

CANTRELL, BEN, D.M.A. *Drum Set as a Solo Artform: Developing the Percussionist Through Solo Performance*. (2020)
Directed by Dr. Eric Willie. 54 pp.

- I. Solo Recital: Friday, August 31, 2018, 7:30 p.m., Recital Hall. *Imbue* (Chad Floyd); *Hop(2)* (Paul Lanksy); *Rhythmic Journey #1: Conakry to Harare* (B. Michael Williams); *Wicca* (Casey Cangelosi); *Rhythmic Journey #3: Post-Minimal* (B. Michael Williams); *Torreys Peak* (Brian Mason); *Jordu* (Clifford Brown); *Sandu* (Clifford Brown).
- II. Solo Recital: Thursday, April 18, 2019, 5:30 p.m., Recital Hall. *Spur* (Ivan Trevino); *Concerto for Marimba and Orchestra, Mvt II* (Casey Cangelosi); *Sunday Morning Mixes* (Eric Willie); *Zamba Para Escuchar Tu Silencio* (Guillo Espel); *Wagwan* (Adam Hopper); *Pezza da Concerto, No. 1* (Nebojša Jovan Živkovic); *Available in Blue* (Joe Locke); *Guantanamera* (Joseito Fernández); *Piano Merengue* (Francisco Damiròn).
- III. Solo Recital: Saturday, March 28, 2020, 7:30 p.m., Recital Hall. *Attraction* (Emmanuel Sejourne); *Generally Spoken It Is Nothing But Rhythm* (Nebojša Jovan Živkovic); *SKYY* (Cesar Traldi); *Composed Improvisation for One-Side Drums With or Without Jangles* (John Cage); *Eagle Rockabye* (Chad Floyd); *Through the Looking Glass* (Ben Cantrell).
- IV. D.M.A. Research Project. DRUM SET AS A SOLO ARTFORM:
DEVELOPING THE PERCUSSIONIST THROUGH SOLO
PERFORMANCE. (2019)

The aim of this project is to commission several newer compositions for solo drum set and then provide a detailed insight into the pieces through analysis and performance guides. As well, this document intends to aid high school, college, and professional percussionists with the means to more easily transition to drum set from traditional classical percussion.

This project presents a brief overview of drum set history, discussions of the commissioned works, and provides a suggested listing of the current repertoire of solo drum set work. The pieces used for this study will include *Wagwan* (2018) by Adam Hopper, *Eagle Rockabye* (2019) by Dr. Chad Floyd, and *Through the Looking Glass* by Ben Cantrell (2020). All three of these compositions are new works for the drum set as a solo art form.

DRUM SET AS A SOLO ARTFORM: DEVELOPING THE PERCUSSIONIST
THROUGH SOLO PERFORMANCE

by

Ben Cantrell

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2020

Approved by

Committee Chair

APPROVAL PAGE

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ACKNOWLEDGEMENTS

I would like to thank my Doctoral Advisory Committee Members Mr. Chad Eby and Dr. Tami Draves for donating their time and expertise to this project.

I would like to extend a special thanks to Dr. Eric Willie for his guidance through this process, this degree, and these past few years.

To Adam Hopper: Thank you for your compositions, contributions to the field of percussion, and for being a friend and colleague through our many musical adventures.

To Chad Floyd: Thank you for the many varieties of solo and ensemble percussion literature. It's a treat to bring your music to others, especially my own students. Also, thank you for helping to validate the drum set as a vital instrument in our field.

To Daniel Glass: Thank you for being such a great inspiration and resource to so many for drum set history and the history of American music.

To my family: Thank you for being there and for being a source of support and comfort through it all.

To Shoshana: Thank you for your help and support through this degree and through everything else. I wouldn't have made it through without you. I look forward to returning the favor.

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CHAPTER I

INTRODUCTION

The drum set is an instrument that has become an integral part of American musical culture and, thus, an integral area of study for student and professional percussionists. As percussionists are responsible for learning a large number of instruments, many of these musicians do not have the time or resources to study this instrument to the needed extent. Compositions for unaccompanied drum set can serve as a conduit to apply these musicians' existing knowledge and skill sets to become acquainted with this instrument.

The aim of this project is to provide an overview of the current repertoire of solo drum set works for student and professional percussionists. This project will also provide detailed insight into several newer compositions through analysis and performance guides. The pieces used for this study will include "Wagwan" (2018) by Adam Hopper, "Eagle Rockabye" by Dr. Chad Floyd (2019), and "Through the Looking Glass," a personal composition (2020).

Purpose of Study

The proposed study is designed to be a resource for student and professional percussionists to find music that will allow them to use their existing skills and knowledge to become more comfortable while playing the drum set and, furthermore, be able to use this instrument in their professional and performing life. While there is an

increasing number of solos composed for drum set (see Appendix A), this research aims to find and create music better suited to providing a bridge for student and professional percussionists to become comfortable behind the drum set. Because of the personal connection that I have with the composers, the compositions that will result from this project will be aligned with this idea. By offering a playing guide to selected pieces, this dissertation will help performers go beyond learning only notes and rhythms and begin learning the instrument as it is used in a traditional context.

Research Questions

The following research questions will be addressed in this proposed study:

- 1) Previous research on drum set solo repertoire:
 - a. Dissertations
 - b. Current works available
 - c. Research on individual styles by various professional drum set players
- 2) Compositional characteristics of selected works:
 - a. Defining a style that may help performer
 - b. Defining fill and solo figures that may help performer
- 3) Collection of solo drum set works that are accessible for student and professional percussionists.

Survey of Related Research

There are several other dissertations on the topic of drum set that have resulted in composed works. Rande Sanderbeck's dissertation on the playing style of Max Roach resulted in the composition *Homage to Max*, which I have performed and used in my

teachings extensively. Chad Floyd's dissertation on the playing style of Dave Weckl resulted in the composition *Imbue*, which I have also performed.

As I delve deeper into the research, I hope to find other examples of compositions like these and create a database to further help the readers of this document.

Procedures

The research procedures will include:

- 1) Briefly outline the history and development of the modern drum set.
- 2) Compose and commission a set of works for solo drum set.
- 3) Provide a performance guide for the aforementioned selected works that focus on sticking suggestions, setups, and compositional techniques.
- 4) Create a list of suggested drum set solo literature.

CHAPTER II

DEVELOPMENT OF THE DRUM SET

The drum set was an instrument created in America and borne from ingenuity and necessity. It has been constantly evolving since the late 1800s and is continuing to do so. Drum set technology has not only enhanced our playing in the 20th and 21st centuries, but has also influenced musical styles.

“Double Drumming” and the Origins of the Drum Set

In the years following the Civil War (1861–65), the musical scene in America, especially New Orleans, began to change. Marching bands were becoming very popular, to the point that people wanted to bring them into venues for inside entertainment. This presented several problems. One problem, which is still alive and well today, is that the establishment proprietors did not want to pay that many people. This resulted in a demand to figure out how to cut from the usual three drummers (snare, bass drum, and cymbal player) down to one.¹ The players at the time came up with a solution in what they called “double drumming.” In double drumming, the drummer sits in a chair in front

¹John Beck, *Encyclopedia of Percussion* (NY & London: Garland Publishing, 1995), 173.

of the large, marching bass drum on the floor and simply props the snare drum on a chair at an angle allowing them to reach both bass and snare.²

Ragtime, Immigration, and the Development of the Trap Kit

By the 1890s, the ragtime style had begun to develop and heavily influenced music in New Orleans, including the style for double drumming. Players began to improvise with rudiments and adopt the “ragged” rhythmic style of ragtime. During this time, drummers also began to experiment with bringing their feet into the mix.³ The first semi-successful venture at this was called the “over-the-drum” pedal mechanism. This involved a pedal attached to a beater for the bass drum and a “clanger” for a small cymbal attached to the bass drum to be struck simultaneously. This pedal was hard to travel with and very elaborate, but it worked for the time being.⁴

In 1909, a patent was filed for a working bass drum pedal by William F. Ludwig (who also designed the balanced-action timpani pedal).⁵ This pedal was sturdy and revolutionized drumming ability. The design was so clever that we still use this design in modern bass drum pedals today. The modern hi-hat, however, was still in its infant stage in the form of the “snow shoe.” This device consisted of two long planks of wood attached together by some type of hinge (like a slapstick) with two small cymbals positioned on the interior so that when struck, they would make a “splash” effect. A strap

² Vic Firth and Daniel Glass, *A Century of Drum Set Evolution with Daniel Glass* (Avedis Zildjian Company, 2019), online video series, <https://vicfirth.zildjian.com/education/drum-set-history.html>.

