




Culminating Experience “Latin Club beats”

by Andjela Stevanovic



Prior to Berklee...

- I started studying music at the age of 6, at a private music school in Serbia.
- I was trained classically and earned my Honours Bachelor of Music Degree at UofW in Canada.
- During Undergrad I have found passion for beatbox flute, as well as performing contemporary music with classical instrumentation
- In my third year of Undergraduate studies I started performing my own arrangements and transcriptions at recitals and concerts.
- Entering Berklee my goal was to discover my artist identity, expand my knowledge, discover and be exposed to as many different styles and genres as possible and find out what music brings out the best of me.

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- I found a great appreciation and passion for Latin music which is why I have started this project.
 - I have composed and recorded a few Latin-inspired songs, that have been performed acoustically with a band consisted usually of: the flute, piano, bass, guitar, and Latin percussion.
 - In hopes of expanding the audience, and bringing Latin music closer to people with no Latin background or experience, this project will later take a turn in combining the acoustic versions of the songs with Ableton Live-produced electronic club beats. (to be explained below)



The Creative Process

- Coming to Berklee I have found that the setting was completely different than what I was used to in my previous Undergrad training
- I had difficulty improvising and reading lead sheets, which have replaced my repertoire of orchestral scores.
- Nonetheless, I was motivated to write my own music, and in the process of making it, I found my music very much influenced by Latin music. However to keep the true identity of the styles, and not having previous experience with Latin music prior to this year, I chose to NOT label my songs as particular styles but rather have them be “Latin-influenced” with reminiscent elements of Latin styles such as: Cha cha cha, Bolero, Guajira, Bachata, etc...



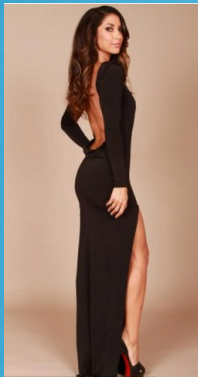
The Creative Process (continued)

- Beginning stage: Classical, and gradually introducing Latin elements with each song
- I Started doing research and studying different genres and styles of Latin Music.
- The ensembles as well as arranging courses helped in forming my compositions because I was able to hear and get to know what the all the instruments were doing in a particular genre and style.
- The “101 Montunos” book by Rebeca Mauleón-Santana is one of the references that really helped me write and understand styles of Latin music. I have studied from this book and based on it tried writing my first Latin compositions
- Some of the artists that I have transcribed during this project along with many more are: Hubert Laws, Orlando Valle -“Maraca”, Jose Luis Cortes, Chucho Valdez, Irakere, etc. These artists have also helped me develop a sense of improvisation in Latin Music

The Progress



- “Miss Thing”
(Transcription with changed groove)



- “A Dress for Revenge”
(Bolero/Guajira)



- “Blueberry Twist”
(Cha Cha Cha)



- “Tibidabo”
(Classical/Bachata)



Hubert Laws - “Miss Thing”

- ◆ First song I transcribed at Berklee.
- ◆ Added only Latin grooves to the song





“A Dress for Revenge” (cont.)

- ◆ Although the revised version has added strings, a defined groove and a richer texture the very first stage of the song had more energy
- ◆ This is something that I will bring back in the electronic version* of the song (*...to be explained bellow)

Blueberry Twist

Andj

Musical score for 'Blueberry Twist' showing six staves of music with various chords and notes. The chords listed are: Bbm, A7, G7maj7, F7, Bbm, A7, G7, Ab7(b9), G7maj7, F7, Bbm, Ab7(b9), G7, Ab7, E7, Db, A7, E7, Ab7, F7, Bbm7, A7, G7, F7alt, Ab7, G7maj7, F7, Bbm, A7, G7maj7, Ab7(b9), G7maj7, F7, Bbm, Ab7(b9), G7maj7.

