

Jim Casella

Cop Drama



Cop Drama. Written by Jim Casella
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Program notes

Cop Drama was written in 2006 as a commission for the Foster High School percussion ensemble from Richmond, Texas under the direction of Daren Jordan. During their performance season, they were awarded the state championship performing this piece. It is intended to be an homage to the groovy, retro sounds of classic American TV cop shows such as “S.W.A.T,” “The Mod Squad,” and “The Streets of San Francisco.” As a fan of the mysterious sound often heard in film noir, I also incorporated some jazzier elements to further develop the sense of drama that the title suggests. Overall, “Cop Drama” is a genre piece through-and-through which is one of the things that makes it a challenge to pull off in a strictly percussion-based performance ensemble. To help bridge this gap, an important rhythm section of guitar, keyboard, bass guitar, and drumset help provide the stylistic glue to keep the genre in tact.

This piece is comprised of three main sections, each of which maintains its own stylistic personality. The first section is driven by a funky rock groove in a sort of 70’s cop rock style. At the start of this section, images of doppler siren effects, and freeze-frame action title shots are suggested which lead into the main title theme of “Cop Drama.” After an mixed-meter culmination, the mood is brought down into the second section which is a loungy and mysterious mood similar to that heard in noir detective films. This section transitions into a more modern theme of multiple meters layered textures where the primary melodic elements are heard in the guitar and Rhodes keyboard sounds, implying a more 90’s based crime drama theme. This morphs back to original theme followed by some action hits to culminate the piece with a rousing climax.

-Jim Casella

Instrument/Parts list

This piece calls for **16 players**.

Glockenspiel part

glockenspiel, bell tree

Xylophone part

xylophone, crotales, sizzle cymbal, woodblock

Vibraphone 1 part

vibraphone (with motor)

Vibraphone 2 part

vibraphone (with motor), suspended cymbal

Marimba parts (4 players)

Two 4.3 octave marimbas (low A), two 4.5 octave marimbas (low F), and two suspended cymbals for players 2&4.

Chimes, etc. part

chimes, vibra slap, temple blocks, 10” opera gong, sizzle cymbal

Percussion 1

triangle, ribbon crasher, large zil-bell, bowl of water (to submerge triangle in for “water triangle” parts), 2 concert toms, suspended cymbal, egg shaker

Percussion 2

wood guiro, bongos, congas, tam tam, djembe, concert snare drum

Percussion 3

metal guiro, cabasa, 3 cowbells, 2 splash cymbals, suspended cymbal, flexatone, claves, high vibratone

Keyboard

keyboard with funky Rhodes, and Hammond B3 sounds. Volume pedal is also recommended.

Guitar

electric guitar with wammy bar, distortion pedal, wah-wah pedal

Bass Guitar

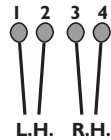
electric bass guitar

Drum Set

5-piece drumset with, ride, 2 crashes, hihats, and china cymbals

Performance notes

Mallet sticking suggestions: In some parts, stickings have been suggested. However, players are welcome to use whichever stickings feel most comfortable. For reference, the sticking numbers indicated use this numbering formula. In cases where both mallets in one hand are to be used as a double-stop (a.k.a. “double verticals”) a simple “L” or “R” is used to indicate the left or right hand.



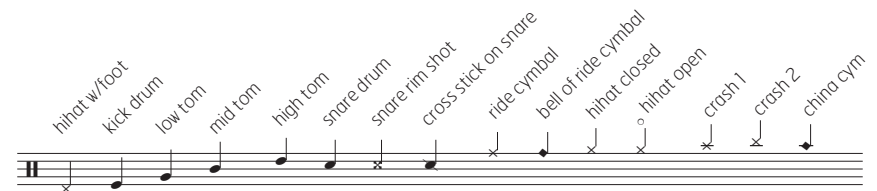
Guitar: The guitar player is critical in bringing this piece to life. Important elements in the guitar rig are: wah-wah pedal for suggesting the funky 70's feel, volume pedal for inserting gradual, seamless crescendi, a distortion pedal for the grittier sections, and a wammy bar for sections that require more dramatic vibrato effects. The guitar player should be able to quickly shift between a clean, jazzy guitar sound, to distortion, and back while also being able to use the Wah pedal on a moment's notice. “P.M.” indicates palm mute. Certain phrases only indicate slash notation with chord symbols. In such cases, the player may voice chords to their preference. Sections which use the “wah chunks” aren't literally pitched, so noteheads aren't used. Rhythm is key in such phrases.

