

# JAMSICLES!

## A Collection of Grade II-III Concert Percussion Ensembles

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NOTE: **Player 3** plays keyboard on five of the eight ensembles as well as being the only player without a timpani part. **Player 6** has only one mallet part throughout the ensembles.

# Classicle

**Program Notes:** *"Classicle" will prove to be an entertaining program piece for any middle school or young high school percussion ensemble concert. Designed to be a "name that tune" musical statement, the piece features themes from composers such as Beethoven, Mozart, Rossini, Handel, Holst, and Vivaldi. The themes are interwoven with each other to create a fun montage of music history. Challenge your students and your audience to name that tune when performing and listening to "Classicle".*

**Performance Notes:** *The mallet parts for "Classicle" are written to be playable on various combinations of instruments. The bell part can obviously be played on vibraphone if a warmer sound is desired. The xylophone and marimba parts can both be played on a single xylophone or a single marimba. If both are played on a marimba, the written registers will work perfectly. If played as notated (xylo and marimba), the distance between voices can be reduced by playing the marimba part an octave higher. If a low bass voice is desired, "as written" works very well.*

*It is suggested that the tambourine part be played with an instrument having a tuned head for a more orchestral sound. The woodblock on the snare part should be mounted and played with a stick. A synthetic block will work nicely. The timpani part can easily be played (with no tuning changes) on the two middle drums of a set of four (29" and 26").*

## Set-Up

### **Player Five**

*Timpani*

### **Player One**

*Marimba, Tambourine*

### **Player Four**

*Bass Drum*

### **Player Two**

*Xylo, Triangle, Tenor Drum*

### **Player Six**

*Snare Drum, Wood Block*

### **Player Three**

*Bells, Concert Toms, Sus. Cymb.*

# Classicle

♩ = 116 - 126 *With Class*

Based on themes by Beethoven, Mozart, Rossini, Handel, Holst and Vivaldi

arr. Edward Freytag

**Player 1**  
Marimba  
Tambourine

**Player 2**  
Xylophone  
Tri./TD

**Player 3**  
Bells/Toms  
Sus. Cymb.

**Player 4**  
Bass Drum

**Player 5**  
Timpani

**Player 6**  
Snare Drum  
Wood Block

Measures 1-4:  
Player 1: *f*  
Player 2: *f*  
Player 3: *f*  
Player 4: *f*, L.V.  
Player 5: *mf*, (C, F)  
Player 6: *mf*, woodblock *mp* → *ff*

Measures 5-8:  
Player 1: *mf*  
Player 2: *mf*  
Player 3: *f*  
Player 4: *mf*, *f*  
Player 5: *f*  
Player 6: *mf*, *f*, *mf*

# Classicle

pg. 2

Player 1  
Marimba  
Tambourine

Player 2  
Xylophone  
Tri./TD

Player 3  
Bells/Toms  
Sus. Cymb.

Player 4  
Bass Drum

Player 5  
Timpani

Player 6  
Snare Drum  
Wood Block

**A**

*ff* *f* *mf* *ff* *sfz* *mf* *mf* *ff* *sfz* *x = rim shot* *mf*

This musical score block covers measures 9 through 12. It features six staves for different percussion instruments. Measure 9 shows the Marimba and Xylophone starting with eighth-note patterns. Measure 10 has a rest for the Marimba and Xylophone, while the Snare Drum and Timpani play. Measure 11 includes a 'sus. cymb.' (sustained cymbal) for Player 3 and a 'rim shot' for Player 6. Measure 12 is marked with a box containing the letter 'A' and features a change in dynamics for several instruments.

Player 1  
Marimba  
Tambourine

Player 2  
Xylophone  
Tri./TD

Player 3  
Bells/Toms  
Sus. Cymb.

