

New Percussion Literature and Recordings

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Difficulty Rating Scale

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

THERE'S A GONG IN MY FISHBOWL



By Anthony J. Cirone and Marie Colligan • Illustrations by Daniel Evans
Music composed and performed by Elizabeth Ann Bergman • Lyrics, Timpani, and Percussion by Anthony M. Bergman

GENERAL REFERENCE

There's a Gong in my Fishbowl
Anthony J. Cirone and Marie Colligan
\$19.99

AuthorHouse

This illustrated children's book with audio accompaniment is full of charm, colorful pictures, and entertaining characters. Inspired by a true story from Antony Cirone's time in the San Francisco Symphony, this simple tale takes the reader on a journey through the various instruments

of the orchestra, the rehearsal before a concert, and the grand finale featuring the fish friend and gong. The small book contains numerous humorous elements and caricatures to help propel the narrative forward and introduce key musical concepts for a young child, helping to bridge the gap between amusement and education.

One of the more interesting features of the book is the included music: Cirone and Marie Colligan's illustrated work showcases original recorded compositions accessible via a QR code. The text is set to simple vocal melodies and piano accompaniment with the addition of a few fun sound effects. The music is diverse yet simple to keep the reader engaged. The melody is also included on each page in score form, helping to bridge the aural and visual gap in musical appreciation.

The content and delivery are suitable for children between seven and ten years old, with terms and definitions included in comical ways to help reinforce music education for students in elementary school. I recommend this fun story to parents who are looking for a fun resource to help their kids learn to love music and to teach them about the various elements within the orchestra. *There's a Gong in my Fishbowl* is a clever mixture of a little bit of nonsense and a whole lot of fun.

—Matthew Geiger

KEYBOARD PERCUSSION METHOD

Marimba for Four: An Introduction to Four-Mallet Marimba Technique

David Steinquest

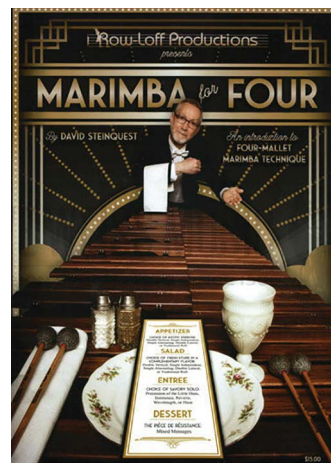
\$15.00

Row-Loff Productions

Instrumentation: marimba

Web: [sample pages](#), [video recording](#)

The main feature of David Steinquest's *Marimba for Four* method book is that it is incredibly concise. In just 31 pages, the author covers the basics of the Musser/Stevens Grip (complete with pictures and essays on grip, interval changes, and stroke types), provides focused and uncomplicated exercises and etudes for each stroke type (as well as traditional double vertical rolls), and six short pedagogical solos designed to give students a chance to put their technical



progress to good use. What the book lacks in physical mass, it makes up for in effectiveness. Unlike other four-mallet method books, *Marimba for Four* seems less concerned with presenting an authoritative exploration of all things quadri-malletted, and instead focuses on practically establishing the foundation of what can later be developed into an advanced mastery of sophisticated four-mallet techniques using other literature.

While the author provides some supplementary explanations and thoughts regarding each exercise, I caution beginning four-mallet students not to assume they can play through this book without a teacher's guidance, particularly if they are intent on using Musser/Stevens Grip, which has a significant potential for injury if bad habits are formed without correction. (I think all of the material would work equally well with Burton Grip, but the author does not meaningfully discuss that grip.) When used under the direction of a qualified teacher, however, *Marimba for Four* is a superb and accessible four-mallet method book that will allow students to develop at a comfortable pace. I think it would be a particularly good option for teachers who find themselves introducing four-mallet technique in a group or class setting, not just in one-on-one lessons, as well as a useful tool for college educators who are working with students who did not have a strong four-mallet education in high school.

—Brian Graiser

KEYBOARD PERCUSSION SOLO

101 Christmas Songs II

Various Authors

\$15.99

Hal Leonard

Instrumentation: glockenspiel

Web: [sample pages](#)

This title means what it says. It's a book of 101 Christmas melodies! Labeled for bells/glockenspiel, this is one entry in a series by Hal Leonard that also includes *101 Classical Themes*, *101 Broadway Songs*, and *101 Popular Songs*. These same texts exist for various wind and string instruments, as well.

The list of songs includes not only traditional Christmas melodies, but also newer melodies from modern movies, cartoons, and pop songs. There is minimal information for each melody, however. If you're not familiar with the title or melody on its own, it will take some independent research to discover where it's from.

Looking at the publisher's website, it doesn't look like these books were designed to be used simultaneously with other instruments. The sample pages from the other books in the series show that while some melodies are in the same key, others are either not transposed or in different keys altogether. This book would definitely be more useful if all of the keys lined up; even more so if chord symbols were added so that a student could play a solo with accompaniment of some kind.

Uses for this book could include young band and orchestra students eager to learn. It could also include beginning students taking private lessons. In this case, the instructor would need to be familiar with the entire book since the melodies are listed in alphabetical order, not in order of difficulty. This book could perhaps also be used in an educational setting for individual playing quizzes or sight-reading for younger or older students.

—Ben Cantrell

25 Christmas Songs for Marimba I–II

Arr. Will Rapp

\$14.99

Hal Leonard

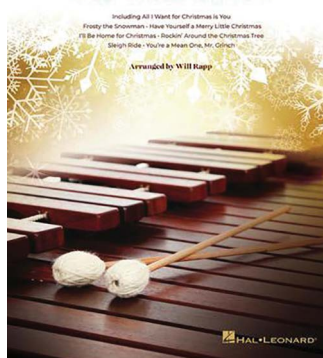
Instrumentation: 4-octave marimba

Web: [sample pages](#)

Will Rapp has compiled 25 secular Christmas songs for unaccompanied marimba. These solos require only a 4-octave marimba and are arranged for two mallets. This 40-page collection is priced as a bargain (\$14.99; approximately \$.60 per title), and provides the young to early intermediate marimbist a delightful set of tunes for the holiday season. The 25 tunes include "All I Want for Christmas is You," "Blue Christmas," "Feliz Navidad," "Let it Snow," "Sleigh Ride," and "White Christmas."

Most of the tunes are in C major, G major, or F major, but a few are in D major or B-flat major. "Santa Baby" is in D-flat major, but the tempo is very relaxed and quite accessible for a younger marimba student. "Rockin' Around the Christmas Tree" is in A-flat major. One solo ("The Little Drummer Boy," scored in F major) requires two

25 Christmas Songs for Marimba



mallets in the left hand and one mallet in the right hand, but the tempo is quite slow, making this three-mallet solo very easy.

This solo collection will provide an opportunity for the younger student to perform holiday music, as well as being a source of sight-reading material for private studio instruction.

—Jim Lambert

Aquatic V

Russell Wharton

\$24.00

Tapspace Publications

Instrumentation: vibraphone and audio track

Web: [Score sample](#), [audio and video recordings](#)

Advances in technology have made it possible to create wonderful pieces of sound art with the aid of multimedia. "Aquatic" is one such piece. It blends the brilliant sonorities of the vibraphone with a carefully crafted audio track and an optional video depicting oceanic life. It takes the audience on a meditative journey, while retaining plenty of technical challenges.

In a broad sense, the work is in a type of rondo form, going between a main textural idea and a series of differing monophonic sections. The main textural idea is a series of arpeggiated seventh-chord harmonies in various inversions performed in a gentle, rippling fashion. We see one of the primary rhythmic themes of the piece in these repetitive gestures: morphing. Imagine having an even set of sextuplets. Now imagine compressing the first three and expanding the last three so that even though they are no longer even, they still complete on the next beat. This describes the content of this first section, which is primarily made up of these altered sextuplets, with unadulterated sextuplets sprinkled in occasionally. This creates a sense of being off-balance yet still retaining stability, like walking shoulder-deep in water against light waves. This is just one example of how a set of six notes is "morphed." Wharton does this in several different ways — some more challenging than others.

The alternate monophonic sections still make use of Wharton's rhythmic morphing — be it a section of even triplets and broken quintuplets, or one that features moving up and down the in-

strument in quintuplets that gradually become sixteenths, then triplets, and so on. One of the ideas of the work is to keep the sense of pulse ambiguous, but not so much that the listener is left uncomfortable — a balancing act that Wharton has succeeded at.

The accompanying track is a well-orchestrated series of string lines, horn calls, whale sounds, white noise, and reversed guitar sounds, just to name a few. Wharton has accomplished the difficult task of composing a piece with an electronic track in which neither the live performer nor the computer outplays the other. They are both equally important and balanced throughout to create this oceanic soundscape.

The morphing device that Wharton cultivated for this piece is, no doubt, a challenging one. When the nine-minute runtime is also considered, "Aquatic" would certainly take time to perfect. But when performed as intended, the audience will be transported to a beautiful flowing world of waves, whales, and jellyfish.

—Kyle Cherwinski

Calvary Song IV–V

Helder Alves de Oliveira

€16.00

Edition Svitzer

Instrumentation: 4.5-octave marimba

Web: [score sample](#), [video recording](#)

"Calvary Song" is inspired by a poem written by the composer titled "Proof of Love," which details the crucifixion of Jesus Christ to save humanity from sin. Oliveira states this composition imitates the emotions expressed by the words in the poem. A winner in the intermediate category at the Stellar Composer Competition in 2021, "Calvary Song" is suited for undergraduate-level students.

As with many compositions published by Edition Svitzer, the program and performance notes are quite detailed. The entire poem is translated from Portuguese to English, giving performers a broader perspective rather than a few lines or a single stanza of text. Most material is technically accessible for a confident four-mallet marimbist. Players must be proficient at one-handed rolls, single alternating strokes at small intervals, and quick intervallic changes in both hands.

"Calvary Song" is a beautiful addition to the repertoire and allows younger students to explore more advanced techniques as well as their own musical voice. It will work well in a variety of performance environments, including solo recitals and community-based concerts.