Keyboard: This part plays a critical role in properly characterizing the genre. Using a synthesizer with on-board or external sounds, the keyboard player must have access to quickly switch between classic Fender Rhodes and Hammond B3 organ sounds. They must also be able to control gradual volume changes, so a volume pedal is required.

Marimbas: This piece was written for four marimbas (2 low A and 2 low F), however you'll notice there are only two marimba lines in the score. Marimba players 1 and 3 are intended to double each other, and marimbas 2 and 4 should also double each other. In cases where four marimbas (or four marimba players) aren't available, this piece can be performed with two marimbas, though the intended sound may not be at its fullest.

Bass Guitar: This part will alternate between a funky approach and a warmer, jazzier approach. During funkier phrases suggestions for slapping and popping techniques are indicated with an “S” or a “P” however this can also be left to the discretion of the performer

Drumset: This part is occasionally written in a ‘lead sheet’ style, though there are certainly some things that have been written out to best illustrate the desired feel. Any ‘written out’ music in the drumset part is primarily supplied as a guideline, while the player is encouraged to inject his or her own fills and grooves to best suit the music. Depending on the independence and security level of the drumset player, the parts played on the included recording can supply a suggestion of the desired intent. The drumset part is written with the following notation in mind.



Guiros: There are “up bow” and “down bow” notations used in cases where suggested scrape patterns were necessary. Generally, these can be left to the discretion of the performer, but take care to ensure long scrapes are distinguished from short scrapes and accents are emphasized when applicable.

Percussion effects: There are several decorative percussion effects throughout this piece. Any other special techniques or notations are adequately described in the course of the score or the instrument list.



**Sample
Image**

Level - Med-Difficult
Duration: approx. 6:00

Commissioned by the Foster High School percussion ensemble, Richmond, TX. Daren Jordan, director.

Cop Drama

Jim Casella (ASCAP)

$\text{♩} = 121$

A

Glockenspiel

Xylophone

Vibraphone 1

Vibraphone 2

Marimba 1&3 (low A)

Marimba 2 & 4 (low F)

Chimes etc.

Triangle

Wor 4 guiro

Funky Rhodes sound

Gm7 w/bar (bend)

wah-wah groove

P.M.

Sample
Image

The image displays a page of a musical score, likely for a percussion ensemble, featuring multiple staves for various instruments. The score is written in 4/4 time and includes a variety of musical notations, including notes, rests, and dynamic markings.

The instruments listed on the left side of the score are:

- Glock.
- Xyl.
- Vib. 1
- Vib. 2
- Mar. 1&3
- Mar. 2&4
- Chim.
- Perc. 1
- Perc. 2
- Perc. 3
- Kbd.
- Gtr.
- Bass
- Dr.

The score includes a large watermark reading "Sample Image" in the bottom right corner. The page number "11" is visible in the top left corner.

Sample Image

18 C

Glock. *ff* *f*

Xyl. *ff*

Vib. 1 *ff* *f* *f*

Vib. 2 *ff* *f* *f*

Mar. 1&3 *ff* *f* *f*

Mar. 2&4 *ff* *f* *f*

Chim. *ff* *f* *f*

chimes

Bongos w/hands *mp*

wah-wah groove *mf*

P.M. ----- *sim.*

S P P S S S *mf* *sim.*

mf

(4)

(4)

(4)

(4)

(4)

(4)

(4)

(4)

Sample
Image

26

D

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

26

vibra slap

ff

(8)

ff

mp

(8)

(8)

(8)

P.M.

slide

S S S

S S S

Sample
Image

E Bouncy Swing

$\text{♩} = \text{♩}$

34

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

rc.

mf

cabasa

mf

jazzy clean guitar sound

Cm^9

Cm

Cm^7

Am^{11}/C

Cm

norm.

mf

(4)

Sample
Image

44

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

crotales

xylo

deadstroke

Bongo solo

F Straight cop rock

f

(8)

(12)

(12)

f

Sample
Image

55 **G**

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim. *vibra slap* *ff* *chimes* *f*

rc.

mp *guiro*

(4)

(4)

(4)

(4)

S P P S S S P P P S S sim.

Sample
Image

63 **H**

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

vibra slap
ff

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

63

te blocks

Sample Image

71

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

c. 1

10" Opera gong

ribbon crasher

large zillbell

mf

mp

f

2 splash cyms

Sample Image

molto rall.

