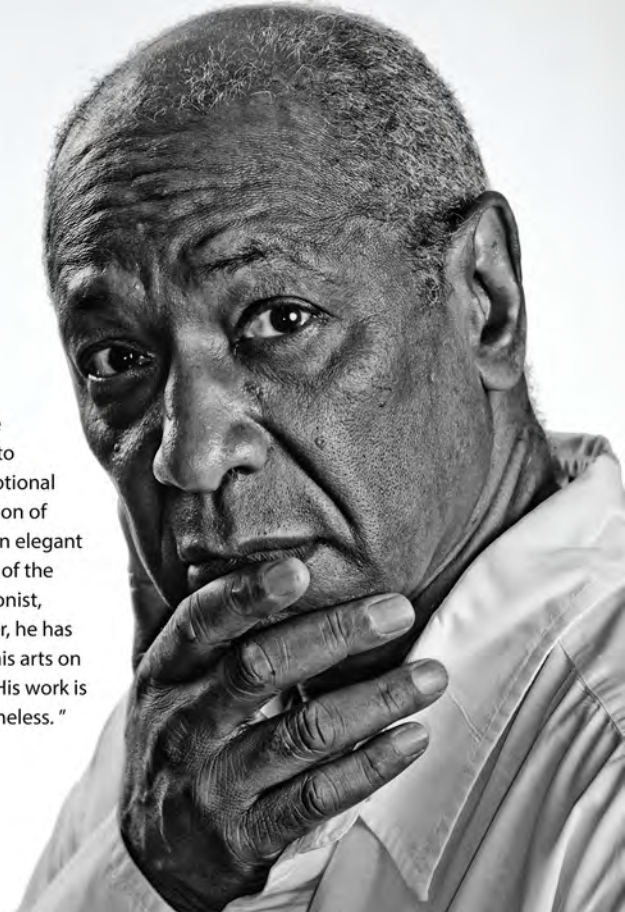




“Like an alchemist Horace Arnold exhibits the ability to transform rhythm into emotional ideas based on the resolution of time. He continues to be an elegant and translucent performer of the highest order. As percussionist, composer, arranger, painter, he has perfected and integrated his arts on many professional levels. His work is often metaphorical and timeless.”

– Ornette Coleman



Horacee Arnold has been fascinated by time not just in music but universally - how it is understood and represented and what its effects are on the human experience. Musically, time has been represented in various ways and due to the individual pursuits of artists such as John Coltrane, Ornette Coleman, Cecil Taylor or Elvin Jones, we now have a broader understanding of what time can mean. Due to the contributions of musicians such as these, we are now free of many of the previous limitations of the understanding of time. This broader awareness of time (pulse) has added more color while increasing the expressiveness of the music.

Part of the basic framework for much of the exploration of Max Roach's playing and compositions was odd meters and time manipulations. These contributions were eagerly embraced by the jazz community and served as a trigger for other artists who added greater dimensions and dynamics to the music's richness of expression.

Pulse manipulation has existed before in other music genres such as classical, but in jazz it became something new, something different. While the time/pulse element was adopted as an expression of the further development in jazz, its implication took on a much deeper meaning, such as the role and relationship of time around us and in the universe or the illusion of no time (although time/pulse exists whether expressed or not).

This brings us to Horacee Arnold. As composer, he has frequently used the elements of time, texture and color as ways to communicate to the listener.

In this recording, Arnold presents a broad palate of pieces that highlight these elements. The opening piece Banyan Dance, a new arrangement of the 1973 "Tribe" version, exemplifies the kind of time playing created by Horacee Arnold and Buster Williams that reflects back to Arnold's earlier bebop experiences as sideman with Charles Mingus and later with Bud Powell although with a looser contemporary feel. In addition, the colors and textures of the new version make it distinct from the original.

Although Arnold's drumming is deeply rooted in jazz, due to the mentorship of Max Roach, he continued to find his path by defining and redefining the sound and thrust of his playing through his compositions. As is clearly demonstrated on Elegant Waters and Drum Town, Arnold frees himself of the time constraints suggested by the sonic spectrum generated by the synth, and assumes the lead voice in these duets.

The pieces on this album are an invitation to the listener to hear beyond the skills of the players and compositions. This album is not intended to be a platform for technical exhibitionism but rather a statement of meaningful intent. As you listen to Timios, Serengeti Minstrel, and Nubian Spinner and Palladium you will hear that Arnold's compositions and playing embraces a capacious concept of time.

- Emanue







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Horacee Arnold plays the following exclusively:
Yamaha Drums, Sabian Cymbals, Vic Firth Sticks and Evans Drumheads

Horacee Arnold uses Nuendo Software provided by Steinberg

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horaceearnold.com

In memory of my friend Norman Hedman