Row-Loff Productions
"Foremost In Marching And Concert Percussion Literature"
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Academic Pocket

by Matthew Keegan
Advanced / 3:50 / 5 Players

Instrumentation

(3) Drum Sets consisting of:
Snare Drum, Bass Drum, Hi-Hat, Floor Tom,
(2) Rack Toms, Crash/Ride Cymbal

(2) Drum Sets consisting of:
Snare Drum, Standing or Horizontal Bass Drum,
Hi-Hat, (2) Rack Toms, Cymbal Stack, Ride Cymbal

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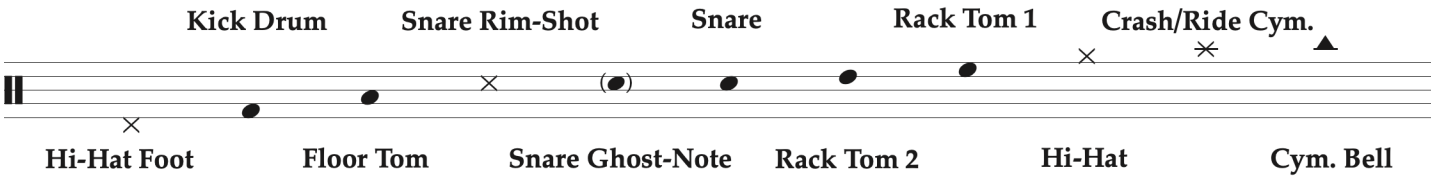
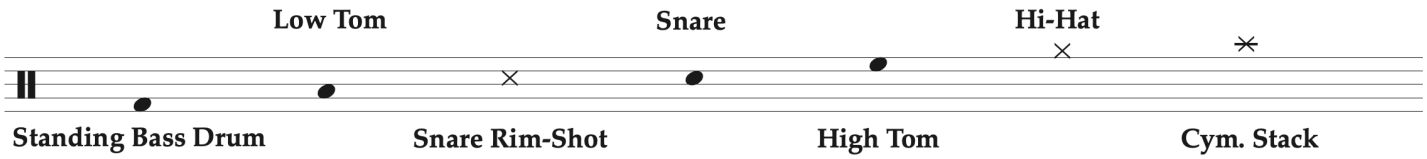
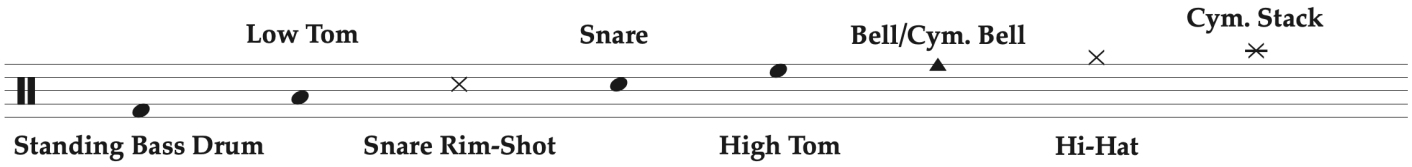
Drum Set Key



Key: Multi-Percussion 1



Key: Multi-Percussion 2



Academic Pocket Performance Notes

Hello drummers,
Thank you for playing these grooves!
As a student of music, I noticed that academic music often doesn't focus on the essence of a great drummer, pocket. Here is the chance to focus solely on groove.

For the band director:
If a conductor is used they should start the piece. If the musicians are comfortable on their own, the senior-most player can count them in. Each drum set player is encouraged to improvise a solo at letters K and L. If the drum set players are not capable or willing to improvise a solo, omit measures 87-102.

Spend extra time rehearsing measures 38-48. This is a very long crescendo/ accelerando. The ensemble should arrive 162 bpm at measure 47.

There is an opportunity for the drummers to bend the rhythm, or "play in the cracks" at measures 35 and 36. 1 e _ a 2 e _ a, can "bend" into 3 tay tah 4 tay tah. Think latin 16th notes, how a conga or timbale player might interpret these phrases.

For D.S. 1, D.S. 2, and D.S. 3:
These three players need to practice RLLH and the groove at measure 49. These two patterns need to be well-practiced BEFORE attempting to play them in rehearsal!

For M.P. 1 and M.P.2:
Make sure to play out at letters I, J, K , and L. The two of you are carrying the groove of the whole ensemble here. Play confidently, at a true forte, not so loud that you can't hear what the soloists are playing. The two of you should rehearse letters B and C together prior to a full ensemble rehearsal. Focus specifically on the antiphonal parts in measures 29-32.

