

MUSIC FOR
PERCUSSION, INC.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334



RAIN FOREST

Emilio
Mendoza

RainForest was world premiered on November 13, 1991, at the Sala José Félix Ribas, Teatro Teresa Carreño, Caracas, Venezuela. It was performed by the Percussion Ensemble of the Simón Bolívar Symphonic Orchestra, Edgar Saume, conductor, with the V Festival Latinoamericano de Música 1991.

Its USA premiere was performed April 16, 1993 by the Akron University Percussion Ensemble, Brad Doerfler conductor, with the 27th Conference of the Society of Composers, Inc., "Sound Encounters: The Festival" at Cleveland State University, Cleveland, OH.

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Five Percussion Players

- 1 One Pair of Claves
- 2 One Agogo Bell (or two Cowbells)
- 3 Two Woodblocks
- 4 One Turtle Shell (or two Temple Blocks)
- 5 One Pair of Maracas



Notes

The performers may add and elaborate ornaments to the existing rhythmic structure of the piece by way of rolls, diminutions, mordents, etc.

If it is desired, a conductor may join the ensemble.

All changes of time signature maintain equal relation of values, unless otherwise stated.

The type of mallet is indicated by the following symbols (hard, medium): 

RALL. TREM., or *ACCEL. TREM.*: these indications change the speed of the tremolo gradually without altering the tempo of the piece. *RALL.* fast to slow; *ACCEL.* slow to fast, within the limits indicated by the broken line. After the broken line ends, continue with a normal fast tremolo.

The indication "*Tempo accel. sempre*" means that the tempo for the ensemble is gradually accelerated, taking great care to maintain the rhythmic correspondence between the performers, despite the accelerating tempo.

The relative pitch of the instruments should be arranged the following way, from high to low: Claves/Bell (high); Woodblock (high); Temple Block (high); Bell (low); Woodblock (low); Temple Block (low).

The duration of the piece is approximately 7 minutes.

Lights

To perform the piece in the best way it is necessary to use music stands with lights, and to be able to dim these lights to complete darkness, as well as those of the stage lights, and the lights in the audience.

The piece can be also performed without the visual component.

During the performance of the piece the audience lights remain dark. As the performers enter the stage the stage lights should come up to bright, encircling the ensemble. The lights on the music stands are on. When the performers are ready to start, and when the conductor's hands are raised and are held, the stage lights start to dim out to very low light.

Then, at this point, the music starts. The lights on the music stands are on, of course, as low as safe reading and performing permits. If the piece is performed from memory, which is ideal, the stands are not necessary.

At the end of the piece, at the "*Perdendosi*," dim out the stage lights altogether, and dim the music stand lights very slowly and gradually. When total darkness is reached, keep the music sounding for a moment in *decrescendo* and then stop. Remain in darkness and in silence. Then suddenly turn up the stage and audience lights to bright, to end the piece.

Instruments

1 Clvs.

One pair of **Claves** - High pitched. Take care not to dampen the sound of the Clave held in the left hand, unless it is requested.

2 Agg.

One **Agogo Bell** - Two different sized heavy metal cones, high and medium pitched, as from Brazil, Ghana, or similar instrument. Use wooden beater or medium mallets of cloth or rubber. Strike on edge of cone, holding the open end of the cones pointing upwards on a stand.
Substitute: **Two Cowbells**.

3 Wbls.

Two Woodblocks - Use medium mallets of cloth or rubber.

4 Ttga.

One **Turtle Shell** - Preferably from Central America (Guatemala or Honduras) of approximate 25 cm. long, hollow. The shell is to be played with the mallets on the two tongues of the lower side of the shell held upside down. It should give two very distinct and full sounds. Make sure that the shell is not cracked, since this will impair its beautiful sound. Use medium-hard rubber or cloth mallets: hard wooden or plastic beaters. Substitute: **Two Temple Blocks**.

