

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL
SCIENCES**

**AN ETHNOGRAPHY OF FREE IMPROVISATION IN THE CREATIVE
PROCESS**



M.A. THESIS

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Department of Music

Master Program in Music

DECEMBER 2017

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

YARATIM SÜRECİNDE ÖZGÜR DOĞAÇLAMANIN BİR ETNOGRAFİSİ

YÜKSEK LİSANS TEZİ

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ARALIK 2017

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Date of Submission : 17 November 2017

Date of Defense : 11 December 2017



FOREWORD

This project has developed from a simple fieldwork assignment that I started in 2014 as a coincidence. Through the years, all the musicians I have been worked had a tremendous contribution to this thesis. I would like to express my sincere sense of gratitude to them.

I would also like to thank;

My thesis advisor, Robert F. Reigle, for all his guidance during my studies in MIAM, Özlem Gürkan, for being the best librarian, boss, and a fantastic friend,

Şevket Akıncı, Sumru Ağırürüyen and Orçun Baştürk for their contributions to my studies through this process, and the amazing music they made,

My dear friend Inan Kubilay, for giving me the idea of using tests and experiences from the beginning, and his contribution to my thesis,

Ali Naci Erol, for encouraging me to keep my bonds with music since my childhood no matter what happens,

All my friends at MIAM, I believe that our support for each other is vital during our studies in this school. So I thank every one of them for encouraging each other at times when we almost gave up.

And finally, I would like to thank my family, for all the opportunities they gave me, for all the different perspectives they helped me to look through, for their unconditioned love, and many other things that I cannot fit in this page. I thank them for their endless support.

November 2017

Aslı Balâ Aşkan



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AN ETHNOGRAPHY OF FREE IMPROVISATION IN THE CREATIVE PROCESS

SUMMARY

There is a place for improvisation in any musical genres of the world. While improvisation means the most natural way to express through music, to some it means high levels of proficiency in music. However, the term free improvisation describes a different genre. The genre free improvisation has a unique approach to music. Musicians have a freedom from any predetermined features of music. Genres, styles, scales, rhythmical structures, playing techniques and many more things can be modified through musician's will. Originated from free-jazz, free improvisation is now considered as a different genre.

After a brief introduction to definition of free improvisation, the thesis will focus on free improvisation from two different perspectives. At first, topic will be approached from ethnomusicological perspective. With observations and interviews with musicians and audience, the gathered data will be explained. Analysis of all the data has been made through a semiotic approach. Therefore, the semiotic analysis method of Charles Peirce from Thomas Turino's perspective will be briefly summarized. An example of semiotic analysis will be applied to a recorded free improvisation performance.

Second approach will focus on free improvisation and music education relationship. For introduction, some known techniques with improvisatory sections by famous composers and educators will be explained. Main focus of the second section will be the queries. Visual and musical results of performance-based surveys will show how boundaries can effect on an individual's creative process.

In the last part of education section, results from private piano classes that involve improvisatory sections will be explained. Results from 2 groups of students will be compared to each other, and to students in control group.



YARATIM SÜRECİNDE ÖZGÜR DOĞAÇLAMANIN BİR ETNOGRAFİSİ

ÖZET

Dünyadaki bütün müzik tarzlarında doğaçlamanın yeri vardır. Doğaçlama müziği yansıtmamanın en doğal yolu anlamına gelirken, bazıları için bu yüksek seviyede yeterlilik gerektirmektedir. Öte yandan özgür doğaçlama terimi farklı bir tarzı tanımlamaktadır. Özgür doğaçlama tarzının müziğe kendine özgün bir yaklaşımı vardır. Müzisyenler, müziğin önceden tanımlanmış olan hiç bir özelliğine bağlı kalmak zorunda değildir. Tarzlar, diziler, ritmik yapılar, çalma teknikleri ve pek çok şey müzisyenlerin isteğine göre değiştirilebilir. Köklerini özgür caz akımından alan özgür doğaçlama günümüzde farklı bir tarz olarak değerlendirilmektedir.

Bu tez, özgür doğaçlamanın kısa bir tanımını takiben konuya iki açıdan yaklaşmaktadır. İlk yaklaşımda konu etnomüzikolojik bakış açısından incelenmektedir. Müzisyenler ve izleyiciler ile yapılan röportajlar ve alan izlenimlerinden çıkan bilgiler açıklanacaktır. Bu bilgilerin analizi semiyotik yaklaşım ile yapılacaktır. Bu sebeple, kullanılan method olarak Thomas Turino'nun müzik analizi yaklaşımıyla Charles Peirce'in metodolojisi kısaca açıklanacaktır. Metod uygulaması örneği olarak semiyotik analiz önceden kayıt edilmiş bir özgür doğaçlama performansına uygulanacaktır.

Konuya olan ikinci yaklaşım özgür doğaçlama ve müzik eğitimi ilişkisi üzerinedir. Konu başlangıcı için bazı bilinen eğitimci ve kompozitörlerin doğaçlama içeren eğitim tekniklerinden bahsedilecektir. İkinci yaklaşımın esas odak noktası ise doğaçlama ile yapılan denemelerdir. Performans odaklı denemelerin görsel ve müzikal sonuçları, sınırların insanların yaratım sürecini nasıl etkilediğini göstermektedir.

Eğitim bölümünün son kısmında, doğaçlama bölümleri içeren özel piyano derslerinin sonuçları açıklanacaktır. İki öğrenci grubunun ortaya çıkardığı sonuçlar birbirleriyle ve kontrol grubundaki öğrencilerin sonuçlarıyla karşılaştırılacaktır.



1. INTRODUCTION

While improvisation means the most natural way to express through music, to some it means high level of proficiency in music. When it comes to free-improvisation, the boundaries of definitions have become blurry. Free-improvisation can be seen as a new genre, compared to many others. It has its roots from free-jazz movement, but now you can see it almost everywhere. Merged with almost every genre, it can be heard in many performances. In Turkey, ensembles that are performing in this genre, become more common after 2000 approximately. Still, strongly associated with free jazz, free improvisation is now one of the most widely used genres in especially art performances. Not only limited to music, there are many workshops and events based on free improvisation in dance, painting, designing or anything related with art performances.

However, free improvisation can be also a challenging thing to handle. Improvised performances mostly considered as a musical dialogue. Like in many musical genres, usage of space, and application of sound into a space is an important issue in free improvisation. Performers who tend to perform alone may either create a great monologue, or a blurry cluster. Group performances may require high level of communication between performers. While some musicians communicate through each other during performance, some consider this as a dialogue between silence and sounds.

Purpose of this thesis is to show what free improvisation means to musicians, educators and how audience and music students perceived it. Beside an approach to free improvisation in Istanbul's musical circles as a fieldwork, this thesis will also examine the possibilities of improvisation as a tool in music education.

To understand free improvisation, its perception by musicians and audience, and how to apply into music education, topic will be discussed from two main perspectives.

The first one; ethnomusicological approach will be involving free improvisation's historical development and a brief methodology of semiotic analysis of

performances. As beginning, an introduction to free improvisation's historical development will explain its form in today's musical scene. Also, improvisation's place in different music cultures and traditions will be discussed with their developments in those music traditions. Even though improvisation has a solid place in many music traditions in musics of the world (like local traditions from Southeast Asia, Western Africa, Oceania, Middle East etc.), it's been mostly associated with jazz, or European Art music. After an explanation of improvisation's journey from its most basic form to how it's been perceived today, reasons behind it will be discussed. One of the important things in this section is the explanation of difference between improvisation and free improvisation. The possible reasons behind this distinction also will be discussed in the second chapter.

In third chapter, along with the fieldwork, I also involved a brief semiotic analysis method from Peirce. In semiotic analysis, I only explained the concepts and their possible applications to specific features in performances. The explanation of concepts in the semiotic analysis methodology will help us to see what this genre means to its performers, educators and audience. With the influence of our environment, we receive sounds as representations of specific signs and concepts, unconsciously. In musical sense, we turn sounds into messages, and we lead our actions according to the context of those messages. This also leads us to describe some sounds as 'musical' and 'non-musical'. In fieldwork section, I discussed what is considered as music, and why the definition of 'music' is different in free-improvisation. The methods I used in fieldwork are mostly based on my personal observations, interviews, analyses and results I gained from the combination of those elements. I involve semiotics into this section, so I can show how I analyzed the reactions of audience, the musician's behavior and the dialogue between musicians, audience and music in fieldwork. I also involve a short transcription analysis of a performance. The example I choose for this analysis is a cello and vocal performance by Sumru Ağiryürüyen and Anıl Erarslan. This example shows how Ağiryürüyen used her voice during the performance, and how listeners reacted to it. I believe it is a good example to show how all possibilities of a sound can be used in a performance.

Fieldwork section will involve interviews and observations from concerts, events and workshops. After the explanation of semiotic methodology and analysis, I will turn

back to fieldwork. With the help of semiotic approach, remaining details from the fieldwork will show what kind of an musical environment this genre creates.

Second approach, chapter four, will be based on music education. Two approaches might seem irrelevant at first, but they are strongly related on 'meaning' level. Methods used in education section are mostly based on tests. How our environment shapes our perceiving and how we load meanings on specific acts, tools or even signs are explained in the first section of this chapter with first two queries. Those queries will show results on our ability to improvise in non-musical and musical levels. The results show us how people develop boundaries unconsciously while they develop a perception of creative process. I consider first two phases are the main steps that lead me into third step. In the last section of this chapter (Query III), I will explain how improvisation can be used in music classes, with an example in a specific age group. On this section, I will involve two different sections of third query, and their results. Results of those tests will lead the research into a case study that have been conducted by me, and applied by three piano teachers in their private classes. Results from students in a specific age group will show how improvisation can be applied into music classes, and how it'll return in both short term and in long term (2 to 11 weeks during . Even though I had a limited amount of participants during this test, the results were satisfactory. This part can be considered as the beginning process of a case study of possible applications of free improvisation in music classes. The feedbacks I receive from teachers show the results in both short terms, and in long terms (in average, 2 to 11 weeks during the term of the applications, and 2 to 3 months after the applications end).

Axiom about free improvisation is mostly summarized with one sentence: "I can do this, anyone can do this. It doesn't require any kind of education or any special approach". This thesis also has a counter-view, like every others. And the contrary opinion of the ideas I support in this thesis is the idea of improvisation is something simple, can be applied by anyone into anything, but also not a good tool in any part of education. For example, in chapter four, most of the parents of participant candidates did not want to involve their children into the query-III. Some of the children I wanted to involve as participants were at the preparation phase of conservatory exams. In their parents' thoughts, improvisatory techniques might

distract the children from the education they've been receiving to, slow their education process, and mislead their children's musical perception. Also, some teachers did not want to involve this technique even in their private classes, with the same thoughts. So the opposing argument of this section is, free improvisation's inefficiency in music education. Similar contrary opinions can be seen in other chapters too. In this thesis, I will defend free improvisation as a productive way of communication in musical dialogue, and one of the most useful tools in music education.

In general, aim of this thesis is to show free improvisation as a natural way of musical expression. It is neither an intimidating genre that requires high levels of virtuosity, nor a barren area of interest that distracts people from 'reality'. It will not lead us go back to our so-called primitive roots. Improvisation is the most basic form of expressing musicality. We should be embraced to improvise in almost all of the creative areas. In music, dance, and also education. And if we'll look at the free improvisation from this point of view, we can see it as a very helpful tool for music education. I only involved small improvisatory sections into private piano classes, but with the right application of improvisation to whole music education, it will help students to enrich their perceptions of sound, lead them think outside of the box. Most importantly, this thesis supports the idea that improvisation is not only a style, or a tool. Improvised music is not a result of a phase that processes un-organized sounds, but it is a way of communication.

2. DEFINITION OF FREE IMPROVISATION

2.1 Introduction

Improvisation, as the world's most practiced musical style or genre, has a significant part in many musical circles. Almost all cultures have a place for it, yet it has been considered as one of the biggest mysteries in musical literature. Any gesture that has been momentarily decided by a performer is regarded as an improvised movement. However, when this topic narrows down into free improvisation, many of the descriptions that have been made for improvisation need to be extended.

While reading this text, one might question why I call it 'free' improvisation, not just 'improvisation'. The main reason for this difference is the evolution of free improvisation in Jazz. It evolved as a style in a comparatively new genre. It has become a new genre by time, but this issue will be discussed in detail in the next section of this chapter.

For the beginning, in Latin, "im" means "not", and "provisus" means "foreseen" (Gelinas, 2009, p.33). Therefore we can say the root of improvisation's (improvisus) meaning is "not foreseen, unpredictable".

On the other hand, one of the most reliable dictionaries in music, Oxford Grove has two different definitions for improvisation. While the definition in the 1886 dictionary says improvisation is "the power of playing extempore evinces a very high degree of musical cultivation", the 1942 definition says "the art of composing and performing music simultaneously, it is, therefore, the primitive art of music making" (Nettl, 2009, p.x). The inconsistency about musical improvisation is continuing in musical literature. It does not only exist in literature, but also can be seen in musical practices. There are two different approaches to improvisation. One approach requires high levels of virtuosity, musical mastery and knowledge, while the other approach requires almost "nothing" but being a human. The way society shapes the music as a higher art form suspends it from being one of the most fundamental forms of communication (Mithen, 2006, p.12). Even though the perception of improvisation has been changed, the distinction between

improvisation and free improvisation is based on the biases that people still unconsciously have in their minds. One common thing between both styles of improvisation, is the idea that only highly trained musicians can perform it. The concept of improvisation as a natural way of expression (either in the musical context or not), is highly ignored at first.

No other culture has developed an equally complex, multipersonal improvisational language, and very few individuals can create music at the level of a first-rate jazz soloist or an Indian or Persian classical musician, but almost all of us start out improvising before we learn any proper songs, singing random scraps of 'la-la-la' melodies. (Wald, 2009, p.50)

Since the moment they have been born, every individual can imitate a sound, or express anything through sounds without any musical education. As Bruno Nettl said, "everyone can sing" (Nettl, 2015, p.24). In years, our music perception has been shaped by our environment. With lullabies, educative toys, even the simplest doorbells with I-V intervals, environmental sounds have their place in our minds that create the roots of our musical perception. Even some emotions have been reflected by specific intervals, tones, and sounds in media (Musical examples used in TV shows, news, even in commercials). The aesthetic concept in our minds also shapes through those elements. As mentioned in ethnomusicology introduction lessons, this is the main reason why our understanding of "good" is different than another individual who raised in a different environment. This difference between musical perceptions is not something limiting. But in today's cultural structure and circumstances, they can be used to widen our perspective. Differences are good features for observing and learning the facts about other environments, communities, cultures, etc. Learning about others without any biases enriches an individual's perception of aesthetic. By the time, things we learn about other musics may lead us to question why we define some music as "other". What makes some musics other but ours the regular? In here, we came to the point that we question the identify of free improvisation in musical circles. Why is free-improvisation different than improvisation? What makes it other in today's artistic environments? This topic brings us back to the two different definitions of Oxford Grove.

I believe the difference between two approaches of Oxford Grove is related to anthropologic, ethnomusicologic and sociologic research that carried outside of Europe.

Even in Europe, the folk music research have gained a momentum after the 19th century. If we think about the civilizations and their historical development, almost all of the musics of the world have a root from improvisation.

In today's musical literature, free improvisation is mostly mentioned as born as a contrary to the hierarchy in music. This approach can be seen in both music itself, and in the market, it has been presented. Collaboration is one of the leading components in this genre, not only in performances but also in the rest of the work (staging, booking a place, recording, producing an event, etc.). Many of the performances have been recorded voluntarily by other musicians or people who consider themselves as related to this genre at some level. Records mostly published online, or by a local record label that is not only aiming to make a profit out of the product.

"Performing without any boundaries, tonal center or a specific rhythmical pattern" sounds not so good at first, but if it is performed suitably, it will sound significantly good. Unfortunately, free improvisation is a genre that carries no middle point. It is either good or bad (Akıncı, Ağiryürüyen, Baştürk, 2014).

Despite the fact that free improvisation is seen as one of the "new" genres in today's musical world, Derek Bailey explained improvisation's place in music as "the most applied, but least understood" practice (Bailey, 1993, p.42).

John Cage took attention to importance on group collaboration (Feisst, 2009, p.38-50). The importance of creating a dialogue through a sound palette that formed at the moment forces performers to think their materials with all the possibilities.

There are many answers for what free-improvisation is, or how free an improvisation can be. The answers from musicians who perform in this genre gave us a wide perspective about its position in Turkey's musical circle. The most basic explanation would be "performing music without any boundaries, tonal central or certain rhythmical pattern". But behind this statement, there are many effects can be found like its resistance to hierarchy, refusing any authority in music and therefore, denying strict rules in music.

Improvisation has been seen -and sometimes, also used- as a style for assessing musicians' ability to know their instrument. It has its roots in European music, but

mostly earn its popularity from the Jazz movements. The term "free-improvisation" and the genre it stands, has its origins from the free-jazz era. Even though this style still has bonded with jazz, it evolved over time and now defined as something different.

According to Mike Heffley there are three approaches to free improvisation:

1-Freedom-from-form: the reactive process of stretching, challenging and breaking the rules and conventions that were once embraced as laws.

2-Freedom-to-form: Proactive step in which rules, patterns and conventions from other musical traditions, and those of idiosyncratic origin, are adopted as temporary and mutable structured or designs

3-Freedom-in-form: One structure was chosen to be improvised in, with all possibilities. (Borgo, 2007, p.19)

On the other hand, John Cage defined the improvisation in a very different form. The following scheme (see Table 2.1) explains four elements in music are classed between their functionality to improvisation or organization (Feisst, 2009, p.47).

Table 2.1: Improvisatory and organized elements of music

Form	Material	Method	Structure
Improvised	Improvised and organized		Organized

In Cage's perspective, improvisation is a representation of what an individual already learned. Therefore, it can never be completely momentarily decided. In some sense, we can consider Cage's thoughts are right as an alternative approach. Individuals are using the tools they already know, or experienced with the skills they learn before. Improvisation leads us to discover different possibilities (Feisst, 2009, p.38-52).

However, it is almost impossible to find only one definition for improvisation. Individuals have their specific style of expression, and they choose different elements to reflect during a performance. One thing that is valuable to one can mean nothing to others. These changes may occur at the same individual, by time. A musician who uses an element in one performance often may think it is worthless to use in another act or turn that element into her or his signature on stage.

2.2 Historical Evolution of Improvisation to Free Improvisation

Music is originated as an improvisatory expression through sounds and is still extensively improvised in African and Eastern traditions (Solis, 2009, p.3), also in the Jazz as one of the modern Western genres. Many of the composers of European music in 17th to 19th century, were masters of improvisation, especially on keyboard instruments (Moersch, 2009, p.150-170). Compositions from that period had improvisation phrases for solo instruments. Between 17th and 20th century in Europe, when art musicians were improvising, they were improvising in the boundaries of the piece they have been playing as a soloist. Improvisations were usually in a specific structure and following a pattern.

