

## ABSTRACT

Title of Dissertation: IDENTIFICATION OF CONVEYABLE  
PERCUSSION DUO REPERTOIRE

Kevin Thomas Meyer, Doctor of Musical Arts -  
Percussion Performance, 2025

Dissertation directed by: Director of Bands, Dr. Michael Votta,  
University of Maryland School of Music

Percussion duos have unique challenges when compared to other instrumental groups. Many percussion duos form during undergraduate studies at a university. After graduating, challenges for these percussion duos include access to equipment, transporting equipment, and planning rehearsals, especially when living a long distance from each other. This study will explore award-winning percussion duos who have successfully navigated these challenges. The author creates a resource for percussion duos which identifies pieces that can be transported in a 15-passenger van. The resource includes three performance recitals with a list of equipment for each recital and a document with repertoire which includes duration, publisher, and instrumentation.

IDENTIFICATION OF CONVEYABLE PERCUSSION DUO REPERTOIRE

by

Kevin Thomas Meyer

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts -  
Percussion Performance  
2025

Advisory Committee:  
Professor Michael Votta, Chair  
Dr. Sarah Frisof  
Dr. Lee Hinkle  
Dr. Alexandra Bely  
Mr. Jon Bisesi

© Copyright by  
Kevin Meyer  
2025

## Acknowledgements

I would like to thank the members of my committee for their time, patience, kindness, and participation in this project: Dr. Michael Votta - Chair, Dr. Lee Hinkle, Dr. Sarah Frisof, Dr. Alexandra Bely, Mr. Jon Bisesi. I also thank Brandon Schantz for dedicating so much time, effort, sacrifice, and friendship to play all of these recitals with me. Without his help, completing this project wouldn't have been possible. I would like to thank my teachers, Dr. Lee Hinkle, and all of my previous teachers for their mentorship and guidance. The most important thank you is for my wife, Elissa, and my family for their patience, love, and support while completing this project.

## Table of Contents

Acknowledgements.....	i
Table of Contents.....	ii
Chapter 1: INTRODUCTION.....	1
Chapter 2: METHOD OF STUDY.....	3
Chapter 3: A METHOD FOR SELECTING REPERTOIRE.....	10
Chapter 4: PERFORMANCE RECITALS.....	13
Recital #1 Program.....	13
Program Notes.....	14
Recital #2 Program.....	22
Program Notes.....	23
Recital #3 Program.....	30
Program Notes.....	31
Chapter 5: CONCLUSION.....	40
Appendix.....	41
Bibliography.....	54

## Chapter 1: INTRODUCTION

Percussion duos face logistical challenges when programming concert repertoire, especially if the players are not currently enrolled in college. Challenges can include difficulty accessing large percussion instruments, accessing a large number of instruments, and transporting them to the concert hall. My study will provide newly formed percussion duos with repertoire options using small amounts of easily transportable percussion instruments.

Programming concerts can be a simple process for percussion duos during undergraduate studies. Many universities have large amounts of equipment that can be easily moved within the building which gives performers the freedom to choose the percussion duo repertoire they prefer. The main limitation would be the availability of equipment at the college or university. Additionally, at some universities and colleges there may be a need to transport equipment from one campus building to another for a performance. Therefore, the transportation of equipment may be a deciding factor when programming recitals and concerts. After students graduate from college, they often do not have access to large percussion instruments, such as timpani, concert bass drums, and chimes, or an economical way to transport them.

Currently, there are no known resources for percussion duos seeking repertoire involving limited numbers of percussion instruments that can be easily transported to performance venues. Many percussion duos form during undergraduate studies at university. Easy access to percussion instruments can create challenges for duos after they graduate, as they may not have the same access to the necessary gear to continue performing their repertoire or have a method to transport instruments to the concert hall. When programming repertoire for a performance, those challenges must be addressed. To make more instruments available to themselves, performers could rent or ship equipment, but the potentially high cost of these options might prevent the

concerts from being profitable.<sup>1</sup> In some cases, a percussion duo might perform at a university, which would provide them with the necessary instruments or they might have corporate sponsors that will provide instruments at performance venues. In the formative years of a percussion duo, however, they may not have the resumé or professional credentials to have these options available. For example, in their early years of touring, the members of Escape Ten, Andrea Venet and Annie Stevens, performed primarily marimba duo repertoire because they both personally owned 5 octave marimbas which fit in their cars<sup>2</sup> and didn't have the credentials or sponsorships to use other people's instruments. Another percussion duo, Maraca2, had a drumset and a djembe and would do concerts only on those instruments.<sup>3</sup> For the newly formed percussion duo, learning repertoire during their formative years that can be performed after they graduate will make for an easier transition from student to professional ensemble. This study will provide new duos with a listing or resource of recital material that uses smaller amounts of percussion instruments, making them easily transportable to concert halls.

---

<sup>1</sup> Brian Blume and Dr. Colin Hill, interview with Joint Venture Duo, podcast audio, 2015, <https://www.brianblumemusic.com/podcast>

<sup>2</sup> Brian Blume and Dr. Colin Hill, interview with Escape Ten, podcast audio, 2015, <https://www.brianblumemusic.com/podcast>

<sup>3</sup> Brian Blume and Dr. Colin Hill, interview with Maraca2, podcast audio, 2015, <https://www.brianblumemusic.com/podcast>

## Chapter 2: METHOD OF STUDY

My subjects for this study were active percussion duos (pre-COVID), who have won awards and/or performed at the Percussive Arts Society International Convention. To determine the repertoire they performed in the early stages of their careers and how their repertoire choices may have changed, I conducted interviews, listened to podcasts, and received responses through email communication from various percussion duos. All of the duos studied in his project changed their repertoire over time for various reasons. Joint Venture Duo (Rachael Xi Zhang and Laurent Warnier), started with large amounts of equipment but later switched to smaller setups. In an interview with Brian Blume and Dr. Colin Hill of the BluHill Duo, they described issues with performing "*Goldrush*" by Jacob ter Veldhuis, which has a huge setup. To perform this piece, they would spend most of a day setting up for only that one piece. The physicality of moving and setting up large instruments took its toll. After setting up their equipment, they would rest for a couple of hours, but their arms were already tired. They did this for a while, but eventually stopped playing it because it was only 15 minutes of a 90-minute program and setting up for that one piece was too physically demanding. In addition, the cost of shipping instruments around the world contributed to the decision to discontinue performing that piece. The availability of equipment and the ability to transport the equipment seem to have been major factors to consider when programming a successful percussion duo concert.<sup>4</sup>

### PERCUSSION DUOS FOR STUDY

#### 1) **Maraca2 - Tim Palmer, Jason Huxtable**

- a) Formed in 2004 while studying at the Royal Birmingham Conservatoire in the U.K.
- b) Awards/Notable Performances

---

<sup>4</sup> Brian Blume and Dr. Colin Hill, interview with Maraca2, podcast audio, 2015, <https://www.brianblumemusic.com/podcast>.

- i) Performed at over 50 Universities around the world
  - ii) Percussive Arts Society - 2017
  - iii) International Marimba Convention - Minneapolis
  - iv) Founder of the World Percussion Group
  - v) Fundación Cultural Percussion Festival - Argentina
- 2) Joint Venture Duo - Rachel Xi Zhang, Laurent Warnier**
  - a) Formed in 2008 at the Conservatorium van Amsterdam during undergraduate studies
  - b) Awards/Notable Performances
    - i) Bernard Haitnik Prize - 2011 edition of the Vriendenkrans Competition of Amsterdam's Concertgebouw
    - ii) Premiered new compositions by composers from China, USA, Luxembourg, Canada, Japan, Netherlands, Israel, Great Britain, and Uzbekistan
- 3) O Duo - Oliver Cox, Owen Gunnell**
  - a) Formed in 2000 while studying at the Royal College of Music in London
  - b) Awards/Notable Performances
    - i) Edinburgh Fringe Festival - 2002 (Bongo Fury)
    - ii) BBC Proms
    - iii) Wigmore Hall
    - iv) Cheltenham and City of London Festivals
    - v) Concerto Appearances - BBC Philharmonic, Royal Scottish National Orchestra, London Philharmonic, and Melbourne Symphony Orchestra
    - vi) Joined Young Concert Artist Trust in 2005-2007
- 4) Easthama Duo - Lindsey Eastham, Hiromu Nagahama**
  - a) Formed in 2014 during undergraduate studies at California State University, Northridge
  - b) Awards/Notable Performances
    - i) 1st Place - Great Plains Marimba Competition *Duo Category* - 2017
    - ii) 1st Place - Southern California International Marimba Competition - 2014
    - iii) World Percussion Group - toured UK, Finland, Sweden, Estonia, Belgium, Norway, and Denmark
- 5) Balkan Duo - Kiril Angelov, Ksenija Komljenovic**
  - a) Formed in 2015 while studying at the University of Miami Frost School of Music
  - b) Awards/Notable Performances
    - i) International Music Day - Kolarac Concert Hall - Belgrade, Serbia- 2017
    - ii) 2nd prize - International Percussion Competition Luxembourg- 2018
- 6) Escape Ten - Andrea Venet, Annie Stevens**
  - a) Formed in 2012 while they lived in Newport News, Virginia, but knew each other in 2005 while they were attending Rutgers University in New Jersey
  - b) Awards/Notables

- i) Barnes Foundation in Philadelphia
  - ii) Leigh Howard Stevens Summer Marimba Seminar
  - iii) Rhea Miller Concert Series
  - iv) Musica Viva Concert Series
  - v) McCormick Marimba Festival
  - vi) Interlochen
  - vii) CMS National Conference
  - viii) 3 World Premieres at PASIC
- 7) Twincussion - Chien Jen-Ting, Chien Jen-Yu**
- a) Formed in 2009 - Performed in the Ju Percussion Group
  - b) Awards/ Notables
    - i) Grand Honorable Mention (second place) - Southern California International Marimba Competition
    - ii) 1st Place - International Percussion Competition in Italy
    - iii) 1st place - Golden Classical Music Award
    - iv) 2nd place - Chamber Music Competition - Royal Danish Academy of Music
    - v) Toured Japan, the United States, Taiwan, China, the United Kingdom, Italy, Switzerland, and Denmark
    - vi) World Percussion Group United States Tour
    - vii) PASIC Showcase Concert
- 8) Meehan Perkins Duo - Todd Meehan, Doug Perkins**
- a) Formed in 2006, they were members of So Percussion from 1999 to 2003 and started their duo after leaving the group.
  - b) Awards/Notable Performances
    - i) Weill Recital Hall
    - ii) Bang on a Can Marathon
    - iii) Ojai Music Festival
    - iv) Yellow Barn Music Festival
    - v) International Festival-Institute at Round Top
    - vi) Percussive Arts Society International Convention
    - vii) Composer collaborations: David Lang, Paul Lansky, Tristan Perich, John Supko, Nathan Davis, Jonathan Leshnoff, Alex Wroten, Scott Lindroth, and Matt McBane
- 9) Double Beats - Ni Fan, Lukas Bohm**
- a) Formed in 2012 while studying at the Hanns Eisler Academy of Music in Berlin
  - b) Awards/ Notable Performances
    - i) International Mercedes-Benz Music Festival in China, Young Artists of the Year - 2012
    - ii) 1st prize - OSAKA International Music Competition in Japan - 2018

iii) 1st prize - Universal Marimba Competition in Belgium - 2017

To study these duos, I asked the following questions to compile my data:

- 1) How did your duo form?
- 2) What pieces did you play when you began?
- 3) How much did transportation/access to equipment play into your repertoire decisions in your early days?
- 4) What pieces did you play in college that you couldn't continue to play after graduating?
- 5) How has your selection of repertoire changed over the years?
- 6) Do you have a list of repertoire that you have played that I could include in my document?

Dr. Colin Hill and Brian Blume<sup>5</sup> created a spreadsheet for their 2015 PASIC presentation<sup>6</sup> that listed percussion duo repertoire. This spreadsheet has been added to by others, including myself; however, it was missing information.<sup>7</sup> Many pieces didn't have publishers, instrumentation, or a duration listed. An attempt to create a document containing every piece that could be used in a recital and meets the equipment size constraints would be extremely difficult, if not impossible. There are many more composers writing for percussion duos. Creating such a list would inevitably miss pieces of music. However, the attempt to make one that could be used as a starting point for future duos could be useful. While I didn't start the document, I did fill in the gaps and added to the resource.

---

<sup>5</sup> e.g. Appendix A

<sup>6</sup> "Brian Blume - Percussion Duo Repertoire," , accessed Apr 16, 2025, <https://www.brianblumemusic.com/duorep>, accessed Apr 16, 2025, <https://www.brianblumemusic.com/duorep>.

<sup>7</sup> *ibid.*

## Brief Summary of Findings

These results are from percussion duos that responded to requests for information through email, personally conducted interviews, information found on their website, and/or interviews by other people:

1) How did your duo form?

As shown earlier in this document, many of the duos, except the Meehan/Perkins Duo and Twincussion, were formed at some point during college studies, whether in undergraduate or graduate school. The Meehan/Perkins Duo was created after they left So Percussion.

Twincussion met when they were both in the Ju Percussion Group.<sup>8</sup>

2) What pieces did you play when you began?

