

## The Notion of *Seyir* as a Conceptual and Typological Scheme for *Comprovisation*

### Annotation

With this paper, drawing from Iannis Xenakis' theoretical observations on musical architectures (*outside-time*, *temporal*, *in-time*), and Sandeep Bhagwati's conceptual framework of *notational perspective* and *comprovisation*, a term which attempts to encompass practices that blend improvisation and composition, I aim to present the context and the outcomes of my practice-based research. During the past few years, I have been exploring ways that the *temporal* structure and the *in-time* modality of my violin improvisation performance-praxis could be transduced into the symbolic level, in order to generate a notational strategy for a *comprovisation* practice involving other performers. Throughout this process, I have been examining the *outside-time* architecture of a modal music tradition. This paper presents the notion of *seyir*, used in Middle Eastern *makam* music to describe the prescriptive path of melodic phases within a *makam* scale, denoting the "character" of a *makam* modal entity, and the ways it has informed the developed notational approach both conceptually and typologically. Drawing from the concept of *seyir* and *makam* modal music, the musical term *melody* is understood here as modulation and *trópos* (τρόπος – "way, mode, manner") of transition between sound-configurations, in an attempt to re-introduce the *modal* into our current music-making practices.

**Keywords:** *comprovisation*, improvisation, composition, *seyir*, *trópos*, modality, *outside-time*, *temporal*, *in-time*, music notation, tablature notation, gestalt, sounding-gestalt, sound-configuration, melody, Iannis Xenakis, Middle Eastern *makam* music.

*Marco Polo describes a bridge, stone by stone.  
"But which is the stone that supports the bridge?" Kublai Kan asks.  
"The bridge is not supported by one stone or another," Marco answers,  
"but by the line of the arch that they form."  
Kublai Kan remains silent, reflecting. Then he adds:  
"Why do you speak to me of the stones? It is only the arch that matters to me."  
Polo answers: "Without stones there is no arch."  
Italo Calvino (1972), *Invisible cities**

### 1. Melody and Musical Architectures

Iannis Xenakis, in his book *Formalized Music*, proposes a distinction between *outside-time*, *temporal*, and *in-time* musical architectures or categories (Xenakis, 1992: 183). The *outside-time* denotes the geometry of a musical system; a space where structures and sound organisms are being born "distinguished from their temporal manifestation". The *temporal* is the ordering and the actual occurrence of events, or else, the "blank blackboard" of metrical time where "symbols and relationships" can be inscribed (ibid.: 192). For Xenakis, a compositional element, a melody or a chord, is created when an *outside-time* structure is related to a *temporal* category (ibid.: 183). The realization of these elements denotes the *in-time*, "a play that makes [the *outside-time* and the *temporal*] pass into the instantaneous, the present, which being evanescent does not exist" (Xenakis, 1969: 51, cited in Exarchos, 2012: 4).

If, in a kind of linguistic genealogy, we were to contemplate the musical term *melody*, we could perhaps observe that Xenakis' theoretical conceptions are already encapsulated in the word's origins. The word *melody* is derived from the Greek, *melodía* (μελωδία); a compound consisting of the words *mélōs* (μέλος), which means, "part of a group or body, member or limb", and *odé* (ωδή), which means, "song, tale, story". The noun *mélōs* (μέλος) is also related to the verb *mélō* (μέλω, μέλομαι) which means "to take an interest in, to be an object of care or thought", according to Liddell and Scott lexicon. On that account, the origin of the word *melody* implies that a thoughtful process is at work; one where certain relationships between a whole and its parts are composed *outside-time*, into a form that carries the potential of becoming *in-time*: a rhapsody to be sung, a tale to be told, a melody to be performed. In a like manner, by turning the word into an adjective and changing the term into a phrase – melodic line, melodic process, or, melodic development – its *temporal* dimension as flow, movement, or direction towards points or attractors is emphasized.

It seems then that the theoretical conception of melody needs to be examined as a dynamic system that relates to two main aspects:

1. The geometry of materials and processes that compose an *outside-time* architecture from which a melodic line might emerge;
2. The agents that bring into life a melodic gestalt by realizing its functions in an *in-time* irreversible temporal flow.

The enquiring into the phenomenon of melody through the lens of these two aspects becomes even more important when a compositional practice introduces improvisation as a compositional element, for which I would like to use the term *comprovisation*.<sup>1</sup> Such compositional approaches not only give a significant amount of expressive freedom to the performers, but also suggest a re-configuration of the notion of melody within the framework of the musical content they introduce.

Following on from the above, in the next sections, I will discuss the two aforementioned points regarding the phenomenon of melody, in the context of my practice-based research. In particular, I will present the ways I have been exploring the notion of *seyir*, used in Middle Eastern *makam* music to describe the melodic development of a *makam* modal entity, as a conceptual and typological scheme for the notation of my *comprovisations*.

## 2. Improvisation and Composition

According to Richard Barrett's view, improvisation is "a method of composition, one which is characterized by spontaneous musical actions and reactions" (Barrett, 2014: 61–62). Similarly to Barrett's proposal, I have tried to suggest elsewhere that if we were to re-think creativity as a "bringing-forth" (*poiesis*; Heidegger, 1977: 11, 13), and composition as a process of investigating the synthesis between the different realities inside oneself, then improvisation can be seen as the *technē* (τέχνη, *tékhnē*) of making a spontaneous composition (Papageorgiou, 2015: 45). In this sense, an artwork, either improvisation or composition, can be understood as a figure; a gestalt that emerges from the *noise*, or else the *meshwork* that constitutes our experiential patterns, and *enframes* our distinct creative practices in a dynamic and temporal manner towards this poetical bringing-forth (see Heidegger, 1977&1993; Serres, 1997; Ingold, 2007). Accordingly, the irreducible processes through which our unique experiential structures impart their qualities into the unforeseeable operations of musical decision-making,<sup>2</sup> render all participants (performers, improvisers, composers) not only equal, but also as the collective medium of the emergent figure.