³ Vic Firth and Glass, *Drum Set Evolution*.

⁴ Beck, *Encyclopedia of Percussion*, 173–74.

⁵ Beck, *Encyclopedia of Percussion*, 174.

would be attached to one side of the device for a player's foot so that the player could control it.⁶

Also during this time, immigrants from all over the world were arriving in America, especially to the large port city of New Orleans. These immigrants brought many new musical instruments to the country that drummers incorporated into their setups, including Chinese toms, Chinese cymbals, cowbells, and woodblocks. Drummers' setups were becoming much more elaborate compared to the "double drumming" days. In fact, drummers began to refer to this setup as a "contraption." The name "traps" or "trap kit" stuck and is still used today.⁷

Jazz, Improvisation, and New Techniques

Considered to be the first true jazz drummer, Warren "Baby" Dodds became known in the 1910s not only for his ability to improvise, but also for supporting the soloist by "comping," not just playing the groove. He drummed for King Oliver's band, whose music was considered more "New Orleans Dixieland" than ragtime and had more of a consistent feel of being in four, rather than two.

Another significant player at the time was "Zutty" Singleton. Along with Dodds, he continued to develop the New Orleans Dixieland style. He was also one of the first to begin playing with "fly swatters." A patent for a new, retractable, wire flyswatter was filed in 1913. Singleton was one of the first to use these as implements to try to decrease drum volume indoors. These became known as "brushes" and are still in use today.

⁶ Vic Firth and Glass, *Drum Set Evolution*.

⁷ Beck, *Encyclopedia of Percussion*.

By the 1920s, trap players were playing for jazz groups, vaudeville events, and doing sound effects for silent movies. The first jazz recording was made in 1917 by the “Original Dixieland Jazz Band”—which was not actually the ODJB, but rather white players trying to capitalize on Dixieland’s popularity.⁸ Regardless, jazz music had taken country by storm and these musicians began flocking to New York City as it became the popular music in America.

Drum set technology continued to develop. The snowshoe had grown into the “low-boy,” which now had a pedal and was around one foot in height. Some referred to this device as a “sock cymbal,” a term that can still be seen in sheet music from the 20s and 30s.⁹ Avedis Zildjian III decided to move the family company (founded in 1623) from Turkey to Massachusetts in the 20s. Cymbals were suddenly cheaper for American drummers and much more accessible.¹⁰

Big Band, Bebop, and the Modernization of the Drum Set

Count Basie became a household name in the 1930s as one of the traveling big band leaders and provided an opportunity for another great: “Papa” Jo Jones. Jones was one of the first to begin applying a combination of quarter notes and triplets to a cymbal to keep the groove behind the band. He was also responsible for using the hi-hat (now in its modern form) in the same manner.¹¹

⁸ Mark C. Gridley, *Jazz Styles: History and Analysis*, 8th ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 49–51.

⁹ Vic Firth and Glass, *Drum Set Evolution*.

¹⁰ Avedis Zildjian Company, “The Zildjian Brand Journey,” accessed March 17, 2020, zildjian.com/brand-journeys.

¹¹ Beck, *Encyclopedia of Percussion*, 177.

Another well-known bandleader of the time was Benny Goodman, clarinet virtuoso. He provided an opportunity for the first superstar drummer: Gene Krupa. In the mid-30s, Goodman released the song “Sing, Sing, Sing,” with a massive drum solo carrying throughout the chart. This tom solo was to show off the first tunable toms, created by the Slingerland drum company.¹²

By the 1940s, many jazz musicians were tired of playing the same dance music night after night. A musical movement known as “bebop” began during that time, centered in Harlem in New York City—specifically at Minton’s, an after-hours club. Bebop had much faster tempos, was more aggressive, and focused on improvisation as an art form. Kenny Clarke was one of the first influential drummers in the style, adapting his playing language from swing bands. He was also one of the first to begin using his bass drum as an independent voice.¹³

Max Roach, who played with Charlie Parker and Dizzy Gillespie, was also a major player in the bebop movement. Unlike Clarke, Max did not adapt his swinging style. Rather, he created a language all his own that focused more on melodic improvisation and conversation with other musicians. It was also during this time that the cymbal grew to the larger sizes that we are familiar with now, which was necessary for the aggressive bebop style.¹⁴

¹² Gridley, *Jazz Styles*, 83–101.

¹³ Gridley, *Jazz Styles*, 136–58.

¹⁴ Rich Lackowski, *On the Beaten Path: The Drummer’s Guide to Musical Styles and the Legends Who Defined Them* (Van Nuys, CA: Alfred Publishing, 2007), 196–203.

The 1950s and the Explosion of New Styles

Another big instrument innovation was the invention of the plastic drumhead in the 1950s. There are conflicting reports regarding who did it first, but the companies Remo and Evans both developed their own versions of plastic drumheads, which were cheaper, easier to travel with, and were not as affected by temperature and humidity.¹⁵

The 1950s also brought a musical movement in reaction to the virtuosic complexity of bebop: cool jazz. This style, developed on the west coast by players such as Miles Davis and Lee Konitz, was more restrained, with moderate tempos. The drum sizes shrank for a quieter sound. It was also during this time that drum companies began to make removable floor tom legs and retractable bass drum spurs.¹⁶

Cool jazz also gained popularity thanks to the new recording industry that was developing in Los Angeles. The recording industry was not only recording jazz artists, however, but was also recording artists in new musical genres. Country, rhythm and blues, and rock 'n' roll were all getting their starts at this time. "Studio musician" became a new profession. Hal Blaine, for example, played on thousands of recordings in those styles that we still hear on the radio today.¹⁷

Celebrity Drummers and Their Kits, 1960s–1980s

By this time, the pieces of the modern drum set were all represented. As we continue into the 1960s, jazz was no longer the popular music in America. Rhythm and blues, country, and rock 'n' roll, especially those groups that came to America during the

¹⁵ Beck, *Encyclopedia of Percussion*, 277.

¹⁶ Gridley, *Jazz Styles*, 167–72.

¹⁷ Gridley, *Jazz Styles*, 167–72.

“British Invasion,” were quickly picked up by the younger generation. This includes groups such as the Rolling Stones (Charlie Watts) and especially the Beatles (Ringo Starr). In fact, the Ed Sullivan Show appearance by the Beatles was a turning point for many aspects of music in America. Drummers were able to see Ringo play on his new oyster-shell Ludwig drum set with matched grip, rather than traditional grip, which created a new trend of using that particular grip. The 60s also saw the creation of funk with James Brown and his drummers: Jabo Starks and Zigaboo Modeliste. Among other things, they were responsible for the “fatback” groove, when beat four on the snare drum is displaced to the “and” of beat four.¹⁸

In the 1970s, rock music took shape with bands/drummers like The Who/Keith Moon, who did not use a hi-hat, but used multiple ride/crash cymbals; and Led Zeppelin/John Bonham, who was known for his bombastic grooves and the Ludwig Vistalite series drum sets (see-through shells). Similar to the way that bebop was a reaction to years of playing swing music, “progressive rock” took the usual rock elements of the time and elevated them in complexity and concept. This genre includes but is not limited to Pink Floyd (Nick Mason), Rush (Neil Peart), and Yes (Bill Bruford, Alan White).¹⁹

Progressive rock wasn’t as popular as regular rock, but it continued to develop drum set styles. During the late 80s, Dream Theater formed with drummer Mike Portnoy. This music was comparatively incredibly complex and fused virtuosic playing with elements of rock, metal, and classical music in asymmetric time signatures. Mike

¹⁸ Beck, *Encyclopedia of Percussion*, 182–83.

