



GENESIS

a Lot Tune Arrangement for Advanced Front Ensemble Percussion

Written & Arranged by:
HUNTER W. DAVIS



featuring the Original Music of:
TAKU YABUKI

Genesis by Taku Yabuki, arranged by Hunter W. Davis
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OVERVIEW

PERFORMANCE NOTES

This advanced-level lot arrangement for front ensemble percussion is designed to be a powerful closer to any warm-up routine, truly “sealing the deal” with energy and precision. Based on the original works of Taku Yabuki from his 2007 release “Modern World Symphony”, this arrangement highlights the rhythm section as a unified force, while allowing each voice in the ensemble to shine.

The piano and drumset form the backbone of the groove, providing a driving pulse and syncopated interplay that lock in with the bass guitar and timpani. The marimbas weave together layered arepeggios and rhythmic counterpoint, building both momentum and harmonic depth. Meanwhile, the vibraphones add shimmering textures, alternating between sustained harmonic support and articulated rhythmic lines, while the xylophone and crotales cut through with brilliance and clarity at key climactic moments.

Dynamic shaping is a central element of this arrangement. From the opening forte passages to the carefully controlled pianissimo textures later in the score, performers must bring a wide expressive palette. The glockenspiel and crotales reinforce these shifts with sparkling accents that heighten moments of arrival. Notably, the score includes multiple repeat structures with changes on second endings, requiring performers to remain attentive to detail for smooth transitions and jumps.

“Genesis” balances technical demand with musical accessibility. While advanced in scope, it is written with practical pacing, allowing ensembles to showcase rhythmic precision, harmonic clarity, and ensemble cohesion. It is not just a warm-up, but a statement piece—one that celebrates the intricate grooves and colorful harmonies that define Yabuki’s music while giving the front ensemble a chance to perform with both virtuosity and flair.

Rhythmic Foundation

The piano and drumset establish the groove, locking tightly with the bass guitar and timpani. Directors should emphasize rhythmic clarity here, as the ensemble’s cohesion relies on this foundation.

Vibraphone Textures

The vibraphones alternate between sustained chords and rhythmically active passages. Pedaling choices should be deliberate, using clear cut-offs to maintain clarity in denser sections.

Brilliance of Upper Voices

The xylophone, glockenspiel, and crotales bring brightness and sparkle, especially in the climactic moments. Directors should encourage these players to project confidently without overpowering the ensemble’s harmonic core.

Dynamic Contrast

The score features wide-ranging dynamic shifts, from full ensemble forte statements to delicate pianissimo textures. Ensembles should exaggerate these contrasts to highlight the arrangement’s expressive shape.

Attention to Repeats and Endings

With several first and second endings plus coda markings, precision in navigating the roadmap is critical. Directors may want to rehearse transitions separately to ensure players remain locked in during performance.

OVERVIEW

INSTRUMENTATION

MALLET PERCUSSION

- 4 Marimbas (Two 5-Octave & Two 4-Octave)
Four medium-hard mallets
- 1 Xylophone (3.5-Octave) & Crotales (2-Octave) Combo
Four medium-dark and medium plastic mallets
- 3 Vibraphones (Two 3-Octave & One 3.5-Octave)
Four medium-hard mallets
- 1 Glockenspiel (3.5-Octave) & Crotales (2-Octave) Combo
Four medium plastic mallets

RHYTHM SECTION

- 1 Piano/Keys
via MainStage/live playback, or acoustic grand piano
- 4 Timpani
- 1 Bass Guitar (Notation & Tablature)
Four-string, tuning: C-G-C-F
- 1 Drumset
Recommended: six-piece kit, or optional four/five-piece drum kit with three to four cymbals & hi-hat

from Taku Yabuki's "Modern World Symphony"

Full Score

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a Lot Tune Arrangement for Advanced Front Ensemble Percussion

Taku Yabuki
arr. Hunter Davis

$\text{♩} = 118$ *play 1-2 on second repeat only.* 2 3 4 *8th on second repeat only.*

