Artistic Research Report

Improvisation, Musical Analysis and Fretless Guitar: investigating the *taksim* practice within Ottoman Classical Music

How to incorporate stylistic elements from instruments such as Tanbur, Yaylı Tanbur, Oud and voice into the phrasing of the fretless guitar

Juliano Abramovay - Fretless Guitar
[Turkish Music Department]
[Ar Coach: Michalis Cholevas]
[Main Instrument Teacher: Kudsi Erguner, Michalis Cholevas]

codarts
rotterdam

Codarts University of the Arts

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Acknowledgment

Abstract

This research has developed tools and identified a series of procedures through an analytical investigation of how improvisation functions within the context of the *taksim*, a solo improvisational style found within the Ottoman Classical Music tradition. By transcribing and analyzing improvisations from masters on the style, it was possible to catalogue different types of musical structures, from ornaments and small phrases to the overall scheme of improvisations and strategies employed by the musician while performing it. The elements observed within master's improvisations were adapted to the technique of the fretless guitar, instrument in which the research has been developed. With the aid of specialized software, a series of videos were produced where structures observed through analyses of improvisations are presented in a didactical manner. Practical examples introducing ways of employing these structures on the fretless guitar are also a part of the research output. The final goal of this research was to create my personal identity on the fretless guitar by using the tools developed here.

Keywords:

Research process and findings

Introduction

The sparkle that initiated my journey on *makam* music happened on 2013, when Kudsi Erguner performed with his ensemble in my hometown, São Paulo, Brazil. At the time I was beginning to be interested on the music from Eastern Mediterranean and the Middle East; I had the chance to watch Maestro Kudsi's concert and to meet him and members of his ensemble, which included Michalis Cholevas. The musical projects that I was starting on this period were influenced by Turkish cabaret and Balkan music and after years performing regularly with these projects in my home country I understood that it would be difficult to continue improving as a musician without an intense musical immersion. I felt the need to enhance my musical performance and to have a deeper understanding of the musical styles that I was starting to be involved with. The decision to initiate a Master at Codarts under the supervision of Kudsi Erguner and Michalis Cholevas allowed me to enter an inspiring and rich path that has broaden immensely my comprehension of music.

Being a guitarist, I knew that my journey into *makam* music would not be possible on a standard guitar. The frets existing on a guitar present strong limitations for this type of music, not only because of the microtones present on several *makams*, but specially due to all the glissandi and ornaments that are characteristic of that style. After experimenting with different plucked string instruments (oud, cumbush, baglama saz), I decided to focus my research on the fretless guitar. This choice came to be because of the mellow and unique sound that this instrument produces and due to the possibilities of combining elements from my musical background as a guitarist with my current studies.

The fretless guitar is a relatively new instrument. It was conceived during the 70's by Erkan Ogur, a Turkish guitarist that envisioned the possibility of playing *makam* music on guitars (DAWE & EROĞLU, 2013, p.62). Through the few decades of existence of the instrument, many guitarists have created innovative and original material, often putting *makam* music into the playing of the instrument. However, as original as these musicians are, their creations represent the merging among a personal style and the *makam* tradition. If my goal was to deepen my musical journey into the *makam* language, it would be more advantageous to study the language of instruments that were originally designed for this music such as the Tanbur, Yaylı Tanbur and Oud. This would provide me with a wider understanding of the *makam* tradition while would allow me to work towards building a personal style on the instrument.

I was always impressed by how improvisation functions within *makam* music. Not only because of its virtuosity and fast-paced phrases, but also due to the capacity of musicians to maintain the attention of the listener while playing an unaccompanied, non-metrical and mainly linear melody. This was the opposite of what I felt while listening to my own improvisations, where any lack of material would be compensated by a fast phrase, arpeggio or something that tried to mask the *emptiness* of content. Obviously, the result was not musically satisfying.

Therefore, I felt a personal need to improve my own improvisations and exploring the style of masters on this music seemed like a good way to achieve that. This led me to formulate the following question that would guide my intervention cycles:

How to incorporate characteristics from instruments such as Tanbur, Yaylı Tanbur, Oud and voice into the phrasing of the fretless guitar

Until my coming to the Netherlands, all my musical education took place in Brazil. Because of my interest in a musical environment alien to my culture, soon after my arrival at Codarts I understood the importance and value of learning from masters of the tradition, something that was not possible in my home country. At the same time, the limited time that I had to perform my research made me wish to develop my work in a way that would allow me to continue studying this music after my master was concluded. Additionally, I knew from personal experience that many musicians from Brazil would be interested in learning more from *makam* music.

I was fortunate to arrive at Codarts on a moment when the research group Makam Lab was taking place. This group started as a part of Michalis Cholevas PhD program and gathers undergraduate, master and PhD students from different institutions (Codarts, ITU - Turkey, Macedonia University - Greece). Under the supervision of Cholevas, the group aims to study *makam* music under the artistic research perspective and one of its outcomes is the creation of material that will serve as support for musicians that wishes to study improvisation in the context of *makam* music.

On this research, this material took form on the third intervention cycle and consists in a series of transcribed/analyzed improvisations. I have transcribed and analyzed 8 improvisations during my research but I was equally interested in studying existing transcriptions performed by other musicians in order to observe what could be learned and replicated from them. The methodology for the creation of this material is being developed on Michalis Cholevas PhD program and I am especially thankful to him for sharing this procedure and allowing me to use it on my research.

I knew that I would have big challenges to overcome during this research. To play the fretless guitar in tune demands a completely different hand position compared to the fretted guitar and I was just starting to work on this instrument when I arrived at Codarts, as my first recording suggests. Simultaneously, it was the beginning of my immersion through *makam* music, which has its particular intervals, phrasing and ornaments. Therefore the challenges would be two: to master the instrument and get comfortable with the *makam* idiom.

The first step was to perform desk research in order to understand what has been written about improvisation and musical analysis on traditional music. The main bibliography of my research was the work from Laudan Nooshin (2003, 2006, 2017), Richard Widdess (1994, 1995, 2006) and Martin Claydon (1996). These authors have contributed with broaden discussion about improvisation, composition and musical analyses (see 1st Intervention cycle, pp.12) and with analytical insights for improvisation on two traditional musical environments; Iranian Classical music and Hindustani music (see 2nd Intervention cycle, pp. 22). Although these works are essentially theoretical they provided important methodology that allowed the creation of a proper terminology for this research.

In parallel, I gathered all the material related to technical exercises for fretless guitar that I could find. The book "Arabic Music for Fretless Guitar" by Fernando Perez and the web-site www.fretlessguitarlessons.com created by Cenk Erdogan provided important assistance in that sense.

A part of the research was dedicated to understanding how to produce a pedagogic material from which other musicians could potentially learn musical improvisation. Here, the work produced by Michalis Cholevas on his PhD was employed (CHOLEVAS, 2017), combining the use of two software: iAnalyse, created by Pierre Couprie (Sorbonne University) and Sonic Visualizer, created by the University of London. Cholevas approach to the rhythmical aspects of taksim improvisation enables the creation of

transcriptions that are at the same time rhythmically precise and easy to read, which is fundamental to a practice-based research. Rhythmic aspects are usually understated on research and teaching related to *taksim* improvisation and the accuracy and accessibility of Cholevas work makes this approach ideal for an analytical process where the comparison between different phrases is necessary.

The bibliography mentioned provided this work with a methodology that enabled the production of analytical insights from existing improvisations. The data obtained from these analyses were separated in three different layers. A **large-scale**, background structure, where the overall structure of the *seyir* (i.e. melodic path) is observed. A **middleground** structure, revealing ways the musician employ a number of procedures either to maintain the interest of the improvisation while staying on the same region or to emphasize the change of melodic register. And a **foreground** structure, where local, small-scale elements such as ornaments and motives can be observed. This way of presenting analytical information is derived from concepts of Schenkerian analysis, which is commonly used on Classical Western music but has important precedents on ethnomusicology (see RINK, 1993 and STOCK, 1993).

Presentation of the artistic result

The following links present my first recording and the final recording with the fretless guitar:

First recording (October 2016): taksim + Huseyni Saz Semai (Lavtaci Andon)
https://www.youtube.com/watch?v=bvIp_OvL2YE

Last recording (March 2018): taksim + Claraboia (Juliano Abramovay)
https://youtu.be/81nQOAtWd58

Documentation of the artistic result

The main findings are presented next. Further and more detailed information about the analysis and adapting the findings into the fretless guitar can be found on the Intervention Cycles and in the Appendix 4, where all the analyzed scores are available.

Small scale:

The analysis of the small scale (or foreground structural) level presented a series of material with which I needed to get familiar with. It is relevant to add that understanding how to adapt elements from other instruments into the fretless guitar technique was an important part of this work.

For the right hand technique, picking styles from instruments played with mizrab/risha where adapted into the fingered plucking and the guitar pick. This has happened through the three intervention cycles.

- First Intervention cycle: https://goo.gl/LL71ZT).
- Second Intervention cycle: https://goo.gl/CsYN5J
- Third Intervention cycle: https://goo.gl/ro2skD

For the left hand, glissandi, vibratos, and several types of ornament where observed through analyses of existing improvisation and resulted in a list of 7 types of ornament (https://goo.gl/5CaXrJ).

It is possible to observe in small phrases and motives that these elements often work in a superposed manner, combining multiple left hand and right hand technique (https://goo.gl/J954ov).

Medium scale:

Analysis of the middleground structure from improvisations revealed a series of procedures that the musicians employed during the improvisation.

