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About the Music

The world fusion music movement has spawned many intriguing new musical hybrids. With this project I've been exploring the exciting sonic terrain that blends Latin jazz, with its driving rhythmic syncopations, and East Indian musical elements.

As with many artistic developments, serendipity played a major role. I didn't set out with the conscious intent of fusing these two musical genres, but found it occurring naturally through the cross-fertilization of ideas shared with my talented musical colleagues.

I offer this musical brew in the spirit of joy and celebration.

Indo-beats (cycles & circles)

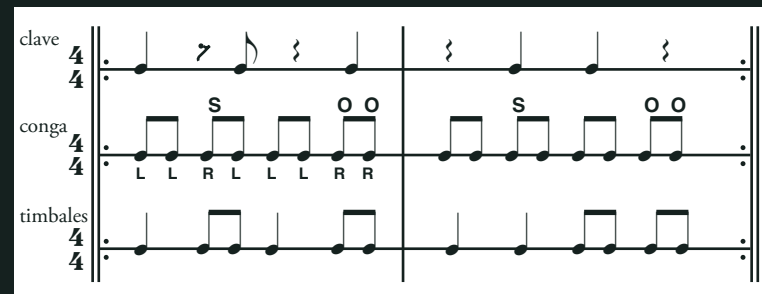
"The perception of the cyclic nature of life is reflected in Indian classical music through the device of tala, a recurring time-measure or rhythmic cycle that begins, develops and then returns to sam, the first beat of the cycle, anchor of all melody and rhythm and the leading beat to which all returns." *



The diagram represents the common rupak (7 beat) tala. The rhythm begins and ends on sam, going clockwise around the wheel. The syllables (tin tin na dhin na dhin na) represent the onomatopoetic syllables representing Indian drum sounds.

Latin-beats (polyrhythmic grooves)

Latin rhythms trace their roots back to Africa and Cuba where interlocking, syncopated rhythmic grooves follow the clave's movement of tension/release. The sample below is taken from a classic Latin groove called Son Montuno. You can click on the notes below to hear how it sounds.



* Montfort, Matthew. *Ancient Traditions — Future Possibilities*. Ancient Future Music (1985)

The Songs

Sangria

Featuring Paul McCandless,
Matthew Montfort, Mindia Devi
Klein, Kash Killion, Anuradha Pal,
Debopriyo Sarkar, Duru Demitrius,
and Brian Rice

- | | |
|------------------------|------|
| 1. WATERWHEEL | 5:53 |
| 2. SANGRIA | 8:17 |
| 3. DEBAJO DE LA LLUVIA | 6:53 |
| 4. FIRST FLIGHT | 3:43 |
| 5. BETWEEN THE LINES | 6:34 |
| 6. PENTE | 5:49 |
| 7. TENTH JOURNEY | 5:20 |
| 8. MILO'S MOMENT | 6:06 |



Ancient-Future.Com Records

World Jazz

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Waterwheel (5:53)

Sangria (8:17)

Debajo de la Lluvia (6:53)

First Flight (3:43)

Between the Lines (6:34)

Pente (5:49)

Tenth Journey (5:20)

Milo's Moment (6:06)

All compositions by Mariah Parker.
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1. Waterwheel



Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (bansuri), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (percussion).

Beginning with a bowed bass solo, the fluid tabla in circular 7/8 time takes us flowing around the wheel. Within the Indian tradition, this common meter is called rupak tal. Here's how you would count it out using the onomatopoeic syllables representing Indian drum sounds.

