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

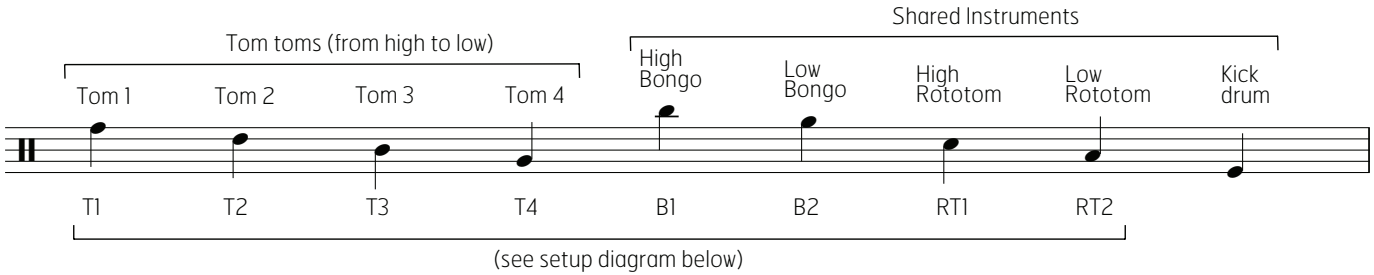
- The beginning of the piece until Letter A should be played with a laid-back feel that grooves.
- At Letter B, the dotted quarter-note ostinatos should be secondary to the moving lines. The moving lines in this section should be played musically with strong accents. The quarter-note ostinatos starting 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 ***fff*** 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



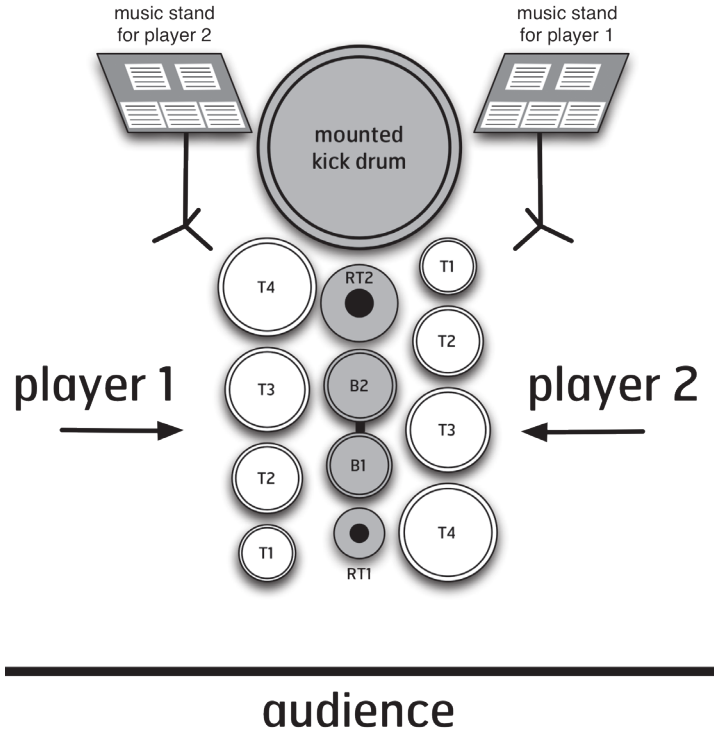

# Suggested Setup

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*

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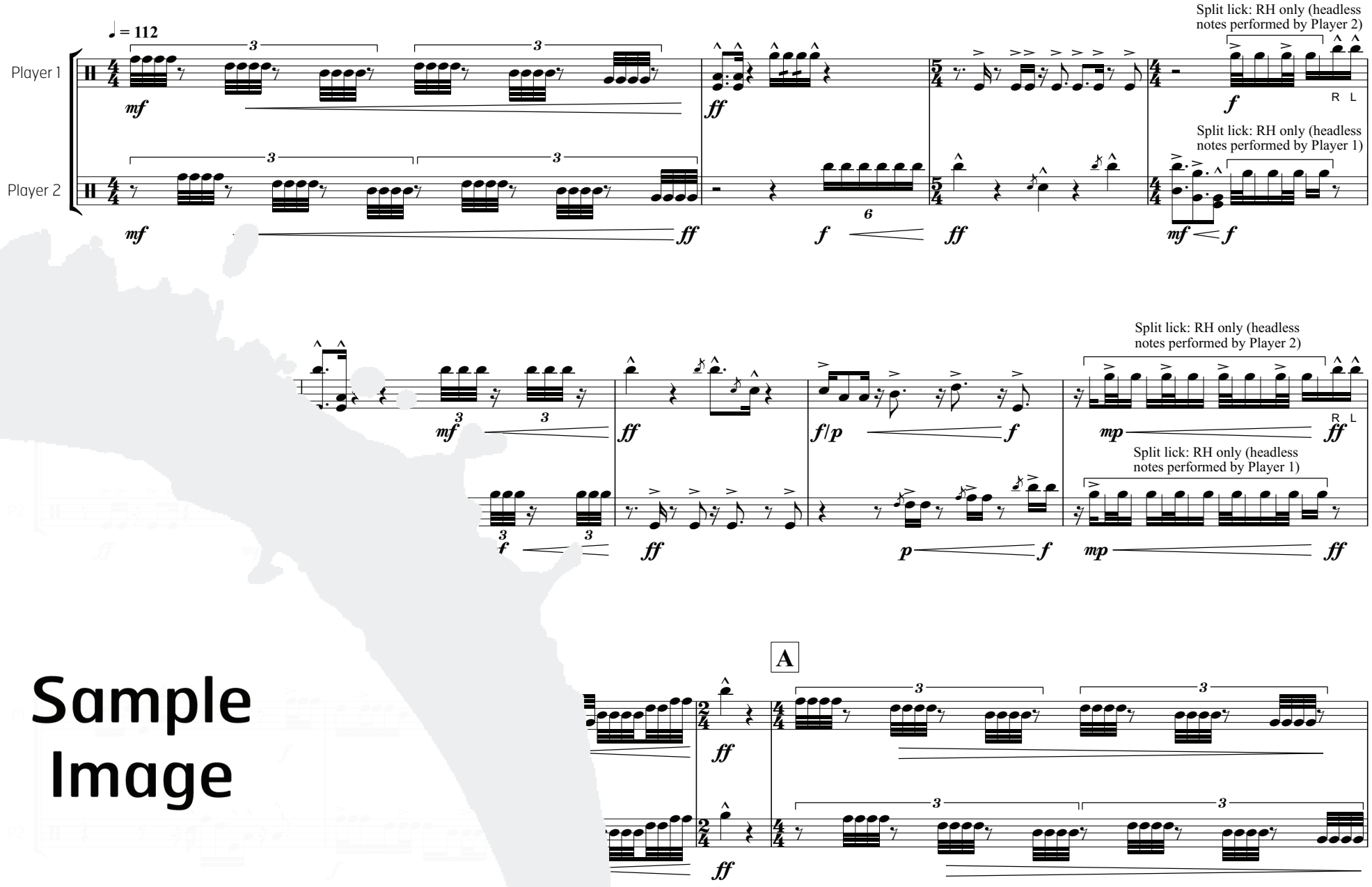


