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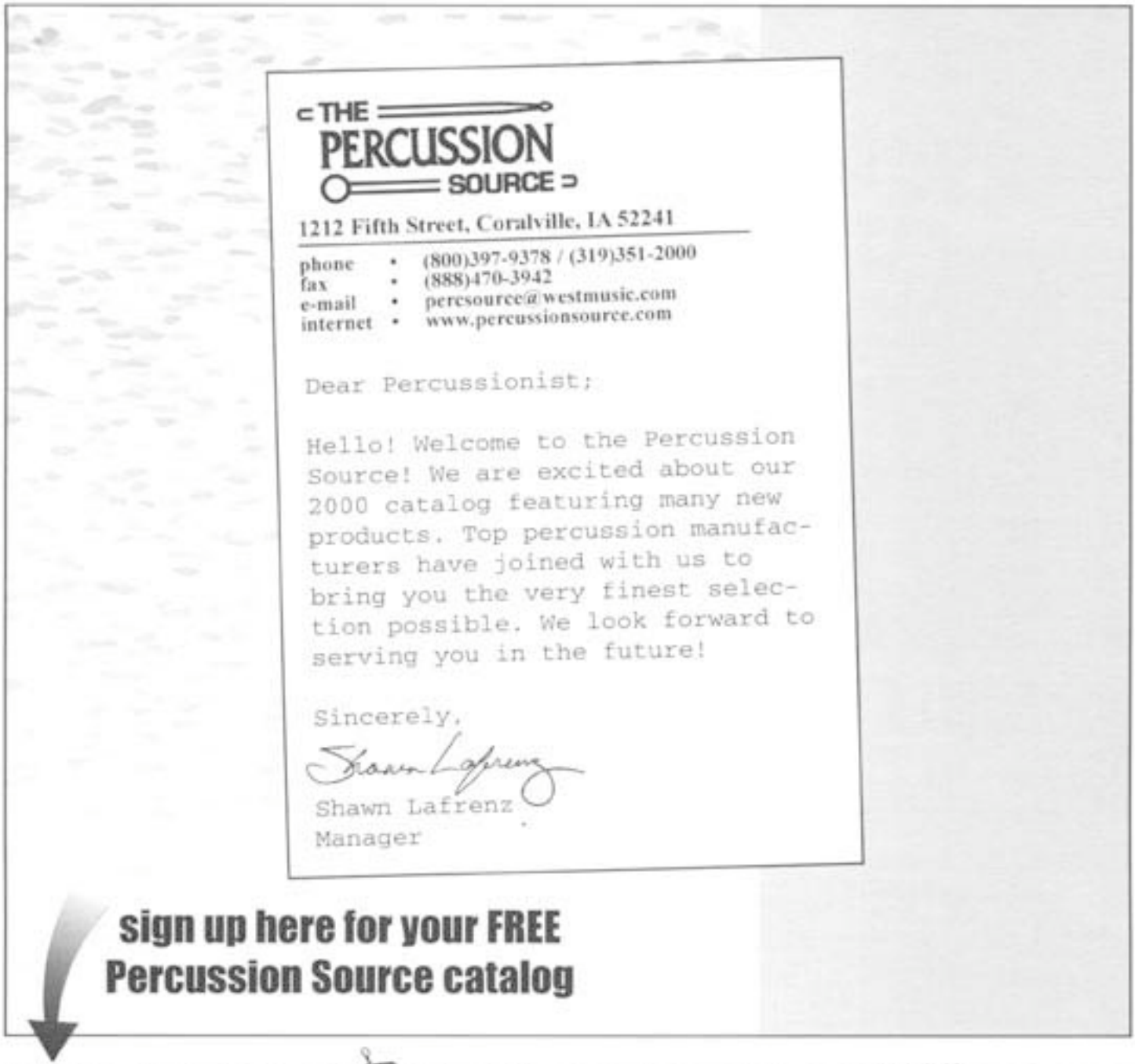
Percussive Notes

The journal of the Percussive Arts Society • Vol. 38, No. 4 • August 2000



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Fred Sanford

Robert Zildjian

Terry Gibbs

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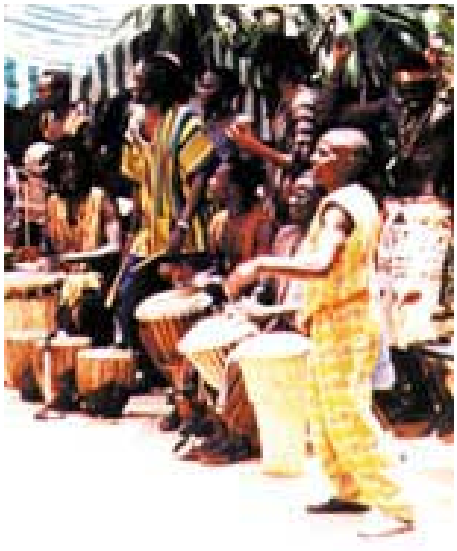

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Elden C. "Buster" Bailey, 1996
John H. Beck, 1999
Remo Belli, 1986
Louie Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
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Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
John Calhoun (J.C.) Deagan, 1999
Cloyd Duff, 1977
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George Gaber, 1995
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Roy Haynes, 1998
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Fred D. Hinger, 1986
Richard Hochrainer, 1979
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Elvin Jones, 1991
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Roy Knapp, 1972
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Gene Krupa, 1975
Alexander Lepak, 1997
Maurice Lishon, 1989
William F. Ludwig II, 1993
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Shelly Manne, 1997
Joe Morello, 1993
Clair Musser, 1975
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Red Norvo, 1992
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Paul Price, 1975
Buddy Rich, 1986
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George L. Stone, 1997
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxen, 1981
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Armand Zildjian, 1994
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Mission Statement

The Percussive Arts Society (PAS®) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS accomplishes its goals through publications, a worldwide network of chapters, the PAS Web site, the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).

FROM THE PRESIDENT

The Hall of Fame

BY ROBERT BREITHAUPT

As you flip through this issue, honoring this year's recipients of the PAS Hall of Fame award, consider what it means to be elected to this distinguished group. It is the highest honor that the Percussive Arts Society can bestow upon one of its colleagues, recognizing outstanding accomplishment in an area of percussion.

As we view this year's group, we see individuals who have excelled in jazz performance, orchestral performance, marching percussion, and industry. However, all of these gentlemen have also become "household names" in our business, transcending their individual accomplishments in a specific aspect of percussion and achieving a level of respect from their peers throughout the discipline. Certainly, most of us would be humbled to be recognized in this way.

The PAS has done a good job in recognizing a large number of outstanding American figures in the art of percussion, but as an international society, we must also take the opportunity to identify those who, on a global basis, have shaped the "world" of percussion. Choosing such individuals is a daunting task, but one that must be approached with vigor.

Soon I will become a member of a very distinguished group, the Past Presidents of the Percussive Arts Society. This group receives the Hall of Fame nominations from the membership. I mention this as a reminder that it is our membership at large that nominates and provides the support materials for each of the nominations. It is very important for our members to nominate a slate of honorees for the Past Presidents to select from and send to the Board of Directors for the final vote.

The Hall of Fame process is void of overt corporate involvement or influence. Therefore, those who are eligible are elected on the basis of their merits and, again, the Past Presidents have done an extraordinary job evaluating and choosing the individuals that have left an indelible mark on the canvas of percussion on the world stage. We should continue to be proud and pleased with how these former leaders have represented the membership.

Again, the Hall of Fame process allows for input on the part of the membership, so please do not hesitate to support individuals for consideration in the future. The deadline for the next round of nominations is February 1, 2000.

Thanks to the Past Presidents and the Board of Directors for another job well done, and congratulations to Terry Gibbs, Morris "Arnie" Lang, Robert Zildjian, and the late Fred Sanford for their election to the PAS Hall of Fame.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • FAX (580) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. A portion of membership dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$60, Library—$60, Student/Senior—$40, ePAS On-line—$25. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

FROM THE EDITOR

NAMING NAMES

If it doesn't seem as though it's been a year since we honored new members of the PAS Hall of Fame in *Percussive Notes*, that's because it hasn't. The Hall of Fame induction ceremony is held at PASIC in late Fall, and in the past the selection process took place just a few weeks before the convention. Articles about the new Hall of Fame members appeared shortly after PASIC in the December issue of *PN*.

The Hall of Fame Banquet at PASIC has always been a great time for family, friends, and colleagues of the new inductees to get together and share memories. In fact, when George Lawrence Stone was inducted at PASIC '97, some of his descendants met each other for the first time. But waiting until Fall to select each year's inductees didn't allow much time for people who wanted to be at the ceremony to make plans for attending PASIC.

So the selection process has been moved up by several months. In this issue we are featuring those who will soon be inducted into the PAS Hall of Fame so that as many people as possible can make plans to participate in a very special evening at PASIC 2000 honoring four very special men. —*Rick Mattingly*

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FROM THE PASIC HOST

More PASIC Artists Confirmed

BY MICHAEL VARNER, HOST

The excitement about PASIC 2000 has been steadily growing throughout the summer here in Texas. By the time you arrive in Dallas, the summer heat will be long gone and replaced with perfect cool November weather. However, because of the incredible number of world-class concerts, clinics, and master classes, most percussionists will stay in the concert halls and clinic rooms during their visit to the "Lone Star State."

Artist confirmations are still pouring in daily, so the best way to stay up-to-date on artists and concerts is to visit the PAS Web site (www.pas.org) to see the most current list of performers. In this article I want to mention a few of the events we have scheduled so far. The theme for Wednesday's New Music Research Day is "Time for Marimba" and focuses on the latest developments for the marimba. Performers will include Michael Burritt, Eduardo Leandro, William Moersch, Gordon Stout, Michael Udow, She-e Wu, and Nancy Zeltsman. You won't want to miss the Wednesday evening concert featuring Amadinda in the world-renowned 2,000-seat Morton H. Meyerson Symphony Center.

Throughout the convention the drumset area will be well represented with presentations by Gordy Knudtson, Chester Thompson, Susan Martin Tariq, and Zoro. Electronics and drumset will combine in a clinic by Robin Horn.

The biggest number of World Music events ever held at PASIC will be featured in Union Station, which is connected to the Hyatt Regency complex by a short, underground walkway. World presenters include Alessandra Belloni, Glen Velez, Ignacio Berroa, Jamal Mohamed, Layne Redmond, Victor Rendon, Trichy Sankaran, Umayalpuram K. Sivaraman, and many others. Don't neglect to see the Texas "Mass Steel Band" concert on Saturday afternoon—an event as large as the state of Texas!

Mallet-keyboard percussion presenters will include Nanae Mimura, Dave Samuels, She-E Wu, and Takayoshi Yoshioka. A focus on electronic applications for keyboard will be presented by Steven Raybine. On Saturday a special showcase concert will feature Arthur Lipner and the World Jazz Group with Glen Velez.

The PASIC Marching Festival includes individual competitions and drum line events for both high school and college. This year, high school "stand-still" competitions will be introduced. Presentations will include a clinic by Paul Rennick with the widely acclaimed University of North Texas drum line, as well as a continuation of the well-received marching panel discussion from previous years. There is still time to register for the drum line or individual competitions; the deadline for applications is October 1. For more information, contact PAS at (580) 353-1455.

Continuing the PASIC tradition of evening Showcase Concerts, Giovanni Hidalgo and Horacio "El Negro" Hernandez will be featured Friday at 10 p.m. in the Atrium lounge. The Friday-night concert after the banquet features legendary vibist Gary Burton. (Please remember to order your Hall of Fame Banquet tickets early, since you cannot purchase them at them convention.) The University of North Texas One O'clock Lab Band will perform Saturday evening, featuring a special guest.

Besides the clinics, performances, silent auctions, and other events, there are PAS committee meetings held throughout the convention. PAS members are encouraged to attend these meetings and volunteer to get involved. Check the schedule in the program for meeting times when you get to the convention.

Remember that the exhibit hall is open each day from 9 a.m. to 5 p.m. This year's exhibit hall will be one of the largest ever at a PASIC and will showcase a wide range of music, instruments, and accessories from around the world.

There are special discounts for early PASIC 2000 registration. If you register online before October 13 you will receive a $10 discount. There is a $5 one-day badge available to attend only the Exhibit Hall and/or the Marching Percussion Festival.

The newly renovated Hyatt Regency hotel is ready to play host to the most exciting PASIC ever! The hotel includes six restaurants and lounges featuring cuisine for all tastes and budgets. If you wish a change of pace, the Hyatt Regency is surrounded by fine restaurants, shops, cultural attractions, and night spots. The historic "West End" entertainment district is only a short "light-rail" train ride away.

As you can imagine, PASIC 2000 is a huge project. By the time you read this, we will have many more artist confirmed. I hope you will begin making your travel arrangements and encourage everyone interested in percussion to come to Dallas in November and be part of this unique experience!

Michael Varner

TERRY GIBBS

HALL OF FAME 2000

By Dan Moore

For Terry Gibbs, boxing is a metaphor for his life. He once wanted to be a boxer, and many of his most significant life experiences relate in some way to the pugilistic arts. That Gibbs is a percussionist who makes a living hitting things is perhaps a bit of a stretch, but 76 years young, Gibbs is still swinging—and connecting.

There was a time in the not-so-distant past that four names dominated the field of jazz vibes players: Lionel Hampton, Red Norvo, Milt Jackson, and Terry Gibbs. The "Big Four," as they were known, were the earliest exponents of that newfangled jazz instrument, the vibraphone. This year Terry Gibbs joins his three "Big Four" colleagues in the PAS Hall of Fame and completes the quartet.

When asked about being inducted into the Hall of Fame, Gibbs responded: "I'm very honored to be selected for the Hall of Fame. Over the years I've been nominated in different polls, such as the *Down Beat* and *Playboy* polls, but they were just popularity contests. This is different because it's from my peers. Looking at all the great musicians on that list—what an honor to have my name mentioned with them."

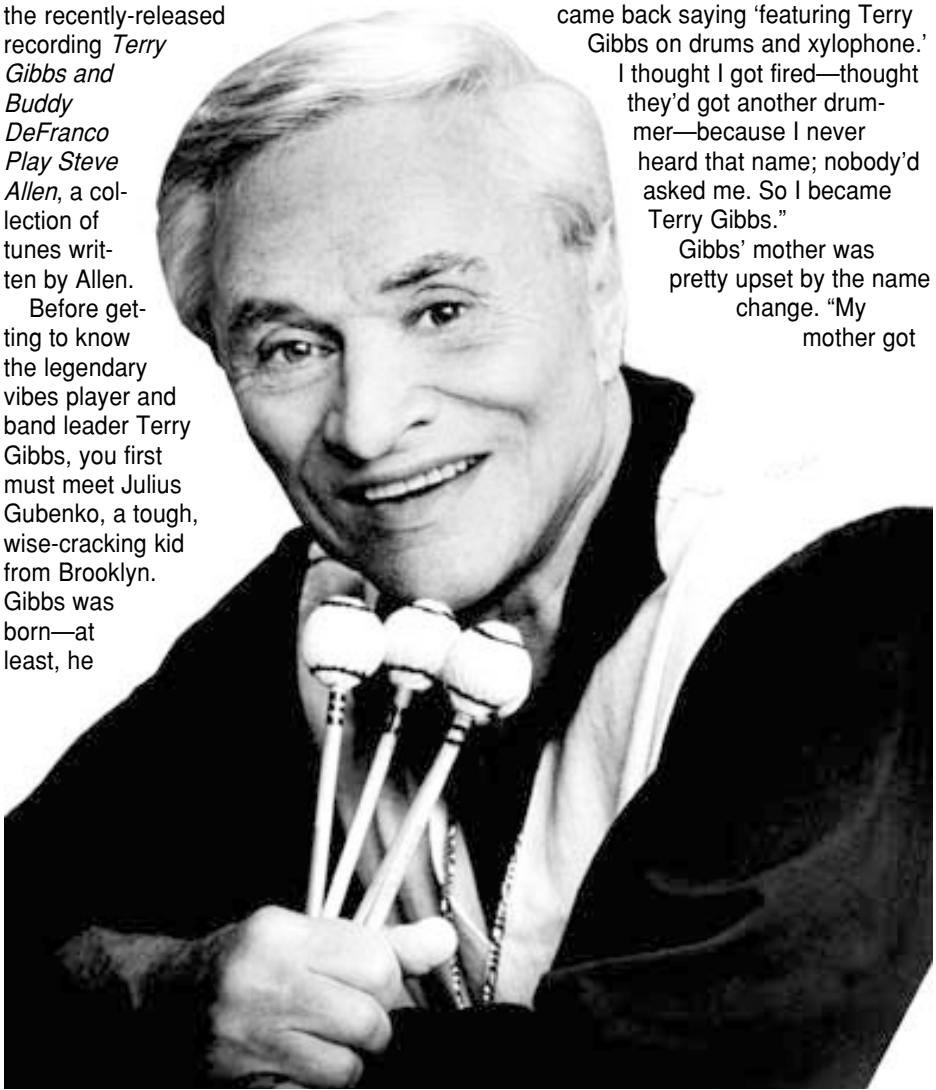
Gibbs has shared the stage with celebrities Steve Allen and Regis Philbin as musical director for their television programs. He held the reins of one of the hottest big bands of all time, The Terry Gibbs Dream Band, which featured the likes of Mel Lewis, Conte Candoli, Bill Holman, and Frank Rosilino, to name only a few. He toured with Benny Goodman and jammed with Charlie Parker. He was honored by the city of Los Angeles and the L.A. Jazz Society when September 14, 1997, was proclaimed "Terry Gibbs Day." He can still be heard today with the Kings of Swing featuring Gibbs and long-time friend Buddy DeFranco, and on the recently-released recording *Terry Gibbs and Buddy DeFranco Play Steve Allen*, a collection of tunes written by Allen.

Before getting to know the legendary vibes player and band leader Terry Gibbs, you first must meet Julius Gubenko, a tough, wise-cracking kid from Brooklyn. Gibbs was born—at least, he says, he hopes he was—"in a house, in a bed somewhere," but claims he was too young to remember for sure. He entered the world as Julius Gubenko on October 13, 1924, and grew up, in his own words, "on the streets of Brooklyn, New York."

Gibbs doesn't talk much about his real name, but when put on the spot, his story goes something like this: "When I was young, there was a fighter called Terry Young, who I sort of emulated; I wanted to be a boxer, and I liked how he fought. All the guys started to call me Terry, so I was Terry Gubenko.

"When I was about 16 1/2 years old, I went with a bandleader named Judy Kayne. The billing was 'featuring Terry Gubenko on drums and xylophone.' Music Corporation of America (MCA), which was the biggest agency at the time, didn't like my name. Without telling me, the publicity came back saying 'featuring Terry Gibbs on drums and xylophone.' I thought I got fired—thought they'd got another drummer—because I never heard that name; nobody'd asked me. So I became Terry Gibbs."

Gibbs' mother was pretty upset by the name change. "My mother got



Rebekah Gibbs

Count Basie and Terry

Tommy Dorsey and Terry

bugged—'Who's going to know it's my son?' I was starting to make a little noise, get publicity, and I finally got my name on something and it's not even Gubenko."

As a youth, Terry played drums. His older brother, Sol, played xylophone. But whenever the opportunity arose, Terry would sneak into Sol's room to play the off-limits xylophone. The first tune he learned was "The Boulevard of Broken Dreams." Gibbs remembers accompanying his brother to a resort where he was playing one summer. During the day while Sol was out golfing, Terry would slip off to practice his favorite tune on the xylophone, which was set up in the hotel casino. A casino patron heard his practice sessions and urged him to perform in the weekly amateur contest sponsored by the hotel.

Rather than being flattered, Terry—under strict orders from his brother not to touch the xylophone—pleaded, "Don't tell my brother. He'll kill me." As it turned out, Sol was pleased to discover his younger brother's secret talent. Terry performed in the amateur contest and returned home to begin xylophone lessons with Fred Albright, one of the most respected teachers of percussion at the time. Albright would make a three-hour trip to give young Terry a lesson for three dollars. Gibbs still speaks fondly of his former teacher, remembering him as "a great man and a great teacher."

A nine-year-old rough-around-the-edges boxing enthusiast and xylophone prodigy from Brooklyn, Terry Gibbs was no doubt a handful. He recalls, "Albright would give me a lesson and say, 'You understand it?' I'd say, 'Yes' and I'd play it for him right there. He'd give me all this hard music, like 'Flight of the Bumblebee,' and I'd play it perfect because I'd memorized it. After about seven or eight weeks, I think he got hip that I was memorizing everything, not reading the music, and he'd said, 'Take this piece of music from here,' and he'd point somewhere in the middle. I'd say, 'No, let me take it from the top.' I didn't know where 'here' was because I was memorizing everything."

At age 12, Terry entered another amateur talent contest. This time the contest was *Major Bowes Amateur Hour*, one of the most popular radio programs of the day, and Terry won. Almost from that day on, Gibbs would be on the road playing professionally.

Terry was, by his own admission, not a stellar pupil. While his fellow students passed notes or doodled in their textbooks, Terry would be writing music. He never completed high school as a result of a run-in with a badgering teacher, a story he is still reluctant to relate. His undoing?—he threw a good "combination," also known as "the old one-two" punch, that laid out the harassing teacher and got Terry expelled. But the 16-year-old knew what he wanted to do in life. He wanted to be a jazz musician. Gibbs went on the road with Judy Kayne.

During World War II, Terry turned 18 and joined the Army. He was trained as a tank driver but never got overseas. Gibbs recalls: "We did our three months of training, I got my shots, I'm ready to go overseas, and all of a sudden I get sent to Dallas, Texas." Dallas was the home of the 8th Service Command whose job it was to make Army movies and produce radio programs for bond drives. They needed a percussionist. Gibbs ended up fulfilling his commitment to Uncle Sam as a stateside musician, playing drums and writing arrangements.

During his stint in the Army, Terry discovered bebop. "I came home on one of my furloughs and my friend Tiny Kahn says, 'You gotta hear a new music called bebop.' Now the word 'bebop' sounded completely foreign to me; it didn't make any sense. Tiny took me down to hear Charlie Parker and Dizzy Gillespie. I didn't believe what I heard. The people I loved at the time were Roy Eldridge, Lester Young, Benny Goodman, and Count Basie, and they played simple—nothing technical. I didn't know what Bird [Parker] and Diz were doing harmonically, but I was intrigued with the whole thing because of the technique they had."

He was so intrigued that he could hardly think of anything else. "For the fifteen days I was on my furlough, I never saw my folks. I would go up to 52nd Street to Three Duces, or wherever they were playing, and when they finished there I went up to jam sessions till 10:00 in the morning. I followed them around, all these guys, everywhere they went for fifteen days. I was so into that music. So I started to play vibes again."

One time my son, Gerry, when he was about 14, said, 'Dad let me ask you a silly question. Have you ever cried when you listened to some kinds of music?' I said, 'Yeah, a lot of times.' He says, 'Because I do that sometimes when I'm listening to some of these jazz things.' And that's how I felt about that music then. It gets to where it almost hurts because you want to do it so bad. Well, these two guys turned my whole head around, and when I went back to the Army I started writing little

THE TERRY GIBBS SHORT STORIES

Terry Gibbs is down-to-earth, modest, and witty, and he has a great gift for storytelling. Having worked with some of the world's most influential musicians and entertainers, he has amassed an impressive collection of what I call "The Terry Gibbs Short Stories." Here are three favorites.

Two Choruses for Woody

On Woody's band, my big solo was 'What's New.' Johnny Mandel wrote me an arrangement of that tune, and I only played two notes of the melody. From there on I played four billion notes; nobody knew what song I was playing. I just ran through the changes, because I could hear the melody in my head.

Woody, who was like a father to me, came over to me one time and said, "You know, Terry, I think if you played the first eight bars of melody...," and I wouldn't even let him finish. I had a hot temper. I said, "Who are you to tell me how to play? You can't play. I know twice as much as you do." I thought he walked away crying, he felt so terrible.

Just a few years before Woody died, I was playing the Royal York Hotel, in Toronto, Canada, and Woody came in to see me. I told the audience the story I just told you, and I said, "Now, I'm going to play this for you, Woody." I played two full choruses of the melody of "What's New"—no jazz, just two full choruses of the melody. I owed that to him.

Benny Goodman

Benny couldn't remember names. He called everybody in the world "Pops." We did *The Ed Sullivan Show*. Now Teddy Wilson was, besides Art Tatum, the most famous piano player at the time, and the whole world knew that Teddy was black. Teddy could not make *The Ed Sullivan Show*, so Benny's office hired a piano player who was white. The whole week we were there, we rehearsed every day. Benny never said hello to this piano player, didn't know his name, didn't care.

Now, come show time, we play our one song, and we're about ready to walk off when Ed Sullivan says, "Hey, Benny, come here."

So Benny walked over to Ed Sullivan, and Sullivan said, "Who's in the band?" Now Benny loved my real name, so he always called me Gubenko. When he introduced me he tried to say Terry Gibbs, but he couldn't: "Uh, on vibes, Gubenko." My mother loved it.

He remembered the drummer's name and the bass player's, and he looked at the piano player—who he had never said hello to—and said, "On piano we have Teddy Wilson." We all did a double take. A white guy is sitting there; Teddy Wilson is black. We didn't believe it. Make up a name—Irving Schwartz, anything. Don't say Teddy Wilson.

Benny was that way; he was very foggy. But he could play the clarinet. Benny was so into the clarinet that if you told him World War III just started, he'd say "What key is it in?" That was one of the highlights of my career, just to play with Benny Goodman, because I grew up listening to him.

Charlie Parker

Charlie Parker, as everybody knows, was hooked on dope. It's a shame, but he was hooked. He'd be standing out in front of Birdland and a musician would walk out and Parker would say, "Hey, give me a dollar." Then he'd say, "Where are you playing tomorrow? I'll be over to sit in with you."

Bird asked me for a dollar one time. I said, "You ought to be ashamed of yourself, asking people for a dollar. Greatest musician in the world begging for money." He said, "Where you playing tomorrow? I'll be over." I gave him a dollar like everybody else. Now when he told everybody he'd be over, he'd never show up. But this time, we're playing and all of a sudden Bird walks in.

I got so scared, I didn't believe it. We were amateurs compared to him. He came up on stage and I'll never forget, the tune was "Out of Nowhere," which is a 32-bar tune. He played the melody, then came out blowing.

On the 30th bar of his first chorus I bent down to tie my shoe. On the 30th bar of the next chorus I tied my other shoe. On the 30th bar of every chorus I was on the floor doing some ridiculous thing because I was not going to be standing up when he finished playing.

After about the 16th chorus, my piano player looked down at me on the floor and says, "I know what you're doing, and I'm not going to follow him either." We were all scared. If somebody would have asked me in those days if I would rather follow Bird or fight Mike Tyson, I'd get in the ring with Mike Tyson in two seconds. At least I'd get knocked out and that'd be the end of that. With Bird, I suffered for 35 choruses while he played so great. There was no way anybody could have followed him—except Dizzy Gillespie.

Dizzy Gillespe and Terry in France (1985)

bebop things. They were pretty trite, but it was what I remembered. When I got out of the Army, I got to 52nd Street and I started to play with the guys and really learn."

He certainly did learn. Well over 300 songs have flowed from the pen of Terry Gibbs—songs that have been recorded by such luminaries as Count Basie, Les Brown, Nat King Cole, and many others. The list of names Gibbs has played with includes Charlie Parker, Dizzy Gillespie, Benny Goodman, Woody Herman, Miles Davis, Bud Powell, Ella Fitzgerald, Buddy Rich, Tito Puente—or as Gibbs puts it: "Everybody you can think of, especially during the bebop days. I've been fortunate through the years."

Several thousand gigs later, Gibbs is still knocking them dead everywhere he plays. In a 1964 interview he said, "All in all I'm happy with Terry Gibbs today. All I ever want is to keep on swinging." Some thirty years later, I asked him if he still felt that way. He replied, "How can you quit when you're really having fun playing? It's like a fighter—you have to practice in-between all the time to be able to do what you're capable of doing. When I'm ninety years old, I'll probably say the same thing. I'll probably be out on the road. I keep threatening to retire some day, but so long as they call me, I can't quit. As long as I can still think of something to play on 'I Got Rhythm' and the blues, how can I quit?" PN

MORRIS "ARNIE" LANG

By Gordon Gottlieb

HALL OF FAME 2000

Arnie Lang is one of the "youngest" people I know. Consistently living in the present, possessing a ripe sense of humor, a keen mind, an open fascination and curiosity about so many things, a man who tells you the truth—this is the stuff you want in a best friend.

I love hanging out with Arnie. (One refers to our soon-to-be Hall of Famer as Morris if you've never met, or once familiar, as a term of affection. Arnaldo is also good.) So the prospect of getting together to comb his past for purposes of this article was, of course, a delight, and at the same time, a bit odd. So in between talking about books, movies, jazz, pop, world music, the state of the current New York Philharmonic, and a recent dentist appointment while eating Chinese dumplings and soup, we managed to journey back into an incredibly diverse career.

Arnie grew up in the Bronx, New York, surrounded by many styles of music. He found his way to the drumset, studied with Dan Shilling, and played club dates and shows in the thriving scene in the Catskill Mountains in upstate New York, an experience he claims grounded his sense of time and form to this day. A flute player friend suggested the idea of looking into Juilliard, and Arnie's mother called the school, as this was alien territory for Arnie—Charlie Parker, not Charles Ives, concerned him.

Arnie began studying at Juilliard with Morris Goldenberg while still in high school, and one day while playing duets with a fellow student in the hallway, Saul Goodman stepped out of his neighboring room, stood over Arnie, asked who he was, with whom he was studying, and summarily informed him that from the following week forward, Arnie would be studying with him. Thus began a career-making, lifelong relationship.

During his time as a full-time student at Juilliard, Arnie also studied with Billy Gladstone (who'd also loom large in Arnie's career), the infamous instrument inventor and snare drummer at Radio City Music Hall. Arnie's free-lancing at this time included Radio City Music Hall, the New York City Ballet Orchestra, the American Opera Society Orchestra, and many concerts. Eventually he started playing extra percussion with the New York Philharmonic.

There are always great stories about being in the right place at the right time, and serendipity and karma, or just plain luck. But with Arnie, all of the above run together like an art form. (Talent and intelligence obviously play a part as well.) In the summer of 1955, Arnie's ex-wife was performing in summer stock in New Jersey, and anticipating a quiet summer, he offered to babysit their child. So he left his New York apartment (and telephone) behind.

He sent a postcard to Saul Goodman that included his New Jersey phone number, and at the same time took a two-week gig in Washington, D.C., playing Menotti's "The Saint of Bleecker Street," an opera he'd already played on Broadway. Meanwhile, Goodman had been trying to contact Arnie about joining the New York Philharmonic on a tour (for which he was too late), and more important, about getting himself back to New York to see the manager of the Philharmonic.

Assuming that this was about auditioning for the orchestra, Arnie began to practice heavily, got back to New York with his case of sticks, and met with the manager, who

BACHRACH

Lang with the New York Philharmonic percussion section: Walter Rosenberger, Saul Goodman and Buster Bailey

promptly offered him the position! The 25-year-old was given five dollars over scale and a thirty-week season.

Goodman told Arnie that he was to be assistant timpanist and play primarily cymbals. Arnie had literally never played cymbals. He mentioned this to Goodman, as well as the fact that he owned only a pair of 14-inch hi-hats and a 16- or 18-inch crash/ride. It was clearly time to shop—and learn. He bought some cymbals from his New York Philharmonic predecessor, Art Layfield, went to the Zildjian factory, and started to develop a cymbal collection.

Scene: Arnie's first concert with the New York Philharmonic. Conductor: the legendary Dimitri Mitropoulis, owner of a legendary delayed beat. Music: "The Star Spangled Banner"—which at this performance featured Arnie in a Bela Lugosi-style set of tails, and a rousing finish to the anthem that went something like this: "...and the home, of the—CRASH!!!—brave." Things went much better with De Falla's "The Three Cornered Hat."

And so, Arnie's "teachers" were now Mitropoulis and Leonard Bernstein (who were sharing musical directorship), Saul Goodman, and the other members of the New York Philharmonic percussion section: Walter Rosenberger and Eldon "Buster" Bailey. Lucky guy! Playing inside a section with an impeccable time sense, a collective artistry that was so natural, and a standard that was day-to-day so high, Arnie says now, in retrospect, that he almost took this utopia for granted.

In terms of cymbals, Arnie credits Leopold Stokowski (frequent guest conductor with the New York Philharmonic) with opening his ears and imagination. "Stoki" offered creative similes, metaphors, and adjectives to describe the sounds he wanted, and Arnie had to practice and find the right sizes, thicknesses, and timbres suggested by the maestro's comments.

For forty years (1955–95) Arnie was part of the New York Philharmonic. He cites Leonard Bernstein as "the best," with experiences such as Mahler's "Second Symphony" with Lenny (Bernstein liked to be addressed informally) positively life-changing. (I can certainly attest to that!) He also enjoyed working with Pierre Boulez, Stokowski, Mitropoulis, and Zubin Mehta. Some favorite tours were a ten-week European tour that included a three-week excursion in Russia (when he was 28), an eight-week tour of South America that included some memorable outdoor concerts in Brazil, and tours of Asia in 1979 and 1984. (We studied tabla together in New Delhi on the '84 tour.)

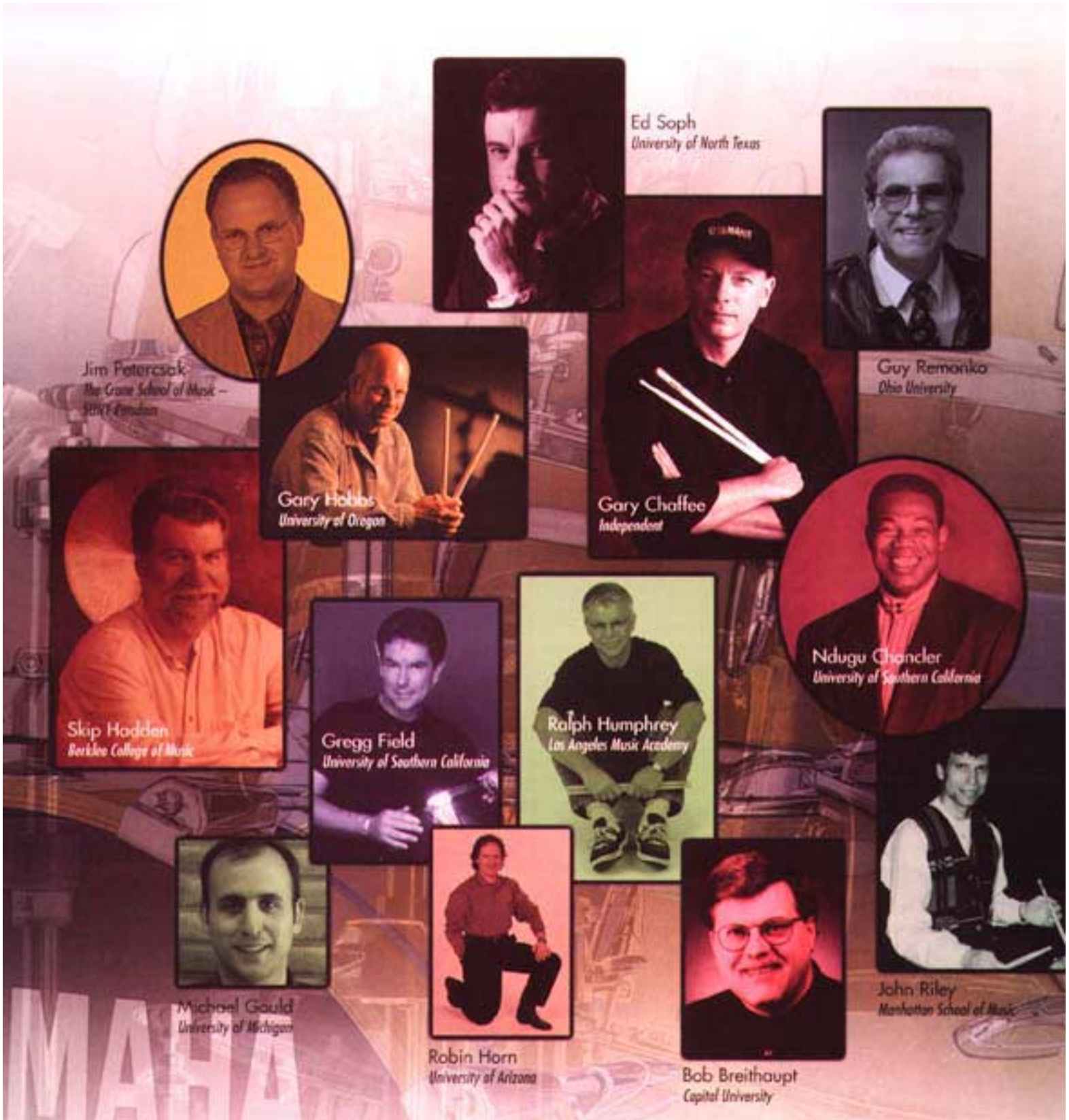
There are numerous other chapters in the Lang story. As a teacher, he's been associated with the Manhattan School of Music, the New York College of Music, and Kingsborough Community College, but his longest association began in 1971 with a chance encounter with his high school band teacher, Abraham Klotzman, after a Philharmonic concert. Klotzman introduced himself and his wife, Dorothy, who immediately offered Arnie a teaching position at Brooklyn College. (She was chairperson of the music department.) He started a percussion department from scratch, with only the orchestra's four timpani, an old snare drum, and a xylophone with which to work.

