AN ETHNOGRAPHY OF FREE IMPROVISATION IN THE CREATIVE PROCESS

Aslı Balâ AŞKAN

Istanbul Technical University
aslibalaaskan@gmail.com

ABSTRACT | There is a place for improvisation in any musical genres of the world. While improvisation means the most natural way to express through music, to some it means high levels of proficiency in music. However, the term free improvisation describes a different genre. The genre free improvisation has a unique approach to music. Musicians have a freedom from any predetermined features of music. Genres, styles, scales, rhythmical structures, playing techniques and many more things can be modified through musician's will. Originated from free-jazz, free improvisation is now considered as a different genre. After a brief introduction to definition of free improvisation, the article will focus on free improvisation from two different perspectives. At first, the topic will be approached from ethnomusicological perspective, in the introduction part. Through a historical perspective, the relationship between musical creativity and improvisation will be discussed. The main approach to this topic will focus on the relationship of free improvisation and music education. For introduction, some known techniques with improvisatory sections by famous composers and educators will be explained. Main focus of the second section will be the queries. Visual and musical results of performance-based surveys will show how boundaries can effect on an individual's creative process. In the last part of the education section, results from private piano classes that involve improvisatory sections will be explained. Results from two groups of students will be compared to each other, and to students in the control group.

Keywords: Improvisation, music education, creativity.

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1. INTRODUCTION

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

However, free improvisation can be also a challenging thing to handle. Improvised performances mostly considered as a musical dialogue. Like in many musical genres, usage of space, and application of sound into a space is an important issue in free improvisation. Performers who tend to perform alone may either create a great monologue, or a blurry cluster. Group performances may require high level of communication between performers. While some musicians communicate through each other during performance, some consider this as a dialogue between silence and sounds. In my research, I focus on different features of free improvisation and their application to music education. The results gathered from a limited age group will show the possible use of improvisation can be efficient in long term music education.

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

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

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Improvisation has been used in many teaching methods in music. To see in the example, we can see Orff, Kodály, and Dalcroze methods. For example, Orff method starts teaching rhythmic structures from the core, syllables of words. Defined as the smallest unit of rhythmic pattern, the organization of syllables can make a language sound musical. With the implication of rhythmic blocks and games that involve improvisation in music classes, the creative process of the students can be developed. In Orff schoolwork's timbre and memory section, students are supposed to follow the verbal-rhythmic pattern they create (individually), and alternate it when it's their turn. In some cases, body percussion is added. Body percussion helps students to learn rhythmical patterns quickly and keep it more memorable. I believe this specification can be summarized with a quote by Brigitte Warner(1991). "...language becomes musical when it is recited to accompanying pulse-beats, and that it has to adjust itself rhythmically and accentually in order to fit with such accompaniment" (Warner, 1991).

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

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

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

Methods used in this paper are mostly based on tests. How our environment shapes our perceiving and how we load meanings on specific acts, tools or even signs are explained in the first section of this chapter with first two queries. Those queries will show results on our ability to improvise in non-musical and musical levels. The results show us how people develop boundaries unconsciously while they develop a perception of creative process. I consider first two phases are the main steps that lead me into third step. In the last section of this chapter (Query III), I will explain how improvisation can be used in music classes, with an example in a specific age group. On this section, I will involve two different sections of third query, and their results. Results of those tests will lead the research into a case study that have been conducted by me, and applied by three piano teachers in their private classes.

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Results from students in a specific age group will show how improvisation can be applied into music classes, and how it'll return in both short term and in long term (2 to 11 weeks). Even though I had a limited amount of participants during this test, the results were satisfactory. This part can be considered as the beginning process of a case study of possible applications of free improvisation in music classes. The feedbacks I receive from teachers show the results in both short terms, and in long terms (in average, 2 to 11 weeks during the term of the applications, and 2 to 3 months after the applications end).

