

Berklee College of Music

Creating A Modern Musician

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Master in Music in Contemporary Performance (Production Concentration)

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Thank you all so much!

Abstract

The purpose of this project is to incorporate the aspects of different facets of musicians into my own musicality. To create in my perception a modern musician. Musicality in today's world isn't only being proficient on your instrument, but being versatile. To be able to perform, compose, produce, record only enhances your musicality as a whole. In this project, I have analyzed and researched the styles of three different aspects of performance, composition, and production in three different artists. To see what they did and find concrete ways of incorporating them. I hope this project can be useful to any musician that is looking to expand their understanding.

Keywords: Research and Analysis, Transcription, Composition

1. Introduction

When I see the world of art today, I am amazed at the fluidity and translucent nature of everything. From writers who double as directors, actors who have stepped in and taken the initiative on social issues, and musicians who not only can play wonderfully but are adaptable and can create beautiful music in any facet for any purpose.

Growing up in Columbus, Ohio I was able to be exposed to a lot of music from very early on. From as simple as going to church every Sunday, I was able to listen to some great music and great musicians and it was like a concert that I could count on every Sunday. One thing that struck me was the interchangeability and versatility of the musicians. From song to song, let alone Sunday to Sunday they would change and mix and match. For this one the organist is playing piano, the pianist would pick up the bass, and the drummer would get on the organ. I thought this was super fascinating.

In my home, we always had keyboards and pianos around the house. For as long as I can remember I have been playing piano. I was always amazed at how big the piano can sound and how under different players can sound so different. I started to officially take lessons when I was 7 at Capital University in Columbus.

Mostly, in lesson, it was classical repertoire that I was given, which I really appreciated but a lot of the time it drove me insane to play the same song in the same way. My teacher was continuously upset at me for playing the pieces but always taking liberties. I found myself playing the repertoire but always trying to reinterpret them in my own way and find different ways to play them, closer to the sound that I was hearing in church and on the radio.

As I grew older and into high school I was starting to realize that music was something that I really wanted to pursue. I found how much joy it brought me but not only that how much joy it brought other people. I was playing with more people, and with that playing with older musicians and learning from them as well. I went to high school at Fort Hayes which is the performing arts high school in the city. This was an invaluable experience for me as it allowed me to meet and play with other musicians who will be lifelong friends as well as meet lifelong mentors in some of the faculty.

At school, I learned about Berklee College of Music and heard so many great stories from friends that had graduated before me and went to college there. They would come back so excited and with so much to tell. I knew that this where I wanted to go to school. And after studying and auditioning I was accepted and absolutely ecstatic about this new point in my life.

At Berklee, my experience was both educational and inspirational. Not only was I surrounded by great musicians every day, but their dedication and prowess challenged me and inspired me to get better every day. I am so blessed to have been able to study there and learn from living legends at every turn.

While at Berklee, I was reminded of how much I really enjoy the versatility of music. From fellow students who were multi-instrumentalists, to teachers who had played with such famous artists, to teachers who not only taught but played, performed, toured, produced, and also worked in film and television. Once again I was amazed by how big music can be. And also, I was reminded that music is the great unifier of people, no matter where one comes from to what language you speak, we can all feel music as one.

2. Goals of the Project and Methodology

The goals of this project are a very personal one for me. It seems to me that all of my favorite musicians also happen to be my favorite performers, composers and producers. Artists like Terrace Martin, Quincy Jones, and Hans Zimmer are some of my favorites because of their musicality and flexibility. They can effortlessly flow from arena to arena and create beautiful music in any way.

This is the musician that I strive to be and the musician that I feel in the world we live in is most valuable. My methodology for this project is a simple one. To first listen to each of these artists and try to understand generally their sound. Next is to transcribe and analyze these artists and see specifically their attributes of composition and musicality. And finally, to write pieces inspired by and using some of the techniques gained from studying these artists. For this project, I have taken aspects of musicianship, performance and composition, and have tried to create templates of learning and to deepen my understanding. In these areas, I have chosen artists who I truly admire for their creativity in each of these areas, Bill Evans for performance and Moonchild for composition. With these artists although it can be any artist that one admires I hope to gain as much understanding as possible and incorporate it into my own musicianship.

