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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Investigating Percussion through Television News:
An Analysis of the *Breaking News* Program

A Dissertation submitted in partial satisfaction of the
Requirements for the degree Doctor of Musical Arts

in

Contemporary Music Performance

by

Donald Neelson Nichols

Committee in charge:

Professor Steven Schick, Chair
Professor David Antin
Professor Anthony Davis
Professor Allyson Green
Professor Patricia Rincon
Professor Harvey Sollberger

2008

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Chair

University of California, San Diego

2008

DEDICATION

In recognition of their continuous support for my creative and scholarly endeavors, this dissertation is dedicated to my parents: Don and June Nichols, and Fern and Don Bittenbender.

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PUBLICATIONS

Selected Recordings:

Iannis Xenakis: Xenakis Percussion Works, Mode Records 171/173, 2006

Epilogue for a Dark Day: Christopher Adler, Tzadik Records #8004, 2004

Ice Dance, Global Percussion Network, 2002

death of/to quadrivium, quadrivium, insides music -2.0, 2000

wood metal skin else, quadrivium, insides music -2.1, 1999

not music, quadrivium, insides music -2.4, 1998

ABSTRACT OF THE DISSERTATION

Investigating Percussion through Television News:
An Analysis of the *Breaking News* Program

by

Donald Neelson Nichols

Doctor of Musical Arts in Contemporary Music Performance

University of California, San Diego, 2008

Professor Steven Schick, Chair

In this dissertation, I will analyze and discuss the three pieces presented in *Breaking News*, a program of original percussion works I presented on January 13, 2008 in the Mandeville Recital Hall at the University of California, San Diego. This program represents my musical

investigations of percussion as influenced by various aspects of television news, including its form, speech and content. The first work, *Another Border Crossing*, is a solo for Persian tombak and pre-recorded sound that draws from both traditional Persian music and an Iranian newscast. *News Between Copies*, which focuses on local American news anchors, is a solo featuring a metal plate instrument sculpture with video and pre-recorded sound. Last on the program, *Cloudy But Sunny* is a percussion trio accompanied by video and pre-recorded sound that navigates through three simultaneous half-hour US newscasts. In addition, I will illustrate the musical and social reasons why the news became my source for musical inspiration. As a part of that discussion, I will trace the development of this program by addressing specific works that reflect my previous exploration of speech and the news. I will also explain how the work from this program carries over and influences other areas of my musical efforts, such as my approach to other composers' work and my multi-disciplinary collaboration. It is through these analyses that I will examine my identity as a percussionist in light of the issues and demands of the *Breaking News* program.

I. Program Overview and Background

On January 13, 2008, I premiered three original works for the program I titled *Breaking News*. Each piece is a different musical investigation influenced by many facets of television news. Even the acronyms of works' titles match those of the major national networks. The works in the program progress outward, expanding in terms of their scale, length and scope. The first work, *Another Border Crossing*, is a solo for the Persian tombak and pre-recorded sound that draws from both traditional Persian music and an Iranian newscast. *News Between Copies*, which focuses on the local news anchor, is a solo featuring a metal plate instrument sculpture with video and pre-recorded sound. Finally, *Cloudy But Sunny* is a percussion trio accompanied by video and pre-recorded sound that navigates through three simultaneous half-hour newscasts. In the following sections, I will address each work in-depth and present the various issues involved with their interpretation and execution.

The news, particularly local television news, has been a recurring subject in my own compositions as well as the pieces I work with. My long-time fascination with this medium can be attributed to my general attitude toward the news—namely that news has both social and

musical relevance. At its best, news strives to inform, report the truth and provide a public forum. It is with this knowledge gained from the news that people create their view of the world. In particular, local television news has the largest number of followers, many of whom trust what they hear.

At the same time, the news contains a wealth of musical potential. The formats of the stories, segments and entire broadcasts are aspects of television news that I see as particularly fertile for adaptation into a musical language. Most importantly, I find the speech of the newscaster incredibly appealing because of its relatively codified set of rules that can push my musical vocabulary in new directions. I will begin by discussing the reasons for which I chose the news from both societal and musical aspects. Following that, I will outline the works from my recent performances that highlight the intersection of news, speech and percussion.

Why the News?

Much of the data I cite comes from the Project for Excellence in Journalism (PEJ). The PEJ, originally affiliated with the Columbia University Graduate School of Journalism, is currently part of the Pew

Research Center and funded by the Pew Charitable Trusts. Their annual report, *The State of the News Media*, compiles and analyzes comprehensive data reflecting the media landscape in the US.

The first reason I singled out local television news as my focus is because many people watch it and, in turn, it impacts many people. Local TV news is the most popular news medium among other forms of televised news (e.g. cable, national) and compared with other media (e.g. newspapers, radio and the Internet). The 2007 *State of the News Media* describes two surveys that support these claims, one conducted by the Radio & Television News Directors Foundation (RTNDF) and one by the Pew Research Center for the People & the Press. The RTNDF survey, titled "Future of the News," found that 65.5% of the public gets its news from local television. That number is over twice as much as the local newspaper and the nationally televised news, which are the next closest choices. Similarly, the Pew Research Center conducted a survey of news consumption that looked back over a decade. It showed that 54% of people regularly watch local TV for news. This was the highest percentage of all television outlets, and far more than the alternatives: cable (34%), network nightly news (28%) and network morning news (23%). The results also show that not just some people or a few people watch the news fervently, but rather many people representing a

diverse background trust and rely on the news. The dominance of local news even transcends more traditional boundaries—the studies showed this preference for local news was regardless of the age or income of the viewer.¹

One reason why the pervasiveness of news is an important social phenomenon is because the viewers will not only watch it, but they will also believe it. It seems that the percentage of people who trust the local news and believe what they hear, although dropping, is too high to consider inconsequential. According to the Pew Research Center survey, 23% of people believe most or all of what they see when they watch the local TV news. Similarly, when RTNDF asked people to rank different news sources depending on whether they considered it to be “definitely news,” local evening television ranked the highest. It scored 4.4 out of 5, where selecting 5 regarded something as “definitely news.”²

Local television news is an institution that is seen more regularly and more often by more people than any other news source. Many of the viewers place high value on the news and trust in what they see. It is for those reasons that I think it's important to bring this institution into the

¹ Project for Excellence in Journalism, “Local TV: Public Attitudes,” <http://www.stateofthenewsmedia.com/2007/>.

² Ibid.

concert hall. By doing so, it is my attempt to bring this omnipresent and influential medium into a musical conversation and place it under our scrutinizing eye.

Musical Aspects of Newscaster Speech

The pieces on the *Breaking News* program dissect many elements from the typical newscast. A discussion of most of those elements will be made during the analysis of each piece; however, first I will discuss speech, as it is an issue that pervades the entire program. Prior to this program, I was interested in whether the style of a newscaster's speech was codified, and, if so, to what extent. Even from an empirical standpoint, I saw a musical potential within this newscaster style not only for its literal content, but also for its rhythmic, tonal and timbral characteristics. The connection between a successful newscast and a successful piece of classical music has been noted elsewhere because they both exhibit a list of diverse features: "slow, fast, solemn, light-hearted, heavy, cheerful, some of the expected, and some surprises."³

From a rhythmic standpoint, the measured pacing of newscaster speech appeals to me. The practice of delivering text that measures

³ Goald, *Behind the Scenes at the Local News*, 45.

out to three words a second is a time-tested technique that is fundamental to the fabric of the news.⁴ The regular pacing ensures a delivery that is consistent and predictable, and in a live medium where every second counts, the amount of information that is conveyed is contingent on this accuracy. In practice, I hear this regularity more like large beats with irregular subdivisions. In other words, although the same average number of words will go by in equal increments of time, each temporal unit will possess unique combinations of words. By simply speaking in a natural way, one creates hundreds of asymmetrical and otherwise uncountable rhythms (at least using traditional notation); however, a regular delivery that equals a second for every three words ensures that there will not be too great a variation in word density. When these speech rhythms are transposed onto percussion instruments, each short word or phrase may suggest its own tempo. As a result, a listener may choose to hear constantly shifting speeds by following these shorter segments. In contrast, by mentally imposing a regular pulse throughout each word or phrase, the listener can choose to make sense of the rhythms by anchoring them to a constant tempo. This listening strategy creates friction between the regular pulse and the

⁴ Ibid., 44; Yorke, *The Technique of Television News*, 30.

irregular rhythms, which stretch conventional subdivisions and usurp bar lines, instead of between the rhythms of each word.

There is also both the tone and delivery style of the newscaster that contribute to the consistency of their speech. His or her voice is usually friendly and conversational in its tone, yet without including many common characteristics of conversations: “um” and “er,” long pauses and drastic variations in voice speed or pitch. Moreover, there is the absence of slang, jargon, long words, rambling, slurring and mumbling. Newscaster speech centers more on the words themselves, how long it takes to speak, and limiting the amount of inflection. The text is delivered in an articulate, authoritative manner, but not presented dramatically like an actor. A theatrical performance of a text would inevitably skew the natural and regular delivery of a newscaster and erode the unique features of this style.

I wanted my playing and investigation of the percussion instruments to be informed by the kind of speech cultivated by newscasters. My intention was that the resulting music would embody the speech and communicate the musical qualities of the speech, but without the same semantics. Composer Vinko Globokar relates a similar desire when discussing his piece, *Toucher*, in which a percussionist

draws out sounds of various instruments to match the sonorities of French vowels.

This does not mean that the sentence performed on the instruments is understood, or transmits the same meaning as the underlying spoken sentence. By taking a model outside the musical world, in this case spoken language, and trying to “transplant” its organizational principles so as to create a sort of musical “para-language” applied to percussion, our concept of percussion is enriched and radically changed. The difficulties in describing and notating timbre and in distinguishing between the diverse “sonorities” disappear if the problem is removed to a level of analogy between vocal sounds and instrumental sounds. Using such extreme means, as playing instruments as if one were speaking, completely transforms one’s attitude to percussion. It is no longer a question of striking an instrument, but of making it speak.⁵

I sought to utilize not only spoken language as a “model outside the musical world,” but also a specific style of spoken language—the speech of the television news anchor. By appealing to the sensibilities of the news, I want to find new modes of expression on percussion instruments. I am interested in finding approaches to a percussion language that present alternatives to those driven by emotion, theory or technique. The pieces in *Breaking News* do not entirely exclude these traditional approaches, but they keep them in check by downplaying their importance and focusing on a non-musical source. It is my intention for all three works to represent innovative and interesting

⁵ Globokar, “Anti-Badabum,” 78.

models of interaction between percussion, the news and newscaster speech.

Preparatory Works

This program is a culminating product of many of my past musical explorations. In my previous recitals, I presented a number of works that incorporate speaking and popular culture such as television and the news. In this section, I will compare several works that represent the range of my investigation into the confluence of news, speech and percussion.

My strong connection between percussion, text and other media is symbolized by the titles of the three recitals throughout my degree coursework: *Recollections from my Trip to the Language Zoo*, *Unknown Warriors* (a reference to Winston Churchill's WWII radio address) and *American Dialects*.⁶ Each program features works that highlight different relationships between percussion music and the voice. The representative works over this time period that I will compare are *To the Earth*, by Fredric Rzewski, *Tongues*, by Sam Shepard, *Transition*, by Rick Burkhardt and *And Now for the News*, by Graeme Leak.

⁶ The recitals took place in UCSD's Mandeville Recital Hall on 21 Apr. 2003, 13 Feb. 2004 and 11 Apr. 2005, respectively.

In both *To the Earth* and *Tongues*, the performer speaks and plays percussion; however, each piece's treatment of the speech is very different. The relationship between the text and music in Rzewski's *To the Earth* is one where the speech rhythms are quantized to fit a regular meter. The delivery of the speech is adjusted to match the even subdivisions of the percussion music, played on a quartet of flowerpots. The text is taken from a Homeric hymn, and almost every syllable is matched with a note on one of the four flowerpots. Although an interpretation of the piece may result in a slight flexibility of the vocal lines, the notation suggests that the voice and percussion proceed in relative unison following the prescribed rhythms. By contrast, *Tongues* exhibits immense freedom of both the voice and instrumental parts. In my interpretation, two performers alternate speaking and playing roles. Throughout the piece, the delivery of the text was crafted as if performing a play without music. Decisions regarding pacing, tone and delivery were made from the meaning and imagery of the text. At the same time, I created a loose instrumental structure to accompany the different speaking sections. Sometimes the music was created to highlight the text, other times just to occur simultaneously with it as a sonic environment. These two examples represent speech-percussion relationships that are at opposite ends of a spectrum. The Rzewski solo

measures out the speech, guided by the regular meter, while the Shepard work allows the voice to function dramatically without any specific musical restrictions.

The other two works organize and control the performers' speech while maintaining a more conversational delivery. For Rick Burkhardt's *Transition*, two performers speak in and out of a cowbell to each other while performing various percussive actions. The performers' pacing of the text is intricately prescribed in the score, and the speech and percussion music are interlocked. The score conveys the performers' relative speed, which changes often, and there are occasional musical note values placed on the text. The performers' speech is highly stylized—it is often segmented and variable in dynamics and pacing, but within the phrases, one can impose a natural tone. This requires both vocal and instrumental dexterity and virtuosity; however, this approach is similar to Rzewski's in that the score highly regulates the percussion and voice material. The voice is restricted from sounding too natural. By comparison, the interpretive freedom in *And Now for the News* allowed me to craft the instrumental music to follow the natural speaking voice on the pre-recorded audio. The score for the work is open to the performer; the only "score" is an accompanying CD containing speech from Vietnamese newscasters. A more detailed

description of my interpretation of this work has been discussed elsewhere.⁷ With regard to the issues here, however, I used the freedom of the score to begin exploring possible treatments of the voice and creating different relationships between the recorded voice and the percussion material. I allowed the rhythm and pitch of the voice, speaking in Vietnamese, to dictate the instrumental material. Through a set-up of small, varied instruments, I recreated the speaking voice and copied the rhythm of the newscaster. With the examples of *Transition* and *And Now for the News*, I discovered two ways that the voice was freed of metric constraints. The first was through a relative notation that allows the words to ebb and flow within larger timing structures. The second was through an unaltered speaking voice, to which the instrumental material conforms. It was this reliance on the speaking voice that would be at the core of my investigations in *Breaking News*.

