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Handledare: Sven Berggren

Filipe Raposo

Rehearsal as a non-place
Transition from the individual creative moment to public appearance/performance

Skriftlig reflektion inom självständigt, konstnärligt arbete

Det självständiga, konstnärliga arbetet finns dokumenterat på inspelning: CD
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Lastly, I offer my regards to all of those who supported me in any respect during the completion of the project.

Filipe Raposo

From where I come and where I go - small biography

I was born in 1979 - Lisbon.

My grandmother’s piano was my favourite toy since I was little, and religious music choir gave me an impulse to start piano studies at the age of eleven. A quick music development led me to discover improvisation on my own, and during my classical training as a pianist, soon I became interested in jazz, improvised music and fado.

After the classical piano studies at the Conservatório de Música de Lisboa, I studied contemporary composition at Escola Superior de Música de Lisboa (Bacherol’s degree in Composition).

Since 2001 I have been working as a composer, arranger and pianist with many of the leading names in Portuguese music and film, collaborating regularly with the major songwriters of the Portuguese Revolution of 1974 (José Mário Branco, Janita Salomé, Vitorino, Amélia Muge) and other relevant authors of contemporary vocal music, maintaining a close relation with some of the most prominent names of the international fado scene such as Joana Amendoeira, Carminho and Camané, and playing in several jazz projects (Yuri Daniel, ToraTora Big Band).

Furthermore, I am a resident pianist (silent movies) in Portuguese Cinemateca in Lisbon.

Aiming to develop my own language, where classical, folk and jazz meet, I am constantly seeking for new challenges as a composer and musician.

First Falls (2012), my first album as a leader, reveals a wide range of influences, unified by improvisation. Being awarded by the prestigious Amália’s Foundation Prize.

The following record, A Hundred Silent Ways (2013), is a solo work that was widely praised by the critics.
Between 2011 and 2013, I was teaching analyses and techniques of composition at the Conservatório de Música de Coimbra and Academia de Música de Santa Cecília (Lisboa).

In 2013 I decided to start a Master degree in piano Jazz Performance at KMH, Stockholm, where I had the opportunity to meet and play with a 1st world class of teachers and colleagues.

During my studies at KMH, I have got a scholarship from KMA.

**Introduction**

**Rehearsal as a non-place: transition from the individual creative moment to public appearance/performance.**

The study was triggered by the interest to explore the rehearsal room as a non-place (transience space) and how it affects the different stages of my creative process.

How am I affected (musically, technically, emotionally) by other participants (musicians, teachers, technicians) in the rehearsal process?

How does this process affect the different stages of my creativity and the other musicians?

The French anthropologist, Marc Augé, in an essay and book of the same title, Non-Places: Introduction to an Anthropology of Supermodernity (1995), framed the term "non-place" to refer to anthropological spaces of transitoriness that do not hold enough significance to be regarded as "places". Non-places are areas formed in relation to certain ends (transport, leisure, commerce, transit, rehearse) and the relations that the individuals have with these places.

In music the rehearsal room becomes a non-place, a place of transition, development, a necessary installation for the accelerated circulations of musicians and music like a high-speed roads, railways, airports, are accelerated circulations of passengers and goods.

This reflexion is about how rehearsal rooms are kind of non-places (transience spaces) and how we are affected by that. However this non-place is also a sociological significant place, as a crossroad for meeting new musicians and getting acquainted with them, a stage for a musical experiences (composition/improvisation). A place where we take our own musical limits to the edge.

During 15 years I have been working as a professional musician, in many different musical contexts (from jazz to classical and folk) as a musician, arranger and composer.

During all these years of professional experience, the rehearsal time was mandatory. Many hours of preparation, with different ensembles, in different environments and with such different technical conditions. Sometimes the conditions of rehearsal room were quite similar with the stage plot, however other times they were significantly different, and that abundantly influenced a final performance on stage.
I have noticed that the reaction at the rehearsal room many times influenced me to change my own compositions and arrangements (room acoustic, instruments quality, air quality, sound system quality). Sometimes it appeared to be necessary to change the set list in the end of the rehearsal.

Possibly I have spent most time of my musician’s life at the rehearsal room – a transience space between my individual work and the stage performance. This is where I learned to be efficient, how to be creative in relation with a goal, the significance and transformation of different roles, how misunderstandings can affect our final performance.

What is more, through the rehearsing process at KMH, I had the opportunity to meet different students, teachers with different backgrounds and experiences, from different departments (jazz, classic, folk, early music, electronic music).

For my compositional process, I wanted to create a crossover musical experience in my compositions, combining different influences into Jazz performance, with the final goal of develop my own musical voice. In that sense, the experience of rehearsing would be very important to meet new musicians, to try new musical approaches on my instrument, to experiment new compositions and last but not least, exploring my individual identity.

Rehearsal room is a space of our primary perception, of our dreams and our passions, abstract projections of artistic results, a non-place with musicians in transit, between their residence and the final performance.

Goals/proposals

First of all, the aim of this research is to make a contribution to a larger net of artistic researchers by adding my personal reflection. I wanted to test and experience the rehearsal process using the anthropological concept of non-place, an abstraction of space through the creative musical encounters, measuring the final artistic results, my expectations through the process of performing and recording my own compositions and arrangements with a quartet (piano, elect. guitar, double bass, drums).

I am interested how my creative process (composition, improvisation, interpretation) is shaped during the rehearsal process and through the technical conditions of a certain place.

In order to explore, research and analyse, I worked on a recording project (quartet ensemble) and prepared a final concert with the same ensemble.

Methodology

When I started my studies at KMH, I decided to build up a strict study plan in order to achieve my goals.

My scheme was organized by 4 semesters with some of common topics (piano practice, technical issues, research) and topics that I was choosing in relation to the appearing necessities of each semester (composition, listening new records, ensembles, jam, rehearsals, recording, mixing inter alia).
As a piano practice I elaborated a plan according to my piano teacher (Ove Lundin) supervision. With this plan I wanted to develop my piano technique and my jazz repertoire. Simultaneously, I wanted to work on my own repertoire for my master exam that would lead to my recording project. For this project I had to find the right musicians, that would fit in perfection with my musical needs. It was a process that took 2 semesters, among many auditions/jam sessions. The process involved not only to find the right “voice” for my tunes, but also discovering “compatible voices”.

I came across this wonderful human-beings and musicians: Andy Yeo (elect. guitar), Samuel Löfdahl (double bass) and Karl-Henrik Ousbäck (drums). As part of my social and evolutionary process as musician, I had different ensembles each semester. We had the opportunity to perform at KMH and in several venues (Fasching, New Sound Made festival, church gigs, among others).

During the rehearsal time with my quartet, I tried to bring my compositional suggestions as much organized as I could, but always having in mind the possibility for changes, or rhythmic suggestions. I felt a strong fellowship among the quartet and a strong wish to take the project for a higher level of quality. Therefore I planned 5 rehearsal before each recording, where we should record around 10 tunes per session. The process was amazingly relaxed and effective.

During my 3rd semester I started to organize my thesis writing process, oriented by my mentor, Sven Berggren. At the 4th semester I took a considerable part of the studies time for my written reflection on my artistic research experience.

Planning scheme:

<table>
<thead>
<tr>
<th>1st semester:</th>
<th>piano practice/technical issues; jazz repertoire</th>
<th>composition / listening new records /artistic research</th>
<th>jam sessions to find musicians for my quartet</th>
<th>new ensembles (Liselotte Östblom duo, ECM ensemble)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd semester:</td>
<td>piano practice/technical issues/ jazz repertoire</td>
<td>composition / listening new records / artistic research</td>
<td>jam sessions / quartet rehearsals</td>
<td>new ensembles (Sara Sissay quartet, Nick Klaman, Samuel Löfdahl quartet, free jazz ensemble)</td>
</tr>
<tr>
<td>3rd semester:</td>
<td>piano practice/technical issues; recording &amp; exam repertoire</td>
<td>artistic research / thesis writing process</td>
<td>quartet rehearsal / 1st recording session / mixing process</td>
<td>new ensembles (Sanna Rouhoniemi duo, Nick Klaman quintet, piano duo with Klas Nevrin)</td>
</tr>
<tr>
<td>4th semester:</td>
<td>piano practice/technical issues / recording &amp; exam repertoire</td>
<td>thesis writing process</td>
<td>quartet rehearsal / 2nd recording session / mixing process</td>
<td>new ensembles (jazz piano trio / piano duo with Johanna Pitkänen) exam preparation</td>
</tr>
</tbody>
</table>
For my artistic research, I wanted to know how my creative process can be shaped or changed by the rehearsal room environment, and how musicians and their creativity can be influenced by the environmental settings.

In order to articulate, explain, share and have critical reflection upon my research, I had to be aware about my historical development process in my artistic practice.

I needed to analyse different stages of my studies in order to develop and to improve my own artistic skills and conceptual thinking.

For that reason my methodology is based on observation and experimentation (empirical evidence).

In my qualitative research, I am going to have a collection of data like words, sound, video, literature, recordings in order to be analysed.

- mapping my artistic progress through a diary
- video recording of three rehearsal sessions
- composition scores
- concerts
- audio recording
- analyses of my own compositions
- literature
- recordings (spotify and youtube)

**Non-place: an anthropological view**

Marc Augé's concept of “non-place” is an analysis of modern life and in particular those homogenised "non-places" where we spend so much of our time, installations needed for the accelerated circulations of passengers and goods: railway stations, airports, mega shoppings, motorways, hotels, etc.


