Performance Notes for Quadruple Decker

Down Under: (pg 2-9)

In the Percussion 1 part, the suspended cymbal should be played by using a drum stick to strike halfway between the edge and the bell of the cymbal. The player can let the cymbal vibrate except where the note is marked with a staccato. It would be best to mount the instruments in the Percussion 2 part to aid in moving quickly from one instrument to another.

N-Snare: (pg 10-19)

"N-Snare" can be performed by 6 or more players. If more than 6 players are used, reassign the visual for measures 30 and 31 so that every other person has their sticks up when their neighbor's is down. The sticks should not flow up and down but snap as to create a robotic look. Also, the notation for the drum to drum section (letter "B") is: "C" space - the individual's drum, the "E" space is the drum to each player's right, and the "A" space is the drum to each player's left. The players on the end should just air drum as if there was a drum to their right or left.

Practice and perform with the music stands pushed down and tilted back as far as possible as to allow the audience an unobstructed view of the snare drums.

Tostones: (pg 20-29)

Congas should be set up with the smaller drum on the left and the larger drum on the right. The notation for the conga part is as follows: "B" is a bass tone, "O" is an open tone, and "S" is a slap. Any note not designated with a letter should be considered an open tone. A bass tone is produced by striking the whole left hand (fingers and palm) flat on the middle of the conga head. The open tone is produced by hitting the edge of the conga with the fingers. For the slap tone, the left hand should be left on the conga after the bass tone, and the right hand hits the edge of the conga using a slightly cupped hand creating a "pop" sound. It is similar to a rim shot on a snare drum. The drum set up and stickings can be reversed for left-handed players.

Tostones (from the Spanish verb tostar which means "to toast") are a side dish made from sliced green (unripe) plantains which are cut either length-wise or width-wise and are twice fried. They are salted and eaten much like potato chips.

No Drums Allowed: (pg 30-39)

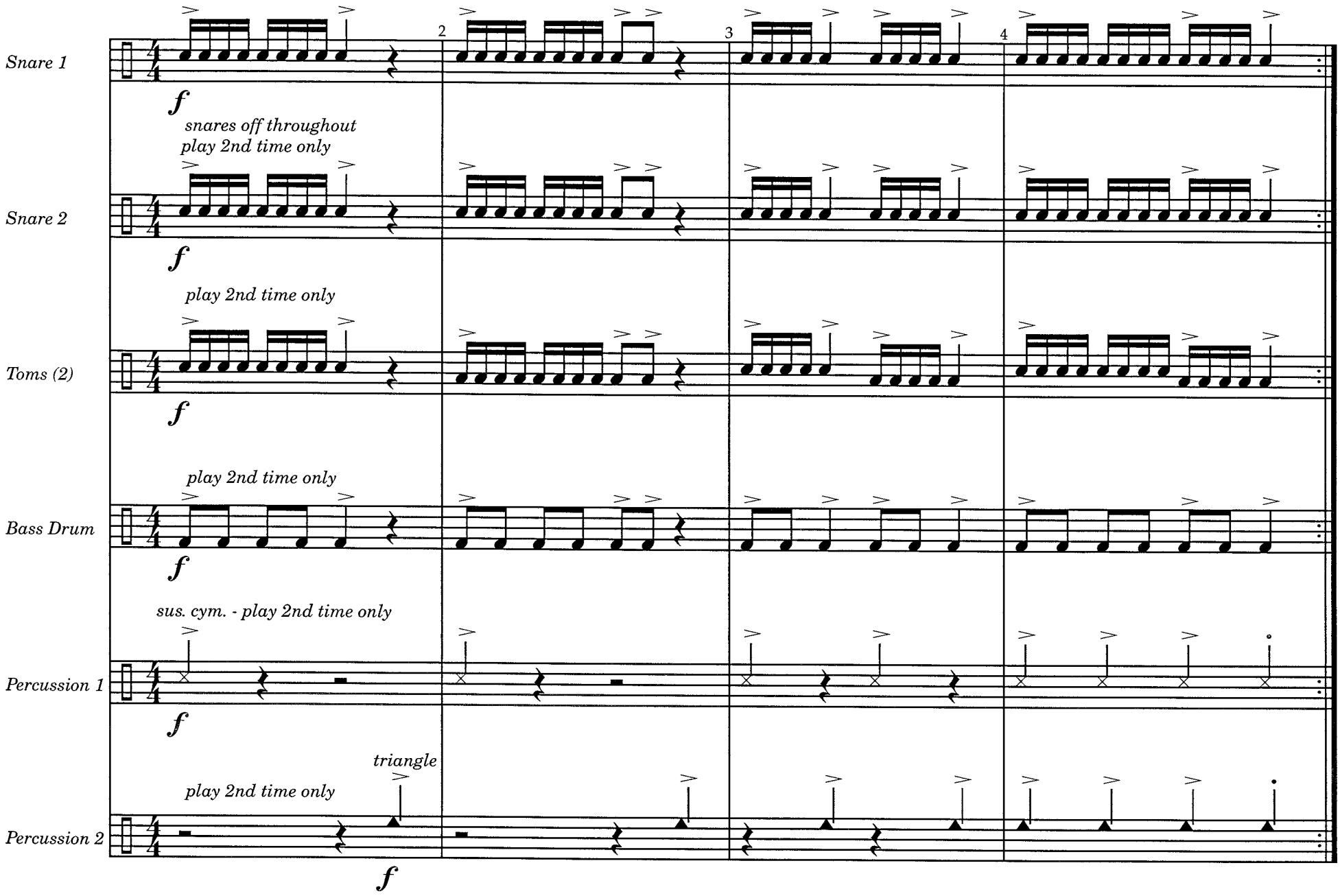
"No Drums Allowed" is a novelty piece that utilizes body sounds. Each player will use combinations of claps, stomps, snaps, and brush sounds (see below). Both hands for the snaps and both feet for the stomps can be used wherever possible. Brush sounds are created by glancing the hands across each other as if dusting off the hands. Ham up the piece for an exciting performance.

