

~~Bandworld~~

Online Magazine ♦ Volume 24, Number 3



**WIBC Honor Band
Conductors 2008**



BW 2009*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Sliding Jim**

by Frank Hoyt Losey

Album Title: A Tribute to Merle Evans: An Anthology of Circus Music
 Recording: New England Conservatory Circus Band
 Frank Battisti, conductor
 Publisher: Walking Frog WFR 361 (2 CD set)

I take GREAT pleasure in introducing bandfolks to this incredible reissue. A true legend in the world of band music, Merle Evans directed the Ringling Brothers Barnum & Bailey's Circus Band for half a century. Originally recorded in 1970, this anthology was first available from Golden Crest Records and resurfaced through the Windjammers Unlimited circus music preservation society. The "Toscanini of the Big Top" (as Maestro Evans was widely regarded) has selected a wonderful sampling of marches, characteristics, galops, trombone smears and more played with true professionalism by the New England Conservatory Circus Band. Sit back, close your eyes and let this collection recapture the true circus spirit. Very informative program notes included.

**Fujita 5**

By Christopher Tucker

Album Title: Spirit Legends: Music of Christopher Tucker
 Recording: Various Ensembles & Conductors
 Publisher: Mark Masters 7522- MCD

In Bandworld Volume 21 No. 4 I reviewed Christopher Tucker's first CD Twilight in the Wilderness. I was very impressed with his quality writing for grade 2 & 3 bands and I'm just as impressed with this compilation for more advanced bands. The program features Legends (grade 4), Fujita 5 (grade 4), Gulf Breezes (grade 3), Anunkasan, the Sky Spirit (grade 5) and Valor of the MNC-1 (grade 4). Five well established wind ensembles and their respective conductors provide the excellent performances that best display Tucker's musical craftsmanship. I stand by my comments from the previous review; Christopher Tucker is a composer with a great future ahead.

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BW 2009*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Sancho and the Windmills from Symphony #3 "Don Quixote"** (excerpt)

by Robert W. Smith

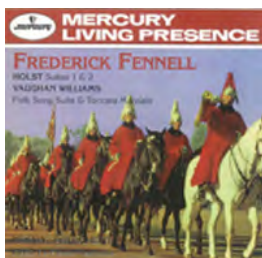
Album Title: Symphony No.3 Don Quixote: The Music of Robert W. Smith

Recording: Symphony Band, Unio Musical of Liria

Jose Miguel Mico Castellano & Robert W. Smith, conductors

Publisher: Walking Frog WFR 356

Robert W. Smith is one of the most prolific band composers with a vast array of music from beginning bands to professional level. This excellent recording features Symphony No.1-The Divine Comedy & Symphony No.3- Don Quixote. Smith's mastery of windstraton, along with imaginative usage of percussive and vocal effects give these literary classics vivid musical portraits. The recording also includes The Gemeinhardt Suite for Flute & Band (with some very fine flute choir writing) and Fiesta La Vida which gives a nod to another symphony for band; H. Owen Reed's La Fiesta Mexicana. Another superior offering by Robert W. Smith along with a high quality band.

**March from Suite No.1 in Eb**

by Gustav Holst

Album Title: Mercury Living Presence: Frederick Fennell (Old Comrades: A CD Classic Revisited)

Recording: Eastman Wind Ensemble

Frederick Fennell, conductor

Publisher: Mercury 289 462 960-2Mono

2009 is the centenary of a historic composition for band; the Suite No. 1 in E-flat by Gustav Holst. It is only appropriate for this issue's Old Comrades to salute the recording many "band boomers" grew up with. Although the recording was made in May 1955, it still comes off as one of the most sparkling, brilliant performances of all time. Not to be overshadowed by Suite No. 1, the May 1955 recordings of Suite No. 2 along with the Vaughan Williams Folk Song Suite & Toccata Marziale are just as inspired. Also included are the December 1954 recordings of Canzona (Mennin), Psalm for Band (Persichetti) and an unparalleled interpretation of La Fiesta Mexicana (H. Owen Reed). A MUST for your library!

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BW 2009*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Trepak from "Russian Dance Suite"**

by Kees Vlak

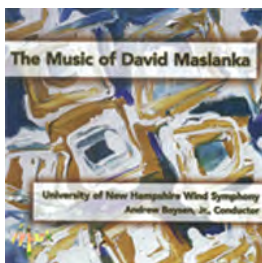
Album Title: Naniwa Orchestral Winds 2008

Recording: Naniwa Orchestral Winds

Akio Marutani & Takao Hatakeda, conductors

Publisher: Brain Music BOCD - 7187

There is a great deal more to the Japanese band scene than just the Tokyo Kosei Wind Orchestra. The Naniwa Orchestral Winds (which includes the entire clarinet family, saxophones & euphoniums) is a very fine ensemble as you will discover upon listening. Only one contemporary Japanese work is featured; Welcome to the Imagination World (Daisuke Shimizu) and the title speaks for itself! The remainder of the program is mostly devoted to more familiar repertoire including Folklore for Band (Caudill); a favorite with Japanese bands & audiences. Two works of special interest are Poeme Montagnard (Van der Roost) and the delightful Russian Dance Suite (Vlak). A very nice recording.

**Mother Earth (A Fanfare)**

By David Maslanka

Album Title: The Music of David Maslanka

Recording: University of New Hampshire Wind Symphony

Andrew Boysen Jr., conductor

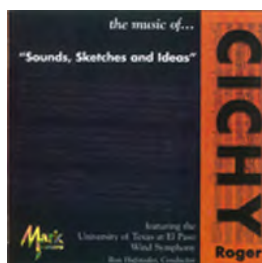
Publisher: Mark Masters 7901 - MCD

Unlike most other recordings that feature Maslanka's music, this recording features one major symphony and four shorter compositions. The passionate and emotionally charged Symphony No. 7 is given a superb performance as well as Give Us This Day (Short Symphony for Wind Ensemble). Three minutes and fifteen seconds of Maslanka fireworks lead off the recording with Mother Earth (A Fanfare). The program also includes Golden Light (A Celebration Piece) and Procession of the Academics. Andrew Boysen Jr. and the University of New Hampshire Wind Symphony have certainly outdone themselves with their fine work on this collection.

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BW 2009*The Future of the Bandworld***MusiClips**

by Ira Novoselsky

[Previous MusiClips](#)[Next MusiClips](#)**Descending Lights** (excerpt)

by Roger Cichy

Album Title: "Sounds, Sketches and Ideas": The Music of Roger Cichy
 Recording: University of Texas at El Paso Wind Symphony
 Ron Hufstader, conductor
 Publisher: Mark Masters 7346 - MCD

It was only a matter of time that a Roger Cichy collection would be available for bandfolks; the University of Texas at El Paso Wind Symphony shows the composer at his best. For Purple Mountain Majesties opens the program and if you listen carefully you'll know who this work was written for. The title work follows and this is a joint composition by Roger Cichy and teenage daughter Rebecca. Quartets is next and fourteen different instrumental foursomes have their say in this work. Next is Descending Lights based on the discovery of the sunken Titanic and the program closes with Pandemonium which reflects the confusion, chaos and emotional states of the title's meaning.

**Fanfare for a Joyful Occasion**

By William Alwyn

Album Title: Music for Joyful Occasions
 Recording: DePaul University Wind Ensemble
 Donald DeRouche, conductor
 Publisher: Albany Troy - 1006

The title of this splendid recording comes from the opening work by William Alwyn. Fanfare for a Joyful Occasion is a delightful curtain raiser with some marvelous percussion usage. Alwyn also composed the next piece, the Concerto for Flute and Eight Wind Instruments featuring Mary Stopler with a solid supporting cast. The third work is the Suite from Tiresias (Constant Lambert/Timothy Renish), a ballet which was the composer's final work. Eine Kleine Posaunenmusik (Gunther Schuller) resembles Mozart's Eine Kleine Nachtmusik in its serenade form but this concertpiece for bass trombone & wind ensemble blazes its own path.

15 Years ago in Bandworld

Play a March!

by Jess Gerardi

Vol. 9, #3, p. 36 (January - February 1994)

Would you like to enhance your next concert? Play a march! Would you like to play music that is exciting? Play a march! Would you like to sound great in a street parade? Play a march! Would you like to play music that has much audience appeal? Play a march! Would you like to play original music written for band? Play a march!

It is most unfortunate that bands in America have cast aside one of the most valuable means of musical communication available to them—the march. Perhaps more unfortunate is that many band directors lack the knowledge of the performance practice of the march style. One only has to review the history of bands in America to find the significance and importance of this musical style. Granted, marches were originally played by military bands primarily for moving troops of soldiers, however, that changed extensively when the vast bevy of march composers around the turn of the century began writing marches for many purposes.

The “March King,” John Phillip Sousa, of course, is the best known of these composers and his music was written both for music to be played on the move as well as for concerts. Other famous American march composers of the early twentieth century wrote marches that were used in the circus. Included in this group were Russell Alexander, Henry Fillmore, Fred Jewell and Karl L. King. The circus composers used many running notes in their marches and usually played them at a much faster tempo than Sousa did with his. Both styles are well exemplified on compact disc recordings transcribed from those made by Frederick Fennell when he conducted the Eastman Wind Ensemble. [Fennell Conducts Sousa, Mercury label #434 300-2, and Screamers/March Time, Mercury label #432 019-2 both marketed by PolyGram Records, Inc., New York, NY]. No band director should be without these recordings.

Many young school band directors have admitted that the knowledge of the march style was omitted or lacking from their college preparation. Not only was march literature neglected, the style of how to play a march was also overlooked. For those who fall in this category, the best way to learn about marches is to listen to recordings. The records made by the Robert Hoe Foundation during the 1970's and 1980's are probably the best resource. The series, “Heritage of the March,” can be found in most university and big city libraries that have maintained resource sections of 33 1/3 long play phonograph disc recordings. This series includes 201 records, and covers just about every march composer who ever lived, both foreign and domestic. Robert Hoe, the producer, would not accept tapes for these recordings unless the style was played perfectly. Each album contains a brief history of the composer as well as a synopsis of the music. One outstanding segment of this series is the nine two-record sets of every composition that John Phillip Sousa ever wrote, played by the United States Marine Corps Band. Also recommended for persons wishing to learn more about march composers are the books available by Paul E. Bierley

(see bibliography). Mr. Bierley has written excellent books dealing with Sousa and Fillmore.

As youth bands and school bands began to flourish following World War II, march books were the norm for learning to play in a band. Karl King and Henry Fillmore (under the pseudonym Harold Bennett) probably contributed more literature to the young band than any other American composers. Using short titles such as "Activity" or "Torch of Liberty," these marches were played in parades all over America. Marches fit all occasions but are especially good for street parades. Many directors tend to perform field show openers or production numbers on the street. These kinds of arrangements are designed for field use and tend to "get lost" when played while passing in review. A march will give a band continuous music while passing the audience (or judges) and at the same time provide a constant and comfortable pace for marching. Bands which play marches are usually better in step, better in alignment and better in phase than those who chose to play other music on the street. All marches which sound good on the street can also be played for concerts. Many bands have played an all-march concert or even concerts dedicated to one march composer. These concerts have engendered much audience appeal and support. Starting in the fifties, however, many American composers wrote concert marches (some good, some bad) which were primarily designed to be played indoors on the concert stage. Most of these marches feature woodwinds and soli instruments in musical passages that would not lend to street marching. Currently available are a large number of revivals of older marches now designed to be used as concert marches. These arrangements done by such prominent band directors as Glenn Bainum, Frederick Fennell, and John Paynter, among others, are well designed to give your concert that needed vitality. Give your band and your audience a real thrill. Play a March! Several good books dealing with march composers and marches:

- Berger, Kenneth. *The March King and His Band*. New York: Exposition Press, Inc., 1957.
- Bierley, Paul L. *Hallelujah Trombone*. Columbus, Ohio: Integrity Press, 1982.
- Bierley, Paul L. *John Phillip Sousa American Phenomenon*. New York: Meredith Corporation of Appleton-Century-Crofts, 1973.
- Bierley, Paul L. *John Phillip Sousa A Descriptive Catalog of His Works*. Urbana, Illinois: University of Illinois Press, 1973.
- Bierley, Paul L. *The Music of Henry Fillmore and Will Huff*. Columbus, Ohio: Integrity Press, 1982.
- Braathen, Sverre O. *The Rise and Fall of the Circus Band*. Evanston: The Instrumentalist Co., 1958.
- Gerardi, Jess Louis. *Karl L. King: His Life and His Music*. Ann Arbor, Michigan: University Microfilms International, 1973.
- Hatton, Thomas J. *Karl L. King an American Bandmaster*. Evanston: The Instrumentalist Co., 1975.

20 Years ago in Bandworld

Student Oriented Music Programs

by Brenda and Tracy Collins

Vol. 4, #3, p.21 (January - February 1989)

Producing responsible people with a lifelong appreciation of the fine arts using the medium of music is the main purpose of the secondary level music teacher in public education. Many essential facets constitute the complex job of being band, orchestra, and choir director, but this primary goal is the glue that holds each aspect together. Quality musical performances are the key to the successful attainment of this goal. They must be a primary focus of the director and the students or the overall structure will eventually collapse.

Good programs, whether we like to admit it or not, will have traditions of winning contests and festivals. This in and of itself is not bad. If the emphasis is placed on “win at all costs,” however, then the program should not be considered successful. Also, if the director manages to win at the expense of his students by either exploiting them or working them to excess, then it should not be considered successful. If the director wins at the expense of the competing musical ensembles (i.e. turning them in for trumped up rules violations, psyching them out, applying pressure to competing directors, etc.), then the program should not be considered a healthy one. Remember: the primary task is to teach our students to be responsible people through the vehicle of music. What kind of lesson are we teaching them if we teach them to win by exploitation, manipulation, or cheating? The proper message will not be conveyed and we will be doing our students a disservice in the long run...even if we win. Winning competitions is not the purpose of a successful program but the result. These programs win because the proper priorities are in place and the directors, students, parents, and administrators are willing to put up with the discomforts necessary to make the program successful, i.e. the time, effort, criticism, pressure, discipline, expense, creativity, etc.

The bottom line is the type of people our programs produce. Years later, when the superior ratings are forgotten and the cheers and applause are a distant memory, will the average student look back at his experiences in the band, orchestra, or choir with fondness and gratitude for what it prepared him or her to do in the real world? Or will he look back on this time and remember how hard it was, or that his director confirmed the fact that the world is an unfair and unloving place, or that anything goes as long as one wins? Let's always remember that music teachers are in the business of producing quality people through the medium of music as well as quality music through the medium of people.

Drawing the Line on Non-Priority Tasks

In the process of teaching music one can easily become overwhelmed with the many secondary tasks that are necessary in the administration of a music program. There are rosters to make up, mailings to get out, fund raisers to start, and money to be accounted

for. The list can literally go on and on. Each of these tasks for the most part is not cumbersome in and of itself but each tends to accumulate. In combined responsibility they become a bewildering mountain of time-consuming obligations.

Some administrators might add to one's list of primary tasks several secondary responsibilities. These alone could take every minute of every day to accomplish. Some will even go so far as to say that the quality of one's program is not judged by how many all state members are in the program or the quality of one's rating at contest or festivals. In some administrators' opinions a program is judged successful by:

1. How much paperwork is done properly and turned in on time.
2. How much administrative time is taken up each week dealing with complaints, problems, etc.
3. How much the program costs.

