

# **From Clare Fischer to Olivier Messiaen**

**Broadening my creative potential as composer/arranger**

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Research domain: composition / arranging

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### Track list of audio recordings

**01** Reference recording Autumn Colours string quartet.mp3  
<https://goo.gl/et7dpP>

**02** Du, du liegst mir im Herzen.mp3  
<https://goo.gl/iYwXFc>

**03** La Nativité du Seigneur - 8. Les Mages.m4a  
<https://goo.gl/DgYoGv>

**04** Ids XVIII played slowly by Willem Tanke.mp3  
<https://goo.gl/mK5iGB>

**05** Thomas Bottcher piano arrangement - Ich bin von Kopf bis Fuß auf Liebe eingestellt.mp3  
<https://goo.gl/6x0JYK>

**06** Gregorian Chant - Agnus Dei.m4a  
*Online version not available due to third-party copyright. Available on Spotify: <https://goo.gl/kttQri>*

**07** Agnus Dei with chords on dominat.mp3  
<https://goo.gl/UHxG7U>

**08** Agnus Dei mode II.mp3  
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**09** Agnus Dei with mode III.mp3  
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**10** Organ improvisation 1.mp3  
<https://goo.gl/7zhMa0>

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**13** organ improvisation 4.mp3

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**14** organ improvisation 5.mp3

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**15** Messiaen motive harmonised slow rubato.mp3

<https://goo.gl/JtbFf3>

**16** Messiaen motive harmonised faster tempo.mp3

<https://goo.gl/QnQwyG>

**17** Thomas Bottcher etude without harmony.mp3

<https://goo.gl/kKYr5K>

**18** Thomas Bottcher etude harmonised.mp3

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**19** Messiaen's chords on mode II.mp3

<https://goo.gl/DLoqWy>

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<https://goo.gl/odolug>

**21** Messiaen's chords on a dominant.mp3

<https://goo.gl/emiZFu>

**22** Messiaen passage both hands.mp3

<https://goo.gl/wTpEmF>

**23** Messiaen line expanding.mp3

<https://goo.gl/5yt603>

**24** Willem Tanke left hand loop.mp3

<https://goo.gl/Npt3tP>

**25** Willem Tanke left hand loop with Messiaen motives.mp3

<https://goo.gl/i8A6BX>

**26** Messiaen returning phrase.mp3

<https://goo.gl/cpH7GR>

**27** Messiaen longer phrase with sequential material.mp3

<https://goo.gl/s7T7st>

**28** Thomas Bottcher left hand loop with Messiaen motives right hand.mp3

<https://goo.gl/wmuVNx>

## I. THE STORY OF MY RESEARCH

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I started the study of composition as pianist/arranger/composer and teacher, mainly working within the genre of Latin music. In fact, my passion for Afro-Cuban music was the driving force behind my dream of becoming a professional musician in the first place.

On a smaller scale, I had been active as accompanist and arranger/composer/writer, working with smaller ensembles or duos within the field of cabaret/chanson/song writing. Additionally, I had made a few arrangements for symphonic orchestra.

In the course of my professional life, the main focus of my work had lain on being a side man, arranging/composing and performing for/with other people. While I had found a great deal of satisfaction doing so, I felt that I had put aside if not sometimes forgotten the question of how to nourish and broaden my creative potential and initiate projects of my own.

My dream was and still is to strengthen and discover my own voice as composer and arranger within the Latin genre and beyond, giving my creativity the necessary room and musical nourishment to flourish and making writing/arranging the core activity of my professional musicianship, as performer of my own music and writing for others.

For my research I decided to focus on the works of a great arranger and a great contemporary composer: Clare Fischer and Olivier Messiaen.

I got first acquainted to Fischer's works, when I saw him give a workshop at Codarts in 2001 and was deeply touched by his music, which seemed simple and complex at the same time. Already back then I was intrigued by his often very surprising harmonisation of simple melodies and his use of unconventional voicings.

Having played the organ as an adolescent, I vaguely knew some works of Messiaen, but did not really appreciate them at the time. Later I heard "Vingt regards sur l'enfant Jésus" and was fascinated by the organic coexistence of atonal passages and late romantic harmony and the use of musical forms and variable rhythm that were totally new to me.

Choosing the topic of my research, I presumed that the study of Fischer's work would especially broaden my horizon as an arranger, while the research on Messiaen would help to open up my potential to be creative as a composer.

Obviously, it is not always possible to strictly separate composing from arranging, and I hoped that the insights I could gain from both would be complementary.

Thus, I formulated the following research question:

How can I strengthen my voice as a composer/arranger, studying the musical language of Olivier Messiaen and the way it is influenced by the narrative aspect within his writing, and the use of voicings and harmony in the arrangements/compositions of pianist Clare Fischer?

As a result of my research I intended to compose / arrange several instrumental pieces applying the knowledge of the use of harmony, melody and form gained from my research and present them in conjunction with my artistic research report.

As a first reference recording I presented my string quartet "Autumn Colours" (track 01, <https://goo.gl/et7dpP>), which both rhythmically and structurally has a very clear Latin signature. Although I still was happy with its various musical ideas, I found them to be too short and often connected in a somewhat predictable way. Along with members of my artistic network that I consulted, I found that the different melodic motives could have been spread in a more interesting way across the various voices and that, as far as my choice of harmony was concerned, I was somewhat conservative (see first intervention cycle).

Consequently, the main goal of the research trajectory (and the entire master study) was to develop broader concepts of harmony, melody and form, when expressing myself as composer/arranger.

Focusing first on the work of Clare Fischer, I based the core of my research on three anchors:

1. Auditively memorising and then analysing Fischer's piano arrangement of "Du, du liegst mir im Herzen" (Alone together, 1975),
2. Interviewing pianists Cor Bakker and Bert van den Brink, two renowned experts on Clare Fischer, and
3. applying crucial elements of Fischer's approach towards harmonising and arranging to my own piano arrangement of Friedrich Hollander's "Ich bin von Kopf bis Fuß auf Liebe eingestellt".

What struck me most during this research trajectory, to put it in the words of Bert van den Brink, was the "strong connection between a very clear musical idiom and the richness of emotional expression in Fischer's music"

Here I will briefly summarise key elements of Fischer's musical idiom, as distilled from the expert visits and my content analysis:

The first thing that caught my attention was the combination of a strikingly simple melody with an often very functional bass line. The decisive development is being achieved by the rich texture of the inner voices and their chromatic movement, whereby the functional notes of the chord, the third and the seventh, are destabilised. Fischer challenges the boundary and tonality of a chord by suspending its extensions with their leading note, thus constantly creating suspensions that will only resolve to lead to another suspension.

He frequently applies this technique e. g. on II-V-I progressions. Since every note of the chord can be suspended by its leading tone, it is e. g. possible to play BMaj7 on CMaj7 or b $\flat$  on C $\flat$ .

This approach is also used, when creating solo lines on chord changes.

Secondly, Fischer makes frequent use of the one note technique:

moving through different chord cycles while maintaining the same top note, e. g. through a cycle of fifths, or II-V-movements, or maintaining the top note while chromatically going down or up with different chords and maintaining the top note constant, the top note will thus be every time a different extension of each chord.

This technique is interesting when harmonising melodies. Since every note of the melody can be heard as the top note of all kinds of different chords, the melody can be harmonised in a functionally less predictable way and can lead to progressions that are quite unexpected but still very organic and with clear functional relationships.

Other characteristic elements of Fischer's idiom are the use of inverted chords in wide position, frequent counter movement within the inner voices or the extensive use of drop 2 and drop 2/3.

