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Facilitating Improvisation

Antti Lähdesmäki

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Author: *Antti Lähdesmäki*

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Supervisor: *Per Anders Nilsson, Anders Jormin*

Examiner: *Joel Speerstra*

ABSTRACT

Key words: Intuition, improvisation, facilitation, experience

The artistic process I have gone through has led to me finding a method called *Facilitating improvisation*. My goal is to create circumstances and structures, which readily suggest the musicians and listeners to take a phenomenological approach to listening to my music and facilitate for intuitive playing and improvising, leading to an interpretation that also is meaningful regarding my compositional aesthetics. The wished outcome is increased amount of emotional content in my music, which again leads to increased amount of emotions conveyed to- and elicited in the listener, strengthening the listener's experience of my music.

The main outcome of the process is artistic; recordings of three concerts are attached. I introduce some philosophical and aesthetic concepts, such as phenomenology and wabi-sabi in order to communicate and exemplify the artistic decisions made and reasons thereof within the process, which generally has followed the principles of artistic research. The hoped result is intelligible examples of artistic reflection, which one can apply to one's own process. Concrete findings from my process are also presented.

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Introduction

As a human being, I get the most out of life with the presence of a sense of intuition; when something simply *feels* right, although I don't know if or why it is right. To wander beyond the twilight of one's knowledge, to cross the border from conscious to unconscious – yet still maintaining the confidence and calmness in being on the right path – is probably the strongest, most satisfying feelings I know of. I wish to maintain enough of naivety to trust the intuitive choices to be the right ones, even if they sometimes turn out seemingly being mistakes. For me, there's such an enormous amount of things we have learned externally and thus know intellectually, that I thrive for the moments where I *feel* I understand something – understand because of the emotions I sense; emotions the moment draws from within me. Yet these intuitive emotions only exist in a symbiotic relation to the very same intellectual knowledge I just looked down on; “a new idea comes suddenly and in a rather intuitive way. But intuition is nothing but the outcome of earlier intellectual experience”, as Albert Einstein wrote in a letter in 1949¹.

One must be careful not to read the words of Einstein – who to me is maybe both the greatest mind and the greatest improviser in our history – as diminishing the wonder that the intuition is. Luckily, he has blessed us with a nearly excessive number of quotes, which would suggest his thoughts on the subject have been quite the contrary: “I believe in intuition and inspiration. Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. It is, strictly speaking, a real factor in scientific research.”²

Personally, the strive beyond the intellectual – the gradual focus shift towards feeling the intuition instead – has first resulted in jumping from studying science to pursuing a career in music, and further on treading that path has taken me to where I am now as a musician; predominantly working within the context of Nordic jazz and improvised music as a pianist and a composer.

Another tendency that has – although mostly unconsciously – been a significant guideline in my life was recently made clear to me, when a friend (painstakingly accurately) described that I “try to find the perfect moment, stay in it and make it go on and on”. When I find that intuition – the moment that really makes me alive – I want to keep that connection open, cherish it, make it evolve and

¹ Walter Isaacson, *Einstein: His life and universe*. (New York: Simon & Schuster, 2007), 113.

² Albert Einstein, *Einstein on cosmic religion and other opinions & aphorisms*, (New York: Covidi & Friede, 1931), 49.

continue. Is it really the same moment extending and transforming, or is it one intuition leading to other and me jumping along, changing on the fly? I don't know, and maybe I don't need to.

Following that intuitive feeling, letting it open one door after other and stepping through those openings led me to a master's programme called NoCoM – the Nordic Composing Musician. No-CoM is a joint programme between three universities; the Academy of Music and Drama in Gothenburg (HSM), the Rhythmic Music Conservatory in Copenhagen (RMC) and the Norwegian Academy of Music in Oslo (NMH). The student spends the first and last of four semesters at the home institution – Gothenburg in my case – and does an exchange semester at both of the other schools in between. The structure of the studies also means that the student will move to another country every half a year for a two years period. Through the studies I have travelled the Scandinavia writing music, getting willingly inspired and influenced by the new countries, cities, scenes, academies and people; trying to understand what is unique in that specific moment in time and space, become part of it and learn from it. I have searched for ways to create circumstances for other musicians to play intuitively according to their aesthetics and idiosyncrasies within music that I have composed following mine – a process that I'll from now on call *facilitating improvisation*.

A stereotypical research process is often thought of as beginning with a question or a problem and ending with an answer or a solution (or at least having objectively proven that a certain approach does not yield one). My process on its part begun, and for the most part continued, with me composing and playing music that fundamentally only exists to please myself and my personal aesthetics. Although for the most part not being aware of the questions I was seeking answers for, I can now define at least the following ones:

How can I increase/strengthen the emotional content of my music?

How can I elicit emotions in the listener?

For the first three semesters, I followed my intuition purely artistically, letting it guide me unconsciously. For the last semester, my focus shifted for the first time from artistic towards research, reflecting on *what* I practically and concretely had done and bringing to consciousness *why* I might have done it. At that point, the questions mentioned above changed from subconscious guidelines to concrete words. The questions then redefined my thoughts of what I had *actually* been doing, and the music I had created gave knowledge of *how* it can, cannot and could be done, creating a method

I wished would eventually answer my questions. At this point, the questions had led to (or turned into) more questions, such as:

How can I facilitate for others to play intuitively within my compositions?

How can I facilitate for other musicians' improvisation to intuitively take the form I wish?

The plan was then to go back to the artistic, this time knowingly using the method that had presented itself upon the observation³ of the artistic process until then. To this day, the formulated version of *facilitating improvisation* remains untested; Europe has been the epicentre of a global coronavirus-pandemic during the spring of 2020 and nearly all collective musical activities have been indeterminately put to halt due to social isolating. This thesis is written under what one might call special circumstances, the university of Gothenburg functioning fully on distance supervision at the moment. The situation at hand has forced a change of plans, and rather than actually trying the method in action and discussing the results, the focus of this thesis will be in the creation of the method – the journey and the process leading to this point.

The approach, in which research is made *through* art instead of *on* art is by no means a new invention: it is generally called *artistic research*. There is an abundance of descriptions and definitions for artistic research to be found, so I might as well use the words of an individual, who has been influential on my process; Torben Snekkestad⁴ – who so well describes the practice in question in the reflection text of his own artistic research process:

It has been my ambition that it represents an investigation through art (closeness) and not necessarily so much on art (distance). Therefore, the text places emphasis on my experiences, visions, problems, choices, questions and artistic development during the research period. (Also with a lurking danger that I'll contradict myself in the process.) The project is to be understood as an open-ended search – a personal canon in the making, not to be confused with an investigation starting with a departure and ending with an arrival. The purpose of the text presented here is not about constructing a theory around the making of music. Instead, I have created a vast amount of music and shared the underlying methods

³ This is not totally unlike the concept of observing a quantum mechanical system; the quantum states and the probabilities thereof are described by a time-dependent wave function (also called the Schrödinger equation), which according to the Copenhagen interpretation collapses to a state upon the observation of the system.

⁴ Saxophonist and a teacher at both Rhythmical Music Conservatory and the Royal Danish Academy in Copenhagen; www.torbensnekkestad.com

being used in the process. Ideally they can contribute to the field's critical discourse on multiphonics, saxophone in particular, and the use of unconventional instrumental techniques in general. Perhaps even a contribution to a move away from the rigor of writing instrumental or composition theory, to the musician articulating the inside experience of his or her art – sharing the experience, knowledge, and insights of an art project. It has been my ambition to strive for integrity and sincerity in my contribution to the field.⁵

This thesis suggests an idealistic chronology, which would proceed causally and could be described as follows:

Aesthetic/philosophy → idea → method → artistic process (of making music) → reflection.

As one might guess, that is a gross simplification of reality, and the most accurately inaccurate actuality of this process would be something like this:

I lived life and made some music. Then I wrote about what I thought I had done and why.

Writing in retrospect, is it possible to distinct between the aesthetics that made me embark on this musical journey and the aesthetics this travel led me to; between what was the intuition I first followed and what was the intuition the process made me discover? Probably not. Does it matter? Probably not either – at least as long as I am transparent and honest with how I think the process proceeded. As said, my most important compass in life is my intuition; to make decisions based on emotion instead of knowledge – yet here I am, trying to produce *information* and *knowledge* through the intuitive, artistic process I have gone through. I have just written how important it has been for me to create music as a purely artistic process – and now I should write about the method of artistic creation that I know I did not knowingly have. I have personally found it absolutely necessary that the music I've created (or the art created in any process of artistic research) has purely artistic intentions. That should not be interpreted as if the research part would have been neglected or seen as if the research is subordinate to the art; this is merely a matter of causality where one simply cannot exist without the other – no artistic research can be carried out without having the art in the first place. As Einstein stated, “intuition is nothing but the outcome of earlier intellectual

⁵ Torben Snekkestad, “The Poetics of a Multiphonic Landscape”, (Reflection text, Norwegian Academy of Music, 2016), 5-6.

experience”⁶. When I let my intuition lead me, I feel I’m reaching outside of my conscious knowledge – extrapolating⁷ my pre-existing skills and abilities. However, the potential extension is dependent on the outer limits of my conscious mind; the more I already *can*, the further my intuition can reach outside of it. In the scope of this artistic process, my unconsciousness led me here. It was important for me, that the process was truly intuitive while I was in it, but when the art is done, it’s time to look back, bring the journey into consciousness and to reflect. Through that, I can turn the experience into knowledge, which will then inform my intuition – allowing it to reach further next time.

The starting point for my music-making is that my music does not matter to anyone else than me. My idealistic goal is however to touch people with my music – to convey and elicit emotions. Only through experience can I know, if my music possesses the capability of touching people: for my music to possibly touch others, it has to touch me first. Why does music touch me, and how can I facilitate for that? For myself, I might not need to be aware of the answers; it is enough if I feel and experience that I have them. For others, I try my best to understand those experiences and communicate them by relating them to my understanding of other, more objectively defined concepts. That is exactly what this written part of the research process is; communicating my ideas and processes to you, the reader, in order to chart the terrain that I have roamed. The aim of that is not for anyone else to follow the same footsteps, but to be able to see the map I have drawn, and to see how what may seem like detours can lead to the most important discoveries. Then again, maybe I’m most importantly communicating to myself; mapping the previously uncharted territories of my own mind.

This thesis is first and foremost to be read as a description of an artistic process. In my brief exchange of e-mails with Jacob Anderskov⁸, we touched the subject of imposing one’s understanding of other fields on one’s own artistic practice. In order to further elucidate subject matter, I will use his words: “My understandings might be slightly off-center, or underinformed, or idiosyncratic - all of which I accept as a viewpoint”⁹. The purpose of this thesis is not to discuss theories of philosophy,

⁶ Isaacson, *Einstein, his life and universe*, 113.

⁷ Extrapolation; calculation of the value of a function outside the range of known values; an inference about the future (or about some hypothetical situation) based on known facts and observations (Wolfram Alpha)

⁸ Jacob Anderskov; Danish pianist and professor of Artistic Development at the Rhythmic Music Conservatory in Copenhagen; www.jacobanderskov.dk

⁹ E-mail correspondence with Jacob Anderskov, 2020

music or aesthetics etc. but to shed light on my process of artistic creation – for anyone interested in more scientific research on the question of music eliciting emotions, I suggest Björn Vickhoff’s doctoral dissertation *A Perspective Theory of Music Perception and Emotion*¹⁰, which thoroughly discusses perception of music and emotion i.e. in relation to philosophy and neurology. If some of my misconceptions have resulted in me doing artistic choices and/or gaining understanding of my own artistic process, then those misconceptions have value in this context – as long as I am clear with expressing what the (mis)understanding of that given concept might be.

A few definitions should be kept in mind, when reading the text:

Although the word “art” originally can refer to whichever skill or practice, it has since the 17th century become increasingly synonymous with “fine art”, which assumes a quality of being of an aesthetic and creative nature. In the context of this thesis, *art* is defined by its modern meaning and a level of intentional aesthetic quality is assumed.

I systematically exclude the concept of singing or reciting text, when I write about music. This is by no means done to diminish the value of lyrics as a musical phenomenon or music with lyrics, but to acknowledge the creation of a transdisciplinary domain (between music and poetry), that arises with the addition of text.

If no source is mentioned, then it is to be assumed that the thoughts and concepts presented arise from the mind of me, the writer of this thesis, and are to be questioned accordingly.

All the external concepts, as well as the quotes, are *describing* for my process(es) rather than *guiding*; if I have at some point followed some kind of a dogma, then it has been fully of my own creation and mostly subconscious.

¹⁰ Björn Vickhoff, “A Perspective Theory of Music Perception and Emotion”, (PhD diss., University of Gothenburg, 2008).

I The ethics of an aesthetic

Since my quest is to such high degree tied to finding intuitive, individual expression within music, I will try and explain why it is the individual expression, that for me is the most powerful potential in music. This is a task set to fail; as I will soon describe, I regard music as an aesthetic phenomenon, and thus explaining *why* one perceives it as one does, is like trying to explain why some colour or food is one's favourite, or why does one love someone else. A synesthetic friend of mine once compared him seeing letters as colours to him being polyamorist; *that's just how it is*.

I will try nevertheless.

Improvisation equals intuition equals authenticity?

I started playing the piano at the age of six or seven, and improvisation wasn't really a part of my musical practice until in my early twenties. Through my childhood and teenage years, I played mostly classical music, which I didn't really listen to at the time; this led to my idea of learning music being heavily focused on the medium of sheet music. Being a theory-oriented and analytical minded person, I also really enjoyed studying music theory – which I also for a long time took as being a definite theory of what one *can* or *can't* do. My musical upbringing as a player is very structuralist; my technical abilities and knowledge of theory far surpassed my abilities of taking artistic and aesthetic choices and decisions. It was only after over ten years of playing – more than half of my musical “career” – I realized that music is not a mechanical task where you simply read the notes and push the right buttons, or that a good composition or solo can't be measured on the complexity of the theoretical structures used. Instead, music is all about how it *sounds* and *feels* – and how the sounds make you feel. Music is not about competing like sports, nor is it like solving a task of calculus with a definite right answer; music is a form of art and thus about expression and

aesthetics – about the individual experience. The immediate consequence of this realization is also accepting that I'd have to be fully responsible of my own musical path – although it took me many years to really understand (or accept) the gravity of this connection. I simply cannot delegate or out-source my own expression or judging *what sounds good to me*.

Interestingly, while I have approached my own playing very structurally, I have simultaneously been an experience-oriented listener and gravitated towards styles that express strong energies – that convey a feeling. There is a bridge between myself as a player and a listener; from the age of 14 onwards playing rock- and metal music was my main outlet of expression. When I was playing classical music on the piano, I was trying to execute something that was dictated by external rules; I didn't listen to that music and wasn't even able to really make any aesthetic decisions. Even the interpretational choices were based on my knowledge of what is idiomatic for a certain time period, or other extrinsic information. Finnish metal music, instead, was something I identified with, enjoyed listening to and literally *felt* (especially being an active participant in the moshpits¹¹ during the concerts). That was also the first music I composed myself, and although improvisation really wasn't part of the songs, the writing of tunes was intuitive for me. Heavy metal music, and especially the bands that were dominant in Finland in the early 2000s, were *my culture*; I could even say that it was (and of course is) my *tradition*. That was the aesthetics I had grown into, and that I internalized so that it truly became my own preference as well – coming from inside by intuition rather than being an external, learned guideline. Through that process of internalization, I could be authentic within that genre without consciously thinking of being authentic. Whenever I play (or imagine someone else playing) without being conscious of the style or authenticity, I call that *intrinsic authenticity*; the musician is authentic to her/his self and inner voice, and the intuition is guided by one's intrinsic aesthetics.

The parallel is logically authenticity being *extrinsic*¹²; guided by aesthetics coming from outside. An example of this would be me playing traditional straight-ahead jazz; a style of music I was introduced to when already in my 20s, and which I have almost no actual cultural experience of. I

¹¹ A moshpit is a collective activity that takes place within the audience during metal gigs; a group of people within the public occupy a space for (either randomly stumbling upon one another or in an organized, simultaneous manner) for running and jumping around, in addition to the stereotypical headbanging. Although not as violent as it seems, there is a real danger of injuries.

¹² *Intrinsic and extrinsic authenticity* are no official terms or theories to my knowledge, but rather my own way of communicating my understanding of authenticity in music

have studied the aesthetics in a rather academic way, and although I have listened to that music (and enjoy doing it), surely internalizing *parts* of the aesthetics, it is more accurate to describe it as an *acquired taste*. Through analysis – listening, transcribing and imitating material – I have somewhat learned the characteristics of styles such as hard bop and post-bop; I have learned the rules for how to be authentic regarding those contexts and can choose to emulate that style of playing. However, when I “just play” with purely my own desires – guided by the intrinsic authenticity – I most often drift outside of those traditions even in that context; I have to make a conscious effort while playing and to be aware of matching the context in order to sound (extrinsically) authentic. Even more importantly, I don’t feel (or often even know) where those aesthetics come from; *why* did the musicians in that tradition and culture express themselves the way they did? Extrinsic authenticity for me is defined by phrases I have often heard in the context of formal music studies, such as that one has to “play according to the style or genre” or to “respect the tradition”.

Despite learning music in quite a performance-centered way, I luckily managed to maintain a naïve, child-like relation to it; music is *fun* and *exciting*, and I hope to maintain my curiosity towards it. I simply like and have always liked to play, which has led me to being somewhat of a musical omnivore (if musical ADHD exists, I’m sure I have it). Wanting to learn and play all kinds of music, but also to express my inner self and my own aesthetics, led me into a dilemma; how, and under which musical circumstances can I be authentic, or can I? “We are shaped and fashioned by what we love” has Johann Wolfgang von Goethe (been claimed to have) once said¹³ – and when it comes to music, I am most definitely a polyamorist. All the aesthetics I appreciate and love, constitute to my own, personal aesthetics and that is also what I naturally express, when I play intuitively. My intuitive playing not seeming to fall into the frames of any extrinsic authenticity, was the very reason for me starting to think of the two-folded nature of authenticity. Reflecting on the thought, I also noticed that as a listener I cared much more about intrinsic than extrinsic authenticity. For reasons to be discussed, I regard the possibility of expressing one’s inner self as the most powerful force in music. I think it is this expression, that then can touch the listeners, and intuition and intrinsic authenticity are the media of this expression.

For me, there is two ways of truly being intuitive within music; the first is to master the musical content so well, that I can change my focus into interpretation. To reach this level, I must first use hours and hours to practice the starting material – to build a platform for my intuition. Being the

¹³ The quote is unsourced, but seems to be unanimously attributed to Goethe.

inpatient person that I am, I often use the more immediate way of expressing my intuition; improvisation. But what is it really? A jazz musician combining “licks” to fit to the chord progressions and the substitutions thereof? A classical musician waiting just *a millisecond* longer to make the phrase breathe? A folk musician adding new ornaments on every round of repeating the same melody? A techno DJ slightly tweaking the high pass filter just to make the first bass of the hook hit even harder? A composer writing the first phrase of a new piece on the sheet paper? All of the above, and the list goes on and on – even when only limiting our examples within music. For me, to improvise is to make an intuitive decision.

Music (for me) is...

... subjective

I think an artist is only responsible to him/herself, and his/her own ambitions (another question is for the artist to understand and accept these ambitions). Music theory, as any other theory, is a construction manufactured by humans to understand – and to share information of – the world around us. Physics, for example, is a mathematical description of the universe; a set of regularities we have empirically proven. The universe, for its part, has absolutely no need or responsibility to follow these rules we have imposed on its behaviour¹⁴. It would most probably continue its course exactly the same way without the mankind trying to understand that course; we can presumably not change any ‘laws of physics’¹⁵, and can thus think of the physical universe as a constant.

Music, on the other hand, doesn’t exist outside of the human – at least as we traditionally define music. It is based on sounds and acoustic structures and phenomena found naturally, but music itself is a conscious composition of these sounds – and especially the Western Art Music and its extensions are *aesthetic* compositions. We can make generalizations about which aesthetic choices are perceived as pleasant by most of the people in a given context, but we can’t say that every single

¹⁴ “The theory of quantum electrodynamics describes Nature as absurd from the point of view of common sense. And it agrees fully with experiment. So I hope you accept Nature as She is — absurd.”
Richard Feynman, *QED – The Strange Theory of Life and Matter*, (Princeton: Princeton University Press, 1985), 10.

¹⁵Technically speaking, it is exactly the *laws* of physics that we can change, since they are merely manmade descriptions of the principles nature seems to work on. It is the very principles that we cannot change.

person – even in that context – would share exactly the same aesthetics. We cannot define ‘a law of music’, whereas we can define ‘a law of physics’; you and I could both jump off the roof of the Academy of Music and Drama in Gothenburg measuring the gravitational acceleration, and both get exactly the same result (approximately $9,82 \text{ m/s}^2$). The universe doesn’t have any responsibility to follow the rules we humans think it follows, but if it would decide to play around a bit, the circumstances would at least change in the same way for the whole mankind. You and I (or whoever for that matter) could be jumping of roofs, and as long as we’d jump off the same roof, we’d measure similar results. If we, however, would listen to a song, or even just a melody, and ‘measure’ our perceptions, there’s no reason to assume that the results would be identical. Now, we could measure a song as a variation of wave pressure¹⁶ and get exact, objective results and we could express gravitational acceleration by describing the feeling of falling down and get very different results depending on the person. I feel it’s quite implicit, that neither of these approaches would make much sense; music for instance has an inherently subjective quality to its purpose, and it’s more meaningful being *experienced* instead of *measured*. Musical notation is effectively a way of measuring music. One doesn’t get much out of just looking at sheet music. It could be argued that for most people, there’s practically no value in looking at a score, yet hearing the same piece of music could touch many of the same people unimaginably deeply.

