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**Difficulty Rating Scale**

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**MARIMBA SOLO**

**First Impressions III+**
Andrew Patzig

**Tapspace**

**Instrumentation:** 5-octave marimba

**Web:** score samples, audio and video recordings

HINTING AT THE COMPOSITIONAL STYLE of “Dance of Passion” by Robert Aldridge, and the slow permutation-based works of Burritt and Sammut, this four-minute solo is full of subtle rhythmic fluctuations, flexes in tempo, and a pleasing (although sometimes predictable) chord structure. Throughout the piece, the melody unfolds through a variety of techniques, including tonal-based permutations, a chorale, and a more intense and active permutation scheme towards the end.

Harmonically, the piece is built around only a handful of chords, which can aid in the learning process for younger musicians who are not quite ready to tackle more difficult or complex literature. Pedagogically, this work also introduces a variety of four-mallet sticking requirements, as well as the necessity of communicating musical ebb and flow across long phrases of chords. This is a perfect piece for performers wanting high audience approval ratings with low-risk technical challenges in the practice room.

—Joshua D. Smith

**Larkspur and Rubies V**
Eric Ewazen

**Theodore Presser**

**Instrumentation:** 5-octave marimba

**Web:** score sample

Clocking in at one minute and 30 seconds, this exuberant work for solo marimba was written for percussion royalty Evelyn Glennie in honor of her 50th birthday. The title is a tribute to Glennie’s July birthday with the birth flower (larkspur) and birthstone (ruby). In addition, the composition is exactly 50 measures in length! Fans of Eric Ewazen’s signature tonalities and lush textures will certainly find their expectations fulfilled.

Ewazen gives the performer his or her money’s worth by moving between several recurring sections throughout this short work. The first section utilizes a 1-4-2-3 permutation that travels through several listener-friendly tonalities. This is followed by two short sections, one combining chordal and arpeggiated figures, and the next utilizing scalar runs. These ideas recur throughout the piece until interrupted by a majestic-sounding 6/8 section, marked “Heroic.” The piece closes with abbreviated statements of the first two sections.

Although the marked tempo (quarter note equaling 120) might dissuade less experienced players, all the figures are idiomatic to the marimba and would be playable by intermediate undergraduate performers, as well as more advanced players looking to feature this piece as an encore on a recital.

—Jason Baker

**Summer Gardens III–IV**
Isaac Pyatt

**Tapspace**

**Instrumentation:** 4.3-octave marimba and single crotale (C)

**Web:** audio and video recording

“Summer Gardens” is a great piece for a jury or studio class.

The technical demands of the piece require the performer to execute triple lateral strokes in the left hand at a fairly slow and comfortable speed, with frequent interval shifts in the right hand, culminating with the use of octaves in the climax of the solo. Pyatt’s use of repetitive rhythmic material allows for performers to focus on the technical demands while also shifting melodic and harmonic material underneath. One of Pyatt’s compositional strengths is his ability to manipulate this repetitive thematic material in creative ways to develop long melodic lines and connect various elements in the short piece.

Although described by the composer as a potential teaching tool, “Summer Gardens” is much more than a pedagogical work. The solo creates a beautiful image of relaxation and reflection, allowing the performer to focus on musicality as well as technicality.

—Matthew Geiger

**unBENT**
Chad Floyd

**Self-published**

**Instrumentation:** 4.3-octave marimba and single crotale

**Web:** audio and video recording

“unBENT” is a roughly six-minute marimba solo that takes the listener through a number of different sections of varying character, while a single crotale note played with the shaft of the mallets provides connective tissue to most of the sections. The piece was inspired by the composer’s friend Ben, and the composer states that, “The solitary tone provided by the crotale symbolizes the straightforwardness, unwatering, and ‘unbent’ characteristics of a good friend.”

Sections run the gamut of character, from the thinly scored rubato section in the beginning to a more groove-oriented section of running sixteenth notes with short bursts of thirty-second notes interspersed within. Other sections of interest include portions that feel very similar to David Samuel’s “Footpath” in the sense that it feels more improvisational, and areas that explore subtle color changes of the marimba such as playing over the nodes or the use of piano-roll style chords. All of these sections and more occur before returning to the opening rubato section, which closes the work.

Technically, a player will need to have some experience with four-mallet technique. The added use of the crotale (ideally mounted on a cymbal stand in front of the marimba) will require some small logistical challenges at times, but all the areas are well thought out and should be easily executed with a little practice. The music is meticulously notated so that the composer’s intent can be easily interpreted, from the style or character of sections to coloristic techniques such as performing on the nodes or hitting the crotale.

“unBENT” is a beautiful work that will be an audience favorite while providing a worthy musical challenge to an undergraduate student. The variety of sections along with the accessible, attractive harmonic language and identifiable themes would make this perfect for an undergraduate recital or jury piece.

—Brian Noyes

**MARIMBA DUO**

**La petite Variation IV**
Jean-Luc Rimey-Meille

**Edition Svitzer**

**Instrumentation (2 players):** two 5-octave marimbas

**Web:** score sample, audio and video recordings

“La petite Variation” is a constantly developing duet that expands on its complexity to the very end. This is the intention of the piece, as the composer states it is built...
Stopa's frequent use of recurring themes provides a connective tissue throughout the work as it weaves in and out of various tempi and time signatures. His use of polyrhythms is apparent from the very beginning, as accents are used to bring out a composite rhythm implemented throughout as a rhythmic motive. Specifically, the use of polyrhythms in the middle section is beautifully used to provide motion and contrast to the more aggressive beginning and end sections. Similarly, a melodic three-note descending line appears in various shapes throughout the work. This fragment is passed between both players and provides a consistent motive for Stopa's melodic development. "Sequoia" lasts a little over seven minutes and is a great piece for a graduate or professional recital. Both parts require significant virtuosity at times, although the top voice frequently carries a more melodic role and the bottom acts as contrapuntal or harmonic support. The frequently shifting meter and harmony provide many unexpected turns, making the piece even more exciting. I highly encourage duos to check this piece out. Audiences and performers will love it. —Matthew Geiger

**MARIMBA SOLO WITH ACCOMPANIMENT**

Stopa's frequent use of recurring themes provides a connective tissue throughout the work as it weaves in and out of various tempi and time signatures. His use of polyrhythms is apparent from the very beginning, as accents are used to bring out a composite rhythm implemented throughout as a rhythmic motive. Specifically, the use of polyrhythms in the middle section is beautifully used to provide motion and contrast to the more aggressive beginning and end sections. Similarly, a melodic three-note descending line appears in various shapes throughout the work. This fragment is passed between both players and provides a consistent motive for Stopa's melodic development. "Sequoia" lasts a little over seven minutes and is a great piece for a graduate or professional recital. Both parts require significant virtuosity at times, although the top voice frequently carries a more melodic role and the bottom acts as contrapuntal or harmonic support. The frequently shifting meter and harmony provide many unexpected turns, making the piece even more exciting. I highly encourage duos to check this piece out. Audiences and performers will love it. —Matthew Geiger

**VIBRAPHONE SOLO**

10 Short Pieces for Solo Vibraphone

- **Downcycle**
  - Composer: Brian Nozny
  - Price: $30.00
  - Instrumentation: Vibraphone, 5- octave marimba, 2 vibraphones, crotales (2 octaves), glockenspiel, ride cymbal
  - Web: audio recording

   Brian Nozny's "Downcycle" is based on his previous work, "...folded..." The title refers to the process of recycling something for a lesser, but still functional, use. Nozny does an excellent job of taking the theme from the previous work and using it in a downsized setting. Along with the main theme, the accompanying ensemble has been downsized as well, utilizing only the metallic instruments.