Pieces will be listed in Appendix A.

3) How much did transportation/access to equipment play into your repertoire selection in your early days?

Answers to this question varied because of different life situations. Doug Perkins stated that while they were in So Percussion, they had to fit four players, plus gear and luggage, in a van with two back seats removed for someone to sleep. Because of that experience, they had an idea of how to navigate transportation issues with equipment. In addition, he stated that they weren't old yet, and moving gear wasn't a big issue. Also, Mr. Perkins owned everything they needed.<sup>9</sup> Escape Ten would just take a marimba and a vibraphone to coffee shops and play pop tunes in their early days.<sup>10</sup> As stated previously, Maraca2 had a djembe and a drum set to start, and slowly expanded the instruments. Easthama Duo also struggled with not having unlimited

---

<sup>8</sup> Jen-ting, email message to Kevin Meyer, January 8, 2019

<sup>9</sup> Doug Perkins, interview by Kevin Meyer, June 8, 2021

<sup>10</sup> Annie Stevens, interview by Kevin Meyer, June 24, 2021

gear after graduating. Lindsey had a vibraphone, and Hiromu had a marimba, which became the instrumentation they used and worked best.<sup>11</sup> Double Beats tries to select repertoire that would be best for a festival and also commissions new works. In these cases, gear plays a significant role in what they program because of the size of their truck and presenter's stage size.<sup>12</sup> The Balkan Duo said that after they graduated, they had to take a more creative approach based on the equipment available. Their repertoire became mainly marimba and vibraphone duos in addition to pieces that were more friendly to concert halls and their presenters.<sup>13</sup>

4) What pieces did you play in college that you couldn't continue to play after graduating?

*Goldrush* was the one piece that came up for Doug Perkins and Balkan Duo. Mr. Perkins mentioned that they tend to stay away from what he described as “octopus-type music”, where all four limbs are doing a lot of different things. Escape Ten no longer plays mental marathon pieces, like Octabones, according to Annie Stevens.<sup>14</sup>

5) How has your selection of repertoire changed over the years?

Escape Ten creates their arrangements or commissions new works so they have their own voice. For the Meehan/Perkins Duo, they commissioned many pieces in their beginning and now play their greatest hits. Easthama Duo plays primarily marimba and vibraphone duos and doesn't appear to have changed. Double Beats plays commissions and arrangements. Balkan Duo programs pieces with an easier setup and little to no time in between pieces.

---

<sup>11</sup> Hiromu Nagahama, email message to Kevin Meyer, October 30, 2018

<sup>12</sup> Lukas Bohm, email message to Kevin Meyer, October 26, 2018

<sup>13</sup> Ksenija Komljenovic, email message to Kevin Meyer, April 20, 2021

<sup>14</sup> Annie Stevens, interviewed by Kevin Meyer, June 24, 2021

6) Do you have a list of repertoire that you have played that I could include in my document?

Some of the duos sent me a repertoire list that are included in Appendix A.

## Chapter 3: A METHOD FOR SELECTING REPERTOIRE

My percussion duo partner, Brandon Schantz, and I had to be strategic when programming recitals. At the time of writing this document, Brandon Schantz is a percussionist in the United States Naval Academy Band (USNAB) in Annapolis, Maryland. When I started this project, we were co-workers and planned on scheduling our rehearsals around duty events. In August 2020, I made a career change and moved to Rexburg, ID, to become the Director of Percussion at Brigham Young University-Idaho. Meanwhile, Brandon has continued his military career at USNAB, and we now live approximately 2200 miles apart. In each of our work environments, we have had access to a lot of percussion instruments, but have stayed within the parameters of the project by using equipment that would fit in a 15-passenger van. Since we live far away from each other, additional challenges presented themselves that we needed to overcome. We needed to find music that we could rehearse and perform after a couple of days of rehearsal. To help us select appropriate repertoire, I used these three steps: 1) identify the players' strengths and weaknesses, 2) know what equipment is available, and 3) know the space available for transporting the equipment and the size of the stage for performances.

The first step is identifying each player's strengths and weaknesses on various percussion instruments. Knowing the strengths and weaknesses of each player can help determine how long it will take to learn a piece of music, what types of music can be put together quickly, and anticipate what will be challenging. For instance, if one of the players isn't comfortable playing keyboard percussion, they should scan the piece to determine how long they think it will take to prepare the music for performance. In addition, they should try to identify any pitfalls to help decide if the piece can be learned in the allotted amount of time. As will be discussed later in this document, our experience preparing for these recitals required various changes to our originally

planned programs because of our strengths and weaknesses. As we prepared each recital, we learned what types of music come together quickly for us and what is more challenging. For instance, keyboard percussion music seemed to be easier for us to coordinate in our limited rehearsals than drum-heavy pieces. In addition, we wanted our audience to hear a variety of music and have an engaging experience. Understanding our strengths and weaknesses helped us select music that worked with our skill sets. Thus, we worked to create a program with a balance of pitched and non-pitched percussion pieces to keep the audience interested throughout each recital.

The second step is to determine what equipment the players have access to. We both have access to a lot of percussion instruments; however, for this project, we stayed within the parameters of the space of the vehicle used to transport the instruments. Obviously, if players don't own a 5-octave marimba, they won't be able to play repertoire that requires that instrument. Generally, the duo can determine what instruments they have access to and can consult the list in Appendix A for pieces that will work with their instrumentation.

The third step is determining the space the duo will have for the performance and the size of the vehicle used to transport the equipment.<sup>15</sup> Understanding the stage size can assist with planning the order of pieces in a program to minimize or eliminate long transitions between pieces. For these three recitals, we had a large stage for the performances. However, we only used a small portion of the stage. Each recital had a multiple percussion setup or a couple of drumsets that could be used for various pieces without moving them. Also, each recital had a marimba and a vibraphone or two marimbas that didn't need to move very often. In addition, we programmed the recitals using percussion equipment that will fit in a 15-passenger van. These

---

<sup>15</sup> Appendix B

three steps can help percussion duos select, rehearse, and plan repertoire that will be successful in a program.

## Chapter 4: THE RECITALS

Doctor of Musical Arts Recital #1

Dissertation Recital: Identification of Conveyable Percussion Duo Repertoire

Kevin Meyer, Percussion

Brandon Schantz, Percussion

July 29, 2021

8 pm

Gildenhorn Recital Hall, University of Maryland

College Park, Maryland

Teacher: Dr. Lee Hinkle

Advisor/ Chair: Dr. Michael Votta

CaDance for Two

Andy Pape (b. 1955)

2+1

Ivan Trevino (b. 1983)

2 Maracatu for 2 Drumsets

Andy Smith

Come, Thou Fount of Every Blessing

Robert Robinson  
arr. by Matthew Weyer (b. 1978)

Rhythm Strip

Askill Masson (b. 1953)

Calienta

Emmanuel Sejourne (b. 1961)

## Program Notes for Recital #1 - July 29, 2021

### *Equipment required for Recital #1:*

2 Drumsets - bass drum, snare drum, 2 rack toms, floor tom, ride cymbal, splash cymbal, hi hat, mounted agogo bells, 2 concert snare drums, 5 octave marimba, vibraphone

### *Selecting Repertoire:*

As discussed previously, we needed to be strategic in programming this recital and subsequent recitals. Not only did we need to find music that used a small amount of gear, but we also needed to be performed after limited rehearsal time. In addition, through our preparation, we learned what types of pieces come together quick and what became a challenge. As members of a premiere military band, we had access to a lot of instruments; however, the vehicle we used to transport equipment for recitals was a 15-passenger van. As I teach at a university and Brandon performs in a premiere military band and have access to a lot of percussion instruments, we have kept the parameters the same for this project.

Since we now live in separate states, rehearsal time became a new challenge because we would have only two or three days to rehearse new music together before performing a recital. For instance, we were planning to perform "360" by Gene Koshinski, which requires a drumset with a bass drum played on both sides and a drum shell suspended on top of the bass drum using a cymbal stand. Since we are different heights, we had to measure how high the drum shell needed to be for our preparation. After experimenting for a while, we decided it would be too difficult to ensure that both of our setups were identical so that we could prepare accordingly. Instead, we decided to play *Rhythm Strip* by Askeell Masson, which is a snare drum duet.

The setup for this recital was as follows: *2 Maracatu for 2 Drum Sets* and *CaDance for Two* can both be performed on the same drumset setup. *Come Thou Fount of Every Blessing* and *Calienta* are vibraphone/marimba duets. *2+1* uses a 5-octave marimba with one player playing

the marimba from the opposite side of the regular playing position. *Rhythm Strip* is a snare drum duet which uses three snare drums. Since we didn't know what it would be like to play an entire program of music that we had never played together before, we used four pieces from my lecture recital: *2 Maracatu for Two Drumsets*, *CaDance for Two*, *2 + 1*, and *Come Thou Fount of Every Blessing*. Learning *Rhythm Strip* and *Calienta* allowed us to identify the types of music we might struggle to learn from a distance and rehearse together for future recitals.

### *CaDance for Two* by Andy Pape

For many, a cadence usually refers to a drumline playing a groove that helps a marching unit move in synchronized steps, allowing them to move from one location to another uniformly. In this composition, *CaDance for Two*, the composer creates a drum ostinato for the listener to determine what they think the meter or groove is. Throughout this composition, different meters and accent patterns are used to create the groove. One player has a fifty-note pattern, while the other has a forty-nine-note pattern, creating a phasing effect. The drummers start with their patterns on the rims and shells of the floor toms and gradually add drums through an additive process, creating new melodies and textures. The additive process continues until about halfway through the piece when both players are in sync with their pattern, but only for a moment. As the piece comes to an end, the players will begin playing on their thighs, creating a muted pulse that fades out.

Andy Pape was born in the USA and eventually moved to Denmark. He studied at the Institute of Musicology in Copenhagen and later studied composition at the Royal Danish Academy of Music in Copenhagen. His music is inspired by jazz, theater, and even rock music. His awards include the Edition Wilhelm Hansen composer prize, Resident Composer at Funen

Opera, and composer in residence at the Odense Symphony Orchestra. His works are published by Edition Svitzer, Edition Samfudet, Edition Wilhelm Hansen, and Edition Paper Music.<sup>16</sup>

### *2+1* by Ivan Trevino

*2+1* is a marimba duet scored for one 4.5-octave marimba. Mr. Trevino is keenly aware of percussionists' struggles with access to equipment and having quality music to play with limited equipment. *2+1* is a piece that aims to fill that void. Throughout this composition, one player stands on the opposite side of the marimba, facing the other. The proximity of each player on each side of the marimba creates some unique challenges. One player has to learn how to play the marimba backward and both players must figure out how to maneuver around each other to avoid getting in each other's way.

Ivan Trevino is a Mexican-American composer and performer. He is known for his indie-pop style, harmony, and melodic style with a “contemporary classical aesthetic.”<sup>17</sup> *2+1* is one of his earliest and arguably one of his most popular compositions due to its accessible harmony, groove, and melody. According to Mr. Trevino, he composed this piece while “listening to Bon Iver’s self-titled release. The rhythmic language in *2+1* is different from the band’s album, but the harmonic language shares similar qualities.”<sup>18</sup> He dedicates this piece to his wife, Amanda. He states, “We recently rescued a puppy named Sadie, the first 'addition' to our family; hence the name *2+1*.”<sup>19</sup>

---

<sup>16</sup> "Andy Pape - Biography," last modified -05-30, accessed Apr 17, 2025, [https://andypape.dk/?page\\_id=82](https://andypape.dk/?page_id=82).

<sup>17</sup> "Ivan Trevino," last modified -05-14, accessed Apr 16, 2025, <https://ivandrums.com/bio/>.

<sup>18</sup> Ivan Trevino, *2+1* (Austin, TX: Ivan Trevino; 2013).

<sup>19</sup> Ivan Trevino, *2+1* (Austin, TX: Ivan Trevino; 2013).

## *2 Maracatu for 2 Drumsets* by Andy Smith

*Maracatu* is a musical genre from the northeastern Brazilian state of Pernambuco, specifically in the city of Recife. The origins of the maracatu are disputed, although there seems to be an “agreement that the origin of the maracatu performance is in the Resi do Congo ceremonies in colonial Brazil from the second half of the 17th century until the abolition of slavery in 1888.”<sup>20</sup> After the end of slavery, the ceremonies were discontinued; “however, aspects of the ceremony were retained in the form of large street processions with large groups of drummers and dancers.”<sup>21</sup> Today, the maracatu is a “major musical source to several streams of Brazilian contemporary music, but its essence still lives as a powerful rhythmic/vocal celebration which happens in the streets of Recife during carnival.”<sup>22</sup>

The maracatu rhythm is played using the following instruments: *gongue* (snare drum), *tarol* (piccolo snare drum), *alfaias* (large wood drums), and sometimes *ganzas* (large shaker). The agogo bells are not played in traditional groups, although Dr. Smith adds them for a section in his composition. Dr. Smith orchestrated the rhythms played by the two drumset players to simulate a group of drummers playing a maracatu. He opens with a traditional call-and-response, and then the two players establish his orchestrated maracatu groove. The middle section of his composition provides time for the players to improvise. The first improvisation is over a modified Brazilian clave in 7/4 followed by an improvisation over a funk groove, and then a recapitulation of hocket-type passages from the earlier material. He ends his composition with a return to the original maracatu rhythm played on the rims. About this composition, Mr. Smith

---

<sup>20</sup> Jon Fitzgerald et al., "Maracatu Nação Noronha: Embodied Cultural Practice and its Sustainability on an Isolated Brazilian Island," *Shima (Sydney, N.S.W.)* 11, no. 2 (Oct 2, 2017), 210.