¹⁹ Lackowski, *Beaten Path*, 88–111.

Portnoy's drum set has grown in size over the years and is a great representation of where drum set technology has brought us. Some versions of his kit have three bass drums, two snares, fourteen toms, twenty cymbals, and several pedals. At one point, Portnoy's website featured a virtual tour of his drum set, "The Purple Monster."²⁰

The Drum Set Today

In contemporary times, there are many drum set artists still making music and developing new styles. There are also companies like Mapex, Pearl, Zildjian, Meinl, and Gibraltar, who continue to innovate with products and instruments. Although the music industry itself is turning more toward electronic sampling for Top 40 hits, drum set is still featured in many popular genres, and is a crucial instrument for most percussionists who want to make a living as musicians by playing in any of a wide variety of commercial applications.

²⁰ Mike Portnoy, "The Purple Monster," accessed March 17, 2020, mikeportnoy.com/drums/purple/

CHAPTER III

ANALYSIS AND PERFORMANCE GUIDE FOR “WAGWAN”

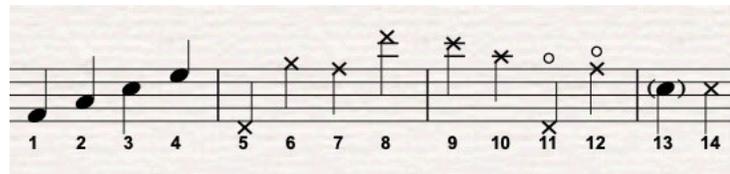
“Wagwan,” a solo drum set piece I commissioned for this project, was composed in the spring of 2018 by Adam Hopper. I premiered “Wagwan” at my first DMA Recital at the University of North Carolina-Greensboro on Friday, August 31, 2018. Hopper named this piece in honor of a recent trip to Jamaica. There, he was greeted many times with what he heard as “Wagwan?”—actually a compressed version of the phrase, “What’s going on?”

This piece is designed to be accessible to percussionists who may not have much experience in playing drum set, but wish to be able to play something that is pleasing to an audience. The performer should strive to make every groove in this work feel confident and controlled. The improvisation section also provides an opportunity for exploration and creativity on an unfamiliar instrument.

For experienced players, the attraction to this piece can come from learning grooves in the style of drummer Nate Smith. The improvised section can provide inspiration for the player to research into Smith’s style and adopt material that he uses in his improvised solos.

Setup

As this piece is designed to be accessible to those percussionists who are transitioning to drum set, the setup is a standard, four-piece drum set comprising of a bass drum, snare, rack tom, floor tom, hi-hat, ride, and crash. You can see from the notation key (Example 1) that it calls for the usual instruments: snare, bass, two toms, hi-hat, a ride cymbal on the right, and a “left side cymbal” that doesn’t specify whether it is a crash or ride.



- | | | | |
|---------------|---------------------------|------------------------------|-----------------------|
| 1. Kick | 5. Hi-Hat Foot | 9. Left side cymbal (top) | 13. Ghost note snare |
| 2. Low Tom | 6. Hi-Hat Stick | 10. Left side cymbal (crash) | 14. Snare cross stick |
| 3. Snare Drum | 7. Ride (right side) | 11. Hi-Hat open (foot) | |
| 4. High Tom | 8. Ride bell (right side) | 12. Hi-Hat open (stick) | |

Example 1. Notation Key for “Wagwan” by Adam Hopper. ²¹

There is room to be creative with the various drum and cymbal sounds. In order to match the sound of the composer’s inspiration for the piece, I would suggest using a bass drum that is either 20” or 22” diameter with a sound that is low and punchy. The snare can be a standard 14” with a sound that is high and crisp. Both toms can have coated heads and be tuned relatively low with a generous amount of muffling. Since the solo is also written in the style of Nate Smith, the cymbals should match the character of Smith’s

²¹ All examples in this chapter are from Adam Hopper, “Wagwan,” unpublished, 2018.

sound on his albums *Pocket Change*²² and *KINFOLK: Postcards from Everywhere*.²³ According to an interview for *Modern Drummer Magazine*,²⁴ Smith tends to use a Zildjian 22” Constantinople Bounce Ride on the left and a Zildjian 22” Constantinople Overhammered Ride on the right; both are larger cymbals with a complex and “trashy” sound. I use a Zildjian 20” K Custom Special Dry Ride on the right and a Zildjian 18” K Custom Special Dry Projection Crash Prototype on the left for my performances of this piece.

Form

The form can be viewed as the following:

Intro: mm. 1–16

Groove #1: mm. 17–24

Groove #2: mm. 25–32

Groove #1: mm. 33–36

Groove #2 Variation: mm. 37–40

Improvisation Section: mm. 41–65

Groove #3: mm. 67–74

Hemiola Groove: mm. 75–84

Outro: mm. 86–End

²² Nate Smith, *Pocket Change*, Waterbaby Music, 2018, compact disc.

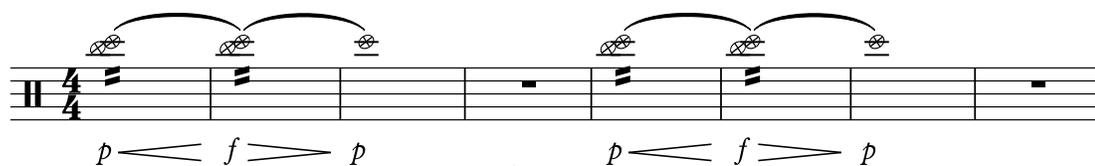
²³ Nate Smith, *KINFOLK: Postcards from Everywhere*, Waterbaby Music, 2017, compact disc.

²⁴ Ken Micallef, “Nate Smith: Fearless Flyer,” *Modern Drummer*, September, 2018, <https://www.moderndrummer.com/article/september-2018-nate-smith/>.

Playing Guide and Analysis

Introduction

Even though the beginning of the introduction is a simple musical idea, it is an important one. From an educational point of view, this introduction can highlight to students how important their choice of cymbal sound is, helping students become conscientious of their overall sound. From a composition point of view, it gives the listener a chance to hear and appreciate the specific timbre of the cymbals before the focus is placed on the forthcoming groove.



Example 2. Adam Hopper, “Wagwan,” mm 1–8

In the following passage (mm. 912), I recommend using the neck/shoulder areas of the drumsticks on the inner edge areas of the cymbals to get as many different sounds and frequencies as possible, allowing the listener to hear the complexity of the cymbals. The performer should be encouraged to experiment with finding the right area of their specific sticks and cymbals to create a sound that they appreciate.

As the rest of the kit is introduced, the composer uses influence from an exercise in drummer Mark Guiliana’s *Exploring Your Creativity on the Drumset*.²⁵ In mm. 9 and 11 (Example 3), both hands are independently assigned a repeating, melodic figure that

²⁵ Mark Guiliana, *Exploring Your Creativity on the Drumset* (Lavallette, NJ: Hudson Music, 2016).

splits the drum set into a left and right side with the right hand playing clockwise and the left hand playing counterclockwise. The sticking is provided for the performer, along with tempo and dynamic directions.