In the 20th century, improvisation got famous as a different genre in music, in Eurocentric cultures' music and other art forms (Belgrad, 1998, p.15-29). In modern era, improvisation already had a place in Contemporary European Art music. However, with the form we know today, it has its roots in jazz and gained popularity with such artists as Cecil Taylor, John Coltrane, Ornette Coleman, etc. Most of the musicians were expecting that this genre would gain popularity in its first days as well (Abbott and Seroff, 2007, p.37). From audience's perspective, this late popularity of free improvisation has been connected with its evolution. Having an essential place in a genre that has been evolved outside of Europe made its position more solid.

This discussion brings us to the reason why we call this genre "free-improvisation", but not just improvisation. In my point of view, this difference has a solid connection with the evolution of Jazz. By contrast with general opinions about Jazz, it is not only rooted from African music. The genre has roots from African, European and Caribbean musical cultures (Martin and Waters, 2002, p.3). Because of its mixed roots, Jazz has been strongly distinct from European music. Even though the notation, tonality, instruments and some important genres such as marches has been evolved from European musical traditions, Jazz was the "other" in its era. In this point, we should also consider its strong relationship with African-American folk music. By the time, some of the movements in Jazz music turns into quasi-political stances. Improvisation in Jazz was one of them.

Even though it has been embraced strongly in Jazz music circles, it took a while for it to be embraced in other musical circles. I believe creating a different style inside of a genre that has been considered as 'other' in its day. In its roots, ragtime and blues have major roles. Even though improvisation has been practiced in many genres, cultures, and traditions, another form of improvisation, called "free improvisation" de-attached itself from jazz by time, and become a different genre. In the observations of free improvisation events that made around Istanbul, it has been seen that music was not only related to jazz, but it has a lot of connections with many other genres. Variety in its structure is the essence that makes free improvisation as a genre by itself.

During Harlem Renaissance movement, improvisation's place in music has become more visible than before. Performers start involving improvisatory parts in their instrumental sections. In Harlem Stride Piano, the usages of improvisational variations become more common during and after WWI (Martin and Waters, 2002, p.87). Even though they were often planned before, they gained a solid place in piano practices. By the time, usage of improvisation has been increased in jazz music. The dialogues between musicians in their solo phases start having more sections for improvisation. This movement has been spread through the United States, therefore other genres.

By the time improvisation become more common in many Eurogenetic (Reigle, 2017) genres. Beside jam sessions occurred in jazz clubs in the United States, improvised sections also become a standard feature of rock performances both in Europe and United States. However, place of improvisation in jazz is still much different than any other genres.

Because jazz fans have made a fetish of improvisation, equating it with musical freedom, and because later jazz artists took the approach to levels that no other music has attempted, it is worth emphasizing that in its basic meaning -creating a spontaneous melody or harmony- the practice has been common in many kinds of music, all around the world. (Wald, 2009, p.50)

Technology's role in improvisation cannot be underestimated. With the developing methods of recording technology, and the opportunity to modify instruments widened the possibilities in improvisation. Recording an improvised performance gives researchers a chance to analyze the structure of music. Comparisons made between

recorded performances also help a researcher to observe how performers' react sounds, and what elements change their communication, or the flow of the music.

Improvisation in music has also been treated as one of the biggest mysteries in the creative process. Beside recording performances, technology is used in other levels on improvisatory research. With the ongoing studies in neuroscientific research, we now can see which parts of our brains react to music during a performance. There are many studies on improvisation about the choices we made during musical production, how a performer's brain responds to her or his momentarily decided movements, the reasons behind instantly chosen sound (Goldman, 2013).

2.3 Improvisation in World Cultures and Art

Improvisation had, and still has a place in all musics of the world. When said improvisation, the most common thing comes to one's mind would be Jazz music. Even though free improvisation has been widely known through free jazz movement in the United States, it's been already practiced in almost all musical cultures of the world. The definition of "freedom" in free improvisation may not occur in the improvisatory parts of all musical cultures. But musical improvisation has been practiced feature in all around the world. As an example, we can see the radif education in Iran. Instructors don't teach students how to improvise. Instead, they lead students through the education phase. The education system of radif pushes students to improvise already (Nettl, 2002, p.185-189). Or the improvisatory sections in Javanese music can be another example. Improvisation's place in religious music can also be seen in Indonesian culture. During Arab Muqam education in Quran schools, students tend to involve small improvisatory sections into recitations (Rasmussen, 2002, p. 72-89). However, in some cultures, improvisation means lack of respect, due to its unplanned form. In Ukraine, burial practices and laments are not involved improvisatory parts due to prohibition. In Ukrainian culture, ability to improvise in the context of a text is valued. And even though laments are highly related to epic poems, and improvisatory sections show both grief and respect, many discussions have been made about improvisation in laments. (Kononenko, 2002, p.52-71). Many of the cultures and authorities has been identified, or related improvisation as/with a frivolous attitude. Although this thesis supports the idea

of improvisation is the most natural way of expression, I can understand the relationship between improvisation and virtuosity. The requirement of virtuosity for improvisation puts it in a prominent place. Improvising music has been moved away from its actual meaning, and put it to a higher degree. But over time, this elevated position of improvisation helped it to be understood as also the most natural way of expression and respected as that. After European scholars start having made the ethnomusicological studies, studies on improvisation gained a momentum. Not only in European cultures, but also in the research conducted in South East Asia, Africa, South America and Eastern Europe.

The intersection between music and visual arts shows itself mostly in the area of improvisation. In visual arts, the reflection through improvisation followed a much different path. With the contemporary movements in European art scene, East Asian artists have been started involving improvisation into their arts. Even in the most traditional arts, such as Japanese calligraphy, the traces of improvisation can be seen (Ely, 2015, p.1-7). However, it is not easy to follow improvisatory movements in visual arts. Like the intersection, the most basic difference of visual arts and music also show itself in improvisation. While improvising in music is a momentary thing to follow, improvising in painting (or sculpture or other branches of visual arts) is an ongoing thing. It can be reviewed, and it can be changed, almost all of the features that make one element "improvisatory" in a piece can be reversed. Improvisation is highly related to abstract expressionism in arts. In a sense, expectations of 'seeing something uncommon' puts improvisation in a determined boundary. The abstract features we can see in Salvador Dali's "Tête otorhinologique de Vénus" are most likely planned before the result shows up. We can give the same examples of Pablo Picasso, Wassily Kandinsky, or Morris Louis. However, there is one painter who is strongly associated with Jazz. The work of Jackson Pollock has been identified as a pure improvisatory reflection of the artist on canvas. The combination of bold marks with fragile lines has been strongly associated with improvisatory sections of jazz performances.

If we'll go back to performative arts, the topic 'improvisation in dance' gives the researcher many materials, as much as music. A semiotic analysis of the relationship between body movements and the music could be the most useful method to see the

reasons behind dancers' and musicians' actions. Conducting a fieldwork in a scene with dance is comparably different than many other areas. Dance offers us a chance to observe human behavior directly from body movements. Both in modern and traditional arts, many of the dance figures have been constructed amongst the gender roles. The dance figures that indicates for gender can be seen in many traditions such as Ubakala from Nigeria, traditional dances of Dogon tribe from Mali, Tango from Argentina, Kuda Lumping from Indonesia, Ragragsakan from the Philippines, and even in traditional Waltz. (Hanna, 1987, p.83-101). The most salient feature of improvised dances is the liquidity of gender roles. Men and women dancers change their roles in performance, continually. Costume designs, stage-settings are also organized randomly. Improvised dance mostly related to modern styles of dance. However, there are many traditional dance styles with improvisatory sections such as Hungarian Folk Dance. Improvisatory sections are a big part of this ethnic dance. Similar usages of improvisation is also a part of Scandinavian 'couples turning dances' and Balkan line dances (Kraft, 1989, p.275).

Another short example for improvisation can be given from the Dadaism movement. Besides the usage of ready-made objects, dadaist poems are mostly based on improvisatory movements. Almost every art performance made under the 'Dada' movement have been counted as a revolt against bourgeois art (Berghaus, 1985, p.297). Similar to free improvisation, Dada movement also questions the aesthetical perceptions and the authorities that decide which part of art is 'valuable' and which is not.

As seen in the examples (and in the art history), improvisation has been and will have a place almost in all art forms.



3. FREE IMPROVISATION AS A FIELDWORK AREA

At first sight, free improvisation might seem mellow as a fieldwork area, comparing to many other kinds of research in ethnomusicology. A researcher has to follow events, have interviews with musicians who perform in this genre (or not), audience and music educators. If the researcher is also a performer, she or he can also participate in performances, which is a healthy way to explore how musicians build the dialogue between them. Participating is always considered better than just observing. Like swimming, one should only jump in it to learn how to improvise and create a line of musical communication web.

The events joined for fieldwork studies that used in this thesis were mostly in Istanbul. Observations and interviews took the research until some point. But instead of participating anything, I decided to become invisible. I was going to be around so often, performers were going to see me something usual, and afterward, they wouldn't mind if I were nearby at the moment, or not.

I used three steps to create a stable scheme in this fieldwork, other than observations. First; events are analyzed both musically and socially. The relationship between musicians during the performance, preparation phase and feedbacks from band members' themselves and audiences have been discussed. Also, both the audience profile of concerts and participants' profile of workshops on free improvisation will give a clue about this genre's place in a specific social circle. The second step is the most basic element of any fieldwork; which is the interviews. Musicians' thoughts about the music they make, thoughts about the concepts of improvisation and this genre's place in Istanbul's musical life can be seen through interviews. Interviews made with the audience also have a major role in this section. What musicians want to express, what audience receives, and how the meaning of music has been changed between those two main elements can be seen in interviews. The third step of the fieldwork methodology is, questioning musicians' thoughts about free improvisation's place in music education. If we consider many of the musicians who

perform in this genre are already teaching music, education issue can enlighten the last section of this thesis.

Events are mostly planned independently by musicians, small event venues (bars, cafés, etc.) or by universities. Free improvisation has a stable place in university-level music education (which will be explained later), and that is why there are more events occur in Istanbul than it expected. Most of the university organizations plan their activities for their "free improvisation class" students' performances.

In here, I want to insert information about the importance of audience. It is as important as the musicians, and music. It is one of the crucial elements that identify the genre with all of its features. A researcher should be able to identify the address of the music to understand a musical genre (or style) completely.

Many of the styles today have a particular group of audience. Unlike the other genres, free improvisation's audience profile is considered as quite small and seems closed, comparing to others. From my observations and interviews, most of the audience is having (or had) music education. Even if they did not receive any formal education in any branch of music, they've involved with music more than most of the people, and they are more efficiently know 'modern era' of the music most of the 'musically educated' people. Therefore, at first, it looks like a highly selected audience profile. But most of the audiences (like musicians) are willing free improvisation to gain popularity and understood by everyone. The profile of the audience is open to change, often. Some events involve audiences that haven't been witnessed a free improvisation performance. Even though both musicians and audience are open to new cooperations, free improvisation does not attract people like other musical genres. Therefore we can say not many of the newly comers stay longer in this circle, for further performances. It is both because some musicians find it intimidating, and some despise it. As mentioned before, it is a genre that gathers two opposite points. From the interviews, I made in the concerts, events, meetings, and workshops, interest in free improvisation could simply be summarized with a 'need of something new for ears'.

The Free Improvisation Festival organized at a club named Karakedi, Asmalımescit Istanbul in April 24th, 2014. The participants were mostly from music faculties from

Bahçeşehir University, Istanbul Bilgi University, Istanbul Technical University and Istanbul Yıldız University. There were also a group of friends (three women, and two men). Two of them were exchange students and were temporarily in Istanbul. Others just came here to visit them. They decided to see a performance while they are all here.

I asked some specific question to one of the members of this group, a former musicology student from Uppsala University. In an interview, the interviewee explained this genre as hard to understand and relate this obstacle with people's impatience.

...and especially in a period like this, you cannot expect people to listen, analyze and understand things. We get used to expecting everything instantly. I cannot say I am over this impatience. But I just figured out I had this when skipping almost half of the songs I'm listening. I watched a free improvisation performance by chance, in Germany. That performance almost forced me to grow patience. I had to wait to hear what's going to happen next, and could not guess anything because everything was momentarily decided. After the performance, I start questioning the reasons that pushed me away from music. I studied musicology and dropped it. I was not satisfied with the information I received during my education. This might be one of the reasons that lead me to listen, observe and analyze free improvisation. Through the music, I also analyze my perception of music. That what keeps me attached to this genre. (Appendix A)

On another interview, made with Şevket Akıncı from Konjo Band, on 3rd of May, 2014 (Appendix B), the genre has been mentioned as a way to communicate with musicians, who think alike. The interview made in a performance in old Mitanni Café, Taksim. Performance place was considered as one of the centers for jazz in Istanbul. The performance that night involved many musicians. All members of the Konjo were also playing with a crowded group of performers.

In the interview, Akıncı said he felt like it was a need for his ears (which is a term that will be heard a lot later), and he started to perform improvisation to satisfy his ears. He met people who are searching for almost same elements, and begin to play together. This part took my attention the most. Because of that night, during the performance, I observed that Akıncı and Baştürk got bored after a while. They throw a glance at each other while music was continuing. Time Akıncı and Baştürk got bored were supposed to be the end of one of the performance's sections. The issue

that many musicians discussed and complained most was happening on the stage. 'Ego' of not letting something go out of control. That specific section of the performance turned into a competition between two musicians (pianist and bass player) about who is going to finish the act. The tension in the air was almost visible, and lead all other performers to stop playing slowly.

Another similar example about this problematic issue has been seen in a concert of Konjo, at Hayyam Studios, on April 2, 2014. It was the first performance that I become visible to other members of the group. Sumru Ağiryürüyen recognized me and asked me questions about what specific features I was searching for their music, amicably. It was also the first performance where I could see and observe Ağiryürüyen's instruments, or her 'sound objects' as she said. The event was going to be recorded. If the studio liked the record, they were going to publish it. The expectations created a nervous atmosphere amongst group members, but they comfort each other professionally.

Akıncı especially remarks about the struggles on finding a source or any material on this genre in late 1990's and early 2000's. He mentioned about the archive of Volkan Terzioğlu, a musician from Istanbul has a significant role for them to listen, analyze and understand what has been done in this genre. After a while, they started a radio broadcast, and Akıncı says it helps them to investigate deeper.

When asked about the perception of this genre by audience, he says one should take all the risks they've been expecting, before start performing in this style. He mentions how he does not know what reactions he's going to get. When asked if he had any expectations, he directly said they expect an only unsatisfied audience profile. They were playing in a festival, and he saw people who left in the middle of the performance. He described the other part of the audience as a grumbling crowd. Until this section, the interview was going more like a friendly conversation. But after this point, he becomes a little more serious, and emphasizes about how insisting was an essential part of performing in this genre. Insisted on playing, until gaining some audience that attracted by their music, or grow an interest in someone. In this point, Akıncı says that he does not claim on being the best in this genre, in Turkey. But he had a chance to play with essential names who perform in this genre, both in Turkey

and abroad. This implies they improved something, but only with their own effort. He mentions about their collaboration with Korhan Erel and Volkan Terzioğlu. In the timeline Akıncı mentions during the interview, Erel wanted to expand this music a little wider than it was, so he organized free improvisation nights. Volkan and Akıncı planned a radio broadcast. While he's mentioning about his improvements, he also connects the structure of this genre with his political views. He assimilated the formation of free improvisation to rebellion against hierarchy, shortly, with anarchy. Equality between all musicians and all sounds on stage is an important element for him to adopt this genre. He says this is the mutual characteristic between all the project's he's been playing with, like Islak Köpek, Mutant, Konjo and so forth.

When asked about his influences, he says he has too many. While he was working with Cem Aksel for a while, he mentions about Aksel's admiration to Bill Evans took his attention. This appreciation of Aksel made Akıncı recognize while some people think there can be only one, he thinks multitudinously. According to him, there are good ones and bad ones in almost all the music in the world, and he tries to follow good ones. He places himself in equal distance to all genres.

As mentioned in the beginning, due to its urban environment, free improvisation seems like a comfortable area to conduct a fieldwork research. But analyzing the music is remarkably complicated. Analyzing the represented sounds, their expression from musicians, the reasons behind them, audience's perception is much more complicated than it looks because none of the actions are pre-planned. On the other hand, musicians have all different backgrounds, so does the audience. Finding a common point that gathers all those people in one common area was harder than I thought. In this fieldwork, I mostly focused on what audience receives from music, and how musicians produce the music they've been performing. The phase that leads them to perform in free improvisation was the first thing that I focused on this study. Mostly, search for a new sounds or possibilities has been presented as the main reason that leads musicians into free improvisation. But I believe communication also has a part in this orientation. Performances on free improvisation involve more contact than performances in other genres I have been observed. The primary style of

performance is not limited to jazz, performers use different features of Balkan, Asian, South American musical features, or just instruments.

In my perspective, the most exciting performances were electroacoustic performances that involve dance. I observed the pattern everyone gets used to bend in one of those performances. Mostly, dancers wait for the music to start moving their bodies. But in some performances, dancers were the ones who start the music.

As a researcher who looks for different features of improvisation, another issue about audience also took my attention in the improvised dance scene. The majority of the dance audience reacts to different elements instantly, from clothes to stage-setting. The most recent example I can give about this is from the International Conference for Dalcroze Studies held in Quebec City, 2017. The theme of 2017 conference was improvisation. A performance by Summit Dance Theatre dancers was going to present the last dance-performance of the night, a dance performance choreographed by Rudolf Laban, a Slovakian dance artist and theorist. Dancers' costumes were probably designed for the audience to focus on body movements only. Costumes were skin tone and swimsuit shape (2 pieces), so it was intended to make dancers look like they wear nothing. Now let us take a second to think about the audience profile in that performance. All of the audience was the academics that participated in the conference, they were studying on music and dance, and many of them were performers. I thought there could not be anything that makes this audience shocked, however, they reacted to dancers' costumes instantly. The 'woo's and giggles heard in the seats surprised me. Unintentionally, I compared the performance (and the audience) to another performance I observed in Istanbul, 2016. In 7th of May, 2016, a circus studio (Çadır) in Kadıköy Istanbul had an event. The improvised electroacoustic performance by three musicians was going to accompany to almost all the performers in the studio. Dance performances were mostly improvised. And the audience was virtually unresponsive. The body movements of dancers were much more provocative, yet there were almost no reactions from the audience. This difference between two audience profile leads me to think if the audience who got used to improvised performances become malcontent by time? In art scene, reacting to the performance is one of the most complicated topics, and raises many questions

like; "Should we react? Do we have to wait for the performance to end? Why performers need a quiet area? If improvisation in music is a rebellion against any hierarchy, why would not we involve audience?" When asked, none of the audience seems to find those issues valuable. However, musicians' approach was different. As long as everyone was pleased, people should be free to react.

Another issue with the improvisation, the crowd of performers can quickly affect the path that music follows, and its speed to evolve into a different form.