This matter of subjectivity is of vital importance when understanding the nature of a construct such as music theory. When we say: “you cannot travel in time” or “you can’t make or destroy energy” and refer to theorems of general relativity and thermodynamics (respectively), we literally mean that according to our knowledge it cannot be done in this universe. Then again when we say things like “the dominant resolves to the tonic” or “you cannot write parallel fifths”, we actually are

¹⁶ Musical notation is effectively a temporal graph of sound frequency and amplitude, the purpose of which is to make the music reproduceable.

So I asked Einstein one day, "Do you believe that absolutely everything can be expressed scientifically?" "Yes," he replied, "it would be possible, but it would make no sense. It would be description without meaning—as if you described a Beethoven symphony as a variation of wave pressure." This was a great solace to me.

-Hedwig Born in “Einstein: The Life and Times” (Ronald Clarke); New York; World Publishing Co; 1971

easily capable of doing – or leaving undone – these things. Rather, we are actually referring to some kind of generalized mean value of what the representatives of a certain culture perceive aesthetically pleasant or what the idiomatic style of composing during a certain point in time has been within a given tradition.

... non-descriptive

In any sense in which music can be considered a language, it is a totally metaphorical language. Consider the etymology of the word metaphor: *metá* - beyond and *phérō* - to carry; carrying meaning beyond the literal, the tangible - beyond the grossly semantic.¹⁷

My search for intuitiveness is especially true to me when it comes to music, which in my world is such an inherently abstract artform that the listeners readily accept its non-descriptiveness – and for that exact reason let them be affected by the feelings music conveys and elicits. It is an endless playground where nothing too dangerous can happen (I don't believe I can deeply hurt anyone with my music) and simultaneously a most powerful medium for letting emotions in and out as a non-verbal dialogue. In my opinion, there shouldn't be anything in music for the listener to know or understand intellectually – although some (mostly musicians) may claim that to be the truth. One must first learn a language to understand a poem or a novel, at least in the common, functional way of understanding literature – words mean close to nothing without the reader knowing their definitions. Of course, a reader can get many kinds of aesthetic enjoyment out of a text written in a language she or he doesn't understand, but it could be claimed that the very essence of that text would remain incomprehensible; the main potential for artistic enjoyment would remain missing. Furthermore, the means to unleash that potential cannot be gathered from the content itself: no matter how many times I would read Marcel Proust's *À la recherche du temps perdu*, I would never be able to construct the French language through that process. The art wouldn't be able to talk to me before I would get the tools to listen. Whether or not I would appreciate that art aesthetically is another question, but I wouldn't even be able to make that realization without the language. I believe, though, that with music we readily possess the capability to let the art talk to us. Even with music we've never heard before, we can learn to either appreciate or not through only the music itself. In

¹⁷Leonard Bernstein, *The Unanswered Question: Six talks at Harvard*. (Cambridge and London: Harvard University Press, 1976), 139.

music, there are no definitions, no definitive answers and truths to what a sound means. There are no rights and wrongs. All music is dada¹⁸. Our perception is based on how these structures *feel* – or make us feel – and resonate instead of *knowing* something.

Literature and descriptive visual arts, for example, (re)present an aesthetic portrayal of a world through the media of language or image, respectively. This world doesn't have to be *our* world, but the imaginary universes and my depictions of those are relative to the real world; they are built on the structures I understand from our world. Whatever I imagine, I can only describe and communicate in the terms of this reality. I would also make the argument, that these artforms are traditionally expected to be descriptive. Maybe that is because they work through an informative¹⁹ medium; language and (descriptive) images as phenomena have an intrinsic quality of describing the world outside our minds – they are representations of something other than themselves. The primary function of languages and symbolic images is communicative, and there has to be certain level of objectiveness and structures for communication to work, even when used for artistic purposes. For me, this balance between being of aesthetic and informative nature, between the subjective and objective, is essential for descriptive artforms (and what makes them so special and powerful to me, I might add). There is, of course, a huge added artistic value to making the structures of the medium aesthetic as well – colours, forms, grammar, poetics – but I would go on to say that some knowledge of the objective world is woven in to the existence of these artforms. For me, this doesn't mean that non-descriptive artforms would by any means be superior to descriptive ones, but at least for me, there is an inherent difference in the way they function.

I experience music as a highly non-descriptive artform; musical structures do not readily possess information about the surrounding world, nor is that information needed for me for the full aesthetic appreciation of music²⁰. Music exists mainly in relation to itself – or in relation to “the innermost being of the world and of our own self”, as the early 19th century philosopher Arthur Schopenhauer described in 1818:

¹⁸ Dadaism; an art movement in early 1900s expressing irrationality and nonsense

¹⁹ In the context of this thesis, I define information as “objective knowledge”

²⁰ This is naturally only a result of my personal perception; music can communicate information about the culture and tradition it belongs to. Although highly interesting, I regard this knowledge as of anthropologist value, not aesthetic.

[Music] stands alone, quite cut off from all the other arts. In it we do not recognise the copy or repetition of any Idea of existence in the world. Yet it is such a great and exceedingly noble art, its effect on the inmost nature of man is so powerful, and it is so entirely and deeply understood by him in his inmost consciousness as a perfectly universal language, the distinctness of which surpasses even that of the perceptible world itself [...]

we must attribute to music a far more serious and deep significance, connected with the inmost nature of the world and our own self [...] ²¹

Although I don't agree with Schopenhauer on music being superior to other artforms, or on his pessimistic view of the world in general, I do recognize the mindset in me of abstract arts connecting directly to some deeper level of world – be it the inner world of a human being or the surrounding one. There is a vast body of research (of both scientific and philosophic nature) arguing both for and against the descriptiveness of music. The quote above is not presented in order to objectively support the claim of non-descriptiveness, but to explain how I place myself on the scale. The context of Schopenhauer's thoughts should also be kept in mind; *Die Welt als Wille und Vorstellung* was published in the early 1800s, when the case could be made for music to be the only predominantly abstract one of the major forms of art. Thus, the modern-day translation of his comparisons between “music” and “other arts” could be interpreted to “non-descriptive” and “descriptive arts” instead.

The human intellect has resulted in a state, where we can now take high-resolution photos in the space – photos of some parts of the universe that *no-one* has ever seen before. These images²² are as real and as descriptive as my own in a mirror, yet for me, they appear as abstract as a painting of Jackson Pollock²³ – or at least would if I didn't happen to know the fact of their origins. Just as with any abstract work of art, the photographs contain all the information needed for me to enjoy them aesthetically – and even to cultivate my aesthetics just through looking at the images – regardless of my knowledge of what they represent. With these images I can choose between seeing them as

²¹ Arthur Schopenhauer, *The World as Will and Idea*, transl. R.B. Haldane & J. Kemp, (London: Kegan Paul, Trench, Trübner & Co., 1909), 331.

²² These stunning images of Jupiter's atmosphere, taken by NASA's Juno spacecraft, for example:

https://www.nasa.gov/mission_pages/juno/images/index.html

²³ Jackson Pollock; one of the most influential artists of the 20th century known for his work within abstract expressionism

aesthetic or informative – although luckily enough I don't usually need to knowingly make that decision because my unconsciousness takes care of it. I have learned to see music as purely aesthetic. I believe the reason for this to be that the informative aspects in music are inherently quite ambivalent and susceptible to my own interpretation; most of the music operates through different kinds of tonal systems, that are mainly constructed for musical purposes and are not heard in nature – and hence can easily be detached from any informative purposes. This is also supported by Björn Vickhoff²⁴. Even if the composer has chosen to try and objectively describe the world through music, a musical composition is already an interpretation of the external world; a translation from all the sensory input to the chosen musical system. After that, the listener then translates the art back from that musical system to one's own senses.

Through my experiences as both composer and listener I could describe the process as such:

First, Antti number one chooses to compose a musical version of a scene from his life as objectively as possible. He analyses all the sensory input of that scene and starts improvising (musically) on an instrument or with his inner voice. My educated guess of the unconscious chain of associations is that analysing the visual and auditive content aesthetically will result in connecting that scene to certain emotions, which again will associate to certain musical structures according to the composer's earlier experiences and idiosyncrasies – which also might be determined quite arbitrarily and for subjective, non-musical reasons. The first Antti will then use those musical structures as the primary material for completing a structurally coherent piece, that pleases his general aesthetics.

Whenever that piece of music is ready, it will somehow through a wormhole get sent to a parallel dimension, where Antti number two never composed this piece of music. Listening to the music, the musical structures and forms associate to certain emotions and experiences, which again associate to certain objects, phenomena and scenes of the external world. These associations will maybe result in Antti number two constructing a narrative around the piece of music – translating the music into visual and non-musical auditive sensations. However, there wouldn't be any possibility for the alternative Antti to know, which of the musical structures are results of his composing counterpart interpreting his surroundings, and which are there to complete the piece of music, originating more from the creator's general aesthetics.

²⁴ Vickhoff, "A Perspective Theory...", 241-244.

The important parts of the process are the translations of the material in both creating and perceiving the music. There aren't too many musical structures that effectively and objectively symbolize real world objects – such as an ambulance, singing birds or maybe the church bells. The musical material doesn't signify an object directly, but the emotion or experience that the object is associated to – which on their own hand are highly subjective and abstract concepts. Our emotional associations are dependant on time and context, and also for this reason it is difficult to claim that there would be a definitive, “right” interpretation for a piece of music. This is the reason for me not believing that the narrative constructed upon musical perception should match the original scene described upon composition; nor do I think there will be much significance to constructing the same description, the same narrative. Instead, the very power of music is it rather referring directly to the emotions.

The non-descriptive qualities are by no means unique to music and especially in the modern world are shared by other abstract artforms, such as dance and other performative arts. In my own perspective, the position of music and humans' relation to it does however have some advantages to other artforms (when abstraction is the goal); music seems to be easily detached from interpretations and comparisons drawn from the concrete world, and hence readily accepted as being abstract. It doesn't share the burden of historically being descriptive, as visual arts, or the medium being structurally descriptive, as is the case with literature, or of the instrument being reminiscent of all other elements of life, as with dance and other performative arts.

Emotional content in (my) music

As described, perhaps the most important power of music for me is that it connects directly to my emotions and experiences. It seems to easily bypass the conscious, analytic parts of my mind and perception and to tap directly into the deeper, intuitive layers instead. My approach towards touching other people with my music is to create music, that must first touch myself. I hope that understanding my own reactions and experiences with music will lead me further on my quest towards increasing the emotional content in music. What exactly is the content in question; what do I mean with emotional content? One can easily formulate evasive tautologies such as “emotional content in

music is everything that elicits and conveys emotions²⁵”, that actually tell us nothing at all. Even a number of thoroughly disseminated examples would hardly result as a comprehensive understanding. Understanding the danger of only diving deeper into muddier waters, I will try and present the philosophy behind my music-making, also including what I personally mean with “emotional content in music”. I first became aware of the connected philosophies, when I listened to “Uncovering the Scenius” -podcast with Jacob Anderskov as a guest. I recognized myself sharing a similar mindset regarding the balance of emotional- and structural content, that he talked about:

... a personal approach to music-making where I would allow the emotion or the experience on one side to co-exist with the structural awareness [...] The philosophical description would be to say “What, if the gap between the continental and Anglo-American philosophy, or between the phenomenology, that means the experience, and analytical structuralist thinking – what if that’s not a... What if there’s a complimentary third position where these things co-exist?”²⁶

To understand the comparison, one must have a basic idea of the differences between phenomenology and structuralism. Although these movements aren’t strictly opposite poles, simplifications of their depictions of the world can efficiently be used when describing the philosophy of my music-making. Phenomenology, the study of experience, suggests the meaning of acts and phenomena only exist in relation to our consciousness and our individual perception – our senses and emotions. The world then, being built of these acts and phenomena, is a subjective place; our interpretation of the world around us is a part of what the world actually is. The structuralist thinking, on the other hand, aims to understand the world through its basic structures and relations thereof, thus assuming a definite, objective meaning in the world outside of our minds. This is merely one way of describing the duality; for me it could also be expressed as irrational versus rational, body vs. mind or feeling vs. thinking, to give a few examples.

A commonly used analogy draws a line between a and language, and it was exactly linguistics where structuralism developed from; the origins of structuralism are connected to *structural linguistics*; an approach developed by the Swiss linguist Ferdinand de Saussure (1857-1913), which first

²⁵ This exact process is thoroughly presented and discussed in relation to both philosophy and neurology in Björn Vickhoff’s doctoral dissemination *A Perspective Theory of Music Perception and Emotion*, which is highly suggested if one is interested in the topic generally

²⁶ Uncovering the scenious -podcast, episode 1, (2020) <https://audioboom.com/posts/7492181-jacob-anderskov-secret-structures-in-music>

gave rise for the thought of language as such a central part of our understanding of the world. A central part of structural linguistics is the concept of *signs*, which consist primarily of two sides; *the signified* being the idea or concept and *the signifier* being the means of expressing that idea, such as a word or an image. According to structural linguistics, the meaning of signs is defined by their relation to other signs – and the differences between thereof. “In language, there are only differences”, as de Saussure stated²⁷. When expanded to systems outside of linguistics, this approach of studying signs and their meanings is called *semiotics*, which has been an important influence for structuralism²⁸.

The idea of music being semiotic, and musical structures signifying objective, external meanings is discussed in Björn Vickhoff’s doctoral dissemination, where he comes to show that musical structures *can* signify meanings, but in a subjective manner – a composition does not signify the same thing to two different listeners²⁹. For me, that means that leads to the conclusion of music inherently being a phenomenological – experience-based – construct, and hence the semiotic approach doesn’t feel meaningful.

Giving emphasis to experience and consciousness, what we now call “phenomenology” has a lot longer tradition within oriental philosophies such as those of Hinduist and Buddhist.³⁰ It is thus no surprise, that later on I find strong kinship and useful analogies to my music-making also from the aesthetic traditions rising from the East. The German philosopher Edmund Husserl (1859-1938) is often credited to be the founding figure of phenomenology as a Western philosophy – which has never been a uniform movement. For my purposes, the grove principle of the world being primarily a subjective place is basically enough of a definition, and there’s no point in going deeper to the discussion on how and why different phenomenologists think this is the case.

Husserl, in one of his main works *Ideas* (1916) suggests that we might approach the world with either “natural attitude”, separating the objective world and our subjective perception of it, or “phenomenological attitude”, bracketing out the belief in natural attitude and through the process he calls *epoché* stripping the (experience of the) world from the assumptions of the “natural attitude”, thus gaining real, experience-based knowledge of the world as a subjective place³¹. It is important

²⁷ de Saussure, Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, transl. Wade Baskin, (New York: McGraw-Hill, 1915), 120.

²⁸ Simon Blackburn, *The Oxford Dictionary of Philosophy*, (Oxford: Oxford University Press, 1996), 364-365

²⁹ Vickhoff, “A Perspective Theory...”, 241-244.

³⁰ *Stanford Encyclopedia of Philosophy*, Phenomenology <https://plato.stanford.edu/entries/phenomenology/#DiscPhen>

³¹ Edmund Husserl, *Ideas*, transl. F. Kersten, (The Hague: Martinus Nijhoff Publishers, 1983).

to note that bracketing out the belief in natural attitude doesn't mean *disbelieving* in it; valuing the subjective experience higher than the objective structures doesn't mean that the said structures don't exist. Interestingly enough, Husserl also suggests "the eidetic reduction" in order to define why something is what it is – what is *the* essence of a thing – and calls the moment of that realization "an intuition".³²

In the context of this thesis, we only need to observe music – not the whole world or universe – in terms of phenomenology and structuralism. For the reasons described earlier in this part, I regard music as a predominantly phenomenological entity. My view of the relation between phenomenological and structuralist approaches is very similar to how the philosopher Henri Bergson described the relation between intuition and analysis in his 1903 essay *Introduction to Metaphysics*:

Intuition is the kind of intellectual sympathy by which one places oneself within an object in order to coincide with what is unique in it and consequently inexpressible. Analysis, on the contrary, is the operation which reduces the object to elements already known, that is, to elements common to both to it and other objects. To analyse, therefore, is to express a thing as a function of something other than itself. [...] But intuition [...] is a simple act. It is an act directly opposed to analysis, for it is a viewing in totality, as an absolute; it is a synthesis, not analysis, not an intellectual act, for it is an immediate, emotional synthesis.³³

I see structuralist approach to music having focus in what we traditionally define as "music theory". The parameters that can be analysed objectively, intellectually and quantitatively belong to this category. The phenomenological approach puts weight on the subjective, intuitive parameters in music; which mood do I sense in the music, which feelings does the music convey to me, which feeling does the music make me express?

I believe there's much in music, that can belong to both categories at the same time, or either or, depending on the situation. One must oftentimes go further than *what* and *how* and ask *why*. For the purposes of this thesis it is sufficient to define a ground rule, that the impulses and choices that can be defined as intrinsic are defined as phenomenological, whereas the extrinsic equivalents be defined structuralist. For example, if a musician plays a certain note in a certain way because he or

³² *Stanford Encyclopedia of Philosophy*, Edmund Husserl <https://plato.stanford.edu/entries/husserl/#PheEpo>

³³ Henri Bergson, *Introduction to Metaphysics*, transl. Thomas Ernest Hulme. (New York: G. P. Putnam's Sons, 1912), 7-8

she *felt* like it or wanted to *express* a certain feeling or because the music *reminded* him/her of another song that has a certain atmosphere, these impulses (and the choices they lead to) can be defined intrinsic and thus the approach phenomenological – having focus in the instinctive choice caused by the subjective perception of the situation. If the reason is the dynamic instructions on the sheet music or because this note has a certain function with that chord or because the tone represents a certain tradition where this style is idiomatic, then the impulse and choice were extrinsic, and thus I label those belonging to a structuralist approach – the choice being a rational result of analysing the surrounding structures. It is exactly the results of this phenomenological approach, of these intrinsic impulses, that I define as *the emotional content* in music, whereas the extrinsic impulses will later on be labelled as *the structural content*.

The reality of musical impulses is by no means simple or black and white; it is a continuous spectrum in multiple dimensions. Playing music is a temporal act, where every decision is influenced by a plethora of stimuli – both intrinsic and extrinsic – without having time to consciously reflect the nature of those. Furthermore, both structural- and phenomenological approach *can* lead to exactly same musical result where they also have the same potential of evoking and conveying emotions. My theory is, that systematically prioritizing and preferring the phenomenological approach – giving more value to the emotional- than the structural content – will result in an increase of perceived emotional content as well. That perceived emotional content is the very aspect of music, that for me is the most important and meaningful as a listener. Since I have chosen the approach, where I try to create art that is meaningful for others through making it meaningful for myself first, it is thus this same aspect I should try and value as a composer.

I perceive music as such an inherently subjective and non-descriptive phenomenon (as discussed earlier in this chapter), that it is implicit for me to approach music phenomenologically – through experience. This, however, doesn't mean that musical structures don't exist or that they should be ignored. I think the experienced emotions are the very essence of music and should be given the utmost importance. The experience is the master, but the structuralist approach has an important part as the servant. My ideal – my utopian goal – is to facilitate for a transcendent emotional experience to be elicited through my music, but what is 'facilitating' if not creating optimal *structures* for something?

Wabi-sabi

Wabi-sabi is a beauty of things imperfect, impermanent and incomplete.

It is a beauty of things modest and humble.

It is a beauty of things unconventional.³⁴

In his book *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, Leonard Koren describes the ancient Japanese aesthetic (or even philosophy or worldview, could one say) of wabi-sabi by comparing some of its central qualities and values to those of modernism³⁵. The comparison in itself is quite indifferent for my purposes, but from there I have gathered a list of essential qualities of wabi-sabi. Drawing analogies and using metaphors, there is always the risk of seeking and seeing something that isn't there and explaining the connection into existence. Even acknowledging that, I do feel a strong resonance with wabi-sabi and shall try and relate some of its core values to my aesthetics. Some of the qualities from Koren's book are presented in bold, followed by an explanation of how I relate to them.

Primarily expressed in the private domain

Using the definition of Cambridge Dictionary, "if information is in the private domain, it belongs to a particular person or organization that may allow others to see or use it with permission or if they pay for it"³⁶. For me, there's an analogy between the private domain and my choice of trying to create art, that first touches me, and through that can also touch others. I create art that I *know* talks to me as a listener instead of trying to *guess* what would talk to others.

³⁴ Leonard Koren, (1994) *Wabi-Sabi for Artists, Designers, Poets & Philosophers*, (Berkeley: Stone Bridge Press, 1994), 7.

³⁵ Koren, *Wabi-Sabi*, 25-29

³⁶ *Cambridge dictionary*, private domain <https://dictionary.cambridge.org/dictionary/english/private-domain>

One-of-a-kind/variable

Especially within the concept of “facilitating improvisation”, my goal has been to use compositions as frameworks for the musicians to capture something in that specific moment, which leads to every performance hopefully being one-of-a-kind experience. Generally, my intention is to understand, what is special in each person I am playing with, and both compose and arrange my music in a way that supports that personal approach – relative to the individual musicians. Through this process and the personal, idiosyncratic solutions, my compositions become open and variable relative to both the room and the people in it.

Looks for personal, idiosyncratic solutions

For example, playing the same tune with musicians from different backgrounds would result in structurally quite different arrangements because of what I think is special and intuitive in their approach to music; many Nordic folk musicians are hugely expressive when interpreting a melody, so the structure I would provide is a written melody, around which they can add their ornaments, rhythmic interpretations and develop the variations through improvisation, as the same melody is played multiple times. Then again, for a free improvising musician I would only give the melody as a starting point from which she/he can venture freely and be more descriptive of the energies and atmospheres verbally – and if I would want to hear the melody as I have written it, I would prepare to play it myself. Third, playing the same tune with a jazz-based musician, I would create a chord progression to use and relate to. In this way, I feel like I am trying to harness the different, idiosyncratic structural approaches to service the same phenomenological goal of expressing an emotion.

