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Punto y Línea

Looking into Chaos and finding beauty

Skriftlig reflektion inom självständigt, konstnärligt arbete

Det självständiga, konstnärliga arbetet finns dokumenterat på inspelning: Punto y Línea
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1. Introduction

After my Senior Recital in 2009, I started thinking if it wasn’t about time that I took up the music of my country. I have been studying in depth and performing Afro-Cuban music and the music styles from Brazil, but I never looked into Argentinean Music. After I completed my education at KMH, I begun considering seriously that maybe it was my duty to take up “my music”. About ten years ago I read a biography of Astor Piazzola. In it I read of how his composition teacher Nadia Boulanger asked him to show her the music of his country. Astor played on his bandoneón a tango piece, and Nadia told him: “that’s what you have to do. That’s the music you have to compose”. I later heard on an album by Avishai Cohen some traditional music from Israel. The idea was slowly sinking: Being an Argentinean living abroad, it was time for me to look into my own roots.

When people think of music from Argentina, they think of Tango. Very rarely had someone heard of Chacarera or Zamba, or of any of the other Argentinean music styles, like Carnavalito or Vidala; or the Chamamé, from the east region. In Argentina, all these styles are catalogued together as Folclore. This music extends across an area of 2 million square kilometers. Like the traditions of many countries, it has been displaced by the influences of the industrialized culture. This is especially true in the cities, and this fact presents a paradox, as it is precisely in the cities that people have more access to information; it is in the cities where everything happens faster, where cultural movements from different regions meet and influence each other. But traditional music remains popular only outside the cities. In recent years, trained musicians, generally with a background in jazz produced some work that reflect the influence of Argentinean Folclore. Most of the works of this class that I had revised belongs to Argentinean artists living abroad. The proposal varies and the quality is generally good.

I have spent many hours learning and playing the music of diverse cultures: Jazz, Afro-Cuban styles, Brazilian music and its many styles, theater musicals, Pop and Rock, Blues and even some classical European music. But I have missed out on learning and playing the music of my homeland. By the beginning of this work it is very little what I know of the styles and who the principal actors in this music are.

I had composed in the past, but with great difficulties and poor results. I want to be able to compose music that sounds fresh and accessible to any one. As a teenager, I had the ambition of being able to compose impossible music, music that would require a mastermind to comprehend. Today I think of genius as something that is innovative, complex, but immediately accessible to anyone. Complex and popular would be the formula. Pat Metheny is one of the artists that I consider have accomplished this. He plays and composes music that is well received by a big sector of the mainstream public as well as trained Jazz musicians. His music can be heard on TV during a soap-opera show or in the Boston Symphony Hall. This brings him prosperity, of course, but that is not what I’m after with my music. Not long ago, I came across the following idea: The mission of the artist, with his art, is to make the public better people. It is an exciting idea; it certainly gives my efforts a noble purpose. This is why I think that I should be careful when combining the complex rhythms from Argentina, with the complex harmonies of Jazz. It is not my purpose to make impossible music. I want to bring any listener a bit closer to what I consider a
universe of beautiful colors and sensations that occur in time, like dots connecting to form a line.

2. Purpose

The purpose of this work is to explore the rhythms of Zamba and Chacarera. I deliberately decided, whether composed or re-arranged, to perform only music in 6/8 or 3/4. It is not my intention to learn the tradition and reproduce it. I will set certain boundaries and demands upon myself, but I want to make the most of what I already know during the process. This means that influences from the traditions I learned earlier will be heard and maybe emphasized. I also want to learn how to compose music.

The rhythms used in the music of South America, especially the music in 6/8, as I will point out during the description of the investigation, has a potential and a beauty that had not yet gained enough attention. My intention with this work is to master these rhythms and with the help of compositions, the right instrumentation and arrangements lift that value and show it as I feel and hear it. I believe that music and rhythm are a living and vibrating phenomena within us humans, and that exploring new sensations, as well as challenging the intellect functioning behind the musical experience make us better and more prepare beings.

3. Background

3.1 A very short history of Argentinean culture

During my early childhood, beginning of the 1980’s, there was a proliferation of local rock and pop artist in Argentina. The war with Great Britain for the Falklands in 1982 limited the amount of English-spoken music that was aired on TV and radio. The installment of democracy made the artists go wild after 1983 and the local Rock artist took over what in the USA and Britain was known as the “New Wave”. The pop culture was imported and the media was flooded with foreign music. Focloref musicians where only showcased on the little space that was not privatized on radio and television. In my eyes, as a young boy, they looked boring and uninteresting. The 1990’s opened the market to a hardcore neo-liberal politic. The media and the people looked at USA as a model, and everything foreign gained status just for being foreign, culture included. The industries slowly died, 800.000 factories closed, the media became monopolized and Argentinean classes were divided into a few very rich, some more new-rich and a vast majority of poor people with a foreign dream, no job, no education and a few privatized channels to look at. With the crisis of 2001, when the bank system was “rescued” with the private savings of the working class, people became very sad and demoralized. The younger generations, with no jobs, turned to the arts. They became Neo-Nationalists, embracing the traditions, cooking national dishes, traveling the country and coming in contact with what they considered telluric. Tango and Folk music experienced a sort of Renaissance.
3.2 About me

I was born in 1977 in Buenos Aires, Argentina, during the regimen of General Videla, the commander of the military coup that deposed President Isabel Martínez de Perón. I came in contact with music at home first, through a few cassettes my mother had of Abba and Barbra Streisand (Guilty, with Barry Gibbs, still a favorite) and some Argentinean and Italian Ballad singers. My siblings and I attended every Saturday a Methodist Church that arranged activities for any kid in the neighborhood that wanted to take part, regardless of religion (my mother raised me a Catholic). There we sung together accompanied by guitar and sometimes piano. Some of the people at the church were part of the Board of Directors at the school neighboring the Church, called Colegio Ward. This school offered a more complete education following the model of American Schools, given that a mission from the American Methodist Church founded it. I was offered a scholarship to start my studies there when I was 6 (1984). I was lucky to enter one of the very few schools in Argentina that offered a complete education in Arts, Music, English, sports and Gymnastics. There, I learned to play the double bass, when I was 11 years old. We had collective lessons and we played two concerts a year. I remember that in 1989 we were 124 students in the band. We also had a marching band repertoire, where I played the snare and later, when my body growth allowed it, the sousaphone. I entered the Jazz Big Band when I was 14, and the same year, another semi-professional Big Band that rehearsed at the school needed a bassist and I was offered the post. The contact with these musicians was very important, as they introduced me to the music of Chick Corea, Pat Metheny, Michael Brecker, Herbie Hancock, John Patitucci, Jaco Pastorius and Weather Report, among many others. We played a large repertoire and most of the jazz tunes I knew back then, I learnt at Big Band rehearsals. A teacher at the school introduced me to music from Brazil, Uruguay and Cuba. I fell in love with this music, and years later I spent many hours learning and playing the different styles of this music.

3.2.1 Becoming a Musician

When I was 15 years old I was serious enough about music to enter the Conservatorium, at Colegio Ward. I made some progress over those years, but looking back, I think that I could have done much better, have I had the right guidance, stimulus and discipline.

After finishing the school, aged 18, I started working. The music activities became fewer and fewer, and after 2 years of just working in an office and taking some electric bass lessons, I prepared to audition to get into Berklee College of Music. A conversation with a friend made me decide to take the big step, and after being accepted and offered a scholarship, I moved to Boston and entered the College in September 1999. I began developing as a musician as soon I started Berklee. Everything was very stimulating: The new atmosphere, the teachers, the other students, the library; everything gave me the boost that I needed. I bought my first double bass there, a Kay from 1951, made of plywood. I had teachers that helped me develop my technique with very clear and concrete guidance. I got a list of scales, which I was required to know and be able to play at a certain tempo. I was asked to transcribe at almost every lesson, an activity that I continue doing and that I believe is the best way to learn music. I met other students who showed me lots of music. I started listening with them the works of Miles Davis, John Coltrane, Cannonball
Adderley, Charlie Haden and many more. It was like an enlightenment for me. In a very short period of time, I learnt loads from fellow students who had a good idea of the music world and its main actors. My last two years at Berklee I became fascinated with Afro-Cuban Music. I took lessons from Oscar Stagnaro, bassist in Paquito D’Rivera’s band, and courséd ensembles in Latin music, Salsa and Brazilian music. I also took lessons in Brazilian percussion, Afro-Cuban percussion and Indian percussion. This period was very enriching, and I learned to master many rhythms. I played mostly Electric Bass for the last few months that I was at Berklee.

3.2.2 Audiophile

After Berklee I moved out of Boston and the USA. I could have stayed and use my allowance of 1 year as a practice student (called J1 Visa), but the Media and its propaganda around the war in Iraq made me want to leave the country. I married my wife in 2003 and after living in Buenos Aires for half a year, we moved to Luleå. I spent 4 years in Luleå, from where I commuted to Haparanda, where I worked as a music teacher at Sverige-finska Folkhögskolan. I learnt a lot during that period, as I came in contact with a recording studio for the first time. I became fascinated with the world of audio-techniques and acoustics. I took a course at Berklee On-line called Critical Listening. With it, I learned some more about the elements and tools available for the music producer and also fined-tuned my ear for recognizing the effects and instruments usually found in a music production. During this period I also collected albums from the Hard-Bop period. I transcribed some music and solos from these albums, but the chances of performing live with my instrument became fewer and fewer. I lost my training after a while. So in 2007 I decided to move to Stockholm in search of more opportunities to play.

3.2.3 Stockholm

In Stockholm I decided that the best way to come in contact with many musicians was to enter a music school, so in 2008 I applied to enter KMH, Classical Music Institution. I had been playing alone at home, mostly etudes and sonatas. I figured that maybe I had a better chance applying for the classical education. I didn’t get in, but an opportunity came when a bass student dropped out of the Jazz Institution near the commencement week, leaving an open spot. I applied, got in and was very glad to be studying again. The experience was very different from that of my years at Berklee. One difference was that I didn’t have as much time as I did before to jam and interact with the other students. I was 10 years older than most of my classmates, and having a family and a son made it difficult for me to spend endless hours practicing and jamming. But this restriction made me develop studying techniques, something that I hadn’t put much attention on earlier. I started developing practice routines and trying to keep them up for at least 4 months, like Hal Crook recommends on his book How to Improvise (1991). Musically, I began a sort of introspection, a journey inward.
4. Methodology

4.1 Material research

For this project, I need to learn much about the Argentinean Folk-music tradition. The musicologists that look into the subject catalogued this music separating it by geographical region. There is much more to Folclore (this is how I will refer further on to Argentinean Folk-music) than Zamba and Chacarera. But it’s not my intention to cover the whole catalogue. I will learn the styles, and take from them what I consider as inspiring for my own compositions. I decided to listen and play as much of the repertoire as possible.

When looking for written music notes, I called on the phone to Escuela de Música Popular de Avellaneda, one of the two music schools in Buenos Aires that offer an education in Argentinean popular music. I had seen on earlier trips to Buenos Aires a few books written about Folclore instrumentation and instrument methods. Teachers at that School had written them. A teacher at the school sent me what can be described as the Folclore Real Book, a book with lead-sheet transcriptions called Folcloreishon.

The tool that I used the most during my investigation was Spotify. It was easy for me to find almost every Folclore record that I looked for. One of the playlist I made consisted on what I called Standards. The idea was to find tunes that are recorded by many artists and that have a certain form and harmony that makes them playable with a jazz piano trio. I underlined those that I specially liked, with a second selection. The idea of doing a pre-project, in the style of Jan Johansson tempted me for a while. I sort of started it, but not with enough constancy. At the time I called up a guitar player from Argentina who had just moved in to Stockholm. I met him earlier during a rehearsal, and he told me that he specialized in Tango and Folclore as a soloist. My intention was to see if we could start my pre-project as a duo, looking at some of the pieces that I had pre-selected as Standards. It wasn’t possible for us to play together. For some reason, it was as if he couldn’t play with a bassist. He became very confused as soon as I stopped playing a basic 3/4 accompaniment. He was a purist of the tradition and my exploration and unorthodox approach disturbed him. Another friend lent me a book hand-written by Juan Pablo Farias Gomez, which was part of the course literature at the Escuela de Música Popular de Avellaneda and the Instituto Tecnológico de Música Contemporánea in Buenos Aires. The book is photocopied and not very well organized, but it helped me find some examples of how to play the Chacarera on guitar, and the form of the style.

4.2 A few remarks on Argentinean Folk Music

The rhythms that I explored and learnt during the process of this project are mostly in 6/8, or 3/4. It wasn’t easy to track back the origins of Argentinean music. Isabel Aretz wrote a book in the 1950’s, after traveling the country in search of an answer to this question. In it, she mentions ancient pre-columbine music in the North of the country that encountered the European traditions brought by the Jesuits missions, who build the first conservatory of music of the country, in the province of Tucumán during the 18th century. But this encounter wasn't exactly a mix of cultures. The Spanish conquest destroyed nearly all traditions and culture along the whole continent, leaving
very little evidence of the preexisting civilizations and their traditions. Aretz give
some examples of European pieces that where popular in the 18th and 19th centuries,
but it’s hard to find traces of the modern Chacarera in these examples. The
information scattered through the
Internet, for instance the one written
on sites like wikipedia.org, which I
often consult, is not reliable when it
comes to Argentinean music history.
Furthermore, it is not easy to establish
a direct connection between European
styles like the Mazurka (which is
pointed by Auretz as being
influential) and the Chacarera, or the
Zamba. I long suspected that the 6/8
found in Afro-Cuban music, like
Columbia and other Rumba styles had a direct connotation with the Chacarera. From
a music-anthropological point of view, it is hard to trace back the origins of the
rhythm. The similarities with other types of music that had been traced back to Africa
are remarkable. Yet, Isabel Aretz speaks of a mixture between the culture of Pre-
Columbian ethnic groups, mainly the Guaraní, and the Spaniards and doesn’t mention
at all any African influence.