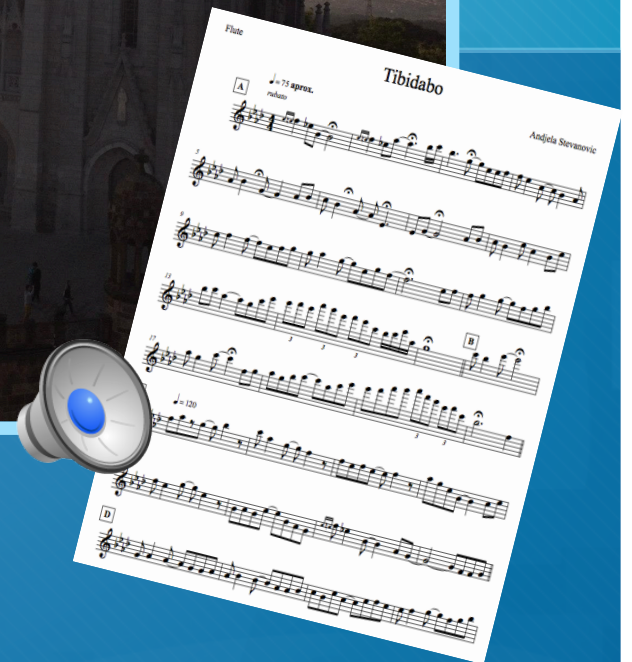
“Blueberry Twist”

- ◆ Second original song
- ◆ Cha cha cha influenced
- ◆ The idea was to create something happy, energetic, and “sweet” with Latin elements, however not a Latin style that could be clearly defined.



“Tibidabo”

- ◆ Third original song
- ◆ CLASSICAL opening with a BACHATA development
- ◆ *** Intended to portray the greatness of the cathedral, the breathtaking and such powerful moment approaching it, the surroundings and most amazing view...along with the care-free spirit and excitement of the amusement park and everyone’s positive energy and appreciation***





The Final Project “Latin/House fusion”

Live performance + Ableton Live



The Final project

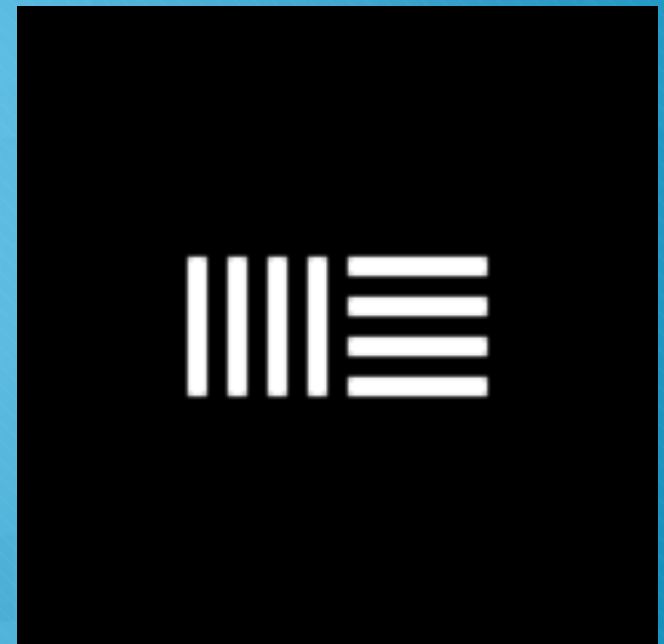
- The idea is to sample all of my Latin music inspired compositions and arrange them into Ableton Live, adding club beats and synths, (fusing them with House Music, Hip Hop, Trap, Glitch Hop, etc...)
- The intent is to reach a wider audience, and meet the expectations by having a developing club beat with boosting energy of the bass drop, while still keeping the live factor and having the audience's attention at the performer wondering what they will do next
- This will also give a sense of Latin music without labeling the exact style, while it keep will the familiarity of the electronic club beat.