The treatment of percussion that I explore in *Breaking News* is newscaster speech transposed directly onto percussion instruments. I worked with the news as a source of “natural speech,” meaning a speech that is conversational in its tone, formal enough to possess a stylistic consistency and not already tailored for performance either in the make-up of the text (poeticized) or in the delivery (dramatized). In

⁷ Nichols, “D.M.A. Qualifying Examination,” 26.

each of the above pieces, the one exception being *And Now for the News*, the speech is significantly altered to suit the dramatic or musical ends. I wanted to make percussion more speech-like and not vice-versa, as in the above examples. Furthermore, in contrast to Leak's piece, I wanted to explore the English language and speech in American culture. To this end, I wanted a style that possessed widespread qualities, a style that wasn't too specific to the idiosyncrasies of an individual or social group, and I chose TV news to meet those needs. In the process, the news became a musical lens through which I examined percussion instruments and expanded the boundaries of percussion music. I want to increase percussion's expressive potential and address different aspects of our society through percussion. These motivations were central to my creation of the program for *Breaking News*.

II. Another Border Crossing

Another Border Crossing (ABC) is a solo written for the tombak and pre-recorded audio accompaniment. This seven-minute work is divided into six short parts. In this section, I will address the two components of the pre-recorded audio. The first component is melodies taken from traditional Persian music and played on the setar. The second is audio of a Persian television newscast. I will also describe the acoustic material of the tombak, the playing techniques involved and the relationship between the live and recorded sound. Finally, I will address the synthesis of these elements and, drawing from my experiences with other works, how that influenced my interpretation of *ABC*.

Recorded Soundscape

The accompanying soundscape in *ABC* is comprised of two elements: setar music from the Persian tradition and spoken audio from a contemporary news broadcast. I will begin by describing the background of the traditional music followed by the news elements that are used in the work.

The instrumental material on the pre-recorded soundscape draws from the *radif*. The *radif* is a relatively standardized repertoire that represents the foundation of improvisations and compositions in Persian music. It is a large catalogue representing a long history of traditional Persian music performance. The *radif* is further separated into twelve different *dastgah*, each of which is comparable to, though not exactly like, a Western musical scale or mode. Each *dastgah* is a collection of melodies, having its own tonality and musical motif that function as its signature to differentiate itself from other *dastgah*.¹ Of the twelve divisions of the *radif*, there are seven principle *dastgah*, while five others are considered derivatives and are known as *avaz*: (1) *Dastgah-e Shur*, (2) *Avaz-e Dashti*, (3) *Avaz-e Abu'Ata*, (4) *Avaz-e Afshari*, (5) *Avaz-e Bayat-e Tork*, (6) *Dastgah-e Hodayun*, (7) *Dastgah-e Segah*, (8) *Dastgah-e Chahargah*, (9) *Avaz-e Esfahan*, (10) *Dastgah-e Mahour*, (11) *Dastgah-e Nava*, and (12) *Dastgah-e Rast-panjgah*. This list shows the *dastgah* in a typical learning order.²

Subdivided one step further, all *dastgah* are comprised of many individual sections and melodies. Each of the twelve *dastgah* begins with an introductory section known as *daramad*. *Daramad* orients the listeners to the tonality of the particular *dastgah* and lays the

¹ Nettl, "Musical Values and Social Values," 132.

² *Ibid.*, 147.

foundation for the subsequent musical material and improvisation. It is both the initial melody and the most characterizing section of the dastgah. In short, "daramad is the authority of the entire dastgah."³ It is the daramad that become the musical building blocks not only for the radif, but also for the pre-recorded soundscore of *ABC*. Each of the six sections of the piece is comprised of a separate dastgah, which occurs in its entirety. The following six dastgah, from which the daramad for *ABC* were selected, are listed in chronological order: (1) Dastgah-e Mahour, (2) Dastgah-e Chahargah, (3) Dastgah-e Shur, (4) Avaz-e Bayat-e Kord, (5) Dastgah-e Nava, and (6) Dastgah-e Rast-Panjgah.

The speech in the soundscore is in Farsi and comes from Iran's television news. The newscast was received from the website of the Islamic Republic of Iran Broadcasting, iribnews.ir. The broadcast is from Channel 1, the oldest and one of four national broadcast networks in Iran.⁴ The news originally aired at 9:00 p.m. local time on April 14, 2007 but was available on the website a day later.

The appearance of the broadcast was very similar to that of an American news show. There was a male news anchor sitting behind a long desk wearing a suit and delivering the news. Each story would be

³ Ibid., 136.

⁴ Supreme Council of the Cultural Revolution of Iran, "Islamic Republic of Iran Broadcasting (IRIB)," <http://www.iranculture.org/en/nahad/irib.php>.

introduced and developed, often accompanied by a cut-away to video footage, which is also a common procedure in the US. The parts of the broadcast that are used in the work are the beginnings of various news stories, with the exception of the text in the first section. The first text is the introduction to the entire broadcast. It contains introductory prayers, beginning with “in the name of God,” and a greeting to the viewer. The other speech fragments are from the introductions to individual news stories throughout the broadcast.

Tombak

The tombak, also known as the zarb or tonbak, is a goblet-shaped drum used in traditional Persian music. It is traditionally made from a solid piece of wood, usually ash or mulberry, and hollowed out. The surface of the wood can be carved or decorated to various degrees of elaboration. A drumhead is stretched across the larger of the two openings and played with the hands. For this piece, I am sitting in a chair so that the drum may rest horizontally on my lap and facilitate the full motion of both arms.

In *ABC*, the tombak music is influenced by both the instrumental and speech components of the soundscore. In addition, the wide

range of sounds that can be produced on the drum guides many of the acoustic decisions. To illuminate these choices, I will outline the basic sounds of the tombak and how they are achieved. Then, I will explain some extended techniques that supplemented my technical vocabulary on the drum.

The basic strokes on the tombak cover a wide range of sound and striking techniques. The three general locations on the head—center, halfway between the center and edge, and near the rim, produce low, middle and high-pitched sounds, respectively. The low sound is known as *tom*, the middle sound as *meyaneh*, and the high sound as *bak*. These basic strokes are made by allowing the finger or fingers to rebound off the head once they have struck. Also played at the edge, a snap, or *pelangue*, is achieved when a finger (typically the ring finger of the left hand) is pressed against the thumb and snapped onto the head. The roll, or *riz*, comes in two varieties. The first type is similar to a single stroke roll on the snare drum: the third finger of each hand alternates rapidly, striking the drum near the edge or midway between the center and edge. The second roll type, the *riz e-pour*, uses the sequential dropping of all the fingers on both hands to create a sustained “buzz” roll. Similar to the *riz e-pour*, the ornamental stroke of the *eshareh* uses the sequential throwing motion of the fingers, but only

of one hand. This serves primarily as a pick up or ornamentation of a main stroke. These are the fundamental strokes that comprise a central repertoire of sounds on the tombak. They serve as the core of my sound world in the piece as well as a point of departure for my extended techniques.

In addition to the basic techniques, there are many extended techniques that I employ that are developments of the basic strokes. These techniques employ muffling, scraping and different playing surfaces of the drum.

A simple variation on a traditional stroke is to move the hand placement to different parts of the head. For example, by playing an eshareh-type stroke in the center of the drum, I produce a lower-pitched and more muffled ornamental sound than when done in the traditional manner. This variation gives me more options when connecting an emphasis in the speech with its preparatory gestures.

Other variations were produced through various kinds of drumhead muffling. Placing the right hand on different points of the head will accentuate different overtones while striking, snapping or rolling. For instance, a snap done while the right hand is placed in the center of the drumhead offers an alternative timbre, producing a drier sound with fewer harmonics. By moving my hand slowly across the

head of the drum while rolling or striking, I can simulate a rising or falling glissando, which is particularly useful with its connection to the variability of the voice. Similar to muffling is the use of “dead strokes,” a technique where the hand is left on the drumhead after striking to prevent the head from resonating, producing a staccato sound.

The fingernails are also an effective tool in expanding the sound palette of the drum, particularly by rolling or scraping. One specific use of the fingernails is reverse snapping. To do this, the hand is inverted with the thumb holding any or all of the first three fingers, whose nails are parallel to the drumhead. The thumb releases the fingers separately (e.g. ring finger then middle finger then index finger). I also use this technique on the wooden outer body of the drum to contribute a variety of woodblock-type sounds.

I use both these traditional and extended techniques to expand my expressive vocabulary on the tombak. With these tools, I formulated my interpretation of the piece, which I will discuss below.

Interpretation

The form of *Another Border Crossing* is divided into six sections with a short introduction. The introduction is the opening theme music

from the news broadcast. As the theme ends, the pre-recorded audio and acoustic material pick up where the newscaster would normally step in. For the remainder of the piece, each section of the soundscore contains both a daramad of a different dastgah and the speech from the beginning of a different news story.

There are strong similarities between the daramad and the newscaster audio that merit this pairing. Both elements represent only an introduction to larger ideas. Usually both the daramad and the news story introductions lead to longer, more involved material. However, in this piece, the daramad, tombak and news audio all come to a closing pause at the end of each section. Each section begins a new daramad and a different news story. As a result of their fragmentation in ABC, the audience's expectations are derailed. The shifts that occur with each "restarting" of a daramad and news story engender an unsettled and stunted feeling in both the performer and the audience. The listener must re-orient himself or herself to the environment of each new section. On the other hand, due to the consistency of the newscaster speech and a similar length among daramad, the sections may appear fairly unified and continuous. The musical decisions of the performer, as well as his or her physical demeanor between sections, can serve to soften the breaks between sections. Although I employed

a more unifying approach among the sections, as a result of my work with this piece, my awareness of the compartmentalized nature of newscasts was heightened. With either approach to the fragmentation of the piece, the form creates a wave-like relentlessness that combines the newscaster and the traditional melodies.

The tombak is then added to this rich soundscore. Two different forces shape the tombak's part: the soundscore, particularly the rhythm of the newscaster's speech, and the sounds of the drum developed through technical exploration and improvisation. The primary instruction for the soloist is to reproduce the speech of the newscaster, with special attention given to rhythmic accuracy. The score to *Another Border Crossing* contains transcriptions of both the newscaster's speech rhythms and portions of the setar's rhythms (see appendix). The purpose of this score is to convey the relative and approximate rhythms of the newscaster for the tombak player to follow. The nuances of conversational speech make traditional rhythmic transcription impractical, if not impossible. The notation is precise enough to know how many distinct beats exist; however, the notation is also vague enough for the performer to see approximately where the beats exist in relationship to one another without the suggestion of metronomic rigidity. In this way, the notation serves the same function as a

transcribed jazz solo, which has to negotiate highly nuanced swing rhythms. In both cases the notation must convey information in a relative form—indications of rhythm, pitch and articulation provide only a partial explanation of the material they are representing. Interpreters of jazz transcriptions must be sensitive to the musical nuances actualized in the original music that are not conveyed through notation. These details often involve subtle fluctuations in tempo, tuning and, as in the case of *ABC*, rhythm. Both the jazz transcription and the score to *Another Border Crossing* depend on the performer, who must listen to and internalize the idiosyncratic phrasing of the “soloist,” whether it's Charlie Parker or a newscaster. In *ABC*, I found it helpful and practically necessary to be able to verbally repeat the newscaster's material in unison with him as I learned the piece. This internalization gave me a more nuanced perspective on the intimate rhythmic structures within the work.

Because there is no representation in the score for the *types* of strokes to make on the drum, the interpreter must take additional steps to arrive at a complete interpretation. It is up to the expertise of the performer to first hear the delivery and inflection of the newscaster. Then, the performer draws from the repertory of sounds detailed above and decides what kinds of strokes to make on the drum to articulate

that speech. I chose an interpretation where the drum sounds did not have to mimic the speech in every way. Decisions of dynamics, attack, inflection and even the particular drum sound can diverge from being a direct, iconic imitation of the speech. These decisions can be used to emphasize particular characteristics in the speech, and play against the speech during unison passages. In addition, when either the newscaster or the tombak are played without the other, they maintain their identity as speech and drumming, respectively; however, they both clearly articulate the same melodic contours and rhythm. For my interpretation, not every different syllable needs a different drum stroke to accompany it. I took an approach that didn't require the speech to link up with the drum sound-by-sound, which I saw as impractical because of both the variability of each vocal syllable in context and my emphasis on sound types within the larger phrases. Instead, I took each short phrase, based on my rhythmic groupings, and crafted an interpretation based on the speech's contours and, of course, rhythm. Then, as I assembled the parts to form longer phrases and sentences, I strived to create coherence between sections, so that the melodies I was creating sounded unified and continuous. I sought to simulate the flowing nature of the newscaster's delivery on the drum.

The rhythms played on the tombak are also periodically influenced by the setar, performed by Dariush Tala'i. His version is an interpretation of Mirza Ahdollah, whose radif is considered to be one of the oldest known.⁵ The tombak occasionally follows the music of the setar, copying its rhythm and outlining its melodic contours with an approach comparable to the voice.

Throughout the soundscore, there is a variable relationship between the text and daramad. There is the potential for a listener to hear the soundscore in different ways. One possible mode of listening is to hear the speech as the primary component. In this mode, whether we understand the text or not, one can perceive the instrumental part accompanying the spoken text. This is a common hierarchy not only in news, but also in movies, theater, and popular song. However, with the addition of the drum, one can also perceive the setar as the foreground material, as in many traditional Persian music settings. Through this way of listening, the tombak and voice serve as the rhythmic accompaniment to the melodic lines. This relationship may shift like the illusion of Rubin's vase—the picture where one can see either a pair of silhouetted faces or a white vase depending on one's

⁵ Dariush Tala'i's official Web site, "Art Music: The Radif," <http://www.dariush-talai.com/>.

perception of which color is in the foreground and which is in the background.

Hearing the text in either the foreground or background also depends on the listener's understanding of the Farsi text. As someone who does not speak the language, I have a particular set of questions I must answer when interpreting this piece. These questions have to do with the relationship between what I play on the drum and the meaning of the spoken text. I will outline these questions and draw comparisons to my interpretive decisions in *And Now for the News*, another work using a recording of a non-English language.

Throughout *ABC* I had to evaluate my musical treatment and reaction to the Farsi text, given its abundance and prominence in the soundscore. I confronted a similar situation when learning *And Now for the News*, by Graeme Leak. The recorded accompaniment contained a drum pulse and Vietnamese text recorded from a radio news broadcast. When deciding how to interpret my acoustic part, which is open to improvisation, I thought I would have a more informed performance if I knew exactly what the newscasters were saying. Since I do not speak Vietnamese, I needed someone to translate and transcribe the audio for me. When I received the translated text, I saw a collection of dramatically different stories. When I listened back to the

original recording, I noticed the evenness of the newscaster's voice regardless of the kind of story being reported. Not understanding the content of the speech, whether the newscaster was talking about a building fire, Mount Everest climbers or Vietnam-war prison camps, the pacing, tone and inflection was even and neutral. Even with the knowledge of the content in each story, I ultimately decided that the details of the story shouldn't alter my delivery, just like it doesn't alter the reporter's speech.

