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Inside Out – Composition Project

Metropolia Ammattikorkeakoulu

Musiikkipedagogi (AMK)

Musiikin tutkinto

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Ohjaajat	Lehtori Jukka Väisänen Lehtori Peter Danstrup
<p>Opinnäytetyön tavoitteena oli säveltää omia kappaleita ja löytää oma ääneni säveltäjänä. Osana työtä opiskelin Lennie Tristanon musiikkia, jolle ominaiset pitkät abstraktit melodialinjat ja monimuotoinen rytmikka toimivat hyvänä idealähteenä säveltämiseen. Opinnäytetyön myötä halusin oppia itsestäni säveltäjänä ja löytää työtapoja luovaan ja tuotteliaaseen säveltämiseen.</p> <p>Oman improvisoinnin äänittäminen muodostui toimivaksi sävellysmetodiksi. Improvisoin vapaasti ja hitaasti metronomin kanssa ja ilman metronomia. Tällä tavoin pääsin käsiksi luovuuteeni ja sain aikaiseksi pieniä sävellysideoita, jotka poimin äänityksistäni. Pienen idean kasvattaminen kokonaiseksi sävellykseksi oli haastavaa ja työlästä, mutta valmiin lopputuloksen kuuleminen oli erittäin palkitsevaa.</p> <p>Osana opinnäytetyötä on kitaralle, tenorisaksofonille, bassolle ja rummuille sovitettu äänite neljästä kappaleestani. Kahta niistä kuvailen työssäni sekä kaksi muuta ovat mukana liitteinä. Työn myötä opin, että tarvitsen säveltämistä pystyäkseni olemaan oma itseni muusikkona ja artistina. Löysin sisäisen luovuuteni ja onnistuin tavoitteessani, joka oli säveltää omintakeista musiikkia.</p>	
Avainsanat	Säveltäminen, inspiraatio, Lennie Tristano, jazz, bändin johtaminen.

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<p>The aim of the thesis was to compose original tunes and find my own voice as a composer. As a part of the work I studied the music of Lennie Tristano, which characteristic long abstract lines and diverse rhythms are an excellent source of ideas for composing. With this thesis I wanted to learn about myself as a composer and find tools for more creative and productive composing.</p> <p>Recording my own improvisation proved to be a good composing method. I improvised freely and slowly with and without a metronome. That way I was able to access my creativity and come out with small musical ideas that I pick up from the recording. To build a small idea into a complete musical composition was a challenging and time consuming work, but hearing the end result was very rewarding.</p> <p>As a part of the thesis is a recording of four compositions that are arranged for a quartet including guitar, tenor saxophone, bass and drums. I'm describing two of the tunes in the thesis and the other two are attached as appendix. During my work with this thesis I learned that I need to compose to be able to be myself as a musician and an artist. I found my internal creativity and I achieved my goal to compose original music.</p>	
Keywords	Composing, Inspiration, Lennie Tristano, Jazz, Leading a band

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1 Original Project description

1.1 Theme

My project is about composing own tunes. I also want to study music of Lennie Tristano school and get some ideas to my composing and playing. The final product of my project will be the record of around four of my tunes with small jazz band. Line up will be me on guitar, saxophone, bass and drums.

1.2 Justification choice of subject

I haven't composed much. For me it's difficult to finish my tunes. So it will be a great challenge to get tunes ready for the project. Even though I use Lennie Tristano as an influence the most important thing is my own artistic development. I don't want to copy his style but to get inspiration from his music. I want to find freedom of improvisation from it.

I want my tunes to be good vehicles for improvisation. That the heads gives inspiration for improvisation, that you can develop melodic and rhythmic ideas from it. I will study the methods of Tristano school. Like how they create tension and release, rhythmic sequences, playing over the bar lines and so on. But when I compose I try to forget all the theories and do my own thing. Let the Tristano be in the background when I'm composing. It will show in the compositions or not.

The goals are to learn about myself as a composer and to create great tunes and record them. Most important goal is to develop as a composer. I want to find creativity inside me. The goal from studying Tristano is to find new ideas for composing and improvisation and to use them creatively.

