

Stephen Whibley

Blue Motion

for percussion duo



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TSPCE-15

Program Notes

Blue Motion is a new work for percussion duo commissioned by the Maraca2 percussion duo from the United Kingdom and American percussion specialist, Jim Casella. This composition for two marimbas, vibraphone, hi-hat, kit bass drum, floor tom-toms, cymbals, and small hand percussion is essentially a fusion of minimalism with jazz and latin harmonies and rhythms.

The 9-minute work has, as the title suggests, a great feel of drive and momentum with the pulse remaining constant from start to finish. With great contrast between the soft spacious sections and the impelling rhythmic grooves, the piece demands coordination between hands and feet, and energetic communication between the two performers.

Blue Motion is a challenging performance piece of virtuosity, vivacity, virility, vibrancy, vitality, and versatility!

-S. W.

Stephen Whibley

Born in 1975, **Stephen Whibley** began studying percussion, timpani, and drum-kit at the age of 14 and won a place at Chethams' School of Music in Manchester two years later. In 1994 he reached the Percussion Final of BBC Young Musician of the Year and later that year went on to study with Ian Wright, Dave Hassell, Paul Patrick, and Liz Gilliver at the Royal Northern College of Music, earning a BA degree and the performance diploma PPRNCM with Distinction.

In 1998 Stephen formed the **Maracatú** duo with fellow RNCM percussionist Jan Bradley, and subsequently they joined up with two other RNCM members, Geir Rafnsson and Adrian Spillett, to create the renowned **4-MALITY Percussion Quartet**. Until 2004 Stephen played a major part in composing and arranging the material for 4-MALITY, and performances were given all over the UK including the Royal Albert Hall (BBC Proms Festival), Purcell Room (RhythmStix Festival), Wigmore Hall, Royal Opera House, Bridgewater Hall, St. David's Hall, Edinburgh, Cheltenham and Newbury Festivals, and broadcasts for TV and radio. They also toured Turkey, France, Belgium, and Ireland, performed at the British Embassies in Paris and Madrid, and were invited to play at the Journée de la Percussion at the Paris Conservatoire.

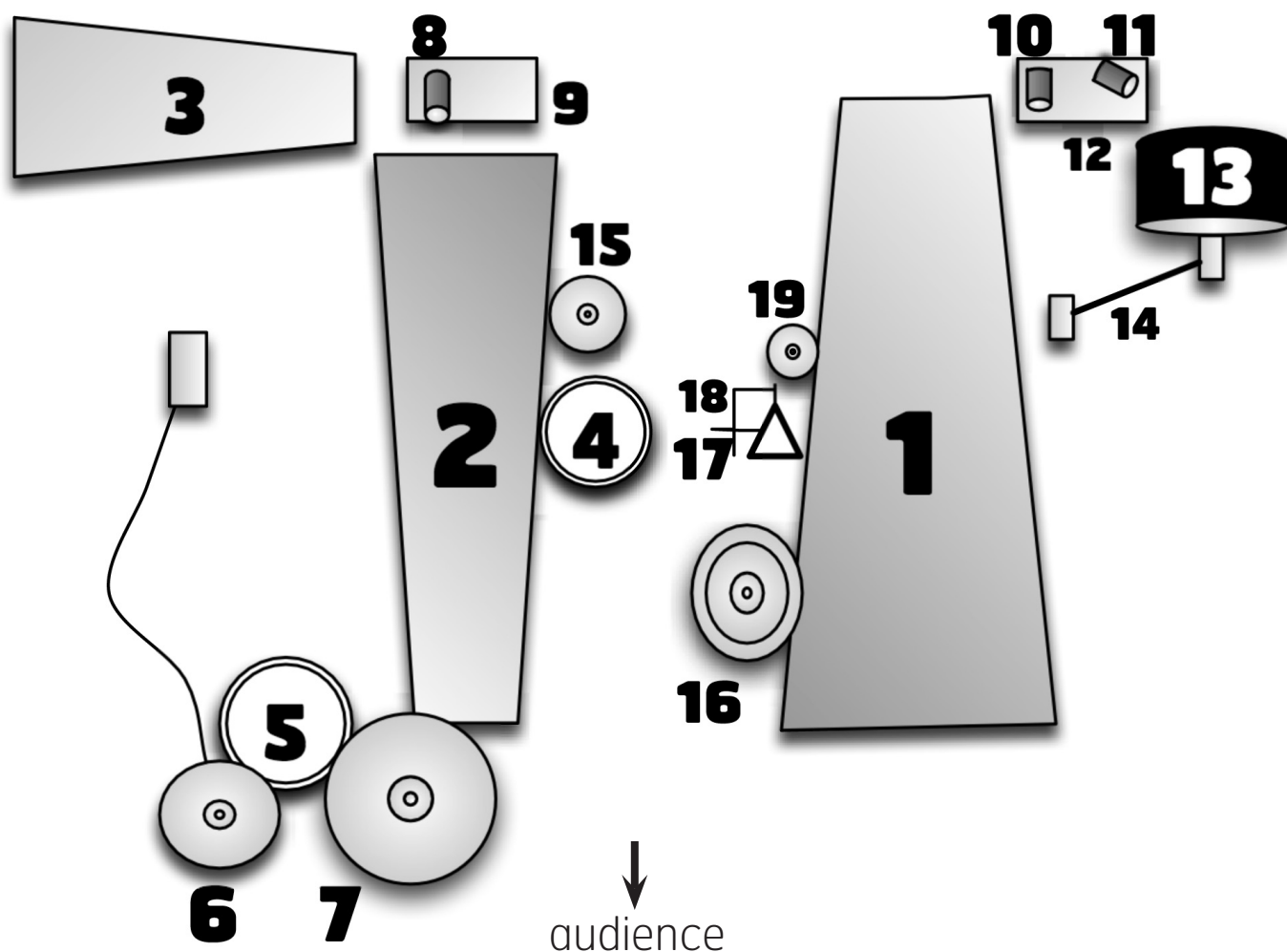
Stephen is currently a member of **Fondue**, a hot and cheesy, original and entertaining duo (for double-bass and percussion) which he formed with his 7ft bass-playing brother Daniel. Their education series is called **Big Bass Dan and The Rhythm Man**.

