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EXTENDED PROGRAM NOTES

By

Joshua Steven Harris

B.M.E., Lamar University, 2019

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
May 2023

RESEARCH PAPER APPROVAL

EXTENDED PROGRAM NOTES

By

Joshua S. Harris

A Research Paper Submitted in Partial
Fulfillment of the Requirements
for the Degree of
Master of Music
in the field of Music

Approved by:

Dr. Christopher Butler, Chair

Dr. George Brozak

Dr. Richard Kelly

Graduate School
Southern Illinois University Carbondale
April 5, 2023

AN ABSTRACT OF THE RESEARCH PAPER OF

Joshua S. Harris for the Master of Music degree in music, presented on April 5, 2023, at Southern Illinois University Carbondale.

TITLE: EXTENDED PROGRAM NOTES

MAJOR PROFESSOR: Dr. Christopher Butler

This document will discuss the selected repertoire for the required graduate recital as a part of the Masters in Music Performance degree given by Josh Harris on April 30th 2023 in Shryock Auditorium on the campus of Southern Illinois University Carbondale. Each chapter in programmatic order will cover the composer's biography, discussion in background, instrumentation, performance, and whom and where it was performed. The document will also include figures taken from certain scores in relation to performance. The works for this program include: *A Cool Gadget for Tambourine* by Casey Cangelosi, *Deus Ex Metronome* by Russell Wharton, *Celestial Sphere* by David Crowell, *Living in Colour* by Josh Harris, *One Study One Summary* by John Psathas, *Hero's Journey* by Jarryd Elias, *Trances* by Ivan Trevino, and *Temazcal* by Javier Alvarez.

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DEDICATION

This research paper and accompanying recital performance is dedicated to the loving memory of my grandmother, June Marie Thomas (1933-2021).

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
DEDICATION.....	ii
LIST OF FIGURES	iv
CHAPTERS	
INTRODUCTION	1
CHAPTER 1 – <i>A Cool Gadget for Tambourine</i> by Casey Cangerlosi.....	2
CHAPTER 2 – <i>Deus Ex Metronome</i> by Russell Wharton.....	5
CHAPTER 3 – <i>Celestial Sphere</i> by David Crowell	9
CHAPTER 4 – <i>Living in Colour</i> by Josh Harris.....	13
CHAPTER 5 – <i>One Study One Summary</i> by John Psathas	18
CHAPTER 6 – <i>Hero’s Journey</i> by Jarryd Elias	23
CHAPTER 7 – <i>Trances</i> by Ivan Trevino.....	26
CHAPTER 8 – <i>Temezcal</i> by Javier Alvarez	29
CONCLUSION.....	34
REFERENCES	35
VITA	37

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1 - <i>Cool Gadget</i> Notation	3
Figure 2 - Boss DB-90 Metronome	6
Figure 3 - <i>Celestial Sphere</i> Score	11
Figure 4 - Section 2 Parts.....	11
Figure 5 - Junk Percussion Notation Guide	20
Figure 6 - <i>One Study</i> set up.....	21
Figure 7 - <i>Hero's Journey</i> suggested set up	24
Figure 8 - <i>Trances 1</i> notation.....	28
Figure 9 - <i>Trances 1</i> performance notes	28
Figure 10 - <i>Temazcal</i> Patterns.....	32
Figure 11 - <i>Temazcal</i> Stage Set Up.....	32

INTRODUCTION

The pieces that will be discussed in this document will be featured for a graduate recital on April 30th, 2023. All works feature various facets of percussion including snare drum, marimba, vibraphone, marimba, multi-percussion, timpani, tambourine, mixing bowls, and maracas. All works feature electroacoustic elements including an electronic backing track, live electronics, or an electronic drone from a cell phone.

This recital and accompanying extended program notes will focus more on the modern uses of electroacoustic music featuring percussion. With the age of computers and cell phones on the rise, music and technology continues to advance allowing composers such as David Crowell, Jarryd Elias, Russell Wharton, Casey Cangelosi, Ivan Trevino, John Psathas, and Javier Alvarez to write new modern works for percussion and technology. In addition, I also composed a new work for vibraphone and interactive electronics that will be featured in this upcoming recital.

The following chapters focus on each work, providing biographical information about each composer as well as other important considerations in the performance of each piece. In addition, each work is listed in program order as they will appear on the recital. The recital is currently scheduled to take place on April 30th, 2023, at 7:00pm in Shryock Auditorium, located on the campus of Southern Illinois University Carbondale.

CHAPTER 1

A COOL GADGET FOR TAMBOURINE BY CASEY CANGELOSI

Percussionist and composer Casey Cangelosi is currently the Director of Percussion Studies at James Madison University in Hamburg, Virginia. At JMU, he oversees all aspects of the percussion studio including applied lessons to undergraduate and graduate students, percussion ensemble, and percussion methods to music education majors. Prior to JMU, Cangelosi taught as a music instructor for Concord University in Athens, West Virginia.

As a performer, Cangelosi has performed recitals internationally in Italy, Germany, Costa Rica, Mexico, Argentina, Australia, Croatia, Sweden, Taiwan, Portugal, and widely across the United States at many notable events such as the Midwest Clinic, PASIC showcase concerts, and over 40 universities¹. Cangelosi has also been hosted as a guest artist by many music festivals, educational seminars, and educational institutions on a worldwide scale.

As an active composer, Cangelosi is premiering new original works regularly. He is often referred to as the “Paganini of Percussion”² for his virtuosity centered compositions. His works include a variety of styles for modern percussion including snare drum, timpani, marimba, multi-percussion, auxiliary percussion, and a variety of works specializing in percussion and electronic backing track.

He is also referred to as “the voice of a new generation.”³ Cangelosi is the creator of the @Percussion Podcast alongside with many other world-renowned teachers and performers that discuss modern topics in percussion including teaching, performing, repertoire both old and new, and financial stability of a percussionists both as a student and a professional. The podcast has featured many well-known artists such as Michael Burritt, Matthew Strauss, James Campbell, and many others.

¹ *Casey Cangelosi Homepage*, accessed April 2, 2023, https://www.caseycangelosi.com/Bio_and_CV.html.

² Megan Arns, August 2015.

