

QUATTROSICLES!

“Eight Diverse Quartets for Assorted Percussion Genres”

(Grades II-III)

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Time for 4

Performance Notes: *Time for 4* is a quartet for friends who like to drum. The opening 2-measure theme expands in dynamics and transforms into longer phrases. Each player is given the opportunity to play a solo before they engage in a short 'conversation' that returns to the opening theme and builds to an energizing conclusion. Maintaining an effective overall-all balance is important because every percussion instrument speaks differently, some naturally projecting stronger than others. During the solo sections, the accompanying parts should strive to stay soft enough to ensure that the soloist is clearly heard without having to 'overplay'. It would be helpful for Player 4 to mount the cowbell, tambourine, and block on a percussion rack to allow the instruments to fully resonate.

Set-Up

Player Three
(3)Timpani

Player One
Snare Drum

Player Two
Bongos

Player Four
Percussion

Time for 4

by James Campbell

♩ = 120

Snare Drum

Bongos

Timpani

Percussion

6 7 8 9 10

p *mp* *mf* *f* *diminuendo* *diminuendo* *diminuendo* *diminuendo*

suspended cymbal

block

Time for 4

pg. 2

Musical score for measures 11-15. The score is arranged in four systems, each with a staff and a dynamic marking. The instruments are Snare Drum, Bongos, Timpani, and Percussion. The Snare Drum part features a consistent rhythmic pattern of eighth notes with accents. The Bongos part has a similar pattern, with rests in measures 12, 14, and 15. The Timpani part plays a sequence of notes, starting with a half note and followed by quarter notes. The Percussion part plays a sequence of notes, starting with a half note and followed by quarter notes. The dynamic marking *p* (piano) is indicated in the second system of each staff.

Musical score for measures 16-20. The score is arranged in four systems, each with a staff and a dynamic marking. The instruments are Snare Drum, Bongos, Timpani, and Percussion. The Snare Drum part features a consistent rhythmic pattern of eighth notes with accents. The Bongos part has a similar pattern, with rests in measures 17, 18, and 19. The Timpani part plays a sequence of notes, starting with a half note and followed by quarter notes. The Percussion part plays a sequence of notes, starting with a half note and followed by quarter notes. The dynamic marking *mf* (mezzo-forte) is indicated in the second system of each staff. The Percussion part includes a section labeled "cowbell" in measure 17 and "tambourine" in measure 18.

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Jamalota

Performance Notes: *Jamalota* is a fun quartet that includes some inner-active “weaves” between parts. Especially note bars 1-12 between the toms and snare drum. Starting with a rim accent pattern played between each and then a drum-set type groove that happens beginning in bar 5. Be sure there is an even volume balance through this section between the two, as if coming from a single drum-set player. The headless tambourine can be hand held or mounted on a stand. Make sure the snare cross-shots and claves pattern are in sync starting in bar 23. If available, have the toms player switch to wire brushes, bars 34-40. At letter **D**, keep the inner-play balanced between the snare, toms, and suspended cymbal, while the blocks provide a solid pulse. The sticking for the tom solo is only suggested in bar 59. The player may execute whatever is most comfortable. *Enjoy!*

Set-Up

Player Four
Percussion

Player One

Marimba
Suspended Cymbal

Player Three

Snare Drum
Ride Cymbal

Player Two
(3) Toms
Vibraslap

Jamalota

by Chris Crockarell

♩ = 138

Marimba
Sus. Cymbal

left to right,
low to high

on rim,
low drum

(3) Toms
Vibraslap

mf

on rim

mf

Tambourine
Guiro
2 Blocks
Claves
Sus. Cymbal

sus. cymbal
w/ mallet

p

Marimba
Sus. Cymbal

mf

(3) Toms
Vibraslap

f

Snare Drum
Ride Cymbal

f

headless
tambourine

f

Tambourine
Guiro
2 Blocks
Claves
Sus. Cymbal

p

Jamalota

pg. 2

Marimba
Sus. Cymbal

(3) Toms
Vibraslap

Snare Drum
Ride Cymbal

Tambourine
Guiro
2 Blocks
Claves
Sus. Cymbal

Marimba
Sus. Cymbal

(3) Toms
Vibraslap

Snare Drum
Ride Cymbal

Tambourine
Guiro
2 Blocks
Claves
Sus. Cymbal

On Point!

