
T.V. Goes Percussion - arr. Murray - Columbia Pictures Pub.
Ritmo Jondo - Surinach - Associated

N E W J E R S E Y

PASACK HILLS HIGH SCHOOL
AREA BAND CONCERT
1/31/91

PERCUSSION ENSEMBLE
GARY FINK, DIRECTOR

Woven Tales - Spears - Barnhouse

FESTIVAL IX 3/21/91
PERCUSSION ENSEMBLE
GARY FINK, DIRECTOR

Protagonom - Cichy - Permus
CONCERT FOR GRADUATION
6/6/91

PERCUSSION ENSEMBLE
GARY FINK, DIRECTOR

PROGRAMS OF MEMBERSHIP

If You Want To Mail Your Shoes,
Stamp Your Feet - Rimelis -
Manu.

Epic from "Protagonom" - Cichy
- Permus

**BENJAMIN FRANKLIN
SCHOOL, RIDGEWOOD
PERCUSSION ENSEMBLE
5/22/91**

GARY FINK, DIRECTOR

Whole Tone Fantasy - O'Connor
- Barnhouse

Ancient Voices, Distant Storms -
Varner - Southern

RIDGEWOOD CONCERT

BAÑD 6/9/91

**ETHOS PERCUSSION
ENSEMBLE**

Concertino for Percussion and
Band - Williams - Kalmus

Freckles Rag - Buck/Eyles -
Meridith

**JOHN HARMS CENTER,
ENGLEWOOD**

**A NIGHT WITH THE CADETS
6/9/91**

**ETHOS PERCUSSION
ENSEMBLE**

Third Construction - Cage - Pe-
ters

**RIDGEWOOD HIGH SCHOOL
PERCUSSION ENSEMBLE**

1/10/91

GARY FINK, DIRECTOR

How Bright Appears the Morn-
ing Star - Nicolai/Bach/Fink -
Manu.

Time Piece - Descarfino - Co-
lumbia Pictures

Comedian's Galop - Kabalevsky/
Senley - Manu.

**PERCUSSION ENSEMBLE
3/27/91**

GARY FINK, DIRECTOR

Fanfare, Theme and Perversions
- Fink - Manu.

Yo Estoy Bebe Coca Cola - Fink
- Manu.

Caprice Diabolique - Spears -
Southern

Where is Love - Bart/Purling/
Fink - Manu.

Comedian's Galop - Kabalevsky/
Senley - Manu.

CONCERT 6/3/91

Scenario for Percussion - Del
Borgo - Kendor

The Return of Mr. Greenjeans -
Zappa/Levitan - Manu.

Cameo Suite - Spears -
Barnhouse

Romantique - Spears - Southern

Samba Macabre - Saint-Saens/
Armstrong - Southern

**RIDGEWOOD HIGH SCHOOL
FIRST ANNUAL PERCUSSION
ENSEMBLE FESTIVAL 4/7/91**

Artist Demonstration - Morris
Lang

Eight Pieces for Timpani - Carter
- Associated

BENJAMIN FRANKLIN

MIDDLE SCHOOL

PERCUSSION ENSEMBLE

GARY FINK, CONDUCTOR

Ancient Voices-Distant Storms -
Varner - Southern

FORT LEE MIDDLE SCHOOL

PERCUSSION ENSEMBLE

DAN DISTAFANO,

CONDUCTOR

Rock Me To Sleep - Barnett -
Belwin Mills

Tom's Trio - Lefever - Southern

PASCACK HILLS HIGH

SCHOOL PERCUSSION

ENSEMBLE

GARY FINK, CONDUCTOR

Protagonom - Cichy - Permus

TENAFLY MIDDLE SCHOOL

PERCUSSION ENSEMBLE

WALTER C. SCHNEIDER,

CONDUCTOR

Sambaco - della Monica -
Zimmermann

Country Variations - Spears -
Barnhouse

A La Samba - Peters - Peters

HOLY CROSS CHAMBER

ENSEMBLE

MICHAEL LIPSEY,

CONDUCTOR

Ostinato Pianissimo - Cowell -
Merion Music

FORT LEE HIGH SCHOOL PER-

CUSSION

ENSEMBLE

DAN DISTEFANO,

CONDUCTOR

Suite for Percussion - Erickson -
Belwin Mills

Sixteenths for Snares - Lefever -
Southern

Oriental Mambo - Davis - Cre-
ative

**MANHATTAN SCHOOL OF
MUSIC PREPARATORY**

PERCUSSION ENSEMBLE

JEFF KRAUS, CONDUCTOR

Blues and Chaser - Spears -
Southern

El Cumbanchero - Hernandez/
Faini - Peer International

RIDGEWOOD HIGH SCHOOL

PERCUSSION ENSEMBLE

GARY FINK, CONDUCTOR

Caprice Diabolique - Spears -
Southern

Where is Love - Bart/Puerling/
Fink - Manu.

Galop from "The Comedians" -
Kabalevsky/Senley - Manu.

ETHOS PERCUSSION

QUARTET

KEITH CRUPI, GARY FINK, JIM

NEGLIA, MICHAEL SGOUROS

The Return of Mr. Greenjeans -
Zappa/Levitan - Manu.

Hungarian Rhapsody - Liszt/
Sgouros - Manu.

The Girl with the Flaxen Hair -
Debussy/Boo - Studio 4

Sonatino - Tull - Boosey &

Hawkes

Northern Lights - Morse/Crupi -
Manu.

Poet and Peasant Overture - von
Suppe/Sgouros - Manu.

Log Cabin Blues - Green/
Sgouros - Manu.

Third Construction - Cage - Pe-
ters

N E W Y O R K

**EASTMAN SCHOOL OF
MUSIC, UNIVERSITY OF
ROCHESTER**

GRADUATE RECITAL 7/23/91

ELIZABETH HARDCASTLE

RADOCK, PERCUSSION

Concerto for Marimba and Or-

chestra - Basta - MFP

Doctor Gradus ad Parnassum
from "Children's Corner" -

Debussy/Radock - Manu.

Three Movements for Five Tim-
pani - Beck - Meridith Music

Spain - Corea - Manu.

Sonata for Two Pianos and Per-
cussion - Bartok - Boosey &

Hawkes

RECITAL 5/7/91

SUSAN POWELL,

PERCUSSION

Partita No. 3 - Bach - Schirmer

Leyenda - Albeniz/Maxey -

Southern

Canaries from "Eight Pieces for
Four Timpani" - Carter - Assoc.

Dream of the Cherry Blossoms -
Abe - Zimmermann

Duetto Concertante - Dahl -
Broude

Album for the Young, Op. 68 -
Schumann - Studio 4

Zapateado, Op. 23 - De

Sarasate/Maxey - Southern

COMMUNITY EDUCATION

**DIVISION, EASTMAN SCHOOL
OF MUSIC**

PERCUSSION ENSEMBLE

7/24/91

Toccata for Percussion Instru-
ments - Chaves - Mills

Song for Trombone and Percus-
sion - McKenzie - MFP

Comedian's Gallop -

Kabalevsky/Cahn - Manu.

Corazon Caminero - Oddo -

Oddo

On the Woodpile - Breuer/
Mancini - Manu.

Log Cabin Blues - Green/Becker
- Manu.

Atenteben - Becker - Manu.

