From Duo to Quartet

Improvisational and compositional methods in three different settings

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A written reflection on independent, artistic work

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

The purpose of this project is to use different improvisational and compositional methods to compose music for a duo, trio, and a quartet. The goal is to explore the possibilities of each setting regarding the different improvisational methods and if it has an impact on decision making as an improviser. One of the factors of changing the setting is the possibilities of the various roles of each musician in each arrangement.

The combination of the ensembles:

- Duo: Tenor saxophone and drums.
- Trio: Tenor saxophone, drums, and bass.
- Quartet: Tenor saxophone, drums, bass, and guitar.

Three improvisational methods will be compared to each other:

- Improvisation through a melody, without written chords.
- Improvisation over a traditional form: Melody – solos over written chords – melody.
- Collective improvisation.

Compositional methods:

- Open arrangements.
- Using the main instrument to compose.

There will be a discussion about the different roles of the musicians in each setting and how the roles may affect the arrangements in various ways. One of the factors is to avoid the common roles as an accompanist and a melody instrumentalist in each setting. Two of the settings do not include a chord instrument and that will lead to a certain role for me as a saxophonist along with the different roles of the rhythm section.

There were six rehearsals planned in total, followed by an examination concert in Nathan Milsteinsalen, Kungl. Musikhögskolan on February 23rd.

**Keywords:**

- Duo
- Trio
- Quartet
- Different roles within a smaller setting
- Improvisation through a melody
- Open arrangements
- Using the main instrument in the composing process
Preface

I remember when I started listening regularly to jazz music at the age of thirteen. At that time, my saxophone teacher lent me CD albums after each lesson and in the next lesson we talked about the albums and compared them to each other. Along with Icelandic jazz, the saxophonists I began listening to were Paul Desmond, Oliver Nelson, Charlie Parker, Lester Young, Zoot Sims, Stan Getz, Hank Mobley and John Coltrane, among others. When I listened through the albums, I was mostly listening for the differences regarding their sound along the difference of their playing regarding articulation. Also, I was looking into how they approach improvisational ideas. Later in my studies, I got an assignment that included a listening exercise. If it was a quartet album, I listened 4 times to the album and tried to follow each instrument throughout every song. For me, this was a good way to get into jazz music. This listening method helped me understand the compositions in a better way, where the goal was to listen for the different roles of each instrument.

As a saxophonist I have played in different combinations of ensembles, all from solo playing to big bands. Before I moved to Stockholm, I got the opportunity to play with different bands in Iceland for a few years as a session musician in the pop and jazz scene. During this period, I got really interested in arranging and the possibilities of the various roles of each musician in different settings.

I started studying at Kungl. Musikhögskolan in 2019 and I am thankful for all the great students and teachers I have met during that period. I would like to thank Bjarni Már Ingólfsson, Johan Tengholm, Henrik Jäderberg and Olle Lannér Risenfors for participating in my project. I also want to give special thanks to my private teachers. I have had private lessons with Alberto Pinton, Klas Nevrin, Joakim Milder and Fredrik Ljungkvist, who was also my supervisor for this project. With Alberto, the focus has been on various technique on tenor saxophone, baritone saxophone and clarinets. They have all inspired me in different fields, such as instrumental technique, improvisation and composition and they have given me good advice how to move on with the ideas.
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1. Introduction

When I was deciding what to do in the examination project, I realized that I wanted to explore the possibilities regarding improvisation and composition in a duo, trio and quartet setting. I used a mind map and a notebook to write down different project ideas. I wrote down my ideas, both for planning the rehearsals and the concert but also, I wrote down compositional and improvisational ideas during the project.

Here comes an example of three of the ideas I had in the beginning:

- Having a concert with a quartet and then do recordings with different duos and compare the recordings, of the same compositions, to the performance at the concert.
- Having a concert with a duo, trio and a quartet with different musicians in every setting at the concert.
- Performing the same composition in different settings at the concert.

In the end, I decided to work with three musicians in a duo, trio and quartet setting. I thought it was interesting to use the musicians of the quartet and explore their different roles in each setting, especially regarding improvisation. By removing instruments from the quartet, you get a different idea how to act as an improviser. I wanted to do experiments with the role of the electric guitar in the compositions and what impact it could have on the arrangements, compared to the other settings. Of course, by removing a chord instrument from the ensemble you get a different sound. But the sound and the timbre of the chord instrument is not the only factor that changes. Each musician gets the opportunity to be in the role of a rhythmic-, melodic- and a chord instrument. I also wanted to explore my different roles as a soloist in each setting regarding the changes in the setting.

