

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**A PRACTICE-BASED RESEARCH ON MUSICAL IMPROVISATION:
COLLABORATIVE IMPROVISATION AS A PLAY**



Ph.D. THESIS

Zeynep Ayşe HATİPOĞLU

Department of Music

Music Programme

JULY 2022

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**A PRACTICE-BASED RESEARCH ON MUSICAL IMPROVISATION:
COLLABORATIVE IMPROVISATION AS A PLAY**

Ph.D. THESIS

**Zeynep Ayşe HATİPOĞLU
(409162007)**

Department of Music

Music Programme

Thesis Advisor: Assoc. Prof. Dr. Yelda Özgen ÖZTÜRK

JULY 2022

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**MÜZİKAL DOĞAÇLAMA ÜZERİNE UYGULAMA TEMELLİ ARAŞTIRMA:
İŞBİRLİKÇİ DOĞAÇLAMANIN OYUN HALİ**

DOKTORA TEZİ

**Zeynep Ayşe HATİPOĞLU
(409162007)**

Müzik Anabilim Dalı

Müzik Programı

Tez Danışmanı: Doç. Dr. Yelda ÖZGEN ÖZTÜRK

TEMMUZ 2022

Zeynep Ayşe HATİPOĞLU, a Ph.D. student of ITU Graduate School student ID 409162007, successfully defended the thesis/dissertation entitled “A PRACTICE-BASED RESEARCH ON MUSICAL IMPROVISATION: COLLABORATIVE IMPROVISATION AS A PLAY”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Assoc. Prof. Dr. Yelda ÖZGEN ÖZTÜRK**
Istanbul Technical University

Jury Members : **Assoc. Prof. Dr. Eray ALTINBÜKEN**
Istanbul Technical University

Assoc. Prof. Dr. Emine Şirin ÖZGÜN TANIR
Istanbul Technical University

Prof. Ali Ahmet ALTINEL
Mimar Sinan Fine Arts University

Assoc. Prof. Dr. Aslıhan ERUZUN ÖZEL
Yıldız Technical University

Date of Submission : 02 June 2022
Date of Defense : 08 July 2022





To all playful people,



FOREWORD

First of all, I would like to thank my thesis adviser Assoc. Prof. Dr. Yelda ÖZGEN ÖZTÜRK for being very supportive and inspiring for me as a musician, cellist and an academic. I would like to thank jury members Assoc. Prof. Ahmet ALTINEL and Asst. Prof. Dr. Eray ALTINBÜKEN, Assoc. Prof. Dr. Emine Şirin ÖZGÜN TANIR for their support and ideas, which have been invaluable throughout my research.

From ITU MIAM family, I am grateful to Amy SALSGIVER and all the participants in the Improvisation Class for giving me a chance and help to experiment and discuss the ideas. I also appreciated ethnomusicologist Robert O. BEAHRS for his advice on methodological and creative writing and sensorial workshop ideas.

I would like to thank each of Istanbul Technical University Turkish Music Conservatory Composition and Music Theory and Composition Master Program faculty members. As a research assistant throughout my master and doctoral studies, I was able to focus on my practices thanks to their support. I would like to thank my master's degree adviser Ozan BAYSAL for helping me to find out my own interests, previous head of Composition Department Feridun ÖNEY and current department head Oğuzhan BALCI, my research assistant friends Gizem ALEVER and Tayfun DEMİRBAŞ.

I would like to thank playful improvisers Sumru AĞIRYÜRÜYEN, Şevket AKINCI, Anıl ERASLAN, Öyküm ERDOĞAN, Gökçe GÜRÇAY, and Serkan ŞENER, for sharing their experiences and knowledge with me and accepting my interview requests.

I would like to thank my older and current collaborators for motivating me to start this project: SAVT improvisation trio Merve SALGAR and Elif Canfeza GÜNDÜZ, Ülkü ÇAĞLAYAN, Klank.ist impro and ensemble members; Fulya UÇANOK, Eda ER, Aslı KOBANER, Ekin TUNCELI. Hoca Nasreddin free improvisation quartet; Robert REIGLE, Nick HOBBS, Serkan ŞENER and Heya Collective; Nour SOUK, Yara MEKAWEI and Jill SELLNER. Without the interactions and friendships I have held, this thesis would not be completed.

I would like to send my special thanks to play expert and futurist Yeşim KUNTER, whom I met during the research period, and I am lucky enough to meet such a playful woman, and Çağlayan CEYLAN for accepting my request and sharing his knowledge of martial arts. The contribution of the social designer and facilitator Ceylan UŞAKI is very special. We had regular meetings with her, and she spared time to listen to my ideas from the early stages until the end of the research. Emotions play inventor Gülen Mine DEMİRALP is also another person I met during the research period. I would like to thank her working with me during the workshops and for sharing her ideas during the tool box designing processes.

I would also like to thank lecturer and musicologist Semin TUNALI and all the participants in Bilgi Music Ensemble class that I had the opportunity to apply my ideas of play and improvisation. Special thanks to Gaye NALBANTOĞLU and lecturer Selda ÜNVAR YILMAZ for the English editing, and Egemen ÖZTURK for helping me translate the transcriptions of the interviews.

My childhood passed in music and improvisatory meetings at home and my last gratefulness to my family; my grandmother Aysel OKUR who passed away during the writing stages of this thesis, my father Ahmet Sinan HATİPOĞLU from whom I learned not only music but also deep meaning of art, my mother Banu HATİPOĞLU who is with me in every moment of my life and always positive towards life. One of my last gratefulness is to my brother Mehmet Ali HATİPOĞLU for motivating me. Gökhan, Ege and Çağla DENEÇ who supported and encouraged me in all stages of this thesis have a special place in my heart. Lastly, I would like to thank all the people whose names I could not include, but during my research project, whoever has passion in their work became an inspiration for me to keep up going.

July 2022

Zeynep Ayşe HATİPOĞLU
(Musician)

TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	ix
TABLE OF CONTENTS.....	xi
ABBREVIATIONS.....	xiii
LIST OF TABLES.....	xv
LIST OF FIGURES.....	xvii
SUMMARY	xix
ÖZET	xxiii
1. INTRODUCTION	1
1.1 Historical Background of Improvisation from European Art Music	2
1.2 Aim of the Research	5
1.3 Artistic Research Methodolgy and Context.....	5
1.4 Terminology of Play and Its Cultural Perspective	12
1.5 On Playfulness	14
2. COLLECTIVE IMPROVISATION AS A PLAY	15
2.1 Connections Between Music, Play and Improvisation.....	15
2.2 The Idea of Collaboration.....	20
2.2.1 Improvisation and taksim	21
2.3 The Dynamics of Collaboration.....	22
2.3.1 Psychological states of improvisation and flow.....	22
3. IMPROVISATIONAL PLAYS.....	25
3.1 Play One: Emotion Play	29
3.2 Play Two: Re-Thinking Objects	33
3.3 Play Three: Listen Before Play	35
3.4 Play Four: Graphic Notation.....	36
3.5 Play Five: Maintain Balance.....	38
3.6 Play Six: Approaches to the Instrument or Voice.....	42
3.6.1 Voicing A Letter	43
3.6.2 Upside-Down	43
4. EVALUATION	41
5. CONCLUSION	53
REFERENCES	55
APPENDICES	61
APPENDIX A - Tool Box.....	63
APPENDIX B - Interviewees' Experiences and Play Works	71
APPENDIX C – Short Biographies of Interviewees' and Collaborators	85
CURRICULUM VITAE.....	89



ABBREVIATIONS

TMAM : Time Makam Analysis Model





LIST OF TABLES

	<u>Page</u>
Table 1.1: The Project Research Methodology Review.	6
Table 3.1: The Summary of the Aim and Practice of Each Play.	27
Table 4.1: Re-Thinking Objects Workshop.	42
Table 4.2: Emotion Play Workshop.	49
Table 4.3: Other Workshops.	52
Table 5.1: Workshop Notes of Plays.	55



LIST OF FIGURES

	<u>Page</u>
Figure 1.1: The project research methodology review.	6
Figure 1.2: Exploring the dynamics of virtual collaborative music making with play idea. ...	6
Figure 1.3: Second experimentation: play and virtual collective improvisation.	8
Figure 3.1: Ten Emotion Objects designed by Gülen Mine Demiralp.	28
Figure 3.2: Wooden dools to to enhance storytelling.	29
Figure 3.3: Mood cards, design by Gülen Mine Demiralp.	30
Figure 3.4: Materials used in the workshop, April 18, 2021.	32
Figure 3.5: The Time Makam Analysis Model by Ozan Baysal: Analysis of Tanburi Cemil Bey Hüseyini Violoncello Taksim by Zeynep Ayşe Hatipoğlu, Ozan Baysal...	35
Figure 3.6: Çağlayan Ceylan showing Tai Chi forms in, Kızıltoprak, Istanbul, 2010, photo by Mehmet Ozman.	37
Figure 4.1: <i>Sunset O'clock</i> interpretation in Re-Thinking Objects.	43
Figure 4.2: Danai Palaka (left), Elif Canfeza Gündüz (right) interpreting the same object differently.	44
Figure 4.3: <i>Emotion Play</i> setup with Demiralp's objects.	45
Figure 4.4: Selected emotions in cards and additional objects during the play.	45
Figure 4.5: A drawing on 'happiness' by an seven year-old participant.	46
Figure 4.6: Preparation setup for the tool box version of <i>Emotion Play</i>	47
Figure 4.7: Emotion objects and drawings created by musicians.	47
Figure 4.8: Sharing of emotions and their musical results among the ensemble.	48
Figure 4.9: A participant's drawing made during the session, used as a graphic score.....	48
Figure 5.1: Tool Box example.	54
Figure A.1: <i>Emotion Play</i> Tool Box p1.	67
Figure A.2: <i>Emotion Play</i> Tool Box p2.....	68
Figure A.3: <i>Emotion Play</i> Tool Box p3.....	69
Figure A.4: <i>Re-Thinking Objects</i> Tool Box.	70
Figure A.5: <i>Listen Before Play</i> Tool Box.	71
Figure A.6: Graphic Notation Tool Box.	72
Figure A.7: <i>Maintain Balance</i>	73
Figure A.8: Play Six (I-II): <i>Voicing a Letter & Upside-Down</i>	74



A PRACTICE-BASED RESEARCH ON MUSICAL IMPROVISATION: COLLABORATIVE IMPROVISATION AS A PLAY

SUMMARY

This study seeks to connect play and collective improvisation, and propose play as a creative tool for improvisation to contribute to the field. The thesis offers newly designed improvisatory collaborative plays and provides a methodology to create improvisatory plays, workshop techniques, and a tool-box for collective practices. For the purpose of this thesis, several plays that focus on different sensorial effects were developed, applied and documented. *Emotion Play*, collaborated with an industrial designer, Gülen Mine Demiralp, aimed to increase emotional awareness and practice it with tactile, auditory and visual components. In *Re-Thinking Objects*, collaborated with play expert and futurist Yeşim Kunter, transforming everyday objects into sound sources were used to create improvisation. The *Listen Before Play* focuses mainly on the importance of supporting the listening acts during improvisation. As many extensive listening exercises focus on, this play is an attempt to focus on listening to the sound which the performer produces, as well as listening to the collaborators. In *Graphic Notation*, group members' creative interpretation processes aimed to be increased and the practice offers visual and auditory projection. For the workshop, a specific type of notation was offered to observe different interpretations of a single script. The play *Maintain Balance* focuses on body movements, and by making body movements active within a group dynamic, it aims to investigate an embodied practice, which was developed in collaboration with martial arts expert Çağlayan Ceylan. The last two plays, namely *Voicing A Letter* and *Upside-Down*, experiment with the idea of exploring new approaches and performance techniques. These two plays aimed to increase awareness of the members by using their own voices, and by rethinking and experimenting with their instruments, it aimed to explore new performance capabilities. Musical analysis of the improvisation sessions are left outside the scope of this work as the main focus is on developing group dynamics and improving improvisation. To investigate the musical and intellectual preferences of selected Turkish improvising musicians, oral interviews were conducted and transcribed in the appendix section that contains various insights and personal views on improvisation and the concept of play. Finally, a set of play instructions as a toolbox has been provided to would present guidance and help in creative works and education scenarios have been proposed as the main outcome of the work.



MÜZİKAL DOĞAÇLAMA ÜZERİNE UYGULAMA TEMELLİ ARAŞTIRMA: İŞBİRLİKÇİ DOĞAÇLAMANIN OYUN HALİ

ÖZET

Bu çalışma, kolektif doğaçlama pratiklerinde kullanılabilecek doğaçlama oyunları önermektedir. Sunulan doğaçlama oyunları (*Improvisational Plays*) işbirlikleriyle oluşturulmuş, grup çalışmalarının ihtiyaçlarına göre adapte edilebilecek bir yöntem önerilmiştir. Önerilen oyunlar müzik doğaçlama sınıflarında deneyimlenmiş ve yedi oyunun yönergelerinin aktarıldığı bir model sunulmuştur (*Tool Box*). Oyunların tasarımında, var olan literatüre katkıda bulunmak amacıyla, müzik gruplarının üretimlerine çeşitlilik, varyasyon ve disiplinler arası perspektifleri katabilecek yöntemler göz önünde bulundurulmuştur. Yaratıcılığı tetikleyecek, duygusal farkındalığını arttırabilecek, grup üyelerinin etkileşimine ve bireysel ifadeye katkı sağlayabilecek çalışmalar müzisyenlerle birlikte uygulanmıştır.

Grup çalışmalarında yaratıcı üretimleri destekleyecek uygulamalar sıralanan unsurlar göz önünde bulundurularak düşünülmüştür: Tez sürecinde doğaçlamacı müzisyenlerle yapılan görüşmeler (Sumru Ağiryürüyen, Şevket Akıncı, Anıl Eraslan, Öyküm Elif Erdoğan, Gökçe Gürçay, Serkan Şener), oyun uzmanı Yeşim Kunter’le gerçekleştirilen işbirliği, Juniper Hill’in *Becoming Creative* adlı çalışmasında önermiş olduğu yaratıcılığı geliştirmek için sağlanması gereken koşullar ve bireysel deneyimler göz önünde bulundurulmuştur. Çalışmanın ilk aşaması, işbirlikçi müzikal doğaçlamalarda, işleyişin içinde barınan unsurları göz önünde bulunduran ve alanda sunulan yöntemleri araştırarak başlamıştır.

Grup doğaçlama çalışmalarında ‘oyun’ kavramı, sadece müzik alanında değil tiyatro, drama ve oyunculuk alanlarında da kullanılan bir terim olarak karşımıza çıkmaktadır. Özellikle uzun süreli müzik doğaçlama grupları, küçük ölçekli birer sosyal topluluk olarak düşünülebilmektedir. Kolektif doğaçlama çalışmalarında, üyeler bireysel ifadelerini müzik yoluyla anlık olarak aktarırken, sezgisel olarak hareket etmeyi ve inisiyatif almayı deneyimlemektedirler. Bu topluluklarda, ortak estetik kararların uygulanması ve/veya farklı bakış açılarıyla birlikte ortak bir üretim gerçekleştirmenin yolları aranmaktadır. Çeşitli kolektif doğaçlama toplulukları, performanslarına özgü bir müzikal dil oluşturmak ve müzikal çeşitlilik yaratmak için oyuncu yöntemler uygulayabilmektedir. Bu çalışmada da, ağırlıklı olarak eğitimsel amaçlarda kullanılmak üzere, yaratıcı çalışmalarda rehberlik edebilecek, yardımcı bir araç olarak kullanılabilecek bir dizi doğaçlama oyunu sunulmuştur.

Oyun kelimesi, TDK sözlükte geçtiği gibi ‘yetenek ve zeka geliştirici, belli kuralları olan, iyi vakit geçirmeye yarayan eğlence’ anlamı yanı sıra, bu çalışmada, müzikal grup doğaçlamalarında kullanılmak üzere yeni bir önermeyle ele alınmaktadır: işbirlikçi doğaçlamayı tetikleyecek yaratıcı bir araç.

Giriş bölümünde yukarı da bahsedilen, çalışma yönteminin aşamaları detaylı olarak aktarılmış, çalışmanın amacı, oyun ve doğaçlama aktivitelerinin ortak özellikleri tartışılmış, çalışma sürecinde oyun geliştirmek için kullanılan yöntem açıklanmıştır. İkinci bölümde, müzik ve doğaçlama pratiklerinde oyun kavramının nasıl ele alındığı, literatürde yer alan kültürel ve yaratıcılık çerçevesi üzerinden görüşler sunulmuş, çalışma süresinde yapılan görüşmelerle müzisyenlerin perspektifleri aktarılmıştır. Çalışmada ağırlık olarak Avrupa kökenli müzik pratiklerinden verilen örneklerle, oyuncu yaklaşımların tarihsel boyutu gözlemlenmeye çalışılmıştır. Bir yandan da, çoğunlukla İstanbul'da yaratıcı üretimlerini sürdüren ve doğaçlama müzik alanında, farklı türsel biçimlerle üretimler gerçekleştiren, doğaçlama eğitimi veren müzisyenlerle görüşmeler gerçekleştirilmiştir. Görüşmeler yanı sıra kişisel deneyimlerin de aktarıldığı çalışmada, gözlemci-araştırmacı perspektifinden sunulan değerlendirmelere de yer verilmiştir.

Üçüncü bölümde, çalışma kapsamında geliştirilen, doğaçlama oyunlarının (*Improvisational Plays*) oluşum süreci, işbirliği yöntemleri ve uygulamalar sonrasında yapılan değerlendirmeler, kavramsal çerçeveleriyle birlikte aktarılmıştır. Birinci Oyun, *Emotion Play*, Endüstriyel Tasarım son sınıf öğrencisi Gülen Mine Demiralp ile işbirliğiyle geliştirilmiştir, duyguların farkındalığı ve grup dinamiğine katkısı, duyguların doğaçlama yoluyla ifade edilmesine odaklanılmıştır. İkinci Oyun, *Re-Thinking Objects*, oyun uzmanı ve fütürist Yeşim Kunter'le işbirliği içinde hazırlanmıştır. Katılımcıların yaratıcı düşünme, problem çözme ve soyut düşünme yöntemlerini çeşitlendirmeye ve nesneleri doğaçlama yaratım süreci için yola çıkış noktası ve/veya ses çıkarma aracı olarak kullanmaya yönelik olarak tasarlanmıştır. Üçüncü oyun, *Listen Before Play*, doğaçlama sırasında dinleme eylemlerini desteklemeye odaklanmaktadır. Pek çok kapsamlı dinleme alıştırmalarının da sunduğu gibi, bu oyunda da, icracının neden olduğu sesi dinlemenin yanı sıra diğer müzisyenleri dinlemeye odaklanması üzerine kurgulanmıştır ve empatik bir dinleme biçimine hazırlık çalışması olarak düşünülmüştür. Dördüncü Oyun, *Graphic Notation*'da anlık grup üyelerinin yaratıcı çözümlerle yorumlama becerilerini desteklenmesi üzerine odaklanılmıştır. Oyunda, *Zaman-Makam Analiz Modeli*'nin bir grafik notasyon olarak kullanılması önerilmiştir. Sunulan notasyonla makamsal yapıların araştırmasına yönelik bir çalışma alanı sunulmuştur. Dördüncü Oyun, *Maintain Balance* beden enerjileri ve denge hareketleriyle çalışmayı önermektedir. Dövüş sanatları ustası Çağlayan Ceylan' la ortaklaşa geliştirilmiş, bedensel hareket sonucu hissedilen enerjilerin doğaçlamaya aktarılması denenmiştir. Çalışmada yer alan son iki oyun, *Voicing A Letter* ve *Upside-Down*, ses farkınladığını geliştirmeye, enstrüman çalmaya deneysel bakış açısı kazandırma, alışkanlıkları kırma gibi çalışmalar içermektedir.

Dördüncü bölümde, doğaçlama sınıflarında gerçekleştirilen çalışmalar üzerinden gözlemler ve değerlendirmeler aktarılmış. Oyunların amacı, uygulama öncesi planlanan çalışma biçimi ve uygulama sonrasında ortaya çıkan unsurlar değerlendirilmiştir. Ekler bölümündeysen sunulan oyunlar araç kutusu formatında sunulmuş ve yapılan görüşmelerin transkripsiyonu eklenmiştir.

Araştırma süresince, doğaçlama ve oyunun birlikteliği, doğaçlamacı müzisyenlerin performanslarına kattığı disiplinlerarası yaklaşımlar olarak, müzisyenlerin doğaçlama anında uyguladığı yaratıcı çözümler olarak ve deneyim kazanmak, sanatsal bakış açısını genişletmek ve bunları doğaçlama grup dinamiğine katmayı araştırmaya yönelik eğitim odaklı egzersizler olacak biçimde yorumlanmıştır. Çalışmada sunulan

oyunlar, mzik ve mzik dıřı yaratıcı eēitim odaklı alıřmalara yardımcı olabilecek yntemler olarak nerilmiřtir.





1. INTRODUCTION

This project emerged from my engagement with collaborative improvised music. In an attempt to contribute to the field of collaborative musical improvisation studies, this dissertation project proposes ‘play’ as a tool for creativity.

The following two aspects in the field of improvisation have always been one of my interest areas. Firstly, improvisation in a group context provides an important ground for expression, creativity and interaction. Secondly, many improvisatory collectives build small scale social communities and these communities might create friendships, common sensitivities and aesthetic choices.

However, in all collaborations, diverse approaches and backgrounds are challenging for the members, and these challenges might push them to reconsider and perform in their own ways. If a sense of equality can be achieved and provided, and participants somehow share the same motivation for being open-minded, the ways of interaction can be built in a stronger way and these collaborations become much more creative, satisfying, connected, and playful.