“ One of the major concerns of ethnology has been to delineate signifying spaces in the world, societies identified with cultures conceived as complete wholes: universes of meaning, of which the individuals and groups inside them are just an expression, defining themselves in terms of the same criteria, the same values and the same interpretation procedures.”

“Anthropological place functions on a variable scale. (…) places of identity, of relations and history. Places of memory.”

The sociological notion of “place” is connected with the idea of culture localized in time and space.

Non-place are spaces formed in relation to certain ends (transport, leisure, commerce, transit) and the relations that the individuals have with these places.

Places create individual identities, oppositely non-places create solitary contractually, a shared identity of passengers, costumers.
“If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place.”

Therefore, the rehearsal room can be also an anthropological place, for instance, when it is localized in the house/apartment of one of the musicians, or a private place where someone lives, a place of culture in opposite to a non-place.

That room becomes a place of identity, a place of memories and also a socially significant place, as a crossroad for meeting new musicians.

The spaces of super-modernity, have the peculiarity of being defined by their “instructions for use”: “no smoking”, “take the left-hand”, “welcome to…”, tourist guide, map.

The anonymous solitude of these non-places offers the transitory occupant the illusion of being part of some grand global scheme: a fugitive glimpse of a Utopian city-world. The forces of globalisation and urbanisation are creating super-modernity where "people are always, and never, at home".

Three figures of excess are employed to characterize the situation of super-modernity:

- overabundance of events
- spatial overabundance
- individualization

In the same way we can say that the rehearsal room is a non-place with instructions to use, a ruled place with musicians in transit, between their residence and the final performance.

**Three stages of creative development**

**Personal Work - Composition, Piano Technique**

To analyse my creative process (composition process and piano technique development), I needed methods of research.

For that, I was using an audio recorder, as an audio diary for my compositions and piano development, and a video camera as well to contextualize my research questions:

- How am I affected (musically, technically, emotionally) by other participants (musicians, teachers, technicians) in the rehearsal process?
- How does this process affect the different stages of my creativity and the other musicians?

The first stage started with the compositional goal.

I had an idea to compose/arrange 19 tunes, so I could choose the best ones for my recording project and my final Master exam.

In order to start the rehearsing process on the 3rd semester, I composed and arranged the main core of those tunes, during the 1st and the 2nd semester.

Tunes:
1. Listen up  
2. Northern September  
3. Inquiètude  
4. Her Ballad is Lonely  
5. Things Left Behind  
6. Unglamorous Profession  
7. A Foreigner  
8. Marcha  
9. Fugue With No Prelude  
10. Uncertainly Lost In Stockholm  
11. It was Time to Move  
12. Moda do Entrudo I (Trad. Portuguese)  
13. Moda do Entrudo II (Trad. Portuguese)  
14. Interplay (Bill Evans)  
15. The Man I Love (G. Gershwin)  
16. The Mournful Song (Stravinsky / Pergolesi)  
17. Background Music (Warne Marsh)  
18. Se Uma Gaivota (Allain Oulman)  
19. Army of Me (Björk)  

On this subject, as I was concerned to re-compose tunes that I already composed, I discovered the importance of letting our musical ideas maturate. The audio diary was a marvelous tool to keep track my creativity.

For my technique development, I was recording several videos, where I could watch in detail my left hand or right hand. The small wrist movements could be studied in detail: articulation, phrasing. I was observing it, several times, some unnecessary movements that I changed with the help of my piano teacher (Ove Lundin). The rehearsal room as a laboratory, where I was looking to the smallest details of my development.

**Analyses of videos / audio**

The three main projects I was working on were:

a. **piano solo**

The piano solo work, made part of my first preparation stage.

I wanted to develop my piano technique simultaneously with my composition process, and for that, a good audio documentation was necessary.

After composing a new composition or arrangement, I was trying it in different instruments to feel my reaction during the performance.
Several times, I had to change parts of tunes, because when I was practicing a new composition on a different piano, suddenly something was missing (touche or bass definition) or I felt that it could embody a different section, inter alia.

The reflexion process after the audio recording / video made me change several aspects on my piano performance and compositions.

The solution was to find a balance point between my aesthetic compositional needs and also finding the right instrument to practice and compose. I have got different inputs from different instruments.

In “The Man I Love”, the arrangement started with a left hand low voicing (fifths) that repeats a cycle of 4 bars. I was adapting the left hand octave, several times, in order to get the best voicing.

At the room A292, this low left hand register, was not a problem in terms of register balance (with both instruments - Yamaha C7 and Steinway S), however at room A285s (an old vertical piano), it was much more difficult to find the right left hand placement.

This can be compared to a sound mixing process. In order to get a balanced album mix, we need to work in the same mixing room, with the same sound monitors, and sound engineer. In the same way, I would rather prefer to work in the same acoustic space and with the same instrument.

In terms of video analyses, I came across several times with a wrong body position in terms of chair height. A wrong height of chair was provoking a lack of accuracy during my study performances, and a pain in my right arm (shoulder). This situation was solved, when I started to analyse my ergonomic position.

b. piano trio

The Piano Trio historical perspective class (4th semester) was really important to try several points, concerning with trio set up, sound balance and trio roles.

We had to rehearse every week, for put in practice assignments given by Jan Adefelt.

Through the video recording of several rehearsals at room 435, I could observe small but important changes happening in terms of set up. We were usually starting with piano (left side), drums (center) and double bass (right side), but the sound balance was not working properly. Then we tried different set up, including Oscar Patterson’s trio set up, piano (front), double bass (behind piano), drums (behind left side), however the most comfortable set up, was with double bass between drums and piano.

We also worked on piano trio roles, approaching the importance of how the sound balance function in this subject. The audio recordings made part of an important part of the process of artistic reflexion.

Surprisingly, the most balance recorded sound, was got with the double bass on center.

c. quartet

During the rehearsals I did several audio and video recordings, that would be an important tool for reflect about this process.

One of the first points in terms of reflection on rehearsal room was the space and room plot.
After the analyses of several meetings, one common action was always happening. We arranged the set-up in the rehearsal room in order to make it visible and audible to everyone.

The second point is connected with the different volumes of each instrument. Drums and amplified electric guitar, are by nature louder instruments, and it’s really difficult, even for a grand piano, to compete with them in terms of sound pressure.

My normal reaction was to start playing louder, to make my sound audible, however this natural reaction brought other problems.

For instance, in a fast tune, called “Uncertainly Lost in Stockholm”, which has a very fast left hand ostinato, I felt myself constantly exhausted. The solo section was always too difficult to handle.

Speaking with Andy Yeo (guitar player) about this issue, his reaction was quite similar to mine. He told me that he always has the same problem when he is can not hear himself properly.

We tried different approaches in order to solve this problem. The first basic idea was to balance the band sound acoustically, however we kept experience the same unbalanced mix.

I was changing my touch and attack technique in order to get a louder sound, but even in that situation, in the end I got really tired resulting in a flat phrasing expression.

The idea of having a microphone for the piano, was more successful. Suddenly I did not need to make extra efforts to be heard and consequently my phrasing expression was much better (less effort).

This reflection during the band creative process helped me to make incredible improvements. The dialogues that immediately started to happen, the musicality that was increased and the quality of individual sound, were reflected during my recording and final concert.

**Music and communication**

The anthropological concept of non-place, made me rethink the rehearsal moment, as a social place and how communication is essential in this conjuncture, for meeting new musicians, to make new partnerships.

In that way, communication works as a fundamental tool for these meetings.

As musicians, we have to be able to understand many abstract musical concepts, that many times, a music score can not show out. A simple verbal explanation, can guide the musicians immediately, and many minutes of waste time, could be spared. Some musical concepts can be explained by words in order to get better performances. However for that, we need to be aware about communication and its power.

I believe as well, in a similitude between music phrasing and verbal phrasing.

Communication (from the Latin communicare), means “to share”, is an activity of exchanging information and meaning across space and time using various technical or natural means.
In music field, communication requires a sender (musician), a message (music), a medium (instrument/sound system) and a receiver (listener), although the receiver does not have to be present or aware of the sender's intent to communicate at the time of communication.

Music (through rhythm and pitched notes) was often used to send messages from village to village, from the primitive societies until our days. By using a series of different pitches, messengers were able to communicate detailed messages from tribe to tribe. An example of this, in north and south America, during the slavery period, rhythms were played by drums and were used as a way to communicate from a plantation to plantation among the slaves.

For instance, through a combination of tones and number of beats or rhythm, using a drum, we can create different intentions of communication:

1. Repeating a quick pattern, mostly bass drum frequency = danger
2. A quick pattern, alternating high and low frequencies = celebration
3. A slow pattern, repeating bass figures = solemn (example: funeral)

Music as a nonverbal form of communication has been used since the most primitive rituals of humankind:

1. to celebrate different rituals (birth / dead)
2. to accompany religious ceremonies
3. to warn about danger
4. to entertainment
5. to define a cultural society
6. to select a potential sexual partner

**Anatomy of a classic solo / rethinking the improvised speech**

To develop my jazz solo skills, I wanted to understand the subliminal language behind a jazz solo. For that I was transcribing and studying different transcriptions:


Here are some reflections about a jazz solo.

A solo can be comparable with improvised speech.

As in a good speech, the musician has to know how to to inform, persuade, or motivate particular audiences in specific situations.

A good solo is not defined by the amount of cool licks, but by its capacity to communicate (emotionally, intellectually). The solo has to be coherent in many ways, to create a whole that is bigger than the sum of its parts.

