

David Reeves

War Drum Peace Drum

for solo snare drum and audio



War Drum Peace Drum by David Reeves

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TSPCS-50

Program Notes

War Drum Peace Drum was written in six weeks between January and February 2013, and first recorded in early March. I had seen a posting in the American Composers Forum “Call for scores” for the annual Atlanta Symphony Orchestra Snare Drum Competition, directed by Tom Sherwood. I had never written a “serious” concert snare drum solo before, nor had I ever written a concert piece using an accompanimental audio track, so that combination (along with a March 1st submission deadline) served as the motivation to give it a try!

Performance Notes

It’s important to ensure the backing track is loud enough. It should be on equal footing with the drumming volume.

Though the intention is to use single alternating strokes as much as possible, the sticking is left to the player’s discretion.

All roll and drag/ruff figures are to be played in a closed fashion (buzzed).

The piece is in a fairly straightforward ABA form. Except for the single flam passages and single stroke rolls, the actual drumming vocabulary is void of any rudiments. The technical difficulty lies in the dynamic range and control and obviously coordinating with the backing track. The sounds in the backing track were all generated from the Virtual Drumline and Kontakt sample libraries. Enjoy playing *War Drum Peace Drum*!

- David Reeves 2013

About the Included Audio Files

On the included CD-Rom there are three stereo audio files (WAV format) with which you can rehearse or perform *War Drum Peace Drum*.

1. **Tape only** - This is the audio accompaniment only.
2. **Metronome only** - This contains only a metronome click with no audio accompaniment.
3. **Tape and met** - This is the audio accompaniment with the addition of a metronome click.

Depending on how you want to configure your performance, you may use these files in different ways.

The simplest way to use these tracks would be to rehearse with the “Tape and Met” track, then perform with the “Tape Only” track, ensuring that the speakers are positioned in such a way that you, the performer, can hear the audio clearly while playing the drum. As long as you’ve balanced your levels properly

The pitch bend effect found in measures 31, 67, and 69 is achieved by applying pressure to the head using the bead of one stick and gradually relieving that pressure while striking the head with the other stick.

The five consecutive “shots” found in measures 49 and 50 and the two in measure 59 should be played fairly aggressively. The desired sound is achieved by firmly placing the left stick on the drum, with the bead on the head and the shaft on the rim, and striking the left stick with the right stick. The single shot earlier in measure 49 does not need to be as aggressive and is played by simultaneously striking the head and rim with the same stick.

and positioned the speakers correctly, this would be the most convenient way to perform the piece.

A more complex way to work would entail routing the “Metronome only” track (or “Tape and Met” track) to a pair of channels that only the performer hears (using headphones) and then routing the “Tape only” track to a pair of channels for the house speakers that the audience hears. In this scenario the audio files would have to be played back from a computer with a multitrack audio program like Pro Tools, Logic Pro, Garage Band, etc., and routed through a 4-channel audio interface. Levels could be mixed either via software mixer or by running audio through a mixing board.

All three audio tracks have been formatted so that if they are placed into separate tracks at the same exact timecode location, they will be perfectly synchronized.

Level: Advanced
Approx. playing time: 4'10"

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Mysterioso ♩ = 108

Approx. 25 sec.

Cues

taiko drum

shaker

4 drums

two note cycle continues

Snare Drum

snare off

f

dim. poco a poco

f

dim. poco a poco

f

dim. poco a poco

Sample Image

17

f *p cresc poco a poco*

20

shaker

ff *p*

22

25

2

pl

The musical score is written for two staves. The first staff (top) contains measures 17, 20, 22, and 25. The second staff (bottom) contains measures 18, 21, 23, 24, and 26. Measure 17: The first staff has a melodic line starting with a quarter note, followed by eighth notes, and a quarter rest. The second staff has a continuous eighth-note pattern. Measure 18: The first staff has a quarter rest. The second staff continues the eighth-note pattern. Measure 20: The first staff has a melodic line with a 'shaker' effect indicated by 'x' marks. The second staff continues the eighth-note pattern. Measure 21: The first staff has a melodic line. The second staff continues the eighth-note pattern. Measure 22: The first staff has a melodic line. The second staff continues the eighth-note pattern. Measure 23: The first staff has a melodic line. The second staff continues the eighth-note pattern. Measure 24: The first staff has a melodic line. The second staff continues the eighth-note pattern. Measure 25: The first staff has a melodic line. The second staff has a double bar line, followed by a measure with a quarter note and a quarter rest, and then a measure with a quarter note and a quarter rest. Measure 26: The first staff has a melodic line. The second staff has a double bar line, followed by a measure with a quarter note and a quarter rest, and then a measure with a quarter note and a quarter rest.

Sample
Image

29

low gong

squeeze drum

bass drum

(on the rim)

bend pitch

p

mp

p < mp

3

33

taiko dr.

ff

f

mf

mp

p

pp

p < f

mf

mp

3

5

5

3

highest pitched clave

bass drum

p

mp

f

5:3

7:6

bass drum

p

ff

Sample
Image

43

(on the rim)

mf

3

6

6

p *f* *p* *p*

45

snare on

f

48

small gongs

talking drums

p *f* *sfz* *sfz* *sfz* *sf.*

52

small gongs

p *mf* *p*

Detailed description: This is a musical score for a drum piece. It consists of four systems of staves. The first system (measures 43-44) features a snare drum part with a triplet of eighth notes, followed by two groups of sixteenth notes, and then a series of eighth notes. The second system (measures 45-46) continues the snare drum part with a triplet of eighth notes and a series of eighth notes. The third system (measures 47-48) introduces a talking drum part with a series of eighth notes and a small gong part with a series of eighth notes. The fourth system (measures 49-52) continues the talking drum part with a series of eighth notes and the small gong part with a series of eighth notes. The score includes various musical notations such as triplets, sixteenth notes, eighth notes, and dynamic markings like *mf*, *f*, *p*, *sfz*, and *sf.*

Sample
Image

55

talking drums

high metals

snare on

6

p

ff

f

58

lower metals

2 drums

sfz

sfz

p

f

3

3

high metals

s off

f

p

drum

choked gong

squeeze drum

ff

Sample
Image

Sample Image

79

f *dim. poco a poco*

p *f* 13 13

Sample
Image



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