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.

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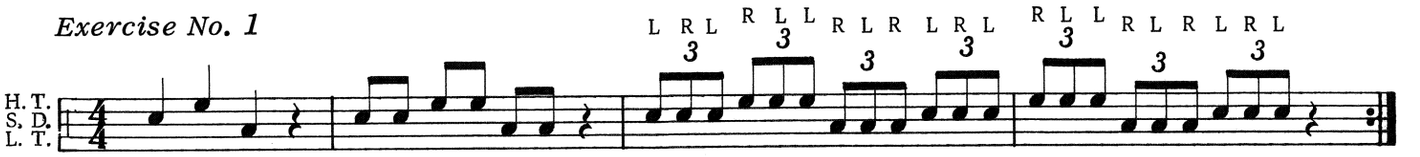
About This Solo

"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.

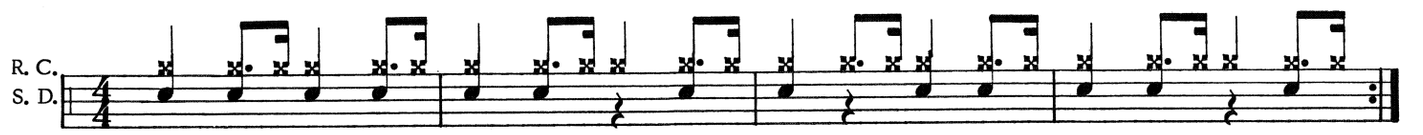
Exercise No. 1



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

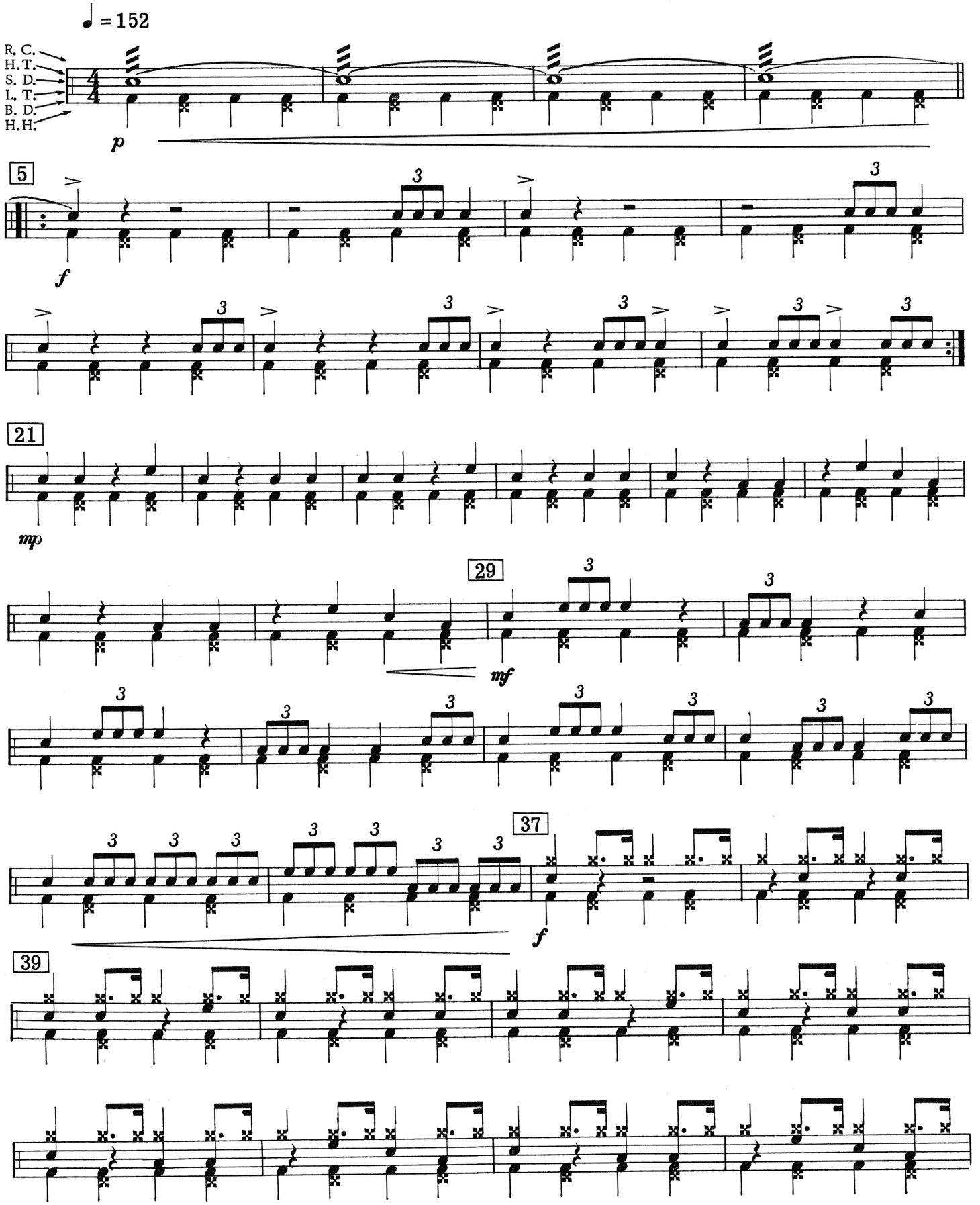
Some independence technique is necessary for playing measures 37 - 47 . To help develop this technique practice Exercise No. 2.