Ceremonial - Creston - Schirmer
STATE UNIVERSITY OF NEW

YORK AT BUFFALO

GRADUATE RECITAL 9/19/91

ROBERTO SALTINI,

PERCUSSION

Sonancias - Nobre - Tonos

Graforismas I - Antunes -

Sistrum

O Meu Amigo Koellreuter -

Mendes - Manu.
 Cenas Sugestivas - Kater -
 Cepem
 Cancao Simples De Tambor -
 Stasi O Manu.
 Diagramas Ciclicos - Santoro -
 Tonos

Suite - Lacerda - Zimmermann
HOUGHTON COLLEGE
PERCUSSION ENSEMBLE
12/12/90

JIMMY TILLER, CONDUCTOR
 Interplay for Percussion Sextet -
 Whaley - Raldor Music
 Laura Soave - Caroso/Fink -
 Simrock
 Statements for Percussion -
 Muczynski - Schirmer
 Sonatina - Tull - Boosey &
 Hawkes
 Starburst - Wall/Jennings -
 Harlem Music/Crosseyed Bear
 Music

WELLSVILLE
PERFORMING ARTS ORCHES-
TRA 12/2/90

JIMMY TILLER, MARIMBA
 Fuga from "Sonata No. 1 in G
 Minor" - Bach - International
 Music
 Flight of the Bumble Bee -
 Rimsky-Korsakoff - Ludwig

NORTH CAROLINA

EAST CAROLINA UNIVERSITY
GRADUATE RECITAL 2/20/91
JAMES T. CAREY, PERCUSSION

Concertino for Marimba -
 Creston - Schirmer
 Raga No. 1 - Cahn - Wimbledon
 Variations on Japanese
 Childrens Songs - Abe - Schott
 Ever-Livin' Rhythm - Rolnick -
 Galaxy Music
 Icarus - Towner/Carey - Manu.
GRADUATE RECITAL 3/2/91
TONY COX, PERCUSSION
 Four Preludes for Marimba -
 Penn - SeeSaw
 Angels of the Winds - Kraft -
 New Music West
 Sonata in b minor for Solo Ma-
 rimba - Bach/Stevens - Marimba

Prod.
 Space Model - Ptaszynska -
 Lang
 The Hummingbird - Green/
 Becker - Becker
 Dotty Dimples - Green/Cahn -
 Cahn

PERCUSSION ENSEMBLE
4/8/91
MARK FORD, DIRECTOR
 Labyrinth - Watkins/Myers -
 Manu.

Preludio for Percussion - Del
 Borgo - Kendor
 The Hummingbird - Green/
 Becker - Becker
 Dotty Dimples - Green/Cahn -
 Cahn
 Concrto for Violin with Percus-
 sion Orchestra - Harrison - Pe-
 ters
 Senegal Calling - Mainieri/
 Davila - Manu.

GRADUATE RECITAL 4/9/91
JAMES T. CAREY, JAZZ/
COMPOSITION/PERFOR-
MANCE

Meditation - Jobin/Carey -
 Manu.
 Stella by Starlight - Young/
 Nashington - Standard
 Goin' Home - Carey - Manu.
 In A Sentimental Mood -
 Ellington - Standard
 Gettin Your Stuff - Carey -
 Manu.

Thinking Of The Loneliness In-
 side You - Carey - Manu.
 Cherokee - Noble - Standard
 Sunday Afternoon - Carey -
 Manu.

PERCUSSION PLAYERS
4/15/91
JIM CAREY, TONY COX,
DIRECTORS
 African Welcome Piece - Udow
 - U. of Miami Press
 #33 Ensemble - Bergamo -
 Bergamo
 Bravura - Faini - Accura Music
 Blue Rhythm Quintet - Korf -
 MFP
 Prologue and Fight - Spears -
 Southern

Suite for Weatherkings - Kraft -
 Mew Music West
 Samba - Houllif - Southern
 Quartet for Paper Bags - Spivack
 - Lang Perc.

JUNIOR RECITAL 4/26/91
WILLIAM ANTHONY HAILEY,
PERCUSSION
 Eight Pieces for Timpani - Carter
 - Associated
 Selestions from "The Album for
 the Young" - Tchaikowsky/
 Stevens - Studio 4
 Three Pieces for Winter Solstice
 - Bergamo - Bergamo
 Two Mexican Dances - Stout -
 Studio 4
 Timpiana - Goodman - Mills
 Music

O H I O

KENT STATE UNIVERSITY
PERCUSSION ENSEMBLE
11/1/90

MICHAEL BURRITT,
DIRECTOR
DAVID GILBERT,
ASST. DIRECTOR
THOMAS DEASTLOV,
MARIMBA SOLOIST
 Music for Pieces of Wood -
 Reich - Universal
 Adagio from "Symphony No. 3"
 - Saint-Saens/Cipson - OU Press
 Sonatina - Tull - Boosey &
 Hawkes
 Marimba Quartet - Levitan -
 Manu.
 Marimba Spiritual - Miki -
 Manu.
 Intrusions - Serry - Serry Pub.
STUDENT RECITAL 3/17/91
ERIC HOLLENBECK
MARIMBA/XYLOPHONE
BAKARI JACKSON, MARIMA/
TRAP SET
JEROME LACORTE, MARIMBA
 Two Movements for Marimba -
 Tanaka - Ongaku
 Etude in A Flat Op. 6 No. 2 -
 Musser - Studio 4
 Memories of the Seashore - Abe
 - Schott

Etude for A Quiet Hall - Deane -
 CMP
 Prelude Op. 11 No. 3 - Musser -
 Schott
 Michi - Abe - MFP
 Log Cabin Blues - Green/Becker
 - Manu.

SENIOR CHAMBER MUSIC
RECITAL 3/20/91
THOMAS DEASTLOV,
PERCUSSION

Sonata for Horn and Marimba -
 Taylor - Manu.
 Duet for Marimba and Vibra-
 phone - Levitan - Studio 4
 Midnight Star - Friedman/
 Deastlov - Belwin Mills
 Marimba Spiritual - Miki -
 Manu.

PERCUSSION ENSEMBLE
4/16/91
MICHAEL BURRITT,
DIRECTOR

DAVID GILBERT, ASST.
DIRECTOR
 Ogoun Badagris - Rouse - Heli-
 con Music

First Movement from "Sym-
 phony No. 8" - Schubert -
 Manu.
 Log Cabin Blues - Green -
 Manu.

Ex Nihilo - Evans - Manu.
 Portico - Gauger - Gauger
GRADUATE RECITAL 4/21/91
DAVID GILBERT, PERCUSSION

Diptych No. 3 - Stout - Ludwig
 Excursions - Barber/Gilbert -
 Manu.
 Sonata for Two Pianos and Per-
 cussion - Bartok - Boosey &
 Hawkes

Trilogy - Heusgen - Meredith
JUNIOR RECITAL 5/3/91
KRISTEN TAIT, PERCUSSION

Partita II in D minor - Bach -
 Schirmer
 Three Etudes for Multiple Per-
 cussion - Udow - Meredith
 Prelude No. 9 Op. 14 - Helble -
 Marimba Prod.
 Dream of the Cherry Blossoms -
 Abe -
 Zimmermann

PROGRAMS OF MEMBERSHIP

SENIOR RECITAL 5/4/91

TIMOTHY LAPHAM, PERCUSSION

Mirage pour Marimba -
Sueyoshi - Ongaku
Sonata in B Minor - Bach - Ma-
rimba Prod.

Sonata for Two Pianos and Per-
cussion - Bartok - Boosey &
Hawkes

OBERLIN COLLEGE CONSERVATORY OF MUSIC FACULTY, GUEST, AND STUDENT RECITAL 5/4/91

LOREN MACH, PERCUSSION CAROL NELSON, PERCUSSION

Sonata for Two Pianos and Per-
cussion - Bartok - Boosey &
Hawkes

FACULTY RECITAL 6/17/91

OBERLIN PERCUSSION

INSTITUTE: ERIK FORRESTER, AL OTTE, MICHAEL ROSEN

Give Me Your Bunch of Fives! -
Nuyts - Manu.

Six Ellegies Dancing! - Stasack -
Manu.

Three Pieces for Drum:

Snares with Sticks, Five
Parts - Otte - Manu.

Solo with Snares - De Fots -
Manu.

I'm a Paradoode Flammy -
Gutwein - Manu.

Drei Phantasische Lieder -
Zivkovic - Studio 4

Just Seven for Drum - Brun -
Smith Pub.

MYTHYM, from Hildegard of
Bingen - Forrester - Manu.

Hiten-Seido II, Op. 55 - Ishii -
Moeck

GUEST RECITAL 6/19/91

THE WOODEN ART DUO: NILS GRAMMERSTORF, MARAIMBA

ANDREAS SCHWARZ, MARAIMBA

Italian Concerto, 1st movement
- Bach - Schirmer

Wooden Music - O'Meara -
MFP

Concorso - Henning - Manu.

Hiten-Seido II, Op. 55 - Ishii -
Moeck

Duo for Two Marimbas -

Wheatley - Studio 4

Six Dances in Bulgarian

Rhythms - Bartok - Manu.

Fantom Fire - Tsubonoh - Manu.

PERCUSSION GROUP 6/21/91 ALLEN OTTE, JAMES CULLEY, BENJAMIN TOTH

Les Moutons de Panurge -
Rzewski - Manu.

The Lames Wufniks - Saya -
Manu.

Tierkreis (Zodiak) - Stockhausen
- Manu

Rebuilding Managua - Seves/
TPG - Manu.

