2014-15 Season
462nd Concert

WMU Drum Choir

Monday 30 March 2015
Dalton Center Recital Hall
5:00 p.m.

KEITH HALL, Director
Ryan Demeniuk, Madison George, Jordan Otto,
Steven Perry, Matt Smalligan, Alex Snyder,
Dave Van Haren, and Kyle Wheeler

Thelonious Monk
arr. Kyle Wheeler
Monk’s Dream

Mongo Santamaria
arr. Matt Smalligan
Afro Blue

Neal Hefti
arr. Dave Van Haren
Splanky

Jordan Otto
Afro-Cuban Suite

Thelonious Monk
arr. Alex Snyder
Friday the 13th

Charles Mingus
arr. Ryan Demeniuk
Better Get It in Your Soul

Thelonious Monk
arr. Steven Perry
Criss Cross

Freddie Hubbard
arr. Madison George
Byrdlike

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NOTES FROM THE ARRANGERS

Monk’s Dream by Thelonious Monk, arranged by Kyle Wheeler
Monk’s Dream was the first album that pianist Thelonious Monk released on Columbia Records. It was issued in 1963. The album features Charlie Rouse-Saxophone, John Ore-bass, and Frankie Dunlop-drums. Jazz scholars and enthusiasts alike also heralded this combo as the best that Thelonious Monk had been involved with for several years. When I arranged this tune, I wanted to keep the authenticity of Frankie Dunlop's comping, while still orchestrating the melody. To do this, half of the drum choir plays the melody while the other half takes turns recreating/reciting Frankie Dunlop’s answers to the melodic phrases. At the time of writing the shout chorus for this tune, most of the drum studio was working out of the Frank Malabe Afro-Cuban Rhythms for Drum-Set book. So I decided to incorporate some of the Afro-Cuban grooves from this book into the shout chorus as a huge contrast from the usual “swing” feel.

Afro-Blue by Mongo Santamaria arranged by Matt Smalligan
I first chose Afro-Blue because I have always loved the melody, and I was curious how closely I could represent the melody with the drums. I also knew it would be a lot of fun to play around with Afro Cuban 6/8 rhythms and polyrhythms in a drum set ensemble. The melody reflects some of the 2 over 3 polyrhythms that are prevalent in the 6/8 Afro-Cuban rhythms. I decided to arrange this song for a drum set quartet as I thought it would be nice to give some variety in the ensemble setting for our concert performance. Regarding the shout chorus, I utilized a combination of ideas that reflect some of the melody through a mixture of phrases taken from the solo styles of Max Roach, Elvin Jones, and even a little Philly Joe Jones.

Splanky by Neal Hefti, arranged by Dave Van Haren
This was originally performed by the Count Basie Orchestra on the 1958 recording Atomic Basie. This is a classic big band tune that features a simple, but super-swinging shout chorus at the end. You will hear a pair of drummers play the melody and another pair play the counter melody (call and response). There is also one drummer who plays the role of the actual big band drummer who sets up the band hits and provides a foundation of time.

Afro-Cuban Suite written and arranged by Jordan Otto
This composition is comprised of three different sections all based on traditional Cuban styles. Each section has its own melody and features different soloists. It begins in a 6/8 Bembe (3-2 clave), moves into a 4/4 cha cha (2-3 clave), and then into an uptempo 4/4 rumba guaguancuo (3-2 clave). These styles are traditionally played with several different percussion instruments including congas, timbales, claves, guiro, cowbell, and more. The rhythms played on these instruments have been adapted to drum set with each player emulating one or two at a time. This arrangement was inspired in part by a group of Cuban drummers, Trio Peligroso and their recording Completo y Furioso.

Friday the 13th by Thelonious Monk, arranged by Alex Snyder
This first appeared as the only original on the 1953 record Thelonious Monk and Sonny Rollins as a compositional collaboration between the two innovators. Later, in 1959, the tune was rearranged and re-recorded on the Thelonious Monk record The Thelonious Monk Orchestra Live at Town Hall, which features an all-star line-up of cutting-edge bebop musicians of the time such as Donald Byrd, Charlie Rouse, Doug Watkins and Art Taylor. I chose the latter recording for inspiration for my arrangement of the tune. Since the melody is only four measures long, I wanted to experiment with all the possible dynamic and textural options between four drummers, who represent the three rhythm section members and the horn section. I also wanted to write something that would feature the youngest and oldest members of our ensemble working together and also staying stylistically authentic to bebop drumming. I also drew inspiration from the first track, Moose the Mooche, of the Art Blakey record Drums Around the Corner (1958), which features Art, Philly Joe Jones, Roy Haynes, and Ray Barretto trading two's over a burning bebop tempo.

Better Get It in Your Soul by Charles Mingus arranged by Ryan Demeniuk
This is from Mingus’ venerated 1959 album, Ah Um. For the arrangement, I really wanted to focus on the exchange between the horns. Stressing the contrast between moments of homophony and polyphony, and bringing out the moving lines. Along with that, I tried to directly reflect what Charles Mingus (bass) and Dannie Richmond (drums) played on the recording. I want the listener to move; to get it in their soul!

Criss Cross by Thelonious Monk arranged by Steven Perry
This tune was originally recorded in 1951 for a Blue Note recording session released on an album entitled Milt Jackson: Wizard Of The Vibes, but the most famous version is from an album entitled Criss Cross by Thelonious Monk, released in 1963. This recording features Monk’s long time collaborator Charlie Rouse on tenor saxophone, bassist John Ore, and drummer Frankie Dunlop. Criss Cross is a great example of Monk's mastery of rhythmic and melodic development. Throughout the melody of the tune, Monk distorts single motives into larger phrases, expanding and contracting them. The soil (when all of the drummers play the same melodic idea after the solos) is inspired by these concepts, with other small twists.

Byrdlike by Freddie Hubbard, arranged by Madison George
This is a 12-bar blues which first appeared on Hubbard’s 1961 album Ready for Freddie featuring Wayne Shorter on saxophone, Bernard McKinney on baritone, McCoy Tyner on piano, Art Davis on bass, and Elvin Jones on drums. The tune was written as a tribute to the great jazz trumpeter Donald Byrd. I picked this chart because I love how rhythmic the melody is. Being one of the most rhythmic bebop melodies of all time, I simply tried to capture the melodic elements as best as I could for drum set. This is a very driving tune, so I wanted to have half of the drummers playing a groove to keep the forward momentum of the tune. This is also a fun tune to solo over, and you will hear all of us open up and let loose on the solo section.