These administrators will actually reward one for spending an inordinate amount of time on non primary tasks and rebuke one for spending too much time developing a successful program. What does the director do? Ultimately he will do what the principal tells him to do or he will be looking for a new job. For the most part, our administrators want our programs to excel. They are understandably proud of these accomplished students and when their school ensembles perform well they are lauded as wonderful administrators.

By anticipating problems, many secondary tasks (such as parent-teacher conferences, long phone calls, written explanations, and the like) can be avoided or minimized. A prepared set of overall goals and priorities for the program and the individual can be very helpful in this regard. A defense for each policy, goal, and priority should also be prepared. These should be written down and then approved by the principal. By doing so the director will be better prepared to defend his decisions. It should be realized that in a highly visible position there will always be those who are dissatisfied. This is normal. Any leader is going to have those that disagree and those that dislike his policies and decisions. One who tries to please everyone all the time will never please anyone.

Strengths, weaknesses, problem areas, and the like must be identified before we begin to set goals that relate to our primary tasks. By doing so we can plan intelligently. The following might help you focus on your particular situation so that you can establish in your mind what is primary and what is secondary:

1. What kind of program am I starting with?
2. What do I want to accomplish for the program and for myself?
3. How much of my time am I willing to sacrifice?
4. What time line will I work with? (i.e. at the end of one year we will be at a given level, in two years, in three years, etc.)
5. What do the administration, students, and community expect from the program?
6. What is the current perception of the program?

Short term tasks and decisions become easier and more consistent when long term goals are pursued. Find out what **NEEDS** to be done, what you want to get done, and what you would like to get done. Make a priority list each day. Get to work on what **NEEDS TO BE DONE** and in the words of the drug prevention people “Just say no” to the secondary tasks that stand in your way.

10 Years ago in Bandworld

A Complete Bassoon Physical

by Daryl Durran_Vol. 14, #3, p.21 (January - February 1999)

Many directors feel that the greatest hurdle facing their student bassoonists is poor reeds. While inadequate reeds certainly detract from beautiful playing, improved reeds or improved technical ability will be largely ineffective in raising performance levels if applied on an instrument of poor physical condition and adjustment. Often when students come to me for lessons, their school-owned bassoons are leaking severely and the key work is poorly regulated. Some of these instruments are completely unplayable, causing me to marvel that the students have any desire to play the bassoon. I always encourage directors to have high expectations for their bassoon players. A bassoon that is non-functional will make even a moderate level of performance impossible.

Checking for Leaks

Before assembling the bassoon, let's check each of the joints (pieces of the instrument) for leaks. A good way to do this is to draw a vacuum on each joint and see how long the vacuum holds; or if any vacuum can be created at all. Here's how:

Wing Joint

Place right index finger over bocal receiver, cover the finger holes with left fingers (as in playing position), and with the mouth create suction at base of wing joint. The vacuum created should be strong and last at least several seconds. If you are holding the vacuum with your tongue, when the tongue is removed you should hear a resonant "pop."

Boot Joint

Close all finger holes and key work. Place mouth over the large side of the bore and cover small side of bore with the front of your chin. As above, draw a vacuum on the joint. Once the vacuum is created, assuming the joint is tight enough to create one at all, lift the F key (little finger). Suction should hold the key closed for at least a few seconds.

Bass Joint

Roll up your left pant leg and place the large end of the bass joint against the inside of your calf. Close key work, and draw a vacuum with your mouth covering the small end of the joint. While holding the C/D keys closed, release low B key. As on the boot, the key should remain closed for at least a few seconds.

Bell

By now it should be clear how to check this joint. Again the low B-flat key should remain down for several seconds due to the vacuum.

Bocal

Draw a vacuum while covering the bocal vent hole. A perfect vacuum should be achieved with no leakage. How did we do? If your bassoon passed all these tests, it is the exception

that proves the rule! If not, there are many of your colleagues with bassoons in equally poor condition.

It might be worth noting that these vacuum duration times are minimums. While some special equipment is needed to meet the following specifications, they are what Cooper Model Puchner bassoons are required to meet prior to shipping: wing joint one minute, boot joint 30 seconds, bass joint 30 seconds, bell 30 seconds.

There is a good chance that leakage on your instrument is being caused by many problems - out of level pad seats, cracked and checked finish on pad seats, pads hardened by contact with moisture, and leakage around the u-tube in the boot. Unless you are unusually skilled at instrument repair, send the bassoon to a repairman who has considerable experience with this instrument. I don't know how to say this delicately, but unless your local repairman is unusually skilled, is knowledgeable about bassoons, and plays the bassoon, probably you will be wasting your repair money. When I have recommended repair on my students' school-owned instruments and their director insisted on going to the local shop, the horn has nearly always come back playing worse than before it was sent.

To find a qualified bassoon repairman, talk with professional bassoonists in your area. Do not be shy about contacting the bassoon section of your state's finest orchestra. The members of the section will be pleased that you have shown an interest in your bassoonists. If nothing else, contact me at Penn State University and I will help you locate an accomplished repairman.

All that being said, there are some checks and adjustments you can do that may well improve the playing of your instrument.

Checking for leak location within each joint

All joints

Testing paper—cut a small piece of cigarette paper or cellophane to this size: Place under pad. Close pad and draw paper out from under pad. Repeat this process all around pad. As the testing paper is removed, the tension should be consistent and even in all parts of the pad. Re-seat problem pads for accurate coverage.

Boot Joint—Leakage in the u-tube is a common problem of school bassoons. To check this area, remove cover at bottom of boot and immerse u-tube end of the boot so water reaches just above where the wood and metal end cap assembly meet. Position hands and mouth as described in the vacuum check for this joint, but this time blow. Bubbles in water indicate leakage. Determine whether the leaks are from the gasket between u-tube plate or the juncture of the end cap assembly and the wood. If the leaks are from end cap assembly and wood, engage professional help. If the leaks are from the plate gasket, carefully remove plate noting which direction it is presently assembled. (Most, but not all, bassoons are "keyed," allowing only proper assembly.) Gasket should be glued to the plate, not to the end cap. Check gasket for tears. If OK, cover with petroleum jelly and reassemble.

Check for leaks as above. If gasket requires replacement, remove all old cork, glue and dirt from plate face and base of end cap assembly. Use 3/32- or 1/8-inch thick sheet cork,

not composition cork (which looks like particle board), for gasket material. Use the shape of the plate to cut cork to size. Glue cork to face of plate with contact cement. Cut cork to exact shape of bore and sand smooth. Apply petroleum jelly and reassemble. Check for leaks.

Bass Joint—The low D and low C keys are linked by a flange under the C key. Adjust this flange so both pads seat. Check with testing paper. Tension under C key should be slightly less than the under the D key. Test joint for a vacuum.

Checks During and After Assembly

Tenons—These should be snug, but easy to insert and remove. If the tenons are too loose, gently add thread to existing thread or cork. To avoid rocking, put a little more thread at edges of cork or existing thread than in the centers. Do not pull thread tight when wrapping.

Whisper key linkage between boot and bocal- With the bassoon assembled, check that the bocal vent closes when the low E key (round flat key played with thumb, so-called pancake key) is depressed. If the bocal vent is not being closed, a slight rotation of wing joint may correct this. If not, adjust mechanism so both low E and whisper key cover. Check low E with testing paper.

Bocal -Finally, a few words about the bocal. It should not be bent from its manufactured shape. The ends should both be round, and should not leak. A bocal brush is an obligatory band room supply, as residue from food and other organic matter can quickly build up inside the bocal. Bocals should be cleaned at least once a semester. If you need to replace a bocal, I encourage you not to purchase inexpensive “school quality bocals.” They usually play very poorly above the basic octave. You don’t have to buy a Heckel bocal to make a marked improvement in your bassoon. I would be happy to make a recommendation if you are in the bocal market. However, even the world’s best bocal will not overcome the difficulties caused by a poorly maintained and leaking instrument.

While I do encourage you to seek the best reeds you can find for your bassoonists, a student playing on a mediocre reed will definitely sound better with a working instrument than one with a better reed playing on a bassoon with severe leakage. Only with adequately functioning instruments will your bassoon players have a chance of fulfilling your high expectations.

It's All About Passion

by Paul Kassulke

I could see it again at this year's Western International Band Clinic. It didn't matter if it was a student, or one of the conductors, or an attending director or even a visiting parent. You could tell the ones who were passionate about what they were doing.

For the honor band student, they were the ones always soaking up everything that was being offered to them. They knew what kind of chances they had to learn from some of the best and they were not going to let any of it get away. They could tell they were being given a chance to play with a great soloist and they were going to take it all in. They knew that they had an opportunity to mingle with others who loved it as much as they did and they took advantage of every moment they had. They were the ones who were even paying attention during the announcements so if needed they could help others. For me I could see passion in their eyes.

For the conductors, they were the ones who knew how precious the moments of life are and they had made up their minds not to waste a moment of time. They knew that these musicians might never have another opportunity like this one and they were going to give it all that they had so that no one would be short changed. They knew that they had one of the greatest opportunities they would be given – to make music with those who were focused on just that for three days. They were the ones who poured themselves into the rehearsal trying to coax another idea out as their precious time was running out. They were the ones who were physically, mentally and emotionally drained. There were smiles on their faces, but there was passion in their eyes.

For the attending directors, they were the ones who were there. They did not just take a weekend off. They were the ones who were at the 8:00 clinics because they knew that their programs could gain something from the knowledge they would gather. They were the ones who didn't miss a single concert because not only did they hope to gain some programming gems, but they knew it would also provide the support that we all need. They were the ones whose eyes misted over when they stood to be recognized by concertgoers and their own students because they realized that they were the fortunate ones to have and hold positions such as these. They are the ones who encouraged and even pushed a bit so that their students would try to attend and they will be the ones who do it again and again and again. They were the ones getting ready to drive the van home, but they had smiles on their faces and passion in their eyes.

For those parents, they were the ones who came to support their kids. They took the day off and traveled. They were the ones dragging the little sibling along or bringing grand parents. They knew the special moment that this was for their child and they would not have missed it for the world. They were the ones bringing flowers for the participants. They ones coming to get the better picture even when their child might have dreaded it. They might have had the passion because it was something they had done as a child or because they had not been able to do it as a child. You could see the passion in their eyes, they called it love!

So do you still have that passion? Do you still have the love first and foremost for those who sit in front of you? Does it still bother you when they don't achieve the way they are capable of achieving? Does it bother you because they did not get it or because it made you look bad? There is a big difference!

Do you still have that passion for the music? Does it still speak to you like it did the first day that you went into that room? Do you remember how ready you were to make everyone love it as much as you did?

Do you remember the time you put into learning your trade better so you could give more to the students? Do you still spend time like that learning your scores, planning your rehearsals, evaluating the results? Is that passion in your eyes or are they just tired?

Everyone knows that there are too many things calling for your attention. Everyone knows that there never is enough time in the day. Everyone knows that you can not stay that passionate forever – without careful planning and making an effort to do so! When troops are put on high alert status, they do not leave them that way indefinitely, because to do so would be an impossibility. Sleep deprivation and constant stress will begin to take their toll on even the strongest individuals.

Rotation to a lesser stress level is critical. Physically caring for yourself is a must. Rest is a good thing. Proper diet for maximum energy does just not happen. You will never be able to give your best to the students unless you have it to give. Just as the troops are rotated out of the stressful situations so you need to also balance times of activity with relaxation – for yourselves and your students.

If your passion for your program has started to slip from where it once was, how will you get it back? Here are some suggestions:

- 1) **Surround yourself with people you would like to be like.** In some cases that will mean staying out of the teachers' lounge if it takes on the atmosphere of a gripe tank. In some cases it will mean getting together with others on a regular basis to be mutually encouraging.
- 2) **Take better care of yourself!** You can not be strong when you don't take care of yourself. Eat better and regularly, plan it. Exercise – do something – the warnings are just too clear. If you are not physically fit you will never be able to give your best to the students.
- 3) **Take time to rest.** Even at your busiest time you will be more productive when you are better rested.
- 4) **Find an outside interest.** Just as absence makes the heart grow fonder so it is true about passion. Leave it for a moment and then come back to it and you will find a renewed feeling for the subject matter and the students.

5) **Keep on learning!** Those who were at WIBC went home recharged. Get involved with you regional and state organizations and help them to become the organizations that you want them to be. Help them to provide for your needs as well as the needs of others. Take classes, go to reading sessions, go to workshops.

6) **Plan, plan, plan!** Prioritize what you must do. Put together a plan that works for you and those around you. Make sure that what you are passionate for has the proper amount of attention. It is amazing how quickly we can short the things that matter the most, like family or score study or sleep.

7) **Learn from others.** Go to the Midwest, WIBC, MENC Conferences, NBA Conventions and university productions. We recharge by seeing others doing a good job and then using their ideas that work in our situations.

8) **Know when you have to make a change.** Look for signs that things are not working as they once were. Can you adapt and still be passionate? Will the students be better served with someone else? There are tough issues to face and real self-evaluations that need to be done. It is always better to walk away than to hurt the students who trust you.

9) **Laugh!** Don't be afraid to do it when it involves you. Laugh with people not at them. Real learning can take place in a situation that is not always dead serious.

10) **Find a mentor.** You need someone who gives you the time to bounce ideas off of. You need someone who will tell you that you are either on the right track or completely off your rocker. You need someone who cares about you and is honest enough to tell you the truth.

You could see it in the eyes of certain students. They were passionate about what they were doing and it rubbed off on others around them.

You could certainly see it in the conductors. Jan Van der Roost, Paula Crider, Lorenzo Della Fonte, Brian Balmages, Mike Bankhead and Dr. Tim. Every moment they were working with the students or the directors, they showed the passion for their art. They did not take any short cuts. They used every moment that they had to get that last little concept across because they are truly passionate about what they do and they want others to catch that passion and feel it the same way. Spending time around them it was extra easy to see.

Some of the parents' eyes lit up as they waited in line. They would do whatever they could because they had nothing but the best in mind for their kids. They were truly passionate about what was being offered to them. They were there to support and encourage.

The directors, some passionate and it showed; others tired and it showed. So where do you fall in that spectrum. Look in the mirror because it is in the eyes!



Chapter Four

Rock...

Basic Pattern & Style

THE HISTORY OF ROCK:

Arguably the most popular drumming style, many new drummers are drawn to the drum set by famous drummers like Neil Peart (Rush) and Ringo Starr (Beatles). You may not know that rock has its roots in the 1960s and was derived from Blues, Swing, and R&B. Rock is a very diverse style with many variations and related styles.

THE ROCK FEEL:

The majority of rock tunes have a straight **eighth-note feel**. Unlike swing or jazz, the music is to be interpreted as written with eighth notes at the center of the groove.



THE ROCK FAMILY:

Find recordings of the following groups to hear a quality rock style: the Beatles, Led Zeppelin, Aerosmith, AC/DC, Jimi Hendrix, Korn, Rage Against the Machine, Primus, Rush, Queen, The Rolling Stones, The Who, and Van Halen.

THE ROCK TECHNIQUE:

Rock music is inherently fast and very driving. It is in your best interest to remain *relaxed* while playing. Remember to **breathe** while playing to stay focused and loose. Likewise, posture is crucial. Use a matched grip on the sticks. This will assist both your stamina and the ability to move freely between instruments.