At the closing stages of the writing process, I made a discovery that needs to be
corroborated. I came across a record made by Peter Pontvik, raised in Uruguay, now
established in Sweden. Peter is a guitar and lute player expert in Baroque music. On
his record I found interpretations of songs in a style called Xácara, originally Spanish,
with Arabian influences. The style can also be found as Jacara. In literature, Jacara is
a grotesque style from the 16th century,
and writers like Francisco de Quevedo
and Calderón de la Barca wrote many
pieces. Etymologically, the word may
derive from the word Shah. There are no
accounts of this connection between
Chacarera and Xácara, but the musical
similarities between the styles are
remarkable. In Quechua, the language
spoken along the Inca Empire, the word
chácarra mean “farm”. The word
chacarera, as most sources explain,
means “rural”, or “of the farm”. I suspect
that this closeness of terms is an unhappy
coincidence. More should be inquired on
the matter. For the time given, I’ll just like
to raise the question.

For learning the music, the material
available is fairly scarce. It wasn’t until
recent years that Argentinean Folelore
became part of the curriculum in music
institutions. Currently, there are only two

![Fig. 1](image1)

![Fig. 2](image2)
institutions in Buenos Aires offering an education in Folclore: Escuela de Música Popular de Avellaneda, and Escuela de Artes Leopoldo Marechal.

There are also some investigation projects that publish websites with their work. The best of these worry not so much about the history. Instead they follow the journey of the music through the different instruments. The bombo legüero comes from Santiago del Estero. It is the source of the typical 6/8 rhythms, later adapted for guitar. It is fairly loud and its name legüero means that it can be heard at the distance of 2 leguas (1 legua = 5 kilometers). The Malambo dance (Fig.3) is a display of magnificence, usually emphasized by boleadoras, a weapon consisting on two round rocks wrapped in leather with long treads made also of leather. They were used to hunt ñandú, the ostrich of the Pampas, by throwing it at the bird’s legs, entangling them and making them fall. The dancer swings them around and hits the wooden floor making a loud hi pitch on the floor. The same rhythm is made on the rim of the bombo legüero. With their boots they stomp on the floor, making the part that is played on the skin of the instrument. Dancers used to “battle”, taking turns to see who made the biggest display of movements. This is the fastest style played in 6/8 in Argentinean Music.

There is a slower Rhythm called Zamba. This can be confusing, because there is a Brazilian rhythm called Samba, but they are two completely different styles, from different regions. One can say that a Samba is a fast Bossa, or that a Bossa is a slow Samba. With the variation of the tempo, the accents occur at different places. This is why the Samba is typically written in 2/4 (or 2/2) and the Bossa in 4/4. When deciding whether to write a piece in 2/4 or 4/4, I pay attention to how the music can be danced to. The number of beats corresponds to the number of times the dancer “surrenders” to gravity, putting also attention on the harmonic rhythm to understand the length of what is perceive as periods. With Zamba and Chacarera something similar happens. Although both have accents and subdivisions that can be best organized in 3/4 or 6/8, depending on the instrument, the register within an instrument or the section of the song, it makes more sense to write Zamba in 3/4 and Chacarera in 6/8.

When looking for material about the rhythms and whether they should be written in 6/8 or 3/4, I found a great work, produced only a couple of years ago by artist Juan Falú. The work had been financed, endorsed and published by the Argentinean Government, Ministry of Education. It is free for everyone. A media library containing PDF documents, videos and audio material is available on the Internet, under the name La Cajita de Música Argentina (The Argentinean Little Music Box). In one of the videos, Juan Falú tries to explain the difference of the 3/4 and 6/8. He struggles to give examples that emphasize the idea that the Zamba can either be
played on 3/4 or in 6/8. That is because they happen simultaneously at different levels. The division can be understood when looking closer at the bombo legüero. The instrument can produce (at large) 2 sounds: stroke on the skin (deep sound) and stroke on rim (high pitch). See Fig.5.

\[ \text{\textbf{Zamba}} \]

\[ \text{\textbf{Chacarera}} \]

On the guitar, the strumming done by the right hand imitates this pattern.

Chacarera as played on Bombo Legüero.

Chacarera as played on Guitar.

In this case, the technique for playing the guitar uses a device called “chasquido” (snap). Marked with a crossed note-head, it consist on a dry stroke with the nails on strings I, II and III of the guitar. The notes written on a higher register imply that the strings I-IV are being strummed, while the notes written on the lower register account
for the lower register of the chord, using the last 3 strings. The arrows signalize the
direction of the hand strumming. Many different types of notation can be found,
creating confusion. In this illustration, the arrows signalize movements in relation to
the floor (Fig.7).

4.2 Inspiration from other musicians

The most popular interpreter of the music from Argentina is Mercedes Sosa. Although
she has no compositions of her own, she embodies the voice of South America,
acclaimed by audiences of the whole continent since the 1960’s. Her singing style is
very particular. Many of the artists that came after her imitated the style. I find this
style of singing a bit theatrical and grotesque, it’s certainly a posture.

Juan Quintero presented with this album the most complex music that met the same
audiences that listen to traditional Argentinean Folclore. His album Folclore is one of
my favorites. Juan voice is little and timid, but he sings beautiful interpretations and
can really blow that little voice to fill a room. He toured for years with Luna Monti
who sings not spectacularly well, but with Juan’s voice in duet, they reach deep inside
the listener. Juan has a group called Aca Seca Trio, and with it he took the
Argentinean styles closer the type of sound that the Pat Metheny Group has.

Somewhere between this sound and a more traditional one, I found Carlos Aguirre.
Carlos, for his second album, composed a song called La Música y la Palabra, which
includes some unprecedented rhythmic arrangements that emphasize the poly-
rhythmicity intrinsic to the 6/8-meter music of Argentina. The poetry in the music
describes the interaction and power of the music and the words in a very delicate and
intelligent way.

In 1993 Guillermo Klein traveled from New York to Buenos Aires to play material
from his coming album. Among some of the band members were Jeff Ballard, Aaron
Goldberg, Chris Cheek and Diego Urcola. Diego’s father was the leader of the Big
Band I played in when I was 14. Some of the compositions were in rhythm of
Chacarera. Guillermo, born in Buenos Aires, took full advantage of the texture of the
band and of his skills as a Big Band arranger. The sound of the Big Band combined
with the rhythms in 6/8 was very powerful and new to me. I followed Klein on his
works and transcribed some of the music that he performs with his band.

Living in Sweden, I’m quite restricted when it comes to learn the Argentinean
tradition by Jamming with Argentinean musicians. The best I can do is play with
musicians that know the tradition, and maybe teach a few elements to those musicians
who want to follow me on this journey. During my last year as a student of the
Bachelor program at KMH, I met some of the musicians that will further collaborate
on this project.

Arnold Rodriguez is the piano player that I had been working with intensively for this
project. He is very familiarized with the rhythms of Zamba and Chacarera and is a
master at playing in 6/8 meter. Working with him has given me the freedom to take
risks during my improvisations. We also collaborated on the arrangement of some of
the tunes. He had been very influential in my musical growth and a responsible band
member, who is always ready and available.
4.3 Buenos Aires

During a journey to Buenos Aires, on January-February 2011, I played a lot. I had never played as much on an earlier trip. I contacted Willy Gonzalez, who plays the 6-stringed bass on one of my favorites Folclore albums: *Reciclón* by Raúl Carnota. Willy had been playing jazz-fusion since the late 80’s and he was one of my bass heroes when I started in music. He is a very accomplished musician, and during the mid nineties he turned to Folclore and left the world of jazz-fusion music. I somehow ended up on his mailing list, and once received an invitation to his newly developed lessons on Argentinean music, a series of courses that covered the music styles of the Argentinean Folclore. I visited Willy in his apartment where there were some other musicians, all bass players. We spoke for a while about popular music in general. Then we started playing one piece, and he gave us directions that had to do with the phrasing and dynamics. I recorded everything and revised the session later.

I visited on a few occasions, a jazz club called Thelonius. It was very interesting, after living abroad for so many years, to see local musicians play jazz. I saw a concert of Fer Isella’s group. Fer and I first met at Berklee, in Boston, on 1999. His father, Cesar Isella, is one of the artists that took part of the movement called *Cancionero Nuevo*, with Mercedes Sosa, among many others. The purpose of the movement, to explain it in one line, was to search for a Popular music for the country, having the legendary musicians Atahualpa Yupanki and Buenaventura Luna as references. It also made the content of the lyrics more political. At its peak, the movement recorded and distributed in all Latin America a song co-written by Tejada Gomez and Cesar Isella: *Canción con Todos*.

Fer presented a project that had some Folclore influences. His music has inspired me ever since his senior recital at Berklee, where he presented, among many compositions, a re-arranged version of *La Arenosa*, a standard from the Argentinean Repertoire composed by Gustavo “Cuchi” Leguizamón.

It was on that trip to Buenos Aires that I bought my bombo legüero, the Argentinean drum that is used to play Zamba and Chacarera. I planned to buy it for months. I asked around, mostly people in Buenos Aires, if anyone could recommend a shop, or a bombo legüero constructor. A friend incidentally had just bought one from a builder called Mario Paz. He runs a family business in Santiago del Estero, the province where the instrument comes from. I spent many hours in Buenos Aires playing it, and I learned a few tricks at jams from friends who know the rudiments. Back in Stockholm, I recorded it on some of the demos I had been working on, and it sounded beautifully. Later, it was stored away for a few months, and unfortunately a colony of moths destroyed the skins. I ordered a new set of skins that I sawed to the frame and installed on the drum, following instructions from an email. The material recorded on the definitive tracks is done with this second re-skinned version on the bombo.

4.4 Courses at KMH

4.4.1 Composition

It was a bit challenging to choose the courses that would help me during my work at the school. I knew for sure that I wanted to study composition. In the past I had only
studied composition with Tiger Okoshi at Berklee. Tiger was very open-minded about composing. To him, the most important was to get something done. That was the main approach. Whatever techniques conduced to that, were valid. At KMH I attended jazz composition with Joakim Milder. On two occasions, I got great inspiration and ideas to work on: How a little idea, like a cell or a motif could be developed to become a full-length piece. For example, the chord sequence of *Hit the Road Jack* as a starting point. The idea was very simple, but the instrumentation and arrangement helped it to become a new song.

The second was a very simple exercise that started by follow a rigid set of instructions that had little to do with music. I will explain in detail the process later; as from this exercise developed one of the songs included on the project, *Punto y Línea*. Taking the composition lessons helped me to start thinking of new ways around the composing process. I discovered that any little idea could develop to become a good composition, if one sticks to it and works long enough.

### 4.4.2 Odd meter ensemble

Another type of lessons I’ve been looking for when choosing the courses was one that could help me become stronger on my rhythmic playability. I found an ensemble course called *Udda taktarter/Metrik* (Odd Meters), with drummer Bengt Stark. We played music in many different time meters: 5/4, 7/4, 11/8, 13/8, and mixes of 3/4 and 12/8.

![Fig. 8](image)

Creating 2 bars rhythmic patterns in odd meter - an example.

Luckily, the other students were very proficient, and this gave me confidence when playing. I developed the most when improvising freely, and if I have the freedom to take risks, I can find new ways to play the music. When practicing alone it’s important to get use to the feel of the meter, to find a “clave”, the accents that carry the essence of the beat. I do this alone with a metronome. But when playing in-group it is more fun to try to stop thinking of the beat, and to engage on phrases that go across one bar. I worked during these lessons on developing phrases (whether while improvising or while accompanying) that would go across 2 bars. But when it was time for me to improvise, I tried to play phrases that include rhythmic cells that repeat across the established ground. I may repeat over and over a cell of 3+2 over a song that was in 7/4. This is what I mean by “having the freedom to take risks”. It was risky, and most often, I lost myself. But the classroom is the place where on can make every mistake. Something that helped me very much during the preparation for these
lessons was the use of the Indian music phrases, which I learned from Jamey Haddad in Boston (Fig.8).

4.4.3 Singing lessons

I also choose to develop my singing techniques during my studies at KMH. Earlier I had taken lessons with Ragnhild Sjögren, and learnt my first few exercises for warming up and strengthening my voice. We kept on working together during my first Master year. I brought to the lessons some songs in Portuguese and in Spanish. We worked on Alfonsina y el Mar, a song by Argentinean composer Ariel Ramirez, whose work I had been studying. His music is very beautiful and his way of playing the piano influenced the way I arranged my compositions for this project. Alfonsina y el Mar is Ramirez best know work.

