

codarts



hogeschool voor de kunsten

Jazz Violin Through Gershwin's Preludes

How to create a personal interpretation
exploiting the conventions of jazz violin

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Abstract

This thesis aims to explore the commonalities and differences between the classical and jazz violin playing. The goal is to answer the following research question: How and to what extent can I adapt techniques from jazz violin playing to develop my skills and reach a personal interpretation of Gershwin's Preludes?

The reason why this research has been undertaken is because a classical approach to this piece, might not be enough to play it in a satisfactory way. A qualitative and ethnographic method was used to answer the research question. The researcher has undergone a period of field-research, during which she was playing in several jazz bands and orchestras collecting useful information from the experts; existing material has been investigated from YouTube videos and recordings. Moreover, the researcher has done three qualitative interviews with jazz artists from classical backgrounds.

In conclusion, it can be said that the two ways of playing are similar, yet they present profound differences that can be summarized as a different approach to the same technique. The research is helpful for classical musicians, composers and directors, who wish to have an insight into the relationship between classical and jazz violin.

Story of My Research

I am a classical violinist who really loves to listen to and play jazz music and was always interested to know more about it. I have played in various jazz orchestras and ensembles and I enjoyed it every time, however during these projects, we always played from scores instead of improvising ourselves. When I play written jazz, I do not really feel like I am actually playing real jazz and that made me think, that when the jazz music is written down, it loses something important. Whenever I improvise, I feel I am much more in the jazz. To understand this better, I wanted to learn more about the technical side of jazz music. Since I understand that this is a vague concept, I wanted to use my research as a possibility to understand why it feels like improvising is so essential for the authentic jazz experience and whether there is an explanation for it. What is it that we lose when the music is written down? Therefore, I took some lessons from Tim Kliphuis, a jazz violinist who has a classical background. I joined his workshop and had concerts with him. I also had one lesson with Christiaan van Hemert, one of the research coaches who also teaches jazz violin in Codarts. I played many times with Yannick Hiwat, one of my colleagues who studied both jazz and classical violin, and I performed in various jazz projects to experiment and to get used to this music. My goal was to understand the sound of jazz violin and apply it to Gershwin Preludes.

When I began my research, I had the feeling that in classical music the melody has a central role whereas in jazz music this part belongs to the harmony. This research gave me the opportunity to investigate my hypothesis. I believed that learning how to improvise with my violin will teach me how to think harmonically and how to analyse the notes and bars faster in my brain. When I experimented with jazz music, I had to focus more on the tonality, because my main focus was to find out more about improvisation. Jazz improvisation is heavily based around chords such as Major 7, minor 7, 7, minor 7b5 and thus I had to train my classical ears to understand this jazzier tonality. Besides understanding whether these assumptions are correct or not, my goal was to study the relationship between classical and jazz way of playing the violin. Was there an advantage to being able to play them both, or was the jazz going to hinder my classical playing?

Research Question

How and to what extent can I adapt techniques from jazz violin playing to develop my skills and reach a personal interpretation of Gershwin's Preludes?

The Goal of the Research

With this research, I wanted to explore whether or not there are commonalities between classical and jazz violin playing. For example: slides, bow techniques, or classical pieces, which you can hear jazz chords and effects. I wanted to learn how to improvise with my violin. Some of the questions which I asked myself were:

Where/How/with whom can I learn different jazz techniques?

How can I apply these new techniques in classical pieces written in a jazz language?

Are there commonalities between jazz and classical violin? How is the jazz violin different?

In which ways can I develop my skills through techniques from both traditions (classical-jazz)?

My goal was to find the answers to these questions and to develop a better way to play classical pieces influenced by jazz music. I studied works such as:

Gershwin: Preludes / It Ain't Necessarily So / An American in Paris / Some pieces from the opera Porgy and Bess

Ravel: Blues

George Antheil: Serenade for String Orchestra

Moreover, my goal was to absorb and fully understand both classical and jazz languages to be able to implement both of them during my future career. I wanted to play jazz and classical pieces which have been written following the jazz language.

To achieve this goal, I had to research and understand the following:

How is it different from classical?

Are these differences compatible? Does one way of playing help the other way of playing?

Answers I Found

In autumn 2015, I began my research by studying the commonalities and differences between jazz and classical way of playing the violin. I have often heard that jazz music is a completely different world, but I always believed that there must be some commonalities since the instrument itself is the same. So, I started my research by talking to some jazz musicians who have classical background and asked their opinion about these two different ways of violin playing. The jazz violin players that I interviewed were Tim Kliphuis, Yannick Hiwat and Gustavo Cabrera, those who are interested can find the full interviews from the appendix no: 12. These interviews helped me to see some details that would then later turn out to be the key points when I tried to find out what makes the difference. All the violinists I spoke to, said that learning the jazz violin also supports one's classical playing and the other way around. This gave me an interesting starting point for my research and I was of course interested to test this theory in practise and see if learning the basics of jazz violin would indeed broaden my musical understanding.

From what I learned from my conversations with jazz players, I understood that the technique is the same, however the way one uses it is different. For example, normally classical violinists use longer bow strokes in comparison to jazz players. Another good example is the difference in the way of using vibrato or glissandi. In order to better understand the differences between these two ways of playing, I analysed plenty of recordings and videos. I have selected the videos below for my thesis. You can find the analyses of these videos from my data collection.