Resist the temptation to play loud all the time. Think rather of the **relative dynamics** of each instrument. Rock music should have a loud bass & snare drum sound (*forte*) and a slightly softer hi-hat and ride cymbal sound (*mezzo piano*). Strive for balance rather than sheer volume.

**There are essentially three types of rock drumming:
8th Note Feel, 16th Note Feel, and Shuffle Feel**

(Have no fear, you'll soon see exercises in all three styles in the following pages!)



PLAYING IN A TASTEFUL ROCK STYLE:

HARNESS THE BACKBEAT: The *backbeat* is the driving snare drum part; it is the most crucial element of rock drumming.

- Almost always occurs on beats 2 and 4
- Play the snare with conviction – NO FEAR!!
- Check that your wrist motion is strong and not limp

RIMSHOTS THAT POP: The sudden sound of a rimshot is quintessential “rock” element - a great way to add more sound to your backbeat!

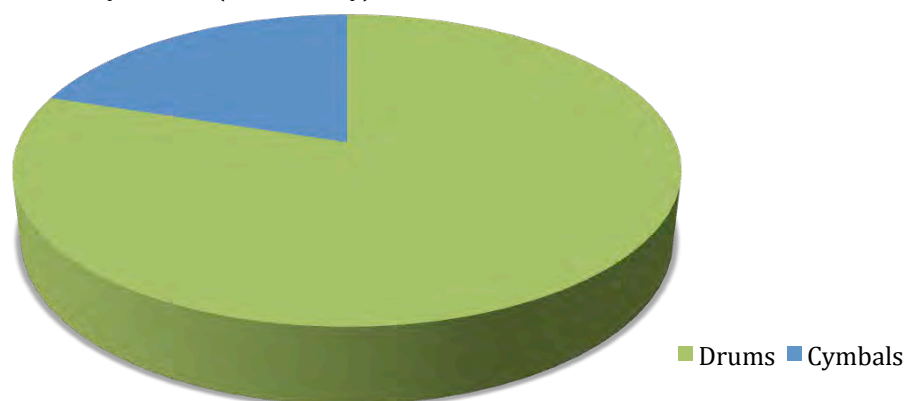
- As tip of stick hits the head, side of stick hits rim of drum (one sound – **not** a flam!)
- Creates more sound – the shell and head vibrate to fullest extent.

Q: My band director grimaces whenever I play rimshots – what gives?

A: Perhaps it is the quality of your rimshot that is causing discomfort. You’re probably working too hard and playing your rimshots too forcefully. Remember, physics tells us that the snare’s sound is deepest when struck directly in the center of the head. If you play a rimshot and strike in the center, it is sometimes too much. By striking closer to the edge, your rimshot will instantly become louder because more overtones are revealed. This allows you to change the *timbre* of your playing without having to work *harder*. Experiment with various striking zones to find the rimshot color that works best for you (and your band director!) ☺

Rock Drumming

- **Think from the “bottom.”** Rock beats are driven by the drums (bass & snare).
- **Try removing the cymbals while practicing to make sure the drums stay in time.**
- **Proportionally, 80 percent of your rock style music-making is on the drums, 20 percent on the cymbals.** (Shaunessy)



Practice Exercises

The Following Studies Progress from Simple to Difficult: Students should begin with the first study on each page, repeat the groove until confident, then progress in a chronological manner. Don't forget—it is a good idea to isolate each hand/foot separately when first learning a groove to check for accuracy.

LEVEL
ONE:
8th
Note
Feel

1. RIDE CYMBAL

2. RIDE CYMBAL
BASS DRUM

3. RIDE CYMBAL
BASS DRUM


4. RIDE CYMBAL
BASS DRUM

5. RIDE CYMBAL
BASS DRUM

6. RIDE CYMBAL
BASS DRUM

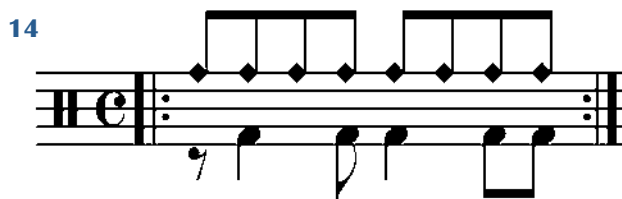
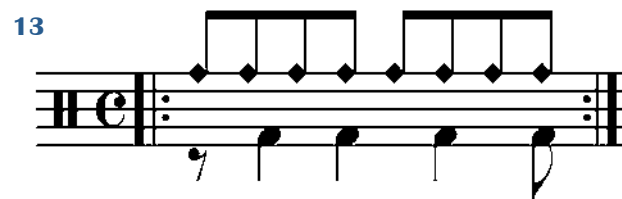
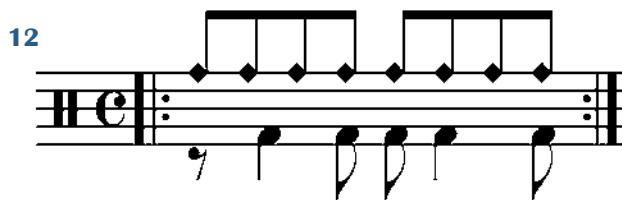
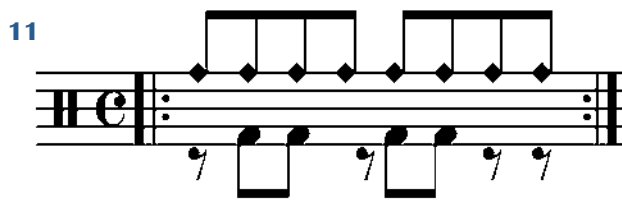
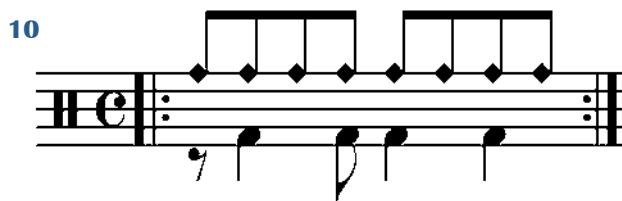
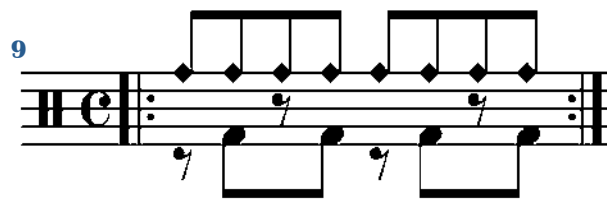
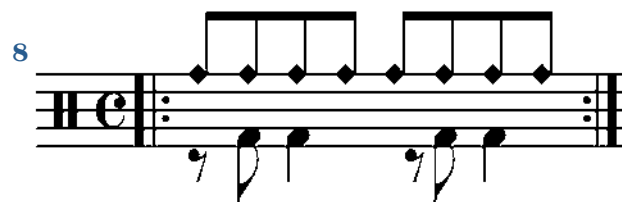
7. RIDE CYMBAL
BASS DRUM

Play all rock
eighth notes
STRAIGHT,
not "swung"

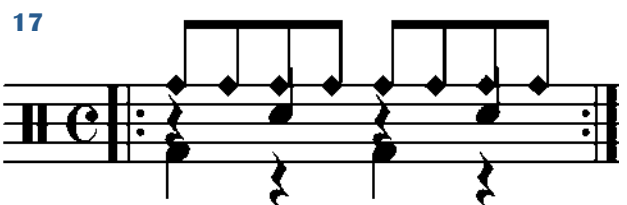
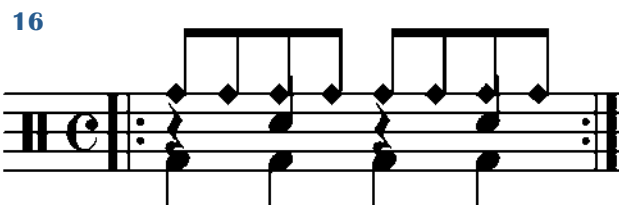
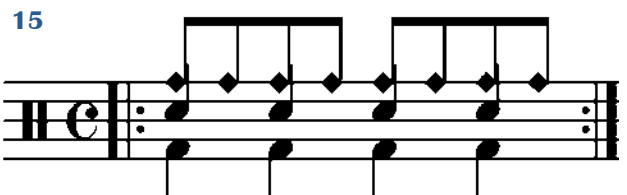

This page focuses
on a steady eighth
note beat in the
ride cymbal with
variations in bass
drum rhythm. Watch
the bottom stems
carefully!

LEVEL TWO: 8th Note Feel

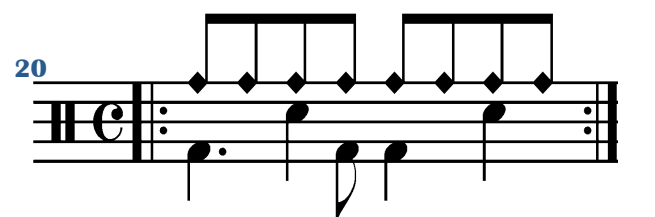
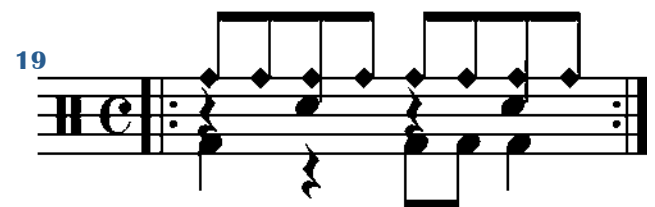
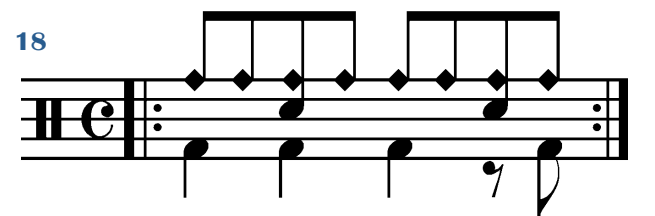
These patterns involve eighth notes 'off the beat' in the bass drum against straight eighths in the ride. Tricky!



Now, let's add SNARE DRUM with simple quarter notes in the drums!



Ready for some more advanced three-instrument patterns?



**LEVEL
THREE:
16th Note
Feel**

16th Note Feel: Despite your first assumption about the name, generally rock tunes in this style are **SLOWER** than tunes in 8th Note Feel. The difference between the two styles is now the cymbal (hi-hat OR ride) is using the 16th note as the smallest subdivision. The snare still provides stability on beats 2 and 4.

21

22

23

Notice the snare and bass drums behave identically here as in the 8th Note Feel! All you do is add 16th notes in the cymbal – SIMPLE!

Fast 16th Note Feel?

If you do have to play a 16th Note Feel in a fast tempo, try this cymbal sticking to assist! Notice in this example, it's recommended to strike the snare with your **RIGHT** hand.

R L R L R L R L R L R L R L R L

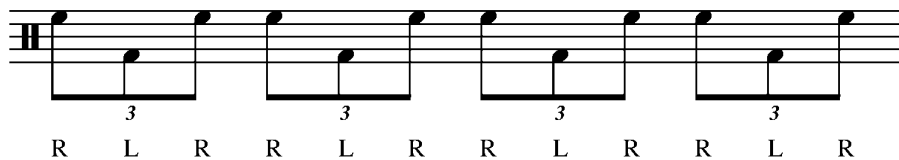
Ready for MORE?

Use accents to make your playing more exciting! Here are a few suggestions for hi-hat cymbal accent patterns that work well in rock.

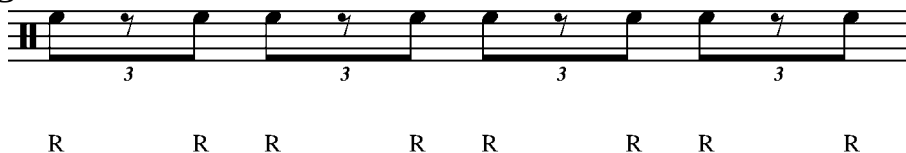
LEVEL FOUR: Shuffle Feel

Not heard as often today as in years past, the **Shuffle Feel** is a helpful to learn if you are interested in performing rock music of the late 1960's and early 1970's. This pattern is also prevalent in country music. This is one of the few rock styles that divide the beat into three equal portions – **TRIPLETS** – causing the shuffle to feel like a jazz or swing-style tune.

Before we learn a pattern, practice the basic triplet feel. Use any two instruments, but make sure to follow the sticking!



Next, omit the Left hand part – this broken triplet pattern is the basis of shuffle. Usually the rock shuffle includes this pattern in the cymbals. Practice varying speeds & try playing on the bass drum as well.

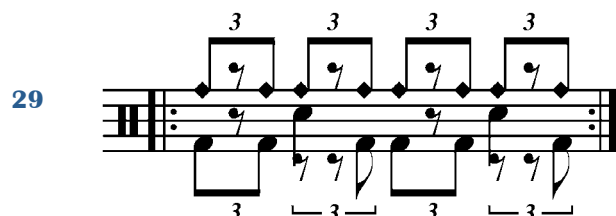
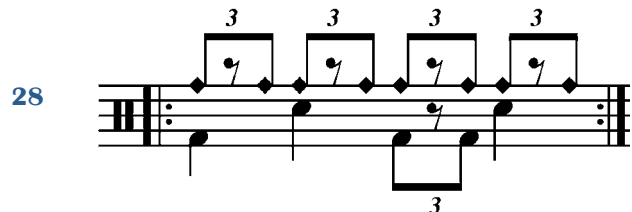
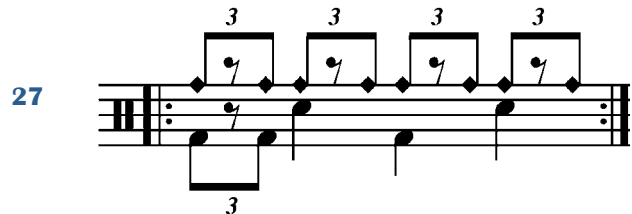
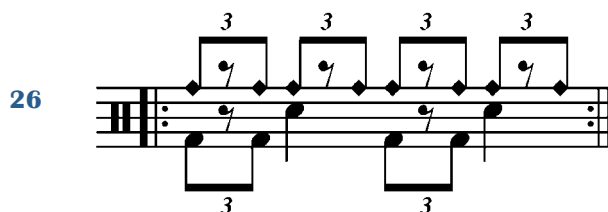
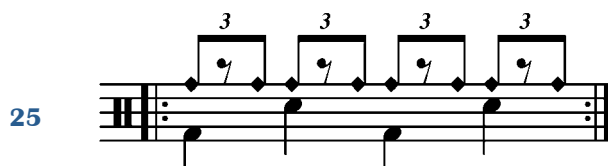
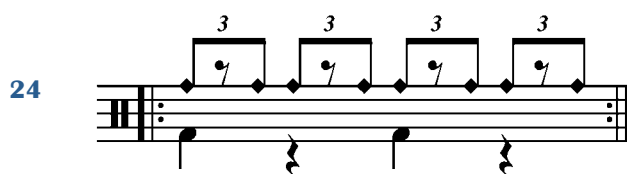


**Suggested
Listening:**

Midnight Stroll,
Robert Cray

Popular rock shuffles:

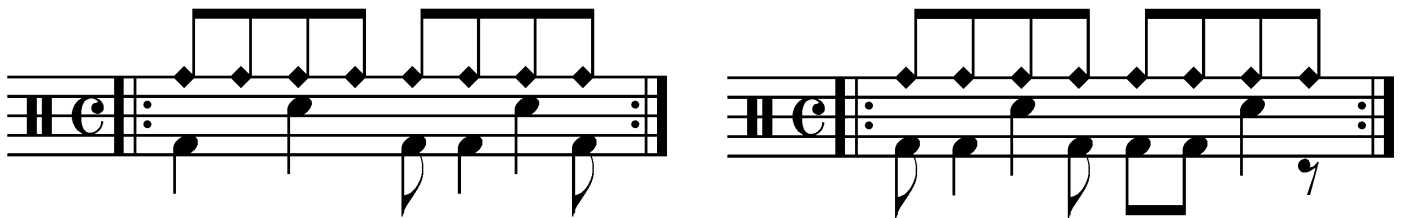
You can choose to play the top (triplet) line on either hi-hat or ride cymbal!



