

HALLELUJAH GAMES

A musical game for marimba and piano

(original version for piano four hands 1995; revised for marimba and piano, 1998)

AMY RUBIN

"HALLELUJAH GAMES:" PERFORMANCE NOTES

BACKGROUND

"Hallelujah Games" was commissioned by Musicians' Accord in 1995 to celebrate the fifteenth anniversary of this fine ensemble devoted to the performance of new music. Compositionally, the piece is a direct outgrowth of my study of West African drumming and rhythmic cells with Dr. William Anku, in Ghana, where I was a Fulbright Lecturer in 1993. In appreciation of his unique musical contributions and his generosity of spirit, "Hallelujah Games" is dedicated to Dr. Anku.

On one level, the title "Hallelujah Games" refers to the pervasive colonialism that had such a strong presence throughout Africa, prior to each country's struggle for independence, and continues to remain part of the fabric of its culture. While composing the piece I was reading Chinua Achebe's "Things Fall Apart" which specifically addresses the irreversible impact of British missionaries on Nigerian life, and the political and religious "games" that were played out over time.

On a purely musical level, "Hallelujah Games" is a game of improvisational choices and rhythmic challenges, transformed from the culture of West African drumming to the culture of western music ensemble playing.

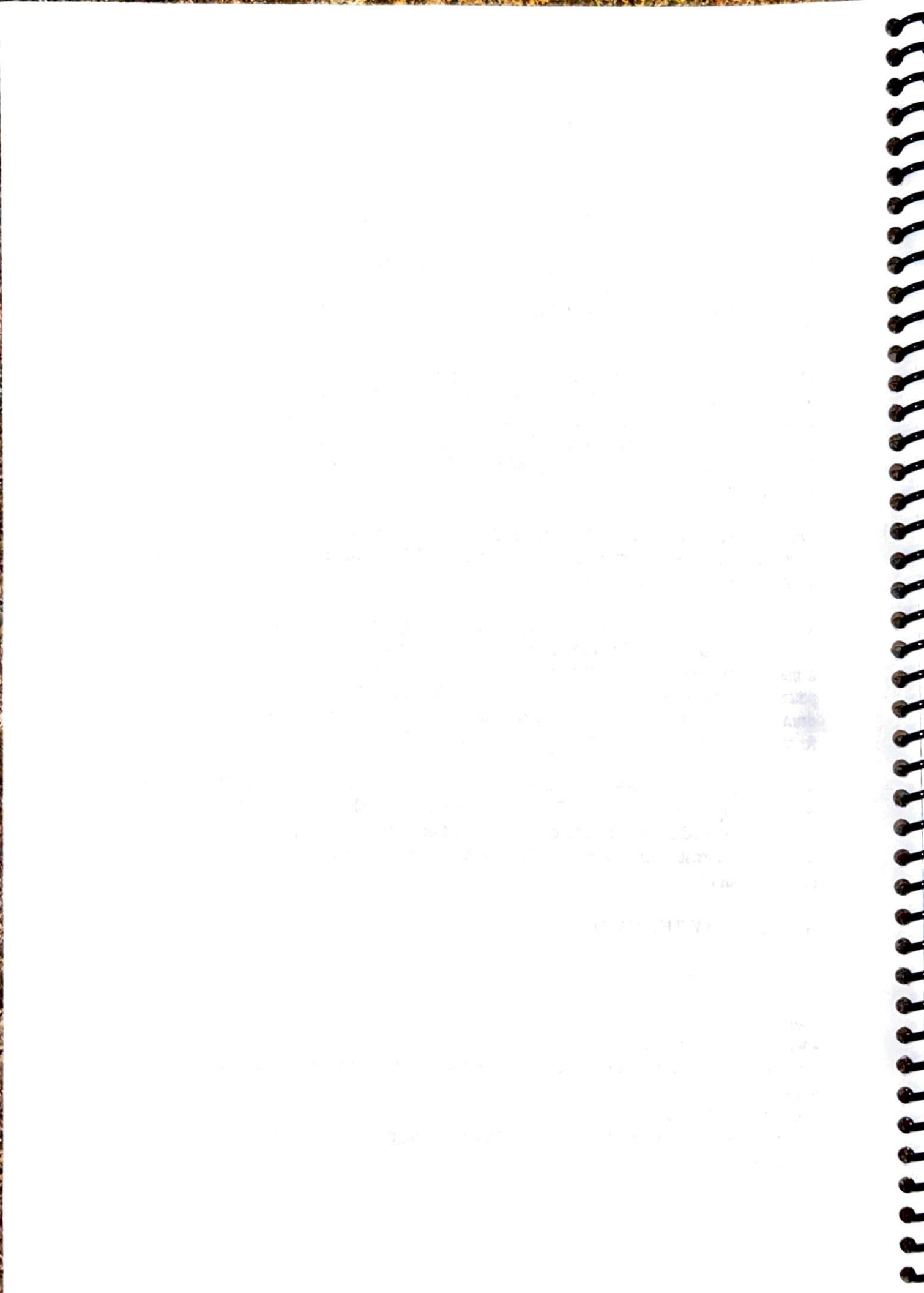
West Africa is known for its drumming ensembles which are complex, tightly woven musical communities consisting of a time keeper, supporting players, and at the head of the hierarchy, a master drummer. Each player has a specific role: the time keeper plays a fixed repeating pattern most frequently on the bell, the supporting drums play background parts, and the master drummer moves freely from one rhythmic pattern to another, creating a spontaneous feeling and form, that most western ears might call "improvisation".

