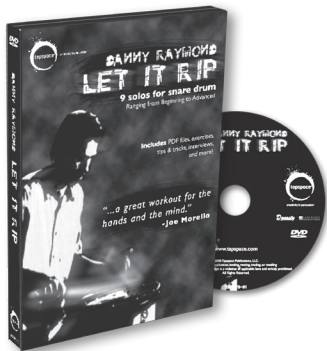


THE GUARDSMAN

DEDICATED TO DANNY RAYMOND, SR.

FOR SOLO SNARE DRUM
WITH BASS DRUM ACCOMPANIMENT

BY DANNY RAYMOND, JR.



For a video performance of this solo and others, sheet music, exercises, tips & tricks, interviews and more, check out Danny's DVD, "Let It Rip"—available at www.tapspace.com!

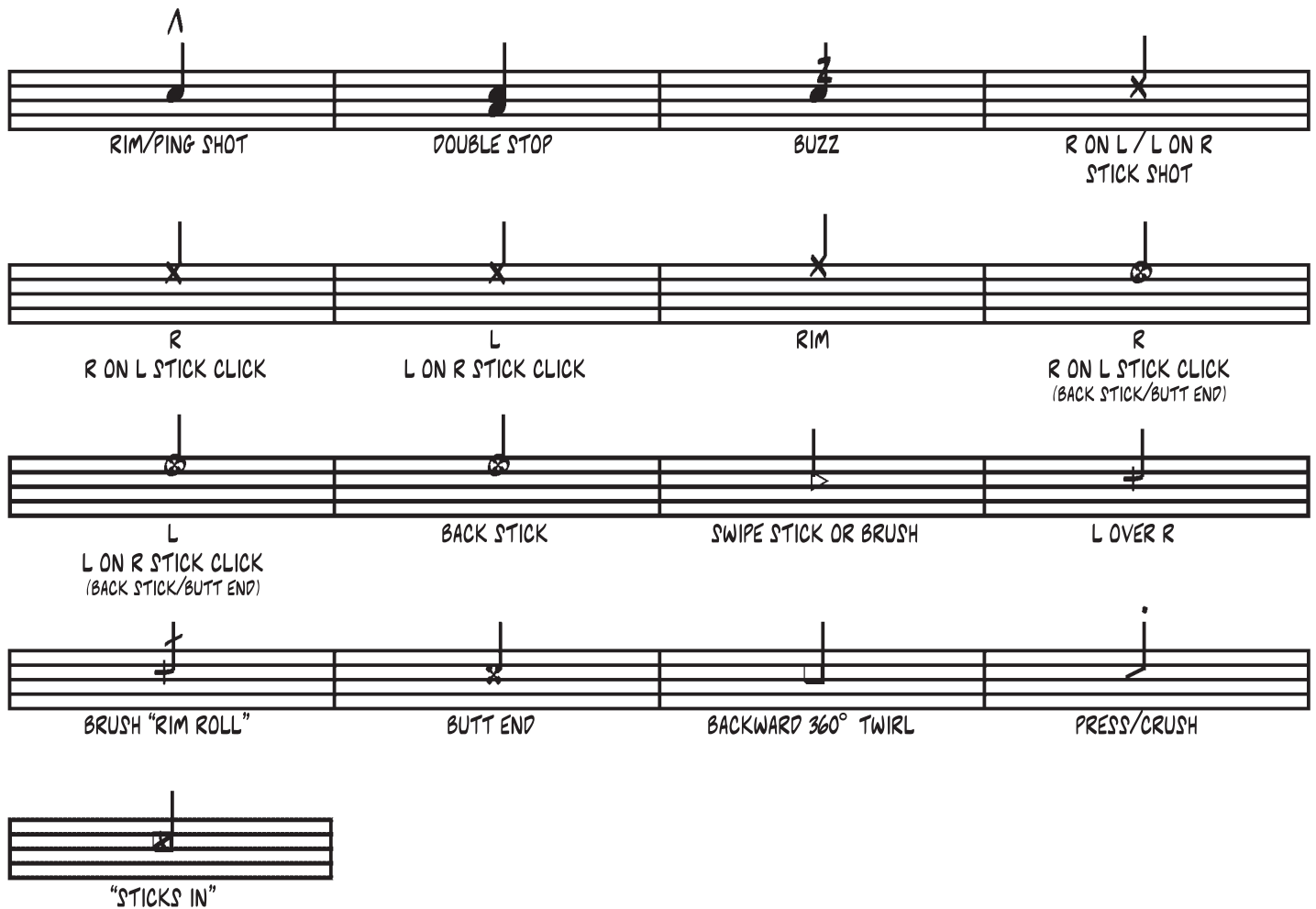


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Extracted in part from the educational DVD collection "Let It Rip" by Tapspace.
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NOTATION KEY



GENERAL INSTRUCTIONS

Please note that stick placement and movement on or across the drum head will assist in achieving dynamic expression, written or otherwise, especially in terms of achieving quick, effective dynamic spans — crescendos and/or decrescendos. One example of this approach is playing near the edge of the drum for softer volumes and working toward the center of the drum for a crescendo effect. Some of this type of technique can be seen on the performance DVD. Use of this effect depends on musical phrasing and is suggested only as an aid to perform a desired effect at the performer's musical discretion. It is simply another "tool" for the soloist to consider in his/her performance palette. Also, there are some dynamic markings denoted with a dash to allow the performer greater musical discretion. For example, *mf* – *f* denotes that a performer can choose *mf* or *f* or somewhere in between depending on musical interpretation.

PERFORMANCE NOTES

Characteristics of both a modern and ancient style of drumming come together to comprise “**The Guardsman**.” This solo is based off a “lick” or phrase my dad would often play. This phrase (seen in first five bars) and subsequent writing lent itself to a slower, more deliberate attempt to allow the piece to “breathe.” The end result is a flow and cadence that is comfortable to perform.