—Danielle Moreau

Caprice No. 24 V

Adelaide Ferriere

\$17.28

Edition Svitzer

Instrumentation: 5-octave marimba

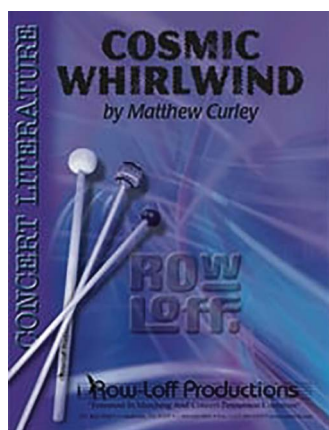
Web: [score sample](#), [audio recording](#)

Adelaide Ferriere's transcription for solo marimba of "Caprice No. 24" is a tour-de-force arrangement of the well-known and loved original by Niccolò Paganini. The standard notation is clear, and the phrasing indications draw the ma-

rimbist's eye to the composer's intent, much as the original does for a violinist. Though not originally for marimba, this version is a unique, yet faithful, representation of the original. Each variation is labeled and uses various voicing, stroke types, and playing techniques to showcase the performer's wide skill range, as well as showcase the versatile voice of the 5-octave marimba. As such, this would be perfect for a solo recital, but could also be broken into separate variations and played in parts, as in a collage-type concert or for a moment when a shorter piece is required.

About the work, the composer states: "The famous 'Caprice No. 24' for solo violin is one of the most iconic violin pieces ever. I wanted to keep that nearly impossible virtuosity on the marimba by creating harmonized variations using arpeggios, rotations, and octaves to reach Paganini's idea to highly challenge the performer." And what a beautiful challenge, indeed!

—Cassie Bunting



Cosmic Whirlwind IV

Matthew Curley
\$45.00

Row-Loff Productions

Instrumentation (11 players): glockenspiel, 2 vibraphones, xylophone, crotales, 4-octave marimba, 4.3-octave marimba, 4 timpani, concert bass drum, hi-hat, sizzle cymbal, 4 suspended cymbals, ride cymbal, triangle, snare drum, 3 concert toms, headed tambourine

Web: [score sample](#), [audio recording](#)

With "Cosmic Whirlwind," Matthew Curley creates the exact atmosphere its title implies. The music goes back and forth between ethereal and groove-based, while the timbres and melodies evoke images of the cosmos.

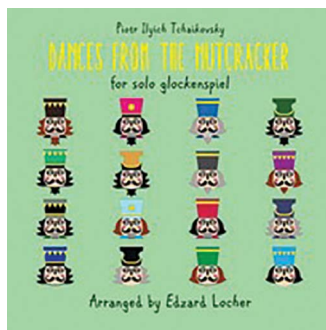
The opening section is slow and spacious, with Curley using multiple key signatures. A buildup and accelerando during a 7/8 passage lead into driving, sixteenth-note rhythms in the drum parts. The section that follows is characterized by beautiful melodies in the keyboard parts and groove in the non-pitched parts.

The momentum winds down and leads into what is essentially a keyboard soli. A half-time groove enters in the drums, beginning a slow drive towards the final section. The conclusion is in some ways a reprise of the earlier, fast, driving section. Once again, the momentum winds down to close the piece as soft and slow as it began.

"Cosmic Whirlwind" is a crowd-pleasing piece appropriate for an established high school or uni-

versity percussion ensemble. I would love to see a performance with some projected video of space and the galaxy to further accentuate the programmatic nature of the music.

—Justin Bunting



Dances from the Nutcracker V-VI

Piotr Ilyich Tchaikovsky

Arr. Edzard Locher

€16.00

Edition Svitzer

Instrumentation: 3-octave glockenspiel

Web: [score sample](#), [audio recording](#)

We have all heard the dances from "The Nutcracker." If you have prepared for percussion auditions, you have no-doubt practiced the cymbal part for the "Mirliton" movement, the tambourine part for the "Trepak," or an excerpt from almost any part of the ballet. However, we never get the lead voice. German percussionist Edzard Locher has arranged selected movements from the ballet for glockenspiel to give us that opportunity.

This is a collection of the ten short dances that occur throughout the ballet, including the "March," "Tea," "Trepak," and the "Dance of the Sugar Plum Fairy." Aside from a reduction of repetitions in two of the pieces, each dance lines up with the subject material in terms of melody, implied harmony, and length.

To accommodate the range necessary to keep this level of authenticity on the glockenspiel, the performer will need a 3-octave instrument to accomplish the whole collection. even though not all the pieces require such a range. For example, "Children's Gallop" and "Chocolate" can fit on most standard box/table glockenspiels. The arranger recommends that the instrument have a dampener pedal, assumingly because there are so many notes for each hand that there are rare ideal moments for hand dampening to occur.

Only one of the pieces requires four mallets. The "Arabian Dance," also known as "Coffee," calls for denser harmonies and metered one-handed tremolos that make four mallets necessary. This is also the dance that sounds the most like the original version due to its incorporation of thicker sonorities.

Locher designed the other works to be playable with two mallets. This does not lessen their difficulty level, however. He still incorporates lines of accompaniment for one hand while the other hand plays the melodic material. Depending on the piece, the secondary material can occur above the range of the melody, below it, or both. So one of the key challenges of this collection is being able keep the accompaniment at an appropriate dynamic so as to not overwhelm the listener with a cacophony of bell sounds. When done correctly,

this creates an impressive version of these works with an added music-box characteristic that represents them in a new and appealing way.

The only movements that lose the authenticity from the original are the "Tarantella" and the "Coda." In both movements, some of the original bass accompaniment did not make it into the glockenspiel arrangement, so some downbeats are left as rests. This causes the feeling of the dance to be momentarily lost until the next downbeat is played.

Locher took on an impressive undertaking, and the results are magnificent. The glockenspiel is lacking in repertoire, and this is a welcome addition to a growing collection of pieces that demonstrate the musical capabilities of the instrument.

—Kyle Cherwinski

Fantaisie - Impromptu VI

Frédéric Chopin

Arr. Pablo Blanco Cordero

\$17.95

HoneyRock

Instrumentation: 5-octave marimba

Web: [score sample](#), [video recording](#)

This arrangement for solo marimba captures the essence and spirit of the original Chopin work. Around five minutes in length, this work requires some serious technical ability, which is evidenced by the incredible performance video from the publisher's website.

The main melody, with the style of "allegro agitato," is an exercise of lightning-quick speed and consistency. Impeccable note accuracy is required to realize the alternating bass figures that permeate the sixteenth-note melody. After the introduction and main melody sequence, the piece gives the marimbist an opportunity to showcase his or her finesse and understanding of melody vs. harmony with direct style change. The sweet melody in the right hand often switches from single-note to octaves along with quick flourishes of alternating major-second intervals. The left hand is a quiet flurry of notes and changing chords.

Besides the speed of the main melody, the most challenging bit may be close to the end of the piece. This involves an extremely quick double lateral permutation, octaves in both hands, that constantly dances across the keyboard at a high volume. This eventually gives way to a sweet and delicate final passage.

While technically challenging, there's plenty of chance for melody, style, and nuance. This arrangement could easily be an incredible centerpiece on a recital for a masters, doctoral, or professional recital.

—Ben Cantrell

Marimba Miniatures I-III

Robert Clayson

\$12.00

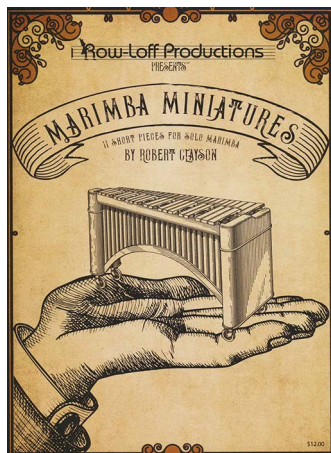
Row-Loff Productions

Instrumentation: 4.3-octave marimba

Web: [score sample](#), [video recording](#)

With the desire to create more repertoire for percussionists who are just beginning to learn four-mallet playing, Robert Clayson has crafted a collection of short works that provide both technical and musical challenges appropriate for students at that level. As he accurately states, "These pieces are extremely easy to learn, making them ideal choices for beginners to not only learn technique, but to learn musicianship as well."

The 11 miniatures in this collection range from



easy to intermediate in difficulty and come in a wide range of styles and characters. From the serene “Nap Time” to the sinister “Murky Water,” there is something for everyone in this collection in terms of aesthetic. The composer states that marimbists can perform the entire collection or play as many or as few of the pieces in the book as they see fit.

Beyond the musical content, Clayson has hit the bullseye in terms of creating meaningful music for beginning four-mallet players. All of the works are highly idiomatic and usually revolve around no more than one or two techniques, allowing beginning percussionists the ability to home in on a small number of techniques for one miniature. While stickings and tempo indications are suggested, the composer points out that these are not necessarily rules that must be strictly adhered to. As he says, “The goal is to always play expressively and as musically as possible.”

Clayson has created a great collection of works that will highly benefit those beginning a journey into four-mallet playing. These pieces provide beautiful musical environments for them to progress their technique while at the same time create satisfying musical moments that will help with their musical development.

—Brian Nozny

Philo Sophie IV

Johannes Steinbauer

€16.00

Edition Svitzer

Instrumentation: solo vibraphone

Web: [audio and video recordings](#)

“Philo Sophie” is a fantasy for solo vibraphone presented in two movements. The first movement emphasizes the celestial quality of the vibraphone, with arpeggios floating across the range of the instrument, and a second section involving a call-and-response between melodic fragments and harmonic pulsations. The second movement is primarily presented as a melody with accompaniment, a texture at which the vibraphone excels.

The piece is harmonically interesting throughout, and Johannes Steinbauer’s harmonic coloration of both melody and accompaniment elevates the material. It is an intimate work that requires performers to invest in and commit to their interpretation. No dynamics are provided, allowing for individual expression at a level not commonly found in solo repertoire.

Steinbauer has created a solo vibraphone work that honors the history and timbral qualities of

the instrument without being bound by them. “Philo Sophie” is certainly a worthy addition to any concert program.

—Jamie Wind Whitmarsh

Prologue to Neither Here nor There IV

Joshua Wat

€16.00

Edition Svitzer

Instrumentation: 4.5-octave marimba

Web: [score sample, video recording](#)

In composing “Prologue to Neither Here nor There,” Joshua Wat has created a fantastic contribution to two-mallet marimba repertoire. The piece was written as “an exploration of different musical textures possible with only two mallets on the marimba, and a reflection of what is only playable and meaningful with two mallets.” Wat has done this beautifully, and created an intriguing and original contribution to the repertoire.

Opening with single-pitch lines that rhythmically accelerate then decelerate, Wat begins to crossfade these lines into one another as the intervals between the lines increase, exploring more of the keyboard. This idea of two separate things coexisting is a main theme of the work, with a later section revolving around a broken 4-against-3 polyrhythm. The use of interesting harmonic and melodic content helps to make fresh what has become standard fare for percussionists.

