

Track & Burn

**Streetbeats & Stadium Grooves
You Can Chew On**

by Matthew Lemieux



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About the Author



Matthew Lemieux became acquainted with the marching arts while playing baritone in the marching band at Cary High School in his hometown of Cary, NC. Midway through high school, he decided to try something new and joined the drumline, then under the instruction of Will Goodyear.

As a college student he marched with the NC State Power Sound of the South marching band for four years, serving as drumline captain for two years. During this time he worked closely with instructor John Antonelli to develop and refine the line's exercise program and performance repertoire. Outside of school, he assisted John as a battery instructor for the Athens Drive High School marching band and indoor drumlines from 2009–2011. He was also a performer with the world-class WGI ensemble Constitution in 2008.

Matthew received his Bachelor of Science in Chemical Engineering from North Carolina State University in 2011. He currently resides in Salt Lake City, UT, and works as a graduate research assistant at the University of Utah, where he is pursuing a Ph.D. in Chemical Engineering.

Notation

Legend

The following notation legend is included as a guide to assist in reading this music. Additionally, reminders of the meanings of most notations are included in parentheses wherever they first appear on a part, so performers can still understand the music independent of this notation legend.

Note: Some snare notations will also be encountered in other parts.

Snare

- Accent
- Tenuto
- One Level Higher
- Backstick
- Rim Shot
- Ping Shot
- Muted Rim Shot
- Rim Click
- Stick Click
- Stick Click Behind L.H.
- Stick Slap
- Rim Knock (Cross Stick)
- Stick Shot
- Crush
- Staccato Crush
- Buzz Roll

Tenor

- Agogô Bell (or mounting bar)
- Spock Drum
- 1
- 2
- 3
- 4
- Rim Shot
- Mute
- Muted Tap
- Crossover
- Rim Click
- Crush
- Buzz Roll

Bass

- 1
- 2
- 3
- 4
- 5
- Unison
- Rim Click
- Buzz Roll

Cymbals

- Crash
- Crash Choke
- Sizz / Suck
- Sizzle
- Hi-Hat Chick
- Ting
- Crunch
- Different
- Groupings

Snare Playing Zones

This music makes use of different playing zones in the snare line to add more possibilities for volume and sound quality. Bead placements in the various cadences are defined in terms of these three commonly used playing zones:

Edge: Both beads very close to the edge for a light sound with very little snare response. It will be crucial for every player to be the

same distance from the edge, as being even one inch closer to the center will increase volume and snare response considerably.



Halfway:

Both beads approximately halfway between edge and center (allow instructor to define) for a quieter sound with less snare response than playing directly in the center.



Guts: Both beads same distance from the edge as with "edge" zone, but placed over the snare guts for slightly more snare response







than the "edge" position. To accomplish this, the left bead must be partially in front of the right bead.



Stick Heights

This music was composed with the following stick height system in mind. Also shown is how each height roughly corresponds to a dynamic marking. Every line will have its own way of defining dynamics, and this guide should simply serve to assist in adapting each piece to your line's style. Note that the names of the heights are merely a matter of convention and actually have little to do with their definitions. Clearly the vertical height can't really be 12 inches when a snare drum stick is 17 inches long.

Notating heights instead of dynamics allows the composer to more precisely define the rudimental demands of the music, especially when differing combinations of accent and tap heights are appropriate. However, beyond the learning stage of each piece, attention to dynamics will depend on the performers' ears and musical sense. The height system should be a tool—not a cage.

0.5"	3"	6"	9"	12"	15"
					
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
Tacet height. Bead is just above the playing surface.	Stick is parallel to the playing surface (depends on proper set position).	Stick bead is about the length of a dollar bill from the playing surface.	Stick bead is about halfway between 6" and 12" heights.	Full wrist turn. Stick is perpendicular to the playing surface.	Same wrist turn as 9" height, plus arm lift to make the stick perpendicular to the playing surface.