   The work has a contemplative feeling while using syncopated rhythms in both the soloist and accompaniment parts. While the solo part is not as difficult as the part in "...folded..." the performer must make large leaps around the instrument and execute ascending and descending grace-note figures. For these reasons the solo performer needs to be a slightly advanced player. The accompaniment parts add a wonderful tonal color to the soloist through use of the aforementioned syncopated rhythms. The use of tasteful dissonance really adds to the soloist's part, but does not overshadow it. The performers should familiarize themselves not only with this work, but with the work it is based on to pull off a well-informed performance. Nozny has added another excellent work to the marimba repertoire that would be fantastic on a senior or master's level recital.
   —Josh Armstrong

**VIBRAPHONE SOLO WITH ACCOMPANIMENT**

**The Spirit of Life**

- Composer: Csaba Zoltan Marjan
- Price: €20.00
- Instrumentation: Vibraphone and piano
- Web: audio recording and score sample

Works for vibraphone have, for the
The work is presented in four distinct sections, each a contrast in color, tempo, and style. The opening is to be performed rather freely, almost in the style of improvisation. It closes with the content gaining much of its character in tempo and rhythmic articulation, which ends at a quarter note at 150 mm. The second section features several rhythmic motives that include different meters, including 4/4, 6/8, 5/8, and 3/8. This section wanes in density until the third section, which is much slower, and is written at a quarter at 45–60 bpm. Via a long accelerando, the work closes with a return of the fast tempo and meter changes.

This work is primarily written in G minor, but with accents and chord changes, there are other harmonic textures to make the solo expressive. The work requires four-mallet technique throughout, and the vibraphone and piano parts require mature players. This is an excellent work that could be featured on an advanced recital program.

—George Frock

**XYLOPHONE SOLO WITH ACCOMPANIMENT**

**Log Cabin Blues**

George Hamilton Green

Arr. Jonathan Bisesi

$29.95

**Meredith Music**

Instrumentation (6 players): xylophone solo and brass quintet

Web: [video recording](#)

Our early melodic percussion history features a number of xylophone pieces that were written and performed by George Hamilton Green and other ragtime performers. Many of these were often broadcast via radio to various parts of the country. Most of these were performed with piano or small instrumental groups. This publication presents Green’s famous, “Log Cabin Blues,” with an accompaniment written for a standard brass quintet consisting of two trumpets, horn, trombone, and tuba.

The xylophone part is in C major and follows the original publication accurately in style, dynamics, and syncopation. The brass parts are nearly all notated on the staff, and there are no special requirements, except for the first trumpet, which performs a flutter tongue in measures 75–78. For those who are working on a recital program, this is an excellent way to present an older work with a fresh format.

—George Frock

**Mixed Keyboard Percussion Duo**

**Songs of Eden**

Brian Blume

$16.00

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

George Hamilton Green lived from 1893 until 1970, and was a noted, premier xylophoneist from 1904 until the late 1940s. His influence as a xylophone performer and composer became unparalleled—particularly in the realm of ragtime xylophone composition. Among his numerous ragtime hits was “Rainbow Ripples,” which first existed as a xylophone solo with piano accompaniment.

After the percussion group Nexus revived George H. Green’s music in the 1970s, “Rainbow Ripples” was transcribed for xylophone solo with marimba-quartet arrangement. An extension of this kind of transcription concept is now apparent with arranger Jonathan Bisesi’s arrangement for brass quintet (two trumpets, horn, trombone, and tuba), which provides the xylophone soloist a different set of timbres to accompany Green’s timeless piece. Careful attention by Bisesi to the original scoring is evidenced by his not changing the original tonal relationships (G major and E-flat major). Attention to articulation for the brass players enhances the cross-metric accents that are so identifiable in this particular rag.

A full score (in the transposed, concert-pitch set-up) and individual parts are included in this affordable package from Meredith Music. This scoring for xylophone solo and brass quintet will be quite accessible for the mature set of brass players and perhaps even work as a novelty diversion on a band concert to feature an outstanding xylophone soloist with brass quintet.

—Jim Lambert

**Graceful Ghost Rag**

This lovely arrangement from William Bolcom’s “Three Ghost Rags” is a delightful addition to the chamber percussion repertoire. Clocking in at 4:30, “Graceful Ghost Rag” offers intermediate percussionists the chance to experience performing ragtime music in a relaxed, restrained style, and gives the ensemble the opportunity to experiment and learn about balance and implement selection.

The piece is structured in three contrasting sections, with the first section returning at the end. In each section, the tempo and general style remain the same, but the orchestration changes to add color and depth to the piece. I particularly like the orchestration of the glockenspiel, xylophone, and vibraphone throughout the piece, as they each takes turns playing main melodic material as well as acting to color the other instruments. Stephen Primatic has done an excellent job keeping the melody of the piece interesting throughout the arrangement.

“Graceful Ghost Rag” also offers younger percussionists the chance to start experimenting with mallet choice and drawing multiple timbres from one set of implements. In each of the main melodic instruments (glock, xylo, vibes) the players have ample time to make color changes or mallet changes to best highlight their changing roles. Keeping the glockenspiel and xylophone on the “muted” side seems to work well based on the general character of the piece, and percussionists will relish the opportunity to make more musically-based decisions as opposed to reaching for their standard or preferred set of mallets.

Technically, the parts are all manageable by freshman/sophomore college students, again allowing them to spend a majority of their time focused on musical sounds and textures as opposed to learning a lot of notes. “Graceful Ghost Rag” is a wonderful arrangement that would work well as a “palette cleanser” between longer works in a percussion ensemble concert.

—Justin Alexander
PERCUSSION ENSEMBLE

Begin Transmission I–II
John Herndon
$30.00
Tapspace

In instrumentation (8–13 Players): glockenspiel, xylophone, vibraphone, 4.3-octave marimba, chimes, 4 timpani, snare drum, concert bass drum, 4 tombs, China cymbal, tam-tam, other small accessory instruments

Web: score sample and audio recording

The repertoire for beginning students is thankfully expanding, and “Begin Transmission” by John Herndon is a fantastic addition for providing students an opportunity to apply skills learned in the first year of percussion study into an accessible and lively piece. Although written for 13 players, Herndon provides the performing ensemble with options to omit parts for smaller ensembles of eight players.