There are a number of challenging aspects to this work — from the navigation of the separate lines and polyrhythms to the wide intervals that will be challenging from an accuracy standpoint. Those who take up the challenge will find an original work with musical depth and character that is sure to be pleasing for both listener and performer. At almost five minutes in length, “Prologue to Neither Here nor There” would be appropriate for any university-level or professional recital.

—Brian Nozny



Rust IV

Calvin Chiu

\$17.60

Edition Svitzer

Instrumentation: 5-octave marimba

Web: [score sample, audio and video recordings](#)

“Rust” is a powerful, dynamic, and challenging work for solo marimba. It is powerful in the opportunity given to the performer to communicate drama and emotion through the music. This is heightened by the dynamic and virtuosity required to perform the work.

The piece is based around the idea of an organic life form that, after experiencing life, decays into simple matter. Calvin Chiu writes, “The radiant remembrance and reflection from the past will

inevitably be oxidized and covered with dust, but one thing remains — the unceasing intent to live.”

The piece begins with a rhythmic motive of two sixteenth notes. This motive recurs and morphs throughout the piece as “life” transforms it. The intention of the piece is clear and has been embedded in the music quite well. Technically, the piece is very challenging. It requires extensive use of octaves in each hand, as well as independent rolls and rapid movement across the range of the instrument.

“Rust” is divided into three sections: Forged, Alive, and Rust. The first section is insistent in its presentation of the two-sixteenth-note motive. The second section is characterized by changing time signatures and quick, virtuosic playing. The third section, marked “mournful,” recalls the opening motive, but with a much more reserved and reflective approach.

I recommend this piece for an advanced student or professional recital. Though it requires a very high level of technical ability and a mature musical interpretation, it is accessible and engaging for both the performer and listener.

—Justin Bunting

Samsara VI

Fabian Otten

\$27.00

Edition Svitzer

Instrumentation: 5-octave marimba

Web: [score sample, video recording](#)

This is a stunning work for marimba. While the engaging melody and intricate textures are at times very pianistic in texture, the piece is written idiomatically with flourishes and orchestration not predicated a superhuman technique.

“Samsara,” is a single-movement piece containing two diverging moods: an emotional theme reflecting the passion of forcing control over the illusion of constancy, with the later theme reflecting the pursuit of meditative calm. Much like the Buddhist word *samsara*, these themes cycle in coexistence and will bind the performer and the audience to this piece, grappling with the beauty, virtuosity, and stillness within this ten-minute sonic exploration. “Samsara,” requires an advanced four-mallet technique and would be a welcome addition to any college or professional recital.

—Quintin Mallette

Song of the Rain IV+

Edmund Jolliffe

€16.00

Edition Svitzer

Instrumentation: 4.3-octave marimba

Web: [score sample, video recording](#)

Written for the 2021 Edition Svitzer composition contest, this 5½-minute solo is lyrical, pleasant-sounding, and challenging — but achievable. Throughout the work, marimbists are required to navigate scalar melodic passages and chordal outlines with four mallets, as well as shift smoothly between duplet and triple meter while connecting melodic pulses that shift from hand to hand.

At times, this work harkens to pieces by Debussy and Tchaikovsky (think “Children’s Songs”), as well as hinting at the lyricism of Bach cello suites. However, this piece also has modern hemiola-like treatment of the harmony, with one hand pulsing chords in groups of three within a 4/4 time signature. In addition to these types of treatments, this work also will challenge marim-

bists with the requirement to sustain one-handed rolls across intervals of a major or minor third.

All in all, this piece is through-composed, but feels connected and complete. Its challenges are made easier through repetition. And it is a piece that hints at other works while still retaining a unique identity that fits well within idiomatic marimba literature.

—Joshua D. Smith

Sunflower III

Adam Tan

€14.00

Edition Svitzer

Instrumentation: 4.3-octave marimba

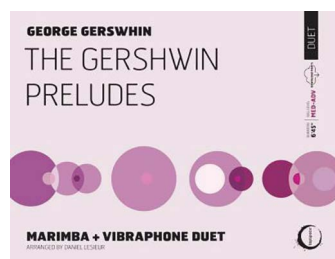
Web: [score sample](#), [video recording](#)

Adam Tan's new solo is written in a neo-romantic style with a simple melody placed over a left-hand ostinato. The melody, while simple in nature, offers opportunity for performers to be expressive in their interpretation. The left hand will need to be adept at moving around the keyboard in an arpeggiated fashion while remaining under the main theme of the work.

This piece is meant to represent the sunflower's ability to grow tall and face the sun even in harsh conditions. Tan achieves this through the use of 2-over-3 polyrhythms in some sections representing the harshness, while over this, the same melody soars above like the tall sunflower. The piece ends by moving up the keyboard and fading out, representing the falling petals of the flower and the hope for a new one to grow.

This would be an excellent choice for a younger college or advanced high school student. It would offer them the chance to explore the musicality and the range of the marimba. While not the most technically demanding, the polyrhythms and a few faster scalar runs would challenge students and force them to think musically. Adam Tan has composed a great work for younger percussionists that is sure to challenge them in multiple ways, and please the audience at the same time.

—Josh Armstrong



KEYBOARD PERCUSSION DUO

The Gershwin Preludes IV

George Gershwin

Arr. Daniel Lesieur

\$29.00

Tapspace Publications

Instrumentation: vibraphone, 4.3-octave marimba, 5-octave marimba

Web: [score sample](#), [audio recording](#)

Daniel Lesieur has done a wonderful job of arranging three piano preludes by George Gershwin for keyboard duo. The pieces were originally composed in 1926-27 and meant to be part of a collection of 24 preludes inspired by Chopin's 24 preludes.

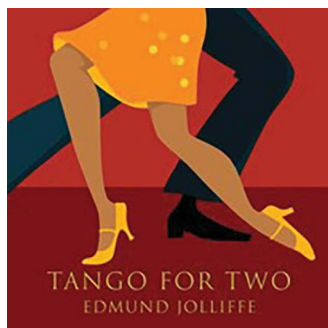
"Prelude I" has been raised from the original key of B-flat major to C major to better utilize the range of a 5-octave marimba. Stylistically, there is a combination of blues and jazz, as well as Middle-Eastern and Brazilian rhythms. The Marimba 2 part (the left hand in the original piano piece) is almost exclusively chordal and accompanimental in nature. The Marimba 1 part features some quick, thirty-second-note licks that add some flash to the performance if executed precisely.

"Prelude II," nicknamed "Blue Lullaby," is the longest in duration and the slowest in tempo. It is heavily influenced by jazz and the blues. Lesieur chose to arrange this prelude for vibraphone and marimba, which was a great choice. The bright timbre and resonance of the vibraphone fit the mood and style of this prelude perfectly.

"Prelude III," subtitled "Spanish Prelude," has elements of tango and cha-cha. Similar to "Prelude I," the Marimba 2 part is mainly accompanimental, while the Marimba 1 part includes many rapid melodic figures.

Lesieur states that these three preludes can be performed as a set or individually. They work wonderfully as a set, and with a total length of around seven minutes, it is not a huge undertaking to perform all three. I recommend this piece for a university student recital, percussion ensemble concert, or professional concert. Gershwin's music is accessible to audiences and will garner a favorable reaction when presented as in this arrangement.

—Justin Bunting



Tango for Two IV

Edmund Jolliffe

€20.00

Edition Svitzer

Instrumentation: vibraphone, 4.3-octave marimba

Web: [score sample](#), [audio recording](#)

"Tango for Two" is a fun duet for vibraphone and marimba. Both parts are equal in difficulty and use two-mallet technique throughout. Although there are a few challenging leaps in the marimba part that might be slightly easier with four mallets, my opinion is that there is not enough two-mallet literature out there, and "Tango for Two" can easily help fill that gap. There are also some quick double-stop passages that will prove challenging in terms of flow and accuracy. Both players perform melody and accompaniment at different points, giving ample opportunity for musicality.

Musically, this appealing work reminds me of the Gary Burton/Astor Piazzola album *The New Tango*, and it includes some lovely Beatles-esque harmony. Based on this, one would expect key changes and numerous instances of chromati-

cism, which "Tango for Two" certainly delivers. The tempo gradually increases for much of the piece, with an extremely fast and exciting tempo by the end. This piece is suitable as an encore and/or a fun addition to a recital.

—Joseph Van Hassel

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Enigmatic Journey V

Dan Moore

\$27.00

Row-Loff Productions

Instrumentation (13-14 players): solo 5-octave marimba, bells, xylophone, crotales, vibraphone, two 4.3-octave marimbas, 4 timpani, snare drum, multiple suspended cymbals, small concert bass drum w/cymbal attachment, shaker, multiple wind chimes, Mark Tree, triangle, castanets, small Thai gong (pitch A), crash cymbals, congas, bongos, optional string bass

Web: [score sample](#), [audio and video recordings](#)

Dan Moore has creatively developed an advanced marimba concerto with percussion ensemble accompaniment that looks as fun to play as to listen to. Inspired by the music of guitarist Al Di Meola and violinist Jean-Luc Ponty, Moore's original work reflects the unexpected twists and turns that can accompany a "true" journey. While this work is drawn from Moore's "Enigmatic Traveler on Virtual Highway," this solo has been edited and is full of "hot licks" to keep the performers and audience entertained.

While the solo in "Enigmatic Traveler" is advanced, it is musically and technically accessible, consisting of a few tricky permutations, but mostly lying comfortably across the instrument. Given the approachable parts within the percussion-orchestra-style accompaniment, this solo supports the repertoire in two important ways: providing a piece that an instructor can play with a growing percussion ensemble, or a challenge for the ambitious undergraduate looking to play a concerto with percussion ensemble. These are important needs within an established or developing program, making this a wonderful addition to any advanced high school or university library.

