

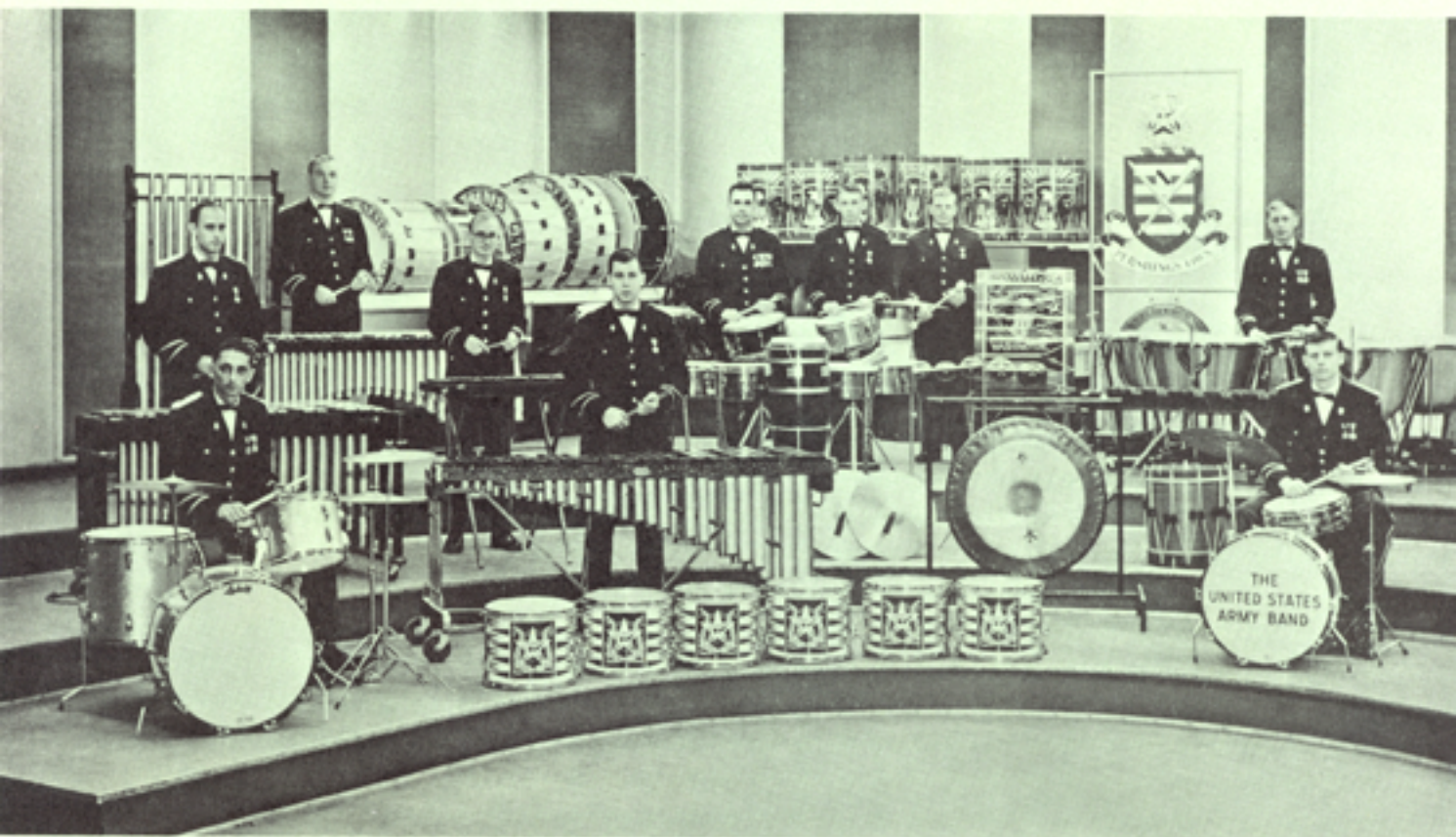


MAGAZINE

VOL. 7 NO. 1

1968

PERCUSSIVE NOTES



PERCUSSIVE NOTES

VOLUME 7 NUMBER 1

AN OFFICIAL PUBLICATION OF THE
PERCUSSIVE ARTS SOCIETY

EDITORIAL BOARD

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PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43221. However, all correspondence concerning membership, dues payment, change of address, etc., should be sent to the PERCUSSIVE ARTS SOCIETY, Executive Secretary, R. R. 7, Box 506, Terre Haute, Indiana 47805.

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COVER

The percussion section of the UNITED STATES ARMY BAND, Washington, D.C., Lt. Col. Samuel Loboda, Leader. Included in this issue is an informative article by Specialist Garwood Whaley on the various aspects of a percussionist's work in the service bands.

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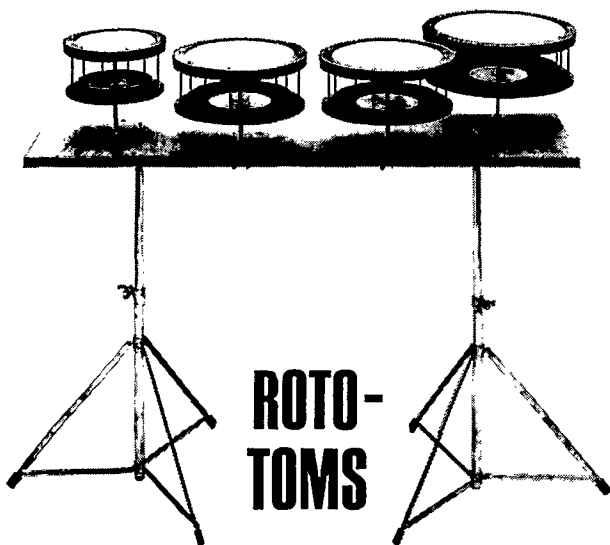
With the first issue of Volume VII of PERCUSSIVE NOTES and the second year as an official publication of the P.A.S., the increased growth of this magazine can be noted. The availability of paid advertising beginning with this issue should help increase the scope of the publication and aid the stability of the Society. Percussion Discussion continues to be a column where you the readers may "sound off." Let us hear from you with thoughts, comments, and information. P.A.S. Chapters will attempt to keep members informed of the activities at the state and regional levels. This phase of the P.A.S. is headed by Ron Fink of North Texas State University, 2nd Vice President of P.A.S. Keep him informed on these activities so that this information can be printed in the magazine. Note the numbers of programs in this issue of P.N.--over 70 of them! This is certainly proving to be a most valuable means of keeping up on the literature being performed by school, college and professional percussion groups.

P.A.S. is your organization. Continue to work to make it the most vital force in percussion today.

The Editor

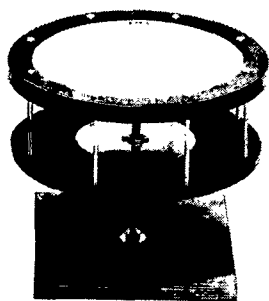
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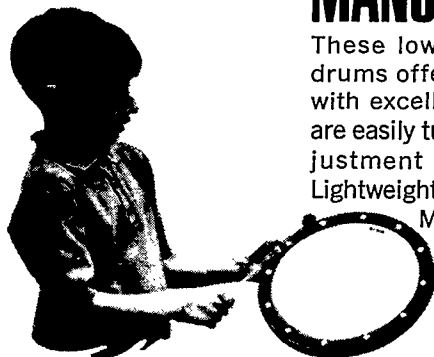


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PERCUSSION DISCUSSION

Editor's Note--The last issue of P.N. (Vol. VI, #3) contains suggestions from P.A.S. member John Noonan concerning his thoughts and sample questions for a proposed admittance test for membership in the P.A.S. Following are comments received on this topic.

Being a student member of P.A.S., I was provoked to reply to Mr. Noonan's article on student participation in the society. The article appeared to me to be based on a misconception of the aims and policies of P.A.S. The society, in my opinion, was established to provide a forum for discussion, and consequent exchange of ideas, by different percussionists, with the ultimate aim of improving the general standard of percussion throughout the world.

It seems that two important points can be made from this. Firstly this discussion would be of great value to the student while he is learning the 13 rudiments in the field of technical knowledge, and while developing his own style of drumming and general knowledge about percussion--especially in states and countries where percussion study does not enjoy many facilities or good teachers. The second point, is that only students who are vitally interested in percussion, whether it be for a future career or an intensively cultivated hobby, would join P.A.S. if an extensive exam were required.

Mr. Noonan seems intent on seeking proof of the students' interest as a qualification for membership, which causes a few questions to come to mind. First, would this examination be under normal exam conditions (i.e., a set number of questions within a defined time limit and a standardized pass mark) or would the fact that the student had taken the trouble to do some research from available literature be sufficient proof? Second, would the student be excluded who was interested in percussion, but did not have sufficient general knowledge or access to it? Third, would some proof of continued interest be required and how would it be accessed? I should like very much to see the remainder of Mr. Noonan's proposals, though not as exam questions but as guidelines for research topics with the possibility of future publication in the society's publications.

It may seem strange to conclude a letter with a sketch of my background, but I am studying percussion and timpani in Adelaide and perform occasionally with the South Australian Symphony, however, since I am

in the final year of a Bachelor of Arts degree in history and political science at the University I cannot devote as much time to percussion as I would like. Richard J. D. Pusz, Edwardstown, South Australia.

I am a student, a member of P.A.S., and I love percussion. But I don't know the difference between "piatti," "secco" and "l.v.," and "membranophone" and "Idiophone." I also don't know the ranges of the timpani. I am sure Mr. Noonan has nothing but the best intentions, but he is wrong. An exam would only discourage many students from applying for membership in P.A.S. Many students such as myself are seriously interested in percussion, but are not technically well acquainted with all forms of percussion. A student will say "I haven't a hope of getting into P.A.S." Because they are unable to gain admittance, they will lose out on a great deal of knowledge from the publications of P.A.S. Please do not require an entrance exam. It would only discourage those who need P.A.S. the most, the students without the background, who wish to develop one. Timothy G. Taylor, Dedham, Mass.

I feel Mr. Noonan's thoughts concerning student inception into the society are excellent. My feelings concerning student admittance are as follows: High School students should meet some minimal examination in the area of percussion grammar of technique. If a playing exam is decided on, the percussionist should show proficiency in three of the several percussion area, these being traps (Bass Drum, Cymbals, Tambourine, Triangle, etc.), Mallets, Snare Drum (Rudimental and Orchestral), Drum Set, Latin American, Timpani and Multiple Percussion. Percussionists from post high school, other than college percussion majors, should also pass these qualifying techniques. The college percussion major, in my opinion, will continue to improve his technique through performance in the band, orchestra and percussion ensemble as well as on percussion recitals. The Percussive Arts Society is such a worth-while organization that all percussion majors should have the publications as required reading. Gerald Unger, Monroe, La.

Beginning with this issue (Vol. VII, #1) of PERCUSSIVE NOTES the Percussive Arts Society makes available space for paid advertisements. Further information on the availability of ad space may be obtained by writing direct to: Editor, Percussion Notes, 5085 Henderson Hts., Columbus, Ohio 43221.

Editor's Note--The problems and costs involved in obtaining rental music are prominent in percussion, since in some cases the important works for percussion have a rather limited market. The following letter was received by a P.A.S. member as a reply from a publisher explaining the situation from his point of view.

Thank you for your recent letter. It is almost always much less expensive to purchase music rather than rent. It is an unfortunate situation, but basically, music is put on rental when the publisher feels he will not be able to recoup the production costs of publication, which are very high indeed.

With the rise in interest of percussion ensemble music, it would be probable that we will publish the piece that you request. At the present time, however, this is not on our publication schedule and we would not be permitted to sell the performing materials. As for the rental fee, while the fee does seem expensive for a short percussion piece, it should be remembered that this material would be on loan not only for an 8 minute performance, but rehearsal weeks and additional time for mailing. This takes the material out of our hands for a minimum of two months. In this light, the fee quoted is not at all expensive not considering royalty to the composer and the large amount of paper work which is involved in a simple rental procedure.

I'm certain that you can understand the publisher's situation as we do try to work with the educational institutions as best we can.

I just purchased a set of temple blocks that are ornately carved and sound nice, except that two of the blocks are only a half-step apart in pitch. I wrote to the company that supplied them and they replied that temple blocks are not supposed to be any certain pitch and that they are carved by hand in the mountains of Tibet!

I also have another set of temple blocks recently purchased that are the new style (not ornately carved) and have the following intervals from lowest pitched block to the highest: less than a 1/2 step, a perfect 5th, a minor 3rd, and another perfect 5th. Frankly this pitch relationship makes them sound very unmusical.

Can you advise me, aren't temple blocks expected to be in approximately the intervals of 3rds? Couldn't the company select blocks for each set from their large supply that are properly matched? Am I asking too much if I send them back and ask for a more musically matched set? Or should I just cry in my beer? P.H.



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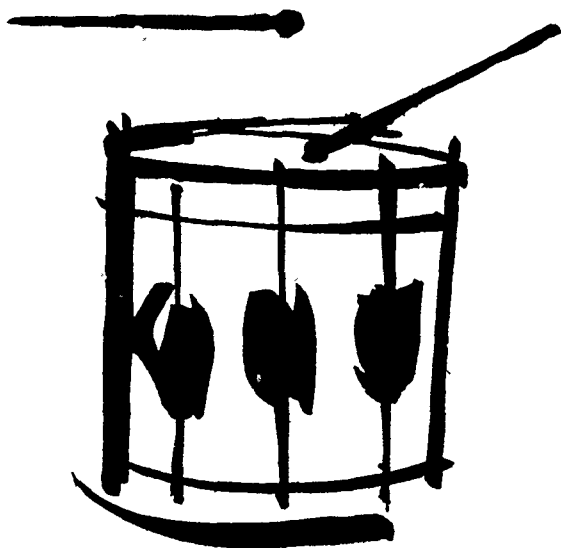
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THE SERVICE BAND PERCUSSIONIST

by
Garwood Whaley

Author's Note

The purpose of this article is to provide the young player with an overall picture of the military band percussionist. Although the functions of the major military bands stationed in Washington, D.C. are basically the same, this article will deal mainly with The United States Army Band since this is the organization of which the author is a member.

