

Research log w/ notes in retrospect

December/beginning of january

Skype sessions with video artist

Brainstorm about what we'll do

Sketches

Traditional composition - sheet

1st rehearsal- free improv and piece

(Warming up- improvisation with start and

Recordings to video artist- first draft video back

Brainstorm with Photographer

Invitation graphic designer

Possibility to work together with video artist, photographer and graphic designer?

photos from earlier shoots to drive with photographer and video artist

What do I want from the other pieces? What do I want musically and visually?

Brain storm on my own- expertises, musical languages in different sessions

What are effective ways to rehearse?

Practice (jazz/trad) like always takes away freedom in composition and thinking process.

Maybe have two weekly structures- one 'free/fluid/gowiththeflow' week and one counting hours and watching my practice routine ?

13 jan.

What do I want to try and what questions do I need to answer to soon: -> Lets brainstorm about that.

Let's brainstorm about what is important to me in this performance.

Looking back on this start of documentation I can see a development throughout the log of me getting more specific.

It also became more of a description of my inner turmoil and less of a to do-list. I think I have learned a thing or two about proper documentation.

I did the brainstorming on own expertises and different musical languages, which is certainly very useful. I can use it to get a deeper awareness of what we are doing among the musicians and myself.

Our video artist is now also our graphic designer, and the photo shoot has not happened yet. However, I still see a possibility for communication between photo and video.

I think that, over the last months, the musical and visual language has become more clear as one can now see in the material that is present.

Individueel gesprek

concrete vragen stellen en antwoord proberen te geven voor meer inzicht in proces.

Entering the doughnut- beginpunt. Andere stukken geven stappen weer.

Schets procesbeschrijving Entering The Doughnut.

Hoe vertalen mijn persoonlijke vragen zich in de samenwerking en communicatie?

Ook zoveel online???

'remote work' - workfrom (slack, projectcampus!

Lezen biedt aftand en voeding

Vraag over communicatie: Ik neem op de volgende repetitie een moment om te praten over

het concept. Dit gebeurt van nature al veel met Francesca.
Ik heb met 'remote work' niets meer gedaan. Ik lees momenteel een boek over nieuwsgierigheid, iets wat heel goed aansluit bij dit proces.

REP 2.

oefening intertwining melodies

discomfort spelen van video, inzicht in de associaties van iedereen

Try:

- playing- associating with video in rehearsals
 - try playing ambiances
 - try different session settings
 - playing 'sharing'
 - associate on 'free, flexible and adaptive' and make everyone send in sketches.
- Connect sketches
- record everyone speaking

Ik merkte dat het moeilijk was om te komen to het gesprek dat ik wilde in 'discomfort'. Ik denk dat, zonder te praten over het algehele concept, het enger is om in te zoomen op het stuk wat het meest oncomfortabel is qua thematiek.

Een algeheel gesprek is dus eerst nodig, en daarna komt het eropaan om lef te hebben en 'to practice what I preach'. We hoeven niet van het onderwerp weg te lopen.

De associaties kwamen vooral op de video, wel op het onderwerp. Ze waren wel inzichtelijk, ik heb ervan geleerd wat iedereen vooral uit een video distilleert (de lijnen vielen heel erg op in de video, en het feit dat het een stad was).

Sharing hebben we nog niet gedaan. 'Free, flexible en adaptive' is een stuk waarvan ik niet weet of ik het nog wil componeren.

Ik wil zeker nog dieper in de tekst duiken.

Conclusie over dit stukje tekst: De ideeën zijn goed, maar om ze allemaal uit te voeren had ik veel meer tijd nodig.

zo. 17 januari

Ik heb een document gemaakt met de setlist en alles wat ik per compositie voor me zie.

Ik denk dat ik een gemeenschappelijke drive moet maken met iedereen, zodat we allemaal in verbinding staan met elkaar en kijken hoe het zich allemaal ontwikkelt.

Organiseer de drive goed!! Essentials + sketches/inspiration, zodat we niet overladen worden met informatie.

De drive is gemaakt en georganiseerd. Wat fijn!

Tuesday the 9th of february

From now on I will try to make a more detailed diary.

As I postponed the performance it felt like there was room for other things, making me lose focus a little.

I did continue to work on composing but the next rehearsal will only be on the 22th.

Last week I recorded on the first sketch of 'idealist realm of art', playing with several intertwining melodies.

I would love for Eddy to make it into a backing track, whereafter we can go live. It can go, we can improvise, and then slowly fade out as we go to the next piece.

I felt like there was a need to come up with a more simple melody for 'we're all hypocrites'. So far I have had two attempts.

The first one was not melody-like enough.

The second one was quite in a style (reminded me of Irish- Swedish stuff) and very diatonic- it would be more difficult to reharmonise in a jazzy way.

I made a third one yesterday. It was pretty, but too complicated in my opinion. I feel like it's more suited for non-research composing.

I am suddenly very aware that I did a lot of composing based on harmony last year. Harmonizing melodies is a very interesting subject and I could probably dedicate a whole concept-album to it easily.

I have been noticing that I don't know how to collaborate outside of the rehearsal room with the band. I find it very hard to ask them to do things; after all it is my research and my expertise.

Rehearsals are good for existing with existing ideas and video sketches. I have to see how to use this tool more properly.

Francesca made a kaleidoscope sketch. I have asked her for warmer colors and less rapid movements. I think it will look good on 'processing'.

I have made a playlist for myself on Spotify, which I am going to add music to weekly. I hope this will encourage me to listen to new music constantly, which will stimulate the flow of inspiration.

Today I discovered Mulatu Astatke again, who uses one or two specific modes and figures a lot in his music. He can make a lot with little material. I think it is good listening to him for 'processing' as well.