The lessons also helped me get more confidence as a singer. On an occasion I brought a song by Ivan Lins called Bilhete, a very soulful and emotional song about a relationship break-up. The beautiful melody and chords help emphasize the drama in the song. Ragnhild asked me to sing the song being emotionally compromised with the lyrics, connecting the text to personal events or people. It was a moving experience that made me re-think the way I approach singing. I always try to sing right, that is, in pitch, and with the right amount of strength and air. I learned with Ragnhild to put special attention on the vowels, and the spots for breathing, but it had skipped my mind that I am actually saying something when I sing. This is somehow also the way I listen to music, without really putting much attention on the lyrics. After these lessons, I started to think about putting words to some of the songs I’ve written. Lyrics are very important for most listeners; they can be very powerful emotionally. I didn’t want to miss on that. Having some training was very important for my ability to sing my own songs.

4.4.4 Piano

On the second year of studies, I used the few hours of secondary-instrument lessons on piano. The piano was the instrument I’ve been using to compose, and I felt that I needed to acquire more dexterity to speed up the working process. After almost a year of searching for a piano to buy, I decided to get an electric piano. That solved the tuning issues and the space problem. I had been looking for an inexpensive piano in good shape. But I got so much advice from friends, that my expectation had become very high. It seemed also very practical to get a keyboard with midi output; in that way, I could record everything right into Logic sequencer.

As soon as I got that piano I picked up Bach’s Well-Tempered Clavier and learnt the first Prelude and the first Fugue. When my piano lessons started, I had been warming up for a couple of weeks. My piano teacher was Arne Tengstrand. I explained that I wanted to develop chord-construction. We worked on a few standard songs. Every week, I prepared two choruses of a standard with the chords that Arne had written out for me. I learned from every one of these exercises. They demanded time, but I became much better and was able to do things on the piano that I didn’t expected. Arne and I discussed also about the character of the chords and the sensations we get of them. In this sense, his instruction wasn’t strictly technical. I used some of the chords I learnt on my songs. On an occasion, while mixing one of my songs I wished that I had instructed the pianist to play softer during the take. I decided to re-record
the piano track myself. The piano lessons added flow to the composition process and gave me a tool that I was glad to have when I needed it.

4.4.5 Bass lessons with Martin Sjöstedt

My first Master year I contacted Martin Sjöstedt for my individual bass lessons. I told him that my intention was to play faster and be able to improvise using a richer harmony. We talked about a few exercises and scales. He gave me tips on how to make the right hand go faster without loosing sound. We looked at how the left hand’s job becomes more difficult at higher speeds. We alternated between different groupings of notes and different moments for the shift of the left hand to happen. Further on, we discussed how the bass is somewhat limited on its register when soloing, and how this low register tends to work better when playing “inside”, as opposed to certain instruments, like the piano, which can play “outside” the tonality without being too dissonant. And this is very relevant for me, as I don’t intend to be able to say just anything with my bass. I don’t mind giving up certain qualities of the music in order to avoid a strong dissonance, the type of dissonance that is more celebrated by musicians than the regular public. Martin brought along to the lessons a few Standards, not so common.

4.4.6 Playing with bow

During the fall of 2011 I didn’t meet regularly with any teacher. I wanted to take bowing lessons with a teacher from the Classic Music Institution, but he didn’t have the time. I wanted to buy a better bow, so I contacted Jan Dahlkvist, an instructor at Lilla Akademien in Stockholm. Jan receives demo items to show to his students from some of the bow builders. Visiting him was very important, he set me straight about what there is available in the bow market, and he also gave me a free lesson on bowing. I decided to buy a bow made of carbon fiber. They are very resistant, and if the quality is good, comparing with a wooden bow in the same price range, the carbon bow can be an excellent choice. I also tested different rosins and switched from the Swedish made called Nyman to the American made rosin called POPS’.

I spent most of that semester playing Arco pieces, such as those in the compilations made by Franz Simandl and Fred Zimmerman. While reading an etude on a book by Simandl, I discovered that I had some difficulty reading in 6/8. I was surprised, as I had assumed that I was very strong at playing in this meter. This was true, but not for the process of reading. I engaged an intense search of etudes in 6/8 and 9/8 and played them intensively for the next few months. I also picked up Willy Gonzales’s book, which I had not looked at in a while. I practiced reading also in that book what I could find in 6/8. These exercises were filled with rhythmic ideas. They almost never, in the case of the bow etudes, mixed 6/8 with 4/4, in the way that Chacarera does. But I found a few very good examples of how the pulse can shift beneath the melody, giving the impression that the time meter had change.

Another advantage of practicing with the bow is that the left hand becomes very strong. The intonation is more accurate, as the bow tones don’t lie about the pitch, like it happens when one plays pizz. I mean that it is easier for me to know if I am playing out of tune with the bow than what it is with the fingers. I noticed after a while that my right-hand ability to play fast pizzicato, something that I had been
developing with Martin Sjöstedt, had worsened. I organized my practicing routine, so that I would have time to do both. Sometimes I wouldn’t have the time to do both, so I would either play bow and then a quick exercise that I had developed to work intensively on the right hand; or I would just alternate bow and pizzicato practice every other day.

4.4.7 Bass lessons with Jan Adefelt

The spring of 2012 I started taking bass lessons with Jan Adefelt again, as I did during my first year in the school, the fall of 2009 and the spring of 2010. We jumped right into something that I needed help developing: solo bass. I have always had some difficulty playing a song on my own. Always thought of the bass as a complementary instrument, or a soloing instrument with the proper accompaniment. Janne gave me a few Swedish folksongs like the type of songs that Jan Johansson plays on his *Jazz På Svenska* album. We talked extensively about the interpretation of the melody: How much should be said; a gradual introduction of the melody vs. a full interpretation; playing bass lines combined with harmonics; the use of 10th intervals; playing time vs. rubato; the choice of the octave to play the melody; the use of dynamics; and so on.

Around the same time I started attending a course on Strings Arrangement with Joakim Milder. Milder proposed the students to add a string arrangement to an existing music production. I fell in love with the version of *Princess* by singer Trine-Lise Væring and bassist Johannes Lundberg. I transcribed the bass part and learnt to play it. To my surprise, the accompaniment was simpler than what I thought. I mean that while listening to it, the performance of the bassist covers all the expectations in the music; I never felt that something was missing. But when I played it myself, I couldn’t help to notice how little I was doing. I realized that my point of view as musician, is very different from my listener perspective.

I started working on a few different solo pieces during this period. From the Argentinean Folk standards repertoire playlist that I started making on Spotify I picked *Alfonsina y el Mar* by Ariel Ramirez, and *Maturana* and *La Pomeña*, both by Gustavo “Cuchi” Leguizamón. I worked on them very much, trying to use all the range of possible nuances, and re-harmonizing the song on the repeating choruses as I thought appropriate. With both *Alfonsina y el Mar* and *La Pomeña* I tried to find a way to accompany my singing. I had been looking at *Alfonsina y el Mar* with Ragnhild Sjögren during my singing lessons. For *La Pomeña* I had made a much better arrangement on the bass, but singing it was a great challenge. *Maturana* developed into a nice arrangement, which I perform solely on double bass.

We worked also on improvisation with Janne. He helped me develop simple solos, putting
special attention on the form of the solo instead. For this we looked at the Blues structure. Ever since, I try to look at my improvisation as a story that develops.

4.4.8 Gambia

During my first year at KMH in 2008 I took a course with Gunnar Valkare called Music Anthropology Outside Europe. We learned about music from India, Asia, Middle East and Africa. We listened to many examples, and I did some research on my own. When searching for African music, I was hoping to find some clues about a connection between this music and the rhythms in 6/8 from Argentina. In 2010, when looking at courses to choose for my Master studies, I came across a Course that consisted in a series of seminaries and a trip to Gambia. Gunnar Valkare used to be the teacher of this course, but he had retired that year. Arne Forsén was the new teacher, and he went with us to Gambia.

I made a careful documentation of my days in Gambia. I recorded constantly, 20 hours of audio material in 3 weeks; I transcribed everything I understood, making notes on phonetics and translating the lyrics, when it was possible. With great difficulty some times, I wrote in notes what I understood from the music, not an easy task, given the nature of their oral tradition. I spent the free hours of the afternoon playing on a melodica that I had with me from Sweden. I also took about 1100 pictures with an SLR camera.

Needles to say, I was especially interested in everything that sounded as if it was in 6/8 or 3/4. When the musicians from the Fula tradition visited us in the Village of Njawara, I was glad to hear that their music made a wonderful use of accents of subdivisions in 6/8 meter. Sometimes it would be frustrating to try to follow the beat, and loose it constantly. I wondered on many occasions if the musicians were making errors, or if they were performing traditional songs filled with irregularities that gave us the impression of the music being “wrong”. Asking the teachers to dance while playing helped in most cases. The difference was abysmal. Some of my colleagues never heard what I started to hear. They heard clearly a 3/4 beat with a pick up phrase (Fig.11). We wondered if it wasn’t the dance that was really complex. I understood it as being in 6/8.

I discovered more mix
of 4/4 and 3/4, or 6/8 while playing the Balafon (Fig.12). Nikolas Viisanen and I picked up a couple of these instruments one afternoon, and sat under the shadow of a tree. We went over the little things we’ve learnt. Soon came Habib, one of the leaders of the Njawara camp and sat in with us and gave us tips and taught us melodies, or patterns. I notated all of them in my notebook under the heading “Balafon licks”. The process of music notation wasn’t always easy. I asked Habib to be clear in showing us where the pulse was. When it was clear that I made a mistake in my notation, I would leave the wrong notation anyway, as evidence of how a western ear might interpret that music. It was fun playing with Nikolas and Habib, because most of the patterns can be played together, and one can start experimenting with them. I brought a Balafon home to Sweden. I included in one of my songs an arrangement on glockenspiel inspired in one of these Balafon patterns.

When I took lessons with Jamey Haddad in Boston, I learnt for the first time that it’s possible to change the tempo of the pulse behind the music, without altering the “speed” of the music itself. An example of this is feeling the pulse in 6/8 (1 2 3 - 4 5 6) as happening twice every bar, or felling it in 3/4 (1 2 - 3 4 - 5 6) as happening 3 times every bar. The song “America” from the Musical “West Side Story” illustrates this perfectly, making alternated use of the 6/8 and 3/4 meters. The direction of the melody, the height of the melody, and the subdivisions are ultimately what help emphasize this.

While playing the Balafon with Nikolas and Habib, I noticed that in Africa there is an implication of the 6/8 that lies beneath every beat, and musicians go in and out of the 6/8 pulse without thinking of it, and therefore, they can’t explain this. My guess is that they don’t even notice what they are doing. Below I transcribe some notes from Gambia to help explain this.
The feel in 4

Wolof drum patterns

\[ \frac{3}{4} \]

The feel in 6

\[ \frac{8}{4} \]

Fig. 13

Balafón patterns

\[ \frac{3}{1} \]

As played in Gambia.

\[ \frac{8}{4} \]


\[ \frac{8}{4} \]

As used on Punto y Línea.

\[ \frac{8}{4} \]

Adapted for 3/4.

\[ \frac{8}{4} \]

Above example written in 9/8.

Fig. 14
5. The compositions

5.1 On composition

During the first semester of my Master studies, the autumn of 2010, I took a course on composition with Joakim Milder. My experience as a composer at the time had been very little. In the past I had composed on the piano a couple of songs when I was 17 years old. At the time, it was the text of the song what was most important to me. I had something to say. The songs were very simple but to me they had a hypnotic sound. The magic sprung from the chords I employed, which were fairly new to me, as I started learning chords with 7th and 9th back then. I suspected that the more someone knew about harmony, the greater the chances of writing good music would be. Back then I was fascinated by every sound I could make on a piano. Everything sounded so fresh; every chord was rich. And it was in that spirit that I composed my first few songs.

After those first 3 or 4 songs, there was a long pause. 10 years later I got very interested in computer recording and I learned about home studio and music production. A new fresh fascination for the technological world of music inspired me as soon as I turned on a microphone. Being able to record all the instruments by myself one after the other was something that I had fantasized about. A Utopia. The solemnity established by the presence of a recording microphone is something that still affects the way I play and think of the music I’m executing.

I had my first serious composing challenge on January 2008, when I started composing the music for a long documentary film, which a friend of mine was directing and producing in Argentina about the mining industry, politics and pollution. We spoke about the scenes and characters in the film and I begun composing right into Logic, the digital audio workstation sequencer. I thought it would be much easier than what it was. Composing on a Sequencer as Logic has some advantages, but it automatically establishes some restrictions. For instance, it’s very easy to begin composing with the eyes instead of using the ears. And one develops a tendency to do what is possible rather than what is suitable for a determined situation. Like any tool being picked up by an artist, one can quickly start creating, but it takes an awful long time to master it and produce something worthy of being called art. In the case of Logic, the possibilities seem to be endless, and it’s very easy to spend too much time tweaking knobs here and there.

Going back to my lessons with professor Milder, I was eager to learn all the secrets of composing, the techniques, the different methods, and the well-catalogued approaches. I realized that everything I learnt was pointing towards a truth, which later I found resumed in the old statement: Composing is 5% inspiration and 95% perspiration. I was confused and somewhat disappointed. I thought I was yet to learn something that was going to inspire me very much, the way those first major 7th chords on the piano did. But it wasn’t like that, I had to start composing right away. I was ready, and after all, I didn’t need that much inspiration. Not without skepticism, I turned on a microphone, started playing on the piano random chord progressions and humming melodies. Nothing good seemed to happen. It made me very frustrated and angry. It seemed as if I was a way better judge of art and beauty than an artist. But I really wanted to be a good artist, not a good judge. I started thinking, that if an artist
works 95% of the time over just 5% of inspiration, what is the artist doing? What is an artist? I’m not going to set out to answer that question here (although I did spend months seeking an answer that pleased me), but for the purpose of just this paragraph, I’ll explain what I found out; or rightly said, what I decided. Being a better judge than a creator, I decided to create anything and judge it later. Maybe, just maybe, the work of an artist is looking into chaos and finding beauty, symmetry. For the creative part, the 5%, I decided that nothing of what I came up with needed to be meaningful. This idea gave me relief. It wasn’t up to me any longer to change the course of art. I did not have to rely on knowledge to be able to find a marble David in the dessert. I just had to pick up any rough stone, and judge it, blame its ugliness, and fix it, have fun with it, 95% of the time.

