



PERCUSSIVE NOTES

VOL. 9 NO. 1

FALL 1970



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The National Music Camp at Interlochen, Michigan not only acquired two identical marimbas this past summer, but also identical twins, Jo Ann (left) and Roxann (right) Rokey to play them. Jo Ann and Roxann come from Mesa, Arizona where they study percussion with Mervin Britton, percussion instructor at Arizona State University. Has their being twins helped them with their percussion technique? The girls just say it has helped them master the art of "twinpani"!

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P. A. S. Annual Meeting

The P.A.S. Annual Meeting and Board of Directors Meeting will be held on Friday, December 18, 1970 in conjunction with the Mid-West Band and Orchestra Clinic (Dec. 15th-18th) at the Sherman House in Chicago. Plan now to attend this meeting which promises to be a most worthwhile event. A panel of P.A.S. members who are outstanding performers and teachers in many phases of percussion will answer questions and discuss topics submitted by the members at this meeting. Panel members will include Frank Arsenault - rudimental drum champion, Mervin Britton - outstanding teacher from Arizona State University, Vic Firth - artist timpanist of the Boston Symphony Orchestra, Al Payson - author and percussion with the Chicago Symphony Orchestra, and Ed Shaughnessy - Johnny Carson's Tonite Show drummer who does such an outstanding job of backing Doc Severinson's Band. With a panel of this caliber, it promises to be an exciting session for all in attendance. Plan now to attend this P.A.S. Meeting and the other events of the Mid-West Clinic.

PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43220. However, all correspondence concerning membership, dues payment, change of address, etc., should be sent to the PERCUSSIVE ARTS SOCIETY, Executive Secretary, 130 Carol Drive - Terre Haute, Indiana 47805.

The deadlines for submitting material for publication consideration in PERCUSSIVE NOTES are Fall Issue - September 10th; Winter Issue - December 10th; and Spring Issue - March 10th. Let us hear from you, but do send your material early.

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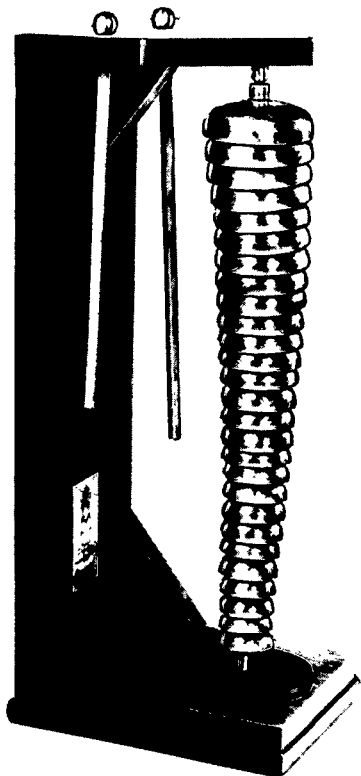


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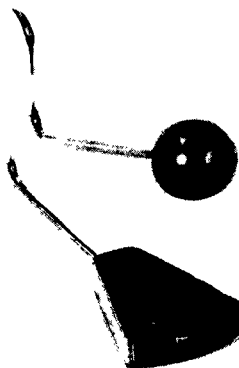
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The first performance of ALAN LEICHTLING'S CONCERTO FOR CHAMBER ORCHESTRA, Op. 40 took place on April 19th, 1970 at the Academy of Music in Philadelphia. The composer conducted the Juilliard Orchestra. The work is scored for 24 players and 8 percussionists and is of 20 minutes duration. It was the winning composition at the 1969 Musical Fund Society for a chamber orchestra work. The composition is published by Seesaw Music Corp.

The GERHARDT MARIMBA-XYLOPHONE COLLECTION is a unique, comprehensive, forty-nine year accumulation of literature, phonograph recordings, catalogues, music, methods, pictures, correspondence, miscellaneous information and personal reminiscences. Accepted by and willed to the LIBRARY OF CONGRESS, it will remain with the collector at Baltimore, Maryland, as long as circumstances will permit. While not a professional musician, writer or critic, Edwin Gerhardt's purpose is to bring together as a Collection any and all literature pertaining to the marimba or xylophone for all concerned. Those interested in corresponding write to: Edwin L. Gerhardt, Collector-Archivist, 6348 Frederick Road, Baltimore, Maryland 21228.

DAVID MICHAEL FRIES is a junior in Hedgesville, West Virginia High School who recently became a member of P.A.S. He studies percussion privately with Robert Dewell and Fred Hoover at the Shandoah Conservatory of Music in Winchester, Va. This past year David received I ratings for both snare drum and marimba solos at contest and his ambition is to become a professional percussionist.

THE AUCKLAND TEACHERS COLLEGE PERCUSSION ENSEMBLE in New Zealand under the direction of L. G. Francis has recently formed a College Marimba Ensemble. This is the first ensemble of its kind in New Zealand and their work is creating a great deal of interest in schools and colleges. They are most interested in locating suitable performance material for this medium.

MAURIE LISHON who started his 12th year as owner of Franks Drum Shop in Chicago recently received several honors: first a Distinguished Service Award from the Purdue University Bands for his "expert advice and assistance" in obtaining percussion instruments for the premiere band performance of Rhapsodie by Toyama; next a citation from the American Music Library for Israel for continued co-operation in their national children's musical education program; and last, but not least he became a grandfather for the first time!

Among the drum Clinics given by ROY BURNES were ones presented last April in Columbus, Ohio for Whitey Lunzar Music and this past August 1st in Chicago for Franks Drum Shop.

SIEGFRIED FINK one of Germany's leading composers of percussion music and director of percussion ensembles recently returned from a tour of the U.S.S.R. with his ensemble. During a performance in Moscow he presented a speech on percussion music for the Congress of the International Society of Music Educators.

The INDIANAPOLIS PERCUSSION ENSEMBLE is composed of members of the percussion section of the Indianapolis Symphony Orchestra and leading studio performers in the Indianapolis area. Their program are planned suitable for elementary, college, and adult audiences. The director of the organization is Thomas Akins, 4331 Broadway, Indianapolis, Indiana 46205.

P.A.S. member R. GORDON FINGER of Bradenton, Florida, will be in charge of percussion instruction with the Manatee Cojnty Boys Club Band a newly formed organization comprised of interested young musicians in that area.

A percussion Handbook containing information which should help public school music teachers start beginning percussionists and give band directors some tips toward the selection, maintenance, and performance of percussion instruments is being compiled and submitted as partial fulfillment of the requirements for a degree by RONN BOOKS at Lebanon Valley College. A questionnaire was sent to experts in the percussion field and the results are being compiled.

A Ph.D. dissertation entitled "Some Acoustical Properties of Triangles and Cymbals and Their Relation to Performance Practices" has been completed by JOHN BALDWIN at Michigan State University. The author is currently instructor of percussion instruments at Wisconsin State University - Oshkosh.

A Ph.D. dissertation entitled "Acoustics of Bar Percussion Instruments" has been completed by JAMES L. MOORE at The Ohio State University. The work will be available in zerox copies or microfilm from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Michigan 48106.

JACK SEIDLER, who holds B.M. & M.M. degrees from the University of Michigan, will be handling all percussion teaching duties at that school while PROF. JAMES D. SALMON is on sabbatical leave this school year.

DENNIS E. KAHLE has been appointed percussion instructor at the University of Pittsburgh where he will also be working toward a Ph.D. degree in Electronic Music. That institution plans to present avant garde and mixed-media performances during the coming school year.

IAN TURNBALL has recently resigned as Principal Percussionist with the London Symphony Orchestra and as Percussion Instructor to the Faculty of Music at the University of Western Ontario, London, Canada. This has been made necessary, owing to his transfer, as Principal Percussionist with the Band of the Royal Canadian Regiment, to Gagetown, New Brunswick. The position of Percussion Instructor at Western Ontario will be taken over by ROBERT HUGHES, formerly of Toronto, Ontario.

DAVID L. SMITH has been appointed percussion instructor at Western Connecticut State College in Danbury, Connecticut. He was formerly a teaching fellow in percussion at East Carolina University where he received a Master of Music degree in percussion performance.

PAULA CULP, in addition to her performance as associate timpanist and assistant principal percussionist with the Minnesota Orchestra (formerly called Minneapolis Symphony) is teaching percussion at the University of Minnesota and at the MacPhail Center of Performing Arts. Miss Culp appeared as Soloist this past year with the Minnesota Orchestra performing the *Concerto for Percussion* by Andre Jolivet.

GARWOOD WHALEY, percussionist with the United States Army Band in Washington, D.C., will also be conductor of the percussion ensemble at Catholic University this year. It marks the first time that percussion ensemble has been offered for credit at that institution, and Whaley has high hopes for a fine group especially in view of the fact that 50% of the members of the ensemble are graduate students from the various Washington area service bands.

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"IN MEMORIAM"

FRANK KENNETH MacCALLUM, born in El Paso, Texas, July 29, 1913, died suddenly there on February 6, 1970. An authority on the marimba in all of its many facets, he was a fine classical marimbist and pianist composer, arranger, author, researcher, collector-archivist, and a constructor of marimbas which extended far down into the bass range.

Mr. MacCallum was a chemist, having graduated from the El Paso College of Mines and Metallurgy (now called Texas Western College) in 1936. He retired in 1966 and thereafter devoted his full time to music. His interest in the marimba began in early childhood, when he heard a Central American Marimba Band on an old Victor phonograph record. He was a self-taught marimbist. He had given well-received concerts of classical music on the marimba for many years. In 1969 he published his *Book of the Marimba*, a fine and much needed work.

It is with great sorrow that we in the field of percussion bid this fine, knowledgeable and dedicated friend adieu. Truly a champion of the marimba. (Written by - Edwin L. Gerhardt, Baltimore, Maryland).

Percussion Discussion

PERCUSSION PROGRAMMING

In one of the previous issues of PN (Vol. 7, #3) you raised a question concerning the program content of percussion ensemble concerts in general throughout the country. Your question prompted responses from readers, and I would also like to add some thoughts on the subject.

It seems to me that the ensemble conductor, even if he has limitations as to instruments, personnel, etc., has certain obligations to his audience. And beyond the obvious requirements of performing *good music well*, he has other responsibilities related to selecting music for the program. This latter area is where so many programs tend to be weak. Perhaps some conductors would gain a deeper insight into music programming by looking into the subject of man's inherent response to stimulus.

Psychologists state that, basically, if a person is under-stimulated by his environment he is bored; and if he is overstimulated he experiences anxiety, fear, and/or pain. Man therefore strives to achieve optimum stimulation; that is, a balance between the two extremes. Also, for most people, the dis-orientation of completely new surroundings produces too great a stress on the sensory mechanism. For this reason, man prefers familiar surroundings, with just enough occasional changes of the environment to prevent boredom. Or, he may foray briefly into completely unfamiliar territory, only to return quickly to the "safety" of familiar surroundings.

Relating this stimulus response to music, we see why different people have such widely varying tastes: those concert-goers who have been under-stimulated by their environment, and are bored, are looking for a high amount of stimulation from the music. Those who have been over-stimulated in some way, and are under stress, will appreciate soothing, relaxing, totally familiar music. When programming a concert for a general audience, the question then arises: how do you please both extremes? Obviously one cannot completely please both, but an effort should be made to *partially* accommodate both by balancing a program with both types of music. Since musicians naturally look for a high amount of stimulation from music, amateurish programming tends to reflect this with an over-emphasis of stimulating music.

When programming stimulating music, care must be taken not to over-stimulate, or the result will be stress, which will produce a negative re-action in the listener. If the irritation lasts long enough, the listener will "tune out" or walk out.

The question for the programmer then becomes: what music can one program that will be stimulating but not over-stimulating? The problem here is that everyone has a different "threshold of stimulation", depending on how much and what sort of music he has been exposed to. Even in this day and age, there are listeners who are over-stimulated by an unresolved major 7th chord, and do not like music which contains it. And then there are those listeners who are just mildly stimulated by the music of Stockhausen. In building a program, then, one must revert to the old "shot-gun theory," and select music from as many styles and periods as possible.

The late eminent conductor, Fritz Reiner, once confided to his orchestra librarian, "I abominate Mahler" (but he still programmed it). And Georg Solti recently joked to the members of the Chicago Symphony, just before rehearsing a modern work, that he had ruined his vacation learning it. So truly fine conductors program music from styles or periods which they do not particularly like, or music which they find under-stimulating (boring) or over-stimulating (abrasive). Again, it can be boiled down simply to considering the audience first.

Probably most conductors would agree that an all-Mozart or all-Tschaikovsky or all-anything program for a general audience is ill-advised. This is doubly true of an all-Avant-Garde program. As stated earlier, man occasionally will foray briefly into completely unfamiliar territory, but must return quickly to the "safety" of familiar surroundings. Those conductors who are proponents of Avant-Garde music, and who administer it in massive doses, are, paradoxically, just creating hostility toward it.

This brings us to the "specialist" conductor, who programs an entire concert of music from a certain period or style: i.e., Baroque, Avant-Garde, etc. He must realize that a "specialist" program requires a "specialist" audience. Too often a specialist conductor will program a concert of specialist music for what he knows in advance will be a general audience. As a result, most of the listeners go away unhappy, and the conductor has only himself to blame.

One problem in programming percussion ensemble concerts is that the repertory is small, and is rather limited stylistically since the medium is so young (beginning in the 1930's). One way of overcoming this is to play arrangements or transcriptions. Gordon Peters employed this idea quite successfully. Utilizing the medium of the marimba ensemble, he was able to balance his programs with music of Bach, Mossourgsky, Kabalevsky, Lerner & Loew, etc. As a result, his concerts were very well received. Some musicians disdain transcriptions, and for certain audiences it is true that they are inappropriate; however, for general audiences they meet the ultimate criterion for successful programming: they communicate.

To summarize, it is my feeling that successful programming requires: 1) playing *good music well*; 2) giving forethought as to the type of audience for which the concert will be performed, and putting their taste before one's own; 3) for a general audience, selecting music from as many different styles and periods as possible.

Al Payson, Percussionist
Chicago Symphony Orchestra
Author and Composer.

COMMENTS ON SUMMER PERCUSSION CAMPS

ILLINOIS

Last year was the first year of our summer percussion camp and it was a great success! We did percussion from 8:00 a.m. until 4:00 p.m. every day for two solid weeks, climaxing in an ensemble concert on the last day. In the two weeks I tried to cover all the facets of percussion including mallets, theory, keyboard harmony, ensemble, timpani, Latin drumming, snare drumming, dance drumming, writing for percussion, mallet making and wrapping, small traps, bass drum and many other things. I really believe the students took something home from this session. This year they allowed me to have the camp again. This camp follows the administration policy of accepting the better players from junior and senior high school age. I am now trying to talk them into a remedial percussion camp for those students (preferably elementary school) who are stuck away in forgotten regions of Illinois and cannot get to adequate percussion instructors. I am especially interested in the latter as I feel this is where the most good can be accomplished.

Hugh W. Soebbing
Assistant Professor of Percussion
Quincy (Illinois) College

CALIFORNIA

A Three Day Percussion Clinic was held at the La Sierra Arts Camp Sequoia Lake, California. Burl Walters well-known in California as a professional drummer, clinician and teacher, and Lloyd McCausland artist drummer working for the Remo

Company served as clinicians. Walter's greeting to prospective students was: "A music camp especially for percussionists has been a dream of mine for a long time and I am having a ball planning the first LA SIERRA Percussion Camp. The only problems I am having right now is in trying to squeeze so many activities into only three days. How do you pack rudiments and warm-ups, solos, marching percussion, stick twirling for tenor and bass drum, tympani, mallets, triangles, tambourine, latin percussion, traps, and dance drumming into three days and still have time to sleep? Well, if making music with percussion instruments is as much fun for you as it is for me, this weekend will be one long party!!!"

