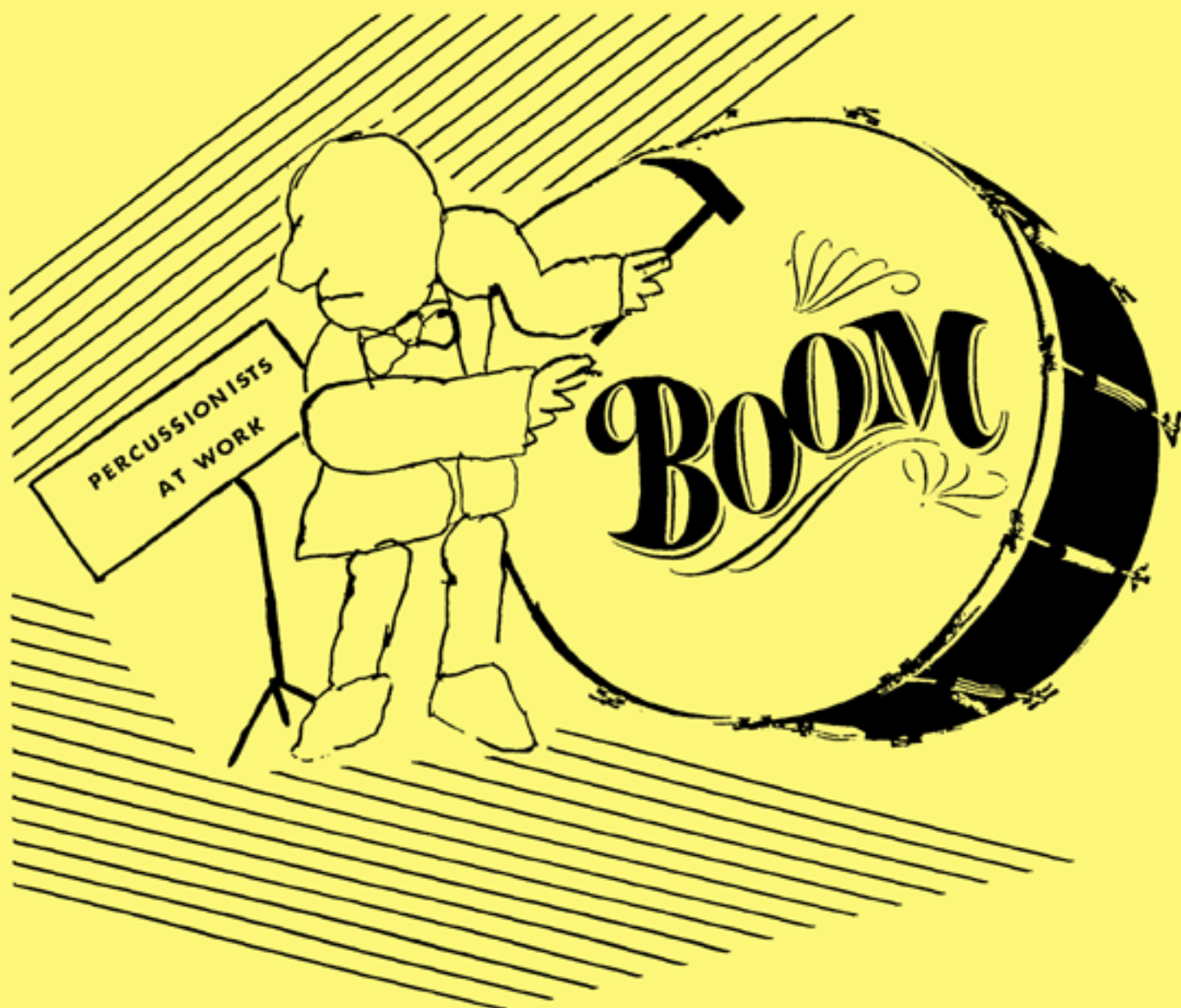




# PERCUSSIVE NOTES

VOL. 7 NO. 3

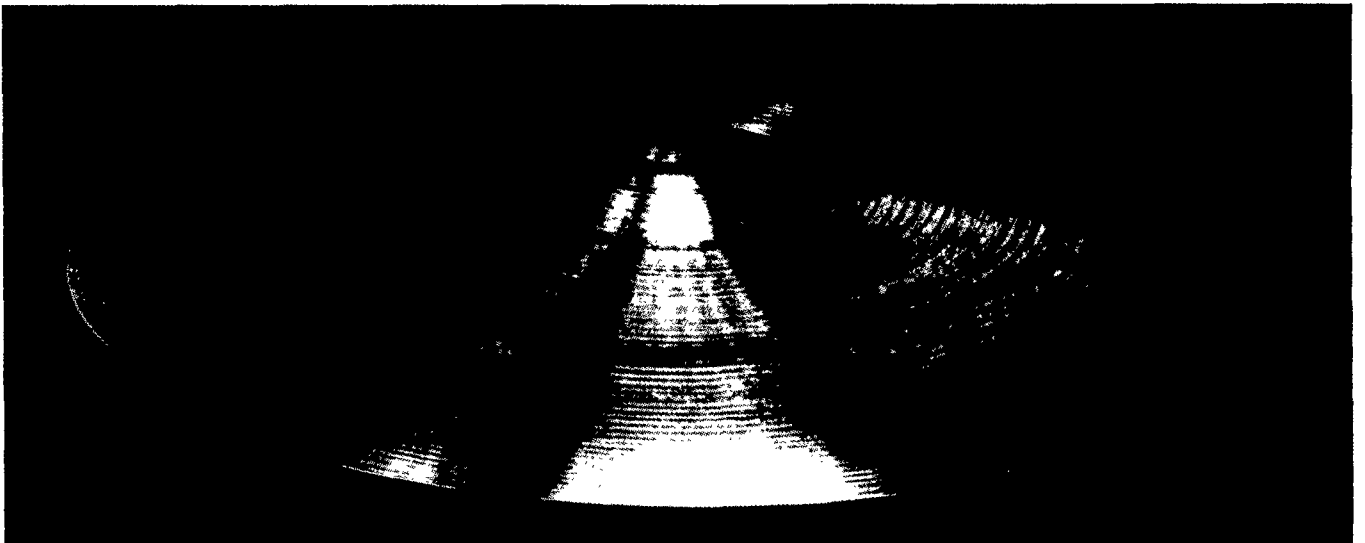
1969



\*Courtesy Museum of Fine Arts, Boston



\*Liberty Bowl made by Paul Revere in 1768.



Avedis Zildjian Cymbal. World's finest since 1623.

## Masterpieces in metal

No matter how superb their artistry, the masterpieces of some craftsmen in metal have been overshadowed by other achievements. Such is the case of the Revere family of gold and silversmiths of New England.

This is not true of the Zildjian family. In 1623, one hundred and fifty-two years before Paul Revere's famous ride, the original Avedis Zildjian discovered the process of crafting cymbals that has made musical history. Today as through the ages, the secret process is known only by the oldest male descendant. These are the only cymbals made by the Zildjian family.

AVEDIS **ZILDJIAN** COMPANY

North Quincy 71, Mass., U.S.A.

*Cymbal craftsmen since 1623...it has long been a fine art with us.*

PERCUSSIVE NOTES

VOLUME 7 NUMBER 3  
 AN OFFICIAL PUBLICATION OF THE  
 PERCUSSIVE ARTS SOCIETY

EDITORIAL BOARD

James L. Moore, Editor  
 Neal Fluegel, Assistant Editor



President- Saul Feldstein  
 1st Vice-President- John Galm  
 2nd Vice-President- Ron Fink  
 Exec. Secretary-Treasurer- Neal Fluegel

Board of Directors

|                 |                    |
|-----------------|--------------------|
| Carroll Bratman | Fred Hoey          |
| Mervin Britton  | Morris Lang        |
| Don Canedy      | Maurice Lishon     |
| Michael Combs   | Jacqueline Meyer   |
| Tom Davis       | James Moore        |
| Arthur Dedrick  | Gary Olmstead      |
| Saul Feldstein  | Gordon Peters      |
| Ron Fink        | Jon Polifrone      |
| Neal Fluegel    | James Salmon       |
| George Frock    | William Schinstine |
| John Galm       | Ed Shaughnessy     |
| Phil Grant      |                    |

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, 130 Carol Drive - Terre Haute, Indiana 47805.

IN THIS ISSUE

|   |    |
|---|----|
| PERCUSSION DISCUSSION   | 2  |
| IT'S THE LITTLE THINGS THAT REALLY COUNT  | 3  |
| William J. Schinstine   |    |
| THE ELECTROPERCUSSIONOGRAPH   | 4  |
| Thomas Horazak  |    |
| P.A.S. CHAPTERS   | 6  |
| DRUMMING AROUND & COMING EVENTS   | 8  |
| NEW PUBLICATIONS  | 9  |
| COMPILATION OF PUBLISHED PERCUSSION ENSEMBLES & PERCUSSION WITH OTHER INSTRUMENTS | 11 |
| Geary Larrick   |    |
| PROGRAMS  | 17 |
| ON THE TECHNICAL SIDE   | 23 |

YOU ARE INVITED TO SUBMIT MATERIAL FOR PUBLICATION IN PERCUSSIVE NOTES. EVERY EFFORT IS MADE TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND ACTIVITIES ALONG WITH A PHOTO OF YOUR PERFORMANCE OR TEACHING ACTIVITIES.

PRESENTING A RECITAL? MOVED TO A NEW POSITION? RECEIVED AN AWARD? LET P. N. KNOW ABOUT IT!

We would like to include news of the "happenings" of our readers, but we can only keep up on this if you send us the info! No one is going to (quote) "beat your drum for you" unless you beat out the first paradiddle, so WRITE TO P.N.!!!

HELP YOUR P. A. S. GROW

On page 27 of this issue you will find a membership application blank - Make it your assignment to recruit at least one new member. If this is done our membership will double! Teachers, are all of your students members of P. A. S.? Of course it isn't necessary to have a membership application form for each new member, the information from the application on any piece of paper and the membership fee is all that is necessary. However if you are presenting clinics, programs, etc., you may wish to obtain a supply of application blanks that are available by writing to the P.A.S. Office. Do your part to help your Society continue to grow!

# Percussion Discussion

De CARVALHO WELCOMED  
by Frank Peters

Have all the problems in the percussion world been solved or resolved? Your editor has not received any material since last issue that seems appropriate for this column! Therefore let me put forth a few thoughts on a topic that has been on my mind for some time.

## PERCUSSION PROGRAMMING

As a clearing house for information on percussion, PERCUSSIVE NOTES is probably now the one best single source of information on literature being programmed by percussion ensembles and other musical organizations featuring percussion. Some issues have contained as many as 70 programs from recent events and all issues contain a significant number of events under PROGRAMS.

Being in this advantaged position your editor has been able to inspect many types of programs for content and emphasis. Here are a few items for thought and discussion:

- 1) Programs often seem haphazard, no evidence of planning of order of literature or of content.
- 2) An appearance of the "well we have been rehearsing a lot of pieces we might as well play them all" approach to programming.
- 3) Lack of distinction between good rehearsal study material and numbers suitable for concert performance.
- 4) A wide divergence of philosophies on whether a percussion program is all percussion or an integrated chamber music performance using percussion with other instruments.
- 5) Varying attitudes toward the extent to which the program is played for the good of the players or the enjoyment of the audience.
- 6) A variety of extremes of educating or entertaining the audience. Some programs being *avant garde* "legit" works only, others with many "percussion pops" numbers and arrangements of music from other medium.

As the literature for percussion instruments continues to rapidly grow these are of vital concern to the percussionist and his audience. Intelligent and thoughtful comments and criticisms are needed as percussion literature and performance grows. Let us hear from you expressing your views on this topic.

---

PERCUSSIVE NOTES is a real "gold-mine" of information that helps the player and teacher with good solid percussion writing --keep it up! Ed Shaughnessy, Drummer, The Tonite Show.

Eleazar De Carvalho, conductor of the St. Louis Symphony for five seasons ending last June, returned to Powell Hall last night as a guest conductor and received a warm welcome.

He brought with him the kind of program that used to enrage Symphony audiences and it was received this time not only with politeness but a certain enthusiasm. His "Variations on Two Rows" for percussion and strings was given its first performance. De Carvalho wrote it for his friend Richard O'Donnell, the Symphony's brilliant young percussionist.

"Rows" in the title means twelve-tone rows, and the organization of the string parts is serial, but this is of little importance to the listener and the work might be called a fantasy or concertino for percussion. The strings are deployed in an attractive variety of ways, and enhance the percussion solos effectively. They are fascinating in a tumbling passage that the program notes describe as a canon, with 12 parts following one another only a sixteenth-note apart, and in a slow dialogue of upward and downward tremolo glissandos.

At the center of everything was a virtuoso performance by O'Donnell on three dozen instruments, including a gong played with a bow. O'Donnell worked the whole arsenal with delicacy and swift precision, varying timbres on a given instrument by a shift of position on its surface or by use of a different beater. It was a pleasure to hear and to see.

(reprinted from St. Louis Post-Dispatch)

---

In many states a part of the requirements for a snare drum soloist in contest performance is to demonstrate certain rudiments and to sight read. With the new multiple percussion category being held the question now being asked is, "Do soloists in the multiple percussion classification play rudiments and sight read like the snare drum soloists?" The rules booklets often do not yet clearly indicate the requirements for this new event. What are your ideas and thoughts on this topic. Let us hear from you members in various states!

---

I am thrilled that your pioneering has produced such a wonderful response. I glanced through a copy of PERCUSSIVE NOTES of 1964 and compared it with the copy I received last week. What an impressive improvement! Congratulations on an important job well done. Myron D. Collins, San Diego Military Academy, San Diego, California



IT'S THE LITTLE THINGS THAT  
REALLY COUNT

BY  
William J. Schinstine

As I continue to observe the ever passing flow of students through our studios, I am constantly reminded of the importance of attention to small details. So often the difference between a good student and one who is progressing much slower can be measured in fractions of an inch. The slight turning of the left wrist inward; the slight movement of the fingers on either hand; the slight difference in the starting position of flams or ruffs; the slight difference in balance; the slight difference in stick weights; and the many more slight differences which may smooth the technical execution of a passage, can change an ordinary player into a really fine performer.

The same is true of attention to the small details of dynamics, phrasing and general musicianship. Put all together, attention to these small details can spell the difference between success and failure.

As a teacher, one must constantly be alert to these many small differences in his pupils. It is his duty to help each student identify and eliminate these little problems. One must be prepared to have great patience until little improvements accumulate enough to show recognizable improvement in the student's overall progress. It is a never ending task and one wrought with frustrating failures and occasional successes. Yet somehow, if patience prevails, a time arrives with a large percentage of pupils where the little things suddenly become meaningful and both teacher and pupil recognize a burst of progress. Moments like these are the real rewards of teaching.

So my fellow teachers, do not lose faith in your pupils. Have patience with them while constantly reminding them of the little flaws in their technique. Don't give up or give in if progress does not show at once. There are so many things for a student to think about that many of these little things are easily overlooked. Encourage them to become self-critical. Show them how to critically analyze their playing and technique with mirrors and tape recorders. Encourage their parents to also watch for the little things that can go wrong. Above all, offer reasonable praise when a student succeeds in correcting a little flaw. Take a positive attitude and ask if the student doesn't think it might be better if done this way.

For you who are students, you are the ones who must pay attention to small details. Take dynamic marks as an example. Do you observe these along with the rhythm the first time you play a new piece? Do you think out the sticking problems to see if you are playing the best possible ways? Do you analyze the hard rhythms to be sure you are playing them correctly? Do you skip repeat marks in practice? Do you think about your hand and stick positions as you practice? When a passage in the music is uncomfortable, do you experiment with different stickings or different balance until it "feels good"? Are you sure you have read and understand the instructions in the music? Do you listen to yourself or make tapes of your playing regularly and then analyze them for errors? If you can answer an honest yes to these questions, you are well on the way to becoming a fine percussionist musician.

Whether you are a student, teacher or professional percussionist, if you pay constant close attention to the small things, the big ones will take care of themselves.



UNIVERSITY OF TENNESSEE PERCUSSION ENSEMBLE

F. MICHAEL COMBS, DIRECTOR



THE ELECTROPERCUSSIONGRAPH  
By Thomas Horazak

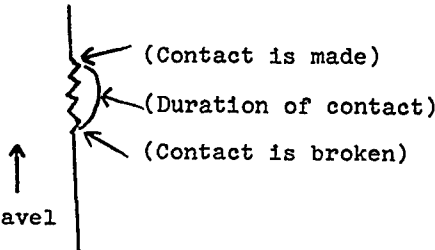
Today's educational systems emphasize the use of teaching aids. The types of teaching aids range from informal classroom conditions, through tape recorders and movies, to computers and programmed instruction. I have invented and constructed a teaching aid, which, I think will help many percussionists, especially the younger ones, notice their own rhythmic problems. This instrument graphically depicts the performer's mistakes and their causes.

The Instrument

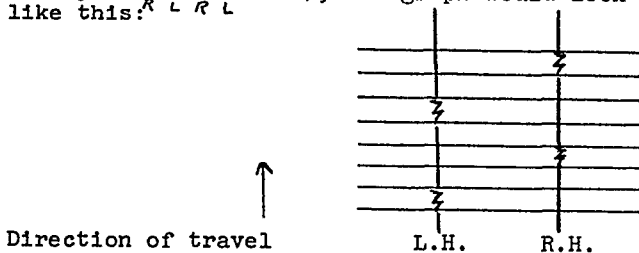
The ElectroPercussionGraph might be referred to as a strip chart pen recorder since it scribes two parallel lines on a sheet of paper--one line for the right hand drum stick taps, the other for the left hand taps. When a drum stick strikes the playing surface, a pen moves to cause a distortion in the appropriate straight line. By evaluating the distortions of the straight line, the performer may detect any faults in playing a given rhythmic pattern.