Exercise No. 2

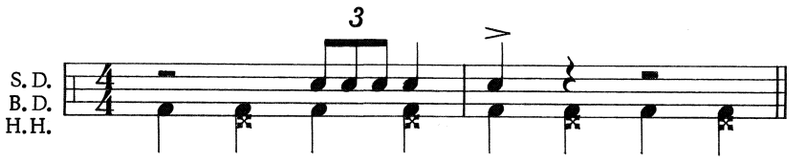


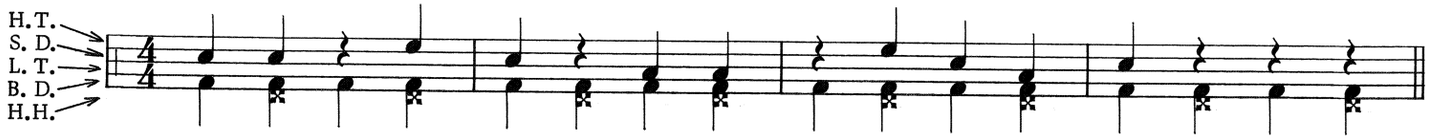
1. Play r. h. alone.
2. Play l. h. alone.
3. Play both hands together.
4. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Stayin' On Top

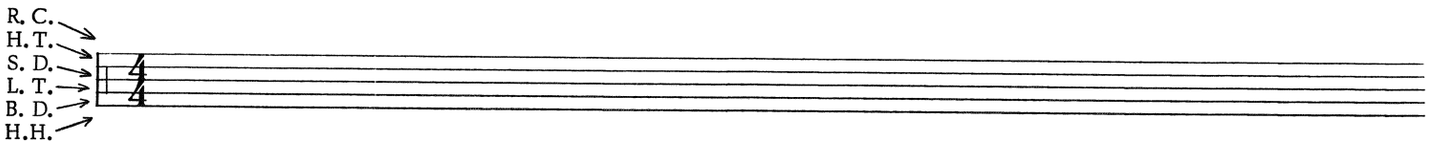


The main motives used by the composers when creating "Stayin' On Top" were:





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



About This Solo

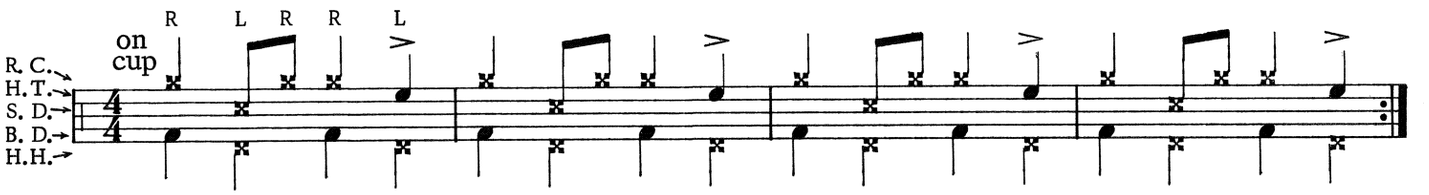
"Calypso Eclipsed" is unified by the rhythmic and tonal pattern which begins the solo. This pattern with variations is the core for the entire work. From [37] - [49] the pattern is used in two measure phrases with new material, and from [61] to the end it is varied tonally.