3. Bill Evans – Performance

The purpose of this section is to study in my opinion one of the great pianists and masters of harmony ever. My definition of performance in this case is the performance and playing style of Bill Evans. Evans had such command and control of the instrument and seemed to always be in control. “I’ve always preferred to play something simple than go all over the keyboard on something I wasn’t clear about,” said Evans in his biography *“How My Heart Sings”*¹. This thought process is evident in Evans’ music with the singable melodies and beautiful harmonies. For these reasons, I wanted to study Bill Evans in more depth to find a way to harness this thought process and incorporate it into my own playing.

I began by simply listening to Evans, but more in depth and attentiveness. After I started to transcribe and look for tendencies. To start I chose three solos of Evans, What Is This Thing Called Love, Autumn Leaves, and Peri’s Scope all off of the album *“Portrait in Jazz”*, released in 1960. I chose these three solos because not only are they simply enjoyable, in each one he explores a different way of playing yet still sounds like himself and in complete control.

¹ Peter Pettinger, *Bill Evans How My Heart Sings*, (Yale University Press), 1998, Chapter 1

3.1 “What Is This Thing Called Love” Excerpt²

One thing that I realized and found that Evans played continuously and developed into his sound was starting on non-chord tones on the beginning of the chord. This creates to me a very unsettling sound, but the way he resolves them is always beautiful and completely in time. For instance, on this example of in “*What Is This Thing Called Love*,” he begins his phrase and highlights the 11th on the major chord. In this case on a C major chord.

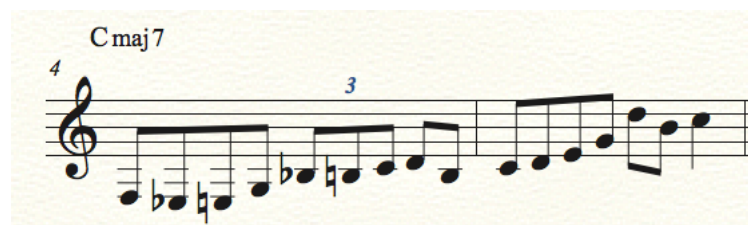


Figure 1

3.2 “Peri’s Scope” Excerpt³

This is something that I think is a definitive quality of Evans’ playing. Here is another excerpt from one of the transcriptions that I wrote out from the song

² <https://soundcloud.com/lorin-xavier-rivers/bill-evans-11th/s-5ko26>

³ <https://soundcloud.com/lorin-xavier-rivers/3-2-peris-scope/s-qoVms?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>

“Peri’s Scope,” this is similar in the way that Evans’ prioritizes the #11th and the 11th on an F major chord. Tones that are not normally emphasized on major chords.



Figure 2

3.3 “Peri’s Scope” Excerpt⁴

Expanding on Evans use of non-chord tones in his phrases, he also very prominently resolved his phrases deceptively. He was of course a master of resolving his phrases more traditionally and on the chord tones. The chord tones being the root, 3rd, 5th, or 7th. However, in this next example from “Peri’s Scope,” you can see his use of deceptive resolutions resolving on the 13th of a C major chord.

⁴ <https://soundcloud.com/lorin-xavier-rivers/peris-scope-deceptive/s-wLpsx?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper/s-dr5wb>



Figure 3

As is visible, he was very aware of the use of non-chord tones or in other words 9ths, 11ths and 13ths. This type of phrase structure creates tension and also is a way to explore new harmonic aspects such as upper structure chords and outlining super-imposed chords in melodic phrases.

3.4 “Peri’s Scope” Excerpt⁵

As well as playing with chord tones and using tensions. From my studies, I also came to really admire Evans’ use of chromaticism. Not just in the sense of using a series of chromaticism to create tension and unease, or as a rhythmic effect as in this excerpt from “Peri’s Scope,”

⁵ <https://soundcloud.com/lorin-xavier-rivers/bill-evans-chromaticism/s-PX93Z?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper/s-dr5wb>



Figure 4

3.5 “What Is This Thing Called Love” Excerpt⁶

But also, as a way to approach chord tones, as Evans does in this example from “*What Is This Thing Called Love*,”



Figure 5

⁶ <https://soundcloud.com/lorin-xavier-rivers/bill-evans-approach-chord/s-Ys201?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper/s-dr5wb>