FLORIDA

THE SOUTHEASTERN PERCUSSION SYMPOSIUM was held on the campus of the University of Florida in Gainesville, Florida July 18 and 19, 1970. Clinicians who appeared included Sandy Feldstein, Coordinator, Alfred Music Co.; James Hale, Timpani Clinician, University of Florida; Fred Hoey, Marching Drum Clinician, C. Bruno, Inc.; Roy Burns, Drum Set Clinician, Rogers Drums; James Sewery, Total Percussion Clinician, Ludwig Industries; Armand Zildjian, Cymbal Clinician, Avedis Zildjian Company; and Mickey Sheen, representing the Slingerland Drum Company.

The Symposium covered all areas of percussion performance and teaching, including discussion of notation, multiple percussion, and playing in a section, as well as percussion ensembles, and the latest techniques for jazz and/or rock drummers.

NORTH DAKOTA - MANITOBA

During the months of June and July, I had the pleasure of sharing the percussion teaching duties at the International Music Camp in the International Peace Gardens on the Manitoba-North Dakota border. Each week we had a large group of new students to work with, as well as honors program students who were with us for the full four weeks. While working with these students of all levels I made notes regarding the problems that were encountered. These problems presented a real challenge to teacher and student alike to try and solve in the short space of one week. Hopefully my experiences will help someone somewhere.

The first thing I ran into was students who didn't know how to position their drum on the stand properly. A drum too high or too low creates tension in the player before he starts. Many had stands that wouldn't come up high enough or were in such bad shape that they wouldn't hold any position. Others had just never been shown the proper way.

First, before the drum is even on the stand why not have all the adjusting nuts facing the player and easy to get at. Then the angle adjustment, if traditional grip is used then a slight angle across the body is needed or if matched grip is used then have the drum flat, but not tilting sharply toward the player.

Now the drum - place the snare release lever at the belt buckle. This allows the player to play directly over the snares and activates them immediately.

Next comes tuning - Many students had never been shown the tension rods, tone control and snare tension knob. Sloppy heads seemed to abound and also tone controls bulging out the top head. The teacher should have his own drum ready and let them hear a good snare drum sound. It should be pointed out to the student that everyone has their own sound, but that there are acceptable sounds and others which is just plain bad. It should also be pointed out that the snare drum is tuned differently for rock playing than it is for concert work. The teacher should play for the student and let him hear a good sound, then he will have an ideal to work toward.

Now we come to the age-old problem of hand grips. Two styles were in use - matched and traditional. Both styles are

acceptable to me as long as the results are good. The biggest problem seemed to be a stiff wrist - all the way to the elbow, and in some cases to the shoulder. I feel it is imperative that the student learn to play with wrist movement first - no arms. The arm will come into play naturally once a loose relaxed wrist action is accomplished. Students fail to realize that by the time they move their whole arm up and down that the stroke is usually late. Not a lot perhaps but enough to ruin a sections sound (especially if working with two snare drums). A loose snap of the wrist will do the same job with a better sound and most important - in tempo.

The tempo situation was critical. Many could not sustain eighth notes for more than one bar without wandering. I firmly believe in two aids - count out loud and use a metronome. Both can be phased back into the mind as the student progresses, but I feel that both are essential at the start. Triplets of any kind at any tempo seemed to be a major stumbling block for everyone.

To most of the students practicing posed a problem - not only time to practice but how to practice. I got the students to set themselves checkpoints to watch while they were practicing so that time was not wasted. Also to split their time up between reading, technic, and prepared work. I also emphasized that 15 min. of concentrated practice was worth more than an hour of banging away and thinking about something else. Exercises should be set up that develop the maximum number of points at one time rather than have fifty separate little drills that each develop a very small facet of the total and occupy countless hours of time.

All of these problems had to do with the snare drum. We encountered others with the other percussion instruments.

With Timpani the first was sticks in too poor a condition to use or no sticks at all. Then came books - One beginner came with the Delecluse book (which is very advanced for those not familiar with it) as a starting method; some bad advice from someone somewhere. No attention seemed to be given to sound. Most tried to "hammer" the sound down through the air hole instead of drawing it up and out of the drum. A few students weren't aware that pitch was that important, while some came to learn all there was to learn in one week!

After the timpani came the small accessories. Almost all were unaware of the proper playing techniques. One improvement we made was to remove the center sounding board from the handle castanets and allowing the clappers to strike each other. A little harder to play but a much improved, clean, precise sound.

I think one of the most revealing parts of the instructional program was the sectionals and ensemble rehearsals. For the first time some students realized that a section functions as a unit and not a bunch of soloists. Dynamics were also "discovered" and how to balance a section within itself as well as with the band.

These few comments paint a pretty dark picture, but in actuality we had a ball! The students were great to work with and the camp the best organized I have seen. From a teachers point of view I learned a tremendous amount. Not only the physical aspects of solving a problem but also the psychological aspect of how to approach each student as an individual. I only hope that the students gained from our teaching as much as we gained from them.

Owen Clark
McGill University

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.

How about a good article on Glockenspiel (Bell Lyra) playing? Perhaps such an article has already been written; if so, please inform me, that I might look it up. One company publishes a Bell Lyra Manual, but this is very much out of date and inappropriate. It recommends playing two notes per measure, but I have observed that many of the better players become disenchanted with such simple parts and rewrite their music to include most of the melody notes, resulting in better punctuation of the melody. I have also read that bell parts must always be memorized, but I have heard from "glock" players who take piano lessons that the bells may be "felt" the same as the piano keyboard and played without looking at the instrument.

I teach elementary band in six schools and I turn over about six bell players a year. I have taught mine to hold their instrument in a position rather close to the body and to learn each note in relation to different parts of the body. This helps them get the feel of the location of the bars. I absolutely forbid them to look in the direction of the instrument. Some of them have become pretty good at this; but, sooner or later, they get to where they shift the instrument a little so that it is in the line of sight, permitting them to take an occasional glance to locate a note. I don't object to this because I have observed that piano players do the same thing.

Now, I don't know whether or not this is practical for the kind of music played at the high school level, since I turn them over to other directors at the seventh grade. I would like to hear more about the best carrying position, the best method of training the beginner, the necessity of memorization, arranging music where no bell part has been written, and any other "fine points."

DAVID W. DAVIA, JR.
Teacher in Stafford County, Virginia.

The service bands seem to play more orchestral transcriptions than anyone else, but I am sure junior high bands, high school bands, and college bands include transcriptions in their programming. It is likely that many of the younger percussionists never take time to realize that Haydn and Beethoven seldom made use of snare drum, bass drum and cymbals.

While playing with the United States Navy Band in Washington, D.C., I have run across a problem which all percussionists at one time or another have to deal with: How does one interpret the percussion parts that are included in a band transcription of an orchestral piece? Several factors must be considered. The musical purist would demand that the music reflect the intentions of the composer. Therefore, if the composer omitted percussion parts in his orchestral score, they should not be included in a band transcription.

On the other hand many argue that a band is not meant to sound like an orchestra, the arranger has the right to add whatever parts he deems necessary. Unfortunately, too often the percussion parts are added merely as an after thought and merely double the rhythmic structures of the timpani.

What can we do as percussionists to ensure the best musical realization? For pieces originally composed for orchestra, take the time to do a little research. Check an orchestral score and see what the composer dictated. Are tambourine and castagnets assigned to snare drum in band arrangements? Are mallet parts added indiscriminately? Of course any changes should be made with the consent of the conductor. He is as interested as you should be in a fine performance, and he will probably welcome questions of this nature.

One of our primary functions as percussionists is to contribute to the total effect of the music. Perhaps we can contribute more by "laying out" completely on some band transcriptions of orchestral music.

— Robert E. Houston, percussionist United States Navy Band, Washington, D.C., and Ph.D. candidate in Musicology, Catholic University of America.

ALAN DAWSON CONDUCTS SOUTHERN CALIFORNIA PERCUSSION CLINIC SPONSORED BY PROFESSIONAL DRUM SHOP AND FIBES DRUM CO.

Amid the live performance environment of Hollywood nitery 'Sould Out' the Professional Drum Shop, and Fibes Drum Co. presented, last April 25th, one of the country's most prominent percussion educators and performers ... ALAN DAWSON.

Dawson, director of the percussion department of Boston's famed Berklee School of Music, and drummer with the Dave Brubeck Quartet, conducted the clinic in two sessions. Part one was reserved for Dawson's solo emphasis on basics, as well as study and practice methods. The closing session illustrated playing techniques, in context, with vibist Vic Feldman and members of his group; Tom Scott on reeds and Chuck Domanico on bass.





The Percussive Arts Society in The Golden Age of Percussion

by Neal Fluegel, Exec. Sec. P.A.S.

Editor's Note:

This article has appeared in several other publications (including *Music Journal Anthology 1967*) in slightly different forms and one might feel that you the members of the PERCUSSIVE ARTS SOCIETY should already know what your Society is all about. However when you are asked by a prospective member or interested person, "what is P.A.S.?", "how did it start?" "what is it trying to do?" and "why should I join?" the information contained in this article should be of considerable value to you and those with whom you discuss P.A.S. Read it over carefully, and know better what your Society is "all about!"

We are living in the Golden Age of Percussion. Historically, percussion instruments represent the oldest instrumental family, but they have been the last to approach having their potential sounds fully realized. They are no longer in the background of musical development, but in the center of musical activity. The "Golden Age of Percussion" has arrived.

It is obvious that the emphasis on certain aspects of music has changed throughout history. Emphasis in musical composition has shifted from one melody (monody), to many melodies (polyphony), to chordal texture and progressions (homophony). The end of the 19th and beginning of the 20th century brought another change, the development of intricate rhythmic possibilities within a composition. As this concept continued and became more complex, the mid-20th century brings the addition of another element on which compositional emphasis is placed, the element of color. With contemporary music being highly concerned with color and rhythm, and composers realizing the coloristic and total musical possibilities for the percussion instruments, the reasons for the rapid growth, development and popularity of percussion instruments and music becomes obvious. The percussion instruments are much more capable of producing the multicolor and intricate rhythms than any other instrument.

Music education had not, however, responded to meet this challenging development to meet the educational needs of the "Golden Age of Percussion." The total situation might best be described as follows: Composers were writing difficult parts, often with little thought to the technical demands on the performer. Many composers began writing percussion ensembles employing all of the various kinds of percussion instruments. These developments demanded more technique from the percussionist. He was placed in a situation where he had to be a versatile percussionist-musician, but very often his training fell short of these demands. With the exception of a few forward-looking institutions of higher learning, which realized the trend of developments and initiated programs in applied percussion, little was being done to meet the challenge.

The non-percussionist music educator had little or no opportunity to receive the necessary percussion training which would enable him to effectively teach his percussion students in

the public school, nor to intelligently evaluate and improve his band and orchestra percussion section. Most colleges and universities did not offer a music degree in applied percussion and if a percussion technique class was offered it was generally not a trained percussionist who taught the class, but rather the band director, brass, or woodwind specialist.

Therefore the music educator left his institution of higher learning to begin teaching public school music with little or no training in percussion. Since he had little awareness of the problems or concepts of percussion performance, he had to be truly a superior teacher to produce capable performers.

It had become apparent to many that it was time for action. Percussion education had to be improved at both the university and public school level to meet the contemporary demands of percussion performance. It was felt that percussion must be respected as a legitimate performing medium.

With this thought in mind, a number of nationally respected percussionists under the guidance of Remo Belli met to discuss the existing situation. The result of this meeting was the formation of the international organization known as the Percussive Arts Society, Inc. (PAS, Inc.).

The Percussive Arts Society, Inc. is an organization comprised of those people interested in promoting and advancing percussion. Its statement of purpose reads: "To raise the level of musical percussion performance and teaching, to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts."

Since its conception in 1960, PAS, Inc. membership has rocketed. Interest is high and forward progress has been rapid. Under the leadership of Donald Canedy (who resigned as executive secretary and editor in September, 1966, and was succeeded by the author) and President Gordon Peters (who is now succeeded by Saul Feldstein), the organization has grown to over 2,000 members representing people from various parts of the world involved in all aspects of percussion.

PAS, Inc. has gained the moral and financial support of most of the percussion manufacturers and many instrument dealers and publishers. Perhaps this is one of the unique features of the organization, i.e., all concerned with percussion can meet together and intelligently discuss all aspects of this, the last and most exciting of the instrument families to be realized, and enthusiastically reach a consensus on common goals.

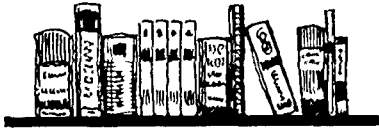
PAS, Inc. publishes a scholarly journal entitled *Percussionist* four times during the academic year. This publication contains articles covering all aspects of the percussive arts: items of interest to the student, professional, composer, and non-percussionist music educator. Over 100 university libraries, both foreign and domestic, now subscribe to this publication. In September, 1967, the Society assumed publication of *Percussive Notes*, a newsletter magazine which carries features, listings and materials of a somewhat lighter nature. Each annual membership entitles the holder to receive both publications of the Society.

PAS, Inc. has initiated the organizing of state chapters to implement national goals and promote local projects. Over thirty chapters are now in existence.

During the past years the Society has undertaken nationally many projects through committee activity to promote the stated purposes of the organization. Specific projects under study include: Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement; Methods, solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

Although there is no direct affiliation between the International Percussion Reference Library and the PAS, Inc., the

(cont. on page 12)



SCHOOL DIRECTORS AND THEIR PERCUSSION SECTIONS

Anthony Cirone

An instrumentalist's most vulnerable period of development occurs during grade and high school. Not only does he develop technically, but his attitudes towards music in general are also shaped. The majority of these students are dependent on the music director for guidance in both areas; a minority of students take private lessons and are influenced by this more intimate relationship.

A director naturally has a greater knowledge in one area of instruments (e.g., woodwinds, or strings, or brass) than others because he has probably studied one instrument much longer and usually is very proficient on that instrument. This director can therefore be more helpful in that area of instruction and more valuable to the students studying that particular instrument. The problem for the student percussionist is that the majority of directors are wind or string players; therefore their knowledge of percussion is limited, since they usually cannot speak from firsthand experience.

The percussion family covers a very large number of instruments, each one requiring special techniques of some kind to make it easy to handle and to produce the proper sound. I feel, in many cases, students are left to use their own common sense when performing. This will not prove to be satisfactory. For the timpani, snare drum, and mallet instruments, a certain amount of basic technique is necessary for even the simplest part, but with the smaller instruments such as cymbals, tambourine, bass drum, etc., any instrumentalist can pick up the appropriate beater and strike the instrument. However, this is not the same as *playing* the instrument.

For a director to have a complete knowledge of all the techniques required may be asking a lot, but it is necessary for the students to be aware that they are handling musical instruments and not toys!

I feel the primary reason school directors do not have a more thorough knowledge of the family of percussion instruments is because of the published teaching material available. The majority of all beginning drum books deal with the rudimental approach to drumming. This would be fine if the music program consisted of a year-round marching band or drum corp, with no concert band or orchestra. If a student is trained to play strictly rudimentally for the football season and then continues to play in this manner on orchestral parts, he will be playing the percussion parts incorrectly. The whole idea of rudimental drumming has been tremendously overrated; it is a skill that is limited largely to amateur performing groups, such as a drum corps, and has no place in the field of professional music. There are no professional bands to which a performer can turn to make a livelihood. The point is not to think every student *will* eventually become a professional, but to train him as though he were so he will develop to his highest potential. This training will also produce a more qualified future educator.

