

Robert Marino

# Eight on 3 and Nine on 2

duet for multipercussion



**Eight on 3 and Nine on 2** by Robert Marino  
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TSPCD-10

# Program Notes

**Eight on 3 and Nine on 2** is a multiple percussion duet like no other. Written for eight pitched tom toms, 2 rototoms, 2 bongos, and a bass drum, this piece tests percussionists' abilities to "split" rhythms. Two players perform the piece facing each other, sharing instruments just as they share in playing almost every rhythm in the piece. The listener is engaged aurally and visually as both performers sound like one in an exciting and captivating percussive showcase.

**Eight on 3 and Nine on 2** was written in 2007 for George Clements' senior recital at the Eastman School of Music. The piece's unique name comes from unique experience. Robert Marino played 3rd bass drum for the Cadets Drum and Bugle Corps' eighth DCI World Championship in 2000, and George played 2nd bass drum in the Cadets for their ninth DCI World Championship in 2005. The piece was written with the goal of combining drum corps elements into a formal recital piece that would challenge any percussionist, regardless of his or her level of experience.

## Performance Notes

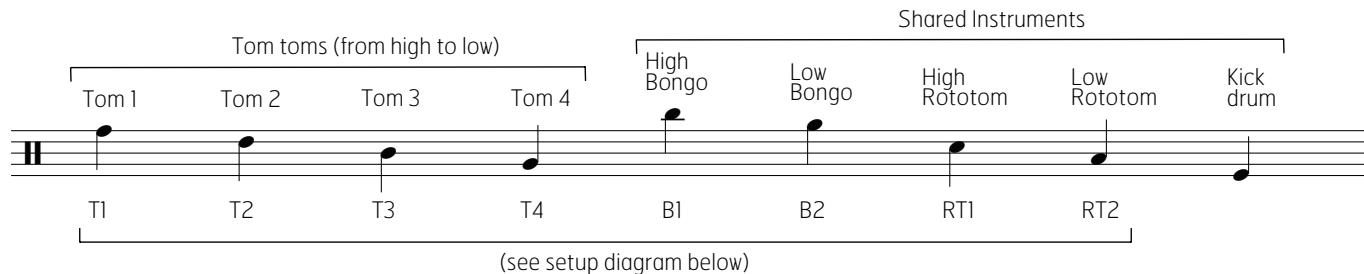
- The beginning of the piece until Letter A should be played with a laid-back feel that grooves.
- At Letter B, the dotted quarter-note ostinatos should be secondary to the moving lines. The moving lines in this section should be played musically with strong accents. The quarter-note ostinatos starting at measure 36 should be played at the same dynamic as the opposite player's part.
- At Letter C, the quarter and dotted quarter ostinatos should both be played well below the dynamic of the notes on the low bongo, bringing out the long phrase split up between players on the bongo.
- The section between Letters E and F should be played freely and soloistically.
- The *accelerando* at Letter H is a good place for a page turn if you have your music on large cardboard sheets. (See Suggested Setup on opposite page.)
- Letter I is marked at 168 bpm but can be played faster as long as smooth and accurate rhythms are maintained. Measures 129–30 represent an appropriate test case scenario for how fast this section can be played.
- Letter J should be bombastic. This section ends in a dramatic ritardando that sets up Letter K.
- Letter K is played with the hands or fingertips. The whole section should be played with *rubato*, pushing and pulling each phrase. If the tom toms used have coated heads, the players can strike the third beat of each triplet and then scrape their fingers across the head to fill in the space of the eighth note rests for the first four bars at Letter K. This creates an interesting sweeping effect.
- Letter L should be laid back like the beginning, while Letter M can be played as fast as desired, provided it has a groove to it.
- Starting at bar 168 (and then later at 179), the accents should be played at the marked ***ff*** dynamic while the unaccented notes should be at ***mp***.
- Letter N is another bombastic section that sets up the *subito mp* at Letter O.
- Letter O to the end should be as exciting as you can make it! The last measure of the piece is a tag and can be taken out of time.