5 Mrcas.

One pair of **Maracas** - Made of light wood and in different sizes, small and medium. High and low pitched. The contents should preferably be of seeds rather than of pebbles or shot lead (if possible, round hard seeds called *Capacho* from the Venezuelan *Llanos*). The body is preferably made of gourd. The Maracas should sound bright and loud when played *forte*.

The ensemble is free to decide on the different instrumental possibilities in substitutes and variables, so as to obtain the most beautiful combination.

Arrangement of the performers on stage

1
Claves

3
Woodblocks

4
Turtle Shell

5
Maracas

2
Agogo Bell

Design and typesetting:
Johanna Vogelsang
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Las Vegas, Nevada

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Computer music notation:
Emilio Mendoza

Photograph:
Nelson Garrido

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Diseño y tipografía:
Johanna Vogelsang
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Notación musical por computadora:
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Program Notes

RainForest is a rhythmic piece. In mood, it evokes the sounds of the rain forest, especially those of the night. Not the human drums as one would expect, but the overwhelming presence of nature in sound: insects, birds, vegetation, wind and rain.

In craft, it deals with rhythmic structuring. Among other rhythmic devices, it makes use of distortions of the individual and collective *tempo*. Changes in lighting, also, is an element of the composition. The piece is scored for five percussion players with indigenous instruments from Latin America and the Caribbean (or their substitutes).

Dr. Emilio Mendoza was born in Venezuela and is a composer, researcher and teacher. He has studied in England, Germany, the USA and Venezuela—for at least five years in each country. He did field research in Ghana, West Africa, for three months and in Venezuela for various periods of time.

His experience consists of activities in diverse fields of music creation and performance: from folk, experimental rock, contemporary art, ethnomusicology, experimental folklore, music education, librarian, and computers, to rhythmic theory.

He has been involved in this last field, rhythmic theory, since 1978, analyzing the music from the oral traditions of America and Africa, to develop a rhythmic theory. He works at present as part of the Theory/Composition/History Department at

the Crane School of Music, Potsdam College of the State University of New York, Potsdam, NY.



Notas del Programa

Jungla es una pieza rítmica. En su aura, evoca los sonidos de la selva tropical, especialmente los sonidos de la noche.

No los tambores de los humanos, como se esperaría, sino la presencia envolvente de la naturaleza acústica: insectos, pájaros, plantas, viento y lluvia. En su composición utiliza estructuración rítmica. Entre otras técnicas, se incluye deformaciones del *tempo* individual y colectivo. El cambio en la iluminación es un elemento de la pieza. Está escrita para cinco percusionistas con instrumentos de Latinoamérica y del Caribe (o sus sustitutos).

El **Dr. Emilio Mendoza** nació en Venezuela y es compositor, investigador y pedagogo. Ha estudiado en Alemania, en los Estados Unidos, Inglaterra y en Venezuela, por períodos de por lo menos cinco años en cada país. Realizó investigación de campo en Ghana, África Occidental, por tres meses, y en Venezuela por diferentes períodos de tiempo.

Su experiencia consiste de actividades en diferentes campos de la creación y ejecución musical: folklore, rock experimental, arte contemporáneo, etnomusicología, folklore experimental, educación musical, bibliotecología, computadoras, y teoría rítmica.

Ha estado ocupado en este último campo desde 1978, analizando la música de las tradiciones orales de América y África para desarrollar una teoría rítmica. Trabaja actualmente en el Departamento de Teoría, Composición e Historia de la Crane School of Music, Potsdam College of the State University of New York, Potsdam, NY.