Rudimental drumming should not be confused with a student practicing rudiments. There are basic drum patterns called rudiments that a student must practice in order to develop technique. However, these patterns are not necessarily used when reading music. For example, a student practices paradiddles, which are combinations of single and double sticking; however, a student should never use this paradiddle sticking when playing notes written on a page unless the composer specifically asks for it. Generally, if a composer writes four sixteenth notes, he wants them played as evenly as possible. A snare drummer should use one stick if the tempo is slow enough; at a fast tempo, alternating each hand would

produce the more even and consistent sound. For a student to play this figure with a combination of single and double sticking (paradiddle) would be as wrong as a wind player adding phrasing (two slurred and two tongued, for example) when none is written.

The problem is mainly one of awareness. Since most of the method books require the students to play rudimentally, the students think this is the only way it should be done and generally nothing is said to contradict this idea. One obvious difference in rudimental and orchestral playing is that a rudimental roll is measured and a concert roll is not measured.

When a composer writes a sustained sound (roll) for snare drum, he does not want a feeling of rhythm throughout the roll, but one continuous sound from beginning to end. Most of the beginning methods teach a student to use a 5 or 7 or 9-stroke roll when reading quarter notes or half-note rolls; this really is playing incorrectly. The student should be taught to play a sustained sound from one point to another. At fast tempos it is possible to use a 5, 7, or 9-stroke *closed* roll for certain figures, but this should be taught later, after the concept of a sustained sound is introduced.

The majority of drum students that are able to take private lessons generally only study snare drum and no instruction is offered on xylophone or the smaller percussion instruments (cymbals, bass drum, triangle, tambourine, etc.) As I mentioned earlier, these instruments each require a special technique and the students should be made aware of them. There are some excellent percussion manuals on the market that explain the techniques required in detail.

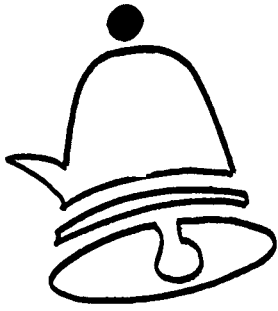
One of the most important concepts a director must convey to his drum students is that each and every one of them must be able to play the mallet instruments and timpani. It is very unfair to have a pianist or other instrumentalist play mallet and timpani parts because they can read treble and bass clef and are able to tune timpani. If any of the snare drummers would decide to enter college as a music major, he would find the competition very stiff; and without knowledge of mallet instruments and timpani, he would be very limited as a percussionist. Also, for a student to begin to learn those instruments as late as high school and try to enter college (as a music major) is a very difficult task.

I feel very strongly that students should be made to realize that orchestral music is the backbone of the history of music. The professional orchestras around the world play music that has lasted through centuries and has made the symphonic orchestras the strongest music force in existence. Other musical groups such as concert bands, rock groups, drum corps, jazz bands, and the many small instrumental ensembles are very important to music and musicians; but, to devote all the training to any one group is missing the point as to what music is all about. This is even truer for the person who wishes to have a career as a professional musician. As a person develops, he may find himself leaning towards one type of music — this is fine since he will probably perform best in that area. However, in the same sense that a pianist should not only study jazz, a drummer should not study only rudiments.

(Reprinted from *The Instrumentalist* magazine, June 1969.)

The Author

Anthony Cirone is assistant professor of music at San Jose State College and director of the school's Percussion Ensemble. He has bachelor's and master's degrees from Juilliard School of Music and has had several works for percussion published. He is now principal percussionist and assistant timpanist with the San Francisco Symphony.



THE CHIMES

Al Payson

The thoughts and practice time of the concert percussionist are primarily devoted, quite naturally, to those instruments which are used most frequently, and those which require the most technique and practice. Revolving in a tight little orbit around the center of his mind are usually the timpani, snare drum, bass drum and cymbals, bells and xylophone. In a slightly wider orbit are the triangle, tambourine, and castanets, followed by other accessories, the tam-tam, etc. Somewhere out in the further reaches of his mind, orbiting slowly in the approximate vicinity of "Pluto", are the chimes. They are out there because they are seldom used; and when they are called for, the part is usually quite simple.

Then, all of a sudden, along comes a part like the Tchaikovsky *1812 Overture*, the Albeniz *Fete Dieu a Seville*, or the Vaughn-Williams *Symphony No. 8*. The chimes then suddenly come to the center of the percussionist's attention. Perhaps questions start popping: "What effect does the composer intend here?" "This passage goes out of range. What shall I do?" "What type of mallets shall I use?" This article will attempt to answer these and other questions, and hopefully bring the chimes into a little closer orbit in the percussionist's mind.

Construction

First of all, these facts might be helpful in understanding the peculiar sound properties of chimes:

(1) The predominating pitch of chimes is *not* the fundamental, as in most instruments, but rather the fourth overtone. Therefore, the audible overtone series is different from other instruments. Also, chimes have many very close inharmonic overtones resulting in dissonance approaching noise. It is for these reasons that a set of chimes sounds out of tune to those standing close, yet in tune to those listening at a distance: the overtones distort the fourth overtone at close range but are weaker and carry only a short distance.

(2) Various manufacturers make chimes with different diameters, ranging from 1 to 1½ inches. It should be pointed out, however, that the diameter of the tube has little relationship with the timbre, or quality of the tone, as many people mistakenly believe. The tone quality is directly proportional to the thickness of the metal of the wall.

Ranges

The standard range of sets of chimes is 1½ octaves, middle "C" to "F." One manufacturer now has a set with two additional pitches on top, "F-sharp" and "G." Sets with extended ranges (particularly in the low register) have been made especially for opera companies and large symphony orchestras. For example, tubular chimes at the Civic Opera House in Chicago are 12 feet high, and the performer must play them perched atop a ladder.

Since there are so many specially-made sets of chimes, composers often write passages that go out of the range of standard sets. In these cases the performer has three alternatives: (1) to play the particular notes that are out of range up (or down) an octave; (2) to play the entire passage up (or down) an octave; (3) to substitute the notes that are out of range for

other notes that fit harmonically. Which of these three methods to use depends on the situation. The following is an example of a passage in which simply transposing the low "B-natural" up an octave is impossible, because this would destroy the line. The entire passage cannot be transposed up an octave because of the "A." The only alternative is to substitute a note for the "B" that fits harmonically (in this case, "D-natural").



Mallets

Rawhide mallets produce the best tone for general playing, and it is necessary to have a pair to meet all playing requirements. For soft passages where less impact noise is desired, a piece of thin, soft chamois can be taped over the end of a rawhide mallet. Some passages call for wooden mallets, and here again the performer should have a pair. Both types of mallets, as well as the chamois, can be purchased at any large hardware store. The size of the mallet heads should, of course, be consistent with the diameter of the tubes. Too often chimes are played with mallets that are too small to bring out a full tone.

Striking the Chimes

Chimes are struck at the top (many sets have striking caps), and the mallet should be tilted upward *slightly* so that it does not hit the tube flat.

When striking notes in the back row the handle should be turned to approximately a horizontal position so that it does not accidentally hit the frame of the front row of chimes.

Position and Stance

A set of chimes is large and awkward, yet the point at which each tube is struck is very small and precise. For this reason it is usually necessary to look at the instrument when shifting from one tube to another. It is also usually necessary to look at the music and the conductor while playing a passage. Therefore, the performer must be in a position where he can look back and forth between the chimes, the music, and the conductor as easily and quickly as possible.

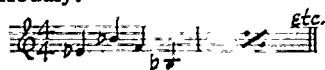
Problems in the Literature

Perhaps the best-known and most often-played passage is in the *1812 Overture* by Tchaikovsky. The purpose of the part is to represent the sound of all the church bells in Moscow ringing in jubilation, celebrating the Russian victory over Napoleon's Grand Army at the decisive battle of Borodino. The performer should use two mallets, strike any and all notes rapidly in any order, *ad libitum*. It is important that the performer dissociate his playing completely from the pulse of the music. Where manpower is available, two performers at one set of chimes are often employed. One variation that is sometimes requested by conductors is to strike only the notes that are within the key of the piece (E-flat). The notes to be struck, then, would be limited to E-flat, F, G, A-flat, B-flat, C, and D.

A most unusual chime part in the standard literature is in *Fete Dieu a Seville*, by Albeniz. At one point the part calls for a tremolo on four chimes simultaneously, using wooden mallets. To accomplish this it is necessary to hang the four chimes next to each other on the rack, and turn the mallets sideways so that the flat of the mallet heads can each strike two chimes at once.

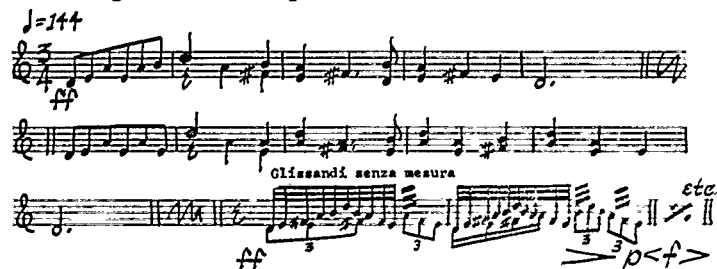
For extended passages that involve only three or four chimes it sometimes is easier and more secure to hang them next to

each other on one end of the rack (some orchestras have specially-made small auxiliary racks that hold only four or five chimes). One example of this type of passage is in the *Hary Janos Suite*, by Kodaly.



Since these are the only pitches used in the piece, the tubes can be hung together. Here again is an example of a passage that goes out of the range of standard sets of chimes. In this instance the low B-flat may have to be played up an octave.

One of the most difficult chime parts in the literature is in the last movement of *Symphony No. 8*, by Vaughn Williams. It is also very unusual in that it has double stops and glissandi. The following is a short excerpt:



Special Effects

Some modern extremist composers have written for special effects on the chimes, such as: striking the tubes in the center with soft mallets; glissandi with various types of beaters, such as rattan or thin metal.

In the "pop" field chimes are used occasionally, usually as a novelty. In this area fast jazz licks are "S.O.P." (standard operating procedure). One example of this kind of writing is a tune called "Chimed, I'm Sure" by Schory-Charkovsky, in a Dick Schory Percussion album entitled: *Wild Percussion and Horns A' Plenty*.

In all these special uses the chimes are employed for their own intrinsic color, or timbre. However, the primary function of the chimes still remains the same today as when they were first invented: to imitate church bells or carillons.

Reprinted from INTERNATIONAL MUSICIAN June, 1964

WASHINGTON DISTRICT ALL STAR ORCHESTRA PHOENIX, ARIZONA

The Washington Elementary District ALL STAR ORCHESTRA is formed from the students in its 15 school units. It consists of 53 members and represents some of the finest musicians in the district. Students audition before a panel of music teachers and are selected on the basis of reading ability, technique and tone quality. Outstanding attitude and responsibility is considered essential.



Golden Age (cont. from p. 9)

organization works closely with the library and strongly urges all composers and publishers to send two copies of each of their publications to this library to facilitate conductors and percussionists in becoming acquainted with as much literature as possible. This is particularly important to those who do not have the facility of a large percussion library nearby. The address is: IPRL, c/o Mr. Melvin Britton, Department of Music, Arizona State University, Tempe, Arizona 85281.

The membership of the Percussive Arts Society, Inc. feels that in this era of the "Golden Age of Percussion," the organization has and should continue to play a leading role in all phases of the percussion arts. In general it should act as a public relations unit and idea clearing house for this aspect of instrumental music.

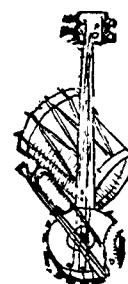
The future of the percussion arts looks very encouraging as the Society grows and matures. Research in percussion at the doctoral level of university study has already been stimulated by the availability of the quarterly journal. Some of the future prospects for Society projects might well include the following: publication and distribution of dissertations, commissioning or sponsoring contests for percussion compositions, promotion of percussion music publications, developing a program of study for doctor of musical arts degree in percussion, sponsoring clinics and/or national programs, and organizing a World Council on Percussion.

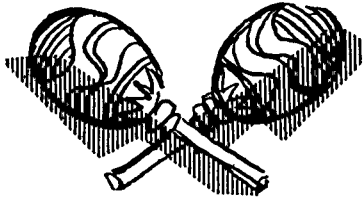
PAS, Inc. is a democratically organized society governed by a constitution and by-laws and with elected officers, and a board of directors. It holds an annual meeting at the Mid-West Band and Orchestra Clinic. Representatives on the board are chosen from each of the following areas: Professional Player; College Education; Secondary School Education; Primary School Education; Professional Teacher; Composer; Marching Percussion; Instrument Dealer; Publisher; Manufacturer; and Members at Large.

The current Board of Directors is composed of the following members: Mervin Britton, Donald Canedy, Bobby Christian, Anthony Cirone, James Coffin, Michael Combs, Leonard DiMuzzio, Saul Feldstein, Ron Fink, Vic Firth, Neal Fluegel, George Frock, John Galm, Phil Grant, Ross Hastings, Fred Hoey, Stanley Leonard, Maurice Lishon, Jacqueline Meyer, James Moore, Gary Olmstead, Jon Polifrone, Frank Topezer.

Membership classification and price is as follows: Professional (Percussionist), \$8.00; Individual (Music-Educator; non-Percussionist), \$5.00; Student (any full time student at any educational level), \$5.00; Library Subscription, \$5.00; Instrument Dealer or Publisher, \$25.00; Distributor/Wholesaler, \$150.00; Manufacturer, \$250.00. The administrative offices of the Society are located at 130 Carol Drive, Terre Haute, Indiana 47805.

The Society firmly believes that the elevation of standards and promotion of activities in this "Golden Age of Percussion" can be advanced through the mutual efforts of all persons genuinely interested in the advancement of the percussion arts through a central, non-commercial and authoritative agency such as PAS, Inc.





LATIN AMERICAN INSTRUMENTS IN SCHOOL ENSEMBLES

Donald K. Gilbert

For many non-percussionist ensemble directors, the use of Latin-American instruments in the schools often presents many problems. In the total school picture these problems can be serious indeed. With limited budgets, directors are faced with the problem of deciding which instruments should be purchased for their schools. Naturally they prefer to purchase those instruments which are most common and are most often used. The question of how and when the use of Latin-American instruments should be taught is one that is often asked. Many ensemble directors themselves do not know how to use these instruments properly. It is hoped that this article will help answer some of these perplexing questions.

Unfortunately there is no standard or basic list of Latin-American instruments. If per chance the music director should find himself in the utopian school situation with unlimited funds, the source of various Latin-American instruments is almost unlimited. Realistically however, both funds and instruments by necessity have to be limited. Which instruments therefore, should comprise a stable part of the school's percussion equipment? This question should be answered in terms of which instruments are most often used. In this frame of reference, it is the author's opinion that the following instruments should be a minimal part of the school's percussion equipment:

1. One pair of maracas
2. One set of claves
3. One set of bongo drums (mounted)
4. One guiro
5. One cowbell.

Eventually the inventory should also include one congo drum, one kameso, and one set of timbales. At a later date, as funds become available, the director can add some of the more exotic Latin American instruments. With these instruments at his disposal, the school music director should be able to fill the needs of most scores that call for Latin American instruments.

