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Gonçalo Gato

Stochafrica

for percussion

Stochastica was commissioned by percussionist and jazz drummer Pedro Segundo and derives its name from the use of indeterministic procedures. It pays tribute to Xenakis, the developer of so-called Stochastic Music. A great deal of the compositional work relied on programming the computer so that it would generate *ostinati* I could select and elaborate. These *ostinati* remind me of Mozambican timbila rhythms.

Instruments:

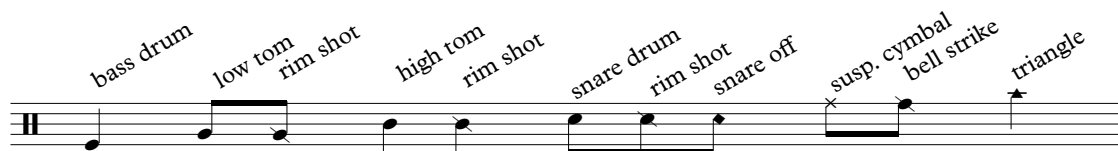
Mbila (or similar). Mbila is the singular of timbila, a Mozambican instrument. Because the tuning varies from instrument to instrument and does not conform to equal temperament it is notated on a three-line staff, the lines delineating low, mid-low, mid-high, and high registers. Pitch should be chosen accordingly and follow the written contour.

Vibraphone (plus pedal stage weight)

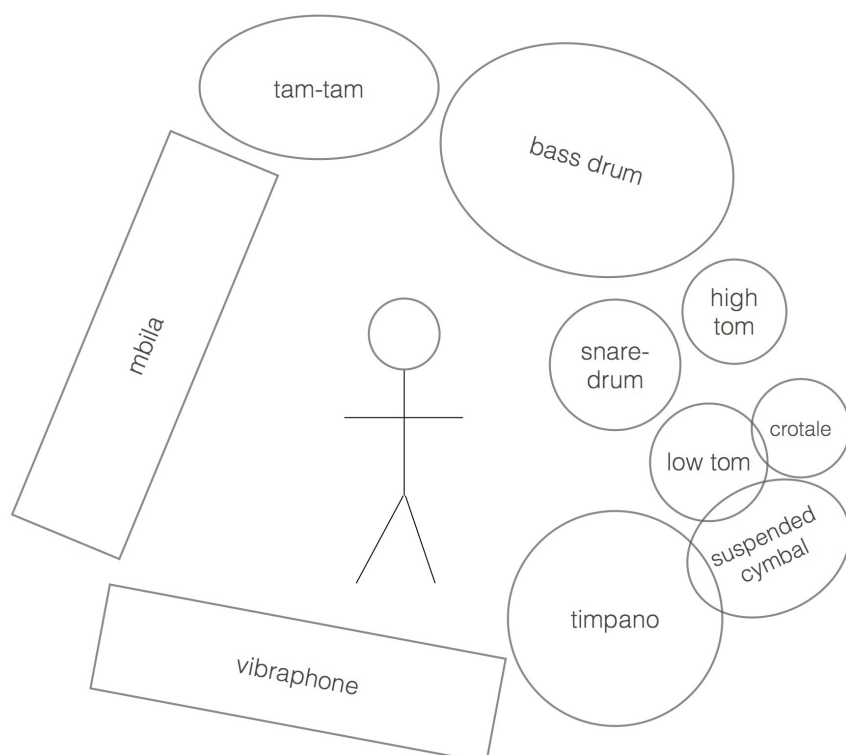
Triangle
Crotales
Suspended Cymbal
Tam-tam

Snare drum
2 Toms (high and low)
28" Timpano
Bass drum

Unpitched percussion set notation:



Suggested setup:



Execution notes:

- Suggested setup should be adjusted or changed to meet the performance strategy.
- When the vibraphone is coupled to the timpano (rehearsal mark B), a stage weight is used to lock the vibraphone pedal at half position. It should be placed near the pedal at the start.