Questions:

- Is this bi-weekly composition planning really a good idea, or should I open up the process?
- How do I get a more fluent communication between everyone involved?
- Do I want to give people 'homework', contribute to the process on their own or should I also involve the band?

A first draft of the backing track was made and we played over it. However, live electronics would be the most logical thing to complement the physical instruments. Also, the intertwining melodies need a written out guidance.

Also it is important to explain why I am drawn to repetitive music, it's trance-like effect, the challenge and the emphasis on detail.

We're all hypocrites- the first melody actually made it! I found a way to translate it into different styles.

As for collaboration outside of the rehearsals- I don't think that is necessary at this stage as we are going to meet up more. I do want to find a way to make everyone more involved in the project.

The kaleidoscopes could be a recurring theme: for both Idealist Realm of Art and Processing
The playlist is still quite useful.

I have opened up my composition schedule, I think the rehearsals are deadline enough to work on stuff.

Wednesday the 17th of february

It has been more than a week since I last wrote.

I got a little bit distracted, but at the same time there has been a breakthrough on the tune of 'we're all hypocrites'.

Suddenly I heard things I did not hear before, and made this diatonic tune into a very nice nine using different reharmonisation concepts.

I had made a list beforehand of several inspirations - Afro-latin, Neosoul, Tigran Hamasyan-like, Irish/Swedish. I now have harmonies, rhythms and styles for three out of four of these, and I want to try to make them into one tune.

I am keeping the composition interesting by modulating to different rhythms- from 6/8 to quintuplet swing to a Turkish nine. Also, I have a solistic- and a bass interlude and I modulate from A to C. Very excited to try it in the third rehearsal I have coming up .

Goals for the upcoming get together with the band:

- Experiment on Idealist Realm of Art, of which Eddy by now must have made the backing track
- play the Doughnut
- Look at Hypocrites

If I will have finished this reharmonization of the tune, I will have roughly half of the pieces done. What will be left is the piece about 'Real Joy is Valuable', 'Processing', 'Discomfort is Desirable' and 'Free, Flexible and Adaptive' (is how Humans Survive).

For the piece about joy I will undertake several experiments with musical concepts like 'soothing bass' and 'high pedal points' and observe the nuances of joy it brings across.

For Discomfort I have to dive deep into text, both visually and an audible one. The composition will likely be written in feelings and general directions rather than in notation.

for Processing I would maybe like Eddy to begin to give us a backing track to work with, then we can improvise and see how much is needed.

The idea of 'free, flexible and adaptive...' needs brainstorming. I have to see whether simply giving everyone the task to compose a sketch is too basic of an idea, or if it is actually just the starting point we need.

Problem: I am not sure that the density of my music leaves much room for explaining all these concepts beyond.

Hypocrites is now fully arranged and sounds good. For 'joy' and 'discomfort' I still think that what I mentioned above is a good approach.

The problem is not so much of a problem, I realized. It is more so that I get anxious when I 'zoom in' on the music, because I lose some overview. But the overall concept is still present.

monday the 22nd of february

Just had the third rehearsal.

I learned that arranging together is very valuable and gives interesting outcomes.

It was interesting playing the introductory piece on an electronic backing track.

There were a few very interesting things that became clear to me and that I have to think about regarding next rehearsals:

- The ease with which everyone switches from 'jazz' to 'not jazz' - maybe share some thoughts on that

- This piece focuses on one pattern that becomes intertwined with others, combining a feel of Ali Farka Toure with electronic ambiance. The difference with 'processing': that piece will be more about modes, even though equally ambient. This one also has a pulse whereas the other one will likely be rubato.
- I will ask Francesca for footage of a place that looks almost surreal/otherworldly.
- Once again I got pointed out that it is important that people know your starting point/reference.
- Only once all the elements are added one can have the overview.
- Live is always better than backing tracks. I will ask Eddy to come next rehearsal.

Research for future rehearsals

- modes collaborating with moods
- different setups
- Idealist Realm Of Art- put together with video and create all.

This we have not done yet, but I definitely would like it to happen!

friday the 26th of february

I feel like I am getting more rest and focus, focusing only on a few pieces at a time. I am getting to a deeper layer, having more overview about what is needed in the entire picture.

I am going to talk to Francesca tomorrow about the video in the three pieces we're working on. One is almost ready to record as a single.

9th of march

We had a rehearsal yesterday, which was very much focused on the musical side of the project. It is funny how i feel like I have completed some sort of circle.

From the purely musical to the conceptual, and then again to the purely musical.

Is this an ongoing and necessary process? (Zooming in- zooming out)

Has the broader vision changed me when I am in the small world?

Is it important to keep all elements alive at all times during the creative process, and how do I do that?

Something else that happened: The Doughnut video had an update, one that came a lot closer to the music.

Next steps:

Band.

- Talk about the meaning (philosophy/subject matter) behind the music
- Try to see if all is in line with the overlapping concept, which I have come to the conclusion, overrules the 'title concepts'
- Really dive into each piece, make everyone see the overview/imagery
- Experiment with video in relation to 'sensory cue' practice
- practice sharing

Me/video artist

- Finish video Doughnut
- Make video of 'hypocrites'
- Write out guidelines IROA and practice with live electronics and video
- Compose joy

- Compose Discomfort
- practice 'sharing'
- establish arch more clearly

The setlist so far:

- Entering the doughnut (music finished, video almost finished)
- We're all hypocrites, but let's try together (music finished, video not)
- Discomfort is what we're looking for (three various video sketches, music not composed yet)
- Idealist realm of art (foundation finished, music half finished. Use kaleidoscope video)
- Processing (video almost finished, music: process did not start yet)
- Joy (nothing yet)
- Sharing: concept is there, needs practice