

Jim Casella

# Joaquin on Sunshine

for percussion ensemble and rhythm section



**Joaquin on Sunshine** by Jim Casella  
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# Program notes

*Joaquin on Sunshine* was originally written in 2008 under the working title “El Ritmo Adentro.” In the early stages of my writing, the rhythms started developing an Afro-Cuban flavor, and before I knew it, I was writing my first songo-inspired piece. This wasn’t my original intent. I set out to write something where syncopation dictated its energy and the downbeats were rarely the dominant part of the pulse, melody, or phrasings. (*El Ritmo Adentro* translates to “The Rhythm Inside.”)

As the piece solidified, it took on a festive quality that turned out to be a lot of fun. However, I could never quite come up with a title that reflected this in addition to its Latin flavor. So while the title didn’t come around until after the piece was finished (with inspiration from my friends Murray Gusseck and David Reeves), I love that our friend Joaquin has something to smile about. Fans of the band Katrina and the Waves may not appreciate the dangerously corny wordplay, but it makes me happy.

Written for a large ensemble, the piece uses a fairly typical array of percussion instruments as well as a rhythm section including bass guitar, piano, drumset, timbales, bongos, congas, and shekere. A recurring motive of 2+3 rumba clave appears regularly, though it isn’t meant to be a constant key to the groove. Aside from the inherent challenges imposed by the syncopation, the often dense scoring can be difficult for players to navigate within. This becomes a great way for ensembles to rehearse awareness so that accompaniment doesn’t become heavy and for more melodic parts to relate their off-beat phrasings to the groove supplied by the accompaniment. When performed well, the phrasing feels precise and fluid while weaving around the strong beats, with the various instruments finding a comfortable balance with each other.

*Joaquin on Sunshine* was written for the Foster High School percussion ensemble from Richmond, Texas, under the direction of Mr. Daren Jordan.

-Jim Casella

## Instrument/Parts list

This piece calls for **15-17 players** with the following instrumentation:

### **Glockenspiel part**

glockenspiel, splash cymbal, finger cymbals

### **Xylophone part**

xylophone, crotales

### **Chime part**

chimes, mark tree, triangle

### **Vibraphone 1 part**

vibraphone, sizzle cymbal

### **Vibraphone 2 part**

vibraphone

### **Marimba 1 part (ideally doubled)**

4.3-octave marimba (low A), suspended cymbal, sizzle cymbal

### **Marimba 3 & 4 part (ideally doubled)**

4.5-octave marimba (low F)

### **Timpani part**

4 timpani

### **Piano part**

piano

### **Bass Guitar part**

electric bass guitar

### **Drumset part**

5-piece drumset with, ride, 2 crashes, hi-hats, splash, and china cymbals

### **Bongo part**

bongos, guiro

### **Conga part**

2 congas, cabasa, djembe

### **Timbale part**

standard timbale set (2 drums with 2 cowbells and cymbal), concert bass drum

### **Shekere part**

shekere, triangle, suspended cymbal, tam tam, bell tree

# Performance notes

If performed well, this piece should sound like a festive celebration that makes you want to dance. It'll be most successful if players have a natural feel for playing syncopated 16th-note parts, where notes aren't being literally read from the page. This is the sort of thing in which "feel" dictates technique. These rhythms should be infused into players' muscles so that they can mostly listen to other players while fitting their own part into the mix. If the groove isn't solid and natural, it will be an unfortunate time for the audience.

**Rhythm section percussionists:** This includes drumset, bongos, congas, timbales, and shekere. These parts are intended to provide an underlying groove for the piece. While there are parts that are written out, these are often just suggested patterns that fit well with the Afro-Cuban flavor of the piece. It's okay to alter these as long as the phrasing and accents still fit.

All percussionists should be mindful of volume and how it affects the overall ensemble. If percussion parts are played at full "party volume," it will most likely drown out the mallet keyboards and turn into a noisy mess. It's a busy piece, so be careful not to let the high activity create volume problems - particularly instruments that easily overbalance, such as drumset, cymbals, and cowbells.