However, comparing my observations on various performances, I conclude that groups with fewer members affect the audience effortlessly. I relate this issue to both musicians and audience's perception. In musicians' perspective, there are fewer elements to follow during the performance, therefore less responsibility. For example, starting a new path for other musicians to follow can be a great deal if there are more performers. Also, it is always easy to finish a piece with fewer musicians. In crowded ensembles, end of the performance is one of the most obvious problems that I've been observed. If two musicians start arguing about when the performance should end (in a musical way, of course), this distracts both audience and other members of the group. Despite all the benefits, collaborations with fewer members can be stuck in a repetitive loop, sometimes. Another thing that can be seen in their music -and my favorite- is the usage of the silence. Considering silence as a part of music is essential. Silent sections cause the audience to think about what they were listened a few seconds ago, while performance is still going. According to some people, this phenomenon, which gained popularity after 1940s, is a helpful and useful tool for the audience to follow, and get to know the main structure of music. This statement has been made for all the genres, but I believe its place in free improvisation is more important. While our ears reach something new, something fulfilling, we also need time to process what we have been received. Also, nobody needs complicated structures with a lot of layers when both audiences want to follow music quickly, and musicians want to have a unity. In this sense of perception, I believe we can say that silence is a crucial part of free improvisation.

Another specific difference between crowd groups and groups with fewer members are the introduction part. If musicians don't have a previous experience before (alone

or together), beginning part of the performance sounds sort of like a musical introduce between musicians. The same thing happens with groups with fewer members but takes a shorter time.

The disciplines musicians have been coming from are another fact that directly affects the performance. When different perspectives collaborate, music has a stronger effect on the audience. In Istanbul, the musicians who have a known name in musical circles can be seen in improvised performances. Their personal choices in music may seem similar, but their backgrounds are different, and they all looking for a "new sound". Some of them just want to hear it, some of them want to progress it. The wide spectrum of sounds shows itself in this various musical backgrounds of musicians. Different usages of sounds and the new alternatives also gain more attention from the audience. This variety is not only widens the audience profile but also can be considered as an opportunity to gather musicians from different disciplines or genres together to collaborate in music.

The division between qualified and unqualified is directly related to the communication on stage, musicians' control on how they express themselves musically, listening each other on stage, and usage of the space.

3.1 Semiotic Approach to Free Improvisation

Semiotics, the sign-using behavior study, is one of the most useful tools to analyze music. It does not approach music as only an object but also discusses it from many different perspectives. While music is the oldest way for us, humans in communicating, I believe it should be approached as a language.

Thomas Turino's approach to Peircian theory for semiotic analysis method (Turino, 1999, p. 221-256) had been chosen to apply in fieldwork studies. This approach is not only selected because of Turino's ethnomusicological approach, but also found as the easiest way to explain how music in free improvisation performances received by the audience, and how it's meanings can change through time. The analysis techniques are not only focused on the music itself. It involves the source (musicians), the sign (musical sound), the message that sign carries, the receivers (audience), and the evolution of information has during its journey. Also, use some

concepts from Philip Tagg's semiotic music analysis lessons have been used in conclusion part. The merge of different methods will show us which elements of a free improvisation performance should be considered as main parts of a semiotic analysis, and why semiotic analysis has a prominent place on fieldwork.

Peirce's method applied to analyze what musicians reflect, and what audience receives. The message goes through a change until it reaches its direction.

Signifier: Musicians and the sound they produce

Signified: Meanings, messages, and contexts that sounds are carrying

- Dialogue

- Open communication

- Equality amongst performers

- A "research" on sounds

Performance analyses have been started, by taking the music as an object at first place. Researcher can approach the object from two perspectives;

- 1- Immediate object: All of the audience that musicians are addressing.

- 2- Dynamical object: The object outside the sign, which is not directly sent.

First, the music, and then its relationship with the listener will be analyzed. In the first part of the analysis, each section of trichotomy will help us to understand how sounds evolve into a message, from an object.

Before going to sections of trichotomy, I want to draw attention to how we should apply those approaches to an improvised performance. If the musical decisions are made momentarily, an observer should avoid over meaning. It can both corrupt the actual meaning of actions, and derails the whole research phase from what research has been originally intended to. This method is useful to see how the audience receives what music means, and it can be beneficial in fieldwork. However, a semiotic analysis method can easily show any "momentarily made" decision is not momentarily made, due to elements on the decision process. Even the most random action we built has a history behind it, which made us choose explicitly perform that action. In more in-depth levels of semiotic analysis, a researcher can conclude that

none of the steps are momentarily decided. So, this methodology of Peirce is useful for a limited investigation in fieldwork. If it is applied with all of its features in performance, it should be used to only one performance. Otherwise, it can drown research, researcher, and reader into a lot of concepts that are not intended to express by musicians. The reason I am explaining this briefly is to show readers what semiotic analysis on music is based on, and how it can be applied.

A) Trichotomy I: The sign itself

Qualisign: The sign that helps determine the identity and semiotic potential of the sign. We can consider this part as the quality of the sound itself as an object. The sound produced during the performance, by musicians and the elements it carries are the first step. In fieldwork in a free improvisation scene, this part can be used to focus on nature of sounds. For example, if it is a vocal performance, how the performer uses his or her voice. Ornamentations, vibratos, grains of performer's voice can determine many things like what sound wants to represent. Or in an instrumental usage, how a drummer uses the syncopated rhythms, attacks, or silence. The meanings underline those actions lead the analysis to the second phase, which is sinsign.

Sinsign: The specific occurrence of the elements in sound. For example; why the vocal usage was involved so many whistle registers, or why is she or he wants to express herself through using so much grain of the voice. Those elements may raise questions about the musical aspects and their specific purpose in music. To understand the meanings, we should consider them as singular elements at first. If we take those items out of the musical context, we can see why they have been chosen to use in performances, and how they are connected to the music that has been presented. And this approach leads us to the third concept; legisign.

Legisign: Actual realization (reflection from the audience) of the objects apart from the environment they have been used. For example, how can we describe a distorted guitar sound outside of a rock performance? What qualities of the music (or any sound) attract the audience?

B) Trichotomy II: The relation between sign and object. The explanation of how we relate the sound and the signs or messages it carries, how they are related and represented by musicians during a performance. In the second section of trichotomy, how object and sign are related to the receiver (perceiver) is the primary concern. There are three concepts to explain how we can examine music and the messages. This part considered as the most crucial part of Peirce's work.

However, in free improvisation performances, many segments of this part of trichotomy can be hard to apply to analysis, except metaphors. Metaphors are considered as one of the components of the icon. In performances that involve visual elements (lighting, ready-made videos and video installations, etc.) and dance, metaphors can be very useful for analyzing.

-Icon: This part focuses on how the relationship between sound and the sign it's related. As an example, we can examine how any distorted sounds are akin to noise, therefore to rebellion. While noise has been considered as an inorganic material, the reasons behind why we label it as an inorganic material are the main components of this section of second part of trichotomy.

This section of the analysis can be applied to sounds that are reminding another piece of performance. The resemblance of a sound to another piece can be seen in improvised electroacoustic sessions. The reason why a quote from another musical piece has been used carries a meaning from performer's perspective. Similar elements can be seen in performances that involve dance. Movements of dance and the relationship between music and body movement can be analyzed from this perspective. To understand how this meaning reflects the message, we can look at the segments of the icon.

If we took quotations in pieces (or performances) as sinsign, we could consider the complete performance as a legisign. In this section, Thomas Turino mentions about the similarity between human speech and the musical tension. In the fieldwork, it has been preferred to keep this as a dialogue and continue analysis through this.

In Peirce's method, there are three types of icons; image, diagram, and metaphor.

Image: musical trace, which is reminding elements (quotations, ready-made sounds that have been used in performances, etc.).

Diagram: The relationship between objects and signs, through the similarities between them.

Metaphor: This part might seem to be the most applicable section of a semiotic analysis to a musical research, due to its usage in fieldworks. In my opinion, this complex diagram of semiotic analysis scheme, metaphors are the most powerful tools for a musical analysis. Metaphors are not just limited to sounds or body movements. A researcher can catch some hints that resemble metaphoric gestures, in the response of the audience. Some moves in performances can be made to create a dialogue between performers and audience. This kind of actions was common in the performances that involve dance.

-Index: Co-occurrence of an actual experience. In free-improvisation analyses, this concept can be very risky. If we'll take a gesture and forcefully put a meaning on it, it can change the whole flow of the performance. In an act that based on momentarily decisions, and dialogue, this section can make analysis more complicated for a researcher. In application to a performance analysis, first, the index can seem like it's explaining the most basic behaviors and the purpose of the actions during the performance. But it can carry most of the elements out of their context. In free improvisation, performers can refer to something completely different than what they represent. In this point, I would like to mention about the usage of "irony" in performances. In my observations, I got this conclusion about irony is a tool that many of the performers like to use.

-Symbol: This type of sign is based on linguistic elements. It is most proper to apply this concept to an analysis when performance involves vocal sections. Any sound human voice creates can be the focus of this concept. Even the meaningless syllables can refer to something, or remind something else to the audience.

C) Trichotomy III: The relationship between sign and the reasons of how they've been represented through their object, and why they've been loaded to object is the

main concern of this section; along with the how they've been received. How the object has been presented, the way of both audience and performer's interpretation of the signs that object carries forms the core of this part. In simple words, the third section of the trichotomy explains how a gesture resembles a concept or anything in both receivers and performer's perspective.

-Rheme: In fieldwork, this concept of trichotomy III has been described as the direct signs that are not profoundly questioned, such as words and actions that are not analyzed in details due to their straightforward meaning. It is the grey zone of the third section of trichotomy. The parts that are not analyzed in a performance will be examined through possibilities of actions. Rather than a true or false situation, probabilities are the primary concern. And this can be applied to many features in musical sections in a free improvisation performance. Direct signs that are not questioned are beneficial materials for this concept. For example, we can take a dancer's direct communication to the audience through body movements, or speak. Instead of receiving what has been represented directly, we can consider the possible reasons that lie behind this action of a dancer. However, rheme can be a tricky concept. If we will think about how dialogue has an essential place on free improvisation performances, the broad spectrum of possibilities can confuse the researcher. Rheme is not as tricky as the index from trichotomy II, but it is a tool that must be applied carefully to analysis.

-Dicent: This concept explains the most explicit actions on performance. For explaining it distinctly, dicent does not involve linguistic features. The actions analyzed through this idea are mostly based on apparent moves. Movements are mostly not based on linguistic proportions. Not only dance, but also the facial expressions, gestures of a performer, or a sudden change in a performer's voice can be the subject of this concept. Instant adjustments in performance due to audience's reaction can be also analyzed. The dialogue between audience and performers can cover a significant part of this section of the semiotic analysis.

-Argument: In fieldwork perspective, the argument can be the central part of the third section of Peirce's trichotomy. Argument can be used to analyze anything in performance without it being entirely musical. Body movements, linguistic

references, musical gestures, the path dialogue between musicians (or musicians and audience) follows, or the way a musical conversation turns into a monologue can be analyzed through argument.

D) Interpretant: Last section of the analysis involves the interpretant, which can be considered as responses and reactions of the audience. Receiver's perception of the music is the last stop in a musical element's journey in free improvisation performances. A simple ornamentation has been going through a process until it's been decided to perform. The performer's reason behind his or her choice to use that gesture represents what performer wants to express. The background of the gesture represents what that gesture means for a musician. With the combination of other performer's acts during that moment, the gesture gains a new meaning, other than what musician wants to express. The meaning has been changed, but it's been continued to improve until it arrives the receiver. It also has another layer of change in receiver's perception, due to what receiver focuses on at that moment, what she or he wants to understand, or how the sound has been received. The receiver is the last address of a musical element. All the meanings, signs and metaphors in sound have been reflected by the time it has been received by the listener.

In a fieldwork analysis, interpretant will cover the responses and reactions of the participants, and their perception of the music. In Peirce's theory, there are three types of interpretants.

Emotional interpretant: Based on feelings or thoughts that occur on the receiver.

Energetic interpretant: Physical reactions that are shown by the receiver.

Sign-Interpretant: How receiver perceives music in the linguistic base.

The last section of this semiotic analysis scheme, interpretant, was the main focus of the fieldwork that explained above. Musical analysis without receiver's perception in a fieldwork cannot be considered as completed. In a fieldwork, music should be examined from all the perspectives possible.

To explain trichotomies briefly, we can summarize the whole concept with the three primary categories in Peirce's analysis; firstness, secondness, and thirdness.

Firstness describes the relationship of an object (musical sound, in this case) with itself only. The dynamics in a sound's creative process, and the values (in musical, social, or meaning base) it carries can be considered in the firstness. In Turino's analysis, the concept of firstness has been related with Trichotomy I. We can describe secondness with the relationship between the sound and the musician. How the creator of the music built a relationship with the sound. The meaning has been loaded to sound at this point. This sense turns into a message during a performance, in its journey to the audience. Secondness can be a brief example of Trichotomy II. And we can say thirdness covers all sections of the Trichotomy, not only the third part, due to its broad spectrum of analysis base on every level. Even though this section has been focused on the perception of presented material in participants' perspective, it also involves all the other concepts. For example, the argument in this section refers to a segment of the icon in trichotomy II, from many different bases. Image, diagram and metaphor in a performance can be covered in a detailed analysis made through argument concept.

Whole diagram of the analysis can be summarized with a brief paraphrase

Firstness is the area of pure possibility. Before we can perceive a man, it is necessary that such things as men may exist, and that it is possible to perceive them. Secondness, the most obviously 'real' plane, is the area of 'happening-to-be; not only it is possible that a man may exist, but there happens to be a man before me now and I perceive him. The real is that which insists upon forcing its way to recognition as something other than the mind's creation. This is the level of experience. Thirdness is the area of purpose, intention, relation with will, understanding, cognition. When I see that the man is the porter, that he intends to give me a message, that his arrival may interrupt my work or raise my spirits, I enter the domain of thirdness (Monelle, 1992, p.194).

In the next section, an application of semiotic analysis to a performance will be explained. In the next section, an application of semiotic analysis to a performance will be explained.

3.1.1 An example for semiotic analysis

This semiotic analysis has been only made for showing a brief example. Only firstness and secondness will be used as the central concepts, to see how semiotics can use in a fieldwork study.

The focus of this analysis will be a performance by Harsh Consonants, a musical duo created by Sumru Ağiryürüyen (Vocal) and Anıl Eraslan (Cello). Their performance (Ağiryürüyen and Eraslan, 2012) of a piece named Çereşno Çorna Vişnişko was the focus of this analysis.

For the beginning, 3-minute section from an 11-minute recording has been analyzed. The most specific feature of this record is, its unstable rhythmical and melodic structure. Neither vocal nor cello used as the way most of the listener's get used to hear. The reason why I choose this short section of the recording is to understand what meanings can be found, and what lies behind those implications of music, from an audience's perspective. Also, the communication between two musicians can be analyzed easier than a full ensemble.

For a short analysis in theory base, we can say there is no rhythmical measures have been indicated. After understanding the length of notes, approximately, we can say that time values have been given them according to their relationship and comparison with each other. Closest tempo signature for this piece is 55 BPM. The tempo and Ağiryürüyen's use of her voice confused me during transcription. The transcription below (Figure 3.1) shows a thirty-second section of the performance.

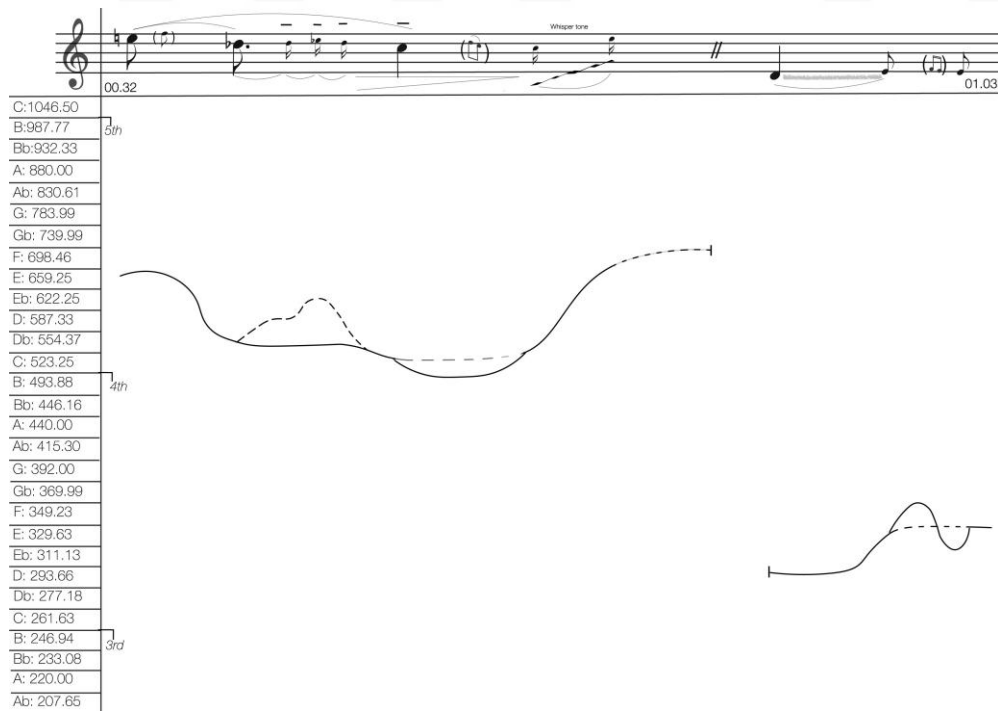


Figure 3.1: A section of transcription from Ağiryürüyen's performance

To accurately analyze the tones her voice is going; I used Sonic Visualizer and Melodyne for the transcription. However, at some points, both programs could not show a specific note. I believe the reason for this is the to grains of the voice, vibrations, growls and whisper tones causes microtonal sounds to occur. Therefore, it is hard to point one note clearly, especially for a sound analyzing software.

In general, there is no tonal central in this piece; both because of its structure, and musicians approach while composing. But many analyzing programs show Db minor as tonic scale, mostly because of the accidentals and repetition of Db in piece constantly.

Since vocal is mostly avoiding hard leaps, ties and slurs will occur a lot in the notation as well.

As we can see in the Sonic Visualiser analysis example below, more than one tone (not only fundamental) is strongly detected at the same time. With this, we can examine the overtone's effect on the general texture of spectrogram. Intensity is extended from one area to much wide range of frequencies. The analyzed area in Sonic Visualiser carefully chosen from the part where cello was not playing, so I could reach a clear analysis result of the voice (see Figure 3.2).

