

2017, we developed the performance version of it for xylophone, vibraphone, and the third player: recorded track.

As a compositionally-minded music student with essentially 24-hour access to mallet instruments on SOU's campus, I spent many an hour messing around with potential sounds on the marimba. This typically culminated in me finding motives, melodies, and other ideas I wanted to expand upon; my marimba solo compositions in this program fall mostly in the "other" category. **Node Song** was born out of an interest in experimenting with playing on the marimba bars' nodes—usually an "undesirable" sound—while **Healing** came about from experimenting with constant syncopated notes with the rest of the piece dancing around them.

Variations on a Ghanaian Theme was a pivotal piece in my percussion career. Not only was it the first small ensemble piece I worked on as a member of the SOU Percussion Ensemble, it was the first piece to challenge me on many fronts new to me as a performer: I had to learn to play alternating as a soloist and accompanist; page-turning, when to use it, and how to go about it physically; and how to know a piece front-to-back relative to still needing the written music in front of me. All of this made the piece one I'd hold with me for the rest of my stay at SOU; though, I'd like to think its infectious central motive helped with that, too.

BIOGRAPHY

Brie Taylor is a Californian-turned-Oregonian, having moved to Medford from Eureka, CA, in 2014. They have been composing and studying music since early 2011 with a goal of entering video game development as a composer. Since transferring to SOU in 2014, they have studied percussion with Bryan Jeffs, Terry Longshore, and Theresa McCoy; played in the SOU Percussion Ensemble for several concerts and multiple festivals; and expanded their compositional mediums from digital music to arrangements for percussion and other instruments. Brie expects to graduate from SOU in 2019 with a Bachelor of Science degree in music.

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Science in Music.

This recital is under the direction of Dr. Terry Longshore.



Brie Taylor

Senior Percussion Recital

“Despite everything, it’s still you.”

Music at SOU

May 16, 2018 ▪ 7:30 p.m.

SOU Music Recital Hall

PROGRAM NOTES

Clapping Music, in its original incarnation, is a simple study in new patterns resulting from one player clapping a rhythmic motive and another player shifting the same motive forward one eighth-note at regular intervals. When played solo, it becomes a test of endurance and muscle memory, as each pattern with the “second player’s” motive in different places must be learned by the solo player’s hands. This presents a new dynamic to the piece as performance art; where before the focus was on examining only the rhythmic relationships at each pattern, now the audience may be drawn also to the performer’s facility.

Littered throughout this recital are solo marimba works I’ve studied as a music student at SOU, and as a cumulative set they encompass many of my favorite aspects of playing marimba. **Katamiya** is primarily rhythmically consistent with a memorable melody, **Gitano mvt.1** has a large variety of technical challenges, and **Prelude 3** is performatively dramatic while making full use of the marimba’s many registers. Together, I feel they are a fine summation of my experience so far as a solo marimbist.

The music of video games has had a profound influence on the way I experience, perceive, and engage with music. What was usually intended to be background music ended up being some of my favorite works to listen to. With that, I felt it important to include a piece from a game soundtrack in this program. I chose to arrange **In a Snow-Bound Land**, a track from *Donkey Kong Country 2: Diddy’s Kong-Quest* for the Super Nintendo Entertainment System. *Diddy’s Kong-Quest* has a remarkably melancholic and, at times, ethereal soundtrack, but *In a Snow-Bound Land* stands as one of its more uplifting tunes.

I’ve been writing digital music for years, so when I wanted to get my music performed in 2015, I started working to translate my very digital sound into music for live instruments. This was a tricky task; it often meant losing certain qualities and sounds because most instruments couldn’t replicate them. But in late 2016, I got together with percussionist Joseph Tierney to work on a duet piece for us to play at his senior recital, and after he heard my music, he suggested something I hadn’t considered before: “This is a really cool sound? What if we just played over it?” The idea was that we’d introduce a new sound and live-playing component to a piece I’d already written without sacrificing its existing style and sound. We picked my 2015 work **Half-Slanted View of Life**, and over the course of winter 2016-

PROGRAM

<i>Clapping Music</i> (1972)	Steve Reich (b. 1936) Arranged for solo “prepared pants” by Brie Taylor
<i>Katamiya</i> (1995)	Emmanuel Séjourné (b. 1961)
<i>Gitano</i> (1985)	Alice Gomez (b. 1960)
I.	
<i>In a Snow-Bound Land</i> (1995)	David Wise (b. 1967) Arranged for solo vibraphone by Brie Taylor
<i>Half-Slanted View of Life</i> (2017)	Brie Taylor (b. 1994) Arranged for duo vibraphone and xylophone by Brie Taylor & Joseph Tierney Patrick Duvall, vibraphone Brie Taylor, xylophone
<i>Node Song</i> (2018)	Brie Taylor
Prelude 3: Ballad (1998-2000)	Michael Burritt (b. 1962)
<i>Variations on a Ghanaian Theme</i> (1981)	Daniel Levitan (b. 1953) Nelson Cornejo & Lindsay Burns, cowbells Brie Taylor & Jake Riggs, wood blocks Patrick Duvall & Jenny Gray, drums
<i>Healing</i> (2018)	Brie Taylor <i>Ars longa vita brevis</i>