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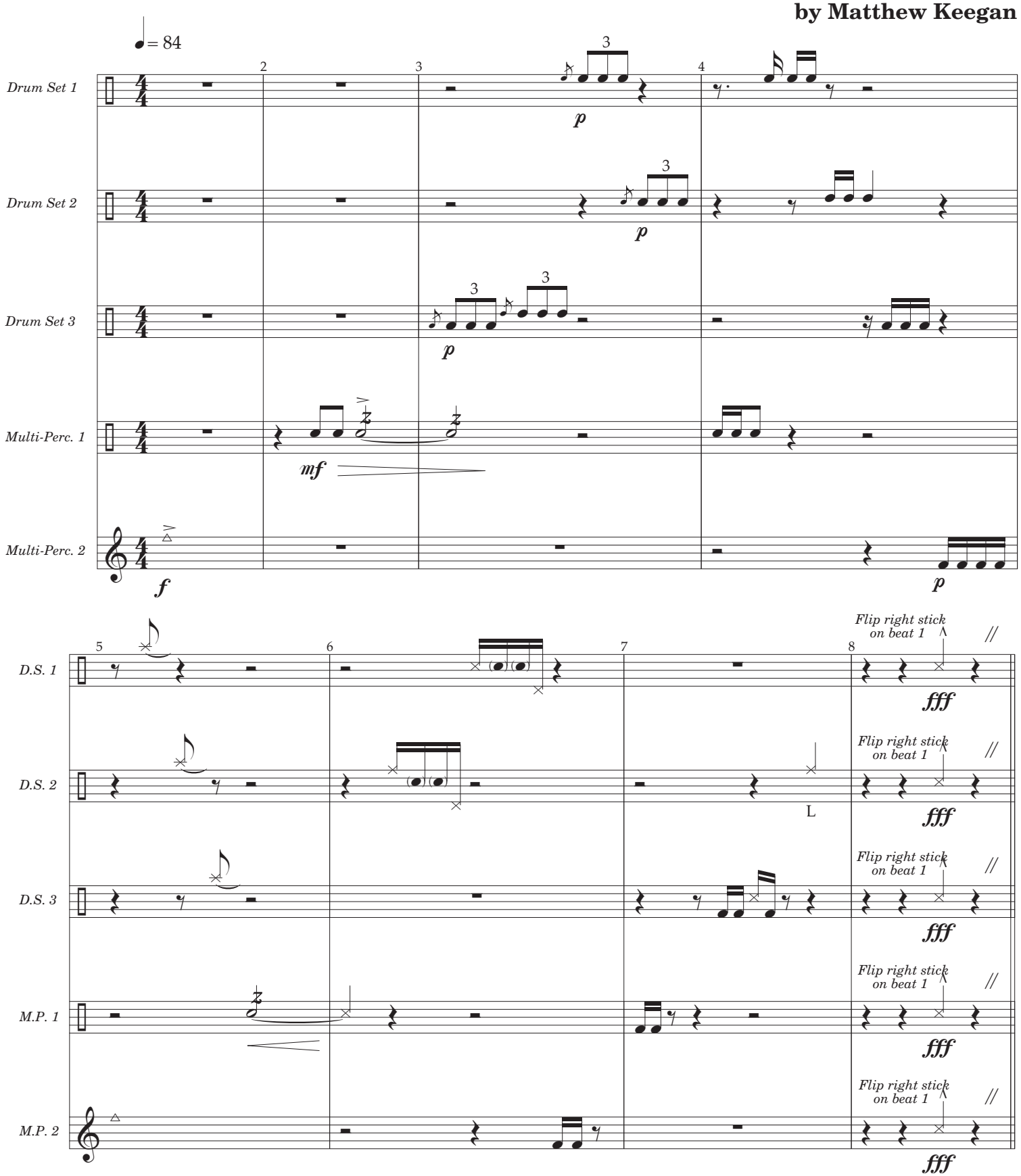

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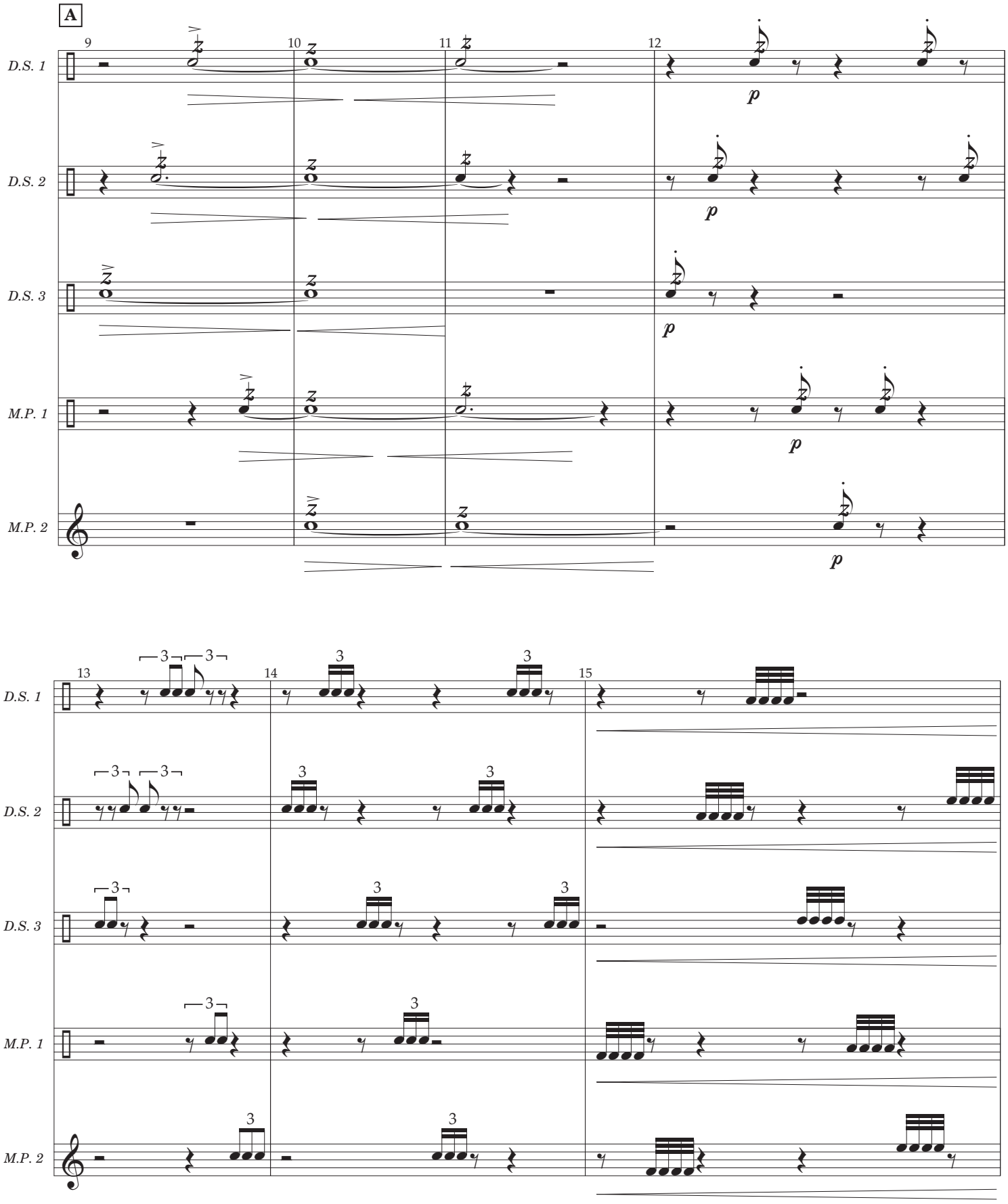

