

Three Monk Tunes

for tap dancer and percussionist

for Anita Feldman

Larry Polansky
1983
revised edition, 1993

Performance Notes

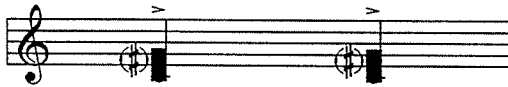
The three pieces should be performed in the score order without a break. Either *Bemsha Swing* or *I Mean You* might be performed individually, but never two of the pieces without a third.

Bemsha Swing

(for David Rosenboom)

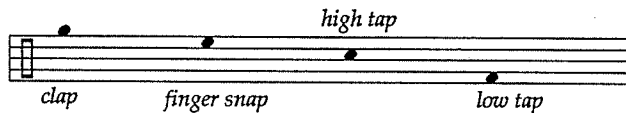
The beginning tempo is between *mm* = 80 and *mm* = 92. The accelerando over the entire piece ends in a final tempo of about *mm* = 152, or as fast as possible.

Non-pitched sounds, notated as x-noteheads, are played on a different instrument than the pitched sounds. 3 temple blocks (non-pitched) and marimba has been the most common instrumentation for performances of this piece. The non-pitched sounds, should, however, be "high-middle-low." The notation:



indicates a cluster, or indefinite chord centering around C-natural and F-sharp. This chord may be distinguished timbrally as well (perhaps by some sort of damping).

The tap notation is as follows:



The vocalizations "unh" are low and guttural, but not overly theatrical. The dancer and percussionist should take great care to balance their dynamics.

The notation * over a beat indicates that the "replacement" (or "morphing" process) which structures this piece, has begun on that particular beat (quarter-note). This process occurs independently in the tap and percussion parts. The notation is more a compositional one than performance, although the performers might in some way emphasize those beats slightly to make the process a bit more obvious.

'Round Midnight

(for Ann Rodiger)

The instrumental part may be played by vibraphone (as percussionists Gary Schall and William Winant have done), electric piano, jazz guitar, or some other soft instrument. The dancer may somehow muffle his feet (perhaps by dancing on sand, in sneakers, jazz shoes, placing socks over his taps, etc.), or simply, as Anita Feldman has done, by using the taps themselves for the soft timbre. The tap part may be thought of as a kind of "rudimental drum," and one possibility is that the dancer move very little in this piece. All of the dancer rolls should be thought of as "crushed rolls."

The notation for the complex grupetti includes small vertical "hash-marks" for the main quarter-note beats (*mm*=60) of the measure, as well as numerical indications, in

hundredths of a beat, which show where notes fall in relation to the main pulse. Those numbers can be used to check "before/after" rhythmic coordination between the two parts. Dashed lines between parts indicate simultaneity's *and* non-simultaneity's.

It is very important that the grupetti *sound like* grupetti. For example, a 17:11 rhythm should feel like a simple rhythm, with its own coherence, but one which is related to the main pulse and the other part in complex ways. In fact, a 17:11 pattern could just be considered as a simple one with a different metronome marking (in this case about 92.7) which relates to the underlying *mm* = 60 pulse. The parts should be lined up accurately with relation to each other; and each part should articulate its own pulse evenly.

I Mean You (for Jody Diamond)

The percussion part is played by three tuned roto-toms. The melodies (marked *kb.*) may be played on toy piano, glockenspiel, mandolin, some sort of toy synthesizer, or other similarly "small" instrument. Different instruments may be used for different variations. A second player may be used for this part, or the percussionist may do it all himself. In general the tap dancer should be motionless while humming and whistling.

Tempi may vary at the performers' discretion, but in general, the unison sections should be as fast as possible. Both the roto-toms and the tap can be amplified.

Acknowledgments

Anita Feldman, for whom the pieces were written and who has been the only tap dancer to perform them, has been essential in all phases of the composing and editing of the score. She has my deepest gratitude for her commitment to these difficult works, as well as for her beautiful choreography and performances of them. Performers who have made important contributions to the evolution of these pieces include David Pate, Gary Schall, and William Winant. Ann Rodiger played a valuable role in the piece's inception. David Fuqua recopied this current edition.