Present-oriented

In my aesthetic view, presence has importance on two different levels; in the context of the performance itself and when placing the performance – the piece of art – in a historical context. As said, I enjoy when I feel the interpretation is capturing something in that certain moment. This could be thought of either as the composer, the creator of the music, capturing a moment of her/his life in a work of art, or as the performer capturing the moment of the performance in the interpretation of an artwork. It is exactly this presence, that makes the composition or performance one-of-a-kind. On the other hand, I think a work of art must always first justify itself in the present time, whereas its relation to historical context – a certain canon – can only have secondary value.

Romanticizes nature

Regarding the nature-themed aspects, and especially relating them to music, it might be useful to take a deeper look at the concept of “nature”. According to Koren:

In the context of wabi-sabi “nature” means several things. It refers to the dimension of physical reality untouched by humans: things in their pure, original state. In this sense, nature means things of the earth like plants, animals, mountains, rivers, and the forces – sometimes benign, sometimes violent – of wind, rain fire, and so on. But nature in the context of wabi-sabi also encompasses the human mind and all of its artificial or “unnatural” thoughts and creations. In this sense nature implies “all that exists”, including the underlying principles of existence. In this meaning nature corresponds closely to the Western, monotheistic idea of God.³⁷

In all simplicity, I can describe that if the nature is the wabi-sabi correspondence to the Western, monotheistic god, then my nature and god is intuition – at least when it comes to music.

Believes in the fundamental uncontrollability of nature

The question to be asked is *how* I create, and the answer should be intuitively; I try and readily accept the creations of my own aesthetics. The situation could also be turned around as such: I define my aesthetics through what I compose. If my subconsciousness produces certain kind of music, then that music should surely be something I like – even though I maybe didn’t rationally know it. If the music comes naturally, then I should let it come and value it as it is, not trying to force any style upon it; the music is and should be left uncontrollable.

Natural materials

The other side of things is *what* I (re)create; what do I want the music to represent for me? After all, I am a composer, and the very act of composing literally means to construct something – hence being somewhat counter-intuitive to the concept of all being natural. I do want my music to sound “natural” – keeping in mind that nature is also to be claimed of some of the most abrupt and unpredictable events.

³⁷ Koren, *Wabi-Sabi*, 84

People adapting to nature

A figure of speech of the music going somewhere and the composer or interpreter merely following has been used to excess, even though we very well understand that music isn't a conscious entity that would actively do anything. As with all the clichés, there is a reason why this saying has survived the time; apparently music-creators do share a sense of *music going somewhere*, although it's (probably) our unconsciousness that is actually going somewhere. This is the feeling I try to capture when composing.

Accommodates to degradation and attrition

I love contrasts – at least in music. A human being is a highly adaptable animal, and even the most beautiful voice or melody can make itself indifferent if there's nothing else, and on the other hand I get even more touched by the beauty when it's surrounded by strong contrasts or layered with imperfections. A voice so emotional that it almost cracks to either tears or laughter – both figuratively and literally speaking – conveys so much more to me than a perfect, technically mastered tone. To be open and to share is to be vulnerable, and that is to be on the edge, accepting the possibility for “failing”. If one should play aggressively and manages to play every note right and with a stereotypical “good sound”, then the playing is too controlled. When expressing the beauty in sadness and melancholy, the music isn't fragile enough if not one of the notes breaks. When describing the concerts (in the 3rd chapter of this thesis), concrete examples are provided.

Corrosion and contamination make its expression richer

I want other musicians to interpret my material – possibly to the limit of the material transforming into something different. This can also be thought of as corrosion or contamination, but it is only as a result of someone else seeing something unique in my material, that I myself didn't even know of. Then, especially if presented in relation to – or as a variation of – my original interpretation, that corrosion truly makes the expression only richer.

Solicits the expansion of sensory information

I rarely like the concept of introducing songs – or whatever speaking in between the songs for that matter. I had found this frustrating especially in the context of jazz music, where I had been operating for the last couple of years. My experience (on both sides of the stage) was that it was most often an unnecessary break in concentration, that at its worst prohibited me from perceiving the

beauty in contrasts and the whole form of the performance. I can fully admit to this being a result of not only my personal musical perception, but also my problems with authorities; on one hand the non-descriptiveness of music is a big part of the magic for me, and on the other I childishly don't want anyone else (even the creator) to impose *their* understandings on my perception. Music being such an abstract art for me, I have also aimed at my composition process to stay at a subconscious level and sometimes can't even myself be sure from which experiences and emotions the compositions stem from – I'd rather have my music tell the listener about me than me telling the listener about my music.

Is comfortable with ambiguity and contradiction

Being abstract, music is also inherently ambiguous for me. What playing a certain chord, melody or sound makes me feel in a given moment can change quite drastically depending on my state of mind. I've always been both intrigued and perplexed by the concept of variations in music; how could I deprive a melody of most of its qualities and possibilities and only force it to single expression? On the other hand, the same curiosity makes it difficult for me to write "definitive versions" of my own compositions and to decide on an arrangement.

Perfect immateriality is an ideal

Playing and composing music, I have slowly but steadily gravitated towards higher and higher degree of improvisation and having less and less predetermined traditional musical material. For me, emotional content of the music is the *soul* and the *idea*, structural content is the *body* and the *matter*. The use of the word *ideal* is also a convenient coincidence; the emotional content in music for me is analogous to Plato's ideal world. The ideal world is the real, perfect world, that I try to capture in my music. That world is unobtainable, and we only sense the defective, material and observable world – which contains objects that appear as of having qualities of the ideas.³⁸ Perfect immateriality being an ideal, it can never really be reached; we try and convey the ideas through musical material. I feel that if the material – the objects – is chosen in the moment (which improvisation effectively is), then it will have more presence and better communicate the ideas.

³⁸ *Stanford Encyclopedia of Philosophy*, Plato: <https://plato.stanford.edu/entries/plato/#PluCenDoc>

Function and utility are not so important

In my view of the world, analysis and structural approach are always less valuable than intuition and experience. I appreciate individuality in music over generalized solutions – a personal voice over collectively established common practice. Both *function* and *utility* as words have inherently strong roles in a structuralist method – that of analysis. They relate objects to other objects, asking “*what is it used for?*” instead of “*what is it?*”. Having an experience-based, phenomenological approach doesn’t mean that structures don’t exist. There are always structures; things always exist in relation to one another. Nothing is in a vacuum, but one can always think of what if things would be. Musically and especially compositionally this translates to every part having value in itself and justifying its existence, and primarily having value in itself and only secondarily having a function.

To every thing (sic) there is a season

A jury member at my entrance audition for the NoCoM described my goals better than I could have put it myself, when he rhetorically asked if I ‘instead of *fusion* music want to make *fission* music’. In fusion music, one would create a new musical style by putting together two or more genres or traditions in a way, where all of these elements are present at any given time – or at least within a shorter span. What I want instead is to take different, inspiring traditions and use them within one musical form, but keeping them stylistically apart. There is a time and place for all of my inspirations – and generally that space is next to something quite different; something contrasting and complementary. My urge to write and play longer, continuous forms also stems from this principle; I want both the players and the listeners to grasp the causality in my music and the interrelations between the parts. At first sight, this may intuitively appear as a highly structural approach, but I think the opposite; every part has its own, unique character in itself, and that speciality should be perceived without the process of differentiation – the uniqueness should be apparent and experienced only by hearing that part without the context of others. The continuum and the context – the structures – are then added to provide contrasts, crystallizing the individual character of each part even further. The phenomenological experience is the core value, and the structuralist order is added for support. It is important for me regarding the whole form, that the parts have *utility* and *function* – words having inherently strong roles within the structuralist method – and that for every part, there is an answer to the question of *what it is used for*. What is always more important and interesting for me, is the answer to the question of *what it is*.

II From pathetic to pateettinen

The ancient Greek word *pathētikós*, stemming from the word for suffering, has infiltrated its way to different languages and cultures in Europe having different connotations and meanings – all of which only represent different sides of the original word. While still maintaining the connection to suffering, the Latin and French variants *pathēticus* and *pathétique* have conserved the original meaning of evoking deep passion and emotion. When integrated from French to English, the word *pathetic* has become synonymous for pitiful (generally not evoking that many connotations of deep passion and emotion), whereas the Finnish word *pateettinen*, also from French, presents the other side of the coin; it means pompous or grandiose, even festive. Different context and interpretations of what essentially is the same word, can lead to quite different meanings

The second chapter introduces the method that I have found – *facilitating improvisation* – although in this case, the method was only discovered but due to unforeseen events could never be actually used. With that method, my goal is to with my music convey and elicit emotions – contrasting from *pathetic* to *pateettinen* dependent on the context the same musical material is heard in.

As stated, facilitating could be explained as 'creating favourable circumstances for something to happen'. What am I facilitating for – what am I creating favourable circumstances for? My goal is to find the optimal balance between the musicians being able to express themselves intuitively within my music and me fulfilling my own artistic aspirations. Is there a possible set of circumstances that would support both of these intentions? On the other hand, this is exactly the “complementary third position, where [emotion and structural awareness] co-exist”, that Jacob Anderskov

talked about³⁹; emotion being the intuitive expression and structural awareness being my compositional aspirations.

There are two words for time in Ancient Greek; *Chronos* meaning the time as a continuum and *Kairos* denoting the right moment for an action to be taken. These two words represent the awareness of my two main goals in the composition progress: *Chronos* refers to me writing a piece of music that has a logical coherence in itself and includes the musical phenomena that satisfy my own aesthetic, whereas *Kairos* stands for the time being right at any given moment for the musicians to express themselves in their natural ways. *Chronos* is for the music being meaningful horizontally, *Kairos* vertically. *Chronos* is for the structural, *Kairos* for the phenomenological. Facilitating *Chronos* makes the music especially talk to myself, *Kairos* to other musicians. My goal is to plan and organize a meeting for me and my fellow musicians inside my music; a room where a dialogue takes place. A dialogue between the musicians⁴⁰, of course, but maybe even more importantly a dialogue between the material and the musicians. Using the ancient concepts of Japanese tea ceremony, this meeting is called *ichi-go ichi-e*.

Chronos

Starting the NoCoM-programme, I didn't exactly know, what this project would be about – I wasn't really bothered by the fact that there would be some kind of research included (artistic or not). What I did think of, were the artistic outlines for the process; I already defined some of my musical goals in the original project proposal for the master's studies:

1. To integrate all of my musical ambitions into one constellation
2. To compose forms where the music seamlessly transitions from one feeling to another, using improvisation as a tool
3. To find strong contrasts within- and between my compositions
4. To maintain a red thread through all of this, so that all of the music still sounds *mine* and like it belongs together

³⁹ Uncovering the scenious -podcast, (2020)

⁴⁰ In the occasion of more than two musicians, should this be called a *polylogue* instead?

I also described some of the methods I was planning to use for achieving this; limiting the musical material and using recurring elements and themes within a longer form, and either having to find really versatile musicians or to put together a really big group in order to really execute all the contrasting parts on a high level. All this would result in the “fission music” that the jury member accurately suggested to be my goal. The apparent problem is maintaining the coherence in the whole piece; what is the quality that binds the different parts together giving sense of unity for the entire form – where does the *chronos* come from? I wanted to move from the outside to inside; shift the focus from an external genre or musical style to the music itself; from arrangement to composition, from structural to phenomenological. Could I crystallize my compositions to the point, where the listener would recognize them being *mine* even when presented in a very different style each? Could I combine these seemingly different pieces of music in a continuum, where it simply *feels* it all belongs together?

Comparing the topographical and musical structures, Björn Vickhoff states “For a structure to appear we need fixed landmarks in that structure. The perception of the topography in a landscape demands allocentric⁴¹ landmarks”⁴². I have firstly decided to use multiple different styles in my music, to have a heightened degree of un-predetermined, improvised material secondly and thirdly to integrate all this into a continuous form. What does all this mean in terms of the listener navigating through the landscape of my music? The landscape of my music would consist of very different terrains alternating abrupt and without logic. The whole area could seem unmapped – or at least without any clear trail in sight – and the guides are taking arbitrary turns, sometimes leading the listeners to a new scenery before they can really grasp all the characteristics of the previous. It is clear for me, the creator of the restless Chronos, that this sets certain demands on the landmarks to be found through the trip:

1. There are landmarks
2. They are clear and simple
3. At least some of them, if not all, are variations – or different viewpoints – of the one and same
4. They draw attention to and compliment what is special in that exact terrain

⁴¹ Allocentric; located outside of one’s body

⁴² Vickhoff, “A Perspective Theory...”, 135.

Musically this means, that I tend to write simple, often repetitive and reoccurring motifs and melodies, which I base the tunes on. For a concert, I choose one of these tunes or motifs to be the theme and the red thread of the whole form. Say that the landmark for a given trip is a red flower. Maybe that kind of a red flower is even given to each participant upon the departure – this meaning the motif or melody is presented clearly in (or near) the beginning of the concert. It is important for me, that the theme is established so strongly, that the listener will later on recognize it without being told to seek for it. Now, in jungle one might see huge, bright, monochromatic fields within one plant; when everything around is big and flamboyant, so is the flower. Coming to a desert, seeing a single dead flower dried out in the middle of the emptiness will draw attention even from a distance. At the shore, it might be the beautiful sunset that paints the surface of the sea in the shades of that redness, and the motion of the waves momentarily causing swirls reminiscent of the form of a flower. All of the variations of the theme must be identifiable to a degree, on which the listener recognizes them as the same; the allocentric landmark must remain stationary for a fixed structure to appear, as Vickhoff suggests⁴³. This topography is the Chronos of the composition – be it a simple song, a symphony or a whole concert. A musical landmark is an abstract one, and because of the non-descriptiveness and subjectivity discussed earlier, I believe the listener can also accept that abstraction; passing a single dead flower places the whole jungle with all its large, potent flowers in that direction and recalling the colour of the flowers in the shades of the sunset places both the jungle and the desert somewhere over the horizon.

Another important effect I believe a strong Chronos has, is the reinforcement of that certain structurality; the stronger the Chronos is, the easier it is for me as a listener to be immersed in it. By playing ongoing concerts, I wish to promote immersion and to create a structural context within the form itself, which the listeners (and musicians) will relate to – instead of a larger scale such as a genre, an era or a tradition. Considering the fractality of music, this can be thought of as seeing a given concert as a part of a historical context. For me, immersion in one concert and reflecting the structural content within the form itself instead of an external context is the larger-scale analogy to taking a phenomenological approach instead of structuralist; seeing the form as it is instead of analysing it in relation to everything else.

I have chosen to play continuous music and not to break the tension and the arc of the form. This can be quite intense and demanding for both the listeners and the players, but I believe the benefit is

⁴³ Vickhoff, “A Perspective Theory...”, 136.

that the listener (as well as the players) are gently forced to more readily connect the different parts as a uniform piece. I'm trying to shift the balance from perceiving the tunes as individual compositions creating individual experiences into perceiving the tunes as parts of the composition, still creating individual experiences but the individual experiences also gaining impact from contrasting one another. The differentiation of the parts is not what defines them; the interrelations between the parts are not the meanings thereof. Each of the tunes have their own justification – their unique, intrinsic meaning – and I don't think experiencing those will diminish if there's no applause between the songs; vice versa. For me, this is the whole point, the biggest potential and should be the primary function of Chronos; creating structures in order to support and transcend the experienced emotional content.

Kairos

A moment, when emotional content is experienced, is called Kairos. As a listener I gravitate towards music which sounds intuitive and intentional to me. This has become more and more true regarding the interpreter (*Kairos*) as well as – and instead of – the creator (*Chronos*). I long for a sense of purpose in the music; not only compositionally but in the realization as well.

From my experiences, I recognize two scenarios, which readily elevate the perceived sense of intuition in a performance (and also by chance could be seen as representations of Chronos and Kairos, respectively):

1. The performer mastering the material; internalization of the (originally extrinsic) material; creating emotional content around the structural starting material
2. Creating the material in the moment of performance; the material being intrinsic to start with; creating structural content around the emotional starting material

The first method of extreme internalization of material is almost a mundane practice for a classical soloist – or any musician who continuously plays complex music to that matter. Unfortunately, my experience from many other genres (which my music can be seen related to) is that the internalization of the structural content rarely happens on such a high level, that there would be capacity left for creating the emotional content around it. A fact of the matter is as well, that I am such a

conflict-avoiding person that it is difficult for me as a bandleader and a composer to demand for such internalization – at least as long as I can't afford to pay to the other musicians. This is why I have chosen the latter option to be my path towards the elevated sense of intuitiveness – which also stands in line with my belief that emphasis on the emotional content will result as the music also evoking and conveying stronger experiences.

Kairos – meaning the right time for an action to be taken – can be seen as something one seeks for a given action. The act of improvisation, on the other hand, can be thought of intuitively choosing the right action for a given moment; time unavoidably flows by, and the improviser makes unplanned decisions reacting to the surroundings. As probably all improvisers know, this doesn't always work; not every improvised decision lead to something miraculous happening. The same can be thought when trying to find Kairos; sometimes the chosen moment might be good, or at least not bad – but certainly not *right*. A good song is a good song, whenever we might listen to it. However, in the *right* moment, there is a whole new meaning to it. Finding the moments of Kairos is finding meaningfulness.

Whether it is the right action for a fixed moment or the right moment for a fixed action that is found, doesn't really matter; the observed result will be Kairos. Through this parity, I believe improvisation – using one's intuition and intrinsic authenticity and connecting the content to that moment of time and space, will inherently advance the occurrence and perception of Kairos. The experience is not only dependant on the emotional content, but also on the circumstances – the moment. Giving the highest priority of experiencing the emotional content and the moment will give the performer the highest possibility to then create structural content, to take the action, for which the Kairos is there.

Ichi-go ichi-e

Ichi-go ichi-e is the Japanese expression describing the uniqueness of an encounter, oftentimes associated with tea ceremonies. In his book *Chanoyu Ichie Shū*, Ii Naosuke describes that

The host [...] must in true sincerity take the greatest care with every aspect of the gathering and devote himself entirely [...]

The guests, for their part, must understand that the gathering cannot occur again and, appreciating how the host has flawlessly planned it, must also participate with true sincerity.⁴⁴

Playing together is a musical encounter where I, as a composer and a bandleader, can assume the role of the host, whereas the other musicians can be thought of as guests. It is therefore my responsibility to plan that gathering carefully and with the best of intentions – to make that encounter meaningful in regard to *Chronos*. The other musicians – the guests – should in return participate in that encounter with their full presence and authenticity, giving meaning to every moment in regard to *Kairos*.

Ichi-go ichi-e shares naturally a great deal with the aesthetic concept *wabi-sabi* – both being closely related to the Japanese tea ceremony. In *Wabi-sabi for Artists, Designers, Poets and Philosophers*, Leonard Koren describes the role of the tea master as following: *The accomplished tea practitioner was someone who could orchestrate all these elements – and the guests in attendance – into a quietly exciting artistic event that thematically cohered*⁴⁵. Later on, Koren even describes the dynamics between the participants of a tea ceremony in terms of an artistic process:

Ideally the tea ceremony was a complex information ritual in which everybody present was supposed to participate. Much like a John Cage music composition with only basic instructions specifying procedure and methods, each new ceremony created new artistic circumstances that resulted in a new “piece”. Because most people involved had considerable prior tea experience, their knowledge was built into the very structure of the event (artful design allusions to previous ceremonies, literary and informed conversations, etc.), so that each subsequent ceremony became ever more deeply and intricately layered.⁴⁶

How can I as a facilitator make other people engage in my music, my aesthetic, with their sincerity, with their intrinsic authenticity? In *The Book of Tea*, Kakuzo Okakura writes about having sympathy for art, and thus letting art speak to us:

We must remember, however, that art is of value only to the extent that it speaks to us. It might be a universal language if we ourselves were universal in our sympathies. Our finite nature, the power of tradition and conventionality, as well as our hereditary instincts, restrict the scope of our capacity for artistic enjoyment. Our very individuality establishes in one sense a limit to our understanding; and our

⁴⁴ II Naosuke, Ii, *Chanoyu Ichie Shū*, 1858

⁴⁵ Koren, *Wabi-Sabi*, 31-32.

⁴⁶ Koren, *Wabi-Sabi*, 78.

aesthetic personality seeks its own affinities in the creations of the past. It is true that with cultivation our sense of art appreciation broadens, and we become able to enjoy many hitherto unrecognised expressions of beauty. But, after all, we see only our own image in the universe,—our particular idiosyncracies dictate the mode of our perceptions.⁴⁷

I believe that this doesn't only apply to artistic enjoyment, but to artistic expression as well; in order to truly interpret music intuitively, we have to communicate with the material – let it talk to us – and in order to do that we have to be sympathetic with the material. In order to fully orchestrate other musicians' intuitions instead of their abilities, I feel I have to make the music as transparent as possible; I'd have to rid it of all the possible musical semantics, that hint towards certain style or tradition – rid my music of the *structures* tied to external aesthetic systems. I want to create a musical language, that everybody then could interpret in their own language – a *metaphorical language*, as Leonard Bernstein described it – where everyone's personal interpretation is the true and truthful meaning.

My musical aesthetics are built on all the musical styles and traditions I have liked and been intrigued by. I do believe that what affects us the strongest is what elicits feelings in us and what we intuitively are drawn towards. However, it might be easier to understand and communicate these qualities through the representative structures; our emotional responses are processes of the unconscious and oftentimes difficult to express in all their subjectivity. I can easily distinguish that I like the forward-driving energy in Cuban music⁴⁸ or the contemplating beauty in Poulenc's⁴⁹ melodies or the contrast-creating harmonic concepts of Jacky Terrasson's⁵⁰ piano solos. It is easy to focus on rhythmic, melodies and harmonic concepts; they can be quantitatively analysed, structurally reproduced and explained further fairly objectively, since we do have a language for them – that of music theory. However, one can also choose to concentrate to forward-driving energy, contemplative beauty or contrast-creating side of things: the experience instead of the structure, the content instead of the media, the signified instead of the signifier. The problem arises from the subjective and abstract nature of these qualities.