Based on these ideas, I started to search for tools and methods for expanding the ground for creativity, increased sense of being connected, and more encouragement and interaction in collective improvisations, which led me to the notion of play. I intuitively began to associate ‘play’ and ‘improvisation’ with each other and aimed to build this relation and association throughout the thesis.

The term *play* has many connotations, and as a starting point it can be described simply as ‘engaging in activity for enjoyment’ (URL-1). With an attempt to expand the initial description, throughout the thesis I have reviewed the term ‘play’ as ‘a tool for triggering creativity in collaborative improvisation sessions’. In this regard, I have designed and proposed exercises for improvisation, all based on the notion of ‘play’, which are formed in collaborations with different artists and musicians. These offered practices and concepts arose from improvisation workshops that were held between 2021 and 2022.

1.1 Historical Background of Improvisation from European Art Music

The following examples are based on classical and contemporary European art music. The question here is whether we can observe playful attempts, experiments, creations and innovations from the history of music that connect play and improvisation ideas. Most of the exercises presented here rely on this historical background.

This part includes the reviews of perspectives from:

- collaborative improvisatory practices from the medieval to contemporary musical periods
- examples of free jazz, art movements and contemporary music starting in the 20th century.

Our brief journey can start with medieval music. In the early practice of the liturgical chants (melodies), vocal lines were sung and added as another line on the top of the known melodies. For instance, the anonymous treatises *Musica enchiriadis* and *Scolica enchiriadis* from the 9th century explains the practical exercises and descriptions for locating semitones in chant, and to sing in polyphony (Burkholder, Grout, Palisca, 2010). In later centuries, the polyphonic forms, such as *organum*, *motet* included free lines that were open to the improvisational skills of the performers. In the Renaissance, in the 15th and the 16th centuries, the concept of improvised music was expanded from vocal to instrumental music. A book from the period *Trattado de Glosas* (1553) by Diego Ortiz illustrates the techniques of improvising on a *cantus firmus*, playing the divisions and embellishments on the viol.

In this period, some common practices would be outline as follows: Although the composers wrote multiple parts, the choice of instrumentation might left to the performers. Instrumentalists would improvise florid melodies in the polyphony based on *cantus firmus*. Performers were free to create dissonances in improvised. They were adding melodies to a pre-existing ones. When several singers or instrumentalists practiced counterpoints on the same melody together, they needed collective practice; in other words, collective music-making.

From the Renaissance period, there were terms that theorists designated for corporate practices of the multiple singers adding parts to the plainchant melodies such as *sortisaito* in German speaking countries (Guido, 2017).

The Baroque music style is known with its shining improvisations, ornamentations and embellishments. The ability of organists and keyboard players to improvise and their different techniques of improvisation were also some of the influences of it on the later genres of music improvisation. In different countries in Europe, organists developed solo organ music improvisations. While these improvisations mostly occurred solo, their influences on improvised music were crucial.

By following that, in Classical and Romantic periods, composers' ability to improvise was also known well. In the age of Beethoven, in composed works, improvisation elements can be observed in appoggiature usage, grace notes, turns, trills, melodic elaborations to transitional passages like fermata, preparatory passages (lead in), melodic of varying lengths and forms like preludes, fantasies, capricious, etc. were included as crucial improvisatory elements. Not only in instrumental music but also in vocal music, embellishment was often used in operas and arias.

Inventive movement currents that followed one another in the 20th century sought new expressive structures, redefined the notion of aesthetics, and provided performers with greater flexibility with new compositional forms. Nicolas Cook's description highlighted the historical move from composed music to performance-based music. Historically, he claimed that histories of music have been histories of musical compositions (Cook, 2021). According to Cook, early twentieth-century approaches, regarded art's primary objective as constructing and communicating new modes of perception, and through which the historical process began to manifest itself (Cook, 2021). Through all of these movements, improvisation as a form of creating music that emphasizes product before process began to re-emerge. While most of the developments that occurred up until the 20th century established the foundation of the new century, a radical shift was made toward freedom, originality and art perspective by rejecting the notion that the composer was a single genius.

Atonality, twelve-tone music and electronic music were followed by avant-garde composers' techniques of composition. Composers developed concepts that emphasized exploration and independence, and even left the elements to the performer and listener. Composers such as John Cage and others, the pioneers in their fields,

employed aleatory, indeterminate and open forms. In brief, composers began to integrate improvisational elements in different directions into their works. Collaborative performances in sound, visual, and bodily art gained importance in the 20th century art. For example, Earle Brown's (1926-2002) works, such as "Available Forms 1 and 2" (1961-62), were based on the principle of regulated and directed improvisation. The conductor responded to the immediate situation by giving clues and selecting the appropriate material (Salzman, 1988, p. 176). In addition to Brown's other compositional techniques of free form, chance and graphic score, he also incorporated controlled improvisatory interactive details, in which the performers made decisions based on their reactions to each other and the materials' flexibility.

Similarly, one of the richest influences on improvisation in music occurred with jazz. Among other styles, modern and Avant-Garde jazz is known as a complex performance art with a wide harmony, melodic range, and specific emphasis on instrumental virtuosity. With these features, modern jazz influences almost every type of new music and improvisational genre. Gunther Schuller (b.1925), a performer, conductor, and an educator, coined the term "third stream" in the 1960s to advocate the idea of collaborating with both jazz and non-jazz performers (Salzman, 1988, p. 175). The development of free jazz, live electronic music, the change in the perspective of performers, the influence of non-European music styles, and the expansion of interdisciplinary collaborations with the idea of supporting self-expression contributed to the reemergence of the concept of improvisation.

As improvisation has its roots back even in early polyphonic music, its practices have changed in centuries. According to Prof. Kristiina Illmonen from Sibelius Academy Folk Music Department, in improvised music, free improvisation and experimentalism practices, "musicians are forced to come up with large quantities of their own material, to play in unfamiliar ways, to perform outside their comfort zones and to explore beyond social and musical boundaries" (Hill, 2018, p.281).

According to this view, when we *experiment*, we *play* simultaneously. From this perspective, experimental music literature can be seen as one of the main references for the relation between *play* and *improvisation* concepts. The term experimental music, in a broader sense, refers to music that emphasizes process rather than product and in John Cage's view, the word experimental is an act that the outcome is unknown (Nyman, 1974). Experimental music composers and performers from history applied

games, directed improvisations, used and created graphic scores and many other innovative ideas. Since then, their approach has been the ground for many contemporary musical approaches.

1.2 Aim of the Research

The main argument in this study is that play ideas can be used as a creative tool for musical collaborations. The suggested *Improvisational Plays* have the potential of providing a tool box for collective improvisers, groups from other disciplines who look for practices and exercises to develop their artistic creations, and for pedagogical aims.

In order to contribute to the existing studies, I aimed to discuss the connections between the terms, ‘improvisation’ and ‘play’, and seek what the concept of play might bring to improvisation studies. I have created a methodology to develop improvisational plays and tools to trigger creativity by incorporating diverse sensorial inputs.

In the suggested improvisational plays in Chapter Three and Tool Box (Appendix A), I aimed to propose tools by looking for alternative methods from other disciplines that can be adapted to musical practices supporting individual free expression, improving collective interaction and dialogues between group members. The surveys and interviews with other artists from Istanbul improvisation scene also aims to contribute to the combination of play and improvisation idea.

1.3 Artistic Research Methodology and Context

In this study, I intended to build research questions, identify problems, and propose methodologies mostly through personal practice. In order to apply play ideas and evaluate the results, I developed and proposed a methodology for creating improvisational plays. The methodology I have suggested can be applied to workshops and programs that aim to practice with multi sensorial practices for musicians.

The suggested play ideas in the tool box (Appendix A) were developed in the light of the interviews that I conducted, and also Juniper Hill’s research on becoming creative helped to determine which aspects to expand in a group improvisation. I reviewed the literature with the keywords of improvisational exercises, games, plays, sensorial plays for improvisers.

After conducting the workshop sessions, I conceptualized each play with the workshop fieldnotes. To be able to make them useful for later purposes, I created a schematic design that can be followed in order, which I named as improvisational tool box. The methodology that I followed can be seen in Figure 1.1.

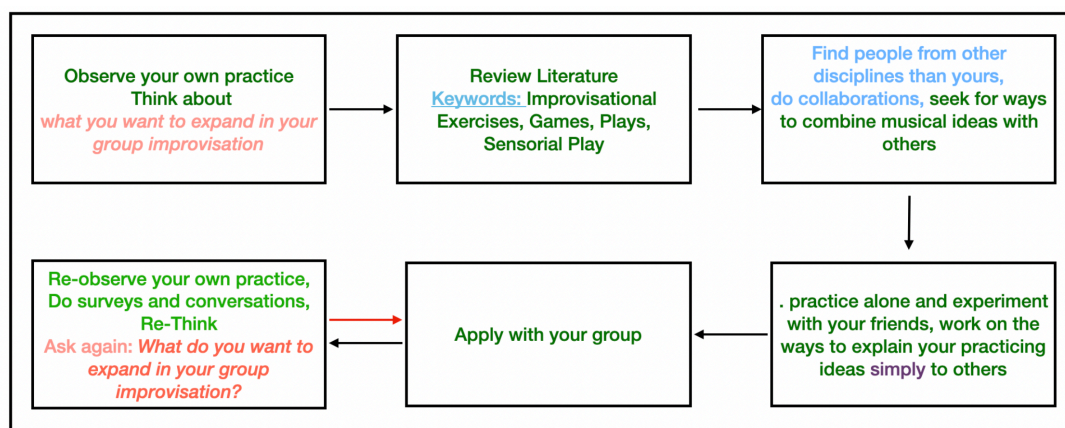


Figure 1.1 : The Project Research Methodology Review.

This type of study is described as a practice-based research in research literature; in other terms, artistic research. Practice-based type of study is mainly chosen for two reasons: Firstly, with this kind of approach, the research topic is shaped by the developments and discoveries through the progress of the study. As Lie stated: ‘Artistic research projects are often *discovery-led* (what Borgdorff calls), as opposed to *hypothesis-led*; and a quest on the basis of intuition and trial-and-error’ (Lie, 2013-2017, p. 17). Secondly, it aims to demonstrate insights formed through workshops, interviews, and partnerships as the end product of the proposed improvisational plays. Thus, my research methods include interviewing, reflective writing, planning field work, making surveys, and taking place in activities as a participant-observer. Also, practice-based research methodologies are rooted and employed in ethnomusicology and applied ethnomusicology.

In March 2020, my research started with an auto ethnographic perspective: by capturing personal experiences (auto) and systematically analyzing (graph) them to comprehend cultural experiences (ethno) (Ellis, 2004; Holman Jones, 2005). Inspired by cellist Marianne Baudouin Lie’s method of ‘reflective dialogues’ which was used in her artistic research project *Making Sense* (URL-2), I started to observe my own performances while improvising and took daily solo improvisation videos.

During the epidemic lockdowns in Istanbul, the method of the research seemed fit into my purposes. Especially in the early days of 2020 lockdown, as with all people around the world experiencing a similar situation, very few new experiences and interactions were happening in my life. I started to think about how reduced daily experiences affect improvisation skills. I began to search for techniques, exercises and other possible resources that might keep up with the fitness for improvisation. I studied collective improvisation practices and experiments of composers and performers and their creative ideas (as I will explain further in Chapter 2, Collective Improvisation as a Play). I also sought to look into collective improvisation approaches and the practices of musicians, improvisers, experimentations, performing techniques, compositional approaches and group acts that include an element to trigger creativity of the performers.

From a more ethnomusicological perspective, three resources became a starting point for this project. The first one was a book named *Free Play: Improvisation in Life and Art* by Nachmanovitch (1990). I was inspired by the mind at play state, concepts like being playfulness, and other keywords in the book. According to Nachmanovitch (1990), ‘improvisation, composition, writing, painting, acting, inventing, all creative acts are forms of play, the starting place of creativity in the human growth cycle, and one of the great primal life functions’ (p. 58). My second resource was the book named *Becoming Creative: Insights from Musicians in a Diverse World* by Juniper Hill (2018), which is focusing on musical creativity. It presents cases throughout the world explaining how musical societies, whether formal or informal, foster creativity and describe perspectives of various musicians and explains different meanings of creativity and recommending strategies for development. The last item in the list of my main inspirations was Tomie Hahn’s book, *Arousing Sense: Recipes for Workshopping Sensory Experience* (2021), which focuses on senses and perceptions. The sensorial recipes provided in the book became starting points for my improvisational plays.

With Hahn’s words;

I seek to know how we might teach/learn sense. *Arousing Sense* is a simple book of experimental ‘recipes’ for engaging sensory experience. It is for everyone. No specialization needed. Attendance to the vast array of sense can flatten disciplinary boundaries. The purpose of the workshop recipes is to

stimulate creative activity by engaging with our senses and to heighten sensory awareness in order to deepen our understanding of what it is like to be human, to be *you*. (Hahn, 2021, p. 1)

All these approaches from various disciplines created an inspiration for this research. During the first stages, I was looking for a method that would support individual expression, interaction and community dialogue, and investigate improvisational practice tools to trigger creativity and challenge musicians' performing habits. I was convinced by the literature that 'play' idea might expand the practice of collaborative improvisations. In addition, I was looking for a way to apply and evaluate if it would work in practice.

With this aim, I started organizing gatherings, making interviews, doing observations, and applying experimental play and improvisation practices with my collaborators. Then organized in person interviews with improvisers in Istanbul improvised music scene, some of whom also teach improvisation. The complete transcriptions of the interviews can be found in the Appendix B section.

I attended an improvisation class by lecturer Amy Salsgiver at ITU MIAM, where I prepared workshops and attended both as a researcher and a participant in 2021 spring and I started composing descriptive pieces for the class. Figure 1 below presents the work titled *Freedom/Play* from April 2021, designed for the improvisation class and it explores the dynamics of collaborative music making with the play concept back at the time. However, because the gatherings were online sessions, each participant was supposed to bring a previously recorded idea of him/herself and submit it to the class.

Exploring the virtual performance dynamics of the collaborative music making:

FREEDOM / PLAY

For each of us, 'free action' means differently and how we are going to 'play' depends on our choice. In this piece, all performers are asked to explore what the possible results of our free actions could be.

MUSICAL IMPROVISATION AS A FIELD OF FREEDOM

Time limit:

Around 6 minutes

The Field:

Solo play (1 min.) + Create rhythm layer/s (3 min.) + Create sound layer/s (2 min.)

Technical Setup:

Any music software
Recording equipment

The Performance Details:

- Please decide who will perform the first solo part. Consider switching roles. Take the sound layer section, for example, if you are a drummer.
- Determine who will play the other parts (rhythm and sound layers). You may record multiple recordings during your turn.
- Please exchange recording materials by including the previous recording with yours. The mixing can be made by the last performer.
- While delivering the recorded parts, describe your rough musical idea for the piece's continuation to the 'other' participants.
- Please be conscious of others' views, but don't attach to them; keep the improvisatory side in mind.

Figure 1.2 : Exploring the dynamics of virtual collaborative music making with play idea.

After receiving the recordings and listening to the final mix, I reconsidered my goal for the research and found out that in my first attempt, the word "liberty/freedom" could be debatable. Upon receiving more pieces, I thought my initial idea was a bit abstract and was not totally inspiring for the musicians. There were open-ended parts, intentionally left for the performers' interpretations, but the overall frame was not perceived as clearly as I had planned. My initial goal was to invite musicians to a specific mood, which I later called a *playful* mood. Therefore, in my second effort, I proposed a new concept and integrated the *play* term in the piece.

At that point, even though I was aware that my research idea was directly connected with *play* rather than *game* concept, I thought I could review some ideas about game concept, too. The terms ‘game’ and ‘play’ have distinct connotations. The game researcher Kampmann Walther compared *play* and *game* terms with these words:

“Play is an open-ended territory in which make-believe and world-building are crucial factors. Games are confined areas that challenge the interpretation and optimizing of rules and tactics - not to mention time and space” (URL-3).

The authors E.M. Avedon and Brian Sutton-Smith were some of the well-known game researchers from 1970s and their published book was named *The Study of Games* (1971). According to Jull’s (2001) review of the book, the structural elements of games mentioned on the book were listed in ten:

- 1) purpose of the game,
- 2) procedure for action,
- 3) rules governing action,
- 4) number of required participants,
- 5) roles of participants,
- 6) results or pay-off,
- 7) abilities and skills required for action,
- 8) interaction patterns,
- 9) physical setting and environmental requirements,
- 10) required equipments. (Jull, 2001)

Although there were some other critical reviews about the book, the claim of the failure of the categorization seemed a good start to me. I wanted to adapt some categories from the book to collaborative music making. Figure 2 below presents the second experiment with play and collaborative music idea.

Exploring the virtual performance dynamics of the collaborative music making II:

Play Piece I

Adapting Elliott M. Avedon & Brian Sutton-Smith's game classification to improvisation

-Before reading the rest of this page, each of us will pick a number from 1 to 4. Each number has a distinct purpose.

-After everyone record their own piece, one will combine and arrange them.

-Our purpose is to make playful and collaborative music.

-We will be focused on creating 'sound masses' and cyclical repetitive rhythms rather than using 'musical structures'.

-Remember to include silences in your recording.

-If you have time, you may try several recordings and choose one of them.

-You can decide all parameters such as time of your recording, dynamics and tempo.

-You can use what is required for creating 'sound masses' and cyclical rhythms. Any instrument, voice, digital sounds or equipment can be used.

The role of the musicians: 1- You are the player who creates the rhythm. 2- You are the player of sound masses who uses only one pitch in low register. 3- You are the player of sound masses who uses only low register with pointillistic sounds. 4- You are the player of sound masses who uses only quiet sounds.

Figure 1.3 : Second experimentation: Play and Virtual Collective Improvisation.

My personal reflections after receiving the piece were as follows: After interviewing with the classmates, I found that the shared idea of 'game' or 'play' had a positive effect on musicians. They stated that their creativity during improvisation grew since they understood the *play* idea and the outcome was successful for the performers (URL-4). At this point, I observed that the idea of 'play' invites musicians to an exploratory place and I continued my research looking for cross-disciplinary 'plays' to aid the goal of the study.

To be able to prepare playful exercises and play ideas for improvisation and trigger creativity, I continued looking for workshop techniques and methods. Because the literature on play is extensive, I drew my attention throughout the research to the creative and educational aspects of play. My first collaboration started in June, 2021

with a play expert and futurist Yeşim Kunter. On the online platform called *Shhhbooks* I came across her in an article titled “What is the Relationship Between Play and Art?” (URL-5). In the article, she mentioned the relation between sensorial play and art, and this relation became one of the bases for this dissertation. As a play expert since 2012, Kunter has developed workshops by using play methodology playtoinnovate® (URL-6) in order to leverage creativity, divergent thinking and innovative outcomes. Her contribution and support through online interviews helped me to reevaluate my methodology. I shaped the first play and improvisation idea collaborating with Kunter, and later organized multi-sensorial workshops. Later, other collaborations followed and their contributions will be presented in more detail in Chapter 3 and 4.

1.4 Terminology of Play and Its Cultural Perspective

‘Play’ is a term used in every language in a broad meaning. To avoid any misconceptions, throughout this work, the term 'play' among its other meanings will refer to the following description:

- 1- a) ‘to pleg (i) an ‘to exercise’ (Old English), b) ‘with object engage in (a game or activity) for enjoyment’, c) ‘Amuse oneself by engaging in imaginative pretense’ and
- 2- ‘with object perform on (a musical instrument)’ and ‘produce (notes) from a musical instrument; perform (a piece of music)’(URL-7).

As anthropologists suggested, music and its primary form of formation, improvising, moving and sounding together, in other words, play, have a central place in human evolution and survival (Turino, 2008).

In culture we find play as a given magnitude existing before culture itself existed, accompanying it and pervading it from the earliest beginnings right up to the phase of civilization we are now living in. We find play present everywhere as a well-defined quality of action which is different from "ordinary" life. (Huizinga, 1944, p.4)

In these words, Huizinga points out one of the two important aspects of the play: its role in the development of culture and its ability to generate a ‘particular time’ for its participants. I relate both aspects to improvisation as well, especially if improvisation’s huge role in music history is considered.

In my opinion, what is described as ‘optimal experience’ in Csikszentmihalyi's ‘Flow Theory’ (Csikszentmihalyi, 1990) is framing what Huizinga points out as the difference of the well-defined quality of action versus ordinary life. Csikszentmihalyi describes ‘optimal experience’ where the participant, actor or the player reaches a full concentration at a specific moment. It’s when ‘flow’ is produced during activities like play, art, ritual, game and sports and in these ‘flow activities’, as Csikszentmihalyi (1990) claims, people momentarily forget everything else but focus on the activity itself. Furthermore, when people attend these activities alongside other participants, ‘people can experience a feeling of oneness with others’ (Turino, 2008). The kind of bodily synchronization that occurs during marching or dancing was stated as ‘muscular bonding’ by McNeill (1995), and Turino elaborates this unification and expands it into the realm of aural perception by adding the term ‘sonic bonding’ which he states emerges while making music (Turino, 2008).

As a performer, I can state that sonic bonding, a type of synchronization and integration is the unique experience as many improvisation groups experience at various levels; and it is revealed and examined through the proposed improvisatory plays, as well.

Metin And, a Turkish author, who focuses on performance and play in Turkish culture, states that in all cultures of human civilization, features of play have always been present (And, 2019). According to him, play is a voluntary act that occurs in another dimension of reality, apart from everyday life. It always has a beginning and an end, and it separates oneself from ‘current space/place’ and ‘current time’ such as in forms of celebration and ritual. According to And, plays, rituals, art practices and musical performances have common features when viewed from sociological and psychological perspectives. Some other related performance studies such as Schechner’s (2002) also highlight deeper links between cultural references of play, ritual and musical performances.

