

Groovy
Elements in Time
groovy snare drum solos in four flavors
by Danny Raymond

Cambio de Paso (2:40 • Medium)

Mammoth (2:25 • Medium)

What's My Line? (2:10 • Med-Advanced)

Full Sail (2:30 • Med-Advanced)



Elements in Time - GROOVY by Danny Raymond
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Program Notes

Cambio de Paso (2:40 • Medium)

By simply disengaging the throwoff lever, the snare drum now suddenly becomes a Latin rhythm section in *Cambio de Paso* (loosely translated, “change of pace”). The tenor sound simulates a conga and timbale all in one. Rhythms include a cascara and mambo, and a three-two rhumba clave can also be felt throughout the piece. The rhythms and sounds explored combine to create a refreshing change of pace for solo snare drum. Enjoy!

Mammoth (2:25 • Medium)

Two snare drums, two different sounds. A deep shell snare drum with a looser tuned drum head is recommended to provide a lower, deeper pitched sounding drum. The snare throw mechanism is in the off position in an attempt to provide that big, low-pitched tom sound that offers a nice contrast to the other snare drum. The tempo and rhythms of this piece aim to convey a big – or “Mammoth” – groove.

What’s My Line? (2:10 • Med-Advanced)

A combination of New Orleans Second Line and Dixieland style drumming combine to ask the question, “What’s My Line?” A funky intermediate solo based on the grooves and feel of Second Line and Dixieland. When playing this piece, it feels best to slightly “swing” eighth and sixteenth notes. Parade drumming never felt better!

Full Sail (2:30 • Med-Advanced)

This solo was the result of a recording studio class at a major multimedia school in Central Florida. While testing different microphones and performing with brushes, the engineer announced, “Go ahead and play something.” A majority of the solo written here was actually improvised on the spot, and lucky for me, it was recorded! Definitely a fast, jazz bebop feel going on here. The quick tempo and rhythmic patterns associated with playing brushes provide a nice challenge for those attempting this piece and will hopefully inspire others to improvise!

– Danny Raymond, 2014

Notation Key

The notation key consists of two staves, each with a double bar line at the beginning. The first staff contains 11 techniques, and the second staff contains 11 techniques. Each technique is represented by a specific drum notation symbol on a five-line staff, with a label above it. The first staff is labeled 'B' at the bottom left, and the second staff is labeled 'R' and 'L' at the bottom right.

Staff 1 (B):

- R/L double stop
- Buzz roll
- Crush
- Crush grace note
- Open
- Muted
- Rim shot
- Cross stick
- Rim
- Scrape stick across cross stick
- Scrape/swish brush
- Swipe stick/brush

Staff 2 (R, L):

- Backstick
- Snare off/tom
- LH reaches over RH
- Fake stick
- Ghost note
- Stick click
- RH clicks butt of LH stick
- LH clicks butt of RH stick
- Stick shot on butt end of LH stick
- Stick shot on cross stick
- Stick shot

Level: Medium
Approx. playing time: 2'40"

Cambio de Paso

Danny Raymond

♩ = 104

snare off

First staff of music (measures 1-3). Includes dynamics *f* and *mp*, and a sixteenth-note triplet (6).

Second staff of music (measures 4-6). Includes dynamic *f*.

A RH rim
LH drum

Third staff of music (measures 7-9). Includes dynamic *f*.

RH drum
LH cross stick

To Coda ☐

Fourth staff of music (measures 10-12). Includes dynamic *f*.

lip right

Fifth staff of music (measures 13-15). Includes dynamic *f*.

Sample
Image

Sixth staff of music (measures 16-18). Includes dynamic *mp*.

Seventh staff of music (measures 19-21). Includes a sixteenth-note triplet (6).