9 *rit.* *accel.* ♩=80

The notation for Example 3 consists of a single staff with a drum set icon. It shows measures 9 through 12. Measure 9 starts with a *rit.* marking. The first four measures (9-12) feature a rhythmic pattern of eighth notes with dynamic markings *p*, *f*, and *p*. Measure 12 is marked with a circled cross. Measure 13 begins with an *accel.* marking and a tempo of ♩=80. The pattern continues with dynamic markings *p*, *f*, and *mp*. Sticking is indicated by 'x' and 'o' symbols above the notes.

Example 3. “Wagwan,” mm. 9–12.

Both hands are then played while alternating, first beginning with the right hand in the original direction (see Example 4), and then beginning in the left hand in the reverse direction (see Example 5).

13 *very free*

The notation for Example 4 shows measure 13 with a *very free* marking. It features a rhythmic pattern of eighth notes with dynamic markings *p*, *f*, and *mp*. The pattern is marked with a '3' under a group of notes, indicating a triplet. Sticking is indicated by 'x' and 'o' symbols above the notes.

Example 4. “Wagwan,” m. 13.

15

The notation for Example 5 shows measure 15 with a *very free* marking. It features a rhythmic pattern of eighth notes with dynamic markings *p*, *f*, and *mp*. The pattern is marked with a '3' under a group of notes, indicating a triplet. Sticking is indicated by 'x' and 'o' symbols above the notes.

Example 5. “Wagwan,” m. 15.

Groove #1

At Letter A, the first groove finally appears:

Example 6. “Wagwan,” m. 17.

Using a very simple pattern in the bass drum and snare, the melodic focus is in the hi-hat part. Using a variety of triplet and dotted sixteenth-note rhythms, Hopper provides a quiet complexity to a simple bass drum pattern along with the standard snare drum pattern of beats two and four, also known as a “backbeat.” Both of these qualities mirror various aspects of Nate Smith’s soloing. To match Smith’s style, I suggest using only the right hand on the hi-hat during this section.

Groove #2

At Letter B, Hopper adds a few more notes to the groove for a more complex idea, but the focus should be on keeping the tempo and feel the same:

Example 7. “Wagwan,” m. 25.

Trained percussionists should recognize that beats three and four of this groove use the same sticking as alternating double paradiddles, keeping the left hand on snare and right hand on hi-hat. However, the feel will be slightly different than a trained percussionist is used to, since the right hand must stay prominent and the left hand is played using ghost notes and a strong marcato articulation on beat four. In fact, Hopper uses a marcato articulation on the snare for both beats two and four. In keeping with the style, I suggest that the player treat these as rim shots to mirror Nate Smith’s funk style and sound.

This section also features a two-beat fill that will return later in the piece. I suggest thinking about the figure as two regular sextuplets, but substituting the bass drum foot for the first note. For instance, if the player is right-handed, the sticking would be as follows:

FLRLRL FLRLRL

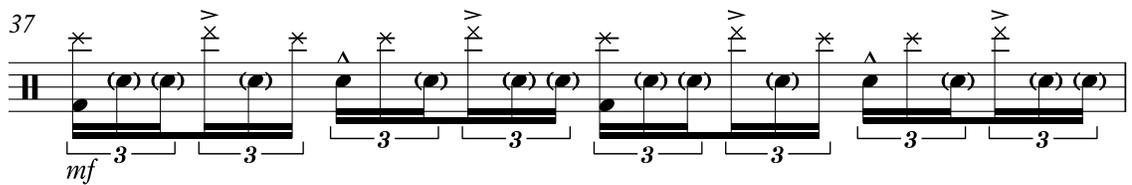
Example 8. “Wagwan,” m. 28. R = Right Hand, L = Left Hand, F = Foot on Bass Drum Pedal

Groove #1

At Letter C, we see the return of the same groove material from Letter A for four bars.

Groove #2 Variation

Suddenly at measure 37, however, there is a new groove introduced using the same material as in Letter B (Example 9). In this case, the right hand plays the ride cymbal bow on all notes except for the upbeats, which should be on the bell. Careful consideration must be taken so that the player finds a spot on the cymbal bell and spot on the stick's neck area to give a characteristic sound and accent that's not too overpowering or ugly. Again, there is a marcato articulation given on beats two and four for the snare drum, which I suggest treating as rim shots.



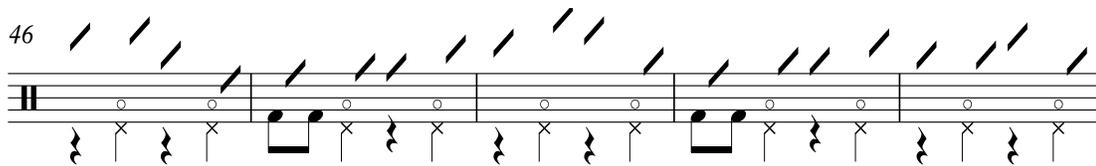
Example 9. "Wagwan," m. 37.

Improv Section

Letter D is an improvisatory section that serves as a midway point in the piece. This section again keeps a simple bass drum pattern with a strong two and four. In this case, the backbeat is provided with "splashing" the hi-hat cymbals with the player's foot. This foot pattern for bass and hi-hat creates the accompaniment that the player will use as a backdrop for their improvisation.

The composer's instructions to the player for this section read as, "Using one stick on the head, and palm muting with the off hand, create a melodic phrase based on the contour. Use any rhythm." For example, a right-handed player would be soloing with

their right-hand stick, so their left hand should be placed on the snare drum head, close to the rim, at approximately 10 o'clock. The player can change the pitch of the muted drum by drawing their left hand closer to the center. While keeping the groove in the feet, the player will improvise melodies while using the muting technique to follow the contour of the given marks above the staff (Example 10).

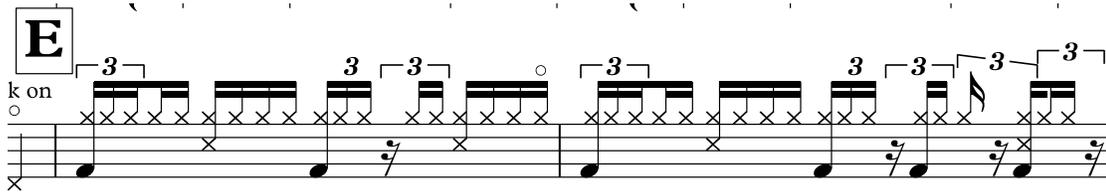


Example 10. “Wagwan,” mm. 46–50.

For the improvised solo, I suggest relating the material to the rhythms that the audience has already heard and transitioning to the rhythmic and melodic patterns that will come in the next section. This should help make the solo section flow more organically.

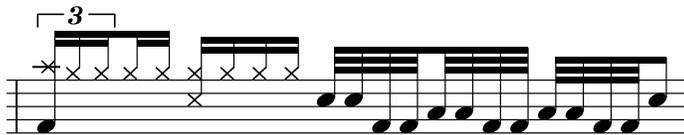
Groove #3

At Letter E, Hopper provides us with a groove that still contains material alternating between triplets and sixteenth notes, but the groove is slightly busier than at Letter A. The material is very playful; Hopper creates a sense of surprise by placing notes in the measure in an unpredictable pattern. This is especially shown in the second measure of E (Example 11).



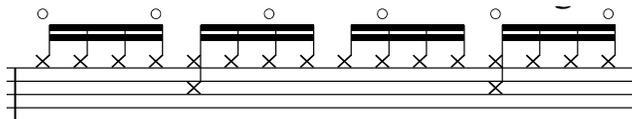
Example 11. “Wagwan,” mm. 67–68

In measure 70, Hopper adds a fill figure (Example 12). I suggest treating these sixteenth notes, along with the fill at measure 80, as diddles, regardless of which hand the player chooses to use.



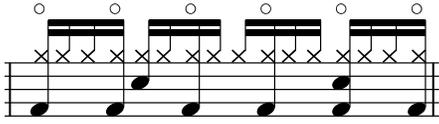
Example 12. “Wagwan,” m. 70.