The role of the percussionist in the major service bands must not be understated. In many respects his job is more demanding than that of the symphonic percussionist. Aside from being responsible for all of the standard band and orchestral repertoire, the service band percussionist is also expected to excel in the ~~jazz~~ and/or rudimental areas of drumming.

A wide variety of musical experiences are offered the percussionist by the major service bands. A partial listing of groups within The United States Army Band will give the reader some idea of the versatility required of the service band percussionist.

Concert Band

The United States Army Band performs concerts equal in number to many symphony orchestras. In addition to the regular summer concert series at the Watergate and Capitol, the Band presents a wide variety of concerts, including performances for band clinics, music educators, and The American Bandmasters Association Convention. Programs performed by the Band are

similar to those of any top notch musical organization. Composers such as Stravinsky, Milhaud, Persichetti, Copland and Mehlybel are no strangers to the concert repertoire of The United States Army Band. Through their ingenious compositional techniques, these composers write extremely well for the percussion section and constantly challenge the skill of the performer.

Studio Orchestra

The United States Army Band Studio Orchestra is made up of concert band personnel and members of The United States Army Strings. The Studio Orchestra is called on to perform at diplomatic and military functions in Washington, D.C. including many of those at the White House. In addition, the Orchestra records many film sound tracks which are used by The Department of The Army and other government agencies. The Studio Orchestra's repertoire consists of light classics, popular, and show music; requiring the full use of percussion.

Herald Trumpets

The combination of herald trumpets and rope drums make up one of the most unique ensembles used by the Band. The "Heralds" are engaged at almost all of Washington's important diplomatic and military ceremonies.

Combos

Combo drumming is an aspect of the percussionist's job that must not be overlooked. A large stage band as well as smaller combos are used to represent the entire aggregate of The United States Army Band. Most of the groups require only one drummer; however, on occasion a mallet player is added to augment the group.

Recording Sessions

The recording sessions that occur almost daily with The United States Army Band are perhaps the truest test of the percussionist's all around ability. With usually very little rehearsing, the percussionist is expected to perform on any number of instruments with the highest possible degree of artistry.

The percussion equipment used by the Band is of the finest quality obtainable. Rope or long drums used during parades and ceremonial occasions are hand made by Charles "Buck" Soistman. Snare drums are by Gladstone and triangles are supplied by Alan Abel. Most of the sticks, mallets and specialized instruments used by the percussion section are made by the players themselves. To insure instruments of the finest quality, all major manufacturers are represented in the Band's percussion battery.

(Continued on page 14)



THE JAZZ AVANT-GARDE, II: BOB POZAR

By Rupert Kettle

In addition to the direction pointed by the work of Milford Graves (see PN, vol. VI, #1), another important jazz percussion trail is being blazed by the talented young performer, Robert F. Pozar. A thoroughly schooled instrumentalist and musician, Bob is currently affiliated with composer Bill Dixon's ensemble, which often works in collaboration with dancer/choreographer Judith Dunn's company. He has previously electrified those who have heard him with the Bob James Trio (which was cited as the most promising group at the 1962 Intercollegiate Jazz Festival at Notre Dame University, where Pozar was also named top drummer), with the Ed Curran Quartet, Dave Horowitz' group, and, occasionally, with his own unit (which was named best group at the 1963 Notre Dame event, with the drummer again copping top laurels in his department). In addition, the drummer's professional career has run the gamut, from rhythm-&-blues, to show work (including a brief stay with a Flamenco troupe, an experience which, he says, "really made me understand the importance of sticking-patterns"), to rock-&-roll, to a position as house percussionist with the Ann Arbor, Michigan, ONCE group.

While most other drummers will readily give a list of favorites as long as anyone's arm, Bob Pozar admits to only two real "influences," both of them being teachers with whom he is unabashedly grateful for having studied: James L. Salmon, of the University of Michigan, and his present mentor, Bill Dixon. "Mr. Salmon is a terror," explains the drummer, "and I really don't know where I'd be right now if it hadn't been for his guidance. I had to leave a good road job to study with him, but I was so thankful that he'd even accepted me as a pupil, I didn't mind one bit." Over Dixon, with whom Pozar studies the composer's general musical approach, the drummer is just as enthusiastic: "Bill has made me realize things about music that I never new existed before; and he's made me realize them through the medium of my own instruments. Sometimes it's hard to tell if one of our lessons isn't really a rehearsal for something we'll be doing with the group, and other times it's even harder to tell if one of our rehearsals or concerts isn't just an extension of a lesson. It's really beautiful: I don't think you could sit in the same room with that man for five minutes and not learn some thing."

Pozar has also studied with a number of other teachers, for greater or lesser lengths of time, usually in search of solutions to specific problems of particular given moments. These have included Phil Kraus, with whom he studied keyboard percussion; Philly Joe Jones, from whom he learned some of the great drummer's stylistic secrets; and, of late and sporadically, the writer, with whom Bob has been known to discuss any one of a million mundane things that might be troubling him at the time, from fingers, to flams, to "whether or not a double-stroke will sound O.K. here, or should the cross-sticking be fought with?" His buoyantly explosive concern with anything and everything relating to music and/or to percussion becomes more and more evident as one gets to know him: "I've got to learn to tap-dance," he said one day. "It may seem silly, but it's really a percussive art in its own way; and don't forget that both Jo Jones and Buddy Rich started out as dancers." Rudimental/military snare drumming was the topic of another conversation: "One day, I've just got to study extensively with a Frank Arsenault, or a Mitch Markovitch, or someone like that; it may never have any direct effect on my work, but it's such a physically beautiful thing that I've got to learn to do it!"

The vibrant gregariousness of Bob Pozar, the man, is clearly to the fore in his creative endeavors, causing Dixon to have written, ". . . there is a vitality and sometimes studied exuberance in his music, coupled with a feeling of joy in the doing, that I like. . . ." Listening to and watching him at work certainly evidences this and, fortunately for those who may not be able to hear him "live," Pozar's playing may be perused on a number of excellent recordings.

The drummer's first ventures into vinyl may be found on the 1962 album, "Bold Conceptions" (Mercury #MG 20768), in which he functions as one-third of the Bob James group, with the leader on piano and Ron Brooks on bass. For those interested enough to follow up this article, this recording comes recommended as the first to be tacked, as (a) its closer-to-the-mainstream approach makes it a bit more accessible than the others, and (b) it presents a clear picture of Pozar's handling of the more conventional jazz frameworks, in addition to giving several hints as to that which was to come. The program is well balanced:

Both the opening "Moment's Notice" and the closing "Birk's Works" are up-tempoed, straight-ahead jazz, with Pozar immediately evincing his affinity for Philly Joe Jones work, from his intonation to his accompanist and soloist styles. Good examples of the latter are the "fours" of "Moment's" (see Example

I), and the three choruses of "Birk's," the printing of which is not possible, due to space limitations.

"Nardis" and "Fly Me to the Moon" are both done slowly (with the second-mentioned becoming quite a lovely tune at ballad tempo), and both find Pozar functioning as an equal melodic part of the trio, rather than as just a time-keeper. On "Nardis," triangle and suspended cymbals are used to effect this (the cymbals being played with knitting-needles), augmented by bassist Brooks' occasional doublings on temple-blocks and tam-tam, while on "Fly Me," only the knitting-needle-played cymbals are used. The cymbal work on "Fly Me" is really astonishing, with the drummer, quite literally, doubling the tune's melody with the piano in some sections, and setting up counter-melodic environments in others (a four-mallet, or four-knitting-needle, technique is used here, incidentally).

"My Love" and "Quest" are both rhythmically interesting, for varying reasons: "My Love," done in a fairly standard format, employs threes, in three different directions, throughout (see Example II). "Quest," on the other hand, is an example of free rhythmic/metric interplay between the three musicians, with only the tempo, plus their own empathies and intuitions, to serve as the "glue." Pozar sets up some interesting lines here, an example of which has been included (see Example III).

The album's longest track, "Trilogy," may be the one most interesting to percussionists, jazz and otherwise: on it, the following instruments are used: oil drums of graduated pitch, played variously with mallets, brushes, marbles and golf balls; temple-blocks; three triangles; tam-tam; tambourine; guiro; metal pipes; slide whistle; tonette; glass and bamboo wind chimes; magnetic tape (electronically altering the sounds of the trio, and played back at their discretion); piano (prepared and otherwise); string bass; and standard drum set. This piece, the unusual construction of which places the theme at the center, flanked by two extended improvised sections, pulses along consistently at = ca. 128, with the beat almost always dividing duply. Like the Cage/Harrison "Double Music," changes in amplitude obtain through changes in the amount and nature of activity, and the total effect is one of the most exciting pieces of percussion music that this writer has heard in quite awhile.

The James "Explosions" album (ESP-Disk #1009), recorded in 1965, finds one personnel change (Barre Phillips is now the bassist), and the composer/pianist leader totally absorbed in the idea of integrating jazz improvisation with electronic

sounds. While this is brought off beautifully, it, along with a general absence of meter and tempo, makes the recording a little harder to take the first time around, as was intimated above. Pozar is again outstanding, drawing more sounds out of a standard drum set than most drummers realize are there, and his first solo on "An On" is especially effective.

In early 1967, the drummer recorded his own album, "Good Golly, Miss Nancy," for Savoy Records (#12189). This disk, because of a general sameness of tone-color throughout (bass trumpet/trombone, 'cello, bass and drums are the instruments used), and because Pozar never really gave himself a chance to "stretch out," was not all that I had hoped it would have been, but it is most worthy of serious scrutiny, whether by Pozar-philes wishing to keep chronological track of the performer's development, or by drummers who might be looking for a new way or two of doing things.

The germ of one of these new ways of doing things may be heard in the time-keeping cymbal usage of "The Mechanical Answering Service of Chris and Marta White," "Robin Hood," and "Keying in Your Bank," all of them fairly brisk in tempo. "I had gotten fed up with worrying about whether the cymbal beat should be based on triplets, or on dotted eights and sixteenths, or on whatever," explained the drummer; "In fact, I'd even experimented with basing it on sixteenth-note quintuplets" (see Example IV). "It finally occurred to me that what all of the guys with really great 'time,' like Kenny Clarke, or Max (Roach), or Elvin Jones, or Philly Joe, must be doing is just thinking "four" on that cymbal--not worrying so much about the 'ching-ca-ching' business at all. So by the time of "Good Golly," that's what I was trying to attain."

(By the bye, this concept has been further developed and refined: "Once the straight 'four' felt comfortable," Pozar went on, "I began working with the idea of what you might call 'one-hand flams,' and then came to conceptualize the cymbal thing as primarily 'four,' with 'flam' variations" (see Example V). Finally, it dawned on me that the straight 'four' wasn't quite it either--rather, a syncopated 'four,' with the stronger beats always being anticipated by one eighth-note" (see Example VI,a). "So, by now, I just keep that idea in mind and round off the syncopations with one-hand 'backward flams,' if you will" (see Example VI,b). And, as anyone who has heard Bob Pozar lately will attest, it surely works.)

Another interesting aspect of the "Good Golly" album is the title track, which finds the drummer improvising against electronically generated sounds, created for the occasion by composer Mike Sahl. While the piece suffers from the under-

presence of the drums, it is extremely well done, and certainly deserves looking into by percussionists of any persuasion.

Pozar may be heard on two other recordings: Ed Curran's "Elysa" (Savoy #12191), and "The Jazz Artistry of Bill Dixon" (RCA Victor #LSP 3844). The first of these is rather conventional in terms of what might almost be called "mainstream" metrically free jazz, and, if only for this reason, the album is recommended to those who might be curious as to just what the drummer's role in such music is. The Dixon disc must be heard to be believed, not only for Pozar's work, but for the playing of the entire ensemble, and especially for what Dixon made it play. (Bill Dixon, incidentally, is, to me, and to many others in New York, one of the finest creative musicians at work today, in any area of music. His work is not terribly well known to the general public, but hopefully this recording, which was all too long in the coming, will help to aright the situation.) The composer writes precisely, demandingly, and well for the percussion, as Example VIII, a fragment of a Dixon piece which is not heard on the record, will show (see Example VII). Pozar always more than meets these challenges, and surely, readers will agree, they're a far cry from the sketchy "charts" to which we're so accustomed, and which we often discard in favor of playing from trumpet or saxophone parts, or even by ear.

Unfortunately, a brief article such as this can come nowhere near infusing readers with the vast musicality and intense personal magnetism that are Bob Pozar, and even the recordings, which should be con-

sulted, may only give a hint as to what the drummer generates when heard in person. Hopefully, as his fame grows, and his fortunes improve, all of us in the percussion field will come to know his work as well as we should.

At the time of this writing Bob holds down the drum chair with a group possessed of enough pun-ic audacity to call itself the "Filet of Soul," performing at New York City's "Peppermint Lounge" (a job of which he said, "Kid me all you want--I'll come out of it with the strongest bass drum foot in the country!") Plans for the immediate future include a series of solo percussion concerts, to be partly comprised of the writer's compositions, one of which was commissioned for the events, and, of course, Pozar will continue his association with Dixon. Beyond that, the drummer doesn't know just what will be happening, any more than any working musician, especially a creative one, does. Somehow, though, he's going to make it (and, I've a hunch, Drums, '68 will equal Pozar, just as Drums, '38 equalled Krupa), if only because his astounding talent and musicianship are matched by a like amount of Indomitable Spirit:

"'BAP' is what Philly Joe has that no one else has," Pozar said to me at a party one night. "Not quite," I said, "You left off the exclamation point." "Yeah," he said, between peals of his famous Lugosi-ish laugh, "You know what it's all about."

