

Kjos String Orchestra  
Grade 1½  
Full Conductor Score  
SO272F  
\$6.00

Mary Alice Rich

# *Call of the Drums*





## The Composer

Award-winning composer **Mary Alice Rich** began her musical training in 5th grade in the Fairmont, Minnesota, public schools under the direction of Don Peterson and Linda Thompson. She studied violin with Marilyn Bos through high school and attended the University of Illinois, where she received her B.M. in Violin Performance under Paul Rolland. She began her Master's degree under Mr. Rolland and served as his teaching assistant until his death in 1978. Under Sergiu Luca, Ms. Rich completed her M.M. in Violin Performance. She then played in many professional orchestras, including the Tulsa Philharmonic, the Ft. Worth Symphony, and the Dallas Opera Orchestra. In addition, she freelanced throughout the Dallas area, taught at Texas

A&M University at Commerce, and maintained a private teaching studio. Currently she serves on the faculty of the Dallas Symphony-sponsored "Young Strings Scholarship Program" for African-American and Hispanic students.

Ms. Rich is a back-to-back 1st place winner of the Texas Orchestra Directors Association Composition Contest. In 2000, she won with her string orchestra piece, *Prelude*, and in 2001 she won with her full orchestra composition, *Overture*, published by Neil A. Kjos Music Company. Ms. Rich has also been recognized by The Dallas Songwriters Association and ASCAP for her superb compositions. She is a member of the Texas Music Educators Association, Texas Orchestra Directors Association, ASTA with NSOA, where she received the 2004 Citation for Leadership and Merit, and the Texas State Chapter of ASTA with NSOA, where she served for five years as the String Solo Festival Chair.

Ms. Rich currently resides in Texas with her husband Bruce Wittig, a violinist with the Dallas Symphony, and their daughter Melanie.

## The Composition

I've always had admiration for music from around the world, and in *Call of the Drums*, I drew inspiration from elements of African music. I also wanted to come up with something that string students who have studied for about a year would really enjoy playing. I hope you and your students have fun with this piece!

Don't worry about what kind of drum you use: please use whatever is accessible to you, with or without sticks (tom-toms, bongos, congas, timbales, etc.). Africa is home to many different types of drums. One of them, commonly called the *djembe* (pronounced JEM-bay), is said to be used for the purpose of gathering everyone together. That's what I would like the drums to do in *Call of the Drums*. If you are lucky enough to have access to a real African drum, that would be wonderful, but any available non-snare drum would work. You can also create your own drums for performance! (See **Suggested Activity** below and the **Learning Bank** on page 3.)

In the drum part, the accentuation pattern is notated as a divided line. Players with two drums can perform the line as it is, with high-low notes; players with one drum can treat the lower notes as accents. You can have any number of drummers playing the percussion part in concert: just make sure that the strings aren't drowned out!

Tell your string students that they also get to "play the drums" by tapping their instruments gently in a rhythmic pattern at m. 45. Enjoy!

## Suggested Activity

The aim of *Call of the Drums* is to create an open, communal music making experience for the students. For this reason, the drum part is very flexible and can be played on any type of drum. However, it might be extra fun for students to play the drum part on instruments that they create for themselves! (See **Learning Bank – Water Drum** for detailed instructions.) Making your own drums as a class activity could lead to some exciting possibilities:

— Since only a limited number of student drummers are needed, bring along extra homemade drums during **Recruiting Concerts** and invite potential new orchestra members from the audience to play the drums along with the orchestra using a simple 8<sup>th</sup> note rhythmic pattern.

— Tell the audience about your homemade drums and invite some of them to come up and play these drums in the concert.

