

Vita:

Daniel Adams

Employment:

Present Position: Faculty: Texas Southern University.

Full Professor: 2001-present

Associate Professor: 1994-2001

Assistant Professor: 1988-1994

Areas of Instruction:

music theory

music composition

computer music applications

applied percussion

graduate independent research

Previous academic employment: lecturer part- time

University of Miami (Coral Gables, Florida) 1986-88

Miami-Dade Community College 1985-88

Education:

Doctor of Musical Arts (1985), University of Illinois at Urbana-Champaign,

Master of Music (1981) University of Miami (Coral Gables, Florida)

Bachelor of Music (1978) Louisiana State University (Baton Rouge)

Membership in Professional Organizations:

College Music Society (President, South Central Chapter)

American Society of Composers, Authors, and Publishers

Society of Composers, Inc. (ASCAP)

National Association of Composers, USA

Percussive Arts Society (Member, Composition Contest Committee)

National Association of College Wind and Percussion Instructors

Living Music, Inc.

Published Book:

The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques, originally published by HoneyRock, republished by the author.

Compositions included on Compact Disks:

Camouflage for contrabass solo with percussion trio included on *Concerti for Strings With Percussion Orchestra* performed by the McCormick Percussion Group under the direction of Robert McCormick. Dee Moses, contrabass, Group, Robert McCormick, Director. Ravello Records, 2012.

Between for flute and marimba included on *McDuo*, works for flute and percussion by the McCormick Duo (Kim McCormick, flute and Robert McCormick, percussion). Ravello Records, 2011.

Diffusion One for marimba quintet included on *Music for Keyboard Percussions* the McCormick Percussion Group, Robert McCormick, Director. Ravello Records, 2010

Demons Before Dawn for bass flute and percussion trio included on a CD entitled *culture samples, concerti for flute with percussion orchestra*. The McCormick Percussion Group featuring Kim McCormick, solo flute and Robert McCormick, director. Capstone Records. CPS-8801, 2008.

Concerto for Timpani, Percussion and Winds included on *Pipes and Drums, New Concertos for Unusual Instruments*. the University of South Florida Symphonic Wind Ensemble conducted by William Wiedrich. Robert McCormick solo timpanist, Capstone Records, CPS-8802, 2008.

Motet, a movement from “Performance Studies for Two Snare Drums” included on *Timpanum Ubiquitas*, a CD of music for snare drum, HoneyRock.

Concerto for Marimba and Percussion Ensemble included on *Marimba Concerti*, Performers: the McCormick Percussion Ensemble, Capstone Records, (CPS 8775), 2006.

Khromas Diabolus for trombone solo and percussion ensemble included on *Greetings From...* Performers: the McCormick Percussion Ensemble, conducted by Robert McCormick. Trombone soloist: Tom Brantley. National Association of Composers, USA (NAC001), 2005.

Between Stillness and Motion for piano solo, included on *Melange*, Pianist: Jeri-Mae G.Astolfi, Capstone Records (CPS 8755), 2005.

Twilight Remembered title piece for *Twilight Remembered*, Performers: the McCormick Duo (Kim McCormick, flute and Robert McCormick, percussion), Capstone Records(CPS 8721), 2003.

Quandary for violin and guitar duo included on *Untaming the Fury*, Performers: Duo 46 Matthew Gould, guitar, Beth Schneider-Gould, violin. Summit Records (DCD 346), 2002.

Shadow on Mist: original compositions for percussion solo, percussion ensemble, and percussion with winds, Performers: the McCormick Percussion Ensemble, The New Music Tampa Symphonic Wind Ensemble, and soloists Robert and Kim McCormick. Capstone Records (CPS 8705), 2002.

Published Articles:

"The Timbral Topography of the Noble Snare", *Percussive Notes*, Volume 29, No. 5, June, 1991, p.58-63

"The Compositional Use of Timbre in Selected Solo Multiple Percussion Works", *Interface*, Volume 21, No.2, 1992, p. 117-134.

