Amadeo Bonaiuto

BEYOND MUSICAL BORDERS

a trilogy

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Beyond Musical Borders

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A Trilogy

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THE ROAD SONG BOOK

SONGS, IDEAS AND RESOURCES FOR TRAVELING MUSICIANS

Introduction

The Road Song Book brings together compositions I have written over the years. Its purpose, however, is not to document definitive versions. Over time, I have shared this music in many different ways. Some pieces were fully arranged, with detailed voicings, rhythmic figures, dynamics, and precise performance indications. I still deeply value that approach, and I believe that, depending on the musical context, it is often the right choice. This book offers another possibility. Rather than presenting fixed versions, I became interested in creating an open framework for interpretation. For that reason, I chose not to prescribe tempos, style indications, or a single harmonic reading. In many cases, the same progression could have been notated differently or accompanied by specific voicings and directions. Instead, I preferred to leave that space open, allowing each musician to shape their own path. A piece originally conceived as an up-tempo tune may later become a ballad. Another may take on an entirely different character depending on who performs it. There is also a practical reason for this. Over the years, playing with musicians from different countries and traditions, I realised that when a piece leaves room, it comes alive more naturally. Each musician listens, thinks, and feels in a singular way. Gradually, I understood that this openness was transforming not only the pieces, but also my way of listening. Harmony remains for me an essential point of departure. At the same time, I am just as interested in what happens when the ear perceives continuity, when music unfolds as a connected discourse rather than as a sequence of chords. That search runs through all three books in this collection. *The Road Song Book* opens my own musical world to other musicians. *Crossover* explores what happens when I step into someone else's musical world and allow that encounter to transform the music. *Ear Training for Inside–Outside Playing* grows naturally out of these experiences, proposing ways to train an ear that can move freely between inside and outside sounds while maintaining a coherent musical direction.

Whether these pieces are performed, transformed, or simply read, my hope is that they remain open to new possibilities. Perhaps this way of sharing music may also find a place in your own journey. Fortunately, music can be created, performed, and shared in many ways. This *Road Song Book* is simply one of them.