Notation of Heights

Stick heights are expressed as inch values within rectangular boxes and will function like dynamic markings. In most cases what is meant by these markings will be immediately apparent; however, in order to curb ambiguity, the following guidelines should be kept in mind when interpreting stick height notations:

- 6" **One height ("block height"):** All notes (except for "V" accents and bass drum rim clicks) are played at the indicated height.
- 9"–6" **Two or three heights ("accent-tap" or "accent-tenuto-tap"):** Accents and rim shots are played at the first height indicated, 12"–9"–3" notes with tenuto markings at the middle height (if one exists), and taps at the last height.
- ' > ' **Accent:** Accented notes should be played at the first height indicated (accent height).
- ' – ' **Tenuto:** Tenuto markings will usually indicate that a note should be played one level higher than tap height. If three heights are defined, then the tenuto is played at the middle height indicated.

However, a tenuto marking placed on the second or third note on the same hand is not a strict height definition, as in the case of flam-taps or swiss-army triplets. In these cases, it indicates notes that should flow comfortably from the first attack in the multi-stroke series, rather than being controlled to a low tap height or re-attacked at the accent height.

- 'V **Accents (one level higher):** These notes should be played one level higher than the top height indicated.
- **Rim shots:** All rim shots (unless marked with a "V" accent) should be played at the top height indicated and no higher.
- **Rim clicks:** All rim clicks in the bass line should be played at a comfortable tap height (about 3") no matter what heights are indicated in the music. Rim clicks for other sections will follow the height definitions for regular notes.



STREETBEATS

BT Platinum

Background & Performance Notes

This piece was first performed by the North Carolina State Drumline in 2008, only without the big groove section at letter B that was added the following year. I have always liked this cadence as an early-season teaching tool for showing performers the attention to detail that is expected of them. The limited vocabulary should give you more opportunity to be very picky about heights, playing zones, and other specifics.

The very beginning starts with a two-beat pickup. These are the last two beats of the traveling cadence that NC State would play between street beats. I wanted the first four beats together to be heard as an intro statement, giving the impression that the piece had begun before the end of the traveling cadence. Obviously you can treat the pickup however you'd like. For example, imagine the pickup being the first two beats of a measure in 6/4 time that begins the piece.

Letter A takes a Latin-sounding groove created by the bass drums and tenors and colors it with a drags exercise in the snare line. For the first four bars of letter A, snares should be very low in the battery mix. When I first wrote the piece (not having Virtual Drumline sounds), I actually simulated this snare part as a bongo instead of a snare drum to make sure it was "out of the way."

When the two-height roll pattern is added (measure 12), the entire ensemble dynamic abruptly jumps up a level. Pay attention to the snare drum playing zones in measure 15; beat 2 should be suddenly at the edge before the crescendo into letter B.

Letter B was inspired by something a fellow NC State snare drummer, John "JMac" McCall, showed me; he had written that bass drum part underneath a basic but nonrepetitive snare drum part. In order to maintain the simplicity of the piece, I wrote a snare drum part that repeats every five beats. The variety comes from the interaction between the 5/4 snare part and the repeating 4/4 groove.

Once everything calms down into letter C, there's more hand-to-hand independence playing for the tenors, and the snare drums repeat the sticking pattern from measure 4. There is a bass drum buzz roll (big crescendo) into letter D, and from there you're once again in familiar territory.

BT Platinum

120

(Stick Slaps)

Halfway...

Center...

Snare

Tenor

Bass

Cymbals

(Crash)

(Hi-Hat Chick)

(Sizz/Suck)

A

(Backstick)

(Stick Clicks)

Edge...

R.H. Agogô Bell

Doublestop Rim Clicks

(Crash Choke)

Background & Performance Notes

I started writing this piece in 2005 when I was still very new to drumming and continued to rewrite, revise, and re-title it over the following years. Many ideas that found their way into other street beats were first written into some iteration of CTP, but I finally trimmed the piece into shape so that it could be performed by the 2009 NC State Drumline. The title is in remembrance of the WGI ensemble Constitution Percussion, a group that was only active for two seasons but was a huge influence and inspiration to me as a performer.

