THE POWER OF WORDS IN INSTRUMENTAL MUSIC

HOW TO CREATE A WORD-BASED METHOD FOR FREE IMPROVISED MUSIC

INTRODUCTION

You can change people's lives in so many different ways, one of my favorites is "expressing ideas and concepts", transmitting something that **activates genuine thought** (the *true act of thinking* is what I mean); this process is called "**donating life**". The best known and most efficient ("efficient": i*n the sense that it is the way in which man is accustomed to achieving this*) way to do this is certainly to *speak to somebody* or *write something that someone will read*. The **word** is our daily bridge that connects the ***invisible world*** (the *inner world* of every human being) to the ***visible world*** (the outer, what we usually call '*reality*'), using it deeply and correctly, is an art. *Her* is part of the visible world, but is closely connected to the invisible one. An art which belongs to the invisible world, and vice versa is closely related to the visible one, is indeed **music**. Music is that kind of art, that every time you try to explain it in words, you never succeed 100%.

Is it possible to combine the artistic power of the word with that of music itself to create an art form capable of expressing 'things' from both worlds?
What kind of effect will the incorporation of the word have on the field of instrumental music? How will this change the approach to improvisation, interplay and composition? And how to deal with it?

In this work I will talk about how we can use words in instrumental music to try to bring out the **deepest and purest essence** of each musician, creating a type of music that comes from deep inspirations, and does not repudiate the the expression of "beauty for the people".

In the first chapter we will refresh our memory, going to see what role the word has played over the centuries, and how this use is distant from the use we will make of it in my Method. We will arrive at the inspired Messiaen, where we will discover a profound, transcendent and surprising approach to creativity. And we will talk about 'Tabula Rasa', the improvisation method of the great artist Stefano Battaglia. This method is extremely contemporary, so it is in the same historical and social moment as mine. His method has already been experimented and has arrived at an extremely solid point (even if the research never ends), so it will be important to compare it on a practical but also intuitive level. I will outline what I learned from Stefano himself and the fundamental differences between his method and mine.

It will then be important to discover the word technically but especially philosophically. We will talk about the signifier and the signified, discover their roles and their importance in the method itself. We will talk about the conception of the word on a philosophical level, starting from Aristotle to Boethius, focusing on philosophers of the late Middle Age and on contemporary researches. We will finally understand when a word exists and can be considered as such, to then state the artistic concept that gives life to this Method.

This will lead us to talk about the conception and realization of the Method itself, which aims to embrace all spheres of the human being (mind, body and spirit) and all Elements of Music. We will understand which categories of words will allow us to do this, and how to integrate the words into

the musical form. Thus each category of words we have found will be explained in detail, codifying a kind of "language of the method", which will be enriched and perfected by the addition of signs on the score. Some example will be exposed to you to have a better understanding.

Finally, I will show you the most important and interesting experiments I have carried out, which you can listen to, watch and read about. We will discover the breadth of use of this Method and how it is able to break down the barriers of musical genre.

This will be followed by reflections on what can be added in the future to make the Method even richer.

In conclusion, I will show you what I learned from the experiments, how they have guided me in the creation of the method, and discover how this method can be applied not only to the expression of an artistic genre, but also in other fields related to music and beyond.

I started to think about this specific research just talking with people, discussing about the role of Art and Artists into the society. What is "Art"? One of my own definitions is:

"Art is the huge thermometer of society, everything that happens in the various historical periods is recorded by this thermometer. Its function is not one-way, but there is an exchange of energy between society and art: society influences art, and art itself releases a flow of energy that influences men and their path. The artists are these lucky but unlucky people who have the honor, the responsibility and the weight to draw from this thermometer, touch the soul of the art itself with their fingers, grab a piece of it and shape it inside their hands like a snowball, and then throw it to every man's face, politely. In this way, artists are able to deliver a small slice of Truth to everyone, a truth filtered through their complex existence."

In this period of my life "I have something to say", I feel the need to express myself, and I feel the desire to be able to *give life* to people: this is what an Artist does (although I am aware that this vision will change and/or be enriched by my life path). I just realized that I can do this every time I talk to someone! Especially when I'm talking about something I deeply believe in, which I raise with intense passion, I see people holding my gaze, and I see them thinking, I see that something is changing in their *inner world*… in that moment I realize that it won't be the last time they think about what we are talking about. This will change what they think, what they say and what they are, even if only a little bit. By changing, they also change the whole world around them, this means changing the world, it means vitality (vitality of being)

 When this happens there is not much to say, you feel gratified, you feel that in some way you have fulfilled your duty, you have given life, and this makes you alive and vital, and so does your art. Sometimes I remember that the thought crossed my mind that if I had been a good orator, maybe I would not be here as a musician. Maybe!

Certainly, I know from the depths of my body that I can communicate completely different energies through music, an art that communicates with spheres of man which are difficult to describe with words. Through the art of music I am directly in touch with that *invisible world* which is life itself, it *is the same life that I would love to donate*. Hence I had the thought of trying to conceive a Method that could integrate the Word and Music together, and that perhaps, by researching, I would find something really interesting. So it was (at least for me).

With this research I want to find a personal and innovative way to compose and play music, a way to explore deep aspects of interplay and a way to work with musicians by bringing into the equation factors such as "spirit", "body" and "intellect". I believe that words are an element that can draw out deep sides of musicians, things that come from interesting parts of their being, putting them directly in touch with their more creative and inspired side.

I also believe that using such a method with the combination of the right musicians, *musicians who believe in the invisible and seek it in every gesture they make*, we can achieve a truly high and profound artistic level, capable of communicating in a very direct way to the public, stimulating the *revolution of the spirit* (which is the revolution of our epoch).

HISTORICAL BACKGROUND

- BEFORE XX CENTURY, MYTHS, STORIES AND POEMS

Music and Word have always been closely linked since the beginning of human history. Just think of the ancient Greeks who practiced "**Musiké**" a discipline that combined music, poetry and dance. But perhaps the most important example is Gregorian Chant.

In **Gregorian Chant** (around 6th century) there were only 2 elements, the word and the melody, but the word had a greater importance than the music itself, in fact the horizontal trend of the music was dictated by the words, by the only meaning and length of sentences.

Nowadays listening to Gregorian chant is very suggestive, even if it is difficult to understand the words, we know that we are talking about a spiritual, religious sphere, and it is certainly a type of music that today's man is no longer used to hearing.

In this case the importance of the Word in Music is very clear, we are talking about a period where *music was in full service of the word*.

Over the centuries, music has developed in various ways, in various forms, both instrumental and vocal, introducing polyphony, form and harmony.

In the '500 a genre called "Intermedio" was in vogue, a theatrical genre in which the elements were Music, Singing and Declamation. We can therefore say that "**Opera**" is being born.

Between '500 and '600, Opera is the most famous genre, and it spit out a resounding success: the combination of different arts such as Music, Poetry, Literature, Theater and Scenography makes this genre complete and funny. The Opera is based on a "**Libretto**" (booklet), therefore on a story, a narration, and from there the composer writes the music that best suits him.

Over time the genre of the Opera has become well defined, and inside we find spaces dedicated to instrumental music (such as the Overture), spaces dedicated to acting only (the Recitative) and spaces where Music and Recitation are a unique art, and this happens in most of the movements, or for example in the Aria, where a character expresses his thoughts by singing, and the music

accompanies him based on the meaning of the phrases he expresses; here the music becomes once again at the service of the word, in a tragic Aria the music will be dark and sad, on the contrary in a comic, or when, during the Aria, a feeling of surprise is expressed, there the music responds with a pizzicato strings, with a sudden clear and rising phrase, the same for an unforeseen event, in response they will play the timpani with trombones.

In the case of Opera, the use of the Word in Music is fundamental, once again Music is at the service of the word, and beyond. In the Opera, Music is the omnipresent element that describes and anticipates the moods of the performance, and these moods are dictated by the Booklet, so by the Word and his meaning.

A brief but important parenthesis should be opened for Richard Wagner (1813-1883). Wagner himself was an important parenthesis for the history of music, his idea of a total work of art makes us understand how much he has given importance to the link that exists between the different arts. He used to write Booklets for his own works by himself, so he had a strong connection with the word. An element that we are interested in exhibiting is certainly that of the "Leitmotiv": a recurring musical theme (usually a melody, but also a shrewd one or a short rhythm) associated with a person, a feeling or a place.

In this case the Music is used exactly to bring out a certain "experience". Which will exist every time the listener listens to the Leitmotiv, his mind will make the predetermined connection. Here, listening to music guides the listener's "imaginary" path.

Over the years there is another genre in particular where Music and Word are closely linked, but in a different way. The **Symphonic Poem**, and here we are around the 19th and 20th centuries. In reality, the Symphonic Poem is a direct product of **Program Music,** we have an example from "The Four Seasons" by Antonio Vivaldi, but the composers who have brought this genre to its maximum expression are Richard Strauss, Ottorino Respighi, Franz Liszt, Jean Sibelius ecc.

In the Symphonic Poem the relationship between Music and Word is different from what we encounter during the Opera period, in fact, the relationship we find in this period is much closer to the purpose of this research.

The symphonic poem is a musical composition for orchestra, usually in a single movement, wide-ranging and which musically develops a poetic idea, inspired by the most varied extra-musical occasions: a literary work in verse or prose, an opera figurative or philosophical, a tribute to particular places or occasions, but also a purely free intuition of the composer.

In summary, it is a particular type of orchestral composition divided into movements or not and often figuratively very clear: the images that the composer wants to suggest are evident, through the change of register, timbre and sound intensity.

Here this is a great example where the *composition is directly inspired by the Word*. The music is written and inspired by a poem, by a story that is tried to represent through sounds, almost as if the composer wants to arouse the images and sensations in the listener that describe the poem itself.

We have seen how the bond that binds the word to music is a timeless bond, one completes the other in order to express art, a part of our spirit. Certainly, during the process of creating these works of art, words and music had a very strong and therefore distinct identity.

The main difference from all these genres of the past where the word has been central to my personal method is very clear.
In the past, the literary, narrative, religious or whatever weight and meaning of words was used more than anything else, composers wrote about texts, stories, myths, and were not inspired by single words.; in my method, on the other hand, every single word has a weight, and the sphere of the word that interests me is that of evocation.
*The word, linking with the inner part of a person, does not only **relate** to topics such as religion, myths or whatever, written by someone else, but **to a complexity such as the human being, which reflects all his essence, history, society and whatever else.***

- IN THE MODERN AGE, THE WORD FOR THE SOUL, IMAGE AND POLITICS

While Mozart was dying writing his Requiem, while Rossini was starting to become famous in Europe, while Beethoven was writing his ninth symphony, and Wagner was turning the world of music upside down, in America, in the new world, Blues was being born, a genre that invests our society at the end of the 19th century, beginning of the 20th.
It can be said that Blues music is a direct product of a feeling, human suffering. So a **composition that derives from a feeling**, which springs in words, which makes the musicians play a color and a suitable metric to express all of this.

Very important for the topic Word and Music is the advent of **film music**: in this case the music describes the images that are represented, or they contribute to creating a feeling that you want to convey. Here, music, is linked not only to words but above all to images, a very powerful factor for the mind of men.
If you want to create images with words that can influence the way music is composed, the film is the strongest union that exists in this regard. Music, Images and Words, together with Acting, give shape to a work of art capable of expressing any message with great clarity.

An important example more related to images, is about the famous band "**Gorillaz**": the British band, among its elements, has a component whose purpose is to translate music into video clips, interpreting sounds and words, always using the same characters to create the plot of the stories.

In the twentieth century the word in music also begins to have an important social role, with music denouncing discomforts, ideas, revolutions, feelings, stories and experiences. And according to the theme you want to express, the music will have a different color, a different direction, genres such as, Raggae, Punk, music of songwriters, Rap (where music acts as a background to the word) and all genres deriving from Rock, Pop, Jazz and Dance.

With the word you can express any type of concept, from the deepest to the lightest, and the music follows a bit the same direction as the concept, having the possibility of being more superficial or deeper. The music become often **Political Music**, we have the story of Nina Simone in the Jazz environment as a great example.

Even in the modern age, the role of words, for composers, remains somewhat along the same lines. Certainly it becomes deeper for certain themes, and music has evolved incredibly, but we still have this **process where the composer is inspired by facts, narrated by words, and translated into music.**

In my method you will see that **the fact that inspires the music, is the word itself, and the music is the musician himself.**

– OLIVER MESSIAEN, SIMILARITIES IN CREATIVE APPROACH

The importance of Messiaen in relation to my research is linked to conceptual aspects, for example:

He had no synesthesia, but still was able to see color in sounds. He said: "I see some colors while I listen to some sounds; I told this to the audience, even to my students during lesson, well, everyone see nothing", so we know he linked colors to sounds but only in an **intellectual way**, and he develop the skill of the "eye of the soul" (he says). **This process is exactly the same as in my method**, musicians will have to use 'the eye of the soul' to be able to express the category of words: 'colors'. Here we can see how Messiaen precisely translated colors into sounds:

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Messiaen codified each color very precisely, and linked it to the music by bringing it back as chord, timbre, voicing, effect.

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It differs a lot from my research because **I don't want to codify every color**, otherwise the aspect of interplay and inner research of the word itself would be lost.

The color will be linked to the surrounding situation, and to all the already existing musical elements, becoming a **liquid element that defines itself by relating to the surrounding elements**.

It is interesting to know that, in his opinion, sounds are superior to images and words: since are not material, they aims to involve intelligence much more than the other arts. The substantial difference can be seen in the **density of being of the invisible is endowed with, far superior to the visible**.

Messiaen did not only translate colors, but also things and effects, for example:

- Light Effect

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- Stained Glass Effect

L'effetto vetrata viene ottenuto attraverso il colore caleidoscopico di accordi a rivolti, trasposti su una stessa nota di basso. Nell'esempio che segue, preso dal secondo brano del ciclo *La Nativité du Seigneur*, intitolato a *Les Bergers*, ritroviamo un ostinato polimodale. L'effetto è del colore di vetrata: blu violaceo, oro e argentato.

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In this case, Messiaen translated effects and things, such as light and stained glass, into *harmonic-melodic progressions*, sometimes using *dynamics*.
In my method the musicians will have to deal with the subject of translating things and *places into music*, again nothing will be codified as our dear Oliver did, but they will be guided by **elements of memory and emotion**.

It is also fascinating to know: Messiaen says that music cannot express something immediate, she can suggest, erase a state of soul, touch the subconscious in different ways, but she cannot tell us or inform us precisely. But still he elaborates what he will define "**communicable musical language**": where each letter have a sound, color, frequency, length etc. the two auxiliary verbs *to be* and *to have* are expressed with exactly opposite melodic formulas. The downward movement means "everything comes from God", the upward movement means "everything goes towards God" (to keep it brief).
Messiaen, anyway, remind us that *only angels are able to communicate between them without a language, without conventions, and without having to submit to time and space*.
The same must be thought of the method I am going to present to you, the words are not chosen for their literary meaning, or to communicate with the approach of conventional language. But, seeing it from Messiaen's point of view, **they are that bridge between the visible world and the invisible world, which allows us to have a system of communication of the spirit**, what we call **art**.

I want to close the chapter on Messiaen by writing about how he saw improvisation:
He was a great improviser, a lot of musicologists compare him to Bach. Cause both were under the light of God, working as organist in a church, and great improviser.
The act of improvising, for Messiaen, allow to the divine splendor to reflect like an echo at the first quote of God. This is the "divine" explication for Messiaen, was the moment where the creative process was at the maximum of his potential.