In the case of the Iranian newscast, I had the original images that accompanied the broadcast to give me clues as to the content of each story. Like *And Now for the News*, there seemed to be a similarly diverse assortment of news stories, such as fires, the economy and politics. I chose to keep the tombak neutral and not comment or romanticize the meaning of the text. Instead, I chose to concentrate on the consistency of the newscaster and follow his measured delivery of the news. This would have been my primary consideration for *ABC* whether I knew the content of the news stories or not.

In *Another Border Crossing*, the fourth section, which is based around *Bayat e-Kord*, is unique in its relationship to the other section of the piece. It is also unique among the dastgah. *Bayat e-Kord* is one dastgah used in *ABC* that is not included in Nettl's list of twelve. It is not

commonly considered part of the standard twelve dastgah, according to Nettl, because Bayat e-Kord is one of many melodies (called *gushes*) already found in the dastgah of *Shur*. However, it could be considered a thirteenth dastgah because it is not unusual to hear Bayat e-Kord played separately and treated like other independent dastgah melodies.⁶ Bayat e-Kord is significant because it is “one of the more distinctive and widely improvised *gushes* in *Shur* and independently.”⁷ Not only is Bayat e-Kord the one section to feature improvisation, it is *completely* open to the choices of the performer for the entirety of this segment. This is also the only section of the piece without newscaster text and prescribed material, and in this way it references its role as a point of departure as extreme as the performer makes it.

My approach to the improvisational material was to use the musical ideas from the *daramad* as well as the speech rhythms as a lens through which to explore the sonic possibilities of the drum. I used the speech-influenced rhythms as a point of departure for my own exploration. Specifically, I would select particular rhythms or fragments from the newscaster material and repeat, alter and otherwise turn them into new phrases. I also utilized and developed ideas from the technical

⁶ Carol M. Babiracki and Bruno Nettl, “Internal Interrelationships in Persian Classical Music,” 62.

⁷ *Ibid.*, 64.

aspects of tombak playing that departed from the newscaster-driven material. For instance, by combining both hands, I could articulate two simultaneous rhythmic phrases from the piece even though the singular newscaster could never produce two voices at the same time. Overall, the improvisational material in this section was a synthesis of my sonic exploration of the drum and the internalized style of the newscaster.

Conclusion

The diverse elements of *Another Border Crossing* represent an interaction that crosses multiple borders: between unpredictable rhythms and metric regularity, contemporary television and traditional melodies, the sounds of modernity and antiquity. In addition, the resources of the Internet have allowed me to bridge the gaps created by geography and politics. Even though the source broadcast for ABC was not a local television broadcast like the other pieces, technology expands our definition of what can be acquired locally. In this way, the piece crosses the border between local and global. The percussionist is the one who must link these ideas through a realization informed by the traditional Persian melodies, television news and the tombak. The percussionist must also decide how to address the borders between

each section, crossing them with greater or lesser acknowledgement of the fractured material. The idea of “another” in the title suggests a progression of continuing expansion: across cultural, musical and temporal boundaries. This is the kind of crossing that I whole-heartedly embrace.

III. *News Between Copies*

News Between Copies (NBC) is an original work for solo percussionist, pre-recorded sound and video. The piece was developed in the latter part of 2005, performed in January 2006 with a revised version performed in May of the same year. This final revision of the piece was premiered on the 2008 *Breaking News* program. *News Between Copies* is an intermingling of several elements: acoustic exploration, spoken and projected text, newscaster images, pre-recorded sound and video. The centerpiece of the set-up is a collection of metal plates that function as both a projection surface on one side and an instrument that is played from the other side. The metal plates are flanked by theater flats, which also serve as projection surfaces. Together, the three items hide the percussionist from view for most of the piece. Additional information for the performer regarding the set-up is found in the score (see appendix).

Virtually all of the pre-recorded sonic material for this work was culled from a single local news broadcast in San Diego, California. The selected broadcast, approximately twenty minutes of material, was probed from multiple angles and manipulated in numerous ways. As a result of this investigation, a structure for the piece emerged. *NBC*

passes through four distinct sections—Lead-in, Investigation, Stories and Adages. In addition, the sections are separated by two additional elements—a musical lead-in and film leader countdown sequences. I will begin with a description and analysis of each section in terms of its various audio and visual elements. Since the acoustic material is entirely dependent on the performer's exploration and improvisation, I will speak to the process I undertook in preparation of the performance.

Part 1: Lead-in

The piece begins with the “Lead-in,” which is the term I use to describe the anchor's introduction of a reporter who will present a story. This two-minute section consists of pre-recorded audio and video—the performer is tacet throughout. The content of the audio is pulled from the moments throughout a news broadcast when the viewer is sent back and forth from the anchors to a reporter on-location somewhere outside the studio in the community. In a normal newscast, the anchors, in this case “Beth” and “Dan,” introduce a story in the studio that gets picked up and developed by one of a handful of reporters “on the scene.” The audio of the stories has been cut out of their exchange. As a result, what the audience hears is limited to the proper names of

Beth, Dan and the reporters as well as the customary greetings and “thank you” by the anchors. In this series of quick exchanges, the anchor says the reporter's name, the reporter says the anchor's name in return, and then the anchor thanks the reporter while repeating the reporter's name one final time. This verbal exchange is paired with the static images of faces that we perceive to be the male and female news anchor and still images of people who we perceive to be the reporters. Upon closer inspection, however, the images of the reporters are in fact other news anchors, most of who, coincidentally, appear in the video during the next section, “Investigation.”

At the conclusion of this section, the alternation of names becomes more rapid and the structure begins to break down. For instance, while a series of the words “Beth” and “Dan” occur in no discernable pattern, the two anchors' faces alternate without correspondence of their names. Finally, the anchors sign off and thank us, the viewer, for joining them as the section comes to a close.

On the surface, this section functions as a microcosm of a news broadcast. The general contours and landmarks of the half-hour retain their general relationship with each other. We see the reporters in the order they appear in the newscast, but briefly and without their stories. Like reading only the stage directions of a play, we are aware of

changes in personnel but not their spoken lines. These exchanges between news anchor and reporter are landmarks that we come to expect, even if on a subconscious level, through the repeated exposure to this news format.

On a more symbolic level, this section could be portraying the shallowness of television news. The stories, while being introduced, are ultimately void of content. The absence of the reporters' material also suggests that we are watching something that is anonymous and timeless. The imaginary story could take place anytime and be told by anyone. There is no specific story because the empty space could be filled by *any* story.

Part 2: Investigation

To me, investigation in a news context is the research and exploration involved in preparing a story. From a musical standpoint, this part of the work allows the percussionist to research and explore the metal plates. This section contains many opportunities for interaction between the soundscore and the soloist. In addition to the performer musically exploring the metal plates, this section also features video and audio elements that are laid out for examination. The sound and

images are stretched out over a ten-minute duration and presented as if in slow motion. I will begin this section by discussing the recorded elements. Then, will describe the acoustic exploration of the metal plates and address the interaction between the soloist and the soundscore.

Recorded material. The recorded audio material in this section is comprised exclusively of the newscasters' voices. Individual words are slowed down and processed to the point of creating sustained pitches that, at different times, drift, waver and sing. The frequencies and timbres of vowels and consonants are magnified, highlighting the musical characteristics of the speech while obliterating the literal meanings. This process was taken one step further as multiple words, all having undergone the same process, were layered and arranged throughout this section. The resulting soundscore creates an echoic, cavernous environment in which the exploration of the metal plates resides.

Throughout this section, the metal plates serve a dual role as musical instrument and video screen. The principle images are projected directly on the metal plate sculpture while the performer operates in back. On the video, there is a slow progression of newscaster faces that are superimposed on each other, always two at

a time, and linger for different durations. Each face that replaces one of the previous pair shifts the picture from one distorted portrait to the next. The images themselves are unaltered; just the superimposition is enough to create unusual, humorous or frightening faces. In addition to “Beth” and “Dan” from the opening, the images in this montage are of other anchors who appear on other networks and at different times. As the portraits shift, pairs of eyes combine to form asymmetrical ghostly shapes while pairs of overlaying mouths gape at odd angles. These recurring images draw a strong link to the portraits created by Francis Bacon. Bacon was the Irish-born painter who, from approximately the early 1940's through the 1960's, painted portraits of individuals ranging from friends to prominent figures, notably those of Pope Innocent X. Bacon's paintings sometimes portrayed the figures sitting in a chair with their faces distorted, screaming and frozen in agonizing expressions.¹ With the video portraits, the news anchors are taken out of their original context. They are humanized, made vulnerable and removed from their powerful and privileged position, much like Bacon's subjects. The analogy could be made for the percussionist, too, given that his sounds are also alone, without even a visual clue as to their production.

¹ Jay Whitten, “Francis Bacon Paintings Archive,”
<http://members.tripod.com/~pinkfreudian/archivebacon.html>.

Acoustic material. In addition to a projection surface, the other function of the metal plates is as the principle instrument of the performer. This is the only time the performer has to explore the metal instrument sculpture. Unfolding over almost eight minutes, this section takes up over half of the piece. In order to maximize this opportunity, I assembled a wide variety of implements with which to explore the plates. The items at my disposal were metal triangle beaters, a tam-tam mallet, metal knives, very soft and very hard yarn mallets, hard plastic mallets, metal knitting needles, wood chopsticks and wire brushes.

This section also represents the majority of the playing the performer will do in the piece. My interpretation strategy encompassed my consideration for both the sonic potential of the instruments themselves and the soundscore with which I would be interacting. First, I set up a musical structure in my mind that began with a single plate and gradually expanded outward with respect to both volume and instrumentation. Starting with small triangle beaters, I was able to elicit a range of high harmonics from the largest plate by rolling on its edges. By changing the position of the beaters on the edge of the plate, I would produce different combinations of harmonics. Through this process, I was concerned just as much with how many sounds were possible from the plate as with how many sounds were possible from a

particular striking implement. Through my rehearsals I amassed a collection of sounds that I could draw from the plates. I thought of these discrete sounds as individual strands that I could weave through the overall fabric of the soundscore. Low resonant tones, the ricochets of metal beaters, and a hard mallet striking different areas of the plates are all sound layers that come to the forefront at one time or another.

The motivation for my rhythmic choices and overall musical approach in this section was highly influenced by the recorded soundscape. The accompaniment of the mercurial voices inspired an exploration of the plates that was multi-layered and rhythmically volatile. At times when I wanted to align my sound with the pre-recorded material, I would employ a tremolo with soft mallets or roll on a combination of plates, which resulted in an undulation of sound similar to the recorded voices, thereby unifying the soundscape and percussionist. In addition to the long continuous tones, the soundscape occasionally contained sustained “hissing” sounds created by the letter “s” or similar consonants. I had similar choices to complement or contrast those sounds. As an example, I complemented the hiss by rapidly rubbing the plates with wire brushes. At other times, I contrasted the sustained “s” by employing hard mallets to cultivate a jagged and pointillistic environment.

In addition to making musical choices as a reaction to the pre-recorded audio, I also made choices as a reaction to the pre-recorded visuals. One example of a choice I made was to use wooden chopsticks. By holding the wood perpendicular to the metal playing surface and gently moving it across the plate, I would produce a variety of screeches. This implement choice was made as a reaction to the visual appearance of the projected faces; as a sonic gesture, it embodied the cries that I imagined the portraits emitting. My overall acoustic approach was influenced not just by the variety of mallets or the capabilities of the plates, but also of the audio and visual stimuli of the newscasters and their voices.

Part 3: Stories

The stories of the newscast are the result of the investigations alluded to in the previous section and normally take up a large portion of a newscast. However, this section begins with the metal plates in darkness—only the image of film leader plays on the side panels with pre-recorded sound of newscasters. The performer remains tacet while the newscasters' disembodied voices speak to the audience in a text that is re-arranged from the stories in the broadcast. The result is a

collage of hypothetical news stories ranging from George Bush's opinion of Donald Rumsfeld to a guilty plea by "Pauly Barra's car." Seen as a companion to the "Lead-in" section, "Stories" fills in the reporters' gaps from earlier in the piece with rapid-fire content. In the soundscore, there are also instances of laughing newscasters, which serves as a motif that occurs between almost every story line. These kinds of informalities, which also include ad-libs and banter between stories, are a product of "happy talk."

Consultants convinced television news directors to encourage anchors and reporters to add light banter to the news—"happy talk." For a while the banter seemed to bury the news. That fashion changed, but chatting and joking at the anchor desk has remained a staple of local television news, because it makes the highly paid anchors appear more accessible to viewers and encourages the idea that local news anchors, like Brokaw, Rather and Jennings on the networks, are celebrities, too.²

This segment of the piece concludes with a "kicker" about a dog saving its owner's life. A "kicker" is a term for the feel-good, often silly or inconsequential story that almost regularly concludes a news broadcast. Beginning with the familiar phrase "finally tonight," kickers end a newscast on a positive note with the purpose of counteracting more serious news and keeping viewers tuned to that particular

² Leonard Downie and Robert Kaiser, *The News About the News*, 183.

station.³ This could easily be said for the kicker in *NBC*, which comes after a serious note about thousands dead in Iraq, (a statistic that is, sadly, still relevant and accurate more than three years after the original broadcast). Although the kicker, about a dog saving his owner, was *not* originally from the single broadcast, it illustrates a common feature of the broadcast and makes a strong distinction between “serious” news and “soft” news. This last line highlights the contrast between the concerted sonic investigation of the second section with the more humorous first and third section.

Part 4: Adages

Adages are not commonly associated with news stories; rather, they convey thoughts or beliefs that have been generally accepted over time. Adages are concise expressions, and in this case, they also reflect part of the artistic criticism in the work. The work with adages in this section came out of a shorter multi-track improvisation I did a few years earlier. The instruments I used in that project were a kanjira (an Indian drum), and a singing bowl; the adages I recorded myself saying were “seeing is believing” and “you can’t believe everything you

³ On the Media, “Kickers,” <http://www.onthemedial.org>.

read.” Using only two tracks, I paired one instrument and one adage per track. As I spoke, I left varying amounts of space between words and drum notes, which resulted in new phrases when listening back to both tracks together. Some of the resulting spoken phrases reframed the meaning of the words and created a dialogue within itself. “You can’t believe seeing,” “everything is believing” and “believing you read” are products of this interplay that seem to question the very adages from which they pulled.