Player 4  
Bass Drum

Player 5  
Timpani

Player 6  
Snare Drum  
Wood Block

*ff* *ff* *ff* *sfz* *ff* *ff*

This musical score block covers measures 13 through 16. It continues the percussion parts from the previous page. Measure 13 shows the Marimba and Xylophone with eighth-note patterns. Measure 14 has a rest for the Marimba and Xylophone, while the Snare Drum and Timpani play. Measure 15 includes a 'rim shot' for Player 6. Measure 16 features a change in dynamics for several instruments.

pg. 5

# Mi Cha Cha Pa' Ti

**Performance Notes:** "Mi Cha Cha Pa' Ti" is a fun little tune in the style known as Cha Cha. I suggest that the xylophone (who carries the majority of the melody) be placed between the marimba and vibraphone. The marimba's role is that of the bass accompaniment. If you have a 4 1/2 octave marimba (low F), I recommend that the marimba play their notes one octave lower than written. The vibraphone places mostly a harmonic accompaniment. The timpani, congas and timbale players can be placed behind the keyboard percussion. If you are using a guiro player, you can place that player either next to the conga player or the timbale player. Make sure the timbale player is playing a "cha cha" cowbell. The use of this cowbell is important in order for the ensemble to stay in true form of a cha cha. Make sure that the high pitch conga is tuned nice and high (tight) so as to be able to produce a nice "slap" sound. Letter D and E can be played as written, or it can be used as an "open" solo section between the timbales and congas. The bar before Letter G must be forte by everyone in the section in order for it to be very effective. **HAVE FUN!**

## Set-Up

### **Player One**

*Timbales, Cowbell*

### **Player Six**

*Timpani*

### **Player Two**

*Congas (Guiro)*

### **Player Four**

*Marimba*

### **Player Three**

*Xylophone*

### **Player Five**

*Vibes*



# Mi Cha Cha Pa' Ti

pg. 2

A

Player 1  
Timbales  
w/Cowbell

Player 2  
Congas  
(opt. Guiro)

Player 3  
Xylophone

Player 4  
Marimba

Player 5  
Vibes

Player 6  
Timpani

Musical score for measures 9-12. The score is for six players: Player 1 (Timbales w/Cowbell), Player 2 (Congas (opt. Guiro)), Player 3 (Xylophone), Player 4 (Marimba), Player 5 (Vibes), and Player 6 (Timpani). The key signature is B-flat major (two flats). Measure 9 starts with a dynamic of *mf* and a *Cantabile* marking. Player 1 has a grace note on the first beat. Player 2 has a steady eighth-note pattern. Player 3 has a melodic line starting on the second beat. Player 4 has a steady eighth-note pattern. Player 5 has a steady eighth-note pattern. Player 6 has a steady eighth-note pattern.

Player 1  
Timbales  
w/Cowbell

Player 2  
Congas  
(opt. Guiro)

Player 3  
Xylophone

Player 4  
Marimba

Player 5  
Vibes

Player 6  
Timpani

Musical score for measures 13-16. The score is for six players: Player 1 (Timbales w/Cowbell), Player 2 (Congas (opt. Guiro)), Player 3 (Xylophone), Player 4 (Marimba), Player 5 (Vibes), and Player 6 (Timpani). The key signature is B-flat major (two flats). The dynamics and markings from the previous system continue. Player 1 has a grace note on the first beat of measure 13. Player 2 has a steady eighth-note pattern. Player 3 has a melodic line starting on the second beat. Player 4 has a steady eighth-note pattern. Player 5 has a steady eighth-note pattern. Player 6 has a steady eighth-note pattern.

pg. 15

# Witch Doctor

**Performance Notes:** *"Witch Doctor" is a medium tempo lumbering tribal groove. The combination of snare drums with snares off, djembes and/or congas, a large concert bass drum, and rhythmical timpani figures give the ensemble a mysterious feel. If you have them, use three to six hand drums. It's not at all necessary for them to be of the same type, a combination of different kinds of hand drums will give the ensemble more interesting colors. You can even use drum set toms played with the hands.*

*Muting for the timpani is accomplished with small squares of felt attached to the drum with a shoe string. Put the string through a small hole in the felt and tie it around a lug screw so when it's placed on the head of the drum it's 6" to 8" from the rim. The suspended cymbal should be placed to the right of the timpanist's music stand 12" to 15" above the heads of the timpani.*