To observe how a jazz violinist and a classical violinist would approach the same music, I wanted to find a crossover project which would include players from both branches. I started to search for recordings and to my surprise I found a concert recordings from my very own violin teacher Gordan Nikolic and jazz violinist Tim Kliphuis. (Appendix No: 7) It was very interesting for me to see these two artists work together, since I have worked so closely with both of them myself. I also found a very nice CD of Grappelli and Menuhin playing together, from this album I listened to and analysed a piece called "Autumn Leaves. (Appendix No: 13) I was especially interested to hear how Menuhin, a classical violin player, could jump into the world of jazz music and if he could really sound like a jazz player next to the great Grappelli himself. I found an interview of Menuhin talking about this project and his words tell us something about how even if you are one of the greatest violin players of all times, it doesn't mean you can play jazz:

"In practical terms, I committed my part to memory and then played it as well as I could and responded to Grappelli of course but I did not actually improvise. That was beyond me. I would have given one-eye tooth to have been able to match him."

It became clear to me, that to fulfil my goal of playing music that sounds like jazz, I would have to play jazz and improvise myself. I had to find out what I think is the jazz violin, so I understood that ethnography and immersing myself into the jazz world would probably be the most suitable and beneficial method for my research. I started observing, talking to, participating and joining jazz musicians in their sessions (both on stage and in rehearsals, which felt of course horribly scary in the beginning since I had never done something like that before. To build up at least some kind of confidence before rushing to improvise in front of a live audience, I started to jam with my flatmates, luckily, they happened to be jazz musicians! After some safe experimenting at home with my friends, I started to feel ready to take the risk and my very first public on stage improvisation took place in DJ Frank Stok's jazz concert in De Doelen in November 2015. In all honesty, I wasn't really planning to improvise at all in this concert, but in the middle of it, there was a moment when all the jazz players had their own solos and I did not really get the chance to say no when out of the blue I was told it is my turn to play a solo. I was of course extremely nervous since there was suddenly 400 people listening to my very first public improvisation, but to my surprise, it worked much better than I expected. Afterwards I started to feel very good about getting my first improvisation performance done, I believe the most difficult obstacle is to be brave enough to simply do it.

I chose ethnographic method for my research; learning through playing and since the beginning of my research, I have played in multiple jazz ensembles and concerts and performed lots of different kind of jazz and crossover music. Some of the artists and ensembles I performed with during my research are: Yannick Hiwat, Karsu (a jazz singer who won the Edison Jazz Prize), Vigo 430 (an orchestra from Spain which I joined for one project), Refreshed Orchestra (a hiphop-jazz band which includes around 16 jazz musicians), Buket Zor (a singer who studies in Codarts jazz department), Tim Kliphuis, Yanna Pelser (a viola player who studied classical music, but frequently performs in jazz projects), Gustavo Cabrera (Tongo-Jazz Violinist who has classical background) and Jülide Özçelik (A famous Turkish jazz singer), with many of them I am still going to work together in future. For example, I have been touring since January 2017 with Karsu and Yanna Pelser in Netherlands, Belgium and Turkey. As a side note, I should mention that this research has developed and changed me as a musician in a way that I couldn't have predicted, I now try to also see any classical piece from the perspective where it was born, as if it was improvised when I am working on it. This experience has also

opened many new possibilities for my future career even though my biggest ambitions are still concentrated around the classical way of playing the violin. One very important experience was the second one of the Fifty Fiddles Festivals where I played the solo part in a world premiere of a modern crossover piece “Vibes” by a jazz composer called Jannum Kruidhof. This piece has many jazz elements in it, but it is at the same time a classical contemporary piece. During this project, we worked with the jazz violin player called Tim Kliphuis, with whom I worked many times during this research. His approach helped me to create jazz sound in a ready written piece, something that I wanted to achieve in my research! It was impressing to see how during our solo improvisations, these little things that Mr Kliphuis taught has made such a difference. Some of the things he brought into my playing were jazzier phrasing, new techniques such as chopping, jazz-vibrato, different way to do glissandos etc. I demonstrate these techniques and phrasing in my data collection videos with more detail. Afterwards I could see, that playing a lot of different kinds of jazz music, in fact sometimes the kind which I had no idea could be even considered to be jazz, was very important to build up my vision of jazz violin.

Even if improvising myself and learning jazz violin was my goal, I also took another angle towards my subject when I played in Spain with the orchestra Vigo 430. In this project, we worked with Paquito D’Rivera, Pepe Rivero and Vicent Alberola, who played as our soloists. During this project, we played some of Gershwin’s music for orchestra (such as “An American in Paris” and the “Cuban Overture”) and this way I could get a good view of the jazz elements Gershwin has put into his orchestra music. This would be a different kind of challenge for the freedom that seemed to be so important for authentic jazz playing in my opinion, how to make an entire section of violins to sound like they are not bound to one right rhythmical solution? I would now answer this question by saying that one shouldn’t even try it, since I am not sure whether his orchestra music should be tried to be interpreted this way. It is music which is clearly heavily influenced by the popular music of early 20th century, but I do not think it was even meant to sound like real jazz. However, I wanted to learn how to play Gershwin and this gave me some new understanding of his music. In the solos that Gershwin wrote, he does offer the soloist the possibility to create “jazz”, while in total, his music could be described as a classical tribute to jazz.