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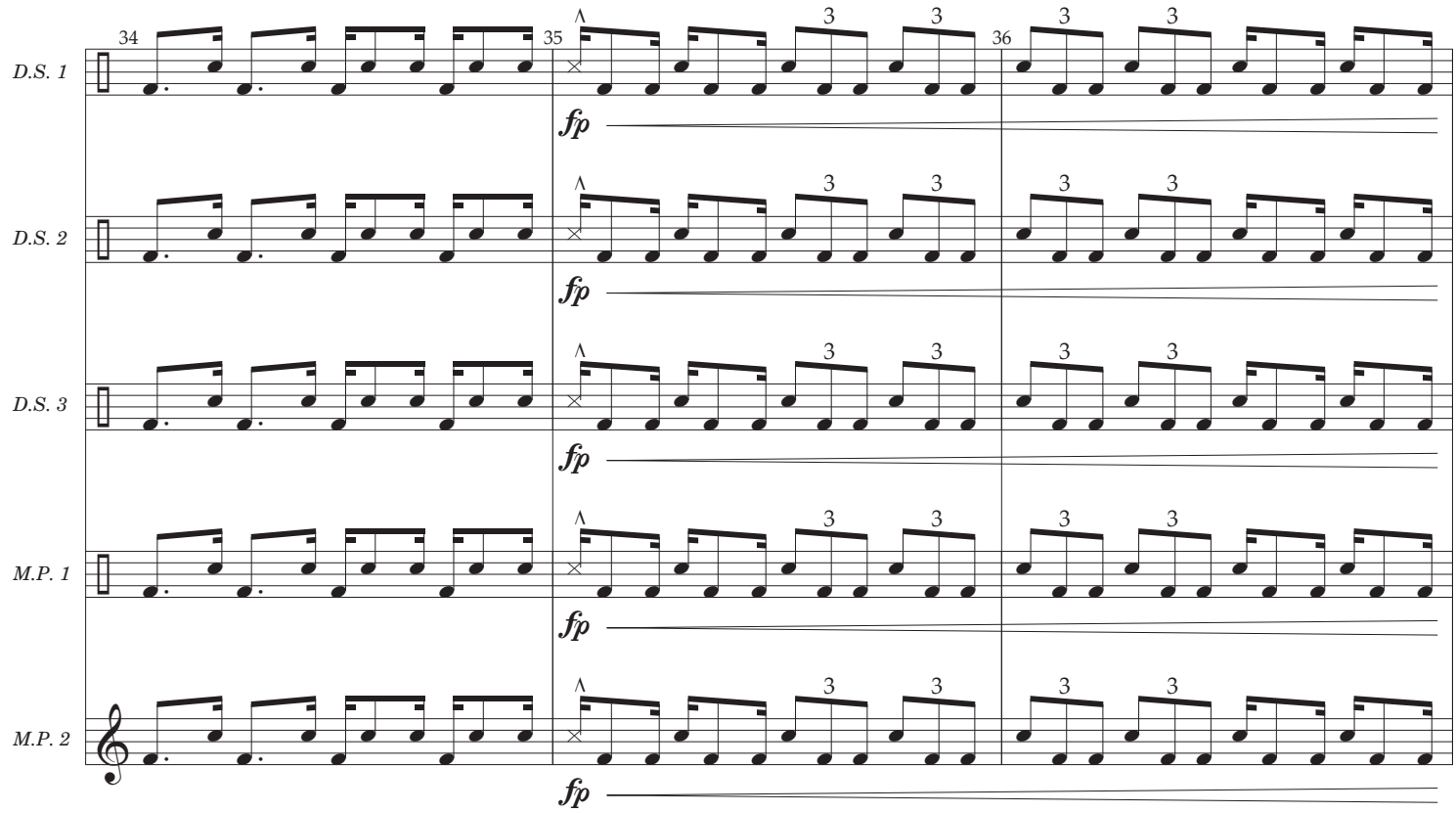