More Advanced

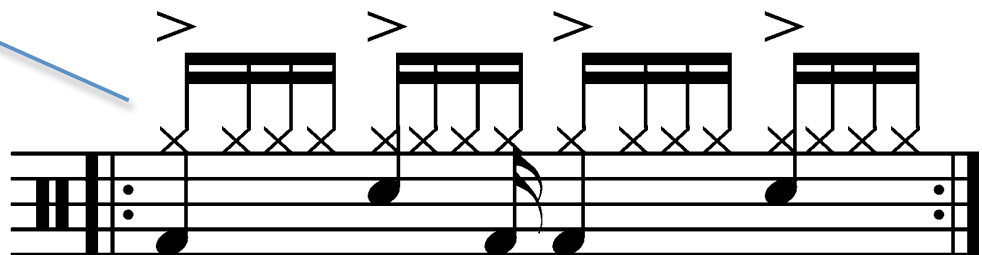
Good luck with some of the most advanced drumming patterns. Remember, before you should attempt these grooves, be sure you've truly mastered the exercises on the previous pages of this chapter! Experiment with variations – ride vs. hi-hat, etc.

Advanced 8th Note Rock Feel

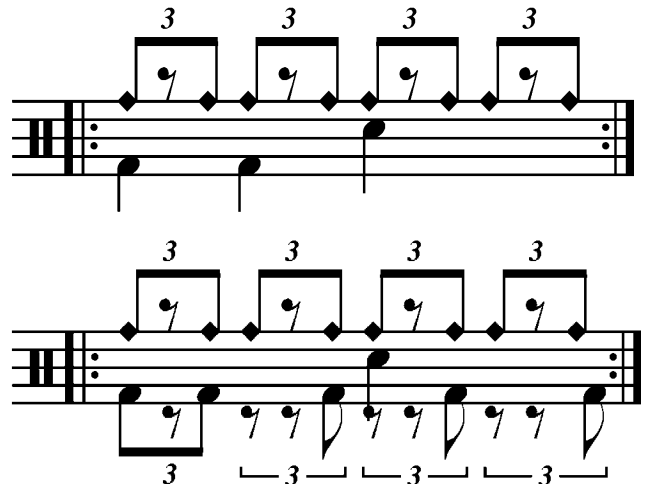
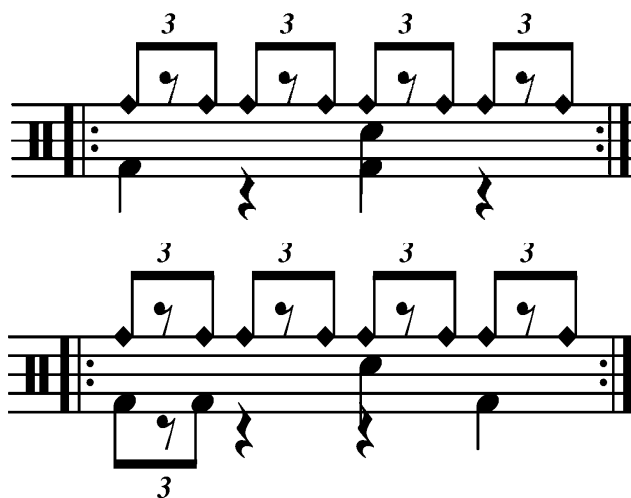


Advanced 16th Note (Half-Time) Rock Feel

Hi-Hat: Don't forget about the cool variations in accents suggested in Level 3 of this chapter!

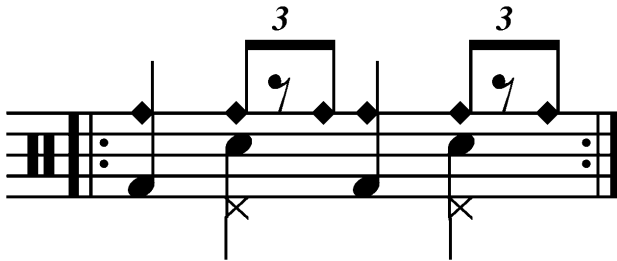


Advanced (Half-Time) Shuffle Rock Feel



Keep practicing!

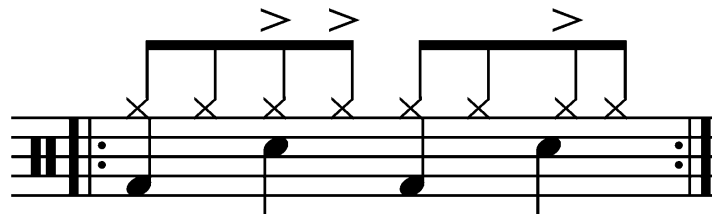
Rockabilly



This early rock groove features hi-hat (with foot) and a jazz ride cymbal rhythm. See Chapter 3 for help playing this pattern.

"Mersey" Beat

Just one of many rock influences brought over from England, this groove is a trademark of Cliff Richards. This is the perfect beat for American surfer rock.

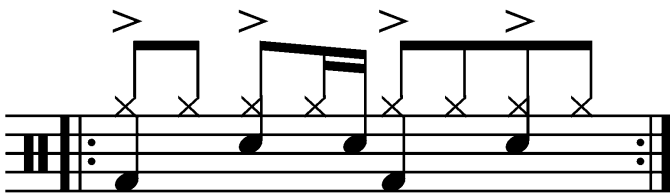


**Suggested
Listening:**

Wipeout!
The Surfaris

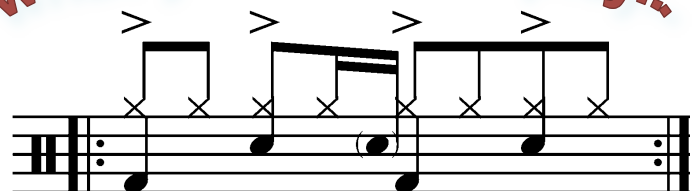
Variations in the Snare

When the snare plays anything other than counts 2 & 4, it is generally considered a "ghost" note and should be played very softly in context. Many times this will NOT be notated in the chart, but implied.



what you might see...

what you should play...





Chapter Five

Latin & Afro-Cuban...

Basic Pattern & Style

AFRO-CUBAN: Bolero Cha-cha Mambo Nanigo Guaguanco Mozambique Conga Cascara Danzon Pilon	BRAZILIAN: Samba Bossa nova	CARIBBEAN: Reggae Ska Rockers/Funk Soca Calypso
	PUERTO RICAN: Bomba Plena	

SO MUCH TO EXPLORE!
 To learn more about the many cool grooves listed here, check out "The Drummer's Bible" by Mick Berry & Jason Gianni

The Clave Rhythm – this is the primary distinguishing factor in almost all Afro-Cuban music. The word *clave* translates to "key" in Spanish, like the key on a piano. *Claves* are also a type of percussion instrument (which often play the clave rhythm), so be aware this word has two separate meanings!



The 2's and 3's refer to the **NUMBER** of notes per measure – very easy to identify!

Son and *Rumba* claves differ only in the placement of the final note of the "3" measure.

The 6/8 Clave: May appear written either of these two ways:



Notice! The pattern now fits inside **ONE** measure – this is frequently seen in the cowbell part of drumset charts.



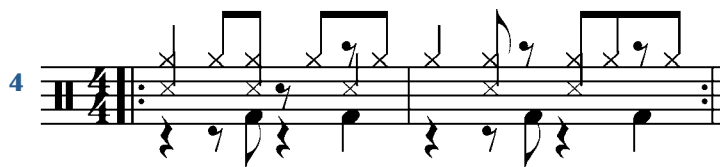
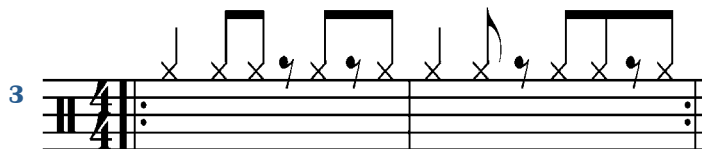
Practice Exercises

LEVEL ONE: Cascara

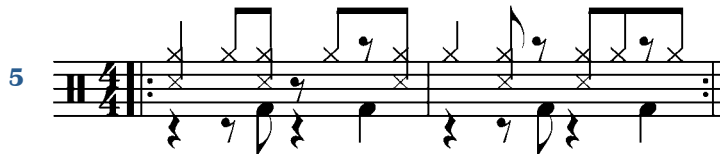
Using the Clave Rhythm:

The Cascara is a pattern that is heard often with timbales, but there are two powerful drumset grooves that are versatile and user-friendly. (There are many grooves that include a clave, this is just one possibility!) Exercises #1-4 will guide you through a Cascara with a 3-2 Son Clave. For fun, you may choose to play the snare rim click on a mounted woodblock, if one is available.

**START
HERE**



Cascara with a 3-2 Rumba Clave



The Process:

1. Start a 3-2 Son Clave with snare rim clicks

2. Add a repetitive "Tumbao" pattern in the bass drum

3. Practice just the hi-hat (or ride cymbal) part – it is essentially filling in the gaps.

4. Assemble all three voices. You have it mastered!

Flip it! Any 3-2 clave pattern can be flipped to create a 2-3 pattern! This can create neat variations to any clave-based groove.

LEVEL TWO: Cha-Cha

The Cha-Cha

Here is a popular dance from the Afro-Cuban/Salsa tradition. Exercises #6-9 walk you through the basic groove. Using a cowbell is almost required – the repetitive sound is actually nicknamed “Cha bell” by many drummers. The bass drum & high tom act a conga player – the sonority is crucial. Cha-cha tempo is traditionally around 110 bpm.

6 Cow Bell & Hi-Hat

7 Add Bass Drum

8 Snare (or rim click) on beat 2

9 Add the High Tom and you've played a Cha-Cha!

10

Exercise #10 is a variation of the Cha-Cha that is ideal if you are playing with a conga player – it prevents you from covering up the conga sound.

Exercise #11 is helpful if you do not have a cowbell. The snare plays rim clicks on all four counts – this simulates the cowbell's role in the Cha-Cha.

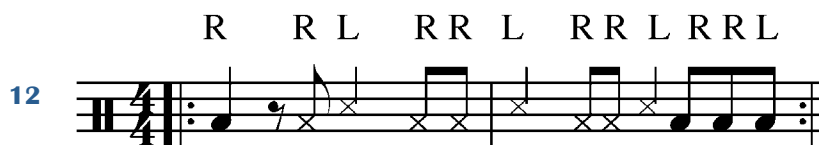
11



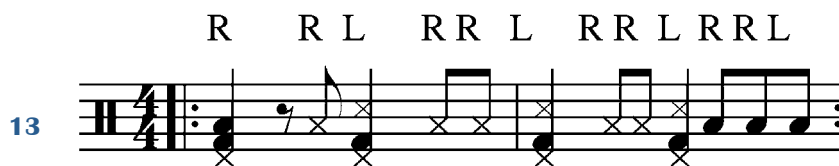
LEVEL THREE: Merengue

The **Merengue** is a groove that dates back to African (slave) immigrants in the Dominican Republic. Unbelievably, it melds the traditions of African dance with the French Minuet! There is a challenging sticking pattern between the tom and the snare. Watch the differences in note heads to know whether the tom is playing on the head or on the rim.

This is a
very fast
groove -
about
240
bpm!



Isolate the
floor tom and
the snare first.

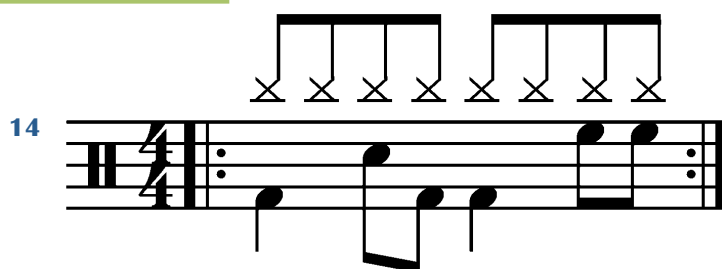


Bass drum &
hi-hat (foot)
are easy now!

Standard Latin Rock

LEVEL FOUR: Latin Rock

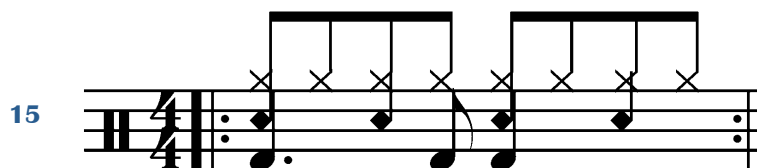
Latin Rock translates the feel of Afro-Cuban and Brazilian music into a Rock vocabulary. It is often a simplified version of many Afro-Cuban grooves. The reason behind this is that typically there are more instruments competing for the sonic space. If you are playing in a smaller group, you have more freedom to expand upon the basic patterns presented here.



Play the straight
eighth notes on
either cowbell or
ride cymbal.

Suggested
Listening:


Tequila!
The Champs



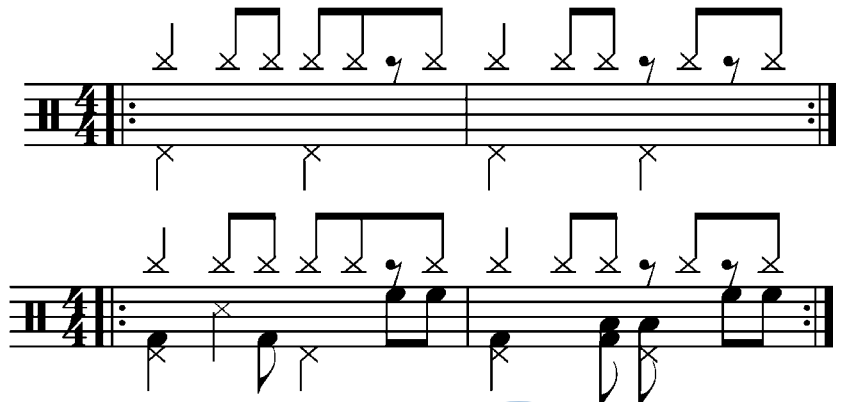
Use your left hand to
play cowbell for
straight quarter
notes rather than
the snare

More Advanced

Mambo Latin Rock

Start with just the cowbell
(or ride) and the hi-hat.

