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INTRODUCTION

STADIUM 54 is a collection of drumline cadences of varying lengths. Though the book lends itself to a band-in-the-bleachers or parade scenario, these works can be used in any setting where a drumline is called on to perform, or even just as fun study pieces to work on the battery section's timing and groove skills. Some of these works are fairly straightforward and technically simple while others require a little more preparation and technical prowess. However, all of them are meant to do one thing...ENTERTAIN!

General Performance Notes

There are just a few things that need to be pointed out for all fourteen pieces. The written dynamic almost always refers to the accent volume. For example, if you were to see a mezzo forte dynamic written under the snare staff, you would play only those notes that are accented at mezzo forte. All other notes are considered "taps" and are played at a piano volume. This tap sound dynamic holds true for most open-stroke rolls, although feel free to adjust the dynamic if you feel that the roll sound doesn't have enough body. In short, use your best musical judgment.

I suggest that for articulation and rim shot color purposes the tenor section use marching drum sticks, not tenor mallets, for all of these pieces.

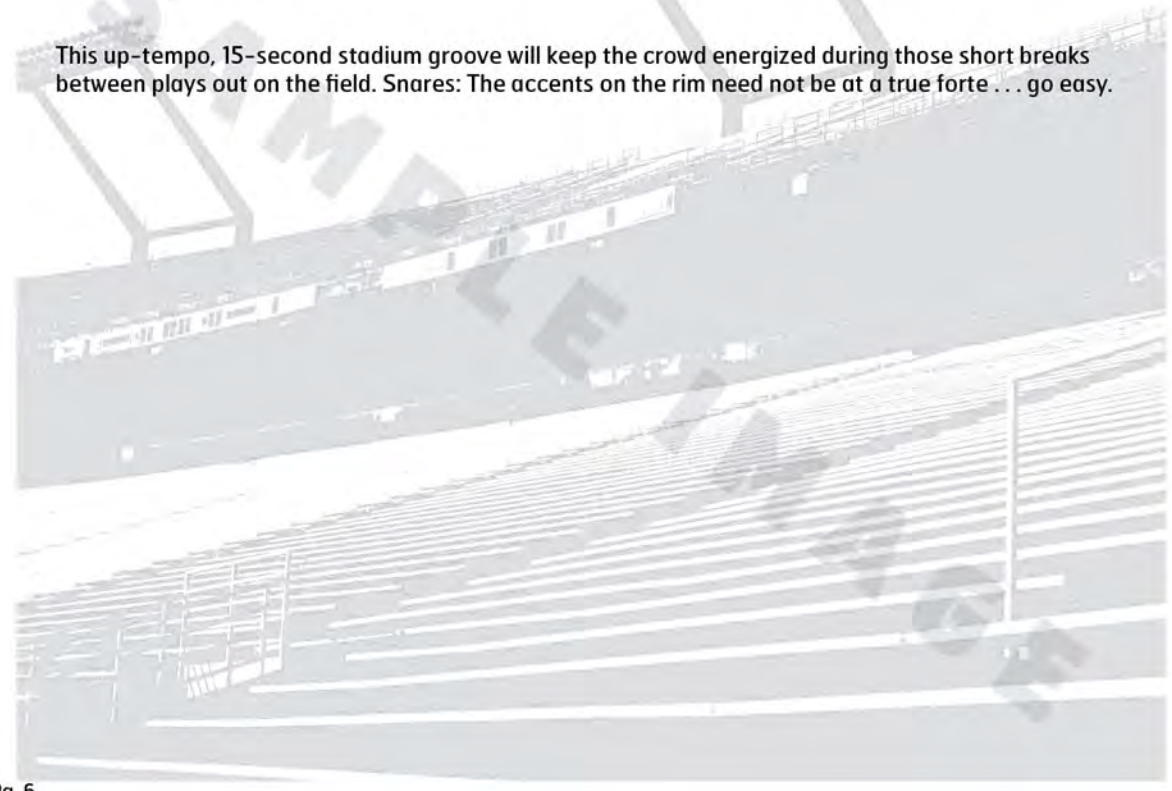
Included in this book is a notation guide (see opposite page) as well as performance notes for each piece. The scores also contain many little performance instructions and musical details. These are all things to help the drumline achieve a uniform approach, but more important than all of these things is the need to GROOVE. These pieces should be fun to play and fun to hear. So shake off the stick-height shackles and military precision approach and enjoy jamming with your fellow drummers and entertaining your audience.

SAMPLE IMAGE

STADIUM GROOVE #1

(approx. 15 seconds)

This up-tempo, 15-second stadium groove will keep the crowd energized during those short breaks between plays out on the field. Snares: The accents on the rim need not be at a true forte . . . go easy.

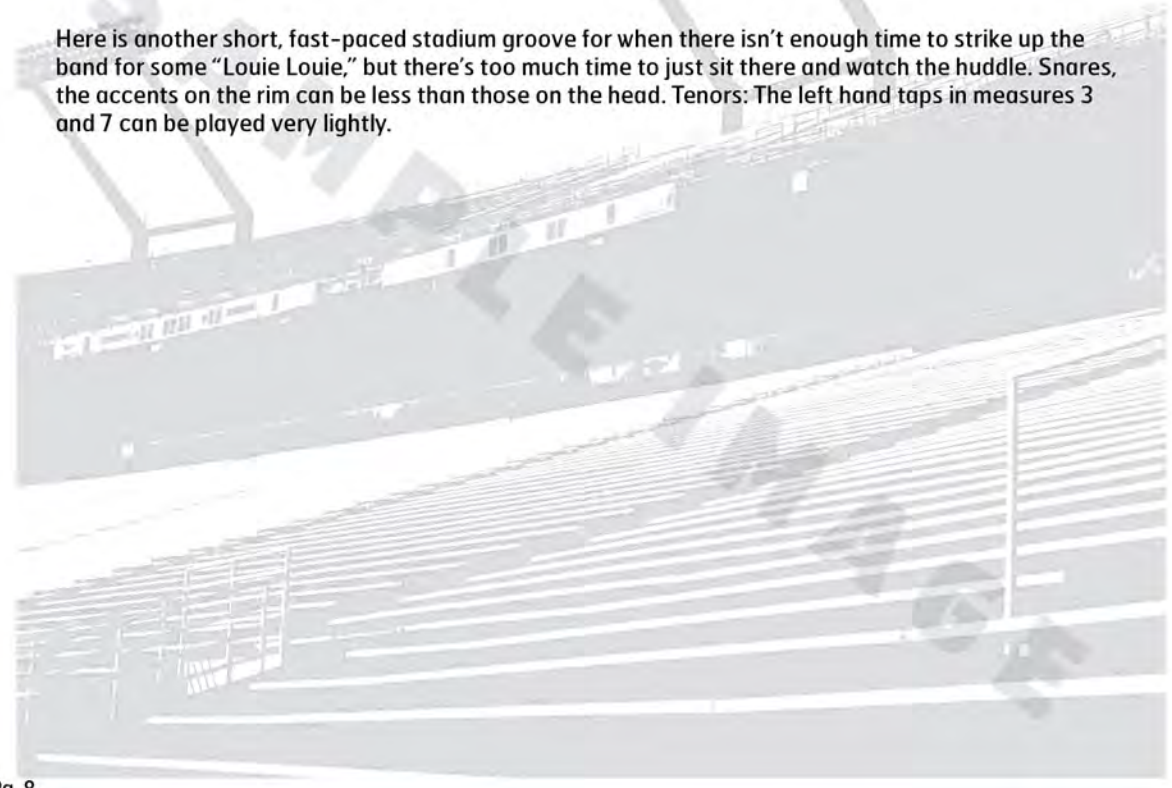


SAMPLE

STADIUM GROOVE #2

(approx. 20 seconds)