⁴⁷ Kakuzo Okakura, *The Book of Tea*, (New York: Fox, Duffield & co., 1906), 113-114.

⁴⁸ For example, this live version of Pedrito Martinez Group playing “La Luna”:

https://www.youtube.com/watch?v=M5-3Tl8_prs

⁴⁹ Listen to Cantilena, the 2nd movement of Poulenc's Flute sonata for example. Emmanuel Pahud's interpretation is recommended; Emmanuel Pahud and Éric Le Sage, *Paris*, EMI Classics, 1997.

⁵⁰ Jacky Terrasson, pianist and composer; www.jackyterrasson.com

My goal is to reach closer to expressing my actual musical values instead of the structures which represent them. This opens the compositions to a more abstract level, which also means that when interpreted collectively, the result is going to be ambiguity and uncontrollability of the structural content, which I have to accept as a preferred starting point. The standard interpretation of a musical score has become as the notes being *what* is to be played and the expressions *how*; usually implying that the what – the exact melodies, harmonies and rhythms – is of primary importance. I want to turn that around; *what* to be the expression – the emotion – and *how* being the musical, structural medium, which now becomes subordinate.

Scenius

Scenius is a concept coined by Brian Eno⁵¹, which “stands for the intelligence and the intuition of a whole cultural scene. It is the communal form of the concept of the genius”⁵². I am certainly not a genius. My music needs other musicians’ intuition and intention to become transcendent. Can I choose to become a part of a scenius or emulate a micro-scenius within a band, in a single rehearsal or concert? Can I facilitate for scenius to happen, and how? These are some of the questions I desperately tried to answer⁵³, when given the role of a bandleader – the role I would have to accept, embrace and flourish in to make most out of the method I had chosen.

The most apparent way to look at scenius is to see me as a part of one; which are the collective geniuses I have been a part of, and how have I profited of those? Have I contributed to those? An important question is whether or not one can choose to be a part of a scenius – and if not, how does one become a part? Brian Eno created the whole concept looking back to the history of art – meaning that the members of the sceniuses he based the term upon couldn’t have known being members; even the word itself didn’t exist. Reflecting upon that, maybe it isn’t even possible to tell if a scenius exist *while* it exists. What makes sense to me is to think that for every scene, there is a

⁵¹ Brian Eno; British musician and producer, inventor of ambient music

⁵² Bruce Sterling, “Scenius, or Communal Genius”, *Wired* (June, 2008), <https://www.wired.com/2008/06/scenius-or-comm/>

⁵³ Although at that time, I wasn’t aware of the concept of scenius. When the process was still internal to me, I didn’t need a word – a name – for what I was doing. The semiotics don’t matter before communication.

scenius – or at least a certain degree of it⁵⁴. I would say that the NoCoM-programme has been an optimal platform to understanding the different sceniuses in Scandinavia: going through three different countries and the respective cities and institutions after one another offers a unique perspective to see the strengths and specialities of each scene. In my experience, it is exactly these specialities that constitute to the inventions that are shared within the scenius; if something already is regarded common knowledge and an assumed part of the shared toolbox, it's not going to provoke a rapid, enthusiastic flow of exchanging ideas. It is the (re)discoveries in that exact moment of time and space, which gain momentum within a community, facilitating for an outbreak of that certain movement. A scenius creates Kairos for the success of that certain group.

The whole concept of “facilitating improvisation” was dictated by me having to adapt to the circumstances and trying to make the best out of situation – in other words me trying to find the scenius, learn from it and become a part of it. What do I find special in this particular place, in these particular people, how can I use it within my aesthetics, how can I integrate that to my music? During my stays at different scenes, I found seeking for the idiosyncrasies of each scene hugely inspiring and valuable; to listen to my peers, share information with them and especially to be a part of their processes brought me to important discoveries that I couldn't have found just by blindly executing my own agenda. Sometimes it is a guided detour to a seemingly wrong direction, that makes me learn new navigational techniques and eventually leads me faster to my own destination.

In every musical performance there is a balance between structural and phenomenological content – between *Chronos* and *Kairos*. In a stereotypical situation, what we regard as the composition and arrangement are to a high degree structural musical constructs, which act as platforms for interpretation – the phenomenological content. The more complex the structural content, the more skilled the performer has to be to in order to add the emotion and the intuition, or the more internalization of the structural material is needed. Oftentimes, the structural content itself is enough to be perceived as music, and it can also establish emotional, phenomenological content; at least I can sometimes feel emotions listening to music played by completely non-conscious, non-interpreting, non-living machines⁵⁵. It is possible to perform the material completely mechanically, and there will be

⁵⁴ This analogically leads to the realization of there being genius in every gene; I do want to believe that there is something genius in every person; some individuals aptitudes and special intuitions that just have to be unveiled. It is exactly the outbreak of this individual genius in my fellow musicians that I want to facilitate for.

⁵⁵ Maybe this could be an evidence of the possibility of the composer truly capturing some emotional, phenomenological content in the structures of the music, that is so strong it is perceived through even the most mechanical performance

music, which will even possibly evoke moments of Kairos. On the other hand, when the starting point for the composition is totally phenomenological, a purely mechanical performance is impossible; there won't be any music, since there are no objective instructions to be followed. The performer has to create the structural content around the emotional content – not the other way around – and that demands capability, willingness and individual interpretation of that emotional content. I have chosen to consciously abolish most of the structural musical information to the point, where (a big part of) the music doesn't exist without the active presence of the interpreters. In this case, presence means dialogue – most importantly between the performers and the material. The first step is to facilitate the meeting, the *ichi-go ichi-e*, and to create material, that speaks to the performers, but this alone doesn't mean a dialogue will take place; the performer will also have to *listen* – and preferably respond as well. For that, I as a bandleader need to create the *scenius*; an atmosphere where all the musicians want to not only take ownership of my material, but to also create and share theirs.

One of the key factors of *scenius* is *mutual appreciation*⁵⁶: “Risky moves are applauded by the group, subtlety is appreciated, and friendly competition goads the shy”. First of all, all of the musicians are there because I have wanted them to be there and to play or sing with their voices; with their intrinsic authenticity. Being clear and loud with expressing this is the most important point that I have to underline from the very beginning – even before the musicians agree to playing the gig. By giving unconditional acceptance for everyone individually, I also hope to create a situation where that is understood between all the individuals as well. To follow this through, I have to handle some situations almost dogmatically:

If there is disagreement between the material and the interpretation (the composer and the performer), the interpretation is always right – within the context of that given performance.

This is a dogma that I first and foremost have to make *myself* understand; I have chosen to trust the authority over material to the whole collective, and there are certain consequences to it I have to accept. In a way this could be described categorically valuing *Kairos* over *Chronos*. Despite that, a part of my concept is that there are some predetermined sketches and parts included. I want there to be a controlled sense of *Chronos*. Especially in the actual concert situation, this self-imposed doctrine has a strong effect on my role and approach; it is eventually me, who has to act as a navigator

⁵⁶ Sterling, “Scenius, or Communal Genius”, *Wired*

through the journey. In a way I am the only one to have the full map, but I let all the others drive the vehicle. During all that, I need to react to the changes of routes and directions and be the one suggesting a new route towards the destination. What I should keep strongly in my mind (or the parts of mind that this role is occupying) is that the navigator is not a conscious being; it only cares about reaching the destination. The navigator's function is to think of the possible routes and suggest those, but if the driver(s) know or happen to find a shortcut, the navigator won't mind.

Rapid exchange of tools and techniques is the second characteristic for scenius. "As soon as something is invented, it is flaunted and then shared" happens fortunately quite naturally while playing improvised music; the act of collective improvisation *is* basically immediate sharing of inventions. It is mostly what happens between the actual playing, that I as a bandleader have had to be aware of: how to establish an atmosphere that encourages invention? The further description of the point gives an answer: "ideas flow quickly because they are flowing inside a common language and sensibility". This, of course, leads only to further questions: how does one create a common language, how does one facilitate for that sensibility? Musically, my effort towards a common language is the composition itself; the written, musical sketches and the instructions. The sketches provide musical gestures and motifs we can communicate with. For me, the natural thought is to try and lead by example; not only have the sensibility while playing, but also the sensibility to immediately incorporate other musicians' material and inventions into the whole. An important part of this is to not be too attached to my own material as a composer and a bandleader. The situation is like playing and building collectively with Lego bricks; I provide the parts – the building blocks – but I can't alone decide whether we are building a castle, a spacecraft or a pirate ship (my aim is probably most often to build a space pirates' fortress flying in hyperspace). I may think that I have some cool parts that I'd like to show off, but sometimes the best for the result is to leave them out or use in a completely different way.

Facilitating Improvisation

Through all of these concepts introduced in the previous sections, what is the concrete method I have discovered – what is *facilitating improvisation* in practice? I will try and express the main principles through an idealistic version of a process leading up to a concert.

1. I will gather around me a group of musicians, whom I perceive as individually having deep *intrinsic authenticity* in their expression. The extrinsic authenticities,

that their expressions might fall into, don't matter – nor does the instrumentation or their ways of perceiving and communicating music.

2. For that individual group, I will compose a form – *a Chronos* – around musical landmarks; around my pre-existing sketches which all include deep emotional content and structural content built around it – both of which are to be clearly expressed to the whole group. It is my task to be able to communicate my content to all the others regardless of their backgrounds and idiosyncrasies.
3. These sketches are to be chosen/written in a way, which defines a contrasting *musical and emotional landscape*, in which meaningful routes can be found. The sketches are arranged in ways that will be open for- and/or support the individual, interpretations of the musicians, providing *structures for intuitive improvisations*. In composing and arranging the sketches, my understanding of *the scenius(es)* of the given community – or the communities of each individual – are to be used.
4. Sufficient amount of time and practice is to be provided for *internalization* of the pre-written material and to establish *a scenius* within the group. In this, the sketches might be rewritten or -arranged to better match the individuals, the group and the moment. The interpretation of the other musicians is always preferred, and it is my task to adapt the *Chronos* to create *Kairos* for those interpretations. Interpretation and creating new material is encouraged.
5. The uncontrollability of the *structural* outcome of the music is the preferred starting point and justified by the gained consciousness of the *emotional* expression. With my own playing and conducting I can try and facilitate for the certain structural aesthetics to occur, but if that doesn't happen naturally, then they are not to be forced and the realized version of the composition is the right one – it was *Kairos* for that exact interpretation.

Following this, my goal is to create circumstances and structures which readily suggest the musicians and listeners to take a phenomenological approach to playing and listening to my music and facilitate for intuitive playing and improvising to leading into an interpretation, that also is meaningful regarding my compositional aesthetics. The wished outcome is increased amount of emotional content in my music, which again leads to increased amount of emotions conveyed to- and elicited in the listener, strengthening the listeners' experience of my music.

III The logics and logistics of NoCoM – an unexpected journey

The third chapter is the logbook of my journey – recreated from the depths of my memory. An important reminder at this point is that *facilitating improvisation* (as presented in the previous section) is the method discovered through this journey instead of its starting point. The chapter proceeds chronologically following the steps of the process which led to the discovery.

After the realization that I couldn't try the method in action, I asked for some volunteers to listen through the recordings of the concerts from Copenhagen and Oslo, and to send a list of timepoints, where the music conveyed or elicited emotions – with a free commentary. However, the respondents were so few, that this data cannot be used for any analysis. Some thoughts regarding the questionnaire are however presented.

I remind here, that the term “structural material” is used as an opposite pole to “emotional material” and encloses all the musical information such as melody, harmony and rhythm of a piece.

Gothenburg I – autumn 2018

Inspirations and influences

My decision to apply to the Academy of Music and Drama in Gothenburg was largely influenced by my interest towards music, that is often referred to as “Nordic jazz”. As for many of my

Scandinavian peers, the album *Jazz På Svenska* by Jan Johansson⁵⁷ had been an important inspiration and an important building block for my aesthetics⁵⁸; combining the Nordic melodicality and jazz improvisation. I didn't really have any connection to Nordic folk music, but I did have a vague idea of "Nordic jazz" being some kind of a fusion of folk music and jazz being mixed together through improvisation. Starting my studies at the HSM confirmed this idea, and the interface between jazz, improvisation and folk music was exactly the scene I tried to grasp the scenius of.

I got to learn about the mindset towards improvisation, composition and interplay from one of the masters of the style; Anders Jormin⁵⁹, who also is a musical force present at many of the albums of that genre I had been listening to – *KOM Live* by Samuli Mikkonen Trio⁶⁰ and the whole catalogue of Bobo Stenson Trio⁶¹ for example. I tried to grasp the folk music side through playing with people at jam sessions and forming a trio with (Nordic) jazz-based double bass player and a folk music -based fiddle player/vocalist.

Another important influence for the semester was one of my own creation; as described, I already had a (somewhat vague) concept for where my open-ended search would begin from, when I first started at the NoCoM-programme. That starting point could be summarized as follows:

I will compose and arrange my pieces intuitively in the styles they come in, and then play concerts of continuous music, where I combine contrasting sides of my repertoire through improvised transitions.

I was very much working from the framework of my "fission music" concept, trying to find the ways to integrate Nordic improvised music to it – or on the other hand trying to use my new, Nordic-influenced compositions as the structural framework for the fission music.

⁵⁷ Jan Johansson, *Jazz på svenska*. (Megafon, 1964)

⁵⁸ For about a year during a musically formative period, my only way of listening to music at home was the LP-player, but most of my records were at a different place. Because of this, I ended up only listening to four albums – one of which was *Jazz På Svenska*. Might be worth mentioning, that all of the other three were albums by Chick Corea; Mad Hatter, Akoustic Band and Light as a Feather (by Return to Forever).

⁵⁹ Anders Jormin; a composer, bass player and a professor at the HSM; <https://www.ecmrecords.com/artists/1435046406/anders-jormin>

⁶⁰ Samuli Mikkonen, *KOM Live*, (self-released, 2000)

⁶¹ Discography of Bobo Stenson Trio (ECM): <https://www.ecmrecords.com/artists/1435045740/bobo-stenson>

Compositions

I composed plenty of music during the first semester; maybe at the highest pace I ever have. The process took almost exclusively place at the piano: I would improvise and play to an extent around one idea in the course of several weeks, until the idea started gathering reoccurring material around it, taking somewhat similar form every time. This process of “improvisational iteration⁶²” would (in my head at least) lead to me intuitively gravitating from the original idea towards the secondary material and arrangement of the composition. The iteration process often takes one of two, seemingly opposite directions. Either the tune “starts writing itself” somewhat linear and on every repetition there’s more and more reoccurring material, or every repetition seems to be totally different from each other – until the whole tune comes out at once with very little need for change. In the latter case, the process can be very frustrating and feel unproductive, ineffective and unnecessary, and then all the sudden results in something that feels self-evident. I usually used some kind of an external deadline such as a composition lesson or a band rehearsal to decide and write the “final” arrangement.

The tunes I ended up choosing for the semester concert were (presented in the order of the setlist for the concert):

Trehytte (Audio 1: Semester concert HSM: 00.17-08.12):

The melody of the tune (appendix 1, bars 9-10 or 31-32) is a rare occasion, where the structural and emotional content are truly symbiotic: the starting point was my recollection of a situation, where a Norwegian folk musician tried to teach me the correct phonetics and pronunciation of her name (it might be worth mentioning that I had almost never before really heard Norwegian). The phonetics offered the structural content – such as melodic and rhythmic form – but the actualization of those structures was guided by the emotional content; the experience of the situation, my experience of her personality and the external factors of her as person, such as the fact that she is a folk musician.

The same emotional content was then used to guide the iteration process resulting to the melody and harmony of the B-part (bars 19-22) and solos (bars 23-26), the variations of the A-part and the arrangement of the tune.

⁶² Iteration: executing the same set of instructions a given number of times until a specified result is obtained (Wolfram Alpha).

Vidunderlig #1 (08.12-14.15):

Originally composed as an etude for the fiddle player/vocalist in the trio, who had just got a new 5-string fiddle and started her own masters project on playing and singing simultaneously. Thus, the structural starting point was that there should be a part for the vocal and an accompanying part which would be playable on that given instrument. The etude form also guided me to a certain direction, as I probably would have gone for a longer, more complex form without having that in mind.

The emotional content comes from me having deep romantic feelings for a person, who told me she doesn't want to be in a relationship. After the break-up conversation, I walked directly to a piano, and composed the piece without any iteration or further additions or changes needed. The verbal version of the emotional content is based on a reflection on the word, which for me describes the person in question:

Vidunderlig is the Scandinavian word for wonderful or fantastic. For me, the word describes something of unimaginable beauty; something that exists in this world but holds a wonder within – something that seems to belong to the world of fantasies, but yet is here among us. Something you couldn't dream of, even if you tried.

Impromptu (15.50-ca.24.36):

The intro and A-part of this composition (bars 1-40) are a transcription of a piano improvisation I played in November 2017 (Audio 2: 3.11-05.00). The original improvisation was a kind of a musical game, which actually facilitates for taking a phenomenological approach to composing; I would choose a musical structure, which on its own wouldn't elicit feelings in me and *try to make it work*. The process is very much based on seeing that chosen structure intuitively as it is; usually for me the negative associations are more connected to the structuralist approach and culture, such as what the given structure represents and how it has been used by others. In the terms of Chronos and Kairos, this can be seen as choosing a central musical building block – an action to be taken – that is fixed with the intention to create Kairos for it. Then, the rest of the structure – the Chronos – is created around to facilitate for that Kairos. In this case, the chosen musical structure was “the Winner cadenza” as I call it: the harmonic progression of three major triads ascending by a whole note – the roots usually being bVI, bVII and the tonic.

Ykstoista (27.34-35.35):

A tune in 11/8, originally based on a contemplative, rubato piano improvisation. I played the improvisation after having been in a cabin on a mountain in Norway for about a week, taking tours in the snow, sitting by the fireplace etc. When I got back to civilization, there was a piano in the house, and this melody (the melodic motif of the first five notes in bars 5-6) arose from the emotional state of serenity and calmness – but also from being physically tired. The iteration process somehow led to the 11/8 -riff (bars 1-4 on bass clef), and everything else in the arrangement is basically variations of either the melodic motif or the riff – for example the melody in B-part being based on the mirror image of the motif (bars 18-19).

Vidunderlig #2 (37.02-42.17):

Another take on the same premises (both structurally and emotionally) as the previous *Vidunderlig*, although composed on a later point of time. A fair statement to be made is that I failed quite miserably with the original task – at least some parts of the tunes are surely not idiomatic for fiddle and especially the B-part of *Vidunderlig #2*, including playing double stops on a fiddle and singing simultaneously, all without any fixed reference points for intonation (and also modulating between key signatures) requires quite extreme technical skills.

The Concert

I played the semester concert with a drummer, a double-bass player, a bass clarinetist and a fiddle-player/vocalist – in addition to me playing the grand piano. The programme consisted of the compositions mentioned in the previous section, with solo piano interludes binding them together. Afterwards, I had the same experience as I had had with the takes on “fission music” concept before the NoCoM-studies; whilst being happy with all of the music and arrangements on the paper, I was not content with the execution of the more complex compositions – how the music sounded. The most apparent reason for this is the misbalance between Chronos and Kairos; executing my compositional goals took too much capacity for the music to be meaningful in the moment. The emotional content got lost in the translation – partly because of my bandleading-skills (or lack of thereof); I was unable to create a situation, where the other musicians would’ve had time for internalizing the material, and they were still focused on reading and *executing* the sheet music rather than interpreting it.

The two *Vidunderliga* -pieces on the other hand felt good, and I especially found there to be a huge potential in that open, more non-deterministic approach to composition. Because the musicians (me included) weren't trying to execute a predetermined level of difficulty, the music would naturally reach a complexity that wouldn't compromise the intuitiveness; Kairos is the primary concern in the moment, and if the material is good enough and musicians in the right kind of flow, the Chronos would be there as well.

Reflections

One of the realizations I got from the first semester concerts can be described with the words of Pablo Picasso:

You must always work not just within but below your means. If you can handle three elements, handle only two. If you can handle ten, then handle five. In that way the ones you do handle, you handle with more ease, more mastery and you create a feeling of strength in reserve."⁶³

With limited amount of structural information, the musicians would have to create their interpretations in the moment based on the phenomenological experience. This would also tie the music more closely to that exact *ichi-go, ichi-e*, both between the musicians and between the musicians and the audience – and thus make the music communicate more. Now, this openness for interpretation shouldn't ideally hinder the compositions from taking a more structurally complex form, but could that ideal ever be reached – and how? For this concept to truly represent me as a musician (and as a person for that matter), I need the contrasts to be there; I need there to also be structurally complex, uniform material. Although I was trying to adapt my tunes to the exact musicians, it seemed like I still relied too much on my personal toolbox instead of really recognizing or being able to use the strengths and idiosyncrasies of others to benefit this end of my aesthetic spectrum.

The emotional experience, the core of the music, got overshadowed by the structures and technicalities and I felt the performances were lacking real substance. The Chronos was there, but it felt meaningless without the Kairos – or it was not the Kairos for that Chronos. I was trying to fulfil my own musical goals, that weren't natural for that exact group. All of my peers are highly skilled musicians and by far capable of learning and playing the material, when given a long enough timeframe – but would it ever be meaningful? I had somewhat unconsciously looked for the scenius

⁶³ Françoise Gilot and Carlton Lake, *Life with Picasso*, (New York: McGraw Hill, 1964), 50.

of Gothenburg, and during the semester I was collaborating with folk musicians, playing mostly in constellations without drummers with more elastic time-feels. For the semester concert I fell back on the original project plan of integrating all of my aesthetics to one form of “fission music”. The more I adapted to the scene instead of trying to make the scene adapt to me, the better the musical outcome – both structurally and emotionally.

