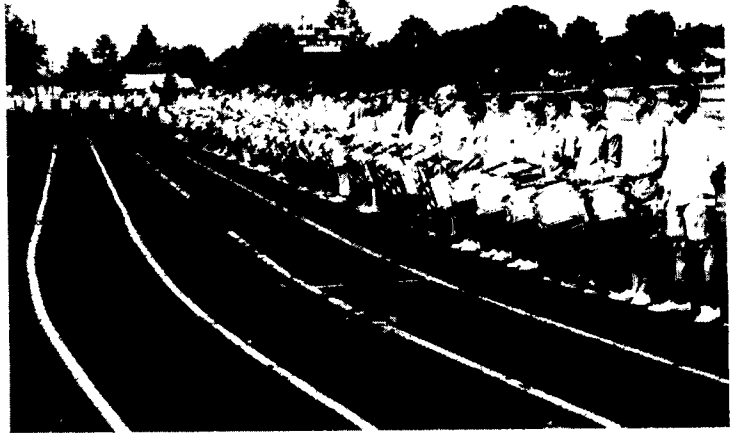




PERCUSSIVE NOTES

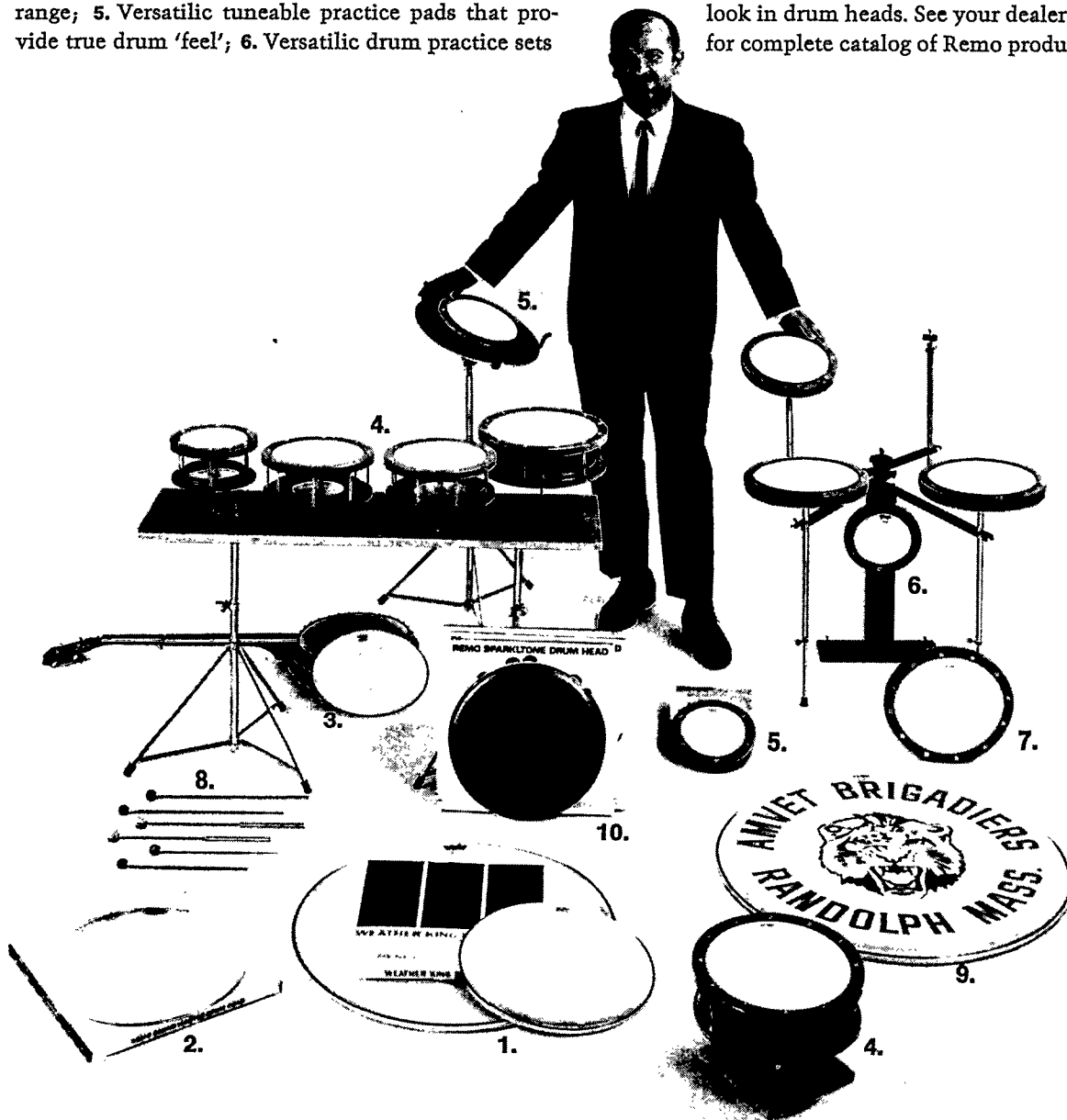
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THE SUMMER THAT HAS BEEN

The summer is long gone and a new, busy school year is well under way. Percussion music did resound from many camps, clinics, and seminars throughout the country this past summer. Hopefully many of you were able to participate in these worthwhile and interesting activities as did the members of the (clockwise from upper left): NATIONAL MUSIC CAMP PERCUSSION ENSEMBLE, F. Michael Combs Director, TENNESSEE TECH MARCHING PERCUSSION SYMPOSIUM, Hoyt F. LeCroy Instructor, INTERNATIONAL MUSIC CAMP PERCUSSION ENSEMBLE, James L. Moore, Director, and the DANIEL BOONE FOREST MUSIC CAMP PERCUSSION ENSEMBLE, John Baldwin, Director.

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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.

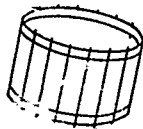
PRESENTING A RECITAL? MOVED TO A NEW POSITION? RECEIVED AN AWARD?
LET P.N. KNOW ABOUT IT!

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!

DRUMMING AROUND



The BALDWIN WALLACE COLLEGE SUMMER MUSIC CLINIC offered percussion instruction with Ray Morgenstern of East Rochester, Ohio serving as instructor. Activities included sectional rehearsals, private lessons and ensembles.

The LUDWIG PERCUSSION SYMPOSIUM was held during August and included ensemble instruction and private lessons from a large staff of artist teachers. Included were performance demonstrations by Mitchell Markovich, Joe Morello, Marvin Dahlgren, Ed Thigpen, Al Payson, Fredrick Fennell, Saul Feldstein and Jim Coffin. Ensemble concerts and a tour of the Ludwig-Musser plants climaxed the two week symposium.

NORTHERN ILLINOIS UNIVERSITY activities for the coming year include a new music ensemble, co-directed by G. Allan O'Connor, percussion instructor at that school, and a Musica Theatra, a group specializing in multi-media performances. O'Connor indicates that they would like to invite anyone interested to send their works to them for performance consideration. N.I.U. is located in Dekalb, Illinois 60115.

Featured artist at the Northwestern High School Band concert in May was ROY BURNES who presented a stage band drum clinic and appeared as soloist with the band.

A percussion clinic was held in El Paso, Texas in March featuring GEORGE FROCK of the University of Texas, FRANK MACCALLUM, El Paso marimba artist and the El Paso All-City Percussion Ensemble. The clinic was organized by Bob McGraw, principal percussionist of the El Paso Symphony Orchestra.

The 3rd Annual Percussion Ensemble Concert was presented by the PAUL-MUELLER PERCUSSION STUDIO in Indianapolis, Indiana this past May. Featured were ensembles from various schools in the area performing new music suitable for high school and junior high school contest competition.

Quincy College presented a percussion clinic this past February featuring ED SHAUGHNESSY. The percussion instructor of this college is Hugh Soebbing.

Van's music Sales in Columbus, Ohio presented JOE MORELLO in a percussion clinic this past April.

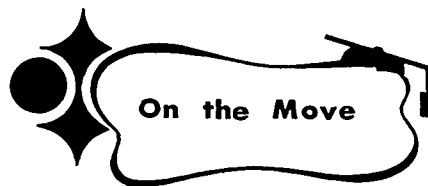
A featured work on the graduating recital of RONALD KEEZER at Wisconsin State University in July entitled *Introspections* took the place of the usual written thesis required for a master's degree.

In April the MAJESTIC GREASE BAND, a 16 piece group appeared at the Aragon in Chicago playing contemporary jazz and big band rock. A highlight of their appearance was a 10 minute drum solo by drummer Frank Derrick II that received a standing ovation. The band continued its summer appearances at the Sherman House in June and back at the Aragon in July.

ALEX CERUZZI has just completed a Master's thesis entitled *A Course of Study for First and Second Year Percussion Students in the Public Schools*. This thesis can be reviewed at Eastern Kentucky University in Richmond, Kentucky or at Prophetstown High School, Prophetstown, Illinois.

The 14th season of the INTERNATIONAL MUSIC CAMP was held at the International Peace Garden on the North Dakota border this summer. Percussion instructors

for the band, orchestra and chamber music sessions were Richard D. Paul of Indianapolis, Indiana and James L. Moore of Columbus, Ohio.



JAY COLLINS has resigned from the faculty of Wisconsin State University-Whitewater to complete a doctorate degree. He expects to continue teaching part-time at Austin Peay State University.

WILBER T. ENGLAND will serve on the band staff at Indiana University and teach class percussion at that school. He is a graduate of the University of Michigan and formerly taught at Northern Michigan University.

RON HELLER is now a teaching assistant in percussion at the Ohio State University and will perform with the Columbus Symphony Orchestra. Ron is a graduate of Indiana University where he studied with George Gaber and was awarded the Performer's Certificate. He has worked professionally with the Dick Schory and Henry Mancini Orchestras.

JOHN J. HENRY, JR., one of the last of the Sousa Band drummers filled in for JAMES D. SALMON as guest percussion instructor at the University of Michigan this past summer. Heney's long, colorful career includes work with the Ringling Circus and teaching in the DeLand, Florida school system.

RON KEEZER joins the music faculty as percussion instructor at Wisconsin State University-Eau Claire this year after completing his degree at that school. Prior to this he had studied at the Berklee School of Music and the Boston Conservatory in addition to professional symphonic, recording, and television performance playing experience.

GEARY LARRICK has assumed the position of percussion instructor at Wisconsin State University-Stevens Point. He was prior to this a graduate assistant in percussion at the Eastman School of Music where he is completing a Master's degree. An Ohio native, his undergraduate work was done at the Ohio State University.

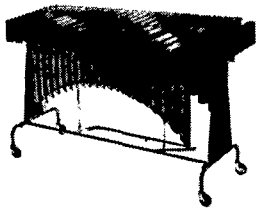
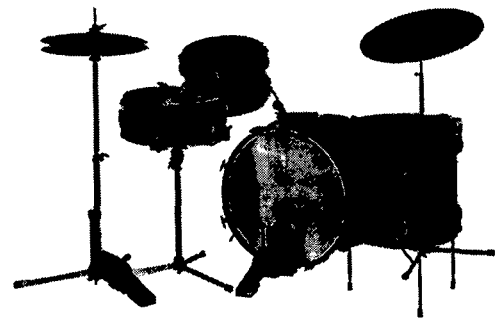
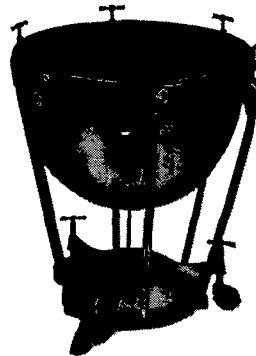
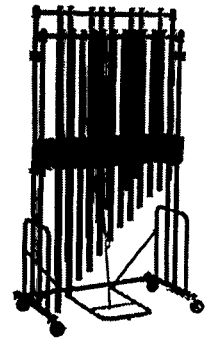
RAY MORGENSTERN is presently teaching music at the Frankfurt International School in Frankfurt, Germany. Ray is a percussion major who received his BM degree from Baldwin Wallace College and his MM degree from The University of Michigan where he studied percussion with James D. Salmon.

PETER H. TANNER is the first percussion teacher at The University of Massachusetts. Formerly on the faculty of Wisconsin State University-Eau Claire, Dr. Tanner has composed numerous works for percussion instruments.

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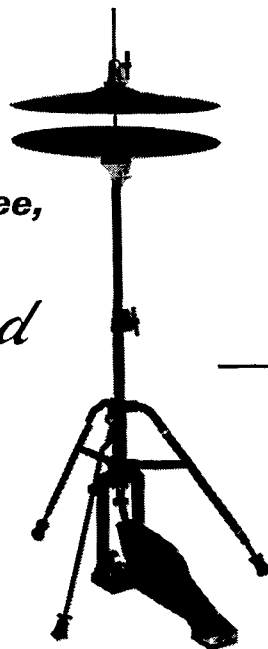
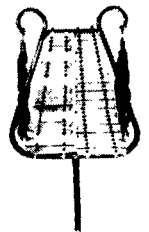
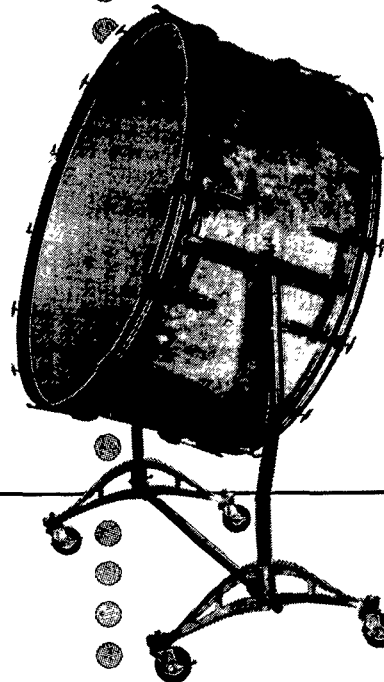


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IN MEMORIAM



The percussion world was saddened by the sudden passing of MORRIS GOLDENBERG. This eminent author of percussion method texts and solos taught at the Juillard and Manhattan Schools of Music. It has been said that Goldenberg had a former pupil in every major American symphony and in most of the minor ones. He was the first percussion major to graduate from the Institute of Musical Art, now the Juillard School of Music, where he has been a member of the faculty since 1941. Goldenberg was a member of the N.B.C. Orchestra under Toscanini and he performed and recorded under many of the great conductors of the world. His Modern School's for Snare Drum and Xylophone are the largest selling books of their kind in English speaking countries. Goldenberg was in the process of preparing a new book of instruction for beginning snare drum.

