

## DRUMSET

### Face V

David Macbride

\$20.00

Media Press Music

Instrumentation (2 players): 2 drumsets

Web: [score sample](#)

This duet for two drumsets includes triangles as well as various types of cymbals. While written for the drumset, the piece is more representative of a multiple-percussion work, meaning, the piece is not based around grooves, or what one might typically think of when they see a drumset in the instrument list. The piece is meant to symbolize a person looking into the mirror and into themselves. The physical performance is just as important as the musical performance, and the composer says “visual possibilities are plentiful; explore them and use good taste.”

The work is in the 20th-century aleatoric school. Repetitions are to be determined beforehand, and some even during the rehearsal. In some sections the performer is given the rhythm, but not the drums, and in others it's vice-versa. The piece relies heavily on improvisatory skills and an ability to converse back and forth as players. It also uses a variety of striking implements including triangle beaters, drumsticks, and timpani mallets.

Overall, this would be a great piece for a graduate-level or professional recital. The work would benefit students who need to work on making musical choices and performing with another player. Through the improvisatory nature, the performers would gain experience in communicating with each other, and the audience, through the drums. David Macbride has taken the drumset, an instrument typically associated with jazz and groove-based work, and used it in a more concert setting, helping young drummers explore music further.

—Josh Armstrong

### It's All About the Ride: The Ride Cymbal & Snare Drum Book IV+

Thomas E. Taylor Jr.

\$19.95

Jamey Aebersold Jazz

The great jazz drummers developed their own unique voice on the instrument, with much of their individuality rooted in the ride cymbal. However, the ride cymbal is only part of one's sound. The interplay between the snare drum and ride cymbal allows for countless possibilities, greatly expanding the drummer's vocabulary. Through this book (and listening to the drumming greats), readers should begin to develop their own voice.

The book applies single strokes, buzzes, and numbered bounces to the snare drum while maintaining a ride cymbal pattern. Although the bounces are notated using slashes through the note stems, they are not interpreted in the standard manner. Instead, the author uses one slash to represent three bounces, two slashes to represent four bounces, and three slashes to represent five bounces. The snare drum rhythms are first played against a quarter-note ride cymbal pattern, then against the traditional jazz pattern. The book concludes with eight, page-long solos applying the concepts from the book.

The real challenge is not playing the snare drum patterns against the ride cymbal, but switching between the numbered bounces, buzzed notes,

and single strokes. In many cases, the drummer must transition immediately from one type of rebound to another without any rests. It is recommended to start as slow as 40 bpm while working through the examples. Drummers may not utilize these concepts exactly as notated in the book; however, those who complete the book will develop the facility to play what they hear in their mind's ear.

—Jeff W. Johnson

## RECORDINGS



### A Time and a Place

Rob Power

Self-Released

Canadian percussionist and composer Rob Power's recent album is a showcase of his newest works featuring percussion. Each track on *A Time and a Place: Music of Rob Power* is dedicated to those who helped inspire his musical growth and identity. With five unique pieces — from style to ensemble size and instrumentation — the album provides a thought-provoking perspective into Power's compositional aesthetic while also exhibiting musical prowess from Power as a performer, along with his percussion and choral pals.

All five works feature a unique combination of instrumentation, starting with a full choir alongside a percussion chamber group and ending with Power's solo multi-percussion performance of “Fearless.” As a vibraphone aficionado, I was first drawn to the middle track, “Mahone Bay” — a vibe solo with the addition of a few extra metals. The piece avoids the traditional trappings as a simple melody and harmony instrument; instead, it shapes the keyboard into a choral voice by introducing and closing the solo with long tremolo phrases. “Ballyhack” — the second track and most energetic of the album — provides a strong glimpse into Power's percussion language on the widest range of instruments. The ensemble piece starts with strong drumming that shifts eventually to a mallet-focused ensemble and then back and forth as a way to provide contrast throughout the work. Rather than focusing on rhythmic complexity and interlocking rhythms, Power focuses on the raw dominance of unison patterns with shifting and changing accents that drive the phrases forward.

Overall, *A Time and a Place* provides a portrait of Power's voice through chamber works, solos, and collaborations. The pleasant harmonies and accessible rhythmic language instill a sense of joy and excitement in each track. Whether it's the heavy drumming of toms and bass drums, or

the surprising colors of percussion ensemble with choir in “A Time and a Place,” this album captures a wide variety within the percussion spectrum and provides an engaging and entertaining experience for the listener.

—Matthew Geiger



### Lasting Impression

Brandon Sanders

Savant Records

Brandon Sanders takes on the role of drummer, bandleader, and composer in his third offering from Savant Records. He assembled an outstanding ensemble: pianist Eric Scott Reed, bassist Eric Wheeler, tenor saxophonist Stacy Dillard, and vibraphonist Warren Wolf. Vocalist Jazzmeia Horn is featured on two selections, while bassist Ameen Saleem and pianist Tyler Bullock each make a guest appearance.

Bobby Hutcherson's up-tempo “8/4 Beat” opens the album as a showcase for Wolf, and he rises to the occasion with a blazing, yet extremely musical solo. The rhythm section simmers beneath him while Dillard and Reed also take turns soloing. Sanders then stretches out over a vamp before the melody returns. Next up is “Lasting Impression,” a Sanders original with a bouncing swing feel and memorable melodic head. Also penned by Sanders is “Tales of Mississippi,” a jazz waltz propelled by a Latin-tinged drum beat. While “No BS for B.S.” was written by Reed for Sanders, the leader lets Dillard, Wolf, and Reed shine. Wheeler's bass is prominent here, driving the tune. Reed's mellow “Shadoboxing” and Mal Waldron's tender “Soul Eyes” both showcase the ensemble's sensitivity. Vocalist Horn shows that she's just as comfortable with the jazz classic “Our Love is Here to Stay” as with the R&B favorite “Until You Come Back to Me (That's What I'm Gonna Do).”

The album was produced by drummer Willie Jones III. The overall sound is contemporary, while being firmly rooted in the jazz tradition. Wolf and Sanders work especially well together. While it's an album from a drummer and produced by a drummer, it's not just an album for drummers. It's an album for anyone who appreciates good music!

—Jeff W. Johnson

### Multidirectional

Billy Hart

Smoke Sessions Records

Jazz legend Billy Hart and his stellar quartet of over 20 years (saxophonist Mark Turner, pianist Ethan Iverson, and bassist Ben Street) have produced their first and only live album. Hart is an icon in the jazz community, having played with some of the biggest names in the genre throughout his 60-plus years of professional