

# New Percussion Literature and Recordings



Publishers who are PAS Sustaining Members and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Prior to submitting material for review, please read the submission guidelines at [www.pas.org](http://www.pas.org) under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

## Difficulty Rating Scale

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

## MARIMBA SOLO

### First Impressions

Andrew Patzig

**\$16.00**

### 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

Eric Ewazen

**\$7.99**

### 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 50<sup>th</sup> birthday. The title is a tribute to Glennie’s July birth 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 expectation 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

Isaac Pyatt

**\$14.00**

### Tapspace

**Instrumentation:** 4.3-octave marimba

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

“Summer Gardens” is a fantastic short work for the advanced high-school student or undergraduate looking to develop more dexterity with four-mallet technique. Similar in concept to Eric Sammut’s “Four Rotations,” Isaac Pyatt’s solo emphasizes techniques such as lateral and independent strokes while providing an overarching musical landscape for the soloist and audience

to enjoy. Running just under three minutes, “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

**\$20.00**

### Self-published

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

**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, unwavering, 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 Samuels’ “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 Nozny

## IV MARIMBA DUO

### La petite Variation

Jean-Luc Rimey-Meille

**€20.00**

### 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



around a “rhythmic chasing that develops itself into a harmonic spiral cycle.”

Beginning with a rhythmic ostinato of chords from the second marimba, Marimba 1 takes the spotlight with the first and, really, only melody of the piece. I say this because after measure 16 rarely is there much in the way of melody outside of a solo from Marimba 2 from measures 34 through 63. The rest of the work basically consists of one performer playing variations on the original rhythmic chord ostinato while the other player executes a repeated running sixteenth-note line with accents to establish some interplay between the players.

Following the solo from the second marimba player, the piece reverts to more of the same: one player playing a rhythmic chord passage (this time split between the two hands with double-stops to create full measures of sixteenth notes throughout) while the other player executes a running sixteenth-note line. These passages then change harmonically, but never do we get that sense of a melody or focal point again.

The final section puts the material through a number of odd-time signatures, creating variations on the opening rhythmic theme. Again, there is no clear focus for this section outside of the interplay between the players, but given that the audience has heard this for roughly six minutes at this point, nothing stands out, as it just feels like more of the same.

Technically there is nothing here that couldn't be handled by an upperclassman undergraduate performer. The highly-syncoated rhythms and interplay will require a good sense of time between the players, and both players will need to be comfortable with four-mallet technique. Otherwise there is nothing in the piece that a junior or senior undergraduate couldn't handle.

“La petite Variation” works as a duet, offering some lush harmonic colors, but offers little more than that. While the harmonic language and groove of the piece will be potentially pleasing to listeners, anyone looking for something deeper will be left wanting.

—Brian Nozny

### Sequoia

Alex Stopa

\$27.00

#### Tapspace

**Instrumentation:** 2 marimbas (one 4.5- and one 5-octave)

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

Much like composer Alex Stopa, I also remember the first time I saw the redwood forests in Northern California and was amazed by the awe-inspiring trees. “Sequoia” for two marimbas is an excellent portrayal of the emotions inherent when standing among the ancient giants. Also, his performance on the Tapspace website is phenomenal, giving a fantastic perspective to the piece.

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

### Downcycle

Brian Nozny

\$30.00

#### Self-published

**Instrumentation:** 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

### 10 Short Pieces for Solo

#### Vibraphone

Olivia Kieffer

\$15.95

#### Living Creatures Press

**Instrumentation:** vibraphone

**Web:** [video recording](#)

*10 Short Pieces for Solo Vibraphone* is a collection of works the composer states is “uniquely challenging music that is particularly well suited for a late high school–early college level percussionist.” Kieffer's goal was to create modern music that positioned itself between the intermediate and difficult four-mallet keyboard music of today. She hit her goal squarely on the head and has provided us with a fun set of pieces that will be highly rewarding on many levels to performers and audiences.

While there are some similarities between a few of the pieces in the collection, each piece stands well on its own as a self-contained work with its own unique character. The composer states that the pieces may be performed in any order, and any quantity of them may be performed in a set. Styles range from the block-chord style of pieces 1 and 9 to the broken triplet feel of 2 and 4. Many of the pieces have a minimalist style, with a harmonic language that will be very approachable to a variety of audiences.

There are a number of things I really enjoy about this collection. Each piece is relatively short (the longest ones are around a minute and a half). This makes it perfect for using with students to teach pedagogical lessons, and makes it easy to create a short suite of the pieces for a recital. Also, Kieffer states that many of the elements to the pieces—such as pedaling, articulations, occasional dynamics, and mallet choices—are left up to the performer. This again makes for a great exercise for students to get their minds thinking about what choices they want to make, as well as making it fun for professionals to approach these and truly make the performance their own. As the composer states, “Creative experimentation is encouraged!”