"And," I thought to myself, "You are what it's all about. . . ."

PERCUSSION STUDIO ENSEMBLE OF SIEGFRIED
FINK-BAYER. STAATSKONSERVATORIUM WURZBURG,
GERMANY.



Ex. I

Ex. IV

Ex. V

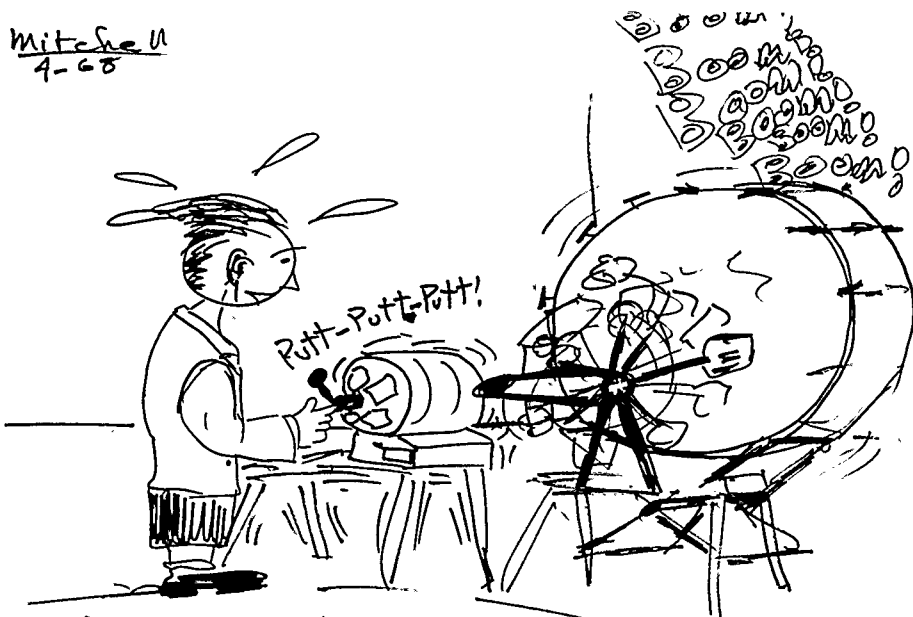
Ex. II

Ex. VI

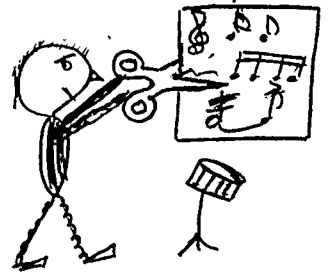
Ex. III
(BRUSHES)

Ex. VII

Mitchell
4-68



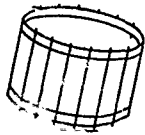
Dragging the tempo, eh? Well, into High gear
Then!



CUT-TIME HE WANTS,
CUT-TIME HE GETS!

waldo

DRUMMING AROUND



BOB TILLES judged the State of Iowa Championship Competition this past year and also judged competitions at Elmhurst and Bensenville, Illinois. He presented a percussion clinic at Highland Park, Illinois High School.

A Chamber Music Course for percussion was held this summer under the direction of Siegfried Fink (CAPS)--Bayer Konservatorium, Wurzburg, Germany. The course concentrated on percussion works by Bartok, Varese, and Heinrich Konietzny who composed a work especially for this course. In addition to the study of other works for percussion and works with percussion and other instruments, discussions were held on the problem of execution of graphically noted music and on the tabulator of percussion instruments.

The first performance of the Orlando Junior College Percussion Ensemble, under the direction of RICHARD ZELLEY, was given this past February. Percussion sections of some 36 area schools attended this concert, and workshop sessions are also being held to help these students learn about percussion performance and techniques. The O.J.C. Percussion Ensemble is the first one organized in Central Florida and is a regular college credit course.

Ohio State University and the Coyle Music Centers of Columbus presented DICK SCHORY this past spring in a percussion clinic. Schory was assisted by the O.S.U. Percussion Ensemble and a 16 piece stage band. The event was of such value that Dick has been asked to return to Columbus for the Ohio Music Education Association Convention this coming February 7-8, 1969.

Recently while in St. Louis, BUDDY RICH performed a percussion clinic for the Don Fette Music Co.

JARED SPEARS is presently establishing a percussion department at Arkansas State University. Mr. Spears published compositions includes a trio for percussion.

GEORGE GABER, Professor of Percussion at Indiana University spent the summer season as timpanist with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. Just prior to that he toured to Hawaii with the Andy Williams Show.

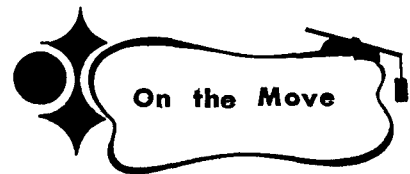
MRS. JUNKO AGAWA gives lessons to some 300 members of the Kansai Marimba Club in Japan. She is a special member of the Japan Xylophone Association and a teacher at the Osaka Musi College. Her performance as soloist includes appearances with full orchestra and in solo recitals.

JAMES BACKHAM, percussion major at Texas Tech reports spending a summer as mallet player and snare drummer at the Six Flags over Texas amusement park between Ft. Worth and Dallas. The music program there features daily shows and street band activities.

Among the concerto competition winners announced this spring at the Interlochen Arts Academy was JAMES THEOBALD, marimbist from Buffalo, Illinois.

The LOUISVILLE PERCUSSION QUARTET has been active this past year presenting clinics and concerts. They recently have affiliated with the Kentucky Arts Commission. Further information can be obtained from Donald Knaack, University of Louisville, School of Music, Alta Vista Rd., Louisville, Kentucky 40205.

DALE RAUSCHENBERG reports that the percussion program is developing at Towson State College in Baltimore. Under his direction three firsts occurred this past year--first percussion ensemble concert, first faculty recital in percussion, and first senior graduating recital in percussion.



TERRY APPLEBAUM has been appointed as full time percussion instructor at Northwestern University. He succeeds Gordon Peters with whom he had studied at this institution.

JOHN BALDWIN has assumed a position at Wisconsin State University at Oshkosh as percussion instructor. Mr. Baldwin formerly taught at Michigan State University.

GEORGE R. BOBERG is now teaching percussion and serving as assistant director of bands at the University of Kansas. He formerly was percussion specialist in the Valley Stream, New York school system.

THEODORE D. BROWN is now the percussion instructor at the University of Wisconsin at Stevens Point. He is a graduate of the University of Michigan.

F. MICHAEL COMBS has accepted a position as percussion instructor at the University of Tennessee. Mike formerly taught at the University of Missouri where he completed his Masters degree.

PAULA CULP is performing as assistant principal percussionist and assistant timpanist with the Minneapolis Symphony Orchestra. She formerly was with the Indianapolis Symphony Orchestra and served on the summer faculty of the National Music Camp.

WILBER T. ENGLAND has been appointed percussion instructor at Northern Michigan University. Formerly he was a graduate assistant at The University of Michigan where he received his undergraduate and graduate degrees.

WILLIAM GANDT is the new percussion instructor at the University of Missouri. He received his BM degree from Wisconsin State University at Stevens Point and has done graduate work at the University of Wisconsin.

JERRY HARTWEG is the new percussion instructor at the Interlochen Arts Academy. He has studied at the Universities of Michigan and Illinois and recently completed a summer series of "Contemporary Directions" concerts at the U. of M.

WILLIAM A. HAZZARD is now teaching in Lakeview District, Battle Creek, Michigan. He is a percussion and trombone graduate of the University of Michigan.

GEARY LARRICK is the graduate assistant in percussion at the Eastman School of Music. He is a graduate of Ohio State University and has performed with the Baltimore Symphony Orchestra and taught public school music.

JAMES LATTIMORE is now the percussion instructor at the University of Wisconsin. Mr. Lattimore comes to Wisconsin from Florida where he was active in percussion teaching and performance.

SPENCER LOCKWOOD has received an appointment as assistant professor of percussion at the University of South Florida. His Masters degree work was recently completed at the University of Colorado.

JAY MITCHELL is now a member of the percussion section of the U.S. Marine Band in Washington, D.C. Jay is a graduate of the University of Missouri at Kansas City.

RAY MORGENSTERN is teaching instrumental music in the public school of Tulloma, Illinois. His graduate degree, completed at the University of Michigan, included a thesis on teaching beginning percussion.

MARK B. MORRIS has been appointed percussion instructor at the University of Tampa. Mr. Morris is a member of PAS and ASCAP.

JIM URBANSKI is the graduate assistant in percussion at DePaul University. He will assist Robert Tilles with the ensemble and instructional program at this school.

MARTIN J. ZYSKOWSKI is now teaching percussion and music education courses at Eastern Washington State College. Martin is a graduate of the University of Michigan.

I would like to take this opportunity to express my appreciation to the P.A.S. for doing such a splendid job of raising the level of percussion performance and teaching.--Garwood P. Whaley, Percussionist, U.S. Army Band, Washington, D.C.

Accept my congratulations on the excellence of your magazine. My thanks also to your contributors for their informative articles on diverse aspects of percussion. Your PERCUSSIVE NOTES and the PERCUSSIONIST certainly keep British players au fait with the tremendous focus on percussion in the U.S.A.--James Blades, Professional Percussionist and Author, Surrey, England.

Congratulations on the fine issues of both the PERCUSSIONIST and PERCUSSIVE NOTES this year. I especially enjoy the reviews of new material and the programs by other percussion ensembles and soloists throughout the country.--Ronald J. Barnett, Percussion Instructor, University of Maryland.

I'm looking forward to the new issues of PERCUSSIVE NOTES and the PERCUSSIONIST. I think they are great periodicals and a boon to our profession.--Dale Rauschenberg, Percussion Instructor--Towson State College, Baltimore, Maryland.

PERCUSSIVE NOTES and the PERCUSSIONIST are of great interest to me because of my work in the university level of percussion. I think these publications have done more to publicize the importance of percussion and percussionists throughout the country than anything to date.--Wilber T. England, Percussion Instructor--Northern Michigan University, Marquette, Michigan.

In Memoriam

One of Toronto's outstanding percussionists HUGH BARCLAY, was killed in an automobile accident last July. Mr. Barclay age 44, was percussionist with the O'Keefe Centre Orchestra and a member of P.A.S. The accident claimed the life of his wife, who was also active in Toronto musical circles. The Society expresses its sympathy to their three children who survive and know that their loss will be felt by all musicians in their area of Canada.



where he is also working toward a doctorate degree. Mr. Hong may be contacted at: University of Southern Mississippi, Hattiesburg, Miss. 39401.

An organizational meeting of the OHIO Chapter of P.A.S. will be held during the Ohio Music Education Association Convention in Columbus on February 7-8, 1969. The purpose of this meeting will be to elect state officers, plan activities, and to inform interested teachers and students of what the P.A.S. is and what it is doing for the field of percussion. James L. Moore, who will serve as temporary chairman of the meeting, indicates that exact information about the time and place of the meeting will be announced and will be sent to Ohio P.A.S. members.

The organizational chairman for the ARKANSAS Chapter of P.A.S. is Stanley Finck. Stanley is supervisor of music in the Springdale Public Schools and percussion instructor at the University of Arkansas. His degrees are from the University of Iowa and the University of Arkansas. Mr. Finck may be contacted at: 1312 W. Emma, Springdale, Ark. 72764.

The organizational chairman for the OREGON Chapter of P.A.S. is Louis Wildman. Lewis is consultant for undergraduate education at the University of Washington and active as timpanist with the Portland Symphony. His degrees are from Lewis and Clark College and the University of Portland. Mr. Wildman may be contacted at: 6325 N. Delaware Ave., Portland, Oregon 97217.

The organizational chairman for the GEORGIA chapter of P.A.S. is Kenneth Krause. Ken is percussion instructor at the University of Georgia, assistant conductor and arranger for the Atlanta Pops Orchestra, and active in symphonic and jazz performance. His BM and MM degrees are from Northwestern University and he has studied with Clair O. Musser and Edward Metzenger. Mr. Krause may be contacted at: 2764 Hunting Hill Lane, Decatur, Georgia 30033.

The Percussive Arts Society and the TEXAS Chapter of P.A.S. were represented at the recent Texas Bandmasters Association Convention in San Antonio by an information booth furnished by the National P.A.S. A large number of bandmasters showed an interest in the Society. It is hoped that this activity can be carried out at similar events in other states to provide information about this important percussion organization.

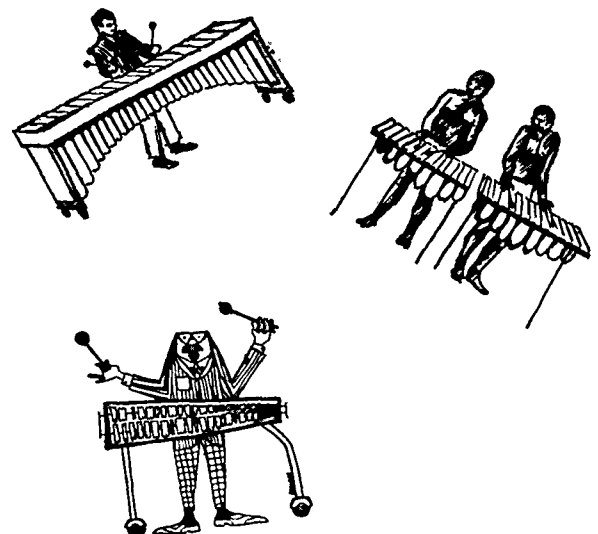
The organizational chairman for the MISSISSIPPI Chapter of P.A.S. is Sherman Hong. Sherman is percussion instructor at Southern Mississippi University and assistant director of the marching band. His degrees are from Northwestern University and the University of Southern Mississippi

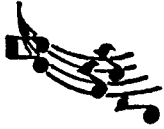
MARIMBA QUINTET GOES BAROQUE

Ohio State's Marimba Quintet is giving a new sound to classic music from Bach to the present. In addition to Bach fugues, they recently performed Mozart's Marriage of Figaro Overture in concert.

