Time Travels
Modern Rhythm Section Techniques as Employed by Ari Hoenig

By
Jerad Lippi

Contact
Jeradlippi@gmail.com

Copyright 2008
Submitted in partial fulfillment of a M.M. degree in Jazz Studies at SUNY Purchase College
I would like to send very sincere and special thanks to the follow people for their help and support with this project:

My Mother, My Father, Ari Hoenig, John Riley, Erin Grezenda, Cody Brown, Donna Marzani and Doug Munro.

Without their help, this would not have been possible.
Table of Contents

INTRODUCTION 4
Ari Hoenig Biography 5

A BRIEF INTRODUCTION TO POLYRHYTHM TERMINOLOGY 7
Cross-rhythms or Odd Groupings 8
Superimposition 9
Metric Modulation, Implied Time 10
Beat Displacement 11

Internalization 13

Brief History 15

MUSICAL EFFECT 17
The Rhythm Game 20
I Mean You 22

STELLA BY STARLIGHT 25

ADVANCED RHYTHMIC CONCEPTS APPLIED TO THE RHYTHM SECTION 33
Anthropology 35

ODD METERS 46
Summertime 47
Rapscallion Cattle 60

CONCLUSION 65
Appendix 67
Since Ari Hoenig arrived on New York jazz scene, he has been widely acclaimed for his unique rhythmic innovations. Mr. Hoenig has expanded on complex rhythmic devices and has further refined them into a newly extended language emerging within the jazz idiom. These devices include, cross-rhythms, superimposed rhythms, metric modulation, and beat displacement. Thus far, there have been no studies that explore these specific devices and their resulting applications within the jazz rhythm section.

These methods have made their way into improvised music within latter half of the twentieth century. The possibilities of these concepts have been explored and tested by many musicians in the past, however Mr. Hoenig’s understanding and implication of these devices have expanded their possibilities and pushed them to a new limit. This study will further pin-point, and help codify the mathematical aspect of these devices, but it’s true purpose is rather to explore the effect that these concepts have on the music. It is often stated that the rhythmic aspect of jazz is it’s most important and unique element. Ari Hoenig is quickly gaining attention across the globe for his rhythmic concepts. Both young and accomplished musicians are recognizing his innovations and further experimenting with them for their own use. His rhythmic vocabulary deserves further study.
Biography

“In East Coast jazz circles, Philadelphia native Ari Hoenig has a reputation for being a flexible, broad-minded jazz drummer who is open to a variety of musical situations -- some very straight-ahead and accessible, some of them more cerebral and abstract. Along the way, Hoenig has crossed paths with improvisers ranging from Philly soul-jazz organist/pianist Shirley Scott to saxman Joe Lovano to guitarist Mike Stern. Hoenig has played with the very straight-ahead and traditional Bucky Pizzarelli, but he has also been employed by the left-of-center Dave Liebman (who is no stranger to jazz's avant-garde). Hoenig can be a skillful accompanist/sideman; in the late '90s, he demonstrated that on two albums by Philly vocalist Lou Lanza (*Corner Pocket* and *Shadows & Echoes*). But Hoenig has been equally skillful in a bandleader/composer role. Born in Philly in 1973, Hoenig began studying musical instruments as a kid -- and his interest in different types of music was encouraged by his parents (both of them musicians). Hoenig started out on acoustic piano and violin, but by the age of 12 he had made the drums his primary focus. Hoenig (who has also studied classical and rock drumming) began playing jazz when he was in high school, and the improviser wasn't old enough to vote when he started sitting in at Ortliebs Jazz Haus, a Philly jazz club where the regulars have included pianist Sam Dockery (who was one of Art Blakey's Jazz Messengers in the '50s), tenor saxophonist Robert "Bootsie" Barnes, and drummers Mickey Roker and Bobby Durham. After high school, Hoenig moved to the Lone Star State and attended the University of North Texas, where he studied with drummer Ed Soph. But Hoenig wanted to be closer to New York City, and after three years at the University of North Texas, he returned to the East Coast and continued his education at William Patterson College in northern New Jersey.
Being so close to the Big Apple resulted in a lot of work in that city, where the late '90s and early 2000s found him being employed in groups led by pianists Jean-Michel Pilc and Kenny Werner. The early 2000s also found Hoenig leading his own quartet, which employed Pilc on piano, Jacques Schwarz-Bart on tenor sax, and Matt Penman on bass. Hoenig's first album, Time Travels, was released on the 1K label in 2000, and his sophomore outing, The Life of a Day, came out on Ah HA Records in 2002. But The Painter, which was recorded in 2003 and released on the Smalls label in early 2004, marked the first time that Hoenig (who turned 30 in 2003) used his working quartet on one of his albums; he was unaccompanied on his two previous releases.”

(Henderson 2005, allmusic.com)
**A Brief Introduction to Polyrhythm Terminology**

The word Polyrhythm can be misleading. A polyrhythm is defined as: the juxtaposition of simultaneous but conflicting rhythmic patterns. Or simply: two or more rhythms being used simultaneously, but that don’t divide evenly into one another. The most misleading part of the word polyrhythm is the suffix “poly”. It doesn’t necessarily have to be two rhythms that are played at the same time, but an implication of a new pulse or time signature that is somehow mathematically related to the original.

There seems to be a lot of mystery surrounding this subject. Some find the subject to be overwhelming and feel that the topic takes years of study to understand. I once spoke to a beginning drum student about polyrhythms and said that his former teacher explained them to him by making an analogy. He said, “Imagine you are listening to a song in your car on the radio and turn on your turn signal, if you analyze the relationship of the radio to the blinker you have a polyrhythm.” This is far from the case. When you break down a polyrhythm, you actually find out that the formula for figuring out and analyzing them is simple and only involves grade level arithmetic. Many musicians play them without even realizing it.

This subject is very broad. There are several different rhythmic devices that fall into this category. The possibilities for the application for these devices are endless with each one having a different musical effect. As John Riley stated, “Some devices create a sense of urgency and acceleration. Other devices make the pace of the music feel like its slowing down or relaxing, but the key is that the pulse doesn’t change (Riley interview 2008).” For this study I will be narrowing down the terminology to more specific terms. The definitions and examples below will clear up a lot of the mystery and confusion surrounding this subject, and will codify the rhythmic devices implemented by Ari Hoenig.
Cross-rhythms or Odd Groupings

Cross-rhythms, also known as odd groupings, are asymmetrical phrases that must cross over the bar line several times to repeat. When repeated, they do not land on beat one of the next bar. This is done by taking a standard note value, such as eighth notes, sixteenths, or triplets, and phrasing them in different groupings that do not divide evenly with the number of beats in a measure. This gives the illusion of implying a different time signature without changing the original pulse. This is defined in classical music as “Polymeter”. Each time the phrase is repeated, it will start on a different place within the bar and will take several bars to repeat the rhythmic cycle. The most basic example of this is the use of dotted quarter notes in 4/4 time. This can be defined as groupings of 3 in 4/4. This rhythm will take three bars to repeat.

Another example is groupings of 5 eighth notes in 4/4. If you play constant eighth notes and accent every five beats, you would be implying 5/4 time within 4/4. This phrase will take five bars to repeat. The example below shows a 5/8 cross-rhythm in 4/4, first notated as constant eighth notes with accents, then without the unaccented notes.
A cross rhythm doesn’t have to be as rigid as the example above. You can play any 5/8 pattern in 4/4 and it would work the same way. The possibilities for cross-rhythms are endless and Ari has pushed this device to a new extreme.

**Superimposition**

Superimposed rhythms are another device that Mr. Hoenig employs frequently. Superimposed rhythms are defined as placing a new rate of notes over the original without changing the pulse. Superimposed rhythms are different from cross-rhythms in that they don’t have to cross over the barline to repeat. It sounds complicated, but to put in simpler terms, any tuplet rhythm can be considered superimposed, such as triplets, quintuplets, or septuplets. These are rhythms that are notated with a number written above it. A superimposed rhythm is usually explained as one rhythm over or against another, such as 3 over 4, 3 against 5, or 5 over 3. In Ari Hoenig’s words, “The language hasn’t been totally solidified with that yet. When I say for instance, quintuplets, it means five over two, or three, or four. It means five over something. If I say grouping of five, it means that there’s some kind of notes that are grouped into five. That doesn’t imply quintuplet to me. So that’s what I use the language to mean. So a quintuplet wouldn’t be a grouping of five either. I wouldn’t say a grouping of five eighth notes would be a quintuplet.” (Hoenig interview 2008)” These are also known as “artificial groupings”. So when
you fit three beats in the time that you would usually place four, you are superimposing 3 over 4, or half note triplets.

![Musical notation example](image)

The rhythm would still resolve in one bar, but you would be truncating the number of beats placed in the measure. For example, playing eight eighth notes in a bar of 4/4 would not be superimposed because they evenly relate to the pulse, but fitting 3 beats into the bar would be superimposed because the rhythm does divide evenly with the original pulse. Below are some more examples of superimposed rhythms.

![Superimposed rhythms in 4/4](image)

**Metric Modulation, Implied Time**

Metric modulation signifies a change in tempo with the new tempo somehow having some mathematical relation to the original (Hoenig, Weidenmueller Pg. 4). There are two types of metric modulation, implied, and real. Real metric modulation signifies a *true* change in tempo. Such as the quarter note in one tempo becoming the half note in another, which would be double time. In this case the new tempo would be twice as fast as the original. This is usually applied by
a pre-determination among the musicians in the ensemble, whether it is written in the music, or talked about beforehand.

Implied metric modulation or implied time incorporates cross-rhythms and superimposed rhythms to give the *illusion* of a change in tempo, when in fact the original pulse remains the same. The tempo sounds as if it is modulating but is in fact not. This can also be referred to as “Superimposed Metric Modulation” (Hoenig, Weidenmueller. Pg 4). Ari does this by playing grooves and phrasing them with cross-rhythms and superimposed rhythms. This device does not have to be pre-arranged and can be improvised freely within the original song form.

Below are some examples of implied metric modulation.

This is an example of a cross-rhythmic backbeat groove in 4/4 phrased using dotted quarter notes.

![Drum Set with cross-rhythmic backbeat groove](image)

Next is an example of a superimposed backbeat groove phrased in quarter note triplets.

![Drum Set with superimposed backbeat groove](image)

**Beat Displacement**

Beat displacement is to play a rhythm or phrase in a different place than it would usually be played or then it was previously played (Hoenig, Weidenmueller pg.4). This can be incorporated into any phrase. Ari uses this device frequently with great ease and freedom. He applies this device to the rhythmic terms defined above. He often starts cross-rhythmic phrases or grooves in
unusual places in the bar or displaces how he previously played a phrase. He rarely starts a cross-rhythmic pattern on beat one, but often starts on different beats within the bar.