Performance Notes: *On Point!* is a super fun hand drum quartet that has the flexibility to be played on a general Tubano type drum or it works great on congas too. Additionally, it is written for 4 players, but with split parts written always in groups of two, you can add more players and would work with any number of players 2 and up.

There are two fundamental sounds that the players should work to refine when playing this piece. A **high/open tone** and a **low/bass tone**.

High/Open Tone: Players should use about 3/4 of the hand, and strike towards the edge of the drum. The hand comes off the head after the strike, to produce a resonant sound. This stroke uses a little more than just fingers to produce the sound, but not the entire palm. The hand will feel like the center of the palm hits the rim when producing this open tone. If players only use fingers, the sound quality will be too thin.

Low/Bass Tone: There are two different types of low or bass tones that are used in this piece. The flat hand bass tone is used when the players use the entire hand to strike in the middle of the drum, with an emphasis on the palm being the primary attack point. Players should strive for a deep, low tone but still with resonance. The hand comes off the drum after striking. The other bass tone notated uses a fist to create a low sound. This is both for visual interest and emphasis on the accent.

Visual Notes: The uniformity and the extra attention to the visuals and how players move together when performing this piece, adds interest and extra flare that audiences find entertaining. Below are a few descriptors of movements to add to the piece.

Measure 13 - After striking the bass tone on count 1, players float hands to face level or above to play the clap.

Letter B - Measures 14, 16, and 18, players swing the hand that is not playing the three note pattern. So when playing three rights, players swing their left, (slightly to the left), toward the player to their left, then come back to play three lefts, while they swing their rights toward the right. End players still swing in both directions.

Measure 22: All players turn their heads towards player 4, when they play the downbeat on the side of the drum. This should be a snappy head turn right with the downbeat.

On Point! Performance Notes cont.

Letter C: Unaccented notes should be played much softer than accents, to create great groove and inflection.

Letter D: LOTS of energy. Have players really play this section with energy and body language that is like they are grooving to their favorite song ever.

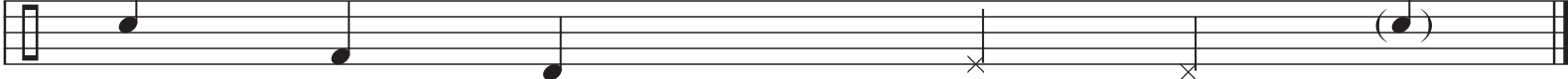
Measure 42-45: The Right hand keeps the quarter note on the shell, while the left hand plays the bass tone in the center of the head (count 1), leaves the hand down, and slides the hand over the head toward the edge until it plays the high tone (& of 3).

Measure 46 - 47: Using fingernails, the players scrape in the center, (out, in out, in) in the rhythm of 8th notes. In measure 47, while continuing 8th note scrapes, bring the right hand toward the ear (ct. 1), as if the players are holding the ear piece of headphones, and add vocalize "whoop, whoop" on quarter note counts, 1 and 2.

Meas. 10-12, and 53 - 55: These parts should be played with big motions, fairly high strokes, with everything staying fluid and in motion.

It would be best to reference the video performance of this at www.rowloff.com to help reinforce and better understand the visual descriptors listed above.

Set-Up

	Player One	Player Two	Player Three	Player Four			
	open tone	bass tone (center)	fist (center) ^	clap x	right side of shell x	left side of shell x	open tone drum of player to right (•)
Key							

On Point!

by Julie Davila

♩ = 112

Player 1
f

Player 2
f

Player 3
f

Player 4
f

Musical score for measures 1-4. The score is in 4/4 time with a tempo of 112. It features four staves for Player 1, Player 2, Player 3, and Player 4. Player 1 starts with a dynamic of *f*. Player 2 starts in measure 2 with a dynamic of *f*. Player 3 starts in measure 3 with a dynamic of *f*. Player 4 starts in measure 4 with a dynamic of *f*. The notation includes eighth and sixteenth notes with accents and slurs. Fingerings are indicated by 'R' and 'L' below the notes.

