

DRUMS AND Mallet PERCUSSION

W26PR

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

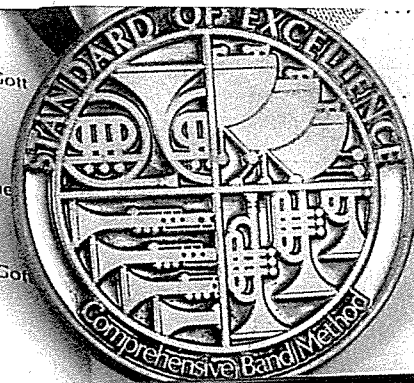
BY BRUCE PEARSON & BARRIE GOTT

PNBHS MUSIC DEPT

STACK COPY

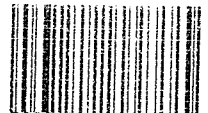
**Do not remove from
Department**

are con
to the school
FIRST PERFORMANCE
On Friday, 8 p.m.
BAG O' BLUES



LEWIS EADY LTD
09 524 4119
W26PR AF
\$22.50 inc GST

SOE FIRST
PERFORMANCE
DRUMS/MUSICO



KJOS NEIL A. KJOS MUSIC COMPANY • PUBLISHER

TABLE OF CONTENTS

A CHILDREN'S CHRISTMAS CAROL <i>"O Come, Little Children"</i>	2
THE FRIENDLY BEASTS	3
RIO BRAVO	4
BIG ROCK CANDY MOUNTAIN	5
ROYAL CROWN MARCH	6
BOOT SCOOTIN' BARN DANCE	7
BAG O' BLUES	8
A LITTLE BIT OF LATIN	9
A CLASSICAL CANON	10
DR. ROCK	11
FANFARE AND MINUET FROM "THE ROYAL FIREWORKS MUSIC"	12
BOOGIE BLUES	13
MINOR ROCK	14
GLOSSARY	15

DRUMS AND Mallet PERCUSSION

STANDARD OF EXCELLENCE

FIRST PERFORMANCE

13 Pieces in a Variety of Styles for Beginning Band

BY BRUCE PEARSON & BARRIE GOTT

Dear Student:

Welcome to the STANDARD OF EXCELLENCE FIRST PERFORMANCE, a collection of thirteen songs written for beginning or young band. These selections represent a variety of musical styles such as rock, blues, marches, traditional folk songs, and transcriptions from classical music.

Each piece was composed or arranged especially for the first year band student and contains a limited range of musical notes as well as simple rhythms designed to provide beginning instrumentalists a repertoire of varied fun and exciting concert music.

Good luck with your First Performance!

Best wishes,



Bruce Pearson



Barrie Gott

ISBN 0-8497-0667-X

©2001 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in the U. S. A.

Warning! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

 NEIL A. KJOS MUSIC COMPANY • PUBLISHER

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

Snare Drum/Bass Drum

J.A.P. Schulz/Magill

Moderato

The musical score is written for Snare Drum and Bass Drum in 4/4 time, marked Moderato. It consists of 43 measures across seven staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and triplet markings. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Measure numbers 1 through 43 are indicated at the beginning of each measure. Boxed numbers 5, 13, 21, 29, and 37 are placed above specific measures. A triplet of three measures is indicated between measures 22 and 24. The score concludes with a final measure (43) containing a fermata over a whole note.

A CHILDREN'S CHRISTMAS CAROL

"O COME, LITTLE CHILDREN"

Bells

J.A.P. Schulz/Magill

Moderato

1-4 4 5-8 4 9 10 11 12

13-16 4 17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33

34 35 36 37 38

39 40 41 42 43

mf

mp

mf

O Come, Little Children was composed by Johann Abraham Peter Schulz (b.1747 - d.1800). Schulz was the court composer at Rheinsberg, Germany and a choir director for the Royal Court Theater in Copenhagen, Denmark. He was best known for setting poems to simple, folk-like music. The German poet, Christoph von Schmid, wrote the words to this song.