1.3 Working methods and tools

I will compose on a weekly basis. Idea is to compose as much as I can from day one. At the same time I will study Tristano's music to get ideas. I'll use transcriptions as a tool for that. Good examples for transcription are Tristano's solos on Momentum and All the Things You Are (live at the Confucious restaurant) and Warne Marsh solo on 317 East 32nd Street (Live at the Half Note).

I'm going to read about the methods of Tristano school from John Klopotoski's book Jazz Life, which is about Tristano's student Warne Marsh. Before the midway evaluation I will record couple tunes with band. I will reflect by that. What works and what not. I will show what I've composed to my teachers to get feedback. I will make notes of my working process. About what I've learned, how does it feel and so on. End of the project I will record around four best tunes I've written. I will do the recordings with one mic by myself.

1.4 Need for guidance

My wishes for teachers/tutors to this project are:

Jakob Bro, about my compositions, 2 sessions

Anders Banke, about Tristano's music, 2 sessions

1.5 Work plan

16.12.13 – 1.2.14	Composing period, Studying Tristano
1.2. - 1.3.	Composing period, Studying Tristano Meeting with Anders Banke
1.3. - 17.3.	Composing period Meeting with Jakob Bro Midway recording with band
17.3.	Midway evaluation, I will bring one song to show
17.3. - 1.4.	Meeting with Anders Banke

1.4. - 1.5.	Composing period Meeting with Jakob Bro Record session
1.5. - 22.5.	Mixing the recording Writing the report

2 Course

2.1 Updated work plan

I started working on this project in January 2014 and continued until early May 2014. In the beginning I composed and studied Tristano simultaneously but after the first two months the Tristano study had dropped almost entirely. The composing process took all my time because I found myself as a composer and got so inspired by my own pieces. I started band sessions with my quartet in late February. The sessions worked as a laboratory for my tunes.

2.2 Frames and Dogmas

Studying Tristano gave me some frames for this composing process. I studied themes of Subconscious-lee, Background Music, 32nd 317 East Street and Dixie's Dilemma. I also studied Lennie Tristano's solos on All the Things You Are (Lennie Tristano, 1960), Line Up (Lennie Tristano, 1960), 32nd 317 East Street (Lennie Tristano Quintet: Live at Half Note, 1964) and Warne Marsh's solo on Confirmation (Warne Marsh Trio: the Unissued Copenhagen Studio Recordings, 1997). I analyzed and practiced the transcriptions and the themes. My method was to sing the lines while I played them with metronome. Starting with a very slow tempo. I found working methods for my studies from John Klopotoski's online book a Jazz Life where he looks back when he was studying with Warne Marsh for eight years. He represents the philosophy of Tristano school jazz with the stories about being a student and a band member of Marsh. He also represents comprehensively the material they studied with Marsh.

2.3 Composing process

I didn't try to compose any specific kind of music. I worked on the basis what came out of me. I came up with a small piece of music that I liked and then I started to develop it. Tristano composed his themes on top of the jazz standard chord progressions. If I had chosen to do that as well the outcome would have sounded more like Tristano. My idea was not to compose in Tristano's style but to learn from it and through that learn about myself as a composer. It was artistically a good idea to keep my composing and the Tristano study more separate.

2.3.1 Improvisation is composing on the spot

I compose with guitar, as it is my main instrument. Ideas for my compositions usually come when I improvise. I focus and then I just play freely. When I find the melody that I like I start to build around it. Sometimes I have a melody in my head that I try to bring out with guitar. Most of the times my head is empty first so I need to play something as a warm-up and listen that very carefully. I can only hear a limited amount of music in my head and I can't sing everything I hear. That's why it's important to listen closely what you play and sing along. It shortens the distance between what you're playing and what you actually hear.

You need to carefully listen and focus on your playing and the music will take its destined course. You are creating something new that you don't know yet. You don't know exactly every note you are playing but with the focus the music is coming from a creative place. Recording own improvisation has been an important tool for my composing. Listening my own improvisation has given me a chance to look more closely my creativity. I've found composition ideas from these recordings.

