TRISICLES

A Collection of Ten Easy Percussion Trios

by Chris Crockarell and Chris Brooks

Table Of Contents

For your convenience, the score staff names contain the complete instrument listing of the individual part. Throughout the ensembles the top staff is player 1, the middle staff is player 2 and the bottom staff is player 3.

Enjoy listening to the Trisicles ensembles on the enclosed CD-Rom, as well as Rhythmsicles, Groovesicles & Malletsicles. You can also pop the CD-Rom into your computer and enjoy video excerpts from Noveltysicles.

Rumba da Bumba

Performance Notes: Rumba da Bumba is a simple tune that proves to be an excellent tool for the students to learn the art of listening-in and locking-on to a groove.

Player 3 (snare drum/snares off) sets up the groove in the beginning with the marimba providing a bass line beginning in bar 3.
Note the road map on this piece educates a simple "D.S. to Coda" form.
At letter **B**, player 3 has the option of playing a light buzz stroke into the head to give the piece a more stylistic feel.
Make sure there is a notable difference between a regular ride cymbal sound and when player 3 goes to the bell of the cymbal.
Have players 1 & 2 practice their simple groove at letter **C** to establish a strong foundation for player 3's solo in bars 31-38.
Player 1 needs an auxiliary table with a cloth or towel over it to place the maracas on. A triangle clipped to the music stand is recommended for execution for the quick change from bar 38 to 39. The triangle beater should also be placed on the auxiliary table.
Hard rubber mallets should be used for the xylophone and hard yarn or soft rubber mallets for the marimba.
A shaker or shakers may substitute for the maracas.

Player 3 Set-Up:
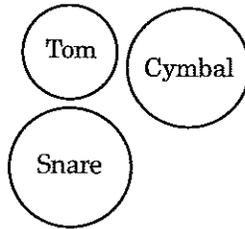
Set-Up

Player 1
Xylophone,
Maracas, Triangle

Player 3
Snare Drum,
Tom, Ride Cymbal

Player 2
Marimba, Claves

Rumba da Bumba

by Chris Crockarell

Mr. Powers

Performance Notes: *Mr. Powers* should give its listeners that groovy 60's vibe . . . YEAH BABY! For your performance, you may even want to have the players dressed in 60's garb to totally enhance the piece.

The first section of the piece is a straight ahead 60's rock n'roll groove, and should be played almost square. Letter C with it's lazy swing feel should give the listener just a bit of classic Burt Bachrach. A slight bit of swaying choreography in this section will add to the feel.

If you're really adventurous, add a go-go girl on each side of the trio to really give it that over the top 60's vibe!

Set-Up

Player 3
Marimba

Player 2
Xylophone,
Ride Cymbal

Player 1
Bells

Mr. Powers

by Chris Brooks

pg 10

Three Times Three

Performance Notes: *Three Times Three* is a snare drum trio with each player also incorporating another percussion instrument.

Optimally, the (3) drums would be different sizes, but if each player is using a 5" student model snare drum, different tunings will suffice. Also, the drums should all be concert snare drums, no marching snares.

For players 1 & 2, tambourine and cowbell are handheld, so they'll need a chair, stool or trap table for those instruments. The cowbell could be mounted, but the tambourine should be held and shaken, <u>not mounted and played with sticks</u>.

Suggested Snare Drums: **Snare 1** - 5" Snare, **Snare 2** - 6 1/2" Snare, **Snare 3** - Piccolo Snare

Set-Up

Player 1
Snare Drum, Tambourine

Player 3
Snare Drum, Ride Cymbal

Player 2
Snare Drum, Cowbell

Three Times Three

♩ = 100-108

by Chris Brooks

Rin Tin Tins

Prep: "Rin Tin Tins" requires three 5-gallon metal buckets. (One player per bucket.)
The players will use regular drum sticks and perform the piece with bucket bottoms up.
The buckets may either be placed on stands or can be strapped on by drilling two holes and screwing in eye-hooks using bolts to tighten from inside the bucket. Bungi cords are then hooked into the eye-hooks and placed around the waist of the "bucketeer".

