

#### "Foremost In Marching And Concert Percussion Literature"

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# Drums. Louder. Gooder.

(The grammatically incorrect sequel to "Drums. Loud. Good.")  $by\ John\ R.\ Hearnes$ 

Easy / 9-109 players / 2:16

#### **Instrumentation**

Metal Keyboard(s), Wooden Keyboard(s), Snare(s), Tom(s), Floor Tom(s), Hand Drum(s), Cymbal(s), Bass Drum(s), Wind Chimes, Drum Set(s)

Performance Notes Included.

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#### Performance Notes for "Drums. Louder. Gooder."

This piece takes the essence of its predecessor ("Drums. Loud. Good.") and adds a new dimension with mallet players.

This piece was written specifically for as many performers as possible. Each part should be doubled, tripled, etc., as numbers and instruments allow.

For the mallets, the "metals" are bells and vibes, plus chimes can be used for certain passages. The "woods" are xylophones and marimbas. For ease of reading, each part was written as a solo line; however, both parts should be played by multiple players in as many octaves as possible (three to a marimba, two each for xylophone and vibes). Where possible, especially in the absence of multiple players per mallet instrument, each player can play in octaves (double stops) to fill up the sound.

For **mm. 27-28** (and when that line returns), the woods part can either play the two notes in double stops, or a few of the woods players can play the top notes instead of the bottom. The bottom note should be well represented in the balance across all mallet parts.

For the drum and cymbal parts, if there is a shortage of performers, each performer can play eighth notes and slower on two surfaces instead of just one. Leave faster passages on one drum.

No matter what the makeup of your ensemble, don't stress about the parts: Make the piece sound as full as possible and get as many people involved as possible.

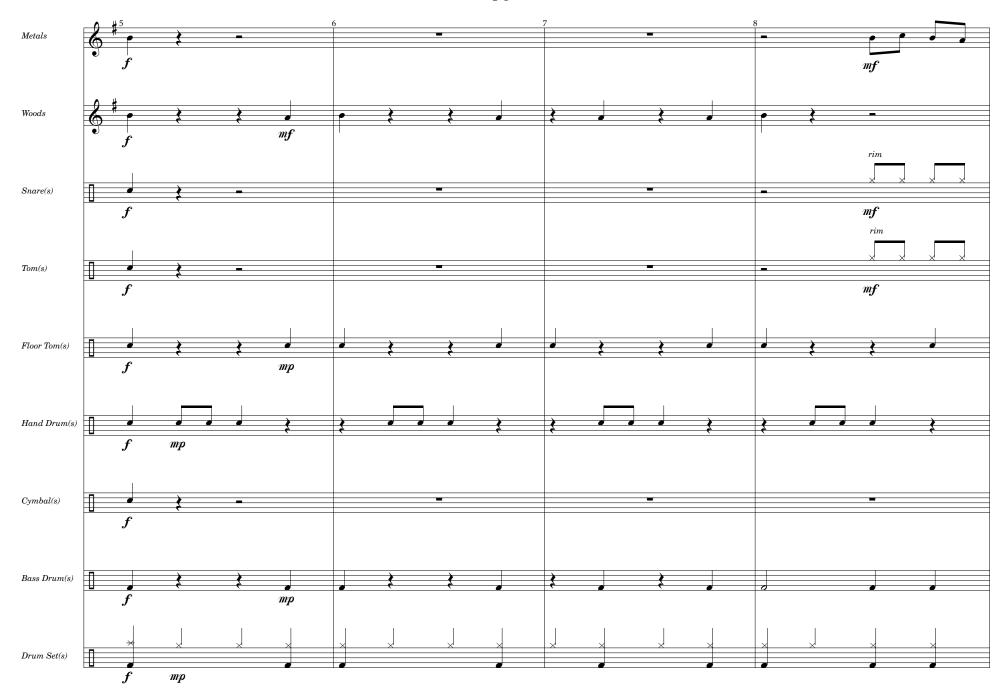
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