I found it very inspiring to see virtually all of the elements mentioned above being beautifully put into practice, not only in the piece I analysed but also in numerous other examples brought to my attention during the two expert visits (for details see the documentation of the first intervention cycle).

While the study of Clare Fischer gave me interesting new and very useful insight into harmonising tonal melodies and still maintaining clearly functional harmony, though stretching it to its limits, I entered new territory, when studying aspects of the musical language of Olivier Messiaen.

Since Messiaen's work is to a great deal inspired on his strong Catholic faith and nature, I posed the question about which influence narrative aspects had on his writing, considering e. g. his choice of musical form, rhythm, harmony and melody.

Again, I gave my research a triangular design:

1. Following a lesson trajectory with organist Willem Tanke, Messiaen expert and performer of his entire organ works,
2. Analysing Messiaen's "La nativité du Seigneur" with special focus on the 8th movement "Les Mages" and
3. Harmonising a Gregorian chant using Messiaenian modes and recording various organ improvisations inspired on his music and incorporating elements of his musical idiom.

Together with Willem Tanke, I identified several key elements, characterising Messiaen's musical idiom and prominently present in "La Nativité du Seigneur":

1. Messiaen's four modes of limited transposition. Although not being modes in the classical sense of the word, they serve Messiaen as basis for creating melodic and harmonic material, that will have a very specific colour, depending on which mode is being used.
2. The simultaneous presence of consonance and dissonance in his music. Quite often he will rely on functional harmony but skilfully disguise it by frictions in the melody or dissonant colours of the chords.
3. Rhythmic complexity and uneven rhythms in melodic motives, combined with variable ostinatos and

4. A very particular concept of time, whereby the melodic and harmonic movement occur on an extremely slow scale, almost being static. I found this very beautifully demonstrated in “les Mages”, a piece built in three layers:

A very dreamy slow melody is accompanied by chords in the left hand, moving in a very slow harmonic pace, from time to time a bit quicker. The right hand consists of staccato chords, mostly in groups of 3 sixteenth notes, but varying from one to four according to the length of the chords in the left hand. They chromatically approach and colour the harmonies of the left hand. The piece creates the impression of time standing still, while moving forward, in a pace that is regular and irregular at the same time. A similar effect can be found in “Desseins éternels” or the second part of “Le Verbe”. For details see the documentation of the second intervention cycle.

In my third and final intervention cycle, I focused on the element of variable rhythm and melodic development in the music of Messiaen, continuing my lessons with Willem Tanke. On his recommendation, I analysed a short melodic bird motive from Messiaen’s *livre du saint sacrement*, “Offrande et Alleluia”. Since the passage is atonal and does not have a clear meter, consisting of uneven groups of eighth notes, it proved quite a challenge to memorise it by ear, especially, since I had not dealt with this kind of rhythmic/melodic material before. However, the process was enormously helpful to get a clear picture of the structure and melodic development of the chosen passage. Seemingly rather chaotic, when listen to it for the first time in a high tempo, it proved to be quite structured:

With a small returning motive, interchanging with longer phrases, often sequential in character, the passage really shows the characteristics of a bird song. Question and answer like motives that will return after some time. Although the passage is atonal, it suggests a center around C# and does at the end return to that center.

As documented in the third intervention cycle, I first started experimenting with the melodic material and its rhythm:

Isolating small cells that I already found to be musically meaningful. Playing the entire passage either in a slow rubato or clearly emphasising its rhythmic accents in a higher tempo and accompanying phrases of the passage with complex rhythmic loops in the left hand.

In a second step, I proceeded to harmonise the passage in two different ways: First playing it slower and more rubato, secondly emphasising its rhythmic accents and in a higher tempo. (tracks 15 and 16, <https://goo.gl/JtbFf3> and <https://goo.gl/QnQwyG> ).

As a final intervention, I concluded by composing my own melodic passage, variable in rhythm and atonal, and harmonising it.

## II. THE ARTISTIC RESULT

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Since my research focused on two different composers, ranging from aspects of harmony to complex melodic and rhythmic development, I chose to present several artistic results instead of composing one singular piece.

Reflecting my research on Clare Fischer, I created my own piano arrangement of “Ich bin von Kopf bis Fuß auf liebe eingestellt” (track 05, <https://goo.gl/6x0JYK> ).

In this arrangement I incorporate most of the important elements of Fischer’s idiom as identified above:

A simple melody combined with a functional bass line, though quite often in unexpected ways, chromatic movement of the inner voices, suspension resolving to another suspension, counter movement, one note technique, inverted chords in wide positions, seamless modulation, presenting the melody in different voices, using double dim chords (see the documentation of the first intervention cycle for details).

In the course of my research on Olivier Messiaen, I composed/arranged several smaller pieces to reflect and put into practice my findings on his use of harmony, melody and rhythm:

a. I harmonised a Gregorian chant “Agnus Dei” in three different ways:

1. Putting the melody in the soprano and harmonising it with chords used by Messiaen on a dominant pedal
2. Putting the melody in the soprano and harmonising it with chords based exclusively on mode II of limited transposition.
3. Putting the melody in the bass and harmonising it with chords exclusively based on mode III.

I chose a Gregorian chant, since, similar to melodies in Messiaen’s work, it does not have a clear meter and I thought it would combine well with his modes. I strictly limited the harmonic material to the modes mentioned above to see, if I could still come up with results that would satisfy me musically and bear resemblance to the colours of Messiaen.

Although this self-inflicted limitation led to clashes with the melody and at occasions annoyed me when using mode III, it caused me to find harmonic solutions that I would normally not have encountered.

b. I recorded several improvisations on the organ inspired on my lesson trajectory with Willem and what I had heard in “La Nativité du Seigneur”, with the intention of incorporating some elements of his idiom, like slow nearly static movement, variable rhythm, chords based on his modes, or friction between consonance and dissonance. Examples:

Track 10: organ improvisation 1	<a href="https://goo.gl/7zhMa0">https://goo.gl/7zhMa0</a>
Track 11: organ improvisation 2	<a href="https://goo.gl/pU9vp2">https://goo.gl/pU9vp2</a>
Track 12: organ improvisation 3	<a href="https://goo.gl/Gn3SZQ">https://goo.gl/Gn3SZQ</a>
Track 13: organ improvisation 4	<a href="https://goo.gl/xu4r6s">https://goo.gl/xu4r6s</a>
Track 14: organ improvisation 5	<a href="https://goo.gl/MmLZsR">https://goo.gl/MmLZsR</a>

c. Investigating variable rhythm and melodic development,

i harmonised the passage from Messiaen’s Livre du saint Sacrement in two ways as mentioned above. Since the passage is melodically and rhythmically interesting and quite dense, It can obviously stand alone and one can ask the question whether to harmonise it at all. Due to its atonal character, it did not make sense to force a functional harmonic structure onto it.

Quite often I merely harmonised the beginnings or endings of the different phrases, whereby the last notes would often be part of the harmonising chord. Though the passage was not clearly functional, I found that a could still make use of late romantic and jazz harmony (track 15, <https://goo.gl/JtbFf3> )

However, I found it necessary to adapt my harmonic choices, when harmonising the passage in a higher tempo and with emphasis on its rhythm. The role of the harmony became less prominent, and I made more use of clusters and lines rhythmically and melodically responding to the left hand motives (track 16, <https://goo.gl/QnQwyG>).

As a conclusion of my research I composed a little etude inspired on my findings from the last case study. A first created an atonal melodic passage, structurally comparable to that of Messiaen, with no clear meter and uneven rhythm (track 17, <https://goo.gl/kKYr5K> ). At last I harmonised it following the same approach as when harmonising Messiaen’s passage in a higher tempo and chose to keep the harmony rather scarce, working with clusters and lines, and contrast the melodic density and the

rhythmic impetus of the left hand with softer chords only at the endings of the phrases (track 18, <https://goo.gl/UhBM2G>).