Sample Image

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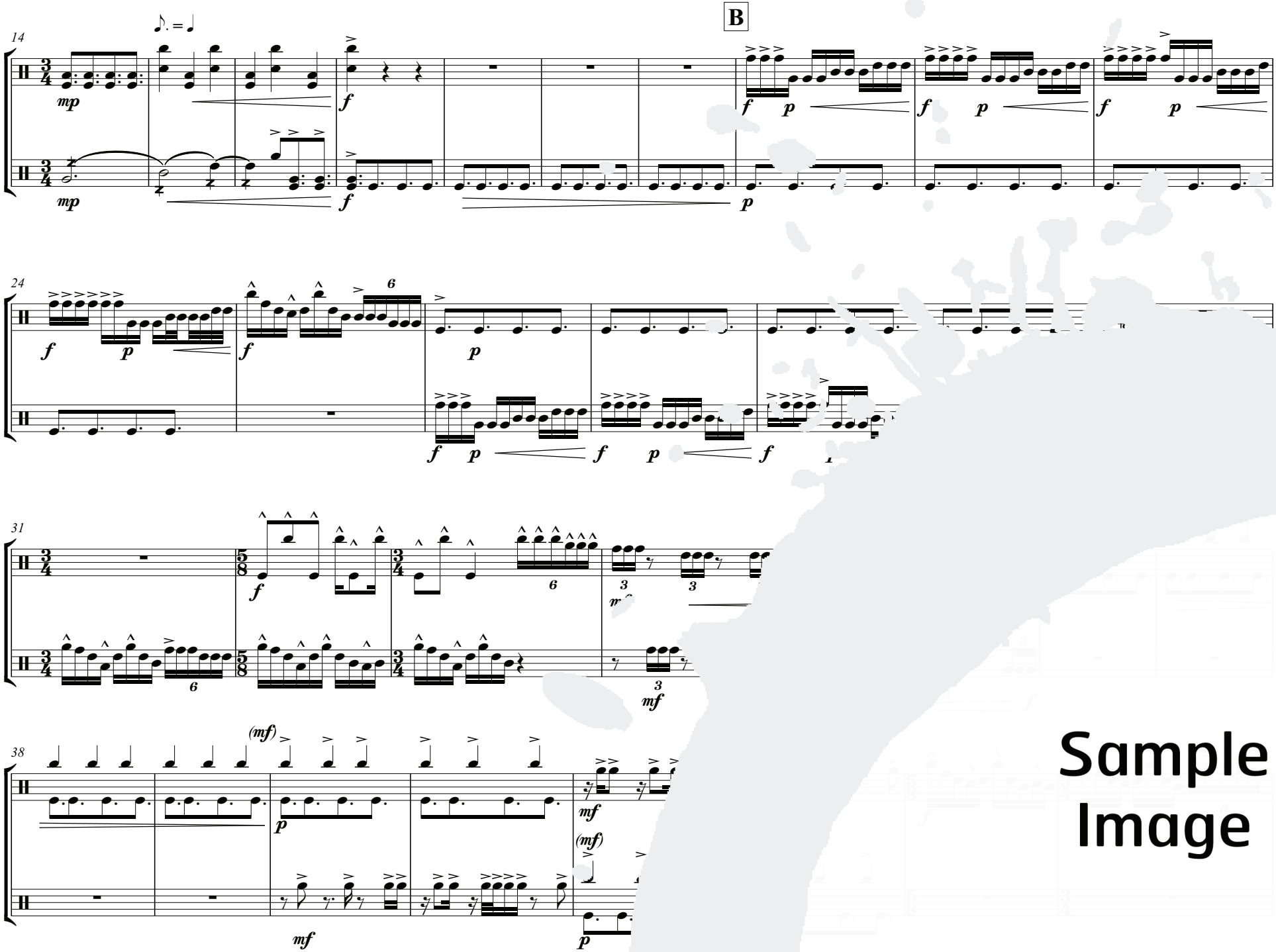
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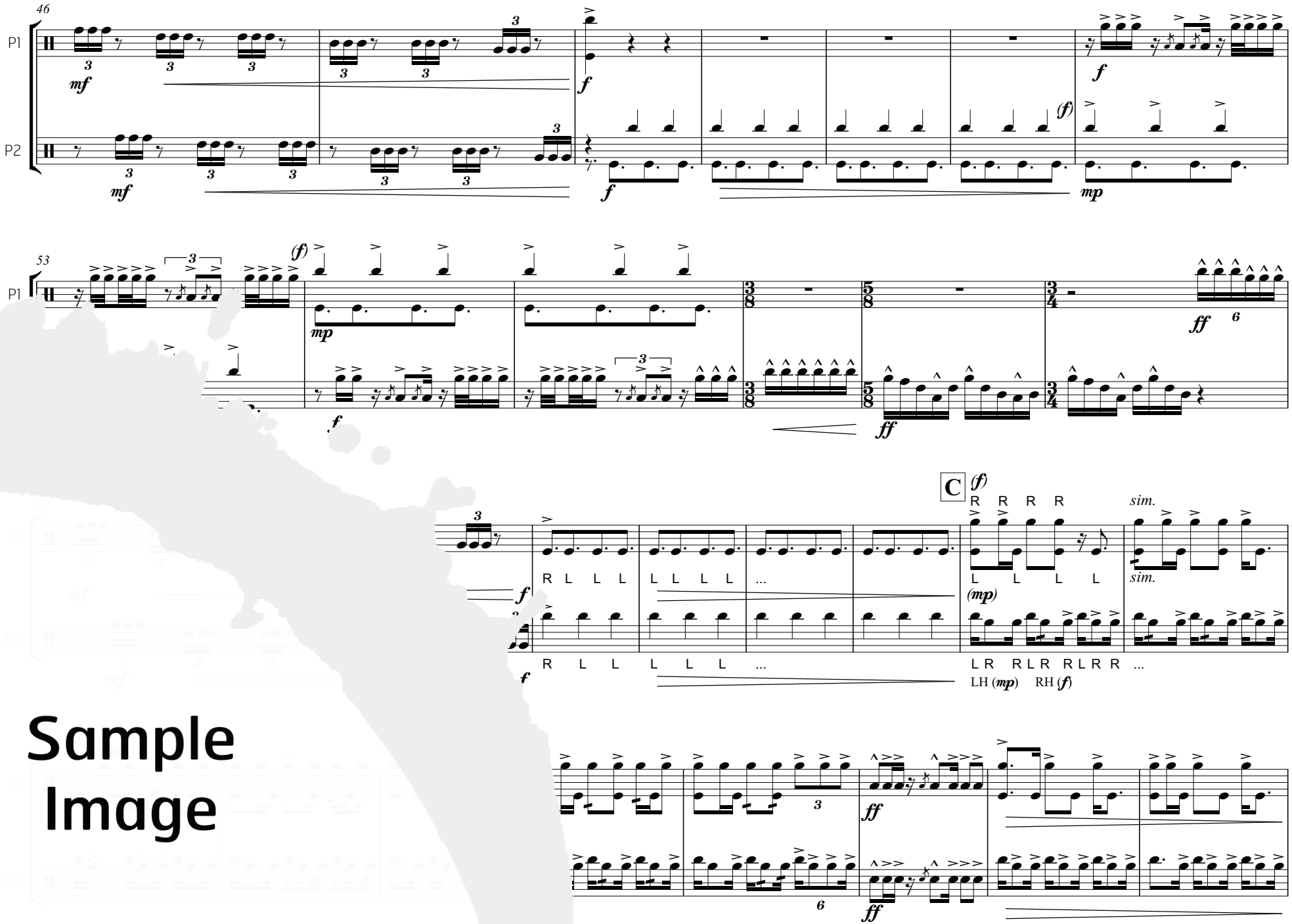


