

PROJECT IN LIEU OF THESIS
GRADUATE RECITAL, PERCUSSION PERFORMANCE

By

AMANDA ODOM

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A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

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Summary of Performance in Lieu of Thesis
Presented to the College of Fine Arts of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Master of Music

A Graduate Percussion Recital

By

Amanda Odom

May 2013

Chair: Kenneth Broadway
Major: Percussion Performance

On April 7th, 2013 at 5:00 p.m., Amanda Odom performed her culminating recital for the Masters Degree in Percussion Performance. The contents of her program included a wide array of style, genre, and instrumentation within the percussion world. The recital opened with John Psatha's *Drum Dances*, a challenging four movement work for drum set and piano featuring the rhythmic capabilities of the instruments among the contrasting styles of each movement. The first movement is a chaotic drum set solo against a static piano rhythm in which each player attempts to coerce each other's cadence. The second movement is a short, loosely written stately dance composed for glockenspiel, bass drum, and high hat intermingling with the highest piano register over bass impact chords. The third dance is built with complex and driving syncopation held together by strong rhythmic interaction between the performers. Finally, the fourth movement is arranged as a *prestissimo* dance in which the parts eventually become united. Psatha's *Drum Dances* was heavily influenced by jazz and rock music of the 1980's and early 1990's, as well as the drumming styles of artists such as Dave Weckl.

Amanda's second performance of the evening was a four mallet marimba work, *Virginia Tate* by Paul Smadbeck. Composed as a one movement simple AABC form, *Virginia Tate* was dedicated to Smadbeck's mother-in-law, Virginia Tate, who passed away tragically at the age of 52. The compositional techniques in *Virginia Tate*, as well as most of Smadbeck's pieces involve an arpeggiated style to elicit the rich tone and percussive capabilities of the instrument. A melodic theme is introduced

and later developed and fragmented into a driving B section, and finally echoed in the quiet echo of the ending material. Smadbeck intended this piece to evoke quiet reflection for the listener.

A brief intermission and equipment adjustment was followed by Amanda's performance of Steve Ridley's *Animism* for prepared timpani and electronic accompaniment. *Animism* is an experimental work from the 1990's. Ridley States:

Animism is the belief that inanimate objects are actually alive or that they encapsulate some kind of spirituality. This piece explores the breathing of life into lifeless objects—something which musicians do every day. It could be argued that our instruments take on lives of their own as they help us to transcend. This piece is based on a non-pitched theme which goes through several variations and developments. The influence of non-western music is evident in the instrumentation and phrasing employed by the CD part. Also, the timpanist must use non-western hand drumming techniques (hand drumming). The CD combines MIDI events and live percussion tracks in an attempt to create a homogenous blending of sampled and synthetic sound. There is a conscious effort to give the CD part an improvisatory and reactive character.¹

-Steve Ridley

Mr. Ridley is a composer and orchestrator based in Los Angeles.

Amanda's closing recital piece was *Tribute* by Jeff Queen. Queen is known as both the DCI (Drum Corps International) and PAS (Percussive Arts Society) individual snare drum champion in 1994 and 1995. Queen has taught throughout DCI for over eighteen years, and was a member and instructor of Broadway's "Blast" in 1999-2003. He has performed throughout the U.S, Europe, and Asia. Queen is percussion faculty at schools in Indiana, and an active composer, arranger, judge, clinician, and musician.

Written for two snare drums, *Tribute* is a culmination of Queen's experiences in percussion from the time he began playing through his years in DCI. Queen wanted to compose in a manner he had not yet witnessed in any other snare drum solo, first, writing for two drums, and second, playing slowly within a solo. *Tribute* is composed for two contrasting sound textures-one drum using mylar sound, and the other using Kevlar. The solo introduces a main theme that recurs and is developed throughout the solo at many different levels. *Tribute* is known as one of the most difficult snare drum solos in repertoire. Queen refers to the solo as 'the kitchen sink of drumming'.

¹ Ridely, Stephen, "About Stephen Ridley," <http://www.stephenridley.com/> (Accessed April 13th, 2013).

BIOGRAPHICAL SKETCH

Amanda Odom serves as a Graduate Assistant in Percussion at the University of Florida. She currently studies with Dr. Kenneth Broadway while receiving her Masters in Percussion. Amanda attended the University of South Florida, and earned her BM in Percussion Performance from the University of Tampa, studying with Florida Orchestra's percussionists Kurt Grissom, Dr. Dave Coash, and John Shaw.

Amanda has taught privately as well as in the public school systems in Florida for over sixteen years. During her instruction, she has taught and composed for many high school marching percussion groups as well as directed many Solo and Ensemble groups in Florida, earning several superior ratings. Amanda has given many master classes at the high school and middle school, and college level. In addition to working with public schools, she has been a private instructor at several music studios in Florida, giving lessons in all areas of percussion including: drum set, concert percussion, world/ethnic percussion, theory, pedagogy, and marching/rudimental percussion. Her performance history is extensive, including performances at Ruth Eckerd Hall, David Straz Center, Mahaffey Theatre, Faulk Theatre, Phillips Performing Center for the Arts, and more. Amanda currently teaches percussion skills at the University of Florida, AJ percussion studio, and throughout the public school system. She is also an active composer of percussion music. Amanda is an active member of the Percussive Arts Society. Amanda will graduate on May 3rd, 2013 with her Master's in Percussion Performance while continuing her percussion teaching career.