Several ideas can be taken in order to organize a solo section:
1. Start the improvisation, simple and relaxed, paraphrasing the head.
2. Build the solo upon a motif/idea - for instance, a simple rhythmic or melodic phrase that is repeated, and change it slowly increasing the rhythmic density (1/8, 1/16, 1/32...)
3. Paraphrase another tune.
4. Learn a few licks you can use if you run out of ideas - for example, melodic lines or even impressive effects, for example, technique exercises (Hanon).
5. Create a climax: playing strong rhythmic chords (rhythmic kicks, drop 2 chords), or substitute harmonic changes, throughout the entire chorus.
6. Listen to jazz solos to get ideas from the masters, transcribe some of their passages and use them during solos.
7. Develop a personal way of getting all these ideas as a personal signature.

(important to refer that this is not a closed formula).

**Melodic Modulation in a verbal speech**

The melody line is a great metaphor of a Human speech.

A normal human voice exposes a natural flow: up and down, according with the sentence inflexion, emotion, subject, etc.

The Greek poet Homero (9th century B.C.), was using a concept of musical phrasing technique to recite his own poem: using a key note and modulating the verse, going up and down, fitting with verse content.

Another ancient phrasing technique is the Gregorian chant.

This ancient melodies were an excellent way for a meditative state, where those singers should be standing still, without movement or dancing. Thus, the rhythmic aspect was taken way, symbolizing stillness, devotion, as a purest expression of faith.

The melodic phrasing of the Gregorian chant, 1000 and more years old, has some interesting elements:

- In the wider structure, higher parts are louder, lower parts are softer.
- The dynamics go with the pitch of the melodic line up and down.
- Crescendos are most developed, when pinpointing important higher and longer notes or when syllabus are rising scale like or in at least one direction.

However, despite that the chant does not have a defined beat, we find, that

- Emphasized notes are often followed by softer ones, like a strong beat followed by a weak note.
- At these places the second note is softer, independent if it is higher or lower as the preceding stronger one.
- The end note is not loud, always softened, taken back.
Let’s have a look at a transcription of Chris Potter of the jazz standard transcription “It could happen to you”

This transcription was made by Jonathan MacNutt, of a Potter’s youtube video at a master class, where he plays an unaccompanied solo.

Comparing with Bach’s cello suites, one of the biggest challenge is how to communicate harmonic motion and form with the melodic lines (without polyphony).

The way how Potter achieves this goal is through voicing leading, theme paraphrases and a tasteful and careful placement of notes.

We could establish a relation between Bach’s cello suits and Potter’s approach, in many ways:

- monophonic instrument (no multiple stops)
- multiple melody lines
- a great awareness of voice leading
- harmonic function
- harmonic motion as a framework more than a tune changes

At Potter’s solo (first chorus), we find a relationship between speech and solo building up.

The first phrases are like question marks in the improvisation language, raising up each time as a question.
Let's see it in detail.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Bars</th>
<th>High note</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>1, 2</td>
<td>A4</td>
<td>Ascendent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A3</td>
<td>(question)</td>
</tr>
<tr>
<td>2nd</td>
<td>3, 4</td>
<td>E5</td>
<td>Ascendent</td>
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<tr>
<td></td>
<td></td>
<td>G3</td>
<td>(question)</td>
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<td>3rd</td>
<td>5, 6, 7</td>
<td>C5</td>
<td>Ascendent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C4</td>
<td>(question)</td>
</tr>
<tr>
<td>6th</td>
<td>12, 13</td>
<td>F4</td>
<td>Descent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>F3</td>
<td>(answer)</td>
</tr>
<tr>
<td>8th</td>
<td>16, 17</td>
<td>B4</td>
<td>Descent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C3</td>
<td>(answer)</td>
</tr>
</tbody>
</table>

**My compositions**

The composition process in my project connected with the individual creative moment.
The composition process was one of my methods in order to achieve my artistic research goals.
It has always started as an individual creative moment and then it was brought to the rehearsal room, where I would try the new compositions or arrangements with my quartet, realizing what was working or not working, make new versions, and bring them again to the rehearsal room.
Despite my writing process has always started with a paper sheet, I tried to write as soon as I could in Finale software.
There I could take the new tune or new arrangement for the next level of improvement.
I wanted to make a brief analyses on my compositions/arrangements, in order to bring a higher consciousness of this process, and structured my compositional technique, mapping my creativity development.

**Se uma gaivota viesse**

The original melodic material comes from a new tradition of Fado\(^1\) composition by Alain Oulmann (early 20th century) well known in Portugal.

My connection with Fado starts in 2008 when I was invited to play piano / accordeon with Joana Amendoeira world tour. From that year on, I had the opportunity to perform and to make several arrangements for symphonic orchestras and ensembles for many Fado singers (Camané, Carminho, Mafalda Arnauld).

Fado, Lisbon’s mournful song and the Portuguese most traditional music genre, was added in 2011 to Unesco’s list of World’s Intangible Cultural Heritage. It is normally played by a singer (female or male) and a string trio:

a) The voice is generally quite ornamented with fast arabesque motives, performed with strong emotions. The lyrics/poems can be from public domain (fado tradicional) or in contemporary fado, from the crème de la crème of contemporary poets generation. The main poems subjects are normally about love not corresponded, sorrow, departure, longing.

b) Portuguese guitar playing the role of soloist 2nd voice or taking the solo part when the singer is not singing. It is common to have a really virtuoso role. The ornamentation follows the voice, arabesque like and can also comping with chords (which is not so common).

c) classical guitar having the main comping function. The most typical comping is based an alternate movement between bass and chord as march or polska, depending on the lyrics mood, the comping will take different tempo and character. The bass line is shared by the acoustic bass or double bass, having in common the same bass line.

For instance, the introduction (first 4 bars) has a special chromatic bass line, almost as 2nd melody. This melody can be complementary of the soloist melody line. The chromaticism drive the harmonic progression towards the new chord in a metaphoric way – nothing can stop the harmonic “fate”.

The bars 5-8 have a typical melodic line that leads for the 1st fermata, preparing the main theme. Melodic line and bass line take a complementary role in this first cadenza – moving down together in 3rds.

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\(^1\) Fado is a performance genre incorporating music and poetry widely practised by various communities in Lisbon. It represents a Portuguese multicultural synthesis of Afro-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century. Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese guitarra. The past few decades have witnessed this instrumental accompaniment expanded to two Portuguese guitars, a guitar and a bass guitar. Fado is performed professionally on the concert circuit and in small ‘Fado houses’, and by amateurs in numerous grass-root associations located throughout older neighbourhoods of Lisbon. Informal tuition by older, respected exponents takes place in
The Electric guitar takes the role of comping, according with the Fado tradition, however the comping is not too much rhythmic but much more painting like, with open chords. A tremolo, reverb and chorus efx, are additions bringing some emptiness.

The harmonic progression is based on the traditional fado harmony, having new additions to some of those harmonic upper structures: bar 19 Ab7#11, bar 28 Bb13b9, bar 29 Ebmaj7#5 – Eb6, bar 34 Ab713#11.

The altered chord in bar 38 - C7(alt), and bar 41 - D7(alt) – G7(alt) are crucial in bringing a contemporary harmonic motion, releasing the quartet for a moment of strong dynamic interaction.

The piano plays an improvised solo cadenza in the end – bringing out the emptiness of destiny.

This new version of “Se uma gaivota viess” brought a fresh interpretation over the fado tradition, meeting my artistic expectations.

**Army of me**

Björk’s tune “Army of me” was released on the album “Army of me”, released in 1995, belonging to a industrial rock, trip hop genres. Based on a poem intimately connected with the damaging behaviour of Björk’s brother.

The electronic music culture is quite popular in Scandinavia, and progressively I started to come into this genre, as a compositional exercise – Bass line, rhythmic patterns, catchy melodies, textures and form.

Originally this song have partially drum samples from Led Zepplein tune “When the Levee Breaks” over a heavy bass line and synths.

The bass line is based on a A eolian mode (A-B-A-G-F-A-B) on the Intro and the A section, and a chromatic descending line (D-Db-C) on the B section (refrain) with quartal chromatic descending harmonies (bars 13-20).

An introduction played by a pad with dissonant harmonies and a unexpected harmonic resolution, invokes the main melody and the weirdness state of mind.
One of the biggest challenge was to recreate the original electronic environment with the quartet, using just a few electronic sounds.

So we had special attention for this during recording. For piano low placed microphones, Was bringing out the over tones that recreated this electric sonority. The double bass was doubling with bow, the refrain bass line with a parallel fifths line (D-A, Db-Ab, C-D). We had some extra distortion, making it a kind of synth bass line.

Piano and double bass plays the bass line. The harmonic motion is quite static, relaying over the ostinato on both section.

The rhythmic pattern played by drums is not stuck to the original version, bringing some freshness instead. One of the goals was to create a pattern that could give small changes while Bass and Piano would keep the same bass line.

The solo is performed by Andy Yeo, in an open form section over A section bass line, bringing out a chaotic state of mind in his out of tempo riffs.

Army of Me goes beyond the electronic music or free jazz. The goal was to blend both genres in one, also bringing to the stage, a common familiar melody with a new innovative approach.

**A Foreigner**

A Foreigner is an original composition for a quartet, composed in May 2014. It evokes me, also a new perspective over a city, an avenue, a street, a person, being among people without being recognized.

The title was the trigger for harmonic exploration on harmonic D minor scale and an eight note comping figure on the piano. The harmonic progression changes in each bar (2/4 time signature), giving a motion feeling, and an impression of changing, fast views, being lost. Modal interchange technique, creating points of tension (pedal) bar 9-11, 15-16.