The Graph

When the drum stick contacts the metal plate and energizes the magnet, a distortion in the straight line appears. (The line is "zig-zag" because the pen vibrates when it is drawn to the magnet. This "zig-zag" makes the graph easy to read.) The line looks like this:

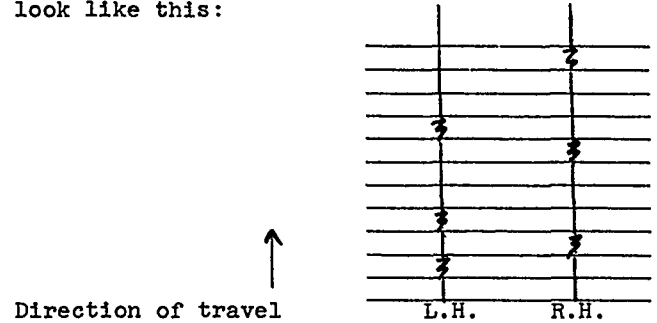


When both lines are used, relationships between the line distortions are determined, and evaluations are possible. For example, if the performer were playing quarter notes evenly (♩ ♩ ♩ etc.), the graph would look like this: ♩ L ♩ R ♩ L



The graph has equal distance between the distortions of each line individually and of both lines together.

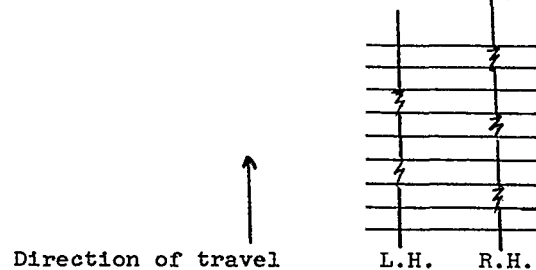
If the performer were playing quarter notes at an uneven rhythm then the graph would look like this:



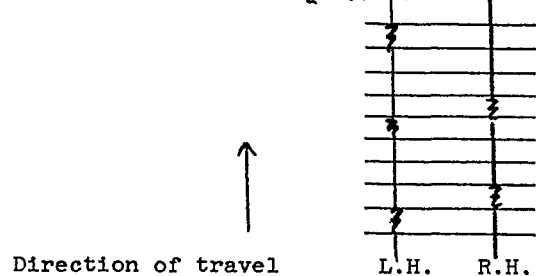
By interpreting this graph, the performer would learn that his left hand is hitting sporadically, and needs correction.

This instrument can be used for any rhythmic pattern, and if the graph is interpreted correctly, will show, on paper, what the pattern really sounds like.

For example, this pattern,  $\frac{6}{8}$  ♩ R ♩ L ♩ R ♩ L would look like:



And this pattern  $\frac{2}{4}$  ♩ L ♩ R ♩ L ♩ R would look like:



(Continued next page)



Any deviations from these patterns means that the performer is not executing the rhythms correctly. Depending upon how fast the paper is moving, inaccuracies can be recorded to less than 1/100 of a second. The ElectroPercussioGraph which I made is capable of recording inaccuracies smaller than 1/160 of a second. Of course, rhythms which are inaccurate to this small amount probably could not be perceived by the human ear. But the beginner is very often much more obviously inconsistent in his rhythmic performance. By using an Electro-PercussioGraph to record his mistakes and by evaluating the graph, he will be able to correct his mistakes and more practically and more easily learn the fundamentals of playing rhythms, an important part of percussion.

#### The Author

Thomas Horazak is a percussion major at Ohio State University. Further information about the Electropercussiongraph may be obtained by writing to the author c/o School of Music, Ohio State University, Columbus, Ohio 43210

#### PERCUSSION POSITIONS

If you are a duly authorized person in an organization that has a percussion teaching or playing position available and you wish to have this information made known to a large number of qualified applicants, appropriate notice of this can be made in PERCUSSIVE NOTES. This service is intended only to establish contact between employers and prospective employees and the P.A.S. in no way shall function as a placement agency or assume responsibility for the quality or credentials of the applicant.

It is thought that each year qualified percussionists do not obtain a position that is wholly satisfactory to them, and that organizations often do not locate the most qualified talent to fill their positions. The P.A.S. can continue to better serve as a clearing house for the dissemination of information on all aspects of percussion including positions available if those concerned will inform the Society of their needs. Since many of those in administration who are in a position to offer such employment are not likely to be readers of this publication, we urge you as members to make this service known to these persons. Let us hear from you and we will be glad to initiate this new service.

CASS TECH (DETROIT, MICH.) HIGH SCHOOL  
PERCUSSION ENSEMBLE

REX HALL, DIRECTOR



The Cass Technical High School Percussion Ensemble of Detroit, Michigan presently has ten members, most of whom are regular section members of the symphony band and orchestra. A harpist and two piano majors are also included.

This group performed in Europe last summer in conjunction with the tour of the Cass Tech Symphony Band which climaxed in Dijon, France at the invitation of the INTERNATIONAL SOCIETY OF MUSIC EDUCATORS.



A "Percussion Spectacular" Concert-Clinic sponsored by the INDIANA Chapter was held in Indianapolis on March 2, 1969. Featured soloist-clinician was Ed Shaughnessy, drummer of the Tonite Show. Also featured were Tom Akins, timpanist of the Indianapolis Symphony Orchestra, the Indiana State University Percussion Ensemble and Stage Band, and Junior and Senior High School Percussion Ensembles under the direction of Eddie Knight.

Harold R. (Dick) Spencer has been appointed organizational chairman for the NEBRASKA Chapter of P.A.S. He is percussion instructor at the University of Nebraska and Nebraska Wesleyan University and is active as the designer and builder of percussion products available through his own specialty shop. Mr. Spencer may be contacted at: 144 So. 9th, Lincoln, Nebraska 68508.

The first meeting of the OHIO Chapter of the PERCUSSIVE ARTS SOCIETY was held on February 8, 1969 during the OMEA Convention in Columbus. An enthusiastic group of members and prospective members of PAS met to discuss activities and goals of the OHIO Chapter.

At the PAS meeting, Wendell Jones, percussion instructor at Bowling Green State University was elected state organizational chairman. He will work toward establishing better communication between the over one hundred PAS members in Ohio at present, and will attempt to interest many more directors, private teachers and students in joining this important, fast growing organization. Mr. Jones may be contacted at: School of Music, Bowling Green State University, Bowling Green, Ohio 43402

#### IN MEMORIAM

GEORGE H. WAY, nationally known authority on drums, died on February 21 at the age of seventy-eight. Born in San Francisco, California, on January 8, 1891, his musical career started in the early 1900's in Boston, Massachusetts, where he received drum lessons from George B. Stone. In 1922 Mr. Way joined the Leedy Drum Company. During his years in the drum business, he was responsible for a number of innovations in drummers' equipment and became a friend of drummers throughout the country.

The PENNSYLVANIA Chapter held their second annual meeting at the PMEA State Convention in Harrisburg, December 6, 1968. The afternoon began with a percussion clinic presented by Saul Feldstein. The clinic, sponsored by Silver Burdett, focused on the percussion ensemble approach for beginning students.

Following Mr. Feldstein's clinic was a performance by the Indiana University of Pennsylvania Percussion Ensemble. The Ensemble, conducted by Gary J. Olmstead presented a program designed to demonstrate the versatility of the modern percussion ensemble as a performing medium.

A short meeting of the Chapter followed the clinic and performance. The Chapter was honored to have Saul Feldstein at the meeting and he offered a brief report on the national organization and the progress and background of the state chapters. Also offering important suggestions was William Schinstine, an active member in both the state and national organization. One statistic offered at the meeting was the increase in the Pennsylvania state membership in the past year from 40 members to approximately 150.

The bi-annual meeting of the TEXAS Chapter was held in conjunction with the Texas Music Educator's Convention in San Antonio, Feb. 20-22.

The meeting was called to order by George Frock, chairman for the session. Mr. Frock introduced Dr. Nelson Patrick, state chairman of the University Interscholastic League Music Committee. Dr. Patrick invited the state chapter to participate in the revision of lists used in U.I.L. sanctioned contest. Other discussion among the membership took place with the main item of business being the nomination of Dwight Tomb as the new chairman.

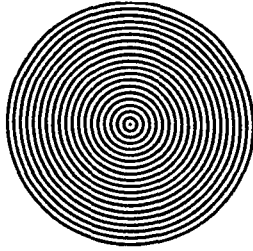
#### SERVICE BAND VACANCIES

The NORAD Band anticipates several percussion vacancies for summer and fall 1969. The group is a multi-service unit comprised of musicians representing the U.S. Army, Navy, Air Force and Canadian Armed Forces. Stationed in Colorado Springs, Colorado. The Band covers the North American Continent with a busy touring schedule each year. College graduates about to enter the military will find this a most rewarding and professional situation which will also fulfill your obligation to the U.S. Government. Further information may be obtained by writing or calling

CWO Lyman Hall  
NORAD Band  
Peterson Fld. Colo. 303-635-8911  
ext. 4701







WHERE ARE THE P.A.S. MEMBERS?

Your editor made the following unofficial tabulation of PAS membership recently. Here are the results. How is your state or country doing?

| <u>State</u>  | <u>No. of Members</u> |
|---------------|-----------------------|
| Alabama       | 17                    |
| Alaska        | 1                     |
| Arizona       | 15                    |
| Arkansas      | 6                     |
| California    | 101                   |
| Colorado      | 42                    |
| Connecticut   | 16                    |
| Delaware      | 4                     |
| Florida       | 49                    |
| Georgia       | 14                    |
| Hawaii        | 5                     |
| Idaho         | 2                     |
| Illinois      | 198                   |
| Indiana       | 109                   |
| Iowa          | 71                    |
| Kansas        | 22                    |
| Kentucky      | 15                    |
| Louisiana     | 33                    |
| Maine         | 3                     |
| Maryland      | 32                    |
| Massachusetts | 26                    |
| Michigan      | 74                    |

|                 |     |
|-----------------|-----|
| Minnesota       | 14  |
| Mississippi     | 22  |
| Montana         | 2   |
| Missouri        | 48  |
| Nebraska        | 10  |
| Nevada          | 9   |
| New Hampshire   | 3   |
| New Jersey      | 50  |
| New Mexico      | 8   |
| New York        | 177 |
| North Carolina  | 19  |
| North Dakota    | 7   |
| Ohio            | 102 |
| Oklahoma        | 5   |
| Oregon          | 6   |
| Pennsylvania    | 152 |
| Rhode Island    | 3   |
| South Carolina  | 5   |
| South Dakota    | 5   |
| Tennessee       | 15  |
| Texas           | 97  |
| Utah            | 6   |
| Virginia        | 18  |
| Washington      | 21  |
| Washington D.C. | 6   |
| West Virginia   | 8   |
| Wisconsin       | 60  |
| Wyoming         | 0   |

| <u>Foreign</u>  | <u>No. of Members</u> |
|---|-----------------------|
| Canada  | 40                    |
| England   | 11                    |
| Australia   | 7                     |
| Finland, New Zealand,<br>Sweden & Switzerland   | 3 each                |
| Germany, Japan, & Scotland  | 2 each                |
| Argentina, Austria, Chile,<br>Denmark, France, Guam, Norway,<br>Philippines, Poland, &<br>Puerto Rico | 1 each                |



UNIVERSITY OF WESTERN ONTARIO PERCUSSION ENSEMBLE

IAN TURNBULL, DIRECTOR

# DRUMMING AROUND

William Street, professor emeritus of percussion at ESM, was the recipient of the sixth annual "Musician of the Year" award from the Rochester Alumnae Chapter of Mu Phi Epsilon, the international music sorority. The award was presented by Chapter President Dorothy Allen during a concert given in Mr. Street's honor on January 12, in Kilbourn Hall.

Mr. Street, who retired from active teaching in 1967, was also a member of the Rochester Philharmonic Orchestra for many years.

Gordon Peters, now in his tenth season as principal percussionist of the Chicago Symphony Orchestra, has been appointed conductor of the Elmhurst Symphony Orchestra. He is also administrator and a member of the conducting staff of the Civic Orchestra, the training orchestra of the Chicago Symphony, which is celebrating its fiftieth season now.

Joseph Ott, Composer-in-Residence at Milton College in Wisconsin, and composer of several percussion ensemble works, has been the recipient of a \$250 award from the American Society of Composers, Authors, and Publishers. This award is given in recognition of the contribution made to the cultural climate in this country, and in recognition of a number of performances outside of the regular ASCAP poll.

Bobby Christian presented a percussion clinic at the annual Mid-East Instrumental Music Conference in Pittsburgh on March 30, 1969.

Donnie Osborne, Jr., 15 year old protege of Buddy Rich appeared in a concert at Frank's Drum Shop in Chicago on March 8, 1969.

Gene Stoutmeyer is planning to write a thesis on "The Acoustical Properties of the Marimba, Xylophone, Chimes and Vibraphone." Anyone having information on this topic may contact Mr. Stoutmeyer c/o School of Music, North Texas State University, Denton, Texas.

On April 20, 1969 the 4th annual Ronny Kae-Drum City "Battle of the Drums" was held in Wheat Ridge, Colorado. Twenty students presented drum solos in a competition and a drum clinic was held.

Bob Tilles appeared as guest soloist and clinician with the University of Michigan Percussion Ensemble, under the direction of James D. Salmon, at the annual Midwestern Conference of Instrumental and Vocal Music. In keeping with the theme of the conference "modern music," Tilles' clinic was devoted to modern mallet and harmony concepts.

Mr. Tilles also served as clinician and judge at the Lake Delavan Wisconsin Stage Band Contest (Feb. 8, 1969) at the Inter-collegiate Jazz Festival at Elmhurst Illinois College, March 28-29, 1969.



## Coming Events

LUDWIG DRUM COMPANY  
Northwestern University  
Evanston, Illinois

Percussion Symposium  
Dick Schory, Gary Burton, Joe Morello  
and others  
August 4-15, 1969.

William Chaloner, Sympos. Administrator  
Ludwig Drum Co.  
1728 N. Damen Ave.  
Chicago, Ill. 60647

EASTMAN SCHOOL OF MUSIC  
Rochester, New York

Percussion Workshop  
John Beck, Director  
July 7-11, 1969.

Mr. Ed. Easley, Dir. of Admissions  
Eastman School of Music  
26 Gibbs St.  
Rochester, N.Y. 14604

INTERNATIONAL MUSIC CAMP  
PEACE GARDENS- North Dakota-Manitoba

Chamber Music Session  
Various groups, incl. Percussion Ensembles  
James L. Moore, Percussion Director  
July 20-27, 1969.

Mr. Merton Utgaard, Director  
International Music Camp  
Bottineau, North Dakota 58318.

# New Publications

## DRUM BOOKS

SNARE DRUM FOR BEGINNERS- Richard S. Phillips  
R. S. Phillips, Box 111, Ridgewood, N.J.  
\$1.50 32 pp.

This new beginning "snare drum" method book actually is written for hand-foot coordination and presents a worthy approach to the problem of developing this aspect of playing at the very beginning of the students lessons. The notation and comments are very well laid out in large type and the material progresses slowly and carefully. For those involved in studio or class teaching of beginners this new method book may provide some new insights into instructional techniques.

SPEED FOR DRUMMERS- Richard S. Phillips-  
R. S. Phillips, Box 111, Ridgewood, N.Y.  
\$2.50 64 pp.

The stated purpose of this book is "to develop hand balance and speed." It contains an abundance of fine single sticking and roll studies that are somewhat in the tradition of Stone's Stick Control. Appears to be excellent supplementary material for any drum student.

## DRUM SET BOOKS

SOCK IT TO ME, SHOW PROBLEMS, THE END- Joel  
Rothman- J. R. Publications, New York  
\$2.00 each

Respectively a hi-hat cymbal study, an analysis of basic reading problems in show music, and fill-ins for drum endings.

## SOLOS

AMPLIFIED TAM-TAM SOLO- Rich O'Donnell  
c/o author, #58 Willow Brook, St. Louis,  
Mo. 63141 \$3.00

This work would present an interesting contrast on a recital program. It is written in proportional notation with a detailed set of performance instructions provided with the score. It is intended as, "a study of possible timbre variations available on a tam-tam." Duration 6 minutes.

MULTI-PERCUSSION SOLO SERIES- Creative Music,  
Chicago. \$1.00 each

Etude for Metal Idiophones (Int.) Schinstine  
Etude for Wooden Idiophones (Ad.) Schinstine  
Etude in Vibration Idiophones (Ad.) Schinstine  
Etude for Latin-American Instruments  
(Ad.) Schinstine  
Etude for Membranophones (Int.) Schinstine  
Sounds of the Kabuki (Int.) Davis  
Spanish Dance (Ad.) Davis  
Etude No. 40 \*(Int.) Thamm  
Slavic Dance (Ad.) Payson  
Die Zwitschermashine (Ad.) Payson  
Contemporary Courante (Int.) Payson

Rondino \*(Ad.) Christian  
Danza Espagnuola \*(Int.) Christian  
\*piano accom.