In the case of *News Between Copies*, the adages “two heads are better than one” and “no news is good news” are the subjects of investigation. Like the previous example, there is a friction between the original phrases and the resulting composite phrases. However, in this piece, one adage slowly replaces the other. As “two heads are better than one” repeats, the adage “no news is good news” is introduced one word at a time. Once both lines are present and repeating, the first adage’s words are removed one by one. With the simple inclusion of the word “no,” the resulting phrase “two heads are no better than one” poses a direct challenge to the initial statement of the adage.

There are several possible interpretations of the text. With the repetition of the phrases, the viewer is allowed to consider alternate meanings of the adages. For instance, the significance of “no news is

good news" can be considered in its original context (if one doesn't hear from someone, then one assumes nothing bad has happened). However, new interpretations are possible, such as no good stories appear on news programs—only negative stories and bad news. The latter rings mostly true if we look at the most recent content analysis conducted by the Project for Excellence in Journalism. In their 2006 report, 50% of the news time over an entire day of study was spent on crime and accidents. This study included morning, evening and late night newscasts of eight stations in three cities.⁴ This percentage could be even higher since the data did not distinguish between good or bad news with regard to the stories on other topics such as politics or the economy. A more radical interpretation of the adage could be that the elimination of news broadcasts would be the good news.

"Two heads" make several references as well. First, it clearly suggests the pairs of newscasters that were superimposed in the video. There is also the model of having two newscasters on local news (a trend I do not see on the national newscasts), which is illustrated in the first section. From a musical standpoint, the adage points to the soloist, challenging his ability to match the capabilities of a duo.

⁴ Project for Excellence in Journalism, "Local TV: Content Analysis," <http://www.stateofthenewsmedia.com/2006/>.

Periodically added to this soundscore are the muffled voices of a male and female newscaster. Although it is difficult to discern the specific words they are saying, the listener gets a sense of their rhythm and modulations in pitch. The effect resembles hearing two people talking from the other side of a wall. It also reminds me of hearing a neighbor's television through an apartment or hotel wall. The voices create an irregular bass line to the lyrics of the broken adages.

For the acoustic part, the performer emerges from behind the set-up holding a newspaper in front of his face and moves in front of the metal plates. Individual words from the second adage, "no news is good news," are projected onto the newspaper's surface as they are uttered in the soundscore. For the performance of the piece, I held a small piece of sheet metal behind the newspaper. When I would move my hands, I would activate both the newspaper, which rustles lightly, and the sheet of metal, which crackles loudly and erratically. The resulting rhythms created by the metal sheet are complex and unpredictable. By applying different amounts of pressure at different points, I could control a general density of activity. However, I could not reliably produce single notes by virtue of the instrument's construction. My overall goal was to interact with the recorded material by reacting to the timing of both the spoken and muffled text.

Other Elements

There are two other elements that occur in between the four sections I outline above: film leader countdown sequences and empty film leader. I will discuss the format and implications of these elements below.

Film leader. Video of empty film leader runs throughout much of the piece. Two long columns of video show the empty film running on a panel to the left and right of the sculpture. Although there are never images in these video columns, there is an assortment of “static” elements such as dust, hair and scratches that appear at various times. These otherwise empty film leaders reference *Zen for Film*, a 1964 work by Fluxus artist Nam June Paik. In *Zen for Film*, an “empty” reel plays, allowing the viewer to notice the scratches, dust and other imperfections that are present on the clear film.

The film leader running through much of the piece might imply the empty nature of news or yield a desire in an audience member to fill that empty space with content. The film leader is closely akin to the word “copy” in the work's title. The two columns of video that frame the stage represent the potential for infinite repeatability, like two mirrors

placed opposite one another. In addition, the empty film leader represents another idea of a copy—the leader is synthesized and projected on the video; there was never any actual film used.

In *NBC*, the performer and audience are being asked to observe both the sonic and visual material as a unified element. In the case of the film leader, the simple static creates visual rhythms analogous to the complex music of the percussion and the voice. This frame of mind may allow the viewer to explore a number of ways to listen to the spoken words of the newscasters: rhythmically, tonally, semantically and as building blocks for artistic expression.

Countdown leader. Before each of the final three sections, there is a brief sequence involving film countdown leader. The three instances of the countdown take place on the flats on either side of the metal plate instrument—the same location as the empty film leader. On each side, the numbers count down in the traditional manner, but they start with different numbers and progress at different rates. The third countdown sequence occurs similarly to the first two but without the numbers descending sequentially. Instead, the numbers jump around out of order, unexpectedly restarting and changing. Each countdown sequence of film leaders ends with the number two, which is the typical ending number of Universal Leader; however, the different rates create

polyrhythms that are visual (following the change of numbers) as well as aural (each new number emits a beep). The number two may be a reference to not only the adage section (“two heads are better than one”) but also the many other dualities that exist in the work, such as the male and female news anchors mentioned above.

Conclusion

NBC is a work about in-depth investigation, whether it is as a news journalist, a percussionist or an audience member. With reference to the title, I see an opposition between the ideas of “new” and “copy.” In particular, the acoustic and pre-recorded elements of the piece fit those two labels. The video and audio recordings are unchanging components that will be the same from one performance to the next. The percussionist, by contrast, will alter the performance of the piece as different facets of the instruments and pre-recorded part are continually rediscovered. This difference is heightened given the central role that improvisation plays in the realization of the piece; no two performances will be exactly the same. Each presentation of *NBC* is a unique event—it is newness through the act of copying.

IV. *Cloudy But Sunny*

Cloudy But Sunny (CBS) is a work for three percussionists that received its premiere in the *Breaking News* program. The ensemble is accompanied by pre-recorded sound and video from three television networks: NBC, CBS and ABC. Each member of the trio is assigned a half-hour local news broadcast from one of the three networks, which provides the overall structure of the piece. The performers progress through their specific channel's broadcast from beginning to end in real-time, including the commercials. The elements of the piece are separated into six distinct categories based on the following newscast features: weather, male anchor, female anchor, commercial, packages and promos. Each category contains a combination of acoustic sound, video and electronic sound. Similarly, each category receives a unique instrumentation and musical treatment that is comparable between players. The percussionists are set-up across the front of the stage, while the video of their newscasts is projected behind them (see appendix). The performers also wear headphones to coordinate their playing with several elements of the pre-recorded sound, which will be explained below. I will begin by analyzing each section, covering the treatments and issues involved. Then I will address

some general ensemble decisions and solutions from the rehearsal process. Finally, I will reflect on the general issues raised by this work.

Weather

Weather is the lifeblood of the news and the main reason viewers tune in. It is the segment that not only provides information on the day's temperatures, but also looks ahead to the climate of the coming days. This information is so important that the news dedicates a significant amount of time in every broadcast to weather and, a common companion in more urban areas, traffic. In a Project for Excellence in Journalism study, weather and traffic monopolized the broadcast time.

Up-to-the-minute reports on weather and traffic were a unifying component to the local television we saw [in our study]. It was a rather typical day for weather patterns and traffic delays in each of the cities, and nearly a quarter of all the news time studied (22%) was spent there. That was more than double any other broadcast medium, including the other main draw for traffic and weather news, local news radio (where it accounted for only 9% of the news time).¹

In CBS, all three broadcasts that are used are taken from the same city, date and time of day. As a sampling across networks, they all demonstrate a similar pattern to the PEJ study. The three networks

¹ Project for Excellence in Journalism, "Local TV: Content Analysis," <http://www.stateofthenewsmedia.com/2006/>.

devoted just as much or more time to weather than the stations in the study. The difference in coverage time is even greater since there is no traffic reporting in the piece's three broadcasts. Not including the commercials within the half-hour, the percentages of news time dedicated to weather on the local newscasts was approximately 23% for NBC, 28% for CBS and 27% for ABC (table 1). Similarly to the study, the weather represents a typical day with nothing unusual to demand above-average time, such as a natural disaster or extreme temperatures. Since the broadcasts are not from the morning hours, where commuters are likely to tune in to plan for their day, this amount of devotion to the weather is even more extreme.

Table 1: Correlations between weather and the total news segments

Variable	NBC (Player 1)	ABC (Player 2)	CBS (Player 3)
Weather segments (seconds)	275	339	329
All news segments (seconds)	929	926	853
Percentage of weather in the news	23%	27%	28%

Note: Commercials are not included in totals

As I discussed in the first chapter, local news is an important and primary source for people's information and weather tops the list of

reasons people watch. The figures above may be seen as networks' response to the demand of the viewers; news about the weather tops the interest scale in a 2007 RTNDF survey. Weather was the news that consumers were most interested in, scoring 4.2 out of 5.² Weather is at the focal point of a news broadcast, and it serves a similar purpose in CBS. Both the visual and acoustic material of the weather segments provide a moment of repose, anchoring the many different sections of the piece.

Weather is the centerpiece of local news. However, weather segments have been a source of frustration for me as a viewer. When I watch a weather forecast on the local news, I usually hear a lot of detailed information on the weather that already took place and projected weather patterns for the coming week, when all I really want to know is if it will be cool enough tomorrow to need a jacket. What I notice is that even though the segment can last for minutes, the actual time spent communicating the temperature forecast for the following day (the reason I am watching in the first place) flashes by in mere seconds. In some cases, the forecast is broken down to such a specific degree that the resulting flood of numbers obscures the pertinent information. For example, a graphic may have ten different numbers

² Project for Excellence in Journalism, "Local TV: Public Attitudes," <http://www.stateofthenewsmedia.com/2007/>.

scattered around a local map, which then scrolls through the hours of the day, changing the array of numbers as the time moves from morning to evening. Between finding the appropriate number located closest to me on the map and looking for what time the map is currently forecasting, I miss any relevant connection the forecast is trying to make.

Therefore, I view the weather section of this piece as a reaction to the current form-over-function presentation of weather on the local news. From my own observations, I often find these segments unnecessarily complex for a forecast, which may have resulted due to weather's importance in a news broadcast. By contrast, the weather segments in *Cloudy But Sunny* are sparse and understated. Visually, the only material presented is a video loop of the station's seven-day forecast graphic, which contains boxes for each day. Inside that box is one high and one low temperature prediction plus an icon to represent the sky conditions (e.g. cloudy, sunny, rainy, etc.). This runs for the duration of the weather segment (in one case almost three minutes) instead of, in my experience, only a handful of seconds.

Sonically, the landscape is similarly sparse. There is no pre-recorded audio associated with this section, and the instrumentation for the performers is small. The performer's goal is to create a soft

“wash” of sound. We played our instruments in the softest dynamic relative to the other sections. Our chosen instruments were low in pitch and maximally resonant, the sounds of which were sustained through either their natural resonance—letting the instruments ring when struck, or rolling with soft mallets. Also, a “sizzling” effect was employed on some instruments through resting small metal chains, triangle beaters and coins on the instruments when they were struck. The performers’ instrumentation contained one or more of the following: China cymbal, tam-tam, wind gong, large Chinese drum and sizzle cymbal. The resulting soundscape of this section alludes to the iconic sounds of weather: rumbling of thunder, distant crashes of lightning, wind and rain.

Commercial

Like the weather section, the commercial sections account for a substantial amount of the piece’s length. In the thirty-minute broadcasts, an average of about nine and a half minutes was spent on the commercials on each channel. Throughout these lengthy segments there is no pre-recorded audio, so only the performers establish the sonic world. The instrumentation consists of small collections of diverse instruments and found objects. The set-ups are predominately metal

instruments such as cans, containers and cowbells, but glass, wood and skin instruments are present as well.

Two of the three performers had five commercial breaks in their broadcast. The third had only four; however, the third performer's broadcast went all the way up to the 30-minute mark. This did not allow for a final commercial break at the end of the half-hour time slot, which is where the fifth commercial breaks occurred for the first two players. Each commercial break was assigned a different implement with which the performers played their set-ups. The following is a list of striking implement categories in their order of use in the piece: (1) wood (chopsticks or the back end of mallets), (2) wire or plastic brushes, (3) soft mallets of yarn, chamois, etc., and (4) hands and fingers. Each performer progressed through the list adhering to the score of his own broadcast. The two performers whose half-hour newscasts ended with a fifth commercial break used a combination of the four previous treatments in their last commercial segment.

The musical material of this section is an open improvisation informed by their instrument set up and the playing of the other ensemble members. The players are free to be as virtuosic and dramatic as they wish. In addition, the idea of commercials as attention-getting or intrusive is appropriately applied to this musical

approach. The performers are also the most free to interact with each other. This is true whether the others are in the same section or another. In other words, one who is improvising during this section can be influenced by the music of another player, even if he is playing material from weather, or any other section.

The visual material takes an opposite approach from the sonic material. The commercials run in their entirety on the screen, but a blurring effect has been added so that the images are an undulating array of colors and shapes. The specific products, slogans and depictions are erased. In their place are impressionistic blurs that accompany the dynamic acoustic action. The power of advertisements to seize a viewer's attention has been deferred to the live performers in these moments.

Package

The package section of the newscast is the term I use to include two different scenarios. The first is any time a newscaster or reporter other than the anchors speaks. The second is when any pre-recorded footage with both audio and video was shown. An example of the

latter is when a pre-packaged story is shown after being introduced by a reporter live on the scene.

The instrumentation for this section is a collection of medium to high-pitched resonant metal instruments and other bell-like sounds. The trio has considerable freedom with respect to their specific instrument choices. The instruments were chosen both to consider the ensemble's sound and to meet our individual tastes. We chose an instrumentation that didn't assert a traditional tonality but still produced discernable tones. For example, we avoided a set-up dominated by such items such as glockenspiel bars or crotales. Rather, we chose very few instruments with a standard Western tuning and assembled a larger number of untuned instruments. Our diverse instrumentation included pipes, bell plates, finger cymbals, crotales and bells of different national origins.

The pre-recorded soundscape in this section is similar to the acoustic material. The speech of the news reporters is filtered and processed in such a way that the audience hears only a portion of the newscasters' words and only a small fraction of the original frequencies. These sounds have bell-like characteristics and at the same time, since they originate from the original audio, reflect the timing of the newscasters' speech.

When the news visually sends the camera shot to the reporter on the scene, the audience travels musically into a different sonic environment: a cavernous space where bell-like sounds are careening off of each other creating micro-tonal melodies and harmonies. Acoustically, the performers improvise with these pre-recorded sounds, matching the sparse, unpredictability of the attacks and pitches.