For the benefit of the non-percussionist music director, it might be helpful to describe briefly each of the above mentioned instruments.

Maracas are small, oval gourds or wooden shells that are filled with seeds, beads, pebbles or buckshot. Attached to each shell is a handle. The characteristic sound is made by shaking the instrument holding one maraca in each hand.

Claves are two sticks of the same size which are made from a hard resonant wood, usually rosewood or ebony. One clave is held in the left hand, which is cupped to form a resonating chamber, and is struck by the second clave which is held by the right hand. The rhythms played by the claves are usually quite simple and form the basic rhythmic patterns for most Latin American music.

The bongos are a pair of drums, each having only one head (the batter head) and no snares. The drums are of two sizes and are connected by a wooden brace. The larger drum has an eight inch head diameter and the smaller drum a six inch head diameter. The drums are held between the legs (if they are not mounted on a stand) while the performer is seated and are struck with the fingers or the entire hand.

The authentic guiro is a vegetable gourd which has been dried and hollowed. On one side of the gourd grooves have been cut into the surface. The instrument is held by the fingers of one hand which are inserted into holes on one side of the instrument. The characteristic guiro sound is obtained by scraping the serrated side of the instrument with a small wooden stick.

The cowbell, as the name implies, is the same object as is used by some dairy farmers to keep track of their herds. When used by the percussionist, the clapper is removed. Different size cowbells are available. The traditional sound is obtained when the performer holding the cowbell in one hand, strikes the instrument with a stick (usually a snare drum stick) which is held in the opposite hand. The sound can be reinforced by using the butt end of the snare drum stick. The resultant sound has a dull metallic characteristic. By striking the instrument in different places, the performer can obtain different sonorities.

The congo drum is approximately three feet long with a head at one end. The instrument can be mounted on a stand, held between the knees or slung over the shoulder by a strap. Like the bongo drums, the congo drum is traditionally played with the fingers, palms or the whole hand. By striking the drum in different places and with different parts of the hand, the performer can produce a number of diverse sonorities.

The kameso is a hollow cylinder of wood that is closed at both ends. The cylinder is filled with beads, seeds or buckshot and produces a sound that is similar to that of the maracas when shaken by holding it with one hand on either end.

The timbales are a pair of drums with only a batter head and no snares. Both drums are attached to a single stand. One drum is approximately thirteen inches in diameter and the other eleven inches in diameter. Although timbales are considered to be instruments of indefinite pitch, through the use of tension rods, they can be tuned to various pitches. Most performers prefer to tune them to the interval of a fourth or fifth. Timbales are usually played with sticks which are smaller than snare drum sticks and are held in a similar fashion as marimba mallets. Like the bongos and the congo drum, a variety of sounds can be achieved by striking the timbales at different spots on the head. In addition to the head, the shell of the drum is sometimes struck. In some instances the drums can be played with the fingers and the hands.

Once the student, and the music director, has mastered the basic techniques needed to play the Latin American instruments described herein, he should be able to cope with almost any Latin American score with which he is faced. This article should be only a starting point from which he can progress to the more sophisticated techniques of the Latin-American instruments. Any of several excellent Latin American instrument method books are available for that purpose. The musical experiences that can be obtained from performance on the Latin-American instruments can be richly rewarding and enjoyable.

The Author

Donald K. Gilbert holds a BM degree from the Eastman School of Music and a MM degree from Michigan State University. He has taught percussion at Michigan State University and in public schools in Michigan and is currently doing additional graduate work at the University of Michigan in addition to teaching public school music. He has several published compositions for percussion instruments and has written articles for the *Instrumentalist* magazine and *Percussionist* journal.



New Publications

Educational Series – Raldor Music Productions, 22 Walden Ave., Jericho, L.I., N.Y. 11753

This is an excellent new series of percussion solos and ensemble written especially for student performance. The numbers are well written from both teaching and musical content standpoints and should find a deserved place in studio and school teaching situations. One problem in any series such as this one privately published is that the wide advertising power of a "giant" publisher cannot be brought into play. Thus many fine efforts are not always made known to the percussion buying public. This is unfortunate for often these efforts surpass in quality those of some major publishers. Let us hope that that is not the case with this fine new series by Raldor Music.

Some selected entries from the series are as follows:

Raindrops and Dewdrops – Roberts – S.D. solo 75¢ – easy ¾ solo.

Solo for Three Drums – Roberts – multiple percussion solo – 75¢ good writing for each multiple percussion.

Drummer's Duo – Roberts – S.D. duet, 85¢ – easy duet in jazz waltz rhythm.

Drummer's Wipe Out – Roberts – drum set solo – 75¢ an appealing piece for the young set drummer.

Seamble – Roberts – ensemble for 5 players – score and parts \$3.00 – an elementary ensemble using s.d., tria., b.d., wd. blk., cymbals and bells playing two well known melodies.

Latinata – Roberts – ensemble for 6 players - score and parts – \$4.00 – this ensemble in the Latin-American style is marked "advanced" and uses the melodic percussion (marimba, vibe, xylophone) and many characteristic rhythm instruments.

Spanish Dance – Turok – ensemble for 10 players – score and parts \$3.50 – this ensemble marked "intermediate" uses all of the common indefinite pitch percussion instruments. One suggested use of the work is in the college percussion methods course to acquaint future directors of instrumental groups with the proper playing techniques of the percussion instruments.

DRUM BOOKS

The Snare Drum in the Concert Hall – Al Payson – Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill., 60068. 132 pp. \$5.00.

This very well may be the snare drum text that artist teachers and advanced students have been waiting for.

It is directed to the percussionist who is interested in any facet of concert percussion playing, be it symphony orchestra, concert band, opera, ballet, or chamber music. It will prepare the student for the technical, reading, and musical problems in art music of all styles and periods, from Rossini through Stockhausen, and will acquaint him with percussion parts in the standard symphonic repertory.

Some of the subjects which are dealt with include: Playing with Expression, The French Flam, Irregular Rhythmic Groupings, Ametric Notation, Metric Modulation, Ensemble Problems, Stick Independence, Multiple Percussion, Avant-Garde Music (including excerpts of music by Stockhausen, Berio, Shapey, Johnson, Cage), plus much more.

The author, who is percussionist with The Chicago Symphony Orchestra, brings a depth of experience and practical know-how to his writing that is seldom found expressed so well by performing musicians. The various problems of percussion

technique are dealt with individually by discussion followed by etudes illustrative of the problem; this followed by excerpts from the literature containing these problems – a most relevant and valuable approach to the study of both techniques and literature. The wealth of excerpt material plus the expert writing of the author make this new text a must for every serious percussionist.

Let's March on the Field - Fred Hoey – Southern Music Co., San Antonio \$3.00 directors book and set of percussion part books.

This offering could be subtitled, "The Do-it-Quick Percussion Section Kit." It is the "band director's manual for the quickest, safest, most musical route to solid, steady marching performance through basic band percussion know-how." Only the basics needed for quick development of a marching band percussion section are given in this useful manual.

Basic Training Course for Drums – John Kinyon – Alfred Music Co., New York \$1.25

One of a series of methods for basic band instrument instruction for individual, like instrument on mixed instrument situations. Snare drum and bass drum parts are used throughout, enabling performance by two or more students, or by a student on drum set with foot pedal. Fundamentals of snare drumming are clearly explained; roll taught first in rudimental double bounce followed later by multiple bounce roll. No pictures or descriptions of stick holds or stroke action is given. Excellent printing and layout of the music and text.

The John Kinyon Band Method – Drums – Book I – M. Witmark and Sons, New York \$1.25

Easy, introductory volume for snare drum and bass drum. Material is not difficult enough to challenge good students if much time were spent in this book. While isolated roll exercises are given from the very beginning they are not used in the pieces or exercises. Rudiments are presented out of musical context and the following questionable statement is made on page three, "the long roll in the first rudiment to begin work one." Series does not contain a book for bar percussion instruments (orchestra bells, xylophone, etc.).

DRUM SET BOOKS

Show Problems – Joel Rothman – J. R. Publications, New York \$2.00

This book analyzes some basic problems encountered by the novice reader during his first experiences with show music. Interspersed within the text are numerous musical examples, making this an extremely practical book for the student with aspirations of working in this area of percussion performance.

Soul on Bass – Joel Rothman – J. R. Publications, New York \$2.00

A collection intended to develop coordinated 16th note rhythmic patterns for the bass drum in various aspects of "rock" drumming.

TIMPANI SOLOS

Tymp Tunes – Wm. J. Schinstine – Southern Music Co., San Antonio \$2.50

A collection of 19 pieces by this well-known percussion

TEXT AND REFERENCE MATERIAL

composer for two, three, and four timpani, including a snare drum and timpani duet, and a piece for multiple percussion using timpani. This now makes available in collection form, at a reduced cost per solo, many of Schinstine's works that were formerly available only as single sheet solos. Since a number of these solos are on state contest lists and all are useful for study purposes, this collection should prove very valuable.

PERCUSSION ENSEMBLES

Eight Trios for Percussion – Oszkar Balazs – Boosey & Hawkes no price.

Eight percussion trios for snare drum, tom-toms, and timpani are printed in score form in this collection. Selections would be interesting study or performance material for three players.

Chaconne for Percussion Ensemble – Jesse M. Ayers – 415 McNabb St., Knoxville, Tenn. 37920. \$25.00 score and parts.

This ensemble is scored for 7 players, including four timpanists, who are to perform on a total of 15 timpani! Also included are parts for snare drum, tenor drum, bass drum, and cymbals. A unique offering for those blessed with an abundance of timpani.

Alea: A Game of Chance for Percussion Ensemble – Harold Farberman – General Music Pub. Co., Boston, Mass. \$10.00

An ensemble for 6 players using both metric and proportional notation. Some definitely notated passages and passages of an improvised nature are included in this work that would require experienced players to fully realize the composers intent.

UHURU: A Percussion Ballet – Theodore C. Frazeur – Kendor Music, Delevan, N. Y. \$4.00

An ensemble for seven players listed as "grade 6", with 4'30" performance time. A well conceived work by a percussionist-composer of fine reputation, this ensemble requires a wide variety of instruments, including many types of pitched metallic sounds (i.e., bells, brake drums, tuned pipes, cowbells, and chimes). Five timpani and various other percussions are also included in the instrumentation of this new work that will likely be performed by many college and high school ensembles. While no programmatic content is given by the composer, choreographic possibilities appear to exist.

Statements for Percussion – Robert Muczynski – L. Schirmer, New York no price.

Ensemble for 4 or 5 players using tria., cyms., tam-tam, tamb., sn. dr., wed. blk., timp (3), and bass dr. A short work in the form of an introduction and allegro. Score only provided necessitating page turns while playing or copying out of parts.

CHAMBER MUSIC

(Percussion with Other Instruments)

March – Fanfare – C.P.E. Bach – arr. Charles Yates – Kendor-Music, Delevan, N.Y. \$1.50 score and parts for each version

A quartet for three trombones and timpani (or 4th trombone or tuba). Parts are easy, especially timpani part, only 1st trombone goes into high register of instrument.

Same quartet as above also available for three trumpets and timpani.

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet compiled under the sponsorship of the Percussive Arts Society (P.A.S.) is now available – Send \$1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

The Percussion Instrument: Some Ideas on Teaching and Performance – John K. Galm – University of Colorado, Boulder, Colo. \$2.50

This 71 page manual would be useful for the college methods course in percussion taken by non-percussion majors. Also the freshman percussion major or high school percussionist and his band director could profit by reading the material contained in this helpful manual. In addition to the discussions of each phase of percussion playing, a rather extensive bibliography of reference and method book material is included.

Discography of Music for Percussion Instruments – compiled by John K. Galm, University of Colorado, Boulder, Colo. \$1.00

A most helpful new bibliography of chamber music using percussion and solo and ensemble percussion recordings, this item should be of considerable value and interest to the music librarian and anyone wishing to add to their library of recordings.

Music -- Time Chart and Rhythm Course – Norris, Altamont, Kansas 67330 \$1.00

This is a handy 8½ x 11 heavy duty cardboard chart that enables a person to locate at a glance how much time a note receives in a given time signature. Also included are concise suggestions on how to learn rhythms.

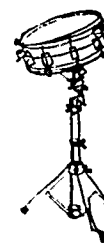
Creating Music – Stacey Allen and Saul Feldstein – Alfred Music Co., New York 85¢

Designed to teach concepts of music by learning to play. Song flutes and percussion instruments are used. It also appears that the melodic parts could be played on bar percussion instruments for easy elementary percussion ensemble experience.

RECORDINGS

The Fifes and Drums and The Band of Musick – George Carroll, Musick Master - Colonial Williamsburg, Va. 12" LP \$4.00

This recording features musick (music) performed on authentic 18th century instruments. A most interesting recording of historical interest.



PRODUCT NEWS

SEESAW MUSIC CORP., 177 East 87th Street, New York, N. Y. 10028, announces the publication of "CORTEGE" by Matthias Bamert. The composition requires five percussionists and is scored for twenty-six percussion instruments. The duration of this work is approximately ten minutes. Bamert, a native of Switzerland, was assistant conductor with the Cleveland Orchestra until his appointment as assistant conductor to Leopold Stokowsky starting with the 1970/1971 season of the American Symphony Orchestra. The score is available for purchase and parts are on rental. A complete listing of their works for percussion alone and with other instruments is available from Seesaw Music Corporation.

Benjamin Thomas Publications, 4928 St. Elmo Avenue, Bethesda, Maryland 20014, announced the publication of the first volume in a projected series of percussion materials: Practical Introduction to the Drum Set, by Tom Wardlow. The text attempts to fill the need for a beginning method covering both basic forms of popular music-rock and jazz. This publisher is accepting manuscripts and scores from interested parties. (Composers and authors who wish their materials returned should include return postage.)

RALDOR MUSIC PRODUCTIONS, 22 Walden Ave., Jericho, L.I., N.Y. 11753 has available a brochure listing their "Educational Series" of percussion solos and ensembles. These publications are written with the secondary student in mind, but are also suitable for percussion methods course use at the college level.

THE BIG 3 MUSIC CORPORATION, 1350 Avenue of the Americas, New York, 10019, has announced the publication of The Louis Bellson Drum Method, a step by step basic drumming course in three volumes. It is designed to give the student, beginner or advanced, a fundamental knowledge of drum technique and encourage the development of individual style and creativity.

Catalogues of Solos for Marimba, Xylophone, and Vibraphone, and Marimba Ensemble Orchestrations are available from Earl Hatch Publications, 5140 Vineland Ave., North Hollywood, Calif., 91601. Details of difficulty level and instrumentation of each original composition or arrangement by Earl Hatch are given.

Percussion works by WILLIAM L. CAHN including Etude for Taperecorder and Percussion, Miniature Suite for Percussion, Partita for Solo Unaccompanied Percussionist, and Sonata for Trombone and Percussion are available from the composer, 1029 Long Pond Road, Rochester, N.Y. 14626. Details may be obtained by writing to above address.

A Catalog, Ensemble Music for Wind and Percussion Instruments has been compiled by George N. Heller for the Music Educators National Conference. Details from NEA Publications Sales, 1201 16th St., N.W., Washington, D.C. 20036.

A brochure of the MARK EDUCATIONAL RECORDING SERIES for recital, ensemble, and concert band recording is available from Stanley Bowmar Co., Valhalla, N.Y. 10595. Included in this series is a recording of solo percussion literature by Theodore Frazeur and an ensemble recording by The Ohio State University Percussion Ensemble.