This section becomes busier in texture and continues until it evolves into a hemiola figure using the hi-hat in an alternating open/close fashion (Example 13).



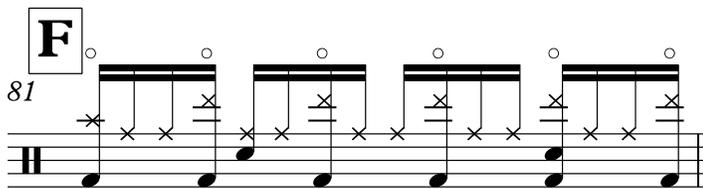
Example 13. “Wagwan,” m. 75

As this figure progresses, Hopper adds the bass drum into the hemiola along with a backbeat on the snare drum (Example 14).



Example 14. “Wagwan,” m. 77.

At letter F, the hemiola groove continues to grow, and begins to incorporate the ride cymbal and bell into the groove (Example 15).



Example 15. “Wagwan,” m. 81.

Outro

The Outro, beginning at Letter G, is a return of the introduction, only Hopper has reversed the musical events. The piece closes with the same cymbal swells that began the piece. I suggest attempting to draw out different sounds and frequencies from the cymbals compared to the beginning, perhaps making contact with different parts of the cymbal edge, bow, and bell.

Conclusion

This drum set work is a great opportunity for students to learn patterns and grooves on the drum set. The intro/outro sections play more like a multi-percussion piece than a traditional drum set groove. High school and college percussionists should be able to adapt to this, easily. The five groove sections can each be used in a rock and/or funk

ensemble setting. The improvisation section allows the student to not only be creative, but gives them a chance to practice keeping a groove in the feet while improvising using their hands.

While there isn't much focus on rudiments, the technical focus can be on timing, feel, and the tones that the performer should be getting from each instrument. This can also present an opportunity for the performer to experiment with the sound of their drums in regards to tuning and muffling.

In general, this piece is at what I would consider a "medium-easy" level of difficulty, which should fit perfectly into a sophomore and/or junior curriculum. It can be used as a jury piece, an audition piece to show that the performer has drum set experience, or if the performer is a drummer for a rock or funk band, this could be used a solo.

CHAPTER IV

ANALYSIS AND PERFORMANCE GUIDE FOR “EAGLE ROCKABYE”

I commissioned “Eagle Rockabye” from Chad Floyd in the fall of 2019. This piece premiered on Saturday, March 28, 2020 at the University of North Carolina-Greensboro for my third and final DMA Recital. The composer named this piece in honor of my current teaching position at Winthrop University in Rock Hill, South Carolina and our mascot, the Eagles.

This piece is more involved than “Wagwan,” yet its intention is to remain accessible to those percussionists who are attempting to make the transition to drum set. While “Wagwan” is based on a groove pattern that could be played behind a rock/funk/fusion group or ensemble, “Eagle Rockabye” is geared more towards solo and fill material. Both hands are used extensively throughout the piece, a divergence from more standard or basic drum set grooves which rely heavily on the player’s dominant hand for most of the cymbal work. This work also utilizes an increased use of rhythmic motives, rudiments, and extended techniques including using fingers to strike the head and the use of dead strokes with sticks on the head.

Setup

Notation Key

The notation key is presented on two five-line staves. The top staff contains eight symbols: an 'x' on the first line (Hi-Hat), an 'o' on the first space (Open), an 'x' on the second line (Close w/foot), an 'o' on the second space (Splash w/foot), an 'x' on the third line (Ride), an '^' on the third space (Crash on Ride), a '•' on the fourth line (Ride Dome), and an 'x' on the fourth space (Crash Cymbal). The bottom staff contains eight symbols: a '•' on the first line (Bass), a '•' on the first space (Snare), an 'x' on the second line (Rim shot), a '•' on the second space (Ghost Note), a '•' on the second space with a slash (Buzz Stroke), a '•' on the third line (Rack Tom), a '•' on the third space (Floor Tom), and a '•' on the fourth line (Dead Stroke).

Example 16. Notation Key for “Eagle Rockabye.”²⁶

Because “Eagle Rockabye” is designed to be accessible to those percussionists who are transitioning to drum set, the setup is a standard, four-piece drum set comprising of a bass drum, snare, rack tom, floor tom, hi-hat, ride, and crash. Although this piece can be played with one crash, the composer prefers to use one crash on the left and a second crash on the right. The reason is not to add a different cymbal sound, but rather to facilitate an easier flow of movement when playing.

The sounds of the drum set should be reminiscent of a standard rock drum set. There is room for interpretation here. I would suggest using a bass drum that is either 20” or 22” diameter with a sound that is tuned low and that is muffled to have some slight resonance. The snare should be a standard 14” with a standard, medium tuning and muffled to have a short sound. Both toms can have coated heads and be tuned relatively low with the option to muffle to where there is some resonance that matches the bass

²⁶ All examples in this chapter are from Chad Floyd, “Eagle Rockabye,” 2019, published at www.chadfloyd.com

drum sound. The composer chooses to use a Zildjian A Custom 20" ride and 16" and 17" A Custom crashes to present a classic rock sound.

Form

The form can be viewed as the following:

Intro: mm. 1–8

A Section: mm. 9–16

B Section: mm. 17–24

A Section plus hi-hat: mm. 25–32

B Section variation plus hi-hat: mm. 33–40

Transition material: mm. 41–49

C Section: mm. 50–56

C Section plus hi-hat: mm. 57–67

Transition material: mm. 69–73

C Section Variation #1: mm. 74–79

C Section Variation #2: mm. 80–89

C Section Variation #3: mm. 91–95

Outro: mm. 96–End

Playing Guide and Analysis

Intro

“Eagle Rockabye” begins with a rhythmic figure that is echoed in some fashion through the entire piece. It utilizes one of the extended techniques mentioned earlier: dead strokes using fingers to strike the head. Depending on how the player tunes their toms,

there is the opportunity to slightly bend the pitch of the tom with the dead stroke. The two crash cymbal notes shown in Example 17 present the opportunity to play both crashes if the player has chosen to use two.

distantly
 ♩ = 92 snares off

p lf = left fingers

Example 17. “Eagle Rockabye.” mm. 1–2.

The pickup into measure five (Example 18) presents the first of several for the player: a two-stroke buzz roll into a variation of the introductory figure. This variation puts the dead strokes on both rack tom and floor tom. The option remains to bend the pitch of both toms together.

Example 18. “Eagle Rockabye,” mm. 4–5.

Measure six (Example 19) presents another rudiment opportunity on the hi-hat. At first glance, a trained percussionist would start this figure with a left (non-dominant) hand on the “e” of beat two. However, this figure can simply be a normal five-stroke roll starting on the dominant hand. The figure at the end of the measure should also begin on the dominant hand to keep the hands alternating from the snare to the floor tom.



Example 21. “Eagle Rockabye,” m. 10.

B Section

In this section, Floyd continues to add material to the original figure. We see more use of the hi-hat here. Measure 19, in particular, has a very interesting use of 32nd notes on the hi-hat (Example 22). If the player considers the five-stroke roll pickup into that measure, their non-dominant hand will play on the downbeat of beat one. I suggest treating the 32nd notes as a “herta” rhythm and alternating them, beginning with the dominant hand and continuing to alternate through the rest of the measure. In fact, I suggest using this sticking method throughout the piece in figures with two 32nd notes followed by 16th notes unless otherwise notated.



Example 22. “Eagle Rockabye,” mm. 18–19.

Another figure of interest in this section is in measure 21 (repeated at measure 23), where there is a snare drum pattern beginning on the “uh” of beat two (Example 23).

