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Are there benefits to the mistakes?

A comparison between recording jazz music in the studio and a live performance

A written reflection on independent, artistic work

The independent, artistic work exists documented in KMH's digital archive.
Abstract

In this thesis, two different ways of music performing will be compared:

- Music as recorded in a recording studio
- Music performed on stage before an audience.

My main focus was to compose music that was complex enough so that the band might face some problems when playing it live but rehearse it well enough to overcome those problems.

I started by making “produced” versions of the songs in Ableton, where I recorded every single part with sampled instruments. These versions had the finished arrangements and sounded pretty close to what I wanted to achieve with the band. Then I wrote the sheet music carefully and sent it, along with the recordings, to the band. I made a rehearsing schedule and booked rooms well in advance to minimize the risk of problems later on. I also booked a studio to record the music after the rehearsals and before the concert.

In the studio, we first recorded the jazz band and later recorded the string quartet as an overdub. After I had mixed those two recordings together, I listened very carefully to everything that could be improved. Some musicians wanted to overdub their solos afterwards and I overdubbed some solos myself as well. When listening back and going through all the details the days before the concert, I found out what could be improved and made a list of possible improvements for the dress rehearsal.

I ended up being more satisfied with the studio recording though than the concert, sound and performance-wise. I had much more control over the sound, which made the end result better to my ears than the concert. Of course, the concert had its pros as well. The concert went very well according to plan thanks to good planning in advance as well as well written-out arrangements and problem-free parts.

One of the research questions was if mistakes could possibly benefit the music at the concert. I think mistakes don’t necessarily benefit the music, but the live scenario might sometimes be more exciting since nothing is edited and the players have to find their way back home if they go out of the road. However, the profoundness of a well recorded recording can be very pleasing to listen to as well so both have their strengths and weaknesses.

Those two recordings, the one from the studio and the one from the concert are obviously different and in this thesis, the difference between the two will be investigated furthermore.
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Preface

The reason I started playing music sixteen years ago was that I was writing music. I began writing songs and lyrics way before I could play an instrument properly. I started studying piano when I was seven years old and now, sixteen years later, I am finishing my piano education. During this time, I have come across all kinds of songwriting. I have played countless jazz standards, classical etudes, preludes, inventions, pop music, several styles of Latin music, reggae and more styles.

Over the last years I have become increasingly interested in producing pop music where the aim is to make each song the best version of itself. A part of that is re-recording, comping takes, chopping things up and fixing which be quite different from playing jazz in a live setting where the goal is to play for the moment, and nothing can be changed afterwards.

Now I have been a student at KMH for three years and I am incredibly grateful for that. I’ve had a lot of time to do musical experiments of all sorts as well as study with some great teachers and fellow students.

After graduating from KMH, I plan to pursue a career in film scoring and music production.

1. Introduction

I have composed a lot of different music over the last few years, some of which I have released under my own name as well as working with other people and making their music come to life, whether it is jazz, salsa, pop, hip-hop, classical music or something else. In this project, given that I already have released two jazz albums under my name, I wanted to find new challenges in composing and performing.

Last year I worked a lot with classical musicians recording the EP album “Water” by the Icelandic artist Salóme Katrín. It contained some string arrangements that I made and recorded. Arranging for a string quartet is very exciting and I find it rewarding to hear my arrangements come alive played by a good string quartet.

Therefore, I decided to involve a string quartet in my examination project.

Having become so interested in production I also wanted to try to involve some form of production in my project since I see myself pursuing that passion in the future. I decided to write several new pieces for a jazz band and a string quartet. The music is heavily arranged so it is the typical kind of music that needs editing in your software DAW1 after you’ve recorded it to make everything work as well as possible.