Down Under

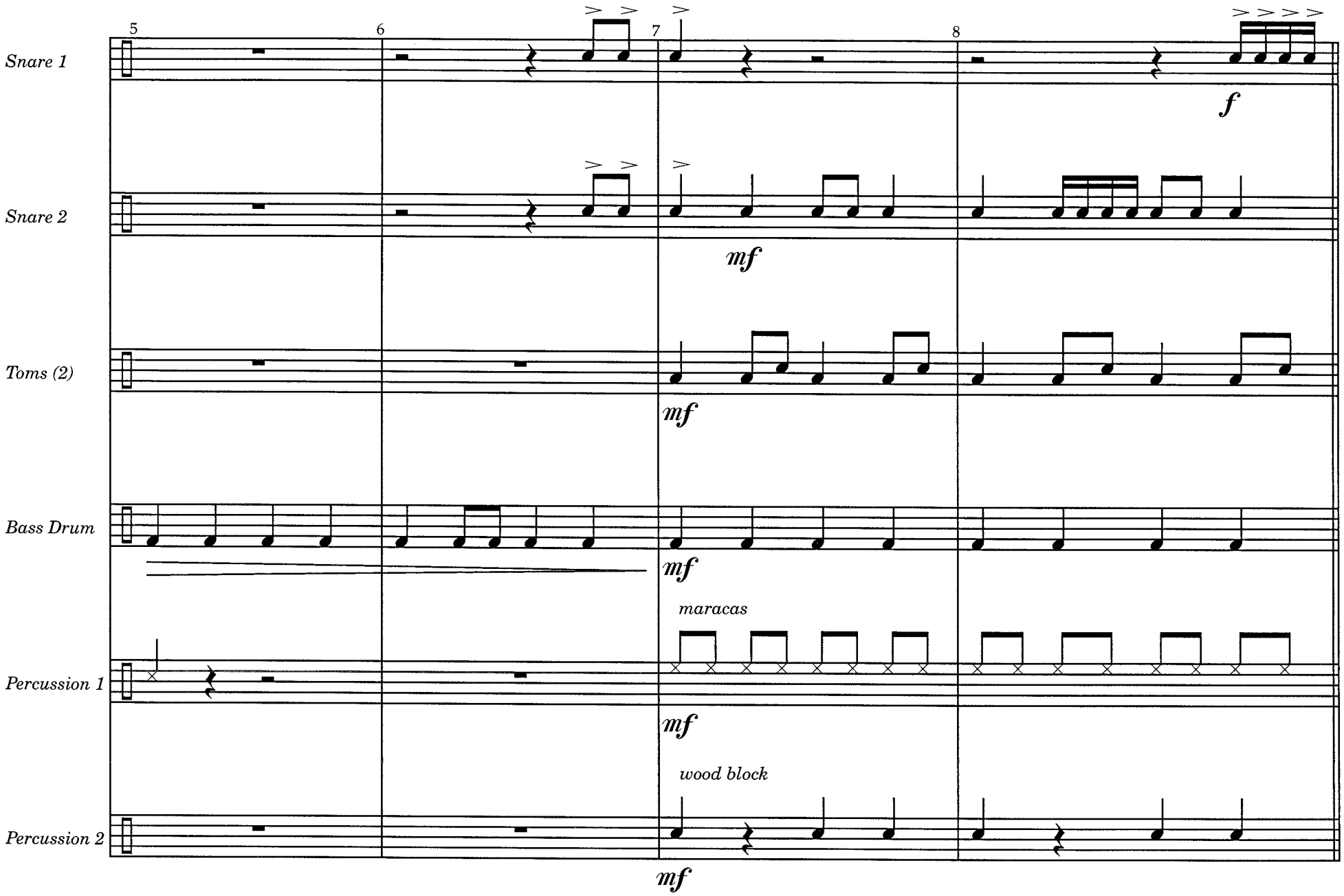
for Merridee, whom I've never met

by John R. Hearnes

