

TWO REVIEWS by Corbin Keep

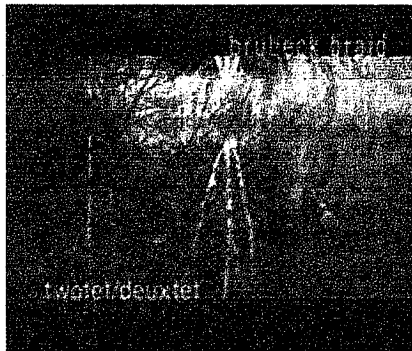
Gunther Tiedemann & David Plate Duo

Duo: Tuck Andres-flavoured guitar, juicy, exquisitely played cello, jazz-and-beyond-style original compositions with integral, tasteful solos, Tiedemann and Plate grab you with the first catchy notes of the opening track, and don't let go. While there is nothing particularly groundbreaking about this CD, the high quality playing, extremely palatable thematic fodder, and overall great vibes make it a winner. This duo will be performing at NDCF 2008.



Brubeck Braid Twotet/Deuxtet

David Braid and Matt Brubeck do no less than transcend the boundaries of jazz in this recording. One striking example of this is the way their classical influences manifest. One gets the impression that these guys have not only studied the greats of jazz thoroughly, but also 19th and 20th century classical pioneers, the likes of Debussy, Stravinsky, Bartok, Ginastera and numerous others. There are plenty of moments in which Braid and Brubeck evoke, beautifully, the vibe of a classical duo from a bygone era but they somehow never sound like they are aping any composer in particular. Both men are great players - they exhibit both chops and musical depth.



Twotet/Deuxtet has a lot going on within its eight original tunes, and stands up well to repeated listenings. Put your player on 'Repeat' and enjoy. Available in our Cello City Store

Corbin Keep is a non-classical cellist living on Bowen Island in British Columbia. He has

performed and been a clinician at a number of New Directions Cello Festivals beginning in 2002. www.wildcellist.com

INTERVIEW (continued from page 1)

SS: Who would you say are some of your best influences?

RB: I love the sound of Darol Anger's playing because his whole conception of music allows him to accompany and solo equally and joyfully in a deep groove. The wonderful pianist Bert Ligon, violinists David Balakrishnan and Martin Norgaard and the bass player David Hollender have transformed my thinking about jazz education for strings. Cindy Lee Berryhill and the Garage Orchestra helped me understand how cello can fit into rock as a lead instrument. My favorite Celtic player, Liz Carroll inspires me to put groove and drive into my own sound. Mark Summer has been my inspiration for starting this work. My cello buddies Rushad Eggleston and Natalie Haas have been fellow students (in the past) and fellow teachers at many camps. They are brilliant players, each with their own remarkable sound and groove. Alasdair Fraser and Mark O'Connor have been inspirational examples of giving back to the community. Fellow cellists Glen Campbell, Richard Mooney, Margaret Rowell,

Evangeline Benedetti and David Baker taught me how to teach.

SS: How do you practice to develop your musical ideas?

RB: First I listen many times to an interpretation of the tune on a recording if it is not my own original tune. Then I play through the tune until it is in my fingers. Next I learn the chords until they are in my ears. If I have a CD to play with, I'll use it to develop my own ideas. Sometimes I'll use Darol Anger's Digital Sruti Box (a CD or downloadable from his website) or Marcia Sloan's Cello Drone CD to just play through ideas in whatever key I'm working on. I have learned to play lines of material just holding the tune or chords in my head.

For rhythm/chop grooves, I listen to a lot of rock music. I particularly like drummers in funk bands who have played with Prince and James Brown. When I hear a one or two measure groove I like at a restaurant or on the radio, I notate it. Sometimes this makes it hard to steer the car, but it has been worth it!

SS: Tell us about some of your current or future projects

RB: I have enjoyed sharing ideas in my books. "The Fiddling Cellist" helps cellists learn to play fiddle tunes, accompany them as a bass player or a chording player, and to improvise using harmonies of the tunes. Darol Anger suggested I do this book and played through the tunes with me. "Celtic Grooves" started when my students kept asking me for more chop patterns.

I've been working on a project called the Modern Method for Cello, summarizing ideas I use when teaching. For example, I use 12 bar blues right away, and incorporate accompaniment techniques from the beginning of study. My students play classical, American, Celtic and blues tunes as well as learning to follow a chord chart. I even include chopping as well as the standard pizzicato and bow strokes.

I'm working on a CD of original tunes. It has been rewarding to try them out with different folks - my jazz and gospel band at church, my guitar/flute/cello gigging trio, and various wonderful dream pick-up groups at camps and conferences. I've also been helping the Franco American fiddler Donna Hébert edit a cello version of her new book, "Fiddling Demystified: A Practical Guide for String Players."

SS: How do you introduce jazz or improvisation to your classes?

RB: I usually introduce fiddle tunes and the concept of accompanying first to students. Fiddle tunes are friendlier than jazz because they are in good string keys and don't change keys very often. Accompanying tunes from chord charts helps students learn to hear vertically (with chords) instead of just horizontally (the tune).

Later, we'll begin with a simple jazz melody - such as Horace Silver's "Song for My Father", or James Brown's "I Got You (I Feel Good)" or Gershwin's "Summertime" - transposed to a decent string key if necessary. Then we learn the bass line. Next I'll put on a CD accompaniment that I have made - either for that specific tune or in the key of the tune. I lead a lot of simple call-and-response phrases: I play a phrase, they echo that phrase in the style - rock licks if it's rock, blues licks if blues, Latin if Latin and so on.

Next we do Question and Answers. I play a musical question (two bars long) and everyone plays an answer - (it builds confidence if everyone answers at the same time. It's cacophony, but fun). In a while, I start off with a question. Each student answers the question who then turns to the next (continued on page 6)