

¡ULTREIA!

IMPROVISATION IN WORLD MUSIC
FROM THE PERSPECTIVE OF
CONTEMPORARY HARMONY



GO BEYOND →

Improvisation

Composition

With

Folk

&

Contemporary



ARTISTIC JOURNEY



CLASSICAL PART

IZMIR- ESKISEHIR- BUDAPEST- PARIS- SANTIAGO DE COMPOSTELA



Always
wanted to be
classical symphony
orchestra member



Discover to
play
improvisation
and World
Music with her
friends



Celtic

Balkan

Flamenco

Klezmer

Pasodoble

Tango

Manouche

Internship in Real Philharmonia de
Galicia



Foliada Vista Alegre



Objectives of the Project



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...& Sub-Objectives

- Band Leader



- Studio Recording

- Multi-Instrumentalist : Piano, Percussion, Voice



Why these 7 genres?



1. My Roots



DURING THE EARLY 20TH CENTURY, THE MAIN CENTRE OF REBETIKO MUSIC WAS THE MULTI-NATIONAL PORT OF SMYRNA. (MODERN IZMIR)



BALKAN CONNECTION COMES FROM MY FATHER'S FAMILY WHO MIGRATED FROM ALBANIA TO TURKEY.

2. Influences of my culture and places I lived

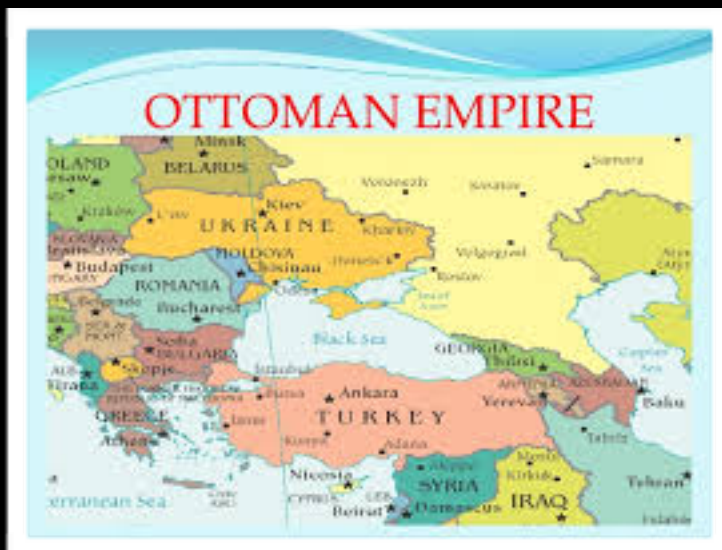


Galician music owes its roots to the ancient Celtic history of the region, in which it was presumed that some of this ancient influence had survived despite the long evolution of the local musical traditions.



TRADITIONAL JEWISH MUSIC KLEZMER IS PART OF CENTRAL AND EASTERN EUROPE'S CULTURAL FABRIC.

A LARGE EXTENT OF THE CELTS INTEGRATED INTO HELLENISTIC ASIA MINOR, THEY PRESERVED THEIR LINGUISTIC AND ETHNIC IDENTITY.



The Ottoman Empire essentially gave birth to the Eastern Sephardic musical tradition – a richly seasoned stew of Iberian, Turkic, southern European, Mediterranean and Romani ingredients.



3. Genres that I focused on



1. Tango music with Federico Nathan

Federico who blends jazz, contemporary and tango colors in his interpretation, was born in Uruguay where Tango originated in the 1880s along the Rio de la Plata, the natural border between Argentine.

2. Flamenco music with Sergio Martinez

Mr. Martinez is one of the greatest percussionist, specialist in Flamenco music. Nehir played in Flamenco Ensemble and took the class of Flamenco rhythms in Berklee Valencia.



3. Bluegrass music with Casey Driessen

For the first time, learning about Bluegrass style and how to play fiddle tunes from extraordinary musician/teacher Casey Driessen, was the remarkable experience for Nehir.