ROBERT CLARK a leading Canadian combo drummer was killed in an automobile accident near Halifax. He was at the time of his death working with The Marquis a Canadian pop group that had appeared throughout the Eastern provinces and in the United States. His brother, Owen Clark, PAS Chapter chairman for Canada, is a frequent contributor to PERCUSSIVE NOTES. Bob was a native of Winnipeg and is survived by his parents, Mr. and Mrs. John Clark of that city.

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.

The U.S. Military Academy Band anticipates several percussion vacancies for the Spring and Summer of 1970. This organization provides various types of music for the Cadets and post personnel at West Point and also represents the Academy at various appearances off post. It is one of three Special Bands in the Army. The proximity of West Point to New York City affords one a rare opportunity for further musical studies. The three year term of enlistment fulfills one's military obligation. Further information may be obtained by writing to:

CW4 John P. Cochrane
Associate Bandmaster
USMA Band
West Point, New York 10996

Below are listed the states having active P.A.S. Chapters and the chairman for each state. Further information regarding your state chapter may be obtained by contacting these persons. If you do not know the address of your state chairman the P.A.S. office (130 Carol Drive, Terre Haute, Indiana 47805) can provide this information. States not listed below have no organized chapter as of yet. If you are interested in forming a chapter in one of these states please make this known by informing the P.A.S. office of this.

State	Chairman
Alabama	David D. Black
Arizona	Thomas Lommel (U. of A. Tuscon)
Arkansas	Stanley G. Finck (Springdale Public Schools)
California	Lloyd McCausland (Remo)
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Florida	Fred Wickstrom (U. of Miami)
Georgia	Kenneth Krause
Illinois	Terry Applebaum (Northwestern)
Indiana	William T. Engeman
Iowa	Jim Coffin (U. of Iowa)
Kansas	Alan Kennedy (Wichita St. U.)
Kentucky	Donald F. Knaack (U. of Louisville)
Maryland	Dale Rauschenburg (Towson St. U.)
Michigan	Thomas McMillan
Mississippi	Sherman Hong (U. of Southern Miss.)
Missouri	Charmaine Wiley (U. of Missouri at Kansas City)
Montana	Edmund Sedivy (Montana St.)
Nebraska	Dick Spencer
New Jersey	Robert Cotto
New York	Sandy Feldstein (S.U.N.Y. Potsdam)
North Carolina	Harold Jones (East Carolina U.)
Ohio	Wendell Jones (Bowling Green St. U.)
Oklahoma	Tom McGuire
Oregon	Louis Wildman (U. of Washington)
Pennsylvania	Gary Olmstead (Idiana U. of Penna.)
Rhode Island	Arnold Saslavsky
Tennessee	Mike Combs (U. of Tennessee)
Texas	Fred Hoey-George Frock (U.T.)
Utah	Robert H. Campbell (Brigham Young U.)
Washington	Martin J. Zyakowski (E. Wash. St. Coll.)
West Virginia	Phil Faini (U. of W.V.)
Canada	Owen Clark (McGill U.)

I wish to congratulate you on the continued excellence of PERCUSSIVE NOTES, the high standard of articles speaks 'volumes' and is a credit to the whole world of Percussion.

Ian Turnbull
Percussion Instructor
The University of Western Ontario

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Percussion Discussion

In last spring's issue it was pointed out that PERCUSSIVE NOTES has become a leading source of percussion programming information. This certainly seems to be the case for in this issue nearly 80 programs of percussion events appear that have been received since the last issue. In the spring issue Percussion Discussion Column the challenge was put forth to you to respond with comments and thoughts on percussion programming practices. Several well stated views are presented in this issue on this important topic. It is this kind of interest and sharing of views that will make the P.A.S. a still more influential organization in the percussion world. Let us continue to hear from you.

APOLOGIA FOR PERCUSSION PROGRAMMING

By
Fred Wickstrom

Percussion programming is a problem which is close to all of us actively engaged in the performance of percussion literature. It is a problem to which each individual must formulate his own answers. Involved in reaching these answers are the philosophy of the institution within which the ensemble is functioning, the philosophy developed by the ensemble's director through both education and professional experience, the number of players available for a performance, the level of ability of the individual players and last but not least, the amount of funds available.

The development of the University of Miami Percussion ensemble over the past eight years has been, I feel, typical of the developmental stages which all ensembles have gone through, are going through, or will be going through.

Our institution has always had a very broad outlook on the musical scene. The first year of my appointment I had no difficulty convincing the administration of the validity of a percussion ensemble program. Our ensembles run from Wind Ensemble and Symphony Orchestra to Jazz Lab and Studio Jazz Orchestra.

Our Percussion Ensemble runs this same gamut of music from legitimate classical works to jazz-pop's arrangements. An ensemble at an institution with less than this broad philosophy would no doubt limit the scope of works performed. As yet, the University has no real "New Music" ensemble. Therefore, I feel it is my obligation to both performers, and audiences to present Chamber pieces where percussion holds the most dominant role.

A director at an institution which offers no formalized course in Percussion Ensemble Literature will also run the risk of trying to program everything which the ensemble has rehearsed. There are certain works, such as *Ionization* by Edgar Varese and *Tocatta for Percussion* by Carlos Chavez which we should all be familiar with. Yet these works normally wouldn't be programmed every three or four years. A course in Percussion Ensemble Literature can cover all significant literature in a historical order, so that participants can become familiar with a multitude of materials. Ensembles operating without a parallel literature course must simply set aside periods every year for reading sessions of significant literature.

Another institutional philosophy which is quite important is whether the ensembles are strictly performance orientated, or if they are an educational vehicle. The percussion ensemble which is performance orientated must operate with the best player on all the hardest parts. One

operating as an educational vehicle will challenge all players with parts that will place demands on their abilities. What's most important, the public performance or the education and training of the students?

The director's own philosophies of life, percussion, and music education, together with his professional and educational experiences can't help but color the content of programs. My first playing experiences in an ensemble were several performances with Dick Schory. He was starting out with an ensemble that was all percussion and played both pops and standard repertory. My most involved experience with the idiom was with Jack McKenzie at the University of Illinois where he has carried on at a high musical level the legitimate, classically orientated program began by Paul Price. As a player I always have, and no doubt always will be involved with symphonic music, pop, rock and jazz. How can my programs help but not reflect my background? As I look back over eight years of programming I have leaned toward legitimate works, but generally have included popular numbers or added one as an encore. One fall I broke with tradition and presented a program that was strictly pops. This past fall I presented a program entitled "The Two Sides of Percussion" which combined a legitimate first half with a pop second half. Students need the experience of playing both types of music if they are anticipating a career in music.

The number of players available for a performance, and the level of their ability are problems which run hand in hand. One of my earliest memories of our ensemble is when we played an Educational TV show with two students and myself playing edited quartet literature. I look back now at early pictures of my ensemble when it consisted of two percussion majors, a pianist taught to play mallets, and two music education students who had taken our secondary instruments course. As the ensemble grew in quantity it grew in quality. A few good players in a group will motivate the others toward improvement. Now with an ensemble enrollment of sixteen to twenty members divided homogeneously into two groups we can attempt to tackle most anything which has been written for Percussion Ensemble, or New Music ensemble where percussion holds the dominant role.

Like everything else in this life, a good Percussion Ensemble must be adequately funded. Instruments are the prime case in point. I really felt we'd reached a plateau several years ago when I had the instruments to program a work calling for three or four marimbas. Six years previously the only marimba on campus was the one I brought. Racks of tuned gongs, bamboo drums, brake drums and tundersheets all cost money and are instruments which will basically be used only in Percussion Ensemble. Availability of instruments directly influences the program by the simple matter of either being able or not being able to perform specific works.

Budget limitations also affect the availability of the music itself. The cost of some works only available on rental, makes their performance prohibitive in some instances. Purchase of large ensembles for nine or more players is handled at our university by our ensemble library where the money is tight. Purchase of works for less than nine players is handled by our music library where the money is more readily available. So you see, programs that appear to the reader as "haphazard, no evidence of planning, order of literature or content" can no doubt have many pragmatic reasons for being.

As far as "educating or entertaining the audience," a program can do both. Attracting a large audience is a problem solved often with a little bit of a "Show Biz" flare. Both times we have programed John Cages *First Construction in Metal* I have featured the work in publicity releases and have obtained either TV coverage of a rehearsal, or a full color picture in the Sunday Arts section of our local

paper. It pays to advertise—both concerts were played to “standing room only.”

We’re living in a golden age of percussion. Intelligent percussion programming at any place along the developmental growth of an ensemble will give us educated listeners for years to come.

The Author

Fred Wickstrom is an Assistant Professor of Music at the University of Miami, Coral Gables, Florida. He formed the University of Miami Percussion ensemble in 1961. In addition to his teaching, he is timpanist with the Greater Miami Philharmonic and percussionist on the weekly CBS-TV Jackie Gleason Show.

IS IT GOOD MUSIC?

G. Allan O’Connor

I am writing this in response to your call for opinions on your last editorial comment in *Percussive Notes*, Vol. 7, No. 3.

A Possible Guide for Programming a Percussion Recital

I. Factors to take into account

- A. Length of program
- B. Type of audience, public school assembly, public recital, etc.
- C. Problems of setting up and tearing down equipment between numbers so as not to make the waiting time between pieces longer than the pieces themselves.
- D. Presenting a variety of good percussion music that pleases the audience, shows off the performer, and acquaints the listeners with different styles of music that have been written for the medium.

I believe that a solo recital should consist of approximately six works:

- 1. A vibes, marimba, or xylophone solo with piano accompaniment.
- 2. A snare drum solo or something similar
- 3. A timpani solo or duet
- 4. A multiple percussion solo (unaccompanied)
- 5. A percussion work with tape or live electronics
- 6. A percussion work with one or more accompanying instruments

The first four pieces are to show off the performer as a well rounded percussionist; not as a marimbist, timpanist or snare drummer. The final two are expressions of the newest and most popular ways of utilizing percussion in today’s music.

A sample program, all of published works, might be:

- Rondo for Marimba and PianoFrazeur
- Sonata for Three Unaccompanied Kettledrums Jones
- Three Dances for Snare Drum Benson
- Elegy for Solo Percussion Rosen
- Gambit Duckworth
- Suite for Violin, Piano and Percussion Hovanhess

Arranged for the sake of variety, maybe:

- Rondo for Marimba and PianoFrazeur
- Elegy for Solo Percussion Rosen
- Sonata for Three Unaccompanied Kettledrums Jones

- Intermission
- Three Dances for Snare Drum Benson
- Gambit Duckworth
- Suite for Violin, Piano, and Percussion Hovanhess

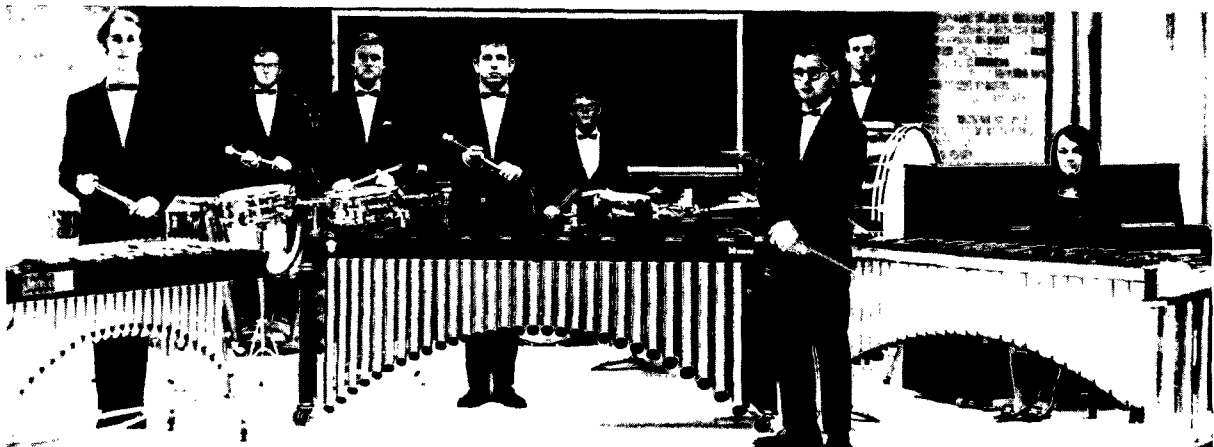
The kind of music played on public recitals by percussionists must reflect the development of their medium and the kinds of musical styles that naturally suit their medium best. Take, for example, the case of the Violin: The Violin works best when used with piano, other strings, or orchestra. Very rarely is it utilized as a solo instrument with band, or in a group of brass instruments. Composers take into account the tone color of the instrument, its volume, what kind of melodic fragments sound best on it, and other similar parameters.

Percussion as it exists today is in the same stage of development as the Violin was about 200 years ago—but at that time one didn’t hear transcriptions of Tower Music played on a group of Violins, or a reorchestration of Handel’s *Fireworks Music* for Violins, because these established musical styles were not idiomatic on the Violin.