THE LYONS ELEMENTARY TEACHERS GUIDE 1970-71 is a catalog containing a wealth of material, supplies, and instruments including percussion music items for the effective teaching of elementary music. Contact Lyons, 688 Industrial Drive, Elmhurst, Ill. 60126.

One of the latest educational packets available from LUDWIG INDUSTRIES, 1728 N. Damen Ave., Chicago, Ill. 60647 is their "Drum and Bugle Corps Aid Packet." Articles and charts included are of value to all marching percussionists and directors.

The latest catalog from MUSIC FOR PERCUSSION, 17 W. 60th St., New York, 10023 lists their extensive holdings of percussion solos and ensembles.

A recording entitled A CAROUSEL OF SOUND by the American Marimba Band is available on stereo record, cassette, or reel tape. Produced by Bill Dorn and Sam Herman this recording is said to be played by "The World's Greatest Mallet Ensemble" consisting of four players with extensive symphonic and network backgrounds. Details from Tamesi Records, P. O. Box 130, Clinton Corners, N.Y. 12514.

The book DRUMS THROUGH THE AGES and professional quality Tuning Indicators for Timpani are items available from Charles L. White, P. O. Box 76271, Los Angeles, Calif. 90005.

The complete listing of MARIMBA ENSEMBLE ARRANGEMENTS by Ron Fink is available from the arranger, c/o School of Music, North Texas State University, Denton, Texas.

A brochure entitled PERCUSSION SECTION has been compiled by Belwin, Inc., Rockville Centre, L.I., N.Y., 11571 that lists and described 67 percussion books published by that firm. Many of these items are from the "Adler" series of percussion books.

CONTEMPORARY PERCUSSION by Reginald Smith Brindle is a guide to percussion instruments available today, what they can do, and how composers are using them. Included with a text are musical examples and a recording which illustrate some of the producible sounds. Contact the publisher Oxford University Press, 200 Madison Ave., New York, 10016 for details.

Frederick A. Praeger Publishers, 111 4th Ave., New York, 10003 announce a forthcoming book PERCUSSION INSTRUMENTS AND THEIR HISTORY by James Blades. Including many illustrations, the author is said to comprehensively explore the forms and types of percussion instruments from their origins in prehistory to their present state and usage. The author, being a percussion player, has also included technical data on the construction and playing of the instruments.

Carl Fischer, Inc., 312 S. Wabash Ave., Chicago, Ill., 50504 announces a new text, A RHYTHMIC INTRODUCTION TO INDIAN MUSIC - TABLA by Donald Robertson. The text is composed of three main sections. The first section comprises a basic introduction to the instrument which includes: a brief history, general characteristics, tuning, etc. The second section is devoted to the actual playing of the tabla. In the third section, the rhythmic structure of Indian music is explored.

The exciting Vibra-Slap, the Afuche, and the Congo Drum Set are but a few of the items shown on descriptive flyers and brochures available from LATIN PERCUSSION, P. O. Box 88, Palisades Park, N.Y. 07650.

Authentic handcrafted drums made by Indian artisans of the Taos Pueblo are available from INDIAN DRUM COMPANY, P. O. Box 1516-X Taos, N.M. These drums are hand-made in the time honored method of the Taos Indians. A brochure listing sizes and prices is available on request, included is a description of a "do-it-yourself" Indian drum kit available wherein parts and instructions are supplied for making your own Indian drum.

A radical new design in mallet percussion instruments, trade-named Deagan "Electra Vibe," has been announced by J. C. DEAGAN, INC., Chicago. The three-octave electronic Vibraharp was developed to offer pop music combos expanded versatility in conventional vibes sound along with a variety of tonal mutations and effects from accessory wave-forming modules in the electronic circuitry.

The Model 515 Electra Vibe employs a new, extremely sensitive pick-up development to produce from each bar a pure, high output tone signal nonresponsive to external ambient sounds. Free of feedback, the exclusive pick-up system makes possible very high levels of vibes amplification not previously obtainable. A system-matched Electra Vibe amplifier is offered by Deagan. The Electra Vibe is, however, equipped with a specially designed impedance matching preamp for compatibility with other bass or similarly linear amplifiers.

The characteristic vibrato and resonance of the Vibraharp are obtained electronically on the Electra Vibe eliminating the motor, pulsators and resonators of conventional designs. Equipped with detachable, adjustable-height legs and pedal assembly, the entire instrument closes into a single, molded case measuring 46" long, 7½" deep and 31½ to 15" wide and weighing only 77 pounds.

For more information, write to: J. C. Deagan, Inc., 1770 West Berteau Avenue, Chicago, Illinois 60613.

DRUMMERS
"THE SOUNDS OF ROCK AND ROLL"
 BY RALPH C. PACE

VOL. I	The Truth about Rock and Roll Drumming	\$3.
II	What Every Drummer Should Know about Rock and Roll	\$3.
II-C	International Rock and Roll for the Drummer	\$3.
III	Rock and Roll Coordination for the Drummer	\$3.

DRUM BOOK MUSIC
 Box 63, North White Plains, NY 10603

DRUMMERS
 OTHER BOOKS BY RALPH C. PACE

	Price List
Variations of Drumming	\$3.50
Cymbal Coordination	2.50
Supplementary Drum Study for the Beg.	1.25
New Variations and Drum Solos Vol. I	2.00
New Variations and Drum Solos Vol. II	2.50
New Variations and Drum Solos Vol. III	2.50
"3 Camps" Concert-March-Band Arr. Vol. IV ..	4.50
Variations and Basic Bongo Drum Course40

"Set-the-Pace"
 Pedal Practice Pads



"PRO" MODEL NO. 4P
Ralph C. Pace
 975 North Broadway
 White Plains, N. Y. 10603

Music for Percussion
New releases

Sextet for Percussion by Zita Carno	
6 players Sc & parts	\$10.
Little Suite by Kenneth Krause	
5 players Sc & pts.	\$5.
Suite by Lou Harrison	
5 players Sc & pts.	\$5.
Rondeau by Frank Bencriscutto	
8 players Sc & pts.	\$8.
Two Rituals by Malloy Miller	
5 players Sc & pts.	\$5.

Music for Percussion, Inc.
 17 W. 60th St.
 New York City 10023

Roll-Off Rhumba - Vic Firth
Come Sweet Death - J. S. Bach
Evening Prayer - E. Humperdinck
Siwe's Tweed - H. Jones and S. Elias
18 Heads - Jake Jerger
Rock Medley - I've Got to Be Me, What the
World Needs Now, and Aquarius - arr. S. Elias

ALFRED I. DUPONT DISTRICT PERCUSSION ENSEMBLE - WILMINGTON, DELAWARE

Donald G. Hetrick, Director
June 3, 1970

Masquerade For Marimba - William Schinstine
Kemosabe - arr. J. Mintz - J. Sundet
A Spanish Rose - arr. J. Sundet
Rudimental Drumming with Fifes and Bugles - arr. Fennell

Soliloquy and Scherzo Percussion and Flute - James L. Moore

Banana Boat Calypso - Traditional
Mau Mau Suite - Thomas L. Davis
Say A Little Prayer - arr. Hetrick
Ceremonial March for Brass and Percussion - Louis Calabro

Brasilia - arr. Hetrick

Three Brothers - Michael Colgrass

Juarez - arr. Hetrick

By The Time I get To Phoenix - arr. Hetrick

Hoe-Down - Joshua Missal

Four Stories - Louis Bellson

A Man and A Woman - arr. Hetrick

The Swords of Moda-Ling - Gordon Peters

DEPAUW UNIVERSITY

Percussion Ensemble
Thomas Akins, Conductor
December 8, 1969.

Fanfare for Percussion - Alyn Heim
Symphony for Percussion - Gen Parchman
Mallets in Wonderland - Robert Fitt
Trio for Percussion - Warren Benson
October Mountain - Alan Hovhaness
Alegre Muchabho - Alan Abel
Three Brothers - Michael Colgrass

March 16, 1970

Suite for Percussion - William Kraft
Mysterious Horse Before the Gate - Alan Hovhaness

The Card Game - James Barnard

Fancy That! - Thomas L. Davis

Lento - John Schlenck

Symphony for Percussion - Stanley Leonard

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble
John Beck, Conductor
Ted C. Frazeur, Guest Conductor
April 17, 1970

Praeludium - Matthew Hopkins

Evolutions - Stanley Leonard

Concepts for Percussion - Gerald Sebesky

UHURU: A Percussion Ballet - Ted C. Frazeur

XL + One for Solo Percussion - Alvin Etler

Quartet for Three Percussion and Viola - Ted C. Frazeur

UNIVERSITY OF GEORGIA

Kenneth Krause, Percussionist
February 16, 1970.

Prelude, Fugue et Final - Alain Weber

Four Pieces for Tympani - John Bergamo

Sinfonia to Cantata No. 29 - J. S. Bach-Krause

Chorale No. 142, Schwing'dich auf deinem

Gott - J. S. Bach

Two-Mallet Toccata for Marimba - Kenneth Krause

Leyenda - Isaac Albeniz

Pavanne, from American Symphonette - Morton Gould

Etude in C Major - Clair O. Musser

Sabre Dance, from Gayne Ballet - Aram Khachaturian

Polka, from The Age of Gold - Dmitri Shostakovich

Gallop, from The Comedians - Dmitri Kabalevsky-Krause

Percussion Ensemble
Kenneth Krause, Director
March 9, 1970

Latin Medley - Spain, Latin Ostinato - Harold Farberman

Rondo for Percussion - Donald K. Gilbert

Concertino for Marimba - Paul Creston

Duet for Percussionists, Op. 54, No. 7 - Edwin Gershefski

October Mountain - Alan Hovhaness

Gerald McBoing Boing: A Children's Tale by

Dr. Seuss - Gail Kubik

Prince and Jester: Duet for Percussion - Kenneth Krause

Flat Baroque - Thomas L. Davis

Trylon - Kenneth Krause

GRAND RAPIDS (MICHIGAN) JUNIOR COLLEGE

Chamber Music Concert
February 22, 1970

The Flowering Peach - Alan Hovhaness

Bruce Larkin, Percussionist

May 10, 1970

Guidepost - John S. Pratt

Unaccompanied Snare Drum Solo No. 1 - Michael Colgrass

Third Sonata for Violin, Op. 1 - G. F. Handel

French Suite for Percussion - William Kraft

Sinfonia to Cantata No. 29 - J. S. Bach

Variations for Multiple Percussion and Flute - George Frock

Percussion Ensemble

May 28, 1970

Caravan - Ellington-Tizol-Larkin

Wachet Auf, Cantata 140 - J. S. Bach-Larkin

Trio Sonata in G - G. B. Pergolese

Comin' In the Back Door - Turner-Hall

African Sketches - J. Kent Williams

Two Part Invention in F - J. S. Bach

Three Dance Movements - William Russell

UNIVERSITY OF ILLINOIS

Michael W. Udow, Percussionist

April 9, 1970

Fantasy On Japanese Wood Prints - Alan Hovhaness

Four Pieces for Timpani - John Bergamo

No. 9 Zyklus - Karlheinz Stockhausen

Robert Towner, Percussionist

May 7, 1970

Toccata for Marimba - Emma Lou Diemer

Sonata for Three Unaccompanied Kettle

Drums - Daniel Jones

Percussion Ensemble

Concert No. 4: Music of the 1960's

Thomas Siwe and Frederick Fairchild, Conductors

May 10, 1970

The Swords of Moda-Ling - Gordon Peters

Woodwork - Jan Bach

Understanding - Michael W. Udow

Fanfare for Double Trio - George Frock

Mysterious Horse Before the Gate, Op. 205 - Alan Hovhaness

Cantata Para America Magica - Alberto Ginastera

Illinois Youth Music Camp

Fred Fairchild and Hugh Soebbing, Conductors

Summer 1970

Toccata for Percussion Instruments - Carlos Chavez

Prelude and Allegro - Edward Volz

Three Brothers - Michael Colgrass

Prelude for Percussion - Malloy Miller

Suite for Percussion - William Kraft

University Percussion Ensemble

Thomas Siwe, Conductor

August 8, 1970

Drawings: Set No. 1 - Sydney Hodkinson

Bacchanale - Alan Hovhaness

Two Transparent Structures - Michael W. Udow

First Concerto for Flute and Percussion - Lou Harrison

Double Music - John Cage - Lou Harrison

Reaktionen - Bo Nilsson

ILLINOIS STATE UNIVERSITY

Percussion Ensemble

Roger R. Faulmann, Director

November 12, 1969

Bali - David Gordon

Chamber Piece for Percussion - Michael Colgrass

Soliloquy and Scherzo - James L. Moore

Ceremonial Music for Brass and Percussion - Louis Calabro

Percussion Ensemble

February 11, 1970.

Bacchanale - Alan Hovhaness

Symphony for Percussion - Gen Parchman

3 + 2 - Harold Farberman

Mysterious Horse Before the Gate - Alan Hovhaness

A Witness for My Lord - David A. Tobias

Fancy That! - Thomas L. Davis

Percussion Ensemble

April 8, 1970

Introduction and Allegro - Dick Schory

October Mountain - Alan Hovhaness

The Swords of Moda-Ling - Gordon Peters

Invention for Four Mallets - J. S. Bach

Introduction and Allegro - Jack McKenzie

Canticle No. 1 - Lou Harrison

Greensleeves - arr. Thomas L. Davis

Percussion Ensemble

May 19, 1970

Ala Militare - Robert Gill

The Cage - Larry Snider

Night Scene - Robert Gill

Statement - Bruce Nelson

Gonds and Thundersheets - Randy Deckworth

Percussion Ensemble

1970 Tour Program

Fanfare - Gordon Warren

Prelude and Allegro - Edward Volz

3 + 2 - Harold Farberman

Rhythm Mixture & Qualified Dual - William Schinstine

Pieces for Percussion: Scherzino & Fughetta alla Siciliana - Warren Benson

Percussion On the Prowl - Walter Anslinger

Improvisation for Vibes and Traps - Bruce Nelson

Encore in Jazz - Vic Firth

INDIANA STATE UNIVERSITY

General Recital

March 10, 1970

Rhapsodie Fantasie - Liszt-Edwards

Sonata No. 3 - G. F. Handel

David Hollar, Percussionist

March 11, 1970.

Suite for Solo Timpanist - Scott Houston

Sonata IV in D Major - G. F. Handel

Clair De Lune - C. Debussy-Peterson

Sonata for Percussion and Piano - Armand Russell

Black Is the Color of My True Love's Hair - arr. Serge de Gastyne

Concerto pour Marimba et vibraphone - Darius Milhaud

Jacqueline Meyer, Percussionist
April 5, 1970.

Scherzo for Four Timpani and Piano - Didier Graeffe

Concerto No. 1 in A Minor - J. B. Accolay
March for Two Pairs of Kettledrums - A. & J. Philidor

Duet No. 8+ Allegro - arr. Bob Nelson
Aria - Ronald LoPresti
Tocatta In D Minor - J. S. Bach - Moore
Rhapsody for Marimba - Neal Fluegel
Rhythmic - E. Bozza

Percussion Ensemble
Neal Fluegel, Conductor
April 28, 1970.

Comedians Gallop - Kabalevsky-Peters
Ionization - Edgard Varese
Metazoic Fantasy - Robert Bauerschmidt
Three Brothers - Michael Colgrass
Dance Barbaro - Phillip Lambro
Sonata for Percussion and Piano - P. Glanville-Hicks

Scherzo from Symphony No. 4 - Tchaikovsky-Peters
First Construction in Metal - John Cage
Fascinating Rhythm - George Gershwin-Feldstein
Panda Pause - Thomas L. Davis

INDIANA UNIVERSITY OF PENNSYLVANIA

Music for Cello and Percussion
Jane and Gary Olmstead
April 9, 1970.