The most important remark I made during these various performances was that whenever I played music that was ready written with influences from jazz rather than the performers improvising I found it much harder to sound jazzy. Later when I later started to work on Gershwin’s preludes, which then also became the central point of my research, I wanted to bring the feeling of improvisation into the music. Of course, playing proper jazz is not just about having the right feeling, so I needed to also analyse jazz pieces, harmonies and techniques to understand the elements behind it. I analysed Gershwin’s preludes, their form, harmonies, and melodies and planned where I could use what kind of techniques. I started to think in which ways could I make Gershwin sound jazzier and with my approach, that meant making Gershwin sound like it was improvised. During all the three intervention cycles, I was actively playing in jazz concerts and this meant of course a great development in my understanding of the jazz way of playing since I did my first recordings.

It is important for jazz playing that one learns to understand the harmonies of the pieces, since it is one of the stabile elements of jazz. One of my personal goals was to be less attached to melody and start to think music more through its harmonic progressions, a real issue for many classical violin players in my opinion. This is something that one really learns by improvising and as much as I recommend that for everyone, I did not want focus on this on my research. I aimed to create “jazzier” interpretations of music that is ready written, therefore I wanted to focus on how to phrase the music. My breakthrough moment was when I started to analyse the techniques I learned from Mr Kliphuis. I began to think what these techniques are doing to the music to make it sound as if it was improvised. Only during the spring 2017, when my research was about to come to its end I also started to feel confident about the findings that I made and so I started to think how do I apply everything these experiences taught me about jazz violin into my playing. I decided to do recordings for myself, to learn from them and because I think it is the best way to demonstrate my results and the differences between jazz and classical violin.

Documentation and Description of the Artistic Result

<https://tinyurl.com/lyokl6z>

<https://tinyurl.com/n4pg4lz>

<https://tinyurl.com/n72hubl>

As a classical musician who wanted to learn to play jazz, I thought I should find out what could be the difference between jazz music and classical music. I had to ask myself the question "what makes jazz music jazz?" I did not want to make one more research about this theme where I simply compare the harmonic progressions of the music and state that certain combinations make this music jazz. I took a practical approach and wanted to go deeper into the performing and rhythms to understand how I could learn to play jazz myself. And so, since I am a classical violin player, I had to take a deep dive into the jazz world to find out my answers.

The more I played jazz music, the more I realised that the answer to this question is going to be very subjective. We all have our own way to experience music and we also have different opinions about what is actually jazz violin playing and so I understood, that I probably wouldn't find very definite conclusion of my own either. Therefore, I would have to trust my own opinion about what is jazz as the basis what makes certain music feel jazzy. It would be too easy to answer this question by saying that jazz has to be improvised since there are a lot of other kind of improvised music too. Having said this, I still think the special feeling that improvising can deliver from performer to the audience, is one of the keys to find out how to bring jazz into any music. Now I just had to find out why improvising is so important for the authentic experience.

George Gershwin is one of the most controversial composers when we ask ourselves what music is jazz and what is not. He is the composer who wrote classical music that sounds like jazz and "brought it" so to say into the classical world of music. When I listen to his music, I often have the feeling that I am actually listening to some jazz. It would be fair to say that music is jazz when it sounds like it is, but I have also heard many performances of Gershwin's music where I did not have this feeling at all. I also know many people who would never consider his music to be real jazz. This made me think that maybe jazz is often not in the music itself, but in the performance and techniques the performer uses in his playing. This is something we can't really say about classical music.

Gershwin wrote three preludes for piano which the violin virtuoso Jascha Heifetz then later transcribed for violin. The result is something that is nice music, but at least so far, I haven't really heard them being played in a way that would make me think it is jazz. Specially Heifetz himself plays the preludes with admirable virtuosity, but the feeling transmitted to the listener is still closer to Beethoven than anything that for example Chet Baker has ever recorded; (YouTube link to Heifetz's version of the 2nd Prelude in appendix No: 3) it is classical music that is influenced by jazz. But actually, when we listen to Gershwin's original preludes, we face a similar situation, (YouTube link to original preludes found in appendix number: 14) the problem is that the music is written and ready before it is played. I started to think that maybe jazz is something that should be born in the moment or at least the listener should feel that way. It would be impossible to learn proper jazz improvisation during this research and learn the more authentic interpretation that way, so I decided that I would focus on the differences I could achieve by adding into Gershwin some of the elements and techniques which can be found in the playing of jazz musicians.

As mentioned before, during my research, I played a world premiere of a contemporary piece for orchestra and a violin solo called "Vibes". It is hard to define the style that this music would represent, because it has so many influences from all kinds of music, but I think everyone who hears this piece can understand the jazz influence it has. When I studied the piece, I had to learn some new techniques that are often used by jazz musicians. I got help from jazz violinist Tim Kliphuis, who taught me new ways to vibrate and phrase my rhythms and something totally new called "chopping". "Chopping" is a technique where the player uses his bow to chop rhythmical beat without creating vibrating sound, but something closer to a "cluster". The player pushes the string with the bow so hard that it blocks the string itself from resonating. The effect makes it possible for the player to form a rhythmical line and have a percussion like sound. This can be used for example when accompanying other players' solos, but in "Vibes" Kruidhof used it also as a soloistic effect. This kind of technical details have shaped my view of the jazz violin and helped to explain the music and the way of playing it to me. Techniques like chopping have different roles in this music and if I want to use the jazz violin techniques properly, I also need to understand the elements of jazz music. The interesting commonality between "Vibes" and Gershwin's preludes is that they both have a jazzy sound, but they do not really sound like jazz music in my opinion.