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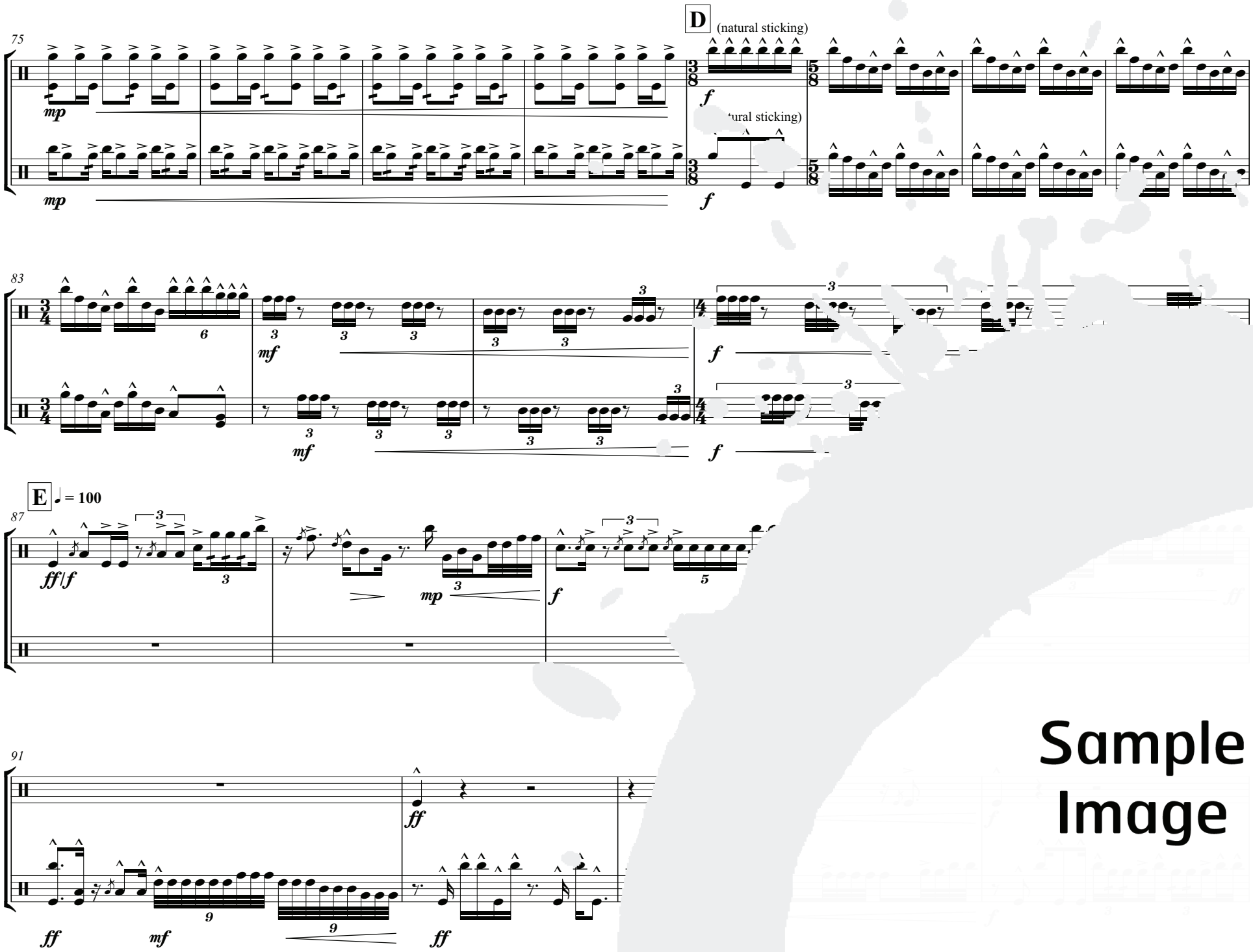