JL: “I noticed that you often displace where you start odd groupings, some people start cross-rhythms on beat one and have a preconceived idea of how cycle will resolve. It sounds like you’re not thinking of that kind of thing, and you’re playing them where you want. Is that something that you practiced and intentionally went about it that way?”

AH: “To an extent I intentionally did try to play everything that I learned in one place or another. I would displace the rhythms that I was learning and try to play them on different beats, off the beat, and in different places in the form. So that was definitely intentional but I wanted to be careful not to limit myself to start on one every time. I didn’t think it sounded good, it sounded like an exercise. I wanted to go along with the music and have the music dictate where it would start and end.”

I will show examples of this through transcriptions later on.
Internalization

“Coming up with ideas about these kinds of groupings is the easy part; internalizing them is a deeper process. (Ari Hoenig, Milkowski, 2004)"

Figuring out the equations of these devices is one thing, but internalizing them and applying them in tasteful way, that doesn’t lose the other musicians, or make the music sound overly dense is another. Figuring out the formulas and rules of these devices is only the first step. The process of learning how to execute them is much longer, involved, and more challenging, but also results in the greatest rewards. Ari plays these ideas simply because that’s what he is hearing. The key in performing these methods is to feel them and to know how to use the melody and harmony as a reference point.

JL: “You always seem to know where you are in the form when you play over the barline rhythms. How are you able to tell where you are? Do you know when the rhythmic cycle that you are playing is going to resolve, are you counting, do you have reference to the melody, or do you try to hear the harmony unfold?”

AH: “Yeah, I hear the melody and I hear the harmony. That’s what I’m thinking the whole time. I don’t know where anything is going to resolve until it does. It doesn’t have to resolve at the beginning of a form or the beginning of every eight bars. It resolves kind of where I want the music to resolve it or where somebody wants to resolve it. When I go into something I have no idea where it’s going to come out.”

JL: “So you just know where you are in the form?”
AH: “Yeah, I hear the harmony and the melody and I can keep going and going for five choruses or go for one bar. When it feels right to come out, I’ll come out. (Hoenig interview, 2008)”

The key is to not overly count or have a pre-determined idea of where these devices will resolve. This is achieved simply by repetition. There are many ways to practice this. One way is to play these patterns with a metronome or have music playing in the background. Then clap the rhythm that you wish to experiment with. It is important to know how the rhythm you are playing relates not only to the original pulse, but also to the melody and harmony. Writing these patterns out is also important. This is so one can understand not only how it looks in manuscript, but also how it subdivides within the measure (Hoenig lessons 2003-2005). This is all part of long processes that Mr. Hoenig has been studying since his high school years. Gaining his level of expertise of these techniques will most certainly not happen overnight, but we are all welcome to try.
The history of these rhythmic devices can be traced back for centuries. African and Indian music have been incorporating them for hundreds of years. Many 20th century composers have also made use of them, such as Igor Stravinsky, Charles Ives, and Bela Bartok. Its incorporation into jazz music is fairly recent. This was sparked by the Miles Davis Quintet of the 1960s. Most notable, was the quintet’s playing on Wayne Shorter’s *Footprints*. There are some examples of its application before that. Joe Morello, Art Blakey, Lennie Tristano, and Max Roach were playing these devices in some way long before the Miles Davis Quintet. Louis Armstrong played dotted quarter note rhythms as early as the 1920’s. Charles Mingus experimented with random
tempo changes through the use of metric modulation in his composition in the 1950’s. Oliver Nelson also incorporated metric modulation into some of his writing. Jeff “Tain” Watts did a lot for codifying these concepts and applying them to standard compositions. This is best demonstrated in his playing on the Wynton Marsalis recordings of *Standard Time Volume One, Live at Blues Alley*, and *Black Codes from the Underground*. Ari Hoenig has mentioned that *Live at Blues Alley* has been a big influence on his playing. “As far as metric modulation is concerned, Tain has influenced this side of my playing a great deal. He was the first one I heard that I had to really concentrate on the form and actually count along to what he was playing. I remember in high school checking out "Live at Blues Alley" and counting, then getting lost and starting again. His playing never struck me as feeling weird or too dense (Burd).” Today, it is hard to find a working jazz ensemble that doesn’t make use of these methods in some way (Hoenig, Weidenmueller, pg 2). The more that musicians experiment with these ideas, the more they work their way into the public domain. Much history is still to be made on the subject.
Musical Effect

At first these devices can seem mathematical and overly analytical. However, this is not a study of math, but one of music. The application of these devices would be irrelevant if they didn’t have a strong effect on the music and deeply impact the listener. When used properly and in good taste, these devices can be a great tool for creating intensity, surprise and excitement in the music. They can be a method to create tension and release within the ensemble and give an intentional sense of disorientation. When interviewing Mr. Hoenig he stated, “I liked when I would go see and hear music and how the band would build tension rhythmically and come out with a release that you wouldn’t expect and it would affect the listener strongly. The band would come out together and everyone would be like “woohoo”! (Hoenig interview, 2008) ”. Ari has mastered these devices and is aware of the emotional effect that each one creates, as John Riley stated, “Some of the devices Ari uses create an amazing sense of chaos in the music. Other devices create a sense of urgency and acceleration. Other devices make the pace of the music feel
like it’s slowing down or relaxing. But, the key is that the pulse doesn’t change. So, he’s able to subdivide the measure in a wide range of ways to create different kinds of effects and in a mature way, in relation to what’s going on around him. Sometimes it’s his reaction to what’s happening, other times it’s to support what’s happening, and other times it’s to make something happen, to lead them into it (Riley interview, 2008).”

Examples such as the excerpts dissected in this study are what tend to attract musicians to them. Not only because of the excitement that can be created when these tools are used, but also from a curiosity of how they are broken down. It is important to know that when used inappropriately they can inflict a negative effect on the music. Ari is playing at a very mature level. This has been developed through years of experience. He has tested these devices enough to know the precise effect they convey. He understands how the musicians in the ensemble will react to these devices. He has developed these techniques over a long span of time and has perfected them through trial and error. He has an understanding of when they work and when they don’t. He’s seasoned enough to know when to sit back and not employ these methods.

AH: “I think there are no real rules as to when I would or wouldn’t use them. It’s more about testing the waters and hearing how people react to what you play. If the musicians are reacting strongly and it works and you feel like everything fits, then you can try to do more. If you feel there’s something missing, if they’re not understanding what you’re doing, if they’re freaking out, pushing, rushing, or dragging, that they’re worried they don’t understand what’s happening, then you don’t play anything. It’s really like one thing at a time. You always know where they are, so you can always come back to what they’re doing (Hoenig interview, 2008).”

All of the musicians mentioned this study are either very fluent with this language, or they are seasoned enough to know how to react to it, so it works. When playing with less experi-
enced musicians, the implication of these techniques will merely throw them off. This will also reflect negatively on the person initiating them and their musical maturity will be questioned. Ari has refined them to a point where his use of them sound tasteful, appropriate, yet adventurous, and risky. He chooses to play them because they will enhance the music in some way, not to demonstrate that he simply can. This is very important to keep in mind when first applying these techniques. As John Riley stated, “Whenever people learn new techniques or new devices, there is an anxiousness to try them out and the temptation often makes people play the things in inappropriate places, so it’s really critical that a level of maturity and patience is used so that you’re not simply inflicting these mathematical formulas on the music because you can, but because it’s the best choice for the music in that moment, and Ari does that quite well.”

Jerad: “When do you feel it is appropriate to play these ideas and when would it not be suitable?”

John: “Well, it’s kind of subjective.”

Jerad: “Well let’s say for instance, you were playing with an older generation of players that aren’t familiar with these things?”

John: “It’s hard to generalize, because seasoned players that maybe, while not exploring these things themselves, don’t object to having the backdrop behind them shift in a new way. I’m usually using as a guide, the language of the musicians that I am playing with, and if I hear them play some less symmetrical phrases, then that encourages me to reply with a similar kind of device and then see how they react to that. If they run with it, then I know that the door is open to explore further. Most of the time we’re sidemen, and we’re accompanists, so you have to be a
little more judicious about this stuff than Ari has to be as a bandleader, when everybody knows what they’re in for when they take the gig (Riley Interview, 2008).”

The Rhythm Game

Aside from the mathematical aspect of these devices, and how they affect the listener, exploring and applying these techniques can be FUN! It can create a “game” aspect to the music. It makes the other musicians concentrate more intensely and not “fall asleep at the wheel” It also draws the listener closer to what is going on. It can be a method to see how far one can go without getting themselves or the other musicians lost. It establishes a new challenge to oneself and the other musicians in the band. This keeps it exciting for EVERYONE participating in the music, both on the bandstand and off. The listener will also have fun trying to figure out what is actually going on. This “game aspect” is one element that motivates people to further explore this territory. That being said, it is important remember to keep in mind the language of the other musicians in the band, and not to get too excited.

“Parts of music are like a game—the rules being, the rhythm and form of a tune. The game is to not get lost and maybe even to push the music to the edge of losing others. It offers a certain excitement but not depth to the music. Nonetheless it’s fun, and keeps you on your toes thus earning the word GAME (Ari Hoenig, Burd).”

These devices can be applied to improvising over any form, whether it is a standard, or original composition. They can add a new spin on material that one can argue as being “overplayed”. It can also be a method that can be incorporated into composing and arranging. The possibilities of the game are endless.
“It makes people listen harder in a way. It keeps it exciting for the band itself. It’s really important for me to keep the band inspired and motivated to listen, to get into the music and that’s what drives them farther in. It makes them listen harder, they have to feel it, although, sometimes it’s automatic. They have to listen or they’ll be out of it. It’s also entertaining, everyone in the band has a responsibility to keep his band mates entertained and interested (Hoenig interview, 2008).”
I Mean You

The tension and excitement that these devices create clearly heard on the recording of the Thelonious Monk composition I Mean You from Ari’s first record as a leader entitled The Painter. I Mean You is a great example of how odd groupings can be used to create a sense of tension and release in the music. Odd groupings can puzzle the listener by creating a sense of chaos. It catches their attention and draws them in closer to what is happening. Some listeners would think that they are simply playing out of time, or randomly speeding up and slowing down. When the band collectively ends a series of perplexing and unsymmetrical sounding phrases, hits a loud downbeat together, and goes back into back to the original feel, the tension that has been steadily increasing is released. This makes the listener feel like jumping out of his seat with excitement. The listener is often bewildered by the fact that the band was completely together all along and never lost the form.