I view the video of this section as a visual analogy to the audio material. The result of the filtering in both sound and image components are closely related. The original broadcast images are processed in such a way as to leave only occasional white lines that loosely outline elements of the original picture. For most of this section, the screen is predominantly black, with the white outlines implying the original images. Even though these segments typically offer a view of the world outside the news studios, in CBS, these views more closely resemble floating strings or loose wires. A possible visual pun is that the images of the outside world are presented in "black and white," an allusion to a two-value system where something is either completely one way or the other. Like the audio, the video takes its timing from the source material. Moments of sharp contrast, such as cuts in camera footage, are still clear even though the specific images may not be. The timing of the cuts, both within a track and between players, creates

another level of unpredictable rhythms, in this case visual rhythms. As the principle source of pitched percussion, the package segments provide a harmonic context, adding another layer to the overall texture of the piece.

Male Anchor

The male anchor segments consist of any time the anchor is speaking, regardless of what is shown on the television screen. There was a significant amount of time in the broadcast centered on the male anchor, especially compared to the female anchor. In one percussion part, there is only one anchor, who is male; in the other two parts, the male anchors speak for an average of sixty-one seconds longer than their female counter parts. Since the female anchors speak for just over four minutes, the male anchors receive almost twenty-five percent more time (table 2). I don't know if this discrepancy is representative of a larger trend or how widespread that trend may be—that would be the subject of specialized research reaching beyond the scope of this concert. However, the difference between newscasters' genders exists in this piece and is realized in the instrumental treatments.

Table 2: Distribution of broadcast elements

Section type	Total time in minutes and seconds		
	NBC (Player 1)	ABC (Player 2)	CBS (Player 3)
Male Anchor	4'38"	9'18"	5'50"
Female Anchor	4'17"	N/A	4'09"
Package	5'49"	6'02"	3'43"
Weather	4'35"	5'39"	5'29"
Promo	0'45"	0'19"	0'26"
Commercial	10'24"	8'47"	10'34"

With regard to instrumentation, each performer chooses a single instrument that will have two principle characteristics. The first is that it should have a wide enough expressive range that is comparable to the newscaster's voice. Another necessary characteristic is the potential for articulate attacks, while at the same time possessing the capability for a variety of articulations. As a trio, we decided on an instrumentation that was maximally diverse in sound from one another while still remaining faithful to the other desirable characteristics. We selected a 14-inch Chinese gong, an African talking drum, and a guiro. The gong and drum were played with the hands and the guiro with a wooden scraper. In addition to the sonic differences, there was also diversity in the instruments' material (metal, skin and wood) and their cultural and geographic origins.

The music for the male anchor is the most prescribed and intricate material in the piece. This is true regardless of the various visual elements occurring on the video. The goal of this section is for the precise rhythm of the newscaster's speech to be performed in real time by the performers. Each performer has a score detailing the timings and outlining the progression of the different segments. For male anchor parts, the score also contains a transcription of the male anchor's speech. Punctuation is added in the text (and sometimes removed) to clarify unusual or unexpected pauses in the speech.

The audience never hears the newscasters' voices, but it is necessary for the performers to hear the newscaster in order to execute the precise rhythmic timing of the newscasters' speech. The answer to the coordination issue in this piece is to use headphones. The use of headphones is a necessary and logical solution that allows the performers to coordinate their playing not only with the intricacies of the speech, but also with the beginning and ending of each section. In addition to hearing the actual newscaster speech, the performers receive an auditory cue for each anchor entrance. In the instances where two consecutive sections of the piece have no pre-recorded audio (and therefore no change in the soundscape to cue the performer), a verbal cue is used in the headphone of that performer.

For example, when a weather segment follows a commercial break, that performer will hear the word “weather” to signify the change in section since neither has pre-recorded audio. In order for the percussionists to hear each other as well as the recording, the headphones are either equipped with only one earpiece or one ear is left uncovered. Either approach maintains the important auditory connection between performers.

The performer uses the information in the headphones and acts as a soloist, playing the text of the newscaster on his chosen instrument as if speaking. The inflections of the voice, such as the rise and fall, along with other qualities, are replicated as faithfully as possible through the performer's instrument. Each player had to become extremely familiar with the audio, approaching the point of being able to simultaneously play and speak the part. This kind of practice heightens one's awareness of the subtleties of the newscaster speech. Above all, the primary consideration is the newscaster's rhythm. The complex and often dense rhythmic material of this section is not accompanied by any pre-recorded audio. Instead, the natural pacing and delivery of the newscaster is unobstructed.

Accompanying the acoustic part is pre-recorded video with three types of treatments to correspond to the three distinct categories

of broadcast footage used in these sections: the shots of the anchor speaking behind his desk, the footage that plays on screen while the anchor is talking over it and the rectangular graphics that are occasionally shown over the anchor's shoulder. The percussion part remains the same throughout all of these different video treatments; the audio is comprised of the percussionist playing the rhythm of the newscaster's speech.

First, the video of the news anchor is the principle image of this section because it corresponds most clearly with the acoustic material. Footage of each anchor remains unchanged with the exception of a bright light obscuring his face. As an audience member, we are left with only the bodily shifts and occasional hand gestures of the anchor. The obscuring light seems to serve a double role. First, the light shifts the focus from the anchor to the live performer. By masking the facial expressions and lip movement, the performer is emphasized as the conveyor of information. Second, the light removes the individual identity from the newscaster. Similar to a black dot or silhouette, both of which protect one's identity, the light prevents us from seeing the newscaster as an individual. Instead, we see similarities in the suits they are wearing, their poses and their gestures. The light may also symbolize

a person of higher status, like a spotlight, flashbulb or even a halo of light, like those in depictions of holy figures.

The second visual category in the male anchor video is when the screen shows pre-packaged or file footage while the newscaster speaks over it. When these images appear they are treated in the same manner as the material in the package sections, which yields similar white outlines moving around a black background.

The third and final visual element to accompany the male anchor is the over-the-shoulder graphic that appears during most stories. In this piece, the pictures that originally appear in the corner of the television screen by the anchor's head are enlarged to fill the entire screen behind the performer. Otherwise, the image was left unaltered. Similarly to the bright light, the enlarged picture serves to remove the news anchor from the frame and, by appearing behind the live performer, implicates the percussionist as the surrogate anchor. Without the literal meaning of the speech to accompany it, the messages of the pictures become ambiguous. An audience member can construct a narrative to explain each image or even link them together. If one considers the graphics of all three newscasts together, then similarities and coincidences can suggest a hierarchy of the narrative images. For instance, when a picture of a man's face is shown for one news story,

an audience member can create a wide variety of interpretations as to who he is and why he is on the news. When a different picture of the same man shows up a short time later on another player's video, we see that this version is clearly a mug shot. In light of both images, one might be more likely to construct a narrative involving a captured criminal and exclude other scenarios of a lottery winner or Good Samaritan. We can also hypothesize as to the severity of the crime, as it was serious enough to be on more than one newscast. These photo narratives can be used by the audience member as a way of differentiating the relentless rhythms of the newscaster played by the percussionist. On the other hand, one could just as easily focus on the irrelevancy of the story to the speech patterns of the anchor. In other words, it doesn't matter what the subject matter of the story is, whether it is violent or uplifting, because the newscaster's delivery will be similarly unaffected.

Promos & Female Anchor

Two sections have no acoustic material for the performers, but will be addressed below: Promos and Female Anchors. The promos are short ads for the same news program you are, presumably, already

watching. Lasting about ten seconds, the promos announce the anchors and other principle people on the broadcast, such as the meteorologist. For the purpose of this piece, promos also include short music and graphic interludes as the broadcast transitions to another segment, such as a health report. In the performance, the promos represent the few moments when the original content is unaltered. The promos are shown with their original music and video intact, and no acoustic sound is added by the performers. There is one alteration to the video, which is that when the newscasters appear in the station's promo, the same face-obscuring light from the anchor section appears. This is on the opposite end of the spectrum to the commercial section, which is driven by the improvisations of the performers and is only peripherally accompanied by abstract images. Here, the promos' own music and images dominate. The tempos are steady, the instrumentation is more traditional (e.g. pianos, horns, etc.), the volume is louder, the rhythms are regular and the graphics are bright and swooping. The different lead-in and theme music styles serve as a jarring contrast to rest of the soundscape.

Like with the male anchor, there is a separate category for when the female anchor speaks. The video treatment for this category is the same as for the male. Similarly to the male anchor part, there is no pre-

recorded sound; however, for the female anchor category there is no corresponding instrumental treatment. For those brief moments, the performer remains tacet. A close study of gender roles in the media might account for this discrepancy, but such an examination is beyond the scope of this document. From another angle, the absence of acoustic material during these parts serves, in part, to thin out the overall texture of the work and maintain the focus of speech rhythms on only three individual newscasters. With the number of elements occurring at any given time, it is debatable whether or not this absence is noticeable at all. However, it should be noted again that one of the three broadcasts of *CBS* did not even have a second, in this case female, anchor.

Conclusion

Throughout the various sections of this work, the trio creates a balance of density, volume and pitch at the high and low levels. The sections progress in ways that overlap textures and also simultaneously investigate the same textures. As a result of the piece's structure, which follows the local news format, the piece is divided into sections, some of which are very short. However, the sections progress at a similar pace,

so that one percussionist's section would often change close to the same time as another's, resulting in a sort of loose canon. For example, the transition into the first commercial section, which was about two minutes in each broadcast, occurred one after another in close succession. Similarly, the transition away from the commercials also happened one at a time (fig. 1). This progression resulted in approximately forty seconds where all three networks were at commercial and two different combinations of "duets" between two networks. This type of progression happened frequently in the other sections throughout the work, as well.

As performers, we had many considerations to take into account regarding instrumentation. One specific consideration was which instrument to select for our newscaster parts. Our choice of heterogeneous instruments was one solution that effectively differentiated our "voice" from each other as well as from the other instrumental sections. Another solution could have been to select homogenous instrument sounds. This solution would highlight the male anchor sections and its verbal density. It would also add more sonic force to the anchor sections, making them more unified and dominant than in our version. However, such an instrumentation would most likely obscure the intricate rhythms that are being played by each player.

Timeline of Commercials in *Cloudy But Sunny*

Part 1 (NBC)	9:39"-----11:51"	14:15"----16:32"	21:08"-----23:24"	25:24"-----27:26"	28:53"----END
Part 2 (ABC)	10:33"-----12:15"	16:06"-----18:46"	19:55"-----21:56"	24:36"-----26:38"	29:01"---END
Part 3 (CBS)	9:10"-----11:11"	13:22"-----16:08"	18:17"-----21:28"	25:24"-----28:00"	

Figure 1: Timeline of commercials in *Cloudy But Sunny*. Starting and ending times within piece are shown in minutes and seconds and connected by dashes. The positions are relative and not to scale.

Although both realizations would convey sounds analogous to multiple stations playing at the same time, it is easier for the listener to isolate an individual line in the texture and for the performer to maintain an individual identity with a diversified instrumentation like the one we chose.

Regarding the choice of broadcast day, some viewers have asked why I chose this day—what made this particular day special? I chose this broadcast day precisely because it wasn't special. I was looking for a day that was removed as much as possible from anything that would dominate the news or otherwise alter the general proceedings of a broadcast. The broadcasts were on a day when there was no major anniversary like that of 9/11, or an upcoming national holiday like St. Patrick's Day. There was also no on-going story that would consistently dominate the news like a celebrity trial or a natural disaster. It was my intention to have a "normal" day of news stories in order to observe the way in which the stations would typically deal with information. The stations are broadcast out of Springfield, Missouri and I find the location significant in two ways. The first is that Springfield is situated in almost the exact middle of the country. The second is that there is a "Springfield" in twenty-nine different states. It is

both symbolically “in the middle” and a model of “Anytown, USA.”

Through the mix of a specific date and city, the broadcast is as ubiquitous in time and place as possible and is representative of local American “news-ness.” Although the broadcast day I chose to use for the source material was selected somewhat randomly, I believe the resulting structures and content represent a consistent style. This style is the filter through which *Cloudy But Sunny* passes. The result is a new vocabulary and an expanded set of skills for the percussionist.

V. Coda

How does this program inform my other work as a percussionist? In recent years, my engagement with percussion has incorporated many themes related to the news. This work has reached a culmination with the *Breaking News* program. The issues that I encountered during the realization of these pieces are found in other aspects of my work as a percussionist. As a result of this project, I bring a fresh perspective with me into new musical scenarios. Just as my previous experiences prepared me for undertaking the pieces in *Breaking News*, I am similarly prepared to face new musical challenges with the skills I developed from this concert.

One way in which the work resulting from *Breaking News* contributes to my continued growth as a percussionist is in my approach to other works, namely those by other composers. Another result of this program is that I have new strategies for exploring and expanding the resources of percussion instruments. Finally, I have an expanded knowledge of working with and incorporating different media and technology into my percussion music. All of these elements help define who I am as an artist and what it means to be a percussionist.

Approaching Other Compositions

I have found that working on this program has given me different ways of approaching works by other composers. For example, the consideration of rhythm is an ongoing focus, and I am afforded new ways of approaching it due to the work from this concert. With the newscaster speech, rhythm is exact, yet the notation is pliable. For the pieces in *Breaking News*, I needed to scrutinize the speech rhythms much differently than I would traditionally notated rhythms because tempo was not a common denominator. There was no shortcut in determining a specific rhythm because each phrase was in relationship to itself and not an underlying pulse. When confronted with music that is polyrhythmically complex or polyphonically dense, such as the works of Iannis Xenakis or Brian Ferneyhough, I approach it with a quality that is similarly inspired by my work with speech. I use a comparable approach to both scrutinize the rhythmic relationships and develop a lyrical interpretation. Similarly, in a piece such as *ricefall* by Michael Pisaro, the sound of sixteen people dropping rice on various surfaces takes on a quality that I find more akin to speech. Many of the resulting rhythms are irregular and rapidly changing, which is evident during the

piece's sparser sections. My work with speech gives me another way of listening to and making sense of these sonic relationships. Through the lens of the work done on *Breaking News*, I can hear the dense accumulation of sound in the above examples as a chorus of speaking voices. I was initially inspired and challenged by speech because its rhythm cannot be notated in the traditional sense. Through this process I found that speech is an extreme example in rhythmic complexity precisely because it is done without conscious consideration of its rhythm or any underlying rhythmic framework.

The issue of cultivating different timbres in a single instrument is also a crucial skill for my role as a percussionist. During this project I exercised different strategies for exploring the resources of percussion instruments that I will bring with me into future endeavors. The process of compiling a repertoire of sounds from a single instrument was a key factor in learning all three pieces from the *Breaking News* program. It was integral in exploring the tombak in *ABC*, the metal plates in *NBC* and the instruments chosen to represent the male anchor in *CBS*. Whether it is over the course of improvising or during the selection of sounds for parts of open instrumentation, the practice of discovering the range of a single instrument proved invaluable to the success of these works. Exhausting the acoustic range of an instrument allows me

to uncover the full potential of that instrument. This, in turn, will allow me the freedom to more immediately and accurately express my musical ideas through percussion instruments.