Well—he's still teaching there, lots of shopping has taken place since, the percussion ensemble has done four international tours (they were in Ireland this past June), and there have been several high-profile graduates from the program.

At one ensemble concert in Tully Hall, Arnie performed four of the "Eight Pieces for Kettledrums" of Elliot Carter. After the concert he was approached and asked to record the pieces for Columbia (Sony). One month before the recording, Carter requested that all eight be recorded, so Arnie had a quick month to prepare the remaining four.

Carter has figured throughout Arnie's career. While still a student of Saul Goodman, during a lesson Goodman gave him the then-titled "Six Pieces for Kettledrums." Some years later at a contemporary music concert organized by New York Philharmonic players, Arnie performed the "Recitative" (which is dedicated to Arnie) and "Improvisation" (only the second performance ever). And Arnie has participated in recordings of Carter's "Double Concerto" (premiere recording), "Concerto For Orchestra," and "A Symphony for Three Orchestras."

Then there's Lang the creative entrepreneur, who has the uncanny ability to fill voids. When, for example, around 1976 he took the fresh manuscript of a self-written snare drum book to a mega-publishing company and was asked to scale back his concept, he left the offices and found himself walking down one of New York's larger streets, where he happened upon a store that sold printing presses. He went in, asked how a press works, bought a press, and started the Lang Publishing Company, to not only disseminate his own material, but also compositions by friends. Currently Arnie has eight books on the market, including the seminal *Dictionary of Percussion Terms* written with Larry Spivack, the ingenious *Timpani Tuning*, *The New Conception* (a pivotal book for drumset that was one of the first to codify the notation in use today), *14 Etudes For Mallet Instru-*



TAKING DRUMMING TO A HIGHER DEGREE.

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ments (style studies), and *15 Bach Inventions* (transcribed for mallet instruments in duet form). There are some thirty contemporary compositions now distributed by Plymouth Music.

In the 1970s, cane- and rattan-handled mallets became a scarcity, so after seeing a classified ad for cane and rattan, Arnie bought a truckload, had it dumped in his basement, and proceeded to make sure that his students and the rest of the percussion community had such mallets available. (The xylophone-mallet molds were eventually sold to Leigh Stevens and Malletech.)

And then there is Lang Percussion, which maintains improvements upon, and construction of, Goodman timpani (Goodman and Arnie had set up a partnership to do this) and Gladstone snare drums. Arnie has extended the latter to include drumsets, all with the classic look and three-way tuning.

With all these lives, Arnie also enjoys holding his wife Elizabeth's hand and jumping up and down at a Rolling Stones concert; finding incredible restaurants; attending plays, movies, and concerts; spending time with his grandchildren; and being so eternally fresh and present.

Arn: Please forgive me for dwelling a bit on the past; I just thought that folks should know it.

Gordon Gottlieb has had a varied career that has included performing with the New York Philharmonic and Stevie Wonder, recording with Michael Jackson and Steely Dan, playing with an escola de samba in the Carnaval parade in Rio De Janeiro, recording Stravinsky's "L'Histoire du Soldat" and "Les Noces" with Robert Craft, and teaching at Juilliard and Yale. PN

FRED SANFORD

HALL OF FAME 2000

By Lauren Vogel Weiss

"Whether as an arranger, teacher, clinician, judge, company spokesperson or friend, Fred Sanford was simply the best.... He was the first, the best, the great artist, the person without whom so many of us would have struggled for acceptance and respect. Thanks for everything, Fred; your legacy will live on through your music, your disciples and your presence.

"Rest in Peace, my friend. With admiration and gratitude, Dennis DeLucia."

Those words were read by Ralph Hardimon at a memorial service held for Fred Sanford on January 28, 2000 in Denver, Colorado, following Sanford's untimely death on January 23. For almost two hours that cold winter day, friends and family reminisced, told stories, and shared laughter as they recalled the man who contributed so much to marching percussion and drum corps.

Frederick Val Sanford was born in Laramie, Wyoming, on June 22, 1947. Before he was a year old, the family had moved to Casper—a city known for its drum and bugle corps. This corps would have a profound effect on the life of this young musician, providing musical experiences and lifetime friendships that would follow him throughout the next four decades.

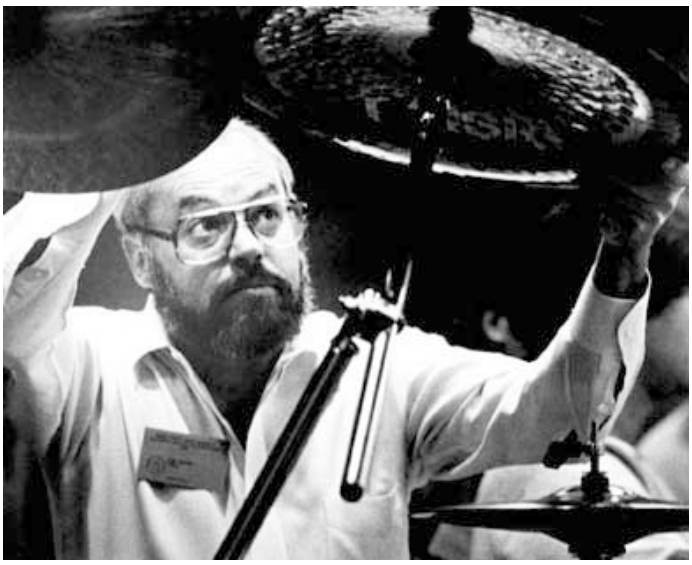
In an interview with *Modern Percussionist* in 1985, Sanford recalled his first experience with the corps. "A businessman in town, Jim Jones, founded the Troopers Drum & Bugle Corps in 1957. My older brother [Ken] became a charter member as a drummer. At the time, I was in the fifth grade and developing my interest in music. I was taking piano lessons and began drum lessons in elementary school. Two years later, at age 12, I was old enough to join the Troopers. I remember marching around with these big 16-inch wooden-hoop drums with calfskin heads, pounding out beats to 'The Yellow Rose of Texas' and 'Ghost Riders in the Sky.'

"We started touring the Midwest area and competing on a regular basis with such corps as the Cavaliers, Royal Airs, Des Plaines Vanguard, Kilties, and the Madison Scouts. I guess that's really where I developed 'drum corps fever'."

Sanford mostly played tenor drum in what was then a typical drum line instrumentation of three snares, three single tenors, two bass drums, and one pair of cymbals. "As the tenor drum section leader," he remembered, "I began infusing a lot of technical patterns into the show. The tenor drum section became as rudimentally proficient as the snares. My last year in the Troopers was 1968, the year that multiple tenor drums, or timp-toms, were introduced. I marched a solo set of timp-tom trios, and ever since, that's been my favorite drum corps percussion instrument."

Sanford was a proud member of the Troopers for ten years until he aged out following his 21st birthday in 1968. Although he attended school at California State University in Fullerton and taught the newly organized Anaheim Kingsmen from 1965–67, each summer he would return to teach and perform with his hometown corps.

After "aging out," Sanford moved to northern California where he attended San Jose State University and studied percussion with Tony Cirone. There he met a fellow student, Charles Dowd, who is currently the timpanist with the Eugene Symphony and



KAREN SMITH

ART LUEBKE

Professor of Percussion at the University of Oregon.

"Thanks for all our gigs over the past 32 years," Dowd stated in a letter read at the memorial service. "Fred, you've always been a phenomenal player, a great teacher, musical visionary, and a consummate gentleman—always with a first-class, top-drawer sparkle, and truly a trusted friend. Musicians around the world thank you for your warm generosity and musical contributions. I'll see you on the other side...."

Following his graduation from SJSU in 1970 with a Bachelor's Degree in Music Education (he also earned his Master's Degree in Music from there four years later), Sanford went to Bergenfield, New Jersey to teach high school music. There he met two more important people in his life: Don Angelica, who was serving as the Director of Music at Bergenfield, and Dennis DeLucia, who would be inducted into the Drum Corps International Hall of Fame the same evening as Sanford in 1991.

During his years in San Jose, Fred also began to instruct and write for another new drum corps—the Santa Clara Vanguard, with whom he would work for twelve seasons. "I was commuting to California in the winter months," Sanford told *MP* in 1985. "Then, I would spend the entire summer competition season with the Vanguard. The drum line had grown to seven snares, four trios, four basses, four cymbals, and four marching timpani. Over a three-year period, the drum line scored high percussion honors in over fifty shows in a row. That's when Rob Carson, Kurt Moore, Paul Siebert, Mike LaPorta, and many other fine young drummers were in the line. We had emerged as a dominant force in terms of drum corps style and performance. The Santa Clara programs of the early- and mid-'70s are still some of the finest ever produced, in spite of the fact that we didn't have the expanded instrumentation that was to come later."

During his tenure there, the Vanguard drum line won an unprecedented five national "high drum" titles (in 1973, 1974, 1975, 1978, and 1979). In a fitting tribute, the DCI "high drum" award will now be called the "Fred Sanford Award for Best Percussion Performance."

Sanford also recalled some of his most memorable Santa Clara charts. "Early favorites would include 'Procession of the Nobles' and 'Fanfare and Allegro'.... And I can't forget the 'Young Person's Guide.' All of the 'Fiddler on the Roof' selections worked well, especially the 'Chava Ballet' sequence we used as a closer. Later in the '70s, there were productions such as 'Overture to a New Era' and the 'Gayne Ballet Suite,' which featured 'Lezghinka' as a percussion solo. My all-time favorite percussion feature was 'Stone Ground Seven.' By this time, we had the full complement of percussion instruments, and this solo was based on many 7/8 motifs. It was quite a departure for me to integrate something as contemporary as this solo into our normally classical program."

Dennis DeLucia remembers that decade. "Fred's artistry and Santa Clara's musicianship bridged the gap between drum corps and music education. 'Drum corps' and 'marching percussion' became words that were *allowed* to be spoken in the hallowed halls of our educational institutions. In fact, by the mid-to-late '70s, bands began to emulate and imitate corps, music conferences began to utilize marching specialists as clinicians, and high schools and universities began to hire corps-experienced artists as educators."

For a brief time in the mid-1970s, Sanford also worked with the Madison Scouts and the Alberta All-Girls Drum & Bugle Band. The '70s also saw Sanford begin his association with the Slingerland Drum Company, where he was instrumental in designing the TDR snare, Cut-a-way timp-toms and Tonal bass drums. He also began another important aspect of his career, teaching educational clinics on marching percussion around the country and eventually around the world.

During the early 1980s, Sanford joined the Ludwig Drum Company as a Product Development Manager and Staff Clinician. "I've spent a lot of time," said Sanford back in 1985, "conducting percussion workshops, presenting clinics, consulting, and judging the high school and college band programs. There's no doubt that the drum corps activity has influenced the marching band program.... From a percussion standpoint, I feel that the drum corps' influence has been very beneficial to the school programs."

In addition to his drum and bugle corps experiences, he was the percussion coordinator for the 1984 Olympic Games in Los Angeles and also worked with the McDonald's All-American Band at various national parades. Since 1985, he served as a marching percussion consultant for the Yamaha Corporation of America and was involved in teaching thousands of students over the years through Yamaha's Sounds of Summer educational programs.

Michael Bennett, Vice President/General Manager for the Band & Orchestral Division of the Yamaha Corporation of America, spoke at Sanford's memorial service in January. "We were deeply sad-

YAMAHA

Artists

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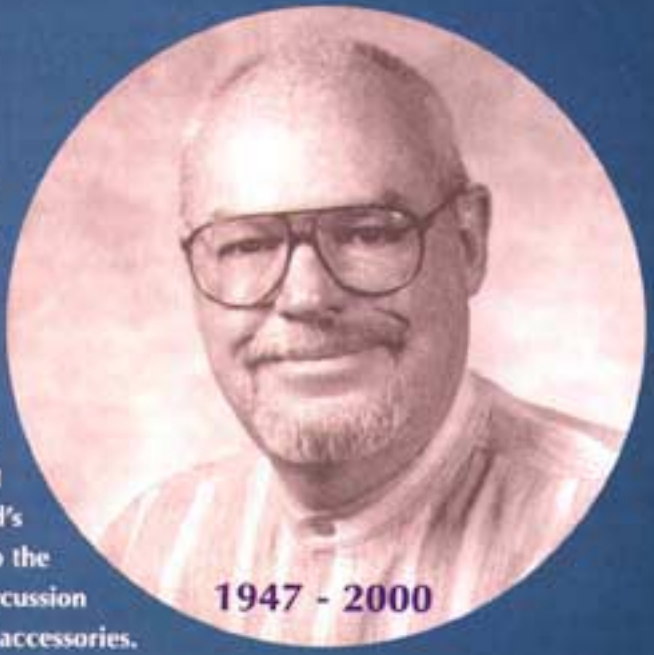
TERRY GIBBS

Through his illustrious career, vibist Terry Gibbs has enjoyed playing with greats such as Buddy Rich, Woody Herman, Louie Bellson, Benny Goodman, Mel Lewis and Buddy De Franco to name a few. His playing and leadership skills led him to music director roles on TV for the Mel Torme Show, the Regis Philbin Show, and the Steve Allen Show. He has won three major jazz polls and has created over 300 compositions recorded by himself, Les Brown, Count Basie and George Shearing. With 65 albums to his credit so far, Terry has already left an indelible mark in the world of vibes.

FRED SANFORD



As one of the most respected voices in the percussion community, Fred's influence on percussion was unparalleled. His clinics motivated thousands of students throughout North America, Europe, and Japan over many years. His unique writing and arranging concepts set new directions in marching percussion music and instrument application. As a Yamaha consultant, Fred's design ideas were especially influential to the development of all Yamaha percussion instruments and accessories.

dened to learn of the death of Fred Sanford," Bennett said. "Obviously, from a professional point of view, we will all sorely miss Fred. He made immeasurable contributions to Yamaha percussion in both product development and overall marketing. His advice and insight were invaluable to us throughout our long relations with him. And he was a familiar face—a trusted and respected face—representing Yamaha at countless exhibitions and conventions. We are very proud of our long association with one of the true giants of the percussion world."

Yamaha also made a generous donation to start the endowment of the Fred Sanford Scholarship Fund. (Additional contributions may be sent in Fred's memory to the Fred Sanford Scholarship Fund, P.O. Box 300166, Denver, CO 80203-0166.)

Fred Sanford was also active in the Percussive Arts Society, serving on the PAS Marching Percussion Committee as well as being the "voice" of the Marching Percussion Festival for almost two decades—from the first Marching Forum held at PASIC '82 in Dallas to his final PASIC appearance in Orlando in 1998. As a tribute to his support of PAS, the Marching Percussion Committee unanimously nominated him for induction into the PAS Hall of Fame. In their letter, penned by Kenneth Green, they wrote: "Fred Sanford's accomplishments in the marching percussion idiom are legendary.... He is probably the person most responsible for bridging the gap between traditional rudimental drumming and concert and drumset practices. His innovative and progressive approaches to writing, arranging, and teaching completely revolutionized contemporary marching percussion in the 1960s, '70s and '80s. They have been a constant inspiration for over four decades. Many of the developments in instrument design, some of which he initiated more than 30 years ago, are still the standard today."

John Pollard, Director of Percussion at L.D. Bell High School in Hurst, Texas, read the above letter at the memorial service in Denver and added his own comments, his voice breaking with emotion. "From the beginning to the end, Fred was an innovator. His latest pursuit centered around the incorporation of electronics sequencing and MIDI. His brilliance and vision are going to continue to serve as inspiration to all of us for so long after his passing."

Pollard and his drum line presented two special benefit concerts last spring to raise money for the Fred Sanford Scholarship Foundation. He commissioned a new piece by ASCAP composer Mark Higginbotham called "Single Reality: A Tribute to Fred Sanford." The piece was composed of electronic music accompanied by live percussionists, actors, and dancers. Special guest artists included Ralph Hardimon, Lamar Burkhalter, Glen Fugett, Brian Youngblood, and Chris Ferrell. Fred's widow, Sheri Sanford, was also in attendance at one of those concerts.

Just five years ago, at his 30th high school reunion in Casper, Wyoming, Fred became reacquainted with an old classmate who also lived in Denver. This wonderful friendship with Sheri soon turned to marriage. Together, they dealt with his diagnosis of cancer in October 1999. (Fred's mother, Janet, succumbed to a similar cancer in 1986.) In less than three months, Fred Sanford lost his battle with the disease, but left a lasting legacy.

During his memorial service, laughter filled the hall as numerous stories were told in addition to all the accolades—from anecdotes about his red Mercedes with its incredible stereo system to some of his best drum parts being written less than an hour before the first rehearsal, from his filling in for a sick timpanist at the Olympic Games (and getting lost on the way!) to using a Ludwig airline upgrade on his first trip for Yamaha. Fred's father, Gordon Sanford, also recalled tales of his son's youth, from musical talent to athletic prowess. But always there was the smile, the warmth, the strong friendships that endured over the years.

Rob Sanford, Fred's nephew, summed up the feelings of many. "Fred taught me many, many things," he said in a quiet voice. "But the two most important were love of family and love of music. He taught me how to love classical. He taught me how to love jazz. And he taught me how to love drum corps—which was a little harder to swallow!" The audience erupted in laughter. "But I learned to love that, too."

And as they left the memorial service with Fred's spirit all around them, it was announced that, at the reception, "The first drink's on Fred!" **PN**

CONGRATULATIONS
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ROBERT ZILDJIAN

HALL OF FAME 2000 PERCUSSIVE ARTS SOCIETY

By Terry O'Mahoney

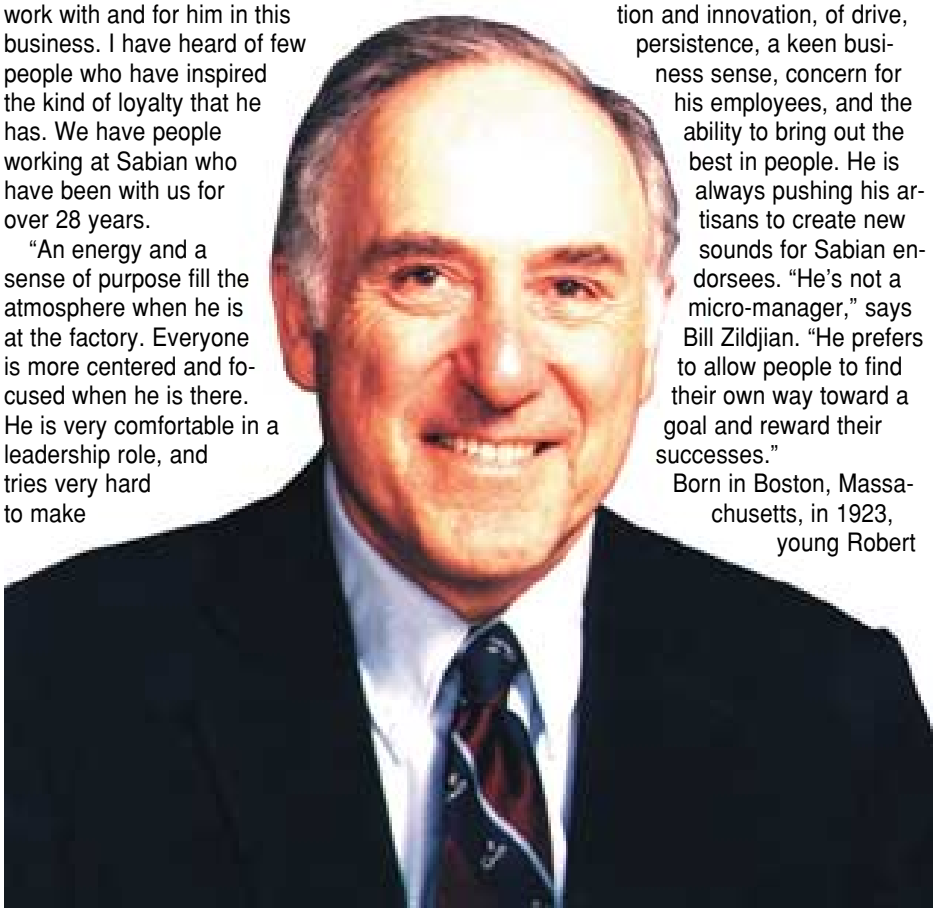
When Robert Zildjian talks about the cymbal business, it all rings true—the anecdotes about music industry leaders (William F. Ludwig, Fred Gretsch), drummers (Boston Symphony Orchestra cymbal player Tommy Thompson, Nashville session drummer Larrie Londin), the innovations in cymbal manufacture (hand hammering, signature series cymbals) and his joy of being in the cymbal business.

It rings true because he's lived all of it. He has been involved in almost every aspect of not one but *two* of the world's most respected cymbal companies. He spent forty-four years helping to make the Avedis Zildjian Cymbal Company the biggest cymbal manufacturer in the world and then launched his own cymbal company, Sabian, Ltd., which has consumed his time and energy for the past twenty-one years. For more than sixty-five years, Robert Zildjian has been involved with producing high-quality cymbals.

To speak of Robert Zildjian is to speak of the company he heads. The two are inseparable. When he speaks of cymbal making, he always says "we," even when he clearly means himself. He refers to everyone involved in the company as his "family." Both of his sons, Andy and Bill, work for Sabian, the company he founded in 1982.

"His favorite adage is, 'The business is the family, and the family is the business,'" says Andy Zildjian. "His drive to improve the cymbal business, and to satisfy as many percussionists world wide as possible, is based on his desire to have the best for his family: his immediate family—my mother, brother, sister and me—and his extended family—all of the people who work with and for him in this business. I have heard of few people who have inspired the kind of loyalty that he has. We have people working at Sabian who have been with us for over 28 years.

"An energy and a sense of purpose fill the atmosphere when he is at the factory. Everyone is more centered and focused when he is there. He is very comfortable in a leadership role, and tries very hard to make sure that all of his people are comfortable and know that they are empowered in their roles."



Everyone who speaks of Robert Zildjian mentions his drive, energy, and enthusiasm about being in the music business. "You've got to have a supreme passion driving the whole thing," says his son Bill. "If anyone I've ever met had that, it would be the old man. He's definitely driven by a passion for the music, for the people in the music industry, and for moving the art form forward in as many ways as possible as a cymbal maker."

Nort Hargrove, Vice-President of Manufacturing at Sabian, has worked for Robert Zildjian since the 1970s. "Bob is one of the most respected men in the music industry," says Hargrove. "Being with Bob Zildjian for thirty years has been the best education in the music industry that one could ever get."

Robert Zildjian's story is one of motivation and innovation, of drive, persistence, a keen business sense, concern for his employees, and the ability to bring out the best in people. He is always pushing his artisans to create new sounds for Sabian endorsees. "He's not a micro-manager," says Bill Zildjian. "He prefers to allow people to find their own way toward a goal and reward their successes."

Born in Boston, Massachusetts, in 1923, young Robert

Robert Zildjian, Woody Herman and Tommy Thompson

Hand-hammering cymbals at the Sabian factory in Meductic

began to work afternoons and Saturdays at the Avedis Zildjian Company, which was his father's cymbal factory in Quincy, Massachusetts. "My father (Avedis) paid me $2.00, but he put $1.50 in a savings account and gave me fifty cents," says Zildjian. "So I quit and got a paper route, made four times that amount, and kept it all for myself," he laughs. When World War II broke out, Robert served in the U.S. Army as an infantryman in Europe. After the war, he returned to Dartmouth to finish philosophy and history degrees before rejoining the Zildjian company.

Robert Zildjian wore many hats at Zildjian—accountant, advertising executive, artist relations, and sales—a job that required making personal contacts with dealers throughout the United States ("going on the road") and establishing a strong dealer network. "My wife, Willi, and I used to go to MENC (Music Educators National Conference) meetings and stand out in front of the booth for four or five days," he recalls.

The 1950s and early '60s were also spent developing company sales outside the U.S. (primarily Europe). In 1967, Robert and Willie traveled to Istanbul, Turkey, where they finalized the purchase of the K. Zildjian company and convinced the makers of K. Zildjian cymbals in Istanbul to relocate to North America. "Those guys—my cousins—wanted to get out of Turkey. We brought brothers Michael and Gabriel Zilcan [spelled the traditional Turkish way but pronounced like their American cousins' name] as well as their father Kerope to North America. Gabe still works for us." The Turkish cousins brought with them the ancient concept of hand hammering the cymbals—something that the Avedis Zildjian company had not been doing for many years.

In 1968, the Azco Company (as the Canadian subsidiary of Zildjian was known) was created to handle to the booming instrument market, and a plant was built in Meductic, New Brunswick, Canada. The location was chosen for two reasons—to gain market presence in the British Commonwealth (by producing a product in a Commonwealth country, Canada) and because it's close to one of the best salmon fishing and hunting areas in North America. (Since Bob Zildjian was going to run the office, he wanted to put it somewhere where he could enjoy his hobby.)

Zildjian also wanted to use the Azco plant to produce economically priced entry-level cymbals known by the brand name Zilco. At one time, the Azco plant also produced A. and K. Zildjian cymbals. Many of the more labor-intensive products were produced in the Meductic plant due in large part to its skilled, stable workforce, according to Wayne Blanchard of Sabian, Ltd.

The cymbal business continued to grow in the 1970s but the close of the decade would prove the most turbulent for Robert Zildjian. Robert's father, Avedis, died in 1979. Robert and his older brother, Armand, shared control of Zildjian for a time. Internal differences and pressures mounted. After three years of legal wrangling, it was agreed that the Zildjian company would be split. Armand would take the U.S. plant and Zildjian name; Robert would gain control of the Meductic plant and overseas holdings, but he could not use the Zildjian name on his cymbals. Ever the family man, he took the first two initials from the first names of his children (**SA**lly, **BI**lly, **AN**dy) and created his new company, Sabian.

In 1982, Sabian began production. For legal reasons, they could not immediately sell to the U.S. market. On January 1, 1983, however, the Sabian truck was at the U.S./Canadian border, ready to enter. "The truck was loaded to the gills, and it was so cold that they had to stuff cardboard in front of the radiator to keep it from freezing," remembers Zildjian. With that inauspicious beginning, Robert Zildjian began the difficult task of "cracking" a cymbal market that he had spent forty years helping to create.

The early 1980s were tough times for all percussion manufacturers, due to the popularity of electronic drums. Sabian met the challenge by instituting a program of innovation that was designed to create sounds that would complement the music of the day. A result of this effort produced such products as the Rocktagon and China Kang cymbals. Robert Zildjian also forged alliances with new distributors (like Charles Alden, Hohner, and Sonor) in an effort to gain market share.

Robert Zildjian has always advocated innovation and "trying the unthinkable." According to Zildjian, Sabian's business philosophy is simple: "Listen to the customer." The concept of the "signature series" cymbal developed as a result of listening to, and working closely with, such artists as Jack DeJohnette and Carmine Appice. "We were the new kid on the block, so we had to do something to attract the artists, keep them happy and with us," says Zildjian.

By the 1990s, Sabian was making its presence felt in the instrument manufacturing world. It was voted Most Innovative Cymbal Company by readers of *Modern Drummer* magazine, had huge sales in Europe, the Pacific, and the U.S., and an impressive roster of endorsements by drummers from around the world. Bob

Zildjian also has a philanthropic side, having established the PAS Larrie Londin Memorial Scholarship and the PAS/Sabian PASIC Scholarship Fund that enables young percussionists to attend PASIC. Robert Zildjian now heads a cymbal "superpower," with offices in Canada, the U.S., and Europe.

"He's met a lot of people and made a difference in a lot of lives by motivating, counseling, and even investing in ideas, businesses, and more specifically, in people," says his son Andy. "He has great relationships throughout the industry, and beyond. His joy in his work catches people and sweeps them along with him. Enthusiasm is an easy description, but it is more than that. He has a deep pride in the industry and the contributions that he and his friends have made. He is not one to seek credit for helping a friend; just the satisfaction that he has helped a friend is the most positive motivation for him. Sometimes he is a bit gruff, but for the most part that is a cover for a more personal and affectionate feeling. We joke that one can always tell who he really likes because he makes fun of them and gives them a jokingly derogative nickname."

Robert Zildjian has an infectious sense of fun and palpable sense of joy when speaking about cymbal making. Never one to rest on his laurels, Bob Zildjian is at his desk every day, when he's not traveling on behalf of Sabian. As for the future, Zildjian says, "We're experiencing growth, but we want to maintain the quality." PN

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28TH ANNUAL PERCUSSION COMPOSITION CONTEST

PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

2001 CATEGORIES: **Category I:** Large Percussion Ensemble (8–12 players)

First Place: $1000.00 plus publication by M Baker Publications
Second Place: $ 300.00
Third Place: $ 200.00

Category II: Duet, Percussion (single instrument or small multiple set-up) and Alto Saxophone (may also include soprano saxophone)

First Place: $1000.00 plus publication by Innovative Percussion
Second Place: $ 300.00
Third Place: $ 200.00

Efforts will be made to encourage performance of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for "Large Percussion Ensemble (8–12 players)" is 10–20 minutes. Time limit for "Percussionist and Alto Saxophone Duet" is 8–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send four (4) complete copies of the score. Clean, neat manuscript is required. Composer's name cannot appear on any manuscript pages. Four (4) cassette tapes or CDs may be submitted in addition to scores but are not required. All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: $25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 2, 2001.

For further information and details, contact PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442, (580) 353-1455, E-mail: percarts@pas.org

2001 PERCUSSIVE ARTS SOCIETY 28TH ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied or the file may be downloaded from www.pas.org/News/composition.html)

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published in any format.

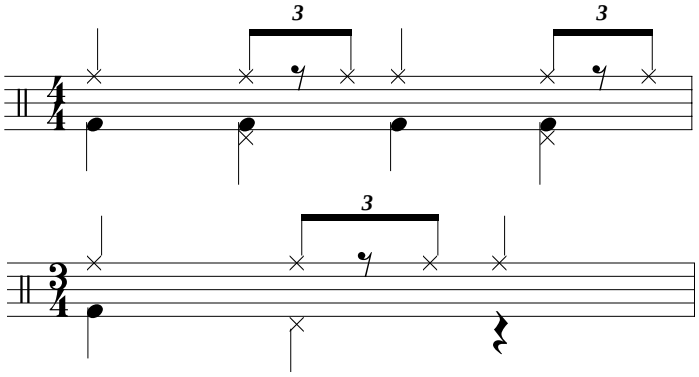
Signature of Composer _____

Swing Independence and the "Bouncing Ball" Exercise

BY JON BELCHER

These exercises were inspired by the late Shelly Manne. He could create the illusion of a ball being dropped on the snare without interrupting the jazz time feel. Our goal is a fluid technique that allows us to create rhythmic illusions which can float across barlines and to provide more expressive comping behind a soloist.

For the sake of clarity, the exercises do not show the hi-hat and bass drum in the notation. Refer to the patterns below to see what the feet are doing in the two different time signatures used in the Exercises.



To successfully create the bouncing-ball illusion in Exercise 1, do not swing the eighth notes. Play the snare line with a literal interpretation of the note values. Do swing everything else. In addition, play gradually softer (decrescendo) with the left hand (snare).

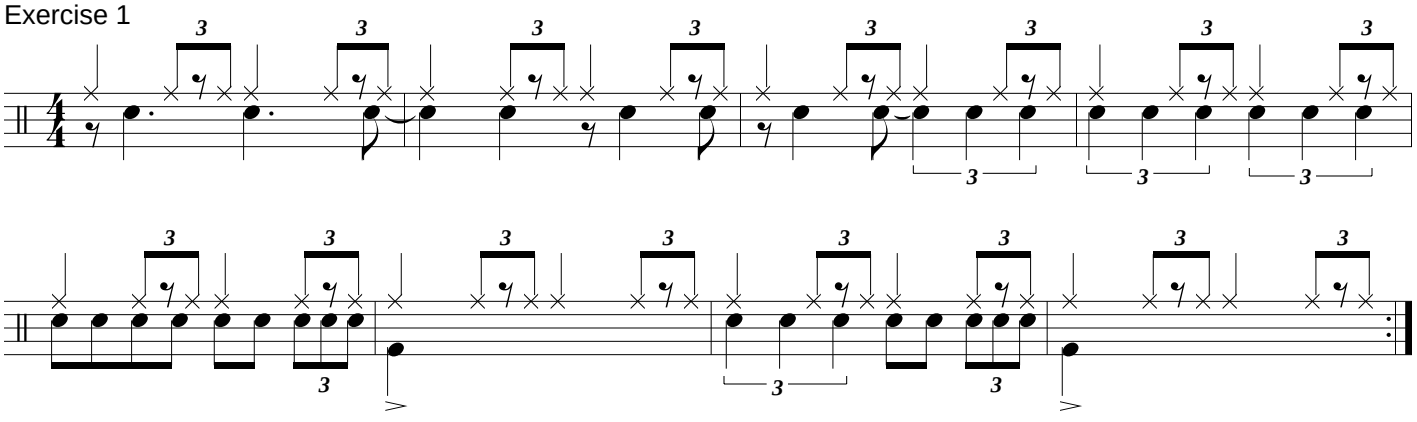
Next, using the 3/4 bass drum/hi-hat pattern as a foundation, play Exercise 2. Both exercises will work best at a moderate tempo in the quarter note = 160 range, but try them faster and slower. Also, try substituting the bass drum for the snare.

Finally, Exercise 3 looks at two related independence challenges. They are polyrhythmic, and interesting as well because of the 3/4 time. The first two measures contain the 3-against-2 polyrhythm between the snare line and the quarter notes of the pulse. Notice how the snare pattern overlaps the barline.

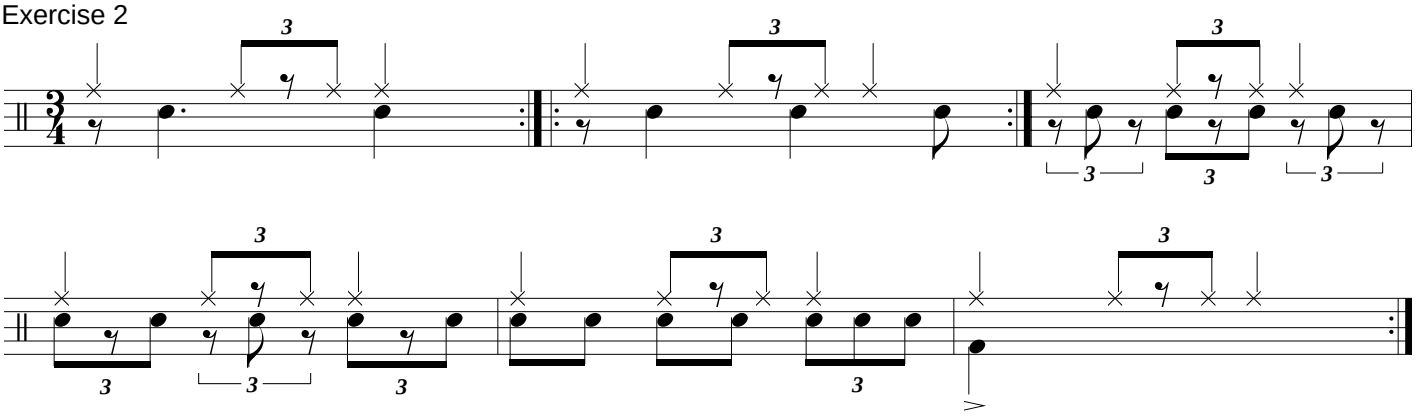
The last measure contains the 4-against 3-polyrhythm between the snare line and the quarter notes of the pulse. To emphasize the polyrhythmic relationships, play the bass drum on all three beats of the measure.