"Surface Area Contrast as a Compositional Element in Elliott Carter's *Moto Perpetuo*", *Texas Southern University Research Journal*, Volume III, No. 1, August, 1992, p. 12-16.

"Women Composers and *The Noble Snare* ", *Journal of the International League of Women Composers*, October, 1992, p. 1-3.

"The Compositional Use of Striking Implement Specification", *Percussive Notes*, Volume 31, No. 6, August, 1993, p.86-92.

"Color Hearing and the College Ear Training Curriculum: Help, Hindrance, or Irrelevance", *Currents in Musical Thought*, Volume II, 1993, p.53-68.

"Spoken Text as a Compositional Element in Unaccompanied Snare Drum Solos", *Journal of the National Association of College Wind and Percussion Instructors*, Volume XLII, Number 2, Winter, 1993-94, p. 4-11.

"Extended Performance Techniques and External Sonic Resources as Compositional Elements in Selected Timpani Solos by John Beck" *Journal of the National Association of College Wind and Percussion Instructors*, Volume XLVI, Number 3, Spring, 1998,p.9-16

"Recent Solo Timpani Compositions and the Influence of Elliott Carter's Eight Pieces for Four Timpani" *Journal of the National Association of College Wind and Percussion Instructors*, Volume XLVIII, Number 3, Spring, 2000, p. 4-17

"Structure and Style in Nexus Portfolio for Snare Drum" *Journal of the National Association of College Wind and Percussion Instructors*, Volume XLIX, Number 3, Spring, 2001, p. 14-24

"Spoken and Intoned Text as Structural Elements in Percussion Ensemble Compositions" *Journal of the National Association of College Wind and Percussion Instructors*, Volume L, Number 4, Summer, 2002, p.4-13

"The Drum Set as a Solo Multiple Percussion Performance Medium " *Journal of the National Association of College Wind and Percussion Instructors*, Volume LII , Number 4 Spring, 2004, p. 4-13.

"Rhythm and Timbre as Interdependent Structural Elements in Aspell Masson's Compositions for Solo Snare Drum " *Journal of the National Association of College Wind and Percussion Instructors*, Volume LIII, Number 4, Summer, 2005, p.14-23.

"Texture, Transition, and Form in Aspell Masson's Rhythm Strip for Snare Drum Duo" *Journal of the National Association of College Wind and Percussion Instructors*, Volume LV, Number 3, Spring, 2007, p. 10-15.

2007 PAS Composition Contest Winners" *Percussive Notes*, Volume 45, Number 5, October 2007, p. 92-94.

"2009 PAS Composition Contest Winners" *Percussive Notes*, Volume 47, Number 4, August/September 2009, p.86-89.

“ Vocalization, Body Percussion, and Parody in Selected Compositions for Hand-Clapping Ensemble” *Journal of the National Association of College Wind and Percussion Instructors*, Fall 2010, Volume 59, Number 1, pp. 4-15.

Encyclopedia Entries:

“Miami” and “Composers”, *Encyclopedia of African American History 1896 to the Present*, Volume 3, Oxford University Press, 2011.

Update of “Miami” entry, *New Groves Encyclopedia of Music and Musicians*, Oxford University Press, 2012.

Original Musical Compositions (published and unpublished)

Symphony Orchestra and Band:

Transmorphic Variations for concert band with euphonium solo (2009)

Distancias Cambiantes (2008) for string orchestra

Concerto for Timpani, Percussion, and Winds (2004) for symphonic wind ensemble.

Isorhythmic Concerto (1998) for multiple percussion solo and symphonic wind ensemble, published by Studio Four Music

Matecumbe Maelstrom (1993) for chamber orchestra

Two Orchestral Etudes(1987)

Textiles (1986) for symphony orchestra

Recollection (1981) for symphonic wind ensemble

Voice and Chorus:

Where Does it End (2008) for tenor voice with piano accompaniment

The Mangroves Dance (2007) for mixed chorus (text by Rose Hubbard)

As a Fever, Longing Still (2002) for soprano voice and Bb clarinet, text based on three Shakespearean Sonnets, published by Dorn Publications.