With this series Creative joins the field in Publishing a variety of pieces for multiple percussion soloist. Each piece is printed on heavy durable stock material in very clear notation. The indicated difficulty levels seem rather insignificant with little apparent difference between intermediate and advanced pieces. There should be something of interest for everyone in this series. A few pieces have piano accompaniments, some are scored for rather heavy drum sounds, others for "tinkling" delicate combinations of instruments. Likely time will determine the best sellers in the series; some seem a bit fragmented and lacking in real musical cohesiveness. With the interest in this medium at the college level and the increased acceptance of this category in school contests, these works should be well received by an eager group of multi-percussion fans.

## PERCUSSION ENSEMBLES

FOR THREE PERCUSSIONISTS and FOR FOUR  
PERCUSSIONISTS- Ronald Keezer, c/o composer  
444 Garfield Ave., Eau Claire, Wisc. 54701  
prices on request.

These are respectively a trio and a quartet for percussion ensemble. The works are of substantial content with parts for several instruments including drum set and keyboard percussion instruments. The reproduced copies are very clear and the performance indication are detailed. It is encouraging to see composers take the initiative to make their works available in some reproduced form; these works often have as much or more to offer than many of the mediocre items that are in print.

MAU MAU SUITE- Thomas L. Davis- Creative  
Music \$6.00 score and parts

Percussion ensemble indicated "medium-difficult" for 8 players including 2 keyboard percussion parts, bongos, high and low Tom-Toms. Three contrasting movements each with a descriptive title. Good study in syncopated rhythms.

STREAM- Warren Benson- MCA Music, New York  
Score and parts \$3.00

Many pp sounds for 7 percussion players; melodic and indefinite pitched instruments are scored including 6 cymbals of graduated pitch. An interesting contrast from the usual percussion ensemble forte!

TRIO FOR PERCUSSION- William Kraft- MCA Music  
New York Score and parts \$2.50

A brief etude for tambourine, snare drum and bass drum with precise performance instructions.



CHAMBER MUSIC  
(Perc. w/other insts.)

VARIATIONS FOR MULTIPLE PERCUSSION AND FLUTE-  
George Frock- Southern Music, San Antonio.  
\$4.00

A fine addition to the recital literature for multiple percussionist (one player) and flute. Instrumentation includes 4 tom-toms, bass drum, cymbal, wood block, triangle and vibraphone with a suggested set-up and clear performance instructions included. This work would require a sensitive, musical performance by the percussionist and the flutist.

MUSIC FOR ELEVEN: SUITE FOR WOODWINDS AND PERCUSSION- Samuel Adler- Oxford University Press. Score \$3.50. Parts \$10.00.

Chamber music ensemble consisting of two flutes, oboe, Bb clarinet, bass clarinet, bassoon, timpani, xylophone and bells (one player) and three percussionists. Work is in four contrasting movements; 16 minute duration. An interesting work in which the percussion instruments have significant parts.

BRIDGES I- Yuji Takahashi- C. F. Peters \$2.00

This work for electric harpsichord, violin-cello (amplified), bass drum and castanets is written in ametric notation. The cello is instructed to produce a drone "c" for most of the piece (vibrato verboten) and the bass drum and castanets are occasionally whacked. Will leave it up to "fans" of this sort of activity to assess the worth of this opus.

THE SHEPARD BOY'S SONG- arr. Phyllis Tate-  
Oxford University Press 35¢ score

SABT with optional piano and glockenspiel parts.

RECORDINGS

THE PERCUSSIONS OF STRASBOURG- Limelight  
Record LS-86051

This recording features the percussion artistry of six percussionists trained at the National Conservatory in Paris. These performers founded the ensemble in 1961 in conjunction with their employment in Strasbourg. The recording shows excellent evidence of fine musicianship and technique. The works recorded include: Eight Inventions OP45 by Kabelac and Four Choreographic Etudes by Ohana; both works were conceived as percussion ensemble accompaniments to dance, but are very effective also as concert pieces for percussion. The recording is one of the finest new serious releases for percussion ensemble.

G. Schirmer, Inc. 609 Fifth Ave., New York (10017) has available a catalog- MUSIC FOR BRASS AND PERCUSSION. Included are listings of their holdings in percussion methods, solos, ensembles and percussion with other instruments and voices.

KWICK DRUM TIPS is a newsletter publication available from Sam Ulano, 101 W. 42nd St., New York (10036). Discussions of diverse topics and mentions of products available are included. Subscription information from above.

---

## NEW PRODUCTS

Remo Roto Toms are a new concept in drums, being a one-headed instrument with definite pitch of more than an octave range achieved by rotating the drum on a threaded center rod.

The Roto Toms have application in band and orchestral programs applied to music scored for tuned tom toms. They become an important addition to the percussion section. The small size Roto Toms are excellent bongo sounding drums, being tuneable to any key and played by the hands or with sticks. The larger size Roto Toms lend themselves to the timbale sounds and effects.

The Remo Roto Toms are useful for the introduction to tympani study and practice.

Used at the elementary level the Roto Toms are also suited for the Orff method instruments as definite pitched drums.

The Roto Toms are available either mounted on wooden pedestals, metal floor stands, in sets of four, or in any combination desired up to a chromatic two and one-third octaves. The floor stands are telescopic with fold up legs, allowing for compact storage and easy transport.

Musser-Ludwig has available a special bar and instrument polish. This polish is non-abrasive and is specially formulated for use on all metal and wooden bars on percussion keyboard instruments. It can also be used on wooden parts of the instrument frame.

Regular use is recommended to maintain a long-lasting beauty and appearance of your instrument. Available at your local dealer.

---

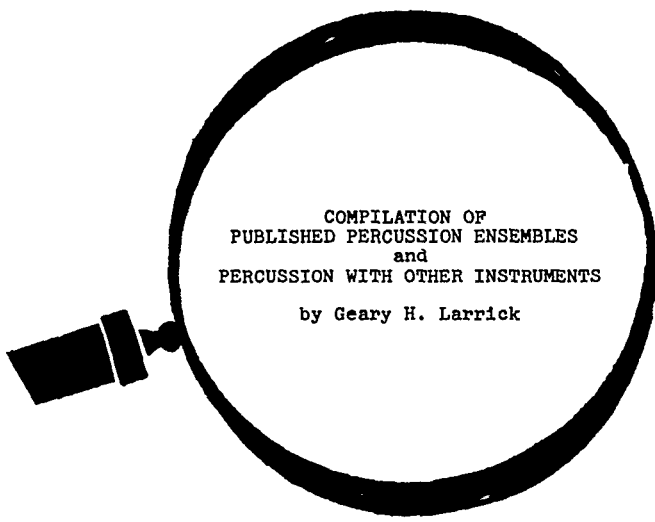
I extend heartiest congratulations on the excellence of the PAS as an organization and the inestimable worth of PERCUSSION NOTES and THE PERCUSSIONIST. Howie Robbins, Director-Percussion-Nauts, Spokane, Washington.

---

I would like to add my congratulations on a most interesting and informative publication. It is educational for both the teacher as well as the student. Gene J. Pollart, Instructor of Percussion, South Dakota State University.

PUBLISHERS

|           |   |
|-----------|---|
| ACA       | American Composer's Alliance<br>170 West 74th Street<br>New York, NY 10023                          |
| Adler     | Henry Adler, Inc.<br>136 West 46th Street<br>New York, NY 10036                                     |
| AME       | American Music Edition<br>258 East Seventh Avenue<br>New York, NY 10009                             |
| AMP       | Associated Music Publishers, Inc.<br>1 West 47th Street<br>New York, NY 10036                       |
| ASU       | Arizona State University<br>School of Music<br>Tempe, Arizona 85281                                 |
| Basta     | James Basta   |
| Belwin    | Belwin, Inc.<br>250 Maple Avenue<br>Rockeville Centre, L.I., N.Y. 11570                             |
| B & H     | Boosey & Hawkes, Inc.<br>Oceanside,<br>New York, NY 11572   |
| Bourne    | Bourne Music Company<br>136 West 52nd Street<br>New York, NY 10019                                  |
| Brook     | Brook Publishing Company<br>3602 Cedarbrook Road<br>Cleveland Heights, Ohio                         |
| Broude    | Broude Brothers<br>Cimino Publications<br>479 Maple Avenue<br>Westbury, L.I., NY 11590              |
| CBP       | Claude Benny Press<br>Box 461 Milton Jct., Wisc. 53564  |
| Chance    | Chance<br>5305 Martin Avenue<br>Austin, Texas   |
| Chappell  | Chappell and Company, Inc.<br>609 Fifth Avenue<br>New York, NY 10017                                |
| Cole      | M. M. Cole Publishing Co.<br>251 E. Grand Avenue<br>Chicago, Illinois 60611                         |
| Colin     | Charels Colin<br>315 West 53rd Street<br>New York, NY 10019   |
| Colombo   | Franco Colombo, Inc.<br>16 West 61st Street<br>New York, NY 10023                                   |
| Creative  | Creative Music<br>c/o Ludwig Drum   |
| D-A       | Donemus Amsterdam   |
| Dorn      | Dorn Publications<br>401 13th Avenue<br>Belmar, New Jersey 07719                                    |
| EMT-Brodt | Editions Musicales Transatlantique<br>Brodt Music Co.<br>P.O. Box 1207<br>Charlotte, North Carolina |
| Enoch     | Enoch & Company   |
| E-V       | Elkan-Vogel Co., Inc.<br>1712 Sansom Street<br>Philadelphia, Pa. 19103                              |
| FDS       | Frank's Drum Shop<br>226 South Wabash<br>Chicago, Illinois 60604                                    |
| Fereol    | Fereol Publications<br>Alexandria, Virginia   |
| Fischer   | Carl Fischer, Inc.<br>62 Cooper Square<br>New York, NY 10003  |



COMPILATION OF  
PUBLISHED PERCUSSION ENSEMBLES  
and  
PERCUSSION WITH OTHER INSTRUMENTS  
by Geary H. Larrick

The purpose of this project is to provide a practical listing (as up-to-date as possible) of published percussion ensemble literature. My goal is to provide a listing that is particularly useful to the conductor of a college or advanced high school percussion ensemble, for preparing recital or concert performance.

It is my belief that the reader will derive the most use from this listing if a few important points are clarified.

1) First, as in any such listing, this undoubtedly does not include all published percussion ensemble material available.

2) Emphasis has been placed on American publications, and on those readily available in this country.

3) Emphasis has been placed on the percussion ensemble as an art form, rather than as a novelty or rudimental drum ensemble. Exceptions occur, but are generally detectable by the title.

4) I do not pretend that the list of "percussion with other instruments" is complete, but it is a listing of generally high quality material from which many an excellent recital or concert work could be chosen.

5) In order to be as thorough as possible in attaining my purpose, I have limited myself thusly:

- a. "Percussion ensemble" is defined as two or more percussion instruments, excluding ensembles of identical instruments (snare drum quartets, marimba quintets, etc.). Ensembles with several percussion instruments and one piano are usually listed in this category.
- b. "Percussion with other instruments" includes one or more percussion with one or more other instruments, generally excluding one percussion with accompaniment. Band, orchestra, and brass choir with percussion generally are not included, except in the instance of percussion as a feature. Again, emphasis is on the art form. (Generally, I have tried to indicate the instrumentation in this category.)

6) Sources include listings sent to me by publishers, and previous compilations. These limitations are thus present:

- a. A few of the items listed here, obtained from secondary sources (i.e., not the publisher), are possibly out of print at the present time.
- b. Gradings, when present, are usually those of the publisher.
- c. A few items, because of lack of information given, are probably placed in the wrong category.

It is my intention that this listing will prove to be a reliable and useful source to the college percussion teacher and artist performer. My deepest gratitude is extended to those individuals, and firms who helped make this listing possible.

|              |   |             |   |
|--------------|---|-------------|---|
| FL           | Fleisher Library<br>Free Public Library<br>Philadelphia, Pa.                                | Pro Art     | Pro Art Publications, Inc.<br>469 Union Avenue<br>Westbury, L.I., NY 11590                |
| Fox          | Sam Fox Music Sales Corp.<br>1841 Broadway<br>New York, NY 10023                            | Ricordi     | Ricordi and Company, Inc.<br>c/o Franko Colombo, Inc.                                     |
| FSU          | Florida State University<br>School of Music<br>Tallahassee, Florida 32306                   | S-B         | Sunny-Birchard Company<br>1834 Ridge Avenue<br>Evanston, Illinois 60201                   |
| General      | General Music, Inc.<br>53 East 54th Street<br>New York, NY 10022                            | Schirmer    | G. Schirmer, Inc.<br>609 Fifth Avenue<br>New York, NY 10017                               |
| Hansen       | Hansen Publications, Inc.<br>119 West 57th Street<br>New York, NY 10019                     | Slingerland | Slingerland Drum Company<br>6633 North Milwaukee Ave.<br>Niles, Illinois 60648            |
| IP           | Independent Publishers<br>215 East 42nd Street<br>New York, NY                              | SMP         | Southern Music Publishing Co.<br>636 Eleventh Avenue<br>New York, NY 10036                |
| Kendor       | Kendor Music, Inc.<br>Delevan, New York 14042   | S-T S       | Southern Music Company<br>P.O. Box 329<br>San Antonio, Texas                              |
| King         | Robert King<br>7 Canton Street<br>North Easton, Mass.                                       | St. Olaf    | St. Olaf College<br>Music Department<br>Northfield, Minn. 55057                           |
| Kjos         | Neil A. Kjos Music Co.<br>525 Busse Highway<br>Park Ridge, Illinois 60068                   | Templeton   | Templeton Publishing Company<br>c/o Shapiro-Burnstein<br>666 Fifth Avenue<br>New York, NY |
| Leduc        | Alphonse Leduc<br>Editions Musicales<br>175 Rue Saint-Honore<br>Paris, France               | Try         | Try Publications<br>854 Vine Street<br>Hollywood, California 90038                        |
| Leeds        | Leeds Music Publishing Co.<br>322 West 48th Street<br>New York, NY 10036                    | UM          | University of Michigan<br>School of Music<br>Ann Arbor, Michigan 48103                    |
| Ludwig Drum  | Ludwig Drum Company<br>1728 North Damen Avenue<br>Chicago, Illinois 60647                   | Weintraub   | Weintraub Music Company<br>240 West 55th Street<br>New York, NY 10019                     |
| Ludwig Music | Ludwig Music Publishing Co.<br>557 East 140th Street<br>Cleveland, Ohio 44110               |             |   |
| MBQ          | Montreal Brass Quintet  |             |   |
| MCA          | MCA Music<br>322 West 48th Street<br>New York, NY 10036                                     |             |   |
| MFP          | Music For Percussion<br>17 West 60th Street<br>New York, NY 10023                           |             |   |
| Mills        | Mills Music, Inc.<br>1790 Broadway<br>New York, NY 10019                                    |             |   |
| MMC          | Mercury Music Corporation<br>c/o Theodore Presser   |             |   |
| OME          | Omega Music Edition<br>19 West 44th Street<br>New York, NY 10018                            |             |   |
| Oxford       | Oxford University Press, Inc.<br>200 Madison Avenue<br>New York, NY 10016                   |             |   |
| C. F. Peters | C. F. Peters Corporation<br>373 Park Avenue South<br>New York, NY 10016                     |             |   |
| M. Peters    | Mitchel Peters<br>5747 Melshire Drive<br>Dallas, Texas 75230                                |             |   |
| Piedmont     | Piedmont Music<br>Edward B. Marks Music Corp.<br>136 West 52nd Street<br>New York, NY 10019 |             |   |
| PN           | Percussive Notes<br>5085 Henderson Heights<br>Columbus, Ohio 43221                          |             |   |
| PP           | Percussion Press<br>94 Hutchins Street<br>Rozbury, Mass.                                    |             |   |
| Presser      | Theodore Presser Company<br>Bryn Mawr, Pennsylvania 19010                                   |             |   |

-----  
Listing is alphabetical by composer.  
Gradings: E=easy; M=medium; D=difficult (or combination of).  
Numbers indicate total number of performers required.  
Two categories: a) Percussion with other instruments  
b) Percussion ensembles

PERCUSSION

With Other Instruments (or Voices)

Adler, Samuel: Music for Eleven (6 w.w. 5 Perc.) 11, Oxford.  
Amram: Discussion (fl, Vc, pno, 2 perc.), 5, C.F. Peters.  
Anderson, Walter F. (Arr.): Gatatumba (clar, gtr, 4 perc.  
voices SATB or SAB), Schirmer.  
Barber, Samuel: A Stopwatch and an Ordnance Map (3 timp,  
voices TTBB), Schirmer.  
Bartok, Bela: Music for String Instruments, Percussion and  
Celesta, D, B & H.  
Bartok, Bela: Sonata for Two Pianos and Percussion, D, 4,  
B & H.  
Basta: Concerto for Marimba (and orch.), Basta.  
Benson, Warren: The Dark Virgin (chorus, 8 perc), MCA.  
Benson, Warren: Polyphonies for Percussion (full section with  
band), E. Leeds.  
Benson, Warren: Symphony for Drums (drums soli, wind symph.  
orch), C. F. Peters.  
Bezanson, Philip: Divertimento (org, 4 brass, timp), 6 ACA.  
Bottje, Will Gay: Sextet (brass, perc. kybd), 6, ACA.  
Bowles, Paul: Music for a Farce (clar, trpt, 2 perc. pno), 5,  
Weintraub.  
Braun, G.: Serie (Incl. gtr), 2, C. F. Peters.  
Britton: Setting for Voice and Percussion, M, ASU.  
Brown: Ensamblero (5 perc & pno or band), D, Kendor.  
Brown, Thomas: Pattern Percussion (4 perc; avail. with band),  
D, Kendor.  
Brown: Percussionata (5 perc & pno or band), M, Kendor.  
Brown, Thomas: Three/Four for Two (Avail. with band), M,  
2, Kendor.  
Brugk: Suite (brass, timp), 7, C. F. Peters.  
Buggert, Robert W.: Dialogue for Solo Percussion and Piano,  
2, Cole.  
Buggert, Robert W.: Fanfare, Song and March for Percussion  
and Piano, M, 2, Cole.  
Cage, John: Amores (Incl. prepared pno.), D, 4, C. F. Peters.  
Calabro, Louis: Ceremonial March for Brass & Percussion  
(4 brass, 3 perc), E, 7, E-V.  
Canning, Thomas: Mudras (fl, perc, Hp), M, 3, ACA.  
Canning, Thomas: Rondo for Percussion & Brass Instruments,  
ACA.