*For a more thorough description of this process, please go to the "Trisicles" page at the Row-Loff website: **www.rowloff.com** and view the magnificent tutorial video that has been nominated for a Golden Global Warming Award!*

Performance Notes: The piece begins in bar 1 with all three players using buzz, or multiple bounce, strokes on the sides of their cans. Each player has a "step-out" one bar solo in this first section. If the players are wearing their buckets, have them step-out of line during their "feature".
Note that the players should be close enough to each other to perform on the adjacent buckets. (bar 13, bars 22-23, bar 38.)
Again, have the players step forward during the two bar solos at letter **B**.
Make sure all stick-clicks are performed by having the players click loudly out and up in front of their face. (Ex: bar 23 & 32)
Bar 30 is meant to be a fun visual by having the players turn to the player to their right and act as if they were "whacking" them on the head while striking their own buckets.
Letter **D** should offer a stark dynamic contrast starting with bucket 1 at piano and adding/building every 2 bars. If desired, this section may be doubled in length. (A twelve bar repeat section instead of six bars.)
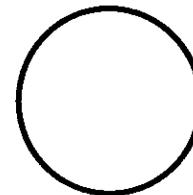Make the most out of the last visual by having each player step forward toward the audience with their right leg or throwing their sticks behind them after the last note is played. (Some "janitor" attire will offer some visual stimulation!)   *Have Fun, Bucketeers!!*
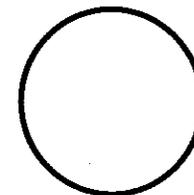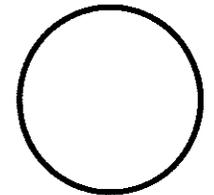
Bucket Key:
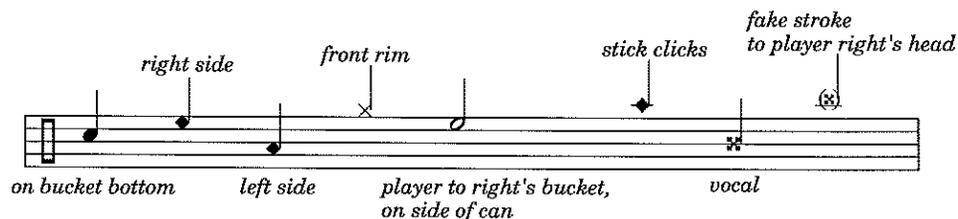
Set-Up

Bucket 1   **Bucket 2**   **Bucket 3**

Rin Tin Tins

by Chris Crockarell
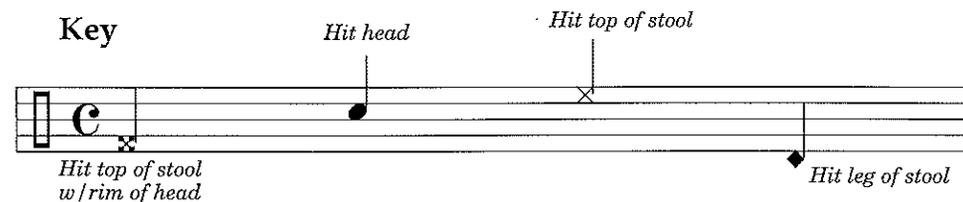
Wop Upside The Head

Performance Notes: For *Wop Upside The Head*, each player will need a drum that corresponds with the size of their specified head, a stick, mallet or brush, and a 30" <u>wooden</u> stool.

The piece should open with each player sitting on their stool with the drum in their lap, a bit of drum head changing discussion should be going on, and while in the process of changing heads, Player 1 asks, "What do we do with these old heads?". Player 2 gets up, takes the head and a mallet that just happens to be laying around, and assertively plays the clave pattern until he's stopped by Player 3. Player 3 then picks up a brush (that just happens to be laying around), and plays a latin groove that's a bit livelier.

Player 1 stops Player 3, pulls a stick out of his back pocket, and begins playing a rhythm that incorporates the head and the stool. The other (2) players one at a time join in with a rhythm of their own incorporating their stool. The three players should end up in a straight line across the stage, although they may not start that way.