<sup>21</sup> *ibid.*

<sup>22</sup> Sergio Gomes, *New Ways of Brazilian Drumming* Anonymous (Advance Music, 2007), 62.

stated that “he was inspired by the Brazilian drummers Edu Ribeiro, Nenê, and Marcio Bahia, and the *maracatu nações* of Recife Brazil.”<sup>23</sup>

*Come, Thou Fount of Every Blessing* by Robert Robinson, arranged by Matthew Weyer.

Come, Thou Fount of Every Blessing is an arrangement of a Protestant church hymn. The tune, Nettleton, comes from John Wyeth’s Repository of Sacred Music, Part Second, first published in 1813. Mr. Robinson grew up in England and had a rough childhood. During his teenage years he got involved with a group of friends that were not a good influence. He heard a sermon by an evangelist preacher and three years later converted to Christianity and eventually became a Methodist and Baptist preacher. Robert Robinson wrote the text of “Come, Thou Fount of Every Blessing” in 1758 when he was 22 years old to use for a Sunday sermon.<sup>24</sup> The text is as follows:

“Come thou fount of every blessing.  
Tune my heart to sing thy grace  
Streams of mercy never ceasing  
Call for songs of loudest praise  
Teach me some melodious sonnet  
Sung by flaming tongues above  
I'll praise the mount I'm fixed upon it  
Mount of thy redeeming love

Here I raise my Ebenezer.  
Hither by thy help I come  
And I hope by thy good pleasure  
Safely to arrive at home  
Jesus sought me when a stranger  
Wandering from the fold of God  
He, to rescue me from danger  
Interposed His precious blood

---

<sup>23</sup> "Andy Smith - Compositions," , accessed Apr 17, 2025, <https://andypsmith.squarespace.com/compositions>.

<sup>24</sup> "Hymns of the Season: Come, Thou Fount of Every Blessing," , accessed Apr 17, 2025, <https://library.pepperdine.edu/news/posts/hymns-of-the-season-come-thou-fount-of-every-blessing.htm>.

O to grace how great a debtor  
Daily I'm constrained to be!  
Let thy goodness like a fetter,  
Bind my wandering heart to thee  
Prone to wander, Lord, I feel it,  
Prone to leave the God I love  
Here's my heart, O take and seal it,  
Seal it for thy courts above”

Matthew Weyer’s simple arrangement of this hymn is for marimba and vibraphone. The opening section seems to simulate the introduction of a church hymn for congregational singing. The vibraphone plays the melody for verses one and two and then an interlude follows. Following the interlude, the marimba plays the melody. During the coda, Matthew Weyer interjects small flourishes and augments the melody to the end.

Matthew Weyer currently teaches at Carson-Newman University and founded Contemporary Percussion Concepts. He has held positions as the percussion director at West Plano High School in Plano, Texas where he arranged for drumline, directed percussion ensemble and taught private lessons, among many other responsibilities. He is the author of a solo collection for the developing vibraphonist titled, *Motor On*.<sup>25</sup>

#### *Rhythm Strip* by Askeell Masson

A “Rhythm Strip is an electrocardiogram,” states Askeell Masson, “showing waves generated at each heartbeat of a person.”<sup>26</sup> Medical doctors use rhythm strips to identify issues with a person’s heart. These strips help doctors determine if there are regular or irregular heartbeats or arrhythmias, which allows them to design a treatment plan for the patient.

Askeell Masson’s composition “*Rhythm Strip*” is written for two snare drums. “This piece

---

<sup>25</sup> "Matthew Weyer," , accessed April 18, 2025, <https://www.tapspace.com/matthew-weyer/>.

<sup>26</sup> Askeell Masson, *Rhythm Strip* (Baltimore, MD: Smith Publications; 1998).

is based on some of these wave patterns. Other semi-regular sounds from our environment are also taken into account, and thus the piece can be said to convey an impression of the harmony of man and his immediate surroundings.”<sup>27</sup> Masson depicts the heartbeat throughout the composition using simple rhythms in 3/4 on a low-pitched field drum. At the same time, the other performer plays rhythms that represent the larger waves of the electrocardiogram. In addition, he orchestrates moments where the electrocardiogram flat lines using buzz rolls in each of the snare drum parts.

Askell Masson is an Icelandic composer whose compositions are performed worldwide. He is best known for his snare drum solos: *Prim*, *Kim*, and *Konzertstück Concerto for Snare Drum and Orchestra*. In addition to concert music, he has composed for TV, plays, opera, and films.

*Calienta* by Emmanuel Sejourne

*Calienta* is a marimba and vibraphone duet that demonstrates Mr. Sejourne’s love of jazz and other European cultures, as well as what seems like a Flamenco influence. Flamenco is a “generic term applied to a particular body of *cante* (song), *baile* (dance), and *toque* (solo guitar music), mostly emanating from Andalusia in southern Spain.”<sup>28</sup> The origin of flamenco is unclear, but it is attributed to Flemish immigrants (flamencos) who moved to Spain in the early 1500s. A musical characteristic of this popular style in Andalusia, Spain, is the use of the medieval Phrygian scale. Melodies tend to be diatonic in this style of music. Flamenco music also has many forms that are in various meters, such as binary, ternary, or both, with

---

<sup>27</sup> *ibid.*

<sup>28</sup> Israel J. Katz, *Flamenco* (Oxford University Press, 2001). doi:10.1093/gmo/9781561592630.article.09780. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009780>.

polyrhythmic passages occurring.<sup>29</sup> Additional rhythms are provided by *taconeo* (heel-stamping), *palmas sordas* (hand-clapping), and *pitos* (finger-snapping).<sup>30</sup> In *Calienta*, the opening cadenza-like passage in the vibraphone is in E Phrygian. After the “cadenza,” Mr. Sejourne starts the groove with guitar-like flourishes and flamenco-like stomping passages in the marimba that mimic dancers. Once the melody enters, Mr. Sejourne uses a variation of the Rumba Toque song form (not to be confused with the Rhumba in Afro-Cuban music). In the middle, Mr. Sejourne departs from the binary song form, using a 7/16 ostinato and then a recapitulation. Hopefully, throughout this composition, the listener can hear elements of flamenco music.

Emmanuel Sejourne is known as a composer, teacher, and performer. As a composer, he is inspired by “both western classical tradition and by popular culture (jazz, rock, extra-European).”<sup>31</sup> His music has been commissioned by some of the world's top percussion performers, including Nancy Zeltsman, Alexej Gerassimez, and the Ju Percussion Group. In addition, he has won many prizes for his compositions.<sup>32</sup>

---

<sup>29</sup> *ibid.*

<sup>30</sup> *ibid.*

<sup>31</sup> "Emmanuel Sejourne," , accessed Apr 16, 2025, <https://emmanuelsejourne.com/biography/>.

<sup>32</sup> *ibid.*

Doctor of Musical Arts Recital #2

Dissertation Recital: Identification of Conveyable Percussion Duo Repertoire

Kevin Meyer, Percussion

Brandon Schantz, Percussion

June 14, 2023

7:30 pm

Barrus Concert Hall, Brigham Young University - Idaho

Rexburg, ID

Teacher: Dr. Lee Hinkle

Advisor/ Chair: Dr. Michael Votta

Sand Dunes

Kelly Rossum

Chromeo

Andrea Venet

Walking Distance

Peter Naughton

Faded Lines

Andrea Venet

Song and Dance for Percussion Duo

Gene Koshinski

1. Song of the Metals

2. Dance of the Drums

4 Sale

Ksenija Komljenović

## Program Notes for Recital #2 - June 14, 2023

### Equipment Required:

2 five octave marimbas, 8 concert toms, 2 sets of bongos, 3 snare drums, splash, 2 high hats, 4 desk bells with lowest octave C,D,E,F#, small concert bass drum, drumset bass drum, kalimba, low clave, china cymbals, conch shell, ocean drum, 2 congas, glockenspiel, soft shaker, wind chimes, high clave, djembe, doubek

### Selecting Repertoire:

Programming this recital had its unique challenges. The first challenge was the same as with our other recitals: restricted rehearsal time together and finding pieces with a limited amount of gear. In our experiment on our first recital, we learned that we can put some keyboard percussion pieces together pretty well as long as there aren't a large number of tempo changes, but the drum-heavy pieces were more challenging. For this recital, our original plan was to play "*Udacrep Akubrad*" by Avner Dorman and "*Alborada del Gracioso*" by Maurice Ravel, arranged by Safri Duo. However, we eventually changed to "*Chromeo*" and "*Walking Distance*". The reason for the change is that *Udacrep Akubrad* and *Alborada del Gracioso* seemed to require some editing to make them playable on the marimba. In addition, *Alborada del Gracioso* has many tempo changes, which we thought would be challenging to create the sound and phrasing we wanted within the limited time we could play together. Also, as we made our changes to the score, we wouldn't know if they would work until we met together and by then, it would be too late to make more changes. Adding *Chromeo* seemed the most sensible choice since the necessary equipment would already be in place for *Song and Dance*. Throughout the recital, we would only have a set change before '*Song and Dance*' and then move the bongos before '*4 Sale*'. Not only are we focused on ensuring the instruments we use can fit in a 15-passenger van, but we are also concerned about moving the equipment during the concert.

*Sand Dunes* by Kelly Rossum

*Sand Dunes* is a marimba duet performed while the musicians also wear ankle bells and was commissioned by Escape Ten Duo (Andrea Venet and Annie Stevens) in 2015. Throughout this piece, the composer establishes many different types of grooves while also attempting to depict the “rolling vistas of sand dunes, along with the detailed examination of each footprint.”<sup>33</sup> In the opening section, the composer establishes a soft five-measure 8th note accent pattern ostinato in one marimba part. At the same time, the other part plays crescendo and decrescendo rolls in two three-measure phrases and a four-measure phrase using stacked perfect fourths, also known as quartal harmony. This type of harmony is used throughout the composition. To create a groove that is easier for the listener to feel, he adds ankle bells that are played by stomping on the ground, accompanied by a five-measure bass line. The composer's description of the “examination of each footprint” idea is possibly achieved through the addition of ankle bells. To depict the “rolling vistas,” the composer employs the use of the pitches C, G, Bb, and F, and arpeggiates them at different rhythmic rates (i.e., triplets, 8ths), as well as groupings of 2 or 3 eighth notes. Another section of this composition in 7/4, uses a perfect 5th harmony structure while also maintaining a hint of the 4/4 groove through the use of half notes on a trash cymbal, which disguises the groove. The composer states in his program notes, “The grand illusion of simplicity allows the audience to enjoy the overall atmosphere of the piece while at the same time offering the opportunity to study the complexity of each musician’s performance. The unique arrangement for two marimbas incorporates additional percussion to amplify the groove and provide a foil for the cross-rhythms embedded within the ostinato parts. As each musician

---

<sup>33</sup> Kelly Rossum, *Sand Dunes* (Asbury Park, NJ: Keyboard Percussion Publications; 2018).

walks through the musical dunes, the aural scene changes ever so slightly, proving the journey is actually the destination.”<sup>34</sup>

Kelly Rossum is a versatile trumpet performer, improviser, and composer with international acclaim. He has played concerts all over the world in many styles, including free jazz in Bangkok, Thailand, and baroque ensembles in Bad Sackingen, Germany. His original compositions incorporate jazz, improvisation, and avant-garde techniques and have been recorded by individuals and large organizations.<sup>35</sup> Mr. Rossum is currently the Professor of Trumpet and Jazz Studies at Christopher Newport University.

#### *Chromeo* by Andrea Venet

Andrea Venet’s composition, *Chromeo*, was inspired by the song *Frequent Flyer* by the band Chromeo.<sup>36</sup> The opening bass line in *Frequent Flyer* is the motive the composer uses at the beginning of *Chromeo* and throughout the composition. At times she uses the motive in unison, hocketed between the two performers, or sometimes fragments of the motive. Toward the end of the composition, she adds desk bells “which to me,” the composer states, “gives it a bright glowing character in the fade-out, as if you are riding into the sunset of the Great Plains (in style, of course).”<sup>37</sup>

Andrea Venet is an in-demand educator, composer, and performer, and a member of the Escape Ten percussion duo. She has performed and presented clinics at the Percussive Arts Society International Convention, music educators' conferences, and the College Music Society National Conference, among others. Her compositions are some of the most popular in the

---

<sup>34</sup> *ibid.*

<sup>35</sup> "Kelly Rossum," , accessed Apr 16, 2025, <https://www.krossum.com/about>

<sup>36</sup> Andrea Venet, *Chromeo* (Jacksonville, FL: DrGlockenAV Publications; 2018).