tin tin na | dhin na | dhin na
1 2 3 | 1 2 | 1 2



2. Sangria

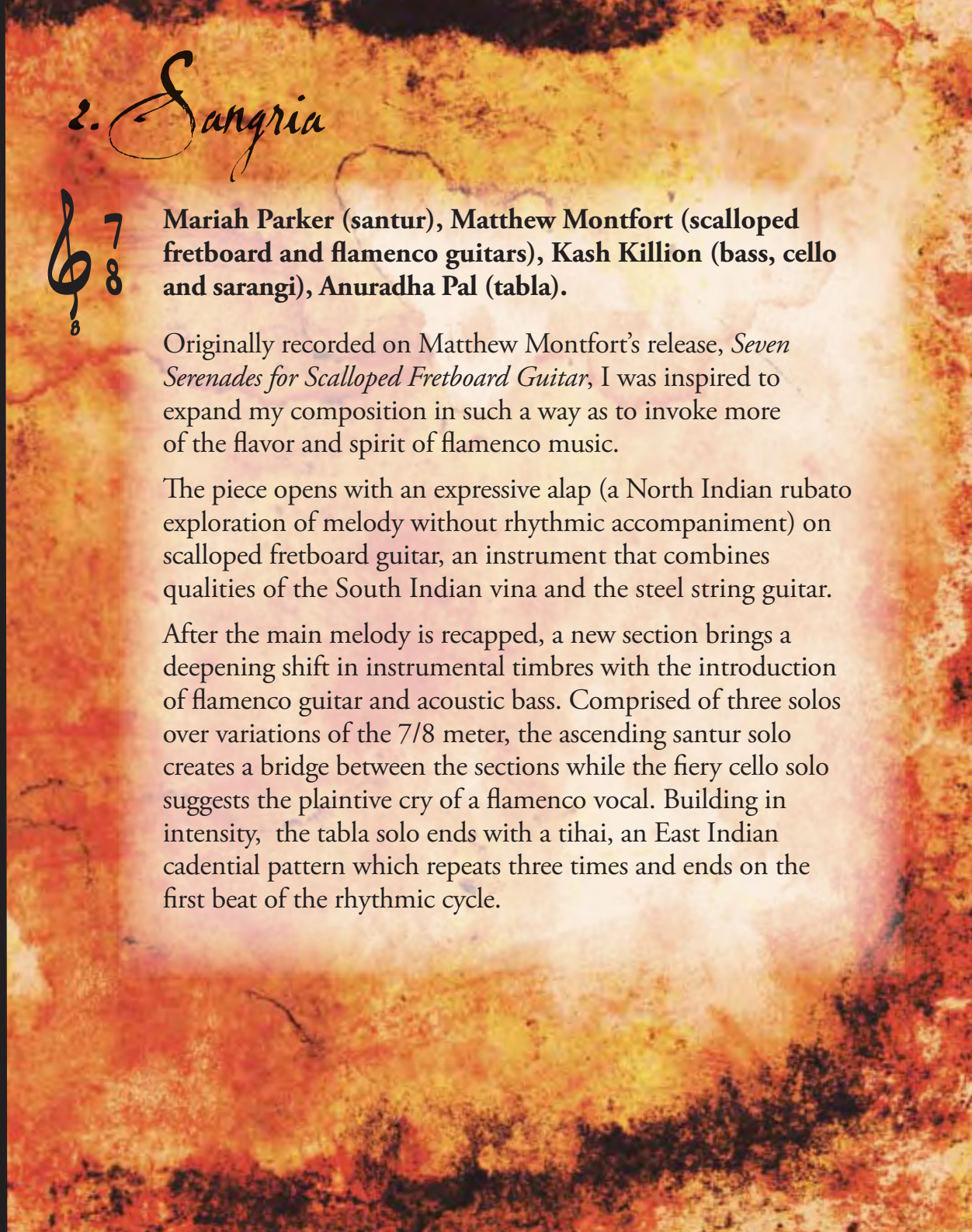


Mariah Parker (santur), Matthew Montfort (scalloped fretboard and flamenco guitars), Kash Killion (bass, cello and sarangi), Anuradha Pal (tabla).

Originally recorded on Matthew Montfort's release, *Seven Serenades for Scalloped Fretboard Guitar*, I was inspired to expand my composition in such a way as to invoke more of the flavor and spirit of flamenco music.

The piece opens with an expressive alap (a North Indian rubato exploration of melody without rhythmic accompaniment) on scalloped fretboard guitar, an instrument that combines qualities of the South Indian vina and the steel string guitar.

After the main melody is recapped, a new section brings a deepening shift in instrumental timbres with the introduction of flamenco guitar and acoustic bass. Comprised of three solos over variations of the 7/8 meter, the ascending santur solo creates a bridge between the sections while the fiery cello solo suggests the plaintive cry of a flamenco vocal. Building in intensity, the tabla solo ends with a tihai, an East Indian cadential pattern which repeats three times and ends on the first beat of the rhythmic cycle.



Sangria (cont.)

Here is the lead sheet I wrote for the original recording of this piece on Matthew Montfort's *Seven Serenades for Scalloped Fretboard Guitar*.