“Begin Transmission” takes a fairly simple theme derived from the first few notes of the D minor scale and manipulates the timbres and textures around it to create a very fun and engaging ensemble work lasting just over two minutes. It is the perfect piece for a young ensemble, using only eighth-note rhythms and larger—with the exception of the snare drum’s use of sixteenth notes at the end of the piece. Another great feature of the work is Herndon’s use of timbral changes for the percussion parts, where players are asked to either switch instruments or play on the rim instead of the head.

The mallet parts are simple and repetitive yet entertaining, providing a great experience for players and audience members. The accompanying players often lay a groundwork of steady eighth notes under the melody, providing the piece with constant forward momentum from beginning to end. Herndon successfully wrote an exciting piece for students to apply newly learned skills. This one is worth a look!

—Matthew Geiger

Christmas Day
Brian Slawson
$32.00
Tapspace

In instrumentation (4–5 Players): high snare drum, low snare drum, 2 high toms, 2 low toms, 2 timpani

Web: score sample and audio recording

“Funky Fugue for Five” is an entry-level piece for percussion ensemble requiring minimal instrumentation. Duration of a performance should be around three minutes, and it will require four or five players (the timpani part is optional). The two snare drummers must play rolls in the introduction to the piece, earning the work a difficulty rating of II rather than I. Other than the rolls, no rudiments are required (just alternating single strokes).

The tempo is 120 bpm throughout. Material is presented in mostly eight-bar phrases, with the form outlined by a rehearsal letter every section. Developmental ideas are simple and rather straightforward, with the fugal subject offset by either two beats or one measure, and the use of rhythmic augmentation. The longest phrase of the development section requires performers to play sixteenth-note figures on the rim with interjections on the snare drum in a “quasi-drumset” manner. My personal recommendation would be for teachers/directors to use all five parts if possible, as the timpani part adds some rhythmic tension to what is otherwise very simple counterpoint.

Pieces like this are often used to teach rudimentary musical principles and reading, ensemble timekeeping, and form. I’m not convinced “Funky Fugue for Five” adds anything to the genre not already represented by dozens of other beginning ensemble pieces, but it is simple enough to be played early in the first year of instruction, even in classrooms with a very limited instrument inventory.

—Matthew Geiger

Highway Soundscapes for Percussion Quartet
Antonio Ballestín
$34.95
Tapspace

In instrumentation (4 Players): suspended cymbal, temple blocks (or 5 woodblocks), vibraphone (2 bows), bass drum, bass drum with pedal, rainstick, cabasa, tam-tam, 5 RotoToms, snare drum, 29-inch timpani, crotales/glockenspiel, 5-octave marimba, sleighbells (with pedal/hat stand), suspended cymbal and bow

Web: score sample

Composed in five movements that flow seamlessly without pause, “Highway Soundscapes” is a programmatic composition for percussion quartet. According to the composer, “Highway Soundscapes” is based on “my own experience of driving weekly more than 600 km through different highways during the last three years. Through the four seasons and different hours of the day, the roads offered changing landscapes that gave inspiration for the program of this piece.”

“Highway Soundscapes” will demand extraordinary attention to ensemble precision, timbral balance, and individual rhythmic control to have a successful performance. There are extended passages of integrated, delicate scoring among the four performers, which will take extended rehearsal time to coordinate. It is a 15-minute work that begins with non-keyboard percussion sounds but ends with a vibraphone cadenza followed by very sparse marimba and glockenspiel accompaniment.

This ensemble composition was the first-place winner in the 2012 PAS Italy Composition Contest. It would be appropriate for a mature university, conservatory, or professional percussion quartet.

—Jim Lambert

Persistence
Brian Blume
$40.00
Tapspace

In instrumentation (5 Players): 4.3-octave marimbas, crotales (low octave), concert bass drum, 3 concert toms, China cymbal, tam tam, wind chimes, sleighbells, ribbon crasher, small shaker, trashy metal, resonant metal, semi-resonant metal, small metal pipe

Web: audio and video recordings

“Persistence” is a five-minute groove piece, opening and closing with identical motivic material that alternates between 7/8 and 3/4 and is played on a metal pipe, crotales, and two marimbas. Between these bookends, Blume seamlessly morphs the musical material through various textures and time signatures (primarily 3/4 and 6/16). The title refers to the almost continual presence of driving sixteenth notes played on the metal pipe with varied accents that either outline or accentuate the changing meters. It is certainly an understatement to say that there are at least a few percussion ensemble pieces comparable to this one—pieces with often-changing meters, persistent ostinato figures, and drum set-like grooves. The incorporation of the two marimbas with “Steve Reichian” motives, however, distinguishes “Persistence” from others that may, at first glance, seem similar. In addition, the piece is not too difficult (with changing meters and a few polyrhythms being the most challenging aspects), and it is appropriately written for a set of instruments that most small high school or college ensembles would likely own. Individual parts and MP3 recording are included on a CD-ROM that accompanies the score.

—Julie Licata

Rattle the Cage V–VI
Gene Koshinski
$48.00
Tapspace

In instrumentation (8 Players): glockenspiel, chimes, 2 small sleighbells, 2 large sleighbells, slightly resonant metal (brake drum or similar), xylophone, 2 suspended cymbals, glass wind chimes, 2 vibraphones, siren, 5 sets of plastic brushes, 5-octave marimba, 4.3-octave marimba, bass drum

Web: audio and video recordings

“Rattle the Cage” was composed for and commissioned by Dan Armstrong for the Penn State Percussion Ensemble and was premiered on April 20, 2015. The piece explores the use of extended techniques and varied implements on keyboard percussion. The piece supplements the use of keyboard percussion with an array of small non-pitched percussion instruments. Eight very well-rounded players are required to perform this piece.

Gene Koshinski describes “Rattle the Cage” as “not a program piece but instead an abstract exploration of timbre and texture. With this in mind, I made a conscious effort not to ignore familiar musical components such as melody, functional harmony, rhythm, groove, and counterpoint.” The title is taken from sounds evoked throughout the composition. The use of extended techniques and interlocking rhythms throughout is exquisite, and the melodic and harmonic content provides the perfect marriage of sophistication and accessibility. “Rattle the Cage” is unique in its own right, but elements of Maslanka, Zivkovic, and John Adams are all present.

I highly recommend, “Rattle the Cage” for any collegiate or professional percussion ensemble. It would serve as a great center-piece and/or closer to any concert program.

