

DANIELE PIU

DRUM EXPERIENCE

ENGLISH TRANSLATION

01 AFRO GALAXY

This track structured through electronic loops will serve to develop the coordination and precision of time through the semiminimas, the division into quarters is simple at a technical level but not at a sincere level, It will be important to play the hits on the hit-hat with the right hand in a precise way along with the hits on the snare drum and on the bass, always keeping the same continuity on time.

02 ARABIAN NIGHT

The song in question like the previous one wants to go to strengthen the timing through the use of semiminime, but in this case the song will be slower and the BPM lower, to be able to work on the precision of movement and groove even in compositions that allow a longer time between one shot and another.

03 POLYLOOP

The Polyloop track is always built in quarters at a slow speed, and as it means the title with the suffix "POLY" from "POLYRHYTHMIC" within the track you will hear sounds that may not be in line with the division of time indicated, or 3 4, and that create the so-called polyrhythmia. It will be important not to get distracted by these sound figures and to be stable on the tempo.

04 GROOVE MAN

In Groove Man, a song with a speed of 110 BPM, we will start to find a groove in crome, the classic 4 4 groove with the hit-hat in octaves that we will also find in the drum and snare at the end of some beats. Again the focus will be to bring the groove in a constant way trying to keep the strokes in sync and have a continuity with the tempo constant.

05 EASY DANCE

Easy Dance is a track built on a loop that allows you to work on the continuity of time, in the score, in fact, the battery built on a linearity of the strokes that alternate between the bass and the snare drum, always moving on the octaves differently to face the different changes of octave, especially with the bass.



06 HEROES

The song Heroes, in 4 4 at a speed of 120 BPM, has two different subdivisions, the octaves and the sixteenth. Having the track a sustained speed, the groove in sixteenth can be played also using both hands in the hit-hat if you do not have the technique to play it with one hand. The goal will be to change the groove keeping the same intensity in sound and in the bearing between the two subdivisions present.

07 MOON

The song Moon, 90 BPM, presents as the previous a subdivision of sixteenth in the accompaniment of the hit-hat, the difficulty of the piece in question and the score indicated, is represented by the change of figuration between the box and snare that follow during the track. In fact, it was built to allow you to work on the different combinations of octaves between the foot and hand that will play the snare drum.

08 ROMANTIC COSMONAUT

The track in question, based on a very slow BPM, will aim to Find your own balance on the groove, and the movement of the limbs. The slow grooves have the difficulty of having a very large distance between one shot and another, and this difficulty is important overcome it through studying at low BPM using movement consciously, preparing the shot in advance to arrive at the right time on the drum or plate that We will play at that time.

09 SPACE

The Space song, 115 BPM, is a classic 4 4 groove in octaves, with an intro that goes up a lot. The song musically represents the idea of an infinite space where you can float, and the bearing in this composition will have to make this feeling. For this it will be important to be on time but find a proper balance between precision and "floating" that an astronaut can experience in space, idea from the takes the name of the song itself.

10 UNIVERSE

The Universe track, like Space, always represents an idea of opening at a competitive level, and in this case the groove instead of being in the octaves will be in the sixteenth. As we said in another previous track, the grooves in sixteenth may be played with one hand or two depending on the technique that each performer possesses, although it will be important to then acquire both skills.

11 STARS

The track Stars, which remains close to the sounds of the three previous tracks, is built on an octave groove with some passages with the drum in sixteenth. Although the score may seem simple, in reality the groove to have the intensity that the composition requires, must be played very firmly and "brave", making transparent confidence on time and great sound.



12 CHARLESTON

Charleston is one of the songs I'm most attached to, it was the first one I composed for a national contest, and it was played by young drummers from all over Italy. The title comes from the name of the contest that we held in 2019 with a jury of great names of the battery, and when I thought about the composition I wanted to create something that could leave freedom to the execution. In the score you will find my arrangement consisting of a first part where the groove remains straight while in the second part the hit-hat line becomes Dance. In the central part there will be room for one, which I wrote in sixteenth through also some lines, but the idea of this collection of songs is to let the performer unleash his creativity, and then try to propose your own solo also taking inspiration from the guide in score.

13 TECHNO SHUFFLE

The piece in question is the first of the collection in 6/8. Shuffle is one of the most difficult and beloved by drummers, so it's essential to know all its facets and take some time. Through this song you can work on the musicality and the bearing, also on the alternation of subdivisions with the bass and snare.

14 CHINA EXPERIENCE

This song, which is intended to be a representation of the sonorities of Chinese music, has a rock and dance attitude that alternate in the two parts of the song. It will be essential to make the intention of the song play the groove with a strong intensity and a very present sound, to bring out the contrast that you wanted to make especially between the drum part and the delicate sounds of the flute recorded within the track itself.