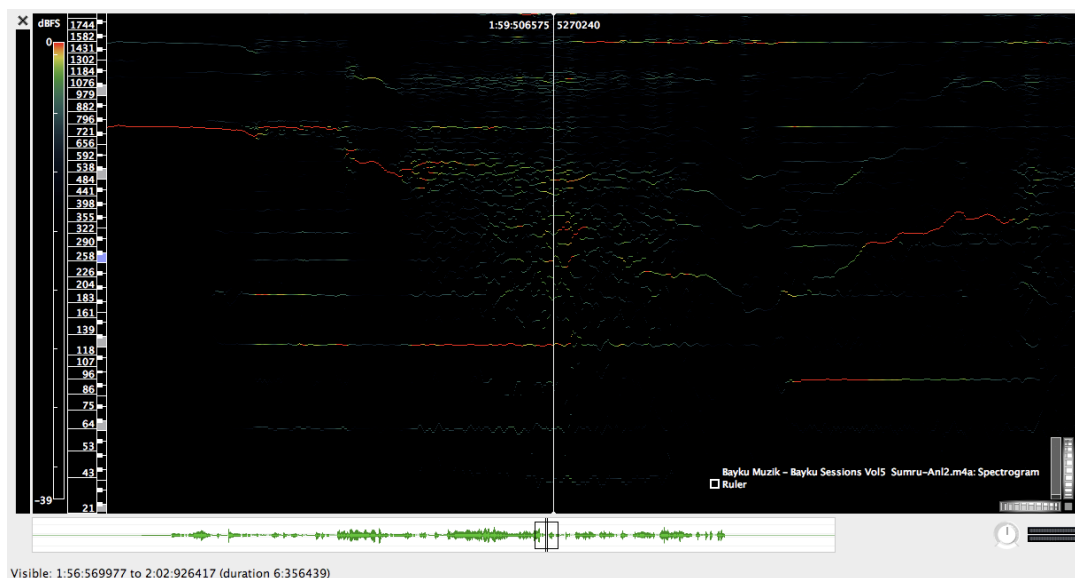


Figure 3.2: Spectrogram results of the performance

The theoretical analysis is essential in here because of the participants' reactions. They reacted at the times when vocal creates growl-like sounds, overtones, and vibratos. Participants strongly related those features to mournings and laments.

The piece involves many overtone and microtonal usages, also vibratos in vocals. The first thing comes to mind when vocal starts to use overtones in a slow-tempo piece is the waiting for a response. Both musicians are waiting for each other's actions to evolve the music and give each other enough time to build a path. In the following sections of record, we can observe the tension is increasing with the loudness, ornamentations, and dynamics. Observations about this build-up part show approximately how much time musicians need to communicate with each other. Through focusing on what vocal in this recording possibly represent and the connection between the voice and message, we can now focus on the concept of *sinsign*. From the feedback received from participants, whom listened to this recording blindly and gave their observations, the majority of the feeling vocals awaken in the listener is mostly anger and strenuousness for calmness. Due to freedom in tonal structure, vocal moves freely. But despite this freedom, vocal mainly performs between 5th, and sometimes in 4th octave. General vocal range in this recording is between 392-800 Hz approximately. The contrast between vocal and cello increases the tension, which marks a question in listeners' mind. As a common thought in participants, it's been believed the limited range Ağiryürüyen used in her vocals, at the beginning phase of the recording, caused participants to perceive she is expressing her wish to be in a peaceful environment. On the other hand, ornamentations and vibratos used in vocal made participants think that she is not in the environment she wishes, even though her voice is in a limited and comparably less dynamical state. At this point, every clue can be helpful to determine the signs and the potential meaning of those signs. The slow change in tension shows the communication between two performers, but on the other hand, it also arouses a tension in the listener's perspective. That dialogue-like musical creative process can also explain the overtones and sudden pitch changes.

Many of the audience also related this vocal style with laments performed in Anatolia. 6 out of 11 participants believed there is a link between Ağiryürüyen's

performance and laments. The laments mostly express pain. When asked, participants said they did not relate this performance with pain, but with a moderate anger. In this part, the second element comes into the scene. If we focus on any possible signs, which possibly represent something else than the music only, we will find the first element in the cello part. Besides building a tension with vocal, it also fills the gaps in music with following the vocal lines. In here we can conclude two elements on this performance can create much higher tension, and express many negative feelings alone. But when they performed together, they create a balance. In listener's perception, this collaboration might be the feature that creates the peaceful state, that assumed vocal represents she wants to be in.

Application of semantic approach for this genre is more laborious than many alternatives. Searching for icons, symbols and their meaning in music, which has been performed without any plan, can be a challenging thing for a researcher. Although, when we consider all the actions in other genres, we can say a performer reflects her or his identity on different levels. It is also informative and helpful feature for understanding the semiotics. So to create a link between signs (overtones, vibratos, sudden changes in pitch values) and what they represent, first the syntax should be examined.

Another issue about semiotic analysis is the preventing over meaning an element in music. How can one be sure about the voice in this recording represents other things than itself and require the necessary features of signs in any content? Fieldworks involve both parts' comments and thoughts, so the reader could prevent any misunderstandings or over meanings. In the fieldwork studies, this thesis focuses on a few concepts and elements primarily. First, the audience's reactions have been gathered for creating the first layer. Secondly, musician's thoughts have been received. When gathering information from musicians, the thoughts of the audience has been presented, and musicians asked to create a link between what they have been represented and what audience received. The change through musical element's journey between musicians' expression and audience's perception has been explained with semiotic analysis.

One of the crucial parts of fieldwork research in free improvisation events is reasoning the actions in performance through their meanings. The message loaded in the gestures and movements helps us to trace audience's perception easier. In a genre where almost every action has been decided momentarily, finding the message in a gesture and the reason behind it can be a compelled phase. Therefore, the semiotic approach is a handy tool for finding a link between musicians' actions, their reflections on the audience. Solving the messages and meanings behind gestures are important both for researcher and audience. In other words, understanding the reason for a gesture helps the audience to question their aesthetical perception. "Why do we judge this sound at first" was the most common comment that made by the audience about free improvisation (Appendix A). All the musical taste we grew in our lives are shaped around what we used to hear, listen and what attracted our attention, in those boundaries. We give pre-determined concepts substantial spaces in our minds. By the time, we stretch them until they reach their limits. Those limits also determine the boundaries that are accepted by our environment. Environment, in this sense, is not only defined by the people surrounding us. The sounds, shapes, colors, almost everything that considered as 'normal' can be defined as our environment. By the time those questions evoked in our minds, it means improvisation had left an impact on our perception. In this sense, improvisation is a tool to expand our aesthetical perspective. As seen in the interviews (see Appendix A) most common comment about improvisation is how it leads individuals to question the concept "acceptable" or "good". In the broadest sense, this leads one to question the root of their aesthetical perception. When we can examine what shapes our understanding of 'art', how it's been evolved to its final form, what elements are carrying the essential features, etc., we will also be able to expand our perception of art, and aesthetics.

4. FREE IMPROVISATION IN MUSIC EDUCATION

4.1 Introduction

Increasing studies on music and neurosciences for almost over a decade (Zattore, 2012, p.222-229), cognitive and psychological research have been proved music education in early age has many benefits. It helps an individual to develop motor skills, improves the ability to think ahead of the time, improves hearing, and spatial reasoning abilities (Overy, 2012, p.65-69). Besides its benefits on both long and short term, improvisation can also be a challenge for musicians. In the Classical European Art music studies, students at the young age are almost never encouraged to improvise. Improvisation is seen as a tool that can be used only after developing mastery over an instrument. (Solis, 2009, p.1). Both approaches help the participants to improve their musical perception. While some musician and audience circles label this style with a high-level approach to all artistic disciplines, some embrace it, and some just like to keep their distance.

With the involvement of improvisation in music education, the perception of music can be expanded. Also, the potential use of any sound itself as an element, in a composition process is developing. Considering the widespread use of environmental sounds in the contemporary compositions, improvisation's usage in education can enrich the perception of musical sounds. With the expanding sound palettes in students' musical understanding, the creative process and compositional phase can develop faster.

Improvisation has been used in many teaching methods in music. To see in the example, we can see Orff, Kodály, and Dalcroze methods. For example, Orff method starts teaching rhythmic structures from the core, syllables of words. Defined as the smallest unit of rhythmic pattern, the organization of syllables can make a language sound musical. With the implication of rhythmic blocks and games that involve improvisation in music classes, the creative process of the students can be developed.

In Orff schoolwork's timbre and memory section, students are supposed to follow the verbal-rhythmic pattern they create (individually), and alternate it when it's their turn. In some cases, body percussion is added. Body percussion helps students to learn rhythmical patterns quickly and keep it more memorable. I believe this specification can be summarized with a quote by Brigitte Warner. "...language becomes musical when it is recited to accompanying pulse-beats, and that it has to adjust itself rhythmically and accentually in order to fit with such accompaniment" (Warner, 1991, p.16).

Teaching methods of Émile Dalcroze is another example for efficient usages of improvisation. In practice, improvisation creates a bond for gathering the elements of rhythm, harmony, and melody through the body movements of pupils. For helping students understand the rhythmical pattern better, the method is creating a link between body movements and the rhythm. In improvisatory sections, the space given students to improvise is helping students to place a stable pattern of the rhythm they have been working on (Jacques-Dalcroze, 2013, p.42-43).

Another example for using improvisation in music education can be seen in Kodály method. Applications of Kodaly method in North American schools have improvisatory parts for each age group. Until grade two, improvisatory sections mostly involve dialogues that based on rhythm and syllables. Melody part added in fourth grade involves small improvisatory sections for the beginning and led students to express with more creativity features in their improvisatory sections (Chosky, 1999, p.171-185).

The first two queries did not have any intention of music education. I just wanted to focus on how people are reacting in limited time, without any instructions. The results from those queries lead me into the third query; a straightforward application of improvisatory sections into music classes.

Even though I wanted to give students a zone where they can express their thoughts in music, as much as they want, I was warned by the teachers. Children are more tend to distract, and because of the improvisatory sections were going to be a part of their piano classes, I needed something simple so their education would not have degenerated. Again, this 'degenerating' issue is an entirely different topic, as

discussed in the previous chapters. Questions like 'what defines degeneration, what are we degenerating, what is the proper form of education, how can we not spoil a musical education, etc.' are entirely out of context in this section. In here, I wanted to show the limited amount of freedom can be a useful tool for music education.

4.2 Methodology

Results from the implications of the improvisatory approach to instrument education show some differences in each context. To see how it affects our musical perception, I involved three different queries and their results into this thesis.

First one involves drawing only. An idea emerged from Inan Kubilay in 2014, and by time developed by Inan Kubilay (a Sound Engineering and Design master program student from MIAM, ITU) and I will show the perception of 'boundaries'. The test has been applied to 95 individuals, without considering their age, gender, education and musical backgrounds. The results we received were not what we expected. In this phase, I decided to narrow down the participant profile into people who define themselves as musicians, with or without a formal education in music. This query aimed to show the concept of 'boundary', and how it has been placed in our perception. Even though it sounds complicated, it is quite simple. The color red and green has meanings about permission, almost universally valid. Zones in the query papers that are defined by red and green lead participants to make decisions through the messages they carry.

The second phase of the queries that made with limited participants was a musical-performance based version of the first test. The aim of this section measured performers' flexibility on limited times. Results received from many of the participants' trials show us the genres they've been performed were dominant on their musical perception. Participants who gave satisfactory results were either have a high-level formal education on music, or none. Combination of results shows us that education below or above a certain level limits the performers' perspective. The ones that gave satisfactory results were either not educated in music at all, or highly trained. And results of this phase of the test lead me to create a third one.

Before mention about the third section of this test, some issues must have been mentioned. As mentioned in the introduction, many of the benefits of music education at the early age have been proven (Overy, 2002, p.65-69). However, early age music training also took some of the things that every individual naturally develop. The standardized perception of aesthetic of the environment we grew up, settles down in our brains. After this, people are tending to assume this understanding is a part of their perception automatically. Questioning the judgment of aesthetics is not something we can just jump into it. I thought that might be the reason why a 14-year-old individual tries to understand or analyze a sound cluster, while a 3-year-old reacts merely to sounds (with accompanying or crying out loud).

In the third section of these queries, I decided to use instrumental learning process as my subject. Free improvisation as a tool in music education may help to grow this potential, without degenerating it. With the involvement of improvisatory sections to classes, the progress of participants was observed. In this part, age spectrum of participants has been kept limited to 4-11 years-old students. Giving students the freedom was a chance for teachers to see and understand the raw potential of their students. But it was not wholly free. The instructions I gave to teachers were limited. This was one of the situations where limitations can be useful. Contrary to the topic of this thesis, limited usage of improvisation builds the core of the improvisation's application to education. If this part would be considered as the first step, the other actions could be planned and decided by the results of this one.

The applications in music classes have been divided into two sections, freeing the melodic part and freeing the rhythmical structure. While one of those methods aimed to fail, other was more successful than teachers expected.

4.2.1 Query I

This survey is based on visual perception, and it shows how education shaped our minds. In this query, I expected to measure how individuals react to lines even without any restrictions. We keep this query simple, for one to participate in, there were not any knowledge required. Drawing a circle and a line is the most straightforward thing a person can do. It is the first thing we learn even before school.

The test involves 2 phases. Participants asked to draw 15 circles and 15 lines in determined zones with red and green areas. In the first part of this query, participants asked to draw 15 lines, and 15 circles on determined zones, in 45 seconds each. This section was to show how limited time pushed people into organizing with fast decisions. In the second part, same tasks have been asked, but in 15 seconds. This section was for show how our reflexes were leading our moves and what kind of results can occur through momentary decisions.

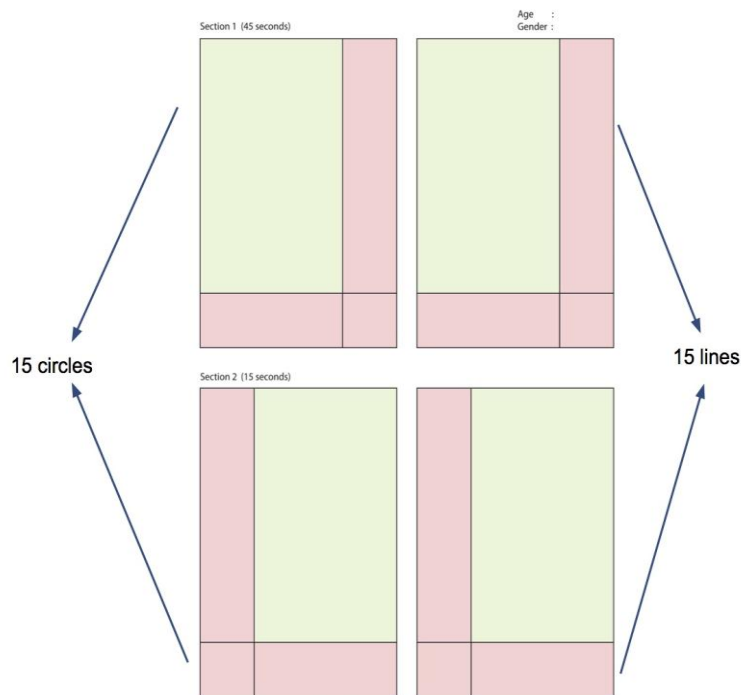


Figure 4.1: Example of an empty drawing query

When there are no restrictions or instructions, I thought the results received from children would be more satisfying. The idea of they would not react to lines and colors with specific signs (red as a restricted area, green as permitted) as adults, was merely failed. It turns out that children receive rules and encoded signs much easier than adults, without questioning.

Unlikely, this part was not improved as expected. Contrary to common opinions about improvisation in educative circles, results show that education was not decreasing the ability to improvise. However, the results from primary schools were a disappointment for me. Results we receive from the age group 25-40 were the most

satisfying ones. In this case, these results found the proof of strong bond between education and improvisation relationship. To improvise appropriately, with or without any limit, one must be able to learn and apply the basics to her or his expressions. After learning how to use tools, one will be able to improvise. The most basic differences between a random participant's and an elementary school student's results can be seen in the Figure 4.2.

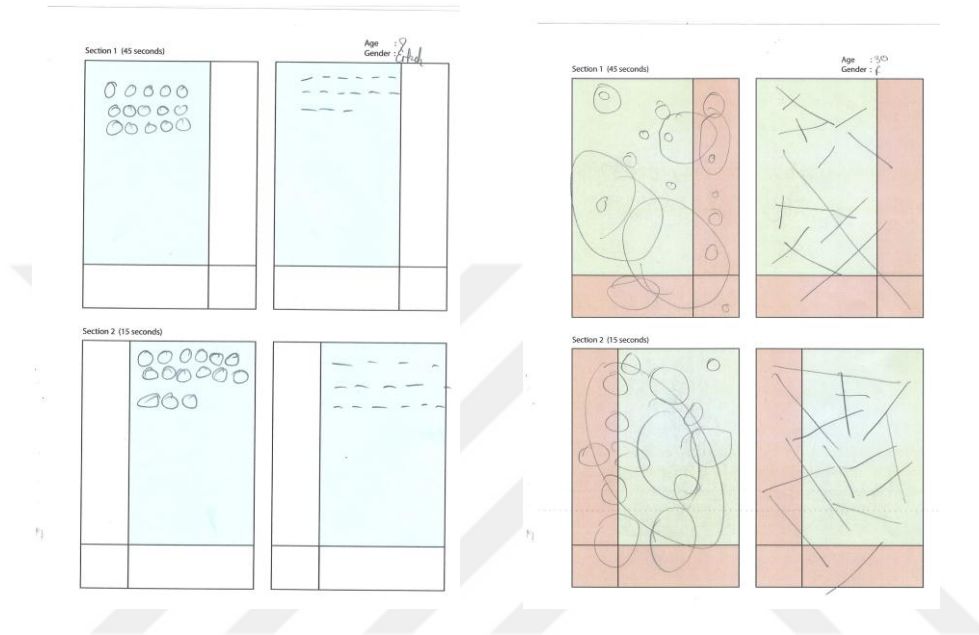


Figure 4.2: Results from a 8 years old male and a 30 years old female

Education in strict forms can degenerate an individual's aesthetic perception and the "acceptable" results they express. But to be able to show thoughts in sudden decisions, we need education at least until a certain level. The training can be based on different cultures or disciplines. The critical point for an individual is, to be able to express her or his thoughts to the target (audience, listener, reader, etc.), correctly, so the target could be able to understand what is the intention of the act, or work that has been presented.

4.2.2 Query II

Similar to the previous query, this one involves musical sounds only. Participants were chosen from the specific musical background, and education level to ease the compare the results.

Participants were asked to play their instruments for 45 seconds. Their usage of space and time were the primary focus on this part. For preventing the possibility to plan their movements according to time, participants were not able to see the stopwatch that has been used in the query. The most apparent signs about participants' musical background and personal tastes have been reflected in this 45-second long section. Most of them have been played with the scales they feel comfortable with. Because of there were no other instrument or sound, people who mostly performed with others played with chords mostly. After approximately 18-20 seconds, participants start getting used to the concept of this query and start trying new progressions. If they ended up with a fail, they started a new one and tried to follow that new one. At the 30th second, they have been warned about their remaining time. 15 out of 27 participants were not successful to organize their time (Group A). They either finished early or couldn't finish by time. The majority of the ones who were successful on using time (Group B) were the musicians who played in improvised music before. When asked, participants in Group A reasoned their results with "spending time on finding the right tune". Even though they have been warned about there are no mistakes, anything they play would be count, they were worried about the tunes they'll produce. Lack of experience on improvisation can be one reason behind this result. The difference between what participants shaped in their mind and what they were playing was stressing them. While mentioning that difference, almost all of them said they need the practice to focus on just sounds, instead of what they are shaping their minds. The other reason behind the results might be the lack of improvising in a collaborative group. Participants from group B emphasized the importance of collaboration, and how it helped them to learn how to play "with" time, instead of against it. When people in the group B has been asked what are the possible effects on their timing, almost all of their answers involving the usage of silence as an element. Many of them also had different ideas about ways to

reflect sounds that organized in their minds. The responses of twelve participants had a common point. According to group B, having a plan for how to follow the currents sounds was a more robust solution than planning a melodic structure.