A similar case exists with something like “A Mighty Fortress Is Our God,” arranged for percussion ensemble. Take the example of the first phrase ending in this chorale: The purpose of holding the ending note in the first phrase on the word ‘God’ is to emphasize the solidity and strength of the word as envisioned by Martin Luther. To my ears it would sound very unsolid and unstately to hear six marimbas rolling sustained notes on that fermata. This music—older music—is just not idiomatic on these instruments!

I realize that the main argument against this is that if this is not done, percussion students will miss learning about all of the interpretive devices first developed and so strongly utilized in this music. My reply is that this music should be studied for its practical worth to a percussionist, but not performed in concert for public audience. How noteworthy would a Horowitz program of Czerny Etudes be?

It is my suggestion then, that public performances of



UNIVERSITY OF SOUTH ALABAMA PERCUSSION ENSEMBLE, John J. Papastefan, Director

percussion music could consist of percussion music, not vocal music, or orchestral music, or string quartets, or anything else. We need not apologize for this very new and very exciting medium. All other musical media have been cluttered with junk, band transcriptions, etc. We can prevent that to a very large extent in percussion music if we begin acting with good taste now!

As far as whether or not we should program a lot of integrated chamber music works on a program, there are in my opinion two distinct advantages to this: 1. the audience that will come to the concert will listen to the entire concert as music and not, if they are attending a percussion concert for the first time, as a "bunch of banging." Usually a concert of percussion music is attended by only percussionists and their friends; this is not the case in the other instance.

2. The advantages of chamber music playing for a percussionist in this medium are infinite. He is playing good music, music written for his instrument and whatever others are in the group, learning the difficult problems of balancing with other instruments and providing a varied source of musical development for himself and others in the group. How often do brass, woodwind, string, vocal, or piano players have the opportunity to perform with a percussionist?

Finally, what about *Zyklus* vs. *Encore in Jazz*? How far are we supposed to go in playing a concert of shifted over Arthur Fiedler of 1½ hours of dots and dashes? Should a percussion recital be all Avant Garde music, all quasi-pop music, half and half, or what? Obviously, some things to be taken into account are the abilities of performers in certain musical styles—a rudimental drummer wouldn't know how to find the start of *Zyklus*, the type of concert—a percussionist who played a bongo solo on a contemporary music festival isn't doing justice to himself or his field, and whether we are out to educate an audience, please ourselves as performers, or contribute to the development of a promising young percussion student.

I can't offer a solution or even concretely suggest an approach. I always ask myself after considering the above, "Is it good Music"?

The Author

G. Allan O'Connor is Percussion Instructor at Northern Illinois University. He is a graduate of the University of Illinois where he was active in contemporary music performances. In addition to his percussion duties, Mr. O'Connor is co-director of a recently organized new music group at N.I.U.

CAN THEY IDENTIFY?

William J. Schinstine

In regard to the programming question you raised, there certainly seems to be a need for exploration of this issue before we have the percussion ensemble go the way of the big dance band.

At the December 1968 meeting of the Pennsylvania Music Education Conference in Harrisburg, Pennsylvania, the Indiana University of Pennsylvania Percussion Ensemble, under the direction of our state P.A.S. chairman Gary Olmstead, finished their excellent concert with several extremely fine arrangements for six trombones, string bass, dance drums and percussion ensemble in a jazz idiom. I believe we should encourage more use of percussion ensemble in this and similar ways. Combining percussion ensemble with stage bands and rock and roll groups seems to have been neglected. There certainly must be many fine student and faculty arrangers on college and university campuses who would be glad to contribute if asked. Perhaps our percussion experts should offer to work directly with these arrangers and composers to produce this type of music. The writing of drum and bugle corps music is usually done by two different people working together.

The results of such activity, if made available to others, would fill a void which I feel exists on many of our programs. Soon we will have to come up with good modern percussion ensembles with which our listeners can identify.

While all of the experimental types of writing with new notations, new instruments, new ways of striking percussion instruments, etc., have a definite place and need to be heard, we must not lose listeners by overloading programs with only this type of music. There will always be a need for "just for fun and enjoyment music." Such music need not be either trite or lack difficulty as a challenge to the players.

I'd like to offer a challenge to the great jazz writers to provide us with some new and exciting percussion music in their style that listeners can also enjoy.

MURRAY STATE UNIVERSITY PERCUSSION ENSEMBLE, Tom Vanarsdel, Director



THE WILLIAM CLARK PERCUSSION ENSEMBLE A STUDENT ENSEMBLE

Editors Note: The director of this student ensemble is William Clark, percussionist with the St. Louis Symphony Orchestra. After completing his tour of military service as a member of the U. S. Naval Academy Band, Clark started teaching privately in the Belleville-Collinsville Illinois area. He describes his fine group in this article...

Upon returning home to finish my degree in music I started to teach privately. Since then, I built my private teaching up to about 25 students per week. Some of these students have been studying with me since about 1964. I picked five of my best students and decided to start a Percussion Ensemble. These students are from different grades ranging from the 8th to the 11th, and from different towns and schools. This has been one of my most rewarding ventures in percussion. We rehearse at my home approximately one hour a week to go over new percussion music and go over the music we have played for concerts and guest appearances.

The Ensemble gives these students a chance to play percussion music that they, in all probability, would never play in their respective schools. Each one of the students do not play the same percussion instruments on each piece. They must be able to perform on all the percussion instruments.

The Ensemble also gives them a chance to hear the various textures and colors that can be played on the membranetic, metallic, and wood percussion instruments. They have learned to listen and play together with the grace and style of any brass, string, or woodwind ensemble.

I started the Ensemble with some easy to medium ensemble selections and have now advanced to difficult and avant-garde selections. The students are highly motivated to do their best at all times and have a friendly form of competition going on between them that is both healthy and beneficial. They look forward with anticipation to each rehearsal and are not in the least afraid to tackle any percussion piece I choose to pass out. For instance, I have started them on the *Tocata for Percussion* by Carlos Chavez, something I never heard of until I was in college. After letting them hear it on a recording, they could hardly wait to work on it. As of today, we have the first and second movements worked out and are preparing the third. They hope to perform this piece on a concert in the near future. In this student percussion ensemble, I can observe all the fruits borne from my private teaching.

This group is very popular in this area and have received many requests to perform at various school band concerts as guest soloists. By the time these students are ready to enter a University or Conservatory they will have a good foundation in Ensemble playing.

William G. Clark, Percussionist
St. Louis Symphony Orchestra

PRODUCT NEWS

C. BRUNO, and SON have available Tunable Temple Blocks with resonant rosewood sound boards and tone chambers of birch plywood. Tuning wedges are provided that when inserted raise the pitch of the blocks from a basic pentatonic tuning. Each block is mounted individually on an isoprene pedestal with a vacuum cup base, allowing for flexibility of placement. Also available from the firm are a four octave Xylo-Marimba, a three octave Xylophone, a Primary Multi-Percussion Outfit, a complete line of Controlled Impact Mallets, and the Vinyl Percussion Caddy stick and mallet case. C. Bruno and Son, Inc. P.O. Box 1081, San Antonio, Texas.

THE ROAD THRU LIFE A LITTLE LONELY FOR A SOLO PERCUSSIONIST

By Peter Gomer
Reprinted from Chicago Tribune

"You know," said Stomu Yamash'ta wistfully, "life is rather difficult for a solo percussionist," to which the only possible reply is, "I'll bet."

Mr. Yamash'ta, a very contemporary young man of 22 years, will join his countryman, Seji Ozawa, and the Chicago Symphony Orchestra this evening at Ravinia to present the world premiere of Heuwell Tircuit's "Concerto for Solo Percussionist and Orchestra." The work was commissioned by Ravinia, but written specifically for Yamash'ta, for Stomu is one of the few solo percussionists in the world.

When barely into his teens he already was timpanist of Kyoto and Osaka Philharmonic orchestras, and a staff percussionist at the four leading film studios in Tokyo. When he was only 14, Stomu contributed the fanciful soundtrack score to Akira Kurosawa's best-selling eastern-western "Yojimbo." But the solo bug bit Stomu when he was 16 [in 1963] when he played Darius Milhaud's Percussion Concerto with the Osaka Philharmonic. He then journeyed to London for further study, came to America in 1964, and studied at the Interlochen Arts academy with Jack MacKenzie, Thor Johnson, and Nicholas Harsanyi.

The next stop was the Berklee school of jazz in Boston where he founded the International Modern Jazz quintet, played with Jackie Byrd, and appeared with the Toshiko Akiyoshi band at Town hall in 1968.

"In order to eat," as he puts it, he played engagements in the percussion section of the Boston Symphony, Boston Opera, and Metropolitan Opera orchestras, but then went on tour with Thor Johnson as the soloist in Heuwell Tircuit's "Odoru Katachi" for percussion and orchestra.

He appeared with Johnson at the Peninsula festival in Fish Creek, Wis., and also on Louis Sudler's Chicago television program Artists' Showcase, which brought him to Chicago to live and, hopefully work.

Along the way, Aram Khachaturian dubbed him "the world's greatest percussionist" and invited him to live in the Soviet Union; Morton Gould agreed to write a concerto for him; Hans-Werner Henze asked him to join Dietrich Fischer-Dieskau in his new cantata, "El Cimarron," scheduled for the Aldeburgh festival in 1970; Donald Erb set to work on a percussion piece, as did Toru Takemitsu. Stomu himself composed "Fox," a ballet for solo dancer and percussionist with tape which had its premiere over San Francisco television in November of 1968.

He is quite excited about Tircuit's new concerto, which the composer says "marks the first time a solo percussionist has ever been called upon to face the intellectual and musical demands regularly encountered by pianists, violinists and singers." He will utilize more than 40 different instruments ranging from timpani, gongs, drums, and wood blocks, to temple bells, camel bells, prayer bells, wind chimes, and wood trees. Besides the soloist, the score also calls for a full percussion section and full symphony orchestra.

This promises to be a bang-up way for Stomu to make his Ravinia bow, but I would also like to hear his transcriptions of Bach for marimba where he uses six sticks simultaneously, which, I'm told, is impossible. To which the only possible reply is, "I'll bet."

PARDON—but a few items sent to P.N. early in June 1969 for inclusion in the publication were inadvertently destroyed. If you did send something in during that time and it doesn't appear in this issue we will see that it does get in, if you would please send these items again.

New Publications

Student Instrumental Course
Level One (Elementary)
Saul Feldstein - Belwin

A series of fourteen new releases for a variety of percussion instruments alone and in combinations. The "Student Instrumental Course" is designed for individual and class instruction of like instruments for all band instruments. Each book is complete in itself but all books are correlated with each other. Three levels of books are, or will be, available—elementary, intermediate and advanced. The general editor of the series is Fred Weber, but each book has been co-authored by an authority on each instrument. In the case of these percussion books Saul Feldstein, a highly qualified percussion specialist. The Belwin firm is to be commended for now realizing the importance of having percussion pedagogical material written by a specialist. This was not done for many years and a vast amount of material with poor percussion pedagogy exists in countless school music department libraries. Hopefully as this new series finds its way into the classroom it will supplant some of these older texts. A detailed description and evaluation of each individual book will not be attempted here, rather a brief comment on the content of each will suffice. Only through use in the beginning instrumental program, and the private teacher's studio will the merits and uses of each book be adequately tested. Certainly the entire gamut of percussion instrumental instruction is available to the teacher and student in this series and no excuse for not teaching "total percussion" can exist now.

Rather than spreading this review out over an array of instrument headings the entire series is given below:

- Drum Student** (\$1.25) - Snare Drum + Bass Drum, a method for instruction.
- Studies and Etudes for Drums** (\$1.25) - Supplementary warm-up and technical drills, musicianship studies and rhythmic studies.
- Drum Soloist** (\$2.00 w/ accom., \$1.00 solo book only) - Snare and Bass Drum with piano accompaniment, interesting solo arrangements of well known melodies.
- Timpani Student** (\$1.25) - A method for instruction.
- Studies and Etudes for Timpani** (\$2.00)
- Timpani Soloist** (\$2.00 w/accom., \$1.00 solo book only) - solos with piano accompaniment.
- Mallet Student** (\$1.25) - a method books for instruction.
- Studies and Melodious Etudes for Mallet** (\$1.25)
- Tunes for Mallet Percussion Technic** - A much needed collection of easy song material for these instruments.
- Mallet Soloist** (\$2.00 w/accom., \$1.00 solo book only) solos with piano accompaniment.
- Percussion Ensembles** (\$1.25) easy ensembles for the complete percussion section (keyboards, drums and timpani).

DRUM SOLOS

Concert Snare Drum Solos: El Tamburo and Trommel - F. Michael Combs - Kendor - 50¢.

Two fine contrasting solos, one in 4/4, the other in 6/8 designed to develop an awareness of the musical aspects of concert snare drumming.

The Crazy Bugle Boy and Cossach Patrol - Kenneth Krause - Chappell and Co., 75¢ each.

A pair of musically conceived easy grade solos for snare drum with piano accompaniment.

15 Diversions for the Snare Drum - Les Parks - San Fox \$2.00.

A collection of rudimental solos of intermediate difficulty, well conceived in the traditional style.

METHOD BOOKS

Play Now - Percussion Volume I - Saul Feldstein - Silver Burdett - n.p.

This new approach text may be used for individual, class, ensemble or full band instruction. The publisher states that this is the only instrumental music series that offers a complete method and ensemble program in one handy book for each instrument. The percussion book is written by a highly qualified expert in the percussion field. The book is geared to the expanded percussion in today's band with parts written for non-pitched percussion, timpani and melodic percussion instruments.

The publisher of **PLAY NOW** has consistently produced fine music education texts and a care and concern for clarity of layout and printing are evident in the high quality of this method book. Those involved in elementary instrumental music should definitely examine this new series.