I started working in a way similar to the way the sculptor or the mechanic who goes to a junkyard to pick up some material and then bring it to the workshop. The junkyard, the 5%, could be anything. During an exercise given by Joakim Milder for the composing course, we were asked to match the alphabet with a chromatic scale. In this fashion the letter A corresponded to the note C, letter B to the note C#, letter C to the note D, and so on. Then I was asked to match my name to a note sequence. My name Juan Patricio Mendoza gave the following sequence: A-A♭-C-D♭-E♭-C-G-F-A♭-C-D♭-C-E♭-D♭-E♭-D-D♭-C. Once we had the sequence, we subtracted the rhythm for the note sequence from a quote of a composer about composing. We could choose from a few different quotes. I chose one from Horace Silver, which read: “There are no set rules in writing. You just sit down, go at it, (try), and hope that it happens”. Reading the quote out loud gave me a rhythmic sequence. I matched both sequences and that gave me a melody. There I had my 5%, my bit of chaos picked up at the junkyard.

I got a melody from this exercise. It developed to become the song Punto y Línea, included in the project. But more importantly, I got the proof that anything can be the source of my fundamental stone. As an artist, I can decide to disregard that foundation altogether or carry on taking the necessary decisions to bring out the symmetry and point out the beauty in that chaos.

5.2 Theories around the use of the sus2 chord.

When I think of the elements that make the music go forward and keep it interesting, I think of timing, on how things reveal. In the classical drama there’s a moment when the hero, or any character, makes a critical discovery (Anagnorisis). The story makes a turn at that point and the character realizes where he stands in the situation. The loose ends that had been scattered though the piece finally lead to a redundant cadence. Is as if the first half of the piece was a chord which progressively became more and more dissonant, and finally, it resolves. In music this process happens again and again within the same piece and at different levels. The amount of elements that the composer has available are many. But it is not the elements themselves that make the statements, but the distance between them, creating a context and expectations, resolutions and deceptions.

During my first year working on this project, I begun a new scales routine on the bass which consisted in playing the major scale, starting on a certain note, i.e. C, and then continued with all the related modes: Dorian, Phrygian, Lydian, Mixo, Aeolian and
Locrian; all starting on C. Then I would follow with the Melodic Minor scale and its relatives: Dorian b9, Lydian #5, Lydian b7, Mixolydian b6, Locrian b2 and Altered scale. The difference between both scales groups was just a semitone, but that was enough to open a whole new set of scales and chords, a totally different sound. When I was working on my compositions, I tried to find a chord that could work in as many situations as possible, sort of a wild-card voicing. I started by analyzing intervals between 2 notes, within an octave and classify according to their dissonance. I observed that major and minor 3rd make a strong statement. So do major and minor 6th. A major 7th is somewhat dramatic and the diminished 5th is one of the most dissonant of the intervals, together with the minor 2nd. That leaves us with a major 2nd and its inversion, the minor 7th; and the perfect 4th and its inversion, a perfect 5th. The last two create a very strong, stable sound, and each of the notes seems to confirm the other, there is no tension.

I concluded that major 2nd and perfect 4th are cold intervals, sort of ambiguous, versatile sounds. I tried to put them to the test by playing the resulting chord, i.e. Asus2, with every possible root. I could hear the sounds and chords from the Major mode, as well as the sounds from the subdominant minor modal interchange. In total, 11 of the 12 tones that I tried on the bass with the Asus2 on top gave me a chord. In the chart below I list them and analyze them in the context of the Major Mode.

![Fig. 15](image-url)
There is only one root note (bass tone) that doesn’t work in this way. Which in this case is the B♭ between the A and B♭. I labeled this “Impossible chord” because I consider it way too dissonant.

The harmonic neutrality of this sound gave me many ideas on how to use it. While playing different bass lines underneath it, I realize that the bass can move faster, playing melodies. I improvised a while different bass lines and I came up with a short piece, which became a section on the song “La Sin Retorno” (Fig.17).

Another quality of the voicing is that it can be used as a very quick arpeggio. I used the chord in this way during a section of the Song “Nunca (Supersticiones)”. In this case, I was lucky to find out that there was a sus2 voicing possible through al chords in the verse, although these chords don’t stick to one tonality. On the last 2 chords, the voicing creates much tension because it includes a major 3rd on a sus4 chord and a sus4 on a Dominant chord with a major 3rd, but I find that this clash is appropriate being that it happens at the end of a period, when tension has been building up, preparing the listener for the jump into the next section. Mark Levine on his Jazz Theory Book raise the question about whether the 4th degree is an avoid tone or not, like authors like Barbara London and Barry Nettles, both teachers at Berklee, claim. Mark says, “The 11th is the most beautiful tension you can play on a major chord”.
On the chart above of “Nunca (Supersticiones)”, I wrote the Asus2 voicing as it’s played on the recording by a secondary piano (upper staff). I indicated with numbers above the A sus2 voicing the chord tones or tensions of the chord being played at the moment. For instance, on measure nr 5 the Chord is Dmin9, and the Asus2 voicing is spelling 5\textsuperscript{th}, 6\textsuperscript{th}, and 9\textsuperscript{th} degrees. In this case, I also take advantage of the symmetry of the Asus2 voicing to emphasize the rhythm. I use notes A and B as a pivot that swings between two E notes that are at an octave from each other. The smallest rhythmic subdivision in this song, besides the improvised parts, is the 16\textsuperscript{th} note. The high rhythmic activity appears in contrast to the neutrality and unchanged nature of the voicing through all 16 measures.
5.3 The songs

5.3.1 Punto y Línea (Dot and Line)

Melody

The melody derived from the alphabet-quotations exercise started very well. It was harmonious, diatonic. The 2nd part of the melody was very dissonant and it had a lot of chromatic steps. I set out to “cure” this melody. My next rule was to make the melody work with a chord progression that had to sound as smooth as possible. I believe that there has to be a natural flow to the music, and if the melody is not really providing the flow, other elements, like the harmony, should. There was already enough tension in the melody. I moved around a couple of notes in the end and finished the section on a Ab maj7. I had been looking at a chord situation for some time. I played C+(C,E&G#) and tried it on top of roots A, F and D# (Fig.19). That gave me a A-(maj7), F-(maj7) and a D#-(maj7). The voicing itself is a symmetrical partition in 3 of the chromatic scale. The same applies for the 3 root tones, A, F and D#. Each of this chords spells Root - b3rd - 5th - maj 7th.

I came up with a new set of rules to compose part B of the alphabet song, which I called Bokstavligt: 1) The progression would be a cycle of the symmetrical chords A-(maj7), F-(maj7) and a D#-(maj7). 2) The melody would follow a direction drawn on a paper. 3) The melody would follow in steps the melodic minor scale appropriate for each chord. 4) 3/4 is the meter. 5) The melody would repeat after 8 bars, re-adapting to the chord on each measure.

I wrote down the melody and tested it later. I felt that a “period” was fulfilled after 14 bars and cut the melody there. I played the B section followed by the A section and it worked very well.

Rhythm

I observed a while ago, I don’t remember exactly when, that when it comes to rhythm, instruments with a low register most often play sparse, meaning, with a lower rhythmic activity. Highly active rhythmic parts are reserved for instruments with a higher pitch. In this way, a hi-hat plays 2-3 times faster (more often) than a bass drum, just like an alto saxophone does compared with an acoustic bass in a jazz group. I don’t mean by this that a bass instrument cannot play 16’ notes. It can certainly do that, but when it does, it interrupts the balance, adding tension to the music. For example, a bass drum playing constant 8 notes brings remarkably more tension than a ride cymbal doing the same. Besides the rhythm, a low tone is way more meaningful harmonically than a high pitch.

I tried as a compositional exercise to treat musical ideas, musical cells such as patterns, chord voicing, etc, as if they were elements in the set of a percussionist. They are colorful resources waiting to get some rhythm. To describe better what I’m
talking about, I’ll explain how I arrange part B of *Punto y Linea*. Being the chords for the section A-(maj7), F-(maj7) and a Db-(maj7), I dissected the section in 3 parts:

**Bass**

The root of the 3 chords, namely A, F and Db.

**The C+ chord**

The minor triads with no maj7th, namely Am, Fm 1st inversion and Dbm in 2nd inversion

Rhythmically, I used 3 different levels of activity for these groups. The melody plays dotted quarter notes to emphasize 6/8 feeling, and handclaps does the same as the bass but with rhythmic displacement.

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This way of categorizing and cataloguing the different nuances in music, dissecting it in order to use it as ingredients in the kitchen to bring balance or tension is an idea from Hal Crook. He is a trombonist and music educator from Boston, USA. “How to Improvise” (1991, Advance Music Publisher) present lots of dualisms and proposes a methodic way of practicing them. In his book we find concepts like *forte vs. piano, sparse vs. dense, staccato vs. legato, treble vs. bass* for register, *play vs. rest*, etc. Each dualism presents a range of intensity used to bring tension or create balance in the melody being improvised.

*Punto y Linea* begun as an arbitrary manifestation of Chaos through Milder’s exercise. Later I tried to make it smoother and I polished its rough edges giving it a tonal center. With the rhythm I brought back in a certain amount of instability, but being cautious about keeping a flow. It’s one of the most elaborated composition in this work and I learned more from it than from any other compositions in the project.
5.3.2 Nunca (Supersticiones) *(Never – (Superstitions))*

Melody

I began composing this song, thinking of the melody of Grieg’s “In The Hall Of The Mountain King”. It astonishes me the amount of melodies that has such simple beginnings and yet manage to develop until becoming interesting and unique melodies. I set out to find a chord progression and then the melody would come on its own from the chords. For some reason, minor modes are much more inspiring than major modes to me, and the journey for this song started with an A minor. I had recently heard the recording that Gretchen Parlato did of the song by Herbie Hancock “Butterfly” *(Album In A Dream – Obliquesound records, 2009)* and was delighted by the way it makes use of minor chord that don’t belong to the same tonality, while the melody stay in a tonal center. I started thinking of the many songs that do this and the special color they have. I first noticed this while studying at Berklee when I learned the song “Like Sonny” *(Album The best of birland Vol1 -Roulette Rcds, 1960)* by John Coltrane, a perfect example of how a melody can sprung from a great chord progression and a simple motif.

The introduction of the Nunca, which has a totally independent chord progression was inspired in a song by Argentinean Artist Fito Paez called “El Muro De Los Lamentos” *(Album El amor después del amor – Warner Music Argentina – 1992)*. Incidentally, the melody of the intro of that song starts like Grieg’s “In The Hall...”. My intention with the intro was to show the power of the Chacarera and its rhythmic lines. I composed it right into sequencer Logic, so the results where immediately audible. The intro is played in unison by the bass and the piano accompanied by drums, although I originally intended it to be played on bombo legüero.

Chords

The Verse consists of these minor chords I described earlier and the melody that came from them. For the refrain I looked at a traditional Chacarera. Typically, the Chacarera starts with an intro that goes back and forward between the chords V7 & I, for 6 measures. (See graphic below.)

![Fig. 21 - Chacarera’s form](image-url)
The chord progression of my intro was very different, but I wanted to keep this balance, which is typical of the *Chacarera* between Intro and Verse, so I placed it instead between the Verse and the Refrain. My intro chord progression is described below:

"Nunca (Supersticiones)" – INTRO

\[
\begin{align*}
\| : & I- | IV- | V7 | I- | \\
| : & I- | IV- | V7 | I- : \\
\end{align*}
\]

The refrain of the song reflects the oscillation between V7 and I that is traditional in the *Chacarera*, although I don’t exactly make use of those exact chords. The way I thought around it maintains a moment of tension (V7) and a moment of relief (I), but with the following chords:

"Nunca (Supersticiones)" – REFRAIN

\[
\begin{align*}
\| : & V7/V | 7 | bIIImaj7 | 7 | \\
| : & bII7(5) | 7 | I- | 7 : \\
\end{align*}
\]

Unlike the *Chacarera*, my composition repeats these 3 sections and then repeats only the verse and the refrain for solos. The simplicity of this form was soon too uninteresting for me, so I started working on a new section that would repeat the verse and the refrain, but with a thorough re-harmonization. The melody suffered some changes when I re-harmonized the song. Even though the process of re-harmonizing a song consist of keeping the melody unchanged while changing the chords, my initial idea of having the melody follow the chords while respecting a motif, prevailed during the re-harmonization process. The only change for the melody was that it modulated after 5 bars and disappeared for 2 measures. But during the repeat of the new re-harmonized verse it just modulates. The part was later recorded by a piano and whistling, as the modulation made it impossible for me to sing it.