As a freelance orchestral percussionist, timpanist, and drummer, Stephen works with the BBC Concert Orchestra, BBC Philharmonic, Royal Liverpool Philharmonic, Hallé and RTE Orchestras, Northern Sinfonia, Northern Ballet, and Manchester Camerata.

As a composer and arranger, he has been commissioned to write for groups such as the Apollo Saxophone Quartet, Manchester Boys Choir, and an up-and-coming new percussion duo based in Birmingham coincidentally named Maraca2.

Stephen is also the drummer in **The Rain Dogs**, a Tom Waits cover band based in Liverpool.

Equipment and Setup



- 1** Marimba (5 octave)
- 2** Marimba (4.3 octave)
- 3** Vibraphone
- 4** Extra Floor Tom
- 5** Floor Tom (deep)
- 6** Hi-Hat with remote pedal
- 7** Sizzle Cymbal
- 8** Shaker
- 9** Trap Tray

- 10** Caxixi
- 11** Afuche/Cabasa
- 12** Trap Tray
- 13** Kit Bass Drum
- 14** Double BD Pedal
- 15** Splash Cymbal
- 16** China Cymbal
- 17** Triangle
- 18** Triangle Stand*
- 19** Splash Cymbal

*Triangle will work best if there is a pre-mounted beater to avoid mallet change. Otherwise, triangle parts should be played with shaft of mallet.

Accent definitions



emphasis, but not overly accented



regular, strong accents



extra strong accents

To hear a free recording of this piece and other works by Tapspace, please visit our website at:
www.tapspace.com

To learn more about the Maraca2 percussion duo and to purchase their recordings, visit their website at:
www.maraca2.com

Commissioned by the Maraca2 percussion duo and Jim Casella

Blue Motion

Stephen Whibley

$\text{♩} = 110$

Player 1

Marimba *pp* BD G.P. Caxixi *non cresc.*

Player 2

Marimba *pp* G.P. Hi-Hat w/mallet shaft *p* Vibes (slow motor) *Red.*

8

P1

China Triangle *mp* *sffz*

P2

Mar. HH/with foot *mp* *sffz*

lean over and choke P2 splash (optional)

Splash Vibes *p* *f*

Sample
Image

21

A

P1

sfz sfz

pp

p

Tri.

sfz

p

ppp

mp

P2

sfz sfz

p

Floor Tom

Soft Shaker

Large Sizzle

pp

mp

26

P1

simile

Marimba

mp

P2

30

P1

P2

Sample
Image

34

P1

p *mf* *simile*

P2

p *mf*

38

P1

sfz

P2

B

P1

p *f* *sfz* *p*

P2

p *f*

Sample
Image

46

P1

P2

50

P1

P2

sfz

54

P1

P2

Sample
Image

58

P1

Mar.

mf

Cabassa (if time)

pp

P2

mf

62

P1

D

f

P2

f

66

P1

f

P2

f

Sample
Image

74

P1

P2

Splash

mf

f

E

Sample Image

83

P1

f

simile

P2

f

87

P1

sfz

P2

sfz

sfz

sfz

Sample
Image

F

95

P1

pp

sffz

pp

P2

pp

sffz

pp

G

102

P1

China

(accomp.)

mf

P2

8va

Vibes

Sizzle

pp

Marimba

mf (sol.)

107

P1

pp

f

P2

Sample
Image

110

P1

P2

mf

≡

113

P1

P2

Sample
Image

119

P1

P2

sfz

123

P1

P2

simile

sfz

127

P1

P2

sfz

sfz

sfz

sfz

Sample
Image

131

P1

p *dim.*

P2

p *dim.*

135

P1

a niente

P2

a niente *ppp*

139

P1

ppp

P2

P1

P2

P1

P2

Sample
Image

151

P1

P2

155

P1

P2

159

P1

P2

163

P1

P2

166

P1

P2

Sample
Image

170

P1

P2

174

P1

P2

178

P1

P2

I

186

P1

P2

Sample
Image

190 (accent outer notes gradually)

P1 *cresc.....*

P2 (accent outer notes gradually)
cresc.....



194

P1

P2



198

P1

P2



J

202

P1 *f*

P2 *f*



Sample
Image

206

P1

P2

210

P1

P2

cresc.....

Splash

214

P1

P2

Sample
Image

218

P1

f *p* *f*

sfz *sfz* *p* *simile*

P2

sfz *p* *f*

Fl.Tom

Double bar line

222

P1

P2

Double bar line

225

P1

P2

Double bar line

Sample
Image

229

P1

sfz

ff

China

ff

P2

sfz

ff

Splash

233

P1

P2

P1

P2

Sample
Image

239

P1

China

P2

Splash

243

P1

sfz sfz

P2

sfz sfz

245

P1

sfz

P2

Sample
Image



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