

THAR 5211 SOUND DESIGN & THE DIRECTOR MUSIC – THOUGHTS ON WHERE TO BEGIN LOOKING

The world of music and sound effects is so vast that a director or sound designer can be overwhelmed in the beginning by the sheer scope of possibilities when looking for music and sound effects for a show. I can only begin to suggest where you might start in your search for music resources, but here are some of my favorites – musicians, composers and recordings which have served me well over the years. (We can have the conversation about music copyright and the issues that surround it at a later date. These pages serve merely to point you in the right direction for music that *could* serve your production...)

Classical Probably the most relevant note that I can give you about using classical music is this: **Less is More**. And what I mean by that is that you are usually better served by looking at classical music played on solo instruments (solo piano, flute or cello) or by a small chamber group (string quartet or trio) rather than the larger orchestral works (Mahler, Beethoven symphonies, etc.) Symphonic music almost always feels bombastic or sounds like a movie soundtrack, and unless you're going for an intentional laugh (playing Beethoven's Fifth, for example, or Tchaikovsky's *Dance of the Sugar Plum Fairy*) you're often better served sticking to the smaller, more intimate pieces. Here are some examples:

➤ **J.S. Bach**

- You could start with the keyboard music, which is all pretty glorious. Try ***The Goldberg Variations***, for example. If you want something that evokes the baroque era, then go to the various harpsichord arrangements (Trevor Pinnock, Gustav Leonhardt, David Shemer are all good). For a more modern sound (even though it was composed for harpsichord), listen to the piano versions (Murray Perahia, Andras Schiff, Simone Dinnerstein are great, but you definitely check out the amazing Glenn Gould, both the 1955 and 1981 versions. Let's say you like the music, but don't want it played on the keyboard. This is where the fun begins. Look for offbeat arrangements of music that might be familiar to an audience. For example, there is a recent arrangement of *The Goldberg Variations* for viol consort (5-6 viols, a 15th century stringed instrument) by Fretwork which is pretty fascinating. I always recommend looking outside the box if you want to use a well-known piece such as this – currently there are performances available of this Bach composition played on marimba, moog synthesizer, guitar, modern string orchestra, saxophone quartet, brass quintet, and so forth. With classical music especially, there are lots of interesting, genre-busting ideas happening out there. You just need to search and dig.
- Beyond *Goldberg*, there is of course a lot more keyboard music by Bach. Check out the Partitas, the Sonatas, and the French Suites.

- **Violin Music** More extraordinary music. Start with the *Complete Sonatas and Partitas for Solo Violin* (Arthur Grumiaux, Nathan Milstein and Henryk Szeryng all give definitive renditions).
- **Cello Music** The *Cello Suites* are the Rosetta Stone of baroque cello music, and you can't go wrong with Mstislav Rostropovich, Janos Starker, Pablo Casals or Yo-Yo Ma, all of whom have recorded these multiple times. There's also the *Cello Sonatas* for cello and keyboard.
- **Offbeat Arrangements** As I've said, look for those offbeat arrangements. There's recently been a very strong interest in arranging Bach for the classical accordion. Look for CDs by such artists as Richard Galliano and Stefan Hussong. But there are a number of fascinating takes on classical music out there. Search them out.
- **Wolfgang Amadeus Mozart** Another ocean of music, but I'd tend to stick to the solo/duo instrumental music, like the piano sonatas as played by such accomplished artists as Mitsuko Uchida, András Schiff, Alicia de Larrocha, Alfred Brendel, Murray Perahia and Walter Klein; or the violin sonatas as performed by Daniel Barenboim/Itzhak Perlman or Anne-Sophie Mutter/Lambert Orkis. Then there are those offbeat arrangements I was talking about.
- **Ludwig van Beethoven** The piano sonatas are amazing, but very complex and not necessarily perfect for underscoring like, say, Chopin, Satie or Poulenc. That said if you want this music, there are great performances by Alfred Brendel, Wilhelm Kempff, Claudio Arrau, Emil Gilels and Rudolf Serkin among many others. He also wrote a lot of fine music for cello and piano (many recordings).
- **Frederic Chopin** It's mostly piano music, but glorious and some of it is perfect for underscoring and transitions. Look for *The Mazurkas*, *The Nocturnes*, *The Waltzes*, *The Etudes*, *The Polonaises* and as performed by Vladimir Ashkenazy, Tamas Vasary, or Arthur Rubinstein; *The Ballades* have a brilliant interpreter in Krystian Zimerman.
- **Franz Liszt** Liszt wrote an enormous amount of music, much of it for the piano. I'm particularly drawn to the *Hungarian Rhapsodies*, which are superbly played by Michele Campanella, Zubin Mehta, Jenő Jando, Ivan Fischer and Roberto Szidon.
- **Niccolo Paganini** Most importantly, look for *24 Caprices for Solo Violin* which has had many fine interpreters (Itzhak Perlman, Midori, Salvatore Accardo). There is also a great arrangement for classical guitar by Eliot Fisk.
- **Francis Poulenc**
 - Start with the piano music (Pascal Rogé, Gabriel Tacchino, Paul Crossley or Eric Parkin).
 - Then graduate to the chamber music. Here are some possibilities: *Complete Chamber Music, Volumes 1-5* (Naxos label); *Complete Chamber Music* by the Nash Ensemble on Hyperion; and *Chamber Music* (Fevrier/Menuhin et al, EMI)
- **Erik Satie**

- Particularly strong with piano music, in interpretations by Pascal Rogé, Aldo Ciccolini, and Jean-Yves Thibaudet.
- His orchestral work, particularly his ballet music, is done well by ensembles led by Jerome Kaltenbach and Michel Plasson.
- Definitely listen to the Ravel, Debussy and Fauré string quartets as performed by the Quatuor Ebène, as well as the chamber music recording by the Nash Ensemble.
- **Claude Debussy**
 - Start with the piano music, as interpreted by Pascal Rogé, Paul Crossley, and Jean-Efflam Bavouzet.
 - The chamber music is not as well known (Chamber Music Society of Lincoln Center does it well).
 - Finally, Debussy's orchestral music has real potential as so much of it is ethereal and low-key rather than bombastic (ensembles led by Bernard Haitink, Jean Martinon, Pierre Boulez and Charles Dutoit excel).
- **Maurice Ravel**
 - The piano music is well interpreted by Pascal Rogé, Jean-Phillippe Collard, and Jean-Efflam Bavouzet.
 - Orchestral works well served by ensembles led by Jean Martinon, Claudio Abbado, Seiji Ozawa and Charles Dutoit.
- **Louis Gottschalk** This American composer's atmospheric and unique piano music is the most useful for directors, as interpreted by such pianists as Philip Martin, Cecile Licad, Leonard Pennario, Eugene List and Lambert Orkis.
- **Zoltan Kodaly** Particularly the cello music: *Music for Cello Vols. 1 & 2* Maria Kliegel, Cello, Jenő Jando, piano on the Naxos label. Also look for *János Starker Plays Kodaly*.
- **John Tavener** *The Last Sleep of the Virgin* Chilingirian Quartet; *The Protecting Veil* Steven Isserlis, cello; and pretty much anything else Tavener has done