Here’s an excerpt from "Nunca (supersticiones)" with the original chords for the A section (Fig.22) and a re-harmonization which comes in at the end (Fig.23):

---

**Fig. 22**

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27
For the coda I not only re-harmonized the section but also change the rhythm being played by the rhythm section. Lately it had become more common among Argentinean artist when arranging this type of music to play in “half-time feel”. Just like in jazz the activity of the bass is reduced to half when playing in “half-time feel” (at large), so does the bass in the Chacarera, playing 3 notes every 2 bars instead of 3 notes per bar. My intention for the last section was to increase output. I though of it as the bass taking larger steps, the sort of pace that the bass has on the B section of the song Punto y Línea.

Lyrics
I wrote lyrics for this song. When I started writing I wasn’t sure what to write about, I am not very experienced at writing songs text. I thought of telling a few short stories and to have a connection between them. The lyrics talk about two characters: a woman at the end of a relationship after her companion left, who promises herself that she’ll never experience love again; a man who lives an adventure and gambles with all the security of a stable family and who lives in a fantasy world, until reality shows him that he will never experience love again. The refrain says precisely that, “nunca volveré a amar así, nunca pensaré ya en ti” (I will never love like that again, I will never think of you again).

5.3.3 La Sin Retorno (The one without return)
Melody
The day I composed La sin retorno I sat down with sequencer Logic and connected a midi keyboard. I reflected for a while, and decided that I would compose in a minor key, using leaps, that is, arpeggios. I also decided a direction for the melody, thinking of something I heard from Ed Tomassi, a teacher at Berklee College of Music, with whom I studied Advanced Jazz Harmony. While analyzing a song by Joe Henderson, specifically Inner Urge, Ed pointed out the characteristics of the melody in terms of direction, steps vs. leaps, and motif vs. through-compose.

I decided to start with leaps and then continue with steps. I also decided the direction, going up a bit, down a lot, and so on.
Rhythmically I wanted to make good use of many beautiful phrasings that are possible with 6/8 and typical of the Argentinean music tradition. I used motif repetitions, but I use somewhat complex rhythms, typical of the rhythms from Argentinean Folk music and other styles in South America, like the Peruvian Landó (Fig. 24), which is another style that mixes beautifully 3/4 and 6/8 meter accents.

One of the rhythms that I had in mind is that of the classic song *Chacarera del 55* (Fig. 25). I became fascinated by Mercedes Sosa’s version of the song, where she plays the bombo legüero and sings. The special thing about this is how the melody attacks the second half of the first beat.

Chords
The chord progression for the song is fairly simple. It just goes back and forth between V7 and Imin, then modulates to relative major and after going back, introduces the subdominant.
La sin Retorno - Simplified chord progression

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<tr>
<th align="left">: Gmin</th>
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My approach was to start by writing a fairly simple chord progression. The melody is spelling out the chords. I slightly re-harmonized the chords during the melody, replacing the dominants with the related II’s and some diminished chords. For the solos, I replaced some of the dominant chords entirely with chords outside the original key. The purpose of the dominant chord, especially during the first section of the song is to bring tension in a systematical way; the harmony seems to be breathing. Using outside chords emphasizes the tension. I decided the use soft chords then, like min9 chords. I used this sound on three different parts, where I replaced D7 with Amin9, F#min9 and Emin9 (measures 28 & 30).

The subdominant chord fascinates me. I pay special attention to the place in the song when it’s first introduced. I discovered as a teenager that many of my favorite songs start on the subdominant chord. This also gives the effect of the song starting with an already developed argument. An example is the song Close to you, by The Carpenters. Many songs do the same with the subdominant minor chord, like Autumn Leaves. I try to reserve a special place for this chord. I feel that it’s one of the most valuable pieces of my arsenal and I don’t’ want to use it at once when composing. It makes the harmony recharge, and the Tonic chord regain its value with its apparition. On La sin Retorno, the subdominant chord appears as a Cmin with a major 7th. The Gmin Tonic chord that follows is a Dorian sound, typically subdominant, in the form of a Gmin6, to emphasize the harmonic climax (measure 21). During this section, the bass line plays in half time, giving the impression that time stops, to make the beauty of the moment last longer.

After the solos and recapitulation I wrote a section that makes use of the sus2 chord with interchangeable roots (Coda). It seemed at first that it didn’t fit the rest of the piece, but it worked out fine when I tried it with the band. The melody of this section is just one tone, D, the dominant of the key, but the rhythm is very hectic, with the smallest subdivision, a 16th note, playing in 2 octaves. I heard pianist Ariel Ramirez make use of this device constantly, in tunes like La Tristecita Zamba, and his most famous song Alfonsoina y el Mar, sung by Mercedes Sosa. Ariel Ramirez uses the higher register of the piano to imitate the strokes on the rim of the bombo legüero.

The last section of the song starts with a rubato. I re-harmonized this section completely with an ascension of the bass line every half note, giving the impression that the piece goes from 6/8 to 3/2. I heard many contemporary Argentinean artists do this. The chords used are those of Ariel Ramirez Kyrie, from his Misa Criolla. There is an adjustment to make the melody fit, and as the bass line keeps going up, I used...
some chords that I found on my own. The melody stays almost exactly as the original, changing only to fit the harmony below.

5.3.4 La Sin Consuelo (*The one without consolation*)

Canto de caja and Vidala

In the Northwest of Argentina there is a style of music that has survived the influences of the criollo (Creole) music: canto de caja, usually for solo song accompanied by the caja, a small drum. The oldest of this type of song is called baguala (literally, primitive). The baguala melody consists of only the three notes of a major triad. A variation of this style employs ternary meter and a main characteristic is the use of a six-tone scale with a raised 4th. Although it had been argued that the presence of the raised 4th is the result of the influence of Gregorian church music, the pitch had been found in pre-Colombian flutes, called quenas. A genre that reflects these characteristics is the Vidala. I remember listening when I was very little to this music the feel of grief and melancholy. I wanted to capture those sensations in a composition, using very few elements to help me depict with simplicity a grave solitude and desolation. I decided to employ no more than 3 tones at the time and to let the melody move in steps and slowly. I employed the raised 4 as part of the II major chord and place it on the 3rd beat of the measure. Further down the song, I reserve the 3rd beat of the measure for all chords that create tension and provoke forward motion. But every other element in the song is there to support the stillness of the music.

Form

The form of the song consists of 3 parts:

1) An introductory section with a very simple melody, consisting of 2 notes. There is a short section of 4 chords connecting parts 1 and 2 as well. Section 1 presents the main character of the song, using the raised 4th:

La Sin Consuelo - Section 1

![Fig. 27](image)

2) A 2 bar phrase that uses just 3 chords and is repeated in different tonalities

From a functional point of view, there are only 3 types of chords in section 2, namely, IV-, the subdominant minor; I, the tonic; and II major, with the characteristic raised
4th. The bass tone moves by step, and in this section, chromatically. In section 2 (Fig.28) the resulting degrees of the 3 chords played by the bass are 3rd, 5th and 3rd again, being the last one the raised 4th of the tonality at the moment. This section appears at 2 different points in the song, the first one modulating from Bb to G and the second one from G to E.

La Sin Consuelo - Section 2

3) A re-harmonization of the 1st section, where complex chord are use to create tension.

The 3rd section (Fig.29) brings in the drama with the use of complex chords. I kept the simple melody of section 1 and placed it as the lead tone of a subdominant minor chord with major 7th in root position. The voices are closed (not exceeding the octave) to make them darker. There’s a bit of light in a subtle change on the 3rd beat of the 2nd measure, when the chord becomes a major chord, before the cadence into the minor chord, IV-9.

La Sin Consuelo - Section 3

Fig. 28

Fig. 29
Instrumentation

The instrumentation of the song emphasizes the graveness of the mood. There is a piano and solo voice. In section 3 I recorded every tone of the chord with my voice. I used as well a bombo legüero to do the part of the caja, the smaller drum usually used in the style. A little cymbal roll and bowed double bass lift the energy after the darkest point in section 3. I also placed some cadences that were critical for the division of some sections, although I didn’t write them from a beginning. It became obvious that I needed to take them as I begun the recording process.

5.3.5 3 Dias (Three days)

The song 3 Dias, the first one that I composed for this project, was inspired by Brad Mehldau’s “Song-Song”, from his Album The Art Of The Trio – Volume Three (Warner Bros., 1998). I wanted to write a soft waltz that, like in the case of Mehldau’s tune, can lift the voice of the bass. I am not a very skilled pianist, and that might be reflected in my compositions. I recorded for the first time the song solo on piano, the second week of 2011. When I begun composing it, I had a small set of rules: I wanted the bass to move by steps; I wanted to delay resolutions; some major chords were to become minor; and the melody was to consist of long tones, which should endure a whole measure. These rules came from observations I had made about Song-Song. Another rule I had, but couldn’t accomplish as well as Mehldau did, was to have the bass line go down in the beginning (this I did), and go up the second half. My bass line goes down by steps, but then makes a big leap up to go down by step again. By concentrating only on the melody, the lead tone and the bass line, the bottom one, I let my ears decide what there should be in between. I wanted to escape the habit of composing in a certain tonality, because I end up in common places and the bass is locked in a functionality; I rather have the bass play a melody underneath, for much simple that it may be.

The structure of the song consists grossly of 2 sections. When I presented it to the group, it became apparent that the second section was to be used only as a coda. The distinction of this section is the use of motif. The melody and the chords are repeated four times in 3 different tonalities at the end of the song.

The main theme is presented by the bass at a very slow tempo (\( \frac{9}{8} =55 \)). Then the piano repeats the melody twice as fast (\( \frac{9}{8} =110 \)). This was inspired in Miles recording of Blue in Green, and we came to this resolution together with the band, while rehearsing on the tune.
5.3.6 El Capricho De La Humanidad (*The whim of humanity*)

I choose to start the song with my favorite sound at the moment, Ebmaj7(b5), for it is possible to have many different roots underneath it. It also contains the sus2 chord that I mentioned earlier. I started writing the melody right away, following the rhythmic ideas I had sketch out, and after the first piece of melody, I followed what I spontaneously heard, but following the rhythmic ideas that I labeled #1 and #3. After that I did something that I almost never do: I started a melody in a major key. Rhythmically, I use the pattern for handclapping that dancers do during the intro of a *Chacarera*. I played what I had written for the first time, and I realized that it was too complex.

I wrote a much simpler part following these 2 parts, trying to bring some balance to the song that begun with what could be perceived as “too pretentious”. The 3rd part was very simple and I liked it. So, like I did with some of the other songs, I thought of re-harmonizing it, keeping the melody original, but changing the chords underneath (section C).
I wanted to use the sus2 chord, to have the neutral sound characteristic of chords with no 3rd. Using the chord at a lower register it has the energy of a power chord, and I realize that I was approaching the climax of the song. The chords that followed up are major chords with inversion, and I perceive this type of chords as glad, positive but also surprising. To emphasize the idea of climax, the melody at this point consist on long tones, which fit on the first chord as degree maj7 and M3rd on the second chord. After 4 bars a period concludes, and the answer to the section is a Cmaj7(5) on the downbeat, going immediately back to major chords and bar 7 and 8 have the most optimistic chord I know Fmaj7/G and Gmaj7/A. I called them optimistic, because they are dominant chords, they prepare us for something that is coming, but the lack of 3rd (it is a sus4 chord) takes away the tension, there is no tritone in this chord.

The solo section (Section D) is in minor key. It has a symmetrical structure that repeats after 16 measures. I play a bass solo on this song. I wanted to create contrast between the strong parts and the weak parts. The bass solo comes after a fortissimo, the climax of the song.

Lyrics

I had a hard time writing lyrics for this song. I had been trying with every musical element to bring the music back and forward between complexity and simplicity. I tried to emphasize this with chords, melodies and rhythms. I thought that the lyrics should say something about this, but I wasn’t sure what it was. I thought of how easy it seems for some artists to say the most daring things with confidence. I thought of fantastic stories told with the sole authority of the artist. The artist can be whatever he or she wants to be, and there is no limit for his creation. I then thought of embodying art, and describe art as the way we humans have for observing the world, a reduction of the great Chaos. The observations vary from person to person, and with art we see the world through the eyes of the artist. The song is called “El Capricho De La Humanidad”, literally translated The whim of humanity.

The song ends with a drum solo that is played over the initial part, which is being repeated over and over. With this section I wanted to represent chaos, but a comprehensible chaos. There are many layers of music playing at the same time, some very simple and some very complex. But there are no clashes in the harmony, and each element can be heard clearly (see coda).

5.3.7 Maturana

I first heard this song when I lived in Boston. Fer Isella played it for me and talked warmly about Cuchi Leguizamón, the composer of the song. I had heard it before, but it was diffuse, in the back of my head. Since that chat with Fer, I never forgot a phrase in the lyrics of the song: “...si va a voltear un quebracho, llora su sangre primero” (if he chops down a tree, his blood cries first). The song is about a little guy from Chile, who is forced to live his village to find a job, and he gets one as a lumberjack. He comes from a community that has great respect for Mother Earth, but he is forced to betray it. The song has a beginning similar to Alfonsina y el Mar, at least in its chords. After having played Alfonsina... for a while, the blur memory of Maturana came back and after searching the bit of lyrics I could remember, I found the name and looked for it on Spotify. The first version I heard was Mercedes Sosa’s, from the album A
Quien Doy (1980). I also heard a version by a jazz group called Jose Reinoso y Repique in their album South American Jazz (2004). They play the original intro, as I found it written in the book called Folkloreishon. I did afterwards my own transcription, as the one on the book didn’t please me. Later I presented it to Arnold, my pianist, and we played on it for a while. I decided to work on it on my own, as a solo piece. It was then that I talked to Jan Adefelt about working on solo pieces. I recorded myself constantly while practicing, and begun to understand the relevance of every note that is played. It’s easy for me to believe that what I’m playing is not enough, and to add many fills and tones everywhere. Jan talked about this also, and one of the exercises I did specially for the development of Maturana was to play a version that has only melody, with no embellishments. I recorded the song many times, and the recording that I did last is the one I’m most satisfied with.

