

Jim Casella
Katraterra
for percussion ensemble



Katraterra by Jim Casella
© 2006 TapSpace Publications, LLC (ASCAP). Portland, OR.
All rights reserved. International copyright secured. Printed in USA.

www.tapSPACE.com

Notice of Liability: Any duplication, adaptation, or arrangement of any text or composition contained herein requires the written consent of the copyright owner. No part of any composition contained herein may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

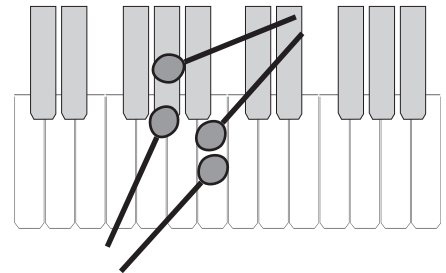
Notes

Katraterra was commissioned in Winter of 2003 by the Seguin high school percussion ensemble. It was written specifically to be premiered at the Bands of America National Percussion Festival in Indianapolis, IN under the direction of Tim Sivils. It is a 5-minute work for nine percussionists (some of which can be doubled if desired) and uses a variety of contrasting timbres throughout.

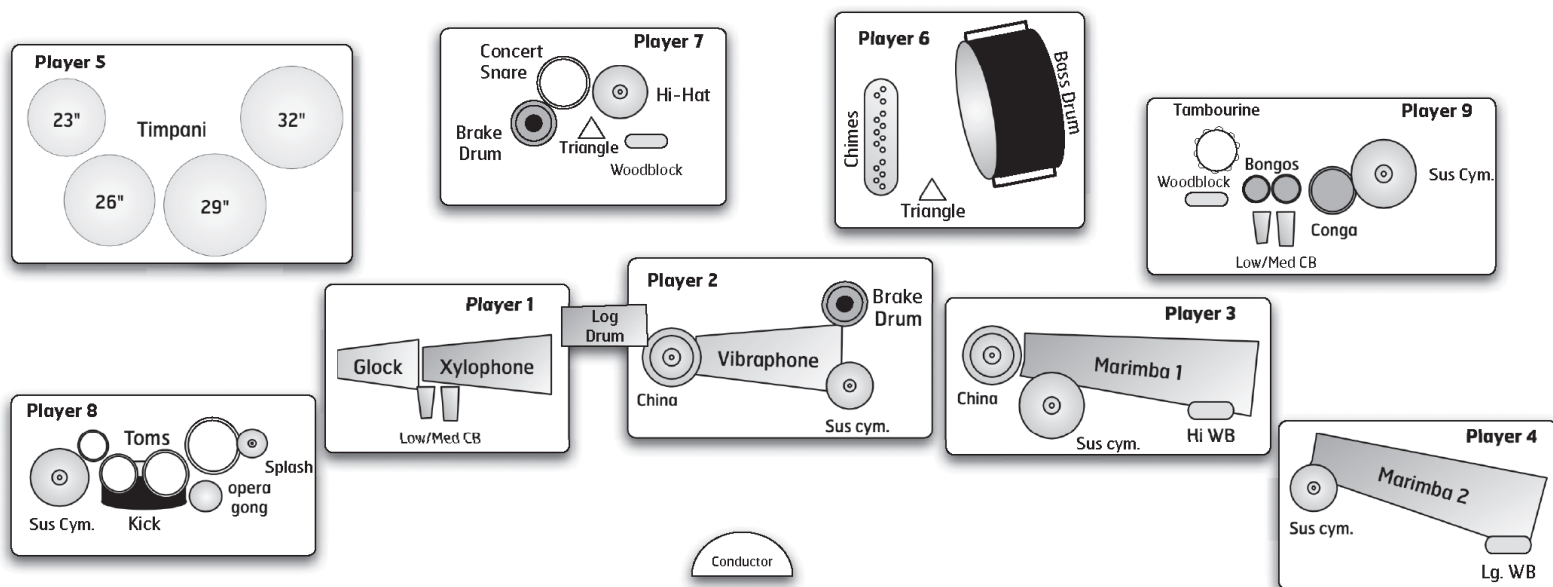
The 5/8 time signature dominates the feel of Katraterra, with three emphasized beats of 1, 3, and 4 $\frac{1}{2}$, creating the ultimate framework that drives the 16th-note based ostinato, as well as all melodies throughout. This weaves in and out of other time signatures but is intended to happen smoothly without obvious perception as to when time signatures change. This fact, along with the inherent syncopations throughout creates a challenging ensemble atmosphere. Contrasting voices are used to make bold, aggressive statements and answers with tom toms, timpani, different sized cowbells, woodblocks, China cymbal, and Chinese opera gong (to name a few).

