

ABSTRACT

Title of dissertation: Versatility and the 21st Century Percussionist:
Late 20th and 21st Century Works for Classical Percussion,
Drum Set, and World Percussion

Daniel Richard Villanueva, Doctor of Musical Arts, 2014

Dissertation directed by: Dr. Michael Votta
Department of Music

Twenty-first century percussionists must be able to perform in all three major areas of percussion: concert percussion, drum set, and world percussion. Regardless of a performer's ultimate aspirations, the ability to work in all areas is essential to building a successful professional career. This trend is apparent in academia as well. University teaching positions routinely attract 100 or so applicants for even entry-level jobs, and often require a variety of skills. Knowledge and performance ability in all three of these areas are therefore requirements for a stable career as either a performing or teaching percussionist.

This project will explore the depth and breadth of works written for all areas of modern percussion, and will present both newly-composed and standard works that use a variety of classical, jazz and world percussion techniques. The works studied and

performed will comprise a “core curriculum” that all modern percussionists should be able to perform.

This project will also serve as a pedagogical model. Curricula at major institutions recognize that undergraduate students should be exposed to all areas of percussion, but these schools typically parcel the teaching out to multiple faculty “specialists.”¹ It is my goal to become part of a “new generation” of percussion teacher who can teach in all areas.

My ability to perform and teach in all three of these areas is therefore of fundamental importance. This project will help to develop both a repertoire for study and to showcase a clear model for the “next-generation” percussion teacher and student by presenting three public recitals in which these areas will be highlighted and explored.

The first recital focused on concert percussion and included works for snare drum, mallet percussion, and timpani. The second recital was comprised of works for drum set in both solo and chamber settings in both classical and jazz idioms. The final recital consisted of composed and improvised works for Latin American, African, and Caribbean world percussion instruments in both solo and chamber settings.

This completed project has demonstrated the model of a comprehensively-trained modern percussionist. It showcases the techniques and skills utilized by the 21st century professional percussionist. This project serves as a pedagogical model for what a “next-generation” percussion studio should include.

¹ *Percussion Department*. Indiana University, 2013. Web. 21 Oct. 2014.
< <http://music.indiana.edu/departments/academic/percussion/faculty.php> >

Versatility and the 21st Century Percussionist:
Late 20th and 21st Century Works for Classical Percussion, Drum Set, and World
Percussion

by

Daniel Richard Villanueva

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2014

Advisory Committee:

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DEDICATION

To my mom, dad, brother and entire family; it is your love, support, and guidance that has made me who I am today.

ACKNOWLEDGEMENTS

I would like to thank my advisory committee for all of their support during the course of this dissertation: Dr. Michael Votta (chair), Frank Anthony Ames, Professor Karen Bradley Professor, Professor Christopher Gekker, and Professor Christopher Vadala. Thank you to all of my teachers for your guidance throughout the years; Frank Anthony Ames, Bruce Lehman, Robert McCormick, Gumbi Ortiz, Steve Fidyk, John Tafoya, and David Via. Thank you to my mom, dad, brother and entire family for your never ending love and support.

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Versatility and the 21st Century Percussionist:
Late 20th and 21st Century Works for Classical Percussion, Drum Set, and
World Percussion

Danny Villanueva, Percussion

November 11, 2013

5:00 p.m.

Gildenhorn Recital Hall, University of Maryland

Dissertation Recital #1 of 3
“Classical Percussion”

KÍM (2001)

ÁSKELL MÁSSON (b. 1953)

The Final Precipice (1993)

JEFFREY PEYTON (b. 1962)

Interzones (1996)

BRUCE HAMILTON (b. 1966)

Concertino for Timpani and Tape, Op. 69 (1973)

JAN HANUŠ (1915-2004)

I. Energico

II. Con Fantasia

III. Scherzando

IV. Drammatico

Asventuras (2011)

ALEXEJ GERASSIMEZ (b. 1987)

Program Notes - Recital 1 – November 11, 2013

KÍM for snare drum solo was composed in 2001 by Icelandic composer Áskell Másson (b.1953) for solo percussionist Gert Mortensen, who commissioned and premiered the work in 2002 in Fredericia, Denmark. Masson provides the following program notes for his composition:

“*KÍM* means germ or embryo and the idea is roughly to start on something simple which then gradually grows and takes on a new form, like a plant. The work is a continuation of my exploitation of the possibilities of the snare drum as a solo instrument, using sounds and polyrhythms which I hadn't in the earlier pieces (*PRÍM* and *KONZERTSTÜCK*). The piece has a metric pattern of 3/8, 7/8 & 11/8 which is repeated 32 times. With the aid of brush and a practice pad as well as the instrument itself, one of my aims was to establish rhythms in various timbres which would develop constantly new viewpoints by putting these into permutational combinations.”²

Másson uses many extended techniques in this composition to capture the unique sonic possibilities of the snare drum. He is very clear in his score as to how and where the drum should be struck. He also indicates which part of the stick is to be used to produce the desired effect on the head, rim, and drum shell.

² Másson, Áskell. “Works Index, Program Notes.” *Askellmasson.com*. n.d. Web. 9 Nov. 2011. <<http://askellmasson.com/WorksPercussionPage.php?10>>

Áskell Másson continues to be one of Iceland's most prolific composers. His music is regularly performed by many of the world's leading ensembles. He studied clarinet at the Reykjavik College of Music and later studied percussion with James Blades.

The Final Precipice for five timpani and computer generated tape was composed in 1993 by Jeffrey Peyton (b.1962) and is dedicated to percussionist David Jarvis. It was the winner of the 1995 Percussive Arts Society Composition Contest and was premiered by the composer at the Northwest Percussion Festival in 1994. It has become one of the most performed pieces for timpani and tape.