6. The production

6.1 Musicians for the Project

The easiest decision I took during this project was to choose a pianist. Arnold Rodriguez played at my Senior Recital for my Bachelor studies in 2009. He is from Colombia, and we had been working together accompanying mostly Brazilian singers. He is very much talented and spends countless hours on the piano. He is constantly learning about music, and we share knowledge like two passionate adolescents. Like I mentioned earlier, he feels absolutely at ease playing polyrhythm. We had been playing in 5/4, 7/4, 11/4 and he arranged a version of Bach’s Prelude nr.1 for Clavier in 13/8. Playing in 6/8 with him is a joy.

During an ensemble at KMH, called The Piano Trio in Historical Perspective, I met drummer Rasmus Blixt. Rasmus is a young, super-talented musician who spends most of his waking hours behind the drum set. He is very professional, always well prepared and very quick learning the music. I invited him to jam with Arnold and me. We played for 3 hours on two different occasions. He and Arnold fell in love, musically. I arranged a recording session a few weeks after. We recorded the music that I had written for band with drums, and soon after that, Rasmus moved to the USA to study at the University of North Texas.

I had fantasized of having a drummer that would incorporate the bombo legüero (see Fig.3) to the drum set, having it in a central place. I have seen many Argentinean drummers do this, and I though that it would be the best way for introducing the bombo in a jazz Piano Trio. I asked my percussionist friend Paulo Murga if he wanted to be part of the project. He was happy to be invited and accepted immediately. I gave him my bombo, and showed him a few patterns. Later I found the best instructional material written for it, with many different patterns and detailed information about the different feels of the beat on the instrument. Paulo spends much time preparing his instruments set-up. He has a different set for every project, and I like that. I asked him to have a set with the bombo in the center, and to build his set around it.

During the studio production of the project I worked mostly alone. I overdubbed much of the material at home and when the time came to arrange a concert, I realize that I needed another 3 Juan Mendozas on my band. I then thought of having jazz
guitar. Felipe Robles is one of the very few guitarists in Stockholm who can play *Chacarera* on guitar. He, Paulo and I did a few gigs earlier, and when we have been free to choose the repertoire, we tried out a *Chacarera* called *La Pesada*, by Luis Salinas, the legendary guitarist from Argentina. Even though I didn’t write music for a guitar trio, I wanted to have that sound on the concert. *La Pesada* sounds beautiful with the Trio set-up, and the texture is very reminiscent of the true Argentinean sound, with exception of the Double bass. I didn’t want to miss on that for my concert, and I was very glad when Felipe agreed to be part of it.

By the time the concert date was approaching, I didn’t know who to have on drums. Frankly, I knew very well I wanted Rasmus, but he was in Texas. Of the drummers I know, the only other drummer that would perform like Rasmus and feel at ease with 6/8 is Micke Nilsson. Micke played with my group on New Sound Made the spring of 2010, and he and Arnold had played together in Hector Binger’s band for 10 years. Arnold was glad to hear that Micke was going to be the drummer for the concert.

I also asked Jacob Alm and Cecilia Ferrer to help me with the background vocals in the concert. Jacob and I take pedagogy lessons together at KMH. I met Cecilia while playing at Nikolas Viisanen Senior Recital, a year earlier. Nikolas and I, as I mentioned before, traveled together to Gambia. He recorded the trombone parts in my project. I asked trombonist Kristoffer Siggsted to perform the 2nd trombone part at my concert. We met while playing together in the Symphonic Orchestra at the school, my first year at KMH.

The fact that I had no money to offer to the musicians made me hesitate a lot about who to call and how much to rehearse. The core of the band, Arnold, Paulo, and me, met regularly, and I was happy to pay for travel expenses and lunches. I know how much these musicians and their work are worth, and even though they are friends and like playing my music, I feel that I own them a great deal for working so hard and with so much professionalism. These are not young students who have all the time in the world for them. They have their families and their own occupations and it’s not easy to take time from them without an economical compensation. My gratitude to them is endless.

### 6.2 Instrumentation

When thinking of the way I was going to arrange the music, many ideas came and went with the time. It was never very clear what instrumentation I was going to use. I had been thinking about the dynamics of fusion-music, and discovered that the fusion can happened on many different levels. For instance, many of the Fusion bands of the 70’s and 80’s fused instrumentation with a harmonic language. In other words, they put rock instruments in the hands of avant-garde Jazz musicians. The use of electric instruments admitted the extensive use of effects, and a new sound appeared.

I decided to have an acoustic band, with double bass, piano, drums and bombo legüero. The bombo is an essential part of this music. That is why I decided to buy one myself and work on it with my percussionist, so that he gets very familiarized with the instrument and the style. In the first stages of the composition process I considered having 2 trombones, completing a quintet with double bass, piano and drums (bombo legüero as a part of the drum set). I liked the of idea having everything in a low register level, and harvest that energy with harmonies arranged specially for
the timbre of the ensemble. But as the composition process progressed, I began to include other instruments in the band, and left aside the intense trombone writing. Working with Logic allows for an endless amount of tracks and instruments. Knowing this, I was careful to be tempted by the possibilities. I recorded some songs with a Glockenspiel that appeared in my house one day after my wife rearranged some of her childhood belongings. I also wanted to use the balafon I had bought in Africa, but with the glockenspiel I could use some of the balafon patterns. That particular balafon is not chromatic and out of tune.

On some of the compositions there were sections where I needed a certain amount of energy to appear. I dubbed many times my own voice on some of these sections to accomplish what I was looking for. The human voice is very powerful, and I know that, even if I’m not a very well trained singer, the effect of having a block of 5 or 6 voices is spectacular.

On many occasions during the process of composition, arranging and recording, I wondered if it wasn’t just simpler to write and arrange everything for a piano trio, even without a drummer, just a percussionist with a bombo legüero at the center of the set. The trio is very practical for booking gigs later. And I like the idea of having just three persons doing everything. It invites for collective arranging. I composed a piece for such a set, and when I tried it, it worked very well. We tested it in the studio, and the sound was very powerful, refined and fresh.

For the concert I had to rethink the instrumentation. In the studio I had been using synthesizers, and over dubbing pianos, and singing sometimes up to 7 parts at the same time. As I mentioned earlier, I decided to include a jazz guitar in the band for the concert. I calculated that on the plus side, a jazz guitar would bring more jazz character to the orchestra. The guitar can also play the parts that had been dubbed on piano and some of the sections played by the synthesizer.

7. The Recording Process

The recording of the project took place in many different occasions, between August 2012 and March 2013. Like I mentioned before, most of the songs I composed right into Logic, so I started recording the songs as I composed them, but somewhere down the line I started the productions from scratch, having a good idea of the production process. One can say that I combined the composing and pre-production process in a production that ended up being a demo.

The summer of 2012 I decided to re-record most of the songs with Arnold Rodriguez on piano and Rasmus Blixt on drums. I booked a big room at KMH, A515 and brought my equipment to record. My plan was to record 3 songs in two days. Rasmus was moving to Texas in the fall, so there wasn’t much time left. I called Paulo Murga, who is experienced in sequencer Logic, and asked him to assist me on the session that was coming. Everything went well then, and we successfully recorded 3 takes for each song. We recorded drums, double bass and an electric piano, midi track included. The songs recorded were Punto Y Línea, Nunca (Supersticiones), and El Capricho De La Humanidad. Two days later I kept on working with Punto Y Línea, which only required a few more takes. I recorded handclaps, the glockenspiel part and the lahlahdeh, the maracas-like instrument I brought from Africa (Fig.10). In mid
November 2012 I recorded the first few vocal tracks of the three songs. All the overdubs took place at my house, in Stavsnäs.

_Nunca (Supersticiones)_ was next in the list. At the end of September I booked Studio 2 at KMH. I booked the studio to record _La Sin Consuelo_, but I wasn’t able to get a good recording of it because the pedal of the piano made an annoying noise. I re-recorded then the section of the song on piano that makes use of the sus2 chord (see Fig.15) that I described before. I also recorded handclaps. After spending many hours listening and doing a rough mix, I decided that Arnold’s performance during the last part of the song needed to be re-recorded. I decided to record it myself at home, so I practiced it many times over and recorded it. I also added a double bass part with bow, which appears together with the bass played pizzicato. The voice part was recorded many times, as I was never satisfied with the results. I talked about how to sing it with the engineers that helped me. These conversations were very helpful. Erik “Errka” Petersson and Julia Jones especially, gave me very good advice. Errka said that I should remember that I am saying something with my music, and that the focus should be in the message and not so much on the performance, pitch, or technical aspects. Julia said that the search for perfection sometimes ends up taking away the fun of the music-making process. I recorded the voice tracks as they appear on the record in two takes, at home. A month later I recorded the Background vocals at studio 2 in KMH.

_El Capricho De La Humanidad_ is the song with the heaviest production. After the session with Arnold and Rasmus I went back to room A515 with trombonist Nikolas Viisanen and recorded the trombone parts in an hour. I stayed for a while there afterwards and it was then that I wrote the lyrics for the first verse and the first refrain. Two days later I brought my recording equipment to the school and after preparing it very well, like a composition, I recorded the bass solo. The following day, I wrote the rest of the lyrics and arranged the vocal backgrounds for the refrain. I recorded it instead of notating the parts. Two days later I recorded the voice track, which is very extensive. Five months later, on February 2013 I re-recorded the voice track at home, as I felt that I had learnt it very well and I could do it better. Just a few days before mixing it I felt that something was missing at the end of the song. I added the synthesizer part, a Rhodes piano in unison with a whistle.

I first recorded _Maturana_ at home in May 2012. I was happy with the track, but by December I felt that I was playing better so I recorded it again in Studio 2 on December 13, 2012. _La Sin Consuelo_ was also recorded twice, from scratch. The first recording took place at home, on October 2012. That day I recorded piano and voice. I though of that recording as a demo, but it sounded really good, maybe because it was so simple. I showed it to some friends and colleagues in Sweden and Argentina and I got very good critics. On March I decided to re-record everything at home again, spending most of the time finding the right placement of the microphones. I recorded the voice track, the background vocals, the bombo legüero, an arco bass, and at 3 o’clock PM I was done and went to pick up my kids.

For _La Sin Retorno_, I called Arnold and he told me he was going to have a couple of free weeks in February. I sent him the music by post and when he got the music he told me that it was very hard, that he needed time to work on it and that he wanted to rehearse it with Paulo and me. I realized at this point that my music had certain qualities; I had managed to write a piano part complex enough to challenge an excellent musician. We rehearsed _La Sin Retorno_ together with _3 Días_, and we
recorded them at the end of February. After mixing and listening to them, we went back to the studio and recorded *La Sin Retorno* again two weeks later.

That was the recording events worth describing. All projects together take 50+ Gigabytes of space in my computer. After cleaning up them to go to the studio and mixed, all 7 songs amounted to 2 Gigabytes.

**8. The Concert**

I moved homes in January 2013. I have a big problem working in unorganized spaces; I easily get distracted. I knew that after moving I was going to have to make my home cozy and suitable for work, if I intended to get any work done there. Having a concert was something I had given up on, because I didn’t think that I was going to have the time to prepare it. Many other duties and deadlines were meeting at this same point in my calendar, and I was calling around and cancelling engagements everywhere. I prioritized work, the recording and mixing of the project and time for writing. But I also had to make room for family and unexpected events. When I announced at a masters meeting that I wasn’t going to have a concert, Ragnhild Sjögren replied: “Of course you should show your music!” It had slipped my mind that the point of all this work was to show something, to say something. And a concert is the best way to meet an audience. I set out to prepare for it and picked up the phone.

I checked for dates with Arnold and Paulo and then booked the 26 of April with the concert producer at KMH. I explained earlier the reasons for having each one of the musicians in the project, so I will only briefly mention them again. I listened to the music making notes for possible musicians and I thought of guitarist Felipe Robles for taking care of many of the parts that were the result of the endless possibilities in the studio. I called Felipe and he agreed at once. I checked with Rasmus, and he said that his stay in the USA was going to extend until the end of May. I decided to contact Micke Nilsson. Nikolas Viisanen and Kristoffer Siggstedt were going to play the brief parts I wrote for trombone. Jacob Alm and Cecilia Ferrer where going to help me with background vocals.

**8.1 The Repertoire**

In addition to the 7 songs that I recorded, I wanted to perform some other songs that I had been working on. My initial ambition for this project was to record three big productions with voice, 3 instrumental with Piano Trio, and three bass solo pieces. I had done the work of arranging and playing these songs, but I didn't record them all because, for one reason or the other, I wasn’t satisfied with the results, but after the concert, I changed my mind, and by the time I write this, I have booked dates for recording some of these songs, although they won’t be part of the main body of this work. I planned the concert to last 75 minutes, with no pause, and the concert lasted exactly 75 minutes. The order in which I presented the songs was arranged to keep the audience entertained as much as possible. I also thought of the musicians that were active during the different song, and tried to avoid the traffic of people on stage that can be so distracting for the audience. I prepared mentally, trying to visualize every moment in my head, and thought of speaking as little as possible, and to let the music speak for me. I heard somewhere that the artist that goes on stage should have an attitude and a posture that brings solemnity to what is being presented. Going up on
stage with a sandwich and grabbing a microphone to describe the congestive nature of the traffic in the city at 5 PM may be taken as an act of charm, but when the music starts, it does it with some disadvantage. With this in mind, I prepared also my clothing and instructed the band briefly on what to wear.