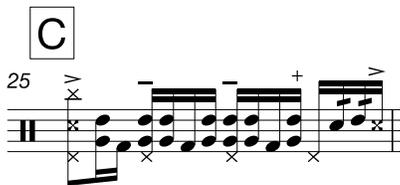


Example 23. “Eagle Rockabye,” m. 21.

Using standard sticking practices, the “uh” should be played with the non-dominant hand, putting the dominant hand on the downbeat of three. This causes the open hi-hat note, located on the “uh” of beat three, to be played with the non-dominant hand. In an effort to create a consistency in sound, I suggest using the non-dominant hand for the open hi-hat note on the downbeat of two, as well.

A Section Plus Hi-Hat

Beginning on page two, Letter C is primarily a repeat of Letter A. However, Floyd adds quarter notes on hi-hat to the original figure, to be played with the left foot (Example 24).



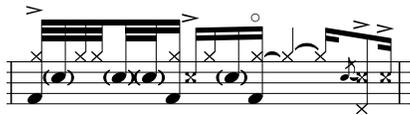
Example 24. “Eagle Rockabye,” m. 25.

This creates a thicker texture and adds an accompaniment to the original material. For the player learning this piece, this presents an opportunity to have all four limbs playing different figures. Having the hi-hat foot play quarter notes is an easy way to get the fourth limb involved, since many players are used to that action to keep a pulse when playing an

instrument. In fact, when learning Letter A, it may be advantageous to the player to be tapping quarter notes with their left foot in preparation.

B Section Plus Hi-Hat

Letter D uses much of the same material from Letter B, but the music here is more complex, featuring the increased use of 32nd notes. One addition to this section is located at measure 34 (Example 25) and repeated at measure 38.



Example 25. “Eagle Rockabye,” m. 34.

On beat one, if the player keeps the dominant hand on the hi-hat and the non-dominant hand on the snare, this will create a paradiddle-diddle, which is used frequently in Floyd’s other solo drum set works.

Using a paradiddle-diddle can also be beneficial for other figures in the piece. For example, I would suggest using that rudiment on beats one and two of measure 36, as well (Example 26). I have added stickings to the notation in this example to demonstrate the application of this rudiment.



Example 26. “Eagle Rockabye,” m. 36.

provide the groove. I suggest repeating the sticking format previously used with this figure: keep the dominant hand on the hi-hat and the non-dominant hand on the snare. The only exception in this section should be measure 56. I suggest using the dominant hand for the rimshot on the first beat of that measure, allowing the dominant hand to be ready for beat one of the following measure.

G ♩ = 96 *confidently*

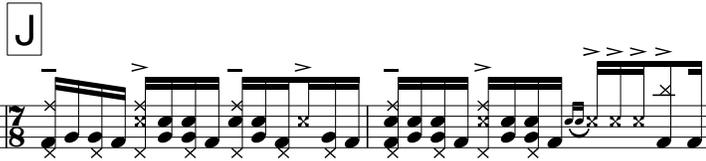
54

f

Example 28. “Eagle Rockabye,” mm. 54–56.

C Section Plus Hi-Hat

Letter H is a reworking of Letter F. It combines the groove from that section with a version of the hi-hat work from Letter C, but this time, as eighth notes. The composer also re-voices parts of the phrase to use the rack tom instead of the floor tom, but the sticking and motion are the same. Letter I uses the same paradiddle-diddle material as Letter G. It acts as connecting tissue between the floor grooves of Letters H and J that originated in Letter F. Letter J is a repetition of Letter H, with the exception of the last part of the second measure in the phrase (Example 29). This is the same drag figure from measure 53, right before Letter G.



Example 29. “Eagle Rockabye,” mm. 64–65.

The final measure of Letter J changes meter once again to 15/16. Floyd took the drag figure from measures 65 and 67 and repeated it, slightly re-voicing the last repetition (Example 30). I suggest beginning the figure with the dominant hand:



llR L R L lR L R L llR L R L llR l r

Example 30. “Eagle Rockabye,” mm. 67–68.

Although the composer does not mention that this figure was inspired by anything specific, this figure recalls a phrase played by drummer Will Calhoun during his time with fusion rock band Living Colour. The end of their song “Cult of Personality” features something extremely close to this.²⁷

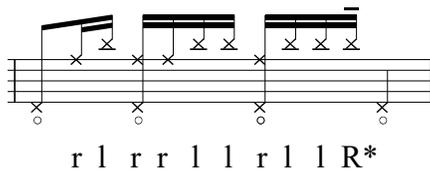
Transition Material

This section (mm. 69–73) acts as another connection point that provides space. It is automatically at a different tempo (128 BPM). However, through metric modulation, the quarter note pulse is equal to the pulse of the dotted eighth note from the previous section. Letter K also presents another extended technique that is not used often in

²⁷ Living Colour, “Cult of Personality,” *Vivid*, Epic Records, July 14, 1988, compact disc.

commercial drum set playing. Here, Floyd uses the left foot on the hi-hat to “splash” the cymbals on each quarter note beat. This device is used throughout this section. Again, this is good practice for the player in the use of the non-dominant-side foot.

There is some light cymbal work here that presents an opportunity to use both crash cymbals if the player has chosen to use two. In measures 72 and 73, the figure will sound more melodic if the player keeps the right hand on the ride cymbal, the left hand on the left crash cymbal, and, using the right hand, plays the right crash cymbal (represented by ‘R*’) for the stressed notes at the end of the rhythmic figure (Example 31).



Example 31. “Eagle Rockabye,” m. 72. *Sticking added

C Section Variation #1

The material originally found at Letter F returns yet again for this section. This time, Floyd has added flams and re-voiced the figure, but the rhythm and accent pattern is the same.

Letter M is a stripped-down version of the tom/bass figure from Letter F. I suggest keeping the non-dominant hand on the rack tom and the dominant hand on the floor tom. This sticking will let the floor tom play straight eighth notes (aside from the dotted eighth note) and put diddled sixteenth notes on the rack tom.

C Section Variation #2

The diddled sixteenth notes carry through from the previous letter into Letter N. This section signifies the beginning of one large crescendo that travels to the end of the piece. In the fifth measure of this phrase, a rimshot on snare drum appears on the fifth sixteenth note. I suggest using the dominant hand for this, as that will keep the sticking the same as in the previous four measures.

C Section Variation #3

Letter O mirrors letter J, somewhat. It's another variation on the Letter F material, but it also uses the same fill figure at the end of the second and fourth measure as in Letter J. We also see the 15/16 bar at the end of the phrase, which is an exact repeat of measure 68 in Letter J. What's interesting about this section is the way that the composer treats the addition of the crashed ride cymbal and floor tom pattern. If the player keeps their non-dominant hand on the snare and uses their dominant hand for the ride cymbal crashes and floor tom, then a pattern emerges in the dominant hand of alternating eighth notes between the ride and floor tom, as shown in Example 32 below.

O *controlled chaos!*

91

R r R r R r R r R

The image shows a musical staff for a drum set in 7/8 time. The notation consists of eighth notes with various accents and dynamics. Above the staff, there are letters 'R' and 'r' indicating the hand used for each note. The pattern is: R r R r R r R r R. The notes are: 1. eighth note (R), 2. eighth note (r), 3. eighth note (R), 4. eighth note (r), 5. eighth note (R), 6. eighth note (r), 7. eighth note (R), 8. eighth note (r), 9. eighth note (R). There are also some 'x' marks above some notes, possibly indicating cymbal crashes or floor tom hits. The staff ends with a 15/16 time signature.

Example 32. "Eagle Rockabye," m. 72.

Outro

For the last section, Floyd has demonstrated the use of another metric modulation. This time, the new quarter note is equal to the eighth note in the previous section, making the new tempo 170 BPM. Because the triplet figures beginning in measure 97 (Example 33) should be played with intensity and volume, it's much easier to alternate than to diddle. I suggest treating these like "hertas" that begin on the second partial of the triplet. In order to make that sticking work, it's important to start the second triplet partial on beat one with the non-dominant hand.