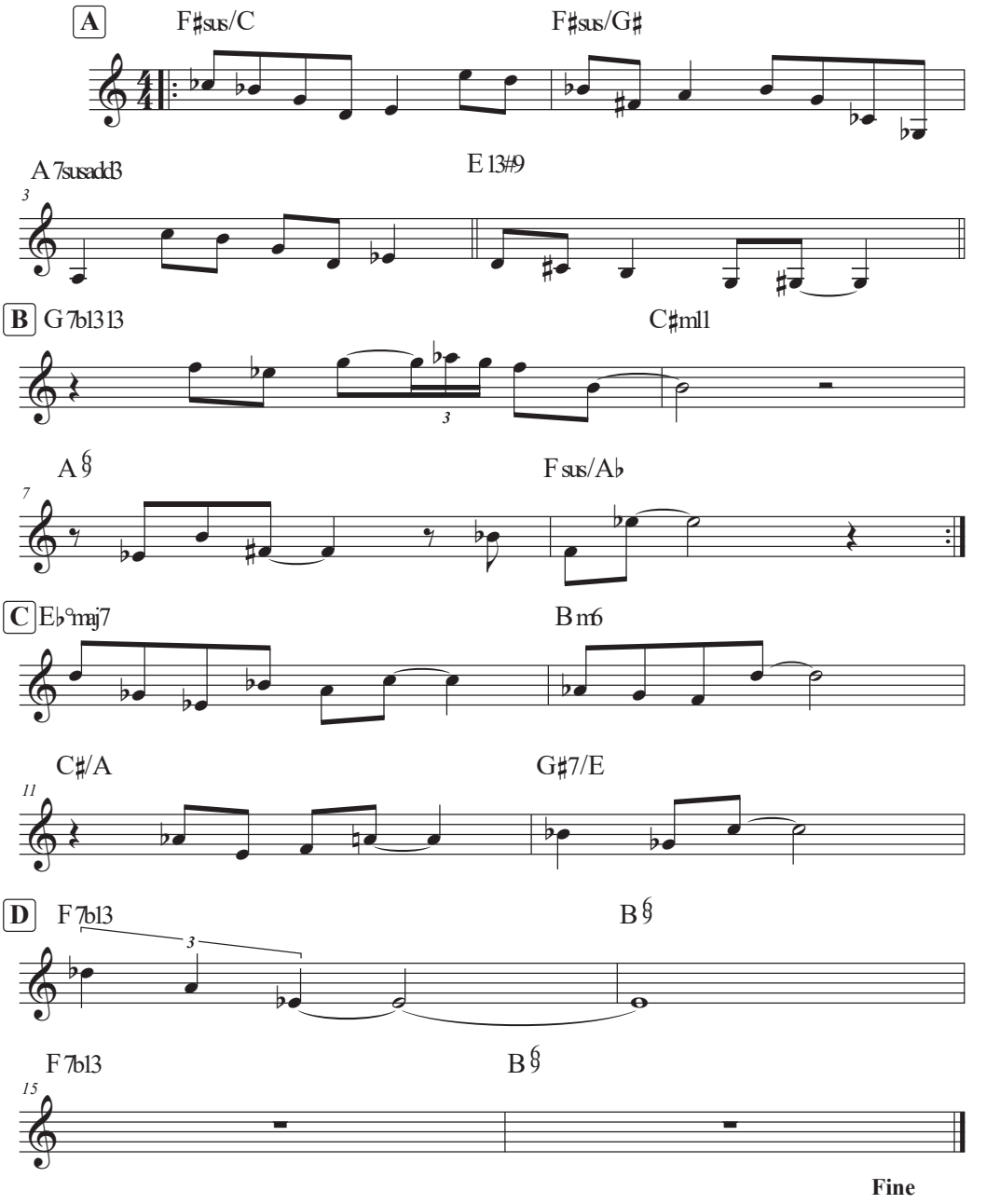
Amadeo Bonaiuto, 2026, Berlin

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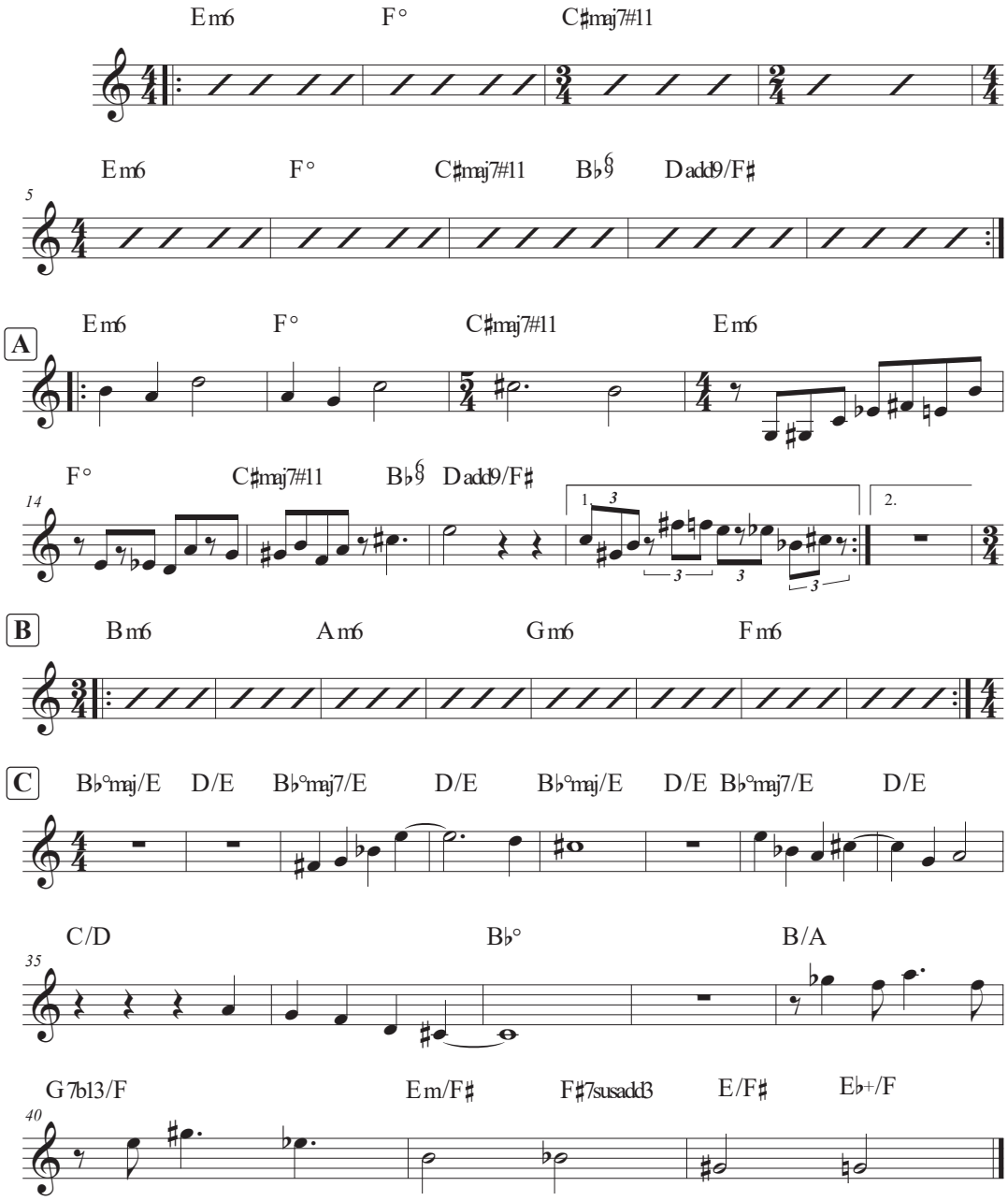
8 A.M.