All this needs to be performed with a lots of theatrics and showmanship. The rhythms are fairly easy so the players can focus on selling the piece and not have to struggle too much with their parts. BUT, even though the parts are easy, make sure they are being cleanly executed before the theatrics take over.

If you'd like to see a short video tutorial for the piece, visit www.rowloff.com, go to the *Trisicles* page, and there you'll get some pointers on how to simultaneously bang on a drum head and a stool.

Key

Hit head   *Hit top of stool*

Hit top of stool w / rim of head   *Hit leg of stool*

Set-Up

Player 1
14" Head w/Stick

Player 2
16" Head w/Mallet

Player 3
14" Head w/Brush

Wop Upside The Head

by Chris Brooks

Emerald Rainbow

Performance Notes: *Emerald Rainbow* is an ensemble using all metal instruments. It should be performed with a very delicate approach. Care should be taken throughout the piece not to let the vibes overpower the bells.

Player 2 (bells, triangle) is the melody instrument, and Player 3 (vibes, triangle) provides the chordal structure of the piece. Player 1 uses a variety of light metals to color the piece.

Player 1 should place the triangle and mounted tambourine together on (1) stand, to the left of the ride cymbal, play the ride cymbal with a light stick in the right hand and play the mounted tambourine with their left hand (no stick or beater). The mark tree should be placed above the triangle and mounted tambourine and also played with the left hand.

At letter **C**, the vibe pattern should establish a light groove with the bells and chimes providing melody and harmony. At letter **D**, all three players are playing triangles of different sizes with players 2 and 3 playing antiphonal parts.

The piece could also be performed with (2) vibraphones (vibes replace bells in Player 2). If doing this, the entire Player 2 part should be played up an octave. If you have a traditional set of vibes that only go up to a high F, simply omit the high G on the downbeat of measure 16. That measure <u>can</u> be played up the octave (as written) if you have extended range vibes.

Set-Up

Player 1
Ride Cymbal, Mark Tree,
Mounted Tambourine,
Triangle, Chimes

Player 3
Vibes,
Large Triangle

Player 2
Bells,
Small Triangle

Emerald Rainbow

by Chris Brooks

pg 35

The First Noel

Prep: Player 1 (bells) will need to set-up the triangle/finger cymbal configuration using two music stands. Hang the triangle from the music stand using a clamp. The single finger cymbal should be hanging between the two stands by placing a pencil through the hoop of the finger cymbal strap with each end of the pencil placed on the lip of each stand, allowing the finger cymbal to swing freely in between. When executing the part beginning in bar 19, strike the triangle with the triangle beater and smoothly move over to strike the finger cymbal on beat 3.
The suspended cymbal for player 2 (marimba) should be placed just to the right of the music stand and high enough to allow the player to execute the rolls without the cymbal striking the marimba bars as it is being played. Take care that the cymbal is not hanging over too far into the chromatic playing area as to hinder marimba execution.

Performance notes: Pay extreme attention to the dynamics and phrase markings throughout the piece. Strive to achieve a unison mezzo-piano between the bells & vibes at letter **D**. Give a slight separation (breath) before playing the last note.

Merry Christmas!

Set-Up

Player 2
Marimba,
Suspended Cymbal

Player 1
Bells,
Mark Tree, Triangle,
Finger Cymbal

Player 3
Vibes

The First Noel

arr. by Chris Crockarell

Procession Of The Sardar

Performance Notes: *Procession Of The Sardar* by Russian composer Mikhail Ippolitov-Ivanov and arranged by Chris Brooks is the quintessential Russian march.

The timpanist should have the mounted tambourine placed slightly to the right and and a few inches above the timpani head, and play the tambourine with the mallet in his right hand (the 16th notes in measure 2 should be played with both mallets).

For Player 1, the snare drum should be placed to his left, behind and at the low end of the xylophone. The first (2) snare figures are marked "play w/xylo mallets" to avoid a unreasonably quick mallet change, and also gives the snare drum a little different timbre.

Player 2 should have the suspended cymbal on the same side of the marimba as their music stand, 12" to 18" inches above the keyboard, and angled toward them a bit. A trap table or chair will be necessary for the crash cymbals and should be on the players right but not blocking access to the marimba keyboard.