Preparatory Exercises

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

In this solo ✕ 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.

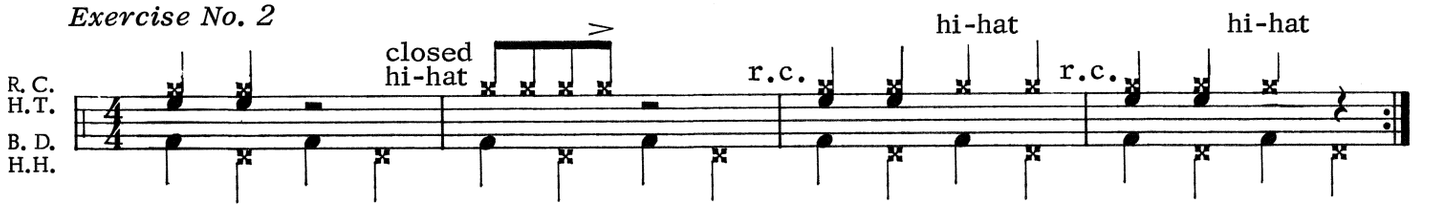
Exercise No. 1



Strive for a smooth, relaxed, swinging feeling.

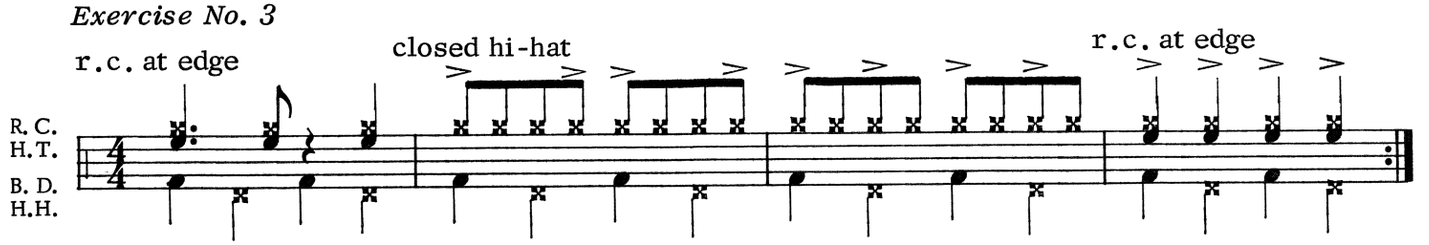
To execute the section of the solo from [48] - [61] , you must be able to move smoothly from the ride cymbal and small tom tom to the hi-hat. To develop this movement practice Exercise No. 2 and Exercise No. 3.

