

# Tradition - A Method of Change in Music

Peter Connolly

# Concept & Tribute

- “Ragabop”
- The forthright title of the piece of music which provided perspective to this project. (Composed by guitarist Prasanna)
- This piece perfectly captures the concept of fusion.
- A tradition, transfigured by modernity, or vice versa.

## A Brief History

- Raised in Spain and lived in Ireland; ambiguous sense of belonging.
- However, always felt a strong connection to both heritages, especially through traditional music.

# Process

- *Comparative Analysis:*
  - - Composition – Creative
  - - Arrangement – Analytic
- A demonstration of the connection between influence and creativity when writing music.



**Welcome to my music!**

# Repertoire: subject of analysis

## 1 - "Tulla"

COMPOSER: JOE COOLEY

ARR: PETER CONNOLLY

The musical score for "Tulla" is presented in four staves, all in 9/4 time and the key of B-flat major (two flats). The first staff begins with a treble clef and a 9/4 time signature. It contains a sequence of eighth notes, followed by a triplet of eighth notes marked with a '3' above the staff, and concludes with a quarter note. The second staff starts with a '2' above the staff, indicating a second ending. It features a similar eighth-note sequence, followed by a triplet of eighth notes marked with a '3', and ends with a quarter note. The third staff begins with a '3' above the staff, indicating a triplet of eighth notes, followed by a sequence of eighth notes and another triplet of eighth notes marked with a '3'. The fourth staff starts with a '4' above the staff, indicating a fourth ending. It contains a sequence of eighth notes, followed by a triplet of eighth notes marked with a '3', and concludes with a quarter note. All staves use a treble clef and a key signature of two flats.

# Original

- The piece to begin with is an arrangement of a traditional Irish tune.
- The title itself is a tribute to the original piece of music – “The Tulla Reel” A.K.A “Cooley’s Reel”.



# Structure

- The idea begun with a groove, specifically for a jazz rhythm section.



- The groove in 9/4, provides a simple displacement for the melody.



- The Arrangement:





# Repertoire: subject of analysis

## 2 – “Rounds”

PETER CONNOLLY

JAZZ GUITAR

PIANO

UPRIGHT BASS

A7 D6

6

J. GTR.

PNO.

U. BASS

A7 Dm<sup>9</sup> B<sup>b</sup>7/A Fmaj7/C Bbmaj7

11

J. GTR.

PNO.

U. BASS

Gm Gm<sup>9</sup> B<sup>b</sup>6(b<sup>9</sup>) A7(b<sup>9</sup>)

# Creative Approach

- This piece was written in January completely fresh, i.e. not based on a previous original idea.
- Conception:



# Structure

1. "A" section.



2. "B" Section.



3. Solo section.

Bm7 | Gm6 | Bm7 | A(add9)

Ab7(#11) | G7(#11)

# Studio Takes



- With a special thanks to Daniel Toledo, Piotr Orzechowski, Sergio Martínez, Timothy Shull & Will Clark.



# Conclusion

- The most significant point to be made is that whatever the process of creation may be, the product will always be a fully original and personal statement of identity.
- After reflecting on my own progress regarding composition, I have concluded that one should creatively search for that personal statement that will mark a significant change in the music of today.

# Credits

- Musicians:

- Max Ridley
- MT
- Miguel Ruiz Santos
- Sergio Martínez
- Mikael Chauvet Jorgensen
- Piotr Orzechowski
- Daniel Toledo
- Yu Lu

- Engineers/Technicians:

- Ryan Renteria
- Timothy Shull
- Will Clark

## Good things to come...

- An additional number of original compositions to be released through social media. (With video footage)
- The design of a website to expose and share my views and work as an artist.



# Thank You!!

- Big thanks to all the brilliant people who helped put this project together!