I am currently working on a collection of compositions, and the complete version of this piece will be published there.

scalloped fretboard guitar

musical score for scalloped fretboard guitar and santur

The musical score is written for two instruments: a scalloped fretboard guitar and a santur. It is in 7/8 time and features a key signature of one flat (B-flat). The score is organized into six systems, each with a guitar staff on top and a santur staff on the bottom. The guitar part is characterized by rapid eighth-note passages, often beamed together, and some measures contain multiple beams indicating complex rhythmic patterns. The santur part provides a harmonic and rhythmic foundation, often using longer note values like half notes and quarter notes. The piece concludes with a double bar line and repeat dots at the end of the final system.

3. Debajo de la Lluvia



Mariah Parker (piano), Matthew Montfort (scalped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Duru Demetrius (congas), Brian Rice (percussion).

This piece translates from Spanish as “Beneath the Rain.” Listen carefully to the percussion in this 4/4 syncopated latin groove and you can hear the clave.



Often referred to as the backbone of Latin music, the clave is a rhythmic timeline that functions as an organizing principle for the entire ensemble, including dancers, in the same way that continuous bell patterns are used in West African music.

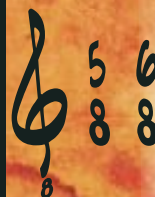
4. First Flight



Mariah Parker (piano), Paul McCandless (soprano sax), Matthew Montfort (scalped fretboard guitar), Kash Killion (bass), Anuradha Pal (tabla).

First Flight takes off with soaring, syncopated melodic lines on soprano sax, guitar and piano, accompanied by a flurry of tabla in a swift 7/8.

5. Between the Lines



Mariah Parker (piano), Matthew Montfort (flamenco guitar), Kash Killion (cello).

This intimate ballad burns with a slow flame reflecting the poignancy of separation. The impressionistic melody in 5/8 is interwoven with a flowing 6/8 cello solo.

6. *Pente*

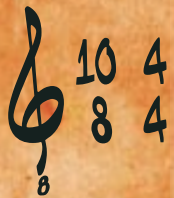


Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (congas).

$1\ 1/2 + 1\ 1/2 + 1 + 1$

that's how you count to 5 in *Pente* time. Based on the harmonies of fourths, this piece features the bansuri, the North Indian wooden flute.

7. *Tenth Journey*



Mariah Parker (santur), Paul McCandless (English horn), Matthew Montfort (scalloped fretboard guitar), Kash Killion (bass), Anuradha Pal (tabla).

While composing this piece I wanted to capture the impressions of a long journey across the desert. The unusual sound of English horn added just the right touch. The vocal improvisation spicing up *Tenth Journey* is a Hindustani tabla bol recitation, a vocal scat of onomatopoeic syllables that mirror each tabla stroke. The intense rhythmic tension generated in the ending tihai of the vocal solo adds to the excitement of the piece.

8. *Milo's Moment*



Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (congas).

This piece features a classic Afro-Cuban style montuno (the repeated syncopated piano vamp beneath percussion and flute solos), but played in a 7/8 meter. The addition of timbales helped bring out the Cuban flavor to this piece.

The word “montuno” literally translates as “from the mountains,” a reference to the mountainous region of the Oriente Province in Cuba where significant developments in Afro-Cuban dance music were nurtured.

An aside to the title of this piece is that my cat Milo had a prolific period where he “wrote” poetry with refrigerator magnets. When I was contemplating the name of the piece, I saw him



staring intently at the words on the refrigerator. He looked up at me and immediately pulled down the word “Moment” — hence the name.

The Musicians



Mariah Parker (composer, pianist, and santur player), while completing her degree in music at UC Santa Cruz, worked with ethnomusicologist Fred Lieberman and Mickey Hart on the "Planet Drum" project. She has performed in the US and Europe, and worked with many musicians including composer Pauline Oliveros, the late Dumisani Maraire (renowned composer from Zimbabwe) and others. She has studied with jazz great Art Lande and Latin jazz pianist extraordinaire Rebeca Mauléon, and performs regularly with Ancient Future.