New Variations and Drum Solos - Ralph Pace - Drum Book Music, White Plains, N.Y. Vol. I. \$2.00

This is the first volume of the author's imaginative presentation of variations based upon the famous "Three Camps" drum beat pattern. Ranging from elementary beats to independence, this book, according to the author, provides over 100 new variations of the one major solo idea. Melodic parts for piano and other instruments are included and may be used if desired. A very useful musical approach to drumming.

3 Camps, Vol. IV - Ralph Pace - Drum Book Music, White Plain, N.Y. - \$3.50 This volume is the culmination of the authors exhaustive development of the famous "Three Camps" traditional drum beat. The price above includes a full band score, set of parts, fourteen drum solo variations playable by beginning to advanced drummers. The author gives numerous suggestions for performance including football show presentations featuring the drums, along with a detailed table of contents of all four volumes in this extensive series.

The Contemporary Percussionist - Charles Memphis - C.M. Publications, 4224 Frederick Ave., Baltimore, Md. \$5.00

A collection of 63 pages of difficult, well written etudes for snare drum along with a few duets and independence studies. This text is available directly from the author who plans a 2nd enlarged edition for publication soon.

DRUM SET BOOKS

Cymbal Coordination - Ralph Pace - Drum Book Music, White Plains, N.Y. \$2.50

A thorough introduction to drum set independence technique, interspersed with helpful performance suggestions, items of interest and advertisements. It appears that this text would be a good one to use with a drum set student prior to using Chapin's classic **Coordinated Independence** text.

Rudiments Around the Drums - Joel Rothman - J. R. Publication, New York \$2.00.

Patterns of single, double, paradiddle and ruff strokes developed around the drum set. Good materials for gaining facility of the set.

MULTIPLE PERCUSSION SOLOS

Suite for Solo Percussion and Piano - Sam Raphling - Bourne Part I and Part II \$6.00 each.

Part I contains movements for tambourine, wood blocks, cymbals, castanets and an encore movement using all four instruments. Part II contains movements for triangle, bass drum, temple blocks, snare drum and an encore movement for all eight instruments. With a good pianist this work in its entirety or selected movements could be effectively presented on a percussion recital.

PERCUSSION ENSEMBLES

Panda Pause - Thomas L. Davis - Creative \$4.00.

Nine players including parts for the complete percussion section plus string bass. This ensemble as all in this new series provide the modern percussionist with the type of material found in today's show and studio repertoire.

Fancy That! Thomas L. Davis - Creative \$4.50.

Modern swing writing for nine players including vibrate, marimba, orchestra bells, xylophone, drum set, small traps, timpani and string bass. Fine idiomatic writing with 3 and 4 mallet work and ad lib vibrate solo chorus.

Greensleeves - Thomas L. Davis - Creative \$3.50.

Melodic ensemble for six players including vibres, marimba, orchestra bells, drum set, small traps and string bass. A fine modern setting of this traditional melody in a jazz waltz rhythm.

A Taste of Brahms - Thomas L. Davis - Creative \$4.50.

Ala "A Taste of Honey"? Looks like fun for all eight players and Mr. Brahms.

Stompin Thru the Rye - Thomas L. Davis - Creative \$4.50.

"Rockin' Through the Rye" for this one. Well written in the Rock vein.

El Races de la Camptown - Thomas L. Davis - Creative score and parts \$4.50

Another groovy setting of this old favorite.

Elementary-Junior High Percussion Ensembles: Drum Fun - Thomas Brown - Kendor, Delevan, N.Y. Conductor's Manual \$2.00, four Percussion books \$1.50 each.

The purpose of this collection of ensembles is to make available to young players the opportunity to play together early in their training. A variety of common instruments are used and helpful performance suggestion are given. This is excellent material for the elementary percussion class or sectional rehearsal.

Trio for Percussion - E. L. Masoner - Kendor score and parts \$2.00.

Written for tambourine, bongos and bells, it appears that other keyboard instruments (i.e., vibres, xylophone) might be effectively used on the melodic part if they are available. Piece should be a good one for developing awareness of musical balance and phrasing in a small ensemble setting.

HEY, JAY! - Gerold von Klein - Southern score and parts \$2.00.

A short trio for a keyboard instrument (vibres recommended), timpani (2) and drum set in a modern setting.

One Dozen, Two Dozen and Three Dozen - Drum Duets - P. A. Munier, Toronto, Canada.

Actually cadence collections with interesting bass drum parts. Unfortunately no address of publisher or price is given on any of these fine little books. Try contacting PAS member Allan Bradford, 133 Woburn Ave., Toronto 12, Ontario for more information. These are well written cadences for parade drum and rudimental bass drum.

TEXT AND REFERENCE BOOKS

The Book of the Marimba - Frank K. MacCallum - Carlton Press, New York \$3.50 112 pp.

This book is a must for anyone interested in bar percussion instruments. How little exists in even the best libraries on the marimba specifically and on the family of bar percussion instruments. This text in its brief 112 pages provides more accurate, interesting information on these instruments than heretofore might have been found in many isolated bits in dictionaries and the like. And what is more it is authoritative writing by a person who knows his subject! It is a profusely illustrated text with the collection of photos of instruments past and present making it a source of great interest and value. The author, a resident of El Paso, Texas, knows well the Central American instruments of extended range as well as the instruments manufactured in the United States. Throughout the book he insistently states his case for marimbas of greater range (he not only talks, he builds them). This is an engrossing multi-dimensional work covering the full range of information about the marimba, its history, geography, tuning and construction.

SCORING FOR PERCUSSION and the Instruments of the Percussion Section - H. Owen Reed and Joel T. Leach - Prentice - Hall, Inc., Englewood Cliffs, New Jersey. \$6.95 hard bound, \$3.95 paperback 150 pp.

This is the first orchestration text published devoted completely to percussion instruments and is a "must" for professional and student composers and arrangers, conductors, music educators, percussionists, copyists, and music publishers. Traditional orchestration books contain too little about percussion instruments, often with considerable inaccuracies, and most of these texts were written before the "percussion revolution" of the 1950's.

Though strict rules about percussion instrument usage and notation of same is not desirable, this text will ease the frustrations of both composer-arrangers in expressing themselves and percussionists in interpreting their parts, free at last of incorrect and vague directions, format, and questionable instrument usage.

Seven major areas are covered by this text:

1. Availability of the various percussion instruments;
2. Ranges of the instruments and sizes available;
3. Transposition of the Mallet Percussion Instruments;
4. Ways of setting instruments into vibration;
5. Various types of beaters;
6. Percussion as an integral part of the compositional scheme;
7. Standardized notation.

This book has been very carefully written, the authors having consulted with an extensive list of authorities in all allied percussion fields. The material presented has been well researched and organized and the writing style is smooth and easily comprehensible. It is to be admired that the authors have stated where ambiguities and differences exist on various aspects of percussion among the professionals rather than imposing their own subjective resolutions. The text has liberal and excellent up-to-date photographs and musical examples. The Appendices contain a wealth of useful reference information including a complete index. The publisher is also to be complemented for its careful presentation of this worthy manuscript.

The authors' background represent the perfect balance in authorship for this subject. Dr. Reed is Professor of Music and Chairman of Graduate Composition at Michigan State University. Mr. Leach is Assistant Professor of Percussion at Texas Technological College. (review by Gordon Peters, reprinted from *Instrumentalist* magazine)

Programs

UNIVERSITY OF ARIZONA
Mark Mesik, Percussionist
April 24, 1969.

French Suite-Kraft
Cadenza for Tympani - Mesik
Catapult - Burton
Sonatina for Timpani and Piano - Tcherepnin
Etheria - Mesik
October Mountain - Hovhannes
Scherzophrenia - Lommell

ARIZONA STATE UNIVERSITY

K. Virginia Ikeda, Percussionist
January 7, 1969.

Sonata No. IV- G.F. Handel
Prelude No. 1 for Vibraharp - Serge de Gastyne
Solo No. 1 for Snare Drum - Michael Colgrass
La Foire Aux Croutes - Yvonne Desportes
Recitative and Improvisation for Four Kettle Drums - Elliot Carter
Aria - Ronald Lo Presti

BALL STATE UNIVERSITY

Musical Arts Quintet
May 4, 1969.

Night Watch: A Dialogue for Flute, Horn, and Kettle Drums
-Ellis B. Kohs

BOWLING GREEN STATE UNIVERSITY

Wendell Jones, Faculty Percussionist
April 28, 1969.

Variations pour Percussion et Piano - Elsa Barraine
Redwood Suite - Paul Chihara
French Suite for Percussion Solo - William Kraft
Sonata Primitif for Marimba and Piano - Wallace De Pue

Faculty Chamber Music Concert
May 25, 1969.

Sonata for Two Pianos and Percussion- Bela Bartok

Percussion Ensemble
Wendell Jones, Director
June 4, 1969.

Re: Percussion- Frederick Karlin
Prelude and Allegro- Edward Volz
Three Brothers- Michael Colgrass
Musica Battuta- Harold Schiffman
Ritmo Jondo- Carlos Surinach
Bossa-Ostinato- Larry Burgess
Toccata- Carlos Chavez
Oriental Mambo- Thomas Davis

STATE UNIVERSITY OF NEW YORK IN BUFFALO

Hiller 54-68 Concert
April 12, 1969.

Machine Music for Piano, Percussion and Tape-
Lejaren Hiller (Presser)
Computer Music for Percussion and Tape-
Lajaren Hiller and G. Allen O'Connor (manu.)

BUTLER UNIVERSITY

David A. Fyfe, Percussionist
April 7, 1969.

Solo Piece- James
Pastorale for Flute and Percussion- McKenzie
Scherzo for Tympani and Piano - Vitto
Serenade- Schubert-Musser
Invention IV- Bach
Violin Concerto in D. Major, Op. 35- Tchaikovsky

Anthony F. Ragucci, Percussionist
April 8, 1969.

Timpaniana- Eugene Bigot
Toccata for Marimba- Emma Lou Diemer
Tonsatz in 100"- Anthony F. Ragucci
Far More Drums- Dave Brubeck

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble
Stanley Leonard, Director
May 14, 1969.

African Sketches-Williams
Bird- Coyner
Trio for Percussion- Benson
Prelude and Fugue- Wourinen
First Construction in Metal- Cage
Pliatan- Hatch
Symphony for Percussion- Leonard

UNIVERSITY OF CINCINNATI

Cynthia E. Soames, Percussionist
April 19, 1969.

Concerto for Percussion and Small Orchestra
Darius Milhaud
Toccata for Solo Percussionist- James D'Angelo
Concertino for Marimba and Orchestra, Op. 21- Paul Creston
Konzert fur Pauken und Orchestra, Op. 34- Werner Tharichen

Symphonic Wind Ensemble
R. Robert Hornyak, Conductor
May 25, 1969.

Concerto for Percussion- Darius Milhaud-Smith
Concerto for Winds, Percussion and Piano- 1968-Paul Cooper

DALLAS SYMPHONY ORCHESTRA

Donald Johanos, Music Director
January 4, 6, 1969.

Concerto for Percussion and Orchestra- Donald Erb
Mitchell Peters, Percussionist

DEPAUW UNIVERSITY

Percussion Ensemble
Thomas Akins, Conductor
April 21, 1969.

Percussive Panorama- Rev Hall (Lud.)
Impressions of Three Notes- Rudy Volkmann (manu.)
Music for Percussion- William Russo
London Bridge- arr. Alan Abel (Lud.)
Song for Trombone and Percussion- Jack McKenzie (MFP)
For Four Percussionists- Ronald Keezer (manu.)

Percussion Ensemble
Thomas Akins, Conductor
December 16, 1968.

Prelude for Percussion- Malloy Miller (MFP)
Introduction and Allegro- Jack McKenzie (MFP)
Judgement- Val S. Vore (Lud.)
Night Music for Percussion- Robert Starer (Mills)
Canon for Percussion- Saul Goodman (Mills)

CHAMBER MUSIC SOCIETY OF DETROIT

April 29, 1969.

Quatre Preludes Pour Percussion- Landowsky
Sonata for Two Pianos and Percussion- Bartok

EAST CAROLINA UNIVERSITY

Contemporary Arts Festival
April 24, 1969.

Streams- Benson
Four Feathers- Childs

EAST TEXAS STATE UNIVERSITY

Percussion Ensemble
Vernon Ewan, Director
April 17, 1969.

Mau Mau Suite- Thomas Davis
Roll-Off Rhumba- Vic Firth
Percussion Suite- Armand Russell
Tarentella- Harold Farberman
Introduction and Samba- Warren Smith
Filmlandia- Bobby Christian
October Mountain- Alan Hovhaness
A La Samba- Mitchell Peters

EL CENTRO COLLEGE

Percussion Ensemble
Mitchell Peters, Conductor
December 19, 1968.

March of the Eagles- Mitchell Peters
Suite for Percussion- William Kraft
October Mountain- Alan Hovhaness
Introduction and Samba- Warren Smith
Latin Resume- Thomas L. Davis
Study in 5/8- Mitchell Peters
Sabre Dance- Khachaturian- Peters

Percussion Ensemble
May 13, 1969.

Piece for Percussion- Mitchell Peters
Drawings: Set No. I- Sydney Hodkinson
Fantasia No. I for Percussion Instruments- Bernard Hoffer
Percussion Music- Michael Colgrass
Ritmo Jondo- Carlos Surinach
Encore in Jazz- Vic Firth
A La Samba- Mitchell Peters

FLORIDA STATE UNIVERSITY

Percussion Ensemble
Ramon E. Meyer, Conductor
January 19, 1968.

Rondino- Terry Hulick
Koke No Niwa- Alan Hovhaness
Pas de Deux- Armand Russell
Suite for Percussion- William Kraft
Improvisation for Cello and Percussion- Karl Ahrendt
Variations on a Familiar Theme- Harold Farberman

Danny Tindall, Percussionist
January 31, 1968.