The main melodic theme is carried by the vibraphone, and driven by the timpani and marimba accompaniment. This melodic theme becomes almost improvisatory when the marimba player adds to it in harmonized, syncopated style. In almost all cases, each performer is required to play multiple instruments with a variety of timbral approaches. The end result should be an intense, driving work for percussion ensemble that will draw listeners into a cyclical feel of syncopated groove.

The ostinato double-stops in the marimba and xylophone parts are intended to be played with alternating, double-vertical 4-mallet sticking. Due to the placement of some of these chords they can become a bit awkward to perform (at rehearsal B for example). This usually requires the players to stand at a more sideways-facing position with their mallets in an unusual layout on the keys. It may take a bit of experimentation to find a stance and arm position that feels comfortable (as pictured). During these moments, switching from one chord to the next can be a little tricky, so performers can omit a note or two on either side of the transition if necessary.



Suggested Setup



Player 1

xylophone, glockenspiel, 2 cowbells (low and medium), log drum with at least two low pitches (share with player 8), medium plastic mallets, hard plastic mallets, sticks, medium-hard cord mallets

Player 2

vibraphone, china cymbal, suspended cymbal, brake drum, medium cord mallets, plastic mallets

Player 3

marimba (4-octave marimba will work fine), china cymbal, high woodblock, suspended cymbal, medium yarn mallets, drumstick, medium rubber mallets

Player 4

marimba (low-A), suspended cymbal, large woodblock, medium yarn mallets, medium cord mallets

Player 5

four timpani (32", 29", 26", 23"), general timpani sticks, hard felt timpani sticks

Player 6

concert bass drum, chimes, triangle, soft timpani mallets, medium plastic xylophone mallet, general concert bass drum mallet, chime mallets, triangle beater, bass drum rolling mallets

Player 7

snare drum, triangle, pedal hi-hat, brake drum, woodblock, triangle beater, snare drum sticks

Player 8

four tom toms, chinese opera gong, log drum with at least two low pitches (share with player 1), suspended cymbal, kick drum, splash cymbal, felt timpani sticks and drumsticks (or "combination" sticks with felt on one end and stick tips on the other), coin for scraping cymbal

Player 9

bongos, tambourine, 2 cowbells (low and medium), woodblock, low conga, suspended cymbal, medium cord mallets, drumsticks

Level: Advanced
Duration: approx. 5'00"

Commissioned by the Seguin High School Percussion Ensemble, Seguin, TX – Tim Sivils, director

Katraterra

Jim Casella

♩ = 116

Xylophone/Glock
2 Cowbells/LogDrum

Xylo w/med. plast. mallets
pp

Vibraphone
China Cym/SusCym
BrakeDrum

Marimba 1
ChinaCym/Hi WB
Sus.Cym

w/med. yarn mallets
p

Marimba 2
Sus.Cym
Large Woodblock

general timp. sticks

Timpani

Bass Drum
Chimes/Triangle

Triangle

SnareDrum/Triangle
HiHat/Brake Drum
Woodblock

4 Toms/Opera Gong
LogDrum/SusCym
Kick drum/Splash Cym

Bongos/Tambourine/2 CB's
Woodblock/Conga/Sus.Cym



Xylo/Gl
CB w/Log

Mar. 1
HiWB/CSC

Mar. 2
WB SC

w/med. yarn mallets
p

Sample
Image

12

Xyl./Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

SD/HH
Tri/BrD/WB

17

Xyl./Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

A

Sample
Image

22 B

Xyl./Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

f

18" Sus. Cym (w/felt)

f

26

Xyl./Gl
CB's/Log

Vib.
Chin/SC/BrD

China Cym (w/med cord)

f

BD

mp *ff*

Large Tom (w/felt)

f *ff*

f *ff*

Sample Image

30

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

8" Opera Gong
(w/felt)

