

## Mp3 Ryan Inselman - Perfectly Human



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A Percussion Synthesis... Kind of a percussion pop CD featuring the percussion performances of Ryan Inselman and over 25 of Minnesota's best musicians. Blending non-traditional and traditional percussion. Check out CD track description for the details. 16 MP3 Songs WORLD: World Fusion, POP: Quirky Details: CD TRACK DESCRIPTION(s): "Perfectly Human" Music... What is it that makes a person cry, dance, dream? As I grow older I find myself to be more and more affected by music. I'll shed tears for what seems to be no reason, or dance in the kitchen when no one is looking. Right when I think I can put a finger on the perfect explanation, it escapes me. It seems like there should be a very logical explanation, but I can't find it. I believe it's a musician's goal to recreate those feelings seen in other people, and especially within themselves. It's a constant challenge to make that perfect composition, one that will make someone cry with inspiration, dance with no inhibitions, and dream with no boundaries. The power of music never ceases to amaze me. This album is a compilation of what I have learned, the rhythms and ideas that have been passed along to me from friends and teachers. I feel very fortunate for the chance to create something like this. Before anything else is said, I'd like to thank my family, my teachers, and Blake Anderson for the opportunity to take on this project. "One good thing about music is when it hits, you feel no pain... hit me with music." -Bob Marley 1. Percussion is... 0:09 2. Drum Talk 4:32 Through my many conversations about "drum talk", with students and peers, I thought it would be fun to do a piece like this. I take the ability to speak "drum talk" for granted. I realize this at the first awkward glance by a new student which is followed by an immediate giggle after singing a drum part to them. There are many different dialects of drum talk in this country, but as for basic styles there seems to be just three: Beat box (uhnze, ka tst tst), rudimental drum talk (biggada biggada bock), and scat (bada bee bop do wah). This piece incorporates drum set and turn table along with the three styles to make a very

unusual piece of music. Many musicians have told me your voice is your first instrument; I agree with them. Willy Joy: (william\_joy@brown.edu) Turn Table Heat Box: (rootcityband.com) Beat Box J.D. Steeles: (thestelesmusic.com) Scat Ryan Inselman: (inselman.com) Drum Talk Drum Set 3. Distant Tensions 4:39 This piece started with the basic idea of seeing what would happen if I played a classical guitar with drumsticks... simple curiosity I guess. I tinkered around for a couple of hours and finally came up with the best six string open tuning I could. I played the melody at about one-inch using regular drumsticks to not hurt the \$150 guitar that was surrounded by \$8000 worth of microphones, go figure. Like most of these songs it was an adventure, this one happened to lead to a Middle Eastern sounding piece. The Tabla playing helped it in that direction. However, oddly enough, it soloed over an Australian aboriginal instrument. The anguish of playing the Didgeridoo can be heard at the end of the Tabla solo in your right speaker. Brett Lobben: (blobben@mac.com) East Indian Tabla Joe Johnson: (buymorefish@hotmail.com) Didgeridoo Ed Clift: (paiste.com) Gongs Ryan Inselman: Classical guitar (with sticks) Drum set Finger Cymbals Tambourine 4. Streets of Brazil 5:57 Who doesn't like the street music of Brazil? For the last 10 years I have been very intrigued by this style of music. This is one of the more traditional pieces on this CD. Throughout this project there were many different ideas for this track, from the use of electronics to the use of other more western melodic instruments. I found that Brazilian music stands on its own; it is one of those styles of music that needs no assistance to be entertaining. At the last minute I found the business card of a person I had met a couple of months earlier, Brian Rydell, who had experienced and lived the Brazilian music life style. Brian came in and added that melodic touch using his knowledge of this style. I still find it interesting how music brings people together. This is 65 tracks of over-dubbed instruments to try and replicate the time of Carnival that is held in Brazil every year. However, their groups tower in size compared to this measly 65 piece ensemble. Brian Rydell: (tickettobrasil.com) Cuica Birimbau Bull Roar Tin cans Pandero Talking drum Whistles Ryan Inselman: Drum Set Surdos Shakers Tambourim Agogo bells 5. 104 Kitchen Jam #1 0:59 Ahhh, Kitchen Jams... This is a percussionists dream come true to be able to record your attempt to make music out of kitchen appliances. Throughout college I lived with three great people. Every day around 5:00 we would all make our way to the kitchen to search our cupboards for the next meal. None of us were great cooks but we could definitely all play the refrigerator like mad. Along with a blender, egg beaters, silverware, microwaves and anything else that was within our reach. As the meals were made the Kitchen Jam would