The framework of thoughts presented above is the lens through which I have been exploring the materiality of my practice (and vice versa), both as an improviser and as a composer, and in a kind of a feedback loop between the two. Regarding the former, and in a self-effacing manner, it is interesting for me to see the ways in which my violin improvisations have been transformed throughout the years into a "non-idiomatic"<sup>3</sup> form, following Derek Bailey's terminology. This transformation was the result of an explorative process that involved a "questioning of musical language" (Bailey, 1992: 84); a wrangling with the sound-historicity of the instrument, and an interaction with different communities of creative practitioners that influenced and reflected back into this process. For the sake of argument, I could perhaps describe the *in-time* manifestation of my current improvisation practice as a performance-generated "melodic" line on the violin, involving an open-ended materiality, ranging from pitched sounds to unconventional playing and extreme extended techniques, mainly guided by the gestures and actions required to arrive at a particular sound.<sup>4</sup>

During the past few years, I have been researching methods that would allow me to bridge the two practices. Borrowing Xenakis' words, I have been trying to discover the *outside-time* architecture enclosed in the open-ended character of my improvised sounding-gestures, to transduce these into the symbolic level, and communicate their *in-time trópos* (τρόπος – "mode, way, manner") to other performers. At the same time, I was interested in developing a notational device that would allow me to present, in the score, the "internal relations between sound-configurations" (Tenney, 1973: 1–2) of a composition, while giving performers a setting for structured improvisation.

It seemed to me that in order to introduce the notion of "modality" into my compositional and notational practice, I had to examine the *outside-time* architecture of a modal system. Turkish and Middle Eastern *makam* music appeared like the ideal field for investigation, mainly because of reasons of familiarity and closeness. To be more specific, in the past, I had the chance as a performer to engage practically with Greek folk music; a tradition that demonstrates some similar characteristics with the *makam* phenomenon, considering the

<sup>1</sup> The term *comprovisation* is discussed further in section 4 of this paper.

<sup>2</sup> Here I am referring to musical decision-making that occurs in both practices; either throughout the process of composing, rehearsing, and performing a musical piece, or, in a solo/collaborative improvisation setting.

<sup>3</sup> Derek Bailey introduces the terms "idiomatic" and "non-idiomatic" in order to describe two main forms of improvisation. With the term "idiomatic" he aims to recognise any form of extemporization that is "concerned with the expression of an idiom [while] tak[ing] its identity and motivation from that idiom". With the term "non-idiomatic" he aims to denote a method of musical creation which is "most usually found in so-called free improvisation, and while it can be highly stylized, it is not usually tied to representing an idiomatic identity" (Bailey, 1992: xi–xii).

<sup>4</sup> Some sound examples that perhaps can illustrate this description, can be found in the following link: <http://www.dimitrispapageorgiou.com/improvisation>

common history of this geographic region. In addition, *makam* music not only encapsulates the *outside-time* modal structures of the past, both in its composed and improvised forms, but its theory is documented, and its praxis is still alive today.

### 3. *Makam and Seyir*

The term *makam* has been used since the 15th–16th centuries by different regions of the core Islamic world to describe their art music. Although the *in-time* manifestation of *makam* music as a melodic line, either composed or improvised, remains quite the same throughout this geographical area, there are differences regarding both the actual praxis and the theoretical conception of the system between the regions within it. That being said, this paper will focus only on what is known as the Ottoman *makam* composition/improvisation tradition, which developed in the late-19th and early-20th centuries into the modern Turco-Arabian *makam* theoretical system. In particular, I will present some basic theoretical concepts following Walter Feldman's ethno-musicological studies that document Dimitrie Cantemir's (1673–1723) early-17th century writings on the music composed and performed inside the Ottoman court. These will be followed by an introduction to the current theory of intervals and the basic modal nuclei. The presentation will close by discussing the notion of *seyir*.

The first step that Cantemir made towards theorizing Ottoman *makam* practice was to introduce its general scale in the form of textual instructions accompanied by a visual representation of the placement of the note-names on the neck of the fretted instrument *tambûr*. The gamut of the system consisted of sixteen basic scale degrees (*tamâm perdeler*, or, whole frets), and seventeen secondary scale degrees (*nâ-tamâm perdeler*, literally “incomplete”, or, half frets; Feldman, 1996: 195, 201–203). (Fig. 1)

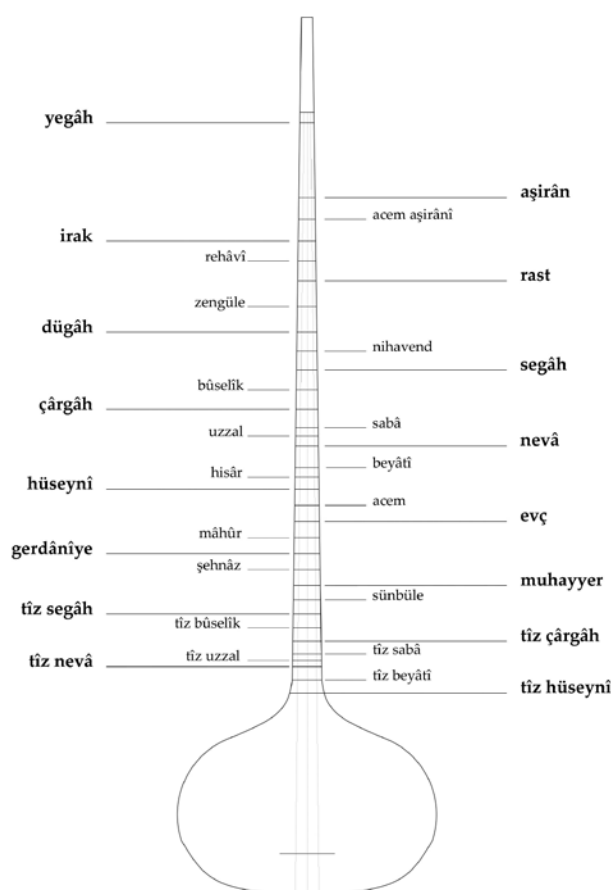


Figure 1. Illustration made by the author, as depicted in Ozan Yarman's (1996) *79-Tone Tuning and Theory for Turkish Maqam Music* (p. 69). The gamut of the system presented in Dimitrie Cantemir's early-17th century writings, showing the placement of the general scale on the neck of the fretted instrument *tambûr*, including the Turkish names of the notes and their relevant intervallic distances; written in bold are the sixteen basic scale degrees (*tamâm perdeler*, or whole frets)

The word *makam* means “place, spot, state” and as a term it was coupled with a note-name to define a mode by its position (*makam*) upon the general scale (ibid.: 196, 198–199). Cantemir grouped modal entities into three main categories: i) “independent” (*müfred makams*); ii) “compound” (*mürrekéb makams*, and; iii) “compound/combinations” (*terkibs*). Although it falls beyond the scope of this paper to present the differences between these categories, it is important to note that *müfred makams* are understood as modes that develop around a central axis, while *terkibs* are compound forms of two or more modes that are subordinate to the one whose central axis becomes the *finalis (karar)* of the melody (ibid.: 223, 230–233).