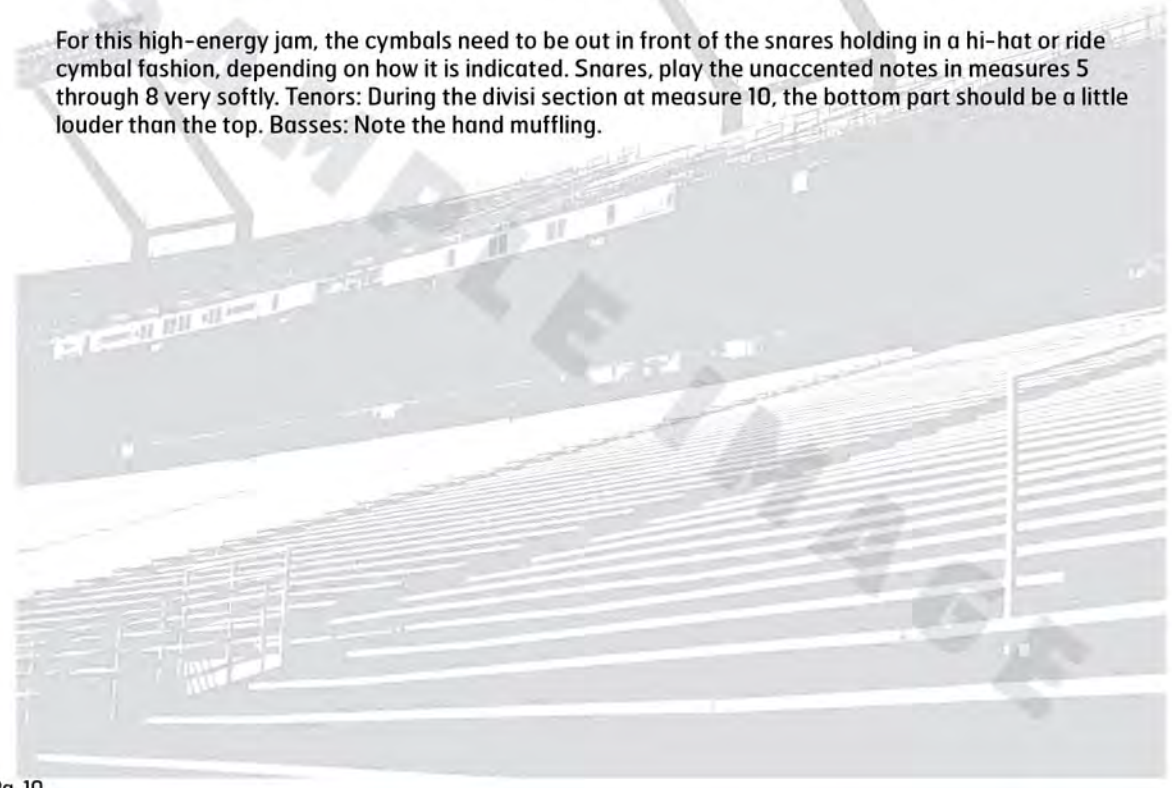
Here is another short, fast-paced stadium groove for when there isn't enough time to strike up the band for some "Louie Louie," but there's too much time to just sit there and watch the huddle. Snares, the accents on the rim can be less than those on the head. Tenors: The left hand taps in measures 3 and 7 can be played very lightly.



STADIUM GROOVE #3

(approx. 25 seconds)

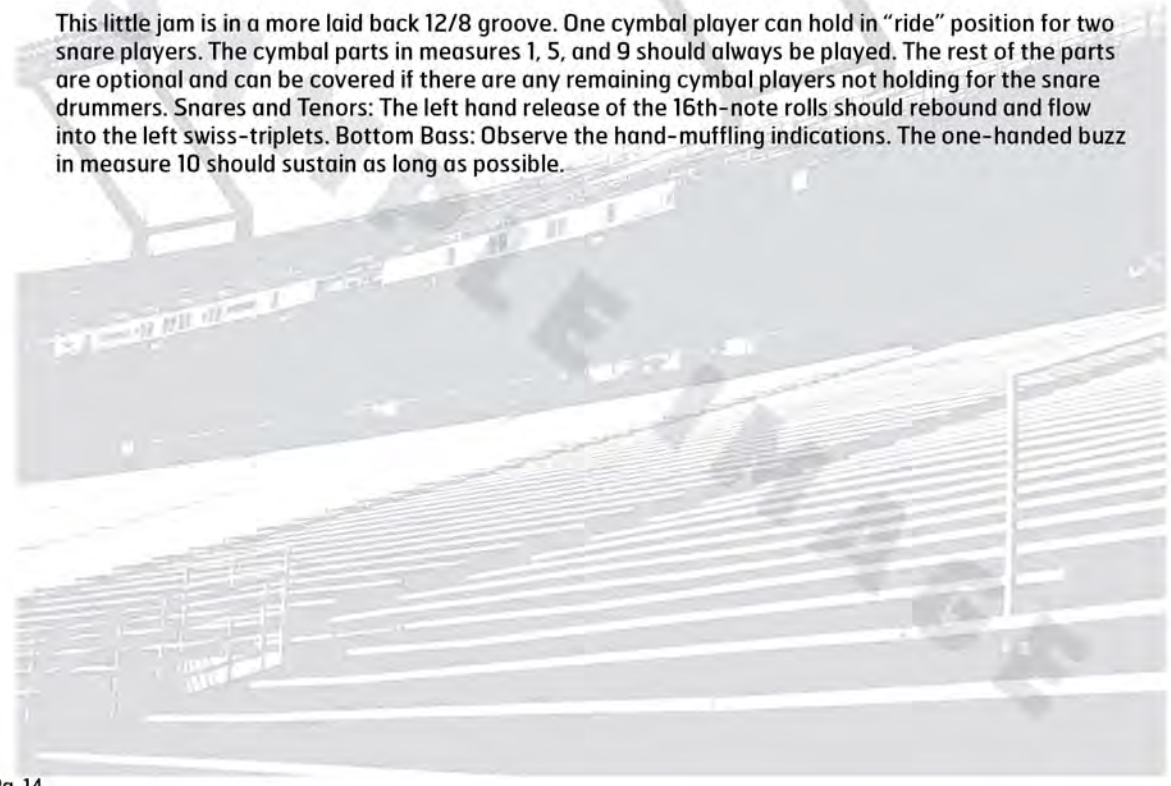
For this high-energy jam, the cymbals need to be out in front of the snares holding in a hi-hat or ride cymbal fashion, depending on how it is indicated. Snares, play the unaccented notes in measures 5 through 8 very softly. Tenors: During the divisi section at measure 10, the bottom part should be a little louder than the top. Basses: Note the hand muffling.