THE FRIENDLY BEASTS

Snare Drum/Bass Drum

Medieval French Melody

Andante

1-4 4 5 -20 4 9 -20 12

21

snare off

mp

25

29

33

37

f

41

p

THE FRIENDLY BEASTS

Bells

Medieval French Melody

1-4 **Andante** 4 5-15 4 9-15 7 16 *mp*

17 18 19 20 *mf*

21-24 4 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39 *f*

40 41 42 43 44 *p*

The melody for **The Friendly Beasts** dates back to 12th century medieval France while the words were written at a later date. **The Friendly Beasts** is usually thought of as an old English carol.

RIO BRAVO

Snare Drum/Bass Drum

Allegro moderato Snares off

1-6 6 7 8 9 10

11-12 2 13 14 15-16 2

17 18 19 20

21 22 23 24 25

26 27 28 29 30

31-32 2 33 34 35

36 Solo 37 38 39 40

41 42 43 44 45

46 47-48 2 49 50

51 52 53 54 55 56

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

RIO BRAVO

Bells

Bells Tacet

Latin America is made up of South America, Central America, Mexico, and the West Indies. The music of this region is a combination of Spanish, Portuguese, and Italian traditions and has been influenced by the cultures of the native Indians like the Aztec, Incan, and Mayan. It features catchy melodies, infectious rhythms, and a wide use of percussion instruments.

BIG ROCK CANDY MOUNTAIN

Snare Drum/Bass Drum

Traditional American Folk

1-2 **Allegro** 2 3 4

mf

5 6 7 8

9 10 11 12

13-15 3 16 17 18 19

20 21 22 23

24 25 26 27

28 29-31 3 32 33

f

34 35 36 37-39 3 40

ff

BIG ROCK CANDY MOUNTAIN

Xylophone

Traditional American Folk

The musical score is written for Xylophone in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked **Allegro**. The piece begins with a dynamic of **f** (forte) at measure 1. The notation includes various rhythmic values and rests, with some measures containing bracketed numbers indicating specific techniques or patterns: 1, 2, 3-4, 2, 5-11, 7, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-28, 8, 29-31, 3, 32, 33, 34, 35, 36, 37, 38, 39, 40. The dynamic changes to **mf** (mezzo-forte) at measure 12 and returns to **f** at measure 32. The piece concludes with a dynamic of **ff** (fortissimo) at measure 37.

Folk songs are passed down from generation to generation through singing and listening. The common folk sing the songs to their children instead of writing them down. The original composers were forgotten as time passed and the words and places changed. These changes left many versions of the same song. **Big Rock Candy Mountain** originated in the late 1800's and was attributed to Harry "Haywire Mac" McClintock. The ballad tells of a hobo's life, riding the trains and traveling the country, in search of the perfect place for a "burly bum" to live.

ROYAL CROWN MARCH

Snare Drum/Bass Drum

Moderato

1 *f* 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 *p* on the rim 22 23 24

25 26 27 28 29 *mf* on the head 30 31

32 33 34 35 36 37 *f*

38 39 40 41 42 43 44

45 46 47 48 49 50 *mf*

51 52 53 54 55 56 57

58 59 60 61 62 63 64

ROYAL CROWN MARCH

Bells

1-4 **Moderato** 4 5-12 8

13-20 8 21 22 23

p

24 25 26 27

28 29-36 8 37-44 8

45-52 8 53-60 8 61-64 4

The history of the march has its beginnings in the military. Marches have a steady beat that is strongly accented. This beat was helpful for soldiers to stay in step. Many marches were written to commemorate a regal occasion such as the crowning of a king. It was with this in mind that **Royal Crown March** was composed.

BOOT SCOOTIN' BARN DANCE

Snare Drum/Bass Drum

Ron Cowherd
Traditional American Folk

Allegro

The score is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 68 measures, divided into 11 systems of 8 measures each. The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). Performance instructions include "on rim" and "on head".

1 *f* 2 3 on rim 4 5 on head *mf* 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21-22 2

23 24 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 *f* 42 43 on rim

44 45 on head *mf* 46 47 48 49 50 51

52 53 54 55 56 57 58 59

60 61 62 63 64 65-66 2 67 on head 68 Hey!

BOOT SCOOTIN' BARN DANCE

Bells

 Ron Cowherd
 Traditional American Folk

Allegro

1 2 3-4 2 5 6 7

8 9 10 11 12 13-20 8

21-24 4 25 26 27 28 29

30 31 32 33-40 8 41 42

43-44 2 45 46 47 48 49 50

51 52 53-60 8 61 62 63-67 5 68 Hey!