<sup>37</sup> *ibid.*

percussion repertoire right now and have been published by TapSPACE, Keyboard Percussion Publications, and self-published. The Escape Ten duo continues to have an active performing schedule nationally and internationally through music festivals, conventions, and university performances.<sup>38</sup>

### *Walking Distance* by Peter Naughton

*Walking Distance* is a marimba duet using one 4-octave and one 4.6-octave marimba. Through this composition, the composer reflects on the sentiments from one of the earliest episodes of the Twilight Zone, titled “Walking Distance.”<sup>39</sup> Mr. Naughton described this episode as a “strangely beautiful sense of existential awareness as a man attempts to relive the happiest moments of his youth, only to realize those moments are behind him. It is a profound realization which evokes deep sadness, even regret, and yet promises hope for those who attempt to better themselves in the future.”<sup>40</sup> To depict this, he uses three themes that start with sparse textures and become denser and more intertwined throughout the piece, culminating in a repetition of G major to Amaj11, accompanied by a four-over-three polyrhythm that diminuendos to the end. This ending possibly depicts the realization that reliving one's youth is unattainable.

Peter Naughton is an educator, performer, and composer from Iowa City, Iowa. As a performer, he specializes in jazz improvisation, steel pan, and chamber music. Mr. Naughton's influences are the Caribbean Jazz Project, Bill Frisell, Pat Metheny, and David Lang. Currently, he serves as an adjunct professor of percussion at Monmouth College in Iowa City. TapSPACE publishes his compositions and he also self-publishes.<sup>41</sup>

---

<sup>38</sup> "About - Andrea Venet," , accessed April 18, 2025, <https://www.andreavenet.com/about>.

<sup>39</sup> Peter Naughton, *Walking Distance* (Portland, Oregon: TapSPACE Publications; 2021).

<sup>40</sup> *ibid.*

<sup>41</sup> "About | Peter Naughton Music," , accessed Apr 17, 2025, <https://www.peternaughtonmusic.com/about>.

*Faded Lines* by Andrea Venet

*Faded Lines* is a rudimental snare drum duet with a shared bass drum. The title is inspired by an experience waiting in the car while her percussion duo partner, Annie Stevens, needed to drop something off at the post office. While waiting, a lady was not happy with her parking job. Unsure why, Andrea noticed there were four different colored lines in all directions, and she parked in the most vivid yellow lines she could find. “Fun times and faded lines at the Conway post office.”<sup>42</sup> Throughout this composition, there are many “faded lines” through the use of rhythmic ideas, metric modulations, and polyrhythmic figures over barlines. She opens the composition with one snare drummer playing the Swiss army triplet rudiment while the other snare drummer plays a “melody” that can feel out of place. In the middle of the piece, a metric modulation occurs and eventually transitions into a 7/8 section. One player performs an ostinato in 7/8 while the other performer plays a solo that feels like it is in 4/4. After unison rudimental drumming, another metric modulation occurs before the recapitulation, ending with a split roll between the two players to end the piece.

*Song and Dance for Percussion Duo* by Gene Koshinski

*Song and Dance for Percussion Duo* is a two-movement work. The first movement, "*Song of the Metals*," opens with a recording of birds and an ocean drum, creating a sense of being in nature. The movement features a Kalimba, also known as a thumb piano or a smaller mbira. The sound is made by the player's thumb plucking pitched strips of metal attached to a resonating box. The Kalimba provides the melodic and harmonic material for the movement. The second player accompanies using a glockenspiel, shaker, and high-pitched clave. The second section of this movement features a faster melody accompanied by a djembe, followed by the

---

<sup>42</sup> Andrea Venet, *Faded Lines* (Portland, Oregon: Tapspace Publications; 2017).

recapitulation. The second movement, *Dance of the Drums*, is a contrasting movement with a more tribal sound started by a conch shell call with bass drum followed by a groove using toms, congas, bongos, bass drum and additional conch shell calls. The multimeter nature of this movement creates more variety and excitement. The middle section uses a clave pattern that sounds like the Swiss Triplet drum rudiment, split between two players, creating a woodpecker-like effect. Koshiski then has the players play the drums with the claves, creating a unique, distant-sounding tribal groove. He ends the piece with a return to the original material and then a metric modulation to a 6/8 passage that is loud and aggressive.

Gene Koshiski is a highly sought-after composer, performer, educator, and a member of the Quey Duo with Tim Broschius. Together, they have traveled the United States and the world performing on four continents. They both currently teach at the University of Delaware, where they are the only percussion duo in residence at any university. In addition to performing, they compose music together and have organized composition contests, which have led to more than 300 new works for percussion duo.<sup>43</sup> For this project, I chose not to study this duo because they are in a different situation from many others. They have worked side by side for many years, potentially 20, which makes it possible for them to do what they do. Many percussion duos don't live and work together, which creates various other challenges, such as coordinating equipment setup, especially for pieces that share instruments and require rehearsal time together.

---

<sup>43</sup> "Quey Percussion Duo," accessed Apr 16, 2025, <https://qpdmusic.com/about/index.html>.

#### 4 *SALE* by Ksenija Komljenović

4 *SALE* is a composition for marimba duo with bongos. This piece is dedicated to Aleksander 'SALE' Radulovic, who is the Principal Percussionist at the Belgrade Philharmonic Orchestra. The piece opens with what sounds like heavy metal power chords, possibly due to the perfect fifths. Throughout the piece, a distinct Middle Eastern feel is evident. The composer establishes a groove on the bongos and marimba and a melody in F natural minor. The second section of the piece features a melody accompanied by bongos. After a free improvisational solo on an unspecified instrument (we chose a doumbek), the marimba sneaks back in with an 8-measure chord progression with a 12/8 feel that repeats. In contrast, the other marimba plays solo-sounding passages. The roles are reversed, but the feel is a syncopated 16th groove and chord progression with solo-like passages. The piece ends with a recapitulation, a flurry of sextuplets, and a hocket melody. Throughout this composition, the composer takes on a journey through many styles and harmonic progressions.

Ksenija Komljenović is a member of the Balkan Duo with Kiril Angelov. Dr. Komljenovic is from Belgrade, Serbia, and is a renowned educator, composer, and performer. She has performed all over the world, including Spain, Portugal, Russia, and Bosnia, among others. Her international acclaim started when she was a prize winner at the International Percussion Competition in Luxembourg. She is the first Serbian woman to earn a doctorate in percussion and currently teaches at the North Carolina School of the Arts.<sup>44</sup>

---

<sup>44</sup> "Ksenija Komljenović, Percussionist and Composer," , accessed Apr 16, 2025, <https://www.ksenijakomljenovic.com>.

Doctor of Musical Arts Recital #3

Dissertation Recital: Identification of Conveyable Percussion Duo Repertoire  
Kevin Meyer, Percussion  
Brandon Schantz, Percussion

April 30, 2025

7:30 pm

Barrus Concert Hall, Brigham Young University - Idaho  
Rexburg, ID

Teacher: Dr. Lee Hinkle

Advisor/ Chair: Dr. Michael Votta

42nd Street Rondo

Wayne Seigel

Table Talk

Alyssa Weinberg

Renfo

Mark Ford

Passacaglia

Anna Ignatowicz

Crossing

Benjamin Holmes

Reversion

Austin Keck

Buzzy John's Blues

Tim Collins

Five More Minutes

John Tadlock

## Program Notes for Recital #3 - April 30, 2025

### Equipment Required:

2 drumset bass drums on legs, 5 concert toms, 2 set of bongos, 4 cowbells, 2 suspended cymbal, zil bell, 2 brake drum, 4 snare drums, 2 small gongs, 2 thin sheets of wood, soup can, soda can, 3 mini woodblocks, 2 crotales, 2 temple bowls, plastic cup, glockenspiel, small splash/china stack, piece of metal, 5 octave marimba, vibraphone, 2 tambourines

### Selecting Repertoire:

When selecting music for this recital, we ran into similar problems to those from the previous recital. For this recital, we decided to include marimba and vibraphone literature, as well as drum-heavy pieces. Brandon owns a vibraphone and I own a five-octave marimba which could make preparing simpler logistically because of access to equipment. At first, we planned to perform *Travel Diary* by Paul Lansky, which the Meehan Perkins Duo commissioned. However, as we prepared, we found that this music has many intricate polyrhythms, which would be very difficult to put together within our limited rehearsal time. We instead added '*Five More Minutes*,' which can be played in the same setup as *42nd Street Rondo* with the addition of a bass drum, suspended cymbal, and tambourine. *Table Talk* is scored for one vibraphone with various items like gongs, a soda can, etc., placed on it. *Reversion* can be played in the same setup after removing all the small items. *Buzzy John's Blues* and *Passacaglia* are both marimba and vibraphone duets. *Renfro* is a marimba and snare duet where both players share the same marimba.

### *42nd Street Rondo* by Wayne Seigel

*42nd Street Rondo* is a percussion duet featuring identical setups, including two concert toms, a pair of bongos, and two cowbells. The title comes from musicians performing on the corner of 42nd Street and Broadway.<sup>45</sup> This composition could be considered in the minimalist compositional style. The first percussionist starts with a pattern and repeats until the next

---

<sup>45</sup> Wayne Siegel, *42nd Street Rondo* (Oslo, Norway: Norsk Musicforlag; 2007).

percussionist enters. Throughout the composition, the musicians determine when to move on to the following repeated passage. Some minimalist pieces, such as '*In C*' by Terry Riley, the musicians can move through the different passages at the players' own discretion. However, in *42 Street Rondo*, both players move from one passage to the next at the same time, dictated by one or the other of the players. Mr. Seigel uses the term player A or player B. Sometimes, player A will decide it's time to move on, and sometimes it's player B who decides. This creates a piece with interesting rhythmic melodies.

Wayne Siegel is a composer born in the United States who eventually moved to Denmark to study composition at the Royal Academy of Music in Aarhus, Denmark. His early influences were in the minimalist compositional style influenced by Steve Reich. Many of his works in the late 1970s used canon technique. In one such composition, *Domino Figures*, he used 10-100 guitarists to perform musical figures that are passed from one player to the next. While one musical figure is being passed down the ensemble, the first guitarist starts a new figure on beat one of the next passage. The sequence of events continues creates a high dense musical texture. This is one of many examples of his use of the minimalist style of composition, which is also evident in '*42nd Street Rondo*'.

*Table Talk* by Alyssa Weinberg

*Table Talk* is a vibraphone duet for prepared vibraphone, commissioned by Arx Duo, featuring Mari Yoshinaga and Garrett Arney. Altering the typical sound of an instrument isn't new. John Cage used a prepared piano for his composition, *Bacchanale*. Henry Cowell altered the interior of a piano for his composition, the *Banshee*. In *Table Talk*, the composer alters the sound of the vibraphone by laying a soup can, a soda can, a couple of thin pieces of wood on a

stack of paper, small gongs, temple bowls, and wood blocks on the instrument. Additionally, the players use the shaft of the mallet to alter the sound of the vibraphone further. Ms. Weinberg instructs the players that the vibraphone pedal should remain down for the entire piece and requires the other player to muffle the bars with their hand. Other effects include bending the pitch of the bar using a rubber mallet and pressing down on a bar while sliding the mallet over the bar. While I don't know why she titled the piece *Table Talk*, I would guess that throughout the piece we hear different types of conversations. These are depicted by playing the vibraphone on bars that aren't altered, playing other sections with the mallet on prepared sections of the instrument, using the backs of the mallets, and eventually back to playing the instrument on a regular, unprepared bar.

Allyssa Weinberg is an internationally acclaimed composer whose works have been performed worldwide. Her works have been performed by major symphonies, such as the Chicago Symphony, San Diego Symphony, and by So Percussion. She has received awards from organizations including Chamber Music America, Copland House, and Paris Dance Project, among many others. In addition to composing, she is an educator and teaches at the Peabody Conservatory and The Mannes School of Music.<sup>46</sup>

### *Renfro* by Mark Ford

*Renfro* is a duet for marimba and snare drums. Both players share the marimba and each player has their own snare drum. Mark Ford and Paul Rennick co-wrote this composition with the idea that many percussionists spend a lot of time learning snare drum, marimba, and other percussion instruments. They wanted to write something together that incorporated snare and marimba. The title came from cleverly combining their last names. The structure of this duet

---

<sup>46</sup> "Alyssa Weinberg," , accessed Apr 16, 2025, <https://weinbergmusic.com/about>.

could be likened to a marching band/drum corps show having an exciting opener, then a slow ballad, then an energetic closer. In this composition, the opening section, titled *Rennish*, features the snare soloist as the prominent voice while the marimbist plays in a more accompanimental role. Then there is a transition to the slower middle section, titled *Fordish*, through the use of some free improvisation based on the opening section material. The middle section is a slow chorale that eventually leads into a 12/8 groove, set up by a brush solo. Both players then play on the marimba and their snare drum simultaneously. The final section, *Allegro*, features the sound of a percussion section in a drum corps show, with fast snare passages accompanied by the marimba culminating in a flurry of notes that bring the piece to a close.