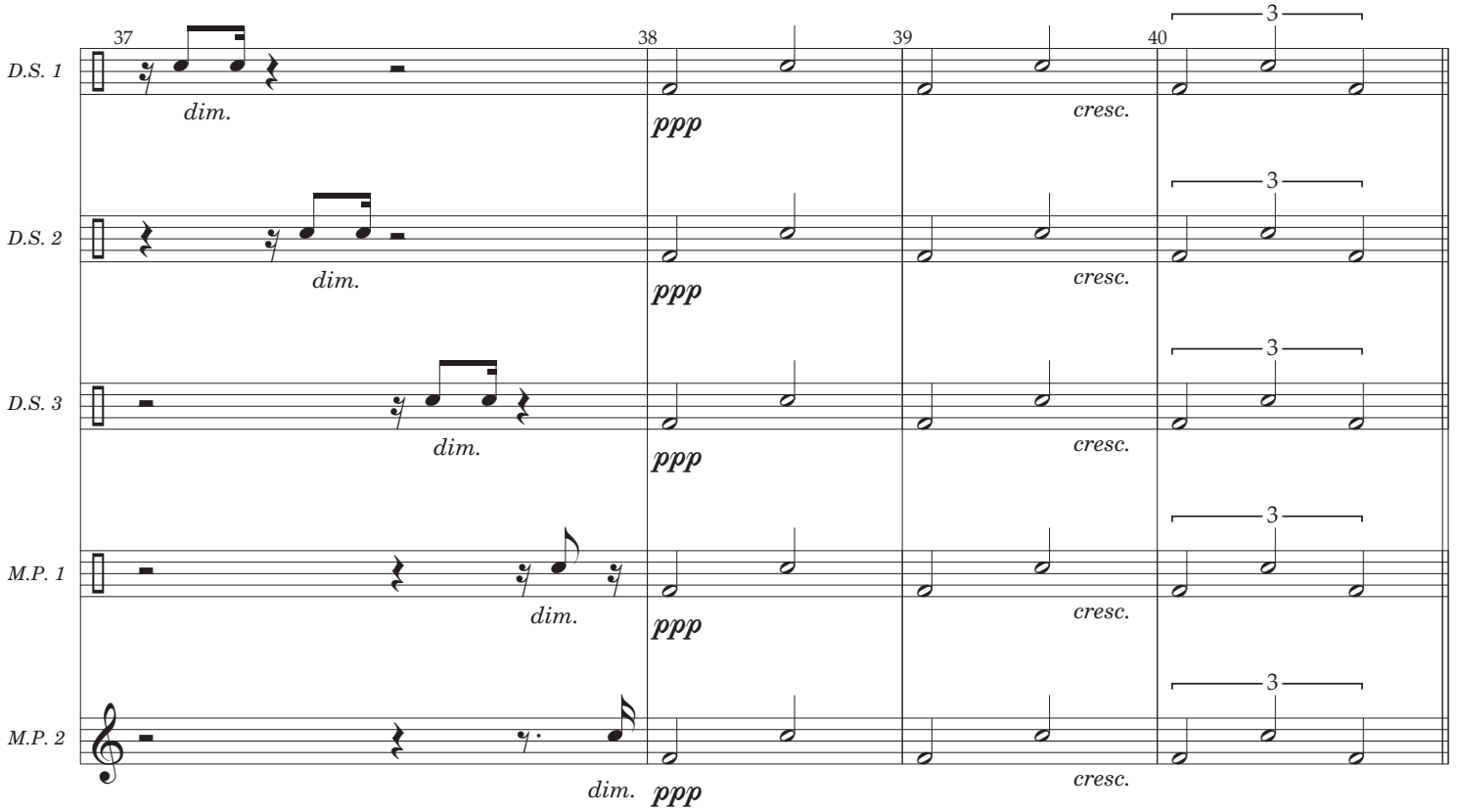

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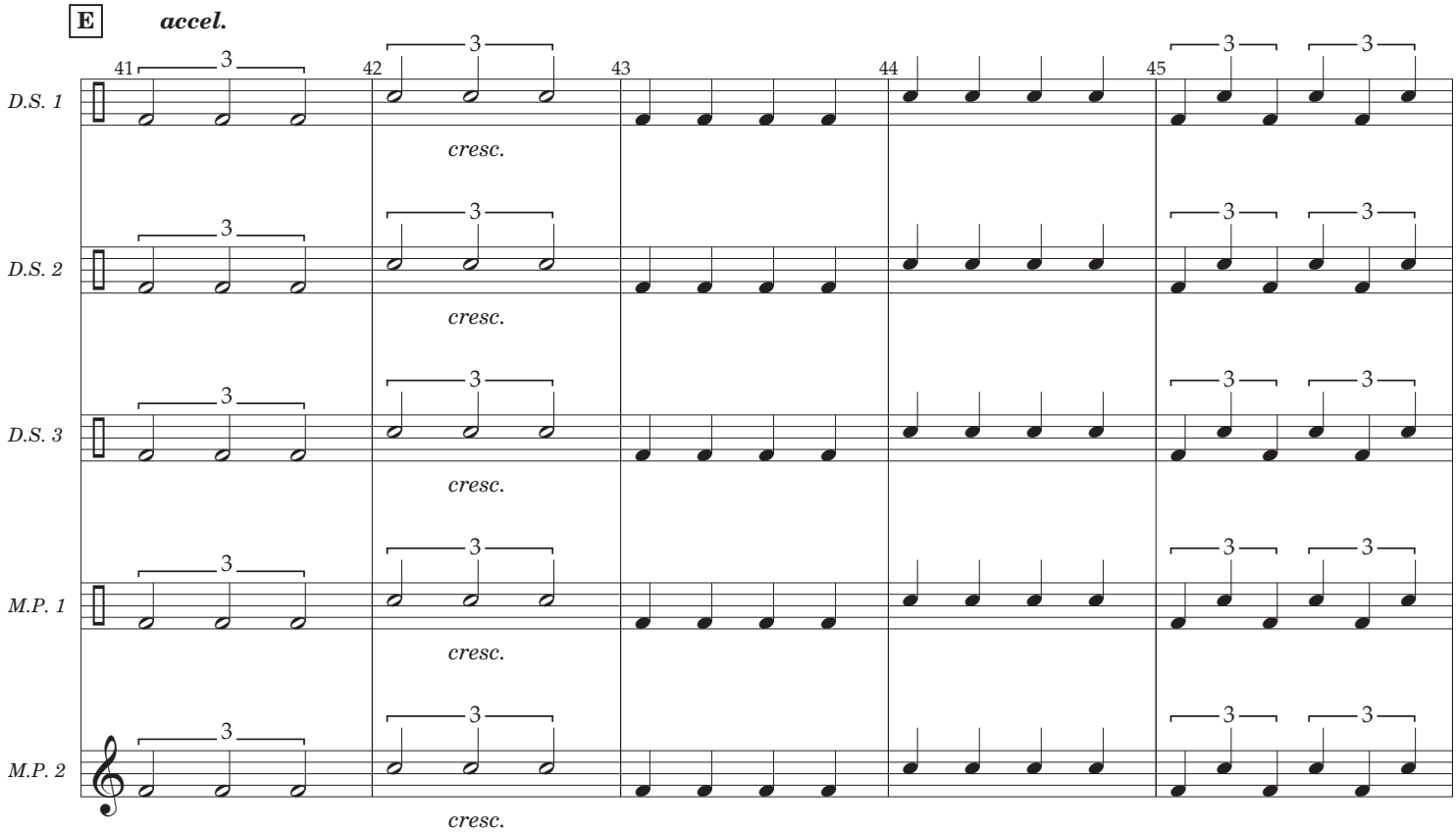