♩ = 126

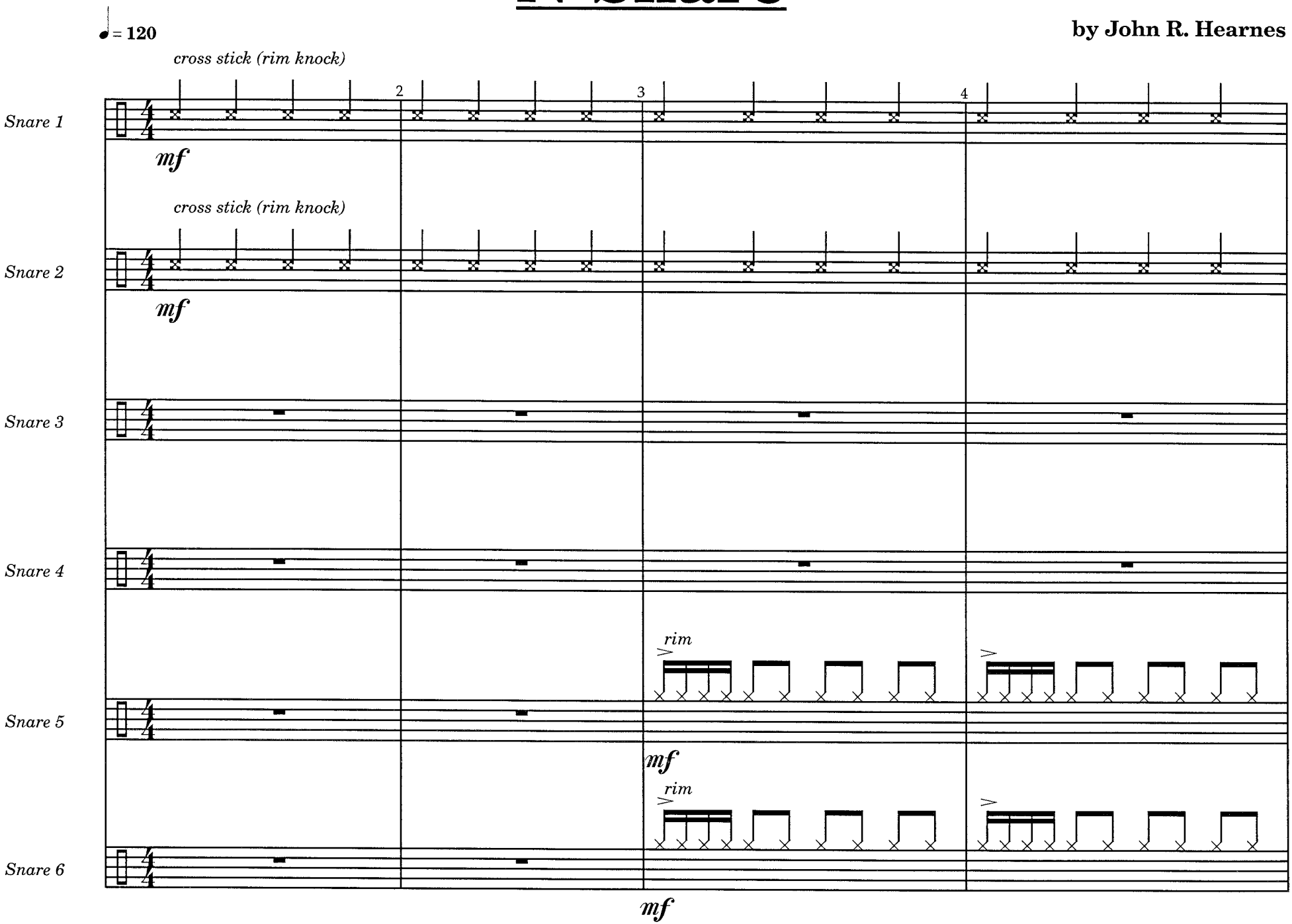


Down Under

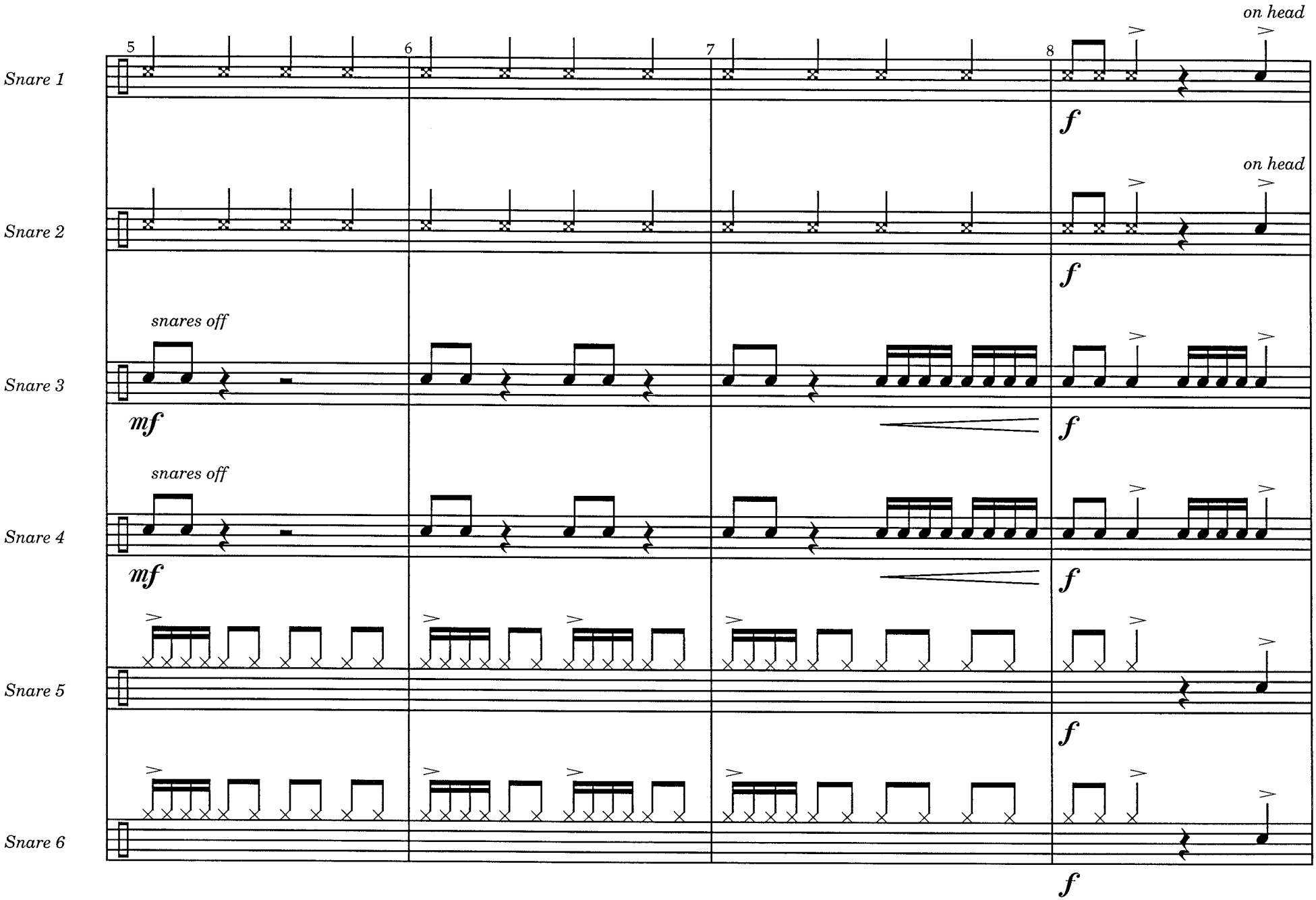

5
6
7
8
Snare 1
Snare 2
Toms (2)
Bass Drum
Percussion 1
Percussion 2
f
mf
mf
mf
maracas
mf
wood block
mf