The quintet was organized this past fall by James L. Moore, instructor in percussion instruments. Moore said that the group was organized to show that the percussionist can make music and will help get rid of the "dumb drummer" fallacy.

The quintets' most recent performance was part of the percussion ensemble program last Monday evening that featured the entire family of melodic percussion instruments including the marimbas, xylophones, vibes, orchestra bells, chimes, and a host of conventional and unusual percussion instruments.--Reprinted from the Ohio State University LANTERN Newspaper.





BACKGROUNDS

What Walter F. Hart of San Antonio, Texas, a retired USAF master sergeant, is bringing us here will be of greatest interest to those who remember the silent screen.

For six or seven years in the '20s--just before the advent of the talkies--native New Yorker Hart played drums in pit orchestras, and in this capacity it was his job to come up with all manner of sound effects.

Hart, who in 1958 closed out his career in the service as leader of the percussion section of the Lackland AFB Band, says:

"The tympani and a wide assortment of whistles served to make many different sounds.

"With the drums we could simulate six-shooters and cannon and Gatling guns.

"I remember the old silent film, 'The Big Parade.' I made a terrific cannon boom with the bass drum.

"The theater manager instructed me to tone it down a bit. He said someone in the audience had jumped clear out of his seat."

Hart described what must have been the most sophisticated of his sound effects gadgets.

He said: "We used a small electric motor. On the tip of the spindle, on one side of the motor, was attached a narrow leather strap several inches long.

"This was positioned so that when the motor was running the strap would fly around and strike a cushion from an old theater seat. This way we'd get the putt-putt-putt of a motorboat.

"But, say we wanted the sound of a riveting machine. We mounted a square steel plate on the theater cushion and a steel tip at the end of the strap. You would have thought you were in a shipyard.

"We also could get the sound of an airplane motor. This by letting the leather strap strike against a snare drum. I remember we used this for 'Wings.'"

Hart described how it was possible to produce realistic animal noises.

He said: "Ever see an old wooden butter tub? Well, you stretched a calf skin across it.

"Then you'd run a top string up through the center of the drumhead, securing the end of the underside with a wooden button.

"Next you put resin on the string, then wrapped a little piece of canvas around your fingers and slid them rapidly up and down the taut string.

"This made a sound just like the roar of an angry bear."

Hart didn't produce the bear's roar for us but he did give us a dog's bark.

He said: "It's exactly the same principle as that used in getting the sound of the bear.

"However, you rig the string up on a small tin can--one the size pork and beans come in."

Although Hart today doesn't have all of the things he used, he still has enough to put on a little performance for school children on occasion.

--reprinted from AROUND THE PLAZA by Renwicke Cary.

The United States Army Band percussion section is made up of the finest players. They are graduates of schools such as Juilliard, Eastman and Oberlin. Many have had professional experience ranging from the Dick Shory Percussion Pops Orchestra to the New York Metropolitan Opera Orchestra.

Acceptance into The United States Army Band percussion section is based on an audition conducted by the principal percussionist and members of his section, subject to approval by one of the officer bandmasters. The audition is similar to those which are given by many symphony orchestras. Performance of standard repertoire on all of the major percussion instruments makes up a large part of the audition. Sight reading is emphasized and the auditionee must have a good sight reading technique on all instruments. A great deal of importance is placed on the usually less stressed instruments such as cymbals, triangle, tambourine and bass drum. The conception of various tone colors, possibilities of sound and idiomatic techniques are all of equal importance. All auditions are given under conditions which allow the auditionee an opportunity to perform to the best of his ability.

I hope that this article has given the young percussionist a better insight as to the overall conditions surrounding the service band percussionist. Further information may be obtained by contacting any of the major service bands in Washington, D.C.

NEW PUBLICATIONS

DRUM SOLOS

FESTIVAL DRUMMER - William Schinstine - Southern. 75¢

DRUM BOOKS

DRUM SUPPLEMENT #1 - Louis Bellson - David Gornston. \$1.50

This is a collection of etudes designed to supplement any basic drum instruction method. A variety of meters and styles that a student would encounter in band and orchestra work are included along with brief suggestions at the beginning of each etude.

DRUM PRIMER - Louis Bellson - David Gornston. \$1.50

DRUM WARMUPS - Manny Blanc - David Gornston. \$1.00

20th CENTURY ORCHESTRAL SNARE DRUM STUDIES - Thomas McMillan - Creative Music. \$3.00

This is an interesting collection of etudes for advanced snare drum that are purported to be based on rhythmic patterns used by specific composers such as: Schoenberg, Stravinsky, Bartok, Ives, Gershwin and others. The compositional sources are not indicated at the beginnings of the etudes and it seems unlikely that any particular rhythmic pattern might be claimed as a composers' "own"; nevertheless these are excellent new studies using asymmetrical meters and divisions, shifting accents, and the other difficulties that are present in the performance of contemporary music.

SNARE DRUM METHOD - Vic Firth - Carl Fischer. Book I-Elementary, Book II-Intermediate, each \$1.50

Book I contains a logically developed sequence of beginning snare drum skills and Book II consists of a series of etudes, each with helpful performance suggestions included.

DRUM-SET BOOKS

THE ROCK AND ROLL BIBLE OF CO-ORDINATION - Joel Rothman - JR Publications. \$2.00

Over 1,155 "Rock" exercises are included in this book!

DRUM SET PRIMER - Louis Bellson - David Gornston. \$1.75

Elementary hand-foot coordination and reading ability are developed in a clear, logical manner. Notation is large enough for easy reading and brief textual comments should prove helpful. For the teacher who wishes to introduce instruction on the drum set early in the students development, this text should be of value.

KEYBOARD SOLOS

CONCERTINO FOR XYLOPHONE AND ORCHESTRA - Toshiro Mayuzumi - C. F. Peters. \$3.50 (solo part and piano reduction)

The xylophone (marimba) enjoys considerable prominence in Japan and it is encouraging to see a work by a composer from that country available in print. Mayuzumi is attempting to bring about a fusion of Oriental and Occidental styles in his music. This work appears to be strongly rhythmic with allegro and presto movements separated by an adagietto movement. No 3 or 4 mallet playing is required, but good 2 mallet skill would be required to perform the rapid passages and double stops. Duration of the work is listed as 13 minutes. Another encouraging addition to the growing repertoire of serious keyboard percussion solo works.

MASQUERADE FOR MARIMBA - William Schinstine - S. & S. School of Music, N. Keim & Burchert Rds., Pottstown, Pa. 19464. \$1.50 (solo with piano accom.), \$1.25 (marimba duet), \$2.00 (marimba trio), \$3.00 (marimba quartet), \$4.00 (complete package).

This is a very flexible piece which can be performed as a solo with piano, or as a duet, trio, or quartet of marimbas with optional string bass.

KEYBOARD BOOKS

DUET SESSIONS - arr. Livingston Gearhart - Shawnee Press. \$2.00

Intended for use by any two like pitched instruments, this material ranges from Bach to jazz. Should provide a bit of "fun" for a twosome of intermediate or advanced players looking for something new to read.

STREAMLINED ETUDES - Harry Huffnagle - David Gornston. \$1.50

Original melodic etudes that should help to develop an ability to read with a jazz interpretation.

FOUR MALLET STUDIES - Gary Burton - Creative Music. \$3.50

For those familiar with the vibe artistry of Gary Burton, the introductory pages of text and photos of hand positions, etc., may be the most valuable part of this book. The studies certainly point out the fact that technical and musical artistry do not happen without a detailed and conscientious study of chords and technique.

PERCUSSION ENSEMBLES

SEXTET FOR VIOLIN AND PERCUSSION (5) - Alan Hovhaness - C. F. Peters. \$3.50 (score and parts)

Written for violin and percussion consisting of timpani, glockenspiel, chimes, celesta, bass drum and tam-tam, much of the work utilizes the senza misura technique, a favorite device of the composer.

BACCHANALE (5) - Alan Hovhaness - C. F. Peters. \$2.50 (score and parts)

Written entirely for metallic percussions--glockenspiel, 2 sets of vibes, chimes and tam-tam.

DESERT (2), DELORES (3), DURANGO (4), DECHELLEY (5) - Maxine Lefever - Kendor Music. \$1.25, \$1.50, \$2.00, \$2.50

A continuation of grade 5 ensembles to compliment the earlier grade 3 and grade 4 sets of drum ensembles by the composer.

HAYDN'S TOY SYMPHONY for Recorders and Toy Instruments - arr. Colin Hand - Oxford University Press. \$2.50 (score)

An "untapped source" of marimba quintet literature is to be found in the recorder repertoire. This little work should be a swinger for marimbas and toy instruments!

PERCUSSIVE PANORAMA (7) - Rex Hall - Ludwig Music Publishing Co. \$4.50 (score and parts)

The composer, who has developed an outstanding percussion ensemble program at Cass Tech High School in Detroit, has written numerous compositions and arrangements for percussion ensemble. It is encouraging to see one come into print, hopefully more of his fine works can be made available in this manner. While not a profound work musically, this "panorama" does display the many sounds of the percussion ensemble in a most interesting manner.

WORKS WITH PERCUSSION

LIONS: A DREAM - Ned Rorem - Boosey & Hawkes. \$6.00 (full score). Orchestral parts on rentals.

This work is scored for full orchestra and combo (alto sax, piano, bass, and drum set) with an extensive section of percussion instruments (i.e., xylophone, vibes, etc.) called for in the orchestra.

BALLAD FOR BRASS AND PERCUSSION - Richard Maltby - Carl Fischer. \$6.00 (score and parts)

One receives the impressions that the percussion parts are a mere afterthought and that no one would really miss them. In no way do they rival the interest of the very full brass writing in this piece. The work should, however, make for a bit of pleasant listening on a brass ensemble program.

TEXT & REFERENCE BOOKS

THE MALLET PERCUSSIONS AND HOW TO USE THEM - comp. Wallace Barnett - J. C. Deagan, Inc. no charge

Concise descriptions and photos of keyboard percussion instruments and mallets are given at the beginning followed by listings of material. New material compiled since the first edition of this booklet is found in the "yellow pages" stapled in the center of the booklet, thus making it necessary to look two different places for each type of entry. It is the aim of this handbook to familiarize directors and teachers with the keyboard percussion instruments and literature in which these instruments are used. The listings of solo and ensembles material for percussion instruments should also be of value.



ED SHAUGHNESSY, of the "Tonight Show" Orchestra and well known percussionist, is writing a regular column for the Down Beat magazine. Look for this feature entitled "The Thinking Drummer."

CRESCENDO INTERNATIONAL is a British music periodical that should be of interest to members of P.A.S. It contains articles, features and advertisements on a variety of topics related to studio and jazz musical performance in particular. In addition to special articles on percussion that appear from time to time, a regular column entitled "Drum Topics" edited by Frank King appears in each issue. Subscriptions are available in the U.S.A. from: Crescendo Publications, Ltd., 122 Wardour St., London, W.1. England.

DRUMS UNLIMITED NOTES is a newsletter available from 218 S. Wabash Ave., Chicago, Ill. 60604. In addition to local news, clinic columns on timpani and theory applied to mallet instruments are found in this publication.

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- first completely new timpani design in over 50 years
- first school timpani to meet professional standards
- a revolution in sound, tuning, range, appearance

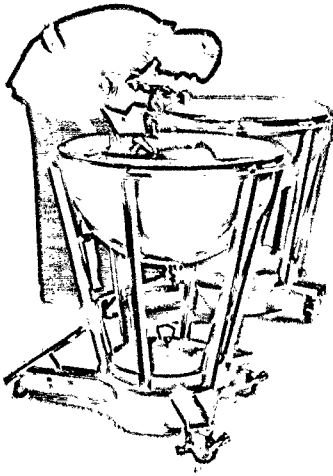
ACCU·SONIC by

ROGERS[®]
DRUMS U.S.A.

creators of new concepts in percussion



THE ROGERS



THE STORY behind the new Accu•Sonic timpani is simple. Rogers set out to build the best-sounding, best-looking, best-working timpani in the world ... and deliver them at a school price. Tradition and folklore were 'thrown to the winds'.

We've had world famous timpanists and top educators scrutinize these drums. They agree. We've succeeded in developing instruments that solve the mechanical and musical problems which have been plaguing timpanists and music directors. This may not be modest, but revolutions never are. We think we have created the best, most practical school timpani in history. We invite you to join our revolution.

A REVOLUTION IN SOUND

- overtones last nearly twice as long
- fundamentals are stronger, clearer
- sound projects purer, more percussive — never mushy
- attacks are sharper, crisper
- pitch is the same over the entire head

A REVOLUTION IN TUNING

- tune 8-10 times faster
- re-tune far less often
- every tuning adjustment is pitch-oriented to make tuning amazingly simple and accurate
- one master tuner makes all basic adjustments, reduces need for individual handles

Air-tight seal.

Resonator ring forms seal between bowl and head never before possible. Vibrations retain energy longer, sound projects farther.

Unique Z-counterhoop.

Stronger, it will not flex — keeps tension on drum head uniform full 360°. Pitch is constant around entire head. Overtones will not distort during pedal tuning.

Pre-set tension rods.

Automatic 'stops' put drum head in tune minutes faster. Rods are at perfect 90° angle to counterhoop for more uniform tensioning with minimum stress on rods so they pull even and work as one unit.

Platinum finish.

Beautifully different, Accu•Sonic bowls are dent proof, never need polishing. The lustrous finish lasts and lasts.

Master tuning handle.

