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.

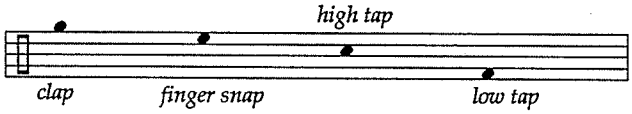
Bemsha Swing
(for David Rosenboom)

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 hisr feet (perhaps by dancing on sand, in sneakers, jazz shoes, placing socks over hisr 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 himrself. 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 committment 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.

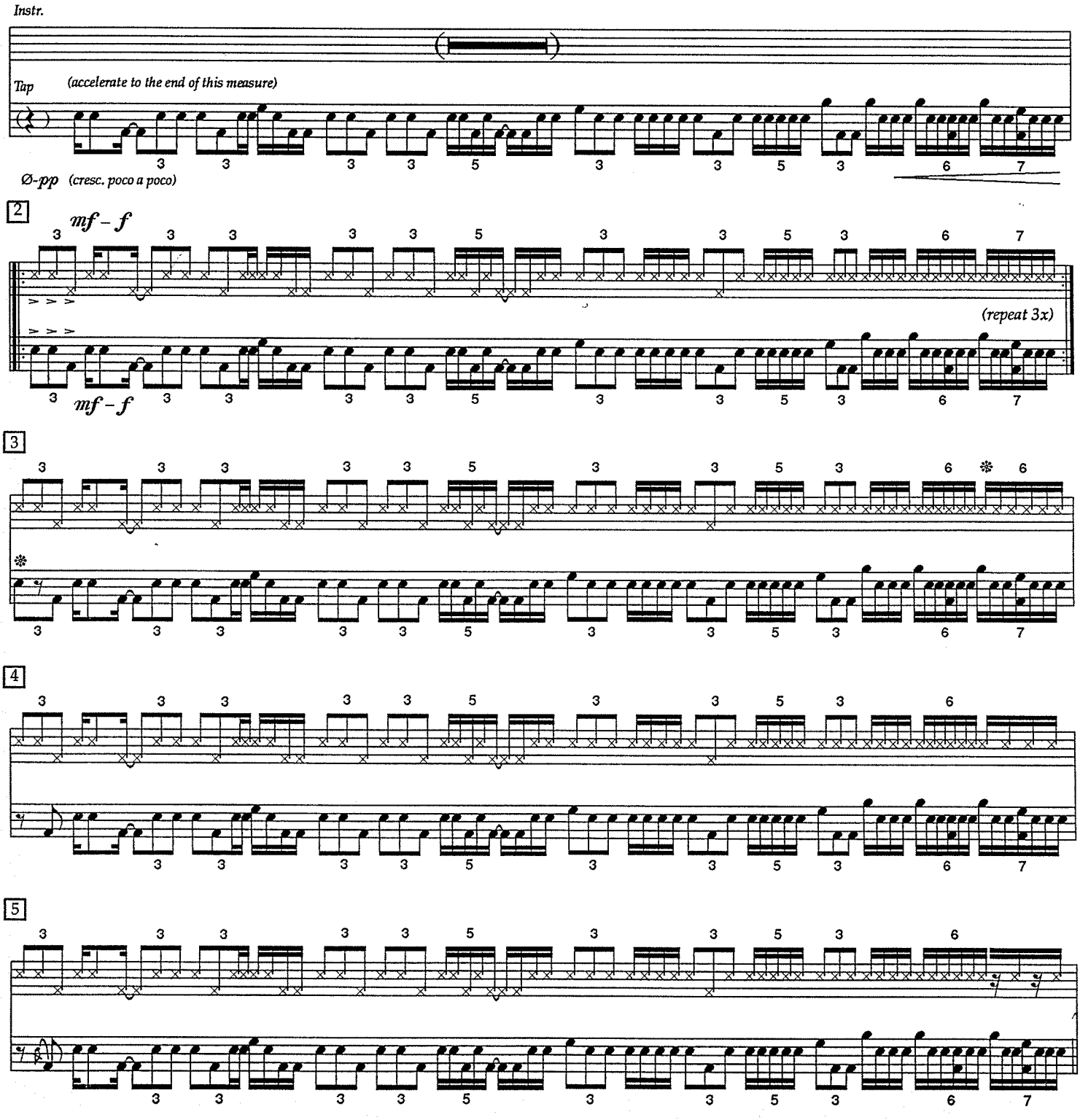
The *Three Monk Tunes* were written in 1982-3, and premiered in March, 1983. A slight revision to *I Mean You* (Variation XIII) was made in 1987. This current score is a recopied edition (1992-3).

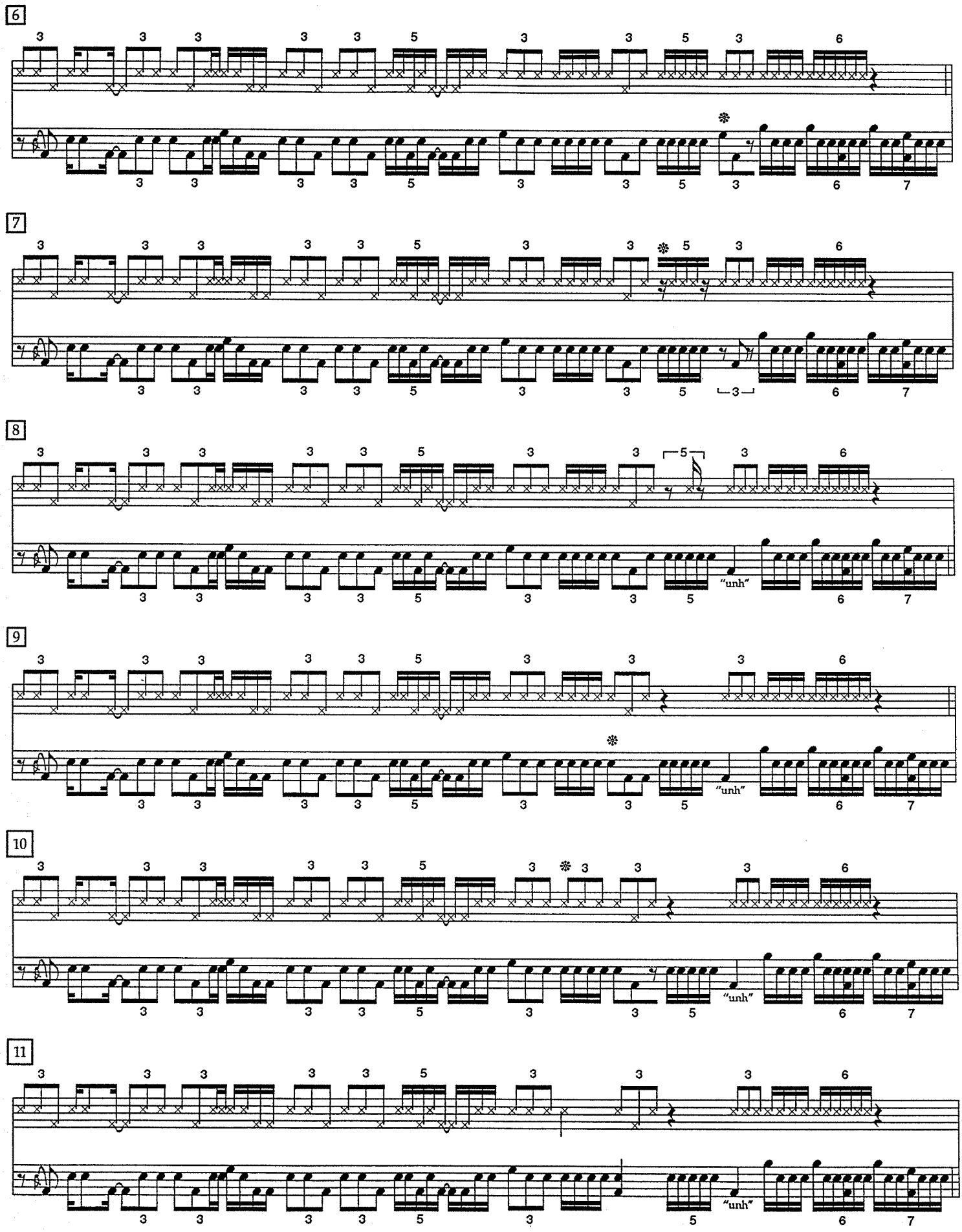
Larry Polansky
Lebanon, NH
March 13, 1993

Bemsha Swing

for david rosenboom

Bemsha Swing

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"unh"

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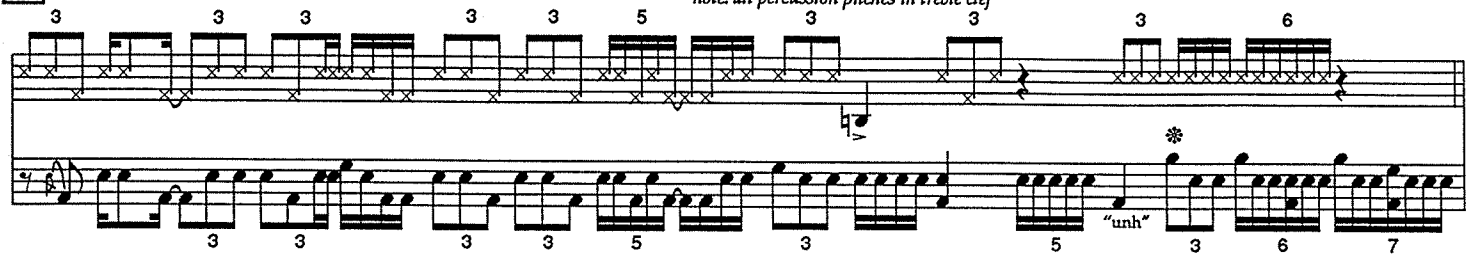
note: all percussion pitches in treble clef



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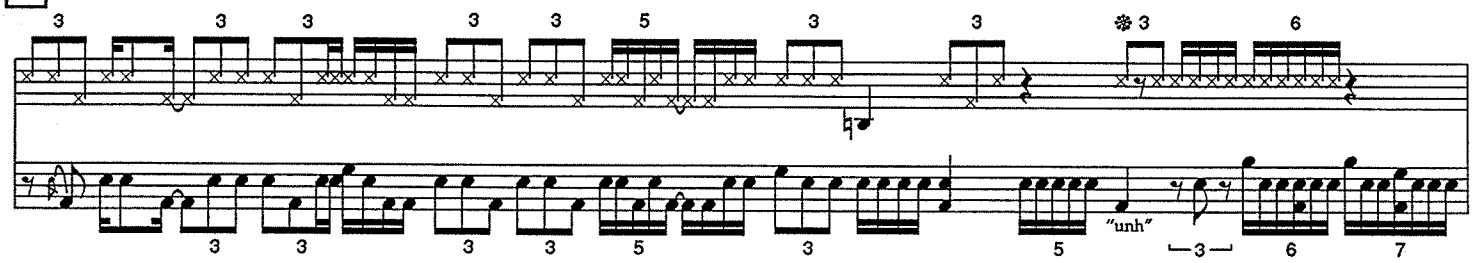

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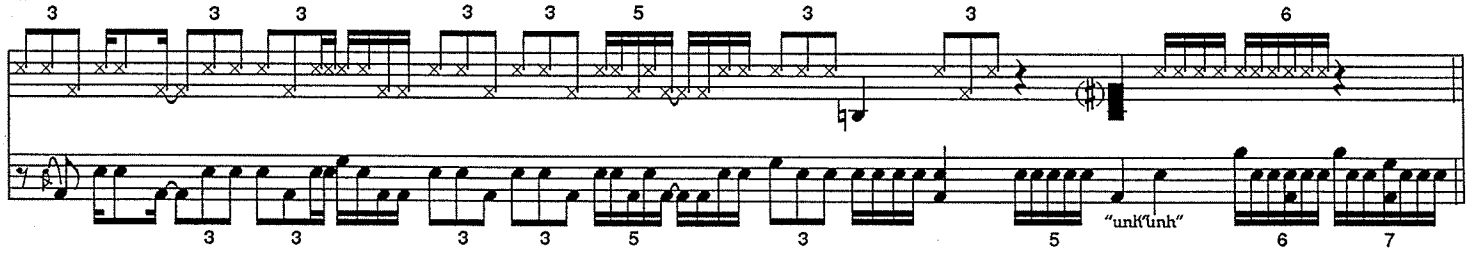

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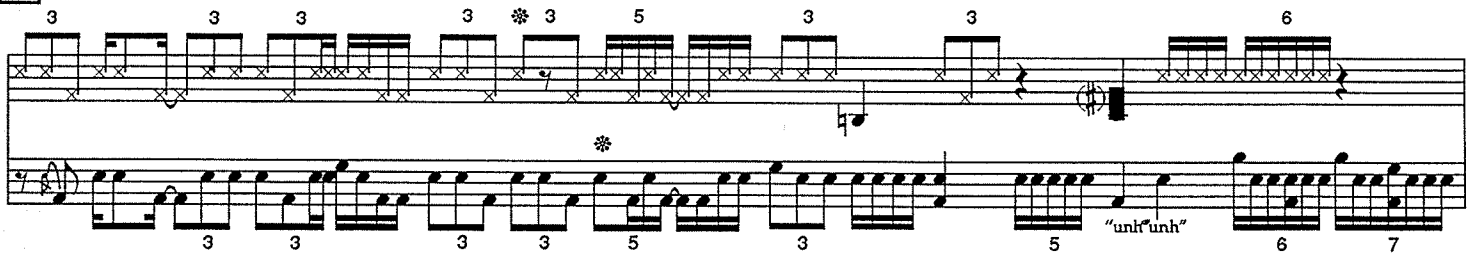