RainForest / Jungla

Emilio Mendoza, 1992

Moderato

Claves [2] 6 | : | 2 | 4 | 6 | 8 | 10 |
mf *mp sub.*

Agogo [3] 4 | : | 2 | 4 | 6 | 8 | 10 |
mf *mp sub.*

Woodblocks [3] 4 | : | 2 | 4 | 6 | 8 | 10 |
f

Tortuga [3] 4 | : | 2 | 4 | 6 | 8 | 10 |
lunga *ppp* *mf* *mf* *mp*

Maracas [3] 4 | : | 2 | 4 | 6 | 8 | 10 |
mp *p* *pp*

Clvs. [2] 4 | : | 12 | 14 | 16 | 18 | 20 |
mp *mf* *mf*

Agg. [2] 4 | : | 12 | 14 | 16 | 18 | 20 |
mf *mp* *f*

Wbls. [2] 4 | : | 12 | 14 | 16 | 18 | 20 |
mf *mf sub.*

Tlga. [2] 4 | : | 12 | 14 | 16 | 18 | 20 |
mf *f* <*mf*

Mrcs. [2] 4 | : | 12 | 14 | 16 | 18 | 20 |
cresc. *mf* *mp* *p*

B

22 24 26 28 30

Clvs. *ppp*

Agg. *ppp*

Wbls. *ppp*

Ttga. *cresc.* *mf* *f*

Mrcs. *pp*

C

32 34 36 38

Clvs. *cresc.* *mf* *f*

Agg. *cresc.* *cresc.* *f*

Wbls. *cresc.* *f*

Ttga. *3/4* *cresc.* *f* *pp sub.* *mf*

Mrcs. *f*

D

40 | Clvs. | | 42 | Clvs. | | 44 | Clvs. | | 46 | Clvs. | | 48 | Clvs. |
mp *mf* *ppp*

Agg. | |
mf *mp* *f*

Wbls. | |
mf *mf sub.* *p*

Ttga. | |
mf *f* *<mf*

Mrcs. | |
pp *cresc.* *mf* *mp* *p*

E

50 | Clvs. | | 52 | Clvs. | | 54 | Clvs. | | 56 | Clvs. |
p

Agg. | |
 \oplus *p*

Wbls. | |
 $\frac{6}{8}$

Ttga. | |
mf p sub. *mf*

Mrcs. | |
p

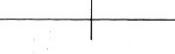
68

70 (Keep tremolo even and steady)
(Mantener el tremolo parejo e inmóvil)

72

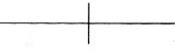
74

Clvs. [Clef: Bass] 

Agg. [Clef: Bass] 
Tremolo  pp

Wbls. [Clef: Bass] 
Tremolo  pp

Ttga. [Clef: Bass] 
Tremolo  mp pp

Mrcs. [Clef: Bass] 
mf pp

F *più mosso*

76

Musical score for measures 11-12:

- Clvs.**: Measures 11-12. Dynamics: *pp*, *cresc.*, *mp*.
- Agg.**: Measures 11-12. Dynamics: *mf*. Performance instruction: **RALL. TREM**.
- Wbls.**: Measures 11-12. Dynamics: *pp*. Performance instruction: **RALL. TREM**.
- Ttga.**: Measures 11-12. Dynamics: *pp*. Performance instruction: **RALL. TREM**.
- Mrcs.**: Measures 11-12. Dynamics: *pp*, *mp*. Measure 13 starts with a dynamic of *pp*.

80

Musical score for five instruments:

- Clvs.**: Dynamics include cresc. (measures 1-2), f (measure 5), and f (measure 10).
- Agg.**: Dynamics include 2 measures of 6/4 (measures 1-2), cresc. (measures 3-4), and pp (measure 10).
- Wbls.**: Dynamics include RALL. TREM (measures 1-2), mf (measures 3-4), cresc. (measures 5-6), and f (measures 10-11).
- Ttga.**: Dynamics include mf (measures 1-2), cresc. (measures 3-4), pp sub. (measures 5-6), f (measures 10-11), and ppp (measures 12-13).
- Mrcs.**: Dynamics include cresc. (measures 1-2), f (measures 5-6), and f (measures 10-11).

