

First Takes

Jerry Green, solo piano



"Splendiferous!" Hosanna Bauer "It's so lovely to move to." Zuza Engler "Euphoric." Mark Feldman
"Beautiful piano, lifting my spirits, bringing immediate joy ... thank you so much." Yael Raff Peskin
"Mysterious and calming.... Smooth, rich, velvety...like warmed dark chocolate...." Shoshana Geller
"Your music makes me feel like a deep reflecting pool." Chance Massaro

"Professional musicians sometimes forget why we were originally drawn to music. Jerry began playing piano as a biofeedback tool to unwind tensions. His story and remarkable ability to listen and produce mysterious sounds through original improvisations on popular and classical themes seem to help people rediscover their desire to listen." Seth Montfort, Concert Pianist.

"Jerry goes straight to the heart and soul of the music. He's an astounding person to play music with, and completely unique. I welcome our future collaborations and his contributions to the musical world." David Field, Recording Artist.

"Oh, my. I'm listening now and feel my whole body slowing down." Theresa Koettters, RN

"Your presence and sweet music was so relaxing. It put everyone at ease, perfect for our theater audience." Suze Cohan, Occidental Center for the Arts.

"Made me want to stretch out and dream." Pat Schoch, Sebastopol Center for the Arts

Notes

*"White light produces all colors.
Only a prism can divide the colors and make them appear;
this prism could be the spirit of the listener." Arvo Part*

These first takes are just that, the surprising results of a practice run in a recording studio. I did not expect this screen test to be more than a learning experience. It turned out to be quite appealing, and it revealed an integration of keys and themes in ways unknown to me at the time. This is an original body of improvisations weaving a collection of popular and classical ideas and qualities that cultivate inner-listening for somatic attunement, or embodied awareness.

The music emerged from the sounds of learning to unwind my own congenital tensions. It can do that for you, too. Consider where in your body you are most alive or present at this moment. Where are you least aware? Listen with your inner ear how your breath fills the space between these points. Notice changes when still and in movement.

This was recorded on a Yamaha C7 at Mesa Recording in Sebastopol on 2/21/12 and engineered by Ken Evans. Entering a studio with encouragement from musician friends and professional engineers was a transformational experience; a post-graduate music education for a kindergartner. Making this recording has taught me to listen and play on this foundation at new levels, so if you like this, come and hear me play now. You can get FIRST TAKES and more music at <http://www.greenermediations.net/piano> . See my communications work at: <http://www.greenermediations.net>

Origins I

The core of this simple progression in A minor was my first meditation on piano as a biofeedback tool for my limited dexterity that resulted from a congenital spasticity. I re-discovered the chord in the midst of the lullaby *Mon Infante*, from which it grew and matured into its own original composition. Like in a seed, the end is in the beginning.

New Abraham

Abraham's Theme by Vangelis (from *Chariots of Fire*) is featured in my improvisation on this enchanting progression in C# minor. The piece has become a platform for many of my piano explorations.

Easy

Guitarist David Field gave me five of these six chords he had been noodling with. I stumbled into a transition and found the sixth, giving birth to my first original collaboration, and I couldn't sleep that night. Then three variations appeared with no effort, real easy. It's in the key of E so we called it Easy....

Domo Arigato

In this arrangement, an original serpentine interlude emerges from the *Japanese Music Box* (George Winston FOREST) blossoms into the opening theme to *Thanksgiving* (DECEMBER,) reflecting the gratitude I feel for Winston's mentoring my ability to create such rich sounds. The interlude re-emerges before winding its way back into the box.

Satied Greens

Windham Hill music included Erik Satie's piano compositions, which he called *gymnopedie*. When criticized as mediocre musician, he replied that he was actually a *phonometrician*, one who measures sound. In my mind, he laid the foundation for the evolution of inner listening, which culminates today in the contributions of Arvo Part and W.A. Mathieu. Satie's reference to being a *gymnopaedist*, (dancer) also tells me he pioneered somatic attunement in music, what began for me as biofeedback training for congenital tensions.

The architecture of pianos conforms music theory to the human hand. What began as therapy ultimately evoked my own musicality. My playful opening and closing improvisations on Satie's familiar "measured sounds" came effortlessly while I was learning his endearing *Gymnopedie #1*, like feeling my way into a new glove. They continue to evolve musically as I learn to play his composition with greater ease.

Moonlight Chords

This composition contains my tribute to Will Ackerman and Beethoven, the relations between melody and harmony, and how we have evolved in taking them apart to wonder at their separateness, enriching our appreciation of their unity. The two themes are woven together with by my own little dance that highlights the fourths and fifths in C# minor that are central to both ideas. It emerged as a melodic connection between these intervals that commonly we hear in the blues and in popular music.

Rivkah

A *Japanese Music Box* tune given to me by George Winston reveals my own *Origins* theme and the traditional French folk melody *Mon Infante* (*Dear Child*.) I heard George transposing it from Ralph Towner's guitar version (DIARY) off a cassette player before a concert I volunteered to work at on a rainy night in Point Reyes. He played it for an encore, after which I approached him and asked about the piece, wondering if I might play its haunting harmonies with my limited dexterity. He took to my story, and mailed me his own cassette with both pieces. He released them several years later in FOREST. Rivkah is my own dear child's Hebrew name.