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

A significant part of a country's heritage and culture is found in its folk music. Using the language of the common folk, folk songs describe the lives and times of its people. This piece uses the folk song, **Ol' Joe Clark**. Joe Clark was a veteran from the war of 1812 who lived in the Appalachian Mountains. The numerous verses were made up from incidents in his life and expanded as time passed to include over 90 different verses.

BAG O' BLUES

Snare Drum/Bass Drum

Moderato

The musical score is written on a grand staff with a treble clef and a common time signature (C). It consists of 56 measures, divided into 11 systems of five measures each. The first system (measures 1-5) begins with a dynamic marking of *mf*. The second system (measures 7-12) contains rests in measures 7, 8, 11, and 12. The third system (measures 13-18) includes a dynamic marking of *f* in measure 17. The fourth system (measures 19-24) contains rests in measures 19, 20, 23, and 24. The fifth system (measures 25-30) contains rests in measures 26, 27, and 28. The sixth system (measures 31-36) contains rests in measures 34 and 35. The seventh system (measures 37-42) contains rests in measures 37, 38, and 39. The eighth system (measures 43-48) contains rests in measures 43, 44, 47, and 48. The ninth system (measures 50-56) contains rests in measures 50, 51, and 52. The score concludes with a fermata over the final note in measure 56.

BAG O' BLUES

Xylophone

1-4 **Moderato** 4 5-12 8 13-16 4

17 *f* 18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36

37 38 39 40 41 41

42 43 44 45 46

47 48 49 50 51

52 53 54 55 56

The blues is a style of music developed from the African-American field hollers, work songs, and spirituals of the late 1800's to early 1900's. It is played at a slow to moderate tempo and usually written in 4/4 time. The third, fifth, and seventh notes of the scale in which the piece is written are lowered one half-step.

A LITTLE BIT OF LATIN

Snare Drum/Bass Drum

Moderato

mp

f

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

A LITTLE BIT OF LATIN

Bells

The musical score is written for a single bell in 4/4 time, marked *Moderato*. It consists of seven staves of music. The first staff contains measures 1-4, with a 4-measure rest, measures 5-12 (indicated by a box around the number 5 and a bracket), an 8-measure rest, measures 13-20 (indicated by a box around the number 13 and a bracket), and an 8-measure rest. The second staff begins at measure 21 with a *mf* dynamic and contains measures 22-25. The third staff contains measures 26-36, with a *f* dynamic starting at measure 37. The fourth staff contains measures 38-42. The fifth staff contains measures 43-47, with a box around the number 45. The sixth staff contains measures 48-52. The seventh staff contains measures 53-56, ending with three accents (>) over the final notes.

The music of Latin America, influenced by the many cultures and traditions of its people, uses lively rhythms for dances like the habanera, rumba, cha-cha, and tango. The music uses many percussion instruments such as the claves, maracas, and cowbell to keep the rhythm.

A CLASSICAL CANON

Snare Drum/Bass Drum

Franz Joseph Haydn/Magill

Andante

1 *mp* 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21-22 **2** 23 24 25 *mf*

26 27 28 29

30 31 32 33 *f*

34 35 36 37

38 39 40 41 42

A CLASSICAL CANON

Bells

Franz Joseph Haydn/Magill

1-4 **Andante** 4 5-8 4 9 10 *mp*

11 12 13-20 8 21 *mp*

22 23 24 25 *mf*

26 27 28 29

30 31 32 33 *f*

34 35 36 37

38 39 40 41 42

Franz Joseph Haydn (b.1732 - d.1809) was an Austrian composer who worked as the court composer for the royal Esterhazy family for over thirty years. "Papa Haydn," best known for his numerous symphonies and string quartets, also trained and conducted the other court musicians. **A Classical Canon** was originally called the *Nightingale Canon*. Words were added later describing children's anticipation to stay up on Christmas Eve while the parent sang for the children to go to bed. The title then became commonly known as the *Christmas Eve Canon*.

