

THE ORIGINAL

By Brandon,
The Composer

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Drumline Street-Beat
By Brandon,
The Composer

Difficulty : Advanced

INSTRUMENTATION :

Snare
Quads
Bass (5)
Cymbals (4)

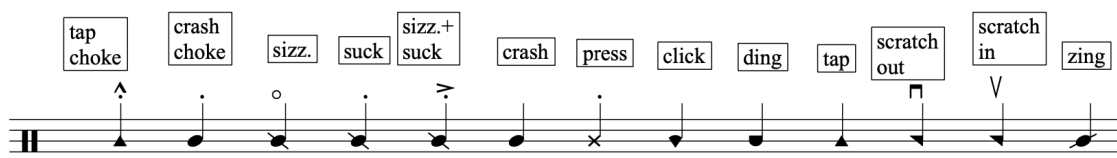
ABOUT "THE ORIGINAL" :

This drumline "cadence", or "street-beat" was written for a drum corps, gig drumline, experienced high school or college drumline in mind. However, I encourage players from all levels to check it out and learn. It can be performed for parades, corporate events, sporting events, or anywhere just to have fun and show off! From the quad solo count-off through the first ending, it takes roughly 1 minute and 31 seconds to get through. In this minute and a half, there are many rhythmic gear shifts and dynamics to maximize.

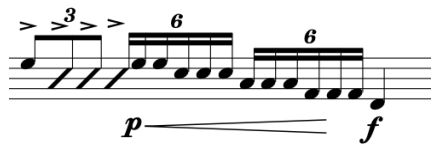
NOTES AND OBSERVATIONS :

Snares: The music is pretty straight-forward until you get to letter "C". At "C" you'll find the note "Tricks and Vis.". This encourages the performer's (or instructor's) creativity to come through to make the stick click/rim hits visually come alive. I wrote two clicks and two rims to start as a suggestion. If your desired visuals happen to entail all rims, all clicks or some other variation, then by all means do so. As long as the rhythms stay the same, all visuals are fair game. This note mainly applies to the three bars of "C" but feel free to add visuals throughout the piece within reason.

Cymbals : The parts are written for four players with the unisons on the middle line. Here is a legend of noteheads in order of appearance :



In most drumline music, the dynamic marking will correspond to the of the accents and the unaccented notes are at piano (3"). If there are no accents, and there's a dynamic marking, then that whole measure/phrase is the given dynamic. This piece is no exception, but I wanted to reiterate this because of the bass drum parts. The bass drums have non-accented notes that are forte for example, in order to mitigate the amount of accents on the page. This happens more than once. An example would be the groove section at "B". The measure before "B" :



sets up the forte dynamic going into "B".



The third bar of "B" shown has accents and taps now. At this point, the forte applies these accents.

As stated above, this piece has many dynamics to maximize. However, one must understand the structure of "The Original" to fully grasp these dynamic shifts.

Structure :

Intro - Quad count off to "A".

Solo Section - "A" to bar 15.

2 Bar Transition – Bars 15 and 16.

Groove Section - "B" to "C".

Post Groove - "C" to 30.

3 Bar Transition - 30 to "D".

Groove Section (with 1 transition bar) - "D" to "E".

Second Transition - "E" to first ending.

First Ending/Outro - Bars 43 and 44 to solo section.

Second Ending – Bar 45 to end tag ending.

It's imperative that the post groove stays mezzo forte at the loudest. Coming out of this, we encounter a forte anti-climax on count 4 of bar 31. the music comes back down and builds with a crescendo until the second groove. This gives the ears some satisfaction when the main groove finally hits.

Bar 42 of the second transition should be the loudest and fiercest moment of this street-beat. The bar after should be the quietest moment in order to spark more interest and smoothly transition to the solo section and repeat the whole thing. Please enjoy performing "The Original".

- Brandon, The Composer

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Score

"The Original"

Street-Beat # 2

Brandon Johnson (ASCAP)

1 cycle is 1' 31" in duration

♩=116

Snare

Quads

Bass

Cymbals

ff

f

f

f

f

mp

Solo

all others

unison

R L L R L L L

rim shot

bass 5 muffle

p

tap choke

crash choke

sizz. + suck

Detailed description: This system contains the first three measures of the piece. The Snare part is silent in the first two measures and enters in the third with a series of eighth notes. The Quads part plays a continuous eighth-note pattern, marked *ff* in the first measure and *f* in the third. The Bass part has a rim shot in measure 2, followed by a muffled bass drum pattern in measure 3. The Cymbals part has a tap choke in measure 2 and a crash choke in measure 3. Dynamics include *ff*, *f*, *p*, and *mp*. Performance markings include accents, slurs, and a 'sizz. + suck' instruction.

4

A

S.

Q.

B.

C.

f

f/p

p

unison crash

press (suck after first ending)+ sizz

Detailed description: This system contains measures 4 through 6. Measures 4 and 5 are a repeat of the previous pattern. Measure 6 is the first ending, marked with a double bar line and a repeat sign. The Snare and Quads parts continue their eighth-note patterns. The Bass part has a 'unison crash' in measure 6. The Cymbals part has a 'press (suck after first ending)+ sizz' instruction in measure 6. Dynamics include *f*, *f/p*, and *p*. A section marker 'A' is placed above measure 6.

7

S. *stick clicks* *f*

Q.