Clvs. (measures 84-86): Measures 84-85: Rests. Measure 86: Notes followed by fermatas, dynamic *p*.
Agg. (measures 84-86): Measure 84: Notes with grace notes and dynamic *p*. Measure 85: Notes with grace notes and dynamic *p*. Measure 86: Notes with grace notes, dynamics *mf*, *cresc.*, and *f*.
Wbls. (measures 84-86): Measures 84-85: Notes with fermatas, dynamic *p*. Measure 86: Notes with fermatas, dynamics *cresc.* and *f*.
Ttga. (measures 84-86): Measure 84: Notes with grace notes and dynamic *p*. Measures 85-86: Notes with grace notes and dynamic *f*.
Mrcs. (measures 84-86): Measures 84-85: Notes with fermatas, dynamic *p*. Measure 86: Notes with fermatas, dynamic *cresc.*, and *f*.

Musical score for measures 88-90, page H. The score includes parts for Clvs., Agg., Wbls., Ttga., and Mrcs. Measure 88 starts with a dynamic *mp* for Clvs. and Agg. followed by a crescendo. Measure 89 begins with a dynamic *p sub.* for Agg. and Wbls., followed by a crescendo. Measure 90 starts with a dynamic *pp sub.* for Mrcs. and a dynamic *mf* for Agg. The score concludes with a dynamic *pp* for Mrcs. and a dynamic *mf* for Agg.

(On the Fermata, play the tremolo fast and steady, waiting for Wblcs. and Ttga. to speed up. Then hold the tremolo evenly by the whole ensemble for some time, and continue.)

En el Calderón, tocar el trémolo rápido y parejo, mientras se espera que los Wbls. y la Ttga se aceleren. Mantener todos el trémolo por un tiempo, y entonces continuar!

98

(On the Fermata, slow down the tremolo until it disintegrates into isolated, irregular sounds without a common beat, getting slower and louder, each instrument on its own way, to achieve wide spaces of silence in between each sound.)

K *Tempo primo*

(On the Fermata, hold the tremolo fast and evenly, until all instruments have speeded up. All then sustain it for a moment and then the Tiga proceeds.)

[En el Calderón, mantener el trémolo rápido y parejo hasta que todos los instrumentos hayan acelerado. Sostenerlo todos por un momento, y entonces procede la Tiga.]

Clvs.

Agg.

Wbls.

Ttga.

Mrcls.

102

mf

mf

pp

f sub.

ACCEL. TREM.

12

9

18

mf

diminuendo

ppp

f sub.

ACCEL. TREM.

12

9

ACCEL. TREM.

12

9

ACCEL. TREM.

18

mf

p

(Shake in a circular movement.)
(Mover en círculo.)

L

104

106

Clvs.

Agg.

Wbls.

Ttga.

Mrcls.

104

9

9

18

9

18

mf

ppp

mf

ppp

106

mf

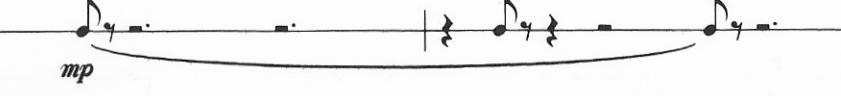
mp

mf

mf

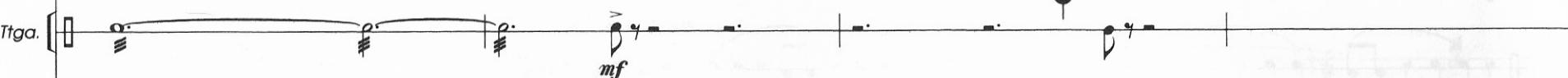
mf sub.