Handwritten signature

DR. ROCK

Snare Drum/Bass Drum

Chuck Elledge

Allegro moderato

1 *f* 2 3 4 5 *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23 *f*

24 25 26 27 28 29

30 31 32 33 34 35

36 37 38 39 40 41 *p*

42 43 44 45 46 47 48

49 *f* 50 51-52 2 53 54 55 *f*

DR. ROCK

Low Tom-Tom

Chuck Elledge/arr. Pearson

Allegro moderato

The musical score consists of nine staves of music. It begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The tempo is marked 'Allegro moderato'. The first staff contains measures 1 through 5, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. A rehearsal mark '5' is placed above measure 5. The second staff contains measures 6 through 11, with a double bar line and repeat sign after measure 8. The third staff contains measures 12 through 17, with a rehearsal mark '13' above measure 12 and a double bar line with repeat sign after measure 16. The fourth staff contains measures 18 through 23, with a rehearsal mark '21' above measure 21 and a forte (*f*) dynamic marking below measure 21. The fifth staff contains measures 24 through 28, with a rehearsal mark '29' above measure 29. The sixth staff contains measures 30 through 35, with a rehearsal mark '37' above measure 37. The seventh staff contains measures 36 through 41, with a rehearsal mark '41' above measure 41 and a piano (*p*) dynamic marking below measure 41. The eighth staff contains measures 42 through 48. The ninth staff contains measures 49 through 55, with a rehearsal mark '49' above measure 49, a forte (*f*) dynamic marking below measure 49, and a double bar line with repeat sign after measure 52.

Rock music evolved into a distinctive style of music with songs like *Rock Around the Clock* and *You Ain't Nothin' But a Hound Dog*. During the 1960's, a British band called the Beatles became very popular. In the 1970's and 1980's, electronic instruments and advanced recording techniques were developed to enhance the music.

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

Snare Drum/Bass Drum

George Frideric Handel

Moderato

The musical score is written on a single staff with a treble clef and a 3/4 time signature. It consists of 52 measures, divided into two systems of 26 measures each. The first system includes measures 1 through 27, and the second system includes measures 28 through 52. The score begins with a dynamic marking of *f* (forte) at measure 1. The tempo is marked as *Moderato*. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, and 52 are indicated above the staff. Dynamic markings include *f* at measures 1 and 41, *mf* (mezzo-forte) at measure 25, and *ff* (fortissimo) at measure 52. A fermata is placed over the final note of measure 52. The score is presented on a single staff with a treble clef and a 3/4 time signature.

FANFARE AND MINUET FROM "THE ROYAL FIREWORKS"

Bells

George Frideric Handel

1-8 **Moderato** 8 9-16 8 17-24 8

25 *mf* 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41-44 4 45 *f* 46 47

48 49 50 51 52

George Frideric Handel (b.1685 - d.1759) was a popular German composer who traveled widely throughout his life and settled in England. The English royalty paid him well for his many compositions. The **Music for the Royal Fireworks**, written in 1749, originally called for a huge ensemble of brass, woodwinds, timpani, and a cannon. Handel wrote the piece to accompany a fireworks celebration for the King of England. Just as the music began, the fireworks exploded accidentally. In spite of the accident, Handel's piece was a great success.

BOOGIE BLUES

Snare Drum/Bass Drum

Allegro moderato

1 *mf* 2 3 4 5

6 7 8 9 10

11 12 13 *f* 14 15

16 17 18 19 20

21 22 23 24 25 **Solos (repeat as necessary)** 26 *mf*

27 28 29 30 31

32 33 34 35 36 **Repeat as necessary**

37 *f* 38 39 40 41

42 43 44 45 46

47 48 49 50 51 52

Ad lib solo

25 26 27 28

mf 29 30 31 32

33 34 35 36

BOOGIE BLUES

Bells

Bells Tacet

Blues music evolved throughout the early 20th century. "Boogie-woogie," a popular style developed during this time, was normally played at a fast tempo, had a repeated melodic pattern in the bass (called a "walking bass"), swinging eighth notes, and a series of improvised variations in the upper melody.

