

# RESEARCH DAY

# JAZZ

# IMPROVISED

# MUSIC &

# POPULAR MUSIC





# Programme Research Day

- 10:00 – 10:50 Lecture-recital by Filippo Caporali  
**Investigating the role of double bass bowing in contemporary jazz through the music of *Moanin' Birds***  
Guest: Tom Bourgeois (saxophone & bass clarinet)  
room 143
- 11:00 – 12:30 Performance with Q&A: Stéphane Galland presents  
**« The Rhythm Hunters »**  
room 140
- 12:30 – 14:00 Lunch break
- 14:00 – 14:30 **Circle in the round (closed session)**  
closed session: KCB researchers and lectors only  
room 143
- 14:30 – 15:20 Lecture by Piergiorgio Pirro  
**Spectral techniques in the rehearsal room: composing and practicing for jazz quartet**  
room 143
- 15:30 – 17:00 Performance with Q&A: Barbare Wiernik / Wajdi Riahi /  
Pierre Hurty  
room 140

# Filippe Caporali

## Investigating the role of double bass bowing in contemporary jazz through the music of *Moanin' Birds*

Guest: Tom Bourgeois (saxophone & bass clarinet)

Within jazz, the use of the bow for improvisation is considered an enriching technique for developing an instrumental idiom on the double bass. Throughout history, many bass players have developed their own approach to bow playing, but the lack of specific material dedicated to arco improvisation within improvised jazz and other non-classical genres means that this practice remains largely underutilized. In the last decades, jazz got influenced by other genres and developed many different sorts of rhythms and sonorities, which opened the music to other possibilities and aesthetics.

Besides playing melodies and improvised solos, the bow most recently is being used in jazz ensembles to occupy other roles such as part of the accompaniment and countermelodies, adding to the general texture of the music, one of the reasons being the influence of other genres and cultures. In this presentation, I intend to show and discuss examples where the double bass bowing can occupy different roles in contemporary jazz and how jazz and classical practice has been used to expand the double bass possibilities through the music of *Moanin' Birds*.



# Stéphane Galland

## Stéphane Galland presents « The Rhythm Hunters »

Line-up: Louise Van den Heuvel (bass) Shoko Igarashi (tenor sax) Sylvain Debaisieux (alto sax) Pierre-Antoine Savoyat (trumpet) Wajdi Riahi (piano) Stéphane Galland (drums)

Through various brand new compositions based on rhythmical principles influenced by multi-cultural traditions, Stéphane Galland and the Rhythms Hunters will perform live and go through the process of practicing and learning this new repertoire, exploring the different tools they used to integrate “complex” polyrhythms, various odd meters and changes of meters, to develop an organic and natural way of playing them.

The presentation will consist of a live performance with musicians presently or previously studying at KCB, some explanations of the music’s rhythmical aspects, and how they, as a band, practiced together to develop a strong feel of rhythmical unity. Finally, we will have the opportunity for an open Q&A with the public. The Rhythm Hunters is currently a work-in-progress and, therefore, will be presenting some aspects of the music that are still between practice and integration.



## Piergiorgio Pirro

### Spectral techniques in the rehearsal room: composing and practicing for jazz quartet

Despite being one of the main tendencies that animated contemporary music in the last quarter of the 20th century, spectralism has not yet had a significant resonance in the jazz world. Nonetheless, the question of how spectral techniques could permeate the practice of a jazz ensemble has recently been tackled by a handful of jazz musicians.

The outcomes of these experimentations have mostly taken the form of thoroughly written arrangements for mid-large ensembles. Conversely, in my research, I apply the spectral mindset to the context of a small jazz ensemble that plays small-scale compositions while researching ways for the musicians to relate to the principles of spectral writing in their improvisation.

**The presentation will illustrate some of my compositional choices and offer an account of the collective dialogue that took place in the rehearsal room, showing how the forces at play have been shaping the music of the band so far.**



# Barbara Wiernik

Line-up: Barbara Wiernik (voice & effects)  
Wajdi Riahi (piano, keyboards & effects)  
Pierre Hurty (drums & effects)

This brand-new project is an ode to improvised vocal and instrumental music. A singer, a pianist, and a drummer compose instantaneously to balance constraints and freedom. They break down melodies using, from time to time, poetry or jazz standards as a basis.



Together they search for new sounds through collective improvisation, exploring and surpassing themselves seeking new melodic, harmonic, and rhythmic textures. It is a musical puzzle with moving pieces. The musicians of the triangle exchange roles in an incessant ballet. The voice becomes a rhythm, the drums take over the grooves of the piano, which itself follows the voice as in a role-playing game.

Jazz singer Barbara Wiernik currently researches the influences of contemporary jazz singers in Europe. In this context, together with her two fellow musicians, she explores totally improvised music, in search of a more colorful and diversified sound palette, based on what she has gathered during her interviews and her new specific way of looking at music.

For more info on Barbara's PhD research: [www.barbarawiernikexplores.com](http://www.barbarawiernikexplores.com)

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