Makes all tuning adjustments for basic pitch instantly. Provides uniform pull-down and perfect synchronization between tuning and pedal action.

Optional fine tuning.

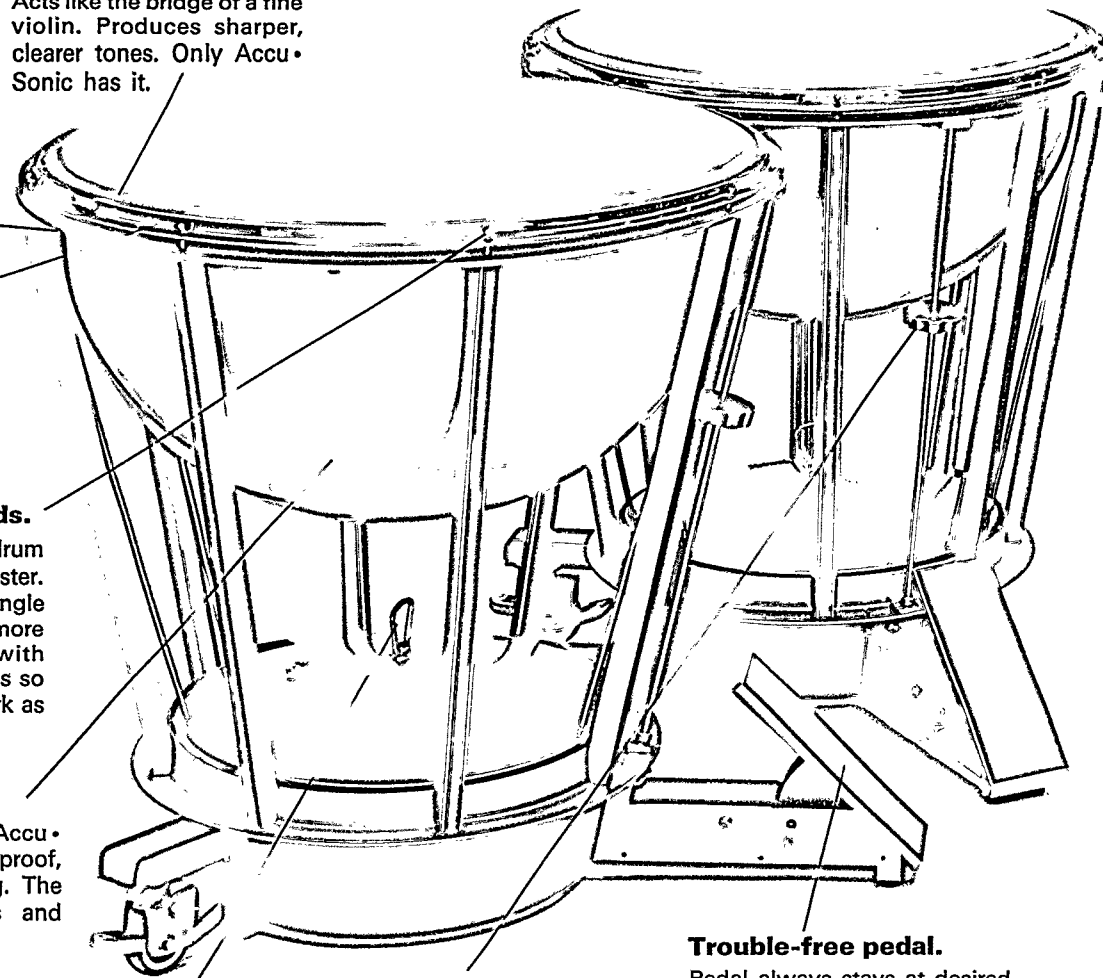
Makes fractional pitch changes. Easily accessible.

Trouble-free pedal.

Pedal always stays at desired position without clutches or 'Rube Goldberg' mechanical devices. Distance of pedal travel is equal to chromatic intervals throughout the entire octave. Minimal pedal pressure so pedal tuning by 'feel' is more accurate.

Resonator ring.

Acts like the bridge of a fine violin. Produces sharper, clearer tones. Only Accu•Sonic has it.



TIMPANI REVOLUTION

A REVOLUTION IN RANGE

- first timpani to offer full octave range on each size
- only timpani combining extended range with outstanding overtones
- pedal moves freely — will stay put in any position without need of locking device

A REVOLUTION IN APPEARANCE

- classic styling presents a clean uncluttered look
- exclusive acrylic bowl and platinum color combine durability and brilliance
- a smart, simple pedal . . . no tuning handles . . . handsome wood trim

EASIEST TIMPANI TUNING EVER — every Accu•sonic adjustment is pitch-oriented.

This makes adjustment and tuning simple, quick — even for inexperienced timpanists. Eye and ear work together.

Tune 8 to 10 times faster.

1. Turn tension rods all the way down to preset stops. You're 99% in tune! You can't over-tension. You don't worry about aligning counterhoops as on old-fashioned timpani. Head intonation problems virtually disappear.

2. Back off one or two rods, where there are slight head variations. You still have audio-tuning capabilities for absolute perfection.

3. Set pedal at lowest-pitch position and turn master tuner to achieve precise fundamental pitch in seconds.

4. Fine tuning attachment makes fractional pitch changes.

In just a few minutes, even inexperienced players are 'in tune'. More important, Accu•Sonics STAY IN TUNE. Counterhoop can't be jarred or pulled out of alignment — even by rugged stagehands or in shipping.



Rogers ACT mylar heads.

Newest type mylar heads contribute to the purer, more percussive attack sound. Have the consistent security of mylar with improved resilience.

Stay-in-tune feature.

Counterhoop can't be jarred or pulled out of alignment. Accu•Sonic doesn't need constant re-tuning.

"Drum key" tension-rod heads.

Rods turn with standard drum key, to eliminate awkward tuning handles or the need for a special timpani key.

Hemispheric bowl, fully suspended, unobstructed interior.

Hemispheric shape, total suspension and 100% unobstructed 'dresden type' interior combine to produce extraordinary rich timpani sounds. Because there's no mechanical gadgetry inside or outside to break up or distort sound, vibrations are reinforced for fuller purer sounds. Both overtones and fundamentals improve. Just look inside ordinary school timpani, and you'll quickly see why there is a difference.



Pedal lock.

Holds pedal mechanism in position when head tension is released during head changes. No more fear of a pedal mechanism 'break-down' or collapse. Makes head changing trouble-free.

Stay-put casters.

An important detail. Timpani roll easily on big wheels, lock instantly, securely. Casters will not roll, move or swivel when locked.

A REVOLUTION IN PRICE

Accu-Sonic delivers superior quality in sound and construction at a price comparable to that of conventional timpani. Here at last, is the symphonic quality schools hope for, now at a price schools can afford.

ACCU-SONIC TIMPANI Specifications

| Size | Range | Pitch | Bowl | Head | I.D. | O.D. | Height | Overall Width |
|------|---------|--|------|------|---------|------|--------|---------------|
| 29" | Bass | D (73.416 cps) to d (146.832 cps) | 29" | 30" | 30 1/4" | 31" | 32" | 33" |
| 26" | Tenor | F (87.307 cps) to f (174.614 cps) | 26" | 27" | 27 1/4" | 28" | 32" | 30" |
| 23" | Alto | A ^b (103.826 cps) to a ^b (207.652 cps) | 23" | 24" | 24 1/4" | 24" | 32" | 27" |
| 20" | Soprano | B (123.470 cps) to b (246.941 cps) | 20" | 21" | 21 1/4" | 22" | 32" | 24" |

ACCU-SONIC TIMPANI without fine tuning

| Order No. | Size | Price |
|-----------|-------------------------|------------|
| 9529 | 29" | \$ 367.00B |
| 9526 | 26" | 347.50B |
| 9523 | 23" | 295.00B |
| 9520 | 20" | 270.00B |
| 9502 | 29", 26", pair | 645.00B |
| 9504 | 29", 26", 23", 20", set | 1210.00B |

ACCU-SONIC TIMPANI with fine tuning

| Order No. | Size | Price |
|-----------|------------------------|------------|
| 9629 | 29" | \$ 397.50B |
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| 9623 | 23" | 320.00B |
| 9620 | 20" | 295.00B |
| 9602 | 29", 26", pair | 695.00B |
| 9604 | 29", 26", 23", 20, set | 1310.00B |

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| 6267 | 30" (for 29" Bass) | \$28.00 |
| 6266 | 27" (for 26" Tenor) | 24.00 |
| 6265 | 24" (for 23" Alto) | 21.00 |
| 6264 | 21" (for 20" Soprano) | 19.00 |

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| Order No. | Size | Price |
|-----------|-------------|---------|
| 9692 | 29" Bass | \$24.00 |
| 9691 | 26" Tenor | \$22.00 |
| 9690 | 23" Alto | \$20.00 |
| 9689 | 20" Soprano | \$18.00 |

All prices are List — FOB Dayton, Ohio. Prices and specifications subject to change without notice.

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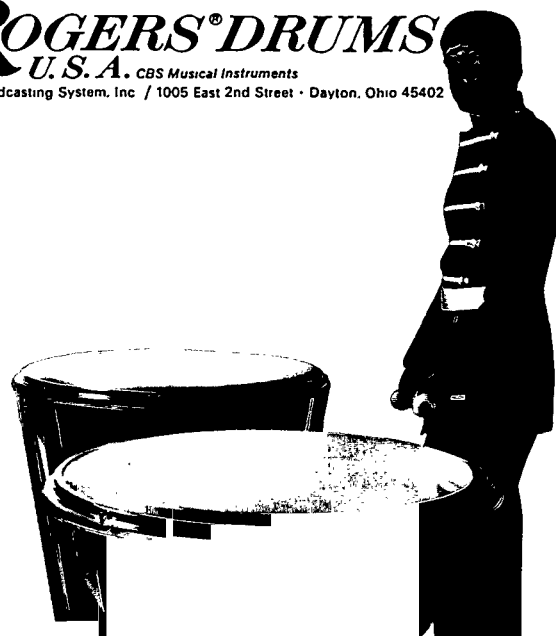
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PRODUCT NEWS

STANLEY LEONARD, percussionist with the Pittsburgh Symphony Orchestra and percussion instructor at Carnegie-Mellon University, has available some 34 percussion ensembles of from 3 to 9 players. Further information on this manuscript material is available from the composer at: Carnegie-Mellon University, Dept. of Music, Schenley Park, Pittsburgh, Pa. 15213

MITCHELL PETERS, principal percussionist with the Dallas Symphony Orchestra, has available a listing of his published study and solo works for percussion. This listing is available from the composer at: 5747 Melshire Drive, Dallas, Texas 75230.

An addition to the mallet percussion catalog of manuscript works of EARL HATCH has recently been released. Copies are available from the composer at: 5008 Auckland Ave., North Hollywood, Calif. 91601.

M. M. COLE Publishing Company has announced a new series of percussion solos and ensembles in the "Contemporary Percussion Library" edited by Robert Buggert. This series contains several multiple percussion solos, some with piano accompaniment. Further information from your dealer or from the publisher at 251 E. Grand Ave., Chicago, Ill. 60611.

A new catalog of the publications of MUSIC FOR PERCUSSION is now available containing both alphabetical and categorical listings of their material. The address of this publisher is: 17 West 60th Street, New York, N.Y. 10023.

C. F. PETERS Corporation has available a compiled listing of all works with solo or important percussion parts in their catalogue. Their address is: 373 Park Ave. South, New York, N.Y. 10016.

NACWPI last year commissioned the publication of three works by Southern Music. The percussion composition is MOMENTUM for a percussion ensemble of eight players by William Kraft. An arrangement has been made whereby members of P.A.S. as well as members of their organization may purchase copies of this work for \$3.50 rather than the retail list price of \$5.00. This work may be obtained by writing to: William Bullock, Sec.-Treas. NACWPI, Western Michigan University, Department of Music, Kalamazoo, Michigan.

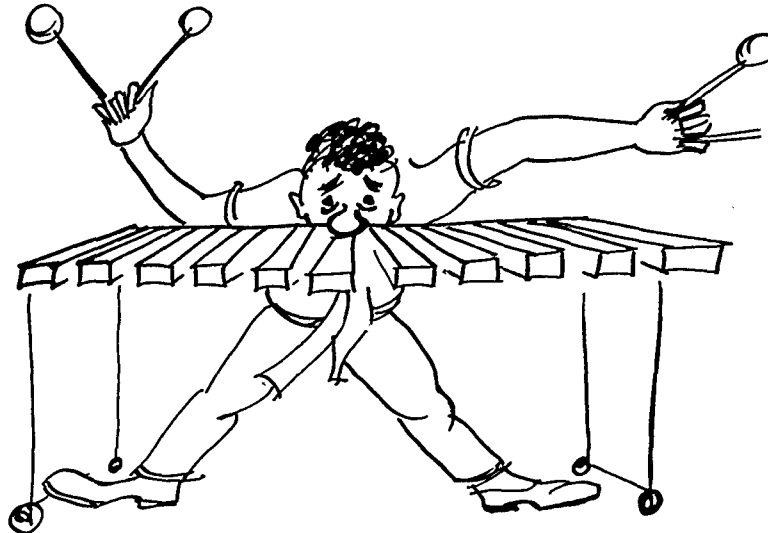
TONE MASTER TIMPANI STICKS are custom made by Spencer Enterprises, 144 South 9th Street, Lincoln, Nebraska 68508. A descriptive brochure on these sticks and other accessories is available from the above address.

The AMRAWCO Signature Service Club provides free imprinting service on all drum heads to its members. Further information on this service may be obtained from the firm at: 8550 W. 43rd St., Lyon, Ill. 60534 or from your dealer.

R. PETERSON has available custom made timpani mallets made after the design of Walter Lerew, late timpanist of The San Francisco Symphony. Further information on these mallets from: Mr. Peterson at: 24400 Border Road, Los Altos, Calif. 94022.

