

GUPEA – Meta data

5 poäng

UPPHOVSPERSON (eventuellt flera): Anders Hagberg, Ahmad al Khatib

TITEL: Melodic Melange

ALTERNATIV TITEL (i förekommande fall):

DATUM FÖR PUBLICERING ELLER FRAMFÖRANDE: 22/4 -14

OFFENTLIGGJORD/PUBLICERAD I: CD, iTunes, Spotify, Wimp mm

SPRÅK (om relevant):

TYP AV ARBETE (till exempel konsert, komposition, föreläsning etc.): CD utgåva + digital release samt bonusfiler (LIVE)

ÄMNESORD: Musik, Jazz, World, Improvisation, Nordisk, Mellan Östern, Maqam, flöjt, saxofon, oud

LÄNK TILL WEBBSIDA (i förekommande fall):

http://www.footprintrecords.com/productions/melodic_melange#.VImzyyi5Tm4
www.andershagberg.com

MED STÖD AV HSM OCH/ELLER EXTERNA MEDEL (i förekommande fall): Producerad som ett av resultaten av ett Konstnärlig utvecklingsarbete vid HSM, i samarbete Footprint records

SAMMANFATTNING: (högst 200 tecken)

Based on modal improvisation, we have examined the similarities and

differences between the Arabic Maqam system and modality in jazz, particularly in Nordic improvised music . Anders Hagberg – flutes, soprano saxophone,

Ahmad al Khatib – oud

Johannes Lundberg – double bass, vocals

Youssef Hbeisch - percussion

BESKRIVNING AV PROJEKTET / PROJECT DESCRIPTION:

(högst 4000 tecken. En lång beskrivning kan bifogas som en **separat Rapport KU modal improvisation**)

Inspelningen som resulterat i denna utgivning gjordes under ett Konstnärligt Utvecklingsarbete vid HSM 2012-13. Arbetet handlade om modal improvisation utifrån perspektiven nordisk jazz och arabisk maqam. (Nedan finns en utförligare beskrivning av frågeställningar och erfarenheter som gjordes under arbetet.)

Vi gjorde två inspelningar i en studio på HSM samt en liveinspelning från en konsert. Huvuddelen av musiken är från session nummer 2, då vi var fyra musiker. Det första gjordes på duo drygt två månader tidigare. Dessa två sessioner var mycket öppna och fria till sin karaktär. Vi arbetade utifrån några definierade ramar i form av ett modus (skala) eller ett tema. Utifrån dessa startpunkter spelade vi in alla tagningar och valde sedan versioner i efterhand. Musikerna var placerade i samma rum och stod tätt tillsammans för att få mesta möjliga kontakt. (Mer info om material, begränsningar mm finns nedan.)

En av de lärdomar jag tar med mig från inspelningen av Melodic Melange var att musiken blev annorlunda genom att vi tillät den vara så improviserad och i en mening “oförberedd”. Arbetssättet kräver

naturligtvis erfarna musiker och improvisatörer och ett gediget förberedelsearbete. I vårt fall bestod det av att Ahmad al Khatib och jag resonerat, spelat och testat olika idéer och fördjupat vår förståelse för varandras musik, tradition och personlighet. Men vi hade inte repeterat en repertoar som man ofta gör inför en inspelning. Jag är övertygad om att musiken hade blivit annorlunda, och sannolikt mindre spännande om vi gjort på det sättet jämfört med vad detta öppna sätt gav. Vi lät musiken ta tid och utvecklas organiskt inom ramen för de enkla riktlinjer vi satt upp. En reflektion är att det blev ett väldigt starkt emotionellt uttryck i musiken och att vi spelade med en stor närvaro. Jag tror att detta uttryck förstärktes av det faktum att vi hade så mycket musikalisk frihet och därför behövde vara extremt receptiva och kommunikativa. Dessa aspekter fanns också som en röd tråd genom hela vår process. (Maqam betyder ordagrant en värdefull plats, och det försökte vi skapa).