—Quintin Mallette

PERCUSSION ENSEMBLE

Blinker III

Chuck Ricotta

\$40.00

Tapspace Publications

Instrumentation (11-14 players): glockenspiel, chimes, 2 vibraphones, xylophone, one to three 4-octave marimbas, 4.3-octave marimba, 4 timpani, crash cymbals, splash cymbal, Zil-Bel, One Shot shaker, high-C crotales, brake drum, shekere, 2 suspended cymbals, 2 hi-hats, snare drum, mounted kick drum, China cymbal, 4 concert toms, cabasa, concert bass drum, tam tam, 2 high woodblocks, bongos

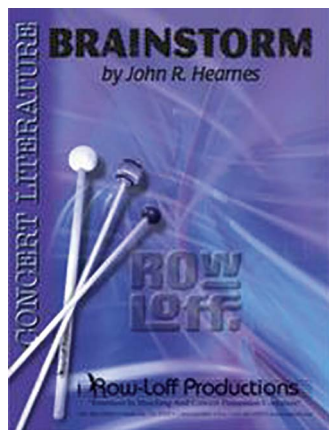
Web: [score sample](#), [audio and video recordings](#)

"Blinker" is a follow-up to Chuck Ricotta's "Sofapilla," also composed for large percussion ensemble. Although the instrumentation is extensive, many of the instruments are common in high school and college collections, so the piece should be accessible to many. Furthermore, Ricotta gives instructions on instrument sharing (including marimbas) and what potentially can be left out.

"Blinker" has much pedagogical value, including the use of small multiple-percussion setups for several of the players as well as varying levels of difficulty among the parts. If each part is assigned to an individual performer, the mallet instruments all use two-mallet technique. The timpani part mostly uses the pitches "A" and "E," but does include some tuning changes. TapSpace includes a clear setup diagram, instructions, and notation, including parts available as pdf files.

The music is inspired by the sound of a vehicle's turn signal (first heard in the woodblocks) as well as post-minimalism à la John Adams. Ricotta describes "Blinker" as a musical journey that "transcends the confines of the vehicle and transports the listener to a dreamlike state where time and space are briefly suspended." Post-minimalism is represented throughout, with many repeated patterns layered in an additive fashion. The melodic and harmonic material is also fairly static and tonal. Although the meter is consistent from part to part, Ricotta uses polyrhythms and polymeters including, for example, 5/4 phrases within a 3/2 meter. Ricotta also writes tempo modulations that, combined with the other rhythmic elements, make "Blinker" quite a useful study in rhythm.

—Joseph Van Hassel



Brainstorm III-IV

John R. Hearn

\$40.00

Row-Loft Productions

Instrumentation (7-9 players): snare drum, hi-hat, 4 concert toms, mounted tambourine, 2 congas, bodhran (or other hand drum), concert bass drum, triangle, suspended cymbal, ride cymbal, China cymbal, splash cymbal, agogo bells, gong, maracas, claves, Mark Tree, 4 timpani, shaker

Web: [score sample](#), [audio recording](#)

"Brainstorm" is an extremely groovy percussion ensemble piece that manages to give each player equal featured playing time without sacrificing forward movement. The piece is rated medium-advanced, and the difficulty lies in the fast tempo

and changing time signatures rather than the complexity of the individual parts. The parts use eighth-note and sixteenth-note patterns that would be found in easier pieces, but switching between simple and complex meters creates a challenging counting situation for young players.

John R. Hearn uses a nice array of drum sounds in "Brainstorm," with a composite of skin, wood, and shaker timbres. The piece is also variable and can accommodate different numbers of players. While there are stretches of solid grooves, these are broken up by sparser sections of delicate syncopation where the hand percussion instruments get to shine.

"Brainstorm" requires excellent counting skills and good stick control. It also calls for a few world percussion instruments, like bodhran and agogo bells, so it serves as a good opportunity for students to be exposed to playing those instruments. At 3½ minutes it is just the right length for a percussion ensemble concert.

This piece is sure to be a crowd pleaser and popular with students. It is appropriate for an older high school percussion ensemble or underclassman college percussion ensemble, though more advanced ensembles might want to play it for the groove and the fun. It would make an excellent addition to a concert.

—Marilyn K. Clark Silva

Clash of the Kettles IV

Chris Brooks

\$40.00

Row-Loft Productions

Instrumentation (9-14 players): 4 timpani, 2 snare drums, concert bass drum, 4-octave marimba, xylophone, shekere, djembe, floor tom, suspended cymbal, China cymbal, sleighbells, Mark Tree

Web: [score sample](#), [audio recording](#)

Talk about groove! This 2021 original work for percussion ensemble, which clocks in at around the four-minute mark, not only has potential to be a very exciting venture for a high school percussion ensemble, but it's also extremely practical and flexible enough to fit many needs. It is labeled to be for 9 to 14 players, but with the given instrumentation, you can expand on that in many ways.

Although this is an ensemble piece, it's really a battle between two percussionists, each with two timpani and a snare drum. The other players are lined up behind the soloists and responsible for the groove parts. The composer has included substitute instruments in case your program doesn't have that one specific thing. It's also written in a way that you can use just one marimba as the only keyboard, but also suggests that you may double the keyboard parts if you wish. The same idea goes with the percussion; the djembe, for instance, can be substituted by or doubled by a floor tom.

While the soloist parts are quite busy (they play on each other's drum as a taunt), some other parts are written with the younger percussionists in mind. This, along with the flexible instrumentation and personnel, really shows that the composer strived to make this piece work for an ensemble. It probably works best with groups of varying talent and experience levels.

This chart would be great for a high school percussion ensemble that has a couple of superstars that you want to show off. It may also be perfect for a program that has quite a few percussionists, but not the ability or time to

present a full percussion ensemble concert. If you have the numbers and would like to give your students a chance to play more during concert season or at the band concert, this piece would be perfect.

—Ben Cantrell

Deinde III-IV

Jeff Ausdemore

\$45.00

TapSpace Publications

Instrumentation (13 players): crotales (2 octaves), glockenspiel, chimes, 2 vibraphones, xylophone, four 4.3-octave marimbas, 4 timpani, synthesizer, concert bass drum, 5 concert toms, 2 suspended cymbals, China cymbal, tam-tam, large swish knocker, finger cymbals, triangle, bell tree, Mark Tree

Web: [score sample](#), [audio and video recordings](#)

A colorful and energetic work, "Deinde" is scored for a modified percussion orchestra instrumentation. Primarily relying on arpeggiated harmonic content, the structure and coloration of this work is reminiscent of modern indoor drumline stylings. An interesting addition is the synthesizer. With the inclusion of the string and piano patches, the texture is altered in a way not often heard in concert music. Jeff Ausdemore is effective at incorporating the synthesizer within the scoring of the ensemble throughout the work, including a brief solo piano passage.

The range of difficulty in this work allows for more experienced four-mallet performers to play alongside those who may have less experience. While the composer writes for four marimbas, all parts are within the range of a 4.3-octave marimba. "Deinde" is a fun work, moving from mystery into jubilation.

—Jamie Wind Whitmarsh

Don't Look Left! IV

Eric Willie

\$25.00

Row-Loft Productions

Instrumentation (3 players): 3 bass drums with pedals, 3 snare drums, 3 concert toms

Web: [score sample](#), [video recording](#)

This is an exciting new work for percussion trio based on rudimental and drum set techniques. Eric Willie states in the program notes that he was also influenced by African and Cuban music, although he doesn't specify anything beyond that. The title and specific elements of the music are generated using a quote from basketball player Shaquille O'Neal, as well as his birthdate, so there are certainly a broad variety of influences here!

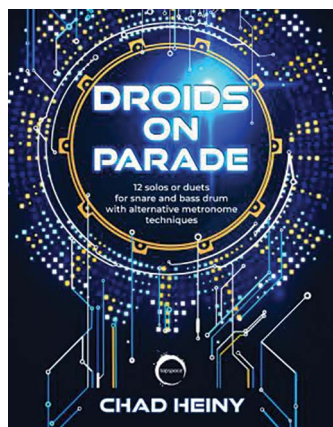
The work utilizes some extended techniques, including stick-on-stick passages, pitch bending, and crossovers. Improvisation is also a key element, as each player is given the opportunity to solo. Performers will need some coordination skills between the hands as well as between the hands and foot. Familiarity with the PAS rudiments is also a must, and much like drumline performance, clean unison execution among the players is an important facet of these rudiments.

"Don't Look Left!" also presents the performers with some counting challenges, including changing meters (3/4, 9/16, 19/16, etc.) and eighth-note quintuplets. Furthermore, Willie writes a number of polyrhythmic passages and includes tempo modulation.

Although this piece was originally written for a senior percussion recital, it is achievable by less

experienced performers, especially those with a strong background in rudimental percussion.

—Joseph Van Hassel



Droids on Parade II-V

Chad Heiny

\$19.00

Tapspace Publications

Instrumentation (1-2 players): snare drum, bass drum

Web: [score sample](#), [audio and video recordings](#)

Snare drum and bass drum are two of the most common instruments for percussionists of all levels and across all playing styles. Considering this, it is surprising that very few compositions have focused on those instruments. "Droids on Parade" fills a much-needed gap in the repertoire by providing a versatile and progressive book of 12 compositions for snare and bass drum. The pieces can be played by a solo player with a snare drum and kick drum, or as duets with one player on snare and one on either kick drum, concert bass drum, or marching bass drum.

In addition to having a flexible number of players and increasing in difficulty level, each piece in "Droids on Parade" uses a different metronome pattern, letting the metronome act as both a timekeeper and another player in the ensemble. This increases the pedagogical level of the pieces.

"Droids on Parade" has multiple applications. It can be used as a pedagogical resource for percussion students, it can be used by a single player wanting to develop foot/hand coordination, it can fill out a percussion ensemble concert with minimal equipment, and it can help students learn how to use a metronome effectively. The movements range from 30 seconds to just under 12 minutes. The first piece, "2-4Q8," is suitable for very beginning students, and the last piece, "6-8Tr," is suitable for advanced students.

"Droids on Parade" is an excellent resource and would make a useful addition to both private and public music libraries.

—Marilyn K. Clark Silva

Frightmare II

Ludwig Van Beethoven

Arr. Brian Slawson

\$32.00

Tapspace Publications

Instrumentation (12 players): glockenspiel, xylophone, vibraphone, 4-octave marimba, 4.3-octave marimba, chimes, 4 timpani, suspended cymbal, temple blocks, triangle, tam-tam, goat's

hooves, flexatone, bass drum, vibraslap, brake drum

Web: [score sample](#), [audio recording](#)

Brian Slawson has created a two-movement percussion ensemble appropriate for a younger group. In the first movement he scored Beethoven's "Piano Sonata No. 14," Opus 27, No. 2 Mvt. 1, or the "Moonlight" sonata, for this ensemble in a creepy setting. Along with the music itself, the use of metallics such as scraped cymbals, bowed tam-tam, and bass drum adds to the dramatic effect of the movement. The second movement is an arrangement of Beethoven's "11 Bagatelles," Opus 119, No. 9 – Vivace Moderato. This movement is more lively than the previous one, and creates a creepy, waltz-like feel. Flexatone, goat hooves, and vibraslap add to the effect.

