BLAST-OFF
FROM ROW-LOFF

A PERCUSSION SERIES FOR GRADES 1 & 2

Four and More

A collection of four, Grade I percussion ensembles.
(7 parts)

These ensembles work for 4, 5, 6, or 7 players.
The parts are in order of necessity, listed on the score.
(ex: If 5 players are in your ensemble, use the top 5 lines of the score, etc...)

March of the Dragoons */ by Chris Brooks / 1:40*

El Quetzal */ by John R. Hearnes / 2:24*

Hark, the Herald Bossa */ arr. by Chris Crockarell / 1:50*

Five Jive */ by John R. Hearnes / 2:00*

Instrumentation

**Bells, Vibes, Marimba (4.3 oct.), Xylophone,
Timpani, Snare Drum, (2) Toms, Concert Bass Drum,
Suspended Cymbal, Ride Cymbal, Crash Cymbals,
Triangle, Tambourine, Cowbell, Claves, Sleigh Bells,
Temple Blocks (or 2 Jam Blocks), Cabasa (or Shaker),
Timbales (or Toms), Congas, Bongos**

Table of Contents / Performance Notes

March of the Dragoons by Chris Brooks / 1:40 ..... **1**

In **March of the Dragoons** the (4) basic parts are: Metals (bells and/or vibes), Woods (xylophone and/or marimba), Snare Drum & Timpani. Add-on instruments are Temple Blocks, Cymbals & Bass Drum. The Snare Drum should be played very regimented with a military flair. Timpani is one of the (4) essential parts, so if you don't have them, substitute two large toms. At letter **B,** Snare Drum & Timpani alternate one bar solos. For a little challenge, the Coda changes to 3/4 for eight measures, but returns to 4/4 for the ending statement.

El Quetzal by John R. Hearnes / 2:24 ..... **6**

El Quetzal is a piece written as an intro to the exciting world of Latin music and percussion. The percussionists should make sure to always stay balanced in a supportive role under the mallet players. The Cowbell can be held in the hand, striking the Cymbal when a crash is needed. All players need to keep the tempo driving, and don't be afraid to get into the groove.

The Conga part is a watered-down version of a traditional pattern. The sounds are as follows:
H – heel (hit the conga in the center of the head with the heel of the hand)
T – toe (bring the rest of the fingers down to the head after the heel hits)
S – slap (try to catch a "pop" sound with a slightly cupped hand; the other hand should still be laying on the head; this sound takes a lot of practice)
O – open (hit the edge of the head with the fingers held flat)
Search the internet for examples on conga sounds and PRACTICE!