PERCUSSION ENSEMBLES

- Perry, Julia: Homunculus C.F. (Perc, Hp), SMP.  
 Pinkham: Concertante (org, 4 brass, 2 perc), 7, C.F. Peters.  
 Pinkham: Concertante (org, celesta, 2 perc), D, 4, C.F. Peters.  
 Pinkham: Concertante for Guitar, Harpsichord, Organ, Percussion, 4, C.F. Peters.  
 Pinkham: Fanfare, Aria and Echo (2 hrs, timp, 3, C.F. Peters.  
 Piston, Walter: Fanfare for the Fighting French (brass, perc), M, B & H.  
 Pitfield: Concerto for Percussion and Full Orchestra, Oxford.  
 Pleskow, Raoul: Crossplay (2 ww, 2 str, vibes, pno), 6, ACA.  
 Pleskow, Raoul: Music for Seven Players (2 ww, 2 str, Hp, pno, perc), 7, ACA.  
 Reuning, Sanford H.: Fantasy for Toy Drums and Piano, D, 2, MFP.  
 Revueltas, Silvestre: Toccata (picc, 3 clar, hn, trpt, timp, vn), 8, SMP.  
 Reynolds: Blind Men (24 voices, 6 brass, pno, 2 perc), 33, C.F. Peters.  
 Reynolds: The Emperor of Ice Cream (8 singers, perc, pno, Cb), 11, D, C.F. Peters.  
 Reynolds: Quick are the Mouths of Earth (4 ww, 3 Vc, 3 brass, 2 perc. pno), 13, C.F. Peters.  
 Reynolds: Wedge (2 fl, 4 brass, perc, Cb, Pno), 9, C.F. Peters.  
 Rorem, Ned: Sinfonia for 15 Wind Instruments and Percussion, M, C.F. Peters.  
 Rosen, Jerome: Serenade for Clarinet & Percussion, ACA.  
 Rothmüller, Marko: Divertimento for Trombone Solo, Timpani and String Orchestra, M, B & H.  
 Russell, Armand: Pas De Deux for B<sup>b</sup> Clarinet & Percussion, 2, MFP.  
 Russell, Armand: Sonata for Percussion & Piano, D, 2, MFP.  
 Russell, William: Three Dance Movements (Incl. pno), M, 4, Presser.  
 Schat: Septet (3 ww, hn, Vc, pno, perc), D, 7, C.F. Peters.  
 Schat, Peter: Signalement (Incl. 3 Cb), 9, D-A.  
 Schiffrin, Lalo: Concerto for Trumpet, Percussion and Wind Orchestra, C.F. Peters.  
 Schreiner, A. (Arr. Goodman): The Worried Drummer (Perc solo with pno, band, or orch--novelty), Mills.  
 Schreiner, Adolph (Scored by Osterling): Worried Drummer (Perc solo with band--novelty), Ludwig Music.  
 Sherman, Elna: Moorland Suite (recorders, Eng. hand bells, celeste), ACA.  
 Simon: Three Goethe Songs (German), (bar. voice, hn, Hp, timp), 4, C.F. Peters.  
 Somers: Symphony for Woodwinds, Brass, Percussion; C.F. Peters.  
 Stockhausen: Greuzpiel (ob, clar, perc), Universal.  
 Stockhausen: Refrain (pno, celesta, vibes), Universal.  
 Stein, Leon: Introduction and Dance Chassidig (solo fl & tambourine), 2, ACA.  
 Stein, Leon: Introduction and Rondo (fl & perc), ACA.  
 Stout, Alan: Canon in Four Voices (tam tam ad lib.), ACA.  
 Stout, Alan: Die Engel (and Intonation), (for sop, brass, strings, perc), ACA.  
 Stout, Alan: Fantasy for Two Harpsichords and Percussion, ACA.  
 Stout, Alan: Four Antiphones (fl, trb, alto sax, org, perc, vn, va), ACA.  
 Stout, Alan: Suite, Op. 73, No. 1 (fl & perc), ACA.  
 Stout, Alan: Toccata for Alto Sax & Percussion (5 players), ACA.  
 Strauss-Reger: Festival Procession (2 or 3 trbs, org, timp), C.F. Peters.  
 Surinach, Carlos: Ritmo Jondo (clar, trpt, 5 perc), 7, AMP.  
 Sydeman: Music (fl, str, va, perc), C.F. Peters.  
 Takahashi: Bridges I (electric harpsichord, Vc, B.D., castagnet), 4, C.F. Peters.  
 Tannenbaum, Elias: Chamber Peice No. 1 (fl, clar, Vc, pno, perc), ACA.  
 Tannenbaum, Elias: Trios I, II, III (for 3 brass, 4 str, perc), ACA.  
 Tausch (1827-1895): March and Polonaise (timp solo, orch or band or pno), C.F. Peters.  
 Taylor, Clifford: Say Now Ye Lovely Social Band (picc, perc, voices SATE), Schirmer.  
 Thrasher: Concerto for Timpani and Orchestra, AMP.  
 Tice: Four Pieces for Brass Quintet and Timpani, Universal.  
 Tobias, David A.: A Witness for My Lord (Negro Spiritual), vocal solo, 6 perc, M, 7, Adler.  
 Toch: Five Pieces for Wind Instruments and Percussion (4 ww, 2 hn, 2 perc), 8, Mills.  
 Tremblay, George: Epithalamium (winds, perc), ACA.  
 Waxman, Franz: Sinfonietta (timp with strings), M, B & H.  
 Weinberger: Concerto for Timpani (4 trpt, 4 trb), AMP.  
 Weiss, Adolph: Tone Poem (brass, 2 saxes, perc), ACA.  
 Widdowson, Ken: Portrait of "This Old Man" (Novelty--Perc. with band), Ludwig Music.  
 Williams: Concerto for Percussion (full section with band), S-B.  
 Winter: Festfanfare (7 brass, timp), M, 8, C.F. Peters.  
 Wuorinen, Charles: Invention for Percussion Quintet (Incl. pno, celesta), D, 5, MFP.  
 Wuorinen, Charles: Musica Duarum Partium Ecclesiastica (brass, timp, pno & organ), ACA.  
 Wuorinen, Charles: Triptych (for vn, va, perc), ACA.  
 Wyner, Yehudi: The Old Glory Music, Prologue to Benito Cereno (for fl, clavichord, & perc), ACA.  
 Zipp: Three Fanfares (5 brass, timp ad lib.), 6 C.F. Peters.  
 Zonn, Paul: Divertimento No. 1 (tuba, Cb, kybd. perc.), ACA.  
 Zonn, Paul: Grinnell Processionals (winds, perc), ACA.  
 Abel, Alan: Allegre Muchacho, 6, Ludwig Music.  
 Abel, Alan: Ashland High, M, 4, Ludwig Music.  
 Abel, Alan: Holiday Special, 6, Ludwig Music.  
 Abel, Alan: London Bridge (Incl. celeste, 6, Ludwig Music.  
 Abel, Tom-Tom Foolery, M, 4, Fischer.  
 Anslinger: Percussion on the Prowl, 6, Pro Art.  
 Antheil: Ballet Mechanique, D, Templeton.  
 Ardevol: Estudio, 31, FL.  
 Ardevol: Study in the Form of a Fugue for 37 Percussion Instruments, FL.  
 Ardevol: Suite for 30 Percussion Instruments, FL.  
 Aubin, Tony: Cressida (fanfare), M, Leduc.  
 Avshalomov, Jacob: Complete Incidental Music to the Little Clay Cart, ACA.  
 Avshalomov, Jacob: Cues from the Little Clay Cart, ACA.  
 Bartlett, Harry: Four Holidays for Three Percussionists, D, 3, MFP.  
 Baudo: Rhythmic, E-M, S-T.  
 Bauernschmidt, Robert: Mesozoic Fantasy, E-M, 13, MFP.  
 Becker: A Dance, 6, FL.  
 Bellson, Louis: Four Stories (4 drum sets), 4, M, Try.  
 Benson, Warren: Rondino for Eight Hand Clappers, 7, Piedmont.  
 Benson, Warren: Streams, 7, MCA.  
 Benson, Warren: Three Pieces for Percussion Quartet, E, 4, Schirmer.  
 Benson, Warren: Trio for Percussion, D, 3, MFP.  
 Bergese: Spielstuck, 5, Hansen.  
 Beyer: March, 30, FL.  
 Peyer: Percussion, Op. 14; 6, FL.  
 Beyer: Percussion Suite, 5, FL.  
 Beyer: Three Movements, FL.  
 Beyer: Waltz, FL.  
 Biliik, Jerry: Camptown Races, M, 4, Ludwig Music  
 Blacher: Two Poems for Jazz, E-M, 4, AMP.  
 Blount: Modulation, D, 5, Fischer.  
 Boccherini, Luigi: La Musica Notturna di Madrid, M, 7, B & H.  
 Bondon, Jacques: Kaleidoscope, D, 3, EMT-Brodt.  
 Bonneau, Paul: Fanfare, M, Leduc.  
 Brant, Henry: Galaxy, D, ACA.  
 Brindle, R. Smith: Auriga, 4, C.F. Peters.  
 Britton, Mervin: First Quartet, E, 4, MFP.  
 Britton, Mervin: One Over Three, E-M, 4, MFP.  
 Brodtkorb, Wayne: Duet for Snare and Bass Drums, E-M, 2, MFP.  
 Brown, Thomas: Beatette, E, 5, Kendor.  
 Brown: Ensembolero (5 perc & pno or band), 6, D, Kendor.  
 Brown, Thomas: Pattern Percussion (4 perc. avil. with band), D, 4, Kendor.  
 Brown: Percussionata (5 perc & pno or band), M, 6, Kendor.  
 Brown, Thomas: Percussion Trajectories, M, 4, Kendor.  
 Brown, Thomas: T-hree/Four for Two (Avail. with band), M, 2, Kendor.  
 Browne, Donald: Three by Three, M, 3, Ludwig Music.  
 Buggert, Robert: Introduction and Fugue (Incl. pno), M, 11, MFP.  
 Buggert, Robert W.: Short Overture for Percussion, E, 4, Cole.  
 Buggert, Robert W.: Toccato No. 1 for Percussion E, 4, Cole.  
 Cage, John: Amores (Incl. prepared pno), D, 4, C.F. Peters.  
 Cage, John: Cartridge Music (1960), (any no. of players), D, C.F. Peters.  
 Cage, John and Harrison, Lou: Double Music, D, 4, C.F. Peters.  
 Cage, John: First Construction in Metal, D, 6, C.F. Peters.  
 Campbell: Counterpoint for Percussions, M, 4, St. Olaf.  
 Canning, Thomas: Symphony No. 1 "Classical" for Percussion, ACA.  
 Ceroli, Nick: Triple Threat, 3, Try.  
 Chance: Divertimento for Percussion, 2, Chance.  
 Charkovsky: Concerto for Percussion, 9, FDS.  
 Charkovsky: Pentatonic Clock, M, 9, Creative.  
 Chavez: Tambuco, 6, Mills.  
 Chavez: Toccata for Percussion Instruments, M, 6, Mills.  
 Christian, Bobby: Allemande, M, 6, Ludwig Drum.  
 Christian, Bobby: Dakota, E, 7, Ludwig Drum.  
 Christian, Bobby: Filmlandia, M, 7, Ludwig Drum.  
 Christian, Bobby: March of the Toys, E, 6, Ludwig Drum.  
 Christian, Bobby: Poem for Percussion, E, 6, Creative.  
 Christian, Bobby: Roman Holiday, M, 5, Ludwig Drum.  
 Christian, Bobby: Teen-Tam-Tum, E, 5, Ludwig Drum.  
 Clark, Owen: Quasi Bossa Nova, M, 5, Ludwig Music.  
 Cohn: Quotations in Percussion, Part One, D, Mills.  
 Cohn: Quotations in Percussion, Part Two, D, Mills.  
 Coleman, Gary: Percussion Quintet, M-D, 5, Try.  
 Colgrass, Michael: Chamber Piece for Percussion Quintet, D, 5, MFP.  
 Colgrass, Michael: Percussion Music, M, 4, MFP.  
 Colgrass, Michael: Six Allegro Duets for Percussion (Lawson-Gould), 2, Schirmer.  
 Colgrass, Michael: Three Brothers, M-D, 9, MFP.  
 Cowell, Henry: Fanfare for the Forces of the Latin American Allies, M, B & H.  
 Cowell: Ostinato Pianissimo, 8, FL.  
 Cowell: Pulse, 5, FL.  
 Cowell: Return for Percussion and Waller, 6, FL.  
 Davis, Thomas L.: Flat Baroque, E, 7, Ludwig Drum.  
 Davis, Thomas L.: Latin Resume, E, 5, Ludwig Drum.  
 Davis: Mau Mau Suite M, 13, Creative.  
 Davis: Oriental Mambo, M, Creative.  
 Davis, Thomas: Two for Six, E, 6, Creative.

Chemin-Petit: Suite "Dr. Johannes Faust" (ob, clar, bsn, perc, str quartet, Cb), 9, C. F. Peters.

Childs, Barney: The Golden Bubble (for sarrusophone & perc), ACA.

Childs, Barney: Music for a Celebration (picc-1 or more- and bass drum), ACA.

Childs, Barney: Quartet (fl, ob, Cb, perc), 4, ACA.

Chou, Wen-chung: Soliloquy of a Bhiksuni (Buddhist Nun), (9 brass, 3 perc), 12, C.F. Peters.

Chou, Wen-chung: Two Miniatures from T'Ang (wnds, perc, kybd), ACA.

Chou, Wen-chung: Yu Ko (vn, 3 ww, 2 trbs, 2 perc), 8, C.F. Peters.

Colgrass, Mike: Chamber Music for Four Drums and String Quintet, D, ACA.

Colgrass, Michael: Concertino for Timpani (brass & perc), 10, MFP.

Colgrass, Michael: Divertimento for Piano, 8 Drums, and String Orchestra, IP.

Colgrass, Michael: Rhapsodic Fantasy for 15 Drums and Orchestra, IP.

Colgrass, Michael: Theme and Variations for Four Drums and Viola, D, 2 MFP.

Copland, Aaron: Fanfare for the Common Man (brass & Perc.), M, B & H.

Cowell: Concerto for Percussion (perc solo, orch), D, C. F. Peters.

Cowell: Set of Five (vn, pno, 2 perc), D, 4, C. F. Peters.

Cowell, Henry: Trickster (fl & perc), M, 2, ACA.

Crawford, John: Three Palindromes (2 ww, 2 brass, 3 str, perc), ACA.

Creston: Concertino for Marimba and Orchestra (or pno), D, Schirmer.

DePue: Toccata (Incl. pno), 3, Mills.

DesMarais, P.: Capriccio for Two Pianos, Percussion & Celeste, E-V.

Diemer, Emma Lou: Declamation for Brass & Percussion, E-V.

Dodge, Charles: Folia (3 ww, tuba, perc. pno, 2 str), ACA.

Dodge, Charles: Piece for Trombones, Pianos and Percussion, ACA.

Donovan, Richard: Fantasia (solo bsn & t instr.), ACA.

Donovan, Richard: Soundings (trpt, bsn, 4 perc), D, 6, ACA.

Drew, James: Polifonica II (3 ww, 2 str, pno, perc), ACA.

Farberman: Concerto for Timpani and Orchestra, Colombo.

Farberman, Harold: Evolution (perc, sop, Fr. hn.), Broude.

Farberman, Harold: Progressions for (fl & Perc), D, Broude.

Farberman, Harold: Variations for Percussion with Piano, M, Broude.

Fine, Vivian: Divertimento for Violoncello and Percussion, D, 2, ACA.

Finney: Concerto for Percussion (perc, orch), C.F. Peters.

Finney: Edge of Shadow (cantata for 10 solo SATB, 2 pno, celesta, 4 perc), C. F. Peters.

Flagello, Nicolas: Divertimento for Piano & Percussion (incl. celeste), D, 5, MFP.

Frid, G.: Seven Timpani and Brass Ensemble, Op. 69, C.F. Peters.

Geraedts: Choral Fanfare (brass, perc), D, C.F. Peters.

Gershefski, Edwin: "America" Variations for Winds, Op. 45, No. 10 (4 ww, 2 brass, perc), ACA.

Gilliard: Para Alejo (vn, cello, perc), AMP.

Ginastera, Alberto: Cantata para America Magica (for 53 perc instrs. and dramatic soprano), D, 16, B & H.

Glanville-Hicks, Peggy: A Scary Time (vn, clar, perc), ACA.

Glanville-Hicks, Peggy: Masque of the Wild Man (fl, perc, 4 str), ACA.

Glanville-Hicks, Peggy: Musica Antiqua #1 (fl, Ho, perc), ACA.

Glanville-Hicks, Peggy: Sonata for Piano and Percussion, D, ACA.

Glickman, Eugene: Divertimento for Brass and Percussion, M, MBQ.