STADIUM GROOVE #4

(approx. 30 seconds)

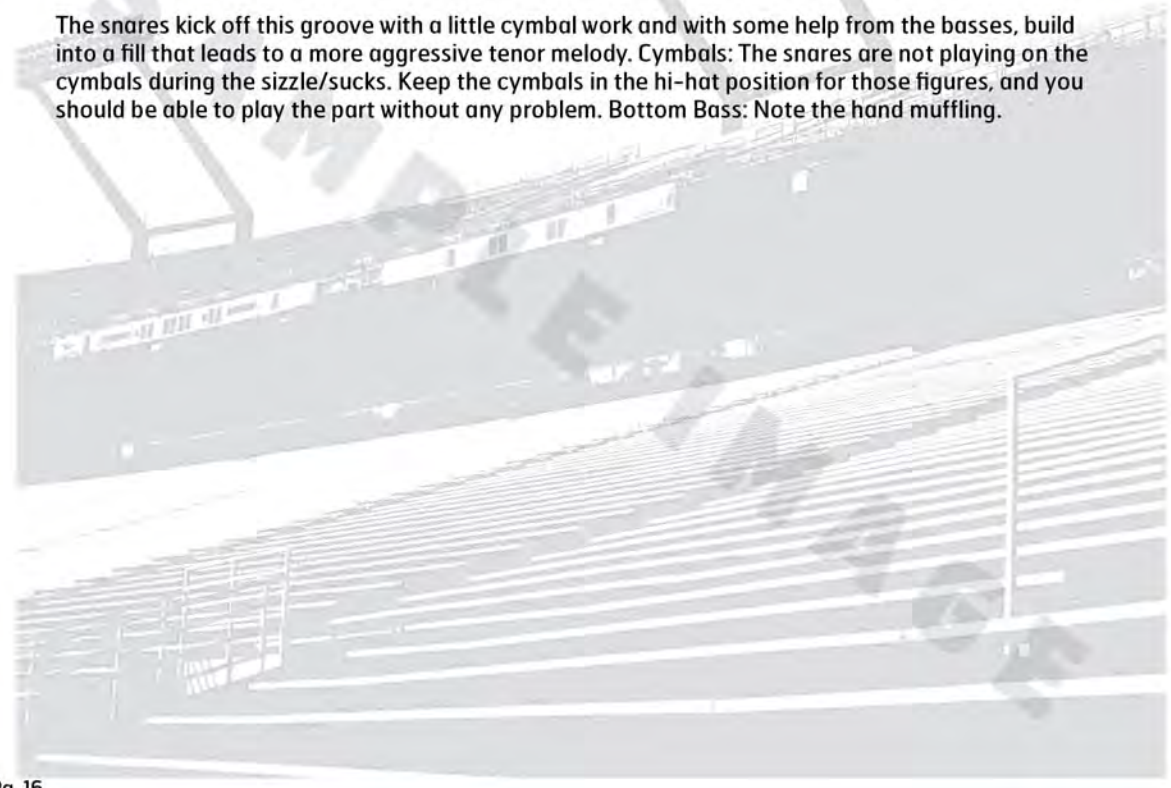
This little jam is in a more laid back 12/8 groove. One cymbal player can hold in "ride" position for two snare players. The cymbal parts in measures 1, 5, and 9 should always be played. The rest of the parts are optional and can be covered if there are any remaining cymbal players not holding for the snare drummers. Snares and Tenors: The left hand release of the 16th-note rolls should rebound and flow into the left swiss-triplets. Bottom Bass: Observe the hand-muffling indications. The one-handed buzz in measure 10 should sustain as long as possible.



STADIUM GROOVE #5

(approx. 30 seconds)

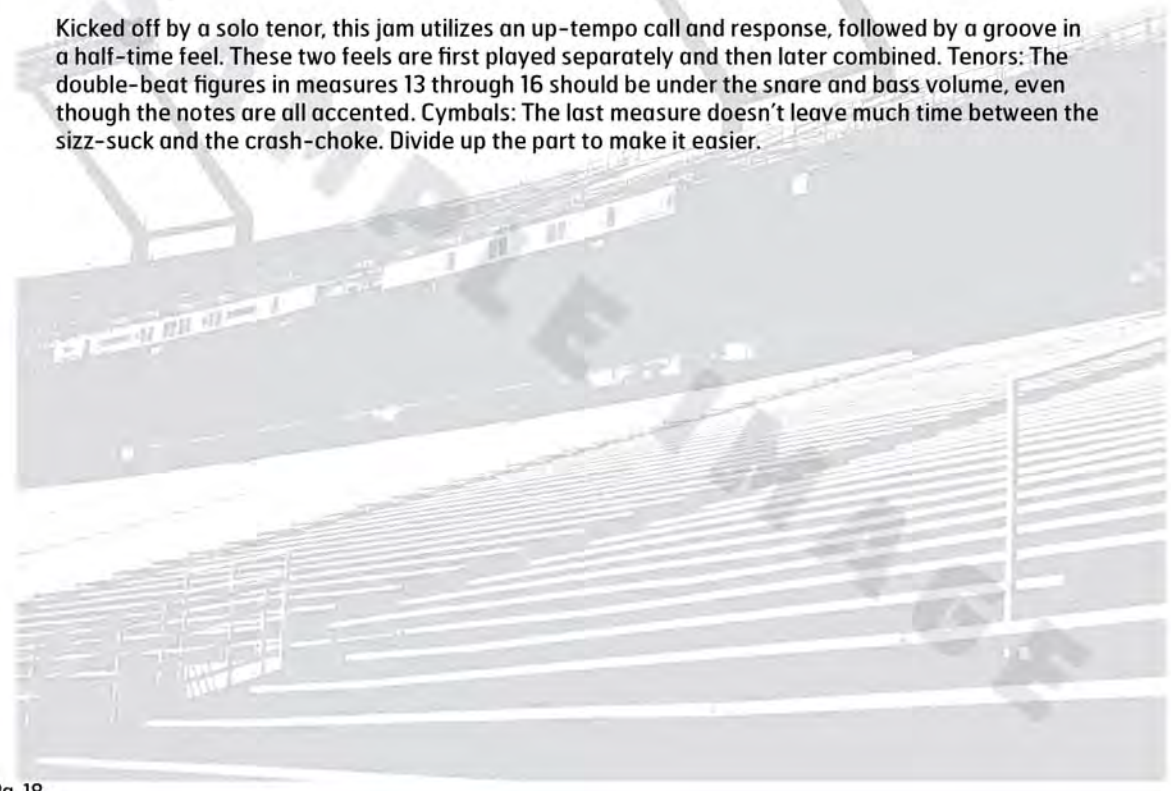
The snares kick off this groove with a little cymbal work and with some help from the basses, build into a fill that leads to a more aggressive tenor melody. Cymbals: The snares are not playing on the cymbals during the sizzle/sucks. Keep the cymbals in the hi-hat position for those figures, and you should be able to play the part without any problem. Bottom Bass: Note the hand muffling.