Player 1

Player 2

Player 3

Player 4

A

Musical score for measures 5-8. The score continues with four staves for Player 1, Player 2, Player 3, and Player 4. Measure 5 is the start of a new section. Measure 6 contains a repeat sign. Measure 7 is marked with a box 'A' and contains dynamic markings *f*, *p*, and *f* with a crescendo hairpin. Measure 8 contains dynamic markings *f* and *f*. The notation includes eighth and sixteenth notes with accents and slurs. Fingerings are indicated by 'R' and 'L' below the notes.

On Point!

pg. 2

Player 1

Player 2

Player 3

Player 4

play 4 times

9 10 11 12

Detailed description: This block contains the musical notation for measures 9 through 12 for four players. Each player's part is on a separate staff. Above each staff, the instruction 'play 4 times' is written. The notation includes rhythmic patterns with stems and flags, and letters 'R' and 'L' indicating right and left hand movements. Measure 9 starts with a double bar line and a repeat sign. Measure 12 ends with a double bar line and a repeat sign. The notes are primarily eighth and sixteenth notes.

Player 1

Player 2

Player 3

Player 4

Float R.H. to clap

B

13 15 16

Detailed description: This block contains the musical notation for measures 13 through 16 for four players. Each player's part is on a separate staff. Above each staff, the instruction 'Float R.H. to clap' is written. A box labeled 'B' is positioned above measure 14. The notation includes rhythmic patterns with stems and flags, and letters 'R' and 'L' indicating right and left hand movements. Measure 13 starts with a double bar line and a repeat sign. Measure 16 ends with a double bar line and a repeat sign. The notes are primarily eighth and sixteenth notes.

Island Sunset

Performance Notes: *Island Sunset* creates a lazy mood of sitting on a beautiful beach and watching the sun disappear into the ocean. It is a basic bossanova groove, starting with the drum set and adding instruments into the groove. Vibes carry the melody, while the marimba provides chord changes. Marimba 2 can be doubled with a bass guitar for a fuller sound. If using a bass guitar, the player should be next to the drum set.

At Letter **D**, Marimba 2 plays an ostinato pattern and Vibes & Marimba 1 swap solo licks. If desired, you could open up this section for improvisation. Drum set changes to Guiro to give this section a little different flavor.

A quick word about the drum set: The player should be very delicate. Even though there are a few rim shots written, they should be mostly with the end of the stick giving a timbale sound. Throughout, the player needs to be careful not to overpower the ensemble.

Island Sunset should take your audience to their favorite beach and bring back memories of cherished times there.

Set-Up

Player Four

Drum Set

Player Two
Marimba
Player Three
Marimba
(Players share a Marimba)

Player One
Vibes

Island Sunset

by Chris Brooks

♩ = 128

Play 3x's

Score for measures 1-4:

- Vibes / Vibra Slap:** Rests in all measures.
- Marimba 1 / Mark Tree:** Rests in all measures.
- Marimba 2 (Bass Guitar):** *mf* 3rd time only. Bass line with eighth notes and rests. *rolls for marimba only* at the end of measure 4.
- Drum Kit / Guiro:** *mf* BD. Ride Cym / Cross Shot pattern.

Score for measures 5-8:

- Vibes / Vibra Slap:** Rests in all measures.
- Marimba 1 / Mark Tree:** Rests in measures 5-7. *Mark Tree* roll in measure 8, *mf*.
- Marimba 2 (Bass Guitar):** *mf* Bass line continues.
- Drum Kit / Guiro:** *mf* BD. Ride Cym / Cross Shot pattern continues.