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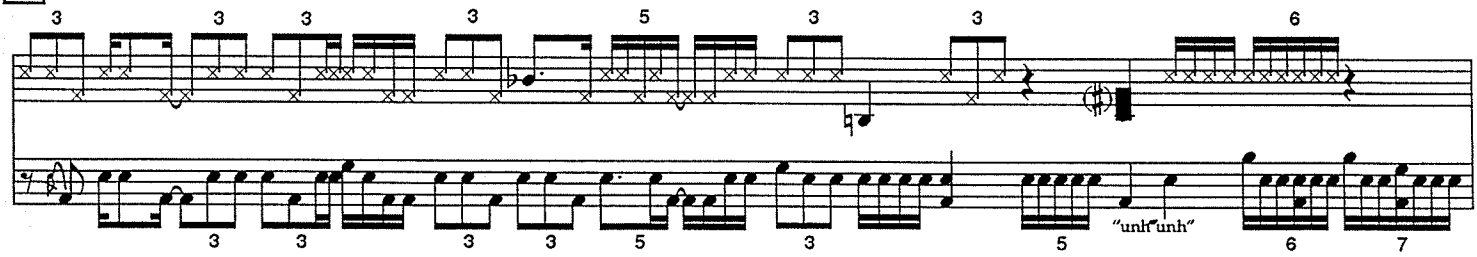

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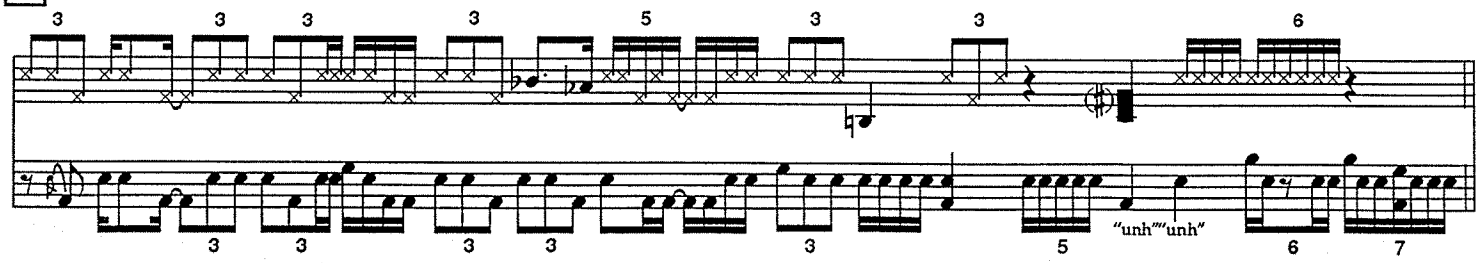

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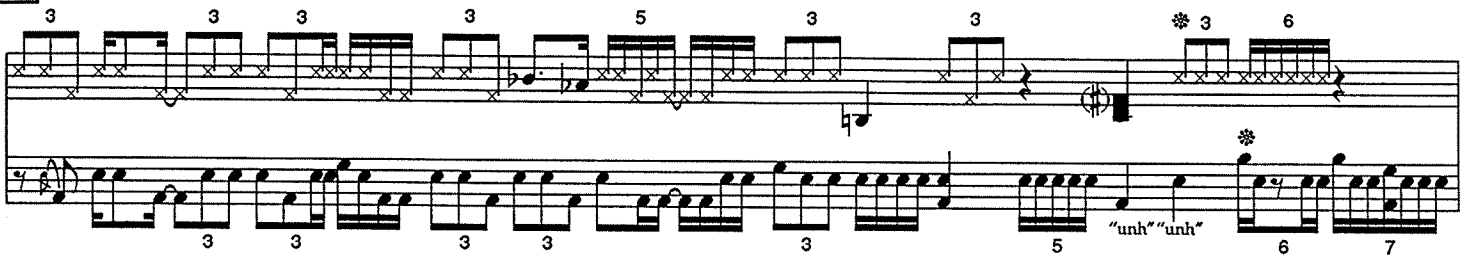

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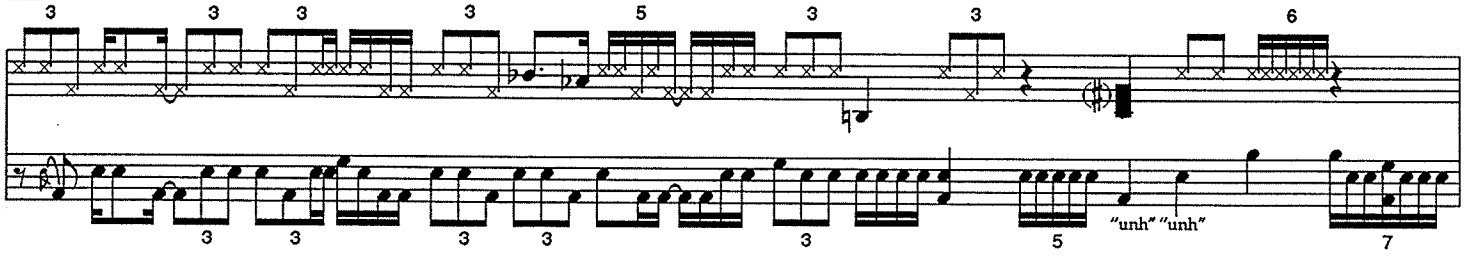

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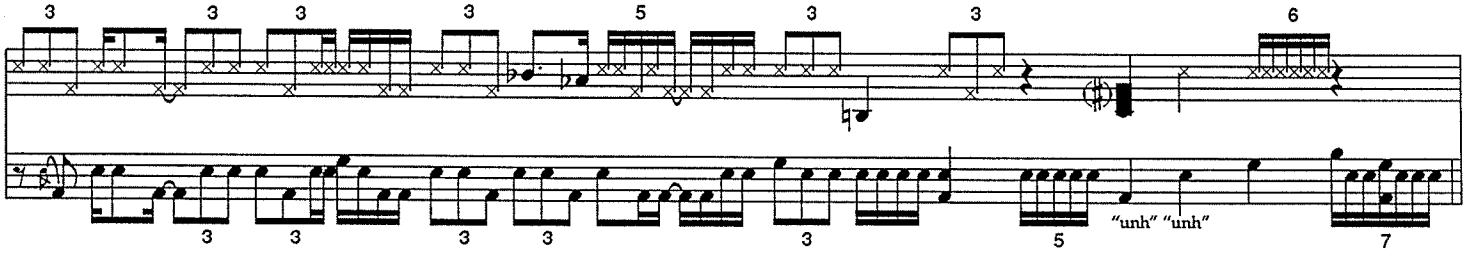

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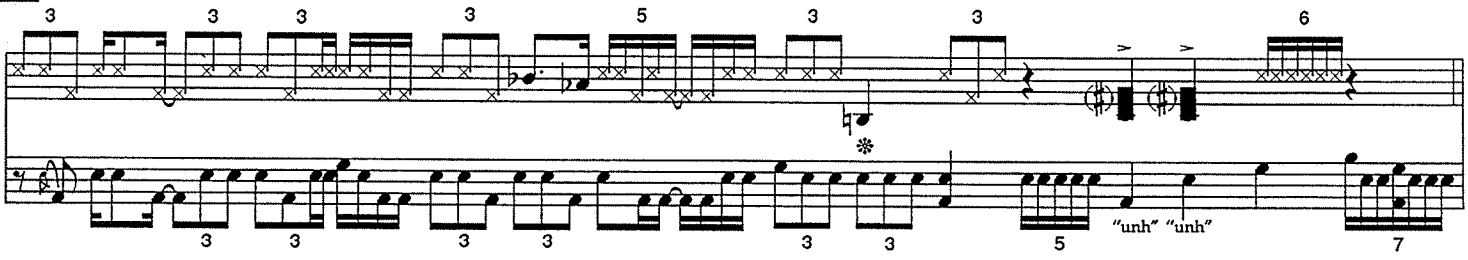

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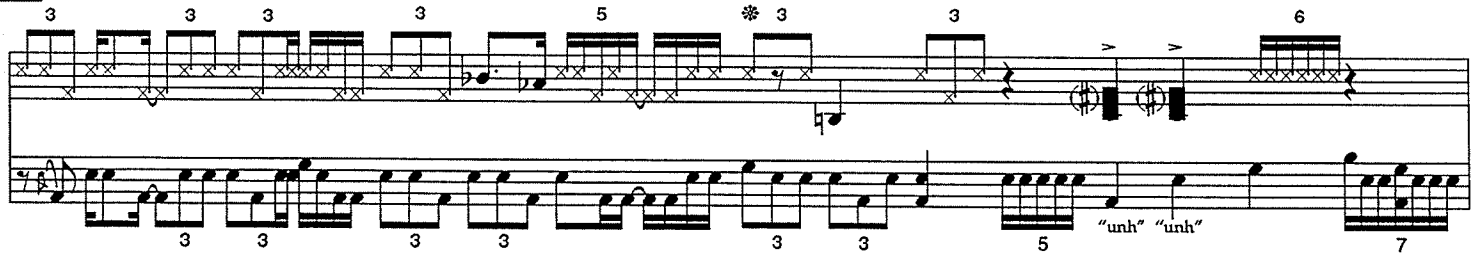

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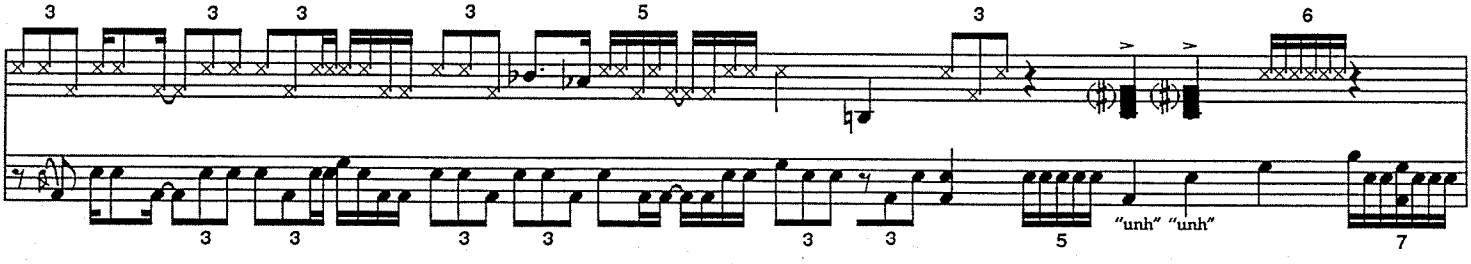

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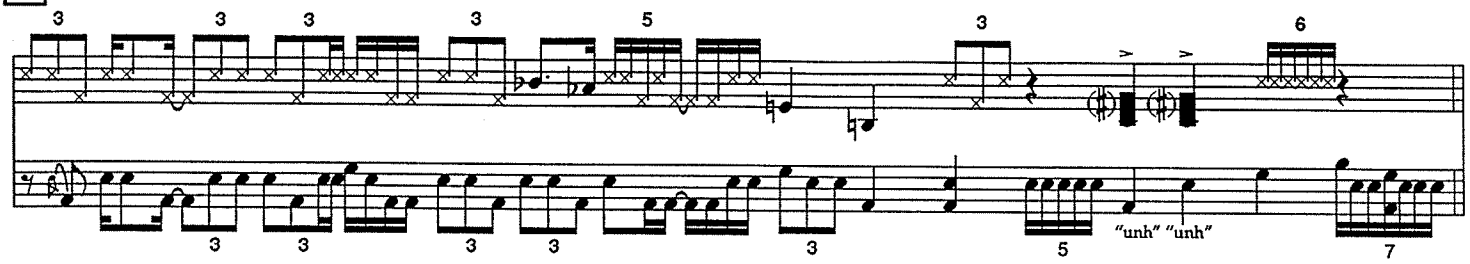

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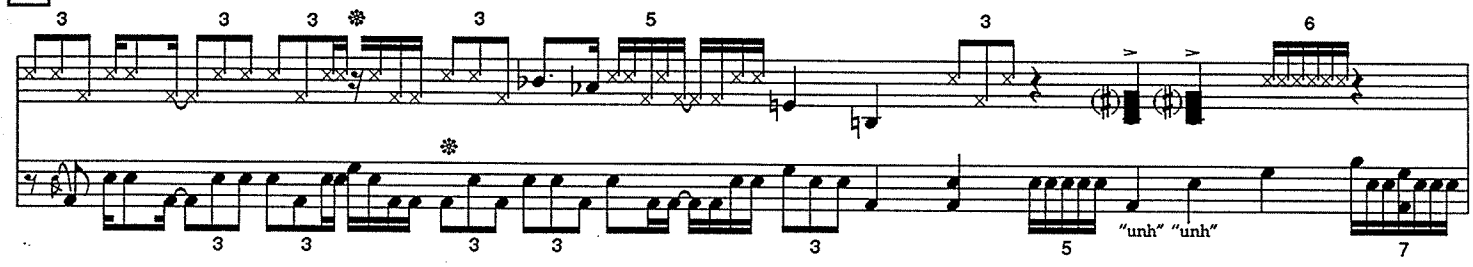

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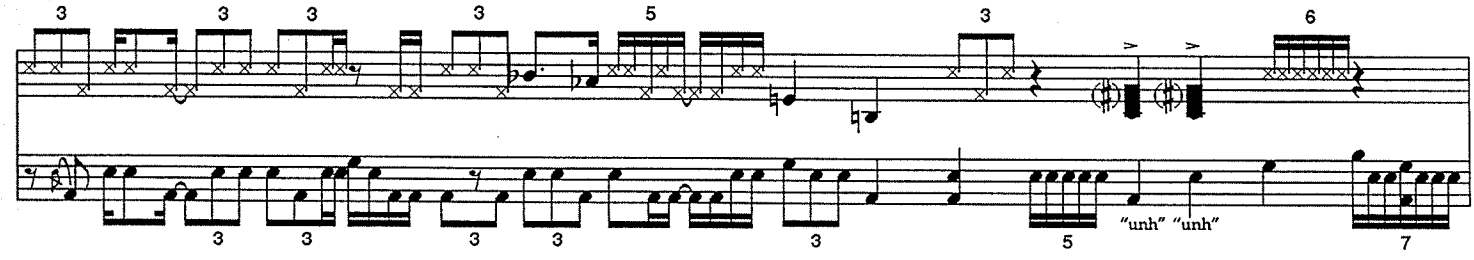