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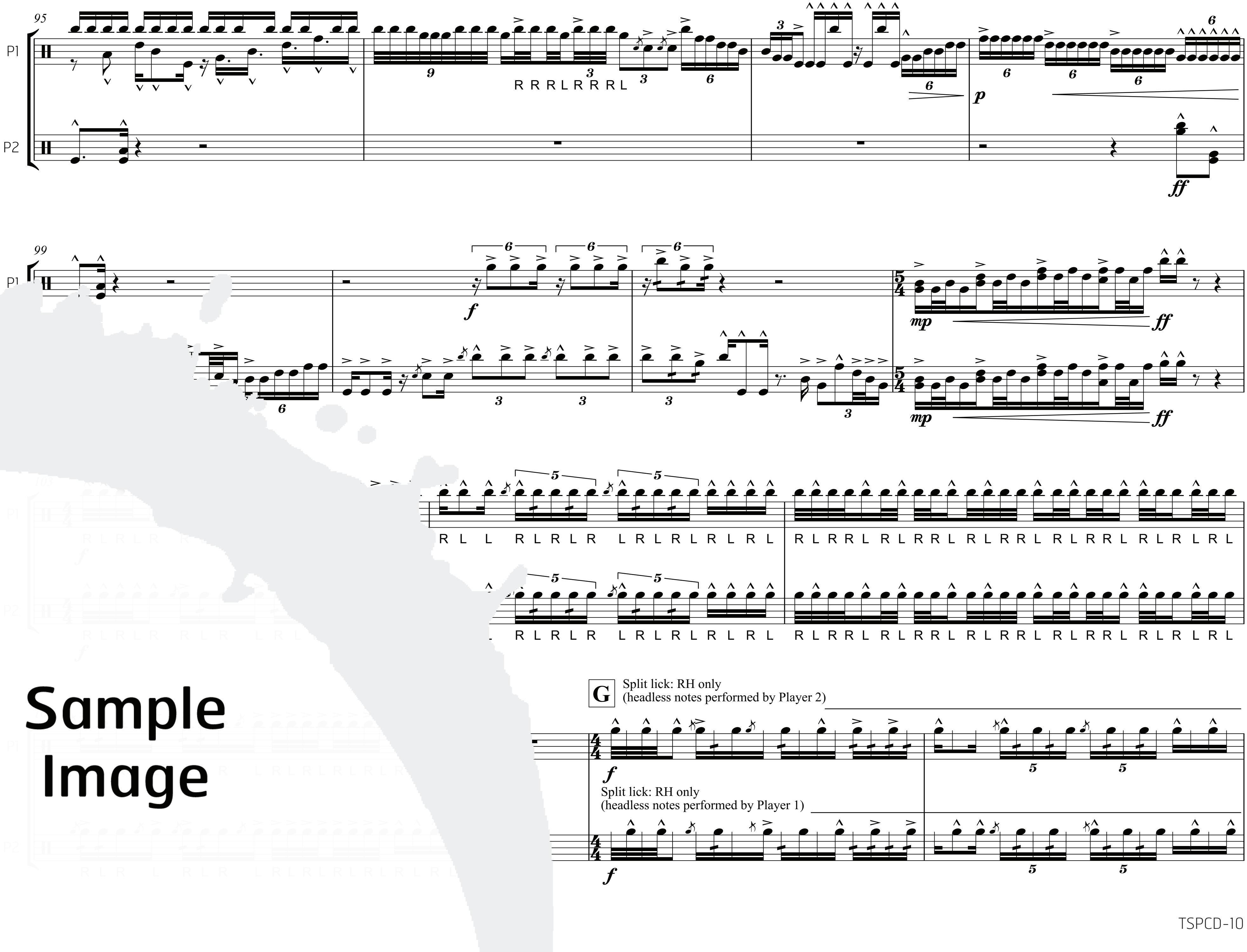