Processen med inspelningen har gett mig en positiv erfarenhet av att lita till min och mina kollegors kreativa förmåga att improvisera och fånga essensen i uttrycket, skapa en form och kommunicera; prestigelöst, utan egon och med musikens kärna i fokus förenades vi i en större helhet. Idag, 2,5 år efter inspelningarna kan jag konstatera att de insikter som jag fått genom detta har påverkat mig mycket i mitt fortsatta konstnärliga arbete och fördjupat mina färdigheter som improvisatör.

MELODIC MELANGE , ALBUM released in April 2014

Modal Improvisation from two perspectives - Nordic Jazz and Arabic Maqam.

The purpose of the project has been to develop and to create a more profound understanding of the music from our two cultures and to integrate these experiences in improvisation and composition. Based on

*modal improvisation, we have examined the similarities and differences between the Arabic Maqam system and modality in jazz, particularly in Nordic improvised music. We have explored the interfaces between our musical expressions and have created music that has its starting point in our traditions, reaching towards a new synthesis. The importance of sound (timbre) and silence as carriers of expression and narrative is a central part of our work. Our ambition has been to develop new music; **A Melodic Melange of Nordic improvised music and Arabic maqam music.***

The two words Improvisation and Modal originate from the Latin words Improvisus and Modus.

Improvisus means *unforeseen, unexpected*.

Modus has three similar, yet different, meanings;

1. *measure,*
2. *bound, limit,*
3. *manner, method, way*

Maqam literally means *a valuable place*.

The recording sessions have deliberately been made very spontaneous and improvised. Pauses and air in music have been key parameters in the creation. We have allowed our playing to take time and the music has grown organically without deciding in advance about length and final form. These open qualities of the duo session in April made us very alert and communicative to each other and to the spaces in music. The quartet session in June had a similar approach, though two months had passed and the material had developed. Also the fact that we were four musicians developed the dialogue to a conversation between four personalities. Finally, when listening to the concert from November, the music is affected

by the audience and the dramaturgy of a live performance.

The knowledge and experience has created a springboard towards new music and artistic knowledge in the melange between genres, cultures and people.

The core of our work is maybe this: the musical structures and limitations we had given us created a concentration and a presence that made us more free, which served the musical result and developed us artistically as musicians.

Thus; an artistic development project!

I have learnt from Ahmad's ability to create "a valuable place" (literal meaning of the word maqam) in music; a room where sounds, silence and emotions are equally important. This is also what give a maqam its character.

Our project has encouraged me in trying to fill every note and pause with meaning. Together we have aimed for the spiritual dimensions in music and hopefully we have reached them now and then.

During the period we worked I have also developed the vocal, melodic qualities in playing my wind instruments.

Working with the modal concept has given me valuable input and ideas, also when composing music with more chords and harmonic progressions. These pieces have not yet been played by us but point forward towards an interesting field to explore further.

Theoretical angle - an example

Creating a framework i.e. the scale we used

D (E) F G# A Bb C# (Score ex 3)

The scale is new for both of us but we can clearly relate to it.

The music that came out of these ideas is very expressive and has a strong emotional quality. In a spontaneous way we really used sound and silence as ways of expression which was part of our purpose to explore. Since the material and concept was new to both of us we really had to listen carefully and could not rely to any phrases and "licks" from our earlier repertoire and tradition. This could have been a reason to why this music became so strong in its expression.

One essential aspect for Anders was to use different tonics within the modal concept. It could have been more easy to play in one key with one pedal point (like an indian tanpura in a raga).

Bringing the western idea of changing tonic to the same scale, thus creating a sense of different chords and harmony was one way of developing the music within a framework of modality as well as idiomatic and stylistic possibilities.

MEETING

In the beginning of the journey of this project, we had to limit our field of investigation to make it easier for us to find clearer results that we can build on for a future continuation. Of course the limitation were on both types of music and instruments. From the

Oud and ME side, technically we had to abandon the quarter tones and focus more on diatonic or tempered modes. Musically we focused on the tonal side of the improvisation and not on the structural side (which is also used very much in ME improvisation). One of the reasons to focus on the equal tempered scale was that we wanted to implement our music on western instruments, such as the piano.