- Overlap phrases
- Maintain melodic element while changing rhythm
- Maintain contour pattern while changing location of the phrase (sequencing)
- Motivic development
- Exact and varied repetition
- Shared motivic vocabulary (pre-conceived phrases)
- Extended repetition
- Melodic expansion
- Rhythmic intensification
- Permutation
- Development of individual pitches
- Repetition with abbreviation
- Double sequencing
- Phrase development with speed increasing
- Extensive elaboration over a small material

To create on the spot an original melody constrained by one single procedure proved to be one of the most challenging parts of this research. However, through the repetition and creation of exercises involving these procedures, interesting results started to come into my playing. Exercises where created on the second and third intervention cycle presenting ways of employing these procedures into melodic phrasing.

Second Intervention cycle: http://bit.ly/2u0SehJ

Third Intervention cycle: http://bit.ly/2HIExWs

Large scale:

As explained shortly before, the background structure reveals the large-scale framework of the melodic development that the musician is taking. During a *taksim* this framework is established by the *makam* in which the musician is performing and by a composition that usually precede or follows this improvisation. Understanding the large scale of an improvisation is important to understand how the musician wanders through different registers of the *makam*.

During the research, I was constantly studying improvisations from masters on the art of *Taksim*; observing they're musical ideas, phrases and concepts through out the intervention cycles. As an artistic

outcome of this work, my improvisations have developed a personal style that is indebted to this style and to the musicians that I have studied. This can be observed on the last recording of the third intervention cycle, where I create an improvisation over a composition that I wrote during my master.

Reflection on what you learned

The analytical data obtained from existing improvisations allowed me to create exercises, adapt ways of phrasing observed in different instrument into the fretless guitar and gave me valuable insights about makam music and improvisation. Throughout the intervention cycles, the methodology for analyzing and learning from existing improvisations became increasingly more stable and easy to work with. From a practical sense, the music started to flow with more confidence during the second intervention cycle.

For my last recording, I have experimented to create an improvisation using one composition of my one as framework for a taksim improvisation. Subsequently, I analyzed this improvisation and investigated in which extent it was possible to observe elements learned through my research on it.

Comparing the first recording with the last one it is clear that there where important progress in all the domains of the instrument. The tuning is more stable; ornaments are employed in a way that contribute to the flow of the phrase; the improvisation is more balanced and interesting. My feeling is that important steps were made towards the construction of a personal idiom on the instrument.

Conclusion

The aim of this research was to gain insights, fluency and technical improvement over the idiomatic style of taksim improvisation. For that, an analytical perspective was applied over recordings of improvisations from masters on the taksim style. A specific methodology was used to support these analyses and additional software where employed to enhance the usability of this material for other musicians.

Through the development of the research, it was increasingly clear for me that the analytical process, often seen as a somehow cold and mechanic, can be a highly creative and subjective task. In a certain level, analysis is intrinsically attached to the decision-making process and it is something that all musicians do while practicing or performing. Applying analysis through systematic procedures is especially helpful while dealing with a topic as challenging as improvisation, where the aura of freedom and irrational flow can obscure discussions about style, phrasing and procedures.

However, as much as musical analyses can provide valuable insights, it would be impossible to perform such work without the constant supervision, discussion and accompaniment from my instrument teachers. Through out the lessons with Kudsi Erguner and Michalis Cholevas my analytical finding where presented and corrected, and new analytical possibilities where brought to my attention. To perform such work without the constant guidance of an experienced master in the field would necessarily lead to false conclusions.

During this research, I aimed to present practical examples of ways to approach the study of improvisation in a systematic and creative manner. Hopefully the outcome of the last intervention cycle

demonstrated the potential for studies of this kind by presenting a measurable output within a creative process.

Above all, this work has provided me with a great deal of tools, technical information and musical knowledge. It has created a large amount of information, from which I will be able to continue studying and improving my musical abilities and creativity for a long time. My wish is that this work contributes with the artistic research community by inspiring other musicians to engage on creative processes with improvisation and musical analyses.

Documentation of the intervention cycles

First intervention cycle

This semester was dedicated to studying the characteristics of single-string instruments such as the tanbur and the yaylı tanbur and how to adapt techniques from these instruments and apply them into the fretless guitar. This involved the transcription of one taksim improvisation; an interview with fretless guitar player Fernando Perez; reading a number of texts from which I highlight the article "Improvisation as 'Other': Creativity, Knowledge and Power: The Case of Iranian Classical Music"; presenting with Michalis Cholevas on a conference in Bangor, UK, about musical analysis; and transcribing material from lessons with my main instrument teachers. The experience to combine practice-based research with musical analysis emerged as a case study and took an important space for this report.

Reference recording

https://www.youtube.com/watch?v=bvIp_OvL2YE

Reflect & assess

The recording made on the beginning of the first intervention cycle was sent to Alexandros Papadimitrakis and Giannis Koutis and the following remarks where done:

- Work more with the use of glissando and legato in order to connect your notes.
- Take advantage of the sustain of the instrument, that will also help for the glissando/legato/vibrato and phrasing in general.
- Attention to the intonation for the Segah perde/2nd degree on Huseyni makam.
- Use more descending glissando of Segah and Evic perde.

Both the comments from the feedback and my personal evaluation suggest the importance of improving melodic aspects of my playing, and the first intervention cycle was designed to work in that sense. For this, it was decided to explore the expressiveness of the fretless guitar as a single string instrument, that is, to create melodies that stay in the same string as much as possible. This element is characteristic from the *tanbur* and *yaylı tanbur*, instruments that carry the tradition of the Turkish *Makam* music. The choice to research the language of the *tanbur* came for a number of reasons; as mentioned by Kudsi Erguner in my previous exam (December 2016) and by Fernando Perez in a personal interview, fretless guitar players are usually interested in merging *makam* music with other styles and are not always the best reference to understand the structure of the *makam*. In order to develop into this language, it was considered to be more fruitful to study instrumentalist that master *makam* music than musicians that merge it with the fretless guitar.

Being so, the choice of studying the language from single string instruments would; 1. Help to strengthen intonation problems in all the positions of the instrument (playing in one single string requires that the musician use the whole extension of the instrument); 2. Provide important technical elements in terms of ornament and phrasing and 3. Be an efficient way to study *Makam* music along the technique of the instrument.

My research question for this intervention cycle was:

How to absorb characteristics from single-string instruments such as Tanbur and Yaylı Tanbur into the phrasing of the fretless guitar

Data collection

- Desk research - bibliography

The full literature list can be found on appendix 3. The most relevant material for this intervention cycle was the article 'Improvisation as 'Other': Creativity, Knowledge and Power: The Case of Iranian Classical Music' by Laudan Nooshin. The author traces the discourses that have dominated the musicological study of creativity on the second half of the twentieth century, focusing on the concept of improvisation and composition, particularly as applied to music outside the notated Western tradition. Although it focuses on the Iranian music, it establishes important concepts that need to be clarified for musicians interested on the conceptual premises of improvisation.

- Analyzing/playing a taksim improvisation by Ercument Batanay.

A case study was designed using one taksim improvisation performed tanbur player Ercument Batanay. The music was investigated under different perspectives: playing it on the fretless guitar, transcribing and analyzing its structure from a makam perspective and with a western perspective.

- Transcription of material learned through lessons

My main instrument lessons with Michalis Cholevas and Kudsi Erguner where optimized by recording the sessions and transcribing the most relevant material. This resulted in over 50 stereotypical phrases that are being studied and can be used on the next intervention cycle (appendix 4).

- Interview with expert on fretless guitar (Fernando Perez)

Fernando Perez is a guitar player and author of the book Arabic Music for Fretless guitar. The interview conducted with him clarified his regards towards the instrument and how to approach on makam music on the fretless guitar. The observations and the full interview is presented in Appendix 5.

- Playing Ottoman Classical pieces

Playing the classical repertoire from Ottoman Music is fundamental to understand makam music. A series of videos of my interpretation of ottoman music was done as a reference that can be used in the future for my research.

- Attending Conference

In 19th February 2017 I participated with Michalis Cholevas on the "TAGS" conference organized by the Society for Musical Analysis and hosted at Bangor University, UK. The paper/presentation title was "Unveiling Taksim: Analytical Procedures Regarding Improvisational Forms on Makam Music".

Results

Among the activities pursued on this intervention cycle, the case study was the most challenging and rewarding one. It presents possibilities on how to combine practice-based analysis with a deeper understanding regarding the musical structures that are being investigated. The work of transcribing stereotypical phrases and taksim improvisations was important for focusing on specific tasks (from small ornaments to large phrases) and monitor my development on those tasks and will used and enlarged through the next intervention cycles.

CASE STUDY - transcription of a taksim improvisation by Ercument Batanay

Introduction

Playing and analyzing existent taksims performed by an established musician is a current practice through the studies of makam music. It is helpful to observe how a master performs a phrase, opens the taksim or choses to emphasize one specific note. On this intervention cycle, it was chosen to study a taksim improvisation by Ercumend Batanay on the makam Huseyni with the goal of expanding my comprehension and capacity of improvising in the taksim form.

Musical analysis is a topic of my personal interest and the idea of applying concepts from western musical analyses into a practice-based research on taksim improvisation seemed potentially fruitful at this stage of the research. A case study was designed combining desk research, playing the taksim on the fretless guitar, transcription and analysis of its music, phrasing and ornament and consulting experts of the area.
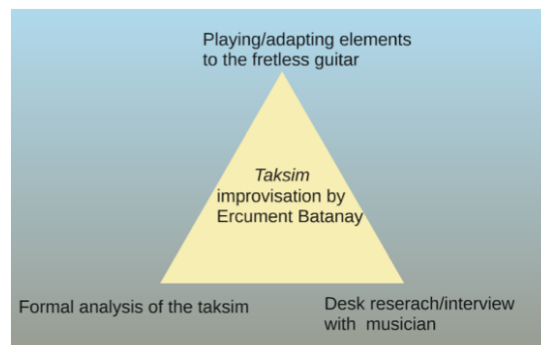
Desk research

The first step was to use bibliography reading to investigate possible benefits of applying musical analysis into this intervention cycle. During the desk research, an important point was to clarify what does it means to claim that a specific music is, in fact, an improvisation.

