

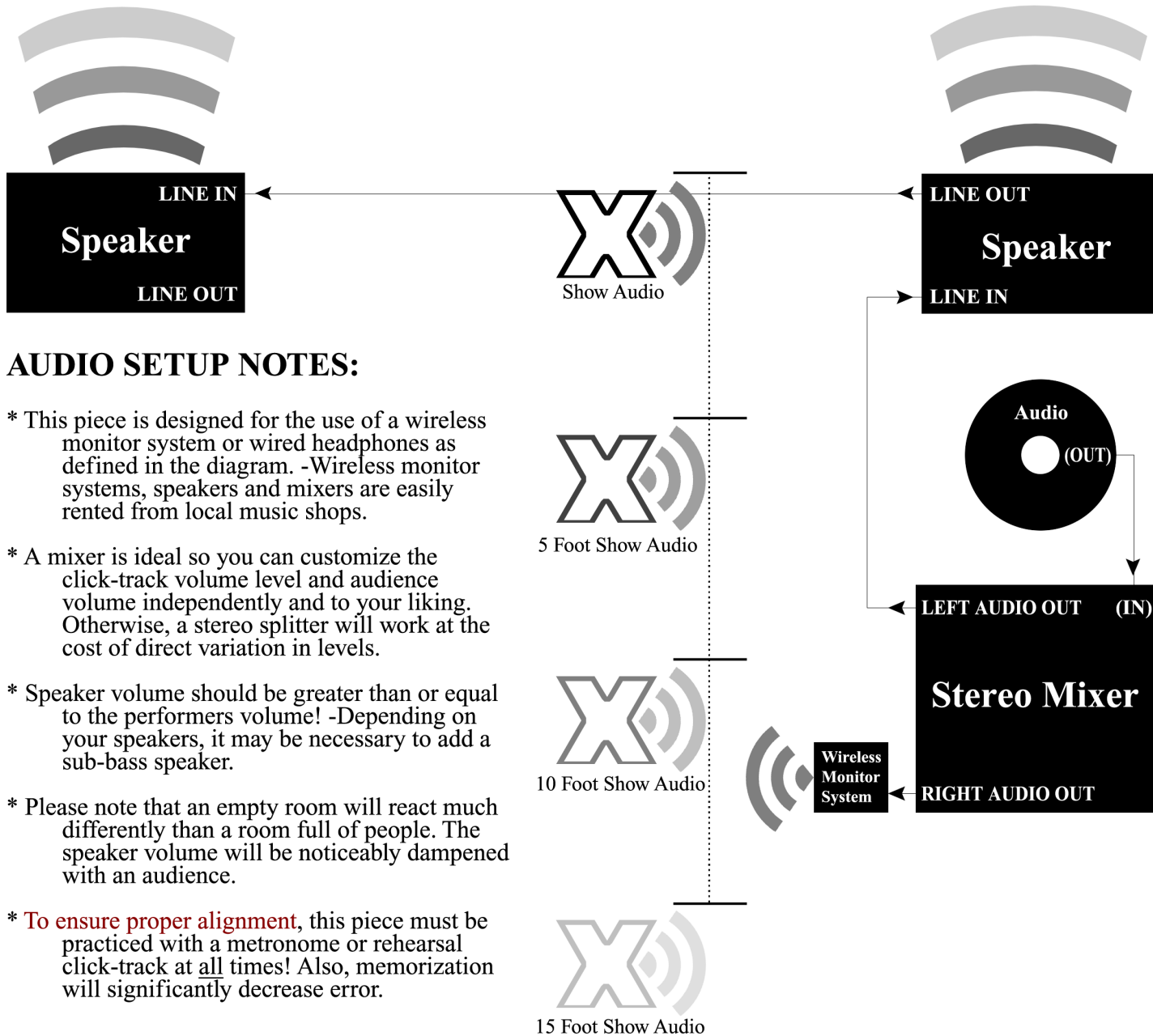
# Rakshasa

For snare drum, large bass-drum, marimba & digital audio

**Dustin R. Lowes**

Approximate time 5:31

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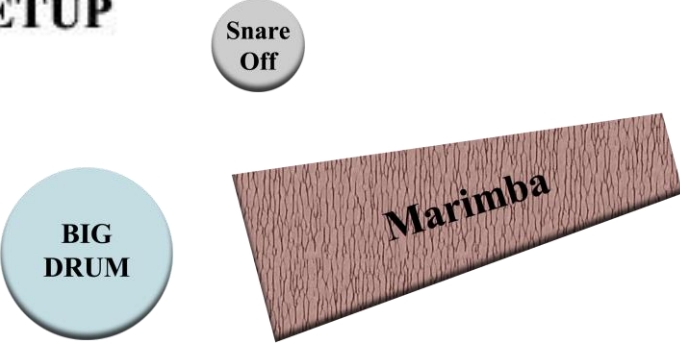
**AUDIO SETUP NOTES:**