MINOR ROCK

Snare Drum/Bass Drum

Allegro

mf

1 2 3 4 5

6 7 8 9 10

11 12-13 2 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29-35 7 36 37 38 39

f

40 41 42 43

44 45 46 47

MINOR ROCK

Xylophone

1 **Allegro**
mf

2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25-28 29 30 31 32


















33 34 35 36 37 *f*

38 39 40 41 42

43 44 45 46 47

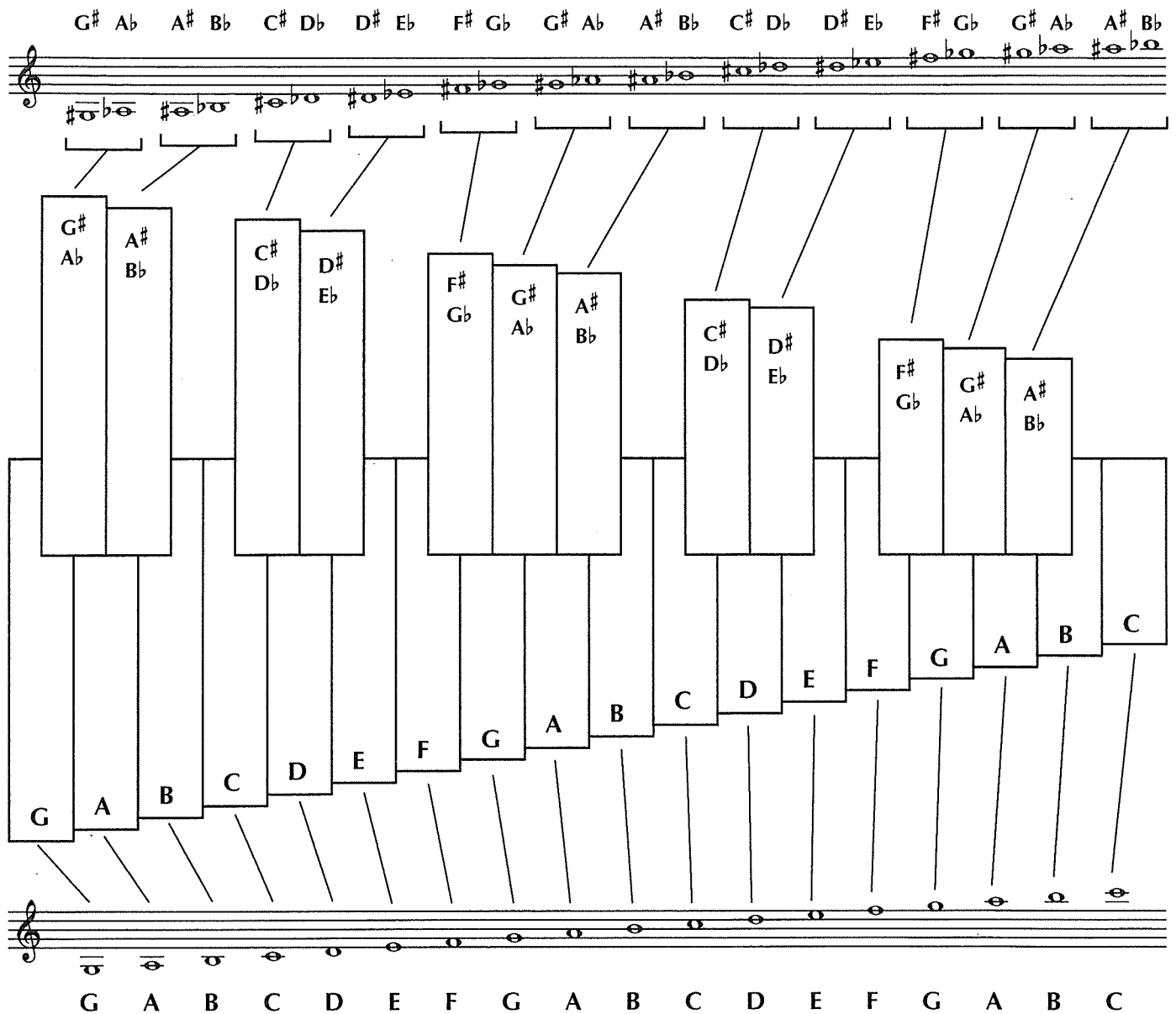
“Rock and Roll” was a phrase used by disk jockey, Allan Freed, in the early 1950’s. He wanted to attract teenagers to his Rhythm and Blues concerts. The name caught on and rock and roll replaced American “pop” music. Rock music has a heavy dance beat with strong accents on beats 2 and 4 and lyrics that relate well to young people.