Here's the thing: I could go on and on and on about individual composers and ensembles. The important thing to understand is that there is an ocean of great classical music out there and you need to begin to explore it. Start with some of what I've recommended here, but most importantly, go to your nearest used CD store and buy some stuff! Dig into the 99-cent bin. If you see a whacky arrangement of Mozart music done on kazoos, buy it! What's the worst that could happen – you lose 99 cents! But more likely than not, there will be something on that CD that will be the perfect segue for that next show you direct. I once bought a dollar bargain bin recording of bluegrass music performed in foreign languages – Japanese, German, Czech and so forth – and it became the go-to music for my production of *The Foreigner*. And if you're gun shy about spending money, go to the nearest university or public library and check out a dozen CDs *for free!* Like anything else, the only way you learn about something like classical music is to educate yourself, and the best way to educate yourself is to listen to as much new and unfamiliar music as you can. And keep notes for yourself. Otherwise you're bound to find something you love, and then later,

after five or six hours of listening, you have no idea what that piece of music was, who composed it, or who performed it. Burn things to your hard drive or preferably, burn them to a CD for future reference.

Another secret I'll let you in on: rather than looking for music from the most famous composers (Mozart, Beethoven, Schubert, etc.), delve into the works of lesser known geniuses – Jacques Offenbach, Aram Khachaturian, Dmitri Kabalevsky, Zez Confrey, Jules Massenet, Josef Suk, Eugene Ysaye, Giuseppe Tartini, Leo Delibes, William Kroll, Henry Vieuxtemps. The list goes on and on. Look for collections of violin encores, piano miniatures, thematic assortments (there must be twenty CDs entitled *Russian Fireworks!*, and there will always be one or two tracks on every disc that is perfect for something you'll eventually direct).

So with all of this in mind, here are some more obscure corners in which to rummage:

➤ **Miscellaneous Cello**

- Cello is one of the most useful instruments for the director/sound designer, particularly for emotional scenes and transitions. Begin with the Bach and Kodaly noted previously but then check out the following:
- *Songs and Poems for Solo Cello* (cellist Wendy Sutter interprets Philip Glass compositions)
- *Solo Cello* – Wolfgang Boettcher interprets 20th century music for solo cello, from Hindemith to Ligeti
- *Solo* – virtuoso Yo-Yo Ma takes on everything from Appalachian waltzes to original Chinese cello compositions. Really essential. Also check out *Hush*, a collaboration with Bobby McFerrin, and his many genre-crossing collaborations with Mark O'Connor, Edgar Meyer, Chris Thiele, Tan Dun, Astor Piazzolla, and many others.
- Apocalyptica – a trio of Finnish cellists whose music borrows elements from a wide variety of genres including classical, neoclassical metal, speed metal, alternative metal, Middle Eastern and hard rock. Their first release was made up entirely of Metallica covers, but their subsequent releases have not only included covers of metal bands, but original material as well. They've released seven CDs since 1996.
- *2Cellos* – trying maybe a bit too hard to be hip, but this Croatia-Slovenian cello duo interesting covers of Guns N' Roses, U2, Coldplay, Kings of Leon, Michael Jackson and Nirvana.
- *Cello* – cellist Barry Phillips plays solo, as well as with various ensembles, interpreting Celtic and Spanish music with an Indian influence
- *Block Ice & Propane* – A fixture of the downtown NYC music scene, Erik Friedlander's approach to the cello can mimic a guitar or a string bass in addition to old fashioned bowing. This totally improvised album was inspired by a cross-country trip he took as a child with his father. Then check out all of Friedlander's other extraordinary recordings: *Maldoror* (2004), *Alchemy* (2010), *Bonebridge* (2011) and many others.

- **Miscellaneous Flute** Flute is one of the most compelling instruments for the director/sound designer, and can be used in a number of ways. Among the most useful compilations:
 - Eugenia Zukerman has a beautiful CD of all solo flute music called *Incantation* which I've put to use on any number of shows.
 - Jeffrey Khaner has released a number of useful CDs – *Czech Flute Music* (2012), *The Romantic Flute* (2007), *American Flute Music* (2004), *German Flute Music* (2009) and many others
 - James Galway, although the most commercial (and potentially cheesy) of the well-known flute players, has done some excellent work that has great potential for stage music. For example, there's *Song of Home: An Irish American Musical Journey* (with Jay Ungar and Molly Mason, 2002)
 - Also look into the terrific flute ensemble Flute Force (*Flute Force* (1994); *Pastorale* (1996); *Eyewitness* (2001); *Baths* (2011))
 - And then there are all of the relatives of the flute: Native American flute music by such artists as R. Carlos Nakai (many recordings); *Shakuhachi – The Japanese Flute* (Kohachiro Miyata, 1991); *Sakura-Japanese Melodies for Flute & Harp* (Jean-Pierre Rampal & Lily Laskine, 1990); *The Art of the Japanese Bamboo Flute* Hideo Osaka & Watazumido-Shuso, 1950's); pan flutes; Peruvian flutes, etc.
- **Miscellaneous Guitar** One of my favorite sounds for the stage is the guitar, and there are a number of go-to ensembles and solo instrumentalists:
 - A great guitar ensemble is the Los Angeles Guitar Quartet, who have put out a number of excellent CDs, including *Labyrinth* (1995), *L.A.G.Q.* (1998), *Air & Ground* (2000) and others.
 - John Fahey was a fingerstyle guitarist who played the steel-string acoustic guitar, creating a unique music often referred to as American Primitivism. His best work can be found on *Death Chants, Breakdowns & Military Waltzes* (1967), *Requiem* and *The Yellow Princess* (both 1968), *America* (1971), *The Return of the Repressed* (1994) and *The Best of the Vanguard Years* (1996). And check out the work of Leo Kottke as well.
- **Miscellaneous Harp** The harp is obviously a classical instrument but can also be found in a number of folk music ensembles or as a solo instrument. I've used Lily Laskine's beautiful CDs, as well as Patrick Ball's work on Celtic harp.
- **Miscellaneous Violin** There are a multitude of useful recordings by violinists, ranging from famous encore compilations to more thematically conceived collections. Here are some of the best:
 - *Infernal Violins* with violinist Angele Dubeau and her 12-strong all-woman group, La Pieta
 - *Encore!* With performances by Midori
 - *It Ain't Necessarily So* by Vladimir Spivakov
 - *Sasha Plays Romantic Russian Rarities* with Alexander Sitkovetsky
 - *Devil's Dance* Spooky tracks by violinist Gil Shaham
 - *Violin Encores* by Alexander Markov

