

Béla Fleck
UFO Tofu

arranged for percussion ensemble and rhythm section
by Tom Gierke



"UFO-Tofu"
Written by Béla Fleck
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Performance notes

Béla Fleck is widely renowned as the world's foremost banjo virtuoso. His unique work with the Flecktones exemplifies a marriage of bluegrass and funky fusion jazz. **UFO Tofu** is a spirited and fast-paced *moto perpetuo* as well as the title track of the band's third album.

This orchestration for percussion ensemble was originally written for the Santa Clara Vanguard Drum & Bugle Corps to be performed at the DCI Individual and Ensemble competition. The fast-paced yet flowing melodies provided a great challenge for even the most accomplished 4-mallet musicians to perform. The tune's natural excitement allowed the group to add performance flair and even a "breakdown" section.

The mallet lines in this arrangement require a solid grasp of 4-mallet independence concepts which are suited for college or advanced high school ensembles. The orchestration calls for three marimbas but is designed so that two players can comfortably coexist on the second marimba, though they may need to be good friends to accomplish this. A fourth marimba can be used if one is available. The xylophone player will have to navigate quickly between xylophone and glockenspiel.

The arrangement also calls for a rhythm section consisting of timpani and drumset. Alluding to the original, the addition of some electronic elements to the drumset parts is well suited. If available, an electronic drum pad will work well for the tabla and reverse cymbal effects written into the score.

UFO Tofu should have a very flowing and effortless groove. There are two main challenges that performers should be aware of in creating this feel. First, you will notice that the piece weaves its way through a multitude of odd-metered time signatures. Take special care during rehearsal to ensure that the time remains constant and that the feel changes do not become choppy or disjunct. Secondly, the 4-mallet independence required in keyboard parts can be intense. Players should ensure that the stickings do not create unintended accents nor should the interpretation become static. The phrasings sound most interesting with natural dynamic shaping and rhythmic stresses that highlight the odd-metered groove. Again, it should sound effortless through any technical complication.



Drumset Part: Overall, liberties should be taken to help enhance accents and melodic motion. The original setup for which this was arranged included electronic pads which were programmed with patches for the tabla and reverse cymbal effects. If such instruments are not available, be creative! Letter E requires a set of bongos (to be played with one hand).

Letter B: Lay low on all the repeated D's so that the melodies played by the xylophone and marimbas (right hand) are clear and prominent. Also, this is where it starts getting tricky for two players to share Marimba 2. The stickings are notated at spots to help facilitate this. If four marimbas are used, then stickings should be tailored for maximum comfort.

Letter E: Take special care that the djembe and drumset parts blend very well here. Notice the interplay between the djembe and the bongos and the bass drum to the bass tones.

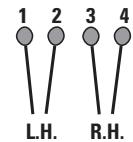
Letter G: The marimba and xylophone players will need to spend some time establishing a logical sticking utilizing 4-mallet independence. The slurred phrasings written here should help suggest soloistic inflections. The chording elements in this section should play in a *comping* style (a mere complement to the melody) as if the parts were improvised.

Letter I: This is the "shout" section (or climax of the tune), a height of performance intensity.

Letter J: The acceleration beginning at measure 162 should be very slight. Once the ending is comfortable at tempo, adding this slight bit of push at the end will add another level of excitement to the performance.



Mallet sticking suggestions: In some parts, stickings have been suggested. However, you are welcome to use whichever stickings feel most comfortable. For reference, the sticking numbers indicated use this numbering formula.



Mallet choices are suggested as follows:

Marimba 1 and 3: Medium to hard yarn or cord. Articulate at the top end, yet not too harsh on the low D's.

