

NPS1003



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SO NEW

EXPLORATIONS OF "SOUNOU"

BY: **Nathaniel Stottlemeyer**
EASY-MEDIUM, 7-12 PLAYERS

INSTRUMENTATION:
HIGH BELL, LOW BELL, SANGBAN,
DUNDUN, & 3 DJEMBES (LEAD, 1 & 2)

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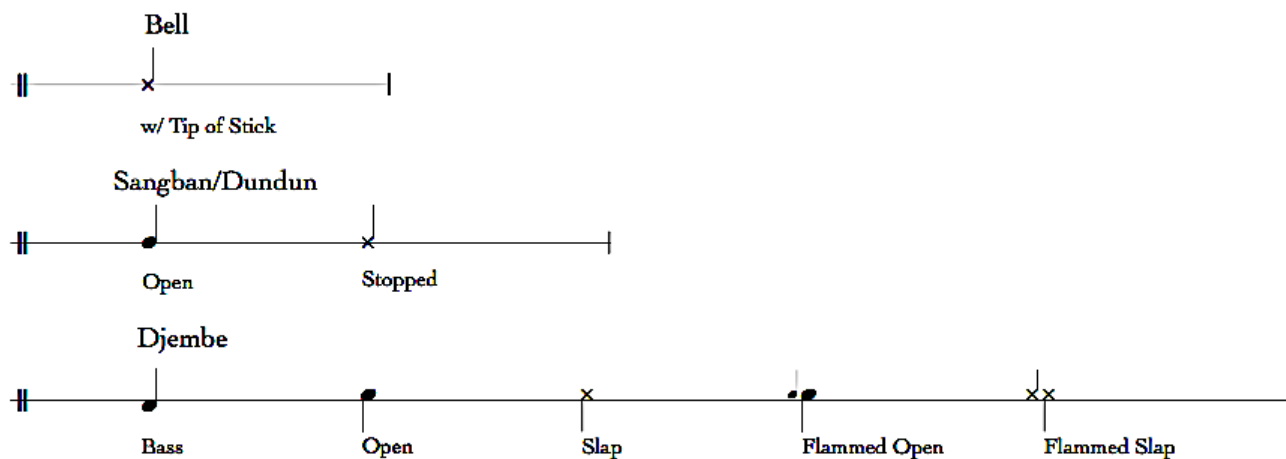
Performance Notes:

So New is a modern interpretation of the traditional Malian rhythm *Sounou* (pronounced “sūnū”). Sounou is believed to have originated prior to the colonization of West Africa and is performed to facilitate competitive dance between boys.¹

This arrangement, for young percussion ensemble, retains many of the traditional elements of Malian Sounou; the Malian bass drums with their associated rhythms and variations, the popular djembe in multiple parts and the characteristic African iron bells. Traditionally, the iron bell patterns would be played by the *sangban* and *dundun* players, however to facilitate a performance by young players they have been given their own parts. Some non-traditional elements have been added. The high bell pattern at rehearsal letter *C* is borrowed from the son clavé pattern found in Afro-Cuban music and is applied here because the traditional low bell pattern is rhythmically the same as the Afro-Cuban cascara. At rehearsal letter *D* a call and response section is added. While this may not be typical of Sounou, call and response frequently occurs in Malian music. Finally, the lead djembe has been given slash notation to allow the leader freedom to support other instruments in the ensemble.

This arrangement may be expanded for improvised solos or dancers by using the first endings to repeat sections. Perhaps these can be made competitive like in Mali!

Key:



¹ Paul Nas, *126 West African Percussion Rhythms from Guinea and Surrounding Countries* (2009), <http://www.paulnas.eu/wap/index.html> (accessed January 14, 2015).