On second section, participants have been given 15 seconds to improvise. Like in the previous query, the time limit in this part expected to awaken their sudden decision mechanisms. Despite what has been expected, the second phase of this query gives more exciting results comparing to first one. All of the participants started and finished a musical sentence in given time. Majority of the participants were playing outside of the scales they used in the first section. Instead, many of them focused on sound and its evolution by time. Also, participants who choose to play a melodic sentence increased their range in scales (in average 1.5 or 2 octaves). A tuner have been used during the performance to spot the specific differences between different sections of the query (see Table 4.1).

Table 4.1: Results of 2nd section from Query II

	Highest difference	Lowest difference
1st section (45 seconds)	Lowest pitch: E3 Highest pitch: Bb4	Lowest pitch: C4 Highest pitch Db5
2nd section (15 seconds)	Lowest pitch: A1 Highest pitch: Gb6	Lowest pitch: E3 Highest Pitch: A5

Participants either received 15 seconds limit as a chance to focus on one sound long enough, to discover its features or as a challenge to play in a broader sound spectrum. Both ways, limited time increases the curiosity in participants and evokes them to act, more than think.

The only fact we can get from the second query is the effects of limited time in musicians' acts. Even though results show a difference of participants' acts related with time they've been given, in general, the second query is the weakest one amongst all three.

4.2.3 Query III

This query can be considered as a beginning process of applications of free improvisation to music education. This process started with 72 participants from different age groups, with a variety of instruments.

For trying a new method in music education, variety may be preferable. However, due to a need for solid results from students who receive music education from teachers that use similar methods were more preferable. Therefore, 7 out of 11 students from age group 4-11 have participated. And techniques applied only on piano students.

Finding the participants for this query had more difficulties than seeing the previous two queries. Possibilities of rejection lead us to focus on private piano classes. Permission from teachers, students, and students' parents was required. Around half of the students were preparing for conservatory exams, so parents did not want to risk their children's education process. If we think this as an experimental process on music education, we can conclude that parents' concerns were acceptable at some levels. As the second difficulty, we faced were teachers' hesitations. People who tend to send their children to private music classes are not lean toward to hand their children to teachers who apply experimental methods in their education process.

Another difficulty was the instructing teachers about the applications of improvisation, and the accuracy rate of student's tryouts. Because of the possible distraction of students, I, as a researcher, was not present in the classes. Filming the sessions was an option too, but the distraction and possibility of students' feeling out of the depth, recorded visuals are not available too. The data I gathered from teachers' feedbacks create the final form of results.

From children, the musical data gathered was unclear at the beginning. Two techniques have been applied during classes. One of them was based on steady rhythm; the other was based on stable melody. The data gathered from this short test showed the immediate effects of giving limited freedom to students. Especially in the beginning phase of education, this kind of ease will be beneficial for students. First, students see music as a tool to express, not as something they "have to be"

successful. With this approach, their self-confidence on music will not be affected by mistakes. They will learn how to embrace the expression process with their faults and learned how to create alternative ways to turn those faults from being mistakes to different alternatives for new paths.

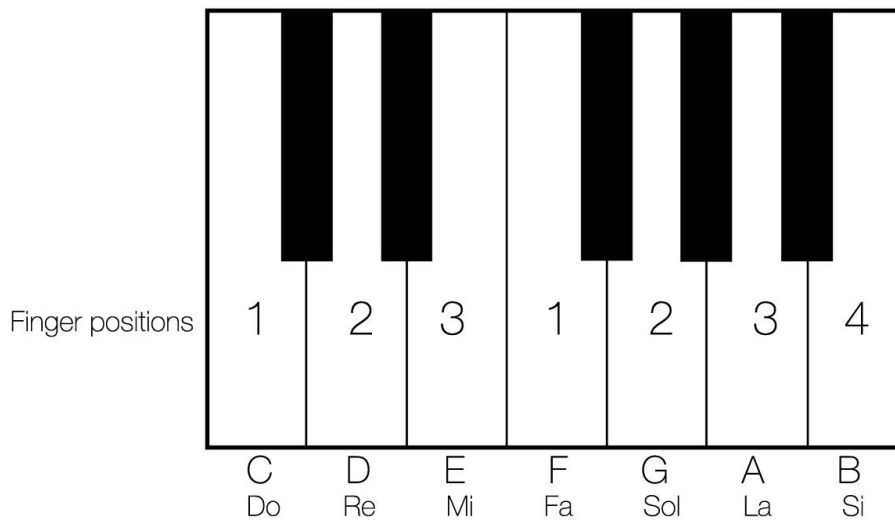


Figure 4.2: Finger positions on the keyboard, CMaj scale exercises

Exercises of playing a one-octave scale in C major were the most proper focus for this section of queries. For observing students behavior, the beginning phase is essential. Stabling hand position and making a sound at the same time requires students to divide their minds into two different focal spots. This also shows how motor sensors were working. This phase has also been decided in instrument education because of teachers' thoughts. They offered some alternatives to apply improvisation, and we agreed on this because this is a phase that students have trouble the most. The change in the hand position on keys while playing an octave on any scale requires some time for the student to prepare her or his position. Changing hand position between two octaves, the passage between B and C on keyboard constitutes the most visible problem. The passage between E and F is also hard, but when we compare it to the B-C passage, it can be settled easier. Another confusing point about the B-C passage is the change of octave. Students tend to make mistakes more after their starting position is wrong from the beginning.

The age group I focused on was the group I considered who carries most "raw" thoughts about music on their mind. Also, performance levels of students were significant. Therefore, subjects are chosen from beginning phase of music education. During the classes, I also asked teachers to report about their other students, whom they did not apply any element of improvisation into their classes. For comparing the results objectively, the progression of 2 students from each piano teacher has been reported. This group can be named the control group. Their age spectrum is between 4-8, and their piano classes haven't followed anything than the original structure of their education. The students who are participating in modified classes were also divided into two sections. While the classes of one group have been applied to the melodic part, other was applied with rhythm. The results show major differences between two groups, and medium level differences between experimental groups and control group.

4.2.3.1 First section: Scale

In scale exercises, students asked to stick to the scale, regarding the correctness of rhythm. The point was to give pupils enough space to arrange their hand positions on the keyboard. Time can be a limiting and stressing element in this phase of instrumental education. If the primary stress source were eliminated, the possibility students would show some progress in organizing their hand positions while playing. Using the right sounds was the focus of this section of the query. Teachers reported that results of this trial were not as successful as the second trials. In fact, compared to control group, there were regressed results in students' progress in classes. However, reforming the negative effects of this trial took a short time, according to teachers. In the second week, after teachers know how to apply this improvisatory part to music classes, they use this at the beginning of the class. After the scale exercises, they asked their students to play exercises from Ferdinand Beyer's method book. When the students had a hard time while playing, instructor directly reminded their students about how they've been playing freely without any rhythmical structure. One of the teachers reported this could be used as a negative example to teach students who insisted on playing "out of time". If we consider the rhythmic part

in instrumental education as the most challenging part, the stubborn act of children could not be any surprise.

Other than technical details, students were distracted easily. The only perk of this trial was the students' focus on sound itself. They tried different pressure on keys so they could focus on the dynamics of the sound. Because of they are not limited to anytime, they listened to the sounds until they fade out. However, one of the teachers who applied this method evaluated this result as "not so necessary". After the tryouts at the beginning of the class, she said none of the students used dynamics when they were practicing pieces. Other teacher's feedbacks were focused on mostly how students were curious on hearing harmonics when they have time to press the next key. Even though the second teacher said this could be a good progress for further levels of music education, both teachers agreed with the positive results were not so necessary for this phase of instrumental training, especially in early age. However, the curiosity aroused on students' minds can be useful if the age group were older.

4.2.3.2 Second section: Rhythm

During the scale exercises, students asked to stick to the rhythm through metronome and make a -any- sound every time measure hits the "click". It does not supposed to be the right sound or even a sound from the piano. Any sounds were acceptable. In octave practices, it might be hard to focus on both rhythm and the hand position at the same time. So, I suggested teachers to tell their students to stick on metronome with the sounds they produce, while they're adjusting their hand position. Like in the melody section, this tryout also needed some time for both students and teachers to discover how to apply correctly. Teachers thought this method might be confusing their students. The possibility of confusion and distraction due to the involvement of other sounds might create a risk for the whole process. However, results of this tryout were much more satisfactory than the first one. There were not only significant differences emerged between two experimental groups, but there were also significant differences occurred between the second group and the control group. First, the effects were not only lasted for short terms, like the first tryout. Students got used to playing at a stable tempo, faster than the control group.

In the beginning, students hesitated on creating different sounds. They mostly played the same key at the piano at first. Then started using the piano as a percussive instrument, and try hitting various parts of the keyboard to discover what tones they can create. However, like the tryout before, this also emerged some distraction on children. Even though they enjoyed this method, it could also lead them to distract from the piano and the primary purpose of the whole concept. After the learning process of the method for both teachers and students, teachers said they could observe the signs of distractions. Students perceived sticking to the rhythm as a challenge and created sounds in a wide variety according to the metronome they supposedly follow to. Regarding their hand position in piano, some of them even slowly stepped away from the piano during classes. However, even when they were distracted, students were focused on at least one element from the class. For both emphasizing the importance of rhythm in instrumental education, and developing the sense of rhythm, this exercise perceived as much more efficient than the first one. Teachers applied this method also to students' practice pieces from Beyer. In 3-4 week terms, they gave me feedback about how students' perception of rhythm has been rallied.

Beside the rhythmical improvement, the variety of sounds used in music has been expended, and students started to receive many of the sounds around them as "musical". The benefits of this approach can be seen in long-term, which will be discussed in the results section.

The time given for the applications was six weeks long. However, one of the teachers continued to apply the same method to two of his students' practices. The time schedule for classes was once a week, 2 hours for both students. He used the same method for four more weeks after the six weeks trial method. The received feedback involved an improvement in syncopated rhythms. Students were learning how to divide the time between the measures in slow tempo exercises.

4.2.4 Results and effects

Even though it's been written about how music education in its mainstream form (which is based on European Classical Art Music) limited the creativity and expression, an individual might face with significant problems on improvising, without having the necessary information, or education in that case. Just like speaking without knowing how to gather words to create a sentence, or cooking without know which flavor goes well with which one. Otherwise, the result will be just a cluster of sounds, which does not mean the things creator/composer or improviser meant to create.

In this sense, results of the first query are more different than the other two. Our expectations were different than what we receive. The idea of working with 'raw minds' made us think that we'll receive better results than adults. While we were waiting for the results we receive will have almost no Turns out that to think outside of the standards requires experience. Elementary school participants were thinking 'in the box' more than the adults. This proves that improvisation requires experience. Also, improvised movements should be encouraged by the instructors and educators. Many of the results came from primary schools shows that students were strictly following the lines, even though they had softer colors in their papers.

To think outside of the limits, which have been predicted before, one should have the ability to express their thoughts correctly. Momentarily decisions can be misunderstood easily. With the results, the prevailing opinion of "I could do this easily" has been discredited. Improvising in a right way requires a specific level of knowledge or experience at least. Without knowing the tools we have, we can not express our thoughts adequately with random decisions. The experience might be one of the essential tools of improvisation.

Comparing to first one, results from the second query were more satisfactory. Even though participants had a hard time on adapting to the concept at first, they figured out they are 'not' obligated to show any virtuosity. We did not have any expectations beside see how they limit themselves, and if they can expand those limits in a limited time. Unexpectedly, short-time limitation in the second phase (15 seconds) lead

participants to give more satisfactory results. This reminds me on how procrastination lead individuals to do much more at the last minute. We all witnessed at least one person who procrastinates an assignment and creates an excellent work at the last minute. I relate the results of the second query with the procrastination phenomenon. Participants who think they did not do enough at the first phase show more effort on the second phase.

Results of first two queries arose some questions like 'why freedom in limited time gives more satisfactory results?', 'why people tend to follow the lines in the first query?' and 'how come children were more restricted than adults?'. The interprets I took from first two queries' results were;

- Children tend to follow the rules more than the adults.
- Limited time forces people to express more without planning.
- Unlike what we thought, freedom given at once does not affect positively.
- An individual who has not experienced improvised music before will have a hard time to adapt, even in solo performances.

Those impressions I receive from first two queries lead me into the third one. Results were partially satisfactory. So to melt satisfying concepts in one pot, I consider having a third query that is based on music classes. The idea of working with students in a specific age group, and give them a limited space to improvise, could give a solid result. Instructions I gave to teachers in the last query were focusing on scale exercises. The limited freedom is given students from one term

An individual might face major problems on improvising, without having the basic information, or education in that case. Just like speaking without knowing how to gather words to create a sentence, or cooking without know which flavor goes well with which one. Otherwise, the result will be just a cluster of sounds, which does not mean the things creator/composer or improviser meant to.

4.3 Psychological Approach to Free Improvisation In Music Education

Because of there is less "accomplishment" expectation, students feel more comfortable when improvisation have been used as a technique. Like a side feature to the main method, improvisation may improve the skills of expression, only if it's been applied properly. The balance is important. In case of any lack of attention, students may lose the control and ignore the techniques they have to focus. This will slow the learning process. On the other hand, the relief from thoughts of "failure" lead students to discover new possibilities.

Also, students learn that every improvised section is unique. Even though students were trying to repeat the first sound they produce, by the time they learned it is a process and they should keep searching for sounds.

Using free improvisation as a tool in music education can also prevent the anxiety and self-confidence problems in performing music. Many students are having troubles on playing in front of the audience, other than their educator (Allen, 2011, p.77). That familiar feeling of "butterflies in the stomach" is not something unimportant or straightforward for a performer, especially in the first phases of performer's experiences. Making mistakes during a performance may seem incredibly important for students. Improvisation will help them how to deal with that problem; besides, it can also teach how to handle a mistake and turn it into something else. Improvisation allows students to embrace their faults and see the 'mistake' as a new opportunity for a new musical path.

Like in many new methods, the difficulties have been occurring in the last query too. Students were distracted easily. The concept of "no boundaries" led students to explore new possibilities of sounds that they were not focused on before.

5. CONCLUSION

As a fieldwork subject, free-improvisation is an extensive area. It is filled with many aspects for a researcher to focus on, such as the creative process of music, communication between musicians, the meaning of gestures, audiences' reaction, its effects on musicians' perception, and so forth. Its comparatively new place on the Istanbul's music scene can be a benefit for researchers. Besides it has lack of being studied, free improvisation in Istanbul scene is not only limited to jazz. Many elements of different musical styles are used, and many musicians from various scenes are performing. The variety of disciplines and cultural features in this music can help an ethnomusicologist to understand how to approach different elements appear in one medium. In this thesis, the data I collected from fieldwork has been presented through a semiotic analysis.

Even though the topic was focused on "free improvisation", I focus on how we create some pre-determined aesthetic perceptions and how improvisation can be a tool to expand them. The reasons behind why we call this genre "free improvisation", why it has been accepted in two contrast zones of a musical spectrum, and how it can be a useful tool to help us create a wider sound palette in our musical understanding has been discussed. However, as seen in the last chapter (Chapter four), improvisation by itself cannot be helpful for us to discover our musical perceptions, unfortunately. Especially in today's circumstances, our environment has a major effect on our perception of almost everything. The environmental influence starts at a very early age. These circumstances will take over our ability to improvise at an early age. Regardless of what music researchers said, we express our thoughts through music in a strictly determined zone. The results of those simple decisions lead me to turn this topic into my this thesis. The idea of "not being able to express without any education" leads us to think about some standards that created by the society we have been raised. Forcefully, we create our aesthetic understanding of the standards that are not determined by our

terms. Telling a child to be quiet when she or he was playing with an instrument (or even a musical toy), expecting a certain amount of harmony (to whom, is another question) are the beginning phases of this formalizing. That took the "free improvisation" out of being something that "everyone can do". To improvise appropriately, first, we should remember the things we had at the beginning. After recognizing which tools we had, and why we did not use them for so long, the second phase starts. Finding out how we would express ourselves through music without our aesthetical perceptions today can be the most struggling part. In fieldwork, some of the interviews I made with audience proved that it takes an effort just to start to listen improvised music.

In fieldwork, I noticed that almost every musician who performs in this genre was either a scholar in music or trained musician. Self-taught musicians were not showing any difference than highly trained ones. In this sense, this thesis demonstrates the experiences' priority amongst education. The sense of the music of an individual is related to her or his expression. To express self properly, one should practice and gain experiences. Many of the artists' works were labeled as "inefficient" or "grotesque" until they have been appropriately understood (Derek Bailey, John Zorn, Jackson Pollock). But by time, people realized that those artists worked hard to achieve the limits of expressing themselves. The quality of the results may vary for every individual, but the effort and the level of expression cannot be underestimated.

Also, the importance of collaboration in music has been emphasized. To create musical dialogues that mean something to either one participant of the dialogue, or to the audience, one should have experienced on collaborative music. Even in primary schools, benefits of group studies have been observed in pupils' synchronized movements (Overy, 2012, p.65-69).

In this phase, semiotic analysis helped me to create a connection from fieldwork (Chapter Three) to education (Chapter Four). With the help of training in music

In education phase, I wanted to show how self-expression could be developed through improvisation. Time limits on query-I showed we should either have enough experience to express ourselves adequately or think free without any

restrictions that we have been loaded through education. Even though it was the weakest part of the queries, results of the query-II show us how limited time can force us to think with basics or discover the possibilities of sounds.

Free improvisation is one of the most useful tools in music education. In the short term, it increases the creative thinking abilities of an individual. With the right application to music education, institutions and schools can train their students with open minds. Proper applications of improvisation may lead students to become creative composers, conductors or artists. In the long term, we can have even new movements in musical scene and more creative new methods in music education.





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APPENDICES

APPENDIX A.1: Interview with an audience member (Summary)

APPENDIX A.2: Interview with Konjo Band (Summary)

APPENDIX B.1: Results of Query-I from primary schools

APPENDIX B.2: Results of Query-I from random participants





APPENDIX A.1: Interview With an Audience Member (Summary)

Free Improv-Fest, April 24th, 2014, Istanbul.

30 Years old from Germany. Interview made at first day of the festival.

Q: What Brings you here?

A: New musicians and new music. And many things are comparingly cheaper in these kinds of events.