Hark, the Herald Bossa arr. by Chris Crockarell / 1:50 ..... **12**

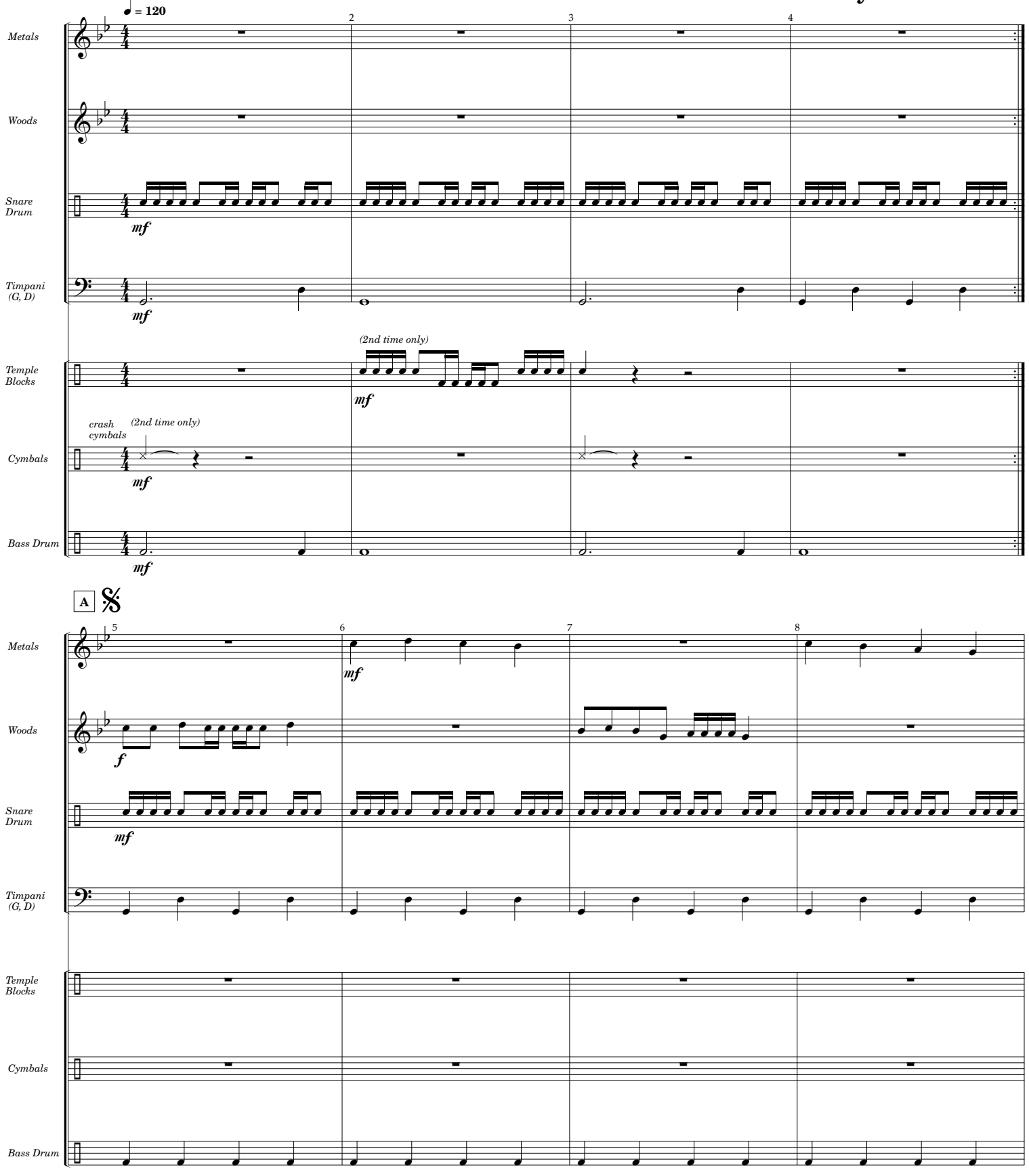
Make sure to maintain a smooth "groove" throughout, when the Snare, Ride, Claves, Cabasa and Marimba are playing the straight "time pattern", (ex: bars 3-4). (The Marimba plays the part of a bass guitar and should "lock-in" with the other players.) Pay close attention to dynamics and the "road map", (D.S / Coda). If you are including the tom part, be sure and keep an even balance (volume) between Snare & Tom throughout Letter **C**.
We hope you enjoy performing this *holiday treat*!

Five Jive by John R. Hearnes / 2:00 ..... **17**

Five Jive is all about counting. The piece is written to be very downbeat driven, so counting to five in each measure is very important. The urge to morph some rhythms or measure into 4/4 will be strong for young people, so counting out loud during rehearsal will help. Dynamics help create interest in the piece, so paying close attention to them is a must.
Remember: Counting to "five", ain't no jive.