Maybe the most important realizations from the first semester were that I wouldn’t be possible to force a moment of Kairos to happen; not on the scale of a tune, concert, semester of my whole musical life⁶⁴. *For every thing, there is a season*, as Leonard Koren states about the aesthetics of wabi-sabi. Things and surroundings have their natural course – also musically – and the best option is to try and understand the flow, follow the stream, adapt and make the best out of it.

Copenhagen – spring 2019

Influences and inspirations

Since the constellation in Gothenburg had been acoustic and the music stylistically “Nordic” and influenced by folk music, I wanted to research the other end of my aesthetic spectrum in Copenhagen; electric, rock-influenced, rhythmically defined and uniform, strongly forward-driving music. My main influences for this concept were the likes of Samuel Hällkvist⁶⁵, whom I also had as my teacher at the RMC, and Nik Bärtsch⁶⁶. I wanted to create music, where all the musicians would on some layers have a high level of freedom at all the times, forcing them to be intuitive, but the music to include defined harmonic progressions and be rhythmically “tight”. My idea was that in this way, a strong sensation of togetherness would be perceived in the music. Would I be able to integrate the intuitiveness to musical situations that would by nature be more in the grid rhythmically and harmonically – situations where the “tightness” of the band is a primary parameter? I imagined the

⁶⁴ Although once again, I am only really understanding this now writing about the process – almost 1,5 years after the first semester concert.

⁶⁵ Samuel Hällkvist Dekorum, *Live*, (BoogiePost Records, 2019)

⁶⁶ Nik Bärtsch’ Ronin, *Awase*, (ECM, 2018)

result to be some kind of improvised minimalistic music in a jazzrock-aesthetic. I was planning to do that by composing sets of repetitive riffs, loops and melodies, that the musicians could choose from with a level of freedom regarding (for example) transpositions, metric modulations, timbre, register and phrasing.

During the semester I realized, however, that not only was I unable to get any music on the paper, I also struggled putting together the band I would have needed. Everybody in my class had a solo concert in the beginning of April, and the rest of the semester was dedicated to working towards the semester concerts in June. This class was my network in Copenhagen, and literally everyone was working with their own projects – with the benefit of already having half a year to establish groups. This was the moment, when the reality of the NoCoM-programme really struck me; one can't really prepare for moving to a new country, new school and new environment every half a year – either personally or musically – and must simply adjust to the situation as it comes along. Planning too much beforehand can easily become a fixation, which eventually only drains time and energy by preventing me from facing the actual, existing situation and reacting to that. If I have a musical idea I really want to accomplish, then I should actively seek for the scenius which will support that given concept. In this case, I couldn't control the scene I was thrown into, so I should adapt my ideas, concepts and music to the given scenius instead. It was exactly this realization, that defined the whole concept of “facilitating improvisation”; I wouldn't be able to have control over the people I would be playing with – their backgrounds, styles and instruments and thus the idiosyncrasies and sound of my band would be somewhat arbitrary. This was the practical reason to the conclusion that I'd have to make my music as structurally transparent as possible.

The Composition

In Copenhagen I realized that my personal creative cycles wouldn't match the schedule of the studies, and thus shouldn't count on having the capacity for writing highly structural material for the exact group and circumstances. On the other hand, I felt that to take full advantage of the studies, I should force myself into creating as much as possible during each semester, being inspired and influenced by the cities and scenes. Could I somehow turn the situation and conflict to my advantage? Coming from the semester concert in Gothenburg (and also my pre-NoCoM trials of the same concept), the conclusion was to strip the music of structural content to the level, where the players would have capacity left for creating emotional content. What did seem to work, were the tunes that

were most heavily based on the emotional content, having open arrangements where instead of *executing* the music, the other musicians were almost forced to create additional structural content and arrange the pieces in real time while playing. Another part that I had been happy with (especially in the pre-NoCoM concerts in Finland, that my project plan was based on) was the improvised, transitional interludes between the composed material; they seemed to possess the balance between Chronos and Kairos I was looking for. Always proceeding from A to B, they readily took a clear direction – an intentionality – that both created a Chronos within the interlude itself and reinforced the Chronos of the whole form – binding the different compositions together and making two individual experiences also perceived as a one larger experience. Being truly improvised – created with a phenomenological approach –, there also was a strong sense of intuition in them, creating Kairos.

The answer was right in front of my eyes; *I already had all I needed – and wanted*. This was what I had been facilitating for.⁶⁷

In Copenhagen, I didn't seem to get any new compositions written – at least in the traditional way of seeing a composition as a structurally and aesthetically coherent musical piece that even without any interpretation or improvisation would be perceived as a whole. What I did have, however, was an abundance of emotional content and some sketches – melodies, harmonic or rhythmic concepts etc. – based on those. All of my sketches defined a certain *feeling* or an *atmosphere* through a simple musical structure, although they separately hardly filled the requirements of “a composition”. These were to be the A:s and B:s for the transitional improvisations; the landmarks in the musical and emotional landscape I wanted to establish.

⁶⁷ That is something I now hope I *would* have thought during the process. Writing now, a year later, it is easy to “remember” with a twenty-twenty hindsight and paint a romantic image of me doing meaningful and clear decisions such as consciously thinking, how I can turn the ambiguity to my advance, or clearly thinking about how I want to leave out the arranged compositions and find sketches that would fill the same functions. As described in the introduction, the processes and decisions were hardly ever clear, causal or conscious. The primary driving force behind my actions was *survival*; and instead of analysed reflections and conclusions my thought processes were on the level of “*oh my god, what am I going to do, I don't have any music and I don't even have a band and I don't have time or energy and I'm in this cool school not using the opportunity and the concert will be graded and all my classmates are so cool and making such great music and the people I'm playing with will hate me for not having any real music and not being a good band leader and...*”. Thinking afterwards, I really did have everything I needed and wanted, but it would be a gross misconception of the truth to say that I realized it while in the process. I basically had what I had, and the goal was to make the best out of that; adapt to the situation and hope that my bandmates would be invested enough to make it work.

The composition, emotional content and form were based on a text I wrote during the spring:

I have chosen my wrinkles not to come from anger and sorrow. I have chosen them to come from smile and laughter.

My strength comes from putting weight on the possibility of something beautiful and wonderful over the fear of tears and agony.

And if all of this shall end with sorrow, then I choose to see the beauty in that sorrow instead of anger.

The sketches that would facilitate the improvisations in between were:

Vidunderlig #3 (Audio 3: Semester concert RMC: 03.46-05.00)

The last tune of the *Vidunderliga*-series, and the only one that differs structurally; this one is written without the premises of the fiddle/vocal-instrumentation or the etude-form. I like the coda of *Vidunderlig #2* (Attachment 5, bars 14-26) so much, that I wanted to give it its own song which then became a traditional, 32-bar AABA-structure. Emotionally the whole series is based on the same theme.

Rhythmic layers exercise for free improvisation (10.30-16.44) / Wrinkles (16.44-20.00)

During a free improvisation session earlier in the spring, I got the role of musically describing a tiger peacefully sleeping. For that image, I half-accidentally found the harmonics in the low register of a grand piano and found the sound immensely beautiful – very much expressing the *beauty of things imperfect, impermanent and incomplete* of wabi-sabi aesthetics. For me personally, this sound created by a special technique signifies a strong experience and emotion and through that I believe, that the sound generally has the potential of evoking emotions.

The text *Wrinkles*, which was the emotional basis for the whole concert and also for this sketch, is written during the spring in a relationship, where I was still deeply and romantically caring about that person – but we knew the relationship would end the coming summer. Should I then (still wanting to be with that person) stay in that relationship for the last half a year, creating more memories I can cherish later in life, or should I give up since the end is coming anyway? The text

and the thought have a strong kinship to Williams Shakespeare's Sonnet no. 30 (When to the sessions of sweet silent thought...)⁶⁸. Immersed in that emotion I wrote the text and the simple, tonal and consonant tune.

To reinforce that emotional content and the Kairos for it, I wanted to precede it with something contrasting, that would also share some structural material with *Wrinkles*. *Rhythmic layers exercise* is the only sketch that is reminiscent of the original, semi-minimalistic platforms for collective improvisation that I had planned. The two motifs (first of which is a variation of the melody of *Wrinkles*) are in augmented scale, which then based on the choice, transposition, phrasings etc. results randomly in a harmonic progression. This long period of harmonies from the augmented scale is my trial to define and stabilize a haunting, slightly disturbing feeling, where I'm also changing the bass-motif into lower and lower register, grounding the anxiety more and more until the part breaks down to a resolution that is the tune *Wrinkles*.

3 vs. 7/*Vidunderlig* #3 revisited (23.20-26.25)

The third sketch is just a polyrhythmic concept of playing groupings of three in a time signature of 7/8, that I had been intrigued by and practicing for some time. I wanted to have a more jazz-based, soloistic part for me to play, where I could express myself in a more forward-driving and energetic odd meter -context – I felt like there would be too much of rubato-based, dwelling and stretching rhythmic and wanted to add a rhythmically more dry and uniform part, which also is an aesthetically important style for me. Because of the instrumentation, I would be in charge all three tonal layers; bass, harmony and solo. This fact also led towards the choice of having a simple, consonant harmonic background, and to provide an important landmark – a variation of *Vidunderlig* #3, I used the A-part harmony for the Rhodes solo as well.

Brad Mehldau's⁶⁹ *Finding Gabriel* (Mehldau 2019)⁷⁰ had come out earlier that spring, and both me and the drummer had been listening to that album, which then again lead to talking about our shared appreciation of the duo Mehliana⁷¹ (of the pianist Brad Mehldau and the drummer Mark Guiliana⁷²). Finding an aesthetic we both were into at that time, was the way of creating a micro-

⁶⁸ Shakespeare, *Sonnet 30*, <http://shakespeare.mit.edu/Poetry/sonnet.XXX.html>

⁶⁹ Brad Mehldau, pianist, composer, keyboardist: see www.bradmehldau.com

⁷⁰ Brad Mehldau, *Finding Gabriel*, (Nonesuch, 2019)

⁷¹ Example given: Mehliana – *Hungry Ghost* <https://www.youtube.com/watch?v=tn6gioMUEY4>

⁷² Mark Guiliana, drummer: see www.markguiliana.com

scenius within the duo and established a common language as the starting point for trading tools; this was essential to getting a flow for improvisation quickly. Through this we found some metric modulations we used to get a direction we were moving towards, using the B-part harmony as a cue to the last melody. Again, to tie the sketch together with the whole form, we then finish together as a trio with the last A-part of the melody (26.00).

Vidunderlig #2 (28.07-)

The last sketch is the *Vidunderlig #2*, the coda of which is the original source for the melodic material of *Vidunderlig #3*. Here, the main contrasts were the piano and vocals being together in this consonant, repetitive loop, and the drums basically soloing over it – with the idea of them being a totally independent layer. These layers then both build up intensity to quite crude expression until breaking apart – only for the piano coda to “rise from the ashes” (at 31.56), once again seeing the beauty in sorrow instead and deciding to value the possibility of wonderful over the fear.

The Concert(s)

I ended up having a trio with a drummer and a vocalist as the band, with both of the other musicians also using electronics as a part of their instruments. Although we played in a church with a beautiful grand piano, I wanted to play the Rhodes to add power to the bass parts, but also simply to broaden the soundscape of the band.

We played the same form in two rehearsals and two concerts within one week. Interestingly, this was already enough for us to in the latter concert fall into trying to recreate something from the earlier run-throughs and thus momentarily losing the presence. Whereas the problem with my more complex arrangements had been *under*-rehearsing and thus not connecting to the emotional content in the first place, it could be argued that we now had *over*-rehearsed the improvisational form and started getting detached from the original emotional content – we had created musical structures around the emotional information and connected to those structures instead of the actual core. In the semester concert I also faced the challenge of “playing against the clock” – a predominantly improvised concert having a strict time limit. During the concert I could (and still can listening back to it) recognize some moments of me becoming conscious about the duration and doing some hasted decisions to go forward in the form; worrying too much of the *Chronos* actually ended up meaning not only momentarily stepping outside of the *Kairos*, but also through that having negative impact on

the wholeness of the composition – the *Chronos* itself. An example of this can be heard in the Rhodes solo and going forward from it between 25.35-26.00; for me, it sounds like the transitions were hastened and the theme comes quite abruptly – and for the same reason the execution of the theme feels stressed.

In general, the outcome of the more structural sections worked better this time – and the parts also had a more meaningful role as parts of the whole. However, it was still these parts that I found to be most problematic; especially the 7/8-Rhodes solo (23.20-26.25) felt and sounded a bit forced. I still feel that the *Kairos* for that part was there (and the response I got regarding the recording support that), but for some reason we still fell short with the execution. It was like the mind understood that the part should be there, but the *body* wasn't ready for it.

I was content with all of the parts we ended up improvising – although some of them were even better in the first concert and missed some of the intentionality and *Kairos* when recreated. The improvisations were as important part of the composition both structurally and emotionally, as are the pre-written sketches. The little that can be said of the questionnaire I made is that some respondents reacted to the improvisations, and more importantly a trend would be, that the changes from improvisations from the sketches would have seemed to evoke a reaction.

Especially with the vocalist's interpretations, I was content and impressed how she was able to turn the emotional content I presented into musical expression and interpretation. This is very much connected to the wabi-sabi aesthetic – *the beauty of imperfect* – and how expressing the emotional content can make a crucial difference in the deliverance.

Reflections

The semester in Copenhagen marked the birth of concept of “facilitating improvisation” on a conscious level. Until this point I had been more aware of *how* – through which musical structures – I wish to express my intrinsic artistic values without exactly knowing *what* those values actually were. First, I hadn't been able to execute the wished structures in a satisfactory way in Gothenburg, and after that in Copenhagen I didn't have access to the external- (other musicians; instrumentation) and internal, personal resources (time, energy and creative capacity) that the accomplishment of those structures would have demanded. The reaction to this challenging situation led to me having to actually define my artistic values consciously, and only through that was I able to understand the more abstract layer of my aesthetics, instead of the structural media, through which I tried to

express the values. What I had been trying to do earlier in Finland and then in Gothenburg, was a specialized version of the more general approach, that I had been mistakenly trying to apply to other special situations as well. It was in Copenhagen when I realized, that I should define a general solution instead and then apply that structure to each scene individually, creating a new specialized solution. That general solution manifested itself as the guideline for “facilitating improvisation”.

Although the information provided by the questionnaire is (unfortunately) so limited, that drawing any conclusions from that is ill-advised, it is certainly tempting to speculate on what the data would hint towards. As described, a general tendency would seem to be, that the changes from improvisations to the sketches evoke a reaction; my interpretation of this is that improvised transitions created Kairos for the determined parts, and effectively heightened the experience that the composed parts would have had only by themselves.

Oslo – autumn 2019

Influences and inspirations

I had three main goals for the semester in Oslo:

1. Continuing the “facilitating improvisation” -concept in the semester concert
2. A study trip and tour in Brazil from late September to early October
3. Composing for a big band

Although the process of “facilitating improvisation” has influenced my big band -composition thoroughly (in a positive way), the big band composition hasn’t affected the “facilitating improvisation”, and for that reason it won’t be discussed in this part of the thesis. However, the topic will be visited in the part *Reflections*.

The trip to Brazil defined much of the practicalities for the semester; first, I would be away from Oslo for almost a month in the middle of the term, and second, I would be using most of my individual lessons from the NMH for working with my Brazilian co-musicians as my teachers. On the other hand, this (combined with the structure of studies at the Academy in Oslo) meant that for

most part of the autumn I would be more or less working with my own music without supervision – which worked well for my needs at that point.

To avoid some of the uncertainty I had experienced in Copenhagen, I wanted to get my band in Oslo together as soon as possible – especially with the tour to Brazil starting already in late September. Luckily, three former NoCoM-students whom I had met during the studies (a drummer, a trumpeter and a saxophonist) resided in Oslo, and it was an easy decision to immediately ask them and build my band around that group. I didn't know any guitar- or bass players in town, so I thought I'd find one during the semester and the band would be complete. Having a couple of sketches which we could start with, I booked a session with the three NoCoM-alumni in early September. To my recollection we decided to start the session with improvising completely freely “to have fun before starting working” – and that improvisation ended up becoming the whole session. I felt the members of that group connected strongly and shared an aesthetic for the free improvisations; we seemed to have more of a compositional than soloist mindset, where everybody was trying to find both harmonic and rhythmic consonance and clearly defined atmospheres to stay in. This constellation offered a platform to research one extremity of the spectrum; having as little material as possible to start with, which in this case literally meant having no material at all.

Although the adventure in Brazil definitely is its own chapter outside of the NoCoM-project, it did serve a purpose for my work with “facilitating improvisation” as well. One of my biggest remaining problems was finding solutions more cohesive sections and approaching those with high sense of intuition. In Copenhagen I had used a sketch, that basically was one polyrhythmic concept with a simple harmony imposed on it. The structural information was stripped down, but I still felt that section to be the most lacking; it was there that we most easily fell to the trap of “executing” music, which then led to that part being least meaningful to me. However, thinking from the compositional point of view and regarding my own aesthetics, that rhythmically driving and complex style is a structure I need to be there for the *Chronos* to be truly fulfilling to me and representative of my ambitions.

Although the context of the improvisations was very different, this was quite accurately something I felt I had been able to accomplish within the context of the so called “Universal Music” – a style strongly connected to the Brazilian composer and multi-instrumentalist Hermeto Pascoal⁷³ - that we also had been emulating with our Finnish-Brazilian group. Most of the compositions were

⁷³ Hermeto Pascoal; Brazilian composer and musician. See: <https://www.hermetopascoal.com.br/>

long, complex and very thoroughly arranged – with the exception of the solo sections. I would often have seven to eight pages long, very exact piano parts to play, but the solo vamp in the middle would be a simple, modal loop of four or eight bars, at least on the paper. The major credit is to be given to my fellow musicians, who are so experienced in this style of playing that they automatically made my playing better by both feeding and following my intuition, but I still feel there was *something* in the music and the musical situation itself, that made me able to play highly intuitively and expressively within very complex musical structures. The music itself seemed to *facilitate* for that. What I personally felt was that for me to tap into that intuitiveness, there were two main requirements for the situation; the intuitive, interpretational playing should be in relation to some pre-established structures, and even within the more complex structures, the phenomenological approach based on the experience in the moment should always be given value above the realization of the structural content. The more complex the structures, the more carefully they should be established – especially when working with a continuous form.

Whilst I think it is beneficial that the listener will have a stronger recollection of- and an uninterrupted connection to the structural content earlier in the form, there might be some disadvantages from a musician's point of view: especially regarding rhythmic and grooves, it seems to be easier for us to “lock in” immediately if the musicians have some time to tune in and concentrate before the count-in. When playing the different parts continuously after one another, the musician has to change between different compositions, styles and approaches without having this time to reset and re-concentrate, and thus more emphasis should be given to establishing the musical mood and atmosphere. This process of establishment is exactly what the long, thoroughly arranged parts functionally did during the tour in Brazil; before the looser solo-parts, I had already been immersed in a rhythmical universe and played many different grooves, that then were in my active memory and “in my fingers”⁷⁴, ready for my intuition to draw from without having to process through them consciously. For example, in Copenhagen I thought in the concerts it was definitely most difficult to connect to the emotional content in the 7/8- duo part although in the rehearsals it felt like we truly had established a common language that felt natural for both of us. The difference was, that in the rehearsal situation we could work on that single rhythmic world, already feeling it in our bodies when beginning the take number N. In the concert, there is only one take, and that happens to begin direct from a totally different groove in our bodies.

⁷⁴ I have oftentimes heard this expression referred to having some musical structures in muscle memory; having some techniques or phenomena readily available to use and play

However, when that immersion has happened, I feel one has to have a truly phenomenological approach for the music to really be collectively intuitive – and meaningful. The odd meters, difficult grooves and complex harmonies seem to often take too much of the focus of musicians, shifting the approach into becoming more structural. With the Brazilian musicians and within Universal Music, I however felt that despite the complexity, the music was always approached with a phenomenological approach – accepting and supporting whatever happens in the moment. That raised my own playing to another level, and actually made my playing also better in the structural sense.

I also wanted to try out a concept that the Danish pianist and composer Jeppe Zeeberg⁷⁵ talked about during a lecture he gave at the NMH in September 2019. According to my understanding and recollection (and probably re-formulation), Zeeberg's tune *Svein Rikard* on the album *Universal Disappointment*⁷⁶ uses a simple, recognizable and repetitive surf-aesthetic to lure the listener into thinking the music is “something familiar”. The band then proceeds to playing free jazz -solos on top of that; the introduction of a simple background facilitates for the listener to be readily more accepting for the atonal melodic material and dissonant, heavily distorted and effected sounds of the improvisations. For me, Zeeberg putting this concept into words was a moment of a bulb lighting above my head; *this* was exactly what I had been both interested in as a listener and trying to do as a musician. I immediately connected the mindset to some of the music that has been most influential to me; when I think of Egberto Gismonti's (probably mostly) improvised interludes on the solo piano album *Alma*⁷⁷ or Jacky Terrasson's soloing for example on his version of the John Lennon - song *Oh My Love*⁷⁸, I think of that same contrast – which also has resonance within the wabi-sabi aesthetics. The structures of the compositions provide a framework and the landmarks for the improvisations, which then can venture quite long outside of the original aesthetic; the structurality and sometimes simplicity of the compositions facilitate for the listeners experience of the improvisations. This might be my rephrasing and misunderstanding of Zeeberg's words, but in this way you can “cheat the listener into listening to free improvised music”. This simple thought answered to many of the questions, that I didn't even know I had. Not only was it the red thread connecting many of the musicians and albums that had been most influential to me, it was also what I myself wanted and had been trying to do with the whole concept of *facilitating improvisation*.