—Joe Milita

PERCUSSION ENSEMBLE
“Tentacles” is a wonderful piece that is appropriate for a young percussion ensemble that is ready to go one step beyond absolute beginner. The composer states, “The piece depicts the flexible appendages found on some of the ocean’s most mysterious and elusive creatures. Flowing, yet powerful, the work explores the different facts of tentacles.”

John Willmarth’s piece can be played by 6–10 percussionists and allows for flexibility in equipment situations. The minimum keyboard requirements are glockenspiel and xylophone, which most programs will have. As is typical in most beginning percussion programs, each player will develop at a slightly different pace. The parts are written to have varying difficulties ensuring all your students are challenged.

“Tentacles” is a very accessible yet mature sounding piece, as if it were pulled directly from a well-written movie soundtrack. This will, without a doubt, draw students in and get them excited immediately. The keyboard parts are repetitive, allowing for students with less pitched-percussion experience to be successful. The percussion parts leave room for timbral exploration—i.e. brushes on cymbal, triangle muting, and tam-tam played with triangle beater. “Tentacles” should be in every band program’s beginning percussion library, as it would be a great piece to perform at concerts and festivals alike.

—Joe Millea

Zenith

Benjamin Finley

$45.00

Tapspace

Instrumentation (8 players): 5-octave marimba, two 4-octave marimbas, 2 vibraphones, glockenspiel, xylophone, 6 graduated tom-toms, high woodblock, medium woodblock, medium-low woodblock, 6 “spinning” metals, concert bass drum, kick drum, congas, high and low skillets, triangle, hi-hat, splash cymbal, drumset, bongos, high and low brake drums

Web: audio recording

“Zenith” is an exciting, groove-based piece that is a wonderful addition to the percussion ensemble repertoire. Suitable for advanced college percussion ensembles, this piece will challenge your group’s rhythmic integrity while also developing chamber music skills.

Firmly rooted in groove, “Zenith” is similar in harmonic and rhythm language to many of Finley’s other compositions, notably “Evergreen” for solo marimba and “Cold Light” for solo marimba and percussion quartet. These pieces share a melodic and groove sensibility similar to the Pat Metheny Group, and “Zenith” sounds to this reviewer like a percussion version of a classic Metheny Group song. The addition of drumset and a driving ride cymbal help set up the mixed-meter grooves, while the primary melodic material is based on short ascending/descending scalar passages followed by rhythmic “vampin.”

Technically, “Zenith” is quite challenging. All keyboard players should be well-versed in four-mallet technique and exceedingly comfortable with quick mixed-meter changes. Finley does an excellent job of “masking” the mixed meter by elongating repeated melodic material. For example, an ascending scale in 7/16 may come back later as a 7/16 bar followed by a 5/16 bar with new material before falling back in the groove. Nevertheless, all players must be confident keeping up with the shifts so that the sense of pulse and groove is not lost.

Following the initial section, a brief but powerful percussion interlude takes over, focusing on unison rhythms and cascading rhythmic figures that are passed throughout the ensemble. The piece closes in an almost contemplative way, with the rhythmic energy of the drumset winding down while the keyboards trade off quintuplet figures—reminiscent of works by Blake Tyson.

—Justin Alexander
way too cumbersome to reach the wide audience for whom its concepts are beneficial. Open to any page of the book and you will be reminded of a PowerPoint presentation filled with too much narrative explanation. In its current format, I can only see advanced players and teachers utilizing this book, perhaps choosing to explain and/or demonstrate the concepts to their students rather than having them buy the book.

—Julie Lisata

SNARE DRUM SOLO

Chopstakovich

Jesse Sieff

$18.00

Tap-space

Instrumentation: marching snare drum, optional P.A. system

Web: score samples, audio and video recordings

Do you watch videos of drumlines every chance you get? Do you always have sticks with you, ready to grid diddles at the drop of a hat? Then this solo could be your dream come true! Jesse Sieff has expertly written a marching snare solo with some serious technical demands and integrated it with music from a composer with some serious orchestral writing skills. The result is impressive.

While it can be played on its own, this three-minute work is designed to be played on its own, and to complement this, Sieff has composed more extended playing techniques, with snare drum sticks (both tip and butt ends) for most of the work, and at times the writing seems akin to a rudimental snare drum solo spread across multiple drums.

After this first section, the audio playback is introduced. The track begins as a pre-recorded version of the groove created in the first section. Over top of this accompaniment the performer plays a lengthy solo on the lower drum without snares, using strictly traditional performance techniques. This music might feel Improvised due to a lack of interaction with the mostly static audio track (there are accents at the peaks of some phrases), but is completely notated and includes a healthy dose of flams and diddles that one might expect to come from a snare drum solo published by Tap-space.

After the extended solo, the audio track morphs slightly to include some of the rhythms from the previous section. And then, it begins again. More notes on the snare drum (this time on the higher pitched drum with snares on). While this allows the composer to utilize closed rolls, this section of music is still remarkably like the previous in feel and character. Once the solo concludes, a very brief reprise of the opening material occurs and then the music fades into the sunset. After such interesting material at the outset, the rest of the work left my ears a bit unsatisfied.

Many works for snare drum and digital playback have been introduced over the past several years. While it begins with a bang, “Phylogenesis” is ultimately not the most sophisticated in the category. It could be one of the more technically demanding solos of this genre from a “chops” standpoint, and from that perspective may interest a great number of students and players. Only time will tell if it is to find a permanent place in the repertoire.

—Phillip O’Banion

TIMPANI SOLO

Phylogenesis

Russell Wharton

$23.00

Tap-space

Instrumentation: two snare drums

Web: score sample and audio recording

“Phylogenesis” is a new work for solo snare drum in three large sections, with a duration around 7½ minutes. It was commissioned by Francisco Perez. Extended techniques and strokes are carefully noted in the score, and while some are difficult to convey via the written word, they are easily understood by Perez’s performance on the Tap-space YouTube channel.

In the beginning of the piece, the performer is required to create a dozen different sounds across two snare drums, with a normal drumstick in the right hand and a rapping/scraping stick in the left hand. The two drums are tensioned higher and lower in pitch, and the lower drum is prepared with a towel covering all but the top and bottom edges of the head. This first section of music is effectively a “groove” created by these extended playing techniques, with small rhythmic variations as the texture develops. I found the writing here highly effective.

After this first section, the audio playback is introduced. The track begins as a pre-recorded version of the groove created in the first section. Over top of this accompaniment the performer plays a lengthy solo on the lower drum without snares, using strictly traditional performance techniques. This music might feel Improvised due to a lack of interaction with the mostly static audio track (there are accents at the peaks of some phrases), but is completely notated and includes a healthy dose of flams and diddles that one might expect to come from a snare drum solo published by Tap-space.