When I studied these new techniques, I started to wonder what makes them jazz techniques. Why are specifically them being used in jazz music, could the nature of jazz be found through its techniques? So, I had to ask myself, "Why would I chop when I play jazz?" or "Why would I treat my rhythms in this lazy way?" The

direction that this seems to point me at is the same as my hypothesis about jazz: it has to live in the moment with uncertainty about what is going to happen next. When I play vibrato in a jazz manner, I create in a way lazier, less focused result which gives the listener a feeling of wondering around. I do not have a definite direction, but multiple choices where to go. Or in another word, I only have a certain goal that I am moving towards and millions of different paths to get there. When I am playing jazz, I have to make the audience feel this, in my opinion that is what improvisation brings to the music. In my experience jazz music has a very similar ideology when it comes to rhythms and harmonies, one can for example always stretch the music melodically and rhythmically, as long he ends up in the right place eventually. In my opinion this contradicts very much with the whole concept of written music.

The more I learned of these techniques, the more I started to use them in my everyday playing. I have now been touring since January with a Turkish – Dutch jazz singer Karsu. When we play together, we are often moving on the border of jazz and pop music, a line similar yet maybe even finer than the one between classical music and jazz music that Gershwin so often revolves around. When I play with Karsu, I can see that some moments I can reach a much jazzier feeling and this usually happens when I improvise and I am forced to let go of the readymade solutions that a ready written score would offer.

I still believe, that it is possible to play Gershwin's preludes in a way that makes me feel that I am actually listening to jazz music, but even if I have found the way, I do not feel like I have reached my destination yet. Since learning proper jazz improvisation takes a lot of time, it will still probably take years before I am able to make Gershwin's preludes have the authentic jazz sound, but I do have a clear opinion what one should do to learn this. To make something ready written sound “jazzy”, one has to fool the listener to forget that the music is already written. I believe that applying jazz violin techniques with the understanding of the techniques, I can make Gershwin's preludes also sound jazzy.

Before starting my research, I had the impression that for example eighth note is a rhythmical element which has only one correct solution. Jazz music has made me question this opinion again. In my data collection, I am giving video examples of classical way of playing compared to what I now see as the jazz solutions for phrasing. In these videos, I also demonstrate what kind of effect different vibratos, glissandos, accents and use of bow can bring to music. In my opinion, these techniques aim to produce less definitive “smoky” jazz-sound, which gives the player more freedom to advance in his improvisation. For example, most classical violinists would naturally place their glissandos in the beginning of the beats. However, playing them off the beats creates a very different kind of effect which in my opinion gives the music a free feeling. Also, the idea of the sound is different. In jazz violin playing, it is normal to use less bow, thus creating a sound that is by its nature less definite than what long bow strokes create. When music has the right rhythmical character for jazz, jazz musicians call it “swing”. Somebody who studies classical music would probably consider it playing not aligning with the steady beat, but the music is still mystically in time. In the end one can use these techniques to create a swing effect, but it is something that depends on the imagination and rhythmical understanding the player has. Whether we talk about the sound or rhythm, improvisation is something that is not definite and one could describe the “jazzy” feeling as a feeling of indefinite.

Trying to completely explain what improvisation brings to jazz music might be an impossible task, but I think I can name few helpful things for anyone interested. For me, this whole jazz experience has been extremely helpful, because like I have pointed out, jazz should live in the moment and improvising is one way to make that happen. This is also true when it comes to classical music, but playing from the score makes it easier to forget about it. So, my tip for learning Gershwin, or in fact any kind of music is this: learn to improvise, this way you will learn to phrase, and make living music. Learn to have a brilliant sense of rhythm just to let go of too definite playing of rhythms. To simplify, I am taking the liberty to generalise things in my conclusion: In classical music, there is the concrete path of readymade melody, which the player follows through the harmonies. In jazz music, the only definite substance is the goal, the other definite aspects, rhythm and harmony, only give some frames to support the melody, which should then be created by the performer.

Reflection on the Process and the Artistic Result

My goal was to learn about jazz violin playing and its differences to the classical way of playing and I feel like I have achieved that at least to some extent. My personal ambition was to learn to play jazz music myself as well and even if it was impossible to master such a huge subject in such a short time, this research really offered me a good start and I wish that I can keep broadening my understanding about the jazz violin also in my future. I actually feel quite excited, since jazz violin was something I always wanted to try and now that this research offered me the possibility to study it, I am off to a good start.

The questions I asked myself in the beginning put me on the right tracks and even if finding the answers took some time, I felt satisfied in the end. My approach during this research was very practical and so I did most of the work by playing jazz music myself and then analysing what I had learned. I am not sure if the answers I found will satisfy somebody who is looking for easy ways to learn how to play the jazz violin, because from what I have learned, I can only say that one just really has to play jazz a lot to learn it.

My aim was to make Gershwin's preludes sound jazzier through the knowledge I gathered from all of my jazz experiences and in all honesty, I feel like I could still do much better versions if I had the time. However, the knowledge and experience I gained through my research – and my musical practice related to it – is much more important and will help me greatly in future. I can truly recommend improvising of any kind for everyone who wishes to learn how to make music. Another positive effect for my future is that by playing in many different ensembles and concerts I have made a lot of new contacts which will help me to have more possibilities in my professional life.

