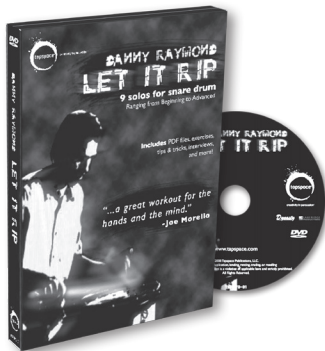


LET IT RIP

FOR SOLO SNARE DRUM

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!

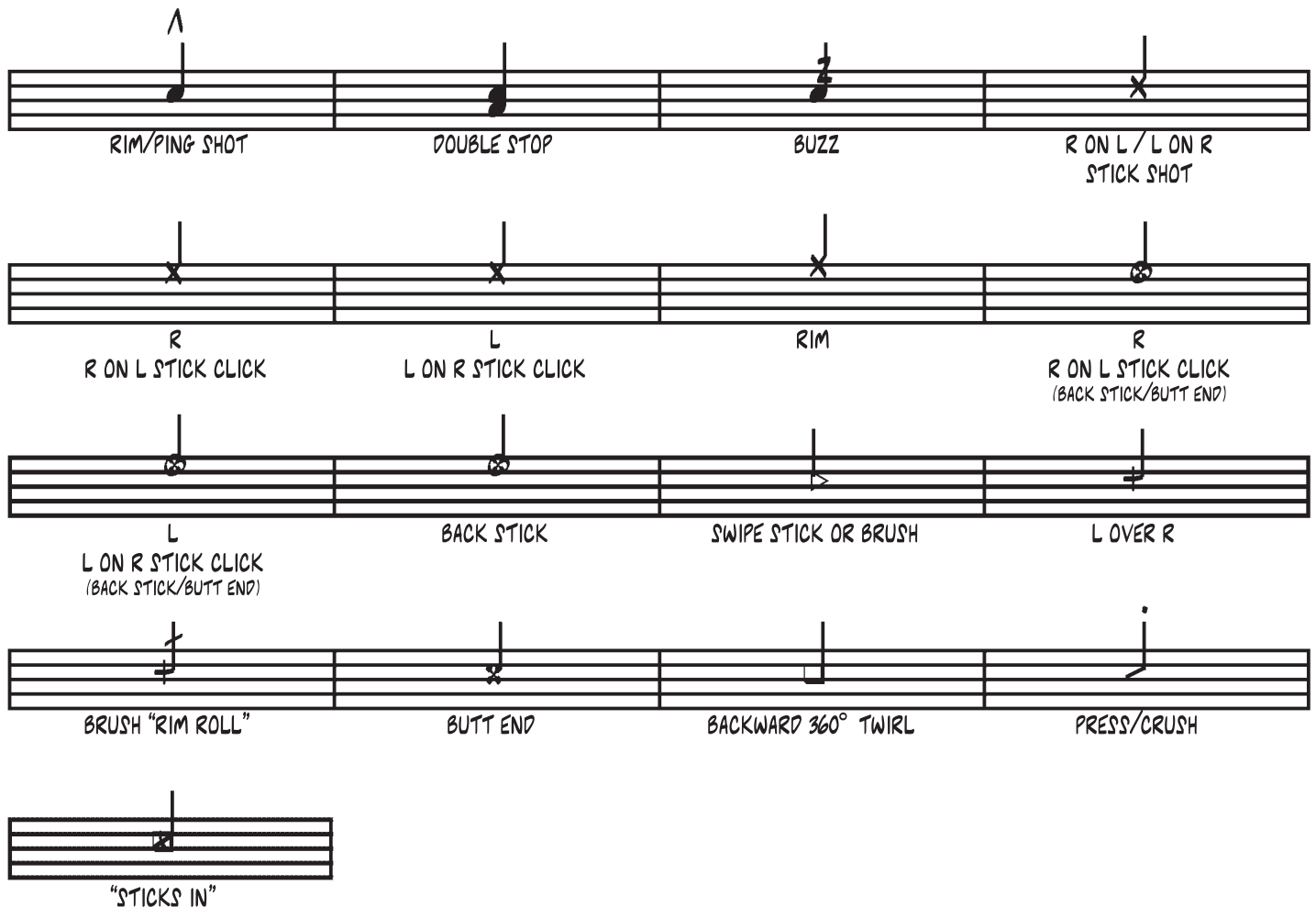


www.tapspace.com

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

Chops, chops, and more chops! I would DEFINITELY recommend warming up before taking on this solo. The working title for this piece was “That 70’s Solo.” After playing through it a few times, I changed the title to “**Let It Rip**.” Still, it does have a 70’s feel and is a very difficult piece to play.