March of the Dragoons

by Chris Brooks



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El Quetzal

Para Julio

by John R. Hearnes

♩ = 112 ***Latin***

Bells
Xylophone
Timbales (or Toms)
Congas
Marimba
Sus. Cym. Cowbell
Bongos

see performance notes for conga key

on shells

sim.

crash

cowbell

A

8vb (play one octave lower)

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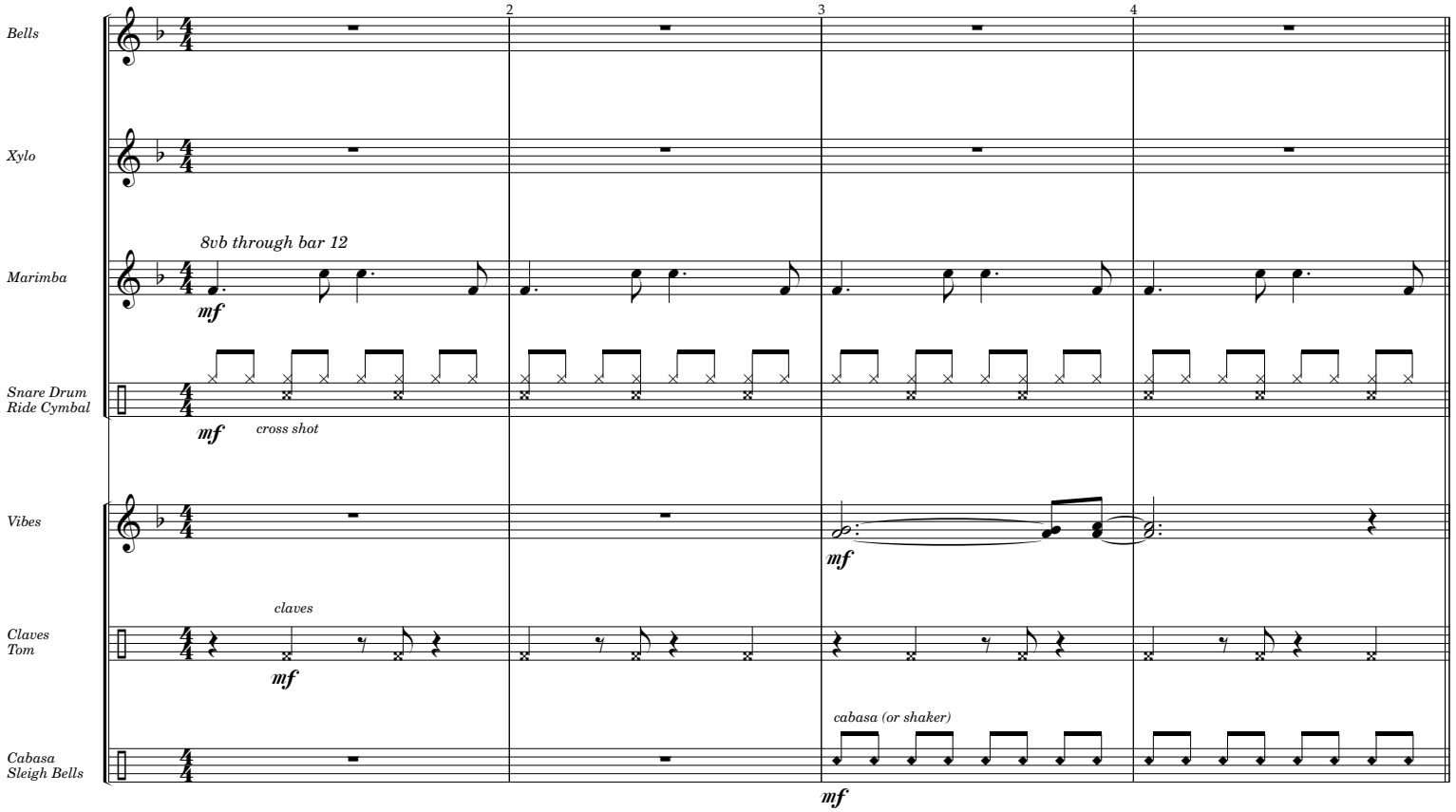
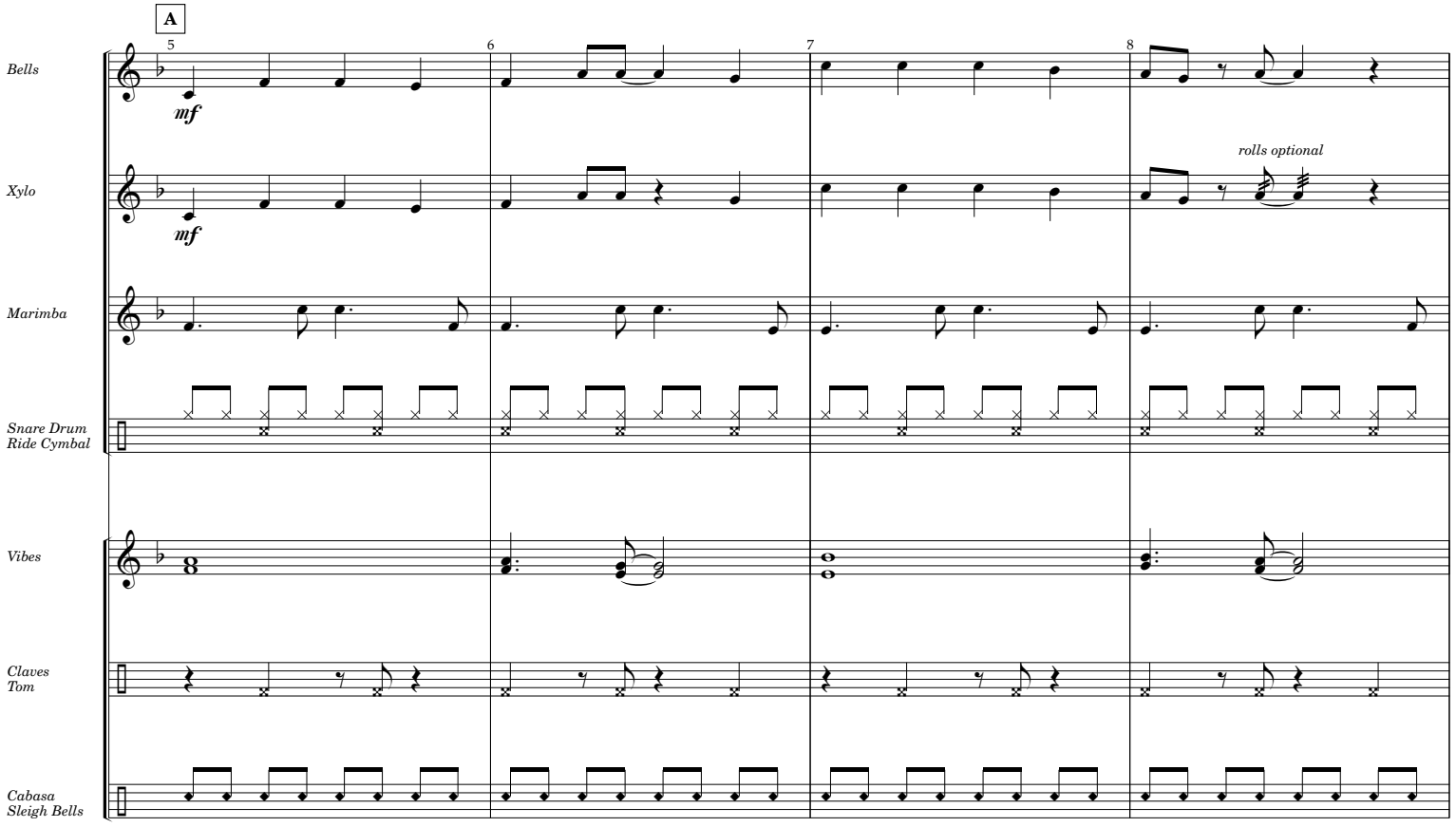
Hark, the Herald Bossa