- *Violin Encores* by Joseph Silverstein
 - *It Ain't Necessarily So* by Nadja Salerno-Sonnenberg
 - Check out CDs by virtuoso/maverick David Garrett, who has ranged from covers of Metallica, Queen and AC/DC to Mozart and Vivaldi
 - Many other collections of encores by such artists as Itzhak Perlman, Joshua Bell, Nikolaj Znaider, Leila Josefowicz, and many others
- **Miscellaneous Vocals**
- **Jocelyn Montgomery** – A founding member of the band Miranda Sex Garden, she left the band to join the medieval music ensemble Sinfonye. Her CD *Lux Vivens* (produced by David Lynch, who plays some percussion!) is a collection of songs written by Hildegard von Bingen
 - **Toby Twining** – Texas born composer who has become intrigued by the vast potential of the human voice and delved into a broad spectrum of musical techniques, including Renaissance madrigals, scat, African yodeling and Mongolian throat-singing. CDs include *Shaman* (1994), *Chrysalid Requiem* (2002) and the soundtrack for Sarah Ruhl's stage production of *Eurydice* (2011).
 - **Treble Boys** – I love the sound of boy sopranos. Check out the CD *Wonder Solos and Duets*.
- **Ballet Music** Some of my favorite go-to classical music is not symphonic, chamber or solo music, but music composed for the ballet. Generally speaking I avoid the big guns like Tchaikovsky, and gravitate towards pieces like Offenbach/Rosenthal's *Gaite Parisienne*, Khachaturian's *Gayane*, Chopin/Glazunov's *Les Sylphides*, George Antheil's *Ballet Mecanique*, Rossini/Respighi's *La Boutique fantasque*, Gliere's *The Comedians* and *Taras Bulba*, Khachaturian's *Gavane* and *Spartacus*, and Milhaud's *Le boeuf sur le toit*.
- **Miscellaneous Chamber Music** Chamber music covers a huge swath of different ensembles and sounds. There are the more traditional string quartets and trios, then there are the genre busting groups such as Kronos Quartet and Tin Hat Trio. Here are just a few to consider:
- **Kronos Quartet** – an American string quartet founded in 1973, and probably the most famous “new” music group in the world with more than 40 albums to their credit, a repertoire of over 600 works, which include 400 string quartets written for them. Their music covers a very broad range of musical genres: Mexican folk, experimental, pre-classical early music, movie soundtracks, jazz and tango. So the question is, where to begin? Here are a few suggestions: *Winter Was Hard* (1988), *Black Angels* (1990), *Five Tango Sensations* (1991), *Pieces of Africa* (1992), *Night Prayers* (1994), *Kronos Performs Philip Glass* (string quartets, 1994); *Tan Dun: Ghost Opera* (1997), *Caravan* (2000), *Nuevo* (2002) and pretty much anything else they've ever done.
 - **Terem Quartet** – a classically-trained, crossover musical ensemble from Saint Petersburg, Russia, with 17 CDs and a repertoire of more than 500 musical compositions of classical and modern music. With

just one accordion, two domras (lutes) and one huge bass balalaika, the quartet create a swelling orchestra of sound. Among their recordings: *Terem* (1993), *The Terem Quartet* (1994), *No, Russia Cannot Be Perceived by Wit* (2004).

- **Tin Hat** (formerly the Tin Hat Trio) – an acoustic chamber music group whose music combines many genres of music, including southern blues, bluegrass, neoclassical, eastern European folk music, and avant-garde. CDs include: *Memory is an Elephant* (1999), *Helium* (2000), *The Rodeo Eroded* (2002), *Book of Silk* (2005), *The Sad Machinery of Spring* (2007), and others.
- **Quartetto Gelato** – a Canadian new classical quartet whose musical repertoire consists of a mix of classical masterworks and operatic arias with tangos, gypsy and folk songs from around the world. CDs include *Quartetto Gelato* (1993), *Rustic Chivalry* (1996), *Aria Fresca* (1998), *Neapolitan Café* (2001), *Quartetto Gelato Travels the Orient Express* (2004) and *Musica Latina* (2009).
- **Other string ensembles** to consider: The Turtle Island Quartet, Trio Voronczh, Modern Mandolin Quartet and I Salonisti, among others.
- **Brass Ensembles/Quintets:** There are quite a few groups who have recorded brass ensemble music. Among the more traditional groups you'd find are The Cleveland Brass Ensemble, The Philadelphia Brass Ensemble, Equale Brass, the Wisconsin Brass Quintet, the Canadian Brass, the Philip Jones Brass Ensemble, Chestnut Brass Company, Empire Brass, and many others. Beyond the world of traditional classical music, you'll find a lot of other brass ensembles such as Soul Rebels Brass Band, The Foden's Band, The Hungry March Band, The Hypnotic Brass Ensemble, etc.
- **Miscellaneous Trombone & Tuba** So, yes, there's tons of other brass music out there, including individuals and groups who play nothing but trombone and tuba music. Among the more interesting CDs are *Chicago Trombone Consort* (exploring new avenues of trombone music in a variety of ensemble situations), solo trombonists such as Joseph Alessi and Christian Lindberg, Trombone Shorty (who plays an unprecedented mix of rock, funk, jazz, hip-hop and soul that he calls Supafunkrock!), and tuba ensembles such as the Tennessee Tech Tuba Ensemble, The Mighty Tubadours, the Modern Jazz Tuba Project, and the Sotto Voce Tuba Quartet. Who knew? (I did.)
- **Miscellaneous Percussion** This is another huge area to explore, as it takes into consideration everything from chimes, cymbals, handbells, marimba, and Tibetan singing bowls to bongos, djembe, table, anvil and glockenspiel. Here are some of the artists I've utilized in sound designs for my productions:
 - **Evelyn Glennie** – This Scottish percussion virtuosa, who has been profoundly deaf since the age of 12, has almost singlehandedly changed our ideas about what and how percussion is played. Her most important CDs include *Light in Darkness* (1991), *Wind in the Bamboo Grove* (1995), *Drumming* (1996), *Evelyn Glennie: Her Greatest Hits* (2 discs, 1998), *Shadow Behind the Iron Sun* (2000, all improvised and

my top recommendation), *Rhythm Song* (2010), *Rebounds: Concertos for Percussion* (2011), and *Winter Wonderland* (2011).