The following transcription expert begins at 4:10 on the recording during Jean-Michel Pilc’s piano solo. The tune has a minimal arrangement. The use of odd groupings is improvised and the band never strays away from the form. This is obvious because the only predetermination is that they hit an eighth note figure taken from the melody at the end of the bridge in unison on every chorus. This transcription begins on the bridge of the last chorus of the piano solo. On the DVD of this performance, somewhere within the first eight bars of this transcription Ari and Jean-Michel give each other a look as if they know something is going to happen (Hoenig 2004, DVD). “If I’m looking at somebody at a specific point, it means listen really hard because there’s something I want you to check out, like remember the next time or react. But, it pretty much means listen really hard to what I’m about to play. It’s not so much a specific cue. It’s
more of that kind of thing in general. Eye contact is important. It helps your ears open up more if you realize that somebody really wants that.”

On the eighth bar of the bridge, after the arranged eighth note figure, Ari begins to imply groupings of five starting on beat four (see example below. First bar is the last bar of the bridge leading into the first A section).

This is in response to an intense repetitive rhythm played by Jean Michel throughout the bridge. Ari then plays groups of seven eighth notes on the first beat of the sixth bar of the last A section. This implies an unsettling, asymmetrical sounding half time feel. The groups of seven eighth notes sound faster than the groups of five quarter notes. This builds intensity by giving the illusion of the tempo speeding up. (Bar 2 of example below).

The top of the next form is not clearly marked, but Ari then begins playing different groupings in random order. This starts with groups of three quarter notes, followed by groups of seven and groups of five (See bar 17-21 of below example). He then goes back into the original pulse on bar 23, but the tension is still not released.
The original pulse is played until the third bar of the second A section. He plays a very loud down beat on bar 27 to dictate that he is going to go into something else. He then plays groups of three eighth notes and then more groups of seven in bars 26-31. This is all before a huge fill starting on bar 31 that sets up the bridge and the climax. The key change on the bridge is a perfect spot for a release point. The band collectively hits a huge accent on the end of four on the bar 32, which releases the tension that has been built up. This gives the listener a proverbial adrenaline shot to the heart. At this point, half of the live audience at the Fat Cat jumps out of their seats.

He then plays time until the unison hits at the end of the bridge on bar 39. This is followed by an abrupt six beats of complete silence in bars 38-39.

This leads to the interlude section, which is played at the end of each solo, followed by a drum solo (See appendix for complete transcription).
The following analysis is of Ari Hoenig’s arrangement of *Stella by Starlight* from the Jean-Michel Pilc Trio record entitled, *Welcome Home*. It was recorded in 2003 and features Ari Hoenig on drums, François Mouton on bass and Jean-Michel Pilc on Piano. It is a perfect example of implied metric modulation through odd groupings of eighth notes. The most distinctive element of this arrangement is that the tempo sounds as if it is speeding up and slowing down, when in fact the tempo does not change at all. The tune’s 32 far form is never altered in anyway. This arrangement gives the illusion of changing the tempo by employing superimposed metric modulation. In Ari’s own words “Our version of “Stella” on “Welcome Home” is a good example of what I’m talking about, where it sounds like it kind of speeds up. That has to do with the metric modulation that we’re creating on that tune—playing something in 4/4 but making it feel like it’s faster and in 3/4 or slower and in 5/4, or making it feel like the time is somewhere else.
In a way, it’s like taking a microscope to the rhythm and picking it apart. (Milkowski, 2004)” “I was messing around with groupings of eighth notes, five, six, seven, eighth notes, and I realized the more that you group them the slower you could make the time and groove sound. So, “Stella”, the arrangement, is almost like an etude. That was the idea behind it, to be comfortable playing a specific type of grouping in an ensemble. It’s a head arrangement that I wrote out. I wrote it exactly like it is and I taught it to the other musicians. That’s what is behind it, it’s all eighth note based. (Hoenig interview 2008)”

The recording starts with a piano intro and then a bass solo in a halftime feel. The halftime feel is continued throughout the first eight bars of the head, which begins at 2:21.

This gives the listener the illusion that the halftime feel is the actual tempo of the tune. The head sounds as if it is speeding up and surprises the listener because most would expect the tune to stay in a slow swing feel the whole time. The halftime feel is played for the first eight bars of the head until the series of odd groupings begin.

The drums play the groupings in a way that emulates the jazz ride cymbal pattern (see example)
The bass plays the first beat of every odd grouping and uses the bass note of each chord that it falls on. This gives the illusion of a standard “2 feel”. This is all done while the piano plays the melody at the true tempo, but doubles the bass by playing the chords with the left hand on the first note of the grouping as they relate to the harmonic structure of the composition. Jean Michel Pilc phrases the melody in a way that relates to both the implied time, and the true time. This keeps the listener guessing as to what is going on. The speeding up and slowing down may sound random to some listeners partially because the grouping values are never truncated for the sake of the next phrase starting on the downbeat of the next section. The transitions from one grouping to another are seamless. The groupings are all played in eight bar phrases, with the next grouping value beginning in the most natural place in relation to the last. The grouping will always get its full eighth note value before the next one is played. For example, if a grouping is carried over to beat one of an eight bar phrase, the next grouping will begin on the and of one, so the flow is never interrupted.

The first groupings played after the halftime feel are groups of seven eighth notes. Groupings of seven are faster than halftime by one-eighth note, so the new implied pulse is just slightly faster than the intro. The groups of seven, start on beat one on the ninth bar. As with all of the different groupings in this arrangement, Ari phrases them in a way to emulate the standard swing ride cymbal pattern. This pattern phrased in seven would look like the example below.

```
\[ \text{\includegraphics[width=0.5\textwidth]{example}} \]
```

When played in 4/4, the rhythm crosses over the barline and takes seven measures to repeat.
The groups of seven are played for eight bars until the groups of six start on the and of four on the sixteenth bar of the head. Groupings of six are one eighth note faster than groups of seven. The ride cymbal pattern in six is phrased as follows. (Note: example written in 3/4, which is equal to 6 eighth notes)

This phrase takes three bars to repeat in 4/4. The groups of six, like all of the groupings, are played for a total of eight bars.
The next cross-rhythm is groups of five, which begin on the and of one on the last A section of the form. Groups of five sound just slightly slower then true tempo, which is in a fast swing feel in 4/4. They take five bars to repeat. They are phrased on the ride cymbal as follows:

![Ride Cymbal Pattern](image)

The fives are the last grouping that is played before the real tempo of the tune in revealed for the first time. This begins on the and of four of the last bar of the head.

![Musical Notes](image)

I have played this recording for several people, and they are always amazed when they first hear the true tempo of the tune. They want to rewind the track to figure out what just happened. The solos are played on the original changes and form of *Stella by Starlight*.

The out head is arranged with the same concept, only it feels as if it is slowing down. This is achieved by placing the groupings in the opposite order as they are laid out in the first head. The out head begins at 3:54 of the recording and begins with eight bars of the fast 4/4 swing feel. The groups of five start on beat one of the first bar of the second A section. The groups of six start on the and of one on the first bar of the bridge. Finally, the groups of seven are played on the and of two on the first bar of the last A. The tune ends with the groups of seven.
played throughout the last A section until the rhythm finally resolves on beat one, which ends up being a total of eleven bars. Below is the out head written out its entirety.

Out Head

Stella by Starlight

D. S.
These rhythmic techniques can be excellent tools for group interaction among the members of the rhythm section. This became widely accepted by example of the Miles Davis Quintet’s rhythm section of the late 1960’s (Hoenig, Weidenmueller. Pg 3). The driving force of this ensemble consisted of Herbie Hancock on piano, Ron Carter on bass, and Tony Williams on drums. Ari has applied a similar concept to his own band by collectively employing the use of his own variations of these rhythmic devices. When each member of the rhythm section understands these concepts, they become like words in a dialogue. This is because every member of the rhythm section has become very familiar with the metric ideas that Mr. Hoenig, and the other members of the ensemble employ. When each member of the band is familiar with this lan-
language, they can respond by playing a rhythmic device to correspond with what is going on around them.

“I would say that he’s mastered some really obscure combinations, which would initially throw off almost any band mate, and he’s found guys that have a curiosity about this language and the aptitude to get comfortable with it. I believe he has kind of trained them or taught them the language he’s most curious to explore, so they’re not shocked when one of his devices pops up. They have an understanding of how it unfolds and whether it’s wise for them to jump on that new pulse or to remain home and keep the original pulse together. So, I think there’s a communication going on off the bandstand about what devices may be used and how to get comfortable with them. This kind of thing has been going on through the years with jazz, and people will talk about what they imagine or a certain kind of harmonic relationship they’d like to explore. This would be discussed with sidemen and then they would try to get it to happen in the gig the next night. The thing that’s so unique about this is that it is so focused on rhythm and it’s imperative that the sidemen have a strong pulse of their own when playing with someone exploring new devices as vigorously as he is, and he has found musicians like that.” (John Riley interview, 2008)

This creates the sense of one collective musical force, rather then three musicians trying to facilitate their own agenda. It allows them to build a rapport for one another and at times creates a sense of musical telepathy. As with Miles’s group, this has been achieved by playing together on a frequent basis.

Ari has had his own band now for the greater half of this decade and has had an opportunity to further refine these concepts with a number of musicians that he has had the opportunity to work with. Two of these musicians, are pianist Jean-Michel Pilc, and bassist Johannes Weidenmueller. They have been playing together for years through a number of different musical situations. Jean-Michel Pilc was one of the first musicians Ari encountered upon his arrival in New York. He later joined his working trio in 1999. They have released a number of records under Jean-Michel’s name, and they continue to play today. “One of the reasons Jean-Michel Pilc and I hook up as well as we do is because we both think about music in this way (rhythmically) (Ari Hoenig, Milkowski, 2004).”
Ari Hoenig and bassist Johannes Weidenmueller have also been playing together regularly for a number of years. Most notably with the Kenner Werner Trio. They have constantly toured and recorded with this group, which has remained together since 2000. They have recently completed a book and DVD to be released through Mel Bay Publications that further codifies these rhythmic devices and supplies methods for executing them within the rhythm section.

**Anthropology**

A great example of what I am talking about is shown on the recording of Charlie Parker’s *Anthropology*. This was recorded on Ari’s second effort as a leader entitled, *Inversations*. This is a prime example of how these concepts can make standard, familiar repertoire sound unique and fresh. The recording features a trio that includes both Jean-Michel Pilc and Johannes Weidenmueller. The fact that these musicians have been playing together for so long allows them to take where they go rhythmically very far. This displays how intensely they are listening to one another. It also displays how these rhythms can give the illusion of expanding and contracting time within a standard song form (Hoenig, Weidenmueller).