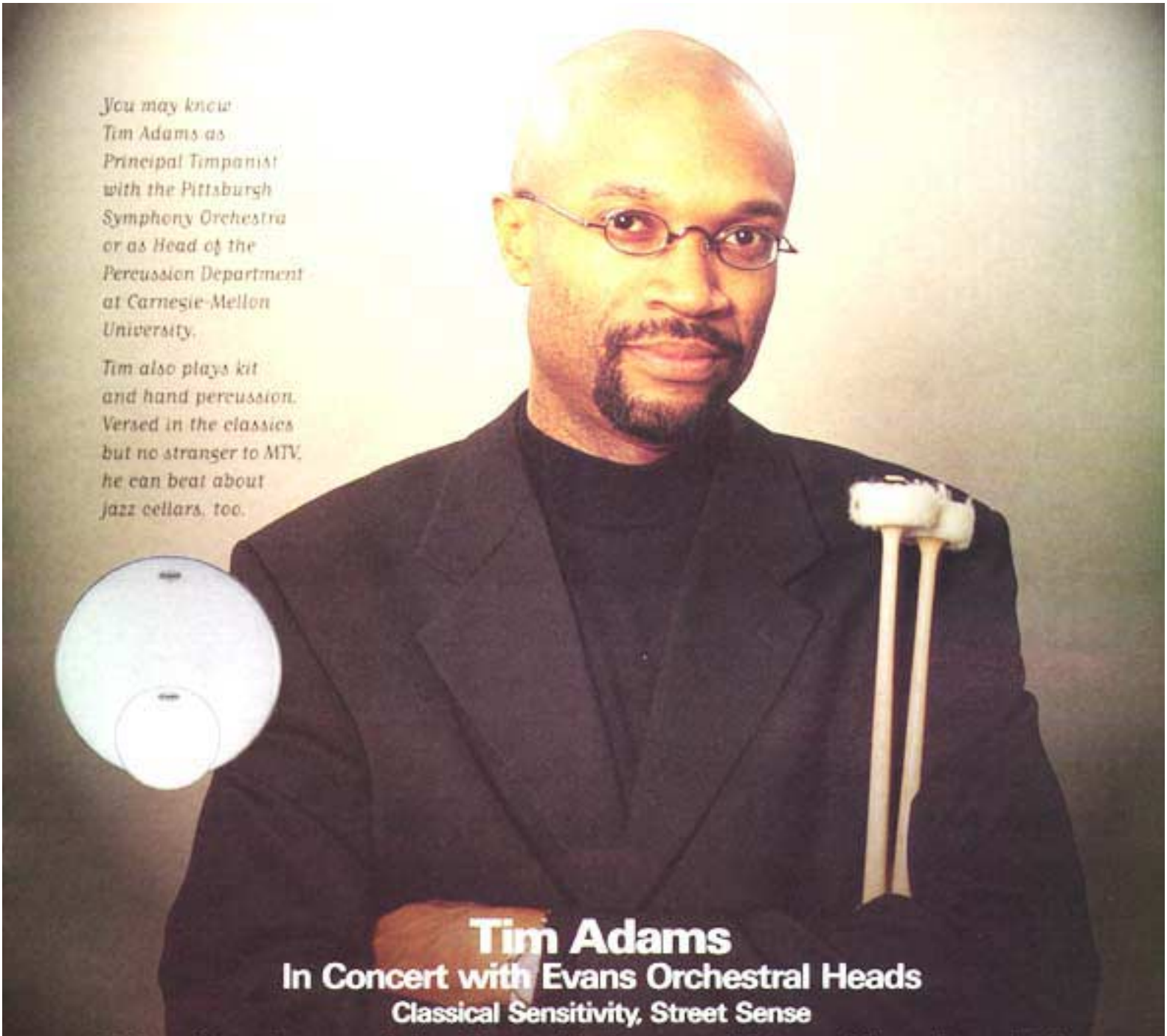
Remember to try all three exercises at different tempos, and try substituting bass drum for snare. I recommend recording your practice sessions to see if you really have created the illusion of a bouncing ball.

Exercise 1



Exercise 2





You may know Tim Adams as Principal Timpanist with the Pittsburgh Symphony Orchestra or as Head of the Percussion Department at Carnegie-Mellon University.

Tim also plays kit and hand percussion. Versed in the classics but no stranger to MTV, he can beat about jazz cellars, too.

Tim Adams

In Concert with Evans Orchestral Heads

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He slips with ease from concert hall to cellar jazz club. "Discrete worlds? I see no difference," remarks Adams. Which is probably the reason he's risen to the top of the percussion world.

While some concert timpanists cling to calf heads to capture the majesty of Mahler or Beethoven, Tim Adams has been fitting his kettles with Evans Timpani Heads for a while now. He smiles at the irony. "People in the orchestra didn't notice me switching. One day, someone remarked at my sound, 'You're still using calf, right?' And I hadn't been using calf for eight months!"

Continues Adams, "Evans timp heads have no wrinkles. They have a pitch *before* you put them on the drum and they don't go false like many plastic heads. Because of their consistency, the heads sing the same pitch at each lug." For similar reasons, Adams switched to Evans Orchestral Snare Drum Heads. "They have lots of ring and pitch," he explains, "and they don't have that hard, plastic feel. Evans Orchestral heads feel similar to calf."

Needless to say, it's Evans on his drumset: G1s top and bottom, tuned to identical pitch. But that's another story - one of many. Reflecting on this diversity, Tim Adams says, "Whatever music I'm playing, *that's* my favorite!"

EVANS drumheads

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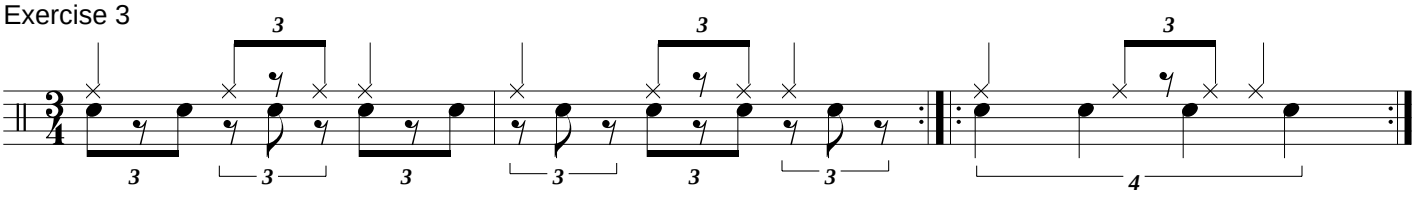
Exercise 3



Music excerpts taken from *Drumset Workouts Book 2 [Advanced Concepts & Application]* by Jon Belcher. Copyright © Irrational Behavior Productions. Used by permission. For information about Jon Belcher's books, visit www.drumsetworkouts.com/

Jon Belcher is an author, teacher and clinician specializing in drumset. He performs and records with his group Savoy Swing and teaches in the Seattle area. He may be contacted at jbgroove1@juno.com. PN

Troubleshooting and Solving Drumset Coordination Problems

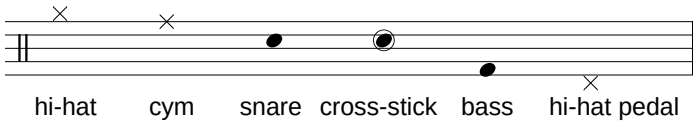
BY FRANK DERRICK

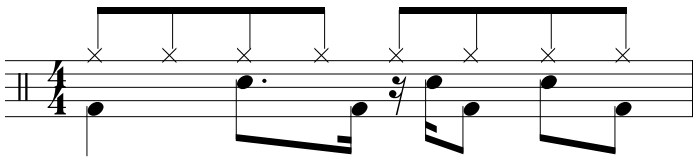
As in all educational areas, teaching gives us the opportunity to recognize reoccurring problems and streamline methods of overcoming them. I have come across a few patterns that occur frequently at different stages of development, and this is how I solved them.

BEGINNING STUDENTS

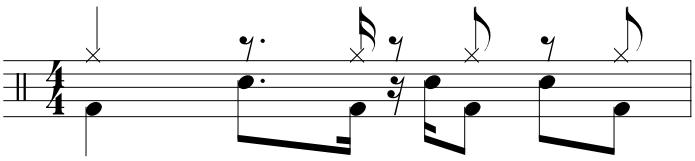
Sometimes it seems that the same beat has inspired most of my beginners to play drums.

Notation key

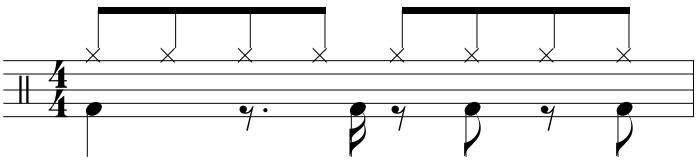


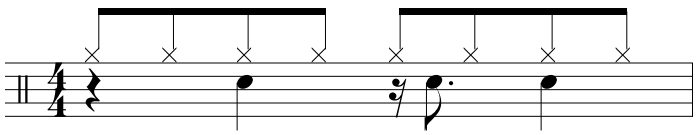


Invariably they will play it like this, allowing the hi-hat to play only with the bass.

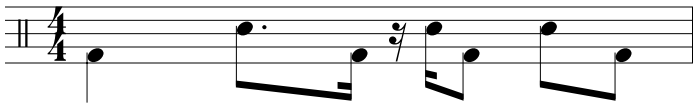


When I've asked them to play the beat against straight eighths on the hi-hat, they usually run into difficulty separating the hi-hat from the bass drum. This is how I've usually broken it down for them and found that, in most cases, it corrects the problem.





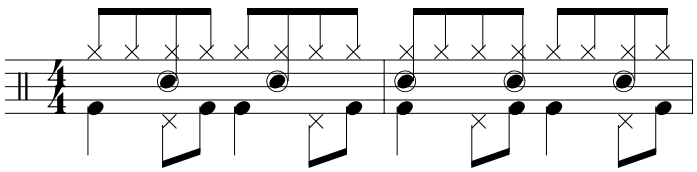
At this point I have the student play only the bass and snare to get the feel.



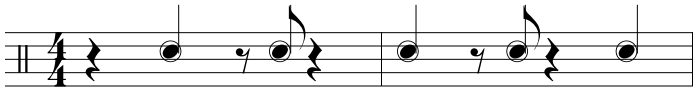
We now try to put the beat together. On occasions when the students are still having difficulty, I will play the beat with them on another drumset, taking turns at different parts, starting with me playing the hi-hat part while the student plays the bass and snare drum. If necessary we will repeat all of the previous patterns, with the end result being a student proud of his or her accomplishment.

INTERMEDIATE STUDENTS

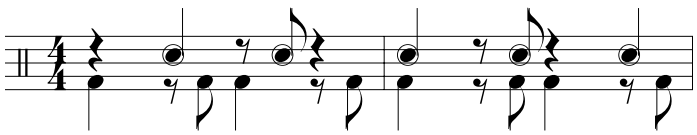
My intermediate students seem to regularly get stuck when we learn the bossa nova. Although they have learned to use the bass drum more freely against an eighth-note line, when the snare hand moves between off- and on-the-beat notes, the bass drum usually falters. In most instances, the problem occurs in the second measure when the "1" and the "& of 2" with the cross-stick plays with the bass drum.



First, I have the student play the cross-stick rhythm while I play the entire beat. This is done to help the student get the feel of the rhythm along with the pattern.



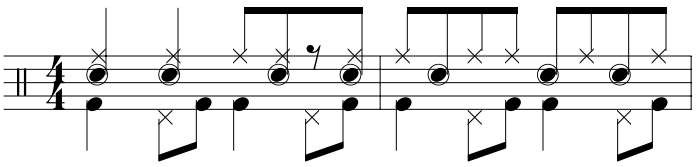
In the next exercise, I have them try the cross-stick pattern with the bass drum pattern, which is the root of the problem. In some situations I have sent students home with this exercise to practice for their next lesson.



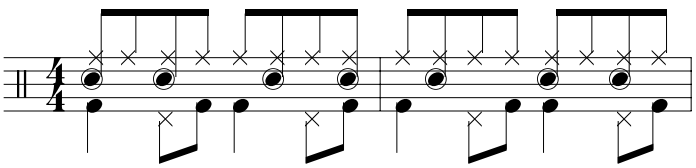
Once the feeling is comfortable with the cross-stick and bass drum, the eighth-note line is added, followed with the hi-hat on "2" and "4." If the students still have difficulty, I have had them play just the cross-stick and bass drum patterns while I play the eighth notes on the cymbal and hi-hat pedal. Then I have them add the missing ingredients to their part while I'm still playing. The final step is to drop my part.

ADVANCED/PROFESSIONAL STUDENTS

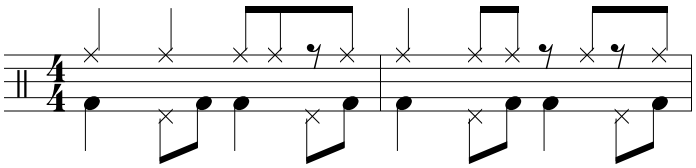
In a similar Latin feel, I have had advanced and professional players get hung up playing a samba variation against a Cascara pattern.



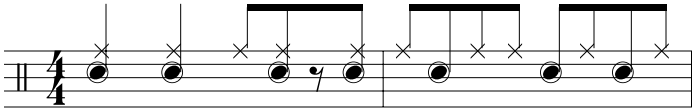
To get the feel of the beat, I have the student play straight eighths against the samba beat.



After that we dissect the beat, starting with the Cascara against the bass drum and hi-hat.



Since this represents 3/4 of the beat, this should become automatic before adding the cross-stick. Depending on the player's agility, we usually are able to add the cross-stick to complete the rhythm. In situations where the student still has difficulty, I zero in on the hands.



While the hands are vamping, the bass drum and hi-hat are added to complete the rhythm.

I take the same approach when I learn new material that I use with my students. On many occasions, students have brought in material that requires me to do my own problem solving in class as part of the student's lesson. This is beneficial to the student as he or she gets to see the method being applied. It is beneficial to the instructor because it enhances troubleshooting techniques, and in some instances, the student will suggest a way to solve the problem that the teacher hadn't considered.

Frank Derrick, a member of the PAS Drumset Committee, has performed on Broadway in *Bubbling Brown Sugar*, *The Wiz*, *Ain't Misbehavin'*, *Sophisticated Ladies*, *Big River*, and *Catskills*. He was Cab Calloway's drummer for ten years and the drummer for *The David Letterman Show* on NBC. His current activities include working as assistant conductor and drummer for the Palm Beach Pops and appearances with Maureen McGovern, the Louis Armstrong Legacy Band, the Hi-De-Ho Orchestra, and as a solo guest artist. He is also the author of "Focus On Technique For Drummers." **PN**

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The Importance of Timing Exercises

BY PAUL RENNICK

The warm-up exercises used by contemporary marching ensembles can often be divided into different categories. Among the most valuable of these fall under the heading of "timing" exercises. No matter what level of players make up the ensemble, the challenge of playing together with a unified sense of pulse usually separates these groups into different levels of excellence. If rhythms are not lining up correctly, the strength of their chops and intricacies of the music will not be appreciated unless certain timing issues are addressed.

In general, the rhythms that players are expected to control are made up of sixteenth notes and triplets, or variations of the two. An effective exercise program dealing with timing should introduce as many combinations of these two rhythms as possible. In other words, the first time the players see a specific rhythmic pattern should not be in the music they are learning. Ideally, they should have already been exposed to similar patterns in their exercise program.

Timing exercises can be subdivided further by dealing with accent patterns within rhythms, application of certain rudiments within rhythmic patterns, tempo variations, metric modulations, and the negotiation of rests.

The days of constant playing are long gone, ever since marching percussion ensembles have taken into account and valued musical issues and idiomatic considerations. To get players to "feel the beat" means exactly that: to feel the beat without playing all the notes in the beat.

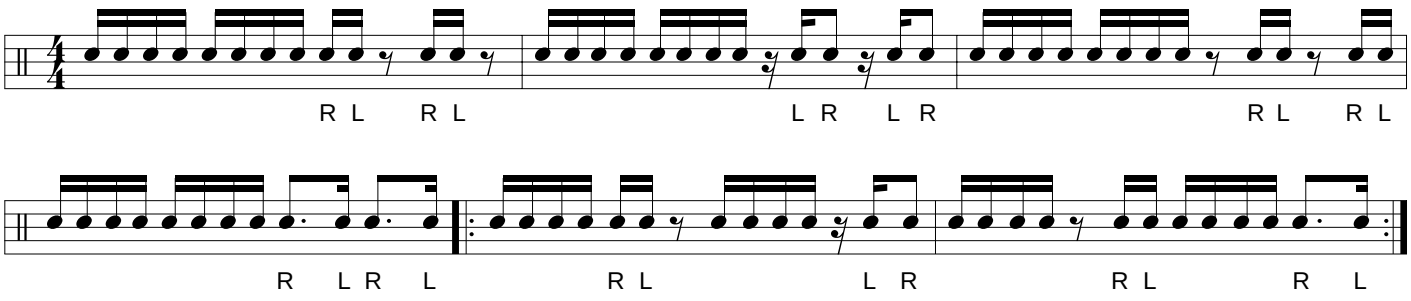
One thing I've found very useful is the application of natural stickings and the use of motion in time. The movement of the sticks can take up time with motion to make things feel and sound more natural. This is probably the reason an exercise like "eight on a hand" seems to come easily to even the youngest players. Other issues such as quality of sound, dynamics, intensity, and stick speed can be dealt with when stick heights are established to ensure that everyone is coming from the same attack point. This "level system" can be associated to distance, speed, dynamics, and timing.

It is crucial that players concentrate on the first note in each grouping. When rhythms are repeated, the player should take into consideration the motion and speed of the sticks so things remain smooth and even. Consistency of sound, height, and velocity are the keys to even rhythms and the starting point for establishing a solid rhythmic pulse throughout the group.

TIMING EXERCISES

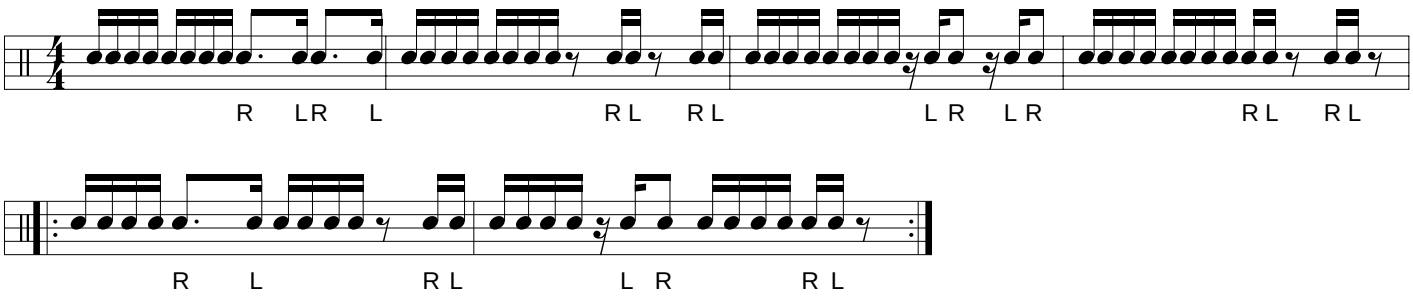
Here is an exercise I use with most of the groups I teach, regardless of age or talent level. In this exercise the players are expected to negotiate two sixteenth-note values of rest after a sixteenth-note check pattern. Mark Time should be applied with double-time and half-time variations.

Exercise 1



The timing part of the exercise can be played backwards for variation.

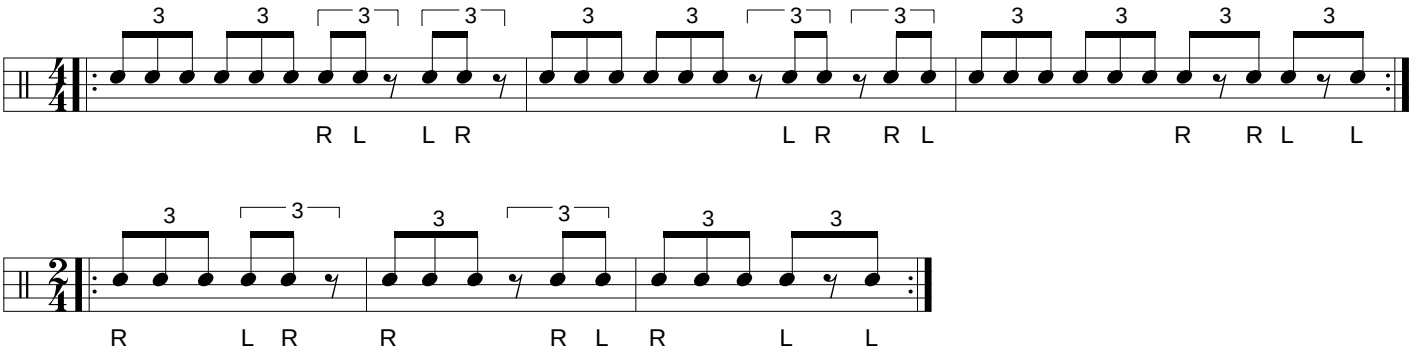
Exercise 2



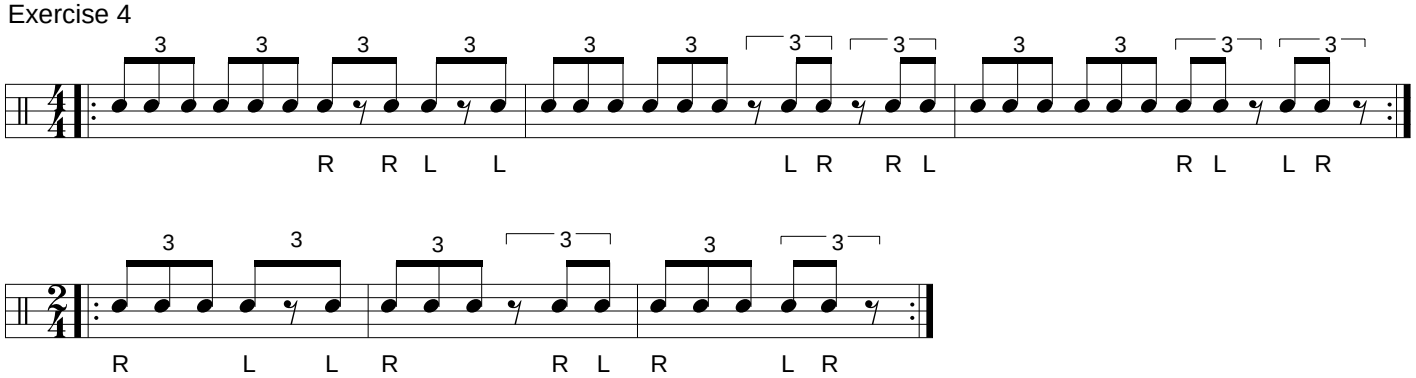
Both the preceding exercises should be played with right-hand and left-hand lead to disassociate the downbeats from the stronger hand. The result will, hopefully, be a more centered sense of time.

The following examples are based on the same principals applied to eighth-note triplets.

Exercise 3



Exercise 4



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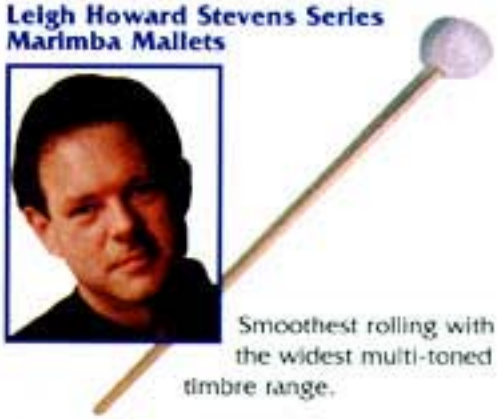

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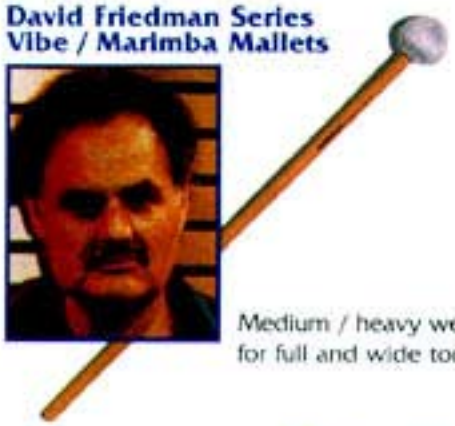

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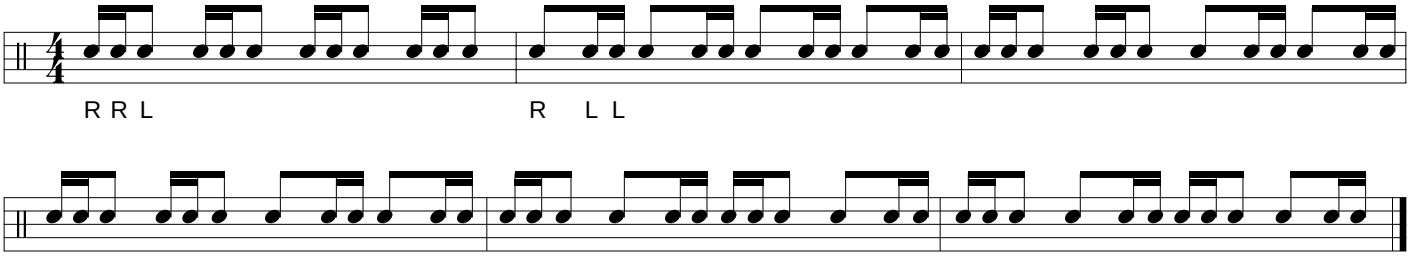
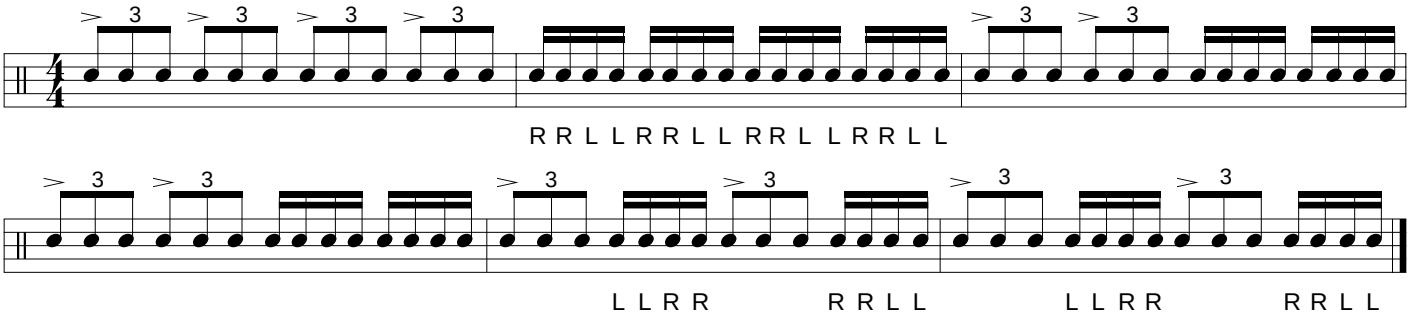
Probably the most fundamental rudiment used in marching percussion, other than the single stroke, is the double-stroke roll. Here are several exercises to not only develop strong fundamental double strokes, but also to help improve timing as it relates to this rudiment. Once again, consistent hand motion can be used to help with timing and the initiation of each double stroke.

Exercise 5



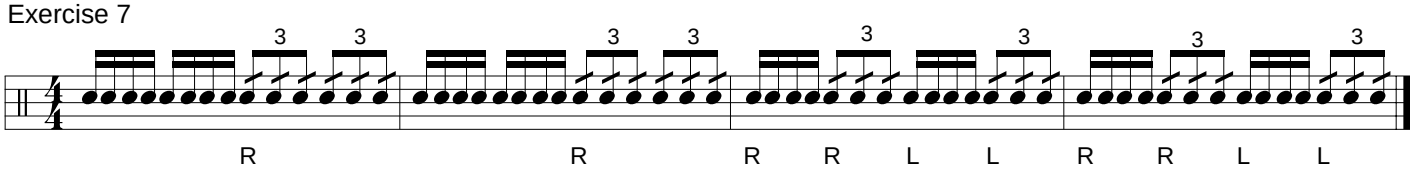
This next exercise challenges the players to execute double stokes at a moderate tempo, forcing them to consider the "rhythm" of the sticking rather than simply playing a rudiment.

Exercise 6



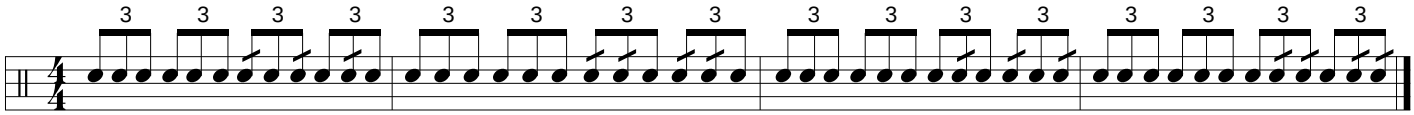
Here the double strokes are slightly faster in relation to the check pattern. Although the hand motion is eighth-note triplets, the rhythm of the double strokes should sound exactly like sixteenth-note triplets.

Exercise 7

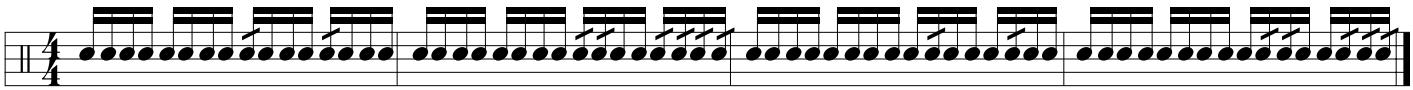


After going through the building process of the preceding exercises and establishing the importance of timing as it relates to double strokes, the player is ready for these last two check-pattern oriented diddle exercises. These standard exercises should now be approached with more consideration for timing and will hopefully be performed with the highest rhythmic accuracy. Remember, stay relaxed, focus on the pulse, and play together as a group.

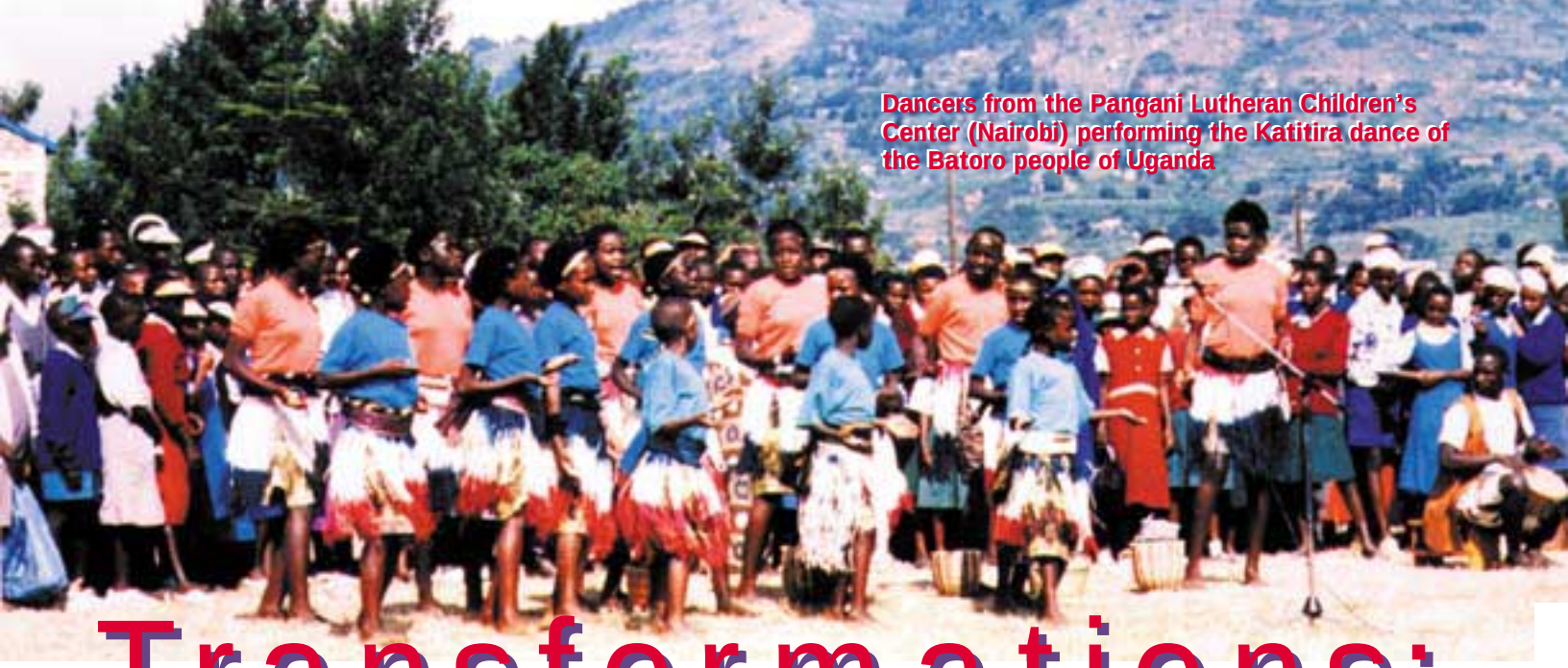
Exercise 8



Exercise 9



Paul Rennick received a B.S. in Music Education from Indiana University of Pennsylvania and an M.M. in Performance from the University of North Texas, where he is a member of the percussion faculty. Since 1989 he has written and designed the shows for the 11-time PAS National Champion University of North Texas Indoor Drumline. He has also been percussion arranger and caption head for the Concord Blue Devils, Sky Ryders, and Velvet Knights Drum & Bugle Corps, and is currently the director of percussion for the Carolina Crown Drum & Bugle Corps. He is a member of the PAS Marching Committee and has many percussion ensemble works published through Drop 6 Media. PN



Dancers from the Pangani Lutheran Children's Center (Nairobi) performing the Katitira dance of the Batoro people of Uganda

Traditions and Transformations:

Ewe, Ashanti and Baganda Drumming, Dance and Song in Contemporary Africa

BY KATHLEEN JENABU NOSS

Night shadows fell across the palm trees above me as I stood in the outdoor shower stall next to a bucket half filled with cold water in the Ghanaian village of Kopeyia, where I had come to study Ewe and Ashanti music. Suddenly I heard a bell and recognized the rhythm being played on the bell as the base of Atsiagbekor, one of the Ewe war dances. The village children had been intensely practicing the music and dance for Atsiagbekor, so I figured it was one of the children playing as he or she walked home. Then someone began playing downbeats on another bell, tuned to a lower pitch than the first. Together, the two bells, known as female and male bells, created a simple but very beautiful melody that cut through the night.

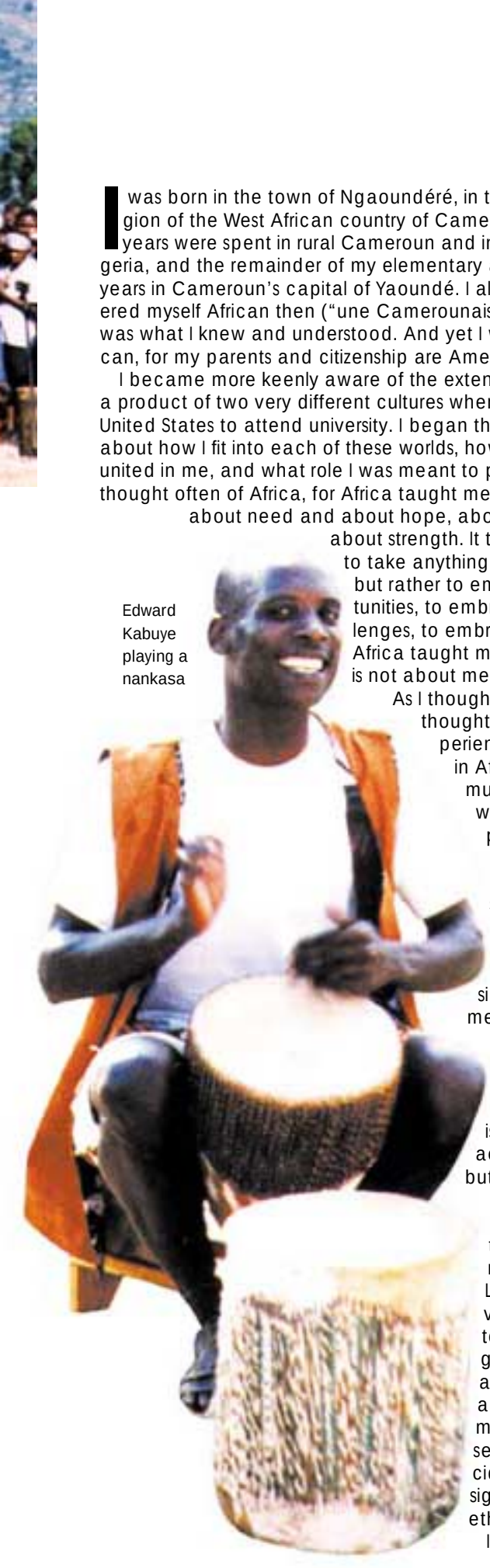
The essence of why I had come to Kopeyia, this small village in the Volta region of Ghana, became clear in those moments as I stood listening to the bells. The bell serves as the timekeeper and foundation of the Ewe drum ensemble, and is the beginning from which the remainder of the ensemble can extend. My lessons in Kopeyia began with learning the bell, and it struck me that night that my time in Kopeyia was itself like learning the bell. It was only a beginning, instilling in me a passion for this music and a desire to instill this passion in others.

