

be repeated (presumably more than once, but it is not specified). Two dynamics are written for each pattern: upper for the accents, and lower for the other notes. All sticking is alternating. The work is a study in dynamic/accents control, as well as endurance (very rapid single strokes).
—John Baldwin

Celebration

David Mancini

\$7.00

Per-Mus Publications

Scored for four concert tom-toms, this lively 93-measure samba will challenge the intermediate-level percussionist with its moderately difficult rhythmic passages (in cut-time throughout) as well as the associated dynamic and accent control necessary for an energetic yet musical performance. This unaccompanied multiple percussion solo would be appropriate for the third- or fourth-year student percussionist for contest or festival performance.
—Jim Lambert

TIMPANI

The 9's

Daniel W. McCarthy

\$24.00

C. Alan Publications

This is a very unique composition for solo timpani and electronic accompaniment. The tape accompaniment consists of computer generated samples of hand drumming, brief marimba sounds, plus very brief samples or excerpts of the orchestra. The rhythms employed throughout the solo are based on the rhythmic motives found in the timpani solo passages from the 2nd movement of Beethoven's "Symphony No. 9." The accompaniment passages often take on a rhythmic groove, and when mixed with the timpani material, take on an exciting dialogue between the two parts.

The solo, which takes approximately six minutes to perform, is written for four timpani, and all tuning changes are clearly notated. The rhythms from the Beethoven symphony are evident, but there are creative additions to the motives in this famous work. Some of these include playing on both the felt and handle ends of the mallets, playing with the hands, performing a dialogue between the hand and mallets, and glissando triplets while changing pitches.

The solo will require considerable practice to prepare, especially learning the timing between the solo and the accompanying figures. Since there is no metronomic click to play with, the timing and tempos will take great care and maturity.
—George Frock

PERCUSSION ENSEMBLES

Marvin's March

John M. Licari

\$9.00

HaMar

This percussion quintet for novice players is scored for two timpani, snare drum, bass drum, cymbals, and chimes, making it very accessible for performance in a variety of music programs. The rhythmic vocabulary is very simple, only employing eighth- and sixteenth-note rhythmic combinations. The snare drum part is the most difficult of the five parts, as it includes rolls, drags, and flams. The chimes part uses a small range of a fifth and moves primarily by step-wise motion, thus making it easier for the younger player to perform.

Licari does a wonderful job of incorporating many musical topics that all percussionists will learn in their first semester of study: (1) a wide-range of dynamics; (2) use of fermatas; (3) implementation of crescendo/decrescendo phrases; and (4) a basic set of rudiments. "Marvin's March" will be a good introduction to ensemble playing.
—Eric Willie

Beaty's Brain

Wes Robertson

\$29.00

C. Alan Publications

"Beaty's Brain" is a percussion septet for vibraphone, two marimbas, four timpani, and three multiple percussion players. Percussion I uses bells, triangle, and suspended cymbal; percussion II uses bass drum and xylophone; and percussion III uses suspended cymbal, crash cymbals, and temple blocks. One 4.0-octave marimba and one 4.5-octave marimba are used, but it is possible for both marimba parts to be played on one 4.5-octave marimba. Only two mallets are needed for all the keyboard parts, and they are mostly used to play double stops.

The piece begins with a chorale-like intro in a moderate tempo, quarter note = 80, in 4/4. After the intro, the time signature changes to 6/8 with dotted quarter note = 80, and is played in the style of a fast waltz. Chromatic passages can be heard passing between the vibraphone, xylophone, and bells. This is a good learning repertoire for a beginner-level percussion ensemble.
—I-Jen Fang

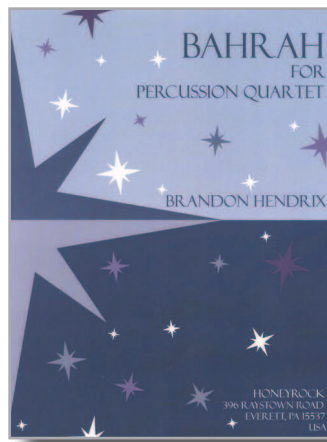
Bahrah

Brandon Hendrix

\$24.95

HoneyRock

This 4 1/2-minute quartet uses themes from the creation story in the Bible and turns them into musical motives. That process, according to the composer's notes, is done by taking key words, breaking them up into syllables, and then



basing those motives on rhythmic syllabification and natural Hebrew inflection. The composer also says the work is not intended to symbolize the creation but to represent the primitive and raw forces that were used in the creative act.