STADIUM GROOVE #6

(approx. 30 seconds)

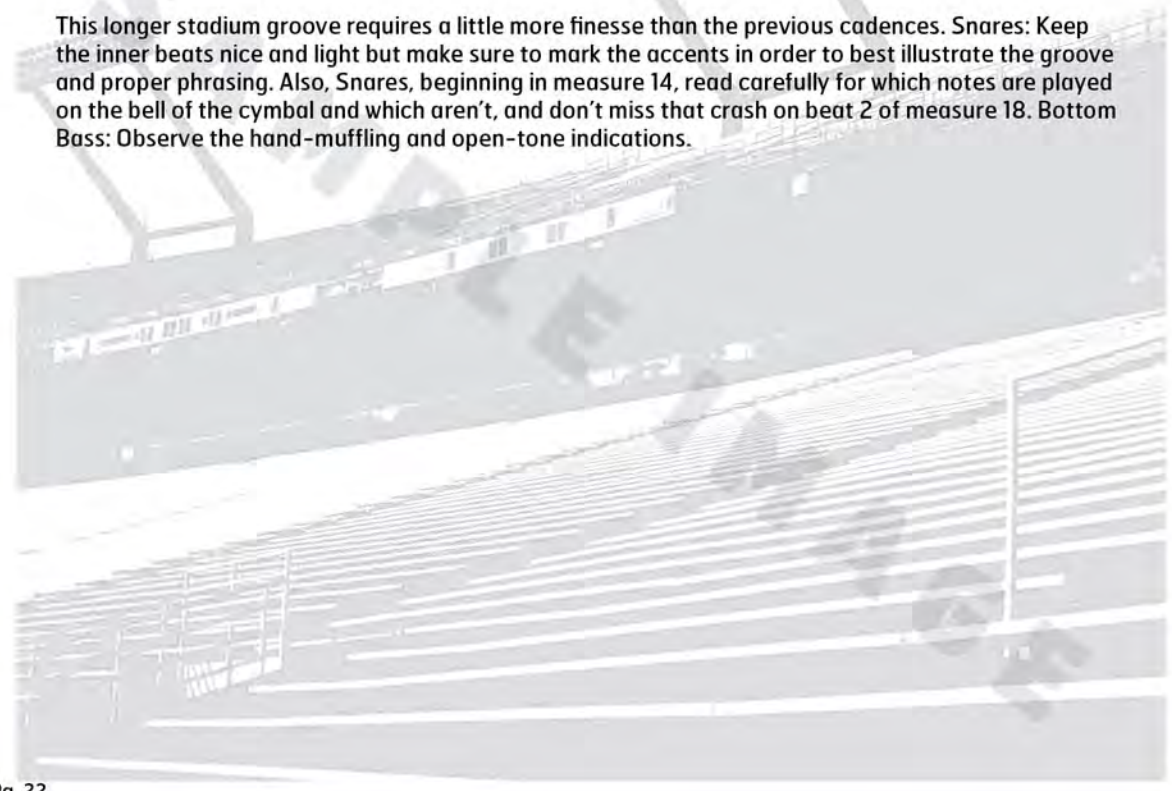
Kicked off by a solo tenor, this jam utilizes an up-tempo call and response, followed by a groove in a half-time feel. These two feels are first played separately and then later combined. Tenors: The double-beat figures in measures 13 through 16 should be under the snare and bass volume, even though the notes are all accented. Cymbals: The last measure doesn't leave much time between the sizz-suck and the crash-choke. Divide up the part to make it easier.



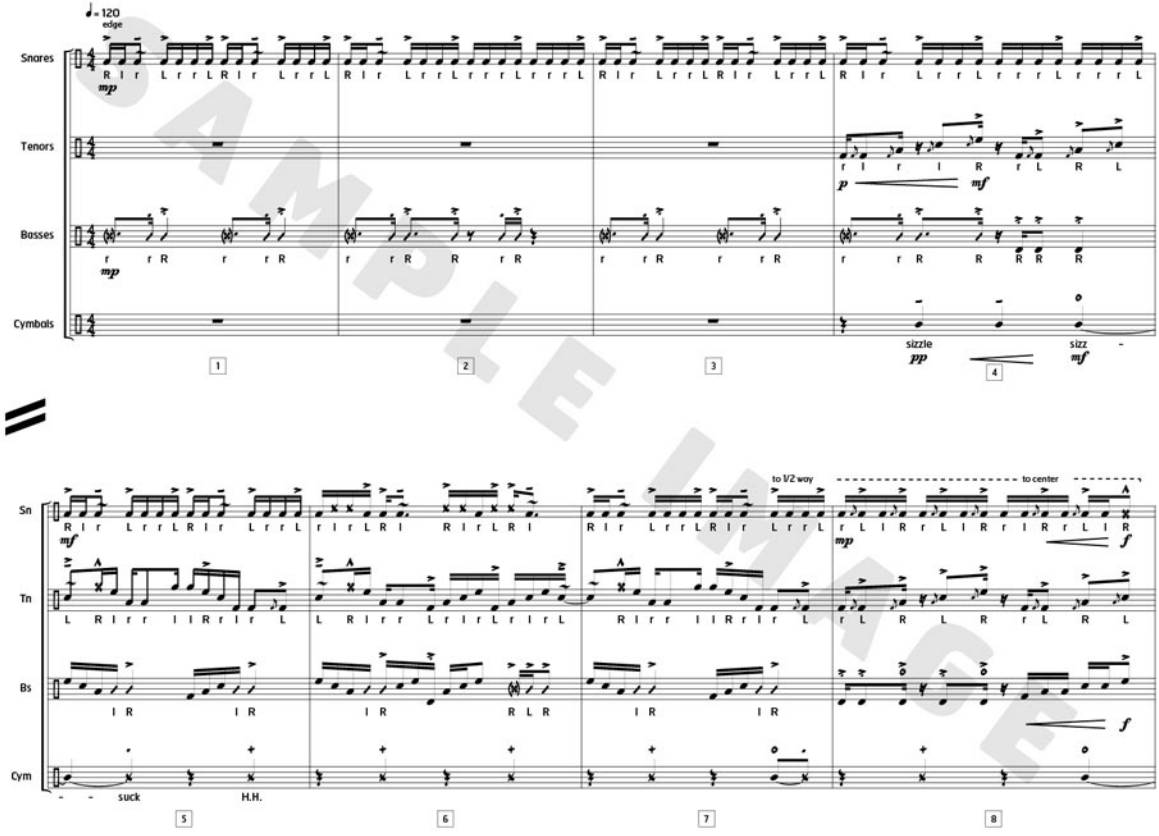
STADIUM GROOVE #7

(approx. 45 seconds)

This longer stadium groove requires a little more finesse than the previous cadences. Snares: Keep the inner beats nice and light but make sure to mark the accents in order to best illustrate the groove and proper phrasing. Also, Snares, beginning in measure 14, read carefully for which notes are played on the bell of the cymbal and which aren't, and don't miss that crash on beat 2 of measure 18. Bottom Bass: Observe the hand-muffling and open-tone indications.