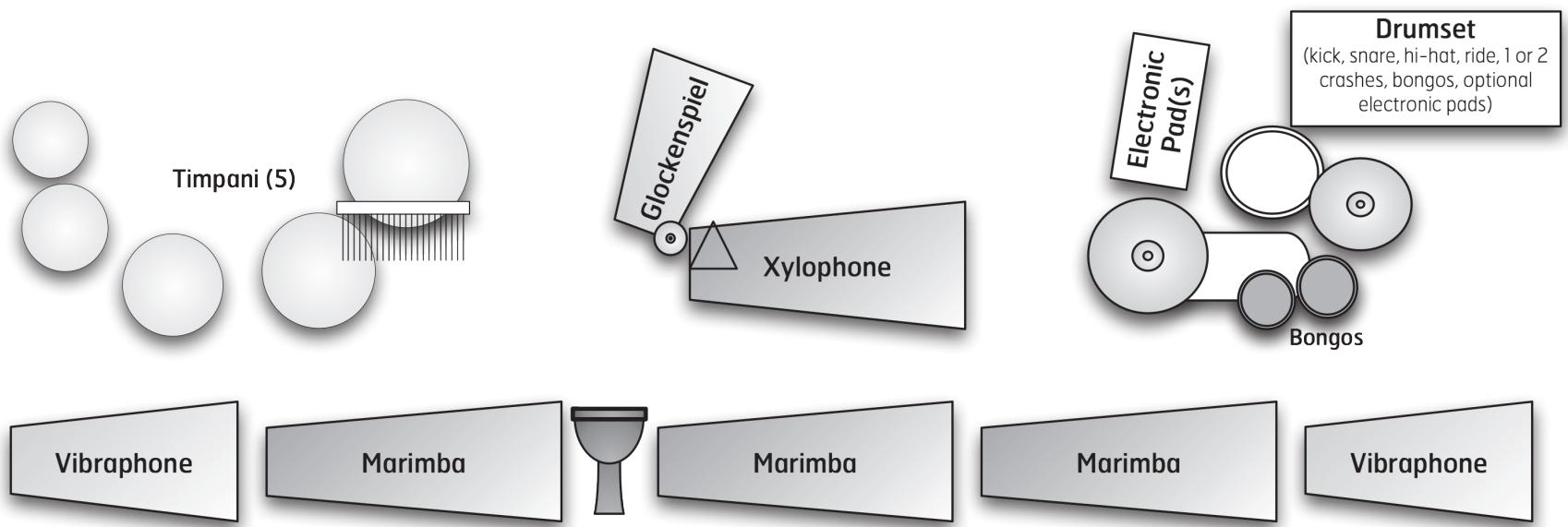
Marimba 2 (top): Hard yarn or cord in order to provide the most articulation in conjunction with the xylophone voice.

Marimba 2 (bottom): Medium-soft yarn — a nice deep tone at the low end with less articulation.

Vibraphones: Medium-hard cord - just enough articulation to cover the melodic lines without sounding overly harsh or metallic.

Xylophone/Glockenspiel: Soft plastic or hard rubber. The xylophone should blend with the top-end marimbas rather than overpower them. The glockenspiel may need a more articulate mallet than the xylophone if feasible. At times the player may need to hold both xylophone and bell mallets in a 1/3 - 2/4 configuration.

Suggested Setup



Level: Advanced
Duration: approx. 3'10"

UFO Tofu

Béla Fleck
arranged by Tom Gierke

XYLOPHONE/GLOCK

VIBRAPHONE 1

VIBRAPHONE 2

MARIMBA 1

MARIMBA 2 (TOP)

Tempo: ♩ = 225+

Dynamic: mp, mf, L.V.

Measure 1: Xylophone/Glock: -
Vibraphone 1: 3 2 3 2 4 3 2 3 2 3 4 2 3 4 3 2 3 2 3 2 3 2 3
Vibraphone 2: -
Marimba 1: -
Marimba 2: -

Measure 2: Xylophone/Glock: -
Vibraphone 1: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Vibraphone 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Marimba 1: 3 2 3 2 4 3 2 3 2 3 4 2 3 4 2 3 2 3 2 3 2 3
Marimba 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3

Measure 3: Xylophone/Glock: -
Vibraphone 1: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Vibraphone 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Marimba 1: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Marimba 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3

Measure 4: Xylophone/Glock: -
Vibraphone 1: 1 2 3 2 4 3 2 3 2 3 4 2 3 4 2 3 2 3 2 3 2 3
Vibraphone 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Marimba 1: 1 2 3 2 4 3 2 3 2 3 4 2 3 4 2 3 2 3 2 3 2 3
Marimba 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3

Measure 5: Xylophone/Glock: -
Vibraphone 1: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Vibraphone 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3
Marimba 1: 3 2 3 2 4 3 2 3 2 3 4 2 3 4 2 3 2 3 2 3 2 3
Marimba 2: 2 4 2 3 4 2 3 2 3 4 3 2 4 3 2 3 2 3 2 3 2 3