One of the things that I learned from Klopotoski's book is slow improvisation. In slow improvising you improvise alone on the harmonic structures of the standard songs with the metronome in a very slow tempo. Starting with metronome beating a slow quarter note tempo, generally between 60 to 80 beats per minute. (Klopotoski, John 2009, 140-142.) I've realized that slow improvising with metronome is good for bringing your

own inner melody. I use slow improvisation when I play freely without the given chord structure and also when I practice jazz standard chord structures.

2.3.2 Sing your music

Another important tool has been solfage. During this project I've started to sing more. I sing melodies and tunes that I'm practicing. When I'm doing transcriptions I write down the music without instrument. It's hard work and hundred times slower than doing it with guitar but that is a deeper way to learn music. You need music in you. Singing and memorizing scales and chord arpeggios gives you the knowledge that makes you more capable to picture the music inside your head and put it on paper. Klopotoski's book was an eye-opener for me to start sing more. Tristano and Marsh would have their students learn to sing and play the improvised solos by some of the best-known names in jazz. The key is to learn to sing the solo first and after that to play it. (Klopotoski, John 2009, 175-176.) Tristano stressed that the student was not learning to imitate the artist, but rather should use the experience to gain insight into the musical feeling conveyed by the artist. (Wikipedia: Lennie Tristano, www.) I've added singing and metronome to my everyday practice as I feel that it is very important to my development.

2.3.3 Kiksit

Kiksit is a composition where I'd say that I got influenced by Tristano school. I wanted to create long lines. I came up with those lines when I was improvising. Some ideas came up when I practiced time with metronome. In that exercise I play free and I try to keep all my focus on the metronome. It started with the first phrase of the song (see appendix 1). Then I wrote lines that would fit with each other. It was a hard and time-consuming job. It took me about four months to finish the piece. There was a lot of fine-tuning. I think one thing that made it difficult to write was that there was no harmony where to pull ideas out. I also tried to write harmony beneath the lines but it proved to be too difficult to make it fit. So it had to be atonal and then you have all the notes in use, which makes it hard to decide where to take it. Eventually I just came up with the

end result. It was hard to make a good form for the melody because it was quite abstract when there is no clear harmony and melodies are atonal.

It was also very difficult to make the melody work with the background. First I tried walking bass as a background but it got messy without a clear harmony. Then I tried to write a bass ostinato in the background, but it got dull and the modal vibe didn't fit with the melody. Then I figured out from the rhythm details of the lines that kicks from bass and drums could work as an accompaniment. I remembered that Anthony Braxton had similar idea in one of his pieces from a record called *Five Pieces* (1975). That song might have been in my subconscious when I came up with the idea of kicks. Braxton's idea was a very similar. Also his lines on that song are very atonal and runs up and down like crazy. But the similarity doesn't matter. Over all the lines and rhythms are quite different between these two. We just have the same kind of accompaniment. Also Braxton uses background kicks throughout the piece. In mine composition they are only in the first theme.

Because the melody is so atonal it was hard to find good bass notes to those kicks. Then I just had to test different options with Sibelius notation program. Generally I try to avoid using Sibelius during composing, because it can effect externally on my writing. With this I mean that you could subconsciously compose using tricks from the notation software and not in an organic way when you compose with an instrument. (Spreadbury, Daniel 2013, www.sibelius.com.) But on *Kiksit* I needed to use Sibelius because without that it would have been so much slower to figure out good bass notes. I needed to hear lines and bass kicks together to be able to hear which notes suited best and how the should be placed along the kicks. I also needed Sibelius to write the saxophone part. RMC teacher Søren Kjærgaard showed me a composing tool called shadowing. Shadowing means that when there is unison with two instruments, the other instrument doesn't play all the notes, which the other one does. So the other is shadowing the other one. I used this technique for the sax part and as a result I came up with some interesting rhythms as well. It worked kind of like a counterpoint for the kicks. It gave more dimensions for the whole composition. I also wanted to write harmonies between guitar and sax. It was difficult to make it work because the lines were so atonal. But I managed to write harmonies in couple places. It made the whole sound more diverse.

I'm quite pleased in the result. Without deadline I probably wouldn't have been determined enough to finish the piece. It was many hours of work and in some points I had to fight hard to get it done. The result is exiting music that you don't hear everyday. You might say that it's avant-garde and something different but it's quite swinging and jazzy at the same time and that's a nice thing about it. It's something new in a traditional concept.