LATIN PERCUSSION, P.O. Box 825, Maywood, New Jersey has released a new set of brochures showing their line of Latin-American instruments and sound effect instruments.

The PROFESSIONAL DRUM SHOP has available their latest catalog of instruments, accessories and music.--Their address: 854 Vine St., Hollywood, Calif. (38).



WHAT CAN I DO TO HELP
By
William J. Schinstine



As an active member of P.A.S., I am often asked by new members how they can help. If you really want to help there are some important things everyone of you can do. One of the most important projects of P.A.S. is the one to improve percussion education. In order for us to do this we must sell P.A.S. membership to our schools and colleges.

Before we can hope to do any substantial good with the projects that are under way, we have to acquire a much larger membership. In fact, it is toward the school and college music directors that we must direct a large part of our membership drive.

From recent reports of our secretary we have made a considerable gain in new members. For this progress we should be proud, but we are still a long way from reaching the people who need our help the most.

I appeal to all members to write for membership applications. Carry a few with you at all times. Make a point of handling these out to every percussionist and instrumental music teacher you encounter. If you give clinics, be sure that P.A.S. material is handed out. Mention our work and our publications. Mention who belongs. Mention our leaders.

Whenever you write to other percussionists or teachers insert a P.A.S. membership application.

In short, let us all make a constant effort to promote P.A.S. until we have enough members to sustain programs of the type which can hope to really improve percussion education.

P.A.S. has the talent, brains and energy to do really great things. We must all recruit so that the outstanding work of the society will not gather dust on some forgotten shelves.

Here are some things you can do if:

You are a Professional Percussionist

1. Pass out membership applications and encourage other percussionists to join P.A.S.
2. Recommend P.A.S. membership to any students you may have.
3. Show copies of "Percussionist" and "Percussive Notes."

You are a Percussion teacher

1. Make P.A.S. membership a requirement for your students.
2. Be active in your state chapter.
3. Contact the local high school band and orchestra directors and ask them to join. Also ask them to encourage their percussion students to join. Ask them to request their librarian subscribe to receive the magazines.

4. Contact former students. Many would like to join.
5. Always keep membership applications on display in your studio or store.

You are a College Percussion instructor

1. Consider requiring P.A.S. memberships for all percussion majors and for students taking percussion methods courses.
2. Be sure that your library is subscribing.
3. Require student research projects which will take them to past issues of the magazines of this society.
4. Use your percussion ensemble concerts to further acquaint others with the activities of P.A.S.
5. Start campus chapters of P.A.S.
6. Be leaders in the State chapter or in formation of one.
7. Write to our editors including programs, pictures, and accounts of what you are doing.

You are a public school teacher

1. Preach P.A.S. to your percussionists.
2. Encourage your library to acquire membership for the magazines.
3. Call all local percussionists and teachers with whom you are acquainted and explain P.A.S.
4. Encourage other music educators to become members.

You are a student member

1. Try to get your percussionist friends to join.
2. If your school instrumental director is not a member, encourage him to join. Show him copies of the magazines and explain how membership will help other members of the school group.
3. When you go to all-state events or contests, talk to the other drummers about P.A.S. membership.
4. If your teacher is not a member, show him the material and leave an application blank.



PROGRAMS

Editor's Note

Due to space limitations and the specialized nature of this publication, only works with percussion as a dominant feature are included from programs of diverse content.

ADAMS STATE COLLEGE

Janice MacDonald, Percussionist
June 23, 1968.

Oculus Non Vidit--Orlandus Lassus
Sancti Mei--Orlandus Lassus
Rondo for Marimba and Piano--Theodore Frazeur
Chacone--George F. Handel
Sonatina for Timpani and Piano--Alexander Tcherepnin
Concerto for Two Violins in D. Minor--
J. S. Bach

AMERICAN CONSERVATORY OF MUSIC

Sheldon Ellias, Percussionist
June 30, 1968.

Come Sweet Death--J.S. Bach
Suite for Marimba--Alfred Fissinger
Concerto for Percussion and Small Orchestra--Darius Milhaud
A Cherished Truth: Film with Percussion Orchestra--Sheldon Elias
Etudes in B Major and E Minor--Clair O. Musser
Concertino for Marimba and Orchestra--Paul Creston
Suite for Three Tuned Drum Sets--Sheldon Elias

AMERICAN PERCUSSION ENSEMBLE

University of Bridgeport
December 11, 1967.

Introduction and Allegro--Jack McKenzie
The Song of Queztecotl--Lou Harrison
Divertimento--A. E. Planchart
Percussion Suite--Armand Russell
Quartet--Albert Payson
Three Dances--Jack McKenzie
Prelude for Percussion--Malloy Miller

UNIVERSITY OF ARKANSAS

Percussion Ensemble
Stanley G. Finck, Director
May 8, 1968.

Suite of Five--Richard Jackboice
Variations On a Four Note Theme--Sandy Feldstein
Lament--Harold Farberman
Trinidad--Young-Benge
Sonata--Joseph Baydn
Music for Percussion--William Russo
Tango D'Oriental--David A. Tobias
Statement for Percussion--Matthew Hopkins
Latin Resume--Thomas L. Davis

The Concert Band
Richard A. Worthington, Conductor
May 19, 1968.

Concerto for Percussion--Darius Milhaud
Connie Wing, Soloist

CAMBRIDGE (OHIO) CITY SCHOOLS

Faculty Recital
April 18, 1968.

Rondo for Marimba--Frazuer

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble
Stanley S. Leonard, Director
May 12, 1968.

Momentum--Kraft
Hindi-Yaat No. 1--El-Dabh
Crab Cannon for Three Percussion--Songer
Polka from The Golden Age--Shostakovich-Peters
Prelude in B Flat Minor--Bach-Peters
Prelude--Leonard
A La Nanigo--M. Peters
Mysterious Horse Before the Gate--Hovhaness
Study in 5/8--M. Peters
Rinino--Benson
Canticle No. 3--Harrison

Pre-College Percussion Ensemble
Stanley Leonard, Director
August 1, 1968.

Three Spaces--Leonard
March for Two Pairs of Kettledrums--
Philidor
March--Handel
Suite for Percussion--Kraft

CASS TECH (DETROIT, MICHIGAN) HIGH SCHOOL

Percussion Ensemble
Rex Hall, Conductor
April 5, 1958.

Funiculi--Funicula--Denza
Prelude for Percussion--Malloy Miller
Perpetual Motion--Rex Hall
Musica Battuta--Harold Schiffman
Hum-Drum--Rex Hall
Night Music for Percussion--Robert Starer
Dance for Percussion--Rex Hall
Samba Brasiliana--Rex Hall

CATHOLIC UNIVERSITY

Russell Hertenberger, Percussionist
May 22, 1968.

Unaccompanied Sonata in G Minor--J. S. Bach
Aria No. 2 for Violin and Drums--Elliott
Schwartz
Fanfare, Aria and Echo--Daniel Pinkham
Liaisons--Roman Haubenstock-Ramati
L'Histoire du Soldat--Stravinsky

UNIVERSITY OF CINCINNATI

Cynthia E. Soames, Percussionist
May 19, 1968.

Concert Asiatique--Tomasi
Adventure for One--Stern
Concertino for Marimba and Orchestra--
Creston
Konzert fur Pauken und Orchester, Op. 34--
Tharichen
Fantasy on Japanese Wood Prints, Op. 211--
Hovhaness

CINCINNATI PERCUSSION ENSEMBLE

Edward B. Wuebold, Jr., Conductor
May 26, 1968

Variations on a Four Note Theme--Sandy
Feldstein
Lament--Harold Farberman
2nd Symphony for Percussion Ensemble--Gen
Parchman
Fascinating Rhythm--George Gershwin
Alegre Muchacho--Alan Abel
London Bridge--Alan Abel
Encore in Jazz--Vic Firth

UNIVERSITY OF COLORADO

Philip S. Lockwood, Percussionist
August 2, 1968.

Lecture-Recital on Small Tuned Drums
Pastorale for Flute and Percussion--Jack
McKenzie
Sonata for Percussion and Piano--Armand
Russell
Variations for Four Drums and Viola--
Michael Colgrass

COLUMBUS (OHIO) SYMPHONY ORCHESTRA

Evan Whallon, Conductor
September 13&14, 1968.

Concertino for Marimba and Orchestra--Paul
Creston, Dean Appleman, Soloist

DEPAUL UNIVERSITY

Percussion Ensemble
Robert Tilles, Director
April 4, 1968.

Solo Impression I--Barry Grossman
Percussion Quintet--Gary Coleman
Variations on a Four Note Theme--Saul
Feldstein
Oriental Mambo--Thomas Davis
Musica Battuta--Harold Schiffman
Bunnie's Jumbo--Mike Konet
Take Five--Desmond-Szostek
Moodal Scene--Bob Tilles

Gary Chaffee, Percussionist
April 18, 1968.

Interlude for Vibraphone--Gary Chaffee
Tympanorum Musices--Donald Jenni
Improvisation I--Gary Chaffee
Nr. 9 Zyklus--Karlheinz Stockhausen

DUQUESNE UNIVERSITY

Dennis E. Kahle, Percussionist
April 29, 1968.

Reaktionen--Bo Nilsson
Ikthos No. 1--F. Richard Moore & Dennis E.
Kahle
Mr. Toad Never Showed--Dennis E. Kahle
Liaisons--Roman Haubenstock-Ramati
Concerto Piece--F. Richard Moore

Dennis Kahle, Percussionist
St. John Fisher Church
May 21, 1967.

Glossolalia for Baritone, Percussion,
Organ and Electronic Tape--Richard
Felciano

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble
John Beck, Conductor
January 5, 1968

Theme and Variations--William Kraft
Soliloquy and Scherzo--James L. Moore
Music for Percussion--William Russo
Scope: Timpani Concerto No. 1--Brent
Seawell
Ricerca No. 2 for Percussion--Joseph Ott
Quintession--Danys Jemison
Chamber Sonata--Richard Fitz
Tocatta for Marimba and Percussion
Ensemble--Robert Kelly
Alegre Muchacho--Alan Abel

Percussion Ensemble
John Beck, Conductor
Jimmy Carroll, Guest Conductor
April 19, 1968.

Fanfare for Percussion Instruments--Robin
Engelman
Sound Particles for Piano, Percussion and
Reciter--Frederick Koch
Percussion Piece--Robert Myers
Streams--Warren Benson
Five Miniatures--William McCauley
The Music of Jimmy Carroll: Drummers'
Parade, Hong Kong Local, Tinkle Tinkle
Little Bell, Happy Little Woodpile,
Speed the Parting Guest

STUDENTS OF SHELDON ELIAS
Drums Unlimited--Chicago
Percussion Recital
June 7, 1968.

Etudes in B Major and E Minor--Clair Musser
Downfall of Paris--Traditional
18 Heads--Jake Jerger
Sonata for Percussion and Piano--Armand
Russell
Horace Staccato--Heifetz
Percussion Quartet--Elias
Hors-D'Oeuvre--Pierre Petit
Galloping Comedians--Kabalevsky
Theme et Variations--Y. DesPortes
Windy--arr. Elias
Little Crow--Vic Firth
March Rondo--Harold Farberman
Waltz Rondo--Harold Farberman
Concussion--David Tobias

STUDENTS OF SIEGFRIED FINK
Wuerzburg, Germany

June 28, 1965.

Caprice fur Klarinette und Schlagzeug--
Roland Hafner
Impression Nr. 1 fur Flote und Vibrafon--
Siegfried Fink
Alternation, Szenen und Variationen fur
Percussion Solo--Siegfried Fink
Serenade in Percussione--Siegfried Fink
Stuck fur Schlagzeug--Joseph Anton Riedl
Liaison fur Vibraphon und Marimba--
Haubenstock-Ramati
Meditation fur Schlagzeug--Klaus Hashagen
Toccato for Percussion Instruments--
Carlos Chavez

June 13, 1966.

Sonatine fur Klavier und 3 Pauken--
Alexandre Tscherepnin
Concertino fur Vibrafon und Klavier--
Siegfried Fink
Serenade in Percussione--Siegfried Fink
Alternation, Szenen und Variationen fur
Percussion Solo--Siegfried Fink
Liaisons fur Vibrafon und Tonband--Roman
Haubenstock-Ramati
Toccata for Percussion Instruments--Carlos
Chavez

June 1, 1967.

October Mountain--Alan Hovhaness
Sonate B-Dur--G. Ph. Gelemann
Plaisanterie--Siegfried Fink

February 7, 1968

Prelude for Percussion--Malloy Miller
Sonatine fur Klarinette, Timbales und
Becken--Arno Leicht
Symphony for Percussion--Gen Parchman
Etudes in Jazz--Siegfried Fink
Introduction and Allegro--Dick Schory

May 9, 1968.

Introduction and Allegro--Richard L.
Schory
First Construction in Metal--John Cage
Musica per Tres Percussionistes--Xavier
Benguerele
Percussion, Improvisationen fur
Schlagzeug--Siegfried Fink
Dance Barbaro--Philip Lambro

HUTCHINSON KANSAS ORCHESTRA

Lewis Stoelzing, Director

Concertino for Marimba and Orchestra,
Op. 21--Paul Creston
Ginger Hulet, Soloist

INDIANA STATE UNIVERSITY

Percussion Ensemble
Neal Fluegel, Conductor
April 30, 1968.

Musica Battuta--Harold Schiffman
Lento for Marimba Ensemble--John
Schlenck-Peters
Fiesta in Mexico--Antero Hytinkoski
For Four Percussionists--Ronald Keezer
Symphony No. 2 for Percussion--Anthony
Cirone
Mountain Greenery--arr. Dean Appleman

INDIANA UNIVERSITY

John Charles Whitten, Percussionist
January 12, 1968.