ULTREIA SONGS

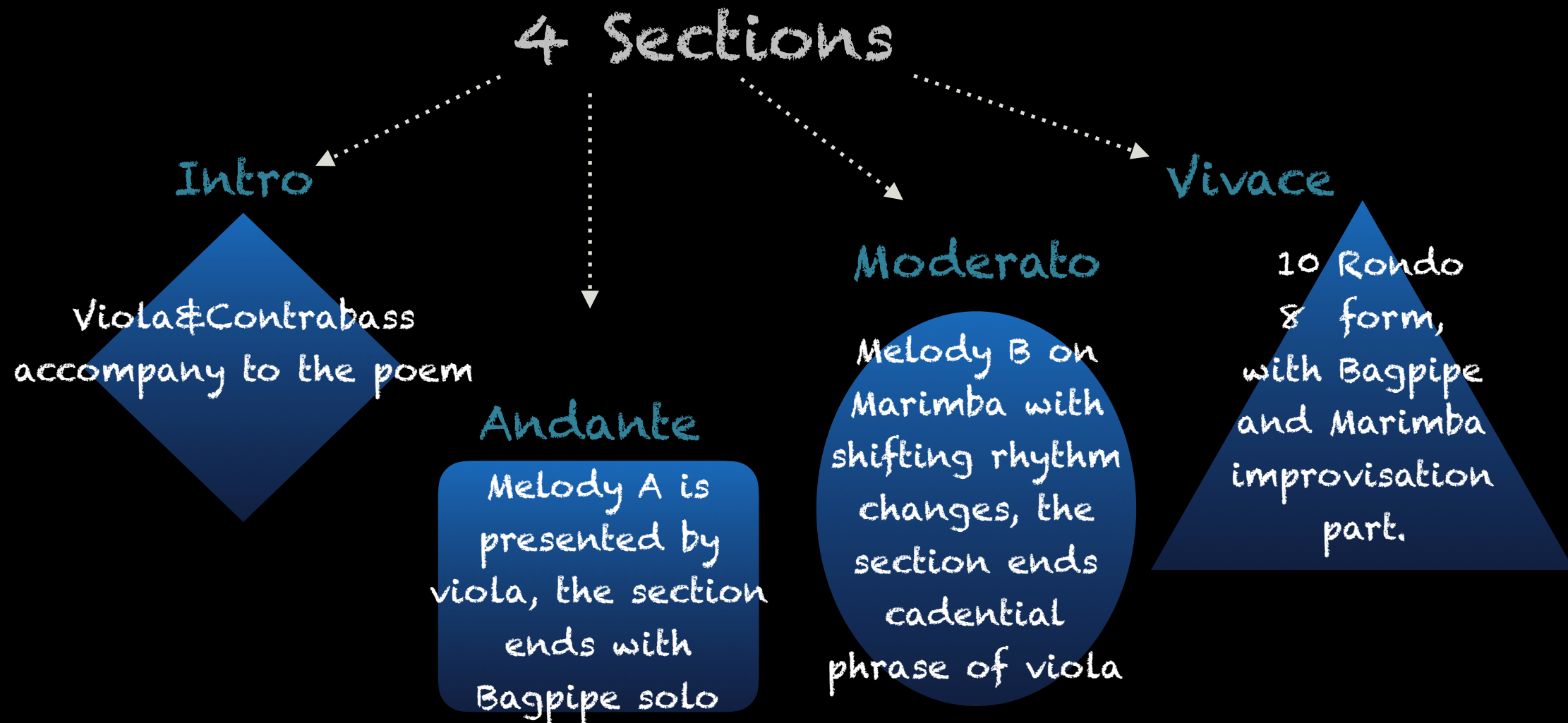


1. FOLKPHONIA ~ Celtic

for Viola, Bagpipe, Marimba, Contrabass, Cajon

Kahlil Gibran

Your pain is the breaking of the shell that encloses your understanding. Even as the stone of the fruit must break, that its heart may stand in the sun, so must you know pain. And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less wondrous than your joy; And you would accept the seasons of your heart, even as you have always accepted the seasons that pass over your fields.



What makes Folkphonia Celtic ?