From the western perspective we had to minimize the use of chord progressions and chromatic modulations because of the limitations of the ME instruments. *So to create a musical room where we both could meet and feel free there were some things we had to leave out.*

Since we brought in Youssef from Palestine and Johannes from Sweden we created more possible combinations in both sound, musical tradition and temperament. As an example in the piece RED, Ahmad is improvising with the oriental frame drum and the double bass holding a G minor ostinato. Later in the song, when the saxophone has a solo, Anders and bassist Johannes, are following a mediantic chord progression improvising together. Youssef is here choosing a softer, more supportive role and tries to avoid clashes in pitch between the tuned frame drum (G) and some chords (B-minor, Eb- minor). *This example shows how we within one composition created surfaces for both classically trained maqam musicians to improvise in their style as well as a western jazzmusicians performing within their aesthetics.*

CODA

When you encounter something or someone that is different from yourself it can work as a mirror where you get a chance to see and hear yourself with new eyes and ears. This might occur on both a micro and a universal level.

We have talked and reflected on whether it is personalities or cultures that divide people. It is easy to interpret the differences as expressions of cultural differences, when they perhaps are as much, or more about different temperaments in the personalities of those who meet. *This leads to the conclusion that also a connection between two human beings can be strong and profound on a personal level although they represent different ethnic and/or social cultures.*

In this report, we have tried to formulate some experiences and results of the artistic development project, although we, at the same time, realize that these are only a new start in a circular and perpetual changing evolution.

In three pieces (Meditation, Sounds of Sufi, Meditation duo) Anders used a new invention called "Matusi headjoint" which is inspired by the Chinese bamboo flute dzi dzi, which has a membran that vibrates and creates an intense, almost reed sounding quality. Flute builder Eva Kingma has made such a membran to the silver flute headjoint which can be opened and closed with a key, controlled by a fine thread. The unusual instrument Contrabass Flute, the Gentle Giant of the flute family is used on Caravanserai and on the Live Bonus tracks (Care, Two Rivers)

Some words about the music.

Sounds of Sufi.

A composition with a hypnotic groove by Youssef. The song features the Matusi sound on the flute.

Blue Dove

This piece was built on a 10/8 cycle.

Red.

Originally composed for a dance performance (Red) inspired by gouaches made by Louise Bourgeois. The melody is derived from a scale that often is referred to a "Messiaen scale, 3rd mode".

Two Rivers

The piece is written in 8/8 but with a bridge of 11/8 which is also used in the improvised part.

Meditation We designed a scale that is a combination of harmonic minor and hijaz terachords. This "melange modus" is used on this composition. Based on three tonics within the scale and a slow moving bass line starting in C# moving to D and finally Bb. The tonics were chosen from which notes within the mode that had a pure fifth.

Troll

Anders plays an overtone flute, which is a copy of a traditional shepherds flute from Sweden (sälglöjt). Adding an extra hole creates more chromatic options and the microintervals on the flute inspired Ahmad in his improvisation.

Arpeggio is based on a pattern from the same scale as in Meditation. The first part is in rubato with a melodic line on top. The second part is a faster 4/4 rhythm with a saxophone improvisation.

Caravanserai is a duo with Contrabass flute, oud and overdubbed Matusi. **Elegy for our fathers** is a similar pattern as in Arpeggion in a duo version. The emotional impact is a reflection of the passing of our fathers recently. **Care** is a solo for the Contrabass flute and was originally composed for the dance performance

BENÄMNING OCH BESKRIVNING AV BIFOGADE DIGITALA FILER:
(ljud, video, bild, program, foto, recension etc.)

1. Sounds of Sufi (Anders Hagberg)
2. Blue Dove (Ahmad al Khatib)
3. Red (Anders Hagberg)
4. Two Rivers (Ahmad al Khatib)
5. Meditation (Anders Hagberg)
6. Troll (Anders Hagberg)
7. Arpeggio (Ahmad al Khatib)
8. Caravanserai (Anders Hagberg, Ahmad al Khatib)
9. Elegi for our fathers (Anders Hagberg, Ahmad al Khatib)
10. Arpeggio Coda (Ahmad al Khatib)

Mp3 Bonus; Live (free download at www.footprint.com)

Red (Anders Hagberg)

Sounds of Sufi (Anders Hagberg)

Care (Anders Hagberg)

Two Rivers (Ahmad al Khatib)