Q: Is it looks that boring or uninteresting?

A: For me, no. For people who are not introduced in this music, maybe. It's just hard to understand. And especially in a period like this, you can not expect people to listen, analyze and understand what they've been listening. We expect everything instang. Instant music, instant trends etc. I know that, I was one of those people but now I want to be able to understand what I'm doing at the moment. Or at least, be able to witness new things with patience.

Q: You think you can find those 'new things' easily?

A: Well, I'm trying to get used to them. I know I can not easily accept any sound, I knew it before I was interested in this genre. But I think this is a way for people to express themselves without any limits. Maybe everything will turn back after a while, when new things will extinct. Then we'll modify the old ones to create new ones. This genre is like a summary of modification of old things. Some people create something from the point zero, some modifies the old ones. Majority, actually, re-creates the old ones. So, I want to enjoy almost every thing I can observe and hear in here.

Q: Are you a musician? Or would you define yourself as one?

A: I studied musicology, but then I dropped. I've got bored. I was not satisfied with the information I could reach during my education. Maybe that was one of the elements which leads me to analyze and understand this genre. Am I a musician? Well, I start playing with my laptop more than I used to. I compose new things that are out of my regular boundaries, perform things etc. So, I guess, yes, I am.

Q: Do you think this music is out of the boundaries, and helps to improve your perspective?

A: First, yes. At the beginning, almost for everyone this is an unusual genre. Other than that, musicology helped me to separate different genres and styles

from each other. Also, helped me to understand how genres can merge. But when you say 'merge' most people understand 'synthesis' music which I don't enjoy, neither most of the people I know. But free improvisation is more different than almost everything I heard. If this conversation we're having right now, happened in early 20th century, you would probably ask those questions in a Schoenberg concert.



APPENDIX A.2: Interview with Konjo Band (Summary)

May 3rd 2014, Istanbul.

Sumru Ağiryürüyen, Şevket Akıncı, Orçun Baştürk

Question: Özgür doğaçlamaya yönelim ne zaman başladı?

Şevket Akıncı: Kulağımın bir ihtiyacı olduğunu hissettim. Onu tatmin etmek için de ben kendim bu müziği icra etme ihtiyacı duydum. Aynı gayeler içinde olan arkadaşlarla buluştuk ve bu müziği yapmaya başladık. Bir yandan araştırmaya devam ettik. O dönem (90lar) Türkiye'de bu konuda örnek alabileceğimiz çok kimse yoktu. Dinleyebileceğimiz kayıtlara da ulaşamıyorduk. Volkan Terzioğlu'nun arşivi oldukça geniş idi. O arşivden faydalanarak bazı kaynakları okumaya ve kayıtları analiz etmeye başladık. O dönem bir de radyo programı başlattık. Radyo programı analizlerin derinleşmesine vesile oldu. Bu şekilde başlayarak kendimizi bu müziğin içinde bulduk. Bir şekilde başlamak ve cesur olmak lazımdı. Çünkü halkın, genel dinleyicilerin kötü tepkisiyle karşılaşılabilir. Bunun sebebi de doğaçlamanın çok riskli bir tür olması. Öyle bir müzik ki, kötü icra edildiği zaman gerçekten çok kötü sonuçlar verebiliyor.

Orçun Baştürk: Benim sebebim can sıkıntısı. Şevket gibi yeni bir arayış içerisindeydim, ama daha çok sıkıntıdan. Parça çalmaktan ve sürekli aynı şeyleri izlemekten çok sıkılmışım. Bunun sebebi bence bir parça çalarken ya da çalan bir parçayı takip ediyorken herkesin aynı şeyi hissetmeyebiliyor olması. Bir parçayı yazarken de çalarken de nasıl doğaçlanabileceğini düşünerek yapmak, giderek beni doğaçlamaya yöneltti.

Sumru Ağiryürüyen: Ben, 2009'da yaptığım bir albümde, bilindik parçaların içerisinde ufak doğaçlamalar yaparak başladım. Sözlü yapılanmış parçaların performansı sırasında da kendimi en iyi ifade ettiğimi düşündüğüm yerlerde sesimle doğaçlama yapmaya ve o sınırları zorlamaya başladım. Sonrasında Anıl Eraslan ile tanıştım. Aynı dönem Korhan Erel ile, dolayısıyla Islak Köpek üyeleriyle de tanıştım. Misafircilik oynar gibi birbirimizin projelerinde ara ara çalmaya başladık.

Q: Beraber performans yapacağın insanları nasıl buluyorsun?

Akıncı: İletişim kurabildiğim insanlarla müzik yapabiliyorum. Konjo'da Orçun, Sumru ve ben bu iletişimi gayet güzel şekilde kurabiliyoruz. Müzik esnasında da bu iletişim devam ediyor. Kişilik olarak apayrı insanlar ama bu hepimizin ayrı birer birey olmasıyla bağlantılı. Aile de bu yapıda; ailenin içindeki kişilere bakarsan çok farklı şeyler görebilirsin ama ben müzikal bir ailede gibi hissediyorum kendimi. Frekanslarımız uyuyor diyelim. Sahip olduğumuz antenler, havada asılı duran müziğe aynı açıdan dokunuyor ve birbirimizle anlaşabiliyoruz.

Q: Özgür doğaçlamanın herhangi bir performansçının müzikal algısı üzerinde etkisi

ne yönde olur sence?

Akıncı: Algıyı açar bence. Özgürlük ve doğaçlama kelimelerini açmaya çalışırsam bu konuşma saatler sürer. Bana göre özgürlük istediğini düşünmek, istediğini yapmak fakat bunu hep sorgulamak ve daima sorumluluğunu üzerine almak. Bu sorgulama kısmı da merak ve şüphe gerektiriyor. Doğaçlamayı da 'instant composition' olarak ele alabiliriz.

Q: Önceden öğretilen kuralların müzik üzerinde kısıtlayıcı etkisi olduğunu mu düşünüyorsun, yoksa merak uyandıran birer basamak olduklarını mı?

Ağırürüyen: Ben müzik eğitiminin insan algısına iyi ya da kötü bir etkisi olduğunu düşünmüyorum. Şekillendirmiyor, daraltmıyor, olması ya da olmaması bence çok bir fark yaratmıyor. Bir insanın müziğe olan yaklaşımının eğitim ile şekillenebilecek bir şey olduğunu düşünmüyorum. Eğitim, kişinin yaklaşımını doğru ifade edebilmesini sağlayan bir araç bence.

Akıncı: Yaratıcı insanın tam olarak özgür olması gerektiğini düşünüyorum ama bu özgür kelimesi çok iki uçlu bir kelime. 'Serbest' farsçada başı bağlı anlamına gelen bir kelime mesela. Yani kurallara bağlı, tek bir fikre bağlı. O da özgürlüğü tanımlayan bir kelime. Kurallara bağlılıkla özgürlüğün bulunabileceği anlamı çıkıyor aslında. Kurallıyken özgür hissetmek demek, değer yaratma anksiyetesini unutmak, senin için yaratılan bir takım değerleri bir süreliğine de olsa görmüyor olmak demek.

APPENDIX B.1: Results of Query-I from primary schools

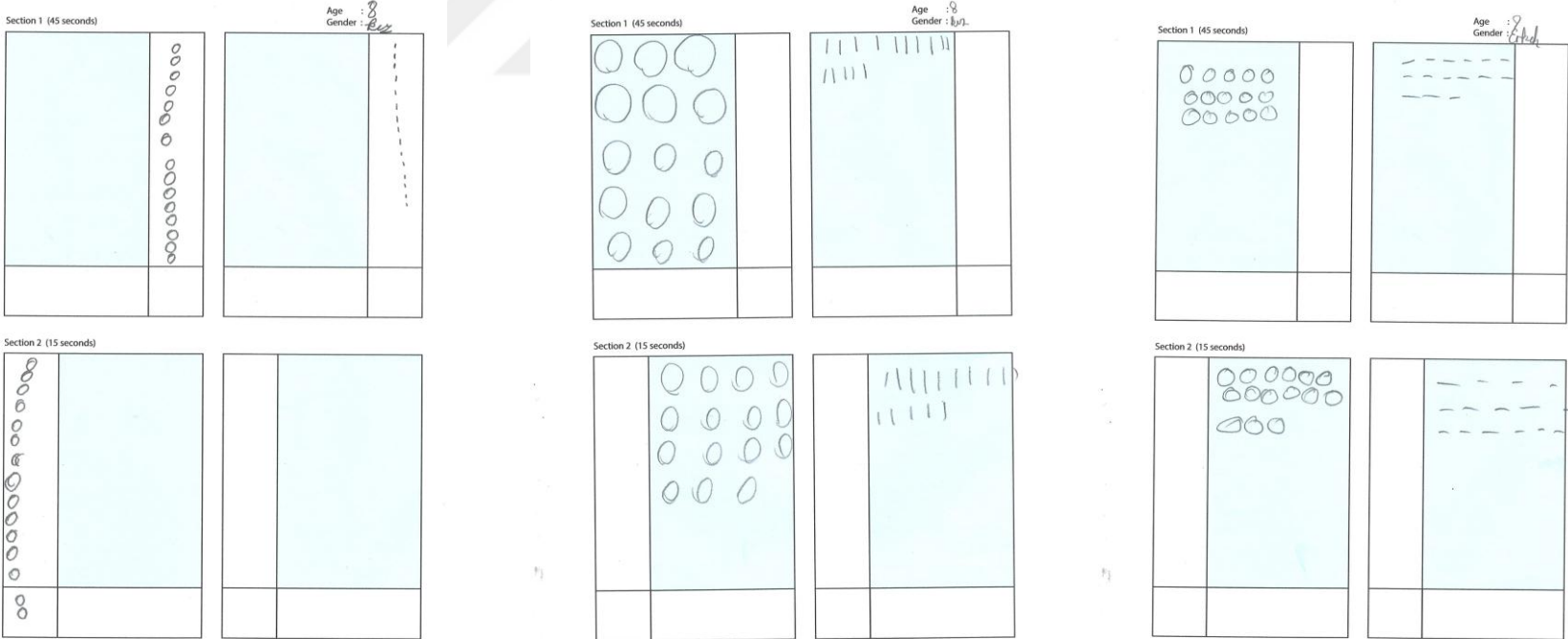


Figure B.1: Results of Query-I from primary schools

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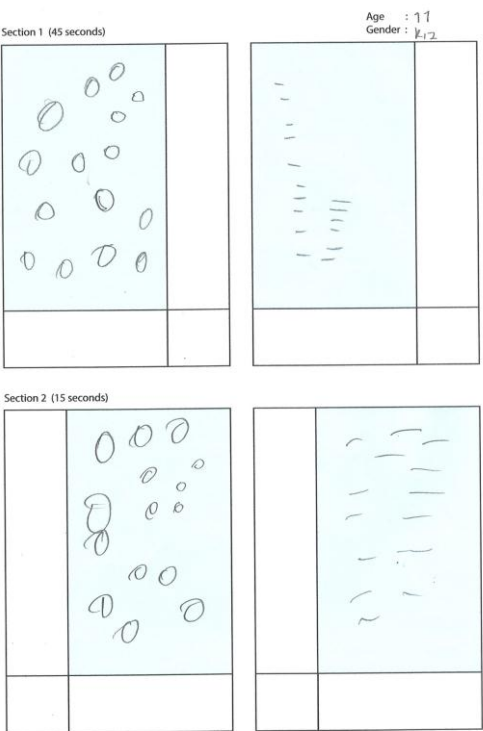
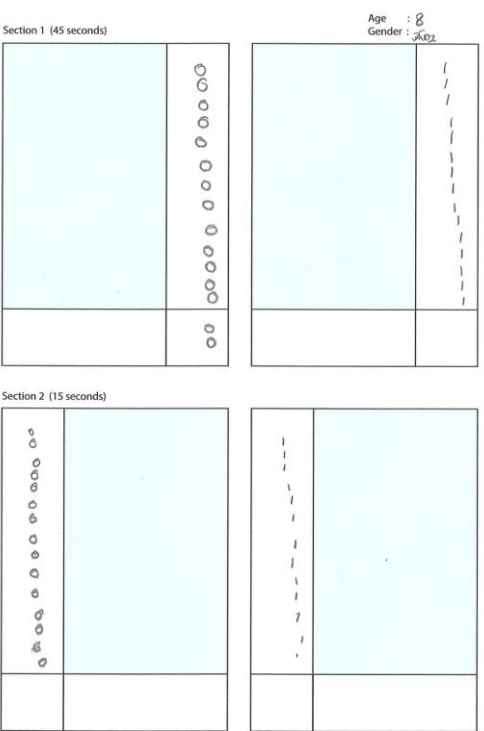
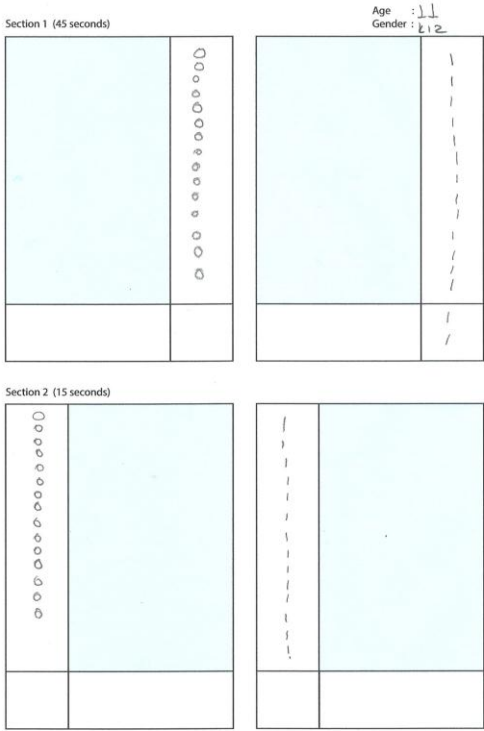