1 A Digital Audio Workstation is an electronic device or application software used for recording, editing and producing audio files. It can be a software, an integrated stand-alone unit or a highly complex configuration of numerous components controlled by a central computer. Software examples include Ableton Live, Logic Pro X and Digital Performer.
This made the perfect opportunity to investigate the differences between produced music and live music:

- Music produced in the studio with the opportunity to be able to fix things afterward, overdub solos and cut between takes.
- Live music performed in a concert setting with an audience.

My goal was to find out if the music would necessarily become better after I would spend hours playing around with it and making it “perfect” and try to answer the question if there might be benefits to the imperfections.

1.1 Background

In an interesting case study from 2013, the Cleveland-based law firm Hahn Loeser engaged Music & Management (a group that provides inspirational musical experiences for business conferences to provide what they called “the Fusion experience”, a 90-minute interactive event for businesses. They explored a dilemma facing many business organisations today: how to maintain corporate reliability and strategic alignment while fostering creativity and individual responsibility. They did that by presenting two different groups of musicians. A string quartet and a jazz quartet, playing together. They describe how excellence among jazz musicians is achieved through creative interpretation, experimentation and risk-taking, leading to unexpected breakthroughs and innovations. Meanwhile, the classical musicians value precision, virtuosity and continuity of tradition. They wanted to explore how those two musical worlds could complement one another and how the technical accuracy and refinement of classical music could be enhanced by the spontaneity and creative energy of jazz and vice versa. They believe blending those two musical worlds can be beneficial to both parties and that it could even inspire companies to create harmony in a diverse business and build on each other’s strengths. (Alldis 2016)

String arrangements in jazz music are nothing new. One of the most notable recordings where jazz is mixed with strings is “Charlie Parker with strings” (arr. Neal Hefti) which was released as two separate albums in 1950. From those albums, many more came with other jazz musicians working with the same concept. These were Parker’s most popular sellers during his lifetime (West, Michael J, 2019).

Other recordings that came after this one is, for example, Stan Getz’s “Focus” (arr. Eddie Sauter), “Clifford Brown with strings” (arr. Neal Hefti), “Desmond Blue” (arr. Bob Prince) and many more.

In a short but to-the-point article called “Studio recording vs live performance: the key differences” by kore-studios.com, it says: “When playing music for an audience, it’s acceptable (and often preferable) for the performance to be as authentic and expressive as
possible. People don’t head to a rock concert for a pitch-perfect, note-by-note playthrough of their favourite tracks. In fact, most audiences will embrace a bit of sloppiness if it means the performance is packed with more dynamic energy. The studio is a different matter. When your put your music under the recording microscope, those little mistakes that don’t matter on-stage are suddenly amplified and emphasised, reducing the quality and immersiveness of the track itself “. (Kore-Studios 2018)

I have played my compositions with a chamber group before, consisting of a bassoonist, a flutist playing the alto flute and a cellist. Once at a concert and once as a recording. When I did the recording, the written parts for that music were quite rhythmical and as a result, I ended up having to cut a lot between the takes to make it work since the recording wasn’t completely tight.

I have been listening to jazz music with strings for inspiration. The music I listened to the most was an album by Lars Jansson called “Worship of self” and an album by Keith Jarrett called “Expectations”. Those albums have larger ensembles than the ensemble in this project, but they were very inspiring. I borrowed an idea from the Lars Jansson song “Pinot Noir” where the chamber group plays an intro. That idea inspired the string quartet intro from the song “Psalm” in this project.

1.2 Aim/research questions

The main purpose of this thesis has been to write new music and arrange it for a decet², and then do a comparison between:

- A recording in the studio of the music in a way where things can be edited.
- Playing the music live in concert where nothing can be edited afterwards.

My main questions have been:

- What can be done to prevent performance issues at the concert?
- How can we make the rhythmical passages in the strings work without problems?
- If something does not go according to plan at the concert, does it possibly have any positive effect on the music?
- Will the music necessarily be better when made “perfect”?