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—Phillip O’Banion

MULTIPLE PERCUSSION SOLO

Amalgamation

Luis Rivera

$16.00

Tap-space

Instrumentation: snare drum, pedal bass drum, hi-hat

Web: audio and video recordings, score sample

Commissioned by Tommy Dobbs, Director of Percussion at University of Arkansas–Fort Smith, this piece is quite literally, an amalgamation of three composer Luis Rivera’s biggest influences: the intricate ornamentation of Jacques Delecluse, the asymmetric rhythm writing of New York-based composer Joe Dompkins, and his own affinity for American Colonial-style rudimental drumming.

Rivera challenges all comers in this interesting multi-percussion work. The piece opens with the snare drum playing solo in a rudimental style as if to announce the coronation. Eventually, through multiple dynamic and time signature shifts, he employs the bass drum, followed closely by the hi-hat, and then the fun really starts!

There are a few inconsistencies in the notation, however. There are times when the composer uses a slash mark to “diddle” with “The Mysterious Barrier,” or other ancillary percussion for that matter, there is still plenty of excitement to carry the piece.

Overall, the composer did an excellent job at splitting the melody between the nine drums and two players, and has the performers moving comfortably around each. It is obvious, in these sections, that this composer is adept at writing for the instrument. Unfortunately, these moments of beauty and clarity are interspersed with episodes of technical indifference, where the timpani are treated more like tonal bass drums in a DCI show and difficult rhythm-mix (in the spirit of Robert Marinoss’ “8 on Three and 9 on Two”) are presented. During these moments, the musical integrity of the piece is lost. Because of these periods of rhythmical density, playing this piece in a resonant hall will not yield the most desired results, despite being marked to play with hard mallets, as the sustain from the drums will blur rhythmical clarity.

I would have liked to see the thematic material, which is taken from François Couperin’s “Les Barricades Mysterieuses,” developed, explored, and expounded upon more.

There are no pitch changes throughout the composition, and the lines of demarcation as far as which performer plays which drums are stated very clearly. All markings in the score are clear and easy to understand. The piece would work well for a junior or senior percussion recital, or in a concert with diverse musical compositions.

—Marcus D. Reddick

TIMPANI DUET

The Mysterious Barrier

Kirk J. Gay

$25.00

Tap-space

Web: audio and video recordings, score samples

Kirk J. Gay wrote this work as a sequel to his popular duet “Fear Cage,” with the set-up of nine timpani (two sets of four drums with one piccolo timpano joining the two sets) being the same for both pieces. Although there are no pre-recorded tracks

with “The Mysterious Barrier,” or other ancillary percussion for that matter, there is still plenty of excitement to carry the piece.

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—Marcus D. Reddick

PERCUSSIVE NOTES 75 MAY 2017
a particular segment of a rhythm, and then there are times when he writes out the thirty-second notes, and still other times when he writes both notational devices within the same rhythm to visually represent the rhythm. This is, at times, confusing. A possible compromise would have been to use the alternative notational style used in Scottish drumming to assist in understanding the sticking of these rhythms.

Advanced drumming skills will be required to even attempt many sections of this piece. Polyrhythms and variations thereof permeate the composition. Once the feet become involved, the performer will need coordination between the hands and feet. Fortunately, the feet are playing simple accompaniment patterns throughout the last two thirds of the composition. Unfortunately, the patterns played with the hands, on top of these ostinato, are, at times, incredibly difficult to play by themselves, never mind while also playing with the feet. Nonetheless, Rivera presents a very musical yet technically demanding composition that is a welcome addition to the repertoire.

The reduced-sized setup of this piece and the duration of the composition (five minutes) lend itself very well to being performed in a host of different venues from solo recitals, to music school sampler concerts, to community concerts either indoors or out.

—Marcus D. Reddick

MULTIPLE PERCUSSION DUO

Il Vaso Di Alabastro

Stefano Ottomano

Self-published

$24.95

HoneyRock Instrumentation: 2 concert bass drums, 2 bass drums with pedal, 2 snare drums, 2 high-pitched bongos or high-pitched toms

Web: score sample

This multiple-percussion duet was the winner of the 2015 Italy PAS Composition Contest. The work involves some extended techniques on the snare drum particularly. The players place the snare drum upside down on the stand and are instructed to play on the snares, on the end piece of the snares, and to scrape the snares with their sticks. The notation is clearly indicated in the opening notes. Regular snare drum hits are to be played on the batter head, which is underneath the drum.

The piece is based on an odd-meter motive and involves some very musical moments, along with some exciting jazz sections. The players need to be advanced, as some of the rhythms are split between them. Although a kick drum and a concert bass drum are called for, the rhythmic nature of the concert bass drum would call for it to be muflled so the articulation rhythms can be heard. Although based on an odd-meter motive, the piece contains multi-meters throughout. The players need to be comfortable switching between dupe and triple feels, and maintaining the eighth-note pulse.

Stefano Ottomano’s award-winning piece would add excitement to a senior or graduate recital. The piece will definitely find a place in the multi-percussion repertoire over time due to its fun and energetic feel.

—Josh Armstrong

WORLD PERCUSSION

An American Approach to World Percussion

Tom Teasley

III–VI

$16.99

Alfred

With little over 20 pages of exercises, the first half of An American Approach to World Percussion focuses on hand/palm drums. The second half dedicates anywhere from half a page to three pages each of the following instruments: doumbek, cajon, frame drum, riq, pandeiro, and shakers. The pedagogical threads that tie this book together are (1) applying rudiments and (2) interpreting exercises from Ted Redd’s Progressive Steps to Syncopation for the Modern Drummer to the various world percussion instruments listed above. One rudimental example demonstrates how to play paradiddles on a palm drum utilizing open tomes and the heel/tip technique. An example that applies a Reed exercises suggests playing the simple notated rhythmic pattern with the quarter notes as bass tones and the eighth notes as open tones. Each application derived from Reed’s book indicates the page number and set of exercises utilized from the original source.

Additionally, there are exercises throughout that highlight non-Western grooves, such as the West African standard pattern and the casca and, sections that focus on applying percussion techniques across various cultures, such as applying pandeiro technique to drums played with palms. There are also samples demonstrating how to apply the techniques to specific jazz tunes and to drumset playing. A one-hour instructional DVD that demonstrates most of the noted exercises accompanies the book.

This book/DVD combo packs quite the punch, and is densely filled with helpful gems that should inspire any students to find new ways to connect their experiences with Western and non-Western percussion instruments. In agreement with a note on the book’s back cover, I will reiterate that this method should not replace traditional study of any instruments discussed, but rather it could be used as a supplement for the Western-trained percussionist interested in learning how to play instruments from other cultures, as it provides one way to bridge inevitable gaps in understanding.