Goeb, Roger: Concertant IVA (for clar, strings, & perc), D, ACA.

Gordon, David: Bali (incl. sop. recorder, pno, celesta), M-D, 10, MFP.

Hanna, James: Fugue and Chorale (pno, 3 perc), D, 4, MFP.

Harrison: A Joyous Procession and a Solemn Procession (voices, trbs, perc), C.F. Peters.

Harrison, Lou: Cantic No. 3 (Incl. gtr), D, 7, MFP.

Harrison: Concerto (vn solo, perc orch), C.F. Peters.

Harrison: First Concerto for Flute (fl, 2 perc), D, 3, C. F. Peters.

Haufrecht, Herbert: Etudes for Audiences (for perc & pno), ACA.

Heisinger, Brent: March for Timpani and Brass, M, Fischer.

Hellerman, William: Formata (trb, fl, clar, pno, perc), ACA.

Hemmer: Divertimento for Harp, Marimba, Celesta & Piano, M, 4, AME.

Holst, Gustav: Dirge for Two Veterans (6 brass, 2 perc, voices TTBB), Schirmer.

Hovhaness: The Burning House Overture (fl solo, 4 perc), M-D, 5, C.F. Peters.

Hovhaness: Dance of Black-Haired Mountain Storm (fl, 3 perc), M, 5, C.F. Peters.

Hovhaness, Alan: The Flowering Peach (clar, alto, Hp or pno, perc), AMP.

Hovhaness, Alan: Glory to God (cantata for sop, alto, mixed voices, brass, perc, org, alto sax), M, C.F. Peters.

Hovhaness: Koke no niwa (Moss Garden), (clar, Hp, 2 perc), D, 4, C.F. Peters.

Hovhaness: Mysterious Horse before the Gate (trb, 5 perc), 6, C.F. Peters.

Hovhaness, Alan: Saint Vartan Symphony (brass, perc, str orch), SMP.

Hovhaness: Sextet (Incl. vn, celesta), 6, C.F. Peters.

Hovhaness: Suite (vn, perc, pno), M-D, 3, C.F. Peters.

Hovhaness: To the God Who is in the Fire (male voices, 6 perc), C.F. Peters.

Hovhaness, Alan: Tzaikerk (Evening Song), (vn, fl, timp, str orch), SMP.

Hovhaness: Upon Enchanted Ground (fl, Vc, Hp, tam tam), M, 4, C. F. Peters.

Huggler, John: Celebration, Op. 68 (winds, perc), ACA.

Iverson, Cole: Contrarhythmic Ostenato (Incl. pno), M, 6, MFP.

Jolivet: Concerto for Percussion and Orchestra, Colombo.

Kagel: Sonant (gtr, Hp, Cb, 2 perc), 5, C.F. Peters.

Karlins, M. William: Concert Music No. III (ww, pno, perc), ACA.

Karlins, M. William: Variations on "Obiter Dictum" (solo Vc, perc, pno), ACA.

Kerr: Dance Sonata (2 pno, perc), FL.

Ketting: Intrada Festiva (brass, perc), C.F. Peters.

Kohs, Ellis B.: Sonata for Snare Drum and Piano, 2, Cole.

Kohs, Ellis: Night Watch (fl, hn, timp), E, 3 ACA.

Kozinski, David: Project Percussion (5 perc & pno or orch), Presser.

Kraft, William: Nonet for Brass and Percussion (5 brass, 4 perc), D, 9, Try.

Kubik, Gail: Litany and Prayer (voices TTBB, brass, perc), SMP.

Kurka, Robert: Concerto for Marimba (and orch or pno), D, Weintraub.

Landowski: Quatre Preludes (pno, perc), 2, C.F. Peters.

Lang: Trumpet and Drum (solo trpt & sn. drs. with pno or band), Mills.

Layton, Billy Jim: Divertimento, Op. 6 (vn, clar, bsn, Vc, trb, perc, harpsichord), Schirmer.

Lieberman: Giegy Festival Concerto (for sn. dr. and orch), Universal.

Ligeti: Adventures (3 singers, 7 instrs. & perc), C.F. Peters.

Ligeti: Nouvelles Adventures (3 singers, 7 instrs. & Perc), C. F. Peters.

LoPresti, Ronald: Sketch (Incl. celesta, pno), M-D, 6, MFP.

Luening: Entrance and Exit Music (brass, cym), 7, C.F. Peters.

Lybbert: Praeludium (brass, 2 perc), 8, D, C.F. Peters.

Mamluk, Ursula: Concert Piece for Four (fl, ob, va, perc), 4, ACA.

Mamluk, Ursula: For Seven (trpt, 2 ww, 3 str, perc), 7, ACA.

Mamluk, Ursula: Movements (fl, bass, perc), ACA.

Manzo: Due tempi (4 saxes, timp), 5, C.F. Peters.

Marcel, Luc-Andre: Suite de Variations for Ondes Martenot, Piano and Percussion, D, 3, EMT-Brodt.

Mayuzumi: Concerto for Percussion (perc, orch), C.F. Peters.

Mayuzumi: Macrocosmos (claviolin, gtr, musical saw, pno, 3 perc), D, 7, C.F. Peters.

Mayuzumi: Sphenogrammes (alto solo, fl, alto sax, marimba, vn, Vc), 6, C.F. Peters.

McKenzie, Jack: Pastorale (fl, perc), D, 2, MFP.

McKenzie, Jack: Song for Trombone & Percussion, M-D, 4, MFP.

Michael: Three Rituels (2 ob, perc), 3, C.F. Peters.

Mihalovici: Improvisation for Batterie and Piano, Presser.

Milhaud: Concerto for Marimba and Vibraphone (and orch), D, Enoch.

Milhaud: Concerto for Percussion and Small Orchestra, Universal.

Milhaud: La Creation Du Monde, AMP.

Miller, Edward Jay: Basho Songs for Soprano & Percussion, M-D, 4, MFP.

Mills, Charles: Paul Bunyan Jump (pno, ten. sax, trpt, drum & bass), 5, ACA.

Missal, Joshua: Hoe-Down! (Incl. pno), M, 7, MFP.

Moore, James L.: Soliloquy and Scherzo (fl, celesta, 4 perc), M, 6, Ludwig Music.

Mourant, Walter: Dark Forest (for str. orch, Hp, perc), ACA.

Nagel, Robert: Finale (pno, 2 perc), Op. 17, ACA.

Nelhybel: Quintetto Concertante (vn, trpt, trb, pno, xylo.), D, 5, General.

Nelson: Concerto for Xylophone, Marimba, Vibraphone and Wind Orchestra, C.F. Peters.

Nowak, Lionel: Concert Piece (timp & strings), ACA.

Nowak, Lionel: Festival, A Processional (brass & perc), ACA.

Overton, Hall: Fantasy (for brass, pno & perc), ACA.

Parris: Concerto for Five Kettledrums (timp, orch), C.F. Peters.

Parris, Robert: Concerto for Percussion, Violin, Cello and Piano, ACA.

Parris: Lamentations and Praises (9 brass, 3 perc), 12, C. F. Peters.

Parris, Robert: St. Winefred's Well (fl, 2 Vc, pno, perc), ACA.

Partos, Oedoen: Agada for Viola, Piano, and Percussion, D, 3, B & H.



Davis, Thomas L.: Waltz for Swingers, E, 6, Ludwig Drum.  
DeGastayne: Quintet for Mallet Percussion, Op. 43, M-D, 5, Fereol.  
Desportes: Theme and Variations, M, S-T.  
Dorn: Beautiful Jersey Shores, M, Dorn.  
Dorn-Herman: Butterflies in Spain, M, Dorn.  
Dorn: Petite Xylo, M, Dorn.  
Duncan-Benjamin: Six Ceremonial Fanfares, M, B & H.

Eddy, Murl: Quartet, E-M, 4, MFP.  
El-Dabh: Hindi-Yaat No. 1 (for 3 to 5, 6, 9, 10, or 12 players), C. F. Peters.  
El-Dabh: Juxtaposition No. 1 (4, 6, 8, 10 players), C.F. Peters.  
El-Dabh: Mosaic No. 1 (pno; 3 or 5 perc), C.F. Peters.  
El-Dabh: Tabla Dance (pno; 3 to 5, 9 or more perc), C.F. Peters.  
El-Dabh: Tabla Tahmeel No. 1 (3 to 6, 7, 9, 12, 14 perc), C.F. Peters.

Farago, Marcel: Rhythm and Colors, Opus 19A: 6, Cole.  
Farberman, Harold: Fragments, M, 6, Adler.  
Farberman, Harold: Lament, D, 6, Adler.  
Farberman, Harold: Latin Ostinato, M, 6, Adler.  
Farberman, Harold: March Rondo, D, 6, Adler.  
Farberman, Harold: Percussion Sleigh Ride, E, 6, Adler.  
Farberman, Harold: Retrograde Waltz, E, 6, Adler.  
Farberman, Harold: Three Plus Two, D, 6, Adler.  
Farberman, Harold: 6/8 Dance, E, 6, Adler.  
Farberman, Harold: Spain, E, 6, Adler.  
Farberman, Harold: Take-Off, D, 6, Adler.  
Farberman, Harold: Tarantella, M, 6, Adler.  
Farberman, Harold: Variations on a Familiar Theme, M, Broude.

Feldstein, Sandv: Variations on a Four Note Theme, M, 6, Adler.  
Farberman, Harold: Waltz Rondo, M, 6, Adler.  
Finney: Three Studies in Fours, 4, C.F. Peters.  
Firestone, H. E.: The Drummer's Farewell, M, 3, Belwin.  
Firth: Encore in Jazz, D, 7, Fischer.  
Firth: Roll-Off Rhumba, M, 7, Fischer.  
Firth: Six Little Indians, E, 6, Fischer.  
Fitz, Richard: Chamber Sonata, 6, MFP.

Ganz: Percussional Melee, Op. 33, No. 4; E, 5, Mills.  
Gilbert, Donald K.: Rondo for Percussion, 7, S-T.  
Ginastera, Alberto: Cantata para America Magica (for 53 perc instruments and dramatic soprano) B & H.  
Glanville-Hicks, Percy: The African Story, ACA.  
Glanville-Hicks, Percy: Pre-Columbian Prelude and Presto, ACA.  
Goodman, Canon for Percussion, M, 6, Mills.  
Goodman: Dance Patterns for Four Percussionists, 4, Mills.  
Goodman: Off We Go, 4, Mills.  
Goodman: Scherzo for Percussion, M, Mills.  
Gold, Marty (Arr. Farberman): Puppet on a String, M-D, 6, Adler.  
Gould, Morton: Parade for Percussion Ensemble, E, 3, Chappell.  
Grant, Phil: Chasing the Beat, E, 4, Mercury.  
Green, Ray: Three Pieces for a Concert, F, AME.  
Gyring, Elizabeth: Two Marches, ACA.

Hall, Rex: Percussive Panorama, M-D, 7, Ludwig Music.  
Hankins: Drummers Five, 5, E, Fischer.  
Hankins: Five Up Front, 5, M, Fischer.  
Harr, Haskell: Colonel Irons, E, 5, Cole.  
Harr: The Downfall of Paris (Incl. pno), M, 7, Fischer.  
Harr, Haskell: The Elmhurst Quintet, E, 5, Kjos.  
Harr, Haskell: Flying Sticks, E, 3, Kjos.  
Harr, Haskell: The Harvey Quintet, E, 5, Kjos.  
Harr, Haskell: Rataplan, E, 3, Cole.  
Harrison: Pomka for 20 Instruments, 5, FL.  
Harrison, Lou: Cantic No. 1, M, 5, MFP.  
Harrison, Lou and Cave, John: Double Music, D, 4, C.F. Peters.  
Harrison: Fifth Symphony, 4, FL.  
Harrison, Lou: Fure, D, 4, MFP.  
Harrison: Labrynth No. 3: 11, FL.  
Harrison, Lou: The Son of Quezacoatl, D, 4, MFP.  
Haubinstock-Ramati: Liaisons, D, 2, Fresser.  
Heim, Alyn: Fanfare for Percussion, M, 5, MFP.  
Henev: Air Express, D, 4, Fischer.  
Henev: Big Show, M, 5, Fischer.  
Henev: Military Men, M, 5, Fischer.  
Henev: Parade of the Quints, D, 5, Fischer.  
Henev: Soldier's Life, D, 5, Fischer.  
Henev: Submarine Express, M, 4, Fischer.  
Hodkinson, Sidney: Drawings: Set No. 1 for Percussion Quartet, D, 4, MFP.  
Hoey, Academic Ensembles, S-T.  
Hoey: Office Force, S-T.  
Hopkins, Matthew: Statement for Percussion, E, 5, E-V.  
Hovhanness: Racchanale, 5, C.F. Peters.  
Hovhanness: October Mountain, M-D, 6, C.F. Peters.

Jackobice: Suite of Five, 4, Ludwig Music.  
Jacob, Gordon: Interludes for Music for a Festival, M, B & H.  
Jacobson: Three Poems for Percussion, 3, Mills.  
Jacques-Dalcroze: Les Petits Symphonistes (collection), 3, Leduc.  
Jemison, Danys: Quintession, 5, Try.  
Jenni, Donald: Tympanorum Musices (4 timp, 3 bonzos), ACA.  
Jerger: 18 Heads (2 drum sets), 2, Slingerland.  
Jerger: 36 Heads (4 drum sets), 4, Slingerland.  
Jerger: 54 Heads (6 drum sets), 6, Slingerland.

Karlin, Frederick: Re: Percussion, M, Fox.  
Katz, Erich: Toy Concerto, E, 6, OME.  
Keetman: Twelve Little Pieces for Percussion Ensemble, AMP.  
Kelly, Robert: Toccata for Marimba & Percussion Ensemble, D, ACA.  
Kraft, William: Momentum, 8, S-T.  
Draft, William: Scherzo A Due, E, 2, Try.  
Kraft: Suite for Percussion, 4, D, Mills.  
Kraft, William: Theme and Variations, 4, Avant Music.  
Krenek, Ernst: Marginal Sounds, M, 8, Broude.

Lambro, Phillip: Dance Barbaro, 8, MFP.  
Latimer, James F.: Motif for Percussion, M, 7, Cole.  
Lefever, Maxine: De Chelly, D, 5, Kendor.  
Lefever, Maxine: Durango, D, 4, Kendor.  
Lefever, Maxine: Mancos, M, 3, Kendor.  
Lefever, Maxine: Mesa Verde, M, 5, Kendor.  
Lefever, Maxine: Monticello, M, 4, Kendor.  
Lefever, Maxine: San Luis, M, 4, Kendor.  
Lefever, Maxine: Shiprock, M, 5, Kendor.

Macero, Teo: Adventur, D, ACA.  
Macero, Teo: First Structure, D, ACA.  
Macero, Teo: In Retrospect, D, ACA.  
Mathis, Judy M.: Impressionato, M, 4, MFP.  
McBride, Robert: Jingle Jangle, E, 6, ACA.  
McDonnell, A.E.: Invasion, M-D, 7, Ludwig Music.  
McKenzie, Jack: Introduction and Allegro, M-D, 4, MFP.  
McKenzie, Jack: Nonet, E-M, 9, MFP.  
McKenzie, Jack: Three Bances, M, 3, MFP.  
Meyer, Ramon: Doldrums, E, 3, PP.  
Meyer: Sketches in Sound, E-M, PSU.  
Meyer, Ramon: Toccata Without Instruments, M, 6, Kendor.  
Miller, Malloy: Prelude for Percussion, D, 6, MFP.  
Moore: Banana Boat Calypso (Trinidad Folk Song), M, PN.  
Moore, James L.: Characters Three, M, 4, Ludwig Music.  
Moore: Suite for Percussion, M, 6, Ludwig Music.  
Moran: Bombardments No. 2 (graph), (1 to 5 players), C.F. Peters.  
Moran: Interiors (graph), C.F. Peters.

Nilsson, Bo: Reaktionen, D, 4, AMP.

Olson, Donovan: Sextet, M, 6, MFP.  
Ostling, Acton: Drummer's Patrol, E, 4, Belwin.  
Ostling: Procession of the Gnomes, M, Belwin.  
Ott, Joseph: Ricerare for Percussion (Incl. pno), CBP.  
Ott, Joseph: Ricerare #2 for Percussion (Incl. pno), 9, CBP.

Parchman, Gen: Symphony for Percussion Ensemble, M-D, 7, E-V.  
Paschke, Richard: Duet for Snare and Bass Drum with Cymbals, M, 2, MFP.  
Payson, Albert: Quartet, D, 4, MFP.  
Peters, Gordon: The Swords of Moda-Lin, 8, FDS.  
Peters, G. David: Neumes Treibend, M, 3, Cole.  
Peters, Mitchell: A. La Naningo, M, 5, M. Peters.  
Peters, Mitchell: March of the Eagles, E, 5, M. Peters.  
Peters, Mitchell: Study in 5/8 for Percussion Quartet, D, 4, M. Peters.  
Petersen, Ted: Percussion Piece, E, 6, Kendor.  
Pinkham, Daniel: Easter Cantata, M, C. F. Peters.  
Planchart, A.E.: Divertimento for Percussion Trio, M, 3, MFP.  
Prentice: Batter Up--Snare Down, E, 4, S-T.  
Prentice, Harold: The Epic of Western Man, E, 4, Belwin.  
Prentice: Fiesta Flamence, 5, S-T.  
Prentice: Sounds of the City, S-T.  
Price, Paul: Invention for Four Percussion Players, D, 4, MFP.  
Prince, Robert: Percussion Espagnole, E, Leeds.

