



MURRAY GUSSECK

DOUBLE BEAT

for marching battery ensemble

License Terms:

Please do not share or otherwise recreate this PDF.

Any accompanying PDF parts may be distributed to members of your performance ensemble. Please do not post PDFs on a website, regardless of encryption or password protection.

Your support of these terms is greatly appreciated and helps promote the percussive arts. Thank you!



Double Beat by Murray Gusseck
© 2004 TapSPACE Publications, LLC (ASCAP). Portland, OR.
All rights reserved. International copyright secured. Printed in USA.

tapSPACE.com

TSPME-005

DESCRIPTION

DOUBLE BEAT is a battery ensemble piece arranged by permission by Murray Gusseck and based on a remix by Kirk Khaleel of Mantronik Maximum Drum Formula. The original piece, as well as other very cool pieces, can be heard on the compilation CD entitled "Reich Remixed." The concept behind using a groove like this to exercise the hands was that double strokes, and all other strokes for that matter, should be practiced in the context of a rhythmic idea. In this way, the players have the motivation to play in time. This exercise was first heard during the summer months of 2003 as played by SCV and was immediately and immensely popular among the drum corps parking lot consumers. The 2004 version is somewhat longer with a few little bonus sections thrown in. In most of the measures of the snare part that contain non-accented left hands, those left hand notes should be played very controlled, and as quietly as possible - more felt than heard.

ABOUT THE NOTATION

Where 2-height stickings are required, upper and lower-case sticking indications have been used. For example, a 4/4 measure of 2-height (accents and taps) 16th-note paradiddles would be notated like this:

RlrrLrllRlrrLrll

The written dynamic generally refers to the accent volume. All other notes are played at a tap height or piano volume.

Thick 'X' noteheads with marcato '^' accents indicate rim shots. 'X' noteheads without the '^' type accent are usually rim clicks. Technique text will indicate desired articulation. Bass drum rim clicks are notated with an X in parenthesis (X), and are always played in unison unless otherwise noted. A '+' notehead in the tenor voice indicates that note is played with a cross-over arm motion.

DOUBLE BEAT

MURRAY GUSSECK

A

R.H. - rim
L.H. - cross-stick

♩ = 152

Snares

Tenors

Bass Drums

f

p

B

Sn.

Ten.

B.D.

medium height doubles...

C (edge)

Sn.

Ten.

B.D.

fp

f

to center

R.H. above, L.H. below

The musical score for 'The Rose Tree' is presented in three staves: Snare (Sn.), Tenor (Ten.), and Bass Drum (B.D.). The score is divided into four measures, with a key signature of one flat (Bb) and a time signature of 4/4. The first measure is marked with a '38' and a '2' above the staff, indicating a specific tempo or measure count. The second measure is marked with a '2' above the staff, indicating a specific tempo or measure count. The third measure is marked with a '2' above the staff, indicating a specific tempo or measure count. The fourth measure is marked with a '2' above the staff, indicating a specific tempo or measure count. The Snare part features a series of eighth and sixteenth notes, often beamed together, with some notes marked with an accent (^). The Tenor part features a series of eighth and sixteenth notes, often beamed together, with some notes marked with an accent (^). The Bass Drum part features a series of eighth and sixteenth notes, often beamed together, with some notes marked with an accent (^). The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

G
43

Sn. *R I R R I R R I R I R R I R R I*

Ten. *medium height doubles...*
L L r r L r r r r

B.D. *R L L R L L R*

H
47

Sn. *R I R R R I R R R I R R I R R*
fp

Ten. *L r r L r r L r*
f

B.D. *L r r L R L R L*
f

to center

I
52

Sn. *stick clicks*
R I I R I r r I I R I r I R L L

Ten. *R R R*
R R R
R R R
R I I R L L R
R L L
R R R

B.D. *6 6*
I I R I r r I I R
R L L
r r I I R I r r L R L R
R I I R I r r I I R
R L L
R L L
R L L
R L L

J
57

Sn. *r r I I R I r I R R L R I I R*

Ten. *R R R*
R R R
L R L R L R I R
L r r I I R I r r L r I I R L

B.D. *R L L*
R L L
R L L
R L L
R L L
R L L
R L L
R L L

Solo Tenor over the top...

64

Sn.

Ten.

B.D.

The musical score is written for three percussion parts: Snare (Sn.), Tenor (Ten.), and Bass Drum (B.D.). The score is divided into four measures. The first three measures contain a double bar line with a slash, indicating a continuation of a previous pattern. The fourth measure contains the following notation:

- Sn.:** A series of eighth notes with accents (>) and a final eighth note with an accent (^).
- Ten.:** A series of eighth notes with accents (>) and a final eighth note with an accent (^). Below the staff, the rhythm is written as: r r l l r r l l R l r r l.
- B.D.:** A series of eighth notes with accents (>) and a final eighth note with an accent (^).



tapSPACE.com