SO NEW

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Nathaniel Stottlemyer

A

$\text{♩} = 110$

The musical score is for a percussion ensemble. It consists of seven staves, each representing a different instrument. The time signature is 4/4, and the tempo is marked as 110. The score is divided into three measures. A section marker 'A' is placed at the beginning of the second measure. The instruments and their parts are:

- High Bell:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.
- Low Bell:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.
- Sangban:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.
- Dundun:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.
- Lead Djembe:** Plays a rhythmic pattern of eighth notes and rests, starting in the first measure. Dynamic marking: *f*.
- Djembe 1:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.
- Djembe 2:** Plays a rhythmic pattern of eighth notes and rests, starting in the second measure. Dynamic marking: *mf*.

5

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

9

1.

2.

B

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

f

f

f

f

f

f

13

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

17

1. 2.

$\bullet = 130$

mf

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

21

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

C

mf

mf

mf

mf

mf

mf

25

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

29

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

1.

32

2.

D

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

ff

ff

ff

ff

ff

ff

ff

36

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

40

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

mf

mf

f

f

E

44

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

47

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

50

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

1.

53

H.B.

L.B.

Sang.

Dun.

L. Djem.

Djem. 1

Djem. 2

2.

ff

SO NEW

EXPLORATIONS OF "SOUNOU"

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High Bell $\text{♩} = 110$ **A**

mf

H.B. 4

H.B. 6

H.B. 8

H.B. 10 **B**

f

H.B. 12

H.B. 14

H.B. 16

H.B. 18 $\text{♩} = 130$

H.B. 22 **C**

mf

H.B. 27

31
1. 2. **D**
H.B. *ff*

35

38

41 *mf*

43 **E**

45 *f*

47

49

51 1.

53 2.

