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About This Book

So, what the heck is a parking lot etude? I'm not sure but I liked the sound of it, which is exactly my answer to anyone who would ask "where do you get the ideas from?". I like to listen. I like to hear drums and music and rhythm and grooves and stuff. When I hear certain things long enough they become internalized, then mutate, then are regurgitated in 11/16. The five compositions in this book are not necessarily printed in the book in the order in which they were thought up. I started coming up with these in 1990, and have been putting the ideas down ever since. These are the ones that, up to this point, I'm particularly proud of for one reason or another. Each piece begins with a brief description of the "when and why," along with more in-depth explanations of how to interpret certain parts. Some of the charts in this book went through several versions during the years that the SCV lines played them. The versions included are sort of the "author's pick."

Before you go on you should be forewarned that this material is advanced (big kids only). In fact, I almost wanted to put a disclaimer on the front of the book that says "WARNING! THE DRUMLINE MUSIC CONTAINED WITHIN THESE PAGES, WHILE COOL, IS UNACHIEVABLE." But this wouldn't be true, because I've heard lines play the snot out of it (even lines I marched in). But that was before the metronome was invented. Lines today have to play in time.

At any rate these pieces ARE difficult, but it's my hope that the reader can attain at least some form of entertainment from them. I think you'll find that they are not near as difficult if you have a good understanding of rhythm. The key to most of these is some sort of groove that either develops into some other groove or simply becomes embellished over and over.

Enough text though, right? I'll stop frothin' at the beak (as Ralph would say) so you can dig in. Just remember to chew this stuff at least 15 times before you swallow -- it helps the digestive process.....

SCV's Cadence, 1990-92

This cadence was originally started on the night of DCI finals, 1989. I was a second-year tenor player for the corps in '89 and I thought I could write something for the line to play in the upcoming season that was a little "hipper" than what we had, which was a 16th-note check pattern exercise with a grace note. The staff of 1990 was gracious enough to give me a shot and we ended up having a pretty good time with it. The name "Electric Wheelchair" was not given by me. In fact, I'm not sure where it came from but it seemed that everyone, after a fashion, was calling it this. I always used to call it "Cadence," similar to the way you'd call your cat "Cat."

The familiar sounding bass/snare march part in the beginning was stuck in my head from something I'd heard. I later remembered that I had heard Steve Gadd play something similar on one of the Buddy Rich Memorial Scholarship videos. All the rolls are seven-stroke rolls. As indicated, the snare voice is a solo player for the first phrase and then the rest of the line joins in.

The phrase that begins on the second bar of page 8 is structured around the tenor part, which is an idea that I had from a year prior. The four-measure groove that starts at the top of page 9 is based around that simple snare part, an idea based around something my high school instructor, Greg Van Winkle, came up with. The tenor part on the fifth measure of page 9, indicated "split roll," is when half the line plays the right hand and the other half plays the left hand (of the roll, that is). The split roll is only for that measure. Tenor players: Be careful on the tenor fill, on the last measure of page 9, for if you go too far "out" you'll get some interesting attack problems from the other sections.

The tenor groove that starts at the top of page 10 uses the muted rimshot effect. Play the notes with the right mallet while the left hand presses against the head, muting it. Lift the left hand for every rimshot, then immediately put it down on the head to mute it. It works out so that the muting hand falls in the 16th-note gaps after the shots.

The bass part at the top of page 10 is the "Englishman in New York" groove (middle of the song) from Sting's Nothing Like The Sun record, followed by a little lick section that goes from snare to tenor to bass. From here on out is mainly just a bunch of notes (what you bought this book for, right?).

Solo Player

Tempo: 120

Snare

Tenor

Bass

Rhythmic notation includes: 7, R, L, r, L, r, l, R, R, L, L, f, 7, R, L, R, r, L, r, l, R, R, L, f.

The musical notation for the 'Lr' section consists of two staves. The first staff shows a sequence of notes: L, r, r, L, r, L, L. The second staff shows a sequence of notes: L, L, R, r, L, r, L. The notes are marked with 'L' and 'r' below them, indicating the specific rhythmic patterns.