## Instrumentation List (Set C)

8 – 1 <sup>st</sup> Violin	5 – String Bass
8 – 2 <sup>nd</sup> Violin	5 – Drums
5 – 3 <sup>rd</sup> Violin (Viola T.C.)	1 – Piano (optional)
5 – Viola	1 – Full Conductor Score
5 – Cello	

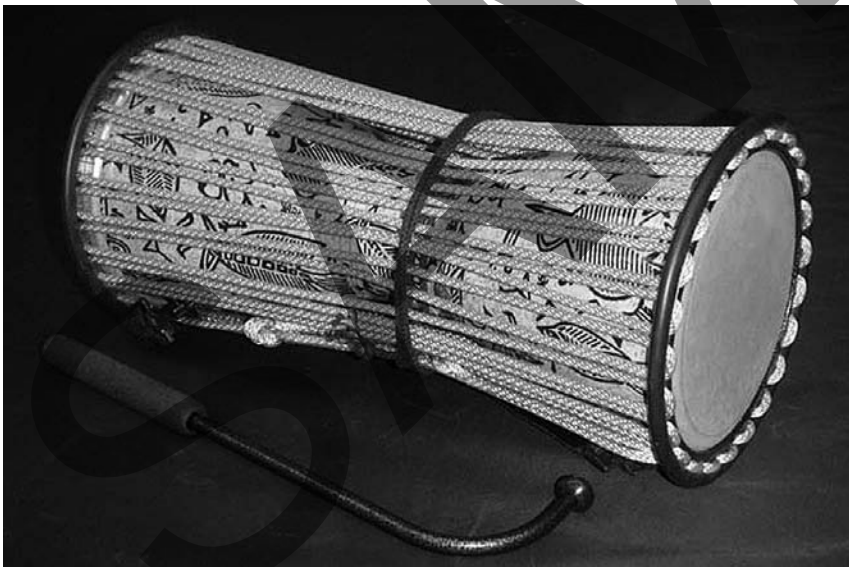
Additional scores and parts are available.

## Learning Bank: African Drums

**Talking Drum:** One of the most unique drums in the world, the West African *talking drum* does something few instruments can do – a player can actually make it talk! Here’s how it works: talking drums are held under the arm, and when the player squeezes the leather cords that run down the length of the hourglass-shaped body, the pitch changes. A skilled player can control the pitch of the drum to such an extent that it sounds just like language. By imitating the stresses, syllable lengths, and tones of African languages, the talking drum can communicate specific messages over great distances in the dense forest. When Europeans first explored the coastal regions of West Africa, the drums were used to spread the word of their arrival inland. The range of an ordinary talking drum is extraordinary: during the day, the sound of a drum can travel 3–4 miles; at night, it can be heard 10–15 miles away! You can think of the talking drum as a very early version of the telephone.

**Djembe:** The West African *djembe* is perhaps the best known of all African percussion instruments. The *djembe* is a large, goblet shaped drum with a hardwood body and a head made of goat or antelope skin. Played with the hands, drummers use three primary techniques: “tone” (*go*), “slap” (*pa*), and “bass” (*gun*). A true master can employ many more techniques to create an astonishing variety of sounds. While they sound great solo, drummers often gather to play in groups, and *djembe* ensembles form the accompaniment to many traditional West African dance forms. It is the social power of the instrument that has made it popular all over the globe – most major international cities today have public “drum circles,” and the *djembe* plays a leading role in such gatherings. It makes sense that the word *djembe* means “everyone gather together” among the Bamanaka people of Mali: this powerful African drum has united the world in rhythm!

**Water Drum:** Common in the savanna regions of West Africa, *water drums* rely on the special sound-conducting properties of water. Typically, drummers strike small, floating vessels that sit within larger, water-filled bowls to produce a gentle, rich sound. Using water in a drum might sound complex, but the principle is quite simple – in fact, you can make a water drum at home! All you need is an empty metal can and a few pieces of transparent packing tape. First, remove the top of the can and fill it  $\frac{1}{4}$  to  $\frac{1}{2}$  full of water; stretch a few pieces of packing tape tightly across the mouth of the can, overlapping each piece slightly; finally, press the corners of the tape strips down, fastening the drum head tightly to the can. Now, use a stick to play your new water drum!