1.5 On Playfulness

In cognitive research, playfulness is described as a characteristic within an individual, composed of cognitive, effective and behavioral components, that causes the individual to play with a problem until it is solved (Dunn, 2004, p.16). As psychologist J. Nina Lieberman emphasized the importance of playfulness as a psychological

concept, especially regarding its relationship to other psychological processes and its impact on everyday living:

My own studies suggest that playfulness is made up of spontaneity, manifest joy, and sense of humor. My theoretical speculations and those of others, as well as evidence from my studies and those of other investigators, point to playfulness becoming a personality trait of the individual and a possible clue to cognitive style. (Lieberman, 1977, p.6)

As it is stated previously, one of Huizinga's major arguments is that the human mind has a robust capacity for play, and this has an influence on culture (Huizinga, 1998). As all individuals have an inherent drive to play, the notion of being playful is mostly a subject of study for both the play literature and various psychological research fields (Hatipoğlu, 2022). For example, Barnett defines playfulness follows:

Different personality traits (such as being extrovert and introvert) and some factors such as sense of humor, or if a person is "sensation-seeking" or not, can affect their level of playfulness. Research has shown that the "descriptive characterizations of individuals across situations, settings, and circumstances affect the measurement of playfulness. (Barnett, 2007)

Children are often connected with playfulness and the majority of studies focusing on on children, but there are also a number of studies on indicators for adults on play and playfulness. From another perspective, the attribute of being playfulness can be driven from childhood. As Csikszentmihalyi (1990) suggests that the way parents threaten their children may cause natural playfulness to be gradually replaced with chronic worry.

Lastly, analyzing cognitive and psychological aspects of being playful and questioning if the proposed exercises include notion of playfulness or not is intentionally left out and beyond of the scope of this dissertation. The focus has rather been mainly on participants' experiences and observations. In Chapter 2, the relationships between the terms play, playfulness, music and improvisation are explained in detail.

2. COLLECTIVE IMPROVISATION AS A PLAY

This chapter includes definitions, examples from literature, and the interviewees' own experiences. The main question attempted in this section is: How would the idea of play contribute to improvisation, what might improvisation bring to the concept of play, and what would their creative contributions to each other be? In Part 2.1, the relationship between play and collective improvisation is discussed. In Part 2.2, The idea of collaboration in improvisatory practices, examples from the collaborative practices of different cultures, dynamics and psychological states are discussed to emphasize playful efforts, experiments, inventions, creative works and performances that connect the notions of play and improvisation.

2.1 Connections Between Music, Play and Improvisation

Different approaches have stressed the connection between art and play. The research by Huizinga (1949) revealed some of the relationships between art and play activities. Stressing the connection between play and music, he asserted this connection is stronger than other art practices. He reviewed the meaning and functions of music from ancient times to today, and he stated that although there had been a change in practices, it never lost its relationship with the concept of play: “Everything that pertains to music we find ourselves within the play-sphere”. Since the earliest known traces of music history, humans have been able to generate sounds with their bodies and utilize instruments to produce a variety of sounds. Improvisation as the oldest way of music making has been a form of free action. It can also be realized as a manner of thinking, doing, speaking, or producing ideas in the present. It is varied based on unique knowledge, behavior, perception and personality of each individual. It can be practiced by one’s self, or in groups; in collective, collaborative fashion.

Similarly, play can also be varied by its collective and individual forms. Forms and types of play vary in different perspectives in different cultures. Playing alone or with others, the objects that are used, the imaginative input or many other details define the type of a play. Typology of play is described by sociologists and play theorists such as

Caillios (1961) and Whitebread (2012), and according to Caillois, there are mainly two perspectives of play: *ludus* and *paidia*, both derived from ancient Greek philosophy, *ludus* (in Latin, *game governed by rules*) is about the rules and *paidia* (in Latin, *child*) is about freedom. He states:

Play can be placed on a continuum between two opposite poles. At one extreme and almost invisible principle, common to diversion, turbulence, free improvisation, and carefree gaiety is dominant. It manifests a kind of uncontrolled fantasy that can be designed by the term *paidia*. At the opposite extreme, this frolicsome and impulsive exuberance is almost entirely absorbed or disciplined by a complementary, and some respects inverse, tendency to its anarchic and capricious nature: there is a growing tendency to bind it with arbitrary, imperative, and purposely tedious conventions [...]. I call the second component *ludus*. (Caillois, 1979, p.13)

Schechner (2013) states that Caillois categorizes the play in four forms:

1. Agon or competition. Games where there are winners and losers. The outcome is determined by the skills and/or strength of the players. Examples: races, weightlifting, chess
2. Alea or chance. Games where fate, luck, or grace determine the winner. Examples: dice, roulette.
3. Mimicry or simulation. Playing within an imaginary, make-believe, or illusory world. Examples: theatre, children's make-believe play.
4. Ilinx or dizziness. Playing to induce a disorienting experience or state of mind. Examples: spinning, roller- coaster rides, getting "crazy drunk". (Schechner, 2013 p.93-94)

In a more recent research, Whitebread (2012) categorizes plays into five types:

1. Physical play (jumping, dancing etc., fine-motor practice manipulating action, construction toys etc.),
2. Play with objects (might be described as 'sensory-motor' play when the child is exploring how objects and materials feel and behave),
3. Symbolic play (including spoken language, reading and writing, number, various visual media, painting, drawing, collage, music and so on),
4. Pretense/socio-dramatic play

5. Games with rules. (Whitebread, 2012, p.18-24)

Both play and improvisation, especially when they are played together with other people, bring some spoken and some unspoken rules. In musical improvisation, the musical rules that may change from contrapuntal playing, creating variations or contrasts, interplaying, discovering accompaniment ideas, creating silences and rests, creating noise, playing musical blocks, playing loops to many more. Unspoken rules can be listed as accepting what other players do, respecting other ideas, supporting each other and listening. An improvisation in a group, in other words, collective improvisation, contains many components such as being in an interaction, making dialogues and sharing with the other player(s) as well as accepting all those come, being open to mistakes, correcting them, sometimes insisting on them, and creating contrasts on purpose. To put it more simply, each improvisation style follows its own set of rules.

Nachmanovitch, in his book *Free Play: Improvisation in Life and Art* (1990) explains the relationship between the concepts of improvisation and play, and describes improvisation as *free play*, and the state of being free as *playing without a script which a chance parameter is also included*: “The heart of improvisation is the free play of consciousness as it draws, writes, paints, and plays the raw material emerging from the unconscious. Such play entails a certain degree of risk.” (Nachmanovitch, 1990, p. 22)

From other fields of study, such as animal behavior, life sciences, and evolutionary biology, Bateson and Martin (2013) highlighted the link between creativity and playful behavior. Related to play and playfulness terms, they have invented and used a new term named *playful play*. According to their research, playful behavior and thoughts could offer profoundly novel approaches to difficulties presented by the physical and social environment. In this context, *playful play* indicates the motivational state that underlines some creative forms of play. According to Bateson and Martin (2013), some features of play were as below:

- the behavior is spontaneous and rewarding to the individual,
- it is intrinsically motivated and its performance is a goal in itself,
- the behavior occurs in a protected context when the player is neither ill nor stressed,
- the behavior is incomplete or exaggerated relative to non-playful behavior in adults,

- it is performed repeatedly. (Bateson & Martin, 2013, p. 2)

In my opinion, above mentioned features of play are in harmony and reach an agreement with improvisation.

One of the prominent features of improvisation is that an improvisatory collective can be considered as a small social community. Members of these communities build friendship, create common sensitivities and experiences. However, it would be wrong to imply that only improvising musicians create this kind of sensitivity. One of the prominent figures of Istanbul improvisation music scene, Şevket Akıncı expressed his thoughts on this sensitivity:

There is this philosophy in my view (on collective improvisation), I idealize a free improvisation society, that you can consider it as micro version of the whole. This would be founded with collaborative effort, in other words, no one faces any discrimination, with such behavior patterns of mutual aid where individual mistakes are eliminated and collectively corrected. In the music of this society hierarchies would dissolve [...]. I ask to my students, after practicing improvisation, what can you learn, as humble human beings, from our collective improvisation practices? There are many experiences about collective effort and cooperation there, and these can be learned through music practice. (Akıncı, personal interview, April 20, 2022)

According to *Critical Studies in Improvisation / Études Critiques en Improvisation* (CSI/ECI) journal, published by University of Guelph, improvisation is described as ‘a site for analysis of social practice’ (URL-8).

Another leading figure of Istanbul improvisation music scene, Sumru Ağırürüyen expresses her opinion about establishing a community through improvisation as follows:

In all sorts of improvisation, as in the society, you must be able to listen to one another very well, like possessing same social values, such as being open to one another and being unbiased. You must approach with full compassion and understanding. If you come across with someone from an unfamiliar musical tradition, if that one produces a different sound, you must listen to carefully in order to grasp it. (S. Ağırürüyen, personal interview, March 18, 2022)

Here I want to share my remarks on the sort of collaboration expressed by Ağiryürüyen, about being open to new experiences, and being open-minded. The question is if we always seek new experiences. According to Levitin, this search for new experiences is quite subjective and ‘highly variable from person to person, and even, changes within one person, from one time of the day to the next’ (Levitin, 2006, p.245). Related to this context, improviser, kaval player and ethnomusicologist Serkan Şener shared his thoughts on the topic:

I am coming from a Turkish folk music background and for long years, I had performed in lots of traditional projects. In this tradition, improvisation has a quite significant place. In this type of music, there is a quite definite domain, but I don’t mean that domain is shallow. Personally speaking it was hard for me to stay in this somehow limited domain, where you are expected to stay in a specific form. I had spent a lot of time practicing to be able to perform within the tradition. However, after performing for a period of time, things became a bit dull. I think, by getting into free improvisation, and interacting with various musicians, I had found enormous amount of support that helped me to refresh the way I approach to my instrument, and I discovered and explored a novel space for myself in different styles of music. (Şener, personal interview, November 29, 2022)

We can make a projection from the way Şener describes the need for experimentation on Levitin’s (2006) definition of musical safety zone, as the following:

Preferences begin with exposure and each of us has our own ‘adventuresomeness’ quotient for how far out of our musical safety zone we are willing to go at any given time. Some of us are more open to experimentation than others in all aspects of our lives, including music; and at various times in our life we may seek or avoid experimentation. Generally, the times when we find ourselves bored are those when we seek new experiences. (Levitin's, 2006, p. 245)

Routines and habits hold an important place in daily life, as anthropologists agree, humans would not be able to get through daily life without the habits of thoughts and actions (Turino, 2008, p. 17).

2.2 The Idea of Collaboration

Generally, in music and improvisation practices (as in all art practices), collaboration seems to have an important role in the development of new ideas. According to Nachmanovitch (1990), a collective improvisation includes an 'interplay' as:

An improvisation by a small group of musicians is a microcosm of evolution. It grows from seemingly nothing, from what appear to be random elements of the environment, and self-organizes into a distinctive event with its own shape, with feeling and relevance. A leaderless ensemble cooperates, exchanging signals of give-and-take, stimulus and response, mutual respect and playfulness. No one is giving directions, yet people find a way to come together in a clear and compelling pattern of action. Paying exquisite attention to each other, they find form and refine its development. They invent a language and culture from the ground up. (Nachmanovitch, 1990, p. 46)

These words underline the necessities for being playful and communicational, and defines the cultural grounds of collective improvised music.

In literature, improvisational studies are divided into two categories: individual and collective. In my opinion, it can be said that solo improvisations also include some type of interaction between the instrument/s one plays, one's inner thoughts, external conditions, the place one plays, the audience and many other micro levels, and these could be the performer's collaborator.

In some genres of improvisation, solo improvisation is also common in practice such as Baroque organ improvisations. In some others, such as free improvisation, the relationship between group members is the key factor for the practice. Derek Bailey (1992) argues that although improvisation is considered as a vehicle for self-expression and is about playing with other people, some of the greatest opportunities provided by free improvisation are in the exploration of relationships between players. In this respect, Bailey states, solo improvisation would make no sense at all; however, historically earliest documentation on improvisation concerns solo improvisation on organ, and sometimes most improvisers investigate the possibility of playing solo (p. 105).

There is also a view that the musicological studies on improvisation mostly focus on individual musicians, but later on with more recent studies we have come to an

understanding that improvisation practices “thrive on group creativity” (Tilley, 2019). According to Tilley, many of the most recent studies have been focusing on the level of group creativity, social aspect and other levels of collective improvisation practices. From these perspectives, it can be stated that most of the time, solo and collective ideas bond with each other. Although it is an individual decision to welcome collectivity or not, it is known that for musicians, collective creating is an interactive style of working.

Volunteering to improvise together is sometimes seen as a rule for some improvisers as Bailey states: ‘Improvisors are, as a rule, musically gregarious, preferring to work with other musicians in any combination from duo up to quite inexplicably large ensembles’ (Bailey, 1992).

2.2.1 Improvisation and taksim

Related to the collaboration idea, in different musical practices, the co-operating ways apply differently. The practice of improvisation in Turkish Makam Music is called *taksim*. Taksim, as one of the bases of tradition, can be used in many contexts, and the purpose of this traditional application is to show the scale of the selected makam. Also, joint-taksim (müşterek taksim) is common in practice. As observed in joint-taksim tradition, players tend to avoid performing simultaneously; instead, they play consecutively. In Turkish Makam music tradition, education is mostly conducted by *meşk* system, based on master and apprentice collaboration, and the main characteristics of the music are memorized, which gives performers the ability to be open to improvise within the tradition. Beginning from the 20th century new interpretations started to be used in Taksim, and the performers developed new discourses in their performances by referring to the known tradition along with contemporary musical expressions (Salgar&Hatipoğlu, 2019). Today, the classical taksim is still applied by musicians in traditional music, and there are also various contemporary approaches for the re-invention of taksim that includes variety of collaboration styles. One of the pioneer example would be joint-taksim works of İhsan Özgen (1942-2021), a traditional kemenche master, collaborating with Erol Deran, another traditional kanun master, where they explore musical expressions quite outside of tradition.

2.3. The Dynamics of Collaboration

Collaboration in an improvisation group is also based on some social factors; for example, two participants knowing each other or being total strangers would affect the performance inevitably. I discussed this social aspect with the interviewees Anıl Eraslan and Serkan Şener, where they mentioned how personalities affect types of cooperation.

Even if two musicians have never played together before, sometimes their familiarity is constructed in music making. The interesting thing for me on stage is, I mean the keyword, to get to know each other. The first session might be good or bad, it might be so just by chance. But the real thing starts after the initial session. In the next rounds, a story starts to take place and it develops as more and more by playing. In recent years, for some reason, I have observed that continuing to work as a band is quite difficult. It is the same for me and the people around me [...]. When you improvise, you create a play, even though it's not named, even though the rules aren't clear, you know how the other is playing, at the same time you are open to surprises and listen to each other, and play together. Cooperation does not always have to be playing together, sometimes it is just like you are going in opposite directions. Groups that have played together, create their own rules and plays. (A. Eraslan, personal interview, April 28, 2022)

Serkan Şener shares his long-term collaboration experience with his group Hoca Nasreddin free improvisation trio:

I think I experienced it with Hoca Nasreddin, how music can be used as a kind of language, as a form of communication. In other words, I discovered that a form of communication that is not possible through language is possible through music, as also thinking is through music. Furthermore, in free improvisation, personalities emerge independently than the instruments. For example, when we had performed in Hoca Nasreddin with Robert Reigle, we performed as two individuals, Robert Reigle and Serkan Şener; not as a kaval player and a tenor saxophonist. So, Robert has his own style of playing, and I have mine, when we play together, the way we communicate through music

create a genuine musical texture. (S. Şener, personal interview, November 29, 2022)

2.2.1 Psychological states of improvisation and flow

As in social activities, it can be said that collaboration process and improvisational activities connect participants and get them into interaction, and so psychological factors will be involved in group behaviour. In this chapter, these behaviors will be associated with the ‘flow’ idea of Csikszentmihalyi (1990).

The following words are my notes after one of my collaborative improvisation performances:

That day, I was scheduled to play with a trio that I had never met before. I was to improvise with a drummer and a vocalist. We met on the stage for a sound check some hours before the show. The venue where we played was one of the few respected establishments in Istanbul that embraced experimental music, and it was completely full. A few hours later, we finally started to play. During our performance, I began to observe myself; it appeared as if I was experimenting with the necessity of listening. I felt like our body movements were synchronized, even though we couldn’t see each other because the stage was almost completely dark. From my point of view, I was reacting to what I heard, aiming to hear the three of us. I was moving closer to them at times, one after another, and occasionally focusing on diving into the sound I played. I realized that I was able to play the instrument with more ease by shifting my body and using my arms and hands different than my regular playing. Yet I never left a minute unfocused; I gave it my all and I became aware that I was making discoveries on stage. With the actual approach and attitude that we played, we felt each other till the end. For me, the performance was fantastic; I enjoyed every minute of it. Soon later, I realized how much the musical touch of my musician friends had influenced me. I had a horrible headache before I began the performance, I didn't feel it during the performance but it immediately started to bother me again as I was packing up. I think this somehow corresponds to the situation where Csikszentmihalyi described in his book *Flow*, ‘pain is forgotten when the mind is in a state of flow’. (personal note)

When we examine the context of what occurred on the stage, we notice that other collectives operate in a variety of ways. Under some conditions, this flow cannot be caught. For example, when on the stage if I think another participant, even unconsciously, is playing louder than the rest of us, or if I feel like I am not playing as ‘well’ as I want to, I may get into a nervous state. Even though I know that these are the uncontrolled elements of an improvised performance, my mind sometimes gets stuck and cannot enjoy the moment of playing. Nachmanovitch evaluates this kind of situation as ‘stickiness’ and makes a distinction between ‘stuck’ and ‘sticky’ moments. He supports the idea that sticky situations may be a sign for innovation; “We can be sticky to the need to innovate or to appear to be innovating” (Nachmanovitch, 1990).

Both improvisation and play literature reinforce the understanding that true individual expression occurs when it is conveyed without fear or judgment. It is crucial to emphasize that togetherness and non-judgmental approach cannot be realized in all spontaneous music and play activities.

3. IMPROVISATIONAL PLAYS

Exercises proposed in this section are called ‘improvisational plays’. The reason for employing the word ‘play’ is attributed to the cultural connections of both terms. Although in this study I focused on professional musicians, the results of the applied workshops showed that they can be adapted for various group practices.

Another reason to integrate play term in improvisation practices is that play and improvisation, especially when they happen collectively, have the potential to encourage and motivate the individuals to get into a more interactive, playful and creative states. This evaluation is derived from the workshops and interviews conducted in this research and the details are presented in the next chapter, Evaluation and Conclusion.

Hill’s research revealed that musicians across the cultures from Finland, The United States, and South Africa express themselves being engaged in a creative activity when they are experiencing (1) generativity, (2) agency, (3) interaction, (4), non conformity, (5) recycling, and (6) flow. According the study, creative potential of musicians can be enhanced by supporting these six components (Hill, 2018).

For the purpose of this thesis, seven different plays are designed to enhance participants’ musical creativity during improvisation practices. Proposed plays are not limited to auditory perception; instead, they mostly focus on multiple senses.

In play literature, sensorial plays are broadly defined as any activity that aids in the development of sensorial awareness. According to psychologist David Whitebread, playing with items is described as a sensory motor play (Whitebread, 2012). According to Cox, as external senses shape our relationship with the world, they also affect our relationship with music (Cox, 2016, Hahn, 2021).

Fundamental physiological external senses include smell, taste, touch, vision, and hearing and these are basically considered to provide vital information about how individuals shape their relations with the outer world. However, new types of senses

are said to be discovered in recent sensory integration investigation studies, and the list of human senses as expanded to eight are as follows:

- Sight (vision)
- Hearing (auditory system)
- Touch (tactile system)
- Taste (gustatory system)
- Smell (olfactory system)
- Proprioception (senses of body awareness and position)
- Vestibular (awareness of movement, balance, and coordination)
- Interoception (our internal sensory system that tells us what is happening inside our body, such as hunger, needing to use the toilet, fatigue, emotions, etc) (URL-9).

According to some other researchers like Steiner (URL-10), the above list has been expanded further to twelve. As they divide the senses into three main categories in association with one's awareness, they have included the following aspects as well:

- your body: the senses of touch, life, of movement, balance
- the external world: smell, taste, sight, temperature
- the immaterial, spiritual world: hearing, speech, thought, ego.

In each play, conceptual background and objectives are explained. Also in the Appendix section, each plays' directions are presented as a toolbox. This collection is proposed in order to develop the following aspects and internal dynamics of collective improvisation: improvising with sensational awareness, creating stories in the flow, creating musical controversies and variations, improving listening awareness, rethinking the instrument, performing habits and its performance capabilities, and building and maintaining self-expression in a group and its effect on collective creativity. Table 3.1 below, explains each play with a summary of their aim and practice.

Table 3.1 : The summary of the aim and practice of each play.