² A musical group that consists of ten people
2. The project

2.1 Musicians

Here is an overview over the musicians playing on the concert and their specialization:

Jazz group:
Tumi Torfason – trumpet
Björninn Ragnar Hjálmarsson - tenor saxophone
Bjarni Már Ingólfsson - jazz guitar
Baldvin Hlynsson (myself) – piano and synthesizers
Olle Adell - electric bass
Sammy Hsia – drums

Classical group:
Sara-Felicia Nyman Stjärnskog – violin I
Emma Alriksson – violin II
Ragnhild Kvist – viola
Hillevi Rasmusson Klingberg - cello

Figure 1 Baldvin and Sammy discussing the form
The string arrangements

I knew from former experience that a big part of preventing problems at the concert would be to make sure that the arrangements were well thought-out, that all of the sheet music would be as easily understandable as possible and that they shouldn’t have any unnecessary complications. I have noticed when working with classical musicians before, that they like challenges most of the time. But I have learned that it is important that those challenges serve a clear purpose. If the sheet music is written in a difficult range for an instrument to play well, even though it might be an exciting challenge for the player, it most probably will not serve the music very well.

Therefore, I looked for ways to challenge the string quartet in ways that still would serve the music. I thought that for the purpose of the thesis, the music should not be too easy. I thought there had to be a challenge so that it would be more likely that there would be differences between the studio and the concert versions of the songs. Also, I thought that the string quartet would appreciate the challenge, which they did. One way of making complications is using various articulations. Therefore, I have written quite a lot of spiccato for instance. That is challenging and can also be used in interesting ways.

A lullaby for the possessed

“A lullaby for the possessed” is a piece I wrote in my first year at KMH. I originally wrote it for a jazz quartet and a chamber quartet consisting of a violin, cello, bassoon and an alto flute. For this project, I rearranged the whole piece for the decet.

The song starts with an electric guitar passage joined by the tenor saxophone playing the melody. After that in the C part, all the other instruments come in. The trumpet doubles the saxophone an octave above, the strings play a background passage, the drums come in with a linear pattern and the piano and the bass play a unison bassline that starts on the second beat, Figure 2.

The main challenge with this arrangement was to find a key with few compromises regarding the range of the different instruments making them sound as good as possible. I ended up having to transpose it down from the original key so that the saxophone and trumpet could play in octaves without the trumpeter blowing his head off, resulting in the bass having to go up an octave since the lowest note now became lower than E. To solve this problem, I asked the bass player to use an octave pedal to add a sub-octave.
Psalm

Even though the song “Psalm” was probably the simplest tune at the concert, it might have been the hardest to play. I wrote this song to create a new challenge for me where I must follow the tempo of the string quartet rather than the other way around. This happens in my improvisation part. There the roles have changed so that the strings play the main melody. As opposed to the other songs where the quartet plays a background role, they play a key role in this part while the piano is improvising on top, as shown in Figure 4.

This song is also the sort of a song that can’t be “produced” since it relies on active listening and interplay between the piano and the strings in real time. The reason for this is that the song is almost in rubato and has many fermatas, so the tempo is very alive. By produced, I mean that it cannot be recorded and edited in a DAW track by track. Or even though it is technically possible, it is unnecessarily complicated and will very likely result in a worse performance since it would lack the real time interplay and it would have to be time-stretched3.

I thought it was important to include one song like this in the comparison. All the instruments need to play together here in order to make it work and this can only be achieved with musicians listening and responding to each other’s time and flow. If one would want to record it, the best way to do it would be to record it in the same room at the same time, making it hard to fix problems afterwards convincingly.