1.1 The Project Idea

The purpose of this project was to compose and arrange music for three different settings.

The combination of the ensembles:

- Duo: Tenor saxophone and drums.
- Trio: Tenor saxophone, drums, and bass.
- Quartet: Tenor saxophone, drums, bass, and guitar.

The main focus was on the improvisational methods I used in each setting, along with the different roles of each musician.

- Improvisation through a melody without written chords.
- Improvisation over a traditional form: Melody – solos over written chords – melody.
- Collective improvisation.
Composing and arranging methods that were used in the project:

- Open arrangements
- Composing through my main instrument.

1.2 Background
Duo, trio, and quartet is a common definition in the history of music that defines the number of musicians in an ensemble. Duo consisting of two musicians, trio of three and quartet of four. In the history of jazz, there are many examples of different combinations of each setting. As a preparation for this project, I listened to various duo albums where I put the focus on the different roles of the musicians in each performance. Example of two different recordings I listened to were *The Box Tree*¹ and *Interstellar Space*². After I had decided to perform in a duo setting with drums, I set the focus on that combination.

Different roles within a smaller setting
By comparing a duo and a trio with a quartet, assuming that the duo lacks two musicians, and the trio lacks one musician, the music can be felt in different ways regarding the roles of each musician in each setting. By removing a chord instrument or a bass from the ensemble, gives the musicians many possibilities regarding the roles. Often, the listener is expecting the traditional roles of each instrument in the ensemble and assuming that the smaller setting should be a part of a larger ensemble. The most common roles of the performers are often either the soloist or an accompanist. Along with the different roles as a performer in each setting, there can be several different roles of an improviser in an ensemble. The roles of an improviser in each setting could be for example³:

- Static background – accompaniment, riffs, rhythm, leading tones.
- Support – The musicians react to each other´s ideas in a supporting way.
- Shadowing – Accompanists trying to play the same ideas as the improviser, with as little delay as possible.

These improvisational roles can for example be a part of a free improvised performance but also in improvised sections within any arrangement.

Let´s look at an example of different roles of a saxophonist and a drummer, performing in a duo setting.

1. **Traditional roles** - Saxophone and drums are seen as a part of a larger ensemble, and the musicians are trying to have the same roles as they have in e.g., a traditional jazz quartet. The drums are in the role of an accompaniment while the saxophonist is in the role of the soloist, interpreting the melody.

2. **Roles of other instruments** - The duo is not supposed to be seen as a part of a larger ensemble. Together, the musicians interpret a theme or a melody which is mostly improvised. Their performance could also be based on collective improvisation, using

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¹ Sverrisson, Skúli & Guðjónsson, Óskar. *The Box Tree*. Mengi; 2012
² Coltrane, John. *Interstellar Space*. Impulse Records; 1974
³ From the KMH course: *Kreativ improvisation*, taught by Klas Nevrin (2021).
the roles mentioned above. Both the saxophonist and the drummer take the role of a melody instrument, bassist, or a chord instrument, for example.

To put the material in a context, I have decided to mention a musician who has worked in this field and look at different examples regarding the roles as a saxophonist in a duo and a quartet. One of the great saxophonists of the jazz history who has performed in all the settings mentioned above is John Coltrane. In 1967, he recorded a duo album, Interstellar Space, with the drummer Rashied Ali. Each composition of the album starts with a theme that leads to a collective improvisation and then they come back to the theme. Coltrane plays repetitions of scales and indicates the melody with the top tones of the scales. Interstellar Space is a great example of Coltrane’s ability to introduce a theme or an idea and how he works with it collectively with the drums and lands the idea in the end of the improvisation. If you listen closely to Coltrane’s playing on Interstellar Space, you can clearly hear his different roles in the ensemble. He is attempting to create an orchestral effect with the scales, indicating both the melody and the accompaniment in his playing.4

As a comparison to Coltrane’s role on Interstellar Space, I decided to pick one of his quartet albums, as a contrast to the duo performance. In 1959 and 1960 Coltrane recorded a quartet album, Coltrane Jazz5, along with Wynton Kelly, Paul Chambers and Jimmy Cobb, including McCoy Tyner, Steve Davis, and Elvin Jones. On Coltrane Jazz, John Coltrane is in the role of the soloist, who presents the melodies which is followed by improvised solos over the written chords of each song. The other musicians are in the role of accompanists, including the roles of the background and support.