CTP starts small and gradually grows into a heavy groove. The snare drum flam pattern in measures 1–8 could more appropriately be written as a separate part for each hand (i.e., the grace notes of each flam should be played at the same time as the primary note). The crushes on every beat 3 should be very long in order to complement the tenors' buzz roll response on every beat 4.

Letter A focuses on the tenors and the anchor bass drum. There is no room for error in the syncopated snare drum part that complements this groove. Letter B has the first big bass drum unisons. The sticking (not natural) is such that the left hand maintains a consistent motion over the first three beats of the measure. I wrote it this way for pedagogical reasons, so feel free to change it to natural sticking if that seems more appropriate.

At letter C, the heavy groove shifts to more nuanced material—a snare featurette, a bass drum run, and some lighter passages. The 7/4 bars were an experiment to see if I could get away with writing something like that, and I rather like how they set up the feel of the following 4/4 bars. The minimalist bass drum soli and the tenor “skank” pattern found in measures 31–35 were inspired by *One More Red Nightmare* from King Crimson’s “Red” album.

The timbale-style tenor soli in measure 36 sets up letter D, a reprise of the main groove, with some alterations. The ending is a twisted embellishment of something that my high school drumline captain, Jonathan Pratt, came up with at a Christmas parade.

CTP

120 R.H. Rim at Front Edge
L.H. Drum at Front Edge, Crushes in Center

Snare
9"-3"

Tenor
6" *ppp* *sim...*

Bass
(Mute)
12"

Cymbals

5

S
R.H. Agogô Bell
Center... A (Rim Clicks at Front Edge)

T
9"-6"

B
12"

C
(Hi-Hat Chick) (Crash) 1 2 1 1 2 1 (Ting)

The Hitcher

Background & Performance Notes

This piece began as a stadium groove in 2009, evolving into a street beat that was first performed by the NC State Drumline at the 2010 St. Patrick's Day Parade in Dublin, Ireland. It would receive some notable additions—the military style drum beat intro and the “Trolololol” bass drum soli—before achieving its current state.

The intro passage features the snare drums playing a lot of slurred drag figures. There are numerous ways you can try breaking this down in order to make sense of it. Obviously, start simply. Try different combinations of the skeleton (accents without inner beats) and the roll figures, applying both the “slurred” (written) interpretation and the “strict” interpretation (i.e., the 5:3 figure becomes a 16th-note tap-five).

Getting comfortable with both the slurred and strict interpretations (and being able to separate them mentally) will help players avoid playing the wrong rhythms in context. Also, the tenor rim shot on beat 4 of measure 4 should probably be rebounded high so that the left hand can play those triplets without crossing over.

Letter A centers on the anchor bass drum until measure 12. This kick drum-style passage was taken from something that Brandon Rich, a friend from my high school snare line, showed me once upon a time. At measure 12, the snare entrance and the repeating tenor theme are the focus while the bass drums play a complementary syncopated figure.

Letter B—also known as the “Trololol” section (in reference to the Eduard Khil video on YouTube...long story)—grows into a loud, upbeat groove that is then broken up by the brief half-time feel at measure 23. This effect should build suspense leading into the heavy groove at letter C that is the climax of the piece.

Optional Stadium Groove: Start at Letter C, and play to the end of the piece. The duration is approximately 18 seconds long (excluding a tap-off).

The Hitcher

S **A** 5 *L.H. Stick Over Rim* *R.H. Back Rim* *R.H. Stick on Stick*

T *16th-note Pulse* *Rrlrl...* *sfz* *rr ll R* *9"-3"*

B *(Crash)* *(Hi-Hat Chick)* *(Sizzle)*

Thunder and Lightning

Background & Performance Notes

The intro and ending phrases of this piece were inspired by the song *Holy War* from Thin Lizzy's 1983 album "Thunder and Lightning." The written two-beat pickup can be changed as desired, but it will be important to preserve some sort of attack on the last sixteenth note partial before beat 1 of measure 1, as the groove lacks a downbeat.