⁷⁵ Jeppe Zeeberg, Danish composer and pianist. See: <http://www.jeppezeeberg.com/>

⁷⁶ Zeeberg, Jeppe Zeeberg, *Universal Disappointment*, (Self-released, 2019)

⁷⁷ Egberto Gismonti, *Alma*, (Carmo, 1996)

⁷⁸ Jacky Terrasson, *Gouache*, (Universal, 2012)

Compositions

The semester concert in Oslo would be even shorter than the earlier ones; only around 25 minutes of music. The idea was to continue and refine the concept that I had started in Copenhagen, and this time it was a conscious choice not to have even as much material as I had had the last time. That was decided mainly because of two things; firstly, I knew that with that group we could play a musically meaningful concert without any planned material, and secondly, after the experience from Copenhagen, I wanted to avoid the feeling of having to rush the material inorganically. I hadn't written many new sketches to use, but this time I hadn't consciously tried either; I had used most of the creative resources for composing and arranging for the tour in Brazil and for big band and didn't expect to have too much of new material for the semester concert. For this concert, I *did* actually consciously choose to make a concept out of using the vagueness of the situation for my advantage.⁷⁹ Another lesson learned from Copenhagen, I wanted to avoid over-rehearsing the form and us trying to recreate something we found in the. For this reason, I was actually quite comfortable with practicing all the music in only a two-days span right before the concert – although the scheduling still didn't work perfectly: we only had one rehearsal with the full group, which also was the very first time I presented the material to the others. The only part that I had thoroughly written for the three horns didn't end up being quite what I had planned, and that was simply because we would have needed just a bit more rehearsal time. The practical reality for the concert also determined some of the musical decisions:

The concert would take place in the room called “Boksen” at Kulturhuset in Oslo. There is only an upright piano there – no grand piano – and the vibe and acoustics of the room are more rough, hard and bar-like circumstances than a concert venue.

Because of the venue not having a grand piano and calling for a more high-energy music, I tried to get a bass player or a guitarist to play with us. That didn't work out, so the natural decision was (once again) to play the Rhodes also.

⁷⁹ This is an example of how the method is constructed in the course of the artistic process; in Copenhagen I was trying to survive and felt I was forced to make the best out of circumstances in a negative way. Having gone through that, I could consciously reflect on the situation in Oslo and using the lack of material to my advantage didn't feel like an artistic compromise in any way.

Also because of the room, acoustics and the atmosphere, for example delicate textures for the horns or extended techniques with the piano would be lost. Based on this, the dynamic structure would have to be more based on more substantial, robust changes.

The decision to have all the rehearsals very near to the actual concert ended up having some fortunate side-effects; it contributed to me being able to have even more phenomenological approach to my music as a composer and arranger. Of all the concerts, I definitely felt most connected to the material during the concert in Oslo (regarding both the purely improvised material and the pre-written structures). Could this be because the material was decided only a few days before the concert, and I was thus more or less in the same headspace both while composing and performing? Thinking through all the concerts from before and during NoCoM, this would indeed seem to be the trend. The problem is finding the balance between having sufficient time for everybody to internalize whatever material there is to internalize, but not too much time to drift away from the material mentally – or on the other hand me understanding the idiosyncrasies and capabilities of those exact musicians and being able to write material that they readily internalize or can interpret intuitively.

Because of the short timeframe of the concert, there wasn't as much time for totally open landscapes; the fully improvised sections that would become parts on their own. Because of that, the focus was more in creating the *scenius* and making everybody take ownership of the material. The transitional parts would not happen as much in between the sketches, but more interwoven to the sketches, which also would overlap more this time. Instead of coming to the rehearsal with a collection of sketches, that we would then try out and choose from, I had a score written (appendix 8), and the rehearsal process was more concentrated on *how* the sketches would be presented than *which*. The sketches of the whole concert (timeframes referring to attachment 5) were:

Skal vi to aldri ses igjen? (Audio 4: Semester concert NMH, 00.00-02.30-ish and 24.36-)

My main material was a piano improvisation that I had recorded in a rehearsal room already in September (Attachment 6). I like that melody very much and decided to base the whole piece around only that one theme.

The emotional content of the improvisation, and thus the whole concert, comes once again from a relationship – this time my own doubts of whether or not I will have the energy and patience to carry on. *Skal vi to aldri ses igjen?* is Norwegian for *Shall we two never see each other again?*

where rather than meeting, seeing each other refers to seeing each other as persons, as human beings. The composition is a journey contemplating on this question.

In Copenhagen, we had started the concert with an improvisation; seeking our way to the first sketch. I liked the musical outcome of that improvisation, but especially because of the bar-like atmosphere of the venue, I wanted to do something opposite and really start strong – without even introducing the band, the piece or myself. I simply enjoy playing stoner rock -kind of heavily distorted riffs on the Rhodes, so I chose to open with that. This also had some further advantages regarding the whole form; the high-energy riffing would offer the much-needed contrast for the contemplative, beautiful theme melody *Skal vi to aldri ses igjen?* opening possibilities for gradual transitions between layers (starting around 00.50)

B: The chords (06.02-09.02)

Other than that, I had a sketch that included a set of chords (appendix 8, bars 24-29), that I also originally had been improvising around on the piano. I wanted to try it out, since that would add a new level of collectiveness and autonomy to the toolbox; in this sketch, the band would work as separate sections and especially the horn section would have to take responsibility without me conducting them. Although this part was to be completely rubato, it would result in a perceived sense of “togetherness” (since the horn section would literally play together) and sense of harmonic progression (since the set of chords is decided so that the combinations yield certain harmonic structures). Although the circumstances wouldn’t be optimal on this occasion, the chordal improvisation would also offer possibilities for more sound-based, textural and timbral improvisations, which especially in longer concerts would be needed to give the music and audience some space and time to breathe.

Emotionally this is a description of two or more creatures meeting for the first time; observing one another and the others’ behaviours – which are also dependant on one’s own presence and actions. Carefully moving around, seeing and trying to analyse who is friendly and who might be dangerous, and how they interpret one’s own signs and movements.

Skal vi to aldri ses igjen, variation 2 (12.47-16.02)

I also wanted to add a version of the melody in relation to harmony and came up with this pretty progression (appendix 8: D, bars 44-55) with a few surprises. The emotional content is still the same.

The last part (16.02-16.46)

Again, to build up contrast and satisfy my compositional aesthetic needs, I wanted a part for myself to solo on. Once again, it became a duo between me and the drummer, once again having influences from odd meters. I combined the chords of the second sketch and the alternative harmony from the variation 2 of the melody (appendix 8, bars 56-59) and went on to Rhodes/piano improvisation from that.

The emotional function of this part is for me to play intuitively and interpret the emotional content of the whole form. Because of the very limited rehearsal time, I took a choice as a bandleader and composer to myself having the last, open solo; in this way I would have the chance to tie the loose ends (both structurally and emotionally) together – in a way create Chronos, that would afterwards maybe result in a recollection of the earlier parts having stronger Kairos. In the *ichi-go, ichi-e*, I would take the last word – not to make my own, final statement but to validate and support what has already been said by others.

The Concert

In addition to the drummer, trumpeter and tenor saxophonist (all of whom I had played with during the autumn), the band was reinforced with an alto saxophonist. All of the musicians are experienced improvisers, and during the rehearsals I didn't feel the need to actually open up the emotional content much more than giving the name of the composition. I think this is also a consequence of us playing and improvising together during the autumn and creating our own micro-scenius; learning of each other and our musical idiosyncrasies. Although some of the other musicians had never met before, they had all been a part of the same, literal scenius before, but at different points of time – that of the Monday Band⁸⁰ and the improvised scene in Copenhagen. This all added up to the common language and facilitated for us to immediately communicate musically. In this concert, the score was directly written to the musicians in question, and that really seemed to pay off; the other musicians made autonomous choices that without instructions steered the music towards the direction I had wished for – both structurally and emotionally.

⁸⁰ The Monday Band was a collective of improvising musicians, for several years gathering weekly at the Monday Club at 5E in Copenhagen bringing together improvisers in town.

The first part of the concert consisted of the Rhodes and the drums playing “stoner rock in C” (which at the concert ended up being the verse riff from Fu Manchu’s tune *Squash That Fly*⁸¹) and the horn section playing the melody on top of it rubato, fading in while the comp section starts fading out (00.50-04.40). I failed in giving the horn section sufficient time for internalization of that part, and the rhythms and roles of individual voices (different instruments) became a bit vague, the part losing some of its melodic quality. However, the musicians were such experienced improvisers, that I felt they could still play with a sense of intuition – they were preferring the experience and the emotional approach over the structural as instructed – and this interpretation was preferred. This could also be seen as “corrosion of the material” from the wabi-sabi aesthetic, that only makes the material more expressive.

This ends up to a trumpet cadenza (04.40-06.02); the trumpet player whom I was lucky to play with has a marvellous ability to simply encapsulate a moment of *Kairos* and make it last with his beautiful sound and melody. Since the melody *Skal vi to aldri ses igjen?* is one of the most beautiful pieces I have managed to compose, I felt it could really facilitate for something wonderful (although to me, Jakob’s playing is always that, so I can’t really take any credit).

The theme ends at a C major -chord, which through the cadenza offered a logic opening to the second sketch, which is the set of chords in A minor-ish harmonic universe (06.02-09.02). I didn’t really give that much instructions to how the horn section was to play the chords – as long as they played as a section. During the (only) rehearsal they came up with a simple system of hand symbols, with which any one of them could cue a chord and a simple expression. The benefit of this truly inventive approach was that the musicians had to take ownership of the material to be able to improvise with it. The original plan had been to play the melody two times in the beginning, but we ended up playing it thrice. This led to me rushing the form a bit, and for example the piano chord at 06.04 sounds a bit strange – in general I think my own playing in this section lacks some presence.

For the stoner rock of the beginning to not be a separate bit, and to offer a high-energetic platform for the alto player to “burn” on, we went back to a similar groove. A most welcomed surprise was that the two other horn players took responsibility, and also used some of the chords from the previous sketch to offer backgrounds for the soloing – this wasn’t instructed or discussed at any point.

⁸¹ Fu Manchu, *California Crossing*, (Mammoth, 2002)

The meaning was after this to go to a very uniform part of presenting the next variation of the melody (12.47-16.02). However, there hadn't been sufficient time for the alto player to internalize the melody, and because of some surprising delay-effects from the Rhodes, we kind of missed the beginning of this part – which is also polyrhythmic by nature. For those reasons, the part wasn't as uniform as intended. Again, the presence of ambiguity and corrosion from the wabi-sabi aesthetics within the method are showcased here.

The last part (beginning at 16.02) lead to the Rhodes/piano solo (16.46) – which ended up being quite long. However, I think it is also needed for the rhythmic establishment and for me to comfortably solo in this part. This shows the growth from the concert in Copenhagen, where the solo was rushed. There was also the important lesson learned from Brazil; this time I left the part structurally more open – only defining the general rhythmical feel. This gave me the possibility to approach the soloing more phenomenologically: not caring about keeping in a meter or structure. This was also discussed with the drummer in the rehearsals, in he also knew the preferred approach was to just boldly drive forwards.

Because the lack of internalization with the melody, I felt I needed to play it once “as intended”, before the horn section playing it one last time. Especially here, the different variations of the melody represent the beauty of impermanency and imperfection – supported by the saxophonists' choice to play the part an octave higher yielding in a fragile sound.

Reflections

This last semester concert shows substantial growth in me as a facilitator, having better understanding of the method. What I mean by this, is that the choices made were generally more in line with the circumstances and musicians, effectively taking advantage of them which then led to the musical outcome being closer to what was intended – better reaching its potential. Listening to it, I also sense my own role as the bandleader and the conductor more – and that makes a difference in a music. However, in that role, there's still much development to be had, and it is that personal growth, that seems to be the next step on the way.

Although I had liked the transitional feeling of the concert in Copenhagen – and I generally try to establish that on some level almost all the time – one thing we failed to integrate to the form there was silence. In Oslo, I knowingly wanted there to also be sharp changes between some of the parts,

and within the few respondents, listeners seemed to react to both fading, transitional changes (such as between 1.28 and 3.30) and sharp cuts (e.g. 15.59) The future goal is to knowingly use both fading, transitional changes and silence, and to establish instructions and an atmosphere, where we won't be afraid of full, improvised stops during the concerts. However, I also believe that this will happen naturally, when the concerts get to develop organically without any external time pressure.

Sometime during the semester in Oslo, I started wondering if all of the success with the concept actually stems from the abilities of my fellow musicians; what if all my reflections, decisions and developments were actually just seeing more than there was to the situation? Although one of the main goals for the method is to facilitate for musicians from different backgrounds to be able to communicate and support one another's expressions, I ended up playing with jazz-based improvisers in both Copenhagen and Oslo⁸². I had picked the musicians for a reason; I knew they would improvise and interpret my music in ways better than I could have written myself – probably whatever the material provided. This set a shadow of doubt over the whole process: what if the *only* thing that matters is the capabilities of the musicians? The fact, that as a composer and bandleader I should recognize the situation and provide the group with music that is (or can be made to be) idiomatic for the situation, is for granted a valuable and important learning, but it shouldn't take nearly two years of artistic reflection to realize that *a square peg doesn't go to a round hole*.

To test this theory, I composed a piece using *facilitating improvisation*, only with the difference that it would be rather misplaced for the group performing. At NMH, we got to compose for a 11-piece ensemble consisting of a wind quintet, trumpet, trombone, tuba and vibraphone. The musicians were from mostly classical background, and many of them had no previous experience in improvised music. For this group, I composed *Favela Lights*, which is a narrative tune with entirely text-based instructions with almost none structural information (appendix 10). The only preparation before sight-reading and recording a take, was everybody reading through the whole narrative right before. This was my thought of setting up an experiment, where I would at least upon success give verification to the method. I suggest here to read through the text while listening through the recording from the session (audio 6: *Favela Lights*):

⁸² This was not a conscious choice, rather an unwished consequence of the circumstances.

It's Saturday night in Rio de Janeiro. The temperature outside is around 30 degrees Celsius, the streets are filled with people laughing, shouting, playing music and cars accelerating, breaking and honking in the chaotic traffic. The atmosphere is hectic – it's festive, but with a sense of possible danger that calls for awareness.

You sit down on a bus. The motor is on, and the sound of the old bus standing idle creates hope for embarkment; the driver is waiting for there to be enough people onboard for him to decide to get going. The bus is clunking, and people are talking; you can hear the joy of Saturday night in the conversations.

The bus embarks and dives into the chaos that is the traffic of Rio. The empty seats are banging against each other, and on the filled ones, people are trying to communicate over all the noise from in- and outside the bus. The darkness of the night is constantly harassed by the blinking lights: some from the cars and emergency vehicles driving by, some from the neon-light signs on the streets that are left behind.

The bus slows down rapidly to a bus stop, and suddenly you see a glimpse of another world: between the houses you can see a hill rising up in the distance. The side of the otherwise forested hill is filled with the lights of a favela and the calmness and serenity of that sight hits hard in the middle of the hectic, animated chaos. At the same time, you know, that the beautiful, peaceful sight is only a facade in the distance; there's a world full of fear, survival and despair inside.

The bus, that had been waiting for the traffic light to change, speeds up as suddenly as it just had stopped, and you get drawn back into the chaotic world of loud noises and blinking lights. There's a drunken man shouting inside the bus, and the unsafety of the surrounding chaos seems to have occupied the inside of the bus as well. The feelings of anxiety and claustrophobia are growing stronger and stronger, everything is obscure and unsafe.

The bus turns to a broader street and with the absence of buildings around, you see another, even bigger favela in the distance. You get drawn into the calmness and serenity of that sight, and little by little let go of the fear, anxiety and claustrophobia. Instead, you get enclosed by the gravity and stability of that sight, that seems to be outside of the reach of time passing by – simultaneously grasping more and more how that beauty is defined by the sorrow and despair it withholds.

When presenting the composition, I sensed some degree of both disbelief and amusement. My interpretation of the musicians' reaction is mixed feelings of them thinking that since I'm presenting this piece, I must be serious with it, have some experience and expectations with that style, and on the other hand (at least some of) the musicians thinking they don't have any capabilities within that approach, and that I might be expecting something they'll fail to fulfil. This is a crucial moment; convincing the musicians of that the only thing I want, is *their* intuition; what they already have. I think I at least tried to express that verbally, but maybe the most important thing was simply to give time to read through the score, keep calm and keep myself serious, yet not pretentious. The best way to describe the situation is a simple guideline crystallized by Johann Wolfgang van Goethe: "instruction does much, but encouragement everything"⁸³.

The resulting musical piece (audio 6: *Favela Lights*) and especially parts of it worked better than I expected, even with basically no time for preparation and only getting one play-through after a long day of recording. Especially in the two parts called *Favela Lights* (audio 6, 1.42-2.58 and 3.55-), (Attachment 10: *Favela Lights*: parts 3 and 5), where the musicians should intuitively and randomly choose long notes to be played, the score facilitated for the musicians improvising structural content I wished for, which I also feel strongly conveying/eliciting emotions. These parts essentially follow the principle of *sonic meditation* coined by Pauline Oliveros⁸⁴ – although at the moment I only had a vague idea of that method. The idea was, that even though the classical musicians have probably mostly approached music structurally, they have through that also developed a highly trained intuition for pitch, timbre and harmonic progression. The task was to find the way to access that intuition in circumstances that also demand for making structural choices.

Even the more sound-/texture-based, non-tonal free improvised parts took more of the structural form I had wished for. It would seem, that with verbal instructions describing the emotional content, I can facilitate for intuitive creation of meaningful structural content. Especially within the *Favela Lights* -parts, I felt that there was a presence in the recording, that wouldn't have been there if I had simply written the harmonies and notes. On the other hand there would've been no advantage of me actually writing and predetermining the harmonies; I feel it's fair to say that the intuition of these musicians truly transcended the music I had written and facilitated.

⁸³ Johann von Goethe, *Early and miscellaneous Letters by J.W. Goethe*, (London, George Bell & Sons, 1884), 27.

⁸⁴ Pauline Oliveros; a composer and inventor of concepts such as deep listening and sonic meditations. See: <https://paulineoliveros.us/>

Gothenburg II – spring 2020

Since my childhood, I remember the *excitement* of the first autumn semester at a new school. Especially later on, when the start of studies at different universities has also meant moving to a new city – or even to a new country – and building up a new social circle, the first half a year has been what I would imagine it feels like being on a honey moon. By springtime of the first year, I have built up some routines in life, and along with the second semester comes the slight shock of realizing I actually should get some studying done as well, followed by getting a grip of myself and being able to work rationally and effectively – the boringness of which has at this point become a welcomed necessity. As a NoCoM-student, that feeling of being in control of one's own routines and schedule didn't quite hit me until the very last semester. The first three semesters of this process have been defined by getting to be in new, inspiring and stimulating environments every half a year, but also by an underlying sense of homelessness and reoccurring feeling of not being autonomous; a big part of NoCoM-studies is the programme providing you the frame of working and you trying to adapt, making the best out of it – both regarding studies and life generally. Just when I've learned my own address, gotten knack of the cheapest grocery stores and established the daily and weekly routines, it's time to go on. New country, new school, new home and new people. The upside of having done this is that now, instead of only coming back to Gothenburg, I actually have three places I can go back to.

Because of the structure of the studies, it has felt natural for me to really use the first three semesters for getting freely inspired and not creating too strict boundaries and limitations for myself and my project. If I would have decided on a tightly framed project based on my experiences in Copenhagen, being too preoccupied with my personal needs could have prevented me of truly seeing the *scenius* in Oslo. After all that, the last semester marked the beginning for this thesis; becoming conscious of what I'm actually doing – and have done so far. Until this point I had allowed myself to not really define what my project was about; I had trusted that as long as I am true to my intuition, I can create art instinctively and some kind of red thread is bound to present itself. This is not to be understood as me being ignorant of the research part and leaving things to chance; quite the contrary. One shouldn't mistake making unconscious decisions for not making decisions. As written in the very beginning of this thesis, I think of intuition as my (or any human being's) strongest asset: it is informed by my conscious knowledge but extends beyond. In my view, intuition is the gateway back to a child-like, naïve state where we don't filter our ideas through a lens of critique. As Henri Bergson so beautifully expressed, "intuition is the kind of intellectual sympathy by which

one places oneself within an object in order to coincide with what is unique in it”⁸⁵. Through analysis I can judge, *what is the logic thing to do* (often based on what other people have done before me) but placing myself within my music intuitively, I will hopefully feel *what I must do*; where the music is going.

Thinking back to the concerts in Finland that had been the starting point for my project plan, the three semester concerts and a few other concerts that I played during the studies, I can see a kind of an iteration process happening. Coming back to Gothenburg and starting to work with the thesis was when I first baptized the process “facilitating improvisation” – yet it immediately *felt* like something I had already been doing all this time, albeit maybe not *knowing* it. When composing, I can nowadays keep calm and trust the process, although it sometimes seems to be lacking direction. Not every process is a direct line from A to B to C and so on. Sometimes you have to connect the dots in the right order to see what the line ends up enclosing. If I compare the concerts and compositions I have played and written in the course of this process, they seem partially quite random – but ended up outlining the form of “facilitating improvisation”. Or did they? Are there enough reference point for any definite form to be seen, or am I just seeing what I want to see? Maybe, if I were to connect the dots in a different order, I would see something else? Almost certainly. Anyway, this is what I intuitively first saw, and that tells that there is importance in this concept for me.

Through this reflection during the last semester, I have learned of myself, my music and my own processes – and I’m sure that whenever *facilitating improvisation* for the first time will for real be tested in action, writing this thesis has made the concept stronger; letting me and my intuition reach even further when I continue my journey.