dissipate into a single player finishing off yet another masterpiece. If only we could have afforded a home studio, we would have released dozens of Kitchen Jam albums. Breakfast restaurants would have our phone number on speed dial for their next commercial sound track. This is one of four that is an attempt to recreate those performances. This one is based on a hip hop tune from the early 21st century. Along with the upright base, I laugh every time I hear it. Paul Liebenow: Upright Bass Eric Sundeen: (maryellenchilds.com/crashlogo.htm) Refrigerator saucepan lid Joel Matuzak: (mnbrassinc.org) Glass Lids cookie tin Jim Jacobsen: (mnperc.org) Tupperware Miscellaneous buckets Ryan Inselman: Cheese grater Coffee mugs with butter knives Microwave 6. In the Key Of Baby 4:00 "Kids say the darnedest things." This was the first trip into the recording studio for my two nieces. I had always joked about making a dance/techno album using all baby sounds and toys. Let me say they had a blast as they ran around a studio filled with microphones. All the open space, all they had to do was avoid those unfamiliar shiny things on stands with long cables hanging from them. We caught all of their sounds on computer and then edited them to fit over the vibraphone melody. I think we caught the majority of their emotions at that age. I can't begin to tell you how all their comments came about, but the end result was cute to say the least. They will come to realize the incredible drum set playing when they get a little older. Skylar and Holyenne Zylinga: Vocals Billy Thommes: Drum Set Paul Liebenow: Upright Bass Ryan Inselman: Vibraphone 7. Rhythms Passed Along 4:08 I have always loved the excitement of Afro Cuban music and this was a wonderful opportunity to play this music again. This music was introduced to me by a teacher/friend some years back. This is probably the most traditional track on this album, yet it never feels old. This idea is definitely not new but rather just another take on traditional Afro Cuban music. This is what I call "cleaning music." It's funny how a conga section and simple flute melody can make your afternoon vacuuming and dusting go that much quicker. Clay Pufal: Flute Billy Hawn: (billyhawn.com) Conga Solo Ryan: Drum Set Congas Shakers Claves Cata 8. 104 Kitchen Jam #2 1:11 This is a Latin version of a Kitchen Jam. Who knew the bottom of a sauce pan could be used as a Guiro? Paul Liebenow: Upright bass Eric Sundeen: (maryellenchilds.com/crashlogo.htm) Miscellaneous Pots and pans Joel Matuzak: (mnbrassinc.org) Sauce Pan Guiro Spoons on a table Jim Jacobsen: (mnperc.org) Five-gallon bucket Water filled mixing bowl Ryan Inselman: Coffee Mugs with butter knives 9. Off the Beaten Path 5:46 This was inspired by a hip-hop song in a club while I was in-between sets at a gig. This was my first attempt at totally mixing music and cultures: Brazilian, African, hip-hop, and rock. Mixing

these ethnic instruments and distorted electric guitar together went much smoother than I thought it would. The Birimbau is a truly amazing instrument which seems to me to be an earlier version of the electric guitar. It's only appropriate to have them together. I refer to this as the culturally diverse Metallica piece. The distortion guitar throughout and the three drum sets on the end makes for an interesting "wall of sound." Matt Everson: ([fade2shade.com](http://fade2shade.com)) Electric Guitar Joe Johnson: ([buymorefish@hotmail.com](mailto:buymorefish@hotmail.com)) Udu Drum Ryan Inselman: Drum Sets Birimbau Djembe Shakers Finger cymbals 10. Influenced 4:50 It's a wonder to me what happens when you sit down with an amazing musician and person; how you are instantly effected in everything you do. This piece means a lot to me. I met Terry Vermillion in 1992 and since then he has been the greatest teacher, mentor, and friend a growing musician can have. I can not say enough good things about this man. The thought of doing this CD without him on it had never even crossed my mind and he has helped me through many steps of this project. The idea was to simply do something in a 7/8 time signature with a hint of a minor key chant. More than anything this is a chance for two friends to speak in the language of music. I am definitely Influenced. Terry Vermillion: ([condor.stcloudstate.edu/perccoll/](http://condor.stcloudstate.edu/perccoll/)) Drum Set (right speaker) Ryan Inselman: Drum Set (left speaker) Keyboards Shakeree Shaker Djembes Clay drums Claves Finger cymbals 11. Changing Times 4:18 This was a combination of three separate ideas that I had: time signature changes, sounds of war, and influential quotes. It is not necessarily written as a political statement. I feel like one of the least political people I know. However, at the time I wrote this piece there were many political issues concerning Operation Iraqi Freedom. As I found these vocal clips and listened to them I was struck with many thoughts. One being how time changes but leaders all seem to share the same intensity in presenting their views. I found all of the statements very interesting considering the time frame I was listening to them in. The more things change, the more they stay the same. Ed Clift: ([paiste.com](http://paiste.com)) All gong sounds Ryan Inselman: Drum set Log drums Concert toms and bass drums 12. I Hate Parades 3:25 WOW! This is one of my favorites. I have been a part of the drum corps family since I was 15 years old. Minnesota Brass has been my second family for the last 15 years, and I would not be doing this CD without that influence. I wanted to involve the Minnesota Brass drum line so we made an outdoor recording of about 90 minutes of the line playing the arrangements of a brilliant percussion arranger, Joel Matuzak. We took the recording and cut and pasted different parts of exercises and show music together until we came up with a form. I did this with a drum set part in mind but nothing else. The idea of using dance and

