

Middle Eastern

This ensemble contains the riqq, tar and dombek. The rhythm used here is traditionally a call to dance. The arrangement is structured in four-measure phrases. Each four-measure phrase may be repeated at the discretion of the performers before moving to the next phrase. No repeats are marked for ease in illustrating the overall arrangement. Each phrase can be repeated to extend solos and ensemble sections.

Middle Eastern

Track 11

Frank Kumor

$\text{♩} = 110-120$

8

Dombek *mf*

Tar *mf*

Riqq *mf*

9

Dombek

Tar *f*

Riqq

Improvise solos during rests within pattern

10

Dombek *mf*

Tar *mf*

Riqq *mf*

16
improvise solos during rests within pattern

Drumkit
T1
R1

17

Drumkit
T1
R1

18

Drumkit
T1
R1

improvise solos during rests within pattern

19

Drumkit
T1
R1

Cuban Rumba Guaguanco

One of the most popular styles of rumba is called the *guaguanco* from Havana, Cuba. It can be heard at informal gatherings called *rumbas* or *rumbones*. The rumba guaguanco has deep roots in Afro-Cuban music as well as influence in Latin American music, pop rock, Latin rock, and R & B music since the 1940s. A traditional percussion ensemble consists of three drummers, a clave player and someone playing the palitos (sticks) on a hard surface or cascara (the drum shell). The following Rumba Guaguanco has the traditional combination of instruments with additional drums. *Rumba Time* starts with four bars of improvisation, and on the fifth bar, the 3-2 rumba-style clave starts with three beats in its first bar. Notice that the third beat of the clave is on the "and" of 4. This is the only difference from the traditional 3-2 *son* clave that strikes on beat 4.

Rumba Time

$\text{♩} = 120-130$

Chalo Eduardo

The musical score is arranged in two systems. The first system includes staves for Timbales/Pails/Cowbells, Claves, Tumba/Salidor, Conga/Tres Golpes, Quinto Solo, and Bongos. The second system includes a 'Timbale fill' section with staves for Timbale, Claves, Tumba, Conga, Quinto, and Bongos. The score is in 2/4 time with a tempo of 120-130. It begins with four bars of improvisation for the Conga, Quinto Solo, and Bongos. On the fifth bar, the Claves enter with a 3-2 rumba-style pattern. The Conga and Quinto Solo continue with improvisation. The Timbale fill section starts on the fifth bar, featuring a rhythmic pattern on the Timbale. Dynamics include *mf* and *mf*.

17 **Improvise**

17 **Improvise**

Timb.

Clarin.

Tumba
P B P O P S S P O
L R L R L R L R L R
S S P S O S O S O S O S

Cong.
R L R L R L R L R L R L
O P T T P P T T P P T T P P T O O P T T P P T T P P T T P O T O P O T T P P T T P P T S

Quatu.
R L R L R L R L R L R L L *simile*

Berg.
R L R L R L R L R L R L L *simile*

18

18

Timb.

Clarin.

Tumba

Cong.

Quatu.
O P T O O P T T P P T T P P T S O O O O P T T P P T T P P T S O S O P T T P P T T P P T T

Berg.

19

19

Timb.

Clarin.

Tumba

Cong.

Quatu.
S S O O S S S S O O S S P S T S P S T S S S O

Berg.

16

Timb.

Claves

Tumba

Conga

Quinto

Bongos

mf

Quinto solo begins
O P T T O P T T S S S S S S P P T T P P T T

19

Timb.

Claves

Tumba

Conga

Quinto

Bongos

O O O O S S S S O O S S P S T S P S T S O S O O O O

22

Timb.

Claves

Tumba

Conga

Quinto

Bongos

f

Brazilian-Maracatu Baque Virado

Found in the northern Brazilian State of Pernambuco, this traditional folkloric Afro-Brazilian celebration of African nations is descended from the Christmas festivities on sugar plantations during the colonial period. Dressing in European court costumes as lords and ladies, these groups performed dance dramas featuring a procession of kings, queens and their court. During Carnival, this kind of ensemble group parades in the city of Recife to a slow moving rhythm, dancing and singing to a hypnotic beat. Groups date back to the nineteenth century. Maracatu Leao Coroado and Maracatu Elefante are among the oldest groups in this tradition. The percussion ensemble plays an intricate counter rhythm known as the *baque virado* at a slow- to medium-tempo with surdos called *zabumbas*, snares called *tarols*, bells/gongue and agogos.

Maracatu Baque Virado

Chalo Eduardo

$\text{♩} = 96$

Triangle *mf* D U D U *simile*

Agogo

Ganza

Medium Surdo

Small Surdo

Large Surdo

Berimbau *mf*

2

Tri.

Agogo

Ganza

Med. Surdo

T. S.

Large Surdo

Berimbau

5

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

Measures 1-4 of system 5. The score includes staves for Trgl., Agogo, Ganza, Mod. Sardo, T. S., Large Sardo, and Berimbau. The Ganza part includes the instruction "simile". The T. S. part includes the instruction "L R L simile".

6

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

Measures 1-4 of system 6. The score includes staves for Trgl., Agogo, Ganza, Mod. Sardo, T. S., Large Sardo, and Berimbau.

7

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

Measures 1-4 of system 7. The score includes staves for Trgl., Agogo, Ganza, Mod. Sardo, T. S., Large Sardo, and Berimbau.

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

Trgl.
Agogo
Ganza
Mod. Sardo
T. S.
Large Sardo
Berimbau

11

11 12

Top: Tpl.
2: Agogo
3: Ganza
4: Med. Sordo
5: T. S.
6: Large Sordo
Bottom: Bumbas

Detailed description: This system contains measures 11 and 12. It features seven staves. The top six staves (Tpl., Agogo, Ganza, Med. Sordo, T. S., Large Sordo) contain rhythmic notation with various note values and accents. The bottom staff (Bumbas) contains a single line of rhythmic notation with a 'V' marking.

