

Berklee College of Music

¡ULTREIA!

Improvisation in World Music from the Perspective of Contemporary Harmony



Submitted in Partial Fulfillment of the Degree of
Master of Music in Contemporary Performance (Production Concentration)

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Abstract

Ultreia is the name of the project that intends to connect going forward and reaching beyond improvisation in world music from the perspective of the contemporary harmony, including a multidisciplinary approach (fine arts collaboration and extended technics). As a classical music educated violist, I found my musical purpose to be improvising with my viola. Regardless of the style (whether it is jazz or folk or experimental music), I admire the mindset of improvisation. Since I discovered this freedom with folk music in Santiago de Compostela, I decided to dedicate my Culminating Experience to expand my knowledge about World Folk Music and to compose for 7 different genres that have a connection to my life. This project intends to be a visible bridge from improvisation to composition that includes the colors of traditional and modern music. I hope this work can encourage musicians who want to go beyond playing into a world of musical discovery.

Keywords: *Improvisation, Folk, Contemporary, Composition, Extended Technics, World music, Collaborative Project, Creative Project.*

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1. Introduction

I was born in Izmir, Turkey: The bridge between Europe and Asia. The connection between two different cultures, where each embrace the other, with their own colors. Izmir is in the west coast of Turkey, and it is called 'the city of civilization', because people from Izmir are open-minded, love sharing, collaborating and learning new things about life.¹ I feel lucky to be from this city, especially having been born in a family that have a distinguished musical taste that goes from baroque to classic, folk to jazz. I remember that in the mornings we listened to Vivaldi, Bach or sometimes Yanni; in the afternoons, Tracy Chapman or Gypsy Kings; in the evenings Richard Clayderman, Haris Alexiou and Sezen Aksu. As you can see, this is a large palette of styles and musicians who are one of the greatest in his/her field.

Since beginning of my music path I have always dreamed of playing in symphony orchestra, to be a member in that community, with 100 musicians with different instruments who play in grand concert halls and historic amphitheatres. Thanks to different opportunities, I had many chances to play in all kinds of orchestras such as symphonic, philharmonic, chamber, youth, and so on. In the meantime, whenever I improvised in some occasion, I was getting positive feedback from the audience. One of those moments happened at a festival concert in Cappadocia/Turkey. After the performance, my viola teacher came to me, and said that she was very touched while I was improvising. Another memory was from Paris, from my last year before graduation. In a part of the final recital, it was required from us to play improvisation on a poem by Apollinaire. After my performance, I was so impressed of how the music flew from my heart to my hands. Apparently those short but efficient moments were preparing me for a big one. In Santiago de Compostela when I interned at the Real Philharmonia de Galicia, at the same time we created a

¹ www.izmirlife.com.tr

music group that came from professional and amateur backgrounds. Our common ground was our love to play and improvise together any kind of music, like folk, jazz and classical music.

Those moments together and the feeling of liberty, made me question myself: Do I truly want to be a viola member of symphony orchestra? The answer was clear: I wanted to learn more about music and expand my repertoire and go beyond that. Not only play classical music, but also play jazz, various folk genres of the world.

That's why I dedicated this culminate experience in Berklee College of Music to my crossroad in Santiago de Compostela and to the musicians from our group 'Foliada Vista Alegre' with a special title that gives the exact meaning of my approach to music: *Ultreia* which is a salute between pilgrims of Santiago de Compostela and implies encouragement to keep going, reaching 'beyond', heading onwards. With this perspective, I aim to use improvisation as a bridge between folk and contemporary music and to capture my improvisational lines as a compositional work and record them with contemporary and traditional musicians.

2. Solid Improviser & Versatile Composer

This project opens two new identities for myself: As a performer, development in improvisation language by using contemporary harmony and extended technics; as a composer, to write my improvisational melodies in the frame of compositional work in different styles of World Folk Music, with arrangement of modern and traditional instruments. Beside these two, other skills were achieved, such as gathering musicians as a band leader, experiencing studio recording sessions, producing my music and to being able to express it technically and musically to the band members and working with the sound engineer to learn about music production.