### III. REFLECTION ON THE ARTISTIC RESULT AND THE RESEARCH PROCESS

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Altogether, I feel quite content about the result of my research.

Turning first to my work on Clare Fischer, I am convinced that my findings have greatly enriched my daily practice both as an arranger, a pianist and a teacher. I apply the key elements of his idiom on a day to day basis in my arrangements or as an accompanist and find his approaches towards harmony of great practical use when teaching my students. However, it is not merely Fischer's musical idiom (an idiom that he himself never has put into concrete verbal terms), that is of high importance to me, and surely to other arrangers. It is the way that he manages to transform his idiom into musical statements of intense artistic beauty that left a very deep impression and inspires me continuously to seek the same musical depth in my own arrangements. Along with conveying his concepts to a student, I will there for always recommend to deeply study Fischer's music.

I am still very happy with my arrangement of "Ich bin von Kopf bis Fuß auf Liebe eingestellt" and find it the most complete result of my research with the greatest artistic value. Compared to the harmonic and melodic limitations of my first reference recording, I definitely feel this to be a step forward.

Still I would find it very useful to closely analyse and memorise several of Fischer's pieces, in order to internalise his language even more profoundly.

As mentioned before, studying the idiom of Messiaen really led me into new and quite unfamiliar musical territory. Considering his enormous oeuvre and impact as a modern composer, I knew from the start my findings would have to be limited and merely relevant as far as to broaden my personal musical horizon on the use of form, rhythm, melody and harmony.

This research trajectory really took me out of my comfort zone and presented me with material that was not always easy to digest.

However, I feel that I have gained a deeper insight into this composer's musical language within the clear limitations of the material I examined.

Applying the different interventions, I came up with new harmonic and melodic material and discovered forms much broader than the often quite rigid forms of jazz and Latin music.

I also learned to harmonise in new ways by e. g. posing a limitation, when working with Messiaen's modes or when dealing with an atonal melody.

Furthermore, though on a small scale, I composed melodic material I would never have created without having studied his use of variable rhythm and melodic development.

The same is true for my improvisations on the organ: Even though, when in the process of improvisation, I did not constantly think of which element of Messiaen's idiom to apply next, it influenced my choice of harmonic colour, rhythm and melody.

At last, I found that in all Messiaen's music that I examined, he draws very strong inspiration for his work from outside the purely musical context, which will directly influence his choice of form and harmonic/melodic material. I believe it to be of great value to also try to do so, when writing my own compositions.

I am very aware of the fact that my entire research, due to my particular personal situation, is neither based on any literature nor on musical scores. However, I find this limitation to be compensated to a great deal by the extended trajectory of individual expert visits. Sometimes, especially when dealing with the work of Messiaen, I would have greatly appreciated an accessible score. However, I believe that the disadvantage of having to memorise material by ear can be turned into an enormous advantage, since the given material is directly processed at a profound level.

To summarise, I strongly believe that my research has changed my creative potential as arranger and composer. I see it as an ongoing process that will not finish with this report. Especially as far as Messiaen's idiom is concerned, I still feel very much on the threshold of a world that is worth exploring further.

# DOCUMENTATION OF THE INTERVENTION CYCLES

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## FIRST INTERVENTION CYCLE

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### Reference recording

My own string quartet @Autumn colours" in A minor (track 01, <https://goo.gl/et7dpP>)

### Structure

short introduction that leads to the main theme

A1

A2

B

A short interlude using elements of the introduction and from A to lead to part C

C

A

leading to a coda

second part: montuno, violin solo, mambo

repetition coda

This quartet has a very strong Latin signature, both in structure and use of rhythmical elements (danzón, son, guaguancó, Chacha Lokofu). Clear division in two separate parts, main section plus montuno with solos and mambo.

Thus, structurally, it is very traditional.

The different parts are quite short and connected in a rather predictable way

Harmony:

Harmonically, this could be considered late romantic with some influence of jazz harmony.

### Reflection

I still like the various musical ideas that I presented in this piece. However, they are quite short, and not very well developed. They connect in a quite predictable way. I could have taken more time to develop one musical idea before smoothly proceeding to the next part.

Especially the montuno part (a rhythmical and harmonic ostinato with a violin solo and the mambo) gave the players a great deal of trouble. In the mambo I have used lines that would normally be played by horn players. Writing this now, I would simplify those lines so they would be more comfortable for strings to play.

Although the title of the piece "Autumn Colours" suggests otherwise, I did not have the intention of picturing anything outside the music. So the narrative aspect does not play a role here, yet.

Feedback Hans Koolmees:

Finds this a nice piece of high artistic level.

Would like to see more rhythmical variation earlier on in the piece, from bar 216 (montuno) on he finds it rhythmically more interesting.

Voice leading/polyphony

Cello and violin I have the most important voices, according to Hans it would have been interesting to give the second violin and the viola a more prominent roll. In that context he likes the passage from bar 63 on, the accompanying figure in the viola and the cello playing the main melody.

Density:

The greatest part of the piece is written tutti

He would like to see more passages in trio or duo.

Feedback Paul van Brugge:

Piece of great artistic value with nice ideas and played very well.

Structure of the piece is quite predictable. There is not enough smooth development from one musical idea to the next, too much repetition of the same musical material.

I could have made more daring choices harmonically, less tutti playing and division of the melody on different voices.

Feedback Christian van Hemert:

Finds it a nice piece, generally very well played, only a swing problem in the montuno part. Mentioned that I could have written for more the four voices sometimes.

Feedback Jan L. Hartong: Never got written feedback. Really liked the piece from as a composition with a strong latin signature.

### **Case study**

Use of harmony and voicing in the music of Clare Fischer

1. Expert visits/interviews with jazz pianists Bert van den Brink and Cor Bakker
2. Content analysis of piano arrangement "Du, du lieges mir im Herzen" by Clare Fischer
3. Intervention:

Writing piano arrangement of "Ich bin von Kopf bis Fuß auf Liebe eingestellt", applying the knowledge about voicing and harmonisation techniques by Clare Fischer obtained from expert visits and content analysis

#### **1. Expert visits:**

##### **1.1. Expert visit Cor Bakker (March 19, 2015)**

Question: What is the basis of Cor's personal interest in Clare Fischer? What is it that touches him about his music and what is Fischer's influence on him as a pianist/arranger/composer?

Answer:

First got introduced to Clare Fischer's music by his teacher Niko Langenhuisen (Fischer's album "First time out")

Was immediately touched by beauty of his music with simplicity in melody and bass line combined with the rich texture of the inner voices and his way of soloing.

In 1987 Bakker went to Fischer's home to take private lessons from him during the whole summer on a nearly daily basis.

Fischer has turned Bakker's musical thinking "upside down", and keeps influencing and inspiring Bakker's playing/arranging on a daily basis "There is not a single musical activity in my life that is not in one way or another connected to Clare Fischer")

Question:

What are according to Cor Bakker the main musical influences on Clare Fischer?

Answer:

-composer Dimitri Shostakovich (Fischer: "I stole everything from Shostakovich")

-composer Henri Dutilleux

-sax player Lee Konitz of whom Fischer analysed and transcribed a great number of his sax solos, this can clearly be heard in Fischer's own soloing and his frequent use of often polyrhythmic horizontal lines,

-pianist Art Tatum (stride hand piano)

Question:

What are according to Cor Bakker the core elements of Fischer's musical idiom?

