

# Munyungo

stereo 005 4 Lps

Munyungo Jackson

45 rpm 180g.

percussion

## The Music



<b>Disc 1</b>	<b>Columbiana</b>	5.24	M. Jackson
	<b>So Happy</b>	5.15	R. Greenidge, S. Bunch, M. Jackson
<b>Disc 2</b>	<b>Trees</b>	13.04	M. Jackson
<b>Disc 3</b>	<b>Peter's Bells</b>	7.37	M. Jackson
	<b>Shango Bakoso</b>	6.58	M. Jackson, B. Summers
<b>Disc 4</b>	<b>On Green Dolphin Street</b>	6.59	Bronislau Kaper, Ned Washington
	<b>Oye Samba</b>	6.35	M. Jackson

**COLUMBIANA** - is an urban interpretation of music I've heard and played from Bolivia. Peru. Columbia. Ecuador. and other parts of South America. Their instrumentation is usually bass drum, maracas, acoustic guitar, pan flute, and maybe violin, and everybody sings what sounds to me like nature music. So I wrote this tune in 6/4 time to emulate and complement some of the beautiful music coming out of South America.

**SO HAPPY** - features the Steel Pans of Robert Greenidge from Trinidad, who is one of the greatest and most learned steel drummers in the world. This is a commemoration of something you would hear during carnival in Trinidad, a celebration of life, anytime.

**TREES** - is dedicated to all of the trees of the world. Every instrument played in this piece either is made from a tree, has parts of a tree in its composition, or has come in contact with a tree in one way or another. Some of the instruments used in this piece are birimbau (wooden bow attached to a gourd played with a stick), acoustic guitars, congas, bamboo shakers, drums, wooden whistles, agogo, and a variety of assorted sound effects . . .

**PETER'S BELLS** - is dedicated to Peter Engelhart, maker of some of the most incredible metal instruments in the world. This tune reatures a set of six African shaped agogo bells perfectly tuned playing a melody that is later augmented with steel pan and a beautiful piano solo by Todd Cochran. This tune is special not only because of the unique blend of the African bells and the steel pans, but because this tune was created on the spot from the ordered melody of the bells themselves, and played beautifully by everyone, in one take! Thank you, Peter.

**SHANGO BAKOSO** - is a piece that is homage to SANGO, Deity of Thunder and Lightning and the fire in your soul, and creator of the Bata drums, the three double headed drums used in this piece. It begins with a tribute to the Orishas, or forces of nature of the planet Earth, and then goes in to Meta Meta, the rhythm of SANGO. "Kawo Kabiesi O, Mojuba SANGO!!"

**ON GREEN DOLPHIN STREET** - is a unique and magical arrangement in that it begins with two udus (Africa ceramic drums), played by myself and Bill Summers, and then steel pan and bass playing harmonics to create a waterfall effect, wich carries throughout the tune. Beautiful solos by Todd Cochran, Robert Greenidge, and Sekou Bunch make this piece a soothing, healing experience.

**OYE SAMBA** - is taken directly from the streets of Brazil during carnival time and expertly played here by non-Brazilians! In short, this piece was a ball, and a fun way to round out a rhythmic record project!

## The Musicians

<b>Munyungo Jackson</b>	Percussion	<b>Todd Cochran</b>	Piano
<b>Frances Awe</b>	Percussion	<b>Otmar Ruiz</b>	Piano
<b>Lenny Castro</b>	Percussion	<b>Michael O'Neill</b>	Guitar
<b>Maurice Dosso</b>	Percussion	<b>Sekou Bunch</b>	Bass
<b>Angel Figueroa</b>	Percussion	<b>Pedro Eustacio</b>	Flute
<b>Bill Summers</b>	Percussion	<b>Robert Greenidge</b>	Steel Pans
<b>Rabia Rayford</b>	Percussion & Voice	<b>Rayford Griffin</b>	Drums/Cymbals

Munyungo Jackson, though having become a living legend in his own lifetime as THE master of international percussion rhythms, actually hails from Los Angeles where he was born into an intensely musical and theatrical family. Munyungo's parents, Art and Genie Jackson, were co-hosts of a major jazz radio series and also ran a notable jazz nightclub. Genie still heads a school of drama which, of course, Munyungo and his siblings all attended as youngsters. Munyungo was studying for a pianistic career when his father introduced him to a leading exponent of the timbale . . . Exit the piano. . . Bring on THE DRUMS. Enter Munyungo, THE DRUMMER. In truth, Munyungo sees himself as a 'drummer' (rather than 'percussionist') because he feels called to communicate his thoughts in the drum-languages of the world - with a total dedication to authenticity and absolute sincerity to what he views as the lifeblood of African culture.

Munyungo has made important rhythmic contributions to such stars as Sting, Kenny Loggins, Stevie Wonder, Miles Davis, George Duke. The Pointer Sisters, and Diana Reeves. But even with his hectic world-touring schedule with names of this caliber. he still finds time to co-produce the annual "Drum Festival" at Watts Tower . . . A humble human being is this man called MUNYUNGO . . .

## Notes On The Recording

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic. I designed the acoustics of the VITAL studio in Chino, California, for 'purist' recording-techniques only, with all the music played 'live' and captured straight onto 2 stereo tracks .... Measuring 40 ft x 30 ft with a cathedral-peak ceiling of 16 ft height, the entire acoustic treatment, is finished in Oregon Oak and Douglas Fir timbers with continuous Helmholtz tuned resonance absorbing slots. The floor is rubber over high-density particle board over concrete with a resultant reverberation time of approximately 1 1/2 seconds, providing a totally neutral and resonance-free acoustic. Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves. The MANLEY 'GOLD REFERENCE' STEREO CONDENSER microphone is the center-piece for this recording. The Manley microphone is of the so-called 'large capsule' variety, and has a diameter of 1 1/4 inches with 3-micron gold-deposition Mylar diaphragms. The stereo version has one fixed capsule and one rotatable capsule which offers a continuously variable 'pick-up pattern'. I most often choose the 'figure of 8' in the classic Blumlein coincident crossed pair mode. For our own recordings we use custom versions of the 'REFERENCE GOLD' microphone. The entire vacuum tube amplification is built into the microphone body, (8 triodes in the stereo microphone!), and no transformer coupling or external amplification is used at all. The unity-gain mixer is based around the MANLEY REFERENCE preamplifier and can mix up to 10 microphones into 2 busses. Mixing of microphones is achieved by each input having it's own dedicated grid, and not by the usual "pot and build-out resistor" method as found in every console in use in the recording industry. No equalization of any kind is employed. (although we do have MANLEY PULTECS and SHELF-PARAMETRIC Equalizers on hand to patch in if needed, say, with electronic based instruments that might be played on a rock or pop session). All fixed wiring in the patch-bay studio and control room is VTL 'White wire' - 3 x pure copper and 2 x silver cores in Teflon. We fully updated the mechanics in the 1/2 inch 2-track Studer C37 analogue tape deck which contains only our Manley pure tube circuitry. At 15 ips this machine is flat from 20 HZ to 20 KHZ ± 0.2 dB. AGFA type 468 tape was used at 200 nano-Webers. but run somewhat on the 'hot' side, (+5dB), without any kind of noise reduction. Again, we chose to accept a small amount of tape hiss. in preference to the sterility and inherent phase-shift distortion produced by (solid-state) noise reduction.

David Manley

Produced & Engineered by David Manley

Mastering & Cutting by Giulio Cesare Ricci