N-Snare

by John R. Hearnes



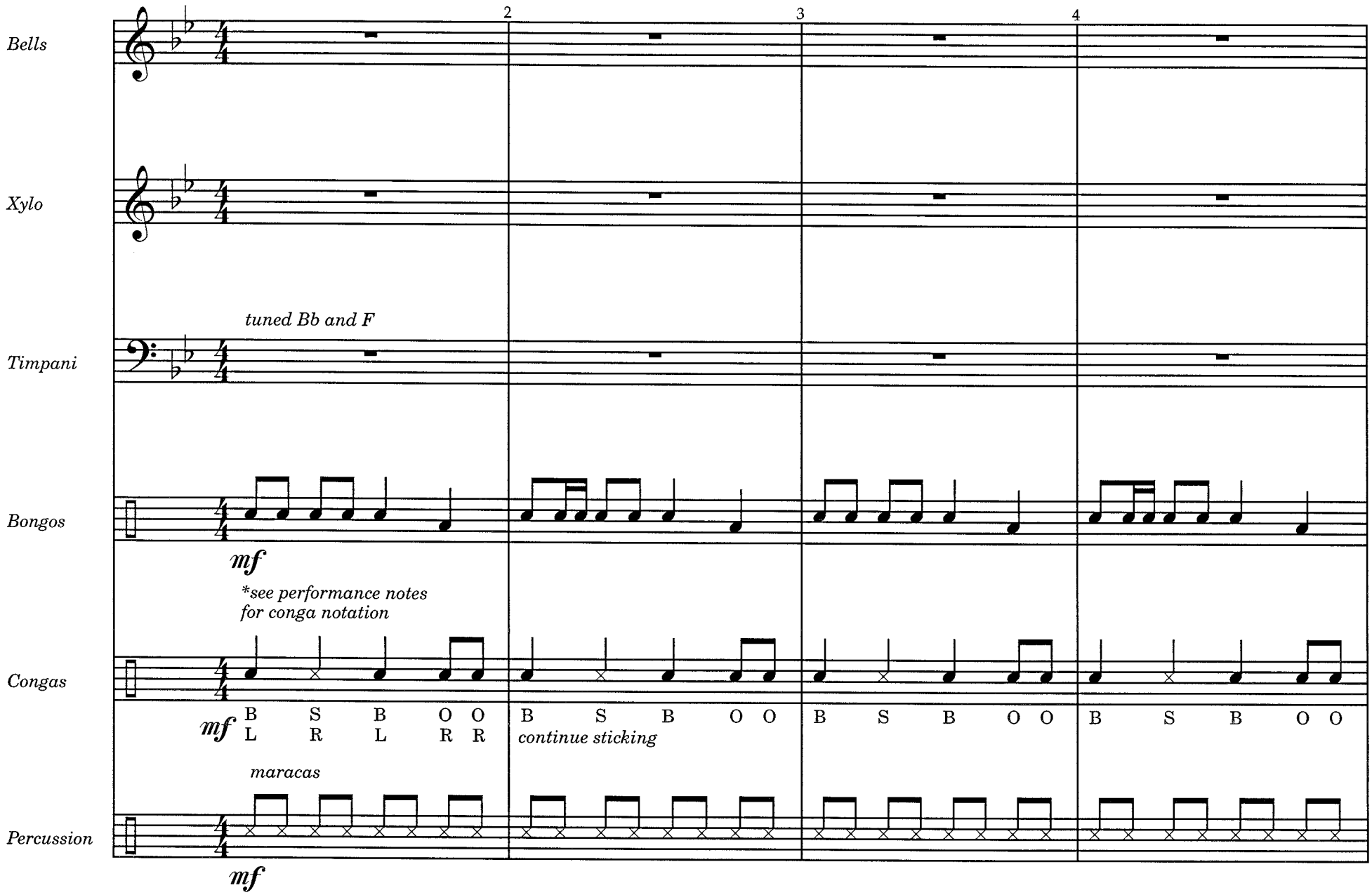
N-Snare


Snare 1
Snare 2
Snare 3
Snare 4
Snare 5
Snare 6
5
6
7
8
on head
on head
snares off
snares off
mf
mf
f
f
f
f
f
f
f