SO NEW

EXPLORATIONS OF "SOUNDW"™

Nathaniel Stottlemyer

Low Bell $\text{♩} = 110$ **A**

mf

L.B. 4

L.B. 7

L.B. 10 **B**

f

L.B. 13

L.B. 16

L.B. 19 $\text{♩} = 130$

mf

L.B. 21

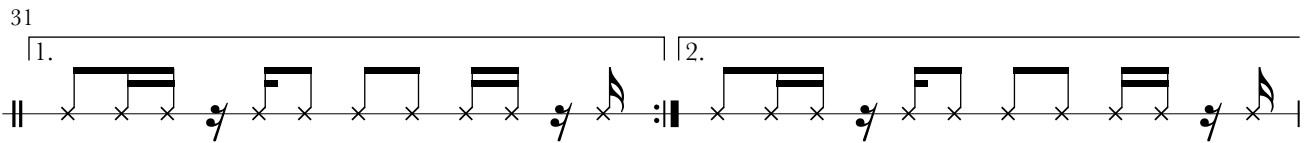
L.B. 23 **C**

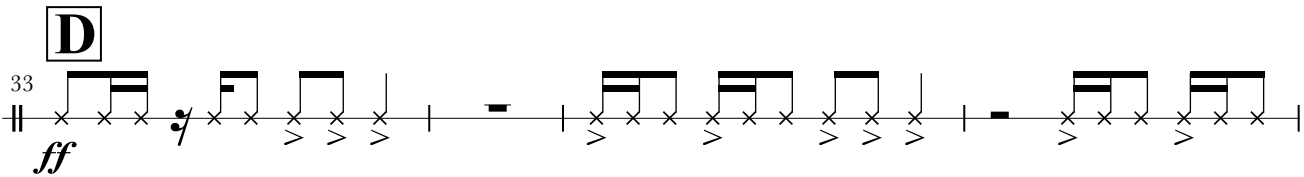
L.B. 25

L.B. 27

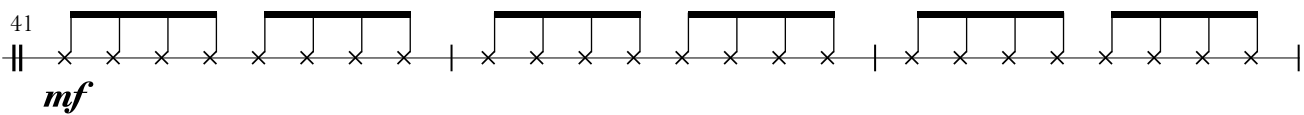
The musical score is written for a Low Bell and L.B. (Low Bell) parts. It is in 4/4 time. Section A (measures 1-10) is marked *mf* and features a steady eighth-note pattern. Section B (measures 11-19) is marked *f* and continues the eighth-note pattern. Section C (measures 20-27) is marked *mf* and features a more complex rhythmic pattern with accents. The tempo is 110 bpm for the first two sections and 130 bpm for the third. The score includes first and second endings for measures 7-10 and 16-19.

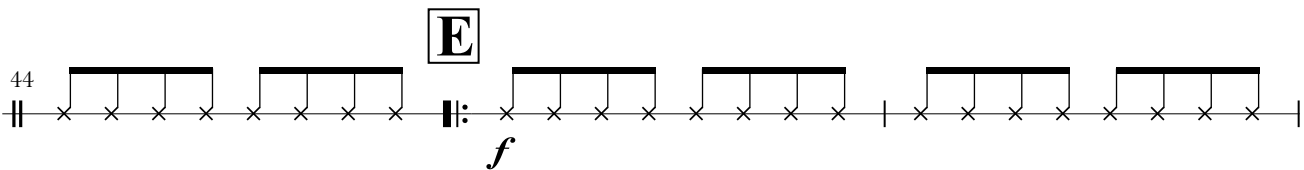
L.B. 29 

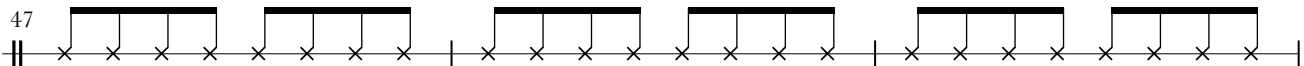
L.B. 31 

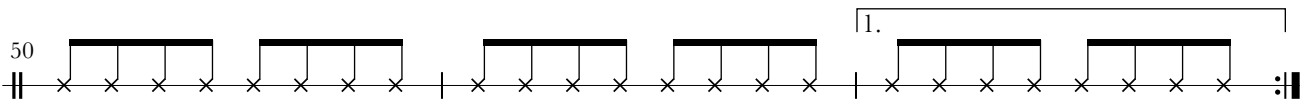
D
L.B. 33 

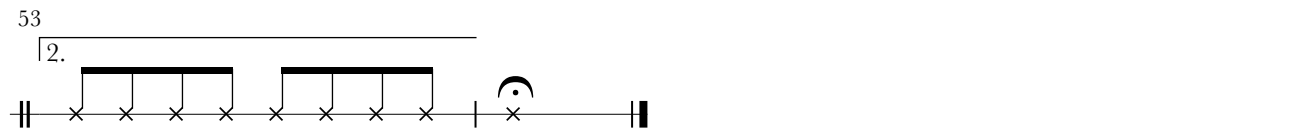
L.B. 37 

L.B. 41 

E
L.B. 44 

L.B. 47 

L.B. 50 

L.B. 53 

SO NEW

EXPLORATIONS OF "SOUNOU"

Nathaniel Stottlemyer

A

Sangban $\text{♩} = 110$ $\frac{4}{4}$ *mf*

Sang. 5

Sang. 9 **B** *f*

Sang. 13

Sang. 17 $\text{♩} = 130$

C

Sang. 22 *mf*

Sang. 27

Sang. 31 **D** *ff*

Sang. 35

Sang. 38 *f*

SO NEW

EXPLORATIONS OF "SOUNDU"SM

Nathaniel Stottlemyer

A

$\text{♩} = 110$

Dundun $\text{||} \frac{4}{4}$ mf

Dun. 5

Dun. 9 $\text{||} \frac{4}{4}$ 1. 2. **B** f

Dun. 13

Dun. 17 $\text{||} \frac{4}{4}$ 1. 2. $\text{♩} = 130$

C

Dun. 22 mf

Dun. 27

Dun. 31 1. 2. **D** ff

Dun. 35

Dun. 38 f

E

Dun. 42 

Dun. 45 

Dun. 48 

Dun. 51 

SO NEW

EXPLORATIONS OF "SOUNOU"

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Lead Djembe

$\text{♩} = 110$

A

f *mf*

L. Djem.

5

1.