Into the World Music

World music is the traditional music that every ethnic culture embraces around the world. This definition drives us to the people from that nation, their tradition and their folk music which has indigenous colors of the culture. The term has been credited to ethnomusicologist Roger Brown, who invented it in the early 1960s at Wesleyan University in Connecticut, where he developed undergraduate through the doctoral programs in the discipline. To improve the process of learning, he invited more than a dozen visiting performers from Africa and Asia and began a world music concert series.²

In the beginning of 80s, World Music was born to characterize the local music of the non-English speak countries by a group of British independent labels who believed they would get better access to record stores and more media recognition if they could agree to formalize one generic description. Their hope was to bring together the diverse strands that included music from not only all areas of Africa but also eastern Europe, Asia, South and Central America, and the Caribbean.³

World Music may incorporate distinctive non-Western scales, modes and musical inflections. It exerts wide cross-cultural influences one another, and often features distinctive traditional ethnic instruments.⁴

² Jack William, "Roger Brown brought world music to San Diego Schools, *The San Diego Union Tribune*" signonsandiego.com Retrieved 2010-04-24.

³ Charlie Gillet, "World Music" Britannica Articles, Oct 27, 2014. <https://www.britannica.com/art/world-music>.

⁴ people.iup.edu "What is the World Music?" Retrieved 2014-10-27.

3.1 Terminology of Folk

Folk music is defined as a type of music that originates—usually anonymously—from the common people of a particular culture or nation and is passed down from generation to generation aurally (by hearing). The song or music is usually accompanied by traditional acoustic instruments, and the words express the lives of the people at the time the music was written.⁵ From a historical perspective, folk songs were related to national culture. It was from a particular region or culture. The songs have been performed, by custom, over a long period of time, usually several generations.

In folk music, a tune is a short instrumental piece, a melody, often repeating sections, and usually played a number of times. A collection of tunes with structural similarities is known as a tune-family.⁶

3.2 Relation between Folk Music and Improvisation

Conveyance of folk music mostly happened by hearing among local musicians. This kind of transmission has allowed to make slight differences in the melody or add convenient ornamentations and rhythmic elements to the melody which provides variable and extraverted understanding in folk music. That approach relates to the open-minded and consentient world of improvisation.

⁵ Cina Coren, “*Folk Music*.” Salem Press Encyclopedia, 2015. 3p.

⁶ Kim Ruehl, “*Folk Music*.” About com. Retrieved August 18, 2011.

Improvisation is the creative activity of immediate (in the moment) musical composition, which combines performance with communication of emotions and instrumental techniques as well as spontaneous response to other musicians. This communication becomes aural and is usually based on chord changes in the music piece, which give a direction to develop improvisational lines and guidance to follow improviser. The relation between folk music and improvisation is based on the fact that both of are born from playing by hearing and flexibility to add ornamentation (musical flourishment –typically, added notes- to decorate the melody), harmonic tensions and rhythmic variations. These elements may happen differently, depending on folk style. For example, in Tango music, the improviser can add flautando voice (a flute like tone on strings by playing nearer the fingerboard, or sometimes using harmonic), bow scratches, taps on the instrument body as rhythmic figures into the improvisation part.

3.3 Brief talk about the selected 7 genres:

Balkan; Bluegrass; Celtic; Flamenco; Klezmer; Rebetiko; Tango

There are three main reasons for the selection of these genres. The first group comes from my roots: Rebetiko relates with Izmir where I was born, the Balkan genre comes from Albania where my father's family migrated in early 20th century. The second group is affected by the influences of my culture and the places I have lived such as Budapest/Hungary, which refers to Klezmer music from Eastern Europe where there is a popularity of Jewish folk musicians. On the cultural influence side, in the times of Ottoman Empire, which was a multinational, multilingual empire, there was a Jewish community who lived and preserved their culture and

music. That reflected into Turkish culture too.⁷ Another influence of my culture is related with Celts who lived in Turkey's Anatolian part in the Hellenistic era; they preserved their ethnic and linguistic identity.⁸ The influence of my life in Santiago de Compostela, Galicia/Spain has inspired me a lot to learn about Celtic culture and music. The third group includes the 3 genres that I have focused on my Master Program in Berklee Valencia: Tango, Flamenco and Bluegrass. Tango genre has always mesmerized me with its passion and characteristic specialties', such as accented rhythms, diminished chords and extended technics on the stringed instruments. With my private instructor Federico Nathan (from Uruguay) I had a chance develop language of the Tango, and how to play it on viola.