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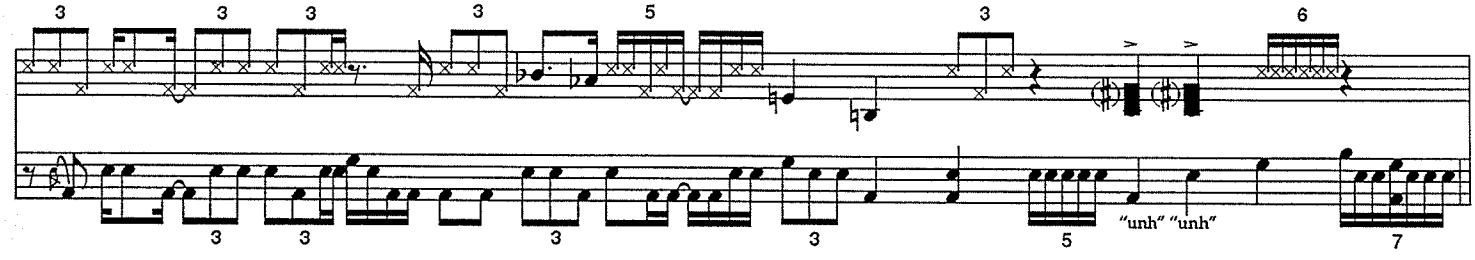

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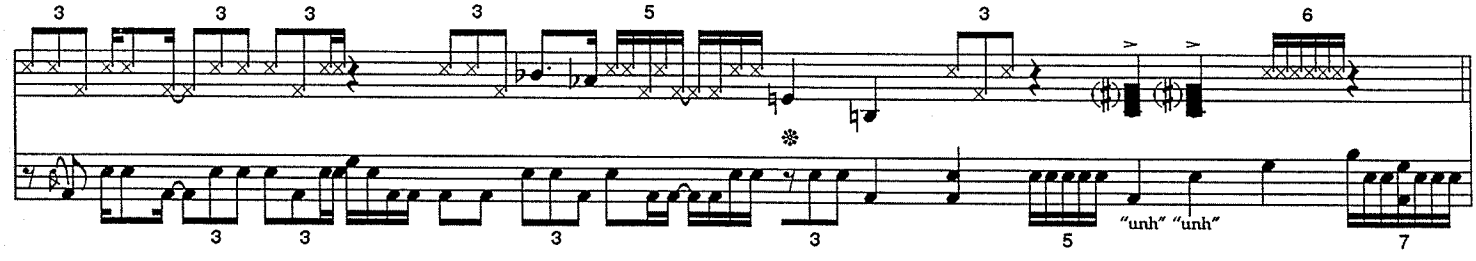

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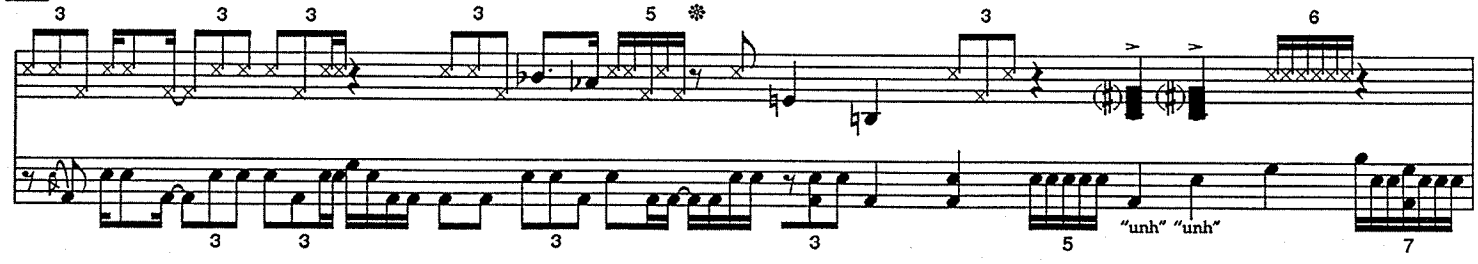

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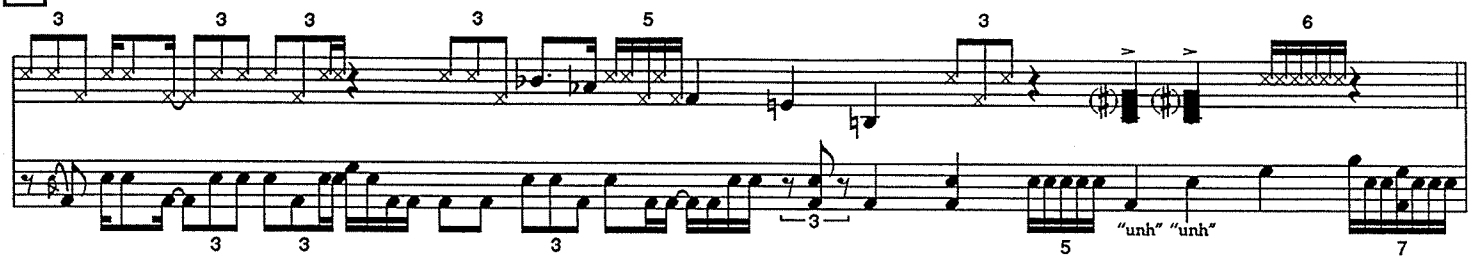

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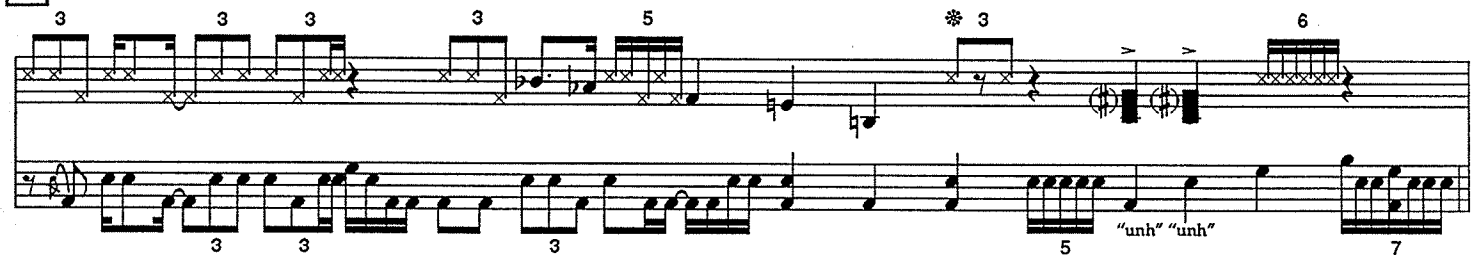

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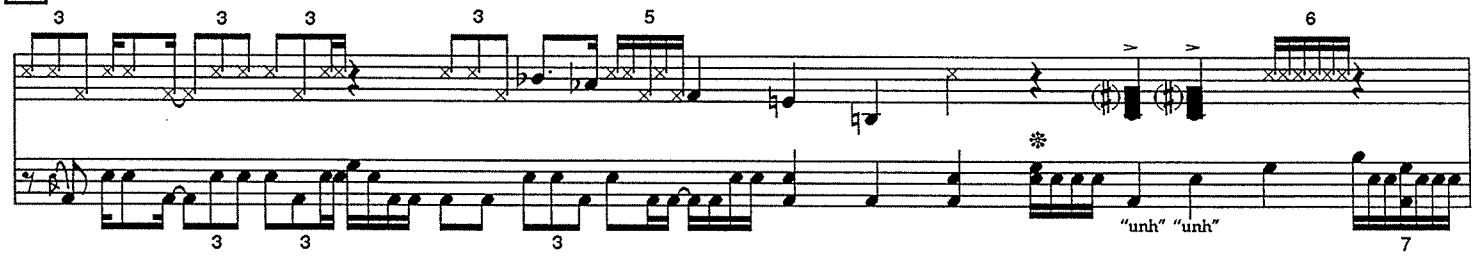

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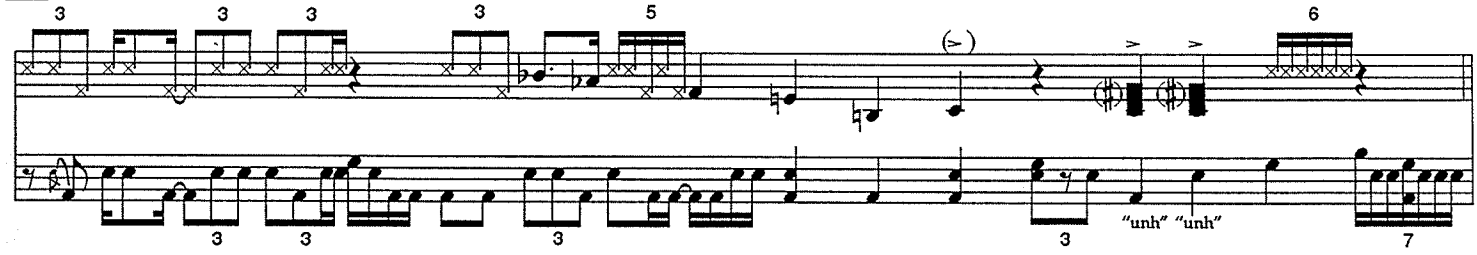

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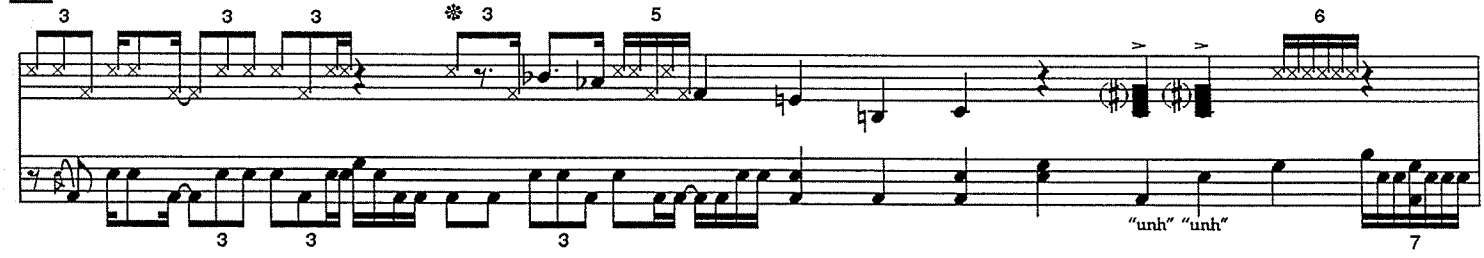

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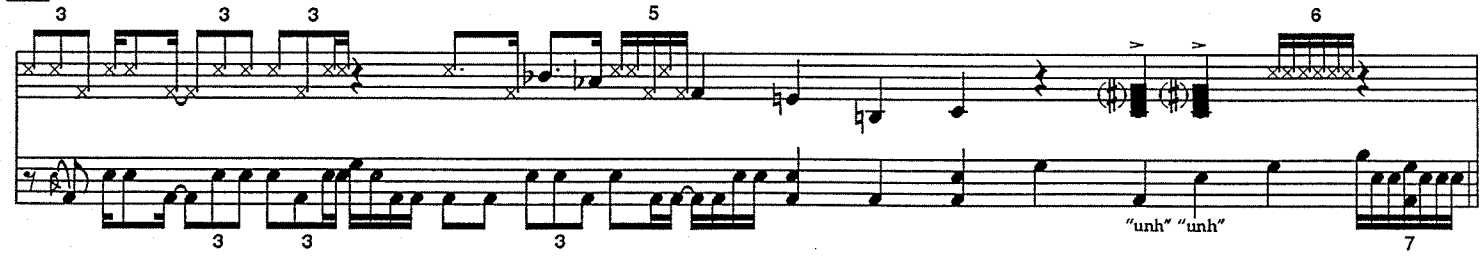