In the beginning of the 20th century, Suphi Zühdü Ezgi (1869–1962) and Hüseyin Sadeddin Arel (1869–1955) among others, codified Cantemir’s general scale, the intervallic relations, and the basic modal nuclei of the system, in Western music notation. The current theory of intervals involves such discrete units as 1, 4, 5, 8, and 9 commas. The basic modal nuclei are six main tetrachords and pentachords (*genres*) of twenty-two and thirty-one commas respectively. *Makam* scales are created either by conjunct juxtaposition, or by conjunct juxtaposition and iteration of the *genres* resulting in octave-scales of fifty-three commas<sup>5</sup> (Aydemir, 2012: 23; Feldman, 1996: 205, 222). (Fig. 2)

The *seyir* of a mode, or else, its melodic movement within a *makam* scale, is that which gives a modal entity its “character”.<sup>6</sup> As Feldman writes, the word *seyir* originates from the Arab verb *sâra*, which means “to move, to set out, to travel” (Feldman, 1996: 257), and as a musical term it can be understood to be a prescriptive path of melodic phases, an *outside-time* structure of melodic stages, following Xenakis, which transforms a sequence of notes into a *makam* mode.

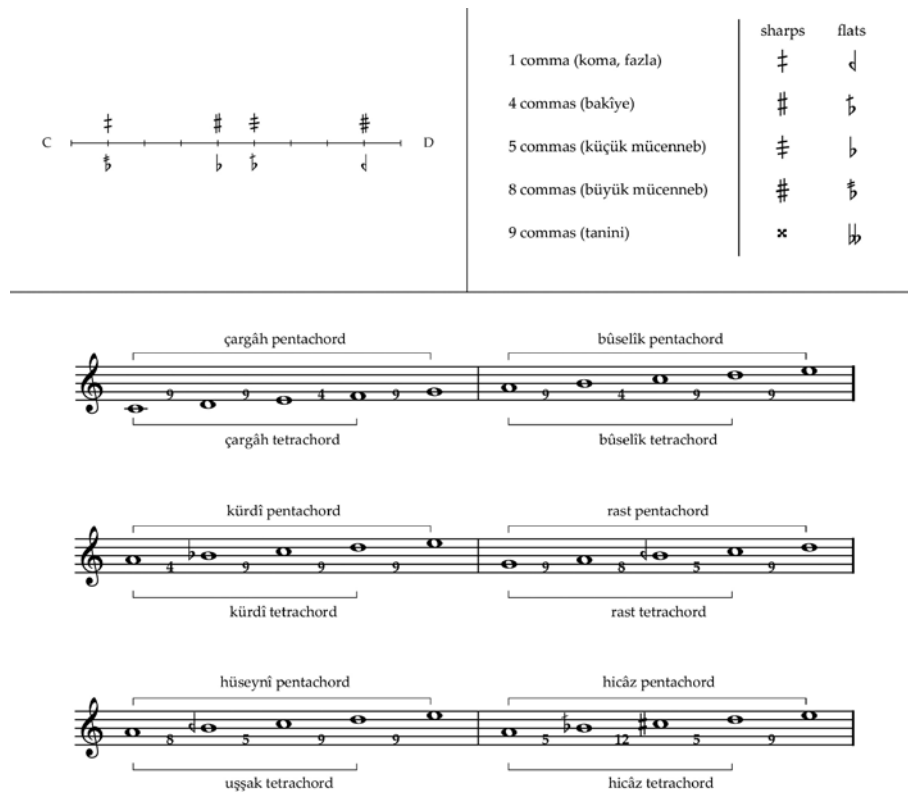


Figure 2. Illustration made by the author. From top to bottom:  
 i) The units of the current theory of intervals and their equivalent sharps and flats in Western music notation;  
 ii) The basic *genres* (six tetrachords and pentachords) of Turkish *makam* theory, as depicted in Murat Aydemir (2012) *Turkish Music makam guide* (pp. 22–23)

<sup>5</sup> The closest approximation of the smallest unit in the current theory of intervals is the Holdrian comma; 53-tet, or,  $[2^{(n/53)}]$ , which for  $n=1$  gives a frequency ratio of 1.0131641 that equals to approximately 22.642 cents of pitch difference. However, Ozan Yarman’s important empirical measurements suggest that practitioners perform intervals even smaller than that of the Holdrian comma. He goes on by saying that a closer approximation to the subtle pitch nuances performed by musicians is of the order of 159-tet (Yarman, 2008: 26–30, 87–128).

<sup>6</sup> Cinuçen Tanrikorur (1994) *Makam and Taksim (improvisation) in Turkish Music*.

Figure 3 shows an example of two modes sharing an identical position on the gamut that can be distinguished only on the basis of their melodic development. As will be discussed later, the *seyir* of a *makam* is mainly transmitted orally, and therefore nuances between different teachers and schools do exist. However, the *outside-time* sketch of each of these prescriptive melodic phases has not been altered much throughout the years. Following on from this, Figure 3 is an illustration made from my personal notes, presenting the *makam Uşşak* and *makam Beyâtî* melodic stages combining Cinuçen Tanrikorur’s and Murat Aydemir’s suggested *seyirs* (Aydemir, 2012: 106–111; Tanrikorur, 1994).