The works in *Breaking News* have also expanded the tools with which I work as a percussionist. In my professional work, my creative process regularly includes multiple elements, such as video, electronic audio and text, whether these elements are of my own design or someone else's. In *Breaking News*, I was involved with all of the pieces' creative aspects, including creating the scores, videos and realizations. Similarly, my work with the different media in these three pieces informs the collaborating I do with artists from other disciplines. The multi-disciplinary work that I do now is a product of my experimentation and combination of various musical and non-musical elements. My collaborations with dance, in particular as the Past Modern Performance Duo, benefit from the practice of working with these interacting elements. I have a repertoire of experiences with which to frame different relationships between disciplines. The same is true for my thematic connections to contemporary society. By infusing my work with issues from our culture, I not only negotiate a multi-faceted performance, I also strive to attract new audiences to percussion. I want to continue to cultivate new audiences, which fuels the future of

the percussive arts. I believe that music has always possessed the power to reflect the world around it, inspire critical thought and motivate change.

Definition of a Percussionist

Having created the works in *Breaking News*, I have had a privileged perspective on the creative process as well as the performing process. I am also expanding the definition of a percussionist. I define myself as a percussionist primarily because I am a musician who specializes in percussion instruments. However, with the additional demands of the pieces on this program, the role of the percussionist is expanding. All of the components of the *Breaking News* program, including composing, performing and improvising, characterize my identity as a percussionist. I actively seek out works with multi-disciplinary elements, whether those elements are delegated to different individuals, as in my collaborations with dance, or to a single performer, as in this program. I have noticed an increased expectation, whether by composers, performers or audience members, that percussionists work with elements beyond physical instruments. This is reflected in pieces where the performer incorporates or interacts with

pre-recorded sound, video, speech, improvisation, original composition and the world outside the concert hall. These expectations and multi-disciplinary settings also require more of the percussionist in terms of skills and the ability to adapt. Using the voice, acting, moving, speaking and incorporating technology are all a part of the expanding job description of the percussionist. These are the skills I want to equip myself with as I continue my artistic journey.

I found that the works in *Breaking News* acknowledge the expansion of the percussionist's role. I believe my experience with these works has broadened my facility with percussion instruments and has given me new tools for expression. I also hope that the *Breaking News* program has broadened the definition of percussion for those who experienced it.

Appendix

This appendix contains supplemental materials from the *Breaking News* program. The first item is a reproduction of the concert program. Following the program are the scores to the individual works on the program. They are presented in program order, which is also the order in which they are addressed in this document: *Another Border Crossing*, *News Between Copies* and *Cloudy But Sunny*.

BREAKING NEWS

headphones and must “speak” on instruments along with the anchors’ text, which has been transcribed to serve as the score.

The broadcast day was chosen because it was far removed from any national holiday or anniversary, and it aired at a time when there was no major on-going story being covered, whether local, national or international. This maximized the likelihood of capturing a “normal” newscast—generic stories of crime, politics and “soft news” that could take place virtually any time of the year in any location. The video is made up of the actual newscasts and each segment receives its own specific treatment. I am interested in the interaction among the performers, both intentionally and coincidentally, through the passages of rhythmic complexity, improvisation and the underlying formal elements.

A musical investigation through television news

**Don Nichols
Percussion & Original Composition**

Program

- Another Border Crossing**
Tombak solo with pre-recorded sound
- News Between Copies**
Solo with video and pre-recorded sound
- Pause -
- Cloudy But Sunny**
Trio with video and pre-recorded sound
With Ross Karre and Greg Stuart

Don Nichols is a percussionist, composer and improviser dedicated to artistic innovation and multidisciplinary performance. In addition to his role as Missouri State University's Dance Program Musician, Don performs in the dance/music duo PMPD with Rebecca Bryant. Don was the first percussionist to receive a Fulbright Fellowship to Sweden, and he has been featured in numerous festivals and concerts throughout Australia, Europe and the USA. He holds degrees from Northwestern University, the Musikhögskola in Piteå, Sweden and the University of California, San Diego.

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January 13, 2008 8pm
Mandeville Recital Hall, UCSD
Presented by the UCSD Dept. of Music

The three original pieces on this program represent my investigation into sound, rhythm and improvisation by drawing from the structures and content of televised news.

These pieces take their shape from the specific idiosyncrasies of the newscast as well as the newscaster. Each piece is a product of the decisions of each newscast, which include the camera editing, the order of stories, the length of each story and segment, the frequency of commercials and, most importantly, the spoken text. As a percussionist, I have found great potential in the rhythm of spoken languages. The speech of a television newscaster is particularly appealing to me because it is a speaking style that is conversational in its tone but regulated in other important ways. For instance, there is a removal of technical jargon, no “ums” or “ers” and a rigorously consistent speaking pace—all the time without purposeful dramatic manipulation. The spoken performance of the newscasters also includes ad-libs, laughter and mistakes, which, along with the specific stories, make each newscast unique. All of these variables are integrated against larger structural elements that are consistent from day to day, such as the presence of news stories, newscasters, commercials and weather. The content of each piece is a direct result of the content of each newscast.

Another Border Crossing, “ABC”, is not taken from a broadcast of local news, which is the source for my other news-related works. Instead, ABC uses an Iranian national newscast that is also broadcast on the Internet. The changing media landscape has allowed a newscast from other cities and other countries to be received locally and on-demand, representing a new definition of “local”.

The soloist plays a tombak, a traditional Persian drum. The tombak material alternates between the rhythm of the newscaster’s speech and the rhythm of a *daramad*—a traditional Persian melody. Each *daramad*, performed on

Setar by Dariush Tala’i, is a musical introduction to a different *dastgah*, or principle modal system. These modes are paired with newscaster passages, which are similarly introductions to different news stories. The Tombak is not usually found in a performance of a *daramad*, nor is it found in a newscast. In this way, the tombak crosses between not only the vocal and instrumental, but also the traditional and the modern—the local and the global.

News Between Copies, “NBC”, is a multi-part examination of the local news anchor. The visual and aural material takes inspiration from the grotesque, screaming figures of British painter Francis Bacon. Bacon depicted men of power and authority, yet seated and trapped in agonizingly static, powerless positions. Today, the television newscaster sits in his own struggle: suspended between journalistic and economic influences. As a major source of a station’s revenue, the local news must conscientiously serve the public while facing pressure from advertising dollars, other news sources, other networks and viewer attention spans. In a medium where prolonged, in-depth investigation is virtually non-existent, NBC explores the nuance of sound and image from moments that may otherwise go unnoticed.

Cloudy But Sunny, “CBS”, compares three different half-hour local newscasts from the same city that were aired simultaneously on the three major networks: CBS, NBC and ABC. Each player is assigned his own network and each element of the broadcast is assigned a particular musical treatment. The most intricate treatment is that of the male news anchors. The performers copy the rhythm of their speech, which is ordinary in that we hear it every day, yet complicated in that conversational speech defies traditional musical notation. The performers hear the anchors in their

Another Border Crossing

tombak solo with pre-recorded sound

Don Nichols, 2008

The soloist utilizes the range of sounds on the tombak to reproduce the spoken delivery of text by the newscaster as notated below. The performer should use the score as a guide; however, an intimate familiarization of the speech through listening is necessary to address the many idiosyncrasies of the text. The score is divided into an introduction and six sections, each labeled with approximate timings. On the recording, each section is identified by a different Persian daramad, played on the setar, and news story audio in Farsi.

The score represents an approximate rhythmic transcription of the newscaster's speech and, in a couple of instances, the setar's melody. Each section is identified by a number and each phrase is labeled with a letter. The sound sources are designated as *tombak* = soloist only, *CD* = audio only, and *tutti* = the performer plays in unison with the recording. A rehearsal track is provided, which adds the newscaster audio in each instance where the tombak would normally play alone, so that the performer may hear the placement within the section and internalize the timings. For the parts marked *solo*, the performer should draw from the phrases throughout the piece but feel at liberty to develop these ideas while interacting with the recording.

Another Border Crossing

Intro: 0 – 11"

tacet

Section 1: Dastgah-e Mahour: 11" – 1'08"

A – tombak A – CD B(setar) – tombak A – tutti

Section 2: Dastgah-e Chahargah: 1'08" – 1'57"

A – tombak A & B – tutti

Section 3: Dastgah-e Shur: 1'57" – 2'32"

A – tombak A – CD A - tutti

Section 4: Avaz-e Bayat-e Kord: 2'32" – 3'51"

solo

Section 5: Dastgah-e Nava: 3'51" – 5'20"

A – CD A – tombak A – tutti B(setar)* –tombak solo

Section 6: Dastgah-e Rast-Panjgah: 5'20" – 6'53"

A – tombak B – tutti B – tombak C – tombak C-tutti

*the notation for this passage outlines the metric groupings of 2 [I], 3 [Δ]
and a sustained roll [□]

1) **Mahr**

A

zarb, CD

B

Tutti

2) **Chahangul**
e. Kaval

A

B

A zarb, A+B tutti

3) **Shor**

A

zarb CD tutti

4) **Bayat**
e. Kava

5) **Nava**

A

CD, zarb, tutti, 3, solo

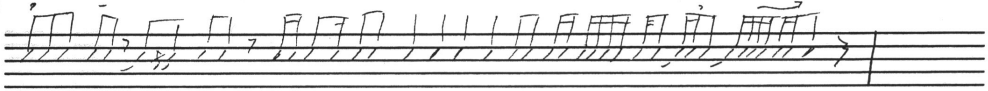
B

solo

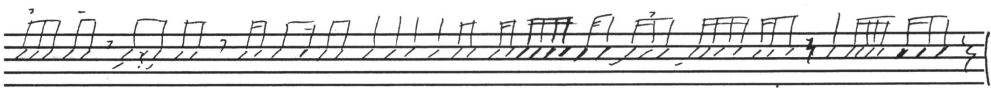
RAS-panjgal

6)

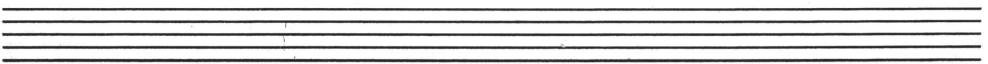
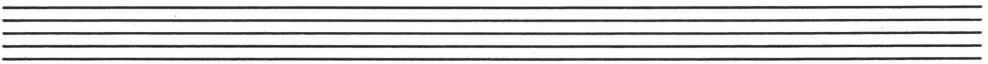
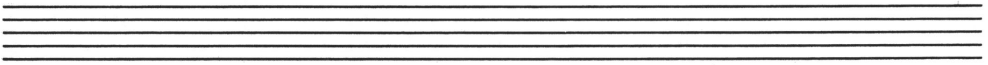
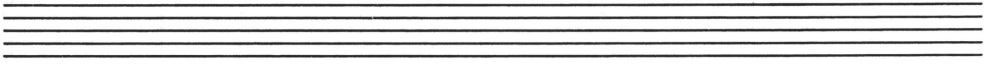
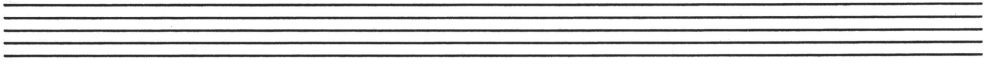
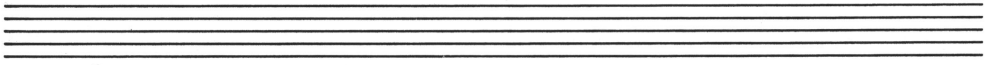
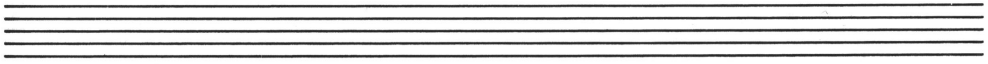
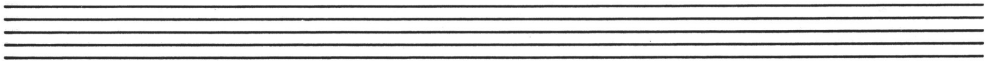
A



B



C



News Between Copies
For solo percussionist, pre-recorded video and audio

Don Nichols, 2008

Materials needed:

Performance DVD

Metal instrument sculpture *(see Instrumentation)

2 large freestanding panels or theater flats

Newspaper

Sheet metal, small bells or similar

Mallets and other implements

Instrumentation

A metal instrument sculpture comprised of hanging metal plates of various sizes should be constructed to facilitate its role as both musical instrument and video projection surface. Dimensions vary but should be approximately 5' high and 4' wide for the metal plates. The placement of the plates should be over 6' high to completely block the performer, who stands behind it, from the audience. The performer plays the plates opposite the audience. The panels are placed on either side of the plates, leaving only enough room for the performer to walk through at the end. The video is projected so that the center image covers the plates and the countdowns are on the panels. A cloth may have to be attached to the bottom of the plates in order to hide the performer's legs, stands, etc.

Sections with Performance Instructions

Lead-in

0'00" – 1'42" Tacet

Countdown

1'42" – 1'50" Tacet

Investigation

1'50" – 9'33" Employing any and all implements of your choice, explore and manipulate the sonic capacities of the assembled metal plates for the duration of this section. Interact with the recorded soundscore as you draw out a range of sound from the plates.

