

Techno-Pop

by Nathan Daughtrey

Publisher: C. Alan Publications (2007)

Duration: 3' 20"

Difficulty: Medium

Players: 7 players

Instrumentation:

- 1) Bells & Xylophone
- 2) Vibraphone
- 3) Marimba 1
- 4) Marimba 2 (4.3 octave instrument shared with player 3)
- 5) 4 Concert Toms
- 6) Vibraslap, Sus. Cymbal, Wind Chimes, Cowbell, Tambourine
- 7) Drumset (Bd, Sd, Ride, HH, Crash)

Composer Notes:

Techno-Pop was inspired by techno music, a type of purely electronic dance music that originated in Detroit in the 1980s. Techno has since found its way into dance clubs and raves all over.

Formal Structure:

- m. 1: Introduction
- m. 9: A Section
- m. 25: B Section
- m. 39: Interlude
- m. 47: A Section material
- m. 51: C Section
- m. 59: D Section
- m. 78: Percussion Break
- m. 86: A Section reprise

Historical/Stylistic Considerations:

As a piece based on techno style music, this work contains very little melodic content. The performance of the work should focus on stylistically light and transparent grooves despite the rhythmic complexity. This piece is an excellent vehicle to engage younger percussionists who enjoy contemporary pop or rock music.

Technical Elements:

This work requires precise rhythmic execution of repeated syncopated motives on all instruments. Other than the second marimba part, the mallet percussion parts are more rhythmically than melodically challenging. All mallet percussion parts require only two mallets. The first marimba part and the vibraphone part contain the majority of the limited melodic content. The bassline ostinato in the second marimba part is very active and covers nearly a two-octave range in each repetition. The drumset part is likely not a familiar pattern for most players, but is very repetitive and does not require any advanced coordination elements. Neither of the percussion parts are significantly challenging, but do contain limited independent syncopated ostinatos.

Musical Elements:

The tonality of the work centers in C-dorian with limited chromatic movement. The B Section moves into D-minor and the C Section is set in A-minor. The harmonies are primarily diatonic with extensive use of seventh chords.

Teaching Points:

- Point 1 – Three Against Four Hemiola: Bells, Vibraphone, and Marimba 1 m.7-10

7

A

Bells Xylo. *f* *p*

Vib. *f no ped.*

Mar. 1 *f*

- Point 2 – Rock Tambourine (rhythmic shaking technique): Percussion 2 m. 90-91

Tambourine (headless, plastic)

f > > > >

- Point 3 – Accurate Double Stops: Score m. 47

E Xylophone

Bells Xylo. *f*

Vib. *f no ped.*

Mar. 1 *f*

Mar. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

D. S. *f*