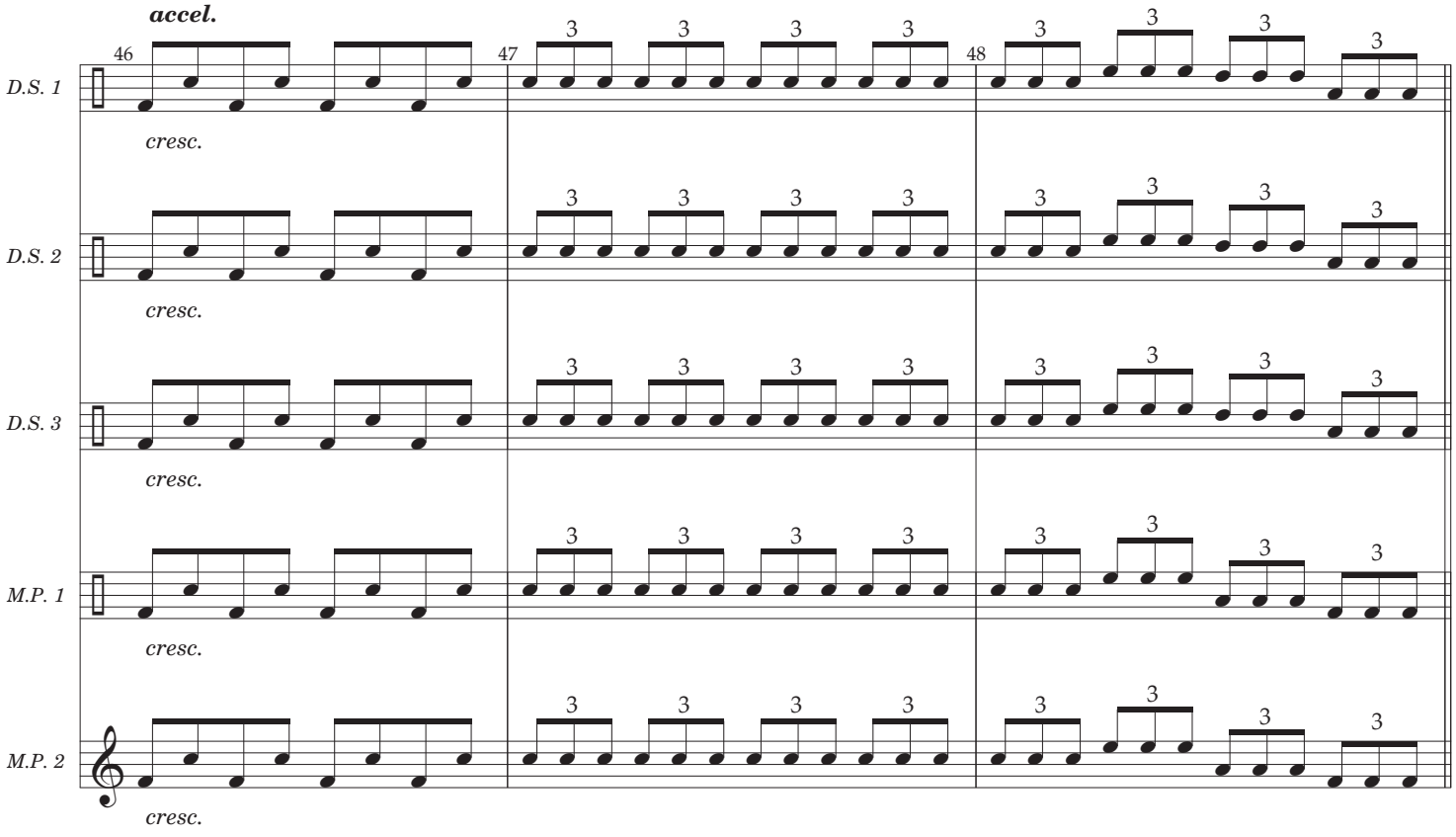