I like to play the seven-stroke rolls at a slightly exaggerated slower tempo, thereby “extending time.” This is something that my dad actually did, and it stuck with me. You could also interpret this as bending or shaping time in an attempt to create a more dramatic feel. This is simply an artistic choice that happens to showcase the seven-stroke roll in a unique way. You can interpret these rolls literally or in the exaggerated fashion explained here. If the latter, bear in mind that the exaggeration should be slight and should not hinder performing the subsequent phrases.

This solo is intended to be played on a rope-tensioned snare drum. In the absence of such a drum, a concert snare drum or field drum can be used; however, in an attempt to get the sound that was intended for this solo, I would suggest tuning the drum in a way that resembles a rope-tensioned drum. As an added bonus, I have included a single bass drum accompaniment part for those who would like to perform this piece as a duet.

As mentioned above, this solo was inspired by my father, World Drum Corps Hall Of Fame member Danny Raymond, Sr., and it is dedicated to him.

WARM-UP EXERCISES

SUGGESTED TEMPO RANGES FOR PRACTICING: ♩ = 88-94

[illegible]

EXERCISE #2

The exercise consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth notes, with fingerings indicated by numbers 1-4. The rhythm is marked with 'mf' (mezzo-forte) and includes a 'p' (piano) dynamic marking. The second staff continues the melody, also with fingerings and dynamics. The exercise is designed to be played on a guitar, as indicated by the 'Guitar' label in the top right corner.