—Julie Licata

The Conga and Bongo Drum in Jazz

Trevor Salloum with Bobby Sanabria

$16.99

Mel Bay

I’m not anywhere close to an aficionado on conga or bongo method books, but even my initial quick glance can tell you this book is not designed for the 21st-century student. With very few pictures, long sections of narrative, and no musical examples without going to a YouTube page that you must type in correctly (no QR code to scan), it is not designed for today’s young players. However, maybe that isn’t the intent. After seven solid pages of single-spaced narrative, there are four pages of musical notation and terminology starting with whole rests. Perhaps this book is designed for the beginning adult who has more of an attention span for this type of instruction and who’s really into swinging conga rhythms.

The primary focus in this book is swing conga and swing bongo rhythms, each with six variations. The best parts of the book include the pictures showing the hand placement and diagrams of what part of the hands hit each drum. The discography is extensive as well—especially for such a narrow focus. However, no need to purchase this if you own any of Ed Urbi’s books. It just seems like a fairly shallow focus in an old-school format. Sorry, but I’m not a fan.

—Julia Gains

Concerto for World Percussion Ensemble

Yousif Sheronick

$60.00

Self-published Instrumentation (5 players): Soloist—cajon, riq, darbuka, tar (frame drum), lap-style bodhran, voice; Player 1—cajon, shaker, suspended cymbal, tar, 5-octave marimba, voice; Player 2—darbuka, shaker, tar, suspended cymbal, voice; Player 3—djembe (with grass brushes), tar, shaker, suspended cymbal, voice; Player 4—riQ, ride cymbal, caxixi, tar, vibraphone, voice

Web: video recording

“Concerto for World Percussion Ensemble” by Yousif Sheronick is a 15-minute composition for quartet and soloist that was premiered at PASic15. Sheronick has crafted a wonderful addition to percussion repertoire, as the composition has five sections with each addressing a pedagogical goal. The first section addresses ensemble call-and-response with the soloist while the second calls for all performers to employ independence in their respective parts with either shaker or cymbal parts in one limb and hand drum in the other. Section 3 features the traditional Turkish rhythm in 9/8, Karasila, in which performers are required to embellish their parts. Section 4 involves a rhythm cycle in seven beats for which various complex cross rhythms in ratio are featured. Section 5 involves hand drummers needing to improvise based on melodic material in the respective marimba and vibraphone parts.

The package contains a bound score of 28 pages and five separate parts on high-quality paper. The notation is clear and well explained in accompanying performance notes. The piece is featured on YouTube, so students can listen to the piece during concert preparation.

Compositonally, this concerto uses a liberal amount of changing meters throughout (including sections in 21/8, 28/8, and 56/8), repeated vamps with cues out, call-and-response, vocals for chanting timbral syllables, and some improvisation. As a vehicle for young performers, the piece is advanced mainly in the unfamiliar rhythmic motifs employed and some of the hand techniques required (riQ, tar). For more experienced students, this piece will be more accessible.

The soloist part is very clearly written with a performer experienced in techniques for riq, cajon, darbuka, and lap-style frame drum, as well as in leading an ensemble (this is the most difficult part). Even with an advanced rating, I feel the piece has such pedagogical value that beginners can benefit from working on the parts/techniques, perhaps with a conductor (but that is not required).

“Concerto for World Percussion Ensemble” is musically very engaging and delightful to listen to. Coupled with its pedagogical value, this piece is a significant addition to world percussion repertoire that will serve well for recital and concert planning.

—N. Scott Robinson

Instrumentos e Rímos Brasileiros Vol. II

Vina Lacerta

$40.00

Self-published

The second volume of this collection covers the instruments and rhythms found in northeast Brazil, specifically those connected to the forró parties. Instrument-wise the book covers zabumba, triângulo, pandeiro, and agogó. The rhythms covered include Baio, Xote, Arrastey-pé,
any opening fills, which precede the main groove. A time stamp is also included, so
the reader can easily find the transcribed section on the original artist's recording.
The author also lists contemporary songs that have used the original beats as sampled
loops.

The book also contains supplemental material such as drummer profiles and an
examination of R&B/soul music from all parts of the United States (including the
West Coast, Midwest, South, and North-
west). While no audio is included, the
author encourages the reader to find and
analyze the original recordings to correctly
recreate the drum beats. Usually a brief (36-page) book would only take a short
time to finish. However, this will definitely
provide the reader with many hours of
practice material.

—Jeff W. Johnson

Drum Trek: The Final Frontier
of Rock

Joel Rothman

$19.99

J.R. Publications

There are many ways to create linear
patterns. In his previous books, Joel Roth-
man started with a cymbal pattern and
filled in the spaces with the snare and bass
drum (see reviews for Drummin' in the
Rhythm of Rock with Linear Patterns and
Linear Jazz Drumming, July 2016 PN). In
his new book, he uses stickings as a basis to
create linear patterns.

The book starts with eighth-note
stickings on snare drum, reminiscent of
the opening pages of Stick Control. The
stickings are then applied to the drumset,
utilizing the right hand on the hi-hat and
left hand on the snare drum. The author
replaces select snare drum notes with bass
drum hits to create a three-limb pattern.
The bass drum is also utilized in a non-
linear fashion by adding it to existing hi-
hat notes. The concepts are repeated through-
out the book, however, the bass drum is
now omitted. The reader is to add his or her
own bass drum patterns. The snare and hi-
hat patterns are created using a framework
of eight notes, sixteenth notes, eight-
note triplets, sixteenth-note triplets, and
quintuplets. The rhythmic concepts are
applied to various time signatures, including
4/4, 2/4, 3/4, 5/8, 7/8, 8/8, 9/8, 11/8,
13/8, 7/4, 9/4, 11/16, 13/16, and 15/16.
The book does not include accents, but
the author encourages the reader to add
accents, double strokes, and ghosted notes.
The cymbal hits can be orchestrated on the
hi-hat, crash, or ride cymbal.

Does this book go where no book has
gone before? To answer that question, just
ask yourself, “When is the last time I prac-
ticed linear grooves in 13/16?” While those
patterns may not be applicable on the aver-
age gig, they will certainly give the reader
some extra practice material.

—Jeff W. Johnson

Hexyl: for Solo Drumset

Chad Floyd

$14.00

Tapspace

Web: video recording and score sample

“Hexyl” is an interesting piece written for
a standard four-piece drumset. Chad
Floyd takes a two-measure cymbal rhythm
in common time and embellishes it
throughout the work. The theme starts with
off-beat sixteenth and eightieth notes, ending
with a spacious half note. The theme is
embellished both rhythmically (through
the use of thirty-second notes and diddles)
also as sonically (by adding the other
cymbals and bass drum).

Instruments are incorporated into the
piece one at a time: small tom, floor tom,
and snare drum (with snares off). Halfway
through the solo, rhythmic intensity is built
using sixteenth-note triplets. Later, the hi-
hat is incorporated into the rhythm, giving
it a linear, Steve Gadd-style feel. A repeated
hemiola phrase is used to transition into a
heavy, grooving funk feel (with snares on).
The solo then lessens in both intensity and
dynamics before restarting the original cym-
bal rhythm.