STADIUM GROOVE #7

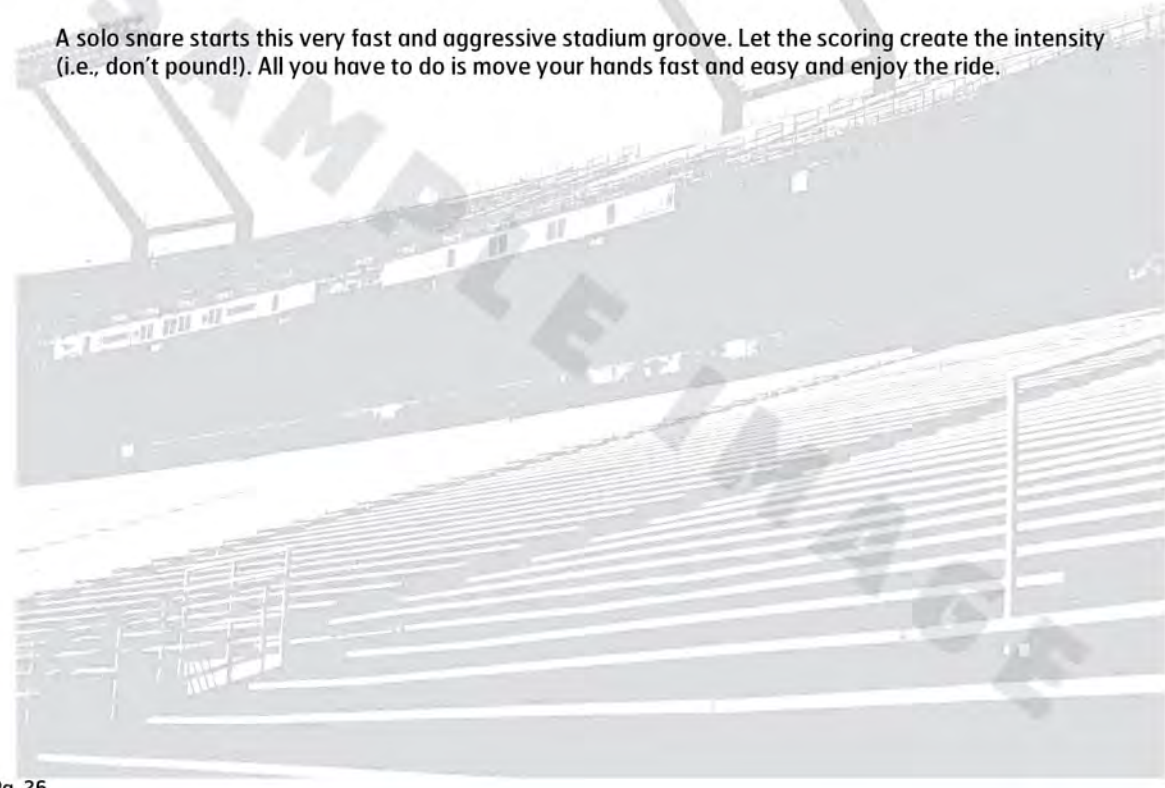


SAMPLE LEASE

STADIUM GROOVE #8

(approx. 50 seconds)

A solo snare starts this very fast and aggressive stadium groove. Let the scoring create the intensity (i.e., don't pound!). All you have to do is move your hands fast and easy and enjoy the ride.



SAMPLE

STADIUM GROOVE #9

(approx. 1 minute 15 seconds)

If a "stands" cadence can be ominous, then Stadium Groove #9 achieves that effect. Though it doesn't look that tricky on paper, this groove is probably the most difficult to master from an ensemble standpoint. I highly suggest working this one at a slower tempo and with a metronome until the ensemble is comfortable with the feel and doesn't have to "count" all of the rhythms and rests.

Tenors: Beginning in measure 26, the section should be divided. Half of the section will play the buzz strokes only, while the other half plays all of the rhythms and sticking (not buzzing the 8th notes).
Snares: As is indicated in the score, the quarter notes in parentheses are there only to aid the timing of the right-hand hi-hat part. Play this either very lightly on the rim or perhaps even lightly on your leg (left hand). Those notes should not be audible.

This stadium groove is written for all those bottom bass players out there who don't get to play many notes and have to wear the big drum. Because of the quick rhythms and need for precise articulation, the bottom bass may need to play with a smaller bass mallet than is normal for that size drum.

STADIUM GROOVE #9

SAMPLE IMAGE

STADIUM GROOVE #10

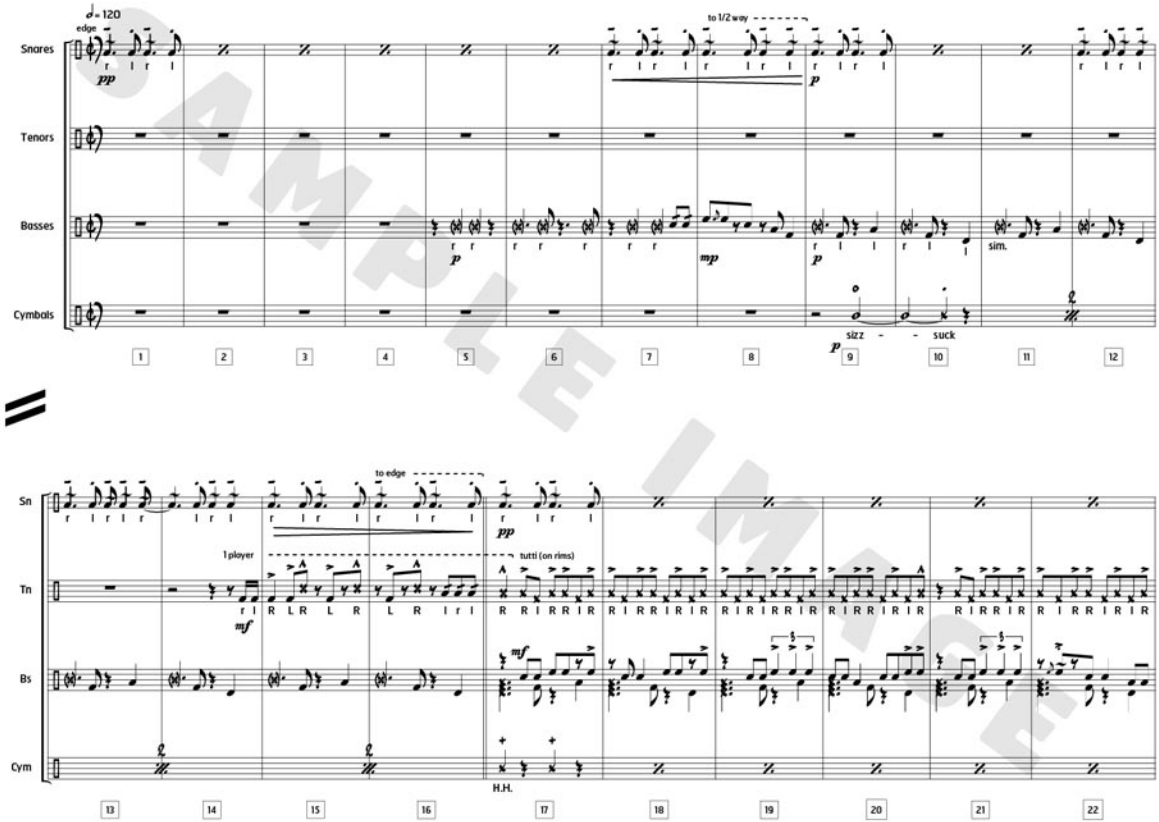
(approx. 1 minute 35 seconds)

This final stadium groove could also be a very effective performance piece on its own. It combines the more contemporary battery techniques along with several authentic Latin percussion skill sets and Salsa music forms. The snares and cymbals begin by mimicking two different *guiro* grooves. The basses add in with *clave* and *tumbao* before a solo tenor, in the style of a *timbalero*, invites the whole ensemble to join in, trade some solos, and jam.