*The snare drums are placed on opposite sides of the set-up so you create an antiphonal effect. This makes the ensemble a little more challenging for the two snare players, so they will have to listen closely to each other in order to make sure they're rhythmically accurate.*

*At Letter F the timpanist sets the tempo. The bass drum enters in the next measure so it's essential that he/she lock in with the timpanist. The timpani solos through Letter G are a little challenging, but making sure your timpanist uses the notated sticking will make the figures relatively easy for a moderately experienced timpanist to master.*

*The accelerando in the final section is marked to accelerate to ♩=144, but can go faster if you'd like. Play this ensemble with lots of style and fire!*

## Set-Up

### **Player Six**

*Bass Drum*

### **Player Two**

*Timpani, Suspended Cymbal*

### **Player Five**

*Hand Drum(s)*

### **Player Three**

*Shaker, Sleigh Bells, Tam Tam*

### **Player One**

*Snare Drum 1 (snares off)*

### **Player Four**

*Snare Drum 2 (snares off)*



# Witch Doctor

by Chris Brooks

♩ = 100 *With Tribal Temperament*

The musical score is arranged in two systems of six staves each. The first system covers measures 1-4, and the second system covers measures 5-8. The instruments are:

- Player 1 Snare 1:** Plays a rhythmic pattern of eighth notes with accents. Dynamic marking: *f*. Includes the instruction "snare off" above the staff.
- Player 2 Timpani Sus. Cymb.:** Plays sustained notes. Dynamic marking: *f*. Includes the instruction "(A, D, F)" above the staff.
- Player 3 Percussion:** Plays a continuous pattern of eighth notes with accents. Dynamic marking: *f*. Includes the instruction "large shaker or shakeré" above the staff.
- Player 4 Snare 2:** Plays a rhythmic pattern of eighth notes with accents. Dynamic marking: *f*. Includes the instruction "snare off" above the staff.
- Player 5 Hand Drum:** Plays a rhythmic pattern of eighth notes with accents. Dynamic marking: *f*.
- Player 6 Bass Drum:** Plays a simple pattern of quarter notes. Dynamic marking: *f*.

# Witch Doctor

pg. 2

**Player 1**  
Snare 1

**Player 2**  
Timpani  
Sus. Cymb.

**Player 3**  
Percussion

**Player 4**  
Snare 2

**Player 5**  
Hand Drum

**Player 6**  
Bass Drum

9 10 11 12

*ff* *mf*

*ff*

*ff*

*ff*

*ff*

(muffle)

*ff*

**A**

**Player 1**  
Snare 1

**Player 2**  
Timpani  
Sus. Cymb.

**Player 3**  
Percussion

**Player 4**  
Snare 2

**Player 5**  
Hand Drum

**Player 6**  
Bass Drum

13 14 15 16

put felt muffles on drums

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

pg. 25

# Festivus

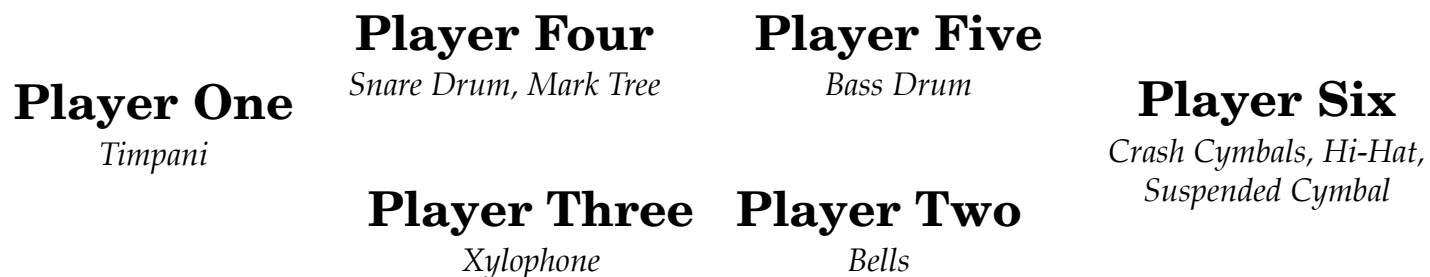
**Performance Notes:** *“Festivus” was written to be performed in a concert or festival setting. This ensemble relies heavily on the part of Player 1 (Timpani) as well as Player 4 (Snare Drum). These parts sustain the essential ongoing groove throughout most of the piece. Work for tightness in the Quarter/Dotted Eighth/Sixteenth rhythms that start between the Timpani, Snare & Bass Drum at Letter A. Make sure the Bass Drum & Snare Drum solos can be heard in bars 25-32. Keep the pulse consistent transferring to the 12/8 meter at Letter D and then back to 4/4 at Letter E. Be sure to make bar 49 a dynamic stepping-stone down to the lighter feel and softer dynamic at Letter D while treating Letter E as a loud four bar fanfare followed by the almost inaudible eighth-note timpani line at Letter F.*

