

Who can I become with the Oud?

Throughout my life's personal journey as a migrant child and adolescent facing rejection and misunderstanding, always in search for something, the experience, that would make me whole and reunite the oppositely spread parts of my subjectively perceived existence, searching to again be a part of something, regaining an identity lost...

...as well as throughout my personal journey in music through its various genres and traditions, from Slavic Folklore and Jazz in my childhood years, that I was influenced by through my fathers work, then Classical Violin, which was my main instrument over a long period of time with its multiple facets, then Baroque, Medieval and Renaissance music, slowly, naturally and consequently, my musical perception shifting,

...my encounter and personal journey with the Oud proved to be the most intense, life shaping and influential from all I have known to date.

Incorporating my personal *,most familiar'* in the form of *,being a stranger'* (,outside tradition') - the Oud with its histories, multiple traditions and expressions, cultures of origin, roots, language(s), possibilities, its SOUND and the endless music and questions it brings, became this experience for me. Recognizing and accepting my identity as *,identity-less'* or as *,Identities - a multiplicity'*, created or opened a space, enabling me to freely encounter and embrace, what the Oud brings, is and becomes for me. My personal experience is navigating this (*third? in-between?*) space as a constant. It is a vivid *dialogue*, internal and external, that shapes and informs my life.

My aim is not to fully incorporate or *,appropriate'* a (impossible to fully define) *,Tradition'*, but rather the very process of a *,becoming'*, the dynamic movement my interaction with it naturally creates and the question how does this interaction shape me as a musician and a human in return.

I wasn't aware, how well my subjective story might fit our time of globalization and structures reorganizing themselves, culture(s) becoming relevant on a global level, in which everyone (with an Internet access) can get in touch with- , but also inspire and be inspired by everything and everyone else.

And I wonder, how do I change and who do/can I become with the Oud, in it?

How can I develop an authentic relation with the Instrument: what do I adapt, what do I develop, what do I learn and what do I bring? Where does this bring me?

Where am I going with the Instrument? How can I embrace its traditions and origins and what qualities do they hold? How does this influence and inspire my musicianship and how can I develop my own voice and personal expression with the Oud?

I would like to investigate those questions through engaging with *Makam, Composition, Form, Variation, Improvisation and Sound*.

I became interested in the question, how small phrases and long storylines with its ornaments and microtonality, have the ability to subtly change/shade colors, influence mood, create tension, relieve it intentionally and move me deeply. Makam, for me, being a specific science of melody building and tonal relations. In that it bears aspects, that can be applied very widely and universally. I would like to experiment with those modal elements in my compositional process and search to unite my various influences. How can I do this in the most authentic and genuine way?

In the worlds I encounter, composition and improvisation are inherently entwined, while variation becomes key in repetition. I would like to move further and deeper within the improvisational practice of Makam and modality, while understanding how to develop forms, that naturally and consequently enable improvisational space.

Fascinated by the very sound of my Instrument, I want to better understand, how it interacts with other Instruments and how it works in different musical settings, without sacrificing or losing its unique beauty and aesthetics, contributing effectively to the whole?

I would like *exchange* and *dialogue* to make part of my explorations too, for I greatly benefit from learning about different approaches, experiences and journeys of others.

I am sure I would highly benefit from the time in the Masters Program in Improvisation and World Music in the Academy of Music and Drama in Gothenburg. I believe the Program is the suitable space and environment to examine my questions and being able to interact with others alike, while following their process, supporting each other and sharing an open space.