

# THE JOHN PSATHAS PERCUSSION PROJECT

RYAN PATTERSON AND JUSTIN LAMB

DR. OMAR CARMENATES

Recording Session  
In Progress

Please Do NOT Disturb

# DR. OMAR CARMENATES

- Part of Spring 2015 Sabbatical
- Arranging music composed John Psathas
  - *Aegean*: Piano Trio
  - *Corybas*: Piano Trio
  - *Drum Dances*: Piano/Percussion Duet
  - *Matre's Dance*: Piano/Percussion Duet
  - *Piano Quintet*: Piano Quintet
- Double-CD release through Rattle Records
- All scores will be published by Promethean Publications

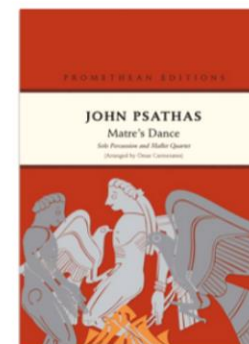
## John Psathas *Matre's Dance* (arr. Carmenates)

For Solo Percussion and Mallet Quartet

Study Score

ISMN 979-0-67452-232-8  
ISBN 978-1-877564-82-6  
PE1825: 48 pages, Softback saddle-stitch

[Purchase Study Score](#)



First made famous by Dame Evelyn Glennie and later established as a standard in the repertoire, *Matre's Dance* (1991/94) is now available for percussion ensembles with this new arrangement by Dr. Omar Carmenates, Assistant Prof. of Percussion, Furman University, USA. It features one solo percussionist with four mallet players on 4 marimbas, 2 vibraphones and a xylophone. *Matre's Dance* is highly energetic and maintains relentless rhythmic tension courtesy of unpredictable accents and syncopation.

# JOHN PSATHAS

- Born 1966
- New Zealand composer
- Music for the 2004 Athens Olympic Games
- His music fuses the languages of jazz, classical, Eastern European, Middle Eastern, avant-garde, rock, and electronica
  - Orchestral works, film scores, chamber music
- Percussion standards such as *Matre's Dance*, *Drum Dances*, and *One Study, One Summary*



# SCORE EDITS

- Edited score/parts for any engraving errors or inconsistencies
- Compared arrangement to original composition for any discrepancies

Corybas (Top to U)		
Full Score Edits		
Measure(s)	Instrument(s)	Comment
1	All	Change (4-3-4) to (4+3+4) to match formatting of following groupings
35	M2	RH end dynamic?
42	All	Add (4+3) marking?
46	All	Dynamic consistency; some piu f, f, or none
46	M3	LH- no starting eighth note and tie over barline like preceding measures
47	V1 + V2	No indication of pedaling or staccato on quarter and eighth note
55	All	Add (3+3+2) marking?
??	??	Not consistent of when groupings (ex. 4+3+4) appear or don't appear at time sig changes
58-63	M3	LH- no starting eighth note and tie over barline like preceding measures
65-68	M2 + M3	Add end dyanmic marking (f)?
66	M1	"To Glock."?
68	V2	Slur in last 2 beats is redundant bc of sim. Marking
73	M1	Decrescendo collides in staff
77	V1	Put "subdued" on top?
77	M2	Decrescendo to what dyanamic?
78	M2	Dynamic?
81	V1	Pedalling?
85	M3	f and mp not aligned
86	All	Dynamic inconsistency in mallets; V1- no marking, others add "sub." to V2 + M3?
94	M3	LH- put quarter note instead of dotted quarter?
100	M1	f marking colliding in staff
109-111	V2	Put accents on top
111	M2	No crescendo
111	All	Is rehearsal marking J a measure early?
124	Perc	Dynamic marking?
133	M1 + V2	Change to quarter note staccatos to match m.145 and m.157
138	M2	(#)? Courtesy accidental but there is no sharp on start of pitch
161	M2	"molto" in different spot than normal (beside crescendo rather than below)
164	V1 + M2	Accent and accidental discrepancy
164	Perc	mp not lined up