Although short, this work does an excellent job of allowing a younger ensemble to experience the music of Beethoven, and would be great for introducing them to his piano music. Rhythmically, the work is very straight forward using only quarter notes and longer in the first movement and eighth notes and longer in the second. The juxtaposition of the two different feels, while being the same relative tempo, is done quite well. As the composer says in the notes, "The contrast in character should be alarming."

This work would go great on a junior high concert in the fall, around Halloween, or even on a high school concert for something fun. Slawson says it should "lull the listener into a murky place of mysterious, dark shadows." He achieves this quite well through the choice of piano pieces, and the orchestration of them throughout the ensemble.

—Josh Armstrong

The Game II-IV

Edmund Jolliffe

€60.00

Edition Svitzer

Instrumentation (5-6 players): 5-octave marimba, xylophone, vibraphone, 4-piece drum set, small triangle, maracas, referee whistle, basketball

Web: [score sample](#), [audio recording](#)

"The Game" is a percussion ensemble piece in which each part is more difficult than the other. This means that Part 1 is playable for almost any percussionist, including beginners, and Parts 4 and 5 are much more difficult and use four mallets. Given the unique structure of the parts, this is perfect for a situation where you would want to blend ability levels; think high school/college age playing with middle school and even elementary aged students.

The composer writes, "This piece uses a lot of repetition. A phrase we hear a lot is 'practice makes perfect,' and musicians often have to repeat phrases a lot to hone a particular skill. The same is true in sport. Everyone has to practice on their own, but a piece/game only works when players work together." This is also a good opportunity to teach the process of practice and repetition.

In addition to the orchestration of levels being something entirely unique, it is simply a delightful piece, and I highly recommend it for situations that demand players of varying skill levels.

—Joe Millea

Gino's Playground II

Ed Argenziano

\$35.00

Row-Loff Productions

Instrumentation (7-8 players): bells, xylophone, 4-octave marimba, snare drum, bass drum, bongos, vibraslap, crash cymbal (on stand), cowbell, tambourine, triangle

Web: [score sample](#), [audio recording](#)

"Gino's Playground" is a tremendous addition to the just-beyond-beginning percussion ensemble repertoire. Ed Argenziano has done a great job of providing parts with varying degrees of difficulty, while avoiding any throwaway parts that lack substance. The mallet parts are intricate enough that a 6th-grade percussionist will find it challenging, but the parts use familiar scale patterns in the melodic content.

The drumming parts provide a great opportunity for beginning percussion students to apply what they have learned and gain some basic ensemble and dynamic skills, as well as exposure to basic auxiliary percussion instruments (cowbell, vibraslap, tambourine, triangle, suspended cymbal). I highly recommend "Gino's Playground" to any percussion director who is looking for something interesting and achievable for beginning percussion students.

—Joe Millea

Holiday Hoopla III

Arr. Chris Crockarell

\$25.00

Row-Loff Productions

Instrumentation (12-13 players): glockenspiel, vibraphone, marimba, timpani, snare drum, bass drum, chimes, various cymbals, auxiliary instruments

Web: [score sample](#), [audio recording](#)

From Row-Loff's library of Christmas literature comes "Holiday Hoopla," a five-minute work for percussion ensemble. Featuring snippets of nine Christmas songs, this arrangement is perfect for a middle school percussion ensemble on a holiday-themed program.

Chris Crockarell has written for a large collection of instruments, including a variety of keyboards, drums, and sound effects. While most are commonly found in the middle-school band program, instruments such as slide whistle, duck call, siren, and ratchet are required and play an important role in the work's overall effect. Additionally, the piece requires a minimum of 12 players. Unison rhythmic and melodic material is used frequently throughout this arrangement, allowing instructors to discuss ensemble balance and blend.

Overall, the musical content is both effective and appropriate for this age group and provides interesting parts for the performers, educational opportunities for instructors, and an enjoyable performance for the audience.

—Danielle Moreau

Hunt for "El Chupacabra" II

Jeremy Kane

\$35.00

Row-Loff Productions

Instrumentation (12 players): chimes, bells, xylophone, 4-octave marimba, 3 timpani, 2 snare drums, concert bass drum, crash cymbals, suspended cymbal, triangle, headed tambourine.

Web: [score sample](#), [audio recording](#)

"Hunt for 'El Chupacabra'" is a new work for

a young percussion ensemble. The piece offers a good balance of keyboard and non-pitched parts that can display the strengths of both types of players, while keeping an instrumentation that can be found in almost any band room. The title comes from a possible encounter that the composer had in Nicaragua with a creature of urban myth: the Chupacabra.

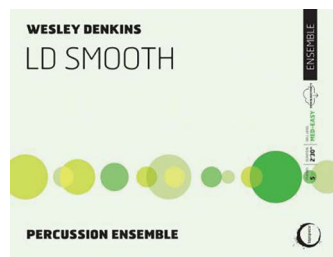
In the three minutes that it takes to perform, the piece presents several impressive compositional elements that make it stand out from others written for this ability level. First is Jeremy Kane's use of countermelodies. There are few instances in which two people are playing the exact same part; instead, each player is given a line that complements the melody without copying it exactly. Although this adds a level of challenge for young players, it creates a richer texture than if they were playing in unison or an octave apart. This also occurs in the percussion parts, where the snare and tenor drums play gestures that are, at times, rhythmic inversions of each other.

The piece includes a short antithetical section to bring a different character to the performance. While most of the piece remains in the same steady tempo, a carefully placed legato section features rolling marimba dyads and light melodic content that sounds more introspective than driving. Even though this diversion is brief, it adds depth to the work, giving the players a chance to flex their marimba-choir muscles as well as their fast-and-loud ones.

The piece has offerings for a variety of ability levels on both sides of the ensemble: the pitched percussion and the battery. The chimes and timpani are ideal for those pitched players who are not strong enough to play the double-stops or the melodic material of the other keyboards, and the bass drum, cymbals, and triangle are perfect for those who cannot perform the ruffs, flams, and sixteenth-note rhythms found in the snare or tenor drums.

The composer's story of running into a Chupacabra has yielded a great addition to the young percussion ensemble repertoire. Although it may be a little ambitious to be considered a group's first percussion ensemble piece, it should be a top contender for their second.

—Kyle Cherwinski



LD Smooth II+
Wesley Denkins
\$30.00

Tapspace Publications
Instrumentation (5 players): snare drum, 2 toms, suspended cymbal, cowbell, concert bass drum, 3 temple blocks

Web: [score sample](#), [audio recording](#)

In terms of literature for beginning/emerging percussionists, this 2½-minute piece stands out from the pack. From a genre perspective, it is rooted in rock music (emphasis on beats 2 and 4)

and has opportunities for all players to share the spotlight. Consisting of nothing faster or more complex than sixteenth notes, this work is scored with moments of "solo" sections and figures that are in unison, and it also explores phrase shaping and musicality through multiple dynamic shifts and crescendo and decrescendo marks.

While this piece targets several important areas for young percussionists, such as rhythmic phrases that toggle between quarter notes and sixteenth notes, it also offers something not usually seen: a metric modulation! The first section (duple meter at quarter = 136) shifts to a 6/8 section by way of a quarter-note triplet. This middle section has a slow waltz feel with many opportunities for musical expression, as the melody gets passed around to all the players at some point. The transition out of this section is achieved by performing accented sixteenth notes that speed up to the original tempo, setting up an exciting and powerful ending. While it is not written in a strict A-B-A format, the effect is hinted at, and creates the cumulative effect of a percussive journey that has substance and worth.

—Joshua D. Smith

Lift Off III
Jeremy Kane
\$40.00

Row-Loff Productions
Instrumentation (12 players): bells, xylophone, vibraphone, two 4-octave marimbas, 3 timpani, 2 snare drums, bass drum, crash cymbals, suspended cymbal, tambourine, wind chimes, triangle, gong

Web: [score samples](#), [audio recordings](#)
Sharing a name with Russell Peck's iconic 1966 trio, Jeremy Kane's "Lift Off" takes things in a different direction. Kane's ensemble features a keyboard-centered group with accompanying percussion that employs driving sixteenth-note rhythms and syncopated patterns to help propel the music forward. With a simple rhythmic foundation overall, using eighth and sixteenth notes mostly, this exciting piece incorporates a lyrical melody and catchy groove throughout while also featuring various players in groups within the ensemble.

The simple instrumentation helps to increase the accessibility of this large ensemble work, although two marimbas might be difficult to obtain for some smaller programs. A few more difficult parts help to challenge more confident players, like a xylophone part that contains repeating sixteenth notes at 152 bpm during most of the piece, a marimba part that features frequent four-mallet chords, a timpani part with minimal tuning but repeated syncopated attacks, and a snare drum part featuring some fast sixteenth notes and rolls during solo moments. These more demanding parts are paired with several simpler parts, like accessory parts, easier single-line or double-stop melodies, and additional drums.

"Lift Off" is a fun ensemble piece for an advanced middle school or younger high school ensemble with varying ability levels within the group. Featuring only two or three challenging parts, this is a great group piece that highlights stronger players while allowing others to contribute. At less than four minutes in length, "Lift Off" would be a great concert opener or closer to entertain audiences and motivate an ensemble to play with energy and excitement in a concert setting.

—Matthew Geiger

Schfinch IV
Chris Crockarell
\$25.00

Row-Loff Productions
Instrumentation (4 players): 2 snare drums, bongos, 3 concert toms, 2 timpani, cowbell, tambourine, splash cymbal, suspended cymbal

Web: [score sample](#), [audio recording](#)

This is a fun, drummy, 3½-minute piece for emerging percussionists, where each player has a chance to perform in the spotlight. Some of the appealing features of this work include rhythms that do not get more complicated than triplets and sixteenth notes, and a tempo that hovers between quarter note equaling 140 to 150.

While percussionists are learning their craft, usually during the middle-school years, the literature they are given follows a logical progression from larger notes to smaller notes (think half-note grooves in 6th grade and sixteenth notes in 8th grade), with accent patterns that get more complex as the years go on.

One attractive aspect of this work is the fact that each player has more than one instrument, be it timpani with a suspended cymbal, or a snare drum with bongos. This challenges players to change surfaces and, sometimes, implements, while still keeping up with the rhythmic dialogue that happens throughout the work. Also, the composer presents triplet-based grooves along with a variety of rhythmic hemiolas.