A / B Form with an extra C as a vamp.

The B section starts with a pivot chord (Dbmaj#11) that leads for a new key – melodic Fm (related with the original Dm through the axis system technique / minor 3rd progression). This section starts with a 7 bar F pedal that will lead the harmonic motion to Abm/Eb (V – V) in Gb which belongs to the same axis system (minor 3rd progression).
The progression is suddenly stopped with two false dominant chords on bars 33 and 35 (Eb/F - D7b9#5) leading to Gm that is the 4th grade of harmonic Dminor. The II – V progression on bars 39-40 is changed by the tritonic substitution (Ebmaj7#5 – A7sus4).

The outro vamp aims for the final climax. Starting from almost a negative dynamic point (ppp) in a melodic metamorphose between piano and electric guitar that leads to a solo section with a piano and guitar chase (2 bars in 5/4). In this end section piano and bass explore a poly rhythm melodic phrase giving it an odd feeling of up beat.

**Unglamorous profession**

This tune composed on March 2014, made part of a special assignment. After listen to Brad Mehldau’s tune called “Sky Turning Grey” from the album “Highway Rider”. The aim was to bring this pop groovy sonority, mixing some jazz harmonic progressions, chromatic descend bass line and a groovy drum pattern.

I was following the next premises:

- Catchy melody with a strong rhythm cell that should appear on A and B section
- Harmonically the bass should have a chromatic descending line
- The rhythm pattern should be simple as a groovy pop song
- Final vamp (5 chords progression) with piano/guitar chases.

The harmonic motion, follows a chromatic descending line on A section (11 bars), starting on Fmajor landing on F#7 (bar 11).

The B section (9 bars) follows the ascending direction from Dmaj7/A landing Db7. Despite the chromaticism, we still feel a strong harmonic motion, given by the Axis system progression in minor 3rds skips. Lets look at the bass line on B section:

| Dmaj7/A – B7 | Am/C – D7 | Cm/Eb – F7#11 | Ebm/Gb – Ab7 |

The bass line is moving upwards diatonically, accomplishing the minor 3rd axis:

A – C- Eb – Gb
The final vamp uses the minor 3rd axis system but in this case in each bar (bar 21 – 22):

bar 21 | F#7 – A7 |
bar 22 | B7 – D7 |

The melodic function is shared by Guitar and Piano, playing unison from the top and splitting to a 2 voices section on B section.

**Things Left Behind**

This tune had a special meaning for me. It symbolizes a breaking up with a period of my life. When I moved to Sweden, for my Master studies, many things were left behind: a city, friends, family, and then new things were found to be left behind again. In that way, the tune is connected with the Eternal Return concept, where according with Mircea Eliade, the cyclic calendar influences our view of time. And the new territory (which means chaos) is transformed into cosmos. This repetition process is also intimately connected with my instrument practice. The practice brings the cosmos (organization).

Therefore, the compositional ideas follow this rule: from the melodic and harmonic aleatory (chaos), I found certain rules to work, in my compositional process – cosmos.

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2 The Eternal Return: the philosophical concept of eternal recurrence was addressed by Arthur Schopenhauer. It is a purely physical concept, involving no supernatural reincarnation, but the return of beings in the same bodies. Time is viewed as being not linear but cyclical.

3 Mircea Eliade (Romanian: March 9 [O.S. February 24] 1907 – April 22, 1986) was a Romanian historian of religion, fiction writer, philosopher, and professor at the University of Chicago.
The form: Introduction (8 bars), A A (37 bars), B (8 bars), C (15 bars), Vamp (5 bars open).

Melodically the first phrase gives me the main rule to the next phrases.

For instance the 1st phrase (bars 5-7) was composed based on octave interval (between E4 and E3) as my melodic boundary. The 2nd phrase (bars 8-9) follows the same rule (between B3 and B2), the 3rd phrase (bars 10-12) follows the same rule (between C4 and C3). This metaphoric explanation could be intimately connected with the new territory exploration. First we establish boundaries, and then we explore what the territory is about.

My harmonic rules are based on a modal interchangeability mixed with a minor 3rd Bartok’s tonal axis system progression

Through the analysis of Bartok’s compositions, we can find an axis system that was intimately connected with the properties of classical harmonies.

Analysing the tonal circle of fourths and fifths we come across with the next sequence:

If we take C as a tonic (t), G will be the dominant (d) as a fifth degree, and F will be the subdominant (s) as a fourth degree. A is the relative degree of the tonic (sixth degree), it will work as a new tonic, D (second degree) is the relative of subdominant and E (third degree) is the relative of dominant.

Therefore, we will get a sequence of tonics, subdominants and dominants:

<table>
<thead>
<tr>
<th>Cb</th>
<th>Gb</th>
<th>Db</th>
<th>Ab</th>
<th>Eb</th>
<th>Bb</th>
<th>F</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>B</th>
<th>F#</th>
<th>C#</th>
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<tbody>
<tr>
<td>s</td>
<td>t</td>
<td>d</td>
<td>s</td>
<td>t</td>
<td>d</td>
<td>s</td>
<td>t</td>
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<td>d</td>
<td>s</td>
<td>t</td>
<td>d</td>
</tr>
</tbody>
</table>

Tonic Function: chords based on the fundamental C / Eb (D#) / F# (Gb) / A
Dominant Function: chords based on the fundamental E / G / Bb (A#) / C# (Db)
Subdominant Function: chords based on the fundamental D / F / Ab (G#) / B

A superimposition rhythm (4 against 3) on bars 15-17 breaks up with the 3/4 time signature feel, grounding the tune for a kind of hip-hop moment. The same superimposition appears on the final 5 bars vamp, just before the beginning of solos section. Piano (right hand) and guitar play an ostinato riff (3/4) high register, while bass and piano (left hand), play a 8th note phrase on a poly-rhythmic pattern played by drums.

Her Ballad is Lonely

In this period (May 2014) I had been comping a singer from the classical department on a Mahler’s Kindertotenlieder (Songs on the death of children). Mahler chose a selection of several poems written by Ruckert reflecting a mixture of feelings (anguish, resignation) about the death of two of his children.

“Her Ballad is Lonely” is a classical jazz ballad, harmonically inspired by the 6th diminished scale and Barry Harris’ concept.

Some of the new harmonic concepts, that I was studying during this period (1st and 2nd semester) were used for the very first time in the new compositions.

4 *Kindertotenlieder (Songs on the Death of Children)* is a song cycle for voice and orchestra by Gustav Mahler. The words of the songs are poems by Friedrich Rückert. <http://en.wikipedia.org/wiki/Kindertotenlieder> (accessed May 19, 2015)

5 Over many years Barry has developed a codified methodology and approach to the teaching of jazz. His approach, drawing primarily from the melodic and harmonic concepts/techniques utilized by Charlie Parker and Bud Powell, relies upon using the major and minor 6th chords and the 8-note major and minor 6th diminished scales as a basis for creating melody and harmony.
During the composition process of “Her Ballad is Lonely” I was listening and re-listening my audio diary various times and I noticed that the form was not working like I was expecting, therefore I had to change it.

The harmonic trigger for this 3/4 ballad, was the 4th grade chord (D/Eb) used in the 6th diminished Bb scale: Bb – C – D – Eb – F – F# - G – A (by Barry Harris).

From the bar 2, on the chord (D/Eb), the melodic resolution appeared creating a chain of similar melodic resolution (bars 2 – 7).

Ascending motive followed by a descending skip. Example on bar 2 –3.

The main melody of Her Ballad is Lonely evokes this mixture of feelings Mahler’s harmonic system was influencing me through a circle of II - V progressions of aborted resolutions: (bars 7-14) | E7#11 | G/A | Am7b5 | D11 | Db maj7 | Gbmaj7#5 | Bbmaj7/F D/Eb |

The final vamp is a metaphorical look over the life’s fate, where hope and sorrow have to live side by side. The chord Bbmaj7/F (F pedal) keeps on for 3 bars while the descending chromatic melody (A, Ab, G, Gb) starts again as a dialectic about life and death.

**Inquiétude**

Inquiétude was the first full length tune being composed during my studies at KMH (February 2014).

One of the best definitions of an artist is his/her permanent state of restlessness or inquietude.

We can find this state through the antiquity philosophers, artists until our days – how could life be possible without art, without this emergency exit?

When I started to think about my Master studies at KMH, I felt this need to increase my artistic and technical level and reach an upper acknowledgement.
The A section is written in a counterpoint modal C eolian, with 2 major rhythmic cells: bar is 1 repeated on bars 3, 5, 6 and bar 2 is repeated on bars 4, 10. The same formula appears on B section:

Bar 1 is repeated on 19, 21, 23, 24 and bar 2 is repeated on bars 20, 22, 26.

The B section has a short modulation from Cm to Ebm (bar 22) returning again to Cm on bar 26, a minor 3rd Bartok’s axis system progression.

At C section there is a textural cut, changing dramatically the time signature (3/4), the texture and the harmonic flow, preparing the D section in a melodic F minor, with a left hand ostinato (9/8) with groupings of 5+4. Excitability and nervousness, kind of turbulence after the constant A and section.

The counterpoint between guitar and piano symbolizes a dialog between this 2 dialectic states: Inquietude and calmness.

Northern September

Composed on August 2014 at the beginning of the 3rd semester, this short composition brings out the short Nordic summer and how fast each cycle / season / life can be.

The basic comping between bass, drums and left hand piano is played in unison quarter notes all through the piece, building up new pedal points according with the structure.

