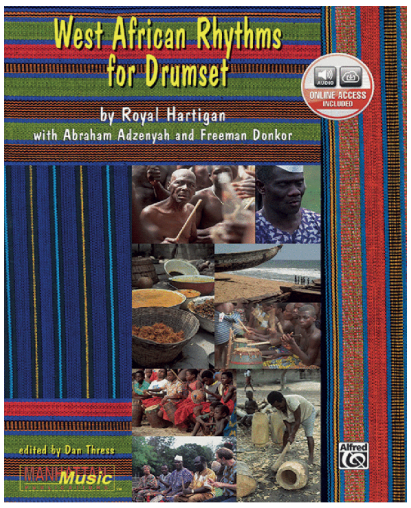
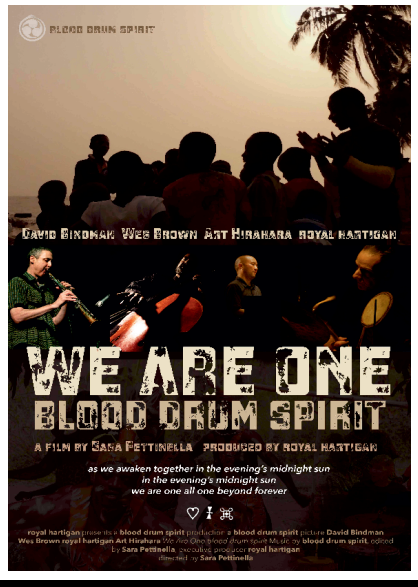
royal hartigan—one of the most unique, artistic, influential drummers and scholars of our time—offers some of his books, films and albums as a leader.





royal hartigan offers some of his books (*West African Rhythms for Drum Set* and *Dancin' on the Time*), CDs (*Blood Drum Spirit*, *ancestors* and *Live in China*) and films (*Eve* and *We Are One*) COMING SOON…royal's new book, *pulse*, with Kwabena Boateng and Yaw Okyere of Ghana, on West African philosophy expressed in the Asante master drums and adapted to the jazz drum set, and double CD exploring global influence from Africa, Asia, West Asia and the Americas.



ROYALHART.COM
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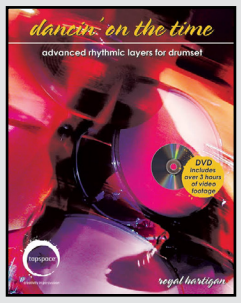


Dancin' on the Time:
Advanced Rhythmic Layers for Drumset
royal hartigan (Hudson Music)
by John Pietaro

royal hartigan (who turns 80 next year) has thrived over decades as a creator of "new music," which embraces the oldest of cultures. Adapting traditional polyrhythmic percussion structures to the contemporary drumset, hartigan has contributed to the global messaging of Fred Ho, Sheila Jordan, Kenny Barron, Rudresh Mahanthappa, Lee Mixashawn Rozie and countless more. Still, the percussionist-dancer-activist has at heart been a teacher, engaging locals in every corner of the planet.

In his youth, hartigan absorbed and learned, by way of the drum corps, the thirteen essential drumming rudiments. He notes that the rudiments are named for their sound when executed, which is also how they are delineated within African and Eastern customs. *Dancin' on the Time* dares broach the nexus of these drum rudiments, world traditions and modern jazz, offering a postmodern guide to performance and practice.

This digital-only, 258-page book also includes video links, which amply illustrate the series of rolls, ruffs, ratamacues and paradiddles, while conveying the artful concepts of feel, interpretation and layering. hartigan starts with the ruff (single-handed grace notes into alternating sticking figures), which is realized over the drumset's components, while he keeps time on the ride cymbal. Progressively, the parts become independent of one another, until the basics beget complex, four-way independence. Countless teachers have added ride cymbal lines over exercises in Ted Reed's *Syncopation*, but hartigan's notated swing captures something entirely new. The challenge of each rudiment and its variations is divided among the hands and feet within both 4/4 and 3/4 time.