Flamenco genre was aurally in my life since 2012, as well as in Izmir and I went to a flamenco dance course for two years. At Berklee, with Sergio Martinez I played as part of the Berklee Flamenco Ensemble and took the class of Flamenco rhythm class which helped me to understand this genre through various perspectives. The last one, Bluegrass genre, is one that for the first time I had a chance to play in this year. I loved its instrumentation, improvisational part and its rhythmic construction. Since composing is a new chapter of my career, I would like to compose in all the styles that I have already in my roots and my culture and to consolidate those ones I am learning in Berklee College of Music.

If we look closely, there are bonds between Balkan, Rebetiko and Klezmer genres. Balkan folk is a very broad and rooted culture, and it includes 13 different countries.⁹ Klezmer music is developed in Southeastern Europe, influenced mostly by Romanian

⁷ www.haaretz.com/jewish

⁸ Karl Strobel, "Central Anatolia" The Oxford Encyclopedia of the Bible and Archaeology. Oxford University Press, 2013.

⁹ Donna Anne Buchanan, "Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse." Lanham, Md: Scarecrow Press. 2007, no.6.

music (predominantly from Moldavia, particularly Bessarabia and the Romanian part of Bucovina); Greek, Ukrainian, Polish, Hungarian Romani and Turkish influences also present¹⁰ and Rebetiko is a synthesis of elements of European music, the music of the various area of the Greek mainland and the Greek Islands, often referred to as Byzantine music, and the modal traditions of Ottoman art music.¹¹

Inevitably these 3 genres have common melodic motifs and rhythmic patterns thanks to geographic relationships and cultural reasons. Instruments that are used in all of these styles are accordion, violin, double bass and hand percussion, such as darbuka, bendir or tambourine.

Bluegrass music has roots from English, Irish and Scottish folk and this connection relates to the Celtic genre where we can find similarities among them, such as cycle form structure, stringed instrument usage or similar harmonic colors. Differentiation between them is that Bluegrass music includes an instrumental improvisation part in ensemble playing. In Celtic music, melodic variation can be interpreted an improvisation part doesn't necessarily exists.¹²

4. Break the shell: Contemporary Era

4.1 When, Where, Who, How?

Contemporary is formed by *con* means “with” or “together” and *tempo* (tempus in Latin) means “time” which defines “together with the times.” happening or existing at the same time,

¹⁰ The Yivo encyclopedia of Jews in Eastern Europe.
http://www.yivoencyclopedia.org/article.aspx/Music/Traditional_and_Instrumental_Music

¹¹ Tony Klein “*Mortika*” Rare Vintage Recordings from a Greek Underworld. ARKO CD0008, CD & book. Arko Records, Uppsala, Sweden 2005; Mississippi Records, 2009.

¹² Martin Melhuish “*Celtic Tides: Traditional Music in New Age*” Ontario, Canada: Quarry Press Inc. pp. 8, 28. 1998.

present, recent.¹³ It is considered that “contemporary music defines a broad time period, from beginning of 20th century to current time. It came up in classical music when the composers were experimenting with an increasingly dissonant pitch language.”¹⁴

Following World War I in Europe, these movements have increased with exaggerated gestures and formlessness. After World War II, modernist composers sought to achieve greater levels of control in their composition process. For example, twelve tone technique –also known as dodecaphony by Austrian composer Arnold Schoenberg was used in compositions while, “at the same time, composers experimented with means of abdicating control, exploring indeterminacy or aleatory processes in smaller or larger degrees.”¹⁵ Technological advances helped the development of electronic music, such as experimenting with tape loops and repetitive textures opened the new aspects of contemporary movements, like minimalism.¹⁶

In America, composers like Milton Babbitt, John Cage, Elliott Carter, Henry Cowell, Philip Glass, Steve Reich, George Rochberg, and Roger Sessions formed their own ideas. Some of these composers (Cage, Cowell, Glass, Reich) represented a new methodology of experimental music, which began to question fundamental notions of music such as notation, performance, duration, and repetition, while others (Babbitt, Rochberg, Sessions) fashioned their own extensions of the twelve-tone serialism of Schoenberg.

