

**Percussion Music of the Globe:
Europe, America, and the African Diaspora**

by

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**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2017**

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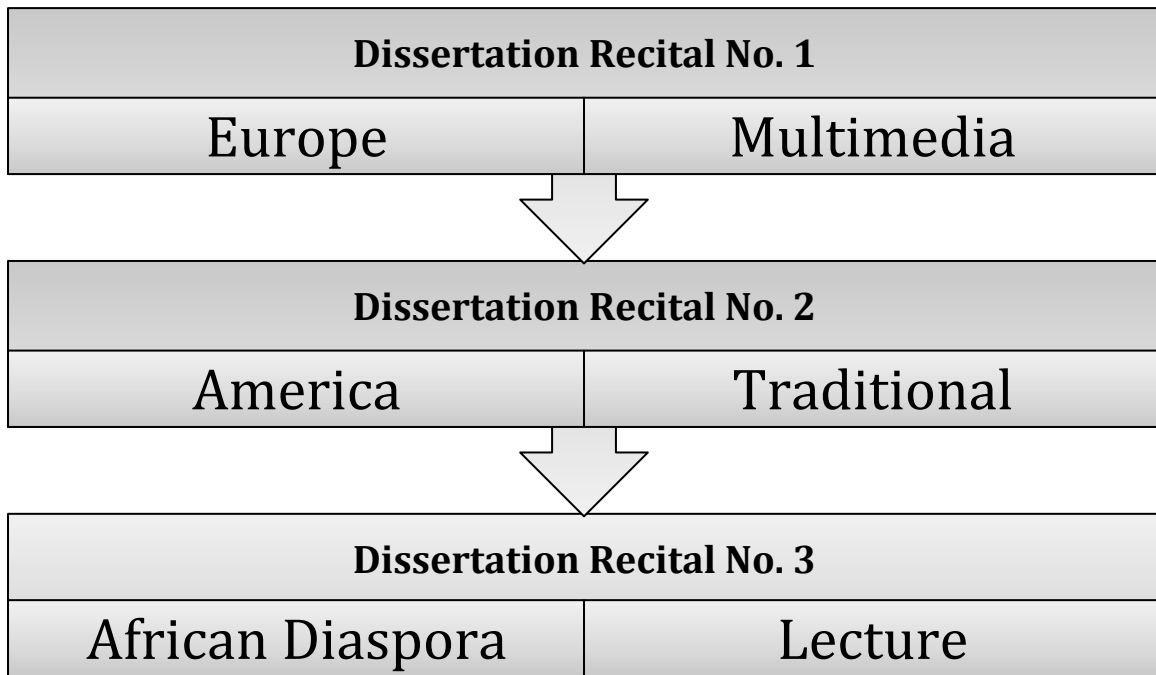
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RECITAL NARRATIVE CHART

Region

Format



ABSTRACT

Three percussion recitals were given in lieu of a written dissertation. The work below represents the programming and research from the dissertation recitals.

My three dissertation recitals contained two thematic narratives that encompassed the scope of my research, interests, and curriculum during my tenure at the University of Michigan. The first narrative was the juxtaposition of three geographic regions of music I have studied in an effort to clarify their distinctive musical characteristics and relationships. The three regions were Europe, America (The United States), and the African Diaspora (Ghana, Trinidad, and Brazil). Each of these regions was represented in their own recital respectively.

The second narrative researched the performative concepts of presentation and recital format, exploring how the extra-musical elements of media, lighting, movement, environment, and historical/theoretical context influenced the performance experience. The first recital, *Europe*, was performed in the Duderstadt Multimedia Video Studio with lighting design, sound design, dance choreography, and multimedia projections. The second recital, *America*, was presented in McIntosh Recital Hall in the format of a traditional classical music recital with minimal multimedia effects. The third recital, *Ghana, Trinidad, and Brazil: Musical Relationships Through the African Diaspora*, was presented in a lecture format, providing the audience with extensive historical and theoretical context for the performances. The scope of this dissertation represents my

primary discipline as a classical percussionist as well as my cognate research in performance studies and Afro-diasporic percussion styles.

FIRST DISSERTATION RECITAL PROGRAM

SHANE JONES, Percussion

Tuesday, September 27, 2016
Duderstadt Video Studio
7:30 PM

EUROPE

Ultimatum I (1994/95) Nebojša Jovan Živković (b. 1962)

Loops II (2000-2002) Philippe Hurel (b. 1955)

Six Japanese Gardens (1994) Kaija Saariaho (b. 1952)

Thierry De Mey (b. 1956), *Musique de tables* (1987)

Patterson McKinney, Chelsea Tinsler Jones

Refrain (1959) Karlheinz Stockhausen (1928-2007)

Musicians: Melissa Coppola, Phoebe Wu
Dance: Gushue Moving Arts

Nachtwandler (1901) Arnold Schoenberg (1874-1951)

Joanna Goldstein, Joshua Marzan, Amanda Ross, Kara Mulder

Lighting Designer, Jeff Alder
Audio Engineer, Dave Greenspan
Director of Photography, Jacques Mersereau
Dance Choreographer, Charles Gushue

FIRST DISSERTATION RECITAL PROGRAM NOTES

Europe

I faced many challenges in programming a recital that was meant to represent European percussion repertoire as a whole. Of course, it is not possible to represent every aspect of European percussion music in one normal length recital, so I had to make choices. I quickly realized that for every piece that I chose to program, I consequently excluded several other pieces that have unique musical characteristics in and of themselves. With that said, this recital is not meant to illustrate every single aspect of European percussion music, but instead is meant to showcase a variety of pieces, composers, and time periods that represent substantial sub-genres of percussion music from Europe. This repertoire not only illustrates a variety of music that has come from the continent of Europe but also is a representation of my personal research throughout my career and during my tenure at the University of Michigan.

Nebojša Jovan Živković, *Ultimatum I* (1994/95)
Percussionist/Composer

Nebojša Jovan Živković is percussionist/composer who is a native of Serbia. In 1980 he moved to Germany where he received master's degrees composition, music theory, and performance in Mannheim and Stuttgart. He tours regularly around Europe, the United States, Japan, Taiwan, Korea, Latin America, Russia and Scandinavian countries playing mostly his own solo, chamber, and concerto compositions. He is also the author of the "Funny Mallet" pedagogical series for Marimba, Xylophone, and Vibraphone. These books have become standard pedagogical material in many University percussion programs around the world.