- *Instrumentation

- *Melody repeats many times in different formats

- *Has few rest between sections

- * Written in Dorian and pentatonic scales

2. FREE AS THE WIND ~ Tango

for Violin, Viola, Piano
and Contrabass

8

8

Allegro con brio

FORM OF THE SONG

Intro chords by piano

Melody A & B played by Violin
and Viola in octave version.

8 bars each improvisation with
essence of Tango by Violin,
Viola and Piano.

Goes back to Melody A & B.
Ends with phrase
"Free As The Wind"

Tango & Variations

FREE AS THE WIND for Violin - Viola - Contrabass - Piano

NEHIN

8

12

16

20

24

Compositional
advising by
POLO ORTI

Altered.
DC-7

Tango elements in the Wind



* Rhythmic pattern 3-3-2

* Ensemble wise

* Accented notes in bass line to underline Tango feelin'



* extended techniques in Tango style :
Tapping on the instrument, Latigo
(gliss.), Chicharra(cicada), Strapatta
(bounced bow)

(There is) No Tomorrow~Bluegrass

for Voice, Viola, Banjo, Guitar, Contrabass, Snare Drum



Come here, am I lost in this world?
Unexpected journey to the other verse.
Come here, is there a way to heal?
Could I expect my time?
Oh no! There is no tomorrow.



~08.02.2018 11:22 Valencia/Berilee A81 ~ 4.1.18

$\text{♩} = 77$ Andante. To Gültür Özey /after her unexpected journey (Bereavement)

g minor Dorian (There is) NO tomorrow Bluegrass 2:

VERSE I
Come here Am I lost in this world? Un expected journey to the other verse

VERSE II
Come here is there a way to heal? Could I expect my time? Oh No there is no tomorrow

CHORUS
Chasing freely on viola improvisation on

VERSE III
He re Come where the high veil? last in side a not her Un i verse

VERSE IV
Come, come in the sky is there a underneath between to mor row Oh

Solo voice
No there is no tomorrow No there is no tomorrow No there is no tomorrow

VERSE I - II
Oh no there is no tomorrow 22:14

VERSE I - II
I VI I VI I VII VI I 2 not bVII-I

VERSE I
VERSE 3
VERSE 2
VERSE 4

Nan mic: U-87 Sam mic: 414 B&O

M4 { Come here, Am I lost in this world?
[Unexpected journey to the other verse
[Come here, is there a way to heal?
[Could I expect my time?
Oh no, there is no tomorrow: x2

Berkeley college of music



Essence of Bluegrass

- *Melody & Harmony collaboration

- *Repetitive cycle

- *Usage of stringed instruments

- *Vocal and Lyrics gives meaning of sadness and longing

- *Instrumental improvisations

4.Fenix_ Bulerias de Jerez~Flamenco

for Viola, Guitar, Contrabass, Cajon



Bulerias originated in Jerez during the 19th century, originally as a fast, upbeat ending to soleares or alegrías (which share the same rhythm and are still often ended this way). It is among the most popular and dramatic of the flamenco forms and often ends any flamenco gathering. The name bulerías comes from the Spanish word burlar, meaning "to mock" or bullería, "racket, shouting, din".

Palmas - Viola
Cajón - Guitarra
Contrabajo

Fenix Bulerias de Jerez
Lento & Rapido

Compos de Bulerias Jerez Cajón

5 Contrabajo pizz.

7 Guitarra improvisational Intro

Viola A

11 Amas Bbmaj Eb5 Amas

14 Amas D- Bbmaj

16 C7maj5 (Gbmaj) Amas Ebmaj Bbmaj ant 3

19 Amas G- Cmaj Bbmaj Ebmaj Amas

21 Guitar open impro, speed up the tempo
Contrabasse open impro to bring section

Viola B

Cajón open solo
Then Full Band section

Bentley Valera 2018
March

Fenix in Flamenco



* Instrumentation

*Back in track
Palmas of Bulerias

*With words of flamenco
expression

=

Ole! Venga! Esa!