The *Three Monk Tunes* were written in 1982-3, and premiered in March, 1983. A slight revision to *I Mean You* (Variation XIII) was made in 1987. This current score is a recopied edition (1992-3).

Larry Polansky
Lebanon, NH
March 13, 1993

Bemsha Swing

for david rosenboom

Bemsha Swing

Instr.

Tap

(accelerate to the end of this measure)

pp (cresc. poco a poco)

2

mf-f

(repeat 3x)

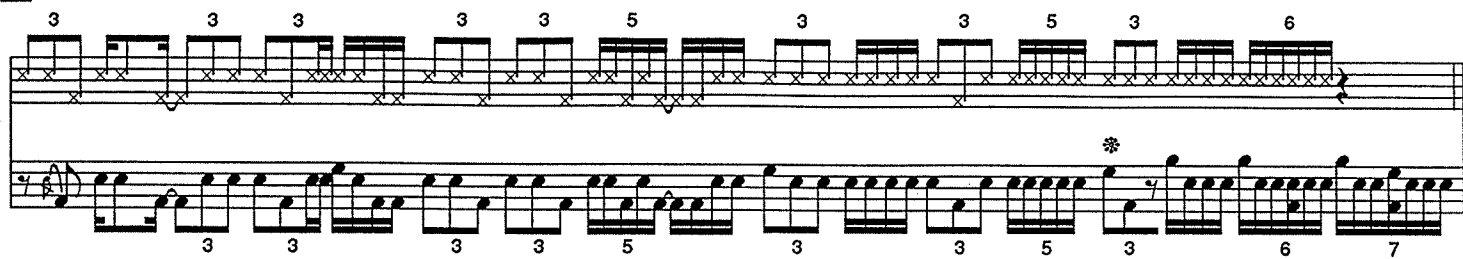
mf-f

3

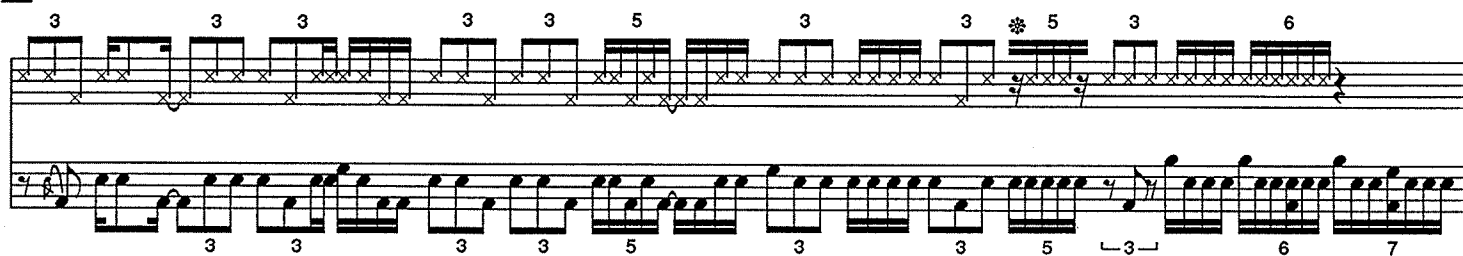
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5