Example 33. "Eagle Rockabye," m. 97.

This will also cause the non-dominant hand to begin the triplet figure at measure 99 (Example 34), which will let the dominant hand move easily to the floor tom.



Example 34. "Eagle Rockabye," m. 99.

Measure 99 also begins a short ritardando that only lasts for one and a half measures, but I suggest that the player take their time. Although rhythmically these two measures are full of triplets, the melody is a five-note figure. The pulse for this small section is not meant to be felt—rather, it's the five-note melody that's important.

The final figure in “Eagle Rockabye” is a succinct ending. Although the last three beats contain thirty-second notes, I suggest letting the figure breathe enough that your audience can hear every note.

Conclusion

This drum set work is less focused on groove patterns that can be played in ensemble situations. Rather, it is a great opportunity for students and performers to experiment with motive development in solos. Floyd is extremely adept at writing for drum set and creating material that lays well on the instrument.

While there isn’t much focus on rudiments, the technical focus can be on timing, feel, and the tones that the performer should be getting from each instrument. This is especially true for the dead-strokes on the toms in the Intro as well as Section C and its variations, alternating between normal notes and rim shots with the non-dominant hand.

In general, this piece is at what I would consider a “medium-advanced” level of difficulty, which should fit perfectly into a sophomore and/or junior curriculum. It can be used as a jury piece, an audition piece to show that the performer has drum set experience, or if the performer is a drummer for a rock or funk band, this could be used a solo.

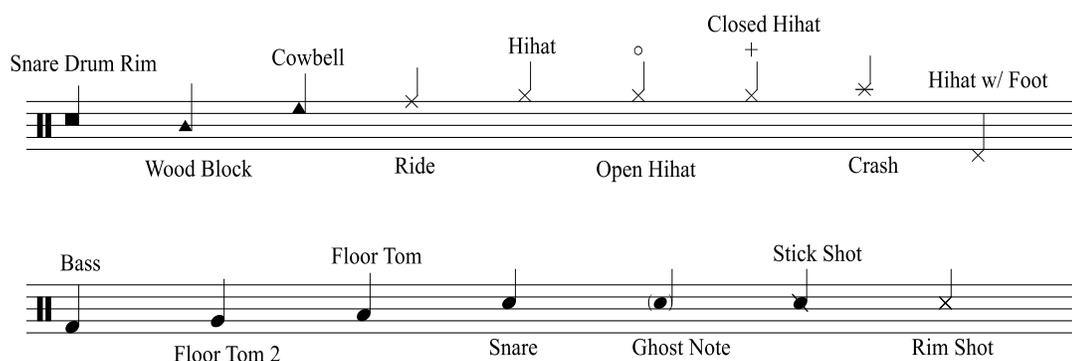
CHAPTER V
ANALYSIS AND PERFORMANCE GUIDE FOR
“THROUGH THE LOOKING GLASS”

“Through the Looking Glass” is an original composition, which I completed in spring of 2020 for this dissertation and premiered at my third DMA Recital at the University of North Carolina-Greensboro on Saturday, March 28th, 2020. Like the previous compositions, this work is designed to be accessible to percussionists who do not have much experience with playing drum set.

The inspiration for this work is generated from the research and playing style of professional musician, Daniel Glass. Daniel has presented clinics, and published several books and recordings researching the role of drum set in the history of American popular music. In his DVD, *The Century Project: 100 Years of American Music from Behind the Drums*,²⁸ Glass demonstrates various genres from 1865 to 1965 through drum set grooves and solo material. The DVD begins with an introductory drum set solo, played by Glass, that demonstrates the different styles that he goes into on the DVD. I have taken pieces from this solo which are more accessible to the novice drum set players (for which this research project is written) and constructed this solo.

²⁸ Daniel Glass, *The Century Project: 100 Years of American Music from Behind the Drums*. (Oxnard, CA: Drum Channel, 2012), DVD.

Setup



Example 35. Notation Key for “Through the Looking Glass.”²⁹

The setup for this piece is inspired by the vintage drum sets used on Daniel Glass’s DVD *The Century Project*, and the ones featured in his other DVD, *Traps: The Incredible Story of Vintage Drums (1865–1965)*.³⁰ It incorporates the setups from the various time periods researched in those recordings. This new work calls for a five-piece drum set comprising an 18”–20” bass drum, snare drum, 12” rack tom, 14” floor tom, and 16” floor. These drums should be accompanied by a cowbell and woodblock, both attached to the bass drum rim. The piece also calls for hi-hat, a crash cymbal for the left side of the kit, a ride cymbal, and a second crash cymbal for the right side of the kit.

²⁹ All examples in this chapter are from Ben Cantrell, “Through the Looking Glass,” unpublished, 2020.

³⁰ Daniel Glass with John Aldridge, *Traps: The Incredible Story of Vintage Drums (1865–1965)* (Oxnard, CA: Drum Channel, 2012), DVD.

Form

This piece is formed by the following sections:

1. Marching/Rudimental Drumming: mm. 1–17
2. Ragtime: mm. 18–41
3. 1920s Swing: mm. 42–60
4. Rhythm & Blues Shuffle: mm. 61–79
5. Early Rock ‘n’ Roll: mm. 80–102
6. BeBop Double Time Feel: mm. 103–End

Playing Guide and Analysis

The first five measures of “Through the Looking Glass” are taken directly from the first five measures of Glass’s opening Century Project solo. Since this introductory section (mm. 1–17) is meant to be in the traditional, rudimental style of drumming, all rolls in this section will be played as “open” rolls. Other rudiments contained in this section are five-, seven-, and nine-stroke rolls, flams, flam accents, and single-stroke sevens. This rudimental material should be familiar to most high school and/or college percussionists. In writing these measures, I was not only inspired by Glass’s drumming, but also by the style of composition in John S. Pratt’s *14 Modern Contest Solos*³¹ and Charlie Wilcoxon’s *The All-American Drummer*.³² These same rudiments are featured heavily in their music. Therefore, this first section of the piece should be very accessible in that it is material that they have likely played. The only new addition will be playing bass drum with their foot.

³¹ John S. Pratt, *14 Modern Contest Solos* (Van Nuys, CA: Alfred Music, 1985).

³² Charlie Wilcoxon, *The All-American Drummer* (Cleveland, OH: Ludwig Music, 1945).

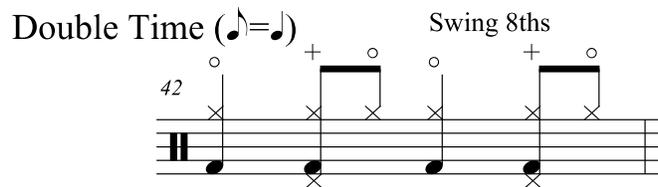
To keep it approachable, the bass drum only plays on beats one and three for the first few measures, while occasionally being added on accents. In measure nine, the bass drum begins to play on every quarter note. If the student has already learned to tap their foot while playing other instruments, they should have no problem with this coordination.

Measure 18 begins the “Ragtime” section of the piece. According to *A Century of Drum Set Evolution with Daniel Glass*, an educational video series created by Vic Firth,³³ this style features a slightly swung, syncopated feel that became popular in the 1890s. On a drum set, ragtime is characterized by the use of keeping time on snare drum, wood block, and cowbell with bass drum notes usually on beats one and three. The bass drum will start out with the same consistent quarter notes from the previous section. However, there are two changes to the style: rolls are now buzz rolls instead of open rolls, and instead of playing in a normal, “straight” fashion, the sixteenth notes will be swung. There are also instances of extended technique.

Looking at measure 21 on beat 4 (Example 36), there are two eighth notes with a line through the notehead. This is to indicate the use of a “stick shot.” This is played by placing the tip of the stick in your non-dominant hand to the snare drum head. While there, the dominant-hand stick will strike the middle of the stick. Also, in measure 25, there is a rim shot on beat 4. This action is played by making contact with the batter head and rim at the same time during a regular stroke.