This encouragement and openness to interpretation isn't to say that these pieces are just notes on a page. Each piece has an idea and character behind it. Kieffer has diligently provided style indications at the beginning of each that give a clear idea to the character behind the piece. Favorites of mine include “peace be with you” for solo 1, “the future; where humans can live for 100's of years” for 8, and my personal favor-

ite: “Skywalker's childhood music box” for 3.

This collection provides a beautiful addition to the intermediate vibraphone repertoire. Its versatility allows for everything from small musical studies that can be individualized for each student through performing an assortment of them on an undergraduate recital.

—Brian Nozny

### Tesseract

Francisco Perez

\$23.00

#### Tapspace

**Instrumentation:** vibraphone and prerecorded electronics

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

Tesseract is defined as “the generalization of a cube into four dimensions.” This 4th dimension has been puzzling scientists for over 200 years. Written for solo vibraphone and prerecorded mallet keyboards, Francisco Perez creates a composition of fascinating multi-dimensional sonic exploration that is sure to get some attention.

The expedition into both rhythmic acuity and sonic possibility are very carefully and adeptly displayed as the work unfolds. Conceptually, the idea of a percussion soloist performing with a “canned” ensemble is very interesting and intriguing, as Perez opens yet another chasm of Pandora's box to endless possibilities with this “mallet ensemble in a carton” approach of composition. The score is presented with all markings being notated very clearly, including helpful cues that will aid the performer in aligning to where the prerecorded track is within the piece.

In making a mallet choice for this piece, the performer should first consider the space in which the performance will happen. The composer states in his performance notes that “the soloist [should] be another member of a balanced ‘ensemble,’ so the acoustical properties of the performance venue should be considered.

To perform the piece accurately, “Tesseract” will require an experienced musician with a well-established internal clock because of (A) playing with the CD, and (B) the ability to feel and interact with subdivision that is prevalent throughout this piece. At 11 minutes, this piece would work well on a senior or graduate-level recital.

—Marcus D. Reddick

## VIBRAPHONE SOLO WITH ACCOMPANIMENT

### The Spirit of Life

Csaba Zoltan Marjan

\$20.00

#### Edition Svitzer

**Instrumentation:** vibraphone and piano

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

Works for vibraphone have, for the

most part, been associated with jazz, primarily because of the outstanding talents of such artists as Gary Burton and his collaborations with pianists Chick Corea and Makoto Ozone. Csaba Zoltan Marjan expresses his belief that the instrument can offer expression in other musical styles, and hopes that others may want to expand the use in various forms of compositions. This composition utilizes some jazz influences, such as harmonic materials and short embellishments, but also features influences by Ravel, Debussy, and Mussorgsky, combining to create an excellent work that is clearly a concert format of notated musical expression.

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 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 accidentals 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 Besesi  
**\$29.95**

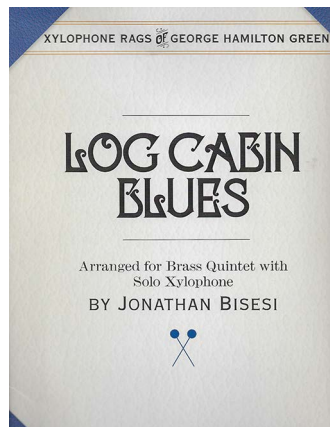
### Meredith Music

**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

### Rainbow Ripples

George Hamilton Green  
Arr. Jonathan Bisesi  
**\$29.95**

### Meredith Music

**Instrumentation (6 players):** xylophone solo and brass quintet

**Web:** [video recording](#)

George Hamilton Green lived from 1893 until 1970, and was a noted, premier xylophonist 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 accompaniment. An extension of this kind of transcription concept is now apparent with arranger Jonathan Bisesi's accompaniment 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 part-setting) 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

## MIXED KEYBOARD PERCUSSION DUO

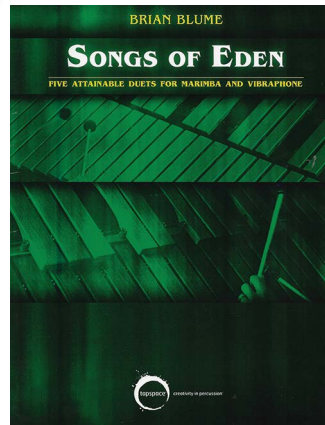
### Songs of Eden

Brian Blume  
**\$16.00**

### Tapspace

**Instrumentation:** 4-octave marimba, vibraphone

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



"Songs of Eden" is a collection of five easy duets for marimba and vibraphone. The movements are titled "Follow Me," "Afternoon Song," "Skip Step," "A Moment," and "Toddler Escapades." These brief vignettes would be appropriate for beginning mallet players. The movements are all roughly two to three minutes long. Two scores are included for the players rather than individual parts, which is helpful pedagogically so even young players might begin to think about how their parts fit together. Each duo is still short enough to be performed without a page turn.

