

# STREETBEAT #4

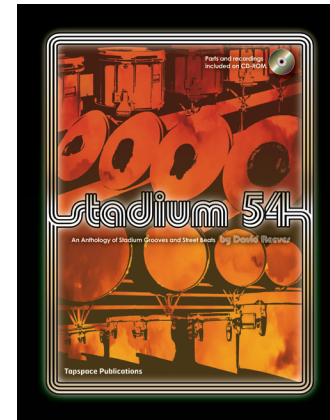
(approx. 1 minute 10 seconds)

Extracted from the print compilation "STADIUM 54" by David Reeves.

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Compilation includes scores for 10 stadium grooves, 4 streetbeats, and a CD-ROM with recordings and parts for all sections (snare, tenors, cymbals, 4-, 5-, and 6-bass drums).



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# INTRODUCTION

There are just a few things to point out from a visual sense in this final streetbeat. Feel free to adjust these to fit your drumline's size and ability.

The triple lefts in the snare voice in measure 6 are there to facilitate a quick right stick twirl. The original idea behind the snare quarter notes beginning in measure 9 was to facilitate a stick toss/ grab/back-stick combination that probably has up to 3,085 combinations; or you could just play the stick shots, make neat facial expressions, and not worry about dropping your sticks! The same stick toss idea can take place again in measure 16.

The snare and tenor stick clicks in measure 17 can be played like party clicks (out in front of your face), and this way everyone watching will know that you are having a good time. Anytime you want to have a good time drumming, just put some party clicks in your music, and your face will light up like firin' crackers.

The '+' and 'o' snare figures in measure 30 utilize a visual from the drum corps days of old. My high school drum instructor, Jay Webb, liked to put this visual in our music every year, and we all thought it was neat. Mind you, this was in Indiana in the late 80's, and we thought frosted jeans with peg-legged cuffs and mullets were neat, too. Although I have shed the mullet, I still like to use this visual.

The snare roll that goes down the line can be adjusted to whatever size snare section you have. It could even go down and then come back — there are many possible combinations. It's even cooler if you do a neat visual after your portion of the roll!

# GENERAL PERFORMANCE NOTES

The written dynamic almost always refers to the accent volume. For example, if you were to see a mezzo forte dynamic written under the snare staff, you would play only those notes that are accented at mezzo forte. All other notes are considered "taps" and are played at a piano volume. This tap sound dynamic holds true for most open-stroke rolls, although feel free to adjust the dynamic if you feel that the roll sound doesn't have enough body. In short, use your best musical judgment.

I suggest that for articulation and rim shot color purposes the tenor section use marching drum sticks, not tenor mallets, for all of these pieces.

Most importantly is the need to GROOVE. This piece should be fun to play and and fun to hear. So shake off the stick-height shackles and military precision approach and enjoy jamming with your fellow drummers and entertaining your audience!

# NOTATION KEYS

## SNARES

regular hits   rim shot   rim click   H.H.   ride   crash   ride bell   cross-stick   stick shot

long crush\*   short crush   2-handed short crush   buzz roll   neck   mouth   L cross over R   stick click   back-stick   neighbor's drum

**cymbals hold**

**cowbell**

## TENORS

regular hits

shot drum   drum 1   drum 2   drum 3   drum 4   rim shot   long crush

short crush   cross-over   rim click   "skank" (muted shot)   LH muffle   muffled stroke   neighbor's drum

## BASSES

4 or 5 basses  
6 basses

regular hits

drum 1   drum 1   drum 2   drum 3   drum 4   drum 5   drum 6   unison hit

unison rim click   muffled hit (w/ LH)   open tone   long crush   short crush   buzz roll

## CYMBALS

crash   crash choke   H.H.   sizzle   sizz - suck   tap choke   muted taps (clicks)

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(approx. 1 minute 10 seconds)

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♩ = 120

edge to center  
\* backstick  
\* mute w/ LH  
Cr. f  
sizz suck

1 2 3 4 5 6

2  
stick shots  
neighbor's drums  
H.H. mf

7 8 9 10 11

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STREETBEAT #4 (cont.)

Musical score for measures 12-17. The score is written for four staves: Sn (Snare), Tn (Tom), Bs (Bass), and Cym (Cymbal). Measure 12 includes the notation "R I I R I I R I r r L r r L r I" with a note "neighbor's drum" and an asterisk. Measure 13 includes "R r R I r R I R r R I r R I". Measure 14 includes "(let ring)" and "R L". Measure 15 includes "R r R I r R I R r R I r R". Measure 16 includes "R L R L R L R L". Measure 17 includes "stick clicks", "Cr. Choke", and "sizzle".



Musical score for measures 18-22. The score is written for four staves: Sn (Snare), Tn (Tom), Bs (Bass), and Cym (Cymbal). Measure 18 includes "R L R L". Measure 19 includes "R". Measure 20 includes "edge", "r l", and "r R". Measure 21 includes "RH-top line", "LH-bottom line", and "mp". Measure 22 includes "6" and "3".

STREETBEAT #4 (cont.)

to center

23 24 25 26



divisi  
+: players 1,3,5,7  
o: players 2,4,6,8  
unison

27 28 29 30 31

STREETBEAT #4 (cont.)

The musical score is divided into three measures, numbered 32, 33, and 34.   
Measure 32: Snare drum (Sn) has a 'divisi roll (down the line)' with eight patterns labeled P1 through P8. Bass drum (Bs) plays a continuous eighth-note pattern at a mezzo-forte (*mf*) dynamic.   
Measure 33: Snare drum (Sn) has a 'tutti' instruction and a '1 player' instruction. Bass drum (Bs) has a 'tutti' instruction and a fortissimo (*ff*) dynamic.   
Measure 34: Snare drum (Sn) has a 'tutti' instruction. Bass drum (Bs) has a fortissimo (*ff*) dynamic and specific foot patterns: R, L R, L R, R.   
Cymbal (Cym) has a single note in measure 33 and a single note in measure 34.