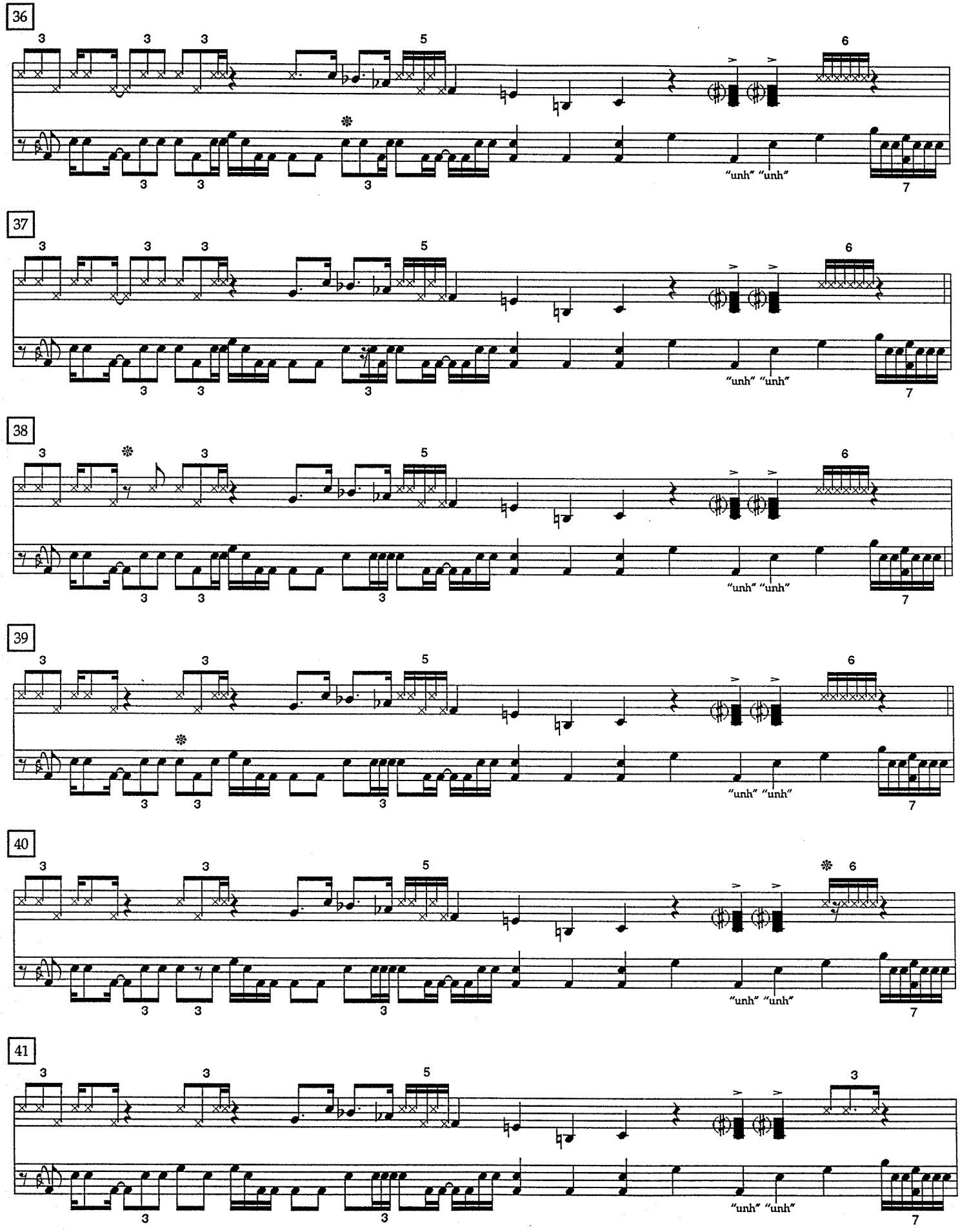
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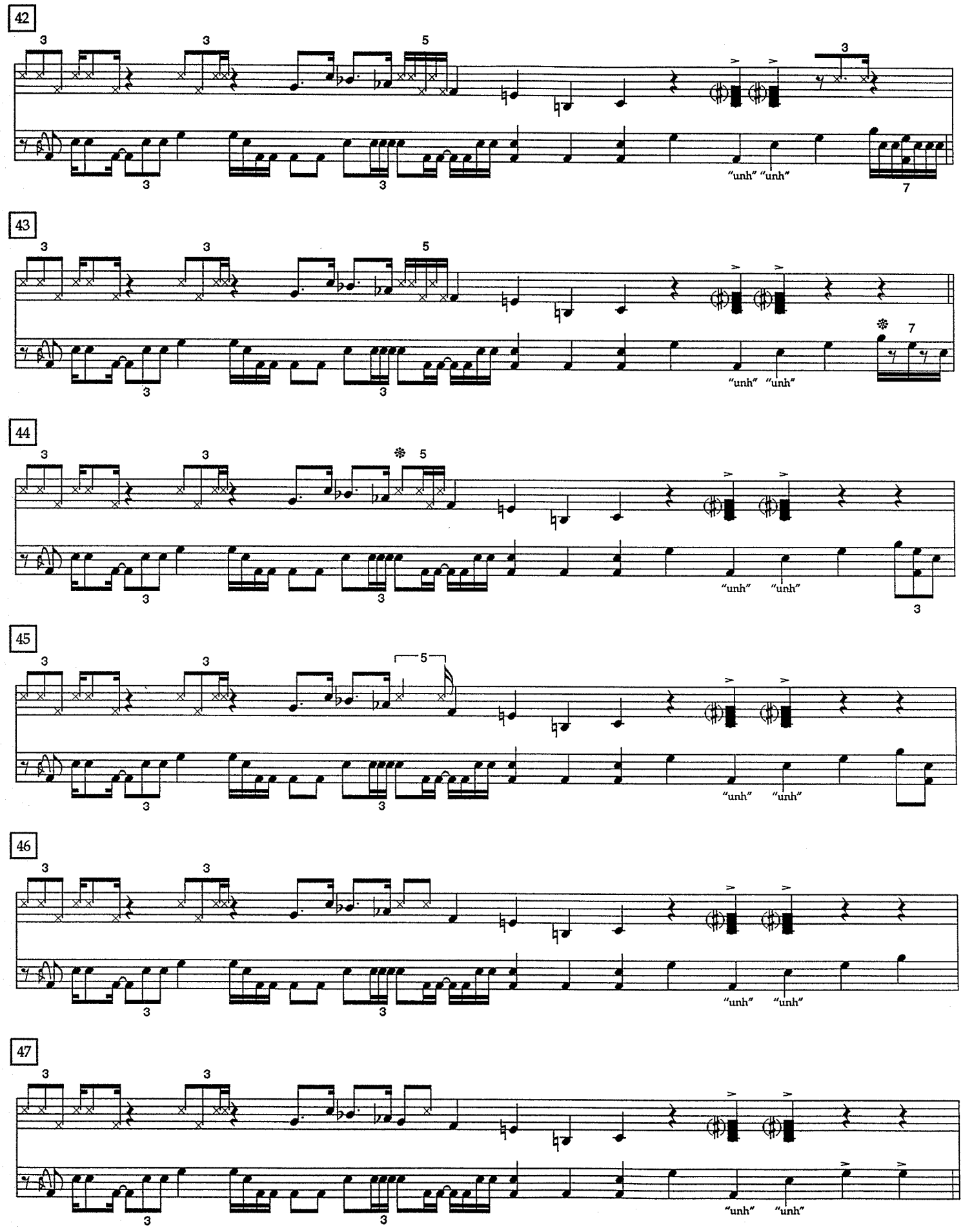
"unh" "unh"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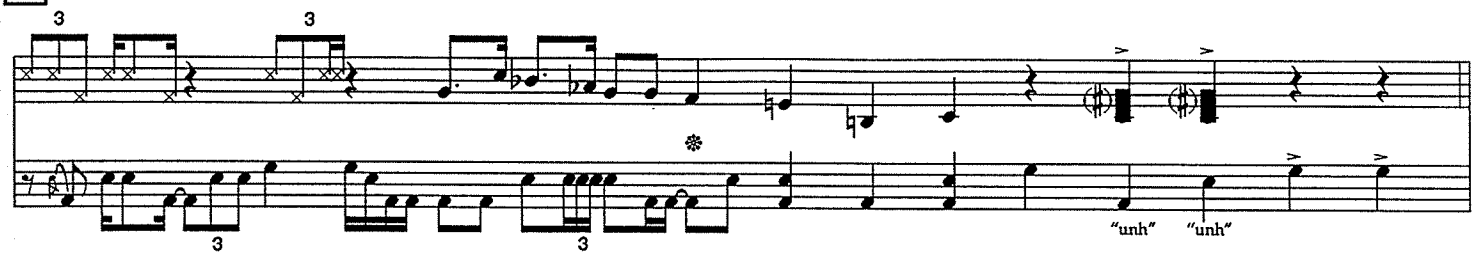

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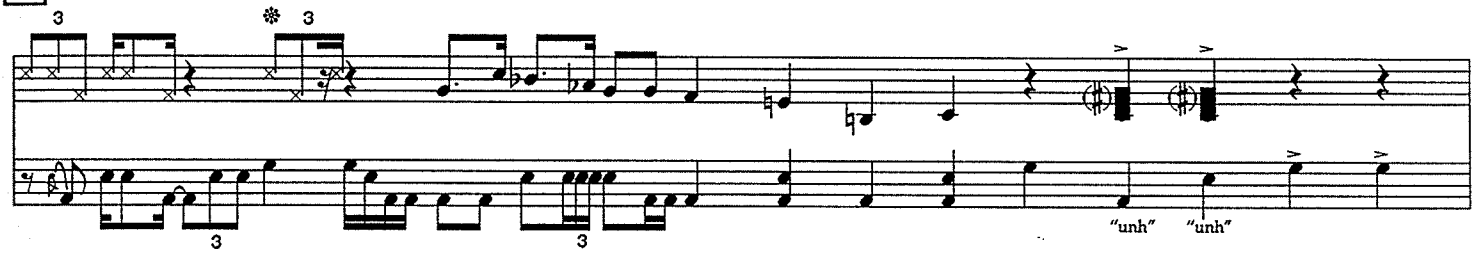

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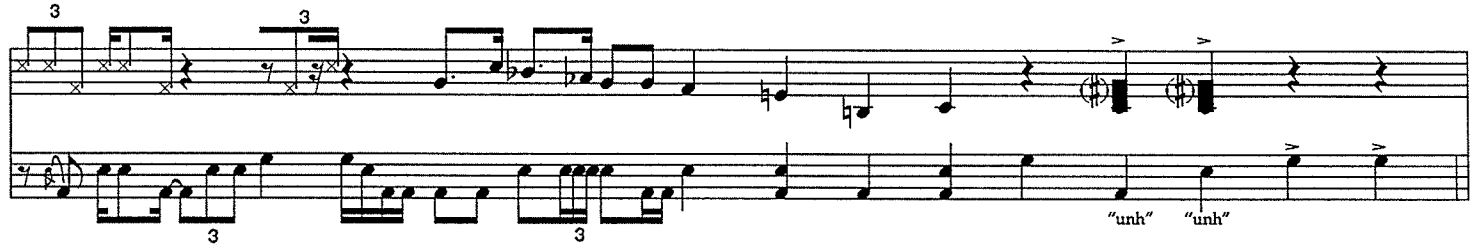

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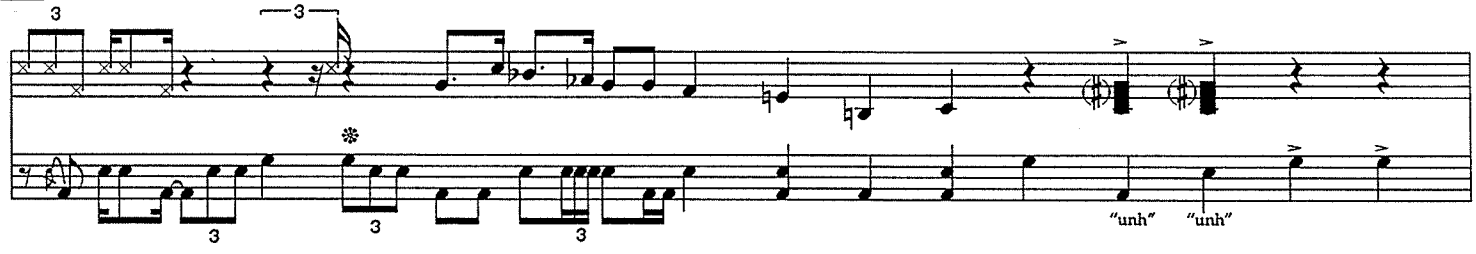

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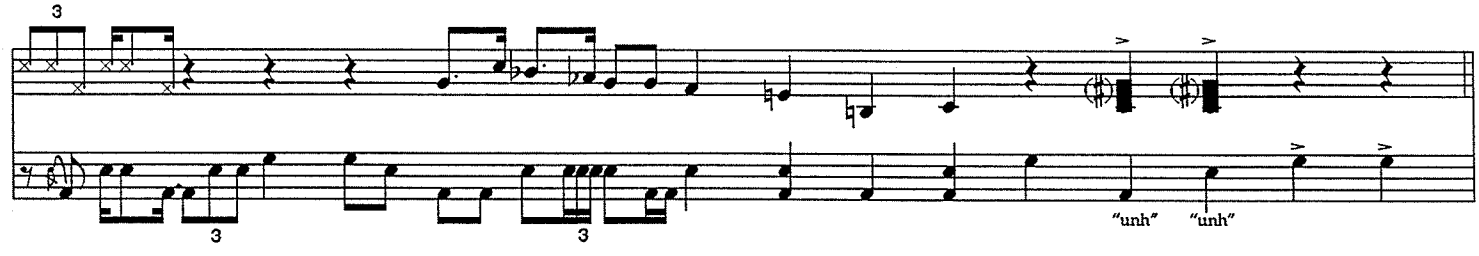

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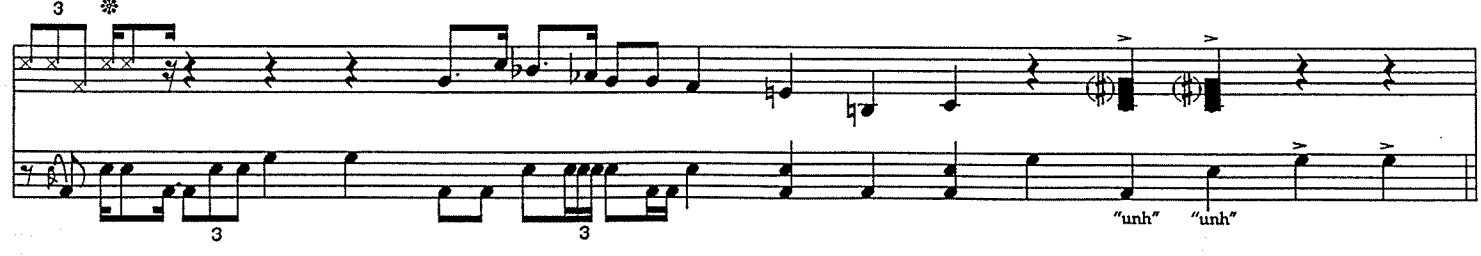