Even though I wanted to give students a zone where they can express their thoughts in music, as much as they want, I was warned by the teachers. Children are more tend to distract, and because of the improvisatory sections were going to be a part of their piano classes, I needed something simple so their education would not have degenerated. Again, this should be mentioned, and discussed with details that 'degenerating' issue is an entirely different topic. Questions like 'what defines degeneration, what are we degenerating, what is the proper form of education, how can we not spoil a musical education, etc.' are entirely out of context in this section. In here, I wanted to show the limited amount of freedom can be a useful tool for music education.

Axiom about free improvisation is mostly summarized with one sentence: "I can do this, anyone can do this. It doesn't require any kind of education or any special approach". This paper also has a counter-view, like every others. And the contrary opinion of the ideas I support in this paper is the idea of improvisation is something simple, can be applied by anyone into anything, but also not an efficient tool in all parts of education. For example, most of the parents of participant candidates did not want to involve their children into the query-III. Some of the children I wanted to involve as participants were at the preparation phase of conservatory exams. In their parents' thoughts, improvisatory techniques might distract the children from the education they've been receiving to, slow their education process, and mislead their children's musical perception. Also, some teachers did not want to involve this technique even in their private classes, with the same thoughts.So the opposing argument of this section is, free improvisation's inefficiency in music education. Similar contrary opinions can be seen in other chapters too. In this paper, I will present free improvisation as a productive way of communication in musical dialogue, and one of the most useful tools in music education.

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

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them think outside of the box. Most importantly, this paper supports the idea that improvisation is not only a style, or a tool. Improvised music is not a result of a phase that processes un-organized sounds, but it is a way of communication.

2. METHODOLOGY

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

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

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

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

In the third section of these queries, I decided to use instrumental learning process as my subject. Free improvisation as a tool in music education may help to grow this potential, without degenerating

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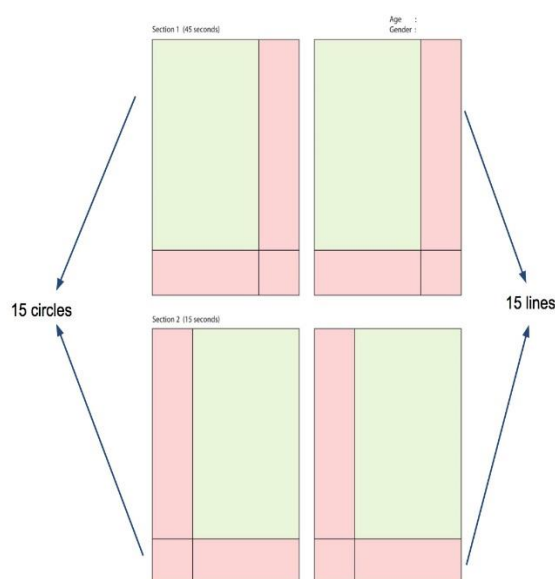**Trends and Perspective Synergies with the Cultural Industry**

it. With the involvement of improvisatory sections to classes, the progress of participants was observed. In this part, age spectrum of participants has been kept limited to 4-11 years-old students. Giving students the freedom was a chance for teachers to see and understand the raw potential of their students. But it was not wholly free. The instructions I gave to teachers were limited. This was one of the situations where limitations can be useful. Contrary to the topic of this paper, limited usage of improvisation builds the core of the improvisation's application to education. If this part would be considered as the first step, the other actions could be planned and decided by the results of this one.