Lift Off - Peck - Kendor

OHIO UNIVERSITY

PERCUSSION ENSEMBLE 3/5/91

GUY REMONKO, CONDUCTOR

Toccata - Chavez - Mills

Bayport Sketch - Spears -

Barnhouse

Ku-Ka-Ilimoku - Rouse - Heli-
con

OTTERBEIN COLLEGE

PERCUSSION ENSEMBLE 5/29/91

JACK JENNY, DIRECTOR

African Welcome Piece - Udow
- U. of Miami Pub.

Percussion Quartet - Foss - Pem-
broke Music

Celebration and Chorale - De
Ponte - MFP

Stick Games - Riley - Southern

Log Cabin Blues - Green/Becker
- Becker

Bolero - Rosales/Musser -
Hathaway

El Cumbanchero - Hernandez/
Faini - Peer International

UNIVERSITY OF AKRON

JUNIOR RECITAL 5/7/91

SEAN R. McNALLY, PERCUS- SION

Etude for a Quiet Hall - Deane -
Manu.

Dance Interlude Op. 22 -

Barfoed - Manu.

Stodie I - Bump - MFP

ONE for Syl - Smith - Somers

Michi - Abe/McNally - MFP

PENNSYLVANIA

PENNSYLVANIA STATE

UNIVERSITY

PERCUSSION ENSEMBLE

10/30/90

JOHN RACK, DIRECTOR

Extremes - Mancini - Kendor

Toccata - Chavez - Belwin Mills

Waltz from "Eugene Onegin" -

Tchaikovsky/Rack - Manu.

Three Episodes for Percussion

Ensemble - O'Reilly - Schirmer

Lift-Off! - Peck - Cole

Creation and Rebirth - Roldan -

Southern

PERCUSSION ENSEMBLE

2/19/91

JOHN RACK, DIRECTOR

Sonatina - Tull - Boosey &
Hawkes

Bacchanale - Hovhanness - Pe-
ters

Six Reflections - Frank - Boosey
& Hawkes

Un Bal - Berlioz/Rack - Manu.

Night Songs - Skarecky - Manu.

Knock-On-Wood - Blank - MFP

Concerto for Percussion En-
semble - Brand - Bramora

RECITAL 4/5/91

CHAD FRANCIS, PERCUSSION

KEVIN TUTT, PERCUSSION

Duo Miniature - Tanner - MFP

Recital Piece for Marimba -

Watson - MFP

The Love of L'Histoire - Delancy
- KSM

First Mexican Dance - Stout -
Studio 4

Sound Poem - Armelee - MFP

Busy Signal - Molenhof - Kendor

PERCUSSION ENSEMBLE

4/30/91

JOHN RACK, DIRECTOR

Bossa Pequeno - Frazeur - MFP

October Mountain - Hovhanness
- Peters

Prelude and Dance - Lo Presti -

MFP

Pulse - Cowell - MFP

Third Construction - Cage -

Henmar Press

Stick Games - Riley - Southern

SOUTH CAROLINA

FURMAN UNIVERSITY

SENIOR RECITAL 4/15/91

NOEL PAINTER, PERCUSSION

Dream of the Cherry Blossoms -

Abe - Zimmermann

Four Bagatelles - Steiner - See-
saw

XL Plus One - Etler - MFP

Fantasy on a Japanese

Woodprint - Hovhanness - Peters

Rhythm Song - Smadbeck -

CMP

Two Mexican Dances - Stout -

Studio 4

PERCUSSION ENSEMBLE

4/30/91

JOHN S. BECKFORD, DIREC- TOR

Blue Rhythm Quintet - Korf -
MFP

Woodwork - Bach - Galaxy

Living Room Music - Cage -

Peters

Dinging Room Music - Kettle -

Studio 4

Intentions - Novotney - Smith

Twin Peaks - arr. Beckford -

Manu.

Ku-Ka-Ilimoku - Rouse - Heli-
con

SENIOR RECITAL 5/21/91

ROGER WHITT, PERCUSSION

Concerto for Marimba - Basta -
MFP

King of Denmark - Feldman -
Peters

Diversions for Flute and Ma-
rimba - Tanner - MFP

Adventures for One - Stern -

MFP

TENNESSEE

MEMPHIS - LINDENWOOD
CONCERT

SHAKE, RATTLE AND ROLL!

5/19/91

STAN HEAD, CONDUCTOR

Processional - Leonard - Leonard
 The Music Box - Liadow/O'Fallon - Permus
 First Concerto for Flute and Percussion - Harrison - Peters
 Moment Musical - Schubert/Jeanne - Permus
 Can-Can - Ottenbach/Jeanne - Permus

T E X A S

TEXAS TECH UNIVERSITY
GRADUATE RECITAL 11/4/90

VICTORIA M. DANIEL, PERCUSSION

Interplay for Trumpet and Percussion - Kratt - Dorn
 Four Verses for Timpani - Houloff - MFP

Sonata for Marimba and Piano - Tanner - Cole

Wind, Midnight Star from "Mirror from Another" - Friedman - Belwin Mills

Five Bagatelles for Clarinet and Percussion - Parker - Southern

JUNIOR RECITAL 11/4/90

ANGELA BAGRIEL, PERCUSSION

Ballad for the Dance - Goodman - Belwin Mills
 Etudes No. 7, 5 and 20 - Friedman - Berklee Press
 Motion - Glassock - Kendor
 One Notch Higher - Molenhof - Kendor

Greek Sketch No. 2 - Molenhof - Kendor

Rajah - Green/Becker - Keyboard Prod.

PERCUSSION ENSEMBLE I 11/13/90

ALAN D. SHINN, DIRECTOR

Fantare for Tambourines - Alfieri - MFP

Ballet of the Unhatched Chicks - Moussorgsky/Peters - Peters

Hail Mary - Kreutz - CMP

Bolero - Rosales/Musser - Forster

Ceremonial Op. 103 - Creston -

Schirmer

Dichotomy - Cirone - Belwin Mills

Graceful Ghost Rag - Bolcom - Studio 4

Rajah - Green/Becker - Marimba Prod.

Stop-Time - Green/Becker - Marimba Prod.

Para Bueno - Pedley/Myers - Manu.

Bonham - Rouse - MFP

PERCUSSION ENSEMBLE II 11/15/90

GREGG KOYLE, DIRECTOR

Japanese Impressions - Cirone - Belwin Mills

In C - Riley - Manu.

Caprice Valsant - Green/Becker - Becker

Fluffy Ruffles - Green/Cahn - Cahn

African Welcome Piece - Udow - U. of Miami Press

PERCUSSION ENSEMBLE II 2/21/91

GREGG KOYLE, DIRECTOR

Finale from "String Quartet Op. 33 No. 3" - Haydn/Vincent - Studio 4

Allegro from "String Quartet in C" - Mozart/Glassock - Permus

Suite for Keyboard Percussion - Slater - OU Press

Log Cabin Blues - Green/Becker - Becker

Dill Pickles - Johnson/Becker - Becker

Prelude - Leonard - Volkwein Bros.

Atenteben - Becker - Becker
 Can Can from "Orpheus" - Offenbach/Jeanne - Permus

FACULTY RECITAL 3/13/91

GREGG KOYLE, PERCUSSION

Just Seven for Drum - Brun - Smith

Kumbengo for two - Koyle - Manu

Dance Mix - Koyle - Manu

Phasing Inhibitions - Koyle - Manu.

Songs I-IX - Smith - Smith
 Marimba Spiritual - Miki -

Ongaku

JUNIOR RECITAL 3/14/91

KARI KLIER, PERCUSSION

Sonata No. 1 for Timpani - Cirone - Belwin Mills

Wallflower, Snowbird, Carillon - Gipson - Studio 4

French Suite - Kraft - WIM

Water and Fire - Skoog - CMP

JUNIOR RECITAL 4/13/91

THOMAS JOHN NADEAU, PERCUSSION

Concertino for Marimba and Piano - Frock - Southern

Foreign Intrigue - Lipner - Ludwig

Chrysoprase IV - Weinberg - Southern

Concert Piece for Percussion - Arnold - Faber Music

JUNIOR RECITAL 4/14/91

RICH REDMOND, PERCUSSION

Cadenza No. 1 - Ameele - Kendor

Yorkshire Ballad - Barnes/Maxey - Southern

Piano Sonatina No. 4 Op. 63 - Persichetti - Elkan Vogel

The Black Page, No. 1 & 2 - Zappa - Munchkin Music

Suite for Xylophone and Orchestra - Carey - Galaxy Music

Dill Pickles - Johnson/Becker - Becker

Moods for Interaction - Lincoln - Studio 4

JUNIOR RECITAL 4/14/91

RUSSEL L. MAHON, PERCUSSION

XX from "The Contemporary Percussionist" - Udow - Meridith

Two Movements for Marimba - Tanaka - Ongaku

Three Dances for Solo Snare Drum - Benson - Chappell

Four Bagatelles - Steiner - Seasaw

Log Cabin Blues - Green - Becker

Xylophonia - Green - Becker

PERCUSSION ENSEMBLE I 4/16/91

ALAN D. SHINN, DIRECTOR

Marimba Spiritual - Miki - Ongaku

Dance Mix - Koyle - Manu
 Gainsborough - Gauger - Southern

Samba (No. 3 of Brazilian Scenes) - Rosauro - Southern

Island Magic - Oliver/Weckl/Myers - Manu.

