



UNIVERSITY OF GOTHENBURG  
ACADEMY OF MUSIC AND DRAMA

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***New Impro Ensemble experience  
and the disc *Hem Ljus****  
Luigi Bozzolan Trio, Solo, Ensemble

Luigi Bozzolan

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Degree Project, Master of Fine Arts in Music,  
Improvisation  
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## **Abstract:**

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Luigi Bozzolan Trio, Solo, Ensemble

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The intention of this thesis is to analyze step by step entirely, the last part of the Master project, that represents my personal experience as organizer, composer, musician and conductor of the *New Impro Ensemble*, an orchestra composed of 11 musicians.

In order to give more information about the method of research, I show some work by an Italian musician and composer who experienced his career around the Improvisation in each its form; his name is Giancarlo Schiaffini. In my opinion his artistic experience is one of the most interesting example in the artistic Italian context.

In addition, the dissertation gives a description of my new disc titled "Hem Ljus".

"Hem Ljus" is a disc that documents the main three aspects of my present musical personality: Piano solo, Trio and Ensemble.

"Hem Ljus" is also the result of the experience gained during the Master in Improvisation at Academy of Music and Drama in Gothenburg.

This document is also an explanation of my two years of residence in Gothenburg and in particular it refers to the musical experiences as musician and student in the Academy of Music and Drama and in other musical context in Sweden.

My thanks go to all the teachers and musicians I have met during two years.

My sincere thanks go to Jonny Wartel, the first Swedish musician with which I played in Gothenburg.

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## Premise:

During the Master Degree studies in Improvisation, I had the opportunity to work with a wide kind of ensembles and combos.

I played in Duo with the percussionist Johan Renman, with the saxophonist Jonny Wartel, in Trio, Quartet and Quintet combos, with several Scandinavian musicians.

In each situation I tried to study the *element* “Improvisation” following the steps and topics that I proposed in to the admission program, that I wrote at the beginning of the Master course.

I not followed a specific music genre or style, but I tried to working around the concept of improvisation in a very wide way.

A Master course in Improvisation is divided in three presentations: 25%, 50% and the final discussion.

I dedicated the 25% of demonstration to an extra academic Trio experience.

In that first demonstration, I talked about a concert that I played in Rome and, in specific, about an improvised composition titled *Prepared Piano Tune*.

In that concert I played with two great Italian improvisers:

Eugenio Colombo (sax and flute) and Ettore Fioravanti (drums and percussions).

After some month, I dedicated the 50% to the relation between improvisation and counterpoint around Bach’s *Two Parts Invention n.1*.

In that case at first I played the *Two Parts Invention n.1* as written on the original score and than, I improvised on the same structure, using specific musical methods and compositional elements like imitation, counterpoint, re-harmonization.

I chose to play some original part and to change some chord around a new melodic thematic idea, that I composed.

With the word “counterpoint” I mean a series of polyphonic techniques used for organize the movement of several voices. There are many kinds of techniques, simple or complex, from two voices up to six or seven.

At my third, and final demonstration, I have chosen to work with a large ensemble.

Before the experience with the *New Impro Ensemble* , I worked around Trio and Piano solo projects.

In the following section I am describing the Trio and Piano solo projects:

Trio  
(1<sup>st</sup> demonstration, 25%)

The trio project represents a very important step in my own musical path. As pianist I'm really interested to play in trio (1)combo because in my opinion, it represent an ideal situation of band. Trio means sound balance and when I play or listen to a good Trio, I feel a strong sense of musical completeness.

I play often in a particular kind of trio, without a bass player.

I really like to play with a drummer or a percussionist and a brass player, for instance trombone or sax. Of course I play also with a classic Trio in jazz composed by piano, bass and drums, but in this last period of musical studies, I have chosen to play with a drummer (or percussionist) and a saxophonist.

I explored and studied many musical solutions on the bass register of the Piano, therefore I preferred to explore new ways without a Bass player.

I played many exercises on the bass register as walkin' bass, particular kind of voicings for low register, exercises of intervals, specific studies for left hand.

Piano solo  
(2<sup>nd</sup> demonstration, 50%)

The Piano solo represents, for my musical path, the most intimate musical ambient. I consider the Piano solo as an inner exploration of myself, a total abandonment of the mind. In this case, I try to see the music. I try to image the score in front of me and build the structure of the music.

I really like to stay alone on the stage and to feel me free to chose every little thing and detail that I'm playing. A Piano solo performance is like a solitary condition but at the same time is also a complete exploration of the instrument, my qualities as pianist, composer and auditor of myself. The Piano solo represents also a challenge because it mean to deeply know every technical aspect of the instrument.

After these two experiences, in Piano solo and Trio, I thought to play with an opposite musical situation. If Piano solo and Trio represented a good way to explore the music with few musicians or completely alone, a large ensemble represented a new excited opposite challenge. I considered the ensemble project as the third aspect of my artistic personality...little (piano solo) , medium (trio) and large (ensemble).

In occasion of the admission at the Master Degree, a couple of years ago, I wrote something about an Ensemble project.

Some part from the former MA project concerned to the Ensemble, are marked in black in the following section.

- Targets for ensembles:
  1. **Creating research groups of university students.** Ensembles, from duo to septet, will face every three or four months theoretical and practical issues concerning the main compositional and arranger processes (counterpoint, modulation techniques, harmonization, techniques of harmonic and melodic development) or a topic to be developed together at the first as theory and research, and then on a practical level.
  2. Organize regular concerts (three or four during the academic year) as a demonstration of work done.

During the Master I did this kind of work with several students.

Before playing we have arranged a didactical path, including aims and methods. Very often I have recorded the session in order to analyze the work done.

(1) Combo: In music, is a synonym of ensemble, group or band, a combination of instruments that can be formed by two or more musicians.

In the following section I am describing some group of work:

- **Luigi Bozzolan – Johan Renman Duo** (piano and percussion).  
Topics: rhythmic elements, riff, Monk's composition, interplay.  
Activity: rehearsals and lunch concert at Academy of Music and Drama, concerts at Vasaparken University in Gothenburg.
- **Luigi Bozzolan – Jonny Wartel Duo** (piano and sax)  
Topics: counterpoint, original compositions, interplay.  
Activity: rehearsals and lunch concert at Academy of Music and Drama, concerts at Brötz Club in Gothenburg.
- **Luigi Bozzolan – Simon Petterman** (piano and trombone)  
Topics: harmonizations and sound research.  
Activity: rehearsals and lunch concert at Academy of Music and Drama.
- **Luigi Bozzolan – Olli Rantala – Andreas Wartel Trio** (piano, bass and drums)  
Topics: original compositions, interplay, counterpoint, arrangement.  
Activity: rehearsals and lunch concert at Academy of Music and Drama.

It's important to consider the two separate elements, Topics and Activity as different steps of a didactic work. There is a clear difference between an "artistic" group (band that plays the music in a performance or concert with the audience) and a laboratory and research group. In the second, the concert is just the final step of a work.

The important phase of these activities, is the research around a topic element, the conduction of a method of study, and just in the final, there is the concert as demonstration of the work done.

- Questions for ensembles:
  1. **What roles are created within the different kinds of ensemble (from duo until a large ensemble)?**
  2. **What balance are created in relation to the number of musicians and the preparation of each one?**
  3. **Which similarities and differences are found in a duo ensemble in comparison with an ensemble which includes six or seven members?**
  4. **What are the phenomena of "masking sound" in relation to the number of musicians?**
  5. **What role is defined for each musician depending on the nature of your instrument?**

6. **What kind of development could be the inclusion of a live electronics or component video into the performance?**
7. **In the case of sections formed within the group (ex : piano, drums and bass/woodwinds/vocals), what sound characteristics would be obtained?**

- Proposal of possible methods of work for small, medium and large ensembles to apply during the Master course:

1. Periodically, deepen a subject that can be extracted from the classical repertoire (study of contrapuntal techniques, deepen a particular type of musical form). Deepening more general topics such as timbre, the sound, released by harmony, and only intended as a search for musical colour.
2. **Conduct research according to a particular kind of (2)archetypal sound Taking as reference a particular composer or musical period and begin a job search that includes theory and practice together.**
3. Develop a series of exercises under the guidance of one or more educators.
4. **Record the rehearse sessions and listen to the material in a analytical and critical way.**
5. Compare the relationship between the target set, before and after the musical performance.
6. **Listening and analysis of examples of the major ensembles of classical and jazz extraction, which may work as a model for the project.**
7. **Involving artists, actors, dancers, painters and sculptors, who can complete in a consistent performance.**

I worked on these seven topics with several musicians. In particular, when I planned the rehearsals or concert, I focused around some subject to study and analyze with my colleagues.

For instance during the playing with the trombonist Simon Petermann we worked around a composition by Thelonious Monk, titled "Brilliant Corners". This is one of the most interesting composition by Monk. Its harmony is very complex and the form is out of the common form in jazz music like blues, anatole, 32 bars form.

In that case we have analyzed the harmonic structure and the harmonic chromatic progression, focusing on the dominant chords.

(2) Archetypal sound: as archetypal sound I mean some fundamental element in musical language, a consolidated model become recognizable and commonly used.

Some examples: be bop licks, pedals, block chords, patterns, standard structures.



It's really interesting to read and analyze the questions that I wrote in to the admission project, and compare some reflection after to work the experience with the New Impro Ensemble.

Everyone of this question were important in order to analyze the phases of organization.

In particular way It was important to consider questions number 1, 2 and 5 because define my criteria of study .

After to listen the record of the concert with the New Impro Ensemble, I began to analyze many important elements:

I studied the different roles of each musician in to the flow of sound. Every musician found an own personal role in to the ensemble. I observed a sort of spontaneous mechanism on which the musicians found a personal role. This phenomena is clear in some section, for instance, at the beginning of Part II, every musician try to find an own role following the score and in meantime concentrating the attention to the music flow.

We had just a schema score. As schema score I mean a non conventional notation, but a sort of plan of the music, a sort of guide.

I will analyze this score in the next pages.

It's really interesting to note that every musical personality found spontaneously an own voice in balance with the others musicians. Every musician had some indication on the musical schema that I wrote, but the range of action for playing was really wide. In some phase of the performance It's clear to listen that some musician takes the "scene" while some other musician choose to play as second voice.

During the experience of rehearsals and meetings I suggested to the musicians to keep their own identity. I consider the musical identity is an important factor, more than other qualities and skills like virtuosity.

In the ensemble there were musicians from jazz education, classical studies, the singer (Michele Collins) ,for instance, came from drama improvisation and performance studies.

I considered the key word "diversity" as a beautiful quality on which to work with the ensemble.