The pitches of the five timpani range from C2 to C4 and cover the entire range of these instruments. The entire composition is built upon pitch class sets. It is these sets that form the melodic and harmonic foundation for the work. The opening pitch class set is G, A, Bb, D, F# with the A being transposed up an octave. This sets D as the central anchoring pitch, creating an intervallic symmetry of four semitones and three semitones in both directions. This also creates a tonic/dominant relationship that permeates throughout the piece in the form of g minor and D major. The tertiary form of the piece (fast-slow-fast) allows the composer to set up a small scale concerto-like environment.³

The tape part was created on a Macintosh Classic II computer. Peyton uses organic and nonorganic sounds to create his unique soundscape. Brake drums, Tibetan bells, bowed cymbals, crotale, and a lion's roar are some of the instruments that were used. Sound

³ Peyton, Jeffrey. Email correspondence with composer. n.d. 2011. Facebook.

patches and samples were imported from various computers and synthesizers and were manipulated using the program Digital Performer.⁴

Interzones for solo vibraphone and tape was composed by Bruce Hamilton (b. 1966) in 1996 and commissioned by percussionist Timothy Adams. It was completed at the Indiana University Center for Electronic and Computer Music. As with many of Hamilton's pieces containing electronic accompaniment, the tape part and solo part form a close symbiotic relationship. Both parts are highly dependent upon each other to form one cohesive sound spectrum. The use of acoustic instruments, computer generated sounds, and the human voice make up the complex accompaniment. Hamilton provides the following program notes:

“Samples of guitar, saxophone, snare drum, and vibraphone were manipulated with Sound Hack and Sound Designer sample editing software; these sounds, along with a host of others from the Center's library, were sequenced using Digital Performer to create the tape part. The many distinct sections of the piece can be described as variations, but I prefer to think of them as different scenes or musical zones. Though the piece is essentially abstract, many sounds and gestures within these zones evoke surreal images for me. Generally apparent is the jazz influence which is heard throughout and which seemed appropriate given the vibraphone's rich history in the jazz tradition.”⁵

⁴ Peyton, Jeffrey. Email correspondence with composer. n.d. 2011. Facebook.

⁵ Hamilton, Bruce. “*Interzones*.”nonsequiturmusic.com. n.d. Web. 8 April. 2014. <<http://www.nonsequiturmusic.com/inter.htm>>

Bruce Hamilton is Associate Professor of Music at Western Washington University. He teaches music theory, composition, and directs the electroacoustic music studio.

Concertino for Timpani and Tape, Op. 69 was composed by Czech composer Jan Hanuš (1915-2004) in 1973. It was given its first performance on Czechoslovak Radio in 1973 by soloist Petr Šprunk assisted by Vaclav Mazáček, both members of the Czech Philharmonia, Prague.

A piece well ahead of its time, Hanuš's *Concertino* calls on the player to use various extended techniques to create a palette of colors which produce an abstract landscape that perfectly melds performer and tape. Hanuš calls for the use of many different kinds of sticks to achieve a unique soundscape: various timpani mallets, snare drum sticks, and rubber mallets. He is also very specific as to where to hit the timpani head to further alter the timbres produced. As the title suggests, this work is composed in the style of a 20th century concertino. The New Harvard Dictionary of Music defines a concertino of this period as "a work in the style of a concerto but freer in form and on a smaller scale."

In his program notes Hanuš states that the tape part, the "musique concrete," was produced by manipulating the basic "timpano materials" of the composition. By recording and then manipulating the solo timpani part Hanuš was able to compose a truly unique accompaniment. Player and soundscape come together in one homogenous fabric of sound. The tape part was created in the Electronic Studio of the Czechoslovak Radio in Pilsen.

This composition is now out of print. The tape part exists solely as a reel. Thank you to Vin Novara and the Special Collections in Performing Arts department at the Michelle Smith Performing Arts Library for converting the reel to CD format to make this performance possible.

Asventuras for snare drum solo was composed by German percussionist and composer Alexej Gerassimez (b. 1987) in 2011. This composition explores the many colors and sounds that one can produce on a snare drum. The notational symbols used in the score dictate exactly how, where, and by what means the drum is to be struck producing a myriad of sound possibilities. The player is called upon to play on various zones of the drumhead using sticks, a brush, and a timpani mallet. The palms, knuckles, fingernails, and fist are used to create various contrasting colors. Different effects are also produced by playing on the rim and the drum shell with various parts of the sticks.

The form of this composition is ABCDE. The rhythmical framework for this piece is one of three parts. The beginning, middle, and end support the two middle sections. Sections ACE are the “pillars” that the work is built upon. The composer states that the basic rhythmic structure is 3-1-4-1. Constantly shifting meters and strong dynamic contrasts are key factors in the overall flow and groove of this composition.⁶

Gerassimez offers the following explanation: “From the day I composed the first note, the name “Asventuras” was on my mind. Since the time I spent experimenting on all kinds of sounds and effects on the snare drum was adventurous, the connection with the word

⁶ Gerassimez, Alexej. “Catalog, Program Notes.” *editionsvitzer.com*. n.d. Web. 9 Nov. 2011. <http://www.editionsvitzer.com/archive_valgt.php?id_vaerk=128>

"adventure" must have had an influence on the name of my piece." What results is a tour de force for the modern percussionist that includes both classical and rudimental snare drum techniques.

