Compact Disc Recording

Works for Marimba and Chamber Percussion Ensemble

Scott Herring, marimba soloist
USC Percussion Ensemble

Total Amount Requested  $15,216

Principal Investigator

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**Project Description**

The project for which I am seeking funding is a compact disc recording of musical works for solo marimba accompanied by chamber percussion ensemble. I would be the featured soloist on these works and would be accompanied by percussion students from the University of South Carolina.

The first work composed for solo marimba accompanied by percussion ensemble was Minoru Miki’s Marimba Spiritual from 1984. Following Miki’s lead, many composers have written new works for this genre including Lynn Glassock, Michael Burritt, Brian Nozny, Jeffrey Smith, Nebojsa Zikvovic, Daniel Adams, Matthew Coley, David Gillingham, Ney Rosauro, and Daniel McCarthy. Each of the works of these composers presents the marimbist as a soloist with accompaniment from three to six percussionists. These works are popular with college students and professional percussionists alike.

In recent years, I have devoted a large part of my professional performing to the presentation of music in this genre. Through invitations, I have performed several of these works at colleges and universities in Kansas, Missouri, Illinois, Virginia, South Carolina, North Carolina, Florida and Tennessee. Upon being invited to perform these works, I am often asked for a reference recording. While some of these works have been recorded, many of them have not, and there certainly is no compact disc recording devoted expressly to music of this genre. Percussion students, and their teachers for that matter, must search multiple compact discs and online music retailers to find a variety of recordings of music in this category. It is my aim to improve the availability of this music by providing a recording of several important and varied works from this style. This recording would be a valuable reference tool to percussion students interested in performing these works as well as teachers seeking works for themselves and/or their students. In addition, because of the involvement of USC students in this project, it will also serve as a valuable recruiting tool for the percussion program at USC.

One positive by-product of recording a disc of this scope would be the increased visibility it would give me as a marimba soloist. While I have been recorded as a chamber music on several occasions, I do not currently have a commercially available solo recording. A CD of this scope would help increase my national visibility through its availability from both the record label and online music retailers.

The following works are being proposed for this project:
Mioru Miki’s *Marimba Spiritual* was the first work written for this genre and was no doubt an influential work for the composers of the other works. The accompaniment parts for Miki’s work are rooted in Japanese drumming traditions and seek to evoke the music of that culture. *Shadow Chasers* was chronologically the next work written in this genre, yet it came almost 15 years after Miki’s work. Michael Burritt is one of the great marimbists of our time, a prolific composer for percussion and perhaps one of the most influential pedagogues in our field. Brian Nozny’s “*folded*...” offers a nice contrast to the other works providing a solo marimba part that is very difficult without being overtly virtuosic. This work is more about sound and color and how the marimba blends with the accompaniment of the metallic instruments in the percussion family. Jeffrey Smith’s *Tiger Dance* is a lesser-known work, yet it is beginning to get recognition, at least in part, due to my performances of it around the country. This work also draws on ideas of music from the Far East. Finally, a former MM student from the University of South Carolina, Luis Rivera, has agreed to compose a new work for this recording project for a fee of $2,000. Rivera’s participation adds another dimension of recruiting, as this project will feature a former student as composer along with current students performing on this project. Though the works proposed for this project all exist in one genre of music, it is clear that each work has its own individuality to add variety to the disc.

One of the most significant ways music performance faculty make scholarly contributions to their field is through the release of commercially available recordings. In the USC School of Music Unit T&P criteria, CD recordings are also one of the ways that music performance faculty develop and enhance a national and international performance stature. While I have one commercially available CD to my credit with the RoseWind Duo, a recording with me as the featured soloist on each work would enhance my professional reputation in the percussion community. This recording process, however, is very costly and there are few outside sources for funding this type of project, making it difficult for an individual to provide the necessary funds to see a project like this come to fruition.