Within a heterogeneous ensemble there are many possibilities to create and develop ideas. Every musicians can contribute with his own experience and education. Within the New Impro Ensemble there were musicians from Italy, Canada, Sweden, Finland, Spain, Bulgaria, U.S.A., U.K. and Switzerland.

## 1- Working method

In the following section I am describing how the members in the ensemble was chosen, the musicians and the different sections in the ensemble *New Impro Ensemble*.”

### 1.1 Conceive the Ensemble

I started the work with the *New Impro Ensemble* planning the strategy to inform all musicians without particular requests or auditions.

I had many possibilities and ways.

I could to choose to select some musicians or soloist, to organize an audition, or to plan the instrumental organic, or at first to compose the music and than to create an ensemble for that specific composition.

I asked myself many questions, for instance:

“ Which instruments will I have in my Ensemble? And how the music will be influenced in relation with the instrumental organic?...”

After some days I chose to inform all Master students in Improvisation and Interpretation at the Academy of Music and Drama.

I chose to not to do any audition or selection.

The music should have been composed for those musicians and those musical instruments.

A good challenge for me as composer and conductor.

Choosing this way I could have the risk to have a “strange” ensemble, for instance, with four percussions or five double Bass player...or something like that.

I wrote many emails to the students and I hung some posters in the Academy of Music.

After one month I had a list of the ensemble that I called *New Impro Ensemble*:

- Luigi Bozzolan: Piano
- Eliazer Kramer: Piano
  
- Aaron Diaz : Trumpet
- Simon Petermann: Trombone
- Malin Wättring: tenor, soprano, baritone Sax
  
- Nicolay Vassilev : Cello and electronics
- Johanna Östling: Viola
  
- Olli Rantala: Bass
  
- Johan Horner: Drums
- Alberto Garcia De Leon: Percussions
  
- Michele Collins: Voice

Below, I describe the instrumental sections and the musicians of *New Impro Ensemble*:

**Pianos section:** It was composed to me and a young very good classical pianist, Eliazer Kramer (1<sup>st</sup> year MA classical Piano).

The contribution of Eliazer was important because he gave a very special musical colours and timbres sound during the concert. I really appreciated his sense of melody and his capacity to listen constantly the musical flow. It's possible to listen an his great melodic idea during the 2<sup>nd</sup> movement of the concert.

**Brass section:** This was a great section formed to Aaron Diaz (Trumpet, 1<sup>st</sup> year MA improvisation), Simon Peterman (Trombone, 1<sup>st</sup> year Ma improvisation) and Malin Wättring (tenor, soprano, baritone Sax 2<sup>nd</sup> year BA improvisation).

Simon and Aaron played often in a sort of dialogue between the instruments, using noises and particular ways to play their mouthpieces. They made a very wide kind of sounds. Sometime they proposed a real good melodically ideas.

Malin is a great musician.

She gave very often real quality and groove to the music especially with the baritone Sax. I really liked her approach as sax soloist and within the general sound.

**Strings section:** Nicolay Vassilev (Cello and electronics, from SNOA – Swedish National Orchestra Academy), Johanna Östling (1<sup>st</sup> year MA classic Viola) and Olli Rantala (Bass 2<sup>nd</sup> year in MA improvisation).

Nicolay was a very important musician in to the ensemble. He is a great cellist in SNOA, and he has many qualities also as soloist. It's possible to listen his clear sound at the beginning of 2<sup>nd</sup> movement of the performance. He gave a real good contribute to the concert with his approach to the electronic effects used on the cello.

Johanna was precious for her voice perfectly integrated with Nikolay's Cello and the rest of the ensemble. Specially during the 2<sup>nd</sup> movement her playing is fine and elegant.

Olli is a real important presence during all the time of the concert. His intro at 1<sup>st</sup> movement is simply perfect and during all the concert we can clearly listen his voice sometimes as soloist sometimes as part of the general sound.

## **Percussions and**

**Drums section:** Johan Horner (Drums ex student in Improvisation) and Alberto Garcia de Leon (2<sup>nd</sup> year Percussions in SNOA).

I played with Johan in a Jazz quartet where we played my compositions. I felt in Johan a special feeling from the beginning of my experience in Gothenburg. He gave groove to the music and I remember how he was concentrated about the conduction during the concert. His concentration was a double concentration focused in two directions: to the conductor and towards to Alberto, the percussionist.

Alberto is a fine musician. His role was not simple because he did choose among many available percussion instruments. He built his percussion set with extreme cure considering his role in to the ensemble. He made a perfect work.

**Voice section:** Michele Collins (ex student in Drama at Academy of Music in Gothenburg and performer).

I asked Michele to take part of my project after to listen some her improvised concert in Gothenburg.

Michele is a singer, actress, performer and musician. She is complete in all that disciplines.

She chose some text of poetry to use during the performance totally freely. Michele made in a very fine way, a real *slalom* among the sounds, keeping her own space as soloist especially at the end of the performance. She ended the concert with a good little part of monologue.

It's really important to consider two important elements:

1. The sound balance in this ensemble was really good:

two Pianos, brass section (Trumpet, Trombone and Sax) , two strings (Viola and Cello), a bass, two percussions sections and one singer.

At the beginning of the project I haven't selected the musicians. It was important for the method of work to keep open the Ensemble for all musicians of the Academy of Music. I wanted to give to all musicians the opportunity to play in this experiment.

I requested energy for the rehearsals, and just a little positive approach to the improvisation in each form, classic or jazz.

I was, of course lucky to not receive too much requests and I consider me lucky also to have immediately a very balanced instrumental situation: Keyboards, strings, percussions, brass and voice.

2. We were a real "international" ensemble because there were musicians from Italy, Sweden, U.S.A., Canada, Bulgaria, U.K., Switzerland, Finland and Spain.

For me it was an incredible opportunity to know new musicians from many countries.

I think that the big goal was to have so many different musical and cultural influences.

During the rehearsals I observed all the different approaches to the improvisation, in my opinion conditioned also by the education and the country home of each one musician. Olli Rantala, the doublebass player, comes from a strong jazz and folk education. He is from Finland. In my opinion, he has a very clear sound and his style is very influenced by Anders Jormin's style. His approach to the improvisation is defined and clear. Great sound and good management of silence. It's possible to listen his approach

to the improvisation during all the concert and in particular way at the beginning of Part I.

Another example of approach to the improvisation is the pianism of Eliazer Kramer, the pianist of the New Impro Ensemble. His education is mainly classic. He studies classic music at the Academy of Music and Drama in Gothenburg. His approach to the improvisation is very clear his phrasing is devoid of jazz influences, but is very personal characterized by his education. The same for the rest of the musicians. Everyone brought their own personal contribution.

It was my first time as organizer, musician, composer and conductor of an ensemble and I consider this experience very important also for the human and social aspects, because it was so fascinating to have a multi-ethnic ensemble.

When I thought about the title of the composition, I had many ideas and options.

The multiethnic character of *New Impro Ensemble* inspired me the title of composition: **Pangea**.

In ancient times Pangea was a first disposition of continents, on the planet Earth, before the actual division of them in five parts.

## 1.2 Organization

Before to organize the musical organic of the ensemble, I asked to Anders Hultqvist, the Head of Masters department, if there was a possibility to arrange an orchestra around an improvisation experience.

I proposed this new idea to Anders Hultqvist in order to create an opportunity, for all students and to make a new exciting experience.

I said to Anders about my ideas, the music, and the organization.

During my first year of Master I knew many musicians who wished to play in that kind of experience.

After some days it was decided to organize a concert in date 17th of November 2011 at the main concert hall in to the Academy of Music.

It was fundamental the precious collaboration of Anders Hultqvist and all school staff.

That night was not supposed to be just an opportunity for the *New Impro Ensemble*.

It was a event for all bands, ensembles, musical projects, and musicians of the Academy of Music and Drama, that could play own music.

I reserved the first part of the concert for the *New Impro Ensemble*. We had an half hour set for to play *Pangea*, the composition that I conceived.

I arranged, with other students a true organization for to insert all performances within the night.

At the end of the planning we programmed, besides the *New Impro Ensemble*, other bands and ensemble for a total of three hours of folk, contemporary, classic and jazz musical performances.

From that moment, I had a couple on months for to plan the music and to organize the rehearsals.

It was not simple to organize and coordinate ten professional musicians, all people working in concerts, tours and professional many activities.

It was the first time in my life that I had to organize an orchestra in which I had to play, organize and lead.

I was really excited to organize all this things in my personal musical experience and for the last part of my MA project.

I considered logical to have worked in trio (first MA step), piano solo (second MA step) and now with an ensemble.

Of course “improvisation” was the main element to follow for the ensemble.

To define the meaning of improvisation is complex. Often it’s possible to create some misunderstanding.

In this section I quote some definition of the word “improvisation” by two dictionaries:

- Cambridge English Dictionary

*Improvisation: A performance which an actor, musician, etc. has not practiced or planned ...a blues/jazz improvisation.*

*When you make or do something with whatever is available at the time.*

- Oxford English Dictionary

*Improvisation: Something that is improvised, in particular a piece of music, drama, etc. created spontaneously or without preparation.*

As a professional musician, and student, I can define the word “improvisation” from my own point of view:

With the word “improvisation”, in music, I mean a method of extemporaneous composition without a writing phase before the performance.

The method includes, often, several musical improvised development processes, and in-depth knowledge. The concept of improvisation is common in several artistic disciplines like theatre, poetry, dance, painting, music and in

academic (music studied in to the Academy or Conservatories of Music) and popular traditions (tribal music and folk music).

Another significant word concerned this dissertation is “composition”.

I quote the definition of the word “composition” from the book *Enciclopedia della Musica – Garzantina*:

*Composition: The musical composition is the art which has as its purpose the creation of musical works.*

*The Art of Composition, in European tradition, requires the study of many disciplines, such as harmony, counterpoint, orchestration, and a knowledge of musical forms.*

I consider the “composition” as the process of creating, whose roots lie in a logical method.

From my point of view a logical method is a musical path that follows a coherent aesthetic. The development of structure, melody, harmony, dissonance, rhythm, dynamics and other elements are all included in this kind of conception of logical composition.

Into the compositional process there are several ways and solutions to manage the musical material, compositional techniques and methods of work.

My approach to the Improvisation is closely connected with the composition. I consider a natural way to play the piano and to compose improvising the music at the same time. I remember, when I was a child, I played the piano for several hours improvising the music and trying to find a logical sense.

That was my first approach to the piano and to the music in general.