*Note all Crash Cymbal dampens (mutes) throughout the piece. This is essential and can be accomplished by simply pulling the plates in to the armpit area to stop the cymbal ring.*

*The Snare drummer (Player 4) should have the Mark Tree set-up at elbow level and to the right of the Snare Drum.*

*It is recommended that Player 6 sit down when playing the hi-hat in bars 24-40. Play all suspended cymbal rolls with soft to medium hard yarn mallets.*

## Set-Up



## Audience

# Festivus

by Chris Crockarell

♩ = 128

**Player 1**  
Timpani

**Player 2**  
Bells

**Player 3**  
Xylo

**Player 4**  
Snare  
Mark Tree

**Player 5**  
Bass Drum

**Player 6**  
Percussion

crash cymbals  
let ring (l.v.)

A

6 7 8 9 10

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*p*  
*mf*

*f* *f*

*fp* *f* *mf*

*mf*

*mf*  
mute on beat one

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# Festivus

pg. 2

Player 1  
Timpani

Player 2  
Bells

Player 3  
Xylo

Player 4  
Snare  
Mark Tree

Player 5  
Bass Drum

Player 6  
Percussion

musical score for measures 11-15. Player 1 (Timpani) has notes at 11, 12, 13, 14, and 15. Player 2 (Bells) has notes at 14 and 15. Player 3 (Xylo) has chords at 13, 14, and 15. Player 4 (Snare/Mark Tree) has a continuous eighth-note pattern. Player 5 (Bass Drum) has notes at 12, 14, and 15. Player 6 (Percussion) has notes at 12, 13, 14, and 15. Dynamics include *f*, *mf*, *p*, and *mp*. A *suspended cymbal* is indicated for Player 6 at measure 12.

Player 1  
Timpani

Player 2  
Bells

Player 3  
Xylo

Player 4  
Snare  
Mark Tree

Player 5  
Bass Drum

Player 6  
Percussion

musical score for measures 16-20. Player 1 (Timpani) has notes at 16, 17, 18, 19, and 20. Player 2 (Bells) has notes at 16, 19, and 20. Player 3 (Xylo) has chords at 17, 18, 19, and 20. Player 4 (Snare/Mark Tree) has a continuous eighth-note pattern. Player 5 (Bass Drum) has notes at 17, 18, 19, and 20. Player 6 (Percussion) has notes at 17, 19, and 20. Dynamics include *mf*, *f*, and *ff*.