Section 2 covers snare rolls of every length, but the brilliance is in keeping tempos crisp and grooving. As with the first section, each example progresses gradually to four-limb coordination. Section 3 explores paradiddles, the rudiments yielding natural swing due to varied sticking: 16th notes executed RLRR and LRLL, accenting downbeats, varying into RRLR and LLRL, then RLLR and LRRL. hartigan's concepts build on this challenge with increasingly dizzying patterns. Perhaps the most complex section is on ratamacues: eighth notes with 16th-note-triplet figures (single, double and triple versions!) crisscrossing the kit with spectacular, propulsive choreography.

hartigan's compelling music, born of many genres, is uniquely suited to carry the once-rudimental core of drumming through the 21st century.

For more info visit royalhart.com and hudsonmusic.com/product/dancing-on-the-time



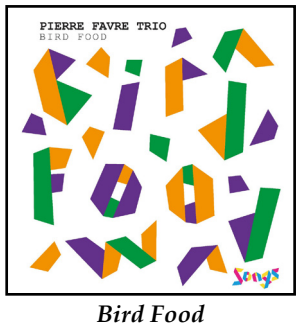
Inner Play
Tom Teasley (featuring Dave Ballou) (Tomism)
by Scott Yanow

Trumpet-percussion/drums duo albums are not that common. There was a 1989 Dizzy Gillespie/Max Roach duet recording that was disappointing (Gillespie was past his prime); much better were Don Cherry's three albums with Ed Blackwell. There have also been other avant garde sets that have had relative success: Lester Bowie/Phillip Wilson's *Duet* (1978), Dave Douglas/Han Bennink's *Serpentine* (1996), Bill Dixon/Tony Oxley's *Papyrus Vol. I/II* (1998), Kirk Knuffke/Whit Dickey's *Drone Dream* (2019), and three+ decades of Chicago Underground Duo (Rob Mazurek/Chad Taylor). But few have been as enjoyable to listen to as drummer-percussionist Tom Teasley and trumpeter Dave Ballou's *Inner Play,* and its predecessor, *Lunch Break*.

Ballou proves to have some serious chops and a wide range, as well as an attractive sound and fertile imagination. He's capable of spontaneously creating melodic, often-swinging pieces. Teasley, rather than just sticking to conventional drums and percussion (which he does play in spots), utilizes such instruments as an electric frame drum, woodblocks, log drum, electronic RAV drum, riqq, darbuka, hand pan and bass melodica. His colorful array of percussion ensures that the music is dynamic, never predictable nor monotonous. The set's dozen duets often have titles that fit the music: "Electric Embers", "Woodpecker's Dilemma" (featuring high-toned percussion, woodblocks and muted trumpet), "Elephant Dance", "Prelude and Interplay", "Outside Inn" (which starts out atonal and ends up with a tighter structure) and "Matador's Lament". Some album highlights include: "Where the Ocean Meets the Sky", an introspective, picturesque ballad; "Fingers", which utilizes hand-played drums and heated trumpet; "Memories of Muscat"'s Middle-Eastern groove; and the celebratory, spirited album-closer, "Inner Joy".

Throughout *Inner Play*, Teasley and Ballou blend together, thinking as one while creating consistently surprising, yet logical music. They achieve the difficult task of making trumpet-percussion duets sound as if they were being played by a complete ensemble.

For more info visit tomteasley.com. Dave Ballou is at Maureen's Jazz Cellar (Nyack, NY) Dec. 12 (with Cameron Brown Legacy Quintet) and Shapeshifter Lab Dec. 17 (with Andrew Rathbun). See Calendar and 100 Miles Out.



Bird Food
Pierre Favre Trio (Blaser Music)
by Andrew Schinder

When is free jazz truly "free"? The practice empowers musicians to eschew organization or boundaries and explore the outer limits of sound or tonality. However, free jazz is also supposed to be "jazz" (after all, it's