In these examples, Evans uses chromatic approaches in differing ways. The first is somewhat more of a rhythmic approach, creating tension and splitting the bars into uneven quantities creating a rhythmic modulation, while still being in 4/4. The second is a more traditional example of chromatic approach, using chromatic notes to outline chord tones. Evans over this Bbmaj7 chord approaches the 3rd from below by going from the 9th – #9 – 3rd or C – C#/Db – D and then later in the line approaches the 7th from above by going from the root – 9th – root – 7th or Bb – C – Bb – A. This is a great way to help to add clarity to ones playing and help to allows know where the chord tones (root, 3rd, 5th, and 7th) are at all times. This is an exercise that I created from analyzing a transcription of Evans' where he demonstrates not only chord tone clarity but chromatic

approaches. I transposed them to all 12 keys and one can practice them as fast or slow with metronome to get the shapes in the hands.

Score

Bill Evans' Chord Tone Exercise

Transcribed by Lorin Xavier Rivers

The musical score is written in 4/4 time and consists of six staves of music. Each staff begins with a measure of rest followed by a quarter note, then continues with eighth and quarter notes. The chords are: Cmaj7 (measures 1-4), Fmaj7 (measures 5-8), Bbmaj7 (measures 9-12), Ebmaj7 (measures 13-16), Abmaj7 (measures 17-20), Dbmaj7 (measures 21-24), Gbmaj7 (measures 25-28), Bmaj7 (measures 29-32), Emaj7 (measures 33-36), Amaj7 (measures 37-40), Dmaj7 (measures 41-44), and Gmaj7 (measures 45-48). The piece concludes with a double bar line.

Figure 6

With this exercise and the others that I have developed, to practice as is and as well as manipulate them and transpose them into different keys, modes,

and chord structures they have helped me to gain more of an understanding of Evans and his style and techniques.

3.6 “What Is This Thing Called Love” Excerpt⁷

Another aspect of Evans playing is his rhythmic sense. He is always aware of where he is rhythmic and exactly where to place things. For instance, he has such a beautiful way of breathing on the downbeat of one and coming in on the one. He does this constantly and it is so beautiful. It adds a real element of singability to his phrases. Such as this instance in his solo on “*What Is This Thing Called Love*,”



Figure 7

⁷ <https://soundcloud.com/lorin-xavier-rivers/3-6-bill-evans/s-e2Wc9?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>

the one above but instead focus on the use of 11ths within the melodic phrase itself.

Score **Bill Evans 11th on Major Chord Exercise** Lorin Xavier Rivers

5 9 13 17 21

Cmaj7 Fmaj7 Bbmaj7 Ebmaj7 Abmaj7 Dbmaj7 Gbmaj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Gmaj7

Figure 9

The next two exercises were more focused on the voicings of Evans. The first is a minor voicing that is voiced very openly. This is an interesting voicing because there is so much space in between the notes the shape is the most important. The quality of the voicing can be changed by adding just a few notes in between shape of the voicing.

Score

Bill Evans' IVmin Voicing

Transcribed by Lorin Xavier Rivers

The musical score consists of three staves of music in 4/4 time, each containing four measures. The chords are labeled above each measure:

- Staff 1: C- (Measures 1-4)
- Staff 2: Ab- (Measure 1), Db- (Measure 2), Gb- (Measure 3), B- (Measure 4)
- Staff 3: E- (Measure 1), A- (Measure 2), D- (Measure 3), G- (Measure 4)

The notation shows the specific voicing of each chord, with notes placed on the piano keyboard lines. The first staff starts with a key signature of one flat (Bb). The second staff starts with a key signature of two flats (Bb, Eb). The third staff starts with a key signature of two sharps (F#, C#).

Figure 10

The final exercise is another voicing exercise to be practiced in all keys with metronome at the tempo of choosing of the player. It is an example of Bill Evans' Lydian voicings with a resolution to round out the sound.

Score

Bill Evans 11th Major Voicings

Lorin Xavier Rivers

The musical score is written in 4/4 time and consists of three staves. Each staff contains four measures, each with a specific 11th major voicing. The chords are: Cmaj7(#11), Fmaj7(#11), Bbmaj7(#11), Ebmaj7(#11) on the first staff; Abmaj7(#11), Dbmaj7(#11), Gbmaj7(#11), Bmaj7(#11) on the second staff; and Emaj7(#11), Amaj7(#11), Dmaj7(#11), Gmaj7(#11) on the third staff. The notes are written in treble clef with a key signature of one sharp (F#).