Matthew Montfort is the leader of Ancient Future, and pioneer of the scalloped fretboard guitar (an instrument combining qualities of the South Indian vina and the steel string guitar). He has recorded with legendary world music figures including tabla maestros Swapan Chaudhuri and Zakir Hussain. He has performed concerts world wide, including at the Festival Internacional de la Guitarra on the golden coast of Spain near Barcelona and the Mumbai Festival at the Gateway of India in Bombay.



Kash Killion has played extensively with such icons as Cecil Taylor, John Zorn, Sun Ra, Butch Morris and George Lewis. His interest in avant garde jazz was ignited by Sun Ra in 1978, and further heightened by meeting and playing with Pharoah Sanders. Playing cello, bass and assorted Middle Eastern stringed instruments such as sarangi and esraj, Kash's concert history includes performances with Donald Byrd, George Cables, Billy Higgins, Reggie Workman as well as the Sun Ra Arkestra.



Mindia Devi Klein is a bansuri and jazz flutist, award winning composer, educator and multi-instrumentalist. One of the founding members of Ancient Future, she is a disciple of Ustad Ali Akbar Khan, a Smithsonian Fellow in Indian classical music, and a Fulbright Scholar of Balinese Gamelan music. Her cutting edge Indo Jazz sound continues to blaze new trails and can be heard on numerous recordings, both as a soloist and with many musicians of note.



Paul McCandless has brought a soaring lyricism to his playing and composing that has been integral to the ensemble sound of two seminal world jazz bands, the original Paul Winter Consort and the relentlessly innovative quartet, Oregon. A gifted multi-instrumentalist and composer, McCandless has specialized in an unusually broad palette of both single and double reed instruments that reflect his grounding in both classical and jazz disciplines.



Anuradha Pal is a disciple of the world renowned tabla maestros Ustad Alla Rakha and Ustad Zakir Hussain, and has been lauded as the only female professional tabla player in India by the prestigious Limca Book of Records. An A-grade artist of the All India Radio, Anuradha has been performing since she was eleven. Besides giving solo performances, she has been accompanying veterans like Amjad Ali Khan, Hariprasad Chaurasia, Sultan Khan, and Smt. Veena Sahasrabuddhe amongst many others.



Duru Demetrius has performed and/or recorded with such pop and jazz greats as Michael White, Joe Henderson, John Handy, Stevie Wonder, and Herbie Hancock and the Headhunters. He was a founding member of many of the Northern California African and Pan-African dance troupes, such as C.K. Ladzepko's African Music, and is currently head of the music accompaniment department at San Francisco State University and City College.



Debopriyo Sarkar is a senior disciple of tabla maestro Pandit Anindo Chatterjee. He has been performing in the classical India music scene for many years, accompanying many great artists, as well as an avid experimenter in many forms of music. He has performed in the international arena, playing many concerts in the U.S.A., Japan, India, the Middle East, Canada and Europe, including concert tours with Asha Bhosle and the Kronos Quartet in the U.S. and London in 2005.



Brian Rice is a freelance percussionist with a B.M. in Percussion Performance and Ethnomusicology from the Oberlin Conservatory of Music. A well-rounded musician, Brian is a highly acclaimed performer, educator and recording artist adept at numerous musical styles including Latin, Afro-Cuban, Brazilian, contemporary and experimental music. Brian currently performs with several groups including Mike Marshall and Choro Famoso, and Antonio Calogero Quartet (featuring Paul McCandless and Mike Manning).

Credits

My deepest thanks to all the musicians who contributed their immense talent and creative inspiration; Mindia Devi Klein for the musical camaraderie that catalyzed this project; Rebeca Mauleón for her finely tuned ears and invaluable feedback; Elizabeth Kelley for inspired contributions to the visual concept; Kathleen Keating for ongoing support throughout the creative process; and to all my dear friends and family.

Special thanks to Matthew Montfort for helping steer Sangria through every stage of the journey, and for always encouraging me to stay true to my vision.