The melodic and harmonic language is tonal, with familiar chord progressions for young ears. Most of the collection is paced at a moderate tempo, with one duet requiring a slower, more somber tempo and the final a spritely allegro. The meters are all in two, three, or four pulses per measure, and the key signatures span up to two flats. The parts stay largely within the treble clef staff with very few ledger lines, making these accessible for new readers. Brian Blume states that he has endeavored to imbue these duos with the qualities of "joy, beauty, fun, peace, and purity."

—Phillip O'Banion

## KEYBOARD PERCUSSION ENSEMBLE

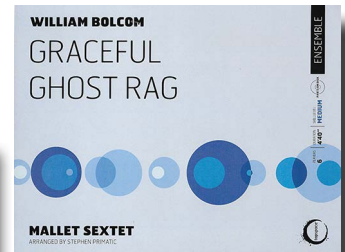
### Graceful Ghost Rag

William Bolcom  
Arr. Stephen Primatic  
**\$25.00**

### Tapspace

**Instrumentation (6 players):** glockenspiel, xylophone, vibraphone, 4.3-octave marimba, 5-octave marimba

**Web:** [audio recording](#)



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 best 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 "palate cleanser" between longer works in a percussion ensemble concert.

—Justin Alexander



## PERCUSSION ENSEMBLE

### Begin Transmission

I-II

John Herndon

\$30.00

#### Tapspace

**Instrumentation (8–13 Players):** glockenspiel, xylophone, vibraphone, 4.3-octave marimba, chimes, 4 timpani, snare drum, concert bass drum, 4 toms, 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 five 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

III

Brian Slawson

\$32.00

#### Tapspace

**Instrumentation (8+ Players):** glockenspiel, xylophone, vibraphone, chimes, 4-octave marimba, 3 timpani, other small accessory instruments

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

If you are looking for a fun piece to add to a holiday concert or just a cheerful and playful work, check out “Christmas Day” by Brian Slawson. It is well suited for the advanced middle school ensemble or high school group, providing many rhythmic challenges as the piece dances between a feeling of 12/8 and 6/4.

Slawson begins the piece with bells tolling in the distance, and the remainder of the ensemble joins in jubilation, setting the tone for the entire work. A vibraphone

solo occurs after a repeat of the primary ideas and requires a mature player, as the solo uses quick arpeggios and some large leaps. All mallet parts are playable with two mallets, but require the performers to understand the different subdivisions within a bar of 12/8. The timpani part is rhythmically active, but requires no tuning in the middle of the piece if three drums are available.

“Christmas Day” presents some rhythmic challenges for a younger ensemble, but will provide a very rewarding experience for those willing to undertake the piece. This would be a perfect concert closer or opener for December concerts.

—Matthew Geiger

### Funky Fugue for Five

II

Alan Keown

\$30.00

#### Tapspace

**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.

—Phillip O'Banion

### Highway Soundscapes for Percussion Quartet

VI

Antonio Ballestin

HoneyRock

\$34.95

**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/hi-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

III+

Brian Blume

\$40.00

#### Tapspace

**Instrumentation (5 players):** two 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 drumset-like grooves. The incorporation of the two marimbas with “Steve Reich-ian” 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 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

**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 centerpiece and/or closer to any concert program.

—Joe Millea

## Rotating Brains

Jason Lord

**\$40.00**

### Tapspace

**Instrumentation (4 players):** glockenspiel, vibraphone, crotales (low octave), two 5-octave marimbas, ribbon crasher, 2 sets of bongos, 4 concert tom-toms, floor tom

**Web:** audio recording

Clocking in at just 3:30, "Rotating Brains" is highly energetic, fun piece that will push the rhythmic capabilities of intermediate to advanced college percussionists while also exposing them to electro-acoustic performance. Based around the idea of capturing the inner workings of the human brain, "Rotating Brains" makes use of "thoughts rushing by, synapses firing, and epiphanies coming to life within a fraction of a fraction of a second." In this respect, the piece is highly successful! The rhythmic ideas fly by and are often interrupted by contrasting ideas (fast sixteenth notes interrupted by 4-against-3 polyrhythms) that cycle back and forth repeatedly and quickly. The clever use of repeated melodic material in sixteenth notes versus triplets creates the illusion of a slowing tempo, and will challenge your percussionists to keep their interpretation and groove solid through a section that sounds like it's slowing down.

Technically, the most difficult part of "Rotating Brains" is comfort with the rhythmic shifts. The keyboard parts are repetitive and only require two-mallet technique. College percussionists should have no problem learning the notes. The addition of an electronic accompaniment also means that there's no room to slow down or "regroup" in a performance, heightening the need for advanced preparation.