NAME	AIM	PRACTICE
EMOTIONS PLAY	Increase Emotional Awareness	Tactile, Auditory, Visual Sensory Practices
RE-THINKING OBJECTS	Investigate New Sources To Play	Transforming Everyday Objects Into Sound Sources
LISTEN BEFORE PLAY	Increase Auditory Awareness	Auditory Practice
GRAPHICAL NOTATION	Increase Creative Interpretation	Visual and Auditory Projection
MAINTAIN BALANCE	Increase Bodily Awareness	Embodied Practice
VOICING A LETTER	Increase Awareness by Using Own Voice	Singing
UPSIDE DOWN	Explore New Performance Capabilities	Experimenting, Thinking Outside the Box

3.1 Play One: Emotion Play

Conceptual Background: The notions of music and emotion, as well as their meanings and relationships, have been examined from various angles since ancient times. According to Levitin, emotions are ‘temporary states that are usually the result of some external events, either present, remembered, or anticipated’ (Levitin, 2006). The way individuals identify and express their emotions might change in each perspective. Emotional reactions, such as gestures and body movements, could also change depending on individual and cultural factors. Although emotions are temporary states, the ability to understand and express them in group practice could support the dynamics of collective improvisation.

The idea of emotions and play is used in therapeutic sessions for children, as a method to help them express their emotions (Morby, 2016&Hahn, 2019). The *Emotion Play* has also been designed for children to help them express their emotions by Gülen Mine Demiralp (Industrial Design Studio II Project, Istanbul Technical University, 2020-2021 Fall, Instructor: Şebnem Timur). Bachelor Project. Demiralp designed the *Emotions Play* concept as a play kit for 9+ year-old kids to help them express their

feelings and emotions to their families or caregivers and therapists in order to create a deeper connection. In the applications, it was used as a creative tool, rather than as a focus on the scientific research about the therapeutic contribution. For example, the pre-designed emotion objects were used in storytelling.

The play has been designed as a kit including ten pre-designed objects that are named 'emotion objects'. The aim was to design an object for each emotion. The designer of the objects, Demiralp, has shaped the objects with her personal interpretation under the guidance of psychotherapist Seval Yarış Bakır, without directly signifying the emotions. Figure 3.1 demonstrates the designed ten emotion objects by Gülen Mine Demiralp.



Figure 3.1 : Ten emotion objects designed by Gülen Mine Demiralp.

Ten emotion objects have been designed to represent the following emotions: happiness, sadness, depression, anxiety, excitement, surprise, fear, anger, disgust, shame.

The play kit also includes 'neutral' objects. Neutral objects have been designed to be used to help participants support their storytelling abilities. Since the other objects have been designed to represent an emotion, neutral objects just help participants to enhance their storytelling abilities such as wooden dolls as shown in Figure 3.2.



Figure 3.2 : Wooden dolls to enhance storytelling ability.

The kit also contains twenty cards, each card representing a mood through an image. Moods can be defined as ‘not-so-temporary, longer-lasting states that may or may not have an external cause’ (Levitin, 2006). The mood cards have been designed based on a research of Delft University's study called: Twenty moods: A holistic typology of human mood states (Desmet, Xue & Fokkinga, 2020). During the realization stage of the mood cards, five participants were asked to draw twenty images for the twenty moods within the scope of the Delft University’s study. Considering the abstract nature of the drawings collected from the participants, two of the participants' drawings were selected to be used as graphic inspiration for the *Emotion Play* mood cards design (Figure 3.3). The graphic elements such as lines, dots and similar patterns of the two drawings were traced and combined.

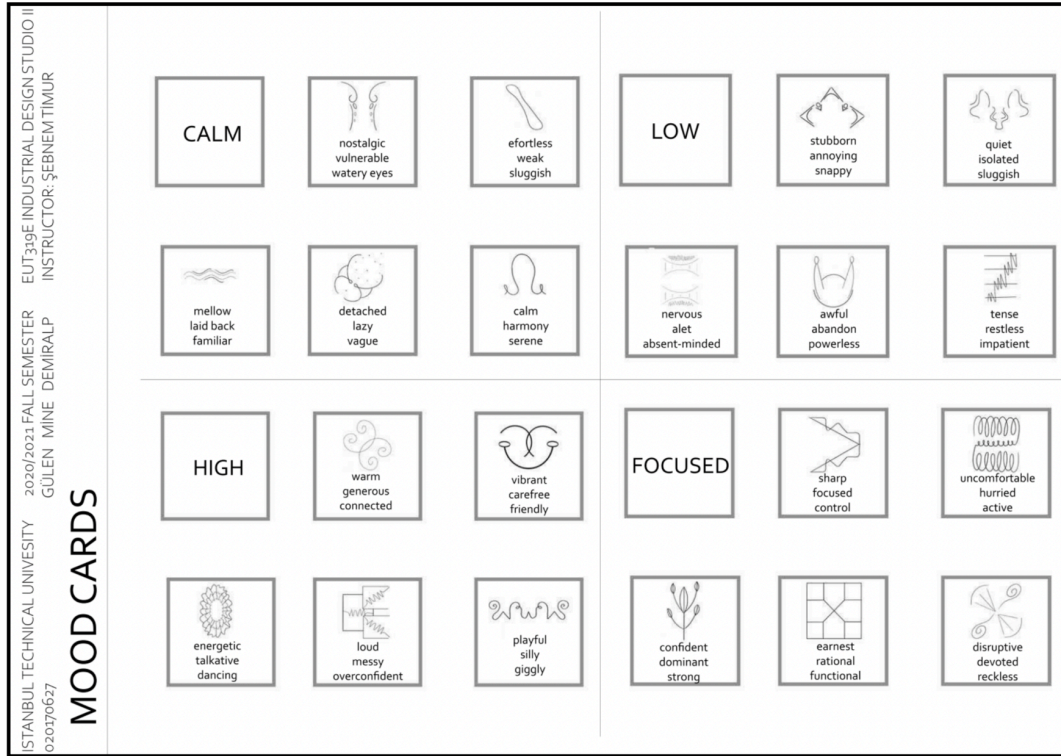


Figure 3.3 : Mood Cards, Design by Gülen Mine Demiralp.

Objectives: In a collaborating with Demiralp, *Emotion Play* was adapted to creative practices for individuals. Also, we proposed a new version for improvisers to adapt the play into their practices. The project's current state is to suggest a facilitative and playful experience for participants without an age limit. In this version, improvisers build and shape their own emotion objects, draw moods and collect other materials to be used in the play. In our collaboration, by using play and emotion, we aim to create a supportive and creative play environment for participants to improvise throughout the play by being inspired from the stories created during the emotions play. During emotion play, participants create stories by emotions they have select, observe their own behaviors and others, also use toys and objects in their improvisation. By doing this, participants have a chance to enhance their emotional awareness by practicing with the tactile, auditory, visual sensories.

Emotion Play combined with collective improvisation stands as an example for how perception of the emotions and improvisation skills might combine in a collective playful experience and for a collaboration between the disciplines. In *Emotion Play*, musicians can discover habitual musical responses to emotions and experience new possibilities. The proposed play is open to development, such as the case in this study,

which has adapted the play to serve the needs of collective improvisation better. The main objective of the study is to use emotion play as a facilitator tool for people to express their emotions to each other.

3.2 Play Two: Re-Thinking Objects

Conceptual Background : Yeşim Kunter, as a play expert, has designed workshops by using play methodology playtoinnovate® in order to leverage creativity, divergent thinking and innovative outcomes. In psychology, both creative thinking processes and personalities are defined with different terms and concepts. Divergent thinking, lateral thinking, convergers and divergers are some of the terms associated with different abilities to generate different solutions to a particular problem. According to psychologist Edward de Bono, ‘lateral thinking’ is a skill that can be learned and practiced by each person. According to the New Fontana Dictionary of Modern Thought, in a problem-solving activity in which a person faces a challenge, lateral thinking attempts to formulate possible alternative approaches. In contrast to ‘vertical thinking’, which elaborates methods to overcome obstacles in a predetermined direction, ‘lateral thinking’ attempts to bypass those obstacles by using a process that generates new ideas. (eds. Bullock & Trombley, 1999, 908) Another psychologist, Liam Hudson, offers two further personality classifications: convergers and divergers. Divergers, such as art students, tend to do better in open-ended tests without limits or single correct responses. The term ‘divergent thinking’ is also related to this concept, as it ‘refers to our mental processes and associated structures of thinking in relation to tasks with more than one possible solution’ (Lewis & Lovatt, 2013, 46).

Re-Thinking Objects play has been designed to prioritize individual’s observation time of the objects in order to reconstruct new meanings. During the play, objects were used for inspiration for creative outputs through play methodology. Participants were asked to follow deconstruction (that includes abstraction), and reconstructive processes, all of which included creative thinking processes.

During the design process, the idea of abstraction was emphasized. A quality, an idea or a concept that is said to be abstract when it is thought of in isolation from the object which it belongs to (Mautner, 1996-2000). The term abstraction can be seen in art practices in many cultures. For example, in the 20th century context, abstraction is associated with terms such as abstract art. It is defined as an art form as follows: “any

art form that does not seek to represent distinguishable objects or the natural world” (Phaidon Editors, 2014). Dating back to the 1900s, the background of abstraction art is known to be influenced by the emergence of knowledge about human nature and the dissolution of the ideas of romantic thought. The idea of abstract art, which began with the impressionist movement, was mentioned as a revolution that affected the perspective of art. According to Burkholder, Grout, Palisca’s historical review; “The revolution begun by impressionism stimulated new ways of making, seeing, and thinking about paintings, giving birth to movements such as expressionism, surrealism and abstract art” (Burkholder, Grout, Palisca, 2010, p. 524).

Objectives: In order to transform everyday objects to sound sources, participants were asked to observe the objects individually to reconstruct new meanings. An individual’s observation and thinking time/space were emphasized to support self-expression. During the observation process, the facilitator guided participants to focus on color, sense, shape and other possible qualities of the object. The abstraction from objects to sound was followed by solo improvisation sessions. Each player performed with the object, whether used it as an inspiration for creative output or integrated it into the performance. The Figure 3.4 shows the objects that were used in the workshop in April 2021.



Figure 3.4 : Materials Used in the workshop, April 18, 2021.

3.3 Play Three: Listen Before Play

Our motto in this play is “what we hear depends on how we listen and what we listen for” (Kapchan, 2017), and primary aim is to increase listening awareness.

Conceptual Background: Hold on for a moment, be quiet and listen. Listen to the closest sound and the further, listen to the sound that you cause, listen to the sound the others cause. Create a sound that reverberates and listen to it until it disappears, create a sustainable sound, even ‘be the sound’ and listen. Listen when your eyes are closed, do a focused listening to a particular object. Listen to every detail that you observe. Listen as if it is for the first time – ‘reduced listening’-, listen for the source of a sound ‘causal listening’, listen to the sound to reach a meaning – ‘semantic listening’-. (Kapchan, 2017)

Giving our attention to a sound or any sound that surrounds us is a listening act that may change our perception of that sound and our environment. Through that we may understand and develop new ways of understanding. Listening can heal or harm, be a pulse or inspiration and a powerful tool to be able to co-operate deeply. Different listening genres overlap; however, they differ in that they lead the listener to specific paths.

As the founder of ‘Deep Listening’, a composer and a performer Pauline Oliveros (1932-2016) developed sound exercises and they have spread around the world since the 1970s. It is crucial to mention her concept here shortly:

(...) Listening in as many ways as possible to everything that can possibly be heard all of the time. Deep Listening is exploring the relationships among any and all sounds whether natural or technological, intended or unintended, real, remembered or imaginary. Thought is included. Deep Listening includes all sounds expanding the boundaries of perception. (URL-11)

Ağryürüyen is concerned with the necessity of listening, and in their group called SO Duo, she applied Deep Listening techniques with her collaborator Orçun Baştürk. Ağryürüyen describes her experiences while engaging with Oliveros philosophy and the application of Deep Listening with these words:

Oliveros is a unique person. You listen to the nature and the sounds that surround you. In other words, you play them by considering the domain outside

the human community as music. You're listening to the sound of your own instrument. You're listening to your body again or the voice you play. In other words, you are trying to re-establish a connection with your body or the voice you've taken over. Or you are creating new instruments from various objects and play them. As an individual, you create a unique type of connection. You're undergoing a metamorphosis. All of this truly alters your perception of freedom, or how you see it. Because improvising is a method of experiencing the liberation of the creative process. (S. Ağırürüyen, personal interview, March 18, 2022)

Objectives: *Listen Before Play* is an auditory practice that can be applied in the classroom or any group settings. The play emphasizes the process of listening to each participant's solo performance with a limited performance technique and also listening to ourselves. People gather in a circle and all stages are suggested to be applied with closed eyes. As Kino argues, 'people's coexistence' can be built by their potentiality to learn to be empathetic (Kino, 2022). During the play, the proposed idea is to practice with group listening dynamics by asking the performers to perform and listen to the other person.

3.4 Play Four: Graphic Notation

Conceptual Background: A definition on the concept of notation in Groove Music Online is: "...may be regarded as including formalized systems of signaling between musicians, and systems of memorizing and teaching music with hand signs, spoken syllables, words or phrases..." (URL-12). The mentioned application of notation continues to play an important role in many musical practices but notations can also be used as a creative tool in music-making. In this regard, many notation styles have been developed such as graphic notation, descriptive notation and lead sheets. To differentiate between the many alternative notations, Bhagwati (2013) suggests a method of classification for written music notation. His classification points out four categories: neumatic, symbolic, graphic, and verbal, and he gives the following explanation about notation types and their functions:

Although all four types can in principle convey both, symbolic and verbal notations are more suited to indicate the action required to activate a sound,

while neumes and graphic notations are more apt to be used as “icons” (likenesses) for a sound. (Bhagwati, 2013, p. 171-172)

This view offers a perspective to understand the sense of graphic notation: the graphic representation of a piece of music might start with the idea of producing ‘likenesses’ for a sound. Although shapes, symbols, drawings, and other such representations have been used in musical practice since the earliest times, it became more common and re-emerged as alternatives to ‘standard’ notation systems with the rise of experimental, improvisatory, and electronic music styles, graphic scores in the mid-20th century (Girgin, 2016, p. 42-47). In this context, graphic scores/notations can be regarded as an alternative to staff notation. The most striking effects of the graphical notation techniques used in contemporary music approaches can be considered as follows. (1) they represent an ideological view that opposes complex notation; (2) they support freedom of expression by allowing the visualization of a piece without the limitations of lines and staves (Girgin, 2016, p. 47); and (3) the performer can become ‘free’ to interpret and be challenged to improvise (Evarts, 1968, p. 407). There are various types of graphic scores. Some use the visual spectrum, such as a mix of visuals and staff notation, while others combine words, forms, colors, and pitches. Notations (1969) by John Cage and Notations 21 (Sauer, 2009) are the two well-known examples of published works that show graphic notations. Some composers allow performers to improvise, interpret, and reinterpret the score while others add tighter restrictions, provide explicit guidelines, and do not provide improvisatory alternatives.

In the *Graphic Notation* play, a certain type of notation was proposed to be used: *Time-Makam Analysis Model* (TMAM). I started this research by asking the question if it was possible to make a transition from an analysis tool to an interpretation tool, by changing the context of the visual components of TMAM and transforming it into an instructional script, like a graphic notation. The first experimental performance was realized and took place in Tanburi Cemil Symposium in 2021. For the presentation in the symposium, an online performance by the SAVT improvisation trio (Merve Salgar, Elif Canfeza Gündüz, and Zeynep Ayşe Hatipoğlu) was recorded. Following this, I developed a further experiment in which I collaborated with a performance artist, Ülkü Çağlayan. Figure 3.5 displays the Time Makam Analysis Model by Ozan Baysal. The Analysis of Tanburi Cemil Bey Hüseyini Violoncello Taksim by Zeynep Ayşe Hatipoğlu, Ozan Baysal.

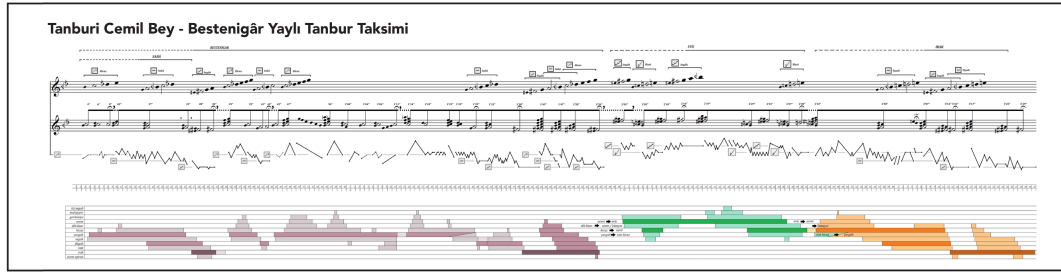


Figure 3.5 : Time Makam Analysis Model (TMAM) by Baysal. The Analysis of Tanburi Cemil Bey Hüseyini Violoncello Taksim by Hatipoğlu and Baysal.

By changing the context of the visual components of TMAM, I wanted to observe where the model's visual display would be carried into a performance scenario and how it would be interpreted by different performers. This idea of changing the context of a visual can be applied to all selected visuals. The interpretation of the performance scenario would be different in each context of the visual perspective that is taken into account.

Objectives: In the proposed play, the interpretation process was considered a creative playful activity. As mentioned in Play Two, the term divergent thinking ‘refers to our mental processes and associated structures of thinking in relation to tasks with more than one possible solution’ (Lewis & Lovatt, 2013, 46). In the play *Graphic Notation*, performers are practicing with visual and auditory projection. When participants are provided with a visual cue, their imagination will be activated there. The combinations of notes, the use of images or symbols, lines here and there, or a blank page with minimal notes can be expanded or used as triggers for the improvisation. During the performance stage of graphic scores that incorporates improvisatory features, the performer is forced into a decision-making process. In other words, performers find and apply new projections and apply creative interpretations. The main research focuses of this play are to observe what experiences could be gained by re-performing TMAM collaboratively, and whether these interpretative experiences could be considered creative processes and whether visual notation might be a playful tool for collaborative music practices.

3.5 Play Five: Maintain Balance

Conceptual Background: I practiced *Tai Chi* for four years. Technically, I learned the eight forms, which were not a perfect progression, but as our instructors advised

us the experience I received was more significant than my technical advancement. Collective work, companionship, listening, trying to deepen what I knew instead of thinking about the growth and goals, and being together there with people with varied personalities were some of the experiences I had at the *Dojo*. The practice place where martial arts lessons were held is called *Dojo* in Japanese which is translated as ‘The Place of Enlightenment’. According to Hyams’ descriptions; ‘A *dojo* is a miniature cosmos where we make contact with ourselves -our fears, anxieties, reactions, and habits. It is an arena for a confined conflict where we confront an opponent who is not an opponent but rather a partner engaged in helping us understand ourselves more fully’ (Hyams, 1979, p. 1). Figure 3.6 below, Çağlayan Ceylan showing Tai Chi forms in the *dojo*.



Figure 3.6 : Çağlayan Ceylan showing Tai Chi forms in Kızıltoprak, Istanbul, 2010, photo by Mehmet Ozman.

According to Liu, in Chinese martial arts and cosmology, the concept of *qi* is fundamental. Although no exact English equivalent exists, it has been variously translated as vital energy or pure energy. *Qi* is separated into two threads in Chinese thought: *yin* and *yang*, which have physical and metaphorical differences. “Then *yin qi* and the *yang qi* are competing forces or opposite forms of energy, which constatly work against each other” (Liu, 2006). From this perspective, *yin* and *yang* seem to maintain balance because nothing can entirely be *yang* (in Chinese symbolization traits of yang include being aggressive, active, strong...) or purely *yin* (in Chinese

symbolization traits of ying include being passive, gentle, accommodating...) in the universe (Liu, 2006, p.7).

The Yijing (I Ching) also known as the 'Book of Changes' is the most important treatise in Chinese philosophy and source for Chinese cosmology and civilization. It is known that Confucianism and Daoism, the two most important Chinese philosophical schools, borrowed cosmological and moral principles from this work. Additionally, composer John Cage (1912-1992) reflected these in the book in 1951 and used indeterminacy approaches in his well-known composition of 'Music Of Changes'. Regarding the Yijing, JeeLoo Liu explains that 'Since the universe is constantly changing, every condition bears the seed of change to a different condition.' (Liu, 2006, p. 30). To Yijing philosophy, *Tai-ji* refers to the whole of *qi*. According to this philosophy, if the whole of *qi* remains constant, *yin* must contract whenever *yang* expands, and vice versa. In other words, despite the fact that the two types of cosmic energy compete with one another, they also function together (Liu, 2006).

There are different styles and forms of *Tai Chi* such as *Yang*, *Chen*, *Hao* or *Wu*. Generally, the 8, 16 and 24 forms are taught to beginners. In our *dojo*, *Tai Chi* practices were generally applied with an accompaniment of music. Music is not generally considered a requirement in *Tai Chi* movements, but rather a facilitator of the flow. Outdoor exercises, on the other hand, may be accompanied by natural sounds. *Tai Chi* forms are in sync with sound, and sound is in tune with the body. From my experiences, people were well connected with each other in and beyond the *dojo*. In Kızıltoprak, Kadıkoy, Istanbul, Çağlayan Ceylan was my master. His attitude to the group, like that of many other *dojo* members, was remarkable to me.

During our collaboration about music and *tai chi*, his experiences became the starting point for this play. Çağlayan Ceylan explains his memories with these words;

The members of an improvised music group were in *Dojo*, after a *tai chi* practice session, and still feeling the influence of the exercise on their bodies they began to improvise. The things they felt during the improvisation inspired them, and they asked me for another day to repeat the experience. (Personal Communication, 13 November 2021)

Objectives: *Maintain Balance*, is an embodied practice that works with the seemingly opposite body movements and energies. During the play, the *ying* and *yang* movements

are shown to the group by a facilitator and then the group is encouraged to improvise. Musicians' awareness of their bodily movements was emphasized to increase the experience for the group members.

3.6 Play Six: Approaches to the Instrument or Voice

Is it possible to use your voice or approach your instrument in a way that you have never tried before? Composers and performers have asked this question in different contexts throughout history. Extended techniques and contemporary literature today presents a great inspiration for all experimental musicians. The *Voicing Any Letter* and *Upside-Down* are the two proposed plays that aim to explore new performance capabilities of individuals or groups by experimenting and thinking from the box.