Messiaen always seems to turn upwards in his search for *true art*, linking everything to God; in my approach to art, musicians must turn inward, must search for improvisation in the deepest places of their soul, inside. It would seem to be the opposite approach to Oliver's, but but in reality it is the same search for God, but in different places.

STEFANO BATTAGLIA

Stefano Battaglia is a great Italian piano player, he reached hight levels both in classical and jazz music, he is an ECM artist, he also works Symphonia and other important labels, surely one of the main artist in Italy. I had the chance to meet him and work with him for one week, thanks to the Siena Jazz Summer Workshop, we talked a lot and I was literally fascinated by the way he played, the way he spoke and the immense research that he carried out. He did , like me as well, an intense research about a new way to create music, and talking with him on a typical Italian long lunch , we show to ourself our researches and our views of art and society. He basically did his research to find a common ground between every kind of musician, without must say a definition about the genre of music you play. He think, and me with him, that is a really important factor especially in this history period to avoid the barriers of musical genres.

In fact, **breaking down the barriers of musical genres**, and the importance of having a method of improvisation that can **include all kinds of musicians**, is a point that lies at the heart of the creation of my method.

He found out a really interesting way to make music, which made me understand better what I need to build my own method, and I think it is also important just to know that there is a huge artists moving in this direction, which is in my opinion the direction of the future.

Stefano has written his '*Tabula Rasa*', where he explains all the concepts and processes that are part of his improvisation method. I will try to summarise it and take only those things that relate to my method, differences and similarities, but I recommend reading Stefano's writings, which you can find on his website.

COMPARING THE TWO METHODS

Stefano's Tabula Rasa is made by four macro elements: *Musical Parameters*, *Narrative Parameters*, F*orm Techniques* and *Evocations*.

The **Musical Parameters** are divided into: *Timbre*, *Rhythm*, *Melody* and *Harmony*.

In my method, however,   the **Elements of Music** that will allow me to construct a piece are five: *Melody*, *Harmony*, *Rhythm*, *Timbre* and *Expression*.

Stefano describes the **Timbre** in this way: *Timbre as a pure manifestation of the sound, complementary to the silence. Initiatic and revealing element, from which the specific individual characteristics, spirit and identity are recognized.*

It is the voice of the individual who expresses himself, in its broadest and deepest sense, which implies more personal awareness and more technical-instrumental knowledge (more techniques, more different voices).

It is such a nice way to describe it, and I have the same conception of it, I could not express it better. In Tabula Rasa, the Timbre itself is divided into: Timbre-Identity, Timbre-Mask, Timbre-Register (divided in T1, T2, T3, T4, T5 indicating the shades of register from low to high) and Tempered/ not Tempered Timbre.

These are all techniques that can be used during the performance of the piece, and sometimes it will be indicated whether to use one timbre rather than another.

In my method, timbre is a variant that can change in many ways, but not so specifically. It obviously has all the potential of timbre (so nothing changes from Stefano's method), but there are no such detailed indications on how to use it, precisely because it is the word itself that will suggest the type of timbre to use, but it will always be a free choice of the musician.

The words that characterise timbre are above all 'colors' and 'manners'. The 'colors' will suggest a register and the timbre (in fact), and similarly the 'manners' will suggest what Stefano calls identity, the technical approach to sound, and at the same time expressiveness.

In the same way, **Harmony**, which Stefano divides into five distinct types (Modal, Tonality, Politonality, Chromatic, Pantonality and Timbral), will not be indicated precisely, but **suggested** by words (mainly 'colors' also in this case) and the context created by all the other Elements of Music.

Stefano also creates three subdivisions for the **Rhythm**: R1 narrative, R2 pulsation and R3 metric. Three different ways of conceiving and playing rhythm.

In my method the category of words that affects rhythm the most is definitely 'shapes', which suggests rhythmic cells according to the shape chosen, and we can link this to R2 but 'actions' or 'places' are also suggesting rhythms and grooves, so we can link this to R3. R1 can be linked to what a 'color' or shape like 'dot' or 'line' can make the musician express.

Stefano is also very precise with regard to **Melody**, and gives instructions on how to construct melodies with fixed intervals, such as M6b (constructing melodies with intervals of sixth-flat).

This approach to melody can be found in my method when assigning a 'shape' to a melodic instrument. Although mainly the melody will be suggested by words such as 'places and objects', or for example 'actions'.

The **<u>Narrative Parameters</u>** of the Tabula Rasa are: Dynamics, Continuous/Discontinuous, Articulate/Refined. These parameters have to be taken into account during improvisations in order to try to dose them in the best possible way. So you have to be aware of which dynamics to use, how many continuous and how many discontinuous elements etc. These are parameters that you keep in mind during the improvisation or that you decide on before the performance. In my method, the dosage of these elements takes place largely in the composition phase, and then they are dosed in the right way in the performance phase, according to the taste of each musician. The words that deal with these elements can be: 'shout', 'shyly', 'scattered dots', 'circle', 'some line' etc. (therefore from different categories of words such as 'manners', 'shapes' and 'actions').

Regarding the problem of 'form', which is very important, Stefano makes a list of forms that can be applied to improvisation. In the list of **<u>Form Techniques</u>** we can find: Theme and Variations, Sections, Imitation, Occupation of the Space, Parametric Structures and a lot more. These are many brilliant ideas to conceive different forms, each one works in a specific way, and are designed for

improvisations of different character. In my method, the problem of form is addressed simply by dividing the piece into sections, sections which we might also describe as movements, characterised by specific musical elements which, as they change, carry the piece on to the next section.

In Stefano's different forms, not only the form of the piece changes, but also the approach to improvisation, the way musicians play together, the way they join to each other's improvisations, or which parameter they keep in mind as the main one for constructing an improvisation.

In my conception of form, the improvisational approach does not change, making the idea of it more conventional.

The main difference that immediately jumps out at you between the first Tabula Rasa parameters and my word-based method, is that in the first method there is a meticulous and brilliantly thorough research of all the musical aspects, and **each factor is then indicated in a very specific way** to build the improvisation; however, in my method, while not excluding any of the factors outlined by Stefano, the **elements are suggested by the word**, and it is up to the musician to decide which parameter to use, why and how. The musician will decide whether to use R1, M3 or T2, if the word actually allows him to feel the need to express himself in that way. **The feeling of expression may come from the mind, body or spirit**, and in my view, this makes improvisation very interesting.

The use of words is not forbidden in Stephen's method, but is exposed in the field of **<u>Evocations</u>**. Stefano uses words to describe and give input to a section of improvisation. It is not mandatory to use it, but you can have the freedom to choose a word to give a sense, a vibe, a general mood to a section of improvisation.

My method is a **word-based** method, words are *deeply interpreted*, not just input, this is the main difference. But the idea of directing the sections is brilliant, and I thought about adding the elements of nature (fire, air, water and earth) in the future to describe the sections and give them a richer flavour.

WHAT I LEARNED AND INTEGRATED

Studying and applying the Tabula Rasa, and chatting with its creator, made me realize above all how much time it takes to build a method of improvisation or composition. Time is a fundamental factor, having patience will make your mind fructify by adding parameters, elements or other things to make the method more and more solid and with a clear shape, but it will also make you develop the intuition (and the spirit) to find ways of approaching the elements that come from the deepest core of the human being and therefore of art.

Moreover, Stefano didn't leave anything out as far as the musical aspects are concerned, so knowing his method has "refreshed my memory" as far as being aware of **everything I need to create music**.

On a more practical level: when I played with Stefano using his method, one important thing he taught us was what I call the **principle of completeness**, or **non-overlap**. He taught us that if an instrument is playing T1 (low register), for completeness I should play a T3 or T4 (middle or high

register), if the soloist starts with discontinuous elements, we will go on to play continuous elements when we will join him.

So in my method, when composing, I always try to include words which can express musical elements that complement each other (even opposite elements), avoiding overlapping that creates meaningless periods.

Also, during the workshop in Siena, we were six musicians with Stefano's band, and he made us play like this: initially he would start playing a solo instrument, which he would call the band's entrance to add to his solo at will. The elements that the soloist used during his improvisation had to be "completed" by the band's entry, for example: if the solo was based on long, melodic notes, some musicians had to compensate by playing short, rhythmic notes, and others had to support the initial idea. This process gave me the idea of introducing the **Inverted Pyramid** into my method, which has the same function, the difference being that the soloist's improvisation is inspired by words, and the same applies to the musicians who will join in. The fact of "completing" the music with the missing musical elements will be a factor addressed in the composition phase, by choosing the appropriate words.

FUNDAMENTAL AND CONCEPTUAL DIFFERENCES

The **heaviest difference** between the Tabula Rasa and my word-based Method is the birth conception. **Tabula Rasa was born as a method of improvisation**, there are no preliminary stages of composition of the piece, or at least they are present in the form of 'adjustment' and 'detail'.

My method has a very important **initial phase of composition**, composing a piece means **choosing the right words**, already **having the energy dosage of the piece in your head**, and often it is also necessary to have a **clear idea of the duration of the piece** you have to write. My method could also be defined as a "**Free Guided Improvisation Composition Method**".

However, Tabula Rasa is the closer Improvisation Method to what I am researching on, and it is very important because it is **contemporary**, it is happening in the **same period** as mine.

Stefano's system, as you can see, is extremely sophisticated and complex in its entirety. Speaking with him, and reading his writings, I understood that his art is addressed to an elite of listeners, he has not set himself the problem of reaching a wider and non-homogeneous mass of listeners. In fact, I don't think he hasn't thought about this factor, I think that making this music accessible only to people with a certain level of artistic and musical competence is a well thought out choice. This is another big difference between my research and Stefano's, the **destination**. I like to define my method as **Pop Friendly**.

Also reading the presentation of the "Tabula Rasa", in the chapter of the Evocative Parameters, he literally writes: "In order to make the evocation as less subjective and interpretable as possible, or in any case not exclusively perceptive, the aim of the evocations is to: etc. etc.", so **the use of words is almost exactly the opposite of my use**. The evocative value remains in both methods, but in the Battaglia method we do not want the word to influence more technical and basic parameters, while in mine all the other parameters are actually derived from the word itself.

It can be said that between the two methods there are big differences in the way of **approaching interplay**, **constructing the composition, creating Music Elements** and **birth and destination of art.**

THE WORD IN SEMIOTICS AND PHILOSOPHY

What is a "word"? There are several definition for it:

"a single unit of language that has meaning and can be spoken or written" (Cambridge Dictionary); "a single distinct meaningful element of speech or writing, used with others (or sometimes alone) to form a sentence and typically shown with a space on either side when written or printed" (Oxford Dictionary); Aristotele talks about word in this way: "Therefore those things that are said are the signs (*notae*) of those affections in the soul, and those things that are written [are signs] of those that are said. And just as written letters are not the same for all, so spoken words are not the same for all. But what they are signs of in the first place, the affections of the soul, are the same for all, and those of which these are likenesses (*similitudines*), the things, are also the same".

Now, let's go a bit deeper thought the science of the semiotics, we will come back to Aristotele later.
Semiotics has a long tradition as the science of *signs*. There is, however, no agreement as to a general definition of the field. Three major descriptions have been proposed: semiotics as the science of signs and communication systems, semiotics as a description that leans upon linguistic methodology, and semiotics simply as scientific description.
The linguistic strand has received most attention in the past, with a strong impetus from French structural linguists as de Saussure and Greimas. This *structural approach* has been valuable in providing basic conceptual tools, e.g. "*signifier*" (the material sign that signifies) and "*signified*" (that which is referred to). Summarizing, in semiotics the word is a sign, actually the word is properly called "*linguistic sign*", which is divided by two elements:

LINGUISTIC SIGN

SIGNIFIER   SIGNIFIED

The *SIGNIFIER* is the material aspect of the sign, is the acoustic of visual picture, to simplify you can say that it is the word that is enunciated or written.
The *SIGNIFIED*, is conceptual content of the linguistic sign, is the *idea* that our mind associate to a determinate signifier.
To make a fast example, let's consider the word "book", it has a visual and acoustic form (SIGNIFIER) and that we could translate into phonetic signs: \ˈbu̇k\. But the word book also evokes for us a concept, a mental notion that disregards the concrete book, this is the SIGNIFIED.
This concepts it's really important, we will return to this concept in a while.

It is important now to research on what **philosophers** think and about the "word", **when this word exist and what a word means** in order to understand how this method will create art during the performance.

More than having a grammatical and pragmatic definition of the word, we are interested in understanding how the word is and was conceived by philosophers and thinkers on a social and philosophical level.

Reading the writings of Margaret Cameron (Director of Studies in Philosophy at the University of Victoria, Columbia, Canada) and E.J. Ashworth (Emerita Professor of Medieval Logic and Philosophy at the University of Waterloo, Belgium), we can understand that the topic of the word has been important since the time of Aristotle. All philosophers have since come up with their own ideas about it, putting forward thoughts and questioning the claims of previous centuries.

In the *Peri Hermeneias* Aristotele provides one basis for the theory of signification and the emphasis on spoken speech : "when the verb is uttered, it signifies when the minds of both speaker and hearer come to rest .", and this is where also the Boethius theory of signification (almost a thousand years later) is lead: "signification is achieved when the attention of the speaker and the mind of the listener, upon the utterance of a word, quiesce or come to a « stop-point »", Boethius aims to account for the mind's progress towards signification in terms of a scale of cognition, which **brings the speaker's mind from things**, received through the senses, **to confused and imperfect imaginations**, and then **to ideas** which are then uttered by names and verbs, **a process reversed from the hearer's perspective**.

I see a clear relationship in the way Aristotle and Boethius talk about "uttering" a word. In my case, the verb "<u>to utter</u>" will be synonymous with "<u>to play</u>".

The word, therefore, has meaning to exist when it produces an idea or concept in the mind of the person conversing. It must be understood and have a social purpose of conversation. In the case of my Method, the words will be written on a sheet of paper, they will be read by the musicians (*who are speaking*) and the audience (*who are listening*). They will not be words strung together for the purpose of producing a meaningful discourse, but rather their purpose is to inspire **artists who will 'utter' the word with their art instead of speaking it, so the word, instead of being 'said', will be 'played'**. And until the word is expressed through music, the word itself does not exist.

To fully understand this concept, and to somehow justify it, let's take a deeper investigation.

Norman Kretzmann (professor of philosophy at the Cornell University who specialized in history of medieval philosophy) has identified the main thesis of Locke's (XVII century) semantic theory as the view that *words signify ideas*. In the "Essay Concerning Human Understanding" (1695) John Locke states that: " words in their primary or immediate signification, stand for nothing but *the ideas in the mind of him that uses them...*" . The word is there in the universe for us to express our ideas, just like music.

An argument Smiglecius (XVI century) examined was drawn from the observation that we need a spoken language in order to express what we are thinking. Our mind is hidden and invisible, and the use of spoken language is to make it manifest in a sensible manner. It is the immediate aim of a speaker to set forth his mind, and this he does by means of words. This argument is also found in Rubius, Toletus, and Couto (all from XVI century), as well as in other writers of the period whose connection to Oxford has not been precisely established. Both Couto and the earlier commentators of Louvain mentioned the essential part played by language in a functioning society, and they quoted Aristotle Politics to support their point. This was another argument not much emphasized in medieval discussions, though it is found in St. Thomas Aquinas. Some authors also referred to the case of angels, who are in the happy position of being able to discern each other's concepts directly, to emphasize man's need for a spoken language to supple- ment the defects of his cognitive powers; and Smiglecius (XVI century) used this point to reinforce the claim that the whole **purpose of language is to reveal concepts**. Locke does not talk about angels, but otherwise his first argument, identified by Kretzmann as the argument from the uses of words, is identical to that presented by the scholastics. As Locke put it:

" *Since the comfort and advantage of society could not be had without the communication of thoughts, it was necessary for man to find some external perceptible sign* **to make known to others those invisible ideas of which his thoughts are composed**.".

