

# GROOVESICLES!

A Collection of 8 Concert  
Ensembles for Young Percussionists

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# Strateejurie

**Performance Notes:** “*Strateejurie*” is a light-hearted 12/8 military style march. The main groove is carried by the snare drum and timpani. These two players should listen to each other intently. The xylophone has the main melody line, while the bells play a supporting ostinato pattern. Bass drum and cymbals provide impact points through the piece. At letter **B**, the snare drum goes to a drum-set type ride/snare pattern. Letter **C** features the bass drum and floor tom swapping bombastic licks that eventually interplay with each other. Rhythmic accuracy is quite important through this section. To accomodate the bass drummer playing with timpani mallets in this section, the bass drum should be tilted quite a bit, and the entire section played on one side of the drum. The player **SHOULD NOT** play on both sides of the drum. If your bass drum won't tilt, or is sitting in a cradle-type holder, the best option is to lay the drum on it's side so the head is horizontal. This is a common practice in many multi-percussion pieces. If laying the drum horizontal makes it sound too muffled (the head laying on the cradle), I'd suggest getting a couple of 2x4's a few inches longer than the diameter of the drum, lay those on the cradle, and the bass drum on those boards. The drum will then be resting on it's rim, not the head, and will be much more resonant. Do what ever is necessary to make this section of the ensemble come off really big. One other suggestion is to have the floor tom and bass drum player use some high sticking in this section. Make our military proud!

## Set-Up

### **Player Two**

*Timpani*

### **Player Four**

*Snare Drum, Ride Cymbal*

### **Player One**

*Crash Cymbals, Floor Tom, Sus Cym*

### **Player Three**

*Bass Drum*

### **Player Five**

*Triangle, Bells*

### **Player Six**

*Wood Block, Xylophone*

# Strateejurie

by Chris Brooks

♩ = 116 - 128

Crash Cymbals  
ff

Timpani (G & C)  
mf

Concert Bass Drum  
ff

Snare Drum  
mf

Triangle  
mp

Wood Block  
mp

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

6 7 8 9 10

*f*

*ff*

*f*

*p* *f*

*p* *f*

# Strateejurie

pg 2

Musical score for measures 11-15, featuring six players. Player 1 (Soprano) has rests. Player 2 (Bass) plays a melodic line. Player 3 (Alto) plays a rhythmic line. Player 4 (Percussion) plays a continuous eighth-note pattern. Player 5 (Trumpet) enters at measure 13 with a melodic line. Player 6 (Trombone) has rests. Dynamics include *mf* for Player 5 and *Bells* for Player 5.

Musical score for measures 16-20, featuring six players. Player 1 (Soprano) has rests. Player 2 (Bass) plays a melodic line with dynamics *fp* and *f*. Player 3 (Alto) has rests. Player 4 (Percussion) plays a continuous eighth-note pattern with dynamics *fp* and *mf*. Player 5 (Trumpet) plays a melodic line. Player 6 (Trombone) plays a rhythmic line with dynamics *f*. A **A** section marker is present above measure 17. The instrument *Xylophone* is introduced for Player 6 at measure 17.

pg 4

# Mark Time

**Performance Notes:** "Mark Time" is dedicated to my son Mark Robert Larrivee who was born on March 26, 2002. Mark Time is a march with a groove-like feel. Aside from having fun while playing this piece, my goal is to expose young players to a tempo of a fast nature while keeping the rhythms at an easy level. The biggest challenge of this piece for young players may likely be the rests, not the notes. Ultimately, how the players deal with the space between the notes is the secret to success with this piece. Counting is a priority!

The very beginning of the piece starts with a "roll-off". Measures 5 – 18 begin with snare 1 setting up the groove and each voice is to be added and balanced so that each part is distinctly present. This balance issue is one to be aware of throughout the piece, as this "layering" device in scoring is used frequently. At 18, the alignment and matching approach to the accents is very important. This issue, like the balance issue, comes up throughout the piece. 37 requires each player to listen to one another, as there is a lot of voice trading occurring. At 57, snare 1 and snare 2 are the primary voices. All other players are to maintain the groove with dynamic sensitivity to the snare voices. 69 should sound and feel like a drum set groove with each player taking a part. The bass drum player should listen hard to the ride cymbal part. The alignment of the bass and cymbal part will allow all the others to join in with ease.