Two Duets - J. S. Bach
Reditative and Improvisation for Timpani - Elliott Carter
Fantasy for Cello and Percussion - David Maves

A Concert of New Music
April 25, 1970.

Night Music I - George Crumb
(sop., keyb., & perc.)

Process 7, 5, 3 for 6 in 12 - Daniel Perlono
(fl., ob., clar., and perc.)

Session-for Tape, Film, Ring Modulators, and Jazz Musicians - Robert Bernat
(Alto fl., fl., sop. sax, keyb., bass, and drums)

INDIANAPOLIS PERCUSSION ENSEMBLE

Indianapolis Museum of Art Series
January 25, 1970.

For Four Percussionists - Ronald Keezer
Theme and Variations - William Kraft
Greensleeves - arr. by Thomas Davis
Fugue XXII (WTC) - J. S. Bach
Allegre Muchacho - Alan Abel
Repercussion - Fred Karlin
A Taste of Brahms - arr. by Thomas Davis
Timpana - Saul Goodman
Music from "The Graduate" - Simon-Garfunkel
Drum Tune - Stanley Leonard

FEBRUARY 8, 1970

Percussion Music - Michael Colgrass
French Suite for Percussion - William Kraft
Fantasie Impromptu - Chopin
Scherzo Capriccio - Kurt Striegler
Trio for Percussion - Warren Benson
Scherzo Tarantella - Wieniawski
Rondo for Marimba - Theodore Frazeur
Eight Pieces for Timpani - Elliott Carter
Concerto for Percussion - Darius Milhaud
Mallets in Wonderland - Robert Fitt

FEBRUARY 22, 1970 - 3:00 p.m.

Introduction and Allegro - Jack McKenzie
Music for Percussion - William Russo
The Card Game - James Barnard
Introduction and Samba - Warren Smith
Quartet - Albert Payson
Canticle No. 3 - Lou Harrison
Hurry, Hurry - Improvisation
Quintet for Percussion - Serge de Gastyne

INTERNATIONAL MUSIC CAMP

Chamber Music Recitals
Owen Clark and James Moore, Directors
Summer 1970.

Half-Lite - Owen Clark

Soliloquy for Percussion - Donald Gilbert
Variations for Flute and Multiple Percussion - George Frock

Trio No. 1: Finale - Joseph Haydn-Moore
(fl., mar., bass cl., & drums)

Latisha: Solo for Snare Drum - James L. Moore

Tambas: Suite for Solo Tambourine - James L. Moore

Sontata No. 1 for Percussion Soloist - James L. Moore

Paganry - Morris Goldenberg

Parade for Percussion - Morton Gould

Scherzo for Percussion - Saul Goodman

Asiatic Dances - George Frock

African Sketches - J. Kent Williams

Consider Yourself - Lionel Bart - Moore

Pastorale for Flute and Percussion - Jack McKenzie

Bourree - G. F. Handel - Moore

Theme from Finlandia - J. Sibelius - Horazak

Plink, Plank, Plunk - L. Anderson

Deep Purple - DeRose - Moore

Baja Ballad - Wechter - Moore

Estrellita - M. Pounce - Jolliff

Three Headed Drummer - William Schinstine

Four Sonic Plateaus - Morris Goldenberg

Invention in F Major - J. S. Bach - Moore

March for Two Pairs of Kettledrums - Andre & Jacques Philidor

Three Dances - Jack McKenzie

Hora Staccato - Dinicu-Heifetz

Concerto for Timpani and Eight Brass - J. Weinberger

Prelude and Allegro - Edward Volz

KAMMARMUSIKSALEN - FOLKLIGA MUSIKSKOLAN

Rainer Kuisma, Percussionist
April 29, 1970.

Suite for Marimba - Alfred Fissinger

Sonat for Vibrafon - Sven-Erik Back

Konsertstycke for Slaginstrument - Rainer Kuisma

Zyklus for en Slagverkare - Karl-Heinz Stockhausen

Elegi - Aulis Sallinen

Harpspelare - Jean Sibelius - Lybimov

Etude in C Major - Clair O. Musser

Yaggyvisa - Arthur Lemba-Pachla

Polka - Dimitrij Sjostakovitj-Lybimov

LOWELL STATE (MASS.) COLLEGE

Percussion Ensemble

Everett M. Beale, Director

May 12, 1970

Canon for Percussion - Saul Goodman

Percussion Melee - Rudolph Ganz

Tocatta for Percussion Instruments - Carlos Chavez

Night Music for Percussion - Robert Starer

Symphony for Percussion - Gen Parchman

Allemande - Bobby Christian

Encore in Jazz - Vib Firth

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble

Paul Price, Conductor

March 3, 1970.

Study in the Form of Prelude and Fugue - Jose Ardevol

Symphony for Percussion - Henry Brant

Synchronisms No. 5 - Mario Davidovsky

Los Dioses Aztecas - Gardner Read

UNIVERSITY OF MASSACHUSETTS

Wind Ensemble

John Jenkins, Conductor

March 15, 1970

Sonata for Marimba - Peter Tanner - Boyd
Peter Tanner, marimba soloist

Percussion Ensemble
Peter Tanner, Director
April 12, 1970

Scherzo for Percussion - William Schinstine
Trio Sonata in G Major, Op. 12, No. 3 - Willem DeFesch

The Burning House Overture, Op. 185a - Alan Hovhaness

Pas de Deux - Armand Russell

Basho Songs - Edward Miller

Three Allegro Duets - Michael Colgrass

Bourree - J. S. Bach

Grandmother's Minuet - Edvard Grieg

Little Song in Canon-Form - Robert Schumann

Village Dance - Alexander Gretchaninoff

Tocatta for Percussion Instruments - Carlos Chavez

Symphonic Band and Wind Ensemble

John Jenkins, Conductor

Spring 1970 Tour

Sonata for Marimba - Tanner-Boyd

Rejouissance from Suite in a Minor - Telemann

That Old Black Magic - Mercer

Peter Tanner, marimba soloist

UNIVERSITY OF MICHIGAN

Pamela C. R. Jones, Percussionist
December 5, 1969.

Partita No. 3 in E Major - J. S. Bach

Sonata for Three Unaccompanied Kettledrums - Daniel Jones

Theme and Variations for Multiple Percussion and Flute - George Frock

Sonata for Two Pianos and Percussion - Bela Bartok

NATIONAL MUSIC CAMP

Chamber Music Recitals

F. Michael Combs and Jerome Hartweg,
Directors
Summer 1970

Sonata for Marimba and Piano - Mitchell Peters

Introduction and Fugue - Robert Buggert

Geometrics - Jonathan Bendrick

Prelude No. 22 from Well-Tempered Clavier - J. S. Bach - Peters

Tocatta Without Instruments - Raymon Meyers

March and Polonaise in Bb Major - Julius Tausch-Kirby

Cake Walk for Kettles - William Schinstine

Three Headed Drummer - William Schinstine

Nonet - Jack McKenzie

Chaconne for Percussion Ensemble - Jesse M. Ayers

Dance Barbaro - Phillip Lambro

The Swords of Moda-Ling - Gordon Peters

French Suite for Percussion Solo - William Kraft

Ballad for the Dance - Saul Goodman

Corrente II - William Kraft

Carnival - Luis Bonfa-Hartweg
(mar. trio)

The Artisan - Emil Sholle

Waltz from Faust - Charles Gounod

Three Designs for Three Timpani, Op. 11, No. 2 - Robert Muczynski

Concertino for Marimba and Orchestra, Op 21 - Paul Creston

Scott Stevens, marimba soloist with University Orchestra - Nicholas Harsanyi, Conductor.

NEW YORK STATE UNIVERSITY COLLEGE (POTSDAM)

Percussion Ensemble

James Petercsak, Conductor

Paul Price, Guest Conductor

February 19, 1970

Fanfare for Percussion - Alyn Heim

Chamber Piece for Percussion Quintet - Michael Colgrass

Canticle No. 3 - Lou Harrison
Interference II for Percussion and Electronic
Sounds - Alcides Lanza
Divertimento for Piano and Percussion -
Nicola Flagello

Gary Burke, Percussionist
April 17, 1970

Zyklus No. 9 - Stockhausen
Suite for Solo Timpanist - Scott Huston
Toccata for Marimba and Percussion Ensemble,
Op. 35 - Robert Kelly
Sonata No. 2 - Hindemith
Toccata in G Major - Bach
Gnomereigen - Liszt

Contemporary Works for Percussion Ensemble
performed at Columbia University
May 21, 1969.

Prelude for Percussion - Malloy Miller
Chamber Piece for Percussion Quintet -
Michael Colgrass
Suite for Percussion - Saul Feldstein
Bahirava - Saul Feldstein

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble
Ron Fink, Conductor
Contemporary Arts Festival at The University
of Arkansas
March 7, 1970.

Prelude for Percussion - Malloy Miller
Swords of Moda-Ling - Gordon Peters
Four Divisions - Martin Mailman
Petite Suite - Gerald Bailes - Fink
Pliatan: Echoes of the Gamelan - Earl Hatch
Español Cani - Marquina-Jeanne
Bolero - Rosales-Musser
Ritual Fire Dance - de Falla - Peters
Divertimento - Nicolas Flagello
Mixed Media I - Stanley Gibb

Percussion Ensemble with The University of
Arkansas Concert Band
Richard Worthington, Conductor
March 8, 1970

Sharagan and Fugue - Alan Hovhaness
Concertino for Timpani with Brass and Percussion -
Michael Colgrass
Concerto for Percussion - Darius Milhaud
Ron Fink, percussion soloist
Concertino for Percussion and Band - Clifton
Williams

Percussion Ensemble
Music by Julia Morrison
June 19, 1970

The Man Nextdoor
Travelling After Dark
First Thing in the Morning

Student Composers Recital
July 9, 1970

Bureaucracy for Percussion Ensemble with
Piano - Joseph Pinson

Summer Concert Band
Maurice McAdow
August 6, 1970.

March and Polonaise for Timpani and Band -
Julius Tausch-Thoreson

Jorge A. Lopez, Percussionist
September 10, 1970.

Sonata-Allegro - Mitchell Peters
Variations for Solo Kettledrums - Jan
Williams
Concerto for Marimba and Orchestra, Op. 43 -
Robert Kurka
Recuerdos De Los Baleares - Henri Tomasi
Concertino for Marimba and Orchestra - Paul
Creston

NORTHERN ILLINOIS UNIVERSITY

Percussion Ensemble
G. Allan O'Connor, Conductor
November 19, 1969.

Fanfare - G. Allan O'Connor
Ionization - Edgar Varese
Variations for Percussion Quartet - William
Youhass
Genesis: III Monodram - Henryk Gorecki
Los Dioses Aztecas - Gardner Read

An Evening of Lights and Music at Cedar
Crest College
November 24, 1969.

Machine Music for Piano and Two Channel
Tape Recorder - Lejaren Hiller
(piano and perc.)
Plastic Surgery - Larry Austin
(piano, perc., and bucla synthesizer)
Music by: The Electric Steropticon
(piano, perc., el. bass, media designer, and
lights)

Group for New Music
December 3, 1969.

Trio for Flute, Guitar and Percussion -
Wlodzimierz Kotonski
Be Prepared - Jan Williams and Edward
Burnham
(piano and perc.)
Nonet - Barney Childs
(chamber group with perc.)
Music and Light by the Electric Steropticon
(piano, perc., bass, and visual environment)

G. Allan O'Connor, Faculty Percussionist
December 16, 1969.

Two Pieces for Kettledrums - John Bergamo
Knocking Piece - Ben Johnston
Exchanges - G. Allan O'Connor
(sop. and perc.)
Targets - Paul Steg
Turkish Music - Jan Bach
Improvisation Study No. 1 - Michael Ranta

James Ross and Jeffery Kowalsky, Percussion-
ists
January 7, 1970.

Sonata for Three Unaccompanied Kettle-
drums - Daniel Jones
Tanka, for Solo Percussionist - Bergamo
Percussion Music for Three Players - Gerald
Strang

Percussion Ensemble
C.B.D.N.A. North Central Division
February 12, 1970

Variations for Percussion Quartet - William
Youhass
Ionization - Edgard Varese
To That Predestined Dancing Place - David
Rosenboom
Los Dioses Aztecas - Gardner Read

Edward J. Richard, Percussionist
February 20, 1970.

Sonata for Percussion and Piano - Armand
Russell
Aria - Ronald LoPresti
Adventures for One - Robert Stern
Water Music for Percussion Solo and Tape -
Joseph Byrd
Koke No Niwa - Alan Hovhaness

The Electronic Steropticon of Northern
Illinois University
Town Hall (New York)
March 1, 1970.

Machine Music for Piano, Percussion and
Two-Channel Tape Recorder - Lejaren
Hiller
Plastic Surgery for Electric Piano and Per-
cussion - Larry Austin
Sonata for Two Pianos and Percussion - Bela
Bartok

Bruce Duguid, Percussionist
April 8, 1970.

Fantasy for Timpani and Piano - Sanford
Reuning
Wastebasket for Percussion and Tape - Bruce
Duguid
Series III for Solo Percussionist - Bruce
Duguid
Non-Improvisation for Two Percussionists -
Bruce Duguid

New Music Group
April 29, 1970.

Minimusic - Paul Steg
(flute, perc., synth.)
Accords - Gregory Biss
(piano, bass, perc.)

Canon - Alfred Janson
(sop., bass, piano, ten. sax, organ, perc.)

Percussion Ensemble at Rockford College
May 3, 1970.

Toccata for Percussion - Chavez Rites -
McKenzie

Percussion Ensemble
May 5, 1970.

Toccata for Percussion - Carlos Chavez
To That Predestined Dancing Place - David
Rosenboom
Rites - Jack McKenzie
Ready! Get Set - Judy O'Connor
Time Out! A Contest Piece for Percussion
Ensemble - Ross Reid
Divertimento for Piano and Percussion -
Nicolas Flagello

NORTHWESTERN UNIVERSITY

Percussion - Marimba Ensemble
Terry Applebaum, Conductor
March 6, 1970.

Double Music - John Cage and Lou Harrison
A Batture - Wlodzimierz Kotonski
A Variation On Some Lines - Byron Yasui
(sop. and perc.)
For Three Percussionists - Ronald Keezer
Concerto Grosso, Op. 6, No. 3 in C Minor -
Arcangelo Corelli
Andante - Peter Tanner
Ballet of the Unhatched Chicks - Modest
Moussorgsky - Peters
Round - Charles Hamm
Dance of the Comedians - Bedrich Smetana-
Musser

OHIO STATE UNIVERSITY

Gordon, Faculty Organist
April 7, 1970.

Marche Triomphale for Organ, Brass and
Timpani - Louis Vierne

Percussion Ensemble
James L. Moore, Director
April 27, 1970.

Fanfare for Percussion - Alyn Heim
Prelude and Allegro - Edward Volz
Rhythm and Colors, Op. 19A - Marcel Farago
Suite for Percussion - William Kraft
Chief Judge - Jay Collins
Quintet for Mallet Percussion, Op. 39 - Serge
de Gastyne
Mesozoic Fantasy - Robert L. Bauernschmidt
Westside Story Selections - Leonard Bernstein

J. Brian Bonner, Percussionist
May 25, 1970.

March for Timpani and Brass - Brent Heisinger
French Suite for Percussion - William Kraft
Sonatina for Timpani and Piano - Alexander
Tcherepnin
Three Realizations of Ein Feste Berg ist Unser
Gott
A Mighty Fortress - Martin Luther - Moore
Ein Feste Berg - J. S. Bach - Heller
Psalm 46 - Heinrich Schutz

Percussion Studio Recital
May 27, 1970.