6. Esmirna ~ Rebetiko

For Viola, Baglama, Oud, Cura and Bendir

18.04.18

INTRO FREE Bouzouki

ESMIRNA ~ Rebetiko

Andante ~ amabile → Curcuma

para Viola, Bouzouki, Oud, Bendir, Tef

7. 5. 2 Nehr

Option: could be 1 octave higher

9

17

25

[Improvisation part: Viola ~ Oud]

Allegro folklorico / Kalamation

(optional) 8va

mf f 1xf 2xp

Open Improvisati

la

M4 1xp 2x mf 3x f

Berklee college of music

With traditional musicians & self engineering

Alberto & Andreas



Rebetiko View from Esmirna



With traditional
instruments : Cura,
baglama, oud, bendir



Diatonic Minor: Dm Gm C

*Melody A $5/8$ is called
"Turk Aksagi" means
limping Turkish. The
smallest and the most
basic of the aksak
rhythms.

*Melody B $7/8$ is
called
"Kalamatiano" from
Kalamata: a Greek
port city.
Structure = $2+2+3$

5. Ale Tsuzamen~Klezmer

For Clarinet Bb, Viola, Accordion, Contrabass, Drums

KULAM BEHTACHAD
Ale Tsurzomen Klezmer

75 p2
Klezmer

Chord Progression: Mib minor (harmonic)

Viola
Clarinet
Acordeon
Double Bass
Drums

— Viola Intro —
Shalom

"Open Cadence"

scale

Clarinet

trill
back round ornaments

Acordeon

long notes
chords

Bass tremelo

Drums fill the space, brush in

Clarinet Improvisation as INTAO

Alegro con gusto

3

6

9 Viola Improvisation

15 Acordeon Improvisation

21 Ale Tsurzomen - Viola, Clarinet, Acordeon, Contrabass

Bb

3

x3 with ritardando

Up
medium
Low } register

Berklee college of music

Ale Tsuzamen
means
"ALL Together"
in Yiddish



Ale Tsuzamen's Klezmer Sound

Doina form :
Improvisational
lament solo by
clarinet

Harmonic
structure:
Eb Phrygian
dominant

Free form prelude
introduces the motifs of
the melody



Ends with
Coda in 3
times, slowing
down

7. Dantell ~Balkan

for Viola, Flute, Alto Saxophone, Trombone,
Contrabass, Darbuka and Hand Percussion



to Perico Sambeat for his
endless dedication to music
and his students

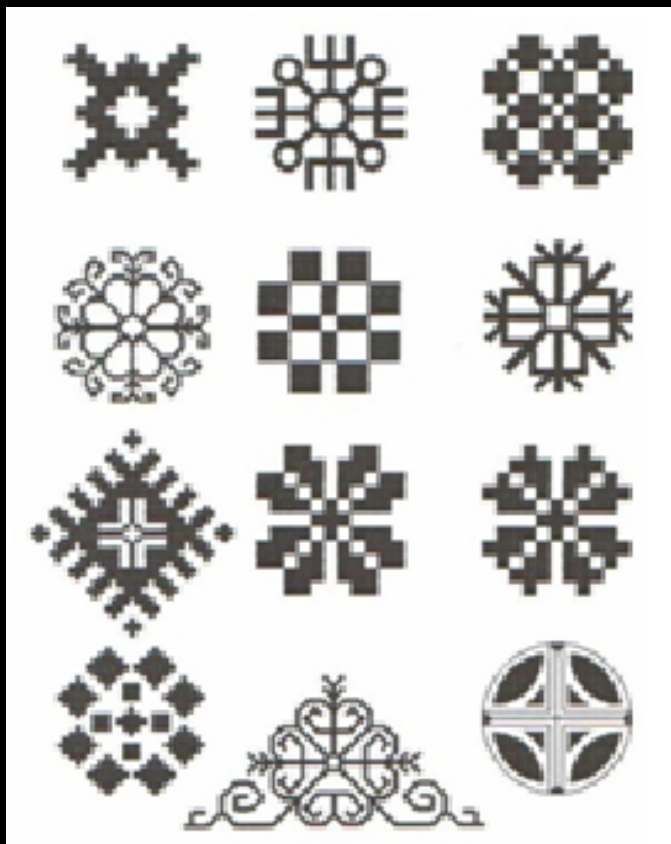


G zel dantel ne
g zel i lenmi sin
Emek, emek..