If 4 temple blocks are not available, try using various pitched wood blocks or cowbells. Hand cymbals may be substituted with suspended cymbal, if necessary, and would then be struck with a wood stick on the edge of the cymbal. Player 3 should have the triangle clipped onto a music stand for the quick changes from tambourine and suspended cymbal. One suspended cymbal can be used for player 3, however the use of an actual drum set ride cymbal for the "ride" part and the "bell of cym" (which should be played with the tip of a drum stick) would be a great way to provide contrast in the sounds. All rolls on the suspended cymbal part are to be played either with a yarn mallet or a mallet with a felt ball attached. Player 5 must be sure to create the appropriate length of sound utilizing dampening techniques to achieve the desired result. Player 2 is to have the snares off. Have Fun!

## Set-Up

### **Player One**

*Snare Drum 1*

### **Player Two**

*Snare Drum 2*

### **Player Six**

*Timpani*

### **Player Five**

*Concert Bass Drum*

### **Player Three**

*Tambourine, Sus Cym, Triangle*

### **Player Four**

*Crash Cymbals, Temple Blocks*

# Mark Time

by Neil Larrivee

♩ = 144 - 160  
snare drum

Player 1: snare drum

Player 2: snare drum (snares off)

Player 3: tambourine

Player 4: hand cymbals

Player 5: bass drum

Player 6: timpani

Section A starts at measure 5.

Measures 7-12 include dynamics: *mf*, *mp*, *mf*, *mf*, *mf*, *p*, *mf*.

Section A includes dynamics: *mp*, *ff*, *mf*, *ff*, *ff*, *mf*.

Section A also includes: *suspended cymbal*, *p*, *to triangle*.

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# Mark Time

pg 2

13 14 15 16 17 18

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*mp* *mf* *mp* *f*

*mf* *f*

*f*

*mf* *f*

*mf* *p* *mf* *f*

*f*

**B**

to suspended cymbal

19 20 21 22 23 24

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

*mf* *f* *mf* *f*

*mf* *f* *mf* *f*

suspended cymbal *f* *p* *f*

to tambourine

to temple blocks

pg 12

# Danielle's Cha Cha Cha

**Performance Notes:** “*Danielle’s Cha Cha Cha*” should be set up with melody instrument (xylophone) in the center with the accompaniment on both sides. The percussionists should be set up behind the mallet instruments. The timbale player should be in between the conga player and the timpani player. This will insure good feel and tempo control. Letter D is an optional repeat. In the event that your group does not have access to some of the percussion instruments, you may use some of the substitutions below:

**Timbales** – two toms ( hi pitch, and low pitched) It is essential that the timbale player have access to the cha cha cow bell. The cow bell is our main time keeper in this piece. You can also use two snare drums (snare off) if no timbales are available. **Congas** – You will need two. Pitched a fourth apart. The high drum should be tuned up a fourth from the low drum. You can substitute two low toms in the event no congas are available.

Here are the phonetic pronunciations of *Danielle’s Cha Cha Cha*:

*Cha Cha Cha*: Pronounced - Chah-Chah-Chah

*Me Gusta Bailar La Cha Cha*: Pronounced – Meh Goos-stah Beye-lahr Lah Chah Chah.