Before I started my research, my opinion was that I was too attached to the melody of the piece I was playing and I also consider this to be a typical problem for classical musicians whose instrument is not “harmonic” such as piano or guitar etc. I really wanted to learn how to improvise by listening to harmonies while I play and I feel like I got a good start to this through this experience. Even if I am not yet a complete jazz improviser, I learned how to listen to any kind of music differently. In fact, it has really developed my classical playing, because when I improvise, I have to make the phrases myself and this has made me much more aware of what happens in the music and how I am actually phrasing.

Even if my versions of Gershwin's preludes did not sound in the end like I hoped I could play them, I think I have found some results that many musicians and especially violin players whose wish is to play music in a jazzier way could benefit from. Learning some of the techniques jazz violinists frequently use in their playing was very useful for my violin playing in general. I am probably not going to use my jazz vibrato or glissandos while playing Mozart, but I think I will find a lot of use for these new colours I've found to my playing especially when playing contemporary music. During my research, I played a contemporary jazz-influenced piece called “Vibes” as the soloist at the Fifty Fiddles Festivals. When I played it, I applied many of the techniques I learned while studying the jazz way of playing the violin and I think as the music keeps developing, we will hear even more music that knows no genres, except for being contemporary. I think the music composed in future will probably not know such clear divisions between the different “ways of playing the violin”. Therefore, I think learning new colours by playing jazz music and applying its techniques into my own playing will do a great service for my musical development and interpreting of music. As I demonstrate in my data collection, the knowledge I have found about jazz by performing and improvising has given me confidence to create my own personal way to interpret Gershwin's music. I have a bigger scale of sounds, nuances and effects to choose from now. My music is richer and I feel I am more open to try new sounds as well.

There were many moments when I felt overwhelmed by the scale of this research, but as I started to feel more confident about my findings, I started to also feel much more confident about my research itself. Afterwards I feel very glad to have done this and I think it has changed me as a musician.

Intervention Cycles

1st Intervention Cycle

Reference Recording

<https://tinyurl.com/mtq2ppe>

I started my research with Ravel's Blues, but soon changed it to Gershwin's Preludes and how to find my own personal "jazzy" way to interpret them. I think they could offer me more possibilities to show what I have learned from the jazz violin.

I focused on the things which were on my feedback for Ravel's Blues when I worked on my second recording, which I chose to be Gershwin's Prelude No. 1. The reason why I chose this piece was because in my opinion Gershwin is one of the best classical – jazz composer and he studied with Ravel. I think this is an interesting connection between these two composers and they both have composed works combining different genres. I analysed both and found a lot of connections such as pizzicatos, slides and colours. While working on Gershwin, I analysed the music using the feedback I got from Ravel's Blues.

Reflect & Assess

Gordan Nikolic

(Concertmaster of the London Symphony Orchestra and the Netherlands Chamber Orchestra and my violin teacher in Codarts)

- Let it go in the beginning, do not think about the notes too much.
- Enjoy the music you play.
- Keep the 4th finger on the bow when you have the two down – one up staccato part.
- Take it easy, it is difficult, but if you stress about it, it will be even more difficult.

Goran Gribajcevic

(My second teacher from Codarts who works in an orchestra in Hamburg)

- It sounds too lazy in the beginning. Make it sound more enjoyable.
- Pizzicatos should be more active.
- Accents should be clearer.
- It should be much more active in general.

My Own Feedback

- Pizzicatos are not as clear as I would like them to be.
- I should reach better intonation.
- I should be careful on the sound. I loose the sound sometimes, I should make it nicer and more stable.

To get more used to pizzicato playing, I practised pizzicato scales, chords and especially pizzicato glissandos. My aim was to play this piece not as a classical player, but as a jazz player. During this intervention cycle, I focused on the first Prelude of Gershwin.

Data Collection

I had interviews with experts such as Tim Kliphuis a jazz violinist who also studied classical violin in Amsterdam and assessed me in my case study, Yannick Hiwat, a violinist/composer who makes both classical and jazz music and Gustavo Cabrera a jazz/tango/classical violinist and a composer. I chose to interview these artists, because I thought they could help me to understand commonalities and differences in jazz and classical violin playing. Some of the things I learned from these interviews were for example a different way to use my bow, in jazz violin shorter and less focused, and the articulation, which in jazz music can mean accenting rhythmical elements such as the back beats. I worked on the details I learned from these interviews such as differences for using the bow, phrasing, doing the vibrato or glissando and added them in the Prelude No. 1 of Gershwin. I made a video which shows the differences between jazz and classical violin playing and how I applied them to Gershwin Preludes. (Appendix No: 15) The complete interviews can be found from the appendix no: 12.

I then tried to apply what I had learned into living music and played in many jazz concerts with Yannick Hiwat, we played written jazz duets for 2 violins (Appendix 16), and I improvised in concerts. I also had a workshop with Tim Kliphuis and performed with him and the Dot Quartet at the Fifty Fiddles Festival 2015. (Appendix 6) I also analysed the score of the first Prelude of Gershwin with a jazz composer called Ozan Gogus. (Appendix No: 2) These analyses helped me to look at the music from a different angle, so that I could see what is behind the melody. I was always very much focused on the melody, but when I became aware of the chords, I would understand where the natural emphasis of the harmony is and be able to follow it in my interpretation. I then had the opportunity to play in a jazz composition showcase concerts where we performed a violin – cello jazz duo called “Between Silence and Light” by Nubim Soyoung Kim. Later, we were asked to record this composition.