This mixture of musical challenges keeps the piece interesting for the audience and the performers, and will surely be a hit for students who are ready for a more substantial work in their journey toward being mature percussionists.

—Joshua D. Smith

Shockwave II
Alan Keown
\$33.00

Tapspace Publications
Instrumentation (8 players): 2 pairs of bongos, 2 congas, 4 toms

Web: [score sample](#), [audio and video recordings](#)

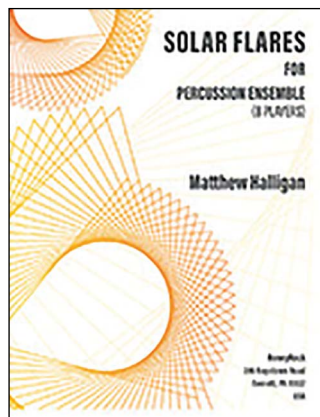
"Shockwave" is a "short, accessible, and drummy piece for beginner-level percussion ensembles. It serves as an introduction to antiphonal performance, with the group often split into halves — Players 1-4 on stage right, and Players 5-8 on stage left. Other simple textures are also explored, such as unison playing and basic hocketing between players. This piece is perfect for ensembles of developing percussionists!"

I love what the composer has done with this piece. If there was ever a quintessential piece to teach ensemble dynamics and control, "Shockwave" is it.

It is everything one would want in a beginning drumming piece — exciting, engaging, and lots of opportunity for pedagogy, both from a technical/rhythmic standpoint and ensemble balance and timing. The parts could easily be doubled if you need to accommodate more than eight players.

"Shockwave" needs to be in every percussion director's library. I would consider it essential programming for the beginning percussion ensemble.

—Joe Millea



Solar Flares III
Matthew Halligan
\$24.95

HoneyRock

Instrumentation (8 players): glockenspiel, xylophone, vibraphone, 4.3-octave marimba, snare drum/kick drum, 2 tom-toms

Web: [audio recording](#)

Lasting approximately 3½ minutes, “Solar Flares” would be appropriate for an intermediate high school or beginning college percussion ensemble, featuring five mallet parts and two for non-pitched instruments. All of the instruments can easily be found in the band hall or percussion inventory of such programs, making it accessible to a wide variety of groups or schools involved in recruiting or outreach trips. The composer writes, “The title...suggests the image of a central theme or central body (the sun) being the main motif, with rhythmic accents and syncopated patterns popping out of the texture representing *solar flares*.”

The most interesting aspect of this piece is the frequent use of three-measure phrases, combined with chromatic, but not quite dissonant, melodies. Set against a *baiao* pattern in the kick drum that is reinforced in the tom-tom part, the piece emanates a quirky, off-kilter groove throughout. Consisting of a three-part form, the opening and closing sections are set at quarter-note equaling 115, and the shorter middle section at 110.

All the keyboard parts require two mallets, using mostly quarter and eighth-note rhythms. Any sixteenth-note passages are idiomatic and often repeated, making them accessible to intermediate players. Being a “keyboards plus percussion” piece, I was hoping for more non-pitched instruments to be included, adding color, resources for ensemble cohesion, and opportunities for additional players. However, directors with a larger number of students, or those looking to use this as a “mass ensemble” at a festival or camp, could easily double the keyboard parts and non-pitched rhythms to great effect. I also encourage those interested to look into the composer’s “Lunar Lapse,” which is scored for non-pitched instruments and timpani, offering a companion piece for a celestial-themed pairing on a concert.

—Jason Baker

Three Movements V

Mads Drewsen

€70.00

Edition Svitzer

Instrumentation (11 players): glockenspiel, vibraphone, xylophone, 4.3-octave marimba, 4 timpani, snare drum, suspended cymbal, crash cymbals, bass drum, tambourine, triangle, woodblock, castanets

Web: [score sample](#), [audio recording](#)

Commissioned by Edition Svitzer in collaboration with Odense Percussion and the Danish National Academy of Music, “Three Movements” is a 15-minute work that will present a professional-level challenge to keyboard percussion players and a moderate challenge to those playing the timpani and percussion parts. Mads Drewsen has scored the work in a manner similar to an orchestral percussion section, drawing comparison to the large ensemble works of Thomas Gauger. He states that inspiration for the work comes from his background working in an opera orchestra, and the music of Prokofiev, Shostakovich, and Ravel.

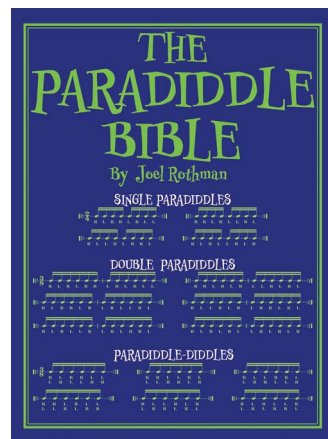
The first movement is perhaps the easiest, frequently shifting between slow and moderate tempos, and ending with a quick burst at 120 bpm in the final seven measures. The second movement begins with a soft and distant slow march from the percussion and counterpoint between the keyboard parts, before exploding into a quick 142 bpm, marked by sixteenth-note runs in melodic voices, which dominates most of the movement. The final movement begins as a spritely gallop at 152 bpm with a plethora of sixteenth-note figures in the keyboards and supportive writing in the timpani and percussion. A brief middle section offers a slight reprieve with a slower tempo and spacious rhythms, but this soon yields to an accelerando that culminates in a blisteringly fast final section.

The composer offers accommodations in assigning the parts. For example, the percussion part can be divided between multiple players, and the marimba part (the only instrument requiring four mallets) can be split between two players (assumably treble and bass clef) in the first two movements. However, there is a passage that occurs at several places in the third movement, featuring sixteenth notes in the treble clef and a descending line in the bass clef, that would most certainly merit splitting the part. In addition to being very fast, the keyboard writing often features significant leaps that would require a mature player to navigate the appropriate sticking.

The non-pitched percussion scoring is rather straightforward, with figures playable by intermediate players in a student orchestra or wind ensemble. Despite its important role in supporting the ensemble, the timpani part consists of mostly quarter and eighth-note rhythms and does not change pitches, maintaining a G-C-D-E tuning throughout all three movements.

Due to its length, difficulty, and scoring, this could easily be considered a “percussion symphony.” While less-experienced groups are cautioned before taking this on, it is certainly not impossible, provided the appropriate players are enlisted. The live recording on the Edition Svitzer website proves this point.

—Jason Baker



SNARE DRUM METHOD

The Paradiddle Bible IV
Joel Rothman

\$15.95

JR Publications

This book features an extensive study of paradiddles. The paradiddle is presented in its original form, which is known as “Form A.” The three inversions are labeled B through D. The forms are mixed and matched throughout the book. For example, the first four notes may be from form A while the next four notes are from form B. Accent and flam variations are added to the forms of the paradiddle. The paradiddles are presented both on the beat and displaced (by adding rests in the beginning of the measure). The four forms of the paradiddle are then played over various rhythms, starting with an eighth-note base and progressing through eighth-note triplets, sixteenth notes, sixteenth-note triplets, and thirty-second notes.

All forms of the paradiddle are presented as rock drum fills. The paradiddles are also played between the hands and foot, with the bass drum substituted for one of the hands. The hands play in unison. The paradiddles are also used against an eighth-note cymbal ostinato, with the right foot playing the notes usually reserved for the right hand, while the left hand plays the standard left-hand part on the snare drum.

Joel Rothman takes the reader through similar processes with the double paradiddle. Since the double paradiddle has more strokes, it has six forms (labeled A through F). The double paradiddles in this section are phrased as sixteenth notes as well as eighth- and sixteenth-note triplets. The drum set applications are utilized in both a rock and jazz context. Paradiddle-diddles are included, as are triple paradiddles.

The book concludes with two main hybrid stickings: the “diddlepa-diddlepa” and the “diddlede.” As the name implies, sticking for the diddlepa-diddlepa is R R L R R L. Since it is a six-note sticking, it has six forms (labeled A through F). It is also applied to both rock and jazz styles on the drum set. The “diddlede” is the term used for a triple stroke. These concepts are combined to make any number of hybrid rudiments in numerous time signatures. One such rudiment is the “para-diddlede” with a sticking comprised of two single strokes and a triple stroke. There are other, lengthier rudiments such as the “diddle-diddle-diddlede-diddlede-diddlede-diddlede” and the “para-para-diddle-diddle-diddlede-diddlede-diddlede-diddlede.”

Most of the stickings in this book are extremely relevant. They can be used in any number of contexts. Some of the more obscure hybrid rudiments in the back of the book can serve as challenging bonus material. This book shows how a few stickings can provide almost limitless possibilities!

—Jeff W. Johnson

Snare Drum Exercises IV

Severin Stitzenberger

€25.00

Edition Svitzer

Web: [sample pages](#)

The Covid pandemic caused many percussion educators to alter their curriculum. Hand technique was easily addressed during online lessons. Severin Stitzenberger wrote a number of technique exercises to use online with his students at HMT Leipzig. Those exercises were compiled to form this book.

The first lessons address single and double strokes. Unison strokes are also utilized to ensure a uniform motion and consistent sound. The section on rhythmic timing will challenge the performer to play both binary and ternary rhythms with extreme precision. Rolls are presented in both a buzz- and double-stroke format. Embellishments such as flams, drags, ruffs, and accents are also a focus of study. The accented exercises include arrows, indicating the direction of the strokes. A challenging section on dynamics is included, utilizing dynamic markings as well as crescendos and decrescendos.

A study of diddle rudiments includes paradiddles, flam paradiddles, double paradiddles, paradiddle-diddles, and inversions of paradiddles. Staccato and legato strokes are also addressed. The book also features exercises to strengthen the weaker hand. A segment on speed is included, where the author recommends playing a short number of repetitions to train the fast twitch muscles.

The exercises within the book challenge all aspects of hand technique. The exercises were originally created for use during the pandemic, but the book's topics will continue to remain relevant.

—Jeff W. Johnson

SNARE DRUM SOLO

Space Time V

Heng Liu

€30.00

Edition Svitzer

Instrumentation: concert snare drum, pair of small Chinese cymbals, audio accompaniment

Web: [score samples](#), [audio recording](#)

Heng Liu is a phenomenal performer and percussionist, who is principal percussionist for the China National Centre for the Performing Arts Orchestra, and his ability to write for percussion is equally impressive. "Space Time" is a solo for snare drum, featuring an electronic audio track and the use of a pair of Chinese cymbals, or specifically Naobo. The title and much of the accompaniment is heavily influenced by the 2014 Christopher Nolan science-fiction film *Interstellar*.