Stochafrica

Gonalo Gato

$\text{♩} = 240$

hard mallets

Mbila



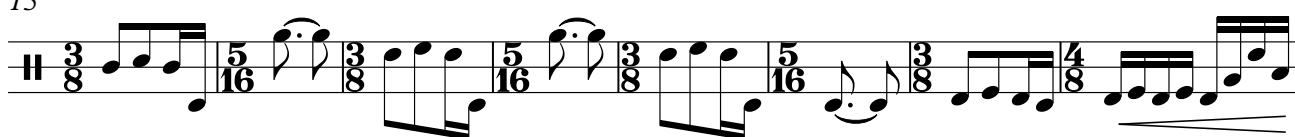
8

Mbila



15

Mbila



23

Mbila



28

Mbila



34

Mbila



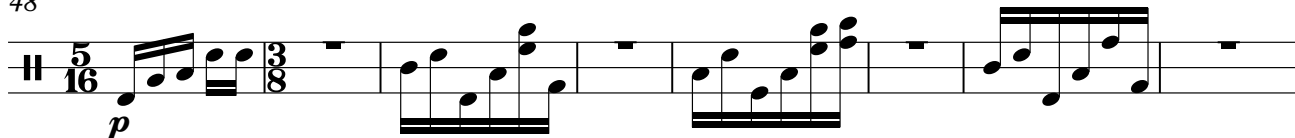
42 $\text{♩} = 240$

Mbila



48

Mbila

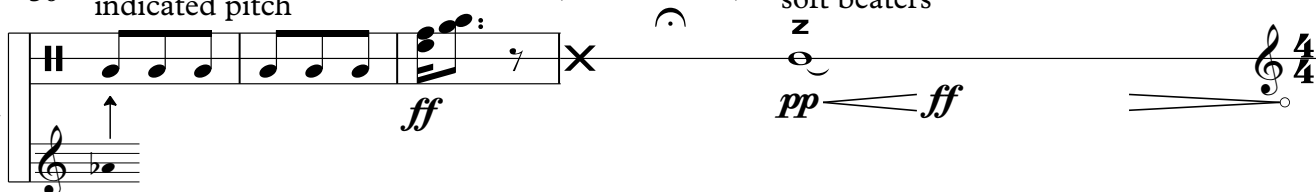


56 as close as possible to indicated pitch

(Unmeasured)

Tam-tam
soft beaters

Mbila



♩ = 100

Vibraphone

A hard mallets
(motor off)

Vib. 63 *mp*
pedalling should follow slurring (*legato*) and durations

Vib. 67 *p* *mf*

Vib. 73 *f*

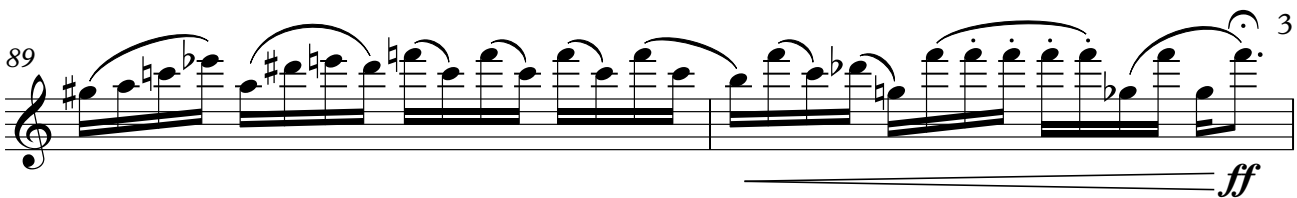
Vib. 78 *mp* *f* *p*

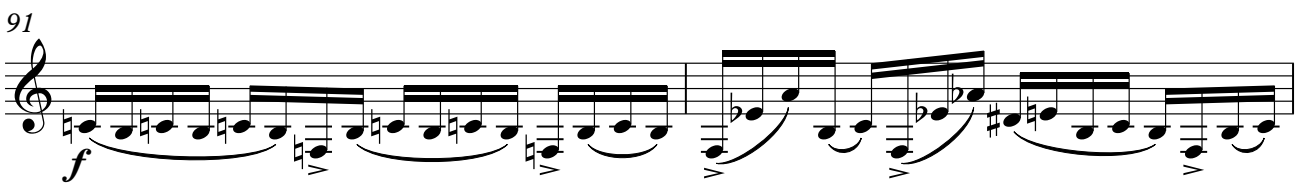
Vib. 81 *f*

Vib. 83

Vib. 85 *ff*

Vib. 87 *mf* *f*

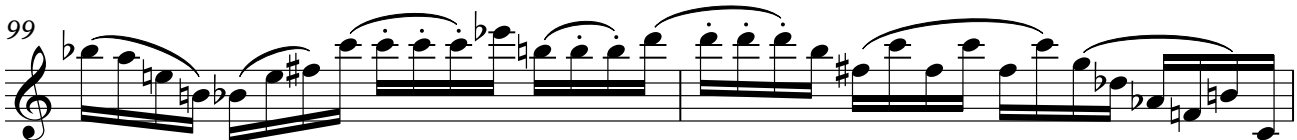
89 Vib.  *ff*

91 Vib.  *f*

93 Vib. 

95 Vib. 

97 Vib. 

99 Vib. 

101 Vib.  *senza pedale* *<ff*

104
Vib. *mf*

112
Vib.

121
Vib. *f*

125
Vib. *pp* *ff*

128
Vib. *f*

135
Vib. *ff* *f*

139
Vib.

146
Vib.

place
stage
weight
on vib.
pedal

B

motor on, slow speed
balance the dynamic of vibraphone and timpano

153

Vib. *f*

Timp. *f*

vibraphone: use stage weight to lock the pedal at half position

161

Vib.