3.6.1 Voicing A Letter

Conceptual Background: In April 2021, I participated in an online workshop called 'Improvisation: Imagination, 5 Senses, Spontaneity, Connection by director and performer Mine Cerci' (URL-13). Cerci's profession involves focusing on acting, collaborating and improvisational skills. During the online workshop, Cerci asked us to introduce ourselves to one another in gibberish. In my head, I imagined words that might provide information about me, but when I tried to speak them in a language, they did not fit into certain patterns, that was difficult.

After the workshop we did with Cerci, I had the following thoughts and asked some questions: The inability to recognize the words as a language limits us from obtaining precise and correct information about the individual, but allows the listener to interpret. Could this ambiguity and openness to interpretation be a desired intention to transmit to the listener in a music practice? Is it an artistic decision to employ sounds whose exact meaning is hidden and which do not explicitly relate to specific musical patterns?

This practice reminded me of Turkish music group Gevende's improvisatorially created lyrics; 'Gevende uses a language which belongs to nowhere. It is an imaginary mixture or phonetic imitation of the world languages so that everyone could find a word or a sound of his/her own.' (URL-14). Inspired by all, in *Voicing A Letter*, play group members use letters as a sound material and experiment with the idea of using their voice in different ways.

Objectives: In this proposed play, a strict limitation is given to musicians. All participants are asked to use their voice as their instrument and improvise solos by voicing a single letter which they can choose from the alphabet. They can build melodies, rhythms, loops etc. When musicians are challenged to perform in ways which they are not familiar with, they may explore ahead of their pre-existing knowledge, and might transform their practice. This practice focuses on musicians' ability to explore and experiment with different possibilities.

3.6.2 Upside-down

Conceptual Background: In *Upside-Down* play, the performers are challenged about how to approach to their own instrument in a totally new way that they have not tried before. For example, one can hold the instrument upside-down position, or apply any other changes or limitations that have not been explored before. This would lead the performers to think outside their personal tendencies in an out-of-the-box fashion and reset their control on their instrument, which will enable them to open the door for totally new experiences.

Objectives: Take risks while playing an instrument, experiment outside of the conventions, discover new possibilities; these would lead musicians to discover new creative solutions in their practice. This play aims to support self-confidence of the performers. Hill's ethnomusicological research underlines that the safe experience of working with transforming attitudes can also be implemented in a group context; it would help to experience a supportive community in social level, and individual changes in self-image can also affect personal behaviors and individuals might become more willing to challenge previous limitations and this becomes the key for enabling creative agency (Hill, 2018).

4. EVALUATION

This chapter includes the evaluation notes of the participants and workshop facilitators, both mine and others.

Most of the workshops were held with improvisational classes. As a result, the toolbox that was presented in this study is considered serving to creative pedagogical purposes. Ten of the workshops were conducted as a part of the improvisation classes in both Istanbul Technical University and Bilgi University music departments, including undergraduate and graduate degree musicians with diverse backgrounds. Six of the sessions were held with various participants from TMDK composition department and the musical projects which I am already involved in.

Most of the workshops were held in collaboration with Gülen Mine Demiralp. Three of these were conducted with the same group that gathered weekly with the same participants, within the same semester. Four of them were one-time gatherings and each included different participants. One workshop was conducted with three children, another with a piano and cello duo and the last one was in an online setting. The participant number in each group changed from three to ten.

As the workshops' designer and their facilitator I attempted to review the formal and informal strategies that Hill had reviewed in her ethnomusicological research (Hill, 2018). One of the main aspects mentioned by Hill is providing safety and emotional support. Thus, all workshops designed prioritize this aspect by giving each individual an opportunity to play solo while being supported by the group members. *Emotion Play* especially underlined the emotional awareness of group members. Hill showed the importance of being guided by facilitators to learn traditional improvisational languages such as improvising on jazz scales, chords and modes, before creating their own music. During this study, because I conducted short term workshops, I have eliminated this stage, but it is very important to include such practices especially in long term studies. Another aspect mentioned is creating studies for free improvisation, experimentalism, and the breaking of conventions. During the workshops I included these three practices and all improvisational plays supported experimentalism, free

improvisation and ways of breaking off conventional musical interpretations. Scholars suggested providing multiple modes of expression such as singing, multi-instrumentalism, dance and theater. During the design process of each play, I interpreted this aspect as using the body awareness in *Maintain Balance* play; singing and using objects as instruments in *Re-Thinking Objects* and *Using A Letter Play*. Providing exposure, facilitator expectations, and validation are other important components that the research underlines.

The first workshops were held applying *Re-Thinking Objects* play. The play guidelines can be found in Appendix A2. The collaborator of this play was Yeşim Kunter. We have created the guidelines, tips and directions for this play evaluating the results of the workshops. I asked the participating musicians that how was their experience while transferring their object and story to improvisation that how their experience was while transferring their object and story to improvisation and how this play affected collective improvisation. The ensemble setups can be seen in Table 4.1 below.

Table 4.1 : Re-Thinking Objects Workshop.

Re-thinking objects workshops	Date	Participant Groups and Instruments
1	15.10.2021	MIAM Improvisation Ensemble Group 1: Piano, Electric Guitar, Bass Guitar, Live Electronics, Drums, Vocal, Amplified Objects Sound
2	18.10.2021	Duo Version: Piano and Violoncello
3	22.10.2021	MIAM Improvisation Ensemble Group 2: Classical Kemenche, Violoncello, Percussion, Piano, Violin, Classical Guitar
4	02.11.2021	Trio Version: Violoncello, Two Piano
5	13.04.2022	Bilgi Music Ensemble Class: Piano, Ukulele, Hang Drum, Violoncello

During the workshops, all musicians were asked to focus on the shape, color, feeling, material and associations of the selected objects. Before each session, participants were given some observation time and during their individual observation/exploration

period, musicians thought about how to interpret their objects by applying their unique perspective. Some musicians associated the shapes with musical gestures, used the sound of the object or used it as a tool for their improvisation, and some of them used the objects' geometric properties to create form and to divide their improvisation into sections and some of them created a thematic title and context for their improvisations.

For example, one participant selected a clock that was almost round, that had twelve corners and four buttons on it. The musician named her improvisation as *Sunset O'clock* and divided her improvisation in four different small sections. In the first section, playing the piano, she focused on the twelve corners of the clock and played twelve individual notes by giving one second breaks. In the second section, she interpreted two of the buttons for high-pitched and low-pitched clustered notes. In the third section, she played a romantic melodic theme to interpret the view of the sunset which she imagined, being inspired by the color which was red. In the final section, she played a mixture of the previous ideas. The twelve corner clock can be seen below in Figure 4.1.



Figure 4.1 : *Sunset O'clock* interpretation in Re-Thinking Objects.

One of the significant properties of *Re-thinking Objects* play is that it provides a safe ground to interpret freely and then share among the ensemble. This way each participant can experience how different perceptions and predictions can be made. When compared to the list in Hill's research, it complies with prioritizing safety and emotional support, as well as providing exposure, facilitator expectations, and validation (Hill, 2018).

On the other hand, the proposed plays were found useful by the performers to explore beyond their conventions, for group practices to support group creativity as well as for composers to adapt the sound sources for their compositional ideas, and also were found challenging for some students who wanted to find a solution on amplifying the sound material.

As an example, in one participant's session a massage object that has four probes was used as a sound source on the snare drum, in another session, it was interpreted as separator indicators for four sections of the improvisation and a focus item to build a story out of which. It can be seen in Figure 4.2.



Figure 4.2 : Danai Palaka (left), Elif Canfeza Gündüz (right) interpreting the same object differently.

The second play developed during the research was *Emotion Play*. This play was designed by Demiralp between 2020 and 2021 and it was the most applied one during the study. The original idea of the play is working with emotions and using them for story telling as it would help participants to express their emotions. In the first two workshops, we applied the original version with the emotion objects that Demiralp created, which can be seen in Figure 4.3.



Figure 4.3 : *Emotion Play* setup with Demiralp's objects.

Right after each play, we asked participants to improvise solo and collectively to focus on their musical expression. Figure 4.4 illustrates the first two workshops, selected emotions and additional materials used by participants.



Figure 4.4 : Selected emotions in cards and additional objects during the play.

In each workshop, we focused on applying similar processes to musician groups. We focused on increasing the emotional awareness of the musicians and supporting their empathetic and emotional relations with each other and in self-expression. In each workshop, after feeling the effect of the emotion that each individual practiced during the play, the participants expressed those feelings with drawings and music making. While playing with kids, we did not limit them to use musical instruments but let them use whatever way they would like to express their feelings in order to support their free expression. Figure 4.5 shows an example from a ‘happiness’ emotion by a seven years-old participant.



Figure 4.5 : A drawing on ‘happiness’ by an seven year-old participant.

The first two workshops were successfully accomplished with the original objects, and in collaboration with Demiralp we did a new version. We asked participants to create their own emotion objects with doughs and other materials. Figure 4.6 represents the preparation setup for the tool box version of *Emotion Play*.



Figure 4.6 : Preparation setup for the tool box version of *Emotion Play*.

In order to provide musicians with multiple modes of expression by using drawing, hand crafting and story creating, we asked them to create their own emotion objects. Figure 4.7 shows different interpretations of the objects created by the musicians.



Figure 4.7 : Emotion objects and drawings created by musicians.

All workshops conducted for *Emotion Play* received a positive feedback from the participants. Each individual created a unique perspective for their interpretation of their emotion object and were deeply inspired from the stories that the other participants had shared. The stories told and the objects associated were unique to each player. During the solo improvisation sessions, we asked them to focus on their

emotions and most of the participants said they had felt that particular emotion in their body. For example, one participant said that: ‘I can honestly say that I felt the whole anger in me. I was nearly going to break my guitar!’. As a result, musicians were pleasingly and inspirationally listened to the others and shared their feelings among their group members, an example of which can be seen in Figure 4.8.



Figure 4.8 : Sharing of emotions and their musical results among the ensemble.

Some musicians followed the drawings that they had created during the workshop with graphic scores, as shown in Figure 4.9.

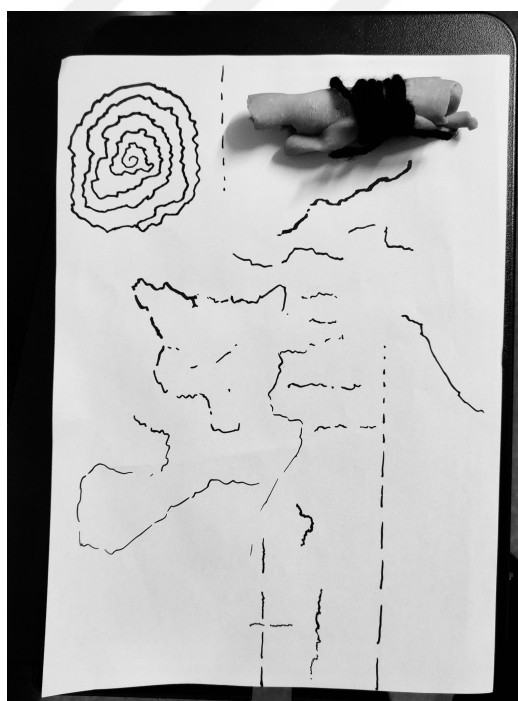


Figure 4.9 : A participant’s drawing made during the session, used as a graphic score.

Emotions Play was considered very useful for group practices to challenge participants with storytelling and handcrafting. Additionally, their bodily response on emotions

pushed musicians to play in a particular mood. Some musicians challenged themselves to look for alternative ways to interpret emotions rather than their first impressions. The applied setups can be seen in Table 4.2 below.

Table 4.2 : Emotion Play Workshop.

Emotion Play Workshops	Date	Participant Groups and Instruments
1	18.11.2021	MIAM Improvisation Ensemble Group 2 Classical Kemenche, Violoncello, Percussion, Piano, Violin, Classical Guitar Two Facilitator
2	18.11.2021	With Two Kids: Two Facilitator
3	10.12.2021	MIAM Improvisation Ensemble Group 2 Classical Kemenche, Violoncello, Percussion, Piano, Violin, Classical Guitar
4	17.12.2021	MIAM Improvisation Ensemble Group 2 Classical Kemenche, Violoncello, Percussion, Piano, Violin, Classical Guitar
5	29.12.2021	Online Workshop- Facilitator: Yeşim Kunter, Zeynep Ayşe Hatipoğlu, Gülen Mine Demiralp Musicians and educators conducting classes for participants at various age groups
6	06.04.2022	Bilgi Music Ensemble 1 Digital Piano, Acoustic Piano, Violoncello, Classical Guitar, Musical Objects
7	07.04.2022	Bilgi Music Ensemble 2 Electronic Piano, Acoustic Piano, Violoncello, Electric Guitar, Musical Objects, Vocal, Ukulele, Percussion
8	13.04.2022	Bilgi Music Ensemble 3 Hang Drum, Ukulele, Violoncello, Acoustic Piano, Musical Objects
9	14.04.2022	Bilgi Music Ensemble 4 Acoustic Piano, Violoncello, Electric Guitar, Bas, Musical Objects, Drums

The proposed *Listen Before Play* has its own heritage in the literature. The proposed play was applied in each workshop before starting to other practices. About the application of this play, Amy Salsgiver and I had an exchange of ideas on the topic. She was the lecturer of the improvisation class which I had experimented in with our improvisational plays. First, we applied the play together with a small ensemble, and after that, she continued to apply these exercises in her classes.

Amy Salsgiver reflects her ideas after the *Listen Before Play*:

Obviously, listening is an important exercise in our class, and I like to use deep listening exercises to calm everyone's minds at the start of class. When you first described this play, where we would listen individually to each person for two minutes as they played a sustained or repeated sound, I wasn't sure it would work. I thought it might not hold everyone's attention. But when we did it, it was so mind opening - it was so nice. First of all, as a performer focusing on myself for two minutes was so nice. You know I don't get that even in the practice room because I might be so busy with practicing. The chance to listen to myself was great and also listening to the sound of others and hearing this like microcosm of little changes present in a simple sound was really nice. And I really loved what we built afterwards in the improvisation. We were listening better and in such a considerate way. (A. Salsgiver, personal interview, Nov 7 2021)

Listen Before Play can be used as a warm-up practice before starting to solo or group performances, also can be a very powerful exercise to make the class or group to feel concentrated before their professional work.

For the *Graphic Notation*, one session was held with a trio and another with a performer artist and a cellist as a duo. During both interpretations, the participants expressed that they were challenged by the abstraction of the graphic notation as they had to make a projection with their instrument/body on the instructions they received and interpret and translate the visual information into musical/bodily performance. Following a notational instruction mostly puts certain amount of pressure on the performers, but turning this into a play took out some of the stress, as we observed. The suggested notation for the play, is a specific one which is named Time-Makam Analyses Model. The model used as a graphic notation offers musicians to interpret time and makam usage and other symbols which are represented in the model.

Maintain Balance is a bodily practice and it was applied only once during the workshops. My personal experiences while learning this play and conducting the workshop were as follows: I learned the movements from Çağlayan Ceylan, who created a flow of movements using a blend of tai chi, aikido, and karate techniques. Based on his advice, I planned the flow and the warm-up activities beforehand. I took feedback from him by sending video recordings. During the workshop, I did not get a chance to apply this play with a large group; I rather worked with a small group made

of three people. In the design of this play, we proposed two different bodily exercise groups for hard and soft movements. The suggested idea was to divide one groups into two and make each group practice a different kind of movement. However, during the session I combined these two categories. Everyone in the group was eager to participate in physical activity. The following are some more reflections after holding the session: “We alternated between soft and hard moves, one after the other. Afterwards, we did a focused improvisation, and there were soft and slow, growing musical passages throughout the improvisation. Each of us moved around the place during improvisation and switched instruments, which happened very naturally. It was a relaxing session and the improvisation movements were smooth.”

During *Voicing A Letter* and *Upside-Down*, most participants emphasized that they were asked to perform in this way for the very first time in their personal experiences. Most participants commented that it was collectively it was very inspiring for everyone to see and hear the others’ interpretation. In Table 4.3 other workshop setups can be seen.

Table 4.3 Other Workshops.

Workshops	Dates	Participant Groups and Instruments
Listen Before Play	All Workshops	Applied Before All Workshops
Graphic Notation	April 2021	With SAVT Trio and Ülkü Çağlayan (body movements)
Maintain Balance	05.11.2021	Piano, Percussion, Violoncello
Voicing A Letter	07.04.2022	Bilgi Music Ensemble 2
Upside-Down	06, 07, 13, 14.04.2022	Bilgi Music Ensemble 1-4



5. CONCLUSION

This practice-based research results focuses primarily on the personal experiences and observations of the participants. I started this research by focusing on developing exercises that would support the work of improvised music groups and stimulate creativity. My initial point of the research was not education-oriented, but the effect of the pandemic allowed me to experience the improvisational play ideas in improvisational class studies. I continued to pursue this goal, as I saw there was a need for these kind of exercises proposed here. Creativity-oriented educators can also benefit from this methodology.

The proposed *improvisational play* ideas have been applied in workshops. The workshops were conducted during the Covid-19 pandemic in Istanbul between the years 2021 and 2022. The original plan was to carry out these exercises with a larger number of performers and bands; however, I could mostly manage to experiment in improvisation classes at universities' music departments.

In the development stage of the improvisational plays, I focused on different sensory practices, and I constructed the plays described in the thesis, drawn from personal experiences and collaborations. I thought of describing the plays as exercises so that they could be expressed to people as simply as possible. This motivation of simple explanation led me to the idea of creating a toolbox with easy-to-follow steps and schematic explanations. The rooted approaches created by the artists who have committed their lives to this, like Pauline Oliveros, Butch Morris, John Zorn, and others, have been cited as sources of inspiration.

In music practices and education, there is a wide heritage of exercises to spark creativity between individuals in groups. In the last decades, the topic of sensorial awareness has also been focused by various disciplines. In this research, my attempt was to introduce the term *play* to music community with the conducted workshops. As the concept of play already takes place in psychology, creative studies, education and as well as music, I started working with a play expert who studies the dynamics of play and its effect/s on individuals' creative thinking, and later a designer who has proposed

a mix method play for children to improve their ability to express their emotions, and she was in collaboration with a psychologist.

The toolbox presented in the project is proposed to be used in any group work and can also be adapted for educational and artistic purposes. The following Figure 5.1 illustrates the example of a toolbox page, preparation notes of *Re-Thinking Objects*, directions, and experiences.

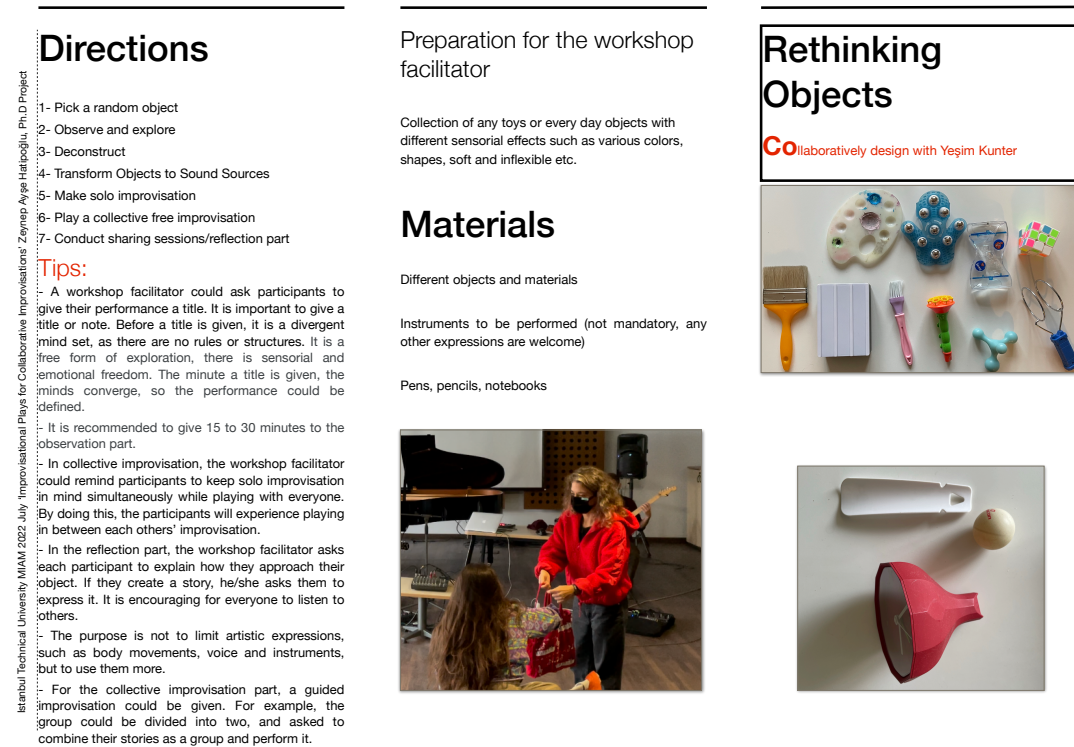


Figure 5.1 : Tool Box Example.

One of the major outcomes that I observed throughout this research is that the conducted workshops helped to support free expression of each individual, increase dialogue and interaction between group members. They were positively affected positively on expanding performance elements and creating variety on how each participant expressed oneself. The following Table 5.1 illustrates the observations and experiences of the proposed plays' and compares them to the designed aims accordingly.

Table 5.1 : Workshop notes of plays.