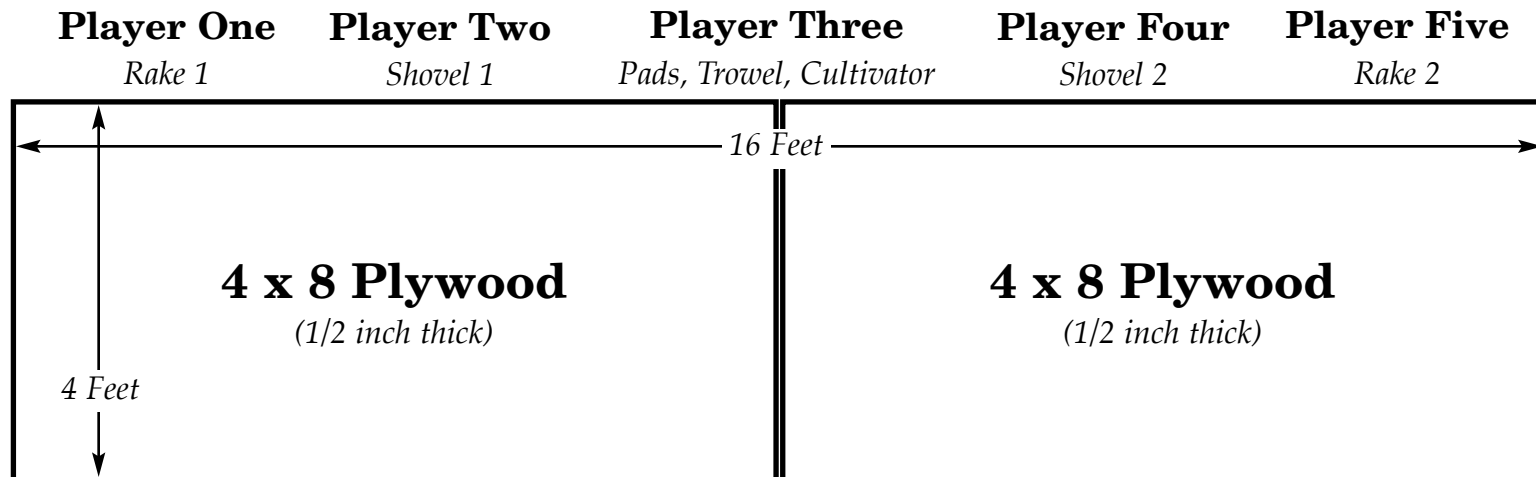
# Lawn & Garden

**Performance Notes:** *"Lawn & Garden" is a fun novelty piece set with landscaping workers being hurried by The BOSS Man to get their job for the day done. He needs to get home on time for dinner in order to avoid a grouchy wife. To perform the piece you'll need (2) wooden handle leaf rakes (preferably with metal tines), (2) wooden handle metal shovels (a garden hoe could be used for one of the shovels), a hand garden shovel (trowel), a hand garden cultivator (looks like a claw), (2) rectangular rubberized gardening knee pads, a two-speed electric blower w/extension cord (could be cordless, as long it's relatively loud), and (4) large plastic trash bags. For the stage set-up you'll need (2) 4' x 8' sheets of plywood (1/2 inch thick is adequate) laid together on the floor making an area that's 4' x 16' to avoid damaging the floor with the garden tools. Lower grade plywood with a rough grain is best for getting the most out of the scraping sound with the rakes. All the other garden tools should ring a bit when hit on the floor. Experiment to see if hitting the edge of the shovel, or flat area works best for maximum ring. The blower is used mostly for a goofy sound effect and some visuals.*

*You may want to start the piece by having all the tools brought onto the stage in a wheelbarrow by one of the players. While The BOSS Man is giving his opening spiel, the players/workers should be getting their respective implements and assemble in a line behind the plywood. Except for the shovel duet, the players never stand on the plywood. Once the piece begins, The BOSS Man should be continually wandering around the stage, checking the workers and giving an air of anxiety. The workers should ham it up and give The BOSS Man grumpy looks and comical body language that's in character with the piece.*

*The trash bags should be hanging from the player's back pocket at the start of the piece. A trash bag is played by holding it with both hands at the opening on opposite sides, and basically popping the bag with a hard downward snap so it catches as much air as possible. Also, foot stomps will sound best if the players are all wearing heavy boots. Vocals should be performed with lots of enthusiasm. As they say, "SELL IT" to the audience.*

## Set-Up



# Lawn & Garden

by Chris Brooks

♩ = 116 - 124 *With Mucho Mulch*

Player 1  
Rake 1  
Trash Bag

Player 2  
Shovel 1  
Trash Bag

Player 3  
Pads / Shovel  
Cultivator

Player 4  
Shovel 2  
Trash Bag

Player 5  
Rake 2  
Trash Bag

Player 6  
Blower  
"Boss Man"