- *The Big Bang: In the Beginning Was the Drum* (1994) – This 3-CD box set from Ellipsis Arts is a terrific introduction to world percussion. There's music from all over the planet, featuring such artists as Zakir Hussein, Mickey Hart, Jack DeJohnette and other artists from countries ranging from Japan to South America. Great music for segues and suggesting exotic locales.
- **Tibetan Bells** – There are three volumes of this music by Henry Wolfe and Nancy Hemmings, pioneers in the recording of traditional Tibetan bells and singing bowls, helping establish some of the fundamentals of New Age music.
- *Rhythm Color Exotica* (1996) – This CD features hand drum based music by Mexican-American percussionist Glen Velez, whose 15+ CDs have been responsible for the increasing popularity of frame drums in the U.S. and around the world.
- *Marimba When...Leigh Howard Stevens Plays the Great Albums for the Young* (1993) – Marimba virtuosos Stevens takes simple childrens' piano pieces by Debussy, Tchaikovsky, Schumann and Khachaturian and turns them into emotional and captivating marimba solos. Stevens also released a CD of Bach on marimba in 1999 worth exploring. And there is tons of other marimba music out there.
- **Really Offbeat Stuff** Again, there's a world of strange and wonderful music out there, and some of it actually lies within the classical realm. Here are some examples:
 - **Margaret Leng Tan & The Toy Piano** – Leng Tan is a classical music artist known for her work as a professional toy pianist, using other unconventional instruments like toy drums, soy sauce dishes, an cat-food cans. Her CD's include *The Art of the Toy Piano* (1997) and *She Herself Alone: The Art of the Toy Piano 2* (2010). If you like this sort of thing (and I *really* do), you might listen to *Snoopy's Classical: Classiks on Toys*, which is one in a series of CDs where the classics are performed on toy instruments. Not nearly as exciting as Leng Tan.
 - **Glass Harmonica** – Also known as the armonica or bowl organ, this is a type of musical instrument that uses a series of glass bowls or goblets graduated in size to produce musical tones by means of friction. Invented in the 18th century, it has had a modern revival, and available CDs include: *Cristal: Glass Music Through the Ages* (Dennis James, in collaboration with Linda Ronstadt and the Emerson String Quartet, playing music ranging from Mozart to Fauré, 2002); *Glass Harmonica* (Thomas Bloch performs music by Beethoven, Mozart and others, 2001); *Music for Glass Harmonica* (Bruno Hoffman, playing musical glasses rather than an actual glass harmonica, 1994); *Music of the Spheres* (William Wilde Zeitler, a former pianist-composer, now performs and composes exclusively for this instrument, and this composition was inspired by the ancient Pythagorean conception of the Universe); and others.

- There are a number of bizarre and wonderful electronic instruments that are used in classical and film music, including the Theremin (CDs featuring Clara Rockmore, Lydia Kavina and Armen Ra); the Ondes Martenot (played by Thomas Bloch); the Trautonium (Oskar Sala); the Persephone, the Electronde, and so forth. Always worth exploring.
- Speaking of bizarre, there are two CDs that feature new and unheard-of (mostly handmade) instruments. The first is *Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments* (1998), and the second is *Orbitones, Spoon Harps & Bellowphones: Experimental Musical Instruments* (also 1998). They are amazing. You should own them.

Film Music Ever wonder why there doesn't seem to be as much orchestral or chamber music being written today as there should be? (Actually, there is tons of it, but that's another topic.) The reason is that the composers who would otherwise be writing that music are composing film soundtracks. And there are literally thousands of great film soundtracks out there. Where to begin? (Are you sensing a trend with that rhetorical question?) Two words:

- **Ennio Morricone** I don't know if he's the greatest film composer ever, but he's definitely the composer whose work I go to over and over again. The breadth of his accomplishment is staggering – more than 500 film & television scores over 50 years, and not just spaghetti westerns! – so here are a few collections to get yourself started: *A Fistful of Film Music: The Ennio Morricone Anthology* (2 discs, 1995); *An Ennio Morricone-Dario Argento Trilogy* (1995); *Main Titles: 40 Motion Pictures, Volume One* (2 discs, 1996) and *The Singles Collection: 47 Themes from 25 Movies, Volume Two* (2 discs, 1997); and *An Ennio Morricone Western Quintet* (2 discs, 1995); and *The Thriller Collection* (2 discs, 1999). Among his many, many film soundtracks, I would avoid the famous stuff and dig amongst the lesser-known titles. My favorites include *Drammi Gotici (Gothic Dramas)*, composed for an obscure Italian TV series; *The Stendhal Syndrome* (1999); and *The Legend of 1900* (1999).
- I could devote 10-20 more pages to an annotated list of film composers worth exploring. Instead I'll merely let you know who some of my go-to film composers are: Angelo Badalamenti, Marco Beltrami, Carter Burwell, John Corigliano, Mychael Danna, Alexandre Desplat, Danny Elfman, Michael Giacchino, Philip Glass, Jonny Greenwood, Wejciech Kilar, Dario Marianelli, Thomas Newman, Michael Nyman, Hans J. Salter, Marc Shaiman, Leroy Shields, Howard Shore, Vaclav Trojan and Alessio Vlad & Claudio Capponi. This, of course, ignores such giants of film composition as John Barry, Elmer Bernstein, Hugo Friedhofer, Jerry Goldsmith, Bernard Herrmann, James Horner, Maurice Jarre, Erich Wolfgang Korngold, Alfred Newman, Alex North, David Raksin, Leonard Rosenman, Nino Rota, Miklós Rózsa, Alan Silvestri, Max Steiner, Dimitri Tiomkin, Franz Waxman, Roy Webb, John Williams, Victor Young, and Hans Zimmer, all of whose work is worth exploring, though their music may be too familiar to audiences to use. My advice to you: just start buying used film soundtracks whenever you can find

them for just a few bucks each. There is almost always a track or two on every disc that you can use.

