

ABOUT THIS BOOK

The drum set musician has long been searching for music for his instrument. What little music has been available has all too often been technical in nature affording little if any musical satisfaction.

This collection of solos was conceived as music specifically composed for today's drum set performer. The solos incorporate various tonal colors available at the drum set while exploring varied styles of musical composition.

Each composition is preceded by a discussion of specific techniques, compositional and/or technical, contained in the selection. This text will help the drum set musician's interpretation and performance of each solo. A series of exercises designed to help the performer develop the technique necessary for performing each solo is also included preceding each composition.

Each solo is followed by a page of creative activity. The themes used in the solo are presented and the student may compose and/or improvise a solo based on these themes.

DRUM SET MUSIC has been published so that there are no page turns within any of the compositions.

Index to Solos

Brush Fire	46
Calypso Eclipsed	8
Drum Walk	26
Ferris Wheel	42
High In The Air	30
Sandy's Dance	22
Space Waltz	12
Stayin' On Top	4
Straight Forward	20
Super Nova	16
Why Tri	34
Wipe Inn	38

About This Solo

"Stayin' on Top" is built on the triplet rhythmic motive established in 6 and 7. The melodic motive is introduced at 21. The two motives join forces in measures 29 - 37. The melodic theme is repeated in the left hand while the right plays time in 39 - 47. The rhythmic motive is restated in 76 - 84 and is repeated incorporating the melodic theme 84 - 92. The solo ends with a diminuendo roll which contrasts the opening crescendo roll.

Preparatory Exercises

To develop the technique of moving from one drum to another, which is a necessity in playing this solo, practice Exercise No. 1.

Exercise No. 1

1. Practice with indicated stickings.
2. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Some independence technique is necessary for playing measures 37 - 47. To help develop this technique practice Exercise No. 2.

Exercise No. 2

1. Play r. h. alone.
2. Play l. h. alone.
3. Play both hands together.
4. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Stayin' On Top

♩ = 152

R. C.
H. T.
S. D.
L. T.
B. D.
H. H.

Musical notation for measures 1-4. The music is in 4/4 time and begins with a piano (*p*) dynamic. It features a melodic line with a long slur and a bass line with chords. There are four slurs with vertical lines above them, likely indicating fingerings for the right hand.

Musical notation for measures 5-20. Measure 5 is marked with a box containing the number 5. The music starts with a forte (*f*) dynamic. It features a melodic line with accents and triplets, and a bass line with chords. There are six slurs with vertical lines above them.

Musical notation for measures 21-28. Measure 21 is marked with a box containing the number 21. The music starts with a mezzo-piano (*mp*) dynamic. It features a melodic line with accents and a bass line with chords.

Musical notation for measures 29-36. Measure 29 is marked with a box containing the number 29. The music starts with a mezzo-forte (*mf*) dynamic. It features a melodic line with accents and triplets, and a bass line with chords. There are six slurs with vertical lines above them.

Musical notation for measures 37-38. Measure 37 is marked with a box containing the number 37. The music starts with a forte (*f*) dynamic. It features a melodic line with accents and triplets, and a bass line with chords. There are six slurs with vertical lines above them.

Musical notation for measures 39-48. Measure 39 is marked with a box containing the number 39. The music starts with a forte (*f*) dynamic. It features a melodic line with accents and a bass line with chords. There are six slurs with vertical lines above them.

The main motives used by the composers when creating "Stayin' On Top" were:

Musical notation for the first motive of "Stayin' On Top". It is written in 4/4 time. The notation includes three staves: S.D. (Snare Drum), B.D. (Bass Drum), and H.H. (Hi-Hat). The melody consists of a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piece ends with a double bar line.

Musical notation for the second motive of "Stayin' On Top". It is written in 4/4 time. The notation includes four staves: H.T. (Hi-Tom), S.D. (Snare Drum), L.T. (Low Tom), B.D. (Bass Drum), and H.H. (Hi-Hat). The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piece ends with a double bar line.

It is now your turn to be the creator. Compose and/or improvise solos based on the two motives used in "Stayin' On Top."

Musical notation for the first blank staff. It is written in 4/4 time. The notation includes five staves: R.C. (Ride Cymbal), H.T. (Hi-Tom), S.D. (Snare Drum), L.T. (Low Tom), B.D. (Bass Drum), and H.H. (Hi-Hat). The piece ends with a double bar line.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

About This Solo

"Calypso Eclipsed" is unified by the rhythmic and tonal pattern which begins the solo. This pattern with variations is the core for the entire work. From [37] - [49] the pattern is used in two measure phrases with new material, and from [61] to the end it is varied tonally.

Preparatory Exercises

To develop the rhythmic feeling of the core pattern of this solo, practice Exercise No. 1.

In this solo \times notation for snare drum = muffled rim shot. Lie the left stick on the drum, with the tip in the center, and strike the butt on the rim.

Exercise No. 1

Strive for a smooth, relaxed, swinging feeling.

To execute the section of the solo from [48] - [61], you must be able to move smoothly from the ride cymbal and small tom tom to the hi-hat. To develop this movement practice Exercise No. 2 and Exercise No. 3.

Exercise No. 2

1. Practice both hands.
2. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Exercise No. 3

1. Practice both hands.
2. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Calypso Eclipsed

$\text{♩} = 152$

R. C.
H. T.
S. D.
L. T.
B. D.
H. H.

on cup

R L R R L

at edge

mf *ff*

5

cup

mf *ff*

9

edge

ff


13

mf *ff* *mf*

25

ff *mf*

The composers used one basic motive throughout "Calypso Eclipsed." That motive was:

The  notation for snare drum = muffled rim shot. Lie the left stick on the drum, with the tip in the center, and strike the butt on the rim.

Compose and/or improvise solos based on the basic motive of "Calypso Eclipsed."