Pezzo Festoso- Luis Milan-Meyer
Partita III in E Major- J. S. Bach
Concertino for Marimba- Paul Creston
No. 9 Zyklus- Karlheinz Stockhausen

Percussion Ensemble
May 5, 1968.

Ricercare No. 2- Joseph Ott
Momentum- William Kraft
To the God Who Is in the Fire- Alan Hovhaness
Bombardments- Robert Moran
Chamber Sonata- Richard Fitz
Sonata for Piano and Percussion- Peggy Glanville-Hicks

Percussion Ensemble
October 25, 1968.

Fanfare for Percussion- Alyn Heim
Song for Trombone and Percussion- Jack McKenzie
Scherzo for Four Timpani and Piano- Didier Graeffe
Fragments- Harold Farberman
Canticle No. 1- Lou Harrison
Sonata III- G. F. Handel
Study in 5/8- Mitchell Peters
Basho Songs- Edward Jay Miller

Percussion Ensemble
January 24, 1969.

Mesozoic Fantasy- Robert L. Bauernschmidt
Kochipilli- Carlos Chavez
Quatre Preludes pour Percussion- Marcel Landowski
Bacchannale- Alan Hovhaness
Reaktionen- Bo Nilsson
Amores- John Cage
Sketch for Percussion- Ronald LoPresti
Introduction and Samba- Warren Smith

UNIVERSITY OF ILLINOIS

ISMTA Convention and Fine Arts Festival and
Contemporary Music Concert
November 4, 14, and December 19, 1968.

Poem VI for Alto Flute, Metal and Wood- D. Gilbert (manu.)
Touch and Go for Solo Percussion- H. Brun (manu.)
G. Allan O'Connor, Percussionist

Contemporary Music Concert
December 19, 1968.

Trio for Flute, Vibraphone and Double Bass
Thomas Fredrickson (manu.)

Contemporary Chamber Players
Jack McKenzie, Conductor
1969 MTNA Convention

Poem VI for Alto Flute, Metal and Wood- David Gilbert
Spirals for Percussion, Mezzo Soprano and Tenor- Robert Newell
Trio for Flute, Vibraphone and Double Bass- Thomas Fredrickson
Rout- Charles Hamm
Los Dioses Aztecas- Carlos Chavez

INDIANA STATE UNIVERSITY

Herb Hardt, Percussionist
April 29, 1969.

Scherzo for Four Timpani and Piano- Didier Graeffe
The Flowering Peach- Alan Hovhaness
Theme from Reverie- Claude Debussy-Jolliff
Evolutions of a New Era- Herb Hardt
The End of an Affair for Stereo Tape and Percussion-
Ronald Pellegrino
Jeffs Waltz- Barry Miles
Concerto for Marimba- Paul Creston

Percussion Ensemble
Neal Fluegel, Conductor
April 30, 1969.

Chamber Piece for Percussion- Michael Colgrass
Matona, Mia Cara- Orlando Lassus-Peters
Polka from the Golden Age- Shostakovich-Peters
Card Game- James Barnard
Dances for Percussion- Ronald LoPresti
Uroboros- Grant Fletcher
Toccatà- Carlos Chevez
The Bridge- Kenneth J. Alford-Appleman

James Ganduglia, Percussionist
May 11, 1969.

Duet No. 5- Nelson
Invention No. 8- J.S. Bach
Serenade-F Franz Schubert
Concerto for Marimba- James Basta
My Old Flame and Heavy Legs- arr. Al Kiger

INDIANA UNIVERSITY OF PENNSYLVANIA

Contemporary Chamber Music for Piano and Percussion
April 21, 1969.

Lincoln Park Sketch- Charles Barbour
Divertimento- Nicolas Flagello
Sonata for Two Piano and Percussion- Bela Bartok

INTERNATIONAL MUSIC CAMP

Percussion
Chamber Music Recitals
James L. Moore and Richard D. Paul, Directors
Summer 1969.

Suite for Brass and Percussion- Leonard Lebow
Ceremonial March for Brass and Percussion- Louis Calabro
Scherzo for Percussion- Saul Goodman
Tango D'Oriental- David Tobias
Hoe-Down!- Joshua Missal
Oriental Mambo- Thomas L. Davis
Mallets in Wonderland- Robert Fitt
Baja- Dick Schory
Kit and Kaboodle for Solo Percussion and Band- Paul Yoder
March for Two Pairs of Kettledrums- Jacque and Andre Philidor
Batter Up-Snare Down- Harold Prentice
Tympolero- William Schinstine
Latisha- James L. Moore
Rudimentally Yours- George L. Stone
Sonata No. 1 for Percussion Soloist- James L. Moore
Tam-Bas for Solo Tambourine- James L. Moore
Mau Mau Suite- Thomas L. Davis
Song of the Redwood Tree for Brass Ensemble, Tympani
and Narrator- James Hanna
Greensleeves- arr. Arnold
Agnus Dei- Palestrina-Moore
Two German Dances- Demantius
Allegro for Brass Choir and Timpani- Beadell
Tom Tom Foolery- Alan Abel
Breeze and I- Lecuona-Moore
Quasi Bassi Nova- Owen Clark
Night Watch for Flute, Horn and Kettledrums- Ellis B. Kohs
A Brief Encounter for Trumpet and Woodblock- Billingsley
Sabre Dance- Khachaturian-Moore
Concerto in C Major- Telemann
Three Brothers- Colgrass
Bacchanale- Hovhaness

LUDWIG PERCUSSION SYMPOSIUM

Percussion Ensemble Concerts
August 13, 14, 1969.

Poem for Percussion- Christian
El Cumbanchero- arr. Thamm
Rudimental Rock and Roll- Thamm
Introduction and Allego- Schory
Latinova- Moewes-Elledge
Prelude for Percussion- Miller
Toccatà Without Instruments- Meyer
Encore in Jazz- Firth
Suite for Percussion- Kraft
Greensleeves- arr. Peters
Comedians Gallop- Kabalevsky
Oriental Mambo- Davis
Fancy That- Davis
El Races de la Camptown- Davis
Blue Percussion- Tilles
Poem for Percussion- Laver
Rudimental Solo- Frank Arsenault
Improvation- Roy Haynes
Classical Drag- Hooper
My Funny Valentine- Gary Burton soloist
Song for a Small Boy- Hooper
In the Mode- Steele
A Puff of Smoke- Bobby Christian and Joe Morello soloists

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble
Paul Price, Conductor
March 18, 1969.

Sextet for Percussion- Zito Carno
Quartet for Percussion- Gitta Steiner
Concepts for Percussion- Gerald Sebesky
Three Dithyramboi for Percussion- Robert Shechtman
Colors- Chinary Ung
Three Movements for Percussion and Piano- Enrique Pinilla
Rhythmic Variations for Piano and Typical Brazilian
Percussion- Marlos Nobre

UNIVERSITY OF MICHIGAN

Chamber Music for Winds
March 11, 1969.

Aria No. 5 for Oboe, Bells, Vibes, Xylophone and Chimes-
Elliot Schwartz
(comp., Music Dept., Bowdoin College, Brunswick, Me. 04011)

UNIVERSITY OF MISSOURI- COLUMBIA

Fay Herzog, Percussionist
May 11, 1969.

French Suite for Percussion Solo- William Kraft
Concertino for Marimba, Op. 21- Paul Creston
Four Pieces for Timpani- John Bergamo
Pas De Deux for Clarinet and Percussion- Armand Russell
Etudes Op. 6, Nos. 9 and 2- Claire Omar Musser

William Gandt, Percussionist
June 26, 1969.

Unaccompanied Snare Drum Solos, Nos. 1,5,6- Colgrass
Lute Transcriptions for the Marimba- arr. Gandt
Concerto for Marimba, Op. 34- Kurka
Sonata for Two Pianos and Percussion- Bartok

GROUP DE PERCUSSION DE MONTREAL

T. V. Show
June 9, 1969.

For Jucose- Don Stevens
Percussion Melee- Rudolph Ganz
Half-Lite- Owen Clark
Bombardments No. 2- Robert Moran
Demonstration of traditional and contemporary percussion
instruments and methods of notation.

MURRAY STATE UNIVERSITY

Percussion Ensemble
Tom Vanarsdel, Director
April 17, 1969.

Fantasy for Flute and Percussion- Danny Read
Dance of the Black Haired Mountain Storm- Alan Hovhaness
Judgement- Val S. Vore
Soliloquy and Scherzo- James L. Moore

Tom Vanarsdel, Percussionist
June 26, 1969.

Unaccompanied Solo No. 6 for Snare Drum- Michael Colgrass
Solo No. 150- Charles Wilcoxon
Sonata No. 3- G. F. Handel
Serenade- Franz Schubert
Cumana- arr. Danny Read
Gymnopedie- Eric Satie-Read



NATIONAL MUSIC CAMP

Percussion Chamber Music Recitals
F. Michael Combs, Director
Summer 1969.

Theme et Variations pour Timbales et Percussion-
Yvonne Desportes
Sonatina for Three Timpani and Piano- Alexander Tcherepnin
Concerto for Percussion and Small Orchestra- Darius Milhaud
Symphony for Percussion- Stanley Leonard
Bali- David Gordon
Tocatta for Marimba and Percussion Ensemble- Robert Kelly
Three Brothers- Michael Colgrass
Synco-Stix- William Schinstine
Cake Walk for Kettles- William Schinstine
Three-Ply-William Schinstine
La Cinquantine- Gabirel Marie
Drum Oddity- Robert Buggert
Expansion- William Schinstine
Timpani Bassa Nova- William Schinstine
Allegro con Brio from Six Duets for Percussion-
Michael Colgrass
March for Two Pairs of Kettledrums- Andrew and Jacques Philidor
Three by Three- Donald Browne
Percussion Music- Michael Colgrass
Roman Holiday- Bobby Christian
Latin Resume- Thomas L. Davis
Percussion On the Prowl- Walter Anslinger
Three Headed Drummer- William Schinstine
Copper Bowls- William Schinstine
Bunker Hill- Haskell Harr
Topical Timps- William Schinstine
Drummer's Jig- Harry Firestone
Double Diddle- William Schinstine
Downfall of Paris- Bruce and Emmit
Cream and Sugar- William Schinstine
Stand Off- William Schinstine
Short Overture- Robert Buggert
Two Gun Pete- William Schinstine
Twosome- William Schinstine
Three By Three- William Schinstine
March of the Eagles- Mitchell Peters
Baja- Dick Schory
Flat Baroque- Thomas L. Davis
Teen-Tam-Tum- Bobby Christian

NORTH TEXAS STATE UNIVERSITY

Composers Workshop
March 24, 1969.

Dance Cycle for Woodwind Quintet and Percussion- Michael Horvit
Sonatina for Percussion Ensemble- Fisher Tull
Movements for Piano, Double Bass and Percussion- Mark Hughes

Percussion and Mallet Ensemble
Ron Fink, Director
April 11, 1969.

Prelude for Percussion- Malloy Miller
Streams- Warren Benson
Movements for Piano, Double Bass and Percussion- Mark Hughes
Lento for Marimba Ensemble- John Schlenck
Prelude from Octet for Strings- Dmitri Shostakovich- Fink
Nuffin- Merrill Ellis
Divertimento- Nicolas Flagello

NORTHERN ILLINOIS UNIVERSITY

Dale Ballard, Percussionist
February 7, 1969.

Rondo for Marimba and Piano- Christian Grainger (manu.)
Pas de Deux- Armand Russell (MFP)
Computer Music for Percussion and Tape-
Lejaren Hiller and G. C. O'Connor (manu.)
The Sweet Queen- Rudolf Komorus (Universal)
Mood Piece for Timpani, Vibes and Timbales- Theodore C. Frazeur
Concerto for Percussion- Darius Milhaud

G. Allan O'Connor, Faculty Percussionist
February 19, 1969.

Military Music for Two Pairs of Kettledrums-
Andre and Jacques Philidor (Marx)
Touch and Go- Herbert Brun (manu.)
Knocking Piece II- Benjamin Johnston (manu.)
Three Canons for Marimba- F. Neely Bruce (manu.)
G'28.4" from 27'10,554" for a Percussionist- John Cage (Peters)
Machine Music- Lejaren A. Hiller (Presser)

Festival of Art
Musica Theatra et Aleatoria
April 29, 1969.

Norwegian Wood- Paul McCartney
Speak Like a Child- Herbie Hancock
Aquarius- Galt MacDermot
For Cara- Elaine Floyd
Got to Get You Into My Life- Paul McCartney
Sinnissippi Sunday- film and improvisation
The Main Line- J. B. Floyd
Chaconne- J. B. Floyd
J. J. Fux- J. J. Fux
Some Music for Four- Al O'Conner
Hey Jude- Paul McCartney

Percussion Ensemble
G. Allan O'Connor, Conductor
May 7, 1969.

Prelude for Percussion- Malloy Miller (MFP)
Streams- Warren Benson
The Song of Queztecotatl- Lou Harrison (MFP)
Suite for Handclappers- Jack McKenzie (manu.)
Non-Ticking Tenuous Time- William Duckworth (manu.)
The Mysterious Horse Before the Gate- Alan Hovhaness (Peters)
Colloquy for Percussion Ensemble- Paul Steg (manu.)

OHIO MUSIC TEACHERS ASSOCIATION

Shepherd Composition Contest
May 4, 1969.

Sonata Primitif for Marimba and Piano- Wallace E. DePue

OHIO STATE UNIVERSITY

Brass Choir
Richard J. Suddendorf, Conductor
May 11, 1969

Blues in the Round for Four Brass Choirs and Percussion-
Joseph Levy
(comp. School of Music, O.S.U., Columbus, Ohio 43210)

Percussion Studio Recital
May 13, 14, 1969.