This shows that different combinations of instruments in an ensemble can have a great impact on the arrangements and how you as a performer can approach the compositions in each setting. To be clear, the two examples from John Coltrane are very different and he is not working with the same concept in these cases, free improvisation vs. more traditional arrangements.

Another example of a musician who found the importance in different roles as a musical instrumentalist is Lester Young. In the book Lester Young by Lewis Porter, it is mentioned that Lester Young liked vocalists that were not only associated with jazz, and he often mentioned that musicians should know the lyrics of the songs they play rather than just playing over the chord progression.6 Here he is emphasizing the importance of understanding the characteristics of the compositions. This method can also be used in compositions that do not include lyrics, where the musician puts the effort in understanding the characteristics of an instrumental melody and use that as an inspiration when improvising.

The main focus of my work was to explore those roles mentioned above within the same project. Also, I wanted to explore similar improvisational methods for each musician in the band in different parts of each composition and look at the possibilities of the methods mentioned above. In the duo setting the aim for me as a saxophonist was to be responsible for the time and rhythm to give the drummer the possibility to take the role of a melody instrument.

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5 Coltrane, John. Coltrane Jazz. Atlantic Recording Corporation; 1961
1.3 Research Questions
The following questions will be answered in chapter 3.1 and 4.2.

- As an improviser, do I connect to the music in different ways regarding the change in each setting?
- What is the difference between composing for the drum and saxophone duo compared to the trio and quartet?
- How do I rehearse the band regarding the different improvisational methods?
- What is the main difference for me as a composer to compose through my main instrument, compared to composing with a piano?

2. The Project
2.1 The Musicians
The musicians participating in the project were the following:

Björgvin Ragnar Hjálmarsson – tenor saxophone
Bjarni Már Ingólfsson – electric guitar
Johan Tengholm – double bass
Henrik Jäderberg – drums

2.2 Mind Maps
Using mind maps was a helpful tool to get an overview of the project’s process, both for planning and working with different concepts for the project. Here comes an example of the first mind map.
In this first mind map, I wrote down different ideas when the plan was to do a concert with a quartet, followed by a recording session with different duos. One of the ideas was to do a duo recording with a pianist and compare the performance to the quartet which included an electric guitar.

The final mind map included an updated list of the musicians participating in the project along with the setlist for the concert.

2.3 The Compositions

The quartet was the only setting that included a chord instrument. When I started composing and arranging for the quartet, I decided to work with different concepts and different melody structure for each composition. The reason why I did not include the electric guitar in the duo and trio setting is because I am so used to play with a chord instrument in a smaller setting. I wanted to explore the possibilities of playing only with the drums and then adding double bass and form a trio. With the absence of a chord instrument, the remaining musicians got the opportunity to explore the roles which has been discussed in chapter 1.2.

Open arrangements

One of the composing methods I used in the project was open compositions or open arrangements. I composed a piece for the trio, Inni, and each musician was free to interpret the melody regarding interpretation of the rubato feel and dynamics within the composition. I wanted to hear how we as musicians would react in a different way to the music, with the melody as the only information on paper. My idea with this method was to do several versions of the compositions during rehearsals and use the outcome of the rehearsals as an inspiration for the performance at the concert. I used this technique for a whole composition but also within a certain section of Lækjarníður.

Using the saxophone for composing

I decided to use only the saxophone to compose the music for the duo and the trio. I composed the music for the quartet using a piano.

I am used to improvise melodies on the saxophone as a part of my practice routine. I composed Inni and Formáli using this procedure, but I will go into more detail about the composing process of Formáli in chapter 4.1.

Duo composition - Formáli

My idea in this setting was to land somewhere between example 1. and 2. mentioned in chapter 1.2. The drummer, Henrik, should support the melody and be involved in the interpretation of it. He should take the role of a melodic instrument along with the role of a rhythmic instrument. Together, me and Henrik played a composition called Formáli which was followed by a collective improvisation, leading to the composition Inni. Formáli is an Icelandic word for preface and Inni means inside.
Trio composition – Inni

Inni is played right after the duo intro and the structure of the piece is based on an improvisational approach where the focus is on the melody. I composed the melody using tenor saxophone. I improvised different melodies with a C minor as a tonal center. Usually, I begin the composing process by playing a melody or chords on the piano, but I wanted to use my main instrument to compose at least one melody for the concert. The aim was to do several different versions of Inni during rehearsals and use the outcome of the rehearsal process as an inspiration for the concert.