The popular conception of improvisation as "performance without previous preparation" is fundamentally misleading. There is a lifetime of preparation and knowledge behind every idea that an improviser performs. Moreover,

> Any *spontaneity* is clearly mediated and shaped through musical and cultural norms, as well as through musicians idiosyncrasies, the physical limitations and possibilities of instruments or voice, interaction with other musicians and the audience, and so forth. (Nooshin, 2003, p.253)

As the quotation above makes it clear, using the concepts such as 'novelty' and 'spontaneity' to distinguish between improvisation and composition is problematic and has been progressively discredited by current trends from the musicology community. When it comes to makam music, this problem becomes particularly evident if one compares the skills required for a musician to perform an existent composition or to perform a taksim improvisation. A musician playing an existent composition based on the makam system is not esteemed by his capacity of playing the notes that are in the score, but by his ability to create ornaments, variations and a personal way to play with the existing notes; he is extensively improvising over a structure. During a taksim improvisation, in the other hand, a great number of predetermined elements need to be taken in account to evaluate the capacity of the musician to perform

a proper taksim. This means that both actions - playing and existent composition and creating a taksim improvisation - requires the musician to be familiar with established norms while putting his musical ideas (whether they are pre-conceived or not) over those rules.

One question frequently arises from this thought: what is, then, improvisation and what is composition? The problem with this question is that it assumes a natural opposition between these two concepts. In the article Improvisation as 'Other': Creativity, Knowledge and Power - The Case of Iranian Classical Music, Laudan Nooshin traces the origins of the concept of improvisation and its relationship to composition on Western musicology. According to the author, it is necessary to understand that the distinction between composition and improvisation has an immutable political nature.

> (...) Western discourses tended to position improvisation as the other half in a dualistic relationship to notated composition", and "the very concept of "improvisation" (…) is a product of cultures that have valorized its opposite - composition - as a norm" (Nooshin, 2003, p.246).

The relation between the concept of composition and improvisation went through important changes during the twentieth century and this is an indicative of how changeable this political nature can behave. Until the late 1950's it was common among musicologist to consider improvisation to be a minor form of art, simpler and derived from cultures less advanced than the Western culture and its compositions. The general acceptance of this discourse is clear if we consider the Grove's Dictionary of Music's definition of the term by 1954.

> EXTEMPORIZATION or IMPROVISATION. The art of thinking and performing music simultaneously. It is therefore the primitive act of music-making, existing from the moment that the untutored individual obeys the impulse to relieve his feelings by bursting into song. Among all primitive peoples, therefore, musical composition consists of extemporization subsequently memorized, and the process can proceed no farther until some method of notation is devised to record the composer's musical thoughts independently of his musical performance. (H. C. Colles, 'Extemporization or Improvisation', Grove's Dictionary of Music and Musicians 5th ed. London, 1954, p. 991. *Apud* Nooshin, 2003, p.250.)

From the early 1960's, improvisation started to gain visibility as a serious focus of academic studies, largely influenced by the jazz culture. If the previous conception of improvisation had a clear despise for its qualities, the new regard saw improvisation "as a metaphor for freedom, both musical and social, especially in the context of the American Civil Rights movement, and growing black political consciousness in the United States". Although this seems to be a more 'respectful' position to the term, Nooshin argues that it continues to perpetuate an oppositional approach that pushes improvisation away from a serious compositional process.

For decades, improvisation had served partly as an arena to play out Western representations of the primitive and untutored 'other'; now this orientalist trope was turned on its head and improvisation came instead to represent in part what was desirable in other cultures and was perhaps being lost in modern Western societies. Thus, many of the discourses which emerged from the 1960s onwards drew upon a whole new series of binary dualisms in which 'ethnic others' were romanticized and represented (and indeed represented themselves) as spontaneous, natural, authentic, free of the trappings of modern life, and so on: contemporary noble savages (Nooshin, 2003, p.250).

This trend started to change in the beginning of the 1980's when a number of studies on improvised music began to revaluate the relationship between composition and improvisation. With this,

> (It) began to emerge a clearer understanding of the grounded nature of many of these musics and of the years of study and discipline underlying their performance. Thus, writers started to use language previously found only in studies of notated compositions. Becker, for example, discusses the 'technique of composition' in oral traditions, Bailey refers to an

'essential core of material [which] is given substance through the operation of tacit rules and strategies', Berliner talks of 'the rigors of composing music in performance' and Racy describes a 'meaningful stock of compositional devices' used in Arabic art music. In contrast to earlier discourses, then, we now had 'devices', 'strategies', 'rules', 'techniques' and even 'musical grammar': things had clearly come a long way from the idea of improvisation as a spontaneous whim. (Nooshin, 2004, p.253)

This introduction to the concept of improvisation was necessary to clarify how to perform a practice-based analysis of a taksim improvisation and, most importantly, *why* to do so. If an improvisation has 'strategies, rules, techniques and musical grammar' in its core, understanding those processes will help to unveil the compositional process that the musician underwent to create his improvisation. Not only this but it also makes it potentially relevant to experiment using analytical tools that were created to study composed music into a piece of improvised music.

Schenkerian analysis

One of the exceptions to the discredited regard that improvisation had on the first half of the century comes from the music theorist Heinrich Schenker (1868-1935). According to Nooshin, the founder of the Schenkerian analysis had an "insightful awareness of the improvisatory nature of composition" (NOOSHIN, 2003, p. 255). The significance of Schenker's writing is not simply in the acknowledgment of the role of improvisation in the history of Western music, or that many composers were also accomplished improvisers and even incorporated elements of their improvisations into their notated compositions, but something much more fundamental: the possibility that composition and improvisation may in fact be part of the same process. He explored the idea of background, middleground and foreground structure functioning in both composition and improvisation, and also suggested that 'the demise of improvisation in the nineteenth century precipitated a decline in compositional technique, that is, the ability to compose not according to form but spontaneously, and to effect a synthesis'.

Schenkerian analysis explains the structural activities of a composition in three layers - foreground, middleground and background structure. The background layer is comprehended as the *Ursatz*, or fundamental structure, that consist in one melodic line (*Urlinie*) and its bass arpeggiation representing the harmonic characteristics. The middleground and foreground layers are non-rhythmic reductions from the score, as we can see on the image below, a Schenkerian analysis of 5 bars from Mozart's Sonata in E-flat major, K.282.

The idea of applying concepts from a multi-layer system that explains the compositional processes into a taksim improvisation seemed to be potentially fruitful. After all, the Seyir, a map that indicates the melodic development that each makam should take, works with a similar function as the background layer. Large phrases often have the structural role of a middleground layer, connecting the de different point within the Seyir. Whereas ornaments, appoggiaturas, small phrases and embellish notes can be represented by the foreground layer, being used to give a local emphasis on a specific point.

The following pages will explain how this association was applied on a 'work-in-process' analysis of Batanay's improvisation. However, it is important to be aware of the risks and problems involved when using tools created to understand music from one culture in a completely different context. The first is the limitations of the comparisons; it is not our aim to prove that a taksim can fit into the structure of a tonal western composition. Neither we believe to be possible to explain all the activities happening in a taksim with only one analytical tool. The goal here is to follow the ideas presented on the article by Dr. Nooshin to promote a case study; if improvisation uses compositional strategies, and if the Schenkerian structure of analysis can relate to a taksim improvisation, what would be the benefits of applying these concepts into a practice-base analyses of a taksim?

Analysis

The first step was to transcribe the improvisation. This task poses a first challenge that is how to write rhythmically a melody that is not performed under a steady tempo or division. Taksim improvisations are often labeled as 'Free-Rhythm' and to write accurately the exact proportions of the notes under a single tempo for the whole improvisation would lead to a score extremely difficult to read, therefore, unusable for the practical reasons that are aimed here. While studying rhythmical and metric organization of taksim improvisation, Michalis Cholevas argues that it is possible to perform a transcription using only three values (for instance 16ths, 8ths and dotted 8ths) if one understands that each phrase potentially has a different inner tempo (CHOLEVAS, 2017). This approach is very efficient because it allows each phrase to be studied separately and, in a second step, phrases with different inner tempo to be combined. Furthermore, the outcome of this approach are melodies rhythmically simple to read with indications of tempo change in the score, creating an accessible material while maintaining the accuracy of the transcription.

The transcription is available on the appendix 4 of this report. Elements from the three structural layers where classified and putted into the score, identified as lowercase letters for the foreground (small scale) elements and upper-case letters for the middleground (medium scale) elements. The appendix 4.2 present the notes from the improvisation within the middleground structure, where the seyir is represented by the half-notes. The large scale (seyir) is represented in the appendix 4.3.

A fundamental part of this process was to play the taksim on the fretless guitar and to observe how each specific ornament could be adapted from the tanbur into the guitar. Some considerations should be mentioned regarding this step.

Foreground structure (small scale)

- Right hand technique

The tanbur is a pick instrument with a unique technique, where double pick (fast stroke) attacks are often present. Two solutions were experimented to produce sonorities on the fretless guitar that would resemble the tanbur double-pick; double stroke with two fingers and double stroke with a pick. The pick produced a richer sound, with a defined low-end and a sharp attack. Furthermore, the difference of sound between up-strokes and down-strokes with the pick was useful to broaden the possibilities of the instrument and difficult to reach with the fingers, that always strikes the string in the same direction (videos: https://goo.gl/LL71ZT).