Measure 6: Xylophone/Glock: -
Vibraphone 1: L.V.
Vibraphone 2: -
Marimba 1: L.V.
Marimba 2: -

Measure 7: Xylophone/Glock: -
Vibraphone 1: L.V.
Vibraphone 2: -
Marimba 1: L.V.
Marimba 2: -

Measure 8: Xylophone/Glock: -
Vibraphone 1: L.V.
Vibraphone 2: -
Marimba 1: L.V.
Marimba 2: -

Sample Image

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UFO Tofu - Fleck, arr. Gierke

A

XYLO/GLOCK GLOCK

VIB. 1 ff mp

VIB. 2 ff mp

MAR. 1 3 2 4 2 3 ff mp 2 1 (SM)

MAR. 2 (TOP) 3 ff mp

MAR. 2 (BTM) ff mp

MAR. 3 3 3 2 4 2 3 ff mp 2 1 2 2 1 (SM)

TIMP. ff mp

DR. ff mp < L.V.

B

XYLO mp

GLOCK

3 2 4 2 3 2

3 2 4 2 3 2

4 3 4 3 (SM)

3 2 4 2 3 2

1 2 1 2 1 2 (SM)

1 4 3 1 4 3 1 1 (SM)

Sample Image

UFO Tofu - Fleck, arr. Gierke

17

XYLO

GLOCK

XYLO

VIB. 1

VIB. 2

MAR. 1

MAR. 2
(top)

MAR.

Sample Image

UFO Tofu - Fleck, arr. Gierke

25

xylo/glock

vib. 1

vib. 2

MAR. 1

MAR. 2 (TOP)

MAR. 2 (BTM)

MAR. 3

TIMP.

DR.

Sample
Image

C

37

XYLO/GLOCK

VIB. 1

VIB. 2

MAR. 1

MAR. 2
TOP

MAR. 3

mp

sub. p

mp

Sample Image

45

GLOCK

xylo/glock

vib. 1

vib. 2

mar. 1

mar. 2 (top)

mar. 2 (btm)

mar. 3

tim.

dr.

mp fp

sub. mp fp

sub. mp fp

sub. mp fp

fp

3 2 3 2 1 4 2 1

sub. mp fp

sub. mp fp

gloss mp fp

sub. mp

Sample
Image

Sample Image

67

XYLO/GLOCK L.V.

TRIANGLE

VIB. 1

VIB. 2

MAR. 1

MAR. 2 (Top) (SIM)

MAR. 2 (Bottom)

MAR. 3

TIMP.

D.R.

Sample Image

80

F

FINGER Cymbal

XYLO/GLOCK

VIB. 1

VIB. 2

MAR. 1

MAR. 2 (op)

TO MARIMBA

GRAD. OPEN

TABLA GROOVE

HI TONE LO TONE

Sample Image

Sample Image

xylo/glock

95

xylo

VIB. 1

VIB. 2

MAR. 1

MAR. 2
(Top)

MAR. 2
(Bottom)

MAR. 3

TIMP.

DR.

Sample Image

103

XYLO/GLOCK

VIB. 1

VIB. 2

MAR. 1

MAR. 2 (top)

MAR. 3

Sample Image



xylo/glock

vib. 1

vib. 2

MAR. 1

MAR. 2 (TOP)

MAR. 2 (BTM)

MAR. 3

TIMP.

DR.

111

GLOCK

2 3 4 2 3 4 2 3 4 2 3 4 (SIM.)

2 3 4 2 3 4 2 3 4 2 4 (SIM.)

2 3 4

REV. CYM

Sample
Image

UFO Tofu - Fleck, arr. Gierke

118

xylo/glock

VIB. 1

VIB. 2

MAR. 1

MAR. 2

MAR. 3

TRIANGLE

mp

mf

mf

mf

mf

mf

Sample Image

I IN A "SHOUT SECTION" STYLE

xylo/glock

XYLO

126

VIB. 1

VIB. 2

MAR. 1

MAR. 2 (TOP)

DITEMBE (SIM)

MAR. 2 (BTM)

TIMP.

DR.