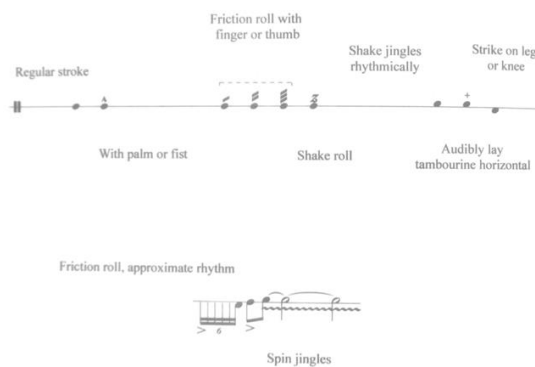
³ Ibid

Cangelosi holds degrees in Percussion Performance from Utah State University, the Boston Conservatory, and Rice University. Cangelosi is currently sponsored by Majestic\Mapex, Innovative Percussion, Zildjian, Grover Pro Percussion, Remo, and Beiner Bags.⁴

A Cool Gadget for Tambourine is scored for solo tambourine with a prerecorded audio accompaniment. Throughout the work, Cangelosi creates a variety of rhythmic interplay between the instrument and track employing extended techniques including, finger rolls, hand to knee, shakes, and spinning and improvising on the jingles. At the same time creating the same amount of musicality through various accent patterns and dynamics.

Upon receiving the score, it is important that the performer studies the notation given by the composer, indicating how to strike the instrument either with the knee or hand, finger roll speed, hand rolls, and jingle spinning.

Figure 1- Cool Gadget Notation



5

⁴ Casey Cangelosi Homepage, accessed April 2, 2023, https://www.caseycangelosi.com/Bio_and_CV.html.

⁵ Casey Cangelosi, "A Cool Gadget for Tambourine," *A Cool Gadget for Tambourine* (Cangelosi, 2018).

The score will also include both a solo manuscript and a manuscript with a map of the backing track. The track is composed of various toys and gadgets for kids. In performance, the performer needs a tambourine (Grover or Black Swamp preferred), a computer with playback software such as Logic Pro or Ableton Live, an audio interface, necessary cables, speakers, and in-ear monitors.

Overall, *A Cool Gadget for Tambourine* is a high energy work that brings the performer a challenge and tests their ability at the instrument and is an excellent representation of experimentation and exploration in contemporary percussion. It also showcases the composer's ability to showcase an accessory instrument as a virtuoso.

CHAPTER 2

DEUS EX METRONOME BY RUSSELL WHARTON

Russel Wharton is a percussionist, educator, composer, and arranger residing in Nashville Tennessee. With a wide range of experiences and influence, Russell brings a well-rounded approach to every musical scenario.⁶

As an educator, Wharton has taught students of all ages. He currently serves as an adjunct faculty member of percussion for Middle Tennessee State University and has been the Battery Coordinator for the Cavaliers Drum and Bugle Corps since 2015. From 2013-16, Russell served as the Percussion director for the Keller High School Cluster in Keller, Texas where he taught students from grades 6-12. He has also served as a battery technician for Cavaliers Indoor, The Boston Crusaders Drum and Bugle Corps, and Monarch Independent.⁷

Wharton also enjoys staying active as clinician, having took his first international teaching invitation to Tegucigalpa, Honduras where he taught students from Honduras, Nicaragua, El Salvador, and Guatemala. Also in 2018, he would take Cavaliers Bassline, to the Percussive Arts Society International Convention to present, “Building a Great Subsection.”⁸

As a performer, Wharton has freelanced in multiple musicals, big bands, Jazz Combos, and Orchestras across Texas and Indiana. While attending both Indiana University and Texas Christian University, he performed with the percussion ensemble at the Percussive Arts Society International Convention in 2011 and 2018. In the marching arts, Russell played bass drum for the Cavaliers Drum and Bugle Corps from 2008-2012 and securing the Fred Sandford award for Best Percussion Performance for the 2011 season.

Wharton as a composer has composed many works for solo and chamber percussion

⁶ “Bio,” *Russell Wharton*, accessed April 2, 2023, <https://russellwhartonmusic.com/bio>.

⁷ Ibid

⁸ Ibid

and is published through TapSPACE Publications. Russell is also involved in arranging for the Marching Arts providing custom arrangements high school bands around the country.

Wharton received his Bachelor's Degree in Music Education from Texas Christian University in 2013 under Dr. Brian West and received his Master's Degree in Percussion Performance from Indiana University under Kevin Bobo. Russell is proudly endorsed by Innovative Percussion and is Published by TapSPACE Publications.

Deus Ex Metronome is scored for solo snare drum and audio backing track. Wharton's inspiration to compose the solo came from his experience working with the BOSS DB-90 Dr. Beat Metronome. Wharton writes,

The Boss DB-90 Dr. Beat Metronome has been with me almost my entire musical life. I owe it a great of gratitude as I have learned as much (or more) from it as I have from any teacher. Though the Doctor has helped me build my skills as a musician, we have not yet gotten a chance to perform together, so I decided that it would be fun if Dr. Beat and I got to play a little tune together. *Deus Ex Metronome* is the result.⁹

Figure 2-Boss DB-90 Metronome



Anyone who has participated in the marching arts as a member, teacher, or both can relate to this statement, as it has taught and trained many musicians to understand the concept of time.

The audio track is composed of samples taken from the composer's DB-90 and recorded using Logic Pro X. The composer then used the EXS24 MKII to create different synth sounds both from metronome's pitch samples, and other sounds consisting of only

⁹ Russell Wharton, "Deus Ex Metronome," *Deus Ex Metronome* (Portland, OR, 2019).

single pitches that cover an entire keyboard. According to the composer, all the high “clicks or blips” are simply the DB-90’s metronome sounds pitch bent up several octaves.¹⁰ The track continues to augment these samples using EQ, automation, cutoff filters, compression, reverb, and other effects to fill out the sound.

The musical influences of the work were mainly derived from the music of Kendrick Lamar. When composing *Deus Ex*, Wharton found himself gravitating towards Lamar’s album *DAMN*. What the composer found enticing was not only the rapper’s talent, but the rhythmic structure of his verses, particularly the odd groupings. According to Wharton, a particular way to listen to Kendrick is to do so while following along with the lyrics, noting that he quite often moves between lines or rhymes in a way that is in contrast to the beat or in other words, the rhyme and verse structure contain a certain ‘harmonic rhythm’ that is used in juxtaposition with the established meter.¹¹ This technique would become incorporated into the piece as a result of wanting it to be centered around a rhythmic interest rather than a rudimental for both the performer and listener. Wharton’s main goal was to create something that appealed to both the audience listening and to the commissioning consortium premiering this piece at the time.

In performance, the performer’s requirements include a snare drum, sticks, brushes, a laptop with audio software such as Logic Pro and Ableton Live, an audio interface, ear monitors, speakers, and necessary cables. Though the composer has left sticking’s up to the performer, Wharton recommends that the same sticking be used for each repetition of what the composer calls “rhythmic cells” and notes that when choosing sticking’s, that it is about displaying rhythmic clarity.¹²

Deus Ex Metronome was commissioned by a consortium consisting of both

¹⁰ Russell Wharton, “Deus Ex Metronome,” *Deus Ex Metronome* (Portland, OR, 2019).