After many years of musical studies from classical to jazz, I feel the same instinct to play the piano starting to build simply from an idea, and moment after moment, to find a compositional method in order to perform a good musical playing.

As composer and conductor, I asked myself many questions about the music and the strategy in order to plan the music in relation with the instruments and musicians:

- Which kind of music could I play with this ensemble and...what is exactly an Impro Ensemble?



I read with interest the thesis “Free Ensemble Improvisation” by Harald Stenström. Doctor Stenström wrote this thesis during his doctoral project in 2009. This thesis is a great document about Improvisation, free ensemble and several musical aspects based on his direct experience and many in-depth studies.

My desire was to create an ensemble with which to play music written in a non conventional score with much space for improvisation.

I was supposed to propose some ideas and let each musician free to play with own personality and musical abilities.

In my opinion, in Improvisation, every musicians is free to choose his own approach to the music. Every musician is free to play, to choose and change his own strategy and musical path.

This means one important thing: the musician is responsible of his own sound.

In a “common” score we find notation, notes, and many wrote information for to play the music .

Every musician , in a performance or composition, must to play that music.

There are the composer and the musicians, two different roles.

In *New Impro ensemble*, as I wrote, I invited musicians from many disciplines, so I found many kind of musicians from different backgrounds and educations, musical experiences, from different countries.

The most important thing , in the *New Impro Ensemble* project, was that every musician, in that performance, was also a composer, because every musician had the possibility to decide about the music to play.

Below I write some question I have asked me during the conception of the ensemble:

- What happen if the “score” is just a form of conduction, or a schema of music?
- How will be the reaction of every single musician?
- Which “strategies” of composition I will have to choose for an Impro Ensemble, using traditional scores and also new form of musical writing?

For to find an answer to this questions I need to investigate among the methods of possible approaches to the project.

At first I started to study some important contemporary composer. It was really important to study some score and try to take information, studying every different point of view of each composer.

I decided to explore and study some work in order to clarify to me some concept about conduction for an ensemble, methods of composition ,and mainly, about what I could have to express with the music.

### 1.3 Research

One of the first book I read at the beginning of the Master course, was *Free Play* by Stephen Nachmanovitch. The teacher Anders Jormin recommended me to read the book during his first seminar.

The book gave to me many point of views in several forms about the meaning of Improvisation . One of the main aspect that is explained, is the analysis from the social and human point of view; Improvisation as human expression of yourself before to be considered a form of Art.

This point of view was really important for to set my relation with the manage of the ensemble. I consider the book *Free Play* as the first theoretical step of all my musical experience in Sweden.

I considered really important the role of each musical and human personality of the musicians, in the *New Impro Ensemble* after many reflections about some chapter that I read on that book.

It is a generally accepted idea, that the improvisation is an usual musical practiced process, from the ancient music era till contemporary music.

The improvisation is a constant element in music.

We can to find improvised music from the vocal and troubadours eras, as well as in composers like Giovanni Gabrielli, Girolamo Frescobaldi, Dietrich Buxtehude, Johan Sebastian Bach, Wolfgang Amadeus Mozart, in many ethnic music examples from Africa or Orient, till contemporary composers in 1900.

The keywords *improvisation* and *composition* are very significant for the European contemporary music during the 20th century.

In Italy there were, and nowadays there are , many important composers and musicians who work around this interesting argument.

Below I quote some important Italian modern composer who, in my opinion, is significant for the relation between composition and improvisation:

- Giacinto Scelsi (1905-1988)
- Luigi Nono (1924-1990)
- Luciano Berio (1925-2003)
- Franco Evangelisti (1926 - 1980)
- Giancarlo Schiaffini (1942)
- Salvatore Sciarrino (1947)

Luigi Nono: *Post-prae-Ludium per Donau*

I show an example of score with many possibilities of improvisation.

It's a Luigi Nono's composition entitled *Post-prae-Ludium per Donau*.

Luigi Nono (1924-1990) was one of the most important contemporary composer in Italy and Europe.

*Post-prae-Ludium per Donau* is a really interesting composition for Tuba with six pistons and electronic. It's one of the few composition written for Tuba and electronics.

On the score we can find some defined element that the Tuba player must to play.

There are also some element that the musician can chose, for instance timbres, pauses, or phrasing, reacting to the live electronic elaboration played by another musician from the mixer or computer.

**Post-prae-Ludium per DONAU** Luigi Nono Paris 1987

**PROSALONG**  
 WIE MIT DER HITSUNG  
 MIT GEMUTLICHEN VERMITTLUNG  
 LEASTOBIET  
 WIDI HAT POCALMIDIE  
 LESCHALEBEN  
 TABULLE

**KAMMERMUSIK**  
 OBER  
 NIEDER  
 HOCH  
 NIEDER  
 HOCH

**ATMOSPHÄRE VERSTÄRKE** 1+2+3+4  
 ERWEITERTE  
 4  
 -3 -2 -1

**PERCUSSIONS**  
 1:30 = 6'16"  
 3:50 = 6'16"  
 3 PERCUSSIONS

SCHEITERE VARIATIONEN I PERCUSSIONS  
 COM ALTAIR PAIRIE INSERITE - JALOUSIE

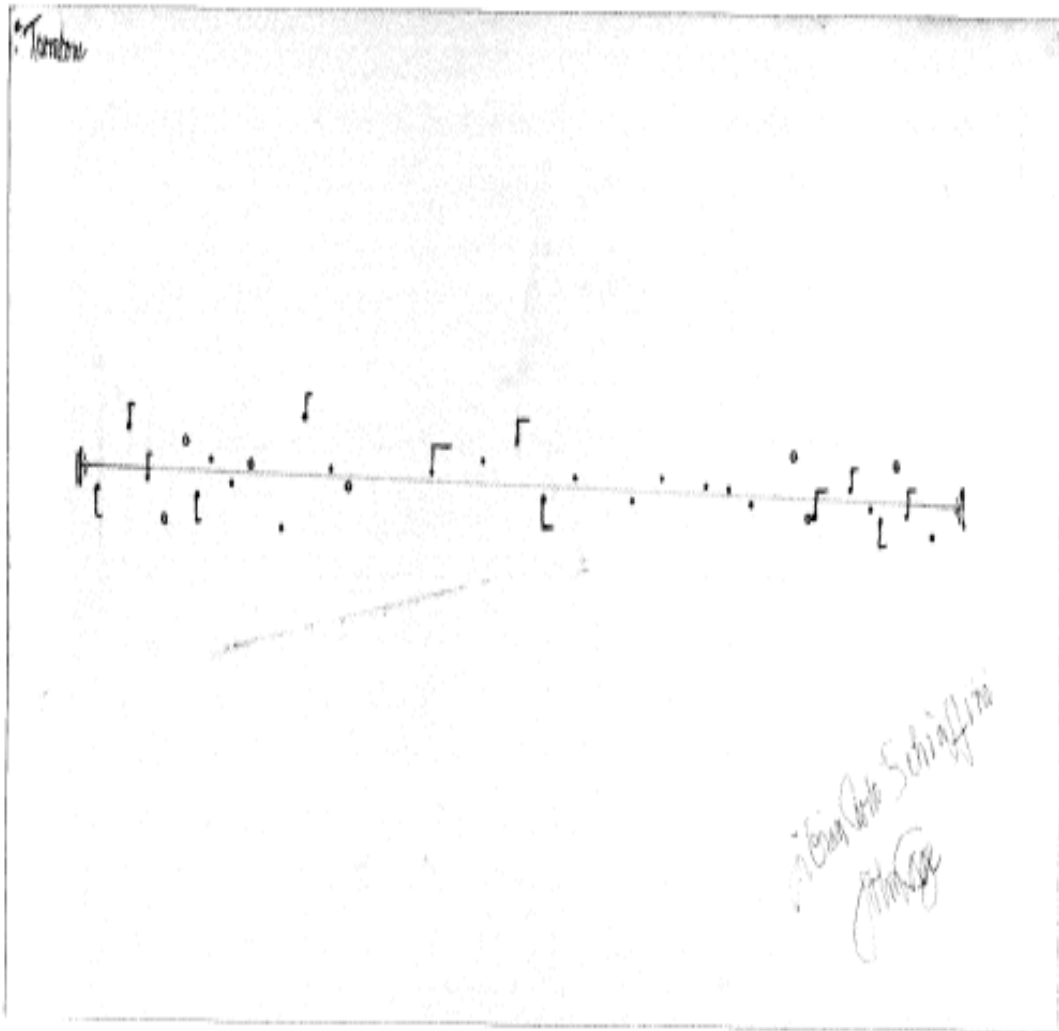
Post-prae-Ludium per Donau - Luigi Nono

### John Cage: Seven 2

John Cage (1912 - 1992) was one of the most influent contemporary composer. His Art is mingled with an intensive life experience and a very strong philosophical aspect especially about the concept of sound.

Seven 2 is a John Cage's composition for bass Flute, bass Clarinet, Cello, double Bass, bass Trombone and Percussions.

In this case every musician can improvise and to feel free to chose the length of the sounds with other parameters and elements arranged by Cage.



Seven 2 - John Cage

#### 1.4 Focus on Giancarlo Schiaffini's scores

I experienced my musical education in Italy, including both jazz traditional studies as be-bop language, arrangement for Big Band, American jazz standard songs, classical studies and harmony at the Conservatory of Music in Perugia. I was always very curious to know and to study all aspects of Music. As an Italian musician, I studied the music, concerning improvisation and composition, of some Italian composers and pianists, because they are more close to my culture.

One of the most influential Italian composer and musician about the two keywords “improvisation” and “composition“, is Giancarlo Schiaffini. His musical activity has been inspiring many aspects of the MA project. I took elements and ideas by Giancarlo Schiaffini from the beginning of the Master, and he his one of the most influent musician and artist who I knew.

Giancarlo Schiaffini is an Italian musician (Trombone and Tuba) and composer. He is also a physicist.

He has played in many different musical situations from jazz to contemporary music during '70 till now. He was present at the first free-jazz experiences in Italy during '60.

He studied under the teaching of Karlheinz Stockhausen, György Ligeti and he studied electronic music under the guide of Franco Evangelisti. He was also member of the Group of Improvisation called *Nuova Consonanza* (*New Consonance*) till 1983. He taught at Conservatory of Music Alfredo Casella at L'Aquila in Italy.

He collaborated with many important composers among others Luciano Berio, Luigi Nono, John Cage and Giacinto Scelsi.

