THE JOHN PSATHAS PERCUSSION PROJECT

RYAN PATTERTON AND JUSTIN LAMB

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

- 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
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

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...
Tracks were then layered together to created a seamless recording of the piece in its entirety.

(Note: this was the most difficult passage by far)
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!