Corybas (Top to U)	
V1 Part Edits	
Measure(s)	Comment
1	"motor on" and "w/2 bows" looks awkward
36	"(4+3+4)" isn't positioned well
38	"to one mallet/one bow" and "w/mallet" text looks weird
80	Fix rests
186	Shouldn't be a Cb?
189	The flat on the B doesn't appear until the quarter note
192	Natural on F not needed

V2 Part Edits	
Measure(s)	Comment
36	Awkward text position
100	Pedal markings collide with lower staff
165	Pedal markings a little low
185	Pedal marking collides with P rehearsal letter
191-194	Why do you need the naturals on the D?
200-202	^^
213	Don't need naturals on E
215	Pedal marking collides with R rehearsal letter
222	Pedal markings a little low
227	Pedal markings a little low
228	Missing an Ab on the first chord?

M1 Part Edits	
Measure(s)	Comment
44	Missing start dynamic?
58	Missing dyanamic?
Page 1	Fix measures so everything up to K fits on first page (so page flip is at instrument change)

# CLICK TRACKS

- Established the recording chunks for each piece
- Created a metronome track in Sibelius
- Why?
  - Limited rehearsal (1 day)
  - To connect the recording chunks w/o jumps in tempo

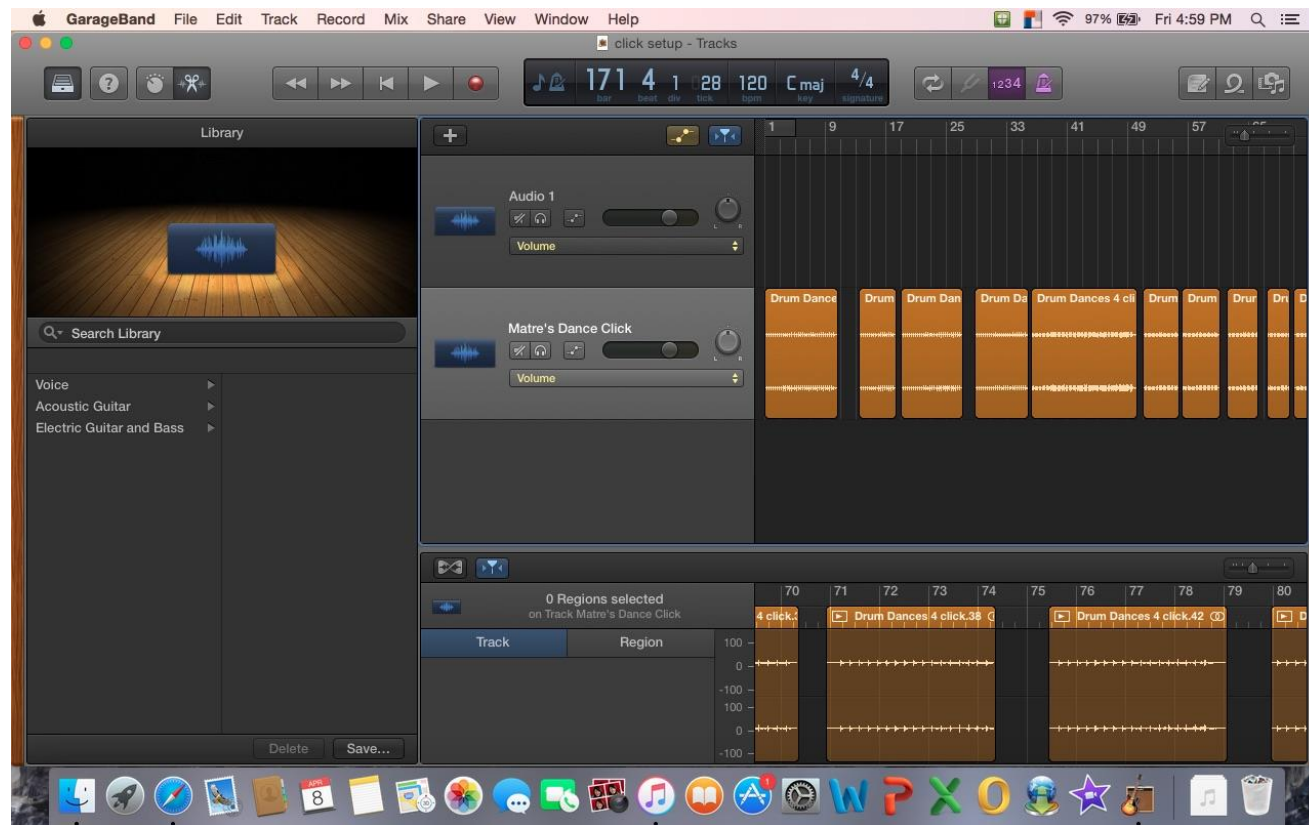


A screenshot of the Sibelius 6 software interface. The window title is "Sibelius 6" and the file name is "Drum Dances 4 click excerpt". The score is displayed in a multi-staff view. The top staff is the Metronome - VDL track, which is highlighted with a blue background. Below it is the Drum Kit - (AutoRL) track, followed by Xylophone/ Glock, Vibraphone 1/ Glock, Vibraphone 2, Marimba 1, and Marimba 2. The score shows a complex rhythmic pattern with various dynamics like "f" and "damp". The interface includes a menu bar at the top with options like File, Edit, View, Notes, Create, Play, Layout, House Style, Plug-ins, Window, and Help. The status bar at the bottom shows the current version, zoom level (53.5%), and playback controls.

Click track from Drum Dances Mvt 4

# CLICK TRACKS

- Metronome tracks cut in GarageBand
- Additionally created full click tracks for use in Adobe Audition and created practice tracks