L. Djem.

10

2.

B

f

L. Djem.

14

1.

L. Djem.

19

2.

$\text{♩} = 130$

L. Djem.

23

C

mf

L. Djem.

27

1.

L. Djem.

32

2.

D

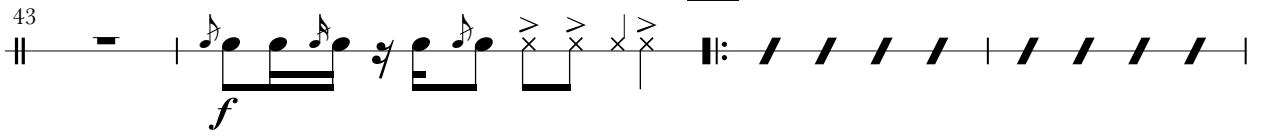
ff

L. Djem.

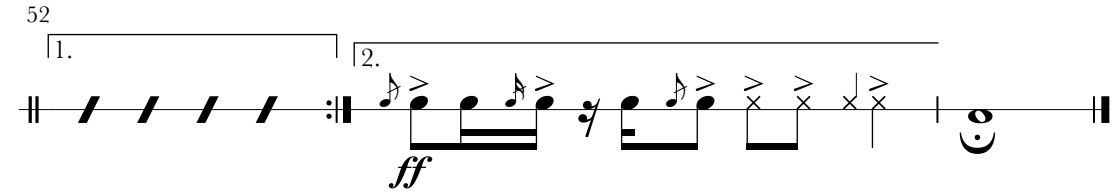
36

L. Djem. 39 

E

L. Djem. 43 

L. Djem. 47 

L. Djem. 52 

SO NEW

EXPLORATIONS OF "SOUNOU"

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A

$\bullet = 110$

Djembe 1 $\frac{4}{4}$ mf

Djem. 1 4

Djem. 1 6

Djem. 1 8 1. mf

B

Djem. 1 10 2. f

Djem. 1 12

Djem. 1 14

Djem. 1 16

Djem. 1 18 1. 2. $\bullet = 130$

C

Djem. 1 21 *mf*

Djem. 1 25

Djem. 1 27

Djem. 1 29

Djem. 1 31

D

Djem. 1 33 *ff*

Djem. 1 37

E

Djem. 1 41 *f*

Djem. 1 46

Djem. 1 48

Djem. 1 50

52

Djem. 1

The musical notation for measure 52 of 'Djem. 1' is written on a single staff. It begins with a double bar line. The first ending, marked '1.', consists of four eighth notes: G4, A4, B4, and C5. The second ending, marked '2.', consists of four eighth notes: G4, A4, B4, and C5. The notation includes various rhythmic markings such as 'x' above notes and slanted lines below notes, and ends with a double bar line.

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A

$\bullet = 110$

Djembe 2 $\parallel \frac{4}{4}$ \parallel mf

Djem. 2

Djem. 2

Djem. 2

B

Djem. 2

Djem. 2

Djem. 2

Djem. 2

Djem. 2

$\bullet = 130$

C

Djem. 2 mf

Djem. 2

Djem. 2

Djem. 2 30 1.

Djem. 2 32 2. **D** *ff*

Djem. 2 35

Djem. 2 38

E Djem. 2 43 *f*

Djem. 2 47

Djem. 2 49

Djem. 2 51 1.

Djem. 2 53 2.