Three Subtropical Vistas(1988) for mezzo soprano and percussionist (text by Stephen Cochran Singleton), published by C. Alan Publications

Aftermath (1994) for soprano, mezzo soprano, tenor, clarinet, piano, percussion, cello (text by the composer)

Mixed Chamber Ensemble:

“...for the frozen sea inside us” for flute and tuba (2012)

Refractive Variants for alto flute and guitar (2012)

Sawtooth Squared for double reed duo (2011)

Rock Gate Park for flute, oboe, and bassoon (2011)

Intrusions for oboe, bassoon, and piano (2009)

Two and One for flute, cello, and piano (2007)

Episodic Variations (2005) for trumpet and organ

Among Echoing Presences (2003) for trumpet, violin, and percussion

Between (2003) for flute and marimba, published by Dorn Publications

Equipoise (1998) for saxophone (soprano, alto, tenor) and marimba/vibraphone published by Studio Four Music

Everglades Monet (1997) for flute, percussion, and cello, published by Dorn Publications

Mangrove Memoir (1996) for flute, clarinet, bassoon, percussion, violin, viola, cello

Augustine Shadows (1996) for oboe and piano, published by Dorn Publications

Windward Passage (1995) for violin/marimba and string quartet

Catalysts (1993) for flute, clarinet, piano, and string quartet

Dissident Voices (1993) for flute, bassoon, piano, guitar, cello, and spoken text

Twilight Remembered (1989) for flute and percussionist, published by C. Alan Publications

Syzygy (1988) for violin and marimba, published by Colla Voce Music

Archipelago (1987) for flute, clarinet, bassoon, trumpet, trombone, violin, cello

Dimensions Polyphonic (1986) for alto flute, percussionist, violin, cello

Consorts (1984) for two percussionists and large chamber ensemble

Morphogeny (1984) for three oboes and large chamber ensemble

Focus (1983) for bassoon and vibraphone

Five Miniatures for Clarinet and Guitar, (1981), published by Dorn Publications

Collage (1981) for chimes and piano

Woodwind: solo/ensemble:

The Sleep of Reason for flute with electronic accompaniment (2011)

Centrifugal Fanfare (2009) for saxophone quartet

Serpentine Glow (2009) for bass flute solo

Double Nostalgia (2008) for tenor saxophone solo

Ambivalence Recalled (2005) for flute solo published by Dorn Publications.

Confluence (1993) for Bb bass clarinet solo, published by Dorn Publications.

Pastels (1989) for flute quartet (piccolo, 2 C-flutes, alto flute in G.)

Broken Obelisk (1989) for flute and Bb clarinet, published by Dorn Publications.

Kinetic (1988) for oboe, Bb clarinet, and bassoon.

Threshold (1987) for saxophone quartet, published by Roncorp, Inc.

Contrariety (1985) for Bb clarinet solo, published by Dorn Publications.

Fluctuation (1982) for woodwind quintet.

Polarity and Convergence (1979) for flute duet.

Brass Ensembles:

Fanfare for Tomorrow (1989) for brass quintet

Antagonists (1985) for twelve trumpets

Paradoxical Compression (1983) for trombone, euphonium, and tuba

Octiphonal (1982) for eight trombones

Derivatives (1980) for brass quintet

Percussion: solo/ensemble:

Protagonists for percussion ensemble with tom-tom soloist (2011)

Of a Just Content for percussion solo with spoken and sung text (2010)

Extremities for xylophone solo (2010) published by Bachovich Music

Concerto for Euphonium and Percussion Quintet (2009)

Camouflage for contrabass solo and percussion trio (2008)