The form A (Abmaj7) – B (Bmaj7) – C (Bmmaj7) is played at only once. No solos.
The melodic counterpoint is played between piano and guitar in a modal system.

Finally the quarter notes rhythm works as a clock. As fast as a season life is passing by with the equal speed.

**Listen up**

In this piece, I was interchanging techniques, a formal 12 bars Blues but harmonically based in modal interchangeable system. The melody was reduced and I was manipulating it using rhythmic augmentation and diminution.

I had the opportunity to discuss during my composition classes with Ann-Sofi, how to find a common territory between classic, jazz and what can be defined as a common territory.

This tune came up from an assignment from composition class.

Originally, it was written for quintet (with tenor sax).

We had spoken about how to use classic forms in new compositions and how to give them a freshness and contemporaneity.

The melodic material is coming up from a whole tone C# scale (bars 1-4).

The harmonic progression is based on a modal interchange system, where each grade can be changeable by another grade (substitution).

I was exploring different reharmonization techniques in a Blues structure, Keith Jarret’s like. (The example given is on F key.)

<p>| | | | | | | |</p>
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</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>F7</td>
<td>Em7b5</td>
<td>A7</td>
<td>Dm7</td>
<td>G7</td>
<td>Cm7</td>
</tr>
<tr>
<td>b.</td>
<td>Fmaj7</td>
<td>Bbm7</td>
<td>Eb7</td>
<td>G#m7</td>
<td>C#7</td>
<td>F#m7</td>
</tr>
<tr>
<td>c.</td>
<td>Fmaj7</td>
<td>Em7b5</td>
<td>Eb9#11</td>
<td>Dm7</td>
<td>C#9#11</td>
<td>Cm7</td>
</tr>
<tr>
<td>d.</td>
<td>Fmaj7</td>
<td>Bbm7</td>
<td>A7</td>
<td>G#m7</td>
<td>G7</td>
<td>F#m7</td>
</tr>
</tbody>
</table>

For instance, on bar 9 the expected G#7 is changeable by G13 – F13 – Eb13 and the tonic C# which should appear on bar 11 is changeable by B7(b13).
The time signature is 4/4 but the internal harmonic rhythm is a 3/4 time, creating in that way an illusion of a different time signature. This procedure is quite obvious on the last 4 bars.

Unexpectedly, the solo structure follows another harmonic progression, based on modal interchange system.

It consists of systematic changes of modal levels: the 1st 6 bars are connected by minor 3rds intervals. Bars 9 – 12 are connected by V – I progressions.

\[
\begin{align*}
| & D7 & B7 & D7 & B7 | \\
| & Ab7 & B7 & Eb7 & E7 | \\
| & A7 & D7 & G7 & C7 & F7 & Bb7 & Eb7 | \\
\end{align*}
\]

The solo can be taken as a free tonal approach.

**Marcha**

Marcha is a tune based on a Portuguese march tradition.

Every year, during the summer, Lisbon offers the biggest march contest of Portugal, where each neighborhood is invited to write, to play and dance a new march.

Composed in a mixed style between Portuguese march and Brazilian chorinho (which was quite influenced by the previous one).

The introduction is a satire of a typical march in 2/4 time signature introductions, but instead of keeping the same time signature, I changed it every second bar (2/4 – 3/4 – 2/4 – 7/8 – 2/4).

The unexpected modal melody moves step-wise and arpeggio-wise, alternating in between. Directly influenced by a Portuguese song writer - Vitorino⁶ - that have

⁶ Vitorino Salomé Vieira (born 1942) is a Portuguese singer-songwriter. His music combines the traditional music of his native region of Alentejo and urban popular song.
done a wonderful work about folk music stylization (rhythmic and harmonic). The Portuguese march tradition was connected with amusement moments (parties, dance festivities) but also with civil wars and strikes. The reason why this genre was largely used in those moments is connected with a strong lyrics message, encouraging the social changes and also with the forward motion of the beat that makes us move on.

That’s the main subjects that I tried to include in my composition – motion and message.

The form is A – B – C – D (refrain) – E.

Based on a harmonic modal system, A section starts on Ab6, C section on Fm (its minor relative) and D section on C#m

The A section is based on a chromatic descending bass line (baroque passacaglia like).

E section is played only the last time, with an unison melody played in groups of 5 notes. Based on C augmented scale, the groups are changed between C+ and B+ ascending arpeggios.
The piano left hand, bass and drums follow a traditional march comping, playing through a syncopated pattern.

The drum pattern combines elements of traditional march with a kind of bolero, making it more danceable.

**Uncertainly lost in Stockholm**

This piece composed at the beginning of January 2015, symbolises the compositional process end.

Formally, this piece is composed with 5 different themes. (A, B, C, D, E), and it is intimately connected with The Golden Section numbers. (2, 3, 5)

According with Lendvai, the definition of Golden Section (“sectio aurea”, GS), means “the division of a distance in such a way that the proportion of the whole length to the larger part corresponds geometrically to the proportion of the larger to the smaller part.

Fibonacci numbers are: 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144…

![Diagram A](image)

![Diagram B](image)

On D section, the previous ostinato on left hand is abandoned, and a new harmonic progression appears, giving a new blend to a calmer section.

The E section is based on odd rhythmic kicks, bringing up again the first impression of intense movement, and fast forward motion.

---

7 Ernő Lendvai (February 6, 1925 – January 31, 1993) was one of the first music theorists to write on the appearance of the golden section and Fibonacci series and how these are implemented in Bartók’s music. He also formulated the axis system, acoustic scale and alpha chord.
This piece was one of the most demanding tunes to perform. Technically, the left hand ostinato connected with an up beat tempo, created many issues concerned with the band performance (how to keep tempo on, fast section transitions, band balance). We tried to keep the tempo as fast as we could without losing musicality. The final result on my exam, was really satisfactory, achieving the goals for what we had been working for.

Diary of a creative process

Ove Lundin & Klas Nevrin - Piano class

One of my research methods was a diary of my creative process.

I tried to write down all subjects concerned with my creative process and technical development in two note books (Moleskine).

This process was really useful to compare different stages of my development.

Some of those notes were also connected with my main subjects studied at KMH.

Piano was a main subject during my performative Master studies at KMH.

I wanted from the beginning to develop my technique using a classical and a jazzistic approaches.

At my first lesson with Ove Lundin, I exposed to him, my previous education, professional experience and my goals as an artistic researcher. From this point, we decided several strategic approaches, in order to develop my pianistic skills.

We started a piano practice routine where the rehearsing room would take an important role. I was getting different results depending on the rehearsing room (piano).

The routine would always start with a warm up, classical and jazz studies, phrasing and touché, jazz repertoire, original composition, improvisation.

Ove, was giving me different studies from the book - The 51 studies for piano (Brahms) - in order to improve my piano technique. Every week I was working a new study, that had been chosen according with a week goal, for instance:
. number 7: small hand, preparing the next movement.
. number 8a, 8b: arpeggio study covering different tonalities; I was exploring different odd rhythmic accentuations. (2-3-2-2–3)
. number 9a: small hand/big hand, developing the fingers extension.
. number 16a, 16b, 16c: developing circular wrist movement and relaxation.
. number 25a, 25b, 25c: wrist relaxation, circular movement.
. number 26a: developing hand overture (close – wide)
. number 37a, 37b: flexible wrist, activating fingertips, phrasing.

This studies gave me a huge capacity of piano adaptation to new rehearsal scenarios.

Klas Nevrin was my piano teacher, during the 3rd semester.

I knew some of his albums as a pianist and composer, and how his work combines contemporary jazz with folk and classical tradition, bringing out a unique musical taste that I wanted to explore in my music.

We dedicated two sessions for two pianos concept, having a recording session at lilla salen (KMH).

This session with two pianos was extremely important. We tried to find the better pianos line-up, how to balance volumes and get a good sound return.

At Nevrin’s class, we also were developing different ways of exploring free improvisation between two piano players.

In accordance with with Anto Pett’s book “Teaching System” we went through some of the follow topics.

How to develop a melodic flow, and how to have the keyboard control, was one of many questions that came out in these classes.

A good concentration, was essential to develop a mind to control of every action on piano. The piano exercise should start playing one voice at a time (black or white) with good sound quality in order to control action and thinking, allowing a continuous flow of musical material.

Imagination and action must come at the same time.

The improviser must take responsibility for each sound and be aware about rhythmic organization, intervals, phrasing, articulation, dynamics, climax.

I wanted to gain control over fast movements, for that we tried different techniques:

---

8 b. August 4 1960, Kiviõli, Anto Pett is one of the most well-known free improvisators and improvisation teachers in Estonia.

Anto Pett graduated with piano studies from the Tallinn Music High School in 1978 under the guidance of Ene Metsjärv.
- Listen carefully the tension of each interval between 2 notes (legato and the neuro-muscular memory), playing twice the same note in staccato, achieving a clear quality of sound, play 2 notes with legato (first note is played stronger than the second).

Jan Adefelt - piano trio: in a historic perspective

Piano Jazz Trio in a Historic Perspective, took place at the 4th semester.

I wanted to develop the piano trio jazz trio language, and understand how this ensemble has been changed through Jazz history.

These classes became an experimental room, to understand questions related with stage trio set-up. After examine some different experiences, we settled upon this set up:

The trio was formed by Eirik Lund on double bass and Emil Norman on drums.

A special empathy was founded immediately when we started playing together. Natural flow, great musical sense, a strong wish to develop the ensemble, were some of the most inner important points.

We were put in practice some of different trio languages:


Jan showed us, through his artistic experience, how ballads, medium tempos and fast tempos can have different concepts of leading, comping, texture.

