

# Errata

... From Percussion Particulars

8.5) Using the mid-leg opposite the working hand for dampening purposes can be done for added control. Some bass drum mounting systems have features built in to accommodate this.

13.5) Make sure parts of your performance clothing (sleeves, cuffs, cufflinks) will not rattle or buzz when they come in contact with the head for dampening.

18) To clarify, chimes are sometimes referred to as "tubular bells".

23) Bells have a lower dynamic/stroke velocity threshold. This is because the bar-suspension system and smaller bar size make it easier to overplay.

28.5) Be careful that your performance clothing (coat buttons, cufflinks) doesn't make noise when coming into contact with cymbals while picking up/putting down or dampening.

61) Prepared bars and resonators can serve to manipulate the perceived sounds of these instruments. Manually dampening bars (as in Eric Sammut's solo arrangement of Piazzolla's Libertango), adding buzzing membranes to resonators, taping coins to vibraphone bars, or even preparing mallets (as in Christopher Deane's Vespertine Formations) are examples of this.

66) There are situations, however, where having the resonators blocked off at least partially due to a pairing with a naturally softer instrument such as acoustic guitar (as in Rosaura's 'Toccata and Divertimento') can help level the playing field.

68) Xylophone Denting: Anyone who's played around on a number of different xylophones will notice that the older ones (Musser, Deagan, Leedy, etc.) stand up to harder mallets without denting much better than newer ones (Malletech, Yamaha, Etc.). This is due to the fact that before the instrument's bars were mass manufactured to the extent they are now, the wood that was cut down to make bars was much older. Because as trees age, they apply more and more pressure on their trunks, consequently making the wood denser. Although Malletech makes their newer xylophones with a treated wood that makes it harder to dent, there is otherwise not much that can be done about this.

69) Marimba - It takes all kinds: Just as different brands and models of drums (or trumpets or guitars for that matter) are called on for different musical purposes because of their unique musical and tonal qualities, it is the author's opinion that in the future, different brands of professional quality instruments (DeMorrow, Malletech, Marimba One, Musser, and Yamaha for example) could be considered suitable for different musical situations.

Since marimbists are already working at a disadvantage to other instrumentalists in terms of full control of the sound of our instrument (articulation, sustain, tone), it would make sense to figure out ways around this shortcoming. Do marimba choices/preferences need to be mutually exclusive? Is there really one instrument that could possibly sound ideal for Miki, Bach transcriptions, Gillingham's large ensembles, jazz combos, and the Four Rotations? Realistically speaking, people likely develop particular instrument preferences to the exclusion of anything else because of availability, their teacher's preference, and the related expense and inherent logistical problems of lugging more than one marimba around. This politicization may also be due in part to the current adolescence of the instrument's inclusion in western art music and the practical proliferation of manufacturer endorsements due to lack of popular funding in the more academic side of the music community.

128) holding or mounting the instrument at a 45 degree angle will give the instrument its driest sound, conversely a flat playing position will give the greatest amount of wash and least articulation.

194) Good thin, rounded resonant stones for percussive purposes (i.e. Gibson's Rock Game, music of Cage) can be found in the outdoor landscaping at the Olive Garden. (Lane)

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