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Cubazilian Dances

*A Collection of three Grade-2 Percussion Ensembles
(with Cuban & Brazilian Influence)*

by John R. Hearnese & Chris Crockarell

"Ellie's Bossa" - by Chris Crockarell

Instrumentation: (2) Keyboard Parts (metal & wood), Bongos, Shaker,
(2) Toms, Suspended Cymbal, Vibraslap, Claves, Cowbell

"Samba Hill" by John R. Hearnese

Instrumentation: (2) Keyboard Parts (metal & wood),
Repinique, Caixa, Surdo (inst. substitutions enclosed)

"Yambú" by John R. Hearnese

Instrumentation: (2) Keyboard Parts (metal & wood),
Claves, Mounted Wood Block, High Conga, Low Conga

Cubazilian Dances - (notes)

“Ellie’s Bossa” (pg. 2) - is a fun bossa-ish ensemble incorporating the 2-3 clave pattern. The bells should play the top note only in all double-stops, as well as an octave lower than written. Make sure at letter A that the wooden keyboards don’t override the melody in the metal keyboards. Note that during the *D.S. al Fine* the group skips the first ending at bar 17. If a 4-octave marimba is used, play the suggested 8vb sections. There are some quick changes in Perc. 3 that will need some attention... bars 43 to 44, then immediately back to claves on the *D.S.* If you can, add an additional player to cover the vibraslap shots throughout. Make sure there is a consistent, balanced groove between the shaker (and/or cabasa), claves and tom in bars 7-24. Be sure to over emphasize the decrescendo in bar 44 when returning to the *D.S.* This tune is dedicated to my first granddaughter, Ellie! What a delight! (Although, some days a heavy metal piece would have been more appropriate...:))

“Samba Hill” (pg. 8) - is a Brazilian samba modified for a young percussion ensemble. The piece is written to showcase authentic Brazilian samba instruments, but substitutions are given so that it can be performed with standard percussion instruments. The piece also gives two options for an ending. The first option has the players on the samba drums, marching off the stage as in a Brazilian carnival. The second option is a melodic ending where the players stay on stage and finish on the mallets accompanied by the samba drums.

In order to achieve the correct feel of this piece, it would be beneficial to listen to videos online of the different instruments and how they are used in combination. Noting the accents, muted and open notes, rolls, and stickings will help with achieving the correct feel. Have fun!

Instrument Substitutions:

Repinique - High-tuned tom or snare with snares off

Caixa - Snare drum

Surdo - Large tom or floor tom

“Yambú” (pg. 16) - is both the title of this piece and the name of a traditional Cuban style of music with African roots. I first learned about this style studying percussion in Cuba with an awesome teacher named Lali, and this piece is dedicated to him. Yambú is a slow style that incorporates dance moves mimicking moves of the elderly. Keep the tempo slow! Utilize videos online for listening to yambú music and watching the dance.

For the congas, three sounds are needed for the high drum, and five are needed for the low drum. The bass tone (“B”) is played with a flat hand in the center of the drum. Muted sounds (“M”) are played on the edge of the drum, almost like a slap tone but without the “pop.” Open tones (“O”) are also played on the edge, but the tone is allowed to ring. The heel/toe sounds (“H/T”) are played in the center of the drum, with the “heel” being the back part of the hand by the wrist, and the “toe” being the fingers. The patterns may be a little complicated at first for inexperienced players, but the patterns are repetitive and can come together with appropriate practice.

The improvised solo for the high conga at “D” should be played like someone having a conversation with folkloric dancers, not someone trying to show off a lot of chops.

♩ = 124

The musical score is arranged in five staves, each with a specific instrument or group of instruments:

- Keyboards (Metal):** The top staff, featuring a treble clef and a key signature of one sharp (F#). It includes measures 5, 6, 7, and 8. Measure 6 has a fermata over a chord. Measure 7 has a double bar line and a repeat sign.
- Keyboards (Wood):** The second staff, featuring a treble clef and a key signature of one sharp (F#). It includes measures 5, 6, 7, and 8. Measure 6 has a fermata over a chord. Measure 7 has a double bar line and a repeat sign.
- Percussion 1:** The third staff, featuring a treble clef and a key signature of one sharp (F#). It includes measures 5, 6, 7, and 8. Measure 6 has a fermata over a chord. Measure 7 has a double bar line and a repeat sign.
- Percussion 2:** The fourth staff, featuring a treble clef and a key signature of one sharp (F#). It includes measures 5, 6, 7, and 8. Measure 6 has a fermata over a chord. Measure 7 has a double bar line and a repeat sign.
- Percussion 3:** The fifth staff, featuring a treble clef and a key signature of one sharp (F#). It includes measures 5, 6, 7, and 8. Measure 6 has a fermata over a chord. Measure 7 has a double bar line and a repeat sign.

