

## **Sabbatical Leave Project**

Audio Recording, Percussion Music of Regina Harris Baiocchi: *Communion* (5-octave marimba and string quartet); *Deborah* (multi-percussion and piano); *Azuretta* (3 marimbas arrangement); *Gullah Ghost Dancing* (6 Percussionists); *Skins* (3 Percussionists and piano); *Poco a Poco* (clarinet, percussion, and cello); *Lisztén* (piano); *Piano Etude #2, Equipoise by Intersection* (piano); *Sketches for Piano Trio* (piano, violin, and cello); *Darryl's Rose* (piano); *HB4A* (piano); *Azuretta* (piano); *Doxology Night* (organ); and *Foramina* (jazz singer, piano, string bass, and drums).

**Dr. Jimmy Finnie**

**School of Music**

**College of Arts & Sciences**

**Fall 2017**

### **1. Brief Summary of Leave Project**

I am requesting a Fall 2017 sabbatical leave to prepare, rehearse, and record a compact disc of select percussion related repertoire of composer Regina Harris Baiocchi. This project holds particular cultural and professional significance to me because it places in the classical music spotlight the rarely recorded yet significant contributions of African-American composers and percussionist such as Regina and I. There is also a regional connection in that Regina was born and lives in Chicago where she graduated with music degrees from Roosevelt and De Paul Universities. She is an accomplished composer having compositions performed by the Chicago Symphony Orchestra, the Detroit Symphony Orchestra, and the US Army Band. There have been numerous US

performances her works with them also appearing on stages in Italy, France, Turkey, and Germany.

Regina has created an impressive body of chamber music for percussion instruments, in which we include the piano given it's strings are also struck to produce a sound. This designation of piano as a percussion instrument will also be helpful in the marketing of this recording and also explains the compositions to be recorded that do not include me. I remain the primary focus on this recording, but am excited to prominently feature members of the ISU Faculty String Quartet, ISU Professor of Piano Dr. Beverley Simms and her piano students, and the ISU Student Percussion Ensemble in which I am the director. I am confident we will produce a recording of high quality that is historically relevant, that is capable of filling a niche in the consumer marketplace, and is representative of the impressive work being accomplished by Indiana State University faculty and students.

## **2. Summary of Most Recent ISU Sabbatical Leave**

My only previous sabbatical was in Spring 2001. It was successful in that I accomplished all three items proposed and the results continue to serve ISU music students, the professional community, and me. As proposed I traveled to Trinidad and participated in the Panorama International Steel Drum Competition, taught for one month as a visiting professor at the University of Iowa, and studied jazz improvisation as applied to the steel with Jon Metzger in North Carolina. Since then numerous solo and chamber performances, clinics, and lectures as a result of expertise gained from the sabbatical opportunity.

### **3. Provide a Leave Narrative**

#### **a. Specific objectives and expected outcome**

At the conclusion of this product a professional quality recording will have been produced and disseminated via Cd Baby, iTunes, Nimbit, Spodify, Iheartradio, Youtube, and Naxos.

Due to critical changes in the audio music publishing industry created by the online selling and buying of audio recordings publishers are playing a lesser role in the dissemination of recorded music. Regina Harris Baiocchi and I approached different companies about recording and distributing this compact disc and their responses were consistent and similar to this one, “There is a glut of content and product in the distribution world so a label will only take on exceptional work that might also get media attention beyond the artists’ own circles. Since the monetary return has dropped out of the system the first step is to simply make your work findable then start sharing the fact with friends and collaborators.” (Private Conversation 10/11/16) In acting on this suggestion Regina and I have been in communication with Jeannie Pool of Cambria Records who has experience with using Naxos to distribute music internationally to radio stations, artists, ensembles, educational institution, and the like. We also plan to model our efforts after those of flautist, composer, and friend Cheryl Skinner who successfully distributes her music via the following online resources:

Cheryl on cdbaby: <http://www.cdbaby.com/cd/cherylskinner>

Cheryl on nimbit music: <http://www.nimbitmusic.com/cheryllyneskinner>

Cheryl on itunes: <https://itunes.apple.com/us/album/sunday-afternoon/id136775285>