Answer:

-constant use of suspensions that are not being resolved but lead to another suspension being used in the voice leading of e. g. II-V-I-progressions

every note of the chord can be suspended by its leading note

(example: CMaj7 with suspend notes B, D@ F# and A#). Thus it is possible to play e.g. BMA on CMaj or Bø on Cø)

This approach can also be used when making lines soloing on chord changes

-Typical sound element in Fischer's arrangements:

major triad in fourth-sixth position with added four (e.g. D,E,A,C#) this is used e. g. on an F7 chord

and could be moved chromatically as a whole or with the inner voices

-One note voicing technique:

moving through different chord cycles while maintaining the same top note, e. g. through a cycle of fifths, or II-V-movements, or maintaining the top note while chromatically going down or up with different chords and maintaining the top note constant, thereby harmonising all the notes of the chromatic scale.

The top note will thus be every time a different extension of each chord.

This technique is interesting when harmonising melodies.

Since every note of the melody can be heard as the top note of all kinds of different chords, the melody can be harmonised in a functionally less predictable way and can lead to progressions that are quite unexpected but still very organic and with clear functional relationships within the progression.

-use of the lower leading note in base lines instead of the upper leading note

-bass note will quite often be something other than the root, e. g. third, fifth or seventh

-use of inversions of chords in wide positions

Example:

Csus4(13) (C2,D3,A3,Bb3,F4), C7(b13b9) (C2,Db3,Ab3,Bb3,E4), FMaj7(#5) (F2,C#3,G3,A3,E4)

-extensive use of drop 2 and drop 2/3

-frequent use of counter movement, especially with the inner voices

-frequent use of double dim chords in wide positions (Example Clare Fischer: America the Beautiful)

Bakker emphasises that the elements mentioned above are his own way of naming important aspects of Fischer's idiom, and can be found numerous in virtually all his arrangements/compositions. Bakker also stresses Fischer's advice to be able to master the standard jazz repertoire in all keys, since every particular key will most likely lead to a different way of voicing and harmonisation due to the fact that the player is less likely to use the standard voicing he is accustomed to in the less familiar keys.

Question:

Which of Fischer's pieces touch him personally and exemplify the use of these techniques

Answer:

"A long time ago"

"DavidaBe(la)"

(extensive use of chromatic movement, within the inner voices, suspension/release, inverted chords in wide positions, bass being the third, fourth or seventh, etc.)

## 1.2. Expert visit Bert van den Brink (February 12, 2015)

Question: What is the basis of Bert's personal interest in Clare Fischer? What is it that touches him about his music and what is Fischer's influence on him as a pianist/arranger/composer?

Answer:

Bert got to know the music of Clare Fischer via his friend and fellow student Cor Bakker.

Bert was also directly touched by the beauty of Fischer's music. As a pianist between jazz and classical music Bert found in him precisely what he was missing at that moment in his musical life.

Fischer also fascinated him as a sophisticated pianist.

There is a strong connection between a very clear musical idiom and emotional expression in Fischer's music.

According to Bert van den Brink, Fischer is frequently able to transcend his musical idiom in an artistic way

Question:

What are the main musical influences on Clare Fischer?

Answer:

-composer Dimitri Shostakovich

Question:

What are the core elements of Fischer's musical idiom?

Answer:

- A striking simplicity in melody and often very functional bass line, everything happens in the chromatic movement of the inner voices
- destabilisation of the functional notes of the chord (third and seventh) by the use of suspensions, constantly challenging the boundary of the chord and its tonality by suspending its extensions with their leading notes. This technique is also used when making solo lines.
- use of inversions of chords in wide positions
- use of drop 2 and drop 2/3

Question:

how can the core elements of Fischer's idiom mentioned above be found in "Du, du lieges mir im Herzen"?

We checked the correctness of the voicings to the solo (see content analysis)

Question:

Which of Fischer's pieces touch Bert personally and are most representative for his musical idiom?

Answer:

"Alone together" (the entire record)

"DaVidaBel(l)a" from his record Blues Trilogy

Fischer's arrangement of "If" by David Gates

2. Content analysis "Du, du lieges mir im Herzen"

Note:

Since the written score of this piece by Bill Dobbins was not available for me in an accessible form, I relied on studying it closely by ear and memorised it from the beginning to the end of Fischer's solo. Studying it this way gives a great insight in the characteristics of Fischer's musical idiom as mentioned above. Thus it served me as a very clear example and gave me ideas on how to arrange my own piece in the style of Clare Fischer.

In the following paragraph I will show on an exemplary basis, how a great deal of these characteristics are put in practice in this piece. I will refer to the recording, since I have no practical way of marking concrete passages in a written score:

The first bars are a perfect example of the one note harmonising technique

(B first as third of G7(13), then as major seventh of CMaj7(b13b10) and then as #11 of F7(#11))

melody then continues resolving to Bb(aug)

From bar 5 on one-note-technique is applied again

(first A as #11 of (Eb(#11b10), then A as b9 of Ab7(13b9), then as b13 in Db7(b13b10)

Then Fischer resolves back to G6 via d7(b13b10) and G(aug)

So in the first four bars we can find already clear characteristics of Fischer's idiom:

one-note-technique, simple melody combined in an unexpected way with a very functional bass line, tension and resolve in the inner voices.

Bar 9 - 12:

-extensive use of suspension in II-V-I movement (Gmaj over F#7, B7(13#11), b7(b13#11), B7b9/D#, Em7/D, D#ø, Am6/C, b7(b5), Em7(b13)

, nice movement in the bass line, inverted chords

bar 13 - 16:

A7(13), D7(13b10), Ab7 (bass line approaching A minor via lower leading note), Am7 wide position, D7(13b10), D7(b13b9) in wide position

Cmaj/C# (suspending the D Dm chord that could have lead as a secondary II to G7

Bar 17 - 20:

Nicely moving from CMaj7 to GMaj7/B, Em7 and then by movement of the inner voices going from AMaj7(13) to Am7(13), Dm7(11), G7(#11)

Bar 21 - 22:  
mainly use of rather unusual wide chord positions  
23 - 24:

Going via Gsus4 to G7 and then G7(#11b9)/B (leading tone in the bass to go to cMaj7 in bar 25)

Bar 25 - 32:  
Nice reharmonisation of the melody introduced already in bar 17-24:  
CMaj7(aug), GMaj7/Bb

then F# and G of the melody are harmonised with Ebb10 and AbMaj7(13) (bar 27 and 28)  
bass line again very simple but unexpected

29 - 31:  
B7(b5), Bb7(13b9), A7(13), D7(13), D7(b13b10), D7(b13b9) in wide position, GSus4

bar 32: theme modulates to Eb

The theme is then nicely exposed in Eb, first with an Eb pedal and beautiful movement of the inner voices (1 min 8 sec - 1 min 32)

- very interesting harmonisation of the melody (1.32 - 1.40)
- simple bass line (Ab, Db, Gb, Cb) while the three inner voices in the right hand move in a parallel way from suspension to suspension (1.42-1.50)
- similar movement a bit later (Ab Db B E in the bass) and great inner voice leading (2.01-2.10)

simple solo, playing melodically around the chords

-after solo theme exposed once more, great movement of inner voices in the high register (3.37-3.48)

### 3. Intervention

piano arrangement of Friedrich Holländers "Ich bin von Kopf bis Fuß auf Liebe eingestellt"  
Objective in writing this piece was to practically apply the core aspects of Fischer's idiom and to make the arrangement more interesting and richer in voice leading than the first reference recording "Autumn Colours".