Spanish Dance Op. 12, No. 1- Moszkowski-Salmon
Three Headed Drummer- Schinstine
2040's Sortie- Abel
Etude for Latin-American Instruments- Schinstine
Rondo for Marimba and Piano- Frazeur
Sounds of the Kabuki- Davis
Die Zwitschermaschine- Payson
Etude in Vibrations- Schinstine
I Believe- Christian
Spanish Dance- Davis
Invention in D. Minor- Bach-Lang
Etude for Membraneophones- Schinstine
Fugue from Sonata No. 3- Bach

STATE UNIVERSITY COLLEGE-POTSDAM NEW YORK

Percussion Ensemble
James Petercsak, Conductor
October 22, 1968.

Prelude for Percussion- Miller
Prelude and Allegro- Volz
October Mountain- Hovhaness
Three Brothers- Colgrass

Percussion Ensemble
February 22, 1969.

Three Movements for Percussion Ensemble- Roger Keagle
Chamber Piece for Percussion Quintet- Michael Colgrass
Quartet for Percussion- Gitta Steiner
Chamber Sonata for Percussion Sextet- Richard Fitz
Suite for Percussion- Saul Feldstein

ST. PETERSBURG CHAMBER MUSIC SOCIETY

December 1, 1968.

Sonata for Two Pianos and Percussion Bela Bartok

SAN JOSE STATE COLLEGE

Danny Montoro, Percussionist
May 19, 1969.

Hors-D'Oeuvre for Percussion and Piano- Pierre Petit
Sonata in D Major, Op. 94a- Sergei Prokofieff
Piece en forme de Habanera- Marice Ravel
Etude No. 35 for Snare Drum- Anthony J. Cirone
Concerto for Timpani- Kurt Streigler

The Music of Lou Harrison
Percussion Ensemble
Anthony J. Cirone, Director
May 22, 1969.

The Song of Quetzalcoat
Fugue
Nuptiae
Pacifika Rondo
Orpheus for the Singer to the Dance:
Ballet for Teno Solo, Chorus and Percussion

UNIVERSITY OF SOUTH ALABAMA

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

Teen-Tam-Tum- Bobby Christian
Prelude for Percussion Malloy Miller
Scherzo for Percussion- Saul Goodman
Dakota- Bobby Christian
Archipelago- John D. Shaw
Latin Resume- Thomas L. Davis
Roman Holiday- Bobby Christian
Fanfare for Percussion- Alyn Heim
Waltz for Swingers- Thomas L. Davis
Concussion- David A. Tobias
Timpiana- Saul Goodman
Encore in Jazz- Vic Firth

UNIVERSITY OF SOUTH FLORIDA

Faculty Recital
April 17, 1969.

Duetfino Concertante for Flute and Percussion
Ingolf Dahl

Percussion Ensemble
Spencer Lockwood, Director
May 22, 1969.

Prelude for Percussion- Malloy Miller
Sonata for Xylophone Solo- Thomas Pitfield
Basho Songs for Soprano and Percussionists- Edward Miller
Ritmo Jondo- Carlos Surinach
Night Music for Percussion- Robert Starer
Toccata for Percussion Instruments- Carlos Chavez

UNIVERSITY OF TAMPA

November 9, 1968.

Sonata for Two Pianos and Percussion- Bela Bartok

UNIVERSITY OF TENNESSEE

Faculty Recital
May 19, 1969.

Jesture for Percussionist- F. Michael Combs
Concertino for Marimba and Orchestra, Op. 21- Paul Creston
Concerto for Timpani with Brass and Percussion- Michael Colgrass
March and Polonaise for Timpani- Julius Tausch-Kirby
Song and Dance for Horn, Tuba and Percussion- David Van Vactor

Percussion Ensemble
F. Michael Combs, Conductor
May 25, 1969.

Introduction and Fugue- Robert Buggert
Symphony for Percussion- Gen Parchman
A La Nanigo- Mitchell Peters
Basho Songs: Six Poems for Soprano and Three Percussionists-
Edward J. Miller
Canticle No. 3- Lou Harrison
Pentatonic Clock- Willis Charkovsky
Peanut Vender- arr. Combs
Encore in Jazz- Vic Firth

TENNESSEE TECHNOLOGICAL UNIVERSITY

Percussion Ensemble
Hoyt LeCroy, Director
May 5, 1969.

Rondo for Percussion- Donald K. Gilbert
Mysterious Horse Before the Gate- Alan Hovhaness
The Burning House Overture- Alan Hovhaness
Suite for Violin, Piano and Percussion- Alan Hovhaness
October Mountain- Alan Hovhaness
Flat Baroque- Thomas L. Davis

Gary Neiswanger, Percussionist
May 8, 1969.

Guidepost- John S. Pratt (Belwin)
Hungarian Dance No. 5- Brahms-Quick (Rubank)
Sonata No. 1 for Percussion Soloist- James L. Moore (Lud.)
Characters Three- James L. Moore (Lud.)
Music for Tubas and Percussion Thomas Rodgers (manu.)

TEXAS CHRISTIAN UNIVERSITY

Fine Arts Festival
May 4, 1969.

Winter Cantata for Women's Voices, Flute and Marimba-
Persichetti
Chichester Psalms for Alto, Harp, Organ, Percussion and
Chorus- Bernstein

TEXAS WOMEN'S UNIVERSITY

Marjorie Holmgren, Percussionist
April 30, 1969.

Three Pieces for Vibraphone- James Beale
Concertino for Marimba, Op. 21- Paul Creston
Three Solos for Drum Set- Ron Fink
Sonata for Three Unaccompanied Kettledrums- Daniel Jones
Concerto for Percussion- Darius Milhaud

TOWSON STATE COLLEGE

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

U. C. L. A.

Symphonic Wind Ensemble
Clarence Sawhill, Director
May 21, 1969.

Concerto for Clarini and Tympani- Johann Altenburg
Suite for Percussion- William Kraft



WICHITA STATE UNIVERSITY

Percussion Ensemble
Allan Kennedy, Director
April 29, 1969.

Symphony for Brass and Percussion- Gunther Schuller
Concerto for Timpani and Brass Instruments- Peter Tanner
Sketch for Percussion- Ronald LoPresti
Toccata Without Instruments- Ramon Meyer
October Mountain- Alan Hovhaness
Itinerary for Percussion- Daniel Spalding
Blue Percussion- Robert Tilles

William Kreutzer, Percussionist
May 7, 1969.

Lovers: A Narrative in Ten Scenes for Harpsichord,
Cello, Oboe and Percussion- Ned Rorem
Partita No. 3 in E. Major- J. S. Bach
Etude in C. Major- Clair Omar Musser
Three Dances- Warren Benson
Die Zwitschermaschine- Al Payson
Excerpt from 27' 10, 554" for a Percussionist- John Cage
Maggie and Milly and Molly and May for Voice and Vibraphone-
Serge de Gastyne
Fantasy for Timpani and Piano- Edward B. Wuebold, Jr.
Flight of the Bumble Bee- Nicholas Rimsky-Korsakov
Concertino for Marimba, Op. 21- Paul Creston

WISCONSIN STATE UNIVERSITY- EAU CLAIRE

University Symphony Orchestra
Rupert Hohmann, Conductor
May 10, 1969.

Concerto for Percussion- Milhaud
Ronald Keezer, soloist

Percussion Ensemble
Peter H. Tanner, Conductor
May 21, 1969.

Discussion- Rauschenberg
The Burning House Overture- Hovhaness
For Four Percussionists- Keezer
Diversion for Two- Donald Erb

Ronald Keezer, Percussionist
July 14, 1969.

Concerto for Percussion- Darius Milhaud
Concertino for Marimba and Orchestra- Paul Creston
Trio Sonata in F. Major- George F. Handel
Concerto for Timpani and Orchestra- Werner Tharichen
Introspections- Ronald Keezer

YSLATA HIGH SCHOOL

Percussion Ensemble
Michael G. Marsh, Director
April 24, 1969.

The Stars- Saul Feldstein
The Bellringer- Saul Feldstein
We Four Two Four- William F. Ludwig
Spain- Harold Farberman
Four Horsemen- Mitch Markovich
Fascinating Rhythm- George Gershwin
Baja- Dick Schory
Third Sonata- G. F. Handel
6633- Haskell Harr
A Witness for My Lord- David Tobias
Percussive Panorama- Rex Hall
Maria's First Rose- Scott Turner
Pedro's Porch- Alf Brinton



The Royal Palm Elementary School Colonial Fife and Drum Corp was formed by sixth grade teacher Daniel R. Chadwick. This group helps in teaching history and with their playing of patriotic songs recaptures the glories of the past. The fifes and drums are ideally suited for patriotic occasions and they help to perpetuate a bit of American heritage that has played a significant role in our musical history. The Corp was organized in September 1968 and has since performed on over thirty occasions not including their regular Monday morning flag raising ceremonies.





On the Technical Side

Do you know the answers to the questions below?
Talk them over with your teacher.

TIMPANI

- When is a head even?
- Can you tune a timpani by humming?
- Where to do play to get the best tone?
- How do you "pull the sound" out of the timpani?
- How fast do you roll?
- When should you cross-stick?

BAR PERCUSSION INSTRUMENTS

- What is the difference between orchestra bells, xylophone, marimba, vibes and chimes?
- What is the best type of mallet to use for each of the above instruments?
- Where do you strike the bars?
- How do you play legato rolls?
- How do you hold two mallets in each hand?

You may not find the answers to all of these questions at first, but ask your teachers, find a good private teacher to help you if you are not now studying, read the P.A.S. publications, purchase good method books, attend clinics and demonstrations on percussion techniques.

Ed Shaughnessy Appears in Tennessee Percussion Clinic

The University of Tennessee Percussion Ensemble has become a most active group at the Knoxville campus. In addition to a number of performances on campus, the Ensemble travels to several institutions in the area and plays a major part in the annual percussion clinic sponsored by the Department of Music at the University of Tennessee, which this past year featured a clinic by Ed Shaughnessy, drummer of the "Tonight Show".



THREE and FOUR Mallet MARIMBA -VIBE REFERENCE BOOKS

There are many keyboard percussion method and reference books available, however, not a great deal of space is devoted to explaining and illustrating three and four mallet technique. Below are compiled some sources of information on this important aspect of keyboard percussion playing.

- Burton, Gary. *Four Mallet Studies*, Creative, pp. 2-7, 37-40
- Hampton, Lionel. *Method for Vibraharp*, Robbins, pp. 18-25, 36-37, 46-50.
- Kraus, Phil. *Modern Mallet Method Vol. III*, Belwin VII-X, and entire book.
- Kraus, Phil. *Vibes for Beginners*, Belwin, pp. 29-35
- Leedy Company. *Elementary Instructor for Vibraphone*, pp. 3-5 and various parts of the book.
- Tilles, Bob. *Practical Improvisations*, Belwin, entire book in general for chords.
- Wechter, Julius. *Play Vibes*, Belwin, pp. 20-29.
- Peterson, Howard. *Mallet Instrument Fundamentals Series (2,3,4, Mallet Books)* Belwin.
- Delecluse, Jacques. *Method Complete de Vibraphone*, Leduc, pp. 58-73

Editors Note

The following introductory letter is given by Robert McCormick to all of his percussion students...

To Beginning students of percussion:

You are about to study, no matter what your specific purpose may be, how to gain proficiency in the art of percussion performance. Percussion may be generally defined as any instrument you hit or beat. A well rounded percussionist should be able to play all areas of percussion including the drum set, snare drum, timpany, mallets, and assorted traps such as triangles, tamborine, woodblock, castenets, and the several miscellaneous percussion instruments.

The student who studies all of these instruments seriously, is the one who will get the most benefit and satisfaction, as well as the most jobs in the semi-professional and professional world. For the student who wishes to study just to play the drum set, it is highly recommended that you study the snare drum, as one must have facility on this instrument if he wishes to become proficient on the drum set.

The following suggestions can be made to all students interested in drums and percussion:

1. Study with a competent **TEACHER**.
2. Listen to all types of drums and percussion on record, radio, or at dances and concerts.
3. Get into a school band, orchestra, or dance band as soon as possible. Make your playing a musical experience as well as a practical one.
4. Experiment, play to recordings: the jazz as well as the classical musician must be able to both read and improvise!
5. Remember that to be any type of musician or drummer it takes much time and practice. This is the only proven method for becoming proficient in the art of drumming.

Toughest outside. Tops for symphonic, stage band, combo and class work, too.

Rogers, made for the professional, gets students off to a first class start. Teaches them to expect and get the best from their instruments.

