

## Contents

<i>List of figures</i>	page ix
<i>List of music examples</i>	xi
<i>Notes on contributors</i>	xiii
<i>Acknowledgments</i>	xvii
Introduction <i>Russell Hartenberger</i>	1
PART ONE <b>Orchestral percussion</b>	5
1 Timpani traditions and beyond <i>Russell Hartenberger</i>	7
2 Orchestral percussion in the twenty-first century: concerns and solutions <i>William L. Cahn</i>	21
PART TWO <b>The development of percussion instruments</b>	41
3 Marimba revolution: mallet instruments, repertoire, and technique in the twenty-first century <i>William Moersch</i>	43
4 Instrumental ingredients <i>Garry Kvistad</i>	55
5 The percussion industry <i>Rick Mattingly</i>	67
6 Virtual drumming: a history of electronic percussion <i>Thomas Brett</i>	82
PART THREE <b>Percussion in performance</b>	95
7 Lost and found: percussion chamber music and the modern age <i>Adam Sliwinski</i>	97
8 Taking center stage: percussionist as soloist <i>Colin Currie</i>	116
9 Percussion theater: the drama of performance <i>Aiyun Huang</i>	128
10 Three convergences: a percussionist learns to conduct <i>Steven Schick</i>	143

viii *Contents*

<b>PART FOUR</b>	<b>Composing music for percussion instruments</b>	<b>159</b>
11	Finding a voice <i>Bob Becker</i>	161
12	Flexibility as a defining factor <i>Jason Treuting</i>	168
13	Thoughts on percussion and rhythm <i>Steve Reich</i>	173
<b>PART FIVE</b>	<b>Drum sets and drumming</b>	<b>185</b>
14	In the pocket: how a drum set player grooves <i>Peter Erskine</i>	187
15	The “Funky Drummer” break: ghost notes, timbre, and popular music drumming <i>Steven F. Pond</i>	201
16	Way beyond wood and skin: drum sets, drumming, and technology <i>Jeff Packman</i>	211
<b>PART SIX</b>	<b>World percussion</b>	<b>227</b>
17	Speaking of rhythm <i>Russell Hartenberger</i>	229
18	African influences on Western percussion performance and pedagogy <i>B. Michael Williams</i>	241
19	The gamelan beleganjur as Balinese percussion ensemble <i>Michael B. Bakan</i>	253
<b>PART SEVEN</b>	<b>Percussion and rhythm</b>	<b>265</b>
20	Lessons from the laboratory: the musical translation of scientific research on movement <i>Michael Schutz</i>	267
21	In the beginning was the beat: evolutionary origins of musical rhythm in humans <i>John R. Iversen</i>	281
	<i>Select bibliography</i>	296
	<i>Index</i>	301