MISS THING

TIBIDABO

BLUEBERRY TWIST

DRESS FOR REVENGE



Ableton Live

"Miss Thing"



DAW interface for "Miss Thing" showing a multi-track arrangement. The interface includes a transport bar at the top with a tempo of 145.00 and a 4/4 time signature. The arrangement view shows tracks for ABR Drumloop Pt2-1, Bass_21, and Pianos Miss Thing consolidated-1. A MIDI piano roll for a 4 Drum Rack is visible, with notes highlighted in yellow. The mixer panel on the right shows volume levels for various tracks, including a Master track at -12.5 dB. The bottom status bar indicates the current time is 2:48:28.

Insert Mark 103.1.1 (Time: 2:48:28)

Bass

“Tibidabo”



4 / 4 1/16 125 . 2 . 2 1. 1. 1 0. 1. 0

1 17 33 49 65 81 97 113 129 145 161 177

Bass.01_01-4-1 Bass.01_01-4-1

Characa_06.R

Bongo cons_13.L

EGtr cons_07.R

MIDI Plano cons_02.L-1

Reggae Drum Track 140 BPM Backing Track

Plano cons_02.L-2-1 Plano cons_02.L-1-1

Final flute ovd_01-3 Final flute ovd_01-2

2 9-Audio 39 9 19 39 4 19 1 3 3 19 9-A 39 9-Audio 3 31 9-Audio 2 49 3 3

Final

10 Drum Rac

1 Audio Mixer 2 Track Volume 3.4

2 Audio Mixer 1 Track Volume 0

3 Audio EQ Eight 1 Device On 6.0

4 Audio All Ins 5 Mixer All Channx 2.0 Speaker On -2.1

6 Audio Mixer 1 Speaker On -3.5

7 Audio Mixer 1 Track Volume 2.0

8 Audio Mixer 1 Speaker On -5.1 -30

9 Audio Fades 3 -5.1 -16

10 Drum Rac All Ins 10 Mixer All Channx -4.2

“Blueberry Twist”



Blueberry Twist Audition. [3-Blueberry Twist]

4 / 4 1/4 33. 1. 1 1. 0. 0 MIDI 1%

17 33 49 209

Intro BUIL... VERSE

BASS Blueberry Twist-1

ONGA Blueberry Twist

BT pianos

BT flutes

DI GTR. Blueberry Twist

MIDI G MIDI MIC

3 Operator 1
Operator 1
Macro 3

4 Audio
Mixer
Track Volume

5 Audio
Mixer
Speaker On

6 Group
None

7 Drum Ra
Mixer
Track Volume

8 Drum Ra
Mixer
Track Volun

9 Drum Ra
Utility
Gain

10 Drum R
Mixer
Track Volun

11 Harmony
Mixer
Track Volume

12 Harmony
Mixer
Track Volume

13 Harmony
Slide Away
Resonance

14 Operator

"A Dress for Revenge"

The screenshot displays a DAW interface for a project titled "f1 electr [2-Dress for Revenge]". The main workspace shows a multi-track arrangement with the following tracks and their content:

- TOM-Full Drums:** Contains MIDI and audio data for toms, with a mixer level of 2.0 and track volume of -inf.
- BAS Drumloop:** Contains audio data for a bass drum loop, with a mixer level of 6.0 and track volume of -inf.
- Piano A DFR:** Contains audio data for piano, with a mixer level of 3.0 and track volume of -inf.
- 4 Audio:** Contains audio data for four flutes (flute 5 and flute 4), with a mixer level of 3.6 and track volume of -25 and -40.
- Bass DFR:** Contains audio data for bass, with a mixer level of 0 and track volume of -inf.
- LD Room-94:** Contains audio data for room reverb, with a mixer level of 13 and track volume of -10.6.
- Master:** Contains the final mix, with a mixer level of 0 and track volume of -10.6.

A large blue megaphone icon is overlaid on the right side of the interface, pointing towards the track controls. The interface also shows a timeline at the bottom with markers at 0:00, 0:20, 0:40, 1:00, 1:20, 1:40, 2:00, 2:20, 2:40, and 3:00. The top of the interface shows various transport and editing controls, including a tempo of 72 and a zoom level of 1/8.



Thank you
for listening!