Then add both low and
high toms, a snare rim
click and the bass drum

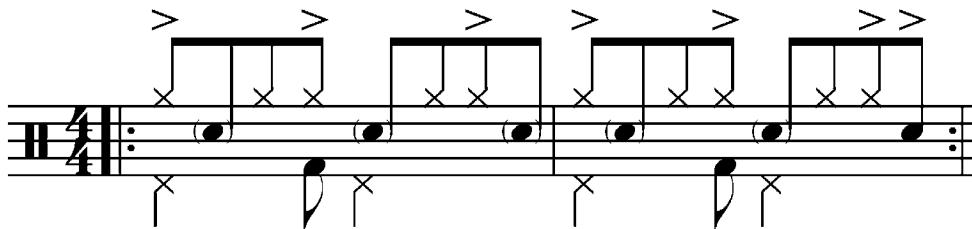


**Suggested
Listening:**

Manteca
Dizzy Gillespie

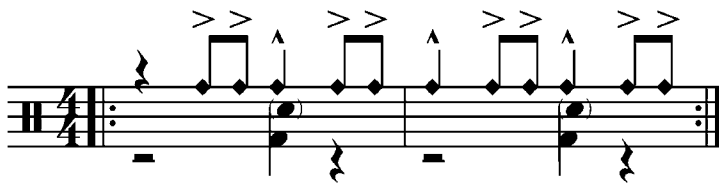
Bomba

This style is the trademark groove of Puerto Rico. Further back, this type of rhythm is probably derived from 16th century dances in Ghana. The repetitive bass drum pattern and very distinctive cowbell (or ride cymbal) pattern are crucial



**Beware the snare – all ghost notes EXCEPT the
very last note of the groove!**

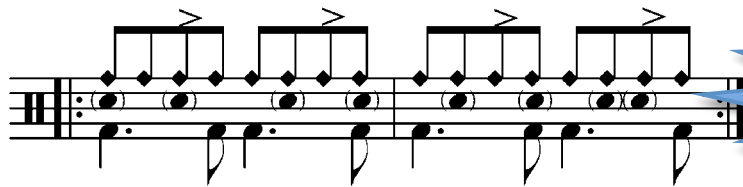
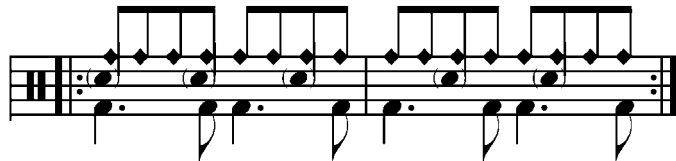
MORE FUN WORLD GROOVES...



Reggae (One-Drop)

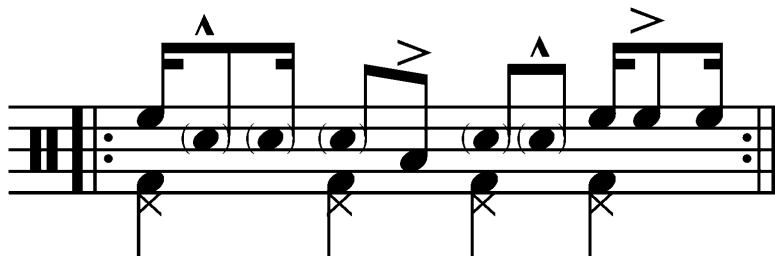
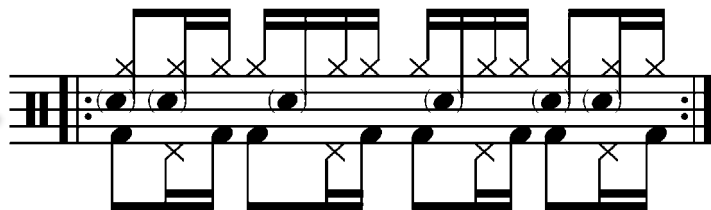
Ride cymbal played in swing style.

Bossa Nova



Slow/Medium Samba

Fast Samba



Caribbean Calypso



Chapter Six

Improvisation...

Reading a Chart

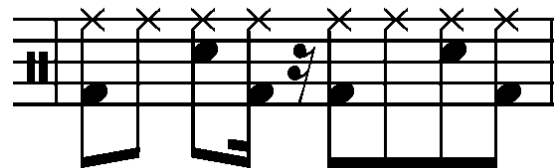
THE CHART

Though technically “written music,” the chart is a system of shorthand for drummers – it generally is more of a roadmap than an actual part. Learning to read a chart can be a daunting task for a musician who is accustomed to standard music notation. Drum charts often take for granted that the player already understands the groove that is necessary for the style of music. (Usually this is clearly identified by tempo or style suggestions in upper left corner of the sheet music.)

SHOWN ON THE PAGE:



IMPLIED:

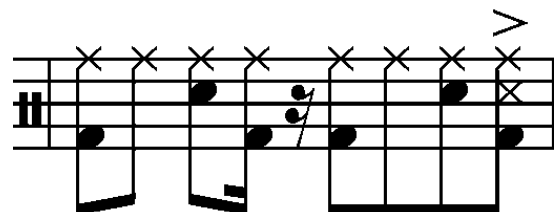


Once you’ve established your groove, you will come across “hit” or “punch” figures that the composer has notated. These are printed to help you understand what the band is playing at any given moment, and to assist you in accentuated the musical line.

SHOWN ON THE PAGE:



IMPLIED:



“Hits and punches usually occur during light ensemble, soli or background sections and may be played as part of the on going beat pattern. Kicks, fills and set-ups occur during large tutti or shout sections... Keep in mind that your job is to enhance, support and “set-up” ensemble entrances... Good set-ups will make the ensemble entrances powerful, clear and precise. A bad set-up may cause a “train wreck”. All kicks, fills, set-ups, punches and hits should be IN THE STYLE of the music you are playing (no heavy metal fills for a Duke Ellington chart) and executed with solid time and a good feel.”

-Dr. Sherrie Maricle, *An Introduction to Jazz and Big Band Drumming*

Beyond the Chart

NO CHART? NO PROBLEM! Professional drummers should be comfortable sitting down with an ensemble and “jamming” – playing without music! Have no fear, you can develop this skill with some knowledge and practice.

First and Foremost

A good drummer must be capable of holding steady time and *complementing* the musical style of the ensemble. Getting your playing to groove effectively is the goal at first. This alone is the mark of a successful drum set player.
When in doubt – keep it simple!

The Second Step

The mark of a *musical* and *innovative* drummer is discerning creativity. This means to cease thinking primarily about your drum part and begin considering your **ROLE** in the music. The versatile musician regards the structure and form of the music, the parts of the other musicians, and the rhythmic/melodic/dynamic traits of the specific tune that is being played.

This is a big job, and obviously takes a lot of time (years!) to perfect. Here are a few tried-and-true hints to help you succeed at this upper level drumming technique.

1. The Form (Structure) of the Piece

- a. Introduction – usually 2-8 measures at the very beginning of the song that may or may not introduce melodic material.
- b. Verse – the “story” – main melody or lyrics. Most songs have 3 or 4 verses and each verse typically is 8-16 measures in length. Generally the verse is quieter than the other sections of the song.
- c. Chorus – directly follows the verse and should be the most memorable part of the piece. Sometimes called the “hook,” the chorus is generally between 8-16 measures in length and it may repeat several times during the course of the piece. The melody is the most important element during the chorus, and generally dynamics soar here!

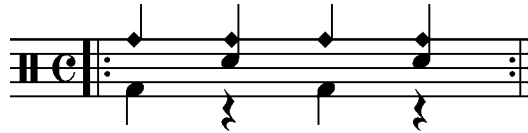
- d. Bridge – optional, but very common. The bridge often shifts key signature, feel, or style. It typically comes after the 2nd or 3rd chorus and may include instrument solos. The bridge may be louder than the rest of the song, and can vary in length from 4-16+ measures.

2. The FEEL of the Piece

- a. Meter– does the piece rely mostly on straight or triplets rhythms?
- b. Subdivisions – do the parts include lots of 8th notes or 16th notes?
- c. Regular or half-time feel?
- d. Phrases – how long are the melodic phrases – 4 or 8 measures?

3. Fitting your Style to the Music

- a. Pick a groove – this is best done after hearing the piece. If you're not sure of the style, try this rhythm (the Classic Two-Beat) at first:



- b. Fills – great for marking the transitions between verses & choruses. More on these a bit later.... ☺
- c. Listening – crucial. Find recordings of respected drummers and imitate! Also, try recording yourself and your ensemble during rehearsals. Listen critically – are your drum parts fitting the rest of the band or do you cover up the important voices with your fills?

4. Incorporating YOUR Personality

- a. There is no other drummer quite like you! Find a few embellishments that you are capable of performing well and stick to these. Don't try every texture under the sun during each song – while this may be fun for you, it's not helpful for the listener and your band mates will tire of the modifications they have to make due to your inconsistencies!
- b. The Drum Set Palette – endless possibilities
 - i. Bass Drum – can your ensemble handle more bass drum or less? Are you matching the bass players style?
 - ii. Snare – Are you going to remain mostly on the backbeat or does the musical style allow experimentation here?
 - iii. Cymbals – Ride or Hi-hat? Remember hi-hat is great during the quieter sections of the piece, while ride is perfect for a driving chorus. Are your band mates playing with a staccato style (try a closed hi-hat) or a smooth legato style (perhaps more ride).
 - iv. Toms – Fills and Kicks are a great opportunity to use your high and low toms – they are great for establishing a “melody” in your playing!



Thinking of Texture

Fills & Kicks

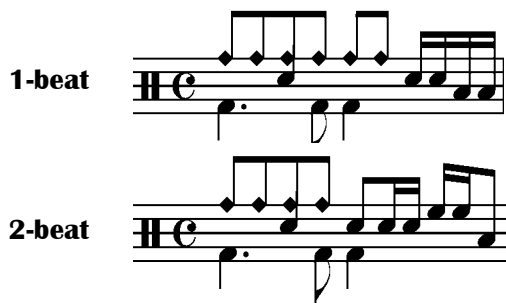
- A **Fill** (sometimes called a *Set-Up*) on the drum set is complete break from the main groove. It requires the drummer to stop playing the “beat” and improvise for several beats (usually 1 to 4). Fills are more dramatic and powerful than licks, but must be used with discretion.
- A **Kick** (sometimes called a *Lick*) is a one or two-note embellishment added to the groove. The drummer must continue the main rhythmic groove already established and simply add a note or emphasis to a note. This is usually done to accentuate the melody line or to preface a fill.

Fill Concepts – Straight Eighths

If this is your selected groove:

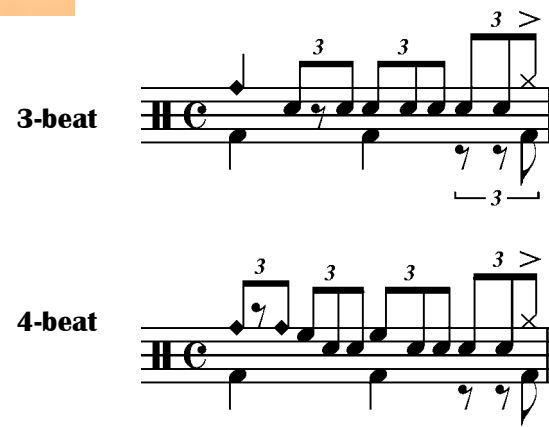
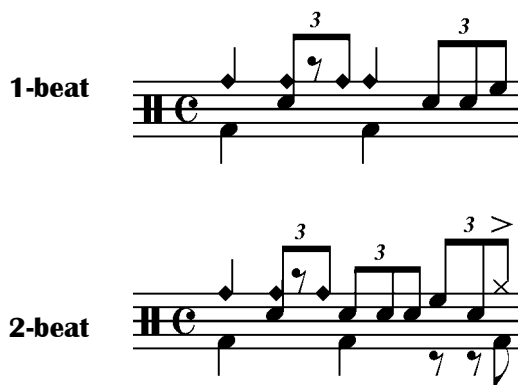


Decide how many beats you want to use up in creating your fill. Some options for 1, 2, 3, and 4-beat fills are shown below. (There are many more possibilities!)



Fill Concepts – Triplet Feel

If this is your selected groove:

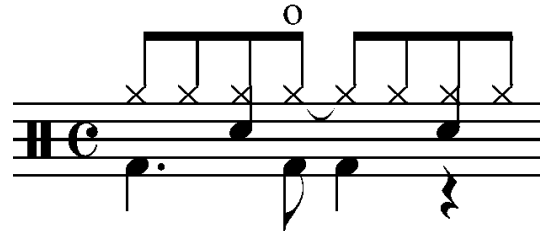


Kick Concepts – Straight Eighths



We'll use the same example as before!

The intention of using a kick is to enhance and complement what the other musicians are playing in a SIMPLE manner. If you know that the melody includes an important note on the “and of 2” here is a nice lick incorporating your hi-hat.

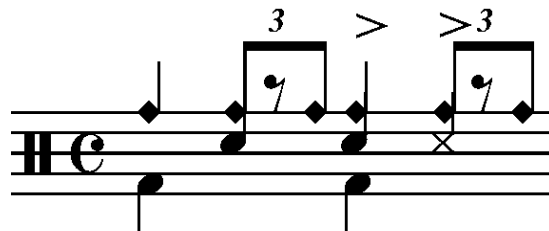


Kick Concepts – Triplet Feel



We'll use the same example as before!

A kick in triplet feel is the same concept – use what you know about the piece to enhance the ensemble's playing. Let's pretend the trumpets in your jazz band have big accented quarter notes in the last two beats of the measure. This kick could work well:



Kicks are simple variations on the regular groove that enhance the overall sound of the piece. They are inherently simpler than fills – do not make too much out of the kick!



Other Considerations

As you consider the texture and style of the piece, you may want to incorporate other neat elements into your playing. Here is some good advice about those “extras.”

SYNCOPIATION

- Adds space to your fill.
- Remember, the rests in music are just as important as the notes – silence can be a very effective and dramatic musical tool!
- Also, includes accenting traditionally “non-accented” notes in a pattern.

ROLLS

- Use sparingly!
- Most contemporary music styles do not include rolls in the drum set parts.
- Remember, dynamic contrast can make any effect more exciting and tasteful. Every note (or roll) needs to move somewhere.

MELODIC PLAYING


- Though the instruments in the drum set are thought of as “non-melodic” you can utilize the contrast between high and low sounds to emphasize a melody.
- Try to keep each beat primarily one sound – not every 16th note should alter tessitura. Have a home-base sound for each beat.
- Cluttered Melody:



- Better Melody Choice:







EXTENSIVE DRUM SOLOS

- Drum solos should be played expressively with awareness of the style of the piece.
 - Try to emphasize the downbeat of chord progressions – especially if the bass (or other instruments) are playing under your solo.
 - Play in the context of the style of the piece – don’t change meter and feel completely!
 - Play AROUND the groove. Obviously the main groove doesn’t need to be present at all times – that defeats the purpose of the solo – but make sure the principal groove elements are still present.
 - Experiment with accents in different parts of the measure or beat – so many possibilities without too much thinking!
- 

More Resources

These symbols appear on the following pages to help you determine which texts will suit your needs. ISBN's are included to assist you in ordering these texts at your local bookstore or music shop.