Island Sunset

pg 2

A

Vibes
Vibra Slap

Marimba 1
Mark Tree

Marimba 2
(Bass Guitar)

Drum Kit
Guiro

Vibes
Vibra Slap

Marimba 1
Mark Tree

Marimba 2
(Bass Guitar)

Drum Kit
Guiro

3 *R.S.*

f

Duh-Dot

Performance Notes: *Duh-Dot* is a dynamic quartet scored for marching drums: snare drum, tenors, and 2 bass drums. The student books offer an option to revise the piece to a sextet, if you wish to use 4 bass drums, found in the player 4 book. *Duh-Dot* offers a great exercise in using multiple time signatures (duple). The snare drum part includes a crash cymbal & cowbell (each on a stand), as well as a hi-hat. The tenor player requires a mounted cowbell. If performing inside, practice for a level balance that's not too overpowering, both with the entire ensemble as well as between individual instruments. Pay close attention to dynamics and have fun performing!

Set-Up

For Quartet

Player Three
Bass Drum 1
(hi drum-part 3)

Player Four
Bass Drum 2
(low drum-part 3)

Player One
Snare Drum

Player Two
Tenors

For Sextet

Player Three
Bass Drum 1
(hi drum-part 4)

Player Four
Bass Drum 2
(part 4)

Player Five
Bass Drum 3
(part 4)

Player Six
Bass Drum 4
(low drum-part 4)

Player One
Snare Drum

Player Two
Tenors

Duh-Dot

by John R. Hearnese

$\bullet = 120$

crash cymbal

Snare
mf

Tenors
mf

(2) BD's
mf

(4) BD's
mf

Snare
p *mf*

Tenors
p *mf*

(2) BD's
p *mf*

(4) BD's
p *mf*

Duh-Dot

pg. 2

Snare

9 *f* R L R L R L R L R L *rim shot* 10 *f* R L R L 11 *mp* R *cym. bell* 12

Tenors

9 *f* R L R L R L R L R L *rim shot* 10 *f* R L 11 12 *mf* L R L R L

(2) BD's

9 *f* 10 *mf* 11 *mf* 12

(4) BD's

9 *f* 10 *mf* 11 *mf* 12

Snare

13 14 15 *A* *mf* *RH - hi hat, LH - snare* 16 *mf*

Tenors

13 14 R R *cowbell* 15 *mf* L R L R R L R L R 16 L R L L R L R L R

(2) BD's

13 14 *mf* 15 *mf* 16

(4) BD's

13 14 *mf* 15 *mf* 16

Whacked Out!

Performance Notes: *Whacked Out!* is written for one diatonic set of Boomwhackers™. Each of the four player uses (2) whackers.

Player 1: C & B / Player 2: A & G / Player 3: F & E / Player 4: D & C

Each player will have a wooden or cafeteria type chair/hard surface. All playing will be done on the chair back. THE backs of the chairs should be towards the audience.

Begin the piece with all four players seated with their backs to the audience. Player 4 will be the 1st to get up, turn towards the audience and begin playing. Each player will follow for their entrance every four measures.

Measure 17 are “air strokes”, above the head, down the line, just for a visual. The vocal “We’re Whacked Out” in the next measure should be very energetic.

At Letter **B**, all players will march in place, and the footsteps should be audible, but not too loud. Letter **C** begins a rockin’ groove and the players should be a little animated. At Letter **D** the groove gets a little more aggressive and should be accompanied by forward head bobbing, really getting into the groove. Head bobbing should cease on the downbeat of measure 54, but the marching continues ‘til the downbeat of measure 58. Beat 3 of measure 58 should be a loud stomp with both feet. In measures 55 & 56 players 3 & 4 have finger snaps. They’ll have to quickly put their whackers under their arms to accommodate this.

At measure 75 the marching resumes and continues ‘til the downbeat of measure 77. The vocal “We’re Whacked Out” in measure 78 should be even more lively than the 1st one.

When putting this piece together, take as many opportunities to add visual flair, Entertain your audience! Have Fun!!!