My only suggestion would be for the composer to arrange the piece to require one 5-octave marimba. There are only a few spots where both instruments are in the bottom range of the instrument, and if one marimba could be substituted with a 4.3-octave instrument, I think the piece could enjoy many more performances.

"Rotating Brains" is a delightful, exciting piece that intermediate college percussionists would enjoy working on and putting together. It would make an excellent concert opener or closer on any percussion ensemble concert.

—Justin Alexander

## Tentacles

John Willmarth

**\$36.00**

### Tapspace

**Instrumentation (6–10 players):** glockenspiel, claves, China cymbal, xylophone, high conga, vibraphone, tambourine, 4.3-octave marimba, low conga, 2 timpani, 2 suspended cymbals, snare drum, temple blocks, bass drum, triangle, tam-tam, brake drum, 2 concert toms, cabasa, wind chimes, ocean drum, shekere

**Web:** audio recording

IV–V

"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 oceans' 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

## When Worlds Collide

Rick Dior

**\$59.00**

### Tapspace

**Instrumentation (12 players):** glockenspiel, xylophone (1 or 2), chimes, vibraphone, two 4-octave marimbas, 5-octave marimba, timpani, drumset, concert snare drum, large marching bass drum, 2 congas, tenor drum or field drum, udu drum (optional), marching snare drum, bongos, surdo, small surdo, 14-inch concert tom, 2 djembes on a stand, darbuka, bass drum with cymbals attached, gong, 2 large suspended cymbals, 18-inch crash cymbals, 20-inch crash cymbals, mounted second hi-hat, large China cymbal, 3 pairs of claves, tamborim, shekere, berimbau, large Brazilian triangle, concert triangle, 2 metal crashers, waterphone or bowed cymbal, bass bow, small cowbell, medium shaker, agogo bells, medium metal shaker, high and low cowbell, foot clave or woodblock, wooden temple blocks, guiro, orchestral tambourine, slit drum with 6 pitches, 2 caxixi, djembe, 2 small caxixi, pandiero, paddle castanets, cuica

**Web:** audio recording

Composer Rick Dior has done an extraordinary job bringing jazz and world music together. He states, "Created in the summer of 2004, for the University of North Carolina Charlotte Percussion Ensemble, this composition is my statement on the global merging of cultures that is

continually occurring in the music and percussion world."

The first movement, "Ethnic Jazz Minimalism," blends traditional jazz and improvisation with a berimbau groove. If a berimbau is not available, substitute suggestions are made. The middle movement, "Afro-Brazil/European Bombast," contains African bembé, Afro-Cuban nanigo, and Brazilian samba grooves. This movement is very fast and very loud (in a good way), and exposes players to a variety of styles, tempos, and grooves. The final movement, "Afro-Cuban/Rudimental Fusion," delves deeply into Afro-Cuban playing and is a great opportunity for soloists on several instruments, which can be substituted if the instruments are not available.

"When Worlds Collide" would be a great way to involve and introduce students to global percussion playing. Dior provides a well-written, incredibly authentic avenue for jazz, world music, and solo playing for any advanced group. This piece is a tour-de-force and is well suited for a guest drumset, rudimental, or world percussion artist, and would be a great finish to any concert, festival, or Day of Percussion event.

—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 rhythmic 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

## SNARE DRUM METHOD

### 143 Binary Algorithms Applied to Paradiddles

Steve Forster

**\$14.95**

### Self-published

In the preface of this method book, Forster explains that his teacher, Joe Morello, who often utilized exercises from George Lawrence Stone's *Stick Control* as springboards to create new exercises, inspired the contents of *143 Binary Algorithms Applied to Paradiddles*. The result of that inspiration is 143 exercises that apply double-strokes, triplets to thirty-second notes, flams, four-stroke ruffs, rolls, polyrhythms, and combinations of all these, to various paradiddle stickings. Though mostly written for two hands, there are a few drumset exercises inserted throughout. The book ends with several pages dedicated to applying similar concepts to the bolero rhythm.

In addition to being applicable to developing hand coordination, endurance, and balance, the exercises included in *143 Binary Algorithms Applied to Paradiddles* are brain-twisters for even the most mathematically-minded percussionist. They can also be seen as ear-training tools for drummers, with exercises that play out similar to playing over chord changes (if you can see paradiddle stickings as chord progressions, and the variations applied to them as licks to play over chord changes). This book should not be considered a progressive set of exercises to work on from beginning to end; nor should it be seen as an exhaustive collection of all possible paradiddle variations. Rather, in the spirit of Joe Morello and all who have crossed his path (in person or otherwise), this book should be used as inspiration for drummers to come up with their own unique and challenging variations.