¹³ Paul du Noyer “*Contemporary*”. The Illustrated Encyclopedia of Music. p272. Ed. 2003.

¹⁴ Arnold Whittall “Musical Composition in the Twentieth Century”. p23 New York: Oxford University Press. 1999.

¹⁵ Schwartz and Godfrey “Order and Chaos”. Chapter 7, p78. 1993.

¹⁶ Ibid, 325.

4.2 Reflections to Interpretation

4.2.1 Extended Technics

These diverse movements, and their expanding of composition ways, have reflected instrumental interpretation. This interpretation gives the opportunity to use them more effectively in context. Extended technics conveyed to play the music instrument non-traditional methods unusual sounds or timbres.¹⁷ Examples of extended techniques include bowing under the bridge of a string instrument or with two different bows, using key clicks on a wind instrument, blowing and overblowing into a wind instrument without a mouthpiece, or inserting objects on top of the strings of a piano.

Twentieth-century exponents of extended techniques include on the keyboard, playing inside the piano, such as John Cage's prepared piano¹⁸ and it is considered that the "usage of extended technics is not specific to contemporary music, they have also flourished in popular music. Nearly all jazz performers make significant use of extended technics of one sort or another, like free jazz or avant-garde jazz. Musicians in free improvisation have used in their interpretations."¹⁹

Application of extended technics have various forms in the string instrument family. In my compositions, especially in the improvisation part I tried to use those who are convenient with the style. For example: Bounced bows, harmonics for Tango song, glissando notes for Flamenco piece or chop bowing for Bluegrass style.

¹⁷ Matthew Burtner, "Making Noise: Extended Techniques after Experimentalism". NewMusicBox.org.

¹⁸ Richard Bunker "The Well-Prepared Piano". Colorado Springs: Colorado College Music Press.

¹⁹ Bruno Bartolozzi "New Sounds for Woodwind" 2nd edition. London and New York: Oxford University Press, 1982.

5. Ultreia Songs

5.1 Creation of pieces: Stories behind, arrangement & instrumentation and recording process.

5.1.1 *Folkphonia ~ Celtic*

The name was inspired the idea of blending Celtic folk with the polyphony of contemporary harmony. It starts with Khalil Gibran's poem *the pain* in French version from his book *The Prophet*.

Folkphonia was born as an improvisation on viola, arranged for bagpipe, marimba, contrabass and cajon. It has 4 sections and passes without break between them: Intro 4/4 in freestyle, short section which accompanies to poem with contrabass' pizzicato and viola trills. Andante 3/4, the main melody of the song as a reflection of the poem's theme, interpreted by viola along marimba sub melodies and harmony support. This movement ends with bagpipe improvisation and goes to Moderato section, written in D pentatonic scale and shifting rhythms by marimba which is the solo instrument in this section. Underlining this melody, cajon and contrabass give the rhythmic accompaniment. This movement ends with viola cadencial lines with the collaboration of Bagpipe which gives a crescendo dynamic and with the cue of cajon a vivace movement starts. This section is written in 5/4 rondo form and the main character repeated by every instrument. Between this motif there are miniature melodies played by viola. Towards the end, an improvisation part comes from the bagpipe and the marimba. *Folkphonia* ends with g minor cadencial descending line played by whole band.

The piece was recorded on February, engineered by Pablo Troussard and produced by Shaudi Bianca Vahdat and myself. We recorded the piece with the whole band in the same studio, isolated and without the use of a click. The poem was read by myself and overdubbed after the whole song was recorded.

The arrangement plan and first draft can be found in the appendix part.

5.1.2 *Free as the Wind ~ Tango*

The title of the song comes from a phrase that is used in the Salma Hayek's animation film *The Prophet*. In that time, I was searching, reading, watching all about Khalil Gibran's book. It captured me. In addition, tango style is known for its passion, attitude of persistence and strong rhythmic character. I thought that the name fit well with this genre's identity.