1.1.1. Double stroke with finger
1.1.2. Double stroke with finger *appuiando*
1.1.3. Double stroke with pick

- Left hand technique

The variety of ornaments present in Batanay's playing was an attractive element to inspire a deep investigation into his music. An important part of my studies during this semester was dedicated to understanding how to enrich the ornamental possibilities on the fretless guitar. This process had the constant support and guidance of my main instrument teachers Kudsi Erguner and Michalis Cholevas and a great deal of the ornament possibilities described below comes as adaptations of possibilities presented on the ney and yaylı tanbur, something that came from discussions and feedback form my main instrument lessons. Each left hand technique studied is presented separately below (the videos are available on the following link: https://goo.gl/5CaXrJ).

1.2.1. Çarpma
1.2.2. Tirando
1.2.3. Legato
1.2.4. Double appoggiatura (tirando+legato)
1.2.5. Glissando
1.2.6. Double legato
1.2.7. Vibrato

- Left and right hand techniques combined

These ornaments are often combined, using more than one ornament on the same note. When multiple left hand ornaments possibilities are combined with the right hand double stroke, the number of possible combinations increase drastically since the moment to attack the right hand combined with the moment when the left hand is tapping the fret board will changes the intention of the phrase. The following examples present the combined ornament possibilities on the foreground elements from Ercument Batanay's taksim improvisation. The ornamentation techniques employed are indicated on each phrase below. When two techniques have the symbol "+" between them, it indicates that they are used subsequently, without a right hand attack to separate them. If they are separated by the symbol ",", it means that a right hand movement is present between the techniques (video available at

https://goo.gl/J954ov).

1.3.1. a (legato + tirando)
1.3.2. b (çarpma + legato)
1.3.3. c (legato, çarpma, legato)
1.3.4. d (legato + double appoggatura)
1.3.5. e (tirando + legato)
1.3.6. f (çarpma, legato)
1.3.7. g (double legato, tirando)
1.3.8. h (double appoggiatura)
1.3.9. i (çarpma, glissando + tirando + çarpma)
1.3.10. j (çarpma, legato + tirando)
1.3.11. k (çarpma, legato)
1.3.12. l (legato, tirando)
1.3.13. m (çarpma)
1.3.14. n (glissando)
1.3.15. o (tirando, çarpma)
1.3.16. p (çarpma, legato)
1.3.17. q (çarpma)
1.3.18. r (çarpma, legato)
1.3.19. s (legato, çarpma, glissando)
1.3.20. t (çarpma, glissando, legato)

One element that should be highlighted on the small scale structure from this taksim is the rhythmic flexibility of Batanay's playing; not only ornaments are performed in a high speed, but the ratio between the speed of the ornament and the tempo on the phrase doesn't appear to follow a relation, creating a rhythmic dialogue between the phrasing and its ornaments that is extremely interesting and difficult to put it into the playing. This characteristic can be studied in deep in another intervention cycle.

Devices, strategies and tools for creating on the foreground (small scale) structure

A fundamental skill present in proficient taksim players is the capacity to phrase/compose near a single note or on the same region during a large amount of time. With this, the musician attests the importance of the note/region, and reveals in which point of the seyir he is located. For a musician that is not experienced in playing taksims, this is one of the most challenging parts; if one plays several disconnected phrases only to remain on the same region, the continuity of the improvisation is lost. However, if the same material is repeated extensively, the improvisation sounds uninteresting. While trying to produce an interesting taksim and observing Batanay's improvisation, a series of strategies was identified as ways to prolong the staying on one region and the meaningfulness of each phrase (the original taksim is available on the following link: https://youtu.be/WaI17qV9CDM).

- **Overlap phrases (a+b=ab, s+t =ts)**

Strategy where melodic elements from two successive phrases are combined into a third phrase that is played in sequence to the two phrases.

00:20

05:21

- **Maintain melodic element while changing rhythm**

The same melodic material is used repeating one of the notes on the phrase, creating a different rhythm within the phrase

03:19

03:02

- **Maintain contour pattern while changing location of the phrase (sequencing)**

A melodic contour pattern is repeated changing the location of the first note. Often the repetitions are combines with an acceleration of the phrase

04:34.4

02:23

Middleground structure

- **Stereotypical phrases**

Long phrases are an efficient way to make a strong emphasis on a region in the makam. They can be

employed with the goal of moving into to a new region on the Seyir, to modulate to a different makam or to conclude or end a section of the taksim.

The use of idiomatic phrases is recurrent in makam music, and several phrases encountered on this taksim can be heard in other improvisations, always with several modifications that make the phrases personal regarding the musician the is playing it.

Some phrases from this taksim where selected and adapted to the fretless guitar in order to expand my vocabulary for the middleground structure of the taksim (video available at https://goo.gl/ELSS3N).

1.4.1. A
1.4.2. B
1.4.3. C
1.4.4. D
1.4.5. E
1.4.6. F
1.4.7. G
1.4.8. H
1.4.9. I
1.4.10. J
1.4.11. K

Due to the fast tempo in which the stereotypical phrases are played, ornaments appear less often. This could indicate that the way of constructing meaning on a taksim is different on foreground or middleground scale; ornaments are more effective on small scale, foreground structure, whereas large phrases work better to produce changes in the middleground scale.

- **Connect points on the middleground structure**

Another strategy to influence the middleground scale of the taksim is to connect several small phrases that rest on neighbor notes. This creates a continuous movement that allows a gradual movement through the Seyir.

03:33

Background structure - Seyir

Observing the background structure it is possible to notice that the majority of the phrases have a descending characteristic. This is typical from Muhayer, a different makam from the same family of Huseyni. However, the seyir and phrases employed by Batanay makes it undisputable that the taksim takes place within the Huseyni context.

The previous pages described the work in progress of an experimental analysis of a taksim improvisation. Three structural layers where proposed; on the foreground layer, three compositional strategies where identified; on the middle ground layer, two compositional strategies where identified. Technical elements on the practical level where described to explain how to adapt phrasing from the tanbur into the fretless guitar.

The next step will be to investigate how these strategies behave within the background structure of the taksim. That will allow understanding if we are dealing with a series of techniques used freely or if there is an overall structure or coherence connecting these techniques and the background structure.

Investigating other taksim improvisations will be fundamental to have a broader perspective of the phenomenon.

Intervention

In order to present the partial outcome from what was studied during this intervention cycle, a new taksim improvisation was recorded, followed by the 1st hane and teslim from Huseyni saz semai by Lavtaci Andon.

LINK
https://www.youtube.com/watch?v=Y5et4vx92RI&feature=youtu.be

The aim was to observe how my improvisation evolved in comparison form my zero recording and how (if) some elements observed through analyses of Batanay's improvisation could be identified in my own improvisation. My improvisation was transcribed and analyzed in order to measure to which extent resemblances where observed. The full transcription is available on appendix 4, from which I arrived to the following points:

- Compared to the zero recording there is a noticeable improvement in terms of tuning and use of ornaments
- A number of phrases can be identified as coming from Batanay's improvisation
- The use of the strategies remains shallow; it was possible to observe only the use of sequencing
- The rhythmical aspect of the taksim improvisation is too predictable
- When I'm building phrases that are not from Batanay, the direction and intention of the phrasing is still uncertain

The recording was sent to Kudsi Erguner, Michalis Cholevas and Charis Laurijsen for feedback and the following points where observed.

- Both hands should be more energetic, have more attack and power in the playing. Of course it depends on the instruments, but the taksim could be more allegro
- For the left hand, the fingers should be closer to the fretboard, using the 1st finger as the guide
- The phrases do have a flow, but you can work more on that. Some ornaments could be clearer. In the overall it s in a good direction
- I could try to play also on the first strings to see other possibilities that the instrument offers

Partial conclusion and next steps

For the practical aspects of the analysis (playing), the next step will be to create exercises with the elements gathered. In this step it was transcribed/identified and classified 20 small phrases, 11 large phrases, and five strategies of composition. On the next intervention cycle, an experiment will be performed combining the small phrases with four of the strategies (overlap phrases, maintain melodic element while changing rhythm, maintain contour pattern while changing location of the phrase, connect points on the middleground structure), aiming to achieve two results:

- Create a larger bank of new phrases for improvisation
- Become familiar with these four strategies, which will provide an important tool that can be applied on phrases from other sources and compositions

Second intervention cycle

2.1 Reference recording

The reference recording is comprised by one *taksim* improvisation and interpretation of composition Huseyni saz Semai by Lavdaci Andon.

https://www.youtube.com/watch?v=Y5et4vx92RI&feature=youtu.be

2.2 Own reflection

Although it is possible to see improvement regarding the first recording, my feeling is that it still lacks repertoire of phrasing in the improvisation; the solo is a bit without ideas. Phrases are in general short and could be more developed. Technical aspects in terms of tuning, ornament and intonation still need to be improved.

2.3 Feedback from network

The summary from the feedback from my network was the following;

- Both hands should be more energetic, have more attack and power in the playing. Of course it depends on the instruments, but the *taksim* could be more allegro.
- For the left hand, the fingers should be closer to the fret board, using the 1st finger as the guide.
- The phrases do have a flow, but you can work more on that. Some ornaments could be clearer. In the overall it in a good direction.
- Try to play also on the first strings to see other possibilities that the instrument offers.

2.4 Data collection

My goal for this semester was to improve my improvisational skills on the *taksim* idiom. In order to do that I have decided to investigate improvisational strategies from different points of view. The main object to be researched where solos performed by masters on *taksim* improvisation. The angles from which these would be investigated where the following;

Desk Research

Nooshin, L. & Widdess, R. (2006). Improvisation in Iranian and Indian Music. Journal of the Indian Musicological Society, 36/37, pp. 104-119.

Nooshin, L. (2017). The Elephant and the Blind Men: Myth-Making, Musical Tracking and the Creative Process. Paper presented at the Tracking the Creative Process in Music, 14-16 Sep 2017, Huddersfield, UK.