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3 A way of changing the time of a recording afterwards using a DAW
Figure 3 A snippet from Psalm
Lost but not Least

In the song “Lost but not Least”, I wanted to surprise the listeners with a string background that played an active role in the composition and was not simply long legato lines being played. I came up with a rhythm when playing the midi string samples and then wrote it down for the quartet. First, I subdivided the notes in the rhythm between the instruments, as seen in Figure 5. This way, everyone plays only one or two notes at a time and the individual lines are pretty illogical even though it makes a whole that is musical. I tried that before with a string quartet playing my arrangement for the song “Elsewhere” by Salóme Katrín. That became a problem and I had to cut a lot between takes to make it work since playing perfectly in time in this scenario is extremely hard. I decided to rather simplify the part while keeping the same effect by letting the cello and viola start the phrase and the violins finish it, as seen in Figure 6. This is much more musical and worked out much better.
Previous version:

Figure 3 A version where the subdivision is constant and every individual part pretty odd (this was the basic idea, could have been written better but I went straight to the other idea before I refined it)

Updated version:

Figure 4 A version where there is less subdivision and the individual parts are a little bit closer to being melodies.

2.3 Rehearsals

Another part of preventing mistakes is of course preparing a well-thought-out rehearsing schedule. I decided that we should do the recordings before the concert since that might put pressure on the whole band, including myself, to do better. This way I thought that we would identify which parts would be the most challenging on the concert and therefore be even more ready for it. I thought this was the right order since I had already decided that I would edit the recordings afterwards. This way I could really go into the details of the recordings before the concert to find out where we could improve our playing and even change arrangements slightly if needed.

To give you a little bit of context, I had decided to be in Iceland during the fall semester of 2020 because of Covid-19 since all my classes were already happening through Zoom. I used that time to prepare everything I could prepare by myself before I came back to Stockholm to meet the band.

I knew that if all the sheet music would be easily understandable and delivered in time everything should work fluently, since I knew I had great musicians and I had a feeling that they were also excited about the concert. So, I started sending the sheet music out to the jazz
band right after Christmas as well as “produced” versions of the songs that I did in my studio in Iceland. That way everyone could get familiar with the music well in advance.

As soon as I came to Stockholm in January I started rehearsing with Sammy (drums) and Olle (bass). I thought it would be important to establish the core of the rhythm section first since I saw them as sort of the fundamental building blocks of the whole band. Then I brought in Björgvin (tenor saxophone) for the next rehearsal. Tumi (trumpet) and Bjarni (guitar) would have been there too, but they were still finishing their Christmas vacation in Iceland. After this, the next rehearsal was the first rehearsal on the actual rehearsing schedule.

The rehearsing schedule:

Friday, 5 February 13:30 - Jazz band
Tuesday, 9 February 15:30 - Jazz band
Friday, 12 February 13:30 - Jazz band
Tuesday, 16 February 13:15 - 14:45 - String quartet only
Thursday, 18 February 10:30 - 13:00 - String quartet and jazz band
Tuesday, 23 February 10:00 - 16:00 - Studio recording with the jazz band
Sunday, 28 February 13:00 -14:30 - String quartet recordings (overdub)
Sunday, 07 March 12:30-14:30 - Dress rehearsal (everyone)
**Tuesday, 09 March 19:00-20:00 – Concert**

3. Artistic result

3.1 The studio recording

Several days before the studio recording, I told the musicians that I was planning to release the music later this year, both as a vinyl record as well as on Spotify. I did this as a polite way of saying “be prepared!” After all, my objective with the whole project was to get the best results I could with both the recording and the concert, so I wanted everyone to be extremely prepared and into the music. After the recording sessions some of the musicians told me that they became much more serious concerning their parts after I told them this.

Even though I knew that I would fix things afterwards, cut between takes and give the musicians the possibility of overdubbing, I did not tell them that before the recording. I wanted the musicians to give their everything. This can of course work both ways since many musicians tend to be more careful in this scenario but more often, I have witnessed people not being prepared enough in the studio which in my experience can be way worse.