SCV's 60-second, 1997

I really am not trying to be offensive to anyone with this title. It's just that I can't get certain mental images out of my head when I hear it. I put this together specifically for '97's line. This is probably the hardest piece in this collection from a timing standpoint. If the line doesn't have a thorough understanding of all the rhythms involved, you're liable to have a headache.

It's based around a pattern of meter changes that looks more complex than it actually is. For the most part, it goes from 4/4 to 12/8, or similar meters. The 16th-notes of the 4/4 would become the 8th-notes of the 12/8 and vice versa. Keep an eye out for the little "16th-note=8th-note" indicators at the point of the actual meter changes.

The triplet-based figure that repeats at the beginning as well as the end can also be broken down into sextuplet partials. If you're counting in sextuplets, the figure would go like this: 1234-6-2-4-6 repeat, etc. The whole 8-bar phrase on the first page should be very loud.

The bass part in bars 3 and 4, as well as in bar 7, are notated in such a way as to make clear the separation between what bass #3 does in relation to what the rest of the section is doing. The quarter notes played by drums #1, 2, 4, and 5 are actually on beats 3 and 4, even though it looks a little funny. That's just for the purposes of visual clarity on paper.

The feel for bar 9 (12/8) is set up in the previous measure by the 3-against-4 accent pattern. In other words, the accent pattern of bar 8 will be the actual pulse of the new meter which begins at bar 9. Also, volume should cut by about half at bar 9, except for the bass line. The rim pattern in the snare voice is a set-up for the 4/4 coming up (3rd measure, page 14).

The roll-off figure (bars 3 and 4, page 14) is there for no particular reason whatsoever. Not only that, but I decided to cut a 16th-note from the end of the second bar, again for no particular reason. It does, however, set up the next 12/8 section rather well.

This next 12/8 section, if you isolate the accent rhythms, contains a familiar quote -- I'll let you figure it out. Once again, there is no logic behind any of this.

During the second half of page 15 we start to get into some other types of meter changes, but these are more straightforward. The 16th-notes remain constant. Bar 4 of the second system utilizes the muted rimshot effect (see page 6 for a description). The last bar of the page is the same note grouping as the triplet figure in the next measure, but disguised as 16th-notes in 3/4. The second-to-last bar on page 16 is groupings of four sextuplet partials plus one sextuplet rest, put together to create quintuplet groupings over the six. (what?)

Good luck.....we're currently working on a hotline for any persons traumatized by this material, maintained by members of '97's drumline (experienced professionals).

♩ = 120

Snare

ff

Tenor

ff

Bass

ff

RH on rim, LH at edge

fp *mf*

f

SCV's Cadence, 1994 & '96

The title "It's in 4" comes as the answer to the eternal question, "What meter is this in?" When it comes to cadences, I find that 4/4 is an encouraging beginning. Although if you watch an olympic style retreat you can derive many different meters just by watching the marchers' feet. This extra-long pig of a cadence is strictly in 4/4. There are no tempo changes and it contains many different ideas. In fact, if you cut it in half there would still be enough ideas to where you'd probably still have a decent cadence. But this is what the SCV drumlines of '94 and '96 played. When the drummers' hands were cold, you would hear extra special renditions.

This one starts with a march. Yeah, another one. More seven-stroke rolls for the snareline. Bar 9 on page 10 has the tenors doing staggered entrances on the buzz roll part (one player per staff space). The player that covers the drum #2 part gets the solo in bars 11 and 12. For snares, the 3rd bar of page 20 is like 8th-note triplets (off the left) with triplet diddles interspersed.

After the two-bar bass intro (bars 4 and 5 on page 20) we have a little old school vibe happening in the snare voice. The next ten bars are actually a Fred Sanford exercise for Santa Clara back in the day. The exercise (I'm not sure what it was called) was in 5/8. It was shown to me by Curt Moore and I thought it would be great to put in a cadence -- just not in 5/8. However, out of respect for Fred, I've included "fake" barlines where the original 5/8 barlines would lie. The little X's over the tenor notes are symbols for crushes achieved by striking the left mallet on the shaft, towards the tip, with the right mallet while the left mallet rests on the drum head. In other words, lay the left mallet on the head, squeeze, and hit it with the right mallet for a "buzz" sound. The tenor groove that is achieved with this (last bar, page 20) is from 1990 tenor player Tiras Allen (Hey "T"). He wrote that.