Snares: Check the notation guide for the correct cowbell beating spots. Also, Snares, note the staccato markings on the left-hand eighth notes throughout the beginning. This should result in very clear and accurately placed "&" counts.

I strongly suggest listening to some Latin/Salsa tunes before diving into this piece. Tito Puente, Ruben Blades, Los Van Van, and the Afro-Cuban All Stars are just a few suggestions.

STADIUM GROOVE #10



SAMPLE IMAGE

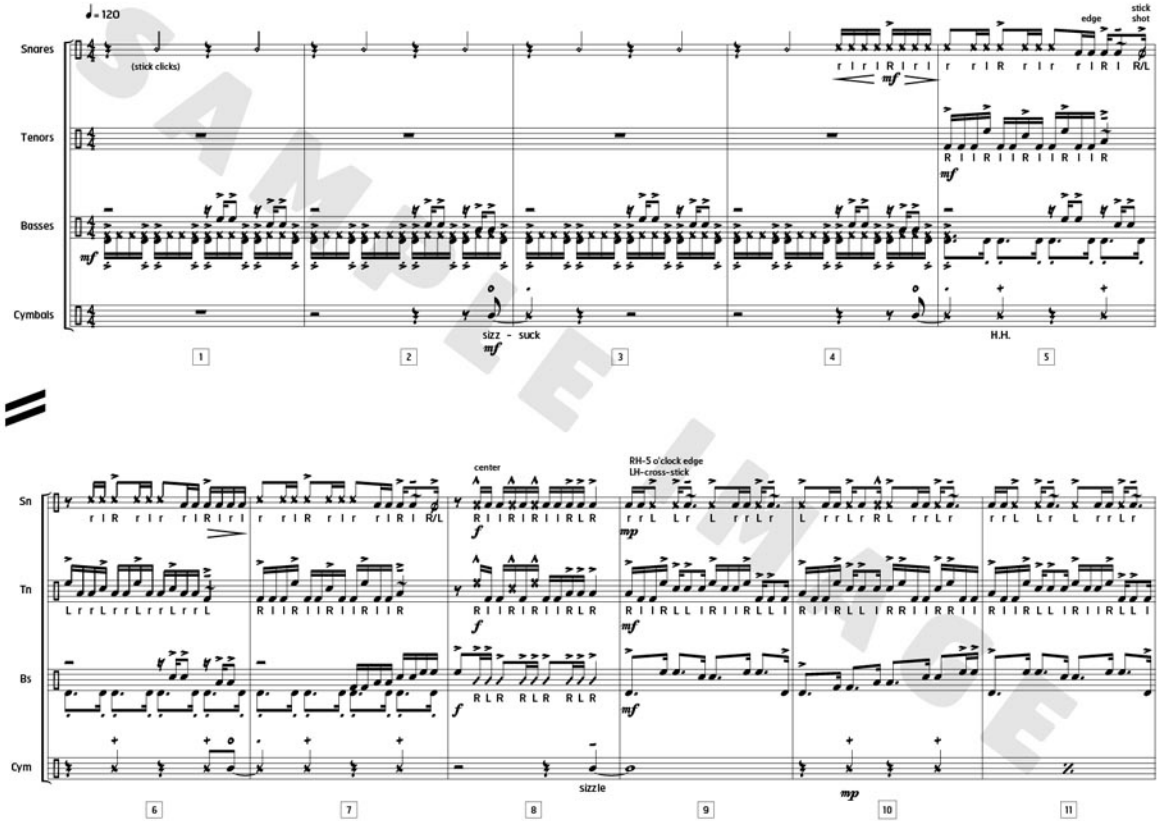
STREETBEAT #1

(approx. 60 seconds)

Bass 4: Play the part on the rim at a mezzo piano / piano dynamic. Its main purpose is to keep time moving forward. Bottom Bass: Put a slight emphasis on all downbeats during all of those muffled dotted 8th/16th figures. The stick-shot sound I envision for the snares (e.g., measure 5, beat 4, fourth 16th note) is a more open-ended resonant sound. This is achieved by relaxing the left stick on the head (from the previous buzz stroke), striking the left stick with the right stick, and allowing the left stick to bounce up.

The tenors are the dominant voice starting from their entrance at measure 5 through measure 15. Snares: I suggest playing those soft rim shots at the edge around the two o'clock zone on the head. Snares, Tenors, and Basses: Get as soft as possible during the diminuendo from measure 25 through 27. Snares: Go to the extreme of playing measure 27 over the edge ring to produce the thinnest sound possible. Tenors: Use the thinnest part of the stick for the figures played on the rims (measures 25 through 27).

STREETBEAT #11

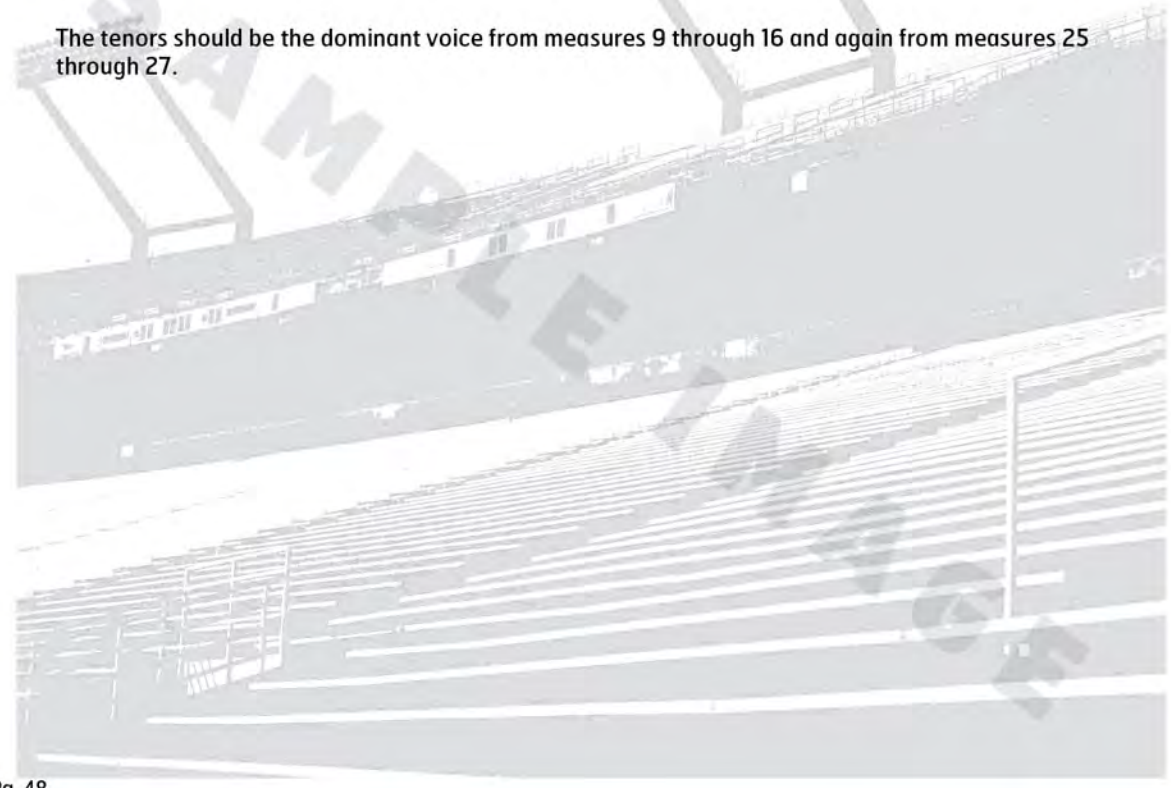


SAMPLE ONLY

STREETBEAT #2

(approx. 1 minute 10 seconds)

The tenors should be the dominant voice from measures 9 through 16 and again from measures 25 through 27.