- intro: Use of suspension in the inner voices, counter movement of the inner voices, chords in wide position, double dim chord (0.01 -0.20)
- simple melody with simple functional bass line, suspensions within the inner voices, use of one note technique (0.20-0.38)
- counter movement of falling bass line and rising outer voices, at the end of this passage leads from below via B to Fm/C and then C7#11 (1.4-1.13)
- counter movement of the inner voices and suspensions (1.13-1.33)
- modulation to Db (1.39)
- use of typical II-V voicing (1.41)
- seamless modulation to E major, harmonising the end of the melody of the verse with parallel moving sus chords ending on bsus4(13) with the G# of the melody on top (2.07)
- exposition of the theme in the alto, polyphony (2.13)
- typical Clare Fischer voicing, harmonising every melody note with a different chord while bass line stays simple, use of wide positions, then modulating back to F major (2.50-3.16)

### 4. reflection and planning of the next intervention cycle

Investigating the musical idiom of Clare Fischer I've been able to expand my possibilities as an arranger exploring the use of chromaticism and the borders towards bitonality, while staying in a very functional harmonic context. I feel very motivated to intensify my study of his pieces and apply his approach, when writing new arrangements.

Listening especially to the Latin material of Fischer, I sometimes find a discrepancy between the rich harmonic texture and polyrhythmic grooves of the genre.  
I see it as an interesting challenge for an arranger to explore combining complex harmony and groove

without compromising one of the two elements too much.

I also would like to get more acquainted with the music of Dutilleux and Shostakovich.  
My second intervention cycle will focus on the musical idiom of Olivier Messiaen.

## SECOND INTERVENTION CYCLE

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Case study:

The musical language of Olivier Messiaen

1. Expert visit:

Lesson trajectory with organist Willem Tanke

2. Content analysis:

Messiaen's cycle *La Nativité du Seigneur*, with more detailed focus on "Les Mages"

3. Intervention:

1. Harmonising a Gregorian chant in three different ways using key elements of the musical language of Messiaen

2. Recording and organ improvisation inspired by important aspects of his musical language

1. Expert visit

Question:

What are according to Willem Tanke the main fountains of inspiration for Messiaen's music?

Answer:

1. His strong Christian/Catholic faith

2. The love of God and between human beings

3. Nature

His interest is to express with his music religious experiences that cannot be put into words, nor be grasped by the intellect.

2. What are according to Tanke key elements of the language of Messiaen?

Answer:

1. Messiaen's four modes of limited transposition

as introduced in the preface to *La Nativité du Seigneur*

Mode I

Whole tone scale

(can be transposed once)

Mode II

Octatonic scale in half-whole steps (can be transposed twice)

This mode is closely related to the diminished seventh chord and can be transposed 3 times

Messiaen gives a series of chords that he compiled using this mode (track 19, <https://goo.gl/DLoqWy>)

Mode III

Three groups of whole, half, half steps

Related to the augmented triad (can be transposed 4 times)

Messiaen also gives an example of chords that he compiled for this mode (track 20, <https://goo.gl/odolug>)

Mode IV:

two groups of half, half, one and a half, half steps. It has the tritone in its middle and the second group is a mirror of the first one

(can be transposed 6 times)

2. Chords on the dominant.

Messiaen gives a series of chords he uses quite frequently on a dominant pedal (

3. Rhythmical complexity and uneven rhythms (valeur ajoutée) and variable ostinatos

4. Strong presence of consonance and dissonance in Messiaen's work.

Quite often still functional harmony that is disguised by frictions in the melody or the dissonant colour of the chords

5. The concept of time in his music (quite often nearly static, extremely slow tempos). This can abolish a sense of time.

Question:

Is Tanke's own improvisation inspired by Messiaen?

Answer:

Not that much as far as the harmony is concerned. More referring to the use of complex rhythm and some use of melodic motives similar to those of Messiaen

Next to the questions posed above, the great focus of the experts visits lay on working through "La Nativité du Seigneur)

Content analysis:

For the content analysis we spent a considerable amount of time and effort giving an overview of the different parts of the cycle especially focusing on movement 8 "Les Mages"

La vierge et l'enfant

Part 1:

Extensive use of the second mode  
in melody and accompanying chords  
transposition of the first phrase within the mode

part 2:

three layers:

Variable ostinato in pedal  
ostinato of staccato triads in left hand  
and variable ostinato in melody right hand (prevalent use of second mode)  
very special in the combination of three rhythmical layers, due to organ registration the there layers of pedal, left hand chords and right hand melody meet and overlap in the same register

Part 3:

A-: material of the part 1 reintroduced but in varied form, softer register, has more of a dolce character

Les bergers

Part 1:

consonant chords (mostly major triads of different length, mellow registration) in the left hand,  
accompanied by staccato triads in the right hand that create some dissonance (slow, regular)  
This part is very static,  
Narrative element:  
Shepherds who come to see the new born Christ

bird motives

Part 2:

rhythmically very variable theme plus variations of the theme (light, dancing, happy)  
Maybe related to the shepherds returning from their visit, praising the Lord

Desseins éternels

Extremely low tempo, static, time seems to stand still  
slowly changing chords with long melody notes, an idea of C# minor as tonality without very clear  
functionality of the harmony  
mellow, warm registration

Le Verbe

Part A

tutti registration, bombastic, mighty, powerful  
use of the 3d mode  
part 2:

Slow melody that is harmonised without a clear harmonic meter  
comparable to harmonising a Gregorian chant  
The harmony underneath the melody is quite functional, suggesting the tonality of C major, the melody colours the chord in a way that fall out of this tonality, however, and makes the functionality less obvious.  
various phrases are repeated, but each time slightly changed in melody or way of harmonisation and then  
developed further  
Very slow tempo

les enfants de Dieu

part 1:

motive of triads on a dominant pedal (F#), later transposed several times by third  
third modulation working towards a climax an F# pedal one octave higher  
use of variable ostinatos that get broader working towards a climax on E  
then slow resolution and going down in dynamics

part 2:

pedal on B

alteration between D7(13) (sustain, coloured with triads formed of notes from B octatonic and BMaj6 as resolution  
chords in the right hand creating friction, sustain gets milder in the process  
finally, resolution to BMaj at the end of the piece

Les anges

duet, two voices, prevalent use of uneven rhythm (valeur ajoutée)  
vague feel of tonality in F major  
again use of third modulation  
while going far astray harmonically, sometimes referring to dominant, subdominant and tonica to stay rooted in the tonality

Jésus accepte la souffrance

the bitter sweet of the suffering very clearly pictured in the music  
lots of harmonic friction between chords in left and right hand, very low aggressive pedal  
lyrical interludes, great contrast in registration, clear friction between often dominant chords in the left and thirds or triads in the right hand

Les mages (the three sages from the east)

very slow dreamy melody in the pedal, moving in small steps, often chromatically  
following and playing around the very gradually changing harmonies of the left hand.  
Left hand moving in a slow harmonic pace quite regularly with long chords, regularly interrupted with quicker chord changes  
(see below)

Right hand moves with staccato triads in groups of 3 sixteenth mostly, but varying from one two four according to the length of the chords of the left hand, colouring the harmony of the left hand, approaching the chords of the left hand mostly chromatically from above

By these three layers the piece creates the feeling of time standing still, while slowly moving forward in a steady pace that is regular and irregular at the same time (movement of a camel)

In a structure of A1, A2, coda

the piece moves from a long pedal on the dominant (C#, very gradually resolving to F#Maj at the end

C#sus4 long (dominant)

F#/C# F#Maj7/C# F#Maj6?C# (tonica)

same movement from dominant to tonica being repeated

C#sus4 (dominant long)

Fm7 (tonica minor)  
dominant to tonica (as in the beginning)  
dominant to tonica minor

G7 (naples)

C#7(13) C#m7 C#7(13) (dominant)

G7 (naples)

E7 (naples) in D# leading to

A#7(13) A#m7 (secondary dominant

G7(13) Gm7 g7(13) (tritone substitute) leading to

F#m7 (minor tonica)

A# G#(13) leading to

C#M

AmMaj Bm7 AmMaj

E#m/G# D#m/G#

AmMaj Bm7 AmMaj

E#m/G# D#m/G# (secondary dominant, end of A1)

A2 has a different conclusion:  
the same until

G7\*13) Gm7  
it resolves to F#MAJ6 via C#(b9), in contrast to F#m7 in a one.

