

All One Tribe

an African-influenced piece for concert band

by Ed Roseman

10/1/01

grade 2

Conductor's Notes

In the drumming of Ghana, West Africa, supporting players repeat short grooves under a master drummer's melody, until the master drummer gives a cue to move to another pattern. In this piece, the melodies are in the wind instruments, and *percussion sections notated with repeats can repeat* (once or many times) *until the director cues the band to continue*.

In trying to come up with playable original, but African sounding, melodies, I was struck by how small the world has become, musically. It's interesting to note how much playing these melodies on band instruments, as opposed to singing them in an African style, changes their character.

Included is an optional "Clarinet 1+" part which crosses the break. The other parts do not cross the break. Clarinet 1+ plays with Clarinet 1 except for when three parts are shown.

Percussion Notes

Five to six percussionists are called for. (Four will do in a pinch.) Snare (snares off throughout), high tom, and middle and low toms (one player each, playing the same part), claves, and cowbell. Timpani and bells are omitted. These players can play cowbell or claves parts. If necessary due to lack of players, omit, in the following order middle tom, high tom, and cowbell or claves.

Drummers should use the butt end of the sticks throughout. Special attention should be paid to the sticking patterns.

Of the drum parts, the snare and high tom are the more challenging, being a bit more varied than the lower parts.

"Dead-sticking" (where the stick remains on the head, rather than rebounding) is vital to the drumming of Ghana. Further, and *very importantly*, dead-sticked notes should be played **very softly**, almost as place-holders, gently touching the drum head as much as hitting it. They should be therefore be played gently, at a *p* dynamic, regardless of the written dynamic of the regular notes. This is vital to the underlying rhythm being clearly heard. The dead-sticked notes provide a subtle pulse to the music. In this piece, dead-sticked notes are notated with "x" noteheads.

If any non-concert band drums, including congas, are available, I'd encourage their use. All the notes above regarding dead-sticking apply equally to hand-drumming.

The claves and cowbell parts vary very little throughout the piece. If necessary, emphasize to the players that these parts are still very important in providing a pulse and contributing to the texture. Also, it is common in a lot of drumming music for certain parts to repeat just one short rhythm for the duration of the piece.

Program Notes

I became aware of, and then transfixed by, Ghanaian drumming while at Wesleyan University, where I subsequently studied it. "All One Tribe" is this influence, distilled through my ears for concert band. The piece prominently features the percussion section, which emulates a traditional drumming ensemble, rather than a concert band percussion instrumentation. Typical of traditional African music, there is a lot of call and response among the instruments, both melodically and rhythmically.

Pre-sales Notes

This piece affords young players exposure to African music in an easily played, fun, and different piece. Your drummers will be especially challenged. The rest of the band uses the "safety in numbers" theory; the homophonic writing provides security during the harder rhythms.

conductor's score

dur: 4:00 - 4:30 *

grade 2

All One Tribe

Ed Roseman

♩ = 115 - 125 Percussion: Use butt end of sticks throughout.

1 3 5

Snare (snare off)

Dead-sticked notes should **always** be played *p* regardless of the written dynamic.

Perc 1 *fff* High Tom

"x" = "dead-stick"

Perc 2 *fff*

Percussion 2: Mid AND Low Toms, playing same part on different drums throughout.

"x" = "dead-stick"

Perc 3 *fff* Claves
Cowbell

7 9 11 13

Fls

Oboe

Altos

Tenor

Bari

Tpts

ff

ff

ff

ff

ff

ff

f

f

f

continue simile

* Duration depends on number of repeats of drum solis)

15

17

19

21

23

Fls *ff*

Oboe *ff*

only opt "Cl.1+" crosses break

Cls *ff*

B. Cl *ff*

Altos *ff*

Tenor *ff*

Bari *ff*

Tpts *ff*

Hrn *ff*

Lo Wnds *ff*

Tuba *ff*

Perc 1 *ff*

Perc 2 *ff*

Perc 3 *ff*

This musical score is for the piece "All One Tribe" on page 5, covering measures 31 through 35. The score is arranged for a large ensemble and includes the following parts:

- Fls:** Flute part, starting with a rest in measure 31 and playing eighth-note patterns in measures 32-35.
- Oboe:** Oboe part, playing eighth-note patterns throughout.
- Cls:** Clarinet part, playing eighth-note patterns throughout.
- B. Cl:** Bass Clarinet part, playing eighth-note patterns throughout.
- Altos:** Alto Saxophone part, playing eighth-note patterns throughout.
- Tenor:** Tenor Saxophone part, playing eighth-note patterns throughout.
- Bari:** Baritone Saxophone part, playing eighth-note patterns throughout.
- Tpts:** Trumpets part, playing eighth-note patterns throughout.
- Hrn:** Horns part, playing eighth-note patterns throughout.
- Lo Wnds:** Low Winds part, playing eighth-note patterns throughout.
- Tuba:** Tuba part, playing eighth-note patterns throughout.
- Perc 1:** Percussion 1 part, playing a rhythmic pattern of eighth notes and quarter notes.
- Perc 2:** Percussion 2 part, playing a rhythmic pattern of eighth notes and quarter notes.
- Perc 3:** Percussion 3 part, playing a rhythmic pattern of eighth notes and quarter notes.

The score is written in a key signature of one flat (B-flat major/D minor) and a common time signature. The percussion parts are marked with "x" for specific rhythmic patterns and double slashes (//) for rests.

41

ff

Fls

Oboe

Cls

B. Cl

Altos

Tenor

Bari

Tpts

Hrn

Lo Wnds

Tuba

Perc 1

Perc 2

Perc 3

The musical score is arranged in two systems. The first system contains staves for Fls, Oboe, Cls, B. Cl, Altos, Tenor, and Bari. The second system contains staves for Tpts, Hrn, Lo Wnds, and Tuba. The third system contains staves for Perc 1, Perc 2, and Perc 3. The percussion parts are marked with 'ff' (fortissimo) and 'tacet'.

Fls
Oboe
Cls
B. Cl
Altos
Tenor
Bari
Tpts
Hrn
Lo Wnds
Tuba
Perc 1
Perc 2
Perc 3

ff
ff
tacet
ff

55 57 59

Fls *ff* *f*

Oboe *ff* *f*

Cls *ff* *f*

B. Cl *ff* *f*

Altos *ff*

Tenor *ff*

Bari *ff*

Tpts *f*

Hrn *ff* *f*

Lo Wnds *f* *ff*

Tuba *ff* *f*

Perc 1

Perc 2

Perc 3

Fls *mf* *mf* *mf* *mp* simile

Oboe *mf* *mf* *mf* *mp*

Cls *mf* *mf* *mf* *mp*

B. Cl *mf* *mf* *mf* *mp*

Altos *mf* *mf* *mf* *mp*

Tenor *mf* *mf* *mf* *mp*

Bari *mf* *mf* *mf* *mp*

Tpts *mf* *mf* *mf*

Hrn *mf* *mf* *mf*

Lo Wnds *mf* *mf* *mf*

Tuba *mf* *mf* *mf*

Perc 1 *ff* *ff* *mp* ▲ = hit sticks together

Perc 2 *ff* *mp* ▲ = hit sticks together

Perc 3 *tacet* Cue claves & cowbell to stop!

67

69

71

73

This musical score page contains the following parts and measures:

- Fls:** Flute part, measures 67-73.
- Oboe:** Oboe part, measures 67-73.
- Cls:** Clarinet part, measures 67-73.
- B. Cl:** Bass Clarinet part, measures 67-73.
- Altos:** Alto Saxophone part, measures 67-73.
- Tenor:** Tenor Saxophone part, measures 67-73.
- Bari:** Baritone Saxophone part, measures 67-73.
- Tpts:** Trumpets part, measures 67-73 (rested).
- Hrn:** Horns part, measures 67-73 (rested).
- Lo Wnds:** Low Winds part, measures 67-73 (rested).
- Tuba:** Tuba part, measures 67-73 (rested).
- Perc 1:** Percussion 1 part, measures 67-73.
- Perc 2:** Percussion 2 part, measures 67-73.
- Perc 3:** Percussion 3 part, measures 67-73.