Alexej Gerassimez is quickly becoming one of the world's leading percussion soloists. He has taken top prizes at many of the world's premier competitions, including the International Marimba Competition in Nuremburg, the Deutscher Musikrat-Competition, and the TROMP Percussion Competition in the Netherlands.

Versatility and the 21st Century Percussionist:
Late 20th and 21st Century Works for Classical Percussion, Drum Set, and
World Percussion

Danny Villanueva, Percussion

April 10, 2014

5:00 p.m.

Gildenhorn Recital Hall, University of Maryland

Dissertation Recital #2 of 3

“Drum Set”

Clink (2010)

DREW KRAUSE (b. 1960)

BLUE TOO (1981-1983)

STUART SAUNDERS SMITH (b. 1948)

PREDESTINED Morphology (2014)
(World Premier)

JOHN K. LEUPOLD II (b. 1982)

TWO LIGHTS (2002)

STUART SAUNDERS SMITH (b. 1948)

Motion Stasis (2012)

BRUCE HAMILTON (b. 1966)

Knives Out (2001)

RADIOHEAD

Nude (2007)

Myxomatosis (2003) arr. Bobby Muncy

Gene D'Andrea-Piano, Bobby Muncy-Saxophone, Kevin Pace-Bass

Program Notes - Recital 2 – April 10, 2014

Clink for solo drum set and computer-generated sound was composed in 2010 by American composer Drew Krause (b. 1960) for percussionist Danny Tunick. Drew Krause's music can be described as avant-garde. He will often use chance, mathematical algorithms, and computers when composing his works. Mixed meters, harmonic complexity, varying textures, and a strong sense of groove are characteristic of his music for percussion.

Clink is scored for a standard five piece drum set. Rock music has a heavy influence on this composition. The five-part form can be seen as ABCDE. The tempo and dynamic levels remain the same throughout the entire piece. This creates a forward motion that propels the listener for the duration of the work. It is up to the performer to create phrases within that structure. The writing for the drum set is at times linear which lends a machine-like quality to the work. Throughout the piece we see a playful interplay between the bass drum and snare drum. Another important element is Krause's use of mixed meters which creates a certain rigidness that seems to interrupt the flow and cause a sense of unease for the listener. A sense of tension is ever constant.

Drew Krause is a prolific composer of music for instrumental and electronic media. He is currently on the music theory faculty at New York University. His primary composition teachers included Herbert Brun, Vincent Persichetti, and Stuart Saunders Smith.

BLUE TOO for solo drum set was composed by Stuart Saunders Smith (b. 1948) between 1981 and 1983. It is one of the first and quite possibly the most influential composition for solo drum set. Over three decades later it remains an icon in the modern repertoire.

Blue Too is scored for a four piece drum set comprised of a bass drum, snare drum, tom-tom, and floor-tom. In addition to hi hat cymbals the score calls for either a ride or crash cymbal. I have chosen to use a ride cymbal and one crash cymbal. Smith uses standard notation for this composition. Two basic tempos delineate sections of the work: quarter note equals ca.48 and ca.68-72. Beats are divided into groups of two, three, four, five, six, and seven, and these groupings shift rapidly.

In addition to being a composer, Smith is also a poet. His use of irregular rhythms combined with constantly shifting dynamics creates a complex musical “language” that mirrors a poet’s sensitivity to speech patterns. While preparing this piece I found myself speaking the rhythms as I played—I was speaking the rhythms as a poet would read one of his works. The work is notated without bar lines, further reinforcing the connection to poetry.

A quarter note pulse propels the motion forward, but Smith’s use of rests and silence is of great importance. As with all of his works, the silence and space between musical events

is just as important as the notes. The silences become musical events in and of themselves.⁷

American composer Stuart Saunders Smith has written over 200 compositions of which more than half are for percussion. His compositions for solo vibraphone, theatrical percussion, and solo drum set are landmarks of the modern repertoire. He is a retired Professor of Composition at University of Maryland, Baltimore County.

PREDESTINED Morph+o+logy was composed by American composer John K. Leupold II (b. 1982). It was commissioned by percussionist Danny Villanueva for today's recital and will receive its world premiere performance this evening. It is scored for a standard four-piece drum set with the addition of two woodblocks. The composer provides the following notes:

“Predestined Morph+o+logy uses a compositional technique developed and frequently employed by John Cage. Cage called this his square-root form, wherein he used hierarchical fixed rhythmic structures to compose a piece of music. This work is divided into 8 phrases of 17 measures each. Each of these phrases can be divided into four sub-phrases, consisting of 5 measures, 2 measures, 6 measures, and 4 measures. The sequence 5, 2, 6, 4 is also used to control the number of attacks that may be played consecutively. For example, the hi-hat may play 5 eighth notes, followed by a rest of some length, 2 eighth notes, rest, 6 eighth notes, rest, and finally 4 eighth notes. While

⁷ Hinkle, Lee. “Theatrical Music for Solo Percussion.” Order No. 3534287 University of Maryland, College Park, 2010. Ann Arbor: ProQuest.Web. 8 Apr. 2014

this is happening, parts of other rhythmic sequences may also be going at faster or slower paces. The sequence is also used to dictate changing time signatures throughout the piece.”⁸

John Leupold received his Doctor of Musical Arts Degree in Composition from the University of Maryland, College Park. He received two Master’s Degrees from Appalachian State University in Music Theory/Composition and Percussion Performance. He is currently on faculty at Washington College in Chestertown, Maryland where he teaches music theory and composition. His compositions have been performed across the U.S. As a performer he currently performs with the Londontowne Symphony Orchestra and the Anne Arundel Community College Orchestra.