# Instrument/Parts list

*Eight on 3 and Nine on 2* requires 2 players. The following instruments are required:

8 pitched tom toms, 2 rototoms, 1 set of bongos, and 1 kick drum

## Notation Key



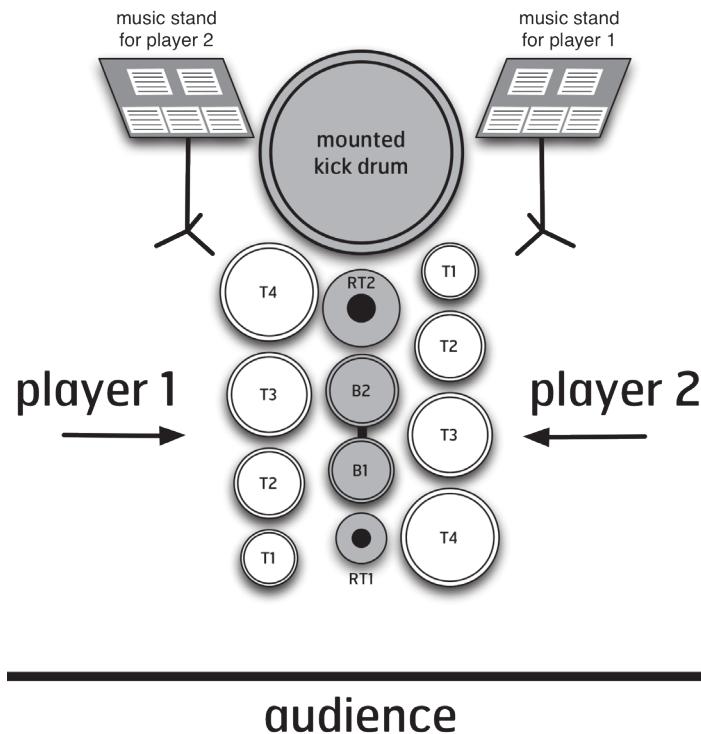
## Suggested Setup

The eight toms should be tuned so that  
**Player 1** has pitches 1, 3, 5, and 7 and  
**Player 2** has pitches 2, 4, 6, and 8.

The bass drum should be around the size  
of a kick drum and should have a punchy,  
articulate sound quality.

The rototoms and bongos both need to have  
good separation between the two pitches.

The music should be placed next to the bass  
drum across from each player so it does not  
obstruct the audience's view of the set up.





Level: Advanced  
Approx. playing time: 6'30"

Dedicated to John H. Beck

# Eight on 3 and Nine on 2

Robert Marino

Player 1

Player 2

$\text{♩} = 112$

*mf*

*ff*

*f*

*ff*

*mf*  $\leftarrow$  *f*

*Split lick: RH only (headless notes performed by Player 2)*

*Split lick: RH only (headless notes performed by Player 1)*

R L

*mf*

*ff*

*f/p*

*f*

*mp*

*ff*

*p*

*f*

*mp*

*ff*

*Split lick: RH only (headless notes performed by Player 2)*

*Split lick: RH only (headless notes performed by Player 1)*

R L

# Sample Image

A

*ff*

*ff*

## Eight on 3 and Nine on 2 – Marino

**B**

14

P1:  $\begin{array}{c} \text{Eighth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

P2:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

24

P1:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

P2:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

31

P1:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

P2:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

38

P1:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

P2:  $\begin{array}{c} \text{Sixteenth notes} \\ \text{Sixteenth notes} \\ \text{Sixteenth notes} \end{array}$

# Sample Image

46

P1

*mf*

P2

*mf*

*f*

*f*

*mp*

53

P1

*mp*

*f*

*ff*

*ff*

*ff*

3

*f*

R L L L L L ...

R L L L L L ...

C *f* R R R  
L L L L (mp) sim.  
LR RLR RLR R ... sim.  
LH (mp) RH (f)

3

*ff*

6

*ff*

# Sample Image

## Eight on 3 and Nine on 2 – Marino

75

P1: P2: **D** (natural sticking)

83

P1: P2: **E** = 100

87

P1: P2: **F**

91

P1: P2:

# Sample Image

P1

P2

P1

P2

P1

P2

# Sample Image

**G** Split lick: RH only  
(headless notes performed by Player 2)

f

5 5

Split lick: RH only  
(headless notes performed by Player 2)

f

5 5

110

P1 P2

**H** accel.

**I**  $\text{♩} = 168$

115

P1 P2

121

P1 P2

**126**

P1 P2

This image shows a sample page from a musical score for two pianos (P1 and P2). The page contains four staves of music, each with a treble clef and a key signature of one sharp. Measure 110 starts with a dynamic of  $f$ . Measure 115 begins with a dynamic of  $f$ , followed by a tempo change to  $\text{♩} = 168$ . Measure 121 features dynamics  $mp$ ,  $f$ , and  $ff$ . Measure 126 includes dynamics  $mp$ ,  $ff$ , and  $mf$ . Performance instructions include 'accel.' above the first two staves and 'H' above the second staff. The title 'Eight on 3 and Nine on 2 – Marino' is at the top.