Elegant Gypsy Suite - DiMeola/Hunter - Manu

PERCUSSION ENSEMBLE II 4/24/91

GREGG KOYLE, DIRECTOR

Suite for Tambourine and Percussion Ensemble - Elias - Opus 1

High Blood Pressure - Miller - Manu.

Toccatto - Chavez - Mills Music
 untitled (in black) - Powell - Manu.

Suite for Keyboard Percussion - Slater - OU Press

Atenteben - Becker - Becker
 SAN ANTONIO COLLEGE

RECITAL 10/7/91

ALICE GOMEZ, PERCUSSION

Mandarin Whispers - Gomez - Southern

Tar Dance - Gomez/Rife - Southern

Etude in D Minor - Gomez - Southern

International Style Etudes - Gomez/Rife - Southern

Solid Rock - Gomez/Rife - Southern

The Rite of Strings - Gomez - Manu.

V I R G I N I A

VIRGINIA COMMONWEALTH UNIVERSITY

SENIOR RECITAL 2/25/91

JAMES BARTELT, PERCUSSION

Partita II in D Minor - Bach - Peters

Four Pieces for Unaccompanied Kettledrums - Youhass - Cole

Concerto for Marimba and Orchestra - Basta - MFP

PROGRAMS OF MEMBERSHIP

The Soldier's Tale, Suite - Stravinsky - Kalmus
CONVOCAION 3/26/91
PERCUSSION: MATTHEW GOVES, TIMOTHY PRATT, DAVID HOOKE, AARON BINDER, ANTHONY DELUZIO
 Etude in C Major Op. 6 No. 10 - Musser - Studio 4
 Vienna - Friedman - Belwin Mills
 Morris Dance - Kraft - WIM
 Wave Motion, Waltz King, Precision - Molenhof - Kendor Michi - Abe - MFP
PERCUSSION ENSEMBLE 4/17/91
DONALD BICK, CONDUCTOR
 Musica Battuta - Schiffman - AMP
 Three Pieces for Percussion Quartet - Benson - Schirmer
 Spectrum No. 1, Green - Lauer - Opus
 Spectrum - Vincent - Manu.
 Echoes from an Antique Land - Fowler - Manu.
 Four Canons - Haydn/Leonard - Leonard
 Cataphonics - Weiner - Miami
JUNIOR RECITAL 4/18/91
MICHAEL BOYD, PERCUSSION
 Etude Op. 6 No. 9 - Musser - Studio 4
 Etude Op. 6 No. 10 - Musser - Studio 4
 Two Mexican Dances - Stout - Studio 4
 Pas De Deux for Clarinet and Percussion - Russell - MFP
 Suite for Solo Timpanist - Huston - Schirmer
 Concertino for Marimba - Creston - Schirmer

WASHINGTON, D. C.

UNITED STATES NAVY BAND 6/13/91
CHIEF MUSICIAN ROBERT SNIDER, XYLOPHONE
 Fluffy Ruffles Rag - Green/Cahn

- Cahn

WISCONSIN

UNIVERSITY OF WISCONSIN - LA CROSSE
GUEST ARTIST RECITAL 9/3/91
GEARY LARRICK, PERCUSSION
 Sonata No. 7 - Larrick - G and L Pub.
 Composition No. 3 - Larrick - G and L Pub.
 Dance in Time - Larrick - G and L Pub.
 Episode - Larrick - G and L Pub.
 Elegy for Shirley - Larrick - G and L Pub.
 Meditation - Larrick - G and L Pub.
 Hilbilly Ballad - Larrick - G and L Pub.
 My Lydia - Larrick - G and L Pub.
 Ballad for JB - Larrick - G and L Pub.
 Kirken Den Er Et Gammelt Hus - Lindeman/Larrick - G and L Pub.
 Ballad for Joey - Larrick - G and L Pub.
 Marie: A Four Mallet Rag - Larrick - Permus
 Scott's Tune - Larrick - Cahn
 Sonata No. 8 - Larrick - G and L Pub.
 UNIVERSITY OF WISCONSIN - MADISON
WISCONSIN YOUTH SYMPHONY ORCHESTRAS 5/18/91
PERCUSSION ENSEMBLE VICKI JENKS, CONDUCTOR
 Windstone Suite - Spears - Barnhouse
 UNIVERSITY OF WISCONSIN - WHITEWATER
PERCUSSION EXTRAVAGANZA IV 5/5/91
PERCUSSION ENSEMBLE VICKI P. JENKS, DIRECTOR
 Crescendo - Lepak - Windsor Music
 Voices - Paterson - MFP

Fanfare for Tambourines - Alfieri - MFP
 Tides - Cahn - Cahn
 Bonham - Rouse - Helicon Music

UNIVERSITY OF PRINCE EDWARD ISLAND
SENIOR RECITAL 4/25/91
KIRK WHITE, PERCUSSION
 Sonata for Unaccompanied Timpani - Beck - Kendor
 Sonata No. 3 for Marimba and Piano - Handel - Musser
 The Whistler - Green - Meredith
 Nara - Cahn - Cahn
 Sea Refractions - Peters - Peters
 Yellow After the Rain - Peters - Peters

SWEELINCK CONSERVATORY
PERCUSSION ENSEMBLE K104 11/9/90
JIM GORDON, CONDUCTOR
 Mummers Dance - Haigh - Manu.
 Ku-Ka-Ilimoku - Rouse - Helicon
 Eye, Survey the World - Willcock - Manu.
 Song of Quetzacoatl - Harrison - MFP
 To the Earth - Rzewski - Manu.
 Echoes from the Gorge - Chou - Peters
PERCUSSION ENSEMBLE K104 3/8/91
JIM GORDON, CONDUCTOR
 I Riti - Scelsi - Schirmer
 Aanroep for Cello and Timpani - v. Wyk-Vick - Manu.
 Paquilizti - Halffter - Mexicanas
 Shunt - Boone - Salabert
 Rip Off - Kvistad - Amicus
 Musica
 Transumanar - Biscardi - ACA

PRAGUE CONSERVATORY

SOLO WORKS FOR MARIMBA AND VIBRAPHONE 3/25/91
DR. AMY LYNN BARBER
 Mexican Variations for Marimba - Frock - Southern
 Contemplation for Solo Vibraphone - Houllif - Permus
 Etude Op. 11 No. 4 - Musser - Alfred
 Ballade for Vibraphone - Stable - WIM
 Prayer for Marimba - Gipson - Southern
 City Hymn - Molenhof - Belwin
 Yellow After the Rain - Peters - Peters
 Tranquility for Solo Vibraphone - Houllif - Mul. Media
 Sonata for Xylophone - Pitfield - Peters
CONCERT OF MUSIC FOR PERCUSSION INSTRUMENTS 4/17/91
DR. AMY LYNN BARBER, DIRECTOR
 Fanfare for Tambourines - Alfieri - MFP
 Five Dream Sequences for Piano and Percussion Quartet - Ross - Boosey & Hawkes
 Sonata No. 1 in D Major for Percussion Ensemble - Holub - Manu.
 Domino for Percussion Ensemble - Kollert - Manu.
 Un Misterio - Guatemala/Cahn - Cahn
 La Bamba - Mexico/Cahn - Cahn
 Highlife - Faini - Belwin
PRAGUE CHAMBER ORCHESTRA 3/19/91
JIRI KROB, PERCUSSION
 Double Concerto for Violin, Percussion, and Strings - Loudova - Manu.
VIRTUOSI DI PRAGA 4/1/91
OLDRICH VLCEK, VIOLIN DAVID REHOR, PERCUSSION
 Double Concerto for Violin, Percussion, and String Orchestra - Loudova - Manu.
HOUSE OF THE STONE BELL 3/7/91

MINUTES FROM PREVIOUS PERCUSSIVE ARTS SOCIETY ANNUAL BOARD OF DIRECTORS MEETINGS

LECTURE/CONCERT OF MINIMALISM

DUO SYNERGY - AMY LYNN BARBER, DAVID REHOR

Dama Dama - Percussion Quartet: Dan Dlouhy, Adam Kubicek, Josef Blaha, Martin Voprsal

Piano Phase for Two Marimbas - Reich - Manu.