TWO LIGHTS for solo drum set was composed by Stuart Saunders Smith (b. 1948) in 2002. It is scored for hi-hat, bass drum, floor tom-tom, medium tom-tom, high tom-tom, and one cymbal. The performer is instructed to use hard felt timpani mallets as well as fingertips. Smith offers the following program notes for his work:

“*Two Lights* is meant to evoke Two Lights State Park in Cape Elizabeth, Maine. It is a very dramatic landscape with huge cliffs thrust into and onto the sea. The result is great sprays of waves exploding in the air like watery fireworks. The sound is low with a still lower pedal point. As a young person I spent many hours learning the nature of pitch and rhythm from this sculptured world”

⁸ Leupold II, John K. Email correspondence with composer. 22 March, 2014. Email.

This composition is made up of extremely complex rhythms. In addition to polyrhythms, Smith employs the use of fractional rhythms and notation. The use of fractional note groupings within a phrase creates a pushing and pulling effect within the work.

One passage begins with a septuplet figure of seven sixteenth notes to the quarter note. This is followed by a bracketed group of notes labeled $9/7$, indicating that the nine septuplet 16^{th} notes that follow are to be played at the speed of the previous septuplet notes. This compositional technique divides the quarter note pulse into fractions of time. Another example is the phrase $9/7$, $9/7$, quarter note rest, $9/7$, followed by $19/7$. In addition, within the $19/7$ grouping, we see three sixteenth notes against the eighth note of that septuplet pattern. This compositional technique creates a densely complex musical fabric and dissolution of the pulse.

Of equal importance is the use of extreme dynamic contrast. As with all of Smith's works silence plays a critical role. In this work moments of silence seem to respond to the musical phrases that proceed them. The natural decay of the sounds of the tom-toms is an integral part of this composition.

Motion Stasis for drum set and recorded sound was composed by American composer Bruce Hamilton (b. 1966) in 2012. It was commissioned by percussionist Welsey Stephens. The composer offers the following program notes for his work:

“*Motion Stasis* is a meditation on kinetic energy and equilibrium. Following in the footsteps of my work *Stamino-sosti* (for percussion ensemble and recording), slowly evolving step-sequencer patterns form a minimalist core, over which still more patterns emerge and disappear, creating overlapping cycles of different durations. The virtuosic drum set part interacts with these patterns as it explores polyrhythm and groove, alternating between more beat-oriented playing and more gestural, soloistic work (and at times combining them). Other musical events are interspersed in the recording, including unison passages with the soloist, guiding the listener through the persistent journey.”⁹

As with all of Hamilton’s compositions with recording, the accompaniment plays an integral role in the work. The highly minimalistic character creates an almost transcendental atmosphere for the listener and performer. For this composition the recording remains primarily in the background. It acts as a canvas on which the solo part builds.

Bruce Hamilton is Associate Professor of Music at Western Washington University. He teaches music theory and composition, and directs the electroacoustic music studio.

Knives Out, *Nude*, and *Myxomatosis* are compositions by the English rock group Radiohead. They have been called one of the most influential rock bands of the late 20th and 21st centuries. Their music has had an immense impact on musicians of all genres. Their songs have been recorded and arranged by a wide array of musicians and ensembles from all different genres including Brad Mehldau, The Bad Plus, Chris Potter,

⁹ Hamilton, Bruce. “*Motion Stasis*.” nonsequiturmusic.com. n.d. Web. 8 April. 2014. <<http://www.nonsequiturmusic.com/MotionStasis.html>>

Sarah Jarosz, and The Punch Brothers. For this recital you will experience the music of Radiohead through the lens of the modern jazz quartet. *Knives Out* appears on the 2001 album *Amnesiac*. *Nude* is the third track on the 2007 album *In Rainbows*. *Myxomatosis* is found on the album *Hail to the Thief*, released in 2003.

Versatility and the 21st Century Percussionist:
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World Percussion

Danny Villanueva, Percussion

October 15, 2014

5:00 p.m.

Gildenhorn Recital Hall, University of Maryland

Dissertation Recital #3 of 3

“World Percussion”

Temazcal (1984)

JAVIER ALVAREZ (b.1956)

Bongo-0 (1982; rev. 2003)

ROBERTO SIERRA (b. 1953)

OKHO (1989)

IANNIS XENAKIS (1922- 2001)

Lee Hinkle, djembe and bass drum; Paul Keesling, djembe

SHEKERÉ (2001)

JAVIER ALVAREZ (b.1956)

Armando's Rhumba (1976)

CHICK COREA (b. 1941)

Mambo Influenciado (1986)

CHUCHO VALDÉS (b.1941)

Gene D'Andrea, piano, Bobby Muncy, saxophone,

Kevin Pace, bass, Ben Tufts, percussion

Program Notes - Recital 3 – October 15, 2014

Temazcal for maracas and tape was composed in 1984 by Javier Alvarez (b. 1956). The title of the work literally means “water that burns” in the ancient Aztec language Nahuatl. The rhythmic material in the maraca part stems from traditional patterns found in the music of various Latin–American regions such as the Caribbean, Mexico, Cuba, Central America, and the flatlands of Columbia and Venezuela. In this composition the performer must use gourd maracas as used in Joropo music, a traditional music from the Venezuelan and Colombian plains that has African and European roots. In Joropo music the maracas surpass that of mere accompaniment as in most other Latin American music and become a soloistic instrument alongside the bandola, cuatro, and harp.

To create the tape part Alvarez used the harp, folk guitar, double bass, bamboo rods, and maracas as some of his sound sources to create unique gestures and rhythmic passages.¹⁰ The tape part creates a rich and complex sonic backdrop, and the style of this music most closely resembles a waltz.