Kathleen Noss

HALDOR NOSS, PHOTOGRAPHER

I was born in the town of Ngaoundéré, in the northern region of the West African country of Cameroun. My first years were spent in rural Cameroun and in Calabar in Nigeria, and the remainder of my elementary and high school years in Cameroun's capital of Yaoundé. I always considered myself African then ("une Camerounaise"), for Africa was what I knew and understood. And yet I was also American, for my parents and citizenship are American.

I became more keenly aware of the extent to which I am a product of two very different cultures when I moved to the United States to attend university. I began thinking seriously about how I fit into each of these worlds, how these worlds united in me, and what role I was meant to play in them. I thought often of Africa, for Africa taught me about people, about need and about hope, about conflict and about strength. It taught me not to take anything for granted, but rather to embrace opportunities, to embrace challenges, to embrace people. Africa taught me that the world is not about me, but about us.



Edward Kabuye playing a nankasa

As I thought about Africa, I thought also of my experiences with music in Africa. African music and dance were traditionally part of daily life and rituals, and continue to be so in many regions of the continent. I realized that music is most meaningful for me as I had experienced it in Cameroun and Nigeria—not isolated in an aesthetic realm, but an integral part of everyday life. Although I began my studies at Lawrence University planning to pursue degrees in English and classical piano performance, in my second year I decided to self-design a major in ethnomusicology. I am interested not only in traditional music and dance, but also in the changes occurring in cultural identity and art forms in Africa as African nations face increased Western influence and struggle with social and political upheaval. I realize that as an African who is American and as an American who is African, I am in an intriguing position. I sometimes feel that where Africa and the West meet, often to blend and sometimes to clash, that meeting also takes place in me. Perhaps it is inevitable and appropriate, then, that I should hope to work where that meeting takes place in the real world, in the villages and cities of Africa.

During the summer of 1997, I spent six weeks in the Ghanaian village of Kopeyia studying Ewe and Ashanti music at the Dagbe Cultural Centre, founded by master drummer Godwin Agbeli. I spent the following three months in Nairobi, Kenya, working with Ugandan drummer and dancer Edward Kabuye. I focused primarily on Baganda music with Edward, and traveled with him to Kampala and Entebbe, Uganda, to watch and record Baganda musicians. I had arranged to spend this time studying traditional drumming, dance, and song in Ghana, Kenya, and Uganda as part of my undergraduate program in ethnomusicology at Lawrence.

I then returned to the United States to complete my undergraduate studies, but my thoughts remained in Africa. I had long been interested in pursuing a career in Africa. I knew, though, that for the moment I could only try to promote African music and musicians by sharing with those around me what I learned during my time in Africa. And so I write about the styles I studied—describing this music without being able to let the bells and drums speak for themselves.

EWE AND ASHANTI MUSIC

During my six weeks in Kopeyia, I studied the bell, rattle, and drum parts for three different musical styles: Gahu, Bobobo, and Adowa. I also learned songs in each of these styles and studied the Gahu and Adowa dances.

Gahu

Gahu is an Ewe recreational drumming, dance, and song style. It originated with the Yoruba in Nigeria, who called the style Kokosawa and played it at a slower tempo. The ancestors of the Ewe in Ghana came from an Ewe-speaking region of Nigeria; when they moved west across Benin and Togo and eventually settled in Ghana, they borrowed Kokosawa from the Yoruba and brought the style to Ghana with them. The Ewe gradually increased the tempo of Kokosawa and changed its name to Gahu, meaning "money drum," as the costumes for the dancers were so expensive that the dancers could not afford to buy them.

Many of the early Ewe who borrowed Kokosawa did not speak Yoruba. They learned to play the patterns and memorized the words to these patterns, but did not understand their meanings and thus mispronounced or eventually forgot many words. As tradition did not allow young people to ask questions of the few elders who did understand Yoruba, young musicians never learned the meanings or proper pronunciations of the Yoruba words; this knowledge died when the elders died.

The words that the Ewe now associate with the drum

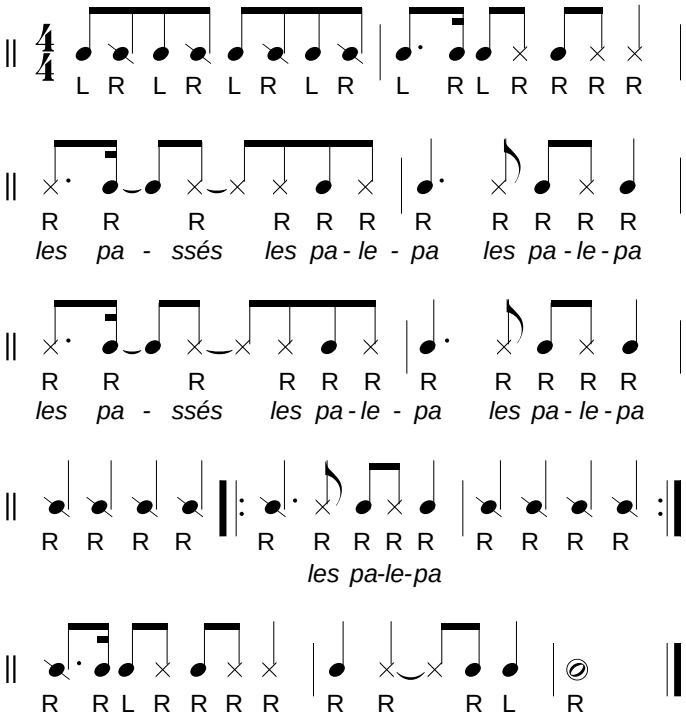
variations of Gahu, therefore, consist of a mixture of Yoruba, Ewe, and other languages from Benin and Togo, so no one really understands what all the words mean. In certain cases, the words associated with particular drum variations seem to be "nonsense" words that form "nonsense" phrases. At the end of Gahu, for instance, the master drummer repeatedly plays a phrase that the Ewe today associate with the words "les passés, les palepa, les palepa."

= open tone: stick on center of drum

= muted stick stroke: left fist presses head down while right hand strikes head with stick to produce higher pitch

= side of drum struck with stick

= center of head struck with left fist at the same time as right side of drum struck with stick



According to the drummers with whom I studied, these words mean "pass your passport" in French and refer to a time when the ancestors of the Ewe had to show their passports at the borders of the countries they passed through on their way to Ghana. These words are not French, of course, though they do resemble French.

The Gahu instrumental ensemble consists of the *gankogui* or double bell; the *axatse* rattle, made by hanging cowry shells or beads on the outside of a gourd; *kagan*, *kidi*, and *sogo* supporting drums; and the *gboba* master drum. The bell, rattle, and *kagan* players each play short ostinato patterns. The *kidi* and *sogo* drummers have basic rhythmic patterns that they begin with and return to frequently, but they also must respond appropriately to drum calls from the master drummer. The master drummer leads the ensemble by determining the order of calls and may improvise extensively on his or her own rhythmic patterns.

Gahu songs and the Gahu dance can, and usually do, accompany the instrumental ensemble. The Gahu dance is for a group of women and men. Gahu dancers line up for their entrance on stage, alternating women and men. Once on stage, they form a circle. They remain in circle formation throughout the dance, breaking into a line again only to exit the stage. When I asked about costumes for Gahu, I was told that the dancers originally wore sunglasses and carried hand mirrors.

Bobobo

Bobobo is an Ewe music that originated in Pando, located in the Volta region of Ghana. There are two styles of Bobobo: Gantata and Ade. Bobobo was founded by a Christian man named Mr. Nuatro and supposedly was created as a style of traditional music that would be accepted in churches. It still is associated with Christianity and its songs center on love, death, and the Christian faith. Some Bobobo drum rhythms correspond directly to certain songs, but other rhythms may be played with any song.

Bobobo is associated particularly with Christmas. It was explained to me that villagers do not have money to buy gifts or go out at Christmas like the town people do, so instead they celebrate by playing Bobobo. Around Kopeyia, groups form before Christmas and play until after the New Year, each day competing with each other in different villages. Judges are brought in from Pando to judge the groups.

Two bells, called *toke*, are used for Bobobo; one is considered female and the other male. A gourd rattle with seeds inside the gourd, or an *axatse* with a string that can be tied around the neck, is included in the ensemble. There are supposed to be two supporting drums, called *adzima*, playing different rhythms, but sometimes only one drum may be used. There is also a part for a tall drum that is hung around the neck, but in Kopeyia this part is played on a *kagan*. Traditionally, only one master drum, called *agodome*, was used. Current performances may include three master drums in order to produce a louder sound. All three master drummers then play the same variations, but each one can signal a change to a different variation and the others will follow.

When I asked about a dance for Bobobo, I was told that dancers should just move in a relaxed fashion, almost as if in a nightclub. Although a dance could be choreographed, I was not taught any movements associated specifically with Bobobo.

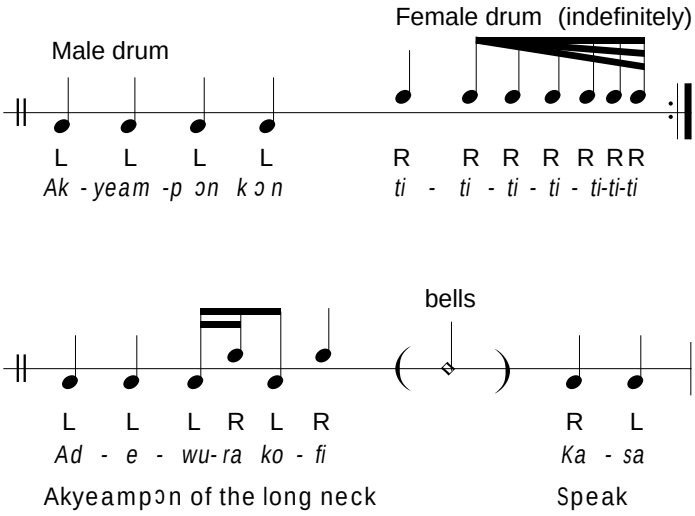
Adowa

Adowa, meaning "antelope," is a music and dance style from the Ashanti region of Ghana. This style apparently was created by a man named Akyeampɔn*, who was known for

his long and handsome neck. The story goes that the Ashanti planted cocoa, and when adowa would walk through the cocoa fields, dried cocoa leaves would stick to their hooves. The Ashanti respected the adowa because the animals helped to clear the fields of dried leaves. Traditionally the Adowa music was played during wars between villages. Those women and men who could not fight remained in their villages and played this music.

Both a female and male bell are used for Adowa. These bells are called *adewuro* in Akan. The main melody is always played on the female bell. A rattle may be added and will play along with the female bell. There are two supporting drum parts, which in Kopeyia are played on a *kagan* and an *apentima*. The lead drums are called *atumpan* and are twin female and male drums tuned to different pitches. The *atumpan*, which are considered talking drums, traditionally were owned by chiefs and were played when a chief wanted to call his people to talk to them.

The *atumpan* drummer can play many variations, each of which says something in the Akan language. An *atumpan* drummer used to play only one variation per performance; the drummer would improvise on that variation throughout the performance. Today, performers often wish to demonstrate their knowledge of many variations and thus may play several variations in a single performance. The following demonstrates opening *atumpan* patterns for Adowa:



The lead drummer then calls in the remainder of the instruments.

Adowa dancers are said to imitate the antelope. The dance is meant to be flirtatious, so dancers smile and flirt with the audience. Dancers also hold white clothes in their right hands.

BAGANDA MUSIC

The Buganda kingdom originated in the fourteenth century through the unification of various clans under a paramount leader, or *kabaka*. Buganda is the largest traditional kingdom within Uganda, and Buganda maintains its independent status as a traditional kingdom within Uganda today. The Baganda people remain a dominant ethnic group in the country.

When Edward Kabuye first began teaching me about Baganda music, he introduced me to three different drumming patterns: Bakisimba, Muwogola, and Ssenkubuge. We always played these patterns successively during lessons, as if they were three movements of one piece. Edward explained, however, that traditionally each of the patterns was played individually. Musicians today have begun playing the rhythms together during performances or competitions when they have a limited time in which to impress audiences and judges.

During one of my lessons in Kenya, I asked Edward for the history of the Bakisimba pattern, the pattern on which we had spent the most time. Rather than telling me then about Bakisimba, Edward went home, wrote about this style, and offered me what he had written at our next lesson. I will let his words tell the story:

> It was a holiday evening in the chief's village, a village occupied by slaves. In this language, of the most humble people in East Africa, the village is called Buddu. On this evening...the Kabaka was invited to jam with the slaves. It was rare for the king to have such evenings. A brew was prepared especially for the king, and this brew was mwenge bigere [the Baganda local brew]. Mwenge bigere is brewed from bananas and sorghum. Celebrations went into the late evening. The king...started to show his joy drunkenly. ABAKISIMBA BEBAGUWOMYA: These were the words coming from the king, meaning that those who planted the banana tree were responsible for the delicious-

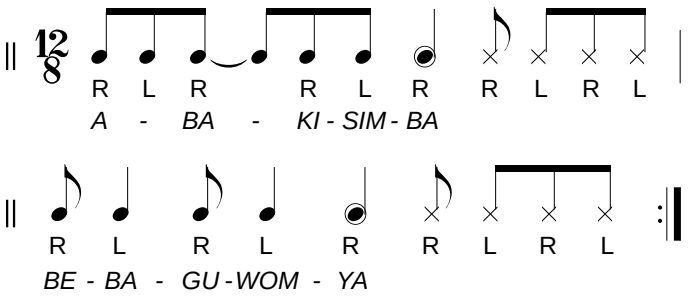
ness of the brew. The words flowed into a rhythm which the artists present at that celebration followed easily. Imitation of the rhythm became news throughout the kingdom. All artists started playing this rhythm. It was named Bakisimba. Dance patterns were formed to match the walking of the princesses of this kingdom. I am talking about years and years ago, when the drum became a very important instrument in the kingdom for all occasions. Until now, Bakisimba has remained very popular in Buganda and in all its neighboring territories. It is very flexible in performance, and the dance itself is as interesting as [drinking] mwenge bigere.

The basic Bakisimba rhythm Edward refers to is the following:

= open tone: hand on edge of drumhead

= muted slap: flattened fingertips slap drumhead

= bass tone: cupped fingertips press into center of drumhead

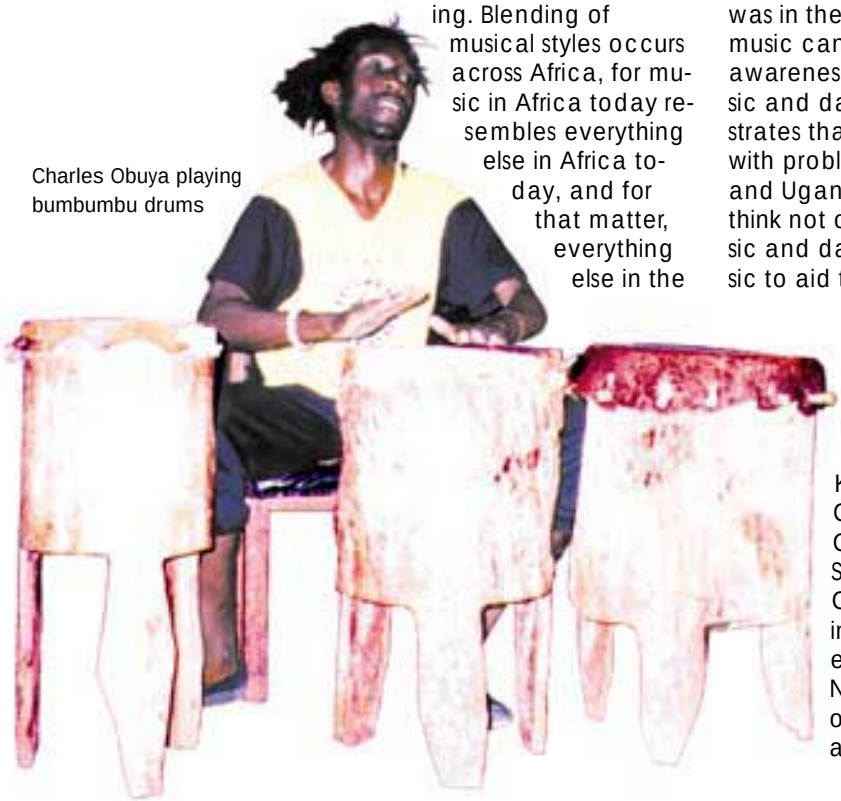


The ensemble used to play the Bakisimba pattern traditionally consisted of the lead drum, called *engoma enjogezi*; three supporting drums, called *engoma empunyi*, *namunjoloba* (*nankasa*), and *engalabi*; *ensaasi*, or shakers; and an *amadinda*, or xylophone. As Edward noted in writing about Bakisimba, Baganda dancers imitate the steps of the Baganda princesses. Dancers are supposed to keep their upper bodies still, moving only their legs, waists, and hands. Edward remarked that the complex footwork is what "makes" the Baganda dance, though he added that the waist and hand movements in the dance are important, too. Edward also noted that "the dancers' feelings provide the order in the dance," meaning that the dancers chose

The Talking Drums of Africa, Edward Kabuye, director

their movements according to their feelings. He emphasized that a "dancer will always use [his or her] whole body as an element of self-expression."

Traditional Baganda music and dance remains prevalent in Uganda today. Not only does music and dance continue to be performed in its traditional forms in Buganda, but Baganda music is also being blended with non-Baganda musical influences. The popular contemporary song "Bakulimba" by the Afrigo Band provides an example of how successful this music can be. The rhythm of the song is based on the traditional Bakisimba rhythm, but the words are a mixture of Luganda and Lusoga and the music is composed for Western instruments. When the Afrigo Band performs this song, dancers from the group perform the traditional Baganda dancing. Blending of musical styles occurs across Africa, for music in Africa today resembles everything else in Africa today, and for that matter, everything else in the world today: It adapts to challenges; it changes and must change to survive; it is transformed into new, and often very exciting, forms.



Charles Obuya playing bumbumbu drums

CONCLUSION

I want to note my gratitude to my teachers in Africa, especially to Godwin Agbeli and Edward Kabuye, for all they taught me. About eight months after I left Ghana, Godwin Agbeli died. His death was a shock to all those who knew him. Although he is no longer with us, he will not be forgotten. When, in the African tradition, we think of the ancestors, we will think particularly of him and hope that he can live on in the music and dance we are left to perform.

Edward Kabuye continues to perform and teach in Kenya. Edward has taught me not only about what music was in the past and is today in Africa, but also about what music can be. Through his use of music to promote AIDS awareness, and through his work in teaching traditional music and dance to street children in Nairobi, Edward demonstrates that music can be used as a powerful tool in dealing with problems facing developing nations such as Kenya and Uganda. His example has been a challenge to me to think not only about the complexity and beauty of the music and dance I perform, but also about how I can use music to aid the communities in which I live.

*The backwards "c" that appears in some words is a back-vowel sound, which sounds something like "uh," but that is only an approximation.

Kathleen (Katie) Jenabu Noss was born in Cameroun, West Africa, and was raised in Cameroun and Nigeria. She moved to the United States in 1994 to attend the Lawrence University Conservatory of Music, from which she graduated in June 1999 with a self-designed B.M. in ethnomusicology and a B.A. in English. Currently, Noss holds a Thomas J. Watson Fellowship to spend one year researching African influences in music and dance in Bolivia, Peru, and Haiti. PN

Who is Murray Houllif?
(And why is he writing all that music?)

BY NANCY ZELTSMAN

As a marimba teacher of many levels of students, I am always in need of more good teaching materials. Occasionally, I take a risk and order pieces I know nothing about. More often than not, I am disappointed in them and frustrated by the lack of materials that offer good musical challenges, particularly at the intermediate level.

In the course of my order-placing/risk-taking, I gradually realized that I am never disappointed when I order original compositions or arrangements by Murray Houllif. "Two Pieces for Marimba" are both charming, tuneful, intermediate-level solos. *Contemporary Mallet Duos* are cleverly written and just quirky enough that they provide fantastic sight-reading for my intermediate-plus students. They enter the same territories as real contemporary mallet parts: mixed meters and some spatial notation. My beginning-to-intermediate mallet ensembles have enjoyed Houllif's "Kentucky Rosewood" quartet, and his quartet arrangement of Brahms's "Hungarian Dance No. 5."

So, I've been wondering for a few years, "Who is Murray Houllif?"—and I figured I probably wasn't the only one.

Recently, I tracked down his phone number and called to express my admiration for his work and thank him for his contributions.

Murray described himself as "51 years young." He teaches at a middle school in Smithtown (Long Island), New York. He taught for a year at North Texas State University, but said he couldn't find a good bagel in Texas, so he moved back to New York. Subsequently, I sent him some further questions to find out more about him.

Nancy Zeltsman: *What is your background/training as a percussionist/composer? Who were your important teachers and influences?*

Murray Houllif: I started percussion in my junior high school at age 13 after a short stint on trumpet and tuba, which I never practiced. A cousin who visited on weekends in the summer—I lived in a small town in the Catskill Mountains—was a student of Henry Adler, the great teacher in New York. He would show me technical things and bring some original snare drum duets. He also encouraged me to write my own pieces, which I took on as a weekly challenge and enjoyed immensely. Soon after, I began studies with the Concord Hotel's show drummer, Irv Greene.

Mr. Greene, a Juilliard graduate and student of Morris Goldenberg and Saul Goodman, stressed the importance of reading. I remember going to lessons with an armful of books, each of which I had diligently practiced. After that, I had wonderful drumset/listening training with Bey Perry, the Concord's jazz-lounge drummer. Bey had, I thought, every jazz record ever recorded.

We'd sit down at separate drumsets and he'd enchant me by playing music with Max Roach, Philly Joe Jones, Art Blakey, Charli Persip, Jimmy Cobb: great bebop jazz drummers. I'd listen, then play along and Bey would make constructive comments. He stressed the importance of my close listening. I loved those lessons!

I also had about one year of xylophone lessons as a high school senior with Daniel Perez, show drummer at the Pines Hotel.

As an undergraduate at Potsdam College, I had two marvelously inspiring, knowledgeable teachers: Sandy Feldstein and, later, James Petercsak. Both were excellent performers, too. Sandy, having been a writer/editor for Henry Adler Publications, turned me on to many great books: Dahlgren/Fine *4-Way Coordination*, Phil Kraus' three-volume mallet method, the Friese timpani method, etc. He encouraged my writing and arranging. I arranged 20 Bach chorales to develop four-mallet legato marimba technique, which later was published by Music for Percussion. Jim Petercsak, a highly gifted technician, helped me tremendously with snare drum and mallet playing while also introducing us, as Sandy did, to great percussion ensemble literature: Harrison, Cage, Colgrass, Chavez, etc.

When I began teaching on Long Island, I studied with Richard Fitz, a wonderfully musical percussion virtuoso. We worked extensively on the Bach Cello Suites, "L'Histoire du Soldat," and timpani playing/repertoire.

I took my Master in Performance at Stony Brook University with Raymond Des Roches. I can't imagine a more inspiring, demanding, musically-instructive teacher than Ray. He'd often ask me, "Where are you going with that note?"—forcing me to make musical shapes and phrases. Percussion ensemble with Ray was magic. I was on fire with enthusiasm, practiced for hours on end, and wrote some of my most difficult pieces at that time.

Some major influences, aside from my teachers, in no special order were Joe Morello, Philly Joe Jones, Buddy Rich, Shelly Manne, Elvin Jones, John Coltrane, Cannonball Adderley, Bill

Evans, Ahmad Jamal, Beethoven, Stravinsky, James Brown, Johnny Cash, rock, etc.

Intense listening, practicing, and performing inspired musical composition. I also played drumset with Art Rollini for five years. Art was a member of Benny Goodman's band. As a concert percussionist I was a member of the Long Island Symphony for eight years and the Nassau Symphony for four years. I co-led a mallet quartet, Ambira, for about five years. Each of us wrote/arranged for the group and we played lots of music from the Permus catalog and Bill Cahn's catalog.

Zeltsman: *What got you started composing pieces aimed toward young percussionists?*

Houllif: At first I wrote only hard stuff: solos and ensembles that were performed by college groups under directors such as Ray Des Roches, Jim Petercsak, Tom Siwe, and John Beck. Paul Price, at the Manhattan School of Music and chief editor at Music for Percussion, was most encouraging, performing and publishing my music. I was also teaching public school at the time—grades 4–12—as a band director and percussion specialist. Early on I started a percussion ensemble in each of four schools in the district and wrote for all of them. Each school had different percussion instruments and numbers of players. I tailor-wrote for each situation.

An editor at Kendor Music asked me to write some easy solo material for snare drum and mallets. So I did *Contest Solos for the Young Snare Drummer* and *Contest Solos for the Young Mallet Player*. These became popular so I did *More Contest Solos for the Young Snare Drummer* and *More Contest Solos for the Young Mallet Player*. In total there are 15 books in the *Contest...* series including timpani solos, drumset solos, snare drum duets and two ensemble collections—one for beginners and one for intermediate players. Many of these currently appear on state solo/ensemble festival competition lists.

Zeltsman: *What pieces or arrangements you've written were most rewarding or meaningful to you, and why?*

Houllif: In 1976 I wrote "Four Verses for Timpani," submitting it to the third PAS Composition Contest. It took first prize. The judges included Cloyd Duff, Vic Firth, Fred Hinger, John Beck, and Tele Lesbines. So that was a thrill.

I've always loved Spanish guitar music and my marimba practice suggested some pieces to me. I wrote *Six Estudios for Marimba* over a two-year period. James Moore at Permus Publications liked them and published them.

I did a book of drumset solos for Kendor Music called *Contemporary Drumset Solos* where I paid tribute to some of my hero/influences like Buddy Rich, Philly Joe Jones, Elvin Jones, Steve Gadd, and Art Blakey. These are fun to play.

Just recently I wrote *Contest Ensembles for Young Percussionists* (ten quintets) and *Contest Ensembles for Intermediate Percussionists* (eight pieces, quartets to a septet) for Kendor Music. I am excited about these as I believe they have some solid pedagogical value. Young players are asked to play not only snare, bass, and cymbals but also timpani, mallets, and accessories.

Zeltsman: *What would you say are your most popular pieces? Can you give some background on them?*

Houllif: My most popular pieces are probably the easiest ones. The collections entitled *Contest Solos for the Young Snare Drummer* and *More Contest Solos for the Young Snare Drummer* get lots of attention, no doubt because they are so accessible to young players. I'm often told that the kids really like the titles; I must admit, I do have fun coming up with them. For example, there is "Wolfgang's Flambang," "May I Roll this Waltz?" "Snarey Monsters," "William Tells All," and others. Another very popular piece is really not mine. It's an arrangement of Rossini's "William Tell Overture." The *Six Estudios for Marimba* have been well-received over the years. I am very appreciative of this since there has been so much wonderful marimba music composed in the past 15 to 20 years. "Four Verses for Timpani," the PAS prize-winner, also receives a number of performances.

Among my drumset pieces, titles that are played often include: "Ain't It Rich"—which is a tribute to Buddy Rich; "Just for the Funk Of It"—inspired by the wonderful playing of Steve Gadd; "Philly"—a tribute to bebop legend Philly Joe Jones. A mallet duo, "New Shoes Blues," seems to be well-received. I just got a note from Anthony Robinson, percussionist in the Shreveport Symphony, saying that he and marimba artist Doug Walter performed this at a Texas percussion symposium. He said the students "really liked this selection a lot." Also appreciated is the body percussion piece entitled "Be-Boppin'." I'm told they like this quite a lot in Japan!

Zeltsman: *Your music encompasses a lot of stylistic influences. Would you please list all the styles in which you've composed/arranged? Do you have any stories about your personal experiences with or relationship to any of these styles which were particularly inspirational?*

Houllif: My studies with Richard Fitz, Ray Des Roches, and Jim Petercsak inspired me to write a number of 20th century or new-music pieces. When I taught at North Texas State in 1976–77 I passed out "Paragons for Solo Marimba and Five Percussion." The first reception by the performers was lukewarm. However, the performance went extremely well and the players were beaming! It was a tough piece to play accurately and musically. They pulled it off with aplomb, especially the soloist, Walt Roussel.

Jazz has, from the start, been a primary love. Many pieces, solo and ensemble, are in this vein—especially the blues and bebop genres. I enjoy Latin music and funky rock, so I've written some things in these idioms.

I've always liked the steel-string, flat-top guitar played with a pick, so much so that I own two very nice instruments and practice daily. Permus Publications published a piece of mine entitled "Kentucky Rosewood"—a tribute to the "Father of Bluegrass," Bill Monroe from Rosine, Kentucky, and in appreciation of the fine wood used in making both great guitars and mallet percussion instruments.

Zeltsman: *I understand you've been writing some pieces for "body percussion."*

ORIGINAL PERCUSSION COMPOSITIONS BY MURRAY HOULLIF

Beg. = Beginner; Int. = Intermediate; Adv. = Advanced

A more in-depth list of Murray Houllif's music can be seen on the Internet at murrayhoullif.homestead.com

SNARE DRUM COLLECTIONS, SOLOS, DUETS

Contest Solos for the Young Snare Drummer—Beg. (Kendor)

More Contest Solos for the Young Snare Drummer—Beg. (Kendor)

Contest Solos for the Intermediate Snare Drummer—Int. (Kendor)

Solos In Style—Int./Adv. (Kendor)

Contemporary Collection for Snare Drum—Adv. (Warner Bros./Belwin)

Snare Drum Duets for Intermediate Players—Int. (Southern Music)

21 Groove Street (solo)—Adv. (Kendor)

Snare Drum Solo No. 1—Adv. (Music for Percussion)

Style Suite for Solo Snare Drum—Adv. (Penn Oak Press)

DRUMSET COLLECTIONS, SOLOS AND DUETS

Contest Solos for the Young Drumset Player—Beg. (Kendor)

Contemporary Drumset Solos—Int./Adv. (Kendor)

Fantastic Fills for Drumset—Beg.-Adv. (Kendor)

The Fusion Drummer—Int. (Alfred Publ.)

Today's Sounds for Drumset—Beg.–Adv. (Kendor)

Ain't it Rich (solo)—Adv. (Kendor)

Geneology (solo)—Adv. (Kendor)

Homage to a Be-Bop Drummer (solo)—Int.–Adv. (Permus)

Just for the Funk Of It (solo)—Adv. (Kendor)

Philly (solo)—Adv. (Kendor)

Samba-ly (solo)—Adv. (Kendor)

Reggae Rock (solo)—Adv. (Kendor)

Shufflin Feat (solo)—Adv. (Kendor)

Rock Duo—Int.–Adv. (Kendor)

TIMPANI COLLECTIONS AND SOLOS

Contest Solos for the Young Timpanist—Beg. (Kendor)

Contest Solos for the Intermediate Timpanist—Int. (Kendor)

Der Paukenmeister (solo)—Adv. (Kendor)

Spectrum (solo)—Adv. (Studio 4)

Three Settings for Timpani (solo)—Adv. (Music for Percussion)

Four Verses for Timpani (solo)—Adv. (Music for Percussion)

Suite for Timpani—Int. (Warner Bros./Belwin)

MALLET COLLECTIONS

Contest Solos for the Young Mallet Player—Beg. (Kendor)

More Contest Solos for the Young Mallet Player—Beg. (Kendor)

Contest Solos for the Intermediate Mallet Player—Int. (Kendor)

Contemporary Mallet Duets—Int./Adv. (Permus)

Etudes in Contemporary Style—Int. (Southern Music)

Six Estudios for Marimba—Adv. (Permus)

MARIMBA SOLOS

Caspar's Dance—Adv. (Kendor)

Samba—Adv. (Penn Oak Press)

Suite: Three Songs of the South—Int. (Ludwig Music)

Three Pieces for Marimba—Adv. (Music for Percussion)

Two Pieces for Marimba—Int./Adv. (Southern Music)

VIBRAPHONE SOLOS

Contemplation—Adv. (Permus)

Mist—Int.–Adv. (Kendor)

Tranquility—Int. (Ludwig Music)

MALLET ENSEMBLE

Conversations—Adv. (Permus)

Kentucky Rosewood—Int. (Permus)

New Shoes BLues—Int. (Permus)

Octaphonics—Adv. (Permus)

Timepiece—Adv. (Permus)

PERCUSSION ENSEMBLE

Be Rockin by Seven—Int. (Penn Oak Press)

Blue Samba—Int. (Southern Music)

Contest Ensembles for Young Percussionists—Beg. (Kendor)

Contest Ensembles for Intermediate Percussionists—Int. (Kendor)

J. P. Quartet—Adv. (Penn Oak Press)

Paragons for Solo Marimba & Percussion Quintet—Adv. (Penn Oak Press)

Slap Me Five—Int. (Kendor)

Sultans of Swat—Int. (Kendor)

Three Movements for Multi-Percussionist & Quartet—Adv. (Warner Bros./Belwin)

Toys—Beg. (Kendor)

Undercurrents—Adv. (Music for Percussion)

Virtuoso for Drumset Soloist & Percussion Quartet—Adv. (Warner Bros./Belwin)

Whole-Tone Piece—Int. (Penn Oak Press)

PERCUSSION AND...

Concert Duet for Flute & Vibraphone—Adv. (Penn Oak Press)

Interlude for Bassoon & Marimba—Adv. (Permus)

Interplay for Trumpet & Percussion—Adv. (Music for Percussion)

Luminescence for Guitar & Percussion—Int.–Adv. (Permus)

Sea Breeze: Duo for Alto Sax (or Flute) & Vibraphone—Int.-Adv. (Permus)

Three Movements for Trombone & Timpani—Adv. (Permus)

BODY PERCUSSION (all Kendor)

E-Boppin—Int.

Flamenco!—Int.

Hip-Hop Deluxe—Int.

Latin Confection—Int.

MISCELLANEOUS

Legends of Percussion (solo edition)—Int.–Adv. (Kendor)

Legends of Percussion (duet edition)—Int.–Adv. (Kendor)

Three Forms for Solo Mallet Player—Adv. (Penn Oak Press)

Would you please describe what this is?

Houllif: At the request of Kendor Music, I've written six or seven body percussion pieces. No instruments are involved. The human body is the instrument of expression: i.e., finger snaps, handclaps, tummy and thigh pats, foot taps and stomps, whispered vocal syllables, etc. Some of the titles are: "Be-Boppin"—an emulation of a bebop drum solo *a la* Max Roach or Philly Joe Jones; "Flamenco!"—a fiery Spanish composition with the handclaps, foot stomps, finger snaps, etc. that Flamenco dancers employ; "Hip-Hop Deluxe"—funky rock dance rhythms; "A Latin Confection"—various Latin beats in which one player pats tummy, thigh, and knee to emulate three congas. These are either in trio or quartet form and you can have as many players as you like on each part. A small or a large ensemble can perform these pieces. I enjoyed writing them.

Zeltsman: *What guidelines would you offer to aspiring percussion composers?*

Houllif: Start small; for example, write solo pieces for the instrument you play and know. Expand to duets. Get together with friends and play your music. Ask for feedback. Get as much knowledge as you can by playing, listening, reading, studying scores of others, and asking questions. If possible, take lessons in composition. Try to write frequently and regularly as you would practice an instrument. Learn about other instruments—their ranges, technical capabilities, etc. Don't be afraid to fail; keep at it. Just like playing an instrument, first copy others then go your own way.

