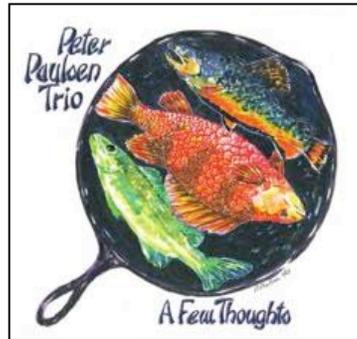


PETER PAULSEN TRIO
“A FEW THOUGHTS”
SquarePegWorks 2015-2

Peter Paulsen –
bass/composer/arranger
Tim Brey – piano
Francois Zayas – percussion



Three fish in a pan = Peter Paulsen Trio
Interactive, creative aspect = “We got fish to fry!!”

1. Time Remembered 5:18 Bill Evans arr. Peter Paulsen
supported bass solo 2 min supported drum solo

is an intriguing and challenging piece in a few ways. It is a 26-bar form (16+10) expanded by opening up the last two bars of Cm9 to function as an interlude between choruses. The melodic line covers a range of not quite two octaves consisting of a beautiful balanced combination of diatonic scale passages, arpeggios and larger intervals of a 5th and maj.7th reminiscent of a modern classical art song melody. The harmonic progression is made up of predominantly m9 chords contrasted with five maj.7th#11 chords used for one bar each.

2. Slow Poke 8:17 Peter Paulsen

was inspired by a staunchly independent but selfishly inflexible 76 year-old man driving his 1964 Chevy Impala in no hurry to get where he is going. Originally written for solo piano, I've done both a septet arrangement (3 horns, guitar and rhythm section), as well as this trio version.

3. So In Love 5:54 Cole Porter arr. Peter Paulsen

supported bass solo
is a beautiful and provocatively emotional Cole Porter ballad with an unusually long AABA form...arranged in a mixed meter with an insistent bass/left hand piano counter-melody, beginning with two funky waltz A sections using strategically placed 4/4 measures, eventually leading into a 4/4 straight-eighth B section, returning to the funky waltz A section, then ending in a 5/4 interlude before the solo section.

4. Beneath a Weeping Willow's Shade 8:36 Francis Hopkinson
arr. Peter Paulsen

Francis Hopkinson, U.S. Statesman and signer of the Declaration of Independence, as well as organist at Christ Church, Philadelphia, composed this

third of eight songs for voice and harpsichord in 1788, dedicated to George Washington. This arrangement converts the original 6/8 meter to a jazz waltz and I re-harmonized the original G major to a mix of E minor/G major, making use of slash chords, polychords and altered chords throughout.

5. Waltz for Dave 6:58 Chick Corea arr. Peter Paulsen

is Chick Corea's dedication to Dave Brubeck...I've always been intrigued by the unusual intervallic quality of the melodic line in relationship to the uniquely challenging, and at times very chromatic chord progression over an “epic” 64-bar AABC form! We experimented in the studio with a number of approaches to how we would solo over such a long form and settled on this interactively loose improvised trading scheme.

6. Comrade Conrad 4:49 Bill Evans arr. Peter Paulsen
Maracas tap dance bright fun up maracas solo near end

became a regular part of my practice routine for about 6 months before this session in order to fully absorb the two octave melody, 32-bar form and frequently modulating harmonic progression, but without intentions of recording this Bill Evans' composition. When Francois agreed to join the trio on percussion I wanted to feature his extraordinary maraca playing and immediately thought of this piece as a vehicle. The resulting approach of 16-bar latin/samba contrasted with 16-bar 9/8 is an especially intimate trio interaction that was a joy to play!

7. Third Time 5:28 Peter Paulsen

was first composed for a larger ensemble of two horns and rhythm section, including a countermelody in the second horn that is not present in this trio version.

All compositions by Peter Paulsen SquarePegWorks BMI
Except Tracks 1, 3, 4, 5, 6

Recording/mixing/editing by Paul Wickliffe at Skyline Productions Studio

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