Javier Alvarez was born in Mexico City in 1956. Before moving to the United States he studied clarinet and composition with Mario Lavista. Institutions in which he has taught or held positions include the University of Hertfordshire, the Malmö Music Academy, and the Royal Academy of Music.

Bongo-0 (Bongo Zero) for solo bongos was composed by Roberto Sierra (b. 1953) in 1982 and later revised in 2003. It is quite possibly the first classical composition for solo

¹⁰ Alvarez, Javier. “Temazcal.” music.iupui.edu. 17 Sept. 2008. Web. 13 Oct. 2014.
< <http://music.iupui.edu/research/uncategorized/pasic-tech-day-abstracts-and-program-notes/>>

bongos. It is in a 4 part ABCC' form. Traditionally the bongos would be played with just the hands and fingers. In this composition, however, Sierra calls on the player to use many extended techniques to create a wide array of colors and textures. These techniques include playing with the tip of the fingers, scratching the surface of the head with the fingernail, and playing on various parts of the drumhead from extreme edge to the center using open and muted strokes. In addition the player is instructed to use timbale sticks to play on various parts of the drumhead, rims, and shells. Using phonemes the player's voice is used as a means of recreating percussive sounds in the B section. Sierra gives the following insight into his composition:

“The articulations and modes of attack, as in Caribbean folk music, form an integral part of the rhythmic patterns. Rhythm and other parameters are treated in such a way that the form of the piece is a continuous transformation of these. During this process of change, the voice of the percussionist is utilized as a quasi-percussive element”

Roberto Sierra was born in 1953 in Vegas Baja, Puerto Rico. He studied composition in Puerto Rico and Europe. It was in Germany that he studied with György Ligeti at the Hochschule für Musik in Hamburg. For over three decades his compositions have been performed by many of the world's leading orchestras and ensembles.

OKHO was written in 1989 by Greek-French composer Iannis Xenakis (1922-2001). It received its premier performance on October 20, 1989 at the Paris Autumn Festival in celebration of the French Bicentennial. It is dedicated to Trio Le Cercle. It was this

percussion ensemble that first introduced Xenakis to the West African djembe. In this composition he melds the African djembe tradition with that of contemporary western music.¹¹

For this piece the players use their hands as well as sticks to create various textures and timbres. Xenakis is very clear regarding exactly what type of stroke is to be used and where it is to be played on the head. Each stroke corresponds to a specific dynamic level. The performers are directed to play in the middle of the head using different stroke combinations: muted, open palm, and open slap. The players are also instructed to play on the edge using open tone strokes, dry slaps, and open slaps. Near the middle of the composition the players are directed to switch to sticks. For this performance sticks as well as felt covered mallets will be utilized. During the section with felt sticks the players are directed to play on various parts of the head to bring out different sonorities and textures while the left hand continues to play different combinations on the middle of the drumhead.

This composition has 8 sections in the form of solos, duos, and trios.¹² The rhythmic material constantly propels the listener forward. Accents, varying strokes, dense polyrhythms, and quick dynamic shifts create a rich sonic palate throughout the work.

There exist very few instances where the three players are in complete unison

¹¹ “Okho”. *Continuummusic.org*. Continuum Contemporary Music, n.d. Web. 14 Oct. 2014. <<http://continuummusic.org/about/piece/okho>>

¹² “Okho”. *Continuummusic.org*. Continuum Contemporary Music, n.d. Web. 14 Oct. 2014. <<http://continuummusic.org/about/piece/okho>>

rhythmically and dynamically. Xenakis exhibits complete control over all elements of this composition.

Iannis Xenakis was born in 1922 in Brăila, Romania to Greek parents. He is perhaps one of the most influential avant-garde composers of the 20th century. He was a composer, music theorist, engineer, and architect. Architecture played perhaps the most important role in his compositions. Xenakis was a pioneer in electronic and computer music. He utilized his knowledge of mathematics, statistics, and physics by applying them to his music and music theory. He was able to integrate music, mathematics, and architecture into his compositions.

Shekeré was written by Mexican composer Javier Alvarez (b.1956) in 2001. It is scored for shekeré and live electroacoustics. The shekeré is a gourd instrument with origins in West Africa and can be traced back to the Yoruba people of Nigeria. It is constructed of a dried gourd surrounded by a netting of carefully woven beads. Modern versions of this instrument are also constructed of fiberglass. As with much of Alvarez's music we see in this work a combination of world music influence paired with 21st century technology.

¹³This is a very important work for world percussion as it is quite possibly the first composition for solo shekeré and electronics.

¹³ Javier Alvarez." pytheasmusic.org. Pytheas Center for Contemporary Music. N.d. Web.13 Oct. 2014. <<http://www.pytheasmusic.org/alvarez.html>>

For this piece the performer is provided with 32 music samples. The samples, or patches, vary in duration from 1”- 51”. These patches are uploaded into a music software program (Ableton Live) that enables the performer to trigger these sound patches live in real time using a midi foot controller. The performer creates sound “banks” containing various samples and during the course of the performance navigates forwards and backwards through these banks. There are a total of 8 sound banks. For this performance each bank will contain up to 5 musical events.

The composer provides a map of possible realizations of these “events,” but unlike traditional works for tape, the performer is able to control exactly which events happen when. Therefore the performer is able to extend events, or to trigger them simultaneously. The result is a work in which the “electronic” part becomes a truly unique “live” experience. Improvisation plays a huge roll in this composition as the performer is free to play his or her own patterns as well as the ones provided by the composer.