Name	Aim	Observations
EMOTIONS PLAY	Increase Emotional Awareness	Shared memories, therapeutic effect, increased emotional awareness, creative stories
RE-THINKING OBJECTS	Investigate New Sources To Play	Objects associated with members' past memories, objects used for both inspiration for the performance, and as a tool to play the instrument
LISTEN BEFORE PLAY	Increase Auditory Awareness	Calm improvisation session, increased concentration
GRAPHICAL NOTATION	Increase Creative Interpretation	Members were challenged in the interpretation process, practice with time synchronization, mentioned the symbols variety and it is difficulty to focus
MAINTAIN BALANCE	Increase Bodily Awareness	Body relaxation and its effect on performing were experienced
VOICING A LETTER	Increase Awareness by Using Own Voice	Members were challenged in improvising with only one letter
UPSIDE DOWN	Exploring New Performance Capabilities	Experimentations, ideas collected. Observing others' approach were found inspirational

My personal experiences during improvisational play workshops are as follows: While sharing the improvisation play ideas with the others, most of the participants' first reaction was curiosity, excitement, openness and motivation to participate. However, there were some who also refused to attend. A small number of participants had difficulty comprehending the purpose of the play and reflected that they wanted to know what impact would the outcomes of the exercises have beforehand. We started each session with different warm up plays. Most of the exercises and experiments were new for most of the participants and their willing attendance and openness impressed us a lot. In nearly all sessions, we observed that participants were open to sharing their personal stories. This enabled trust and empathy to be built among them. After expressing themselves openly and sharing with the others, in each session we received the feedback that the sessions had somehow a therapeutic effect.

Personally, experimenting with a range of materials in addition to making sound helped me to reevaluate my perspective on making musical performances. I am still experimenting with play concepts on live performances and I must admit that my ideas are still developing. However, throughout the research I observed that my playfulness in improvisatory performances improved.

In most of the workshops, we integrated a story-telling stage. I observed that the storytelling sessions gave a chance to participants to share their own experiences and imagination. During these plays, listening and observing other narrators helped us to

listen in empathy. Most of the time, musicians told a story from their current or past relationships with pure honesty.

In all workshops, the participants were encouraged to 'create in the moment' at every stage of the play and it helped them to encourage their improvisatory senses. Sitting in a circle formation ensured the convenience of sharing that created a sense of equality and built stronger connection between participants. During each session, it was important to prepare the participants for a 'free-play' environment by getting out of the box and asking them to do something not expected. A fun part was absolutely essential, and it can be said that it was vital to encourage participants to experiment non-judgmentally, without any worry and anxiety. During our sessions, it always helped us to start with a relaxation practice and combine relaxing mindfulness practices with enjoyable small exercises to connect the group members to support freedom of self-expression.

In this research, one of the main discussions is about the associations between the terms play and improvisation. The relationship between both terms can be reviewed as follows:

- The cultural connections of both terms have had a central role in human evolution. The term play and its cultural heritage has been widely explored by anthropologists and cultural historians, although the prominence of improvisational practices vary in each culture and genre (like European, Middle Eastern, etc.). It has always been present and have had a major role in the development of musical practice, composition, and also in culture and society.
- Both terms correspond to 'optimal experience' (Csikszentmihalyi, 1990), in which the participant, at one point, an actor or a player achieves complete concentration.
- The act of both words has the potential to establish a liberated, unified, tolerant, coexisting, and supporting community.

In the interviews made for this study, attendees expressed themselves and their own journey about improvisational music, and personal experiences on collective improvisation. The interviewees expressed that each improvisation group created their own play concepts, as a kind of language of between the members. The examples of

the distinctive applications of the groups were gathered from the interviews and may be found in the Appendix B. All interviewees mentioned how important it was to be supported and inspired by creative mentors, supportive groups and collaborations during their own journey. They shared their personal play ideas, collaborative improvisation perspectives both from their experiences with students and personal artistic background. From our conversations I had chose common keywords and organized them under appropriate topics. Additionally, it was personally important for me to have interviewees among creative improvisers who are active in different genres.

Lastly, for further research, this research might be expanded to the following aspects: it would be worth looking at how play and playfulness are perceived in various cultures. Collecting a large number of data from interviews from both the disciplines of play and improvisation would broaden the research. Studies about cognitive and psychological effects of the improvisational plays could also be explored.

The number of plays could be increased as many as needed; the proposed exercises in this work draw a general framework on how to approach to design such plays that would contribute to improvisation dynamics and social attributes of a group.

The exercises described in this thesis are intended to be shared on publicly accessible platforms. The provided improvisation plays will continue to expand, adapt, and experiment, and each new partnership and application will contribute to the field of collective improvisation.

Finally, I hope this study, which was carried out in Istanbul will contribute to any discipline that focuses on improvisation, play and collaboration studies.



REFERENCES

- Ağryürüyen, S.** (2022). Personal interview. 18 March, online meeting.
- Akıncı, Ş.** (2022). Personal interview. 20 April, online meeting.
- And, M.** (2019). *Oyun ve Bugü: Türk Kültüründe Oyun Kavramı*. Fifth Edition. Istanbul: Yapı Kredi Press
- Barnett L.** (2007). *The nature of playfulness in young adults*. Personality & Individual Differences, Vol. 43, 949-958, <http://dx.doi.org/10.1016/j.paid.2007.02.018>
- Barnett L.** (2012). *Playful People: Fun Is In The Mind Of The Beholder*. Imagination, Cognition and Personality, Vol. 31 (3), 169-197, <https://journals.sagepub.com/doi/10.2190/IC.31.3.c>
- Bateson, P.& Martin, P.** (2013). *Play, Playfulness, Creativity and Innovation*.UK: Cambridge University Press.
- Baysal, O.** (2018). Zaman Makam Analiz Modeli. *9th International Hisarlı Ahmet Symposium*, 10-12 May : 298-313. Available from <https://hisarliahmet.org/img/covers/2018proc.pdf>
- Bhagwati, S.** (2013). *Notational Perspective and Comprovisation In Sound & Score Essays on Sound, Score and Notation*, (eds.) Paulo de Assis, William Brooks, Kathleen Coessens, Chapter 11, 165-177. Belgium: Leuven University Press.
- Borgo, D.** (2006). *Sync or Swarm: Musical Improvisation and The Complex Dynamics of Group Creativity*. In Goguen Festschrift, (eds.) K. Futatsugi et al. Lecture Notes in Computer Science 4060:1-24. Berlin, Heildelberg: Springer-Verlag.
- Burkholder, J. P., Grout, D. J., Palisca, C.V.** (2010). *A History of Western Music*. USA: W.W. Northon & Company, Inc.
- Bullock, A.& Stallybrass, O.** (1999). (eds.) *The New Fontana Dictionary of Modern Thought*, 908. London: HarperCollins Publishers.
- Cage, J.** (1969). *Notations*. New York: Something Else Press.
- Caillois, R.** (1979). *Man, Play and Games*. University of Illinois Press: Urbana and Chicago.
- Cook, N.** (2021). *Music a very short introduction*. Oxford University Press: United Kingdom
- Cox, C. and Warner, D.** (2017) (eds.). *IV. The Open Work*, Introduction, pp. 462- 65. In Audio Culture, Revised Edition: Readings in Modern Music. USA, UK: Bloomsbury Publishing.

- Csikszentmihalyi, M.** (1990). *Flow: The Psychology of Optimal Experience*. HarperCollins e-books
- Çağlayan, C.** (2022). Personal interview. 13 November, online meeting.
- Derek, B.** (1992). *Improvisation Its Nature and Practice in Music*. USA: Da Capo Press, Inc.
- Desmet, P.M.A., Xue, H., & Fokkinga, S.F.** (2020). *Twenty Moods: Holistic Typology of Human Mood States* (first edition). Delft: Delft University of Technology. Retrieved February 02, 2022, from <https://diopd.org/wp-content/uploads/2020/03/Mood-booklet-1st-Edition.pdf>
- Dunn, L. L. S.** (2004). *Cognitive playfulness, innovativeness, and blief of wssentialness: Characteristics of educators who have the ability to make enduring changes in the integration of technology into the classroom evironment*. (Doctor Of Philosophy) University of North Texas, Texas.
- Ekman, P.** (1999). *Basic Emotions*. In Dalgleish, T.& Power, M. J. (Eds.), *Handbook of Cognition and Emotion* (pp.45-60) New York, NY: John Wiley & Sons Ltd. Retrieved February 02, 2022, from <https://www.paulekman.com/wp-content/uploads/2013/07/Basic-Emotions.pdf>
- Ellis, C., Adams, T. E., & Bochner, A. P.** (2010). *Autoethnography: An Overview*. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 12(1). <https://doi.org/10.17169/fqs-12.1.1589>
- Eraslan, A.** (2022). Personal communication. 28 April, Online.
- Evarts, J.** (1968). *The New Musical Notation: A Graphic Art?*. pp. 405-412. Leonardo, Oct., 1968, Vol. 1 (4) (Oct., 1968), The MIT Press, <https://www.jstor.org/stable/1571989>
- Girgin, Z. G.** (2006) *Müziği Yazmak: Müzik Notasyonunun Tarih İçinde Yolculuğu* (Notating Music: Journey of Music Notating in History). Istanbul: Nota Yayıncılık.
- Groove Music Online.** (2001). *Notation*. Retrieved February 20, 2022, from <https://doi.org/10.1093/gmo/9781561592630.article.20114>
- Hahn, J.** (2019). *Yaara Nusboim designs therapy dolls for children struggling with emotional trauma*. Retrieved October 28, 2021, from <https://www.dezeen.com/2019/11/18/yaara-nusboim-alma-therapy-dolls-design/>
- Hahn, T.** (2021). *Arousing Sense: Recipes for Workshopping Sensory Experience*. University of Illinois Press, Urbana, Chicago, and Springfield. (ebook). Vol.1, issue: 1, Retrieved May 30, 2022, from <http://www.gamestudies.org/0101/juul-review/>
- Hatipoğlu, Z. A.** (2021). “Doğaçlamada Yaratıcılık ve Tanburi Cemil Bey: Zaman-Makam Analiz Modeli Üzerinden Yeni Bir Doğaçlama Yorumu” (Creativity, Improvisation and Tanburi Cemil Bey: A new improvisation from the Time-Makam Analysis Model). *150th Birth Anniversary “Üstâd-ı Cihan” Tanburi Cemil Bey International Online*

Symposium, Abstract, Istanbul, Turkey ,7-9 May https://tumac.org/wp-content/uploads/2021/05/TUMAC_TCBS_Program_Bildiri_Ozetleri.pdf

- Hatipoğlu, Z. A.** (2022). *The “Time-Makam Analysis Model” as a graphic notation: A playful tool for collaborative improvised music*, Rast Musicology Journal. Vol. 10, issue: 1, pp.135-145. <https://doi.org/10.12975/rastmd.20221017>
- Hatipoğlu, Z. A, Salgar, M.** (2019). Improvisation Concept In Contemporary Music Composed For Traditional Instruments In Turkey. Examples Of Classical Kemençe, Tanbur And Cello Trio. *International “Music and Sciences” Symposium*. Istanbul Technical University Turkish Music State Conservatory Musicology Department. Istanbul April 17-19.
- Hill, J.** (2018). *Becoming Creative: Insights from Musicians in a Diverse World*. Oxford University Press, New York, NY. (ebook)
- Huizinga, L.** (1944). *Homo Ludens A Study of the Play-Element in Culture*. London: RoURLedge & Kegan Paul Ltd.
- Hyams, J.** (1979-1982). *Zen in the Martial Arts*. Epub. Bantam Books: New York, Toronto, London, Sydney, Auckland.
- Jull, J.** (2001). *The repeatedly lost art of studying games*. Review of Elliott M. Avedon & Brian Sutton-Smith (ed.): *The Study of Games* New York: John Wiley & Sons, Inc.. 1971. 530 pages from the International journal of computer game research.
- Kapchan, D. A.** (2017). *The Splash of Icarus: Theorizing Sound Writing/Writing Sound Theory*. In *Theorizing Sound Writing*. pp.1-22.USA: Wesleyan University Press.
- Kino, M.** (2022). *Empati: İç Dengenin Kurulması ve Aile İçinde HuzURLu Bir Yaşam İçin Beş Yol*. (Selma Türkis Noyan Trans.). Istanbul: Orenda Publishing
- Levitin, D. J.** (2006). *This is Your Brain On Music: The Science of a Human Obsession*. PLUME. Penguin Group.
- Lewis, C.&Lovatt, P. J.** (2013). *Breaking away from set patterns of thinking: Improvisation and divergent thinking*. In *Thinking Skills and Creativity*. Vol. 9, pp. 46-58. <https://doi.org/10.1016/j.tsc.2013.03.001>
- Lexico Online Dictionary.** Oxford University Press. Available at: <https://www.lexico.com/definition/play>, accessed may 30, 2022.
- Lieberman, N. J.** (1977). *Playfulness Its Relationship to Imagination and Creativity*. New York: Academic Press, INC.
- Liu, J.** (2006). *An Introduction to Chinese Philosophy: From Ancient Philosophy to Chinese Buddhism*. USA, UK, Australia: Blackwell Publishing Ltd.
- Morby, A.** (2016). *Tools for Therapy encourage people to open up about their emotions*. Retrieved October 28, 2021, from <https://www.dezeen.com/2016/11/04/tools-for-therapy-nicolette-bodewes-tactile-object-psychotherapy-dutch-design-week-2016>
- Mautner, T.** (1996-2000). *The Penguin Dictionary of Philosophy* (edt.). Second Edition. Penguin Reference.

- Nachmanovitch, S.** (1990). *Free Play: Improvisation in Life and Art*. Penguin Putnam Inc. New York, NY. Version_4.
- Nyman, M.** (1974). *Experimental Music: Cage and Beyond*. Cambridge University Press.
- Phaidon Editors** (2014). *Dünya Sanat Tarihinde Usluplar ve Akımlar, Tarih Boyunca Sanat*. (Dilek Şendil, Süreyya Evren, Trans. 2015) Istanbul: Yapı Kredi Kültür Sanat Yayıncılık Ticaret ve Sanayi
- Salzman, E.** (1988). *The Twentieth Century Music An Introduction*. Prentice Hall.
- Sauer, T.** (2009). *Notations 21*. New York: Mark Batty Publisher.
- Schechner, R.** (2002). *Performance Studies: An Introduction*. Third Edition. Media Editor. Sara Brady. Routledge Taylor & Francis Group: London and New York.
- Şener, S.** (2022). Personal interview. 29 November, Istanbul/Turkey.
- Tilly, L. A.** (2019). *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond*. The University Chicago Press.
- Turino, T.** (2008). *Music as Social Life: The Politics of Participation*. University of Chicago Press.
- URL-1** <<https://www.lexico.com/definition/play>, date retrieved 28.03.2022.
- URL-2** <http://www.makingsense.no/?page_id=8, date retrieved 28.03.2022.
- URL-3** <<http://www.gamestudies.org/0301/walther/>>, date retrieved 01.02.2021.
- URL-4** <<https://www.youtube.com/watch?v=3sMN1mPj1WA> >, date retrieved 05.05.2022.
- URL-5** <<https://shhhbooks.com>>, date retrieved 02.07.2021.
- URL-6** <<https://www.playtoinnovate.com/>>, date retrieved 30.05.2022.
- URL-7** <<https://www.lexico.com/definition/play>, date retrieved 30.05 2022
- URL-8** <<https://www.criticalimprov.com/index.php/csieci/about>>, date retrieved 29.05.2022.
- URL-9** <<https://www.sensoryintegrationeducation.com/pages/what-is-si>>, date retrieved 31.05.2022.
- URL-10** <<https://tomvangelder.antrovista.com/welcome-to-my-phenomenology-site-99m10.html>> , date retrieved 31.05.2022.
- URL-11** <<https://www.deeplisting.rpi.edu/deep-listening/>>, date retrieved 31.05.2022
- URL-12** <<https://doi.org/10.1093/gmo/9781561592630.article.20114>>, date retrieved 20.02.2022
- URL-13** <<https://www.minecerici.com/workshops>>, date retrieved 29.05.2022.
- URL-14** <<http://ahmetkbilgic.com/about-contact/>>, date retrieved 27.05.2022.

- Whitebread. D., Basilio. M., Kuvalja. M., Verma M.** (2012). The Importance of Play: A report on the value of children's play with a series of policy recommendations. (Report April 2022) Written for Toy Industries of Europe (TIE) University of Chambridge. Available: <https://www.csap.cam.ac.uk/media/uploads/files/1/david-whitebread--importance-of-play-report.pdf>
- Zipes, J.** (1995). *Creative Storytelling: Building Community/Changing Lives*. Routledge Taylor & Francis Group.





APPENDICES

APPENDIX A: Improvisational Plays Tool Box

- A.1** Play One - Emotions Play
- A.2** Play Two - Re-Thinking Objects
- A.3** Play Three - Listen Before Play
- A.4** Play Four - Graphic Notation
- A.5** Play Five - Maintain Balance
- A.6.1** Voicing A Letter
- A.6.2** Upside-down

APPENDIX B: Interviewees' Experiences and Play Works

- B.1** Sumru AĞIRYÜRÜYEN
- B.2** Şevket AKINCI
- B.3** Anıl ERASLAN
- B.4** Öyküm Elif ERDOĞAN
- B.5** Gökçe GÜRÇAY
- B.6** Serkan ŞENER

APPENDIX C: Short Biographies of Interviewees' and Collaborators



Part III Collective talk and discussions



Part I Creating your Emotion Objects and your story



- 1-Pick a random paper out of the ten emotions written.
- 2-Draw your emotion on a paper which matches the emotion the best in your mind in the best way for you.
- 3-Pick a piece of one or more playdough colors to create an object/ a figure to represent the emotion you've got.
- 4-Pick from the neutral objects to support your storyline.
- 5-Within the given time, create your object with the playdough and the other materials and think of a story by centering the emotion in your mind. You can notate, write, draw or create a scene by playing with the objects.

Players may feel nervous at this stage. They may want to tell a creative story, but they may not be able to find their own way to do it. In this phase, it is important to calm people down with this kind of these words:

"It's OK if you're feeling uncomfortable. This is the natural process of the workshop. There's no wrong or right. Everybody is equal. Everybody matters."

Part II Story telling and Improvisations

- 1-Express your stories individually in a solo performance (min. 3 minutes) about the emotions through musical improvisation.
- 2-Improvise collectively



Part II: Story telling or Solo Improvisation proposed options:

- 1- The workshop facilitator could challenge the participants by offering them to share their verbal stories before they perform.
- 2- Each participant can be asked to express their stories individually in a solo performance with an instrument or with their voice or body.
- 3- Participants can be asked to keep the name of their emotions to themselves and not to tell anyone until the share session starts. The exchange forces the partners to try to understand what the emotion of the other is and how it is represented.

Figure A.2 : Emotion Play Tool Box p2.

Tips For Emotion Play:

They can be adapted to other improvisational plays

The duration of the play can be around one hour. In all versions, the workshop facilitator could ask participants not to share the emotions they have picked, but to share them at the end of the part III. In that way, the participants try to guess what emotion the other has picked. It helps the experience of empathetic practice while having fun.

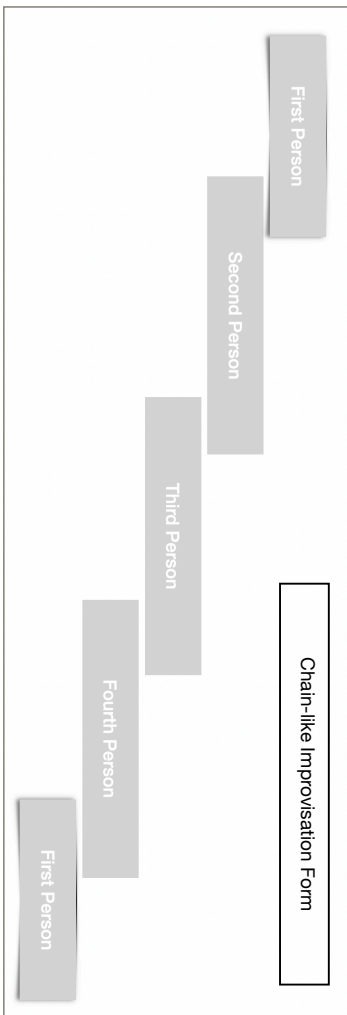


Part II: In this part of collective improvisation, the workshop facilitator could ask for a semi-plan improvisation. An example is the direction of a "chain-like" form.

In a chain-like improvisation, improvisers focus on their emotions. After one player plays for a while, the second player joins in, and both focus on the emotions of their stories. After a while, the first player stops and the second one continues to play and so on. In this chain of practice, participants experience the feelings of playing together while sticking to their own feelings, so this duality creates a counterpoint-like exercise.

Part III: Collective talks and discussions
It is important that collective members share their individual creative processes and experiences verbally. It is strongly recommended to arrange the play time to include collective talks and discussions.

This play could be considered as a practice to sense each other's emotions without speaking, or it could be aimed to improve verbal expression by including speaking sessions in between practices. This option could be adapted according to the dynamic of each group.



The First Person improvises solo for minimum two minutes, in the last one minute, the second person will join. They continue to play and the last person plays together with the first again.

Figure A.3 : Emotion Play Tool Box p3.

A.2 Play Two: Re-Thinking Objects

To investigate new sources to play and improvisation

Directions

- 1- Pick a random object
- 2- Individually observe and explore the object
- 3- Look for ways to transform those objects to sound source and prepare yourself for a short improvisation performance with your ideas
- 4- Play individually solo improvisation with the objects
- 6- Play a collective free improvisation
- 7- Conduct sharing sessions/a reflection part

Tips:

- It is recommended to give 15 to 30 minutes to the individual observation part.
- The purpose is not to limit artistic expressions, such as body movements, voice and instruments, which can be reminded to the participants.
- The workshop facilitator could ask participants to give their performance a title.
- For the collective improvisation part, a guided improvisation could be given. For example, the group could be divided into two, and asked to combine their projects and perform it.
- In the reflection part, the workshop facilitator asks each participant to explain how they approach their object. If they create a story, he/she asks them to express it. It is encouraging for everyone to listen to the others.