⁸⁵Bergson, *Introduction to Metaphysics*, 7-8

IV Reflection

The strangely pseudo-symmetric date of 01.01.2020 marked an interesting turning point in the unexpected journey of NoCoM; it had taken me *there*, and now it was time to turn *back again*. Back to Gothenburg, back to HSM. Back to something familiar – back home? Time would tell. Although unpredictable, demanding and to a certain extent stressful, the Nordic Composing Musician -masters had been a highly rewarding experience. Turning homewards, did I have my pockets full of treasures? Had I found a magic ring of power – my precious?

Some of the questions I either had at the departure, found out during the trip or now think I should've asked before embarking, were:

How can I increase/strengthen the emotional content of my music?

How can I elicit emotions in the listener?

How can I facilitate for others to play intuitively within my compositions?

How can I facilitate for other musicians' improvisation to intuitively take the form I wish?

The Understandings

The answer to every question I asked is “exactly as I thought I would”. These questions can be answered in implicit tautologies, that can be read and heard in books, articles and interviews over and over again from many different sources – yet don't take me any closer to actually understanding what I should do and succeeding in it. *Getting closer* to something implies finding the solution

being a matter of distance, but in what regard? If it is a distance in space, then someone should've surely found the coordinates and I could just travel there without using too much of brain capacity. If it is a distance in time, then there's two possibilities; either the answer lies hidden in the past and (according to general relativity and our current knowledge of the universe) is simply unreachable, or it is in the future and I'll just have to wait – we can't hurry time, but on the other hand it won't stop either. The very thing I found out during this process is that the distance in question is a distance in *experience*; the difference of having done something and learned from it.

I also found out that there are ways of boosting the experience gained from a given action, and one of those is reflection (or the action-reflection-research -cycle). For me, reflection is the very process of expanding my understanding; when my intuition has taken me somewhere, it is through reflection that I make the gained experience into knowledge, thus letting my intuition reach further the next time. This thesis is effectively a reflection text on my artistic process, written with the intention to communicate the choices, realizations, epiphanies and inventions I made and had whilst in the process. It was all guided by my personal process, aesthetics and musical values, and I highly doubt that the findings would be of much objective importance for anyone else. What I do wish, however, is that following my journey could offer examples of the questions one might ask leading to new discoveries; such as defining one's aesthetics, artistic values and goals. For me, it was essential to understand those on a more general and abstract level, but for someone else it might be as essential to dive deep into specifics and structures of a given process. We all bury with us the burden of how we have learned – the journey taken this far – and it is also that burden that dictates what is still to be learned.

To further exemplify the importance of actually experiencing the process, I have attached an essay (appendix 9) about *The Meaning of Improvisation*⁸⁶ I wrote in December of 2018 as a part of the Reflective Artist -seminar at the HSM – before the first semester concert, before moving around Scandinavia; before any of the conflicts that led to the concept of *facilitating improvisation* – and then forgot about just to find it again. In those two pages (probably written on the last night before deadline in a span of couple of hours) of text I summarize most of the theoretical and concrete findings of this thesis – the process which includes nearly two years of life in four different countries (I still carry Finland with me), active musicking and reflection of that, depression, joy, love and

⁸⁶ Antti Lähdesmäki, "The Meaning of Improvisation", (Essay for master's seminar, Academy of Music and Drama, University of Gothenburg, 2018)

sadness, countless compositions, touring in Brazil, isolating myself to a cabin in Finland, and a global pandemic, just to name a few. I wrote of *making music make sense*, which my facilitating basically is in relation to both the musicians and the listeners. I wrote that it all comes eventually down to being able to interpret a world and express it through music, and through that we can touch someone.

If I already knew most I know now, what took me so long? Experiencing it all – *feeling* it all.

The Consequences

What were the consequences – the effects this process had on me as person and a musician? In a way, I am still continuing the plan of making *fission music*, although now the contrasts are based on my musical values and emotional content rather than the structures which represent them. At the same time, I have realized that as a composer I do need an outlet for my more structural ambitions; I should not deny those and with *facilitating improvisation*, I can't force them to be a part of the concept. The platform for my structural ambitions has become the big band; the more complex structural arrangements such as *Trehytte* (appendix 1) and *Impromptu* (appendix 4) become some of my best big band -compositions (audio 7: *Trehytte* – big band version and audio 8: *Impromptu* – big band version). If the focus of the music is going to be more structural, and the medium of conveying the experiences is through structural content, then the platform should support that, and larger ensembles such as big band offer a larger palette for painting; for planning the Chronos and the Kairos. However, the strongest big band pieces also came from the strongest starting material; there is a strong emotional component to the melody of *Trehytte*, and it is essentially that, which makes the composition good – and that I had to understand, cherishing the melody and being careful not to lose it in the midst of the arrangement.

In the big band -version of *Impromptu*, I quite literally tried to explore the possibilities and contrasts within and between *pathetic* and *pathétique*. Showing the same structural material in different lights and contexts, the goal is to create the contrasts within one piece, using the possibilities of instrumentations and timbres of a big band – taking the responsibility as a composer instead of a facilitator and realizing the natural, expected hierarchy of that constellation.

In these big band compositions, the solo sections (audio 7: *Trehytte*, 2.56-4.34 and audio 8: *Impromptu* 1.46-3.25) are still very simple and without heavy backgrounds that would for example

define the harmony. During this process I have realized a tendency of seeking polarization; I want the structural to be more structural and the emotional to be more emotional – which suggests that I seem to truly have a phenomenological approach at least towards my own music. If the music is arranged, then I want it to *really* sound arranged – as one can experience for example with a layered big band -composition. On the other hand, what I learned with the Favela Lights -experiment was that if I want something to sound improvised, then it should really be improvised – as with the harmonies in the 3rd and 5th part of *Favela Lights*. This is probably also, where my original need to write *fission music* and my musical ADHD comes from; the spectrum of my musical aesthetics (or anyone’s for that matter) can only be defined by seeing all the shapes and sizes of different peaks in that spectrum. It is impossible to take some average root mean value of all the characteristics and then say, that it would be representative of that given aesthetics.

This is why through the process, I let partially go of my need to create one musical context, that would satisfy all my aesthetic needs both as a composer and a facilitator. It is still an ideal for my own takes of *facilitating improvisation*, but I am no longer dissatisfied if a certain concert does not give a comprehensive image of me as an artist – as I to a degree was with the *fission music* concept. *To every thing, there is a season*, as Leonard Koren states regarding wabi-sabi⁸⁷.

The Findings

I mentioned above, that I doubt if my findings are of importance for anyone else, and the outspoken, verbalized answers to my questions easily becoming tautologies implicit to the questions themselves. Grudgingly, I include some of them here nevertheless.

What kind of concrete and practical outcomes did the process have on me and my music? First of all, it resulted in a great extent of music. The three exam concerts, which showcase the progress of this particular musical journey and the development of the method “facilitating improvisation” are attached, as are some of the first drafts (original piano improvisations) and further developments (big band -versions).

⁸⁷ Koren, *Wabi-Sabi*, 29

Starting chronologically, the first concert at the HSM in December 2018 (Attachment 1) consist primarily of long, quite heavy and (in the context of this thesis) rather complex arrangements. What I learned was that in any case, I can lose emotional content in translation – and thus *decrease* the emotional content in my music – by making the structural and technical demands too high for the situation. The same demands will also most probably hinder us from playing intuitively, if sufficient time for internalization of the material is not given and taken. I learned that I *can* increase the emotional content in my music (and either convey it to or elicit it in the listener) by living my life, letting it affect my music and not questioning the outcome: the emotional content was most apparent in both of the *Vidunderliga* pieces and in *Trehytte* (judging by the listeners' comments) – which were the tunes that I most accepted as they came, not trying to force them into any other form or structure. I also found out that finding the *scenius* of a given community and adapting my material to that will facilitate for others from that community to play more intuitively within my compositions, and that I should also aim for finding that *scenius* and adapting to it.

The Copenhagen concert (Attachment 3) was the first trial towards what *facilitating improvisation* really ended up being about. I found out that with the same material, I can increase the emotional content in my music by making it the central part of the form and creating the structural content around the emotional – not vice versa. This also gently forces the other musicians to play intuitively, as the demand to create structural content through improvisation calls for presence and communication with the material – which call for phenomenological, intuitive approach. The questionnaire to voluntary listeners hint towards that collectively improvised transitions as an equal part of the composition can lead to heightened experience (*Kairos*) of the emotional content of the pre-written parts, thus eliciting stronger emotions. Also, demanding these improvisational parts by limiting structural material, and as a bandleader creating an encouraging atmosphere can indeed lead to improvisations of other musicians taking emotional and even structural forms that I wished for, but did not explicitly instruct or ask for.

On the other side I learned that the more structurally complex the part is, the more internalization is needed; the demanded level of mastering the material when the material is to be played as a part of a continuous, semi-improvised form is always higher than when the same part is to be played on its own. I also learned that full presence in the moment is demanded for the full potential of the method to be reached, and one should be careful with using the method when the time is strictly limited.

The learnings from the semester and concert from Oslo (Attachment 5) included that facilitating for intuitive playing in structurally complex parts demands higher level of establishment for that given structure – usually demanding longer time to be dedicated to that structure. It was also learned, that not only understanding the scenius of a given community, but also facilitating for a micro-scenius within the band leads to heightened level of autonomy for the musicians, who then take more ownership of the material resulting in a stronger dialogue between the performers and the material. This leads to increased emotional content more strongly conveyed to and elicited in the listener and the other musicians playing more intuitively, the improvisations more readily taking the form I wished for. Understanding other musicians' voices will diminish the need for ambiguous, verbal instructions and facilitate for them to take the same musical decisions without me telling them to; this leads to them more strongly playing with their *intrinsic authenticity*. The danger lurking here is not letting them truly interpret my material, but to only write according to their stereotypical capabilities instead.

An important learning was also that me adapting my material, my (intuitive) playing and my bandleadership to other musicians' interpretations and improvisations – my improvisations taking the form they suggest – leads to increased perceived and elicited emotion in the playing of others. As a player, an example of this comes from the concert in Oslo, where presenting the melody “as I intended” resulted in the other musicians “not learning the material” becoming them interpreting and presenting a variation of the same melody instead.

The clearest example is the experiment with *Favela Lights*; me adapting my material and bandleading to the non-improvising musicians' interpretation – and expressing my acceptance and enthusiasm towards it – led to them being encouraged, playing intuitively and (according to my interpretation) them succeeding in reaching outside their conscious limitations. All this resulted in beautiful music, which in my opinion surpassed what I could have composed if I tried to simply write something according to what I think their abilities and idiom was – and also how they could've interpreted my composition simply regarding to what they thought my idiosyncrasies were. What I just wrote might at first sight seem contradictive of me adapting my material and musicianship to others, but the key here is to remember that me adapting also includes the premise of me still holding on to *my* abilities and idiom. Whether I call it creating the scenius or creating the ichi-go ichi-e, facilitating improvisation, making the material and the interpreters communicate or whatever, doesn't matter. The crucial part is to find the meeting point, the common ground, and to be honest and transparent in the dialogue. If that dialogue is established and cherished, then there's a chance

of increased emotional content in both our playing and thus what is elicited in the listener. I do believe that with the concept of *facilitating improvisation*, I can be successful in increasing the emotion in others' playing, thus also increasing the emotion perceived to and elicited in the listener.

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Jacob Anderskov, e-mail correspondence with the author, 2020

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Appendix 1

EN HYDDA

♩ = 180

LIGHT TRIPLET-FEEL

Musical staff 1: Treble clef, 4/4 time signature. Measure 1 starts with a piano (*p*) dynamic. The staff contains a series of chords and rests.

Musical staff 2: Treble clef, 4/4 time signature. Measure 5 starts with a piano (*p*) dynamic. The staff contains a series of chords and rests.

Musical staff 3: Treble clef, 4/4 time signature. Measure 9 starts with a piano (*p*) dynamic. Above the staff are first and second endings with chord changes: C, Bb, Abmaj7, Gm7, Abmaj7, Gm7, Bb.

Musical staff 4: Treble clef, 4/4 time signature. Measure 12 starts with a mezzo-forte (*mf*) dynamic. Above the staff are chord changes: C, Bb, C, Bb, C.

Musical staff 5: Treble clef, 4/4 time signature. Measure 16 starts with a mezzo-forte (*mf*) dynamic. Above the staff are first and fourth endings with chord changes: C, Bb, Abmaj7, Gm7, 4x, Abmaj7, Gm7, Bb.

Musical staff 6: Treble clef, 4/4 time signature. Measure 19 starts with a mezzo-piano (*mp*) dynamic. Above the staff are chord changes: Fmaj7/A, Am11, G#o, Dmaj7/F#, F#m11, Dbmaj7/F.

Musical staff 7: Treble clef, 4/4 time signature. Measure 23 starts with a mezzo-piano (*mp*) dynamic. Above the staff are chord changes: Ebm/Bb, Db/Ab, Abm/B, Bbm, Ebm/Bb, Db/Ab, Abm/B, Bbm7, Abm/B. The staff ends with a section marked "OPEN FOR SOLOS" and a 3/4 and 6/4 time signature change.

Musical staff 8: Treble clef, 4/4 time signature. Measure 28 starts with a fortissimo (*ff*) dynamic. The staff contains a series of chords and rests.

30 *sp* C *Bb*

Musical staff for measures 30-31. Measure 30 starts with a treble clef, a key signature of one flat (Bb), and a 5/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers measures 30 and 31. Measure 31 is a whole note G4. Dynamics include *sp* at the start and *f* at the start of measure 31.

31 *f* Ebm/Bb Db/Ab Abm/B Bbm7 Abm/B Abm7 Bbm7

Musical staff for measures 31-33. Measure 31 is a 5/4 time signature. Measures 32 and 33 are 6/4 time signatures. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers measures 31-33. Chords are indicated above the staff: Ebm/Bb, Db/Ab, Abm/B, Bbm7, Abm/B, Abm7, Bbm7. Dynamics include *f* at the start.

34 Abmaj7/C Cm11 B° Fmaj7/A Am11 G#°

Musical staff for measures 34-37. Measure 34 is a 6/4 time signature. Measures 35-37 are 4/4 time signatures. The melody consists of half notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers measures 34-37. Chords are indicated above the staff: Abmaj7/C, Cm11, B°, Fmaj7/A, Am11, G#°. A fermata is placed over the final G#° chord.

38 C(sus4) Bb6 Am7 Ab6

Musical staff for measures 38-40. Measure 38 is a 4/4 time signature. Measures 39-40 are 5/4 time signatures. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers measures 38-40. Chords are indicated above the staff: C(sus4), Bb6, Am7, Ab6. The staff ends with a double bar line.

40 RIT. Am7 Ab6 Bb6 C7(sus4)

Musical staff for measures 40-41. Measure 40 is a 5/4 time signature. Measure 41 is a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. A slur covers measures 40-41. Chords are indicated above the staff: Am7, Ab6, Bb6, C7(sus4). A *RIT.* marking is above the staff. The staff ends with a double bar line.

Appendix 2

VIDUNDERLIG #1

♩ = 80

VOICE

5-STR. VIOL.

5

9

PIZZICATO??

Appendix 3

♩ = 140

IMPROMPTU

INTRO

PIANO

5 R.H. CONT. SIM.

11 8^{va}-----

15 8^{va}-----

19

23

30 **A** ~~S~~

Amaj7 gmaj7 Db6 Amaj7 G#m7 Dbmaj7 Bbm7

34

PNO.

F#m7 G#m7 Db/A Bbm7 Db/A Bbm7

38

PNO.

Amaj7 gmaj7 Db6

FINE

41

PNO.

C#m F#m/C# Eb6 Eb7(sus4) Eb9

45

PNO.

G#m7 Ebm7/Gb Db(b13)/F Ebm7/Bb

47

PNO.

Amaj7 gmaj7 Db6

SOLO 1

ON CUE:

50

PNO.

Db7(#11) OPEN Amaj7(#11) G#m7

56

PNO.

F#m7 G#7(b9sus4) OPEN

C

ON CUE:

60

PNO.

F#m7 G#m7 Eb6 Eb7(sus4) Eb9

66 R.H. CONT. SIM.

PNO.

73

79 **D** FIRST TIME AS WRITTEN. CONTINUE PLAY SOLO OVER THE CHANGES OPEN

PNO.

87 ON CUE:

PNO.

94

100

103

D.S. AL FINE

Appendix 4

YKSTOISTA

ANTTI LÄHDESMÄKI

♩ = 170

PIANO

3

5 **A** 1ST TIME TAKE 1

9

11

14

2

B

18 PNO SOLO

PNO.

C#m/E F#m7/E G#7(b9sus4) Db/F Amaj7(#11) Gbmaj7/Bb Amaj7(#5)

20

PNO.

G#7(b9sus4) Amaj7(#11) Gbmaj7/Bb Fm7/Ab Ebm7/Gb

22 VL MELODY

PNO.

C#m/E F#m7/E G#7(b9sus4) Db/F Amaj7(#11) Gbmaj7/Bb Amaj7(#5)

85 IN. ARCO

24

PNO.

G#7(b9sus4) Amaj7(#11) Gbmaj7/Bb Fm7/Ab Ebm7/Gb

26

PNO.

Db/A G#7(b9sus4) Gbm(maj7) Db F7

30 PNO SOLO. 85 TACET

OPEN

PNO.

34 PNO SOLO. 85 IN OPEN

F Gb Ebm Gb F Ebm

38 C

F/A Gbmaj7/Bb Ab/C Db6 F/C /A Db6 Ab/C Gb/Bb

40

F/A Gbmaj7/Bb Ab/C Db6 Gbmaj7/Bb Fm7/Ab Ebm7/Gb

42

F/A Gbmaj7/Bb Ab/C Db6 F/C /A Db6 Ab/C Gb/Bb

44 1.

F/A Gbmaj7/Bb Ab/C Db6 Gbmaj7/Bb Fm7/Ab Ebm7/Gb

46 2.

Gbmaj7/Bb Fm7/Ab Ebm7/Gb A°

48

PNO. $Gbmaj7/Bb$ $Fm7/Ab$ $Ebm7/Gb$ A°

50

PNO. $Gbmaj7/Bb$ $Fm7/Ab$ $Ebm7/Gb$ A°

52

PNO. $Gbmaj7/Bb$ $Fm7/Ab$ $Ebm7/Gb$ $G\#7(b9SUS4)$

54 **B**

PNO. $C\#m/E$ $F\#m7/E$ $G\#7(b9SUS4)$ Db/F $Amaj7(\#11)$ $Gbmaj7/Bb$ $Amaj7(\#5)$

56

PNO. $G\#7(b9SUS4)$ $Db(add9)/A$ $Gbmaj7/Bb$ $Fm7/Ab$ $Ebm7/Gb$

58

PNO. $C\#m/E$ $F\#m7/E$ $G\#7(b9SUS4)$ Db/F $Amaj7(\#11)$ $Gbmaj7/Bb$ $Amaj7(\#5)$

60

PNO.

Chords: Gbmaj7/Bb Fm7/Ab Ebm7/Gb

62

PNO.

Chords: Db/A G#7(b9sus4) Gbm(maj7) Db F7

66

DRUM SOLO

OPEN

PNO.

70

PNO.

8vb

Appendix 5

♩ = 70

VIDUNDERLIG #2

5- STR. VIOL

PIZZICATO

8^{vs}

5

A

1. 2.

8^{vs} 8^{vs}

10

8^{vs}

14

B

D#m/F# C#m/E G#m/D# D#m Bb/D D#m C#m/E D#(sus4) D# /G

ARCO 8^{vs}

18

$D\#m/F\#$ Db/F Dbm/E $B/D\#$ Bb/D Ebm Db/F Ab/Eb Gm/F

8)

22

Ab/Eb Gm/D Cm Ab/Eb Gm/F Ab/Eb Gm/D Cm

8)

Appendix 6

VIDUNDERLIG #3

ANTTI LÄHDESMÄKI

♩ = 120

A

PIANO

Abmaj7 Bb6 Cm11 Eb(SUS4) Abmaj7 Gm7 Cm11 Bb6

9

B

PNO.

Cm11 Bbmaj7(#11) Abm6 Db/F Fm11

14

PNO.

Bbmaj7 Db/B Db/B B/Db Bb/D

18

PNO.

Abmaj7 Bb6 Cm11 Eb(SUS4) Abmaj7 Gm7 Cm11 Bb6

Appendix 7

RHYTHMIC LAYERS EXERCISE FOR FREE IMPROVISATION

♩ = 160



EXERCISE 1:

- EVERYONE PICKS ONE OF THE MOTIVES ABOVE AND STARTS PLAYING THAT IN A REGISTER MOST SUITABLE FOR THEIR INSTRUMENT.
- ALL THE MUSICIANS SHARE THE SAME PULSE AND PLAYS 8TH NOTES (AS LEGATO AS POSSIBLE).
- PIANO PLAYS IN LOW REGISTER BEING THE BASS OF THE CONSTELLATION AND CAN ALSO EMPHASIZE THE BASS NOTE OF CHOICE
- SAXOPHONE AND VOICES CAN FOR EXAMPLE ONLY PLAY THEIR PHRASE EVERY OTHER TIME. THE PAUSE BETWEEN SHOULD HOWEVER ALWAYS BE THE SAME LENGTH AS THE MOTIVE IS.
- THE VOCALISTS MAY SING MOTIVES, THAT ARE NOT MELODICALLY EXACTLY THOSE WRITTEN, BUT THEY SHOULD SHARE THE SCALE AND THE DIRECTION OF THE WRITTEN MOTIVES
- THE MOTIVES CAN BE ALSO TURNED AROUND, EXAMPLES:



IN THE FIRST EXERCISE EVERYBODY STARTS PLAYING 8TH NOTES WITH ON THE SAME DOWNBEAT. EVERY INSTRUMENT STICKS TO THEIR MOTIVE FOR QUITE LONG, BUT CAN CHOOSE WHEN TO CHANGE TO ANOTHER MOTIVE.