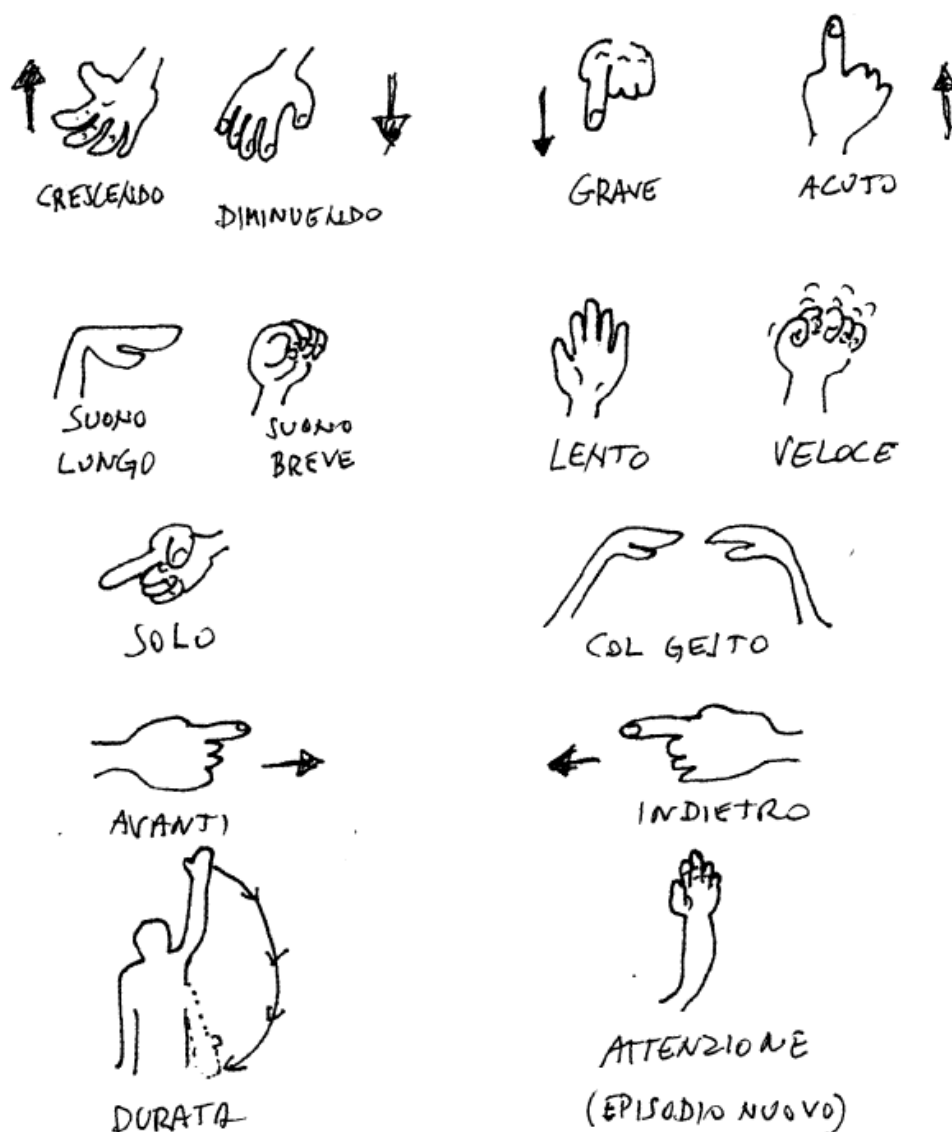
There are, of course, many examples in contemporary music of conductions and arrangements for improvised music mingled with written music.

In one of the books written by Schiaffini, <sup>(3)</sup> *E non chiamatelo jazz* (*Don't call it jazz*) , he shows us the different approaches to conduction through some his composition.

(3) Giancarlo Schiaffini *E non chiamatelo jazz* ed. auditorium 2011

The Schiaffini's scores, that I show in this section, are just some examples of approach to the conduction and music planning for an impro ensemble. During his career Schiaffini has conducted several orchestras and ensembles and used many kind of "score-schema" in order to organize improvised or semi-improvised performances for large ensemble.

Below some sample of Schiaffini's score of conduction for impro-ensemble:



In this schema it's shown a series of "hand signs" of conduction. I used some of them during the experience of conduction with the *New Impro Ensemble*.

From left to right, I describe the sense of this schema:

1. Start a *crescendo*
2. Start a *diminuendo*
3. Play a low sound
4. Play a loud sound
5. Play a long sound
6. Play a short sound
7. Play slow tempo
8. Play fast tempo
9. Play a solo
10. Play with the indication of conductor
11. Play the previous idea
12. Play the next idea
13. Follow the conductor about the duration of the sound
14. Attention, a new musical idea



## 01. Per Elly

Violin  
 Trumpet in Bb  
 Alto Saxophone  
 Baritone Saxophone  
 Bassoon  
 Trombone  
 Violoncello  
 Contrabasso  
 Electric Guitar  
 Drum Set

Ad lib no corona p-ff

A

Violin  
 Trumpet  
 Alto Sax  
 Baritone Sax  
 Trombone  
 Viola  
 Cello  
 Electric Guitar  
 Drum Set

Ad lib no corona p-ff

B

Chiuso ad lib  
 da A a B  
 come 2a volta

*Per Elly (For Elly)*, by Giancarlo Schiaffini, is a sort of Requiem, written in a traditional score.

There is a section before A, where the ensemble improvises without indications except a coherence with the general mood.

There are many *corona* pauses where the musicians can improvise ornaments or cadences.

The conductor is free to give some expressive indication during free sections.

03. Gabbie aperte

con qualcuno

con qualcuno

Ad lib.

BLUE

contro qualcuno

1 suono solo  
p <ff> p  
pizz...

LENTA  
p/mf

Baccarolo  $\frac{3}{8}$   
1. ~ h8

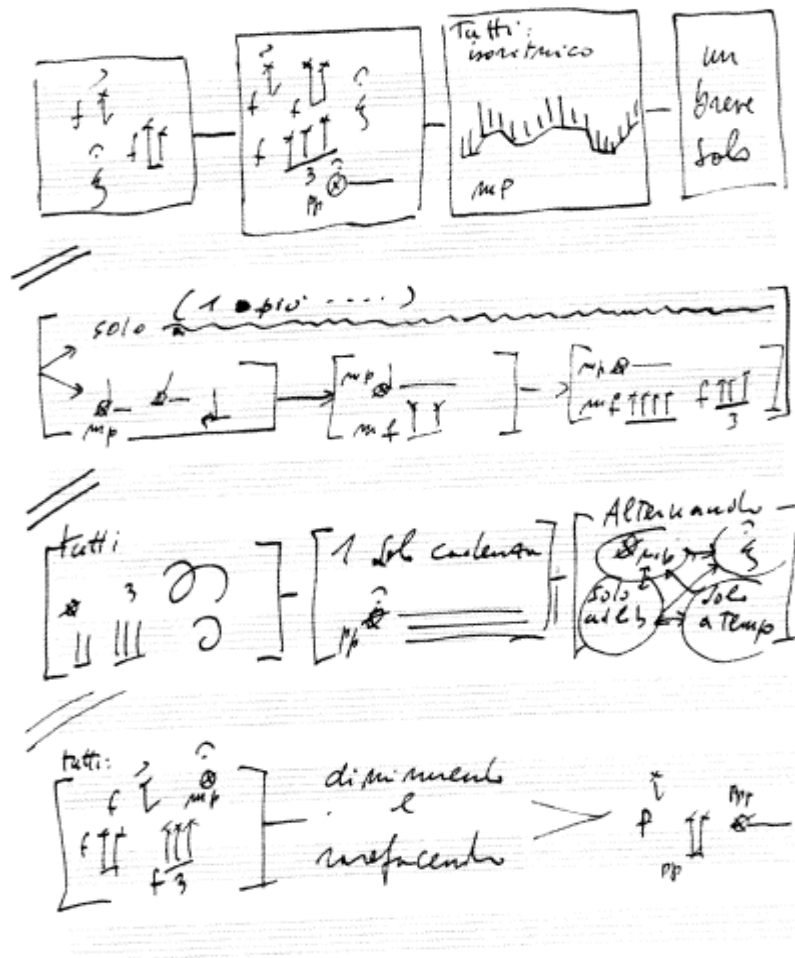
*Gabbie Aperte (Open Boxes)* contains indications that can play freely. The indications wrote are described below (from the top):

1. Play a pause without a defined time
2. Play with some other musician
3. Choose an indication of dynamic
4. Play “Blue” approach to the music
5. Play *Ad libitum sfumando*
6. Play against some musician
7. Play *pizzicato*
8. Play slowly
9. Play *fortissimo* and that silence
10. Play in *barcarola* 3/8 mood

The score is the same for all. Every musicians can choose one or more boxes, and to play around them.

In this case the conductor can give indications but it is not obligatory.

05. Indigo



*Indigo* uses the same score for all instruments.

In to the boxes there are different materials and indications and every musician is free to play on there.

The conductor decides the passages among the boxes and choose the soloists.

07. Gabbie chiuse

The image displays ten numbered boxes of musical notation, arranged in two columns. Each box is a rectangle containing specific instructions or symbols:

- Box 1:** Contains the word "SOLO".
- Box 2:** Contains the word "MELO" above a wavy line representing a melodic contour.
- Box 3:** Contains a diagram with a shaded area at the bottom, a box labeled "f" above it, and a box labeled "p" below it.
- Box 4:** Contains the word "oppure" with an upward-pointing triangle above it and a downward-pointing triangle below it.
- Box 5:** Contains the phrase "col gesto".
- Box 6:** Contains a complex rhythmic notation with various note values, rests, and dynamic markings including "pp".
- Box 7:** Contains rhythmic notation with vertical lines, accents, and a "3" indicating a triplet.
- Box 8:** Contains rhythmic notation with vertical lines and a dynamic marking of "pp".
- Box 9:** Contains rhythmic notation with a dynamic marking of "f" and a "pp" marking.
- Box 10:** Contains rhythmic notation with a dynamic marking of "pp".

*Gabbie Chiuse (Close Boxes)* is similar to *Gabbie aperte*“ (*Open Boxes*). The conductor chooses the sequence of the boxes. He can decide to play a single box or a overlap of many boxes. Also in this case he can decides the soloists.

09. Rib

The image shows a handwritten musical score for a piece titled '09. Rib'. It consists of three systems of staves, each with a bracket on the left indicating a group of instruments. The first system has a tempo marking 'J=120' and a dynamic marking 'p'. The second system also has a 'p' marking. The third system has a 'p' marking and includes performance instructions: 'Accelerando: x n volte (1x solista) ||: Tutti → 1 Solo → 1 Solo. || cambi molto ad lib, dinamica variabile'. Below the staves, there are further instructions: 'Dopo l'ultima giro ripulire' and 'x la l'ultima corda insieme. finale secco.'.