Mark Ford is the Coordinator of Percussion at the University of North Texas. Mr. Ford has been a featured soloist throughout the United States at music festivals and conferences and throughout the world, including China and Japan. Many of Mr. Ford's compositions, such as *Polaris* and *Moon Chasers* have become standards in the marimba solo repertoire. In addition, many of his percussion ensembles, such as *HeadTalk*, *Cabasa!*, and many others are performed regularly throughout the world.<sup>47</sup>

Paul Rennick is the Director of Percussion of the DCI World Champion Drumline Santa Clara Vanguard in addition to his duties at the University of North Texas. He is an active clinician, educator, arranger, composer, and performer worldwide. In 2017, he was inducted into the Drum Corps International Hall of Fame.<sup>48</sup>

---

<sup>47</sup> "Mark Ford," , accessed Apr 16, 2025, <https://music.unt.edu/people/mark-ford.html>.

<sup>48</sup> "Paul Rennick," , accessed Apr 16, 2025, <https://music.unt.edu/people/paul-rennick.html>.

*Passacaglia* by Anna Ignatowicz

A passacaglia generally refers to music written over a bass line ostinato and is sometimes called a chaconne. In Anna Ignatowicz's composition, *Passacaglia*, she doesn't use a grounded bassline throughout the piece, but it is tied together through the repeated use of echo-like figures. Hob-Beats Duo commissioned the piece after they heard her composition, *Toccata*.<sup>49</sup> In an interview with Stanislaw Kokoszka, Ms. Ignatowicz said, "The sort and origin of the idioms used has the most uniform character... I wrote once about it that "it brought me at a dangerous close distance to Bach."<sup>50</sup> She stated that her inspiration was the "beginning of Sinfonia from the II Partita for harpsichord in c-minor, BWV 826, by J. S. Bach."<sup>51</sup>

Anna Ignatowicz is a Polish composer whose works have been performed and recorded internationally. She has received awards at various competitions including the Audience Award at the 6th International Chopin Competition, 2nd Prize at the Mikołów Music Days, and was composer-in-residence at the Katarzyna Myćka International Marimba Academy (IKMMA), among other accolades. In addition to awards, Ms. Ignatowicz has served as an adjudicator for various composition competitions including the Youth Circle of the Polish Composers' Union and Polish Music Critics Competition "Kropka," among others.<sup>52</sup>

---

<sup>49</sup> Stanislaw Kokoszka, "Interview with the Composer Anna Ignatowicz-Glińska" Marimba Festiva Association, 2019). [https://www.marimba-festiva.de/ARCHIV/IKMMA/Ignatowicz\\_en.pdf\\_.p.8](https://www.marimba-festiva.de/ARCHIV/IKMMA/Ignatowicz_en.pdf_.p.8)

<sup>50</sup> *ibid.*, 6.

<sup>51</sup> *ibid.*

<sup>52</sup> "Uniwersytet Muzyczny Fryderyka Chopina - Anna Ignatowicz," , accessed Apr 18, 2025, [https://chopin.edu.pl/pracownicy/420\\_anna-ignatowicz-glinska](https://chopin.edu.pl/pracownicy/420_anna-ignatowicz-glinska).

### *Crossing* by Benjamin Holmes

*Crossing* is a multiple percussion duet using a brake drum and zil bell to depict the bells at a railroad crossing. Mr. Holmes creates an ostinato that alternates throughout the composition with these two instruments not only for programmatic purposes, but to help the listener and performer have a pulse reference while complex rhythms are played on the other instruments. The additional rhythmic complexity played on the snare drum and concert toms is intended to depict the railroad cars on the tracks.<sup>53</sup> The complexity is accomplished by splitting a Swiss Army triplet drum rudiment between the two players, three over two polyrhythms, sixteenth-note note triplets between the two players, and additional unison rudimental passages in addition to the various sounds using rim knocks, rim clicks, buzzes, and snares on or off. The piece concludes with a ritardando alternating between the brake drum and zil bell.

Benjamin Holmes is an active educator and clinician in Texas and Oklahoma, presenting masterclasses in concert and marching percussion. He and his brother, Cody, formed Holmes Percussion Duo and have created more than 20 compositions for duos, trios, quartets, and percussion ensembles. The Holmes Percussion Duo were members of the World Percussion Group in 2023 and earned Third place in the 2024 American Prize in Chamber music, among other awards.<sup>54</sup>

### *Reversion* by Austin Keck

“*Reversion*” is a commissioned piece for the Pax Duo and is written for a percussion duo and found objects. It is performed with a backing track created by processing sounds from the instruments used in this piece. One of the early examples of this compositional method is Milton

---

<sup>53</sup> Benjamin Holmes, *Crossing* (Portland, Oregon: Tapspace Publications; 2022).

<sup>54</sup> "Benjamin Holmes," , accessed Apr 16, 2025, <https://www.holmespercussion.com/about>.

Babbitt's *Philomel* (1964). The soprano soloist in Babbitt's composition performs along with a tape of recorded "fragments of the singer, as well as electronic sounds. The live voice and the voice on tape engage in dialogue, accompanied by synthesized sounds."<sup>55</sup> The inspiration for Mr. Keck is the definition of Reversion, which is "the act of returning something to its original state."<sup>56</sup> In Mr. Keck's composition, he digitally processed sounds from the vibraphone, glockenspiel, crotales, and scrap metal and reversed them to create "a swelling effect."<sup>57</sup> He follows the path of reversion by using "elements and motifs from the opening [and then] return in the later half of the piece."<sup>58</sup> The way he uses the electronics in his composition is through "doubling melodic and harmonic lines with acoustic metals, ... another is creating reversed effects....and lastly through pads and synths, underneath the texture."<sup>59</sup> To the listener, this piece might sound like a film score or video game music; however, the composer hopes to surround the audience in an experience.

Austin Keck is an active performer and composer living in Los Angeles, CA, specializing in solo and chamber music. As a performer he was invited to Shanghai, China for the International Percussion Competition in 2023. He performed at the Music For All Summer Symposium. He won first place at the Great Plains International Marimba Competition and was a member of the Santa Clara Vanguard Drum and Bugle Corps, earning two Fred Sanford High Percussion awards at the world championships in 2017 and 2018. His composition, *Passage to*

---

<sup>55</sup> Peter J. Burkholder et al., *A History of Western Music* Anonymous, 9th Edition ed. (W.W. Norton & Company, Inc., 2014), 949–950.

<sup>56</sup> Austin Keck, *Reversion* (Los Angeles, CA: Keck Music Publications; 2023).

<sup>57</sup> *ibid.*

<sup>58</sup> *ibid.*

<sup>59</sup> *ibid.*

*an Uncharted World*, was premiered at Percussive Arts Society International Convention (PASIC), and *Conféro* was premiered at the Royal College of Music in Stockholm, Sweden.<sup>60</sup>

*Buzzy John's Blues* by Tim Collins

*Bussy John's Blues* is a vibraphone and 4.3 octave marimba duet in a jazz style. A basic blues is a 12-bar chord progression which uses the I chord for four measures, the IV chord for two measures, the I chord for two measures, and then one measure each of the V, IV, I. This sequence repeats throughout a piece. In a typical jazz situation, musician(s) play the melody (also known as the "head") of the piece and then improvise over a chord progression, playing the head again after all of the improvisation is complete, then repeating the last few bars 3 times and ending the piece with various riffs that are common among the players. In *Buzzy John's Blues*, Mr. Collins makes some alterations to a traditional blues. One alteration he uses is creating a 16-bar blues progression structured in this manner: each comma represents a full measure: cmin9, cmin9, cmin9, cmin9, fmin7, fmin7, cmin9, cmin9, Abmaj7, Bmaj7, Bbmin7, G7, cmin9, cmin9, cmin9, cmin9. The solo section chord structure for the first chorus is the 16-bar progression and then the second chorus a 14-bar progression, which is accomplished by cutting the last two measures of the I chord. In jazz combos, a musician will signal to the others in various ways to indicate they are about to finish their solo and the next musician will prepare to start their solo. In this piece, Mr. Collins created an interlude that separates the soloists. After the last marimba solo, he uses the interlude material once again with a coda using the rhythmic figures from the opening and vamping between the I and IV chords before ending the piece.

Tim Collins is a vibraphonist, drummer, composer, and educator currently teaching in Vienna at the Universität für Musik und Darstellende Kunst (University of Music and

---

<sup>60</sup> "Austin Keck," , accessed Apr 17, 2025, <https://www.keckmusic.com/our-story>.

Performing Arts). He has recorded three albums as a leader, received critical acclaim, and has toured and recorded with many jazz artists, including Antonio Sanchez, John Hollenbeck, Donny McCaslin, and many others.<sup>61</sup>

*Five More Minutes* by John Tadlock

*Five More Minutes* is a multiple percussion duet consisting of an identical setup of a drumset bass drum on its side, two concert toms, a pair of bongos, a tambourine mounted, and a suspended cymbal. Mr. Tadlock composed this piece for his master's degree recital because he needed five more minutes of music to meet the time requirement.<sup>62</sup> For Brandon and me, we needed a piece that would have a similar setup to other pieces to reduce the amount of gear, and we wanted a piece that was groove-oriented. The piece begins with one player clapping a syncopated sixteenth-note rhythm and then the second player enters in unison. The next groove is more mellow, using just brushes on the toms and bongos, then with hot rods, which are bundles of thin wooden dowels. Following this section, the tambourine takes over the groove, playing accented sixteenth-note patterns that are often a sixteenth-note away from each other. After this section, the players do not have sticks and play a four over three polyrhythm in unison, which quickly changes to being a sixteenth-note pattern different from each other. Throughout the remainder of the piece, intricate sixteenth-note and thirty-second note rhythms interweave with each other until, in the composer's words, a "bombastic" unison flurry of notes at the end.<sup>63</sup>

John Thadock is a performer and composer based in New York City. He has performed at Carnegie Hall, the Percussive Arts Society International Convention, and as a soloist with the

---

<sup>61</sup> "Tim Collins," , accessed Apr 17, 2025, <https://www.timcollinsmusic.com/about>.

<sup>62</sup> John Tadlock, *Five More Minutes* (Greensboro, NC: C. Alan Publications; 2020).

<sup>63</sup> *ibid.*

East Texas Symphonic Band and the Gettysburg College Wind Ensemble. His compositions are influenced by many genres, including rock music, film scores, and many others. In addition to composing for percussion, he has composed music for full orchestra, chamber music, and a film score.<sup>64</sup>

## Chapter 5: CONCLUSION

Every percussion duo studied in this project made changes to their repertoire over time for various reasons. Some of the reasons included graduating from college and losing access to equipment, living farther away from each other, transportation limitations, and also life changes. Brandon and I faced some of those challenges as we programmed our recitals. From our experience preparing and performing and through interviews conducted with percussion duos, I understand better the challenges facing duos as their circumstances change. We faced two main obstacles. The first obstacle was choosing repertoire based on gear availability and transportation within the parameters of the project. We also wanted to select music that, while requiring a low amount of equipment, was engaging for our audience and that we enjoyed playing. The second obstacle was our limited rehearsal time together because of living in different states. We needed to find pieces that we could put together relatively quickly as we had two to three days to rehearse. As newly formed percussion duos navigate these and other problems, the accompanying spreadsheet of conveyable percussion duo repertoire and recital programs may assist them in discovering music that can be performed with a low amount of equipment that is more easily transported to venues. Hopefully, future percussion duos may find this resource helpful in starting a successful percussion duo career.

---

<sup>64</sup> "About — John Tadlock," , accessed Apr 17, 2025, <https://www.johntadlockmusic.com/about>.

## Appendix A

Table of conveyable percussion duo repertoire compiled by Brian Blume and Dr. Colin Hill,

edited by Kevin Meyer. <sup>65</sup>

Title	Composer	Publisher	Duration	Instrumentation
Conversation in the Forest	Abe, Keiko	Xebec	8.5'	2 marimbas
Memories of the Seashore II	Abe, Keiko	Xebec	6'	2 marimbas
Prism Rhapsody II	Abe, Keiko	Xebec	15'	2 marimbas
Reflections on Japanese Children's Songs II	Abe, Keiko	Xebec	9.5'	2 marimbas
Tambourin Paraphrase for Two Marimbas	Abe, Keiko	Xebec	4.5'	2 marimbas
Wind Across Mountains	Abe, Keiko	Xebec	6.5'	2 marimbas
Wind in the Bamboo Grove II	Abe, Keiko	Xebec	6.5'	2 marimbas
Wind Sketch II	Abe, Keiko	Xebec	5'	2 marimbas
Nongak	Adler, Christopher	Chris Adler	9.5'	2 vibes, 2 marimbas
Karakurenai	Akiho, Andy	Andy Akiho	5'	marimba, lead pan
Stratocumulus	Albert, Ludwig	Edition Svitzer	8'	2 marimbas
Perk	Anderson, Nate	C. Alan	3'	vibe, 4.3 octave marimba
Wiggums	Anderson, Nate	C. Alan	6'30"	4.3 octave marimba (shared), hi hat, 2 ride cym, 2 china cym, 8"10"12"14" toms, kick bass drum
The Loneliness of Santa Claus	Andersson, Fredrick	PM Europe Publications	11'	2 marimba
Retrouvailles	Aperghis, Georges	self published	11'	body percussion, table, chairs, bottles, glass
Duo Arpeggio	Astrand, Anders	Edition Svitzer	6'	4.3 octave marimba, vibe
Mallet Dance	Astrand, Anders	Edition Svitzer	4'15"	marimba, vibe.
Goldberg Variation 28	Bach, J.S. (arr. Slawson)	Tapspace	2.5'	2 marimba
Friction	Blume, Brian	Tapspace	9'45"	2 5.0 marimba and Sound system, + track
Let It Snow	Blume, Brian	Tapspace	3.5'	marimba, vibe.
Winterludes for Two	Blume, Brian	Tapspace	3-7'	marimba, vibe
Ezekiel's Wheel	Bobo, Kevin	PercMaster	9'	marimba, lead pan
Prayer for the Broken	Bobo, Kevin	PercMaster	10'	2 marimba
Snare Drum Duet	Bobo, Kevin	Keyboard Percussion Publications	3'	2 snare drum
Intersections	Brock, Anthony	C. Alan	8'	2 marimbas, mark tree, 2 wood blk, tambourine, large cowbell, log drum
Eros(ion)	Broder, Alois	Edition Tonger	7'	snare drum, tenor drum
The 2nd Flight of the Bumblebee	Brostrom, Tobias	Edition Svitzer	3'	4.6 and 5.0 Marimba

<sup>65</sup> "Brian Blume - Percussion Duo Repertoire".