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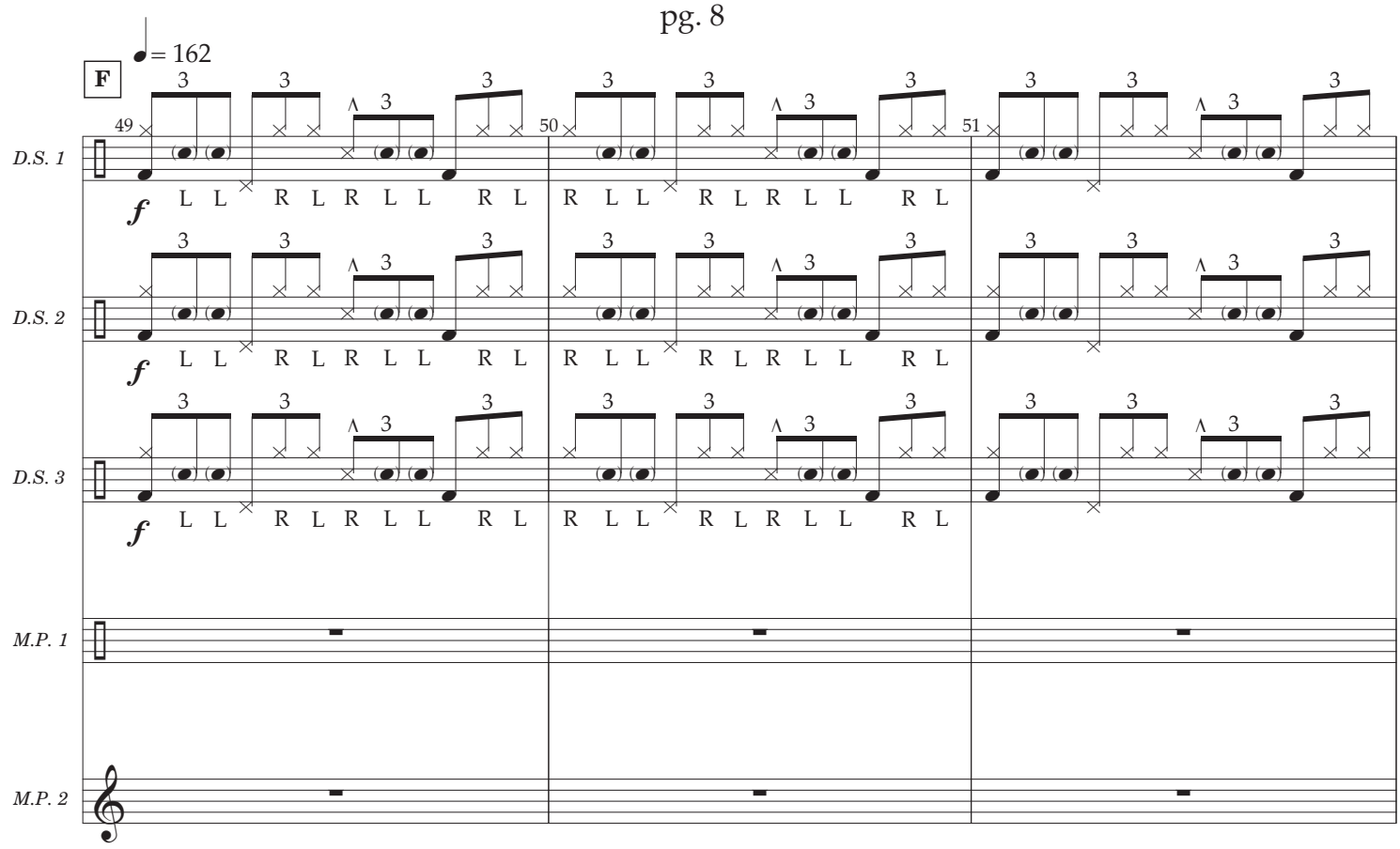