Echo March - Morris Goldenberg
All Set - Charles Morey
Concerto in D Minor for Two Violins - J. S. Bach
Pursuit: Solo for Marimba with Percussion Ensemble - Jack Jenny
Concertino for Xylophone - Toshiro Mayuzumi

OKLAHOMA CITY UNIVERSITY

Percussion Ensemble
K. Dean Walker, Conductor
May 4, 1970.

Fanfare for Percussion - Alyn Heim
Allegre Muchacho - Alan Abel
The Golden Bubble - Barney Childs
(Eb cont. bass sarousaphone and perc.)
Introduction and Waltz - Mitchell Peters
Fancy That! - Thomas L. Davis
London Bridge - Alan Abel
Sonata No. 1 for Percussion Soloist - James L. Moore
Tango D'Oriental - David Tobias
Mau Mau Suite - Thomas L. Davis
Tympercussionist - William Schinstine
Greensleeves - arr. Thomas L. Davis
Ionisation - Edgard Varese

SAN JOSE STATE COLLEGE

Percussion Ensemble
Anthony J. Cirone, Director
May 25, 1970.

Music for Prague - Karl Husa
Chamber Piece for Percussion Quintet - Michael Colgrass
Diversion for Two - Donald Erb
Percussion Sextet - Gary Washburn
Vanity Faire - Allen Strange
Symphony No. 1 for Percussion - Anthony J. Cirone

UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble
John J. Papastefan, Director
May 19, 1970.

Fanfare for Percussion - Alyn Heim
October Mountain - Alan Howhaness
Concert No. 1 Voor Slagwerk - Jan Tesink
Fugue and Chorale - James Hanna
Tarentella - Harold Farberman
Contrarhythmic Ostenato - Cole Iverson
Puppet On a String - Marty Gold - Farberman
Lament - Harold Farberman
Mallets Go Latin - Ernesto Lecuona - Feinstein
I Got Rhythm - George Gershwin - Papastefan

UNIVERSITY OF SOUTH CAROLINA

John C. Bircher, Jr., Percussionist
April 15, 1970.

Scherzo - Skavaninsky
Concerto Pour Batterie et Petit Orchestra - Milhaud
Allegro Duets for Percussion - Michael Colgrass
Suite for Marimba - Fissinger
Toccata - Chavez

SOUTH DAKOTA STATE UNIVERSITY

All State Music Camp Percussion Ensemble
Gene J. Pollert, Director
Summer 1970.

Parade - Morton Gould
Greensleeves - arr. Pollart
Allegre Muchacho - Alan Abel
Latin Ostinato - Harold Farberman

UNIVERSITY OF SOUTH FLORIDA

Percussion Ensemble
Spencer Lockwood, Director
April 25, 1970.

Toccata for Percussion Instruments - Carlos Chavez
Campton Races - Jerry Bilik
Mallets Go Latin - Ernesto Lecuona - Feinstein

Theme and Variations - Saul Goodman
The Swords of Moda-Ling - Gordon Peters

Compositions of Hilton Kean Jones
May 31, 1970.

Silver Set (for pic., fing. cyms., sistrum & sl. bells, tria., brake drs.)
Monody IV (for marimba)

Percussion Ensemble
June 3, 1970.

Toccata for Marimba and Percussion Ensemble - Robert Kelly
Second Concerto for Percussion - Armand Russell
Cantata Para America Magica - Alberto Ginastera

UNIVERSITY OF SOUTHERN MISSISSIPPI

Percussion Choirs
Sherman Hong, Conductor
February 19, 1970.

Symphony for Percussion - Gen Parchman
Fancy That! - Thomas L. Davis

UNIVERSITY OF TENNESSEE

Percussion Ensemble
F. Michael Combs, Director
May 8, 1970.

Percussion On the Prowl - Walter Anslinger
Chamber Piece for Percussion Quintet - Michael Colgrass
Suite for Flute and Percussion Ensemble - Alan Stout
Rhythm and Colors - Marcel Farago
The Congo - poem by Vachel Lindsay/music by Jack Jarrett
Introduction and Allegro - Jack McKenzie
Selected Lighter Numbers

TENNESSEE TECH UNIVERSITY

Gary Neiswanger, Percussionist
March 5, 1970.

Concerto for Percussion and Small Orchestra - Darius Milhaud
Miniatures for Marimba and Piano - Eloise Matties
Sonatina for Timpani and Piano - Alexander Tcherepnin
Sonata No. 1 for Percussion Soloist - James L. Moore

TOWSON STATE COLLEGE (BALTIMORE)

Percussion Ensemble
Dale Rauschenberg, Director
March 25, 1970.

Toccata - Carlos Chavez
Wichita Lineman and MacArthur Park - Jimmy Webb
Mission Impossible - Lalo Schifrin
Los Dioses Aztecas (The Aztec Gods) - Gardner Read

WAYLAND ACADEMY (BEAVER DAM, WISC.)

Allen Proctor, Percussionist
May 24, 1969.

Pastorale for Flute and Percussion - McKenzie (MFP)
Timpaniana - Bigot (Southern)
Hors-D'oeuvre - Petit (Southern)
Concerto Pour Batterie et Piano - Milhaud (Univ. Ed.-Assoc.)

The Quiet Place - Frazier (Kendor)
French Suite - Kraft (Wolf-Mills)
Theme et Variations - Desportes (Southern)

WESTERN KENTUCKY UNIVERSITY

Percussion Ensemble
Cynthia Soames, Director
April 27, 1970.

Three Dances - Jack McKenzie
Scherzino - Warren Benson
Fugue for Thought - Livingston-Soames
Percussive Panorama - Rex Hall
African Sketches - J. Kent Williams

WHEATON COLLEGE (CHICAGO)

Kathleen Kastner, Percussionist
December 9, 1969.

Adoramus Te - Palestrina-Dutton
Concerto for Percussion - Darius Milhaud
Prelude IV - Serge de Gastyne
Prelude - Alexander Scriabine-de Gastyne
Allegro Vivave from Three Studies - Serge de Gastyne
Fantasy for Timpani and Piano - Edward Wuebold
Etude in C Major, Prelude in G Major, and Etude in B Major - Clair O. Musser
Percussion Suite - Armand Russell
Concertino for Marimba - Paul Creston

Faye Marie Oestmann
May 12, 1970.

Sarabande from Almira - G. F. Handel
Miniatures for Marimba - Eloise Matthies
Three Pieces for Vibraphone, Op. 27 - James Beale
Invocation and Dance - Henry Tomasi
Concerto for Marimba - Robert Kurka
Western Sketches for Three Marimbas - Robert Kreutz
Salmigondis for Percussion Instruments and Piano - Pierre Petit

WISCONSIN STATE UNIVERSITY - EAU CLAIRE

2nd. Contemporary Music Symposium
Percussion Ensemble
Ronald Keezer, Conductor
March 20, 1970.

Three Movements for Percussion - Ronald Keezer
5 Variations on 5 - Stephen Zenz

Percussion Ensemble
May 24, 1970.

Sketch for Percussion - Ronald LoPresti
Thing for Thirteen - Jay Mattes
Toccata - Carlos Chavez
Composition for Percussion - Howard Lehman
The Marriage of Figaro - W. A. Mozart - Musser
Largo from Symphony No. 5 - Antonin Dvorak - Musser
Famous Waltz - Johannes Brahms - Musser
Andalusia: The Breeze and I - Ernesto Lecuona - Keezer

WISCONSIN STATE UNIVERSITY - OSHKOSH

John Baldwin, Faculty Percussionist
February 8, 1970.

Camp Duty - Traditional
Blood, Sweat, and Tears - Harold Prentice
Valet Will Ich Dir Geben - J. S. Bach
Chorale - Eugene Ulrich
Redwood - Paul Chihara
Rondel - Serge de Gastyne
I Sing of a Maiden - John Baldwin
Lost - Richard Worthing
Duetto Concertante - Ingolf Dahl
Curricular Articulation - Frank L. McCarty

Percussion Ensemble
May 3, 1970.

Symphony for Percussion - Stanley Leonard
Chorale for Marimba Quintet - Robert
Resseger

Eucaristica - Pablo Casals
(mezzo and perc.)

Symphony for Percussion - Gen Parchman
Momentum - William Kraft

WISCONSIN STATE UNIVERSITY -
STEVENS POINT

Student Recital
March 25, 1970.

Rondo for Marimba and Piano - Theodore
Frazeur

Percussion Ensemble
Geary Larrick, Director
May 7, 1970.

A Song for Percussion - Peter Richardson
Conjecture - Joseph J. Kress, Jr.
Feelings Exposed - Larry Schillings
Geometrics - Jonathan Bendrick

May 13, 1970.

Two-Part Inventions No. 1 & 4 - J. S. Bach
Pas de Deux for Clarinet and Percussion -
Armand Russell

WITTENBERG UNIVERSITY (OHIO)

Two Piano Recital
Sue Armstrong and Marti Halliday
May 23, 1970.

Sonata for Two Pianos and Percussion - Bela
Bartok

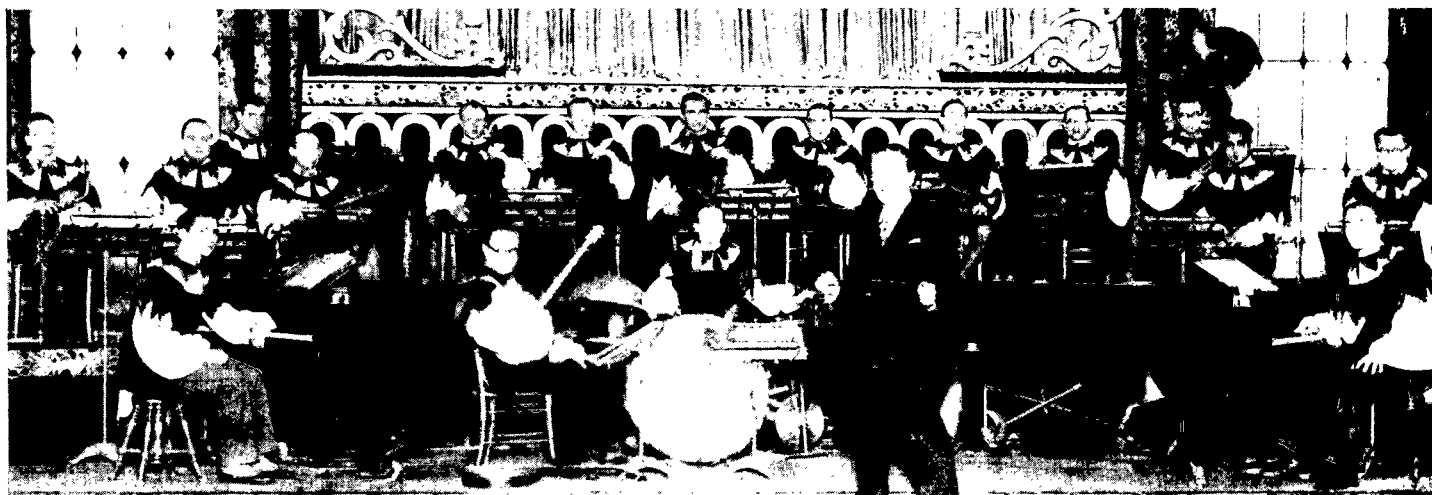
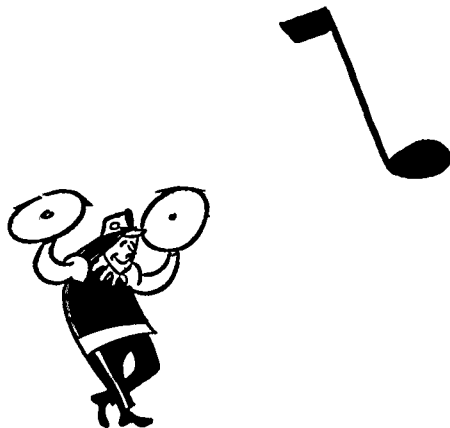
WHAT OUR READERS WANT TO KNOW

Editor Note – You need inspiration for an article topic? You know something about some phase of percussion that you never thought would be of interest to any other readers? Or do you have some ideas for articles that you wish someone could write? If any of the above pertains to you (and we hope part of it does to every P.A.S. reader), this is the place to look. Let us hear from you, so that the list of topic in next issue will grow! For those of you who have “the answers,” let us have your articles in the mail soon!

To start with, Bill Dreiman (Maryland) wants to know: What happened to rattan? What are the differences between cord and yarn wound mallets? When should piccolo snare drums be used? How about a comparison of regular-celestes and ampli-celestes?

PAUL ASK AND HIS STAGE BAND (CA. 1924)

Paul Ask was the first director to introduce stage presentations in movie houses. According to Roy Knapp, one of the deans of the percussion world, this was, “the finest orchestra of its kind I ever heard.” Pictured on drums is Art Layfield, who was an outstanding performer in his day in opera, symphony, theatre, and dance band. Roy says, “He could do it all”. Young drummers should note especially the predecessor of today’s hi-hat cymbals, probably home-made by Layfield.



ARE DRUM TEACHERS AFRAID?

Sheldon Elias

If you have ever thought about the following questions then this article is food for thought.

Why do students who take lessons just for fun lose interest in their weekly private lessons after awhile? Why is it that only star pupils retain a high level of enthusiasm and not all of them? How can the high school student be adequately prepared for his college percussion education? Why aren't all of your private students in a group musical activity? Why do some students quit during the most crucial time in their development? How can an easy outlet be provided, for your students to perform in public?

Next, one would expect to read that there is no single answer to solve all of these questions, but starting a percussion ensemble would solve most problems. This does not only imply that teachers should start an ensemble, but students could organize their own. Organizing an ensemble may provoke certain questions which I shall try to answer. If the teacher does his teaching at the students homes it would be difficult to have a central meeting place. A way to acquire one is to let your local music store or drumshop know of your plans. They might find it advantageous to let you use part of their facilities. Many Boys Clubs, Community Centers, etc. have available space for people who are trying to do the same kinds of things. Another plan, is to set up an ensemble in your home. If you already teach in a music store then bring the topic up with the owner. It will be very easy for you to show him how both he and the students will profit. Many private teachers are affiliated with school systems, in which they give private lessons during a study period or band practice. Teachers in this position could hold ensembles after school. The band director will have gained another chamber group which he could use for concerts.

The next question is how to obtain all of the equipment that is normally associated with a percussion ensemble? If the ensemble is to be in the school system or a music store, most of the basic equipment can be easily obtained with joint funds. If the ensemble is to be held in the home the problem becomes more difficult. Your own drum set is one answer. There are many works written for base drum, snare drum, tom-toms, triangle, wood block, castenets, tambourine, and suspended cymbal. Your drum set could be easily converted into a percussion setup and the accessory instruments may be purchased at a very nominal price. This particular setup does not take up a lot of room and therefore would fit into a recreation room or den.