2 *Scrape w / rake*

*mf*

3

4

5

*Hit tines on floor*

*mf*

*Instructions from boss . . .*

Player 1  
Rake 1  
Trash Bag

Player 2  
Shovel 1  
Trash Bag

Player 3  
Pads / Shovel  
Cultivator

Player 4  
Shovel 2  
Trash Bag

Player 5  
Rake 2  
Trash Bag

Player 6  
Blower  
"Boss Man"

6

7

8

9

*Hit shovel on floor*

*f*

*Hit shovel on floor*

*f*

# Lawn & Garden

pg. 2

10— 11— 12— 13—

**Player 1**  
Rake 1  
Trash Bag

**Player 2**  
Shovel 1  
Trash Bag

**Player 3**  
Pads/Shovel  
Cultivator

*Hit pads together  
ala hand claps*

**Player 4**  
Shovel 2  
Trash Bag

**Player 5**  
Rake 2  
Trash Bag

**Player 6**  
Blower  
"Boss Man"

*f*

14— 15— 16— 17—

**Player 1**  
Rake 1  
Trash Bag

**Player 2**  
Shovel 1  
Trash Bag

**Player 3**  
Pads/Shovel  
Cultivator

**Player 4**  
Shovel 2  
Trash Bag

**Player 5**  
Rake 2  
Trash Bag

**Player 6**  
Blower  
"Boss Man"

*Blower / Lo Speed*

*f*



# Ultraviolet

**Performance Notes:** “Ultraviolet” consists mainly of 5-measure phrases (Beginning, Letters “A” and “C”) with a few 4-measure phrases thrown in (Letter “B” and measure 50 to the end). The players should take care to feel the 5-bar phrases as this will be a new concept for most students.

Players should be careful of their dynamics, especially at the beginning where the piece slowly builds in volume up to measure 14. The snare and bass players should be concerned with balance and blend at all times.

The sticking for the mallets at Letter “B” gives the vibes and marimba players a chance to use the same sticking for each two-bar phrase. They can practice this sticking on a drum until it is comfortable, and then move it to the keyboards. The sticking has been doubled in the snare drum so that all three players can practice the same sticking together.

The timpani player is featured from measure 50 to the end. Write in stickings as necessary. Although the part is written at forte (and above), be as musical as possible; this isn’t a time to destroy the timpani. Practice the drum-to-drum parts in measures 57, 60, 61, and 63 slowly until it flows.

Player 1 should use yarn mallets to play the cymbal (yarn for rolls, the shaft or to a stick for rhythmic patterns). Players 2 and 3 should use sticks to play their percussion parts (hi hat and floor tom). Player 4 can use the back of the timpani mallets to play the ride cymbal but a drum stick is preferred.

Player 5 should have the high tom placed to the right of the snare drum.

## Set-Up

### **Player Four**

*Timpani, Ride Cymbal*

### **Player Five**

*Snare Drum, High Tom*

### **Player Six**

*Bass Drum*

### **Player Two**

*Vibes, Hi-Hat*

### **Player One**

*Bells, Sus. Cymbal*

### **Player Three**

*Marimba, Wind Chimes,  
Floor Tom*

# Ultraviolet

by John R. Hearnnes

♩ = 130

Play section 3 times

Player 1  
Bells &  
Sus. Cymb.

Player 2  
Vibes &  
Hi-Hat

Player 3  
Marimba  
Percussion

Player 4  
Timpani  
Ride Cymb.

Player 5  
Snare

Player 6  
Bass Drum

Player 1  
Bells &  
Sus. Cymb.

Player 2  
Vibes &  
Hi-Hat

Player 3  
Marimba  
Percussion

Player 4  
Timpani  
Ride Cymb.

Player 5  
Snare

Player 6  
Bass Drum

The musical score is written for six players in 12/8 time. It begins with a tempo marking of 130 beats per minute. The score is divided into two systems of six staves each. The first system covers measures 1 through 6, and the second system covers measures 7 through 11. The key signature is one flat (B-flat). The score includes various percussion parts with specific instructions and dynamics. Measure 1 starts with a repeat sign and a fermata. Measure 2 is the start of the main section, repeated three times. Measure 3 includes a 'sus. cym.' instruction for Player 1. Measure 4 has a 'mf' dynamic for Player 1. Measure 5 has a 'p - mp - mf' dynamic for Player 5. Measure 6 has a 'to floor tom' instruction for Player 3. Measure 7 has a 'mf' dynamic for Player 1. Measure 8 has a 'mf' dynamic for Player 3. Measure 9 has a 'mf' dynamic for Player 4. Measure 10 has a 'mf' dynamic for Player 5. Measure 11 has a 'mf' dynamic for Player 6.

