



Taiko!

William Windham (ASCAP)

INSTRUMENTATION

- | | |
|--|---|
| 1 Conductor | 4 Horn in F |
| 10 Flute | 6 Trombone/Baritone/Bassoon |
| 2 Oboe | 4 Tuba |
| 10 B \flat Clarinet | 2 Mallet Percussion
(Bells) |
| 2 B \flat Bass Clarinet | 1 Timpani |
| 6 E \flat Alto Saxophone | 3 Percussion I
(Wind Chimes, Low Tom, Bass Drum) |
| 4 B \flat Tenor Saxophone/
Baritone Treble Clef | 2 Percussion 2
(Suspended Cymbal, China Cymbal) |
| 2 E \flat Baritone Saxophone | |
| 8 B \flat Trumpet | |

WORLD PARTS
Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

The word *taiko* is often used when referring to the relatively modern art of Japanese drum ensembles (*kumi-daiko*). However, the word actually refers to the taiko drums themselves. Literally, *taiko* means "fat drum," although there is a vast array of shapes and sizes of taiko. Within the last fifty years since *kumi-daiko* was created, it has seen phenomenal growth throughout Japan. Borrowing on thousands of years of tradition, taiko promises to be the first native Japanese music to spread through the world.

William Windham's composition entitled "*Taiko!*" brings this percussive art to the young band. Featuring the percussion section combined with pentatonic melody throughout, "*Taiko!*" transports the listener to Japan through the universal language of music.

NOTES TO THE CONDUCTOR

The opening flute solo provides a unique teaching opportunity in the area of pitch. The rolling of the flute will create a gentle blend of the pitch, which is answered by the bells. I suggest a cue only for the bells, allowing ample time for the flute soloist to be expressive. I also suggest introducing the band to the *shakuhachi* style of Japanese flute through the many recordings that are currently available.

Measures 5 through 20 should be conducted in two. I did not use a cut-time signature to allow for flexibility in various teaching situations. You may find it helpful to introduce the flute melody in four. Once the band is comfortable, an adjustment to half time will allow for greater musical expression.

Please note the following as it relates to the percussion section:

I suggest staging the percussion at the front of the band. Please note the various metallic colors used throughout on the Percussion II part. Feel free to experiment with various cymbals and other metallics that may be available (gong, tam, bell tree, and so on). The metal implement (triangle beater) may be substituted with any number of other items including screwdrivers. The greater variety of sounds, the more effective the musical presentation! If a gong or tam is available, please add it to the last note, with attention given to the length of the decay for optimum effect.

All taiko drums should be played in the traditional style if possible. Floor toms will give the effect desired. The bass drum should be played on its side with two mallets. There are many taiko resources available on the World Wide Web. Please research the basic style and incorporate as much of it as possible into the performance. If by chance taiko drums are available, by all means use them!

The taiko entrance beginning at measure 21 should be a strong yet gradual crescendo to the full band entrance at measure 29. Dynamic shaping should be a priority throughout. If personnel are available, feel free to double the taiko drum parts as the situation allows. You may wish to stage the drums throughout the auditorium for a surround-sound effect.

I hope you, your percussion section, your band, and your audience enjoy "*Taiko!*" I wish you well!

William Windham

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TAIKO!

WILLIAM WINDHAM (ASCAP)

Note to Conductor: Conduct bars 5 - 20 in two.

Freely ♩ = 152

5 Flowing

Solo (Soloist—roll out per director's instruction) tutti

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone/
Baritone T.C.

E♭ Baritone Saxophone

Freely ♩ = 152

5 Flowing

B♭ Trumpet

Horn in F

Trombone/Baritone/
Bassoon

Tuba

On cue from conductor

Mallet Percussion
(Bells)

Timpani

Percussion I
(Wind Chimes, Low Tom,
Bass Drum)

Percussion II
(Suspended Cymbal,
China Cymbal)

Wind Chimes

Susp. Cym.

p *mf*

1 2 3 4 5 6

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

gently

mp

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

mf

(strike Susp. and China Cyms. with triangle beater)

(scrape Susp. Cym. w/triangle beater)

mf China Cym. (opt. second Susp. of different size)

7 8 9 10 11 12 13 14

21 Note to Conductor: In Four!

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

f

mf

Low Tom
(use Taiko Drum if available)

p *cresc. poco a poco*

21

15 16 17 18 19 20 21 22

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

p *mf* *mf*

p *cresc. poco a poco*

B.D.(à la Taiko!)

