

mance. This is a slow-moving study in texture that is unlikely to be the favorite in an audience of non-musicians, but it is beautiful, and it offers something for everyone to enjoy.

—Brian Elizondo

#### **Vertigo IV**

Etienne Houben

\$28.00

**Tapspace Publications**

**Instrumentation (2 players):** 4.3-octave marimba, flute

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

Etienne Houben chose a programmatic title for this rousing duet between marimba and flute. As is explained in the notes included in the score, "Vertigo" is an "energetic composition in which the flute and marimba complement each other and create a musical 'vertigo' as one musical body." The piece begins simply with single notes on the marimba and slowly builds in energy and complexity to the primary theme. This section is highlighted by multiple ostinati in the marimba part. The frenetic pace reaches a climax and is interrupted by a largo, rubato section. The lyricism contrasts the pace of the opening beautifully. Additionally, the primary theme is presented in variations. The piece closes with material similar to the opening to bring the piece to a rousing finale.

Overall, both the marimba and flute parts have their technical challenges, hence the IV difficulty rating. However, at five minutes in length, this piece would be perfect for a college or professional recital for which the marimbist wants to collaborate with flute. It is a welcome addition to the repertoire for flute and marimba duo.

—Justin Bunting

#### **Verve IV-IV+**

Nathan Daughtrey

\$25.00

**C. Alan Publications**

**Instrumentation:** 5-octave marimba, bass clarinet (or bassoon)

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

What a cool piece! The character and energy of this 5½-minute duet embodies the definition of the title in its vivacity, groove, and appeal. From beginning to end, both instruments equally carry the compositional weight as they playfully dance in and out of each other's textures, running lines, and interjections.

Nathan Daughtrey's idiomatic writing style shines through as the marimba provides the primary rhythmic impulses around the bass clarinet's artistic swells, syncopated punctuations, and melodic climaxes. Additionally, there are multiple moments in this work where both instruments share sixteenth-note phrases in both hocket fashion and in unison. Marimbists will need to be comfortable using four mallets in an independent manner (think left-hand groove with right-hand ornaments), playing permutations and runs, and being able to maintain the integrity of the pulse with another instrument. This is one piece that audience members will remember and be talking about long after the performance.

—Joshua D. Smith

## WORLD PERCUSSION

#### **The Cajón Drummer II-V**

Chris Steele

\$12.99

**Alfred Publishing**

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

As the foreword for this book states, "The cajón is not only a percussion instrument in its own right—it has also become the new drum set." Whether you are a beginner to the cajón or have played for years, this book will have something for you.

The cajón is a box made out of wood (usually) that the player sits on and plays with the hands and sometimes other implements, like brushes. As the introduction to the book points out, it "came from the African slaves arriving in Peru in the 16th century. Not having access to drums, they used shipping crates to serve their purpose." Once considered an exotic and rare instrument, the cajón has become quite popular as an accompanying instrument in many acoustic musical groups.

After a brief history of the cajón, the book includes information about choosing the right cajón, different types of cajóns, care and maintenance, and basic technique like sitting properly and correct hand positions. Beginners will learn how to strike the drum and how to get low and high tones. Downloadable recorded and video tracks demonstrate the techniques covered in the book. The book proceeds with beats and exercises in eighth-note and sixteenth-note patterns with accents and ghost notes. Specific beats like the "Money Beat" and the "Train Beat" are included. Other topics covered include adding the brush, fills, adding accessory instruments to the cajón, and miking the cajón.

This is a very complete book that provides just about everything one would need to know to get started playing the cajón and progress to becoming a proficient player.

—Tom Morgan

### DRUM SET



#### **The Book of Rhythm I-VI**

Blake Fleming

\$39.95

**Self-published**

All the best drum set books are open-ended.

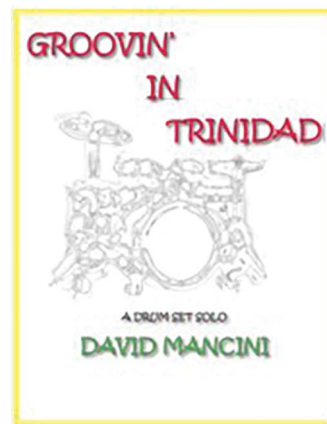
That is, they can be used in a myriad of different ways. Ted Reed's *Syncopation* and George Stone's *Stick Control* come to mind as examples of books that can be studied for a lifetime. Blake Fleming's *The Book of Rhythm*, or "BoR" as he likes to refer to it, falls into this category. An inventive student could literally spend a lifetime in this book without exhausting all the possible rhythmic possibilities.

The material in the book is actually quite simple. Beginning with a division of three notes and moving up through a division of 12, the book provides all the possible rhythmic combinations of eighth notes, quarter notes, and dotted-quarter notes, along with their respective rests. These are arranged in a logical order. For example, in a division of three, there are only six different combinations if we limit ourselves to "1 out of 3," and "2 out of 3." By the time we get to a division of 12, there are 4,094 combinations.

Fleming then instructs the student to begin to re-voice and combine the rhythms, playing them on different sound surfaces (or pitches) or combining the rhythms by playing them simultaneously with different limbs. Now the possibilities are truly endless. This would require some creativity from the student and/or teacher, but the result of practicing this way would be mind boggling. The book could be used by a player of any instrument or by a singer.

The book ends with a one-page appendix, which encourages rhythmic substitution, or replacing "one rhythm with another of equal value but of a different subdivision." So quarter notes could now become two eighth notes, or an eighth-note triplet, or four sixteenth notes, or a group of five, etc. You get the idea. No one will live long enough to "finish" this book. But it would be an endless source of ideas for anyone who is willing to jump in with both feet.

—Tom Morgan



#### **Groovin' In Trinidad III**

David Mancini

\$7.00

**Per-Mus Publications**

"Groovin' In Trinidad" is a short solo that at around a minute-and-a-half exposes the drummer to several ideas that are common in big-band and combo drumming within the Calypso style. This reissued work has clear engraving and a notation key that make deciphering the plentiful dynamics, accent marks, and stickings a breeze. This piece is a worthy addition to the libraries of band directors and private teachers