During *Rib* every musical episode starts with a *rebated* (*repetition*) of all instruments at unison.

From this *ribattuto* pad, a soloist plays his solo sketching out of ensemble sound.

During the solo, the groove of background stops playing and the soloist continues his solo till the reprise of all orchestra. This sequence repeats the same schema for each soloist.

The conductor chooses duration of *ribattuto* and pauses, and he can give some indication to the soloist during the improvisation.

11. Con spaventata passione

The image shows three parts of a handwritten musical score for the piece "Con spaventata passione".

- Part 1:** Labeled with a circled "1". It begins with "ON CUE" and a downward-pointing triangle. Below this is a box containing a musical incipit with notes, rests, and a wavy line, ending with an arrow pointing right.
- Part 2:** Labeled with a circled "2". It starts with "tutti:" and a bracket grouping three parts: "oppure pp", "TA", and "oppure pp". Above the "TA" part is a box labeled "TA" with "ON CUE" and a downward-pointing triangle above it. The parts are connected by lines and include various musical notations like notes, rests, and wavy lines.
- Part 3:** Labeled with a circled "3". It starts with "(D)" and a downward-pointing triangle. Below it is a rhythmic figure consisting of a series of vertical lines and beams, with the text "CON SPAVENTATA PASSIONE" written underneath.

The score *Con spaventata passione*, has an open first section.

This it means that every musician can choose and play an incipit.

The conductor gives indication about the beginning and the end of playing for each musician.

The second section begins and ends for all ensemble. Every musician can choose among three parts .

In part number 3 every instrument plays that phrase with “spaventata passione” ...scared passion following the rhythmic figure.

## 2. Pangea

There are many other examples about conduction and improvised music for large ensemble.

I tried to study these scores, but in the same time I tried to keep a my personal point of view, considered my specific instrumental situation, my musical personality and education.

I considered also very important all musical personalities of each musician.

As conductor and composer of the *New Impro Ensemble* , I conceived the music thinking about every single musician.

Fortunately I knew the most part of members in this ensemble.

In particular way I was sure about the style and the personality of Olli Rantala (Bass player) , Michel Collins (Voice) , Malin Wrätting (Sax) and Nicolay Vassilev (Cello).

### 2.1 Duke Ellington's Orchestras

During my jazz studies, I remember, that many big jazz orchestras, were conducted by great musicians who knew exactly every single musician and soloist.

In my opinion, the main sample about, is <sup>(4)</sup> Duke Ellington and all his orchestras.

During the time that I have planned the music for the *New Impro Ensemble*, I listened a couple of Ellington's long playing. I deeply read the liner notes on the vinyl cover in every detail.

Ellington's music was strongly connected to the musicians: Jonny Hodges (alto and soprano Sax), Barney Bigard (Clarinet), Harry Carney (Baritone Sax), Cootie Williams and Rex Stewart (Trumpet), Lawrence Brown (Trombone), Ben Webster (Tenor Sax), Jimmy Blanton (Double Bass), just to name a few.

I didn't want to emulate, of course, Ellington's opera, but I tried to "steal" the spirit of his approach to the music and the orchestra.

Duke Ellington composed the music thinking about the musicians. For instance there are many scores written for Ben Webster, for his own personality and style. Webster was one of the most influent musicians of Ellington's orchestras.

I invested much energy around every personality of each musician.

In my opinion, when a musician is the conductor of an impro ensemble, he/she isn't just the head of the orchestra, but he must be able to give positive energy, confidence to all musicians.

I tried to bring out the best from each musician simply giving a good energy and working around every skill of each one.



One of the main goals in this experience, as leader and conductor, was to create a good and relaxed mood in to the ensemble and to build a `team spirit´. I asked to the musician just to play the music following own personality and to be concentrated in relation with the general sound and the conduction. Maybe, I guess, this was the lesson of Ellington’s music.

## 2.2 Conceiving the score

After I completed the instrumental organic and I studied some score, the main question that I asked me, was:

- How could I approach a good and practical way for the conduction of the ensemble?

The first element that I considered really important was the “duration time”, or the flow of time.

I planned with Anders Hultqvist, the head of the Master courses department, that I would have around an half hour, 30 minutes for to play the music in occasion of the concert in date 17<sup>th</sup> of November 2011 at the Academy of Music and Drama.

I divided the half hour in five parts, five different episodes, in which there should have been many elements: soloists, various moods and sounds and musical approaches completely different.

I have chosen the strategy to fix a couple of “topics” for each box.

These “topics” could be for instance dynamics, specific soloists, sound moods, musical or rhythmical directions.

My indications were considered just ideas, a sort of guide, for the whole ensemble.

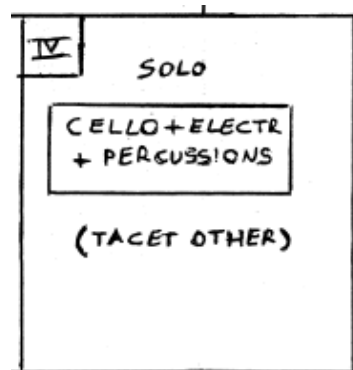
Every musician was free to follow my conduction, or to give his own direction. Everyone was responsible to play exactly my proposals or not follow them.

During the meetings and rehearsals with the musicians I said very often to choose every note and every action freely but, with the consciousness to be improvisers and composers at the same time; to be consciousness to play in a collective process of extemporaneous composition, considering me as conductor and reading a schema of the music to play.

(4) Duke Ellington: Edward Kennedy "Duke" Ellington , April 29th 1899 – May 24th 1974 was an American composer, pianist, and big-band leader. Ellington wrote over 1,000 compositions. Source: “Garzantina-Encyclopedia of Music” ed.Garzanti.



## Clarification



Box number IV was written originally as penultimate part. This part is a real composition by Nicolay Vassilev, the cellist of *New Impro Ensemble*. During the last rehearsal Nicolay and I, decided to put this part at the end of the concert because it represented the main part of Nicolay's final concert for his Master degree. So it is considered out of the schema of Pangea.

## 2.4 Description

### Intro

Tutti  $E_b^7 9 \#11$  (Eb, F, G, A, Db)

Tr

pp mp pp mp pp mp pp mp

pp (5")

On the top of the score, there is the chord  $E_b^7(9) \#11$ .

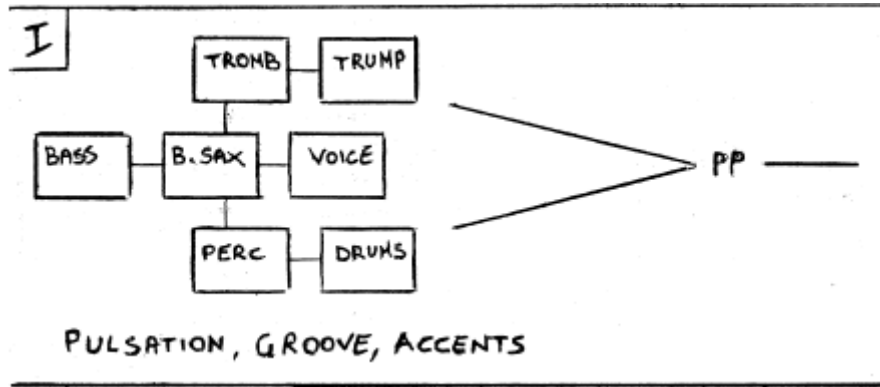
That means all (*tutti*) musicians have to choose one or more tension notes of this chord, and play a constant *trillo*.

The trillo is played through the four indications of dynamics.

At the end of the dynamic indication all musicians keep the chord on *pianissimo* and on cue all ensemble plays a *fortissimo*.

After *fortissimo* there is an unexpected *coronato* pause.

## Part I



In this box the main elements to follow are described by the keys word Pulsation, Groove and Accents.

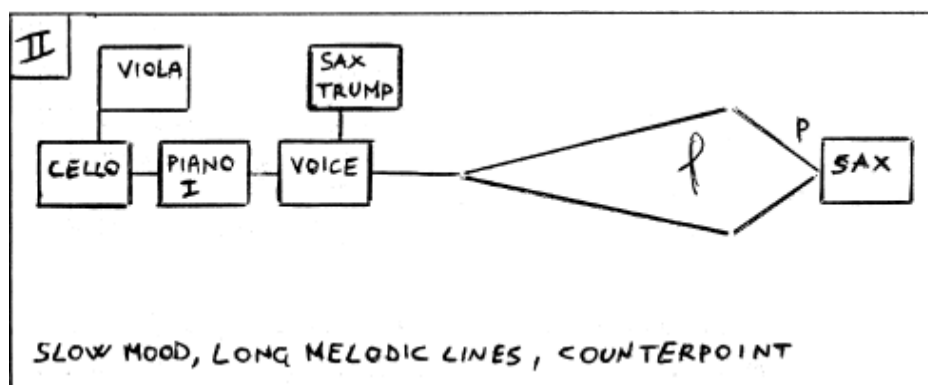
These are the concepts around which the musicians have to play.

The sequence of instrumental entrances are written from left to right. Some instruments have to enter simultaneously with other instruments.

Part I starts with a Bass intro. This is important because the musical ideas of the Bass influence the music that is progressively composed by baritone Sax, Trombone and Percussion, Voice, Trumpet and Drums.

In the middle of this part there is a *crescendo* and step by step under the cues it must play till *pianissimo* (*pp*).

## Part II



The keywords in box number two are Slow mood, Long melodic lines and Counterpoint.

Cello proposes the concept idea.

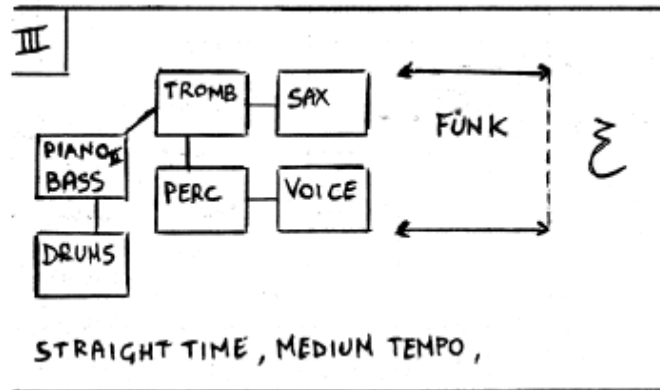
Viola and Piano have to follow and develop the Cello's proposal.

In the specific case of this performance Piano I proposed a totally new nice idea.