Nancy Zeltsman is a marimba performer, recording artist and teacher who has released two solo CDs, *Woodcuts* and *See Ya Thursday*. Zeltsman is an Associate Professor at Berklee College of Music and is also on faculty at The Boston Conservatory. She is Associate Editor of Keyboard Percussion for *Percussive Notes*. PN

An Introduction to Transcribing Jazz Vibes Solos

BY JON METZGER

Listening to recordings of your favorite jazz vibists, you have likely encountered certain moments in the music—either an isolated melodic fragment or phrase, or an entire improvised solo—that caught your attention. "That was beautiful! I want to be able to play that," you might have felt. You also may have heard a recorded tune that you would like to play, but you are unable to find its printed music.

These are reasons to develop the skill of transcribing—writing down the music you have heard. In addition to satisfying the above needs, it will improve your listening skills and reinforce your understanding and enjoyment of your improvisation studies. Moreover, the material and information you absorb through transcribing will often stick with you longer than that which you extract from method books and fake books.

You may want to set aside time each week for this important activity. If you are new to transcribing, set reasonable goals for what you expect to accomplish at each session. The process can be slow. Four to eight complete measures of music in an hour might be a lot. After the hour is up, give your ears a break. To further ensure success early on, you may want to start with simple fragments that are not too fast or complex. You can progress to more difficult passages as your skills improve.

First, it will be helpful to use a CD or cassette player that has a counter. This will save time when you need to return repeatedly to a given spot in the music. Some cassette players also have a speed control that can slow the music to as much as half speed—thus producing the same pitch one octave lower. Use pencil to allow for the many erasures you'll make.

If possible, select an improvised solo based a song you know. (You might ask your teacher for help with finding the song's chords, if necessary.) Because improvised melodic lines often contain chord tones, knowing the chords will let you anticipate the likelihood of most melody notes and rule out the possibility of others. You can tackle more difficult material, including that which is completely unknown, after you gain some experience and confidence.

Approaches to transcribing vary; however, it is common to focus first on the general (i.e., "big picture") and later on the specific (small details). Continually ask questions as you put together the many pieces of your transcription's puzzle—and you will find the answers. You can use the following suggestions to guide your work.

Listen to the material you wish to transcribe many times until you can sing along with the melodic line, memorizing it if possible. You might also try to play along with the solo on the vibes.

Next, set up your page, drawing barlines for four measures per line. Then decide on the meter. Most—but not all—jazz music is in 4/4 time. Play the recording and count along out loud to see if a grouping of four beats or three beats per measure seems the most logical. Telltale hints, such as the drummer's hi-hat "chick" on beats two and four or the placement of the bassist's notes, may offer a clue about the meter.

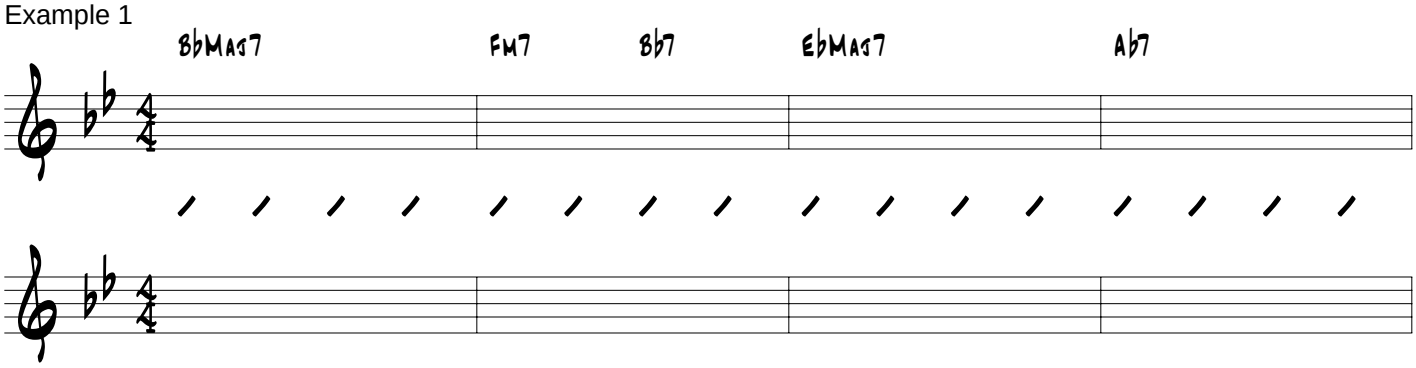
When you are sure of the time signature, mark diagonal slashes beneath the staff indicating the main beats in each measure. This will give you a visual point of reference in each measure that will help you keep your place when listening. You can tap each slash with your pencil and determine if notes fall on or off the beat.

Make sure you are aware of where you are in the song's overall form (e.g., the "A" section or the "bridge") when you are transcribing. Count measures from the beginning of the song or consult a fake book if necessary.

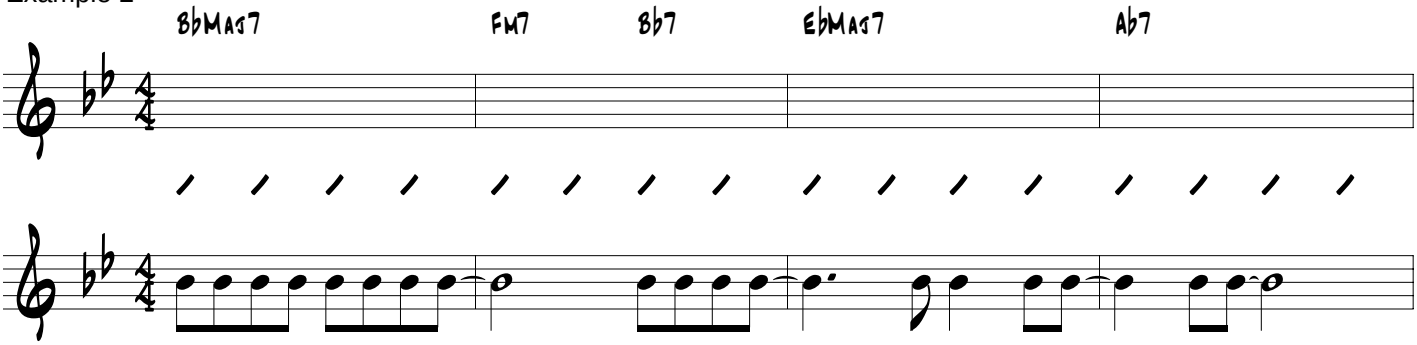
Now you can enter the chord symbols. Be careful to allow the chords their right number of beats (usually two or four beats each). If you got the chords from a fake book, make sure the recording is in the same key. Jazz musicians often play songs in keys other than the standard or original one, so don't be surprised if you have to transpose the chords to another key. Focus your listening on the lowest note (i.e., the bass note) sounding on beat one of the first measure you wish to transcribe. Sing the note and see if it matches the root of the first chord you've provided. You can transpose the chords if necessary.

At this point, your page should look similar to Example 1, using two lines of manuscript for every one line of music. One of the lines will be for the rhythm of the melodic line and the other will be for the actual pitches, together with the rhythm, on the staff.

Example 1



Example 2



Continue to work on your transcription one step at a time, at a manageable rate. Tackle its rhythm next. Keep time with the tempo of the music by tapping your foot, slapping your leg, or tapping the slashes on your paper with a pencil. Listen to the first measure of the melodic line and stop the CD or tape. While still tapping the beat, sing the rhythm of what you just heard. Did the rhythm start on beat one? Is there a note on each beat? Does the music contain notes faster than the beat you're tapping? How much faster? Fill in what you can of the rhythm below the slashes.

Use jazz eighth notes when appropriate to represent that characteristic long/short sound (i.e., write regular eighth notes, perhaps adding a note that "jazz swing" applies). To make rhythms in 4/4 time easier to read, you'll always want to show the third beat, even if it is contained in the value of a previous longer-held melody note. At this point your page might look like Example 2.

To add the exact pitches, begin by priming your ear with likely possibilities. Look at the first chord symbol and sing its root, third, fifth, and seventh. Use the vibes for help, if needed. Listen to the first melody note and stop the tape. Sing the note you've just heard. Is it a chord tone? Use the vibes to confirm your ear's accuracy. You can determine subsequent pitches by their relation to this first pitch based on how the melodic line moves—ascending or descending; by step, chord outline, or big leap.

Test possible solutions—even if it's one note at a time. One of the advantages of transcribing jazz vibes solos is that the vibraphone is a fixed-pitch instrument. No pitches "in between the cracks" are played, as is often the case with the bends and smears of horn players or guitarists. Repeat the above process to finish your transcription. Should you stumble over a certain rhythm or melody note, do your best to approximate the trouble-maker and keep going. It may be easier to figure out later.

Play and sing along with the tape for a final check and enjoy the feeling of seeing and hearing what the original improviser saw and heard. Have your teacher check your work for accuracy as well. Organize your transcriptions in a section of your notebook. Return to them as valuable source pools of information.

You can find many helpful ideas in the material you transcribe, including which melody notes sound the best against which kinds of chords, which "sentence structure" leads to the best phrasing, and which rhythmic combinations swing the best. You may find that you can incorporate favorite ideas extracted from your transcriptions when improvising your own melodies. Over time, this material, together with original ideas of your own, can synthesize into your own voice.

Many transcriptions can be found in books and magazines. While they are all excellent for providing ideas, they must not replace your own transcriptions. To do so would deny you much of the personal discovery of learning to improvise and striving to become a jazz musician with a voice of your own.

Jon Metzger is a vibist whose credits include extensive touring, recording and lecturing. He is the author of *The Art and Language of Jazz Vibes* (EPM). His works for percussion are published by C. Alan Publications. He is Artist in Residence at Elon College in North Carolina and serves as the Associate Editor of the *Jazz Educators Journal*. PN

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Should Pads Be Used When Playing Hand Cymbals?

BY SAM DENOV

To parody one of William Shakespeare's most famous lines and restate it in other terms, we may ask ourselves when playing hand cymbals whether "To pad, or not to pad? That is the question." While obviously not quite as profound a query as that posed by The Bard, it is, nevertheless, one that cymbalists should find well worth serious consideration.

I vividly recall the first bit of advice given me by Harry Brabec, who was then the principal of the Chicago Symphony Orchestra's percussion section, just before my first rehearsal as a member of that orchestra in October 1954. He advised me to remove the pads on my cymbals before that rehearsal began. Not wanting to offend him or seem recalcitrant, I considered that advice very thoroughly before finally deciding to reject it.

After the rehearsal ended, I was glad I had stuck with my convictions, even though I had been very apprehensive about offending Brabec or not pleasing the CSO's Music Director, the tough and demanding Fritz Reiner. It was a major decision on my part, because I certainly didn't want to start my tenure in that great organization on the wrong foot. But there was a very important principle at stake for me: whether or not I should rely on my instincts and earlier experience. I believe I made the right choice.

Ever since the first time I picked up a pair of cymbals at a high school band rehearsal in 1938, I have always used pads when I played cymbals, and I still do. I didn't realize it at the time, but I had blindly stumbled into what I now believe is the preferred way to play cymbals, even though that notion does not seem very popular.

These days, many percussionists seem to prefer playing cymbals without pads. Perhaps they know something I don't. Examining this choice, whether to pad or not to pad, is a very important one. If, as a result, we learn how to perform better and more reliably, the examination will have been well worthwhile.

Having examined and pondered the possible benefits of playing cymbals without pads, I can come to no conclusion other than the one that sustained my original impression. In my opinion, there are absolutely no benefits to be gained by substituting the bare fingers and joints of the performers' hands for the pads everyone used years ago. On the contrary, control is diminished and discomfort increased without pads.

Where did this notion—that playing cymbals without pads would enhance our performance—come from, anyway? I believe it had its origins in the same popular notion that suggests that all unencumbered cymbals should sound better. That notion also proposed that suspended cymbals would sound better dangling from a strap looped over a goose-necked suspended cymbal stand. We examined that practice in the article "Goose-Necked Suspended Cymbal Stands?" published in the February 1998 issue of *Percussive Notes*, (Vol. 36, No. 1).

Those who suggest not using pads with cymbals may not have a very good understanding of how cymbals vibrate. It is that vibration, of course, that we are all striving to improve, because the more cymbals vibrate, the better they sound. As with many endeavors, a number of factors must be weighed.

I contend that using pads adds to the control of the cymbals' movements, thereby enhancing the means of setting them in motion so that they react to a greater degree when striking each other. If that is the case, then we have achieved something worthwhile. If we don't inhibit our cymbals' freedom to vibrate to any appreciable degree, and at the same time gain control over the cymbals' movements, then we have achieved a bigger and better sound with them.

Grip used by Sam Denov

Grip used by Tommy Thompson

Consider this as well; using pads also allows us to grip, or pull, the cymbals' straps with our fingers while spreading out our thumbs to push against the pads covering the cymbals' bells. That allows us to firmly add to the control of the plates' movements. Placing the thumb alongside the fingers, as most percussionists do, actually lessens our control. Try gripping the cymbals both ways and feel the difference yourself.

One might think that the pressure of our thumb on the bell of a cymbal would severely restrict the cymbal's ability to vibrate, but that is not the case. While the bell is important to the way in which a cymbal vibrates, there is virtually no vibration in the bell itself. The greatest vibration takes place at the cymbal's edge, and the amplitude of vibration diminishes linearly as it moves toward the bell. The closer vibrations are to the bell, the less metal there is to vibrate.

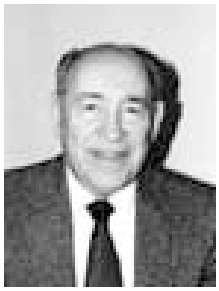
That is why striking a suspended cymbal on its bell results in a pingy sound that is totally different than the sound we get when striking a cymbal near its edge.

Also, consider this: Chinese cymbals have a particular shape that allows players to hold them by actually gripping the cymbals' bare bells. Yet those cymbals still vibrate in their unique and characteristic way. Would that be possible if holding the bell dampened the cymbals' vibrations?

Therefore, I believe that the original question asked—whether to pad or not to pad—should definitely be answered in the affirmative. Using pads when playing hand cymbals actually enhances, rather than detracts from, our performance abilities. It also adds a level of comfort that is missing when pads are not used.

If, without putting both means to a test, you have believed that playing a pair of cymbals without pads is the way to go, I encourage you to try playing cymbals *with* pads. You'll be amazed by what you feel—and especially by what you hear! You're going to love it, I promise you.

Sam Denov was a percussionist and timpanist with the Chicago Symphony Orchestra for 31 years, retiring in 1985. Denov is the author of *The Art of Playing the Cymbals* and is featured in the video *Concert Percussion, A Performer's Guide*, both distributed by Warner Bros. He has performed on many Grammy Award-winning recordings and been seen and heard on television, radio, and in live concerts throughout the world. He keeps busy performing, writing, and lecturing throughout the United States. PN



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An Experience with Injury

BY JOHN ALLEN

Even at an early age, drumming was very physically challenging for me. My muscles seemed to be very tense at all times, because I believed that to obtain great sound quality I had to grip the sticks very tightly between my index finger and thumb with no space in between them, and I had to play with my wrists as much as possible, no matter what the tempo was.

When I went to college, I began to learn different types of strokes. The staccato stroke was a quick stroke that was used to play accent-to-tap patterns. A very quick and powerful staccato stroke was used for accents. You stopped the stick at resting position and played the tap notes or inner beats. Playing this type of stroke and stopping the stick created the uniformity so desired by drum lines.

The legato stroke was used for double beats and unaccented patterns, such as eighth or sixteenth notes. But as I got into drum corps the double beats became more of a cross between a staccato and a legato stroke. I always felt uncomfortable using this technique, but I thought I would learn it with maturity and practice.

In drum corps, great emphasis was put on the uniformity of our sticks—both in motion and in resting position. The right stick was over the second tension rod to the right. A straight line was made from the tip of the stick to the bend in the elbow. The stick was an extension of your arm, and there was no gap between the thumb and index finger. The left stick was just outside the second tension rod to the left, keeping a firm grip between the thumb and index finger. Both sticks were at least two fingers in height above the rim.

At slower tempos we played with the wrists, and when the tempo got faster, we played the "speedo" technique. This was used for ultra fast patterns using the arms and getting more on top of the sticks, and still playing through the drum.

Some days, my arms felt like they would fall off. But by pushing myself I would get better and the pain would go away. Drummers in drum corps can be a very hard-core bunch, paying the closest attention to detail and playing with great intensity. However, the only things that should matter are the sound and feel, rather than how it looks (something we always say, and seldom practice).

Drumming should not be a painful experience—physically or mentally. Musicians need to understand the difference between pain and muscle soreness. Only the individual can make that determination. If you feel you have a problem, you must speak up or you may end up like me with an injury that remains unhealed.

As a side note: Many people blame my injury on the response of the Kevlar head, but I had hints of these problems before I ever played on one. Many things probably helped contribute to my injury, but technique was the underlying factor. Nine years after my surgery (five years of not playing at all, and trying new techniques) I still have problems, and I'm not marching or playing on a Kevlar head.

MY STORY

As with most people, I tried to make the most of my last summer in drum corps. I wanted to play as much as I could. I was excited about how much better I could become during those three months of doing nothing but drumming. Not only did I want to play in a great drum line, but I wanted to become a better player individually.

When school let out for the summer, I headed directly for summer camp—days and weeks of marching and playing eight to twelve hours a day. I had been running, weight lifting, and drumming regularly so that I would be in shape for those grueling weeks of learning the show. Even after practicing long hours I would go off by myself to practice parts of the show and exercises that would improve my personal playing.

During the first three weeks of learning the show my playing really became stronger. I could play just about anything I wanted. I had the endurance and dexterity to accomplish the goals I had set for myself that summer. I began feeling that it was going to be smooth sailing from there because it seemed to be getting easier to play—or so I thought.

AN OBVIOUS WARNING

As with any turning point in your life, you remember specific things—good or bad. In my case it was something bad—the beginning of the end. During a sectional rehearsal we were playing a section of the show that had a lot of threes (RRR, LLL) and other stickings in groups of threes (i.e., RLL, RLL, and RLRRLL). As we were playing it over and over, my right arm (particularly my forearm muscle) cramped so bad that it caused my wrist to bend downwards and lock. I couldn't even pry the stick out of my hand. I forcefully moved my right wrist with my left hand to relieve the pain.

Of course, I had to stop playing. I stepped out of the drum line to massage my arm and stretch it out. After about two minutes the cramp and pain subsided and I went back to playing. Not much was said about it at the time. Everything seemed fine. I played for the next few days without any problem. I'm sure at this point there was a problem, but I didn't know how to recognize that there was something wrong.

Another turning point I will never forget came right before we took a break for lunch. We began playing a very complicated paradiddle exercise with an unusual accent pattern. I noticed that when I played two right-handed notes after an accent, my stick would barely graze the drumhead. As I tried to squeeze or relax, it had no effect. It was as if I weren't even playing those two notes—very scary, because I could play that exercise in my sleep. No one could tell what was happening in the ensemble, but you could hear it clearly if I played by myself.

As soon as we broke for lunch I tried playing that exercise by myself, only to confirm that it was indeed happening.

"Well, I shouldn't worry. I'm in great shape and this will probably fix itself by the time lunch is over," I thought. Yeah, right!

After lunch, we began doing something else and I almost forgot about it until we played any pattern with two right-handed notes following an accent, including any type of roll pattern with accents in various places. The problem had not fixed itself.

DENIAL

I didn't know what to do. I really thought that it would eventually go away. Besides, who gets injured from playing drums? Soon I started having problems playing flam-drags and other flam patterns. My right arm felt like someone was holding it to try to keep me from playing. But it didn't affect my playing entirely, so I just kept going.

As we finished the summer camps and were getting ready to compete, I told the staff some of the problems I was having. I ended up going to see a doctor at an emergency room who told me he didn't find anything wrong. I reasoned, "Well, he's a doctor. So if he says nothing is wrong, then nothing is wrong."

I went back to playing. I assumed it was all in my head and that it would eventually work itself out. Well, it did work itself out—out to other areas of my playing. As the touring and competition progressed, so did my problems. It began affecting every aspect of my playing. It spread from accented paradiddle patterns to accented roll patterns to the point where I couldn't even play eight on a hand without my right hand buzzing the last eighth note.

It wasn't until the end of July that I realized that I had just better stop. My right hand felt like one giant cramp, as though I had been lifting a 200 lb. weight all day. But as soon as I stopped playing, the pain immediately went away and my arm felt relaxed. The ironic thing was is that it did not affect anything else. I could lift weights, do push-ups, write, etc. I just couldn't *drum*!

Needless to say, depression had consumed me. I couldn't make anyone understand the problem and no one could help. By the time Preview of Champions came I had decided there was no way I could finish the season. My playing had gotten so bad that anything I played sounded like a mistake. I could not control my sticks. I could not keep with the rest of the section. So I told the staff that I could no longer physically do this. I left the tour and went home.

IN SEARCH OF A CURE

After I left the tour I had about two weeks before I started back to school. I saw a sports medicine doctor who told me I had what is commonly referred to as "tennis elbow" (lateral epicondylitis). Through repetition, I had overworked the muscle that attaches to the bony part of my elbow. The inflammation caused a compression on my radial tunnel, which is the nerve tunnel that runs through the elbow. Anyone with this condition finds it uncomfortable or painful to do such things as gripping, lifting, and carrying. In my case, I only felt this way when drumming.

The doctor had me do a series of movements to find what motion caused the problem. I did all of the tests without any pain or discomfort. The tests were designed for "normal" activities, not drumming. A few weeks later we did a test in which a needle was stuck in my arm and different intensities of electricity were sent through the needle to see how my arm would respond. My right arm did not respond as well as my left arm. This confirmed that I did have some compression on my radial tunnel. The doctor thought that, in time, this could heal on its own. Later, I had a cortisone shot to help alleviate the pain, but it was not helping.

Almost six months after I left the tour, I tried to play, but I felt that pain start to come back. It was not as prominent as before, but I knew that the pain would get worse if I pushed it any further. It was determined that surgery would probably be the best course of action for me to take. I went into surgery about eight months after being diagnosed with tennis elbow. The doctor scraped out gray, inflamed material around my elbow area.

When the cast came off six weeks later, I was in for a long recovery just to get the full use of my arm back for everyday use. It took two months to get a full range of motion. I had to practice squeezing a racquetball to strengthen my grip—a very painful exercise. The only problem I had with my recovery was that neither the doctor nor physical therapist could help me learn to play again. That was left to me. I was basically rehabilitated to where I was before I had the surgery.

Summer came and I went home from school and slowly tried to drum again, but my right-hand grip was very weak. Things I already knew came back pretty easy, but repetition would slowly bring the pain back. I knew of no one who could help me learn to drum again. After six months, I abandoned the idea of drumming. There is no happy ending…yet.

WHAT I LEARNED

I've read many articles about famous drummers who talk about having to wear gloves because of blisters on their hands or breaking fifty sticks during one show or breaking cymbals night after night. Intensity can look cool, but it can be damaging if we don't understand our bodies.

In an article by Steve Smith in the April '97 issue of *Modern Drummer* he says, "When you're using tension, something has to give. Hopefully, your arm will not break; the stick will break first, the cymbal will break first. But usually, YOUR BODY HAS ALREADY TAKEN QUITE A BEATING."

I should have known long before I injured my arm that I needed either to re-evaluate my "technique" or stop playing until I reevaluated it. People who play this type of technique, as I did, need to understand that their overall playing should not be done with brute force. The main objective of drumming should be maximum results with minimal effort.

Many drummers have learned such techniques and we need to be listening to them. Some drummers I recommend listening to about technique are Jim Chapin, Joe Morello, Steve Smith, Dave Weckl, Dom Famularo, and Freddie Gruber, just to name a few.

John Allen is a member of the PAS Health and Wellness Committee. He has played in various concert bands, marching bands, orchestras, and percussion ensembles. While attending Morehead State University he also marched in drum corps. He lives in Ashland, Kentucky where he plays with the Brass Band of the Tri-State and a local band called Ship Of Fools. If you have any questions or comments, you may e-mail John Allen at jallen@dragg.net. PN

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Beethoven's Timpanist, Ignaz Manker

BY THEODORE ALBRECHT

The literature on Beethoven's orchestral music, and especially his symphonies, is vast, even if little of it is written from the perspective of orchestral musicians themselves. In such surveys, Beethoven's timpani parts occasionally merit passing mention, but little more.[1]

The literature devoted specifically to Beethoven's use of the timpani is small, especially in English, but includes several fine contributions. In their standard histories of percussion, Gordon Peters and James Blades offer brief but insightful discussions aimed at the general reader.[2] Geary H. Larrick's "A Study of the Timpani Parts of Beethoven's Symphonies" (1985) provides a valuable survey of technical innovations and solutions in performance.[3]

Over a decade earlier, Viennese timpanist Richard Hochrainer had convincingly interpreted the diminished-fifth timpani strokes in the dungeon scene of *Fidelio* as waterdrops, and then provided an informed and practical survey of Beethoven's use of the timpani.[4] Hochrainer speculated that Beethoven probably wrote his timpani parts for Anton Eder (1753–1813) and Anton Hudler (1784–1856): "These timpanists must have been excellent performers, because Beethoven wrote passages in all his [orchestral] compositions that assume virtuosity and that give difficulty to many people even today." A brief look at the lives of Eder and Hudler and their involvement with Beethoven seems appropriate.

EDER AND HUDLER

On the basis of his age at death, Anton Eder was probably born in 1763. He succeeded Franz Paul Manker as timpanist for the *K. K. Hof- und Feld-Trompeter* (Imperial Royal Court and Field Trumpeters) in Vienna in Spring, 1795,[5] and was timpanist in the Burg Theater by mid-to-late 1795.[6] He likewise succeeded Karl Kreith as timpanist in the Imperial *Hofkapelle* (Court Chapel) in December 1803. As such, Eder would have been the timpanist at the premieres of Beethoven's *Symphony No. 1* at the Burg Theater on April 2, 1800, and of his ballet *Die Geschöpfe des Prometheus (The Creatures of Prometheus)* there on March 28, 1801.[7] In describing the state of music in Vienna in May, 1808, Ignaz Mosel wrote: "The I. R. Court Timpanist, Herr Eder, is incontestably the foremost artist on this instrument, whose good handling is far more difficult than most people probably think."[8]

Beethoven returned to the Burg Theater again in 1810, when his Overture and incidental music to Goethe's *Egmont* were premiered on June 15. The *Zwischenakt* (entr'acte) II opens with a soft passage featuring exposed timpani, and *Zwischenakt* III contains a march featuring an unexpected and explosive timpani interjection.[9] Beethoven would surely have had Eder in mind while fullfilling this commission. Eder died at age 60 on December 16, 1813,[10] and was considered "in every respect a skillful musician, who understood how to handle his instrument with great precision and discretion."[11]

Anton Hudler was born on March 7, 1784, in Zwettal in Lower Austria, and, as Anton Eder's student and successor, became Court Timpanist (*K.K. Hofpauker*) on January 1, 1814.[12] By 1808, however, Hudler had seemingly become timpanist at the Court-operated Kärntnertor Theater,[13] still holding that position in 1814 when Beethoven premiered the final version of *Fidelio,* and also at the premiere of the *Ninth Symphony* on May 7, 1824.[14]

Hudler later trained his son Joseph as a skillful artist, who, moreover, invented or at least improved a practical device to tighten all the screws of the timpani with one pull [turn], and thereby, to tune the instrument instantaneously and completely accurately, to the general preservation of the skin head.[15] Having entered the Society for the Protection of Widows and Orphans of Musicians (commonly called the *Tonkünstler-Societät*) on February 16, 1808, Anton Hudler died on September 8, 1857, at which time his widow, Franziska, began receiving survivor's benefits.[16]

Hochrainer's speculation that Beethoven wrote primarily for Eder and Hudler, however—although understandably based on the names best known to him, probably through Schilling's encyclopedia entries or similar material—did not take into account the fact that these two fine timpanists did not play in the orchestras most consistently available to Beethoven from late 1802 until the end of 1808: (1) the orchestra of the Theater an der Wien; (2) the small private *Kapelle* of Prince Franz Joseph Maximilian von Lobkowitz (1772–1816), augmented by musicians hired on a per-service basis from the Theater an der Wien's orchestra; and, in the latter years of this period, (3) the composite amateur/professional orchestra of the so-called *Liebhaber Concerte* (Amateur Concerts) in 1807–1808. The timpanist who was involved with these activities, and indeed also with the larger composite orchestra that premiered several of Beethoven's works in 1813–1814, was Ignaz Manker.

MANKER'S EARLY YEARS

The few details concerning Ignaz Manker's early life that we can establish at present originate in often conflicting archival documents dating from later in his life and at the time of his death. He was born in Gols, Hungary,[17] the son of timpanist Franz Paul Manker[18] (ca. 1723–1795)[19] and his wife Anna (1739–1809).[20] The year of Ignaz's birth remains uncertain, but 1765 seems the most plausible, with 1761 as the best alternative.[21]

The family, which also included two daughters,[22] had moved to Vienna by the Spring of 1782, when Franz Paul Manker probably succeeded Anton Schulz as timpanist for the *K. K. Hof- und Feld-Trompeter*, a position he retained until his death on April 23, 1795.[23] On September 18, 1785, the elder Manker witnessed Court Trumpeter Peter Neuhold's testimonial on behalf of his prize pupil Anton Weidinger, for whom Joseph Haydn would write his *Trumpet Concerto* a decade or so later.[24] By 1787, if not before, the Manker family was living in Strozzigrund, a suburb just west of the walled city of Vienna, in House No. 16.[25]

Young Ignaz probably learned to play

timpani from his father at an early age but, as he grew, seemingly devoted himself primarily to the violoncello.[26] Possibly in the late 1780s and early 1790s he was a member of Prince Grassalkowitz's *Hauskapelle* (house ensemble)—whether in Vienna or at the princely seat in Pressburg (Bratislava) is not clear—but at any rate was back in Vienna by mid-to-late 1795, when Schönfeld's *Jahrbuch* called him "a fine violoncellist who many times plays in private Akademies."[27] Grassalkowitz had offered employment to the violoncellists Anton and Nikolaus Kraft when Haydn's long-standing Esterházy *Kapelle* was disbanded in September 1790,[28] and in 1795 Schönfeld likewise listed the Krafts as former members of Grassalkowitz's *Kapelle*.[29]

When, in the Fall of 1795, Prince Nikolaus II Esterházy began to reconstitute what was initially a small orchestra to live largely in Eisenstadt, ca. 30 miles southeast of Vienna, he hired Ignaz Manker as his principal (and seemingly only) violoncellist.[30] If Manker had worked with Kraft in the Grassalkowitz *Kapelle*, he could have been recommended through that channel, but in any case such a sphere of influence would have existed through the intermarried Grassalkowitz and Esterházy families. In his position at Eisenstadt, Manker would have played in the first performances of most of Haydn's mature Masses; indeed, his name even appears on an original "violoncello e basso" part for the *Theresienmesse* of Summer 1799.[31] Because the documents fail to list a timpanist, the Haydn authority H. C. Robbins Landon posited that a third trumpeter or the extra hornist, Gabriel Lendvay, might have played timpani for the *Schöpfungsmesse*.[32]

I suspect, however, that Manker may have occasionally played timpani for Haydn as early as the December 26, 1796, premiere of the *Missa in tempore belli* (the so-called *Paukenmesse*) at the Piarist Church in Vienna. If the contracted orchestra included the two Krafts (now in Prince Lobkowitz's Viennese employ) as the violoncellists, it would have freed Manker to become the Mass's prominent Pauker.

Some time before December 1800, Manker must have begun taking unauthorized leaves from Eisenstadt, as evidenced in this letter from Prince Nikolaus Esterházy to Haydn:

> To Herr Kapellmeister Haidn [sic]:
> Well born, Dear Kapellmeister von Haidn!
> Inasmuch as frequent warnings to the violoncellist Mankert [sic] have had so little effect that, against standing orders, without my permission and without informing you, he has ignored his duties and gone to Vienna, I wish you to remove him permanently from his post, and I also wish you to look for the best possible substitute for his job, concerning which I shall expect your proposal.
> Eisenstadt, December 10, 1800
> Exp. Esterhazy[33]

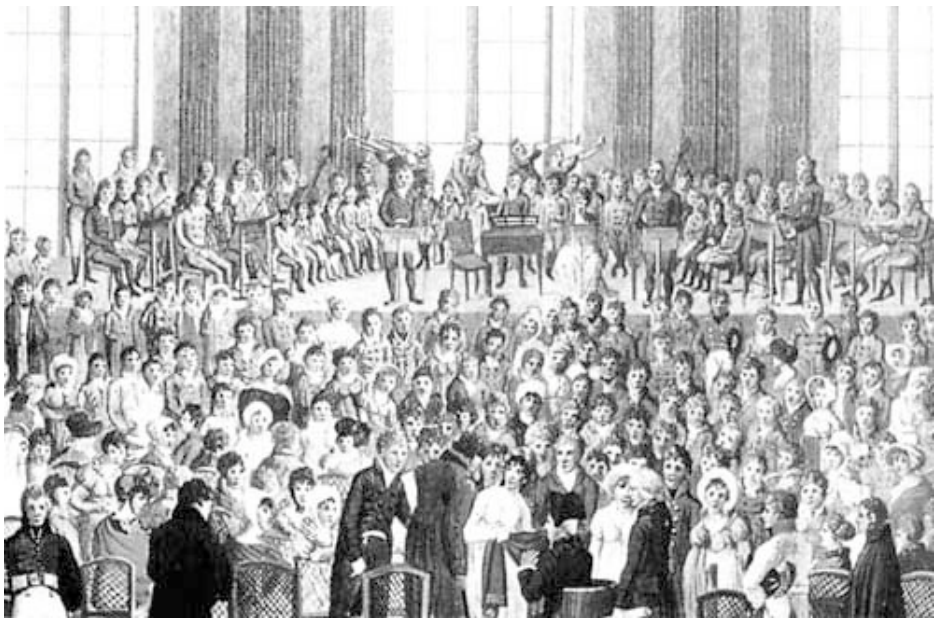
Instead of dismissing Manker, Haydn must have interceded for him, because the violoncellist appears on the next July's roster with a salary of 500 florins (just below Haydn at 700 and concertmaster Aloys Tomasini at 600) and with an increase of 10 florins! This was an especially high salary for a musician listed as unmarried and having no children. Likewise, the space left for comments was blank.[34] Manker's permanent move back to Vienna must have occurred by 1803, when Haydn finally did recommend a replacement for him, at least in Eisenstadt.[35] After 1805, living in the suburbs of Vienna with his mother, however, Manker was still considered a *Kammermusiker* (chamber musician) to Prince Esterházy.[36]

We can only conjecture the reason for these contradictory observations. It is possible that by late 1800 Manker's mother's health may have declined. Widowed since 1795, Anna was probably 62 years old by this time, and if she were periodically ill, Ignaz might have hurried off to assist her. Such extenuating circumstances, if Haydn knew of them and communicated them to the prince, might explain the increase in Manker's salary by Summer 1801.

If Manker later decided to move back to Vienna, where Prince Esterházy maintained several properties including a sumptuous palace in the Wallner Strasse, he might have been retained (on reduced salary) to participate in chamber music when the prince visited the city. He might also have sought supplemental income and found employment at the Theater an der Wien, as its timpanist, Joseph Rabe, began to busy himself increasingly with administrative matters.

JOSEPH RABE

Rabe had been born in Oberleutensdorf, Bohemia, in 1750.[37] He may have been timpanist at Emanuel Schikaneder's suburban Freihaus Theater auf der Wieden (i.e., in the Wieden district, perhaps 1,000 feet across the open *Glacis*, southwest of the walled city's *Kärntnertor* [the Gate leading to the prov-



Ignaz Manker as timpanist in a performance of Haydn's *Creation*, Vienna, March 27, 1808. Detail of a souvernir box cover by Balthasar Wigand. Original formerly in the Historisches Museum der Stadt Wien; lost since 1945.

ince of Carinthia]) as early as 1791, when Mozart's *The Magic Flute* was first performed there, but in any case was a member of the theater's orchestra by mid-to-late 1795, when Schönfeld collected information for his *Jahrbuch*.[38] Probably around 1788, he had married Anna (born ca. 1769 or 1770),[39] who bore their sons Paul in 1789 and Vincenz in 1791.[40] He was still timpanist on June 13, 1801,[41] when Schikaneder opened his new state-of-the-art Theater an der Wien, a few hundred feet to the north, across the Wien River.