As shown in Figure 3, although *makam Uşşak* and *makam Beyâtî* originate from the same *makam* scale (an *Uşşak* tetrachord and a *Bûselik* pentachord in conjunct juxtaposition), the *seyirs* of the two modes are different:

- *Makam Uşşak* has as a point of entry the first degree of the scale. It will then ascend by binary steps to the fourth degree; the dominant in this case.<sup>7</sup> It might ascend for a while to the sixth degree, but then will descend back to the first degree by binary steps. Its characteristic note is the note *segâh* – note B on the third line; one comma lower than B natural, which in *makam Uşşak* is actually played 2.5 to 3 commas lower – on which the *makam* will suspend while descending. Before concluding on the first degree of the scale, it might move into a *rast* tetrachord from the note *yegâh* (note D, a fifth below the tonic).
- *Makam Beyâtî* has as a point of entry the fourth degree of the scale, the dominant. It will then ascend and remain on the sixth degree until the point at which it reaches the octave above the tonic. It will then start descending by referencing another mode, the *Nikriz makam* shown here with black coloured note heads. Then, it will descend by binary steps to the first degree of the scale. (Fig. 3)

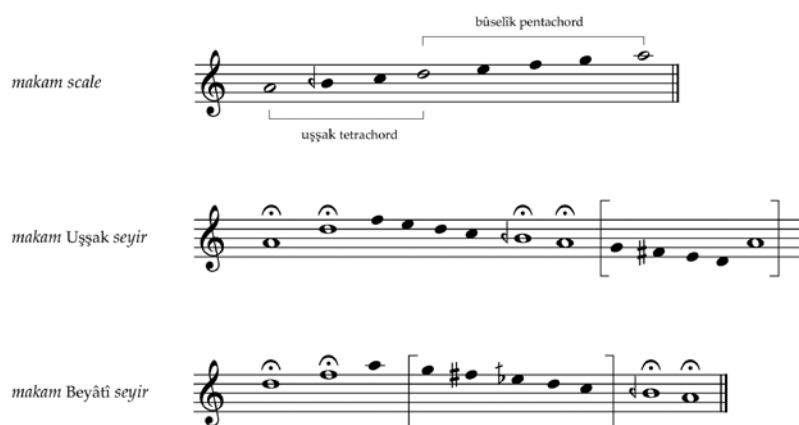


Figure 3. Illustration made from the personal notes of the author.  
An *outside-time* sketch of *makam Uşşak* and *makam Beyâtî* melodic phases,  
combining Cinuçen Tanrikorur’s and Murat Aydemir’s suggested *seyirs*.  
Murat Aydemir (2012) *Turkish Music makam guide* (pp. 106–111) Cinuçen Tanrikorur (1994)  
*Makam & Taksim (improvisation) in Turkish Music* [Online Lecture]

The notion of *seyir* is largely the preserve of the practicing musicians. Its understanding involves an exploration of the modes through a musical instrument, performing the repertoire, as well as imitating through praxis the teacher, who is there to provide verbal instructions regarding the character of each *makam* and guidance on the *in-time* ornamentation. The point of interest is that the modality, or else, the “way” to move and to emphasize certain points in these prescribed paths is taught in a manner that has not changed much since the 17th century. Feldman, in his study, has gathered a vocabulary of twenty-three verbs that appear in Cantemir’s textual instructions, used to describe the *seyir* of a *makam*. As he suggests, these twenty-three verbs are equivalent to approximately nine: “to begin”, “to move”, “to skip”, “to reach”, “to press”, “to manifest itself”, “to ascend”, “to descend”, and “to conclude” (Feldman, 1996: 262–264). (Fig. 4)

<sup>7</sup> The dominant of a *makam* is not always the fifth degree of the scale; it can be the fourth, or even, the third degree. Sometimes, a *makam* might even have more than one dominant like we find in *makam Evîç* for example (Aydemir, 2012: 181).



elements”, where the concept of “notational perspective” can be put into action in order to “identify individual practices of *comprovisation*” (ibid.: 171).

In the next sub-sections, echoing Bhagwati’s suggestions, I aim to document the perspective of my notational methods towards a *comprovisation* practice, and in particular, the ways in which I have been exploring the notion of *seyir* through my notational strategies.

#### 4.2. From Improvisation to Transcription

At the first stages of my research, I mainly focused on developing a transcription-template, that would allow me to transfer into the symbolic level “snapshots”<sup>10</sup> of the *in-time* sounding-gestalt impression of my improvised material. At the same time, I was exploring ways in which this transcription-template could be transformed into a notational device through which I could communicate to other performers the physical movements and the various actions required to arrive at a particular sound-configuration. This two-fold, quasi feedback-loop objective was explored through practice in several trial attempts,<sup>11</sup> while drawing on the work of Richard Barrett, Aaron Cassidy, Klaus K. Hübler, Helmut Lachenmann, and Bogusław Schaeffer.

The still under development notational scheme is shown in Figure 5. It comprises a tablature stave-structure that allows the “decoupling of the various activities of sound production” (Cassidy, 2013: 308) and dissociates the left from the right hand. The approach involves combinations of descriptive as well as prescriptive notational types.<sup>12</sup> In particular, a performer is presented with information concerning:

- bow technique (*arco ordinario*, *arco tratto*, *col legno ordinario*, *col legno tratto*);
- bow pressure (*molto flautando*, *flautando*, *normal*, *pesante*, *poco pesante*);
- relative bow position, using a 7-line tablature combined with two clefs (from bridge to nut, or, from bridge to ‘*sul tasto*’); and,
- on-string placement, using a 4-line tablature combined with two clefs (from ‘*tasto*’ to bridge, or, from bridge to tailpiece).

Similarly, information is given concerning the hand controlling the body of the instrument, including the parameters of:

- relative hand position, using again a 7-line tablature in combination with its respective clefs;
- finger pressure (harmonic, intermediate, normal);
- finger technique, which involves either the use of one finger, alternations between fingers, or, chordal positions; and,
- on-string placement.

Gestural shapes are notated on the tablatures using graphic notation, involving either specific areas (points), or transitions (lines) between areas of the respective canvases (clefs). The metrical structure of these shapes is given either as fixed-time events, or as graphical rhythmic notation, combined with a sign of the form  $X[Y]$ . Numeral  $Y$  is an integer multiple of one second. Numeral  $X$  is the denominator of the ratio  $Y/X$ . The time-frame ( $T$ ) of *either* changes between points (e.g. on-string placement changes) *or* transitions between areas (e.g. left/right hand movements) is given by the formula:  $\frac{Y}{X} \leq T \leq Y$ . The design of the symbol indicates the spatio-temporal gestalt character of the shape. An example is shown at the bottom of Figure 5, which can be understood as: “*create a continuous (arrow) and ‘irregular’ (graphic figure) gesture within the area of the canvas (clef) indicated by the circles (points), allowing each transition (line) to occur within a time-frame –  $T$  of:  $1.5 \text{ sec} \leq T \leq 3 \text{ sec}$ ”.*

<sup>10</sup> “... it is necessary to distinguish structures, architectures, and sound organisms from their temporal manifestations. It is therefore necessary to take ‘snapshots’, to make a series of veritable tomographies over time, to compare them and bring to light their relations and architectures, and vice versa” *sic.* (Xenakis, 1992: 192).