Raab, Emil: March for Percussion, E-M, 6, MFP.  
Rapp, John: Skirmich (pot.pno), 5, Try.  
Rauschenberg, Dale: Discussion, M, 4, Try.  
Rauschenberg, Dale: What?, E, 5, Try.  
Read, Gardner: Los Dioses Aztecas (The Aztec Gods), Cole.  
Roldan: Ritimica V, In Tempo of a Son; FL.  
Roldan: Ritimica VI, In Tempo of Rhumba; 11, FL.  
Ross, Don: Easy 2/4 Percussion Quintet, 5, MFP.  
Russell, Armand: Percussion Suite, D, 3, MFP.  
Russell, W.: Percussion Studies in Cuban Rhythm, 4, FL.  
Salmon: Dance of the Comedians, M, UM.  
Schiffman, Harold: Musica Battuta, 7, AMP.  
Schinstine: Keystone Kids, E, 6, S-T.  
Schinstine: Overlap, 3, S-T.  
Schinstine: Quartet for Percussion, 4, S-T.  
Schinstine: Rhythm Busters, S-T.  
Schinstine: Scherzo for Percussion, E, 7, S-T.  
Schinstine: Suspense and the Walkin' Man, M, 4, S-T.  
Schinstine: Three/Four for Three, 3, S-T.  
Schinstine: Woodland Drive, 6, S-T.  
Schnabel, Artur: Duodecimet, D, 4, B & H.  
Schory, Dick: Raja, E, 5, Ludwig Drum.  
Schory: Dialogue for Percussion and Band, Creative.  
Schory, Dick: The Frustrated Percussionist, M, 7, Ludwig Drum.  
Schory, Dick: Introduction and Allegro, M, 11, Ludwig Drum.  
Schramm: Three Pieces for Percussion Ensemble, Leduc.  
Seawell, Brent: Scope (Timpani Concerto #1), 4, Try.  
Sheriff, Ashrei, D, 5, B & H.  
Sheriff, Noam: Destination Five, D, B & H.  
Shlimovitz, Tom, Dick and Jerry; E, 4, Mills.  
Shoaff, Truman: Quintet in Five, M, 5, MFP.  
Simons, Netty: Design Groups for Percussion, ACA.  
Sindelar, Bill: Showcase, E, 6, Brook.  
Siwe, Thomas: Duet for Timpani and Snare Drum, E, 2, MFP.

Siwe, Thomas: Sextet, E-M, 6, MFP.  
 Smith, Warren: Introduction and Samba, M, 6, MFP.  
 Songer, Lewis: Crab-Canon for Three Percussion, M, 3, MFP.  
 Starer: Night Music for Percussion (Incl. celesta), 6, Mills.  
 Steiner, Gitta: Quartet for Percussion, 4, ACA.  
 Stockhausen: Zyklus, Universal.  
 Strang, Gerald: Percussion Music, 3, Presser.  
 Striner: Le Cirque, E, 2, Leduc.  
 Surinach: Hollywood Carnival, M. Broude.  
 Surinach: Hollywood Rondo, D, AMP.

Thamm, Duane: Bellwood Six, E, 6, Ludwig Drum.  
 Thamm, Duane: Rolling Progress, E, 7, Ludwig Drum.  
 Thamm, Duane: Sonic Boom, E, 5, Ludwig Drum.  
 Thome, Joel: Drums on the 'Phone, M, 2, MFP.  
 Thompson, Virgil: Fanfare for France, M, B & H.  
 Thompson, Virgil: From the Song of Solomon, E, 2, AME.  
 Tilles, Bob: Blue Percussion, M-D, 6, Ludwig Drum.  
 Tilles, Bob: Moodal Scene, M, 6, Ludwig Drum.  
 Tobias, David A.: Concussion!, M, 6, Adler.  
 Tobias, David A.: Tango d'Oriental, M, 6, Adler.  
 Tomasi: Concert Asiatique, E-M, S-T.

Varese: Ionization, D, 13, Ricordi.  
 Volz, Edward W.: Prelude and Allegro for Percussion  
 Ensemble, 5, Bourne.  
 Vore, Val S.: Judgement, E-M, 6, Ludwig Music.

Wagner-Regeny, Rudolph: Divertimento, M, AMP.  
 Ward, Norman: Impact (collection of 6), E-M, Pro Art.  
 Ward, Frank: Octette for Percussion, M, 8, Colin.  
 Ward, Frank: Quartette for Triangle, Wood Block, Snare  
 Drum and Tom-Tom; E, 4, Colin.  
 Ward, Frank: Trio for Two Snare Drums and Bass Drum, E, 3,  
 Colin.  
 Ward, Frank: Trio for Snare Drum, TomTom, and Bass Drum;  
 E, 3, Colin.  
 Whitmer, Carl T.: The Anointing of Solomon, M, AME.  
 Williams, J. Kent: African Sketches, M-D, 4, Ludwig Music.  
 Wuorinen, Charles: Janissary Music, ACA.  
 Wuorinen, Charles: Prelude and Fugue, D, 4, MFP.



UNIVERSITY OF MICHIGAN PERCUSSION ENSEMBLE  
 JAMES D. SALMON, DIRECTOR

The University of Michigan Percussion Ensemble is shown as they perform for the Midwest Music Conference in Ann Arbor on January 18, 1969.



THE TOWSON STATE COLLEGE PERCUSSION ENSEMBLE, BALTIMORE, MARYLAND  
 DALE RAUSCHENBERG, DIRECTOR

# Programs

## CALIFORNIA YOUTH SYMPHONY

Aaron Sten, Conductor  
March 9, 1969

Fantasy On Japanese Wood Prints--Alan  
Hovhaness  
Karol Davis, Xylophone Soloist

## CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble  
Stanley S. Leonard, Director  
December 19, 1968

Prelude and Allegro- Volz  
Impressions- Leonard  
Quartet- Payson  
Bachiana- Leonard  
Percussion Music- Colgrass  
From the Steeples and the Mountains- Ives  
Divertimento- Planchart  
Bacchanale- Hovhaness  
Suite for Percussion- Kraft

Cary Ehrenfeld, Percussionist  
January 12, 1969

French Suite for Percussion Solo- Kraft  
Theme and Improvisation for Jazz Trio-  
Ehrenfeld

Recitative and Improvisation for Four  
Kettledrums- Carter  
Concertino for Marimba- Creston

Percussion Ensemble  
Stanley S. Leonard, Director  
January 27, 1969.

Three Brothers- Colgrass  
Incidental Music- Leonard  
Three Recitations in Free Form- Leonard  
Percussion Suite- Kraft  
Symphony for Percussion- Leonard  
Toccata for Percussion- Chavez

Gerald Grandel & D. Michael Kumer,  
Percussionists  
February 7, 1969.

For Two- Kahle  
Duetto Concertante- Dahl  
Taccata for Marimba and Percussion  
Ensemble- Kelly  
Toccata from Suite Ancienne- Jarre  
Quartet No. 1- Tarr  
Continuum- Leonard

## CASS TECHNICAL HIGH SCHOOL (DETROIT)

Percussion Ensemble  
Rex Hall, Director  
December 19, 1969.

Contrarhythmic Ostinato- Cole Iverson  
Rhythms- Rex Hall  
Soliloquy and Scherzo- James Moore  
Just for Fun- Victor Herbert-Hall  
Two Moods for Percussion- Rex Hall  
March Rondo- Harold Farberman  
Solfeggio- Robert Maxwell-Hall  
Danses Arabe & Le Fee Dragee from the Nut-  
cracker Suite- Peter Tschaikowsky-Hall  
Christmas in Percussionland- arr. Hall

## CLEVELAND INSTITUTE OF MUSIC

Portfolio Series  
March 23, 1969.

Redwood- Paul Chikara  
(viola & percussion)  
Diversion for Two- Donald Erb  
(trumpet & percussion)  
Crisis- Richard Felciano  
(mixed chamber ens. incl. perc.)

## UNIVERSITY OF COLORADO

Festival of Contemporary Music  
February 11 to March 17, 1969.

Music for Violin, Piano and Percussion-  
Gunther Schuller  
Moto Costante from Divertimento- Berry  
(w.w. & percussion)  
Five Chinese Poems- Lapinskas  
(st. qt. fl., trpt., sax., and bongos)  
Music for Bass Drum- Childs  
Song of Songs- Hovland  
(sop., vio., pno. & perc.)  
Music for Twelve Players- R. H. Lewis  
(mix. cham. ens. incl. perc.)  
Hodograph- Brown  
(fl., pno, & perc.)  
Sources III- Burge  
(cl. & perc.)  
Dialogues- Charles Eakin  
(cello & perc.)

## DRUMS UNLIMITED (CHICAGO)

Percussion Concert  
February 24, 1969.

Drumology & Drum on Parade- Haskell Harr  
High Flyer & Tornado- Mitch Markovitch  
Connecticut Halftime- J. Burns Moore  
Heatin' the Rudiments' Charles Wilcoxon  
Parade of the Wooden Soldiers- Leon Jessel  
Concertino for Marimba- Paul Creston  
Etude in B Major- Clair O. Musser  
Etudes I & II- Rupert Kettle  
18 Heads- Jake Jerger  
Improvisation 2/24/69 - Dan Royal  
Theme et Variations- Y. Desportes  
Hors-D'Oeuvre- Pierre Petit  
Rudimental Rock and Rolls- Duane Thamm  
Roll-Off Rhumba- Vic Firth  
Teamwork- Markovitch  
Statement- Mathew Hopkins  
Baja- Dick Schory  
Fascinating Rhythm- Gershwin-King  
Blue Percussion- Bob Tilles  
First Quartet- Mervin Britton  
Going Out of My Head- arr. Elias  
Roman Holiday- Bobby Christian  
Concussion- David Tobias  
Shango: African Ritual- arr. Elias

## EAST CAROLINA UNIVERSITY

Harold Jones, Percussionist (Faculty)  
December 10, 1968.

The Journey- William Duckworth  
Suite for Marimba- Alfred Fissinger  
Variations for Four Drums and Viola- Michael  
Colgrass  
Funnel Music- Harry Gay  
Recitative and Improvisation for Four Kettle-  
drums- Elliot Carter  
Canticle No. 3- Lou Harrison

Graduating Seniors Recital  
February 10, 1969.

Partita III- J. S. Bach  
Aventures for One- Robert Stern  
Aria for Marimba- Ronald LoPresti  
Sonata for Three Unaccompanied Kettledrums-  
Daniel Jones  
Concerto for Marimba and Vibraharp- Darius  
Milhaud  
Concertino for Marimba- Paul Creston  
Non-Ticking Tenuous Tintinnabule Time-  
William Duckworth

#### EASTMAN SCHOOL OF MUSIC

Percussion Ensemble  
John Beck, Conductor  
November 22, 1968.

Percussion On the Prowl- Walter Anslinger  
Quintet for Percussion- Sete DeGastyne  
Homunculus C. F. for Percussion and Harp-  
Julia Perry  
Polyptych I for Percussion Sextet- William  
Schmid  
Sextet for Violin and Percussion- Alan  
Hovhaness  
Musica Battuta- Harold Schiffman  
The Swords of Moda-Ling- Gordon Peters  
Encore in Jazz- Vic Firth

Mu Phi Epsilon Program  
January 12, 1969.

Pastorale for Flute and Percussion- Jack H.  
McKenzie  
Toccata for Percussion Instruments- Carlos  
Chavez  
Sonata for Two Pianos and Percussion- Bela  
Bartok

Percussion Ensemble  
M.E.N.C. Eastern Division  
February 2, 1969.

Momentum- William Kraft  
The Swords of Moda-Ling- Gordon Peters  
Polyptych I for Percussion Sextet- William  
Schmid  
Divertimento for Piano and Percussion-  
Nicholas Flagello  
Lecture Demonstration: The Music-The Instru-  
ment-The Player

Percussion Ensemble  
March 14, 1969.

Percussion Music- Michael Colgrass  
Momentum- William Kraft  
Encounter- Timothy Clark  
Four Times Three- Harold Brown, Jr.  
Etude for Tape Recorder and Percussion-  
William Cahn  
Divertimento for Piano and Percussion-  
Nicholas Flagello  
Blue Percussion- Robert Tilles

#### ILLINOIS STATE UNIVERSITY

Percussion Ensemble  
Rogert R. Faulmann, Director  
January 8, 1969.

Suite of Five- Richard Jackboice  
Nonet- Jack H. McKenzie  
Suite for Percussion- William Kraft  
Sketch- Ronald LoPresti  
Three Brothers- Michael Colgrass

Larry D. Snider, Percussionist  
March 16, 1969.

Improvisations for Percussion and Piano-  
Marcel Mihalovici  
Drum Files- Emil Sholle  
Concertino for Marimba- Paul Creston  
Timpaniana- Eugene Bigot  
Polka from The Golden Age- Dmitri  
Shostakovich- Maganini  
Concerto for Timpani with Brass and Percus-  
sion- Michael Colgrass

Percussion Ensemble  
March 19, 1969.

Introduction and Fuge- Robert Buggert  
Nipponese Miniatures for Percussion- Charles  
L. White  
Dance Barbaro for Percussion- Phillip Lambro  
Moodal Scene- Bob Tilles  
Canticle No. 3- Lou Harrison

#### INDIANA UNIVERSITY

Ronald Heller, Percussionist  
February 4, 1969.

Reveil des Artistes- Lucien Fouillot  
Sonata No. in C. Major (BWV 1005)- J. S. Bach  
Sonata for Timpani and Piano- Alexander  
Tcherepnin

#### INDIANA STATE UNIVERSITY

James Ganduglia, Percussionist  
November 10, 1968.

Concertino for Marimba- Creston  
Four Dues- Nixon  
Diversions for Flute and Marimba- Tanner

Percussion Ensemble  
Neal Fluegal, Conductor  
November 26, 1968.

Symphony for Percussion- Anthony Cirone  
Afrikan Rummüt- Antero Hytinkoski  
Greensleeves- arr. Gordon Peters  
For Mallet Percussion- Ronald Keezer  
Soliloquy and Scherzo- James L. Moore  
Dances for Percussion- Ronald LoPresti

David Hollar, Percussionist  
February 4, 1969.

Sonata for Three Unaccompanied Kettledrums-  
Daniel Jones  
Ronde for Marimba and Piano- Theodore Frazeur  
Rhapsody for Marimba- Neal Fluegel  
Prelude for Vibraharp- A. Scriabine- de  
Gastyne  
Inventions No. II & VIII- J. S. Bach-Lang  
Improvisations pour Batterie et Piano- Marcel  
Mihalovici



INDIANA UNIVERSITY OF PENNSYLVANIA

P.M.E.A. State Convention  
Percussion Ensemble  
Gary J. Olmstead, Conductor  
December 6, 1968.

A La Nanigo & Study in 5/8- Mitchell Peters  
Re;Percussion- Frederick Karlin  
Sketch for Percussion- Ronald LoPresti  
Non-Ticking Tenuous Tintinnabule Time-  
William Duckworth  
Polka for the Golden Age- Shostakovitch-  
Peters  
Ball- David Gordon  
The Swords of Moda-Ling- Gordon Peters  
My Favorite Things, Michelle & I Feel Pretty-  
arr. Ronald Hickey

Percussion Ensemble  
March 2, 1969.

Divertimento for Percussion Trio- A. E.  
Planchart  
Bourree from Partita No. 1- J. S. Bach-  
Olmstead  
Lento for Marimba Ensemble- Schlenck-Peters  
The Swords of Mdoa-Ling- Gordon Peters  
For Bichi- Daniel Perlango  
My Favorite Things-Michelle-I Feel Pretty-  
arr. Ronald Hickey

LOUISIANA STATE UNIVERSITY

James H. Atwood, Percussionist  
June 10, 1968.

Pastorale for Flute and Percussion- Jack  
McKenzie  
Recitative and Improvisation for Four  
Timpani- Elliot Carter  
Concerto for Marimba and Vibraphone- Gen  
Parchman  
Sonata for Two Pianos and Percussion- Bela  
Bartok

UNIVERSITY OF MICHIGAN

Midwest Music Conference  
Percussion Ensemble  
James D. Salmon, Director  
January 18, 1969.

Latin-American Medley- arr. James D. Salmon  
Ritmo Jondo- Carlos Surinach  
Granada- A. Lara-Salmon  
Camptown Races- Jerry H. Bilik  
Blue Percussion- Robert Tilles

NORTH TEXAS STATE UNIVERSITY

Festival of Chamber Music  
Percussion Ensemble  
Ron Fink, Conductor  
December 11, 1968.

Mesozoic Fantasy- Robert L. Bauenschmidt  
The Swords of Moda-Ling- Gordon Peters  
Prelude from Octet for Strings- Dmitri  
Shostakovich-Fink  
Scherzo from Symphony No. 4-P. I. Tschaikowsky  
Peters  
Divertimento for Piano and Percussion-  
Nicolas Flagello

NORTHWESTERN UNIVERSITY

Lynda Dunning, Percussionist  
January 24, 1969.

Etudes Op. 6, No. 2, Op. 10, No. 6 & Op. 6,  
No. 9- Clair O. Musser  
Suite for Marimba- Alfred Fissinger  
Sonata for Percussion and Piano- Armand  
Russell  
Yang Kuan- Timothy Broege

Percussion-Marimba Ensemble  
Terry Applebaun, Director  
February 11, 1969.

