

FREQUENTLY ASKED QUESTIONS

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My school/organization would like to adapt one of your arrangements for a different ensemble. How do we go about obtaining permission to arrange?

This is an important first step in arranging works for your group, and permission must be obtained from the publisher who controls the copyright of the piece. Most of my pieces are published through Tapspace. You can get information on their process [here](#).

If you want to arrange a piece of music for your indoor drumline (for example), you'll first need to find out who it's published by. One of the best places to start is to search the [ASCAP](#) or [BMI](#) websites. Often, you'll be able to find the publisher information (and contact information) there.

For more information on this, and other types of related copyright questions, the MENC website has a great [copyright center](#) which spells things out in pretty simple terms. Also, the Music Publishers Association has a good page of resources [here](#) along with a stock set of common [forms](#) that you can use to get started once you've identified which publisher to seek permission from.

If you'd rather not deal with it, there are a few services who can handle all of this for you. [Keith Rawlins](#) is a former member of The Cavaliers drum & bugle corps, and runs a full service firm that can do all the legwork for you. Also, [Copycat Music Licensing](#) has been serving schools and organizations such as DCI, BOA, WGI, and many more secure their music licensing needs. Both these firms can help take away the legwork for you.

Are you available for clinics, and how much do you charge?

Currently, I have stopped doing percussion clinics due to a very busy schedule with TapSPACE and various composition projects. So I'm really trying not to travel unless absolutely necessary. This may change in the future though, so please feel free to check back.

I'd love to show you some of the work I've done. If I send you some music I've written, would you be available to offer some input or critique?

It depends on my current workload. If I have some time in my schedule for an hour-long session I may be able to offer some input on your work. My rate for this sort of thing is \$80/hour. If you're interested in checking availability, please [contact me](#).

Are you currently writing for marching band shows or indoor percussion groups?

Due to a very busy schedule with TapSPACE and other composition projects, I've scaled back how many marching ensembles I'm able to write for. Please [check with me](#) to see if I have room in my current schedule for your marching show. Creatively speaking, it's very important for me to limit how many of these ensembles I write for at any given time so I can fully commit my energy toward delivering an original product.

Do you sell scores to drum corps shows that you've written for SCV or Cavaliers?

Maybe. If the piece isn't in the public domain and you obtain proper permission from the copyright holder to arrange these pieces, I am often willing to sell these shows to school organizations who wish to adapt them for their own season. If you represent a performing ensemble and are interested in doing this, please [contact me](#). Please note, I don't share or sell these scores to individuals.

To learn more about receiving permission to arrange, I recommend [Copy Cat Licensing](#). They offer fair rates and can take the hassle out chasing down the proper signatures. It's a good idea to allow ample time for this process.

Do you give lessons?

I'm afraid my schedule doesn't allow for lessons at the current time.

Tips on snare tuning and drumline gear

Tuning snare drums of a modern day drumline is a very subjective topic. In fact, the sound of the groups I've worked with over the years has evolved from year to year. Some of this has to do with the sound we're trying to achieve for a particular repertoire. Some of it is just personal preference.

I always recommend drum heads by [REMO](#). They're the industry standard, they sound great, and they're amazingly durable.

For the batter (top) head, I like the sound of the WhiteMax or BlackMax heads. These two models are very similar, but the white adhesive in the WhiteMax can tend to give it a slightly brighter sound. These days, kevlar heads are pretty standard for drumlines, and I like that the "max" series offers a little more "give" than some other choices, which feels better to play on.

For the snare side (bottom) head, I really like the sound of the Falams II Smooth White. In my opinion, the snare side head has the most influence on the overall sound of the snareline, so we like to get these *really* tight. Because of this, the Falams (made of thin kevlar) seem to hold their pitch better than mylar and tend to last longer. In a perfect scenario, I like the bottom head to be *higher* in pitch than the top head. Tuning the bottom head to a high D-natural seems to be a good sweet spot. This is pretty high though, so don't crank up the snare side head so quickly that it doesn't have a chance to settle into that tension. Blown bottoms can get expensive so this is an area where you have to take special care.

Tuning snare guts is also an important part of a well-rounded snareline sound. This aspect of tuning is often neglected, but really does affect the sound. There are different schools of thought, but I've always preferred for all the snare guts to be tuned identically. Tuning snare guts can be tedious, and can take some practice to become good at it. The more you do it, the easier it gets. Plus, the more you do it, the less "out" their tuning will become as well.

Another thing to take into consideration is the *size* of your snareline. How many players are there? I've adjudicated marching band shows all over the world, and it always amazes me to hear a 2-, or 3-person snareline with kevlar heads cranked to the stratosphere! Perspective is important here, folks. My recommendations above are what I've found (and the good folks I've worked with) works well for a 7-10

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person snareline at the drum corps level. This is probably not the best strategy for a younger, smaller snareline in most smaller marching bands. Cranked kevlar doesn't blend with an ensemble very well if it's a small snareline, or if the players aren't ultra refined. In smaller ensembles, or with less experienced players, I strongly recommend using mylar heads such as the Powerstroke 77 (top) and Clear Snare Side mylar on the bottom. They're more forgiving for the players and will generally blend with a band much better.

How do I go about getting my percussion music published by Tapspace?

Tapspace (my publishing company) is always accepting new submissions of creative works for percussion. If you'd like to submit something for review, we require the following:

- 1) Full score (no originals please, they won't be returned)
- 2) Recording (preferably live, or sequenced with some level of realism)
- 3) Your resume

You may send these materials via mail to:

Tapspace Publications
ATTN: Submissions
4010 NE Hancock St. Suite 2
Portland, OR 97212

Alternately, you may send submissions via email to **info (at) tapspace.com**. If doing this, be sure your score is in either Sibelius, Finale, or PDF format, and your recording does not exceed 20MB (MP3's work best for email). Resume can be in either PDF, Word, or similar format.

Please note that it can take several weeks for your submissions to be reviewed, so please be patient.