Free as the Wind was born from piano improvisation, written in one movement allegro con brio. In the first draft, I received help for harmonizing the melody from Polo Orti in his compositional advising clinic. Then to give the ensemble approach and string instruments' presence I arrange the song for violin, viola, piano and contrabass. It starts an intro with extended technics likewise taps on contrabass' body in rhythmic structure 3+3+2, viola does chicharra (cicada) and violin plays harmonic notes with glissando. Piano comes diminished chords in 3+3+2 and along the song it plays chord progression with different voicing to accompany to main melody which is played by violin and viola in an octave version. Improvisation section opens with piano's short chord cadence then violin, viola and piano improvise on chord progression, the others continue to do tango extended technics. After this section, returns to main melody and it ends with the last chord with glissando and saying by myself the title of the song: *Free as the Wind!*

5.1.3 *(There is) No Tomorrow ~ Bluegrass*

This song is very meaningful to me, because in February I have lost someone who was very special for me. A strong woman, who was always giving, helping, a nice human being: Gulden Ozbey passed away. We lived for two years in Paris together, I was her renter at the

beginning and we became mother and daughter at the end. This unexpected loss passed through as a composition. It was the week that Mimi Rabson, violinist, fiddle player, teacher and David Wallace, violist, teacher had come as guest artists to Berklee Valencia and they gave private lessons to string players. I was in the learning process to play chops on viola. I asked both of them about the technics of chopping. At the same time, I had learnt this sad news and was devastated. On that morning, on the 8th of February I came to school full of emotions and with a feeling of ‘having to do something’. I entered the practice room, open the recorder, and started chopping and improvising. I put the viola down and started to sing the melody with lyrics. Then listened to it and I realized it was a bluegrass tune. It was written in song form, has a free intro with viola playing as a guitar. Then viola chops part that roles of unstable heart beats and it ends mute glissando from up to down and song starts like that. Instrumentation is created to give the Bluegrass style as much as possible. Guitar, banjo, viola, double bass, snare drum with brushes. There are banjo and viola improvisational part after verse II. At the end of verse IV there is slowing down with the last word, then banjo gives the new tempo which is faster than original one. Then drums and viola comes with rhythmical section and it ends with rallentando tremolos. The recording process went differently. We completed the guitar, banjo and double bass with voice. Then viola has been recorded. And we had to overdub drums because that day he was not available. But it was a nice experience, at the end we got the song.

5.1.4 *Fenix ~ Flamenco / Bulerias de Jerez*

This composition came up during the required “Flamenco Rhythm” class project. In the beginning, the intention was writing in *bulerias* form which originated from Jerez/Spain, is the one of the main rhythm in Flamenco genre. There is various usage of this rhythm, depending on tempo. The original one is in 12/8. The accents are on 3-6-8-10 and 12th beats. Melody A was

written like internally in my mind. Then I needed to develop the second melody to complete the song. I found the *Bulerias de Jerez*, compass de palmas in a backing track and started to improvise on it, I recorded the improvisation which has become the B section. Instrumentation went quite easy: Classic guitar, cajon and double bass with backing track in the base. We recorded all together without isolation, like a string quartet form. Backing track of the palmas is used as a click for keeping the tempo and rhythmic pattern of bulerias.

5.1.5 *Esmirna ~ Rebetiko*

Esmirna is Spanish version of Izmir (Symrna in Eng.), my city, the beautiful place I was born in. I think to myself in my first composition pallet, Izmir has to be in the list. Geographically, culturally, people from Izmir are very similar to Greeks. We are neighbors, we have so much common in every part of our life. The music style is one of them. In my family, we love Greek music, we always listen to it. So, putting these two items together wasn't really complicated to me. I sat down on the piano and let the melody to flow from my heart to my hands. Melody A is in 5/8, the rhythm is called 'Turk Aksagi' which is the shortest form of polyrhythmic structures. 2+3 or sometimes 3+2, medium tempo and it ends with viola improvisation part which goes to with speeding up to B section. It is written in 7/8, in Rebetiko genre this form is called Kalamatiano who takes its name from port city, Kalamata. At the end of melody B there is cura improvisation part (traditional Greek instrument, 3 stringed). The piece ends with coda in 3 times and dynamically raising up. The instrumentation is viola, cura, baglama, oud and bendir. The recording was challenging because for the first time I did self-engineering for recording viola, cura, baglama, oud and bendir. But at the end we got the piece. At the beginning, it starts with greek poem by Andreas Ataxai, cura and baglama player.

