Teaching Percussion through Percussion Ensemble

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For complete teaching sheets with more information, visit:
www.gottrypercussion.com
**Whatcha Baion** by Josh Gottry
Published by HoneyRock (2007)
2 minutes; Easy; 9-13 players

**Instrumentation:**
1. Bells
2. Chimes (opt.)
3. Xylophone (xylophone or marimba 1 may be omitted)
4. Marimba 1
5. Marimba 2 (share 3.5 octave or larger marimba with player four)
6. Timpani (3)
7. High-Hat
8. Wood Block or Claves
9. Bongos (opt.)
10. Snare Drum
11. Agogo Bells or Cowbell (opt.)
12. Floor Tom
13. Bass Drum

**Composer Notes:**
Written for the Santan Junior High percussion class, *Whatcha Baion?* was designed to be a flexible composition for junior high programs that desire to introduce students to percussion ensemble. This ensemble can be performed by players with a wide range of skill levels and utilizes instruments that are commonly found in junior high band rooms. It would also make a great addition to concerts by more experienced ensembles that need to quickly put together audience-friendly or "pop" style programs.

**Teaching Points:** 2:3 Clave; 4-Mallet Block Chords
Dance of the Wind-Up Toy by Chris Crockarell
Published by Row-Loff Productions (1993)
2 minutes 30 seconds; Easy; 9 players

Instrumentation:
1. Bells
2. Xylophone
3. Vibraphone
4. Marimba 1
5. Marimba 2 (share 4.3 octave marimba with player four)
6. Tambourine, Snare Drum, High Tom, Ride Cymbal
7. Ratchet, Triangle, Suspended Cymbal, Siren Whistle
8. Wood Block, Temple Blocks, Bass Drum
9. Timpani (32”, 29”, 26”, 23”)

Composer Notes:
Dance of the Wind-Up Toy was written in the early years of Row-Loff Productions. There was a concern about the void of easier percussion ensemble literature in the marketplace. This piece was intended to be fun and entertaining for the students yet with subliminal basic theory such as easy chord changes and basic arpeggio movement for the keyboards as well as basic percussion instruments using repetitive rhythms in order to serve as a listening tool for other players. I feel that it is very important in the early stages of percussion performance to allow the student to be a part of a repetitive groove. The timpani part has its stand-out moments as well as supplying a strong lower tonal and rhythmic foundation throughout the piece. Just for fun, there are a few "toy" instruments written that help establish that "Wind-Up Toy" sound.

Teaching Point: Multiple Percussion Logistics
Cha-Cha Blues by Josh Gottry
Published by C. Alan Publications (2008)
2 minutes 15 seconds; Medium-Easy; 8 players

Instrumentation:
1. Xylophone
2. Vibraphone
3. Marimba 1
4. Marimba 2 (share 4.3 octave marimba with player three)
5. Claves
6. Guiro
7. Congas
8. Drumset
9. Bass Guitar (optional)

Composer Notes:
The 12-bar blues is quite possibly one of the most influential musical forms of the past century. This simple chord progression has been incorporated and modified by some of the greatest musicians in rock and jazz. It is flexible enough to work in virtually any style, including of course, the Cha Cha. After an opening ensemble statement and a few bars of the groove, the standard 12-bar blues format begins with the xylophone serving as the primary melodic instrument. Following two statements of the tune, the ensemble shifts into a montuno (repetitive ostinato) section which eventually becomes the vamp over which individuals in the ensemble can solo.

Teaching Point: Cha-Cha Patterns (clave, maracas, congas, drumset)
**Kincho Daiko** by Minoru Miki  
Published by Go Fish Music (1991)  
3 minutes 15 seconds; Medium-Easy; 5 or more players

**Instrumentation:**
1. Recorder(s) or Marimba(s)
2. Cowbell
3. Temple Blocks
4. Snare Drum
5. Bass Drum

**Publisher Notes:**
*Kincho Daiko* is an intermediate ensemble piece for recorders (or marimbas) and four percussionists. The piece uses traditional Japanese rhythms and motives to help invoke a strong stylistic imprint on the players and audience. This piece was written for Komatsushima-city Amateur Percussion Group on Shikoku Island in Japan.

**Teaching Points:** Japanese Percussion; Rim Sounds

Minoru Miki is one of the most active and recognized composers from Japan and has created numerous substantial works for percussion. Listen to other works by Miki including:
- Concerto for Marimba and Orchestra
- Marimba Spiritual
- Time for Marimba
120 Degrees by Josh Gottry
Published by C. Alan Publications (2000)
4 minutes; Medium; 8 players

Instrumentation:
1. Marimba (4.0 octave or larger)
2. Vibraphone (or Bells)
3. Xylophone
4. Snare Drum
5. Bongos
6. Crash Cymbals and Ride Cymbal
7. Bass Drum
8. Timpani (32”, 29”, 26”, 23”)

Composer Notes:
Written entirely in compound meter and primarily in 12/8 time, the overall
form of 120 degrees is ABCBA with the C section in half-time and featuring
unison timpani and keyboard lines. The A section focuses primarily on a
vibraphone melody with an underlying groove established by the other
keyboards and percussion. The B section is more driving in style and
features a timpani solo followed by trade-offs between the timpani and
bongos. Based strongly with a feel in four, this piece effectively includes
groupings of four eighth notes within 12/8 for contradictory and
complimentary rhythmic effects. This piece was written for and premiered
by the Chandler Summer Percussion Ensemble in 1999.

Teaching Point: Compound Meter Rhythmic Groupings
**Techno-Pop** by Nathan Daughtrey
Published by C. Alan Publications (2007)
3 minutes 20 seconds; Medium; 7 players

**Instrumentation:**
1. Bells and Xylophone
2. Vibraphone
3. Marimba 1
4. Marimba 2 (4.3 octave instrument shared with player 3)
5. Concert Toms (4)
6. Vibraslap, Suspended Cymbal, Wind Chimes, Cowbell, Tambourine
7. Drumset

**Composer Notes:**
*Techno-Pop* was inspired by techno music, a type of purely electronic dance music that originated in Detroit in the 1980s. Techno has since found its way into dance clubs and raves all over.

**Teaching Points:** Three Against Four Hemiola
Shifting Waves by Josh Gottry
Published by Drop 6 Media, Inc. (2002)
3 minutes 45 seconds; Medium; 10 players

Instrumentation:
1. Bells
2. Vibraphone
3. Chimes
4. Xylophone
5. Marimba 1 (4.3 octave)
6. Marimba 2 (4.3 octave)
7. High-hat, Tambourine, Wood Block, Snare Drum
8. Congas (2), Cowbell, Castanets, Bell Tree
9. Triangle, Sus. Cymbal, Hand Claps, High-hat (shared), Bass Drum (shared), Mark Tree
10. Bass Drum, Low Concert Tom, China Cymbal, Ride Cymbal, Cabasa

Composer Notes:
Shifting Waves is a combination of continually changing ostinatos. The first marimba serves as the rhythmic and melodic focus of the piece as it combines two- and three-note patterns in 6/8 and later two- and five-note patterns in 5/4, all over constant eighth notes. After a brief lyrical interlude in the middle of the ensemble, the texture of the piece begins to gradually thicken. Lighter sounds (i.e. high hat, wood block) are systematically replaced with heavier sounds (snare drum, bass drum, etc.), leading to a strong reprise of the opening figure and a unison conclusion.

Teaching Points: Metric Modulation