After Voice takes the scene and Sax and Trumpet play a sort of sound support. When the music takes a form, on cue, the musicians have to play a dynamic from *piano* to *forte* and again *piano*.

The last part of this section is played by a Sax ending.

### Part III



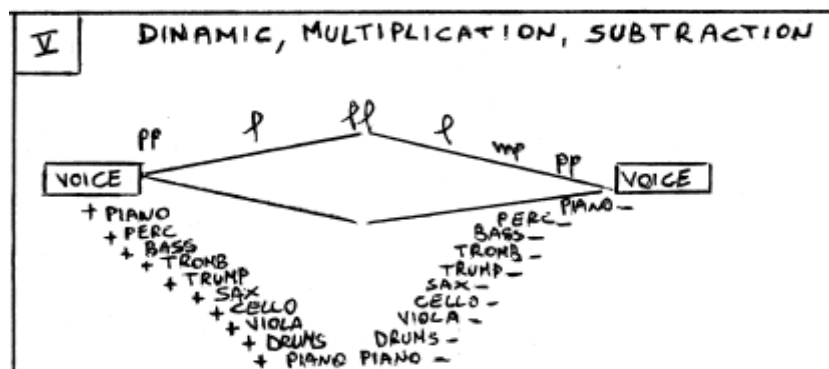
Part III begins with a rhythmical dialogue among Piano, Bass and Drums.

The word keys are straight time and medium tempo.

Trombone, Percussion and then Sax and Voice complete the groove in a funk direction. The central section of this part is all *forte* to *fortissimo*.

On this Part III, we tried to construct and deconstruct the rhythmical line from a straight idea of tempo till an apparently chaotic ending.

### Part V



In Part V, I wrote a particular form of *crescendo*, that in Italy it's called Rossini *crescendo*.

It refers to a particular expressive technique used by the composer Gioacchino Rossini (1792 - 1868).

It consists in a *crescendo* in a double sense:

- dynamical increment of volume
- implementation in the number of the instruments

The two elements flow at the same time.

There are many examples of this technique in the music of Rossini especially in the *ouverture* of operas:

- L'Italiana in Algeri (1808)
- La Gazza ladra (1815)
- Barbiere di Siviglia (1816)
- Guglielmo Tell (1829)

The key words, in Part V, are *dynamic*, *addition* and *subtraction*.

During the first section, the musicians play progressively in this order:

- Voice
- Piano II
- Percussions
- Bass
- Trombone
- Trumpet
- Sax
- Cello
- Viola
- Drums
- Piano I

After *crescendo*, from *pianissimo* (*pp*) till *fortissimo* (*ff*) , the ensemble plays a progressive *diminuendo*.

The musicians play the reverse process compare to the first section, and the sketching out of the instruments is inverted:

- Piano I
- Drums
- Viola
- Cello
- Sax
- Trumpet
- Trombone
- Bass
- Percussions
- Piano II
- Voice

In this case the volume goes down and, progressively, the instruments leave the scene to a Voice solo ending.

Note

---

NOTE: THE INSTRUMENTS IN TO THE BOX ARE LEADERS. THE OTHERS MUSICIANS CAN PLAY MARGINALLY AS SECOND VOICES -

There is a note below the score:

*The instruments in to the box are leaders. The others musicians can play marginally as second voices.*

This is a very important indication because it means that each no soloist musicians can choose to play something about the music interacting with the soloists, for instance playing counterpoints, pedals, imitations as second voice, or playing something in contrast.

This is a general indication to follow and to observe during the whole performance.



## 2.5 Reflections

After the concert of the *New Impro Ensemble*, I decided to not listen immediately the recording.

I tried to find a distance between me and the experience. From my point of view it's necessary to take a distance of some day, after every art creation or performance. This is a fundamental operation in order to have a fine critical sense toward the artistic creation.

I need to forget my role of musician or composer and after some day, or week, to be able to listen to the performance as simply listener.

I feel this kind of exigency every time that I finish recording some musical work. I can listen the same music in many different ways, as simply listener, as musician-performer, with many different points of view, as a sort of a "sedimentation of the sound".

A good element of reflection is the score.

I used a schema score, not a common kind of musical notation. It means that the score was just a "guide" a "schema" for all musicians. This kind of notation allows one to choose many elements to play in a defined path. Every musician knows *what* to play, but not *how* to play.

About *how to play* the musician, during the concert, finds spontaneously a specific role in to the sound.

There are some questions about listening of Pangea:

- Is it the music that I expected me?
- Is the musical result close to the score?
- How was the relation between my conduction and the musician during the concert?

During the rehearsals I noted that every time the music resulted very different. Factors like concentration, absence of some musician, a not good acoustic situation in to the rehearsal room, created every time new sound balances.

This is a common condition during all musical processes and rehearsals, but in the case of improvised music this factor, in my opinion, is amplified. In the case of music written on the score, a musician in an orchestra, follows a reading process during the concert. The score is a strong reference to give concentration.

In the case of an improvised or semi-improvised concert, the only element on which a musician can give importance is mainly the ability to

decide how to play and what to play.

In this kind of performance a musician has a double role: composer and performer. It means that factors like the quality of the sound, an audio interference, noises, a particular balance among the musicians can compromise the process of composition-improvisation.

I remember a Trombone solo concert, at Brötz club in Gothenburg, during which the noise of the public audience, became a great compositional element for the music.

The main concert hall in to the Academy is mainly the place of the SNOA (Swedish National Orchestra Academy) concerts, it is perfect for the ensemble concert.

Some hours before the concert, honestly, I did not expect anything.

I tried just to be relaxed and to give energy and serenity to the musicians.

The relation between the score and the musical result is considered very flexible. From the beginning of the experience I thought to the score just like a schema or a sort of guide for me and all musicians. In addition to the information written on the paper there were a undefined quantity of “no wrote” other factors.

Of course, during the concert, the score was a true important guide line but the music has followed also itself. There were many improvised sound situation caused by new ideas, improvised change of direction or simply some error.

The relation between my conduction and the musicians was characterized by a strong concentration and attention. Despite during the performance there were many improvised ideas, all musicians were really concentrated on my conduction.

During an improvised performance, second after second, the music can change, and very often the musician have to be able to transform a mistake in a new idea on which work on.

About the controversies among composition and improvisation, immediacy or planning, I remember a beautiful sentence by the Italian composer Franco Evangelisti (1926 – 1980):

*“ the music exists only when is played, not when it ’ s planned ”*

It means that the value of the final result depends not necessarily from the quality or duration of the compositional period.

This sentence is also a sort of provocation and it explains an important musical point of view comparing two fundamental elements in music: Improvisation and Composition .

This sentence, I think, wants to propose an interesting debate about the different opinions that every musician and composer matures in his musical path.

I personally know many composers and musicians who are convinced exactly of the opposite opinion.

I firmly believe that improvisation is not an improvised musical process. For to play a good improvised performance, a musician have to be prepared, it's necessary to have a deep knowledge of harmony, of the own instrument, consciousness of the musical languages. It's also really important to keep a good concentration about own playing and at the same time, the ideas of other musicians.

It's fundamental to have fast reactions to the music and quickness for to follow, develop or change the flow of the music.

Improvised music is the synthesis of composition and playing, where the extremes meet in a common point of action.

About the question, "Is it the music that I expected me?", It's difficult to answer to this question. As I wrote I did not expect some particular kind of result.

After to listen the recording I found many common elements between the score and the played music, but I found also many "new" elements out of the schema score.

Below I analyze by a timeline the musical path during the performance.

New Impro Ensemble plays PANGEA.

Academy of Music and Drama in Gothenburg - 17<sup>th</sup> of November 2011:

## INTRO

00.0 – 03.21: All musicians play around a Eb7alt. chord four dynamic Crescendo without a rhythmic pulsation.

## PART I

03.21 – 04.07: Bass plays a solo intro.

04.08 : Bass and Baritone Sax play together .

04.51 : enter of Trombone and Trumpet.

05.47 : Voice , Percussion , Piano II play around the Bass line.

- 09.34 : Piano II plays a rhythmic phrasing and all musicians play a *diminuendo*.
- 09.42 : Bass plays a slow line .
- 10.00 : Voice follows the Bass line and closes the first part.

## PART II

- 00.0 – 16.00 : Cello plays an Intro with slow melodic lines.
- 17.00 : Viola plays an “answer” to Cello.
- 28.00 : Piano I plays a new melodic idea .
- 01.41 : Voice reads the text meantime Percussion plays cymbals. Cello, Viola and Piano continue to play.
- 03.30 : Sax and Trumpet play around the music as secondary voices.
- 04.22 : New melodic incipit. Trumpet and Piano I developed the idea. Trombone plays a continued bass note.
- 04.23- 06.30 : *Pianissimo* with some noise played in the mouthpiece of the Trumpet, Trombone and Sax.

## PART III

- 00.0 – 01.32 : Piano II , Drums and Bass play a very rhythmic flow.
- 1.33 : Trombone plays long melodic line
- 1.53 : Voice work around the line of Trombone
- 1.53 – 5.12 : Percussion, Sax, Trumpet progressively increase the sound with clusters and dissonant chords, in *crescendo*.
- 5.14 : Drum “calls” a clear final and a consequent *diminuendo* and *pianissimo*.
- 5.15 – 5.29 : Piano II plays a rhythmic cell and closes PART III .

## PART V

- 00.00– 00.45 : Voice plays a whisper scat in solo.
- 00.49 : Bass introduces a melodic line.
- 00.52 : Piano II and Percussion play a new idea.
- 01.42 : *crescendo*.
- 02.03 : Piano I , Trombone, Trumpet, Sax, Cello and Viola progressively come into the sound working around the Voice line.

- 04.20 : from this moment on every instrument, except Piano II, Voice, Cello and Percussion, plays *pianissimo* and goes out.
- 05.30 : Piano I , Voice, Cello and Percussion play a *pianissimo*.
- 05.47 – 07.51 : Voice is alone and plays a sort of recitative mingled singing and reading.

### 3- “Hem Ljus”

“Hem Ljus” is the title of the disc that I recorded in Gothenburg. In the following section, I explain also the reason I titled the disc in this way, and I describe how the disc is closely connected to the Swedish experience.

*Hem* and *Ljus* are two Swedish words that in English mean *Home* and *Light*. These words can completely describe the image of Sweden that I have engraved in my mind, during two years of studies and life in Gothenburg.

One of the first images that I remember of Sweden is the sky. The sky of Sweden seems me a big blue low ceiling over the land. Sweden seems me a huge home with a lighting ceiling. I felt a sense of protection and comfort when I saw the sky of Sweden, like when I stay at my home. It's not just an aesthetic factor, I felt the concept of comfortable place also in an energetic sense; travelling around Sweden, playing music, speaking with the people, walking in the wood or simply breathing and looking out of the window.