Methods for producing sounds on the shekeré vary from traditional techniques to more contemporary approaches. Alvarez notates the use of full hits on the belly, hitting/shaking the beads, use of nails and knuckles, as well as striking on the mouth and neck of the gourd as possible ways to produce various textures and sounds. The tempi for the patterns are to be inferred from the samples being triggered.

Armando’s Rhumba was composed by jazz pianist Chick Corea (b.1941) and recorded on his album *My Spanish Heart* in 1976. Chick Corea is without a doubt one of the most

influential jazz pianists in the world. This arrangement of Armando's Rhumba will feature a latin jazz quintet performing in the Cuban style known as rumba. Rumba is a popular Afro-Cuban dance with its history being traced back to the Kingdom of Kongo. Characteristics of this music include the conga pattern known as guaguanco and the rumba clave. In traditional latin music the clave always remains the same throughout an entire composition. In this composition it begins in 2:3. After the five bar introduction it turns around and remains in 3:2 for the duration of the piece.

Mambo Influenciado is a latin jazz composition by Cuban pianist Jesús "Chucho" Valdés (b. 1941). "Chucho" Valdes is an important figure in the history of Afro Cuban jazz. This arrangement will be built around a 2:3 son clave in a latin jazz style. Key characteristics of this style are the *tumbao* pattern in the conga part, the *cascara* in the timbales, and the *montuno* on the piano. These interweaving rhythmic patterns are also found in an important latin style know as salsa. Salsa music is a genre originating in New York City in the 1960's and 70's combining popular dance elements of Puerto Rico and Cuba.

Recital 1 – Track Listings

1. Kim (2001).....5:23
ÁSKELL MÁSSON (b.1953)
2. The Final Precipice (1993).....10:39
JEFFREY PEYTON (b. 1962)
3. Interzones (1996).....11:07
BRUCE HAMILTON (b. 1966)
4. Concertino for Timpani and Tape.....18:34
JAN HANU’S (1915-2004)
I. Energico
II. Con Fantasia
III. Scherzando
IV. Drammatico
5. Asventuras.....6:53
ALEXEJ GERASSIMEZ (b.1987)

Recorded November 11, 2013 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and Mastered by Opusrite™ Audio Productions
opusrite@gmail.com

Recital 2 – Track Listings

1. Clink (2010).....7:16
DREW KRAUSE (b. 1960)
2. Blue Too (1981-1983).....8:49
STUART SAUNDERS SMITH (b. 1948)
3. PREDESTINEDMorph+o+logy (2014).....7:16
World Premier
JOHN K. LEUPOLD II (b. 1982)
4. Two Lights (2002).....7:48
STUART SAUNDERS SMITH (b. 1948)
5. Motion Stasis (2012).....8:11
BRUCE HAMILTON (b. 1966)
6. Knives Out (2001).....7:36
RADIOHEAD
7. Nude (2007).....7:13
RADIOHEAD
8. Myxomatosis (2003) arr. Bobby Muncy.....5:43
RADIOHEAD

Recorded April 10, 2014 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and Mastered by Opusrite™ Audio Productions
opusrite@gmail.com

Recital 3 – Track Listings

1. Temazcal (1984).....8:16
JAVIER ALVAREZ (b. 1956)
2. Bongo-0 (1982; rev. 2003).....5:56
ROBERTO SIERRA (b.1953)
3. Okho (1989).....13:51
IANNIS XENAKIS (1922-2001)
4. Shekeré (2001).....13:34
JAVIER ALVAREZ (b. 1956)
5. Armando’s Rhumba (1976).....7:17
CHICK COREA (b. 1941)
6. Mambo Influenciado (1986).....9:15
JESUS VALDES (b.1941)

Recorded October 15, 2014 in Gildenhorn Recital Hall
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and Mastered by Opusrite™ Audio Productions
opusrite@gmail.com

University Undergraduate Percussion Curriculum

This curriculum outline is a model for a four year undergraduate percussion program in which the percussion major will focus on classical percussion, drum set, and world percussion.

Year 1

I. Classical Percussion:

A. Snare drum

1. Refinement of basic techniques, roll development, etude study
 - a. *Stick Control* - Stone
 - b. *Portraits in Rhythm: Complete Study Guide* - Cirone
 - c. *12 Etudes for Snare Drum* - Delécluse
2. Rudimental drumming
 - a. *Modern Rudimental Swing Solos for the Advanced Drummer* – Wilcoxon
 - b. Traditional Grip technique
3. Orchestral Excerpts
 - a. *Orchestral Repertoire for the Snare Drum* – Carroll

B. Mallets

1. Two mallet technique, scales, two mallet solo
 - a. *Instruction Course for Xylophone* - Green
 - b. Two mallet marimba solo
 - *Concerto in A Minor* - J.S. Bach
2. Four mallet technique, four mallet marimba solo
 - a. *Four Mallet Marimba Playing* - Zeltsman
 - b. Four Mallet Marimba Solo
 - c. *Sonatas and Partitas* - J. S. Bach
3. Mallet orchestral excerpts
 - a. *Orchestral Rep. for the Xylophone and Glockenspiel*-Caroll

C. Timpani

1. Technique refinement, tuning, symphonic play-along
 - a. *Modern Method for Timpani* - Saul Goodman
 - b. Timpani Solo
 - *Eight Pieces for Four Timpani* - Carter
 - c. Timpani excerpt study
 - *The Working Timpanist's Survival Guide* - Tafoya