<sup>11</sup> These trial attempts resulted in several musical pieces, such as: *speculative or creative* (2013), for string quartet; *the theme is one of the variations* (2013), for violin and computer; *alba* (2014), for violin and electronics.

<sup>12</sup> As violinist Mieko Kanno writes, descriptive notation “informs us of the *sound* of a musical work”, while prescriptive notation “informs us of the *method* of producing this sound” with “the outcome becom[ing] known only by following process orientated instructions” (Kanno, 2007: 232, 235).

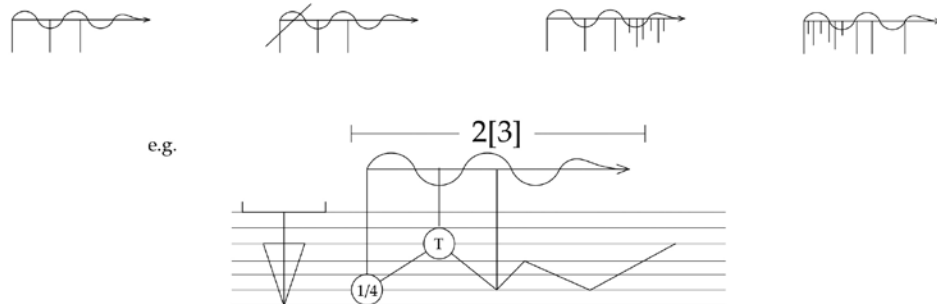
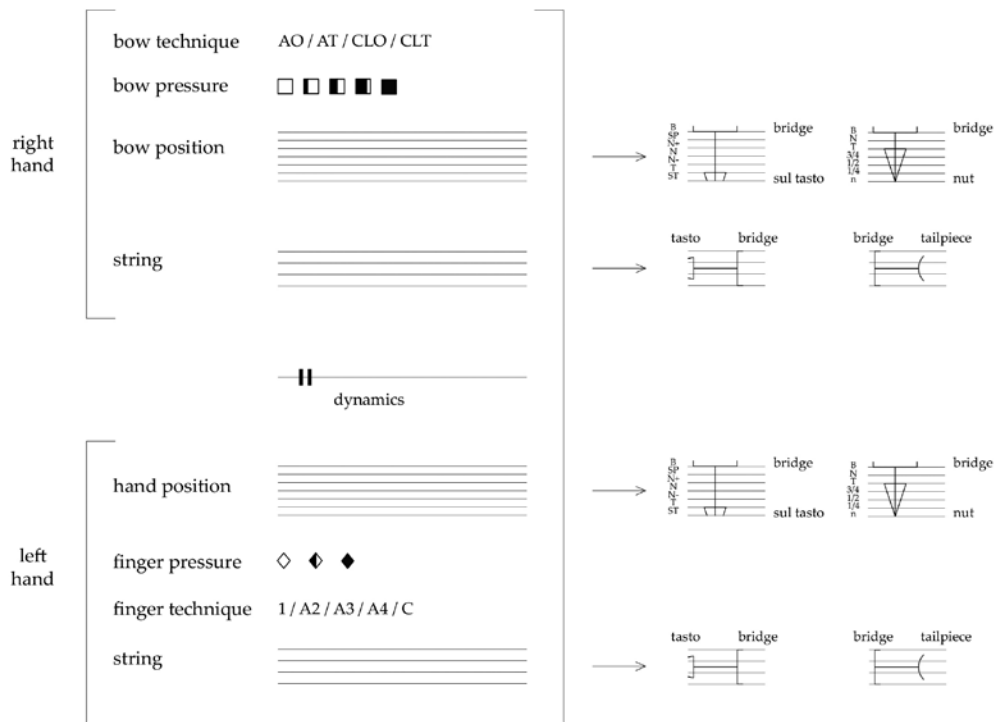


Figure 5. From top to bottom: i) A template of the notational scheme; ii) Graphic rhythmic notation symbols used to notate the gestural shapes on the tablatures (from left to right: *irregular*; *as-fast-as-possible and irregular*; *accelerando*; *raletando*), including an example of the time-frame duration

Following on from this, the performer is suggested to explore, *in-time*, the interplay between three main statistical levels of *temporal* structure:

- 1) the time-frame of the actions required, and the spatio-temporal gestalt character of each dissociated gestural shape;
- 2) the *temporal* geometry of the aggregated gestural shapes that yield a sound-configuration, or else a sounding-gestalt with its own modality;
- 3) the overall duration and the dynamics of a sounding-gestalt, notated on the middle line (neutral clef) of the scheme shown in Figure 5.

Thus far I have transcribed more than twenty sound-configurations, which I consider as the gamut of my current improvisation performance-practice. These have been ordered into a general scale with regard to the relative physical effort they demand. At the same time, these twenty sounding-gestalts also act as the *outside-time* category of my current *comprovisation* practice involving instruments of the violin family and other performers. Figure 6 shows one of these twenty sound-configurations as a continuous *outside-time* entity.



Figure 7 shows the same sounding-gestalt coupled with a metrical sequence notated on the middle line of the scheme. Figure 8 shows a selection of six sound-configurations from the twenty comprising the gamut.