Marimba #1 *f* *p mf* *8th*

Marimba #2 *f* *p mf*

Marimba #3 *f* *p mf*

Marimba #4 *f* *p mf* *8th*

Xylophone & Crotales *f* *Crotales* *Xylo* *mf*

Vibraphone #1 *f* *mf*

Vibraphone #2 *f* *mf*

Vibraphone #3 *f* *mf*

Glockenspiel & Crotales *f* *crotales on coda.* *mf*

Grand Piano *f* *mf* *mf*

Bass Guitar *f* *mf* *Tuning: C-G-C-F* *play 1-2 on second repeat only.*

Timpani *f* *mf*

Drumset *f* *p* *f* *snare shot/open hh on coda.* *play 1-2 on second repeat only.*

This musical score is for the percussion section of 'The Rite of Spring' by Igor Stravinsky. It features ten staves, each representing a different percussion instrument or group of instruments. The notation is complex, with many measures containing rests, indicating a highly rhythmic and syncopated piece. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures 9, 10, and 12. The instruments are: Mar. #1, Mar. #2, Mar. #3, Mar. #4, Xylo. & Crot., Vib. #1, Vib. #2, Vib. #3, Glock. & Crot., Piano, Bass, and Drums. The Drums staff includes a 'china symbol on coda only' instruction. The Bass staff includes a 'glockenspiel on coda' instruction. The Piano staff includes a 'china symbol on coda only' instruction. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

[illegible]

25 26 To Coda 2 28

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Xylo. & Crot. *f* *mf* *f* Xylo Crotales

Vib. #1 *mf* *f* *mf* *Red.*

Vib. #2 *mf* *f*

Vib. #3 *mf* *f* *mf* *Red.*

Glock. & Crot. *f* *mf* *f*

Piano *f* *Red.*

Bass *f*

Timp.

Drums

[illegible]

40 41 42

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Xylo. & Crot.

Vib. #1

Vib. #2

Vib. #3

Glock. & Crot.

Piano

Bass

Timp.

Drums

play on second repeat only.

mf

play on second repeat only.

mf

play on second repeat only.

mf

play on second repeat only.

mf

Crotales

f

play on first and second repeat.

f

play on first and second repeat.

f

play on first and second repeat.

f

Crotales

crescendo on second repeat only.

C on first repeat only.

f

crescendo on second repeat only.

f

mf gliss. on first time only.

crescendo on second repeat only.

f

3 3 5 7 2 3 2 5 3 5 3 8 8 7

play on second repeat only.

mf

crash cymbal on second repeat only.

crescendo on second repeat only.

f

[illegible]

57

58

59

60

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Xylo.
& Crot.

Vib. #1

Vib. #2

Vib. #3

Glock.
& Crot.

Piano

Bass

Timp.

Drums

[illegible]

73 74 75 76

Mar. #1 *f* *mp* *ff*

Mar. #2 *f* *mp* *ff*

Mar. #3 *f* *mp* *ff*

Mar. #4 *f* *mp* *ff*

Xylo. & Crot. *mp* *ff*

Vib. #1 *f* *mf* *mp* *ff*

Vib. #2 *f* *mf* *mp* *ff*

Vib. #3 *f* *mf* *mp* *ff*

Glock. & Crot. *mf* *ff*

Piano *mp* *ff*

Bass *mp* *ff*

Timp. *ff*

Drums *p* *f* *pp* *ff*

Crotales

5 7 2 7 5 3 0 2 3 5 7 2 3 5 2 3 5 2

This musical score is for a piece titled "The Rose Tree". It is written for a percussion ensemble and includes the following parts:

- Maracas (Mar. #1, #2, #3, #4):** Four staves, each with a different rhythmic pattern. Mar. #1 and #4 are in bass clef, while Mar. #2 and #3 are in treble clef. They all use a key signature of two flats (B-flat and E-flat).
- Xylophone & Crotonal (Xylo. & Crot.):** A single staff in treble clef, two flats key signature, playing a melodic line.
- Vibraphone (Vib. #1, #2, #3):** Three staves in treble clef, two flats key signature. Vib. #1 and #3 play a melodic line, while Vib. #2 plays a harmonic accompaniment.
- Glockenspiel (Glock. & Crot.):** A single staff in treble clef, two flats key signature, playing a melodic line.
- Piano:** A grand staff (treble and bass clef) in two flats key signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.
- Bass:** A single staff in bass clef, two flats key signature, playing a melodic line.
- Drums:** A single staff in common time, featuring a complex rhythmic pattern.

The score is divided into four measures, with measure numbers 80, 81, 82, and 83 indicated at the top. The key signature is two flats (B-flat and E-flat) throughout the piece.



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