The soloist is required to obtain mul-
tiple sounds from the instrument such
as rimshots, ghost notes, dead strokes,
ride cymbal crashes, crash strokes, flams
between drums, and double stops. At less
than 3/4, this piece would be a nice
addition to a recital program. It would also
be a good way to introduce drumset players
to multiple-percussion solos.

—Jeff W. Johnson

Forty-One Seconds

The Rita Collective

Self-released

Web: promotional video

Here is a CD that will take you to many
unexpected places. The instrumentation
will give you a hint that you are about to
experience music that will have to sound
unusual. The Rita Collective is Dean Keller,
bass clarinet; Kristen Shiner McGuire,
marimba; Kyle Vock, acoustic bass; and
Matt Bevan-Perrins, percussion. Keller
composed much of the music, but other
members of the group also contributed
pieces.

It isn’t easy to describe this music. It has
elements of Middle Eastern rhythms and
melodies, along with what one would have
to call jazz, complete with improvisation.
Other parts are clearly inspired by more
classical composers like Stravinsky or Bar-
tok. These different styles and approaches
are blended together smoothly and logi-
cally. Each selection is a complete musical
statement.

What immediately sticks on track one,”Pentagonal Prism,” is the sound of
the bass clarinet with the marimba. What
a great sound! Soon, congas and other
percussion are added along with the bass,
and the listener is drawn into the unusual
textures that make this entire CD so com-
pelling. A light, airy feeling is inherent to
the instrumentation here. As Keller states in his notes on the website, this piece is a mixture of funk and Middle Eastern styles juxtaposed in ways that are very natural and flowing. The marimba and bass clarinet solo sound improvised, played over a repetitive vamp.

“No Return” features a “jazz-head-like” melody accompanied by walking bass and brushes on drumset. A bass solo follows that is very much in a jazz vein. The marimba “comps” with Thelonious Monk-like chords, and the bass clarinet improvises a solo. Then there is a section that is re-arranged (shout chorus)? that leads back to the original material, yet with more improvisation, culminating in a short ritardando.

Another piece with a Middle Eastern feel is “The Astounding Eyes of Rita.” Again, we hear the bass clarinet combined with the marimba, accompanied with bass and hand drums. Shinier McGuire plays a passionate, improvised marimba solo that draws the listener into the atmosphere of something like an evening in Israel under the stars. “Sky Sketches” adds Mark Collins on flugelhorn. Another Middle Eastern feeling is created here, and the flugelhorn fits nicely as the tune morphs into a style where the distinction between jazz and the original Middle Eastern becomes blurred. “Healing,” on the other hand, has a pseudo reggae feel that also seems to blend naturally into the Eastern groove. In this way, the music is delightfully noncommittal. The listener is taken on a musical journey that can lead almost anywhere.

It’s not very often that I listen to a new CD that makes me want to immediately play the whole recording again. The textures are unique and captivating. The wooden timbre of bass clarinet, especially when it is combined with the marimba and bass, is a sound I want to hear more of. Check out this recording; it’s a refreshing experience.

— Tom Morgan

Latin Jazz Project Vol. 1
Ray Obiedo
Self-released
Latin Jazz Project Vol. 1 by guitarist/composer Ray Obiedo is an infectiously rhythmic Latin-jazz CD. Most of the pieces featured are Latin-jazz classics, such as “Caravan” (Juan Tato/Duke Ellington), “St. Thomas” (Sonny Rollins), “Pescadillo” (Tito Puente), “Vera Cruz” (Milton Nascimento), and “Sabro” (João Donato). Obiedo contributes several original compositions, but the clarity and quality with which the arrangements were done calls a Clare Fischer homage to my ear. Engaged for this project were a host of outstanding musicians including percussionists Khalil Perazzo (congas, timbales), Peter Escovedo (bongos, timbales, percussion), Michael Spiro (congas, bongos, percussion), Phil Hawkins (steel pans), Sheila E. (congas), Paul van Wageningen (drumset), and tenor or saxophonist Bob Mintzer. The rhythmic styles range from Cuban and Brazilian to Caribbean. Although this recording doesn’t break any new ground for the genre, listeners will find Obiedo’s work solidly grounded in the Latin-Jazz tradition in the styles of Clare Fischer and Tito Puente, making this CD worthy of attention.

— N. Scott Robinson

Loci
Sean Hamilton
Self-released
Sean Hamilton is a percussionist, composer, and improviser whose interests primarily lie in the conjunctions of new music, electroacoustic music, free improvisation, experimental music, and interdisciplinary projects. In his own words, this CD is a representation of an ongoing series of improvised compositions of varying length for solo drumset and electronics exploring the possibilities of the improvised music and real-time electronics. While there are sonic differences between the eight tracks, the unifying factor is that they all fall into the category of free improvisation.

With the exception of a 1:3-minute selection, each track lasts between three and seven minutes, and each contains some sort of acoustic drumset sounds combined with electronic interactions. These electronic elements usually consist of static, bips, and garbled sweeps and sires, as well as manipulated sine waves. A couple of the tracks showcase some decent performance chops, with regards to having fast hands and feet coordination on a drumset, even if without a steady pulse and rhythmic scheme.

While Hamilton is clearly committed to the music and the performance aspects of real-time electronic interaction, a 47-minute recording of this type of performance is best suited for archiving the act of exploration. Hamilton demonstrates wonderful improvisation skills, as well as the ability to produce a creative electronic soundscape. In terms of this CD, it’s important to note that performance nuances of abstract art like this translate much better when experienced live.

— Joshua D Smith

Music in Me
Little Johnny Rivero
Truth Recordings
Collective Web: sample recordings
Music in Me by Puerto Rican percussionist Little Johnny Rivero is an excellent tribute to tradition and variation in contemporary Latin-jazz. This CD is simmering with rhythmic and stylistic variety including jazz mambo à la Tito Puente on “Little Giants,” folklorica on “Africa My Land,” and hard bop swinging jazz on “Bombazo,” to a Latin-funk jam band on “Afro-Rykan Thoughts.”

Rivero’s gifted hands are skillfully applied on a variety of percussion instruments throughout the recording including congas, bongos, timbales, West African talking drums, udu, bomba, cajon, bata, and shekere. Percussive assistance is provided by Anthony Carillo, Luisito Quintero, and Ludwig Alfonso (drumset). The CD is nicely packaged with liberal notes and credits on all the pieces. With over 100 recordings to his credit, there is nothing “Little” about Rivero’s musicianship and career as this CD is exemplary of, which offers a “lot” of ingenious contemporary Latin-jazz.