# Ultraviolet

pg. 2

Musical score for measures 12-16. The score is for six players:

- Player 1:** Bells & Sus. Cymb. (Measures 12-16)
- Player 2:** Vibes & Hi-Hat (Measures 12-16)
- Player 3:** Marimba Percussion (Measures 12-16)
- Player 4:** Timpani Ride Cymb. (Measures 12-16)
- Player 5:** Snare (Measures 12-16)
- Player 6:** Bass Drum (Measures 12-16)

Measure 12: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 13: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 14: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 15: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 16: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Musical score for measures 17-21. The score is for six players:

- Player 1:** Bells & Sus. Cymb. (Measures 17-21)
- Player 2:** Vibes & Hi-Hat (Measures 17-21)
- Player 3:** Marimba Percussion (Measures 17-21)
- Player 4:** Timpani Ride Cymb. (Measures 17-21)
- Player 5:** Snare (Measures 17-21)
- Player 6:** Bass Drum (Measures 17-21)

Measure 17: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 18: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 19: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 20: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

Measure 21: Player 1 has a cymbal roll. Player 2 has a vibraphone roll. Player 3 has a marimba pattern. Player 4 has a timpani pattern. Player 5 has a snare pattern. Player 6 has a bass drum pattern.

# **Snomz**

**Performance Notes:** *“Snomz” was written as a black-light ensemble in mind, but is not a necessity. If using black-lights, you’ll need three to four to be most effective. Place each on a music stand laid flat, spaced evenly between the six players, turned in toward the players. The stands should be placed about three to four feet out in front of the section. If possible, hang black draping from the stands that will reach the floor so as to block anything below drum head level that may show in the black-light. Use black duct tape to hold lights and draping in place. Paint or use fluorescent tape on the sticks. If possible, the three Snare Drums should vary in pitch, (Snares 1-3 / High to Low). The Toms as well, High to Low.*

*Be sure and pay close attention to the stickings as this will be very prominent using black-lights and will be most effective (visually) if played together.*

*Note the “groove” established at Letter A between the three Tom players. Strive for a smooth volume balance here as well as all sections during any “call & answer” between Snares & Toms, (ex: bars 4, 26, 50 etc...).*

*In bars 12 & 26 the Snare players execute “air toms” during the Tom passages and pretend to be playing toms moving from their left to right out in front, face level.*

*Practice achieving an even volume during the pyramid section at bars 43-46.*

*Be sure all soloists can be heard at Letter D.*

*Have fun and innovate during all suggested (and un-suggested) “visual” sections. (Add other walk-by effects from non-players dressed in black!)*

*See the video tutorial on suggested visual ideas found on the Jamsicles page at [www.rowloff.com](http://www.rowloff.com)*

## **Set-Up**

**Player One    Player Two    Player Three    Player Four    Player Five    Player Six**

*Snare 1*

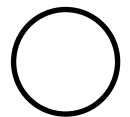
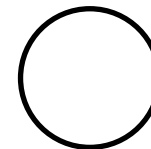
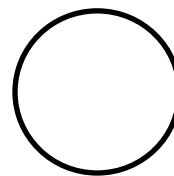
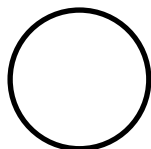
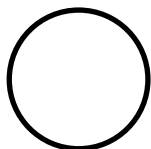
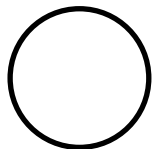
*Snare 2*

*Snare 3*

*Low Tom*

*Medium Tom*

*High Tom*



*Audience*

# Snomz

(Snares & Toms...clever, huh?)