I was delighted with how the studio recording went. Everyone knew the music very well and played great.
Surprisingly, even though there were only four people in the audience (including two technicians and a photographer so technically just one), I have almost never enjoyed playing a concert as much as this one. It felt amazing to finally be able to play a concert with other musicians for actual people even though they weren’t in the room. Since this essay was written during Covid-19, the concert was streamed live so there were only four people in the audience physically. When I was still in Iceland locked away in my studio thinking about playing a concert for hundreds of people with a band that I wouldn’t be able to meet until shortly before the concert on a live stream, I was a bit anxious. But when I was back in Stockholm and met the band, I soon realised that I didn’t have to worry since they are fantastic musicians! So, the anxiety immediately went away, and I’ve probably never been as calm before a concert. Everything was well planned in advance and the band rehearsed over a relatively long period of time, so the risk of something going wrong was already very low.

However, one piece had a way bigger potential to go wrong than all the others. That was Psalm. That was the song that I was always most unsure about, since the string quartet which makes up such a big part of the piece sounded awful in Sibelius when arranging it. We also ended up rehearsing that one way less than the others. On the dress rehearsal I used some time to clear up everything that could become better, but there was still a risk of the players not having the music completely in their fingers.

Actually, this song was one of the songs that I was most happy with at the concert and I got the most compliments about that one. There was so much focus and the string quartet and I were completely together.
I feel like often when there is some risk involved, those tunes turn out to be the best since there is no guarantee that it will go well. Therefore, people have to be on their toes and give their everything and that totally worked out in this case. I have experienced this several times before, so I actually used this as a method when doing the studio recording. I didn’t tell the band before the studio recording that I would be editing the music afterwards in order to try to get this effect. A little bit of risk sometimes benefits the music since it can generate more focus.

All in all, I was very happy with the concert. It was a wonderful evening and there was great chemistry between the band members.

4. Discussion

4.1 Comparison

I ended up being happier with the studio recording than the concert. The main reason for that was that I had much more control over the sound and could edit and fix things that I thought could become better. I was also more pleased with the solos since there were more solos to choose from.

On the concert, there were things that could have been much better sound-wise I think and that of course makes a lot of sense since the mixing engineer on the concert had never heard the music before. The strings were too quiet almost the whole time and the piano and drums could have been louder here and there. That is definitely a downside of playing a concert live. To get better results, having a mixing engineer that knows the music is very important, but that of course was not possible in this case.

Musically there were no major problems with the performance. Everyone knew their parts well and performed accordingly, which meant that I reached my goal, to prevent mistakes. Although, there was some space for the musicians to play differently here and there which worked great since everyone knew how the music was supposed to be.

Of course, the concert had its pros as well. From a listener's perspective, the concert might have been more of an experience since it had a visual aspect and introductions that might make the experience livelier. The concert was also more fun to play since everyone played together compared to the recording where the strings had to be overdubbed afterwards.

In the studio, we had to record this song in two parts. First the beginning until the end of the guitar solo (04:05) and then we had to do another take from there with a clicktrack⁴. That part is the piano solo until the ending. Then afterwards I recorded the string section to the clicktrack. But at the concert, everyone simply played together. The studio version can be heard by clicking the picture below.

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⁴ Series of audio cues used to synchronize sound recordings. Same as metronome.
Another song that is interesting to talk about here is the song “Psalm” since we hadn’t recorded that one before the concert. So, for that one, we didn’t have the benefit of being able to go into the details of it as much when rehearsing. I think that might have created some uncertainty of how it would go, something that actually influenced us to be more focused in the moment.

4.2 Reflection

In hindsight, everything went very well on the concert. In the Aim/research question part I asked the question of how issues on a concert like this can be prevented. I think the answer to that question to me is the following: On a concert with so many people the most important thing is good planning. Do everything you can to hire musicians that have the time to really put themselves into the music and try to make them excited about the project. Write thought-out and problem-free parts to hand out well in advance. Make a rehearsing schedule that fits everyone included and book rooms well in advance. Those are the basic things. Then recording an album before the concert that everyone knows will be released is of course a very effective way of getting everyone to play their best.