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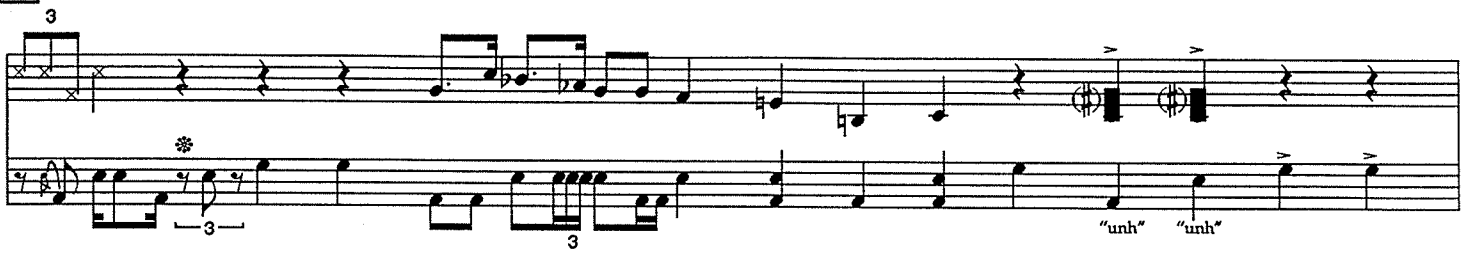
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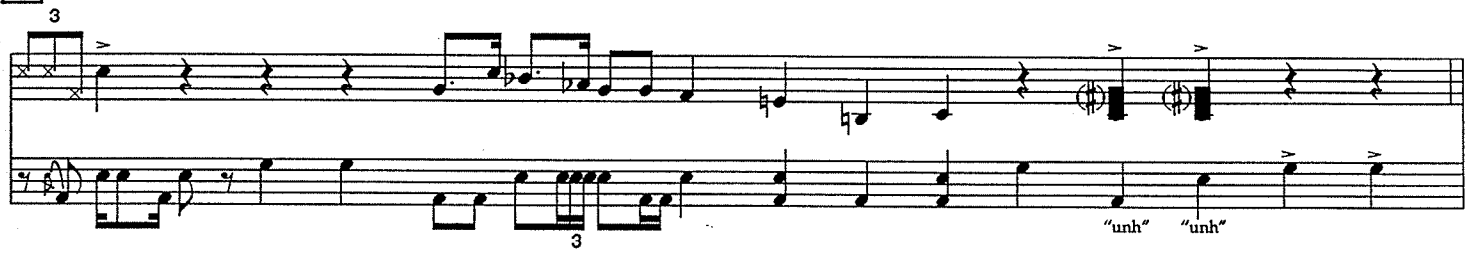
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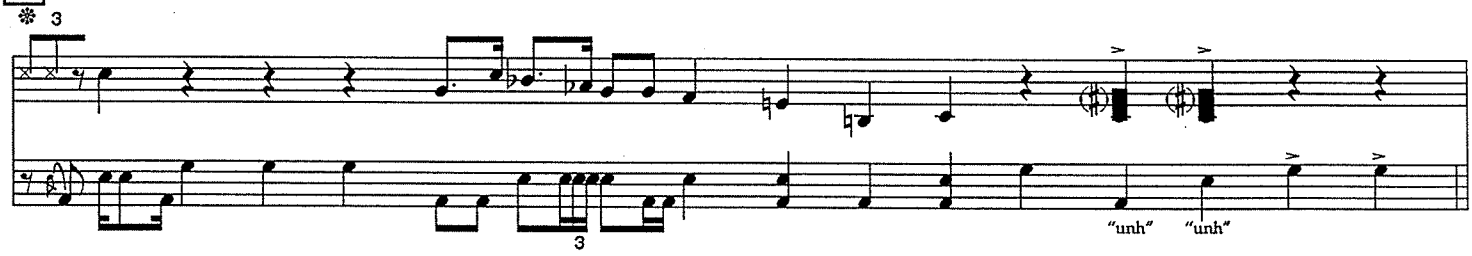
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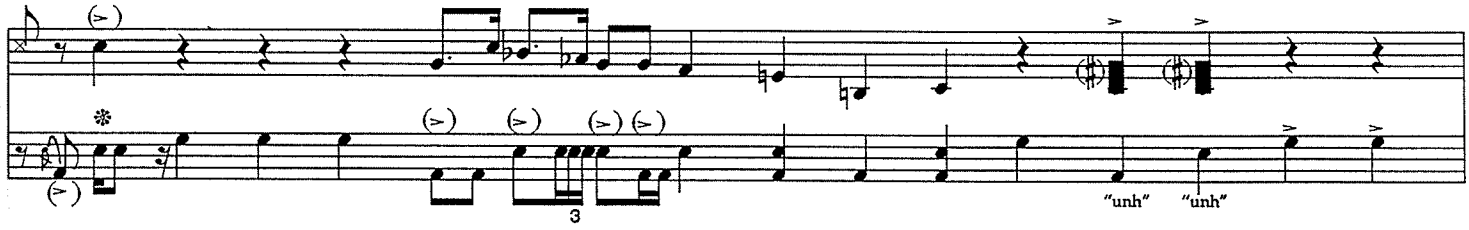
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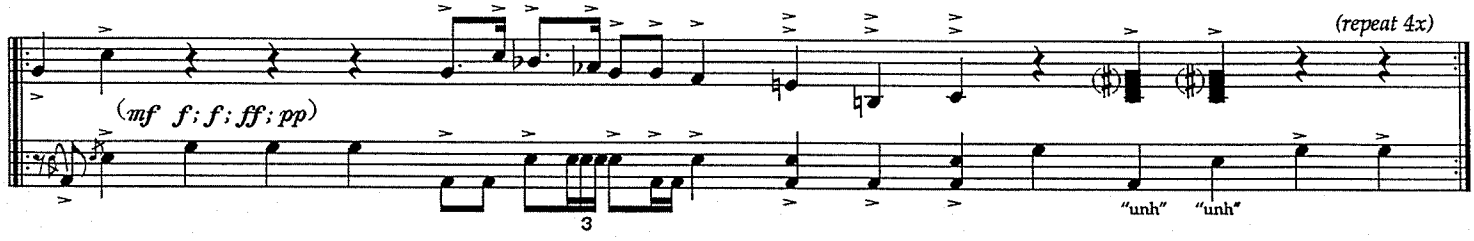
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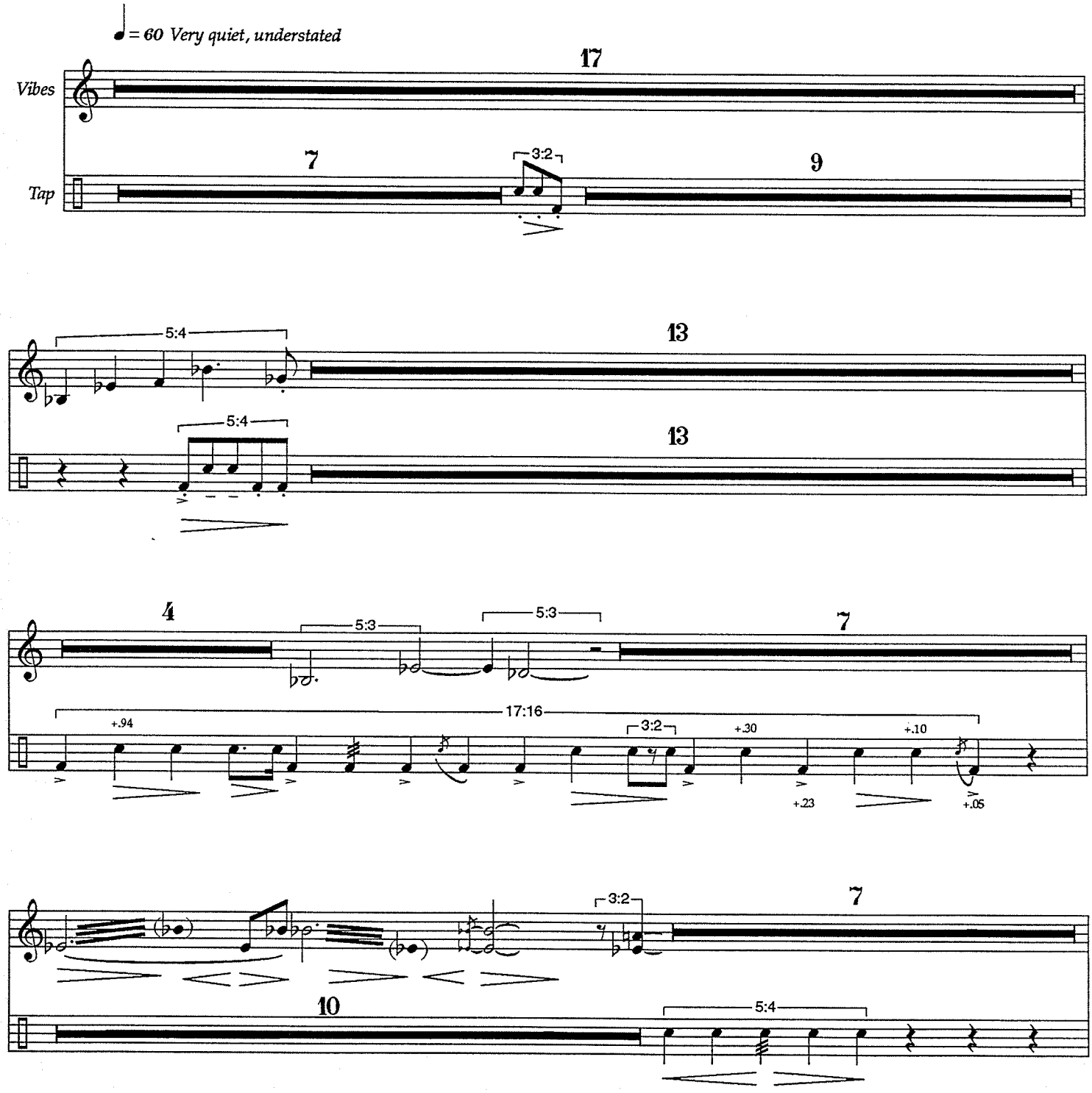
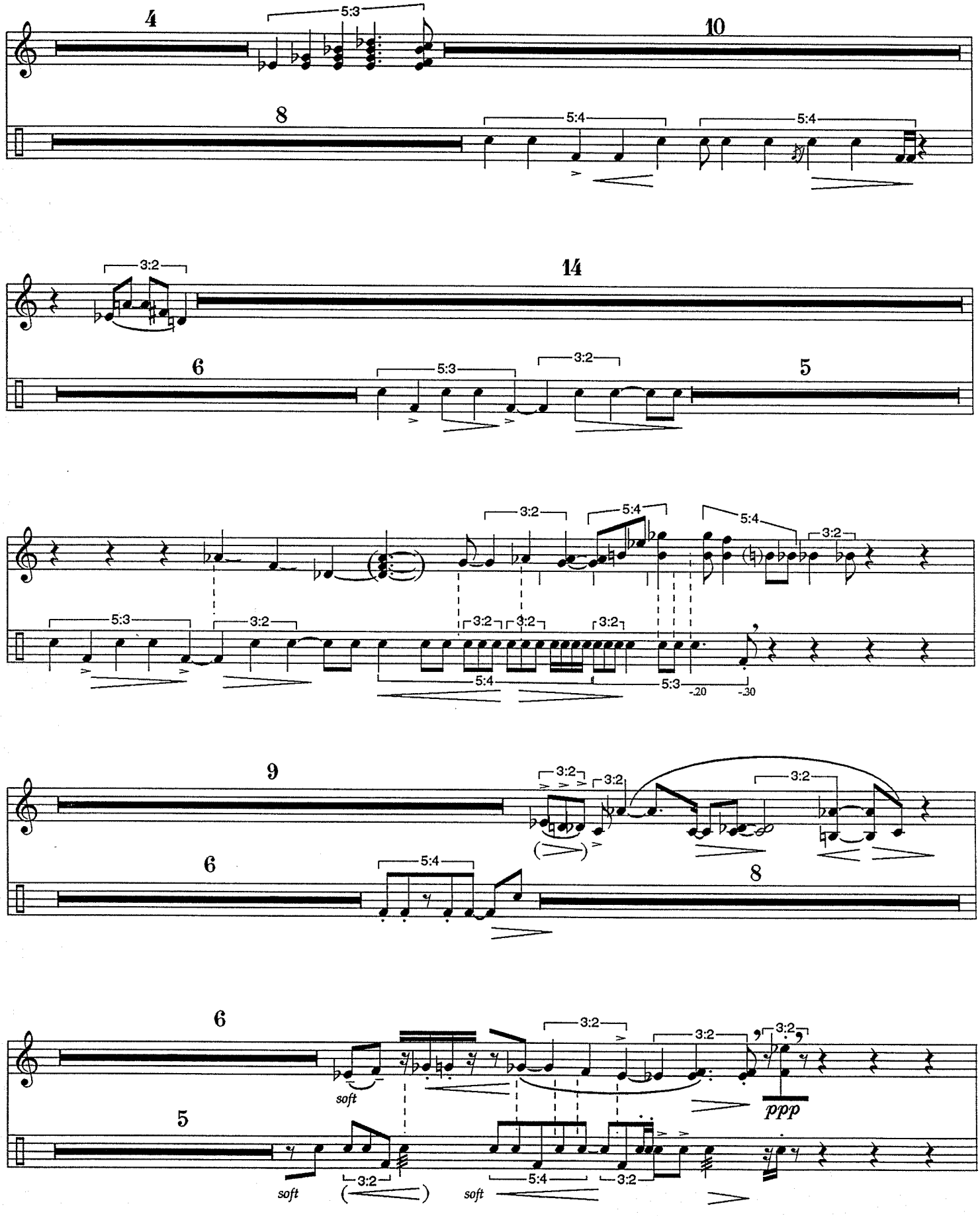
Round Midnight