THE DRUMS START BY PLAYING 3/8 AND 5/8 (BOTH 3-2 AND 2-3) GROOVES AS THE MOTIVE. BUT THEN START EXPERIMENTING WITH DIFFERENT VARIATIONS OF 6/8, 9/8, 5/4 ETC.

THE DRUMS ARE THE MOST SOLOISTIC INSTRUMENT OF THE FIRST EXERCISE. TRY EXPERIMENTING HOW DIFFERENT GROOVES AND TIME SIGNATURES AFFECT THE FEELING.

EXERCISE 2

- ALL THE INSTRUMENTS STILL SHARE THE SAME PULSE, BUT THIS TIME EVERYONE CAN FREELY DECIDE A NOTE VALUE ON THEIR OWN; E.G. 8TH NOTE, QUARTER NOTE, HALF-NOTE, DOTTED NOTES ETC. DIFFERENT ACCENTUATIONS AND STACCATO CAN BE EXPERIMENTED
- THE DRUMS HAVE MORE STATIC ROLE, BUT STILL DEFINE THE GROOVE WITH DIFFERENT SUBDIVISIONS
- WHEN CHANGING THE MOTIVE, TRY TO THINK HOW IT WORKS WITH OR AGAINST THE OTHER PARTS

EXERCISE 3:

THE MOTIVES ARE RHYTHMICALLY THE SAME, BUT THIS TIME THEY ARE ONLY RHYTHMICAL. TRY TO FIND MELODIES, THAT TOGETHER DEFINE A CHORD/SCALE. WHEN EVERYBODY CHANGES THE MOTIVES SEPARATELY, THE HARMONY SLOWLY EVOLVES.

Appendix 8

SKAL VI TO ALDRI SES IGJEN?

A

ANTTI LÄHDESMÄKI

♩ = 100

RHODES & DRUMS PLAY STONER ROCK IN C

PIANO

HORNS PLAY RUBATO OVER COMP

5

TPT.

ALTO SAX.

TEN. SAX.

PNO.

8

TPT.

ALTO SAX.

TEN. SAX.

PNO.

DRUMS START GRADUALLY PLAYING WITH THE HORNS. RHODES START FADING OUT

12

TPT.

ALTO SAX.

TEN. SAX.

PNO.

Musical score for measures 12-14. The key signature is two sharps (F# and C#). The time signature is 4/4. The Trumpet part (TPT.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Alto Sax part (ALTO SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Tenor Sax part (TEN. SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Piano part (PNO.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4.

15

TPT.

ALTO SAX.

TEN. SAX.

PNO.

Musical score for measures 15-18. The key signature is two sharps (F# and C#). The time signature is 4/4. The Trumpet part (TPT.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Alto Sax part (ALTO SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Tenor Sax part (TEN. SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Piano part (PNO.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4.

19

TPT.

ALTO SAX.

TEN. SAX.

PNO.

PLAY TRUMPET
CADENZA

Musical score for measures 19-22. The key signature is two sharps (F# and C#). The time signature is 4/4. The Trumpet part (TPT.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Alto Sax part (ALTO SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Tenor Sax part (TEN. SAX.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4. The Piano part (PNO.) starts with a half note G4, followed by quarter notes A4, B4, and C5, with a triplet of eighth notes G4, A4, B4.

IMPROVISE COLLECTIVELY USING THE CHORDS:

24 1. 2. 3. 4. 5.

TPT.

ALTO SAX.

TEN. SAX.

30

ALTO SAX. FREE SOLO (D PEDAL) OPEN ON CUE: A PEDAL OPEN

PNO. DRUMS & RHODES PLAY STONER IN D A PEDAL

38 ON CUE:

ALTO SAX.

PNO. ON CUE:

D

44

ALTO SAX.

PNO.

47

ALTO SAX.

PNO.

50

ALTO SAX.

PNO.

53

ALTO SAX.

PNO.

56

HORNS: PLAY 1.2.4

4x⁵

TPT.

Musical staff for Trumpet (TPT.) in treble clef, key of D major (two sharps), and 4/4 time. The staff contains a melodic line with a repeat sign at the end. The key signature is D major, and the time signature is 4/4.

ALTO SAX.

Musical staff for Alto Saxophone (ALTO SAX.) in treble clef, key of D major (two sharps), and 4/4 time. The staff contains a melodic line with a repeat sign at the end. The key signature is D major, and the time signature is 4/4.

TEN. SAX.

Musical staff for Tenor Saxophone (TEN. SAX.) in treble clef, key of D major (two sharps), and 4/4 time. The staff contains a melodic line with a repeat sign at the end. The key signature is D major, and the time signature is 4/4.

PNO.

Musical staff for Piano (PNO.) in treble clef, key of D major (two sharps), and 4/4 time. The staff contains a bass line with a repeat sign at the end. The key signature is D major, and the time signature is 4/4.

Fmaj7/A Cmaj7/E F^b Dmaj7/C# Gm/D Fmaj7/AE7(b9SUS4) Fmaj7 G7(b9SUS4)

60

Abmaj7/C Ebmaj7/G

Ab^b

Fmaj7/E

Bbm7/F

Abmaj7/C

G7(b9SUS4)

Ab^b

X TIMES

PNO.

Musical staff for Piano (PNO.) in treble and bass clefs, key of D minor (two sharps), and 6/8 time. The staff contains a complex bass line with a repeat sign at the end. The key signature is D minor, and the time signature is 6/8.

64

OPEN PIANO SOLO

PNO.

Musical staff for Piano (PNO.) in treble clef, key of D minor (two sharps), and 4/4 time. The staff contains a series of slanted lines representing a piano solo with a repeat sign at the end. The key signature is D minor, and the time signature is 4/4.

68 RUBATO-ISH

Musical score for measures 68-71. The score is for three parts: TPT. (Trumpet), ALTO SAX. (Alto Saxophone), and TEN. SAX. (Tenor Saxophone). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked 'RUBATO-ISH'. The music features long, flowing lines with slurs and triplets. Measure 68 starts with a half note G4. Measures 69-71 contain various rhythmic patterns, including eighth and sixteenth notes, and triplets. The piece concludes in measure 71 with a 3/4 time signature change.

72

Musical score for measures 72-74. The score is for three parts: TPT. (Trumpet), ALTO SAX. (Alto Saxophone), and TEN. SAX. (Tenor Saxophone). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features long, flowing lines with slurs and triplets. Measure 72 starts with a half note G4. Measures 73-74 contain various rhythmic patterns, including eighth and sixteenth notes, and triplets. The piece concludes in measure 74 with a 3/4 time signature change.

75

Musical score for measures 75-78. The score is for three parts: TPT. (Trumpet), ALTO SAX. (Alto Saxophone), and TEN. SAX. (Tenor Saxophone). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features long, flowing lines with slurs and triplets. Measure 75 starts with a half note G4. Measures 76-78 contain various rhythmic patterns, including eighth and sixteenth notes, and triplets. The piece concludes in measure 78 with a 3/4 time signature change.

79

TPT.

ALTO SAX.

TEN. SAX.

Musical score for measures 79-81. The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at the end of measure 80. The TPT. part features a long note in measure 79 that spans into measure 80. The ALTO SAX. and TEN. SAX. parts have melodic lines with a 3/4 time signature change at the end of measure 80.

82

TPT.

ALTO SAX.

TEN. SAX.

Musical score for measures 82-84. The key signature is two sharps (F# and C#). The time signature is 4/4. The TPT. and ALTO SAX. parts feature triplets. The TEN. SAX. part has a bass line.

Appendix 9

The Meaning of Improvisation

Antti Lähdesmäki

For me, to improvise is to apply ones pre-existing knowledge and abilities to an unplanned situation or to apply those in order to come up with something that has not been done or thought of earlier. Improvisation, thus, is not fundamentally limited to certain fields or areas of life. Most of the improvisation happens on a low-key level in the everyday life so that we don't even think of it as improvising or realize it ourselves. I do believe, that every single human being has the capability to improvise, and that although the strongest association of the word is often connected to performing arts, some of the most impressive improvisation takes place at completely different kinds of stages.

Improvisation can be seen as a decision making, that takes place very much in the moment and in relation to the surrounding circumstances. It is often the surroundings, that might be the very cause for the need of improvisation to be born – oftentimes we have to act in an unplanned way to balance or correct something unforeseen in the process. Because of its strong connection to unplanned, improvisation in its most obvious sense is often in some way a temporal act. Not always, though – at least not seemingly on the practical level, since we tend to think “in the moment” as something that happens at the level where time is divided to smaller units of measure than a second. Improvisation is however also a crucial way of gathering new information and learning new things. When this is the case, we use our existing knowledge as data, and extrapolate it; we make educated guesses and expect something good to come out of them. These moments of improvisation are moments in the history. They are moments of great inventions and breakthroughs, and the units of measure are an unmeaningful concept; the time for them to happen simply has to be *right*.

Since improvisation is all about letting the surrounding circumstances consciously affect us, and the improvisation is thus related to that precise situation of improvising, an improvisation cannot by definition be practiced beforehand. The improvisations, thus, have a tendency to be simpler than what the executer is capable of in a more controlled situation. This, to me at least, feels strongly connected to the decision making; understanding relations and meanings of different aspects of the task at hand. In science these decisions are often called approximations. Approximations are estimations about which parts of the process can be neglected because their contribution to the outcome is somewhat irrelevant when compared to some other aspects that are in play. When improvising, we are constantly (yet mostly unconsciously, probably) analyzing what can be left for smaller amount of focus in order to have the biggest possible capacity for the most important tasks.

What are the surroundings and circumstances, the impulses and the stimuli, upon which we act when improvising? They are everything and anything, both inside and outside our own minds. Direct and indirect, voluntary and involuntary, on all the possibly scales. All the sounds, smells, feelings, colours and whatever, that surround us when doing – when being. Very clear basis for an improvisational decision is a limitation, a restriction. Ingredients in a kitchen, instruments or tools in a laboratory. Nature on a desert island. Musicians in a band. Money (or mostly lack of it) on the bank account. A language that is not native for the speaker or the writer. A language that is native for the speaker or the writer. These are all something, that readily impose upon us limitations, that have direct effects on our acts. Then again we all do different kinds of decisions. Some are more brave and curious, others want to play it safe. The beforementioned people hopefully also understand the risks of failure, or can adjust themselves into changing the plan completely if it seems like the best option. Then there are the indirect impulses, on which we can choose to act, or which are connected to something else in our heads, our memories. These stimuli will, or at least might if we choose so, have an indirect effect on the outcome of whatever we are doing. We don't always *have* to improvise, but when we choose to do so, these impulses might be of use.

Our (collective, written, Western) understanding of the world is limited, and therefore a restriction in itself - maybe the most important one in the history of improvisation. We want to overcome the

boundaries and restrictions of our knowledge, and for that we have to improvise something completely new. That new is however most probably going to be something, that is based on what we already know. Therefore, the better fundamental understanding of the underlying connections we have, the better possibility there is for our new improvisations to work. For the improvisations to work, there has to be some kind of control – an understanding of the context and framework, in which we want to improvise. It takes a lot of capacity just to keep control of this understanding, and there should be as much as possible also left to the actual improvisation within the frames. This is why it is crucial for the improviser to have the tools “automatized”; when improvising, our senses have to be tuned for the stimuli from both the imagined and the actual world. The more we can rely on our technical, mechanical and intellectual abilities to come from somewhere deeper without actively thinking, the more we can concentrate on listening to ourselves and projecting that with whatever the medium of the improvisation is at the given moment. When improvising, we get *ideas* that we want to prove or accomplish. For more complicated ideas we need stronger abilities to succeed – to be able to maintain the clear focus in the original idea, and to be able to realize what does it actually mean and how can we get there.

Why is it so easy for us to improvise with music, and so easy to label it as an improvisation when one takes place? Certainly one of the reasons here is the authors dimmed sense of reality; of course for me as an improvising musician it feels easy to tell it when some other musician is improvising (or at least easier than to, say, when a construction worker is improvising within his or her field). If I would ask a “man of the street” to distinguish between written and improvised music, the distinction would probably not be so obvious. However, I do think that music withholds some qualities, that make it universally quite an easily approached platform for improvisation. The tones we choose are at the same time so meaningful, yet so meaningless. The notes and their combinations are so clearly distinct, that it’s easy to tell if the music born in the moment is different from something that’s already once been. Then again, at the same time the notes are so free from certain meanings and functions, that one can carelessly play around with them and combine them with each other. At least I have never heard of anyone really getting hurt of a badly chosen musical note (although sometimes we musicians tend to dramatically claim to get personally offended or even hurt by them).

For me, there’s something in the abstractiveness of music that gives us possibilities to make it work; we can *make it make sense*. Words, for example, are much more difficult since they have clearer meanings and there are more “rules” with using them. If you make a grammatical error or a strange association when improvising with words, it is easier to “get caught” with it. With music, the line between something making sense and not making sense is thin and subjective, and an improviser can get away with a lot. Although musical contexts (in which improvisation happens) are often said to have similar qualities with languages, they really are not nearly as complex and settled as languages – and with musical languages you can combine parts of very different ones into your own and it will make sense already.

Music also has maintained some of its very primitive qualities. Although we have written an artificial theory of music, it all still comes down to the question if the music *sounds good*. We are strongly affected by our societies, but I want to believe, that at least some part of what sounds good to us, still comes from within. If we can develop a capability to interpret our world and the surrounding impulses into music and a sufficient connection to some instrument to play out that music, then we can convey something to (at least some) other people. Something, that is abstract enough to be free from words, meanings and theories, but at the same time understandable.

It's Saturday night in Rio de Janeiro. The temperature outside is around 30 degrees Celsius, the streets are filled with people laughing, shouting, playing music and cars accelerating, breaking and honking in the chaotic traffic. The atmosphere is hectic – it's festive, but with a sense of possible danger that calls for awareness.

You sit down on a bus. The motor is on, and the sound of the old bus standing idle creates hope for embarkment; the driver is waiting for there to be enough people onboard for him to decide to get going. The bus is clunking, and people are talking; you can hear the joy of Saturday night in the conversations.

The bus embarks and dives into the chaos that is the traffic of Rio. The empty seats are banging against each other, and on the filled ones, people are trying to communicate over all the noise from in- and outside the bus. The darkness of the night is constantly harassed by the blinking lights: some from the cars and emergency vehicles driving by, some from the neon-light signs on the streets that are left behind.

The bus slows down rapidly to a bus stop, and suddenly you see a glimpse of another world: between the houses you can see a hill rising up in the distance. The side of the otherwise forested hill is filled with the lights of a favela and the calmness and serenity of that sight hits hard in the middle of the hectic, animated chaos. At the same time, you know, that the beautiful, peaceful sight is only a facade in the distance; there's a world full of fear, survival and despair inside.

The bus, that had been waiting for the traffic light to change, speeds up as suddenly as it just had stopped, and you get drawn back into the chaotic world of loud noises and blinking lights. There's a drunken man shouting inside the bus, and the unsafety of the surrounding chaos seems to have occupied the inside of the bus as well. The feelings of anxiety and claustrophobia are growing stronger and stronger, everything is obscure and unsafe.

The bus turns to a broader street and with the absence of buildings around, you see another, even bigger favela in the distance. You get drawn into the calmness and serenity of that sight, and little by little let go of the fear, anxiety and claustrophobia. Instead, you get enclosed by the gravity and stability of that sight, that seems to be outside of the reach of time passing by – simultaneously grasping more and more how that beauty is defined by the sorrow and despair it withholds.

TUBA

1. Botafogo Station

Start the coughing motor of the bus. **Play the sound of the idle motor** when the bus is standing and waiting to embark. Stable(ish), unpitched, low-frequency noise, slightly growling with sudden peaks

2. The Journey Begins

Start playing more lively, describing the noisy, clunky old bus driving around, **motor growling**. Add pitched notes and move towards more groove-like patterns. The atmosphere is still **festive and joyful, with a hint of chaos**

3. The Favela Lights

Play the bus **braking down suddenly** and stopping to traffic lights; **after that tacet**.

4. On the road again

Play a **sudden acceleration to a hectic, chaotic groove** describing the bus growling through the chaotic traffic of Rio de Janeiro. This time, the **atmosphere is dangerous and out of control**.

5. Favela Lights

On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other and to yourself and play with *intuition*.

VIBRAPHONE

1. Botafogo Station

Play **rattles, clanks and mechanical noises** inside the bus. **Unpitched and very muted** sounds. Play without too long pauses, but **randomly and unsystematically**.

2. The Journey Begins

Start playing a hectic groove describing the clunky old bus driving around, motor growling. Play **rhythmically strong and sharp**. The atmosphere is still **festive and joyful, with a hint of chaos**

3. The Favela Lights

Play an **ugly, loud sound of** someone pressing **the stop button**. After that play **clunking sounds of the bus stopping**; then tacet.

ON CUE: start playing the sound of a (red) traffic light; mechanic, muted note approx. every other second

4. On the road again

Play the traffic light turning green; increase frequency to approx. four notes per second. Fade away. Start playing **rhythmically very strong and accented**, describing the bus in the chaotic traffic. This time, the **atmosphere is dangerous and out of control**.

5. Favela Lights

Continue what you were doing. On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; *listen*** to each other and to yourself and play with ***intuition***.

TROMBONE

1. Botafogo Station

Play (**soft-ish**) **mechanical sounds** inside the bus; play **tongue slaps** and **thumps** to the mouthpiece with hand **randomly**.

2. The Journey Begins

Play the **sounds of the traffic** outside; cars passing by every now and then with occasional honks.

ON CUE 1: play the sound of a fast car speeding by, changing gears

After that, continue.

3. The Favela Lights

Play briefly sounds of a **car driving by** and **aggressively honking** to the stopping bus. Then tacet.

4. On the road again

Play more of the **noises of traffic** around.

ON CUE 1: play the (loud) sound of a car driving by fast speed

5. Favela Lights

Continue what you were doing. On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other and to yourself and play with *intuition*.

HORN

1. Botafogo Station

Play (**soft-ish**) **mechanical sounds** inside the bus; play **tongue slaps** and **thumps** to the mouthpiece with hand **randomly**.

2. The Journey Begins

Continue **the slaps and thumps**, but with a **systematic** rhythm pattern.

ON CUE 1: play sound of an aggressively honking car

3. The Favela Lights

Play **thumping, mechanical noises** of bus stopping. Then tacet.

4. On the road again

Play a **drunken, loud person** who stepped aboard the bus; **talking/shouting** to him/herself and other passengers. Answer **threateningly** when other people comment.

5. Favela Lights

Continue what you were doing. On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; *listen*** to each other and to yourself and play with *intuition*.

OBOE

1. Botafogo Station

Improvise a small-talk **conversation** between friends **with bassoon; relaxed and calm** with occasional bursts of controlled **joy**

2. The Journey Begins

The **conversation** gets deeper with longer and **more animated dialogue**; bursts of real **laughter**.

ON CUE 3: the conversation turns into an argument, ending up with the two shouting partially at the same time

3. The Favela Lights

Stop the argument **suddenly, surprised** of the bus stopping

4. On the road again

After a while, **start commenting the drunken horn**; make **whispered comments** to each other in between.

5. Favela Lights

Continue what you were doing. On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other and to yourself and play with intuition.

BASSOON

1. Botafogo Station

Improvise a small-talk **conversation** between friends **with oboe; relaxed and calm** with occasional bursts of controlled **joy**

2. The Journey Begins

The **conversation** gets deeper with longer and **more animated dialogue**; bursts of real **laughter**.

ON CUE 3: the conversation turns into an argument, ending up with the two shouting partially at the same time

3. The Favela Lights

Stop the argument **suddenly, surprised** of the bus stopping

4. On the road again

After a while, start **commenting the drunken horn**; make whispered comments to each other in between.

5. Favela Lights

Continue what you were doing. On a personal cue, start playing **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other and to yourself and play with intuition.

CLARINET

1. Botafogo Station

Tacet

2. The Journey Begins

Play **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other (w/trumpet and flute) and to yourself and play with *intuition*.

3. The Favela Lights

Continue the long notes. Be aware of each other and **choose notes, timbre and intonation intuitively**. **Listen** to the harmonies that are created **when you play** a note **and stop playing** a note.

4. On the road again

Keep on playing the **long notes**, letting them be **drowned by the chaotic landscape** of sounds around. You may take longer pauses.
ON CUE 2: play the sound of an emergency vehicle. After that, take a pause and go back to the long tones.

5. Favela Lights

Continue what you were doing, now eventually with everybody.

FLUTE

1. Botafogo Station

Tacet

2. The Journey Begins

Play **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other (w/trumpet and clarinet) and to yourself and play with *intuition*.

3. The Favela Lights

Continue the **long notes**. Be aware of each other and **choose notes, timbre and intonation intuitively. Listen** to the harmonies that are created **when you play** a note **and stop playing** a note.

4. On the road again

Keep on playing the **long notes**, letting them be **drowned by the chaotic landscape** of sounds around. You may take longer pauses.

5. Favela Lights

Continue what you were doing, now eventually with everybody.

TRUMPET

1. Botafogo Station

Tacet

2. The Journey Begins

Play **very soft, contemplative long notes** with warm and mellow tone. The starting point is to play the notes as long **as you run out of air**, take a **break to breathe** and play another one. **Notes are chosen freely; listen** to each other (w/clarinet and flute) and to yourself and play with *intuition*.

3. The Favela Lights

Continue the **long notes**. Be aware of each other and choose **notes, timbre and intonation intuitively**. **Listen** to the harmonies that are created **when you play** a note **and stop playing** a note.

4. On the road again

Keep on playing the **long notes**, letting them be **drowned by the chaotic landscape** of sounds around. You may take longer pauses.

5. Favela Lights

Continue what you were doing, now eventually with everybody.