Countdown

9'33" – 9'41" Tacet

Stories

9'41" – 10'51" Tacet

Countdown

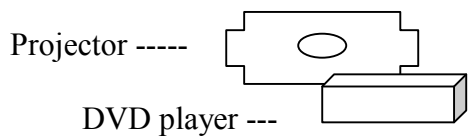
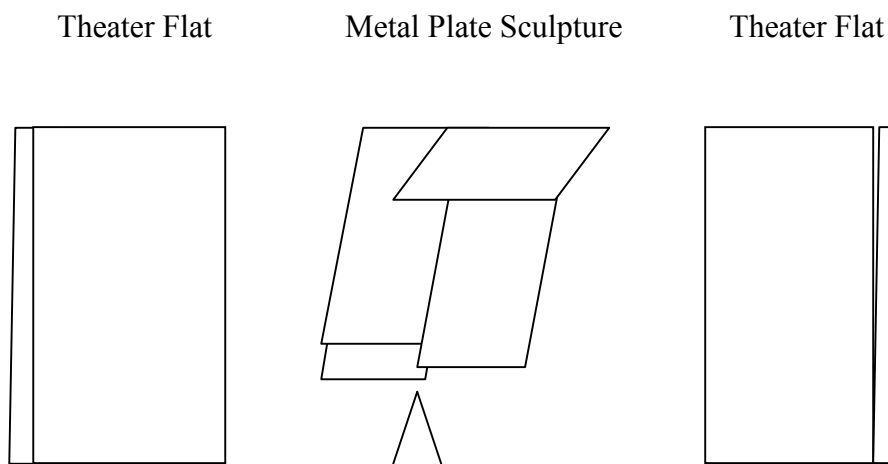
10'51" – 11'13" Tacet

Adages

11'13" – 14'00" As the pre-recorded text begins ("Two..."), slowly walk out from behind the metal plates holding the newspaper open in front of your face with both hands (like when reading). Your face should be obscured from the audience for the duration of the section. Behind the newspaper, you will also hold a piece of sheet metal, a string of bells or other instruments that create sparse, erratic and unpredictable rhythms. You will manipulate the instrument while keeping it out of the audience's view. You are encouraged to interact with the timings of *all* the pre-recorded material. At the conclusion of the first full iteration of "no news is good news," remain still for the remainder of the piece, allowing the video to project on the newspaper.

News Between Copies

Set-up diagram



Audience

Cloudy But Sunny

For percussion trio with pre-recorded video and sound

Don Nichols, 2008

CLOUDY BUT SUNNY

Materials Needed:

Performance DVD

Headphones for the performers (see Audio Note)

Video projection and screen

Amplification of the DVD audio

Instrumentation: The piece is divided into six categories based on the elements of a news broadcast, each with its own musical identity and treatment. See instructions on the following page for instrument selection guidelines.

Audio Note: The audio on the performance DVD requires a set up capable of playing 5.1 surround sound through discrete channels. The headphones should be assigned so that the Surround Left channel goes to player 1, Surround Center channel to player 2 and Surround Right channel to player 3. Only the remaining Stereo Left and Right channels should be amplified into the performance space.

Each of the three parts is assigned to a different player. From the start of the DVD, each player follows his/her score, informed by the instructions for each category type.

CLOUDY BUT SUNNY

Instructions: Male, Package, Female, Commercial, Weather and Promos

"Male"

The male news anchor is speaking in your headphones only. You will play on a single instrument of your choice; however, care should be given that the instrument has a wide sonic range, can be clearly articulated, is not particularly resonant and will not be confused with sounds from the other sections. Following the transcribed text in the score, you copy the rhythm and general delivery style of the newscaster's speech along with him as immediately and faithfully as you can. Maintaining rhythmic integrity of the speech is the primary goal, but incorporating other qualities of the voice, like melodic contours, accents, etc. should also occur. It should seem as if you are "speaking" the text through your instrument. This section is highly soloistic, to be played as close to the text and as unaffected by the other players as you can.

There is NO tape part that the audience hears, so you alone are 'saying' this text with your instrument. Each entrance of the male anchor is preceded by a count-off in the headphones. You will hear "Anchor. 1, 2, 3, 4," to assist in these transitions. The transcript of the text contains many extra commas and periods to depict unusual or unexpected pauses, however, the performer be intimately familiar with the entire text in order to effectively recreate the speech rhythms.

"Package"

Packages are the parts when the anchors pass off to a reporter on scene, and there is a pre-recorded story/footage or a non-anchor presenting news stories. The tape part consists of bell-like sounds filtered from the actual audio. Your part in this section will be to sparsely interact with the tape part on your own set of hanging metal bells or bell-like resonant sounds, capable of producing clear attacks using mallets of soft to medium hardness. You should interact with the other performers and find appropriate spaces in which to place your bell sounds.

“Female”

The female anchor is speaking. You will be TACET for these sections, although these are not usually very long and switch to other sections quickly. There is also no pre-recorded sound.

“Commercial”

These are the commercial breaks with NO tape part. The video is an impressionistic blur of the commercials. Your part is an open improvisation on a small collection of diverse instruments. The instruments should be small and congregated on the tabletop. Attacks should be short and materials varied. The striking implements will be different for each instance. In chronological order, you will use small wood sticks (or backs of mallets, chopsticks, etc.), brushes (wire or plastic), mallets (medium yarn or cord) and hands. The parts that contain a fifth commercial break may use any combination of the implements used in the other sections. You will use this section to interact with the other players as much as you can.

“Weather”

The video is of a continuous 7-day forecast with NO tape part. You will find two or three sounds that sustain or sizzle. All sounds should not exceed mp. These sounds can have dynamic contours, but there should not be extended moments of silence. Suggestions for sounds include light sizzle cymbal, thunder sheet or something rebounding on something else. There should be interactions with the timing of other players, regardless of their sonic material.

“Promos”

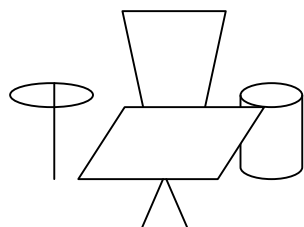
These are the station commercials/announcements. Performer remains tacet. The Tape part is the actual audio. They are short and there are only one or two per player.

CLOUDY BUT SUNNY
Set-up

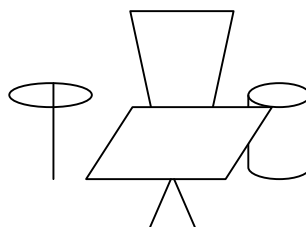


Video Screen

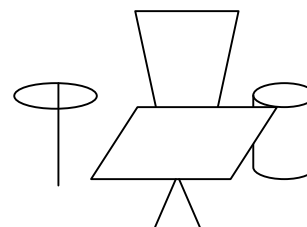
Percussionist 1



Percussionist 2



Percussionist 3



Audience

CLOUDY BUT SUNNY

Player 1 NBC:

0-0:08	8	PROMO
0:08-0:15	7	MALE “Thousands of dollars in profits made during the January ice storm will be melting away for a handful of Ozarks businesses.”
0:15-0:19	4	PACKAGE
0:19-0:26	7	FEMALE “...evacuated from their classrooms today.”
0:26-0:30	4	PACKAGE
0:30-0:39	9	MALE “And what you may be able to save if you ditch the car for, another way to get to work. Good evening to you I’m Ethan Foreheds.”
0:39-0:45	6	FEMALE “...back into customers’ pockets.”
0:45-0:53	8	MALE “Several businesses accused of price gouging KY three’s Marie Sevedro live at east Kearney near sixty five outside the business that will have to pay, the most.”
0:53-2:29	1:36	PACKAGE
2:29-2:34	5	FEMALE “...automatically get a refund?”
2:34-2:46	12	PACKAGE
2:46-4:02	1:16	MALE “Alright Marie Sevedro live for us tonight, if you’d like to file a complaint about a ice storm price gouging call the attorney general’s office, at that number one eight hundred, three nine two eighty-two twenty-two or you can go online. We have a link to the Missouri attorney general’s office at KY three dot com you’ll find that under, contact KY three. It could be standing room only tonight for a meeting of the Eureka Springs town council, city leaders there are expected to approve a proposal tonight to officially recognize, and register domestic partners. That will allow any two adults to register as a couple and then get health coverage or designate pension benefits. We’ll have complete coverage of the meeting, tonight on KY three news at ten. A judicial order extends Medicaid and Medicare services to residents in a Springfield nursing home, until, tomorrow. Greenhaven was set to lose its services today but a federal judge has extended that deadline until five PM Tuesday. While the case is forwarded to another judge. The ruling was made to allow the parties more time to schedule an argument. Missouri’s department of health and senior services has compiled a long list of what it considers, inadequate care or elderly abuse against that home. Greenhaven is defending its practices however and is sought. Help from the, federal government.”
4:02-4:32	30	FEMALE “...schools have to be cautious.”

4:32-4:48 16 PACKAGE

4:48-4:57 9 FEMALE "...he believed happened over the weekend."

4:57-5:22 25 MALE "A sad end to the school year in Bakersfield Missouri two years ago Cory Parish beat cancer during his, Junior year of high school. He lost his hair from chemotherapy so there you see his basketball teammates shaved their heads to show their support for him. Well early Saturday morning Cory was killed in a car crash in West Plains. His funeral will be held tomorrow at Bakersfield high school he was, nineteen years old."

5:22-5:52 30 FEMALE "...face charges for assisting Neal, while he was on the run."

5:52-5:56 4 MALE "Turning to weather now a beautiful way to start the workweek nothing but sunshine out there."

5:56-6:02 6 FEMALE

6:02-6:44 42 WEATHER

6:44-6:56 12 MALE "Ron we'll see you then while gas is at three dollars plus a gallon many people are looking for ways to cut back. KY three's Sara Sheffield, caught up with some commuters making Springfield's bike bus and walk week, work for them."

6:56-8:41 1:45 PACKAGE

8:41-8:57 16 MALE "And you can find city bus routes bike routes and more by going to bike bus and walk links on our web site that of course KY three dot com. Ozark Greenways is trying to make it worth your while as well everyone who participates at least one day this week will get a free, Panera, Breakfast. Not bad.

8:57-9:02 5 FEMALE "...for some unlucky travelers."

9:02-9:08 6 MALE "Why some cruise ship passengers had to abandon ship in the middle of the night, and, in the middle of the ocean."

9:08-9:17 9 FEMALE "...many civilians do every day."

9:17-9:24 7 MALE "And why some women may be taking their risk of breast cancer a little too lightly, coming up."

9:24-9:39 15 PROMO

9:39-11:51 2:12 COMMERCIAL [w/ sticks]

11:51-11:55 4 PROMO [music]

11:55-12:21 26 MALE "A rude awakening this morning for passengers on a cruise ship in Alaska take a look at this, uh somewhere between Juno and Glacier Bay, the Empress of the North hit a rock and began taking on water. More than two hundred passengers were on the second day of a week long cruise when they just had to abandon ship, in the middle of the night. There were no injuries reported. The maker of the Dodge Caravan and other popular Chrysler models will soon be under new ownership."

12:21-12:43 22 FEMALE

12:43-12:53 10 PACKAGE

12:53-13:36 43 FEMALE "...look under newscast links at KY three dot com."

13:36-13:54 18 MALE "My Space and You Tube will soon be off limits to soldiers serving in a war zone. The department of fff of deh uh defense says recreational web surfing impacts the security of the computer network. Military personnel NOT serving in the Middle East CAN still access those web sites, but they have to do so from their own computers."

13:54-14:15 21 FEMALE [+filler]

14:15-16:32 2:17 COMMERCIAL [w/ brushes]

16:32-20:26 3:53 WEATHER

20:26-20:31 5 MALE "Looks like rock candy tastes just as sweet. Now it has law enforcement in the Ozarks talking."

20:31-20:37 6 PACKAGE

20:37-20:58 21 MALE "Tonight at six the new temptation targeting, local teenagers. Also at six why the market is better than ever for people searching for, manufacturing jobs. And, a customer at this Springfield convenience store, walked away with more than just gas and a drink. How the visit paid off for him big time. Join us for KY three news at six."

20:58-21:08 10 FEMALE [Dropped frames?]

21:08-23:24 2:16 COMMERCIAL [w/ mallets]

23:24-23:29 5 PROMO [Music]

23:39-23:33 4 FEMALE "...when it comes to breast cancer."

23:33-23:35 2 MALE "KY three's Lisa Rose has your family health watch tonight."

23:35-25:11 1:36 PACKAGE

25:11-25:17 6 MALE "Alright Lisa thanks if the name Jamie Summers rings a bell get ready for a new blast from the past."

25:17-25:24 7 FEMALE

25:24-27:26 2:02 COMMERCIAL [w/ hands]

27:26-27:30 4 FEMALE "...find life this fall on NBC."

27:30-27:38 8 MALE "Yeah get ready for this listen up the peacock network debuts the new version of...there she is the bionic woman."

27:38-27:43 5 FEMALE [filler prattle]

27:43-28:02 19 MALE "This time around Jamie Summers is a struggling bartender and surrogate mom to her teenage sister. After a car accident her only hope for survival is cutting edge technology. There's the technology. To make her body whole again, the makers of Bionic Woman say this is a darker, edgier version of the seventies series."

28:02-28:33 31 FEMALE "...[a lot of people like that show] Yeah definitely."

28:33-28:36 3 MALE "That'll do it for us tonight thanks so much for watching NBC Nightly News is next."

28:36-28:40 3 FEMALE "...until then have a great night everybody."

28:40-28:53 13 PROMO END [music]

28:53-30:30 1:37 COMMERCIAL [w/ combination]

CLOUDY BUT SUNNY

Player 2 ABC:

0-0:39 0:39 MALE “Tonight on Live at Five they raised prices when people needed them the most. Now some Springfield businesses are paying for gouging during the ice storm. And a security scare at Kickapoo high school we’ll tell you about the box that caused a school-wide evacuation. Very good Monday evening everyone I’m Kyle Bosch and thanks for joining us as if being out without power, wasn’t bad enough many people paid much more than they normally would for things like, generators and hotel rooms. Now those businesses, are paying for gouging customers. Springfield thirty-three’s David Kadushian live tonight at one of those businesses that was fined for price gouging David.

0:39-2:23 1:44 PACKAGE

2:23-257 0:34 MALE “Alright David many thanks the attorney general’s office is still investigating twelve other area businesses and has five lawsuits pending. A suspicious box found inside Kickapoo High School this morning prompted a school-wide evacuation. School officials say the incident started when a teacher noticed several computers and a projector had been stolen from a drama classroom. A further search of the room revealed, a metal case under the teacher’s desks. Students spent nearly an hour outside as police and fire officials tried to figure out what was inside that strange box.”

2:57-3:17 0:20 PACKAGE

3:17-3:46 0:29 MALE “A female student eventually came forward to claim the box saying that it contained only makeup. The school and police are still investigating the theft of computers and a projector. Well it was an absolutely great day to be outdoors and a lot of people participated in bike bus and walk to work week. Bikers got a free ride on a CU bus plus free breakfast from Panera. But will the weather hold, for the rest of this week. Here’s chief meteorologist Tracey Turner.”