for ann rodiger

Round Midnight

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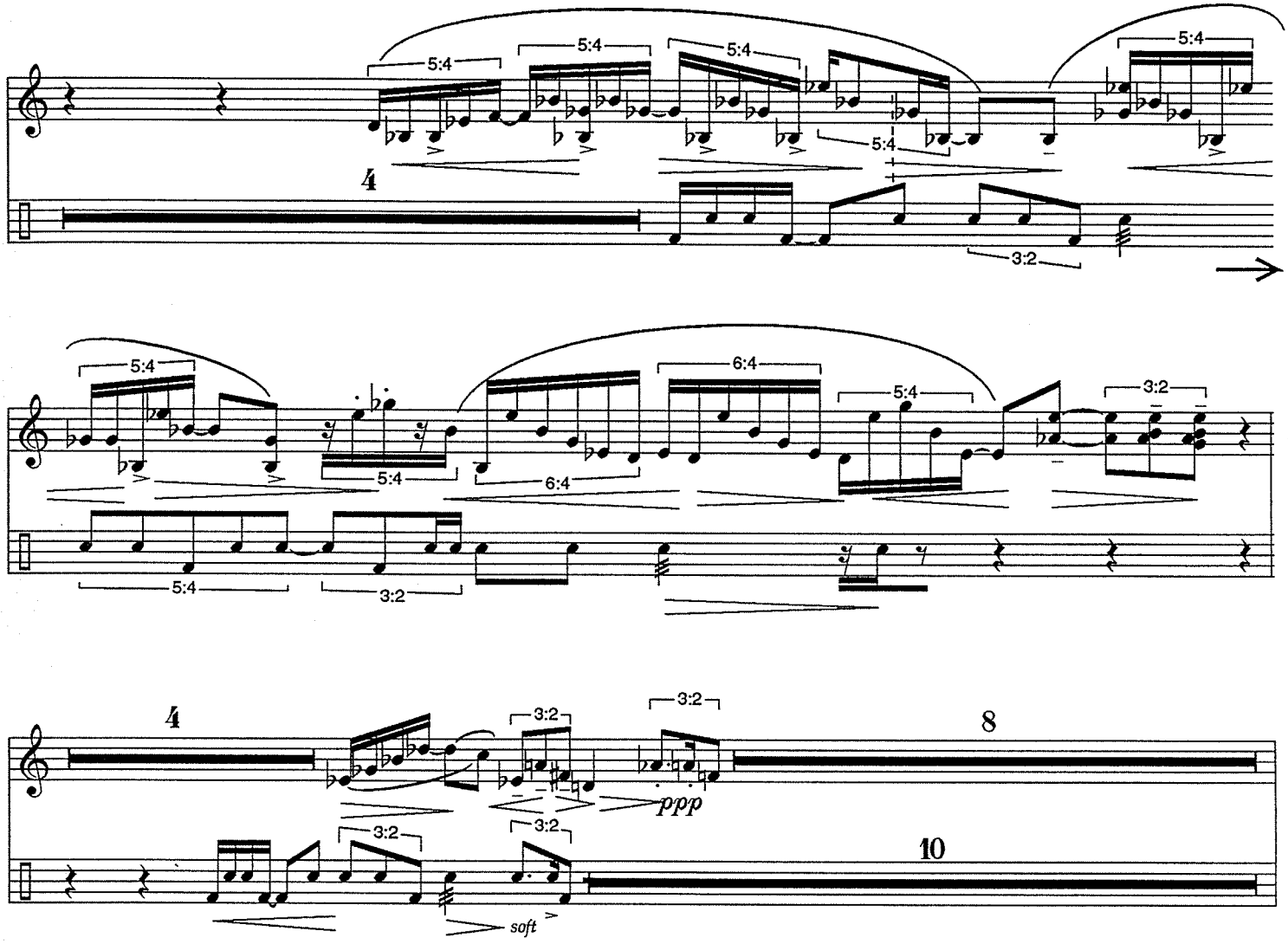
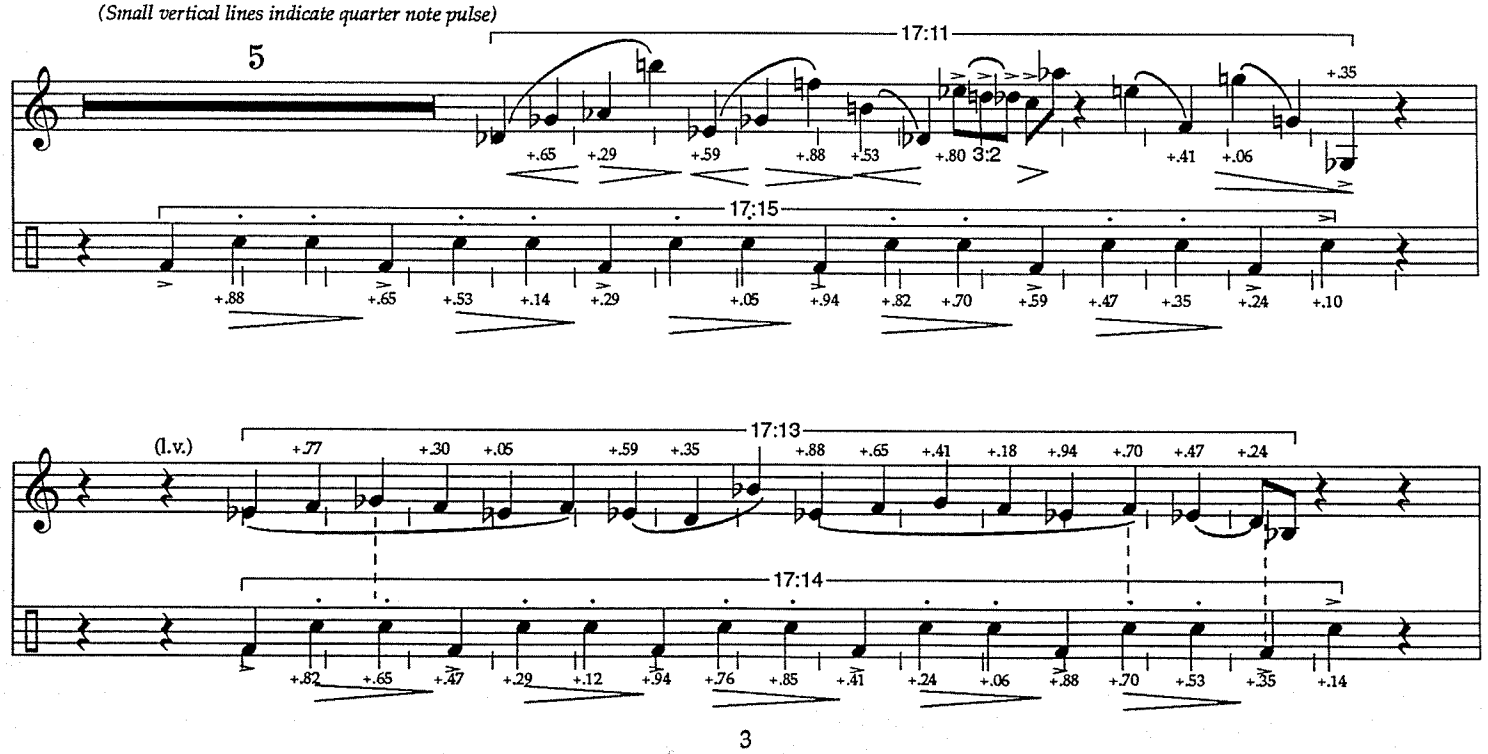
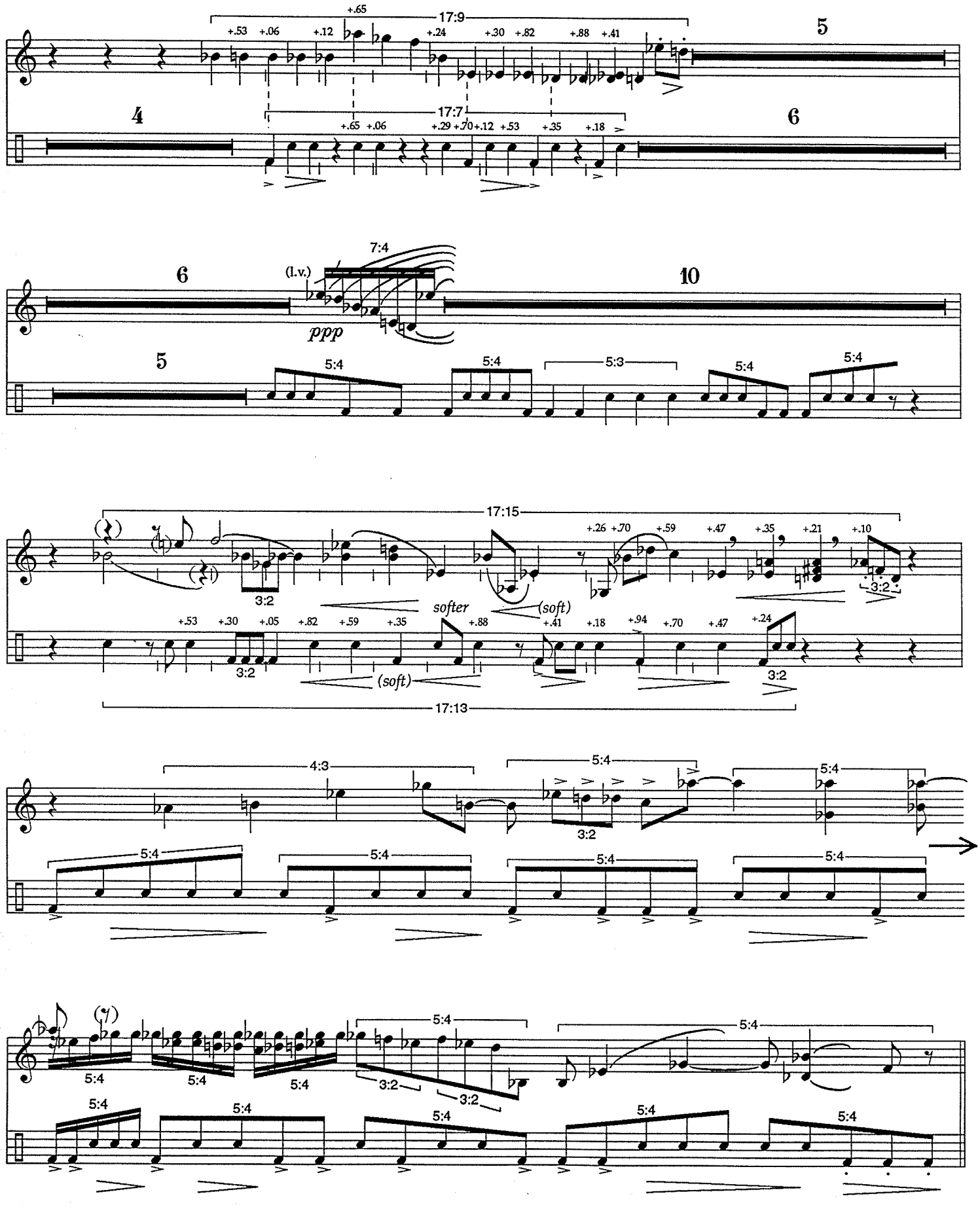


(Small vertical lines indicate quarter note pulse)