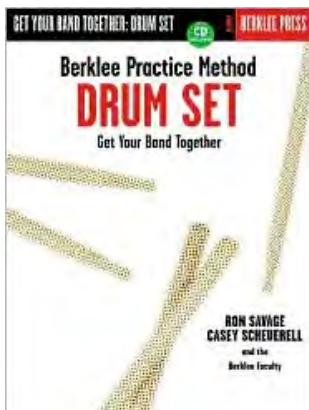
B	Beginning Level/Rudimentary Skills	R	Emphasis on Rock Drumming
I	Intermediate Level	J	Emphasis on Jazz/Swing Drumming
A	Advanced Level Drummers	L	Emphasis on Latin Drumming
	Maintenance/Equipment Information		Historical/Cultural Reference
	Multi-Media Companion (CD/DVD/etc)		
	Rhythm Instruction & Grooves		



DRUM HARDWARE by Andy Doerschuk

- Purchasing and maintaining your drum set is an important investment; this reference book offers some valuable advice from professional drummers.
- Great for beginners looking to select the best hardware components or advanced musicians striving to enhance playing style.
- Author is also the editor of *DRUM!* Magazine
- Published by Hal Leonard Corporation, July 1995
- Hardcover, 72 pages
- ISBN-13: 9780793543304

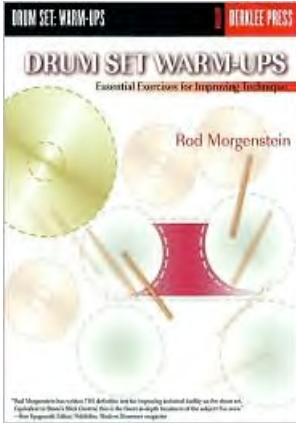
B **I** **A** 



DRUM SET: GET YOUR BAND TOGETHER, by Ron Savage, Casey Scheuerell, and the Berklee Faculty

- Interested in starting or playing in a rock band? Learn how to listen critically, interact with fellow musicians, and respond creatively.
- Focuses on tasteful playing techniques, music reading, practice/performance etiquette, and improvisation.
- Play-along CD reinforces correct practice.
- Published by Berklee Press Publications, January 2001
- Hardcover, 104 pages
- ISBN-13: 9780634006524

B   **R**



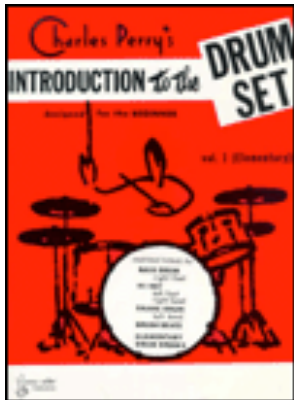
DRUM SET WARM-UPS, by Rod Morgenstein

- Just as wind and string performers use exercises to prepare for a performance, the drummer should also have some tried-and-true warm ups. Many percussionists forget the importance of this and sacrifice their health and
- Holistic approach will improve technique, speed, rhythmic accuracy, independence, dexterity, and overall endurance.
- Published by Berklee Press Publications, December 2000
- Paperback, 96 pages
- ISBN-13: 9780634009655

B

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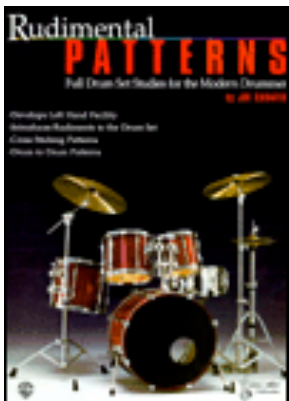
INTRODUCTION TO THE DRUM SET, by Charles Perry

- This is a straightforward beginning method to jazz drumming.
- Emphasis is on technique development.
- Published by Warner Brothers Publications, March 1985
- Paperback
- ISBN-13: 9780769234731

B



J



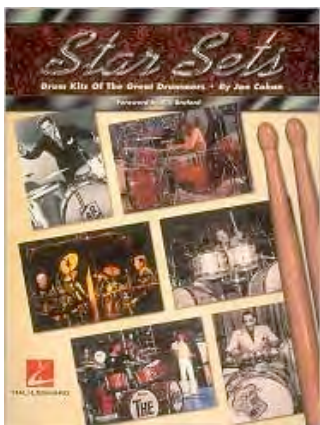
RUDIMENTAL PATTERNS, by Joe Cusatis

- Subtitled “Full Drum Set Studies for the Modern Drummer”
- Incorporates traditional snare rudiments into drum set practice patterns, facilitating cross sticking and drum-to-drum patterns. Excellent link for a student who is also proficient on solo snare (or hoping to improve!)
- Improves sticking coordination, awareness of the drums, and improvisational vocabulary.
- Published by Warner Brothers Publications, March 2000
- Paperback
- ISBN-13: 9780969234755

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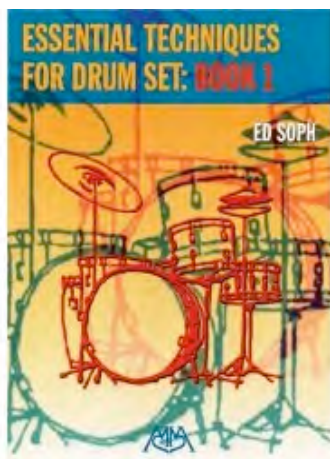
STAR SETS: DRUM KITS OF THE GREAT DRUMMERS, by Jon Cohan

- Carefully-researched book showcasing the equipment used by over forty drumming stars spanning seven decades of music history.
- Emphasis on Rock, Jazz, and Popular music stars
- Diagram comparing brands, specifications, and custom aspects of famous drum kits.
- Published by Hal Leonard, January 1995
- Paperback, 135 pages
- ISBN-13: 9780793534890



R

J



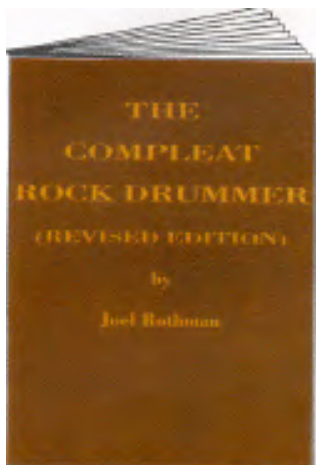
ESSENTIAL TECHNIQUES FOR DRUM SET, by Ed Soph

- Comprehensive method for drummers of all levels.
- Practical approaches assist with technical and creative aspects of drumming.
- Very helpful approach to teaching triplet rhythm patterns for each limb.
- Author is a professor at University of North Texas and noted pedagogue.
- Published by Meredith Music, March 2000
- Paperback, 40 pages
- ISBN-13: 978-0634029400

B

I

A



THE COMPLEAT ROCK DRUMMER, by Joel Rothman

- Literally thousands of practice exercises, clearly notated.
- Cumulative learning format—each progressive page becomes more complicated in rhythm & coordination.
- Assumes the drummer is able to read music and understands technique to some degree. Few explanations; mostly just notation.
- Incorporates rolls, mixed meters, duets, syncopation, and ad lib fills.
- Published by J. R. Publications, 1973
- Hardcover, 536 pages
- ISBN 0-913952-01-X

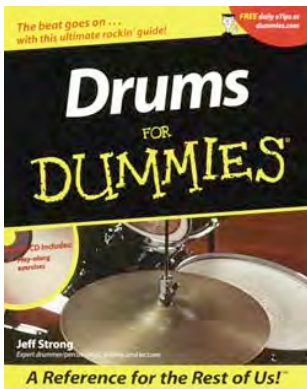
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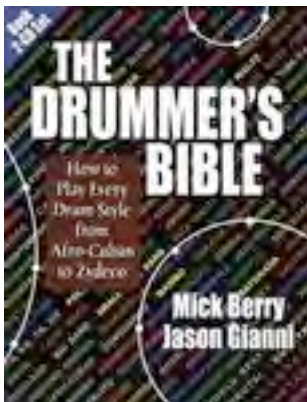
R



Drums for Dummies, by Jeff Strong

- Easy to understand overview of all percussion instruments & playing techniques, with two longest chapters devoted to drum set.
- Excellent pictures of hand positions, playing techniques, and equipment.
- Explanation of rhythm notation – accompanying CD is extremely helpful tool for beginners.
- Suggestions for good recordings, quality equipment, maintenance, and creative improvisation
- Published by Wiley Publishing, 2001
- Softcover, 322 pages
- ISBN 0-7645-5357-7

B I    R J L



The Drummer's Bible, by Mick Berry & Jason Gianni

- Glossary of nearly every known drum groove! Each groove is written out clearly with explanation on techniques and style inherent to each.
- 2-CD accompaniment plays EVERY groove in the book.
- Brief history and pedigree of the various styles.
- Suggestions for quality recordings and other resources.
- Published by See Sharp Press, 2004
- Softcover, 181 pages
- ISBN 978-1-884365-32-4

I A    R J L



Creative Timekeeping, by Rick Mattingly

- Intensive focus on jazz and swing style playing.
- Great coordination patterns and warm ups for beginner thru advanced.
- Develops independence and challenges the player to think outside the traditional “ching-ching-a-ling” ride cymbal part.
- Rhythms start simple and get VERY advanced by end of book.
- Published by Hal Leonard Corporation, 1992
- Softcover, 64 pages
- ISBN 0-7935-1951-9

B I A  J

Without a doubt one of the greatest tools a drummer can possess is the ability to play with a relaxed and controlled sound. The pathway to this goal is through rudiments – sticking patterns initially used by military bands. You will find that studying the 40 essential rudiments is a priceless asset to drum set technique. The rudiments are the foundation of all drumming – regardless of where you live or what you play!

- **FREE PLAY-ALONG TUTORIALS ON THE WEB!**
<http://www.vicfirth.com/education/rudiments.html>
- **COOL RUDIMENT POSTER** – Simply contact the Vic Firth merchandising coordinator for this practical resource. Also available – **Essential Grooves Poster** – specifically for drum set!

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16th note rock patterns

Half-time beats

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PROCESSION ET HYMN

HYMN

Maestoso ♩=84

Igor SAVINOV

Score for **PROCESSION ET HYMN** by Igor SAVINOV. The score is in common time (C) and marked **Maestoso** with a tempo of ♩=84. The key signature is one flat (Bb).

Instrumentation:

- Piccolo
- 2 Flutes
- 2 Oboes
- Piccolo Clarinet
- 3 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- 2 Alto Saxophones
- Tenor Saxophone
- Baritone Saxophone
- 3 Horns in F
- 3 Trumpets in Bb
- 3 Trombones
- 3 Cornets
- 2 Baritones
- 2 Tubas
- Timpani
- Snare Drum
- Cymbals
- Bass Drum

The score is written for a full symphony orchestra and includes dynamic markings such as **f** (forte) and **a2** (second octave). The percussion section includes Timpani, Snare Drum, Cymbals, and Bass Drum.

E

7

Picc.

Fl.

Ob.

P.Cl.

Cl.

B.Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn.

Tpt.

Tbn.

Cnt.

Bar.

Tba.

Timp.

S.Dr.

Cym.

B.Dr.

mp

f

mf

mf

12

Picc.

Fl.

Ob.

P.Cl.

Cl.

B.Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn.

Tpt.

Tbn.

Cnt.

Bar.

Tba.

Timp.

S.Dr.

Cym.
B.Dr.

mp

f

3

F

17

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

P.Cl. *ff* *mf* div.

Cl. *ff* *mf*

B.Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sx. *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff* *mf*

Tbn. *ff* *mf*

Cnt. *ff* *mf*

Bar. *ff* *mf*

Tba. *ff* *mf*

Timp.

S.Dr.

Cym. *ff* *mf*

B.Dr.

21

Picc. *p* *cresc.*
 Fl. *p* *cresc.*
 Ob. *p* *cresc.*
 P.Cl. *p* *cresc.*
 Cl. *p* *cresc.*
 B.Cl. *p* *cresc.*
 Bsn. *p* *cresc.*
 A. Sx. *p* *cresc.*
 T. Sx. *p* *cresc.*
 B. Sx. *p* *cresc.*
 Hn. *p* *cresc.*
 Tpt. *p* *cresc.*
 Tbn. *p* *cresc.*
 Cnt. *p* *cresc.*
 Bar. *p* *cresc.*
 Tba. *p* *cresc.*
 Timp. *p* *mf*
 S.Dr. *mp* *cresc.*
 Cym. *mp* *mf*
 B.Dr. *mp* *mf*

rit.

a tempo

25 **G**

Picc. *f*

Fl. *f*

Ob. *f*

P.Cl. *f*

Cl. *f*

B.Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* *mp* *f*

Hn. *f*

Tpt. *f*

Tbn. *f* *mp* *f*

Cnt. *f*

Bar. *f*

Tba. *f* *mp* *f*

Timp. *fp* *fp* *fp* *f*

S.Dr. *f*

Cym. B.Dr. *f* *mp*

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Piccolo

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Piccolo part of the Hymn section consists of six staves of music. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte), *p* (piano), and *sub. mp* (sub-mezzo-piano). The score includes several fermatas and a crescendo. There are also markings for 'rit.' (ritardando) and 'poco rit.' (poco ritardando). The letters E, F, and G are placed in boxes above the staves at measures 6, 12, and 24 respectively. The piece ends with a double bar line at measure 30.

6 **E**

12 **F**

18 *mf* *p* *cresc.*

24 **G** *f* *rit.* *a tempo*

30 *sub. mp* *cresc. molto* *ff*

Flute 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩ = 84

f

E

F

ff

mf **p** *cresc.*

G **f** *rit.* *a tempo*

sub. mp *cresc. molto* **ff**

poco rit.

Flute 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for Flute 2, titled "HYMN" by Igor Savinov, is presented in a single staff with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Maestoso" with a metronome marking of 84 quarter notes per minute. The score consists of 30 measures, divided into six systems of five measures each. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings of *mf* (mezzo-forte), *p* (piano), and *sub. mp* (sub-mezzo-piano). The score includes various musical notations such as slurs, ties, and accents. Specific notes are highlighted with boxes and labeled with letters: E (measure 7), F (measure 13), and G (measure 25). The tempo changes from "Maestoso" to "a tempo" at measure 25 and back to "poco rit." at measure 30. The score ends with a double bar line at measure 30.

Measures 1-5: *f*

Measure 6: *f*

Measure 7: *E*

Measures 8-12: *f*

Measure 13: *F*

Measures 14-17: *ff*

Measures 18-24: *mf* *p* *cresc.*

Measure 25: *G*

Measures 26-29: *f* *rit.* *a tempo*

Measures 30-30: *poco rit.* *sub. mp* *cresc. molto* *ff*

Oboe 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

7 **E**

13 **F**

ff

19 *mf* *p* *cresc.*

25 **G** *f* *rit.* *a tempo*

30 *sub.mp* *cresc. molto* *poco rit.* *ff*

Oboe 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

7 **E**

13 **F**

ff

19 *mf* *p* *cresc.*

25 **G** *f* *rit.* *a tempo*

30 *poco rit.*

sub.mp *cresc. molto* *ff*

Piccolo Clarinet

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score is written for Piccolo Clarinet in E major (two sharps) and common time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic. The second staff contains a boxed letter 'E' above measure 7. The third staff contains a boxed letter 'F' above measure 13 and ends with a fortissimo (*ff*) dynamic. The fourth staff contains dynamics *mf*, *p*, and *cresc.* (crescendo), along with a hairpin crescendo symbol. The fifth staff contains a boxed letter 'G' above measure 24, a forte (*f*) dynamic, and a ritardando (*rit.*) marking. The sixth staff begins with the tempo marking 'a tempo' and contains dynamics *sub.mp* (sub-mezzo piano) and *ff* (fortissimo), along with a 'poco rit.' (poco ritardando) marking.