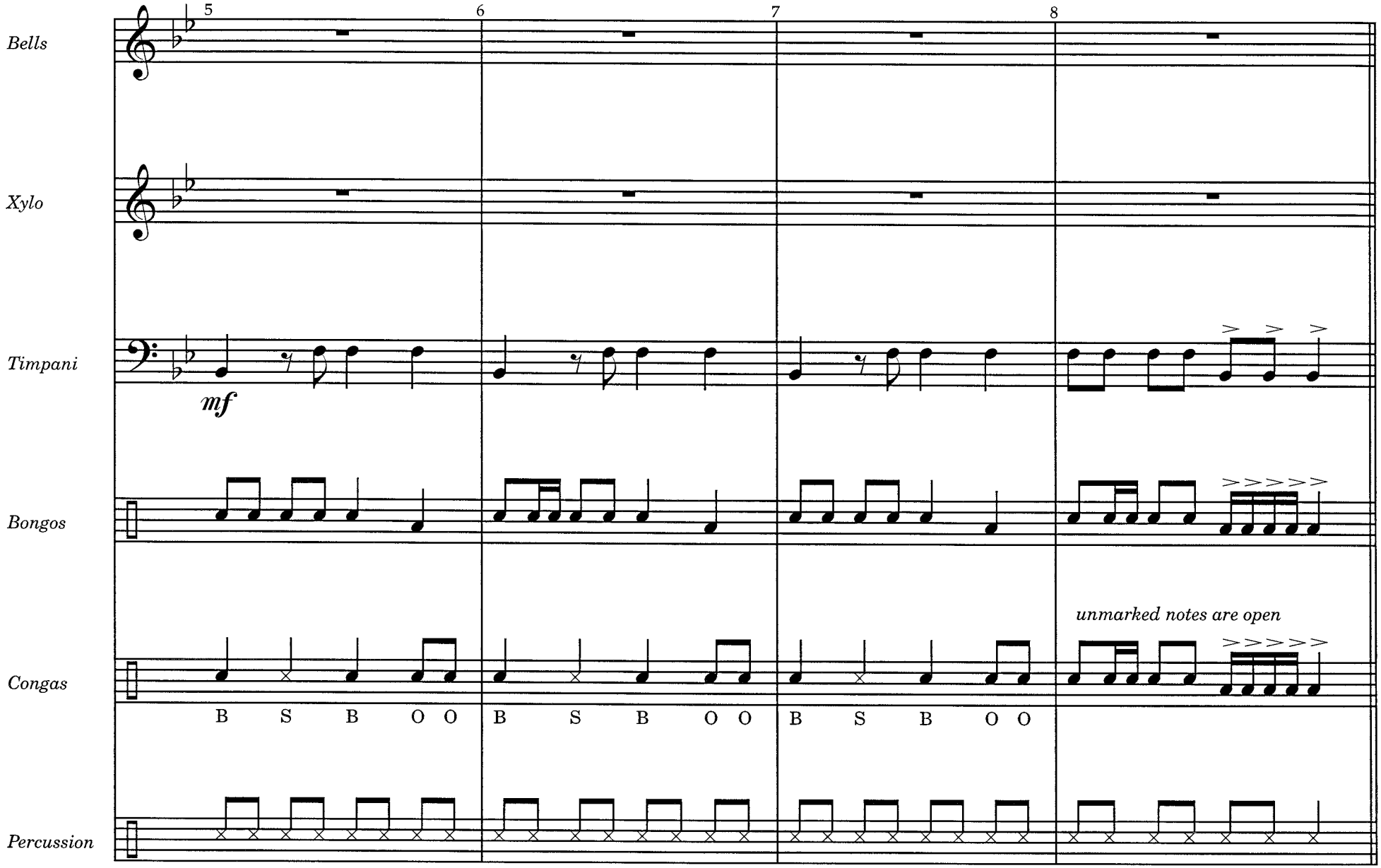
Tostones

♩ = 126

by John R. Hearnes



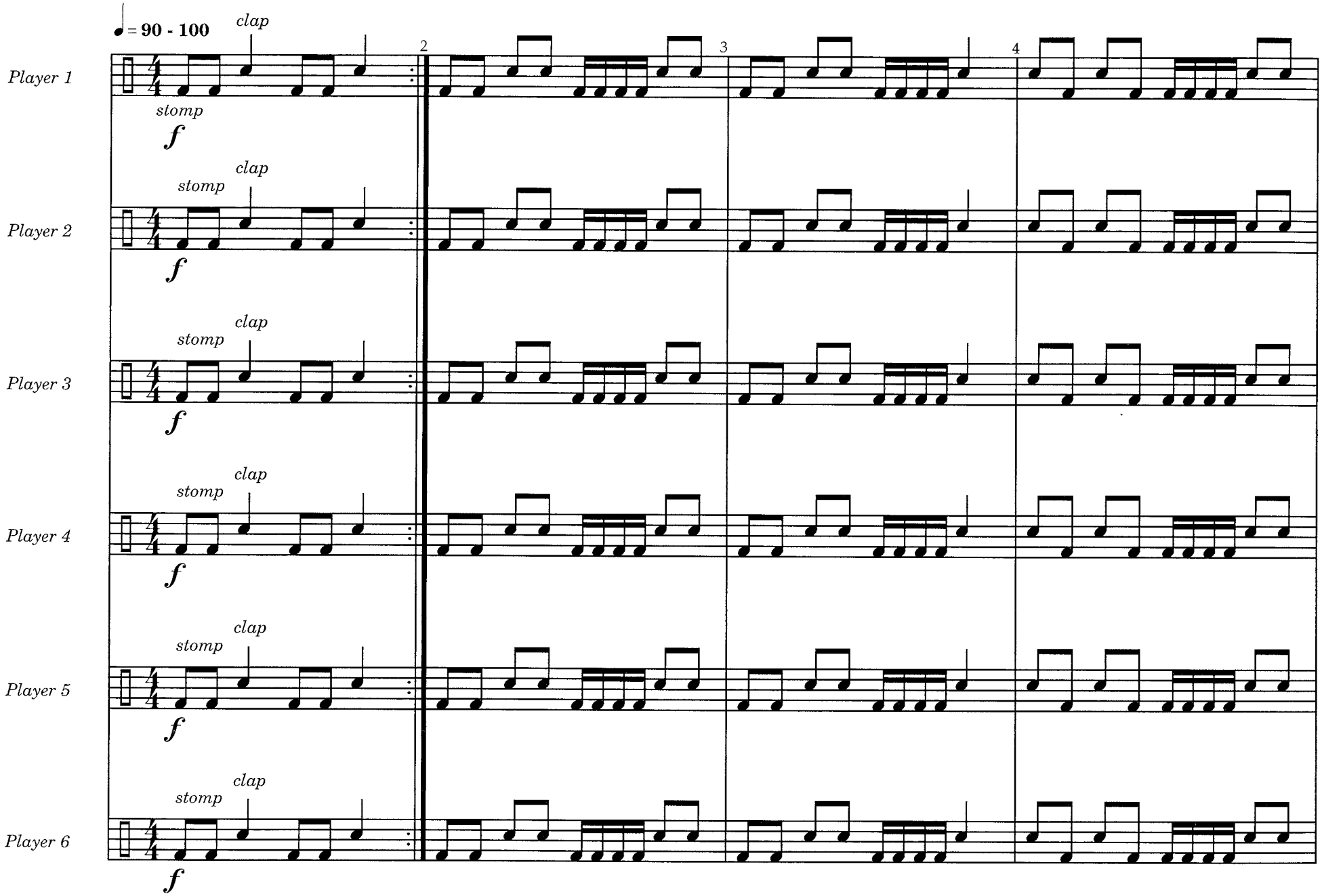
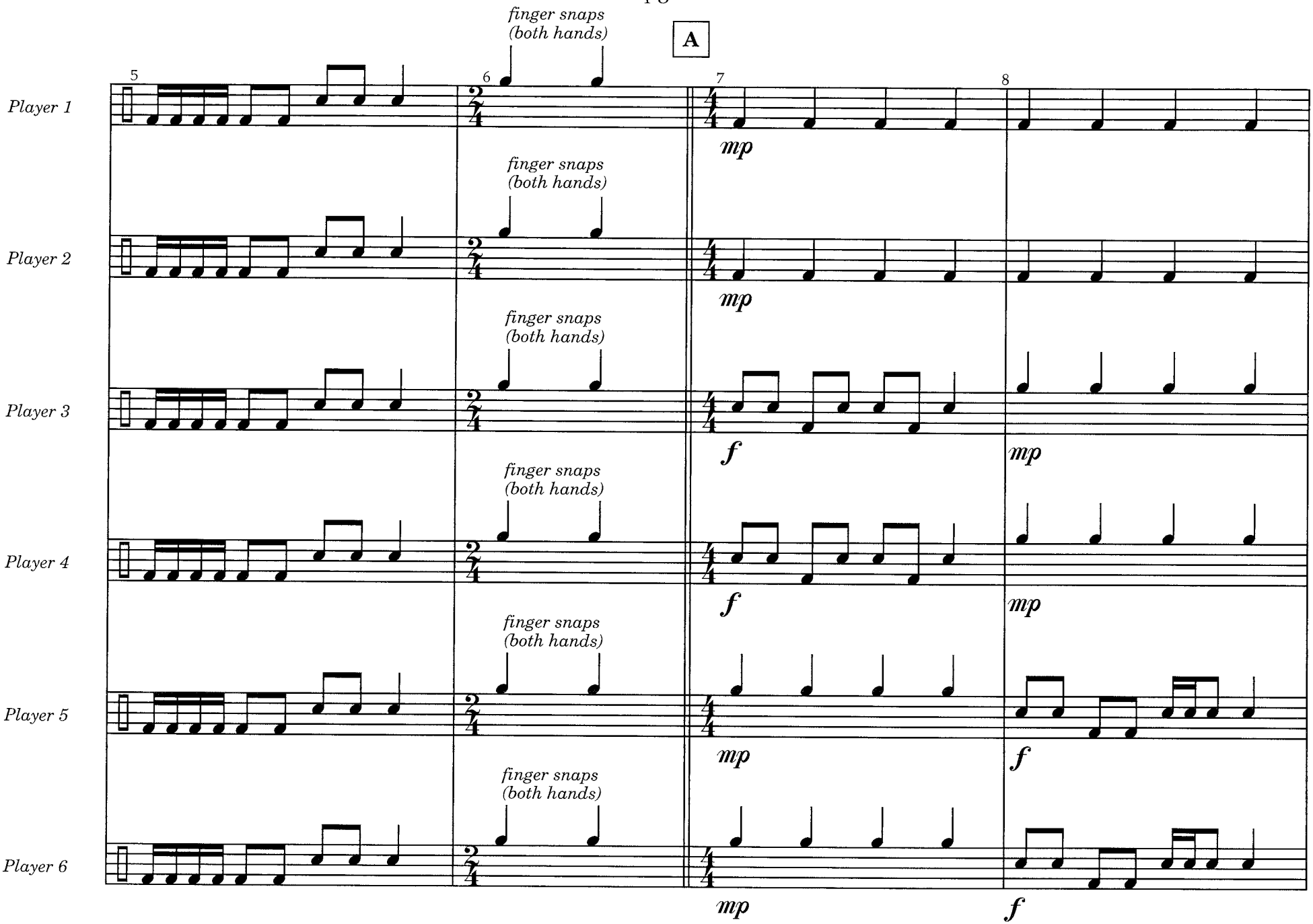
Tostones


5
6
7
8
Bells
Xylo
Timpani
mf
Bongos
unmarked notes are open
Congas
B S B O O
B S B O O
B S B O O
Percussion

No Drums Allowed

by John R. Hearnes

Play 1st bar 4x's.
Players 1 & 2 play all,
Players 3 & 4 enter 2nd x,
Players 5 & 6 enter 3rd x.



No Drums Allowed