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17:7
+.65 +.06 +.29 +.70 +.12 +.53 +.35 +.18
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(l.v.)
7:4
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5:4
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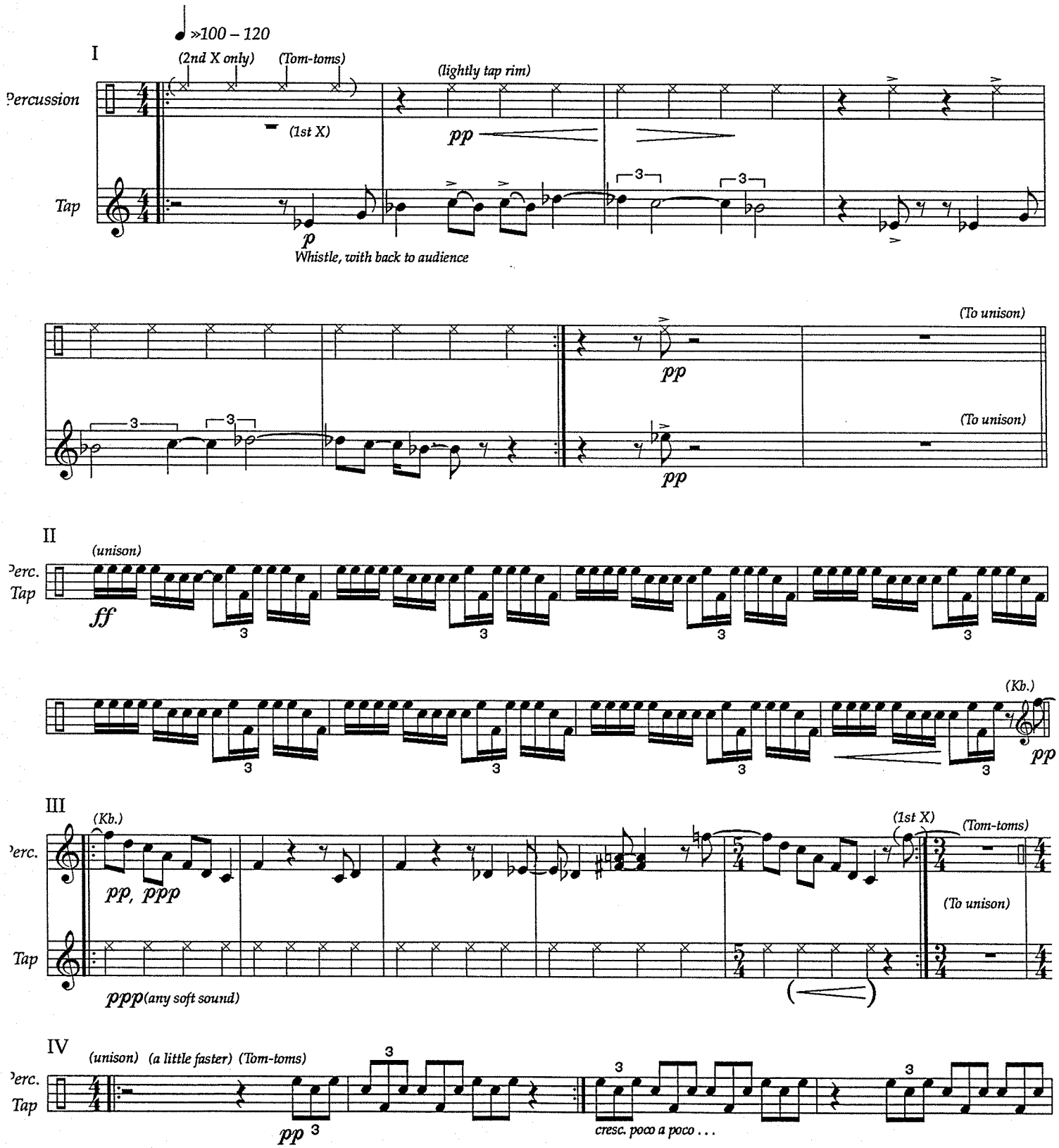
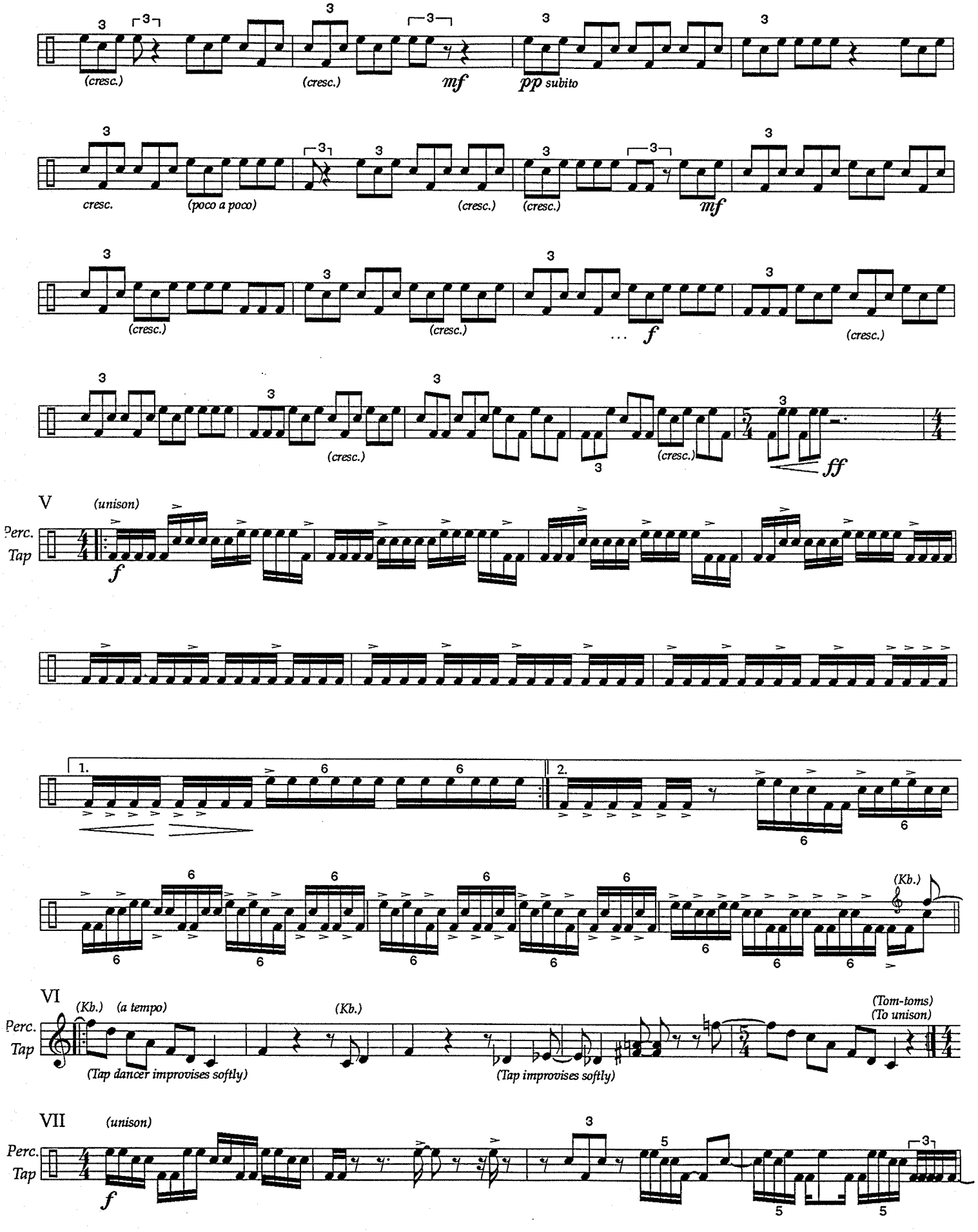
+.26 +.70 +.59 +.47 +.35 +.21 +.10
3:2
softer
(soft)
+.53 +.30 +.05 +.82 +.59 +.35 +.88 +.41 +.18 +.94 +.70 +.47 +.24
17:13
4:3
5:4