The first movement, "Lost in Dimension,"

incorporates a spacious soundscape featuring delicate melodies played on bells with additional words spoken underneath. Meanwhile, the percussionist performs various sounds on the snare drum and cymbal with brushes and mallets. The written notation shifts between free rhythms and more complicated polyrhythms, helping to create a sense of floating through the void of space without a strong sense of pulse or direction.

The second movement, "Escape from Gravity," is much more rhythmically infused, with the solo snare drum part integrating several more rudimental figures, including flam drags and various other complicated sticking patterns. This movement is similar to the drumming styles in "Pulsar" by Francisco Perez or "Kibo" by Andrea Venet. At times, the solo part can be overly repetitive, but the inclusion of the Chinese cymbal as an additional color helps to increase the variety and provide extra connection points to the soundscape. The accompanying track for this movement features heavier electronic music components, relying on synth leads and percussive sound effects for driving eighth notes that help with a consistent pulse. Toward the end of this movement, the bell melody returns to create a connection between the movements, only to be replaced with the aggressive synth once again through the end of the piece.

Performing both movements would only take around ten minutes, but they could potentially be performed separately if so desired. I highly recommend this piece for a senior, graduate, or professional recital. "Space Time" is exciting, new, and fun for performers and audiences alike with an advanced approach to solo snare drum.

—Matthew Geiger

The Noble Snare (Second Edition),

Volumes 1-4 VI

Various Composers

\$17.50 (each volume)/\$70.00 (complete set)

Smith Publications

Instrumentation: snare drum, occasional added materials

To borrow from William Cahn, reviewing *The Noble Snare* is like describing what a grape tastes like; what could possibly be added that would enhance the experience? Without exaggeration, *The Noble Snare* is to the snare drum what *The Well-Tempered Clavier* is to the keyboard. In its three decades of existence, the four-volume collection has become synonymous with solo "concert" snare drum literature (that is, music that is not directly linked to rudimental or marching traditions), and has firmly cemented its place as an eternal cornerstone of that growing repertoire. However, publisher Sylvia Smith is not one to rest on her laurels, and even after 25 years of success, she released an updated Second Edition with new additions and reorganized volumes.

The very concept of *The Noble Snare* is a notably ambitious one in its own right: a curated four-volume collection of compositions for unaccompanied snare drum, written by three-dozen contributors whose names read like the winning team roster from a Contemporary Percussion Composer Fantasy League. Much like presenting a good steak, which benefits most from the high quality of the meat and not from the complexity of the garnish, I'm going to simply list all of the composers and let this unparalleled roster speak for itself (any attempt to pick out my personal favorites would inevitably lead to

several sins of omission): Stuart Saunders Smith, Ben Johnston, Milton Babbitt, Marta Ptaszynska, Paul Elwood, David Macbride, Franklin Cox (Volume 1); Herbert Brün, Siegfried Fink, Michael LaRosa, Michael Udow, Barney Childs, Drew Krause, Matthew Burke, John Cage, Allen Otte, Thomas DeLio, Dan Senn (Volume 2); Sydney Hodkinson, Alvin Lucier, Christian Wolff, Jason Baker, Brett William Dietz, John Bergamo, Annea Lockwood, John Jeffrey Gibbens (Volume 3); Eugene Novotney, Ralph Shapey, Christopher Burns, Gustavo Aguilar, Roger Zahab, Salvatore Maritrano, John Welsh, Robert Ashley, William Ortiz, Pauline Oliveros (Volume 4).

Beyond providing several recitals' worth of excellent professional-grade snare drum music, the collection introduces performers and audiences to each composer's particular aesthetic, and as such it is an educational resource without equal for university and conservatory students. As it turns out, the snare drum is an excellent vehicle with which to begin exploring Milton Babbitt's hyper-stratified dynamic writing, John Cage's use of aleatory, Alvin Lucier's spacio-acoustic explorations, and Pauline Oliveros's meditations. As a curated collection, *The Noble Snare* does more than showcase the snare drum; it tells the story of 20th- and 21st-century experimentalism.

The bottom line is this: the two snare drum publications that need to belong on the shelf of every university music library and college percussion educator's office are Jacques Delecluse's *Douze Etudes* and the entire four-volume collection of *The Noble Snare*. "Recommend" is too weak a word; I implore every music librarian and percussion professor to obtain, and use, this essential resource for the concert snare drum.

—Brian Graiser

TIMPANI SOLO

Arthur's Seat IV

Stephen Crawford

\$15.95

HoneyRock

Instrumentation: 4 timpani, tam-tam

For those who are searching for a unique timpani solo, "Arthur's Seat" is a wonderful selection. This programmatic solo represents the majestic volcano, popular among hikers, of the same name in Edinburgh, Scotland. It uses more advanced techniques to represent different aspects of the mountain and its surroundings. Included at the beginning of the score are detailed program and performance notes, which are helpful to the performer in understanding the intent behind some of the more unusual notation. Tam-tam is also required for this work.

"Arthur's Seat" is brilliant in its design, as it uses minimal supplies — chiefly mallet types, mallet parts, and playing techniques — to create different and interesting tones with four standard timpani. Pedaling changes ensure melodic interest and variety, and the included tempi and meter changes create an atmosphere of adventure. It is a perfect selection for a solo recital, and its standard instrumentation ensures that performers and students who have access to four timpani can study this work to fruition.

—Cassie Bunting

MIXED INSTRUMENTATION

Batman Theme III

David Steinquest

\$50.00

Row-Loff Productions

Instrumentation (13+ players): bells, 2 xylophones, 2 vibraphones, 4.3-octave marimba, 4.5-octave marimba, chimes, drum set, electric guitar, bass guitar, optional: 4-part vocals and brass section.

Web: [score sample](#), [audio recording](#)

This delightful arrangement of a beloved classic includes the option of vocals and brass section, and it is a versatile piece. It would be a perfect feature for many student instrumentalists and vocalists, with percussion at the forefront. Any music program with a lot of students (this calls for 13+) would be a great fit for this arrangement!

The arrangement has separate parts for each instrument group, though the “vocals” part is written as one. Directors of younger ensembles will likely need to rearrange it for their singers, who will at least use the notation for pitch-contour guidance. The packet includes two copies of each part, which means that directors can use their discretion as to what parts can be doubled. All keyboard parts are two-mallet, though most include sixteenth notes (in a chromatic scale); thus, the work has rhythmically challenging sections. All the brass parts (minus euphonium and tuba) contain the same music. The director can choose which line(s) to include when performing, and/or how many players to include on each brass instrument, the same as the percussion.

“Batman Theme” is highly recommended for those looking for something fun, but challenging. It is a perfect selection not just for percussion directors, but for band directors as well. It absolutely fits into any music program with its engaging, flexible score.

—Cassie Bunting

Pleias V

Alam Hernández

\$54.95

HoneyRock

Instrumentation: glockenspiel, vibraphone, 5-octave marimba, crash cymbal, 4 concert toms, 2 bongos, 3 gongs, concert bass drum, piano

Now and then a piece comes along that inspires your imagination. For me, “Pleias” is one of those pieces. Weaving staff notation with graphic notation, “Pleias” manages to craft an intricate series of movements that bring our place within the universe to the forefront. Inspired by the star cluster Messier 45, Alam Hernández has constructed seven unique movements of percussion and piano chamber music, one in honor of each of the seven sisters known as the Pleiades, and notably earning 2nd prize at the PAS Italy composition contest.

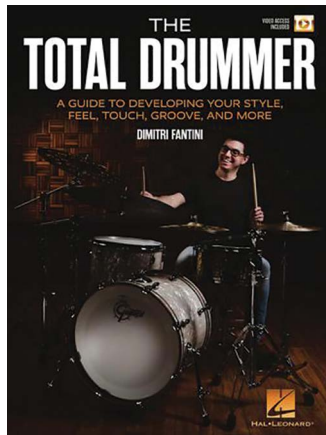
While the range in notation techniques may seem abstract, much of the mallet writing is idiomatic and will lay easily on all of the different keyboards. The percussion setup is compact, with interesting textures incorporating scrapes, rims, muffled drums, and several mallet options including a Superball mallet.

While it may be tempting to think of this as a percussion solo with piano accompaniment, the piano part is demanding and is at times the predominant voice. While this piece is a large undertaking, doing so would be gratifying, as it presents an array of compositional styles at times

reminiscent of exoticism, minimalism, and the post-modernist avant-garde.

This would make an ideal chamber work to program for a professional or graduate recital, given the large setup and intricate writing. Congratulations to Alam Hernández and HoneyRock publishing for this new addition to the repertoire!

—Quintin Mallette



DRUM SET

The Total Drummer IV

Dimitri Fantini

\$24.99

Hal Leonard

Web: [sample pages](#)

This seven-chapter book is a well-thought-out collection of concepts meant to take one's playing to the next level. The material is supplemented by videos, which are accessible via the publisher's website.

The first chapter addresses technique and sound. The topics discussed in this section include consistency of motion, unison strokes, accents, Moeller technique, and the open-close technique. Rudiments such as paradiddles and other diddle-based rudiments are presented and applied to grooves.

The second chapter focuses on coordination and independence. Permutations of sixteenth notes and eighth-note triplets are referred to as the “rhythmic checklist,” which is applied to accents, bass drum hits, buzzes, and rimshots. The third chapter concentrates on ostinatos, applying them in a number of creative ways.

The fourth chapter addresses polyrhythms and rhythms that span over the barline. Chapter five examines ways to make the most out of a single idea. The author uses a paradiddle followed by an inverted paradiddle as an example. He expands upon this for the entire chapter, showing the many possible applications of one sticking.

The sixth chapter addresses concepts applicable to the recording studio. The drummer is encouraged to make choices for the benefit of the final musical product. Another topic discussed in this section is the “Two-Take Method,” where the drummer makes two recordings. The first take is simple, while the second features more elaborate drumming. When using this concept, the first take will usually be used, but certain fills or variations from the second take can be edited into the first take. This provides a customized finished product.

The final chapter features a transcription of the drum solo from the supplemental video.

This is not a standard method book. It will inspire drummers, allowing them to be more creative at the drum set.