— N. Scott Robinson

Thoughts
Electrum Duo
Self-released
Thoughts is a well-crafted debut from the Electrum Duo (Sophia Anastasia, flute, and Ralph Sorrentino, percussion). With 18 tracks, there is plenty of music to showcase this duo’s versatility and excellence in performance. The recording quality is superb, and each player delivers thoughtful, musical, and sensitive performances throughout an array of repertoire.

Percussionist Sorrentino covers each piece with aplomb. Whether he is colorising the atmosphere created by flutist Anastasia, as on Alan Chan’s “Rituals,” or leading the duo on Payton MacDonald’s “Devil Dance,” his playing is always superb, musical, and appropriate.

Highlights of the disc include the aforementioned “Devil Dance,” as well as Nei Deponent’s “Thoughts,” showcasing Sorrentino’s abilities on vibraphone, and Khal Ahred’s “Seven Modal Miniatures,” in which Sorrentino emphasizes a different instrument (glockenspiel, woodblocks, drumset, vibraphone) in each movement.

My only criticism of the disc is the relative shortness of each track. While there is a lot of music on the disc, much of it clocks at around five minutes or less. While it is only personal preference, this reviewer would like to hear more of the exemplary playing of Sorrentino and Anastasia in more substantial repertoire.

— Justin Alexander

Two Hands One Heart
Arthur Lipner
Malletworks
This two-CD set is a “best of” compilation of vibraphone-marimba soloist and composer Arthur Lipner. Spanning his creative output from 1990–2015, each disc contains 12 tracks, with one dedicated to acoustic performances and the other to electric. Lipner employs a host of notable musicians, such as Bob Mintzer, Glen Velez, Fred Hersch, Jerome Harris, Vic Juris, Nelson Faria, Harvie S., Joel Rosenblatt, and Tommy Igoe.

The most impressive aspect of Lipner’s compositions and performances is his ability to move seamlessly between a variety of styles, often in a way that makes his music accessible to the casual listener while also landing solidly on the radar of serious musicians and critics. The first disc opens with his solo composition “Crystal Mallet,” a straightforward nine-note piece with a “new age” feel. This is contrasted by the delicate ballad “This Is What the Silence
Sounds Like” (featuring solo marimba with sparse combo accompaniment) and the eclectic “Fortune Teller” (in which Lipner moves between vibes and marimba against the backdrop of Glen Velez’s frame drumming), to name a couple.

The second disc features Lipner’s compositions and playing in a fuller band setting, as well as mixed with electric instruments. “Lime Juice” is presented with a smoking rhythm section that should be a “must listen” for any school percussion ensembles looking to perform this popular soca chart. One of the few cover tunes on this CD, Al Green’s “Let’s Stay Together,” is presented in a tight up-tempo funk setting over which Lipner’s vibraphone performs the well-known vocal melody as well as smooth solo lines. “Mood Vibe” captures the essence of contemporary R&B perfectly as he skates effortlessly around the instrument.

Presenting a wide diversity of styles, collaborations with some of the best musicians in the industry, as well as world-class performing, arranging, and composing chops, this CD could just as easily have been titled “What Can’t Arthur Lipner Do?”

—Jason Baker

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<td>Fivefour House</td>
</tr>
<tr>
<td>Van Nuys, CA 91410</td>
<td>Atlanta, GA 30312</td>
<td>725 Rivervale Rd.</td>
</tr>
<tr>
<td>Phone: (818) 982-2452</td>
<td>Phone: (404) 707-7876</td>
<td>Phone: (610) 525-3636</td>
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<tr>
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<td>Delray Beach, FL 33483</td>
<td>King of Prussia, PA 19406-2800</td>
</tr>
<tr>
<td>Phone: (503) 257-3970</td>
<td>Phone: (561) 266-3754</td>
<td>Phone: (610) 525-3636</td>
</tr>
<tr>
<td>Email: malletworks@yahoocom</td>
<td>Email: <a href="mailto:garwood@meridethmusic.com">garwood@meridethmusic.com</a></td>
<td>Email: <a href="mailto:presser@meridethmusic.com">presser@meridethmusic.com</a></td>
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<tr>
<td>Newark, DE 19702</td>
<td>Phone: 61 410 471 672</td>
<td>Web: vinalacerda.com.br</td>
</tr>
<tr>
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<td>Email: <a href="mailto:info@preparedsounds.com.au">info@preparedsounds.com.au</a></td>
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<td>2637 Elmhurst Cirde</td>
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</tr>
<tr>
<td>Longmont, CO 80503</td>
<td>Boston, MA 02123</td>
<td>Curitiba, Brazil</td>
</tr>
<tr>
<td>Phone: (303) 529-3360</td>
<td>Phone: (617) 265-2823</td>
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<td>Email: <a href="mailto:ralphsorrentino@hotmail.com">ralphsorrentino@hotmail.com</a></td>
<td>Email: <a href="mailto:info@equilibri.com">info@equilibri.com</a></td>
<td>Email: <a href="mailto:vinapandeiro@gmail.com">vinapandeiro@gmail.com</a></td>
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<tr>
<th>HoneyRock</th>
<th>Ray Obiedo</th>
<th>YouSif Sheronick</th>
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<tbody>
<tr>
<td>396 Raystown Road</td>
<td>Web: <a href="http://www.rayobiedo.com">http://www.rayobiedo.com</a></td>
<td>Web: <a href="http://youisfsheroknick.com">http://youisfsheroknick.com</a></td>
</tr>
<tr>
<td>Everett, PA 15537</td>
<td>Web: <a href="http://www.honeyrock.net">www.honeyrock.net</a></td>
<td></td>
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<tr>
<td>Phone: (814) 652-1894</td>
<td>Email: <a href="mailto:info@rayobiedo.com">info@rayobiedo.com</a></td>
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<tr>
<td>Email: <a href="mailto:music@honeyrock.net">music@honeyrock.net</a></td>
<td>Web: <a href="http://www.rayobiedo.com">http://www.rayobiedo.com</a></td>
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<tr>
<th>Innova Recordings, ACF</th>
<th>The Rita Collective</th>
<th>Sean Hamilton Music</th>
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<tbody>
<tr>
<td>552 Landmark Center, 75 W 5th St.</td>
<td>Web: <a href="http://ritacollective.com">http://ritacollective.com</a></td>
<td>2812 N Central Ave.</td>
</tr>
<tr>
<td>St. Paul, MN 55102</td>
<td>Tampa, FL 33602</td>
<td>Tampa, FL 33602</td>
</tr>
<tr>
<td>Phone: (651) 251-2823</td>
<td>Phone: (724) 630-5610</td>
<td>Phone: (724) 630-5610</td>
</tr>
<tr>
<td>Email: <a href="mailto:innova@composersforum.org">innova@composersforum.org</a></td>
<td>Email: <a href="mailto:perc.elec@gmail.com">perc.elec@gmail.com</a></td>
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