Preparation for the workshop facilitator

Collection of any toys or everyday objects with different sensorial effects such as various colors, shapes, soft and inflexible etc.

Materials

Different objects and materials

Instruments to be performed (not mandatory, any other expressions are welcome)

Pens, pencils, notebooks



Rethinking Objects

Collaboratively design with Yeşim Kunter



Figure A.4 : *Re-Thinking Objects* Tool Box.

A.3 Play Three: Listen Before Play

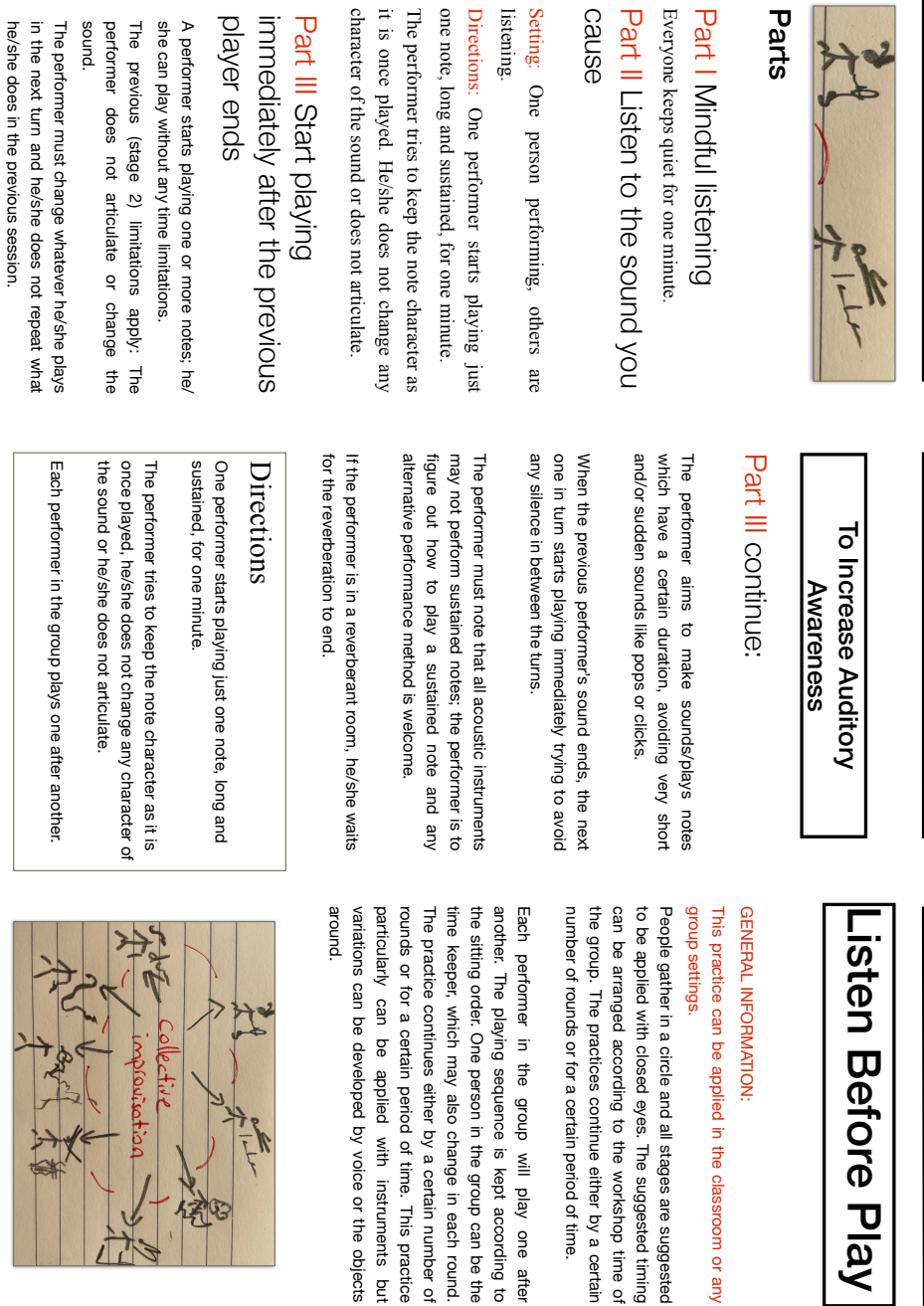


Figure A.5 : Listen Before Play Tool Box.

A.4 Play Four: Graphic Notation

Directions and tips:

Try to retain the rest points indicated in the score (They have been shown with a comma). Remember that it's a time analysis model. You can play with time and interpret the symbols and signs for your own sake. The group members might try to retain the common rest points. Remember that the score contains details and that the image is horizontally lengthy. It is possible to consider projecting from a large monitor or zooming in. It is also advisable to print it on at least A3.

To Increase Creative Interpretation

Graphic Notation

TMAM as a Graphic Notation

Score is open to interpretation and improvisation.

Can be adapted to any settings.

Can be download from the link below: <https://drive.google.com/drive/folders/1mLU6ZZwYDXp9tbJ0zH7T7OLVMLqngSiG?usp=sharing>

THE MODEL OF TIME AND MAKAM ANALYSIS

FLAVOR

PITCH AXIS AND MOVEMENT SPACE

MELODICAL CONTOUR

FLOW OF MOVEMENT

Time-Makam Analyzing Model (Hidayati & Bayati, 2016)

Figure A.6 : Graphic Notation Tool Box.

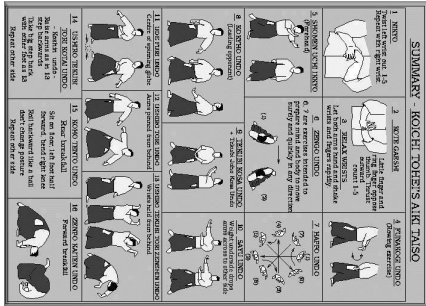
A.5 Play Five: Maintain Balance

Istanbul Technical University MIAM 2022 July 'Improvisational Plays for Collaborative Improvisations' Zeynep Ayşe Hatipoğlu, Ph.D Project

II- Yin Direction/ Hard Movements

Hard movements exposes the Chi evokes. Movements such as *aikido*, *karate* can be applied. Creating sounds and dynamic breathing exercises and fast movements can be used.

Stage II: Ying style movements



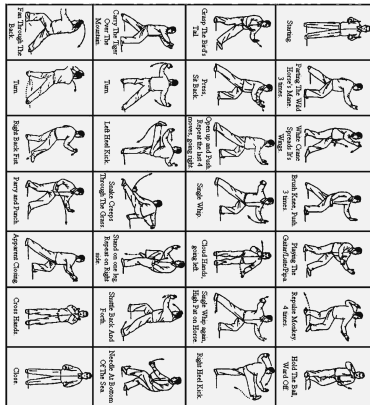
The image is presenting Koiche Toheik's aikido techniques. Toheik (1920-2011) was a well-known aikido trainer (10th Dan Aikido) and the founder of the Ki Society. The image is available on: <https://it.pinterest.com/pln/300263500131857/655/>

FLOW OF THE PLAY: 4- Without speaking, switch from body exercises to improvisation.

I-Yang Directions / Soft Movements

Soft movements incorporate the stillness, zen mind, and mindful practices. Basic 'chi gong moves' can be applied at this stage.

Stage I: Yang style movements



Yang style chi gong moves, the link for the picture example: <https://za.pinterest.com/sandybrennon/tai-chi/>

FLOW OF THE PLAY: 1- Create a circle and remind the group diaphragmatic breathing. 2- Start w. warm up exercises. 3- Continue to work in the circle silently. The movements will be observed and the group will imitate them. If the group is large, it can be split into two, if possible, by having them work in separate locations without seeing each other, and then they reassemble for improvisation.

Maintain Balance

Collaboratively design w.

Çağlayan Ceylan

To Increase Bodily Awareness

This activities are suggested to be directed under the guidance of a trainer. Techniques and photos that are presented can be used as examples. Different movements and techniques can be applied with the same purpose. Two different stages can be combined in one practice or selected to be practiced in each session differently.

Preparation

There is no pre-existing knowledge expected from the group members. Anyone who does not have a physical limitation in their body can play. During the activities, it's important to remind that each person should listen to their own body's limit and never force it. The person who leads the group can prepare the work flow in the light of the beginner level.

START HERE: Warm-up Exercises

Different combinations might be applied. One suggestion is to start from feet to head and practise through exercises for each and every joint and body part. The warm up should include all limbs and each movement at least repeated for three times.

- Feet/Ankles/Caives
- Hamstrings
- Hips
- Wrists
- Elbows
- Spine
- Shoulders
- Neck

Figure A.7 : Maintain Balance Tool Box.

A.6. 1& 6.2 Play Six (I-II): Voicing A Letter & Upside-Down

Istanbul Technical University MIAM 2022 July 'Improvisational Plays for Collaborative Improvisations' Zeynep Ayşe Hatipoğlu, Ph.D Project

UPSIDE-DOWN

Exploring New Performance Capabilities

Is it possible for you to approach your instrument in a totally new way that you have never tried before?

Directions:

- Decide how you will approach your instrument, experiment with it, and improvise solo to group members.
- You can decide to experiment with an instrument you are professional with it or explore a new one.



Anna Lockwood. Photo by Heuchan Hobbs. Photo Taken From Pink Noises p. 137 *Anna Lockwood with the final Piano Transplant, an installation titled Southern Exposure, at Butlers' Beach, Western Australia, in the Seventh Totally Huge New Music Festival at Perth, 2005.*

An example of creating a rhythmic structure with words to perform:

Esti

Güzeldi

Anlayamadım

Çok

Sapnadım

VOICING A LETTER

Increase Awareness by Using Own Voice

Is it possible to improvise with a letter?

Directions

- 1- Select a letter.
- 2- In a group setting, improvise solo by voicing the letter one by one.
- You can remind the group to feel free to use their body movements as well.
- You can follow chain-like improvisation suggested in Emotion Play, p. 3.
- 3- Improvise collectively and do sharing session.
- 4- During sharing session each member will write a random word to their notebook.
- 5- One person will write those words on the blackboard and create a rhythmic structure.
- 6- Members will improvise voicing the words together and they will try to keep the same rhythms. Each turn try a different tempo.
- 7- Finally, play the words with instruments without voicing it.



Figure A. 8 : Play Six (I-II): Voicing a Letter & Upside-Down.

APPENDIX B INTERVIEWEES' EXPERIENCES AND PLAY WORKS

This section includes selected exercises and experiences of the interviewees. During interviews, I asked musicians' experiences and ideas about play related to collective improvisation, so each conversation have it's unique responses and perspective which I had edited and core given place here.

B.1 Sumru AĞIRYÜRÜYEN

Improvisational plays in the lectures

Introduction

In all sorts of improvisation, as in the society, you must be able to listen to one another very well, like possessing same social values, such as being open to one another and being unbiased. You must approach with full compassion and understanding. If you come across with someone from an unfamiliar musical tradition, if that one produces a different sound, you must listen to carefully in order to grasp it.

For improvisation classes with Orçun Baştürk, we did some free improvisation exercises of Pauline Oliveros and other exercises that we adapt to each class. These studies teach us some freedom, as well as constraints and possible rules. Taste the freedom to speak your mind and know that you must also listen to one another, as well as yourself, to examine your own rules. It is crucial for me to understand why music has such a profound effect on my life. I also inquired this topic with the musicians I collaborated with. That is a crucial thing, in my opinion. Because each person's answer is unique to them. Musicians and listeners of music have diverse perspectives on these questions. As an example, I generally ask my students why you choose to make, what's the point of music for you? On the other hand, in our lessons, we give time for making music. It's important to provide time equally to both practices.

Ağiryürüyen Play 1: Chinese whispers

It's a well-known play. First player comes up with a word or sentence and whispers it to the second person's ear, and so on. The last person mentions the sentence they heard. This word of mouth is then played out with instruments and vocals. As a result, we playback the sounds you hear and compare with what comes to your mind first.

Ağiryürüyen Play 2: A play about story and music relation

One musician from the group tells a story. Later, as we are narrating this story, we pause to consider the musical elements. Is there a pattern in the story? The theme in mind? Is someone pointing out a difference between the two sentences? Musically, how are things going? With our instruments, we try to perform that story and maybe express an emotion in the same manner that the story has.

Ağiryürüyen Play 3: Creating your own play

For example, you say to your group when a leaf falls somewhere, this piece will end, or you say I will start with this pitch, and if I change it, we will all change our pitch together. In this way, there are restrictions, but you have the freedom to experiment. There are many possibilities. It is a lot of fun.

B.2 Şevket AKINCI

Introduction

Many of Akinci's exercises below are his own, and some were inspired by the literature and musicians he worked with, such as Robert Reigle. He divided these works into groups so that they could be practiced in a crowded, collective classroom with everyone playing different instruments. He designed them with solo and/or duo, trio, and quartet options. Some have specific goals; others, such as paying attention, listening, and ego training, are based on musical or non-musical experiences.

ŞA: There is this philosophy in my view (on collective improvisation), I idealize a free improvisation society, that you can consider it as micro version of the whole. This would be founded with collaborative effort, in other words, no one faces any discrimination, with such behavior patterns of mutual aid where individual mistakes are eliminated and collectively corrected. In the music of this society hierarchies would dissolve [...]. I ask to my students, after practicing improvisation, what can you learn, as humble humanbeings, from our collective improvisation practices? There are many experiences about collective effort and cooperation there, and these can learned through music practice

Akinci Play 1: Paying attention to time, people, and place, and making noise in present

Background: What does the word "free" mean? Sartre defines freedom as thinking about what you want to do and accepting responsibility for everything you think about when you do it, as well as questioning it. However, the word 'free,' which is a synonym for liberty, means "free, tied" in Persian, which means "limited, be tied down." As a result, in improvisation, we strive for freedom within certain constraints.

Directions

- For ten minutes, play one note or two or three notes.
- Go down one at a time over the next ten minutes; no more than two people may descend at the same time.
- Everyone will make a short and harsh sound at some point, so be careful not to hear these sounds at the same time.
- Within ten minutes, everyone will have made three gestures. The rest of the time will be spent in silence, but these gestures will not be repeated, so pay attention to when they are made.

Akıncı Play Two: Utter Dark Room

Directions

- Play as much forte as you can in a dark room.
- Following the sound, silence will be maintained by a predetermined person making a sound and throwing an object on the ground.

Akıncı Play 3: Improvising with musical textures

Instructions

- Several people play a single texture at the same time (for example, play pointillist or drone)
- One changes the direction and the others follow. Each will change the direction one by one.

Akıncı Play 4: Directed improvisation

Directions

- A single person will serve as the conductor, and he or she will devise the hand signals.
- Play softly, for example, when I place my hand on my head.
When I show a number, I play long notes, and so on.
- Others should devote time to learning and comprehending the meaning of conductor signs.
- Finally, improvise with conductor signs.

Akıncı Play 5: Improvising on visuals or symbols

We had to deal with religious symbols, for example. What is the proper way to make the sign of the cross? What is the time-space axis like in this case? Three tríos were created. We were also listening to Cornilious Cardio's treatise notation, and I was curious about what you could do with his played comments.

Directions

- Collect visuals
- Consider how you'll use the images you bring to put on a performance.

Akıncı Play 6: Outdoor exercises

After going on the streets of Karaköy, we returned to the classroom and played back the sounds that we had recorded, just like Murray Schafer had done in his "Catalogue of Sounds" (1970s) classifications, for example.

Instructions

- Visit an outdoor place bring your notebooks and hand recorders, listen the sound around you.

-What is the highest and lowest pitch? Are there any repetitive sounds? Try determining the non-repetitive ones?

-Turn back to the class and play the sound of the place you have visited.

Akıncı Play 7: Create Noise

Instructions

- Play as loudly as you can.

- Do not repeat, do not listen to the one playing and the other.

Fieldnotes: With such a manifesto, a fascinating harmony can emerge.

Akıncı Play 8: Interplay /Duo or duo two-group version

These are works done as early as the Baroque period, like a question and answer. However, in this play, it is important to emphasize that you should think as if you were speaking. For example, I might ask you, Ayşe, how you are. When I ask you this, you don't say no. A long question can have a short answer, or both can be the same length. They must, however, be related in some way. Or we were playing the shadow play, where someone else is talking while you are talking. In counterpoint music, we play simultaneously, that is, in parallel, as in this shadow play. I speak at the same time as you, on the same subject, with the same intonation, just like your stalker. Playing with contrast is another type of interplay. For instance, one person may be in the highs while the other is in the lows. When this play is performed in pairs, they must listen to each other, but they will not usually do the same thing at the same time.

The inverse of the interplay work could be this; Robert Reigle once said, "Play only what's beautiful." You become focused on what you steal, randomness or responsiveness, in other words, you focus on yourself rather than interplay.

Instructions

-One plays a phrase, the other repeats it

-One asks a question, the other answers

-Play by creating counterpoints as if playing a shadow play

-Create contrasts

Akıncı Play Nine: Create minimal variations

A play about minimalism, each variation should include only a minor change. There should be no repetitions that are identical to the previous ones.

Akıncı Play Ten: Deconstructive Interventions

While listening to a piece of music, for example, Beethoven's 9th Symphony, you are standing next to the instrument, listening to the music and playing on it; you will need to add a musical but deconstructive element with your instrument or voice.

Akıncı Play Eleven: Rhythms of a sentence

-Suggest a sentence to the group.

-Make the sentence rhythmically musical, with/out musical instruments.

Akıncı Play Twelve: Written music/Improvisation

-Bring a written music to the class

-Divide the group into two groups

-One group performs the written music simultaneously the others improvise

Akıncı Play Thirteen: Play Constantly

Play constantly, breathe in and out, but keep playing.

B.3 Anıl ERASLAN

Being playful on stage: Example of Klubdemboh

It's difficult to theorize what we call "playfulness" on stage. When I first moved to Berlin in the early 2000's, I met Tristan Honsinger, a member of ICP who has influenced many people here. In Berlin, I found myself in music groups, in scenes where people improvised with their bodies and lyrics. We eventually formed a group called Klubdemboh in 2017.

We've been playing every Monday for a few years in a northern region called Moabi. The band consists of about ten members. Every week, there is an event, but not everyone in the band attends every performance. Sometimes there is only one of us, other times there are nine or ten of us. What we do there is called "Audiovisual Polyphony," and I can describe it like this. The musicians build the space in such a way that it creates some abstract stories with movement and lyrics, and improvised music emerges from these tiny stories, which may or may not be related to one another. It's a musical performance. It can be thought of as extended music. So there are some lyrics and movements in it. The objects we find there, for example, contribute to the music. It's not a theater, there's no set, and there are no rules. It actually makes its own rules at that point, similar to improvised music. It is a play in that sense, but it is not a play that can be explained. It's not like anyone has ever brought it up before. Even if it appears that something is being discussed, the opposite is true. There is widespread anarchy. For example, as the concert approached its conclusion, there was an ending that everyone could understand, but it couldn't be the ending. Someone from the band goes to the bar for a beer, and the audience is unsure whether the show is over or not. Those boundaries are frequently tested, and some people even perform acrobatics with their instruments. Of course, these things occur in absurd ways. Nobody considers making up a story. It has the feel of a David Lynch film. It's similar to absurdist theater, but it doesn't have to be funny. At the very least, nothing is done to be amusing. It can be amusing, but finding the right balance can be difficult. I've only been playing for a few years; people like Tristan Holsinger have had more experience. Because it's not easy, they're a little more comfortable. Nobody is a performer or a fan of the theater.

Actually, it has nothing to do with theater, but you have to say it when it comes to words and movement.

ZAH: What do you believe brings the group together?

AE: The band's members have all been involved in improvisational music in some capacity for a long time. After a while, the desire to create something new emerges on its own. I mean, someone somewhere becomes the pioneer of this work, not by thinking "what should I do?" As was the case with music in the past. In my story, for example, there was Tristan in Berlin. I believe that people who share the same point of view comes together. It arose from a desire to see what we could accomplish by moving, including lyrics, and changing them, rather than simply giving a concert and focusing on sound and playing.

Some improvisers may find themselves distanced to the type of improvisational music I'm referring to. Some see it as a necessary part of the job. Such things are almost non-existent in France. It is a type of work that is somewhat unique to Berlin, in my opinion.

For example, if we take the concept "Dembo" and try to get someone else to do it somewhere else, it won't work because we don't know what it is. What matters is that the group grows organically within itself. In other words, it is critical that they find their own game as a group.

Example of Eponj

We have written pieces that we practice. Nothing too complicated, just a motif or a phrase, say, three voices. We're getting ready to play them in the concert without any sort of order. Everyone knows these tidbits by heart. You can simply jump into a piece when someone enters it. There is no hierarchy. Even when one player enters a piece, the other player enters another. He can be accompanied by the third. Two pieces are being performed at the same time. They may or may not accompany each other, and they may or may not improvise. This is the most beautiful game I've seen in a long time. You improvise without rules and with some pieces but no list. When someone plays a piece, you either play it or don't. It's a very simple game.

We made a similar performance at the Borusan Sanat concert in Istanbul.

Group project, getting to know one another, and using plays as a tool

In a made-up language, I composed a piece for a band with whom we were collaborating. We used gestures; for example, in one section, everyone could point to someone and ask them to play or not play. However, the other person was not required to comply. It was so absurd to have rules and be anarchist at the same time. These games create something, and I can even say that they serve as an excuse for the work. You want to diversify music by improvising, so you look for something like that. So you're looking for a technique.