All notes in parentheses in the snare voice (page 22 & 23) are ghost notes -- more felt than heard. This 4/4 section and the 12/8 section that follows it are essentially the same groove. The first one has straight 16ths and the second one is like a shuffle. This is probably the hardest part of this cadence because it relies so heavily on everyone's understanding of the groove (the 1 & 3 contingent).

Page 24 begins the "different groove every two bars" section -- sort of the "I went to some latin music classes" part of the cadence. Try to really articulate those 32nd-note licks.

The "Drum cadences must end loudly" section begins at the 2nd bar of page 25. The tenors have cool parts here. The fifth bar has split tenor parts -- one player per double-stop. The split roll in the next measure is where half the line plays one hand of the roll only - and all the accents - and the other half players the other hand of the roll only - and all the accents. The section ends with a lead-in back to the beginning.

The musical score is for the song "The Rhythm of the Night" by Snap!. It is written for three percussion parts: Snare, Tenor, and Bass. The tempo is marked as 120 beats per minute, and the time signature is common time (C). The score is divided into two systems. The first system includes the Snare, Tenor, and Bass parts. The Snare part features a repeating pattern of eighth notes with a "7" above the staff, indicating a seven-measure phrase. The Tenor part has a similar pattern, and the Bass part has a simpler pattern. The second system continues the patterns, with the Snare part having a "7" above the staff and the Tenor part having a "6" above the staff. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sfz* (sforzando). The title "The Rhythm of the Night" is written in a stylized font at the top of the page.

SCV's 60-second, 1992

Some of the guy's in '92's line used to plead with Scott Johnson for more warm-up time. Scott's response was often, "Poof! You're loose!" That's pretty much the scope of the sheer magnitude and depth of thought that went into the name of this on-the-field warm-up.

The form of this is simple enough. More or less, from the beginning until two bars before the 5/4 on page 29 the structure is basically a series of two-bar phrases that goes through different rudimental figures as it builds....fighter pilot stuff.

There is a direct tempo change to 65 bpm (half the original tempo) at the 5/4, after which the triplets in that bar accelerate to 156. This next little section has some call-and-answer licks involving all sections.

I took a transcription of the end of SCV's 1981 show (the baddest) as the ending. 1992 was an anniversary year and it seemed appropriate. If snares using traditional grip have a difficult time playing those left hand shots at the end, switch to matched grip during the break in the second bar at the top of page 30.

POOF!

[illegible]

SCV, 1990, '91, & '94

One day in 1990 I went up to Ralph Hardimon and presented him with this weird thing that I had written. He looked at it and said, "Sing a few bars." I sang a few bars and he said, "Cool." Then I went up to Scott Johnson and showed him. I asked him if he thought it was any good. He said, "Any good? Can I sell it?" I had been a little worried that no one would like it but everyone did. It only took me a day to write most of it. I decided to call it Martian Mambo simply because I couldn't think of anything else.

This whole piece was inspired by a little etude in Mitch Peters' Advanced Snare Drum Studies book, one of the best snare drum books in terms of creativity that I've seen. The 11/16 grouping was so hip I figured it would lend itself nicely to some drum corps stylings. The 16th-notes go by in a 4+3+4 kind of way. I like to think of it in "three" but with a chopped-off second beat. Once this feel is understood, most of the rhythms will seem pretty clear.

The tenor part on page 34 (bar 2, last system) contains rim parts for drums 3 and 4. See page 5 for a description of rim notation.

Martian Mambo

$\bullet = 198$

Snare
 f
 R R R ... L L L ... R R R ...

Tenor
 f
 R R R ... L L L ... R R R ...

Bass
 f
 R R R ... L L L ... R R R ... L L L ...

S
 L L L ... R R R ... L L L ...

T
 L L L ... R R R ... L L L ...

B
 R L L R L R R L R L L R L R L R L R L R L

S
 R R R ... L L L ... R R R ... L L L ...

T
 R R R ... L L L ... R R R ... L L L ...

B
 R R L L R L R L R L R L R L R L R L