Quartet compositions
Ylur is a ballad which I originally composed for project 2 during my second year at KMH. I rearranged the piece for the examination concert. It starts with a 5/16 intro that leads to a 16-bar melody written in 4/4. The melody is played with a repetition followed by a tenor saxophone and a guitar solo. I only used a piano in the composing process.

Lækjarniður is a composition which started as an exercise or an experiment for myself. I wanted to try to compose a piece that consists of several different sections including different time measures and improvisational concepts. In the process I wrote different melodies and rhythms and tried to connect the different sections in a smooth way. The rhythm section is busy throughout the whole composition including a collective improvisation that leads to an improvised section with bass and drums. The saxophone melodies are floating over the odd time rhythms from the beginning to the end. The Icelandic title refers to the sound that comes from a running water stream in the nature. The saxophone melodies should be a constant movement of the water while the irregular sound that comes from the water is the rhythm section.

1C307 starts with an open guitar intro that leads to a saxophone melody followed by solos from each musician of the quartet. The title refers to a practice room at KMH.
2.4 The Rehearsals

There were six rehearsals scheduled in total. The goal was to have one of the rehearsals in the end of the autumn semester. I planned 4 tutti rehearsals and then 2 section rehearsals, first with Bjarni and then with Henrik.

Thursday, December 2nd
I met Bjarni Már and we played through the quartet compositions as a duo.

Friday, December 3rd
The bassist, Olle Lannér Risenfors participated in this rehearsal instead of Johan Tengholm. I brought three compositions to the rehearsal, two for the quartet and then we performed a duo improvisation followed by the trio. The rehearsal started with the intro for the quartet tune, Ylur. We played through each composition and talked about the form of each of them. It felt good to meet the band and introduce the concept and talk about the plan for the project. I got great comments regarding the arrangements and some minor things that I needed to change for the next scheduled rehearsal.

Thursday, January 20th
I met Johan and Henrik and we played through the compositions. The focus was on the duo and trio compositions, Formáli and Inni.

Wednesday, February 2nd
This was the first rehearsal with all the musicians involved in the project. We played through all the compositions and tried out different ideas in the collective improvisation part of Lækjarníður along with different versions of Inni and Formáli. My supervisor, Fredrik Ljungkvist attended the rehearsal.

Wednesday, February 16th
This was the last tutti rehearsal before the concert. I started with some comments that came to my mind after listening to the recordings of the earlier rehearsals. After trying out some new ideas, we played through the compositions in the same order as planned for the concert.

Saturday, February 19th
I decided to have one rehearsal focusing on the duo. Me and Henrik did different versions of Formáli, where the focus was on collective improvisation.

Wednesday, February 23rd
Concert in Nathan Milsteinsalen.

3. Artistic Result

3.1 The Rehearsal Process

One of the questions I asked myself before rehearsing with the band was: How do I rehearse the band regarding the different improvisational methods? I started explaining the concept regarding the improvisational methods and the different roles each musician would take in each setting. I mentioned that the concert would be one of the outcomes of the process. The concert should not be the only result of the work. I think this method is helpful to get the most out of
the rehearsals and try things out. Rather than just playing the head of the compositions with short solos and hope that the versions at the concert will be longer. I wanted to concentrate on the improvisational sections in each song and try out different concepts each time we performed the music. I recorded each rehearsal and I used the recordings to compare each performance to the performance at the concert. I will discuss the comparisons later in chapter 4.1.

Figure 2. Quartet rehearsal, February 2nd

3.2 The Concert

The concert was held in Nathan Milsteinsalen at KMH on Wednesday, February 23rd. Before the concert we had a soundcheck with Erik Metall and we did short versions of the tunes. I wanted to focus on getting a good sound in the hall rather than rehearsing the band right before the concert. The hall was fully booked and finally there was an opportunity to perform my own music for a live audience. That felt good after almost two years of live streamed concerts, due to the pandemic. This was the first time I performed in Nathan Milsteinsalen and I thought that the music worked well in the hall. We decided to have the band close together at the concert so it would be easier for Henrik to control the acoustics of the hall.