Set-Up

Player One

C & B

Player Two

A & G

Player Three

F & E

Player Four

D & C

Whacked Out!

by Chris Brooks

♩ = 132

Whacker 1
B & C

Whacker 2
G & A

Whacker 3
E & F

Whacker 4
C & D

mf

Whacker 1
B & C

Whacker 2
G & A

Whacker 3
E & F

Whacker 4
C & D

mf

Whacked Out!

pg 2

Whacker 1
B & C

Whacker 2
G & A

Whacker 3
E & F
mf

Whacker 4
C & D

Whacker 1
B & C
mf

Whacker 2
G & A

Whacker 3
E & F

Whacker 4
C & D

Nutcracker Rag

Performance Notes: *Nutcracker Rag* is based on five themes from Peter Tschaikovsky's ballet, *The Nutcracker*. Each section of this ragtime structure employs a different theme: the introduction uses the *Overture*; the first strain uses the *March*; the second strain uses the *Trepak*; the introduction to the trio uses the *Dance of the Toys*; and the trio uses the *Waltz of the Flowers*.

The xylophonist is the soloist and should always ride atop the sound of the rest of the group. The cadenza should start slowly and gradually accelerando back to the original tempo at the beginning of the *Dance of the Toy Flutes*.

The two marimba parts can be played on one 4 1/3 octave instrument. The marimbists primarily provide harmonic accompaniment. Marimba 2 is often playing the bass line and the bottom note of the off-beat chords. Play the left hand heavier and the right hand a little softer. Marimba 1 should balance with the right-hand part of Marimba 2. Marimba 1 has a number of melodic interjections (as in measures 6 and 8). Make sure to bring these out.

The drum set part should be played in a light vaudeville style. Use the stick tips on temple blocks to get a "ticky" sound. The tambourine should be headless and mountable on a cymbal stand. Hang the sleigh bells from a boom cymbal stand, attached with a length of string, so they don't have to be picked up and put down (just grab and shake!). The crash cymbal should be relatively small (15-16" is good) so it has a splashy sound.

Set-Up

Player One

Xylophone

Player Two
Marimba
Player Three
Marimba
(Players share a Marimba)

Player Four
Drum Set
Percussion

Nutcracker Rag

arr. by David Steinquest

$\text{♩} = 96$

- Overture -

Musical score for the Overture section. It consists of four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 96. The dynamics are marked as *ff* for the xylophone and marimbas, and *f* for the drum set. The score includes measures 1 through 4, with measure numbers 2, 3, and 4 indicated above the xylophone staff. The xylophone part features a melodic line with accents, while the marimbas play a rhythmic accompaniment. The drum set provides a steady pulse with accents.

f

A

- March -

Musical score for the March section. It consists of four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked as *f* for the xylophone, and *mf* for the marimbas and drum set. The score includes measures 6 through 8, with measure numbers 6, 7, and 8 indicated above the xylophone staff. The xylophone part features a melodic line with accents, while the marimbas play a rhythmic accompaniment. The drum set includes Hi-Hat and Temple Blocks, with accents marked above the notes. A box labeled 'A' is placed at the beginning of the section.

Nutcracker Rag

pg. 2

Xylophone (Soloist)

Marimba 1

Marimba 2

Drum Set Percussion

9 10 11 12

f

f

f

Xylophone (Soloist)

Marimba 1

Marimba 2

Drum Set Percussion

13 14 15 16

mf

mf

mf

pg. 64

Nutcracker Rag

pg. 6

Musical score for measures 44-47 of Nutcracker Rag. The score is arranged in four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 44 starts with a tempo marking of 44. The Xylophone part features a melodic line with accents. The Marimba 1 part provides a rhythmic accompaniment with chords. The Marimba 2 part plays a similar melodic line. The Drum Set Percussion part features a consistent rhythmic pattern. Measure 47 ends with a 2/4 time signature change.

Cadenza $\bullet = 92$

accel.

Musical score for measures 48-50 of Nutcracker Rag, marked as a Cadenza. The score is arranged in four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 48 starts with a tempo marking of 48 and a dynamic marking of *ff*. The Xylophone part features a melodic line with accents. The Marimba 1 and Marimba 2 parts provide a rhythmic accompaniment with chords. The Drum Set Percussion part features a consistent rhythmic pattern. Measure 50 ends with a 2/4 time signature change.

pg. 68

Nutcracker Rag

pg. 7

C

$\text{♩} = 96$

- Dance of the Toy Flutes -

Musical score for "Dance of the Toy Flutes" (Section C). The score is in common time (C) with a tempo of 96 beats per minute. It features four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The Xylophone part includes a triplet of eighth notes at measure 53. The Marimba 1 and 2 parts play sustained chords, with Marimba 1 marked *f* and Marimba 2 marked *f*. The Drum Set Percussion part includes Sleigh Bells, marked *ff*.