Intervention

I analysed and compared different recordings and annotated scores of jazz pieces. For example, I found a recording of Menuhin and Grappelli playing together. I made annotated scores of how Menuhin plays and how Grappelli plays. I also wrote the original melody to compare all the differences. For the recording of this piece see the appendix no: 13

Autumn Leaves
Grappelli & Menuhin Joseph Kosma

The image displays a musical score for the piece "Autumn Leaves" by Joseph Kosma. It includes the original melody and three variations: Grappelli, Menuhin, and Ponty. The original melody is in G major, 4/4 time, and consists of 8 measures. The Grappelli variation starts at measure 9, marked "Swing!" with a tempo of 0:29, and features a more rhythmic, syncopated melody. The Menuhin variation starts at measure 16 and is characterized by rapid, sixteenth-note passages. The Ponty variation starts at measure 22 and features a more complex, syncopated melody with triplets. The score is written for violin and includes various musical notations such as notes, rests, and dynamic markings.

I found ways to apply jazz techniques, details and colours which I explained above in Prelude No. 1. I worked on the violin score to find all the jazz details which I could work on to make them sound jazzier. After this work, I could understand and play the piece more like I aimed to.

Allegro ben ritmato e deciso (♩ = 100)

III *rubato*
p espress.
 2 *pizz.*
ff
f
 1 2
 II
 3 1 3
 2
 IV
 2
 4
 1
 2
 3
 4
 5
 6
 7
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 10
 11
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 96
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 98
 99
 100

Red: Glissandos

Blue: Articulation differences on timing

I recorded it once more after I worked on the piece in research wise.

Second recording

<https://tinyurl.com/lyokl6z>

2nd Intervention Cycle

Reference Recording

<https://tinyurl.com/lkmhae7>

Feedback

Feedback from Gordan Nikolic

- Think about sound, make it nicer.
- Relax.
- It is a lullaby, play it like you sing it for a baby.

Goran Gribajcevic

- Do not press your fingers in the octaves, just touch the string.
- Practise Paganini 24 th caprice for the octaves.
- Lift your fingers in double stops.

Feedback from Allison Stringer

(Second year of master violin student from classical department who also does a crossover research)

- You need to find a better “colour” for this, maybe something almost cheeky/sultry. Use the great opportunities Gershwin gives you to take time and linger on the extra sultry bits.
- Don’t tense up when it is difficult, you know this but it’s easy to forget.
- Once you are more comfortable with intonation just let go of everything and let it just be played rather than being forced.
- This needs to be way more fun!
- You get the jazz feel here and there but it is only for a second of it, find those seconds then make them more.
- I really can’t think of a better word for these movements than sultry, but that’s really what I need to hear!
- I think this piece really suits you if you go for it.

Feedback from Sander Sittig

(My pianist from Codarts)

- You give the effect nicely. It does not sound classical. It is a nice thing.
- Glissandos can be a little bit faster. It is too slow that it pushes you back.
- In the triplets you should be careful about the rhythm, it sounds like quarter notes.
- In the middle part, you should play more staccato, not so legato.
- You should play more.

Feedback from Ella van der Mespel

(Second year of master violin student from classical department who does research about jazz improvisation)

- Keep adding your own ornaments. Whenever you do play them, it sounds great!
- Your sound quality is really beautiful!

My Own Feedback

- I should be careful about sound. I could make it sound much better. I am not happy about the sound in the recording.
- Double stops are out of tune! I should work on it.
- It is a slow movement but I should still take care of the articulation. It sounds too lazy.
- I should check the octaves. It is out of tune.
- In the middle part I should show the character changes more

Data Collection

Analysing and Comparing Different Recordings of Gershwin's Preludes

In this phase of the data collection I have been analysing and comparing different recordings of Gershwin's 2nd Prelude. The focus was on investigating the various approaches that different musicians had on the same piece. Moreover, I aimed to compare their playing with my personal one.

Comparing and Analysing Different Recordings of Gershwin Prelude No: 2

Recording of Jascha Heifetz, who made the arrangements of the Preludes for violin

<https://tinyurl.com/kvgjhy7>

In my opinion, he has the best recording of this piece on YouTube. These preludes were written for solo piano and Heifetz made the arrangements for violin and piano. Therefore, he is the one with a wide understanding of the music and logically the arrangement. He has his own personal way of playing which I find very interesting. On the other hand he plays it very virtuosic, like a very good classical player which he is, however it does not sound like jazz. I have the opinion that the way how he vibrates is too fast for a jazzy sound. For me it sounds like a very well-played classical piece.

Comparing it to my recording

He plays faster than I do. No other recording I have heard is as fast as Heifetz's, but he is famous for playing everything in extremely fast tempos. The vibrato that I use sounds much lazier than his. I have the opinion that this kind of slow vibrato gives the piece a jazzier feeling.

Recording of Antal Zalai

<https://tinyurl.com/mmpwesx>

He plays the piece very nicely, he has nice sound and nice phrasing except for the beginning (I did not really like the little accents on the note B.) He plays it very much in tune and he has nice glissandos. This recording is nice to listen, but it sounds little bit too classical for me.

Comparing it to My Recording

He plays the middle part as Sander Sittig suggested me: shorter notes than I did on my recording.