Sample
Image

Sample Image

UFO Tofu - Fleck, arr. Gierke

This image shows a page from a musical score. The title "Sample Image" is visible in the bottom right corner. The score includes parts for various instruments:

- XYLO/GLOCK
- VIB. 1
- VIB. 2
- MAR. 1
- MAR. 2 (TOP)
- MAR. 2 (BTM)
- MAR. 3
- TIMP.
- DR.

The score is in 150 measures. Measure 1 starts with a rest for the Xylo/Glock. Measures 2-3 show rhythmic patterns for the Vibraphones. Measures 4-5 show patterns for the Marimbas. Measures 6-7 show patterns for the Timpani. Measures 8-9 show patterns for the Drums. Measures 10-11 show patterns for the Vibraphones. Measures 12-13 show patterns for the Marimbas. Measures 14-15 show patterns for the Timpani. Measures 16-17 show patterns for the Drums. Measures 18-19 show patterns for the Vibraphones. Measures 20-21 show patterns for the Marimbas. Measures 22-23 show patterns for the Timpani. Measures 24-25 show patterns for the Drums. Measures 26-27 show patterns for the Vibraphones. Measures 28-29 show patterns for the Marimbas. Measures 30-31 show patterns for the Timpani. Measures 32-33 show patterns for the Drums. Measures 34-35 show patterns for the Vibraphones. Measures 36-37 show patterns for the Marimbas. Measures 38-39 show patterns for the Timpani. Measures 40-41 show patterns for the Drums. Measures 42-43 show patterns for the Vibraphones. Measures 44-45 show patterns for the Marimbas. Measures 46-47 show patterns for the Timpani. Measures 48-49 show patterns for the Drums. Measures 50-51 show patterns for the Vibraphones. Measures 52-53 show patterns for the Marimbas. Measures 54-55 show patterns for the Timpani. Measures 56-57 show patterns for the Drums. Measures 58-59 show patterns for the Vibraphones. Measures 60-61 show patterns for the Marimbas. Measures 62-63 show patterns for the Timpani. Measures 64-65 show patterns for the Drums. Measures 66-67 show patterns for the Vibraphones. Measures 68-69 show patterns for the Marimbas. Measures 70-71 show patterns for the Timpani. Measures 72-73 show patterns for the Drums. Measures 74-75 show patterns for the Vibraphones. Measures 76-77 show patterns for the Marimbas. Measures 78-79 show patterns for the Timpani. Measures 80-81 show patterns for the Drums. Measures 82-83 show patterns for the Vibraphones. Measures 84-85 show patterns for the Marimbas. Measures 86-87 show patterns for the Timpani. Measures 88-89 show patterns for the Drums. Measures 90-91 show patterns for the Vibraphones. Measures 92-93 show patterns for the Marimbas. Measures 94-95 show patterns for the Timpani. Measures 96-97 show patterns for the Drums. Measures 98-99 show patterns for the Vibraphones. Measures 100-101 show patterns for the Marimbas. Measures 102-103 show patterns for the Timpani. Measures 104-105 show patterns for the Drums. Measures 106-107 show patterns for the Vibraphones. Measures 108-109 show patterns for the Marimbas. Measures 110-111 show patterns for the Timpani. Measures 112-113 show patterns for the Drums. Measures 114-115 show patterns for the Vibraphones. Measures 116-117 show patterns for the Marimbas. Measures 118-119 show patterns for the Timpani. Measures 120-121 show patterns for the Drums. Measures 122-123 show patterns for the Vibraphones. Measures 124-125 show patterns for the Marimbas. Measures 126-127 show patterns for the Timpani. Measures 128-129 show patterns for the Drums. Measures 130-131 show patterns for the Vibraphones. Measures 132-133 show patterns for the Marimbas. Measures 134-135 show patterns for the Timpani. Measures 136-137 show patterns for the Drums. Measures 138-139 show patterns for the Vibraphones. Measures 140-141 show patterns for the Marimbas. Measures 142-143 show patterns for the Timpani. Measures 144-145 show patterns for the Drums. Measures 146-147 show patterns for the Vibraphones. Measures 148-149 show patterns for the Marimbas. Measures 150-151 show patterns for the Timpani. Measures 152-153 show patterns for the Drums.

Sample Image

UFO Tofu - Fleck, arr. Gierke

Poco Accel.

160

XYLO/GLOCK

VIB. 1

VIB. 2

MAR. 1

MAR. 2
TOP

MAR. 3

Sample Image



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