All praise aside, the downfall of this book is colossal: the layout (and the title) is

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 Licata

---

## SNARE DRUM SOLO

### Chopstakovich

V

Jesse Sieff

\$18.00

**Tapspace**

**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 to a recording of Mvt. 2 (Allegro Molto) of “Chamber Symphony in C Minor” (Op. 110a) by Dimitri Shostakovich. No recording is provided, but the composer provides info on where to purchase it from iTunes, as well as speaking to the availability of streaming options. The original work by Shostakovich is dark, complex, and intense on its own, and to complement this, Sieff wrote rudimental music that is equally dense and complex, built to satisfy the appetites of every rising drumline star in the country. Sieff even included extensive instructions on how to perform optional stick tricks.

Great orchestral music coupled with measures of fast singles, doubles, and flams, combined with Sieff’s slick performance video, will surely serve to elevate this work to one of the most talked-about pieces in the drumline world. What most impressive is that Sieff composed this piece for his own audition to the “Commandant’s Own” United States Marine Drum & Bugle Corps, and won the job. I can see this act of merging of an orchestral work with a marching solo becoming a trend at many solo festivals in the coming years.

—Joshua D. Smith

### Phylogenesis

Russell Wharton

\$23.00

**Tapspace**

**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 notated in the score, and while some are difficult to convey via the written word, they are easily understood by Perez’s performance on the Tapspace 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 rasping/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 from a snare drum solo published by Tapspace.

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

IV

## TIMPANI SOLO

### Warzone

V

Alexander Singer and Robert McClure

\$23.00

**Tapspace**

**Instrumentation:** 4 timpani

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

“Warzone” is a timpani solo written largely to showcase the performer’s technical abilities. Alexander Singer seems to be the composer/performer of the timpani passages, and Robert McClure the creator of the digital media for the work. Seeking to evoke the sounds, feelings, and images of battle, the soundscape consists largely of manipulations of warning sirens, helicopter propellers, explosions, and other battle sounds. A brief interlude involving a gamelan-like melody is a musical highlight of the work.

Stylistically, this solo sounds like a drum corps “I&E” competition piece rather than one intended for the recital hall. The performer is instructed to play 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. Contrasting musical sections present themselves as part of an emotional narrative, but seem to serve as vehicles for highlighting different performing techniques rather than as agents of purely musical development.

Some of the technical requirements are rather tenuous, including a section asking the performer to play a passage simultaneously between the 29- and 32-inch drums (both tuned to G) by rocking the left-hand stick back and forth between the edges of each drum. With the left hand busy, the right hand then plays a melody on top of this rhythmic ostinato.

The music is written creatively in several passages with more complicated pedaling. In these instances, each of the four drums is given its own stave, eliminating confusion about where to place the pitches across the setup. “Warzone” demands a good ear, good hands, and good pedal technique. But with a limited approach to traditional timpani tone and touch, its audience appeal might be rather limited.

—Phillip O’Banion

---

## TIMPANI DUET

### The Mysterious Barrier

V

Kirk J. Gay

\$25.00

**Tapspace**

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

Kirk Gay wrote this work as a sequel to his popular duet “Fear Cage,” with the setup 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.

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 indulgence, where the timpani are treated more like tonal bass drums in a DCI show and difficult rhythmic splits (in the spirit of Robert Marino’s “8 on Three and 9 on Two”) are presented. During these moments, the musical intimacy of the piece is lost. Because of these periods of rhythmic 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 rhythmic clarity. I would have liked to see the thematic material, which is taken from François Couperin’s “Les Barricades Mystérieuses,” 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

---

## MULTIPLE PERCUSSION SOLO

### Amalgamation

VI

Luis Rivera

\$16.00

**Tapspace**

**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 of composer Luis Rivera’s biggest influences: the intricate ornamentation of Jacques Delecluse, the asymmetric rhythmic writing of New York-based composer Joe Tompkins, 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”



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

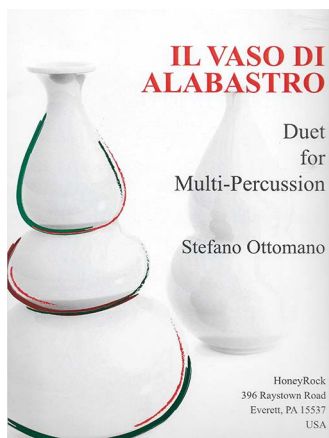
## MULTIPLE PERCUSSION DUO

**Il Vaso Di Alabastro** IV  
Stefano Ottomano  
\$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 jam 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 muffled so the articulate 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 duple 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** III–VI  
Tom Teasley  
\$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 to 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 Reed'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 tones and the heel/tip technique. An example that applies a Reed exercise 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 cascara, 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 notated 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** II  
Trevor Salloum with Bobby Sanabria  
\$19.99  
**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 Uribe's books. It just seems like a fairly shallow focus in an old-school format. Sorry, but I'm not a fan.