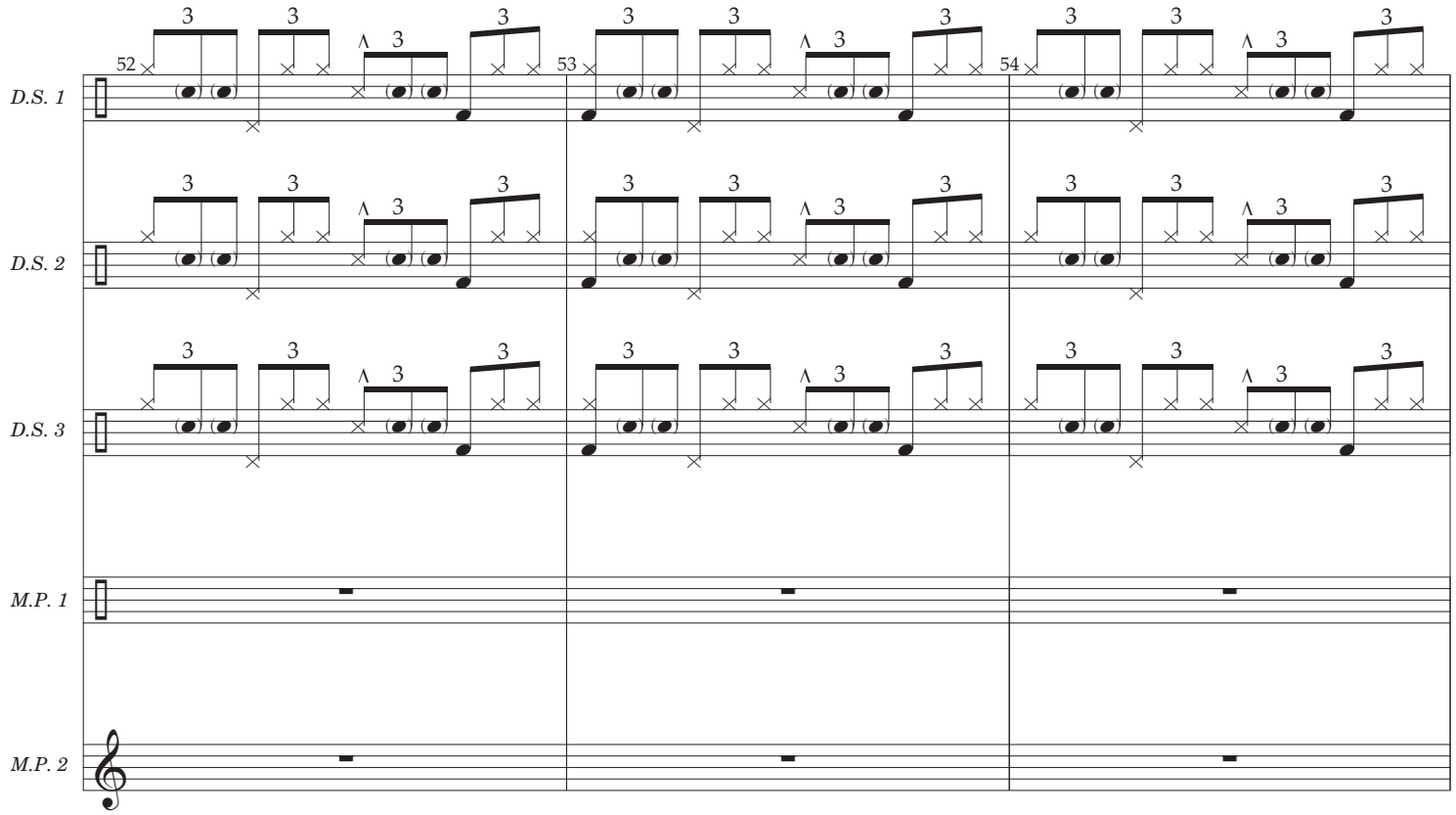
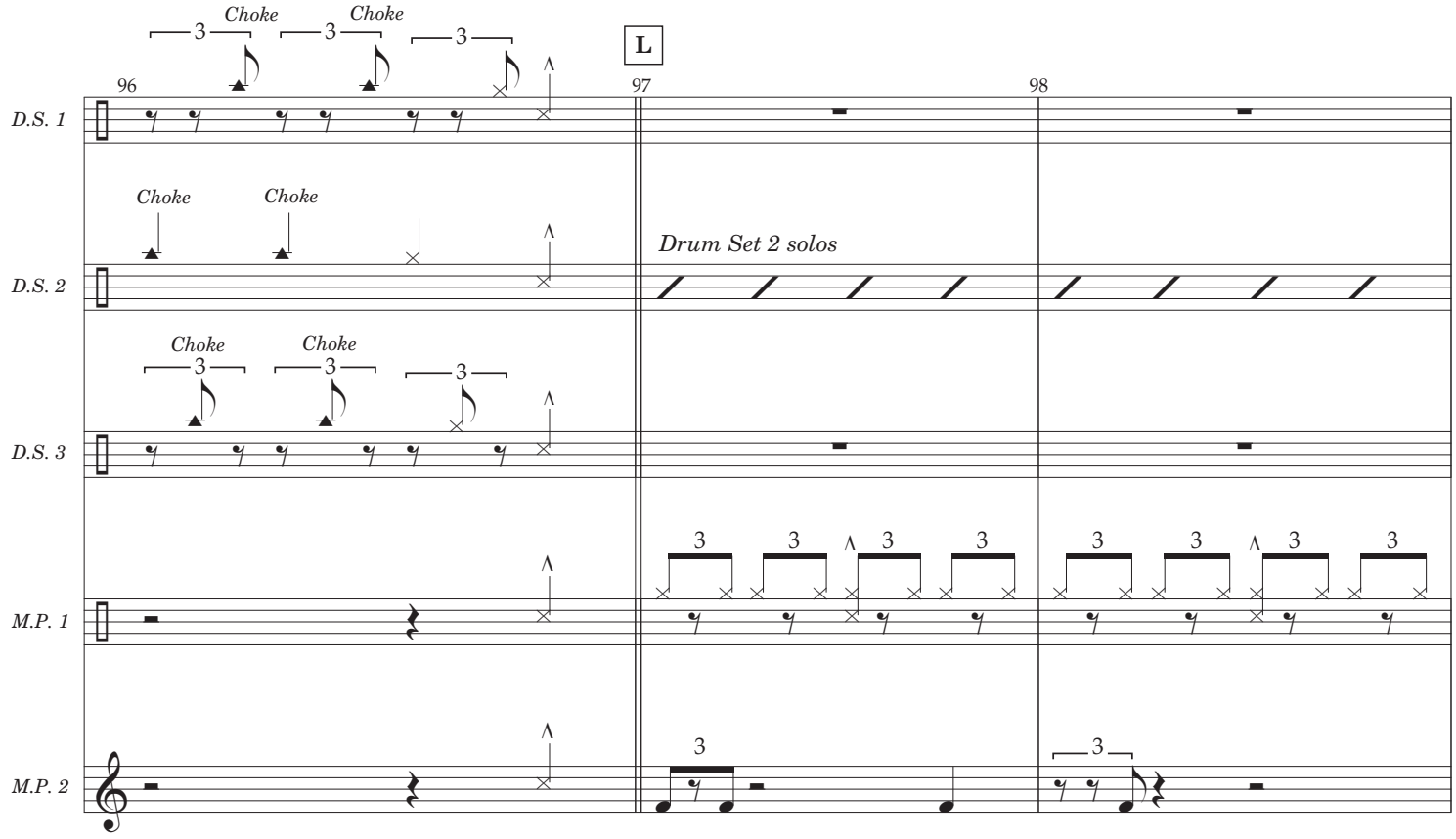