Swinging the "26"--Wilcoxon
Sonatina--Tscherepnin
Max's Motif--Roach-Gaber
Partita No. 2, BWV 1004--J.S. Bach
Opus fur Conga I--Gaber
Bit O'Rhythm--Breuer

Stuart Marrs, Percussionist
March 15, 1968.

Two Etudes--Fred Sietz
Partita No. 1 in B Minor, BWV 1002--
J. S. Bach
L'Histoire du Soldat--Stravinsky

Spring Festival of Latin American Music
April 17-19, 1968.

Cantata para America Magica--Alberto
Ginastera
Nonetto--Heitor Villa-Lobos

Randell L. Ware, Percussionist
April 23, 1968.

Reveil des artistes--Lucien Fouillot
Suite No. 1 in G Major, BWV 1007 for
Unaccompanied Cello--J. S. Bach
Opus No. 1 for Conga Drum--George Gaber
Concertino for Timpani--Werner Tharichen

James A. Nelson, Percussionist
May 9, 1968.

Partita No. 1 in B Minor, BWV 1002--
J. S. Bach
Saeta--Carter
Moto Perpetuo--Carter
Diversion for Two--Erb
That's the Way, Lord Nelson--David Baker
Sonata for Two Pianos and Percussion--
Bartok

Rodney P. Booth, Percussionist
May 11, 1968.

Sonatina--A. Tcherepnin
The Drummer's Heritage Selections--comp.
Frederick Fennell
Opus I for Conga--George Gaber
French Suite--William Kraft
Tallis' Canon--Tallis--Both
Introduction et Rondo Capriccioso, Op. 28--
Saint-Saens

Percussion Ensemble
George Gaber, Director
May 19, 1968.

Sonetta--Mathew Hopkins
Sketch--Ronald LoPresti
Suite--Armand Russell
Accentasia--Fred Hoey
Movement--Ronald George
Prelude and Fugue in G Minor--Buxtehude-
Rauschenberg
Symphony--Gen Parchman

INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble
Gary J. Olmstead, Conductor
November 29, 1967.

Pentatonic Clock--Willis Charkovsky
Variations on a Four Note Theme--Sandy
Feldstein
Hoe-Down!--Joshua Missal
Toccata for Percussion--Carlos Chavez
Flat Baroque--Thomas L. Davis

Percussion Ensemble
Gary J. Olmstead, Conductor
March 18, 1968.

Nipponese Miniatures for Percussion--
Charles White
Housemusic for Percussion--Stanley Leonard
Drawings: Set No. 1--Dydney Hodkinson
Scherzo--K. Seitz
Dance of the Comedians from The Bartered
Bride--F. Smetana-Musser
Symphony for Percussion--Gen Parchman
Oriental Mambo--Thomas L. Davis

INTERLOCHEN ARTS ACCADEMY

Bruce Meyer, Percussionist
May 23, 1968.

Hors-d'Oeuvre--Pierre Petit
Drum Files--Emil Sholle
Jamaican Rhumba--Arthur Benjamin
Sonatina for Timpani--Alexander Tcherepnin
Wendell's First--Bruce Wendell

INTERNATIONAL MUSIC CAMP

Chamber Music Recitals
June-July, 1968.

Bolero--Schinstine
Gavotte--Ostling
Tarantella--Farberman
Allegretto, Passepied, Menuet and Allegro--
W. A. Mozart
Timpiana--Saul Goodman
A Brief Encounter for Trumpet and Wood-
block--Wm. Billingsley
Scherzo for Percussion--Saul Goodman

JUNKO AGAWA

Osaka Mido Hall, Japan
July 20, 1966.

Violin Concerto, Op. 47--Kavalevsky
Introduction and Tarantella--Earl Hatch
Sonata IX, Op. 47--Beethoven
Variazioni di Bravura--Paganini
Reve Angelique de 24 Portraits--Rubenstein
Queries of Madona--Wolf-Ferlali
Mocking Birds--Stobi

LAWRENCE UNIVERSITY

Symphonic Band
Fred Schroeder, Conductor
May 6, 1968.

Apocalyptica (For Winds and 13 Percus-
sion)--George Rochberg

LOUISVILLE PERCUSSION QUARTET

James Livingston, Conductor
May 31, 1968.

Prelude and Fugue for Four Percussionists--
Charles Wuorinen
Quartet--Albert Payson
October Mountain, Op. 135--Alan Hovhaness
Rhythmic Statements--James Rago

UNIVERSITY OF MARYLAND

Norman Sullivan, Percussionist
January 8, 1968.

Sonata No. 5 in A Major--Handel
Suite for Solo Timpanist--Scott Huston
Divisions for Flute and Marimba--Peter
Tanner
Three Dances for Solo Snare Drum--Warren
Benson
Variations for Percussion and Piano--Alsa
Barraine
Sonata for Percussion and Piano--Armand
Russell

Ronald J. Barnett, Percussionist (Faculty)
March 31, 1968.

Lyrique, Op. 44, for Marimba and Piano--
Serge de Gastyne
French Suite for Percussion Solo--William
Kraft
Two Songs for Voice and Vibraphone--Serge
de Gastyne
Four Pieces for Timpani--John Bergamo
Evocation for Violin with Piano and Per-
cussion--Ralph Shapey

Percussion Ensemble
Ronald Barnett, Director
April 25, 1968.

Introduction and Allegro--Jack McKenzie
Three Brothers--Michael Colgrass
Adventures for One--Robert Stern
Momentum--William Kraft
Marche alla Turca--Mozart
Fugue XXII--Bach
Bolero--Moritz Moszkowski
Flight of the Bumble-Bee--Rimsky-Korsakoff
I'll Remember April--arr.

UNIVERSITY OF MICHIGAN

Lawrence V. Glowczewski, Percussionist
November 21, 1967.

Concerto pour Batterie et Piano--Milhaud
Fantasy on Japanese Wood Prints, Opus 211--
Hovhaness
Scherzo from A Midsummers Night's Dream--
Mendelssohn-Glowczewski
Sonata for Two Pianos and Percussion--Bartok

Contemporary Directions
February 24, 1968.

Kontakte: for Electric Sounds, Piano and
Percussion--Karlheinz Stockhausen

Latin-American Folklore--Songs and Music
James D. Salmon, Arranger-Conductor
March 13, 1968.

Selections featuring voices, guitar, piano,
and marimba orchestra

Martin J. Zyskowski, Percussionist
March 16, 1968.

Sonata No. 2 in E-flat Major--Bach
Sonatina for Timpani and Piano--Tcherepnin
Facade Suite--Walton
L'Histoire du Soldat--Stravinsky

Collegium Musicum
March 27, 1968.

Deux Pieces de Trompettes et Timbales--
Andre Philidor

Wilber T. England, Percussionist
July 20, 1968.

Sonata for Percussion and Piano--Armand
Russell

Konzert fur Pauken--Werner Tharichen
Concerto Grosso, Op. 3, No. 8--Vivaldi-
England

Lovers: Narrative in Ten Scenes for Harpsi-
chord, Cello, Oboe, English Horn and
Percussion--Ned Rorem
Trio for Percussion--Warren Benson

DMA Piano Recital
April 3, 1968.

Sonata for Two Pianos and Percussion--
Bela Bartok

William A. Hazzard, Percussionist
August 11, 1968.

Concerto in A Minor--J.S. Bach
Sonatina for Timpani and Piano--Alexandre
Tcherepnin
Concertino for Marimba--Paul Creston
Partita I--J. S. Bach
Tambourin Chinois--Fritz Kreisler
Sketch for Percussion--Ronald LoPresti

MILWAUKEE CONTEMPORARY CHAMBER ENSEMBLE

May 11, 1968.

Serenade (flute, bass, and percussion)--
Elliott Schwartz
Music in Five Movements (clarinet and
vibraphone)--Ron George
Music for Five Instruments (flute, trumpet,
bass clarinet, bass, and xylophone)--
Thomas Fredrickson

UNIVERSITY OF MISSOURI

Percussion Ensemble
F. Michael Combs, Conductor
May 10, 1968.

A La Nanigo--Mitchell Peters
The Swords of Moda-Ling--Gordon Peters
The Congo--Jack Jarrett

Concerto for Percussion and Orchestra--Gen
Parchman
Divertimento for Piano and Percussion--
Nicolas Flagello
The Rites--Jack McKenzie
Four Holidays for Three Percussionists--
Harry Bartlett
Improvisation--Michael Colgrass
March of the Eagles--Mitchell
Latin Resume--Thomas L. Davis
Encore in Jazz--Vic Firth

MUSKINGUM COLLEGE

Lecture-Recital on Percussion
Geary Larrick, Narrator
April 18, 1968.

The Three Camps--Traditional
Three Solos Dances--Benson
Concerto in A Minor--J. S. Bach
Rondo for Marimba--Frazeur
Les Poupees Anciennes from La Foire Aux
Croutes--Desportes
Ritmo Jondo--Surinach

NATIONAL MUSIC CAMP

High School Percussion Ensemble
Michael Combs, Conductor
August 1, 1968.

Percussion on the Prowl--Walter Anslinger
Introduction and Allegro--Richard Schory
Greensleeves--arr. Gordon Peters
Introduction and Fugue--Robert Buggert
Improvisation--Michael Colgrass

Paula Culp, Percussionist (Faculty)
August 9, 1968.

Sonatina for Timpani and Piano--Alexander
Tcherepnin
Pas de Deux for Clarinet and Percussion--
Armand Russell

Student Recitals

Hora Staccato--Dinicu-Heifetz-Goldenberg
French Suite for Percussion Solo--William
Kraft
Ballad for the Dance--Saul Goodman
Dresden Dance--William J. Schinstine
Etude No. 1 from the Solo Timpanist--
Vic Firth
Expansion--William J. Schinstine
The Badger Strut--Jay Collins
Turn Around--William J. Schinstine
Six Allegro Duets for Percussion--
Michael Colgrass

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble
Ron Fink, Conductor
December 12, 1967.

Contrarhythmic Ostinato--Cole Iverson
Symphony for Percussion--Gen Parchman
Ritmo Jondo--Carlos Surinach
Toccata for Alto Sax and Percussion--Alan
Stout
Nuffun--Merrill Ellis

Ronald Snider, Percussionist
March 20, 1968.

Hodograph I--Earle Brown
Lovers: A Narrative in Ten Scenes--Ned
Rorem
Refrain Nr. 11--Karlheinz Stockhausen
Zyklus Nr. 9--Karlheinz Stockhausen
Lifelines--Gunther Schuller
Pharaoh--James Giuffre

Percussion Pops Concert
April 19, 1968.

Josephina de Granada--Bobby Christian
Types--Bobby Christian
Hoe-Down!--Joshua Missal
España--arr. Ruth Jeanne
Bolero--Rosales-Musser
Ritual Fire Dance--Defalla Peters
Poinciana- Love For Sale- Baby Elephant
Walk--arr. Fred Stites
Three Brothers--Michael Colgrass
That's a Plenty--arr. Bobby Christian

Rudi Fox, Percussionist
May 15, 1968.

Ternary--Roy Burnes & Saul Feldstein
Concertino for Marimba--Paul Creston
Three Dances for Solo Snare Drum--Warren
Benson
Mouvements pour Percussion--Georges Delerue
Menuet Tres Antique for Vibraharp--Serge
de Gastyne
Solo for Drum Set No. 2--Ron Fink
Rondo for Percussion and Brass Instru-
ments--Thomas Canning

OHIO STATE UNIVERSITY

Percussion Ensemble
James L. Moore, Director
April 22, 1968.

Cantata Para America Magica for Dramatic
Soprano and Percussion Orchestra--
Ginastera
The Marriage of Figaro Overture--Mozart-
Musser
Credo in Us--Cage
Exotique--Charles Vedder, Jr.-Appleman

Studio Recital
May 20, 1968.

Multiple Dual for Percussion and Timpani--
Dick Sherrick
Da Capo-Multiple Percussion Solo--Joe
Vinciguerra
Etude-Multiple Percussion Solo--Andy Smith
Scherzo for a Skin Flint--William J.
Schinstine
Toccato in D Minor--J. S. Bach-Moore
Mirror Image-Multiple Percussion Solo--
Brian Bonner
Invention in F. Major--J. S. Bach-Moore
Dance des Eprints from Trois Danses
Paiennes--Baudo
Sonata for Multiple Percussion--Dean
Appleman
Duet for Two Multiple Percussionist--Greg
Fouss
Etude for Multiple Percussion--Brian Burnes
Paratoms--Multiple Percussion Solo--Jon
Rickly
Hora Staccato--Dinicu-Heifetz
A Bit of Rhythm--Harry Breuer

Daniel Ruddick, Percussionist
June 20, 1968.

Rondo for Marimba and Piano--Frazeur
Rhythmic pour Timbales, Batterie et Piano,
Op. 70--Bozza
Lovers--Rorem
For Mallets--Wilding-White
Ritmo Jondo--Surinach

John Ridzon, Percussionist
August 19, 1968.

Gypsy Rondo--Haydn
Hors-d'Oeuvre--Petit
Prelude for Percussion--Miller
Concerto for Marimba and Orchestra--Basta

ORLANDO JUNIOR COLLEGE

Percussion Ensemble
Richard S. Zelle, Director
April 23, 1968.

Baja--Dick Schory
Roman Holiday--Bobby Christian
Allemande--Bobby Christian
Take-off--Harold Farberman
Fugue and Chorale--James Hanna
Countrarhythmic Ostinato--Cole Iverson
Re:Percussion--Frederick Karlin
Concertino for Tympani and Brass--Michael
Colgrass
Rondo for Percussion--Donald K. Gilbert
Percussion Suite--Armand Russell
October Mountain--Alan Hovhaness
Encore in Jazz--Vic Firth

PACIFIC PERCUSSION ENSEMBLE

Barry Silverman, Conductor
Seattle, Washington
March 18, 1968.