Cheryl on Spodify: <https://open.spotify.com/artist/0b44pynYKIEdBBqHfsDsgi>

Cheryl on iheartradio: <http://www.iheart.com/artist/cheryl-lynn-skinner-289778/songs/indigo-go-6236309/>

Cheryl on You Tube: Search: Cheryl Lynne Skinner

Cheryl on Unity Center of NY: <http://unitycenternyc.com/welcome/music-ministry/>

## **b. Project Costs**

\$8,400 is required to cover the cost of an on-site recording engineer, post recording editing, and final mastering cost for this recording. To work within available funds our recording will be initially released only in a downloadable format. This is not a negative consideration given it is how the majority of music is now purchased throughout the world. The overall project cost was greatly reduced by bringing the recording engineer to the ISU campus as opposed to transporting our instruments and performers to a recording studio. The facilities and instruments in ISU's Landini Center for Performing and Fine Arts are of excellent quality. All recordings will take place in the Recital Hall or Room 159.

Arrangements have been made with George Benn of Indianapolis to be our recording engineer. George is highly regarded in this region as an on-site recording engineer. He is also familiar with our facilities having been the recording engineer for the Indianapolis Chamber Orchestra's recording in Tilson Auditorium during the 2014 School of Music Contemporary Music Festival.

The faculty members and students who all have agreed to participate in this project are donating \$11,330 in in-kind rehearsal and recording time in exchange for their names being listed in the credits.

**Financial Expenditure Breakdown**

**Recording Cost**

Day 1		
\$150	per hour for setup (x 2 hours)	\$300
\$150	per hour for setup (x 2 hours)	\$300
Day 2		
\$150	for setup (x 2 hours)	\$300
\$150	for teardown (x 2hours)	\$300
24 recording hours	x \$150 per hour	\$3,600
24 hours of editing and mastering		\$3,600
<b>Total Recording, Editing, &amp; Mastering Costs</b>		<b>\$8,400</b>

**Expenses Covered by School of Music Contribution**

2 Piano Tunings (\$100 each)	\$200
In-Kind Contributions	\$8,640
Total Faculty Performer Rehearsal Cost (@ \$30 per hour) See addendum below for cost break down	
Total Faculty Performer Recording Cost (@ \$30 per hour) See addendum below for cost break down	\$2,730
<b>Total School of Music Contribution</b>	<b>\$11,570</b>

In-Kind School of Music Faculty Contribution

**Performer Rehearsal Cost \$8,640**

Finnie, Baiocchi Percussion Recording

CD title: *Percussing up a Storm*

Composition/track titles Duration

1. *Communion*: 5-octave marimba, string quartet 12'08"

(I. Canon, II. Izat, III. Ion)

Violin 4 rehearsals X 2 hours each @ \$30 per hour = \$240

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Viola 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Cello 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Marimba 4 rehearsals X 2 hours each @ \$30 per hour = \$240

2. *Deborah*: Multi-Percussion, piano 10'09

(I. Jael, II. Rwanda's Prayer, III. Percussing up a Storm)

Percussion 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

3. *Azuretta*: 3 marimbas arrangement 3'32"

Marimba 4 rehearsals X 2 hours each @ \$30 per hour = \$240

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4. *Gullah Ghost Dancing*: 6 Percussionists: Player 1: whistle, clave, etc., 5'12"

Player 2: chekeré, cowbell, etc., Players 3-6: congas

Percussion 1 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 2 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 3 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 4 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 5 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 6 4 rehearsals X 2 hours each @ \$30 per hour = \$240

5. *Skins*: 3 Percussionists, Piano 5'35"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 1 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 2 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 3 4 rehearsals X 2 hours each @ \$30 per hour = \$240

6. *Poco a Poco*: clarinet, percussion, cello (vibes, woodblock, tambourine) 1'12"

Clarinet 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Percussion 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Cello 4 rehearsals X 2 hours each @ \$30 per hour = \$240

7. *Lisztén*: solo piano 4'18"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

8. *Piano Etude #2, Equipoise by Intersection*: solo piano 2'15"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

9. *Sketches for Piano Trio*: I. Sketches for the 9th, II. Miriam's Muse 12'

III. Variations on Puerto Rican Folk Songs, IV. Pentasketch

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Violin 4 rehearsals X 2 hours each @ \$30 per hour = \$240