D

- Waltz of the Flowers -

Musical score for "Waltz of the Flowers" (Section D). The score is in 3/4 time with a tempo of 96 beats per minute. It features four staves: Xylophone (Soloist), Marimba 1, Marimba 2, and Drum Set Percussion. The Xylophone part is marked *f*. The Marimba 1 part is marked *mf*. The Marimba 2 part is marked *mf*. The Drum Set Percussion part is marked *mf*.

pg. 69

Klickety-Klack

Performance Notes: *Klickety-Klack* is an entertaining quartet for 2 plastic buckets and two ladders. (See set-up photo on the following page.) You'll find the nomenclature keys in the front of the score and the parts. For comedic effect, if desired, leave the ladders off stage and begin the piece with only the two bucketeers on stage. Starting and repeating bars 1-4, until the ladder players first come out with two small paper cups and a small drumstick and begin playing along with the bucketeers as if wanting to join. The bucketeers see what's going on and, snobbishly, wave them off as to imply that something so small would not work with what they're performing. They walk off stage and the bucketeers begin playing from bar 1, again. Then the ladder players return with plastic solo cups and try to fit in once more with the other two players, playing on the bottoms of the cups. Again, they are waved off and they return backstage. The bucketeers begin playing once more and this time the determined players walk on stage, each with their ladder, and set the ladders in their playing positions. Both bucketeers are amazed and finally give-in and accept that the ladders will compliment the ensemble. From that point, the piece begins at bar 5.

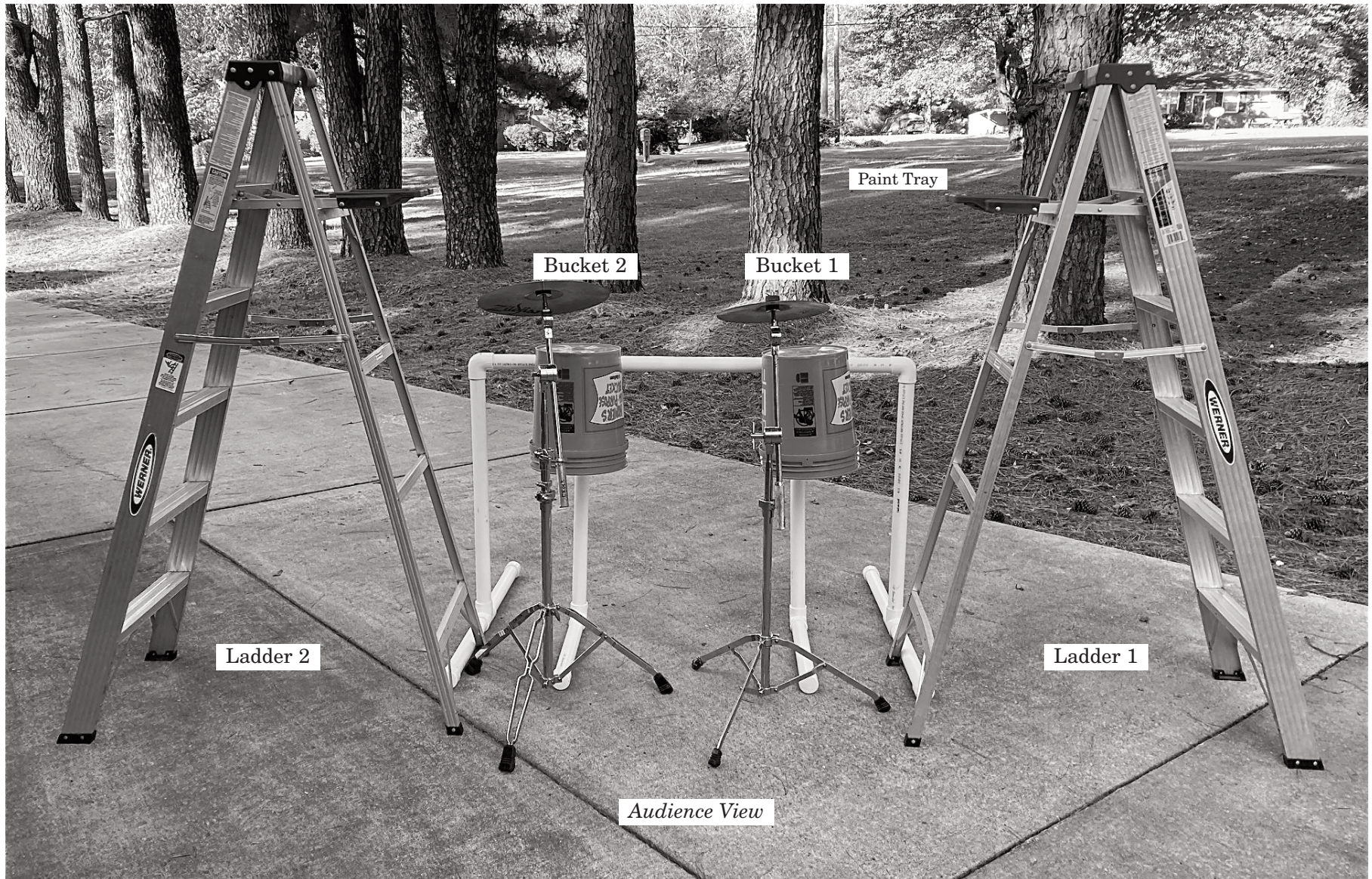
Beginning in the solo sections at letter C, both ladder players move over behind the two bucketeers and in bars 42 & 43 wave their sticks in the air over the bucketeers heads as if they have horns, then return to their ladder positions. The bucketeers return the prank by moving to the back of the ladders in bars 46 & 47 and, beginning in bar 48, tilting the ladders slowly down and away from themselves, (toward the audience), taking 2 bars to arrive at approximately a 45 degree angle. Then slowly take two bars to tilt the ladders back up to the original standing position. This will, of course, take some practice for the ladder players to perform while the ladders are slowly moving.