- \* This piece is designed for the use of a wireless monitor system or wired headphones as defined in the diagram. -Wireless monitor systems, speakers and mixers are easily rented from local music shops.
- \* A mixer is ideal so you can customize the click-track volume level and audience volume independently and to your liking. Otherwise, a stereo splitter will work at the cost of direct variation in levels.
- \* Speaker volume should be greater than or equal to the performers volume! -Depending on your speakers, it may be necessary to add a sub-bass speaker.
- \* Please note that an empty room will react much differently than a room full of people. The speaker volume will be noticeably dampened with an audience.
- \* **To ensure proper alignment**, this piece must be practiced with a metronome or rehearsal click-track at **all** times! Also, memorization will significantly decrease error.

**NOTATION:**

- \* A slashed note *suggests* a diddled sticking ( RR / LL )
- \* Dynamics stay constant until a new one is introduced
- \* To find the desired balance, the performer may experiment with different playing areas of the instrument: edge, middle, and center

**SETUP**



Special Thanks to:  
Sara Benson



27 *shasa*

23 24 25 26 27 28 29 30 32 33

35

34 35 36 39 40 41 42 43

44 45 46 47 48 49 50 51 52

DRUM

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Rakshasa

S. *R L L R L L R R L R*

M. *mf mp f mp*

B.D. *f*

53 56 57 58 59 60 61

66 "Awakening..."  
♩ = 168

S. *R R L L*

M. *f*

B.D. *f mf mp*

62 63 65 66 67 68 69 70 71 72 73

76 "Rakshasa..."

S. *mf f mf*

M. *mf*

B.D. *mf f*

74 75 76 77 78 79 80 81 82 83 84 85 86



**SAMPLE**

**SAMPLE**

shasa

# SAMPLE

S. 4 *f* *mf* 87 88 89 91 92 93 94 95 96 98 99

M.

B.D. *f* *mp* *f*

S. 100 101 102 103 104 105 106 107 108

M.

B.D. *f* *mf* *mp* *mf*

x on rim

S. 109 110 111 112 113 114 115 116 117 118 119

M.

B.D. *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mf*



S. *mf* 120 121 122 124 125 126 127 128 129 130

M.

B.D. *mf mp*

S. *mf* 131 132 133 134 135 136

M.

B.D. *mp*

S. *f* 142 143 144 "Possessed..." 145 146 147 148 149 150 151 152 153 154 155 156 157 158

M.

B.D. *f*

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shasa

128

136

138

139

140

141

158

"Frog on a Dance"

\*Tonic

Click cue

\*on mounted tom with yarn mallets

The image displays a musical score for three parts: Soprano (S.), Music (M.), and Bass Drum (B.D.). The score is divided into measures, with measure numbers 120 through 158 visible. The Soprano part features a melodic line with various dynamics such as *mf*, *mp*, and *f*. The Music part includes piano and bass clefs. The Bass Drum part shows rhythmic patterns with dynamics like *mf*, *mp*, and *f*. A large, stylized 'SAMPLE' watermark is overlaid diagonally across the score. On the right side, there is a circular graphic with a perforated texture and the word 'DRUM' in large, bold, white letters. The background of the score is a light gray gradient.



shasa

S. 6

M.

B.D.

159 160 161 162 163 164 165 166 168 169

S. 170 *mp* 171 *f mp* 172 *f* 173 174 *mp* 175 "Purgation..." *ff mp* *mf* *f mp* *f mp* *f mp*

M.

B.D. *mp* 170 *f mp* 171 *f* 172 173 174 *mp* 175 *f mp* 176 *f mp* 177 *f mp* 178 *f mp* 179 *mf mp* 180

S. 183 "Opposit" *f* *f* *mp* *mf* *mf* *f* *mp* *mf* *mf*

M.

B.D. *mf mp* 181 *mf mp* 182 *mf* 183 184 185 *mf* 186 187 188 189 *mf* 190 *f* 191



**SAMPLE**

**SAMPLE**