2.3.4 Tivoli Spirit

I listened to Ornette Coleman during this project. I like his music a lot, notably his 1960's period. He influenced me for my tune Tivoli Spirit. I like Coleman's motivic improvisation very much. He builds up his phrases so lyrically that it sounds like he is speaking. His playing is very motivic and natural and I like how his band sounds so free. Coleman's melodies are often very earthy and folksy. I love the way he plays major and blues sounds. (Perkiömäki, Jari 2002, 13-14)

I managed to compose Tivoli Spirit (appendix 2) quite painlessly and it took much less time than Kiksit. Recently I had played around major chord sounds from all over the guitar neck. I did like to experiment the sound of cycle of fourths where major chord is moving upwards perfect fourths. I experimented different cycles, like cycle of second interval up or downwards, with short simple melodies. I liked the sound of these patterns and it had a melodic and a lyric quality.

The starting phrase is a typical major triad pattern, which is a bit similar with Rhythm a Ning by Thelonious Monk. Bb triad starts from the root and moves up a fourth interval with a chromatic passing tone from the fifth of Bb to root of Eb. This simple and catchy first phrase inspired me to continue the melody. You can make interesting sounding resolutions by moving the major soon a half a step, minor third...etc. I had composed the phrase from bar 13 earlier than the rest of the tune and it has a resolution that sounds surprising. It fitted perfectly inside the tune because it had a similar spirit than the rest of the theme. The sound of the tune inspired me to play it with a slide. It sounded good so I decided to use it in the recording as well although I'm novice using a slide.

I wanted Tivoli Spirit to sound like it's breathing freely and that why it sounds that we are playing in a rubato. It works nicely with the phrases of the theme. I'm fascinated how my band sounds time wise. We have sort of an advanced understanding of time without having to discuss about it that much. We have a nice chemistry between us so the interplay is lively. I wanted to keep things open so I didn't give much direction how to perform my songs and it worked nicely that way. Especially in Tivoli Spirit. It's a bit rubato in it's entirety. Everyone has their own time feel but at the same time there is this collective time feel as a foundation. When we play rubato as a group we have to trust each other so that allows us to liberate ourselves and take risks.

3 Considerations and choices

I want to find my own artistic voice and that requires a long-term effort. My composing was quite slow at first. Not getting my songs finished was my main issue. I got ideas but always at some point I hit the wall and the process stopped. I shouldn't be worried about the obstacles for they are a natural part of the process. Music is something that we should enjoy and not to take too seriously. The high expectations often get in the way of the music. I don't always have to write a masterpiece. I don't have to prove anything with my music. Don't let your emotions get in your way. It's not healthy for the process if you get your emotions get the best of you while you are composing. (Werner 1996, 73-75)

I want to think about composing as a fun game that will carry you away. When the song is ready it's time to move to the next one. If the tune is bad, feel free to let it go and throw it in the trash. When I compose I work as hard as I can. When the piece was finishes, I started to think more how it would sound with the band and what kind of changes I should make it to work. I tried to think about my composition objectively. That way I got things done and I was more creative. I tried to listen to them from different perspectives. I tried to listen to them like they weren't mine as if I would hear them the first time in my life. It was also important not to get too attached to them. Only then I could do necessary changes to the tunes. These thoughts helped me when I had difficulties composing.

3.1 Inspiration

Musical idols are important source for inspiration. Life and experiences are very important, but to get purely inspired from life then music and life must be the same thing. I need to be more experienced as a musician before my music becomes one with my life. I would also like to be more inspired by other art forms like literature and visual arts in an abstract level. Like when a painting inspires you and you're not expressing it vocally but musically.

I feel like I have to do a lot of groundwork with music to find my voice as a musician. I want to get inspired by great music. Sometimes when I compose I search inspiration from a certain music source. Like when I composed Kunst und Wurst I wanted to compose a rhythmic loop. I had a distant picture in mind of what I was looking for. Then I searched for an example of Tristano's, Andrew Hill's and Bern Nix's music. I found couple interesting examples from where I got influenced. Overall I like to listen to a lot of different music. Everyday I like to discover new music since it's very easy, even too easy, today with Spotify and YouTube. I also find it very important and influential to listen to live music.