Figure B.1: Results of Query-I from primary schools

APPENDIX B.1: Results of Query-I from primary schools

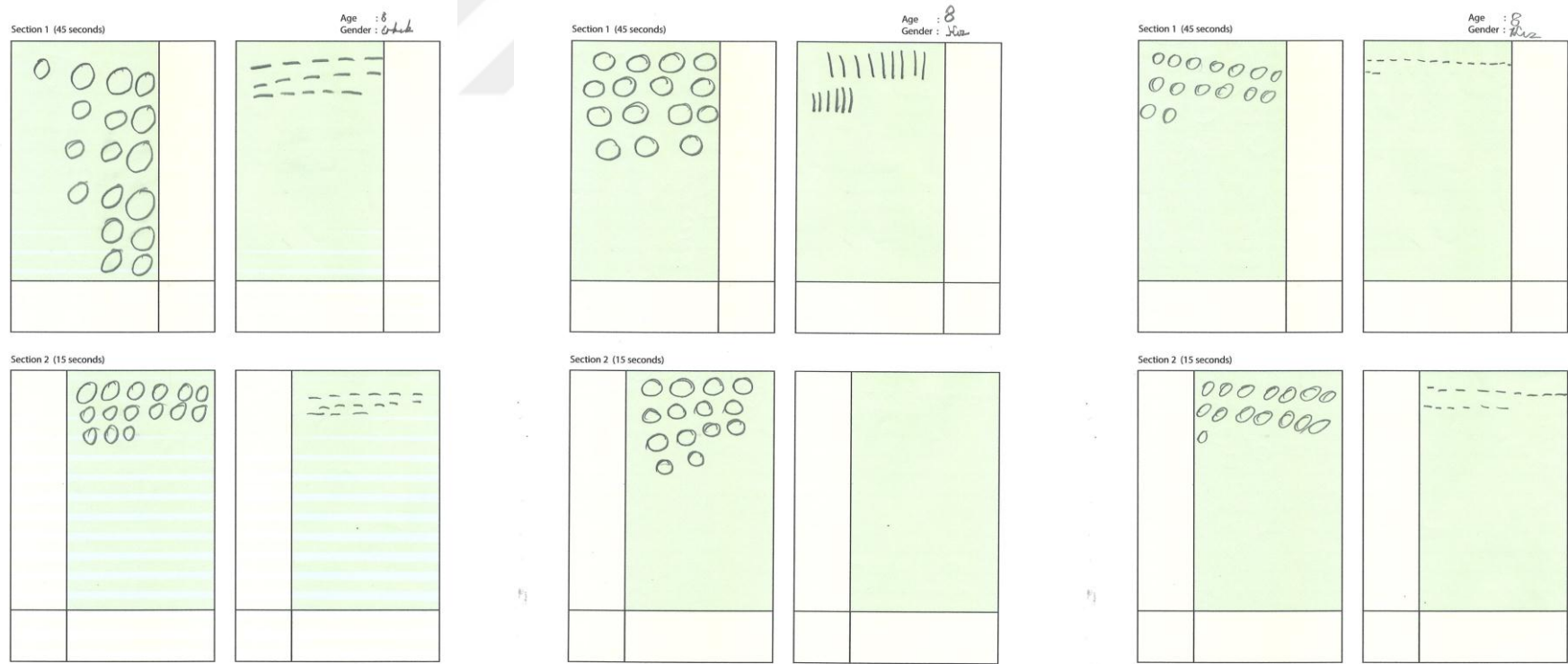


Figure B.1: Results of Query-I from primary schools

APPENDIX B.1: Results of Query-I from primary schools

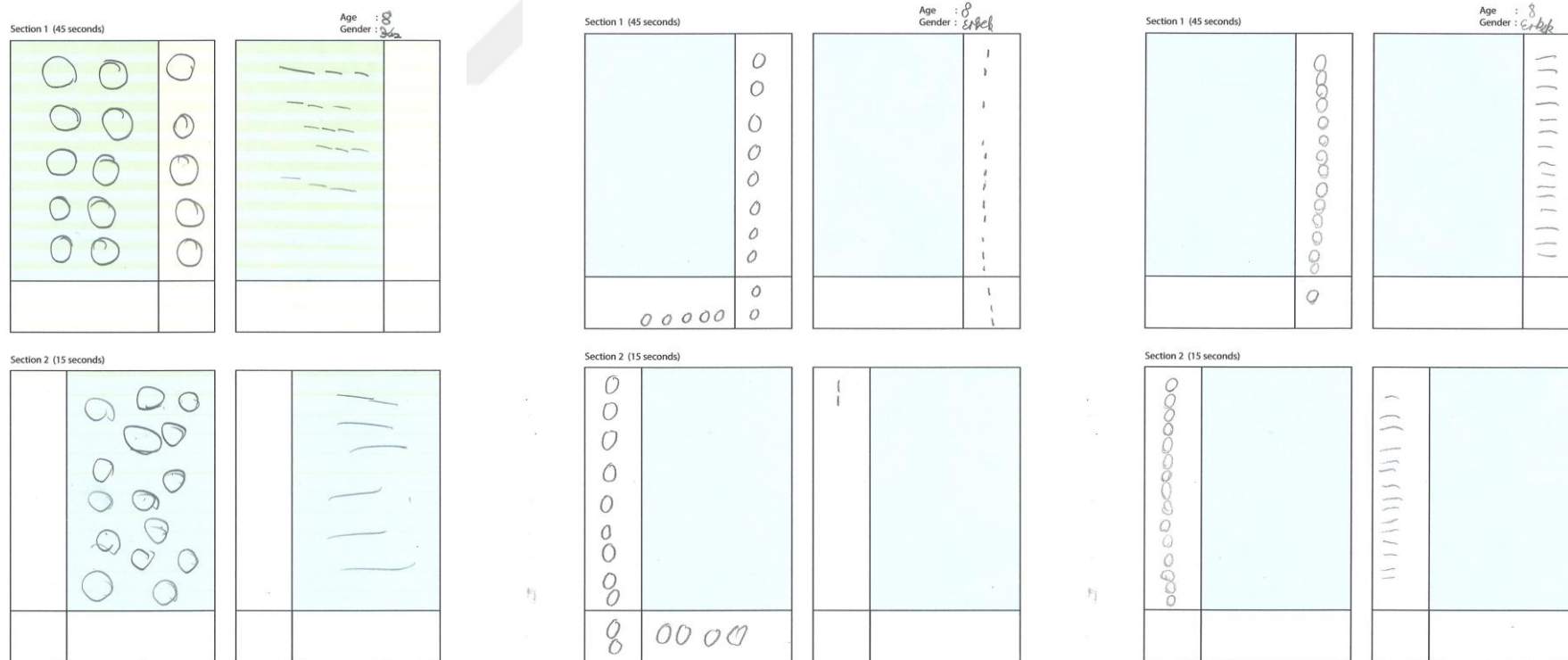


Figure B.1: Results of Query-I from primary schools

APPENDIX B.1: Results of Query-I from primary schools

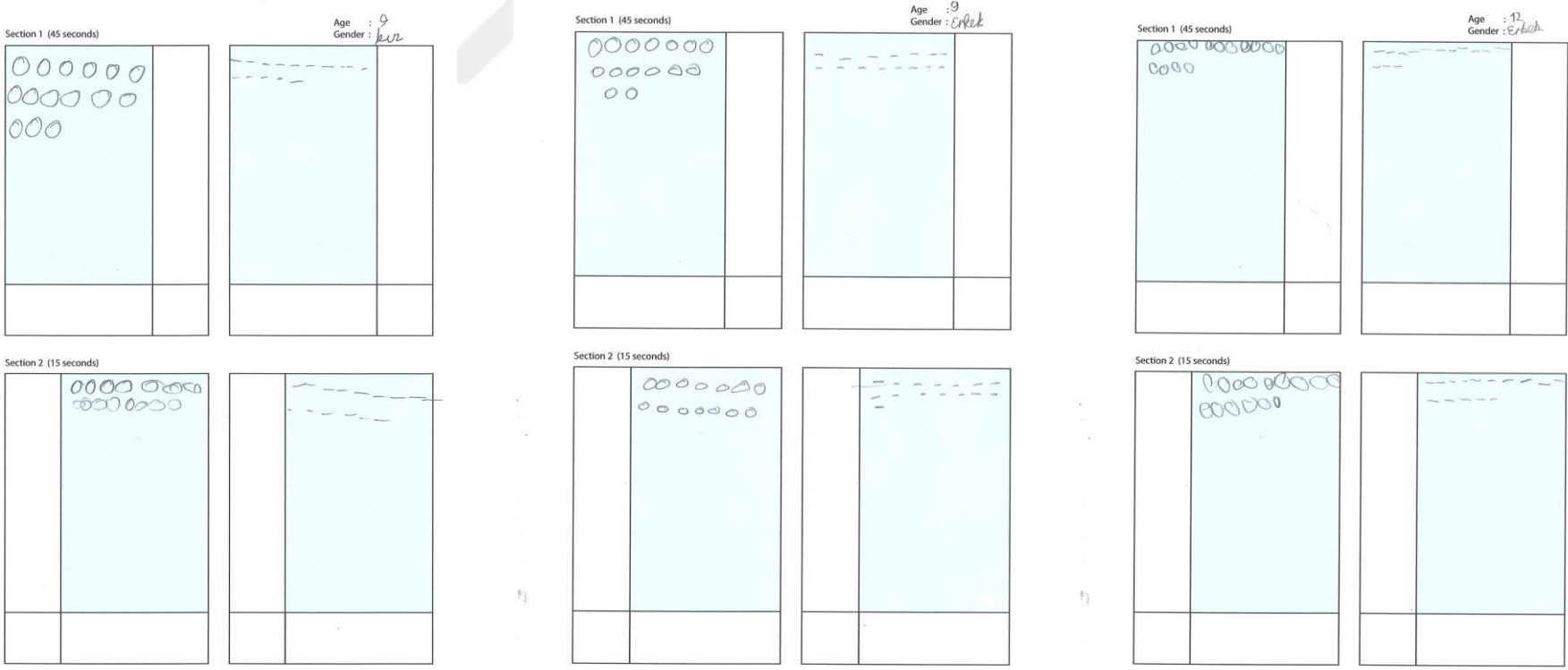


Figure B.1: Results of Query-I from primary schools

APPENDIX B.1: Results of Query-I from primary schools

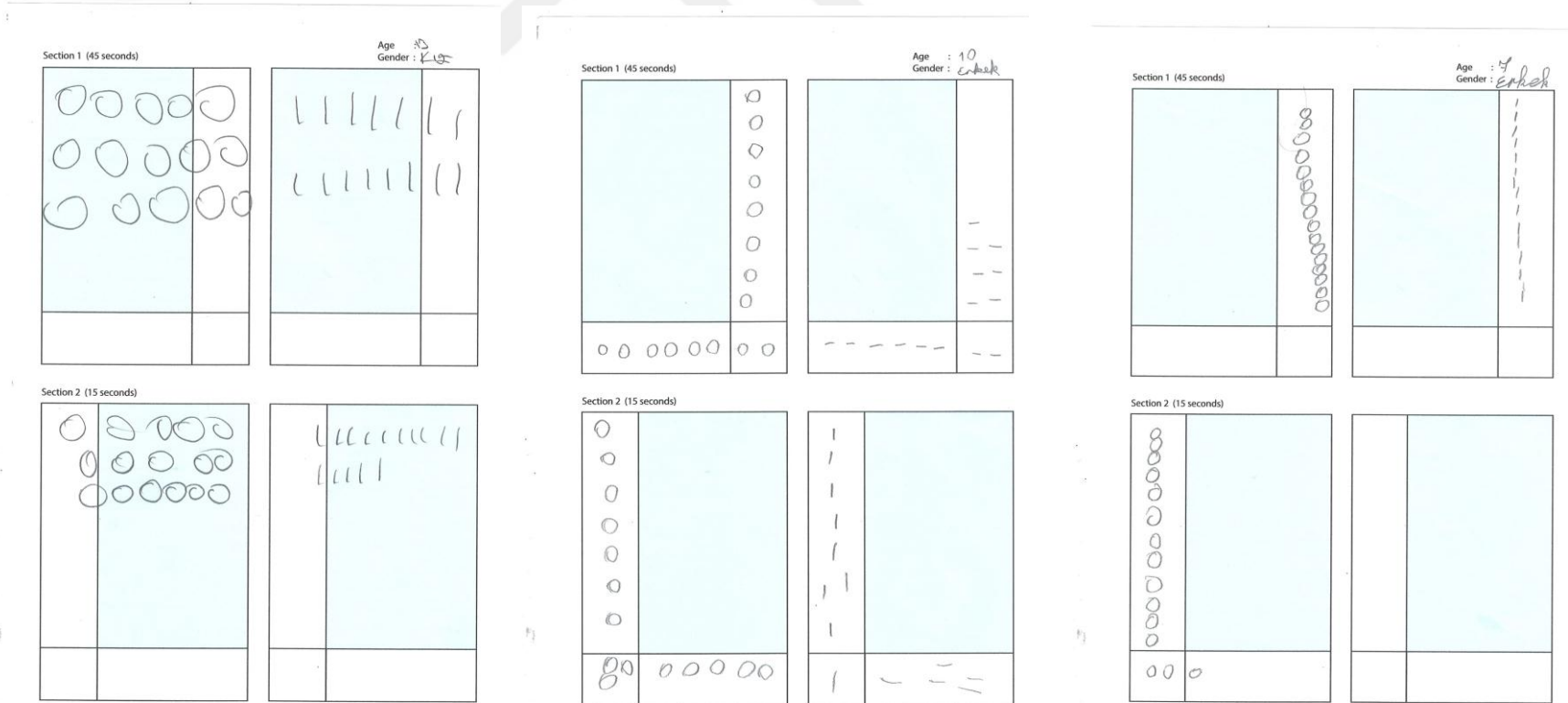


Figure B.1: Results of Query-I from primary schools

APPENDIX B.1: Results of Query-I from primary schools

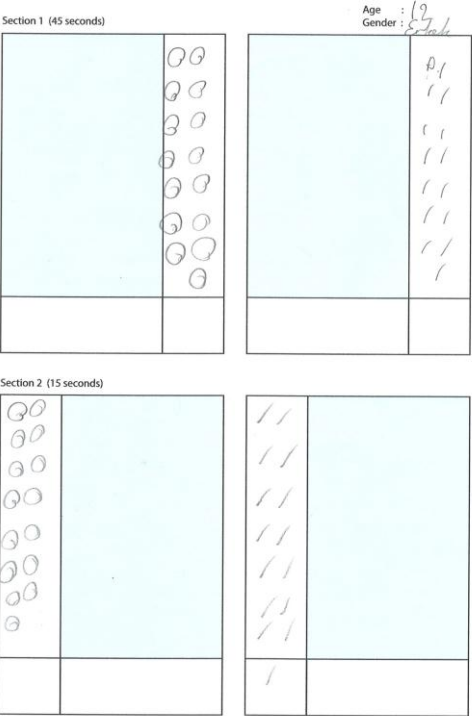
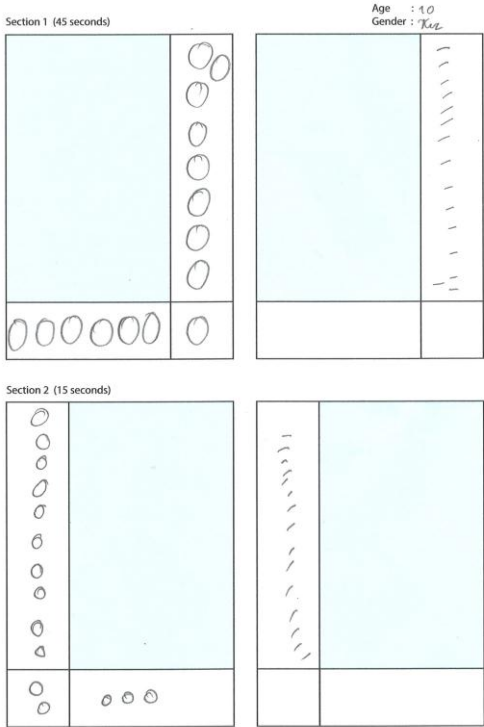


Figure B.1: Results of Query-I from primary schools



APPENDIX B.2: Results of Query-I from random participants

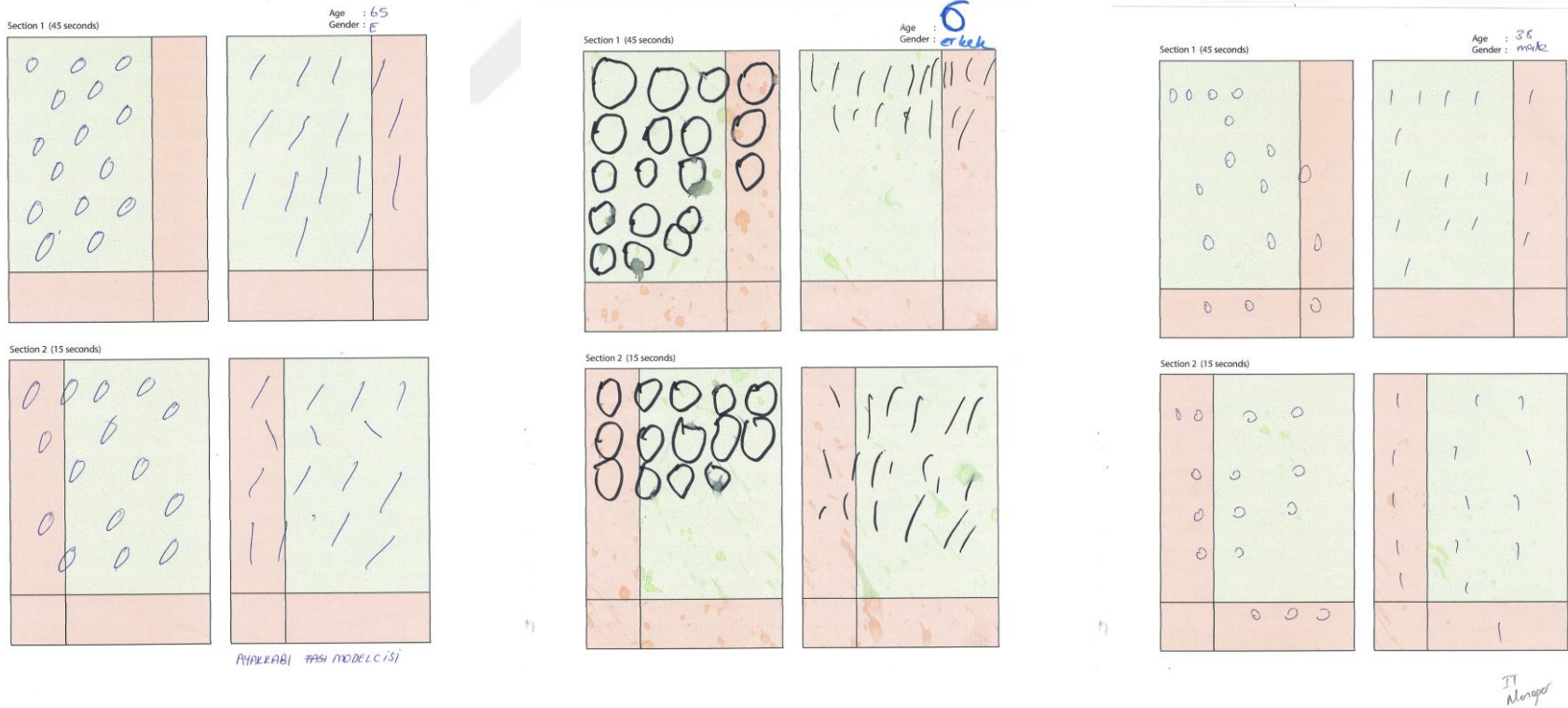


Figure B.2: Results of Query I from random participants

APPENDIX B.2: Results of Query-I from random participants

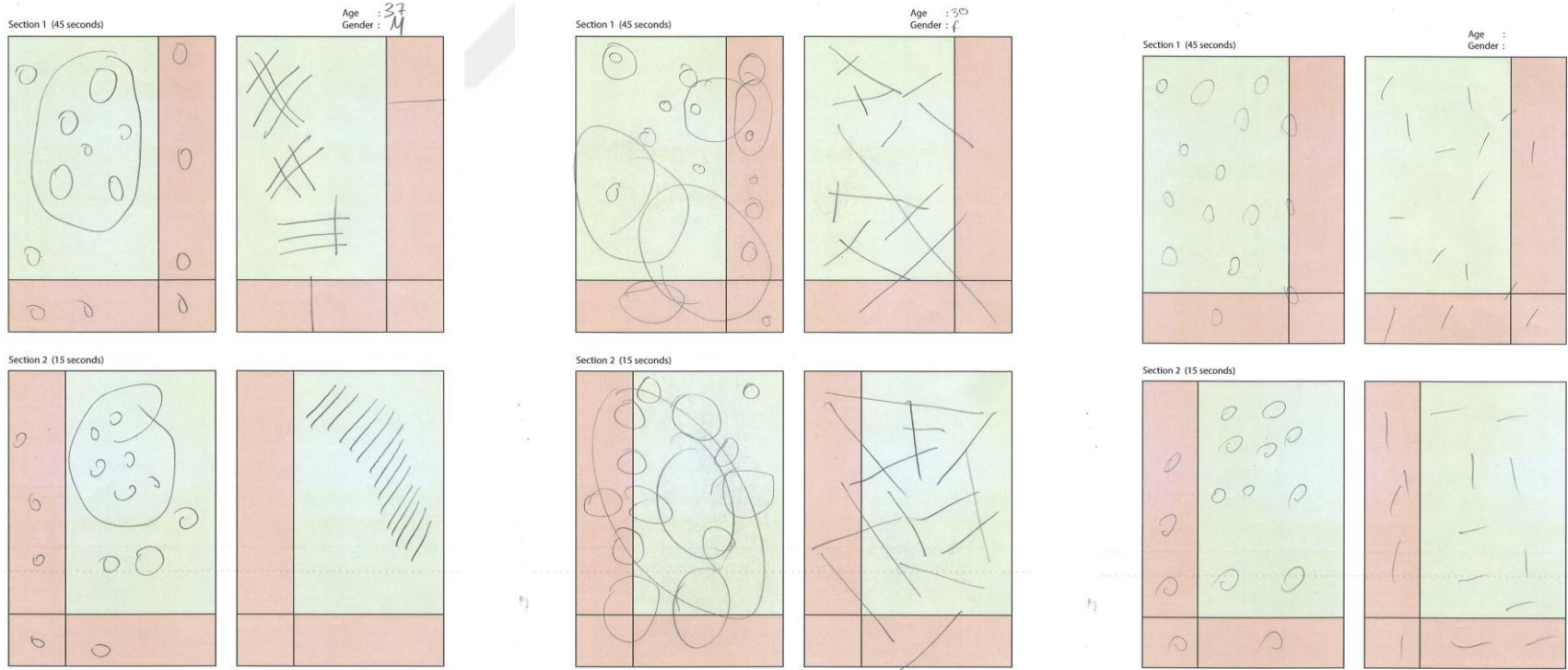


Figure B.2: Results of Query I from random participants

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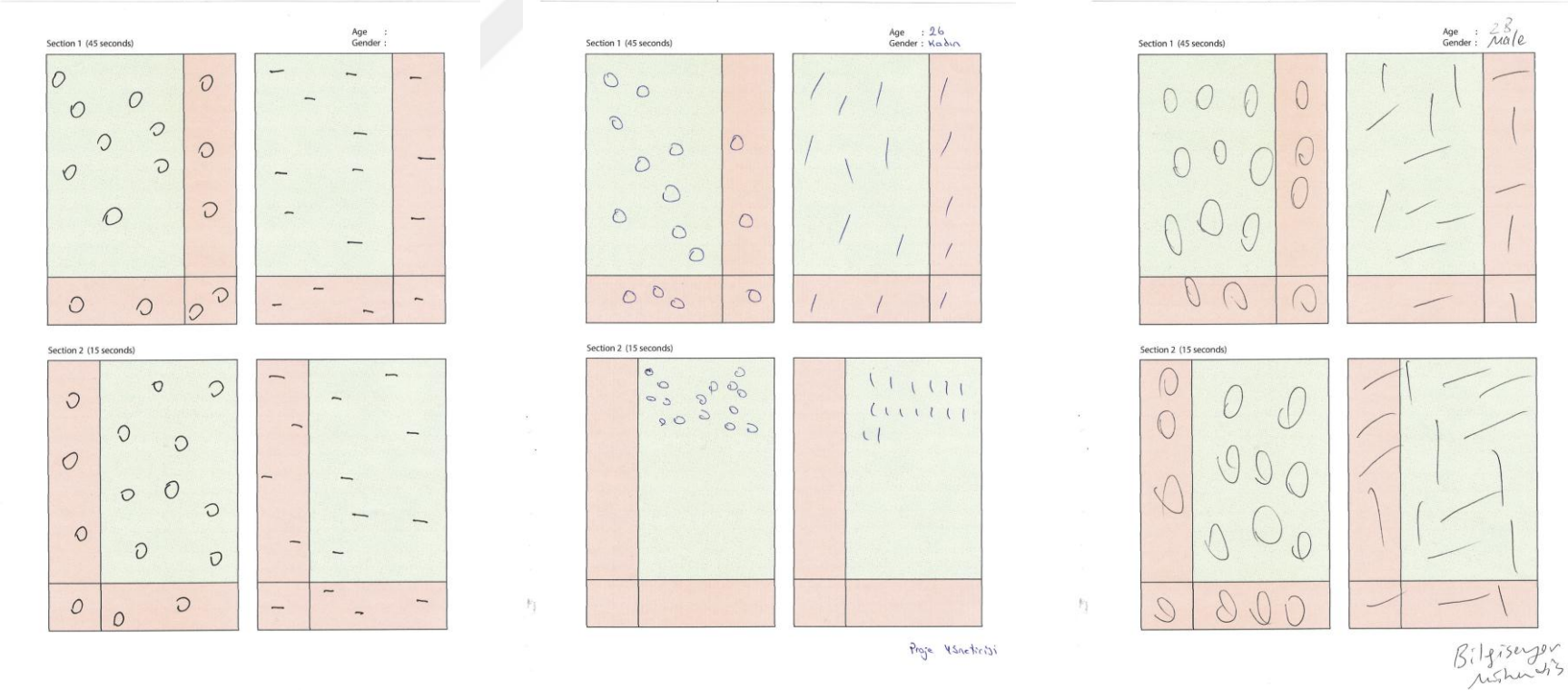