¹¹ Ibid

¹² Ibid

experienced and up and coming percussionists, led by Dr. Francisco Perez. Those percussionists include Matthew West, Dave Hall, Christopher Butler, Mickey Sheeran, Jamie Vilseck, and many others.

CHAPTER 3

CELESTIAL SPHERE BY DAVID CROWELL

David Crowell is a New York based Contemporary Composer and Multi-Instrumentalist with a unique captivating music style of “Crystalline Sonic Beauty¹³”. His music has been released and performed worldwide at many music festivals and local venues such as New York’s Museum of Modern Art, Kennedy Center REACH, and the Tribeca Music Festival, and has been supported by numerous grants, residencies, and fellowships at Dumbarton oaks, New York State Council of Art, Duquesne University, and Sacramento University.

Crowell has been commissioned by numerous professional ensembles and Institutions such as, NOW Ensemble, Sandbox percussion, Da Camera Los Angeles, University of North Texas, Boston Conservatory, and University of Kentucky. His music has also been performed Internationally by notable solo artists Mak Grgic, Brian Archinal, Dan Lippel, Colin Davin, Anyano Kataoka, and Ian Rosenbaum.

As a performer, Crowell performed both Saxophone and Flute in the Philip Glass Ensemble (2007-16) and toured to 4 different continents during the 2012-15 revival of Einstein on the Beach Cited by Alex Ross of the New Yorker as “the best music event of the year...A creation of timeless sacrifice...whose beauty blazes on.”¹⁴ He has also performed with many notable ensembles such as both the New York and Los Angeles Philharmonic, Ensemble Signal, and a performance with Steve Reich at the Brooklyn Academy of music. David performs regularly with his quintet, Emyrean Atlas which has been featured on WNYC’s new Sounds and on soundcheck numerous times. The group has also made the New York times Pop music playlist and was promoted by the band Wilco in 2014 for one of their favorite records.

¹³ “About,” *David Crowell*, accessed April 2, 2023, <https://www.davidcrowellmusic.com/about>.

¹⁴ Ibid

As an educator, Crowell has served on the composition faculty for both Stony Brook University and the Bloomingdale School of Music and was a participant in the A4TY program. He worked with Found Sound Nation to produce music with kids enrolled in the Social Justice Leadership Academy, a program of Kite's Nest in Hudson, NY. He collaborated with Omnibus Ensemble (Uzbekistan) and young Central Asian musicians to create an hour-long program that toured all five Central Asian countries, organized by CEC Arts Link and sponsored by the U.S. State Department¹⁵.

Crowell graduated from the Eastman School of Music earning his undergraduate degree in saxophone performance while also studying composition under Michael Gordan, David Lang, Julia Wolfe, Paul Caputo, and Jonathon Dawe. He also studied improvisation at New York City's School for Improvisational Music under Ralph Alessi, Peter Epstein, Don Byron, Steve Coleman, and Ravi Coltrane.

Celestial Sphere is a composition for marimba and audio accompaniment. The piece is an astronomical concept of observation which arranges objects around a vantage point regardless of distance.¹⁶ This concept resonated with the composer while composing the work. The work is broken into two sections. During the first section (first 6 minutes), the listener feels they are in the middle of the music as parts swirl around them; at first in the far Left/Right speakers, and then with additional parts entering closer to the center of the panning spectrum.¹⁷ This makes the music feel as if it is three-dimensional. In addition, each part is played at multiple tempos either fast or slow with the fast eventually overlapping the slower adding to the spherical effect.

Upon receiving the score, the performer should refer to the notes given by Crowell on the score's orchestration and given material, notes on the track, and note given by

¹⁵ "About," *David Crowell*, accessed April 2, 2023, <https://www.davidcrowellmusic.com/about>.

¹⁶ David Crowell, "Celestial Sphere," *Celestial Sphere* (New York, 2013).

¹⁷ *Ibid*

percussionist Ian Rosenbaum on performance. For instance, the score for section 1 is linear and is given a click track where section 2, becomes the same tempo therefore a click is not necessary. Crowell will include a score for section 2 (figure 3) so that the performer understands how the parts interact.

Figure 3- Celestial Sphere Score

Figure 4-Section 2 Parts

Crowell notes that the most important aspect of this concept is working to blend the live part with the recorded track. To achieve this, Crowell also notes that “From a technical set up point of view, for the full piece, it's likely to be advantageous if you can be positioned in

¹⁸ David Crowell, “Celestial Sphere,” *Celestial Sphere* (New York, 2013).

¹⁹Ibid

front of the speakers, or failing that, have the speakers angled towards the marimba (and your ears). That way you can get more of a sense of the balance.”²⁰

The electronic backing track is a series of pre-recorded parts by Ian Rosenbaum who led the consortium for this work. According to Rosenbaum, the parts were recorded on an Adams Classic marimba with various Vic Firth mallets from the Robert Van Sice series.²¹ The file that the performer receives is through Logic, however any audio software such as Ableton will work too. When setting up the audio track, it is important to note that the click for section 1 gives a two measure 3\4 count off.

In performance, the performer needs a five-octave marimba, a computer with audio software such as logic, an audio interface, necessary cables, speakers, and in-ear monitors. The piece as recommended by Rosenbaum to use the Robert Van Sice signature marimba mallets from Innovative Percussion. The exact models include a M114 in the bass and M115s for the remaining mallets. However, any other similar combination will work as long as it balances with the track. Rosenbaum also notes for certain parts in the score, “I play rehearsal letter Y hand-to-hand (R L R L etc.). At letter E, I put down the mallets in my left hand and play the rest of the piece with two mallets.”²²

Celestial Sphere was premiered in Los Angeles, California at the Monk space for the People Inside Electronics Series by Ian Rosenbaum on November 19, 2013. The piece was commissioned by a consortium of 12 percussionists organized by Rosenbaum.

²⁰ David Crowell, “Celestial Sphere,” *Celestial Sphere* (New York, 2013).

²¹ Ibid

²² Ibid

CHAPTER 4

LIVING IN COLOUR BY JOSH HARRIS

Josh Harris is a percussionist and educator from Pasadena, TX. He currently serves as a Graduate Assistant at Southern Illinois University Carbondale.