Letter A can be quite challenging for the upper battery. Beats 2 and 4 will anchor the groove, but it will be helpful to feel the rests and the taps on beats 1 and 3 as being accents that are played by the feet instead of the hands.

Letter B is the "scattered section solos" part of the cadence; the odd timing of the entrances may cause more trouble than any of the technical demands here. Also, the stick slap in the snare part at measure 14 will need to be approached differently than the big stick slaps played during the intro phrase—tone it down a bit in order to better achieve a quality flam on the last eighth note partial of that bar.

If you've successfully made it to letter C, this passage should seem relatively straightforward. The bass drum run at measure 21 is beyond the difficulty level of the rest of the bass drum part, so that could easily be watered down (if necessary) without affecting the overall character of the piece. If the bass drums don't keep it together there, the pickup to letter D will be a big mess.

The piece ends with a one-measure tag which was used at NC State to take us back into the traveling cadence, and it can certainly be removed by ending the piece with no release at measure 29 and simply letting the tenors fade out with that buzz roll.

Optional Stadium Groove: Start at the 1-beat pickup to letter D, and finish on the downbeat of measure 29 (tenors should finish the decrescendo buzz roll). The duration is approximately 20 seconds (excluding a tap-off).

Thunder and Lightning

120

(Stick Slaps)

(Stick Click)

Snare

(Stick Slaps)

Tenor

Bass

(Crash)

(Hi-Hat Chick)

Cymbals

(Crash Choke)

R.H. Rim at Front Edge, at 6"
L.H. Drum at Center, at 12"

5

S

T

B

C

(Sizz/Suck)

The drum score is written for five parts: Snare, Tenor, Bass, Cymbals, and a fifth part (S/T/B/C). The tempo is 120. The score is divided into four measures. The first measure shows the initial setup with various drum parts. The second measure features 'Stick Slaps' on the Snare and Tenor. The third measure continues the 'Stick Slaps' and introduces a 'Stick Click' on the Snare. The fourth measure includes a 'Crash Choke' on the Cymbals. The fifth part (S/T/B/C) has a 'Sizz/Suck' effect. The score includes various drum notations such as R, L, R, L, and R, L, R, L, and various drum effects like 'Crash', 'Hi-Hat Chick', and 'Crash Choke'. The score is written in 4/4 time.

HB Swagger

Background & Performance Notes

I started *HB Swagger* with the title and asked myself what a cadence called “Swagger” ought to sound like. It’s named for my friend HB, who gave me the idea.

The opening statement belongs almost exclusively to the tenors and is colored by the bass drum splits and the snare drum roll. This long crescendo releases at letter A, where a repeating two-note melody in the upper bass drums takes over. The impacts in measures 7–8 should be light in the snare line and very heavy in the tenors and lower bass drums, leading into measures 9–14 which feature the tenors.

I was motivated to write letter B by the overwhelming lack of triplet-based grooves in street beats and the potential for variety offered by this different feel. There is a great demand here for control in the snare part and hand-to-hand independence in the tenor part. This heavy, slow feeling passage is broken up by the eighth notes in measure 24, leading into a more energetic groove reminiscent of late ‘80s hip-hop.

There’s a bit of nuance to the snare part at letter C; for example, the tenuto markings on the slurred ruff in measure 26 should give the impression of a slight crescendo leading into beat 4. This shaping is complemented by the two-height figures in the bass drum part. Also, the groups of three notes on a hand should be approached as relaxed triple-strokes (i.e., neither a strict accent tap figure nor three accented notes).

Letter D is a bass drum solo played over an ensemble buzz roll. The stick shots in the tenor part are accomplished by keeping the left stick head firmly on the drum head, holding the left stick at a steep angle to the head, and striking the left stick with the right.