Cello 4 rehearsals X 2 hours each @ \$30 per hour = \$240

10. *Darryl's Rose*: solo piano 3'23"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

11. *HB4A*: solo piano 1'44"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

12. *Azuretta*: solo piano 3'32"

Piano 4 rehearsals X 2 hours each @ \$30 per hour = \$240

13. *Doxology Night*: solo organ 4'

Organ 4 rehearsals X 2 hours each @ \$30 per hour = \$240

14. *Farafina*: piano, bass, drums, voice 4'

JazzAlto Voice 2 rehearsals X 2 hours each @ \$30 per hour = \$240

String Bass 2 rehearsals X 2 hours each @ \$30 per hour = \$240

Piano 2 rehearsals X 2 hours each @ \$30 per hour = \$240

Drums 2 rehearsals X 2 hours each @ \$30 per hour = \$240

In-Kind School of Music Faculty Contribution

**Performer Recording Cost \$2,730**

Finnie, Baiocchi Percussion Recording

CD title: *Percussing up a Storm*

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Viola 4 hours @ \$30 = \$120

Cello 4 hours @ \$30 = \$120

Marimba

2. *Deborah*: Multi-Percussion, piano 10'09

(I. Jael, II. Rwanda's Prayer, III. Percussing up a Storm)

Percussion 4 hours @ \$30 = \$120

Piano 4 hours @ \$30 = \$120

3. *Azuretta*: 3 marimbas arrangement 3'32"

Marimba 2 hours @ \$30 = \$60

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4. *Gullah Ghost Dancing*: 6 Percussionists: Player 1: whistle, clave, etc., 5'12"

Player 2: chekeré, cowbell, etc., Players 3-6: congas

Percussion 1 2 hours @ \$30 = \$60

Percussion 2 2 hours @ \$30 = \$60

Percussion 3 2 hours @ \$30 = \$60

Percussion 4 2 hours @ \$30 = \$60

Percussion 5 2 hours @ \$30 = \$60

Percussion 6 2 hours @ \$30 = \$60

5. *Skins*: 3 Percussionists, Piano 5'35"

Piano 2 hours @ \$30 = \$60

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Percussion 2 2 hours @ \$30 = \$60

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6. *Poco a Poco*: clarinet, percussion, cello (vibes, woodblock, tambourine) 1'12"

Clarinet 2 hours @ \$30 = \$60

Percussion 2 hours @ \$30 = \$60

Cello 2 hours @ \$30 = \$60

7. *Lisztén*: solo piano 4'18"

Piano 4 hours @ \$30 = \$120

8. *Piano Etude #2, Equipoise by Intersection*: solo piano 2'15"

Piano 2 hours @ \$30 = \$60

9. *Sketches for Piano Trio*: I. Sketches for the 9th, II. Miriam's Muse 12'

III. Variations on Puerto Rican Folk Songs, IV. Pentasketch

Piano 4 hours @ \$30 = \$120

Violin 4 hours @ \$30 = \$120

Cello 4 hours @ \$30 = \$120

10. *Darryl's Rose*: solo piano 3'23"

Piano 4 hours @ \$30 = \$120

11. *HB4A*: solo piano 1'44"

Piano 1 hours @ \$30 = \$30

12. *Azuretta*: solo piano 3'32"

Piano 2 hours @ \$30 = \$60

13. *Doxology Night*: solo organ 4'

Organ 2 hours @ \$30 = \$60

14. *Farafina*: piano, bass, drums, voice 4'

Jazz Alto Voice 2 hours @ \$30 = \$60

String Bass 2 hours @ \$30 = \$60

Piano 2 hours @ \$30 = \$60

Drums 2 hours @ \$30 = \$60

**c. Anticipated contributions to the faculty member, department and University in relation to teaching, research, and/or service**

This project will allow me to polish repertoire to a level not achieved recently due to lack of release time in the typical music faculty schedule. Having 8 hours a day to



focus purely on practicing is a luxury I would greatly benefit from. The sharing of this disc with the various communities would allow listeners to become familiar with the high quality of work capable by me and other ISU colleagues. It would also provide a medium by which listeners could become more familiar with the work of this outstanding living composer. This project also serves to support ISU's commitment to experiential learning by providing members of the ISU student percussion ensemble to participate in this professional recording experience as well as have their names sited in the disc performer credits.