13

13

Top: Tpl.
2: Agogo
3: Ganza
4: Med. Sordo
5: T. S.
6: Large Sordo
Bottom: Bumbas

Detailed description: This system contains measure 13. The top six staves (Tpl., Agogo, Ganza, Med. Sordo, T. S., Large Sordo) are mostly empty, with only a few notes in the Tpl. staff. The bottom staff (Bumbas) contains a single line of rhythmic notation with a 'V' marking.

14

14 15

Top: Tpl.
2: Agogo
3: Ganza
4: Med. Sordo
5: T. S.
6: Large Sordo
Bottom: Bumbas

Detailed description: This system contains measures 14 and 15. It features seven staves. The top six staves (Tpl., Agogo, Ganza, Med. Sordo, T. S., Large Sordo) contain rhythmic notation with various note values and accents. The bottom staff (Bumbas) contains a single line of rhythmic notation with a 'V' marking.

19

Tgl.

Agogo

Ganza

Med. Sardo

T. S.

Large Sardo

Berimbau

21

Tgl.

Agogo

Ganza

Med. Sardo

T. S.

Large Sardo

Berimbau

22

Tgl.

Agogo

Ganza

Med. Sardo

T. S.

Large Sardo

Berimbau

T
in
rh
cu
95
or
al
or

5

Shaker/Maracas

Large Surdo

Medium Surdo

Conga Drums

Shaker

Timburi Lead Drum

Cowbell

Tamb

Djembe

10

Shaker/Maracas

Large Surdo

Medium Surdo

Conga Drums

Shaker

Timburi Lead Drum

Cowbell

Tamb

Djembe

Call-in

mf

P S S O O S S O O O

33

Musical score for measures 33-35. The score is arranged in ten staves. From top to bottom, the staves are labeled: Snare Drum, Bass Drum, Conga, Tom, Tenor Lead Drum, Cowbell, Tambourine, and Charley. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) are present throughout the score.

34

Musical score for measures 36-38. The score is arranged in ten staves. From top to bottom, the staves are labeled: Snare Drum, Bass Drum, Conga, Tom, Tenor Lead Drum, Cowbell, Tambourine, and Charley. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) are present throughout the score. A "Call-out" instruction is written above the Tenor Lead Drum staff in measure 38.

10

Shaker Maracas
 Large Samba
 Medium Samba
 Conga Drum
 Shaker
 Timbu Lead Drum
 Cowbell
 Tamb
 Djembe

This section contains measures 10, 11, and 12. The Shaker Maracas part consists of a continuous rhythmic pattern of eighth notes. The other instruments (Large Samba, Medium Samba, Conga Drum, Shaker, Timbu Lead Drum, Cowbell, Tamb, and Djembe) play a similar rhythmic pattern, with some instruments starting on the second beat of the measure.

11

Shaker Maracas
 Large Samba
 Medium Samba
 Conga Drum
 Shaker
 Timbu Lead Drum
 Cowbell
 Tamb
 Djembe

This section contains measures 11, 12, and 13. The Shaker Maracas part continues with the same rhythmic pattern. The other instruments play a similar rhythmic pattern, with some instruments starting on the second beat of the measure. The Shaker part in measure 12 is marked with a 'Call-in' instruction.

12

Shakuhachi
Maracas
Large Tambourine
Medium Tambourine
Conga Drum
Djembe
Tambour Luc D'Inde
Cymbal
Tenor
Drums

13

Shakuhachi
Maracas
Large Tambourine
Medium Tambourine
Conga Drum
Djembe
Tambour Luc D'Inde
Cymbal
Tenor
Drums

Call-out

World Piece

Create drumming ensembles using rhythms you have composed as well as rhythms you have heard from around the globe. Experiment with instrument and rhythmic combinations.

World Piece

Frank Kumor

$\text{♩} = 110$

This system of musical notation includes eight staves for different drumming instruments: Large Hand Drums, Frame Drum, Frame Drum w/jingles, Bass Drums, Bells, Rhythm Section, Variable Pitch, and Callers. The music is written in 3/4 time with a tempo of 110 beats per minute. The first two measures are marked with a mezzo-forte (*mf*) dynamic. The Bass Drums staff has a forte (*f*) dynamic marking in the second measure. The notation uses various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and accents.

3

This system continues the musical notation for the same eight instruments as the first system. It begins with a circled number '3' above the first measure. The notation continues with similar rhythmic patterns and dynamics, including a mezzo-forte (*mf*) marking in the Bells staff. The system concludes with a double bar line.

6

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers

This system contains measures 6 through 11. It features seven staves. Large H. D., Frame Drum, F. D. w/jingles, and Variable Pitch all play a continuous eighth-note pattern. B. D. plays a similar pattern. Bells play a pattern of eighth notes. Rhythm plays a pattern of eighth notes. Callers play a pattern of eighth notes. Dynamics include *mf* and *mf*.

11

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers

This system contains measures 11 through 16. Large H. D., Frame Drum, F. D. w/jingles, and Variable Pitch are silent. B. D. plays a pattern of eighth notes. Bells play a pattern of eighth notes. Rhythm plays a pattern of eighth notes. Callers play a pattern of eighth notes. Dynamics include *mf* and *mf*.

17

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers

This system contains measures 17 through 22. Large H. D., Frame Drum, F. D. w/jingles, and Variable Pitch are silent. B. D. plays a pattern of eighth notes. Bells play a pattern of eighth notes. Rhythm plays a pattern of eighth notes. Callers play a pattern of eighth notes. Dynamics include *mf* and *mf*.

38

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers

41

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers

44

Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers