Personal Statements :: Kyle Rowland

**On My Work and Culture:**

My earliest working experiences began working in jazz clubs in Columbus, Ohio. Big bands, bebop, and organ trios were the dominant mediums and provided a concrete foundation for me as a young and impressionable drummer. Over the years I have gone on to study the music of India, Brazil, Africa and perform with a diverse palate of artists. Currently my output primarily consists of composing for film, television, and producing independent musical artists.

The thread, or concept that seems to run through all these mediums is a sense of being “liquid” or “shapeless” in a way. In context, the clients I work with in film are often not aware that I have a long history of performing jazz. Typically, many of the producers or singers I work with may not be aware I compose for film or have performed Indian classical music. Just as technology has globally interconnected us all with the press of a button the modern musician has also evolved into a complex borderless artist.

At the highest levels of art we are more conduits than creators. This concept of channeling and creating is a great source of mystery and full potential or source unknowable…therefore, possibly infinite. What seems to be most important regardless of medium or cultural niche is the journey of discovery as a whole, because ultimately – that’s all there is.

**On Teaching:**

I believe that every student is an individual in sound, in approach, and in technique. Whether the student is a drummer, a composer, an audio engineer or any other kind of music maker the same fundamentals apply: technique, creativity, a sense of groove, and critical listening skills. By inspiring students to take initiative to further explore their own interests, they will hopefully develop the tools needed to become their own teacher and to treat new collaborations as learning experiences that will help them find their own voice in the music.