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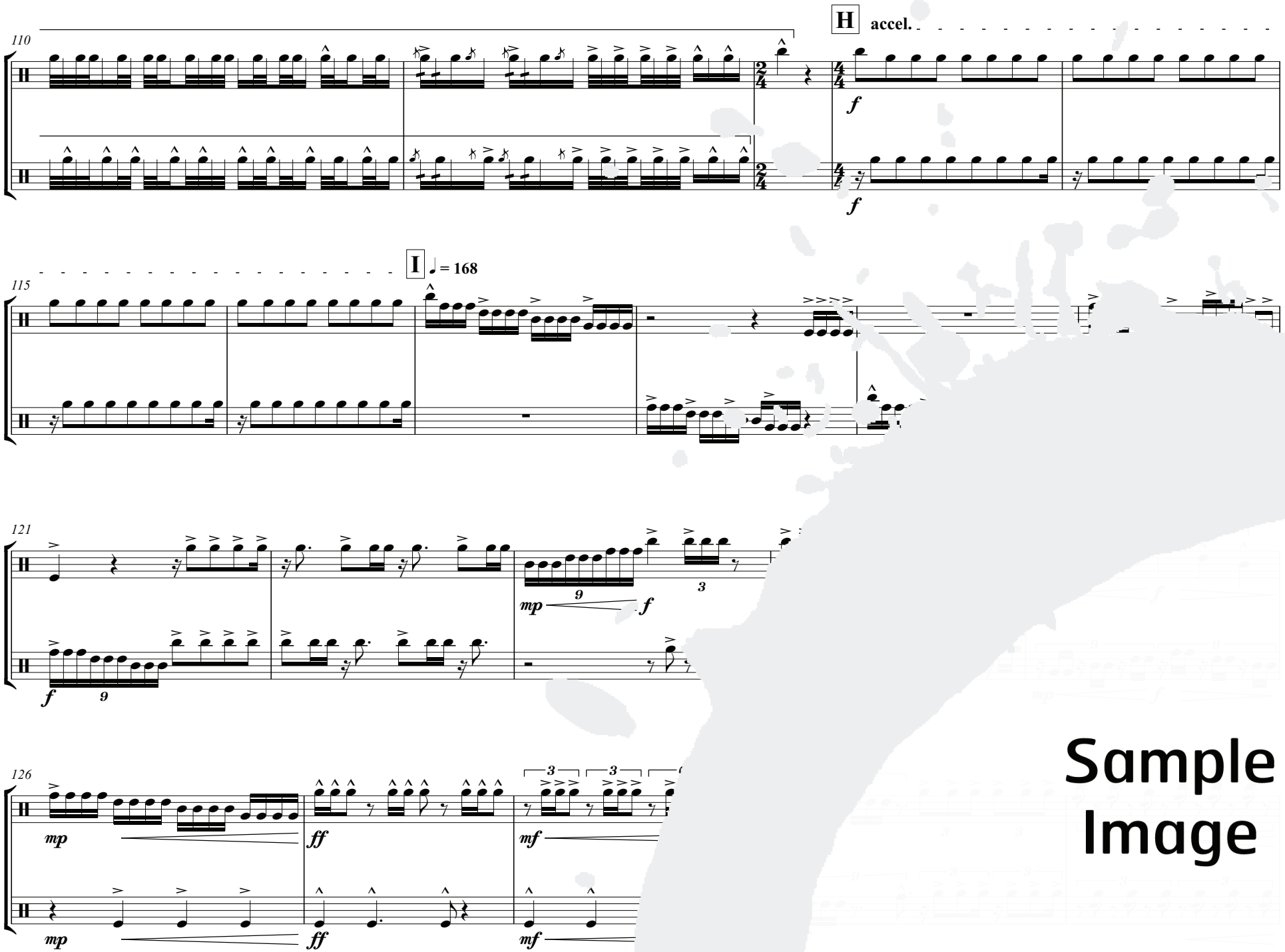