Hem Ljus is the title of my disc entirely dedicated to Sweden. As I wrote on the CD liner note... *ett hem med ett tak av ljus*.

#### 3.1 Why a new disc?

I consider the conceiving of this disc a documentation of an artistic significant period. In 2009 I released the CD “South America” (Ed. Zonedimusica 2009) after touring with the Italian saxophonist Eugenio Colombo through Guatemala, Chile, Columbia, Argentina, Brazil and Peru. We played 21 concerts in duo, I also played with many great musicians and we visited many incredible places. That experience was really important for my musical education. The disc “South America” was related of the places and the experiences during the tour.

Sweden is another important place for my musical education.

To study at the Academy of Music and Drama in Gothenburg was a great opportunity for to grow up my musical personality. I learned many things about Music and Art everywhere in Sweden.

I learned during the lessons at the Academy of Music and Drama, listening classical concert, playing improvisation or simply studying in some room in to the school.

I knew many musicians who gave me suggestions, information or simply they taught me about to be an artist.

The idea to conceive the disc is founded on the experience in Sweden.

I decided to let me a document of that period and also to share with many people, the audience, two years of Swedish impressions.

I think also that there is another important element: the Swedish time fit together with, my musical maturation. This disc is exactly as a photography of myself, now.

In “Hem Ljus” I can hear all my musical aspects, the defects and quality, the best and the worse, in a word honestly, myself.

It’s curious that I dedicated the first disc “South America” to South America, and “Hem Ljus” to Sweden. Two opposite and far places.

So summing I decided to record the disc for two reasons:

- After three years, I had a need to release a second disc. I felt that it was arrived the right moment for do that.

- During the two years in Sweden I deeply worked on myself as pianist and improvisator. I played many concerts in trio and in piano solo at Academy, in Gothenburg and in some European country. I did many important experiences and I felt the exigency to arrange them in music.

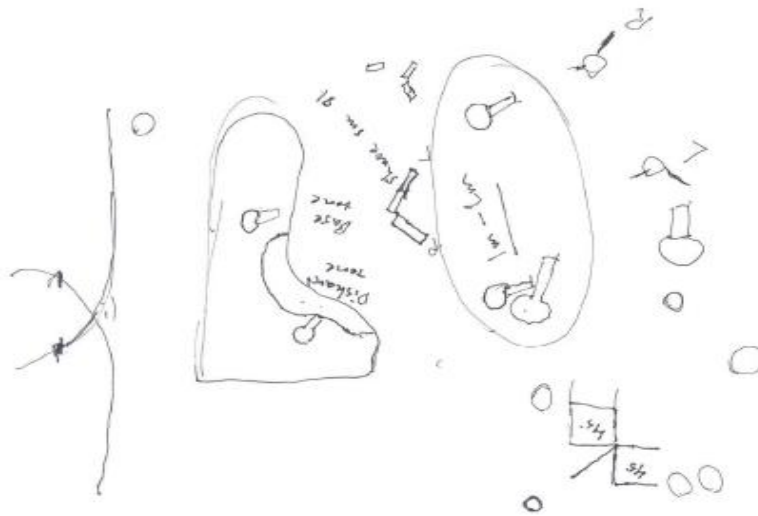
I consider a disc as a thing that will work through the time. It describes exactly the music in the moment that it is recorded. A disc tells about the musicians and the context, it explains why a musician was in that place, with those musicians, and why a musician played that specific music.

Every disc is a story and I consider the Swedish period a good story to tell in music.

### 3.2 About the music of “Hem Ljus”

# Luigi Bozzolan

*trio, solo, ensemble*



## Hem Ljus

ZDM 1206 Luigi Bozzolan *trio, solo, ensemble* Hem Ljus

**Trio**  
Luigi Bozzolan: Piano, Eugenio Colombo: Alto and Soprano Sax, Henrik Wariel: Drums  
1 Drunk Moose 5.15  
2 Walking in the fog 3.30  
3 Lineberg Park 6.05

**Solo**  
Luigi Bozzolan: Piano  
4 God natt 2.44  
5 Promenade 4.08  
6 Dedalo 3.04  
7 Rainy clay 3.27

**Ensemble**  
Luigi Bozzolan: Music, Conduction, Piano  
Aaron Diaz: Trumpet  
Silvia Pfreimann: Trombone  
Malin Wåhling: tenor, soprano, baritone Sax  
Nicolay Vassilov: Cello and electronics  
Johanna Ostling: Viola  
Eliacott Knauer: Piano  
Olli Rantala: Bass  
Johan Florner: Drums  
Alberto Garcia De Leon: Percussions  
Michele Collins: Voice  
8 Pangea part I 10.13  
9 Pangea part II 6.30  
10 Pangea part III 5.29  
11 Pangea part IV 7.51

[www.luigibozzolan.com](http://www.luigibozzolan.com)



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ZDM 1206 Luigi Bozzolan *trio, solo, ensemble* Hem Ljus

“Hem Ljus” represents the result of the last two years of study and musical experiences.

I have chosen to divide the disc in three parts:

1. Trio
2. Piano Solo
3. Ensemble

The three sections represent the steps I did during the Master Course and the musical areas that I deeply studied.

The Trio section is a recording session with Henrik Wartel (Drums) and Eugenio Colombo (Sax). I played with both musicians in several different situations. I have known Eugenio for a long time. I played with him many concerts in Italy, Europe and South America. He teaches saxophone in Italy at the Conservatory of Music in Frosinone.

I knew Henrik Wartel (Drums) in Sweden at Brötz club in Gothenburg.

Brötz club is a concert room at Konstepidemin, a big area in the center of Gothenburg dedicated to the art in general. In specific, Brötz club is the space dedicated to the improvised music.

In that place I listened during two years, many concerts every week.

Some great musician who I met:

Jonny Wartel, Michele Collins, Håkan Strängberg, Lolo Andersson, Mats Eklöf, and of course Henrik Wartel.

I was really amazed to Henrik´s playing.

I thought to the trio with Eugenio and Henrik as a good idea because after played with both musicians, in different musical contexts, I felt that the combination in a trio combo with them would have been a good solution.

Eugenio and Henrik are the same age and it means that they lived the musical experiences around improvisation and free Jazz during ´70, in different and far places; Italy and Sweden.

I was really curious to observe the musical results with them and me.

Actually, I dedicated the 25% of the Master demonstration to another trio in which I played in Italy, with Eugenio Colombo, and Ettore Fioravanti (Drums). I consider the Trio as an important context where to study and experiment solutions and languages around improvisation.

I recorded, with Henrik and Eugenio, three improvised tunes:

- Drunk Moose
- Walking in the fog
- Liseberg Park



- *Drunk Moose* is refers to a news that I read, about a moose found trapped among the branches of a tree. The accident was caused by a indigestion of sugar fruit. One relevant element in this track is a long final loop of piano on low register. The “fluid” drumming also is a topic of this track.
- *Walking in the fog* is a memory of a walk with Eugenio in the Delsjön wood near my apartment. We walked a long in the wood up to the Delsjön lake. We were all the time immersed in a foggy cloud. I played open chords and an atonal approach to this composition.
- *Liseberg Park* is a beautiful amusement park in Gothenburg. This tune is a tribute to this place and all funny situations that I experienced in Sweden. Henrik Wartel, the drummer, plays a rhythmic idea with the percussion, and from his pattern we build a melodic idea.

For each one of these tracks, we work around parameters (rhythm, melody, dynamics, interplay) improvising all the music.

In piano solo section I played 4 improvised tunes:

- God natt
- Promenade
- Dedalo
- Rainy Day

The piano solo tunes are the description of emotions, images, intimate and inner visions, colours and a small dialogue with myself.

Sometimes I tried to transfer in music some image or inner emotive state that I imagined during I was playing.

In this case I played trying to make a synthesis of all musical influences that I assimilated in the last period of studies and artistic experiences in Sweden.

I read and studied many compositions from classical repertoire (J. S. Bach ´s composition like the chorals and the *Two-Part Inventions*) till contemporary ´900 European music (*9 Pieces for Piano* by Alfredo Casella) .

During the recording session, I was just concentrated to find a good feeling with the Piano.

About *Pangea* and the experience with the *New Impro Ensemble*, I wrote in this paper.

I released the entire concert in “Hem Ljus” without cutting.

I just divided, during the audio-editing phase, the performance in four parts:

- Pangea part I
- Pangea part II
- Pangea part III
- Pangea part V

Each part corresponds to a section that I have planned on the score.

## **4- Conclusions**

### 4.1 Experiences from the Master project and knowledge gained

The three experiences in Trio, Piano Solo and Ensemble gave me a definitive growth in my artistic path.

It was of primary importance to share these phases with the course teachers Anders Jormin, Peter Burman, Einar Nielsen, and step by step with the supervisor Karin Nelson.

Everyone of them has impressed to me interesting points of view, that I deeply analyzed during the Master period.

They gave me continually feedbacks about my work.

During the Master course I worked hard on myself.

I learned many things with the teachers Anders Jormin, Peter Burman and Einar Nielsen and also with some guest teacher.

They have taught me many things in two ways:

- By lessons, meetings, seminars and lecture
- By my observation of their musical experiences

I learned especially by the second way.

I remember Nina de Heney, a great double bass player.

She came at the Academy, for a guest teaching seminar in February 2012.

It was a real good experience to hear her words about the approach to the instrument and the music in general.

For instance she said us: “the instrument is just a sort of vehicle, your body is the real instrument...” This is a very clear sentence about the relation between the body and the instrument.

That sentence gave me a new approach to the instrument, and new motivations for studying.

The same with the piano teacher Peter Burman.

With him I understood how is important the “breath” in music, during a solo, and he spoke me a lot about “timing” and rhythmical exercises.

I remember the long listening sessions of my record sessions with him.

He gave me advices for to improve and relax the sense of timing.

We talked about my pianism and my compositional approach.

As much as, during the seminars with Anders Jormin, the coordinator of the Improvisation Course, I considered really precious his advices about the reading skills and the importance to compose own music every time. I learned many things about to be a complete musician just to observing his career as composer and musician.

The lessons with Anders Jormin, were practical, we played all the time his original composition and sometimes some standard song.

I listened with attention the seminars of Einar Nielsen.

His seminars were a moment of comparison among the students by discussions and debates. He explained us his thoughts about music, art, literature and philosophy and then we discussed about all together.

He showed me many new ways and points of view to analyze musical and artistic arguments.