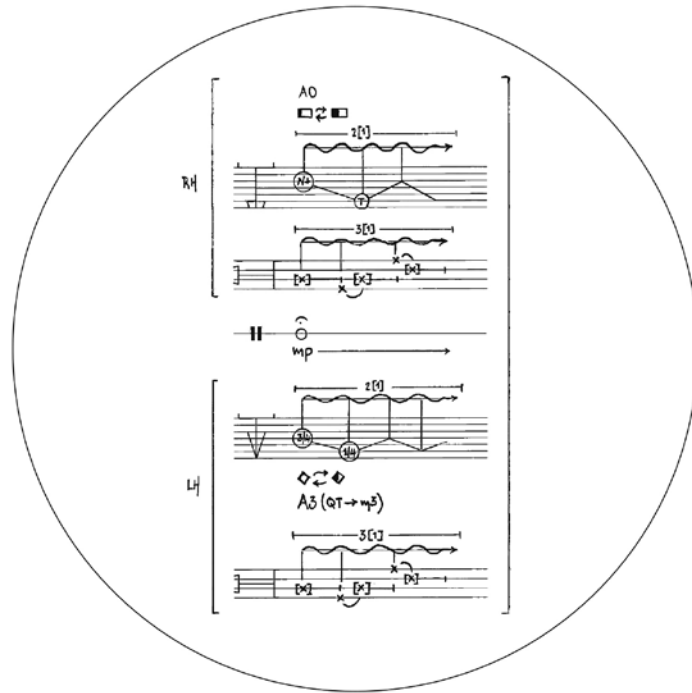


Figure 6. A sound-configuration as a continuous *outside-time* entity

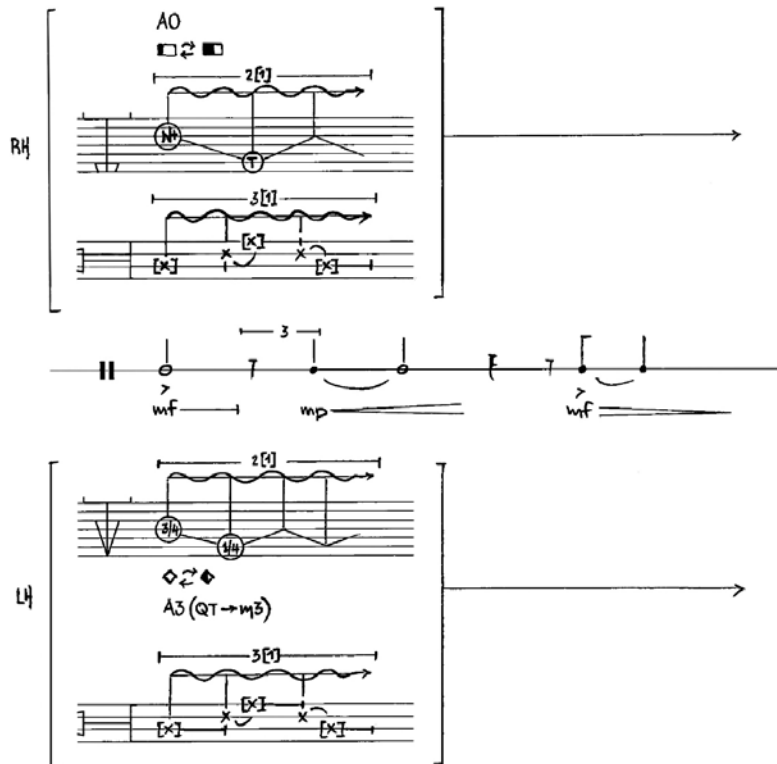


Figure 7. The sounding-gestalt of Figure 6 coupled with a metrical sequence notated on the middle line of the scheme

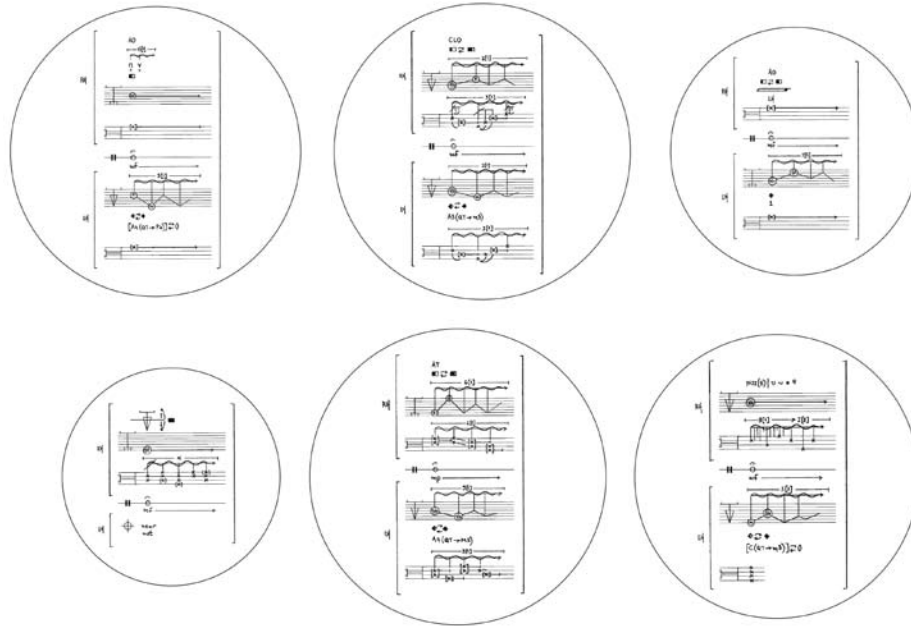


Figure 8. A selection of six sound-configurations from the twenty comprising the gamut

### 4.3. From Transcription to *Comprovisation*

My second aim was to develop a notational device that would allow me to communicate to other performers types of modulation<sup>13</sup>, and melodic movement between the sounding-gestalts of the general scale. In a similar manner to Dimitrie Cantemir’s vocabulary of verbs used to describe the *seyir* of a *makam*, I have introduced seven types of possible modes of transition, in the form of textual instructions (verbs) combined with a graphic symbol. (Fig. 9) Different melodic movements, or *seyirs* if you like, can be created by combining these types with the twenty sound-configurations of the gamut. These textual and graphic descriptors, depending on the sounding-gestalts with which they are combined, aim to denote either, differences regarding sound-production parameters and actions required; divergences in respect of the *temporal* geometry of the aggregated gestural shapes; or variances in terms of the relevant physical effort required while modulating/transitioning. Thus far, I have been exploring various melodic movements between the sound-configurations of the general scale, either as a pre-compositional tool, or as the score of a *comprovisation*.