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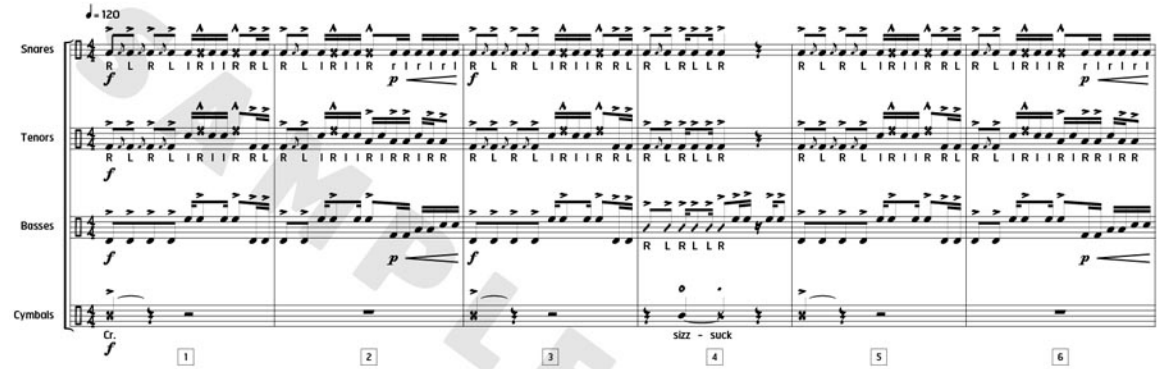
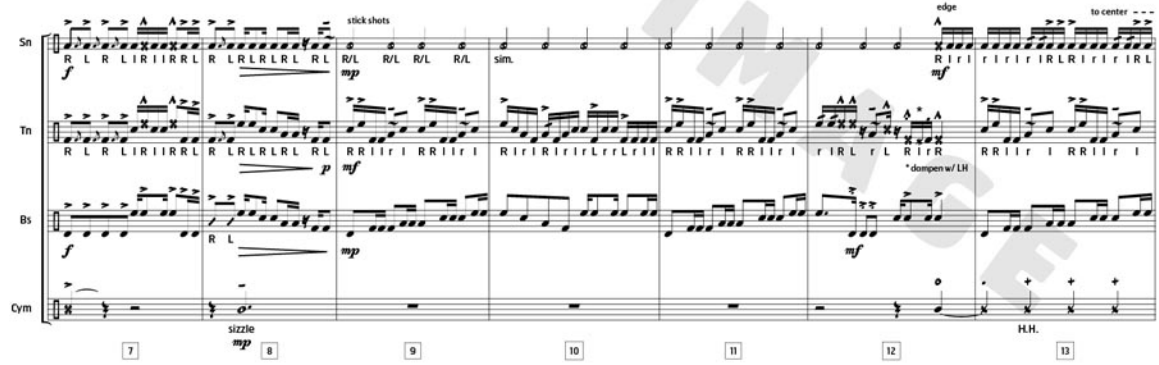
STREETBEAT #2



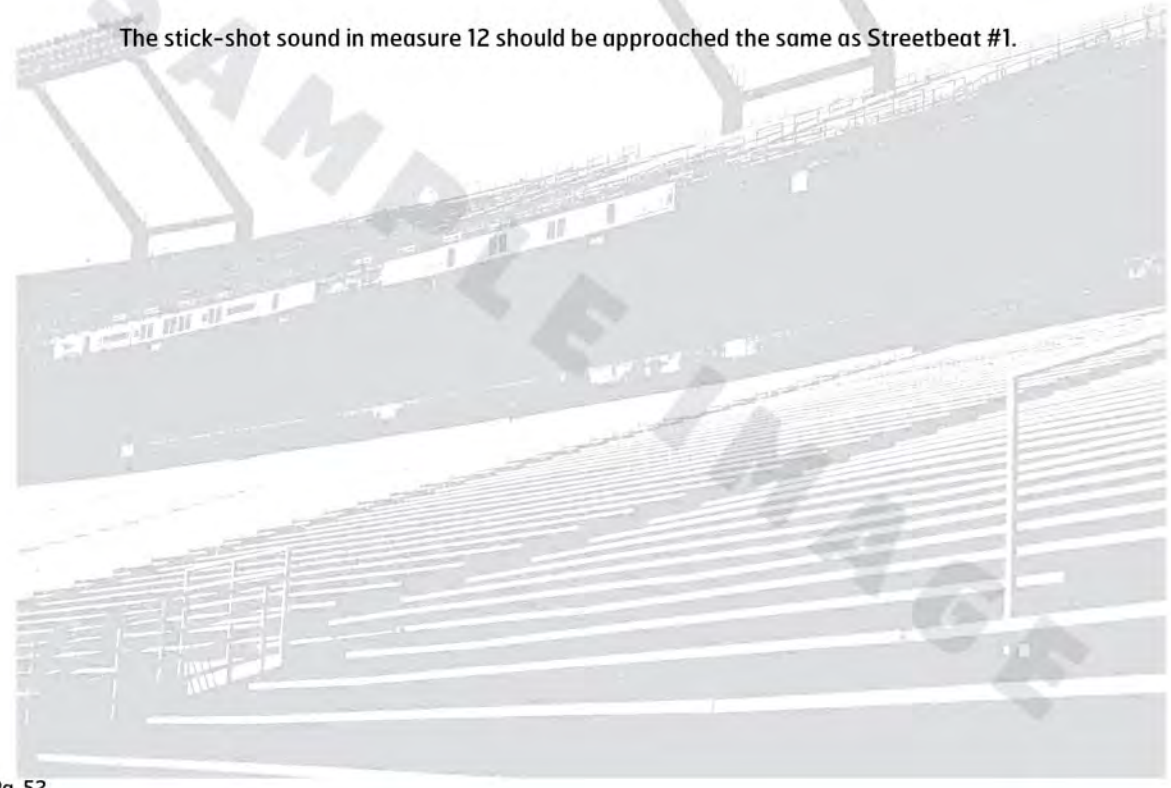


SAMPLE IMAGE

STREETBEAT #3

(approx. 50 seconds)

The stick-shot sound in measure 12 should be approached the same as Streetbeat #1.