23 24 25 26 27 28

Detailed description: This is a page of a musical score for a conductor, labeled 'Conductor - 4'. It features 15 staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is in 2/4 time and B-flat major. The woodwinds and strings (not shown) have long notes with hairpins. The percussion section has a rhythmic pattern starting at measure 23, with Percussion I playing a series of eighth notes and Percussion II playing a single note. Dynamics include *p*, *mf*, and *cresc. poco a poco*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

29

Fl. *f* *tr* *ff*

Ob. *f* *tr* *ff*

Cl. *f* *tr* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax./ Bar. T.C. *f* *ff*

Bar. Sax. *f* *ff*

29

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn./Bar./ Bsn. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *ff* *f* *ff* *f*

Perc. I *ff* *ff* *f*

Perc. II *p* *ff*

With Power!

35

Fl. *mf*
2nd time only

Ob. *mf*

Cl. *mf*
2nd time only

B. Cl. *mp*
2nd time only

A. Sax. *mf*
2nd time only

T. Sax./
Bar. T.C. *mp*
2nd time only

Bar. Sax. *mp*

35

Tpt. 2nd time only

Hn. *mf*

Bassoon (Opt. Baritone/Trombone) 2nd time only

Tbn./Bar./
Bsn. *mp*
2nd time only

Tuba *mp*

Mit. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mf*

This musical score is for a conductor, covering measures 45 through 49. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- B. Cl.** (Bass Clarinet)
- A. Sax.** (Alto Saxophone)
- T. Sax./ Bar. T.C.** (Tenor Saxophone / Baritone Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpt.** (Trumpet)
- Hn.** (Horn)
- Tbn./Bar./ Bsn.** (Tenor Trombone / Baritone Trombone / Bass Trombone)
- Tuba**
- Mlt. Perc.** (Multiple Percussion)
- Timp.** (Timpani)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The percussion parts (Timp., Perc. I, and Perc. II) feature rhythmic patterns with accents and dynamic markings.

55

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax./
Bar. T.C. *mp*

Bar. Sax. *mp*

55

Tpt. *mf*

Hn. *mf*

Tbn./Bar./
Bsn. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mp*

55

56

57

58

59

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

63

63

f *mf* *mp* *f* *mf* *f* *mp* *f* *mp* *f* *mp* *p*

(subito dynamic change!)

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Ob.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Cl.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- B. Cl.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- A. Sax.**: *f* (measures 65-66), *mp* (measures 67-68)
- T. Sax./ Bar. T.C.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Bar. Sax.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Tpt.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Hn.**: *f* (measures 65-66), *mp* (measures 67-68)
- Tbn./Bar./ Bsn.**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Tuba**: *f* (measures 65-66), *mf* (measure 67), *mp* (measure 68)
- Mlt. Perc.**: *f* (measures 65-66), *mp* (measures 67-68)
- Timp.**: *f* (measures 65-66), *mp* (measures 67-68)
- Perc. I**: *f* (measures 65-66), *mp* (measures 67-68)
- Perc. II**: *f* (measures 65-66), *p* (measures 67-68)

This musical score is for a conductor, covering measures 69 through 73. It features a full orchestral ensemble including woodwinds, brass, and percussion. The woodwind section consists of Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics range from *f* (forte) to *ff* (fortissimo), with *mp* (mezzo-piano) and *mf* (mezzo-forte) also present. A trill (tr) is indicated for the Flute and Oboe in measure 72. A 'let ring!' instruction is given for Percussion II in measure 73. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

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