B. *p* *f*

C. *suck* *clicks* *sizz.suck (&4)* *mf*

≡

11

S. *R L L R L L R L*

Q. *R L L R L L L* *R L R R L L R L L R* *L L R I R L* *rim clicks* *mf*

B. *f* *mp*

C. *mp*

14

S.  stick click

RL RRLRLLR LLL L

LRL RLLLLLRRL *f*

p *f*

Q.  (rim)

p *mf*

f

p *f*

B. 

f *mp* *mf*

f

p *f*


C.  dings crash tap chokes


f *mp*

||

B


17


S. 

Q. 

R L L R L L R L L

R R R L

B. 

C. 

20

S. 
 R L L L R R L R I R R L R R L

Q. 
 R L L L R L R R L

B. 

C. 

≡

23

S. 
 L L L R R R L L L *fp* *f*

Q. 
 L L L R R R L L L R L L R L L L *fp* *f*

B. 
fp *f* *f* *mf* *f*

C. 

C tricks and vis.

27

rim

S. *mp* *mf* *mf*

Q. *p* *mp* *mf* *p* *mf* *mp*

B. *p* *mf* *p* *mf* *unmuff.* *edge* *mp* R R L R L R

C. *mp* *scratch out + in*

muffled (no b.5)

≡

30

S. *p* *f* *p* *f*

Q. *mf* *f* *p* *f*

B. *center* *6* *mf* *f* *3* *6* *p* *f*

C. *p* *f*

The OG

6

D

33

S.

Q.

B.

C.

R L L R L L R L L R R R L



E

36

S.

Q.

B.

C.

pp \longrightarrow *f* R R R L R R L R R L R L

pp \longrightarrow *f* R R R L R R L R R L R L

pp \longrightarrow *f* R R L R R L R R L R L

zing

p *f*

rim shot

39

rim

one-handed

S. *mp* *p* *f* *ff*

Q. *mp* *f* *ff*

B. *p* *ff*

C. *p* *f*

ff

42

float these

1. Use 1st ending for all repeats

S.

Q. R L L R L L R L L R L L R L

B. *p* *mf* *f*

C. *ff* *pp*

45 2.
(Last Time)

S. *fp* *f* *ff*

Q. *fp* *f* *ff*

B. *p* *f* *ff*

C. *f* *ff*

The musical score is written for five staves: Soprano (S.), Alto (Q.), Bass (B.), Tenor (C.), and a Drum staff. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into three measures. The first measure starts at measure 45 and includes a '2. (Last Time)' marking. The second measure begins with a repeat sign. Dynamics include *fp*, *f*, *ff*, and *p*. The drum staff has a 'p' dynamic. The bass staff has 'f' and 'ff' dynamics. The tenor staff has 'f' and 'ff' dynamics. The soprano staff has 'fp', 'f', and 'ff' dynamics. The score ends with a double bar line.

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Snare

"The Original"

Street-Beat # 2

Brandon Johnson (ASCAP)

$\text{♩} = 116$

2

f

5

A

2

stick clicks

f

11

R L L R L L R L

14

3

stick click

R L R R L R L L R L L L L R L R R L

f

p *f*

B

17

19

R L L L R

R L R

22

I R R L R R L

L L L R R R L L L

fp

26

C

tricks and vis.

f *mp* *mf*

V.S.

29

rim

mf *p* *f* *p* *f*

33

D

35

pp *f*

37

E

R R R L R R L R R L R L

39

rim one-handed

L R R R R L L L R R L L L R L

mp *p* *f* *ff*

42

1. 2. (Last Time)

float these

2

fp *f* *ff*

Quads

"The Original"

Street-Beat # 2

Brandon Johnson (ASCAP)

♩ = 116

Solo

all others

unison

ff

f

4

6 **A**

4

R L L R L L L

12

rim clicks

(rim)

mf

p mf

f

R L R R L L R L L R L L R I R L

16

B

p *f*

R L L R L L R L L L

19

R R R L R L L L R

22

L R R L

L L L R R R L L L

R L L R L L L *fp*

26

C

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

V.S.

The OG

2

29 *mp* *mf* *f* *p* \rightarrow *f*

33 *D* *RLLRLLRLL* *RRRL*

36 *pp* \rightarrow *f* *R RRL RRL RRL RRL RL*

39 *RRRLRRRLRRRL* *mp* \rightarrow *f* *ff*

42 *RLLRLLRLLRLLRL* *1. 2.* *2. (Last Time)* *fp f ff*

Bass

"The Original"

Street-Beat # 2

Brandon Johnson (ASCAP)

♩=116

muffled rim shot bass 5 muffle

f *p* *f*

5 **A**

7 *p* *f*

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

15 *f* *p* *f*

17 **B**

19

22

fp *f* V.S.

26 C muffled (no b.5) unmuff.

f *mf* *f* *p* *mf* *p* *mf*

29 edge center 6 6 3

mp R R L R R L R *mf* *f*

32 3 6 6 D

p *f*

34 3

pp *f*

37 E rim shot 3

R R L R R L R R L R L

40 muff. unmuff.

p *ff*

43 1. *p* *mf* *f*

45 2. Last Time *p* *f* *R* *ff* *R*

Cymbals

"The Original"

Brandon Johnson (ASCAP)

Street-Beat # 2

♩=116

tap choke

crash choke

sizz. + suck

unison crash

f **mp** **f**

A press (suck after first ending)+ sizz

suck

clicks

sizz.suck (&4)

f/p **p** **mf**

11

dings

crash

mp **f** **mp**

16

tap chokes

B

21

3 3

26

C scratch out + in

mp

The OG

2

31

p *f*

36

p *f* *p* *f*

42

ff *pp*