Figure 11

Bill Evans is very influential in his playing. In my opinion he is one of the most influential jazz pianist of the 20th century. In the same way that Max Roach changed the way the drums are played forever and Jaco Pastorius for the electric bass, this is the same lasting legacy that Bill Evans has left on the piano. From this study, I have developed exercises for myself to encompass these ideas into my own playing and from that to interpret these ideas into my own to sound like myself.

Consistently throughout all of the solos that I transcribed I found that Evans' deep knowledge of harmony was evident. He connected his phrases beautifully and even the off-kilter phrases timing-wise or the ones starting on non-chord tones resolved in a way that makes sense. He is always under control and everything he plays makes sense. This is one of the biggest things that I have learned and continue to learn from Evans' and one that I hope to implement in my own playing and compositions.

4. Moonchild – Composition

For the next part of the project my objective was to analyze and understand some more compositional aspects of one of my favorite bands, Moonchild. This was very fun and I feel that composition and performance go very much hand in hand. That the better and more in depth composer you are this also goes for your performance. Since improvisation and performance is simply put, composition in real time. The composition is what makes the song the song. For instance, the form of the song and the length of each section. As well as how the melody falls over the selected chord changes of the song.

This was very rewarding but also difficult to choose which artist to study.

There are so many composers that I enjoy and value. But I wanted to focus on Moonchild because their compositions are simple, yet interesting and fresh, and so danceable.

Moonchild is a band comprised of three musicians from Los Angeles, Amber Navran, Max Bryk, and Andris Mattson. They are all graduates of USC Thornton Schools of music where they all actually studied horns. But as well as horns Bryk and Mattson both play keyboards and Amber Navran is the lead singer.

Moonchild's music is definitely influenced by jazz as they are all very fine jazz musicians but what makes it interesting is their combining of numerous styles such as jazz, R&B, hip-hop, and electronic music as they make all of their own beats.

Compositionally I find their taste in harmony to be very interesting. It is very deep and lush and is not much like a lot of the harmonies you hear in most R&B music today. For this segment of the project it is very much like the performance section. I chose three different songs off of the three albums that Moonchild has and analyzed them as compositions, looking for tendencies and characteristics of their sound.

Back to Me off of the album *“Be Free,”* All the Joy off of the album *“Please Rewind,”* and Think Back off of their most recent album *“Voyager”*. In all of these songs their tastes and qualities shine through. They have a very distinct quality and all of their beats never cease to make you dance.

The first piece *“Back to Me,”* is one of the first songs that I ever heard from Moonchild. It is very interesting for its sparseness. The tune is very repetitive and Amber Navran’s voice is very captivating. Her voice is very soft here and almost like a whisper. The sparseness of the song is evident not only in the composition itself with very repetitive sections and the same bassline and horn lines in the verses and choruses throughout the entire song but also in the instrumentation of the song. With only lead vocals, electric piano, key bass, drum machine, and a simple horn line there is room for much more sonically. However, the sparseness of the composition is what makes it special. It allows the song to breath and to for those simple aspects to make you dance and for Amber Navran’s voice to tell you the story. This sparseness is something that I feel is important and is a trait of Moonchild that I use quite often in some of my own compositions such as 3 Mel and It Means to Me.

4.1 “All the Joy” Excerpt⁹

The next song from Moonchild that I analyzed and transcribed was “All the Joy,” off of their 2015 released album *Please Rewind*. This song is quite another good example of the Moonchild characteristic of sparseness. For most of the song there are only two static chords per bar and the lead vocal melody creates the movement. This adds focus to the melody as you are not distracted by other material around the lead vocal. They are there simply in support.

The image displays a musical score for an excerpt of the song "All the Joy" by Moonchild. The score is written in 4/4 time and consists of three staves: a vocal line, a piano accompaniment (Pno.) section, and an electric bass (E.B.) line. The vocal line is in the treble clef and features a melody of eighth and quarter notes. The piano accompaniment is in the grand staff (treble and bass clefs) and provides harmonic support with chords. The electric bass line is in the bass clef and plays a simple, steady bass line. The chords are labeled as Gsus4 and Asus4, alternating every two bars. The score is set against a light yellow background.

Figure 12

⁹ <https://soundcloud.com/lorin-xavier-rivers/4-1-moonchild/s-n79vD?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>



Figure 14

This piece is a good representation of the simplicity yet creativity of Moonchild. The lack of super involved accompaniment creates a great environment to support the vocalist yet it is interesting enough in itself. But subtle changes such as a modulation up a half step in the chorus gives the tune variety and intrigue.