Ultimatum I is an extremely high energy, competition-level solo marimba piece with non-stop fast, aggressive, and powerful motivic gestures. The piece was composed at the marimba, making it one of the most technically virtuosic pieces in the instrument's repertoire. After a brief but intense introduction, the piece moves through an aggressive lament full of challenging one-handed rolls and octave motives. As the energy builds, the musical motives become more and more sporadic and energetic, both rhythmically and harmonically. The energy releases into the final section of the piece, featuring a 14/16 groove with a melody of half steps and augmented seconds reminiscent of Balkan music from Živković's Serbian home.

Philippe Hurel, *Loops II* (2000-2002)
Contemporary French

Philippe Hurel is a French composer known for mostly orchestral and chamber works. His pieces generally involve creative uses of repetition. He studied musicology at the Université de Toulouse and composition at the Conservatoire National Supérieur de Musique de Paris and has also worked as a music researcher at the Institute for Research and Coordination in Acoustic/Music (IRCAM)¹ and as composer in residence for Arsenal de Metz and the Philharmonie de Lorraine.

Loops II is the second piece in a series of five total works and is the only piece in the *Loops* series for vibraphone. The piece was composed for the prestigious Clermont-Ferrand International Vibraphone Competition and is described by Hurel as "playful and joyous." *Loops II* begins with the main motive, which then little by little is slowly altered until it settles into a completely new theme. The new theme then slowly finds its way back to the main motive in a different way than it was approached. This process happens a total of four times throughout the work, each starting and ending with the opening theme but traveling from beginning to end in completely different ways.

Kaija Saariaho, *Six Japanese Gardens* (1994)
IRCAM/Electro-acoustic

- I - Tenju-an Garden of Nanzen-ji Temple
- II - Many Pleasures (Garden of the Kinkaku-ji)
- III - Dry Mountain Stream
- IV - Rock Garden of Ryoan-ji
- V - Moss Garden of the Saiho-ji
- VI - Stone Bridges

Kaija Saariaho was born in Helsinki, Finland where she studied at the Sibelius Academy with Paavo Heininen and Magnus Lindberg. She then participated in the Darmstadt Academy with Brian Ferneyhough and Klaus Huber. In 1982 she moved to Paris to study and later work at the Institute for Research and Coordination in Acoustic/Music (IRCAM). While at IRCAM she became fluent in creating computer-assisted compositions and live electronics and became greatly influenced by French spectralist composers whose music was based on a computer analysis of the sound spectrum, from pure tone to unpitched sound. This led to her unique compositional voice (as exhibited in *Six Japanese Gardens*) of slowly transforming dense masses of sound.

¹ **IRCAM** (*Institut de Recherche et Coordination Acoustique/Musique*, or Institute for Research and Coordination Acoustic / Music in English) is a French institute for science about music and sound and avant garde electro-acoustical art music.

Six Japanese Gardens was commissioned by the Kunitachi College of Music in Japan and written in memory of Toru Takemitsu². It is a piece for solo percussion and electronics that includes pre-recorded tracks of nature sounds, ritual singing, and percussion instruments, all recorded at Kunitachi College of Music with Shiniti Ueno. The piece is a collection of six impressions based on the Japanese Zen gardens Saariaho saw in Kyoto during the summer of 1993. Although the six movements are titled with six specific locations, they are not programmatically or structurally based on the specific elements of the gardens. The piece is instead a reflection of Saariaho's impressions and thoughts on rhythmic evolution at that time. The electronics part is triggered via the performer, allowing for a higher level of flexibility and creative agency.

Thierry De Mey, *Musique de tables* (1987)
Theatrical

Thierry De Mey is a composer and filmmaker from Belgium. His works tend to focus on concepts of movement and gesture, in which the visual choreography can often times be equally or more important than the sounds. His interest in movement and sound has led to his numerous interdisciplinary collaborations between the fields of music, film, and dance. De Mey was composer in residence at Strasbourg at the Musica festival in 2001 and 2002 as well as the 2004 Musique en scene festival in Lyon. He has received international awards from organizations like Forum de compositeurs de l'Unesco and Festival International de Programmes Audiovisuels and has held the position of Artistic Director for Charleroi/Danses since 2005.

Musique de tables (1987) is a composition for three percussionists playing three small amplified tables. The piece utilizes a unique graphically notated score created by De Mey to communicate both rhythm, touch, and gesture. The intricate score contains more than twenty symbols that correspond to different ways in which to strike or scrape the table, creating a variety of timbres and entertaining choreography between the players' hands. These gestures range from knocking, scraping, and swiping to the use of specific fingers in specific spots on the table to create both visual and musical phrases.

² Toru Takemitsu (1930-1996) was an influential Japanese composer and writer on aesthetics and music theory known for his fusing of oriental and occidental elements in music.

Karlheinz Stockhausen, *Refrain* (1959)
Darmstadt School

Those who want to understand what I have written in Refrain for three performers will need to read the score.

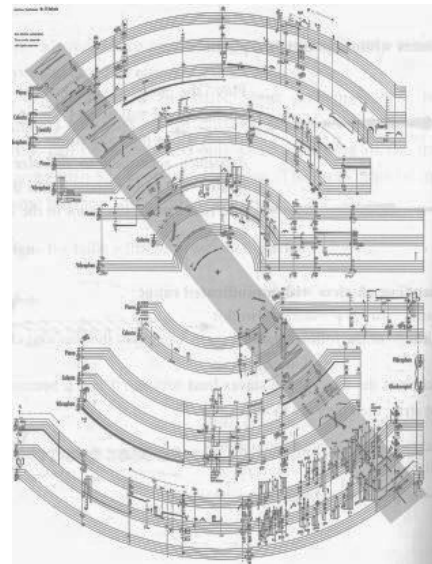
Those who want to understand how the performers interpret my score will need to know the score and compare it with performances.

Those who simply want to hear a piece of music (and not understand it) need only listen.

What else remains to be said?