15 EDM FESTIVAL

The EDM festival track continues the dance of the previous track, the edm is the acronym that encompasses modern genres of electronic music, and in this track the drums are increasingly becoming an integral part of the genre, both at the level of production and performance. For this reason, the track features rhythmic figures of hit-hat typical of electronic music and groove with the box in quarters, fundamental to integrate into your technical vocabulary to be modern and ready for any musical situation.

16 ELECTRO BALLAD

The passage in question takes up the subject of the shuffle with a time of 12/8. The groove is a classic example of shuffle in 4 movements with its three octave subdivisions per movement. The difficulty will always be to make a Ballad credible through one of the most known grooves in the history of music, and at the same time technically be able to acquire the coordination to play in a linear way the movements of the bass present in the piece that are characteristic of the genre.



17 DRUM HISTORY

The track Drum History, which is part of a string of epic compositions that are part of my solo album, represents as sounds reminiscent of a bygone era, which fits perfectly with a solid and overbearing drum groove. For this reason the score was constructed in a linear and decisive way, giving the possibility to emphasize the orchestral part present in the composition.

18 DRUM LEGEND

The song Drum Legend, part of the epic vein, is close to the sounds of the previous track Drum History, but in this case it has been added an extra space for a single drum. The composition is a succession of suspences culminating in a solo of drums, which can be performed following the part or trying to improvise, which then leads to a rhythmic and sonic explosion that musically makes the concept of “legendary”, as the title foretells.

19 INTERLUDE

The Interlude piece represents a moment of pause, a space between two concepts, in classical music and in the theatre of ancient Greece, the interlude or intermezzo had the task of creating a space between two main compositions, vocal or instrumental. In this case, this song is a moment of detachment from previous compositions, and a moment of musical reflection through its melancholy and sweet sounds. For this the battery part will have a deep but delicate accompanying purpose, following the emotion that the piece releases in the performer.

20 MEMORIES

The song Memories, in the wake of Interlude, wants to represent the condition of sleeplessness that we feel at the moment of awakening, or when we simply remember a happy moment of our life. These sounds will be represented by a simple but decided groove, which will alternate between hit-hat and ride, and that will not stop until the end of the song, The moment when the sound of the electronic vibraphone will accompany the end of the composition through plays of cymbals that the drummer can play following the score or even inserting additional figures that he considers important to express his own feeling.

21 FREEDOM

The song Freedom, as its name indicates, is represented musically by sounds that awaken a feeling of freedom and expression. For this reason the drum part has been thought in a strong way and with a constant groove, to then arrive at a solo that will represent the freedom of expression of the performer. As in all the songs, the solos are guided by the score, but the goal is to unleash in those who will perform the song their own rhythmic and musical creativity.



22 OLTRE

This piece is a dedication, a memory to a dear friend who no longer exists by the name of Andrea, a person with an incredible will power that made the impossible possible. The song begins with an exposition of a theme through the piano, then give space to the initial accompaniment of the drums that blossoms in a balanced and constant groove, which should make even more musical all instrumental part of the composition, Representing the memory of a positivity that remains despite the passage of time.

23 GLORY EVOLUTION

The song Glory Evolution represents musically the genre of Rock-Dance Electronic, it is a continuous crescendo that are also represented by sixteenth on the snare drum. The grooves are always represented by octave figures with closed, open and in-raise hit-hat. The important thing in the final part of the crescendo will be to bring the groove in a continuous and linear way by accompanying the string instruments that create a crescendo until the end of the song.

24 WARRIOR

The song Warrior, always built on the path of epic sounds, represents the story of a warrior who does not let himself be touched by life. In this case the drums were very "raw" and should be played in the same way. The initial groove post intro must be precise and decided, until you get to the moment of the solo, which as always can be followed in a score or improvised by the performer. The post only finish must be taken to the extreme of sound intensity trying not to accelerate on time and stay precise with the groove.

25 LIFT

Lift, the last piece of this collection, has a particular significance. It was the first song composed with a drum star like Kaz Rodriguez, and represents a vision of "relief". The choice to include as a closing piece this song is represented by the fact that the meaning of it lies in the resolution of the difficulties that everyone can encounter in life, as in music, and in this collection full of emotionally varied songs, This is the synthesis of the work and the sensations experienced during the journey and the study of these compositions, which then represent the metaphor of life and the musician who manages to find his own way.

The song is strongly full of sounds, thanks to the collaboration of Kaz Rodriguez famous for his compositions and his collaborations with stars like Chaka Khan, Josh Groban and others, is accompanied by the drums with an intense and continuous groove that alternates with moments of pause until I get to the solo, which I personally accompanied with sixteenth alternating in the set. Extenso the very orchestral and intense song will be important to convey this feeling even with the drums, and especially in the solo it will be very important to transmit your own energy and passion, choosing the arrangement that most closely matches your personality, Taking inspiration from the score, which in this collection never wants to be an imposition but a guide, in search of its own creativity!