Compositions that I wrote during Bachelor Project sounds like me. I want to reflect my own personal sound and playing style in my music. Although I take influences freely still everything is going through a filter in my head. The biggest inspiration is my own playing. Personal sound comes from loving yourself and when you really have fun with your own playing. Music is a beautiful thing and I'm very thankful to be an interpreter of music. I like to think that music plays me and not the other way around.

4 Dividend

4.1 Starting to compose

Before this project I haven't composed that much. I always wanted but I didn't push myself enough to do it. Now I feel driven to do it after I've seen what I've achieved with

this project. I need to compose for me as a musician and an artist. Being an artist gives much more meaning to music than just playing guitar. I feel that I have something to say. During this project I managed to start ten new compositions and finished eight of them. I achieved the goal to make artistic music.

4.2 Getting inspiration

Tristano studies were surprisingly small part of the work after all. My original plan was to study him regularly during the whole spring but it dropped almost entirely after the first two months. That's because I learned about myself as a composer. I learned that I had enough knowledge in me already to compose personal music. Tristano as a composer and an improviser inspired me to compose with my own voice and not to copy him. His work inspired me to strengthen my own identity as a composer.

4.3 Working with a deadline

I learned that deadlines are good for composing. When you have to get something done then you come up with different ways to get them done. It requires lots of patience. For me it's good to put a composition a side for a while if I can't get it forward. Then I focus on different things and find influences from different things. I try to think objectively and experiment ideas that might sound crazy.

When the deadline is getting closer I can get stressed but I don't mean that deadline is a bad thing. Stress is a natural reaction and it gives boost to the task. I'm having a concert with this group during a Copenhagen jazz festival next July and that's my next deadline to compose new material. When I'm stressed I easily compose quantity and not the quality. If I have problems to finish a tune, I feel like I have to figure out something new and different to the piece and do it quickly. Then it's hard to concentrate and I often drift away from the song. What I should do is to relax and look for the answer inside the piece. I found myself sometimes forcing some cool hip lick into the composition but then I was approaching it from a wrong angle and the outcome usually sounded artificial. Drawing ideas from inside the tune can be challenging because it requires an ear for logic.

4.4 Nature of the piece

You have to think deeply what is the nature of this particular piece you are writing. Find out what makes it unique and special, and then express from there. The nature of the theme should come out also in solos so that the whole tune is about expressing that nature. When you manage to do that in every song of the album then the whole album sounds like a personal statement, like it's a special own world. It's a very abstract thing. It's good to remember basics like nuances, dynamics, phrasing, question and answer, contrapuntal motion and so on. It helps you to build from a small piece of music. I realized that I need to do a lot more solfage and singing. But I'm happy that now I'm determined to work on that because that's the only way to get music in and out of me.

4.5 Working with the band

It was very healthy for my project to try incomplete tunes with the band. I got to hear what works and what doesn't. It's good to hear other opinions of the tunes. I got a lot of help from my band, especially about the form of the tunes. And when you record different takes with the band you can hear what works and what doesn't.

4.6 Recording and mixing

The recording day came a bit early for me. I would have wanted to rehearse the band a little more but there I had no other options since everyone was so busy. I originally planned to record in a bigger room at the Rhythmic Music Conservatory but it was taken and we were forced to use a smaller space. Surprisingly sound of the smaller room worked nicely and I still managed to get some ambience on the record. We had some technical problems at first. Room's recording hardware didn't work completely with my older version of Mac OS X so I had to upgrade my OS X and it took approximately two hours extra time. It would have been wise if I'd done this upgrade before but I didn't want to do it because it could slow my mac, which also happened

after the upgrade. Another thing that slowed us down was that our saxophonist had to go into two-hour rehearsals between the recording sessions. Considering these unfortunate coincidences I'm happy that we managed to have one good take from each five songs.

I recorded and mixed the tunes myself. We managed to get a surprisingly good input sound although either one of us was an expert of placing the mics and we recorded everything in one space and the sound was leaking to the mics. I decided to mix it myself even though it would sound twice better if I would hire someone professional to mix it. I'm mixing first time and I don't know much about it. So I just had to trust my ears and my band mates' opinions. All this mixing knowledge that I gathered from the recordings is useful because in the future I might have to do it again. (Mixing with the iZotope, www.izotope.com.)