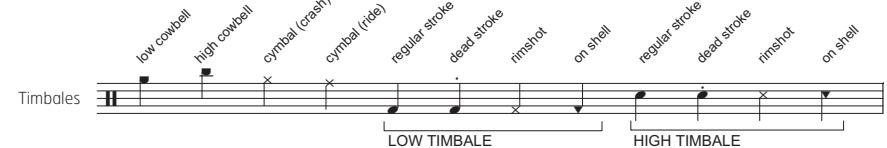
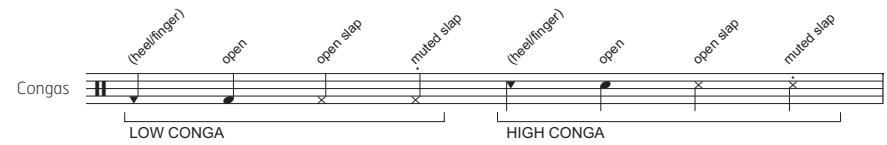
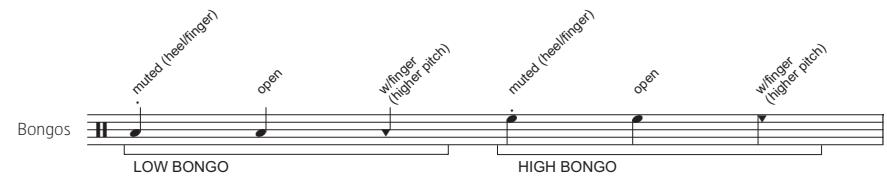
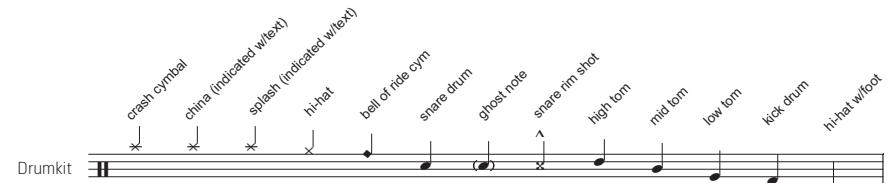
Percussionists may also encounter "slash notation" which simply indicates to continue the same groove or feel that was established in the previously written bar. During these times you may encounter notes above the staff which indicate points at which accents should be added.

**Vibraphones:** Pedal markings are not indicated in the music. This is left to the discretion of the performer as they interpret the stylistic phrasing of each part. Parts are often written with full note lengths in mind, which would imply pedaling. Since the piece is so driven by 16th notes, players will have to work to ensure a good balance between sustained tones and articulation. Some faster, more syncopated lines may include moments where the bars aren't ringing. Staccatos usually imply notes to be either completely dry or pedaled with a very short duration.

**Marimbas:** While there are only two marimba staves in the score, these parts are ideally intended to be doubled by two players, each on their own instrument, which will help these parts to be in balance with the rest of the ensemble.

# Notation guides

Percussion parts use different noteheads to indicate specific sounds. Sometimes these are simply noted in the music. The examples below are the most commonly used.





Level: Advanced  
Duration: approx. 4'50"

Written for the Foster High School Percussion Ensemble, Richmond, TX – Daren Jordan, Director

# Joaquin on Sunshine

Jim Casella

Festive and Soulful  $\text{♩} = 126$

Glockenspiel

Xylophone Crotales

Chimes

Vibraphone 1

Vibraphone 2

Marimba 1

Marimba 2

Timpani

I.v. Xylophone

Chimes w/xyo mallet on tube

f

f

medium mallets

f

Sus Cym

mf

f

cowbells

f

# Sample Image

9

I.v.  
X  
Ch  
VI  
V2  
M1  
M2  
T  
Pno.  
Bos  
Kit  
Bon  
Con  
Timb  
Shek

**A**

Reg. hammer *f*

*f*

**Drumkit** *ff* *f*

*p* *f*

*f*

*cr. ride*

*ff* *p* *f*

*bass tone*

*Shekere shaken (in/out)*

# Sample Image

16

**B**

G  
X  
Ch  
VI  
V2  
M1  
M2  
T

(8)  
(9)

ff  
mf  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
fp  
f  
f  
f  
p  
f  
f

Sample  
Image

## Joaquin on Sunshine – Casella

**C**

23

G  
X  
Ch *Triangle* (4) (8)  
*mp*

V1  
V2  
M1  
M2

T *mf*

Pno.