5.1.6 *Ale Tsuzamen ~ Klezmer*

Ale Tsuzamen in Yiddish, means ‘all together’. I named this song in these words because I love the air of Klezmer music that playing all together expressively and harmoniously as a wedding ceremony every time when they play together. Even it is a sad melody, they are very good at how to communicate and collaborate with each other. I was searching accordion player in the campus. Happily, my dear friend Tahv Demayo, has a Jewish side from his father part, said that he plays accordion and also, he helped me to find suitable chords to melody. The accordion belongs to a Valencian friend, Joana. Thanks to her we had an accordion color in the record. With this composition for the first time I experienced transpose the melody to Clarinet Bb. It is doina form, has a long, free style improvisational part which gives similar motifs from A section. After first melody played all together, viola and accordion improvisational part starts in chord progression. It is written in Eb Phrygian mode, considering the clarinet. The piece ends with coda in 3 times slowing down each time.

5.1.7 *Dantellë ~ Balkan*

Dantellë, in Albanian language, it means lace. The reason of this name is Balkans look like lace in the middle of Europe. I dedicated this last song to our Mediterranean ensemble’s professor, alto saxophonist Perico Sambeat for his endless patience, creativity and guidance to his students. I wrote a verse in Turkish, and I recorded from my voice at the end of song. Instrumentation gives Balkan and Jazz fusion to this song: Viola, flute, alto sax, trombone, double bass, darbuka. We have recorded it in isolated room, all together. Only darbuka and hand percussion part were overdubbed by myself later. This is the last song of *Ultreia* songs.

It is written in G Mixolydian, 5/8 folkloric dance from Balkans: Joc la Sinziene which considered feast of love and sunshine. As a nice and happy ending...

6. Conclusion

Thanks to this Culminating Experience I discovered my composer side through World Folk Music. This project opened a new window in my music path, a different approach to hearing music, improvising or composing for an idea.

With this identity, I have learnt notating my music, arranging the composition, placing the instruments in relevant way to sound better in music. Added to this, I have increased my skills in being a leader of a music ensemble, communicating with musicians, learning from them and sharing various possibilities for the recording. Technically, I have learnt how to prepare the studio for recording, break down the equipment after the session, be a producer, observe the sound engineer and add to my knowledge of the mixing and overdubbing steps of the song. All these are very important and necessary individually to become a fully-equipped musician/performer. I am so grateful to experience all of this under these wonderful circumstances.

The goal of this project was to move forward on my improvisation level and compose through selected genres of world music blended with contemporary performance. This includes modern harmony, advanced instrumental techniques with fine arts collaboration; drawing and literature. With this Culminating Experience, my aim is to advance my improvisation skills and to be able to compose in different world music genres as well as encouraging classical musicians to be more extraverted and creative in their performance. My classical music path forced me to be a disciplined and persistent musician. This point of view is important to develop your instrumental techniques and keep going. But beyond that, art

needs to be nurtured by creativity and an open-minded state. That's why to choose to be versatile violist to perform all kinds of music around the world and to compose my music.

As a contemporary violist and composer, I will keep going to perform in classical, jazz, folk and experimental music. These four different and large styles are branches of my artistic identity and improvisation is the key to compose by using their characteristic colors. Alongside, I would like to do workshops about improvisation in music schools and conservatoires; giving presentations in panels or conferences about relation between improvisation & creativity and performance.

Recent good news is *Ultreia* was invited to take part in the 45th International Viola Congress in Rotterdam on November 2018. I will present the project and perform one of my compositions. The theme is "Exploring New Ways to Perform in Viola Repertoire". It was always my dream to be member of International Viola Society and now I can achieve this thanks to the Master of Music in Contemporary Performance Program of Berklee Valencia, which gave me the knowledge to serve and encourage applying for this organization.