Exercise No. 2



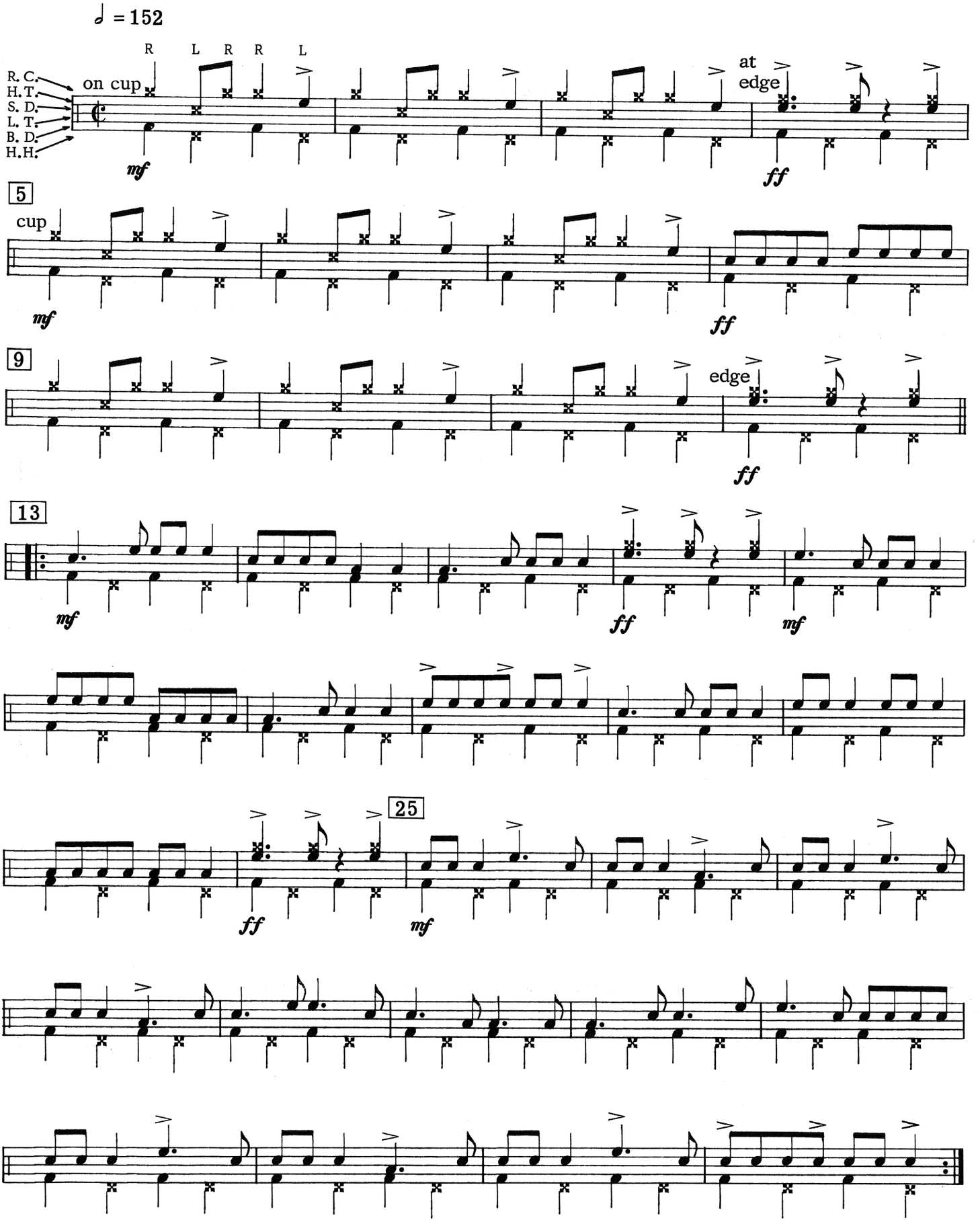
1. Practice both hands.
2. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Exercise No. 3

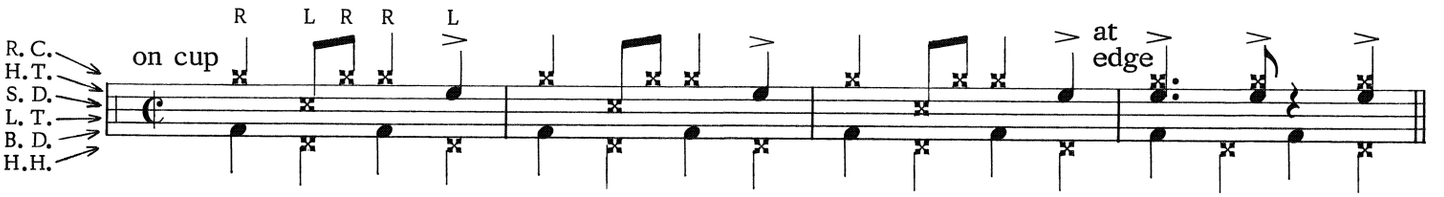


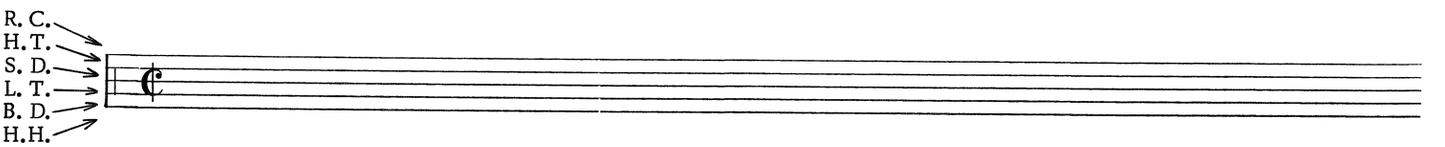
1. Practice both hands.
2. Add bass drum on all 4 beats and hi-hat on 2 and 4.

Calypso Eclipsed



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."