Clapping Music - Reich - Manu.

Music for Pieces of Wood - Reich - Manu.

WALDSTEIN PALACE 5/27/91 PRAGUE PERCUSSION ENSEMBLE

VLADIMIR VLASAK, DIRECTOR

AMY LYNN BARBER, MARIMBA SOLOIST

Koncertantni suita for percussion - Feld - Panton

Koncertantni suita for flute and percussion - Jolivet - Manu.

Chariots Ballad for Solo Marimba and Percussion - Chung - Chinese Music Development Center

Eight Inventions for Percussion - Kabelac - Suprafon

Please send all
**Programs of
PAS**

Membership

news to:

Wilber England
3813 Laura Way
Bloomington,
IN 47401



MINUTES FROM PAS ANNUAL BOARD OF DIRECTORS MEETING

THURSDAY, NOVEMBER 8, 1990
PHILADELPHIA, PA

PRESIDENT'S CONFERENCE ROOM—
ADAM'S MARK HOTEL

12:00—1:00 P.M.

Officers Present:

John Beck (President), Robert Schietroma (First Vice-President), Garwood Whaley (Second Vice President), Randall Eyles (Secretary), and Vic Firth (Treasurer).

Board of Directors Present:

Mike Balter, Leonard DiMuzio, Philip Faini, James Lambert, Rick Mattingly, Larry Snider, Gordon Stout, Ed Thigpen, Ian Turnbull, Michael Udow, Jay Wanamaker, and Robert Zildjian.

Board of Directors Absent:

Keiko Abe, Alan Abel, Paul Burns, Anthony Cirone, J.C. Combs, Peter Erskine, Genaro Gonzalez, Steve Houghton, Robert McCormick, Dave Samuels, and Heinz von Moisy.

Additional PAS Members Present:

Dean Anderson, Ken Austin, Steve Beck (Administrative Manager), Robert Breithaupt, Brian Clancy, Kart Dustman, Saul Feldstein (Past President), Craig Gardner, John Immerso, Kathleen Kastner (Historian), Johnny Lane, Lloyd McCausland, Paul Mootz, Lawrence Rizzo, Michael Rosen, Tom Schneller, Jerry Steinholtz, David Via, William Wiggins, and Douglas Wolf.

Introduction (John Beck, President)

At 12:02 the meeting is called to order by President John Beck.

Welcome to PASIC '90 (Dean Witten, Host)

Welcome to Philadelphia. The convention seems to be running smoothly. Special thanks to the industry representatives who have provided so much support for this convention. Have a good time in Philadelphia. Robert Zildjian points out that already there is excessive noise in the exhibit hall.

Lawton Presentation

Board of Directors watched a video about Lawton, Oklahoma, narrated by Jim Lambert and with a message from Dr. Charles Graybill of the McMahan Foundation in Lawton. The location for

the PAS building is ten minutes from the Lawton Municipal Airport and five minutes from Cameron University. Approximately an acre of city land would be leased for free to PAS for a 99 year lease. The proposed Percussive Arts Society International Headquarters would house administrative offices, lobby space, a reverence library, and the Hall of Fame Museum. Gar Whaley makes a motion that PAS move to Lawton, Oklahoma if all financial details can be negotiated. Jim Lambert seconds the motion. Extensive discussion follows. Vic Firth calls for the vote. The motion passes with 21 votes in favor, 3 opposed, and 3 abstentions. Sandy Feldstein moves that President Beck appoints a committee to establish financial parameters for consideration of a building in Lawton, Oklahoma. The Motion is seconded by Jim Lambert and approved. Meeting is adjourned at 1:47 p.m.

MINUTES FROM PAS ANNUAL BOARD OF DIRECTORS MEETING

FRIDAY, NOVEMBER 9, 1990
PHILADELPHIA, PA

PRESIDENT'S CONFERENCE ROOM—
ADAM'S MARK HOTEL

12:00—1:30 P.M.

Officers Present:

John Beck (President), Robert Schietroma (First Vice-President), Garwood Whaley (Second Vice President), Randall Eyles (Secretary), and Vic Firth (Treasurer).

Board of Directors Present:

Alan Able, Mike Balter, Paul Berns, Leonard DiMuzio, Peter Erskine, Philip Faini, Steve Houghton, James Lambert, Rick Mattingly, Larry Snider, Gordon Stout, Ed Thigpen, Ian Turnbull, Michael Udow, Jay Wanamaker, and Robert Zildjian.

Board of Directors Absent:

Keiko Abe, Anthony Cirone, J.C. Combs, Genaro Gonzalez, Robert McCormick, Dave Samuels, and Heinz von Moisy.

Additional PAS Members Present:

Steve Beck (Administrative Manager), Dave Black, Robert Breithaupt, Jim Catalano, Jim Coffin, Becky DeSanto (PAS Student Representative), Chuck Elledge, Saul Feldstein (Past President), John Immerso, Kathleen Kastner (Historian), Johnny Lane, John Maher, Lawrence Rizzo, Richard

Sanford, Lauren Vogel, Bill Wiggins, and Douglas Wolf.

Board of Directors Pictures

At 12:02 photo session begins.

Introduction (John Beck, President)

At 12:08 the meeting is called to order by President John Beck. President Beck announces the results of the election and introduces the new Executive Committee: Robert Schietroma (President), Garwood Whaley (First Vice-President), Randall Eyles (Second Vice-President), Genaro Gonzalez (Secretary), and Mike Balter (Treasurer). This committee will serve for 1991 and 1992. The incumbents on the Board of Directors who were re-elected are: Alan Abel, J.C. Combs, Genaro Gonzalez, Larry Snider, Ed Thigpen, and Robert Zildjian. The new members of the Board of Directors are: Dave Black, Robert Breithaupt, Jim Coffin, Johnny Lane, Lloyd McCausland, Michael Rosen, and Doug Wolf. As of Thursday night there were 2,482 attendants at PASIC '90.

Approval of Last Year's Minutes (Nashville, PASIC '89)

Mike Balter moves that the minutes be approved as written. Vic Firth seconds the motion. The motion carries unanimously.

Approval of Budget 1990-1991

It is pointed out that we are already several months into the current fiscal year and are just now considering a budget. Next year we will consider two years of a budget proposal. The budget document will consist of four columns:

1990-1991 budget; 1990-1991 actual expenditures; 1991-1992 proposed budget; and 1992-1993 proposed budget. Vic Firth moves that the 1990-1991 budget be approved as presented. Garwood Whaley seconds the motion. The motion carries unanimously.

President's Report

President Beck reads a letter from Genaro Gonzalez who expressed his regret for not being able to attend PASIC '90. President Beck thanks the current Board and the Executive Committee for their fine work.