Transcription/analyses of *taksim* improvisation
Huseyni Taksim: Cinucen Tarkinkokur
Pencgah *Taksim*: Cinucen Tanrikokur
Huseyni Taksim: Cemil Bey
Suz-nak *Taksim*: Neyzen Tevfik

Interview with musicians to discuss *taksim* improvisation and the procedures for its analysis.

·On November 2017, I interviewed violinist Michalis Kouloumis to see his regards about the practice of transcribing improvisation and its possible benefits.

As mentioned on my previous report, this research is approaching *taksim* improvisation from an analytical perspective, using tools from musical analyses to promote a better understanding of improvisational choices. Last semester, the emphasis was to approach improvisation with analytical tools derived from composition, specifically, Schenkerian analysis.

This semester, desk research was important for me to familiarize with what was written about the concept of improvisation in different genres of music. As a standard, an important part of the literature about Turkish music focuses historical aspects or understanding its *perdes*, that is, the precise intonation that each note should have on the *makam*. Until this point, the research has found little literature discussing the improvisational strategies on Turkish music.

However, there is a significant literature discussing the improvisation strategies on Iranian and Indian music. On this music, this subject becomes more complex due to the fact that improvisation is based on a canonic repertoire of phrases that is transmitted from master to student. On Iranian music, this canonic repertoire - the *radif* - has been notated in score; on Indian Music, it is transmitted orally.

On Turkish music, *Taksim* improvisations follows a specific the *Seyir*, a map that indicates the melodic development that each makam should take, and one can find a number of preconceived phrases used during improvisations, specially while opening and closing sections. Although the practices between Iranian, Indian and Ottoman music are different in many aspects, resemblances between them allows us to investigate how the improvisational aspects described on Iranian and Indian music can relate to Turkish music.

In the following passage, Laudan Nooshin explains her understanding of the performance/improvisation process within Iranian music:

> In the performance of a longer passage of music, techniques such as extended repetition operate in the context of a complete *gusheh*, with its specific modal structure and other characteristics, and in relation to various other techniques such as sequential patterning and motivic development. Musicians shape and structure individual phrases and complete *gushehs* in performance by bringing together a wide range of musical material and compositional techniques such as exact and varied repetition, sequencing, and various types of extension and contraction, as well as motivic patterns and phrase shapes learnt during training and subsequently applied creatively in different contexts. In particular, the shared motivic vocabulary and the tension and release embodied in the various types of phrase extension – and particularly extended repetition – play an important role in lending coherence and shape to the gusheh. In seeking to understand better the underlying processes involved in creative performance, such analyses reveal a tightness and consistency of musical construction which is clearly "compositional" in nature" (Nooshin & Widdess, 2016; p,6).

From this passage, it is possible to gather a series of techniques or strategies used during improvisation: **sequential patterning**, **motivic development**, **exact and varied repetition**, **shared motivic vocabulary** and **extended repetition** are terms used to illustrate improvisational choices performed by the musician. For the author, this shows that there is "a tightness and consistency of musical construction which is clearly 'compositional' in nature".

Regarding Indian improvisation, Richard Widdess affirms: "improvisation can be partly understood in terms of a small number of fundamental processes of development. These include:"

(1) melodic expansion (*vistår*): the gradual widening of range to include successively higher, and/or lower, pitches (...).

(2) rhythmic intensification: on the large scale, there is a gradual increase in tempo or rhythmic density, with different technical procedures becoming available at each new tempo. On the small scale, an individual motif can be progressively reduced in length at successive repetitions.

(3) permutation: repetition of a limited set of pitches or melodic motif, with some re-ordering of pitches, so far as the constraints of the *råga* permit.

(4) development of individual pitches: a single pitch may for a time be treated as the focus of attention or "subject of discussion"; such a pitch may be repeated, emphasized, prolonged, and/or taken as the concluding note of successive phrases (...).

(5) sequential transposition (*alaμkår*): a melodic motif is repeated several times starting on successively higher or lower degrees of the scale. (Nooshin & Widdess, 2016; p,7)

The procedures described above are not exclusive for these genres of music; most of them are generic enough to apply to different styles. The authors believe there are also resemblances between learning processes in different improvisational genres.

The process of learning to improvise as described for Iranian music therefore concurs with the "imitation – assimilation – innovation" model proposed by Paul Berliner (1994:120) in his study of jazz improvisation: by imitating and memorizing different versions of the *radif*, as well as listening to performances by their teachers and others, pupils subliminally assimilate the basic variational and compositional techniques which later allow them to engage in creative performance. (Nooshin & Widdess, 2016; p,5)

This makes it favorable to conceive that similar processes might occurs within improvisation in Turkish music. To investigate this issue is in accordance with the goal of using analytical regards to improve the learning process of an improvisational style.

With this desk research, the pool of "compositional/improvisational strategies" from which I could look into improvisations on Turkish music became enlarged. I had in hand a number of terms and precise words to discuss improvisational processes:

- **Sequential patterning (or sequential transposition; sequencing)**
- **Motivic development**
- **Exact and varied repetition**
- **Shared motivic vocabulary (pre-conceived phrases)**
- **Extended repetition**
- **Melodic expansion:**
- **Rhythmic intensification:**
- **Permutation**
- **Development of individual pitches**

Transcription/analyses of *taksim* improvisation

By transcribing and analyzing *taksim* improvisations by Cinuçen Tanrıkorur, Nected Yasar and Cemil Bey, it was possible to observe a series of different "compositional/improvisational strategies" present on performances of these masters:

- **Repetition with abbreviation**: one single phrase is repeated, progressively taking out melodic elements of it
- **Double sequencing**; two sequential transpositions presented in a series

- **Phrase development with speed increasing**: in the middle of one phrase, the "subdivision tempo" speed changes, usually to a faster tempo
- **Extensive elaboration over a small material**: similar to the "permutation" concept described by Widdess, when a similar motive is presented with small alterations.

In addition to those strategies, we can add the strategies observed in transcription/analyses from the last intervention cycle:

- **Overlapping phrases**: two separated motives that are combined into a new phrase (a+b=ab)
- **Rhythmic variation**: maintain melodic element while changing its rhythm
- **Sequencing, or sequential transposition**: maintain contour pattern while changing location of the phrase

Therefore, the data collection from transcribing previous *taksim*s resulted in a pool of 4 new compositional strategies for improvisation. Equally important was and to observe resemblances between these strategies and those presented in Indian and Iranian improvisational styles.

2.5 Intervention

The data collection resulted in a case study with a triangulation, investigating improvisational processes from three perspectives - theoretical/analytical (described on the previous section), from the point of view of an experienced musician in the field (see attachment **1.1**, interview with Michalis Kouloumis) and from the practical aspect, described below.

In order to be familiar with the strategies described on the **data collection** section, I selected, played and recorded a number of phrases and motives observed in improvisations that I have transcribed and analyzed. This selection was done with the goal of presenting the strategies observed in the transcription available in the Appendix 4. The videos are available on the following link: https://goo.gl/yFBQNq

By playing the phrases, it was possible not only to get familiar with the style of the musician and its phrasing, but also to have glances of how these strategies work; that is, what they can create in terms of anticipation/resolution, tension/distension. These concepts became much clearer after played on the instrument. Subsequently, I applied the same procedures on phrases that I have created, aiming to use the strategies observed on the musician's improvisations. These can be observed on the following link: https://goo.gl/3JxEAi.

Working with these exercises, it was possible to start getting familiarized with the strategies and to see how they can get into the system in a fluent way - that is, without thinking that you are applying a strategy, but actually making music.

The next step was to apply these strategies into full improvisations. I have recorded two improvisations; the first is within the *taksim* style, without accompaniment and aiming to be within the *makam* tradition. The second is inserted a part of a composition that I wrote, with a rhythmic accompaniment and two chords change. The goal was not only to observe whether my fluency with the *makam* tradition is improving but also to access whether what I am learning throughout this research is being absorbed into my improvisation in a wider scope.

Accompanied improvisation:
https://www.youtube.com/watch?v=YtPY05jqvoM&feature=youtu.be

Taksim Improvisation
https://www.youtube.com/watch?v=jDimmnM5TIU

The *taksim* improvisations whas transcribed and subsequently analyzed. By doing so it was possible to observe a number of strategies that where adapted from the improvisations studied on this intervention cycle:

- **Repetition with abbreviation**
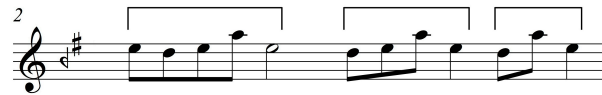
0:14

- **Phrase development with speed increasing**

0:40

- **Sequencing, or sequential transposition**

1:05

2.6 Reflection from new recording

It is important to remark that I am studying a genre that does not belong to my personal background, and this work needs to continue in order to be familiar within my musical system. The overall feeling is that my *taksims* improvisations are acquiring a better structure and larger phrases. In addition to that, there is a sensation that the strategies are still being *forced* into the improvisation, and more work is necessary for these elements to become natural into my improvisation.

This feeling is similar to most of the feedback that I have received, from which I highlight a few:

- The structure of the Seyir is clear, but some jumps are unexpected and could take more time (Meir Gassenbauer)
- Have more confidence on the closing phrases (Vassilis Phillipou)
- Work on playing longer improvisations in order to get more comfortable within the developmentof your phrasing leading you to a certain direction (Charris Laurijsen)

2.7 Further steps (next intervention cycle)

Is it possible to gather a large pool of "strategies" used by different performers and to use it to study of improvisation in the *taksim* style? Are these strategies a key factor to understand the style of a single performer? Or maybe to understand the style of different regions since this music is played in a large geographical region?

These are questions that will permeate my research on the last intervention cycle.

For my next step, I will apply the ethnographic method; to stay 3 month in University of Macedonia in Thessaloniki, Greece. By doing so it will be possible to discuss with other teachers and students the findings that I have so far, and to measure the impact of this research in educational aspects on this music.