In "Hallelujah Games" ^{the marimba} ~~PIANO II~~ functions in the role of the time keeper (sometimes adding additional supporting parts), and PIANO I functions in the role of the master drummer. The piece is composed so that any combination of cells or patterns can be played effectively at the same time. Please note that in the following text the words "cell" and "pattern" will be used interchangeably.

HOW TO PLAY THE GAME:

Each player chooses:

- which patterns to play
- which patterns to omit
- how many times to repeat each pattern (players need not change from one pattern to the other at the same time)
- the order of the patterns
- which octave to play in (although some choices are suggested in the score)
- dynamics



Hallelujah Games

by Amy D. Kubin
1995

♩ = 190 192

♩ = ♩ at all times

A MARIMBA

MARIMBA CONTINUES →

A1 piano down octave

PIANO

D E F

5:2 6:2

2 5 6 F

5:2 6:2

A

B

MARIMBA

Handwritten musical score for Marimba, consisting of two systems of staves. The first system is marked with a box containing the number '9' and a dotted line above it labeled '8va'. The second system is marked with a dotted line above it labeled '(8va)'. The score includes various rhythmic patterns and rests. The final measure of the second system contains the handwritten instruction '2x as signal cadence'.

PIANO

Handwritten musical score for Piano, consisting of two systems of staves. The score is divided into three measures, each marked with a box containing a letter: 'J', 'L', and 'M'. The notation includes various rhythmic patterns and rests.



MARIMBA

Handwritten musical score for Marimba, measures 16-19. The score is written on two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). Measure 16 is in 4/4 time, measure 17 is in 3/4 time, measure 18 is in 4/4 time, and measure 19 is in 8/8 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *8^{va}* (octave up) and *8^{va}* (octave down). Measure numbers 16, 17, 18, and 19 are enclosed in boxes above the staff.

C

PIANO

Handwritten musical score for Piano, measures 16-19. The score is written on two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). Measure 16 is in 4/4 time, measure 17 is in 3/4 time, measure 18 is in 4/4 time, and measure 19 is in 8/8 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings *P* (piano) and *D* (diminuendo). Measure numbers 16, 17, 18, and 19 are enclosed in boxes above the staff.

**PLEASE CONTACT AMY RUBIN
FOR SCORE AND PARTS**

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