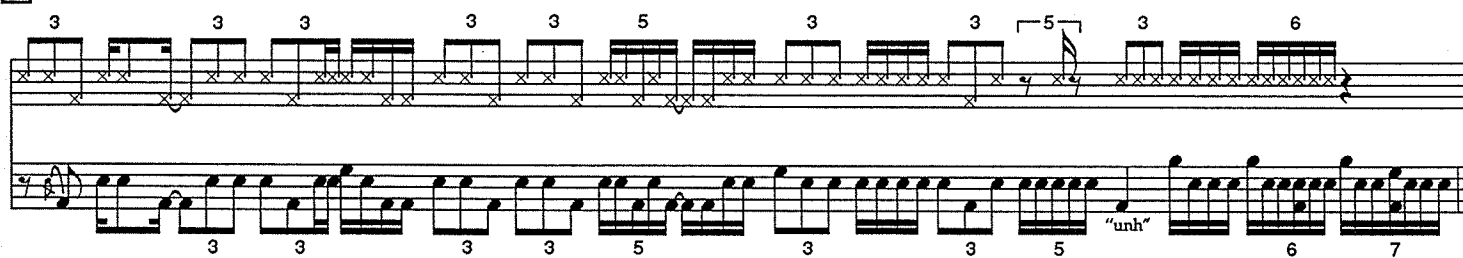
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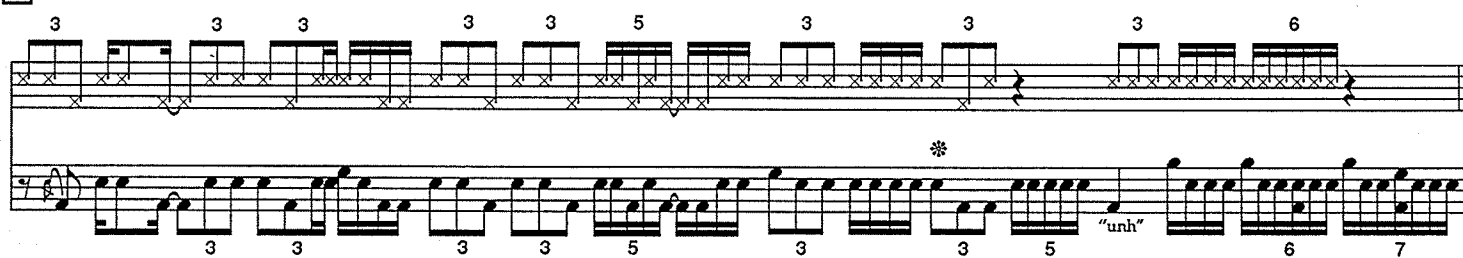
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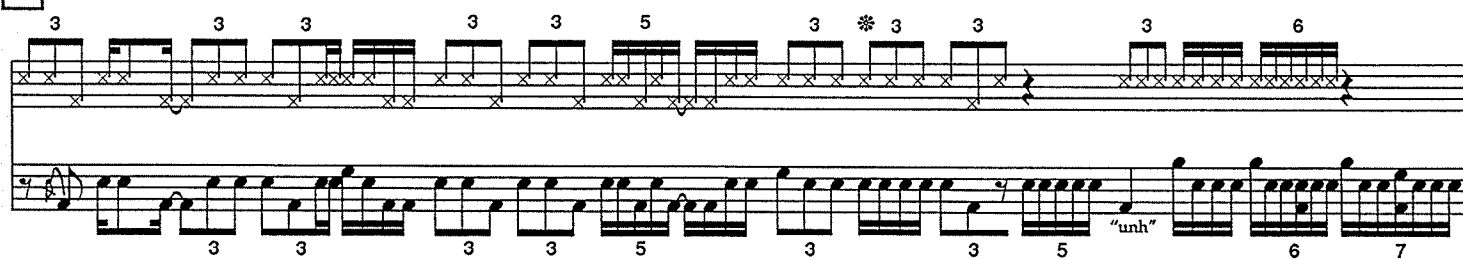
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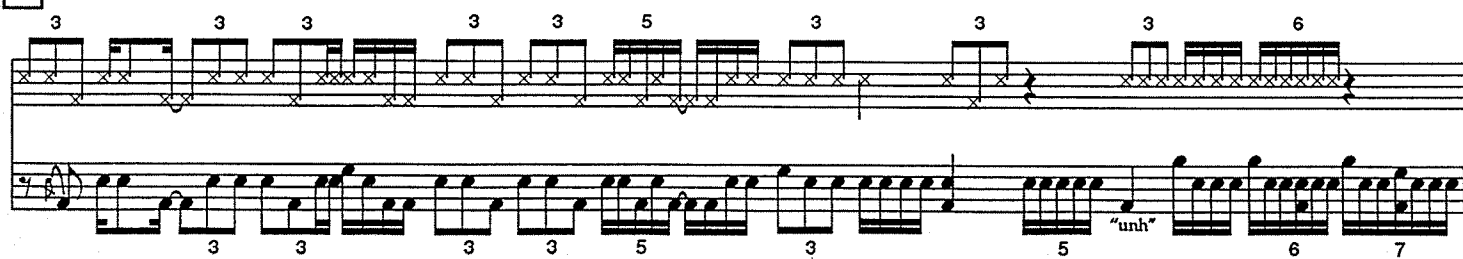
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10



11



12

note: all percussion pitches in treble clef

13

14

15

16

17

18

Exercise 18, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

19

Exercise 19, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

20

Exercise 20, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

21

Exercise 21, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

22

Exercise 22, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

23

Exercise 23, measures 1-8. The score is written for two staves. The upper staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 5, 3, 3, and a final triplet marked with an asterisk. The lower staff contains a sequence of eighth-note triplets and quintuplets, with fingerings 3, 3, 3, 3, 3, 5, and a final triplet marked with an asterisk. The text "unh" "unh" appears below the lower staff between measures 6 and 7.