Recording of Tomas Cotik

<https://tinyurl.com/n7sqnlf>

This recording definitely sounds too classical to me. To my taste, he uses too much vibrato and it is very slow. As I learn from Tim Kliphuis's lessons, if one wants to use vibrato in long notes in jazz music, the vibrato should start slow and go faster. In my opinion that also his glissandos do not sound like jazz glissandos. He does a little bit of swing and this is the only thing which I found "jazzy" in his recording.

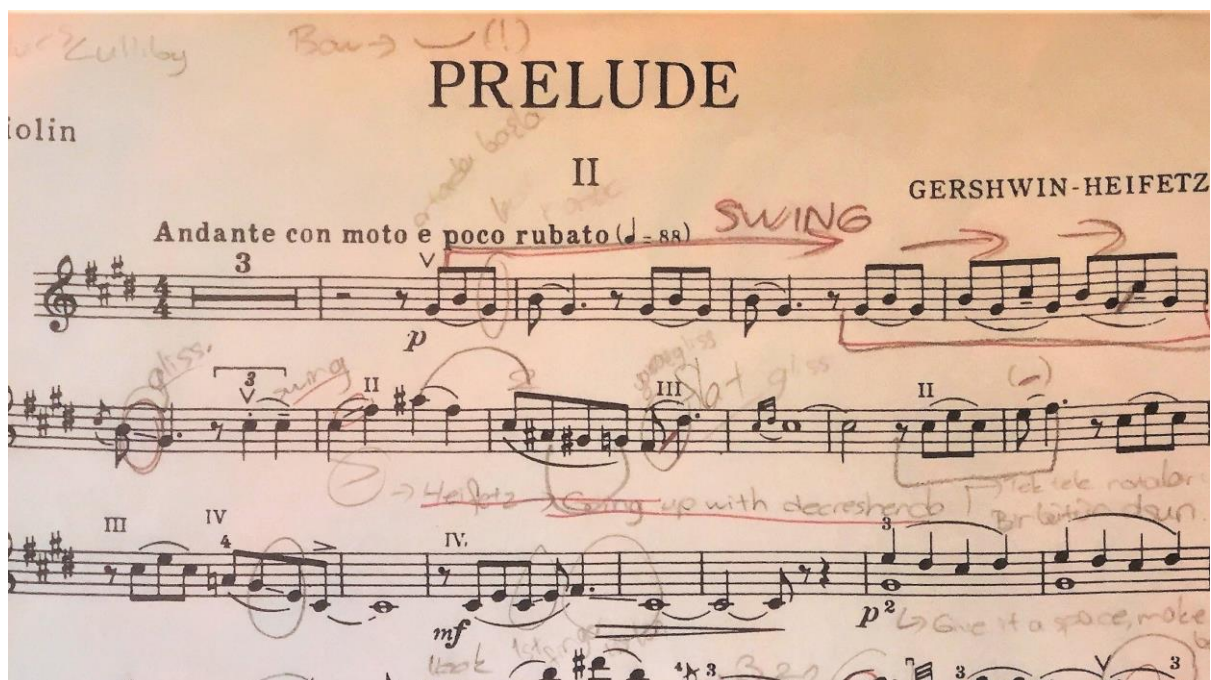
Comparing it to My Recording

His double stops are better in tune than mine. But the way how he plays is more classical than mine.

Recording of Timothy Steeves

<https://tinyurl.com/kfxjl9r>

Also this recording sounds too classical to me. The only "swinging" moment is in between the B and G during the first melody. However, the rhythm sounds like something different than swing. I found the middle part too slow and I could not quite get the character of the piece. It sounds too lazy to me.



Comparing it to My Recording

He plays the middle part much slower than I do and all the recordings which I analysed.

Recording of Michael Davis

<https://tinyurl.com/mkn7rvd>

I found a lot of jazz elements in this playing. He has very nice swings and glissandos. He has some intonation problems, but I liked his playing and the way he forms the piece its character.

Comparing it to the other video analyses I made from YouTube channel, he does not have the best sound compared to some other recordings, but in my opinion he has one of the best character. He really has made an effort to make the piece sound jazzy.

While my initial hope, was to find a recording of a jazz violin player playing this piece, unfortunately, I was not able to find any. I was trying to understand why a piece that I considered to be part of the jazz tradition, was not recorded by jazz musicians. I talked to a lot of jazz violinist and I recognised that none of the jazz violinist which I talked about this piece such as Yannick Hiwat, Tim Kliphuis, Gustavo Cabrera; consider it as a jazz piece because it is a piece which is written down by the composer. On the other hand, a lot of classical musicians seem to think it is a jazz piece, because it sounds like jazz. One could say these preludes are like a bridge between two different kinds of music and do not belong to either one of them. They can be included in both classical and jazz music genre however it does not really accepted in none of them.

Another aim of listening to various recordings, was to develop my personal taste for this piece.