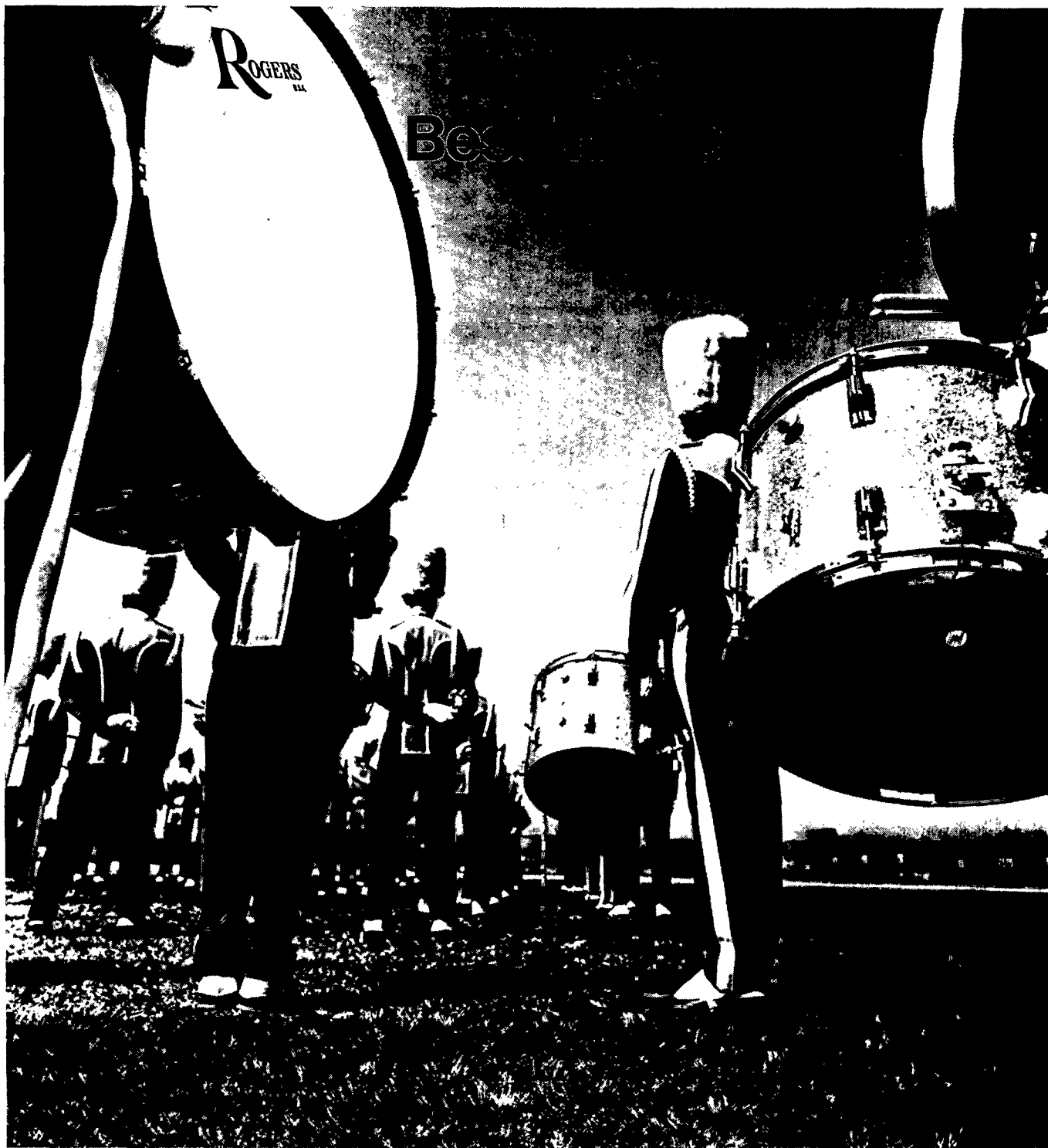
More power, cleaner definition, wider projection, balanced sound.

Superior design and workmanship pay off in percussion that outlasts, outplays all others.

Rogers—a dynamic voice of its own in any field.

Rogers Drums, CBS Musical Instruments, A Division of Columbia Broadcasting System, Inc.

1300 E. Valencia, Fullerton, Ca. 92631



Monroe High School, Sepulveda, Calif., E. Arnold Miller, Principal. Allan Silverman, Band Director.

**PLEASE!
I'D RATHER DO IT MYSELF!!!**

So you say an orchestral percussionist's life is simple, even dull. Oh, yeah!

If you mean by dull trying to maintain your sanity while playing the same two measure rhythm over and over continuously without ceasing for some fifteen minutes in a performance of Ravel's *Bolero*. And the anguish of not owning your own kettledrum factory for use in performing most of Mahler's symphonies that require two kettledrummers, each with a complete set; for the Berlioz *Fantastic Symphony* with its four man kettledrum chords, and lastly for the all hands call sent out to all neighboring villages, hamlets, and dales for eight able-bodied kettledrummers for a performance of the same composers gigantic *Requiem*.

While these are "reasonable" demands, an uninformed percussionist might rush down to take out a membership in the local machinist's union when confronted with a marching machine part in the works of Morton Gould, a wind machine in *Daphnis and Chloe* by Ravel, or the thunder machine called for in Richard Strauss' score to his *Alpine Symphony*.

And the percussionist is, of course, expected to be a nature lover and bird call expert too, for how else would he know the whereabouts of strings of butterfly cocoons and deer hooves for a performance of a symphony by Carlos

Chavez? Not to mention the proper bird whistle for *Madame Butterfly* by Puccini, or the correct warble of a trained nightingale for Respighi's *Pines of Rome*, that is unless he wants to take the easy way out and trust that he sets the needle down on the correct recording groove and doesn't hit the locomotive or steamboat groove by mistake!

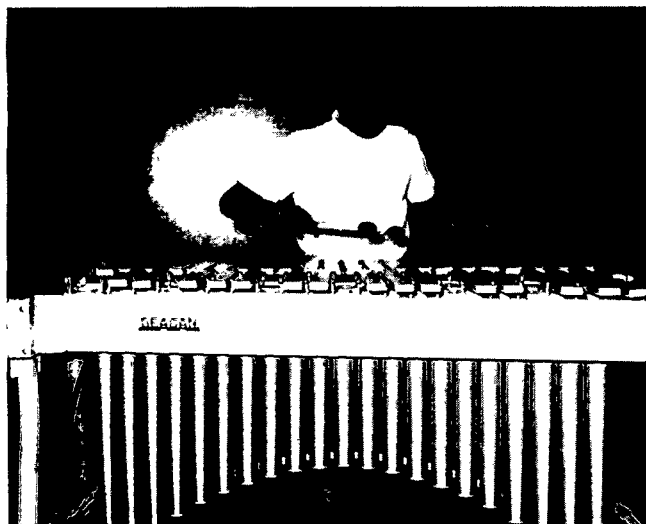
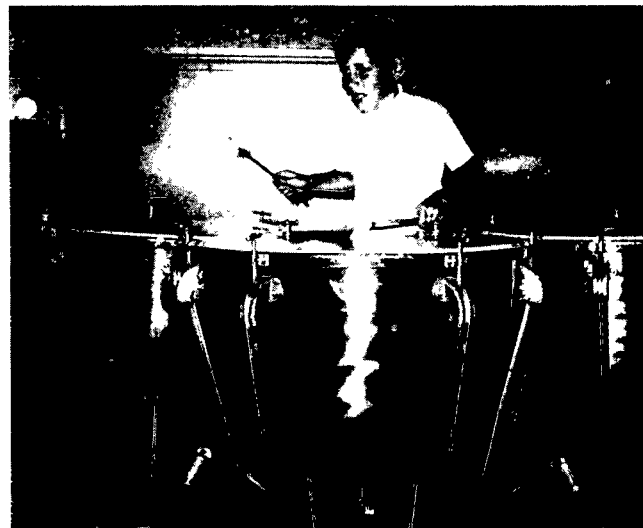
However, the literary minded percussionist apprehensively approaches a month long tour of Brahms's 4th *Symphony* hoping that the 40 minutes out of the 45 minutes that he spends on stage "counting rest" behind the bass drum, will not completely exhaust his pocket-novel supply.

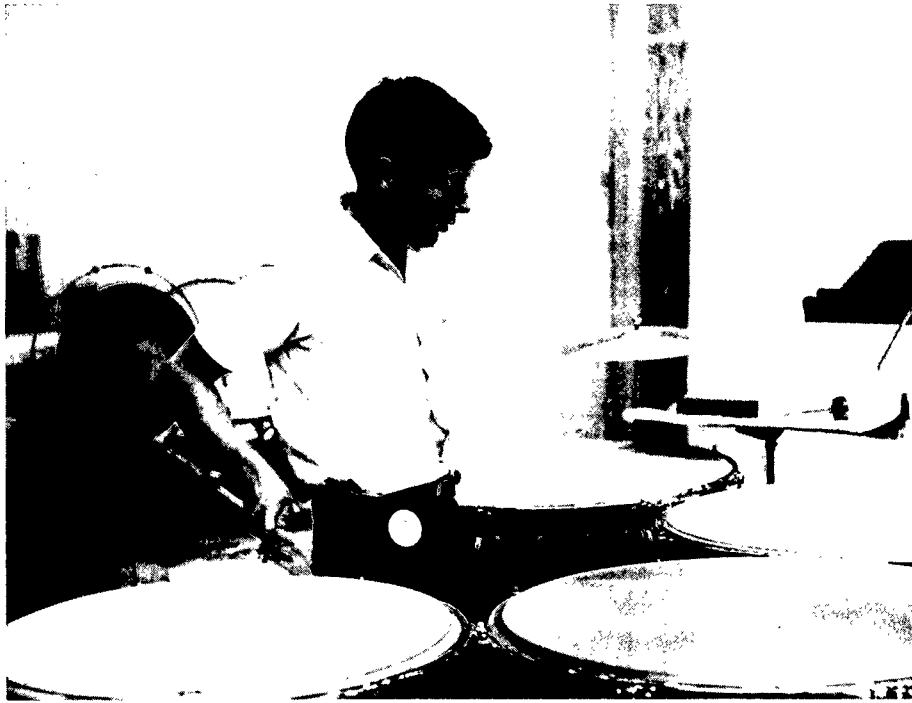
Or take the case of the trembling percussionist who heads for the local sporting goods store to procure his hunting license, for the ever helping stage manager has suggested that "a darn good way" to get the cannon sound in Tchaikowsky's *Overture 1812* is to fire some 12 gauge blanks into a big steel barrel off-stage! Or the radio operators permit possibly needed to operate the two-way walkie-talkie--this to give the cue to the carillonneur in the campus bell tower for the "Kremlinistic, climatic" moment in the same work. Possibly it is worth it all for the swing minded symphonic percussionist is allowed to bring in the whole drum set and swing out "ala 1920" in Darius Milhaud's jazz oriented *Creation of the World*.

Well, I guess you are right it's pretty dull back there in the percussion section, I'd rather play second trombone any day!

**STUDENT PROFILE
YOUNGEST MEMBER OF P.A.S.?**

In action is DAVID COLSON of Brookings, South Dakota, David is entering the seventh grade this year and is a proficient performer on keyboard instruments, drum set and timpani. He studies privately with Gene Pollart at South Dakota State University and has participated with distinction at the International Music Camp for the past two summers. Let us hear from you other young members of P.A.S. Is David our youngest?



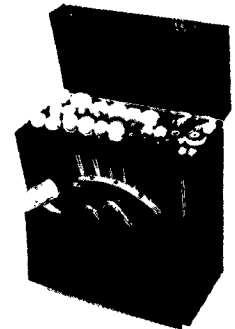


SCOTT STEVENS of Grand Rapids, Michigan was first chair percussionist in the World Youth Symphony Orchestra at the National Music Camp, Interlochen, Michigan this past summer. He was a winner of the camp's concerto competition and performed the Milhaud's **Concerto for Percussion and Orchestra**.

AT LAST . . . a completely new and unique case designed specifically for the total percussionist: the

P A M C A S E

(for) **Percussion Accessories & Mallets**



Special Features:

- * Puts ALL your mallets at your fingertips. Ends groping and searching.
- * Drop front as well as lift top allows easy access to contents.
- * Ample space for tambourine, triangle, wood block, and other accessories.
- * Specifications: 13½" long, 6½" wide, 17½" deep. Rigid construction, tough vinyl cover. Three racks provide a total of 39" of slot space for hanging mallets. Price: \$29.95

SPECIAL CHRISTMAS OFFER

With all orders received with remittance before Dec. 15th mentioning Percussive Notes, Franks Drum shop will pay shipping charges anywhere in the Continental United States.

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THE DRUMMERS' ANGUISH
By Kim Andrew Elliott, 17,
Junior, Elkhart High School,
Elkhart, Indiana
(Reprinted from: Music Journal,
1776 Broadway, New York 10019)

We drummers are easily the most misunderstood people in the band. We are constantly being criticized by the other band members. Well, if they had only half the problems that the drummers have they would quickly break down! The time has come for just one of the harrowing problems a drummer experiences to be exposed.

Drummers are usually very eager to play a good part with the band. When the director passes out new parts to drummers they pounce on every good part. Each drummer claims a part as his own and guards it with his life. Unfortunately, often the director gives us parts to songs like *Shrodka Suite*. The yellowed page looks innocent enough with its series of black bars with numbers above, but we drummers know right away that performing this selection means counting measures for fifteen minutes only to play an inglorious roll on a low F kettledrum for two counts, making a decrescendo from pp to ppp.

The fourteen drummers in our section realize that somebody has to play the part or the director will become very angry. We have several ways of choosing a victim to play the part. We can draw straws, draw from a deck of cards, or spin a drumstick. The loser can appeal by giving a short but convincing verbal essay telling why he cannot play the part. One of the more undemocratic ways of choosing a victim is the "pressure" system. A majority of the drummers choose a drummer for the part, drag him to the kettledrums, shove some mallets into his hands, and inform him that he will die young if he does not play the part. In rare cases, when all else fails, we use the "vermin" system. This involves informing the director that a large brown rat ate the part. The system usually fails when the director says, "That's all right, we have another part right here."

Through one of the above systems I, your author, was chosen to play the uneventful part to the *Shrodka Suite*. I relectantly walked up to the kettledrums and analyzed the part. I counted no less than 1,467 measures of rest before the quiet part that probably nobody would be able to hear. Of course, the 1,467 measures were divided into sections of 57, 42, 64, 39, 71, and 28 measures each, or any other unreasonable sum.

The band started playing, and I faithfully counted measures ("three, two-four, two-five, two-six, two . . ."). While still counting, I glanced at the other drummers. Some were reading or doing homework, others were conversing. Two drummers were having a friendly fight over the possession of a xylophone mallet while another drummer was sleeping soundly. One of the drummers was amusing himself by disassembling a cymbal stand, and other was trading a bass player some Life Savers for a stick of gum. While observing this normal behavior of the drum section, I was still able to keep count of the measures, and everything was okay so far.