-Karlheinz Stockhausen

Karlheinz Stockhausen is one of the most influential figures in twentieth century music, known for ground breaking, creative, and controversial works in electro-acoustic music, aleatory, serialism, graphic notation, and theatrical composition. His prolific compositional output includes many genres including miniatures, chamber music, solo compositions, choral and orchestral music, and full-length operas. He received honorary doctorates from *Freie Universität Berlin* in 1996 and *Queen's University* in Belfast in 2004 and has served as Professor of Composition at the *Hochschule für Musik*. He has received numerous prestigious awards in composition, including the Siemens Music Prize, multiple Gramophone prizes, the UNESCO Picasso Medal, the Cologne Culture Prize, the Hamburg BACH medal, and the Polar Music Prize.



The Darmstadt School is a term coined by Luigi Nono referring to the group of composers that studied at the Darmstadt International Summer Courses for New Music from 1951 to 1961. An unusual number of creative and influential composers seemed to be present during this decade, including Pierre Boulez, Franco Donatoni, John Cage, Earle Brown, Luciano Berio, and Karlheinz Stockhausen among others. Many of these composers later became distinguished guest lecturers at the Darmstadt School.

Refrain was written in 1959. It was commissioned by Dr. G. von Westerman and dedicated to Stockhausen's friend Ernst Brücher. The piece is one of the earliest graphically notated scores, meaning the symbols used to read the music are not standardized, but are instead specific to this piece. Stockhausen describes the work as a "spaciously composed continuity of sounds disturbed six times by a short refrain." The refrain itself is recognized by its mode of interrupting the continuity of subtle and textural sounds with glissandi, clusters, and trills. The performers choose the location of the refrain by placing a clear

refrain strip over the curved score (see image). The refrain strip can be rotated around the score, changing the potential location of the refrain material.

Arnold Schoenberg, *Nachtwandler* (1901)
Early Chamber/Cabaret

*Trommler, laß dein Kalbfell klingen,
Und, Trompeter, blas darein,
Daß sie aus den Betten springen,
Mordio, Michel, Mordio! schrein.
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.*

*Und so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.*

*Aber sind wir bei dem Hause,
Das ich euch bezeichnet hab',
Macht gefälligst eine Pause,
Und seid schweigsam wie das Grab!
Scht und hm, scht und hm,
Sachte um das Haus herum.*

*Meine heftige Henriette
Wohnt in diesem kleinen Haus,
Lärmen [die wir]¹ aus dem Bette,
Kratzt sie uns die Augen aus.
Scht und hm, scht und hm,
Sachte um das Haus herum.*

*Lustig wieder, Musikanten!
Die Gefahr droht nun nicht mehr;
Trommelt alle alten Tanten
Wieder an die Fenster her!
Tuut und trumm, tuut und trumm,
Zipfelmützen ringsherum.*

*Ja, so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.*

Drummer, let your calfskin ring,
And trumpeter, let it fly,
So that they out of their beds do spring,
Murder, Michel. Murder! they'll cry.
Toot and blare, toot and blare,
Night-caps appearing everywhere.

And so happy, through the glowing
Moonlit lanes, I press,
Between two Mademoiselles going,
A launderer and a seamstress (ironer):
Little Louisa on the left, on the right Marie,
And leading the way, the music.

But now we're near the domicile
I told you of before.
So if you would, please stop awhile,
Silent as the grave once more!
Hush and hum, hush and hum,
Softly 'round the house let's come.

My hot-tempered Henriette
Within this small cottage lies;
If roused from her sleep, I'll bet
She would scratch out all our eyes.
Hush and hum, hush and hum,
Softly 'round the house let's come.

Musicians, now play til the windows shake!
There's no more need to worry.
Thump all the old aunts 'til we make
Them to their windows scurry!
Toot and blare, toot and blare,
Night-caps appearing everywhere.

And so happy, through the glowing
Moonlit lanes, I press,
Between two Mademoiselles going,
A launderer and a seamstress:
Little Louisa on the left, on the right Marie,
And leading the way, the music.

Arnold Schoenberg is often regarded as one of the most innovative and influential composers of the late nineteenth and early twentieth centuries. Building off of his predecessors Brahms and Wagner, Schoenberg's music compositional aesthetics were based around extending harmony beyond a system based around the dominant chord. As a leader of the Second Viennese School, he is known for his developments in atonality and the twelve-tone system of serial music.

Schoenberg was born in Vienna on September 13, 1874. His first music lessons were taken at the age of eight on the violin, but most of his knowledge and expertise of music was self-taught. After his father's death in 1889, Schoenberg was forced to take up a day job as bank clerk, but in the evenings, he would study literature and philosophy. Two of Schoenberg's close friends during his late teens and early twenties were also string players and a strong influence on Schoenberg's development as a composer. He and his friends formed a small string ensemble, enabling Schoenberg to perform and compose string trios and quartets.

In October of 1901, Schoenberg composed *Nachtwandler* and seven other cabaret songs to the text of various poets such as Otto Julius Bierbaum, Hugo Salus, and Gustav Falke. At the time, the French cabaret tradition was thriving both musically and intellectually. Writer Baron Ernst von Wolzogen had been inspired to create a cabaret tradition in Berlin that would surpass the French. When Wolzogen was in Vienna, he listened to Schoenberg play through the eight cabaret songs and was particularly excited about *Nachtwandler*. He hired Schoenberg on the spot as a composer, conductor, and orchestrator for his cabaret style theater in Berlin. Of the eight cabaret songs, only *Nachtwandler* received a performance in Berlin at Wolzogen's '*Das bunte Theater*', and only one performance at that. It was not until after Schoenberg's death that *Nachtwandler* was revived.

Around the turn of the twentieth century, chamber music rarely utilized percussion. When composers did use percussion, they typically orchestrated the instrument in a supporting role, such as Clementi's *12 Waltzes for Piano, Tambourine, and Triangle* Op. 38. *Nachtwandler*, being composed in 1901, is a landmark piece in the percussion repertoire because it is the earliest known classical chamber piece that utilizes the percussionist in an equally important role next to the more commonly featured trumpet, flute, and piano. This role is exemplified when the snare drum plays a solo statement of the main theme, which is heard by the piano and trumpet, but not the flute, at other points in the song.