D. Accessory Percussion

1. Introduction to accessory instruments
 - a. Tambourine, triangle, castanets etc.
 - *Complementary Percussion* - Keith Aleo
 - *Orchestral Repertoire for Tambourine, Triangle, and Castanets* - Caroll
 - b. Bass drum and cymbals
 - *Orchestral Repertoire for Bass Drum and Cymbals* - Caroll
- II. Drum Set
- A. Basics and possible introduction depending on level
 1. *Groove Essentials: The Play-Along* - Igoe
 - Rock, funk, latin, etc.
 - B. Introduction to jazz and swing
 1. *Syncopation for the Modern Drummer* - Reed
 2. *The Art of Bop Drumming* – Riley
- III. World Percussion
- A. Basics of hand drumming
 1. Conga drum basics
 - a. *The Conga Drummer's Guide Book* – Spiro
 - b. Basic strokes and techniques
 - c. Basic Patterns-Tumbao, Guaguanco, bolero, etc.
 - d. Audio recordings studied
 - Ruben Blades, Marc Anthony, etc
 2. World music ensemble elective if available
 - a. African drumming ensemble, gamelan ensemble

Year 2

I. Classical Percussion:

A. Snare drum

1. Continued refinement of technique, etude studies, solos
 - a. *Stick Control* - Stone
 - b. *12 Etudes for Snare Drum* -Delécluse
2. Rudimental drumming
 - a. *14 Modern Contest Solos for Snare Drum* - Pratt
3. Orchestral Excerpts
 - a. *Orchestral Repertoire for the Snare Drum* - Carroll
 - b. *Orchester Probespiel - Test Pieces for Orchestral Auditions* - Pub. Schott

B. Mallets

1. Two mallet technique, two mallet xylophone solo
 - a. *Instruction Course for Xylophone* - Green
 - b. Xylophone rag - George Hamilton Green
2. Four mallet technique, four mallet marimba solo
 - a. *Four Mallet Marimba Playing* - Zeltsman
 - b. Four Mallet Solo
3. Mallet orchestral excerpts
 - a. *Orchestral Rep. for the Xylophone and Glockenspiel* - Carroll
4. Sonatas and Partitas - J.S. Bach

C. Timpani

1. Continued technique refinement, tuning, excerpt play-along
 - a. *Modern Method for Timpani* - Saul Goodman
 - b. Timpani Solo
 - Eight Pieces for Four Timpani* - Carter
 - c. Timpani excerpt study
 - The Working Timpanist's Survival Guide* – Tafoya

D. Multiple Percussion

1. Multiple Percussion Solo

E. Accessory Percussion

1. Tambourine, cymbals, bass drum, castanets, etc.
 - a. Excerpt Study
 - b. *Orchestral Repertoire for Tambourine, Triangle, and Castanets* - Carroll
 - c. *Orchestral Repertoire for Bass Drum and Cymbals* – Carroll

II. Drum Set

A. Continued Groove Study

1. *Groove Essentials: The Play-Along* - Igoe
- B. Jazz and swing
 1. *Syncopation for the Modern Drummer* - Reed
 2. *The Art of Bop Drumming* - Riley
 3. *The New Breed* - Chester
 4. Form and jazz standards
 - a. singing, playing, and soloing over form
 5. Transcription project
- C. Participation in jazz chamber ensemble if possible
- D. Introduction to big band drumming
 1. *Big Band Drumming at First Sight*- Steve Fidyk
 - a. possible participation in big band ensemble

III. World Percussion

- A. Refinement of basic hand drum techniques
 1. *The Conga Drummer's Guide Book* - Michael Spiro
 2. *The Essence of Afro-Cuban Percussion and Drum Set* – Uribe
 3. Various play-along examples
 4. Participation in world music ensemble if available
- B. Pop music applications
 1. Conga, bongo, shakers, tambourines
 - a. Audio track play-along

Year 3

- I. Continued technical development in all areas and junior recital preparation

- II. Classical Percussion:
 - A. Snare drum
 - 1. Continued refinement of technique, etudes
 - a. *12 Etudes for Snare Drum* - Delécluse
 - 2. Senior recital preparation
 - a. Snare Drum Solo
 - 3. Orchestral Excerpts
 - a. *Orchestral Repertoire for the Snare Drum* - Carroll

 - B. Mallets
 - 1. Four mallet technique, four mallet marimba solo
 - a. Four Mallet Marimba Playing - Zeltsman
 - b. Four mallet marimba solo
 - 2. Mallet orchestral excerpts
 - a. *Orchestral Rep. for the Xylophone and Glockenspiel*-Carroll
 - 3. Junior recital preparation

 - C. Timpani
 - 1. Continued technique refinement, excerpt study and play-along
 - a. *Modern Method for Timpani* - Saul Goodman
 - b. Junior Recital Preparation
 - Eight Pieces for Four Timpani* - Carter
 - c. Timpani excerpt study
 - The Working Timpanist's Survival Guide* - Tafoya

 - D. Multiple Percussion
 - 1. Junior recital preparation
 - a. Multiple percussion solo

 - E. Accessory Percussion
 - 1. Tambourine, cymbals, bass drum, castanets, etc.
 - a. Excerpt study
 - b. *Orchestral Repertoire for Tambourine, Triangle, and Castanets*
Carroll
 - c. *Orchestral Repertoire for Bass Drum and Cymbals* – Carroll

- III. Drum Set
 - A. Continued Groove Study
 - 1. *Creative Coordination for the Performing Drummer* - Copland
 - 2. *Afro Cuban Rhythms for Drum Set* - Malabe and Weiner
 - 3. *The New Breed* – Chester