World Music I know that I keep saying what a big wide world of music there is out there in (fill in the blank) category. With World Music you can quadruple that statement. Once you begin to explore the music of other cultures, you will be amazed by how much you *don't* know about music. If you browse the pages of *The Rough Guide to World Music*, you'll begin to see what I mean. But you have to start somewhere, so here are some suggestions, even though they represent a mere drop in the bucket:

- *Trance Planet, Volumes 1-6 (1994-2008)* – Tom Schnabel, a pioneer of world music radio programming during his tenure as music director at Los Angeles' KCRW, developed the eclectic music format and introduced World Music to public radio back in the late 70s/early 80s. This series, on the Triloka label, does not emphasize the electronic dance style known as trance, but rather focuses on various forms of world music aimed at creating trance-like, meditative states in their listeners. It helped introduce me to such extraordinary artists as Nusrat Fateh Ali Khan, Ali Akbar Khan, and Cesária Évora. This music will blow you away.
- *Global Meditation: Authentic Music from Meditative Traditions of the World* (4 discs, 1993) – On this three-hours-plus anthology of “spiritual, ritual and meditative music” from Ellipsis Arts, the traditions of more than 40 different ethnic groups are sampled. Because the musical selections are determined more by aesthetics than by geography, the four discs (broken down into songs/chants, ensembles, percussion and melody instruments) move from continent to continent, resulting in fascinating juxtapositions from nations as diverse as Burkina Faso, Tibet and Java.
- *Voices of Forgotten Worlds: Traditional Music of Indigenous Peoples* (2 discs, 1996) – Concentrating on vocal traditions from around the world, this collection from Ellipsis Arts features stunning high-fidelity recordings from the field, celebrating music ranging from Tuvan throat singing from Siberia and choral singing of the Maori of New Zealand, to Balinese gamelan and the otherworldly chanting of Tibetan monks.
- *Global Celebration: Authentic Music from Festivals & Celebrations Around the World* (4 discs, 1993). Another excellent box set from the folks at Ellipsis Arts, the 54 songs from nearly as many cultures all deal with happy community rituals. The four CDs are subtitled: "Dancing with the Gods: Religious Celebrations," "Earth Spirit: Cycles of Nature," "Passages: Turning Points in Life," and "Gatherings: Joyous Festivals." It includes such "worldbeat" hybrid musics as Trinidadan soca, South African township jive, New Orleans Mardi Gras music, modern Celtic folk music, and African American gospel.
- *Africa Never Stands Still* (3 discs, 1994) – This ambitious three-CD collection is quite simply the best introduction to the diverse popular music of Africa that there is. While it stands by itself as the perfect instant African music collection, it also serves as a fine jumping off point for exploring Africa's myriad musical cultures. The producers have done an excellent job selecting

outstanding tracks by a broad variety of Africa's premier groups and recording stars from all over the continent. If this blows your mind, check out *Africa – 50 Years of Music* (18 discs, 2010) on Discograph International. Truly a continent of music in one box set, but at \$130 a bit pricey for most tastes.

- *Global Divas* (3 discs, 1995) – This box from Rounder Records features 41 songs by women from 30 nations, switching from Nordic song to Australian Aboriginal influenced folk to Cuban *musica campesina*, Finnish pop, Malian folk, Tex-Mex, American opera, and more. This is an ethnomusicologist's dream!
- *The Hugo Masters* – This 4-disc box set was issued by the Celestial Harmonies label in 1995, and is divided by instrumentation into bowed strings (volume 1), plucked strings (volume 2), woodwinds (volume 3) and percussion (volume 4), and is a definitive anthology of Chinese music for the Western ear.
- *The Music of Islam* – This comprehensive, 17-CD box set includes Quran recitations, Sufi qawwali, the music of whirling dervishes, the folk music of Egypt, Andalusian sounds of Morocco, and recordings from Yemen, Tunisia, Turkey, Iran and other Muslim populations.
- *Voices* (1997) – Released by Alula Records, this fascinating compilation focuses on some of the possibilities of the human voice. For example, there is a mesmerizing collaboration between the Bulgarian Women's Choir and Tuva's throat-singing Huun-Huur-Tu. Plus plainsong from Sarband, stunning solo vocal work from Hamlet Gonashvili of Georgia, and the avant-garde Korean-German mix of Yoon-Bunka Earborn. A journey into the human spirit.
- **Klezmer Music** – Klezmer is a musical tradition of the Ashkenazic Jews of Eastern Europe. Played by professional musicians called klezmerim, the genre originally consisted largely of dance tunes and instrumental display pieces for weddings and other celebrations. The Klezmerim, founded in Berkeley in 1975, was the world's first klezmer revival band, widely credited with spearheading the global renaissance of klezmer in the 1970s and '80s. Other important bands and individuals in the klezmer scene include the Flying Bulgar Klezmer Band, The Klezmatics, The Klezmer Conservatory Band, Metropolitan Klezmer, Brave Old World, Andy Statman, the New Klezmer Quintet, Austin Klezmerim, The Cracow Klezmer Band, and hundreds of others (go to the Klezmer Shack site online for a complete listing).
- **Cesária Évora** – A Cape Verdean popular singer, nicknamed the "Barefoot Diva" for performing without shoes, she was also the "Queen of Morna," the national music of Cape Verde.
- **Ástor Piazzolla** – Piazzolla was an Argentine tango composer and bandoneón player. His oeuvre revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music. A virtuoso bandoneónist, he regularly performed his own compositions with a variety of ensembles.
- *Planet Squeezebox: Accordion Music from Around the World* (3 discs, 1995) – This world-spanning tribute to the accordion is brilliantly sequenced. Each disc takes the form of a logical pilgrimage (both stylistically and

geographically) lasting roughly one hour. The first journey begins in Paris for some musette courtesy of Gus Viseur. After a quick run around Western Europe, the set moves on to Scandinavia and the United Kingdom. Celtic and Irish folk provide a bridge to Quebec and from there on the set travels down the East Coast to reach Louisiana for a Cajun two-step. Disc two picks up where the previous one left, kicking things off with the group Zydeco Force. An archival recording of Alice Hall, blues-rock from Lynn August, and a typical polka from Fred Gregorich are among the cuts representing the rich dance tradition of the accordion in the U.S., with tracks by Pauline Oliveros and Guy Klucevsek added to illustrate the way the instrument is used in new music. Then it continues through Mexico and Latin America, all the way to Argentina and Brazil for a tango lesson with the Astor Piazzolla New Tango Quintet. The set crosses the Atlantic once again to start disc three in the Cape Verde islands, journeying through western and South Africa. A short incursion in Arabic countries leads the set into Eastern Europe, Russia, and the Far East (this third journey culls the most surprising music of the set). Each disc can be enjoyed separately; together they form an admirably open-minded collection. The label also released a single CD of highlights from this set. Brilliant!