synthesizer sounds came by accident, but it seems to really make the piece work. It amplifies the intensity that this kind of music is naturally saturated with. This was an exciting piece to discover. Thanks to the 2003 MBI drum line. Minnesota Brass Drum line: ([mnbrassinc.org](http://mnbrassinc.org)) Snare drums: Troy Hommerding, Jim Atkinson, Mike Niemeyer, Greg Herman, Kevin Redmond, Adam Trisko, Thomas Reimer Tenors: Nate Hicks, Weins Nick, Dan Marrs, Vlad Boz Bass drums: Tyson Smith, Traci Youngs, Bryan Poetsch, Tiny Fladung, Scott Wochnick Cymbals: Missy Mullen, Kurt Kissinger, Lindsay Kaiser, Mike Cambronne Ryan Inselman: Drum set Electronic programming 13. 104 Kitchen Jam #3 1:17 It's just water in the bowl... Paul Liebenow: Upright Bass Eric Sundeen: ([maryellenchilds.com/crashlogo.htm](http://maryellenchilds.com/crashlogo.htm)) Refrigerator door Lid Joel Matuzak: ([mnbrassinc.org](http://mnbrassinc.org)) Silverware on pots Microwave Jim Jacobsen: ([mnperc.org](http://mnperc.org)) Water in mixing bowl and hitting device Ryan Inselman: Silverware on Pots cookie sheet 14. Body Grease 3:55 This is the first track we recorded in this six-month process. I think the engineers thought I was absolutely insane. Picture me standing on top of a big wooden crate stomping like a fool. And then at the mention of a knee solo... I could only imagine their thoughts. This piece has about 45 tracks of body percussion that continue throughout. The idea was to create a scene on some porch in southern Mississippi. An impromptu Porch Jam if you will. I doubt this happens, but wouldn't it be great if it did? Pat Daniel: Slide Guitar Mike Terrio: ([miketerrio.com](http://miketerrio.com)) Blues Harp Ryan Inselman: Drum Set Hands Knees Chest Feet 15. A Simple Melody 4:35 Vibes, bass, and drums... Sam Safatti: Fretless Bass Ryan Inselman: Drum set Vibraphone 16. 104 Kitchen Jam #4 1:12 Johnny, it's time for dinner... Paul Liebenow: Upright Bass Eric Sundeen: ([maryellenchilds.com/crashlogo.htm](http://maryellenchilds.com/crashlogo.htm)) Tupperware Joel Matuzak: ([mnbrassinc.org](http://mnbrassinc.org)) Pizza cooker Table Five gallon bucket Jim Jacobsen: ([mnperc.org](http://mnperc.org)) Refrigerator door Good sounding Pot lid Vocals Ryan Inselman: Blender Cookie sheet

BIO: Ryan Inselman is a freelance drummer/percussionist residing in St. Paul, Minnesota. Before Graduating with a music education degree from St. Cloud State University, Ryan had already been a four-year member of Minnesota Brass Drum and Bugle Corps., a two-year member of the world-renowned Madison Scouts Drum and Bugle Corps., and a very involved member of the Minnesota percussion community. While studying all types of percussion at the university, he had also unknowingly begun his career as a prominent and well-respected drum set player and clinician in the state of Minnesota. Throughout the next six years he spent the majority of his time honing his skills on drum set, performing 250 shows a year with the nationally recognized band Fade 2 Shade. During this time, he also studied with nationally accredited instructors such as professor Terry Vermillion, Chris

Thompson and Jeffrey Moore. These years on the road proved to be the true test of his love and passion towards percussion. The more he had the chance to play the more he was driven to excel in his field. Ryan is an experienced musician in all styles of music on drum set as well as being formally educated on ethnic and concert percussion. He has shared the stage with musicians/groups such as Sister Hazel, Michael Tate, Sixpence None the Richer, Johnny Lang, Agents of Good Root, Gordy Knutson, and Mike Portnoy just to name a few. In addition to performing live, Ryan has also made a name for himself as a very effective clinician via the Minnesota Percussion Association. Through his endorsement with Paiste Cymbals, Spaun Drum Company and Trueline Drumsticks, he has also found his knack in the clinician community, putting his education degree to use. As well as performing with Fade 2 Shade, Ryan also performs with other solo artists such as Mike Terrio and Andrea Cotez. When off the road Ryan is spending his time in the studios across the Midwest on various projects as well as on his own project entitled Friends in Rhythm. Whether its live or in the studio, on the stage or in a clinic, Ryan's experience always plays a predominant role. His creativity is said to be contagious and, and his love for music just the same.

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