Talking Drum



Djembe

# Call of the Drums

for String Orchestra and Drums

Full Conductor Score  
 Approx. time – 2:15

Mary Alice Rich

The score is for a 4/4 piece in Allegro tempo (♩ = 116 - 126). It consists of six staves:

- Drums\***: Features a rhythmic pattern of eighth notes with accents, starting at *p* and increasing to *mp*. A 3-measure rest is indicated at the beginning of the third measure.
- Violins**: Two staves (1 and 2) in treble clef. They play a melody starting in the third measure with *mp* dynamics. A second ending (L2) is marked at the end of the piece.
- Viola\*\***: In alto clef, playing a similar melodic line to the violins, starting in the third measure with *mp* dynamics.
- Cello**: In bass clef, playing a rhythmic accompaniment of eighth notes with accents, starting in the third measure with *mp non-legato* dynamics.
- String Bass**: In bass clef, playing a rhythmic accompaniment of eighth notes with accents, starting in the third measure with *mp non-legato* dynamics.
- Piano (optional)**: In treble clef, playing a chordal accompaniment of eighth notes with accents, starting in the third measure with *mp* dynamics.

A large 'SAMPLE' watermark is overlaid diagonally across the score.

\*Suggestions: any non-snare drum, including congas, bongos, tom-toms, timbales, etc.  
 \*\*A part for 3<sup>rd</sup> Violin (Viola T.C.) is included.

© 2009 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California 92117.  
 International copyright secured. All rights reserved. Printed in U.S.A.  
**WARNING!** The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Musical score for measures 6 through 15, featuring Drums, Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.).

**Measures 6-10:** Drums play a rhythmic pattern. Vlns. 1 and 2, Vla., Cello, Str. Bass, and Pno. play in unison. Dynamic marking: *mf*. Measure 10 includes a first ending bracket.

**Measures 11-15:** Drums play a rhythmic pattern. Vlns. 1 and 2, Vla., Cello, Str. Bass, and Pno. play in unison. Dynamic marking: *f*. Performance instruction: *cresc. poco a poco*. Measure 15 includes first and second ending brackets.

1st time go to m. 20 Fine

Drums

16 17 18 19

*p* *ff*

1st time go to m. 20 Fine

Vlns. 1 2

Vla.

Cello

Str. Bass

*p* *f* *ff*

1st time go to m. 20 Fine

Pno.

*p* *f* *ff*

20 21 22 23 24

Drums

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff* *ff* *ff* *ff*

$\frac{1}{2}$  pos. 2

Pno.

*ff* *ff* *ff* *ff*

L2 H2

Drums 25 26 27 28 29

Vlns. 1 2

Vla. H2

Cello

Str. Bass

Pno.

*mp*

Drums 30 31 32 33 34

Vlns. 1 2

Vla. H2

Cello

Str. Bass

Pno.

*mp*

Drums 35 36 37 38 39

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

Drums 40 41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

44 *mf* Put bow down on lap pizz.

44 *mf* Put bow down on lap pizz. H2

44 *mf* Put bow down on lap pizz.

44 *mf* Put bow down on lap pizz. div.

44 *mf* Put bow down on music stand



Drums 45 46 47 48 49

Vlns. 1 2

Vla.

Cello \* unis. 3 div. unis.

Str. Bass \*

Pno.

Drums 50 51 52 53 54 **D.S. al Fine**

Vlns. 1 L2 Pick up bow poco rit. **D.S. al Fine** arco div. V V

Vlns. 2 Pick up bow poco rit. arco

Vla. Pick up bow poco rit. arco

Cello (b) 2 Pick up bow poco rit. arco

Str. Bass Pick up bow poco rit. arco

Pno. (b) poco rit. **D.S. al Fine**

\* Tap top of instrument with flat fingers of right hand.

SAMPLE

SAMPLE

SAMPLE

**KIDS**