As a performer, Josh has a diverse amount of experience ranging from Concert Band to Orchestral, Jazz to Latin, and percussion ensemble. He has performed at multiple events such as the Texas Music Educators Association convention, Illinois day of percussion, and the Outside the Box New Music festival. As a freelance musician, he has performed in various Musical Theatre productions and church services throughout the Southern Illinois Region. Josh has also had been involved in premiering new works from various composers such as Phil and Michelle Hawkins, Francisco Perez, Jordan Munson, Noah Newsom, and many others and has participated in various master classes and performed with many notable guest artists like Bob Becker, Brian Zator, Christopher Butler, and Ricardo Herrera Mora.²³

In the Marching Arts, Josh was a front ensemble member with the Guardians Drum and Bugle Corps in 2016 which marked the corps first time to participate in DCI open class finals. He then was member of Monarch Independent in both 2017 and 2018 and has performed in WGI world class finals both years.²⁴

As an Educator, he has taught in various school districts in the Southeast Texas region as a private instructor and as a front ensemble coordinator teaching percussion to students grades 6th through 12. As a Graduate Assistant Josh teaches the drumline for the Marching Salukis, conducts the Saluki pep band, and assists with conducting the SIU Symphonic Band. He also assists with directing the SIU percussion ensemble and teaches applied lessons to undergraduates.²⁵

²³ *My site*. Bio. (n.d.). Retrieved April 6, 2023, from <http://www.jharrispercussion.com/>

²⁴ *Ibid*

²⁵ *Ibid*

Josh graduated with his Bachelor's Degree in Music Education from Lamar University in the fall of 2019 under the direction of Dr. Francisco Perez. Prior to Lamar, Josh attended San Jacinto College where he studied under the direction of Michael Mizma. He is currently pursuing a Master's Degree in Percussion Performance at Southern Illinois University Carbondale under the direction of Dr. Christopher Butler. Josh is a current member of the Texas Music Educators Association, the Percussive Arts Society, and is an active brother of the Phi Mu Alpha Sinfonia-Epsilon Kappa Chapter.²⁶

Living in Colour was composed for solo vibraphone and live electronics with midi keyboard. It was part of a project for my independent study class and was originally premiered on March 3, 2023, for a guest artist recital featuring percussionist Gavin Ryan.

After participating and experiencing my very first Outside the Box New Music Festival during the first spring semester of my Master's, I knew that I wanted to create something that set me apart from what has already been done. From then to January 2023, I began to brainstorm ideas in terms of instrumentation, background, audio effects I wanted, whether I wanted a backing track, live electronics, or both. I even had the idea of integrating guitar effects. However, I began reflecting upon my musical journey and decided to base the work off my very first musical genre, psychedelic rock.

Growing up, the very first genre of music I became exposed to was the psychedelic rock and roll of the late 1960's and early 1970's. Also known as the flower power more so the hippie era. I became immersed with the culture of the late 60's and discovered artists such as Donovan, Steppenwolf, Cream, the zombies, Janis Joplin, and many others through my mom and dad's old records found at my grandparents. I revisited these artists and even discovered different songs from artists like the Strawberry Alarm Clock and rediscovered the early albums of Pink Floyd with Syd Barrett.

²⁶ Ibid

The late 1960's was an era of turmoil in America. With the sexual revolution in full swing, the rise of feminism, the assassination of both Martin Luther King Jr. and Robert F. Kennedy who was campaigning for the presidency and landing a man on the moon. The era also spawned many subcultures including the hippie movement. Born in reaction to the events of the Vietnam war and in generational rebellion, the culture of this movement brought new forms of art such as pop art that consisted of a variety of shapes and colors that represented, peace, love, and unity, and through this being able to connect with nature. The philosophies of this culture and to achieve the maximum experience was with the psychedelic drug known as acid or LSD. The drug, when taken, claimed to have taken the consumer on a hypnotic trip outside of reality. Through this trip, they would see various colors and experience a wild yet high sense of peace. Many artists took to this culture, such as John Lennon and Syd Barrett creating the genre of music that would enhance this trip even further, known as psychedelic rock.

Psychedelic Rock began on the West Coast of America as a result of the hippie movement lasting from around 1965-71. Roots for the genre are said to have begun in San Francisco however, the first band to take the category was the 13th Floor Elevators from Austin, Texas. Notable early West Coast psychedelic bands included the Grateful Dead, the Doors, Big Brother and the Holding Company, Moby Grape, the Quicksilver Messenger Service, Iron Butterfly, and Jefferson Airplane. Jefferson Airplane's 1967 hit "White Rabbit"—inspired by the trippy imagery in Lewis Carroll's *Alice's Adventures in Wonderland*—reached number 8 on the Billboard Hot 100 chart.²⁷ The genre soon spread to England though less aggressively influenced artists such as Donovan, Cream, the Who, and The Beatles. However, it was Pink Floyd who emerged as the new star of the British psychedelic music scene. Pink Floyd emerged to become the new star of the British

²⁷ Masterworks, "Psychedelic Rock: The History and Sound of Psychedelic Rock" (June 7, 2021).

psychedelic music scene. On Pink Floyd's first album, *The Piper at the Gates of Dawn* (1967), songwriter Syd Barrett composed a slew of groundbreaking and hypnotic acid rock tracks that instantly made the album a classic of the times.²⁸ Pink Floyd would continue these experimental techniques throughout their next few records up until 1971. 69 was the peak of the era with the famous Woodstock Festival, succeeding 1967's "Summer of Love" which started showing publicly the dark side of what many musicians were dealing with privately. Many artists by 1970 either died due to overdose such as Jimi Hendrix, Janis Joplin, Jim Morrison or disappeared from the scene such as Brian Wilson and Syd Barrett. However, many groups remained such as Pink Floyd and shifted the genre to progressive rock.

Living in Colour began and was originally premiered completely improvised. When considering tonal ideas and effects, I found myself revisiting artists such as the Beatles, Strawberry Alarm Clock, and the Byrds, but mainly being drawn to Pink Floyd's first two albums "A Saucerful of Secrets" and "Piper at the Gates of Dawn". The piece is broken into three different parts, fast-slow-fast. All effects for each section were used in Ableton Live and programmed into the knobs and patches of the MIDI keyboard. The first uses a set of delays, reverb, and loop while the second section is typically more atmospheric, utilizing reverb only. The final section combines effects from the first and second ending with the reverse loop. The sound of the MIDI keyboard was programmed an atmospheric sustain to fill out space when needed. I chose these audio effects because they are characteristics of the genre for their trippy sound. The sound of the vibraphone with live effects is designed to give the listener the illusion of that hypnotic trip out of reality.

The title *Living in Colour* comes from the Technicolor dream experience one has during their trip out of reality. The word 'colour' spelled with a "u" is of the British dialect which I chose because of the influence Pink Floyd had for me with this work; both with style

²⁸ Masterworks, "Psychedelic Rock: The History and Sound of Psychedelic Rock" (June 7, 2021).

and coming from their song “*Any Colour you Like*” off their album “The Dark Side of the Moon”

To perform this piece, the performer is to have a vibraphone, a computer with Ableton live or Logic pro, in-ear monitors, speakers, an audio interface, microphone with stand, midi keyboard, and necessary cables. The effects are to be linked to the knobs and patches on the midi keyboard. The delays used are a combination of 8th note, triplet, and 16th note delay, while the reverb is of the performer’s choice. I utilized the Valhalla Supermassive Reverb produced by Valhalla DSP.