EXERCISE #3

The exercise consists of two staves of music. The first staff is in 4/4 time and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a triplet of eighth notes (F#, A, C) followed by a quarter rest, then a triplet of eighth notes (D, F#, A), and finally a quarter note (G). The second staff continues the sequence with a triplet of eighth notes (F#, A, C), a quarter rest, a triplet of eighth notes (D, F#, A), and a quarter note (G). The exercise is marked with a dynamic of *mf* (mezzo-forte).

mf R L L R L R L R R L R L P

R L L R L R L R R L R L R L

EXERCISE #4

f R L R L R L R L

R L R L R L R L R L R L R L R L

Sample Image

Approx. Duration: 2'10"

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♩ = 94

[illegible]

The image shows a musical score for 'The Wind' by John Williams. It is a two-staff score. The top staff is for the piano, and the bottom staff is for the maracas. The piano part is written in a grand staff (treble and bass clefs). The maracas part is written on a single staff with a treble clef. The score is in 7/8 time. The piano part features a melody with eighth and sixteenth notes, and rests. The maracas part provides a rhythmic accompaniment with eighth and sixteenth notes. The score includes dynamic markings such as 'mf' and 'f'. The score is divided into two systems by a double bar line.

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Sample Image

Sample Image

The image displays a page of musical notation for a drum set, consisting of five systems of staves. Each system typically includes a top staff for the snare/drum and a bottom staff for the bass drum. The notation uses various rhythmic symbols, including eighth and sixteenth notes, rests, and beams, often with accents (>) and dynamic markings (f, mf, p). Fingerings (1, 2, 3) and footings (L, R) are indicated throughout. A large, light gray watermark of a person playing a drum set is overlaid on the right side of the page. The text 'Sample Image' is printed in the bottom right corner.

System 1: Measures 1-4. Dynamics: *f*, *p*. Includes triplets and a sixteenth-note group.

System 2: Measures 5-8. Dynamics: *f*, *mf*, *f*, *mf*, *p*. Includes a crescendo hairpin and a '2ND X ONLY' marking.

System 3: Measures 9-12. Dynamics: *f*, *p*. Includes a first ending bracket.

System 4: Measures 13-16. Dynamics: *f*, *p*. Includes a second ending bracket.

System 5: Measures 17-20. Dynamics: *p*. Includes a final measure with a fermata.

Sample Image

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Handwritten musical score for "The Rose Tree". The score is written on two systems, each with a piano part (two staves) and a voice part (one staff). The piano part features a treble and bass clef, with a key signature of one sharp (F#). The voice part is written on a single staff with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamics (f, mp). The lyrics are written below the voice staff.

System 1:

- Piano:** Treble and Bass clefs. Treble staff has a melody with eighth and sixteenth notes, some with accents. Bass staff has a bass line with eighth and sixteenth notes. Dynamics: *f* (forte).
- Voice:** Treble clef. Melody with eighth and sixteenth notes, some with accents. Lyrics: "The Rose Tree".

System 2:

- Piano:** Treble and Bass clefs. Treble staff has a melody with eighth and sixteenth notes, some with accents. Bass staff has a bass line with eighth and sixteenth notes. Dynamics: *mp* (mezzo-piano).
- Voice:** Treble clef. Melody with eighth and sixteenth notes, some with accents. Lyrics: "The Rose Tree".

The 'Rhythm' section of the score is presented on two staves. The top staff contains a sequence of rhythmic patterns represented by notes and rests, with a corresponding line of letters below it: R R R L L L R L R L R L. The bottom staff continues the rhythmic sequence with another line of letters: I L R R L R L R L R L R L L. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with an accent (>). The letters below the notes likely represent a specific rhythmic code or a simplified notation for the melody.

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on three staves. The top staff contains a melody with various note values and rests, including a 7-measure rest. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The score is marked with "mf" (mezzo-forte) and includes dynamic markings like "f" (forte) and "p" (piano). The title "The Girl on the Train" is written in a stylized font at the top left.

[illegible]

Sample Image

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D A TEMPO

29

ff

ff

31

mp

ff

mp

mp

ff

E

35

ff

ff

38

The musical score is written for a single melodic line and a bass line. The melodic line is written on a single staff, and the bass line is written on a single staff. The score is divided into measures, with measure numbers 29, 31, 33, 35, and 38 marked. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics such as 'ff' (fortissimo) and 'mp' (mezzo-piano) are indicated. A large, light gray watermark of a person is visible on the right side of the page.

Sample
Image