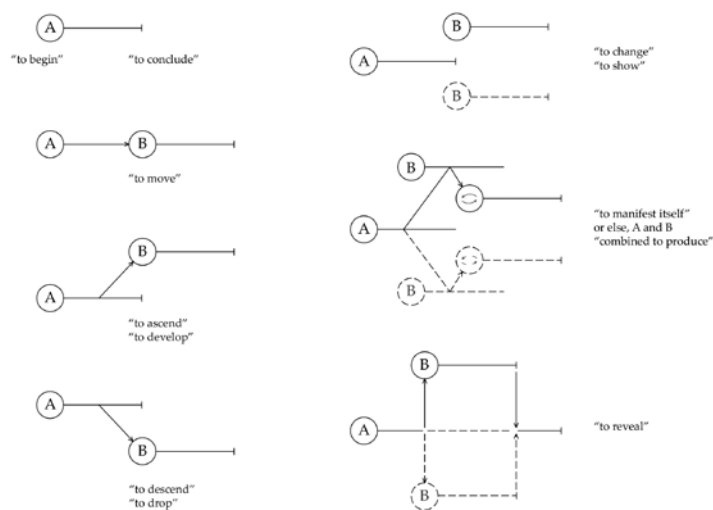
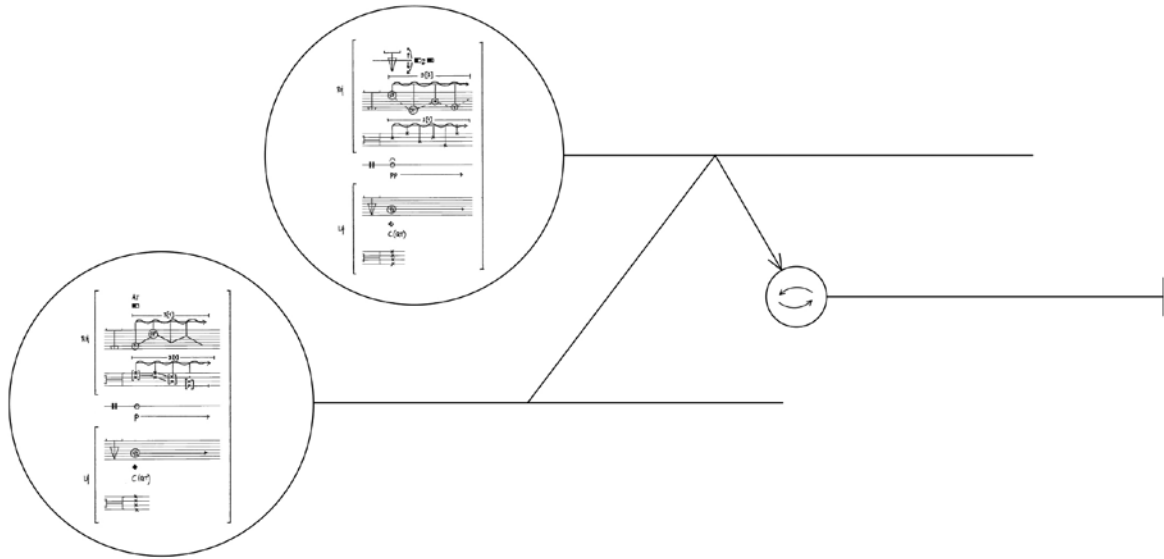


Figure 9. Seven types of possible modes of transition between sound-configurations

<sup>13</sup> Modulation here, echoing *makam* music, is understood as a process of uniting different *outside-time* sound-configurations.

When these are used as a pre-compositional method, the developed *seyir* functions as an *outside-time* sketch of the overall structure of the composition. As I mentioned earlier, due to the design of the notational scheme three levels of metrical structure can be introduced: i) the spatio-temporal character of each dissociated gestural shape; ii) the temporal geometry of the aggregated gestures; and iii) the duration of a sound-configuration as a whole. This allows a significant amount of freedom to compose in detail the *temporal* dimension of a composition that favours, in the words of Bhagwati, “context-independent” performance elements. Figure 10 shows part of a *seyir* developed through improvisation, and later used as a pre-compositional tool for my piece, *alba* (2014) for violin and electronics. In this example (Fig. 10), the type: “to manifest itself” (see also Fig. 9) acted as the *outside-time* prescriptive path of melodic relation between the two sound-configurations, which, after being coupled to a *temporal* structure notated on the middle line of the notational scheme, was translated into a compositional element: in particular, bar twenty-two of the score. (Fig. 10)



The musical score is presented on a grand staff with violin (V) and electronics (E) parts. It begins with a tempo marking of  $\text{♩} = 60$  and a circled number 22. The score is divided into measures with time signatures of  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{8}{4}$ , and  $\frac{2}{4}$ . The violin part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *p* and *pp*. The electronics part consists of a series of notes and rests, also marked with *p* and *pp*. Above the staves, there are several 'AT' (Action Type) symbols and arrows indicating specific gestural shapes. A circled number 21 is at the end of the score.

Figure 10. From top to bottom: i) Part of the developed through improvisation *seyir*, later used as a pre-compositional tool for the piece, *alba* (2014) for violin and electronics.  
 ii) Bar 22 of the score where the melodic type: “to manifest itself” (see Fig. 9) between the two sound-configurations (top figure) was translated into a compositional element of the piece

When the resultant combinations are used as notational devices illustrating modes of modulation and transition between the sound-configurations with the aim of giving performers a setting for structured improvisation (*comprovisation*), then the score consists of two parts:

- 1) the micro-level, where the performer is provided with a list of all sound-configurations of the piece, each accompanied by a sound-file in an attempt to reconfigure in a quasi oral-tradition approach the composer–performer relationship, and
- 2) the macro-level, where the processes of mobility and relationship between the sound-configurations are presented following the seven types shown in Figure 9. The challenge for the performer is to improvise with the material and to explore the *seyir* of the piece; the modes of melodic movement between the sounding-gestalts. (Fig. 11)