Hyperprism- Edgard Varese  
Re: Percussion- Frederick Karlin  
Canticle No. 1- Lou Harrison  
Capriccio for Oboe, Percussion and Harp-  
Alan Stout  
From the Steeples and the Mountains- Charles  
Ives  
Serenade "Eine Kleine Nachtmusik" K. 525-  
Wolfgang A. Mozart  
Chorale for Marimba Quintet- Robert Resseger  
Matona, mia cara- Orlando Lassus-Boyd  
Londonderry Air- Traditional  
Polka from The Golden Age Ballet- Dmitri  
Shostakovich-Peters  
Yesterdays from Roberta- Jerome Kern

OBERLIN COLLEGE

Percussion Ensemble  
Richard Weiner, Director  
January 28, 1969.

Discussion- Dale Rauschenberg  
October Mountain- Alan Hovhaness  
Re: Percussion- Frederick Karlin  
Prelude and Allegro- Edward W. Volz  
Percussion Music- Gerald Strang  
Suite for Percussion- William Kraft  
Four for Percussion- Donald Erb

OHIO STATE UNIVERSITY

Percussion Studio Recital  
January 28, 1969.

Rhapsodic Fantasy- Lizst-Edwards  
Sonata for Timpani- Tcherpnin  
Perpetual Motion- Bohm-Salmon  
Czardas- Monti-Moore

Marimba Quintet  
February 21, 1969.

Comedian's Gallop- Kabalevsky-Peters  
Eine Kleine Nachtmusik- Mozart  
Gopak from the Fair at Sorochinsk-  
Moussorgsky-Urban  
Largo from the New World Symphony- Dvorak-  
Musser  
Scherzo from Symphony No. 4- Tschaikowsky-  
Peters  
Plink, Plank, Plunk- Anderson  
Baja Ballads- arr. Moore



Dean Appleman, Percussionist  
February 25, 1969.

Rondo for Marimba and Piano- Theodore Frazeur  
Introduction and Tarentella- Earl Hatch  
Concertino for Marimba- Paul Creston  
Sonata- Thomas B. Pittfield  
Zyklus No. 9- Karlheinz Stockhausen  
Toccata for Marimba and Percussion Ensemble-  
Robert Kelly

Gordon Wilson, Organist (Faculty)  
March 28, 1969.

Rondena for Pedals and Timpani- Marius  
Monnikendam

Percussion Ensemble  
James L. Moore, Director  
April 21, 1969.

Hoe-Down- Joshua Missal  
Toccata for Percussion Instruments- Carlos  
Chavez  
Soliloquy and Scherzo- James L. Moore  
Streams- Warren Benson  
Mysterious Horse Before the Gate- Alan  
Hovhaness  
Camptown Races- Jerry H. Bilik  
Mau Mau Suite- Thomas L. Davis  
Toccata Without Instruments- Ramon Meyer  
Wood Pile Polka- Willis Charkovsky

Richard Sherrick & William Armstrong,  
Percussionists  
April 30, 1969.

Concerto in A Minor- J. S. Bach-Goldenberg  
Sonata No. 1 for Percussion Soloist- James  
L. Moore  
Sketches for Percussion- David Angus  
Duet for Two Pairs of Kettledrums- Jacque  
and Andrea Philidor  
Sonata in F. Major- George F. Handel  
Worried Drummer- A. Schreiner-Goodman  
Three Brothers- Michael Colgrass

#### SAN JOSE STATE COLLEGE

Percussion Ensemble  
Anthony J. Cirone, Director  
January 14, 1969.

Three Brothers- Michael Colgrass  
Sketch- Ronald LoPresti  
Filmlandia- Bobby Christian  
Japanese Impressions- Anthony J. Cirone  
Theme and Variations on a D. Major Scale-  
Dimitri Kabalevsky-Pimentel  
Four for Percussion- Donald Erb  
Octet- Michael Wells 4/4 for Four- Anthony  
J. Cirone  
Percussion Quintet- Gary Colman  
Triptych- Anthony J. Cirone



#### UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble  
John J. Papastefan, Conductor  
March 4, 1969.

Hoe-Down- Joshua Missal  
Fanfare for Percussion- John Papastefan  
Baja- Dick Schory  
Fugue and Chorale- James Hanna  
Oriental Mambo- Thomas L. Davis  
Music for Fife and Military- The White  
Cockade-Downfall of Paris- Wrecker's  
Daughter-Garryowen  
Quasi Bossa Nova- Owen Clark  
Moodal Scene- Bob Tilles  
Flat Baroque- Thomas L. Davis  
Characters Three- James L. Moore  
Blue Percussion- Bob Tilles

#### SOUTH DAKOTA STATE UNIVERSITY

Gene Pollart, Percussionist (Faculty)  
February 24, 1969.

Pas De Deux for Percussion and Bb Clarinet-  
Armand Russell (MFP)  
Canonic Sonata No. 1 Georg Telemann (Peters)  
Suite for Violin, Piano and Percussion- Alan  
Hovhaness (Peters)  
March for Timpani and Brass- Brent Heisinger  
(Fischer)  
Sonata- Thomas Pittfield (Peters)  
Percussion Suite- Armand Russell (MFP)

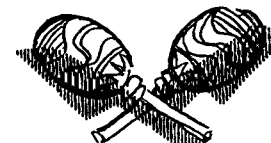
Percussion Ensemble  
Gene J. Pollart, Director  
March 14, 1969.

Puppet on a String- M. Gold-Farberman (Adler)  
Burning House Overture- Alan Hovhaness  
(Peters)  
Timpiana- Saul Goodman (Mills)  
Greensleeves- arr. Gene Pollart (Manu.)  
Parade for Percussion- Morton Gould (Chap-  
pell)  
Chorale for Brass and Percussion- Vaclav  
Nelhybel (General Mus.)  
April Is My Mistress' Face- T. Morley-  
Pollart (Manu.)  
Bonjour, mon Coeur- O. DiLasso-Pollart  
(Manu.)  
Waltz for Swingers- Thomas Davis (Creative)  
Pentatonic Clock- Willis Charkovsky (Creative)

#### SOUTHERN ILLINOIS UNIVERSITY

Symphonic Band  
C. Dale Fjerstadm Conductor  
February 12, 1969.

Symphony for Winds and Percussion- Thomas  
Beverdsdorf  
Locations for Percussion and Band- Robert  
Wykes  
Richard O'Donnell, percussion soloist



UNIVERSITY OF SOUTHERN MISSISSIPPI

Percussion Choir-Marimba Ensemble  
Sherman Hong, Conductor  
December 13, 1968.

Chamber Piece for Percussion Quintet-  
Michael Colgrass  
Scherzo from Symphony No. 4-Tschaikovsky-  
Peters  
Medley from My Fair Lady- F. Lowe-Tardiff  
Toccata for Percussion Instruments- Carlos  
Chavez

ST. LOUIS SYMPHONY ORCHESTRA

Eleazar DeCarvalho, Conducting  
February 27 & March 1, 1969.

Variations on Two Rows for Percussion and  
Strings- Eleazar DeCarvalho  
Richard O'Donnell, percussion soloist

UNIVERSITY OF TENNESSEE

Percussion Ensemble & University Modern  
Dancers  
F. Michael Combs, Conductor  
January 24, 1969.

Three Brothers- Michael Colgrass  
Toccata for Percussion Instruments- Carlos  
Chavez  
Percussion Music- Michael Colgrass  
October Mountain- Alan Hovhaness  
Scherzo for Percussion- William J. Schinstine  
African Sketches J. Kent Williams  
Latin Resume- Thomas L. Davis

NORTH TEXAS STATE UNIVERSITY PERCUSSION  
ENSEMBLE

RON FINK, DIRECTOR

TOWSON STATE COLLEGE (BALTIMORE, MD.)

Percussion Ensemble  
Dale Rauschenberg, Director  
March 19, 1969.

Prelude and Allegro- Edward Volz  
October Mountain- Alan Hovhaness  
Percussion Suite- Armand Russell  
Percussion Music- Michael Colgrass  
Motet: Dies Sanctificatus- Palestrina\*  
Chaconne in G. Minor - Purcell\*  
String Quartet in F Major Opus 3, No. 5-  
Haydn\*  
Arab Dance from the Nutcracker-  
Tschaikovsky\*  
Gymnopedie No. 1- Satie\*  
Slaughter on Tenth Avenue- Richard Rogers\*  
\*arr. Dale Rauschenberg

March 25, 1969.

L'Histoire Du Soldat- Igor Stravinsky  
Lecture- Dr. Golden Arrington  
Conducted by- Dr. Gilbert Brungardt

WAYNE STATE UNIVERSITY (DETROIT, MICH.)

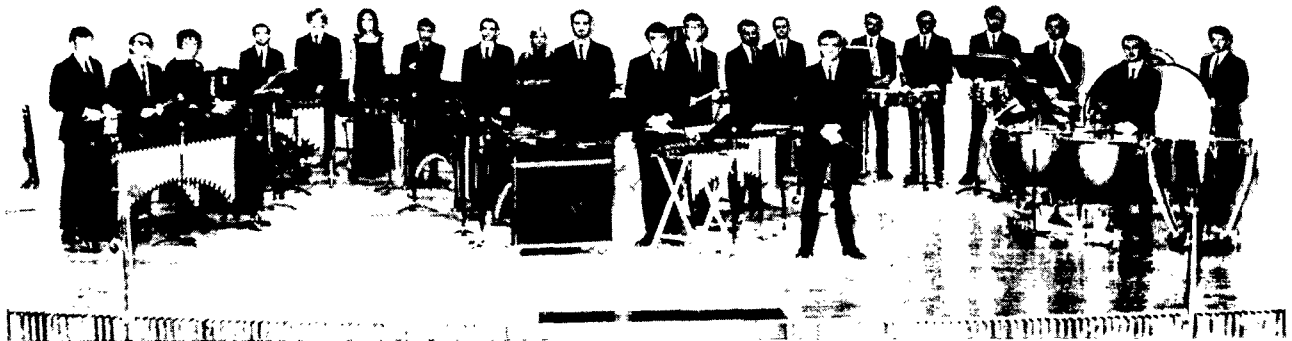
Percussion Ensemble  
Salvatore Rabbio, Conductor  
May 23, 1968.

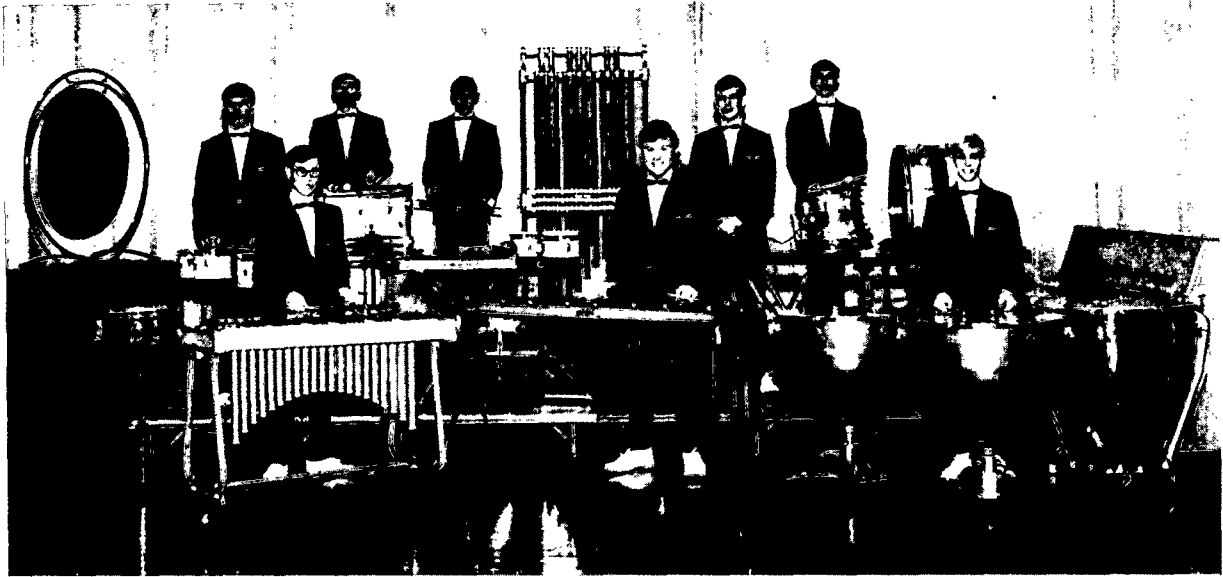
Dance Barbaro- Lambro  
Musica Battuta- Schiffman  
Symphony for Percussion Parchman

YSLETA HIGH SCHOOL

Percussion Ensemble  
Michael Marsh, Director

Slightly Latin- Charles Morey  
Latin Ostinato- Harold Farberman  
March of the Eagles- Mitchell Peters  
Drummer's Heritage Selections- arr. F.  
Fennell  
Teen-Tam-Tum- Bobby Christian  
Pas De Deux- Armond Russell  
Tom-Tom Foolery- Alan Abel  
Pentatonic Clock- Willis Charkovski  
Stamina- Mitch Markovich  
Percussion on the Prowl- Walter Anslinger  
Baja Nights & Brasilia- Julius Wechter





West York ensembles have performed clinics and concerts at most Pennsylvania colleges and universities, at two state music educators' conventions, for the Pennsylvania All-State Band, and on television. In addition, they have sponsored three "Days of Percussion"

featuring clinics, displays, and concerts with such nationally-known guest artists as Dick Shory, Joe Morello, Frank Arsenault and Duane Thamm. In April 1965, the ensemble presented a concert and clinic at the Mid-East Band Conference in Pittsburgh.

---

# GOT A PERCUSSION PROBLEM? WE CAN SOLVE IT !

CALL OR WRITE

## FRANKS DRUM SHOP, INC.

AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER

OWNED AND OPERATED BY MAURIE LISHON - 18 YEARS STAFF PERCUSSIONIST - CBS - CHICAGO

226 S. WABASH AVE.  
CHICAGO, ILLINOIS 60604  
312-922-1300

EVERYTHING IN QUALITY PERCUSSION INSTRUMENTS, ACCESSORIES AND MUSIC





# On the Technical Side

## PERFECTION IN DRUMMING

PHILLIP COFFMAN

Many players of percussion instruments take it for granted that mere instrumental skill is sufficient to do justice to the music they perform. This, of course, cannot be true, if the instrumental percussion player is to take music at all seriously.

In an approach to artistic musical performance the percussion player must go beyond the attainment of a technical skill in instrumental performance and learn the intensities and subtleties inherent in every composed musical line. Technical skill, alone, is not the determining factor in the knowledge of the art of musical playing and performing.

The art of phrasing a musical line comes from within the performer's own understanding of music. His abilities both innate and learned must be fully used when interpreting and expressing a musical phrase. Development of musical taste is dependent upon the freedom that a student has in learning and experimenting with the many ways that a rhythm, for example, could be played. The art of sound and tone quality should concern him to the point that he is constantly attempting to improve or change his approach to drumming depending upon such factors as: period style, tempo, size of group, type of group, instruments playing with him, etc.

Sticking for all practical purposes falls into three main areas; usually one of which will apply to any given situation:

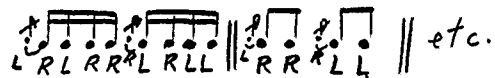
1. MECHANICAL (OR RUDIMENTAL) STICKING
2. NECESSITY STICKING (When playing on two or more instruments, it is of primary importance to the player to be able to move quickly and in the simplest possible manner. This may be by alternate, cross or double sticking)
3. PERFECTION (R.H. LEAD) STICKING (This system recognizes the fact that tone and consistency are aspects of music that are adhered to by all musical instruments and the drum is no exception.)

There are three basic reasons that influence our need for perfection in sticking:

1. Problem of dexterity and hand superiority (Onehand should always lead).
2. Problem of uneven sticks. No two sticks sound exactly alike.
3. Problem of uneven sounds coming from the surface being struck.

Pictured is the Okemos High School Percussion Ensemble. The ensemble recently received first division honors at the Michigan State Solo and Ensemble Festival and is distinguished as being the first chamber percussion group at Okemos. Four of the six players study privately at Michigan State University.

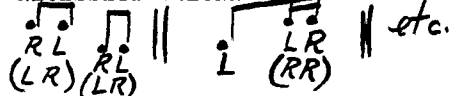
### RUDIMENTAL STICKING



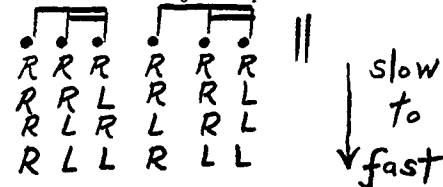
### PERFECTION STICKING



### NECESSITY STICKING

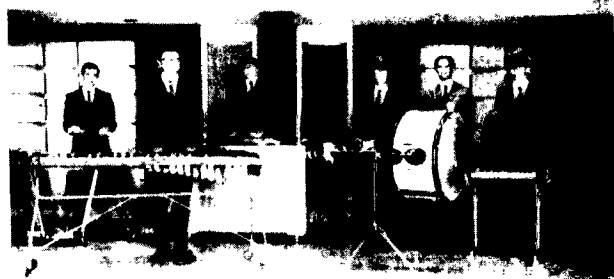
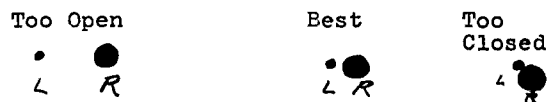


### VARIETIES OF STICKING influenced by tempo



A graphically oriented system of visually representing common snare drum patterns often is helpful to the student. Concepts can be reinforced in this manner--better than by only hearing the sound. Below is an illustration of the flam stroke and its proper spacing to "broaden" the sound.