## Set-Up

**Player Four**

*Timbales*

**Player Five**

*Congas*

**Player Six**

*Timpani*

**Player One**

*Xylophone*

**Player Three**

*Marimba*

**Player Two**

*Bells*



# Danielle's Cha Cha Cha

by Lalo Davila

♩ = 116 - 124

xylophone  
bells  
marimba  
timbales  
coubell  
congas  
timpani

Player 1  
Player 2  
Player 3  
Player 4  
Player 5  
Player 6

*mf* *cresc...* *f*

A

Player 1  
Player 2  
Player 3  
Player 4  
Player 5  
Player 6

*mf* *mp*

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# Danielle's Cha Cha Cha

pg 2

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

**B**

*f*

*f*

*f*

*mp*

*mp*

pg 21

# Frosty the Snow Man

**Performance Notes:** Care should be taken throughout the piece not to rush. The bells and xylophone parts will be best performed at the slower tempo. Holding the tempo back will mainly fall upon the snare and bass drummer's time. Rehearse letter A with players 3, 5 and 6 using a metronome to get the "feel" of this laid-back tempo. Strive for dynamic contrast at letter B. Make sure the solos are well balanced at letter C for snare drum, timpani and wood blocks. Again, make sure the snare and bass drummers hold the tempo back at letter D. (It should have the feeling of a slow march.) The bass drummer should really pop-out the house-top accents on the "& of 3" and "4" in bars 40 and 41. In bar 43 there should be a slight accelerando and transition into a swing feel continuing through letter E. Make sure the timpani "hits" can be heard in bars 45 and 49. For execution of the last two bars, player 3 should hold the sleigh bells in the left hand and a yarn mallet in the right hand. Play the sleigh bells using the "drop" technique, (the first example on the CD-ROM), and then catch the last cymbal shot with the right hand immediately muting with the left hand's thumb, first and second fingers. Tell your students not to be shy about "belting-out" the vocal line in the last two bars. The more confident they are with it, the better the effect and reaction. If you have one student that is a bit of a *ham*, give him/her the solo vocal. For an added visual effect, how 'bout some big ol' red Santa hats worn by everybody! *HO! HO! HO!*

You can substitute three pitched toms if timpani aren't available. Jam blocks or temple blocks will work just fine instead of wood blocks. (See the CD-ROM tutorial.) The whistles create a nice effect but are not crucial for performance.

## Set-Up

### **Player Five**

*Snare Drum, (2) Wood Blocks,  
Ride Cymbal*

### **Player Six**

*Bass Drum*

### **Player Four**

*(3) Timpani, Siren Whistle,  
Suspended Cymbal*

### **Player Three**

*Sleigh Bells, Slide Whistle,  
Suspended Cymbal*

### **Player Two**

*Xylophone*

### **Player One**

*Bells*

# Frosty the Snow Man

arr. by Chris Crockarell

♩ = 96

The musical score is arranged for six players. The instruments and their parts are as follows:

- Player 1:** bells (measures 1-5), then melodic line (measures 6-10).
- Player 2:** xylophone (measures 1-5), then melodic line (measures 6-10).
- Player 3:** sleigh bells (measures 1-5), then slide whistle (measures 6-10).
- Player 4:** suspended cymbal (measures 1-5), then timpani (measures 6-10).
- Player 5:** snare drum (measures 1-5), then 2 woodblocks (measures 6-10).
- Player 6:** bass drum (measures 1-5), then melodic line (measures 6-10).

Dynamic markings include *mf*, *f*, *p*, *ff*, and *ff*. Performance instructions include "to slide whistle", "slide whistle", "to suspended cymbal", "choke cymbal", "2 woodblocks", "lower notes are optional", "to sleigh bells", "to siren whistle", and "siren whistle".

FROSTY THE SNOW MAN, © 1952 WARNER BROS. PUBLICATIONS U.S. INC., Miami, FL. 33014

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# Frosty the Snow Man

pg 2

A

Player 1 *f*

Player 2 *f*

Player 3 *mf*

Player 4

Player 5 *mf*

Player 6 *mf*

Player 1

Player 2

Player 3 *to slide whistle*

Player 4

Player 5

Player 6

pg 29

# Count de Monet

**Performance Notes:** “*Count de Monet*” is another “drummy-drummy” ensemble, I.E. no mallet instruments. The emphasis is on the word **COUNT**. This may be your students first exposure to an odd-metered piece. They should all count intently, but eventually feel the 5/4 groove as easily as any other. Player 2 should play the bell of the cymbal with the tip of the stick for a pingy sound. The (2) snare drums are standing side-by-side for good tight playing with each other, like they would in a marching snare line. Throughout the ensemble the timpani has many short solo figures. Have your timpanist play these mini-solos with lots of *chutzpah*. It will make the piece more exciting. The section at letter **B** should come off as sort of a funky 5/4 clock. Player 3 is playing rhythms right stick on the left, alternating holding the stick tightly and loosely. Done properly this dry/resonant alternating sound, adds a nice color to this section. If the player is having trouble getting a clear distinction between dry and resonant, just have he/she play every other measure on the rim. Also through this section, several of the instruments have small 1 to 2 beat figures marked *fortissimo* that should really jump out. Make sure these short figures are played aggressively. As stated earlier, this ensemble is designed to make your players improve their counting skills, but ultimately they should feel the 5/4 groove as easily as a simple 2/4 march.