Timp. *gliss.*

168

Più mosso

Tempo

Vib.

Timp. *gliss.*

175

Più mosso

Tempo

Vib.

Timp. *gliss.*

181

Più mosso

Vib.

Timp. *gliss.*

Tempo

189

Vib.

Timp.

6/16 5/16 2/8 4/8 5/16 2/8 2/16 3/4

gliss. *gliss.*

Più mosso

196

Vib.

Timp.

3/4 2/8 6/16 5/16 3/8 3/4

gliss. *gliss.*

Tempo**Più mosso**

201

Vib.

Timp.

3/8 2/8 5/16 3/4 2/8 6/16

gliss. *gliss.* *gliss.*

Più mosso

206

Vib.

Timp.

6/16 5/16 4/8 3/4 3/8

gliss. *gliss.*

210

Vib.

Timp.

2/8 6/16 5/16 4/8 3/4

gliss.

214

Vib.

Timp.

gliss.

219

Vib.

Timp.

gliss.

224

Vib.

Timp.

gliss.

229

Vib.

Timp.

gliss.

234

Vib.

stage wieght off, pedal as before

p

240

Vib.

f ff fff fff

247

Vib. *f* *ff* *ff* *ff* *fff*

253

Vib. *ff* *Red.*

C ♩ = 240
Mbila
254 hard rubber mallets

Mbila *mp*

262

Mbila *f* *mp*

269

Mbila *f*

275

Mbila *ff*

280

Mbila *mp*

285

Mbila *p* *mp* ♩ = 200

294 $\text{♩} = 240$ $\text{♩} = 200$

Mbila

mf *ff* *f*

301

Mbila

mp *mf* *f*

309

Mbila

p *ff* *pp* *ff*

Tam-tam

10

D ♩ = 280

drum sticks

316

high tom
susp. cymbal
bass drum

triangle

snare drum

low tom

Perc.
set*f energico*

Timp.

325

Perc.
set

bell strike

Timp.

334

Perc.
set

Timp.

343

Perc.
set*pp < ff*

351 snare off

Perc.
set*pp**f*

360

Perc.
set

Timp.

365

Perc. set

Timp.

370 with brushes

Perc. set

Timp.

p

p

378

Perc. set

Timp.

rim shot

f

with hands
tune timpano to highest pitch

385

Timp.

rim

centre

(rim)

(centre)

mp

391

Timp.

hit bowl side

397

Freely improvise based on previous ostinato, varying sounds and rhythms throughout

Timp.

X

≈ 15s

Perc. set

Timp.

f

f

gliss.

404

Perc. set

Timp.

410

Perc. set

Timp.

crotale

416

Perc. set

Timp.

424

Perc. set

Timp.

ff

431

Perc. set

436

Perc. set

Perc. set

mp

Timp.

mp

452

choose sound

Perc. set

Timp.

462

Perc. set

471

Perc. set

f

Timp.

B. D.

rim shot

f

480

Perc. set

Timp.

B. D.

Perc. set

Timp.

mp

gliss.

This block contains the musical notation for measures 489 to 500. The Percussion set part is on a single staff with a treble clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Timpani part is on a single staff with a bass clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Percussion set part includes a *mp* marking and a *gliss.* marking. The Timpani part includes a *gliss.* marking.

500

Perc. set

Timp.

This block contains the musical notation for measures 500 to 511. The Percussion set part is on a single staff with a treble clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Timpani part is on a single staff with a bass clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings.

511

Perc. set

Timp.

This block contains the musical notation for measures 511 to 521. The Percussion set part is on a single staff with a treble clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Timpani part is on a single staff with a bass clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings.

521

Perc. set

Timp.

This block contains the musical notation for measures 521 to 528. The Percussion set part is on a single staff with a treble clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Timpani part is on a single staff with a bass clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings.

528

Perc. set

Timp.

pp

This block contains the musical notation for measures 528 to 539. The Percussion set part is on a single staff with a treble clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Timpani part is on a single staff with a bass clef, featuring a series of eighth and sixteenth notes with various rests and dynamic markings. The Percussion set part includes a *pp* marking.