- 4. *New Orleans Jazz and Second Line Drumming* - Riley and Vidacovich
- B. Jazz and swing studies
 - 1. *Beyond Bop Drumming* - Riley
 - 2. Form and jazz standards
 - a. singing, playing, soloing over form
 - 3. Participation in jazz chamber ensemble if possible
- C. Continued big band studies
 - 1. *Big Band Drumming at First Sight*- Steve Fidyk
 - a. possible participation in big band ensemble
- D. Junior recital preparation
 - 1. Jazz trio or quartet performance
 - a. trading fours and soloing over form
- E. Musical theatre applications
 - 1. Study of musical theatre percussion books
 - 2. Participation in musical theatre production if possible

IV. World Percussion

- A. Further refinement of hand drumming techniques and new explorations
 - 1. *The Essence of Brazilian Percussion and Drum Set* – Ed Uribe
 - 2. *The Essence of Afro-Cuban Percussion and Drum Set* – Uribe
 - 3. Various play-along examples
 - 4. Participation in world music ensemble if available
- B. Musical theatre applications
- C. Introduction to basic timbale techniques
 - 1. *Tito Puente's Drumming with the Mambo King* -Puente and Payne
- D. Possible world percussion instrument solo - junior recital
 - 1. *Bongo - 0* - Roberto Sierra

Year 4

- I. Graduate school audition preparation and senior recital preparation
- II. Classical Percussion:
 - A. Snare drum
 - 1. Snare drum solo - graduate school audition
 - a. *12 Etudes for Snare Drum* – Delécluse
 - 2. Rudiments
 - 3. Orchestral excerpts - graduate school audition
 - a. *Orchestral Repertoire for the Snare Drum* - Carroll
 - 4. Snare drum solo - senior recital
 - a. *KIM* - Askeff Masson
 - B. Mallets
 - 1. Four mallet marimba solo - graduate school audition
 - b. solo to be used for senior recital
 - 2. Mallet orchestral excerpts - graduate school audition
 - a. *Orchestral Rep. for the Xylophone and Glockenspiel*-Carroll
 - 3. Senior recital mallet solo
 - a. *Interzones* - Bruce Hamilton
 - C. Timpani
 - 1. Timpani solo - graduate school audition
 - a. *Eight Pieces for Four Timpani* – Carter
 - 2. Timpani excerpt preparation - graduate school audition
 - a. *The Working Timpanist's Survival Guide* – Tafoya
 - 3. Timpani solo - senior recital
 - a. *Final Precipice* - Peyton
 - D. Multiple Percussion
 - 1. Multiple percussion solo - senior recital preparation
 - a. Multiple percussion solo
 - E. Accessory Percussion
 - 1. Excerpt preparation – graduate school audition
 - a. *Orchestral Repertoire for Tambourine, Triangle, and Castanets* – Carroll
 - b. *Orchestral Repertoire for Bass Drum and Cymbals* – Carroll
- III. Drum Set
 - A. Senior recital preparation
 - 1. Drum set composed solo
 - a. *Blue Too* - Stuart Saunders Smith

- B. Continued groove studies
 - 1. *Creative Coordination for the Performing Drummer* - Copland
 - 2. *Afro Cuban Rhythms for Drum Set* - Malabe and Weiner
 - 3. *The New Breed* - Chester
- C. Jazz and swing studies
 - 1. *Beyond Bop Drumming* - Riley
 - 2. Form and jazz standards
 - a. singing, playing, and soloing over form
 - 3. Participation in jazz chamber ensemble if possible
 - 4. Drum set transcriptions
- D. Continued big band studies
 - 1. *Big Band Drumming at First Sight*- Steve Fidyk
 - a. possible participation in big band ensemble
- E. Senior recital preparation
 - 1. Jazz trio or quartet performance
 - a. trading fours and soloing over form
- F. Musical theatre applications
 - 1. Study of musical theatre percussion books
 - 2. Participation in musical theatre production if possible

IV. World Percussion

- A. Senior recital preparation
 - 1. *Temazcal* - Javier Alvarez
 - 2. Possible latin jazz ensemble with congas
- B. Continued study of techniques and applications
 - 1. *The Essence of Brazilian Percussion and Drum Set* – Ed Uribe
 - 2. *The Essence of Afro-Cuban Percussion and Drum Set* – Uribe
 - 3. Various play-along examples
 - 4. Participation in world music ensemble if available
- C. Introduction to basic shekére playing
- D. Introduction to basic riq techniques
 - 1. *Riq: Basics of the Middle Eastern Tambourine* -Sheronick

Undergraduate Curriculum Books/Texts

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Reflections

The experience of preparing and performing this project has confirmed my views that a percussionist must be completely fluent in all three areas of percussion to maintain and thrive in the music business.

My professional playing has continued during the course of this dissertation, and I have had to apply all three of these skill sets on a daily basis. I have seen the skills and techniques utilized in this project be applied to all genres. On a personal level as a musician I have grown to realize that the parts of this project I enjoyed most were times of collaboration. Whether it was with a tape part or live performers I found these moments of musical collaboration to be most rewarding.

I hope that this performance project will help to inspire younger generations of percussionists to actively pursue studies in all three areas of percussion, and will inspire more percussion teachers to embrace a diverse curriculum. It is critical that a student begin to focus on a truly well rounded percussion experience as soon as possible. Building a strong foundation in the areas of classical percussion, drum set, and world percussion beginning from day one of collegiate study will help them be best prepared for whatever path they choose to take.

This project has helped me grow as a musician and person. Preparing and performing recitals on three different areas of percussion has been a great challenge, and this experience has helped to sharpen my skills as a solo artist. This dissertation project has helped to reinforce my belief that my true calling is one that can best be described as a “triple threat” in the world of percussion; A performer who can successfully navigate

through the areas of classical percussion, drum set, and world percussion in almost any performance situation.

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