Each of the four players plays a variety of instruments. Player one plays congas, claves, maracas, temple blocks and cymbal; player two plays congas, bongos, temple blocks, woodblocks, and toms; player three plays claves, toms, and cymbal; and player four plays log drums, maracas, woodblocks and temple blocks. Some instruments can be shared. The log drum, which should be heard over the other instruments, provides the motive that represents "God" and is featured throughout as a recurring theme.

The work opens with a primitive line stated by bongos and conga followed by entrances of congas and the thematic log drum. Patterns of sixteenth notes predominate, and although 2/4 is the prevailing meter, several other meters are intertwined, such as 7/16, 6/16, 11/16 and 3/4. The work drives to a ferocious ending from the opening tempo of quarter note = 96 bpm to the final measures with the quarter note indicated at 144 bpm. Except for a few brief *ritards* and *a tempos*, the first 122 measures remain steady, but the material following is marked "faster" and shortly thereafter, "a little faster" is indicated until the final 30 measure, indicated as "*feroce*," drive to the final statement.

The technique employed is basically single strokes with almost no rolls—the exceptions being primarily material in the suspended cymbal and maracas parts. Several phrases are marked *piano* and *pianissimo*, but stronger dynamics and driving accents predominate. The work is not technically difficult but contains a wealth of ideas that can be developed into an intriguing performance.
—F. Michael Combs

Cat and Mouse

Ed Kiefer

\$32.00

C. Alan Publications

This is a clever, programmatic piece for

an eight-member percussion ensemble. It is scored for bells, xylophone, vibraphone, two marimbas (one must be a low-A), triangle, woodblock, ratchet, suspended cymbal, wind chimes, tambourine, and brake drum.

As the title implies, the piece portrays a cat and mouse that seem to have a "Tom and Jerry" kind of relationship. It opens with a short fragment in cannon that gradually develops in intensity with each entrance. There is much space left at the beginning, punctuated by percussion sounds like wind chimes, triangle, and ratchet. Soon the piece is off and running with the same thematic material harmonized with chromatic scales. Several tempo and meter changes lead to another section with space, like the opening. Then even more cat-and-mouse games ensue, and the piece finally concludes with an accelerando and the mouse is history.

This would be a perfect piece for a young ensemble with moderate keyboard percussion skills. The parts have some repetition, but would be challenging and fun for the average middle school or even high school players.
—Tom Morgan

Cha-Cha Blues

Josh Gottry

\$32.00

C. Alan Publications

This training-level ensemble piece would work well as a percussion feature on a school band concert or for a percussion studio program. The piece is scored for eight percussionists plus an optional bass guitar. It is scored for xylophone, vibraphone, two marimbas, claves, guiro, two conga drums, and drumset. Following a typical blues form, the piece is based on 12-bar phrases. Each of the mallet-keyboard parts can be performed with just two mallets. The 2nd marimba part is written in bass clef, and will require a low-A marimba. The optional bass guitar part could be performed on a low-C marimba, if a 5.0-octave instrument is available. There is a brief four-measure section that can be repeated as often as desired, and provides opportunity for the members to improvise short solos.

The composer provides excellent performance notes and describes the notation and techniques needed for the guiro, drumset, and conga drums. The piece will take a little over two minutes to perform, but in this brief time, there are several opportunities to improve technique, become aware of style, and improve the skill of ensemble performance.
—George Frock

Sex and the City (Main Theme)

Douglas Cuomo, arr. Rick Mattingly

\$17.95

Alfred Publishing

This arrangement of the familiar theme music from the HBO series *Sex and the*