Letter E reprises the previous hip-hop groove colored by the tenor melody from measure 9. The short snare drum soli in measure 43 is a fun riff from the 1979 Santa Clara Vanguard *Lezghinka* percussion feature that has been quoted a lot in the years since (most notably—for me, anyway—by the world class WGI ensemble Carolina Thunder).

After the impact in the final bar, a solo “ting” in the cymbal line tops everything off. (Imagine a light tap on a ride cymbal after a drum set solo.)

HB Swagger

120

Center to Edge... Edge to Center...

Snare

R R L rr ll rr ll rr ll rr ll ...

12"-3"

Tenor

R R L rr ll R

12"-6"-3"

Bass

R R L L R

12"-3"

12"

12"-6"

Cymbals

(Sizz/Suck) (Crash) (Sizzle) (Hi-Hat Chick) (Crash Choke)

A

5

S

L

Guts...

p

Front Rim (Ping)

6"-3"

T

V

rr ll R L R l r L r L R l R l R L

9"-3"

B

R

6"

Sim...

Rlrl sfz

Rlrl sfz

Rlrl sfz

12"

R L R R L R R

C

1 2

Mi Scusi Bridge

Background & Performance Notes

“Mi scusi” is Italian for “excuse me,” and the name for this piece is a reference to some tomfoolery that happened on St. Patrick’s Day, 2010, involving the Liffey Bridge, the Garda, and some American tourists who had seen the film Eurotrip too many times. It makes perfect sense; right?

The piece itself contrasts something very “square” and intricate (measures 1–12) with the 12/8 shuffle feel that builds to the end of the piece. The snare part at measure 5 is simply alternating 16th-note “hugadigs” (RrrLlIRrrLlI) with quarter note rim clicks played by the opposite hand. As the groove in these first 12 bars develops, it quickly disintegrates into the impacts at measure 10 which lead into the shuffle.

Letter A will give the tenors plenty of experience with the one-handed breakdown of the paradiddle-diddle rudiment. This upbeat figure drives the entire ensemble until measure 20. Snares have plenty of slurred six-stroke rolls and slurred tap-fives. Mastery of the different diddle speeds (5:4 and 6:6) is important here.

The cymbal part at letter B may seem confusing on paper. There are three cymbal groups here: Group 1 will play sizz/sucks on beats 1 and 3; group 2 will play a sizz/suck on beat 2 and a crash on beat 4; and group 3 will play a crash on beat 2 and a sizz/suck on beat 4. The rim/drum figure in the snare part at measure 24 is a Will Goodyear lick that he included in some of the things he wrote for East Carolina University and my high school line. I thought it was hip and would fit the character of this piece well, so dig it.

Letter C expands on the statement of the previous four bars, now with an upbeat feel provided by the cymbal part. This section is meant to be a massive, energetic groove that is only broken up by the unexpected duple feel at measure 31 and the silence on the downbeat of measure 32, both of which make the ending more dramatic.

Optional Stadium Groove: Start at Letter B, and play to the end of the piece. The duration is approximately 24 seconds (excluding a tap-off).

Mi Scusi Bridge

120

Snare

12"-3"

12"-6"

12"

12"-6"

12"

Tenor

15"

3"

12"

(Rim Shot)

12"-6"

12"

Bass

9"

3"

12"

3"

9"

3"

12"-6"

Cymbals

(Crash)

(Hi-Hat Chick)

(Sizzle)

(Crash Choke)

1

5

Edge... (and front rim)

To Center...

Front Rim to Center...

S

9"-3"

T

6"-3"

9"-3"

B

12"-6"

12"-9"

2

(Sizz/Suck)

Dream Team Funk

Background & Performance Notes

Being almost finished with college, I was happy to write things that I knew I would never have to clean myself. Some parts of this piece are probably the most challenging notes in this book, but—at least for me—they are also the most fun to play.

The tenor flam pattern in measures 1–3 could more appropriately be written as a separate part for each hand (i.e., the grace notes of each flam should be played at the same time as the primary note). The snare drum part consists of some fairly trivial independence figures until measure 4, which will require a bit of coordination: maintain control while coming off of those stick shots, pay attention to the crush that will land in the center of the drum (in beat 3), and see who can miss the fewest left-hand pings.