These techniques were extremely useful to help us, how to adapt the band sound in a new room / hall context.

<table>
<thead>
<tr>
<th>Piano</th>
<th>Double Bass</th>
<th>Drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>leads / comping</td>
<td>free / comping</td>
<td>free / comping</td>
</tr>
<tr>
<td>free / comping</td>
<td>leads</td>
<td>free / comping</td>
</tr>
</tbody>
</table>
Some examples of Swing comping in Basie’s style were practiced between Drums and D. Bass in a 12 bars blues form:

<table>
<thead>
<tr>
<th>Chorus</th>
<th>Double Bass</th>
<th>Drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>½ (beats) straight</td>
<td>½ (beats) straight</td>
</tr>
<tr>
<td>2</td>
<td>½ straight</td>
<td>½ more movement</td>
</tr>
<tr>
<td>3</td>
<td>½ more movement</td>
<td>4/4 straight</td>
</tr>
<tr>
<td>4</td>
<td>4/4 straight</td>
<td>4/4 straight with accomp. on 4</td>
</tr>
<tr>
<td>5</td>
<td>4/4 straight, 2/4 accomp.</td>
<td>4/4 shuffle, 2/4 backbeat</td>
</tr>
<tr>
<td>6</td>
<td>4/4 straight, 2/4 accomp.</td>
<td>4/4 shuffle, 2/4 heavy backbeat</td>
</tr>
<tr>
<td>7</td>
<td>4/4 straight</td>
<td>4/4 straight</td>
</tr>
<tr>
<td>8</td>
<td>4/4 straight</td>
<td>½ broken</td>
</tr>
<tr>
<td>9</td>
<td>½ straight</td>
<td>½ straight</td>
</tr>
</tbody>
</table>

We tried different variations “gears” from ½ to 4/4 in swing.
Nine basic combinable foundations between bass and drums while comping.
The expression “broken” means all of those different ways of playing changes rhythmically and get closer on the way from “straight” ½ playing to transition 4/4.

<table>
<thead>
<tr>
<th>Groove</th>
<th>Double Bass</th>
<th>Drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a. 1/3</td>
<td>a. 1/3</td>
</tr>
<tr>
<td>2</td>
<td>a. 1/3</td>
<td>b. broken</td>
</tr>
<tr>
<td>3</td>
<td>a. 1/3</td>
<td>c. 4/4</td>
</tr>
<tr>
<td>4</td>
<td>b. broken</td>
<td>a. 1/3</td>
</tr>
<tr>
<td>5</td>
<td>b. broken</td>
<td>b. broken</td>
</tr>
<tr>
<td>6</td>
<td>b. broken</td>
<td>c. 4/4</td>
</tr>
<tr>
<td>7</td>
<td>c. 4/4</td>
<td>a. 1/3</td>
</tr>
<tr>
<td>8</td>
<td>c. 4/4</td>
<td>b. broken</td>
</tr>
<tr>
<td>9</td>
<td>c. 4/4</td>
<td>c. 4/4</td>
</tr>
</tbody>
</table>
This course ended up with a concert at Lilla salen where we played the next set list, based on jazz tradition piano trios:
Temperance (Wynton Kelly), The St. Vitus Dance (Horace Silver), Goodbye Pork Pie Hat (Charles Mingus), Emigrantvisa (arr: Jan Johansson), Smile (Charlie Chaplin), Interplay (Bill Evans), Ambleside (John Taylor), Thag’s Dance (Oscar Peterson).

**Personal study**

During my master studies at KMH, I tried to have the highest level of accuracy, in terms of piano study method.
I did a personal work schedule, which included:

**a) warm-up:**

15/30 min per day, based on Brahms 51 studies for piano.
The aim was always to have a relaxed warm-up, increasing gradually the velocity, touché awareness, wrist relaxation, body consciousness, mind focus.

**b) scales/modes:**

Based on Mark Levine’s jazz piano book, I changed my previous way of practice scales. According to the author, the traditional classical method of practicing scales – running up and down – won't do much to improve the skills of an improviser.
The reason is connected with the fact that we always start from the root and end on the root. Therefore, we just using part of the possibilities inherent in each scale.
The better way of practicing scales was going up the Ionian mode, down the Dorian, up the Phrygian, down the Lydian, and so on.
In this way I was equalizing the importance of each note in every scale/mode.

**c) technique studies:**

The 51 studies for piano (Brahms)
Ove Lundin, was giving me different studies from this book, in order to improve my piano technique. Every week I was working a new study, that had been chosen according with a week goal.
. number 7: small hand, preparing the next movement.
. number 8a, 8b: arpeggio study covering different tonalities; I was exploring different odd rhythmic accentuations. (2 - 3 - 2 - 2 – 3)
. number 9a: small hand/big hand, developing the fingers extension.
. number 16a, 16b, 16c: developing circular wrist movement and relaxation.
. number 25a, 25b, 25c: wrist relaxation, circular movement.
. number 26a: developing hand overture (close – wide)
. number 37a, 37b: flexible wrist, activating fingertips.

**d) licks / patterns/ sequences:**

I was practicing daily different kind of sequences:
Melodic sequences (repetition of a phrase at a different pitch) and Rhythmic sequences. (2, 3, 4, 5, 6 notes sequence.)
I found sequences as a wonderful way to reharmonize tunes, get “outside” the changes and as a way to increase tension in a solo.
e) solos:

Solo transcription was common practice, in order to analyse the language of a certain piano player or style. Instead of transcribing a whole solo, I have several times transcribed a chorus or a specific part according to my own interest.

- Chris Potter, “it Could Happen to You”
- Tigran Hamasian
- Kenny Barron, “All of Me”
- Brad Melhdau, “Sky Turning Grey”
- Cannonbal Adderly, “Minority”
- Eldar Djangirov, “Oleo”
- Bud Powel, “Anthropology”
- Barry Harris, “Moose the Mooche”
- Lennie Tristano, “Line Up”

f) my own compositions

g) harmony/theory:

My daily study practice involved a routine of theory and harmony of jazz. Through the books Jazz Harmony at the piano vol.1 and 2 (Frans Elsen⁹), the material discussed in this book, predominantly follows the traditional concepts of harmony and voice leading.

Some of the studied chapters were connected with: secondary dominants and tritone related secondary dominant; embellishing chords; alterations and altered chords; deviating resolutions of the dominant seventh chord; piano voicings with silent bass; moving tones in middle.

## Recording process

The recording process at Stora Salen was phased in two different sessions. The first session was on January 13, 2015, and the second session on May 5, 2015. The recording plan was organized in order to record 10 tunes on the first session, and 9 on the second session.

1st recording session:
Listen up, Northern September, Inquiétude, Her Ballad is Lonely, Things Left Behind, Unglamorous Profession, A Foreigner, Marcha, Se Uma Gaivota, Army of Me.

2nd recording session:

We recorded on average two takes per each tune. The process was natural and fluent, with the precious help of Erik Metall (sound engineer).

Before the first recording session, I met with Erik in order to have a stage plot, map of number of microphones needed for the recording and a recording schedule.

The recording place was a place of transience: we had to adjust the band set up, quite quickly in order to be as much comfortable as possible. The previous different set up experiments were very important during the rehearsal process - so all the band adjustment process went really fast and efficiently.

For the mixing process, I invited Andy Yeo, to work as a co-producer. It was really helpful to have an extra opinion during this process. At the beginning, we had few controversial opinions in terms of sound design (room space and e.q.), but easily those differences were fixed in order to have the best sound design.

Recording stage plot:

Comparing the recording sessions with my examination concert, I prefer the concert. I always have a heavy feeling about the recording session, like something that is recorded for ever and can not be changed. While in concert, I rely on the impression of the moment, the stage energy and interplay between musicians and public.

A studio session can not reproduce the same live energy, or adrenaline, of a live concert, that’s why I always feel not satisfied with the studio recording process.

**Concert**

My examination concert took place at Stora Salen (KMH), on May 6, 2015. I had to create a set list for my concert to be a synthesis of my master work. For that reason I chose:

1. Interplay
2. It was time to move
3. Inquiétude - (solo piano)
4. Unglamorous profession
5. Entrudo I - II
6. Fugue with no prelude
7. Uncertainly lost in Stockholm
8. Se uma gaivota (encore) - (solo piano)