Living in Colour premiered on March 3rd 2023 in Shyrock Auditorium on the campus of Southern Illinois University Carbondale. The piece is under redevelopment and will be re-premiered in the same location on April 30, 2023. I would personally like to thank my professor Dr. Christopher Butler for helping me design the electronics of this piece.

CHAPTER 5

ONE STUDY ONE SUMMARY BY JOHN PSATHAS

John Psathas is considered one of New Zealand's most internationally acclaimed composers. Born in 1966, Psathas grew up in a Greek household in Taumararui and Naper before leaving high school to study composition and piano at the Victoria University of Wellington and further studying composition with Jaqueline Fontyn in Belgium. Returning to New Zealand, he joined the faculty at the New Zealand School of Music as Professor of Composition while continuing to be high on demand for commissions.

Psathas' music appeals to a vast number of listeners, musicians, and non-musicians alike. His mentor and colleague, Jack Body says, "Many of his compositions have an energy and drive more extreme than any other music I know — it sweeps one up on a frantic roller-coaster ride and carries one to that height of exhilaration."²⁹ His style is a mixture of Jazz, Classical, Middle Eastern, Eastern European, Rock, Avant-Garde, and Electronica. Psathas has had a strong influence on the evolution of solo and chamber percussion repertoire beginning with *Matre's Dance* in 1991, which made Psathas' name internationally known along with his work *Drum Dances*. Many other percussion works such as *One Study One Summary*, *Kyoto*, *Planet Damnation*, *Psyzygsm*, *Koolish Zein*, *Cloud Folk*, and many others have become part of and have pushed the standard percussion repertoire towards the future. His works for percussion have been performed and recorded by many highly distinguished percussionists such as Michael Burritt, Evelyn Glennie, Omar Carminates, and Pedro Carneiro.

One Study One Summary was composed for four mallet solo marimba, junk percussion and digital playback track. Since its premiere in 2005 by percussionist Pedro

²⁹ Kellen William King, "a-Performance-Guide-to-One-Study-One-Summary-and-Its-Influence-on-Electroacoustic-Marimba-Literature-in-the-Twenty-First-Century-by-Kellen-William-King" (dissertation, UT-Austin, 2018).

Caneiro, the piece has cemented itself as one of the few masterworks for marimba and electronics.

The piece is composed of two movements: *One Study - Etude* and *One Summary*. The Etude is structured into 22 sections. 11 different sections with 3 transitions and 4 sections recapitulating, and a coda. Each section is a combination of complex melodies, fast 16th notes, and complex intervals. The melodies are built on modes centered on the key of Bb minor and contain repetitive patterns throughout. What makes the *One Study-Etude* one of the most difficult marimba solos is due to the sheer number of notes and articulations that need to be executed for melodic lines to come across through a copious amount of sixteenth notes.³⁰ *Summary* summarizes the melodic modal ideas in the etude however create a more atmospheric soundscape and loosely integrated with the track.

The harmonic content of this piece is largely tonal, utilizing various modal textures to create a sense of unified tonality. However, the work frequently modulates to different keys to provide contrast and variety to the piece. In some sections, Psathas uses dissonant intervals such as minor seconds and tritones to create tension and emphasize the rhythmic complexity.

The rhythm of the piece is one of its most prominent features. Psathas uses a variety of rhythmic patterns, including syncopations, polymeter, and polyrhythms. The rhythms create an interplay between the instrument and the track. Additionally, the repetitive patterns add to the overall complexity of the piece.

In addition to the complex marimba part and digital play back, *One study* also features junk percussion in the etude. The idea of junk came from Pedro Carneiro which Psathas later described as:

this crazy idea of using junk instruments, and I wonder if you might include them in the piece.” He sent me the list of those instruments and some samples of each of them.”³¹

³⁰ Kellen King, August 2022.

³¹ Ibid

Those instruments included 3 different cymbals, 3 frying pans, a Chinese wok, a metal object, plastic wood block, 3 perching gongs, laundry detergent lid, and 3 salad bowls. Each instrument is notated below.

Figure 5-Junk Percussion Notation Guide

1. China crash cymbal 1	9. Plastic woodblock
2. China crash cymbal 2	10. Peking gong 2
3. Old thin cymbal	11. Peking gong 3
4. Frying pan 3	12. Peking gong 1
5. Chinese wok	13. Laundry-powder lid
6. Frying pan 2	14. Salad bowl 3
7. Frying pan 1	15. Salad bowl 2
8. Metallic object	16. Salad bowl 1

32

The junk percussion is optional but highly suggested to give overall effect to the piece to challenge yourself as the performer.

Psathas' electronic playback tracks have always been considered unique. When asked about this his response was,

Look up MC-500. That's what I originally started writing music on. It's a little box I programmed with a little wheel. That was back in the late '80s, and that was the thing of its time, the best piece of software for sequencing music. I've always worked with software on a Mac OS format, and I went through a whole bunch of sequences and different kinds of software. Now I write with Logic Pro. Once I realized I'd be working with it for a long while, I started investing in a number of libraries. But I'm a Luddite when it comes to technology, in the sense that I don't really know how to use a lot of things. I load up a sample library — it might be one of the Kontakt instruments, it might be something that's in Reaktor (all of this within Logic) — and I'll start going through the sounds. Sometimes I'll find something like the Ultrabeat

³²John Psathas, "One Study One Summary," *One Study One Summary* (New York, 2008).

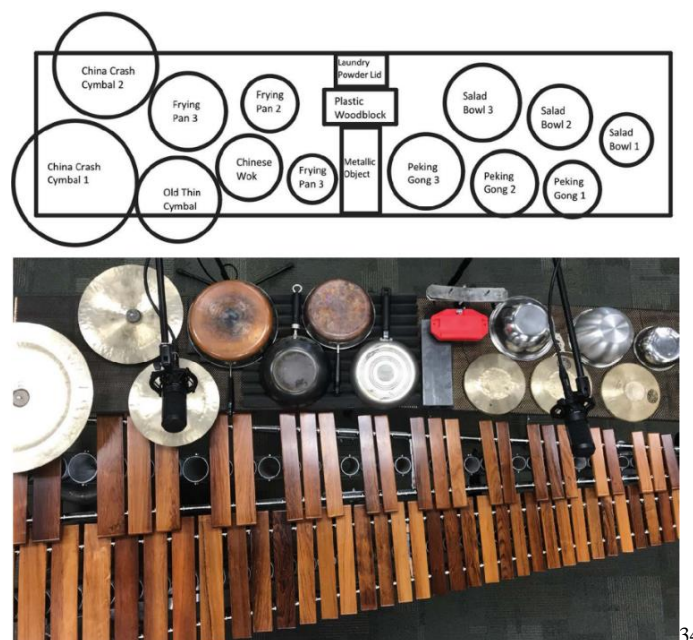
thumping sound in “One Study One Summary,” and I’ll just go “This is cool,” and then I’m adding the marimba to it. I’m very easily satisfied with that process.³³

The track itself is an interplay with the marimba in both movements and with junk in the first.