*JL:* “So how would your approach change if playing with musicians you’ve never played with before? Compared to the musicians you’ve mentioned” (Gilad Hekselman, Johannes Weidenmueller, Jean-Michel Pilc).

*AH:* “Actually, my approach itself wouldn’t change. I might not be able to take things as far as I would with people that are more familiar with my playing, but it wouldn’t actually change my performance from the beginning because I can actually play something and then come out of it if I want to. It’s somewhat elastic I guess, and it won’t throw anybody off even if they don’t understand what I’m doing because, I can hear if they understand what I’m doing or they don’t, or if they’re comfortable with it or not. If I feel just a little bit that they’re not comfortable then I won’t go any farther.(Ari Hoenig interview, 2008)”
This transcription excerpt begins at 3:04 on the recording. I have transcribed the drums, and the rhythms of the piano and bass. This is to illustrate and analyze how well the musicians in the group play together. This analysis is of an interlude section that segues to a drum solo. I was very interested to find out how the following section came about. The tune is not arranged. The interlude was not preconceived in any way and was completely improvised. This section happens after the piano solo. It is usually assumed at this point that there would be a bass solo, but a collective improvisation unravels. This is all done within the song structure of the tune.

JL: “Can you talk about your arrangement of “Anthropology” a little bit? How did the interlude section come about?”

AH: “The tune isn’t arranged. What we would actually do in the tune is a little thing on the bridge. The only other thing is that I would play the head. I learned to play the head and that’s pretty much it.”

JL: “So there was no rehearsal. You just went to the studio and just called the tune?”

AH: “Yeah.”

JL:” Was the Footprints interlude inspired by Miles in any way?”

AH: “Maybe for Johannes. He just went into it. I just followed him along.”

JL: “So that was all just improvised?”

AH: “Oh yeah, it was his bass solo. (Ari Hoenig, interview 2008)”

It starts with Johannes quoting the bass line from Wayne Shorter’s Footprints. The only thing that is different from the original is that he playing the 3/4 bass line in 4/4. Ari then responds by playing several groups of seven eighth notes starting on beat three of the fourth measure (see example below). He continues this from bars 4 through 9. This is phrased by emulating the jazz ride cymbal pattern similar to the Stella by Starlight arrangement, which implies a bizarre sounding halftime feel. Keep in mind that this is done as the 3/4 bass line in still happening...
in 4/4. Jean-Michel Pilc then jumps on board by playing four notes of the bass line, which starts on the seventh measure. Ari then plays one grouping of six on bar nine leading into bar ten, followed by two more groupings of seven in bars 10-12. This displaces how the sevens were phrased previously.

The *Footprints* bass line continues throughout the first two A sections, and is released on the and of four on bar 16 to mark the top of the bridge.

Ari continues to play several warped sounding phrases that lead up to the ensemble figures in the
As Ari stated in his interview, the ensemble always plays three hits on the fourth bar of the bridge, which are quoted from the melody the tune. They occur on the ands of 2, 3, and 4 (see bar 20).

They also play the melody line at the end of the last two bars of the bridge every chorus (see piano and drums on bars 22-24).

Starting on bar 24 after the bridge, Johannes plays the *Footprints* bass line once again. Only this time he phrases it plain old 4/4, with no over the barline rhythms. Ari lays out for two bars and then responds by playing a dotted quarter note rhythm phrased as a 4/4 rock groove, starting on beat two of bar 27. He plays this for five bars and then plays a rhythm to cue the top of the form. Jean-Michel marks the top of the form by playing a chord on the and of four on bar 32.
Johannes plays two bars of broken time while Ari plays some sparse, solo ideas on bars 33 and 34 before they go back into the original swing feel at the same moment. They play six bars of time before the next A section. This is to take a break and signal what is next to come.
On bar 41, the top of the next A section, they both modulate to quarter note quintuplets at the same exact time. It is played so perfectly in sync that it seems as if it must have been in the arrangement, but it is not.

JL: “There is one part where you modulate to quarter note quintuplets. You and Johannes hit it at the same exact time.”

AH: “Johannes and I just kind of have this look that we give each other when know we know we are going into it and then we go. (Ari Hoenig, interview 2008)"

This “quintuplet look” must have been given somewhere within bars 35-40, where they just play time for a few bars. The quintuplets give the illusion of slightly speeding up at a random pace. Johannes walks the bass line while Ari plays a 4/4 swing feel phrased in quintuplets. The ride cymbal and hi-hat pattern resolves every two bars, while the bass resolves every bar. The quintuplets are played until the fourth bar of the bridge in which Ari hits beat one and plays the arranged hits. This is done perfectly within the form. They then collectively hit the melody figure on the last two bars of the bridge (54-56).
This leads to the last A section, where we have another example of what may seem like
telepathy. Ari and Johannes play groupings of three in the same place. Ari begins to play a phrase
on the snare drum, floor tom, and bass drum in groups of three starting on bar 58. Johannes re-
sponds by playing a phrase grouped in six eighth notes starting on beat two of bar 58. He con-
tinues this bass line for 23 bars until the hits at the bridge. Ari plays the phrase in groups of three
until the last bar of the form in which he plays a fill to mark the top (bars 58-64).
While the same bass line continues, Ari then begins to mix up cross-rhythmic phrases, starting with groups of seven on the and of three of bar 67. He then plays three groups of five starting on beat three of bar 70.
He then follows Johannes’s bass line by implying a 3/4 waltz feel phrased in dotted quarter notes starting on beat four of bar 74. He continues this rhythm until playing a fill for one bar to cue the bridge on bar 80. Everyone in the ensemble plays the and of four in the bar before the bridge in unison to mark the form.

The next collective rhythmic device starts on beat three of bar 93 in the last A section, where Johannes implies a dotted quarter note pattern. Jean-Michel hears this and jumps on it two bars later by playing the line in unison on bar 95.
Ari responds in bar 98 by implying the 3/4 waltz feel phrased in dotted quarter notes as he did earlier on. He plays this pattern until the top of the second A, which begins at bar 105.

Ari then plays four bars of rhythmically straightforward solo ideas, followed by some 9/8 cross-rhythms starting on beat three of bar 109. He does this until he subtly marks the beginning of the bridge on bar 112, in which Jean-Michel and Johannes end the dotted quarter note pattern.
Johannes and Jean-Michel then build up intensity by playing a chromatic line that leads up to the last three hits on the bridge on bar 116. This is the climax of the entire transcription.

This leads into an extended drum solo over the form.
Many musicians have begun to explore the use of odd time signatures in improvised music. This came to many people’s attention through the Dave Brubeck Quartet of the 1950’s. Since then, the subject has gained tremendous popularity. The limits of odd meters are constantly being tested and explored. Many musicians have contributed to this by implementing different methods. Some are beginning to write in longer, more complicated meters such as 11/8, 13/8 and 15/8. Others have taken the rhythms of Indian and Balkan music and incorporated them into jazz. Some have also begun to explore ways to make the time in odd meters feel elastic and free floating, such as Brad Mehldau. Many are attempting to achieve the same fluency and comfort level playing in odd meters as they have in standard time.

Ari has contributed to the ever-growing study of odd meters by exploring how to incorporate his rhythmic vocabulary to them. As John Riley stated, “He’s advanced the possibilities by
doing these rhythmic devices in odd times and figuring out how to layer 5 over 7, and 7 over 5, and 3 over 5. Those areas were not really explored previously. Everything was over 3/4 or over 4/4, but the fact that he’s doing it in odd times is an innovation. (Riley interview, 2008”

**Summertime**

The recording of *Summertime* from Ari Hoenig’s record *The Painter*, is perhaps the best-recorded example of this unique approach to odd meters. The recording features Jean-Michel Pilc on piano, and Matt Penman on bass. It was recorded live at the Fat Cat jazz club in New York City in 2003. The tune is in 5/4, and has no arrangement. “I knew I wanted to play the head in and out. We talked about it being in 5 already. It’s something we had played before, so it’s not like we never played the song before we recorded it. (Ari Hoenig interview, 2008)”

The most unique element of this performance is the use of superimposed time. The band shifts from playing in 5, to playing in 7 over 5 and 3 over 5. The result is that it sounds as if it is speeding up or slowing down without the original tempo changing. This difference between this, and *Stella by Starlight*, is that most of the rhythms are superimposed and not just eighth note groupings. Most of the rhythmic devices happen within one bar. The most frequent is seven over five. This is done by modulating to quarter note septuplets as written in the example below. This gives the illusion of playing in 7/4, when in fact it is in 5/4. The bars always get equal value, so a bar of the implied seven equals the same duration as a bar of five, and beat one is always in the same place.
The result actually sounds quite natural even though it looks complicated.

**JL:** “You’re doing a lot of difficult rhythmic things in that song. Did you ever talk to Jean Michel and Matt Penmen and say, “We’re going to play in five and incorporate seven and three over it.”

**AH:** “No we didn’t, but something happened. Jean-Michel at one point, I think was playing something in five and I heard it in seven, something like that. It was a sound check. That idea really first hit me when Jean-Michel started playing a tune. I don’t remember if he was playing in five and I thought it was seven. I remember the whole thing, he played in five and I played in seven or the reverse of that. We could both tell something was a little strange but it seemed to still be right. So, I realized they do go over each other easily. From then it was easy to go back and forth from five to seven from that moment. Then three came fairly easy, same with four (Ari Hoenig interview, 2008).”

The way Ari thinks about this is not mathematical, once you understand how the superimposition sounds, it is actually quite easy to feel. However, it is important to know how it is broken down mathematically, which is a slightly more complicated process. To superimpose seven over five, you must subdivide in sixteenth note septuplets in 5/4 and accent every five beats. Eventually remove all of the notes that are not accented and you have it.
The formula for figuring out 3 over five is much simpler. The same is true whenever the number that you are superimposing is smaller the number of beats in a measure, such as 3 over 5, 4 over 5, or 3 over 4. To figure out 3 over 5, you must think in eighth note triplets, and accent every 5th triplet. When you feel comfortable with that, take out the unaccented notes. You could also think of it as groups of five in triplets in 5/4. This rhythm also resolves on beat one of the next bar.

The easiest way to learn and internalize these rhythms is to set a metronome to click only on beat 1. First imagine that the click is the first beat of a bar of five. Then imagine that is the first beat of a bar of seven. You would have to speed up the rate of the quarter notes to fit all of them into the measure.