Letter A is mostly carried by the accent pattern played by the tenors; however, this means that it will be very important for the players to feel their feet in the herta figures in measures 7 and 11. The ruffed crushes that the snares play in those measures probably won't help with ensemble timing either, so those two-beat figures may cause trouble without a strong pulse in the feet.

Beginning at letter B, the focus is on the intricate snare drum part played at the edge; everything else should be out of the way except the slurred-ruff tenor riff that rises above the ensemble sound during the 8/4 measure. Measure 16 should give the impression of a drumset player who—after messing around on the snare drum for a bit—has begun to really make use of the full kit: the sound becomes more ensemble-focused.

Letter C should be pretty straightforward: a half-time groove that jumps into real time with the addition of the tenor voice. Measure 27 features what should be a very dramatic crescendo in the snare and bass drum voices, accompanied by a timbale-style tenor lick to lead into the next passage.

The structure of letter D should also be very straightforward, alternating between a single big groove and lower-dynamic section-centered passages. This is all followed by the restatement of an idea from letter A and then some loud triplets to bring it all home.

Optional Stadium Groove: Start at Letter C, and play to the downbeat of letter D. The duration is approximately 16 seconds (excluding a tap-off).

Dream Team Funk

[illegible]

Pusher

Background & Performance Notes

I was inspired to write *Pusher* while playing through George Lawrence Stone's *Military Drumbeats*. I am not a concert percussionist, so it may sound naïve to say that I was impressed by the idea of a 13-stroke roll played over four 12th-notes. I wanted to explore what could be achieved in 12/8 time at 120 bpm—ostensibly a slow tempo for triplet-based rhythms.

Measures 1–12 center around the shaped melody in the bass drum line. The upper battery parts will be challenging because of the rudimental contrasts that are happening here: the combination of buzz rolls and very open ruffs in the tenors and the combination of slow flam rudiments and quick roll figures in the snare line. Hint: The snare drums maintain a consistent quarter note pulse between the flam-taps in measure 10 and the 13-stroke roll in measure 11.

The tenors begin a long crescendo of dotted eighth notes in measure 10. The slow growth of this voice hints that the wonderful 12/8 feel that has been established is about to shatter—as it does in measure 12. From here, the piece takes on a much different duple-based character.

The split part between the snares and tenors at measure 16 should be an interesting ensemble moment. Those offbeat stick clicks in the snare line will need to be attacked while the left bead is held at the attack height of the first diddle (instead of the tacet height). This will allow the diddle to be cleanly attacked after the stick click.

Letter B is simply an embellished restatement of letter A until measure 21, which begins a duple-based variation of the bass drum melody from the intro phrase. The stick shots in the tenor part are accomplished by pressing the left stick firmly into the head at a steep angle (these are the written “staccato” crushes) and striking the left stick with the right.

Letter C kicks off the big, energetic groove that is the climax of the piece, and a triplet-based transition leads into a reprise of the intro phrase to finish on an unexpectedly calm motif.

Pusher



STADIUM GROOVES

Flash

This piece is all about energy, and the addition of sixteenth note inner beats at measure 11 will inject a lot of momentum into the motif established in measure 3—as long as these sixteenth notes do not slow down. Depending on where the tenors mount the Agogô bell (or other suitable toy), the stickings in measures 3–6 may need to be reversed.

The fast, paradiddle-based passage at measure 11 is intended to melt some faces, although it may melt some sticks, too. Be sure the snare line plays their rim shots with the same approach as any other accent. Unnecessary tension while playing rim shots will cause greater wear on the stick as well as your hands.

184

Solo Snare *Unison*

Snare

Tenor

Bass

Cymbals

L.H. Agogô Bell

(Sizz/Suck)

sfz *sfz* *sfz* *sfz* *sfz*

12" - 6"

9"

Throwback

This upbeat groove could probably pass for cadence material, if not for the snare drummers having to play on cymbals. The ride cymbal accents in the snare part should be attacked at the same height as the left-hand accents; however, the accented crashes will probably be harsh and overwhelming at that height, so use your ears and adjust accordingly.