# RECORDING PROCESS

- 2 Room Mics
  - Imaging: the aspect of sound recording concerning the perceived spatial locations of the sound source(s)
- Individual Mics
- Snake fed the channels into the "studio" where the engineers could listen to the music purely through the mics' pickup
- Talk Back
- Click Track and Headphones



Inside the Studio with Dr. Brian Nozny, performer and assistant sound engineer (Troy University), Dr. Justin Alexander, performer and assistant sound engineer (Virginia Commonwealth University), & Dr. John Parks IV, producer (Florida State University)





Working  
with the  
composer  
in New  
Zealand  
via Skype





Editing Score  
and Making  
Changes during  
Recording  
Session

Life of a  
Recording  
Artist

“Do it again.”





When you  
get the  
perfect  
take...

Piano  
Quintet  
Mvt 2



# LAYERING OF TRACKS

- Tracks were then layered together to create a seamless recording of the piece in its entirety
- (Note: this was the most difficult passage by far)

A screenshot of the Adobe Audition CC 2015 interface. The main window displays a multi-track audio session titled "Editor: drum dances 1 patching session.sesx". The tracks are arranged vertically, with a Master track at the bottom. The tracks are labeled with names like "Luis THIS ONE I...", "Brian C plugs", "Luis A", "omar", "ryan", "tommy", and "ah and". Each track has a volume fader and a solo button. The timeline at the top shows time in hours, minutes, and seconds (hms), ranging from 8:21.0 to 8:44.0. The bottom of the interface shows a levels meter, a selection/view table, and system information.

Selection/View			
Start	End	Duration	
Selection	8:44.137	8:44.137	0:00.000
View	8:19.419	8:44.217	0:24.797

44100 Hz • 32-bit Mixing 158.23 MB 10:27.033 67.88 GB free

# THE END PRODUCT

- Corybas
- Originally for piano, violin, and cello
- Arranged for marimbas, vibes, glockenspiel, and auxiliary percussion



Look out for the John Psathas Percussion Project Part 2 this summer!

