

Tribal Beat

Sound System

SAMPLE ONLY

Full Version Score does not have imprints



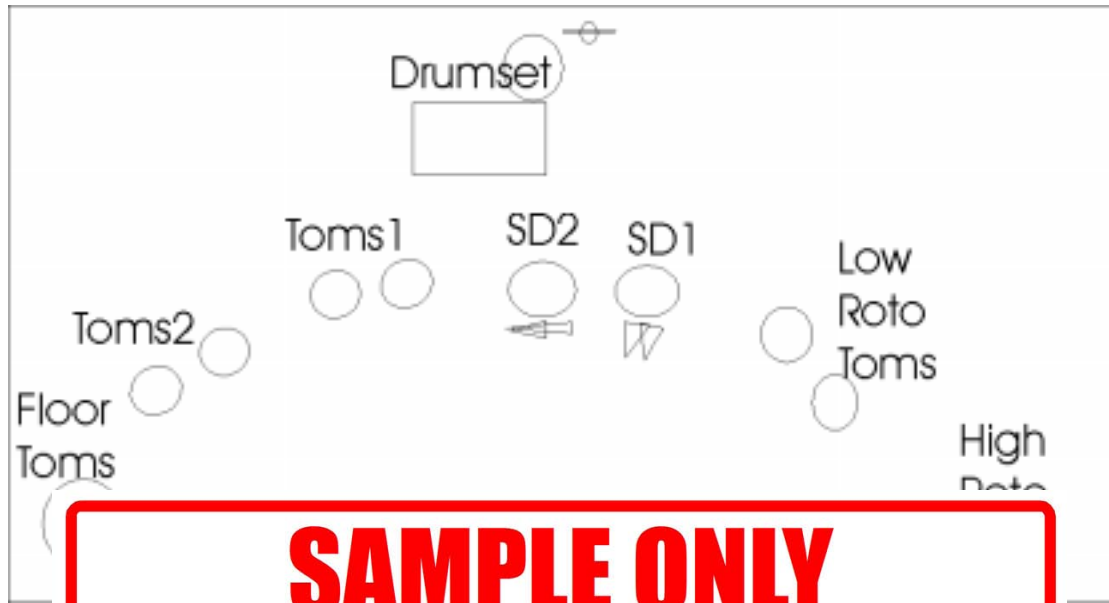
ercussion Music That Works!

Performance Notes

The Ideal artistic set up for this piece is with the drummers placed in a wide semi-circle at the back of the stage, with a large space in the middle for the dance to take place. This way it will seem from a performance point of view that the drummers are interacting with the dancers.

In some venues however this will not be practical, as the drummers must be able to hear each other well. In the case of a concert hall with a very reverberant acoustic they should be placed in a close knit group, so that they can hear each other well with no time delay problems. The drum kit player should be placed in the middle, behind the other players, so that everyone can hear them well.

The order of the stage placement is important, so that the answering figures from one side of the ensemble to the other can be clearly heard.



The ens the members of the ensemble. The ensemble should not need to be conducted, as the tempo is constant.

If doubling parts, the only part that really should be doubled is the floor tom, however the other parts that could be doubled are the roto toms. If there are not enough players then the piece works without the snare/ago-go and snare/cowbell parts, however it would be better to have neither part or both parts, so that the cowbell/agogo line is constant.

As the piece is written the solos are strictly notated, and are all played by two players simultaneously. If desired, adding improvised solos between bars 30-37 can extend the piece. If doing this then I suggest finishing it with the written out low drum solo at bar 38, and either playing the third as written or having a high drum solo at bar 63, as this leads us into the "rims" section.

The Dance:

The dance moves are largely up to the choreographer's discretion, however the dance should reflect the interaction between the drummers. The solo sections (bars 30, 38 and 63) in the drumming can be reflected in the dance by having dance solos at this point also, and they can interact with the drummers. Also the two sides of the ensemble answering each other at bar 46 can be reflected in the dance also.

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A Showcase for Percussion Ensemble and Dance

Tempo 138 bpm
with a rhythmic drive

Kevin Tuck
January 2001

Musical score for measures 1-12. The score is in 4/4 time and features the following parts:

- Hi Rotos: *f*
- Lo Rotos: *f*
- SD (snare off) 2 Cowbells: *f*
- SD (snare off) Agogo bells: *f*
- Toms 1: *f*
- Toms 2: *f*
- Floor Toms: *f*
- Drum Kit (bass, snare, HH only): *f*

Measures 5-6 and 11-12 include dynamics: *ppp cresc poco a poco*. Measure 9 includes *mf*. Measure 10 includes *f mp*. Measure 11 includes *mf*.

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Alternative version of the drum kit part, measures 11-12. It includes the instruction: *alternative version : *see performance notes*. The dynamic is *f*.

Musical score for measures 13 through 18. The score consists of seven staves. Measures 13-15 show a melodic line in the top staff with rests in the others. Measures 16-18 show a more complex texture with multiple staves playing rhythmic patterns. Measure 16 includes a triplet of eighth notes in the top staff. Measure 17 includes a triplet of eighth notes in the top staff. Measure 18 includes a triplet of eighth notes in the top staff.

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Musical score for measures 19 through 24. The score consists of seven staves. Measures 19-21 show a melodic line in the top staff with rests in the others. Measures 22-24 show a more complex texture with multiple staves playing rhythmic patterns. Measure 22 includes a triplet of eighth notes in the top staff. Measure 23 includes a triplet of eighth notes in the top staff. Measure 24 includes a triplet of eighth notes in the top staff. Dynamics include *ff* and *mf*.

Snare Drum (Snares Off)
2 Cowbells (mounted)

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5 *f* *ppp cresc poco a*

6 *ff mp*

11

16

21 *ff*

26 *mp ff mp*

31

36

41

46 *mp*

51