If I would do this recording session again I would plan it better so that there wouldn't be technical issues and we would have more time to play. In a studio with a recording engineer it would be easier. In the future I would probably hire someone to set up the recording or at least mix the recording. In any case I'm glad for the experience and I learned a lot about doing home studio recordings.

5 Perspective

The band I gathered for this project worked really well together. I hope we're going to play again in the future even though I'm moving back to Finland. The recording is good for promoting my own music even though the sound quality is home made. The pieces that I composed during this project are useful material for my future projects. I see this music as part of a personal artistic development. Since I haven't composed that much before, this project showed my artistic side more clearly for the first time.

Tristano's method is comprehensive and advanced. I've researched Tristano's music for four years now but I have barely scratched the surface with my Tristano studies. Clear results will come after a long and patient practice. I had to narrow my research

for the Bachelor Project to transcriptions of Tristano school because of the vast research subject and the given time frame. In future I will definitely be working with the material and methods I collected about Tristano during this project and continue my research.

I want to expand my musical expression and try something new always when I have an idea for it. One thing I want to develop in myself is to bring more variation to my guitar sound palette and learn to use new sounds from inside the piece. I have a side in me that am interested in weird guitar noises but I haven't been experimenting enough to combine it with my compositions. I've had improvisational side projects for noise music. I wish to combine sounds from noise world with more straight ahead composing, which my composing at the moment tends to be.

I'm on a path of creating own music. With this project I was happy to really comprehend that I need my own projects and bands to push my own material out to the world. What I mainly need is courage and determination to do so. Now what's left to be done is to test out my songs in front of an audience.

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Blue Note

Warne Marsh Trio: the Unissued Copenhagen Studio Recordings, 1997, Storyville

Track list

1. Kiksit
2. Tivoli Spirit

Appendix (not to be evaluate):

3. Halvtolv
4. Kunst und Wurst

Appendices

Appendix 1 - Kiksit sheet music (4 pages)

Appendix 2 - Tivoli Spirit sheet music (1 page)

Kiksit

Juho Nummelin

♩ = 180

Musical notation for measures 1-4. The score is in 4/4 time. The first system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The tempo is marked as ♩ = 180. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *8^{va}* is present in the piano part.

Musical notation for measures 5-8. The score continues with three staves. Measure 5 is marked with a '5'. The piano part features a sequence of notes with a slur and a dynamic marking of *(8)*. The bass line has a long note with a slur.

Musical notation for measures 9-12. The score continues with three staves. Measure 9 is marked with a '9'. The piano part has a complex rhythmic pattern with many accidentals. The bass line has a simple rhythmic pattern.

Musical notation for measures 13-16. The score continues with three staves. Measure 13 is marked with a '13'. The piano part has a complex rhythmic pattern with many accidentals. The bass line has a simple rhythmic pattern.

2

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The melody in the top staff features eighth and sixteenth notes with various accidentals. The grand staff accompaniment includes chords and moving lines in both hands.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff includes a long note with a slur and a fermata. The grand staff accompaniment continues with complex rhythmic patterns.

25

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff features a long note with a slur and a fermata. The grand staff accompaniment includes chords and moving lines in both hands.

29

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody in the top staff features eighth and sixteenth notes. The grand staff accompaniment includes chords and moving lines in both hands.

33

Musical notation for measures 33-36. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords are indicated by flat symbols above notes.

37

E⁷

Musical notation for measures 37-40. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords are indicated by E⁷ above notes. The text "walking bass" is written below the bass staff.

41

A^b7 3

Musical notation for measures 41-44. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords are indicated by A^b7 and a triplet "3" above notes.

45

G⁷

Musical notation for measures 45-46. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords are indicated by G⁷ above notes.

47

F⁷ E⁷

Musical notation for measures 47-50. Treble clef with a key signature of two flats. Bass clef with a key signature of two flats. Chords are indicated by F⁷ and E⁷ above notes.

4
51 Eb7

55 A7

59 E7

solos, time no changes
after solos play the head