GLOSSARY

- Accent** > play the beginning of the note louder
- Accidentals** #, b, ♮ sharp, flat, or natural
- Allegro** quick and lively
- Andante** moderately slow
- Articulation** type of attack used to play a note or group of notes
- Bar Line**  divides the music staff into measures
- Bass Clef**  F Clef, read by bassoon, trombone, baritone, tuba, timpani, and electric bass
- Blues** American genre of popular vocal music, developed from African-American field hollers, work songs, and spirituals; characterized by a harmonic structure that is made up of a 12-measure phrase
- Breath Mark** ′ take a breath
- Canon** a style of contrapuntal music, similar to a round
- Carol** song usually associated with Christmas
- Common Time** **C** same as 4/4
- Crescendo** < gradually play louder
- Decrescendo** > gradually play softer
- Double Bar**  marks the end of the music
- Dynamics** loudness or softness of music
- Fermata** ◡ hold note or rest longer than its usual value
- Flat** b lowers the pitch of a note by a half step
- Forte** *f* loud
- Fortissimo** *ff* very loud
- Harmony** result of two or more different notes played or sung at the same time
- Improvise** to create music as it is being performed
- Jazz** style of American popular music that emerged at the turn of the 20th century and continued to evolve throughout the 20th century
- Key Signature** sharps or flats stated right after the clef; key signatures change certain notes throughout a piece of music
- Ledger Lines**  short lines added above or below the staff used to extend the staff to notate pitches that are beyond the range of the staff
- Long Rest**  rest the number of measures indicated
- Maestoso** majestically
- Measure**  space between two bar lines; also known as a "bar"
- Medieval** (also known as Middle Ages, 400-1400AD) a time in European history of warfare, religious devotion, and royal pageantry
- Melody** organized succession of tones
- Mezzo Forte** *mf* medium loud
- Mezzo Piano** *mp* medium soft
- Moderato** moderate speed
- Natural** ♮ cancels a flat or sharp
- One-Measure Repeat**  repeat the previous measure
- Percussion Clef**  indicates that the lines and spaces on the staff do not designate specific pitches; also called neutral clef or no-pitch clef; read by snare drum, bass drum, cymbals, and most other auxiliary percussion instruments
- Phrase** musical thought or sentence
- Piano** *p* soft
- Pick-Up Note(s)**  note or notes that come before the first full measure of a piece
- Popular Music** music of everyday life, it has played a role in each historical period
- Repeat Sign**  repeat from beginning or repeat the section of music between repeat signs
- Rhythm and Blues** American style of popular music often described as an urban style of blues; instrumentation included drums, piano, electric guitar and bass, saxophone, brass, and vocalists
- Rock** style of American popular music that developed in the 1960's from rock and roll, with more amplification and distortion of sound and more room for improvisation
- Rock and Roll** style of American popular music that developed from rhythm and blues in the 1950's and was especially popular among young people
- Sharp** # raises the pitch of a note 1/2 step
- Slur**  curved line connecting two or more notes of different pitches
- Solo/Soli** one person plays/whole section plays
- Staccato**  dot placed above or below a note meaning to play short and detached
- Staff**  lines and spaces on which music is written
- Swing** style of American popular music that was played by the "big bands" of the 1930's and 1940's
- Tempo** speed of music
- Tenuto**  line placed above or below a note meaning to sustain for full value
- Tie**  curved line that connects two notes on the same line or space
- Time Signature** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ top number tells the number of counts in each measure; bottom number tells the type of note that receives one count
- Treble Clef**  G Clef; read by flute, oboe, clarinets, saxophones, trumpet, French horn, and mallet percussion
- Two-Measure Repeat**  repeat the two previous measures

MALLET PERCUSSION KEYBOARD LAYOUT/NOTE CHART

While each mallet instrument has its own special sound, they all have basically the same keyboard layout, like the one shown below. (The same layout is used for the black and white keys on a piano keyboard).



PERCUSSION SURVIVAL KIT

- 2 soft, clean cloths
- extra drum sticks and mallets
- 2 triangle beaters (different weights)
- pitch pipe or tuning fork (for tuning timpani)
- stick/mallet bag
- practice pad
- drum key
- petroleum jelly or light grease
- household machine oil
- spare batter and snare heads
- pencil
- band music
- method book
- music stand