21 *mf* *mf* *f*

24 *mp* *f* *mf* RH rim LH cross stick

27 *mp* *mf* *mp* *f*

B *mp/f*

33 1. *mp mf* *mp mf* 2. *mp*

36 *r R r l r l r l*

39 *r l r l r l r l r l r L r L r*

42 *R l r L r l R l r L*

44

mp *f*

46

D.S. al Coda

r R L L L L L R B

Coda

47

mp

mp

52

mp

55

f mp f

57

flip - R mp

Level: Medium
Approx. playing time: 2'25"

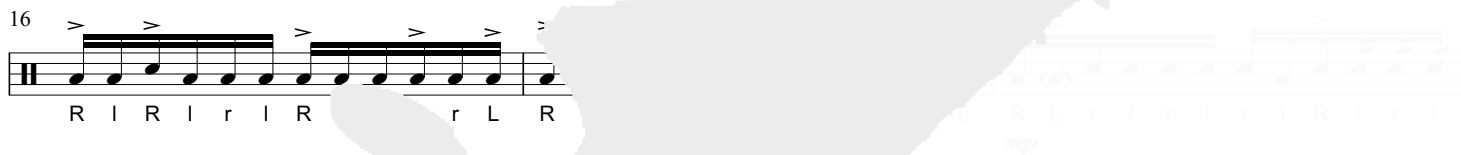
Mammoth

Danny Raymond



Player
♩ = 96

Tenor/Tom



Sample
Image

[illegible]

B

The musical score for 'The Rose Tree' is presented on a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of several measures, some of which are marked with accents (>) and dynamic markings (*mp*, *f*, *mf*). A triplet of eighth notes is indicated by a '6' over the notes. The score is divided into three measures by bar lines, with the first and third measures in 4/4 time and the second measure in 3/4 time. The melody is written in a simple, folk-like style, with a mix of eighth and quarter notes. The dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*), with a crescendo leading to a fortissimo (*f*) section. The score is a single system, and the melody is the only part shown.

31

31

f *mp* *f* *mp* *f*

34

The musical score for the 34th measure is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The measure is divided into four groups of notes, each with a dynamic marking below it: *mf*, *mp*, *f*, and *mf*. The first group consists of a quarter note (F#4) and an eighth note (G#4). The second group consists of a quarter note (A4) and an eighth note (B4). The third group consists of a quarter note (C5) and an eighth note (D5). The fourth group consists of a quarter note (E5) and an eighth note (F#5). The measure ends with a double bar line. The tempo marking 'Allegretto' is written above the staff.

The second system of music continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and articulation marks like accents and slurs. The system concludes with a double bar line.

Sample Image

[illegible]

Sample Image

49

R | r | r | r | R | r | r | r | R | r | L | r | R | r | r | r | r | r | r | r | r | r | r | r |

mp ————— *mf* ————— *mp*

52

R | R | L | r | L | R | R | L | r | L | R | R | L | R | L | R | R | L | R | L | R | L | r | L |

f

55

R | R | L | R | L | R | r | r | r | r | R | r | r | r | R | r | L | r | R | r | r | r | R | r | r | r |

mp ————— *mf*

58

r | r | r | r | L | r | L | L | r | L | R | L | r | R |

mp ————— *mf* *mp*

Coda

61

R | r | r | r | R | r | L | r | R |

mp

64

R | r | r | r | R | r | r | r |

67

R | r | L | r | R |

mp ————— *mf* *mp*

Sample
Image

What's My Line?