The next intervention cycle will also be a moment to apply the findings into my own playing and composition. I will continue to write compositions and to start discussing it with my colleagues.

2.8 Short description of the next step(s)
- Intensify the creation of exercises based on the strategies mentioned above
- Interview musicians to see they're opinions on the issue
- Share with other students the findings and discuss with them the use of it during the studies
- Continue to transcribe a number of solos from different performers
- Put in practice the findings into my compositions

2. Report of the intervention cycles

2.1 Reference recording

For this reference recording, I have performed Lavtaci Andon's Huseyni Pesrev with the aim to show the different ornaments that I have developed during the year.

https://youtu.be/zCFgGvzTfQY

2.2 Own reflection

My general feeling is that I am more confident on the melodic phrasing and my ability to improvise on the spot the ornaments that I will play is increasing. The important element to work on is the stability of the tuning, which is challenging on this instrument.

2.3 Feedback from network

The summary from the feedback from my network was the following;

Kudsi Erguner:

- The style is really growing up
- There are still some small problems of intonations for some perde's as example the dik puselik, but there are less important you I am happy to hear that you start developing your style

Michalis Kouloumis:

- You played really nicely the ornaments, using different ones at different occasions
- I liked the use of open strings to strengthen the impact of the dominant notes
- The tempo was chosen to be very fast, which didn't allow the phrases to breath or to show the character of the music/piece/makam
- The piece was out of tune at parts where Intervals were played flattened, not only microtones but also dominant notes such huseyni, neva or gerdaniye which made the piece quite unstable
- Segah note was not approached well in most cases, mainly because the "attraction phenomenon" wasn't used properly

2.4 Data collection

Desk Research

- The desk research performed on the previous Intervention cycles provided me with sufficient bibliography to perform my analysis adequately

Transcription/Analyses of *taksim* improvisation

- *Hicaz Taksim*: Hafız Memduh - Fahr Eyleme Ey Şema
- *Neva Taksim*: Dimitris Atraidis - Manes Neva
- *Ussak Taksim*: Sokratis Sinoupoulos

Producing video material based on the transcriptions

I have worked under Michalis Cholevas supervision to adapt the transcriptions/analysis of taksim improvisation performed during my three intervention cycles at Codarts into pedagogic material. This process is being developed on Cholevas PhD research (CHOLEVAS, 2017) and the videos have been uploaded into the platform www.makampedia.com. Each improvisation contains a wide amount of information; phrases, ornaments, motives and improvisational strategies are identified and separated by layers. Far from having exhausted all the material available on the videos, I aim to continue to study with these improvisations and to expand the amount of transcriptions on the platform. Hopefully, this will be a useful gateway for other musicians interested on improvisation within Ottoman Classical Music.

2.5 Intervention

The process of adapting transcriptions into a pedagogic material was applied to eight taksim improvisations; the five already transcribed on the previous intervention cycle and three new transcriptions from this intervention cycle. By replicating the same process over these improvisations I have created my framework, the pool of information from which I have been studying (and will continue to). Naturally, exchanging information with colleagues, teachers and my coach was an important part of this work.

The process is similar to the one described on the second Intervention cycle; by analyzing the transcriptions, playing the phrases and selecting the main elements that would be targeted, it was possible not only to get familiar with the style of the musician, but also to have glances of improvisational procedures that where taking place.

The full analysis of the improvisations is available on the appendix 4. The videos with exercises, phrases and techniques extracted from the third intervention cycle are available on this folder: https://goo.gl/VRNxtL

2.6 New recording + reflection

My three intervention cycles had a similar goal: to expand my knowledge on taksim improvisation, create a wider repertoire of phrasing, ornament and technique, improve the flow of my improvisations and expand my creativity. For my final recording and reflection, I have played an improvisation within the *taksim* style over a composition that I wrote during my master. Subsequently, I transcribed the improvisation and analyzed it according to the methodology developed through my master. My goal was to see whether the elements studied during the intervention cycles could be observed through out analysis.

The video of the improvisation together with the composition is available on the following link: https://youtu.be/81nQOAtWd58

The video containing the improvisation with the analyses is available on the following link: https://youtu.be/0EyWU11UZ8Q

After spending one and a half year analyzing other musician's improvisation, to perform an analysis of my own improvisation was an interesting experience. At some point I had glimpses of which improvisation I had got a phrasing contour or a rhythmical pattern from. However, when I went to listen to the original improvisation I realized that there were several differences between the way I remembered a phrase and how the musician had played it originally. The next examples exemplify this;

Phrase from my *taksim* improvisation   Phrase from Cemil Bey's *taksim* improvisation

On the left it is possible to observe a phrase that I have played while leading the melody from the note B do A (https://youtu.be/0EyWU11UZ8Q?t=25s). While analyzing the improvisation, It seemed to me that the inspiration from this phrase came from a Cemil Bey phrase on the Huseyni Makam (on the right: https://youtu.be/_DuHnpQxyQU?t=1m15s). Comparing the two phrases I could observe certain level of similarity among them but the rhythmical approaches were quite different, and even the melodic contour was not the same.

Furthermore, I could observe that some procedures or strategies observed through on analyses where used as inspiration to create my phrases, but the actual notes that the musician played did not remained on my improvisation music. Two examples illustrates this:

Opening phrase from my improvisation (https://youtu.be/0EyWU11UZ8Q?)

Here, my idea was to start from one single note (B) and progressively expand the range of notes until wide arpeggio using open strings. The inspiration for this was a phrase from the Kanun player that performs with Hafiz Memduh, where he begin the phrase with a tremolo on a single note and expands the range until the full scale is presented.

Phrase from kanun player performing in recording with Hafiz Memduh (https://youtu.be/dp8GGZCqwZU?t=5s)

In my improvisation I could observe the concept of superposing consecutive phrases while leading to a new melodic rest. This was present in the following phrase, where the melodic rest goes from B to A.

Superposing phrases on my improvisation

This idea reminded me of something that I had observe in Ercument Batanay's taksim, where the notion of superposing phrases was present:

The following example presents perhaps the most similar use of phrases that where observed in improvisations from masters on the *taksim* idiom. On the image on the left below, my phrase emphasizing the note B. Next to it, two phrases from the *taksim* improvisation by Cinucen Tanrikorur in the *makam* Huseyni.

My phrasing   Phrasing from Cinucen Tanrikorur

Having a close regard to my personal improvisation, it was possible to conclude that several phrases, ornaments and procedures that I have studied during the intervention cycles are present on my playing, even if in a somehow subjective and modified way. By continuing to perform this process and embracing a wider range of musicians, it will be possible to expand my toolkit of improvisational strategies and continue to build my personal style.

Appendices

Appendix 1: Tracklist of A/V recordings

All the videos from the analyses of taksim improvisations are uploaded on the following link:

http://makampedia.com/

1st Intervention cycle

1.0: First reference recording: (taksim + Huseyni saz semai - Lavtaci Andon)
https://youtu.be/bvIp_OvL2YE

Google Drive folder for 1st Intervention cycle
http://bit.ly/2FKIoGe
1.1: Right Hand (1st)
1.2: Left Hand (1st)
1.3: Small Scale
1.4: Large Scale

1.5: Result of first Intervention cycle: (taksim + Huseyni saz semai - Lavtaci Andon)
https://youtu.be/Y5et4vx92RI

2nd Intervention cycle

2.0: Reference recording: (taksim + Huseyni saz semai - Lavtaci Andon - same as result of first intervention cycle)
https://youtu.be/Y5et4vx92RI

Google Drive folder for 2nd Intervention cycle
http://bit.ly/2tUgZfe
2.1: Right Hand (2nd)
2.2: Phrases
2.3: Exercices

2.4 Result of second Intervention cycle: (accompanied improvisation)
https://youtu.be/YtPY05jqvoM

2.5 Result of second Intervention cycle (taksim improvisation)
https://youtu.be/jDimmnM5TIU

3rd Intervention cycle

3.0: Reference recording: (Huseyni Pesrev by Lavtaci Andon)
https://youtu.be/zCFgGvzTfQY

Google Drive Folder for 3rd Intervention cycle:
https://goo.gl/R7PNxZ
3.1: Righ Hand (3rd)
3.2: Phrases
3.3: Exercises

3.4: Result of third Intervention cycle: (*taksim* + Claraboia by Juliano Abramovay)
https://youtu.be/81nQOAtWd58

3.5: Result of third Intervention cycle: (analysis of *taksim* from Claraboia)
https://youtu.be/0EyWU11UZ8Q

Appendix 2: Network

- Kudsi Erguner

- Michalis Cholevas

- Alexandros Papadimitrakis

- Michalis Kouloumis

- Michalis Michalidis

- Meir Gassenbauer

- Charris Laurijdsen

- Vassilis Philippou

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Appendix 4: Transcription/Analysis of Taksim Improvisations

4.1. Ercument Batanay - Huseyni Taksim

Full Score

Ercument Batanay - Huseyni Taksim

Sequencing' - accelerando | Back to Dugah | I | *01:57s*

9

?