First Vice-President's Report (Robert Schietroma)

PAS committees have been active and are fulfilling their appointed responsibilities. PASIC '90 is going well. Dean Witten hand

MINUTES

his committee should be congratulated Dave Black and his PASIC '91 committee have submitted their list of clinicians and all is on track A proposal for PASIC '92 will be presented later in this meeting

Second Vice-President's Report (Garwood Whaley)

A new Chapter Presidents Handbook has been prepared The Chapters are healthy Gar Whaley moves that "The budget for the 1991 Chapter Grants will consist of \$3,000 from the PAS budget (the same amount as last year), \$6,055 from profit on the sales of the Education committee publication, and profit on the 1990 Silent Auction " Michael Udow seconds the motion There is no discussion The motion carries unanimously

Secretary's Report (Randall Eyles)

All of our contests are funded by active and competent committees, and are headed by dedicated and capable leaders Five different contests are in line for 1991 Contest income and contest expenses are projected to balance each other in 1991 for a zero cost to PAS In 1990, this same zero cost projection missed its goal by approximately \$350 PAS spent approximately \$4200 on contests in 1990, while collecting \$3,850 earmarked for contests The 1991 Drumset Contest will be PAS's biggest effort to date in terms of promoting a contest with significant prizes Board of Director member Michael Udow states, "I do not support the contests I think it is the wrong mentality both for the Percussive Arts Society and globally I think there are other ways to promote education than a contest mentality "

Randy Eyles counters with: "The contests do give us a means of recognizing our people and their achievements " John Beck points out that contests have been around a long time and will probably continue into the future for a long time As such, contests are probably a viable vehicle to expose new talent However, this is not to say that PAS should not look for other avenues

Treasurer's Report (Vic Firth)

Gross income for the past fiscal year: **\$344,468 81**

Gross expenditures for the past fiscal year: **\$277,187 96**

This shows a gross profit of \$ 67,280 85 We have come a considerable distance from our \$50,000 deficit of a few years ago I know that my successor Mike Balter will be a combination on aggression, prudence, conservatism, and financial wisdom

Administrative Manager's Report (Steve Beck)

Thanks to all of the Executive Committee members for their unselfish efforts during the past year Also, thanks to departing members of the Board of Directors Yesterday, in the first day of the Silent Auction, we make approximately \$1,000 If the Silent Auction is as successful as we anticipate, PAS may raise \$3,000 which will be added to the Chapter Grants for a total of approximately \$12,000 in Chapter Grants Two years ago, Chapter Grants were zero Last year \$5,000 was distributed via Chapter Grants This is a significant increase of \$7,000 for our important Chapters

Percussive Notes Executive Editor (James Lambert)

Added a graphic designer (Shawn Brown) in October, 1990 Also added Bob Breithaupt as editor for "Focus on Drumset/ Studio Percussion " Editorial changes include Brian Stotz as subeditor in charge of percussion repair column, and Norman Weinberg as the new editor in charge of electronic percussion. Now **Percussive Notes** is a bi-monthly publication Thanks to each of our editors and authors.

Sustaining Members Advisory Council Report (Sandy Feldstein)

Sandy Feldstein moves that PAS be the sponsor of "International Drum Month" or "International Percussion Month " The committee will decide this question Michael Udow suggests that PAS should have approval of publicity advertising for this event Sandy Feldstein suggests that a PAS representative on the International Drum Month Committee should take care of this The motion passes unanimously

PASIC '91 Report (Dave Black)

Convention hotel rates will be available two days prior and two days after PASIC to help accommodate those who want to combine the convention with a family vacation A proposed list of clinicians will be finalized December 1, 1990. Disney

security will be used. The new convention program format will be 4 1/4 inches by 8 1/4 inches Bob Lowig of Byer Dynamics will provide sound support for the convention. Jim Peterscak asks what hotel will be used for overflow? This is not known at this time but there are a number of hotels in the area. Registration will open early Wednesday morning.

PASIC '92 Report (Robert Schietroma)

Thanks to Jim Campbell (Lexington, KY) and Bill Wiggins (Nashville, TN) for their excellent proposals for 1992 The recent success of the IAJE convention in New Orleans stimulated PAS interest in that city Jim Lambert moves that PASIC '92 be in New Orleans. Vic Firth seconds the motion. The dates are November 11-14, 1992 The motion passes unanimously

Selection of Nominating Committee

Larry Snider moves that the new Executive Committee will also act as the nominating committee for the next election. Paul Berns seconds the motion There is no discussion The motion passes unanimously

New Business

Plaques are presented to retiring Board Members Paul Berns, Anthony Cirone, Leonard DiMuzio, Randall Eyles, Vic Firth, Robert McCormick, Robert Schietroma, and Jay Wanamaker These gentlemen have each served four consecutive terms President John Beck recognized the student representative to the Board of Directors, Becky DeSanto

Ian Turnbull moves that the meeting of the Board of Directors, Percussive Arts Society, place on record its acknowledgement of the superb contribution made by outgoing President John Beck during his term of office His leadership, his ability to communicate, his innovative ideas, and (as stated in the Executive Editor's message in the latest issue of **Percussive Notes**) "Without Beck's courage and vision, PAS would not be the exemplary organization it is today " The motion is seconded by Phil Fain There is no discussion and the motion passes unanimously.

Bob Breithaupt asks that proper space for open master classes with group participation be contracted for each convention site. Vic Firth adds that there is

definitely a need for more space based on this convention in Philadelphia

Jim Lambert moves that John Beck be project coordinator to President Schietroma for the Lawton building project Gordon Stout seconds the motion The motion passes unanimously

Question and Answer Session

"How can an association like PAS retain its objectivity if its directors endorse advertising products? Should we make an effort to prevent this? President Beck answers "Anyone who reaches the position on the Executive committee by virtue of time spent in their career, is bound to be an endorser. If we have achieved any kind of notoriety in our career, we are going to be an endorser. To ask that executive officer to eliminate his endorsements during his tenure as a non-paid PAS officer would not be fair It is also not fair for the officer to use his endorsements to influence PAS decisions "

"Can Long Island begin its own PAS Chapter?" Gar Whaley answers: "There are some legitimate needs for subdividing Chapters At the Chapter Presidents meeting this afternoon, the Chapter Presidents will develop a list of criteria such as geographic need, increased membership, etc "

"If state Chapter Presidents are supposed to be elected every two years by a vote of the state membership, why is it that the New York State Chapter has not had a Chapter presidential election since I became a PAS member in 1984?" The New York Chapter President documented that an election has been held every two years "Since a large percentage of PAS members are high school and college students, have you considered electing a student representative who would be a voting member of the Board of Directors?" Discussion follows Gar Whaley moves that Lauren Vogel act as committee chair to develop a student representative proposal Ian Turnbull seconds the motion The motion passes unanimously

Adjournment

MEETING ADJOURNED AT 1:40 P.M.

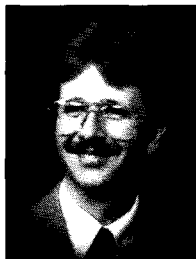
RESPECTFULLY SUBMITTED,

RANDALL EYLES

SECRETARY, PAS

NEWS FROM THE INDUSTRY

Edited by Steve Beck



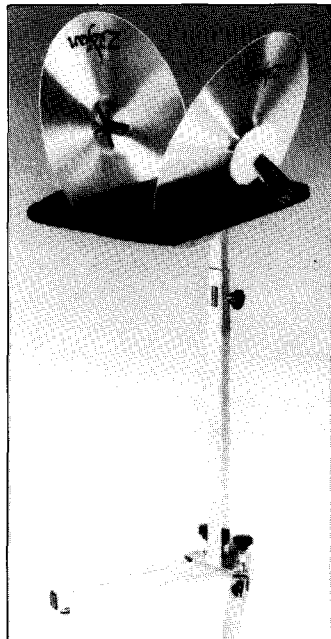
News from the Industry is a service provided by Percussive Arts Society to

assist in communication among the percussion industry, educators, and general membership. The items listed are edited press releases submitted by the participating companies and should not be viewed as reviews or endorsements of Percussive Arts Society.

PAS Sustaining Members desiring to participate should send press release copy and photos to: **Steve Beck, PAS, P.O. Box 25, Lawton, OK 73502.**

GOLDLINE PERCUSSION PRODUCTS

Goldline Percussion Products, P.O. Box 28187, Spokane, WA 99228-8187, announced the introduction of two new products. **Stick/Mallet Tray** is now available in four models, **GL-310**, 12" wide X 18" deep, **GL-312**, 18" wide X 18" deep, **GL-314**, 24" wide X 18" deep, and **GL-316**, 30" wide X 18" deep. The



Goldline Percussion Products

trays are padded with a high solid edge on the sides and back.

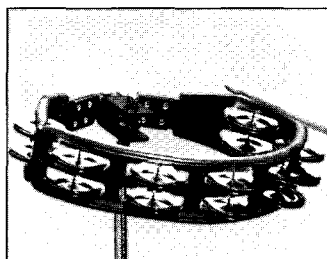
Also available is the free-standing **Hand Cymbal Stand, Model GL-720**. This unit features an upholstered top with padded cymbal slots designed for "noise free" use.

The top of both of these new stands is horizontally adjustable, height adjustable, and incorporates the "crow's foot" designed base. This unit also has a plated

finish and can be disassembled without tools.

LATIN PERCUSSION, INC.

Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ, 07026 announced the new **Cyclops™ tambourine**. The attachment clamp of the mountable version incorporates a clamping device designed to assure posi-



Latin Percussion's Cyclops™ Tambourine

tive placement of the instrument using simple hand tightening.

The large rounded striking edge of the frame was designed to strengthen the tambourine to better take the punishment of being hit with a drumstick and provides comfort for hand playing.

SLINGERLAND

Slingerland, Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005 has introduced its new **Art-**

ist Custom Series. The shell configuration is maple interior/exterior plies combined with a mahogany core of 3 plies. Equipped with original Slingerland style lugs, hoops, T-rods and claws, this series was designed to have a traditional look with the same spur and tom mounting system as used on the Spirit Series.

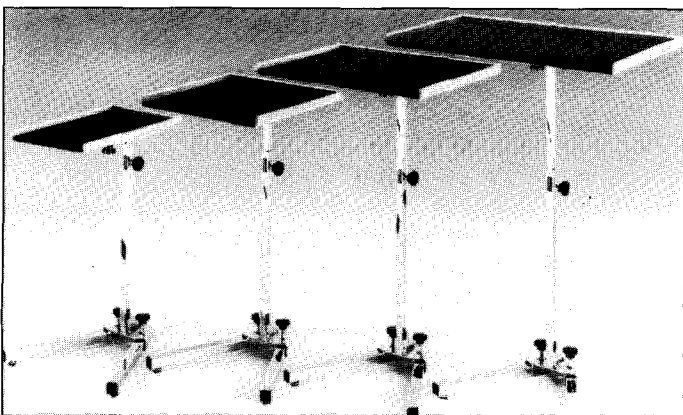
Two standard Jazz configurations are available (**SA-3008C** and **SA-3000C**) as well as a pop configuration (**SA-3002C**). Limited quantities of these configurations are available in four lacquer finishes including Natural Maple, Graphite Metallic, White Gloss and Wine Red Maple. However, custom setups may be special ordered in a variety of sizes: toms from 8" to 18", bass drums from 18" to 22" and snare drums from 4" to 6.5". Individual drums in this series suggested retail prices range from \$950 to \$1,170.

For more information, contact Slingerland.

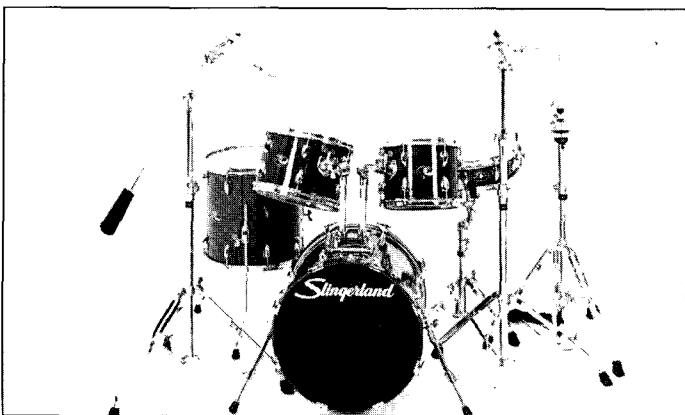
SONOR DRUMS

Sonor Drums, Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005 introduced its two new **Symphony Series Snare Drums**: The **SY 1407 MS** and the **SY 1405 MC**.

At 7 1/4" x 14" the Sym-

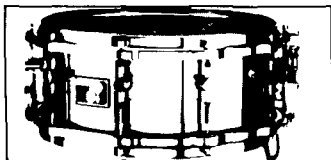


Goldline Percussion Products' Stick/Mallet Trays



Slingerland's Artist Custom Series Drums

NEWS FROM THE INDUSTRY



Sonor's Symphony Series Brass Snare Drums

phony Snare drum SY 1407 MS features a brass shell, brass-plated hardware, die-cast rims, 10 tension rods on each side, a Sonor CN genuine calfskin batter head, tubular-style tension lugs for minimum shell contact, Sonor's Snap-Lock system for tension rods, parallel snare action with 24-strand stainless steel snares, and an external muffler

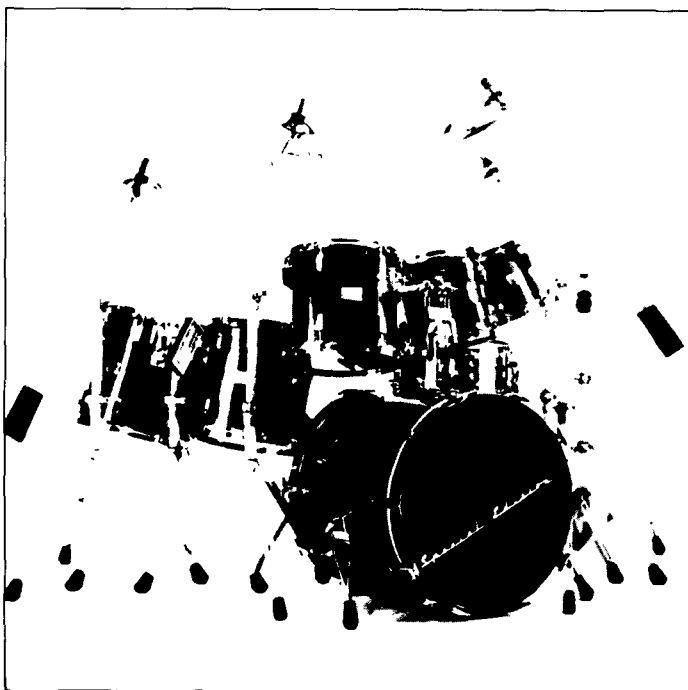
The 5 3/4" x 14" Symphony Snare Drum SY 1405 MC features a brass shell, chrome-plated hardware, die-cast rims, 10 tension rods on each side, a Sonor CN genuine calfskin batter head, tubular-style tension

lugs for minimum shell contact, Snap-Lock system for tension rods, "Throw-Off 1" snare strainer with 24-strand stainless steel snares, and an external muffler. The SY 1405's suggested retail price is \$1,070, the SY 1407's, \$1,340.

For more information, contact Sonor.

■ Sonor Drums also unveiled their new Signature Series Special Edition drum set. This drum set's features include: drum mounts that are isolated from the drum shell by the Sonor Hilitite insulation system, drum shells basic material is maple; all tom toms and floor toms are equipped with seamless "Megahoops." Bubinga wood exterior is finished with high-gloss lacquer. The 5-piece kit comes with Protec hardware and a suggested retail price is \$7,700.

For more information, contact Sonor.



Sonor's Signature Series Special Edition Drum Set

UNIVERSITY OF MISSOURI CONSERVATORY OF MUSIC

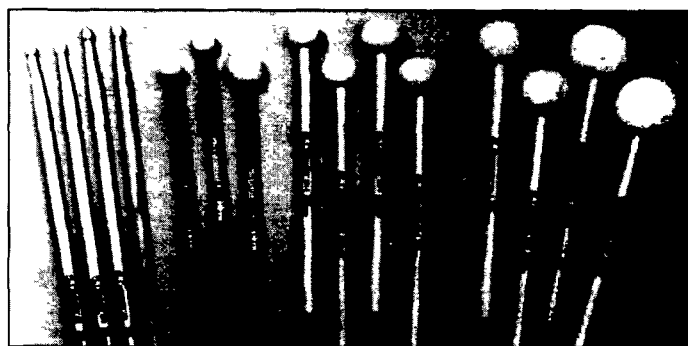
University of Missouri Conservatory of Music, 4949 Cherry Street, Kansas City, Missouri 64110-2499, announced that Marimba Yajalon released a recording of Mexican Music entitled "Hupango."

The in residence group performs the repertoire of Chiapas, Mexico, drawing also from Mexican and North American popular music and folkloric selections. Much of the music has been handed down with no

in four models in both wood and nylon tip versions. The Multi-Tenor Sticks come in three models - a nylon head version for ultra-staccato drum sounds and two felt-headed versions for staccato and warmer sounds.

The Bass Drum Sticks come in eight different models - four graduated ball sizes specially matched for each range of drum size, available in both hard staccato head or soft legato head versions.

For more information contact Vic Firth, Inc.



Vic Firth's Corpmaster Drum, Multi-tenor and Bass Drum Sticks

known composer.

"Hupango" is available through the mail: \$19 for CD, \$11.50 for cassette, including shipping. Checks may be made payable to Heart of Wood Project, P.O. Box 30281, Kansas City, MO 64110. For further information, call (816) 235-2950

VIC FIRTH, INC.