24

Exercise 24 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

25

Exercise 25 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

26

Exercise 26 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

27

Exercise 27 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

28

Exercise 28 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

29

Exercise 29 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets, with fingerings 3, 3, 3, 3, 5, 3, and 6 indicated above. The bottom staff contains a continuous eighth-note pattern with fingerings 3, 3, 3, 3, 3, 5, and 7. The piece concludes with two measures of whole notes, each marked with an accent (>) and the text "unh" "unh".

30

Measure 30: The upper staff features a sequence of eighth-note triplets (marked with '3') and a quintuplet (marked with '5'). The lower staff contains a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

31

Measure 31: Similar to measure 30, but includes a triplet marked with an asterisk (*) and a triplet marked with a '3'. The lower staff features a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

32

Measure 32: Similar to measure 30, but includes a triplet marked with an asterisk (*) in the lower staff. The lower staff features a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

33

Measure 33: Similar to measure 30, but includes a triplet marked with an asterisk (*) in the lower staff. The lower staff features a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

34

Measure 34: Similar to measure 30, but includes a triplet marked with an asterisk (*) in the upper staff. The lower staff features a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

35

Measure 35: Similar to measure 30, but includes a triplet marked with an asterisk (*) in the lower staff. The lower staff features a continuous eighth-note pattern with triplets (marked with '3') and a final group of seven sixteenth notes (marked with '7'). The measure concludes with a double bar line and the text "unh" "unh" below the staff.

36

3 3 3 5 6

3 3 3

"unh" "unh"

37

3 3 3 5 6

3 3 3

"unh" "unh"

38

3 3 5 6

3 3 3

"unh" "unh"

39

3 3 5 6

3 3 3

"unh" "unh"

40

3 3 5 6

3 3 3

"unh" "unh"

41

3 3 5 3

3 3

"unh" "unh"

42

Exercise 42 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

43

Exercise 43 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

44

Exercise 44 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

45

Exercise 45 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

46

Exercise 46 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

47

Exercise 47 is a two-staff musical piece. The top staff features a sequence of eighth-note triplets and a quintuplet, followed by quarter notes and eighth notes. The bottom staff provides a harmonic accompaniment with eighth-note triplets and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise concludes with a double bar line and the instruction "unh" "unh" below the staff.

48

Musical score for exercise 48. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

49

Musical score for exercise 49. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes, with an asterisk (*) above the second triplet. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

50

Musical score for exercise 50. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

51

Musical score for exercise 51. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes, with a slur over the second triplet. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes, with an asterisk (*) above the first triplet. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

52

Musical score for exercise 52. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

53

Musical score for exercise 53. The top staff is in treble clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes, with an asterisk (*) above the first triplet. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features two triplet markings (3) over eighth notes. The exercise concludes with two measures of whole notes, each marked with a fermata and the text "unh".

54

3

3

"unh" "unh"

55

3

3

"unh" "unh"

56

3

3

"unh" "unh"

57

3

3

"unh" "unh"

58

3

3

"unh" "unh"

(mf f; f; ff; pp)

(repeat 4x)

Round Midnight

for ann rodiger

Round Midnight

♩ = 60 *Very quiet, understated*

Vibes 17

Tap 7 3:2 9

5:4 13

5:4 13

4 5:3 5:3 7

+94 17:16 3:2 +30 +10 +23 +05

3:2 7

10 5:4

4 5:3 10

8 5:4 5:4

3:2 14

6 5:3 3:2 5

3:2 5:4 5:4 3:2

5:3 3:2 3:2 3:2 3:2 5:4 5:3 -20 -30

9 3:2 3:2 3:2

6 5:4 8

6 3:2 3:2 3:2

5 soft ppp

soft 3:2 5:4 3:2

System 1: Treble and bass staves. Treble staff features a melodic line with a 5:4 ratio bracketed over a group of notes. A large slur covers the first half of the system. A 4-measure rest is indicated in the bass staff. A 3:2 ratio is marked at the end of the system. An arrow points to the right.

