

“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



If you have any questions about the music you hear this morning or you want to hear additional tracks from this CD please visit:

www.Inselman.com

You can also purchase this CD online at www.cdbaby.com/Inselman or in stores like the “Electric fetus record store” and “Let it be Records”

in Minneapolis.

Musical Selections being played are from the CD titled “Perfectly Human” by Ryan Inselman www.Inselman.com

1. 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: Turn Table

Heat Box: Beat Box

J.D. Steeles: Scat

Ryan Inselman: Drum Talk, Drum Set

2. 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 Digeredoo can be heard at the end of the Tabla solo in your right speaker.

-Brett Lobben: East Indian Tabla

-Joe Johnson: Digeredoo

-Ed Clift: Gongs

-Ryan Inselman: Classical guitar (with sticks), Drum set, Finger Cymbals, Tambourine

3. 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: Drumline tracks

-Ryan Inselman: (www.inselman.com)

Drum set and Electronic programming