**Full Summertime Analysis**

This transcription analysis of *Summertime* begins at 4:23 in the recording at the beginning of the piano solo. On bar six, Ari first implies the groups of five in triplets, or 3 over 5.
He does this to build tension to lead into the next chorus. He has a fluency of playing phrases in groups of five within 5/4. This would be unnatural in any other time signature. This takes a great understanding of odd meters, and full awareness of the devices that he is playing. This technique played in different time signatures would result in asymmetrical phrases that would have to cycle several times to resolve. Playing groups of five in five is the equivalent to playing eighth notes in 4/4 and accenting every four beats. The result is natural, but because odd meters are played less than 4/4, it is unusual that someone has this level of comfort with them.

He continues with the groups of five until bar 12, when he displaces where he starts the groupings by one quarter note.

This gives a disorienting effect. On the last four bars leading to the next chorus, he plays a crescendo by playing a quarter note triplet rhythm in groups of three starting on bar 14. This is followed by a gigantic crash on beat one on the top of the next chorus.
The next device he uses starts on bar 36 of the third chorus. As Jean-Michel Pilc quotes the melody from *Giant Steps*, he plays a dotted quarter note rhythm, which goes over the bar. This is phrased in a way that implies a slower 4/4 tempo. He phrases the rhythm by playing the jazz ride cymbal pattern in groups of three with every second dotted quarter note accented on the high-hat. He plays this for seven bars before resolving on bar 44.
The fourth chorus is when we are first introduced to the seven over five rhythm. This is first played on the second bar of the fourth chorus (bar 50). This modulation is surprising but subtle. It grasps the listener’s attention without screaming at them. This is played for six bars at a soft dynamic volume before going back into the original 5/4 feel on bar 56.
On the fifth chorus, we are once again introduced to the 3 over 5 feel, however this time it is played quite differently. This time he does not phrase them in groups of five in triplets, but rather implied bars of 3/4. The result is a groove that feels like a jazz waltz at a slower tempo. It is still mathematically broken up as groups of five in triplets, however it sounds, and is written completely different than the first time we were introduced to the device. The phrases all resolve on one of the next bar. He then plays two bars of the original 5/4 feel, and then two bars of the 7 over 5, which lead into the next chorus. This sounds like an accelerando. He goes from the 3 over 5, to 5/4, which is slightly faster, to the 7 over 5, which is even faster than that. This gives a sense of urgency, and builds up the intensity dramatically. From this point on, the music takes on a more bombastic and intense vibe.
The accelerando is also a perfect lead into the sixth chorus, which is played entirely in 7 over 5, with the exception of one bar (see appendix for entire transcription). One thing to check out in the sixth chorus is bar 87. He is playing in 7 over 5, and then plays a lick that is phrased in groups of seven eighth notes. So in essence, he is playing in 5/4, with 7/4 superimposed over it, with 7/8 imposed over that. It an example of how far these devices can go, and displays the extreme level of proficiency that Ari has with them.
He Does a similar pattern starting on bar 93. He once again plays a 7/8 phrase in 7 over 5. This is played for three bars and leads to the seventh chorus.

Another interesting note about the sixth chorus is that in bar 89, Ari plays one bar of 5/4, before going into the seven. My own guess, is that he thought Jean-Michel was going to go back to the 5/4 feel on the second half of the form, but he heard that he was still going in 7, so he jumped on board, and went back into 7 over 5.
The 7 over 5 continues until the fifth bar of the seventh chorus (bar 101). They then go back to the original 5/4 feel for the remainder of the chorus.

Ari plays a massive fill on the last two bars of this chorus, leading the way to the eighth chorus. This leads the music to its most intense point and loudest dynamic level.

He once again plays the 3 over 5 starting on the sixth bar of the eighth chorus (bar 118). This time he phrases them as groups of five in triplets at a loud dynamic level. On bar 121, he crashes the first notes of every grouping on the cymbals, while filling the rest of the triplets on the snare drum and the floor tom. The 3 over 5 is played for seven bars.
On the tenth chorus, he plays a phrase grouped in three quarter notes, accenting the off beats of the second two quarter notes on the bass drum. This rhythm is played to build up the intensity, which is already in the stratosphere. This is the most risky phrase that is played throughout the entire transcription. The rhythm goes over the barline and is played without marking the beginning of each grouping. This is in response to a phrase played by Jean-Michel. They then play the same phrase in unison for eight bars. The unusual thing about the way it resolves is that they both feel the pulse in the same place and collectively drop a beat on bar 156. Ari and Jean-Michel both play a dotted quarter note rhythm starting on the and of 5 on bar 155. This sounds as if it is naturally leading to beat one of the next bar. He plays a huge crash on what he hears as beat one, but is actually a beat off. His sidemen hear the crash as the downbeat and follow him along. On paper it may look like a mistake, but when listening to it sounds natural and correct.
The last rhythmic device used in this transcription is once again the 7 over 5. This is played on the last two bars of the eleventh chorus to set up the top of the final chorus. The twelfth chorus is played in 7 over 5 until the last four bars, which are played in 5/4. This leads into the bass solo, the end of the piano solo, and a nice breath of fresh air.

*Fill In Triplets With Snare

The last rhythmic device used in this transcription is once again the 7 over 5. This is played on the last two bars of the eleventh chorus to set up the top of the final chorus. The twelfth chorus is played in 7 over 5 until the last four bars, which are played in 5/4. This leads into the bass solo, the end of the piano solo, and a nice breath of fresh air.
Jerad Lippi

Time Travels
Rapscallion Cattle, an original composition recorded on Inversations, is yet another display of Ari Hoenig’s creativity in odd meters. In this performance, he arranged a way to smoothly transition from 5/4 to 15/8 time. The way this is achieved can be compared to playing groups of four in triplets in 4/4 time, which has become a very standard device that many musicians use frequently. This is because it has a very natural feel and is fairly easy to execute because it resolves in one bar. This implies 3 over 4 and spells out half note triplets.

\[
\begin{array}{cccccccc}
\text{H} & \text{C} & \text{H} & \text{C} & \text{H} & \text{C} & \text{H} & \text{C} \\
\text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} \\
\end{array}
\]
Ari has taken this math to a new level by applying the same concept to 5/4 time. There are 15 triplets in a bar of 5/4. Ari implies this by feeling the triplets as eighth notes grouped as a bar of 4/4, followed by a bar of 7/8. They are phrased as three groups of four and one group of three. He orchestrates this by playing the phrase as a Latin songo groove as displayed in the example below.

Ari solos over this bass line for the duration of his solo. The bass line is unique because it works just as well in 5/4, as in 15/8.

This is the same figure written in 15/8

He goes back and forth between a straight 5/4 rock feel, to the 15/8 songo without the bass line or tempo changing. Unlike the other solo transcriptions in this study, this one is not within a form, but rather over an open vamp. This is done to set up Will Vinson’s sax solo, which is in 15/8 and played over the four bar vamp written below.
His solo starts out with a straight rock feel in 5/4 at soft volume. After eight bars, he implies the 15/8 songo feel on bars 9 and 10. This is the first time the listener is introduced to the modulation. He goes back to the original 5/4 feel and begins to build the dynamic level in his solo.

He implies the 15/8 groove again on bar 14 of the transcription. He then plays triplet phrases in 5/4 to smoothly segue from the 15/8 feel.
On bar 17 he plays groups of five in triplets on the toms and snare drum. This implies three over five similar to what we heard on *Summertime*. He then adds to the madness by playing a 3/4 waltz pattern with his feet, starting on beat four of the 17th bar. The bass drum is playing dotted quarters, and the hi-hat is emulating a waltz pattern by playing groups of three quarter notes. This is all done while his hands are playing groups of five in triplets in 5/4 over the original bass line. This is played for three bars and resolves on beat one of bar 20.

He once again implies the 15/8 songo on bar 21 for three measures and then continues to play more triplet ideas in 5/4, which blend smoothly with the 15/8 feel.
Next he plays groups of five quarter notes phrased as a halftime 5/4 feel on the ride cymbal. This pattern is displaced and starts on beat two of bar 25.

On bar 27, he plays a lick between the snare drum, cymbals, and bass drum grouped in 7's in triplets played at a loud dynamic.

He drops the volume on bar 32. He ends his solo by playing four bars of the 15/8 feel to set up the sax solo.
Conclusion

Ari Hoenig’s time travels have been interesting and extensive. I would like to mention that the rhythmic devices dissected in this study are only one element of Ari Hoenig’s playing. This is among a plethora of strengths that have equally bewildered many of the world’s highest caliber musicians. In addition to the subject matter explored in this study, he has several innovations to his credit. He has expanded the melodic possibilities of the drum set to a new level by playing and improvising complex melodies in perfect pitch, using only a standard four-piece drum kit. He has changed the way many drummers have thought about playing the brushes. He has developed a way to play at an extremely high intensity level while maintaining a soft dynamic. Listings all of these strengths in detail would be another thesis in itself.

The purpose of this study was to “decode” his rhythmic concepts and explore how mathematical formulas can be a method for creating great music. Many musicians have had a growing curiosity for experimenting with the limits of rhythm. Drummers have traditionally taken much of the credit for this, however the curiosity of expanding the possibilities of rhythm has been rapidly spreading to musicians of all instruments and backgrounds. These devices have also spanned into several genres of music. Jazz musicians have led the way in this movement, but it is beginning to crossover to some popular music. Some Rock and Funk bands have also begun to explore these concepts. Most notably the rock bands Tool and Meshuggah. This brings these concepts into the mainstream. Several composers are taking interest in these concepts and
incorporating them in their writing and playing. These artists include Steve Coleman, Vijay Iyer, Miguel Zenon, Dave Holland and Chris Potter to name just a few.

“I think among instrumentalists, not drummers, the focus up through the 60’s has been primarily on harmony, and then after John Coltrane’s Giant Steps, and some of Wayne Shorter compositions of the 60’s, I have the feeling musicians felt that harmony had been explored almost as much as it could be. Then composers began to focus on rhythm. I see this trend of non-drummers having a curiosity about the different emotions and feelings you portray by exploring different rhythms and this has stimulated a lot of drummers and kicked the butt of many drummers to develop a comfort level within that realm. Perhaps drummers are leading the way, but with composers being engaged, it has become a full-blown movement (John Riley interview, 2008).”

