

John Serry, Jr. has been a leading figure in the entertainment recording industry composing works for movies, television, and commercials for nearly every major broadcasting network. Dedicated to Julliard's percussion recording guru Gordon Gottlieb and published in 1979, *Conversations for Timpani* is Serry's earliest percussion publication. The piece features continuous dialogue between the two players utilizing some of the instrument's different colors, such as center-head playing, note sliding (glissandi) and dissonances generated by the minor second difference in tuning between the two performers.

Born in Rio de Janeiro, Luiz Bonfá was one of the innovators of the bossa nova, especially in the United States where he lived during the '60s, playing with such names as George Benson, Stan Getz, Quincy Jones and Frank Sinatra. This selection was originally recorded in 1965 with Eumir Deodato for Burt Balaban's film *The Gentle Rain*.

Common Ground first appeared on Mike Stern's *Odds or Evens* recording that was released in 1991. Adapted for vibraphone, the solo is a transcription of Michael Brecker's feature in the live recording *The Return of the Brecker Brothers*.

'*Guaramina* is a journey through a variety of rhythmic styles which serves as an extended introduction to the main theme. This piece probably best exemplifies our concept of how rhythm and melody come together. Because the Africans in the New World were thrown together in the harshest of conditions, it was expected that there would be a great deal of mixing and blending of the African culture. The grooves that make up the introduction include Arará, Pilón, Mozambique and two different versions of the Conga. This leads directly into the main theme of *Guaramina*. – David Garibaldi



Doctoral Recital

Jeremy Meronuck

percussion

with

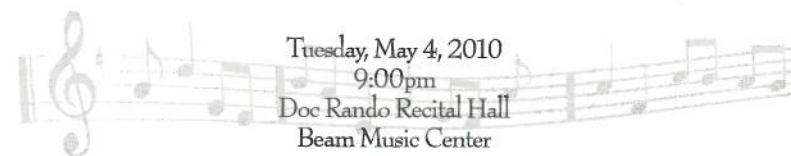
Daniel Alameda, percussion

Patrick Burke, timpani

Scott Teeple, bass

Luke Thatcher, drum set

Josh Williams, guitar



Tuesday, May 4, 2010

9:00pm

Doc Rando Recital Hall

Beam Music Center

~ Program ~

Coming Home (1997)

Dean Gronemeier
(b. 1963)

A History of Jazz Drum Set

arr. Jeremy Meronuck

1. Pre-New Orleans
2. New Orleans
3. Chicago – Dixieland
4. Introduction of Brushes
5. Swing Hi-Hat
6. Swing Ride
7. Be Bop
8. Hard Bop
9. Free Jazz
10. Early/Jazz Funk
11. Modern Funk

Conversations for Timpani (1979)

Partrick Burke, timpani

John Serry, Jr.
(b. 1954)

The Gentle Rain (1965)

Josh Williams, guitar

Luiz Floriano Bonfá
(1922-2001)

Common Ground (1991)

*Scott Teeple, bass
Josh Williams, guitar*

Mike Stern
(1922-2001)

Guaramina (1997)

*Daniel Alameda, percussion
Luke Thatcher, drum set*

Traditional
arr. David Garibaldi
Jesus Diaz
Michael Spiro

Coming Home is a one-movement work that includes chorale passages, arpeggiated independence between hands, ostinato grooves, advanced one-handed melodic developments, and a physically demanding final groove section.

"*Coming Home* has to do with being pushed to the ultimate end, and considering suicide. The individual for whom I composed the work was going through significant strife, and it developed to the point where he could not see a way out of the negativity short of quitting life, as he knew it. The title reflects the mental and psychological battle he went through in "coming home" to the way things were. Thank God." - *Dean Gronemeier*

A History of Jazz Drum Set is representative of the different developments and musical styles of the drum set.

1. Pre-New Orleans is a reference to second line drumming influenced by African and post Civil War march rhythms.
2. New Orleans incorporates the developed foot mechanisms for bass drum and cymbals (low-boy).
3. Chicago – Dixieland adds contraptions (traps) such as wood blocks, cowbells, and rim clicks. The press-roll (on beats two and four) is a dominant time reference.
4. Introduction of Brushes refines the original flyswatter to an implement that provided an even, sustained sound.
5. Swing Hi-Hat evolved from the low-boy to become the dominant time keeper of early swing music.
6. Swing Ride transitioned from the Hi-Hat by such innovators as Kenny Clarke.
7. Be Bop demonstrates a syncopated feel between the limbs to complement a more sophisticated music, rather than just provide time for dancers.
8. Hard Bop is an extension of the syncopation in Be Bop.
9. Free Jazz is a reference to near-complete freedom in musical expression.
10. Early Jazz/Funk has a much straighter feel in syncopation.
11. Modern Funk tends to fill the groove with ghosted notes and greater intensity.

*This performance is presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts.*

Jeremy Meronuck is a student of Dean Gronemeier and Timothy Jones.