—Jeff W. Johnson



RECORDINGS

behold, the sonic universe

Spencer Krips and Fraser Krips

Self-Released

behold, the sonic universe is a patient, organic journey that has more than a little in common with the musically naturalist works of John Luther Adams, and resides in that pocket of music that is inspired by and reacts to ecological stimuli. The album is a full audio realization of the sheet music collection by the same name, composed by Canadian musician Spencer Krips and brought to life by percussionist Fraser Krips and various assorted field recordings.

The musical material provided by the marimba and vibraphone is largely improvisatory, at times conversing with the recorded sounds of nature (bird song, crickets, water, footsteps in grass, etc.) and at other times simply framing those sounds within a harmonic context.

As a listening experience, *behold, the sonic universe* is a lovely little musical sorbet with a dusting of Ray Lynch and a small nod to Messiaen, requiring calmness and yielding stillness. There is a melancholy isolation in most of the tracks that seems, to me at least, to be the likely result of many months spent in pandemic lockdown.

It would be easy to mis-categorize the relatively placid album as background music, but doing so would reveal a deafness to the actual conversations taking place. These are conversations occurring at a slower, Ent-like pace, which is atypical of those percussion albums not overtly claiming an association with minimalism, and certainly atypical of today's digitally connected society. Perhaps this is why an album like this is important.

—Brian Graiser

Émigré and Exile

Arcomusical

New Focus Recordings

This CD features six compositions by four composers: Jeremy Muller, Alexandre Lunsqui, Matt Ulery, and Arcomusical artistic director Gregory Beyer. The album celebrates and highlights the voice of the musical bow through “creative and colorful chamber music,” incorporating deep influences from the Afro-

Brazilian berimbau and its African musical bow cousins such as the Mbunduhungu from Angola, the Tsonga xitende from Mozambique, and the Aulu umakhweyana from South Africa. These instruments utilize a bow and are largely not known to most Americans (arco is the Italian word for bow). Instruments performed with bows are the most popular and widespread traditional string instrument found throughout sub-Saharan Africa.

The tunes on this 54-minute album include "Singularity" by Jeremy Muller; George Beyer's "Fios e linhas," "Berimbau Duo no. 3," and "Berimbau Solo no. 4"; Mark Ulery's six-movement "Émigré and Exile"; and Alexandre Lunsqui's "Repercussio."

Arcomusical is a non-profit organization with a mission to spread the joy of the Afro-Brazilian berimbau musical bow. As stated in the liner notes, "Six pillars support this mission: performance, education, composition, publication, research, and community." Their two previous albums were *MeiaMeia* (2016) and *Spinning in the Wheel* (2019).

The opening track is reflective of Jeremy Muller's interests in "ever-shifting systems of rhythmic and melodic patterns." To some people, this track (for a berimbau sextet) is somewhat minimalistic in its ever-changing simplicity. Following this impressive opening track are three compositions by Gregory Beyer. His "Fios e linhas" (Portuguese for "wires and lines") features the berimbau as an integral member of a percussion quintet featuring vibraphone, glockenspiel, marimba, ganza, caxixi, and cymbals. Beyer's artful combination of the berimbau with conventional keyboard percussion instruments is particularly striking on this track.

"Berimbau Duo no. 3" features composer/performer Beyer and Adam Cowger with a playful opening passage that is passed between the two performers. The next track is "Berimbau Solo no. 4" (subtitled "Sakura Park" — named for a public space in New York City just west of the Manhattan School of Music, where Beyer earned his advanced music degrees and where he first discovered the berimbau).

Tracks 6-10 are the products of Chicago-based bassist Matt Ulery, whose career is reflective of his many interests in music, including classical orchestra, jazz, rock, pop, and folk styles. His cut "Émigré and Exile" is a six-movement melting pot of collaborative musical ideas, which are calming and insightful.

This unique CD closes with Brazilian composer Alexandre Lunsqui's "Repercussio" — a beautiful composition for berimbau sextet. This composition is powerfully delicate, yet very passionate. This is a superb CD featuring the Brazilian berimbau. Its overall presentation is quite captivating and definitely an example of strong musical performances from beginning to end.

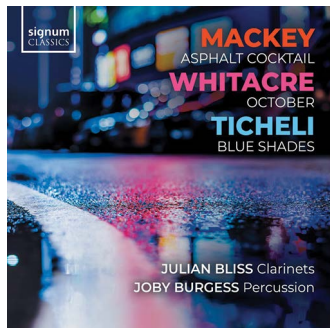
—Jim Lambert

Mackey: Asphalt Cocktail, Whitacre: October & Ticheli: Blue Shades

Julian Bliss, Joby Burgess

Signum Records

This very interesting recording features arrangements of pieces by three outstanding composers of advanced wind band literature, performed by clarinetist Julian Bliss and percussionist Joby Burgess. Through overdubbing, they are able to create a large ensemble sound.



The opening work is John Mackey's "Asphalt Cocktail," which is a perfect choice to open a recital, or in this case a recording. Flamboyant, quick, loud, and screaming at times, this five-minute piece is described in the liner notes as "we are here." The work makes no attempt to be subtle.

"October," by Eric Whitacre, is a slow, lyrical ballad that has long, sustained passages, which are warmly presented by both artists. With the multiple layered recording, one would not think this is performed by two musicians. Congratulations to the duo for their maturity and success with this work.

The final piece is "Blue Shades" by Frank Ticheli. The title perfectly describes the motives that are presented in this work. Blues or jazz influences are featured throughout the work, which is approximately ten minutes in length, and there is not one dull moment. The Ticheli style is successfully performed by this pair of artists.

—George Frock

March

Tomas Fujiwara's Triple Double Sextet
Firehouse 12 Records

March is the second recording of Tomas Fujiwara's double trio ensemble, which features drummer/vibist Fujiwara with Gerald Cleaver (drum set), electric guitarists Mary Halvorson and Brandon Seabrook, with trumpeter Ralph Alessi and Taylor Ho Bynum on cornet. While the concept of double trios in jazz have been employed previously by McCoy Tyner and Joshua Redman, and by King Crimson in rock, Fujiwara's group is unique in that there are no bass players. At times, the chaotic sound has a rock flavor because of the dual electric guitarists. The two drummers perform so contrapuntally blended at times that it is difficult to tell them apart. In fact, much of the music is presented in a way that features clarity in the division of parts by instrument as well as moments of conjoined sonic force. Much of the album has an abstract quality, but in the one lyrical moment, on the track "Silhouettes in Smoke," the dual guitarists sound particularly brilliant with vibes accompaniment. The final track, "For Alan, Pt. 2," is a 17-minute dual drums improvisatory explosion.

Fujiwara's unique ensemble offers listeners expressive modern improvisatory music in which common ground is avoided, and it is for that offer that this group is worth paying closer attention to.

—N. Scott Robinson

Marimba Collage

Nicholas Papador and the University of Windsor
Percussion Ensemble
Redshift Records

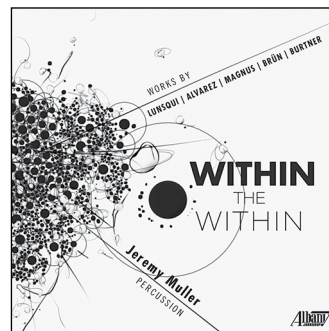
Marimba Collage is a newly released album featuring 12 open-score works by composer Jordan Nobles, realized by Nicholas Papador, and performed by the University of Windsor Percussion Ensemble. As stated in the liner notes, the goal of this project was to enrich Windsor's musical community during the Covid-19 pandemic. Using a multitrack recording format, each performer in the ensemble was able to individually record their part in a socially distanced environment. Though Nobles's open-score works can be performed by any number of players or combination of instruments, all works on this album have been realized for marimba ensemble.

Though not well-versed in Nobles's music, I found the marimba to be the perfect instrument to showcase his compositional style. The gestural and pitch content coupled with the warm resonance of the marimba were strikingly effective and captivated me from the very first note.

My favorite piece on the album is of "Stasis," a 10-minute work in which performers play long tones from a select group of pitches, resulting in a gradually unfolding harmonic landscape that is both mesmerizing and beautiful. "Rosetta Stone" uses an exact rhythmic framework but spontaneously determined pitch material, giving the piece a strong sense of groove and character. "Möbius," consists of 18 gestures or strips to be played at specific times. However, both Nobles and Papador state "this rendition features performances of all 18 strips performed simultaneously to create a rhythmically active and mobile-like sound structure."

Marimba Collage is a gorgeous album that highlights the unique qualities of Nobles's music, the dynamic character of the marimba, and the creative endeavors of Papador and the University of Windsor Percussion Ensemble.

—Danielle Moreau



Within the Within

Jeremy Muller

Albany Records

Within the Within by percussionist Jeremy Muller features a variety of sonically engaging contemporary compositions, many of which feature electro-acoustic aspects. The first piece, "Materiali" by composer Alexandre Lunsqui, is all acoustic and scored for a variety of "materials" made from clay, wood, metal, and plastic, with the inclusion of water. Having been a professional

percussionist for 40 years, I was astounded at hearing a variety of contrasting timbres I could not identify for much of the piece.

Few percussion compositions could challenge the percussionist as listener the way this piece does, which is masterfully performed by Muller, who at times pulls off a sonic illusion in making me ask if he's multi-tracked himself! "Temazcal" by Javier Alvaarez features computerized electro-accompaniment, with Muller masterfully on Argentinean Joropo-style maracas. "Pitch vs. Computer" by Cristyn Magnus also features a computerized sonicification of a video game in which the computer can react to both the score and aspects of the video game while Muller performs on vibraphone. Herbert Brün's "Stalks and Trees and Drops and Clouds" is a 1960s-era computer-generated graphic score calling for a variety of percussion — instruments that resonate and those that do not (mainly membranophones and idiophones).

The final piece, "Glisten of Places" by Matthew Burtner, is 25 minutes in entirety in five movements and features recordings of geo-tagged soundscapes such as humpback whales in the ocean, crickets, birdsong, mountain wind, water in a cave, and more. Muller has the innate ability to play seemingly simple percussion, such as a triangle or cymbal, so beautifully complementary to the natural sounds that he evoked a sense of wonder and awe in me as I listened.

I knew all of those sounds, having heard them before, but the context in which he presented them made me feel as if I were hearing the stars at night. I was left completely astonished by his dazzling musicianship presented on this recording. Muller is one of today's few percussionists who can truly be categorized as a 21st-century musician, as he's like no other I've heard before.

—N. Scott Robinson

PUBLISHERS

Contact information for publishers whose products are reviewed in this issue.

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