The middle section (measure 6) is a groove created by the hand-to-hand independence part in the snare line and the syncopated bass drum line. The buzz roll crescendos in the tenor part add some nice color to the groove. Measure 10 begins a louder reprise of the groove from the intro, now with a more timbales-style role for the tenors.

120

Solo Snare Drummer

Unison... R.H. Ride, L.H. Drum

Crashes

Hold for snares

Ride cymbal

Snare

Tenor

Bass

Cymbals

Wham!

This simple stadium groove runs through three variations of a basic rhythmic idea separated by solos (which are certainly more challenging than the rest of the material). As indicated by the dashed line, the tap-off begins with a solo snare drummer, and then the full line enters on the rim clicks.

For a clean attack on the third variation (measure 11), it will be important for the ensemble to understand the pulse in the snare drum solo: one eighth note, four dotted eighth notes, and the eighth note rim shot release. Also, bass drums will need to have good accent/tap contrast in the third variation, and the accent height may need to be adjusted for the sake of clarity.

144
Solo Snare Drummer

Rim Clicks

Snare

Tenor

Bass

Cymbals

12"-3"

12"-9"-3"

6"

(Hi-Hat Chick)

(Sizz/Suck)

Flim Flam

This triplet-based stadium groove was written around the idea of playing the flam paradiddle-diddle rudiment while splitting the hands between different surfaces. Snare drummers: Pay close attention to which notes are on the ride cymbal and which are on the ride bell.

The transition from measure 12 to measure 13 may require some working out. Cymbals change from holding the ride to playing a sizzle on the downbeat, which may be problematic if every player is holding a ride for two snare drummers.

152

Solo Snare Drummer

Ride Cymbal

Unison

Ride Bell

Snare

Tenor

Bass

Hold for snares
Ride cymbal

Cymbals

Y'all Are Heavy

This groove was inspired by the “dubstep” style found in some electronic dance music—hence the nasty buzz rolls under sharp rhythmic figures. Unlike the other stadium grooves in this book, this piece does not have a count-off written into it. A stock snare drum tap-off seems appropriate enough. All the pitter-patter in the beginning is meant to build suspense for when the beat drops at measure 9.

The tenuto markings on the bass drum buzz rolls indicate full-bodied rolls. While the attack is accented, the roll does not sharply decay like an ordinary fortepiano.

Expect that the speed of the snare drum buzz roll in measure 11 will hinder the extent of its crescendo. I experimented with a dotted sixteenth note pulse on that roll to allow a more dramatic crescendo, but the crushes then seemed to be too far apart. The continuity of the buzz-roll sound is more important to the desired effect there, and a slight crescendo should suffice; however, I mention this in case you may wish to try something else.

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A/B Split: Half play triplet buzz roll at guts;
Half play part at front rim

Snare

Tenor

Bass

Cymbals

(Hi-Hat Chick)

(Sizz/Suck)

The Chiller

This piece has a very relaxed feel to it, but don't be fooled; metric modulations will make this mentally demanding. Despite these challenges presented by the upper battery parts, there is a reliable unison pattern in the bass drum part to keep everything anchored, and most of the rhythms conform to some quarter note pulse (or quarter note triplet if you're thinking in common time). Can you hang with *The Chiller*?

Drum score for "The Sound of Silence" by Simon and Garfunkel. The score is for four parts: Snare, Tenor, Bass, and Cymbals. It is in 9/8 time with a tempo of 80. The score is divided into three measures. The first measure shows the initial drum pattern. The second measure shows a change in the pattern, with a "Ping" sound effect on the snare and a "Rim" sound effect on the tenor. The third measure shows a "Crash" sound effect on the cymbals. The score includes various musical notations such as notes, rests, and dynamics.