

Basswood

for 5 Percussionists

Kevin Poelking

2011

Perusal Score

Notation and Performance Information

Marimba:

- The written cadenza may be altered by the marimba player ad libitum.
- Can be played on a 4.3 octave marimba by omitting or purposefully altering low notes in the cadenza.

Vibraphone:

- The performer should make pedaling decisions based on the notation provided.

Congas:

- The performer should use hands throughout.
- Notation is listed below.

Tambourine:

- This part was composed under the assumption that the performer would rest the tambourine on their upper leg and use two hands, unless notated otherwise ("shake roll"; "pick up tambourine".)
- The excerpt below (beginning m. 135) was composed with the intention that the player use their fingers as follows.
 - LH Middle Finger: 1, LH Index Finger: 2 // RH Index Finger: 3, RH Middle Finger: 4.
 - (Hold out "peace sign" palms facing out, number fingers 1-4 from left to right.)

Percussion:

- The bass drum should be a drum set kick drum mounted on its side and played with sticks. The sound should be dry and "punchy."
- Swizzle sticks (sticks with wood tips on one side and felt tips on the other side) are recommended.
- Notation is listed below.

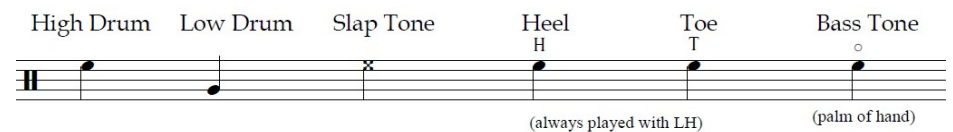


Tambourine Finger Technique (m. 135)

Percussion Notation



Conga Notation



Basswood

for 5 Percussionists

Kevin Poelking

$\text{♩} = 70$

Score

Marimba

p

4 2 1 3 2 1...

Vibraphone

Congas

Tambourine

Percussion

Mrb.

9

Vib.

p

Con.

Tamb.

Perc.

Basswood

4

17

Mrb. 13

Vib. 13

Con. 13

Tamb. 13

Perc. 13

cresc.

pp

pp

Mrb. 19

Vib. 19

Con. 19

Tamb. 19

Perc. 19

23

sing "mmm"

gliss.

f

p

Play

2 3 2 3 2 3

L 3 4 2 3 4

pp

sing "mmm"

mp

sing "mmm"

f

p

gliss.

mp

p

mp

(shake roll)

n.

Basswood

27

Mrb. Musical notation for Maracas, showing a rhythmic pattern of eighth and sixteenth notes in a treble clef.

Vib. Musical notation for Vibraphone, showing a whole rest in a treble clef.

Con. Musical notation for Congas, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic marking: *mp*.

Tamb. Musical notation for Tambourine, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic marking: *p*.

Perc. Musical notation for Percussion, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic marking: *p*.

Mrb. Musical notation for Maracas, showing a rhythmic pattern of eighth and sixteenth notes in a treble clef. Measure 35 is marked.

Vib. Musical notation for Vibraphone, showing a whole rest in a treble clef.

Con. Musical notation for Congas, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic markings: *mf* and *mp*.

Tamb. Musical notation for Tambourine, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic markings: *mp*, *mf*, *mp*, and *p*.

Perc. Musical notation for Percussion, showing a rhythmic pattern of eighth notes and rests in a bass clef. Dynamic markings: *mp*, *mf*, and *p*.

Basswood

Mrb. 6 38

Vib. 38

Con. 38

Tamb. 38

Perc. 38

Mrb. 44

Vib. 44

Con. 44 mf

Tamb. 44 mf

Perc. 44 mf

50

Mrb.

Vib.

Con.

Tamb.

Perc.

f

ff

Hi Bongo

Mrb.

Vib.

Con.

Tamb.

Perc.

n. cresc.

dim.

dim.

dim.

Basswood

8

57

Mrb.

Vib.

Con.

Tamb.

Perc.

60

p

pp

pp

62

Mrb.

Vib.

Con.

Tamb.

Perc.

68

H T

p

p

Hard Felt Mallets

p staccato: muffle by resting hands on head while playing

Basswood

76

9

Mrb.

Vib.

Con.

Tamb.

Perc.

Mrb.

Vib.

Con.

Tamb.

Perc.

Basswood

10 82

Mrb.

Vib.

Con.

Tamb.

Perc.

Mrb.

Vib.

Con.

Tamb.

Perc.

88

Mrb.

Vib.

Con.

Tamb.

Perc.

92

Mrb.

Vib.

Con.

Tamb.

Perc.

f

mf

f staccato: muffle by resting hands on head while playing

mp

mf

Basswood

12

96

Mrb.

101 Cadenza

Vib.

96

Con.

96

Tamb.

96

Perc.

104

Mrb.

104

Vib.

104

Con.

104

Tamb.

104

Perc.

mp

pp

molto accel.

(buzz)

112 *molto rit.* ----- *a tempo*

Mrb. *mf* *mf* *pp* *ppp* *mp*

Vib. 112

Con. 112

Tamb. 112

Perc. 112

120 **126** *growing intensity* *mp* *+* = shaft of mallet *accel.*

Mrb. *mp* *n.* *cresc.*

Vib. 120 *cresc.*

Con. 120 *cresc.*

Tamb. 120 *cresc.*

Perc. 120 *cresc.*

Basswood

Mrb. 14 131 $\text{♩} = 70$ 135

Vib. 131

Con. 131 *f*

Tamb. 131 *mf*

Perc. 131 Congas/Tamb *mf* Play

1 4 1 2 4 4 1 4 3 1 1 4 3 1 2 4 4 1 2 4 3 1

Mrb. 136 *f* R l r r l l 139

Vib. 136

Con. 136

Tamb. 136

Perc. 136 *f* *mf*

Basswood

(B₃ and D₃ with same mallet)

Mrb.

Vib.

Con.

Tamb.

Perc.

Mrb.

Vib.

Con.

Tamb.

Perc.

Basswood

16

150

151

Mrb.

Vib.

Con.

Tamb.

Perc.

ff

156

159

pp

pp

pp

pp

pp

Mrb. *fp*

Vib. *fp*

Con. *fp*

Tamb. *fp* > pick up tambourine to end

Perc. *fp*

Mrb. *ff* *mp* *ff*

Vib. *f*

Con. *ff* *f* *mf* *ff*

Tamb. *ff* *f* *ff* *ff*

Perc. *ff* *f* *ff* *ff*

166

3 2 3 2 1/4

Basswood

18

172

Mrb.

Vib.

Con.

Tamb.

Perc.

Mrb.

Vib.

Con.

Tamb.

Perc.

179

Mrb.

Vib.

Con.

Tamb.

Perc.

mp

ff

p

ff

p

ff

p

(buzz)

p

The musical score for Basswood, page 19, measures 179-184, features five staves: Mrb., Vib., Con., Tamb., and Perc. The key signature is one sharp (F#) and the time signature is 3/4. The Mrb. part starts at measure 179 with a dynamic of *mp* and transitions to *ff* at measure 182. The Vib. part starts at measure 179 with a dynamic of *p* and transitions to *ff* at measure 182. The Con. part starts at measure 179 with a dynamic of *p* and transitions to *ff* at measure 182. The Tamb. part starts at measure 179 with a dynamic of *p* and transitions to *ff* at measure 182. The Perc. part starts at measure 179 with a dynamic of *p* and includes a '(buzz)' instruction at measure 180. The score includes various articulations such as accents (>) and slurs, and dynamic markings like *mp*, *ff*, and *p*.

Perusal Score