To be even more finicky and discover some more of the philosophy of the word, let us examine the commentaries on Aristotle's *Categories* are closely related. According to Yukio Iwakuma (Philosopher and expert of Medieval Philosophy), these commentaries were written in the early part of the twelfth century, they are possibly the first known continuous commentaries on this Aristotelian text, and, according to Iwakuma, they are closely associated with the teaching of William of Champeaux, Peter Abelard's teacher and later rival in Paris. The question is first put in these terms: *when is an utterance properly so-called ? Three options are given : either when it is being uttered, after it is uttered, or both when and after it is uttered. The earliest known commentaries agree that it is only during an utterance that it can be properly so-called.* For example, according to one commentator who takes utterances (*voces*) to be substances, one view is this :

" *Regarding the air that is uttered* (which is called « utterance »), *it is asked whether it is called « utterance » while being uttered only, or after being uttered only, or during and after it is uttered. Some say that it is an « utterance » while it is uttered and after, but others say that it is never called « utterance » except when it is uttered only. After it is uttered it remains in its essence, that is, in that which is air, body, substance, yet this name which is « utterance » does not remain*.".

The more interesting question is when an utterance is said to signify. The answer : also when it is uttered, for this is when it generates an idea in the hearer, and this is explained by the assimilation of « signification » and « generating an idea ».


Now, after reading about all the above philosophers it can be said (tu resume poorly) that the Word is nothing more than that "a sign (or a sound) that allows us to express our ideas". It is something that tries to bring into the external world (the "real" world) those thoughts, concepts, feelings, intuitions and ideas that we have so clear in our inner world. The relationship of this gesture with

the gesture of playing is sweet, warm and close. In my Method, the words will bring ideas to the mind of the musicians, and these will express this idea to le listeners (the audience) through their music, making the word itself even more defined, fuller and deeper, **being expressed by an entity (the music) coming from the inner world, the same place where the essence of the word itself comes from**.

I would like to add one last thing, very interesting to know: in Duns Scotus (XIII Century) scripts there is evidence of a view whereby things as conceived or understood are separated from things as actual existents, and this is crucial to get into the concept of my research. In his first commentary on the "De Interpretatione" he examined the claim that **words signify things not as they exist, but as they are understood,** and he noted that things as understood are available as significates even when the actual thing has ceased to exist.

So finally we can explain how "Art" will happen in this performance, and how we will use the word to make it happen:

Words spread they SIGNIFIER; it goes to both Audience and Musicians at the same time; Both Audience and Musicians are now creating in the mind the SIGNIFIED of the word; now the Musicians will express through MUSIC the SIGNIFIED of these words; the MUSIC (with now is the sound part of the SIGNIFIER) go back to influence the SIGNIFIED of the Audience; the Concept in the mind of the Audience is influenced from the meaning of the Word expressed by the musicians (which are uttering the words by playing music), and when the musicians have completed their 'expression of the word', the word will exist, creating a concept in the minds of the listeners from the interpretation of the word and from the inner world of the artists (if you want to try to understand this even better, re-read the definition of art that I wrote in the introduction).
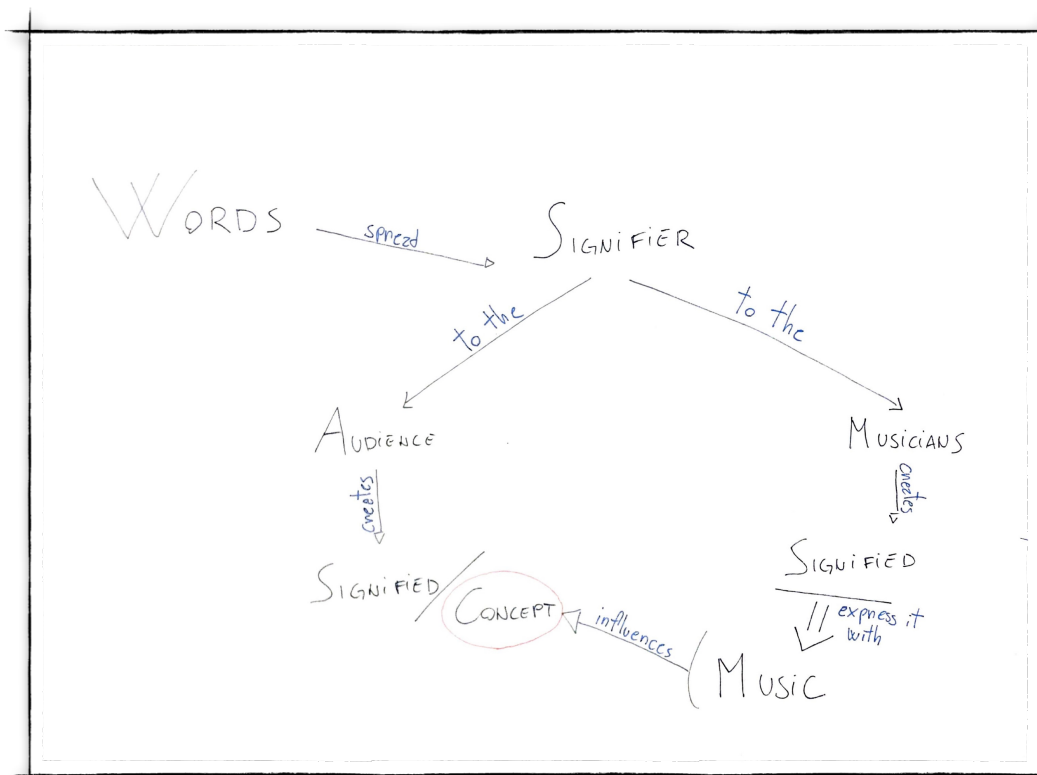
Method

- Building a Method, what do I need and how do I relate it to de word?

In order to start conceiving a method of Composition and Improvisation, we must first know "what the subject matter is made of". In my vision, to create music, we need five **Elements of Music**: *Melody, Harmony, Rhythm, Timbre* and *Expression*.

In fact, in this chapter I will set out the **five Categories of Words which in my opinion musicians needs to express everything that music requires**.

The fact that there are five Elements of Music as well as Categories of Words does not mean that each Category corresponds to an Element. In fact each Category usually includes at least two Elements.

As we have seen, the *signifier* will lay the foundations for influencing "concepts", and will unleash *signified* both in the audience and in the musicians (at the same time). The signified, therefore the concept of the word itself, has a role of __evocation__, an evocation that can be mainly visual, but also olfactory, auditory or kinesthetic, it could be an evocation of feelings or memories.

I chose not to use drawings or pictures so as not to be too descriptive and imitative, not to limit the imagination of every musician, I definitely want to abolish the risk of 'aping' something, the music must come from a deep and curious place inside the artist. It is one thing if I draw you a red triangle, and another thing is if I tell you to imagine a red triangle, you can create it as you wish freely in your head, and have a pure evocation of it into your system.

Another fundamental factor that influenced me in my choice of categories is the three spheres of the human being: **intellect**, **body** and **spirit**.

Mine wants to be a Method made of **intuition**, involving not only the intellect, the calculating mind, but all the spheres that make the human being definable as such. Involving the body and spirit as well, it will create fertile ground for profound art and authentic inspiration.

As in all things, the division of words within the three spheres is not 'black and white', **all words live by belonging to all three spheres, but they have a main one**, a sphere which will stand out from the others, which will make it more immediate for us to catalogue them.

Let's find out what type of evocation each Word Category works on.

First of all we have "Shapes" and "Colors", words that rely on *visualization* (so we are mainly in the sphere of the *intellect*)**.** Reading these words I will have mainly a *visual evocation*, and from this, acting in a more *intellectual* or *instinctive* way, we will express ourselves through music.

Shapes - even instinctively, this type of word can indicate more "objective" facts about music: number of notes, meter of time, melodic shape, rhythmic elements etc.

Colors - The colors certainly give an idea about the tonality and precisely the "color of the music", therefore: min or Maj tonality, timbre, dark or bright melodies, register, frequencies etc.

Next, a very useful tool for creating music is the "Places/Things" category. These are words which are based on *memory and memories* (here we are in the sphere of the *spirit*, of the "*heart*"), both are designed to bring out the *musician's personal experience* into music, therefore places and things release very *personal feelings* in the musician, more or less profound based on the word and how it is linked to the background and the history of the artist.

Places/Things - these words have a very powerful evocative value, on a musical level they create a context, bring feelings into play and develop new compositional ideas: mainly melodic, but even harmonic, timbre wise, types of expression and whatever the musician feels.

The categories of words "Actions" and "Manners" are very powerful, they create *physiological and mental sensations* in us (belonging mainly to the sphere of the *body*), bringing our being towards what the word itself "tell us to do".

Actions - they lead us to express "by playing" something that we should "do" instead, they can add and influence basically all the compositional elements. These words activate our body, as well as our mind, and as we shall see they influence *intensity*, *energy dosage* and *clarity of the song/section's form*.

Manners - They are words mainly used together with others, suggesting *ways of being or doing*. So they indicate *how* we should play compositional elements, and the main influence is in the field of *expressiveness* (even if at the same time they give different inputs for the creation of new material).

Each word can be assigned to one or more musicians (or musical instruments) or to the whole band, and this is a process that can be carried out in *preparation phase* (thus deciding before playing "who" will play "what"), or in *execution phase* (listening to each other and developing an interplay so that everyone can do their part without exaggerating it but also without being absent).

In order to have the possibility to play a credible piece of music that can reach the audience, and thus not to risk getting lost and wasting the energy of the music in unnecessary moments, I firmly believe that we need a "**form**" (as in most musical genres present so far in our history).

The form should not be conventional, (e.g. like the sonata, a standard or whatever), but the form should be *liquid*, adapting to the needs of the composer, the musicians who are going to perform it, the audience who will experience it, the words and the music itself.

The 'form', to be such, must have an internal subdivision, so we need "**sections**".

Each section will have one or more words, which can be used on their own or in combination with other types. Each section will be recognizable and distinguished by the main *compositional material* and will generally have the same one that develops in different ways. By entering new or very different material, it suggests that you are moving on to the next section.

Therefore, to move from one section to another we need "**transitions**". These can be *gradual* or *shear* transitions: in the first case the piece will not stop, and the section transition will be smooth, in the second case we will have a bit of an effect similar to the "change of movement" of a suite, so a pause between one section and another.

At the compositional level, it is important to know that the Categories of Words such as 'shapes', 'colors' and 'places/objects', are categories **capable of creating** Melodic, Rhythmic or Harmonic elements (in addition to those of Timbre). The categories of 'actions' and 'manners', on the other hand, need already existing elements in order to function correctly, especially 'manners' which is a category that works mainly on Expressivity. This is not meant to say that these latest categories cannot inspire new Melodic or Rhythmic elements during the piece, but only that they **cannot be used alone as opening words** in the improvisation: they must be accompanied by at least one other word from the other categories.

Another very important aspect is to choose the right words for each section. For example, using words that are similar, or at least express sensations and elements that are not too different in two consecutive sections, may cause a lack of clarity of form among performers but also among listeners. In the composition phase, **words should be used by conceiving an energy map of the piece**, therefore an efficient and functional form for the music.

*In the following, I will set out each category of words very precisely and objectively, but I would like to say that I have already set out some of the basic functions in this chapter, which may already be sufficient for some readers to understand the spirit of the method. My recommendation is: "**don't get lost in the technique but trust your instincts**".*

– WORD CATEGORIES: SHAPES, COLORS, PLACES/THINGS, ACTIONS, MANNERS

*The definitions of each word are taken from the Encyclopedic Dictionary 'Treccani'. I chose to translate the words which represent each category from that Italian one simply because I had the opportunity to compare them with other vocabularies such as Cambridge Dictionary and Oxford Dictionary, but I did not find a satisfactory match: their definitions are pure technique, I need poetry and spirit to define something like '**the word**'.*

SHAPES

"The outward aspect with which you configure any real or fantasy object, or a representation of it."   (Treccani Dictionary)

The main function of these words is *to* describe rhythmical aspects of music, such as: *Meter,* the *Accents*, just a *Note*, it can create a *Groove*, and can create an *Overlapping of Figures, Rhythmics and Grooves.*

'point'

Basically "Point is a short note", if you find in the *Paper* (your sheet music) just the word point alone, it can be about any pitch, dynamics, intensity and timbre, and can be played in a frequency that fits good in the taste of the musicians related in the moment.

Of course, to be more precise, the "point" will be usually followed from **Adjectives of Quantity** and **Colors** (more on that later). In this way, for example "a lot of points" means that we should play a lot of short sounds, preferably fast. If we have "black points" we should play points in the low register, whit a dark timbre.

'line'

Basically "Line is a long note", the musician can decide pitch, intensity, dynamics and dynamics direction, length, how to start it and how to end it. All of these elements will be suggested from the environment around the artist. The musician can decide to visualize in his mind a straight line, or a curve line, this will change the approach to play the word.

Of course also in this case we can use **Adjectives** (curve line, straight, clean, wrinkled etc.) if we want to be more precise in our composition, and **Colors** to decide the pitch, timbre etc.

Example: If I have to play a 'yellow line', and in the moment I start I hear a Major environment, I should play "bright note", like the 3rd, of even 9th, somethings that will give me the "Yellow feeling", we will talk about that afterwords.

'triangle' - 'square' - 'pentagon'   etc.

Now we are talking about the "real shapes". Shapes are made by Points and Lines, so we can approach it conceiving the Shape as a certain number of Lines, or a certain number of Points.

When I have to play '**triangle**', it can be a suggestion of *3 Lines*, so for example:

This is an *Equilateral Triangle* (because the length of each note is the same), but also this one is the same:

In the Equilateral Triangle all the "lines" have the same *length*, so we will describe it with *3 notes, they could be in different pitches or not, they have the same length, and we repeat the cycle (of 3) to make understand the form of the shape, we create a music cycle to describe the "3 elements shape".*
If we consider the Triangle a **3 points** Shape, the result is basically the same, but with **Short Notes**.

Obviously we can imagine also an **Isosceles** or **Scalene Triangle**, this should happen just in the mind of the musician, but I guess that if we want to be extremely precise, we could write it down on the Paper (but personally we go outside the meaning of this method). So the difference is about the "distance between the points", or if you prefer the "length of the lines". So to be clear we could have:

Isosceles: *Scalene:*
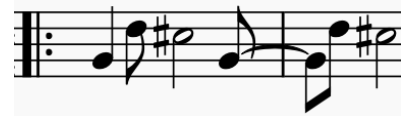
As you can see, the *Music Cell* we use to describe the Form, has not to be "in the meter", but (like in the Scalene Example) can be also useful to create *Polyrhythms*.

*Exactly the same approach will be used to understand how to use '**square**', '**trapezoid**', '**quadrilateral**', '**regular pentagon**', '**irregular pentagon**' etc.*

'circle'

'circle' is a particular Shape, it doesn't have Straight Lines connected by a certain number of Points, it can be described as "a set of infinite points" or like a "closet curved line". It is the *element of continuity par excellence.*
So when I have to play it, I will play l*ong/a lot of sounds, all connected between them, creating the sense of continuity*. I believe every musician have their own way to express the *Circle*, is a nice word to use.