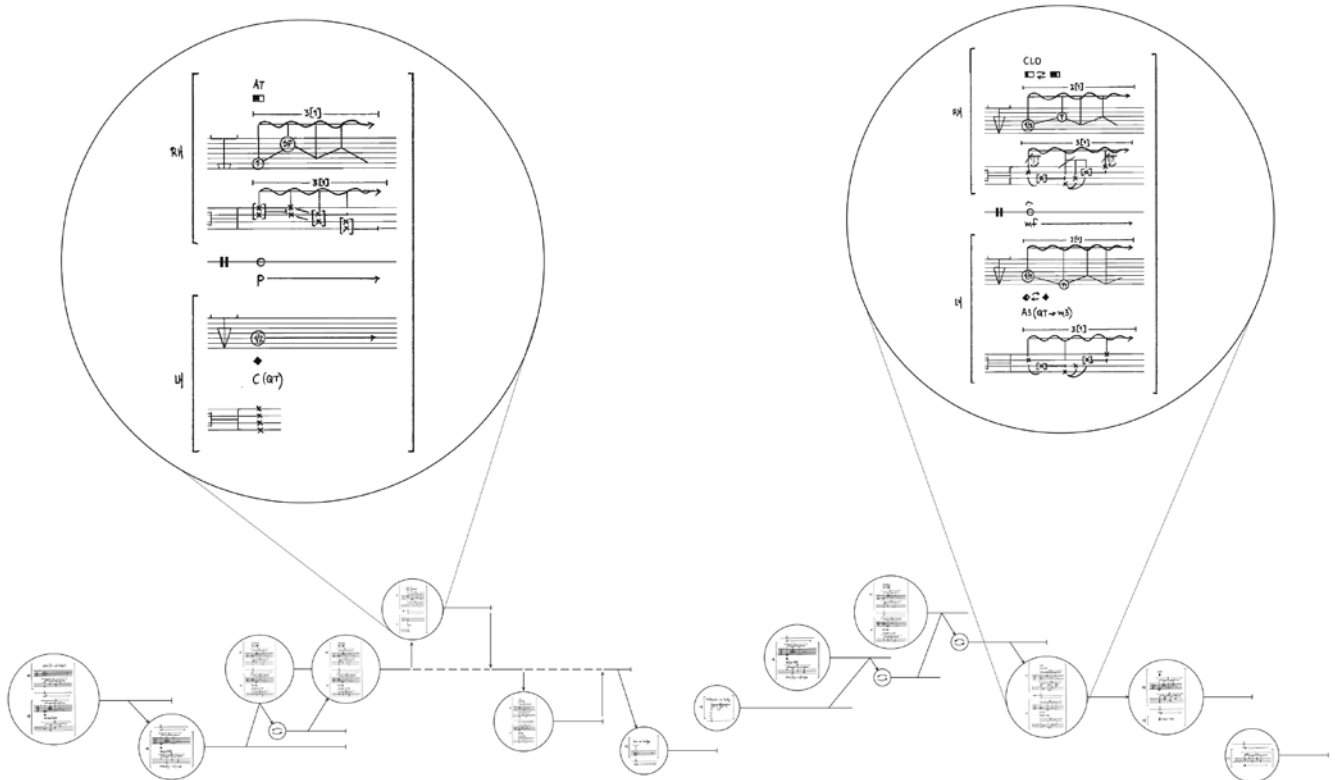


Figure 11. A *seyir* between the sound-configurations of the gamut as a notational device for *comprovisation*

### 5. Epilogue

The compositional practice and its notational perspective presented above originated from a need to communicate the *in-time* spatio-temporal gestalt character of an improvisation performance-praxis, and to construct, through its symbolic representation, an *outside-time* architecture from which different *comprovisation* settings could be put forward. The musical term *melody* is understood here as a process of modulation, transition and movement between *outside-time* sound-configurations, each carrying its own modality and *temporal* structure. The notational strategy, although complex in its types, aims to emphasize the *trópos* of praxis, and intends to correlate the body of the instrument and the body of a performer into a choreography of sounding-gestures. The notion of *seyir*, borrowed from *makam* modal music tradition, is explored here as the conceptual parameter that links the above elements. The underlying objective is to initiate a dialogue between improvisation/composition practices and Western/Eastern theoretical–aesthetic viewpoints, in order to explore ways in which both the *modal* and the “unquantifiable” (Lachenmann, 1995: 101) can perhaps be re-introduced into our current music-making fields of thought and action.

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## *Seyir* samprata kaip konceptualios ir tipologinės „komprovizacijos“ schema

### Santrauka

Šiame straipsnyje, kuriame remiamasi Iannio Xenakio teorinėmis išvalgomis apie muzikinę architektūrą (pvz., „išorinis laikas“, „vidinis laikas“ ar „laiko sąrangos parametrai“) ir Sandeepo Bhagwati „notacinės perspektyvos“ bei „komprovizacijos“ (sąvoka, apibrėžianti improvizacinių ir kompozicinių praktikų susiliejimą) sampratomis, pateikiami asmenine empirine patirtimi pagrįsto tyrimo kontekstas ir rezultatai.

Pastaraisiais metais autorius ieškojo būdų, kaip išversti savo smuiko improvizacijų laiko struktūrą ir vidinio laiko modalumą į simbolių kalbą, kad galėtų sukurti notacinę strategiją komprovizacinei praktikai drauge su kitais atlikėjais. Šio proceso eigoje teko patyrinėti modalinės muzikos tradicijos išorinio laiko architektūrą. Straipsnis supažindina su *seyir* samprata (ji Vidurinių Rytų makamo muzikoje apibrėžia melodinių frazių plėtotę pagal iš anksto nustatytą planą pasirinktame makamo garsaulyje ir nurodo tam tikrą makamo derminį pobūdį), taip pat su įvairiais būdais, kuriais ji konceptualiai ir tipologiškai paveikė makamo notaciją. Remiantis *seyir* samprata ir makamo modaline muzika, šiame straipsnyje melodijos sąvoka traktuojama kaip judėjimo moduliacija ir *trópos* (gr. τρόπος – „kelias, kryptis, posūkis“) tarp skirtingų garso konfigūracijų. Kartu siekiama sugrąžinti modalumo sąvoką į šiandieninę muzikavimo praktiką.

**Reikšminiai žodžiai:** komprovizacija, improvizacija, kompozicija, *seyir*, *trópos*, modalumas, išorinis laikas, laiko sąrangos parametrai, vidinis laikas, muzikinė notacija, tabulatūra, geštaltas, garsinis geštaltas, garsinė konfigūracija, melodija, Iannis Xenakis, Vidurinių Rytų makamo muzika.