Seni  renin kalbi
kadar temiz rengin



Recorded by Berklee Mediterranean
Ensemble



Balkan & Jazz Fusion

*Melody in Balkan motifs &
Improvisation has jazz colors.

* G Mixolydian

*5/8 = 2+3

Folkloric Dance from
Balkans:

Joc la Sinziene considered
the feast of love and
sunshine.

What a beautiful lace you are..
As pure as the heart of who has
made you

What they say?

~Interviews with Musicians~

7 Key words

Improvisation

Folk

Collaboration

Contemporary

World Music

Composition

Extended Technics

3 Professors

Victor

Perico

Sergio

5 Colleagues

Sylvie

Dario

Nathan

Korina

Mohannad



... At the end

- * 7 new songs
- * Collaboration with 21 musicians
- * Recorded more than 40 hours with working three engineers
 - * Progression in improvisation, composition and notation
 - * Not only violist, multi-instrumentalist
- * More than everything to discover the beauty of create together

Following chapters & goals

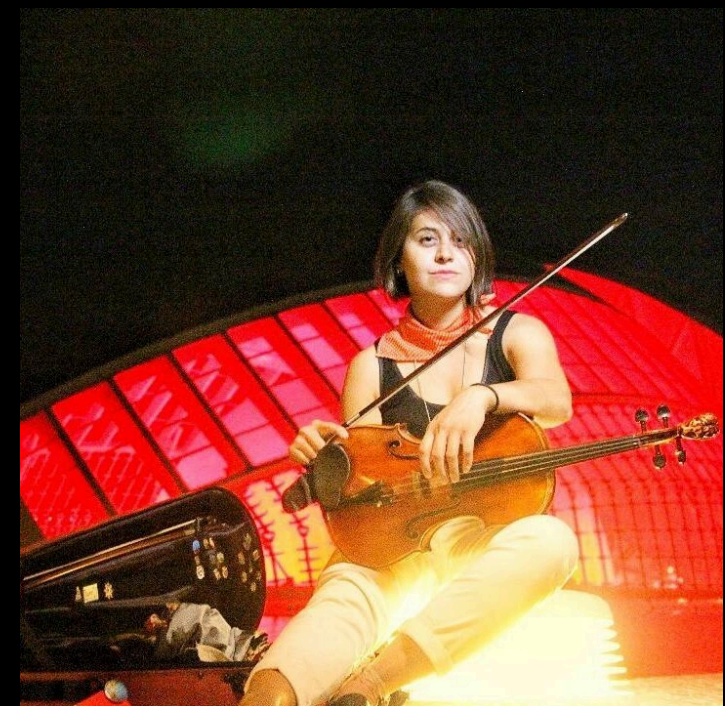


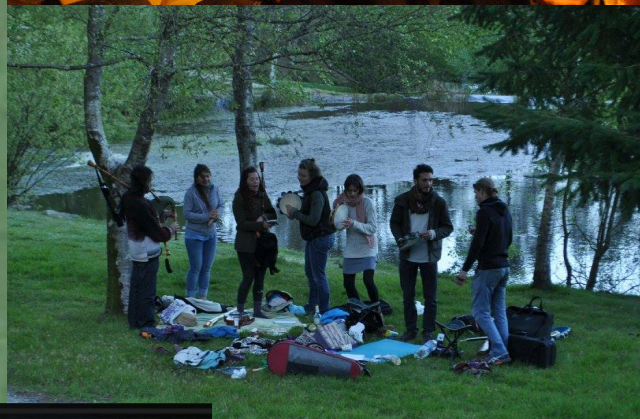
*Presentation of Ulstreia in
Rotterdam Viola Congress as a
member of Dutch Viola Society*

*Continue to compose in World Music
with different genres*

*Focus on Jazz
Understanding*

*And become worldwide
violist, musician.
Perform & Collaborate*





THANK
YOU