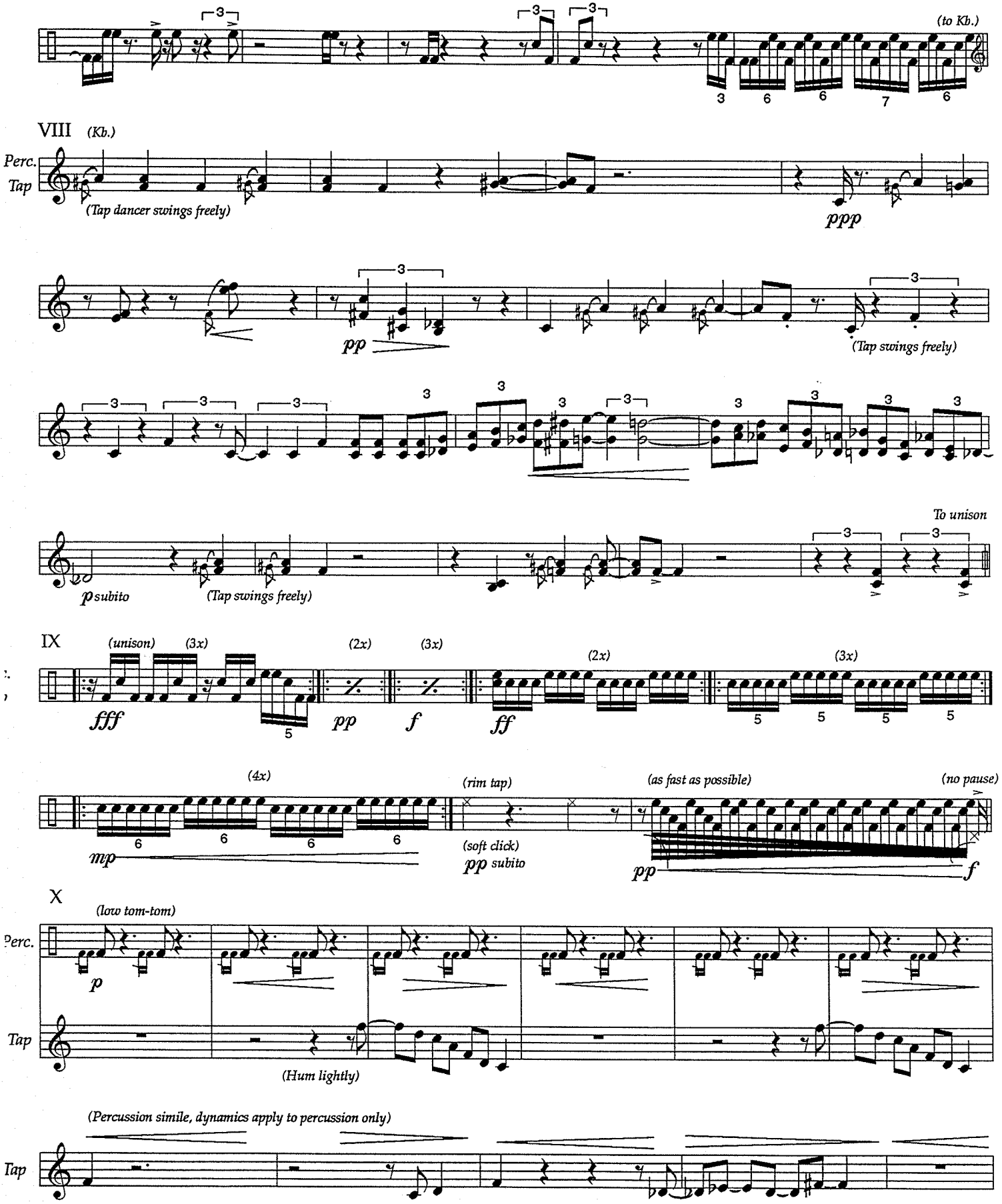
I Mean You

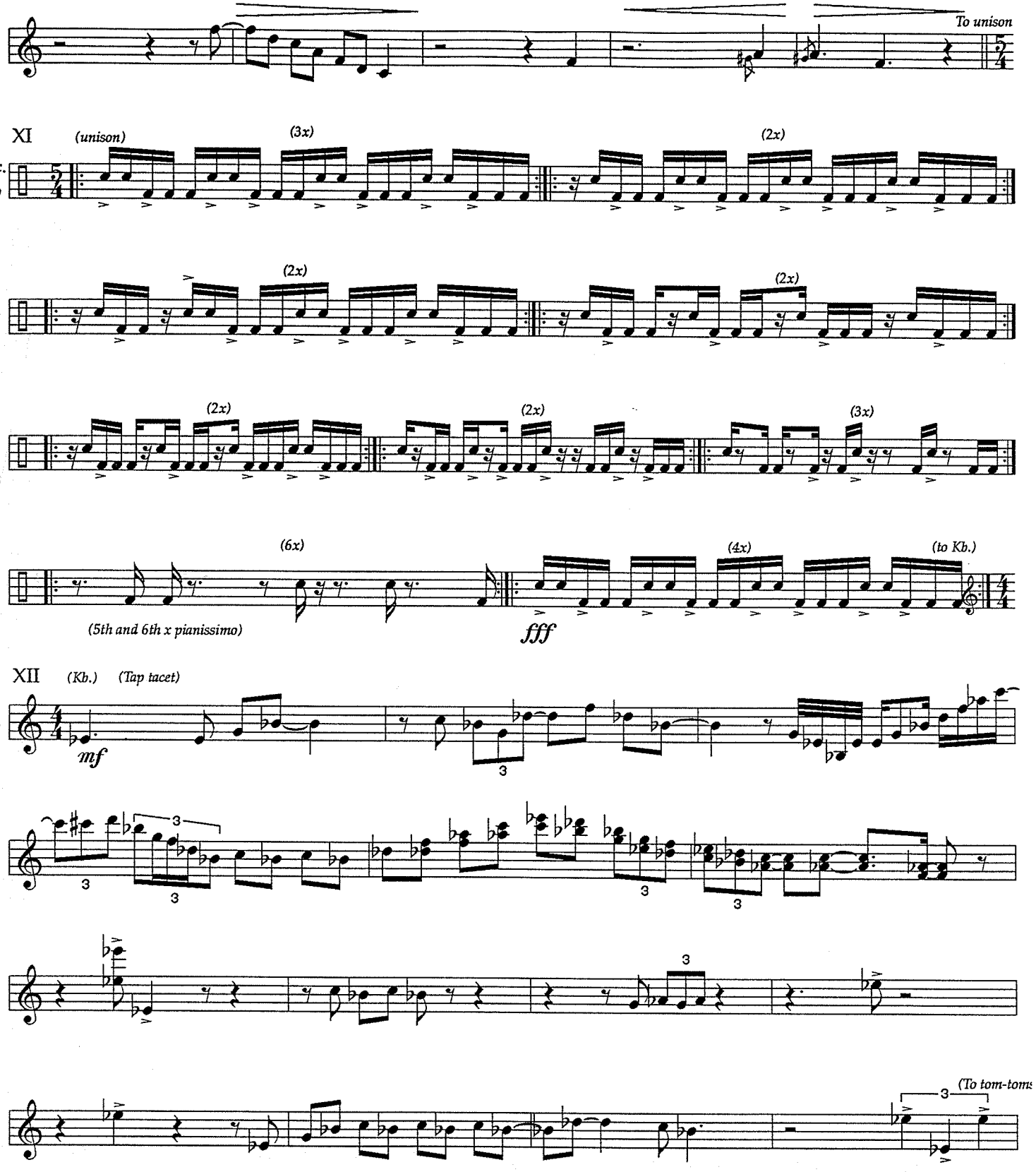
for jody diamond

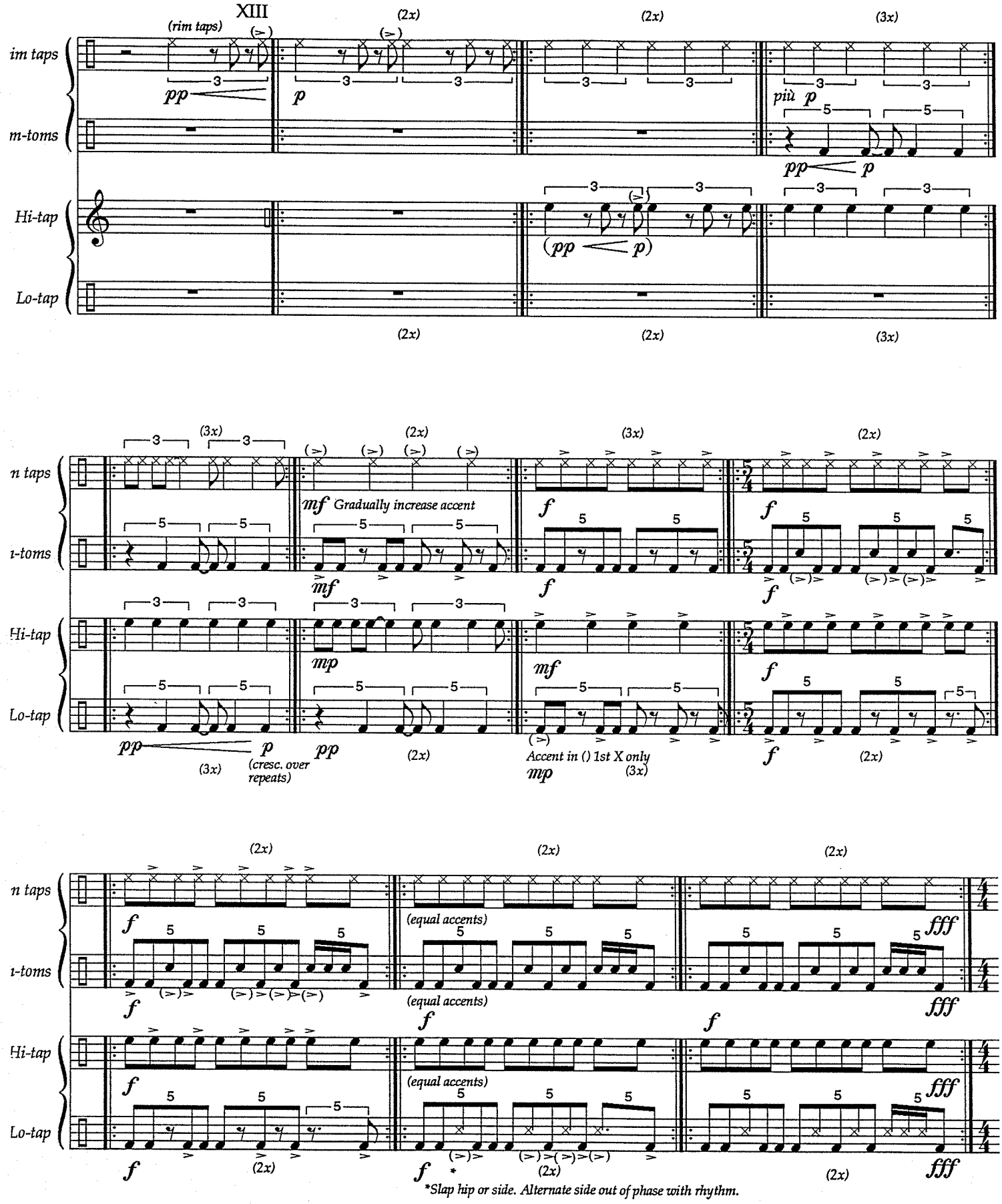
I Mean You

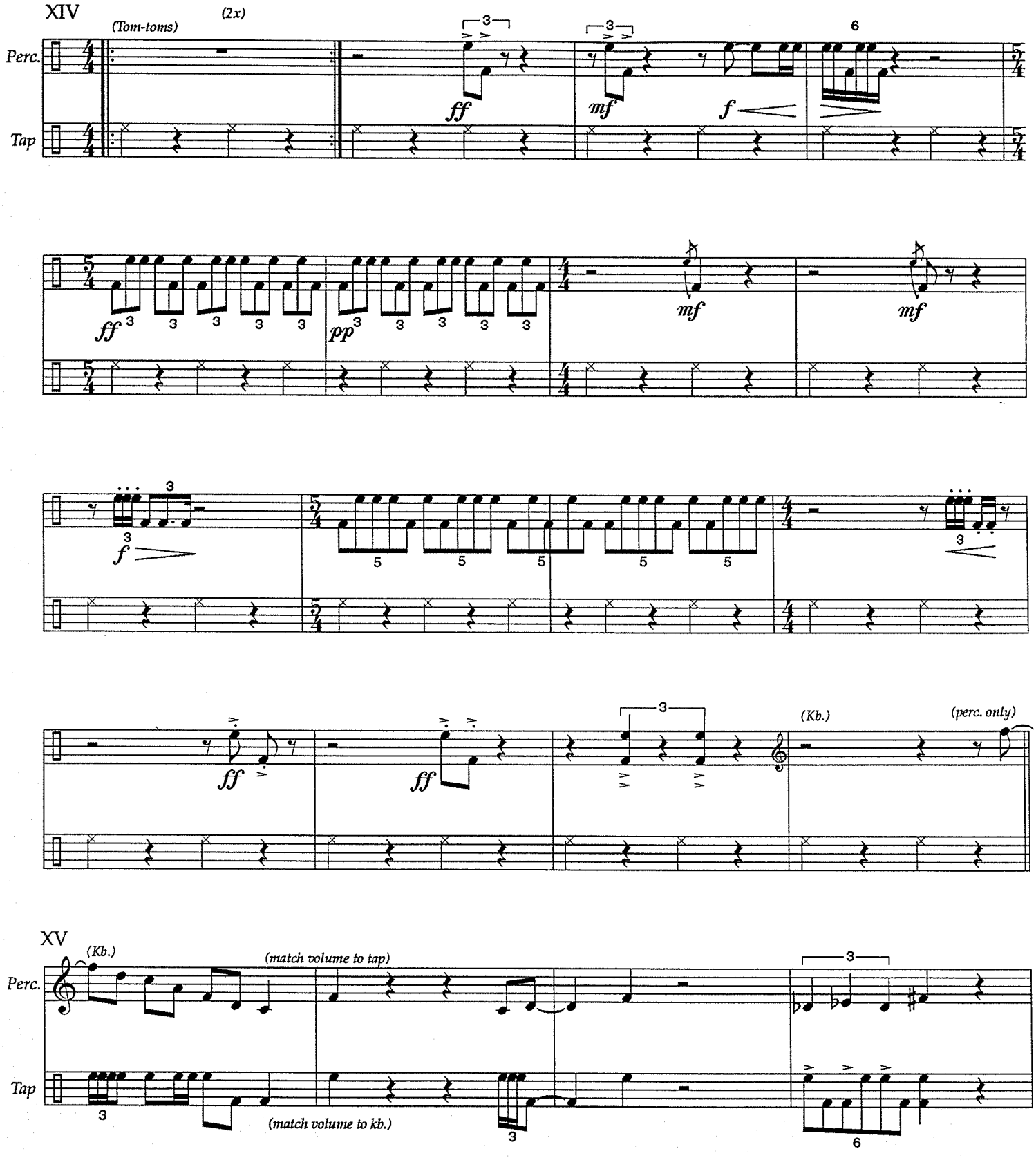

»100 – 120
I
(2nd X only)
(Tom-toms)
(lightly tap rim)
Percussion
(1st X)
pp
Tap
p
Whistle, with back to audience
(To unison)
pp
(To unison)
pp
II
(unison)
Perc.
Tap
ff
3
(Kb.)
pp
III
(Kb.)
(1st X)
(Tom-toms)
Perc.
pp, ppp
(To unison)
Tap
ppp (any soft sound)
IV
(unison)
(a little faster)
(Tom-toms)
Perc.
Tap
pp
cresc. poco a poco . . .

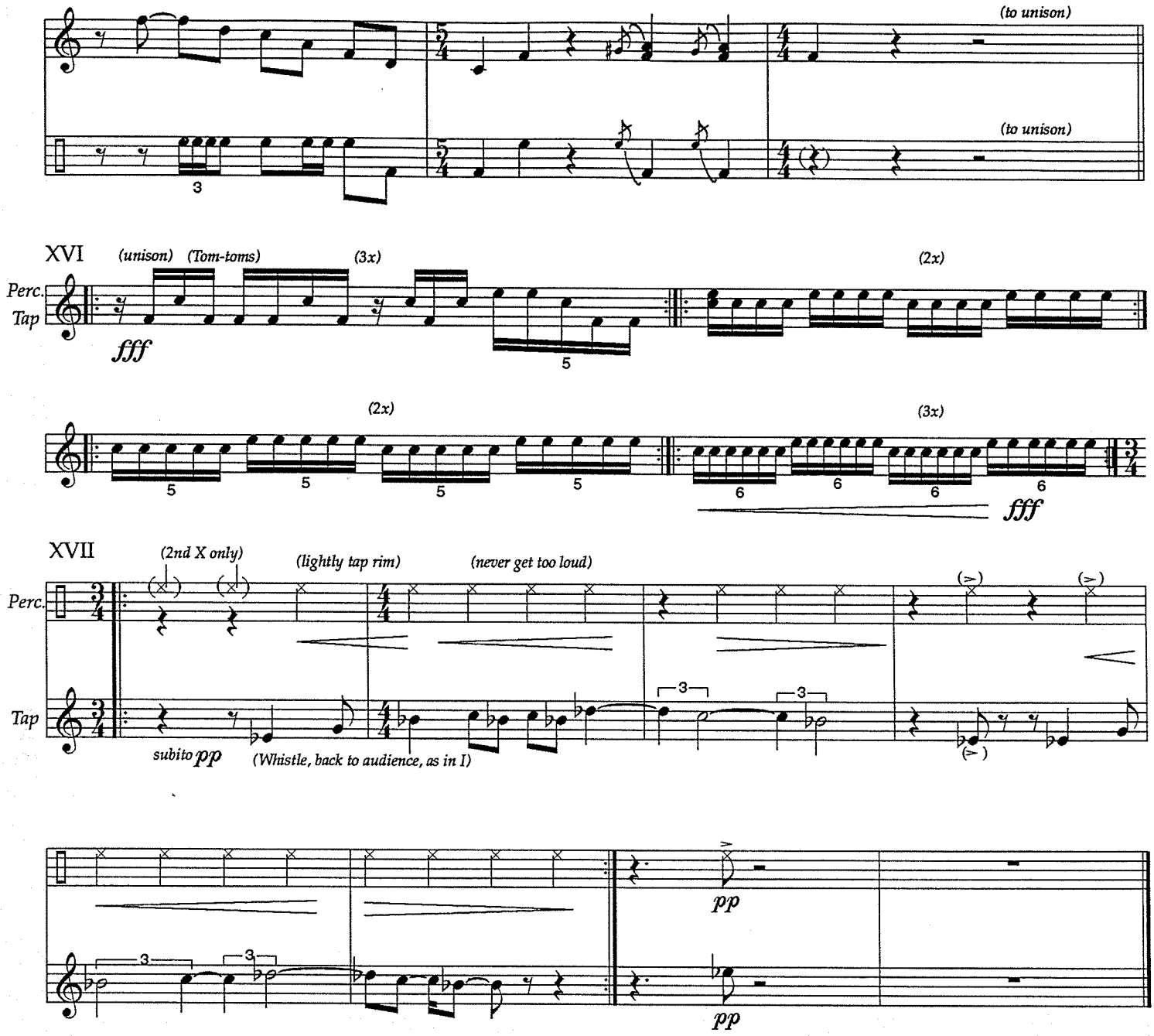

(cresc.)
(cresc.)
mf
pp subito
cresc.
(poco a poco)
(cresc.)
(cresc.)
mf
(cresc.)
(cresc.)
f
(cresc.)
(cresc.)
(cresc.)
ff
V
(unison)
Perc.
Tap
f
1.
2.
(Kb.)
VI
(Kb.)
(a tempo)
(Kb.)
(Tom-toms)
(To unison)
Perc.
Tap
(Tap dancer improvises softly)
(Tap improvises softly)
VII
(unison)
Perc.
Tap
f


(to Kb.)
VIII (Kb.)
Perc.
Tap
(Tap dancer swings freely)
ppp
pp
(Tap swings freely)
To unison
p subito
(Tap swings freely)
IX
(unison)
(3x)
(2x)
(3x)
(2x)
(3x)
fff
pp
f
ff
(4x)
(rim tap)
(as fast as possible)
(no pause)
mp
(soft click)
pp subito
pp
f
X
(low tom-tom)
Perc.
p
Tap
(Hum lightly)
(Percussion simile, dynamics apply to percussion only)
Tap


To unison
XI
(unison)
(3x)
(2x)
Perc.
Tap
(2x)
(2x)
(2x)
(2x)
(3x)
(6x)
(4x)
(to Kb.)
(5th and 6th x pianissimo)
fff
XII
(Kb.)
(Tap tacet)
Perc.
mf
3
(To tom-toms


XIII
(rim taps)
(2x)
(2x)
(3x)
im taps
m-toms
Hi-tap
Lo-tap
pp
p
più p
(pp p)
(3x)
(2x)
(2x)
(3x)
n taps
ı-toms
mf Gradually increase accent
f
mp
mf
(cresc. over repeats)
Accent in () 1st X only
(3x)
(2x)
(3x)
(2x)
(2x)
(2x)
(2x)
(equal accents)
fff
*Slap hip or side. Alternate side out of phase with rhythm.


XIV
(Tom-toms)
(2x)
Perc.
Tap
ff
mf
f
pp
(Kb.)
(perc. only)
XV
(match volume to tap)
(match volume to kb.)


(to unison)
(to unison)
XVI
(unison)
(Tom-toms)
(3x)
(2x)
Perc.
Tap
fff
(2x)
(3x)
fff
XVII
(2nd X only)
(lightly tap rim)
(never get too loud)
Perc.
Tap
subito pp
(Whistle, back to audience, as in I)
pp
pp