2 Cowbells (Low/Med)
w/sticks

HiHat (tight)
w/sticks

(open)

f

f

34

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

Toms/OG
Log/SC
Kick/Spl

f

Sample
Image

38 C

Xyl/Gl
CB's/Log

2 Cowbells (Low/Med)
w/sticks

Vib.
Chin/SC/BrD

China Cym. (chokes)

Mar. 1
HiWB/SC

Sus.Cym
(strike w/stick)

Mar. 2
WB, SC

Timp.

high E $\flat$ to G $\flat$

BD/C $\flat$

BD (w/regular BD mallet) to chimes

um (w/st

Snare Drum
(crosstick rimshots)

Splash

Toms

Bongos w/sticks

f *ff* *f* *ff* *ff* *ff*

Sample Image

D

44

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

l.v.

ff

f

f

dim.

fff

mf

p

f

p

3

j

back to Eb

Chimes w/chime gallet

SusCym w/yarn

1 2 4 2 4 3 2 4 3 3

Sample Image

51 **E** 

Xyl/Gl
CB's/Log

Glock w/ hard plastic
mp

Vib.
Chin/SC/BrD

Vibes w/med. cord
f

Mar. 1
HiWB/SC

mp *f* *p*

Mar. 2
WB, SC

mp

Timp.

mf

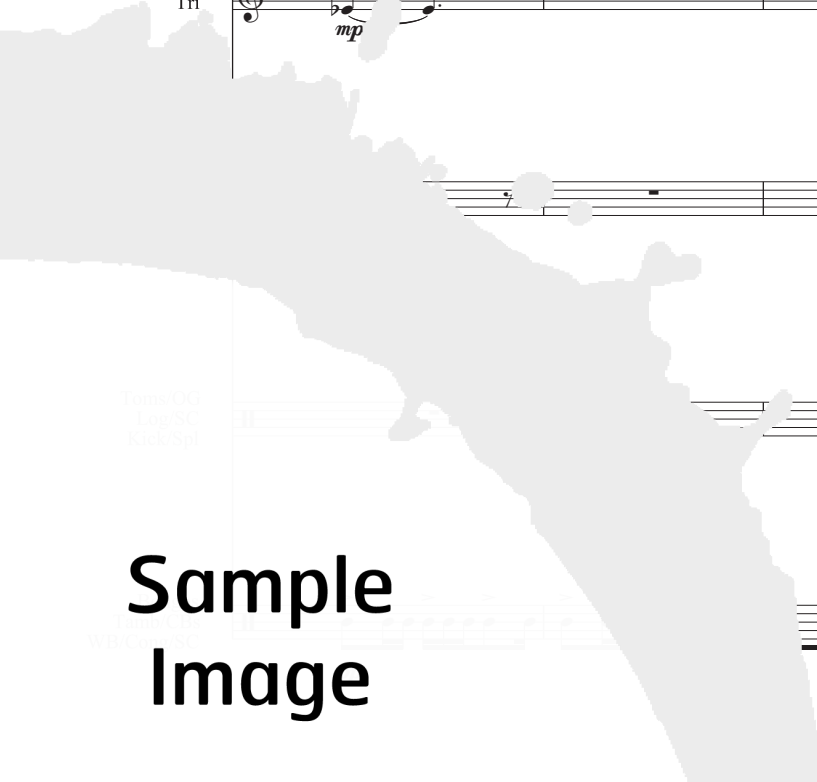
BD/Ch
Tri

mp

p

Sus.Cym w/tip of stick
p

Toms/OG
Lap/SC
Kick/Spl



Sample
Image

56 **F**

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

f *p* *SusCym w/yarn* *ped.* *mf* *mp* *mf*

61 **G**

Xyl./Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

pp *w/plastic xylo mallet* *mf*

Sample
Image

66

Xyl./Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Bongos
Tamb/CBs
WB/Cong/SC

H

p *f* *mf* *p* *mf* *f* *p* *mf* *f* *pp*

Hi Hat w/sticks

mp

pp

72

Xyl./Gl
CB's/Log

Mar. 2
WB, SC

Timp.

pp

gradually open slightly

Sample
Image

Sample Image

to coda Φ

83

J

Xyl./Gl
CB's/LogVib.
Chin/SC/BrDMar. 1
HiWB/SCMar. 2
WB, SC

Timp.