- *Desert Blues: Ambiances du Sahara* (2 discs, 1998) – This was the first in a series of terrific compilations from the German label Network of the finest African ballads from Ethiopia, Sudan, Algeria, Morocco, Mauritania, Senegal, The Gambia and Mali. It was followed by two subsequent releases (2003 and 2008), and features world renowned musicians (Youssou N’Dour, Ali Farka Toure, Baly Othmani) alongside lesser known talents. Addictive music.
- *Duende: The Passion & Dazzling Virtuosity of Flamenco* (3 discs, 1994) – Yet another brilliant box set from Ellipsis Arts, the first CD focuses on individual singers, with an emphasis on New Flamenco. The second CD is devoted to guitar, including tracks Paco de Lucía, Tomatito, Manolo Sanlúcar, Pepe Habichuela, Rafael Riqueni, Enrique de Melchor, and others. The third disc is the curve ball. Relying on groups and combos, it's not really flamenco at all, but it offers a good sampling of the flamenco-tinged pop, jazz and rhumba styles that are so widely heard today.

Historic Genre Music I made this term up for lack of a better one. What I’m referring to is music that doesn’t fit neatly into any of the other genres (classical, jazz, rock, soul, blues, etc.) Examples include everything from calliope and circus music to turn-of-the-century brass bands, Victorian music boxes and music played on the *Titanic*! These are great for your collection as they will serve any number of purposes for period/style shows. Here are some examples:

- **Early American Music** *Liberty Tree: Early American Music 1776-1861* – Trying to find pre-Civil War music for plays set in that era can be a real challenge. Here’s an hour of early American folk music by The Boston Camerata, led by Joel Cohen, ranging from a loopy version of “Yankee Doodle” with naughty lyrics to “Greensleeves” set as an ode to Thomas Jefferson. The arrangements vary from unaccompanied chorus and instrumentals to small vocal groups and solos both accompanied and a

cappella. Check out The Boston Camerata's many other recordings (*New Britain: The Roots of American Folksong*, 1990; *American Vocalist: Spirituals & Folk Hymns*, 1992; *An American Christmas*, 1993; *Simple Gifts: Shaker Chants and Spirituals*, 1995 (I used this as the primary music in a production of Arthur Miller's *The Crucible*); and *The Golden Harvest: More Shaker Chants and Spirituals* (2000). For other early American music, seek out *Early American Roots*, Hesperus (1997), an audio document of an installation at the Smithsonian's National Museum of American History, featuring all colonial-era music played on baroque violin and guitar, recorders and hammered dulcimer; *Music of the Federal Era* Members of the Federal Music Society, John Baldon conducting ((1994); *Come and Trip It: Instrumental Dance Music 1789s-1920s* The Federal Music Society ((1978); *The Spirit of '76/Ruffles and Flourishes* Eastman Wind Ensemble, led by Frederick Fennell; *Homespun America: Music for Brass Band, Social Orchestra & Choral Groups from the Mid-19th Century* Eastman Wind Ensemble & Chorale (2 discs, 1993); *By the Old Pine Tree: Flute Music by Stephen Foster & Sidney Lanier* (1996) Played by Paula Robison and others, featuring songs and ballads, including a few dance pieces. Another valuable box set is the soundtrack to *Africans in America: America's Journey Through Slavery*, the 6-hour PBS mini-series which chronicled the full history of slavery in America. Largely composed by Bernice Johnson Reagon and sung by her and her daughter, Toshi Reagon (both of Sweet Honey in the Rock), and including spirituals, popular songs from America's early history, European folk tunes, and African vocal tracks.

- **Civil War Era** Just as the success of the *Titanic* film set off an avalanche of musical tie-in's, a few years earlier Ken Burns had a tremendous success with his PBS mini-series documentary, *The Civil War* (1990). What followed was more than twenty years worth of Civil War-related musical releases, many of them played on original instruments. Among the best: *The Civil War: Traditional American Songs and Instrumental Music*, the soundtrack to the documentary (Nonesuch, 1990); a series of releases from the South Carolina String Band (*Southern Soldier*, 1997; *Hard Road: Favorite Camp Songs of the Civil War* (2000); *In High Cotton: Favorite Camp Songs of the Civil War* (2002); *Dulcem Melodies: Favorite Camp Songs of the Civil War* (2006); and *Lightning in a Jar: An Evening of Civil War Music* (2008); *Grafulla's Favorites* Dodworth Saxhorn Band led by Paul Eachus, playing arrangements for brass band of both classical and popular music (1999); and best of all, *The Civil War: Its Music and Its Sounds* by the Eastman Wind Ensemble, led by Frederick Fennell, with authentic instruments playing not only brass band music, but fife and drum, bugle and drum calls, songs of the period sung by male chorus accompanied by a lone banjo, and narrative interludes (2 discs, 1990). Finally, there is *Lincoln*, the original soundtrack to the 4-hour PBS documentary directed by Peter W. Kunhardt, features original music by Alan Menken, interspersed with traditional Civil War music adapted by Walt Levinsky and Dick Lieb.
- **Post-Civil War/Gilded Age Music** *The West* The original soundtrack to the Stephen Ives' 1996 PBS mini-series (produced by Ken Burns) features the

rhythms and voices of Native American musicians and singers, tunes sung and played by California-bound '49ers, anthems that inspired Mormons heading West, songs that comforted cowboys pushing north in pursuit of a big pay-day, and melodies that moved settlers and soldiers and immigrants who peopled the vast regions of the American West. *All the Rage: Mandolin Ensemble Music from 1897-1925* Nashville Mandolin Ensemble (1998) – For nearly 20 years, before the banjo and guitar took center stage in the mid-20's, the mandolin was *the* instrument to play, and mandolin clubs sprung up everywhere. Their repertoire, a wide assortment of classical tunes, European ballads, waltzes, marches and instrumental pop tunes, is well represented on this disc. Stephen Foster's music epitomizes the age, and he is well represented on CD, including: *The Stephen Foster Collection* (2 discs, Jasmine, 2007) with 46 tracks which include such artists as Bing Crosby, the Robert Farnon Octet, Al Jolson, Sammy Kaye and His Orchestra and others; *Ashokan Farewell/Beautiful Dreamer (Songs of Stephen Foster)* (2007) with Jay Ungar, Molly Mason and Thomas Hampson; and collections featuring interpretations by such diverse artists as Nelson Eddy and the Sons of the Pioneers.