Letter **D** should be played very stately with emphasis on the timpani. The section is marked *forte*, but should be very forceful. *Fortissimo* in this section would be fine as long as it's controlled.

Set-Up

Player 3
Timpani,
Mounted Tambourine

Player 1
Xylophone, Snare Drum

Player 2
Marimba, Suspended Cymbal,
Crash Cymbals

Procession Of The Sardar

Rumble.com

Prep: Players 2 & 3 should set-up face-in to the middle. Player 3's bass drum is set to the left of him/her & the bongos to the right. The splash cymbal is set behind and just to the right of the bongos. (The higher pitched bongo is on the left side.)
Player 1 should have the suspended cymbal set-up outside and between the 2 smaller timpani.
Player 2's set-up is like that of a drum-kit. (With the omission of a bass drum.) Player 2 should be seated while performing.

Performance notes: Work the balance of the bass drum solo in bars 3-6 to smoothly transcend to the timpani solo in bars 7-10.
Be sure the isolated tom solo in bar 17 and timpani solo in bar 18 stand out.
Rehearse the dynamic contrast going into bar 19 making sure the timpani and ride cymbal lock-in to a soft groove.
Observe the bongo solo balance from letters **B** to **C** making sure that players 1 & 2 provide a solid rhythmic foundation and are not over-bearing.
Keep a noticeable decrescendo balance between the solos in section **C** to **D**.
Letter **E** should give a steady "half-time" feel with the addition of the bass drum to player 2 providing a heavy "rockish" groove.
The ensemble should build going into letter **F** with all the players locking-in and keeping a steady, non-rushed tempo through to the end!

Set-Up

Player 1
(3) Timpani,
Suspended Cymbal

Player 3
Bass Drum,
Bongos,
Splash Cymbal

Player 2
Snare Drum,
Hi-Hat,
Ride Cymbal,
Tom

Rumble.com

♩ = 138-144

by Chris Crockarell

suspended cymbal

Timpani
Sus. Cymb.

p · *ff* · *mf*

hi-hat

Snare
Hi-Hat
Tom
Ride Cymb.

f

bass drum

Bass Drum
Bongos
Splash Cymb.

ff

timpani

ff · *ff*

○ = open

f

A

f

f
snare

f

Just Around The Block

Prep: All three players should be in a straight line facing the audience with their wood block (or jam block) mounted on a stand.
It is preferable that this piece is memorized but not a necessity. If music stands are needed, place them as flat as possible for maximum visual effect for the audience. Medium to hard rubber mallets work best for this piece.

Performance notes: This piece is great for teaching the art of listening to your fellow musicians. In fact, I urge you to split these parts between the entire band and have them use it as a rhythmic exercise by clapping the parts. (At a slower tempo.)
In bars 5 & 6 the players simply click their mallets together in front of them about 12 inches above the block.
Player 3 (low block) must establish a solid eighth-note pulse at letter **A**. As does player 1, beginning in bar 13.
At letter **B** the players raise their left mallet, then right mallet by bending the arm at the elbow. Take care to get an even "3 & 4 &" split in bar 20.
Bars 21 through 28 provide a great lesson in the sixteenth subdivision. Break this section down for the kids and let them see where they play together in sixteenths and have isolated solo sixteenths. Write out the basic rhythm that should be heard when all three play the section rhythmically correct!
Have fun with the "pyramiding" in bars 31 and 32 as well.
At letter **C** the players are free to add some comic relief by looking at each other as if to say... "What Next?".
Section 35-40 should be played as softly as possible while really accentuating the house-top accents.
Section **D** is a good lesson in counting to yourself and relying on the other players to do so as well.
Strive to open up the isolated sixteenth note pyramids at 47 & 48. Make sure that each set of four notes isn't "cramped".
Take the D.C. back to the beginning and end the piece to mountains of applause!!

Set-Up

Player 3	**Player 2**	**Player 1**
Low Pitched	*Medium Pitched*	*High Pitched*
Wood Block	*Wood Block*	*Wood Block*
(or Jam Block)	*(or Jam Block)*	*(or Jam Block)*

Just Around The Block

by Chris Crockarell