The rest of A2 is a transposition of the rest of A1 down by a minor third to conclude in F7\*13)  
(dominant)

Coda  
Pedal on F#

F#sus4

Bm7/F#

F#ö F#aug  
F#ö BMaj/F#  
(subdominant)

Bm(F#) (moll-dur)

Gm/F# (naples)

FM (tonica)

Very clear harmonic structure underlying this movement  
that becomes especially transparent when regarding the three layers separately.  
Very special due to the colour of the melody and the chords of the right hand

9. Dieu parma nous (has to be looked at closer still)

Intervention:

Harmonising the Gregorian chant "Agnus dei"  
in three ways:

1. using the "chords on the dominant" (see above) with the melody in the soprano
2. using mode II with the melody in the soprano
3. using mode III  
with melody in the bass

Five improvisation on the Organ inspired by

Olivier Messiaen's musical language recorded at the home of Willem Tanke on december 1, 2015

Reflection of the intervention cycle

I found this cycle weigh more challenging than the first one.

Messiaen's language was totally new to me compared to the idiom of Clare Fischer. This was connected closer to the skills that I already had as an arranger.

I enjoyed the expert visits a lot and feel to have gained a much deeper insight in Messiaen's music.

I'm very aware of the fact that I could spend years on studying this composer and that even to get more profoundly into this cycle I would want to be able to read and play the sheet music.

I found working with the modes interesting, since they made me harmonise the melody very differently from how I normally would have done it. However, I felt especially the strict use of the mode with a melody that clashes with the mode also as a limitation.

Maybe it will be easier to create an entire melody using one of the modes and then harmonising it and, if necessary, use notes outside the mode as well as Messiaen himself does it frequently.

It was very enlightening to see, how it is possible to get the maximum out of developing a small motive or the playing with the sense of time and variable ostinatos.

I would see this as very interesting for my own composing as well as finding a balance of consonant and dissonant colours in my own music.

Still I feel that It might take some time until what I have learned in this intervention cycle will really have a deeper impact on my personal writing.

## THIRD INTERVENTION CYCLE

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Case study:

Variable rhythm and melody in the music of Olivier Messiaen.

1. Expert visit:

Continuation of lesson trajectory with organist Willem Tanke

2. Content analysis:

Melodic bird motive from Messiaen's *livre du saint sacrement*, *Offrande et Alleluia* Final

3. Intervention:

a. Harmonising Messiaen's bird motive in two different ways

b. Accompanying a second passage of Messiaen's bird motive with own rhythmic loop

c. Composing and harmonising my own melodic motives according to the findings from content analysis and expert visit

4. my reflection on the artistic result

1. Expert visit

As starting point for this short lesson trajectory Willem proposes to work on a short fragment of "Offrande et alleluia" from the *livre du saint sacrement*, as it is exemplary for the use of complex variable rhythm and the construction of melodic motives in Messiaen's writing.

The motive is played unisono by both hands on the organ.

Since I do not have a score of the work in Braille, Willem plays the motive on the piano for the left hand only. He chooses to do so since this passage is technically quite challenging for the left hand.

He finds the technical aspect of me playing this passage important, since he saw some lack of subtlety, when playing legato passages with my left hand during my own organ improvisations (he was present during their recording for the second intervention cycle).

As a second step Willem records an example of how to harmonise the left hand passage with chords in the right hand.

Taking Willem's audio recording as reference, I memorise and then practice the passage at first for the left hand only. Due to its atonality and the lack of a clear meter this proves to be quite a task. Willem had told me already that the bars in the score all have different lengths, consisting of groups of 2 or three eighth notes. When reproducing the passage for the first time for Willem, I manage to approximate the rhythm of his audio recording quite well. However, I find it impossible to determine the exact rhythm as it is written down by Messiaen. Since the entire passage consists of phrases with eighth notes only, but with phrases of different length and variable length of bars, I really need a cue for the exact beginning of the different bars to get a clear overview.

I go through the entire passage again with Willem (which melodically I had memorised correctly) and we clarify the exact rhythm and the grouping of notes together with the length of bars. He then records it again, while counting along. I then memorise the passage once more with this new information and am forced to rethink its rhythm at several places. The final result of this process though is me getting a very clear picture of the passage, rhythmically and melodically this is how I recorded it after memorising it (track 22, <https://goo.gl/wTpEmF>).

Question:

a. According to Willem, which aspects of the chosen passage would be of interest for closer examination in the context of my research?

b. Has he himself found material or points of departure from this passage for his on improvising/composing?

Answer:

a. Aspects of interest for closer examination:

1. The passage is atonal, with variable rhythm (groups of 2 or three eighth notes with no clear meter). However, Messiaen makes use of repeated small melodic motives that keep coming back and are being developed in the course of the passage. Question and answer motives like in a real bird song. The passage is atonal but stays centred around C# and the recurrence of the question and answer motives give it a certain structure.

2. It can be interesting to isolate these small motives and develop them further in one's own playing. The passage is atonal, but due to the small motives and a center around C# less atonal than what

you would find with other modern composers like Schönberg, Ligeti or Berio.

According to Willem, it can therefore be interesting for me to work on since the material will take me out of my comfort zone as one who has mostly worked with tonal melody and functional harmony.

It could be interesting for me to harmonise the passage considering the aspects of its atonal character and variable rhythm.

Having to deal with the lack of a clear meter and the variable rhythms could also help me to develop my own new melodic ideas.

b. Ways, in which Willem uses Messiaen's material in his own playing:

1. Since the material is melodically rich and does not have a clear meter, it can also be played with a great deal of variety, from slow rubato to a high tempo while accentuating the rhythm of the passage and giving it more attack.

2. Willem isolates a small piece of a longer phrase from Messiaen's passage (phrase A). He keeps repeating phrase A interchanging with phrase A plus one extra note, then going back to phrase A, followed by phrase A - 2 extra notes from the original long phrase etc. (see ex. ). This is a technique he also finds in the work of Messiaen. (track 23, <https://goo.gl/5yt603> )

3. Willem has composed a series that he calls "rhythmic melodic patterns" intended rhythmic and technical exercises for the left hand.

One of the exercises is a loop in 28/8 (track 24, <https://goo.gl/Npt3tP>) that he first combined with accents in the right hand. In a second step he finds that a later passage from Messiaen's bird motive from "Ofrande et alleluia" combines very well with his own loop.

In that later passage Messiaen repeats the bird motive but then keeps developing it further and extending its phrases. Willem picks some of these later phrases and combines them with his left hand loop and his own accents on Eb in the right hand (track 25, <https://goo.gl/i8A6BX> )

2. Content analysis:

Melodic bird motive from Messiaen's *livre du saint sacrement*, *Ofrande et Alleluia* Final

As stated before, Messiaen's passage is atonal. However, due to the returning motive (ex ...6), a center around C# is suggested.

The melodic movement proceeds in rather small steps (quite often whole or half steps, often tritone, hardly any bigger intervals), going up and down (wavelike movements).