Another question was how we could make the rhythmical passages in the string parts work without problems. This is a topic I’m sure many arrangers come across when they are starting to write for strings, especially jazz musicians that naturally think very rhythmically. After trying different methods and asking around, my suggestion is to try to avoid dividing the rhythm between sections or individual players as much as possible. It is easy to play many subdivided notes yourself but when you’re only responsible for one note here and there, the rhythm will very easily come apart. Rather, divide into fewer parts so that everyone plays two or three notes before the next takes over. This is better explained in part 2.2. about compositions and arrangements, under the song “Last but not Least”.

I also asked the question if “mistakes” could possibly benefit the music. I think the actual mistakes don’t necessarily benefit the music but rather the awareness that they are never far away. If one is aware of possible mistakes, one can do things to prevent them from happening at the concert, like rehearsing. Also, having a healthy amount of risk in a concert can potentially benefit the music since the musicians might become more focused. At the same time, there is something exciting about live concerts since there tends to be more risk-taking involved. Musicians sometimes tend to be less self-aware and therefore they might get closer to mistakes and that can often be more interesting than being on the safe side in the studio. That being said, those things might not apply as much to people with less experience in playing live or people that are generally nervous about live playing. One has to believe that even if there are challenges one can overcome them, and everything will go well.

Also, I think that it is hard to state something that always works when performing. I rather see those different methods I have been talking about as tools in the toolbox that I have acquired over the years with experience. While it can be very good to know the music in and out, that can also make you more careless and lead to mistakes. On the other hand, it can actually sometimes be beneficial to not know the music completely but to be super focused although more often not knowing the music can lead to mistakes. I think a mix of the two can work but of course the ultimate goal is to know the music like the palm of your hand and also be focused without losing the ability to enjoy it, all at the same time.
My last question was if the music were made “perfect”, would it necessarily be better? I think this question comes down to what the definition of perfect is. After doing this project, I now see two different versions of “perfect”. The live performance one and the studio recording one. I still stand by my opinion that the studio recording was better, but I think it is important to stress some of the qualities that live performances have over recordings. It’s impossible to say which one is ultimately better in a broad sense since they have different qualities that suit different needs for consumers. Since a live concert is both an audial and a visual experience there is more space for out-of-tune and broken notes here and there. Also, the sound of the room and loudness often make up for the problems like Kore-Studios stated in the article “Studio recording vs live performance: the key differences” that I talked about in the Background of this project. On the other hand, a recording only has an audial aspect and therefore the universal standard of what sounds good is much higher, so the goal easily becomes to make it sound as good as possible. Of course, there is still space for interplay and creativity but the overall sound has to be more refined and ultimately less mistakes are usually better for most listeners here in my experience.
4.3 Recording as a practicing method

I’m very happy with the decision to record the music before the concert. It made everyone able to realise where the hardest parts were, find solutions in time and get the music into the fingers and minds as well as possible.

The last days before the concert I was choosing takes, cutting between them, listening to every single detail, rethinking the parts, mixing etc. At this point, I saw this as a better way of practicing than playing the songs over and over again. Rather than practicing seven hours a day by the piano, I decided to trust what I had already accomplished during endless practicing hours the last thirteen years or so and rather focus on the music as a whole.

Still, I had practiced the songs by myself quite a lot in Iceland last semester and alongside the group rehearsals, so I didn’t have to worry too much.

Since I wanted to investigate the difference between a studio recording and a live concert, I decided early on that I would allow all kinds of editing, overdubbing, cutting between takes etc.

Still, I ended up using a lot of my original solos from the studio though I cut a little bit between takes here and there in one or two songs. Of course, I wouldn’t have been able to overdub piano solos anyway, but I was able to overdub the Prophet which I did in two places, part of the reason being that I wanted to change the lead sound a bit and add one pad part that I hadn’t composed before the recordings. We also overdubbed some horn solos here and there.