In addition to the quick tempos and visual shenanigans like the stick toss and backsticking patterns, those performing this solo are required to play in both match *and* traditional grip. It requires substantial physical stamina to play from top to bottom.

Another characteristic of the 70’s snare solo contests was the buildup and breakdown of the double-stroke roll. For continuity’s sake, only the buildup is presented here.* Although it isn’t currently required as a part of judged competitions, these can still be great practice tools for control.

For those interested in listening to how this is done, I would recommend listening to recordings of Mr. John Dowlan (“1962 Percussion”) or Mr. Frank Arsenault (“The 26 Standard American Drum Rudiments”). Buildup and breakdowns of all standard 26 rudiments are performed on these recordings. In addition, they offer a glimpse of American rudimental drumming during a particular point in history. As mentioned earlier, “**Let It Rip**” can be interpreted as a 70’s style timepiece. Good luck with it, and Have a Nice Day. 😊

**As a side note, I would like to suggest using both the buildup and breakdown of the double-stroke roll as part of a general practice routine.*

WARM-UP EXERCISES

SUGGESTED TEMPO RANGES FOR PRACTICING: ♩ = 120-140

[illegible]

EXERCISE #2

The exercise is written for two staves in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic marking of *mf* and a fingering of 1. The second measure has a fingering of 2. The second staff also begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a fingering of 1. The second measure has a fingering of 2. The exercise concludes with a double bar line.

mf

1 2

1 2

EXERCISE #3

Handwritten musical notation for Exercise #3. The first staff is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It contains two measures of eighth notes: the first measure has notes G4, A4, B4, C5, D5, E5, F#5, G5, and the second measure has notes A5, B5, C6, D6, E6, F#6, G6, A6. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8 for the first measure and 9, 10, 1, 2, 3, 4, 5, 6 for the second. The second staff is in 4/4 time, starting with a treble clef and a key signature of one sharp. It contains two measures of sixteenth notes: the first measure has notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, and the second measure has notes B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9. Fingerings are indicated above the notes: 1, 2, 3, 4, 5, 6, 7, 8 for the first measure and 9, 10, 1, 2, 3, 4, 5, 6 for the second. The notation includes a treble clef, a key signature of one sharp, and a 4/4 time signature.

[illegible]

Sample Image

Level: Advanced
Approx. Duration: 2'20"

LET IT RIP

DANNY RAYMOND, JR.

$\text{♩} = 130 - 136$

STICK TOSS

R (EDGE TO CENTER) R L

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

R. 1/2 FLIP

L. TO TRAD.

R & L FAKE BACKSTICK

FLIP L. 1/2 R. TO MATCH (NOW MATCH GRIP)

TWIRL L. & R.

WIRL R.

MATCH GRIP

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

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

(EDGE TO CENTER)

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14 *f* TWIRL L. FLIP R.

16

18 *mf* CRESC. SLIGHTLY

20 *mf - f* STICK TO: PLAY / BUT ENDS

22 SLIGHT PAUSE BRING STICKS BACK TO

23 *ff* *f* $\text{♩} = 140 - 150$

26 *f*

28

30 TWIRL L. FLIP

Sample
Image

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[illegible]

LET IT RIP - PAGE 4

$\text{♩} = 40$ DOUBLE STROKE ROLL BUILD-UP

D

TWIRL L TWIRL R

48 *f* R R L L R R L L R R L L R R L L

ACCEL

50 R R L L R R L L

CONTINUE TO PLAYER'S MAXIMUM SPEED

54 R R L L R L *>* //

D.S. $\frac{3}{4}$ AL CODA

CODA \oplus

> 6 *>* 6 *>* 6 *>* 6

55 *mf* R L R L R R L R L R L L R L R L R

57 *f* 6 6 6 R L R L R L R L R L R L

Sample
Image