—Julia Gaines

**Concerto for World Percussion Ensemble** V–VI  
Yousif Sheronick  
\$60.00  
**Self-published**

**Instrumentation (5 players):** Soloist—cajon, riq, darbuca, tar (frame drum), lap-style bodhran, voice; Player 1—cajon, shaker, suspended cymbal, tar, 5-octave marimba, voice; Player 2—darbuca, 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, Karsilama, 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.

Compositionally, 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, darbuca, 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 Rimos Brasileiros Vol. II**  
Vina Lacerda  
\$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 agogô. The rhythms covered include Baião, Xote, Arrastye-pé,

Xaxado, and Forró. Lead sheets for play-along opportunities are included at the end of the book. The sheets cover one song from each of the different styles covered.

Along with the book, an accompanying DVD contains video examples of each of the rhythms covered and includes videos of all the instruments performing the styles together. The different sections of the book offer a short historical lesson and a physical description of the instrument.

This book is not for someone wanting to learn how to play the instruments themselves. There is no technical advice given on the instruments, only the rhythms that the instrument plays. However, Vina Lacerda does offer references for those looking to delve into a specific instrument. The DVD contains videos of the different rhythms being performed, slow at first and then sped up. There is no technical discussion of how to play those instruments.

Lacerda's offering would be good for people wanting to learn a little bit about the different rhythms of Northeastern Brazil. For someone who is looking for a more detailed book on Brazilian instruments, this book would not be useful. Overall, I think this would be great for a world percussion teacher who wants to learn a new style, and who already has a firm grasp on the basics of Brazilian percussion technique.

—Josh Armstrong

---

## DRUMSET

### Beat Roots

III–IV

Steve Powell

\$23.00

### Prepared Sounds

This brief yet informative book contains 34 short transcriptions of R&B, soul, and funk grooves. Many of these patterns have been sampled for use in today's rap and hip-hop recordings. Powell sought out the original recordings to get to the "root" of the beats. The transcriptions are ones that are not readily found in other books, allowing the reader to potentially unearth some forgotten treasures.

The book is divided into three sections. Part one covers music from 1968–69. Some drummers covered in this section include Dennis Burke, Carl Burnett, and Grady Tate. Part two includes music from 1970–73, with transcriptions of grooves from Bernard Purdie, Ramon "Tiki" Fulwood, and James Gadson. The book concludes with music from 1974–81, with transcriptions of Willie Hayes, Idris Muhammad, and Paul Humphrey. There are other transcriptions of well-known drummers as well as "drummer unknown" grooves, where the band member or session musician was not documented on the original recording.

Most transcriptions are four measures or less, with just a few exceptions. While these are mainly groove transcriptions, fills are notated when applicable. These are usu-

ally 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 Northeast). 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

II–IV

Joel Rothman

\$19.99

### J.R. Publications

There are many ways to create linear patterns. In his previous books, Joel Rothman 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 throughout 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 eighth notes, sixteenth notes, eighth-note triplets, sixteenth-note triplets, and quintuplets. The rhythmic concepts are applied to various time signatures, including 4/4, 2/4, 3/4, 3/8, 5/8, 7/8, 8/8, 9/8, 11/8, 13/8, 7/16, 9/16, 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 practiced linear grooves in 13/16?" While those patterns may not be applicable on the average gig, they will certainly give the reader some extra practice material.

—Jeff W. Johnson

### Hexyl: for Solo Drumset

IV–V

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 eighth notes, ending with a spacious half note. The theme is embellished both rhythmically (through the use of thirty-second notes and diddles) as well 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 restoring the original cymbal rhythm.

The soloist is required to obtain multiple sounds from the instrument such as rimshots, ghost notes, dead strokes, ride cymbal crashes, crush strokes, flams between drums, and double stops. At less than 3½ minutes, 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

---

## RECORDINGS

### Crafty Hands

Jerry Leake

### Rhombus Publishing

What an eclectic recording! You've definitely never heard anything like this unless you own one of Jerry Leake's other six recordings. On every recording, Leake plays about six or seven instruments, including drumset and vocals, from more countries than I can name. His fusion of North/South Indian and West African is amazing, and his partners in crime (Randy Roos, Steven Hunt, Mr. Rourke, Santiago Bosch, Roni Eytan, and Max Gerl) make for an amazing band. Some tracks are mellow, some are upbeat, but almost every one contains an unexpected moment.

The two vibraphone solos, "Alchemy" and "Quarks," sound mostly improvised and contain some pretty crazy licks (especially "Quarks"). There is also an entire introduction to the song "Mr. Gong" of just gongs and thunder tubes. He uses turntables and speaking on several songs in ingenious ways. If you are into East meets West in the recording studio (it would be very difficult to do all this live), this is the CD

for you. Congratulations on surprising me on almost every song! Very unpredictable.