Soon thereafter, Schikaneder began to increase the strength of the orchestra by adding new principal players: contrabassist Anton Grams and oboist Franz Stadler (both from Prague), clarinettist Joseph Friedlowsky, concertmaster Franz Clement, and so on. Doubtless during this period, Rabe, now in his fifties and seemingly with several children, made the transition from timpanist to *Orchester-Inspicient* (orchestra manager),[42] although he probably always played in the theater's percussion section when needed. When Beethoven conducted his *Wellington's Victory* in 1813 and 1814, Rabe played cymbals while Manker played timpani.[43] By 1822, the timpanist at the Theater an der Wien was one Fibich, while Rabe, now probably 72 years old, continued as orchestra manager.[44] Rabe died of *Lungenbrand* (tuberculosis, common in Vienna) in his Kothgasse apartment on May 30, 1828.[45] In the meantime, Manker had come and gone.

MANKER AND BEETHOVEN

By November 23, 1802, Beethoven was probably either under written contract or had entered into verbal agreement with Emanuel Schikaneder to compose an opera for the Theater an der Wien.[46] As part of that arrangement, Beethoven soon received an apartment in the Theater building and had the orchestra and chorus potentially at his disposal for concerts[47] on those days in the secular and liturgical calendar when no plays or operas were given, usually the week before Christmas and the week before Easter.

Thus Beethoven's first concert of his own music at the Theater an der Wien took place on April 5, the Tuesday before Easter, 1803. The program included the premieres of his *Symphony No. 2*, *Piano Concerto No. 3*, and the oratorio *Christus am Ölberge* (*Christ on the Mount of Olives*). Beethoven had conceived *Christus* in late Summer and early Fall 1802, during his famous stay in Heiligenstadt, and had probably orchestrated it during January, February, and early March 1803, when he must also have been orchestrating the concerto and putting the finishing touches on the symphony's score.[48]

The oratorio's extended slow orchestral introduction (in E-flat minor!) portrays Christ in mental torment in the Garden, before His capture.[49] As might be expected, the timpani are tuned to the tonic and dominant below (E-flat and B-flat), but Beethoven refrains from using them until a dramatic pause in the rest of the orchestra, where the single timpano in E-flat softly (and "*semplice*") plays a bar of throbbing eighth notes, probably portraying Christ's heartbeats in His lonely contemplation (p. 2, bars 5–6). Beethoven repeats the solo two bars later (p. 2, bars 8–9) and, having modulated, brings a similar dramatic narrative back later in the introduction (p. 4, bars 4–5 and 7–8), now with the lower timpano in B-flat creating an even more sombre effect on the repeated *pianissimo* heartbeats.

The initial thematic material of the *Third Piano Concerto in C minor*[50] concludes with a motive that alternates the tonic and the dominant below in an implied dotted rhythm (p. 1, bars 3–4). Naturally, Beethoven writes for timpani tuned to match the strings who open the movement, but waits until the codetta of the first exposition (p. 6, bar 20–p. 7, bar 1) before adding them thematically to the *fortissimo* orchestral *tutti*. During the latter passages of the development (p. 18, bars 2–5), the timpani alone perform the motive, almost as a *pianissimo* echo, soon afterwards joining the full orchestra thematically at the *fortissimo* recapitulation (p. 19, bars 9–10).

One of Beethoven's masterstrokes, however, comes in this first movement's coda, when the orchestra re-enters at the conclusion of the piano's cadenza. Over hushed *pianissimo* sustained chords in the strings, the timpani alone play the tonic-dominant motive, alternating with whispy descending commentary from the

piano, for the next eight bars (p. 27, bars 1–8), before the movement builds to its assertive conclusion.

Here, then, was probably Beethoven's first exposed writing for Ignaz Manker: nothing of extraordinary technical difficulty, but passages that required a certain amount of refinement to bring them off effectively. Today, during the little dialogue in the coda of the concerto's first movement, a conductor acts as intermediary between soloist and orchestra. In 1803, however, Beethoven (as composer, soloist, and conductor) would have been in direct eye contact with the timpanist for these eight bars. If Manker had gained considerable experience playing chamber music in his days as a violoncellist, this duet must have delighted them both.

Beethoven's next major orchestral project was the *Symphony No. 3*, later subtitled *Eroica*. He had conceived the work already in Heiligenstadt, probably in September 1802, but had to wait until Summer 1803 to sketch it thoroughly. Scoring must have occupied him through the Winter of 1803–1804, at about the same time that he was beginning to sketch the opera *Leonore/Fidelio* for the Theater an der Wien.

The first reading rehearsals took place in the music room at Prince Lobkowitz's palace[51] in late May or early June 1804, with the prince's normal staff of a half dozen musicians supplemented by twenty-two hired musicians—probably largely from the Theater an der Wien, with Ignaz Manker among them. By the time that the *Eroica* received its first public performance, by the augmented orchestra of the Theater an der Wien on April 7, 1805, Manker and his colleagues surely knew it well.[52] While the symphony contains no exposed passages precisely tailored to Manker's talents, it nonetheless abounds in effective writing for the timpani that remains a challenge today.[53]

The next major milestone in Beethoven's writing for the timpani—and for Manker in particular—comes in 1805, with the opera *Leonore* (called *Fidelio* in its 1814 version),[54] premiered at the Theater an der Wien on November 20. The Introduction to the dungeon scene (Act III in 1805, Act II in 1814) begins in F minor, but soon becomes harmonically unstable. As in the opening of *Christus am Ölberge*, we find the hero—now the unjustly imprisoned Florestan—in mental agony and on the verge of death. As he had done in *Christus*, Beethoven delays the timpani's *piano* entry, this time entering in bar 14 on the diminished fifth of E-flat and A below.

Over two decades ago, Richard Hochrainer posited that these falling notes (in an implied dotted rhythm) represent water drops falling in Florestan's dungeon,[55] and even today, no other interpretation seems plausible. Unlike the unaccompanied heartbeats in *Christus*, the timpani in *Leonore/Fidelio* are not alone; they are eerily and softly accompanied in the strings by a diminished seventh chord built on A—and it is crucial for the timpanist to have tuned beforehand to accomodate his interval within that chord. (See *Leonore*, Act III, p. 308, bar 6; p. 309, bars 1–3; p. 316, bars 2–3; and p. 319, bars 1–5; as well as *Fidelio*, p. 171, bar 14; p. 172, bars 1–2; p. 173, bars 6–7; and p. 174, bars 5–6.) Surely aware of Manker's earlier experience with tuning a violoncello, Beethoven knew that he could score for this unusual interval, and that the timpanist could and would execute it satisfactorily.

Beethoven posed for Manker a similar tuning problem in the *Violin Concerto in D*,[56] premiered at the Theater an der Wien on December 23, 1806. The timpani are tuned in D and A, but Beethoven begins the concerto with five *piano*, almost lyrical strokes on D (p. 1, bars 1–2), which then assume a major role in the movement's thematic fabric. To this day, tuning the D so that it matches the woodwinds when they enter in bar 2 (or vice versa) often confounds even professional timpanists with nearly two centuries of collective experience behind them. One can only imagine the collegial chuckle that Beethoven got when Manker first received his part and realized how tricky those seemingly simple notes actually were.

During March 1807, Prince Lobkowitz hosted (and doubtless paid for) two concerts for a "select audience" devoted exclusively to Beethoven's works,[57] with a similar performance on April 4.[58] These concerts included not only the *Symphonies No. 1*, *2*, and *3* and vocal excerpts from *Leonore/Fidelio*, but also the *Coriolan Overture* and the first documented performances of *Piano Concerto No. 4* and *Symphony No. 4*. As before, Lobkowitz probably hired members of the Theater an der Wien's orchestra to complement his house musicians.

The new *Fourth Symphony*,[59] especially, featured prominent writing for the timpani, probably with Manker in mind. In the first movement, Beethoven teases at the recapitulation: a 26-bar roll in the timpani beginning *pianissimo* and ending *fortissimo*, then punctuating a statement of the principal thematic material in the rest of the orchestra (p. 20, bar 14, through p. 22, bar 6, and then through bar 12). He uses the timpani thematically in the second movement, first lightly accompanied (p. 40, bars 1–2), and then entirely alone (p. 45, bars 8–9). These passages called for the subtlety and control that Manker must have possessed and on which Beethoven was counting for his desired effects.

Also during the Spring of 1807, at the behest of the London pianist/publisher Muzio Clementi, who was visiting Vienna, Beethoven adapted the solo violin part in his *Violin Concerto* into a piano part, thereby creating a "new" *Piano Concerto in D*.[60] We have no record of exactly when Beethoven played it in its new guise, merely that he did so,[61] and probably before sending Clementi's copy off to London. While he had allowed violinist Franz Clement to improvise his own cadenza in the first movement, Beethoven wrote out a cadenza for the piano version.[62] In the middle of that cadenza, Beethoven inserted a march sequence, with the timpani leading off softly with the five repeated notes, this time on A, and then, after being joined in duet by the piano, alternating with D as the march progresses. At the conclusion of the 16-bar bi-partite march (whose second strain makes a diminuendo the second time through), Beethoven has the timpanist crescendo into a climactic measured roll, after which the piano resumes alone for the remainder of the cadenza (p. 30, bars 1–19). Whether at the Theater an der Wien or at Prince Lobkowitz's palace (more likely), the timpanist whom Beethoven would have envisioned to share the "spotlight" of the cadenza would have been Ignaz Manker, again making use of his experience a chamber-music player.[63]

Between November 12, 1807, and March 27, 1808, a society of music lovers with Prince Lobkowitz as one of its major patrons put on a series of some twenty concerts, largely in the Festival Hall of the University. Ten of the so-called

Liebhaber Concerte (amateur concerts) included works by Beethoven, with several items performed repeatedly: *Symphonies No. 1* (twice), *2* (twice), *3* (twice), and *4*; *Piano Concerto No. 1*; and the overtures to *The Creatures of Prometheus* and *Coriolan*. The orchestra numbered roughly fifty-five men: except for the paid section leaders, all of the violins, violas, and violoncellos were accomplished amateurs. The contrabasses and all of the winds (except flutes and principal clarinet) were paid professionals. The majority of those professionals, including Ignaz Manker, were members of the Theater an der Wien's orchestra.[64]

Beethoven's works notwithstanding, the high point of the series was the final concert on March 27, 1808, devoted to Haydn's oratorio *The Creation*, with the aged composer himself attending. The event was captured in an often-reproduced watercolor by artist Balthasar Wigand.[65] In the middle of the orchestra, situated in the picture's background, is clearly a timpanist—in this case identifiable through documentary evidence as Ignaz Manker. While the figures of Haydn, Salieri, Princess Esterházy, Prince Lobkowitz and others in the foreground of the picture are marginally recognizable, it is doubtful that most of the orchestral musicians in the background resemble their living counterparts.[66] Nonetheless, the timpanist has a certain individualism—not enough to recognize him on the street, but enough to outline some general features and to show him looking up and partially to the right (as if reading his part) while slightly leaning over the drum to his left and playing it with both sticks close to the drumhead.[67] Thus, this watercolor is the only visual representation we have of Manker.

Two months after this concert, Ignaz Mosel, who had been one of the amateur violists in the Liebhaber orchestra, published the survey of musical activity in Vienna already mentioned earlier. After praising Anton Eder highly, Mosel turned to Manker: "Herr Manker (from the Theater an der Wien) would likewise be very much praised, if his enthusiasm did not carry him away, now and then, to become all too loud at the wrong places."[68]

The next significant event was Beethoven's famed concert at the Theater an der Wien on the cold evening of December 22, 1808. Prince Lobkowitz attended, so we may assume that his musical staff supplemented the theater's orchestra. It is quite likely that several of the amateurs who had played in the *Liebhaber Concerte* also augmented the string sections. Among other works, the program consisted of the *Piano Concerto No. 4*, excerpts from the *Mass in C*, the *Symphonies No. 5* and *6*, and concluding with the *Choral Fantasy in C minor* to bring all of the evening's participants back on stage for a grand finale.[69]

Although the principal oboist, Franz Stadler, had a cadenza in the first movement of the *Fifth Symphony*,[70] Manker's timpani signalled the unprecedented transition from the "scherzo," with the soft rhythmic motive gathering excitement during the crescendo into the Allegro finale (p. 50, bar 9, through p. 52, bar 1). Beethoven used the timpani only in the "Storm" movement of the *Pastorale Symphony No. 6*, but their *fortissimo* entry[71] (p. 55, bar 3), especially after three *tacet* movements, remains most effective, even today.

Beethoven initially penned another duet with Manker in the *Choral Fantasy*: at the point where the soprano and alto soloists (SSA) enter with their full statement of "Schmeichelnd hold und lieblich klingen," they were accompanied by piano (Beethoven), with timpani (Manker) doubling the tonic-dominant left hand *ppp*. When the tenor and bass soloists (TTB) enter for the next stanza, they are joined by strings, and so the timpani dropped out until the next *forte* statement. Before sending definitive publication material to Breitkopf und Härtel, however, Beethoven removed the timpani part of the duet, leaving the women soloists' accompaniment to piano alone.[72]And in the coda of the *Choral Fantasy*,[73] on the word "Kraft" (power), Beethoven uses a solo *fortissimo* re-entry of the timpanist on a rolled G, as the lowest note of a root-less C-minor chord (p. 41, bar 7), to provide a dominant function in transforming the sustained chord, two tension-laden bars later, into the triumphant tonic C major (p. 45, bar 1).[74]

Most accounts regarding the so-called *"Emperor" Piano Concerto No. 5*[75] relate that Beethoven composed it in 1809, that its premiere took place in Leipzig on November 28, 1811, with Friedrich Schneider as pianist, and that the first Viennese performance took place on February 12, 1812, performed by pianist Carl Czerny at a benefit concert attended by Emperor Franz. What these accounts do not tell us is that at some time, probably in late 1809 or early 1810—before sending it off to Leipzig publisher Breitkopf und Härtel in Spring/Summer 1810—Beethoven must have performed the concerto himself in a semi-private setting. Just as Prince Lobkowitz received the dedications of so many works (whose first, semi-private performances he had sponsored) earlier, the dedicatee for the *Piano Concerto No. 5* was the Archduke Rudolph, who had begun to figure prominently in Beethoven's patronage in Spring 1809.

In April 1813, Rudolph would hire an orchestra for reading-rehearsals of the yet-unperformed *Symphonies No. 7* and *8*; possibly he had also provided the means earlier for Beethoven to give a performance of the concerto to a "select audience." If so, Manker would certainly have been on the "preferred hire" list—and with good reason. In the Rondo finale, the first entry of the timpani helps to reinforce the hemiola thematic material (p.

62, bars 2–9). Most important, however, is the *diminuendo* and *ritardando* dissolution of the thematic material in the solo piano at the end of the movement, accompanied only by the *pianissimo* timpani (p. 87, bar 6, through p. 88, bar 5)—another example of Beethoven in a duet with Manker that would have required eye-to-eye contact between the two players.[76]

During these years, Vienna was caught up in major historical events: in Spring 1809, Napoleon occupied the city for the second time; and in March 1811, the Austrian government collapsed in bankruptcy, devaluing currency (including Beethoven's income) by eighty percent. But by late 1812, Napoleon had made his fatal mistake with the Russian campaign, and in Spring 1813, he retreated across northern Germany with the Allies nipping at his heels, while Wellington defeated France's western front in the Iberian Penninsula.

On December 8, 1813, Beethoven participated in a gigantic benefit concert for the war wounded in the Festival Hall of the University. The program included the premieres of his *Symphony No. 7 in A*[77] and—to fire up patriotic enthusiasm—*Wellington's Victory*. The orchestra probably numbered around 120 and included a who's who of musicians living in or visiting in Vienna at the time. Ignaz Manker was the timpanist.

On December 12, the concert was repeated, this time at the much larger *Grosser Redoutensaal*, the Imperial ballroom next to the famous Spanish Riding School in the *Hofburg*. With slight changes of program, the concert was repeated, now for Beethoven's benefit (even though he himself had to pay the overhead), on January 2, 1814, and finally—with the premiere of the *Symphony No. 8 in F*[78] as an added attraction—on February 27, 1814. According to the roster of the paid professionals, Manker played timpani, while some of his colleagues from the Theater an der Wien—including Joseph Rabe—played the military percussion instruments. Their salary for the February 27 engagement was five florins each (two florins for a brush-up rehearsal and three florins for the performance itself).[79]

In the first and second movements of Beethoven's *Symphony No. 7* the timpani are tuned in E and A, the interval of a fifth. For the Scherzo "Presto" in F major, however, the timpanist has to tune the higher timpano to F, resulting in the interval of a minor sixth—the inversion of the tonic F below with A above (p. 45 *et seq*.). And in the finale of the *Symphony No. 8*, Beethoven expands the interval further to the octave F–F (p. 37–39 *et seq*.), with alternating serious and humorous mood swings.

For the Congress of Vienna, which restored order to Europe after the deafeat of Napoleon, Beethoven composed the extensive cantata *Der glorreiche Augenblick* (*The Glorious Moment*),[80] premiered at the Redoutensaal on November 29, 1814, with many of the same forces as he had used earlier that year, but with chorus added. *Wellington's Victory* and the *Seventh Symphony* filled out the program, repeated on December 2 and 25. While *Der glorreiche Augenblick* marks no great innovations in writing for the timpani, it was nevertheless the first time that Beethoven combined timpani with bass drum, cymbals, and triangle in a choral work—which would find a more enduring outlet nearly ten years later in the *Ninth Symphony*.

But Ignaz Manker was not destined to play the *Ninth*.[81] His mother had died on May 7, 1809,[82] at just about the time that the French had bombarded Vienna. Manker remained unmarried and resided in an apartment at Laimgrube No. 135, about five blocks west of the Theater an der Wien, when he died of *Schleichfieber* (slow fever) at the hospital of the Brothers of Mercy (Barmherzige Brüder) on December 4, 1817.[83] The document recording his estate (Verlassenschaftsabhandlung)—witnessed by his landlord, Franz Wallisser—noted that he left no testament and owned nothing of value (at least for estate tax purposes), and concluded: "The deceased received treatment and was buried gratis by the [Brothers of] Mercy."[84]

CONCLUSION

While Anton Eder and Anton Hudler were first-rate timpanists employed by the Viennese Court and did premiere several important Beethoven works, the majority of the composer's orchestral music from 1803 through 1814 was probably written with timpanist Ignaz Manker in mind. The son of a Court Timpanist and himself an accomplished violoncellist, Manker began to concentrate on the timpani rather late in his career. Because Manker was an experienced chamber-music player, Beethoven could write intricate duets for piano and timpani in the *Third* and *Fifth Piano Concertos*, and in the first-movement cadenza in the piano version of the *Violin Concerto*.

Because Manker—as a former cellist—must have possessed a sensitive ear and could tune the timpani accurately, Beethoven began to write unusual intervals, expanding to the diminished fifth in *Fidelio*, the minor sixth in the *Seventh Symphony* and finally the octave in the *Eighth Symphony*. From the delicate soft opening of the *Violin Concerto* and the transition from the third to the fourth movement in the *Fifth Symphony*, among others, we find that Manker must have possessed a sensitive touch when called for, and yet, from the complaint of one of the violists who must have sat nearby, we also learn that Manker allowed himself free rein in loud passages. Because Beethoven continued to write challenging and gratifying music for Ignaz Manker throughout this period, we can only assume that the composer approved of and encouraged these traits in his timpanist of choice.

APPENDIX: OTHER TIMPANISTS IN VIENNA, 1795–1822

In addition to Eder, Hudler, Kreith, Rabe and, of course, Manker, several other timpanists were active in Vienna during this period. For the sake of completeness, they merit at least a brief mention here.

In 1795, Ignaz Kicker played in the orchestra of Marinelli's Theater in the Leopoldstadt, the suburb across the Danube Canal from Vienna proper.[85] Another versatile musician, Kicker (1740–1819) also played trombone at the Michaelerkirche (St. Michael's Church), located across the square from the Burg Theater.[86]

From at least 1801 through at least 1814, Anton Brunner was active as a timpanist. From 1801 to at least 1806, he lived *am Platzl* No. 7, that is, on the little square near St. Ulrich's Church, just a few blocks west of the walled city.[87] As such, he lived about halfway between the Theater an der Wien to the south and the Josephstadt Theater (built in 1788) to the north. In 1808 and 1809, he seems to have been the timpanist at the Burg Theater (a position that we would otherwise associate with Anton Eder). Because he

was the contractor for Beethoven's concert of February 27, 1814, he may also have been associated with the Theater an der Wien, as were Manker, Rabe, and many other musicians who played that engagement. Because we have no names of orchestral musicians at the smaller Josephstadt Theater in these years, however, it is tempting to speculate his additional association with that orchestra.[88]

By 1822, Franz Ganglbauer was timpanist at the Josephstadt Theater, while Martin Völkel held the corresponding position at the Leopoldstadt Theater.[89] By this time, Anton Hudler played at Court, at the Kärntnertor Theater, and at St. Stephan's Cathedral, while his son Joseph now played at the Burg Theater.[90]

During these years, a few amateur timpanists were also active in Vienna. From late 1815 to early 1818, Peter von Decret played in an amateur orchestra that met at violinist Otto Hatwig's apartment. The principal violist in this thirty-five-member orchestra was none other than Franz Schubert![91] By 1821, however, Decret seems to have confined his musical activity to being a singing member of the Gesellschaft der Musikfreunde.[92] Other amateur timpanists in 1821 or 1822 included Court Comptroller Michael von Bartenschlag; Leopold Rechberger (a member of the Gesellschaft der Musikfreunde); and Joseph Wieländer, Jr.[93] All of these merit further investigation.

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I would like to dedicate this article to Patricia Miller (Timpanist of the Philharmonia of Greater Kansas City) and to Harvey Biskin (Timpanist Emeritus of the San Antonio Symphony Orchestra).

ENDNOTES

1. George Grove, *Beethoven and His Nine Symphonies*, 3rd edition (London: Novello, Ewer and Co., 1898; repr. New York: Dover, 1962), pp. 167, 303, 305, 357–358, and Nicholas Cook, *Beethoven, Symphony No. 9* (Cambridge: Cambridge University Press, 1993), p. 31, for instance, mention timpani in passing, but at least with approval. British popular writer Antony Hopkins' *The Nine Symphonies of Beethoven* (London: Heinemann/Seattle: University of Washington Press, 1981) sometimes even gives the impression that the author resents the intrusion of the orchestra (or at least the non-string instruments) upon what otherwise might be glorious compositions. See, for instance, p. 212, where he discusses the trio of the Scherzo of the *Seventh Symphony*, with the "rude grumblings [of the second horn] being turned to magic by the lower strings." Elsewhere, p. 236, he compensates by including at least a brief discussion on the significance of the timpani's octaves in the *Eighth Symphony*.

2. Gordon B. Peters, *The Drummer: Man. A Treatise on Percussion*, revised edition (Wilmette, Illinois: Kemper-Peters Publications, 1975), pp. 57–60; James Blades, *Percussion Instruments and Their History*, revised edition (Westport, Connecticut: Bold Strummer, 1992), pp. 267–275.

3. Geary H. Larrick, "A Study of the Timpani Parts of Beethoven's Symphonies," *NACWPI Journal* 33, No. 3 (Spring, 1985), 4–19; 33, No. 4 (Summer, 1985), 13–22; 34, No. 1 (Fall, 1985), 12–29. Its German counterpart, a decade earlier, was Paul Mies, "Die Bedeutung der Pauke in den Werken Ludwig van Beethovens," *Beethoven-Jahrbuch 8* (1975), 49–71.

4. Richard Hochrainer, "The Waterdrops," trans. by Harrison Powley, *Percussionist* 11 (Summer, 1974), 143–144; and his "Timpani bei Beethoven," *Orchester 158* (July, 1970), 335–337, trans. by Harrison Powley as "Beethoven's Use of the Timpani," *Percussionist* 14 (Summer, 1977), 66–71.

5. *Hof- und Staats-Schematismus... Wien* (Vienna: Joseph Gerold, 1796), p. 378. At that time, Eder lived in Bognergasse 338.

6. Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Schönfeld, 1796), p. 92. Most of Schönfeld's material reflects the latter months of 1795.

7. Larrick, "Timpani Parts of Beethoven's Symphonies," pp. 6–12, discusses the interesting aspects of Beethoven's timpani parts in *Symphony No. 1*, and then notes (p. 12) that *Symphony No. 2* "is not particularly remarkable for its timpani writing." Larrick may be quite right: if Beethoven foresaw that his *First Symphony* would be premiered at the Burg Theater, he may well have tailored the timpani part to Eder's talents. When he was scoring the *Second Symphony*, however, Beethoven seems to have lost his prospects at the Burg Theater and had not yet secured a contract from the Theater an der Wien, with the possible result of more conservative scoring all around. Because the *Second Symphony* underwent considerable revision after its premiere at the Theater an der Wien on April 5, 1803, and because the original working score (which Beethoven reportedly gave as a souvenir to his student Ferdinand Ries) is lost, there is little opportunity to test this general observation against primary sources.

8. Ignaz Mosel, "Uebersicht des gegenwärtigen Zustandes der Tonkunst in Wien," *Vaterländische Blätter für den österreichischen Kaiserstaat* 1, No. 7 (May 31, 1808), 54. While we happily accept Mosel's opinion of Eder here, we shall have reason below to question his contemporaeous evaluation of Manker. Suffice it to say that Mosel was courting the favor of the Court musical establishment.

9. Georg Kinsky, *Das Werk Beethovens...Verzeichnis*, completed by Hans Halm (Munich: G. Henle, 1955]), p. 227.

10. Ludwig von Köchel, *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna: Beck'sche Universitäts-Buchhandlung, 1869), p. 95. Kreith (born ca. 1746) had been an official member of the Hofkapelle since 1793, and died on December 22, 1803. Doubtless due to technicalities in the Court organizational scheme (whereby Kapelle timpanists were often drawn from the Hof- und Feld-Trompeter and elsewhere), Köchel lists no official replacement for Eder in the Hofkapelle, but there is little doubt that Eder's position was immediately occupied by Hudler. This is supported by the Court Directory, *Hof- und Staats-Schematismus, 1813*, p. 116, which still lists Eder as the timpanist for the Hof- und Feldtrompeter; replaced in *Schematismus*, 1814, p. 20, by Hudler.

11. Author 81, "Eder, Anton," in Gustav Schilling, ed., *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 7 vols. (Stuttgart: Franz Heinrich Köhler, 1835–1842), II, 557. From the content and tone of this entry, it seems likely that the author (possibly Ignaz von Seyfried) gathered his material about Eder from Anton Hudler (see below). In both entries, Hudler is noted as Eder's student and successor.

12. Author 81, "Hudler, Anton," in *Schilling*, III, 644.

13. *Hof- und Staats-Schematismus, 1808*, p. 97. At that time Hudler lived at suburban Strozzigrund No. 3, perhaps a 10- or 15-minute walk from the theater. The other timpanist listed by this Court Directory, also on p. 97, is, of course, Anton Eder, presumably still at the slightly more prestigious Burg Theater.

Contradicting and confusing the foregoing account concerning both Eder and Hudler is Joseph Alois Gleich's *Wiener Theater Almanach auf das Jahr 1808* (Vienna: Joseph Riedl, [1808?]), pp. 106–108, which lists the timpanist at the I. R. Court Theater [presumably the Burg Theater] as Herr Brunner, and the timpanist

at the German Opera [presumably the Kärntnertor Theater] as Herr Eder. This volume has an entry for the Theater an der Wien, but does not list the orchestral musicians there. Gleich's similar *Almanach* of 1809 (pp. 99–103) contains variants elsewhere, but still lists Brunner and Eder in the same positions as in the 1808 volume. Unfortunately, the various theatrical directories in these years are not consistent in the information they contain, and most merely list the total number of orchestral musicians at each theater, with no names given. Similarly, the Court Directories generally do not list orchestral personnel for the theaters (1808 was an exception), and so continuity and consistency likewise prove elusive. (For a brief discussion of Anton Brunner, see the Appendix.)

14. Anton Ziegler, *Addressen-Buch von Tonkünstlern, Dilettanten, Hof- Kammer- Theater- und Kirchen-Musikern...in Wien* (Vienna: Anton Strauß, 1823), p. 81, confirms that Anton Hudler was timpanist at the Kärntnertor Theater in late 1822. By this time, too, Hudler's son Joseph played timpani at the Burg Theater (Ziegler, p. 70).

15. Author 81, "Hudler, Anton," in *Schilling*, III, 644. Constant von Wurzbach, "Hudler, Anton," in his *Biographisches Lexikon des Kaiserthums Oesterreich* 60 vols. (Vienna: Universitäts-Buchdruckerei von L. C. Zamarski, 1856–1891), IX (1863), 379–380, is derived from Schilling, but is clearer in wording. Hudler was quite alive when Schilling collected his material in the mid-1830s, but Wurzbach's volume, printed in 1863, failed to record Hudler's death a half dozen years earlier.

16. Carl Ferdinand Pohl, *Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät* (Vienna: Selbstverlag/Carl Gerold's Sohn, 1871), pp. 109, 136. From the Society's records, Pohl confirms Hudler's birth date as well. Franziska was evidently still alive and collecting benefits when Pohl wrote in 1871. Of the other major figures in the present study, neither Eder (strangely) nor Ignaz Manker (understandably) were ever members of the Society, whose ranks were drawn largely from the Imperial Hofkapelle (Court Chapel) and Court Theaters. Thus, Franz Paul Manker was also outside the customary pool for membership.

17. His birthplace is specified in his official death record: Vienna, Magistrat, Totenbeschauprotokoll, 1817, M, December, fol. 61r (death of December 4, 1817). According to the *Esterházy Personal und Salarial Stand, Numero I, Anno 1801* (dating from Summer, 1801), however, Manker was born in Vienna (quoted in H.C. Robbins Landon, *Haydn, Chronicle and Works*, 5 vols. [Bloomington: Indiana University Press, 1976–80], V, 64–66). If Manker was born in Hungary, he must have grown up in an essentially German-speaking environment, because the 1801 Esterházy document notes his only language as "German."

18. The father's name is given in most documents simply as Franz Manker, but the various Court Directories from 1784 to 1795 give his full name as Franz Paul Manker; see *Hof- und Staats-Schematismus* (Vienna: Joseph Gerold); 1784, p. 422, through 1795, p. 390.

19. When the elder Manker died in 1795, his age was given as 72 years old.

20. When Anna died on May 7, 1809, her age was given as 69 (*Wiener Zeitung*, 1809, p. 2178), but an earlier census record specified her year of birth as 1739 (Conscriptionsbogen, Strozzigrund, Bd. 197, H.N. 55/22; noted in Gustav Gugitz, Auszüge aus den Conscriptionsbögen, typescript, Archiv der Stadt Wien, ca. 1952, p. 172). If the Conscriptionsbogen entry is accurate, she would have been born sometime between May 8 and December 31, 1739.

21. At his death on December 4, 1817, the Totenbeschauprotokoll gave his age as 52 years, echoed by the obituary in the *Wiener Zeitung*, No. 283 (December 10, 1817), p. 1132. Likewise, his estate record gave his age as 52 (Vienna, Magistrat, Verlassenschaftsabhandlung 2774/1817). These three documents, especially the usually-reliable death register, would imply, given the late date in the year, that he was very probably born in 1765.

The Conscriptionsbogen (census) listing, however, collected between 1805 and 1808, gives a birth year of 1761, but the date may have been heard or transcribed incorrectly by the census taker, or Manker may have been represented as older than he was to escape conscription into the army (the primary function of the census).

Confusing such matters further is Prince Esterházy's personnel list of Summer 1801, where Manker's age is seemingly given as both 33 and 30. Age 33 may be a confusion with contrabassist Düppe, listed directly below. See "Personal und Salarial Stand, Numero I, Anno 1801," in Landon, *Haydn, Chronicle and Works*, V, 64–66. If 30 was the figure meant, it would place his birth in 1771; but if vierzig (forty) was meant, and yet somehow was heard and recorded as dreissig (thirty), the hypothetical correct meaning could place his birth in 1761, consistent with the birth year specified in the Conscriptionsbogen.

22. Ignaz Manker's Verlassenschaftsabhandlung, 2774/1817, notes two surviving sisters. There were probably other children, but at present I have not examined documents to identify them.

23. *Hof- und Staats-Schematismus*, 1781, p. 415, still lists Anton Schulz as timpanist. I have not examined the issues for 1782 or 1783, but by 1784, p. 422, the elder Manker had taken over Schulz's position. Since Schulz/Schultz (born in 1817) died on February 3, 1782 (see Pohl, *Tonkünstler-Societät*, p. 103), Manker was probably appointed to his position within the next two or three months. Schultz's much younger wife, Josefa, turned 30 years old (and therefore eligible for her recently deceased husband's benefits) on June 26, 1783, and lived until March 5, 1830 (Pohl, p. 131).

24. The full text is given in Richard Heuberger, "Anton Weidinger, Biographische Skizze," *Die Musik 7*, No. 21 (1907–1908), 162–163.

25. *Hof- und Staats-Schematismus*, 1787, p. 427. I have not examined the *Schematismus* for 1786, but earlier issues did not list Manker's address. Strozzigrund No. 16 (doubtless an apartment within a larger multi-family building) remained their address at least until the elder Manker's death in 1795, and possibly until Anna died in 1809, although a comparison of changing house numbering systems in the suburb (often a complicated process) might prove otherwise.

26. Such doubling on diverse instruments was not uncommon in an age when musicians seeking positions had to offer a variety of talents to potential employers. In addition to timpani, old Anton Schultz, for instance, had played flute and trombone (Pohl, *Tonkünstler-Societät*, p. 124).

27. Schönfeld, *Jahrbuch*, p. 41. Schönfeld calls him "Manka" and provides no first name, but notes that he was formerly with Prince Grassalkowitz's *Hauskapelle*. Landon, *Haydn, Chronicle and Works*, II, 36–37, provides background on the family (sometimes spelled Grassalkovics, etc.) and its intermarriage with the Esterházys. Landon noted that he had been unable to locate the musical archives of the Grassalkowitz family; therefore, dating and detailing Manker's activities during this period remains difficult.

28. Landon, *Haydn, Chronicle and Works*, II, 749; Esterházy's final payroll lists father Anton, but not son Nikolaus.

29. Schönfeld, *Jahrbuch*, p. 35.

30. Carl Ferdinand Pohl, *Joseph Haydn*, ed. Hugo Botstiber, 3 vols. (Leipzig: Breitkopf und Härtel, 1927), III, 104f.; quoted in Landon, *Haydn, Chronicle and Works*, IV, 52. Manker's arrival in Eisenstadt in 1795 is confirmed in Esterházy's *Personal und Salarial Stand, Numero I, Anno 1801* (seemingly dating from shortly after July 14, 1801), where his number of years in Esterházy's service is given as six (quoted in Landon, V, 64–66). The Esterházy document notes, too, that

Manker had been employed by Prince Grassalkowitz, and that he had left "at his own request." Thus, Manker must have been hired for Eisenstadt shortly after Schönfeld compiled his material in 1795, but before it was published in his *Jahrbuch* in 1796.

31. Landon, *Haydn, Chronicle and Works*, IV, 525.

32. Landon, *Haydn, Chronicle and Works*, V, 66.

33. Landon, *Haydn, Chronicle and Works*, IV, 568; quoting (and correcting) his own edition of *The Collected Correspondence and London Notebooks of Joseph Haydn* (Fair Lawn, N.J.: Essential Books, 1959), p. 178. For the German original with slightly more extensive and updated commentary, see Dénes Bartha, ed., *Joseph Haydn: Gesammelte Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1965), pp. 357–358.

34. Esterházy, Personal und Salarial-Stand, July 14, 1801; supplemented by the (already quoted) *Personal und Salarial Stand, Numero I, Anno 1801*; both quoted in Landon, *Haydn, Chronicle and Works*, V, 63–66. In the July 14 document his name is given as "Ignatz Manka," in the second as "Ignatz Manker."