Clarinet in B \flat 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

6 **E**

12 **F** *ff*

18 *div.* *mf* *p* *cresc.*

24 **G** *f* *rit.* *a tempo*

30 *poco rit.* *sub.mp* *cresc. molto* *ff*

Clarinet in B \flat 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Clarinet in B \flat 2 part of the Hymn section is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked **Maestoso** with a quarter note equal to 84 beats per minute. The dynamics range from *f* (forte) to *ff* (fortissimo), with intermediate markings of *mf* (mezzo-forte), *p* (piano), *sub. mp* (subito mezzo-piano), and *cresc. molto* (crescendo molto). The score includes several fermatas and a crescendo hairpin. The section is divided into measures, with measure numbers 6, 12, 18, 24, and 29 indicated. The letters E, F, and G are placed in boxes above the staff at measures 6, 12, and 24 respectively. The tempo changes from **Maestoso** to **a tempo** at measure 29, and then to **poco rit.** (poco ritardando) at measure 30. The score ends with a double bar line at measure 31.

6 **E**

12 **F**

18 *mf* *p* *cresc.*

24 **G** *f* *rit.*

29 **a tempo** *sub. mp* *cresc. molto* *poco rit.* *ff*

Clarinet in B \flat 3

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

6 E

12 F *ff*

18 *mf* *p* *cresc.*

24 G *f* *rit.*

29 *a tempo* *poco rit.* *sub. mp* *cresc. molto* *ff*

Bass Clarinet

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Bass Clarinet part of the 'Hymn' section is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score consists of six staves of music, each containing measures 1 through 30. The first staff (measures 1-5) begins with a forte (*f*) dynamic. The second staff (measures 6-11) includes a box labeled 'E' above measure 7. The third staff (measures 12-17) includes a box labeled 'F' above measure 17 and a fortissimo (*ff*) dynamic. The fourth staff (measures 18-25) includes a box labeled 'G' above measure 25 and a mezzo-forte (*mf*) dynamic. The fifth staff (measures 26-29) includes a box labeled 'G' above measure 29 and a mezzo-piano (*mp*) dynamic. The sixth staff (measures 30-30) includes a box labeled 'G' above measure 30 and a fortissimo (*ff*) dynamic. The score also includes various musical markings such as triplets, crescendo (*cresc.*), decrescendo (*rit.*), and dynamic changes (*p*, *mp*, *f*, *ff*, *sub. mp*, *cresc. molto*).

6 **E**

12 **F**

18 *mf*

21 **G**

26 *mp*

30 *sub. mp* *cresc. molto* *ff*

Bassoon 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for Bassoon 1, Hymn section, measures 1-30, is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is Maestoso, with a quarter note equal to 84 beats per minute. The score includes various dynamics, articulations, and performance instructions.

Measures 1-5: *f* (forte). Measure 6: **E** (box). Measure 12: **F** (box). Measure 18: *mf* (mezzo-forte). Measure 21: **G** (box). Measure 26: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *a tempo*. Measure 30: *sub. mp* (subito mezzo-piano), *cresc. molto* (crescendo molto), *ff* (fortissimo).

Measures 18-21: *mf* (mezzo-forte). Measure 26: *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), *a tempo*. Measure 30: *sub. mp* (subito mezzo-piano), *cresc. molto* (crescendo molto), *ff* (fortissimo).

Bassoon 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

6 **f** **E**

12 **F** **ff**

18 **mf** **G**

21 **p** *cresc.* **f**

26 *rit.* *a tempo* **mp** **f**

30 *poco rit.* *sub. mp* *cresc. molto* **ff**

Detailed description: This is a musical score for the Bassoon 2 part of the 'Hymn' section from 'Procession et Hymn' by Igor Savinov. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score consists of seven staves of music, numbered 6 through 30. The first staff (measures 6-11) begins with a forte (f) dynamic and includes a boxed letter 'E'. The second staff (measures 12-17) features a fortissimo (ff) dynamic and a boxed letter 'F'. The third staff (measures 18-20) includes triplets and a mezzo-forte (mf) dynamic. The fourth staff (measures 21-25) starts with a piano (p) dynamic, includes a crescendo (cresc.) marking, and ends with a forte (f) dynamic and a boxed letter 'G'. The fifth staff (measures 26-29) includes a ritardando (rit.) marking, a mezzo-piano (mp) dynamic, and a fortissimo (f) dynamic. The sixth staff (measures 30-30) includes a poco ritardando (poco rit.) marking, a sub-mezzo-piano (sub. mp) dynamic, a molto crescendo (cresc. molto) marking, and a fortissimo (ff) dynamic.

Alto Saxophone 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Alto Saxophone 1 part of the 'Hymn' section is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score consists of seven staves of music, each containing a measure number at the beginning. The first staff starts with a dynamic marking of *f*. The second staff has a measure number of 6 and a box containing the letter 'E'. The third staff has a measure number of 11. The fourth staff has a measure number of 16, a box containing the letter 'F', and dynamic markings of *ff* and *mf*. The fifth staff has a measure number of 21, a box containing the letter 'G', and dynamic markings of *p*, *cresc.*, and *f*. The sixth staff has a measure number of 26, a *rit.* marking, a fermata, and an *a tempo* marking. The seventh staff has a measure number of 30, a *poco rit.* marking, and dynamic markings of *sub. mp*, *cresc. molto*, and *ff*. There are also crescendo and decrescendo hairpins in the fourth and fifth staves.

6 **E**

11

16 **F** *ff* *mf*

21 **G** *p* *cresc.* *f*

26 *rit.* *a tempo*

30 *poco rit.* *sub. mp* *cresc. molto* *ff*

Alto Saxophone 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

6 E

11

16 F *ff* *mf*

21 *p* *cresc.* G *f*

26 *rit.* *a tempo*

30 *poco rit.* *sub. mp* *cresc. molto* *ff*

Tenor Saxophone

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Tenor Saxophone part of the 'Hymn' section is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score consists of seven staves of music, each containing measures 1 through 30. The first staff (measures 1-5) begins with a forte (*f*) dynamic. The second staff (measures 6-10) features a boxed 'E' above the staff. The third staff (measures 11-15) continues the melody. The fourth staff (measures 16-20) includes a boxed 'F' above the staff, a fortissimo (*ff*) dynamic at the start, and a mezzo-forte (*mf*) dynamic later. The fifth staff (measures 21-25) starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) marking, and ends with a forte (*f*) dynamic and a boxed 'G' above the staff. The sixth staff (measures 26-29) includes a ritardando (*rit.*) marking and a 'a tempo' instruction. The seventh staff (measures 30-33) includes a 'poco rit.' marking, a mezzo-piano (*sub. mp*) dynamic, a 'cresc. molto' marking, and a fortissimo (*ff*) dynamic at the end.

Baritone Saxophone

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Baritone Saxophone part of the Hymn section consists of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Maestoso, with a quarter note equal to 84 beats per minute. The dynamics range from *f* (forte) to *ff* (fortissimo), with various crescendos and decrescendos. The score includes several triplets and slurs. Chord boxes labeled E, F, and G are placed above the staff at measures 6, 12, and 21 respectively. The piece concludes with a double bar line at measure 30.

6 **E**

12 **F**

18 *mf*

21 **G**

26 *mp* *cresc.* *rit.* *a tempo* *f*

30 *sub. mp* *cresc. molto* *poco rit.* *ff*

Trumpet in B \flat 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Trumpet in B \flat 1 part of the Hymn section consists of seven staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Maestoso with a quarter note equal to 84 beats per minute. The score includes various musical notations such as dynamics (f, ff, mf, p, submp, cresc., molto, poco rit., a tempo), articulation (>), and phrasing slurs. Measure numbers 7, 12, 16, 21, 25, and 30 are indicated at the start of their respective staves. Chord symbols E, F, and G are placed in boxes above measures 10, 17, and 25 respectively. The score concludes with a double bar line at the end of measure 30.

Trumpet in B \flat 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for the Trumpet in B \flat 2 part of the Hymn section is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked Maestoso with a quarter note equal to 84 beats per minute. The score consists of seven staves of music, each containing measures 1 through 30. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. Dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *sub.mp* (sub-mezzo piano) and *mf* (mezzo-forte). The score includes several articulation marks, such as accents and slurs, and a few slurs over triplets. A box labeled 'E' is placed above the staff at measure 7, and a box labeled 'F' is placed above the staff at measure 16. A box labeled 'G' is placed above the staff at measure 25. The score concludes with a final measure at measure 30, marked *ff*.

Measures 1-6: *f*

Measure 7: **E**

Measures 12-15: *mf*

Measure 16: **F**

Measures 21-24: *p*, *cresc.*

Measure 25: **G**

Measures 26-29: *f*, *rit.*, *a tempo*

Measures 30: *sub.mp*, *cresc. molto*, *poco rit.*, *ff*

Trumpet in B \flat 3

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

7 **E**

12

16 **F**

21

25 **G**

30

f

ff

mf

p

cresc.

rit.

a tempo

sub.mp

cresc. molto

ff

Cornet 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩=84

The musical score for Cornet 1, Hymn section, measures 1-32, is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Maestoso (♩=84). The score includes dynamic markings (*f*, *ff*, *mf*, *p*, *sub.mp*, *cresc.*, *cresc. molto*, *ff*) and articulation markings (*rit.*, *a tempo*, *poco rit.*). Chord boxes labeled E, F, and G are placed above the staff at measures 7, 14, and 21 respectively. The score ends with a double bar line at measure 32.

7 **E**

14 **F**

21 **G**

27 *rit.* *a tempo* *poco rit.*

f *ff* *mf* *p* *sub.mp* *cresc.* *cresc. molto* *ff*

Cornet 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩=84

7 **E**

14 **F** *ff* *mf*

21 **G** *p* *cresc.* *f*

27 *rit.* *a tempo* *poco rit.* *sub. mp* *cresc. molto* *ff*

Cornet 3

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for Cornet 3, Hymn section, measures 1-30, is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Maestoso, with a quarter note equal to 84 beats per minute. The score is divided into five systems, each containing measures 1-6, 7-12, 13-18, 19-24, and 25-30 respectively. The first system begins with a forte (f) dynamic. The second system includes a box labeled 'E' above measure 10. The third system includes a box labeled 'F' above measure 16 and a mezzo-forte (mf) dynamic. The fourth system includes a box labeled 'G' above measure 22 and a forte (f) dynamic. The fifth system includes a piano (p) dynamic, a crescendo (cresc.) marking, a ritardando (rit.) marking, a tempo marking, a poco ritardando (poco rit.) marking, a sub-mezzo-piano (sub.mp) dynamic, a crescendo molto (cresc. molto) marking, and a fortissimo (ff) dynamic. The score concludes with a double bar line at the end of measure 30.

7 **E**

14 **F**

21 **G**

27 rit. a tempo poco rit.

f *mf* *f* *p* *cresc.* *sub.mp* *cresc. molto* *ff*

Horn in F 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

6 E

10

17 F

ff *mf* *p* *cresc.*

23 G *f* *rit.*

29 *a tempo* *poco rit.* *sub.mp* *cresc. molto* *ff*

Horn in F 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

7 **E**

11

17 **F**

ff *mf* *p* *cresc.*

23 **G** *rit.*

f

29 *a tempo* *poco rit.*

sub.mp *cresc. molto* *ff*

Horn in F 3

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

7 **E**

11

17 **F** *ff* *mf* *p* *cresc.*

23 **G** *f* *rit.*

29 *a tempo* *poco rit.* *sub. mp* *cresc. molto* *ff*

Trombone 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

f

6 E

11

15 F *ff*

18 *mf* *p* *cresc.*

23 G *f*

26 *rit.* *a tempo*

30 *poco rit.* *sub.mp* *cresc. molto* *ff*

Detailed description: This is a musical score for Trombone 1, specifically for the 'HYMN' section of 'Procession et Hymn' by Igor Savinov. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The piece begins with a forte (*f*) dynamic. Measures 1-5 show a melodic line with some ties. Measure 6 is the start of a new phrase, marked with a box containing the letter 'E'. Measures 7-10 continue this phrase. Measure 11 begins a more rhythmic section with eighth notes and triplets. Measure 15 marks the start of another phrase, marked with a box containing the letter 'F', and the dynamic increases to fortissimo (*ff*). Measures 16-18 feature complex triplet patterns. Measure 18 has a dynamic of mezzo-forte (*mf*), which then decreases to piano (*p*) by measure 20, with a crescendo hairpin indicating the transition. Measure 23 marks the start of a new phrase, marked with a box containing the letter 'G', and the dynamic returns to forte (*f*). Measures 24-26 show a ritardando (*rit.*) followed by a return to the original tempo (*a tempo*). Measure 26 begins a new melodic line. Measure 30 starts with a 'poco rit.' marking, followed by a section marked 'sub.mp' (subito mezzo-piano) and 'cresc. molto' (crescendo molto), leading to a final fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings.

Trombone 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

The musical score for Trombone 2, Hymn section, measures 1-30, is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is Maestoso, with a quarter note equal to 84 beats per minute. The score includes various dynamics, articulations, and performance instructions.

Measures 1-5: *f* (forte). Measure 5 contains a boxed letter **E**.

Measures 6-10: Measure 6 contains a boxed letter **E**. Measure 10 contains a boxed letter **F**.

Measures 11-15: Measure 11 contains a boxed letter **F**. Measure 15 contains a boxed letter **F**. Measure 15 also contains a boxed letter **F**.

Measures 16-18: Measure 16 contains a boxed letter **F**. Measure 18 contains a boxed letter **F**. Measure 18 also contains a boxed letter **F**.

Measures 19-23: Measure 19 contains a boxed letter **F**. Measure 23 contains a boxed letter **F**. Measure 23 also contains a boxed letter **F**.

Measures 24-26: Measure 24 contains a boxed letter **F**. Measure 26 contains a boxed letter **F**. Measure 26 also contains a boxed letter **F**.

Measures 27-30: Measure 27 contains a boxed letter **F**. Measure 30 contains a boxed letter **F**. Measure 30 also contains a boxed letter **F**.

Performance instructions and dynamics include: *f*, *mf*, *p*, *ff*, *cresc.*, *rit.*, *a tempo*, *poco rit.*, *sub. mp*, *cresc. molto*, and *ff*. The score also features various articulations such as accents (>), slurs, and triplets (3).