The set list should contain three different representative stylistic groups:
- original compositions (It was time to move, Inquiétude, Unglamorous profession, Fugue with no prelude, Uncertainly lost in Stockholm)
- jazz standard (Interplay)
traditional Portuguese tunes arranged for solo piano and quartet (Entrudo I - II, Se um gaivota)
The stage set-up was an element of concern. I knew that I had to share the same stage with my colleague Guto Lucena, that would be examined in the same concert (on the second part).
For that reason we tried to find a set-up solution for both bands.
During my last rehearsals before my examination concert, the stage plot was many times discussed among the musicians. I wanted to have the best eye-contact and also proximity, in order to have the best performance on stage.
Therefore, we brought one of the best solutions, we had found during the rehearsals:

```
Comparing the recording session with the concert, and analysing the different recordings, I felt that a group was confident during the examination concert, much less stress and more musical input, and a great interplay.
We had particular concerns with “Uncertainly lost in Stockholm” and on “It was time to move”, during the recording. The fast tempo, together with the fast harmonic progression, brought some technical issues to be solved.
Surprisingly, during the concert these tunes went even better than during the studio session.
One of my main conclusions about the concert and recording session, rely the difficulty of creating the live atmosphere, needed for the group performance - a perfect amount of adrenalin, that drives the group/musician for an upper performance level. That’s what I must aim for a musician - to get into a special, kind of take away intimate contact with my audience.
The second conclusion is related with the concept of place and non-place.
According to Augé an “Anthropological place functions on a variable scale. (...) places of identity, of relations and history. Places of memory.”
The sociological notion of “place” is connected with the idea of culture located in time and space, and at concert moment the concert hall becomes a place of sharing and inspiration - where a musical production is passed to the public, this way turning itself into a place of memory. These memories will be carried by each person for a certain time, connecting through music/sound to the musicians, and this way with time, space and history.
Projects and collaborations outside of KMH

I would like to mention 2 projects outside KMH, with different contents and approaches, that served as an experience of my thesis subject.

1. Al Mutamid - The King poet of the Al Andalus.

Portugal, Spain and Morocco on an original musical creation, that started from the original poems of Al Mutamid (King of Al Andalus, 11th century) where I was working as a musical director, arranger and musician, with experienced musicians from these three countries: Janita Salomé, Eduardo Paniagua, El Arabí Serghini, Quiné Teles, Cesar Carazo and Jamal Ben Allal. The group of invited musicians and singers, deeply knowledgeable about the musical specific traditions of each one of the countries represented, formed the musical contemporary equivalent of that cultural entity.

In January 2014, we started the rehearsing process. A group met in 2 different places: Tangêr (Morocco) and Lisbon (Portugal).

The final goal was a recording done in February 2015 in Lisboa (Teatro S. Luiz) and a tour with a cinematographic concert artistically directed by Carlos Gomes.

This project aims to revisit and shed light on a territorial and cultural entity - The Al Andalus - through the life and the poetry of one of its most fascinating figures, the King-Poet, Al Mutamid Ibn Abbad, King of the Taifa of Seville between 1069 and 1090.

The project aim was a contribution for the promotion and affirmation of a cultural heritage as legacy of this historical period.

The rehearsal process was a case to be studied.

Each musician was coming from different musical traditions (classic, jazz, folk, early music) and my role as a musical director was to gather all these different influences in a common “body”.

Our first rehearsal room was located at a museum in Tânger. The acoustic space was quite big (2,5 seconds of reverberation), which was especially uncomfortable during the fast songs.

Our instruments and voices were not amplified, which created some problems to blend with each others.

After the first rehearing hour, I noticed that something had changed in terms of sound balance. We found a way to make all crew comfortable, moving the weak instruments (violin and salterio) away from the piano.

The 2nd rehearsal, which took place in Lisbon (artistic residence specially conceived for rehearsals), we had a simple sound system, that could be precious

10 Muhammad ibn Abbād al-Mu'tamid reigned c. 1069–1091, lived 1040-1095) was the third and last ruler of the taifa of Seville in Al-Andalus. He was a member of the Abbadid dynasty.
balancing the voices with the instruments. However, the acoustic space was small and drier. The absence of windows (kind of black box) made a creative process difficult. We needed to stop the rehearsal more times for getting some fresh air and natural light. During the sound check at the theater (S. Luiz), we had to change our seats set up, to get a better stage disposition. All in all, I think that it would have been better, to have a closer set up, to make everyone more comfortable with the sound. The light solution for the concert must be considered as a significant issue - it must be rehearsed before the final sound check - in the final rehearsal, so the performance can be done by the musicians in a realistic stage environment.

2. Ghost Revolution

(ghost revolution) is a 4 hands concert for a pianist and a visual artist (António Jorge Gonçalves). Starting with a collection of photographs taken in Lisbon in 1974-75 and a few popular songs from that period, the concert builds a phantasmal narrative from a crucial moment of Portuguese recent history - Carnation Revolution. This exercise evokes a collective memory, confronting past and present, expectation and acknowledgement, reality and fiction. The performance took place at FRAMES - Portuguese Film Festival on 24th November 2014 at Cinemateket - Stockholm. For this project, we did our rehearsal work (2 sessions) at KMH (room A515) with a video projector and an acoustic piano. In this case, the large windows were a negative condition during this process, because we needed almost total darkness to make the visual projection work properly. Another point of concern was the piano. During the rehearsals I worked on a vertical piano, however at the cinemateteket, I played on an old grand piano (Steinway B). There I was able to explore some weird sonorities, pulling and muting the piano strings in loco, unfortunately with the vertical piano in a rehearsal I could not do it.

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11 The Carnation Revolution (Portuguese: Revolução dos Cravos), also referred to as the 25 April (Portuguese: 25 de Abril), was initially a military coup in Lisbon, Portugal, on 25 April 1974 which overthrew the regime of the Estado Novo. The revolution started as a military coup organized by the Movimento das Forças Armadas (Armed Forces Movement, MFA), composed of military officers who opposed the regime, but the movement was soon coupled with an unanticipated and popular campaign of civil resistance. This movement would lead to the fall of the Estado Novo and the withdrawal of Portugal from its African colonies and East Timor. <http://en.wikipedia.org/wiki/Carnation_Revolution> (accessed May 19, 2015)
Results and conclusions

During the master studies, many issues made part of this student journey:
How my environment of work affected my creative process?

This question made me rethink my creative process. Artists usually have this preconceived idea that the creative moment starts from inside to outside, and it is often forgotten that the environment and technical issues are extremely important for creative process.
A painter needs good material to work on, he/she needs a place to paint, with the perfect amount of light and space, air ventilation, heating system, quality brushes and ink, inter alia, in order to catalyze artistic creativity.
In the same way, a musician needs the best instrument that perfectly suits his/her wish of creativity. The place to play must be comfortable, with light, air ventilated, with perfect acoustic and temperature qualities.
My pianistic development and compositional process has been shaped through all these points, not only by my own creativity, but also by the quality of my environment.

At KMH, I was measuring the different stages of my creative process.
For instance, during my compositional process I tried to have 2 similar rooms, in terms of technical conditions and acoustic to compose (A292, A347).
However, at the moment to rehearse with the quartet, I felt several times uncomfortable with the different instruments volume, or piano condition.
A piano with a bad touche made me rethink some passages of my compositions, and change them.
Another important aspect, had to do with the stage performance. I realized that in normal conditions, piano players have few hours to get used with a new instrument (touche, action regulation, hammer voicing, volume, tuning…) at the concert hall.
Comparing with a violinist, for instance, which is always practicing and playing with the same instrument.
This issue should be considered at the conservatories and universities of music, in order to help the future musician to learn how to handle these situations, and how to solve some of these problems.

How human relations can be developed during the rehearsal process?

The rehearsal moment as a non-place, brought to my personal artistic view new concepts that no one were speaking with me during so many academic years.
An important part of the academic experience is focused mainly at the individual studies. Practice several hours per week for an individual class or for a collective class. However with a group context, the musician must be able to deal with human issues related with sociological aspects.
Leadership can be misunderstood by “dictatorship” when the leader (musical director, arranger, or project head) do not know how to deal with other musicians and authority.
A lack of self confidence can provoke negative reactions from the leader to the other musicians, causing unnecessary stress not only musically but also in terms of musicianship.
Being aware about these factors, the rehearsal environment can be improved in order to have the best performance and musicianship.
With my artistic research, I wanted to understand, how my creative process, my new compositions, improvisation, could be shaped during the rehearsal process, and through the reflexion process, to get higher artistic results, and get a upper level of awareness, that was decisive for my development.

