



“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

### Drum Set Key

A five-line musical staff representing the pitch levels of a drum set. The notes and symbols are as follows:

- Line 5 (top): Kick Drum (solid dot), Snare Rim-Shot (x), Snare (solid dot), Rack Tom 1 (solid dot), Crash/Ride Cym. (x), Cym. Bell (solid triangle)
- Line 4: Floor Tom (solid dot)
- Line 3: Snare Ghost-Note (solid dot in a circle)
- Line 2: Rack Tom 2 (solid dot)
- Line 1 (bottom): Hi-Hat Foot (x), Hi-Hat (x)

Labels below the staff: Hi-Hat Foot, Floor Tom, Snare Ghost-Note, Rack Tom 2, Hi-Hat, Cym. Bell

### Key: Multi-Percussion 1

A five-line musical staff representing the pitch levels of Multi-Percussion 1. The notes and symbols are as follows:

- Line 5 (top): Low Tom (solid dot), Snare (solid dot), Hi-Hat (x), Cym. Stack (x)
- Line 4: Standing Bass Drum (solid dot), Snare Rim-Shot (x)
- Line 3: High Tom (solid dot)

Labels below the staff: Standing Bass Drum, Snare Rim-Shot, High Tom, Cym. Stack

### Key: Multi-Percussion 2

A five-line musical staff representing the pitch levels of Multi-Percussion 2. The notes and symbols are as follows:

- Line 5 (top): Low Tom (solid dot), Snare (solid dot), Bell/Cym. Bell (solid triangle), Cym. Stack (x)
- Line 4: Standing Bass Drum (solid dot), Snare Rim-Shot (x), High Tom (solid dot), Hi-Hat (x)

Labels below the staff: Standing Bass Drum, Snare Rim-Shot, High Tom, Hi-Hat

# *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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♩ = 84

The score is written for five parts: Drum Set 1, Drum Set 2, Drum Set 3, Multi-Perc. 1, and Multi-Perc. 2. The time signature is 4/4 and the tempo is 84 BPM. The score is divided into measures 1 through 8. Measures 1-4 are marked with a piano (*p*) dynamic. Measures 5-7 feature a mezzo-forte (*mf*) dynamic. Measure 8 is marked with fortissimo (*fff*) and includes the instruction "Flip right stick on beat 1" for all parts. The Multi-Perc. 2 part includes a forte (*f*) dynamic in measure 1 and a piano (*p*) dynamic in measure 4. The Drum Set parts include various rhythmic patterns, including triplets and eighth notes.

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**A**

Musical score for measures 9-12, featuring six staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. The score includes dynamic markings (*p*) and articulation symbols (accents and slurs). The notation shows various rhythmic patterns and melodic lines across the staves.

Musical score for measures 13-15, featuring six staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. The score includes triplet markings (indicated by '3' and brackets) and various rhythmic patterns. The notation shows complex rhythmic figures and melodic lines across the staves.

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Musical score for measures 34-36. The score is arranged in two systems. The first system contains measures 34 and 35, and the second system contains measures 36 and 37. Each system has five staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. The notation includes eighth notes, quarter notes, and triplet markings (indicated by a '3' above the notes). A dynamic marking of *fp* (fortissimo piano) is present at the beginning of measure 35 in each staff. An accent (^) is placed over the first note of measure 35 in each staff.

Musical score for measures 37-40. The score is arranged in two systems. The first system contains measures 37 and 38, and the second system contains measures 39 and 40. Each system has five staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. The notation includes quarter notes, eighth notes, and triplet markings (indicated by a '3' above the notes). Dynamic markings include *dim.* (diminuendo) at the start of measure 37, *ppp* (pianissimo) at the start of measure 38, and *cresc.* (crescendo) at the start of measure 39. An accent (^) is placed over the first note of measure 38 in each staff.

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**E**

*accel.*

Musical score for measures 41-45. The score is arranged in six staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. Measures 41 and 45 contain triplets of eighth notes. Measures 42, 43, 44, and 45 contain eighth notes. The instruction *cresc.* is written below the staves for measures 42, 43, 44, and 45.

Musical score for measures 46-48. The score is arranged in six staves: D.S. 1, D.S. 2, D.S. 3, M.P. 1, and M.P. 2. Measures 46 and 48 contain eighth notes. Measures 47 and 48 contain triplets of eighth notes. The instruction *accel.* is written above the first staff at measure 46. The instruction *cresc.* is written below the staves for measures 46, 47, and 48.

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$\bullet = 162$

**F**

Musical score for the first system, measures 49-51. It features three Double Bass (D.S.) staves (D.S. 1, D.S. 2, D.S. 3) and two Music Preparation (M.P.) staves (M.P. 1, M.P. 2). The D.S. staves contain rhythmic patterns of triplets and sixteenth notes, with dynamic markings of *f* and articulation marks. The M.P. staves are mostly empty, with a few horizontal lines indicating preparation points.

Musical score for the second system, measures 52-54. It features three Double Bass (D.S.) staves (D.S. 1, D.S. 2, D.S. 3) and two Music Preparation (M.P.) staves (M.P. 1, M.P. 2). The D.S. staves continue the rhythmic patterns from the first system, with dynamic markings of *f* and articulation marks. The M.P. staves are mostly empty, with a few horizontal lines indicating preparation points.



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96 *Choke* *Choke* *Choke* **L** 97 98

D.S. 1

D.S. 2 *Choke* *Choke* *Drum Set 2 solos*

D.S. 3 *Choke* *Choke* *Choke*

M.P. 1

M.P. 2

99 *Drum Set 1 solos* 100 101

D.S. 1 *Drum Set 3 solos*

D.S. 2

D.S. 3

M.P. 1

M.P. 2