4.4 “Think Back” Excerpt¹²

The last song that I studied from Moonchild was “Think Back,” off of the 2017 album release *Please Rewind.* This song is another example of the Moonchild technique of space, sparseness, and scarcity of instruments.

¹² <https://soundcloud.com/lorin-xavier-rivers/4-4-moonchild/s-SqxzX?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>

4.5 "Think Back" Excerpt¹³

Also, an aspect of this song is the somewhat slow harmonic movement. This movement creates a somewhat plodding and labored effect to the song especially the bass just going back and forth between the root and 5th.

The image displays a musical score for an excerpt from the song "Think Back". It features three staves: a vocal line at the top, a piano (Pno.) accompaniment in the middle, and an electric bass (E.B.) line at the bottom. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The piano part consists of chords in the right hand and rests in the left hand. The electric bass part consists of a simple line of notes, alternating between the root and the fifth of each chord. Above the piano staff, the following chord progression is indicated: Eb-7, Eb-7/B, Eb-7, Eb-7/Bb, Eb-7, Eb-7/Bb, A7(9,#11,b13), Cmaj7(#11), and Fmaj7/E.

Figure 16

¹³ <https://soundcloud.com/lorin-xavier-rivers/4-5-moonchild/s-RljgP?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>

By doing this Moonchild allows for the outro which is very different from the rest of the song to really stand out and shine and be a special moment in the piece.

While studying Moonchild there were characteristics of their sound that definitely stood out and made themselves prevalent. For instance, the groove and the rhythm is one major characteristic. They are very subtle and usually are light instrumentally however the groove and the force of making you want to dance is always there. With the driving high hat eighth notes and the actual finger snaps they regularly place on beats two and four.

4.6 “Back to Me” Excerpt¹⁴

One particular compositional aspect that I noticed from Moonchild is that on every minor chord there is always an 11th. Either in the harmony itself, in a backing horn line, or Amber Navran singing it herself. As in this instance in their song Back to Me.

¹⁴ <https://soundcloud.com/lorin-xavier-rivers/moonchild-11ths/s-aeEs5?in=lorin-xavier-rivers/sets/ce-paper-audios/s-KxVZu>

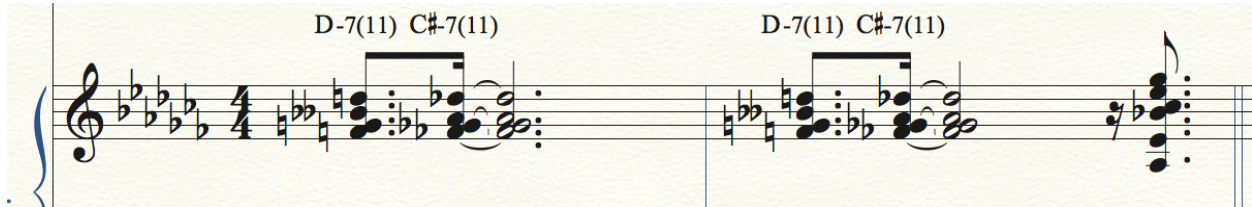


Figure 17

4.7 “Back to Me” Excerpt¹⁵

Another characteristic that I found was the density of the harmony. It seemed that everything that was played on the piano was within two octaves, which created a very dense sound overall. As in this instance in Back to Me.

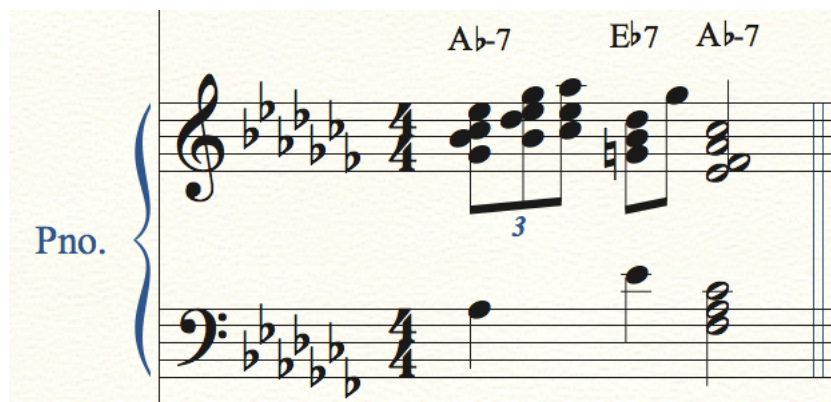


Figure 18

¹⁵ <https://soundcloud.com/lorin-xavier-rivers/4-7-moonchild/s-dKXyO?in=lorin-xavier-rivers/sets/additional-audios-for-ce-paper-1/s-Magm4>