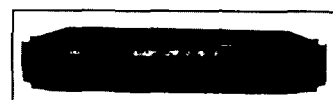
Vic Firth, Inc., 323 Whiting Avenue, Unit B, Dedham, Massachusetts 02026 has just launched a new line of drumsticks for corps and marching bands. The new Corpmaster line consists of fifteen models specially designed for marching snare, multi-tenor and marching bass playing applications.

The Snare Drum Sticks come

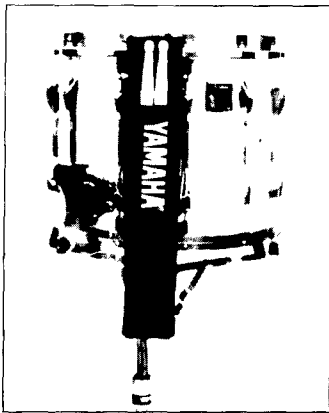
YAMAHA CORPORATION OF AMERICA

Yamaha Corporation of America, 3445 East Paris Avenue SE, P.O. Box 899, Grand Rapids, MI 49512-0899 introduced the DTS70 Drum Trigger System. The Auto Set function allows the DTS70 to learn about the incoming trigger signal. Each parameter of the trigger system has the capability of being fine-tuned to personalize the sound.

The trigger system was designed for live performance situations. Each of its 64



Yamaha's DTS70 Drum Trigger System



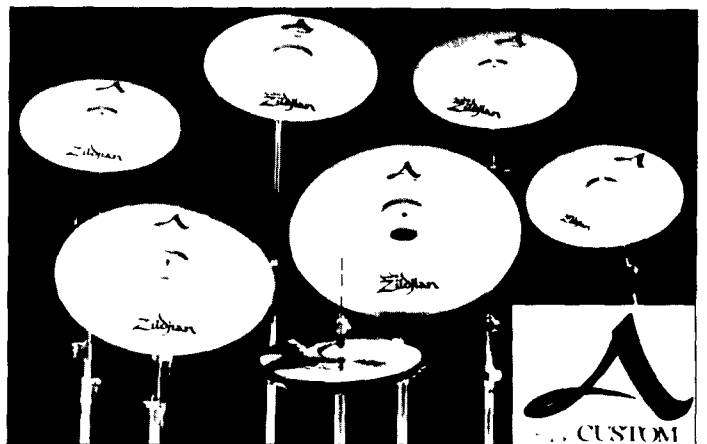
Yamaha's Marching Snare Drumstick Holder

performances can be named as well as numbered and stepped through sequentially either forward or backward with the foot switch or any other direct trigger. Performances can be programmed into one of the 32 available Chains. For triggering a Yamaha drum ma-

chine, or other tone generators, it provides MIDI control over the sounds. You have the ability to stack, alternate, or crossfade up to four notes per each input. These notes can be sent to either of the two MIDI outputs.

For more information, contact your local dealer, or for a free brochure, write to: Yamaha Corporation of America

Yamaha also announced the new marching drumstick holder which allows the drummer to carry an alternative or replacement pair of drumsticks. The MSH-1, marching drumstick holder, attaches easily to any marching snare drum with the use of Velcro. This black nylon holder also features a top flap to stop the sticks from hitting the batter hoop.



Zildjian's A. Custom Range of Cymbals

AVEDIS ZILDJIAN COMPANY
Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061 has unveiled its new **A. Custom range of cymbals**. Drawn from the A. Zildjian family, new hammering techniques and special thin weights give these cymbals their sound.

A. Custom cymbals were designed to have a full bodied sound with a broad frequency range. They were also designed to speak very quickly with a sound somewhere between an 'A' and a 'K.'

For further information, please contact Zildjian

Your Source for Percussive Arts Research



PAS Research Proceedings are still available, but not for long! Highlights of research presentations from the PASIC '90 New Music Day, as well as selected paper presentations from PASIC '89, are included in this important volume.

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The Percussive Arts Society would like to express its appreciation to the following organizations who, through their contributions, help nurture and sustain the Society.

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PASIC '93 News



COLUMBUS TO HOST INTERNATIONAL PERCUSSION CONVENTION IN 1993

The Board of Directors of the Percussive Arts Society has chosen Columbus, Ohio as the site of the Percussive Arts Society International Convention (PASIC), November 10-13, 1993, with Bob Breithaupt as the host. The convention will take place at the Columbus Convention Center, a full-service convention facility of nearly 300,000 square feet, complete with food services, retail establishments and connected to two major hotels, the Hyatt Regency (the host hotel) and the Holiday Inn Crowne Plaza. Columbus is conveniently located, within 500 miles of 50.4% of the total U.S. population and over 35% of the Canadian

By Bob Breithaupt

population. Port Columbus international airport is within ten minutes of the Columbus Convention Center via the new airport connector, due to open in 1993.

Columbus is one of the fastest growing cities in the country, committed to education, business and the arts. The Ohio Theatre, The Riffe Center for Government and the Arts, The Columbus Museum of Art (housing the notable Sirak Collection) and the Wexner Center for Visual and Performing Arts at The Ohio State University are just a few examples of the importance of the arts to

this city. Visitors may also enjoy a trip to the nationally-known Columbus Zoo, The Center of Science and Industry or the Franklin Park conservatory, the cornerstone of Ameriflora, the international floral exhibition to be held in Columbus during 1992. Columbus was the final home to the late jazz drummer William "Cozy" Cole and recently honored Louie Bellson with a mayoral proclamation naming March 9, 1991 as "Louie Bellson Day in Columbus."

For further information, contact Bob Breithaupt, Host-PASIC 93, at School of Music, Capital University, Columbus, Ohio 43209.

Guidelines for Contributors

1 **Percussive Notes**, the international journal of the Percussive Arts Society, welcomes for consideration contributions of interest to percussionists addressing any aspect of pedagogy, performance, new or existing repertory, history, and instrument construction or manufacture. All contributions are referred by member editors of the Percussive Arts Society for their appropriateness in **Percussive Notes**. Please send manuscripts and other communication to

James Lambert
Executive Editor
Percussive Notes
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Cameron University
Lawton, OK 73505

2 Manuscripts must be typewritten or computer-produced (preferably Microsoft Word 4.0), with double-spacing throughout (including quotations), on high-quality 8.5 inches by 11 inch non-erasable paper, with margins of at least one inch. Footnotes, tables, and captions for illustrations must also be typewritten with double-spacing, and submitted on separate 8.5 by 11 inch sheets. **Two** copies of the whole manuscript should be submitted.

3 Musical examples should be short and limited in number. Each musical example must be on an 8.5 by 11 inch sheet and numbered ("example 1," etc.), with its approximate

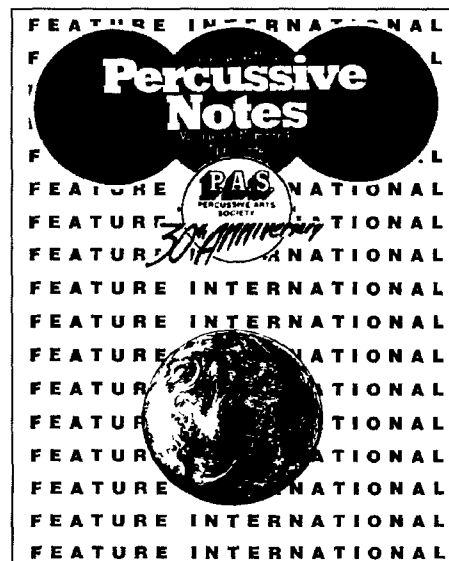
preferred location indicated in the margin of the typescript. Generally speaking, examples cannot be reproduced as part of a sentence. It is the author's responsibility to secure permission to quote from music or text under copyright, prior to the submission of the typescript. Written permission should accompany the typescript. Authors should supply all musical examples in camera-ready status.

4 All diagrams, drawings, charts and special figures must also be on separate 8.5 by

11 inch sheets and numbered ("figure 1," etc.). Authors should be prepared to supply this material also in camera-ready status.

5 Photographs submitted for illustrations should be glossy, positive prints, in focus, from 4 inches by 5 inches to 8 inches by 10 inches in size.

6 On matters of form and style, please consult a general handbook, such as *The Chicago Manual of Style*, 13th edition (Chicago University of Chicago Press, 1982).



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FEATURE:
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- New Approaches to Tabla Instruction
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