I Loungy and mysterious
♩ = 86

78

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

78

Solo line

fff

turn motor on (med)

mf

sizzle cym. w/yarn

turn motor on (med)

f

gliss down

mp

finger bass

Sample
Image

86

Glock. *mute* *bell tree*

Xyl. *woodblock w/rubber (rubato)* *f*

Vib. 1 *gliss down (all 4 mallets)* *p*

Vib. 2 *f*

Mar. 1&3 *soft mallets* *p* *gliss down (all 4 mallets)*

Mar. 2&4 *soft mallets* *ripple roll* *p* *gliss down (all 4 mallets)*

Chim.

c. 1 *baton*

water triangle (rubato)

guiro *slow scrape* *quick*

dry wah chunks

p

Sample
Image

92 **J**

Glock. glock w/plastic *mf*

Xyl. sizzle cym. w/yarn xylo w/med plastic *mf* crotales *mp* xylo *mp*

Vib. 1 *f* motor off *f*

Vib. 2 *f* *f*

Mar. 1&3 gliss down gliss down traditional roll *pp* *f* *mp*

Mar. 2&4 gliss down gliss down ple roll *pp* *f* *mp*

Chim. vibra slap chimes *mf*

Perc. 1

Perc. 2 bongos

Perc. 3

Kbd. Hammond B3 sound *p* *p* *mp*

Gtr. Jazzy clean guitar Gdim⁷ Gmin⁹ Gdim⁷ Gmin⁹ Eb⁷

Bass

Dr. RS *3*

92

Sample
Image

K

100

Glock. *ff* *mf*

Xyl. *ff* *mp* *ff* *mp* *ff* *mf*

Vib. 1 *ff* *mp* *ff* *mf*

Vib. 2 *ff* *mp* *ff* *mf* turn motor on (med)

Mar. 1&3 *ff* *mp* *ff* *mp* *ff* *mf*

Mar. 2&4 *ff* *mp* *ff* *mp* *ff* *mf*

Chim. *ff* *mf*

c. 1 *f* *p* *f* *p* *f* *mf* *f* *pp* *f* *pp* *f* *choke* *ff* *p* *gliss down* *mf* *ff* *mf* *ff* *mp* *f* *ff* *mp*

E♭⁶ E♭ D E♭ D

Sample
Image

108

Glock.

Xyl.

woodblock w/rubber (rubato)

f

Vib. 1

turn motor on (med)

f

mf

p

motor off

Vib. 2

f

f

Mar. 1&3

traditional roll

mp

Mar. 2&4

ripple roll

mp

mp

sizz cym.

Chim.

Perc. 1

water triangle (rubato)

Perc. 2

Perc. 3

sus cym (warm/dark)

mp

clave (rubato)

Kbd.

Rhodes sound

mf

Gdim⁷

Gtr.

Bass

Dr.

roll lightly on ride cym.

108

Sample
Image

117

M **N**

Glock. *f*

Xyl. *f* *crotales*

Vib. 1 *mf*

Vib. 2 *mf*

Mar. 1&3 *mp*

Mar. 2&4 *mp*

Chim. *f* *chimes*

c. 1 *mp* *sus cym*

mp *tam tam*

mp

se swells should fade in from nowhere
a volume pedal. Should be very atmospheric
a-intrusive to other players.

Rock guitar sound (w/slight distortion)

slide down to F

Sample
Image

Sample Image

140

O **P**

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

sus cym w/stick dome

groovy egg shaker

base tone open stroke

gliss.

crush

f

Sample
Image

148

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

148

f

(4)

(8)

(4)

(8)

(4)

(4)

(4)

f

sf

Sample Image

154

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

(12)

(12)

sus cym

(12)

(12)

pp

slight vibrato

Sample
Image

Sample Image

R **S**

170

Glock. *ff*

xylo
R I R I R I I R I I I r I r I R I R I R I I R I R I R L R

Xyl. *mf* *ff*

Vib. 1 *mf* *ff* *f*

Vib. 2 *mf* *ff* *f*

Mar. 1&3 *mf* *ff* *f*

Mar. 2&4 *mf* *ff* *f*

Chim. *ff* *ff* *f*

vibra slap

chimes

bongos w/hands *mp*

Funky Rhodes sound *ff*

wah groove *ff* *f*

S P P P S S sim.

fill *ff* *f*

Sample
Image

178

Glock.

Xyl.

Vib. 1

Vib. 2

Mar. 1&3

Mar. 2&4

Chim.

Perc. 1

Perc. 2

Perc. 3

Kbd.

Gtr.

Bass

Dr.

178

Sample
Image

Sample Image



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