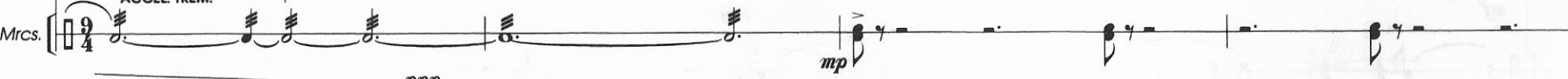
108

Clvs. |  | 

Agg. | 

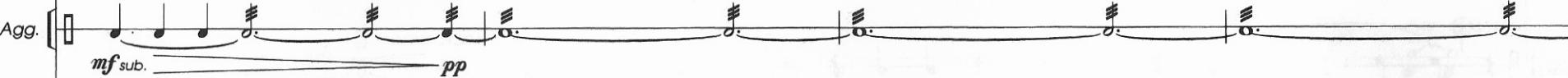
Wbls. | 

Ttga. | 

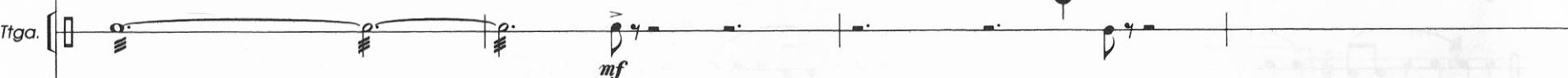
Mrcs. | 

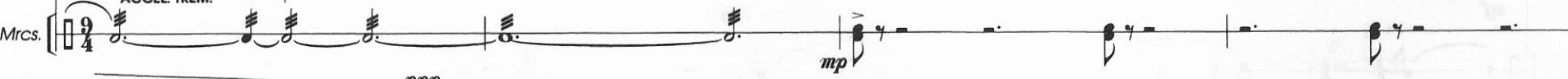
110

Clvs. | 

Agg. | 

Wbls. | 

Ttga. | 

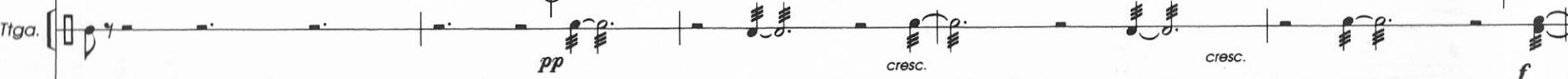
Mrcs. | 

112

Clvs. | 

Agg. | 

Wbls. | 

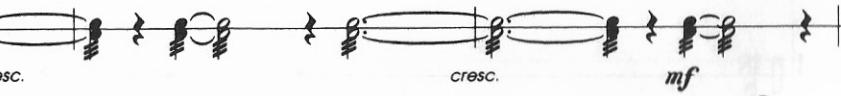
Ttga. | 

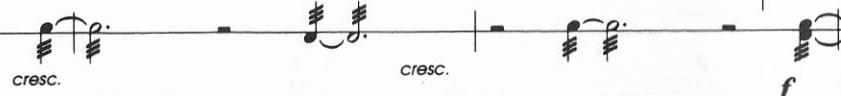
Mrcs. | 

114

Clvs. | 

Agg. | 

Wbls. | 

Ttga. | 

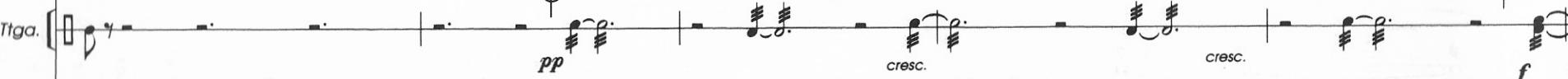
Mrcs. | 

116

Clvs. | 

Agg. | 

Wbls. | 

Ttga. | 

Mrcs. | 

M

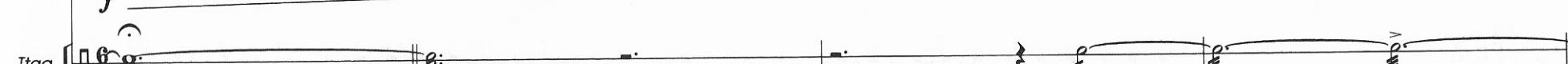
Tempo accel. sempre

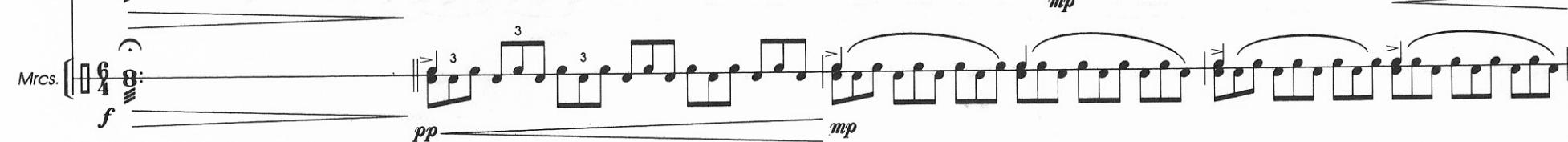
118

Clvs. 

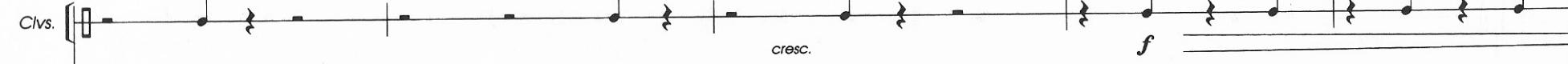
Agg. 

Wbls. 

Ttga. 

Mrcs. 

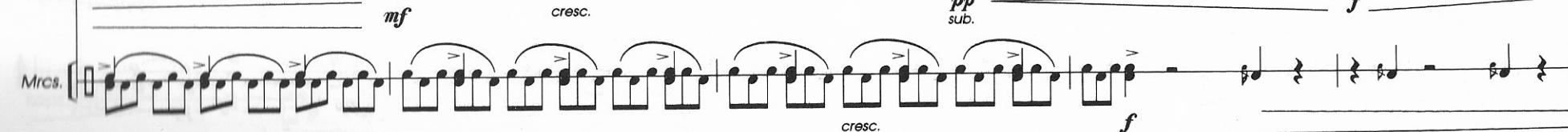
122

Clvs. 

Agg. 

Wbls. 

Ttga. 

Mrcs. 

*Tempo primo
Tempo accel. sempre*

132

Clvs. [1 2] *mp* cresc.

Agg. [1 2 3 1 2 3] *mp* cresc.

Wbls. [1 2] *mp* cresc.

Ttga. [1 2] *mp sub.* cresc.

Mrcs. [1 2] [1 2] [1 2] *p* cresc.

*Tempo primo
non accel.*

134

[1 2] *p sub.* cresc.