The ladder "gliss" (glissando) in bar 52 is performed by striking both sticks on the top rung while sliding them down swiftly to the bottom rung. Done in tempo and lasting one full beat.

Have fun with this ensemble and feel free to add your own comic creations, possibly dressing up in painter overalls and hats!

For directions on building the PVC bucket stand, go to: <https://youtu.be/wRoC7B6KaCI> This tutorial is for building a stand for four buckets. You'll only need a stand to hold two buckets. *Have Fun!!*

Klickety-Klack Set-Up



Klickety-Klack

by Chris Crockarell

Keys:

Bucket 1
top of bucket *front rim* *right side of bucket* *left side of bucket* *splash cymbal* *top of partner's bucket* *stick clicks* *paint tray of ladder*

Bucket 2
top of bucket *front rim* *right side of bucket* *left side of bucket* *suspended cymbal* *top of partner's bucket* *stick clicks* *paint tray of ladder*

Ladder 1
top of ladder *1st Rung* *2nd Rung* *3rd Rung* *4th Rung* *5th Rung* *stick clicks* *side of ladder, by 3rd rung*

Ladder 2
top of ladder *1st Rung* *2nd Rung* *3rd Rung* *4th Rung* *5th Rung* *stick clicks* *side of ladder, by 3rd rung*

♩ = 130

Bucket 1
f
 R L R L R L R R L R L R L R R L R L R L R L R

Bucket 2
f
 R L R L R L R R L R L R L R R L R L R L R L R

Ladder 1

Ladder 2

Klickety-Klack

pg. 2

Bucket 1

Bucket 2

Ladder 1

Ladder 2

5 6 7 8 9

f *f*

f *p* *f*

f *f*

f *p* *f*

R B B R L R L R R L R L R B B B R L R L

B B B B R L R L

Bucket 1

Bucket 2

Ladder 1

Ladder 2

10 11 12 13 14

ff *ff* *ff* *p* *f*

ff *ff* *ff* *p* *mf*

R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L