4.8 "It Means to Me"¹⁶

For this section, as well I wanted to take some of these concepts and test myself and put them into practice. I used the idea of the closeness of the harmony and the voicings on minor chords. The song is titled "It Means to Me".

Score

It Means To Me

Lorin Xavier Rivers

Piano

6

Pno.

13

Pno.

¹⁶ <https://soundcloud.com/lorin-xavier-rivers/it-means-to-me/s-5Nfmu>

Figure 19

I plan to continue these studies and as well to continue to incorporate them into my playing and as well as into my compositions. I hope to use these ideas especially in my compositions by keeping them in mind and trying to keep finding new ways of using tensions that is so prevalent in Moonchild's work. By finding interesting ways of using the tensions, such as melodies of all tensions or highlighting the tensions in the voicings by doubling them. I hope to keep growing my artistry and enhancing my compositional awareness.

5. Original Compositions

With this knowledge that I had gained and studied from Bill Evans and Moonchild I wanted to test myself and try to put some of these concepts in action by composing pieces with these concepts in mind. As discussed earlier I developed exercises to help to implement some of Bill Evans' musical concepts into my hands and sound, but I also want to translate some of the ideas learned from studying both artists into compositions of my own. For the point is to take this information and think about and apply it in ways that make sense to oneself.

I composed three tunes based on some of these musical concepts "*It Means to Me, 3 Mel, and Meditation on B.*"

The first song "*It Means to Me,*" is a song I composed and actually performed at a forum with Moonchild in mind. One concept was the short and simple horn section. This adds a different and interesting sonic quality to the piece. And the small horn section at that, only 3 horns adds power but is not overpowering. It cuts through sonically but sits nicely within the band. This song was special to me as well because I wanted to force myself to sing. It was the first time that I had really sung in front of people and I wanted to push myself and expand myself beyond just the piano. Rhythmically as well I had Moonchild in mind for this song. With the high hat eighth notes and the breaks on the fourth beat I wanted to add a bit of character and personality to the piece by having fun with the rhythms.

Another aspect that I wanted to work on was writing for strings. I wanted to push myself and write for strings as not just a traditional string ensemble by themselves but to use them in my own way. The next song that I composed was "*Meditation on B*". This song was a challenge because I started off with a glassy and flutey synth playing a single B note. The challenge then was that I wanted to compose the piece around that B and for it to be continuous throughout the tune. As well the goal was to have that B work with every chord throughout the piece.

The piece is definitely inspired by Moonchild and is an exercise in sparsity and understatement. The violins, cellos, and bass are big sweeping melodic stings while the violas keep not only time but harmony in their simple ostinato like figure. As the piece started it with the single synth B that is also the last note of the piece, finishing the B pedal that was present throughout the piece.

The last piece that was composed is "*3 Mel*". This piece was also an exercise and challenge for myself in writing for strings. At the beginning is an example of triplets as Bill Evans might have interpreted them. Triplets that displace the bar line evenly. The song is in 3/4 but the triplets at the beginning disorient and create an atmosphere of being free until the melody comes in, being played by the cello. The strings are the focus of this song and all the instrumentation, like in Moonchild, it is designed to be a support system to highlight the string section. The same can be said of this song as in "*Meditation on B,*" which is to be understated. The neatness and cleanness of both pieces adds a clarity to the pieces. That clarity in turn is an aid in highlighting the melody.

6. Next Steps

There are many aspects that I want to continue working on now that the year is over. The year being so hectic and streamlined now that the Masters program is over there are things that I want to continue on with and explore in more depth.

