

'The Same Boat' No.2

you can meander on your own terms

This is a little attempt to: write something that gives performers agency, creativity, and maybe a little kudos; and to explore ways of music-making that are beyond the composer's control.

It was written on a piano, and so it should make sense to play it on one, but the form is flexible enough to be arranged for anything. I wanted the piece to be accessible to performers, across abilities, locations and preferences, which I think has resulted in giving up a little control. The idea is, if you play this piece, you are the co-composer-come-arranger-come-artist-come-interpreter-come-whatever... Good luck!! If you don't like that pressure, you're also welcome to play this piece as close to 'as-written' as you can manage.

It began as a part of another piece of music, also called 'The Same Boat', but basically became a study in wandering harmony, with a single ostinato to unify the piece. That piece was about how kaleidoscopic people's experiences are, even in supposedly 'unifying times'. In times of disaster, we are in the same storm, not the same boat. You could find similar concerns here.

Performance Advice

There is no compulsory metre - you could play it in 4/4, 9/8, or in free time. You can invent your own accompaniment, or play it in the same voicings I hammered out when composing. You can even change the chords if you don't like mine, embellish the melody, improvise with these materials as you would a leadsheet (this format owes a great deal to jazz practice), or more. The subtitle really is an instruction.

The whole piece has an optional loop, depending on what you require for your performance - its there if you want it. You might like to try switching the order of the repeats, for example switching 2 + 3, or reordering them all, but that could get complicated.

The meandering is crucial. I might pick a few elements, and vary them throughout the piece. For example: You start fast, and get slower throughout. You start in a lower register, and work up higher. Start and end with arpeggiation, but in the middle become more and more still. All while playing the harmony, followed by the melody note.

You could vary these infinitely - maybe giving the whole thing a baroque dance texture, and becoming louder throughout, or maybe playing fewer and fewer of the notes in time with a walking bass, or improvise over the changes - I think you get the idea. But this piece was written with simplicity in mind, so don't be scared of working smart, not hard.

Feel free to contact me at the below e-mail if you have questions or suggestions!

Isaac Boothman
isaacboothman@virginmedia.com

2/5/2020


'The Same Boat' No.2

you can meander on your own terms

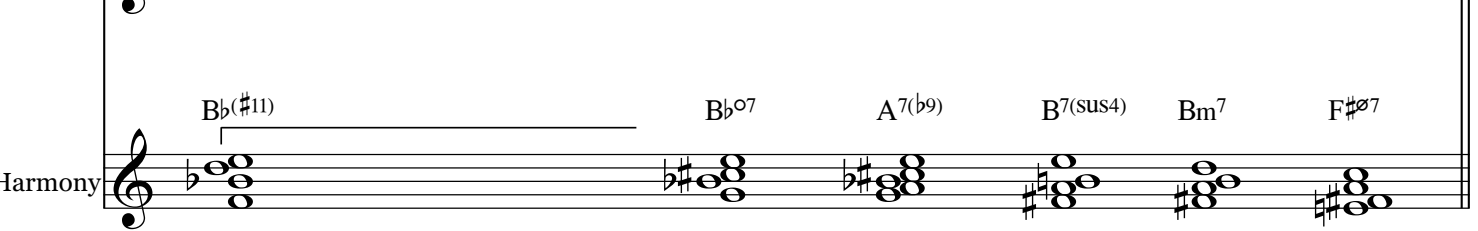
Isaac Boothman

Freely, in every sense

Melody




Harmony

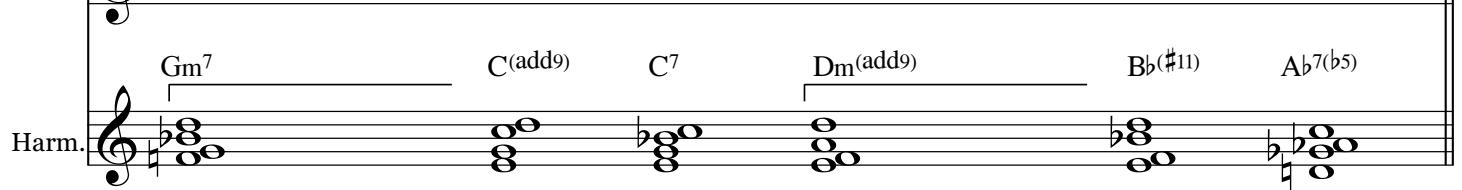


B \flat (#11) B \flat O7 A7(b9) B7(sus4) Bm7 F#O7

Mel.



Harm.



Gm7 C(add9) C7 Dm(add9) B \flat (#11) A \flat 7(b5)

Mel.

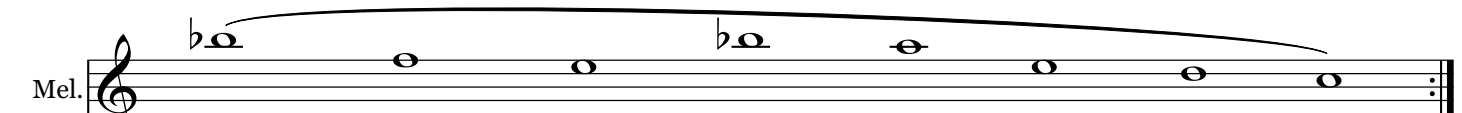


Harm.

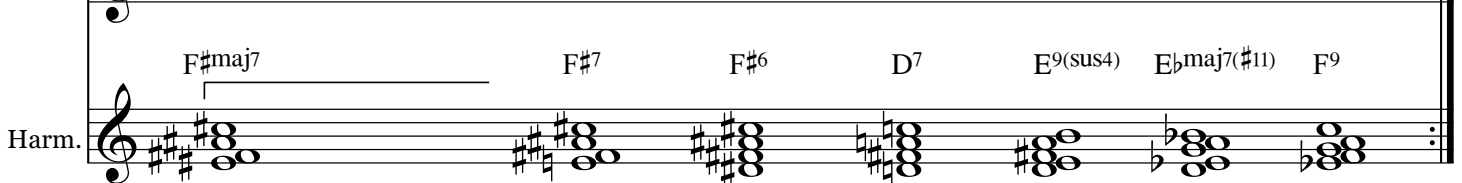


D \flat 6 D \flat m6 E \flat 7 Dmaj7 Bm7 B \flat maj7

Mel.



Harm.



F#maj7 F#7 F#6 D7 E9(sus4) E \flat maj7(#11) F9