35. Bartha, *Haydn, Gesammelte Briefe*, p. 358 (commentary).

36. Gugitz, Conscriptionsbogen, p. 172.

37. Conscriptionsbogen, Magdalenengrund, Bd. 171, H.H. 36/10; *Laimgrube*, Bd. 164, H.N. 140/9; both quoted in Gugitz, Conscriptionsbögen, p. 215. One document spells the birthplace Oberleutensdorf, the other Oberleitensdorf, common phonetic variants. Rabe has no entry in the standard Bohemian biographical dictionary by Dlabacz (1815), nor in the standard general biographical sources by Gerber (1810s), Schilling (late 1830s), or Wurzbach (1860s). That he and most of his fellow musicians at the Theater an der Wien have no entries in such later tools as *Grove, New Grove, Baker*, and *MGG* goes almost without saying. In Viennese archival sources, however, the potential for confusion among musicians with surnames recorded as Raab, Raabe, Rab, Rabe, Rabel, and Rabl is enormous, and so a more extensive biographical sketch of Joseph Rabe must be the subject of future research.

38. Schönfeld, *Jahrbuch*, 1796, p. 96, gives the full orchestral personnel for the Schikaneder Theater in reasonably recognizable phonetic spellings. Our present subject is listed as "Paucker. Hr. Jos. Rabe." The other two complete listings of orchestral personnel specifically for this company reflect June 1801 (Seyfried) and late 1822 (Ziegler), both cited elsewhere; thus, major gaps exist in its history, one of which the present study on Manker (who is listed in none of the three integral rosters) hopes to fill.

39. She died on February 3, 1821, aged 51, and clearly identified as wife of the musician and "Theaterorchester Inspicient" Joseph Rabe (obituary in *Wiener Zeitung*, 1821, p. 124).

40. Gugitz, Conscriptionsbogen, p. 215.

41. Ignaz von Seyfried, Journal des Theaters an der Wien, 1795–1829, autograph, Handschriften-Sammlung, Wiener Stadt- und Landesbibliothek, 84958 Jb. In this extraordinary manuscript volume, conductor Seyfried recorded every performance by the company for three and a half decades. When the company moved from the old Theater auf der Wieden to the new Theater an der Wien in 1801, he noted the occasion by listing virtually the entire personnel, including the full orchestra. At that time the *Inspicient* (inspector or personnel manager) listed for the entire Theater was Herr Winter.

42. Ziegler, *Addressen-Buch*, p. 89. Ziegler lists the entire musical personnel of the Theater an der Wien and, to the extent possible, their current addresses, as of late 1822. Rabe, noted as Joseph Rabel, lived at Kothgasse No. 68.

43. Theodore Albrecht, ed., *Letters to Beethoven and Other Correspondence*, 3 vols. (Lincoln: University of Nebraska Press, 1996), No. 181 (payroll for Beethoven's concert of February 27, 1814). In this document, too, Rabe is called "Rabel." Since a suffix "l" often denotes a diminutive, one wonders if this rendering of Rabe's name didn't start out as an affectionate nickname for a man who was, by now, ca. 64 years old.

44. Ziegler, *Addressen-Buch*, pp. 89. At that time, Rabe's son Paul (also spelled "Rabel") was a trumpeter at the Theater an der Wien.

In 1795, a timpanist named Fibich played in all three theater orchestras in Prague (Schönfeld, *Jahrbuch*, pp. 151–153). Otto Biba's index to the reprint edition (Munich: Emil Katzbichler, 1977), p. v, identifies the timpanist as Anton Fibich, trumpeter and Mass composer (listed on pp. 116, 146).

45. Totenbeschauprotokoll, 1828, R, May, fol. 17v (death on May 30). With interim building renumbering, the Kothgasse address was now also designated as Laimgrube No. 140. See also the obituary, *Wiener Zeitung*, No. 129 (June 6, 1828), p. 555. Rabe's name in these final documents was again spelled "Rabe," and his occupation was still given as "Musik Inzpektor" or "Musik-Inspector" at the Theater an der Wien, with no hint of any real retirement by age 79.

46. Carl van Beethoven, letter (Vienna, November 23 1802) to publisher Johann André, Offenbach; in Albrecht, *Letters to Beethoven*, No. 49. From Spring 1802 through Summer 1805 Beethoven's younger brother, Caspar Anton Carl, often acted as his business agent.

47. Carl van Beethoven, letter (Vienna, February 12, 1803) to publisher Breitkopf und Härtel, Leipzig; in Albrecht, *Letters to Beethoven*, No. 54.

48. This article is not the place to detail Beethoven's compositional process from sketches to full score, but some of the complexities in chronology (and earlier misconceptions on the part of non-orchestral musicologists) may be seen in my "The Fortnight Fallacy: A Revised Chronology for Beethoven's *Christ on the Mount of Olives*, Op. 85, and Wielhorsky Sketchbook," *Journal of Musicological Research* 11 (1991), 263–284.

49. Ludwig van Beethoven, *Werke: Vollständige, kritisch durchgesehene, überall berechtigte Ausgabe*, 25 Series (Leipzig: Breitkopf und Härtel, 1864–1890), Series 19, No. 205. For consistency and general availability, I have used the scores in this old *Gesamtausgabe* (collected edition), reprinted in full size by J.W. Edwards (Ann Arbor) in 1949, in miniature score by Kalmus (New York) in the late 1960s, and most recently in several (but not all) of the full-sized Dover reprints.

50. Beethoven, *Werke*, Series 9, No. 67.

51. The room still exists and measures roughly 60 feet long by 30 feet wide and 35 feet high. Thus, the 29–35 musicians who read and performed the *Eroica* here made a considerable sound within such relatively small confines.

52. For documents pertaining to the "off-Broadway" try-out performances, see Albrecht, *Letters to Beethoven*, Nos. 81, 88, 89, 95, and 98.

53. For an overview of the timpani writing in Beethoven's symphonies, see Larrick's fine series of articles, cited above.

54. For the customarily-performed *Fidelio* (1814 version), see Beethoven, *Werke*, Series 20, No. 206. For the still-problematic original *Leonore* (1805), see *Beethoven, Supplement zur Gesamtausgabe*, ed. Willy Hess (Wiesbaden: Breitkopf und Härtel, 1959-), Vols. 11–12.

55. Hochrainer, "Waterdrops."

56. Beethoven, *Werke*, Series 4, No. 29.

57. Thayer's *Life of Beethoven*, ed. Elliot Forbes, 2 vols. (Princeton: Princeton University Press, 1964/67), pp. 415–416 [hereafter, Thayer-Forbes], quoting the *Journal des Luxus und der Moden* from the beginning of April 1807. Also *Allgemeine musikalische Zeitung* 9 (March 18, 1807), col. 400.

58. Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Stuyvesant, N.Y.: Pendragon Press, 1989), p. 405; quoting the diaries of Count Karl von Zinzendorf.

59. Beethoven, *Werke*, Series 1, No. 4.

60. Albrecht, *Letters to Beethoven*, Nos. 118 and 119.

61. In February, 1816, Beethoven gave the English pianist Charles Neate (1784–1877) a copy which he himself said that he had arranged and played. Alexander Wheelock Thayer, *Ludwig van Beethoven's Leben*, transl. into German by Hermann Deiters (Berlin: W. Weber 1879), III, 376. The passage, in German, reads: "Die ihm anvertrauten Werke waren, soweit sich Mr. Neate 45 Jahre später erinnerte: 1. Eine Abschrift des Violinconcerts Op. 61, mit einem Arrangement der Solostimme für Klavier auf denselben Seiten, von welchem Beethoven sagte, daß er es selbst geschrieben und gespielt habe." This wording reappeared in the later edition of Thayer, *Ludwig van Beethovens Leben*, trans. by Hermann Deiters, completed and ed. by Hugo Riemann, 5 vols. (Leipzig: Breitkopf und Härtel, 1910), III, 543.

It was then mistranslated back into English by Henry Edward Krehbiel, in Thayer, *The Life of Ludwig van Beethoven*, 3 vols. (New York: Beethoven Society/G. Schirmer, 1921), II, 333, where the passage read: "The works entrusted to him, as remembered by Mr. Neate forty-five years afterwards, were: 1. A copy of the Violin Concerto, Op. 61, with a transcription of the solo for Pianoforte on the same pages, which Beethoven said he himself had arranged and was effective." The final portion of the sentence, however, should read: "[transcription] about which Beethoven said that he himself had written and played it."

Krehbiel's mistranslation was perpetuated in Thayer-Forbes, *Life of Beethoven*, p. 636.

For a similar mistranslation by Krehbiel and its consequences over several generations, see my "Beethoven's So-Called *Leibquartett*, Op. 130: A Case of Mistaken Identity," *Journal of Musicology 16*, No. 3 (Summer 1998), 410–419.

Shortly before Neate's departure from Vienna, Beethoven wrote a brief letter of transmission in French: "You will not refuse the score of the Violin Concerto as a remembrance of me" (Emily Anderson, ed., *The Letters of Beethoven*, 3 vols. [London: Macmillan, 1961], No. 606a).

62. Beethoven, *Werke*, Series 9, No. 70a (Cadenzas for the Piano Concertos), pp. 28–34.

63. There is some indication that the piano cadenza with timpani was not written until 1809, and that the piano part may have been intended for Beethoven's pupil, the Archduke Rudolph, who took on a greater role as Beethoven's patron after early 1809. (See Kinsky-Halm, pp. 149–150.) Given later hiring patterns, the timpanist involved would probably still have been Manker.

64. Otto Biba, "Beethoven und die `Liebhaber Concerte' in Wien im Winter 1807/08," in *Beiträge '76-78: Beethoven-Kolloquium 1977—Dokumentation und Aufführungspraxis*, ed. Rudolf Klein (Kassel: Bärenreiter, 1978), pp. 82–93, but especially the personnel list on p. 87; summarized in Albrecht, *Letters to Beethoven*, No. 128.

65. The original souvenir box with the Wigand cover disappeared from the Historisches Museum in Vienna in 1945 and is presumed lost. In 1909, however, an accurate, large-format reprint of the watercolor itself was published in Vienna; copies exist in several libraries and archives, among them the Gesellschaft der Musikfreunde. Over the years, Wigand's picture has been reproduced in black/white and color on many occasions; perhaps the most convenient (although not the best detailed) color version is in Landon, *Haydn, Chronicle and Works*, vol. V, plate IV.

66. When enlarged, the figure playing the timpani does seem to have features much different from, say, the generic choirboys who make up the row in front of the orchestra (thereby obscuring most of its members). But a violinist standing near the right of the platform has some individuality, too; if so, this would be our only representation of the Theater an der Wien's concertmaster Franz Clement as an adult.

67. Many representations of timpanists show the sticks held high in the air, one to the left of the body, the other to the right. Wigand's more characteristic pose suggests that other details of this miniature portrait

PASIC 2000 Daily Schedule

AMADINDA PERCUSSION ENSEMBLE

NANCY ZELTSMAN AND LOUIS ANDRIESSEN (COMPOSER)

BRAD DUTZ

WEDNESDAY

"Time for Marimba"

10:00 A.M.–6:00 P.M.

MICHAEL BURRITT
THOMAS BURRITT
GWENDOLYN BURGETT
PAUL FADOUL
JEAN GEOFFROY
MAYUMI HAMA
KUNIHIKO KOMORI
NANAE MIMURA
WILLIAM MOERSCH
ALLEN OTTE
ZOLTAN RACZ
MICHAEL ROSEN
THOMAS ROSS
EMMANUEL SÉJOURNÉ
ADAM SLIWINSKI
GORDON STOUT
LING SUN
BENJAMIN TOTH
MICHAEL UDOW
DOUG WALTER
SHE-E WU
NANCY ZELTSMAN

10:00 A.M.–5:00 P.M.

- DANA KIMBLE, *Keyboard Video Presentation*
- *Listening Lab*

8:00 P.M.

- AMADINDA PERCUSSION GROUP, *Evening Concert (at Morton H. Myerson Symphony Center)*

TRICHY SANKARAN

DAVE SAMUELS

THURSDAY

8:00 A.M.

- *Contest and Audition Procedures Committee*
- *Health and Wellness Committee*
- *Marimba Committee*
- *World Percussion Committee*

9:00 A.M.

- WILL KENNEDY, *Drumset Clinic*
- FREDERIC MACAREZ, *Orchestral Clinic*
- LAYNE REDMOND, *Paper Presentation*

10:00 A.M.

- BRAD DUTZ, *World Clinic*
- MOTT MIDDLE COLLEGE HIGH SCHOOL, *Showcase Concert*
- DAN WOJCIECHOWSKI, *Drumset Master Class*
- *Japanese Marimba Music Panel*

11:00 A.M.

- ARTHUR HULL, *World Percussion Clinic*
- ZORO, *Drumset Clinic*
- *Board of Directors Meeting*
- *PMC Children's Concert*

12:00 P.M.

- TRICHY SANKARAN, *World Clinic*
- SUSAN MARTIN TARIQ, *Drumset Master Class*
- ARNALDO VACCA, *World Percussion INTRO*
- *Percussion Concerto Contest*
- *Health and Wellness Panel*

1:00 P.M.

- *Drumset Committee*
- *New Music Research Committee*
- *Poster Presentations*
- *Terrace Concert*

2:00 P.M.

- *Marching Percussion Panel*

3:00 P.M.

- ALEX ACUNA AND SHEILA E, *Drumset Clinic*
- TIGGER BENFORD, *World Percussion Clinic*
- BEN AND GERRY JAMES, *World Percussion INTRO*
- STEVEN RAYBINE, *Electronic Clinic*
- *Scholarly Papers Committee*

4:00 P.M.

- LAYNE REDMOND AND TOMMY BRUNJES, *World Percussion Master Class*
- ED SOPH, *Drumset Master Class*
- *Health and Wellness Workshop*

5:00 P.M.

- NDUGU CHANCLER, *Drumset Clinic*
- NANAE MIMURA, *Keyboard Clinic/ Performance*
- VICTOR RENDON, *World Master Class*
- UNIVERSITY OF NORTH TEXAS, *Percussion Ensemble Literature Session*
- *Ethnofunkological Hang Lab*

10:00 P.M.

- USAF LACKLAND JAZZ ENSEMBLE, *Jazz Showcase*
- AMY MARTIN, *Drum Circle*

ALESSANDRA BELLONI

PASIC 2000 Daily Schedule

Friday

8:00 A.M.
- *Education Committee*
- *Health and Wellness Video Technique and Analysis (8 A.M. –7 P.M.)*
- *International Committee*

9:00 A.M.
- **Pierre Favre and Fredy Studer**, *Drumset Clinic*
- **Umayalpuram K. Sivaraman**, *World Clinic*
- **Jerry Steinholtz**, *World Percussion INTRO*
- **B. Michael Williams**, *Paper Presentation*

10:00 A.M.
- **Dave DiCenso**, *Drumset Master Class*
- **Texas A&M University at Commerce**, *Showcase Concert*

11:00 A.M.
- **Sonny Emory**, *Drumset Clinic*
- **Tom Miller**, *World Master Class*
- **Jeff Prosperie**, *Marching Clinic*
- **Dror Sinai**, *World Percussion INTRO*
- *Board of Directors Meeting*
- *Orchestral Panel*

12:00 P.M.
- **Ignacio Berroa**, World Clinic
- **Old Guard Fife & Drum Bugle Corps**, *Marching Clinic*
- **Dave Samuels**, *Keyboard Clinic/ Performance*

1:00 P.M.
- **North Campus San Jacinto College Steel Band**, *World Terrace Concert*
- *Chapter Presidents Meeting*
- *Drumset Committee*
- *Percussion Ensemble Committee*
- *Poster Presentations*

2:00 P.M.
- **Blue Devils Tenor Line with Scott Johnson**, *Marching Master Class*
- **Robert Breithaupt**, *Drumset History Presentation*
- **D'Drum**, *World Showcase Concert*
- **Kakraba Lobi, Valerie Naranjo and Barry Olsen**, *World Clinic/Performance*

3:00 P.M.
- **Miguel Castro**, *World Clinic*
- **She-E Wu**, *Keyboard Clinic/Performance*
- *College Pedagogy Meeting*

4:00 P.M.
- **Alessandra Belloni with Glen Velez**, *World Clinic/Performance*
- **Paul Rennick and the University of North Texas Drumline**, *Marching Clinic*

5:00 P.M.
- **Giovanni Hidalgo and Horacio Hernandez**, *World/Drumset Clinic*
- *College Marching Individuals, Keyboard*
- *College Marching Individuals, Snare and Tenor*
- *College Pedagogy Panel*

6:00 P.M.
- *Cocktails*

7:00 P.M.
- *Hall of Fame Banquet*

8:00 P.M.
- *High School Marching Individuals, Keyboard*
- *High School Marching Individuals, Snare and Tenor*

9:00 P.M.
- **Gary Burton**, *Evening Concert*

10:00 P.M.
- **Salsa Band featuring Giovanni Hidalgo and Horacio "El Negro" Hernandez**, *Latin Showcase*
- **Arthur Hull**, *Drum Circle*

Steven Raybine

Chester Thompson

Jamal Mohamed

Please Note: Artists and schedule are subject to change. Artists not confirmed as of press date are not listed.

Saturday

8:00 A.M.
- **Marshall Maley**, *Drumset FUNdamentals*
- *Composition Contest Committee*
- *Music Technology Committee*

9:00 A.M.
- **Erica Azim**, *World INTRO*
- **Robin Horn**, *Electronic/Drumset Clinic*
- **Liam Teague**, *World Master Class*
- **Gregory White**, *Paper Presentation*
- *Marching Drumline Festival: Opening Ceremony, College Marching and College Awards*
- *Music Technology Panel*

10:00 A.M.
- **Laurie Russell and Ruth Cahn**, *Keyboard FUNdamentals*
- **University of Southern California**, *Showcase Concert*

11:00 A.M.
- **Jamal Mohamed**, *World Clinic*
- **Valerie Naranjo, Kakraba Lobi and Barry Olsen**, *World INTRO*
- **Chester Thompson**, *Drumset Clinic*
- *Marching Drumline Festival: High School Standstill*
- *Board of Directors Meeting*

12:00 P.M.
- **Ron Fink and George Frock**, *Timpani FUNdamentals*
- **Doug Howard and Drew Lang with the Meadows Symphony Orchestra, directed by Paul Phillips**, *Percussion Concertos*
- **Gordy Knudtson**, *Drumset Master Class*

1:00 P.M.
- **Southwest Texas Panorama Steel Band**, *Terrace Concert*
- *Chapter Presidents Meeting*
- *Marching Drumline Festival: High School Marching*
- *Poster Presentations*

2:00 P.M.
- **Robert Breithaupt**, *Drumset History Presentation*
- **Neil Grover and Robert Snider**, *Accessories FUNdamentals*
- **Athur Lipner & the World Jazz Group**, *Showcase Concert*
- *Hands On Music Technology Lab*

3:00 P.M.
- **Takayoshi Yoshioka**, *Keyboard Clinic*
- *Ethnofunkological Hang Lab*
- *Marching Drumline Festival: High School Marching Awards Ceremony*
- *Committee Chairs*

4:00 P.M.
- **Linda Maxey**, *Management and Soloist Presentation*
- **John Papastefan and Ben Miller**, *Snare FUNdamentals*

5:00 P.M.
- **Mass Steel Band of Texas**, *Showcase Concert*
- **Marco Minnemann**, *Drumset Clinic*

8:00 P.M.
- **University of North Texas 1:00 Lab Band with Gregg Bissonette**, *Evening Concert*

10:00 P.M.
- **Salsa Band featuring Giovanni Hidalgo and Horacio "El Negro" Hernandez**, *Latin Showcase*

might also be relatively authentic.

68. Mosel, "Uebersicht," p. 54. Some things never change: even today, the back stands of violas often complain that the percussion section is too loud!

69. Except the three trombonists, that is, who were probably either at home or down at the corner drinking their third Gösser or Ottakringer by the time everybody else got out of the concert!

70. Beethoven, *Werke,* Series 1, No. 5.

71. Beethoven, *Werke,* Series 1, No. 6.

72. Beethoven had not yet cut the timpani part in a set of parts (reflecting the first performance) that he sent shortly thereafter to Muzio Clementi in London. The duet has recently been included in *Beethoven, Werke für Chor und Orchester,* ed. by Armin Knab, Gesamtausgabe, Abt. X, Bd. 2 (Munich: G. Henle, 1998), 68-70 (music); 200, 211 (commentary).

73. Beethoven, *Werke,* Series 9, No. 71.

74. And then, having reached his climax, Beethoven applies a deceptive cadence a few bars later and essentially repeats the passage. I believe that he thus stressed the word "Kraft" in the text (and repeatedly!) as a collegial pun on the names of the famous violoncellists Anton and Nikolaus Kraft, one of whom was probably principal cellist at this concert.

75. Beethoven, *Werke,* Series 9, No. 69.

76. As briefly noted above, the concerto's first public performance in Vienna took place as part of potpourri concert to benefit the Society of Noblewomen for the Promotion of Good and Useful Causes, held on February 12, 1812, at the Kärntnertor Theater (see *Allgemeine musikalische Zeitung* 14 [March, 1812], cols. 211–212, for a full report of the concert). Thus, timpanist Anton Hudler would now have been paired with pianist Carl Czerny in the concerto's final pages.

77. Beethoven, *Werke,* Series 1, No. 7.

78. Beethoven, *Werke,* Series 1, No. 8.

79. Contractor Anton Brunner's bill, listing the paid personnel for the February 27, 1814, concert, appears as *Albrecht, Letters to Beethoven,* No. 181. Wenzel Schlemmer's February 28 bill for copying music for the concert appears as *Letters*, No. 182. Brunner was also a timpanist, suggesting that Beethoven used two timpanists for the *fortissimo tutti* passages in these works.

80. Beethoven, *Werke,* Series 21, No. 208.

81. Perhaps the final premiere that Manker was destined to play—and indeed one with an unusual timpani part—was the oratorio *Abraham* by Viennese composer-conductor Ignaz von Syfried, first performed at the Theater an der Wien on November 28, 1817, with several more performances in the week that followed. The oratorio's Act II takes place in the Wilderness, and its entr'acte in E minor featured a strange combination of wind instruments, especially the four horns and piccolo, and "a deep, pitchless, muffled timpani roll" (*Allgemeine musikalische Zeitung* 20 [January, 1818], cols. 12, 14–15). Thus, much research remains to be done in determining to what extent the Theater an der Wien's repertoire from 1802 through 1817—and especially works composed specifically for it—reflected Manker's particular talents.

82. *Wiener Zeitung,* 1809, p. 2178, listed the deceased Anna Manker, age 69, as a *Hofpaukerswittwe.*

83. Totenbeschauprotokoll, 1817, M, December, fol. 61r, recording Manker's death. The apartment where Manker lived was located in the Windmühlgasse, near its intersection with Kothgasse, about two blocks east-southeast of the Mariahilfer Kirche (*Verzeichniß der ... numerirten Häuser, derselben Eigenthümer, Gassen, Strassen, Plätze und Schilde* [Vienna: Joseph Gerold, 1805], p. 135).

84. Verlassenschaftsabhandlung 2774/1817.

85. Schönfeld, *Jahrbuch,* p. 95.

86. Pohl, *Tonkünstler-Societät,* p. 109, where his surname is spelled "Kickher."

87. *Vollständiges Auskunftsbuch ... der Stadt Wien* [full title varies] (Vienna: Joseph Gerold); 1801, p. 156; 1804, p. 207; 1805, p. 215; 1806, p. 189; for Brunner's address in the city business directories.

88. Gleich, *Wiener Theater Almanach, 1808,* pp. 106–107; 1809, pp. 99–100. For his contracting activity in 1814, see Albrecht, *Letters to Beethoven,* No. 181. A preliminary survey of Viennese archival records has failed to yield much more information about such musicians as Brunner, so the search must continue on subsequent visits. If Brunner's activities with the two court theater orchestras turns out to be more extensive, however, we may have to reasssess the roles speculated above for Eder and Hudler.

89. Ziegler, *Addressen-Buch,* pp. 97, 93. Ganglbauer lived in the suburb of Josephstadt, on Breitegasse, in House No. 172, and Völkel lived in suburban Lichtenthal (to the west of the Danube, perhaps 1 1/2 miles north of the walled city), on Kirchengasse, House No. 66.

90. Ziegler, *Addressen-Buch,* pp. 66, 70, 81, 89, 101.

91. Leopold von Sonnleithner, "Musikalische Skizzen aus Alt-Wien," *Recensionen und Mittheilungen über Theater und Musik* (Vienna) 8, No. 12 (March 23, 1862), 178; reprinted (with introduction by Otto Erich Deutsch) in *Österreichische Musikzeitschrift* 16, No. 3 (March, 1961), 103. Sonnleithner spelled his name "Dekret."

92. Franz Heinrich Böckh, *Merkwürdigkeiten der Haupt- und Residenz-Stadt Wien* (Vienna: B. Ph. Bauer, 1823), p. 353 (reflecting material collected in 1821); confirmed in Ziegler, *Addressen-Buch,* p. 115.

93. Ziegler, *Addressen-Buch,* pp. 3, 56, 150.

Theodore Albrecht holds a Ph.D. from the University of North Texas and serves on the musicology faculty of Kent State University in Ohio. He has written on such subjects as Mozart, Salieri, Beethoven, Schubert, Schumann, Donizetti, Wagner, Bruckner, Hans Pfitzner, and Scott Joplin. His three-volume *Letters to Beethoven and Other Correspondence* (University of Nebraska Press, 1996) won an ASCAP-Deems Taylor Award in 1997. He is currently investigating the activities of orchestral musicians in Beethoven's Vienna. **PN**

New Percussion Literature and Recordings

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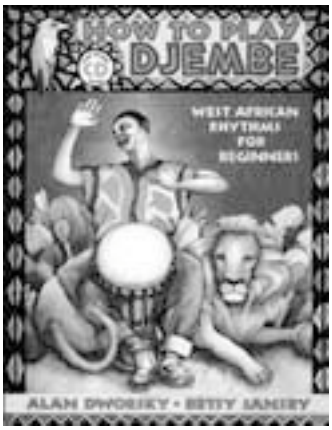
Difficulty Rating Scale

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

ETHNIC PERCUSSION

How to Play Djembe—West African Rhythms for Beginners **I–II**
Alan Dworsky and Betsy Sansby
$24.95
Dancing Hands Music
The djembe is fast becoming the instrument of choice for non-musicians to purchase and with which to participate in social gatherings and performances known as "drum circles." This book/CD package is written for the non-musician who wants to learn the sounds produced on the djembe, some simple rhythms and the fundamentals of counting. Written in "box" notation in which specific sounds are indicated by a universal symbol and located vertically under a numbered block, the book makes playing rhythms accessible to everyone.



The book begins with various sounds (slap, bass, etc.), simple timekeeping patterns in 4/4 time (to be played along with the CD), some two- and three-part African rhythms (kuku, djole, sunguru bani, etc.), some 6/8 rhythms and simple rhythmic "breaks" (fills). The book would be well suited for the non-musician who wants information about the djembe and recorded play-along tracks to "jam" with, or as the text for a group of people forming a drum circle.
—Terry O'Mahoney

KEYBOARD PERCUSSION SOLOS

In A Heartbeat **II**
Josh Gottry
$5.00
Gottry Percussion Publications
Here is an excellent teaching piece for that young mallet student who has yet to learn the bass clef. "In A Heartbeat" centers on the low A of the bass clef with a repetitive pattern that resembles a heart beating in 12/8. The piece uses a grand staff throughout but stays in the bass clef most of the time. The use of the grand staff will help students develop the ability to move back and forth between the two clefs. Much of the melodic motion is scalewise, which will make it very accessible to beginning students. There is much dynamic contrast and important accents that will also make this solo pedagogically useful.

Young students will surely find "In A Heartbeat" to be a cool piece and will be motivated to practice it. They will also gain much technical skill and musical insight from this short piece.
—Tom Morgan

chorale without time **II+**
Josh Gottry
$5.00
Gottry Percussion Publications
This solo marimba work for the beginning, four-mallet performer requires a 4 1/3-octave marimba. Gottry employs exclusively double vertical (strokes) rolls; however, a performer must have adequate facility with interval changes in order to perform the work accurately. Intervals range from major seconds to octaves. This chorale basically follows a I-IV-V harmonic progression with clear dynamic and metric markings. A tempo marking is not indicated, leaving the appropriate tempo decision up to the performer. Additionally, Gottry occasionally employs phrase elision with a phrase ending also acting as a beginning for the next phrase. This elision allows for a seamless, sustained texture.

Chorale playing for the four-mallet marimbist can be challenging for any performer, beginner or advanced, due to the level of sustained sound and smooth connections needed. "chorale without time" will challenge and enlighten the performer and audience.
—Lisa Rogers

Play Percussion: 50 More Short Pieces For Tuned Percussion **III–IV**
Keith Bartlett
$29.95
United Music Publishers/Theodore Presser Co.
These 50 short solos for keyboard are presented in graduated difficulty and in 10 units that include eighth notes and sixteenth-note patterns in both simple and compound time. Other units cover grace notes, double stops, unusual key signatures and uncommon time signatures.The final ten solos are with piano accompaniment. The solos are all tonal and they cover a variety of styles and content. The author gives no tempo markings so that teachers can assign tempos that are appropriate for each student's ability and experience. This is a terrific concept for percussion education, and the solos can serve as a mallet-keyboard text or as sight-reading exercises.
—George Frock

Sirocco **III–IV**
Gennady Butov
$7.00
Studio 4 Music
"Sirocco" is a xylophone solo that can be performed with piano accompaniment or with the piano part split between two marimbas. Written in the key of E-major, the piece is very chromatic and is marked Allegro Vivace. After a slithering opening section in which the melody constantly doubles back on itself chromatically (*a la* "Flight of the Bumblebee"), it breaks into a section full of arpeggios. The piece ends with a flourish of sixteenth-note triplets and a final chromatic scale to the tonic.

The two-marimba accompaniment divides the piano part between treble and bass clef. Marimba one in treble clef requires three mallets, while marimba two in bass clef requires only two.

This would be a fun piece for an intermediate keyboard percussionist and an enjoyable selection for the audience—particularly if it were performed with the marimba accompaniment.
—Tom Morgan

Konzert für Marimba und Orchester V
Masaaki Hayakawa
$24.00
Musikverlag Zimmermann
"Konzert für Marimba und Orchester" is a concerto for the advanced marimbist. The work utilizes a four-octave marimba and follows a concerto format utilizing a "loose" three-movement form. These movements are more through-composed and connected to each other. Although the four-mallet technique employed is very rudimentary (i.e., double vertical strokes/rolls and single independent strokes), the performer's two-mallet facility and accuracy must be at a high level.

On first listen to this work, one will recognize familiar patterns and/or melodic and rhythmic elements from two other marimba concertos, "Concertino for Marimba" by Paul Creston and "Concerto for Marimba" by Robert Kurka. Hayakawa composed this work in 1964, with the premiere performance in 1965.

In the preface, Hayakawa writes: "At first, this work was planned as a xylophone concerto, but after the first rehearsal, Dr. Yokote, who was the soloist, proposed to adopt a marimba as a solo instrument instead of a xylophone. He suggested it because this music has many melodies in the low register and a marimba has much richer tone in it than the xylophone does….

"This work is composed of three movements. Two main motifs dominate the entire work. The first motif is a fourth degree motif of Japanese folk song's tone structure. The second motif is of Japanese traditional flute as shown by solo marimba in *Andante maestoso.* In the middle section of the second movement, solo marimba struggles with timpani, and at the end of this movement solo marimba is embraced affectionately by another marimba of the orchestra. The third movement is a gallop of joy.

"Though I used Japanese motifs, I did not intend to emphasize any Japanese atmosphere. I used them as abstract motifs and adopted European methods to express mainly the pleasure of playing the marimba with the orchestra."

"Konzert für Marimba und Orchester" is a challenging and hauntingly beautiful work for the advanced marimbist to perform for a recital or concerto competition.

—Lisa Rogers

Une Autre Personne **V**
Jean-Luc Rimey-Meille
$12.75
Alfonce Production
This four-mallet marimba solo explores a bitonal harmonic vocabulary. It begins with a slow, improvisation-like introduction that is tonally consonant, moving to three rhythmic vamps at a faster, constant tempo (quarter note = 107). Each of these vamps can be repeated as many times as desired.

The piece then moves to more complex harmonies, with a chromatic melody moving over a repetitive bass line. This material continues, becoming more rhythmic with the right hand changing to octaves. At this point the meter changes from 4/4 to 3/8, with the same harmonic approach applied. Later, a four-over-three polyrhythm is introduced, which soon changes to eight-over-three. After a return to 4/4, the dissonance reaches a high point with a three-over-two polyrhythm that comes to an abrupt and dramatic end. The three vamps are reintroduced, with the last one moving to end the work on a single C-minor chord.

This piece is well-crafted and will challenge the advanced marimba player, both technically and harmonically.

—Tom Morgan

KEYBOARD PERCUSSION ENSEMBLES

El Tilingo-Lingo **IV**
Traditional
Arranged by John Currey
$20.95

Jarabe Mexicano **IV**
Traditional
Arranged by John Currey
$28.95
Musica Jorocu
Both of these publications are found in Musica Jorocu's "Fiesta!" series for marimba quartet, and are scored to be played either on one 5-octave instrument or on two smaller marimbas. They tap into traditional folk music genres and have everything that the most discriminating aficionado of Mexican marimba music could possibly desire. "EL Tilingo-Lingo," for example, is a song that is popular with the Jarocho ensembles. "Jarbe Mexicano" contains several well-known dance tunes, including the "Mexican Hat Dance." It is also the recipient of the arranger's wit in the guise of a quotation from Bach's "Toccata and Fugue in D minor." Both publications, which are immaculately printed on sturdy stock and include helpful performance notes, receive an A+ for user friendliness.

—John R. Raush

SNARE DRUM METHOD/ SOLO AND DUET COLLECTION

Play Percussion: 20 Short Solos for Snare Drum **II–IV**
Keith Bartlett
$20.95
United Music Publishers/Theodore Presser Co.
This is a collection of 20 solos for the intermediate to advanced-intermediate player. Solos are short (one or two pages), address traditional technical challenges (accents, dynamics, changing meters) and use a variety of rhythmic subdivisions (sixteenth-notes, dotted sixteenth/thirty-second note groupings and quintuplets). Many of the pieces are thematic, using a well-known rhythm (e.g., conga) or orchestral excerpt (e.g.,"Scheherazade") as the inspiration for the etude. This collection would be suitable for competitions for junior high to advanced high school percussionists.

—Terry O'Mahoney

Magic Sticks **III–IV**
Wolfgang Sonntag
$18.00
Musikverlag Zimmermann
Magic Sticks is a book of etudes, so-

"Our sound comes from
the individuals we are,
the emotions we feel,
the music we love,
and the instruments we play."

nexus

To be part of the world's premiere percussion group, you need that perfect mix of player, instrument and emotion. The members of Nexus record and perform with what they consider the finest percussion instruments available today. Their choices include Adams Timpani, Marimbas and Chimes and Pearl Concert Toms, Bass Drums, Snare Drums, Drum Sets, Congas, Djembes, Bongos and Congas. Let us show you the difference a truly great instrument can make. Percussion instruments from Pearl and Adams, great tools for the world's greatest percussionists.

ADAMS

www.pearldrum.com

Pearl

los and duets for the intermediate snare drummer. The collection moves sequentially from easy to more difficult pieces. The collection also includes an extra booklet of duets to accommodate each snare drummer with his or her own copy.

In the preface, Sonntag recommends that a snare drum and tenor drum be used for the duets. Sonntag titled the solos and duets, so they may be programmed on a recital or concert. Some of these clever titles are: "Little Drummer Boy," "Drum Parade," "Happy Sticks," "Fun on Drums," and "The Crazy Snare Drum." An explanation of notation is provided for specific effects including stick clicks, stick shots and rimshots. *Magic Sticks* is a wonderful resource for the intermediate snare drummer to build chops, improve rhythmic reading skills and enhance ensemble precision.