- **Music Boxes** *The Gay 90's: Popular Music from the Victorian Musical Shows and Other Favorites of the 1890's on Musical Boxes* (1980) – Issued by the British Saydisc label, this was compiled by collector Roy Mickleburgh from his personal collection of discs, cuffs, cylinders and rolls of selections from popular musicals. These tracks strongly evoke the era and can be very useful. A companion disc is *Music of the Streets: Mechanical Street Entertainment* (1995), filled with tunes played by paper-roll organ, street pianos, organettes and cylinder pianos. Beyond these two discs, there are many other recordings of antique music boxes, including *A Music Box Christmas: Enchanting 19th Century Music Boxes from the Collection of Rita Ford* (1991).
- **Carousel Music** *Carousel Memories* (2002) – This 23 track collection was recorded at Seabreeze Park on Lake Ontario, New York using a replica Wurlitzer 165 Band Organ and includes waltzes, polkas, and one-time popular songs such as “Beer Barrel Polka” and “Sweet Rosie O’Grady”. Other popular carousel recordings include *Come to the Fair: Old time Carousel Music, Vols. 1-3* (2004-2009), featuring music played on the beautiful Wurlitzer band organ that has been heard at Ocean Grove, Asbury Park and King’s Island; *Carousel Breezes, Vols. 1-2* (1989-92), featuring music rolls played on the Wurlitzer Military Band Organ Style 165 built in 1926 and still operating in Seabreeze Park on the shore of Lake Ontario; *Karussells of Europe: Belgium & Germany* (1999); and *The Enchanted Carousel: Old Fashioned Band Organ Music* (1990).
- **Circus Music (Calliope)** *The Circus is Coming: Circus Music for Calliope* (2002) Circus music tends to divide up between circus marches played by small bands and music played on the circus calliope. This, of course, is the latter, and is a collection of 30 characteristic pieces played on a 1912 National calliope, including “In the Good Old Summertime,” “Stars & Stripes Forever,” “God Bless America,” etc. Other calliope discs include *Clown and Midway*

Calliope Music, Vols. 1-2 (1994), played on the Tangley Calliophone calliope; and *Circus Clown Calliope* (2010), featuring such tunes as “Be a Clown,” “Oriental Blues,” and “Carousel Dreams” played on a Tangley Calliope by Verne Langdon.

- **Circus Music (Marches/Brass Band)** *Screamers (Circus Marches)* (1991) This CD compiles two LPs recorded by the Eastman Wind Ensemble, led by Frederick Fennell, playing circus marches and marches by Fennell’s great musical mentor, Edwin Franko Goldman. The gold standard for this repertoire. In contrast, listen to *Under the Big Top: 100 Years of Circus Music* by the Great American Main Street Band (1993), a smaller and more intimate ensemble which might feel more like part of a smaller circus traveling the backroads; *Circus Music from the Big Top* The Merle Evans Circus Band (2008); and *The Grand Old Circus Band* (2009, featuring Jimmy Ille). Finally, there is the extraordinary South Shore Concert Band, based in Massachusetts and led by Richard Whitmarsh, which is a concert band that specializes in circus band literature. They have undertaken a comprehensive recording project of much of the main literature for circus band, each volume recorded in the context of particular kinds of circus performances. This project began in 1972, and by the end of 201 the series had reached a whopping 37 volumes of music. Most are available on iTunes as well as amazon.
- **Band Music/Marches** Another vast field of music which has gotten much more attention in the past 20 years. One extraordinary series is the *Music for Wind Band, Vols. 1-11* by John Philip Sousa and played by the Royal Artillery Band and Royal Norwegian Navy Band led by Keith Brion and recorded for the Naxos label’s American Classics series. Naturally there are dozens of other Sousa recordings worth hearing, including those by the United States Marine Band, the Band of the Grenadier Guards and many others. Then there are the multitude of CDs compiling the rest of the standard march music repertoire, including *America on the March* led by Bob Sharples (1964); the Double Decca release *40 Famous Marches* (2 discs, 1999), with over 2 ½ hours of music culled from the classical and operatic repertoire as well as popular military marches and played by a variety of ensembles, large and small; *Marches I’ve Missed* Frederick Fennell and the Dallas Wind Symphony (1998) (also check out Fennell’s *British and American Band Classics* with the Eastman Wind ensemble (1990)); as well as such popular compilations as those by Andre Kostelanetz and others. Finally, there are the miscellaneous period brass band recordings by such groups as the New Columbian Brass Band (*A Trip to Coney Island: Descriptive Overtures from America’s Golden Age*, 1997; *Thatsum Rag! Toe-Tappers and Finger-Snappers from America’s Golden Age*, 1999; *The Teddy Bears Picnic: A Musical Menagerie from America’s Golden Age*, 2000; and *Music from America’s Golden Age*, 2002.
- **Player Piano** From about the 1870s to the late 1920s, the player piano was a dominant force in American home entertainment. The advance of the phonograph and radio led to its demise, but the sound of an authentic piano roll still brings a thrill to many people’s hearts. Among the better releases: *Please Don’t Shoot the Piano Player* (1990), with 26 songs “performed” on a

1912 Steinway Upright Player Piano, including “Hello My Baby,” “Tiger Rag,” “Lady Be Good,” “Oh, You Beautiful Doll” etc.; *Please Don’t Shoot the Piano Player Again* (1995), with 25 more hits, including “Baby Face,” “A Trip to Chinatown,” “Willow Weep for Me,” “Meet Me in St. Louis, Louis,” etc.; *Player Piano Memories* (1996), with 24 piano rolls featuring some of the greatest tunes of the 20’s and 30’s, all played on a beautifully restored 1923 Autopiano; and *American Patrol: Patriotic Piano Player Favorites* (1995), playing all the obvious hits (“Star-Spangled Banner,” “You’re a Grand Old Flag,” “Semper Fidelis,” etc.).