Young Audiences Demonstration Concert
Fanfare from the Suite for Percussion--
William Kraft
Theme and Variations for Percussion
Quartet--Kraft
A Taste of Honey--Alpert-Silverman
Ostinatos from the Suite for Percussion--
Kraft
October Mountain--Alan Hovhaness
Toccata from the Suite for Percussion--
Kraft

SOUTH DAKOTA STATE UNIVERSITY

Percussion Ensemble
Gene J. Pillart, Director
March 27, 1968.

A la Nanigo--Mitchell Peters
Canon for Percussion--Saul Goodman
October Mountain--Alan Hovhaness
Nonet--Jack McKenzie
Penatonic Clock--Will Charkovsky
Three Pieces for Percussion--Warren Benson
Oriental Mambo--Thomas L. Davis

UNIVERSITY OF SOUTHERN MISSISSIPPI

Percussion Ensemble
Sherman Hong, Conductor
March 31, 1968.

Amores for Prepared Piano and Percussion--
John Cage
To the God Who Is In the Fire--Alan
Hovhaness
Prelude XXII from the Well-Tempered
Clavier Book II--J. S. Bach-Peters
Polka from the Golden Age--Shostakovich-
Peters
Greensleeves--arr. Peters
Soliloquy of a Bhiksuni--Chou Wen-Chung
Toccata for Percussion Instruments--
Carlos Chavez

TOWSON STATE COLLEGE

Percussion Ensemble
Dale Rauschenberg, Director
April 29, 1968.

Introduction and Samba--Warren Smith
Chamber Music for Percussion Quartet--
Michael Colgrass
Sketch for Percussion--Ronald LoPresti
Beaters' Suite--Newell Long
Prelude and Fugue--Charles Wuorinen
Trio for Percussion--Warren Benson
Musica Battuta--Harold Schiffman
Nyayito Dance--Ewe Tribe-Ghana

Dale Rauschenberg, Percussionist (Faculty)
May 6, 1968.

Pas de Deux--Armand Russell
Recitative and Improvisation--Elliott
Carter
Concertino for Marimba--Paul Creston
Suite III--Robert de Vissee
Percussion Concerto--Darius Milhaud

LeRoy Barrick, Percussionist
May 13, 1968.

6/8 Etude--Morris Goldenberg
Sonata for Percussion and Piano--Armand
Russell
French Suite--William Kraft
Sonata III--G. F. Handel
Scherzo for Four Timpani and Piano--Dider
Graeffe

UNITED STATES ARMY BAND

Lt. Col. Samuel Loboda, Leader
August 2, 1968.

Concertino for Percussion and Band--
Clifton Williams

August 9, 1968.

Concerto for Percussion--Darius Milhaud
Specialist Gar Whaley, Soloist

CENTRAL HIGH SCHOOL (VALLEY STREAM LONG ISLAND)

Percussion Ensemble
George Boberg, Director
June 7, 1968.

Nonet--Jack McKenzie
March of the Toys--Bobby Christian
Contrasts for Percussion--Jerry Bilik
Flat Baroque--Thomas Davis
Divertimento--Alejandro Planchart
Alegre Muchacho--Alan Abel
36 Heads--Jake Jerger
Latin Resume--Thomas Davis
Percussion on the Prowl--Walter Anslinger

WICHITA STATE UNIVERSITY

Percussion Ensemble
Alan R. Kennedy, Conductor
March 21, 1968.

Bali--David Gordon
Canticle No. 3--Lou Harrison
Pliatan for Three Marimbas and Bassoon--
Earl Hatch
Encore in Jazz--Vic Firth

Concerto Program
March 26, 1968.

Concertino for Marimba--Paul Creston
William Kreutzer, Soloist

Chamber Music Concert
May 1, 1968.

Marginal Sounds--Ernst Krenek
University Percussion Ensemble with
composer conducting

Studio Recital
May 21, 1968.

Minatures--Matties
Concerto in E Major--Bach
Sonata for Xylophone--Pitfield
Sonata for Marimba and Piano--Anderson

UNIVERSITY OF WISCONSIN AT MILWAUKEE

Symphony Orchestra
Wolfgang Vacano, Conductor
May 20, 1968.

Concerto for Solo Percussion and Orches-
tra--Donald Erb
Ronald George, Soloist

WISCONSIN STATE UNIVERSITY AT EAU CLAIRE

Peter H. Tanner, Marimba (Faculty)
July 8, 1968.

Sonatina in D Major, Op. 137, No. 1--
Schubert
Sonata in F Minor--J. S. Bach
Diversions for Flute and Marimba--Tanner
Spanish Dances, Op. 12, Nos. 1, 2, & 5--
Moszkowski
Caprice Viennois--Kreisler-Green
Sonata in G Major, Op. 30, No. 3--Beethoven



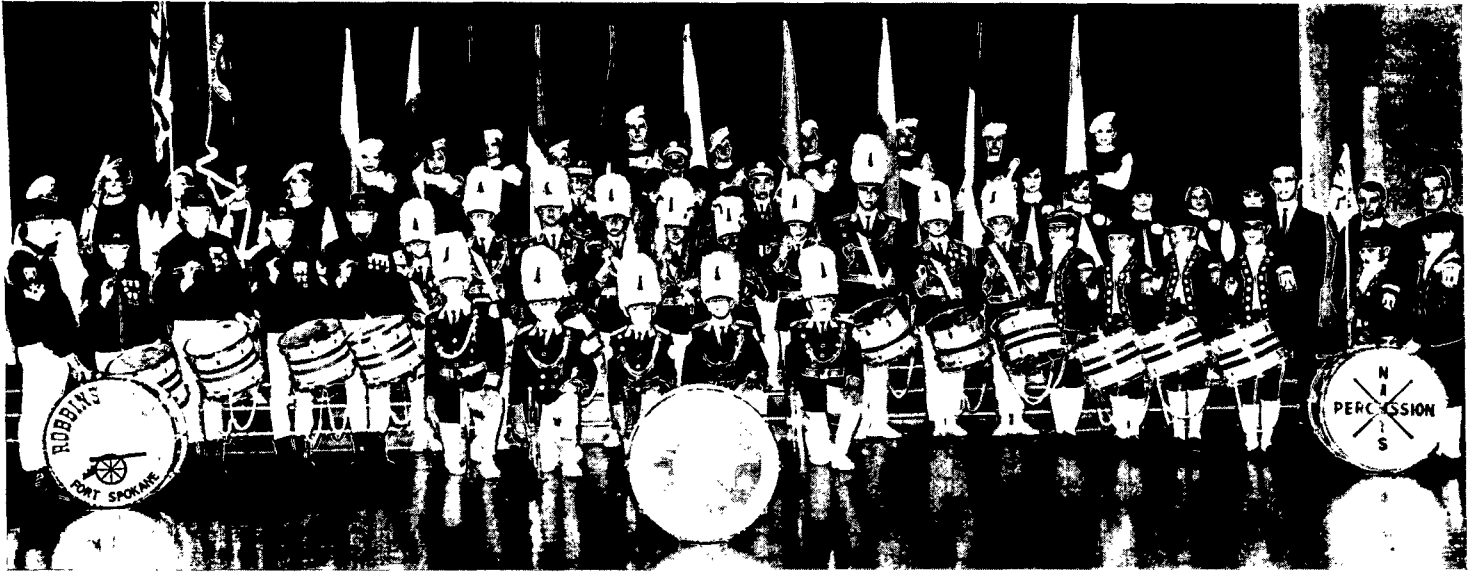


The birthday cake the BAJA MARIMBA BAND presented to leader Julius Wechter was a chocolate replica of the marimba he plays, and around which he has built a top recording group. The presentation was a brief interlude in the tight personal appearance and recording schedule maintained by the popular band.



The Lincoln Hall Jr. H.S. Percussion Ensemble is under the direction of Harry Rosenbloom who is Director of Bands in the Lincolnwood Schools. The Percussion Ensemble currently has six members most of whom study privately. Two members own marimbas.

Mr. Rosenbloom is not a percussion major but has studied with Mr. John P. Noonan while a student at Illinois Wesleyan university and with Gordon Peters, Tom Siwe and Harry Braebeck at Northwestern University.



Pictured is a portion of the membership of the PERCUSSION-NAUTS of Spokane, Washington under the direction of Howard A. Robbins. Each member of this youth organization is selected with care and must show more than average interest in percussion and willingness to practice. The groups which performs on all percussion instruments including drum sets and keyboard instruments has been active for the past six years in programs, festivals, and parades. The Percussion-

Nauts recently completed a month long summer tour that took them from the West Coast through the Mid-West to the East coast for concerts and sight seeing at Washington, D.C., Valley Forge, Williamsburg, and New York City, back through Chicago and a tour of the drum factories and finally Yellowstone National Park. It is little wonder that with activities such as this that the members are willing to devote their best efforts to percussion performance.





ON THE TECHNICAL SIDE

EXAMPLES IN C MAJOR OR MINOR

In developing an understanding of and the technical ability to perform chords, two systems or ways of thinking of chords are useful. These are:

CONSTRUCTION BY SCALE DEGREES

Any Major Scale: 1 + 3 + 5 = Major Chord
Any Minor Scale: 1 + 3 + 5 = Minor Chord
Harmonic Minor Scale: 3 + 5 + 7 =
Augmented Chord
Any Major or Harmonic Minor Scale:
5 + 7 + 2 + 4 = Dominant 7th Chord
Harmonic Minor Scale: 7 + 2 + 4 + 6 =
Diminished 7th Chord

CONSTRUCTION BY INTERVALS

M3 + m3 + P4 = Major Chord
m3 + M3 + P4 = Minor Chord
M3 + M3 + Dim.4 (same as M3) = Augmented
Chord
M3 + m3 + m3 = Dominant 7th Chord
m3 + m3 + m3 = Diminished 7th Chord

MAJOR CHORD

MINOR CHORD

AUGMENTED CHORD

DOMINANT 7th CHORD

DIMINISHED 7th CHORD

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Antero Hytinkoski.

Sn. Dr. STT LTT Cymb. Sn. Dr. Rim Shot BD HH

Moderato.

p mf p

p mf p mf

p mp

mp mf

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TURKU/SUOMI-FINLAND.

This is a handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). There are also dynamic hairpins showing crescendos and decrescendos. Articulation marks like accents (^) and staccato (stacc.) are present. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. A first and second ending bracket is visible in the fourth system. The piece concludes with a fermata and a final chord. The page number 31 is written at the bottom center.

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

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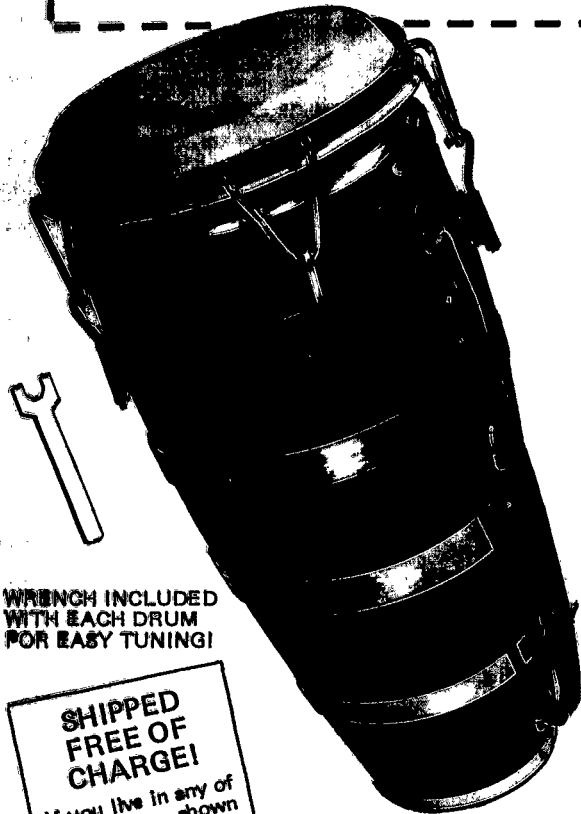
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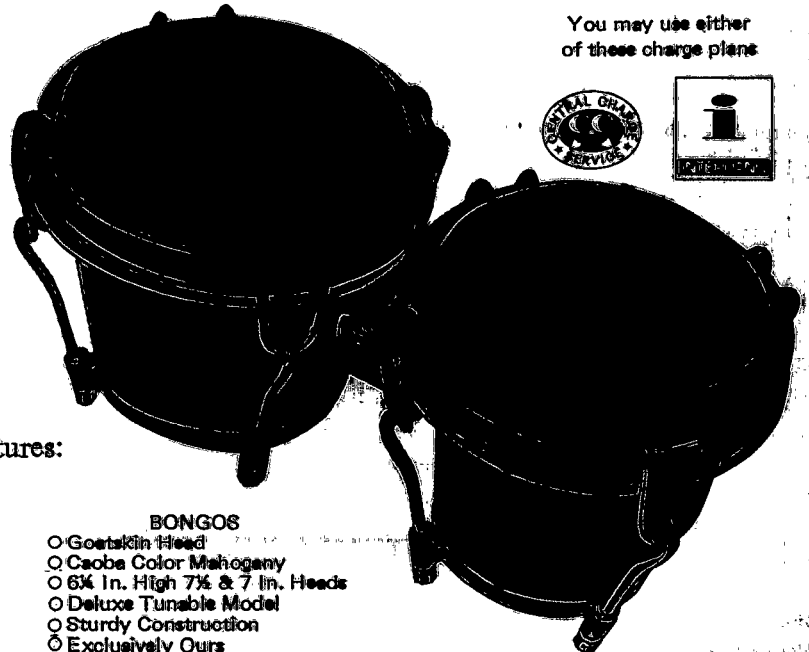
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