With musicians such as Ari Hoenig contributing to this “full-blown movement”, the momentum of this trend doesn’t seem as if it will be slowing down any time soon. Ari’s contribution to this movement has been profound. This is history that is only beginning.
Appendix

Transcription Key/Drum Set Up 68
I Mean You Transcription 69
Stella by Starlight Score 70
Stella by Starlight Original Chart 76
Anthropology Drum Transcription 77
Anthropology Full Rhythm Section Transcription 80
Summertime Transcription 88
Rapscallion Cattle Interlude Transcription 101
Rapscallion Cattle Interlude Sheet Music 103
Full John Riley Interview 104
Full Ari Hoenig Interview 111
Ari Hoenig Discography 123
Bibliography 125
Ari Hoenig Plays a four piece drum kit consisting of a snare drum, bass drum, high tom, floor tom, two ride cymbals, and a hi-hat. I will refer to the ride cymbal on the right side as ride 1, and the cymbal on the left as ride two. His setup does not change for any of the transcriptions in this appendix. The notion key is as follows.
Ari Hoenig On "I Mean You" (Excerpt) (Drums)

Time Travels

Transcribed By Jerad Lippi

Copyright © 2008
Stella by Starlight

Arr. Ari Hoeing

Piano and Bass

Drum Set

D.S.

Start 7s

D.S.
The above example is Ari Hoenig’s original hand-written chart of “Stella by Starlight”
Ari Hoenig On "Anthropology" (Drums)

3:04

A: Top

B

A: Top

Copyright © 2008

77
ANTHROPOLOGY
FULL RHYTHM SECTION

A: Top

Drums

Upright Bass

Keyboard

Transcribed by Jerad Lippi
Jerad Lippi

Time Travels
Ari Hoenig On "Summertime" (Drums)

4:23 (Piano Solo)

Transcribed By Jerad Lippi

Jerad Lippi
Time Travels

Copyright © 2008
Ari Hoenig On "Rapscallion Cattle" (Drums)

3:42

Transcribed By Jerad Lippi

Copyright © 2008
RAPSCALLION CATTLE INTERLUDE

Sax Melody

F7sus  E♭/E

F7sus  E♭/E

F7sus  E♭/E

F7sus  E♭/E
John: The clarity and adventurousness has inspired young people in a general way, and the specific rhythmic devices he has mastered and inflicted on some sidemen, others have thrived on that. He created a different kind of tension in the music and inspired younger drummers to get more precise and to feel comfortable with longer phrases going across the bar line. In addition, the way he plays with pitch, and plays melodies, that has inspired a lot of players. The dynamic control, particularly at the low end of the dynamic range has made other people reevaluate the volume that they play at. So, he’s had a number of impacts.

Jerad: Can you elaborate on the emotional effect that his rhythmic devices have on the music?

John: Some of the devices Ari uses create an amazing sense of chaos in the music. Other devices create a sense of urgency and acceleration. Other devices make the pace of the music feel like it’s slowing down or relaxing. But, the key is that the pulse doesn’t change. So, he’s able to subdivide the measure in a wide range of ways to create different kinds of effects and in a mature
way, in relation to what’s going on around him. Sometimes it’s his reaction to what’s happening, other times it’s to support what’s happening, and other times it’s to make something happen, to lead them into it.

Jerad: These ideas aren’t really new. Can you talk about the history of these concepts, in jazz or otherwise?

John: I’m not really sure where they began. I’m sure there are classical composers who engaged in exploration along similar lines but in that idiom. On the early examples I’ve known in jazz, the first one I know of is with Lennie Tristano. There’s a tune, I think it’s called “Deep Rumba” and he overdubs four piano parts. The first piano part is playing in seven, the next piano part is playing in five, the next piano part is playing in three, and the solo is in four, over this melting pot of percolation, and I think it was done in the late 40’s. In the 50’s and early 60’s Mingus was exploring this kind of excitement that could be created with sudden changes or what would be to appear sudden random changes in tempo. But it was basically going from a quarter note pulse to a quarter note triplet pulse or to a dotted quarter note pulse. He and Benny Richman explored this stuff a lot. Those things preceded the one that I first heard, that first influenced me, and that was Tony Williams on “Footprints”. I didn’t become aware of the Mingus and Lennie Tristano stuff until after I heard “Footprints”. So, I think that was the most powerful shocking exposure for me because it was the first one. With that combination of Mingus and Tristano and Tony then players like Jack DeJohnette and Billy Cobham began to explore this stuff even further. Eventually Jeff Watts kind of codified all the different devices that had been used previ-
ously, he cleaned them up a little bit. I think some of the earlier devices were played more or less accurately but they weren’t so analyzed beforehand. It was like “we’re going for this feel and we think we know what it is”. Jeff figured out exactly what the math was, and there are a couple records, but the one that explores it most cleanly is maybe the “Standard Time Volume One” with Wynton Marsalis and then “The Black Codes From the Underground”. Also Bill Stewart and Ed Blackwell have incorporated these things into their playing. Ed Blackwell was experimenting with the background moving between 4/4 and 6/8 or 4/4 and 12/8 in a lot of his solos in the early 60’s.

Jerad: How do you feel Ari’s approach to that is different to what has been done in the past?

John: I think he is more anxious to use them. They’re a bigger part of his vocabulary then they were to the previous people. The previous people were basically 4/4 players that would use these things at the height of excitement and Ari seems to have a fluency with them that allows him to incorporate them more frequently and perhaps in shorter spans of time to create tension and then come back to the groove. He’s also advanced the possibilities by doing them in odd times and figuring out how to layer 5 over 7, and 7 over 5, and 3 over 5. Those areas were not really explored previously. Everything was over 3/4 or over 4/4, but the fact that he’s doing it in odd times is an innovation. Joe Morello did it a little bit in 5/4, but basically he would play quarter note triplet phrases over 5/4 which would resolve every two bars, or a dotted quarter note triplet phrases over 5/4 which would resolve every three bars, and Ari has found other ways to slice and dice them.
Jerad: One thing that I have noticed in Ari’s playing that is very unique is that he seems to have the freedom to start odd groupings anywhere he wants. To give a simple example, he may start a dotted quarter note phrase on and of three on the second bar of the bridge, and he always seems to come out in the right spot. Have you heard any other drummers do that?

John: Not to the extent that Ari does. Bill Stewart does it a little bit, and to a beautiful effect also, but, not to the extent Ari does.

Jerad: Ari has had his own band for quite some time now. How do you feel these concepts, when played and understood collectively by all of the musicians in the ensemble, effect the music as a whole?

John: I haven’t really been present during all the evolutions of his band, but I have heard it from time to time and heard their recordings. I would say that he’s mastered some really obscure combinations, which would initially throw off almost any band mate, and he’s found guys that have a curiosity about this language and the aptitude to get comfortable with it. I believe he has kind of trained them or taught them the language he’s most curious to explore, so they’re not shocked when one of his devices pops up. They have an understanding of how it unfolds and whether it’s wise for them to jump on that new pulse or to remain home and keep the original pulse together. So, I think there’s a communication going on off the bandstand about what devices may be used and how to get comfortable with them. This kind of thing has been going on
through the years with jazz, and people will talk about what they imagine or a certain kind of harmonic relationship they’d like to explore. This would be discussed with sidemen and then they would try to get it to happen in the gig the next night. The thing that’s so unique about this is that it is so focused on rhythm and it’s imperative that the sidemen have a strong pulse of their own when playing with someone exploring new devices as vigorously as he is, and he has found musicians like that.

Jerad: He’s doing a lot of writing and arranging where he applies a lot of these concepts. He also applies these concepts to standard tunes. How do feel that that could has been a launching pad to explore this territory?

John: I think some songs are so well known and worn out that it’s always interesting to find new approaches and he’s actively involved in finding intrigue. I think it’s a good thing.

Jerad: Ari is a former student of yours at William Paterson. What was he exploring back then?

John: I recall was that he was obsessed with groups of five.

Jerad: Just groups of five?

John: At that time, it seemed to me groups of five. He was finding every possible way to orchestrate that around the instrument or to embrace it in the songs and obviously it has grown.
quite a bit from there. But you have to start somewhere, and it may have started before I met him, but that was definitely a focus at that point.

Jerad: When do you feel it is appropriate to play these ideas and when would it not be suitable?

John: Well, it’s kind of subjective.

Jerad: Well let’s say for instance, you were playing with an older generation of players that aren’t familiar with these things?

John: It’s hard to generalize, because seasoned players that maybe, while not exploring these things themselves, don’t object to having the backdrop behind them shift in a new way. I’m usually using as a guide, the language of the musicians that I am playing with, and if I hear them play some less symmetrical phrases, then that encourages me to reply with a similar kind of device and then see how they react to that. If they run with it, then I know that the door is open to explore further. Most of the time we’re sidemen, and we’re accompanists, so you have to be a little more judicious about this stuff than Ari has to be as a bandleader, when everybody knows what they’re in for when they take the gig.

Jerad: Where do you see the future of rhythm going in jazz? Its incorporation is fairly new, and it has come a long way since it was first introduced. How do you foresee it evolving based on what you are hearing now from young musicians?
John: I think among instrumentalists, not drummers, the focus up through the 60’s has been primarily on harmony, and then after John Coltrane’s Giant Steps, and some of Wayne Shorter compositions of the 60’s, I have the feeling musicians felt that harmony had been explored almost as much as it could be. Then composers began to focus on rhythm. I see this trend of non-drummers having a curiosity about the different emotions and feelings you portray by exploring different rhythms and this has stimulated a lot of drummers and kicked the butt of many drummers to develop a comfort level within that realm. Perhaps drummers are leading the way, but with composers being engaged, it has become a full-blown movement.

Jerad: What are some composers that define “recent”?

John: Dave Holland, Chris Potter, and many others.

Jerad: Do you have anything to add to anything we talked about?

John: The only thing to add is that whenever people learn new techniques or new devices, there is an anxiousness to try them out and the temptation often makes people play the things in inappropriate places, so it’s really critical that a level of maturity and patience is used so that you’re not simply inflicting these mathematical formulas on the music because you can, but because it’s the best choice for the music in that moment, and Ari does that quite well.
JL: When did you start exploring your metric ideas, like cross rhythms, superimposed rhythms and metric modulation, and how did you develop them?

AH: I started probably, just by playing with people in high school who played some over the barline ideas and polyrhythms, and we would play some stuff in seven and five, and I would mess around with playing four on top of that. It was pretty much back then that I was starting to think about doing things like that.

JL: So what was it about them that sparked your interest?

AH: I liked when I would go see and hear music and how the band would build tension rhythmically and come out with a release that you wouldn’t expect and it would affect the listener strongly. The band would come out together and everyone would be like “woohoo”!

JL: How do you find the right rhythmical device to achieve a different tension from the band?

AH: It makes people listen harder in a way. It keeps it exciting for the band itself. It’s really important for me to keep the band inspired and motivated to listen, to get into the music and that’s what drives them farther in. It makes them listen harder, they have to feel it, although, some-
times it’s automatic. They have to listen or they’ll be out of it. It’s also entertaining, everyone in
the band has a responsibility to keep his band mates entertained and interested.