3:46-4:24 0:37 WEATHER

4:24-5:48 1:24 MALE “Tracey we’ll see you then a hearing this week will determine what’s next for an embattled Springfield nursing home. The Greenhaven nursing home in west Springfield risks losing its Medicaid and medicare reimbursements. This after inspectors found nursing home workers, failed to protect residents. Greenhaven’s administrator says the inspection does not represent the kind of care that patients, receive there. A suspected killer who was captured over over the weekend will be back in court, next month. Authorities found Neldon Neal in a wooded area near the Gasconade river. Prosecutors say that Neal killed his wife back in March. He’d been on the run ever since the shooting. The Texas county prosecutor tells Springfield thirty-three that Neal is back in the custody of the department of corrections, because of a probation violation. Springfield police took twelve drunk drivers off the streets Friday night, a DWI patrol used two dozen officers, to screen cars. In addition to the DWI arrests officers picked up suspects for drug violations, and outstanding warrants. You may think that you kn all the items you have in your home but when disaster strikes would you be able to find recall everything that you’ve lost. And how

much it's worth. Tonight Springfield thirty-three's Natalie Nunn has more on why documenting what's in your home is the key to getting insurance money and getting your life, back on track."

5:48-7:16 1:27 PACKAGE

7:16-8:18 1:02 MALE "Kelly says that taking inventory of your home is a good idea to do every year to keep up on the new items that you add. The University of Arkansas is banning all tobacco products from its campus, starting next year in July of 2008 the school will not allow cigarettes, chewing tobacco or any advertising for those products. The school has banned smoking since 2001. Getting from midtown to downtown will take a few more turns this week. Boonville Avenue between Tampa and Phelps will be closed Wednesday through Friday, so crews can rebuild the sidewalks and lampposts. That area has been closed off and on for the last several weeks because of construction of the Jordan Valley innovation center. About a dozen Reed middle school students skipped class today but it was all for a good cause. The kids were helping to sort through some thirty thousand pounds of food that letter carriers collected on Saturday as a part of the postal service's stamp out hunger campaign. Sorting through all that food is a big job but, that didn't bother the volunteers."

8:18-8:30 0:12 PACKAGE

8:30-9:37 1:07 MALE "The food will go to local charities and not a moment too soon after a hard winter many were running low on supplies. Someone in the area might be a million dollars richer tonight, a winning ticket bought in Springfield, matched the winning numbers in this weekend's Missouri lotto drawing. The signal food store on Campbell Avenue just north of Sunset sold that ticket worth, one and a half million bucks. Winners have six months to claim their prize otherwise the state gets it. You'll want to check your pockets here are those numbers one more time. Two, three, eighteen, nineteen, twenty-nine, and thirty-five. Mammograms are one of the best ways to detect breast cancer early but new numbers suggest that fewer women are getting them. Two reasons they may NOT be as ahead in health news. Also three things that every pet owner should know before summer begins, to make sure that their, dogs and cats are safe. And then in our news tonight at ten what's cool about your school? Our high school cribs series shows you what's great about Ash Grove high school."

9:37-10:17 0:40 WEATHER

10:17-10:33 0:16 PROMO

10:33-12:15 1:42 COMMERCIAL [w/ sticks]

12:15-12:44 0:29 MALE "With warm summer like weather now here local veterinarians are warning that pet owners need to be careful with the dangers associated with hot temperatures. Springfield's emergency vet clinic is already seeing a number of animals plagued with, summertime symptoms like swelling from allergic reactions bee stings and snake bites. Vets also say that too many owners are still leaving their animals inside cars, cause even fifteen minutes can be too long in high temps."

12:44-13:00 0:16 PACKAGE

13:00-13:23 0:23 MALE "...Among other summer pet dangers experts say that choosing the wrong flea or tick medication could be fatal. And they've seen a huge increase in cats getting sick from medicine meant for dogs. They also warn against some over the counter meds because they often aren't tested as well as they should be so sticking with products, sold at your vet's office is usually, the best way to go."

13:23-16:06 2:43 WEATHER

16:06-16:44 0:37 MALE "Alright Tracey thanks coming up tonight at Springfield thirty-three news at ten after a bomb scare at Kickapoo high school this morning. We'll take a closer look at the district's emergency plan and, how well it worked. Plus, how cool, is your school? Find out when we start our special series High School Cribs. And president Bush offers his plan to fight high gas prices. Those stories and more all tonight at ten o'clock. Still ahead on live at five an Al-Qaeda message to the US, about the safety of its soldiers. And two reasons why fewer women are getting, mammograms. You're watching Springfield thirty-three news, live at five."

16:44-18:46 2:01 COMMERCIAL [w/ brushes]

18:46-19:55 1:09 MALE "An Al-Qaeda group in Iraq says for the sake of others' safety the US should stop searching for three missing soldiers. The soldiers disappeared after an ambush over the weekend. At least four thousand troops are now looking for them. The Al-Qaeda group hasn't offered any proof that it actually has the soldiers but says, their capture is revenge for the rape and murder of a teenage girl at the hands of US soldiers one year ago. Big changes ahead at Detroit's number three car maker. Private investors are buying eighty percent of Chrysler from the Germany com German company that owns it. The company lost a billion and a half dollars last year and is cutting thirteen thousand jobs. Union officials say the sale is important for the long term health of the company. A cruise ship ran aground in Alaska this morning none of the two hundred and twenty three passengers were hurt when the Majestic America, lurched onto shore. Investigators aren't sure what caused that ship, to run aground. More ahead including two reasons fewer women may be getting mammograms and what adversity for a child can mean for them, later in life."

19:55-21:56 2:01 COMMERCIAL [w/ mallets]

21:56-22:29 0:33 MALE "For the first time the percentage of older women who are getting a mammogram, is down. The mammogram rate dropped four percentage points in two years not a big number but big enough to have health officials worry. Doctors consider mammograms one of the best ways to detect breast cancer early. Researchers say lack of insurance and declining confidence in mammograms for prevention may be, to blame. The saying goes what doesn't kill us only makes us stronger, and in tonight's focus on the family doctor Bill Meyers explores the rewards, of, overcoming adversity."

22:29-24:16 1:47 PACKAGE

24:16-24:36 0:20 MALE "Doctor Meyers says since overcoming obstacles can lead to growth and strong character they shouldn't try and remove, all discomfort from kids' lives.

Next on live at five, pets on parade but Springfield won't be their last stop, and Tracey looks at our toasty days ahead."

24:36-26:38 2:02 COMMERCIAL [w/ hands]

26:38-28:17 1:39 WEATHER

28:17-28:29 0:12 MALE "Sounds good. Well some children in Iraq will soon be cuddling with friends from the Ozarks, students at McBride elementary school held a pet parade this afternoon complete with a visit from the Missouri National Guard."

28:29-28:45 0:16 PACKAGE

28:45-28:55 0:10 MALE "Those stuffed animals are now headed over seas with local businesses donating money to help for the shipping cost well that's our time at five world news with Charles Gibson is comin up next."

28:55-28:58 0:03 FEMALE

28:58-29:01 0:03 END [PROMO]

29:01-30:03 1:02 COMMERCIAL [w/ combination]

CLOUDY BUT SUNNY

Player 3: CBS

0-0:24 0:24 PACKAGE

0:24-0:29 0:04 PROMO

0:29-0:33 0:04 FEMALE “First at five, a few extra pennies went a long way at the post office today.”

0:33-0:45 0:12 MALE “That’s right, those two cents were enough to buy the extra postage, postage needed for a first class stamp. Color 10’s Yvette Mitchell is live at the main post office in Springfield tonight with more on the, higher rates.”

0:45-2:09 1:24 PACKAGE

2:09-2:13 0:04 FEMALE “There is an adjustment period for all of that. Yvette Mitchell, thanks.”

2:13-2:41 0:28 MALE “All is back to normal at Kickapoo High School tonight after a brief security scare this morning. Around ten-thirty school leaders evacuated the building. Someone broke into a classroom over the weekend and when the teacher was, surveying what was missing from his classroom this morning he spotted, an unfamiliar box. The Springfield police bomb squad unit was called in to help. Well that box turned out to be a student’s it had makeup inside. Still, school leaders had acted quickly to keep students safe.”

2:41-2:56 0:14 PACKAGE

2:56-3:05 0:09 MALE “Students were allowed back inside the building there Kickapoo this morning within an hour officials will look at the surveillance video now to see who broke into the building, over the weekend.”

3:05-3:13 0:08 FEMALE “...buy necessary equipment.”

3:13-3:30 0:17 MALE “For example the Pulaski County Sheriff’s department it covers five hundred and fifty square miles and protects more that fifty thousand people. But the Sheriff tells us there’s only seventeen officers in his department, including himself. Our Mary Beth Brush joins us now and Mary Beth [fast] you’ve found out the department is actually getting some help right?”

3:30-4:34 1:04 PACKAGE

4:34-4:40 0:06 MALE “I’m curious though Mary Beth any chance that uh residents there might see a law enforcement TAX on a ballot any time soon?”

4:40-4:47 0:07 PACKAGE

4:47-4:48 0:01 MALE “And how bout that next fundraiser?”

4:48-4:58 0:10 PACKAGE

4:58-5:01 0:03 MALE "Creative ways to pay the bills ["Yes"] Mary Beth thanks."

5:01-5:33 0:32 FEMALE "...Greenhaven representatives will ask for another stay."

5:33-6:03 0:30 MALE "The cause of a house fire this morning is now under investigation neighbors called in this house fire near the intersection of Craig and Catelpa, around eight this morning. When the Springfield fire department responded flames were already shooting through the roof. Firefighters contained the blaze to the garage and kitchen area where they, believe the fire started. The homeowner got out of the house OK but went back inside to get his cat. When he couldn't find the pet firefighters went inside to search. The battalion chief said it's important to get every family member out safely."

6:03-6:12 0:08 PACKAGE

6:12-6:19 0:07 MALE "The homeowner suffered no injuries this morning the cat did need some oxygen but will be just fine."

6:19-6:23 0:04 FEMALE "...great sunshine we had this weekend."

6:23-6:32 0:09 MALE "It was wonderful out there and we we should let you know there's actually some rain moving towards the Ozarks along with a cool front. Senior meteorologist Ted Keller is in our weather lab now to tell us more."

6:23-7:41 1:18 WEATHER

7:41-8:04 0:23 MALE "Alright Ted thanks well the final round of ice storm tree debris cleanup along dallas county state roads is set to begin today. A contractor working for MO Dot will pick up any debris missed or put out since crews previously went through the area. Drivers should be prepared to slow down and possibly, stop where those crews are working. Dallas county debris is being hauled to Hostedlers quarry south of buffalo."

8:04-8:38 0:34 FEMALE "...at triple w dot Ozarks greenways dot org."

8:38-8:52 0:14 MALE "Coming up next here on Color ten news at five it's been two days since an ambush in Iraq, killed four Americans and left three others missing. Coming up we'll have the latest on the search for the soldiers and details on which group is claiming responsibility for the kidnapping."

8:52-9:00 0:08 FEMALE

9:00-9:10 0:10 PROMO

9:10-11:11 2:01 COMMERCIAL

11:11-11:41 0:30 MALE “The search continues tonight for three soldiers that went missing over the weekend the military believes the three were kidnapped during an ambush that happened in the so-called triangle of death. An Al-Qaeda linked group called the Islamic State of Iraq has now claimed responsibility for the attack and the kidnapping. Four Americans and an Iraqi interpreter were killed in that attack. In addition to the ground search for the missing soldiers the military is also using spy satellites, attack helicopters and surveillance aircrafts to find them.”

11:41-12:06 0:25 FEMALE “...so far the fires have not damaged any homes.”

12:06-12:34 0:28 MALE “A cruise ship is evacuated after it ran aground off the coast of Alaska. More than 200 passengers were on that ship at the time of the incident now investigators say the boat, ran into something while sailing in an area called the icy straits. The ships owner, Majestic America says the boat did take on some water for a bit of time before its pumps kicked in. However the ship is not in danger of sinking. The boat’s crew is expected to remain on board until they are able to get the ship back to port, in June.”

12:34-13:01 0:27 FEMALE “...trying to sell the Chrysler group for several months.”

13:01-13:12 0:11 MALE “Extra precautions are now being taken in Springfield daycare centers we’re gonna tell you about a certain bacteria that’s showing up in Missouri preschools and it’s causing kids to become very ill.”

13:12-13:22 0:10 FEMALE

13:22-16:08 2:46 COMMERCIAL

16:08-16:15 0:07 FEMALE “...most of whom are in daycare.”

16:15-17:00 0:45 MALE “Yeah sugalosis is not life threatening but health experts say it causes severe flu-like symptoms and can in rare situations have life long effects in a typical year, the CDC records about eighteen thousand cases for the entire US, but within the last six months Missouri has seen two thousand cases. Far more than the norm. That’s why local health departments are working to make sure the bacteria, doesn’t find its way into daycare centers around the area. The Springfield Greene county health department has a plan should we see an outbreak here. The department already inspects childcare facilities to make sure they are clean. They also educate childcare workers and the children they watch about how to keep diseases like sugalosis from spreading.”

17:00-17:17 0:17 PACKAGE

17:17-17:25 0:08 MALE “Sugalosis has mostly turned up in Saint Louis and southeast Missouri. Symptoms include diarrhea, vomiting, headache and high fever.”

17:25-18:02 0:37 FEMALE “...soon see an increase in breast cancer deaths.”

18:02-18:07 0:05 MALE “Well indeed we had a beautiful weekend and HEY the sun make an appearance out there once again today.”

18:07-18:17 0:10 FEMALE

18:17-21:28 3:11 COMMERCIAL

21:28-25:10 3:42 WEATHER [first 9" music]

25:10-25:12 0:02 FEMALE "Well what would you do with more than a million dollars?"

25:12-25:24 0:12 MALE "That's what one person in the Ozarks could be asking themselves tonight. We'll tell you more about a winning lotto ticket bought right here in Springfield when Color ten news at five continues. Stay with us."

25:24-28:00 2:36 COMMERCIAL

28:00-28:25 0:25 FEMALE "...one hundred eighty days to claim the jackpot."

28:25-28:36 0:11 MALE "Hope you'll stay with us for more local news at six tonight. Missouri's top cop announces settlements with people accused of price gouging during our January ice storm we'll get those details for you at six."

28:36-28:48 0:12 FEMALE "...in thirty minutes at six."

28:48-29:29 0:41 MALE "And here is now another look at our top stories this hour the lines were long today at the post office as new rate, increases took effect. The price of a stamp is now forty-one cents and lots of people were out there buying those, two cent stamps the cost of shipping packages also changed today. Kickapoo high school was evacuated for a short time today after a discovery of a, classroom burglary and a mystery box The box, ended up belonging to a student and it contained, makeup. And the state ordered Medicaid and medicare coverage to end early this morning at a sprnigfield nursing home where abuse allegations surfaced last week. But a judge ordered a stay on that because those are, federal programs."

29:29-29:58 0:29 WEATHER

29:58-30:10 0:12 END [PROMO]

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