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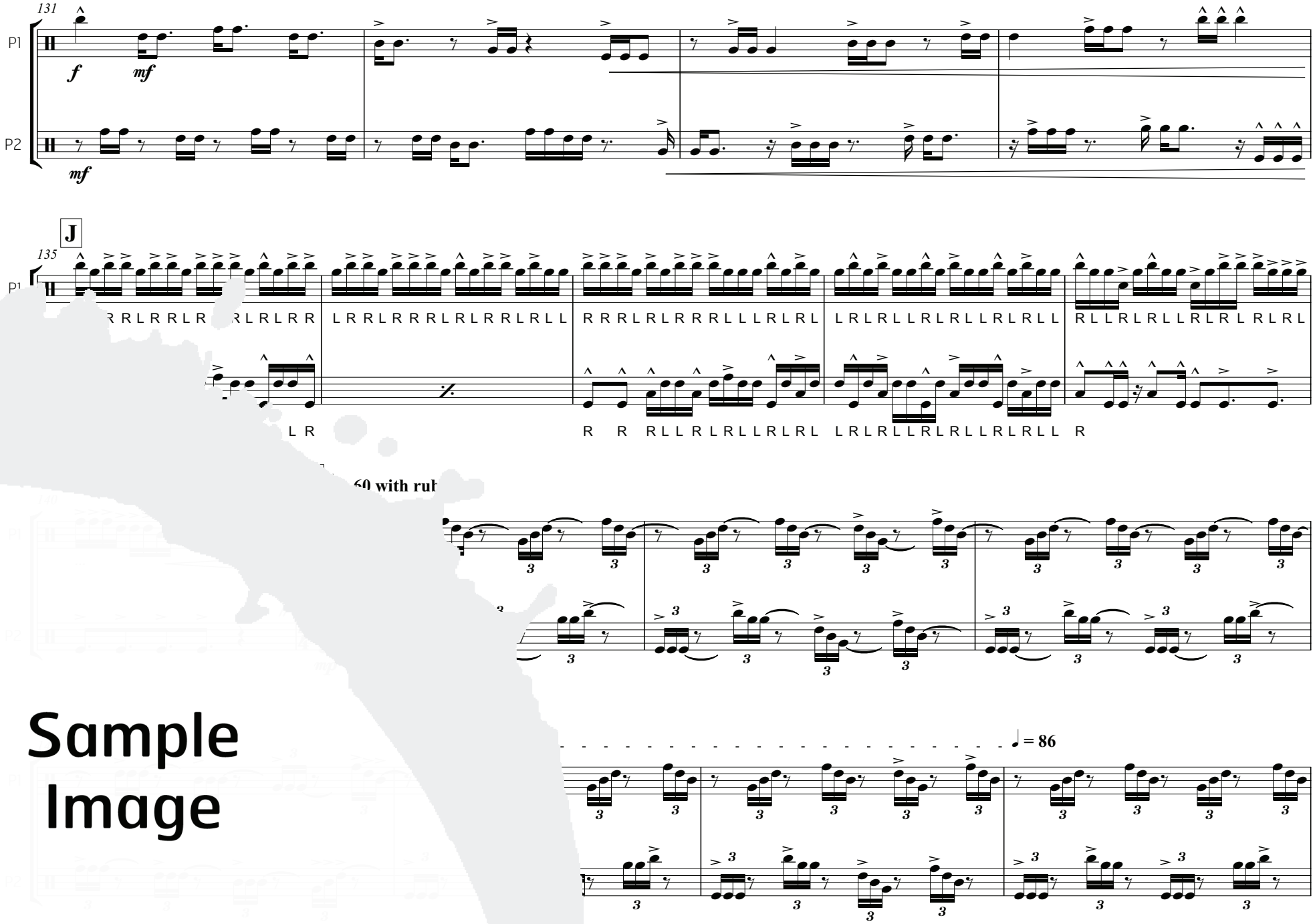


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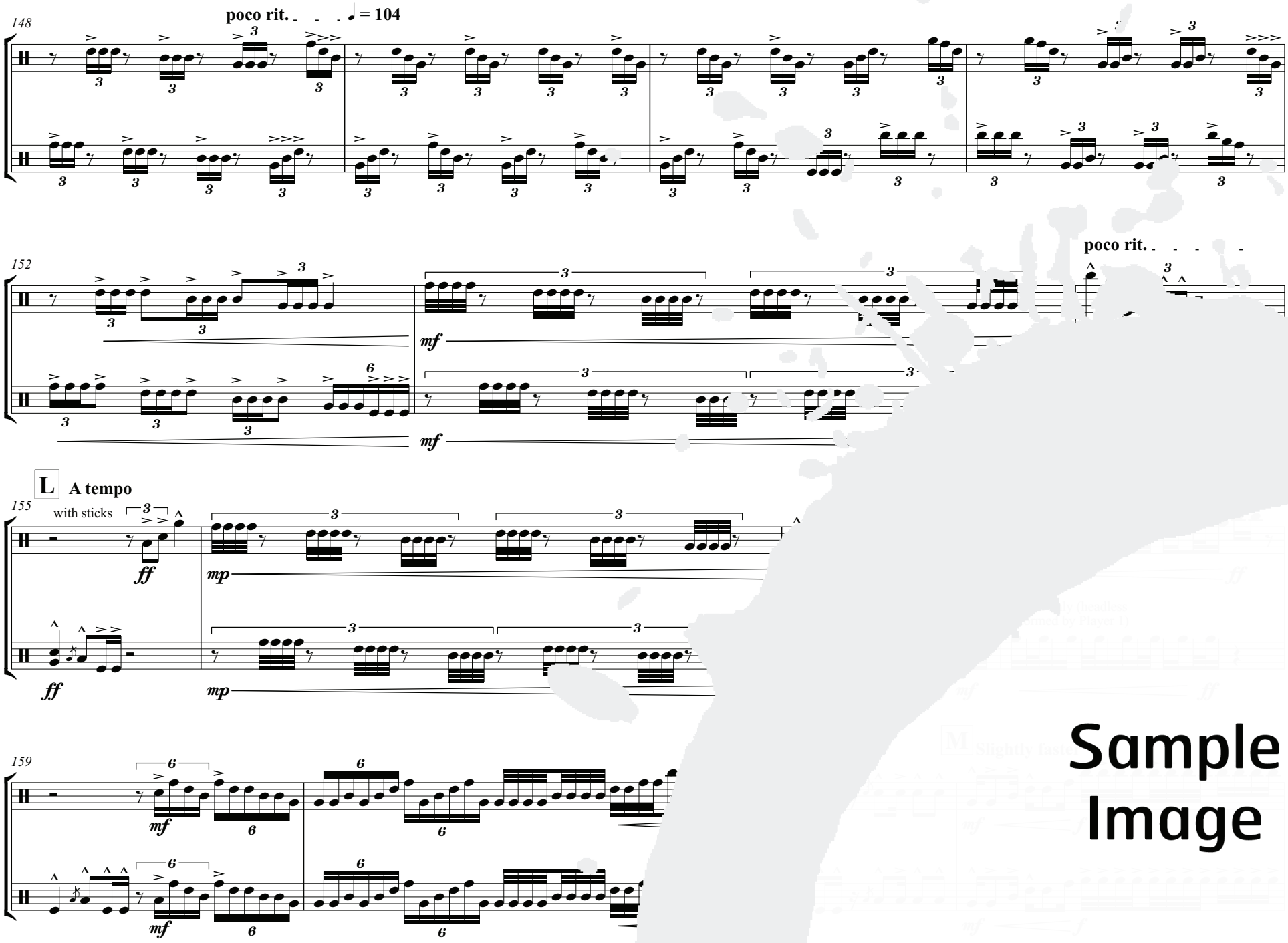