7. Appendix

Scores of the songs with order of reflective paper

FOLKPHONIA

4 5 6 7
CELTIC
NEHIR AKANSU

INTRO
♩ = 70



5 **A** ANDANTE ♩ = 70

9

13 **A2**

17

21

25 **A3**

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63

68

70

75

SAGUIPE IMPROV

83

MARIMBA IMPROV

91

VIOLA

95

99

103

FREE AS THE WIND

NEHIR AKANSU

ALLEGRO CON BRIO ♩ = ♩.

VIOLIN

VIOLA

PIANO

DOUBLE BASS

STRINGS PLAY EXTENDED TECHNIQUES

TAPS ON THE BASS

5

VLN.

VLA.

PNO.

DB.

BASS FOLLOWS CHORD PROGRESSION WITH 3+3+2 ACCENTED NOTES

2

9

VLN.

VLA.

PNO.

DB.

13

VLN.

VLA.

PNO.

DB.

17

VLN.

VLA.

PNO.

DB.

21

VLN. 

VLA. 

PNO. 

DB. 

25

VLN. 

VLA. 

PNO. 

DB. 

29

VLN. 

VLA. 


PNO. 


DB. 

4


33

PIANO CADENCIAL PART

VLN. 


VLA. 

PNO. 

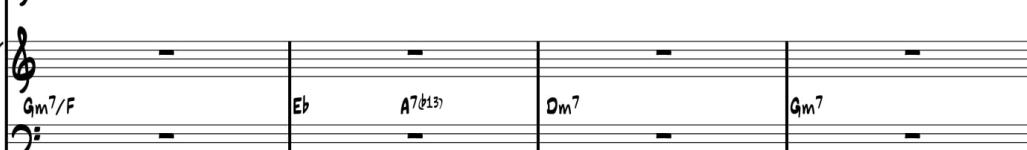
DB. 

37

IMPROV PART FOR VIOLIN, VIOLA AND PIANO


VLN. 


VLA. 

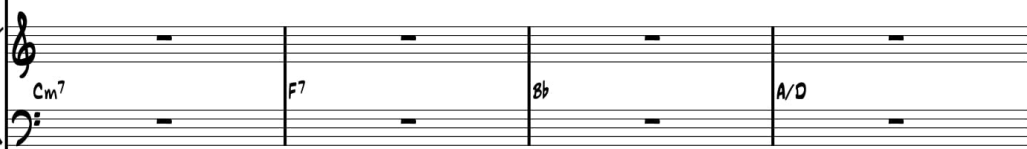
PNO. 


DB. 

41

VLN. 

VLA. 

PNO. 

DB. 



(THERE IS) NO TOMORROW

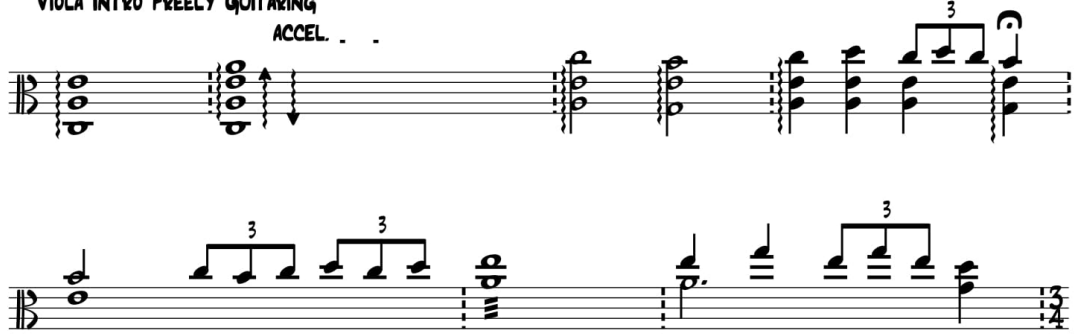
DEDICATED TO GULTEN OZSEY, AFTER HER UNEXPECTED JOURNEY

4/4
BLUEGRASS

NEHIR AKANSU

VIOLA INTRO FREELY GUITARING

ACCEL. . .