## Set-Up

### **Player Four**

*Bass Drum*

### **Player Five**

*Timpani*

### **Player Two**

*Ride Cym, Sus Cym, Wood Block*

### **Player Three**

*Snare Drum/Snares Off*

### **Player One**

*Shaker, Triangle, Large Tom*

### **Player Six**

*Snare Drum*

# Count de Monet

by Chris Brooks

♩ = 132 - 160

Player 1 *Shaker* *mf*

Player 2 *Ride / Bell* *mf*

Player 3 *Bell / On Cym*

Player 4 *Snare Drum / Snares Off*

Player 5 *R R L R L R L R L R L* *mf* *Concert Bass Drum*

Player 6

Player 1

Player 2

Player 3 *etc.*

Player 4

Player 5 *Timpani (A & D)* *f*

Player 6 *Snare Drum* *f*

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# Count de Monet

pg 2

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

11 12 13 14 15

**A**

*ff*

*mf*

Sus Cymbal

R R L R L R L

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

16 17 18 19 20

*f*

*mf*

*ff*

Sus Cymbal

R L R R L L R

pg 36



# Funeral March for a Marionette

**Performance Notes:** “*Funeral March for a Marionette*” is most commonly known as the “*Alfred Hitchcock Theme*”. The most important thing to remember in the performance of this arrangement is to pay close attention to all dynamics and accents. The *Allegro* section should be very rhythmically precise. A little pulsation on the first and fourth eighth notes will help keep the ensemble together. The *Adagio* section should be very *legato*. Closely observe the *crescendo/decrescendo* markings. In the *Allegretto* section, the grace notes (in Players 3-6) can be deleted if they make the piece too difficult. The *forte/decrescendo* figures are important in shaping this melody. At measure 39, make a real difference between the chord on the downbeat and the rest of the phrase. All players must think all the eighth notes beginning in measure 47 to successfully pass the line smoothly from one pair to another. Really die away from measure 65 to the end.

**Timpani:** Use a fairly articulate mallet. Be careful on louder dynamics not to overbalance the mallet parts. This part functions as the bass part.

**Bells:** Use small brass mallets. This part is either the melody, a simplified doubling of the melody, or a counter melody.

**Xylophone:** Use hard yarn mallets. This is the primary melodic part.

**Vibes:** Use medium cord mallets. Hold the pedal down for the rolls in the *Adagio* section. The eighth notes in the *Allegretto* section should be dry, but use the pedal on longer notes.

**Marimba 1:** Use medium-hard yarn mallets. This is the secondary melodic part.

**Marimba 2:** Use medium-soft yarn mallets. This part functions as the bass part when the Timpani is not playing. The Marimba parts (Players 5 and 6) can be played on one 4 octave instrument.

## Set-Up

**Player Four**

*Vibes*

**Player Five**

*Marimba 1*

**Player Three**

*Xylophone*

**Player Six**

*Marimba 2*

**Player Two**

*Bells*

**Player One**

*Timpani*

# Funeral March for a Marionette

(Alfred Hitchcock Theme)

by Charles Gounod  
arr. by David Steinquest

♩ = 104

Timpani **Allegro**

Player 1  
Player 2  
Player 3  
Player 4  
Player 5  
Player 6

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

3 4 5 6

**A** ♩ = 60  
**Adagio**

Player 1  
Player 2  
Player 3  
Player 4  
Player 5  
Player 6

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

7 8 9 10 11 12 13 14 15

*accel. e cresc.*  
*mp*  
*accel. e cresc.*  
*accel. e cresc.*  
*accel. e cresc.*  
*accel. e cresc.*

# Funeral March for a Marionette

pg 2

♩ = 92

**B** *Allegretto*

Musical score for measures 16-22, marked **B** *Allegretto*. The score is for six players (Player 1 to Player 6). Player 1 is in the bass clef, and Players 2-6 are in the treble clef. The tempo is marked *Allegretto* with a quarter note equal to 92 beats per minute. The dynamic marking *mf* (mezzo-forte) is present in measures 16, 17, 18, 19, 20, and 22. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

**C**

Musical score for measures 23-30, marked **C** with a crescendo hairpin symbol. The score is for six players (Player 1 to Player 6). Player 1 is in the bass clef, and Players 2-6 are in the treble clef. The dynamic marking *mf* (mezzo-forte) is present in measures 23, 24, 25, and 26. The dynamic marking *f* (forte) is present in measures 27, 28, 29, and 30. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The score includes a crescendo hairpin symbol in measure 27, indicating a dynamic increase.