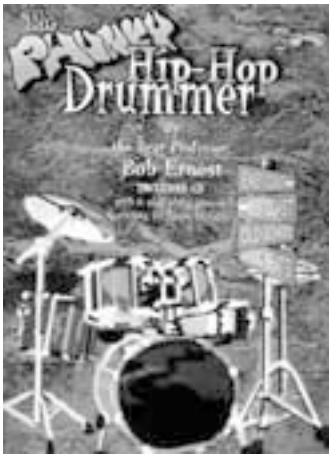
—Lisa Rogers

DRUMSET

Play Percussion: 20 Easy Pieces for Drum Kit **I–II**
Keith Bartlett
$15.95
United Music Publishers/Theodore Presser Co.
This collection of 20 easy pieces for the beginning drum student gives players a chance to work on solos that expose them to different musical genres. Each solo is very short (often only 10 or 12 bars) and demands simple coordination—often quarter notes on the bass drum set against eighth notes or simple rhythms in the hands. The pieces are composed in different musical styles including jazz, marches, 12/8 blues, waltz, cha-chas, shuffles and rumba. There are several one-bar improvised sections for players to "let loose" with their own material. These pieces would be good supplemental material to a regular course of study in drumset or as recital material.

—Terry O'Mahoney

The Phunky Hip-Hop Drummer **II–III**
Bob Ernest
$19.95
Carl Fischer



Most young drummers want to play beats they hear on the radio. This 80-page book contains patterns that are based upon the rhythms used in today's hip-hop music. The book progresses from standard rock beats (eighth-note hi-hat patterns set against sixteenth-note bass drum rhythms) to exercises with open hi-hat sounds, sixteenth-note and sextuplet ride patterns and half-time shuffle grooves. The accompanying compact disc provides recorded examples of many patterns as well as six play-along tracks.

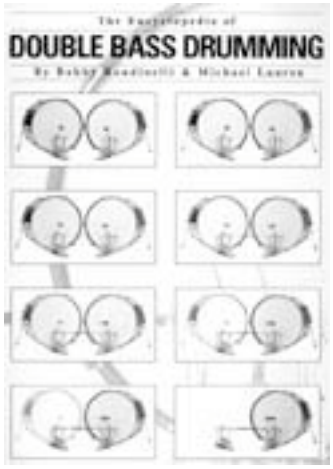
Much of the content is standard rock/pop material, but is reflective of what students hear on the radio—which might provide incentive for learning to read music. Students like to believe that they're studying the most recent musical trend (in this case, hip-hop), when, in fact, they are studying material based on patterns created long ago. This book should provide a great deal of fun for aspiring drummers.

—Terry O'Mahoney

100 More Jazz Fills for Drum Kit **III–IV**
Keith Bartlett
$15.95
United Music Publishers/Theodore Presser Co.
For students who are asked to play tom or snare fills during a swing tune and remark, "But I don't know what to play," here's the book that will provide some answers. *100 More Jazz Fills for Drum Kit* is a progressive study that includes triplet and sixteenth-note triplet fills, open hi-hat sounds, thirty-second-note ideas, odd time examples (3/4, 5/8, 7/8), partial-measure fills and fills underneath a static ride-cymbal pattern. Stickings are not indicated, allowing the student flexibility in this area. A good rhythmic sense and ability to subdivide beats are essential when working in this text. Intermediate students will find this book a welcome source of fill material for blues and jazz settings.

—Terry O'Mahoney

Encyclopedia of Double Bass Drumming **III–V**
Bobby Rondinelli and Michael Lauren
$12.95
Modern Drummer/Hal Leonard Corporation



In the introduction to their book, Bobby Rondinelli and Michael Lauren give some great advice about double bass drumming. They state that "double bass drumming should enhance an already 'complete' drummer. Double bass should not be a substitute for a weak single foot." This advice should be heeded by everyone who wants to develop their double bass drumming chops.

Having stated their philosophy, the authors go about a systematic, progressive approach to developing techniques and musical patterns using two bass drums. The book begins with rock patterns using two consecutive sixteenth notes in a row, then three sixteenth notes in a row, etc. All of these patterns are very practical and could be easily incorporated into one's playing immediately. A section using eighth-note triplet bass drum patterns follows the sixteenth-note section, then sixteenth-note triplet patterns, thirty-second note and thirty-second-note triplet patterns, a section on blues patterns (in 6/8 time) and a section on fast-tempo patterns (basically eighth notes).

Many of these patterns have been covered in other books, but the next section, which uses linear sixteenth-note patterns in odd groupings, is where the book distinguishes itself. For example, a bar of 4/4 time (containing 16 sixteenth notes) might be phrased in 3-3-3-3-4 note groupings. (These patterns are similar to some of Gary Chaffee's work.) The book provides three-, five-, six-, seven- and nine-beat phrase groupings in sixteenth notes as well as four-, five- and seven-note groupings in triplet subdivisions.

A picture gallery of double bass drumming artists from 1940–99 and a discography close the book. *Encyclopedia of Double Bass Drumming* covers a lot of ground and provides a great deal of material on double bass playing. Good reading skills and strong sense of time are essential to developing the techniques espoused by this book.

—Terry O'Mahoney

Groovin in Clave **III–VI**
Ignacio Berroa
$24.00
PlayinTime Production/Carl Fisher
Ignacio Berroa's new book, *Groovin in Clave*, is destined to become a classic. As he states in his introduction, "This book will teach you how to apply the clave to other styles of music and will enable you to add a whole new vocabulary and spice to your drumming."

Berroa makes applying the clave simple by starting at ground level with two-voice exercises between

bass drum and another limb, and later between snare drum and another limb. The clave can be played on hi-hat, cowbell, ride cymbal bell or shell of the floor tom. An accompanying CD provides clear demonstrations of selected exercises.

Moving to three-voice exercises, the fun really begins. These are independence exercises that sound great, and the student will find them fun to play and useful in many musical situations. Section III, "Grooves," continues with beats that can be applied to rock, funk, Afro-Cuban and Brazilian music. Each of these sections includes two-measure exercises as well as longer solos.

A chart is presented in Section IV, recorded with and without drums. This provides an excellent opportunity to apply the grooves to a piece of music. Section V suggests other ways to practice the same exercises for more variations. A similar approach is used with the Afro-Cuban 6/8 in Section VI. After developmental exercises and solos, another chart is provided. Section VII superimposes 6/8 over 4/4 to create some very interesting shuffle patterns. After exercises and solos, a third chart is presented.

Like all the really good drumset methods, this book is open-ended. The exercises can be played many different ways and it would be difficult to exhaust all the possibilities. Berroa has not only de-mystified the clave, but also has shown us how to apply it to different musical styles.

—Tom Morgan

TIMPANI

Play Percussion: 20 Short Solos for Timpani **V**
Keith Bartlett
$20.95
United Music Publishers/Theodore Presser Co.

Play Percussion is a book of 20 short solos for the advanced timpanist. Each solo has a descriptive title that implies what the solo is about, e.g., "Short 'n' Sweet Samba," "Criss-cross Crisis," "Carmina Commotion," "Paradiddle-fiddle" and "Tres' the Limit." The book contains 30 pages of solos and four pages of information in English, French, Spanish,

German and Japanese.

The solos are musical, technical and well-written. My only complaint is that there is no indication before each solo as to the number of drums needed or the pitches required. Pedaling is not indicated, and in the case of "Tone, tone, Semi-tone" and "Four Timp Boogie" the pitches are C D E F and C E F G. A standard set of four timpani—30", 28", 25", 23"—cannot accommodate these pitches; therefore a special arrangement of drums would be needed to perform these solos, unless pedaling is the desired technique, but that is not indicated. Each performer will have to decide what to do.

These solos are appropriate for study or recitals. They will provide a challenge for the performer and a good listen for the audience.

—John Beck

PERCUSSION ENSEMBLE

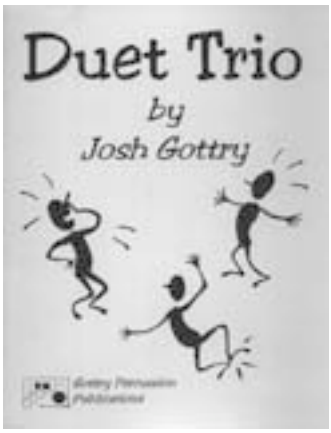
Trommelfeuer (Drum Fire) **II+**
Andreas Schwarz
$16.50
Musikverlag Zimmermann

In this percussion trio for the beginning ensemble the instrumentation includes snare drum (snares on), snare drum (snares off) and tom-tom. Schwarz provides a notational legend for all special effects such as stick clicks, playing near the rim, playing on the rim and foot stomps. A score and individual parts are provided with clear, concise markings including some stickings. Technically, 5-stroke rolls, a 17-stroke roll and paradiddles are the main rudiments employed. In the preface, Schwarz says that the idea behind "Drum Fire" was to allow advanced students and beginners to perform the same piece together at a concert without making too many demands on either side. "Drum Fire" is a fine contribution to percussion ensemble repertoire for the beginning ensemble.

—Lisa Rogers

Duet Trio **II–III**
Josh Gottry
$10.00
Gottry Percussion Publications

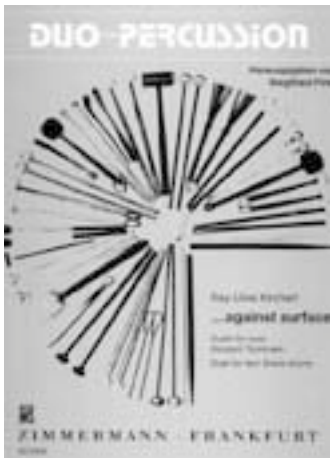
The title of "Duet Trio" reflects the fact that each of the three players performs on two instruments: one drum plus a mounted accessory instrument—either tambourine, woodblock or triangle. The drum textures include snare drum, snare drum without snares and tenor drum. The trio opens in common time with a unison statement followed by dialogue between the players. The tempo is quarter note = 120 and stays steady through a couple of meter changes. There are few technique challenges other than the precision needed to perform the sixteenth notes evenly. There are no rolls, flams or other common percussion techniques. Nevertheless, the composition will provide nice training for a young or beginning ensemble class.



—George Frock

Against Surface duet for 2 Snare Drums **IV**
Kay-Uwe Kirchert
$ 13.50
Musikverlag Zimmerman

This duo for two snare drums is a



new edition in the Siegfried Fink education series. The work is presented in three separate movements, each contrasting in style and content. The work exploits nuance in pitch and color via playing in different head areas, with tom-tom mallets, with brushes and using rim clicks. In addition, the piece requires three different types of snare sticks: maple, ebony and hickory. The notation indicates that specific phrases are to be performed with open rolls, press rolls and closed rolls.

The first movement is in three-part form and features syncopation patterns layered over fast sixteenth notes by player two. The second movement is very slow with ostinato sextuplets and sustained rolls. The work closes with a Presto third movement mixed with unison and dialogue patterns. This is a wonderful piece for studio recitals or percussion programs.

—George Frock

Cabaza **IV–V**
Werner Heider
$16.50
Musikverlag Zimmerman
Composed for the Cabaza Percussion Quartet's 15th anniversary in 1998, this is a quartet for xylophone and four different sizes of cabasa. Built upon a rhythmic motive in 5/8 time, the piece explores various techniques of playing the cabasa (e.g., with the hand, fast up/down strokes to create grace notes, tremolo). Technically, the piece calls for attention to nuance and rhythmic accuracy. All players are required to improvise for several measures. The xylophone plays a simple three-note motive during one section of the piece. The three-minute piece would be an interesting visual and aural variation for a college or professional ensemble concert.

—Terry O'Mahoney

Stress **IV+**
Siegfried Fink
$15.00
Musikverlag Zimmermann
This challenging ensemble for the intermediate percussion trio requires a piccolo snare drum, snare drum and military or field drum. Effects include stick shots, rimshots, stick clicks, use of brushes, playing near the edge and playing on the rim. Fink suggests alternate instruments to provide "rim area," "rim," and "tension box" sounds if not feasible on drums. Therefore, each drummer may also use a bongo, cowbell and woodblock in his or her setup. Fink includes a score and individual parts. All markings are clear and precise.

Fink says that his work "is based on polyrhythmic and polymetric structures which occur frequently in international folk music. The basic pattern presented in unison will be extended, varied and partially determined by using accents, changing tone colors and counter-meters. The resulting phenomenon of a wandering sound and time shift requires a consistent timing through which the defined limits of the adjustments are made clear, especially since in Western musical cultures only vertical running structures are known."

Ensemble precision and the understanding of how rhythms and accents work together for each performer is key to a successful performance. "Stress" should provide a wonderfully intense ensemble experience for performers and audience.

—Lisa Rogers

100 Wirbel zum Endes des Jahrtausends **V**
Werner Heider
$18.00
Musikverlag Zimmerman
"One Hundred Rolls at the End of the Millennium" is the translated title of this percussion work for four players, who each use two bongos, snare drum, conga and tom, and who share a single bass drum. It is a challenging work that requires a strong sense of tempo, great reading ability and musical sensitivity. Players are required to use a variety of different beaters as well as their hands as the piece darts and convulses through frequently shifting time signatures. Rolls figure prominently in the thematic material (as one might expect with such a title), and attention to the "melodic line" is crucial to a successful performance of this work. The tempo is slow (M.M. = 60) and rather than conclude with a thunderous climax, the piece resolves with a reflective *diminuendo*. The demanding sense of ensemble required of this piece makes it a work for seasoned college players or professionals.

—Terry O'Mahoney

Split **VI**
David MacBride
$20.00
Media Press, Inc.
This trio, a theater-percussion work in which the visual and the aural are totally integrated, was premiered at PASIC '95 in Phoenix. Detailed instruction and instrumentation pages prepare the performers for what is to take place in the composition. The players enter in darkness and the lights are raised when the players are in position. The only unusual instrument is a metal washboard vest as used in a Zydeco band. All the other instruments are either drum or metal sounds of the players' choice. The standard instruments are: two muted gongs, three vibraslaps, temple bell, cuica and a flexatone. Most of the composition is written out in standard notation, but the composition ends with a game response among the players that is detailed yet improvised in performance.

This work would be perfect for a percussion concert in which the intent is to perform something different. Any players who decide to perform it will need to commit a great deal of time to the theater part to realize a successful performance.

—John Beck

MARCHING PERCUSSION

Pecking Order **IV**
Josh Gottry
$8.00
Gottry Percussion Publications
This rudimental snare drum duet uses 6/8 and 4/4 meters and includes a few "visuals" in the form of stick clicks and back sticking. It is ideal literature for helping two high school snare drummers perfect ensemble performance skills required in a drum line, such as the execution of rapid figures in perfect unison.

—John R. Raush

Quadrilateral **IV**
Josh Gottry
$15.00
Gottry Percussion Publications
This is a percussion quartet for the indoor or outdoor marching drum line ensemble. The instrumentation requirements are two marching snare drums and two sets of marching tenor drums (quints). All playing is in the rudimental vein and includes a visually appealing performance through the use of set changes, rim clicks, backsticking and drum-to-drum moves. Gottry clearly "spells out" these moves and effects and includes performance notes regarding the movements as well.

—Lisa Rogers

Two Days **IV+**
Robert Lopez
$14.00
Tap Space Publications
This solo, awarded first place at the 1998 DCI Individual and Ensemble Competition, is written for a multi-percussionist playing a setup featuring an assortment of metallic timbres produced by vibes, crotales, pitched wind chimes, cymbals (Chines, sizzle, crash and splash) and a sizzle strip, plus temple blocks and five concert tom-toms. Challenges, such as maintaining an incessant ostinato pattern on the five toms with one hand while play-

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ing a melody using a contingent of metallophones with the other, makes this solo an ideal vehicle for developing the technique of the college multi-percussionist.

—John R. Raush

Mr. Adamson's Monkey **VI**
Chip Webster
$10.00
Tap Space Publications
This 60-second warm-up used by the Santa Clara Vanguard is somewhat revolutionary, not just due to its rhythmic complexity, but for its exploration of an aspect of musical expression not easily achieved in the drum line medium. As the performance notes state: "Typically, ensemble battery music must be clearly associated with a sub-divided metronomic pulse for purposes of clarity. In these cases that is not so, and the reference point may be the half note or the whole note. Time is maintained but the rhythms inside those large phrases can be bent. This requires that the players approach these figures as an ensemble of instrumentalists, rather than a Drum Line. This is very liberating."

The goal here seems to be the ability to flex as a group—to allow some ebb and flow in the time while still maintaining the group-precision characteristic of drum corps. This is achieved through the use of asymmetrical rhythmic phrasing and complex odd-note groupings.

This material is not for the typical high school or even college marching percussion section. The rhythmic sophistication is more like Zappa's "The Black Page" than any standard warm-up. But it reflects the continuing trend toward musical sensitivity in a medium that for too long has been unfairly associated with the label of mere regimentation. Those days are long gone, and "Mr. Adamson's Monkey" proves it.

—Tom Morgan

MIXED INSTRUMENTATION

3 Metaphern **V**
Bertold Hummel
$24.00
Musikverlag-Zimmerman
This composition for flute, vibraphone and harpsichord is presented in three contrasting movements: slow/fast/slow. The opening movement is metered but contains several fermati that have sustained notes which are contrasted by unmeasured flourishes from one member of the trio. The second movement is a Vivace that features fast, rhythmic groupings and scaler passages. The closing movement is slow and stately and features the vibraphone playing three-note chords contrasted by pedals and arpeggios from the flute. These motives are mirrored with the flute playing repeated tones while the vibraphone contributes arpeggios.

The piece is not long, which could make it an easy addition to chamber recitals. Technical demands include wide leaps, quick scale passages and three-note chords. One unusual technique requires bouncing a mallet handle on the sustaining bar, creating a trill effect.

—George Frock

PERCUSSION RECORDINGS

Bela Bartok
Jan Michiels
$21.00
Inter Service Press
Along with several solo piano pieces by Bartok, this CD by Belgian pianist Jan Michiels includes Bartok's "Sonata for Two Pianos and Percussion," on which Michiels is joined by Inge Spinette on piano and Gert Francois and Bart Quartier on percussion. At times the tempos are a bit on the fast side; however, the artists keep the music under control and the result is exciting. Among the many recordings of the Bartok "Sonata," this one is a good representation of the piece and the artists perform quite well.

—John Beck

Figures in a Landscape
Kesatuan
$15.95
Centaur Records Inc.
This compact disc recording by the flutist Karen DeWig and marimbist Ingrid Gordon—otherwise known as Kesatuan Flute and Marimba Duo—features the following works: "Duo For Flute and Marimba" by Robert Paterson, "Rhythm-Sports-Gymnastics 'Ribbon'" by Takayoshi Yoshioka, "Recitative and Aria" by Timothy Melbinger, "Kembang

Suling" by Gareth Farr, "Long Distance Call" by Alton Clingan, "Pank" by Peter Roubal, "Abah Abah Tenun" by Robert Morris and "Figures in a Landscape" by Peter Klatzow. Both DeWig and Gordon provide the listener with virtuosic playing as well as impeccable ensemble unity throughout. The balance and blend between the instruments is excellent. Gordon's perfect mallet choices contribute to the excellent blend with the flute. I predict *Figures in a Landscape* will be a popular selection on the Centaur label.

—Lisa Rogers

Garden of Sounds
Richard Stoltzman and Nexus
$15.00
Nexus
This CD by Nexus and clarinetist Richard Stoltzman is dedicated to the late composer Toru Takemitsu, who was a friend and mentor to the artists and who referred to himself on occasion as a "gardener of sounds." The music on this CD is entirely improvised and explores the sounds of the clarinet and the vast collection of Nexus percussion instruments, gathered from all over the world. Each of the 13 pieces on the CD is different from the others and is a credit to the artistry and creativity of the performing artists.

When it comes to uniqueness, Nexus is always at the forefront.

Garden of Sounds is unique, musical, interesting and creates a form of music-making that can be enjoyed by everyone. One need not be a musician to enjoy the sounds created by the artists but only have an open ear, open mind and a time span of 71 minutes to enjoy a river of sounds performed superbly by Nexus—Bob Becker, Bill Cahn, Robin Engleman, Russell Hartenberger and John Wyre—and clarinetist Richard Stoltzman. This is a *must-hear* CD!

—John Beck

Legacies 2
Amadinda Percussion Group
$15.95
Hungaroton Records Ltd.
Legacies 2 is a CD featuring works for percussion composed by John Cage and performed by the Hungarian percussion group Amadinda. The compositions are: "Quartet" (1935), "Trio" (1936), "Imaginary Landscape No. 1" (1939), "First Construction In Metal" (1939), "Second Construction" (1940), "Living Room Music" (1940) and "Double Music" (1941).

Much research went into this recording. Every detail was worked out with Cage in 1992 and the result is a definitive performance of the music by the Amadinda Percussion Group, whose performance is superb. For aficionados of John Cage, this CD will be a delight to hear. Every detail of the music is meticulously covered, the quality of sound is excellent and Cage's compositions are given a musical and professional performance.

—John Beck

Marimba
Gerhard Stengert
$15.95
Gretel Verlag
Unlike most CDs that are products of hours of labor in which the artist is locked inside the confines of a recording studio, Stengert's new release is the result of a live concert recording in the resonant ambiance of the church of St. Matthew in Rodenkirchen. Marimbist Stengert, who studied percussion at the College of Arts in Breman, has selected a program with a decidedly European flavor, featuring three pieces by Nebojsa Zivkovic—"Uneven Souls," "Ein Liebeslied?" and "Srpska Igra"—and three of Stengert's own compositions—"Promenade à la Plage," "Choral für

Carmen" and "Meditation for Tibet." Rounding out the disc are Keiko Abe's "Michi" and Dave Samuels' "Footpath."

Stengert's interpretations reflect a player confident in his abilities, who can toss off the most difficult passage work with bravado. He is certainly not afraid to exploit the *forte–fortissimo* dynamic registers. The three original compositions featured on the disc are tonal, with a preponderance of four-mallet, rolled chordal sections that exploit the organ-like qualities of the marimba. His "Meditation for Tibet" features unusual implements and effects, and adds tom-tom and djembe. Zivkovic's "Uneven Souls" and "Srpska Igra" offer a welcome variety in terms of their captivating folk rhythms helped along by Carsten Lauterfeld's djembe playing.

The church of St. Matthew provides a particularly hospitable venue for Stengert's marimba, and except for some ambient noises in the form of stick clicks, there are definite bonuses from a musical standpoint realized in the live performance of this music as opposed to a technically immaculate but less stimulating studio rendition.

—John R. Raush

Parhelion
Equal Temperament
$15.95
Eroica Classical Recordings
For their new CD, the percussion duo Equal Temperament has selected a program that reflects a broad spectrum of musical parameters and sonic resources. Jeffrey Peyton's "Rivermusic" and Thomas Brett's "Flyer's Fall" are showcases for the mallet-keyboard percussion instruments and are both earmarked by a striking rhythmic vitality. Rhythm also plays a significant role in David Jarvis' "Digga digga digga digga digga digga digga digga DEE-GOT!" (the title represents a "phonetic representation" of the theme executed by each percussionist utilizing a multi-percussion setup). Erik Santos' "Zauberkraft" and "Sun Dogs" are both inspired by the mystical poetry of Rainer Maria Rilke and are original musical statements that push the executants to their technical limits. Jeffrey Peyton's "The Final Precipice" is a dramatic, exhilarating piece for computer-generated tape and five timpani.

The fact that four of the six works on the CD were commissioned by Equal Temperament brings to mind the fact that a healthy symbiotic relationship between good composers and performers continues to be a major factor in the advancement of percussion music as a viable musical art form.

—John R. Raush

Rhythm—Time
World Music Network
$15.95
World Music Network/No Problem Productions
Rhythm—Time is a CD produced by the World Music Network, an organization dedicated to fostering music from around the world. They have employed an array of excellent artists such as Amampondo and Airto Moreira, Megadrums, Sin Palabras, Los Muòequitos de Matanzas, Nyanyo Addo, Dumisani Maraire and Ephat Mujuru. Aralatiba and Faze Action, Mapathè Diop, Ifang Bondi, Mahmoud Fadl, Hassan Erraju and Arabesque, Tamburi Del Vesuvio, Fuji Dub, Pancho Quinto, Joji Hirota, and Karnataka College of Percussion. There are 16 compositions performed by the various artists mentioned above.

For aficionados of world music, and particularly African styles, this CD would be a must. Each of the 16 selections provides excellent music and a fine representation of the particular area and style intended.

—John Beck

State of the Union
Hobgood/Torff/Wertico
$15.95
NAIM Audio
Those familiar with this trio's earlier recording, *Union*, will be pleased to know that the State of the Union, at least this one, is very good indeed. Specializing in acoustic, intimate music in several jazz traditions, Hobgood, Torff and Wertico have created a musical dominion full of variety and contrast, yet always harmonious.

This trio is at home in many eclectic styles. "Don't Look Back," the opener, begins rubato and gradually moves into a relaxed groove somewhat reminiscent of Ahmad Jamal. Another highlight is "Where is Love" from the musical *Oliver* by Lionel Bart. This beautiful tune works so well as a jazz ballad that it makes one wonder why it is not performed more often by jazz musicians. "Calling Song" is a multiple-percussion solo by Wertico which, though improvised, is extremely well-crafted in terms of form.

The free jazz approach is represented in three pieces. "State of the Union" and "Mice" are short fragments. The most impressive is "State of Mind," which unfolds slowly and finishes the CD in a state of tranquility. Needless to say, this is a great CD full of much musical depth and inspiration. Drummers will enjoy Wertico's sensitive style, adaptability and sense of drama.

—Tom Morgan

Tarantata: Dance of the Ancient Spider
Alessandra Belloni
$15.95
Sound True Music
Alessandra Belloni, noted Italian tambourine virtuoso/singer/actress, provides a window into the traditional music associated with the Italian dance known as the tarantella. The tarantella (the Italian word for "little spider") is "a metaphor for the mental anguish caused by the 'poison' of societal repression and unexpressed desires and refers to the ritual trance dance performed by women during the summer solstice in southern Italy. The dancing acts as a rite of healing from this 'spider bite' inflicted by society."

The tarantella is traditionally accompanied by violins and tambourines, which is where Belloni enters the picture. She sings and plays tambourine on songs associated with or inspired by the tarentella. She is accompanied by her ensemble, I Giullari di Piazza, and is joined by Glen Velez on some tracks.

The entire compact disc has an ethereal quality to it. Several of the songs are based on prayers and sound like Gregorian chant. There are several fast triple-meter dances ("Pizzicarella," "Ballo Tondo"). Some other songs are based on work chants and would be comparable to the American blues tradition in their subject matter and tone. "Canto della Madonna di Montserrato" is an original composition inspired by the statue of the Madonna of the Sea in Calabria (Italy) and the goddess Yemanja (in Brazil). Some songs do not feature percussion. Many tracks, however, do feature interesting tambourine playing as well as the use of frame drums. Other instruments on the recording include flute, violin, accordion and guitar, as well as Belloni's mezzo-soprano voice.

All of the songs deal with the plight of women in traditional cultures, and for this reason, Belloni dedicates this collection to "all women who have known the anguish and desperation of feeling trapped in a mythical spider web." Some tracks from this recording have a soothing quality that some listeners might use for meditating. In any case, this collection of songs would interest anyone wanting to hear traditional music from southern Italy.

—Terry O'Mahoney

Transformations
John Pennington and Matt Pennington
$15.95
The Brother Pennington
The Brothers Pennington have collaborated to produce an unusual CD comprised of nine sacred stories with vocal and instrumental accompaniments that rely heavily on a rather large inventory of percussion instruments, including tuned gongs, marimba, vibraphone, bodhran, Chinese cymbals, tar, djembe, congas, tuned flower pots

and antique cymbals. For this CD, Matt Pennington has adapted Biblical texts, or in some instances developed "imagination stories," in which he has crafted a narrative based on a Biblical text. These sacred narrations are all accompanied by original music created by percussionist John Pennington. This collaborative effort follows a centuries-old tradition of combining storytelling and music; the result is an artistic synthesis that is still viable.

—John R. Raush

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MARIMBULA AND LUJON

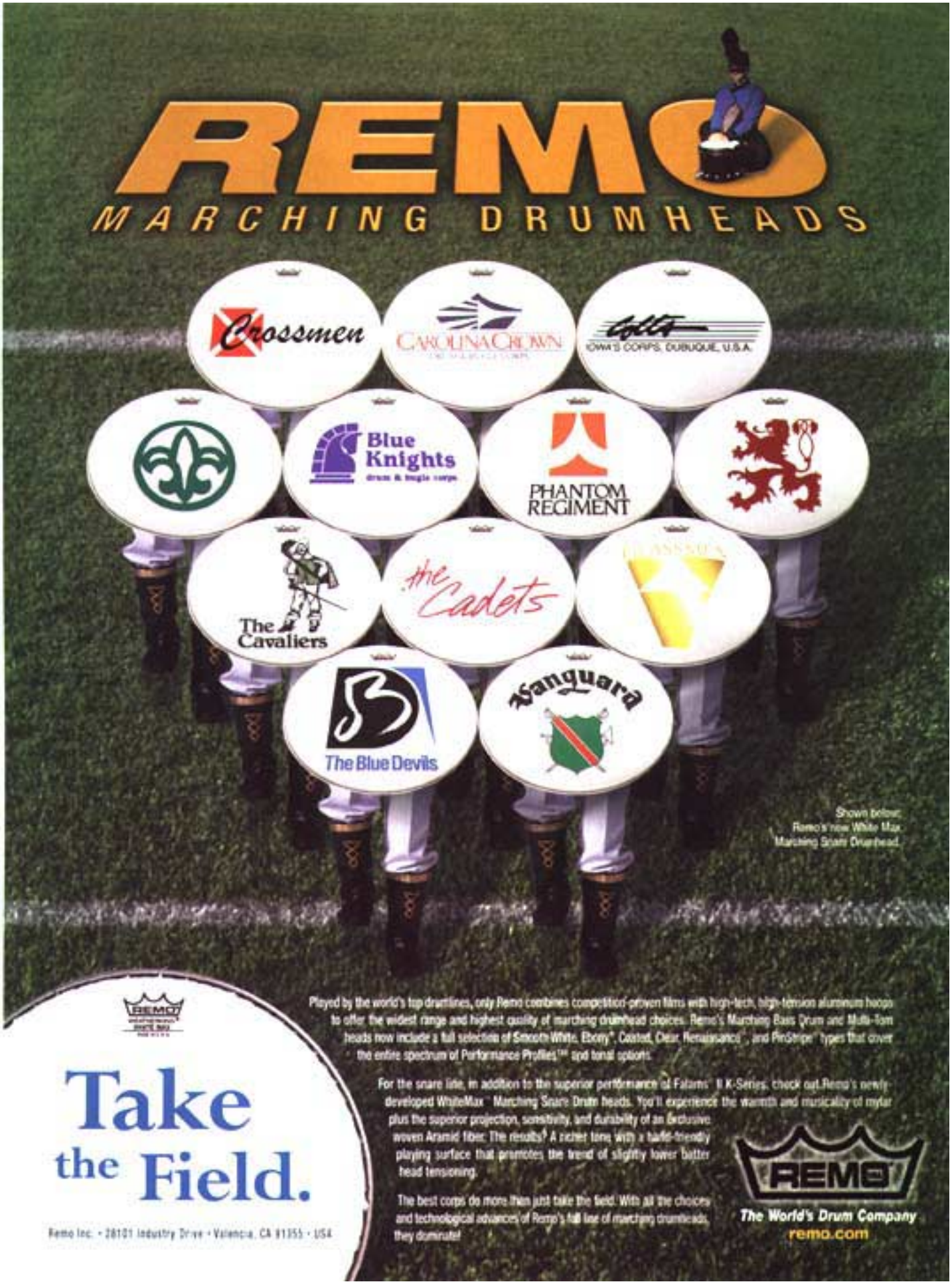
A large *sansa*, or Afro-Cuban linguaphone, this marimbula consists of eight metal sounding strips mounted over a large rectangular resonating box. The instrument is played by plucking the metal strips, and produces sixteen tones, one for each end of the metal strips. In Jamaica, the rumba box, as the instrument is known there, plays the bass part to accompany guitars, banjos, percussion, and various solo instruments in a calypso band. In Cuba, the marimbula serves a similar function for the bands, playing a style known as *son*. These bands are known as *son conjuntos*. This instrument measures 27" in length, 17 1/2" in width, and 8 3/4" in height, and dates from ca. 1930.

Donated by Emil Richards

The lujon, or loo-jon, is a pitched, bass metallophone of American design. It has six to twelve rectangular plates of spring steel, each of which is attached by three screws to the edge of a rectangular sounding box. This instrument measures 29" in height, 13 3/4" in width, and 8 3/4" in depth. Each of the six plates measures 3 1/2" x 3 3/4", and is placed over 3 1/2" plastic resonating pipe. When played with timpani or yarn mallets, the instrument sounds like a metal log drum. Having little acoustical carrying power, the lujon is most effectively used with some type of sound enhancement or for studio recording. When used for recording, the instrument may be played with mallets made from rubber balls and knitting needles. In addition to its use in television and movie scores, the instrument appears in the music of Luciano Berio ("Circles").

Donated by Florence "Flip" Manne

Detail of the six steel plates showing how each is attached to the edge of the box by three screws. The screws are used to adjust the pitch of each plate.



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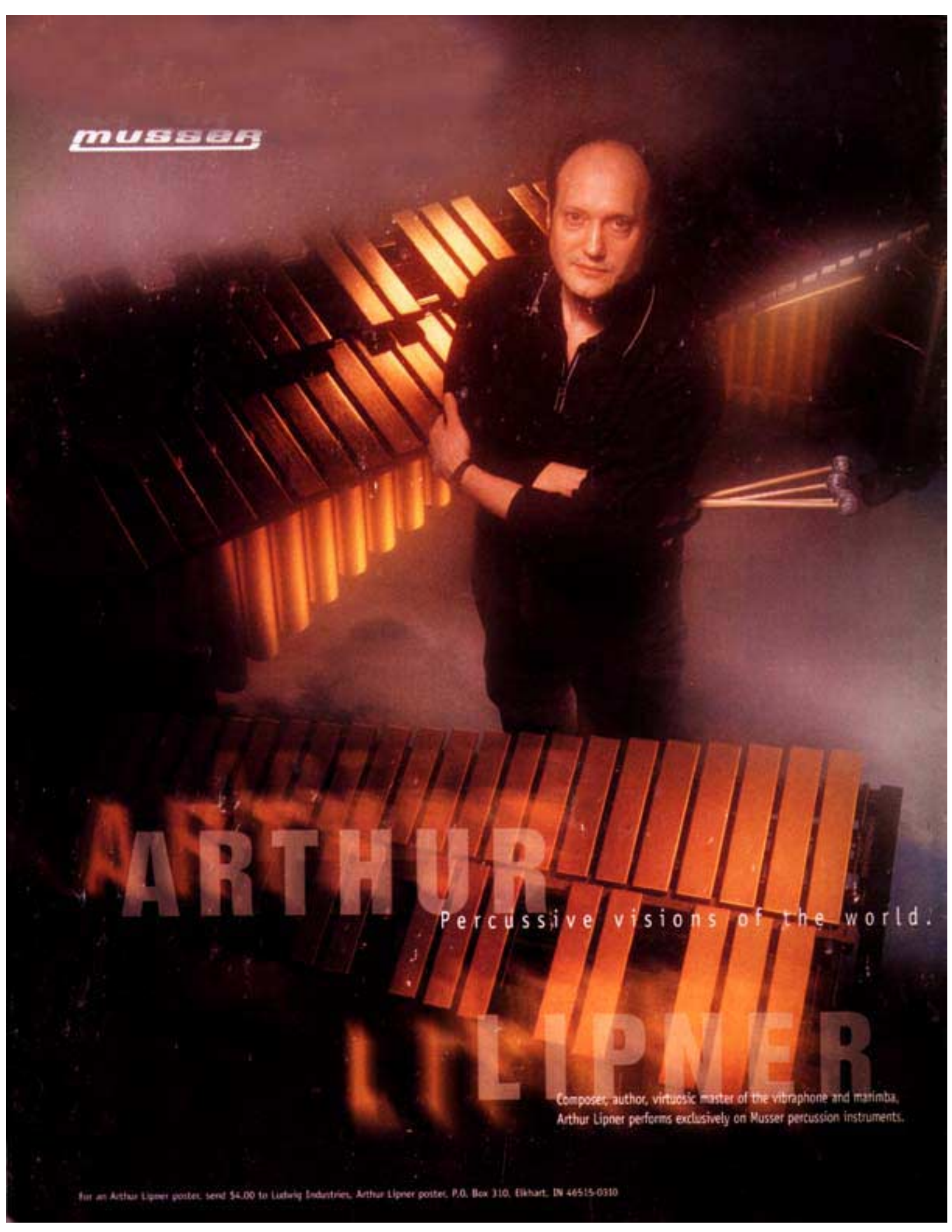
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