8.1.1 Bartok gaucho
Arnold Rodriguez showed me for the first time Béla Bartok’s work entitled “Romanian Dances”. I liked part 1 and 3 right away. At the time I was listening and playing only music in three, but I don’t remember exactly whose idea was to play the originally written in 2/4 Bartok’s piece, in 3/4. The harmonies are somewhat capricious, and this gave me some difficulties in the beginning, but the melody is simple and beautiful. Although we started calling this piece “Bartock Gaucho” from day one, there are not many elements of the Chacarera that are apparent on our performance of the song. Being originally a classic piece, we forced the song to be in three, we play it with bombo leguero, but we let the performance drift stylistically towards Jazz.

8.1.2 La pomeña
This song is very simple, but with the right performance, it can be utterly beautiful. I was aware of this when I started preparing it for the concert. I arranged it for voice and bass. It wasn’t until the day before the concert that I really committed in doing it. The decision came not from the results I heard from the recording of my practices, but rather from advice. I showed the song to Jan Adefelt, and he said that a performance like this is an oasis in the middle of the concert and that the audience would receive it very well. I struggled many hours to find the suitable accompaniment and finding the right tone in my voice to transfer the proper mood. I nearly damaged my voice seriously practicing it. Two weeks before the concert I had to stop singing for three days because I started feeling the taste of iron from the bloody sores in my throat. I was in pain. I resume to practice singing the second week, but gave my vocal chords a rest the last two days before the concert.

8.1.3 La pesada
La Pesada is a song by artist Luis Salinas, as I mentioned earlier. I left the guitar completely out of the recorded part of the project. At the early stages of the research, I picked up the guitar to learn how to play the Chacarera on it. This rhythm played on the guitar is very energetic and hip. But it brings me all the way to the Pampas; I have a hard time hearing the jazz on top of it. But just as Bartok Gaucho performance is almost all jazz and has very little elements reminiscent of Argentinean music, this one is the opposite. I thought that it would be nice for the audience to have a little taste of a song that is more traditional.
8.1.4 Aceite pampeano

The name I choose for the arrangement of *Oleo* is humorous. I have no idea why Rollins called this song *Oleo*, which means oil. Oil in Spanish is *Aceite*. *Pampeano* means “of the Pampas”. The literal translation occurs also at a musical level. *Oleo* is rhythmically one of the most difficult standard melodies there is. The use of rhythmic displacement can be very confusing for all musicians who are learning it for the first time. This difficulty makes it hard to remember. Transcribing it in 6/8 was a major challenge. There are so many notes, that taking away a beat per measure makes the melody compress and takes away the spaces for pause. This clearly affects the flow of the melody negatively. But making use of quadruples, which are so characteristic of the *Chacarera*, made my task simpler. It did anyway take me a few weeks to come to a result that pleased me. Learning to play it at a fast speed of $\frac{\text{b}}{=115}$ in 6/8 was also challenging. Here again I though of bringing balance by making the harmony of a song with such a complex rhythm simple. My journey with the song started at the jazzy end of the fusion, so my work was to bring it closer to Argentinean Folclore. The B section of this rhythm-changes consists in a chromatic descend from D7 to B7(b5). This is the part where the harmony has the freedom to be more complex, but this section is only 25% of the song.

8.1.5 Mi buenaventura

This is a traditional song composed by Petronio Alvarez, a train driver from Buenaventura, a small city in the pacific coast of Colombia. Arnold had done an arrangement that inspired me very much. A very simple song with a beautiful melody and only 4 chords, it is a good example of how much a simple song can develop and transform, without loosing its identity. The first time I played it with Arnold I realized how enjoyable it is to play in 6/8. The ideas kept on coming. I felt at ease with the rhythm. We rearrange the B part, which we usually improvise, to make it easy for the other band members to remember and follow it.

8.2 Rehearsals

We started rehearsing at KMH one month before the concert, Arnold, Paulo and me. We are the core of the group, and we have to be very sure of what we are doing. I decided to play everything by heart, naturally, but I didn’t want to force Arnold to do the same. Paulo plays only by heart, he never follows the paper, like many drummers. We rehearsed for sessions of 3-4 hours, with pauses. We enjoy each other’s company and we are good friends. As the leader of the project, I put the music as the highest priority, and I don’t hesitate to say what I think will help the music sound better. At the same time, I have great respect for Arnold and Paulo’s musicianship and I am always open to hear what they have to say and can make radical changes if they point out something that they considered should be changed. I recorded every rehearsal and made notes of every change. I also made notes on comments that I gave to the rest of the band. I sent the music and the recordings to Felipe and Micke. Later I contacted Cecilia and Jacob and sent them their part. The trombonists came straight to the sound check and they rehearsed their part there. Nikolas had played the music before, but Kristoffer hadn’t. That didn’t worry me; they are very professional and can fix 16 bars of long notes. Micke could rehearse only from the 21 of April, 6 days before the
concert. Micke is very talented and has many years of experience. He responds very well to directives and did exactly as I told him, with great musicality and professionalism. During the rehearsals I decided not to sing *La Sin Consuelo* with 5 voices. It was very hard for the group to sing together. Felipe also suggested that I should play the piano, and I prepared the song just with Jacob and Cecilia singing background vocals. We rehearsed with the whole band for the 2nd and last time the day of the concert, in the early afternoon.

### 8.3 Showtime

I was a bit nervous before the concert. I could tell that everyone else was also nervous, except Micke. During the sound check I noticed that it was going to be a nightmare to play the loudest songs in that room, Lilla Salen. I couldn’t hear myself so well. But this was a problem only with 2 songs. We completed the sound check and I went to place the video camera to record the concert. I arranged with the light technician to go out and start it 3-4 minutes after 7 PM. He said that the room was full. When we finally came out, I was surprised to see how many people were there. I met big audiences many times, but I’m never the front man of the band. I remember playing with Sofia Jannok at the opening of the Parliament sessions in Stockholm. We were in a room filled with more than 900 people. I was more nervous and intimidated at my concert, because I was on the spot. We started with *La Sin Retorno* because it is a complex composition that has a lot of energy but is very easy to listen to. All the elements can be heard. I was nevertheless very nervous and felt that I didn’t know what to lay my eyes on. I noticed that I was making mistakes playing the music, and I said to myself that by the end of the concert I was going to lament that it was over. Soon we played the second song *Bartok Gauchó*. It was over in no time. And then I noticed that I had planned the most challenging song for me as the 3rd number: *La Pomeña*. I didn’t wait too much and begun playing it right away. I could hear my voice trembling, but I tried to stay calm and keep going. I could see that the audience was static, and I knew that some of the people were really enjoying it. I tried to think of them. Soon it was over and I felt that the applaud that came after was a bit too much. After that I could relax. I thought of all the work I had been doing and that this was no time to think of what I didn’t accomplished. *Punto Y linea* went very well, Paulo have had some difficulties playing the 9/8 on the glockenspiel part and he did it right for the first time that same day during the rehearsal, but he played it flawlessly. After that I played *Maturana* solo. It went very well, I had played that song so much that I actually made a much shorter version because it was beginning to bore me. *La Pesada* was a real joy to play. We accomplished exactly what I wanted. I could hear that people in the audience was very happy with it, probably people from South America, which I noticed were a big portion of the audience present. I had contacted the Argentinean Embassy and they redistributed my invitation to everyone in their mailing list. Many came to see Paulo and Felipe as well, mostly Chileans. After that we set down the mood with *3 Días*. I got very good comments on that song, although I personally thought of it as the weakest composition of the project. We played then *Aceite Pampeano*. I had posted on the Internet a recording of a rehearsal of that song and I didn’t exactly received the feedback I was expecting. I actually got nearly no feedback at all. I wondered if it was just me who found this arrangement fascinating. After that I sat on the piano to play *La Sin Consuelo*. I talked to the audience about
the fact that it was a special night because it was my debut as a singer. I was brief and joked a little bit. I was about to do something that I have done many times alone but never in public. I enjoyed very much singing and playing it and was very satisfied with the results, regardless of what the people thought. After that we had left the 2 strongest numbers, Nunca (Supersticiones) and El Capricho de la Humanidad. On the first one Arnold’s solo exploded and was celebrated by a cheering audience. I made a gross mistake with my bow in the section that follow, very unexpected and regrettable. I forgot to announce El Capricho... as the last piece in the concert. When I sung it I tried to look at the audience, as I care very much for what I say in that song. The drum solo was a great finale. I regret only having the last extension with only bass and bombo legüero at the end. We should have finished all together with the last hit of the tutti. To finish the concert with Micke’s solo was a very good idea. The audience seemed to be very pleased, and me too. We left the stage and came back out immediately to play Mi Buenaventura, which was received very warmly, as it is a great song.

The concert was very emotional, even though I spent all the time of preparation thinking of it as an intellectual phenomenon. I am a very sensitive person who tends to hide behind the intellectuality of things. The fact that I live very far away from some of my most beloved ones is torturous. To deal with this and many other things I arrange things in terms of thought and not emotion. With the music, I try to make a bridge between these Dionysian and Apollonian worlds. But the construction is intellectual 95% of the time. The presence of the audience opened the door for the emotions, and at many points during the concert I felt like crying. I was sincerely overwhelmed by the good response of the audience, and it showed me that preparing music for three years to play it for just 75 minutes is unjust for everyone.
9. Aftermath

9.1 Working alone

I will start by mentioning a few things that I thought afterwards could have been done better or differently. I spent most of the time during this project working alone. Sometimes I felt as if I was digging a hole, going deeper and deeper into something, away from everyone else. The reasons are many. I had a hard time believing that what I was doing was worthy. I want my work to please me, and when new ideas come by, I work with them very intensively, so close to them that I soon get bored and lose confidence in them. I have to work much more to make them attractive again. When I first showed the music to Rasmus and Arnold, they were very impressed and thought very highly of my music. That helped me forgive all the weaknesses in the music and to focus on the positive things. The music is inert after all, until it's interpreted and embodied by a musician. So working alone is necessary, but working alone for too long became a problem.

9.2 Abandoned songs

I gave up on another 19 songs during the course of the project. Some of them were mere seeds. But others developed to become full productions that, for one reason or another, were abandoned. I read in a book by Argentinean writer Rodrigo Fresan that “bad stories should come out quicker than quick, like the garbage”. He means not to stop them from being, rather, to let them out as soon as possible. My bass teacher at Berklee John Lockwood told me “the creative process is like those water tanks at the office. The first half is filled with dirt. You have to let the dirt out before you get to the clear water”. I engaged in this project to accomplish primarily one thing: learning to compose. I learned, if not to compose, that the composing process is precisely that, a process. And that working is the main key. Letting the ideas come out was something that I was not able to do. My prejudices and fears stopped me before I begun. Learning how to avoid doing this cost me 19 songs, but those that were not abandoned became something that can be appreciated. About 6 months ago I revised some of this abandoned songs and put away some of them to continue working on them later.

9.3 Cancelled trip to Argentina

I had planned to do a second trip to Argentina in the summer of 2012. Unfortunately, it wasn’t possible. There were many things I didn’t get to do during the first trip, and my intention was to record part of the music over there. The results could have been very different. I also wanted to meet Willy Gonzales again. Since our first meeting, I had practiced intensively using his book, and I wanted to show him my progress and get feedback. I also learned to appreciate what Willy and other bass player do when
they play the style. I realized that from a bassist perspective, there are not many rules about what to do, which can be seen as a good opportunity for bassists to try ideas and establish a style. It would had been very fruitful to spend time in Argentina with musicians that play the tradition, and to challenge them and the order that they are used to with creative and innovative bass playing. Most of the people that play traditional Argentinean music never play with a bassist. By not traveling to Argentina I also missed on getting access to material. I learned how to find relevant material during these years, and I think I got to the bottom of what is available in matter of Argentinean music. But I didn’t have access to all the books I wanted. They are not many, 3 or 4 more books that may have helped me are only available in Argentina and it was not possible or too expensive to get to them.

9.4 Playing with others

As I mentioned earlier, the fact that I didn’t believe constantly in the results I was getting stopped me from calling musicians to try my music. This I regret profoundly. I could have developed a much better repertoire and a band, and could have recorded everything earlier, in a better studio. The first year I use the studio hours I was allowed for trying out ideas. Having my own modest studio capability took gravity away from the fact that I was not using these premises. Studio hours at the school cannot be used all at the same time and the hours that I didn’t use the first year cannot be used the second year. I recorded almost everything on my own to save the studio hours for mixing. After the concert, all musicians involved told me that they wanted to keep the project alive. It’s necessary to play many times to become much better at what we do. The repertoire can be expanded. Although all musicians are very experienced, we are all fairly new at this style. We have heard much of this music, but we never get a chance to play it.