The band was playing a quiet, peaceful part of the selection, complete with oboe and flute solos. As I counted measures I suddenly heard the loud, horrible sound of metal against metal. I turned and discovered one of the drummers standing beside me playing a ratchet, an instrument which produces a sound like a truck grinding gears. "There's no ratchet part here!" I exclaimed. The other drummer looked at me for a moment and returned to his seat. The director ignored the noise and the band played without interruption, as they have learned by now to ignore any strange noises coming from the drum section.

I couldn't help losing my place during that ordeal so I had to use a technique perfected through years of experience. I looked over the shoulder of the trumpet player sitting in front of me and followed his part until I discovered where we were. This is a long and tedious procedure, but it works.

As the band was nearing the end of the selection I began counting measures very carefully. However, I noticed that the other drummers were obviously plotting against me. They were talking among themselves and occasionally looking up at me and smiling. I ignored them because I only had about thirty measures more before my little part. As I counted I felt a strange sensation on my right ankle. I looked down and discovered a rope tied to my leg and leading gracefully to a group of fellow drummers a few feet away. I was very close to my part so I had to ignore it and hope for the best. There were only about twenty measures left, and I counted very carefully. Suddenly, my right leg was thrust backwards when someone pulled the rope. I managed to keep my balance, but an excruciating pain shot up my leg. Although I was in agony, I was still counting measures. There were only seven measures before my part; six, five, four, three, and then it happened. The director put down his baton and said, "Okay let's go back and try the beginning again."

I suddenly became hot and sweaty. I felt like yelling an oath. I nearly snapped one of the timpani mallets in half. I counted 1,467 measures only to have the director stop just before my part.

That is just one of the tortures we drummers can experience in an everyday rehearsal, unnoticed by the director and the other band members. I hope they think twice before they criticize us again.

(Kim Elliott, aside from being a drummer in the Elkhart High School Band, is a short-wave radio listener and would like to study broadcasting in college.)

I thoroughly enjoy the articles in the 'Percussionist' and also 'Percussive Notes.' Keep up the good work!

Ron Delp
Tampa, Florida

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In response to the overwhelming demand from you our readers for a question and answer column in PN, we have begged, pleaded and thrown ourselves at the feet of WALDO HITTUMFURST THINKEMLATER. Despite all of our efforts, (to stop him!) he insists that he is the one to go ahead anyway and write this column, so here you have the one to answer all of your questions—WALDO ANSWERS



Dear Waldo: I've heard about the Basel Drum; could you tell me how to recognize one?

A. Certainly, the Basel Drum is a distinctive instrument that can be recognized by its unique sound, "basel, basel, basel, basel..."

Dear Waldo: How do you suspend a triangle?

A. I'm glad you asked me this question. I have available now a new heavy duty textured rope and complete knot tying instruction book just for this purpose. I will be happy to send it to you (COD)!

Dear Waldo: What about the one-headed drum sets; should I use this type?

A. By all means! I do a lot of one niter tours and I've always had such a terrible time finding a place for my dirty laundry until I got my one headed bass drum.

Dear Waldo: I can never play a "pp" tam-tam stroke soft enough to satisfy my conductor, he says it's always too loud. What can I do?

A. The answer is simple and has always worked beautifully for me. Obtain a 32½" brown fibre timpani disk cover, punch two holes at the top, suspend it from a leather thong, and strike with a small white (or pink...) cotton candy delight on a stick obtained from your nearest carnival! It works every time and is it every tasty!

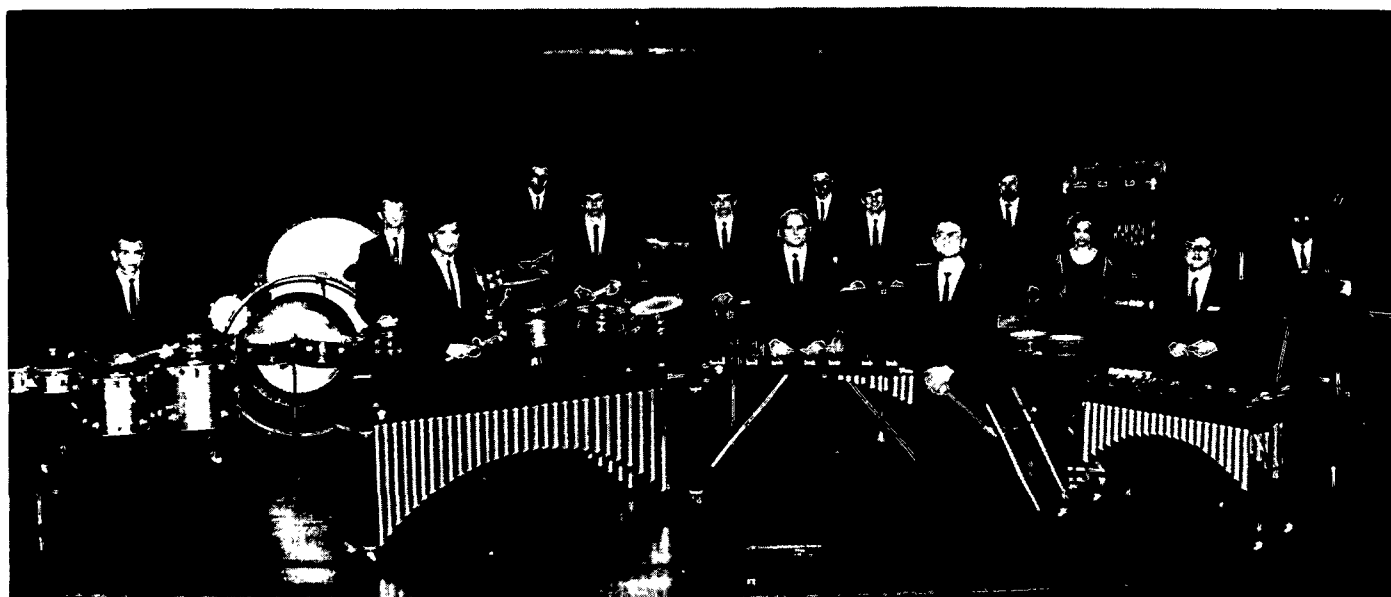
Dear Waldo: Does the air vent hole on a large concert bass drum fulfill a useful purpose?

A. Definitely; it's purpose is as a retaliatory device against unpleasant, disagreeable musicians in the row in front of the percussion section. By aiming well you can create a pneumonic draft upon a disagreeable 2nd trombone! Further, in the summer the direction can be reversed and you have your own built-in air conditioner.

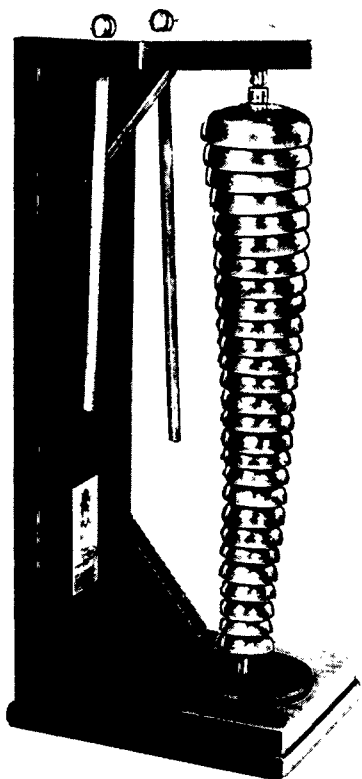
Dear Waldo: I'm confused; are rudiments really important?

A. Young man you ask are rudiments really important, why they are indispensable for and absolutely necessary to the development of and without them the ability and skill of executing for performance would be impossible for through a knowledge of rudiments will enhance your understanding of and appreciation for the details and subtleties involved in the execution of the more difficult aspects of accurate and precise which without them would never be fully comprehended and developed in an awareness and proficiency on the more every player needs in varying degrees these technical coordinations of hands across which are the backbones of flexibility when absent will without a doubt delay and hinder the end result of starting on the study of and the confidence in deciphering. Now young man, I have myself thoroughly clear on the great important that I attach to these rudiments since?

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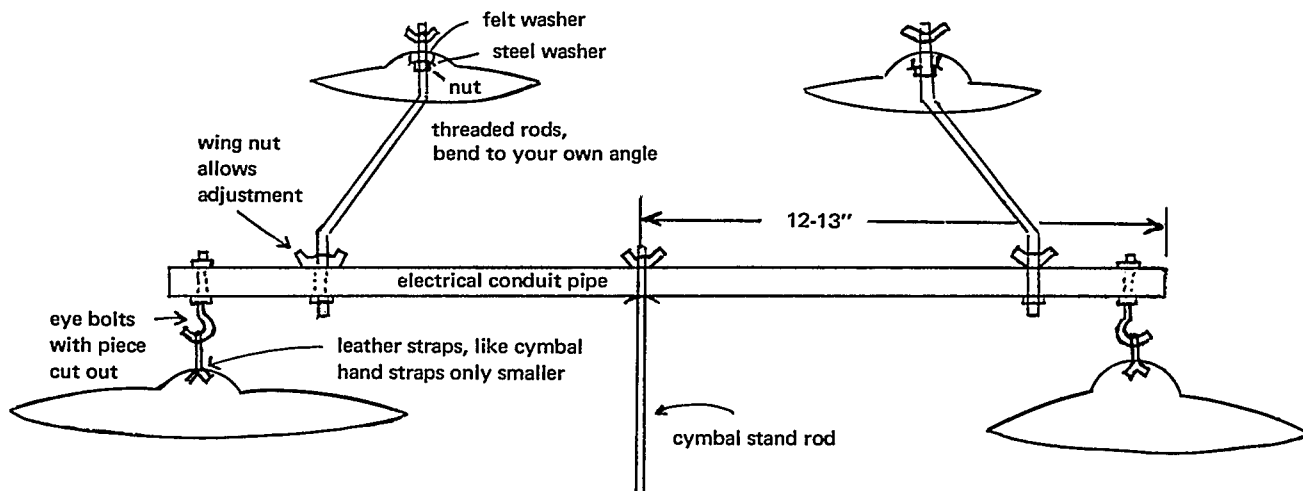
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FIX IT • BUILD IT CORNER

The cymbal mount in the diagram was devised by Mr. Pierre Beluse, Percussion Instructor at McGill University. To facilitate playing the parts for *First Construction in Metal* by John Cage. The piece calls for 4 Turkish Cymbals and 4 Chinese Cymbals. This mount holds 4 cymbals on one stand and puts them close together for easy playing.

The only problem we had was weighting the bottom of the stand to keep it from tipping. An ordinary car brake drum can be set over the stand onto the legs and will do the job. While this idea may not be new, it worked well for us and could be adapted to hold other instruments such as Triangles, etc. (Material submitted by Owen Clark, Montreal, Canada.)



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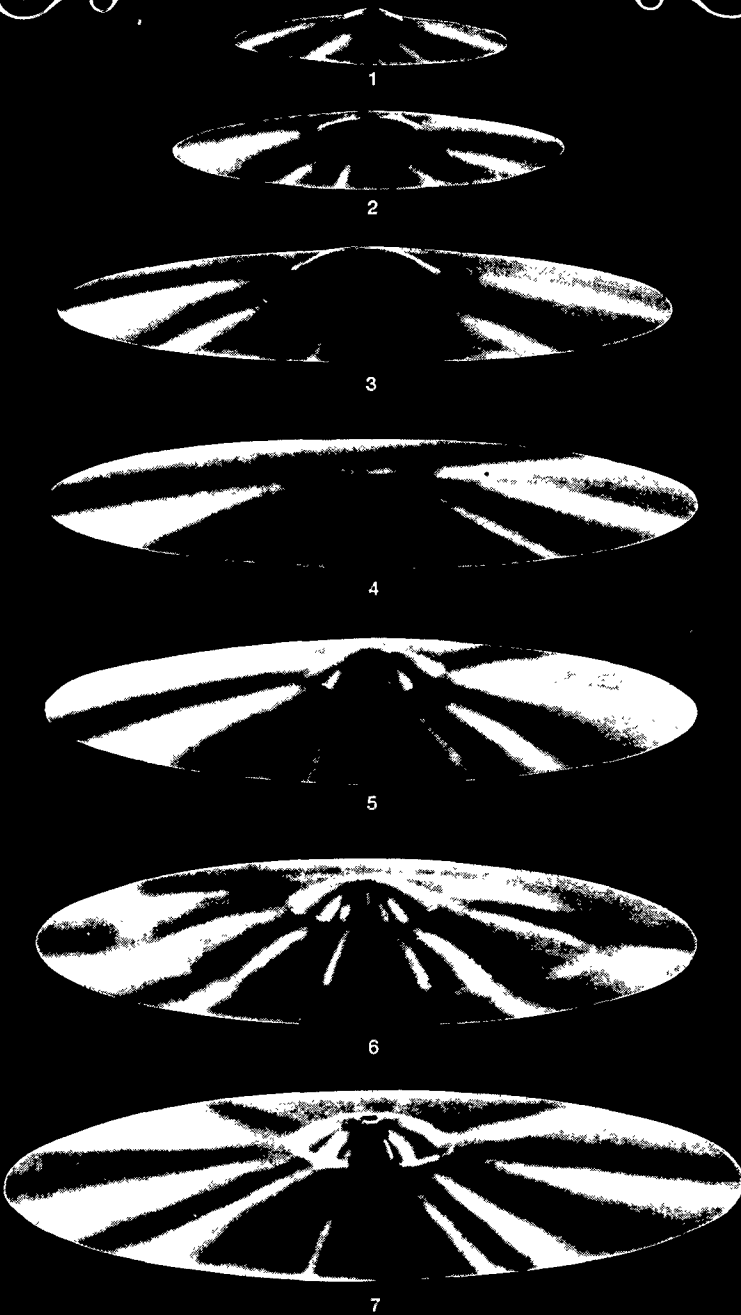
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