COLORS

"Term indicating both the physiological sensation that is felt under the effect of lights of different quality and composition, and the light itself, monochromatic or polychromatic." (Treccani Dictionary)

Color is a general property that can influence for sure harmony, timbre, tonality, range, but also melodies and rhythm. As the definition suggest, color is a "sensation", is something related to our feelings, and not only to our visual sense.

To encode a bit the colors, and to make understand the other musicians that we are actually playing a specific color, we need to choose some property. The meaning of *Colors* is to influence the musicians and the music with "the vibe the color is telling to yourself", we can say that in general Dark Colors are more related to low register and dark sounds in music, the opposite is for Bright Colors that make people think about bright sounds and more presence of his register frequency.
So we can say that when we use a color close to '*black*', we will start to play *low register, dark sounds, some creepy noises, minor tonality, dissonant intervals,* and everything makes you think about Black. When we use Colors close to '*white*' we can start to use *more hight register, major chords/ tonality, bright sounds, relaxing noises, bright intervals* and everything that White is inspiring to us.
In the middle we find all the other Colors, that could inspire a *specific tonality, the density of the timbre, how fast could be the sentences etc.*

To make a poor resume about how we have to conceive *Colors*:
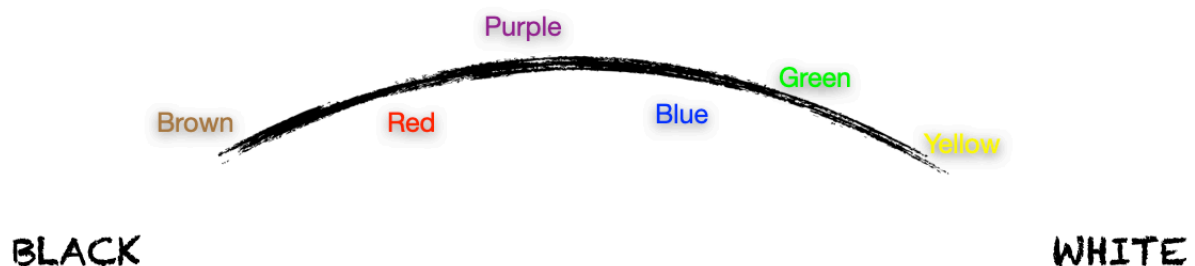
We can find a 'Color' as a *single word*, or as a *word linked to another* word.
In the first case the Color wants to influence the general vibe of the moment/section. The musician can imagine the color as he wants. If you imagine your mind full of *Blue* or maybe *Red,* or *Black*, this will have a huge influence in what you are playing. You can improvise *sentences* that's in your opinion (as musician) describe the color itself, or perhaps the feeling the color gives to you.
In the second case, the Color is related to another Word, so it will influence the way to describe this word. For example if I have '*black circle*', I could play *a long dark note, low register, some low noises,*

dirty sound. Or maybe I have *A lot of 'yellow points'*, I could play *a lot of notes, lastly, with just intervals of major 3rd, or related to a tonality so I play just the major triads, high register, mf but light.*

In general, the Color will be used in connection with another word or group of words. Colour expresses a mood, feelings, influences all the words around it, working on timbre and harmonic choice..

PLACES/THINGS

"In a board sense, a part of the space, ideally or materially circumscribed" (Treccani Dictionary)

"indicates, in a generic way, everything that exists, in reality or in the imagination, concrete or abstract, material or ideal" (Treccani Dictionary)

These words want to evoke *memories, sensations related to an object or a place,* they are very personal words, they want to extract the true essence of each artist. Each place as an object can have a completely different value for us, for example:

'**mountain**'*: I grow up in the middle of mountains, and they are so noble and titanic to my eyes, and at the same time wise. I feel tribal vibes in/on there, something coming from the primordial essence of human being.*
Maybe for some person grew up in the Netherlands, mountains are something you see when you travel and you feel so fascinated from them, and seems so strange to live there, is something new and a bit more detached.

With all these images, these sensations and the feelings we get when thinking about a place or an object, we can really create a lot of new things in music. We can create new *melodies*, or change the *rhythm* of the song, we can find ideas from the shape of the object, its texture or the body sensations felt in a certain place, or even from the feelings experienced in that place when we went with people we love or we hate.
I will make some examples about *how I would play some words* to make more clear what we can really do with this category:

'**kitchen**'*: Man! It is so cool to use all these ingredients to make something tasty to eat, and the best part is that I can share it with people! Let's invent something new!*
'**grandma home**'*: I feel home, warm, my grandma is always cooking for me, how is she cooking so good? She is doing it since 60 year ago, she knows something about that, she knows how do cuddle me. I miss her so much, and I miss the feeling to be with her, in her home, without any goals, just to be with together.*

'globe': *I always look at this object with curiosity and hope, I would love to visit all the places I see in this little sfere, I feel like I am nothing, and I know nothing, I need to explore outside there, but also inside here my chest.*

Some of these *feelings* are so deep, and from these *feelings* we can take out *moods, sentences, melodies or whatever from our body.*

There is also the possibility to add some details to the place, to be more specific if the composer wants to take out a more specific feelings form the musician, for example I could write *Mountain*, but if in this spot of the song I mean to expresso something for sure more tribal and solid, I could write down *Base of the Mountain,* to express a meaning precisely more solid and visceral.

The process to express these words is very simple but at the same time very introverse, we need to reach a clean contact with ourself to be able to translate these feelings in music, "*intuition*" is the keyword.

ACTIONS

"Take action, operate, acting, as expression and manifestation of the will." (Treccani Dictionary)

Actions are really powerful Words, they are the words that could change the direction of the song. When we play *Shapes* and *Colors* we are D*escribing* words. In the case of *Actions,* we are *doing* what the word symbolizes. Imagine Actions such as: '*destroying*', '*building*', '*speaking*', '*walking*'… You can alley imagine how powerful can be these words. The word 'building' have a powerful meaning, all the band can start *to build* something, and each musician can focus on *climax, sentences, polyrhythms, polytonality, dynamics.* Same for 'destroy', the musicians can *start to disassemble the elements, can make a huge explosion that destroy everything there in the stage, can start to play completely out to destroy the previous vibe.* Needless to say the utility of the word '*walking*'.

Each of these words are quite descriptive about what to do, and the real power of playing these Actions is that all the band will go in the same directions somehow, probably using different elements, conceiving the word in different ways, but the result is something shared in the consciousness, giving a lot of meaning to the section where they are placed. With these words we **activate our body**.

MANNERS

"*The particular form of being, of presenting a thing, or of operating, proceed…*" (Treccani Dictionary)

Here we are talking about the *way we are playing all the music elements in the music*.
These words could be like: *Shy, Arrogant, Sexy, Cool, Proud etc.*
They describe the way we have to play all the other words, for example:
- *'a lot of points'* - *'shy'*
- *'blue'* - *'majestic'*
- *'walking'* - *'cool'*
- *'your mind'* - *'arrogant'*
- *'pineapple'* - *'sour'*

When you study a Classical concert, you have to give a meaning to every sentence, my teachers were always telling me: "This is the opening of the concert! You have to play *Majestic*!" or "Here we are going to the end, we have to *Die Slowly*…" or again "This phrase is the archangel Gabriel shouting in your ears, let me understand it!" and it was making a lot of sense in my mind (still does), they can resume a bunch of music notations in a score. This is how I see this category of words in my method.
They also put you in a position to feel your *body* and *mind*, but also your *heart*, to try to interpret existing elements or to create new ones. They give a much more complete sense to the section or the intervention of a musician.

Here is the final table with all the word categories, and some examples of my favourite words to use:

Shapes	Colors	Places/Things	Actions	Manners
point	white	kitchen	building	shy
line	yellow	cog	destroying	sour
triangle	red	pineapple	walking	arrogant
square	blue	grandma's home	talking	cool
circle	black	your mind	listening	sweet

## - SIGNS ON THE PAPER, HOW TO PLAY THE WORDS

In our "Paper" (we will call in this way our "Sheet Music", because there is no music there, is just a *piece of paper with some words written*), we will find some *signs* to help us become aware of what is happening.

We have **Section Signs** (they describe how to approach each section of the song, actually every Section Signs is a Section itself) and **Transition Signs** (they describe how to go from a Section to the other)
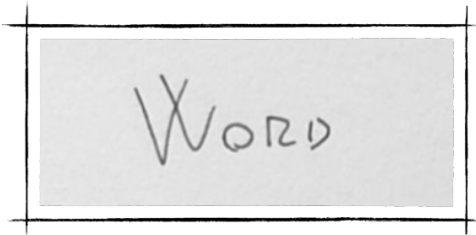
First of all, *if a **word is not circumscribed by any sign**, it means that it must be interpreted by who wants, can be a single musician, two, or the entire band. "It gives the taste".*
You can assign these words to someone or you can let it be a free choice during the performance .
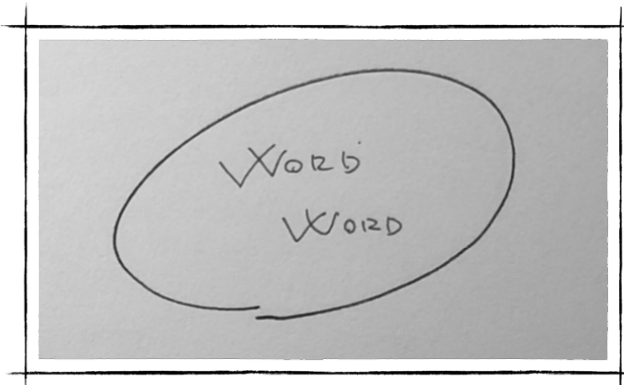
Inclusive Circle: It means that the words inside the circle must be *played by all musicians.* A bunch of words can assume a collective signification, so they can create a new meaning, releasing a lot of different evocations, the meaning of the section will be a "*single from multiple".*
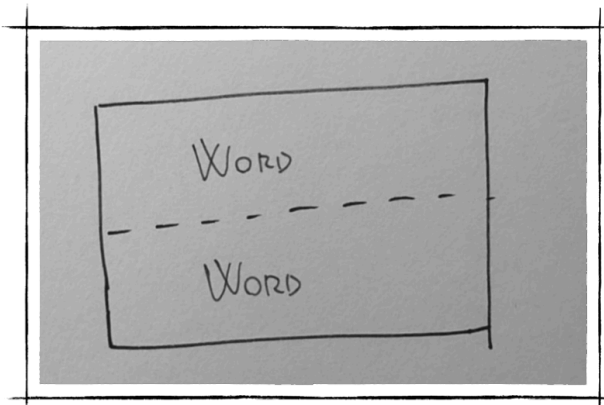
Rectangle Divider: The Word/s on the *upper line is for one/some musician/s*, the Word/s on the *line below is for the other musician/s* that are not playing the upper line. They play different elements on the same time.
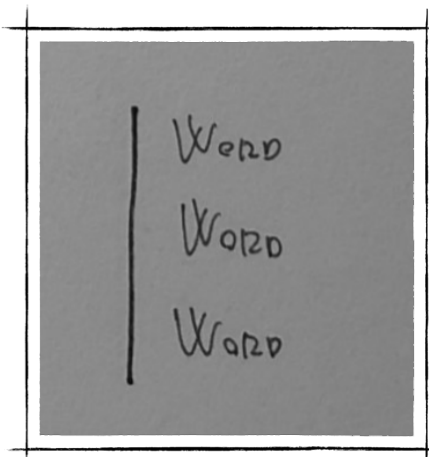
Hierarchical Line: This is like an hierarchical list: The word on the top is the most important, the one that should l*ead the improvisation* of the section and the vibe, the others are complementary words, so they are words that describe   the *background of the section*

27
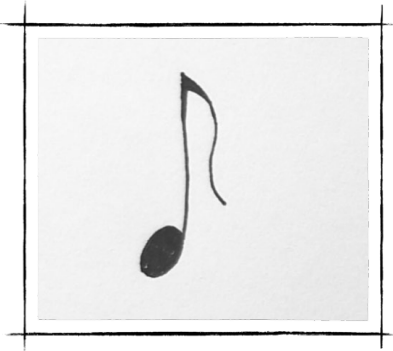
The **_Note Sign_** means that here we are playing a "written song" integrated in the form. The musicians will have the part written in another score.
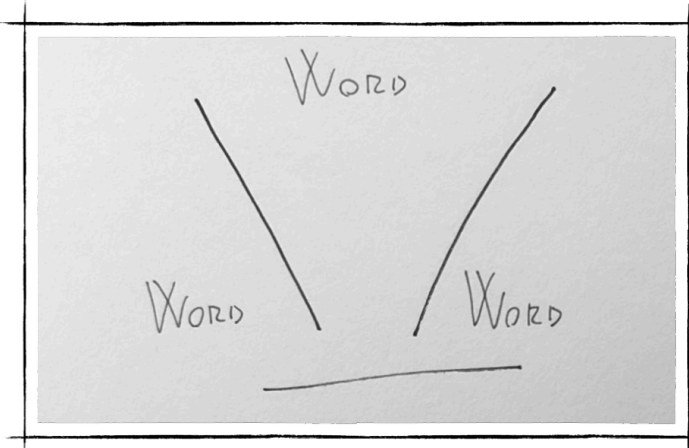
**Inverted Pyramid**: this symbol is half Sectional half Transitional.

The *Word on the Center* (top) have to be played *first* (by some signed musician/s), when the musician fells like, he have to *cue the other words* (thus the other musicians) to join his improvisation.

Of course the other musicians should be able to integrate their own words with the improvisation builded from the first musician.
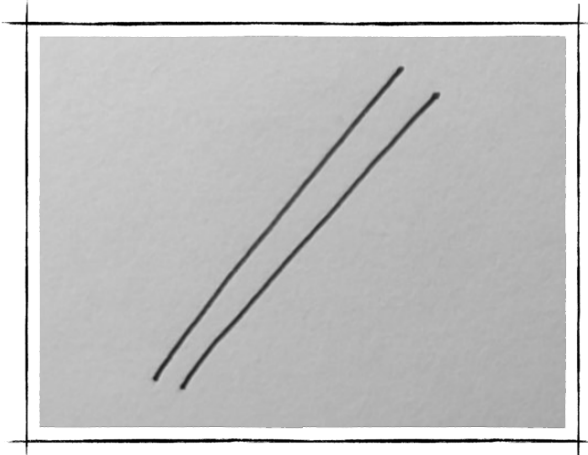
You can find this Sign also in this (on the right) way, if the composer wants to include more musicians:
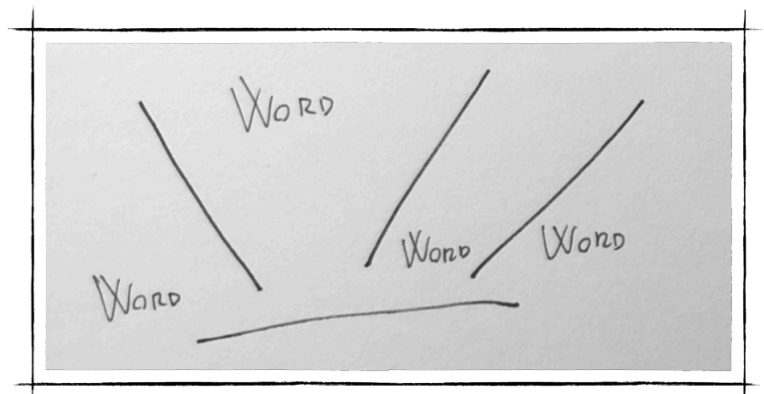
The *Transaction Signs* are only two:
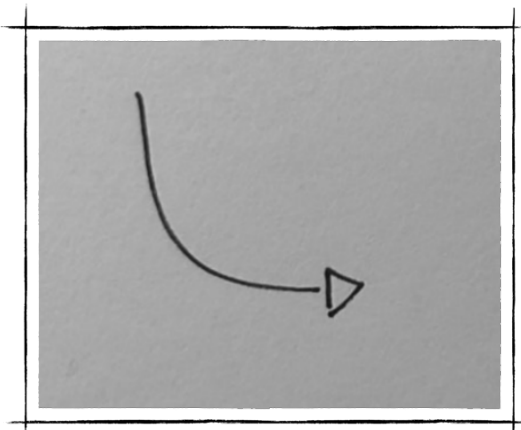
*_Gradual Transition_*. We move from a section to the other trying to be as more coherent we can. Changing the existing music elements in the first section, adding the new elements in the new target section.

Shear Transition. Between the two sections we should create a silence, or break, a breath. We have to show that the first section is clearly ended and now is starting the second one. It is a break of silence.

There is also the possibility of using the two transitions together, i.e. the *Gradual Transition* going to the *Shear Transition*. This means that the section will finish by dismantle all the musical and compositional elements, slowly turning them into 'nothing'. Then there is a pause for silence, and it starts again with a subsequent section.

A FEW EXAMPLES TO UNDERSTAND
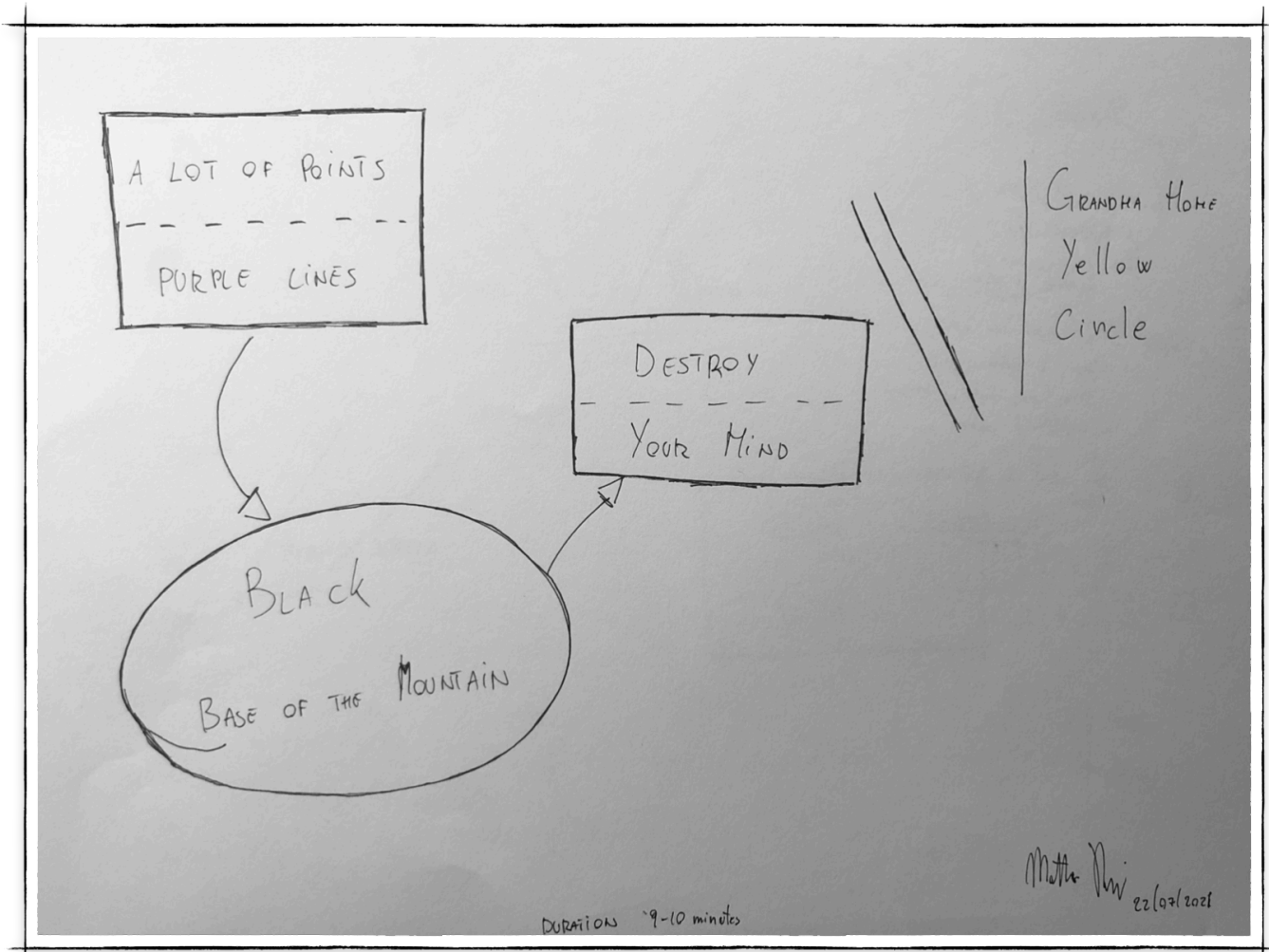
I have called this the '*basic score*', because I will use it as a first experiment with each musician. It has a simple structure and interesting details.

The first section begins with the sign of the rectangle, divided into two lines. Each row is assigned to one or more different musicians, so we will have the top and bottom rows expressed by different musicians. Often we will find words in opposition, to have different and sometimes opposite elements in the same section easily recognisable by the different instruments expressing them.

The top row 'a lot of points' will express a lot of short notes, and there is no a certain register to play, because no colors are in the row. The bottom row 'purple lines' will express long notes, or chords for example, and the color will will allow the musician/s to choose the register closest to the color 'purple' in his mind.

Then we have a gradual transition to the second section, then the compositional lenses begin to change, and we move towards a circle section, then inclusive of the meaning of all the words it contains.

In this case we have 'black' 'base of the mountain', quint a color that will express dark timbre and a low register, and a place that will evoke very personal sensations, such as 'solidity', 'openness', 'tribal' or other. The mountain often suggests a groove, so the change of section is clear.

With another gradual transition we go to another rectangle, where on one side we will have a musician expressing destruction, so something noisy and chaotic, while on the other side we will have a musician probably in an introverted phase, trying to express what is on his mind.

Now a shear transition is presented, so there must be a pause, a breath that will lead to a completely different section.

The last section presents a hierarchical line, where the word at the top is the word that should stand out the most to the ear, and as you move down, the words should be heard in the background.

In this case 'grandma's home' (a place) is likely to provoke a feeling of unconditional, nostalgic and thoughtful love.So probably the place will express a melody, with the 'yellow' color we will expect a major or otherwise bright harmony (if atonal), all supported by the shape of the 'circle', a line that rotates itself, a shape that expresses a continuous musical element.
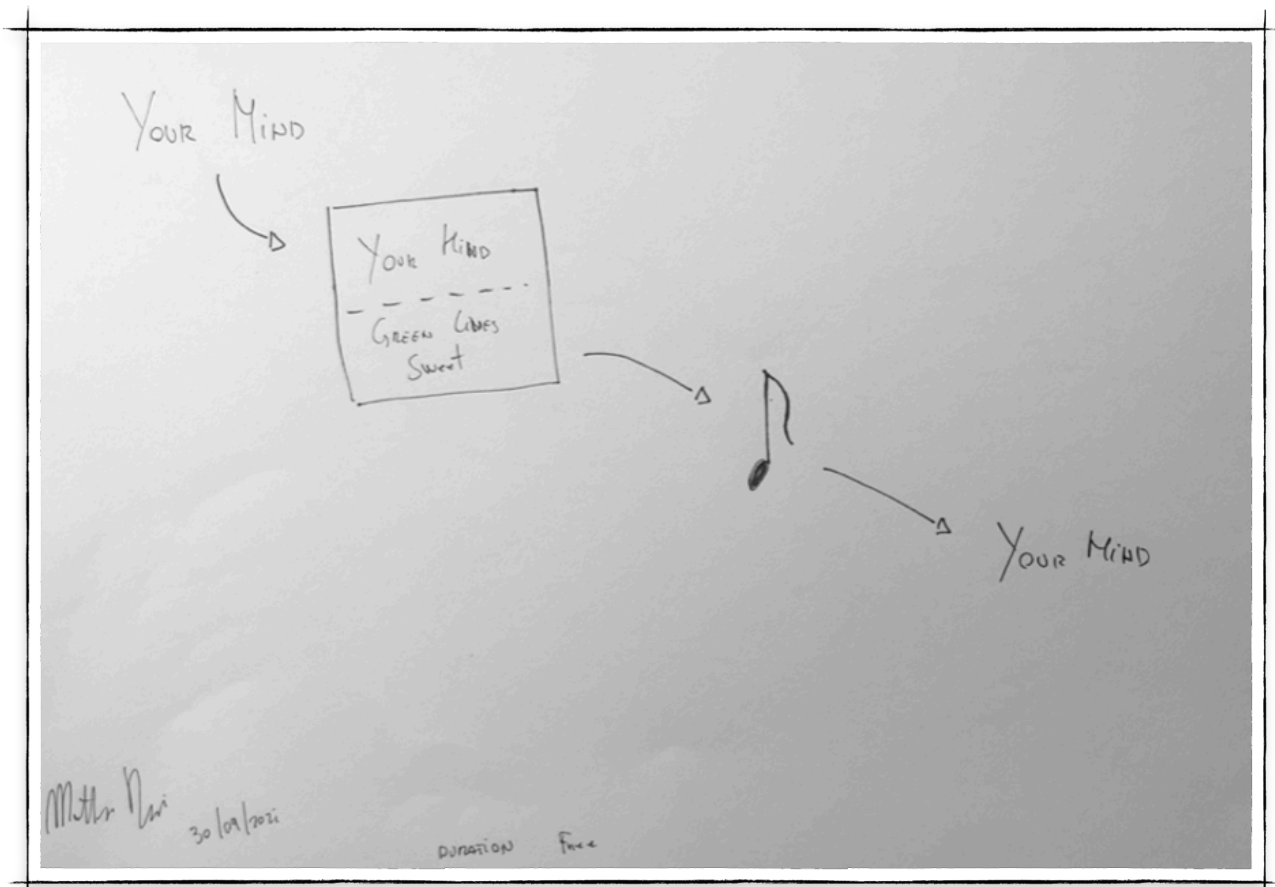
The following is a very simple but effective score, with a "free duration". It starts with a place: 'your mind', it has no signs around it so this word can be assigned to a single musician who will start to express anything, really at this stage we can expect everyone, that's the beauty of this 'place'.
Gradually we move on to the second section, where the initial instrument remains in his mind, and another musician starts playing 'green lines sweet'. In this line we have a color, a shape and a manner. The musician will probably play long notes, placed in the green color at the level of register and timbre, and played in a sweet, soft way.

Always gradually you go to the next section, which is represented by a written piece, for example this one:

A very simple song, with nice melody and harmony. Musicians need to know the song, and they need to understand how to build the smoothest transition to this song. It is therefore very possible to take elements of the piece and present them directly in the first section of the score. You perform the piece, you can improvise on the chords, you can treat it as a standard or as a piece of classical music, it depends on the piece and the musicians.
When the energy of the piece is exhausted, it gradually returns to 'your mind' in the last section. This last section I would have a different musician play it.
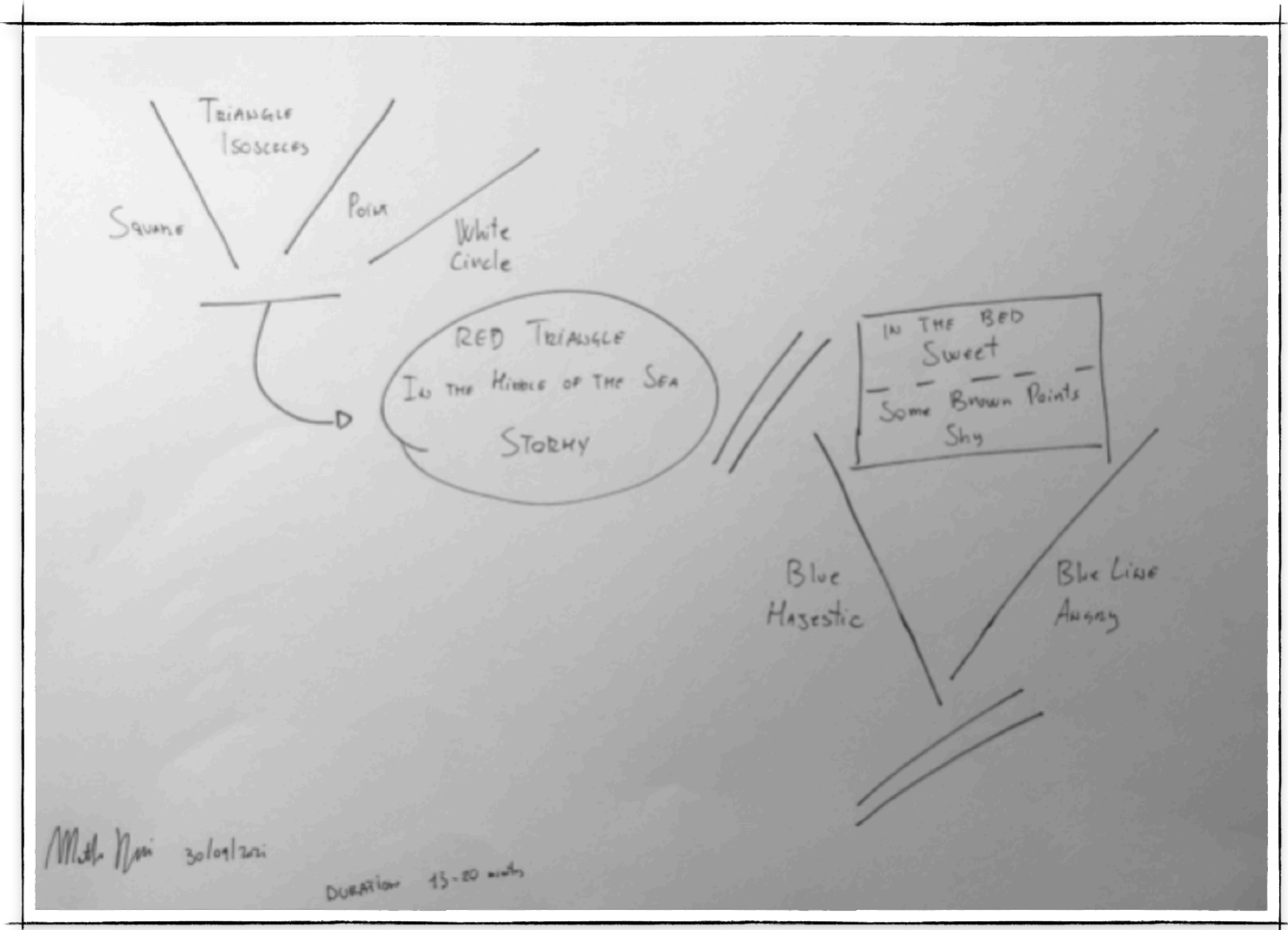
This piece, on the other hand, is very complicated, even though its form consists of only three sections. It starts with the inverted pyramid symbol, then a musician starts to do his solo about the 'isosceles triangle'. The isosceles triangle has two equal sides, so the solo will be characterised by two equal elements, and a "shorter" one, e.g. intervals, rhythmic pulses two notes and a breath or other.