Between the returning basic motive we find longer phrases that include melodic sequences, the melodic development keeps proceeding in rather small intervals with the tritone quite present (track 27, <https://goo.gl/s7T7st> )

The passage has rhythmic complexity due to the fact that there is no clear meter. However, there is also regularity in the rhythm, since the entire passage consists merely of eighth notes, laid out in groups of 2 or three. When the passage is played fast and without emphasis on the beginning of the groups of eighth notes, it actually becomes quite even and dense. It then really bears some resemblance to the chatter of a bird, with shorter returning phrases interrupted by longer ones, irregular and regular at the same time.

When, on the other hand, interpreting the same passage with emphasis on the beginning of each group of eighth notes, the uneven rhythm clearly will capture the listener's attention. Even when played in a slow rubato, the passage does not lose its momentum, since the absence of the meter and the interchange of the short and long phrases are still clearly audible.

Conclusion:

Due to its rhythmic and melodic quality, the analysed material is very interesting. In spite of its atonality, there is a modal quality to it, (although it is impossible to pinpoint it down specifically to one of the Messiaenian modes). It is melodically surprising and interesting to listen to, but still maintains a clear structure and melodic consistence.

As seen during the expert visit with Willem, taking small parts of the melody and integrating them into one's own improvisation, also can lead to surprising results.

I was especially intrigued by the combination of the later passage with the rhythmic melodic loop.

I asked myself, why this combination worked so well, and came to the conclusion that it is

1. because Willem's left hand loop has the function of a pedal centering around Eb. The Messiaen passage combines well with that pedal.

2. Willem's left hand loop has an odd meter and is rhythmically very strong. It combines well with Messiaen's passage, which lacks a clear meter and consists of even eighth notes, as well as Willem's loop.

I decide to copy Willem's approach, create my own rhythmic-melodic loop and combine it with pieces of the Messiaen passage (intervention 3. b.)

3. intervention

a. Harmonising the passage in two different ways

As mentioned before, the passage can be interpreted in various ways, from rhythmic and fast to rather slow/rubato.

The passage is melodically interesting and quite dense, and has meaning without any harmony at all. The question is, whether harmonising it, can lead to interesting results. That is what I try as a first intervention.

Harmonising the melody played slow rubato (track 15, <https://goo.gl/JtbFf3> )

Because of the atonal character of the passage, I do not see any use in trying to force clearly functional harmony onto it. Since the melody is quite complex and interesting by itself, I mostly harmonise the beginnings and endings of the different phrases.

Quite often, the final note of a phrase is one of the functional notes of the chord to harmonise it.

My choice of harmony is also influenced by the individual character of each micro phrase, without keeping an overall key signature with its traditional functionality in mind.

As a result of this approach the passage, being atonal, does not have clear functionality, but still I use harmonic language borrowed from jazz and romantic harmony.

Harmonising the passage in a higher tempo, emphasising the rhythm

In this second example the melody, with its melodic movement and rhythm is much more prominently present, the harmony moves to the background. More chord clusters, less functional chords, more melodic lines that respond to the phrases of the passage.

The harmonic result is quite different from the first (track 16, <https://goo.gl/QnQwyG>).

B. Accompanying Messiaen's passage with own rhythmic loop

As can be heard in track 28 (<https://goo.gl/wmuVNx> ), I created a rhythmic loop according to the principle approach of Willem, with a pedal on D and an odd meter of (24/8).

Although the melody often clashes with the left hand loop, connecting the two works well. Since the loop is rhythmically interesting and has the function of a pedal, it is possible to combine it with just about any line that is atonal in character. and has no clear meter

c. Composing and harmonising my own melodic motives according to the findings from content analysis and expert visit

I compose my own rhythmic-melodic passage according to the principles discussed above:

Returning phrase, no meter, quite often groups of five plus four eighth notes.

Interrupted by longer phrases, often including sequential motives. First phrase keeps returning and being developed.

The passage is atonal, as well.

When harmonising my passage (track 18, <https://goo.gl/UhBM2G>), I chose for a rather scarce accompaniment with chords and clusters in the right hand, since the left hand is rhythmically complex and quite busy. Just as when harmonising Messiaen's passage, the last note of a phrase will quite often be part of a harmonising chord. The harmonic material consists of chords and clusters, often answering rhythmic accents of the left hand passage.

4. Personal reflection on the artistic result and the value of the last intervention cycle for my research

In this intervention cycle, which was also intended to be the shortest of the three, I examined a relatively short passage from one of Messiaen's works. Thus, it is impossible to make general statements about the use of melody and rhythm in his writing. As at the end of the anterior cycle, I feel that I have merely gotten a glimpse of his melodic language, although that glimpse surely included important elements that are exemplary for his work.

Also, I do not claim that the way I approached this material, isolating small phrases, constructing accompanying loops and harmonising the material in different tempos, are general METHODS of dealing with the examined passage.

However, I do find the last intervention cycle to be of great value broadening my personal musical horizon:

I had not dealt with this kind of material before. As far as its rhythmic-melodic construction is concerned, it posed a challenge, not only memorising but also technically mastering it. Still I enjoyed that process already, not even haven a closer look at its structure let alone having harmonised anything. I found the different approaches that Willem offered towards this material very interesting: Isolating and developing small phrases, interpreting and harmonising it in different tempos.

I see these approaches as a creative way of processing material that was rhythmically and melodically new to me.

I look forward to deepening my research beyond this AR trajectory. Also, the relationship between rhythm/groove and harmony is an area that I want to keep examining.

## V. APPENDIX

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### REFERENCE LIST

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Albums consulted during research trajectory

Andrew Barclay, Erika Öhman, Tzimon Barto, London Philharmonic Orchestra & Christoph Eschenbach

Messiaen: Des canyons aux étoiles (Live)

Bert van den Brink & Clare Fischer: Bert van den Brink invites Clare Fischer

Chanticleer; Don Haas Trio; London Studio Orchestra: "Lost in the stars"  
containing "in the still of the night", arranged by Clare Fischer

Clare Fischer: After the rain

Clare Fischer: Alone together (MPS, 1977)

Clare Fischer: Lembrancas

Clare Fischer feat. Gary Foster: blues Trilogy

Olivier Messiaen, Jean Pasquier, Etienne Pasquier & André Vacellier:  
"Messiaen: Quatuor pour la fin du temps"

Willem Tanke: Olivier Messiaen: Complete Organ Works

Yvonne Loriod: 20 Regard sur l'Éfant Jésus

### NETWORK

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Paul van Brugge (main subject composition)

Hans Koolmees (AR coach)

Christiaan van Hemert (AR coach)

Willem Tanke (expert on and performer of the work of Messiaen)

Bert van den Brink (expert on the music of Clare Fischer)

Cor Bakker (expert on the work of Clare Fischer)

Jan L. Hartong (musicologist, performer and arranger/composer of Latin music)

## SCORE OF *AUTUMN COLOURS*

Composer: Thomas Böttcher

### Autumn Colours

$\text{♩} = 192$

Violin I

Violin II

Viola

Violoncello

pp f

pp f

pp f

pp f

8

p f

p f

p f

p f

3

15

$\text{♩} = 180$

p

p

p

p

2

22  $\text{♩} = 192$

Measures 22-26 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The tempo is marked as  $\text{♩} = 192$ . The dynamics are marked as *mf* (mezzo-forte) for the first three staves and *mf pizz.* (mezzo-forte pizzicato) for the fourth staff. The music features a melodic line in the first treble staff, a supporting line in the second treble staff, and a rhythmic bass line in the bottom two staves. The key signature has one flat (B-flat).

27

Measures 27-31 of the musical score. The first three staves (two treble and one bass) are mostly empty, with only a few notes appearing in the final measure of measure 31. The bottom staff continues the rhythmic bass line from the previous section.