One aspect of the project that I want to continue working on is the production side of the project. The focus is on James Blake and his particular style of vocal production. He has a very particular and distinctive style of production and polyphony within his voices. I want to find a way to run a microphone through my DSI Prophet Rev 2 and use the sounds and effects from the keyboard as the sound source, so that way whatever I play with the keys will be reciprocated in the harmony of my voice as polyphony in real time. I really didn't get a chance to focus on it as I wanted to this year, with everything going on at school. As well, everything that I was studying for it cost a lot of money. Money that I wasn't in the position to spend right now during the year. For this I want to spend my summer when I get back to the states working on this and giving myself the time and setting aside the money to work on it properly.

Also, I want to market my music more and get my own music out to the world. I plan to set up and distribute my music through Apple Music and Spotify and all

the major streaming platforms but also to look for music publishers and writers that would be willing to write about my music and distribute it to a wider audience.

7. Justification

The need that I feel for this project is a process for artist to enhance their musical and deepen their understanding. To increase their understanding of whatever style of music it is by analysis, comparison, and practice regiments to incorporate the ideas into their musicality. I think this is important because many times I hear from musicians “what should I practice or how do I practice?”, with this methodology I feel that musicians will be able to target what interests them and take it directly into their own understanding. To take those ideas and after gaining that awareness to really dive deep and start to expand upon them, because the idea is not to sound like a particular artist but to be creative and to sound like yourself.

8. Professional Plan

I really hope to use the knowledge that I learned through this process and use it in my own compositions. I want to continue to learn as much as possible from everything. To have my eyes and ears open to all around me. I once heard that in phases of life you are either in the learning phase, the phase of making and sharing all you know with the world, and finally the helping others and imparting your knowledge on those younger than you phase. I feel like I am still currently in the learning phase.

I hope to continue my analysis of more artists throughout the summer and the fall. After this and gathering ideas and harnessing more concepts I plan to compose around eight songs and have enough for an album. I really hope to start putting my own music out there. Instead of always being a sideman, I really want to present my music to the world with my own voice.

9. Conclusion

This year has been a very big challenge for me but it as well as been very rewarding and I feel that I have learned so much. Not only from peers, teachers,

and the musical culture around me, but the process of going through the development of this project has taught me invaluablely as well. From trying things and failing and reassessing and looking at things in a new way is one of the most valuable things I have learned.

One aspect of the project that I want to continue working on is the production side of the project. The focus is on James Blake and his particular style of vocal production. I really didn't get a chance to focus on it as I wanted to this year. With everything going on at school. As well, everything that I was studying for it cost a lot of money. Money that I wasn't in the position to spend right now during the year. For this I want to spend my summer when I get back to the states working on this and giving myself the time and setting aside the money to work on it properly.

In the process of the project there were many times when I felt that I could be doing things in a different way and this project has taught me how to change my thought process and go about it in a new, fresh, and creative way. From this, I have learned how to learn, how to take my ideas and put them into practice, and how to increase my understanding of ideas and concepts from different artists and integrate it into my own musicality. One of the goals of this project was to learn from these artists but to still sound like yourself. As it comes to this the

method is simple. Just as a writer must read the classics, or a director must watch the great films of last century, so too must a musician study the greats that came before them as well as the artists that they deeply enjoy. There is no danger of sounding directly like someone else because in your artistry and one of the things that make you, in fact you, is that regardless you will always sound like yourself. This was one of the biggest lessons I learned from this year.

I feel that with this knowledge myself and anyone who finds this useful will be able to find ways to become more complete as a musician and to become a musician prepared for an ever changing and modern world.

10. Resources

Pettinger, Peter. *Bill Evans: How My Heart Sings*. Yale University Press, 1998

Bill Evans Trio – Portrait in Jazz (1960) – “*What Is This Thing Called Love?*”
<https://www.youtube.com/watch?v=mSr52pyHBDQ>

Bill Evans Trio – Portrait in Jazz (1960) – “*Autumn Leaves*”
<https://www.youtube.com/watch?v=r-Z8Kuwl7Gc>

Bill Evans Trio – Portrait in Jazz (1960) – “*Peri’s Scope*”
<https://www.youtube.com/watch?v=bCGsXx6WF6I>

Moonchild – Be Free (2012) – “*Back to Me*”
<https://www.youtube.com/watch?v=g7P1K1IGwVM>

Moonchild – Please Rewind (2015) – “*All the Joy*”
<https://www.youtube.com/watch?v=4D1Xs4ZvzkA>

Moonchild – Think Back (2017) – “*Think Back*”
<https://www.youtube.com/watch?v=YDvVUePWJ3I>