Why do I ask, "Are Drum Teachers Afraid" Many teachers, that I have met, feel that they would like to form an ensemble but facilities, equipment, literature, and their students hold them back. This might have been true years ago but not today. Many composers have written percussion ensembles from the most elementary to the most complex. Band directors, music store owners, and the general public are more aware of percussion today than ever before. Another thing that seems to scare some teachers is that they themselves may not know how to play a mallet instrument (as marimba, vibraphone, or xylophone). There are also works written on all levels and in all different medias for only membrane and accessory instruments.

My final plea to the drum teacher and his students is that people take lessons for years and years, but never get a chance to perform for an audience. It is a shame that many of them will never experience one of the greatest highlights of being a performing artist. When the ensemble has been going for a while, perhaps a concert could be planned. This will give students an opportunity to perform and give their friend and parents a more meaningful relationship with you and percussion.

(Excerpts from this article previously appeared in Drums Unlimited, Chicago Newsletter)

The Author

Sheldon Elias has to his credit several published percussion ensembles including a complete score for the movie "A Cherished Truth". He teaches percussion at Highland Park High School, De LaSalle High School, and Drums Unlimited. He also is in charge of the education department for Camco Drum Company. He has played for Petula Clark, Billy May, Bobby Darin, Julie London, Ralph Marterie, and David Roumaine. Presently he is playing the hit show, "Jacque Brel is Alive and Well and Living in Paris" at the Happy Medium in Chicago.

CEO MUSIC COMPANY PERCUSSION ENSEMBLE (WHEELING, WEST VA.) RONALD ROSE, DIRECTOR

The Ceo Music Company Percussion Ensemble was formed two years ago, and is composed of ten high school students from ten different schools. The members are all private students of Ronald Rose, principal percussionist of the Wheeling Symphony, who also teaches at West Liberty College in addition to teaching for the Ceo Company. In addition to performances in the Wheeling area, the ensemble performed at a recent Mid-East Music Conference with Bobby Christian as guest clinician.



Coming Events

December 15-19, 1970

Mid-West Band and Orchestra

Clinic - Sherman House, Chicago, Ill.

P.A.S. Board of Directors and Annual Membership Meetings

Friday, December 18th - time and room to be announced.

Saturday, November 7, 1970

University of Tennessee, Knoxville, Tennessee

Clinic and Concert featuring - Gary Burton, vibist and his Quartet.

Monday, November 16, 1970

8:00 P.M. Hughes Hall,

Ohio State University, Columbus, Ohio

Ohio State University Percussion Ensemble Concert, James L. Moore, Director.

Sunday, November 22, 1970

2:30 P.M., Columbus Gallery of Fine Arts,

Columbus, Ohio

Recital of Music for Flute and Percussion - members of Columbus Symphony Orchestra.

Saturday, January 16, 1971

All Day - Hughes Hall - Ohio State University

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Bob Tilles - Vibe and Marimba Playing and Improvisation and

members of the O.S.U. Percussion Ensemble performing

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

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 FIRST!--

NEW PUBLICATIONS

Following is a list of new publications that are a must for the thinking percussionist! Don't miss these exciting new books that can do so much for you.

THE PARADIDDLE DICTIONARY by Hector Pedandt
 Now... AT LAST... at your fingertips! 5,824,327 rhythmic variations on the single, double, and triple paradiddle. *Every possible combination.* INCLUDING the paradiddlediddle diddle in $\frac{3}{4}$ time! Truly a lifetime of playing pleasure in this book. 4,231 pages \$17.50.

POLKA BAND BASS DRUM FILLS by Herbie "Sticks" Szymanowski. 37 exciting pages \$4.00.

COW BELL WARM-UPS by Phil Phastbuk
 Oodles of imaginative exercises for the modern drummer. Get in on this goodie. 78 practical pages \$1.50.

Here are some other new books by Phil Phastbuk:

HOW TO USE THE DRUM KEY

This book should be in every percussionists' library. Here are some of the subjects:

- *Selecting the Drum Key
- *The clock-wise turn
- *The counter-clockwise turn
- *7 common mistakes made when using the drum key.
- *..... plus *many more*. 17 BIG pages \$3.50.

HOW TO JOIN THE UNION

Here's one for the really serious drummer. Get in on this goodie while it lasts. Includes:

- *3 tips on how to find the union hall.
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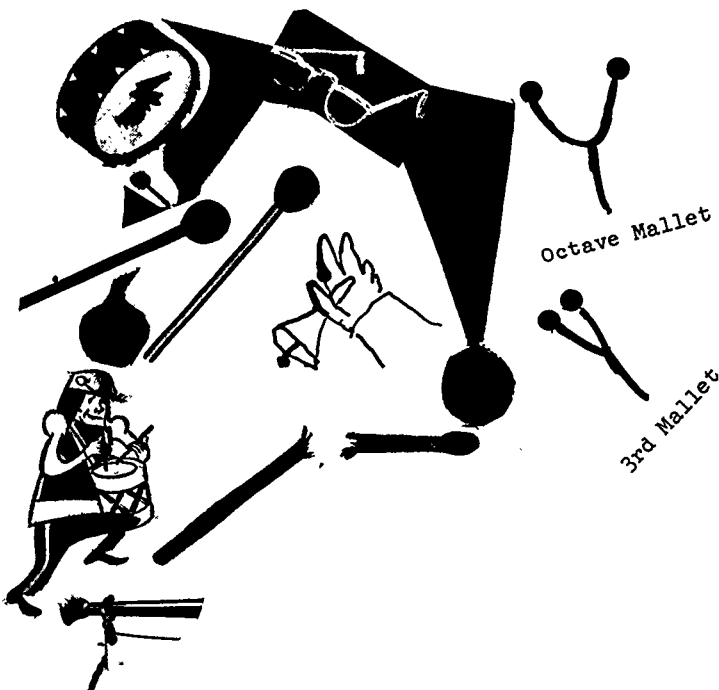
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On the Technical Side

LET'S ✓ YOUR DRUM SECTION. . .



Here is a "Check-Off" list of major questions with brief answers pertaining to your drum section. Bandmasters who are not versed on these points will find this list to be of considerable value to both themselves and their drummers.

The Snare Drums

Yes No

DO YOUR DRUMMERS TAKE CARE WHEN TENSIONING HEADS? VIZ., PULLING EACH ROD DOWN EVENLY ALL THE WAY AROUND THE DRUM? — —

A most important item to teach and check, has great bearing on tone quality, playing ease, appearance and head breakage.

DO YOUR DRUMMERS OIL RODS AND POLISH SHELLS AND ALL HARDWARE EVERY FEW WEEKS? — —

They should do so in order to keep their instruments in first class condition. Vaseline is good for the threads of the rods and any quality polish is O. K. for the shell and hardware.

DO THE SNARE DRUMS SWAY TO AND FRO BECAUSE OF TOO LIGHT WEIGHT OR POOR QUALITY DRUM STANDS? — —

If they do, it could cause unsteady tempos. Young drummers are often not aware of this. Make sure that the drum stands are solid.

DO YOUR DRUMMERS USE TOO LIGHT WEIGHT STICKS? — —

Some beginners believe that light weight sticks will "roll faster." Nothing could be further from the truth. Choose sticks that have a rebound almost as strong as the stroke. Remember, one-half of all drumming is OFF THE DRUM. Heavier sticks do a large share of their own traveling. Light sticks have to be lifted, causing additional effort and lost motion. The less lost motion, the better the drumming.

DO YOUR DRUMMERS PLAY WITH TOO MUCH "FLOURISH"? — —

This is one of the worst habits a drummer can acquire. As in the case of too light weight sticks, "flourishing" is lost and unnecessary motion. Imagine a violin player flourishing his bow a foot away from his instrument between every quarter note. Play the drum - don't fan the air.

DO YOUR DRUMMERS RAISE ONE STICK HIGHER THAN THE OTHER — —

They should not do so except when making an accent.

DO YOUR DRUMMERS SWING THEIR STICKS IN A CIRCULAR MOTION WHEN ROLLING? — —

If so, stop them. The sticks should travel straight up and down.

The Bass Drum

DO YOUR DRUMMERS CLEAN AND OIL RODS AND POLISH THE SHELLS AND HOOPS EVERY FEW WEEKS? — —

A bass drum is on display all of the time. It should look nice. Use vaseline for rods and any light furniture polish for either wood or pearl

shells. Put drum in mackintosh cover or fibre case where not in use. One puts a cornet or trombone in a case for protection, so why not take care of the bass drum as well.

DO YOUR BASS DRUMMERS USE THE PROPER JUDGMENT IN CHOOSING STICKS FOR THE NUMBER BEING PLAYED? — —

This is a long subject and cannot be adequately covered here. Every bass drummer should have several models in order to obtain the correct musical effects.

Timpani

DOES YOUR TIMPANIST KEEP AN EVEN HEAD "COLLAR" ALL THE WAY AROUND THE KETTLE? — —

The "collar" is the part of the head that turns downward after it passes over the edge of the kettle. This is a very important point. Heads will produce better tones and have much longer life if evenness is maintained at all times.

DO THE HEADS ON YOUR TIMPANI SQUEAK WHEN BEING TUNED? — —

If so it is due to the head becoming too dry on the under surface which rubs on the edge of the kettle. It can be quickly eliminated by removing the head and cleaning the under side and the kettle edge with very fine steel wool, then using a dry lubricant such as flaked graphite or talcum powder. Never use any kind of grease or oil such as vaseline.

DO YOU PROVIDE ADEQUATE COVERS FOR THE INSTRUMENTS WHEN NOT IN USE? — —

Timpani should be completely covered after rehearsals and concerts to protect them from dust and grime. The long skirt cover is best for this purpose. Covers also discourage unauthorized persons from turning the handles and striking the heads.

Cymbals

DO YOUR CYMBAL PLAYERS USE LEATHER STRAPS — —

They should do so because they bring out the best tone and greatly reduce breakage. The metal bolts of the wood handle type often cause cymbals to crack around the hole or cup.

DO YOUR PLAYERS KEEP THE CYMBALS POLISHED? — —

It is surprising how many neglect this. Any standard brass polish will suffice.

DO YOU AND YOUR PLAYERS CONSIDER THAT "MATCHED CYMBALS" SHOULD BE AS NEAR THE SAME TONE AS POSSIBLE? — —

The word "matched" is often misused in connection with cymbals. They should not be

matched for the same tones. Matching in this case should mean DIFFERENT TONES — one high and one low. This produces a greater multiplicity of tones, which is in keeping with the true character of cymbals.

Miscellaneous

DO YOUR DRUMMERS HAVE AN ADEQUATE LAYOUT ARRANGEMENT FOR EFFICIENT HANDLING OF TRAPS AND ACCESSORIES? .. — —

They should have a felt-topped table or, preferably, a cabinet on wheels. The felt top prevents noise when handling or rearranging tambourines, castanets and other items. The cabinet should be 2 ft. wide by 4 ft. long and 31 inches high. It should have a cupboard with door and lock at one side for the safe keeping of equipment. One or two shelves can be built at the other side. Many professionals in symphonies, movie studios and radio stations use such cabinets.

DO YOU PROVIDE ADEQUATE PRACTICE ARRANGEMENTS FOR YOUR SNARE DRUMMERS? .. — —

Every snare drummer should have ready access to a practice pad on a stand in the rehearsal quarters. Other instrumentalists can do a limited amount of "warming up" on the bandstand. Not so with drummers. Even a small amount of practice on a drum would make life miserable for others.

DO YOU USE ONE DRUMMER PLAYING A DRUM OUTFIT (Snare drum, Pedal, Tom-Toms, Cymbals, Brushes, Wood Blocks, Cow Bells, etc.) WHEN PLAYING MODERN SWING OR ROCK NUMBERS? .. — —

Many bandmasters are now using a single drummer for such compositions. Of course it takes a competent modern drummer to provide the proper rhythmic character of such numbers. Almost all of the "Service Bands" in Washington, D.C. are using drummers with outfits for this type of music. It's a fine idea. Try it. You can't play true swing with three drummers playing in the usual style.

WHEN TRAVELING, DO YOUR DRUMMERS THROW DRUM STANDS, CYMBALS, HOLDERS, STICKS, TRIANGLES, WOOD BLOCKS AND OTHER ITEMS ALL IN TOGETHER IN THE CARRYING CASE? .. — —

If so, they are seriously damaging costly equipment. All such "hardware" should be wrapped separately in pieces of cloth to protect threads and finishes.

DO YOUR DRUMMERS STRIKE THE TRIANGLE WITH A DRUM STICK? .. — —

They should NEVER do so. A drum stick produces a "woody" tone and the use of same shows indifference and laziness. Leaders should always insist on the use of a metal beater.

DO ANY OF THE VARIOUS METAL HOLDERS, STANDS, RODS, BOLTS, ETC., OF THE DRUMMERS' EQUIPMENT SHOW RUST SPOTS? .. — —

This can be prevented if all such parts are wiped off every week with a cloth dampened slightly with a high-grade light oil. Oil will not remove rust already there, so this practice should be started when the items are new.



KNOW YOUR SEVENTH CHORDS

(Chords Containing Four Tones)

Suggestion: Prerequisite to understanding the 7th chords is a thorough knowledge of triads, intervals and scales.

1. A Dominant 7th Chord (indicated: 7 or dom. 7) is composed of a major triad and a minor 7th interval, and occurs most commonly as degrees 5, 7, 2, & 4 of a major scale:



2. A Major 7th Chord (indicated M7 or maj. 7) is composed of a major triad and a major 7th interval and occurs most commonly as degrees 1, 3, 5 & 7 of a major scale:



3. A Minor 7th Chord (indicated m7) is composed of a minor triad and a minor 7th interval, and occurs most commonly as degrees 2, 4, 6 & 8 of a major scale:



4. A Half Diminished 7th Chord (indicated $\phi 7$) is composed of a diminished triad and a minor 7th interval, and occurs most commonly as degrees 7, 2, 4, & 6 of a major scale:



5. A Full Diminished 7th Chord (indicated 7 or dim. 7) is composed of a diminished triad and a diminished 7th interval, and occurs most commonly as degrees 7, 2, 4, and 6 of a harmonic minor scale.





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

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

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

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

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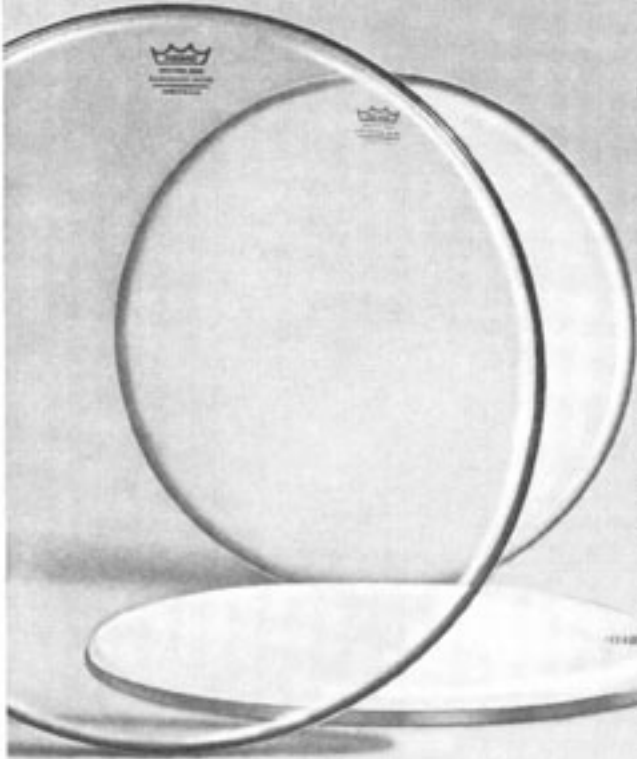
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