Executive Producer: Mariah Parker
Produced by Matthew Montfort

Live basic tracks recorded by Warren Dennis at Banquet Studio
Mixing and minimal overdubs by Matthew Montfort
Mastered by Paul Stubblebine

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Mariah Parker & MettaGraphics
www.mettagraphics.com

Cover photo: Elizabeth Kelley
Instrument and group photos:
Blake Davis

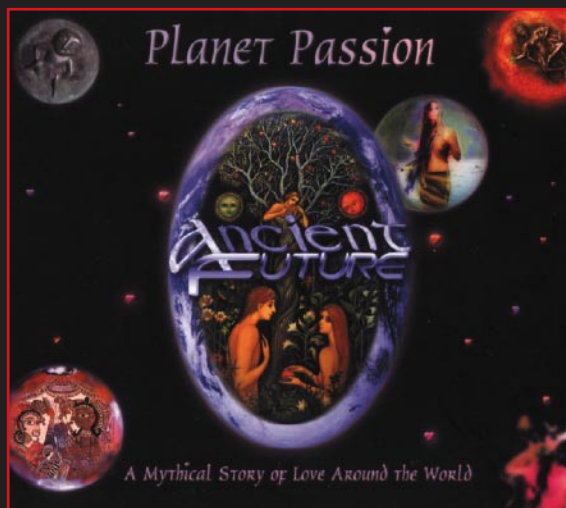
For more information:
www.mariahparkermusic.com



The Artist Coalition Label

Ancient-Future.Com Records documents the activities of the many master musicians who are part of the broad music scene surrounding Ancient Future, the world's first and longest running band dedicated to the creation of world fusion music. On Ancient Future's "Planet Passion" CD alone there are nineteen world music masters performing, and there are fourteen fully rehearsed live performance versions of the band. All of the musicians working with Ancient Future also have solo careers and perform with other bands, so there are always a number of projects in production.

Ancient-Future.Com Records is built on the principle that artists should be in control of their artistic destinies and should own their own work. Ancient-Future.Com is structured to give the artists greater advertising buying power and distribution than they would have on their own, and to give the artists the proceeds from their work. Because the recordings are artist owned, each record on Ancient-Future.Com is as the artist wishes it to be.



Ancient-Future.Com Records director Matthew Montfort has over 30 years of experience in every aspect of the music business. He received widespread media coverage in 2001 for his role as a class representative for independent musicians in the Napster court case. Although he filed a lawsuit against Napster, his proposed solution to the problem, "Open Market Digital Distribution," was presented to Congress by then Napster CEO, Hank Barry.

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Listener Sponsored Music

by Ancient-Future.Com Records director Matthew Montfort

Ancient Future is not just a band, it is a cause. It is a musical organization dedicated to the mission of creating world fusion music, a term I coined in 1978 to describe Ancient Future's unusual blend of musical traditions from around the world. My vision was a musical movement seeking to show how people from different cultures can grow by learning from each other. World fusion is a process by which new traditions are created, and has occurred throughout history. It would be difficult to find a form of traditional music that has not at some time been influenced by the music of another culture. Current times offer the opportunity for musicians to learn music from anywhere on earth. It is my passion and vision for Ancient Future to explore new sonic territory between different traditions, while illuminating the ancient musical knowledge of the world.

This is important work for many reasons. It is critical that new innovations based on the knowledge of the world's great traditions are supported, because without new innovation, the art of music can lose its vital spark and relevance in contemporary life. In world fusion music, master musicians from different cultures work together and grow from the exchange. They learn techniques and forms that are new to them, and in a small way act as ambassadors between their peoples. Because it has both familiar and exotic elements, world fusion music has the potential to open people up to music and ideas from cultures other than their own. I believe that the cumulative effect of people appreciating diverse cultures can have positive ramifications for international relations.

Recent cuts in arts programs and changes in the record industry make direct listener support of virtuoso level world fusion music more important than ever. The same Internet that gave listeners the tools to damage the record industry through file sharing also gives them the tools to band together to support the the cause of world fusion music directly. Although these tools make it easy to unite people who already share a single easily Googled common interest, building bridges between cultures takes a lot more effort. So for those music lovers who enjoy the music created through this vibrant musical process, with its potential to open hearts and minds and connect diverse cultures in positive ways, the time has come to get involved.

Please support the cause through the World Fusion Music Support Page (www.ancient-future.com/donation.html). There you can make a donation to support world fusion music concerts in your area, become a subscriber to support future world fusion music recordings, or support Ancient-Future.Com with a sponsor link back to your site. Your support can help insure the survival of Ancient Future and the virtuoso world fusion music movement.

"The time has definitely come for world fusion music. Ancient Future is one step ahead of the game; on their side is the philosophical parallel between global consonance and world peace." — SANTA CRUZ SENTINEL