[1 2] *p sub.* cresc.

[1 2] *mf*

[1 2] *mf* *f*

[1 2] *mf*

[1 2] *pp*

[1 2] *pp* *mf* *pp*

(On the Fermata, play the tremolo fast and steady, waiting for Wblcs. and Ttga. to speed up. Then hold the tremolo evenly by the whole ensemble for some time, and continue.)

P
136

Tempo accel. sempre

138

Clvs. $\frac{4}{4}$ $\frac{9}{4}$ $\frac{18}{8}$ $\frac{12}{4}$

Agg. $\frac{4}{4}$ $\frac{9}{4}$ $\frac{18}{8}$ $\frac{12}{4}$

Wbls. $\frac{4}{4}$ $\frac{18}{8}$ $\frac{12}{4}$

Ttga. $\frac{4}{4}$ $\frac{18}{8}$ $\frac{12}{4}$

Mrcs. $\frac{4}{4}$ $\frac{18}{8}$ $\frac{12}{4}$

En el Calderón, tocar el trémolo rápido y parejo, mientras se espera que los Wbls. y la Ttga se aceleren. Mantener todos el trémolo por un tiempo, y entonces continuar.

Dos veces oírás el tambor de la marimba en el fondo, y al mismo tiempo se oirán las percusiones de los tambores y tambores de fondo. Algunas veces se oirán los tambores de fondo más fuertes que los tambores de la marimba, y otras veces más débiles. Los tambores de fondo se oirán más fuertes en el primer cuadro, y más débiles en el segundo cuadro.