Amadeo Bonaiuto



A Brass Tree

Amadeo Bonaiuto



CROSSOVER

A GUIDE TO CREATING FROM THE MIGRANT EXPERIENCE

Introduction

My name is Amadeo Bonaiuto. I am an Argentine musician and composer, and I have been living in Berlin for the past three years.

The idea behind *Crossover* emerged as a personal way of adapting to a new context, but also as a form of giving back to the musicians with whom I have had the opportunity to share this process. Migration confronts us with questions of identity, belonging, and language, and music becomes a powerful space in which these questions can be explored.

Throughout this journey, I found myself reconnecting deeply with my own roots. Being far from my place of origin made certain sounds, traditions, and ways of understanding music become more present. Elements that, in another context, might have remained implicit or taken for granted began to demand attention. In this sense, *Crossover* appeared as a genuine way of reconnecting with one's roots, while at the same time allowing those roots to transform through contact with other musical languages.

At the same time, this project grew out of a deep concern for, and a desire to support, other migrant musicians around the world. Migration is not only a physical displacement, but also an emotional and cultural one. It often involves rebuilding networks, learning new codes, and finding one's place within unfamiliar environments. Sharing experiences, processes, and tools can become a concrete way of offering support and creating community.

This manual is not intended to serve as a model to be copied. Although certain working structures are proposed, they always depend on the original material of the invited composers and on the experience, artistic intention, and personal background of the migrant musician who coordinates the project. For this reason, it is impossible for two *Crossover* projects to result in identical musical outcomes.

This guide invites a creative reading. Even if the reader does not intend to carry out a *Crossover* project exactly as it is described here, the examples may still serve as tools for observing, understanding, and relating to the musical environment in which one lives.

EAR TRAINING



FOR INSIDE-OUTSIDE PLAYING

Introduction

Throughout my experience teaching – or perhaps, more accurately, accompanying students in their musical development, especially in the field of improvisation – I have noticed that there is a difficult step to take once the basic foundations have been acquired: harmonic analysis, scales, cadences, chord progressions, among other fundamentals. There is an abundance of material focused on applying scales and patterns. However, I believe that what matters most is to train the ear: to learn to accept tension and develop the ability to decide, honestly and consciously, how much musical risk we want or can take, depending on the musical situation. One of the things I came to understand over the years is that studying many scales and modes was, in fact, a bridge. A bridge that allowed me to become familiar with, accept, and naturally use every colour of the chromatic scale within a tonal context. Over time, I realised that the real learning did not lie in applying those scales while improvising, but in having developed an ear capable of recognising and enjoying those colours without depending on the scales themselves. In this book, I also propose hybrid scales as a bridge. But deliberately, my goal is not for them to be memorised or practised mechanically. The idea is not to learn new scales, but to use them as a tool for experimenting with moving away from and back into tonality using a simple set of notes. Over time, that journey no longer feels like travelling between two different worlds. The 'outside' notes cease to be foreign territory and gradually become a natural part of one's musical language. The ear begins to discover that the boundary between 'inside' and 'outside' is not a real barrier, but rather a product of our listening habits. The goal is to hear it, understand it, and consciously decide when, how much, and how to use it within a musical phrase. In this way, moving away from and returning to tonality no longer feels risky, but becomes an organic part of musical expression. At the end of each short exercise in this book, I invite you to do something very simple: 'Now improvise freely, without thinking about anything.' That is where the true purpose of this book lies. Not in reproducing exercises or applying scales, but in improvising with a more open ear, a broader perception of sound, and a more natural relationship with musical expression. Another central idea is to recreate exercises from your instrument using these hybrid scales, or even by experimenting with familiar fingering patterns, allowing tonal and 'out-

side' notes to coexist from the very beginning. The objective is not for the exercises to sound beautiful. The objective is to develop taste, intuition, and confidence so that, when the moment comes to improvise freely, those possibilities emerge naturally. Play with everything: the exercises, the hybrid scales, the fingerings, and even written solos. Enjoy the process.

What does it mean to make music across borders?

In *Beyond Musical Borders*, Argentine trumpeter composer Amadeo Bonaiuto brings together three projects: an open songbook inviting performers to make each piece their own; *Crossover*, a guide to creating music from the migrant experience; and improvisation exercises that train the ear to move between tonal centres and "outside" sounds.

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Rooted in collaboration, folk rhythms and jazz, the book treats listening as a meeting place: musical identities shift through encounter, dissonance becomes possibility, and no version is final. Part songbook, part working method, it invites musicians to follow their curiosity beyond familiar musical boundaries.