

Game of Pairs

Collection of Solos for Snare Drum and Accompaniment
By Nate Tucker

Buleria

Composition Note:

This solo is inspired by Buleria song forms in Flamenco music. This solo is a combination of the flamenco form with thematic elements from drum corps and rudimental drumming.

Performance Note:

You are strongly encouraged to spend some time getting to know traditional Bulerias, including the traditions of singing, dancing, and palmas (hand clapping) in Flamenco music. You may choose to accompany this piece with a rhythmic ostinato (2 quarter notes + 3 quarter note triplets) performed on a pedal bass drum. Also, snares may optionally be turned off, like a cajon player might play on a more traditional cajon from Peru without snares.

Reduction and Variation

Composition Note:

Reductions are of extreme importance when listening to Indian Classical percussion music. The first three measures of this piece make up one of the most simple and most common reductions in a meter of five, that is, five straight notes. To follow this piece, try speaking “Ta – Di – Gi – Na – Thom” (or “1 – 2 – 3 – 4 – 5”) along with the quarter-note pulse. Theme and Variation has been a part of the Western Classical world for hundreds of years, typically featuring a primarily quarter-note based theme and moving through a somewhat common range of variation techniques: adding eighth notes, triples, changing the meter/key, etc. Each variation has a unique character while keeping the structure of the theme present.

Performance Note:

Reductions in Indian music are often used as a cadential device. These rhythms are juxtaposed with a steady hand clapping in that keeps form. A high hat (or other short pedal sound) may be used to keep the quarter note pulse throughout the piece. It might be helpful for the performer to write a brief description of each variation for organization within his/her mind.

Game of Pairs

Composition Note:

Game of Pairs or *Giuoco delle Copie* is based entirely on the second movement of Bartok's Concerto for Orchestra. Orchestral scores are commonly reduced for piano; this is a reduction for snare drum and bass drum.

Performance Note:

Playing on the theme from the title, the snare drum and bass drum are two separate players almost throughout. After the snare drum monologue the bass drum enters in response to his friend. When the theme comes back in its authentic form, only at *piano*, do not be afraid to play this passage with presence. Think of the piano dynamic as a reference to how far the player is from the listener, like hearing a drum corps a mile away and not as an opportunity to show off how impressive your quiet snare drum playing.

BULERIA

NATE TUCKER

The musical score for "Buleria" is written in a single treble clef with a 4/4 time signature. It consists of nine staves of music, each containing a melodic line with various rhythmic patterns and fingerings. The score begins with a dynamic marking of *f* (forte) and includes several accents and slurs. The first staff (measures 1-4) features a series of eighth notes with fingerings 5, 3, 3, 3, 3, 5, 3-5, and 3. The second staff (measures 5-8) is a dense sixteenth-note passage with fingerings 3, 3, 6, 5, 6, 6, 3, 6, 6, 3, 6, 6, 3. The third staff (measures 9-12) continues with sixteenth-note patterns and fingerings 6, 6, 3, 6, 6, 3, 6, 3, 3, 5:4, 3. The fourth staff (measures 13-16) includes a 5:4 time signature change and fingerings 3, 3, 6, 6, 6, 6, 6. The fifth staff (measures 17-20) features fingerings 6, 6, 3, 3, 3, 3, 3. The sixth staff (measures 21-24) includes fingerings 6, 6, 3, 5, 3, 5, 5, 3. The seventh staff (measures 25-28) has fingerings 5, 6, 3, 6, 6, 3, 6, 6, 3, 6, 6, 3. The eighth staff (measures 29-32) includes a dynamic marking of *f* and fingerings 6, 3, 3, 5, 3, 3, 3, 5, 3-5. The final staff (measures 33-36) concludes with fingerings 3, 3, 3, 6, 3.

GAME OF PAIRS

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♩ = 90-94
mf B B

8 *mp p* RRRLR RRRL RRRLR B RRRLRLRL

14 RLRLRLRL RRRLR RRRL RRRLR

20 B RRRLRLRL RLRLRLRL RRRLRL RLRLRL B

27 B RR RR RR RR B

33 B RR RLRLLR RLL B

39 *p*

47 BASS DRUM 2ND TIME ONLY
B.D.: CRESC. NIENTE AL RRRL LR RLRL L B

54 B RRRLRLRL RRRLRLRL B