

Symphony – Haydn, *Trumpet Voluntary* – Clarke, *Turkish March* – Beethoven, and more.

The quartets are not very long in duration, but still have plenty of challenges to help students advance musically. The difficulty level would be the most beneficial to advanced middle school and early high school students.

There are plenty of dynamic and articulation changes to keep the students challenged, along with very good voicings to blend the ensemble sound. More advanced students could also benefit from these arrangements to improve their fundamentals and progress their overall reading ability. A favorite element of the book is how fun the arrangements are. The music is recognizable and accessible for students, as they will enjoy reading through it with other low-voiced instruments.

Overall, these arrangements are a great tool to help students gain valuable chamber music experience early in their development. The flexibility of the parts is a brilliant way to bring together students from a variety of bass clef instruments in a chamber setting.

—Dr. Matthew Mireles, St. Mary's University

Audio

Emblems. Justin Benavidez, tuba and Nick Weiser, piano. Mark Records. www.markcustom.com. 53318-MCD. 2018.

Tubist Justin Benavidez's debut solo album, *Emblems*, features works for tuba and piano by American composers. The disc is steeped in Americana, showcasing a variety of styles from popular music to jazz to folk. Benavidez and pianist Nick Weiser perform with tremendous virtuosity, stylistic versatility, and expression throughout, making for an impressive and highly entertaining record.

Emblems opens with Michael Daugherty's *Reflections on the*

Mississippi, a nostalgic rumination on the composer's childhood trips to the Mississippi River. The concerto exhibits the influence of jazz, Dixieland, spirituals, and the blues, all in an approachable tonal language. Originally composed for orchestra and later adapted for wind band, this recording features the composer's piano reduction. From the mysterious and mournful opening melody of the first movement, "Mist," Benavidez's singing tone and sensitive lyricism are on full display. Clashing time signatures and relentless rhythmic impetus propel "Fury" and provide the first, but by no means last, opportunity for Benavidez to display his abundant technical prowess and his even, powerful sound. The third movement, "Prayer," returns to the calm of the first movement, evoking spiritual music and the blues while reminiscing on the concerto's opening melody. Benavidez navigates these musical idioms with great tenderness and expression. The piece closes with "Steamboat," a funky and energetic conclusion featuring the influence of Zydeco and Second Line music of New Orleans, on which Benavidez and Weiser shred with enthusiasm, exuberance, and precision.

Bruce Broughton's *Sonata for Tuba and Piano* is the standard warhorse of this album of otherwise relatively new repertoire. Benavidez and Weiser romp through the opening movement with vigor and energy, and the "Aria" offers yet another chance for Benavidez to demonstrate his superb melodicism as well as a tasty vibrato. In the final movement, Benavidez plays with outstanding agility and clarity, providing an exciting and virtuosic conclusion to this performance.

Written in 2012 for Charles Villarubia, Donald Grantham's *Concerto for Tuba* is a tour de force for both performers and the showiest piece on *Emblems*. The opening movement, "Fiery and Bold," works the tubist all over the range of the instrument, a

demand which Benavidez meets with apparent ease and masterful control. A slow and somewhat eerie second movement follows. Here again, Benavidez's ability to sculpt a phrase is remarkable, and his tone and fluidity in the upper register are pristine. The piece concludes with a jazzy movement dedicated to Chicago jazz musician and composer Tiny Parham, a fitting end to a record of American music, and one in which both performers exhibit impeccable style in addition to striking technical facility.

With such fine performances by Benavidez throughout, it would be easy for a reviewer writing for this journal to overlook Weiser's contribution to *Emblems*. On an album featuring three large-scale reductions, Weiser not only covers the parts admirably, but exudes great verve and style throughout. In doing so, his performances prove an ample counterpart to Benavidez's exceptional playing.

—Tom Curry, University of Wisconsin-Madison

Text

Patterns and Snippets. Brad Edwards. Self-published. 2017. 180pp.

I have been a fan of Brad Edwards's books for a long time. Whenever he comes out with a new text, it is worth every penny. His latest book, *Patterns & Snippets*, is a book that tries to invigorate the sometimes-dull necessity of practicing scales.

This scale/arpeggio method is divided into three sections: "Melodic Variations" (100pp), "Stepwise Sequences" (40pp), and "Music Snippets" (40pp). There are not many "exotic" scale forms contained in this book; instead, Mr. Edwards chooses to include extensive varieties of patterns coupled with a few scales: major, minor, chromatic, dominant seventh, and diminished seventh.

Part one, "Melodic Variations," is a thorough look at constructing