# Sample Image

131

P1 

P2 

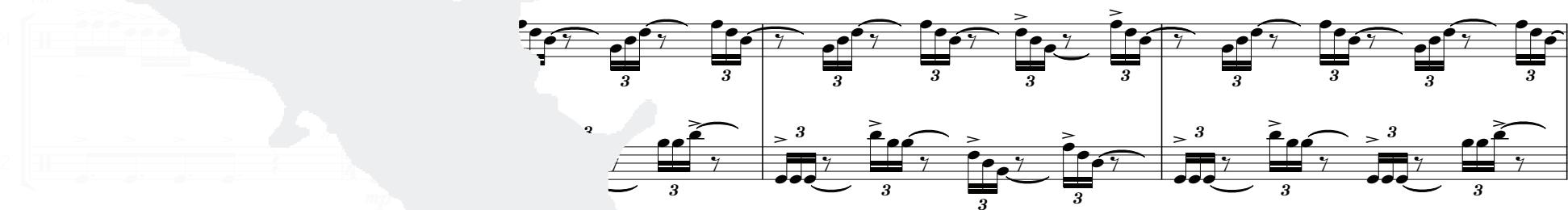
J

135

P1 

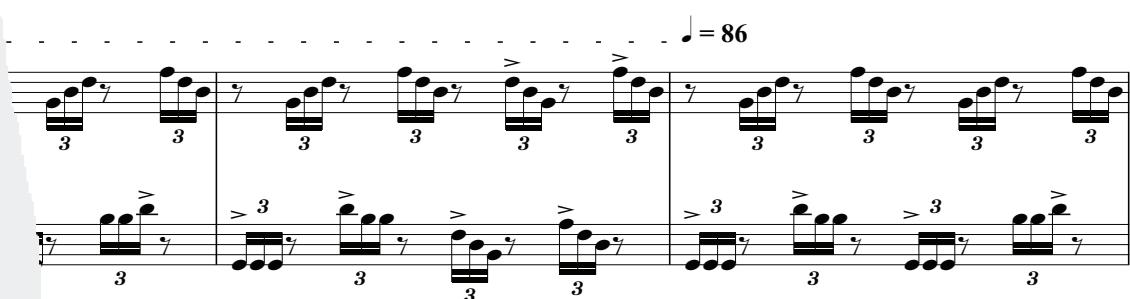
60 with rub.

140

P2 

# Sample Image

$\text{♩} = 86$



148      **poco rit.**       $\text{♩} = 104$

P1      P2

152      **poco rit.**

P1      P2

**L A tempo**

155      with sticks

P1      P2

159

P1      P2

# Sample Image

Musical score for P1 and P2 at measure 163. The score consists of two staves. P1 starts with a dynamic *ff* followed by *(mp)*. P2 follows with a dynamic *(mp)* followed by *ff*.

Musical score for P1 and P2 at measure 168. The score consists of two staves. P1 includes dynamics *v*, *f*, and *ff*. P2 includes dynamics *ff*, *f*, and *ff*. The score features various rhythmic patterns and rests.

Musical score for P1 and P2 at measure 170. The score consists of two staves. P1 includes dynamics *np*, *mf*, and *f*. P2 includes dynamics *mf*, *f*, and *f*. The score features various rhythmic patterns and rests.

# Sample Image

Musical score for P1 and P2 at measure 172. The score consists of two staves. P1 includes dynamics *ff/mp*, *f*, and *R R*. P2 includes dynamics *ff/mp*, *f*, and *R R*. The score features various rhythmic patterns and rests.

## Eight on 3 and Nine on 2 – Marino

181

P1: N

P2:

187

O  $\text{♩} = 180$

P1:

P2:

193

P1:

P2:

199

P1:

P2:

# Sample Image

Musical score for Eight on 3 and Nine on 2 – Marino. The score consists of two staves, P1 and P2, on five-line staves.

**Staff P1:**

- Measure 205: Dynamics ***fff***. Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes.
- Measure 206: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes. Measure 207: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes. Measure 208: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes.

**Staff P2:**

- Measure 205: Dynamics ***fff***. Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes.
- Measure 206: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes. Measure 207: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes. Measure 208: Measures contain eighth notes with stems up, followed by sixteenth-note patterns with stems up and down. Articulation marks (^) are present above the notes.

Sample  
Image



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