Blue Ridge	Burritt, Michael	Keyboard Percussion Publications	8.5'	2 marimba
Clear Midnight	Burritt, Michael	Keyboard Percussion Publications	9.5'	2 5.0 marimba, 7 toms, 2 ribbon crashers, sus
Sxueak	Burtner, Matthew	self published	6'	squeaky toys and computer
Plato's Cave	Cangelosi, Casey	Cangelosi	9.5'	wooden sticks
smallest is to biggest as fast is to slow	Cangelosi, Casey	Self Published		snare drum duo
Double Take	Carr, Jamieson	TapSPACE	7'	concert BD, 2 SD, 2 sets bongos, 2 splash cym, 2 opera gong, 2 wood blk, 2 cowbells
La Depre	Casentino, Saul	Self Published	5'	5 octave marimba, vibraphone
For Lack of Better Words	Chappel, Robert	self published	5'	marimba, lead pan
Preludes for Piano	Chopin, Frederic	public domain	various	2 marimbas
Nocturnes for Two	Chopin, Frederic (arr. Miller)	C. Alan	8'	2 marimba
Waltz in C-Sharp Minor (Op. 64, No. 2)	Chopin, Frederic (arr. Slawson)	TapSPACE	4'15"	marimba, vibe
Buzzy John's Blues	Collins, Tim	Self Published	4'	4.3 octave marimba, vibraphone
Tango Barroco	Consentino, Saul	Self Published	3'	vibraphone, 5 octave marimba
Abandoned Roadside Chorale	Cook, Christopher	Keyboard Percussion Publications	3.5'	2 five octave marimbas
Spain - Chick Corea Booklet	Corea, Chick arr. Deviney	Edition Svitzer	5'	marimba, vibe
Armando's Rhumba - Chick Corea Booklet	Corea, Chick arr. Deviney	Edition Svitzer	4'	marimba, vibe
Entanglement	Criswell, Cody	C. Alan	13'	marimba, vibe, SD, BD, Hi Hat
Chorale Variations	Danyew, Steve	Keyboard Percussion Publication	14'	2 marimba
Edge of the World	Daughtrey, Nathan	C. Alan	4.5'	4.6 marimba, vibe
The Old Pond, version 2	Daughtrey, Nathan	C. Alan	3'40"	5.0 marimba, 2 vibe
Rock House Creek	Daughtrey, Nathan	C. Alan	8'	marimba, vibe
The Old Pond	Daughtrey, Nathan	C. Alan	3.5'	5 octave marimba, 2 vibraphone
Clair de Lune	Debussy, Claude (arr. Lesieur)	TapSPACE	4'45"	4.5 marimba, 5.0 marimba
Danse (Tarantelle Styrienne)	Debussy, Claude (arr. Zeltsman)	Edition Svitzer	5'	4.6 marimba, 5.0 marimba
Songs from the Infinite Plane (intermediate)	Dietz, Brett William	C. Alan	2'	marimba, vibe (collection of 15 pieces)
Udarep Akubrad	Dorman, Avner	G. Schirmer	9'	2 5.0 marimba, 2 darabuka hi, 2 darabuka low, 2 toms
The Sorcerer's Apprentice	Dukas, Paul (arr. A. Dorman)	G. Schirmer	9.5'	2 5.0 Marimba
Slavonic Dance, Op. 46, No. 1	Dvorák, Antonín (arr. Zambito)	C. Alan	4'	2 marimba
Slavonic Dance, Op. 72, No. 2	Dvorák, Antonín (arr. Zambito)	C. Alan	5.5'	2 marimbas

this mind made war	Farrin, Suzanne	Farrin	7.5'	2 vibraphone
Sonata for Vibraphone and Marimba	Fazio, Alfio	Honeyrock	11	marimba, vibe
Vuja De	Fields, Nicholas	C. Alan	4'50"	2 marimba
Pulse Theorem	Finley, Ben	Tapspace	6'	2 wood blks, 2 roto tom frames, 2 sets bongos, 2 sets congas, 2 kick BD
Renfo	Ford, Mark	Musicon Publications	5.5'	five octave marimba, 2 snare drums
Carousel	Friedman, David / Samuels, Dave	Avid Music	7-10'	marimba, vibe
Sunset Glow	Friedman, David / Samuels, Dave	Avid Music	10'	marimba, vibe
Three Preludes	Gershwin, George (arr. Lesieur)	Tapspace	7'	marimba, vibe
Coming Home	Gisby, Steve	Steve Gisby	5'15"	any unpitched percussion
symmetry   reflection	Gisby, Steve	Steve Gisby	25-30'	any mallet percussion instrument
Purity II	Golinski, Tomasz	Edition Svitzer	8'	2 marimba
Coloring Sheet	Gottry, Josh	C. Alan	4.5'	2 4.3 marimba, vibe, ride cym, SD
In Tandem	Gottry, Josh	C. Alan	8'	marimba (shared), BD, 2 sets Bongos, Hi Hat, Splash Cym,
Minor Plot	Gottry, Josh	C. Alan	6.5'	marimba, tenor pan
Suite Marimba	Gottry, Josh	C. Alan	8-9'	marimba (med easy)
This One Day	Gottry, Josh	C. Alan	6'	marimba, vibe
Etude for Two Marimbas	Grassano, Thomas	C. Alan	9'	2 marimba
Twelve	Guinivan, Eric	Honey Rock	13'	twelve drums, two tam-tams, and two bells
Ore	Gunn, Wally	self published	7'	percussion duo with speaking voices
Skylight	Hall, Dave	C. Alan	9'	crotales (2 octaves), vibe, wind chimes, 3 tri, 5.0 marimba, patio wind chimes, 3 bows
Summoning of Katakhanes	Harding, Scott	C. Alan	7'	yak bera, bongos, 2 toms, 2 kick BD, bell plate, 2 sets ankle bells, davula, congas, trashy cym
Strata	Harvey, Sean Patrick	Tapspace	3.5'	2 SD, brake drum
Dueling Marimbas	Hills, Joe	C. Alan	6	2 marimba
Surface Tension	Hollinden, Dave	C. Alan	10'45"	7 toms, 2 SD, tambourine, 2 cowbell, woodblk, hi hat, 2 crash cym, chinese, bongos, temple block, ride cym
Alchemy	Hollinden, Dave	Self Published	23'	2 flower pots, brake drum, cowbell, glass bottle, 2 tamb w/ head (lrg. and small), noisy metal, bells, noisy cym, sizzle cym, 3 woodblk, tambourim, noisy wood instrument, seed rattle, vibraslap, bamboo wind chimes
Fastlane	Hollo, Aurél	Self Published	6'	marimba, vibe, various small percussion, tam tam
Crossing	Holmes, Benjamin	tapSPACE	5'	2 toms, 2 snare drums, zil bell, brake drum
You Can't Get There From Here	Hopper, Adam	C. Alan	5'20"	marimba, vibe

Three Scenes in Nature	Houllif, Murray	C. Alan	7'20"	marimba, 3 wooden salad bowls, 4 bottles, gongs
Passacaglia	Ignatowicz, Anna	Norsk Musikforlask	9'	marimba, vibe
Hiten-Seido II	Ishii, Maki	Edition Moeck	12'	2 marimba
Travelogue	Izzo, Tom	Honey Rock	5.6'	2 marimba
Digga-digga-digga-digga-deegot	Jarvis, Dave	Honey Rock	4.5'	BD, 4 toms, SD, bongos, 2 woodblks, 2 cowbells, 3 temple blocks, stacked cym, opera gong
Take Hold of Me	Johannessen, Olin	Tapspace	4'	marimba, vibe
City Museum	Justis, Ben	Tapspace	12'	vibe, marimba, timpano, large tam tam, 2 toms, sizzle, china, hi hat, water bucket, trash can, assorted metalics
Cosmic Constellation	Kaiser, Leander	C. Alan	6.5'	marimba, vibe
Double Flanging I	Kaiser, Leander	C. Alan	5'	2 drumsets
Double Flanging II	Kaiser, Leander	C. Alan	4'10"	2 drumsets
Reversion	Keck, Austin	Self Published	6'	vibraphone, bells, high octave and low octave crotales, 2 drumset bass drums, various pieces of junk metal
Apotheosis	Keown, Alan	Tapspace	5'	2 splash cym, 2 brake drums, 2 sets bongos, 2 hi toms, 2 low toms, 2 BD
Recital Duo for 2 Snare Drums	Knipple, Dan	C. Alan	6'	2 SD witch kick BD and Hi hat
up and down	Koide, Noriko	self Published	2'	marimba, vibe
4 SALE	Komljenovic, Ksenija	Bachovich	9.5'	two 5-octave marimbas, 2 sets bongos, doumbek
Circles of Ice	Kopetzki, Eckhard	Ineke Busch Verlag	6'	marimba, vibe
Wooden Delight	Kopetzki, Eckhard	ConTakt Musikferlag	11'	2 marimba
Toccata	Koppel, Anders	Norsk Musikforlag	10'	marimba, vibe
And so the wind blew...	Koshinski, Gene	self Published	22'	vibe, Chinese Drums / Crotales (Set of) / Maraca / Piccolo Woodblocks / Sistrum (x2) / Tuned Rice Bowls / Windchimes (x3)
As One	Koshinski, Gene	Honey Rock	4.5'	5.0 marimba, BD, 2 sets bongos, 2 congas, 2 floor tom, 2 splash
360	Koshinski, Gene	self Published	8'	2 SD, kick drum pedal on each side, 2 splash cyms, 1 drum shell
Ceci N'est Pas un Jouet	Koshinski, Gene	Bachovich Music Publications	6'	2 music boxes
The Mermaid	Koshinski, Gene	self Published	4'	marimba, vib, timp, perc. movie
Song and Dance	Koshinski, Gene	self Published	10'	Kalimba, Claves, 3 Toms, Bass Drum, China Cymbal, and Conch Shell Horn, Bells, Ocean Drum, Shaker, Mark Tree, Claves, Djembe, 2 Bongos, 2 Congas, and Gliss Gong.
Together and Not	Koshinski, Gene	Honey Rock	8'	5 octave marimba, 4.3 octave marimba
Jing Fling	Koshinski, Gene	One Two Press	4'	2 pair of Jing Chinese Cymbals
Whiz-Bang	Koshinski, Gene	self Published	6'	Low Drum, 6" Roto Tom, Crash Cymbal, 3 Junk Metals, Melodica,

				Bass Drum (muted), 8" Roto Tom, Splash Cymbal, 3 Junk Metals, Melodica
Sammy Scales	Koshinski, Gene	self Published	4'	one 5.0 octave marimba
Long Exposure	Koshinski, Gene/ Broschus Tim	self Published	11.5'	2 zabumba drums (or floor toms), 2 rattan switches, 2 China cymbals, 2 "single-strike" handbells (any 2 separate pitches)
Echoes	Kuehn, Michael / Schietroma, Shawn	drop6	9'	2 marimba
It's About Time	Kumor, Frank	C. Alan	5'	2 5.0 marimba, 2 Pedal BD, 2 toms, 2 low sus, 2 high sus.
Table of Contents	Lang, David	G. Schirmer	8'	crotale, 3 tea bells, 3 small shakers, small tamb, sleighbell, 3 woodblock
Travel Diaries	Lansky, Paul	Carl Fischer	20'	5 unpitched noise-like instruments (bottles, flowerpots, etc.), claves, congas, bongos, glockenspiel, vibraphone, small cowbell, 3 unpitched woodblock-like instruments (templeblock, etc., all different in timbre, e.g. not 3 different pitched woodblocks), triangle, cymbal, pedal bass drum, 4 tom-toms, crotales (low octave), marimba (4.3 octave)
Music for Mar., Vib., & Japanese Temple Bowls	Leeuw, Ton de	Donemus	14'	marimba, vibe, japanese temple bowls
Effugonotrom	Leth, Max	Studio 4 productions	4'	marimba, vibe
The Redwood Box	Levitan, Daniel	Keyboard Percussion Publication	24'	marimba, vibe
We Two	Levitan, Daniel (arr. Mimura)		14'	2 marimba
Small Change	Lindroth, Scott	Self Published	4'	2 marimbas
La Campanella	Liszt, Franz (arr. Cathey)	C. Alan	4.5'	2 marimba
Hungarian Rhapsody No. 2	Liszt, Franz (arr. Daughtrey)	C. Alan	4'	2 marimba
Liebesträume in A-flat Major, No. 3	Liszt, Franz (arr. Yariv)	Innovative	4.5'	marimba, vibe
Parkway	Locke, Joe	Keyboard Percussion Publications	5.5'	marimba, vibe, crotales, tuned gongs
Kazan Trilogy	Loevendie, Theo	peermusic germany		marimba, vibe, drum
Conversations for Two Tambourines	Lopez, Bobby	TapSPACE	2.5'	2 tambourines
Jack and Gyile	MacBride, David	media press	8'	open instr.
Music Box	MacBride, David	media press	6'	two glockenspiels and two vibraphones
Le Livre des Claviers II	Manoury, Philippe	Durand	6.5'	2 marimba
Shape Shifter	Maric, Dave	Norsk Musikforlag	7.5'	5-Octave Marimba, Cowbell, Snare Drum, Low Tom, High Tom, Crash

