

Mr. Trumpet Man



Passion can be both inspiring and contagious. It is also immediately recognizable. I saw it for myself recently as I was transferring some videotaped footage for a client.

The footage was of her father, renowned Grammy award winning jazz musician Doc Cheatham, who at 91 was still traveling the country, touring and playing to packed venues. He died while doing what he loved, playing the music he loved to play.

Doc's career spanned over seven decades during which he played with such notable talents as King Oliver, Louis Armstrong, Cab Calloway, Bessie Smith, and Benny Goodman. He continually worked at perfecting his technique and successfully managed the transition from lead trumpeter within various bands to having a career as a soloist – a feat he accomplished at the tender age of 60.

He didn't begin singing, in addition to his playing, until he passed 70 but it was well received and he continued the practice until his death. His final performance was at the Blues Alley Club in Washington in 1997. He died two days later, eleven days short of his 92nd birthday.

That is an accomplishment we should all believe to achieve – to be able to work at what we love right up to the time we

take our last breath. To continue to learn and grow, developing our passions and providing them with the fuel that keeps them burning strongly within our souls.

Thanks Doc, for the music and the memories.

PS. His passion was certainly contagious. His grandson, Theo Croker, is an accomplished trumpeter in his own right having just been named as one of the top jazz artists to watch in 2019 by Jazziz Magazine.

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One Man's Noise Is Another Man's Symphony



Passion is a wonderful thing. It is something that can be shared and appreciated... but not always understood. I learned that recently through a client who brought in an audio tape that he wanted “cleaned up” a bit.

I was not prepared for what I heard. Noise would be putting it mildly. There was percussion, but no beat. Sounds but no melody. Have you ever heard a comedy routine where a character leaves the stage and the next sound you hear is the crash of someone tripping over a garbage can? To my ear, it was kind of like that but it lasted some 20 minutes.

When the client returned to pick up his order, I got an opportunity to learn a little more about what it was I was transferring. Turns out, it was a real and rare recording of a specific musical composition. The proper term is called “twelve tones” and is also known as dodecaphony or twelve tone serialism.

Devised by Austrian composer Arnold Schoenberg in 1921, the term “denotes a system of musical composition using the twelve chromatic notes of the octave on an equal basis without

dependence on a key system. The technique is central to serialism and involves the transposition and inversion of a fixed sequence of pitches." [Wikepedia]

I know, right? Silly of me not to recognize it. But while listening to my client who obviously had a passion for the mathematical precision needed to compose and perform this particular discipline, I couldn't help but form an appreciation for something beyond my comprehension.

Researching it a bit further, I found that this musical system has been adopted by many classical and mainstream composers including Igor Stravinsky and American composer Scott Bradley, probably best known for scoring Tom & Jerry and other cartoons.

Here's an audio sample of a twelve tones composition by Anton Webern.

https://memories-matter.blog/wp-content/uploads/2018/05/Webern_-_Sehr_langsam.ogg.mp3

It's not what I'd call a toe tapper but I'm told there's a musical genius behind it that my audible perceptions aren't skilled enough to recognize. Which is why I love what I do... I am continually introduced to new disciplines, artforms, and historical facts or events of which I had no previous knowledge. And I get to hear about them from people who have developed a passion for them to the point that they want to preserve the memory of it. And that is something I can definitely understand.

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What's Your Passion?



I've learned a few things about people as I meet them every day and they share their stories with me. Probably the biggest revelation is that we all share passion. We may direct it in different areas but we all have events, experiences, or activities that we prefer above all others and we spend a great deal of time, money and energy while pursuing them. I love it when my clients share with me their passions.

Just recently, I've learned from two different customers a little about the sport/art of dressage. A French term that can be translated to mean "training," dressage is a highly skilled form of riding where horse and rider are expected to perform

from memory a series of predetermined movements. It is not unusual for the relationship between a dressage horse and rider to span decades. My clients had me transfer videos of them working with their respective horses.

Here, from the United States Dressage Federation is a spectator's guide to watching a dressage performance or competition.

1. Less is More

In dressage, the less you see the rider do, the better, because that means he is communicating with his horse quietly and his horse is attentive – they are working as a team.

2. Good Figures

Circles are round and lines are straight, a precept true in geometry and dressage. A 20-meter circle should go from one side of the arena to the other, a 10-meter circle only half way across. A horse should not weave on a straight-line movement.

3. Tempo and Rhythm

Rhythm is the repetition of footfalls. A sound dressage horse has only three correct rhythms – a four-beat walk, two-beat trot, three-beat canter. Tempo is the speed of repetition of strides. Every horse should have a consistent tempo throughout the test that is controlled by the rider, a tempo so obvious you could sing a song to it.

4. Naughtiness

Horses, like people, have good days and bad days and days when they are just feeling a little too good. Naughtiness in horses can be exhibited in bucking, rearing, tossing of the head, or even jumping out of the dressage ring.

5. Tension

During a test, the horse needs to remain calm, attentive and supple. If the horse gets tense, he gets rigid through his neck and back, which can exhibit itself in stiff movement, ears that are pinned back and a tail that swishes constantly and doesn't hang arched and quietly swinging.

6. Rider Seat and Position

The rider should sit upright quietly and not be depend on his whip, spurs or voice to have a nice test. Riders who use their voice have points deducted off their test score for that movement.

7. Whipped Cream Lips

When a horse is relaxed in his jaw and poll (the area just behind his ears), he releases saliva, you might see white foam around his lips and mouth. That is a good sign as it means he is attentively chewing on his bit and comfortable in his work. The amount of white foam varies from horse to horse.

8. Horses and Flight

Horses have two main mechanisms for protection from danger: they run and they kick. Remember to always allow plenty of room for the horses at a show and never approach any horse without first alerting the rider that you are doing so.

9. Scary Stuff

Horses have the strangest aversions: plastic grocery bags can remind them of Satan's minions and an opened umbrella can cause bolting to three states over. Again, use caution at horse shows and think before you toss away noisy garbage, open an umbrella or put on and take off plastic rain ponchos or blankets in the stands.

10. SSSSHHHH!

Focus is important during any test, from Training Level to

Grand Prix, so remember to be courteous and follow the rules by staying about 15 meters (45 feet) feet back from the competition ring and remaining as quiet as possible during rides. If you have any questions about where you may stand or sit, check with the ring steward.

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