

The Cambridge Companion to

PERCUSSION

EDITED BY

Russell Hartenberger



CAMBRIDGE
UNIVERSITY PRESS

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 Orchestral percussion	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 The development of percussion instruments	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 Percussion in performance	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

PART FOUR	Composing music for percussion instruments	159
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
PART FIVE	Drum sets and drumming	185
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
PART SIX	World percussion	227
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
PART SEVEN	Percussion and rhythm	265
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