—Julia Gaines

### Devils Garden/Angels Landing

RoseWind Duo

### Equilibrium

This is the second release of the RoseWind Duo (Scott Herring, marimba, and Clifford Leaman, saxophone) and offers a great selection of seven pieces that were written specifically for this duo. There are several different styles represented on the recording—some melodic, some more atonal, some rhythmic, some ethereal. I particularly like Adam Silverman's "Want it. Need it. Have it"—although it is a bit long. Several of the pieces have multiple short movements so even a young group not ready for a full recital of this literature could experiment with many of the possibilities on this recording.

The performing is exceptional. There are a lot of notes here with great wind playing by Leaman and excellent marimba work by Herring. They display a great sense of balance between these two instruments and easily trade between accompaniment and solo lines. This recording is definitely a must for anyone interested in this genre. RoseWind does exactly what any 21st-century musician should be doing right now: commissioning, recording, and publishing. Thanks for the great example Scott and Clifford!

—Julia Gaines

### 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-Perkins, 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 Bartok. These different styles and approaches are blended together smoothly and logically. Each selection is a complete musical statement

What immediately sticks out 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 compelling. 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 solos 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 Thelonius Monk-like chords, and the bass clarinet improvises a solo. Then there is a section that is prearranged (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. Shiner 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 in 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 woody 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 Tizol/Duke Ellington), "St. Thomas" (Sonny Rollins), "Pieadillo" (Tito Puente), "Vera Cruz" (Milton Nascimento), and "Sabor" (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 Karl 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 ten-

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 13-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, blips, and garbled sweeps and sirens, 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

### MeiaMeia: New Music for Berimbau

Projeto Arcomusical

### Innova

In a breathtakingly stunning effort, the Projeto Arcomusical ensemble has crafted a work of such unique beauty, I find it difficult to focus my thoughts amidst a flood of adjectives that spring to mind in response to the auditory joyful discovery this CD provides. *MeiaMeia: New Music for Berimbau* brings the Afro-Brazilian berimbau out of its position as a traditional accompanying instrument for Capoeira and its use as an exotic solo instrument for jazz percussionists to an ensemble instrument truly capable of compositional depth and performative expression.

Having studied with Naná Vasconcelos,

the foremost master of the berimbau as a creative instrument beyond Brazilian tradition, I used to think myself as fairly experienced with berimbau creativity. Now I find myself both pleasantly surprised and excited by the work of Dr. Gregory Beyer, Alexis C. Lamb, and the rest of the Projeto Arcomusical ensemble (Kyle Flens, Chris Mrofcza, Abby Rehard, Alexv Rolfe, and Daniel Eastwood). This work breaks new ground beyond the foundational artists who first pioneered the berimbau as a creative solo instrument in jazz contexts: Vasconcelos, Aírto Moreira, and Okay Temiz, among others. The instruments used are specially made tunable berimbau, and the ensemble's precision performances throughout make it difficult at times to not hear this sextet ensemble as a single performer. The compositions explore minimalistic processes, harmonic development, and rhythmic and timbral contrast in such a way that I found myself drawn to each composition for its artistic merit and expressiveness.

This CD features 12 exquisite solo and ensemble compositions, equally attractive packaging/notes, and recording quality for the audiophile (with the Arcomusical website offering scores for 34 berimbau compositions). The compositions draw on diverse influences, such as Berimbau Quintet, No. 1, "Solkattu," which draws on South Indian rhythmic practice, Steve Reich, and Béla Bartók. Berimbau Sextet, No. 1, "Kora," draws on Mandinka kora practice of Mali. Berimbau Trio, No. 1, "Harmonia," involves a 12-bar structure in which no harmony is repeated. The solo "Um só," the only piece to include the traditional caxixi, was inspired by Brazilian Capoeira.

Projeto Arcomusical takes the berimbau way beyond Brazil in its path toward new musical expression while assuring the musical bow's zenithal connectivity to its roots in both Brazil and Sub-Saharan Africa. I find myself without hesitation in offering Projeto Arcomusical the highest recommendation I could humbly fathom.

—N. Scott Robinson

### 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 brimming 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 "Bombazúl," 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 Afonso (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 coloring 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 Neil Deponte's "Thoughts," showcasing Sorrentino's abilities on vibraphone, and Karl Ahrednt's "Seven Modal Minatures," 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 by 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 straight-eighth-note showpiece with a "new agey" 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

## PUBLISHERS

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

### Alfred Publishing Co., Inc.

16320 Roscoe Blvd., Suite 100  
Van Nuys, CA 91410  
Phone: (818) 982-2452  
Email: [sales@alfred.com](mailto:sales@alfred.com)  
Web: [www.alfred.com](http://www.alfred.com)

### Brian Nozny

207 Glenwood Ave.  
Troy, AL 36081  
Phone: (305) 801-2112  
Email: [bnozny@gmail.com](mailto:bnozny@gmail.com)  
Web: [www.briannozy.com](http://www.briannozy.com)