9.5 Singing

Since the first singing lessons with Ragnhild Sjögren, I had developed a lot my singing. But I didn’t spend so many hours getting a stronger voice, controlling it like I control my bass. I could have developed a routine of practice, something that periodically gave me a stronger foundation for what I attempted to do with this music. Also, I could have been better to start singing earlier. I still feel very exposed by singing in public. I am shy to sing out loud, and I know that this have a very negative effect. The first time I sung at a rehearsal with Arnold and Paulo, two of my closest friends, I felt very embarrassed and I wasn’t even using a microphone. I wondered how I was going to face the audience to sing songs like Punto y Linea. The human voice is a very powerful transport of music, and the singing part had to justify all the complex layers that were underneath. The singing puts this music in front of a different type of audience. Jazz music is more often listened by musicians. I intended my music to be relevant for musicians, but also for listeners like my wife, who likes a broad range of beautiful music, but not necessarily the music made by jazz musicians for jazz musicians. The challenge was to accomplish that and still make music worthy of a Master’s degree. The singing makes this easier, as the complex layers underneath
become irrelevant with the power of the voice. This idea was accomplished, but I feel that I could have done a much better job singing, by having a routine.

9.6 Writing lyrics

I underwent an intense period of reading during the fall of 2011. My intention was to get a better idea of who is who in the world of literature. I started by picking up a Swedish literature book, and visited all used-book stores in Stockholm. Many of the ideas for the lyrics in my songs come from the reading I did those days.

Just as the singing is important and effective, the text in the music is also very relevant. Some artist build their whole careers on words, such is the case of Bob Dylan, or Cornelis Vreeswijk. The music can be entertainment. But I don’t want to just be an entertainer. Compared with humor, falling to the floor or hitting somebody can tear off laughter from the audience. But pointing out a witty paradox can do the same while it also exposes us to ideas, teaching us to think. As much as I want the music to be enjoyable, I also want it to be interesting. Both things are very hard to accomplish, and ultimately it can be an aesthetical question. When writing lyrics for the project, I though of what Paul McCartney say about lyric writing in one the interviews that appear in the Beatles Anthology videos. He says that in the beginning of their career they wrote about love, and the girl and the wave of her hand. When I wrote lyrics for this project it was, if not for the first time in my life, for the second. I have to become much better at this. Writing lyrics is something that I enjoyed doing for the project. I want to do it more, learn, and get better at it, as I have many things to say.

My intention with the project, stylistically speaking was to combine some of the unexplored rhythms from Argentina with jazz harmonies, through my musicianship, making an emphasis on the potential of 6/8 meter. I obtained many different products from the project. Some of them have clear Argentinean influences and some come closer to the jazz side. I showed the music to many persons whose opinion is very relevant to me. A friend from Argentina, who listens very much to the artists that inspired me the most for the project, said that my music sounded like nothing that he had heard before, and that I was a weirdo. Months later he told me that he had listened to it over and over and could hear that it was of high quality, comparable to the music that Argentinean group Aca Seca makes. Regardless of what he thinks, it surprised me again how much I care for what others think. I know exactly were the music belongs stylistically. I had designed it with certain groups, artists and sounds in mind, and I know how far or close from them it ended up being.

9.7 The value of the music in 6/8

With this project I wanted to lift the value and potential of 6/8 music. The majority of the music we hear on TV, radio, and all new stuff that comes out is written in 4/4 meter. One day I wanted to download an application for my phone of a drum machine. My intention was to program a beat to practice to in 6/8 meter. It was impossible for me to find an application that wasn’t just in 4/4. My stubbornness in playing only music in 6/8 meter on this project is as remarkable as it is for the whole
music industry to produce almost exclusively music in 4/4. I think I made a good choice. I may have exaggerated when combining subdivisions on some songs, but after spending so much time playing this type of rhythms, it became natural for me to add many layers, and to do it with patterns.

In Cuba, during the *Rumbas*, which are parties or rituals with drums and dancing, they often start by playing in 6/8, with batá drums. As the energy goes up and the dancer goes into trance, the drummers start playing in 4. Music in 4/4 can have a euphoric effect, but if there is no pause from it, it becomes boring. The music I have written is not going to keep rockers shaking their heads, or dancers jumping at the raves, but it has a subtle value that can tickle very nicely if appreciated. I explored, during my research, part of the music of Africa, spending time learning some rudiments, notating and comparing it with other styles. I listened to music from every country in South America and collected a few favorites. This music is not rigid, is played by simple people, who understand something that takes close attention to understand: The *Landó* from Peru, the *Cumbia* in 6/8 from Colombia, The *Columbia* from Cuba and the Batá drums, *Chacareras*, *Gatos* and *Zambas*, *Karşılama* from Turkey. All music in 6/8-4/4 is waiting to be discovered by the great majority of the public. That is why I wanted my music to be attractive for everyone, and use elements that have a commonplace with the more established and consecrated styles.

The results of this project are just the first steps of my efforts towards the development of a music that can have a chance to gain more space in the global popular music spectrum. If this ever happens, it won’t be me alone who accomplishes it. But whoever does it the acceptance of this music may be the sign of a society prepared to wait through a few instants of complexity before being dished spontaneous ecstasy.

**9.8 The entropy of pleasure renewal**

I often use dualisms when hypothesizing about things. Dividing things in opposite extremes helps me analyze situations. I had been thinking about the value of art. It is impossible to tell what’s good and what is bad in art, but one can identify different levels in a scale of complexity. During the process of music making, I wanted to remember the fact that popular music is simple. Not because I wanted my music to be especially complex or popular. I think that every individual that is exposed to art and discovers the details and nuances in the art piece would eventually need to find art that is a bit more complex to continuing to be entertained and stimulated. I mean that the complexity in art is not necessarily something good. It’s necessary to gradually augment it in order to avoid boredom. In this way, it is inevitable. I consider that my mission as an artist is to make my art interesting for many, and to include in it details that would take time and repetition for the listener to uncover.
10. References

10.1 Literature


10.2 Records


### 10.3 Films


### 10.4 Web sites


[www.wikipedia.org](http://www.wikipedia.org)

### 11. Appendices

*La sin retorno* – Score.

*3 días* – Score.

*Maturana* – Hand transcription.

*Punto y linea* – Score.

*Punto y linea* – Lyrics.

*La sin consuelo* – Score.

*Nunca (Supersticione)* – Score.

*El capricho de la humanidad* – Score.

*El capricho de la humanidad* – Lyrics (svenska).
LA SIN RETORNO

Unisono Bajo y Piano

Rubatto

ACCEL.  TEMPO PRIMO
3 DIAS

J. P. Mendoza

1st x through 55
then \( \frac{d}{d} = 110 \)

A

\( \text{Cmin/E}\)
\( \text{Dmin} \)
\( \text{Dm7\#9} \)

\( \text{Cmin} \)
\( \text{Cm7\#9} \)

\( \text{Fmin} \)
\( \text{Bb7/D} \)
\( \text{Em} \)
\( \text{Dmaj7\#13} \)

B

\( \text{Bo7} \)
\( \text{C} \)

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3 DIAS

B

Fmin  B7/D  E7min  A7/C

B7min  C  E7/B  B7#7

Rit.

E7/B  C7  B7#7

C  PIANO SOLO RUBATO

Fmin  B7/D  E7min  A7/C

C7min  F7/A7  B  B7

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Punto y Linea

Juan Patricio Mendoza

A min (maj 7)

Creep in subtlety as the groove begins

Vamp till cue

A min (maj 7) E:G D: F E min 7 (5) F min 9 F min / E b

D min 7 (5)

D: min 9

C +

A min (maj 7)

Keys + vox

Gtr comp C:

Triad

Glukspiel

D: min (maj 7)

A min (maj 7)

Glukspiel

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Punto y línea

\[ F_{min} (m7) \quad D_{bmin} (m7) \]

Glissando

\[ A_{min} (m7) \quad A_{maj} D_{b/F} E_{maj} \]


To Coda

\[ A_{maj} D_{b/F} E_{maj} \]

D.S. al Coda

Glissando

\[ A_{maj} D_{b/F} E_{maj} \]


A bass pedal

\[ F_{min} \quad F_{min/Eb} \]


Guitar solo

\[ C \quad C_{maj} (7) \quad A_{maj} (7) \quad A_{maj} (7) \quad E_{maj} (7) \quad E_{maj} (7) \]

Repeat and fade

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Punto y línea

Ella quedó en silencio,
mas su gesto no pudo su pena ocultar.
Luego secó su rostro
y mordiendo el pañuelo se dispuso a rezar.

Madre santa entre las madres
no permitas que sea cierto
que sus ojos, que su aliento ya no lo serán.

Hay un rincón perfecto
un momento, un punto, quizás la eternidad.
Y hay un lugar enorme,
una línea, un tedio que no se acaba más.

Déjame que esté a tu lado
sin pasión ni desventura.
No conviertas en locura
mi gran soledad.
La sin consuelo

Juan Patricio Mendoza

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Amin⁹

Carlos se quedó despertó hasta la mañana.
Cristian ponderó las chances que creía tener.

Después empezó y se las tomó no más.
Luego se jugó lo que tanto, tanto.

Ella se quedó mirando hacia delante.
Después se creyó un mundo en el cual so so El creía a-

Luego se jugó algo que iría Olvidar
y se convenció de que no podría salir.
Nunca, Nunca.

\[ B7(9) \]

Nunca nunca en la vida

\[ B7(9) \]

Volveré a amar así

\[ B7(9) \]

Nunca nunca te lo juro

\[ Amin\]

To Coda

\[ Amin\]

AFTER REPEAT, DS FOR SOLO AL \( \Phi \)

INTERLUDE

\[ C \]

Así, A7/G F\( \flat \)min7(9) F7(9) E\( \flat \)maj7(9) E\( \flat \)maj7(9)/D\( \flat \) E\( \flat \)/D\( \flat \)

\[ F\( \flat \)min9 F\( \flat \)min/F F\( \flat \)min7/E D maj7(9) F\( \flat \)min/C\( \flat \) C7 B\( \flat \)min7 B\( \flat \)7

\[ Amin\] A\( \flat \)7 A\( \flat \)min/G F\( \flat \)min7(9) F7(9) E\( \flat \)maj7(9) E\( \flat \)maj7(9)/D\( \flat \) E\( \flat \)/D\( \flat \)

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NUNAC, NUNCA.

F\textsuperscript{9}min \quad F\textsuperscript{9}min/F \quad F\textsuperscript{9}min/ED\textsuperscript{7}(b5) \quad G\textsuperscript{9}min\textsuperscript{7}(b5) \quad /F\textsuperscript{4} \quad F\textsuperscript{7} \quad C\textsuperscript{7}(b9)

F\textsuperscript{9}min \quad F\textsuperscript{9}min/F \quad F\textsuperscript{9}min/ED\textsuperscript{7}(b5) \quad G\textsuperscript{9}min\textsuperscript{7}(b5) \quad /F\textsuperscript{4} \quad F\textsuperscript{7} \quad C\textsuperscript{7}(b9)

D

Nunca nunca en la vida

B\textsuperscript{7}(b9)/D\textsuperscript{4} \quad /A \quad C\textsuperscript{maj}/G \quad C\textsuperscript{maj}/D \quad C\textsuperscript{maj}/E

B\textsuperscript{7}(b9)/A\textsuperscript{b} \quad A\textsuperscript{maj}/B\textsuperscript{b} \quad A\textsuperscript{min}\textsuperscript{7} \quad /C \quad /E

B\textsuperscript{7}(b9) \quad C\textsuperscript{7}(add\textsuperscript{7}maj) \quad A\textsuperscript{9}/C\textsuperscript{4} \quad /E \quad A\textsuperscript{9}

Nunca nunca juró

B\textsuperscript{7}(b9)/D \quad E\textsuperscript{+} \quad E\textsuperscript{7}(b9) \quad F\textsuperscript{maj}\textsuperscript{7}

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El Capricho de la Humanidad

(intro)

Alguien mira al cielo ve la forma, llora, y es sus...tan-cia

Soy la razón, soy la cer-te-za
Soy el-cal-lor, la som-bra man-sa

que A la a-re-na da Un vien-to des-i-gual
Soy el le-ón que se Es-con-de

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Fmaj7/G

Gmaj7/A

To Coda

D bass solo

Am9

Em7

Fmaj7(b5)

Cmaj7(b5)

C

Em7

D.S. al Coda

Drum solo

Gtr

1st & 2nd x tacet

Amin

Abmaj7/bb

D.S. al Coda

Repeat & fade

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El capricho de la humanidad (mänsklighetens infall)

Någon tittar mot himlen
ser formen, gråter, och är substansen.

Jag är resoneringen. Jag är övertygelsen.
Formen som en ojämn vind gör till sanden.
Jag är lejonet som gömmer sig i stenen.

Jag är ursäkt. Slutet på rättvisan.
Jag är lerpölen där God formade Adam
Jag är trädet, frågan, svaret, bönen. Jag är konsten.

Jag är den berörande sången
Jag är möjligheten att älska, fascinationen.
Evig och vacker ungdom är jag.

Jag är värmen. Den lugna skuggan.
Den okunniges tro är jag, vidskepligheten
Känslan som inte förstår tid och rum.

Jag är ambition. En kyss från månen.
Den envisa iden att flyga stilla på en plats
Jag är ett argument (som är) raffinerad, ren, grym,
idiotisk, oåterkallelig.

Jag är den berörande sången
Kaoset har ingen dygd etik eller moral
Jag är mänsklighetens infall.