WMU Drum Choir

2016–17 Season
449th Concert

Tuesday 21 March 2017
Dalton Center Recital Hall
5:00 p.m.

KEITH HALL, Director
Ethan Bouwsma, Ryan Demeniuk,
Madison George, Matthew Larghi, Alex Snyder,
Kyle Wheeler

with special guest
Steven Perry

Thelonious Monk
arr. Madison George

Green Chimneys/Teo

Herbie Hancock
arr. Matt Larghi

Watermelon Man

Christian McBride
arr. Kyle Wheeler

The Shade of the Cedar Tree

Jon Cowherd
arr. Ethan Bouwsma

Lifeline

Thelonious Monk
arr. Ryan Demeniuk

Well, You Needn’t

Benny Golson
arr. Alex Snyder

Stablemates

Don Grolnick
arr. Steven Perry

Pools

Jaco Pastorius
arr. Alex Snyder

Teen Town

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
NOTES FROM THE ARRANGERS

This arrangement (by Madison George) of Green Chimneys/Teo is based on the soulful flavor of a New Orleans second line groove. It begins with the entire form of Green Chimneys (32-Bar/AABA), with different layers added as it progresses through the 32 bars, until the entire ensemble erupts into the melody of Teo. For the last A section of Teo, the melody of Green Chimneys returns subtly, on the hi-hat. The whole ensemble improvises over a New Orleans second line groove, with several various percussion backgrounds.

Debuting in 1962 on the album Takin’ Off, this arrangement combines the 1962 version with a second version from the 1973 classic Herbie Hancock album, Head Hunters. The latter version is played with an electric funk groove and bassline, unlike the earlier acoustic version which was a top ten hit on the Latin Billboard 100 chart. Hancock’s intention while writing the tune was to represent life in Chicago, and to create a story around a character, named The Watermelon Man. This arrangement (by Matt Larghi) uses rhythms to combine jazz with cultural music from multiple Latin American countries.

The Shade Of The Cedar Tree (arranged by Kyle Wheeler) is from the 1994 album Gettin’ to it, was composed for the late great, pianist Cedar Walton. It is very similar to what he and Bobby Hutcherson recorded with The Timeless All-stars, and resembles Walton’s tune, Hindsight. This arrangement features the elegant and repetitive melody from five of the six drummers, while one keeps time as the ‘drummer.’ During the solo form (16,16,8,20), the groove is sustained until it changes from a swing style to Afro-Cuban style for the last 8 bars.

From the Brian Blade Fellowship’s 1998 self-titled debut album, Lifeline (arranged by Ethan Bouwsma) is divided into 4 parts: melody, piano, bass, and drums. There are two drummers playing the melody, one drummer playing the piano accompaniment pattern Jon Cowherd plays on the record, two drummers playing the bass-line Chris Thomas plays on the record, and one drummer simply being the ‘drummer’ in the band. In order to achieve clarity and distinction between the multiple parts, different sounds and textures are explored with sticks, mallets and hands around the drum set.

Monk’s compositions were known for their unique harmonic and rhythmic qualities, and Well, You Needn’t (arranged by Ryan Demeniuk) composed in 1944, has been performed and recorded by countless jazz musicians throughout the years. Inspired by the 1956 Miles Davis recording Steamin with the Miles Davis Quintet, this arrangement aims to capture a conversational approach while presenting the melody of Well You Needn’t, similar to how Davis and Coltrane portrayed it in their 1956 recording.

Stablemates was originally recorded on the 1956 album Chambers’ Music by bassist Paul Chambers. This arrangement (by Alex Snyder) features three different parts: three drum sets play the melody, two drum sets play the rhythm section hits, and Golson’s original tenor sax countermelody. One person functions as the drummer in the traditional sense. After an open drum solo intro and the melody, everyone takes a solo chorus (the form is ABA 14-8-14 bars). Solos are then traded by breaking the phrases in half (7-7-4-4-7-7- keeping ABA!). The outro, is a 12/8 Mugabu rhythm from Cameroon which Will Kennedy played on the Yellowjackets recording of Capetown, a favorite among the WMU Drum Studio.

Pools (arranged by Steven Perry) was originally arranged for a performance with drummer extraordinaire Peter Erskine, who played on the original recording of this tune with jazz super group Steps Ahead. This arrangement is divided into three separate parts: the melody, played by the saxophone and bass on the original recording; the accompaniment figures, played by the vibraphone and piano, including some of the bass figures; and the groove, which is just played by one member of this ensemble.

Teen Town (arranged by Alex Snyder) was originally recorded on the 1977 Weather Report album Heavy Weather, this melody was played by bassist and composer Jaco Pastorius, marking a major artistic development at the time for the electric bass. The melody is split up among all six drummers, to reflect the tune’s four bar harmonic progression that repeats throughout. The melody incorporates heavy use of chromatic alterations which are brought out with the use of accents, buzz-strokes, and other percussive embellishments.