SusCym w/yarn

*ped.**mf**diminuendo*

Sample
Image

K

89

Xylo w/med. plast. mallets

Xyl./Gl
CB's/Log

pp *mf*

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

med. yarn mallets

mp *p*

Mar. 2
WB, SC

gradual dim

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

p

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

Sample Image

95

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

Triangle

Toms/Dr
Lg/SC
Kick/Spl

Lg. WB w/med cord

mf

pp

ppp

p

f

Sample
Image



























107

Xyl./Gl
CB's/Log

2 Cowbells (Low/Mc)
w/sticks

Vib.
Chin/SC/BrD

Mar. 2
WB, SC

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

Opera G.

Sample

Sample Image

113

2 Cowbells (Low/Med)
w/sticks **M**

Xyl/Gl
CB's/Log

f

Vib.
Chin/SC/BrD

Brake Drum (w/plast)
f

Mar. 1
HiWB/SC

China Cym (w/yarn)
f

Mar. 2
WB, SC

Timp.

Solo (w/hard felt)
ff *pp*

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

119

Log Drum w/med. hard cord
f

Xyl/Gl
CB's/Log

High WB w/med rubber
f

Mar. 1
VB/SC

High Eb to Gb
ff

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Opera Gong

Sample
Image

125

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

China Cym w/cord

f

p

f

3

6

ped.

3

p

f

Db to Bb

Toms

Opera Gong

130

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

China w/c

ff

Opera Gong

China

Sample Image

135

Low CB Med CB

Xyl/Gl
CB's/Log

ff

Brake Drum w/plast.

Vib.
Chin/SC/BrD

ff

sub. *p* *ff*

Mar. 1
HiWB/SC

sub. *p* *ff*

Mar. 2
WB, SC

f *ff*

Timp.

sub. *p* *ff*

BD

BD/Ch
Tri

ff Triangle
p

SD/HH
Tri/BrD/WB

HiHat (half open) *fff* SD Rim Shots
(HH)

sub. *p* *ff*

Toms/OG
Log/SC
Kick/Spl

sub. *p* *ff*

Bongos
Tamb/CBs
WB/Cong/SC

Low Bongo Hi Bongo
sub. *p* *ff*

142

Xyl/Gl
CB's/Log

ppp

ppp

ppp

ppp

BD w/rolling mallets
pp

Triangle

LogDrum

WB w/med cord
mf *p*

Sample
Image

149

Xyl/Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

mf *ppp* *mf* *ppp* *mf* *ppp*

LogDrum

SusCym (scr/pe w/coin)

mf

155

Xyl/Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

ppp *mf* *ppp* *ppp* *pp* *mp*

roll w/cord

Sample
Image

160

P

Xyl/Gl
CB's/Log

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

ppp

ppp

ppp

w/general mallets

mf

Triangle

p

SusCym (scrape w/coin)

mf

WB w/med cord

mf *p*



167

Vib
C/P

SusCym w/cord

High Eb to Gb

p

Snare Drum

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Hi Bongo

mp

Sample
Image

Dal Segno al Φ

173

Vib.
Chin/SC/BrD

f

SusCym w/yarn

Mar. 1
HiWB/SC

ff

f

Mar. 2
WB, SC

f

Timp.

f

p

back to Eb

fff

BD/Ch
Tri

to chimes

Chimes

mf

SD/HH
Tri/BrD/WB

f

p

f

Toms/OG
Log/SC
Kick/Spl

f

p

3

Bongos
Tamb/CBs
WB/Cong/SC

f

Sample
Image

⊕ CODA

Q Xylo w/hard plastic

181
Xyl./Gl
CB's/Log

Vib.
Chin/SC/BrD

China Cym

f

Mar. 1
HiWB/SC

SusCym w/yarn

Mar. 2
WB, SC

ff

Timp.

ff

Ch

Bass Drum

ff

f

Toms/OG
Log/SC
Kick/Spl

Bongos

mf $\leftarrow$ *fff*

Sample
Image

186

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

BD/Ch
Tri

SD/HH
Tri/BrD/WB

Toms/OG
Log/SC
Kick/Spl

Bongos
Tamb/CBs
WB/Cong/SC

f

*fff*³

Oyster Gang

Sample Image

191

Xyl/Gl
CB's/Log

Vib.
Chin/SC/BrD

Mar. 1
HiWB/SC

Mar. 2
WB, SC

Timp.

3D

Rim Shots

Kick Drum

Toms

WB

p *ff* *ff*

SusCym w/cord

dampen

Sample Image

Sample Image