- **Titanic** *The Titanic Songbook: Music as Heard on the Fateful Voyage, April 1912, Played by the Salon Orchestra “Nostalgia”* (2 discs, 1998) After the unprecedented worldwide success of James Cameron’s 1997 film, *Titanic*, a slew of “period appropriate” CDs were rushed to the music stores to cash in on *Titanic*-mania. What’s great about this slightly disgusting (and short-lived) trend is that this music, now recorded in glorious digital sound by small, “palm court” orchestras and salon bands, is perfect for any number of turn of the century comedies and dramas, including Shaw, Wilde and many others. Other examples: *Titanic: Music as Heard on the Fateful Voyage* (The White Star Orchestra, led by Ian Whitcomb, 1997); *The Last Dance: Music for a Vanishing Era* (played by I Salonisti, 1998); *Music from the Titanic* (The Southampton Pier Players, led by Mary Jane Newman, 1998); *The Music of the Titanic* (Laserlight, 1998); *Music Aboard the Titanic* (arranged by jazz composer Carl Wolf for a strings and piano chamber group, 1998); *And the Band Played On* (I Salonisti, 1998); and many others.

1900’s-1919 Ragtime and other early jazz and blues music by composers such as Scott Joplin, Joseph Lamb, James P. Johnson, James Scott and Jelly Roll Morton makes for compelling period music for this era. Check out the beautiful re-recordings done by David Boeddinghaus and Craig Ventresco for the soundtrack of the documentary *Crumb*. Other resources to consider are the soundtrack to *The Newton Boys*, with performances by the Jim Cullum Band and the Bad Livers, among others; and the soundtrack to the Woody Allen documentary, *Wild Man Blues*; and the compilation *Music of the Lost Generation: 1910s-1930s*.

1920s The Roaring Twenties was the heyday of the Flapper and hot Chicago jazz and dance music. Al Jolson, Eddie Cantor and Marion Harris are all artists to explore (Jolson, in particular, re-recorded his songs many times, and later versions are often much better recordings). There are literally dozens of compilations from this era, much of it royalty free. You could start with *Nipper’s Greatest Hits: The 20’s* (first in a series put out by RCA), but there are many more: *The Charleston Era*; *The Roaring Twenties*; *Favorites of the Roaring Twenties* (2-disc set); *Echoes from the 1920s: 40 Vintage Jazz Age Recordings* (also 2-discs); *The Roaring 20’s: Rare Original 1920s Recordings*; *Roaring ‘20s Jazz* (a collection of 60 tracks on MP3 from amazon.com); *The Naughty 1920s: Red Hot & Risque Songs of the Jazz Age*; *New Orleans Jazz of the 1920s*; *Hothouse Stomp: Music of 1920s Chicago & Harlem*; as well as “theme” collections on MP3 with themes ranging from women’s names and road songs to

chickens! Columbia/Sony put out a series of CDs called “The Art Deco Series”, including *Sophisticated Ladies* (2 discs); *The Crooners* (2 discs); *Lovely Ladies of Stage & Screen*; *Charming Gents of Stage and Screen*; *Can’t Help Lovin’ That Man* (a great collection of men singing love songs to other men); and discs celebrating individual artists such as Eddie Cantor and Josephine Baker.

1930s The 1930s introduced swing and big band ensembles led by Count Basie, Cab Calloway, Jimmy and Tommy Dorsey, Benny Goodman, Duke Ellington and Glenn Miller, and such popular vocalists as Bing Crosby, Dick Powell, Louis Armstrong, Fred Astaire and many others. Again, there are many, many collections of great Thirties music: *Billboard Pop Memories: The 1930s*; *Nipper’s Greatest Hits: The Thirties*; the soundtrack to the documentary *The Great Depression*; *Love is the Sweetest Thing*; and many more.

1940s The 1940s continued the love affair with big band, but the second world war also contributed a great deal to popular music. Glenn Miller, Benny Goodman and the Tommy Dorsey Band ruled, as did vocalist Frank Sinatra. Some excellent compilations exist as well, including *Remember Pearl Harbor: Classic Songs of World War II*; and *We’ll Meet Again: The Love Songs of World War II*; and the soundtrack to Ken Burns’ documentary, *The War*.

Rock and Pop Obviously the rock and pop music genres have a long history, and there are literally thousands of songs and groups to choose from. My experience is that using a well-known pop/rock song takes the audience out of the experience of the play, as they will have their own personal associations with or relationship to that song. Instead, I encourage directors to find either an interesting cover of that song, or a surprising arrangement of it. Another option is to find a song by that same artist that isn’t well-known or will overturn the expectations about that artist. Personally, I collect strange, even willfully weird arrangements of all types of music. For example, did you know Paul Anka recorded an entire CD of swingin’ rock covers, including Nirvana’s “Smells Like Teen Spirit,” Oasis’ “Wonderwall,” and Van Halen’s “Jump,” among others! Even worse, Pat Boone did a CD of heavy metal covers. It goes on and on.

Jazz I often call on Miles Davis and John Coltrane (in their more melodic moments) for show music. But more off the beaten path, I’ve used Don Byron’s evocative *Bug Music* in several productions. To evoke the world of *Cat on a Hot Tin Roof*, I utilized a variety of jazz figures, including Stan Getz, Sonny Rollins, Johnny Mandel, Duke Ellington and Stanley Turrentine.

Lounge/Cocktail/Exotica But honestly, one of my go-to sources for fabulous music is lounge music from the 50’s/60’s. The most comprehensive set is Capitol Records’ *Ultra-Lounge Series*, a 20+ volume series of swingin’, cocktail-style arrangements of the classic pop repertoire, from which I have borrowed tunes for a dozen or shows over the years, from Shakespeare to A.R. Gurney. Another very useful series was issued by Rhino entitled *Cocktail Mix* (3 vols.). Two other fun series of lounge/cocktail music are *Space Age Pop* (3 vols., put out by RCA); and the four-volume *Music for a Bachelor’s Den* (DCC). Other artists in the lounge-

slash-exotica realm worth exploring are Esquivel, Les Baxter, Arthur Lyman, and Martin Denny.

I know this seems overwhelming, but it's the tip of the iceberg as far as resources for great theater sound. I figured I had to stop somewhere. In any case, I hope I have inspired in you a desire to learn about one or more of these genres of music, without even having touched upon bluegrass, folk, country, blues, rhythm and blues, rap, hip-hop, electronica, and many others. Good luck in your search (and your self-education). But above all, experiment. Think outside your personal comfort zone when it comes to music. Collect sounds. It's a lifetime of pleasure.

Dennis Delaney