Figure B.2: Results of Query I from random participants

APPENDIX B.2: Results of Query-I from random participants

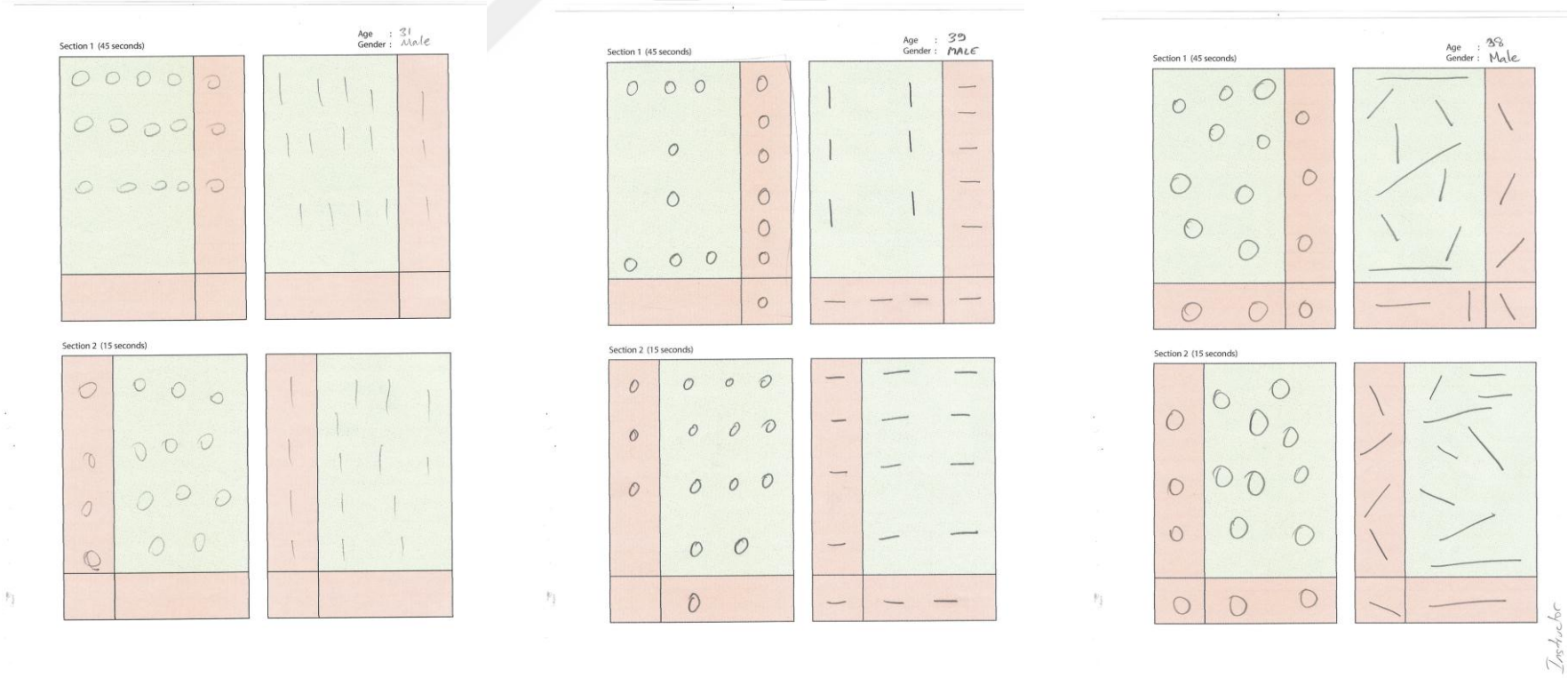


Figure B.2: Results of Query I from random participants

APPENDIX B.2: Results of Query-I from random participants

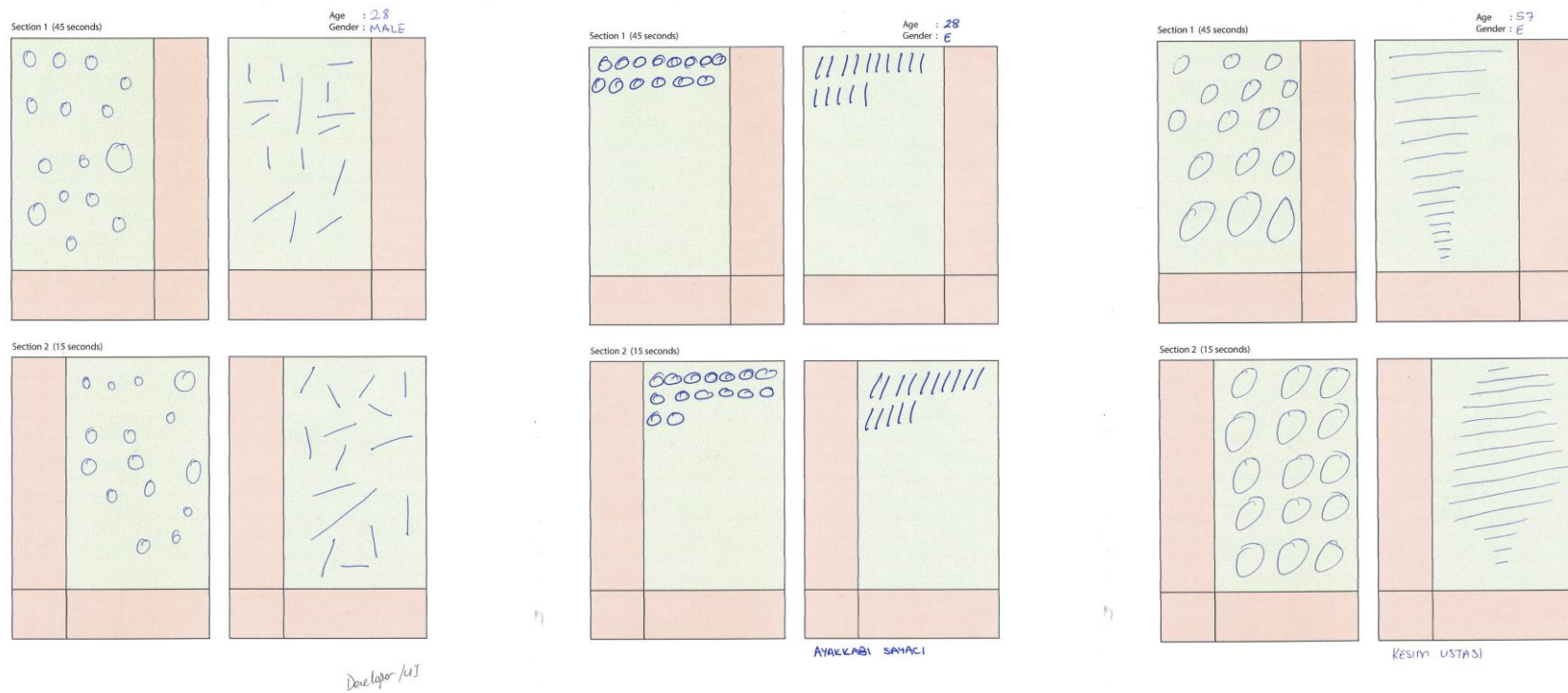


Figure B.2: Results of Query I from random participants

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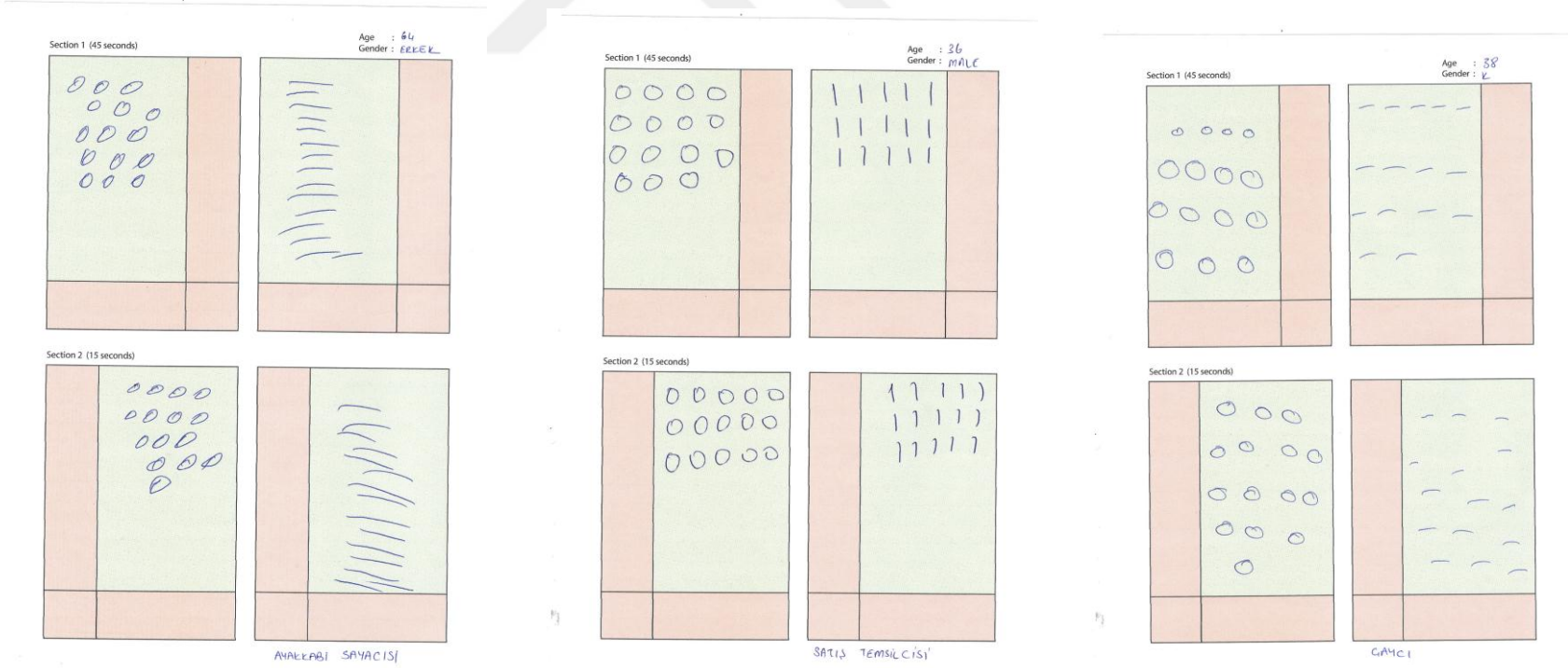


Figure B.2: Results of Query I from random participants



APPENDIX B.2: Results of Query-I from random participants

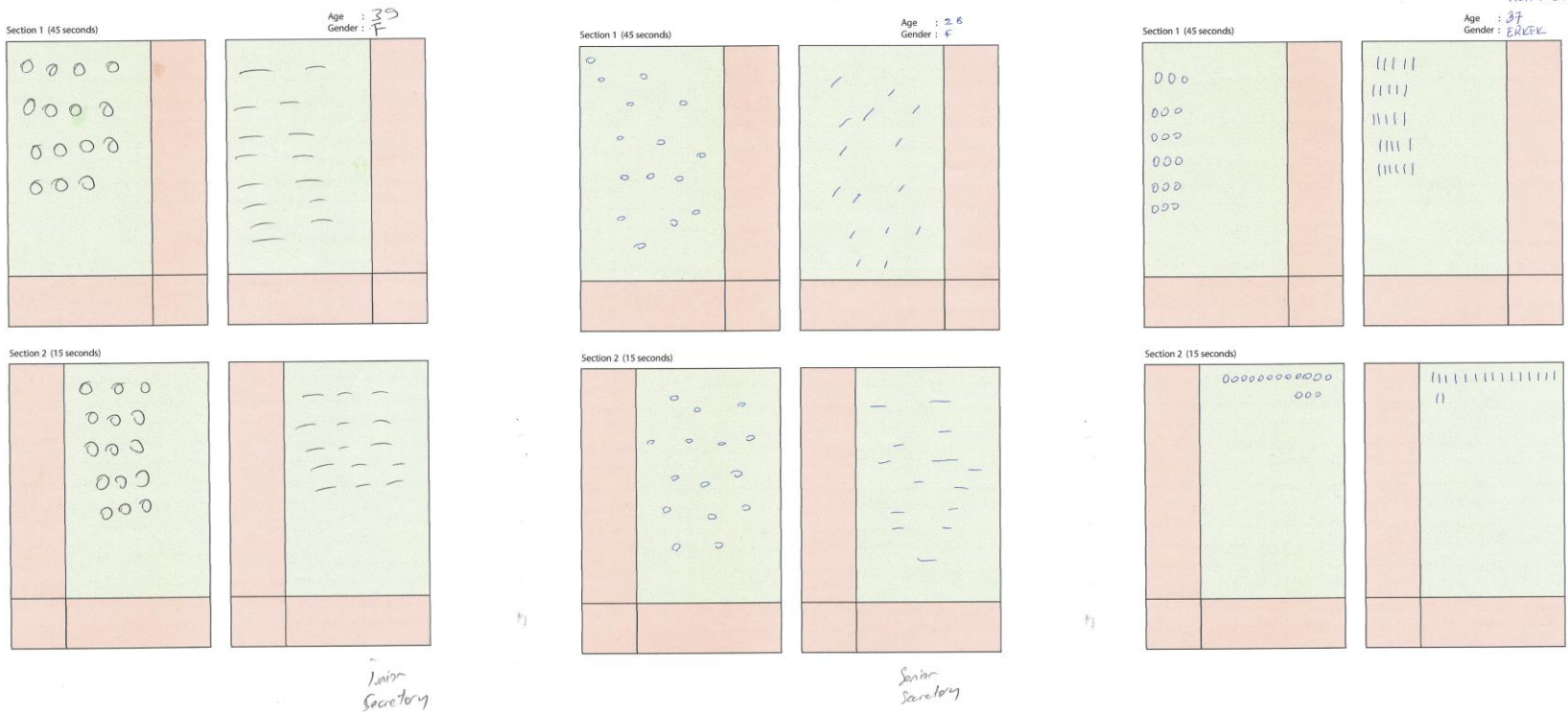
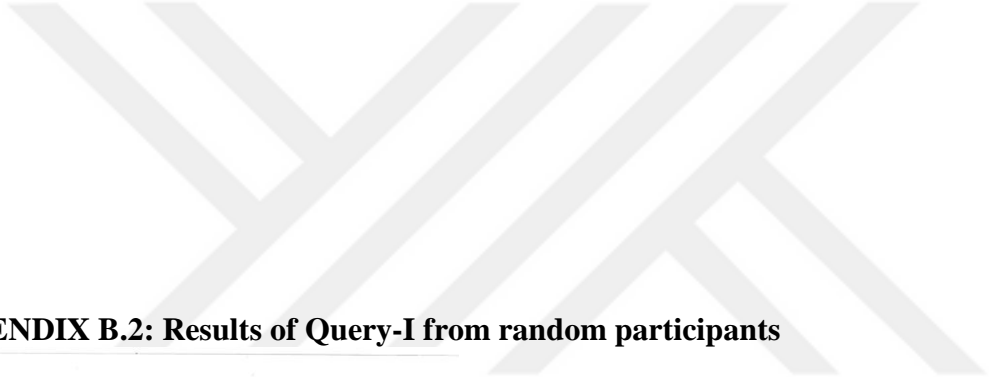


Figure B.2: Results of Query I from random participants



APPENDIX B.2: Results of Query-I from random participants

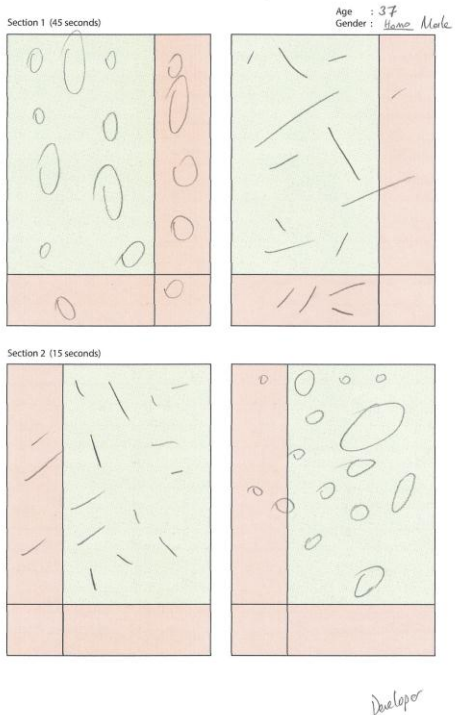


Figure B.2: Results of Query I from random participants





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