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SECOND DISSERTATION RECITAL PROGRAM

SHANE JONES, Percussion

Monday, January 30, 2017
Moore Building, McIntosh Theatre
8:00 PM

AMERICA

Hole in the Wall (1933) Red Norvo (1908-1999)

Annie Jeng, piano

CREDO IN US (1942) John Cage (1912-1992)

Annie Jeng, piano
Chelsea Tinsler Jones, percussion
Alec Ockaskis, radio/tape

Eight Pieces for Four Timpani, Elliott Carter (1908-2012)

VIII - March (1949/66)

Drumming (1970-71) Steve Reich (b. 1936),

Part I

Anthony DeMartinis, Andrew Grossman, Chelsea Tinsler Jones

Miracle Ear (1996) David Lang (b. 1957)

Hair, Cloth, and Thread (2016) Valerie Coleman (b. 1970)

- 1. Mom's Wisdom**
- 2. Adrienne's Roots. Jamilah Williams**
- 3. Black Hair Flag**
- 4. Onigi 13**
- 5. Iterations**
- 6. Afro Abe**

Joanna Goldstein, flute/alto flute/piccolo flute

SECOND DISSERTATION RECITAL PROGRAM NOTES

America

My second dissertation recital, titled *America*, illustrates a narrative of significant eras, composers, and repertoire in the development of percussion music throughout the twentieth and twenty-first centuries in the United States of America. Starting with the golden age of xylophone at the beginning of the twentieth century, the program moves through the development of the percussion ensemble featuring a satirical work by John Cage, an exploration of timpani as a solo instrument by Elliot Carter, a pioneering minimalist work by Steve Reich, and a post-minimalism piece by David Lang. The program concludes with the premiere of a newly commissioned piece for flute/percussion duo by Valerie Coleman. As with my first dissertation recital on European percussion music, this recital is not meant to illustrate or define every aspect of American percussion music, but instead is meant to showcase a variety of pieces, composers, and time periods that represent substantial sub-genres of percussion music from America.

Red Norvo (1908-1999), *Hole in the Wall* (1933)
Novelty and Ragtime Xylophone

1890-1925 is often considered the Golden Age of the xylophone and represents a significant era in the developments of early percussion music in America at the start of the twentieth century. During this 'golden age', the xylophone was an extremely popular instrument popularized by the recordings and performances of players such as Red Norvo, George Hamilton Green, Joe Green, George Cary, and Harry Breuer. From 1919 to 1924, the xylophone ranked as the fourth most recorded instrument on Edison just behind violin, cornet, and cello. The xylophone was also much more affordable than a piano and was a good learning tool for aspiring pianists due to its similar keyboard layout. George Hamilton Green even developed a mail-order course titled *George Hamilton Green's New Instructional Course for Xylophone* to meet the high demand of xylophone enthusiasts of the time.

Red Norvo, also called "Mr. Swing," was one of the most successful xylophone and vibraphone players of the twentieth century and is generally credited with bringing the xylophone from vaudeville into jazz. As a teenager, Norvo taught himself to play xylophone by listening to records of George Hamilton Green on his parents' Victrola. He moved to Chicago and played in a marimba band on a vaudeville circuit, but quickly moved into the more popular style of jazz where he was offered a full time job on the radio by bandleader Paul Whiteman. During the 1930's, while under recording contract with Brunswick, Norvo recorded several jazz-oriented xylophone pieces including *Hole in the Wall* and *Knockin' On Wood*. During the bebop era of jazz, Norvo switched to playing vibraphone, the new iconic instrument of jazz. Throughout the rest of his career he worked with notable jazz musicians like Benny Goodman, Woody

Herman, Frank Sinatra, and Charles Mingus, establishing him as one of the most significant mallet players of the twentieth century.

John Cage (1912-1992), *Credo in US* (1942)
Early Percussion Ensemble

John Cage is one of the most influential figures in the development of percussion music of the twentieth century. Cage is known for his creative and extensive use of found instruments such as brake drums, tin cans, radios, and other household objects as well as his prolific contributions to percussion repertoire in the form of both ensemble and solo literature. While Cage is most known outside of the field of percussion for his invention of the prepared piano and his work with indeterminacy, many pieces in Cage's percussion ensemble repertoire from the late 1930's and early 1940's, such as *Third Construction* (1941), *Credo in US* (1942), and *Amores* (1943) still remain standard pieces in today's percussion canon.

In 1938, Cage moved to Seattle to work as composer and accompanist for modern dance at the Cornish College of the Arts. It was at the Cornish school that Cage formed the first known professional percussion ensemble and toured the West Coast performing many of his own compositions. During this time, he also further developed his interest in modern dance, working with dancers and choreographers such as Bonnie Bird and Merce Cunningham. His work with modern dance eventually led to the invention of the prepared piano, one of Cage's most famous musical contributions

Credo in US was written in 1942 to accompany a modern dance by choreographers Merce Cunningham and Jean Erdman in which the metric phrases of the dance were used in composing the music. The piece is structured into four "Facades" separated by three "Progressions" and is described by Cage as a "suite with satirical character." The piece is historically significant in that it contains elements of Cage's entire output as a composer. The piece uses layered polyrhythms and found objects, which are both iconic elements of many of Cage's percussion works. Electronic instruments, which are another important characteristic of Cage's compositional output, appear in *Credo in US* with his use of the buzzer, phonograph, and radio. The piano player modifies piano sounds by muting strings, foreshadowing Cage's development of the prepared piano. *Credo in US* also incorporates early elements of indeterminacy with the use of live radio and choice of playback recording, making the piece different in every performance. This aspect of indeterminacy, in combination with his use of the ancient Chinese divination text I Ching, later became Cage's primary compositional technique and a foundation for his philosophy in music.

Elliott Carter (1908-2012), *Eight Pieces for Four Timpani: VIII - March* (1949/66)
Early Solo Percussion

Elliott Carter first took an interest in music during his teenage years. He was encouraged to pursue music by Charles Ives, whom had sold insurance to the Carter family. From 1932-1935, after attending Harvard and the Longy School of Music, Carter

went to Paris and studied with Nadia Boulanger at the École Normale de Musique de Paris, as did many other successful American composers such as Aaron Copland, Virgil Thompson, and Philip Glass. Over the course of his career, he taught at many of the most prestigious music schools in the country, including the Peabody Conservatory, Columbia University, Yale University, Cornell University, and the Julliard School. He was awarded the Pulitzer Prize twice, first for his *String Quartet No. 2* (1960) and again for his *String Quartet No. 3* (1973), and was the first composer to receive the United States National Medal of the Arts. His compositions span from innovative solo works to orchestral, chamber music, and vocal works. He is widely regarded as one of the most influential American composers and a leading figure in the movement of modernism in the twentieth century.