When the musician deems it appropriate, he will call on the other musicians (hence the other words) to join him in his improvisation. In this case it will call 'square' (e.g. 4 equal intervals played in succession), 'point' (e.g. short sounds here and there) and 'white circle' (a bright, continuous musical element of high frequency and clear timbre).

Gradually one goes into the next section which presents the inclusive circle with the words 'red triangle', 'in the middle of the sea', 'stormy'. Four categories of words are presented here: shapes, colors, places and manners.

Everything that words express, everything that they make you feel, whether on a mental or spiritual level or on the level of kinaesthetic sensation, has to be put together, expressed in a language, and by all the performing musicians.

"We're in the middle of the sea, with a storm, and still think red triangles!" personally I can't wait to see what will come out of it musically speaking!

Everything suddenly stops at a certain point with the shear transition, and we move on to the last section.

We have a complicated section from the dividing rectangle and the inverted pyramid together.

So, two musicians start doing their solo, one expressing 'in the bed, sweet' and the other 'some brown points, shy'.

the musician in the line above has the opportunity to create a comfortable melody, playing softly; the musician in the line below will enrich this with a few brown notes here and there, so with a warm timbre and a middle register, playing shyly.

When the two musicians are ready, they call the others to join them. On one side we have a 'blue majestic' (so convinced, strong, regal musical elements) and on the other side 'blue line, angry' (so the two timbres must coincide, but this other musician will play lines angrily).

The piece ends with a cut transition that leads nowhere, which means that the end of the piece must be clear, without dismantling anything or gradually going to silence. The musicians must look at each other and close the piece, which will probably be in a very high dynamic, together, like an orchestra.
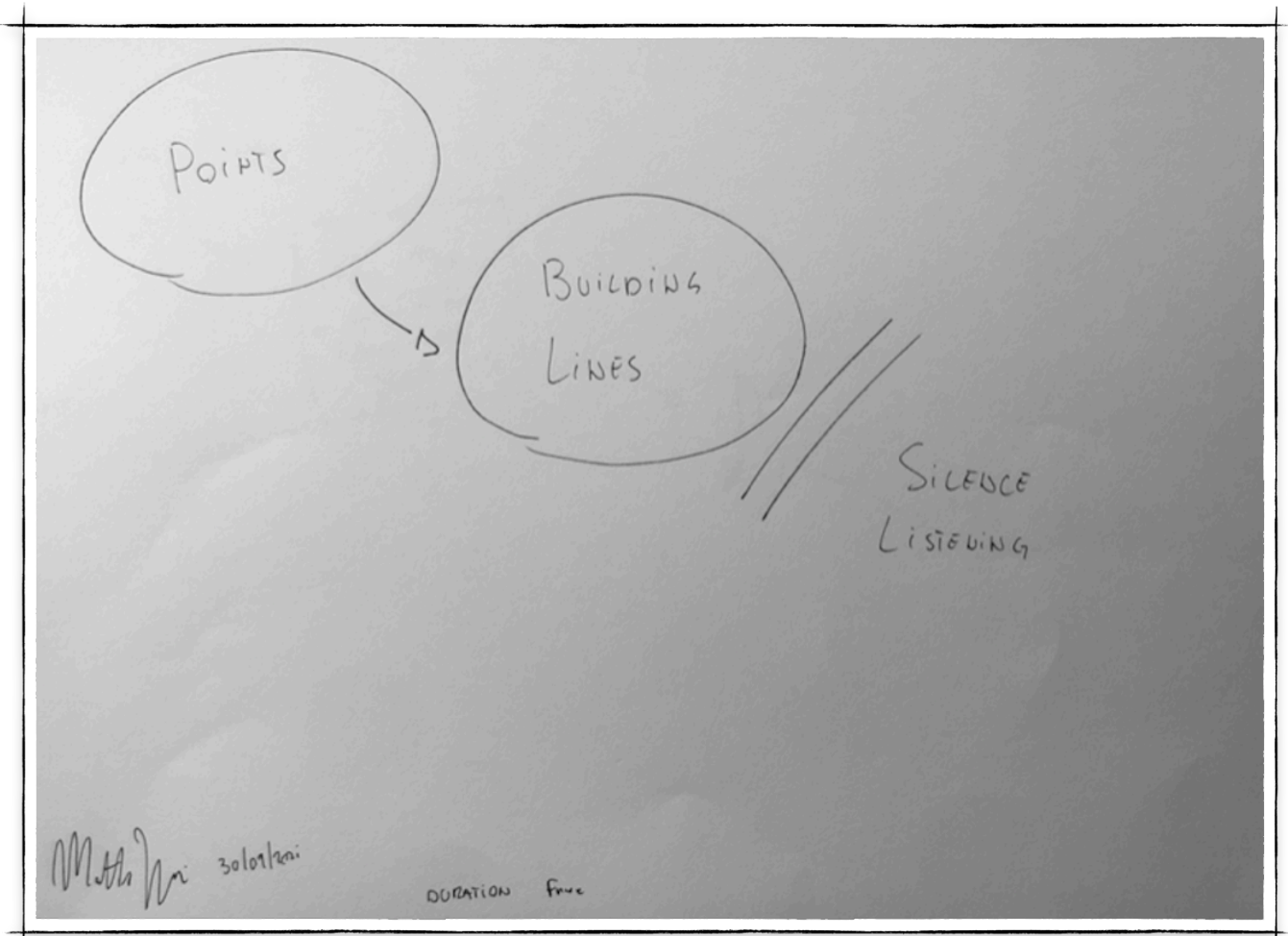
The last piece I bring to you as an example is extremely simple, three sections.

In the first section all musicians play 'points', this does not indicate timbre, register or anything else. Slowly the transition to 'building lines' is made, then slowly the musical elements of the line are entered, and the building verse indicates a steady increase in the intensity of the lines. At a certain point, silence. This means that the musicians will not put down their instruments, they will remain in an active position, expressing silence by doing nothing. When the silence is over, and we feel in our chests that the music is indeed over, then we can end the song.

ARTISTIC EXPERIMENTS

The following experiments are not intended to be presented as an empirical scientific approach to the subject, but as an attempt to test my method in an artistic way.

In this chapter, I will only present the experiments which in my opinion are important and/or interesting for the purpose of the research topic.

By clicking in the box where the 'paper' is located, you can listen to the recordings of the experiment.

17/05/2021

This is the first attempt ever recorded, was recorded in the CvA studio, I chose the following musicians simply because they seemed like intelligent people when I was talking to them about life:
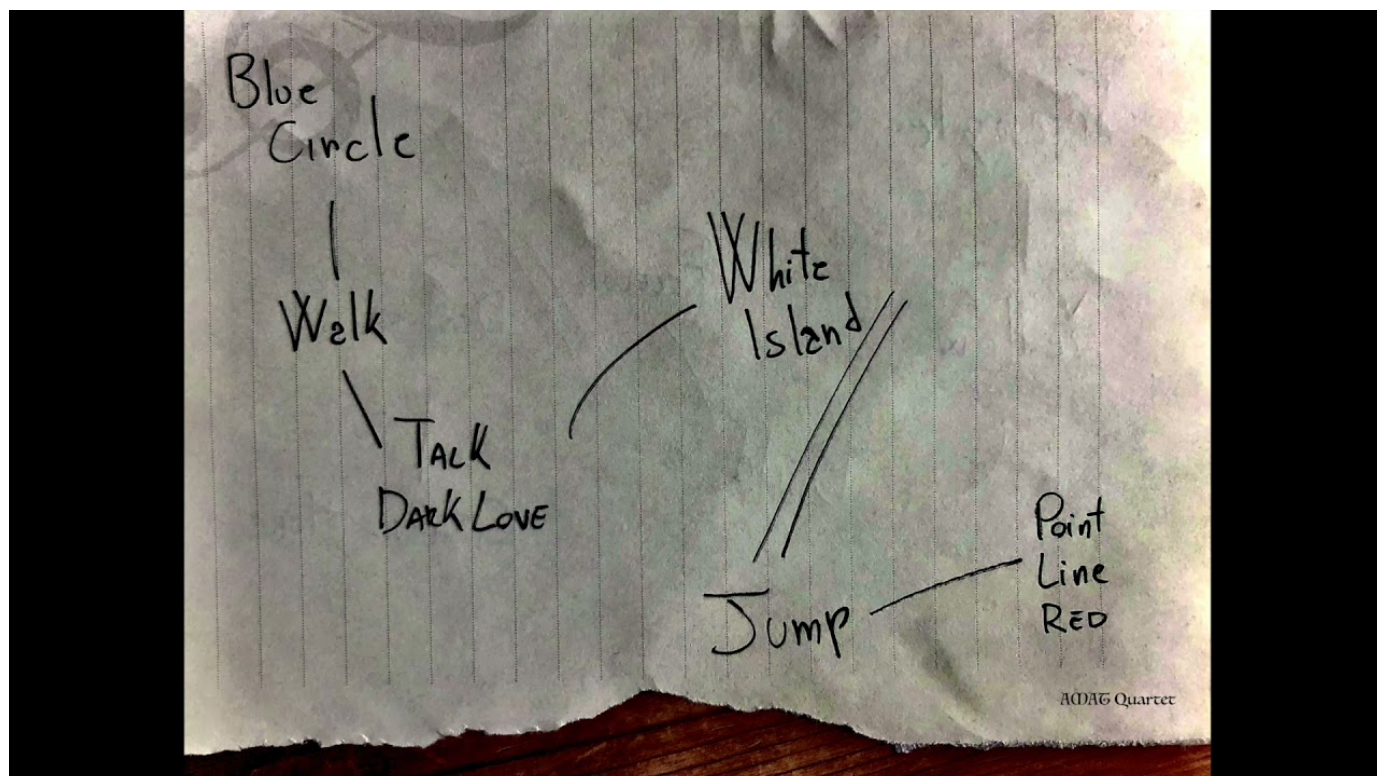
Matteo Paggi: Trombone
Andrea Del Vescovo: Trumpet
Ton Felices: Double Bass
Anton Sconosciuto: Drums

To listen to the song you can click on the image of the score (Youtube), or on this link (SoundCloud):
https://tinyurl.com/2p8x4hn8

The piece begins with the two brasses expressing a 'blue circle', so we have an **element of continuity** (the circle), and the blue suggests the color of the section, so it affects elements such as **timbre**, **register** and **choice of notes**. Andrea uses a mute in his choice of timbre, playing **small phrases connected** to each other, more or less with the same notes. Me, on the other hand, opt for **polyphony with long notes**. Ton's double bass and Anton's drums join in, trying to maintain the musical mood that has already been created, and at the same time they begin to move towards the other word: 'walk'.

Ton starts **walking** at minute 01:37, and here another mood is created, which the whole band tries to follow, the music always leading the words, without getting too twisted. At minute 02:38 I start to 'talk about dark love', resting on the musical elements from the previous sections (so the walking, and the **swing**). At minute 3:40 the trumpet enters with **long notes**, a different musical element suggesting the passage of sections.

Gradually we manage to change the groove, and we play something more **rhythmic**, preparing a carpet for Andrea who is about to play 'white island' at minute 6:00. Elements begin to be removed slowly, and at minute 07:24 the trombone very clearly suggests the word 'jump', playing **very wide intervals**, in this case with **short notes**. The trumpet is added, conversing with the **same elements**. At minute 08:20 the elements start to get more and more complicated, and at 08:50 we start to move towards the last section. The first thing we suggest is **dots** and the color **red**, expressing a slightly **mysterious** but also **hot** vibe.

Everyone then takes elements like 'point', 'line' and 'red'. With these elements we created a **mood**, a convincing and coherent music, and here we take the f**reedom to play with the music**, the words suggested the track, and we are playing it. The outro is an expression of line-point and point-line.

A well-executed experiment that does not get too lost in the words themselves, the word suggests musical elements, composition, vibes, moods, but **the concept of beauty remains shared and coherent**, without being too distorted by a fussy interpretation of the word.

17/05/2021

In the same day, in the same studio, we recorded also this other experiment:

Matteo Paggi: Trombone
Andrea Del Vescovo: Trumpet
Ton Felices: Double Bass
Anton Sconosciuto: Drums

To listen to the song you can click on the image of the score (Youtube), or on this link (SoundCloud):
https://tinyurl.com/2p8bk3jx
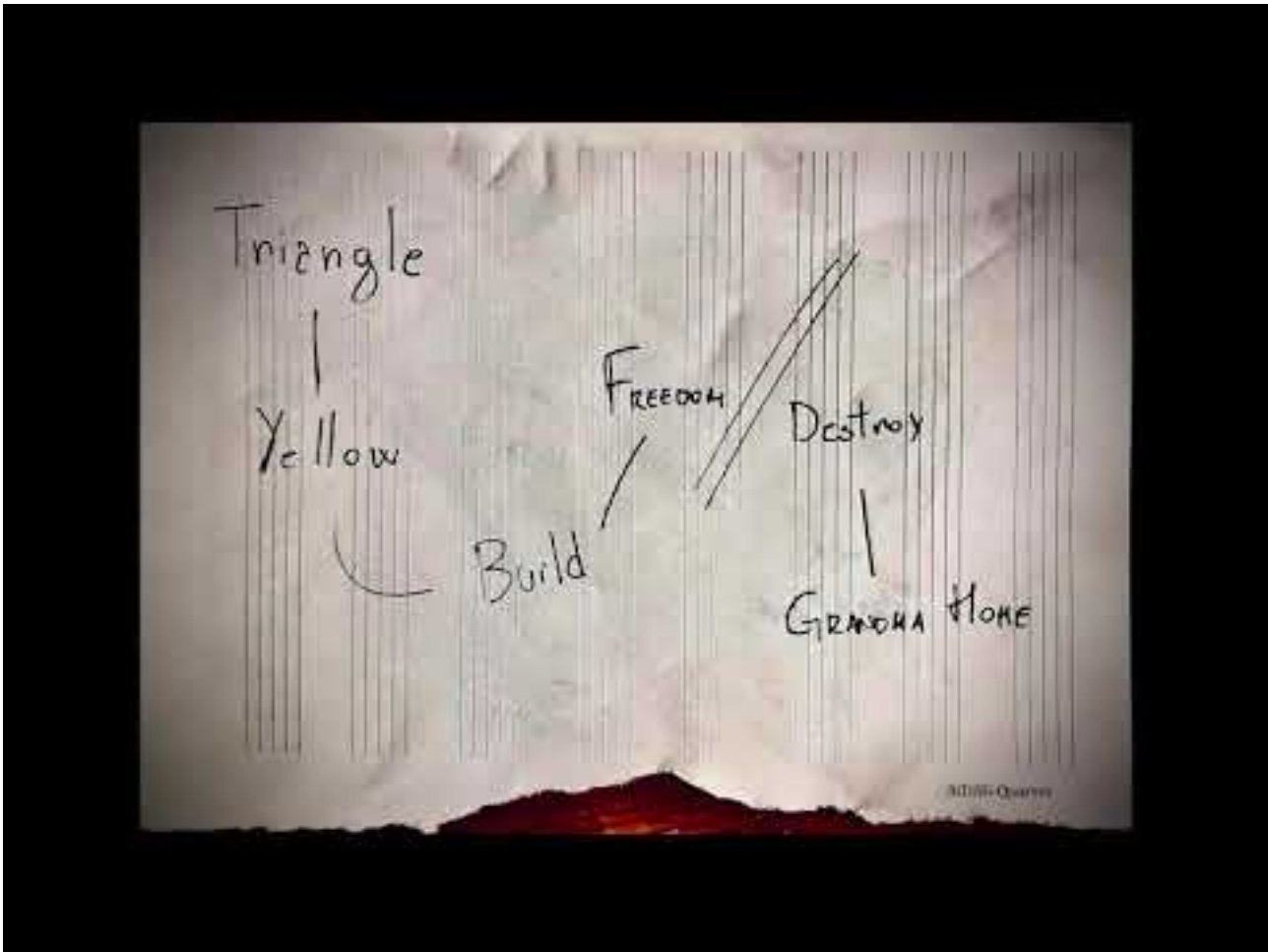
The 'triangle' is initially expressed by Anton, who plays rhythmic cells formed by **three notes**, indicating the vertices of the geometric shape. His intervention then becomes continuous, with an accent every three notes always suggesting the word. Ton enters timidly, trying to find some space. At minute 01:19 Andrea enters decisively, expressing 'yellow' through a **bright sound** and an almost **nostalgic melody**. I enter at minute 02:28 with a breath, that is, a **light sound** that describes the lightness of the color, and at the same time introduces a continuous musical element that was missing in the section, all to suggest an imminent change of word.