arr. by Chris Crockarell

♩= 118 *With Festive Glee*





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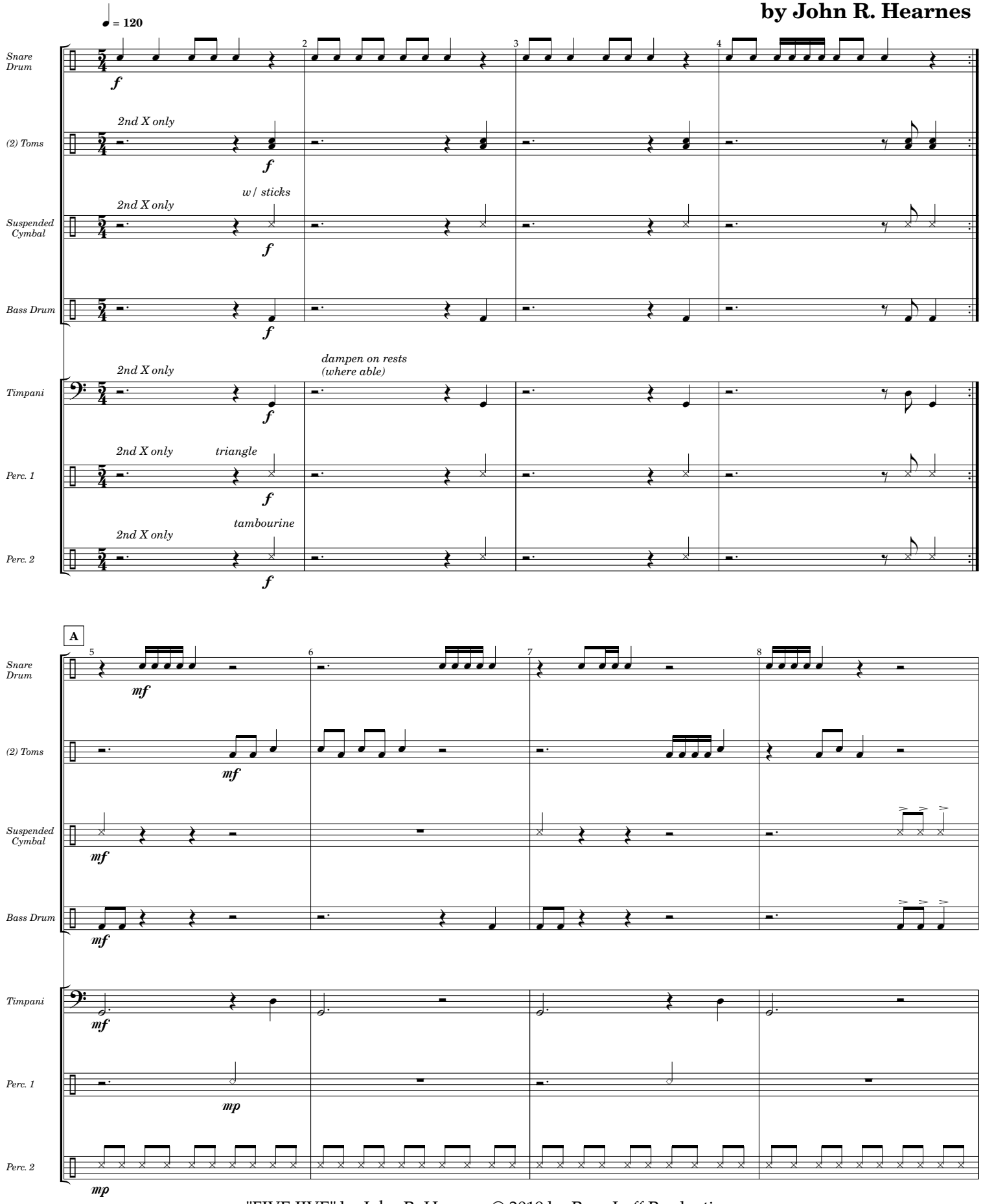
Five Jive

by John R. Hearnes



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