Bas *mf*

Kit

Bon *mp* (f) *mp*

Con *mp* (4)

Timb *mp* (f) (4)

Shek *mp*

**D**

# Sample Image

31                   E

Splash

Chimes

ff

f

ff

Chimes

ff

f

f

ff

mf

ff

f

ff

mf

f

ff

mf

ff

f

f

ff

mf

ff

f

(4)

f

f

(4)

f

gr.

f

sfz

sfz

p

(4)

(4)

Sample  
Image

## Joaquin on Sunshine – Casella

**F** Bongo solo

39

Splash

G X Ch VI V2 M1 M2 T Pno. Bas. Kit Bon Con Timb Shek

*f* *mp* *f*<sup>3</sup> *ff* *mp* *p* *p* *p* *f* *f* Triangle

# Sample Image

**G**

47

(med plastic or rubber)

Crotale (w/med plastic)

WChimes

Chimes

Sizzle Cymbal

(sizz cym)

l.v.

mp

p

mf

mp

soft mallets

mp

soft mallets

mp

soft mallets

p

mp

china (w/mallet)

china

Cabasa (tap w/fingers)

(shell)

p

pp

3

ff

p

mp

# Sample Image

55

medium mallets

Pno.

Bas

Kit

Bon

Con

Timb

Shek

# Sample Image

**H**

Finger Cymbals

G X Ch V1 V2 M1 M2 T P

WChimes

feather pedal

Sizzle Cymbal

soft mallets

p

tight h.h.

mp

riro

(short) taps

(long)

2

Djembe

bass tone

low taps

slap

(muted slap)

Concert Bass Drum (w/warm mallet)

mp

Sample Image

72

I

Glockenspiel  
*mf* — *p*

Xylo  
*mp*

Triangle  
*mp*

(4)

VI  
*f*

V2  
*f*

M1

M2  
*mp*

T

Pno.

Bas

Kit

Bon

Con

Timb

Shek

*mp*



Sample  
Image

J

80

G      *mf* —

X

Ch      (8)

VI      *mf* —      *f*

V2

M1      SusCym

M2      2      2      2      2

T

*p*

*p*

*p*

*mp*

*mp*

4

2

2

2

2

2

Tam Tam

4

2

2

2

2

2

# Sample Image

**K**

dead strokes

G *mp*

X

Chimes *mf*

damp

VI *mf*

V2 *mf*

M1 add in to current marimba(s) *f*

M2 *f*

gliss effect (pitch is unimportant)

T *pflss* *pflss* *sfz*

Pno. *mf*

M2 *ff*

Bas

Kit *mp* *f chir*

Bongos

Bon *mf*

Con

Timb *mp*

Bell Tree w/brass mallet

Shek *f*

# Sample Image

96

G X Ch VI V2 M1 M2 T

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*fff*

*f*

*f*

*sp.*

*china*

(4)

*f*

# Sample Image

100

G X Ch VI V2 M1 M2 T Pno. Bas. Kit. Bon. Con. Timb. Shek.

2 2 2 2

damp damp damp ff f

fff spl. china spl. china

Congas f

(4)

Sample Image

**M** Drum solo

106

G X Ch VI V2 M1 M2 T

**N**

mf f (4) mp f f f f f f ff f (4) f (4) f (4) f (4)

Triangle

Shekere

# Sample Image

O 118

G

x

Ch

(8)

VI

V2

M1

M2

T

Pno.

Bas

Kit

mp

Bon

mp

(4)

Con

(8)

Timb

mp

(8)

Shek

Sample Image

124

G  
X  
Ch  
VI  
V2  
M1  
M2

P (play first note on repeat only)  
 ff (play first note on repeat only)  
 mf Chimes (play first note on repeat only)  
 ff (play first note on repeat only)

Splash

*f*

2nd time only = crash on downbeat  
 (Fill) (4) (4) (4) (4)

ime = crash on downbeat  
 sfz sfz sfz p

# Sample Image

## Joaquin on Sunshine – Casella

**Q**

130 (play E first time only)

G (play high E first time only) f *mf*

X (play E first time only)

Ch (play E first time only)

VI (play E first time only)

V2 (play E first time only)

M1 (on downbeat: 1st time: E; only 2nd time: both)

M2 (play E first time only) mp

T mp

Pno. mp

Bas mp

Kit crash 1st time only mp

Bon mp

Con mp

Timb crash 1st time only f mp

Shek mp

**R**

# Sample Image

134

G      cresc.      ff      l.v.

X      cresc.      ff      fff

Ch      cresc.      ff      fff

V1      cresc.      ff      fff

V2      cresc.      ff      fff

M1      cresc.      ff      fff

M2      cresc.      ff      fff

T      cresc.      ff      fff

china

ff      fff

ff      fff

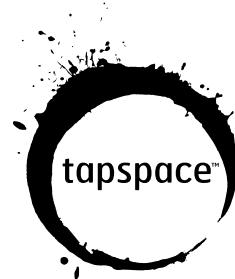
ff      fff

ff      fff

ff      fff

ff      fff

# Sample Image



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