At minute 3:00 we are at the word 'build', an **action**, which is not descriptive of particular elements, but above all of a specific **approach to improvisation**, namely to **gradually build dynamics, color and musical intensity**.

It builds intensely until minute 5:27 where it then gives way to the word 'freedom', played by Anton, who takes the liberty of **being consistent with the energy achieved** and then going free, in the direction of the next word, Ton leaves him for last.

At minute 07:09, Anton has prepared a **subtle**, **fragile dynamic**, **devoid of groove elements and certainly harmonic-melodic**, and it is at this point that I enter with a **melancholic and nostalgic melody**, almost in a **whisper**, trying to recall my grandmother's home.

Ton adds pizzicato notes that make the atmosphere more **serious and reflective**. The piece almost ends with the last of what is left in the body, symbolising the lack of a loved one, expressed in an almost poignant way.

23/07/2021

We had the opportunity to export my method to Italy in a few concert halls, and this was the first one we did. We were in Siena at the 'Casa Màgia', a place full of artists and musicians, who deeply

appreciated our work. In Ton's place on double bass is Anja Gottberg, who revealed herself very good at this kind of musical approach.

It should be pointed out that this was the first time I inserted **signs on the paper**, such as the *grouping circle*, the *different transitions*, the *split word rectangles* and the *hierarchical line*.

This piece was first rehearsed in the days before, and then performed in concert. Rehearsing the piece before performing it makes the whole thing clearer and the form more solid. The musical elements are never the same as those developed in rehearsals, but what remains as a point of orientation is the **feeling and mood to be sought** for each section. This makes the performance perhaps a little less exciting (from the point of view of the performers themselves) because the surprise factor is somewhat lost, but it also makes the piece more solid and coherent, eliminating any risk of being 'out of context'.
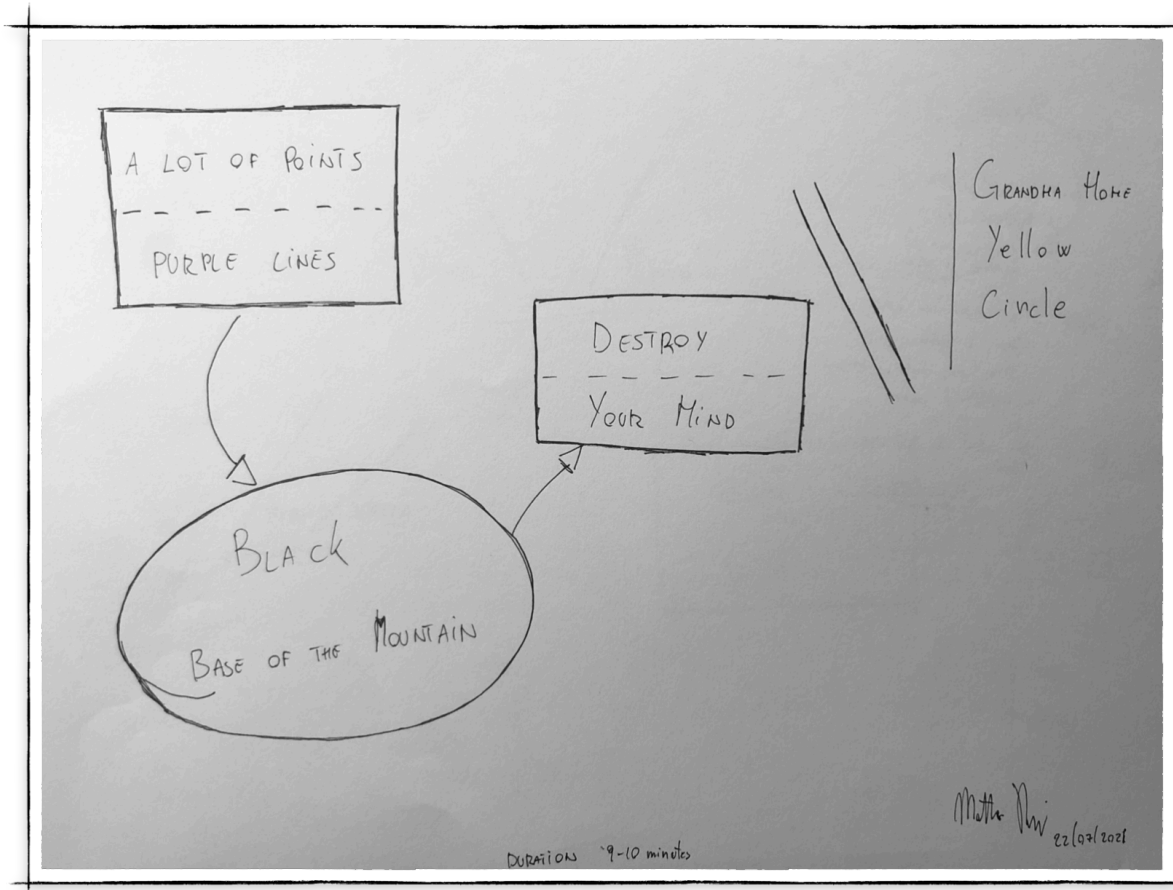
Matteo Paggi: Trombone
Andrea Del Vescovo: Trumpet
Anja Gottberg: Double Bass
Anton Sconosciuto: Drums

To listen to the song you can click on the image of the score (Youtube), or on this link (YouTube):
https://tinyurl.com/3tt7pyhn

'a lot of points' is immediately expressed by the **percussive sounds** of the trombone and the **short, thick notes** of the trumpet; soon afterwards Anja and Anton enter expressing the 'purple lines' with **long sounds in different registers** and **soft snares**. So here we can clearly see the function of the rectangle, the first line is interpreted by the brass, while the second line by the rhythm section, creating an equal division of different musical elements between them.

At minute 01:41 Andrea can't hold back this funny quote, which frankly I don't appreciate very much, but anyway we go on.

The energy gradually builds up to enter the next section. At minute 02:04 I insert **new musical elements**, such as long notes with **high dynamics**, to suggest the change of section; the same thing Anton does by suggesting a **rhythmic clave**. These elements lead us to the second section: 'black - base of the mountain', so we have a dark color and a place that (interpreting it during the rehearsals) inspires a **tribal and legendary mood**. At minute 2:30 Andrea tries to express the melody of the mountain, while the rest of us try to express the black and tribal base of the place.

At minute 3:10 the tribal rhythm becomes much more concrete, and we begin to approach a mood that guides us towards 'destruction', increasing the **dynamics**, and the **sound intensity,** of **register and rhythm**.

By the minute the transition is complete and we are on 'destroy' from Anton and 'your mind' from Anja. Anton uses the energy and rhythm coming from the mountain to convey a sense of destruction, playing with high dynamics, and popping up every now and then to create moments of silence that will be destroyed badly. Instead, Anja is completely in her own head, trying to isolate herself from everything else, and her isolation comes out precisely in Anton's moments of silence.

At minute 6:20 Anton plays his personal cut transition which then leads us to the last transition, the hierarchical one with: 'grandma's home', 'yellow' and 'circle'. The trombone presents a **nostalgic but also suspended melody**, together with a double bass **carpet** expressing the 'circle', and slowly Anton's **destructive violence leaves**.

An almost **meditative mood** is created, completely different from the previous one, a powerful and interesting change. The trumpet is added, trying to express continuity and yellow. The song ends by slowly fading out and giving way to reality gently.

10/11/2021

This is one of my favourite experiments, unfortunately recorded with my phone. I brought the same track from the previous experiment to my band "Paggio and the Giraffes". With my band we usually play another kind of music, very different; I can say that it is the active project that represents another side of me, the music we play is all meticulously written usually, and it was exciting to discover a whole new side of my musicians. By playing this experiment I clearly saw their essence come out, and I realized how caged they sometimes felt by playing my music. It's a totally different approach, not wrong or anything, it was very interesting to discover these things. They also confessed to me at the end of the session that they were having a great time and that they think it's a very deep and expressive way of making music.
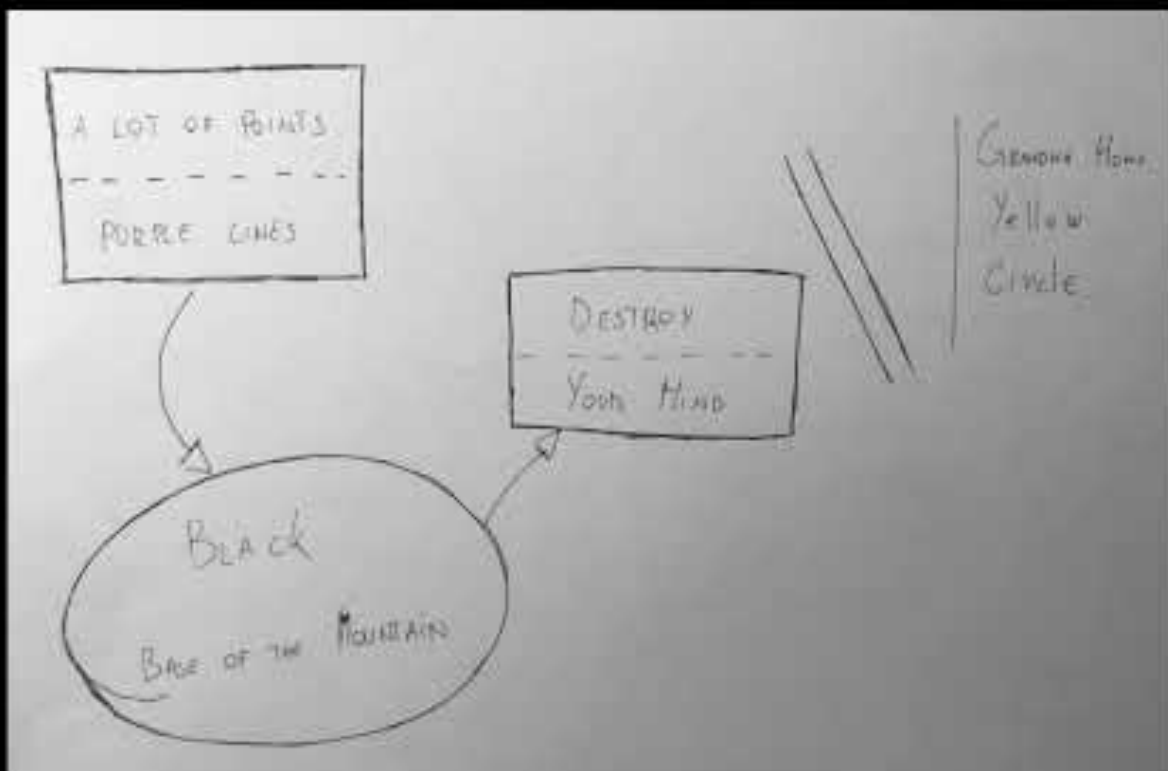
Matteo Paggi: Trombone
Yunah Han: Piano
Misha Voeykov: El. Bass
Said Vroon: Drums

To listen to the song you can click on the image of the score (Youtube), or on this link (SoundCloud): https://tinyurl.com/4j5wbzrt

Misha immediately starts with 'a lot of point', I blow into the instrument to spread a line, and Yunah introduces her 'purple lines' (and it's interesting to see how lines can become chords with polyphonic instruments, and also how much easier it is to describe a color by having a harmonic instrument available), similarly Said introduces several lines here and there. At minute 1:48, I trombone begins to colour the lines it had introduced earlier, without color (so just a blowing sound, and without a certain frequency), and the drums change and begin to play 'a lot of points' too, punctuating a somewhat **anxious but light groove**. Here all the elements lead to a solid and definitely 'credible' music, the bass moves into its register to accompany, the trombone starts to build a very **slow melody**, and everyone starts to **increase the intensity**.

At minute 04:40 the drums hint at the transition to the next section, the trombone shifts to the **low register** for 'black', and 'base of the mountain' becomes a place **reminiscent of a storm**. From this point, at around minute 07:00 it should transition to the 'destroy' and 'your mind' sections, but Said and Misha didn't understand each other: Misha was clearly in 'your mind', Said didn't have the courage to play 'destroy', and instead of becoming a duet with two different monologues (as it should have been), it became a two-way conversation.

At 08:36 the cut transition is respected, creating a **pause of silence**, and at 8:40 the last section begins slowly: the drums hit the toms in a loop, the bass creates a carpet together with the piano trying to describe a slightly distorted yellow, and the trombone enters with a melody of very long notes, so we can sum up 'grandma's home' Matteo, 'yellow' Yunah and Misha, 'circle' Said. Once we've set some convincing elements, we **move on with the song where we already are**, creating a vibe of our own.

10/11/2021

Probably the most successful experiment, also recorded with the phone unfortunately.

Matteo Paggi: Trombone
Yunah Han: Piano
Misha Voeykov: El. Bass
Said Vroon: Drums

To listen to the song you can click on the image of the score (Youtube), or on this link (SoundCloud):
https://tinyurl.com/yz8shknc
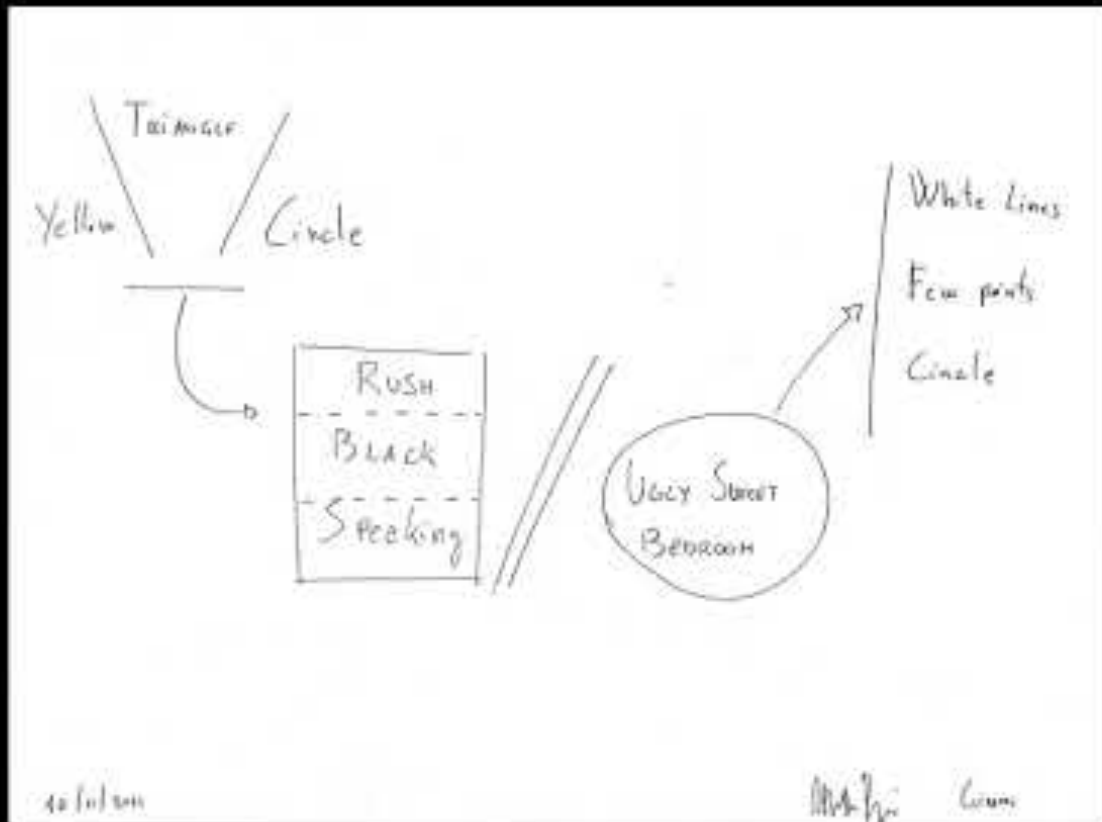
The piece begins with a solo by Misha, who expresses the 'triangle' with **small, fast melodic cells consisting of 3 notes**, and, as the symbol on the card indicates, **he cue** for the entrance of the 'yellow' (Yunah) and the 'circle' (Matthew) at minute 01:30. Yunah's yellow is represented by a **rather high register** and the use of **clusters**, perhaps Yunah was imagining a very **bright** color. I express the circle by trying to make **long notes** to give a **sense of continuity**, and the **distorted sound** I was producing was suggested by the music at the time.

