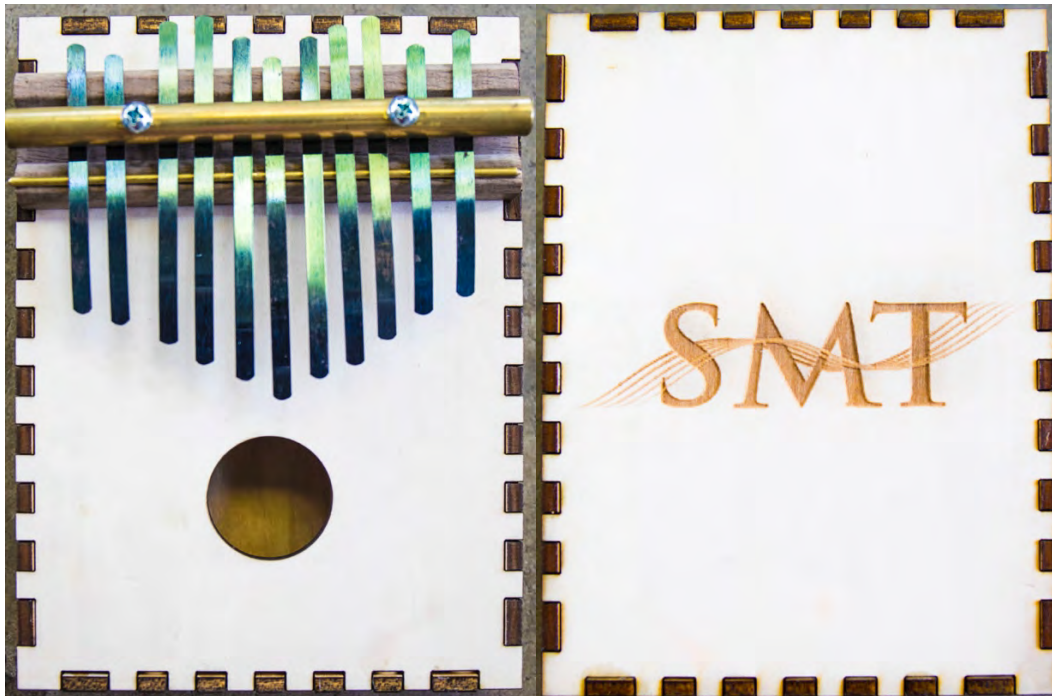


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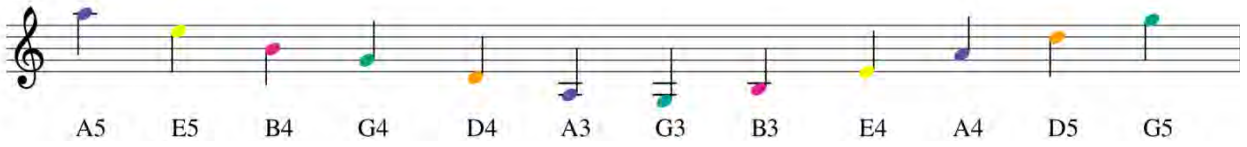
2019 Annual Meeting
Committee on Diversity Interactive Session



Sponsors:



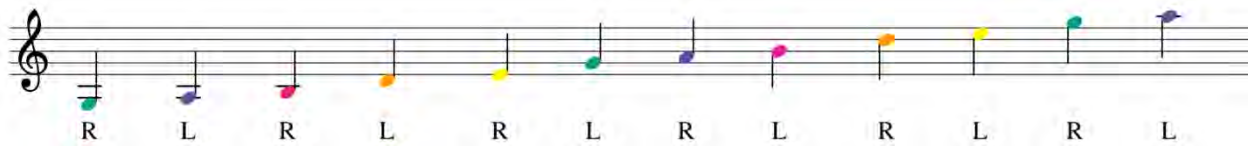
G-Pentatonic Tuning for Performance Activities



NB: Instruments may be retuned. Tines may be added for two-octave diatonic scale.



Fingering for Ascending Scale (All Thumbs)



Performance Activity: Non-Western Music
Transcriptions by John Roeder

Gabor (Bali) (adapted to anhemitonic pentatonic): start at $q=130$ (or slower!) and, while repeating, accelerate to 160.

The musical score for Gabor (Bali) is written in 4/4 time. It consists of four staves. The first two staves contain a complex melodic line with many sixteenth notes, some of which are beamed together. The notes are color-coded: purple, teal, yellow, and orange. The third and fourth staves contain a simpler melodic line with fewer notes, also color-coded to match the first two staves. The piece ends with a double bar line.

Kulwa (Bolivia) (free rhythm only approximated here): $q = 82$

The musical score for Kulwa (Bolivia) is written in 6/4 time. It consists of a single staff. The first four measures contain a melodic line with colorful notes (yellow, orange, purple, teal, yellow). The fifth measure is a whole rest, indicated by a '5' above the staff. The piece ends with a double bar line.

Xunfeng Qu (China) (transposed): $q = 48$

The musical score for Xunfeng Qu (China) is written in 4/4 time. It consists of a single staff. The first four measures contain a melodic line with colorful notes (purple, teal, yellow, orange, purple, teal, yellow, orange). The fifth measure is a whole rest, indicated by a '5' above the staff. The piece ends with a double bar line.

o'phony

for kalimba ensemble in three parts

emily
KOH

♩ = 60

Kalimba 1

Kalimba 2

Kalimba 3

Measures 1-6. Kalimba 1 and 2 have melodic lines with dynamics *p* and *mp*. Kalimba 3 has a rhythmic accompaniment with dynamics *p* and *mp*. Fingerings are indicated by R and L.

7

K1.

K2.

K3.

Measures 7-10. Kalimba 1 and 2 have melodic lines with dynamics *mf*. Kalimba 3 has a rhythmic accompaniment with dynamics *pp*. Fingerings are indicated by R and L.

11

K1.

K2.

K3.

Measures 11-14. Kalimba 1 and 2 have melodic lines with dynamics *mf* and *p*. Kalimba 3 has a rhythmic accompaniment with dynamics *pp*. Fingerings are indicated by R and L.

26

K1. *mf* *p*

L R L R L R L R R L L L R R L R R L R R L R L R

each performer on K2 may freely ornament their part

K2. *mf* *p*

L R L R L R L R R L L L R R L R L R L R L R L R R

each performer on K3. may freely ornament their part

K3. *sub p* *mp* *f*

R L R L L R L R L L L R L R R

31

K1. *mf*

R L R R L L R R L R L R L

*end ornamentation

K2. *mf*

L R L R L R L R L R L R L R L R L R

K3. *mf*

L L L R L R L R L R L R R L L R R L R L R L R L L

35

K1. *f* *mf*

L R L R L R L R L R L R

K2. *p* *pp*

L L R L R L R L R L R L R L R L R

*end ornamentation

K3. *p* *pp*

R L R L R L R L R L R L R L R L R

Aural Training Exercises

Suggested use: Leader plays a single measure or chord from a staff, group identifies and/or plays back, switch roles

1. Same pitches / different contours



2. Same pitches / different contours



3. Varied notes / same contours



4. Varied notes / same contours



5. Varied notes / similar contours



6. Varied notes / similar contours



7. G-Major triad voicings



8. Mixed Tertian, Quintal and Open-Fifth Chords