³³ Vic Firth and Daniel Glass, *A Century of Drum Set Evolution with Daniel Glass* (Avedis Zildjian Company, 2019), online video series, <https://vicfirth.zildjian.com/education/drum-set-history.html>.

The “1920s Swing” style begins at measure 42 (Example 38). According to *A Century of Drum Set Evolution with Daniel Glass*, this style evolved more in Chicago than New Orleans. On drum set, it’s characterized by the use of cymbals, a predecessor to the hi-hat called a “low boy,” and playing a crash cymbal on beat four. The piece changes to a double-time feel, where the eighth-note tempo in the previous section is now the quarter tempo. The section begins with the use of sticks on the hi-hat for the first time and, along with the classic quarter note bass drum pattern, this creates a swing pattern. New articulations are also used and notated. A circle above a hi-hat note means that the player’s non-dominant foot will allow the hi-hat cymbals to open enough to create a longer note-length when struck with a stick. The plus sign indicates when to use the left foot to close the cymbals shut for a tight, short note length. All of the hi-hat notes in this section are executed with the player’s dominant hand.



Example 38. “Through the Looking Glass,” m. 42.

At measure 46, while continuing the bass drum and hi-hat, the snare drum enters with a combination of ghost notes on beats one and three, indicated by parentheses around the notehead, and regular strokes on beats two and four. These eight measures (mm. 42–49) give the performer two examples of possible swing patterns to use in a jazz setting.

The snare drum changes to a different pattern in measure 50 that is more melodic, especially when it begins to involve the rack tom and floor tom for the first time.

Measures 58–60 can be viewed as a short transition from swung eighth notes to a written triplet pattern for the beginning of the “Rhythm and Blues” section. The groove pattern presented there is referred to as a “shuffle.” The ghost notes throughout this section should be played with the utmost delicacy. The performer should strive to match the sound level and tone of the ghost notes with those on the hi-hat. The backbeat (snare drum hits on beats two and four) should be accented well. This shuffle pattern employs the swing pattern from before in the dominant hand. Since this particular shuffle pattern doesn’t require one or both hands to play every first and third partial of the triple of every beat, it’s more accessible to novice-level drum set players.

Another style transition happens at measures 78 and 79. This time, the performer will only have two measures to go from a triplet feel on the hi-hat to a straight eighth note feel on the hi-hat and snare drum. This transition takes the performer from a rhythm and blues shuffle to an “Early Rock ‘n’ Roll” groove.

The rock ‘n’ roll section is representative of grooves and solo material that can be played not only in 50s and 60s rock ‘n’ roll settings, but in many other ensemble settings, especially if the performer is able to learn this groove and apply it to various tempos. The pattern in this section is very simple to reflect the types of music that it can be played in. The material simply alternates between groove, solo fills, repeat. The fills can be played

using either Rudiment #1: Single Stroke Roll or Rudiment #19: Paradiddle-diddle from the Percussive Arts Society's 40 Standard Rudiments.³⁴

The material used in measure 102 to the end of the piece is taken from a solo that Glass plays in the final chart of *The Century Project*: "East Side Rumble."³⁵ Here, the performer is instructed to turn the snares off until measure 139. The bass drum plays on each quarter note, just as before, but the hi-hat will play on the upbeats, creating a double-time feel. While this foot pattern may look busy to a novice player, the feet are simply alternating. This alternating pattern continues until measure 155.

The material from measures 109–134 concentrates on creating melodic material using the same rudiments from the "Early Rock 'n' Roll" section. It is meant to be very energetic and aggressive.

Once the snares are turned back on at measure 139, there should be a natural crescendo from there to the end. Material from the "Ragtime" section using stick shots reappears. The phrase beginning at measure 152 is the climax of the entire piece. While this final section is meant to be played straight rather than swung, it's suggested to be loose with the rhythm and slur the roll. The *molto ritardando* at measure 156 signals the end of the piece and should be very sudden and dramatic. The final lick in the last two measures should be at the previous tempo from the final style, slowing down towards the end of the measure. Again, sudden and dramatic.

³⁴ Percussive Arts Society, "40 Percussive Arts Society International Drum Rudiments" (1984), pas.org/resources/rudiments.

³⁵ Glass, *The Century Project*, "East Side Rumble."

Conclusion

By using the patterns and solo material of the various styles from Daniel Glass's recordings, a percussionist who chooses to learn this piece will walk away with the ability to play groove patterns and fill/solo language for several styles of American popular music. Additionally, it is possible to use this piece as an audition etude to demonstrate the performer's facility on drum set.

Because this work progresses in a chronological order, the performer should form a clearer picture of the history of drum set and American popular music. It is progressively written so that the performer will feel very comfortable at the beginning using only snare and bass, and then eventually branch out to the accessory instruments, drums, and cymbals.

For the performer/student interested in playing this work, I recommend taking adequate time, perhaps even an entire semester, to learn. My hope is that the player will use it as a jumping-off point into Daniel Glass's research projects and to research on their own the many incredible drummers and bands from which I have learned this music.

CHAPTER VI

CONCLUSION

The drum set is one of the most widely used percussion instruments in America. In the past few decades, composers have begun to create composed solos for the unaccompanied drum set. With the already existing pieces for drum set, it is now possible to use this music to help student and professional percussionists bridge the gap between classical percussion and drum set. This music allows the performer to use their current knowledge of music to learn these pieces and become more comfortable playing drums.

In this dissertation, I have aspired to develop this concept by providing playing guides to several new drum set compositions. Furthermore, I hope to help my own students become drum set players through this method. Adam Hopper's "Wagwan," provides students with multiple opportunities to learn drum set groove patterns that can be used in various, real-world situations. Chad Floyd's "Eagle Rockabye," provides student with multiple examples of fill language to use with various styles in real-world situations. "Through the Looking Glass," provides students with groove patterns and fills on more traditional styles of American popular music. My hope is that this document also inspires the student to continue researching the players and history of American popular music.

Future research will explore the drum set playing styles of other prominent drum set players. It will also seek to build on pedagogical practices for working with percussion students transitioning to drum set. Other additional work in the field will include drum set solos written to facilitate student learning and playing in the academic setting, while building their commercial skills.

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APPENDIX A

LIST OF COMPOSED DRUM SET SOLOS

TITLE	COMPOSER	DIFFICULTY	LENGTH	PUBLISHER
Amalgamation	Luis Rivera	Advanced	5 min	Tapspace
Bossa Bits	Chad Floyd	Easy-Medium	2 min	Row-Loff
Campbell's Villain	Chad Floyd	Medium-Advanced	3 min	Tapspace
Condensed Copeland	Michael Aukofer	Advanced	5 min	Row-Loff
Green Swing	Chad Floyd	Easy-Medium	2 min	Row-Loff
Hexyl	Chad Floyd	Medium	3 min	Tapspace
Homage to Max	Rande Sanderbeck	Medium	10 min	Studio 4 Music
I Remember	David Schmalenberger	Advanced	10 min	HoneyRock
Imbue	Chad Floyd	Advanced	3 min	Row-Loff
Mobile	Glenn Kotche	Advanced	9 min	Glenn Kotche
Monkey Chant	Glenn Kotche	Advanced	14 min	Glenn Kotche
More Than Meets the Eye	Lamon Lawhorn	Advanced	3 min	C. Alan
Spotlights 1 - 4	Sönke Herrmansen	Easy to Advanced	Multiple	HoneyRock
Stompin' in Seven	David Reeves	Advanced	5 min	Tapspace

Suite for Unaccompanied Drum Set	Anthony Miranda	Medium	6 min	HoneyRock
Tassa	Ben Wahlund	Advanced	5 min	Bachovich