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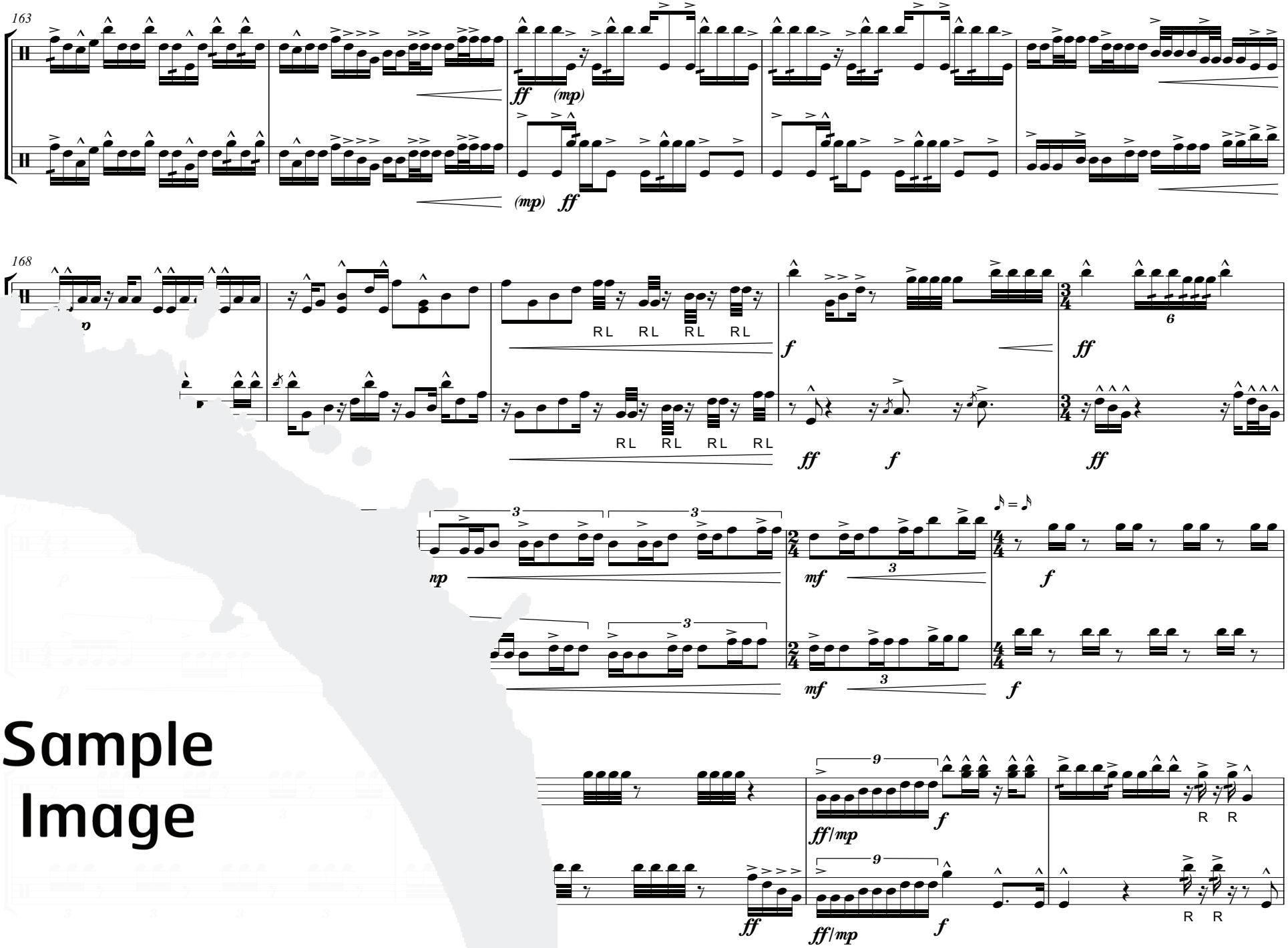