Chris Crockarell

♩ = 120

Snare 1  
R R L L R  
*f*

Snare 2  
*f*

Snare 3  
*f*

Low Tom  
*f*

Med. Tom  
*f*

High Tom  
L R  
*f*

6  
7  
8  
9  
10

stick visual!

A short buzz strokes / both hands  
*p*  
short buzz strokes / both hands  
*p*  
short buzz strokes / both hands  
*p*  
right stick on rim  
*f*  
right stick on rim  
*f*  
right stick on rim  
*f*

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

R L R L L L R  
*ff*

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# Snomz

pg. 2

11 12 13 14 15

*play in the air visual!  
running down the toms, left to right*

Snare 1

Snare 2

Snare 3

Low Tom

Med. Tom

High Tom

16 17 18 19 20

*air visual*

**B** *raise left forearm and stick at the elbow,  
so perpendicular to the floor* *raise right forearm and stick at the elbow,  
so perpendicular to the floor*

Snare 1

Snare 2

Snare 3

Low Tom

Med. Tom

High Tom

R L

*f* *mp* *f* *mp*

R R R R R R R R

L L L L L L L L

*raise left forearm and stick at the elbow,  
so perpendicular to the floor* *raise right forearm and stick at the elbow,  
so perpendicular to the floor*

*f* *mp* *f* *mp*

R R R R R R R R

L L L L L L L L

*f* *mp* *f* *mp*

R R R R R R R R

L L L L L L L L

*f* *mp* *f* *mp*

pg. 63

# Ave Maria

**Performance Notes:** “Ave Maria” is written in 4/4 and has a quarter note metronome marking, but it should have something of a cut-time feel to give it the right Latin flavor.

Play the accents (1 & 3) of the shaker rhythm higher in the air and the unaccented notes (2 & 4) lower. This helps the accents speak and gives the part a nice flow.

The sizzle cymbal should be played with a finger or a soft mallet. Using a stick or the clave will produce an attack that is too harsh.

On vibraphone, put the pedal down at the beginning of each phrase and let it up at the end of each phrase. It may help to get the repetitive rhythm by thinking, “(Rest) down up up up up -- down down”.

On bells, use plastic mallets. Brass mallets would produce too bright a sound for this piece.

The Marimba 1 part may be played on a xylophone, but the parts are written so that Marimba 1 & 2 can share one 4 1/3 octave instrument.

## Set-Up

**Player One**

*Shaker*

**Player Two**

*Claves*

**Player Three**

*Vibes*

**Player Five**

*Marimba 1 (Xylo)*

**Player Four**

*Bells*

**Player Six**

*Marimba 2*

# Ave Maria

C. Gounod / J.S. Bach  
arr. by David Steinquest

♩ = 160 *Light & Flowing*

The musical score is arranged for six players in a 6/8 time signature. The tempo is marked as 160 beats per minute, with the instruction "Light & Flowing".

- Player 1 (Shaker):** Plays a rhythmic pattern of eighth notes with accents, marked *mf*.
- Player 2 (Claves/Sizzle Cymb):** Plays a rhythmic pattern of eighth notes with accents, marked *mf*. Includes performance instructions: "sizzle cymb." and "strike w / finger or stick".
- Player 3 (Vibes):** Plays a melodic line with a slur, marked *mf*.
- Player 4 (Bells):** Plays a melodic line with a slur, marked *f*.
- Player 5 (Marimba 1):** Plays a melodic line with a slur, marked *f*.
- Player 6 (Marimba 2):** Plays a bass line with a slur, marked *mf*.

The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. A section marker "A" is placed above measure 9. The key signature is one sharp (F#).



# Ave Maria

pg. 2

11 12 13 14 15

**Player 1**  
Shaker

**Player 2**  
Claves  
Sizzle Cymb

**Player 3**  
Vibes

**Player 4**  
Bells

**Player 5**  
Marimba 1

**Player 6**  
Marimba 2

16 17 18 19 20

**Player 1**  
Shaker

**Player 2**  
Claves  
Sizzle Cymb

**Player 3**  
Vibes

**Player 4**  
Bells

**Player 5**  
Marimba 1

**Player 6**  
Marimba 2