The setlist for the concert was the following:

1. Formáli
2. Inni
3. Lækjarniður
4. Ylur
5. 1C307
4. Reflection

4.1 The Concert vs. The Rehearsals

I wanted each musician to have their own voice or personal approach within each composition of the project. From the beginning, I had ideas how I wanted the compositions to sound but I got really good advice and comments from each musician participating in the project. The comments were mostly about chord voicings, improvisational structure and different concepts regarding the drum and saxophone playing in the duo performance, along with a discussion about the roles of the instruments in each composition.

During the first rehearsals, we started with playing through the arrangements to get to know the material. After the first two rehearsals, the focus was on the improvisational approach as a group and I started each rehearsal by playing Lækjarniður that includes a collective improvisational section in the middle of the arrangement. At the first rehearsals the focus was on a collective improvisation with every musician improvising throughout the section. After doing varied versions of the collective improvisation, the conclusion was to set the focus on the quartet in the beginning of the improvisation, leading to a duo improvisation between bass and drums.

After doing varied versions of each song throughout the rehearsal process, each musician had got the opportunity to get to know the compositions from different aspects. Since the concert was recorded, I had the opportunity to compare the performance to the recordings of the rehearsals.
1. Improvisation through a melody, without written chords – Formáli and Inni

As I mentioned in chapter 3.2, we did different versions of the duo composition, Inni, at each rehearsal. The version we performed at the concert had the same structure as it was at the last rehearsal. The focus was more on the melody, compared to the versions at the first rehearsals, where the focus was on collective improvisation. After listening to the concert, I think it would have been a good idea to have a longer outro and a longer improvised section along with the drums at the end of the piece, as it was at the first rehearsals. The performance at the concert has a clear structure but the saxophone outro was a bit short, since the bass came in a bit earlier compared to the rehearsals. But on the other hand, I like that the focus was set on the melody in the duo performance, and it gave Henrik the opportunity to take another role than I had been thinking about at the beginning of the rehearsal process.

Inni started with Johan playing the melody, leading to a collective improvisation between the bass and drums. The goal was to set the focus on the melody and there were no written chords, which gave me and Johan the opportunity to interpret the melody and the harmonics in our own way. The importance while improvising over Inni is to keep the characteristics of the melody and in some sense playing “inside the composition” rather than playing “over it”. The performance at the concert was focused and I am satisfied with the result and how we managed to play the main melody repeatedly without losing the energy in the group. I think it was clear that the melody was the main inspiration for improvised sections in the composition for every musician in the trio and it was interesting to hear how differently we played Inni each time on rehearsals and at the concert.

2. Quartet compositions – Lækjarniður, Ylur and 1C307

As I mentioned in chapter 2.3. Lækjarniður is a composition originally put together from different ideas and it was a challenge for the band to connect each section to each other. I decided to start every rehearsal by playing through the composition and try things out in the collective improvisation part. During the first rehearsals, the free improvised section was relatively short and that did not work out in relation to the section that came right after the free improvisation. The aim of this section was to start with a collective improvisation, leading to a duo improvisation with bass and drums.

When I listen to the improvised section of Lækjarniður from the concert, I can clearly hear that we know the composition well and we are using the improvisational roles mentioned in chapter 1.2, especially supporting and shadowing. I really liked the outcome of the performance of Lækjarniður at the concert and it was more energetic compared to the rehearsals.

Ylur and 1C307 had the same structure at the rehearsals and the concert. The only difference was the length of the guitar intro to 1C307 which was much longer compared to the rehearsals. The guitar intro worked well on the concert and reinforced the contrast to the saxophone melody.
One of the things that I would have changed afterwards is the length of the solos in Ylur. I decided to have two choruses of saxophone solo and then two choruses of guitar solo but after listening to the concert it should have been open repeat during all solo sections. Ylur and 1C307 were the only compositions at the concert where I played the melody, followed by solos over the same chord progression. In the preprocess of the project, I was inspired by the quote from Lester Young, mentioned in chapter 1.2. but instead of relating to lyrics I tried my best to relate the structure of the melodies and translate that into my playing.

4.2 Answers to the Research Questions

As an improviser, do I connect to the music in different ways regarding the change in each setting?