Q *Tempo primo*
140

142

Clvs. $\frac{12}{4}$ $\frac{3}{2}$ $\frac{12}{4}$

Agg. $\frac{12}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{8}{4}$ $\frac{12}{4}$

Wbls. $\frac{12}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{8}{4}$ $\frac{12}{4}$

Ttga. $\frac{12}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{12}{4}$ $\frac{8}{4}$ $\frac{12}{4}$

Mrcs. $\frac{12}{4}$ $\frac{3}{2}$ $\frac{12}{4}$

Tremolo presto poss.
ACCEL. TREM.
RALL. TREM.

Tremolo presto poss.
ACCEL. TREM.
RALL. TREM.

Tremolo presto poss.
ACCEL. TREM.
RALL. TREM.

Tremolo presto poss.
ACCEL. TREM.

(Shake in a circular movement.)
(Mover en círculo.)

(Clvs.: In the Fermata, play a pulse in which the intervals get longer and longer everytime.)
 (Clvs.: En el Calderón, tocar un pulso en el cual los intervalos se alargan cada vez más.)

144

146

R *Tempo primo*

Clvs. (measures 144-146): The part consists of vertical bars on a staff. Measure 144 has a fermata. Measure 145 has a fermata. Measure 146 has a fermata.

Agg. (measures 144-146): The part consists of vertical bars on a staff. Dynamics: *mf pp sub.*, *rall. trem*, *mf pp sub.*, *rall. trem*, *mf pp sub.*, *rall. trem*, *cresc.*, *attacca*, *p*.

Wbls. (measures 144-146): The part consists of vertical bars on a staff. Dynamics: *mf pp sub.*, *rall. trem*, *mf pp sub.*, *rall. trem*, *mf pp sub.*, *rall. trem*, *f cresc.*, *18*, *f cresc.*, *18*.

Ttga. (measures 144-146): The part consists of vertical bars on a staff. Dynamics: *rall. trem*, *mf pp sub.*, *rall. trem*, *rall. trem*, *f cresc.*, *18*, *p*, *12*.

Mrcs. (measures 144-146): The part consists of vertical bars on a staff. Dynamics: *8:*, *rall. trem*, *18*, *f cresc.*, *18*.

(In the Fermata, the same applies as for measure 99. In this case, go even further than what was reached before, to give the sense of absence of sound, in large blocks of silence crossed with loud kicks at random. Do not form any patterns nor pulses.)

(En el Calderón, aplicar lo mismo que en el compás 99. En este caso, ir mucho más allá que lo logrado anteriormente, para dar la sensación de ausencia de sonido, en grandes bloques de silencio intercalados por golpes fuertes al azar. No formar patrones ni pulsos.)

148

150

Clvs. (measures 148-150): The part consists of vertical bars on a staff. Measures 148 and 149 have fermatas. Measure 150 has a fermata.

Agg. (measures 148-150): The part consists of vertical bars on a staff. Dynamics: *12*, *mp*.

Wbls. (measures 148-150): The part consists of vertical bars on a staff. Dynamics: *12*, *mp*.

Ttga. (measures 148-150): The part consists of vertical bars on a staff. Dynamics: *12*, *mp*.

Mrcs. (measures 148-150): The part consists of vertical bars on a staff. Dynamics: *12*, *mf*, *12*, *mp*, *12*.

152

Clvs.

Agg.

Wbls.

Ttga.

Mrcs.

154

156

mp

p

158

Clvs.

Agg.

Wbls.

Ttga.

Mrcs.

160

cresc.

p

mf

p

Clvs. 166 diminuendo pianissimo possibile

Agg.

Wblos.

Ttga. RALL. TREM.

Mrcs. (Shake in a circular movement.) (Mover en círculo.) mp sfz

ripetizione al niente
perdendosi... al fine