				Cymbal, Bass Drum, Hi-Hat, High and Low Bongos, Cowbell, Low Block, High Block, 5-Octave Marimba
Eight on 3 and Nine on 2	Marino, Robert	Tapspace	6.5'	8 pitched tom toms, 2 roto toms, 1 set of bongos, 1 kick drum
Lemuria	Marján, Csaba Zoltan	Edition Svitzer	10'	2 marimba
Musical Pictures	Marján, Csaba Zoltan	Edition Svitzer	8'	marimba, vibe, cajon, tambourine,
Tromma	Masson, Askell	Editions Bim	9'	2 marimbas, 3 congas, 4 bongos, 2 pedal bass drums, 4 tom-tom, 1 bass drum, 2 octabands, 2 slit drums
Rhythm Strip	Masson, Askell	Smith Publications	9'	concert snare drum, piccolo snare drum, field drum
Binary	McBane, Matt	Self Published	15'	2 drum sets, marimba and vibraphone
Balance of Power	McCarthy, Daniel	C. Alan	4'30"	Bongos, Concert Toms, Suspended Cymbal, Small Gong, Congas, timpani
RimbaDance	McCarthy, Daniel	C. Alan	10'	marimba, Percussion (Vibraphone, Bongos, Timbales, Snare Drum, 2 Low Toms, Kick Bass Drum, Small Tam-Tam, Metal, Sizzle Ride, 2 Log Drums, Temple Blocks, Maracas, 5-octave Marimba)
Swords of Power	McCarthy, Daniel	C. Alan	8'	bongos/timbales, prayer bowl, finger cymbals, splash cymbal, gliss gong, tam-tam, 2 woodblocks, snare drum, sand blocks, bass drum, 4 toms, 4 log drums, temple blocks, maracas, temple blocks
Synergetic Simpantico	McFarland, John Max	Tapspace	7'	drumset, timbales, bongos, 3 roto toms, concert bass drum, piccolo snare drum, 14" hi-hat, 13" hi-hat, low crash cymbal, 2 splash cymbals, high crash cymbal, 2 ride cymbals, sizzle cymbal, China cymbal, 4 octabands, high and low jam blocks with pedal, cowbell with pedal, 3 brake drums, 2 mounted cowbells, log drums with 4 pitches, mark tree, temple blocks
Black	Mellits, Mark	Self Published	5'	2 marimba
Red	Mellits, Mark	Self Published	15'	2 marimba
Elephant Walk	Metzger, Jon	C. Alan	6'	marimba, vibe
Marimba Spiritual II	Miki, Minoru	Zen-on Music	14'	marimba, vibe, percussion
Kiraka's Lullaby	Miller, Adam	C. Alan	5'30"	marimba, vibe
Réflexions de la mer	Momotenko, Fred	Momotenko	13'	marimba, vibe, electronics
Barbaric Passages	Moore III, Joe W.	C. Alan	7'	Small Cymbal, Resonant Metal, Bongos, Double Headed Tom-Tom, Field Drum, Surdo/Bass Drum, Resonant Metal, Tambourine, 2 Woodblocks, 2 Congas, Djembe/Low Drum
Omojo (I. flux, II. flex, III. flox)	Moore III, Joe W.	Self Published	15'	2 glockenspiels, 2 vibes, 2 multi set-ups

Secrets We Keep	Moore III, Joe W.	Self Published	14'	Vibraphone, glockenspiel, and 2 multipercussion set-ups
Dimension 5	Moore III, Joe W.	Innovative Percussion	7'	Brake Drum, Splash Cym, Bongos, Snare Drum, Rim of Drum, Hi-Tom, Low-Tom
Pattern Music	Moore III, Joe W.	Self Published	7'	2 marimbas
Cohesion	Moore, Matt	C. Alan	4'15"	bass drum, hi-hat, snare, low bongo, high bongo, ride cymbal, crash cymbal, splash cymbal., bass drum, low tom, medium tom, high tom, snare drum, high conga, "popcorn" snare drum, china cymbal, crash cymbal, splash cymbal
Octabones	Morag, Adi	Morag	10'	2 marimba
Walking Distance	Naughton, Peter	TapSPACE	7'	4 octave and 4.6 octave marimba
The Sky Is the Limit	Nishimura, Yukiko	C. Alan	9'20"	marimba, vibe
Re-Percussion	Norgard, Per	Edition Wilhelm Hansen	8.5'	marimba, vibe and 2 sets of: 3 toms, 2 roto toms, 6 octabons
The Well-Tempered Percussion	Norgard, Per	Edition Wilhelm Hansen	8.5'	marimba, vibe, chimes
55 Bells	Nozny, Brian	Self Published	8'	2 3.0 octave vibraphones
Give Me Your Bunch of Fives	Nuyts, Frank	Self Published	7'	2 marimba
Two Dolphins Crashing a Beach Party	Nuyts, Frank	Self Published	6.5'	2 marimba
Wooden Music	O'Meara, Rich	Colla Voce	9.5'	2 marimba
Kinetic Energy	Oliviera, João Pedro	Honey Rock	9'	marimba, vibe
Nihal	Ottomano, Stefano	Alfonce Productions		various toms, djembe
CaDance 42	Pape, Andy	Edition S	11'	Hi-Hats (x2) / Kick Bass Drum (x2), 4 toms, 2 sus
Five by Five	Pape, Andy	Edition Svitzer	9'	splash cymbal, crotale, cowbell, ribbon crash, woodblock, bass drum (shared with Percussion 2), low drum, mid drum, high drum, small Chinese cymbal, crotale, cowbell, ribbon crash, woodblock, bass drum (shared with Percussion 1), low drum, mid drum, high drum
Impermanent	Perich, Tristan	Self Published	37'	tubular bells, 2 channel 1 bit electronics
Observations	Perich, Tristan	Self Published	12'	2 sets crotales, 6 channel 1 bit mixer
Parallels	Perich, Tristan	Self Published	50'	4 tuned tri, hi hats, 4 channel 1 bit mixer
Tango Suite (3 mvts. sold separately)	Piazzolla, Astor (arr. Super)	Honey Rock	18'	2 marimba
Carpe Diem	Powell, Susan	Innovative	4.5'	Bongos, Snare Drum, Low Tom, China Cymbal, Tambourine, Woodblocks (3), Snare Drum, Toms (3), Triangle, Opera Gong. Shared: Bass Drum, Piggyback Cymbal (Small Cymbal on Top of Large Cymbal)
Fragment	Psathas, John	Promethean	3'	vibe, piano

Ukiyo	Psathas, John	Promethean	9.5'	marimba, vibe + track
Jettatura	Psathas, John (arr. Carmenates)	Self Published	5'	2 marimba, 2 vibe
Alborada del Gracioso	Ravel, Maurice (arr. Leth)	MMP	4'	2 marimba
Tricks of the Trade	Raymond, Danny	TapSPACE	5'30"	drumset, marching snare
Pangea - North	Raz, Yehezkel	Self Published	7'	vibraphone, 2 bows, bass drum
Clapping Music	Reich, Steve	Universal Edition	5'	hands
Nagoya Marimbas	Reich, Steve	Boosey & Hawkes	5'	2 marimba
Piano Phase	Reich, Steve	Universal Edition	8-9'	2 marimba
Tango Passacaglia	Remington, Jacob	C. Alan	9.5'	2 marimba
Meteor	Ridley, Stephen			2 marimba
Faded Snapshot	Riley, Steve	C. Alan	10'15"	marimba, vibe
Flight of the Bumblebee	Rimsky-Korsakov (arr. Leth)	Keyboard Percussion Publications	2'	one 5 octave marimba
Pascal's Motor Rhythms	Rivera, Luis	Bachovich	3.5'	6 toms, 2 sets of bongos
My Favorite Things	Rodgers/Hammerstein, arr. Venet	Keyboard Percussion Publications	6'	5 octave marimba, vibe + tuned accessories
Once Removed	Rogers, John Fitz		9'	2 marimbas
A Message to a Friend	Rosauro, Ney	Malletworks Music	5'	marimbas, vibe
Sand Dunes	Rossum, Kelly	Keyboard Percussion Publications	4.5'	two 5-octave marimbas, ankle bells
Kaleidoscope	Sammur, Eric	Keyboard Percussion Publications	9-11'	2 marimba
Ameline	Sammur, Eric	Keyboard Percussion Publications	4'	marimba, vibe
Blur	Sanderl, Rob	C. Alan	4'15"	two 5 octave marimba
Sonata in D Minor (K.141)	Scarlatti, Domenico (arr. Ovalle)	TapSPACE	2'	5.0, 4.3 marimba
Sonata in A Minor (L. 241/K. 54)	Scarlatti, Domenico (arr. Slawson)	TapSPACE	3'	marimba, vibe
...?! for snare drum and marimba	Schirripa, Marco	C. Alan	2'15"	marimba, snare drum
2-Gather	Schmidt, Matthias	Norsk Musikforlag	5.5'	5.0, 4.3 marimba
Aquarell	Schmidt, Matthias	Norsk Musikforlag	4'	2 marimba
Blue Horizons	Schmidt, Matthias	Norsk Musikforlag	4'	2 4.3 marimba
Flow	Schmidt, Matthias	Norsk Musikforlag	5'	one 5.0 marimba
Gretchen at the Spinning Wheel	Schubert, Franz (arr. Blume)	TapSPACE	3'45"	marimba, vibe
Dark Sky	Schulze, Dustin	TapSPACE	4'	2 marimba
Etude in C# Minor Op.2, No. 1)	Scriabin, Alexander (arr. Slawson)	TapSPACE	3'	marimba, vibe
Calienta	Sejourne, Emmanuel	Alfonse Productions	8'	vibraphone, five octave marimba

Departures	Séjourné, Emmanuel	PM Europe Publications	11.5'	2 marimba
Losa	Séjourné, Emmanuel	Honey Rock	5'	2 marimba
Bunker	Sekhon, Baljinder	Self Published	12'	kick drum, snare drum, floor tom, 2 vibe, 2 sets of bongos, sus,
42nd Street Rondo	Sigel, Wayne	Norsk Musikforlag	7'	2 sets of: 2 cowbells, 2 bongos, 2 tom toms
Break	Skidmore, David	Self Published	6.5'	2 drumsets
Sonata for Two Marimbas	Skidmore, David	KPP	8'	2 marimba
Whispers 2	Skidmore, David	Skidmore Percussion	3'	4.3 marimba, vibe
2 Maracatu for 2 Drumsets	Smith, Andy	Self Published	9.5'	2 drumsets, agogo bells, cowbells
CongaStück	Smith, J.B.	C. Alan	3'	4 congas
Ringin' Webs of Metal Threads	Smith, J.B.	C. Alan	7'	2 vibe
Soca Phase	Smith, J.B.	C. Alan	5'	4 congas, 2 pedal bass drum and 2 foot-operated woodblock, 2 jam block or cowbell.
When Music is Missing, Music Sings	Smith, Stuart Saunders	Sonic Art Editions	7.5'	Found objects
The Game of the Century	Snow, C.	Tapspace	2.5'	chess set
Double or Nothing	Steinquest, David	Rowloff	2'45"	marimba, vibe
Aerial	Stolk, Adria	Stolk	10'	marimba, vibe, crotales, bells, opera gong
Light as a Feather	Stolk, Roland	Keyboard Percussion Publications	5'	marimba, vibe
Sequoia	Stopa, Alex	Tapspace	8'	2 marimba
You've Got a Friend in Me	Stopa, Alex	Tapspace	4.25'	one 5-octave marimba
Diptych No. 4 (1992)	Stout, Gordon	Keyboard Percussion Publication	10"	marimba and percussion
Choro No.1 (2006)	Stout, Gordon	Keyboard Percussion Publication	10'	marimba and pandeiro
Manhattan Escapades (2012)	Stout, Gordon	Keyboard Percussion Publication	8'	two marimbas
Acquiescent Blues (2013)	Stout, Gordon	Keyboard Percussion Publication	8'	marimba and vibraphone
Bossaccata (2013)	Stout, Gordon	Keyboard Percussion Publication	8'	two marimbas
Tailoring for Two (2013)	Stout, Gordon	Keyboard Percussion Publication	8'	two marimbas
Belly Buttons (2015)	Stout, Gordon	manuscriptKPP	7'	drum set and marimba
Mystic Rites of Flight (2015)	Stout, Gordon	manuscriptKPP	7'15"	two marimbas
Incoming (Pearl Milk Tea) (2002)	Stout, Gordon	Keyboard Percussion Publication	8'	drum set and marimba