This musical score page contains measures 75 through 79. The instruments and parts are as follows:

- Fls:** Flutes, rests throughout.
- Oboe:** Oboe, rests throughout.
- Cls:** Clarinets, rests throughout.
- B. Cl:** Bass Clarinet, rests throughout.
- Altos:** Alto Saxophones (low brass), marked *f*. Measure 75 has a first ending (1.) and measure 77 has a second ending (2.).
- Tenor:** Tenor Saxophones (low brass), marked *f*.
- Bari:** Baritone Saxophone (tuba), marked *f*.
- Tpts:** Trumpets, marked *f*.
- Hrn:** Horns, marked *f*.
- Lo Wnds:** Low Woodwinds, marked *f*.
- Tuba:** Tuba, marked *f*.
- Perc 1:** Percussion 1, marked *mf*, playing a rhythmic pattern of eighth notes with 'x' marks.
- Perc 2:** Percussion 2, marked *mf*, playing a rhythmic pattern of eighth notes with 'x' marks.
- Perc 3:** Percussion 3, playing a rhythmic pattern of eighth notes.

Measures 75-76 and 78-79 contain rests for the woodwind and brass sections. Measures 77 and 79 feature double bar lines with repeat dots (//) for the Percussion 1, 2, and 3 parts.

This musical score is for the piece "All One Tribe" on page 15. It is a full orchestral score with the following parts:

- Fls:** Flute, starting with a *ff* dynamic. Includes a measure number of 95.
- Oboe:** Oboe, starting with a *ff* dynamic.
- Cls:** Clarinet, starting with a *ff* dynamic.
- B. Cl:** Bass Clarinet.
- Altos:** Alto Saxophone.
- Tenor:** Tenor Saxophone.
- Bari:** Baritone Saxophone.
- Tpts:** Trumpets.
- Hrn:** Horns, starting with a *ff* dynamic.
- Lo Wnds:** Low Woodwinds (Bassoon).
- Tuba:** Tuba.
- Perc 1:** Percussion 1, playing a rhythmic pattern of eighth notes.
- Perc 2:** Percussion 2, playing a rhythmic pattern of eighth notes.
- Perc 3:** Percussion 3, playing a rhythmic pattern of eighth notes.

The score is written in a key signature of one flat (B-flat major or F major) and a 4/4 time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The percussion parts are marked with 'x' symbols, indicating specific rhythmic patterns. The score concludes with a double bar line and repeat signs in the final measures.

99

101

103

suddenly faster

105

♩ = 145 (135 if necessary)

Fls

Oboe

Cls

B. Cl

Altos

Tenor

Bari

Tpts

Hrn

Lo Wnds

Tuba

Perc 1

Perc 2

Perc 3

ff

fff

Tbns up, others down.

The image displays a musical score for the piece "All One Tribe" on page 17, covering measures 109 through 113. The score is organized into three systems of staves. The first system includes Flutes (Fls), Oboe, Clarinets (Cls), Bass Clarinet (B. Cl), Alto Saxophone (Altos), Tenor Saxophone (Tenor), and Baritone Saxophone (Bari). The second system includes Trumpets (Tpts), Horns (Hrn), Low Winds (Lo Wnds), and Tuba. The third system features three Percussion parts (Perc 1, Perc 2, and Perc 3). The key signature is one flat (B-flat), and the time signature is 4/4. The percussion parts are marked with "x" for cymbals and "z" for snare drums. The score concludes with a double bar line at the end of measure 113.