To perform this piece, the soloist must possess advanced technical skills, including precise stroke articulation in lateral strokes, single alternating strokes, single independent strokes, and strong overall control. The performer must also have a good sense of rhythmic accuracy to execute complex syncopations and polyrhythms.

In performance, the work requires a 5-octave marimba, a computer with software such as Ableton Live or Logic Pro, in ear monitors, audio interface, necessary cable, and junk percussion similar to the list in the score. The junk is to be set above the marimba and should be set by notation given by the score.

Figure 6-One Study set up



34

³³ Kellen King, August 2022.

³⁴ Ibid

The junk as noted before is optional. When receiving the score, it will include two different tracks for each movement: one with junk and one without. If the performer decides to perform the work without junk, they will select the with junk track and vice-versa. The score also includes reference samples of the junk to help guide the percussionist to match sounds between the found instruments and the playback track.

It is imperative that the performer chooses the correct mallets in performance. The *One Study-Etude* should be performed with hard articulate mallets throughout. *The Summary* begins with extremely soft mallets switching halfway through to a more articulate graduated set.

One Study One Summary was commissioned and premiered by Pedro Carniero at the Purcell room, South Bank Centre, London during the Rhythm Sticks Festival in July 2005.

CHAPTER 6

HERO'S JOURNEY BY JARRYD ELIAS

Jarryd Elias is a composer and orchestrator based in Los Angeles, California.

Originally from Detroit, Michigan, Jarryd began his musical career performing a variety of styles from Classical Symphony to Jazz to Rock. He attended the Eastman School of Music graduating in 2015 with a Bachelor of Music in Percussion Performance under the direction of Michael Burritt. Elias would continue his studies in composition in Seattle and graduate in 2017 with a graduate degree in film scoring under the direction of Dr. Hummie Mann.

As a composer, Elias is well versed within numerous genres of music from classical to modern, and everything in between. He makes it his priority to support and elevate every project that he is a part of. His works have received critical acclaim worldwide and his have gone on to win best original score awards at various festivals. Most notably, his work on *ROLLING ACROSS AMERICA* and *ENCHANTED, LLC* received nominations for the 2018 Jerry Goldsmith Soundtrack Award and the 2019 International Sound and Film Music Award, respectively.³⁵

Elias' works for percussion have been performed around the world and have received distinguished honors along with his works for symphony orchestra. *Hero's Journey* is one of his most popular works for timpani solo and electronics.

As an orchestrator, Elias has collaborated with some of Hollywood's most famous composer's such as, Hummie Mann, Brian S. Carr, and Robert Duncan. Some of his credits include *Deadpool 2*, *Fast & Furious Presents: Hobbs & Shaw*, *S.W.A.T.*, *Southern Gospel*, and *The Spy Who Dumped Me*. Jarryd's wide-spanning career across both composition and

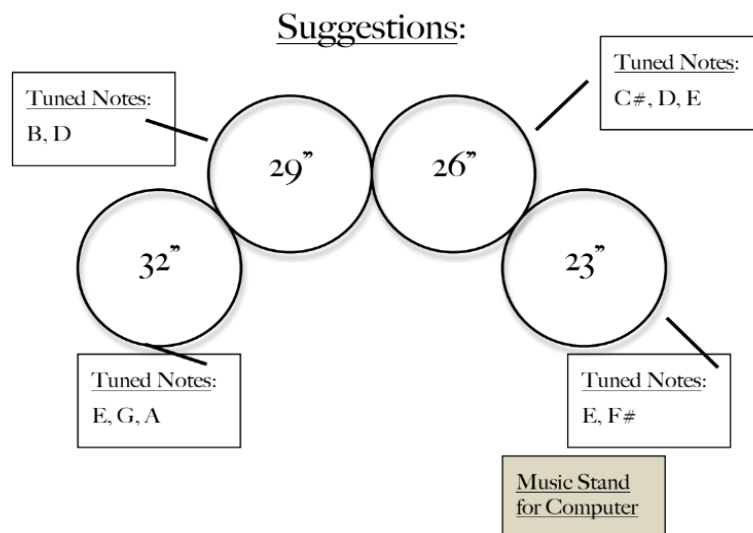
³⁵ "Jarryd Elias: Biography," *Jarrydeliasmusic*, accessed April 2, 2023, <https://www.jarrydeliasmusic.com/biography>.

orchestration makes him one of Hollywood’s brightest up-and-coming composers, as well as orchestrators, since he broke onto the scene in 2017.³⁶

Hero’s Journey is a solo composition for Timpani and electronic backing track. The work is considered the composer’s first work using electronic music and percussion. During the process of composition in 2014, there were many superhero movies being featured in theatres thus becoming the inspiration of the work, mainly by the concept of these hero’s journeys.³⁷ The piece at times sounds like the soundtrack for one of these movies and the idea in the piece is to be able to convey the weight from an emotional standpoint that the character’s carry. “With great power comes great responsibility”³⁸.

Hero’s Journey is to be performed using four timpani. The composer suggests that from each timpani is tuned to specific noted throughout the work and setup in a configuration successful to performance.

Figure 7-Hero's Journey suggested set up.



39

³⁶ “Jarryd Elias: Biography,” *Jarrydeliasmusic*, accessed April 2, 2023, <https://www.jarrydeliasmusic.com/biography>.

³⁷ Jarryd Elias, “Hero's Journey,” *Hero's Journey* (New York, 2014).

³⁸ Ibid

³⁹ Ibid

For the backing track, any software such as Pro Tools, Ableton Live, and Logic Pro will suit the electronic backing track while combining a click track using the software Musescore into one of these playback devices. To keep time and for proper performance, the performer needs a pair of SURE in-ear monitors to hear both the track and the click, an audio interface to both separate the two and produce the track to the audience, and a pair of speakers. For performance, it is recommended by the composer to use the David Herbert, Is, JG Percussion, or the David 6s JG Percussion sticks.

CHAPTER 7

TRANCES I BY IVAN TREVINO

Ivan Trevino is a Mexican-American composer, percussionist, researcher, writer and arts advocate. His music has been shared around the world, from Asia to South America to Madison Square Garden in New York City.