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

2.1 Query I

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

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


Figure 1: Example of an empty drawing query

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

Unlikely, this part was not improved as expected. Contrary to common opinions about improvisation in educative circles, results show that education was not decreasing the ability to improvise. However, the results from primary schools were a disappointment for me. Results we receive from the age group 25-40 were the most satisfying ones. In this case, these results found the proof of strong bond between education and improvisation relationship. To improvise appropriately, with or without any limit, one must be able to learn and apply the basics to her or his expressions. After learning how to use tools, one will be able to improvise. The most basic differences between a random participant's and an elementary school student's results can be seen in the Figure 2.
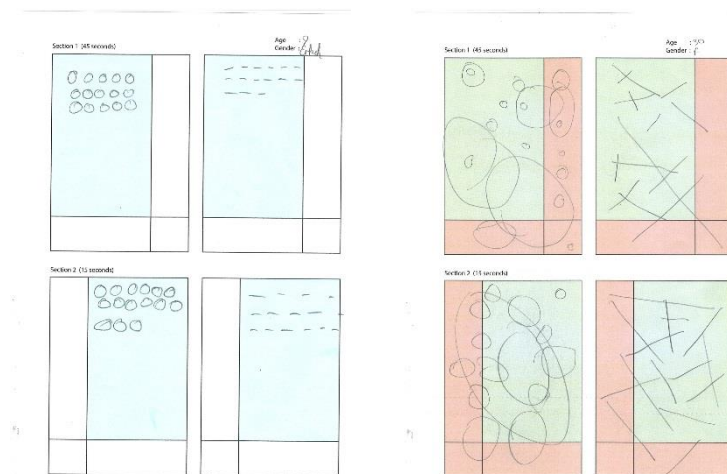
Figure 2: Results from an 8 years old male and a 30 years old female

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

2.2 Query II

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

Participants were asked to play their instruments for 45 seconds. Their usage of space and time were the primary focus on this part. For preventing the possibility to plan their movements according

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

On second section, participants have been given 15 seconds to improvise. Like in the previous query, the time limit in this part expected to awaken their sudden decision mechanisms. Despite what has been expected, the second phase of this query gives more exciting results comparing to first one. All of the participants started and finished a musical sentence in given time. Majority of the participants were playing outside of the scales they used in the first section. Instead, many of them focused on sound and its evolution by time. Also, participants who choose to play a melodic sentence increased their range in scales (in average 1.5 or 2 octaves). A tuner has been used during the performance to spot the specific differences between different sections of the query (see Table 1).

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Table 1: Results of 2nd section from Query II

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

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

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

2.3 Query III

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

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

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

Another difficulty was the instructing teachers about the applications of improvisation, and the accuracy rate of student's tryouts. Because of the possible distraction of students, I, as a researcher, was

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not present in the classes. Filming the sessions was an option too, but the distraction and possibility of students' feeling out of the depth, recorded visuals are not available too. The data I gathered from teachers' feedbacks create the final form of results.

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

successful. With this approach, their self-confidence on music will not be affected by mistakes. They will learn how to embrace the expression process with their faults and learned how to create alternative ways to turn those faults from being mistakes to different alternatives for new paths.
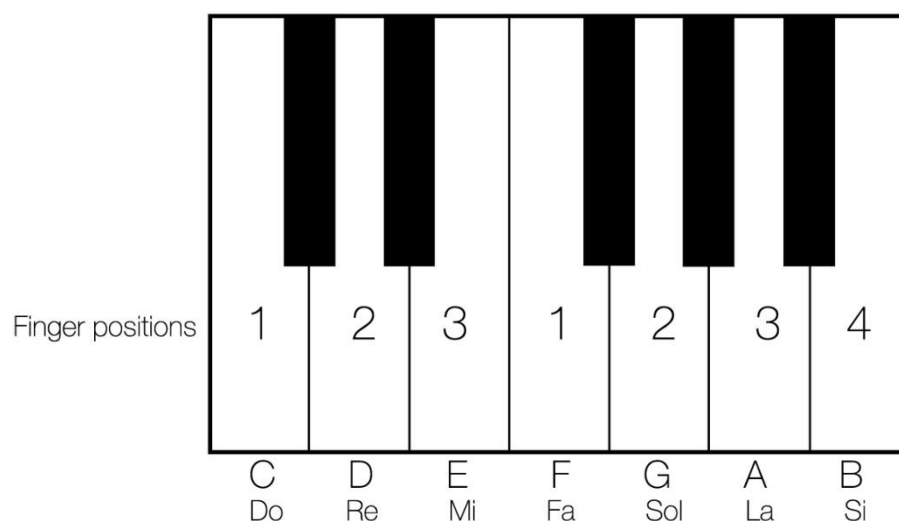
Figure 3: Finger positions on the keyboard, CMaj scale exercises

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

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

2.3.1 First section: Scale

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

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

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in early age. However, the curiosity aroused on students' minds can be useful if the age group were older.

