

# **BLAST-OFF**

## **FROM ROW-OFF**

A PERCUSSION SERIES FOR GRADES 1 & 2

# **Ad Lib Jibz**

A collection of 3 Grade I-II percussion ensembles promoting improvisation.

**Drumprovisation / by John R. Hearnnes / 2:06**

**Dark Sky Jam / by John R. Hearnnes / 2:57**

**On Down the Line / by John R. Hearnnes / 1:47**

## **Instrumentation**

Any combination of Bells, Xylo, Marimba or Vibes,  
(5) Snare Drums (for On Down the Line), Cajon or Djembe,  
Shaker, Cowbell, Tambourine, Guiro,  
(2) Toms, Bass Drum, Suspended Cymbal

# Table of Contents / Performance Notes

All ad lib parts should adhere to the following tips for improvisation:

- 1) Keep it simple. Don't play something that is beyond your reach that can cause the piece to fall apart.
- 2) Never sacrifice the time/tempo while improvising.
- 3) Practice improvising away from the group's rehearsal and find things you are comfortable with that can be used when the group practices or performs together.

## **Drumprovisation** by John R. Hearnese / 2:06 ..... **3**

- The suspended cymbal part should be played with drum sticks. Crashes should be played by striking the edge of the cymbal with the shoulder of the stick. When the part calls for playing on the bell, the cymbal bell can be struck with the tip or shoulder of the stick (note the different sounds from each).
- The shake rolls on the tambourine should start and end with a tap from the opposite hand to give a clear beginning and ending to the roll.

## **Dark Sky Jam** by John R. Hearnese / 2:57 ..... **8**

- Don't let the key signature scare you away from this piece. You just need all five of the black keys on a mallet keyboard in order to perform it. When it comes time to improvise, any bar on the black row of keys will work—you can't hit a wrong pitch! This is a safe piece to begin working on mallet improvisation.
- The cajon part has two sounds: a bass tone and a high tone. This part can be played on any kind of hand drum if a cajon is not available. Try bass and high tones on a djembe or hand drum, or use high and low congas or bongos.
- For the two mallet parts, Part 1 should play on the upper end of a mallet keyboard and Part 2 should play on the lower end. Bells should play Part 1. If there are three players on a marimba, divide the parts up depending on the needs of the ensemble. Have as many mallet players as possible.
- At letter "B," one player should ad lib a solo while other players (or some of the other players) play the written bass line. The bass line should stay dynamically underneath the soloist. When all soloists are finished, move on to letter "C."
- At letter "C," all players should improvise, but keep in mind the tips for successful improvisation. Listen to other players and keep the tempo steady. The director will decide when to go on to letter "D." Keep building to measure 35!
- Solos from the recording are on a provided part!

## **On Down the Line** by John R. Hearnese / 1:47 ..... **13**

- To best hear the different parts in this all-snare piece, finding drums of different sizes and/or tunings is recommended.
- Improvisations on the snare drum can include sounds like the edge, rim, shell, and even stick clicks.

# Drumprovisation

by John R. Hearn

♩ = 108-120

Musical score for the first system of Drumprovisation, measures 1-8. The score is written for five drum parts: Snare, Toms (2), Bass Drum, Sus. Cym., and Percussion. The time signature is 3/4. The tempo is marked as ♩ = 108-120. The first system covers measures 1 through 8. Measures 1-4 are in 3/4 time, and measures 5-8 are in 4/4 time. The dynamics are marked as *f* (forte) for measures 1-4 and *mf* (mezzo-forte) for measures 5-8. The Percussion part includes a tambourine in measures 1-4 and a shake roll in measures 5-8. The Snare part features a pattern of eighth notes in 3/4 and a more complex pattern in 4/4. The Toms (2) part has a pattern of eighth notes in 3/4 and a more complex pattern in 4/4. The Bass Drum part has a pattern of eighth notes in 3/4 and a more complex pattern in 4/4. The Sus. Cym. part has a pattern of eighth notes in 3/4 and a more complex pattern in 4/4.

Musical score for the second system of Drumprovisation, measures 9-12. The score is written for five drum parts: Snare, Toms (2), Bass Drum, Sus. Cym., and Percussion. The time signature is 4/4. The first system covers measures 9 through 12. The dynamics are marked as *mf* (mezzo-forte). The Percussion part includes a cym. bell in measures 9-12. The Snare part features a pattern of eighth notes in 4/4. The Toms (2) part has a pattern of eighth notes in 4/4. The Bass Drum part has a pattern of eighth notes in 4/4. The Sus. Cym. part has a pattern of eighth notes in 4/4.

**A** take both endings on the D.S.

# Dark Sky Jam

by John R. Hearnnes

♩ = 104-112

Mallets 1 (High End)

Mallets 2 (Low End)

(opt. djembe, congas, hand drum, etc.)

Cajon

shaker

Aux 1

Aux 2

cowbell

Mallets 1 (High End)

Mallets 2 (Low End)

Cajon

Aux 1

Aux 2

Mallets 1 (High End)

Mallets 2 (Low End)

Cajon

Aux 1

Aux 2

**A** take both endings on the D.S.

# On Down the Line

by John R. Hearnese

Musical score for Snare 1 through Snare 5, measures 1 through 5. The music is in 4/4 time. Snare 1 and Snare 2 play a steady eighth-note pattern. Snare 3 and Snare 4 play a similar pattern but with 'snare off' markings. Snare 5 plays a similar pattern. The dynamic is *mf*. The word 'ad lib' is written above measures 1, 3, 4, and 5. Slanted lines indicate a change in the pattern.

Musical score for Snare 1 through Snare 5, measures 6 through 9. The music is in 4/4 time. Snare 1 and Snare 2 play a pattern with accents. Snare 3, 4, and 5 play a pattern with accents. The dynamic is *mf*. The word 'Fine' is written at the end of measure 9.

Musical score for Snare 1 through Snare 5, measures 10 through 13. The music is in 4/4 time. Snare 1 plays a pattern with accents. Snare 2, 3, 4, and 5 play a pattern with accents. The dynamic is *mf*. The word 'rim' is written above measures 12 and 13. A box labeled 'A' is at the beginning of measure 10. Slanted lines indicate a change in the pattern.