As a composer, Trevino's music is primarily influenced by his love of Indie rock, which has become an influence for the standard percussion repertoire for collegiate and professional musicians around the world. His works have been performed in over 25 different countries and have made him an award-winning recipient of the Percussive Arts Society International Convention Contest. He was most recently the featured composer on American Public Media's Performance today.

As a performer, Trevino was toured the world as a featured soloist and is the drummer for an international touring cello rock quartet, "Break of Reality" having released five studio albums and have been featured on PBS, Huffington Post, Yahoo Music, and on the regular rotation on National Radio.⁴⁰

As an educator, Trevino is currently serving on the Percussion Faculty at the University of Texas at Austin as a Lecturer in Percussion and was director of the Eastman Percussion Festival. He also founded a blog entitled, "My Pretend Music School" that has sparked debate about curriculum in music schools and has now become a required reading for courses through the U.S.

Trevino earned his Master's Degree in Percussion Performance from the Eastman School of music under the direction of Michael Burritt and John Beck and holds a Certificate in Music Business from the Berklee College of Music's Extension School. Ivan is an artist

⁴⁰ "Bio," *Ivan Trevino*, last modified October 31, 2021, accessed April 2, 2023, <https://ivandrums.com/bio/>.

and clinician for Black Swamp Percussion, Zildjian Cymbals, Evans drumheads, Beetle Percussion, Pearl/Adams, Meinl, and Innovative Percussion.

Trances is a percussion quartet written in three movements. The piece was commissioned through a consortium of 27 musicians around the world by the Green Vibes Project. The idea of the Green Vibes project is to inspire environmental awareness, education, discussion, and community through performing new music. The project encourages performers to use digital sheet music to cut down the amount of paper used in the music industry. The piece *Trances* explores different mediums that induce trance like states in humans, like flashing lights, smart phone addiction, and hypnotic religious practices.⁴¹

Trances I is composed of mixing bowls and smart phones. The performers create rhythmic interplay by striking the bowls with stick as they are raising and lowering them. The performers will each use their phones to display a bright screen while covering and uncovering the bowl. The phone will be producing a pre-recorded drone which is manipulated via the movement of the bowls to create a hypnotic Wah-wah pedal type effect.

In performance, the work requires four recyclable bowl that can cover a cell phone, the phones themselves, four pieces of cardboard place under the bowl to produce a low frequency sound, four dowels or sticks for striking the bowl\cardboard, and to access the drone, a specialized password is given depending on the movement being performed. Trevino includes specific instructions on performance and notation of the works.

⁴¹ Ivan Trevino, "Trances," *Trances* (IvanDrums.com, 2020).

Figure 8-Trances 1 notation

Instrument Key

finger tap on bowl.

strike bowl with dowel.

lift bowl.

close bowl.

sound produced by tilting / lifting bowl and slamming on cardboard. (Low sound)

strike cardboard with dowel.

42

Figure 9-Trances 1 performance notes

Performance Notes

- The piece should be performed standing using sturdy trap tables or on the floor, with players sitting cross-legged.
- Smartphones should be placed underneath mixing bowls.
- The goal is to use the bowls to cover and uncover the bright screens of each phone, producing various visual lighting patterns from player to player.
- Finger tap with the same hand you hold the bowl with.
- Use a large enough piece of cardboard to fit bowl and allow for a striking area for dowel.
- A Kitchen Aid mixing bowl or similar is recommended; something with a cylindrical protruding bottom for easy lifting. If not available, adhesive tape may be used to wrap around a smooth bowl to create a "handle" to allow for easier lifting / tilting.
- Place devices in airplane mode and make sure to turn off the sleep function so it stays illuminated for the entire performance. And, make sure your device is charged.

43

⁴²Ivan Trevino, "Trances," *Trances* (IvanDrums.com, 2020)

⁴³ Ibid

CHAPTER 8

TEMAZCAL BY JAVIER ALVEREZ

Javier Alvarez is a composer and Clarinetist born in Mexico City, Mexico. His music draws and combines influences from around the globe and incorporates technologies in music. Alvarez began studying composition and clarinet under Mario Lavista at the national conservatory of music before moving to the US to study at the University of Wisconsin, Milwaukee.⁴⁴ Further on, he would complete studies at the Royal College of Music and City University in London, England.

Alvarez's works have been performed around the world by numerous notable ensembles such as the Chicago Symphony, the London Sinfonietta, and Mexico City Philharmonic. His works span a range of many genres of music most of which incorporate traditional instruments and electroacoustic tape. He has also been a recipient of numerous awards including scholarships and fellowships, and various festivals around the globe including Austria's Prix Ars Electronica.

As a leader and educator, Alvarez served as the artistic director for the Society of the Promotion of New Music. Between the years 1993-1999, he served as a fellow for the Mexican Endowment for the Arts and Culture and was a founding member of the Sonic Arts Network.⁴⁵ While in England, he held part-time music faculty positions for the City University, the Royal College of Music, the Guildhall School of Music and Drama, and the University of Hertfordshire where he taught composition and computer technology. He also served as the Dean of the Conservatorio de las Rosas.

Temazcal is a composition for maracas and electronic tape playback. Alvarez notes in his program to use the score as a mere map to understand where the performer is supposed to be

⁴⁴ Composer Javier Álvarez," *Sphinx Organization*, accessed April 2, 2023, <https://www.sphinxmusic.org/composer-javier-alvarez>.

⁴⁵ Ibid

with the track.

Temazcal (Alvarez, 1984) stems from the Nahuatl (ancient Aztec) word literally meaning “water that burns.” The maraca material is drawn from traditional rhythmic patterns found in most Latin - American musics, namely those from the Caribbean region, southeastern Mexico, Cuba, Central America and the flatlands of Colombia and Venezuela. In these musics in general, the maracas are used in a purely accompanimental manner as a part of small instrumental ensembles. The only exception is, perhaps, that of the Venezuelan flatlands, where the role of the maracas surpasses that of mere cadence and accent punctuation to become a soloistic instrument in its own right.⁴⁶

Temazcal is one of the earlier electroacoustic pieces under the genre of *musique concrete*. Composed exactly 30 years after the first electroacoustic work *Driven*, *Temazcal* was created using standard analog techniques including:

- **Vari-speed**: changing the speed of the tape to change the pitch of the sound.
- **Reversal**: playing the tape backwards
- **Comb Filtering**: playing a sound against a slightly delayed version of itself various resonant frequencies are brought in or out.
- **Amplitude modulation**: Often done by periodically varying the amplitude of a sound or applying a different amplitude envelope over it.
- **Frequency Modulation**: Isolating frequencies and either boosting, or subtracting the signal, this is used to create vibrato effect, popularly called LFO (low frequency oscillator).
- **Tape loops**: in order to create loops and ostinatos out of otherwise non rhythmic material, composers would repeat certain portions of a recording.
- **Expanded-compressed time**: by slowing down, or speeding up then reversing the direction of a sound.
- **Splicing**: involves cutting and pasting the physical tape in order to change the order of the musical events and or insert new sounds within a recording
- **Filtering**: to bring in or out different frequencies of a sound and change its quality and texture
- **Layering**: recording multiple sources down to a new reel or by mixing them in real time via a mixing board

⁴⁶ Javier Alvarez, “Temazcal,” *Temazcal* (temazcal.co.uk/, 1984).