Eight Pieces for Four Timpani was written in 1949 and originally only included six of the total eight pieces as a part of a collection titled *Six Pieces for Kettledrums*. After hearing the premiere in 1952, Carter questioned the success of timpani as a solo instrument. He said, in reference to the pieces, "I couldn't distinguish the pitches of the drums and [the pieces] seemed very boring because there was all this unclear, swimming sound." With the help of percussionist Jan Williams, Carter later revised the pieces and published the collection in 1966 as *Eight Pieces for Four Timpani* with the addition of two new pieces: III - *Adagio* and VI - *Canto*. According to Carter, the pieces themselves are to be thought of as a collection and not as a suite, with no more than four pieces being played in one performance.

The collection as a whole is revolutionary for its time, in particular for its extensive studies in metric modulation, a compositional technique developed by Carter in which a secondary rhythm becomes the primary rhythm or pulse with a change of time signature. The collection also incorporate extended techniques on the timpani requiring the performer to play with the back end of sticks, vary timbre by moving the beating spot between the center and edge of the drum, use mutes, perform glissandi, and explore sympathetic vibrations.

VIII - *March* is dedicated to Saul Goodman, former timpanist of the New York Philharmonic, and is perhaps the most commonly performed piece in the collection. The solo is based on two rhythms performed simultaneously, one played with the felt side of the mallet and the other played with the wood end of the other mallet. The piece progresses through a series of metric modulations, exploiting thematic material that develops from the initial march rhythms. Just as in many sonata-form compositions where the tonal modulations arrive back in the tonic key, Carter uses metric modulations to navigate back to the opening tempo and thematic rhythmic material, creating a cohesive and organic conclusion to the movement.

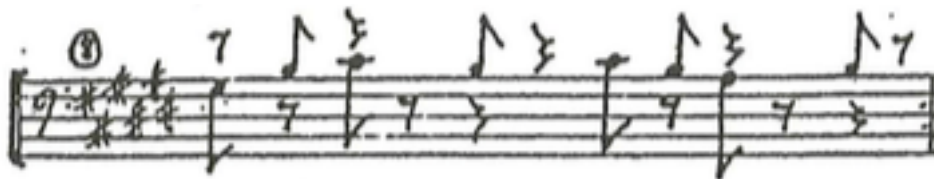
Steve Reich (b. 1936), *Drumming: Part One* (1970-71)
Minimalism

In 1965, Steve Reich released his first major composition, *It's Gonna Rain*, in which he used tape loops of a recorded sermon from a Pentecostal preacher known as Brother Walter. He isolated the phrase "it's gonna rain" from the speech into multiple

tape loops which repeat and slowly separate out of phase with each other due to the nature and imperfections of tape playback machines of the time. His next piece, *Come Out* (1966) utilized a similar technique in which the phrase "come out to show them" is played on two tape decks. Due to the fact that one tape deck plays the phrase back at a slightly slower speed than the other, the phrase slowly starts to separate, first sounding in unison and gradually separating to sound like it has reverberation and then even further separating to sound like an echo. Reich then splits the voice into four and eventually eight channels until the phrase is no longer recognizable. This concept of two unison sounds slowly moving out of sync with each other became known as phasing and is the foundational compositional tool used in Reich's later instrumental compositions like *Piano Phase* and *Drumming*.

After receiving a grant from the Institute for International Education in 1970, Reich conducted a five-week study trip in Ghana to study West African drumming from Gideon Alorwoyie at the Institute for African Studies at the University of Ghana in Accra. His exposure to and study of the polyrhythmic layering and texturing in West African drumming, specifically that of the Ewe people from the Volta region of Ghana, inspired the rhythmic ideas in *Drumming*. It was around this time, in 1970, that Steve Reich formed his own ensemble, Steve Reich and Musicians, in New York City to premiere and perform his own works. The ensemble, which started with only three musicians, quickly grew to eighteen or more members, many of whom still perform and tour with the group today, including Bob Becker, Russell Hartenberger, Garry Kvistad, and Glen Velez.

Drumming combines the compositional tool of phasing with the element of polyrhythm to produce a true masterpiece of percussion music. Structurally, the piece is based in four parts. The first part of the piece is four players using two sets of tuned bongo drums and optional male voice. The second part gradually moves from the bongo drums to marimbas and adds female voices. The third part is glockenspiels plus whistling and piccolo. The fourth part utilizes the entire ensemble. Reich explains that the four parts can be played separately or together. Compositionally, *Drumming* is based on a single rhythmic cycle in 12/8 (pictured below) that is orchestrated across different instruments and, through the use of phasing, is heard in multiple layers with multiple starting points.



From Part One of the original hand written score for *Drumming*

David Lang (b. 1957), *Miracle Ear* (1996)
Post-minimalism

David Lang is a New York based American composer hailed by *The New Yorker* as an "American master." Lang's music can be described as post-minimalist, containing strong influences in the genres of modernism, minimalism, and rock. Lang is the co-founder and co-artistic director of the new music collective Bang On a Can, which he formed in 1987 along with composers Julia Wolfe and Michael Gordon. He studied composition at the University of Iowa and at the Yale School of Music where his principal teachers included Lou Harrison, Martin Jenni, Jacob Druckman, Hans Werner Henze, and Martin Bresnick.

miracle ear is a piece for toy piano and metal pipes that uses the artistic technique of conceptualism to illustrate the challenges of listening to music with hearing aids. The piece was commissioned by Margaret Leng Tan and was dedicated to David's father, Daniel Lang, for his seventieth birthday. Named after the hearing aid brand Miracle Ear, the piece is meant to represent the ways in which hearing aids can distort one's hearing ability, especially when listening to music. This happens because hearing aids have a tendency to bring certain sounds like breathing and tapping to the foreground while they push other sounds to the background. In the composition, the subtle sounds of the toy piano are masked by unison metal sounds, sometimes making the toy piano difficult to hear.

Valerie Coleman (b. 1970), *Hair, Cloth, and Thread* (2016)
New Music

1. Mom's Wisdom
2. Adrienne's Roots. Jamilah Williams
3. Black Hair Flag
4. Onigi 13
5. Iterations
6. Afro Abe

Valerie Coleman is founder, composer, and flutist for the Grammy-nominated wind quintet Imani Winds and is an active voice in the African-American artistic community. Her compositions tend to draw on a mix of elements from jazz, Afro-Cuban, West African, and European classical music and contain contemporary cultural and political themes. Many of her pieces combine elements of African-American heritage with contemporary urban culture. Through her work with Imani Winds, many of Coleman's compositions have become well known within the woodwind genre. One of her most popular pieces, *UMOJA*, was listed by Chamber Music America as one of the "Top 101 Great American Ensemble Works."