9/8

Sequencing'' - confirmation of dugah | J | *2:11s*

10

3/4

6/8

11

F | K | *02:22s*

9/8

5/8

End of first part- exposition

Sequencing ''' | gliss. | L | *02:33s*

12

6/8

7/8

2/4

Rast on Neva | **G** | M | *02:54s*

13

6/8

H | N | Buselik? | *03:00s*

14

6/8

2/4

6/8

Huseyni | 2/4

5/8

15

Buselik on Dugah | *03:16s*

Hisar Buselik | **O** | gliss. | **I** | *03:32s*

16

5/8

7/8

6/8

2/4

6/8

2/4

6/8

17   **P**   *03:45s*

6/8

18   gliss.   *03:50s*

19   gliss.   Mustear on Huseyni   *04:06s*

2/4   6/8

20   **Q**   *04:20s*

21   *04:32s*

22   *04:45s*

Buselik   **J**   gliss.   **R**   *05:02s*

23

24   **A'''**   Sequencing   *05:18s*

4.2. Ercument Batanay - Huseyni Taksim Middleground structure

Sequencing' - accelerando   Back to Dugah   **01:57.8**

Sequencing'' - confirmation of dugah   **2:11.6**

02:22.4

Sequencing '''   **End of first part- exposition**
02:33.3

Rast on Neva   **02:54.1**

Hicaz on Huseyni   **03:00.8**

Buselik on Dugah   **03:16.6**

03:32.2

Nikriz on Dugah

43

05:57.5
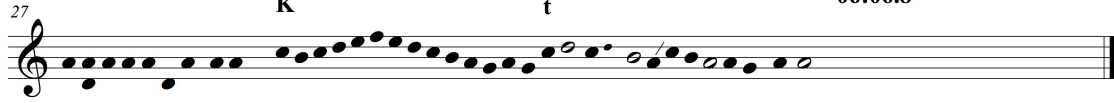
K   t   06:06.8

4.3. Ercument Batanay - Huseyni Taksim - Background structure

4.4. Cinuçen Tanrikorur - Huseyni Taksim

Cinuçen Tanrıkorur - Huseyni Taksim

phrase development with speed increasing

large phrase with peak on Neva

4.5. Cemil Bey - Huseyni Taksim

Tanburi Cemil Bey - Huseyni Taksim

Suzinak Taksim - Neyzen Tevfik

52

Cinuçen Tanrıkorur - Pençgâh Taksim

4.8. Hafız Memduh - Hicaz Taksim

Hafız Memduh - Fahr Eyleme Ey Şema - Hicaz Taksim

double repetition

9

sequencing + rhythmic phrase

10

2 + 3

sequencing

11

rest on Dugah

12

VOICE

rest on Muhayer

motive a'''

13

cadence on Muhayyer

14

KANUN

15

VOICE

gliss.

emphasis on Gerdaniye

16

repetition

17

Hicaz Humayun

18

gliss.

3+2+2   3+2+2

Dimitris Atraidis - Manes Neva Tsiftetelli
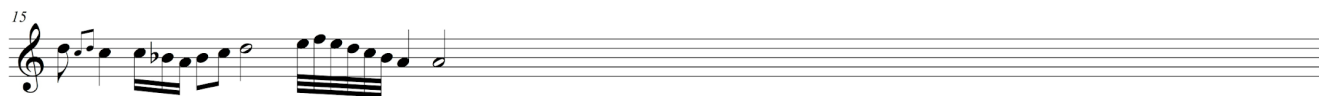
Huseyni Improvisation (2nd Intervention cycle)

Claraboia - Taksim

Appendix 5: Interviews

5.1 Interview with Kudsi Erguner- December 2017

J.A. I am trying to understand how the musician is building his taksim. Not only by playing the phrases, but to search patterns in terms of procedures that the musician is employing. Do you think this is an adequate strategy to approach this music?

K.E. Yes, the thing that I always say it that it depends on the *makam*. For example, if you play *muhayer kurdi*, the way you build up your phrases is different because the mood of the *makam* is different. If you listen to a *makam* in *segah*, it has another mood. The interior rhythm is also different. Certain *makams* have more movement, more ups and downs, others have less. If you play *ussak*, you are more serene and limited in a short area. First of all, you have to analyze the mood of the *makam*. And then you work in different types of *makams*. For example, maybe look into *mahur*, that have a different mood. Or Acem Asiran.

I would advise you to take *makams* with different moods and then take the *taksims* and analyse it, not only the way of phrasing but also the mood of the makam.

J.A. When you say the mood you mean the seyir...

K.E. ... and the Ethos, the spirit of the *makam*. For example, in Rast, you would use a very small area to develop your *taksim*. But if you play *acem asiran* or *mahur*, you would start with much more movement and exposed in a different way. So, it is the interior rhythm of the *makam*. Your playing will be also different.

This is an important thing to underline. Also, you should notice that each instrument has his mood, his way of exposing the makam. It is not only a question of the *seyir*, but also the possibilities, the colors, the culture of the instrument makes it different. What you do with the oud would be completely different of what you do with the *tanbur*. Or what I do with ney will be completely different to the clarinet. Different instruments have different places in the culture.

These are all elements that make the each taksim to be completely different.

There is one other important thing. The playing of the instrument is imitating the singing. And we have this form that we call *Gazel*, which is also a taksim, but vocal. Normally, the *seyir* and the style of the instrument should be related with this. For example, the *kanun taksim* that we have listened to yesterday is clearly like somebody singing, if you take an old recording of a *gazel* singing, you can se how it is close to it. But there is a phenomenon in Turkey now, that we have lost the relation with the language, since the modern Turkish is separated from the old literature. And then, this way of singing is completely abandoned. Even though there are compositions with lyric, it is different. Because it is not like a taksim, it is a composed piece.

So I advise you not only to analyze instruments, but to have some vocal singing, in the same *makam* as the instrument. And analyze both of them.

This is not the case of the Iranian, because they did not lost the literature, the poetry is still alive. It is not the case of the Arabic must, because the relation with the singing remains. But in Turkey we have lost this, because the language has changed a lot.

I should advise you to study more *gazel* taksim and apply to the instrument; it is more interesting because is closer to the reality of the tradition. There are many albums to research. In New York, RCA published a lot of them. In my opinion, they are much more interesting and rich to analyze than a instrumental taksim.

Personally, I listen to a lot the *gazels* and try to play the phrases. It is very interesting. But you should take the old ones, not the new ones. The new singers they sing the *gazel*, but they are people from the mosque, they don't know the old style. So in the 78 rpm recordings you can find the old style, like Hafiz Murhan, this old generation is very rich.

For me it is very clear. If you listen to the old kanun player and the ones from today, it is completely different. The new developments are related only with the possibilities of the instrument and without any relation with the poetry, singing, old style. Musically it is very interesting, but it does not have any continuity with the tradition. I'm sure you'll find a very good material to find with.

If you can compare the old style with the new style, this could be interesting. For ney is the same thing for oud, it is the same thing.

It is important to notice that I'm not talking about the criteria of the music. Musically, it can be very beautiful. But you cannot find the continuity of the tradition. Today's instrumental development do not have this relation. Even though it's beautiful.

It is interesting to analyze this effect. We had the same thing with the flamenco. If you look to the old recordings, the guitar is played like and oud. Then Paco de Lucia arrived and.... It is very beautiful, but it is not in the continuity of the tradition. I think it is interesting to have a reflection on this phenomenon, and to compare this possibilities, and it will give you more ideas.

5.2 Interview with Michalis Kouloumis

The interview took place at WMCD building from Codarts in November 2017. We started listening to a taksim improvisation by Cinuçen Tanrıkorur and its transcription/analysis.

M.K. I want to give some comments, starting on esthetical ones. Instead of choosing different embellishment notes (*çapmas*) - 16ht, 32th, 8th - you can go for all the embellishment notes with the same value, 8th, so your score is more concise and easy to read. And, anyway, when you change the speed in your phrase, the *çapma* doesn't change the speed. The ghost notes are 95% on the same speed.

J.A. This idea of repetition with abbreviation, is it something that you can relate to your playing?

M.K. That's a very beautiful phrase. Tanrıkorur is one of the masters of taking himself out while playing. It's not easy to do that. I told the same thing for the students in the ensemble, take yourself out from what you are doing right now and get to a different point in the universe, in the space-time. He does that; he did this there actually. With this, he slows down the way he plays. It's fascinating, really fascinating. I think it's really interesting. This part, to extract and to use it as a tool for understanding and appreciating taksim. It's a really important element.

I would not call repetition with abbreviation though. I would use a different terminology. Like a code. When, for instance you play gypso, you take out all the letters and remain only with five lines and you want to find the words. And once you put a vowel in the middle of the word, some hind of understanding appear. Then you put one more vowel or consonant and you start understanding what is the motive, what is the word. Here is the opposite, you have all the sentence, then you take out the article, take out the verb, and then you still understand the meaning. This is my understanding of this phrase.

You wrote the tempo changes. This is something that needs some clarity. I did the other way, more difficult. Trying to calculate the measure of every phrase. I listen to the *taksim* many, many times before I would start transcribing and putting into paper. I started from the very rhythmical phrase of the *taksim*, which make me understand that this is his tempo. And then I imagined that this is my normal tempo. I estimated all the rest according to this. So, if it's double, its a semibreve, etc.

J.A. Here, he does not change so much, but when it changes a lot, it gets very difficult for me.

M.K. Do you want to use for quality purpose of more to get motive and phrases?

J.A. What I am trying to do is to understand the structure of it, writing all the notes and see if I can get some insights in terms of strategies. For me, the "repetition with abbreviation" is a strategy. Sequencing as well. Double sequencing is something that I've never thought before.

M.K When I started to work in *taksims* from these musicians, those where the parts that I was going to attack first and stick for days, until I got the right color. Because this is a statement there. All the rest is a journey, but this point here, for me, is as if he found someone on the journey, and say all the experiences that you've had until then. Imagine you go to a desert, you travel for 2, 3 days without shower, without food, just water, and you find an oasis, and then you tell this story to this people. Here is an extract of the story.

J.A. This idea of relating to a storytelling makes a lot of sense to me, because we are talking about the points on the Seyir, and if you want to go from one point to another, you need to have a strategy.

M.K. For the accelerando, check with Vassilis Phillipou how to write it, he will know it.

*** we listen to a taksim improvisation by Neyzen Tevfik*

M.K. On this music, you finish the solo, and in the end, there is the tail. It is the last breathing.

The choice of different tempi is not really convincing to me. I think it is out of the purpose, out of the objective. It's not necessary it. I can follow easily and I didn't found that much change. I think only in a very few places you can have this change of tempi.