JL: How do you find musicians to play with and who are some musicians that helped you de-
velop these things?

AH: Certainly, Jean-Michel Pilc is a very good one and Gilad Hekselman as well, it’s really easy
for me to hear stuff with him. Johannes Weidenmueller, I remember getting together a lot with
him duo and working out stuff.

JL: So how would your approach change if playing with musicians you’ve never played with be-
fore compared to the musicians you’ve mentioned?

AH: Actually, my approach itself wouldn’t change. I might not be able to take things as far as I
would with people that are more familiar with my playing, but it wouldn’t actually change my
performance from the beginning because I can actually play something and then come out of it if
I want to. It’s somewhat elastic I guess, and it won’t throw anybody off even if they don’t un-
derstand what I’m doing because, I can hear if they understand what I’m doing or they don’t, or if
they’re comfortable with it or not. If I feel just a little bit that they’re not comfortable then I
won’t go any farther.

JL: So do you ever have to get musicians hip to what you’re doing if they are not familiar? Do
you take them to the side and teach them?
AH: Yeah, that’s actually a lot of what I do when I teach. I teach a lot of other instruments besides drums. So yeah, it’s kind of a language I teach them. I usually have them start by singing a melody and clapping specific rhythms at the same time and then it’ll get away from the whole polyrhythm thing and into kind of linguistic gold cues and a little language, ideas that I might play in specific places in the bar, whatever. My favorite musicians are those who will pick up on that without me having to say anything. But occasionally, when I’m teaching, I’ll say “hey check this out, check this out”.

JL: When you’re playing in your band, you use a lot of eye contact with your musicians, it seems like you’re giving cues, like release points, especially when you’re playing with Jean Michel. You guys are obviously very locked in. Is that because you communicate when you are going to play a polyrhythmic thing?

AH: Almost, but actually, not quite. If I’m looking at somebody at a specific point, it means listen really hard because there’s something I want you to check out, like remember the next time or react. But, it pretty much means listen really hard to what I’m about to play. It’s not so much a specific cue. It’s more of that kind of thing in general. Eye contact is important. It helps your ears open up more if you realize that somebody really wants that.
JL: You’ve had your own band for a long time now and it seems that you are starting to stretch out as a composer and arranger. It seems you incorporate a lot these metric devises in your writing. So do these rhythmic devices inspire your composing or is it the other way around?

AH: Yeah, I don’t really write with that in mind. You can do that to any form. I really don’t think about that when I compose. It’s just what happens when I improvise.

JL: What music did you listen to that inspired you? I know one thing that comes to mind is “Live at Blues Alley” (Wynton Marsalis, 1986). We talked about Meshuggah in the past and music of other cultures.

AH: Yeah, definitely. I remember listening to “Live at Blues Alley” and kind of counting along and figuring how they were thinking about the form and continuously singing the melody. I’ve also checked out the Miles Quintet with Tony (Williams), Herbie (Hancock), Ron (Carter), and Wayne (Shorter) a lot. Ralph Peterson. Bill Stewart is another one. He really did a lot for that.

JL: How do you think your approach is different from those drummers?

AH: Well, I mean in general I guess it probably is a little more simple than Tony and I want to say it has a different kind of melodic aspect to it that really relates to the tune very strongly. When I’m improvising, I’m always improvising off the melody as well as the other musicians.
The melody is always giving me ideas of what to play. It doesn’t necessarily mean I’ll play the melody, but I’ll play something that goes along with it somehow.

JL: Do any specific tracks come to mind that really show your metric stuff? How about Anthropology, like when you go into the Footprints interlude. Was that inspired by Miles in some way?

AH: Maybe for Johannes. He just went into it. I just followed him along.

JL: So that was all just improvised?

AH: Oh yeah, it was his bass solo.

JL: You always seem to know where you are in the form when you play over the barline rhythms. How are you able to tell where you are? Do you know when the rhythmic cycle that you are playing is going to resolve, are you counting, do you have reference to the melody, or do you try to hear the harmony unfold?

AH: Yeah, I hear the melody and I hear the harmony. That’s what I’m thinking the whole time. I don’t know where anything is going to resolve until it does. It doesn’t have to resolve at the beginning of a form or the beginning of every eight bars. It resolves kind of where I want the music to resolve it or where somebody wants to resolve it. When I go into something I have no idea where it’s going to come out.”
JL: So you just know where you are in the form?

AH: Yeah, I hear the harmony and the melody and I can keep going and going for five choruses or go for one bar. When it feels right to come out, I’ll come out.

JL: I noticed that you often displace where you start odd groupings, some people start cross-rhythms on beat one and have a preconceived idea of how the cycle will resolve. It sounds like you’re not thinking of that kind of thing, and you’re playing them where ever you want. Is that something that you practiced and intentionally went about it that way?

AH: To an extent I intentionally did try to play everything that I learned in one place or another. I would displace the rhythms that I was learning and try to play the on different beats, off the beat, and in different places in the form. So that was definitely intentional but I wanted to be careful not to limit myself to start on one every time. I didn’t think it sounded good, it sounded like an exercise. I wanted to go along with the music and have the music dictate where it would start and end.

JL: How would your approach change different stylistic situations, like when you play with Wayne Krantz versus your own band?
AH: Like, louder more powerful and also much more straight, nothing swung everything straight, straight eighth straight sixteenth. Everything is eighth based and not triplet based, so the displacements are all sixteenth note oriented, which narrows down rhythm quite a bit.

JL: How do you think your rhythmic concept evolved over the years seeing as you’ve played with so many musicians?

AH: How has my concept evolved?

JL: Like what kind of things are you working on now?

AH: I mean I can show you (laughter). I guess I’m working on some of the core groove ideas that I’ve been playing, but actually playing melodic ideas along with them in the regular time. For example I’ll be playing a bar out of syncopation (Ted Reed book) and I’ll play half note triplet time with the ride on high hat at the same time. Or, I’ll do it with half time as well or quarter note triplet time. As well as double time.

JL: When you work at these things, how long does it take you to internalize them and incorporate them in your playing?

AH: Oh, it takes a while. It depends how long I work on them. If I work four or five hours should be sufficient.
JL: Can you talk about your arrangement of “Anthropology” a little bit? How did the interlude section come about?

AH: The tune isn’t arranged. What we would actually do in the tune is a little thing on the bridge. The only other thing is that I would play the head. I learned to play the head and that’s pretty much it.

JL: So there was no rehearsal. You just went to the studio and called the tune?

AH: Yeah

JL: There is one part where you modulate to quarter note quintuplets. You and Johannes hit it at the same exact time. There must have been some signal between you guys.

AH: Johannes and I just kind of have this look that we give each other when know we know we are going into it and then we go.

JL: How about Summertime on recording the “Painter”? 

AH: Yea, pretty much the same. I knew I wanted to play the head in and out. We talked about it being in 5 already. It’s something we had played before, so it’s not like we had never played the
song before we recorded it. The same with *Anthropology*, but it’s just that that’s all the arrange-
ment calls for, that’s all it is.

JL: You’re doing a lot of difficult rhythmic things in that song. Did you ever talk to Jean Michel
and Matt Penmen and say, “we’re going to play in five and incorporate seven and three over it.

AH: No we didn’t, but something happened. Jean-Michel at one point, I think was playing
something in five and I heard it in seven, something like that. It was a sound check. That idea
really first hit me when Jean-Michel started playing a tune. I don’t remember if he was playing
in five and I thought it was seven. I remember the whole thing, he played in five and I played in
seven or the reverse of that. We could both tell something was a little strange but it seemed to
still be right. So, I realized they do go over each other easily. From then it was easy to go back
and forth from five to seven from that moment. Then three came fairly easy, same with four. It
was just a table of time, one thing over the other. I had made this arrangement of “Moment’s
Notice” (Sings last four bars of melody and superimposes different time signatures over it)
So you can kind of sing that melody, I just went from two (beats a bar) to eight (beats in a bar).

JL: What time did you actually write it in?

AH: Seven.

JL: So you wrote it in seven and superimposed all of those rhythms over it?
AH: Yeah. It’s superimposed but it’s like, to get to it, you superimpose it, but then when you go, I’m thinking in that time. If I’m thinking in seven and I’m superimposing five into seven, it’s not like all of a sudden I’m thinking in seven all the time when I’m playing five. I’m thinking five. In Indian music that’s done all the time too. They’ll think of the one and put five beats in a bar, twelve beats in a bar, whatever it is.

JL: It’s funny, you listen to it and it really sounds natural and when you write it out, and analyze it looks really complicated on the page but, if you sing it or hear it, it sounds natural.

AH: Yeah

JL: Another arrangement that comes to mind, Stella by Starlight, on Welcome Home. How did that come about?

AH: That was a different approach. I was messing around with groupings of eighth notes, five, six, seven, eighth notes, and I realized the more that you group them the slower you could make the time and groove sound. So, “Stella”, the arrangement, is almost like an etude. That was the idea behind it, to be comfortable playing a specific type of grouping in an ensemble. It’s a head arrangement that I wrote out. I wrote it exactly like it is and I taught it to the other musicians. That’s what is behind it, it’s all eighth note based
JL: The difference between that and *Summertime* is the implied time actually goes over the bar line versus resolving in one bar. On “Summertime” when you imply the seven over the five, it resolves in one bar.

AH: Yeah, exactly. The language hasn’t been totally solidified with that yet. When I say for instance, quintuplets, it means five over two, or three, or four. It means five over something. If I say grouping of five, it means that there’s some kind of notes that are grouped into five. That doesn’t imply quintuplet to me. So, that’s what I use the language to mean. So a quintuplet wouldn’t be a grouping of five either. I wouldn’t say a grouping of five eighth notes would be a quintuplet.

JL: You wrote a book with Johannes Weidenmueller. What is the premise of the book? I’m guessing it’s about these things?

AH: I’ll give you a rough draft of it. It’s pretty much a final. I’ll give you the DVD.

JL: I didn’t know it was a DVD.

AH: Oh, yea. The idea is that it’s superimposition of expanding and contracting time within form. That’s what it’s called. It’s pretty much the stuff we’re talking about. There’s a core rhythm, which can be any repeated rhythm, and then a core groove, which is based on that rhythm. So there can be many core grooves to a core rhythm, but the core rhythm is the set
thing. For instance, the core rhythm could be dotted quarter notes and the core groove can be any dotted quarter note groove that’s based on a dotted quarter note repeated like a funk thing or a rock thing or a swing thing. It’s also for all instruments. So, it’s for rhythm sections and horn players too.

JL: When wouldn’t you play these ideas? Like if you were playing with a group of musicians you weren’t familiar with, when would you hold back?