Hair, Cloth, and Thread is a six-movement flute/percussion duo inspired by six images from Sonya Clark based on her artwork of African-American hair. I commissioned this piece with *Stratus Ensemble* through a consortium in 2016 and have

worked with Valerie Coleman on the piece's development over the past year. *Hair, Cloth, and Thread* is significant because of its exhaustive exploration of flute and percussion instrumentation, textures, and sonic landscapes. The music and instrumentation draw influence from contemporary-classical, jazz, and Afro-Cuban musical styles. In addition, there are strong socio-political undertones of race and equality embedded within the musical themes and artwork. The many civil rights issues that have impacted our country in recent years bring relevance to the questions of what is considered beautiful and what is considered art in today's climate.

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THIRD DISSERTATION LECTURE RECITAL PROGRAM

SHANE JONES, Percussion

Sunday, March 26, 2017
Moore Building, McIntosh Theatre
12:00 PM

**GHANA, TRINIDAD, & BRAZIL:
MUSICAL RELATIONSHIPS THROUGH THE AFRICAN DIASPORA**

Adzro Wo Traditional Ewe

UM West African Ensemble
Jacob Rogers, Sofia Carbonara, Chris Weber,
Charlie Bartlett, Alec Ockaskis, & Jonathan Mashburn

Rum and Coca Cola Lionel "Lord Invader" Belasco (1881-1967)

UM Steelband
Chelsea Tinsler Jones, Jonathan Mashburn, Ian Lang, & Alec Ockaskis

Samba Batucada Traditional Carioca

Vencedores Samba Bateria
Amy Craven, Chris Weber, Chelsea Tinsler Jones, Connor Darling, Chase Lancaster,
Alec Ockaskis, Karl Ronneburg, Colin Yule, Ian Lang, Jonathan Mashburn, Annie Jeng,
Sofia Carbonara, Colin McCall, Anthony DiMartinis, Jacob Rogers, & Charlie Bartlett

THIRD DISSERTATION LECTURE RECITAL SCRIPT

GHANA, TRINIDAD, AND BRAZIL: RELATIONSHIPS THROUGH THE AFRICAN DIASPORA

Introduction

Thank you all for attending my third dissertation recital - *Ghana, Trinidad, and Brazil: Relationships Through the African Diaspora*. This is a lecture recital that will show musical and cultural relationships between three regions within the African Diaspora that I have been fortunate enough to study and teach during my time here at the University of Michigan. The three regions are Ewe drumming from the Volta region of South Eastern Ghana, steeldrum music from the islands of Trinidad/Tobago, and samba batucada from Rio de Janeiro Brazil. It is easy for myself and those of us who are percussionists to connect many genres we study, including Afro/Cuban music, jazz, samba, and steelband music to Africa because of the Atlantic Slave Trade, however the reality is much more complicated than we usually lead on. Africans were brought to the Americas from many different countries, regions, and villages that were home to a lot of different cultural traditions. There is no single country, group of people, or time period that was the sole contributor to the development of these traditions. Likewise, many of the slave-bearing countries in the Western hemisphere, including Trinidad and Brazil, were colonies of Europe. Many unique factors in addition to the slave trade and colonialism influenced the development of these rich musical traditions, and still influence them today. In other words, it is important to understand that the steelband, samba bateria, and music these ensembles play is not simply a modern version of ancient African music that was brought over on a ship during the 17th and 18th centuries, but instead are living musical traditions that have drawn upon numerous influences to become what they are today.

Defining Diaspora

With that said, today I am connecting these three musical styles: Ewe drumming, steelband, and samba batucada, through the concept of the African diaspora. Some of you may be asking, what is a diaspora? So, let's define it. In the broadest terms, a diaspora is the spreading or dissemination of something originally confined to a local homogenous group. So, when I mention the African diaspora, I am referring to the spread of African people (and for this lecture specifically, people from West Africa, Angola, and the Congo) and their collective cultural knowledge, to the Western Hemisphere. Now, let's think about West Africa and its neighboring countries before the Atlantic Slave Trade, before the thousands of Africans were transported to the West. Across the countries of Ghana, Togo, Benin, Mali, Guinea, and the other countries of the West African region, there were, and still are today, thousands of villages, languages, rhythms, and songs. However, despite the many differences between these

communities, the music and cultures have certain characteristics that unite them. Certain elements that make West African music sound West African. During the 17th and 18th centuries, Africans were taken from a variety of villages and regions in Africa to all parts of the Western Hemisphere, including Trinidad/Tobago and Brazil, and they brought with them the knowledge and memories of their culture and musical traditions, creating the African diaspora. The musical elements of the diaspora that united these many villages and countries already existed before the Atlantic Slave Trade, and so it is my argument that what unites these musical styles today is not one specific village, country, or ethnic group but instead it is the elements of the diaspora that these many villages, countries, and ethnic groups shared before the slave trade. In other words, today the steelband and samba bateria are not connected directly to Ghana, but instead these musical traditions are connected through their shared West African characteristics.

Musical Characteristics of the African Diaspora

So what are these West African musical characteristics that are connecting Ghana, Trinidad, and Brazil? First, energy: music of the African diaspora has a driving powerful element that fuels dancing. This energy can drive these musical performances to last for hours or even days in some cases. Second, rhythm: rhythm is a very important factor to music of the African diaspora: dense polyrhythmic textures and syncopations are foundational elements to this music, similar to the way dominant harmony is a foundation to 17th century European music. Improvisation is also a key element to this music, and is found in many different forms, including vocal, rhythmic, melodic, or improvisation based in movement of dance. Also, call and response: we see call and response in many forms including in vocal music with a lead singer and a choir responding. We also see call and response between rhythm and dance where the master drummer can make a call that dancers respond to, and also where the drummers respond to specific rhythmic signals, again from the master drummer. The concept of cycles and patterns is seen in the micro - where an instrument may repeat a single rhythm indefinitely, and in the macro - where an entire song is sung on loop until the performance is complete. One cyclic example would be the bell pattern in certain types of West African music where the pattern is repeated for the entire song. And lastly, volume: generally speaking, musical styles of the African diaspora are loud. Many of these traditions are performed outdoors and are loud enough to attract attention and sonically dominate their immediate environment.