System 2: Treble and bass staves. Treble staff has a 5:4 ratio bracketed over the first few notes. A 6:4 ratio is marked over a later group of notes. A 3:2 ratio is marked at the end. The bass staff has a 5:4 ratio bracketed over the first few notes and a 3:2 ratio marked later.

System 3: Treble and bass staves. Treble staff has a 4-measure rest followed by a melodic line with 3:2 ratios. A *ppp* dynamic marking is present. A large 8-measure rest follows. The bass staff has a 3:2 ratio and a *soft* dynamic marking. A large 10-measure rest follows.

(Small vertical lines indicate quarter note pulse)

System 4: Treble and bass staves. Treble staff has a 5-measure rest followed by a melodic line with various intervals (+.65, +.29, +.59, +.88, +.53, +.80, +.41, +.06) and a 17:11 ratio. A 3:2 ratio is also marked. The bass staff has a 17:15 ratio and various intervals (+.88, +.65, +.53, +.14, +.29, +.05, +.94, +.82, +.70, +.59, +.47, +.35, +.24, +.10).

System 5: Treble and bass staves. Treble staff starts with (l.v.) and has a 17:13 ratio with intervals (+.77, +.30, +.05, +.59, +.35, +.88, +.65, +.41, +.18, +.94, +.70, +.47, +.24). The bass staff has a 17:14 ratio and intervals (+.82, +.65, +.47, +.29, +.12, +.94, +.76, +.85, +.41, +.24, +.06, +.88, +.70, +.53, +.35, +.14).

4 5 6

+53 +.06 +.12 +.65 17:9 +.24 +.30 +.82 +.88 +.41

+65 +.06 17:7 +.29 +.70 +.12 +.53 +.35 +.18

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of two flats and a common time signature. It features a series of eighth and sixteenth notes with various accidentals. Above the staff, a bracket spans a group of notes with the number 17:9. Another bracket further right is labeled 5. The lower staff is in bass clef and contains a series of eighth notes. Above this staff, a bracket is labeled 17:7. The system is divided into measures by bar lines, with measure numbers 4, 5, and 6 indicated.

6 10

(l.v.) 7:4

ppp

5 5:4 5:4 5:3 5:4 5:4

This system contains the third and fourth staves. The upper staff continues the melodic line with a slur over a group of notes. Above this slur is the number 7:4. The lower staff continues the bass line with various rhythmic patterns. Above the lower staff, several time signatures are indicated: 5, 5:4, 5:4, 5:3, 5:4, and 5:4. The system is divided into measures by bar lines, with measure numbers 6 and 10 indicated.

17:15

+26 +.70 +.59 +.47 +.35 +.21 +.10

3:2 softer (soft) 3:2

+53 +.30 +.05 +.82 +.59 +.35 +.88 +.41 +.18 +.94 +.70 +.47 +.24

17:13

This system contains the fifth and sixth staves. The upper staff features a complex melodic line with many accidentals and slurs. Above the staff, a bracket is labeled 17:15. The lower staff continues the bass line. Above the lower staff, a bracket is labeled 17:13. The system is divided into measures by bar lines, with measure numbers 17:15 and 17:13 indicated.

4:3 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4

This system contains the seventh and eighth staves. The upper staff continues the melodic line with various rhythmic patterns. Above the staff, several time signatures are indicated: 4:3, 5:4, 5:4, 5:4, and 5:4. The lower staff continues the bass line with various rhythmic patterns. Above the lower staff, several time signatures are indicated: 5:4, 5:4, 5:4, and 5:4. The system is divided into measures by bar lines, with measure numbers 4:3 and 5:4 indicated.

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

This system contains the ninth and tenth staves. The upper staff continues the melodic line with various rhythmic patterns. Above the staff, several time signatures are indicated: 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, and 5:4. The lower staff continues the bass line with various rhythmic patterns. Above the lower staff, several time signatures are indicated: 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, and 5:4. The system is divided into measures by bar lines, with measure numbers 5:4 and 5:4 indicated.