pg 44

# Cucina Bella

**Performance Notes:** “Cucina Bella” or “Beautiful Kitchen” is a novelty piece performed with various kitchen items. The metal pan and pot should be struck with large wooden mixing spoons. Because these two instruments are written in an “agogo bells” type style, care should be taken to find a pitch difference pleasing to the ear. Do not use Mom’s best cooking utensils and do not beat the living daylights out of them. They will actually “speak” better when struck lightly. However, DO pay attention to dynamics. You’ll need an extension cord connected to your hand mixer. This instrument should be played with utmost reverence and held pointing straight up at head level. It’s best to have a mixer that cuts-off quickly when the trigger is released to execute those tricky half-notes. Use a large plastic milk jug or water cooler bottle, if available. Search for the lowest sound possible, this should be the “bass voice” in the ensemble. Strike with a rolling pin for best visual effect. The two metal spoons should be held at the handles, striking the “spoon” part together, butt to butt. A loose grip will insure more resonance from the spoons. Any box of pasta will do. You might want to rehearse with a shaker... the pasta will crack inside the box after extended playing, and you’ll lose that “Rotini” effect. Make the “foot stomps” uniform in rights and lefts. Don’t be shy with the vocal lines. Include some dance moves at letter C, if you desire. (Can’t help you there... watch *American Bandstand*.) Strive for rhythmic consistency between eighth notes at bars 47-50 as well as the dynamic change. Have fun with it and put the kids in some chef hats! *Umm.. Umm... Good!*

## Set-Up

### **Player Three**

*Large Plastic Jug*

### **Player One**

*2 Metal Spoons*

### **Player Six**

*Big Metal Pot*

### **Player Four**

*Box of Pasta*

### **Player Five**

*Little Metal Pan*

### **Player Two**

*Electric Hand Mixer*

# Cucina Bella

by Chris Crockarell

♩ = 120

2 metal spoons

Musical score for Players 1-6, measures 1-6. Player 1 uses 2 metal spoons. Player 2 uses an electric hand mixer. Player 3 uses a large plastic jug. Dynamics include *f*.

Musical score for Players 1-6, measures 7-12. Player 4 uses a box of pasta. Player 5 uses a little metal pan. Player 6 uses a big metal pot. Dynamics include *f*.

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# Cucina Bella

pg 2

**A**

Musical score for section A, measures 13-18. The score is for six players. Measures 13-18 are marked with *ff* and *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word "foot stomps" is written above the staves for measures 13-14. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the top of the staves.

**B**

Musical score for section B, measures 19-24. The score is for six players. Measures 19-24 are marked with *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the top of the staves.

pg 50

# Gypsy Dance

**Performance Notes:** *"Gypsy Dance"* is a festive and spirited work. Be careful to balance the drums and accessories against the keyboard percussion. You may substitute any keyboard percussion instrument for Players 1 and 2, or you can add extra players to these parts if you have extra keyboard percussion instruments. Two low concert toms or timbales may be substituted for the timpani. Two high concert toms may be substituted for the bongos. If there is no ride cymbal available, then use a large suspended cymbal.

## Set-Up

### **Player Three**

*(2) Timpani, Siren Whistle*

### **Player Five**

*Bass Drum, Triangle*

### **Player Two**

*Xylophone, Hand Claps*

### **Player Four**

*Snare Drum, Bongos*

### **Player One**

*Bells, Hand Claps*

### **Player Six**

*Tambourine, Ride Cymbal*

# Gypsy Dance

by James Campbell

♩ = 120 - 128

The musical score is arranged for six players. Player 1 (bells) and Player 2 (xylophone) play in the treble clef with a key signature of one sharp (F#) and a common time signature (C). Player 3 (timpani) plays in the bass clef with a key signature of one sharp (F#) and a common time signature (C). Players 4 (snare drum), 5 (bass drum), and 6 (tambourine) play in common time (C). The score is divided into two systems. The first system covers measures 1 through 6. The second system covers measures 7 through 12. Dynamics include *f* (forte) and *mp* (mezzo-piano). Performance instructions include *gliss.* (glissando), *siren whistle*, and *clap hands!*. The key signature changes to two sharps (F# and C#) at measure 7. The score includes various rhythmic patterns and rests for each instrument.

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