For me, the key word here is for the band members to get to know each other and to be familiar to each other's play. The more time passes, the deeper this improvisation and play becomes. It doesn't really matter which game you play after that. Even if it isn't named, it becomes a game in its own right. Even if the rules are unclear, you now understand how the other person plays. At the same time, you continue to be surprised. Listening to him teaches you how to play with him, and it's more than just playing together. You can be in the opposite mood and do something completely opposite at times. It's a fantastic game, but it lacks a name. People who know each other well and have been playing for a long time have accumulated a large number of games.

Otherwise, first encounters are coincidental, as they are sometimes good and sometimes bad. But the real problem begins later. With the luck of an amateur, you play something once and say how nice it was. When you play it again, it's different. A story begins between you from that second on. Unfortunately, bands no longer last very long. We also complain about it in many ways. In general, the people I see around me are like this.

Unformularizable rules of group play

It is sometimes necessary to completely disable the impulses that arise during improvisation. Then something else emerges. For example, you might not want to play the first sound that comes to mind. You must do the opposite in order to open place for different surprises to fill the empty space. This situation is a game in and of itself. The player can engage in mental gaming. "I'm not going to play the first thing that comes to mind, so what I am supposed to do?", for example; "I'll just wait." Alternatively, if you enter by stealing, you suppress the other person. But none of these are possible. Because it is dependent on the situation, the person, the location, and a variety of other factors.

B.4 Öyküm ELİF ERDOĞAN

Journey with improvisation

I have always had an inquisitive mind and soul. For example, I dislike looking at the same image repeatedly. I've always been curious to learn new things. As a result, I wanted to be a part of more original works, where I could use my body, voice and instruments. I studied theater and after doing some traditional practices, I left the academic side and reached out to artistic communities like Çıplak Ayaklar Kumpanyası in Istanbul, Mustafa Kaplan at Dance Workshop, and Semaver Kumpanya, and I think I'm glad I did. Because collective idea arose there. I found myself in a collective perception of musicians, painters, actors, and dancers in Çıplak Ayaklar Kumpanyası. And it was there that we collaborated on a number of works and wrote our own texts. Together with my friend Gülin (Kılıçay), we formed HerAnHerşeyOlabilir, a music group. Then, in collaboration with Mihran Tomasyan of Çıplak Ayaklar Kumpanyası, we named our works 'Analog Clip Concert' and planned a show. Mihran also created live video clips for our pieces. We turned a

painter's scaffolding into a stage, with projections from behind and lights in front. I believe these works were excellent; we continued for a year or two before our lives changed. I spent a lot of time away from Istanbul on my own, I took meditation classes and various breath trainings, and then I started living in nature, and it was during this time that I became more interested in music.

Experiences with the use of improvisation plays in workshops:

Ideas on being a workshop facilitator

What you imagine in your head for improvisation workshops may not exactly match the reality of the moment. The group dynamics may be such that you present a play and someone begins crying during the performance. Such places can be visited by the work, where meditations, inner journeys, and traumas are confronted. For example, you might not have had a ball as a child because your mother did not provide one for you. Someone else may be feeling the same emotion as him at the time. Someone begins to cry, and everyone hugs them. In these situations, you can't insist on the play in your head because it won't fit the dynamic. It depends on the dynamics of the group, where it takes you, and the essence of it is actually improvisation. While we're all chatting, we can lie down in a very soft place and start making up a fairy tale. At this point, being a "facilitator" rather than a "trainer" is critical. Very beautiful things happen in you when you enter that story of unity together. It creates a break in you if you do not resist, if you accompany, if you are fully present.

The significance of talk wild

I believe it is critical to allow for absurdity during workshop because it provides a great deal of freedom, and I believe it is entirely possible with improvisation. So, we need to get rid of the notion that we are doing something because we have to. This can cause stiffness, which can be broken through what I call absurdity. I can see how much of a difference it makes in everyone's workspaces, both physically and vocally. That's why I find it so freeing.

Öyküm Play: Talk wild 1

Our goal is to invite everyone, including yourself, into a space where you can make whatever you want, wherever you want, where sentences don't make much sense, don't have a clear meaning, and where no one will judge you if something goes wrong. You can make all kinds of sounds together.

Öyküm Play: Experiencing childlike delight 2

For a child who is naive, simply playing is sufficient. 'Find a play for yourself, the rest is easy,' I believe. That is more than enough for a human being. I suggested to play the well-known 'Zip zap zop,' play. A play in which we make eye contact, share our joy, laughter, and enthusiasm, and there are no winners or losers. 'He won, you're burned; leave.' 'You were defeated; return.' Making a world where such things do not

exist. Sense of belonging is the only thing. Because we often forget to do so. I believe it is critical to organize workshops on remembering many things we have forgotten.

Öyküm: Sense activities

Preparation: One person identifies and brings materials to the site.

Material choice: Feathers, for example, are materials that stimulate the sense of touch. Chocolate and apples are examples of materials that will stimulate the sense of taste. There may be some natural tree scents for the sense of smell. Some sound-making devices that he/she enjoys.

Directions: Close your eyes. You can begin by meditating. Some sounds can be moved around the ear, in the field, zoomed in and out. It can be very close, very far away, it can be around them, it can be fast, slow, or it can be silent. They can work with similar materials with their eyes closed and then be asked to make sounds based on the sensations they create. What effect does this have on you? Is that the sound of someone unwinding? What makes you feel when it comes from yourself? I mean, what kind of place is this? This work can be experienced differently, but very effectively, in a forest or in a closed space. Regardless of how the person doing this work reads it or is inspired by it, it can be transformed in their own practice.

B.5 Gökçe GÜRÇAY

Introduction

My instrument drum was not only keeping time, but it was also supporting the sound. I was born in Bursa, then I moved to Eskişehir. In Bursa we had a band called Trown for 5-6 years before our Gevende story began in Eskişehir. I gained an understanding of not only rhythm but also improvisation, such as which sound to use and which drum design to use. I was never looking for drum solos that were eager to show off. It was a thrilling experience in and of itself. Let me tell you the truth: every moment is like a drum solo. I mean, in all of the pieces I play, I only listen to the drums at all times. I mean, I want the sound coming from my hand and the drumsticks to have the most impact on me. In this regard, I am very focused at all times, and I still have the desire to design like I used to.

Gevende, improvisation and performance evaluation

Gevende is a completely free world! Because when we were playing in Eskişehir, we used to play the compositions in the first half, completely improvisation, and the compositions in the second half, but there was also improvisation in those compositions. Every wednesday at the place named Carpe Diem, we improvised on stage with the help of the owner and the audience. In fact, we worked on stage rather than in the studio. We brought our music to a consistency with all of our attention and perceptions clear, and our own approach was born. The first half of the scene was also well received. They enjoyed seeing a live performance. Many people knew that the

music was created at that precise moment, but others did not believe it. They thought it was a composition at the time, not realizing it was improvised. Everyone knew exactly where to start the song. The five people knew where they were going to play and where they were going to enter. We got to know each other and learned how to set up this entire process together.

One of Gevende's approaches is as follows: vocals, like the instruments, use an improvised language, and her words have no specific meaning. Because our improvisation on stage was based on language, new compositions were created using the logic of live arrangement. The continuation of the vocal with improvised words led us here: you enter an improvisation, glide from there to another place, open a completely different door, and exit. It's as if we didn't go through a timeline with the intro, main melody, lyrics, chorus, re-entry to the main melody, re-words, improvisations or solos, and ending of the song we were listening to at the time. We were actually practicing live arrangements. In other words, we accepted someone else's design without saying that we could only improve on it. Then, while rehearsing, something similar emerges, something is produced. Sometimes good things happen by chance, and sometimes they happen on purpose. Actually, anything is possible. In general, the world is very free, which is why I like it so much.

Istanbul Soundpainting Orchestra (ISO)

As a sound painter, you must leave your ego at the door. It embodies the music, the effect of sounds, the language of sound painting, and the instrumentalist's potential. In other words, rather than writing pages of scores a very similar effect can be created by utilizing those people's potential by soundpainting. I also spoke with composers about this issue and explained that there are other ways to compose music such as Soundpainting. As Istanbul Soundpainting Orchestra we've been playing together since 2012 and have a playlist. We have our palettes and a sense of play within them, and we are moving forward not for soundpainting but for making music. We try to keep as much of the approach of bringing out what's inside, what's in your hands, what's in your head, what's coming out of your fingers, as possible, in order to maximize the potential of everyone in the band.

Mang - Music Academy of Next Generation

I was angry when I first learned about soundpainting: "Why did I learn about it when I was thirty?" Why didn't I know when I was ten, why didn't I know when I was twenty, why was I oblivious to a world known as soundpainting? I actually opened the school to myself with a retroactive intention. I opened it to either a 7-year-old version of myself or a current seven-year-old. Body percussion music is a field with terms and approaches such as soundpainting, and music can begin in this manner. You can still take guitar, piano, or violin lessons, but you can also begin a new process of productivity and creation with a different approach here.

Because there is a sense of levity in it. A new type of creation has also emerged. You have the opportunity to develop your abilities. You have the opportunity to

demonstrate your abilities. After all, someone else is already arguing in my head. It's about a person who only plays the guitar and writes only guitar music and compositions. I mean, if music is such a broad field, why should it be limited to what the instrument provides and remain so narrow? Body percussion and soundpainting have the potential to lead to potentially new approaches in music, in my opinion. I approach it with an understanding of the "future of music," which is why I dare to say that body percussion and soundpainting will be the next generation of music. With this knowledge, you will be able to play your instrument in a new way. In Music Academy of Next Generation. I created it as a structure in which I try to convey both soundpainting and body percussion, as well as a new form of music creation. The Academy includes soundpainting, body percussion trainings, and a whole notebook of games in which I work with and involve the audience. I looked into how I could share these with kids, how they could benefit from them, and how we could put them into action. Furthermore, we were able to realize this in some places, such as Finland and Italy. I mean, the orchestra was conducted by an 8-year-old child. I try to provide conductivity with the understanding that "they can also do what I do in my own body" rather than "how beautifully I played that piece, let them applaud."

Body Percussion

Body percussion began when I was invited to train a rhythm group established by Semaver Kumpanya, an Istanbul-based theater group. Later it continued when I joined Tugay Başar and Timuçin Gürer KeKeçe Body Percussion Ensemble. With my involvement in KeKeçe, the idea of involving the audience began to emerge. I always wanted to involve people in the performance. We focused on this area by stating that everyone has a body, and the body can be used as an instrument. Following that, body percussion had its own set of advantages, including advantages for the body, advantages for learning music, and advantages for children. It is about how you can internalize them. My interest grew as I learned more about how you internalize music and rhythm. Furthermore, when I joined KeKeçe, Tugay and Timuçin had already transferred Turkish music methods to body percussion and were conducting research on how a relaxed body plays methods. They were also doing something similar. They were learning big usuls like fourteen, twenty, thirty-two, and one hundred and twenty-six times by passing through the body, and on top of that, as we played and played, constantly passing through the body, this situation became so internalized in me that it went from being something I counted to a state in which I became free and knew where I sat in that mold again. It has now become monolithic in my mind as a whole rhythmic structure. I then transferred these works to the drums, partly by accident, partly by design, partly because I never thought "I'm going to play this on the drums," but they said "what else would you do?" Then I realized I could play it on the drums, and I didn't think about it while doing so. It still strikes me as a monolith. I combine that familiar pattern with the groove. I make drum attacks in it, but I know the time and where to stop. Then I realized that by using a usul as a rhythm pattern, I could play with time like a drummer. Here's a festival, and here's a theme park! In this way, I

internalized the procedures as a rhythmic funfair. Furthermore, this resulted in today's "*Subrehavi*" band, the duo project with my pianist Serhan Adem.

B.6 Serkan ŞENER

Serkan Şener, is one of the group members of the Istanbul-based free improvisation group Hoca Nasreddin, founded in 2008 by saxophonist Robert Reigle and voice artist Nikolai Galen, and I had participated in the band between 2017-2020. I asked Serkan about his musical experiences.

SŞ: I think I had experienced this with Hoca Nasreddin, how music can be used as a kind of language, as a form of communication. In other words, I had discovered a form of communication that is not possible through language but is possible through music, as also thinking through music. Furthermore, in free improvisation, personalities emerge independently than the instruments. For example, when we had performed in Hoca Nasreddin with Robert Reigle, we performed as two individuals, Robert and Serkan; not as a kaval player and a tenor saxophonist. So, Robert has his own style of playing, and I have mine, when we play together, we communicate through music, and this creates a genuine musical texture.

ZAH: What kind of practices do you have preparing for an improvisation session?

SŞ: I suppose the most fundamental thing we did in Hoca Nasreddin was an improvisation just to warm up. In our regular meetings, we mostly start with an improvisation. Even if we were rehearsing to play composed and metric music, we would begin with free improvisation. Of course, there were a few things to do before we began our improvisations. For example, Robert, plays chromatic scales. Nick would try to warm up his voice. I would usually just blow into the instrument without playing a melody.

ZAH: What can we do to avoid repeating ourselves as improviser?

One aspect to avoid repeating yourself is to be ready to go at all times, keeping your practice fitness as high as possible, having mastered your instrument. However, it can also be resting for a while, in order to musically and intellectually replenish and find a way to refresh our motivation. Robert had given this approach to me and I had personally experienced this. Sometimes the best performances happen after maybe four months pass without touching the instrument. This does not relate to for examplei playing a Beethoven sonata. But this is true in improvisation. Because what you intend to do does not always translate into your performance in an improvisation session.

APPENDIX C: Short Biographies Of Interviewees' And Collaborators

Gülen Mine Demiralp is currently studying as a senior on her bachelor's degree at ITU, Industrial Design Department. She is interested in toys and play, and playing dynamics and objects that provoke conversation and creativity. She has been involved in several groups of multidisciplinary projects and volunteer activities. The Emotions Play was created in the scope of Industrial Design Studio II at ITU Industrial Design Department, Fall semester of 2020/2021. Demiralp got consultancy from Clinical Psychologist Seval Yarış Bakır while designing the objects in order to capture the ambiguous nature of the emotions and transfer them into physical objects. Demiralp tried Emotions Play with different groups of people, which were all adults, before the collaboration practices with Zeynep Ayşe Hatipoğlu.

Yeşim Kunter is a recognized play expert and a creative strategist understanding behavior of people to create new experiences and define new opportunities. As a consultant, she develops “playful” experiences for Fortune 500 Companies, Universities, Communities by applying ‘Play Philosophy’ to products, environments, communities, culture creation as well as market research with future scoping. She has facilitated numerous successful ‘PlaytoInnovate® Workshops’ in training organizations with diverse backgrounds from kids to professionals for leveraging Creative Thinking and held talks at prestigious conferences. Previous to her consultancy she had worked for Toys R Us, Lego and Hasbro as a play futurist.

Çağlayan Ceylan, a seeker. He has long been interested in Philosophical Martial Arts. Aikido, Bojutsu, Tai Chi, Kung fu, and other martial arts and he has a professional background in martial arts. He is still studying and instructing. He is an engineer in Electronics. He worked on National Network Projects. He is a technology and internet expert; he studied multimedia in the United States and lived there for a while as a software developer and consultant. It is said that her English and Japanese are excellent. He now lives in Istanbul. He is also the founder of SalyangozFilm, a Zen Community Member and a nature lover.

Sumru Ağırürüyen, in her traditional music projects, prefers mainly to focus on the music of different ethnicities from Turkey, with Muammer Ketencoglu, Brenna MacCrimmon, Orçun Baştürk; Ayşenur Kolivar, Anıl Eraslan, Onur Şentürk, Mikail Yakut. Besides, she has created project with traditional music masters like Göksel Baktagir and Efren Lopez. She has worked with guitarist Cenk Erdoğan as well arranging traditional music in their own style. She has a solo album ‘İssız-Solitude’; Ay Ana/Mother Moon, The Light (EP), Kırsabır / Patience Fruit (EP), Sonbahar / Autumn (single), SO Duo So Far (Double LP) with SO Duo; with Konjo, ‘Konjo feat. Alper Maral//Konjo feat. Serdar Ateşer’; with Sert Sessizler-Harsh Consonants, ‘Sert Sessizler-Harsh Consonants’, and two EPs (Oniki/Twelve and L’ombelico del Gigante); and with her previous groups she released two Balkan music albums ‘Ayde Mori’ and ‘Balkan Journey’, and ‘Klez-mez’. With her friends she composed music for the movie ‘Sonbahar-Autumn’ (dir. Özcan Alper, best film music award in Angers Film Festival, France). She was the music director of an international project which collaborated with CMS from the US, İsmet Sıral Creative Music Studio – 2010. She was a lecturer at Bilgi University Music Department (2014-2021) and still gives deep listening seminars with Orçun Baştürk there. She is also an acclaimed translator of some books, like famous Little Prince; and wrote a children’s book, Damla ile Bambu inspired from the deep listening practice. She was a radio programmer as well.

Şevket Akıncı born in 1972 in Turkey, is a guitarist, composer, arranger and improviser. He studied composition at Berklee College of Music. After releasing his album Uçurumda Açan as a songwriter in 1996, he moved from traditional jazz (neşet ruacan trio), free improvisation and free jazz (ıslak köpek, century, dead country, holy ghost) and fusion (lifeline, weed) towards Turkish classical music (elektronik kumpanya) and several other musical genres, taking part in projects (Şirin Soysal’s, Ruşen Alkar’s, Öykü Aras, albums, Mugwump, Sputnik Sweetheart, Mutant, Konjo) that blended a variety of arts such as literature, dance, cinema, architecture, theatre, the plastic arts, painting and many more with music. He also was commissioned to write a composition to commemorate Beethoven’s 250th birthday, in a festival in Duisburg. A frequent participant in free improv festivals in Europe, the United States and Japan, Şevket Akıncı has played with renowned artists in the genre such as Ernst Reijseger, Bob Moses, Butch Morris, Tristan Honsinger, Michael Moore, Tim Hodgkinson, Anthony Coleman, Mark O’Leary, Huun-Huur-Tu, Eugene Chadbourne,

Luc Ex, Wolter Wierbos, Ute Wasserman, Sussan Deyhim, Axel Dörner, Tomeka Reid, Jun Kawasaki, Aydın Esen, Nick Mazarella and Le Quan Ninh. Şevket Akıncı has over twenty albums to his name. Since 2006, he has prepared and hosted the free jazz and free improvisation program “Öteki Caz” (‘the other jazz’) and Gürültü ve Duman on the Açık Radyo station. His book “öteki caz”, about non-mainstream jazz genres, is currently in press at Pan Publishing. Akıncı has given several seminars in a variety of panels and venues and is curating several events and festivals in Turkey. Akıncı is also a published poet, with two books to his name. Akıncı currently teaches jazz history, experimental improvisation, ear training and advanced harmony at the Bahçeşehir University Jazz Academy and Bilgi University.

Anıl Eraslan is a cellist, composer and improviser. Eraslan has been working in various musical projects in Berlin, Paris, Strasbourg and Istanbul. From Anatolian traditional music to experimental/noise/free music, he multiplies his experiences with ensembles such as Klub Demboh, Trickster Orchestra, Eponj, Racines, 'H', Sousta Politiki and many creative musicians from all over the world. As a filmmaker, he is currently working on his first feature documentary film about the free improvisation scene in Istanbul.

Öyküm Elif Erdoğan was born on a spring evening, loved to move freely and make noises. She began working as an instructor and actor in various institutions in 2013, after completing her acting education at Anadolu University. She founded a music group called "Heran Herşey Olabilir" while living in Istanbul, shared her concert performance show with analog clips in various areas, and had the opportunity to experience the effect of music's unifying and healing power. Her interest in teaching that liberate and authenticate the soul, body, and mind, as well as her efforts to heal various physical ailments has led her to receive training in yoga meditation and healing and to deepen her knowledge in this field. She has begun to give various productions and workshops in this field after combining the sound body soul connection with improvisation techniques. Her heart is now racing with excitement as she prepares to share a performance show.

Gökçe “CheChe” Gürçay is Body Percussionist & Soundpainter & Educator. He is an Istanbul-based trainer, soundpainter, drummer and body percussionist. He is the Founder of MUSIC ACADEMY OF NEXT GENERATION (MANG). He is the Drummer of Gevende musicband, endorser of Istanbul Agop Cymbals. As a member

of the KeKeÇa Body Percussion Ensemble”, CheChe has performed and led workshops throughout Europe, North America and South America. An official International Body Music Festival artist, CheChe continues to produce a prolific body of workshops, performances and international projects. He has conducted rhythm workshops in 45 cities all over Turkey with 11,000 youth as part of the Independence Train Project. Worked with Hearing Impaired Uni. students for 6 years. As an educator and performer, CheChe is a strong proponent of sound painting, a form of sign language for live composition and improvisation. He is the soundpainter of Istanbul Soundpainting Orchestra since 2012. In 2018 he founded MANG, which includes Soundpainting, Body Music, Audience Lab & Children Institute.

Serkan Şener is a kaval artist, ethnomusicologist, and academician at ITU TMDK Musicology Department, is one of the group members of the Istanbul-based free improvisation group Hoca Nasreddin, founded in 2008 by saxophonist Robert Reigle and singer Nikolai Galen.

CURRICULUM VITAE

Name Surname : Zeynep Ayşe HATİPOĞLU

EDUCATION :

- **B.Sc.** : 2013, Istanbul Technical University, Turkish Music Conservatory, Composition and Performance Departments
- **M.Sc.** : 2016, Istanbul Technical University, Music Theory and Composition Department