As a saxophonist I had different roles in each setting as mentioned before. In the duo composition, Formáli, the aim was to be in the role of a chord instrument in the beginning, indicating the chord progression by playing arpeggios. After playing arpeggios as an intro, Henrik interpreted and supported the melody, and he was more in the role of a melody instrument rather than playing behind the saxophone as an accompanist. After introducing the melody, I started playing arpeggios in 5/8, leading to a collective improvisation with the drums. The absence of the guitar gave me various possibilities regarding different roles such as the role of a chord instrument, indicating the harmonies, along with the role of a rhythmical instrument, being responsible for the time and rhythm.

In the trio composition, Inni, the focus was on improvisation through a melody without written chords. The trio interpreted the melody in a collective way and the improvisation should have had similar characteristics as in the written melody. Since the melody was the main focus, we approached the improvisation in a different way compared to the other compositions on the setlist.

In the quartet compositions I was in the role of a melody instrumentalist. One of the most challenging parts of the project was to decide and at the same time understanding what role I should choose in each setting and why.

What is the difference between composing for the drum and saxophone duo compared to the trio and quartet?

Duo - Writing music for the duo with saxophone and drums appeared to be the most difficult task of the composing process. I had many different ideas for that setting, especially regarding my role within the duo. First, I was planning to perform a completely improvised piece with written instructions and a graphic score. On the first two rehearsals me and Henrik tried out free improvisation without written melodies or prepared ideas. I was pleased with the outcome, and I decided at that point to have a free improvised intro with the drums at the beginning of the concert. After listening to the recording of the duo I decided to write down some of the melodies from the collective improvisation and I composed a piece out of it. I brought the composition to the next rehearsal, and I decided that the focus would be on the interpretation of the melody with the drums and go straight to the trio composition that was based on the same concept – improvising through the melody.
**Trio** - The idea for the trio was to work with an open arrangement. I made a lead sheet with the main melody and it was open for personal interpretation, and we made different versions each time we performed it. Since the bass was part of this setting, I had more freedom regarding time and rhythms compared to the duo setting.

**Quartet** - The arrangements for the quartet were more traditional compared to the duo and trio. Traditional in the sense that the composition starts with an introduction of a theme, followed by an improvised section, which ends with the melody introduced in the beginning. Writing for the quartet was easier compared to the duo, since it included a chord instrument and a bass. Before working on the project, I was mostly using this traditional method while composing and arranging new, original music.

*What is the main difference for me as a composer to compose through my main instrument, compared to composing with a piano?*

When I composed the tune, Inni, I started improvising with a concert C as a tonal center. I recorded different ideas which ended with the melody I performed at the concert. I used the same technique when I composed Formáli after listening to a recording of one of the rehearsals. For me, the main difference between composing with the saxophone and the piano is my connection to harmonies and how I choose chord progressions for the compositions. I relate to the harmonics in a different way when I compose melodies on the piano. Often, I start composing melodies using the top tones of the chords. Also, I think it is good to sing the melodies and try out different chord progressions at the same time while I play the piano.

5. **Conclusion**

I thought it was interesting to work on this project, especially regarding the possibilities of the roles of the musicians participating in the project. The improvisational methods I used, were helpful for deciding and understanding which role each musician should take in each composition, and I learned a lot from the compositional methods that were new to me. The rehearsal process was very important for the development of the compositions and it was helpful to plan several rehearsals. The focus was to try out the concepts regarding improvisation and composition and it gave the band the opportunity to get to know the compositions from different aspects.

It was enlightening to work with the duo setting, and I should have composed more for the duo. If I would do this project again, I would set more focus on the duo to get deeper into the difference regarding the roles within each setting. Perhaps perform three different duo compositions, where I would approach the roles in different ways in each composition. It would also be interesting to work with different combinations of duos, using the musicians from the quartet.

After my studies at KMH, I plan to go further with this project and compose more music for the band. The plan is to book concerts and do a studio recording and release the music.
References

Books


Music
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Photos
Fredrik Ljungkvist. February 2022
Appendices

Formáli

Björnvin Ragnar Hjálmarson

On Cue

D.C al fine
Ylur

Björgvin Ragnar Hjálmarsson

\[ \begin{align*}
1.3. & \\
5 & \text{Gm} 7  \quad \text{Fm} 7  \quad \text{Ebm} 7
\end{align*} \]

\[ \begin{align*}
2.4. & \\
9 & \text{Gm} 7  \quad \text{Fm} 7  \quad \text{Dm} 7  \quad \text{Bm} 7  \quad \text{Bm} 7  \#11
\end{align*} \]