AH: I think there are no real rules as to when I would or wouldn’t use them. It’s more about testing the waters and hearing how people react to what you play. If the musicians are reacting strongly and it works and you feel like everything fits, then you can try to do more. If you feel there’s something missing, if they’re not understanding what you’re doing, if they’re freaking out, pushing, rushing, or dragging, that they’re worried they don’t understand what’s happening, then you don’t play anything. It’s really like one thing at a time. You always know where they are, so you can always come back to what they’re doing.
## Ari Hoenig Discography:

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Record Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ari Hoenig</td>
<td><em>Inversations</em></td>
<td>Dreyfus Records</td>
<td>2007</td>
</tr>
<tr>
<td>Bill Carrothers</td>
<td><em>Keep Your Sunny Side Up</em></td>
<td>Pirouet</td>
<td>2007</td>
</tr>
<tr>
<td>John Nam</td>
<td><em>No Regrets</em></td>
<td>Stomp Music</td>
<td>2007</td>
</tr>
<tr>
<td>Kenichi Doami</td>
<td><em>Chronicle</em></td>
<td></td>
<td>2007</td>
</tr>
<tr>
<td>Misha Piatigorsky</td>
<td><em>Uncommon Circumstance</em></td>
<td></td>
<td>2006</td>
</tr>
<tr>
<td>Edmar Castaneda</td>
<td><em>Cuarto de Colores</em></td>
<td></td>
<td>2006</td>
</tr>
<tr>
<td>Antoine Herve</td>
<td><em>Road Movie</em></td>
<td>Nocturne</td>
<td>2006</td>
</tr>
<tr>
<td>Nick Russo</td>
<td><em>Ro</em></td>
<td></td>
<td>2006</td>
</tr>
<tr>
<td>Simona Premazzi</td>
<td><em>Looking for an Exit</em></td>
<td></td>
<td>2006</td>
</tr>
<tr>
<td>Tigran Hamasyan</td>
<td><em>World Passion</em></td>
<td>Nocturne</td>
<td>2006</td>
</tr>
<tr>
<td>Gilad Hekselman</td>
<td><em>Splitlife</em></td>
<td>Smalls Records</td>
<td>2006</td>
</tr>
<tr>
<td>Sebastian Noel</td>
<td><em>Accross the River</em></td>
<td>Fresh Sound</td>
<td>2006</td>
</tr>
<tr>
<td>Bojan Z</td>
<td><em>Xenephenia</em></td>
<td>Label Bleu</td>
<td>2006</td>
</tr>
<tr>
<td>Ari Hoenig</td>
<td><em>Kinetic Hues DVD</em></td>
<td>Smalls Records</td>
<td>2005</td>
</tr>
<tr>
<td>Richard Bona</td>
<td><em>Tiki</em></td>
<td>Universal</td>
<td>2005</td>
</tr>
<tr>
<td>Patricia Julien Project</td>
<td><em>Glee</em></td>
<td></td>
<td>2005</td>
</tr>
<tr>
<td>Woody Witt</td>
<td><em>Square Peg Round Hole</em></td>
<td>Apria Records</td>
<td>2005</td>
</tr>
<tr>
<td>Paul Bollenback</td>
<td><em>Brightness of Being</em></td>
<td>Elephant Dreams</td>
<td>2005</td>
</tr>
<tr>
<td>Michael Campagna</td>
<td><em>Passionate Nature</em></td>
<td></td>
<td>2005</td>
</tr>
<tr>
<td>Heather Bennett</td>
<td><em>Reflections in Red</em></td>
<td>Apria Records</td>
<td>2005</td>
</tr>
<tr>
<td>Ari Hoenig</td>
<td><em>The Painter</em></td>
<td>Smalls Records</td>
<td>2004</td>
</tr>
<tr>
<td>JD Walter</td>
<td><em>Two Bass, a Face and a Little Skin</em></td>
<td>Dreambox Media</td>
<td>2004</td>
</tr>
<tr>
<td>Yosuke Onuma</td>
<td><em>The Three Primary Colors</em></td>
<td>Sony Records</td>
<td>2004</td>
</tr>
<tr>
<td>Sila Cevikce</td>
<td><em>A New Abode</em></td>
<td>Steeplechase</td>
<td>2004</td>
</tr>
<tr>
<td>Kenny Werner</td>
<td><em>Peace</em></td>
<td>Half Note</td>
<td>2004</td>
</tr>
<tr>
<td>Jean Michel Pilc</td>
<td><em>Cardinal Points</em></td>
<td>Dreyfus</td>
<td>2003</td>
</tr>
<tr>
<td>Jazz Mandolin Project</td>
<td><em>Jungle Tango</em></td>
<td>Lenapee Records</td>
<td>2003</td>
</tr>
<tr>
<td>Chris Kase</td>
<td><em>Nine Easy Pieces</em></td>
<td>Satchmo Jazz</td>
<td>2003</td>
</tr>
<tr>
<td>Jam Session Vol 6</td>
<td></td>
<td>Steeplechase</td>
<td>2003</td>
</tr>
<tr>
<td>Ari Hoenig</td>
<td><em>The Life of a Day</em></td>
<td>AH HA Records</td>
<td>2002</td>
</tr>
<tr>
<td>Name</td>
<td>Album Title</td>
<td>Label</td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------------------------</td>
<td>-----------------------</td>
<td></td>
</tr>
<tr>
<td>Kenny Werner</td>
<td>Beat Degeneration</td>
<td>Sunnyside 2002</td>
<td></td>
</tr>
<tr>
<td>Jean Michel Pilc</td>
<td>Welcome Home</td>
<td>Dryfus Records 2002</td>
<td></td>
</tr>
<tr>
<td>Jonathan Kreisburg</td>
<td>Trioing</td>
<td>New for Now 2002</td>
<td></td>
</tr>
<tr>
<td>Julien Lourau</td>
<td>The Rise</td>
<td>Label Bleu 2002</td>
<td></td>
</tr>
<tr>
<td>Jeffery Burr</td>
<td>Bright Blue</td>
<td>(2002)</td>
<td></td>
</tr>
<tr>
<td>Timo Elliston</td>
<td>The Cobbler's Son</td>
<td>(2002)</td>
<td></td>
</tr>
<tr>
<td>Jazz Mandolin Project</td>
<td>After Dinner Jams</td>
<td>(Lenapee 2001)</td>
<td></td>
</tr>
<tr>
<td>JD Walter/Dave Liebman</td>
<td>Clear Day</td>
<td>(Double Time 2001)</td>
<td></td>
</tr>
<tr>
<td>Richard Bona</td>
<td>Reverance</td>
<td>(Colombia, Sony Music 2001)</td>
<td></td>
</tr>
<tr>
<td>Mike Stern</td>
<td>Video &quot;live at the 55 Bar&quot;</td>
<td>(Ritor Music 2001)</td>
<td></td>
</tr>
<tr>
<td>Kenny Werner Trio</td>
<td>Form and Fantasy</td>
<td>(Night Bird, Sunnyside 2001)</td>
<td></td>
</tr>
<tr>
<td>Diedre Rodman</td>
<td>Sun is us</td>
<td>(Sunnyside 2001)</td>
<td></td>
</tr>
<tr>
<td>Harumi Igarashi</td>
<td>A Song for You</td>
<td>(BMG 2001)</td>
<td></td>
</tr>
<tr>
<td>Ari Hoenig</td>
<td>Time Travels</td>
<td>(1K Recordings 2000)</td>
<td></td>
</tr>
<tr>
<td>Jean-Michel Pilc Trio</td>
<td>Together: Live at Sweet Basil volumes 1 &amp; 2</td>
<td>(Challenge 2000)</td>
<td></td>
</tr>
<tr>
<td>Kenny Werner</td>
<td>Beauty Secrets</td>
<td>(BMG 2000)</td>
<td></td>
</tr>
<tr>
<td>The Jazz Mandolin Project</td>
<td>Xenoblast</td>
<td>(Blue Note 2000)</td>
<td></td>
</tr>
<tr>
<td>Josh Roseman Unit</td>
<td>Cherry</td>
<td>(ENJA 2000)</td>
<td></td>
</tr>
<tr>
<td>Tony Purrone</td>
<td>Temperament</td>
<td>(Steeplechase 2000)</td>
<td></td>
</tr>
<tr>
<td>Matt Shulman</td>
<td>While we Sleep</td>
<td>(2000)</td>
<td></td>
</tr>
<tr>
<td>Ari Ambrose</td>
<td>Chainsaw</td>
<td>(Steeplechase 2000)</td>
<td></td>
</tr>
<tr>
<td>Thor Madsen</td>
<td>Metal Dog</td>
<td>(Red Giant 2000)</td>
<td></td>
</tr>
<tr>
<td>Brian Charette</td>
<td>Live at Deanna's</td>
<td>(Rivington Records 1999)</td>
<td></td>
</tr>
<tr>
<td>Richard Bona</td>
<td>Scenes From My Life</td>
<td>(Columbia /Sony 1999)</td>
<td></td>
</tr>
<tr>
<td>James Hurt</td>
<td>Dark Grooves and Mystical Rhythms</td>
<td>(Blue Note 1999)</td>
<td></td>
</tr>
<tr>
<td>The Jazzheads</td>
<td>Avant Wot Not</td>
<td>(1K Recordings 1999)</td>
<td></td>
</tr>
<tr>
<td>Jacques Schwarz-Bart</td>
<td>Immersion</td>
<td>(Fresh Sound 1999)</td>
<td></td>
</tr>
<tr>
<td>Lou Lanza</td>
<td>Shadows &amp; Echoes</td>
<td>(Challenge 1998)</td>
<td></td>
</tr>
<tr>
<td>Norman Simmons</td>
<td>The Heat and the Sweet</td>
<td>(Milljac 1997)</td>
<td></td>
</tr>
<tr>
<td>Lou Lanza</td>
<td>Corner Pocket</td>
<td>(J-Bird 1997)</td>
<td></td>
</tr>
<tr>
<td>Nilufer Ruacan Verdi</td>
<td>Mana</td>
<td>(ADA muzik 1997)</td>
<td></td>
</tr>
<tr>
<td>UNT One O'Clock Lab Band</td>
<td>Lab 95</td>
<td>(North Texas Jazz 1996)</td>
<td></td>
</tr>
</tbody>
</table>
Bibliography

Interview Data


Riley, John. 2008, March 27. Purchase N.Y. Interview

Books


Recordings


Hoenig, Ari. 2006. Inversions (CD). Dreyfus Records

Hoeing, Ari. 2004 Kintic Hues:Live at Fat Cat (DVD). New York: Smalls Records


Other Sources