### Chad Floyd

Email: [cffloyd@campellsville.edu](mailto:cffloyd@campellsville.edu)  
Web: [www.chadfloyd.com](http://www.chadfloyd.com)

### Edition Svitzer

Haraldsgade 28-30  
Copenhagen N 2200 Denmark  
Phone: 45 2579 7371  
Email: [email@editionsvitzer.com](mailto:email@editionsvitzer.com)  
Web: <http://www.editionsvitzer.com>

### Electrum Duo

7 N. Valley Stream Circle  
Newark, DE 19702  
Phone: (610)-529-3360  
Email: [ralphsorrentino@hotmail.com](mailto:ralphsorrentino@hotmail.com)

### Equilibrium Press

2637 Elmhurst Circle  
Longmont, CO 80503  
Email: [equ@equilibri.com](mailto:equ@equilibri.com)  
Web: [www.equilibri.com](http://www.equilibri.com)

### HoneyRock

396 Raystown Road  
Everett, PA 15537  
Phone: (814) 652-9184  
Email: [music@honeyrock.net](mailto:music@honeyrock.net)  
Web: [www.honeyrock.net](http://www.honeyrock.net)

### Innova Recordings, ACF

552 Landmark Center, 75 W 5th St.  
St. Paul, MN 55102  
Phone: (651) 251-2823  
Email: [innova@composersforum.org](mailto:innova@composersforum.org)  
Web: [www.innova.mu](http://www.innova.mu)

### J.R. Publications

c/o Charles Dumont & Son, Inc.  
1085 Dumont Drive  
P.O. Box 1017  
Voorhees, NJ 08043  
Phone: (800) 257-8283  
Email: [joelrothman@btconnect.com](mailto:joelrothman@btconnect.com)

### Living Creatures Press

475 Woodward Ave  
Atlanta, GA 30312  
Phone: (404) 707-7876  
Email: [livingcreaturespress@gmail.com](mailto:livingcreaturespress@gmail.com)  
Web: [www.oliviakieffer.com](http://www.oliviakieffer.com)

### MalletWorks Music

P.O. Box 302  
Wilton, CT 06897  
Phone: (203) 762-8083  
Email: [malletworksmusic@yahoo.com](mailto:malletworksmusic@yahoo.com)  
Web: [www.malletworks.com](http://www.malletworks.com)

### Mel Bay Publications

#4 Industrial Drive  
Pacific, MO 63069  
Phone: (636) 257-3970  
Email: [email@melbay.com](mailto:email@melbay.com)  
Web: [melbay.com](http://melbay.com)

### Meredith Music Publications

1584 Estuary Trail  
Delray Beach, FL 33483  
Phone: (561) 266-3754  
Email: [garwood@meredithmusic.com](mailto:garwood@meredithmusic.com)  
Web: [www.meredithmusic.com](http://www.meredithmusic.com)

### Prepared Sounds

Brisbane, Australia  
Phone: 61 410 471 672  
Email: [info@preparedsounds.com.au](mailto:info@preparedsounds.com.au)  
Web: [www.preparedsounds.com.au](http://www.preparedsounds.com.au)

### Rhombus Publishing

P.O. Box 184  
Boston, MA 02123  
Phone: (617) 265-8651  
Email: [Rhombus@comcast.net](mailto:Rhombus@comcast.net)  
Web: <http://www.rhombuspublishing.com>

### Ray Obiedo

Web: <http://www.rayobiedo.com>

### The Rita Collective

Web: <http://ritacollective.com>

### Sean Hamilton Music

2812 N Central Ave.  
Tampa, FL 33602  
Phone: (724) 630-5610  
Email: [perc.elec@gmail.com](mailto:perc.elec@gmail.com)  
Web: [www.seanhiltonmusic.com](http://www.seanhiltonmusic.com)

### Steve Forster

Fivefour Press  
725 Rivervale Rd.  
River Vale, NJ 07675

### TapSpace Publications, LLC

P.O. Box 55753  
Portland, OR 97238-5753  
Phone: (503) 288-6080  
Email: [info@tapspace.com](mailto:info@tapspace.com)  
Web: [www.tapspace.com](http://www.tapspace.com)

### Theodore Presser Company

588 Gulph Road  
King of Prussia, PA 19406 2800  
Phone: (610) 525-3636  
Web: [www.presser.com](http://www.presser.com)

### Truth Recordings Collective

Web: <http://truthrevolutionrecords.com>

### Vina Lacerda

Rua Elbe Pospissel n. apt. 14  
Curitiba, Brazil  
Phone: 0055 41 91627896  
Email: [vinapandeiro@gmail.com](mailto:vinapandeiro@gmail.com)  
Web: [www.vinalacerda.com.br](http://www.vinalacerda.com.br)

### Yousif Sheronick

Web: <http://yousifsheronick.com>