Gonçalo Gato

Stochafrica

for percussion
*Stochafrica* was commissioned by percussionist and jazz drummer Pedro Segundo and derives its name from the use of indeterministic procedures. It pays tribute to Xenakis, the developer of so-called Stochastic Music. A great deal of the compositional work relied on programming the computer so that it would generate *ostinati* I could select and elaborate. These *ostinati* remind me of Mozambican timbila rhythms.

**Instruments:**

Mbila (or similar). Mbila is the singular of timbila, a Mozambican instrument. Because the tuning varies from instrument to instrument and does not conform to equal temperament it is notated on a three-line staff, the lines delineating low, mid-low, mid-high, and high registers. Pitch should be chosen accordingly and follow the written contour.

Vibraphone (plus pedal stage weight)

- Triangle
- Crotale
- Suspended Cymbal
- Tam-tam

Snare drum

2 Toms (high and low)

28” Timpano

Bass drum

**Unpitched percussion set notation:**

![Unpitched percussion set notation](image)

**Suggested setup:**

![Suggested setup](image)

**Execution notes:**

- Suggested setup should be adjusted or changed to meet the performance strategy.
- When the vibraphone is coupled to the timpano (rehearsal mark B), a stage weight is used to lock the vibraphone pedal at half position. It should be placed near the pedal at the start.
\[ \text{Vibraphone} \]

**A**

**hard mallets**

(motor off)

- **63**
  - \( \text{mp} \)

- **67**
  - \( \text{mf} \)

- **73**
  - \( \text{f} \)

- **78**
  - \( \text{mp} \)

- **81**

- **83**

- **85**

- **87**
  - \( \text{mf} \)

Pedalling should follow slurring (**legato**) and durations.
motor on, slow speed
balance the dynamic of vibraphone and timpano

vibraphone: use stage weight to lock the pedal at half position
Vib.  Timp.  214

Vib.  Timp.  219

Vib.  Timp.  224

Vib.  Timp.  229

Vib.  Timp.  234

stage weight off, pedal as before

Vib.  240

f  ff  fff  fff
Vib. f ff ff fff

Vib. ff

\[ J = 240 \]

Mbila hard rubber mallets

C

\[ J = 240 \]

Mbila

\[ J = 200 \]
Freely improvise based on previous ostinato, varying sounds and rhythms throughout

≈ 15s