How did I manage different problems during my creative process?

I can split this question in two different parts:
Individual problems that can be related to technique or creativity, and collective problems, that can be connected with technique and motivation.

How to keep my band motivated during the rehearsal process was a decisive matter. I knew that each musician was involved in so many different projects, that could take several hours per week of their individual practice. Therefore, I had a rehearsal plan, well structured in order to use the less amount of time and get the best musical result.

In total we had ten rehearsals for two recording sessions (five rehearsals before each session and the final concert).
It was important to make them an integral part of the creative process, letting some of important group decisions, to be taken collectively.
Rehearsal room was also very important. I always tried to get in advance the best room (with the best amplifiers or drum set, with good acoustic and light), also always bringing a small catering in the break.
Some of my individual problems were several times related with the root of creativity. The process of listening records and going to concerts was definitely decisive to skip those difficult moments. It was also really important to get the feedback of other musicians (teachers and colleagues).
When I was writing for Andy Yeo (guitar player), we talked several times, about idiomatic guitar approach, how could I write more efficiently for a guitar, and have the best result playing with him. We did several individual sessions (with no band), to improvise together, and develop a collective sound without loosing individuality.

How the technical conditions were influencing the artistic results and motivation?

In that way, through a process of study case, I could measure the individual reactions of each musician (including me), in order to develop the musicianship, condition space work, and consequently the performance.

Before my recording sessions at Stora Salen (KMH), I had been recording with other projects at studio 1 and studio 2, experiencing some factors that didn't help the final performance. For instance, in both studies, the pianos were too old, with a bad action regulation and hammer voicing. Even the acoustic space of those studios were not suitable for a collective sound. Therefore, I thought about booking Stora Salen for those two recordings. The acoustic space was fantastic and I could choose two different Steinways D.
Eric Metal (sound engineer) was a precious help during this process. Before starting, we discussed, which kind of sound I had in mind, and how we could put it in practice.

How does this non-place affect all these sociological/musical dynamics?

This reflection thesis is about how rehearsal rooms are kind of non-places (transience spaces of persons and goods) and how we are affected by that and how my individual creative process is changed by this experience. However this non-place is also socially significant place, as a crossroad for meeting new musicians.
and getting acquainted with them, a stage for a musical experiences. A place where we take our own musical limits to the edge.

As a conclusion, I experienced the rehearsal room as a new field of sociological dynamics. Power, creativity and motivation were many times observed and experienced. Sometimes, musicians with whom I had a good musicianship, were just not working in a collective. There were many musical dynamics intimately connected with sociological dynamics.

For instance, the relation between bass and drums: during my casting process, I tried to understand not only, how they reacted musically together but also their sociological reaction. Some subliminal reactions were observed (playing back, on, or over the beat), volume, dynamics. Interplay and musicianship.

Increasing the awareness of these sociological and musical dynamics I believe that I was tracking the best decisions during my artistic process - composing, casting, rehearsing, and last but not least performing.

The best artistic result happens when we gather together the highest musical proficiency, the best physical and technical conditions and the best human environment.
Bibliography:


Films

ghost revolution / https://vimeo.com/112857568
Al Mutamid / https://vimeo.com/88966479

Scores

1. The mournful song
2. Uncertainly lost in Stockholm
3. Moda do Entrudo I / II
4. It was time to move
5. Background music
6. The man I love
7. Interplay
8. Fugue with no prelude
9. Listen up
10. Marcha Salomé
11. Northern September
12. Inquiétude
13. Unglamorous profession
14. Her balad is lonely
15. Se uma gaivota viesse
16. A foreigner
17. Army of me
18. Things left behind
1. The mournful song

the mournful song
pulcinella

I. Stravinsky / Pergolesi
Filipe Raposo

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kmh :: 9.2.2015
the mournful song

vamp

Cmaj7  E  Am  Bsus  Dm  F#m  Bbm  Dm
uncertainly lost in stockholm

2. Uncertainly lost in Stockholm

uncertainly lost in stockholm

Filipe Raposo
uncertainly lost in stockholm
uncertainly lost in stockholm
uncertainly lost in stockholm
uncertainly lost in stockholm

D.S. 2

band play

D.S. 3 (to continue)
3. Moda do Entrudo I / II

moda do Entrudo I / II

Intro: piano solo

Trad.
Filipe Raposo

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moda do entrudo I / II

[Music notation]
moda do entrudo I / II

35

A(#5) F#m/A D7#11 F#m/C# /D

8

38

/D#

C#m11(6) /D#

8

F

F#m11 A#m11 Fm11

on 2nd
guitar solo

G#m11 A#m11 C#m11 D#m11

8

D#m11 F#m11 G#m11 D.S.

piano SOLO

54
SOLO guitar

4

\[ \text{Am} \quad \text{Cm} \quad \text{Gm} \quad \text{Bb\text{m}} \]

\[ \text{Am} \quad \text{Em/G} \quad \text{F#m} \quad \text{C#m/E} \]

\[ \text{F#m} \quad \text{Am} \quad \text{Em} \quad \text{E\text{b}m} \]

\[ \text{Cm} \quad \text{Gm/\text{B}b} \quad \text{Am} \quad \text{Em/G} \quad \text{D.S.} \]

\[ \text{F#m} \quad \text{C#m/E} \quad \text{F#m} \quad \text{C#m/E} \]
moda do entrudo I / II

\begin{align*}
\text{F#m} & \quad \text{C#m/E} \\
\text{F#m} & \quad \text{C#m/E}
\end{align*}

\begin{align*}
\text{F#m6} & \quad \text{Fm6} & \quad \text{Em6} \\
\text{F#m6} & \quad \text{Fm6} & \quad \text{Em6}
\end{align*}

\(5\text{moda do entrudo I / II}\)
4. It was time to move
it was time to move

C drums (half tempo)

(Bass+guit+piano bass)
it was time to move

Dmaj7b5

F#maj7(5)

Cm

D7

Gsus/F

E

D

E

F

F#m7

(Amaj7)

subito

A13

F13

4x

open

SOLOS

fine


3
it was time to move

SOLOS:
between E / F
after solos D.C.
5. Background music

background music

Warne Marsh

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kmh :: 2.3.2015
background music

SOLOS: piano / guitar (16 bars each)

Bbm7  E7  A♭  Galt

Bm7(b5)  E7

A7  A7  Dm

Bm7(b5)  E7  Am  Am

B♭7(11)  B♭7  B♭m7  A7(11)

A♭  A♭  Gm7(b5)  C7(b9)

F7(4)  B♭m

D♭  D♭m7  A♭/C  B♭

B♭m7  B♭m7/A♭  Galt  Galt

dbass solo (1chorus)
piano and guitar solo (2choruses)
6. The man I love
the man I love

D.S. al fine
7. Interplay

interplay

medium blues

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kmh :: 16.3.2015
8. Fugue with no prelude

fugue with no prelude

Filipe Raposo

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kmh :: 10.5.2014
fugue with no prelude

SOLOS

3

A7(III) Bb7(#11) F#7(#11) F7 Bb7 Db7 E7 G7
9. Listen up

* 

**Listen up**

*blue form* #19 Filipe Raposo

SOLOS

**fine**

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kmh :: 23.8.2014
2

listen up

\begin{array}{cccccc}
\text{A}\flat_7 & \text{B}_7 & \text{E}_7 & \text{E}_b_7 & \text{E}_7 \\
\end{array}

\begin{array}{cccccc}
\text{A}_7(11) & \text{D}_7 & \text{G}_7(11) & \text{C}_7 & \text{F}_7(11) & \text{E}_b_7 & \text{E}_7 \\
\end{array}

10. Marcha salomé

Marcha salomé

C7sus4add3  B⁰maj7/C  C7sus4add3  B⁰maj7/C

Piano

C7sus4add3  B⁰maj7/C  C7sus4add3  B⁰maj7/C  B⁰11

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kmh :: 26.8.2014
marcha salomé

3

C:\9  Eb\#9  Eb\#9  Fadd9/A

D  C\#m9  Fm6  C\#m7  D\#

F\#6\#11  Fm  C7\#13  (F\#7\#11)  D.S. (A)  solos: guitar / piano

E  after solos D.C.
11. Northern September

northern september

#15

Filipe Raposo

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kmh :: 24.8.2014
12. Inquiétude

inquiétude
#1

Filipe Raposo

\[ q = 90 \]

\[
\text{Am7b5} \quad \text{Fm7}
\]

\[
\text{Bb} \quad \text{Bb\#A} \quad \text{Ab} \quad \text{Fm} \quad \text{C/E} \quad \text{Cm/E\#} \quad \text{Gm6/D}
\]

\[
\text{Ab} \quad \text{Bb\#Ab} \quad \text{Gm/Bb} \quad \text{Cm} \quad \text{Fm6} \quad \text{Gm7}
\]

\[
\text{Ab\#5/G} \quad \text{Fm/E\#} \quad \text{Fm6} \quad \text{Cm/E} \quad \text{Fm6/G}
\]

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kmh :: february.2014
inquiétude
13. Unglamorous profession

Filahe Raposo

© filipe raposo

kmh :: 23.03.2014

#3
unglamorous profession

D.C. SOLOS
piano & guitar

vamp

tacet band - dbass solo/riff (4x) ::
band plays - alternate solos: guitar & piano
14. Her ballad is lonely

her ballad is lonely

Filipe Raposo

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kmh :: 14.5.2014
her ballad is lonely

open for SOLOS

intro & outro

D.C. for theme
15. Se uma gaivota viesse

se uma gaivota viesse

(guitar plays harmony like Ray Cooder's tremolo)

INTRO

© filipe raposo
kmh :: 4.5.2014
Filipe Raposo
se uma gaivota viesse

D.C. for SOLOS
(piano / guitar)
play intro between solos
(after guitar solo - play C)
se uma gaivota viesse

\begin{music}
\newclef \clef=bass
\begin{music}
\end{music}
\begin{music}
\newclef \clef=treble
\begin{music}
\end{music}
\begin{music}
\newclef \clef=bass
\begin{music}
\end{music}
\begin{music}
\end{music}
16. A foreigner

INTRO : 8 bars drums

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kmh :: 7.5.2014

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kmh :: 7.5.2014
2 a foreigner

D.C. piano solo

vamp - 4x piano + guitar :: solo open - guitar

open
17. Army of me

army of me

\[ \text{drums+bass} \]

\[ A_m (\text{Bm7}) F \]

\[ (\text{4th's}) \]

\[ \text{Bsus} \]

\[ \text{D.S.} \]

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\[ \text{kmh :: jan.2015} \]
Army of me

(SOLO: piano free cue with bass line)

(on 3rd time, bass plays 1st riff)

(open)

(SOLO: guitar)

(on 3rd time, bass plays 1st riff)

(open)

(open)

fine
18. Things left behind

things left behind

Filipe Raposo

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kmh :: 29.4.2014

1st: piano
2nd: band

(SOLOS)

#6

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kmh :: 29.4.2014
things left behind

(last time no repeat)

A\textsuperscript{b}maj7
\textit{B\textsuperscript{b}maj7(6)}
A\textsuperscript{b}maj7
B\textit{b}\textsuperscript{add9}
A\textsuperscript{b}maj7
A\textsuperscript{b}maj7/C\#7
C#m
C#m/C
C#m/B
A\#7
A\#7
C\#m
E7(13)
A\textsuperscript{m}7/C
2 things left behind (last time no repeat)
things left behind

Vamp (after theme reexposition) - tacet band ::
1st and 2nd: piano + guitar
3rd: + drums (hip groove :: hip hop'ish)

(guitar keeps playing the previous triplet line)

alternate solos: guitar & piano
together last choruses