This project would be recorded in the USC School of Music recital hall, utilizing the audio engineering skills of USC Audio Engineer Jeff Francis. Jeff is extremely gifted in his craft.
and served as the engineer for my previous CD recording of saxophone and marimba music. Jeff worked as a senior recording engineer for Sony Classical prior to his employment at USC and has considerable experience recording classical music, including many recordings for USC School of Music faculty members.

The recording would be released by Equilibrium Records, and I have a verbal commitment from Michael Udow, owner of Equilibrium Records. I already have one commercially available recording through Equilibrium Records and this recording would be a natural extension of their catalogue.

This project would be recorded during the summer of 2013 and December 2013, with an anticipated completion and release date of mid- to late-2014, certainly in time for availability at the 2014 Percussive Arts Society International Convention in Indianapolis, IN held in November 2014.

**Project Budget**

1. **Preparation of Professional-quality recording**
   Recording Engineer: (Jeff Francis, USC School of Music)

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2. **Costs associated with pressing 1,000 CD’s (Equilibrium Recordings)**
   CD production costs: $4,000.00
   Mechanical Rights Harry Fox Agency Licensing: $1,100.00

   **SUB-TOTAL:** $5,500.00

3. **Costs associated with purchasing necessary instruments**
   - Remo Shime daiko Drum: $654.00
   - Remo Nagado Taiko Drum (2): $4,000.00
   - Remo Okedo Drum: $659.00
   **TOTAL:** $15,216.00
Biography

Dr. Scott Herring currently holds the position of Associate Professor of Percussion at the University of South Carolina. At USC, Dr. Herring directs the Percussion Ensemble and the Palmetto Pans Steel Band. He holds a Bachelor of Music degree from East Carolina University and a Masters degree and Doctor of Music degree from Northwestern University. While residing in Chicago, Herring performed with the Civic Orchestra of Chicago and was a member of the Northwestern University Graduate Percussion Quartet, which traveled to Germany and London for performances. Herring frequently appears as a guest artist with university percussion ensembles across US and has presented concerts and clinics at PASIC 1996, 2002, 2006, and 2011. In addition, the University of South Carolina Percussion Ensemble has been selected as a winner of the 2012 International Percussion Ensemble Competition. Herring is an endorser of Dynasty Percussion Instruments, Innovative Percussion mallets and sticks, Zildjian Cymbals, Grover Pro Percussion products, and Evans Drumheads.

Dr. Herring also performs with USC Saxophone professor, Clifford Leaman, as the RoseWind Duo. They have given numerous performances and clinics at Universities across the country, and have been invited to perform at many professional conferences, including the 2007 NASA Region 7 Conference in Greensboro, NC, the 2007 South Carolina Music Teachers Association State Conference, the 2007 and 2010 International Navy Band Saxophone Symposium and the 2008 Biennial Conference of the North American Saxophone Alliance. In May 2010 they also traveled to France and Spain for two weeks for a series of concerts and clinics, and in December 2010, they were featured artists at The First International Wind and Percussion Festival in Beijing, China. In August 2011, the duo traveled to Yantai, China for a series of clinics and concerts. Recently, RoseWind gave a featured concert at the 2012 World Saxophone Congress in St. Andrews, Scotland. The duo has also been invited to present a performance/clinic at PASIC 2012 in Austin, TX. Their debut CD, Release, is available from Equilibrium Records.

Dr. Herring, in collaboration with Susan Powell and Joseph Krygier, also performs with the
Shiraz Percussion Trio. The group is dedicated to performing contemporary works for percussion ensemble as well as music created by members of the group. The Shiraz Trio has performed at numerous universities, music festivals, and Percussive Arts Society Days of Percussion throughout the U.S.

Dr. Herring has formerly served as President of the Kansas Chapter of PAS, Vice-President and President of the South Carolina chapter of PAS. In addition he has formerly hosted the Kansas and South Carolina Days of Percussion. Dr. Herring also served as a new music reviewer for Percussive Notes from 2002-2008, and currently serves as a member of the PAS Education Committee.