

HEAVY LEFT



FOUR SOLOS FOR SNARE DRUM AND BACKING TRACK

Composed by David Reeves

The backing tracks

All backing tracks are available for download on davidreevesmusic.com, or by contacting the composer, using the contact link, to request the tracks via dropbox, WAV or MP3 format. For the best result, the performer should run the *performance track* through to the house speakers and the *study track* through to a headset or earpiece. In order to do this you'll need a laptop, some sort of sequencing software, like Garage Band™ or Logic Pro™ and a 4-channel audio interface. It is possible to simply use monitor speakers for the performer and use only the performance track but that is a good deal more challenging.

The Backing Track sounds were created using Virtual Drumline™ and Kontakt™ software

About the Solos

These four solos demonstrate four different playing styles on four different types of snare drums, each using a different type of head and tuning scheme. The type of drum as well as the content of each solo loosely follows a kind of drumming evolution and chronology.

Muster is the first solo in the set. It utilizes the first thirteen standard rudiments and should be performed on either a rope tension drum or a conventional field snare drum. The tuning should reflect that of the classic military snare sound - deep and robust, but articulate.

The *Heavy Left* pattern is realized in two different tracks. The backing track consisting of snare drums, a single tenor drum, bass drums and cymbals illustrates the first pattern, keeping a constant *half - half - quarter - quarter - half note* groove. The “Left, Right, Left” commands illustrate the second *Heavy Left* pattern, **and it is this track that the snare drum music follows**. After working in tandem with the backing track through the first *Heavy Left* cycle, the snare music and vocal commands start to “rove” offsetting by an 8th note, then a 16th note, another 16th note and then arriving on beat four, instead of beat one. Refer to the cue line for some valuable clues. The *tenuto* articulation indicates a stress to the stroke - softer than an accent but louder than a tap.

The roll rudiments are always marked in the score, in order to aid the performer with the sticking. The other rudiments are marked the first time they appear. There are clock counters at every rehearsal marking. This is to aid the performer when rehearsing specific sections with the backing track.

Funeral March

Funeral March ♩ = 48

click track begins [5] 0:22

cues

p b.d. and cym. descending cym. crash

Snare Drum

(multi-percussion sticks) (wood)

ruff 11R pp

dbl. drag 11r 11r L

single ratamacue 3 11r l r L

triple ratamacue 3 rrl rrl rrl r l R

11-strk r L

(felt) flam tap flam mp

[9] 0:42

(wood)

drag paradiddle #2 lesson 25

10-strk R 11r 11r l r r 11r l R rrl rrl l L R 11r 11r L 11R

pp

single stroke roll

drag paradiddle #1 9-strk (felt)

flamacue flam paradiddle 3 5

pp mp

[13] 1:02

(wood)

dbl. ratamacue 13-strk 3

pp mp pp pp pp mf pp

dbl. paradiddle 10-strk 15-strk single drag (felt) flam paradiddle-diddle 3 5

pp mf pp pp mp

Marching Snare Drum
w/mylar head
& backing track

Parade

Parade ♩ = 112

5 0:12

cues

bass drums

center flam

fp

marching bass drums

swiss-army triplet

6 strk.

to - - - edge

dbl. paradiddle

1 1/2

center

5 strk. single paradiddle flam paradiddle

fp

p

f

f

9 0:23

ruff

single drag

7 strk.

6

11 strk.

6

pataflafa

edge

to - - center

triple ratamacue

3

17 strk.

p

mp

f

p

mpp

13 0:34

flam accent

flamacue

trip. paradiddle

13 strk.

f

mf

mp

dbl. drag tap

to - - - edge

17 strk.

lesson 25

6 strk.

to - - -

7 strk.

p

mf

p

mp

p

mf

17 0

center

grad. dim.

3

paradiddle-diddle

10 strk.

drag paradiddle #1

gradually - - - move - - - to

flam tap

f

R

l

R

l

L

r

l

r

L

r

l

l

r

l

rr

ll

rr

l

L

R

L

rr

l

l

R

ll

rr

L

r

r

l

l

r