It's amazing how it is motive based.

You could also think about concluding phrases more clearly, so that you can see the parts of the *taksim* more easily. For instance, this line contains so much information. Of course, I don't see any big cadence...

I would open it up, to clear up thing. Give more space to the score. So that, when you write on top of if, some information, it's clearer.

J.A. When you were learning from it, your way of learning was playing along those phrases or did you have something like a method?

M.K. No, I did it instinctively. One strategy that I used was to change the tonality. But this came quite later. Technically speaking it was not easy when I started, listening do cassettes, CDs. When things got digital, this appeared better to our toolbox. Then, when this appeared, I changed tonalities and the tempo of course, to get it slower. During my master studies, I also isolated into several separate parts, and putted into a loop.

J.A. So, when you putted into loop it became rhythmical.

M.K. Yes. Or, something really interesting in understanding how a taksim works is to play a drone. To support this thing, to be a part of it but not really on top of the iceberg, just supporting it. When you are playing the drone, you are a part of if, listening to the *taksim* it but also following. Its something that, without you, it feels that it is empty. You are playing this drone and it feels as if you are there. Its important also to feel it rests in different degrees. This is a 7th, this is a 4th. And then you understand many things from playing the drone. Specially violin or ney. Guitar is completely different, of course.

By the way, the key signature is wrong. It needs and A with the slash. This is the normal key signature for the Suznak.

J.A. Interesting, because I have here Suznak's with this key signature.

M.K. These are different Suznaks. You can see that the A with slash is always there. There are two Suznak's. The one you have the scores from is the *Basid*, which means basic. After we have the more advanced one that is the one we are listening to.

J.A Thank you for your time

M.K. It was a pleasure.

5.3. Interview with Fernando Perez

The interview happened on 19th of April 2017 by Skype, for which I prepared a series of questions. My goal was to understand his process of adapting *makam* music into the fretless guitar and what was his position regarding the use of techniques from one instrument into a different one. We where able to discuss those issues during the interview. The following points should be highlighted as relevant indication to be experimented:

- Trying different tunings on the instrument
- If dealing with *makam* music, use as primary source not fretless guitar players but musicians playing instruments such as oud and *tanbur,* that resemble the guitar and have a deeper tradition on the subject

In the other hand, the following point mentioned by Perez presented concepts that I don't fully agree with.

- A frequent use of the term "oriental music", that does not carry any musical significance and corroborate to a reductive position of deep and complex musical traditions.
- During the interview he mention that he learned through the oud the techniques that he applied on the fretless guitar and that playing it on the fretless created a whole dimension of possibilities. Reading his book and watching his playing there is a feeling that he remained too focused on the oud, without exploring other possibilities that the fretless guitar can offer.

Both positive and negative points where elucidating for my personal understanding of the complexities regarding the blending of different musical instruments and different musical languages.

J.A. When did you get interested by the fretless guitar?
F.P. I think it was in 2001, something like that. I mean seriously interested, before I've tried to used in jazz in the 90's. It was all right, but I got more motivated when I discovered oriental and Arabic music.
I used to live in LA, so I would play different styles, including Jazz. And of course that I Got interested to play jazz with the fretless. But it didn't thrilled me enough to really focus a lot on it. It was later, when I got more into oriental music that I really saw that it would be a good instrument for that, in guitar terms.

J.A. Who where your main influences on the instrument?
F.P. I never really listened to fretless guitar music. Actually, when I got interested in Indian Music, Arabic and Turkish Music I listened a lot to the guys that played oud, or other instruments. There was no other guitarist doing that, to be honest. So I'd listen to the original sources, and then I wanted to do all this

music with the guitar, and the best way to do it, so far, was with the fretless. But I never got any means or records that I've listened to.

J.A. That makes sense, because most of the guitarist started to play the fretless a bit later than that.

F.P. Yes, and later I heard some guys but I though that they where to much... First there was something too guitaristic, you know what I mean? Specially when you get a style of music that don't belong to the guitar, or the guitar was not there on the beginning, and when you try to put on the guitar, if you don't study a style well from the source, you end up sounding too much like a guitar player trying to play other music. That was one of the reasons for which I decided to not bother to look for guitar players that play fretless guitar. The few I discovered much later on, they where playing beautiful music, but for me it didn't worked, they played proper Turkish Music or Arabic music.

It happens in many oriental musics. For instance, in India, the main instrument is always the voice, and whatever else has to copy the voice. When I was in India studying Indian music on the guitar, I also had to take vocal lessons, go to vocal teachers, to really get the feeling. This was really good, because later I realized that it would not have been the same if I have learned straight from a guitar player. Especially because those are styles where the guitar is not original, like I said.

J.A. You come from the flamenco school, and I observe in your playing some influence from Oud techniques. Is that correct?

F.P. Yes definitely. When is fretless guitar, I basically I copy most of the style form the oud. Later I learned from tanbur players, and I noticed the ornaments and things like that, but you can get the oud, that is the closest to the fretless guitar. For instance from the tanbur I was getting an idea of all the ornaments... Turkish music is the same thing, you are imitating the voice, so I would see how a tanbur player was trying to copy the voice, ornaments, how the oud was trying to copy the voice with the ornaments, çapmas... So yes, mainly I learned from the oud.

J.A. How is it for you to put techniques that belong to other string instruments into the guitar?

F.P. I do many things. Of course that I listen a lot, this is the most important thing. Second, I try to get an experience on the instrument. Even if I don't play well the oud, I try to see the player to look how they do those techniques. Then, after getting a whole picture, I try to translate that into the guitar. I try to get the closest I can, but like I said, always with main reference on the sound. You might look at the hands, you might talk to the guy, but if you lose the focus from the sound, you might imitate the movement or the technique itself but is not effective, it doesn't truly sound. You have to aim for the sound. Not just picking the mechanism.

J.A. In that sense, I noticed that you adapt techniques from the flamenco, using the thumb a bit like a pick.

F.P. Not so much. Actually, originally flamenco comes from the oriental music. So is not like I'm taking from the flamenco, is more like a realization that "well, yes, we find these techniques on the flamenco, that is the western music that is closer to oriental music". You find things that you wouldn't expect, "oh, this might come form here, trying to imitate or evoque this sound". For instance, if you mean the way I use the thumb on the fretless guitar, it works for many reasons. One of the first things was the quality of the sound. We are talking about a guitar that has nylon strings. I tried with a *Risha*, I tried with a pick, different types of picks, plastic, wooden, etc. and nothing gave me the color, the texture that the finger would give me, where I could get the attack, I could get a more mellow sound, it sounds more natural. And also there where many thing I could do. Basically, I've tried to imitate the *Risha*. When I started to play the fretless it was with arabic music, with an oud teacher. I was trying to imitate all the *Risha* movements, first with the pick, then I didn't' like it then I switched to the thumb. It happens that you have a similar technique in the flamenco. But it's different. At first sight they seem similar, but then it has different thing on the flamenco then in the fretless guitar playing.

J.A. Do you feel any change, anything that needs to be adapted due to the fact that the fretless guitar is a single string instrument, where most plucked string instrument for Mediterranean and Middle East music are double string?

F.P. Well, when I say that I try to go to the source in order to learn, it's just that, in order to learn. This is my personal opinion, my point of view of it. I'm not trying to copy exactly the sound of the instrument; I'm trying to learn their music, that is played by the other instrument. For instance, you don't have a *tanbur* or a *kemenche* trying to imitate an oud, they are different instruments. They play the same music, but they are different instrument. So in that regard, I try to get as close as possible to the end but just to get the nuances of playing that kind of music. Not to get a sound exactly like theirs. Otherwise I would just switch to the other instrument. Its like trying to get your guitar to sound like a trumpet. Ok in certain point you might try some things to get some textures, but that's not the target, the goal. Of course, you might find some things that you would like to have from the double string instruments, other that you don't, or you can't. But also, you have a whole new dimension when you play just with the guitar, which is single string. For instance, one of the things that are key here is how you tune your guitar. There are many people that are playing makam music on the fretless guitar and they use the standard tuning. This is ok, you might like it, but music-wise and physically, it is not only more difficult to do it, but is also like... You are castrating the guitar if you use it in the standard tuning. It is well proved that the standard tuning of the guitar makes no sense and is the most unnatural tuning for a string instrument. It's actually a miracle that guitarists can learn to play the guitar with that tuning. If you put in an open tuning and you're children are playing. With a standard tuning, how many months it takes you to make something sound as good as with an open tuning? If you look at the physics of music, instruments and how it works, its more natural to

have other tunings on the guitar, especially when you play this music. For me, that was a key element; looking at double string instruments and the type of sounds, and how the instrument sounds, how many harmonics you have within to get the sound of the instrument. More than the question of the double strings; I would revoke about using a proper tuning.

J.A. What tuning do you like to use on the fretless?

F.P. It depends of what I play; if I play Turkish music I use some open tunings that are close to the oud tuning. Sometimes I translate to a different tension, because if you use the same tuning, when you stike the guitar the strings will be a spaghetti. Depending on what *makam* I'm playing I adjust the bass to get more harmonics.

J.A. Did studying the fretless changed the way you play fretted guitar?

F.P. Yes and no. Obviously, working with fretless guitar, you open yourself to a different universe of sounds, you start playing with microtons and things like that, so your perception broadens, get bigger. You develop your ear, you're fine-tuning. So, when you go to a fretted guitar, sometimes you suffer for that. Because you might hear where a certain microtone would be much better. But, like a said, my point is that when I play one guitar I just switch into the mode of that instrument, and then when I play the other guitar I go to the other. I don't do with one guitar something that I would do with the other. Both are still guitars, yes but they are different instruments.

J.A. Thank you for you time.

F.P. It was my pleasure.