The score includes various musical notations such as notes, rests, fermatas, and dynamic markings (mf, p, mf). It also includes performance instructions in Italian, such as "if xylo & marimba... marimba only" and "suspended cymbal".

Samba Hill

for the awesome Dr. Julie Hill

by John R. Hearnese

$\text{♩} = 100-110$

metal shaker (chocalo)

Keyboards (Metal)

2 3 4

agogo bells

Keyboards (Wood)

triangle + = muted, o = open

RH - thin stick
LH - hand only

Percussion 1 (Repinique)

f

R L R L R L

Percussion 2 (Caixa)

f

RH - play rhythms with mallet
LH - use to muffle the drum

Percussion 3 (Surdo)

f

5 6 7 8

samba whistle (apito)

Keyboards (Metal)

Keyboards (Wood)

Percussion 1 (Repinique)

R L R L R L R L

Percussion 2 (Caixa)

L R L

Percussion 3 (Surdo)

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B

13 14 15 16

Handwritten musical score for a piece titled 'B'. The score is written on five staves. The first two staves are treble clefs with a key signature of one sharp (F#). The third staff is a bass clef. The fourth and fifth staves are also bass clefs. The score is divided into four measures, numbered 13, 14, 15, and 16. Measure 13 contains a whole note with a wavy line (trill) in the first staff, and eighth notes in the third, fourth, and fifth staves. Measure 14 contains a whole rest in the first staff, eighth notes in the second and third staves, and eighth notes in the fourth and fifth staves. Measure 15 contains a whole rest in the first staff, eighth notes in the second and third staves, and eighth notes in the fourth and fifth staves. Measure 16 contains a whole rest in the first staff, eighth notes in the second and third staves, and eighth notes in the fourth and fifth staves. The third staff has a 'R' below it in measures 13, 14, and 15, and an 'L' below it in measures 14, 15, and 16. The fourth and fifth staves have a 'R' below them in measures 13, 14, and 15, and an 'L' below them in measures 14, 15, and 16. The score is written in a handwritten style with a key signature of one sharp (F#).

Yambú

para Lali de Cuba

by John R. Hearnese

$\text{♩} = 76-84$

repeat 2x
(play 3x total)

Keyboards
(Metal)

Keyboards
(Wood)

Percussion 1
(Claves,
Mounted
Woodblock)

Percussion 2
(High Conga)

Percussion 3
(Low Conga)

Keyboards
(Metal)

Keyboards
(Wood)

Percussion 1
(Claves,
Mounted
Woodblock)

Percussion 2
(High Conga)

Percussion 3
(Low Conga)

The musical score is written for a 4/4 time signature with a tempo of 76-84 beats per minute. It consists of two systems of staves, each with four parts: Keyboards (Metal), Keyboards (Wood), Percussion 1 (Claves, Mounted Woodblock), and Percussion 2 (High Conga). Percussion 3 (Low Conga) is also present in the second system. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. Dynamics like *mf* (mezzo-forte) and *f* (forte) are indicated. Fingerings (Right and Left hand) and specific techniques (B, M, O) are noted for the percussion parts. The first system covers measures 1-4, and the second system covers measures 5-8. A repeat sign with a double bar line is at the end of the first system, indicating a repeat of the first four measures.

Yambú

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A

Keyboards (Metal)

Keyboards (Wood)

Percussion 1 (Claves, Mounted Woodblock)

Percussion 2 (High Conga)

Percussion 3 (Low Conga)

mf

M M M B M M M O M O M M M M M M B M M M O M O M M M

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

B M M B O B M M B O B M M B O B M M B O

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

Keyboards (Metal)

Keyboards (Wood)

Percussion 1 (Claves, Mounted Woodblock)

Percussion 2 (High Conga)

Percussion 3 (Low Conga)

M M M B M M M O M O M M M M M M B M M M O O O O O O

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

B M M B O B M M B O B M M B O O O O O O O

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