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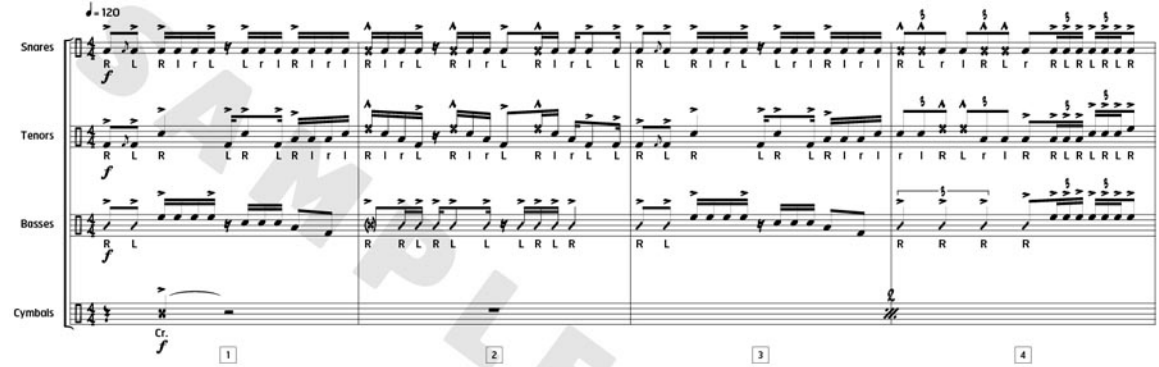
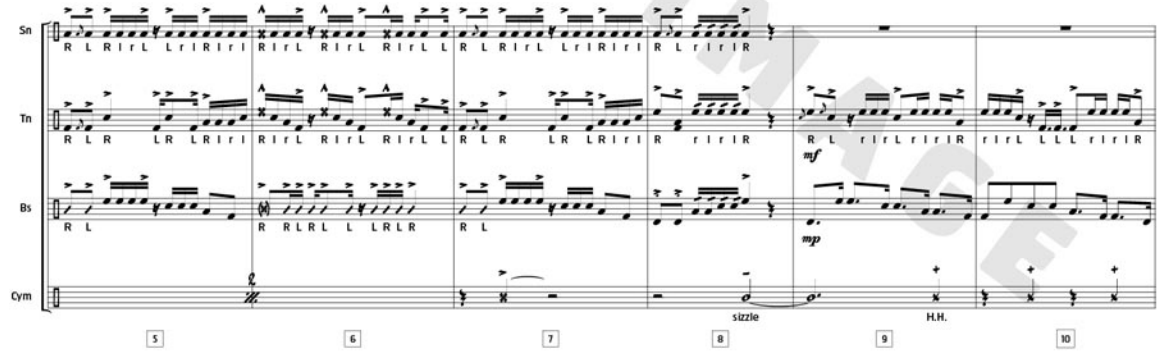
STREETBEAT #3





SAMPLE ONLY

STREETBEAT #4

(approx. 1 minute 10 seconds)

There are just a few things to point out from a visual sense in this final streetbeat. Feel free to adjust these to fit your drumline's size and ability.

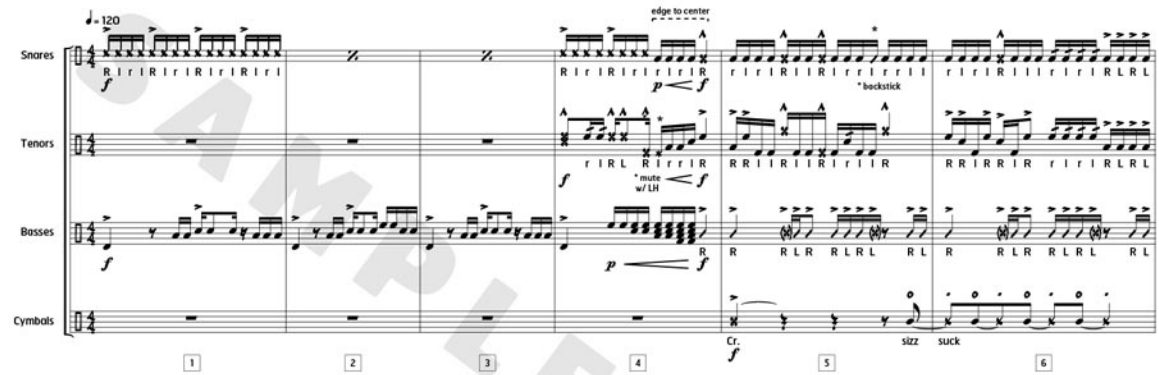
The triple lefts in the snare voice in measure 6 are there to facilitate a quick right stick twirl. The original idea behind the snare quarter notes beginning in measure 9 was to facilitate a stick toss/grab/back-stick combination that probably has up to 3,085 combinations; or you could just play the stick shots, make neat facial expressions, and not worry about dropping your sticks! The same stick toss idea can take place again in measure 16.

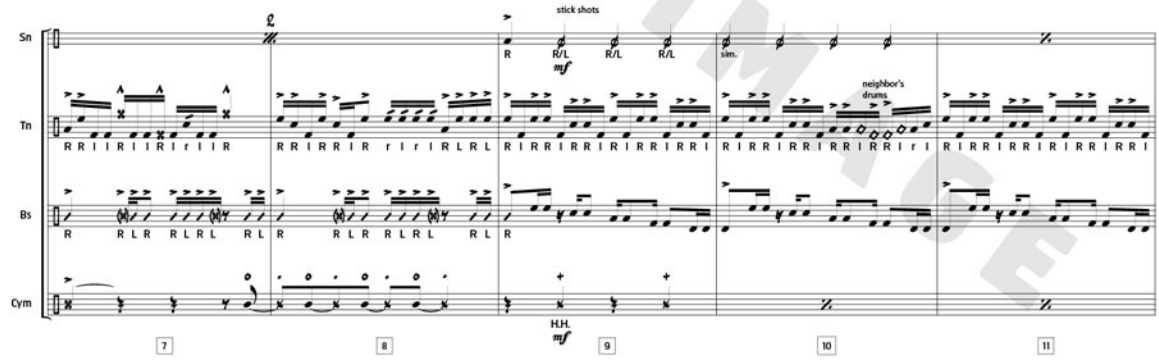
The snare and tenor stick clicks in measure 17 can be played like party clicks (out in front of your face), and this way everyone watching will know that you are having a good time. Anytime you want to have a good time drumming, just put some party clicks in your music, and your face will light up like firin' crackers.

The '+' and 'o' snare figures in measure 30 utilize a visual from the drum corps days of old. My high school drum instructor, Jay Webb, liked to put this visual in our music every year, and we all thought it was neat. Mind you, this was in Indiana in the late 80's, and we thought frosted jeans with peg-legged cuffs and mullets were neat, too. Although I have shed the mullet, I still like to use this visual.

The snare roll that goes down the line can be adjusted to whatever size snare section you have. It could even go down and then come back — there are many possible combinations. It's even cooler if you do a neat visual after your portion of the roll!

STREETBEAT #4





SAMPLE IMAGE

ABOUT THE AUTHOR

David Reeves is the Percussion Director for the University of Washington Husky Marching Band. He studied Composition at Indiana University's School of Music and received his degree in Percussion Performance at the University of Washington where he received several performance scholarships. His former teachers include Tom Collier, Mike Crusoe, Tim Salzman, Gerald Carlyss, Don Freund and Thom Hannum.

As a composer and arranger, David's works have been performed in university percussion ensembles, drum and bugle corps, and high schools throughout the U.S. and Japan. Several of his other works are available through Tapspace Publications.

David's work in the drum corps arena includes having been a member of the DCI World Champion Star of Indiana (91-93), and he has served on the percussion staff for the 6-time DCI World Champion Santa Clara Vanguard, the Seattle Cascades, and the 7-time DCI World Champion Cavaliers.

David resides in Seattle, Washington with his wife Krista and their two sons, Benjamin and Alden.