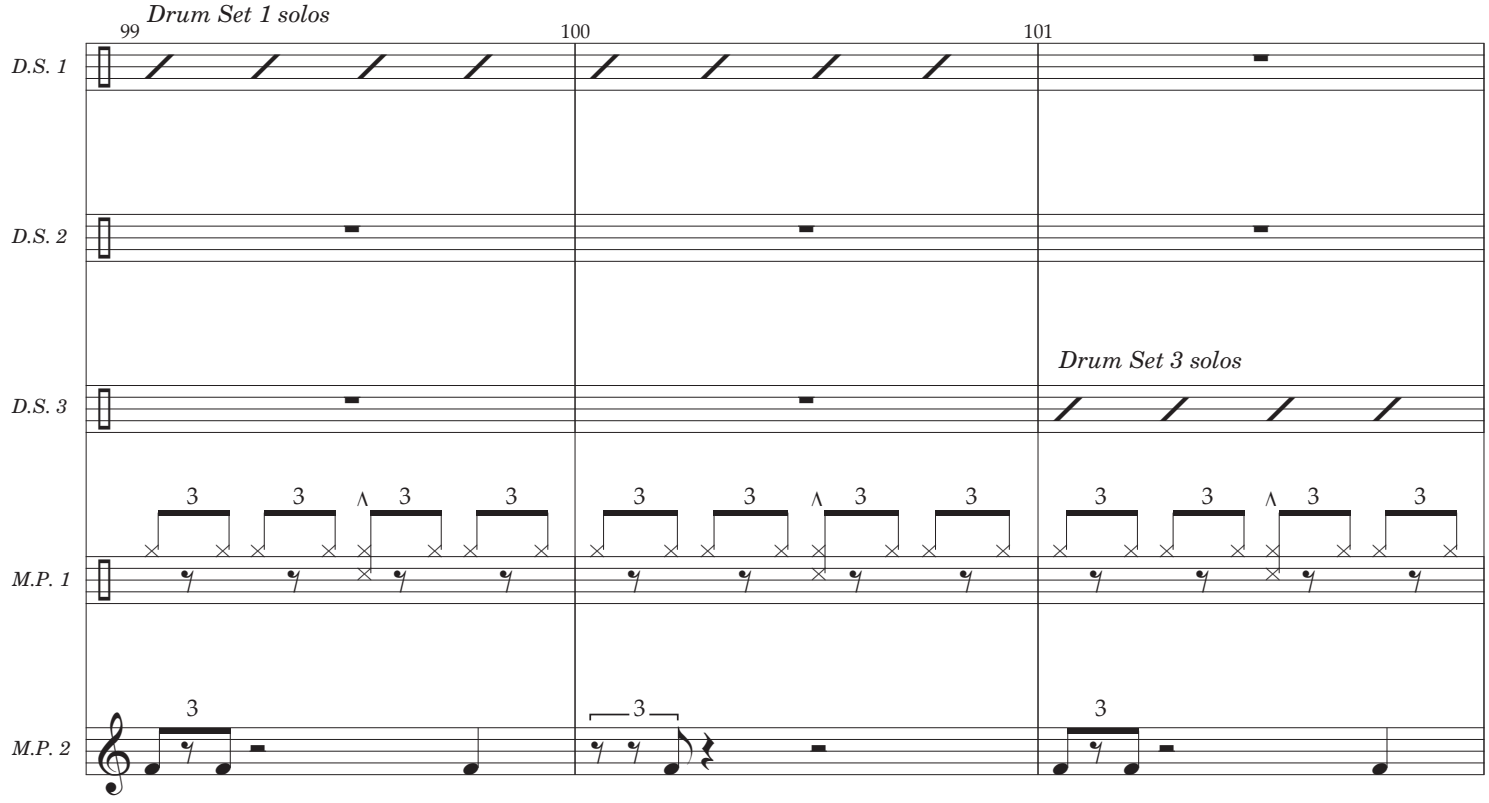
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