Laruci In The Sky (2002)	Stout, Gordon	Keyboard Percussion Publication	6'	two marimbas
Skylark Orange Circles (2004)	Stout, Gordon	Keyboard Percussion Publication	10'15"	two marimbas
Somewhere in Africa There's A whirlwind (2010)	Stout, Gordon	Keyboard Percussion Publication	6'	two marimbas
Triptych (1980)	Stout, Gordon	Keyboard Percussion Publication		two marimbas
Surreal Moods	Szilvasi, Attila	Edition Svitzer	11'	2 marimba, tape
Rhapsody for Vibraphone and Marimba	Taylor, Michael	Self Published	8'	marimba, vibe
Boomerang Duo	Tedesco, Fabian Perez	Self published	7'	2 marimbas
Zari	Tedesco, Fabian Perez	Self published	8'	2 marimbas
Zarimba	Tedesco, Fabian Perez	Self published	7.5'	2 marimbas
Three Transformations	Thomas, Andrew	American Composers Alliance	10.5'	2 marimba
Six Duets in a Rudimental Style for SD & BD	Tompkins, Joseph	Bachovich	2-3.5'	SD, BD
Paradigma	Torchinsky, V	C. Alan	12'	marimba, vibe
Come Thou Fount of Every Blessing	Traditional (arr. Weyer)	Tapspace	3'	marimba, vibe
2+1	Trevino, Ivan	Self Published	6'	one 4.6 marimba
2300 Degrees	Trevino, Ivan	Self Published	7'	2 marimbas w/ 2 oct crotales
Catching Shadows	Trevino, Ivan	Self Published	8'	2 - 5.0 mar
Hold Fast	Trevino, Ivan	Self Published	8'	vibe, drumset
Driven	Trevino, Ivan	Self Published	6'	marimba, vibe, kick drum, sd, cajon electronics
Into the Air	Trevino, Ivan	Self Published	8'	2 marimba
Vertical River	Tyson, Blake	KPP	5'	marimba, vibe
Chromeo	Venet, Andrea	Dr. Glocken AV Publications	6'	8 toms, 2 bongos, 1 snare drum, concert bass drum, hihat (2), splash cymbal, desk bells (4)
Faded Lines	Venet, Andrea	tapSPACE	3.5'	drumset bass drum, concert snare, field drum
Arabesco Infinito	Vinao, Alejandro	Vinao Publications	9.5'	marimba, vibe
Book of Grooves	Vinao, Alejandro	Vinao Publications	24'	2 marimba
Book of Grooves	Vinao, Alejandro	Self Published		2 marimba
In the History of Man	Wahlund, Ben	Honey Rock	6'	marimba, drumset
Table Talk	Weinberg, Alyssa	Self Published	8'	prepared vibraphone, 3 woodblocks, soda can, soup can, 2 thin pieces of wood, 2 crotales, 2 temple bowls, thin piece of metal, 2 small gongs with bottle caps in them
Omphalo Centric Lecture (duo version)	Westlake, Nigel	Rimshot Music	8'	2 marimba, log drum, shaker, splash
Blue Motion	Whibley, Stephen	TapSPACE	10'	Vibraphone, 2 marimbas—(1) low A, (1) low C Drums (2 floor toms,

				kick drum with double bass pedal), Cymbals (hi-hat with remote pedal, sizzle cymbal, 2 splash cymbals, China cymbal), Accessories (shaker, caxixi, afuche/cabasa, triangle)
Zephyr	Whibley, Stephen	Self Published	10.5'	marimba, vibe
A One Way Ticket	Worden, Drew	Keyboard Percussion Publications	12.5'	2 sets bongos, 4 toms, octave of desk bells,
Mosaic	Wroten, Alex	Self Published	12.5'	2 vibe, crotales, drumset, pedal BD
Gyro	Yariv, Tomer	Innovative	9'	2 sets of: 22" bass drum, 4 toms (8", 10", 13", 14"), bongos, hi-hat, splash cymbal, cow bell, wood block
Oriental Fantasy	Zivkovic, Nebojsa	Edition Musica Europea	10'	2 Marimbas (5 Oktav), Gong in B, Tam-Tam, Riq, Dumbek, Bass Dr., Hi-Hat, 2 cymb., Flexatone.
Ultimatum II	Zivkovic, Nebojsa	Edition Musica Europea	7'	2 marimba

# Appendix B

The following photos show the stage plot for each recital.

## Recital 1 - Stage plot



## Gear in the van

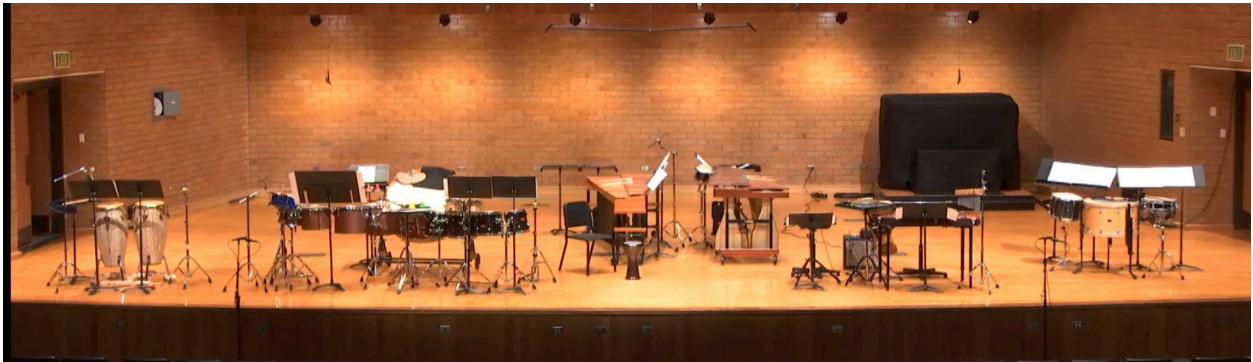
View from the back



View from the passenger seat



## Recital 2 - Stage Plot



### Gear in the van

View from the back



View from the passenger seat



### Recital 3 - Stage Plot



### Gear in the van

View from the back



View from the passenger seat



## Bibliography

- "About - Andrea Venet." Accessed April 18, 2025. <https://www.andreavenet.com/about>.
- "About — John Tadlock." Accessed Apr 17, 2025. <https://www.johntadlockmusic.com/about>.
- "About | Peter Naughton Music." Accessed Apr 17, 2025. <https://www.peternaughtonmusic.com/about>.
- "Alyssa Weinberg." Accessed Apr 16, 2025. <https://weinbergmusic.com/about>.
- "Andy Pape - Biography." Accessed Apr 17, 2025. [https://andypape.dk/?page\\_id=82](https://andypape.dk/?page_id=82).
- "Andy Smith - Compositions." Accessed Apr 17, 2025. <https://andysmith.squarespace.com/compositions>.
- "Austin Keck." Accessed Apr 17, 2025. <https://www.keckmusic.com/our-story>.
- "Benjamin Holmes." Accessed Apr 16, 2025. <https://www.holmespercussion.com/about>.
- "Brian Blume - BluHill Podcasts." Accessed Apr 16, 2025. <https://www.brianblumemusic.com/podcast>.
- "Brian Blume - Percussion Duo Repertoire." Accessed Apr 16, 2025. <https://www.brianblumemusic.com/duorep>.
- "A Conversation about Renfro with Mark Ford and Paul Rennick." Blank House Media. <https://youtube.com/watch?v=pbViTy-ghJ8>.
- Clark Silva, Marilyn. Review of *Crossing*, by Benjamin Holmes. *Percussive Notes* 60, no. 5 (October 2022): <https://pas.org/reviews/crossing-benjamin-holmes/>.
- "Emmanuel Sejourne." Accessed Apr 16, 2025. <https://emmanuelsejourne.com/biography/>.
- "Ivan Trevino." Accessed Apr 16, 2025. <https://ivandrums.com/bio/>.
- "Kelly Rossum." Accessed Apr 16, 2025. <https://www.krossum.com/about>.
- "Ksenija Komljenović, Percussionist and Composer." Accessed Apr 16, 2025. <https://www.ksenijakomljenovic.com>.
- "Mark Ford." Accessed Apr 16, 2025. <https://music.unt.edu/people/mark-ford.html>.
- "Matthew Weyer." Accessed April 18, 2025. <https://www.tapSPACE.com/matthew-weyer/>.
- "Paul Rennick." Accessed Apr 16, 2025. <https://music.unt.edu/people/paul-rennick.html>.
- "Quey Percussion Duo." Accessed Apr 16, 2025. <https://qpdmusic.com/about/index.html>.
- "Tim Collins." Accessed Apr 17, 2025. <https://www.timcollinsmusic.com/about>.

- "Uniwersytet Muzyczny Fryderyka Chopina - Anna Ignatowicz." Accessed Apr 18, 2025. [https://chopin.edu.pl/pracownicy/420\\_anna-ignatowicz-glinska](https://chopin.edu.pl/pracownicy/420_anna-ignatowicz-glinska).
- "Wayne Siegel – Composer." Accessed Apr 16, 2025. <https://waynesiegel.dk/>.
- Wayne Siegel Biography*. Wayne Siegel – Composer. 2013c. [https://waynesiegel.dk/?page\\_id=20](https://waynesiegel.dk/?page_id=20).
- Burkholder, Peter J., Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 9th Edition ed. W.W. Norton & Company, Inc., 2014.
- Fitzgerald, Jon, Philip Hayward, and Arianne Reis. "Maracatu Nação Noronha: Embodied Cultural Practice and its Sustainability on an Isolated Brazilian Island." *Shima (Sydney, N.S.W.)* 11, no. 2 (Oct 2, 2017).
- Ford, Mark and Rennick, Paul. *Renfro - A Duet for Snare Drum and Marimba*. Denton, TX: Musicon Publications, 2019.
- Gomes, Sergio. *New Ways of Brazilian Drumming*. Advance Music, 2007.
- Holmes, Benjamin. *Crossing*. Portland, Oregon: TapSPACE Publications, 2022.
- Ignatowicz, Anna. *Passacaglia for Marimba and Vibraphone*. Oslo, Norway: Norsk Musicforlag, 2006.
- John Tadlock. *Five More Minutes*. Greensboro, NC: C. Alan Publications, 2020.
- Katz, Israel J. *Flamenco*. Oxford University Press, 2001. doi:10.1093/gmo/9781561592630.article.09780. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000009780>.
- Keck, Austin. *Reversion*. Los Angeles, CA: Keck Music Publications, 2023.
- Kelly Rossum. *Sand Dunes*. Asbury Park, NJ: Keyboard Percussion Publications, 2018.
- Kokoszka, Stanisław. "Interview with the Composer Anna Ignatowicz-Glińska." Marimba Festiva Association, . [https://www.marimba-festiva.de/ARCHIV/IKMMA/ignatowicz\\_en.pdf](https://www.marimba-festiva.de/ARCHIV/IKMMA/ignatowicz_en.pdf).
- Komljenovic, Ksenija. *4 Sale*. New York, NY: Bachovich Music Publications, 2018.
- Masson, Askill. *Rhythm Strip*. Baltimore, MD: Smith Publications, 1998.
- Matthew, Weyer. *Come, Thou Fount of Every Blessing*. Portland, Oregon: TapSPACE Publications, 2015.
- Naughton, Peter. *Walking Distance*. Portland, Oregon: TapSPACE Publications, 2021.
- Pape, Andy. *CaDance for Two for Percussion Duo*. Denmark: Edition S, 1998.
- Rushford, Jerry. "Hymns of the Season: Come, Thou Fount of Every Blessing." . Accessed Apr 17, 2025.

<https://library.pepperdine.edu/news/posts/hymns-of-the-season-come-thou-fount-of-every-blessing.htm>.

Sejourne, Emmanuel. *Calienta*. Clermont-Ferrand France: Alfonse Production, 2015.

Siegel, Wayne. *42nd Street Rondo*. Oslo, Norway: Norsk Musicforlag, 2007.

Smith, Andy. *2 Maracatu for Drumset Duo*. El Paso, TX: Andy Smith, 2012.

Trevino, Ivan. *2+1*. Austin, TX: Ivan Trevino, 2013.

Venet, Andrea. *Chromeo*. Jacksonville, FL: DrGlockenAV Publications, 2018.

Venet, Andrea. *Faded Lines*. Portland, Oregon: Tapspace Publications, 2017.

Weinberg, Alyssa. *Table Talk*. Weinberg Music, 2016.