1 **CHOPS** ♩ 85



NEHIR AKANSU © 2018

2

VERSE I

9 Am Em Am³ Em G³ Em Am

mf COME HE-RE AM I LOST IN THIS WORLD? UN EX PEC TED JOUR-NEY TO THE O THER VERSE

VERSE II

13 Am Em Am Em

COME HE - RE IS THERE A WAY TO HEAL? COULD I

15 Em³ G Am

EX PECT MY TIME?_ OH NO THERE IS NO TO MOR ROW_ OH

VOICE CHANTING

17

SANTO IMPROVISATION

21

VIOLA IMPROVISATION

25

VERSE III

30 Am Em Am³ Em G³ Em Am

p HE-RE COME WHERE IS THE HIGH VEIL? LOST IN- SIDE A NO THER U -NI-VERSE

34 **VERSE IV**

Am Em Am Em G Am

COME COME IN THE SKY IS THERE A UN-DER NEATH BET WEEN TO-MOR-ROW OH

38 G Am **VIOLA PART**

NO THERE IS NO TO MOR ROW OH

40

42

43

45

VIOLA IMPROV

47 Am Em Am Em G Em Am

RALL.

FENIX BULEIRIAS DE JEREZ

NEHOR AKANSU

PALMAS DE BULEIRIAS JEREZ

CATON



23 **QUITARRA Y CONTRABATO OPEN IMPROV**

Measures 23-27: A five-measure staff in 12/8 time with a key signature of one flat (Bb). Each measure contains a double bar line (//).

28 **PALMAS DE BULERIAS JEREZ RAPIDO**

Measures 28-32: A five-measure staff in 6/8 time with a key signature of one flat (Bb). Each measure contains a double bar line (//). The staff ends with a repeat sign and a 6/8 time signature.

33 **8** A/G Bb

Measures 33-35: A three-measure staff in 6/8 time with a key signature of one flat (Bb). Measure 33 has a chord of A/G. Measures 34 and 35 have a chord of Bb. The melody consists of eighth notes and quarter notes.

36 G Am Bb Am Bb Am Bb

Measures 36-39: A four-measure staff in 6/8 time with a key signature of one flat (Bb). Chords are indicated above the staff: G, Am, Bb, Am, Bb, Am, Bb. The melody consists of eighth notes and quarter notes.

40 G Am G F E

Measures 40-44: A five-measure staff in 6/8 time with a key signature of one flat (Bb). Chords are indicated above the staff: G, Am, G, F, E. The melody consists of eighth notes and quarter notes.

45 Am G F E

Measures 45-49: A five-measure staff in 6/8 time with a key signature of one flat (Bb). Chords are indicated above the staff: Am, G, F, E. The melody consists of eighth notes and quarter notes.

ESMIRNA

REBETIKO

NEHİR AKANSU

A ANDANTE CANTABILE



ATTACA





ALE TSUZAMEN

NEHIR AKANSU

CLARINET INTRO

Clarinet Intro notation with measures 1-12. Chords: Eb(SUS4), Ebm, Eb(SUS2), Bb, Bb7, F7/A, Dø7/Ab, Gb/Eb, Ebm, Abm, Bb7, Ebm, Abm, Bb7/F, Ebm, F2DIM, Bb7, Bb/Ab, Ebm/Gb, Bb7, Bb/Ab, Eb/G, Bb/F, Bb7/E. Includes a RALL. marking at measure 12.

VIOLA IMPROV

Viola Improv notation with measures 15-20. Chords: Eb(SUS4), Ebm, Eb(SUS2), Bb, Bb7, F7/A, Dø7/Ab, Gb/Eb.

ACCORDION IMPROV

Accordion Improv notation with measures 21-26. Chords: Eb(SUS4), Ebm, Eb(SUS2), Bb, Bb7, F7/A, Dø7/Ab, Gb/Eb.

Final notation with measures 27-30. Chords: Bb. Includes a key signature change to Bb and a 'PLAY 3 TIMES' instruction.

DANTELLÈ

NEHİR AKANSU

INTRO LENTO

D7 Eb7(#11) Eb7(#11) F7 F(SUS4) ADD6

6 Eb7 Eb7(#11) Dm7 D(SUS4) ADD6 G

ALLEGRO

11 G7 ADD4

13 G7 Em D7 G

17 G7 ADD4 D7 G7 ADD4 G

21 D7 G

25 Em D7 G(SUS4) G

OPEN IMPROV

29 G7 Ab7(#11)/Bb Bb7 G7

ATTACA

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