**d. Timetable for completion of proposed activity**

June 2017	Finnie preparation of music begins
July 2017	Finnie coaching session with composer
August	Ensemble coaching sessions with composer ISU Percussion Ensemble preparation begins
September 30, 2017	Final ensemble rehearsals
October (early-mid)	1 <sup>st</sup> off-campus performance of works to be recorded
October (late)	2nd Off-campus Public Performance
November (early-mid)	3 <sup>rd</sup> Off-campus Public Performance
January 15, 2018	MLK Day Performance at ISU of all works
January 16, 2018	Begin recording process
March 1, 2018	Begin mixing and editing process
May 1, 2018	Deliver final audio and liner notes for pressing or digital delivery
Summer 2018	Compact disc released for international circulation

**e. Location of project**

All rehearsals and recording will take place in either the Recital Hall or Room 159 of the Landini Center for Performing and Fine Arts on the ISU campus.

**f. Time-specific characteristics**

Fall 2017 is critical due to the additional music faculty and student involved. Any attempt to start this project during Spring 2017 would be catastrophic because it would require additional faculty and student commitments during summer 2018.

**g. Anticipated supplementary support**

As previously mentioned the total amount required for completion of this project is \$8,400. Currently I have received \$3,000 from the ISU Arts Endowment Grant Committee and Regina has received support in the amount of \$5,000 as part of a funds matching program from the 3Arts organization in Chicago. I also plan to apply for a \$3,000 ISU Community Engagement and Experiential Learning Grant and a \$2,500 Regional Grant from Arts Illiana (the arts council of the Wabash Valley) in support of this project. The deadline for Arts Illiana Grants is February 1 with awards being announced shortly afterwards. The ISU Community Engagement Grant may be applied for at any time. I am awaiting my sabbatical approval to apply for this grant in an effort to strengthen my position by demonstrating School of Music and College of Arts & Sciences support for this project. Notification of this award is also received shortly after the application is received. As previously mentioned, approximately \$11,000 in In-kind School of Music faculty rehearsal and recording time has also been pledged.

Our available budget will be \$13,500 if all grants are received. \$5,100 would be available for unpredicted recording needs or a shortfall in expected funds. I see no reason our recording plans should not precede given this positive financial outlook.

**h. Previous work or preparation in direct support of proposed leave project**

I first met Regina Harris Baiocchi in 1999 when I invited her to our campus as Visiting Minority Scholar. We have worked together many times since then and I have come to greatly respect her compositional ability and business acumen. She likewise respects my musical interpretation and performance ability. This sabbatical project provides the perfect opportunity for us to create a digital record of both of our accomplishments. Two summers ago with the assistance of an ISU Faculty led travel grant and the Office of Student Research I the ISU Percussion Ensemble traveled to Bangkok, Thailand and participated in the 2014 Thailand International Brass and Percussion Conference. Due to activities such as this, this student group is performing at an exceptionally high level and is worthy of working on and appearing on a professionally produced recording. This recording process is one afforded to very few students and is sure to be one of their more memorable ISU experiences.

**i. Adjunct teaching instructor required during my absence**

I am the only faculty member qualified to provide university level percussion instruction in the School of Music. Adjunct teaching assistance will be required during my absence to teach private percussion lessons. I project approximately 16 students during Fall 2017 requiring this instruction. This number takes into account students who would have completed their private lesson requirements and new students. My fall Percussion Techniques course could be moved to Spring 2018 for this one semester only.

Steel Band would not meet during Fall 2017. Percussion Ensemble would meet during Fall 2017 but only with the students to participate in the recording project and with me as instructor of record. (Please see explanation below)

**j. ISU Percussion Ensemble Fall 2017**

The ISU Percussion Ensemble that is to participate in this recording project typically meets on Monday evenings from 6 until 8 pm. Because I propose off-campus performances for them during late Fall 2017 that requires their advanced preparation, and that an instructor is required to arrange their travel and accompany them off campus, I request I be allowed to remain the instructor of record for this one class only during my sabbatical with no additional pay. Much of my personal practice in preparation for this recording will occur in my on-campus office so I will be available weekly to instruct this one class without hindering the success of my sabbatical.