Etude in Two Places for snare drum solo (2008) published by Bachovich Music

Five Marimba Miniatures (2007-10)

Concerto for Euphonium and Percussion Quintet

Diffusion Two for snare drum quartet (2007)

Diffusion One for marimba quintet (2007)

Camaraderie for timpani solo and percussion ensemble, 2006

Demons Before Dawn for bass flute and percussion trio, 2006

Concerto for Marimba and Percussion Ensemble (seven players), 2006

Equilateral (2005) for triangle trio

Resonant Canvass (2004) for multiple percussion solo

Road Traversed and Reversed (2004) for marimba duo.

Khromas Diabolus (2002) for percussion ensemble (five players) and trombone solo, published by Dorn Publications

Dissolve (2001) for percussion ensemble, eight players, published by C. Alan Publications

Alicante Quartet (2001) for percussion ensemble, four players

Talea (2001) for percussion ensemble, six players, published by C. Alan Publications

Anadlusian Haiku (2001) for castanet duo, published by Studio Four Music

Two Antiphonal Portraits (2000) for percussion ensemble, twelve players, published by C. Alan Publications

Shadow on Mist,(1999) for percussion ensemble with flute solo, published by Studio Four Music

Reverberations (1999) for timpani solo, published by Studio Four Music

Tamboo Bamboo (1996) for Steel Drum Orchestra

Lignumvitae (1995) for percussion trio, published by Studio Four Music
Times Two (1995) for percussion duo, published by C. Alan Publications
Five Elementary Etudes for Percussion Quartet (1991)
Alloy(1990) for percussion trio, published by Studio Four Music
Variation sans Theme(1989) for snare drum solo, published by Studio Four Music
Ambience(1988) for percussion septet
Stratum(1981) for marimba quartet, published by Studio Four Music
Echogenesis (1980) for percussion quartet, published by Colla Voce Music
Three Movements for Unaccompanied Marimba, (1979), published by Colla Voce Music

Strings/piano/harp:

From a Visible Darkness (2007) for contrabass solo
Between Stillness and Motion (2004) for piano solo
Embracing Personal History (2003) for violin solo
Birds Sing in Other Places (2002) for viola sextet
Guadalquivir (2000) for viola, harp, and piano, published by Dorn Publications
Quandary (1999) for violin and guitar, published by Alfieri e Ranieri Publishing
Dreamer's Cartography (1999) for cello and piano
Polytonality (1991) for cello solo
Diaphanous (1989) for two harps
Alchemy (1987) for viola solo
Lake Surprise (1987) for piano trio
Double Helix (1987) for two pianos
Hedonic (1985) for guitar solo

Topographical Endeavor (1985) for contrabass solo

The Glass Bead Game (1981/84) for piano solo

Dialogue for Two Violins (1978)

Transformation for String Quartet (1978)

Contribute to inters/vita development by creating an account on GitHub. Vita is a high-performance IPsec VPN gateway designed with medium and large network operators in mind. It is written in a high-level language (Lua) and achieves high performance via networking in userspace, i.e. bypassing the kernel network stack. Project goals. Vita Radiation is electromagnetic radiation with a specific wavelength that has stabilizing properties. It was used to activate the properties of the Super Soldier Serum in Steve Rogers and is present in Nitramene. "We begin with a series of micro injections into the subject's major muscle groups. The serum infusion will cause immediate cellular change. And then to stimulate growth, the subject will be saturated with Vita-rays.". VITA "Oslo, Norway" rated 4.2 based on 253 reviews "Hi, 2 days ago in Lagunen i bought face daycream sensilis, yesterday I have been in Vita at Os and... Hi, 2 days ago in Lagunen i bought face daycream sensilis, yesterday I have been in Vita at Os and I took also sensilis cream but in Os she informed me that women from Lagunen should sighn me up, BC you have some kind of promotion for sensilis, she didnt even asked me if i would join, hiering girls who dont care is.