I am a strong believer that in some kinds of jazz music, where things are pretty through-composed like my music was for this project, it can actually be very good to allow post-editing. I think that as soon as you allow yourself to change things you weren’t fully happy with you actually make room for improvements in your playing. As I see it, when you start questioning your decisions in your solo-playing when listening back to recordings of yourself, you activate the compositional part of your brain and start thinking of other ways you could have executed certain melodies, rhythms etc. If you’re able to hold back on your perfectionism and not overdo it, I think that over time you’ll become better and better in executing the things you want to hear in the first take.

I draw this conclusion partially from my work as a producer. In the studio, I don’t care if I do one take or fifty takes of a guitar part for instance. That’s because I know that I’m not a guitarist. However, I have noticed that as I produce more songs where I’m playing the guitar, I’m always doing fewer and fewer takes and eventually I’m doing one-takes.

For me, I think the end result should always be the most important. How the listener will experience the music. If it is the type of music that can be edited, and it actually serves the music I think editing is completely fine and makes you more aware of other possibilities and details.

5 Prophet Rev 2, a synthesizer
6 Synth pad, a polyphonic synth sound with a long release
Another thing I noticed is that I became so much more aware about things that could be improved before the concert when listening back to the recordings. I’ve always liked to record rehearsals since that is the only way to really know how things sound. When rehearsals are not recorded it’s so easy to get blinded by how well it went that one forgets what could actually be improved and the problems slip through, sometimes all the way to the concert. So, when I came to the dress rehearsal I had written down all the little details that I knew we could do better and pointed them out to the musicians. This proved to be very effective.

Recording as a practicing method is definitely something I would be interested in seeing someone investigating further in the future if it hasn’t been done already.

5. Summary

All in all, after investigating both a recording and a concert, I think that the biggest difference between the two is that with a studio recording, the artist can have much more control over the final product. He can change, fix, re-compose, re-arrange and mix to his taste. The risk is that the artist could get lost in the forest of endless possibilities and edit too much, so it is important to know when to stop before the artist starts to destroy the natural and human qualities of the music.

To me, mistakes don’t necessarily benefit the music, but knowing that in a concert they are not far away can really inspire the musicians to be focused and do their best. Also, it can be more rewarding to watch musicians play through something that is obviously not too easy for them. Sometimes there can be some “mistakes” there and then it can be interesting to see how the musicians get out of the scenario.

After all, although I liked the studio version of my music a little bit better than the concert, I think I generally would look at the two as different ways of approaching music performance and therefore they have different qualities. While a studio recording of a tune can be a very pleasing and presentable version of it, a concert version might be more interesting, and it might have evolved more or had more ideas in it than the studio version. This, of course, always depends on what kind of project is. I think it also depends on the order in which the versions are done. Many jazz musicians like to tour before they record an album, while others tour after the album.

What is always the most interesting thing to me about music in general is that there is always a part of the story that is untold. Even though a song has been “written” and is “ready”, every recording of it is just a snapshot of it. It’s like taking a picture of a human being. The picture only shows one perspective and is two-dimensional. On the other hand, the person being photographed is three-dimensional, has more sides than we can see, and is always evolving, in the same way that the songs will always be evolving when played repeatedly.
6. References

6.1 Articles


6.2 Music


7. Appendices

Produced versions of the songs:
https://drive.google.com/drive/folders/1h75XI4LqXk_kr0YLxYE6_FBrMPeHtLcE?usp=sharing

Sheet music:
https://drive.google.com/drive/folders/1Ud2icyxUmZoo8ZF1qbVxBrckBNN_UVTBz?usp=sharing

A video/audio recording of the concert:
https://drive.google.com/file/d/1P63bYv11BOW4XyThUNvmnt5y1d6Z558j/view?usp=sharing

The album, which has yet to be mixed and mastered:
https://drive.google.com/drive/folders/1lw91NPB7qstUBJzhN5QPsttSJF8OZR?usp=sharing