Ewe Drumming

Okay, now that we have a better understanding of the Diaspora, I want to show the ways in which its music characteristics have manifested themselves in contemporary Ewe music, Trinidadian steelband, and Brazilian samba. First lets look at Ewe drumming. The Ewe people live in southeast Ghana, southern Togo, and a small part of Benin in Africa. Again I want to stress the point that we are thinking of modern

Ewe culture as being affected by the diaspora in the same ways as Trinidad and Brazil. It's not the Ewe's that are directly influencing Trinidad and Brazil, the influence is through the Diaspora. The Ewe's contribute to the African Diaspora along with many other West African communities, and then the Diaspora conversely influences all of the traditions in its reach, including Ewe, Steelband, and Samba. In fact, because the Ewe people are in the heart of the Diaspora, their culture can be more affected by these characteristics than traditions across the ocean. Like proximity effect, the closer a culture is to all of the elements of the African diaspora, the more the African diaspora influences that culture.

So again, the Ewe people live in southeast Ghana, Southern Togo, and a small part of Benin. Now, let's take a closer look at their culture. The music and culture of the Ewe's has been described as highly energetic and dynamic and is a very popular region of West Africa for scholars like ethnomusicologists and anthropologists to study. Their culture has drumming, dancing, singing, costumes, and theatrical presentations. Their music and performances are used for all forms of social events including funerals, birthdays, social gatherings, and religious ceremonies. In 2008 I traveled to Ghana, where I studied and purchased these beautiful Ewe drums you see here, so let me introduce the instruments to you. There are three main sections of instruments. The master drums are the atsimevu and boba, the support drums are the sogo and kidi, and the foundational instruments are the kaganu, axatse, and gankogui. In just a minute we will play a recreational Ewe rhythm called Adzro Wo that I first learned in 2008 from Ruben and Emmanuel Agbeli in Kopeyia, Ghana. The piece is very casual and the songs are about various types of gossip relevant to the Ewe people. Connecting back to the African diaspora concepts, the music has a strong pulse and energetic drive that almost always accompanies either choreographed or recreational dancing. Rhythmically, the music is highly syncopated and polyrhythmic. These rhythms are also cyclic, in that the many instrumental layers repeat the same short rhythmic patterns in relation to the musical timeline played by the gankogui bell. The gankogui bell provides the timeline or musical cycle to which all other instruments are bound. The two master drums, the Boba and Atsimevu do some improvising, and the overall form of the music progresses through calls from the master drummer and responses from the support drummers. And lastly, the music is certainly loud enough to sonically dominate its immediate vicinity. When I was in Ghana studying this music, the sound would carry so well that the entire village would start to gather around the drummers when they played.

-performance of **Adzro Wo**-

Steelband

Now let's move to our second genre, steelband music of Trinidad/Tobago. The country of Trinidad/Tobago is a group of two small islands in the Caribbean, just north of Venezuela. It is widely accepted and agreed upon in our field that the steelband has its origins in West Africa, so I am not trying to prove this point, but instead I want to

show how the steelband developed and the ways in which the contemporary steel drum bands of today still retain many of their Afrodiasporic characteristics, just like Ewe music. Early forms of African music in Trinidad were based in Orisha drumming, a type of drumming that accompanied various religions of West Africa. Here is an example of Orisha drumming in Trinidad.

-play Trinidad Orisha Drumming video excerpt-

In 1834, the emancipation of slaves marked a growth in excitement and rebellion during Carnival season. Trinidad Carnival is the season just before Lent (usually around February or early March) where participants have enormous celebrations of overstimulation and over indulgence in food and alcohol in preparation for lent, the season in which one typically gives up some sort of luxury like Alcohol or a favorite food. Over the course of the century former slaves became more and more riotous during this season. Throughout the 19th century, officials felt that skin drumming was the main source of unity and rebellious spirit amongst the former slaves in Trinidad, so in 1884 they enacted the Peace Preservation Ordinance that banned skin drumming. The skin element to the drums is important so remember that! This caused people to turn to bamboo instruments to replace their drums, forming ensembles and playing rhythms called Tamboo Bamboo.

The bamboo instruments had three main instrument families, low, middle, and high that generally played a combination of cyclic or improvised rhythms. The low part was called the boom and was typically divided into two or three bamboo stalks that made one pitch each and played a syncopated bass line. The mid part was called the foulé or grundig which typically played faster subdivisions of the pulse. And lastly the highest instrument was the cutter, which mostly improvised rhythms similar to that of the quinto (the highest conga in Afro-Cuban styles like guaguanco). Often times there would be a glass bottle player or two as well, because, why not? They would find objects lying around like rum bottles and play along with each other.

-play Tamboo Bamboo video excerpt-

Now since the suppression of skin drumming in 1884, the party people of Trinidad were on a quest for louder sounds, and bamboo had a relatively low maximum volume, so bamboo performers started looking for other objects that were not skin drums (because they were banned) to play louder. Gradually the different players in the tamboo bamboo ensembles started to substitute their bamboo instruments for metal sounds like cookie jars, paint cans, wash bins, brake drums, and eventually the largest of all of these, the 55 gallon oil barrels. They noticed that the different dents they made in the metal made different pitches, and thus the first steel drum was born. An emphasis on the steel element, because it was not a skin drum it was technically legal.

Each voice of the bamboo ensemble gradually became a voice in the steel drum ensemble: so the boom became a washbin (which is basically a bass drum that without skin, so it was technically legal) and eventually that sound was merged with a 55 gallon oil barrel tuned with the lowest pitches and became the bass voice. There was probably a rum bottle laying around so someone would play that also. The foulé or grundig became the double seconds or cello voice, which basically played the guitar strum pattern from the calypso, and lastly the cutter, the highest and most improvisatory part became the ping pong, which played the melody.