The Academy of Music and Drama offered me many important occasions to dedicate time and energy at several musical aims.

At the beginning of the Master course I was really conscious that I would have to spend precious time, for to study.

For a musician, to have time is a really rare and precious resource.

The condition of student in Sweden is a really good position for to invest own time and for to grow up the knowledge.

I booked, almost every day, a room for to study and practice, I planned rehearsals with other students in occasion of the Master demonstrations, for instance I played in occasion of my first demonstration with the percussionist Johan Renman. I planned rehearsals also for my artistic project in trio or duo in occasion of the concerts in Gothenburg, at the Academy of Music and places like clubs or concert halls.

I organized many lunch concerts at the Academy, in Duo with the saxophonist Jonny Wartel, in trio with the drummer Andreas Wartel and the Bass player Olli Rantala.

In November 2011 I played with the Italian saxophonist Eugenio Colombo and the drummer Henrik Wartel in Sweden and Denmark.

I recorded part of the disc “Hem Ljus” with Eugenio and Henrik.

I planned the recording session after having played with both musicians in separated situations. Eugenio met Henrik for the first time in the occasion of the recording session. We played just improvised music without to define the music, just playing along.

The result of this experiment are the three tunes: “Drunk Moose”, “Walking in the fog” and “Liseberg Park”.

I gave a didactic importance to the concerts and performances in order to play and then to record the session.

I used the audio files for to study and analyze the music played.

I have expanded my musical experiences also out of the Academy of Music and Drama. During the two years in Sweden I went every week at Brötz Club, a little pavilion at Konstepidemin near Linneplatsen in Gothenburg.

Every week in that place there were concerts and artistic performances about improvisation.

I played in that place, and I listened to many concerts.

Sometimes I gained the main Music ”lessons”, simply watching and listening the musicians.

I realized that ”to be a musician” is very different comparing Sweden and Italy.

The main quality that I have appreciated is the simplicity to be a musician in general.

For to explain better the sense of my opinion, I can mention just the musicians Mats Eklöf, Michele Collins, Jonny Wartel, Henrik Wartel, Nina De Heney, Håkan Strängberg, Lisbeth Diers as some musicians who impressed me with their Art with simplicity of human attitude.

Generally in Italy, often, more a musician is a good and fine performer, and less is humanly available.

The stardom, especially in jazz ambient, is a strong Italian peculiarity.

The cause of this phenomenon is explained in to the complex Italian society. Being a professional musician in Italy is, today, considered an elite role.

The experience gained working with the New Impro Ensemble, and other groups, gave me the possibility to deeply study the roles of the musicians within the different kinds of ensemble from duo until to the orchestra.

I have observed a sort of natural and spontaneous mechanism that manages the roles of the musicians.

When I play in Duo, with the percussionist Johan Renman or with the saxophonist Jonny Wartel, I feel a sort of dialogue for two. As two people who talk, there are answers and questions and the music is like a musical speech.

When I play in trio or quartet, the "dialogue" is a little bit different.

The mechanism in this case is complex, the roles are more defined.

In trio or quartet, in my opinion, It is possible to create a good balance. Every musician finds his own role and takes a clear position during the performance. In the case of groups from six or more musicians, there is, as I call it the "masking sound".

The masking sound is a mechanism of roles in which some musician, some voice, is dubbed or hidden by the others. In this case It is possible that some instrument loses the role of voice within the sound.

Personally I think five is the perfect number of musicians for to play improvised music keeping constantly a good balance of roles.

Another important factor is the nature of the instruments and the combinations of interaction. In the case of the New Impro Ensemble I was really lucky to have a good mix of instruments.

The nature of the group is the main important factor for to chose the method of composition.

It really interesting the reflection about the role of the musicians depending on the nature of the instrument. In particular way I refer to the separated section: Pianos, Brass, Strings, Percussions and Voice. Every group of instrument was defined by a specific spontaneous role.

In specific the Brass section was really clear, playing riffs, spread chords, noises and sometimes the musicians had played some improvised polyphonic counterpoint.

That means every musicians and every section found his own "how to play".

It's possible to listen to many different sound situations obtained by the combination of the different instrument.

My favourite sound situation that I listened during the performance was Piano, Viola, Bass, Trombone and Trumpet.

During the second part these instrument played together giving a very particular sound taste. Maybe, I guess, because Viola, Bass and Trombone gave a very warm sound in to the medium register.

Piano and Trumpet completed the sound range, respectively, on the bass and high frequencies.

During the Master I worked with a cellist, Nikolay Vassilev, around the using of live electronics in an acoustic composition. This experience was the only one in my life.

I have to do a specific reflection for the inclusion of live electronics.

I consider *live electronics* the interaction of an electronic system (for example PC application or software, synthesizer, oscillator, sound effects) in a acoustic sound situation. I consider this element like a real instrument.

After studying this important element in contemporary music, I think that live electronics is exactly like an instrument. Good or bad use of this element determines the success of a musical result.

#### 4.2 Didactical activities

To share the knowledge with other students and musicians, in my opinion, is very important for to stimulate the curiosity and the desire to know more about the immense path of Art and Music.

An important experience that I did during the two years was a lecture, a sort of conference, about a comparison between two compositions: "Brilliant Corners" composed by <sup>(5)</sup>Thelonious Monk and "Digression" composed by <sup>(6)</sup>Lennie Tristano.

I have chosen to talk about the pianists and composers Monk and Tristano because during my jazz studies they were two important points of reference.

In that seminar, I analyzed the compositions in every aspect like harmony, structure, form and melody.

I talked about the historical contest by a comparison between the two different compositional approach of Monk and Tristano.

I did the seminars for to test me as teacher especially for to test myself for the first time in a lecture in English language.

The conference was good and also in that occasion I recorded the work for to study several elements about the speech.

The second didactic activity that I organized was a lecture with the Italian saxophonist and music teacher Eugenio Colombo.

Eugenio Colombo is one of the Italian musicians who are active in the context between contemporary music and improvisation.

We did a conference about the Italian composer (7) Giacinto Scelsi. I organized the seminar with Eugenio Colombo because he knew and worked with Giacinto Scelsi. Giacinto Scelsi was one of the most important composers in Italy and Europe in Contemporary Music. He considered Improvisation as a compositional method and introduced it as usual concept in the contemporary European music. Of course he destabilized the public opinion and received many criticisms. The lecture was directed to the composition and improvisation students especially saxophonists. From the didactical activities I learned to talk to the audience and arrange a lesson with the computer. I learned also to organize a lesson with a structure as intro, explanation and questions time. I consider all these factors are part of my education gained in Sweden.

- (5) Thelonious Monk: Thelonious Sphere Monk October 10, 1917 – February 17, 1982 was an American jazz pianist and composer considered one of the giants of American music. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire, including "Epistrophy", "Round Midnight", "Blue Monk", "Straight, No Chaser" and "Well, You Needn't". Monk is the second most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed over 1,000 songs while Monk wrote about 70. Source: "Garzantina-Encyclopedia of Music" ed.Garzanti
- (6) Lennie Tristano: Leonard Joseph Tristano, 19 March 1919 – 18 November 1978, was a jazz pianist, composer and teacher of jazz improvisation. He performed in the cool jazz, bebop, post bop and avant-garde jazz genres. He remains a somewhat overlooked figure in jazz history, but his enormous originality and dazzling work as an improviser have long been appreciated by knowledgeable jazz fans. In addition, his work as a jazz educator meant that he has exerted a substantial influence on jazz through figures such as Lee Konitz and Bill Evans. Source: "Garzantina-Encyclopedia of Music" ed.Garzanti
- (7) Giacinto Scelsi: Count of Ayala Valva ,La Spezia, 8 January 1905 – Rome, 9 August 1988, was an Italian composer who also wrote surrealist poetry in French. He is best known for writing music based around only one pitch, altered in all manners through microtonal oscillations, harmonic allusions, and changes in timbre and dynamics, as paradigmatically exemplified in his revolutionary *Quattro Pezzi su una nota sola* "Four Pieces on a single note" (1959). His musical output, which encompassed all Western classical genres except scenic music, remained largely undiscovered even within contemporary musical circles during most of his life. A series of concerts in the mid to late 1980s finally premièred many of his pieces to great acclaim, notably his orchestral masterpieces in October 1987 in Cologne, about a quarter of a century after those works had been composed and less than a year before the composer's death. Source: "Garzantina-Encyclopedia of Music" ed.Garzanti

At the beginning of the second Academic year, in September 2011, I conducted with the pianist and Master student Alessandra Bossa an Impro Ensemble in occasion of the opening year ceremony 2011-2012.

Staffan Mossenmark, teacher of composition in the Academy of Music and Drama, asked us to organize the performance with the all new admitted students, musicians and actors in drama courses, a total of 80 artists.

We played a sort of improvised performance based on a conduction in to the main concert hall in the school.

This experience was just an anticipation and a good training, for me, of the performance with the *New Impro Ensemble* in December 2011.

In conclusion, I learned by all the experiences from the lectures, meetings, activities as student and organizer, listening to the concerts and speaking with people.

I improved my musical skills studying alone in the practice rooms or during the concerts with other musicians.

Every day in every way, I tried to take the best from the Swedish experience.

I hope the disc "Hem Ljus" is a good evidence of that.



## 5-References

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- ***Cambridge English Dictionary***  
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Author: Stephen Nachmanovitch  
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This very famous text is a deep reflection about improvisation in life and Art.

- ***9 Pezzi per Pianoforte (9 Composition for Piano)***  
Author: Alfredo Casella  
Edition: Ricordi, 1915

A collection of compositions for Piano. One of the most interesting work for piano music in '900.

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Author: J.S.Bach  
Edition: G. Enle Verlag Urtext

This is the introduction to the "Prelude and Fugue" by J.S.Bach. These compositions are a great opportunity to study the basics of polyphony and counterpoint.

- ***Harmony***  
Author: Walter Piston  
Edition: EDT, 2001

A complete text of Harmony with many interesting example to play and analyze.

- ***Garzantina-Encyclopedia of Music***  
Author: Variuos authors  
Edition: Garzanti, 1997

This book is one of the most important Italian text about the Music and its protagonists.

- ***Rhythmic Exercises***  
Author : Peter Burman (no date)

Notes about rhythmic exercises to play with the Piano and other instruments.

- ***Original Compositions***  
Composer : Anders Jormin (no date)

*Natt, Love song, M, Rowan*, are just some Jormin's original compositions that we played during the session.

- ***Free Ensemble Improvisation***  
Author: Harald Stenström, 2009

This is the PH-D dissertation by Dr. Harald Stenström.