

have been more effectively realized with simpler writing. Further, it felt that there were times in which the composer wrote the marimba part with technical chops in mind, rather than pursuing the musical line. If this were to be performed as a solo piece, it would be welcomed and applauded. In an ensemble piece, however, the effect, unfortunately, does not translate. Again, a simpler approach to the composition would have yielded a much more musical result.

The middle section(s) of this piece are rather disparate from the clearly stated "A" sections, and make the progression of the piece somewhat difficult to follow. Overall, though, I like this piece. Although there are some compositional setbacks, they can all be managed with careful preparation and dynamic sensitivity of the trio.

—Marcus D. Reddick

The Line Around Us III

Jeffrey Barudin

\$36.00

C. Alan Publications

Instrumentation (6 players): bongos, 2 congas, assorted cymbals, 2 Roto-Toms, 3 high toms, 3 low toms, 4 timpani

Web: [audio and score samples](#)

For younger ensembles, finding repertoire that can cater to a wide range of ability levels while providing both musical and pedagogical interest can be difficult. As part of the composer's *Singular Series*, a collection of percussion ensemble works that feature limited instrumentation, this sextet will be a fun addition to your next concert while incorporating fundamental musical concepts.

Built around a common instrumentation of membranophones and cymbals, a simple rhythmic motive in 3/4 is stated at the beginning while additional players successively add their complementing parts, building into a big unison statement. The composer has kept this simple motive almost constant between two parts throughout the piece, allowing less experienced players to be part of the ensemble. As the piece moves through several variations, each section provides contrasting types of rhythmic interplay, dynamic shifts, and textures ranging from sparse to full unison. The entire ensemble incorporates a 4:3 polyrhythm at various spots throughout the piece, with two parts utilizing additional combinations—some beginning on the beat and others off the beat. Each section gives ample contrast before building into a bombastic, unison ending.

This composition addresses—in a short amount of time—ensemble listening and awareness, and fundamental rhythmic concepts important in the development of younger players. Better yet, the instrumentation is straightforward and allows for flexibility if needed. As mentioned earlier, the differing techni-

cal demands will allow participation for players of various ability levels. This piece will be a fantastic choice for a beginning to intermediate early high school ensemble.

—Ben Coleman

Molto Vivace from Symphony No. 9,

Mvt. II

III+

Ludwig van Beethoven

Arr. Josh Gottry

\$32.00

C. Alan Publications

Instrumentation (11 players): bells, 2 vibraphones, chimes, xylophone, 4.3-octave marimba (shared by two players), 5.0-octave marimba (shared by three players), 5 timpani

Web: [audio and score samples](#)

Taken from the exposition section of the second movement of Beethoven's *Symphony No. 9*, this five-minute transcription will push intermediate percussionists in all the best ways. While the keyboard parts only require two mallets, one of the challenges comes in communicating the musicality, hypermeter, and balance required from a Beethoven symphony. For a successful performance, care must be taken in mallet selection (for blend, balance, and articulation) and comfort with the notes when pushing the tempo up to Molto Vivace level.

The work is scored in a very thoughtful manner, as metal instruments are used for most of the legato lines while marimbas, timpani, and xylophone shoulder most of the rhythmic responsibilities of the music. Additionally, Gottry has added into the score and parts various symbols to aid in keeping track of hypermeter, or when smatterings of phrases and repeated patterns are best thought of in groups of two, three, four, etc. Teaching tools like these highlight the educational significance of this work, coming from a seasoned percussion educator that focuses on exposing students to quality music from one of the greats in music history.

—Joshua D. Smith

Northern Workshop III

Josh Gottry

\$28.00

C. Alan Publications

Instrumentation (7–10+ players): bells, xylophone, marimba (can be doubled with vibraphone), timpani, triangle, cabasa, floor tom, temple blocks, bongos, guiro, Vibraslap, tambourine, cowbell

Web: [audio and score samples](#)

This accessible, entry-level percussion ensemble can be performed with as few as seven players or with as many as 13. Cleverly scored for three basic keyboard percussion instruments (bells, xylophone and marimba, all two-mallet technique), three timpani, and several accessory percussion instruments, this solid elementary percussion ensemble will challenge the