At minute 02:35 Said enters very **decisively**, and quickly takes us into the second section. The word Said expresses is 'rush', I immediately start expressing 'speaking', Misha 'black', and Yunah supports Said with 'rush'. At minute 04:53 the **shear transition** occurs and I immediately start expressing 'ugly sweet bedroom': i.e. a section consisting of 3 words, two from the **category of manners** and one from **places/objects**. The others follow promptly and we create a very coherent and descriptive vibe for the section itself, Said's idea of using a **swing rhythm** is very much appreciated I must say. The transition to the last transition is very gradual, and starts around minute 07:40, where we start to slide towards 'white lines', 'few points', 'circle' in the hierarchical line: Misha expresses 'white lines', Yunah and I play 'few points', and Said is expressing 'circle'. The piece closes with the **remembrance of some elements** of the section, disappearing.

21/12/2021

I wanted to test my method with a classical musician, and I chose to invite my friend Iara Perillo. She is a flutist, dutch-brazilian, and in my opinion has a very interesting mind. Talking about my method at one of our dinners, we decided to try playing together, and I am happy that one of our experiments is also one of those relevant to the research itself.

Of course if me and Iara have to meet, we take this opportunity to have a nice dinner as well. I was cooking a delicious minestrone to have dinner after this rehearsal, we decided to move the phone closer to the pot to include the sound of the soup boiling to the music.

In the soup were boiling: potatoes, carrots, celery, onions, ginger, garlic, a bit of parsley, just one leaves of laurel, withe and black pepper, salt (of course), a bit of hot pepper from Calabria, sesame seeds. Then, when it's time, you put inside the little pasta (that's how the soup become minestrone), and everything become more dense. When the pasta is cooked (the right time please), you put everything in the plate, you ad a bit of olive oil (please use some very good one, I have the one form Larino) and parmesan. You serve a glass of reed wine, if you have Montepulciano D'Abruzzo it's perfect. And man, you will eat really good and warm, if you are sick, eat this and you will be as new, I tell you.

Iara Perillo: Flute
Matteo Paggi: Trombone

To listen to the song you can click on the image of the score (Youtube), or on this link (SoundCloud):
https://tinyurl.com/2s4zamf6
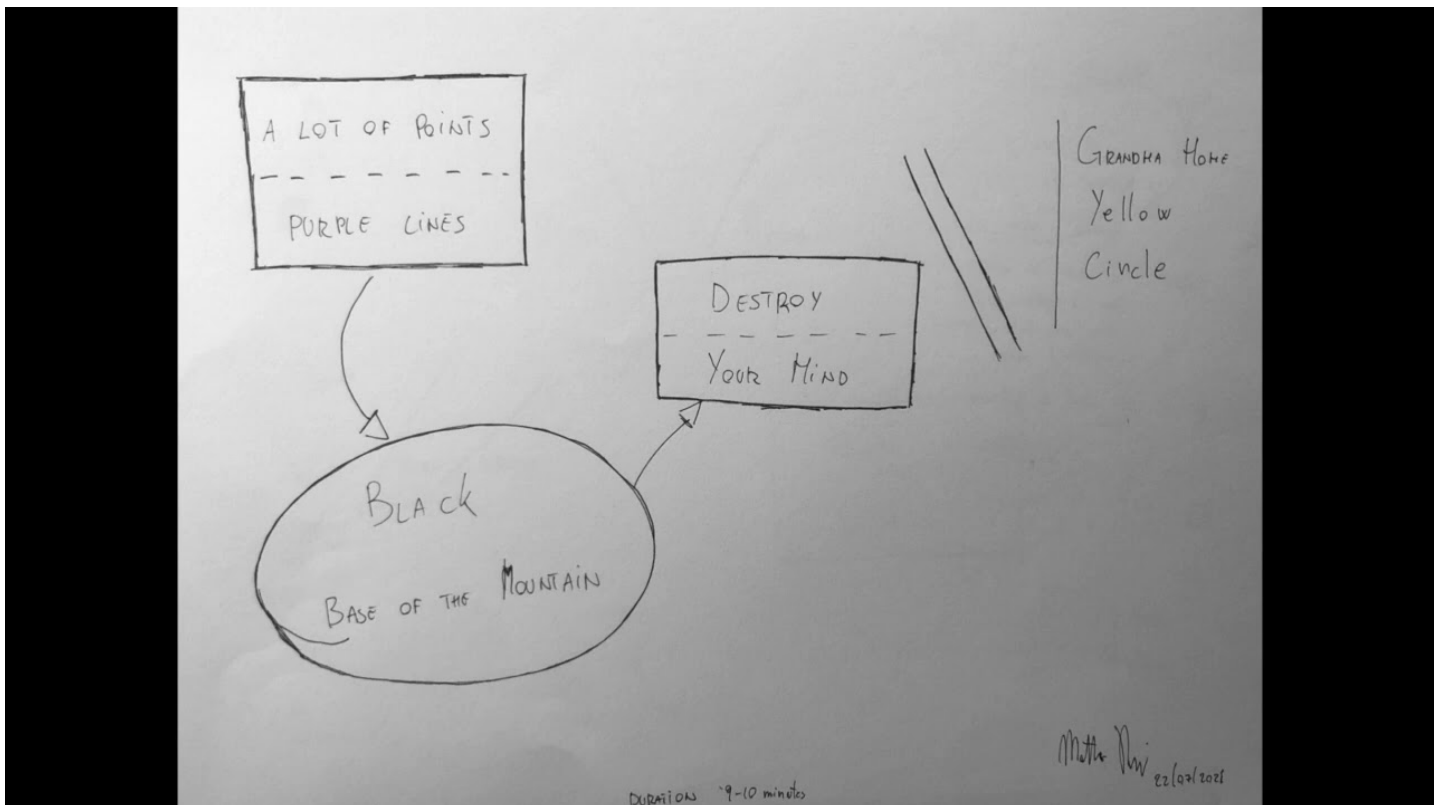
The song is the one I use every time as "first experiment"with everybody", it starts with the water boiling, and after a bit, Iara plays 'purple lines', playing kind of **long notes, in a melodic way,** she

choose a **medium-low register** to describe the purple. After a bit I start to play a lot of points, choosing a **low register** as well. Sometimes I can play some lines too as you will hear, of course this is not forbidden, on the contrary it is very productive to develop a section and/or be coherent with the music. The two lines presented develop, and around minute 02:10 I begin to suggest the transition to the second section, picking up a **rhythm** that reminds a bit of a **tribal mood**, at that point Iara understands me and begins to **completely change her melodic material**. Black suggests some **dark, minor sounds**.

Around minute 03:11 we are in the middle of the 'black' section 'base of the mountain'. At minute 04:20 I decide to **cut out the rhythmic component**, to completely **change mood** and move on to the next section. Very sympathetically I realize that instead Iara has moved on and we haven't found each other. Basically we skipped the 'destroy' and 'your mind' part, and went straight to the part of: 'grandma's home', 'yellow', 'circle'. Iara was trying to express grandma's home, and I was trying to create a carpet with the material I had left.

Although we got lost, I felt it was important to share this experiment because it represents a **taste-driven piece**. The words made many musical suggestions, sometimes the music was definitely descriptive of the words. But in the end, the **musical taste of the performers somehow prevailed**, even skipping a section. And this in my opinion is an important factor, in many other experiments, the musicians tried to describe the words too precisely, and not to **feel with the words made their body**, **mind and soul** feel. The important thing is to **stay in the present**, and **let the words just guide you, not command you**.

REFLECTIONS:

In carrying out these experiments and talking to people and musicians, I have come up with other ideas that I would like to add and experiment with in the future.

First of all, the *elements of nature* came to mind: *fire, air, earth and water*. The idea came to me from lessons with my teacher Bert Boeren: when Bert make you work on a solo, he sometimes tells you to play with one element at a time, and each time the improvisation results is very interesting and energetically coherent. If I think of doing a solo with fire, I will have a strong dynamic, a high register and I will play "on fire", vice versa with water I will play slowly, all legato and with smooth phrases; earth will put me in a very rhythmic, solid and groovy approach, while air will make me play with a light sound, maybe using many upperstructures and playing games with time. So that's Bert's vision of the elements.

I could very well integrate the four elements to each section of the piece, in this way each section will be described even more specifically on the level of interpretation but also energetically, developing the form of each piece in an even more interesting and decisive way.

And speaking of energy, I learned some interesting things from the famous Swedish composer Mikael Edlund, who assigns a minute length to each 'section' (as we would call them in my method). This is done according to the 'energy distribution', so I can decide how long to make each energy moment last (as a composer) and dose the performance of the piece, making it actually work. This is killing a bit the interplay game I've created in my method, but could be a nice move in a more "cultured music" direction.

Another idea I had inspired by Edlund is to add words in the transitions themselves, to have different types of transitions and each very specific. Now I have two, but the story could be more complicated.

I have chosen not to integrate these three factors into the research as it is today for reasons of creativity and musicianship. These three ideas, especially the two inspired by Edlund, would take

the method in a 'contemporary music' direction: the minute markings and transitions described insert even more limits into the method, and this is an easy factor to deal with for a 'contemporary music' musician (let me use this term to simplify), but for a musician with an almost entirely jazz background, these limits become huge obstacles. I've already tried to incorporate them and the musicians I've played with have felt terribly caged in, so I've decided to take a step back at least for the moment, experiment with this method as you see it with the people I've introduced you to, and in the future integrate elements of a 'cultured music' to this method instead thought it exist as a 'popular method' in my mind, but 'my mind' it's just a place as my method suggest.

The experiments I have presented are the ones I considered most important from an artistic and musical point of view, but in reality I have done many more which have helped me to understand other aspects of my method, but not the one relevant to this research.
I would like to mention all the people who have dedicated their time and passion to this project:

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CONCLUSIONS

The many experiments I have carried out, combined with personal interactions with musicians, artists and thinkers I have been in contact with, have certainly confirmed to me that the 'word' has a power of its own over music and musicians. Every musician has stated that they 'feel free to express themself' thanks to the word, and at the same time they are not afraid to 'play completely at random' thanks to the Method, I certainly cannot quote all their statements word for word, but that's the summary.

The "word" itself helps the musician to find the inspiration needed to create music "not casual", and each different type of word suggests different musical elements, leading to a "complete" type of composition.
*The kind of **interplay** that is created is very similar to that experienced during free improvisation sessions, but it is also guided and inspired by the words, which makes interplay one of the most interesting things in this method. Furthermore, the division of the piece into "sections" helps the musician to understand and at the same time create the composition itself, making the performance of free improvisation more conscious and coherent, in both the individual (musician's) and collective (band's) feeling.*

In this way, the potential of a free performance is multiplied: the 'word' element arouses specific emotions and sensations, without limiting the imagination and creativity of the musicians, but rather stimulating it, and the sections between one transition and the next guide the performers' minds and souls along a common path, bringing their spirits together in the same bubble.

Hence, **it is completely possible to create a word-based improvisation method**, and as we have seen, we need *words categories* that touch certain sides of the human being and thus express certain musical elements (e.g. the category of places/things grasps personal feelings, remembrances, which is transformed into subjective melodies, vibes or moods, see the example of 'grandma's home', which almost always releases a nostalgic melody; or the clear relationships between shapes and rhythms and colors and hormones/timbre), and we need for sure something to create a *form*, without the form, there is a real risk of having a meaningless improvisation, made in the shape of an insubstantial nebula, and so we have the various *sections* and *transitions*.

From every single experiment I've done, I've learned that "*if there is no **leader**, musicians are prone to get lost and follow only themselves or even worse to 'ape' every compositional element that comes on their ears*". Therefore, in order to always have a leader, it is necessary to **assign at least one word per section to one or more musicians**.

Another funny thing I've noticed is that in almost none of my experiments, 'yellow' is expressed in major tones, but always in minor ones, like most other sections (when not atonal). I don't really know why, personally I always tried to create major melodies, but then I always had a carpet that reminded me of the minor. Yet talking to the musicians in question, the yellow is definitely something bright, major, even 'happy'. This can be due to the lack of ear training, the lack of focus/believing during the expression of the word, but also to the fact that minor keys often make the expression more powerful, and in a context of free improvisation, this is certainly a great lifeline.

It is possible to improve this method by the factors explained in the *reflections* of the experiments, taking a direction closer to a style of *contemporary music*.

By exploring the method with musicians of the most diverse types and backgrounds, I also learned to see more applications of the method itself:

- *It can be used as a method of performing contemporary pieces, involving free improvisation* (which is the application for which this method was conceived);
- *as a method of individual, but mainly, collective composition* (especially with the experiments carried out with 'le Giraffe', free improvisation has brought to light musical elements of considerable compositional importance, so we can simply transcribe the parts we conceive as good and compose a piece);
- *As a first approach method of improvisation for musicians of all kinds* (musicians of all backgrounds, perhaps used to reading a score, often feel the desire to learn to express themselves in a 'free' way);
- *It can be as a method of musical propaedeutics for children* (using simple words common to the world of childhood);
- *It could be really interesting to bring together different musical cultures, and play the same word, perhaps translated into their respective languages, I am thinking of African or Asian cultures, which are more different from our Western ones* (in this case it would be nice to research some words in depth, doing experiments with a large number of people from a similar culture, and from there try to somehow codify the musical elements that unite the interpretation of the word. Then do the same with another culture, and as a third step, bring artists from extremely different cultures together to see how they meet and how they differ)*;*

These are the main applications I see for this method, probably some other can see something else, even perhaps more directed towards a scientific and/or psychological world, such as studying frequencies linked to human speech and memories. I have listed above the most relevant to my spirit of research and approach to the method itself. The research that I have begun thanks to the stimuli of the Conservatorium van Amsterdam certainly does not end here, and will be the object of my attention, curiosity, love and passion for the next few periods of my career for sure.

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