32

Measures 32-36 of the musical score. The first three staves (two treble and one bass) contain a melodic line with various intervals and accidentals. The bottom staff continues the rhythmic bass line. The key signature has one flat (B-flat).

37

Measures 37-41 of a musical score. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with a key signature of one flat (B-flat), and the bottom staff is in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. A slur is present over measures 37 and 38 in the top staff.

42

Measures 42-46 of a musical score. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with a key signature of one flat (B-flat), and the bottom staff is in bass clef. The music continues with various note values and accidentals. A slur is present over measures 44 and 45 in the top staff.

47

Measures 47-51 of a musical score. The system consists of four staves. The top staff is in treble clef, the second and third staves are in treble clef with a key signature of one flat (B-flat), and the bottom staff is in bass clef. The music continues with various note values and accidentals.

4

52

System 1 (Measures 52-56): Treble and bass staves. Measure 52: Treble has whole notes G4, A4, B4; Bass has whole notes C3, D3, E3. Measure 53: Treble has whole notes C5, B4, A4; Bass has quarter notes F#3, E3, D3, C3. Measure 54: Treble has whole notes G4, F#4, E4; Bass has quarter notes D3, C3, B2, A2. Measure 55: Treble has whole notes D5, C5, B4; Bass has quarter notes G2, F#2, E2, D2. Measure 56: Treble has whole notes A4, G4, F#4; Bass has quarter notes C3, B2, A2, G2.

57

System 2 (Measures 57-61): Treble and bass staves. Measure 57: Treble has whole notes G4, A4, B4; Bass has quarter notes F#3, E3, D3, C3. Measure 58: Treble has whole notes C5, B4, A4; Bass has quarter notes D3, C3, B2, A2. Measure 59: Treble has whole notes G4, F#4, E4; Bass has quarter notes D3, C3, B2, A2. Measure 60: Treble has whole notes D5, C5, B4; Bass has quarter notes G2, F#2, E2, D2. Measure 61: Treble has whole notes A4, G4, F#4; Bass has quarter notes C3, B2, A2, G2.

62

System 3 (Measures 62-66): Treble and bass staves. Measure 62: Treble has eighth notes G4, A4, B4, C5, D5, E5; Bass has quarter notes F#3, E3, D3, C3. Measure 63: Treble has eighth notes D5, C5, B4, A4, G4, F#4; Bass has quarter notes D3, C3, B2, A2. Measure 64: Treble has eighth notes F#4, E4, D4, C4, B3, A3; Bass has quarter notes D3, C3, B2, A2. Measure 65: Treble has eighth notes G4, A4, B4, C5, D5, E5; Bass has quarter notes G2, F#2, E2, D2. Measure 66: Treble has eighth notes F#4, E4, D4, C4, B3, A3; Bass has quarter notes C3, B2, A2, G2.

67

67 68 69 70

71

71 72 73 74

75

75 76 77 78

6

80

This system contains measures 80 through 84. It features a grand staff with three staves: two treble staves and one bass staff. The key signature has one sharp (F#) and the time signature is 3/4. Measure 80 has a half note G4 in the first treble staff and a half note F#4 in the second treble staff. Measure 81 has a half note A4 in the first treble staff and a half note G#4 in the second treble staff. Measure 82 has a half note B4 in the first treble staff and a half note A#4 in the second treble staff. Measure 83 has a half note C5 in the first treble staff and a half note B#4 in the second treble staff. Measure 84 has a half note D5 in the first treble staff and a half note C#5 in the second treble staff, with a triplet of eighth notes (B4, A4, G4) in the second treble staff.

85

This system contains measures 85 through 89. It features a grand staff with three staves: two treble staves and one bass staff. The key signature has one sharp (F#) and the time signature is 3/4. Measure 85 has a half note G4 in the first treble staff and a half note F#4 in the second treble staff. Measure 86 has a half note A4 in the first treble staff and a half note G#4 in the second treble staff. Measure 87 has a half note B4 in the first treble staff and a half note A#4 in the second treble staff. Measure 88 has a half note C5 in the first treble staff and a half note B#4 in the second treble staff. Measure 89 has a half note D5 in the first treble staff and a half note C#5 in the second treble staff, with a triplet of eighth notes (B4, A4, G4) in the second treble staff.

90

This system contains measures 90 through 94. It features a grand staff with three staves: two treble staves and one bass staff. The key signature has one sharp (F#) and the time signature is 3/4. Measure 90 has a half note G4 in the first treble staff and a half note F#4 in the second treble staff. Measure 91 has a half note A4 in the first treble staff and a half note G#4 in the second treble staff. Measure 92 has a half note B4 in the first treble staff and a half note A#4 in the second treble staff. Measure 93 has a half note C5 in the first treble staff and a half note B#4 in the second treble staff. Measure 94 has a half note D5 in the first treble staff and a half note C#5 in the second treble staff, with a triplet of eighth notes (B4, A4, G4) in the second treble staff and a pizzicato (pizz.) marking in the bass staff.

95

95

pizz.

pizz.

98

This system contains measures 95 through 98. The top staff (treble clef) begins with a whole rest in measure 95, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5 in measure 96. Measures 97 and 98 continue with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The middle staff (treble clef) contains a continuous eighth-note pattern starting with G4 in measure 95 and ending with G5 in measure 98. The bottom staff (bass clef) contains a continuous eighth-note pattern starting with G2 in measure 95 and ending with G3 in measure 98. The word 'pizz.' is written above the middle staff in measure 95 and above the bottom staff in measure 95.

99

99

102

This system contains measures 99 through 102. The top staff (treble clef) begins with a half note G4, a quarter note A4, a quarter note B4, and a half note C5 in measure 99. Measures 100, 101, and 102 continue with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The middle staff (treble clef) contains a continuous eighth-note pattern starting with G4 in measure 99 and ending with G5 in measure 102. The bottom staff (bass clef) contains a continuous eighth-note pattern starting with G2 in measure 99 and ending with G3 in measure 102.

103

103

106

This system contains measures 103 through 106. The top staff (treble clef) begins with a half note G4, a quarter note A4, a quarter note B4, and a half note C5 in measure 103. Measures 104, 105, and 106 continue with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The middle staff (treble clef) contains a continuous eighth-note pattern starting with G4 in measure 103 and ending with G5 in measure 106. The bottom staff (bass clef) contains a continuous eighth-note pattern starting with G2 in measure 103 and ending with G3 in measure 106.

107

111

arco *f*

arco *f*

arco *f*

*f*

♩ = 180

118

♩ = 168

124

*p*

131  $\text{♩} = 220$

*f*

136

*f*

141

pizz.

*p* pizz.

*p* pizz.

*p* pizz.

*p*

147

arco

*f* arco

*f* arco

*f* arco

*f* arco

*f*

152

157

163

168

tremolo

$\text{♩} = 192$

*fp*

tremolo

*fp*

tremolo

*fp*

pizz.

*mp*

12

175

arco

arco

180

*mp*

*mp*

*mp*

185

190

Measures 190-194 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 190: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 191: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 192: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 193: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 194: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B.

195

Measures 195-199 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 195: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 196: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 197: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 198: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 199: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B.

200

Measures 200-204 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 200: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 201: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 202: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 203: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B. Measure 204: Treble 1 has a half note Bb, Treble 2 has a half note D, Bass 1 has a half note F#, Bass 2 has a half note B.

14

205

205

210

210

*f*

214

**Montuno**

214

**Montuno**

218

222

226

**Violin solo**

Am Gm7 C7

16

**Mambo on cue**

230 FM7 E7

ad lib

233

237

241

245

249

18

253

*ff*

*ff*

*ff pzz.*

257

3

259

arco