I Mean You

for jody diamond

I Mean You

I

♩ >100 - 120

Percussion (2nd X only) (Tom-toms) (lightly tap rim)

Tap (1st X) *pp*

p Whistle, with back to audience

(To unison) *pp*

(To unison) *pp*

II

(unison) *ff*

Perc. Tap

(Kb.) *pp*

III

(Kb.) *pp, ppp*

Perc. Tap

(1st X) (Tom-toms) (To unison)

pppp (any soft sound)

IV

(unison) (a little faster) (Tom-toms)

Perc. Tap

pp 3 *cresc. poco a poco ...*

V (unison)
Perc. Tap
f

VI (Kb.) (a tempo) (Kb.) (Tom-toms) (To unison)
Perc. Tap
(Tap dancer improvises softly) (Tap improvises softly)

VII (unison)
Perc. Tap
f

3 6 6 7 6 (to Kb.)

VIII (Kb.)

Perc. Tap (Tap dancer swings freely) *ppp*

pp (Tap swings freely)

p subito (Tap swings freely) To unison

IX (unison) (3x) (2x) (3x) (2x) (3x) *fff pp f ff*

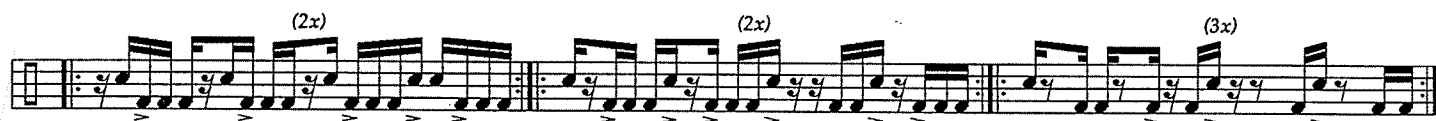
(4x) (rim tap) (as fast as possible) (no pause) *mp pp subito f*

X

Perc. (low tom-tom) *p* Tap (Hum lightly)

(Percussion simile, dynamics apply to percussion only)

Tap



XIII

im taps (rim taps) (>) (2x) (2x) (3x)

m-toms *pp* 3 *p* 3 3 *più p* 3 5 5

Hi-tap 3 (>) 3 (*pp* $\text{<$ *p*) 3 3

Lo-tap

(2x) (2x) (3x)

n taps 3 (3x) 3 (>) (<) (>) (>) (2x) (3x) (2x)

i-toms 5 5 *mf* Gradually increase accent 5 5 *f* 5 5 *f* 5 5 5

Hi-tap 3 3 *mf* 3 3 *f* *f* (>) (>) (>) (>)

Lo-tap 5 5 *mp* 5 5 *mf* 5 5 *f* 5 5 5

pp (< *p* (*cresc. over repeats*) *pp* (3x) (2x) *mp* (>) Accent in () 1st X only (3x) *f* (2x)

n taps (2x) (2x) (2x)

i-toms *f* 5 5 5 (equal accents) 5 5 5 *fff*

Hi-tap *f* 5 5 5 (equal accents) 5 5 5 *f* *fff*

Lo-tap *f* 5 5 5 (equal accents) 5 5 5 (2x) *fff*

(2x) (2x) (2x)

*Slap hip or side. Alternate side out of phase with rhythm.

XIV

(Tom-toms)

(2x)

Perc. *ff* *mf* *f* 6

Tap

ff 3 3 3 3 3 *pp* 3 3 3 3 3 *mf* *mf*

f 3 5 5 5 5 5 3

ff *ff* 3 (Kb.) (perc. only)

XV

(Kb.)

(match volume to tap)

Perc. (Kb.) (match volume to tap)

Tap 3 (match volume to kb.) 6

(to unison)

3

(to unison)

XVI (unison) (Tom-toms) (3x) (2x)

Perc. Tap

fff

5

(2x)

(2x) (3x)

5 5 5 5 6 6 6 6

fff

(3x)

XVII (2nd X only) (lightly tap rim) (never get too loud)

Perc. Tap

subito pp (Whistle, back to audience, as in I)

3 3

(3x)

pp

pp

3 3

(3x)