- **Analog Synthesis:** inserting tones and sweeps from oscillators in their compositions.
- **Reverberation, delay:** used to create a sense of unity, or fusion between sound sources coming from different origins, and a great way of superimposing a new sense of space on an existing recording.
- **Panning:** allowing the composer to place the sound within a stereo or multichannel environment.⁴⁷

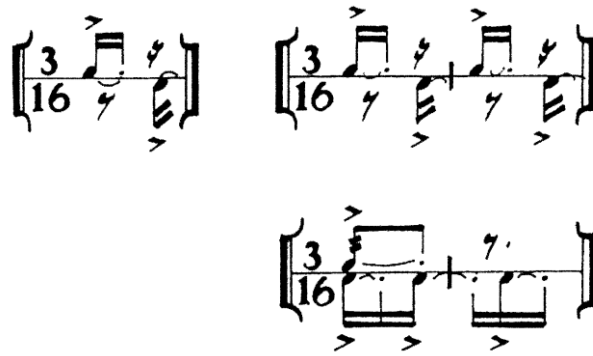
When characterizing the sound of the track, it is important to consider the technology of the 1980's vs the current 2020's. Computers around this time frame were only used to store data counting and would be stored on a large floor. Software at the time was in its development stage and tape track had relatively become available to composers at a cheap price. Like the style of *musique concrete* and composer's such as Stockhausen, Alvarez used recorded tape samples of real instruments to compose the piece. In addition, many of the electronic sounds heard on the tape part of *Temazcal* are traditional Venezuelan instrument including the cuatro and bass cuatro, traditional Venezuelan Maracas, and quitiplas, and small bamboo drums.⁴⁸

When learning *Temazcal*, the biggest disadvantage is that the score is not composed in a linear fashion, rather the maraca part is composed in various patterns around the track. In the score, Alvarez notes the patterns that are played throughout the work.

⁴⁷ Jacob Ransom, n.d.

⁴⁸ Ibid

Figure 10-Temazcal Patterns

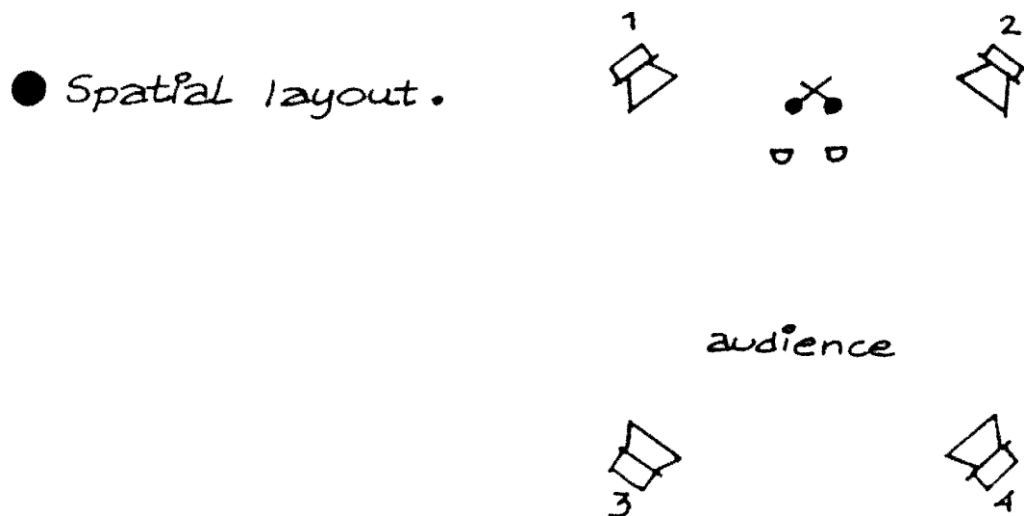


49

As noted before, the score is nothing more than a map of the track. When learning the work, it is important to understand and memorize the track before applying the notated rhythms.

In performance, Alvarez like Stockhausen makes is clear in his performance note in figure 10, the position of the performer and where he or she shall be adjacent to the speakers.

Figure 11-Temazcal Stage Set Up



50

To perform the work, the performer needs a set of high-quality maracas, a computer with software such as Ableton Live or Logic Pro, an audio interface, necessary cables, and

⁴⁹ "Temazcal: Javier Alvarez Music," JAVIER ÁLVAREZ, accessed April 2, 2023, <https://temazcal.co.uk/store/pieces/temazcal?permalink=temazcal>.

⁵⁰ Ibid

speakers. Because the work is centered around the track, the performer does not need ear monitors.

Temazcal was commissioned for and performed by Luis Julio Toro in January of 1984 at the EMAS s series in London. Since receiving an honourable mention at the 1985 Bourges Electro-Acoustic Music Festival, *Temazcal* has been hailed as a modern classic of percussion repertoire and is regularly performed and broadcast worldwide.⁵¹

⁵¹ Javier Alvarez, "Temazcal," *Temazcal* (temazcal.co.uk/, 1984).

CONCLUSION

The repertoire selections in this document were chosen for a graduate recital that will take place on April 30, 2023 at 7:00pm in Shryock Auditorium on the campus of Southern Illinois University Carbondale. In selection, each piece was selected to showcase the electroacoustic genre for percussion and the abilities of a well-rounded percussionist. Percussion is not one instrument, but a diverse grouping of several instruments. The works on this recital were chosen based on the multiple areas of study in percussion that include snare drum, keyboard percussion, accessories, multi-percussion, world percussion, and chamber music while integrating popular genres of music such as Jazz, Latin, Rap, Pop, Rock, and Electronica. The goal of this recital is to perform each work at a high level and to share a strong passion for music with an audience. The recital will be performed in partial fulfillment for a Masters of Music in Percussion Performance from Southern Illinois University Carbondale. This document and recital are dedicated in the loving memory of June Marie Thomas (1933-2021).

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VITA

Graduate School
Southern Illinois University Carbondale

Joshua S. Harris

joshharrispercussion@gmail.com

Lamar University

Bachelor of Music Education, December 2019

Research Paper Title:
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Major Professor: Dr. Christopher Butler