-performance of **Rum and Coca Cola**-

So it's not hard to see how an ensemble like this in its quest for more volume for Carnival and a strong competitive nature between bands turned into the modern steel orchestra. Today the steelbands of Trinidad compete in a competition just before Carnival known as Panorama, which is held in Port of Spain and is the largest steelband event in the world. It features dozens of bands of all ages. When I participated in Panorama last year in 2016 the large band category was capped at 120 players per group. In addition to the African influence, the genre has drawn on many of its European influences (because Trinidad was a British colony) such as the orchestration of the steel band (or steel orchestra) being generally an SATB format, Lead, Seconds, Cello, and Bass respectively similar to a classical symphony orchestra. Also, the competition requires arrangements to be in a loose sonata form, starting and ending with the primary theme. However, the contemporary steelband still retains many of its Afrodiasporic characteristics. The music is extremely fast and energetic. I can confidently say that when I performed on the Panorama stage in 2016 it was the most energetic performance I have ever felt or participated in in my entire life. The rhythms of the band are based in polyrhythm, especially from the engine room, which is a nickname for the percussion section of the steelband that holds the rhythmic foundation. These engine room rhythms and strum patterns are also cyclic, meaning they repeat over and over again with little to no variation. And of course volume, a one hundred and twenty person steelband is an extremely loud sound. The sound is impressively loud, especially when compared to the Orisha drumming and Bamboo Bamboo ensembles that came before it and the fact that the entire ensemble is 100% acoustic.

-Play Panorama video excerpt-

Samba Batucada

I remember that my education about slavery, having been born in the US, was mostly about the United States. There was brief mention of other countries but it was not discussed in depth. When I first went to Brazil, I was surprised to learn that it is estimated that more African slaves were taken to Brazil than anywhere else: an estimated 4.9 million Africans. That explains in part why Brazil is so diverse! Brazilian

ties to Africa originate in the northeast part of the country in the State of Bahia. 17th century Africans mostly from Benin, Angola, and the Congo were primary influences in the religion Candomblé that was and still is very popular in Bahia.

-Play Candomblé video excerpt-

During the late 19th and early 20th centuries Bahians (many of whom were former slaves) migrated south to the magical city of Rio de Janeiro after the emancipation of slaves in Brazil. Rio was a very metropolitan city, much more so than Bahia, with lots of cultural diversity from around the globe. The semba dance and rhythms of Candomblé were merged with other popular genres of the time, including the Cuban habanera, German polka, and the Brazilian maxixe and marcha. The mixing of all these genres eventually led to the roda de samba or samba circle. This is a style of samba where people gather in a circle and play and sing samba music together. Samba songs around 1930 were slow and romantic with an emphasis on melody over rhythm. Now, Rio was divided into the wealthier and poorer, and like most regions that participated in Africanized slavery, the majority of the richer population was white with European descent and the majority of the poorer population was black with African descent. The poorer people were forced to settle in the hills of Rio de Janeiro, forming the neighborhoods today known as favelas. The people of these favelas had their own version of samba that had its roots more so within Candomblé and their own African heritage. It was called Samba de Morro (samba of the hills) because the favelas were in the hills away from the richer and whiter downtown areas of Rio. In the 1950s the samba de morro began to win popularity with the Escola de Sambas (samba schools) of Rio and developed into the style we know today as samba batucada.

The samba schools are still around today in Rio and are as vibrant and big as ever. Each year the samba schools of Rio de Janeiro compete in Carnival, which is said to be the largest party on earth. With the help of the government, the samba schools parade with unbelievable costumes and extravagant floats the size of large buildings. At the heart of each samba school is the samba bateria, a group of drummers playing samba batucada along with the samba enredo, the samba song that each school chooses to compete with each year. Here are some video excerpts of Carnival parading.

-Play Rio Carnival video excerpt-

So, to tie it back in to the African Diaspora, although there have been diverse influences on the development of samba, just like the steelband, samba batucada still retains many Afrodiasporic characteristics. The music has an unmistakable forward feeling and driving pulse. Imagine the energy of the steelband in Panorama but instead of one hundred and twenty players, there are three hundred to three hundred and fifty drummers with several hundred other people from the community parading and singing along. The rhythms of the bateria are polyrhythmic cycles that are based on a timeline, known as teleco-teco. This rhythm is the core of all samba music and if it is not

directly heard, it is always implied. The rhythms are cyclic, but there is also an overall cyclic form to the song, which is very characteristic of music of the African diaspora. The samba enredo, the song that the samba schools compete with, is sung over and over on loop as the samba school parades through the Sambodromo. Call and response is a very big aspect for the lead repinique player, which is the equivalent of the lead drummer in samba batucada. We see elements of improvisation, especially with the repinique player but also in other parts of the ensemble. However, improvisation is more common in smaller forms of samba and less so in the large scale Carnival competitions. And lastly, volume, samba batucada is loud. There is no other way to describe it. Vencedores (Portuguese for Victors) is the University of Michigan samba bateria that I direct, and we are going to play our version of samba batucada for you.

-Perform Samba Batucada-

Conclusion

We have looked at three different regions and musical genres: West African Ewe drumming, steelband music from Trinidad/Tobago, and samba batucada from Rio de Janeiro, Brazil. Now let's wrap this up. We have juxtaposed these three musical styles in an effort to see the musical relationships of these unique cultures, and hopefully you are able to see some of the Afrodiasporic connections! By connecting these styles through the African diaspora, we focus on the larger unifying musical characteristics that have remained as foundations for the development of these musical cultures as they changed over time. Energy, Rhythm, Call and Response, Cycles, Improvisation, and Volume. We realized that it is not one particular country or rhythm that connect these styles but more so it is these musical characteristics that connect Ewe music, steelband, and samba batucada and what make them part of the musical traditions of the African Diaspora. By connecting these musical traditions, some questions have come up that will most likely guide my future research. Perhaps the most obvious question is what other cultures could be included in this presentation? I chose Ghana, Trinidad, and Brazil because I've been to these locations to study, but there are dozens of other subcultures (like Cuba and Venezuela) that could also fit. I would also be interested to research the development of new Diasporas. For example, Trinidad, Brazil and many other cultures participate and have musical traditions around a pre-lent Carnival. Does this influence from European colonialism create a specific type of European diaspora? Are there other smaller Diasporas within the African diaspora that would be relevant to this research? And lastly, this research has shown for the most part a one way relationship in the ways that the African diaspora has influenced and guided these cultures, but in an era of globalization and smartphones, to what extent are Afro-diasporic countries across the Atlantic Ocean, like Trinidad and Brazil, influencing African communities and culture?

Thank You

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