Trombone 3

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

6 **f** **E**

11

15 **F** **ff**

18 **mf**

21 **p** **cresc.**

25 **G** **rit.** **a tempo** **f**

30 **sub. mp** **cresc. molto** **ff** **poco rit.**

Detailed description: This is a musical score for Trombone 3, specifically for the 'HYMN' section of 'Procession et Hymn' by Igor Savinov. The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music, numbered 6 through 30. The first staff (measures 6-10) begins with a forte (**f**) dynamic and a boxed letter 'E'. The second staff (measures 11-14) continues the melody. The third staff (measures 15-17) features a triplet of eighth notes and a fortissimo (**ff**) dynamic, with a boxed letter 'F'. The fourth staff (measures 18-20) includes a mezzo-forte (**mf**) dynamic and triplet markings. The fifth staff (measures 21-24) starts with a piano (**p**) dynamic and a crescendo (**cresc.**) marking. The sixth staff (measures 25-29) begins with a boxed letter 'G', followed by a ritardando (**rit.**) and a return to tempo (**a tempo**), with dynamics ranging from forte (**f**) to mezzo-piano (**mp**). The seventh staff (measures 30-34) includes a sub-mezzo-piano (**sub. mp**) dynamic, a molto crescendo (**cresc. molto**), a fortissimo (**ff**) dynamic, and a poco ritardando (**poco rit.**) marking.

Baritone (T.C.) 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

6 **E**

12 **F** *ff*

18 *mf*

21 *p* *cresc.*

25 **G** *f* *rit.*

29 *a tempo* *poco rit.* *sub. mp* *cresc. molto* *ff*

Baritone (T.C.) 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩=84

6 **E**

12 **F** *ff*

18 *mf*

21 *p* *cresc.*

25 **G** *f* *rit.*

29 *a tempo* *poco rit.* *sub. mp* *cresc. molto* *ff*

Tuba 1

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

7 **E**

13 **F**

18 **G**

21 **G**

26

30

f

ff

mf

p

cresc.

rit.

a tempo

poco rit.

sub. mp

cresc. molto

ff

Tuba 2

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩=84

7 **E**

13 **F**

18 **G**

21 **G**

26

30

f

ff

mf

p

cresc.

rit.

a tempo

mp

f

poco rit.

sub.mp

cresc. molto

ff

Timpani

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$

6

E

6

mp < *f*

mp < *f*

17

F

5

G

2

rit.

p < *mf*

fp < *fp* <

28

a tempo

2

poco rit.

fp <

f

mp < *f*

ff

Snare Drum

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso ♩ = 84

7

E

2

mf

14

2

F

5

ff

mp ³ *cresc.* ³

24

G

f

rit.

a tempo

mp <

30

poco rit.

sub.mp < *mf* <

ff ³ ³

Cymbals

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$
8

E

F

17

G

25

rit. **a tempo** **poco rit.**

ff **mf** **mp** **ff**

Bass Drum

Procession et Hymn

HYMN

Igor SAVINOV

Maestoso $\text{♩} = 84$
8

E

mf

3

17 **F**

ff

mf

2

mp

mf

25 **G**

f

rit.

a tempo

poco rit.

ff

BW 2009

*The Future of the Bandworld***Ten Things that Every Band Director Should Know About Flutes**

by Phyllis Louke

There are several simple things band directors can teach to flute sections that will quickly produce measurable improvement in tone quality, technique and intonation. These tips can be used with beginning flutists, as well as flute sections in middle school and high school. How many times have you lamented that your flute section is extremely sharp and shrill in the high register? How many times have you reminded your flute section not to go flat on the diminuendos? Does your flute section have a breathy sound instead of a beautiful and focused sound? This article addresses these concerns and others with tips that every band director should know about flutes.

1. PRODUCING THE FIRST SOUNDS AND GETTING A BETTER SOUND*Start on the head joint only*

When teaching beginners how to get their first sounds, it is beneficial to use the head joint only. This allows students to experience success without the awkwardness of holding the whole flute. Many important skills can be developed using the head joint, including starting notes (tonguing) and blowing with a strong air stream. Fun activities with the head joint include exploring the variety of sounds that can be produced, including glissandi (like trombones) and covering the open end with the palm to produce a low pitch. Students can also learn to play several scale-wise pitches by inserting their right index finger into the open end of the head joint which will allow them to play three note songs such as *Hot Cross Buns* and *Mary Had a Little Lamb*.

Placement of the lip plate

For good tone, the embouchure plate (or lip plate) should be placed just below the flare of the lower lip allowing 1/4 to 1/3 of the tone hole to be covered. The student should be able to feel the edge of the tone hole under the flare of their lower lip, which will help with placement. This position enables flexibility of the lower lip, which controls the angle of the air stream. Students with full lips having difficulty with sound production, can place the lip plate slightly higher directly *on* the lower lip. Traditional methods of placement such as “kissing” the tone hole and then rolling tend to place the lip plate too high for many players.

Fast air stream

Using a consistently strong fast air stream on all notes, *both low and high*, is required to develop a good tone. I like to use the analogy of using “birthday candle air”, i.e. the speed of air used to blow out birthday candles.

Forward tonguing

Teaching students to tongue as if they were “spitting a grain of rice off the tip of the tongue” is a method of tonguing that helps students blow a strong air stream through a small aperture. This type of tonguing produces tone that is strong and full without the usual “airy” sound that is produced when the air stream is too wide. This method of tonguing is sometimes called *spit rice* tonguing, Suzuki tonguing, *forward* tonguing or *French* tonguing. Its hallmark is tonguing slightly between the lips--sometimes it is helpful for students to think about touching the tip of their tongue to the top lip to start each note. When they do this successfully, there is a small “pop” sound as the air is released.

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BW 2009*The Future of the Bandworld***Ten Things that Every Band Director Should Know About Flutes
(Continued)**

by Phyllis Louke

Students with Braces

Most students will figure out ways to adjust after getting braces, but for students having difficulty getting a sound, there is something simple that can be done to help. Patricia George, flute pedagogue, recommends putting layers of masking tape on the part of the lip plate that rests against the chin. The idea is to build up layers to compensate for the changed blowing angle caused by the hardware on the teeth. Two layers of masking tape might help some students, while it may take up to six or more for other students. (See photo #1 below) After the number of layers is determined, the masking tape can be trimmed neatly with scissors to the shape of the lip plate.

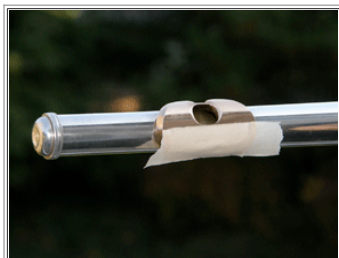


Photo #1

2. PLAYING SECOND OCTAVE NOTES

Producing notes in the second octave is sometimes difficult for beginners. Since most of the first and second octave notes have the same fingering, students must learn to change the angle of the air stream with their lower lip to produce the higher octave. Have students start the high note with the syllable "pooh" (as in *Winnie the Pooh*). This will probably cause some giggles, but that's part of the fun, and the silliness of the syllable will help them remember how to start the high notes. This syllable pushes the lower lip forward, raising the angle of the air stream to blow *across* the tone hole, rather than *down* into it. Remind the students to use strong "birthday candle" air, which they should already be using on their low notes.

3. RIGHT HAND POSITION***Arched fingers***

Not all hands are the same shape and size, so it is important to teach a hand position that maintains the natural shape of the hand as much as possible. Fingers of the right hand should be *arched* in a position natural to the shape of the hand rather than curved, so that the pads, rather than tips, of the fingers are on the keys. (See photo #2 below) This natural position will allow the students' fingers to move more freely as they change from note to note.

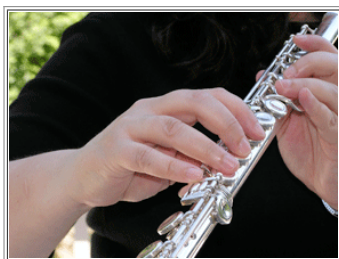


Photo #2

The right thumb does not help hold up the flute

The right thumb does not need to be under the tube of the flute. Yes, you read that correctly: *The right thumb does not help hold up the flute.* The right thumb serves as an anchor for the fingers and a point for balancing the flute.

Flutist and Oberlin Flute Professor Michel Debost describes this hand position as "pulling the book off the shelf" (with the book laying sideways). (See photo #3 below) Many students tend to play with the right thumb too far forward cramping their fingers and hindering their technical facility with fast notes.

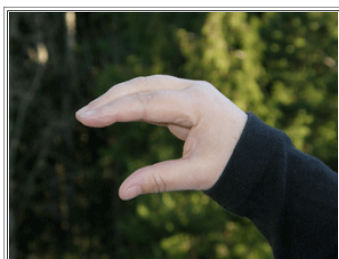


Photo #3

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BW 2009*The Future of the Bandworld***Ten Things that Every Band Director Should Know About Flutes
(Continued)**

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To find the optimum hand position for each individual, have students stand with their right arm relaxed and down at their sides. Without changing the shape of their hand, have the students lift and rotate their right forearm until it is parallel to the ground with the back of their hand facing the ceiling. Have them first place their fingers (ring, middle, and index) on the last three circle keys of the center joint of the flute, *then* bring the thumb up to the flute while maintaining the arch of the fingers. In most cases, the thumb will be placed on the *side* of the tube, rather than *under* it. This is good and should be encouraged (see photo #4 below), since *the right thumb does not help hold up the flute*.



Photo #4

Lateral position of right thumb

Laterally, the right thumb should be positioned under the index or middle finger or somewhere between, depending on the shape of the student's hand. (See photo #4 above) To determine lateral placement of the right thumb on the flute, the student(s) should pick up a soda can (with their right hand) as if they were going to take a drink, checking the position of the thumb relative to the index and middle fingers. This position will be the most ergonomically correct for the shape of their hand.

It is best to encourage that the thumb be kept as straight as possible (not bent at the joint) and to discourage "hitchhiker's thumb" where the thumb is stretched to the left of the fingers along the tube.

4. BALANCING THE FLUTE

Rather than teaching students how to hold the flute, flute pedagogue Patricia George advocates teaching them how to *balance* the flute. The most important support and balance point is the left index finger. This finger holds the flute up and pushes toward the flutist's chin. The right thumb, when positioned on the side of the tube, helps balance and stabilize the flute by pushing it away from the player and serving as a counterbalance to the left index finger. This counterbalance stabilizes the flute so that it won't roll toward the player when lifting the thumb key for notes such as C.

Beginning flute students often learn C and D as two of the first notes in their Band Method. This necessitates switching from fingering with two fingers (C2) to almost all the rest of their fingers (D2) which is very awkward. Having the flute well-balanced will keep it from rolling toward the player when fingers are lifted from the keys to play C2.

5. MUSIC STANDS

Because of the asymmetrical playing position of flutes, reading music from a music stand presents special challenges. If at all possible, each flute student should have their own music stand, as well as ample lateral space between chairs in the flute section. Flute students should face their music stand and then turn their body and/or their chair 45 degrees (1/4 turn) to the right. Their body should remain properly aligned with shoulders above hips rather than twisting at the waist. If they lift their left elbow, it will be pointing directly at the music. (See photo #5 below.)



Photo #5

<CONTINUED Next Issue>



BW 2009

The American Bandmasters Association

A Funny Thing Happened on the Way to a Band Rehearsal #12

by M. Max McKee

Previous FUNNY

Next FUNNY

The Wind Ensemble Craze

Of course the concept has been around for a long time. The creation of the Eastman Wind Ensemble in 1952 had a lot to do with the acceptance of a concept. And many of us saw a reason to incorporate it into high school and collegiate programs. After we got the ball rolling with the Symphonic Band program at Southern Oregon University in the early 70's, I saw a way to do something special with a 40-member group out of the larger 90-member band. It met one day a week and every concert featured several performances by the Symphonic Wind Ensemble. It became so successful that the students encouraged me to rehearse every day with that unit.

Good idea on the surface. The next Fall we had 90-plus students apply for the SWE. The next year 70 tried out; the following year 45. With no place to play, many students disappeared from the scene. So, we shifted gears and went back to getting numbers. It was so successful, we soon had over 100 in the band and incorporated the help of a couple of other faculty members to split the rehearsal at least once a week.

The problem here was the lack of leadership in the second band during the split-rehearsal days. Again, some of the students decided that their high school band had been better...which it probably was and that student was merely a weak link in an otherwise dynamic situation.

I mention all this because after 45 years of teaching, it became obvious to me that in many situations (a small college in our case), the safety in numbers adage is extremely important. Much of what I was personally looking for is the same thing I observe today: Respect by those outside the band field via a name change: Wind Ensemble, Wind Orchestra, Symphonic Wind Ensemble, etc.

Someone recently said, "Isn't it interesting? We are the only profession in the world where when introduced to someone outside the profession, the person says 'I'm a band director' while looking at his feet!" That goes hand in hand with the definition of a Wind Ensemble: It's a band that fits on one bus.

I can't even guess at the total number of times people hearing that our Wind Ensemble had an upcoming concert remarked, "Oh, I don't go to those events where just the clarinets and flutes play. I like to hear the brass and percussion as well." It seems to me that if it looks like a band, if it sounds like a band and probably smells like a band, we should call it a BAND!

I also got totally convinced from years and years of judging that small groups (especially with younger players and even inexperienced college-age students) can never attain the mature sound of a large ensemble. It's a given that if you have 4 of 5 beginners in a 40-piece band, you will be hard-pressed to "hide" them. With a group of 80 players, you can figure out many ways to bury those players while allowing them the opportunity to get excited about performing with a lot of fine players. I often saw absolute beginners on bass clarinet, bassoon, string bass and even horn improve to third year performance capability in a matter of 3 or 4 months. By selecting the right literature and showing those players how to play one note per bar in the beginning and to skip difficult technical passages, I had great success with that for over half my career.

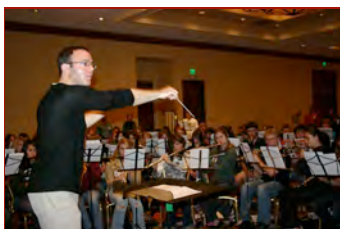
But the best part is that many of those who WERE given a chance to play are the very ones who contact me now to say "Thank you."

Next time: Children's Programs and Travel

BW 2009

The Future of the Bandworld

Around the 30th Western International Band Clinic • Seattle, WA



Guest conductor and composer, Brian Balmages (USA), directs one of the WIBC honor bands.



Left to right: Mike Bankhead, Lorenzo Della Fonte (Italy), Paula Crider, Harry Watters, Jan Van der Roost (Belgium), Brian Balmages and Dr. Tim.



Guest conductors Jan Van der Roost and Brian Balmages visit with the State Honours Ensemble Program students from Australia.



Director of the Concordia College Band, Scott Jones, accepts the WIBC plaque for the band's performance at WIBC.



Lorenzo Della Fonte from Italy rehearses one of the WIBC honor bands in Seattle, WA.



Jan Van der Roost (left), dedicates his "Dublin Dances" to WIBC co-founder Max McKee.



(Left to right) Paul Kassulke, Scott McKee accept the Italian flag from guest conductor/composer Lorenzo Della Fonte.



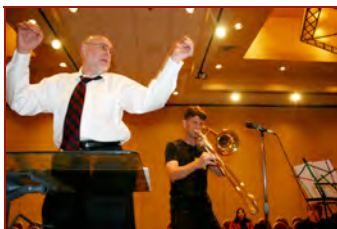
Tim Lautzenheiser works with a WIBC honor band student during a leadership workshop.



Guest U.S. Army trombone soloist, Harry Watters plays with one of the WIBC honor bands.



Guest conductor, Jan Van der Roost (Belgium), rehearses one of the WIBC honor bands.



Harry Watters, U.S. Army trombonist, played with each of the Honor Bands during Monday's concerts.



(left to right) Co-founder of WIBC, Max McKee presents lifetime passes to Dick Knight and Scott Janes.