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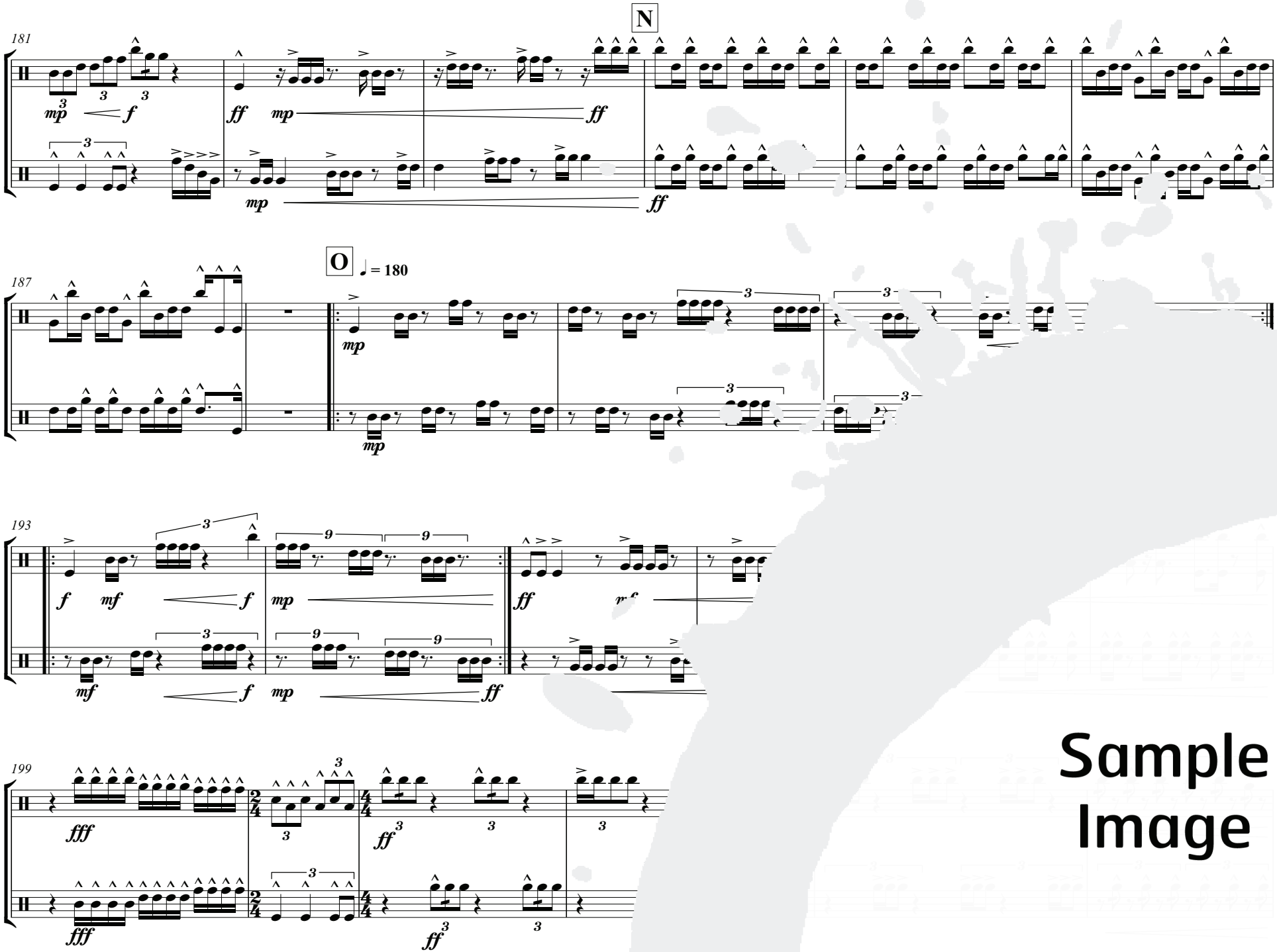


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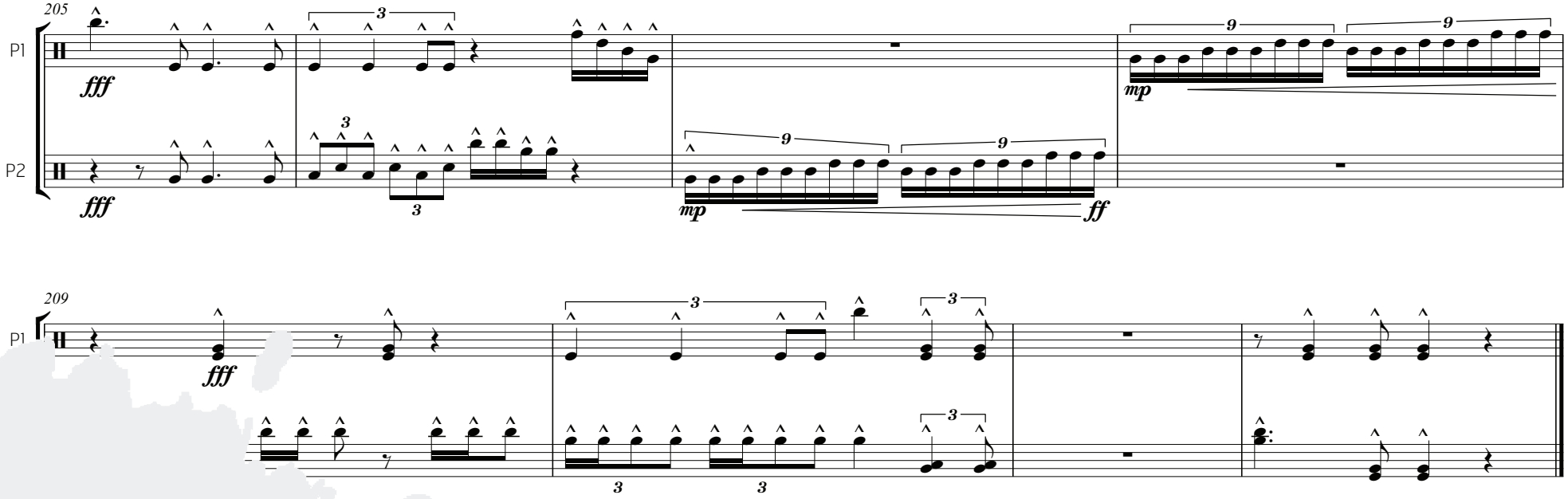


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