

Kumi II

*An American Taiko Impression
for 5+ percussionists*

Ryan R. Laney

Small Drums (2 or more players)
(Bongo, Snare, Small Tom, etc.)

Medium Drums (2 or more players)
(Toms, Marching Bass Drums, etc.)

Large Drum (1 or 2 players)
(Concert Bass Drum, Large Marching Bass, etc.)

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PROGRAM NOTES

Kumi II is an impression of the traditional Japanese drumming art known as Taiko drumming. The title of this piece comes from the term "kumi-daiko," which refers to a group drumming ensemble. I have been fascinated by this form of drumming since I first remember seeing it live, and would love to see it spread more across Western music performances. A conductor is not necessary for performance of this piece.

Traditionally this style of music is performed with a specific set of instruments unique to Japan and other parts of Asia. However, these instruments are not commonly used in North America, and so some liberties in instrumentation must be taken. Here are some points to consider when preparing (although if you have authentic Taiko drums, use those!).

SMALL DRUMS: While a Bongo drum (either high or low) is the ideal Western instrument for this part, any high drum will work. Snare drums with the snares turned off, a small tom, a high drum on a set of marching tenors, or a number of other drum types could work as well. Be sure to adhere to conscious balance intents.

MEDIUM DRUMS: A strong, solid, but not over-powering middle range drum should be used for this part. A concert tom, high marching bass drum, a concert field drum with the snares off, or other instruments would work well. Regular snare sticks or timpani mallets could be used, depending on preference and individual drum timbres.

LARGE DRUM: This part is to emulate the O-Daiko drum used in traditional taiko drumming. Either bass drum beaters or timpani mallets should be used to play the part. A concert bass drum or deep marching bass is preferred. While this is usually only played by one person, two people playing on separate drums could also work. The player of this part will have to be very comfortable as an independent player.

Staging should be left up to the director and ensemble, although a stage layout that is symmetrical is preferred, placing an equal number of Small and Medium drums on both the left and right side of the Large drum. It is not necessary to group them together as is commonly done in wind bands or vocal choirs. Individual parts are not included, as players should use the full score when rehearsing/performing this piece.

Best wishes, and enjoy!

-Ryan

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Quick, Brisk Cut Time,
Swing 8th Notes

ad lib. number of repeats

Small Drum
Medium Drum
Large, Deep Drum

ppp *p*

7 *ad lib. number of repeats, a little longer than the previous repeat bars*

6 *ad lib. number of repeats*

Sm.
Med.
Lrg.

ppp *p* *ppp*

12

Sm.
Med.
Lrg.

ppp *mp sub. ppp*

18 **24** *ad lib. number of repeats*

Sm.
Med.
Lrg.

sfz *pp*

27 *repeat 4 times* **31**

Sm.
Med.
Lrg.

p *3x only* *mp* *dim.* *dim.* *dim.*

p *pp* *pp*

34 *ad lib. number of repeats*

Sm.
Med.
Lrg.

pp *pp*

40

Sm. *f*

Med.

Lrg. *cresc.* *molto cresc.* *f*

48

Sm. *Rim* *mf*

Med. *mf*

Lrg. *mf*

56

Sm. *f*

Med. *f* *Rim*

Lrg. *f*

64

Sm. *mf*

Med. *mf* *RL* *RL*

Lrg. *mf*

72

Sm. *mp* *sfz*

Med. *mp* *sfz*

Lrg. *mp* *sfz*

76

Sm. *mf* *Repeat 4x*

Med. *mf*

Lrg. *mf*