### FLAM



OKEMOS (MICH.) HIGH SCHOOL PERCUSSION ENSEMBLE



The Illinois State University Percussion Ensemble is under the direction of Roger R. Faulmann. The Percussion Ensemble has 11 players, all are applied music students and the majority are applied music majors or minors.

Percussion Ensemble is an elective course in the University's music program and offers one semester of university credit to participating students. The Ensemble meets once each week for two hours.

---

**SOUND IDEAS**  
from the  
**HOUSE of SOUND**

*World's largest manufacturer of Novelty and Percussion Sound Effects*

Carroll Sound Incorporated, P.O. Box 165, Rochelle Park, N.J. 07662

— RENTALS —

of Percussion Instruments & Sound Effects

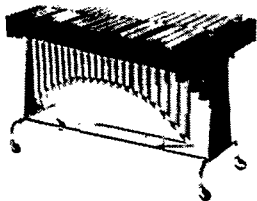
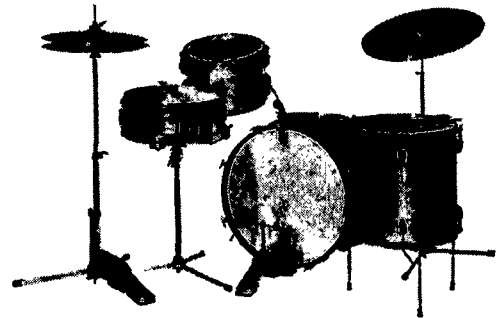
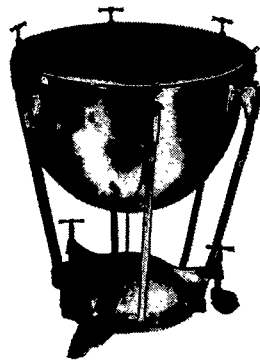
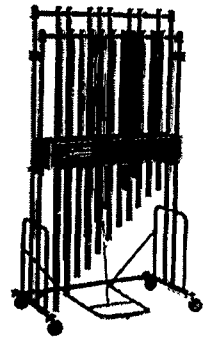
**CARROLL MUSICAL INSTRUMENT SERVICE CORPORATION**

209 West 48th St.,

New York, N.Y. 10036

# *Slingerland* **is percussion**

*You name it . . .  
if it's anything  
in the world of  
percussion . . . .  
Slingerland  
has it!*

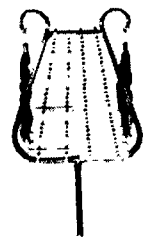
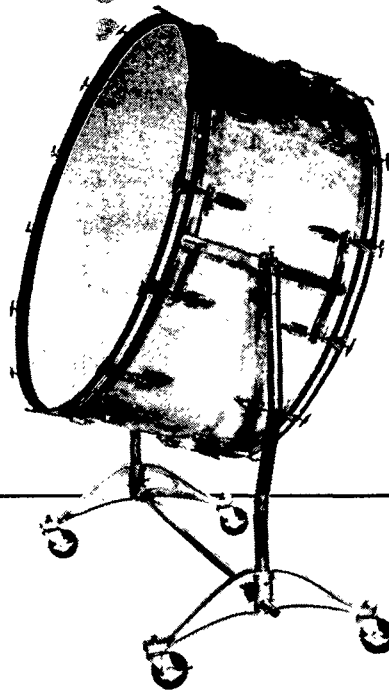
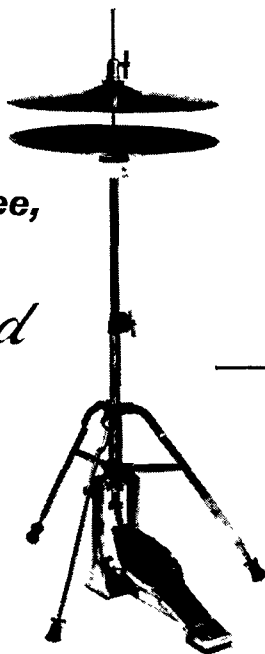


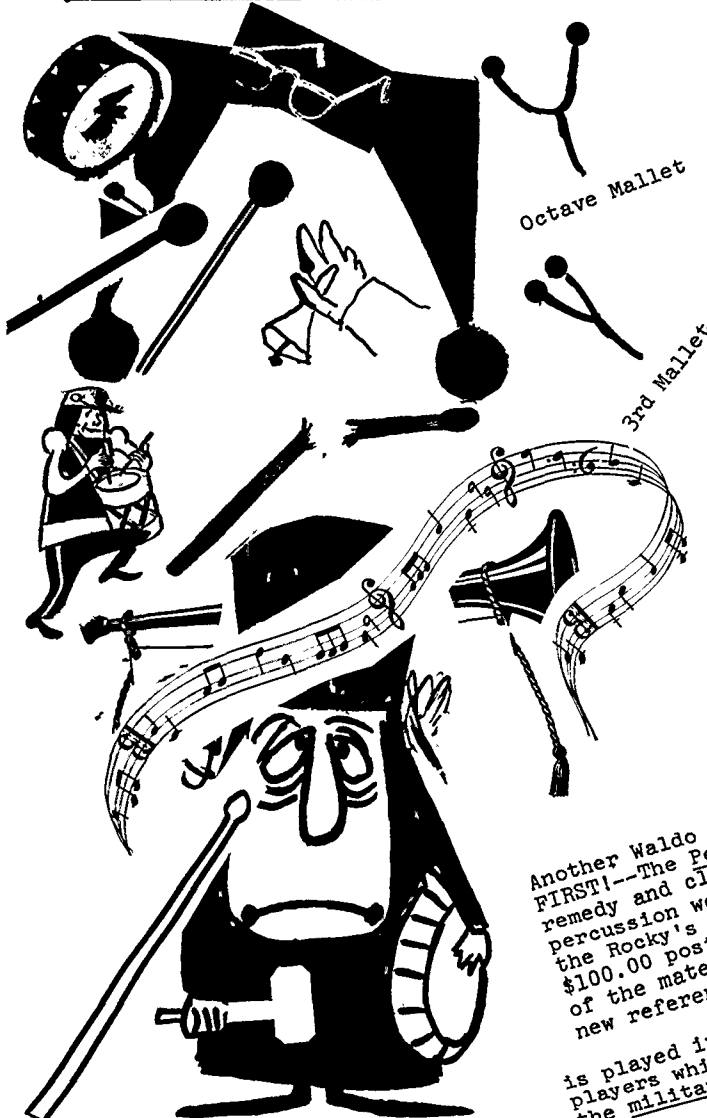
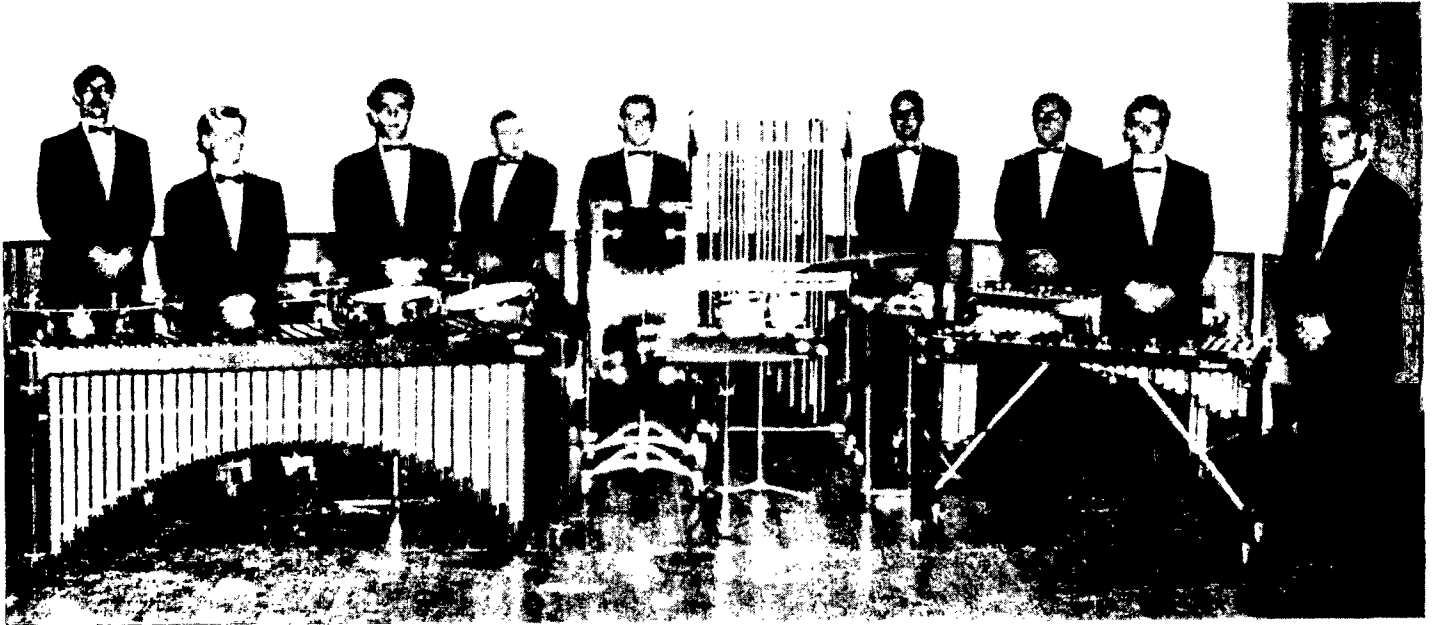
**AMERICA'S FIRST FAMILY OF PERCUSSION**

*. . . with a full  
5-year guarantee,  
too!*

*Slingerland*

6633 N. MILWAUKEE AVE.  
NILES, ILLINOIS 60648





FROM THE DESK OF: *w. h. thinkemlater*  
 TO: MY PERCUSSIVE FRIENDS  
 SUBJECT: CON-CERN

I have been saddened and dismayed by the flood of adverse criticism coming across my desk of late concerning my THINKEM-LATER PRODUCTS as advertised in the last issue of P.N. How can I tell you my "percussive pals" that I only have your best interests at heart as I pour out my talents to do no more than provide you with the ultimate in percussive products. Having no thought of personal gain I have offered you the revolutionary W. H. THINKELATER INTERVAL MALLETS for the mere token cost of \$50.00 a pair plus mailing (extra West of the Rocky's and "East of the Moon" for your use against the madness of the villianous Interval Game. I have even offered to send to those of you who haven't found one yet your "Bag in Life" (for only a slight extra charge) and I have offered you for mere pennies a day my Correspondence Course that teaches you how to do your thing (and "swing").

Keep those cards and letters coming in dear friends and remember when you think of that extra something (\$\$\$) in perverted percussive products think of THINKELATER--of THINKELATER--of Thinkemlater---of thinkemlater.....

Another Waldo Hittumfurst Thinkemlater FIRST!--The Percussion Dictionary to remedy and clear up every problem in the percussion world is now available (West of the Rocky's and "East of the Moon" add \$100.00 postage). Here is just one example of the material contained in this stupidious new reference source:

A rudimental roll is played in the open by da-da, ma-ma players while doubling their sticks in the military style.  
 A closed roll is played by pressing with a buzz sound using multiple bounces by scratch players in concert style.

**Humor** has its place ?

**JOIN**  
the  
***Percussive Arts Society***  
(PAS)

**PURPOSES OF THE PERCUSSIVE ARTS SOCIETY** — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

**OFFICER REPRESENTATION CATEGORIES** — Professional, College Education, High School, Elementary School, Private Teacher, Composer, Drum Corps, Dealer, Publisher, Manufacturer, Distributor, and Members at Large.

**PUBLICATIONS** — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

**MEMBERSHIPS** — Professional \$8.00 (Percussionist)  
Individual \$5.00 (Music Educator: non-Percussionist)  
Student \$5.00 (Any full-time student at any educational level)  
Library \$5.00  
Instrument Specialist (Dealer) and Publisher \$25.00  
Distributor/Wholesaler \$150.00  
Manufacturer \$250.00

Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

**SPECIFIC PROJECTS UNDER STUDY** — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

**SPECIAL NOTE TO STUDENTS** — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

-----  
detach and mail

**APPLICATION FOR MEMBERSHIP**

NAME \_\_\_\_\_ HOME ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

BUSINESS ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

OCCUPATION \_\_\_\_\_ REMITTANCE ENCLOSED \_\_\_\_\_

Send application form and remittance to:

**PERCUSSIVE ARTS SOCIETY**  
130 Carol Drive  
Terre Haute, Indiana 47805

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.

#### **MANUFACTURERS**

##### **AMRAWCO**

**J. C. Deagan, Inc.**  
**Fred Gretsch Mfg. Co.**  
**Ludwig Drum Co.**  
**M. M. Paiste & Sohn K. G.**  
**Premier Drums Inc.**  
**Remo Inc.**  
**Rogers Drums**  
**Slingerland Drum Co.**  
**Avedis Zildjian Co.**

#### **DISTRIBUTOR/WHOLESALE**

**C. Bruno & Son, Inc.**

#### **INSTRUMENT SPECIALISTS**

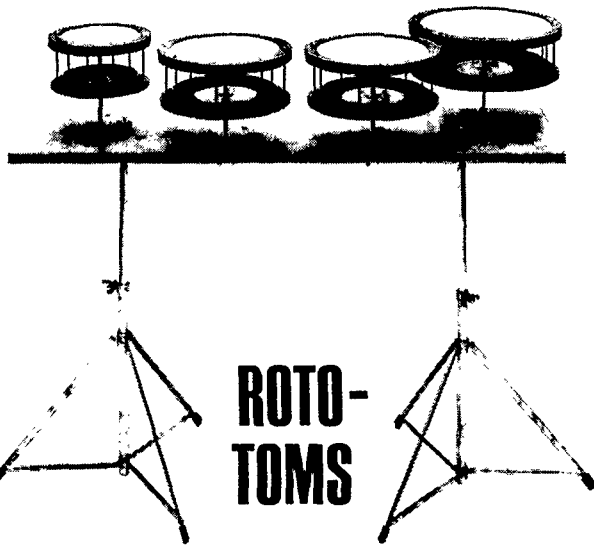
**Carroll Musical Instrument Service, Inc., New York**  
**Drum Specialist, Glenview**  
**Drums Unlimited, Inc., Bethesda**  
**Drums Unlimited, Inc., Chicago**  
**Franks Drum Shop, Chicago**  
**Joe Voda's Drum City, Omaha**  
**Professional Drum Shop, Hollywood**  
**May & Duncan Music Co., Midland**  
**The Drum Shop, Las Vegas**

#### **PUBLISHERS**

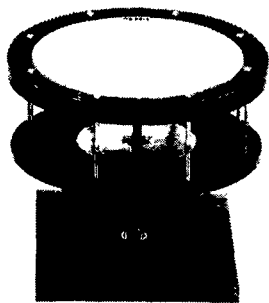
**Belwin, Inc.**  
**Boosey and Hawkes, Inc.**  
**David Gornston**  
**The Instrumentalist**  
**Hal Leonard Music Inc.**  
**Kendor Music Inc.**  
**Ludwig Music Publishing Co.**  
**Marks Music Corp.**  
**Music for Percussion**  
**Theodore Presser Co.**  
**Silver Burdette Co.**  
**Southern Music Co.**

# PRACTICAL TEACHING TOOLS

Build percussion skills with these tested products from the makers of famed Remo Weather King drum heads.



**Pitched drums with a full-octave range.** A brand new concept in drums with many educational applications. Pitch can be tuned over a full octave by rotating the Roto-Tom on its shaft. Ideal as a rhythm drum... in ear training... for teaching fundamentals of tympani technique... and as a versatile new instrument for percussion ensembles. Available in three sizes offering a combined range of nearly two octaves and a wide variety of tonal coloration.



**Above.** Set of four mounted on pressed wood base (one 6", two 8", one 10") for orchestral use. Double floor stand included.

**Left.** Individual Roto-Tom on pressed wood base, for desk-top use. 6", 8" and 10" available.

**Not shown.** Individual Roto-Tom with adjustable floor stand. 6", 8" and 10" available.

## PRACTICE PAD SETS



**Proved highly effective in teaching drum fundamentals.** Remo *tuneable* practice pads offer true drum 'feel.' Students learn dynamics, shading and how to tension a drum correctly, as well as basic technique. Minimum sound permits several to practice in same studio, encourages home practice. Endorsed by leading percussion teachers.

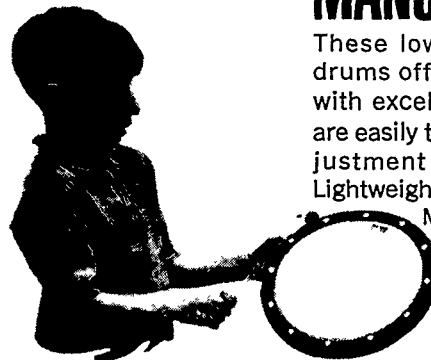
**THREE SIZES** Available in 6", 8" and 10" models, individually boxed, including tensioning key.

**FLOOR STAND SET** Practice pad plus adjustable floor stand permits practice at proper height and tilt. Three sizes.

**SNARE STAND SET** Includes practice pad and high quality regulation 14" snare stand with mounting disc. Three sizes.

## MANO Tuneable hand drums.

These low-priced rhythm drums offer resonant tone with excellent volume, and are easily tuned by screw adjustment (key included). Lightweight, easy to handle.



Molded of durable Cyclocac plastic. Available in 6", 8" and 10" dia.

# FROM REMO

BETTER PRODUCTS FOR BETTER PERCUSSION

Available from your dealer, or write for complete catalog.

REMO, INC. / 12804 Raymer Street, North Hollywood, Calif. 91605