Danny Raymond

Slight Swing ♩ = 124



mf

A



mf



f



Sample
Image

17

f *mf*

19

mf

21

mf (take 2) ending on D.S.) To Coda ♯

24

f *mf*

D

mf/f

28

mf

30

mf

32

mf

Sample
Image

D.S. al Coda

34

mf *f* *mf*

Coda

35

mf *sfz* *f*

Sample
Image

Full Sail

Danny Raymond

♩ = 154 With brushes

b b b b b b b b b b r l r l r l R l r L r l R l r L R L L l r L l r L l r L R

mp *mf* *mp* *f* *mp* *f* *mf*

A

r r r r r r r r r r r r r r r r L R l

mf *f*

9

R r l r L r l R l r l r l r l R r l r L r l R r l R L L r l r l r l R r l r l R

mf *f* *mf* *f* *mf*

12

r l r l r l r l r l R mp

f *mp*

To Coda

15

r l r l r l r l r l r l r l r l

f *mp*

19

R l r R l r L R

mp *f* *mp*

22

R l r L r l R l r L r l R l

mf *f*

B

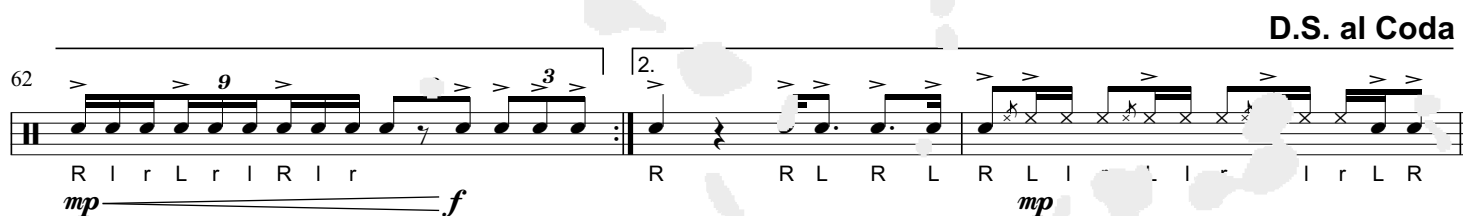
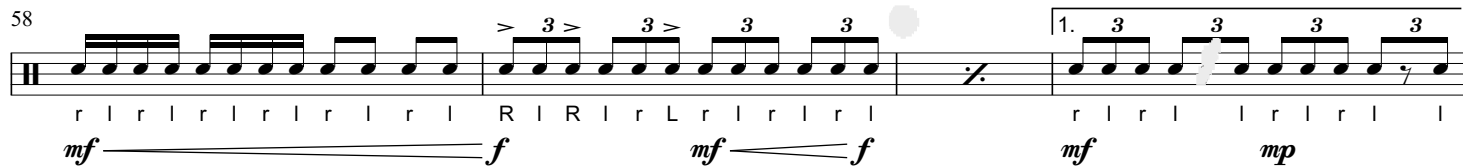
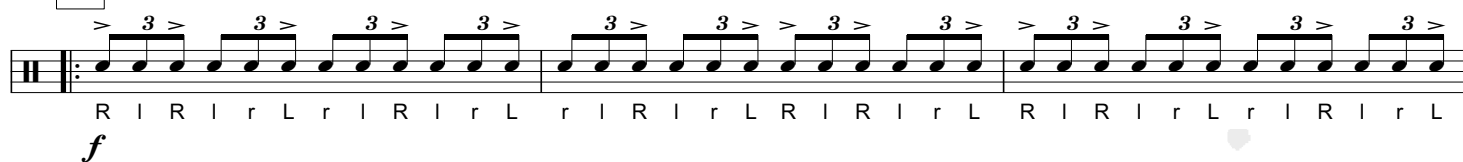
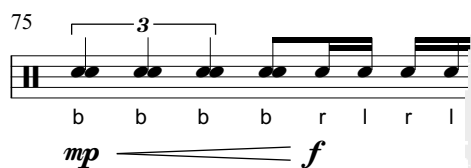
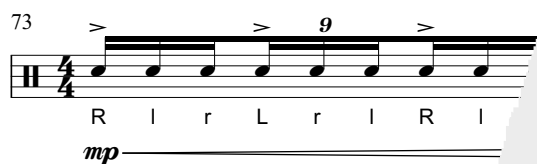
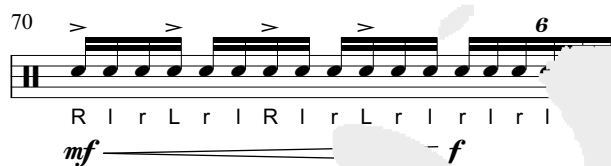
R L l r L l r L l r L

f *mp*

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[illegible]

Sample Image

D**Coda**

Sample Image



**Sample
Image**