2.3.2 Second section: Rhythm

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

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

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

The time given for the applications was six weeks long. However, one of the teachers continued to apply the same method to two of his students' practices. The time schedule for classes was once a week, 2 hours for both students. He used the same method for four more weeks after the six weeks

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trial method. The received feedback involved an improvement in syncopated rhythms. Students were learning how to divide the time between the measures in slow tempo exercises.

2.4 Results and effects

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

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

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

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

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

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

- Children tend to follow the rules more than the adults.

- Limited time forces people to express more without planning.

- Unlike what we thought, freedom given at once does not affect positively.

- An individual who has not experienced improvised music before will have a hard time to adapt, even in solo performances.

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

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

3. Psychological Approach to Free Improvisation In Music Education

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

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

Using free improvisation as a tool in music education can also prevent the anxiety and self-confidence problems in performing music. Many students are having troubles on playing in front of the audience, other than their educator (Allen, 2011). That familiar feeling of "butterflies in the stomach" is not something unimportant or straightforward for a performer, especially in the first phases of performer's experiences. Making mistakes during a performance may seem incredibly important for

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students. Improvisation will help them how to deal with that problem; besides, it can also teach how to handle a mistake and turn it into something else. Improvisation allows students to embrace their faults and see the 'mistake' as a new opportunity for a new musical path.

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

4. Conclusion

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

Even though the topic was focused on "free improvisation", I focus on how we create some pre-determined aesthetic perceptions and how improvisation can be a tool to expand them. The reasons behind why we call this genre "free improvisation", why it has been accepted in two contrast zones of a musical spectrum, and how it can be a useful tool to help us create a wider sound palette in our musical understanding has been discussed. However, as seen in the queries, improvisation by itself cannot be helpful for us to discover our musical perceptions, unfortunately. Especially in today's circumstances, our environment has a major effect on our perception of almost everything. The environmental influence starts at a very early age. These circumstances will take over our ability to improvise at an early age. Regardless of what music researchers said, we express our thoughts through music in a strictly determined zone. The results of those simple decisions lead me to turn this topic into my MA thesis (Aşkan, 2018). The idea of "not being able to express without any education" leads us to think about some standards that created by the society we have been raised. Forcefully, we create our aesthetic understanding of the standards that are not determined by our terms. Telling a child to be quiet when she or he was playing with an instrument (or even a musical toy), expecting a certain amount of harmony (to whom, is another question) are the beginning phases of this formalizing. That took the "free improvisation" out of being something that "everyone can do". To improvise appropriately, first, we should remember the things we had at the beginning. After recognizing which tools we had, and why we did not use them for so long, the second phase starts. Finding out how we would express ourselves through music without our aesthetical perceptions today can be the most struggling part.

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

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

In this paper, I wanted to show how self-expression could be developed through improvisation. Time limits on query-I showed we should either have enough experience to express ourselves adequately or think free without any restrictions that we have been loaded through education. Even though it was the weakest part of the queries, results of the query-II show us how limited time can force us to think with basics or discover the possibilities of sounds.

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

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ASLI BALÂ AŞKAN

Istanbul Technical University

Aslı Balâ Aşkan was born in Istanbul. She graduated from Marmara University Fine Arts Faculty Photography Department in 2013. The same year she started the Ethnomusicology MA programme at MIAM (Center For Advanced Studies in Music), Istanbul Technical University, and completed in 2018. She is currently continuing her studies and research in Sonic Arts Ph.D. programme at MIAM, ITU.

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