What I concluded from this data collection process, is that the majority of the recordings have a too classical approach. This is probably due to the fact that jazz players do not seem play this piece very often. Many violinists play it with classical vibrato (resonating change of pitch by vibrating left hand), classical glissandos (sliding the finger between the notes), classical articulation (clarity of the pronunciation of the notes with the bow) and with classical accents (strong attack on the beginning of the note). The result is classical way of phrasing the music. I recognized this is not the way I want to present this piece. You can find the differences of using these techniques in a classical way or jazz way on the analyses of Tim Kliphuis's lessons I made. Also in the appendix no: 15, 17

Differences Between Jazz and Classical

Violin Playing from Tim Kliphuis online lessons

1.) Vibrato example

Violin



2.) Bowing



3.) Glissando



4.) Melody



Gershwin was a classical and popular music composer. His work influenced both the jazz tradition and the classical tradition. When I talked with some jazz musicians, I understood that they do not consider the Preludes to be part of their repertoire. Some elements of his music may explain why it is so. For instance, it is all written and does not have improvisation sections which are a core part of the jazz tradition. An element that caught my attention was the second movement where there are many long notes. The classical tradition would play these notes starting immediately with vibrato. The approach of Tim Kliphuis, which I found from his online lessons, is very different in this respect: those long notes start with a 'senza vibrato', which then becomes a slow vibrato and eventually a faster vibrato. After following his lessons, I applied this technique on the long notes and it helped me to reach a more laid back 'jazzy' sound which I aimed for. (Appendix No: 8)

I found some good recordings as well. The recording of Jascha Heifetz's is the one that reflects my vision of this piece the most. He is the arranger of the preludes and to be able to arrange a piece, a musician should understand the original composer's intentions. Heifetz arranged many pieces from Gershwin. Among these, 'It Ain't Necessarily So', 'Summertime', 'Tempo di Blues', 'A Woman Is A Sometime Thing', 'You Is My Woman Now', 'My Man's Gone Now' from Porgy and Bess. When I started to research the connection between Heifetz and Gershwin, I was very impressed by his investigation of Gershwin's work. The critics I have, is that I found the recording too fast, but this is one of his characteristics. It is excellent playing; however, he sounds like a classical violin virtuoso which he is, not like a jazz player.

I think that Heifetz was very successful in the arrangement he did. He was able to write it in a way that melody and accompaniment interchange giving the piece a new character. This new approach gives the violin player freedom to interpret and perform the piece in different ways following one's very own taste. This is also why, I believe this piece can be played with a classical-jazz approach. My aim was to understand Gershwin as Heifetz did when he arranged the preludes.

Analysing the Score

To be able to understand the composer, I decided to analyse the original version of the piece which is written for piano. This way I could discover what was the starting point for Heifetz. This helped me to see the differences and commonalities between the two versions of the piece.

It was obviously a big task for me to do this investigation. I analysed the piece again with the jazz composer Ozan Gogus. He explained me the jazz chords, and why Gershwin used those chords. It was very complicated in the beginning, but at the same time it was very useful. The main job of a classical violinist, is normally to play the melody, not the chords. Therefore, I was never really focused on the harmonies enough. I have seen this problem on many other violinist as well. With this analysis, I understood how important it is to mind and know the chords and what are the functions of those chords in music. (Appendix No: 3)

I annotated scores to plan where I could use jazz techniques and which moments I think are important in this movement.

Intervention

Applying the Techniques and What I have learned About Jazz

I analysed Tim Kliphuis's online lessons from his YouTube channel. (For the videos, see appendix no: 8) I worked on things such as vibrato and phrasing following the harmonic progressions of the music and applied these to the second prelude of Gershwin. It changed the music a lot and made it less "classical". I annotated scores to show what I have learned from these videos. I have a little example below. For more see the appendix no: 17.

Andante con moto e poco rubato (♩ = 88)

3

p

mf

p²

SWING

mf

rit.

a tempo

pp

rit.

Tempo I

(con sord.)

p

f.

rit.

a tempo

Yellow: Swing
 Red: Glissandos
 Blue: Articulation differences on timing

I played with professional jazz musicians on stage, which gave me the chance to apply the techniques and colours I had learned in theory into practise.

Playing with Experts

During this semester, I focused on performing and experimenting with jazz as much as I could. I had the chance to play at many big festivals with professional jazz musicians. For example, Haarlem Jazz Festival was an unforgettable experience for me; I played for thousands of people for the first time in my life. We played with Re:freshed Orchestra where I was playing with Yannick Hiwat, who is one of the most important people in my research network. Playing with him was very inspiring, since every time I could capture something new of his approach; this made me acquire some insights into the world of jazz music. It happened to be also very enjoyable. I have been playing with the winner of Edison Jazz Price Karsu as well. As of July, we have been rehearsing extensively for the upcoming tour “Play My Strings” during which I am the violinist of Karsu’s piano quartet. It is an excellent opportunity for me to get more experience from improvising on stage. We will have at least 25 concerts coming in 2017.

I wanted to understand the jazz violin better, so I decided to try learning jazz improvising myself. I wanted to have an idea how to approach it, so I read about what well known jazz violinists have said about it. One of the quotations that got stuck to my head as I started to improvise is from the famous Stephane Grappelli from the book called “Free Play, Improvisation in Life and Art”. (Appendix No: 11)

“Improvisation, it is a mystery. You can write a book about it, but by the end no one still knows what it is. When I improvise and I’m in good form, I’m like somebody half sleeping. I even forget there are people in front of me. Great improvisers are like priests; they are thinking only of their god.”

-S. Grappelli

Another more theoretical quote from a book called “Philosophy of the Performing Arts”, which I found interesting for my improvising:

“Improvisation, then, could be valued as a way of developing or embellishing upon such elements, or as a way in which such elements are synthesized into a single performance, without the need for the pre-existing repeatable *works* that the classical paradigm demands.”

It also tells something about the difference that jazz music has in comparison to classical music. This said, one shouldn’t forget that also classical music has its own yet different tradition for improvisation. I then jammed a lot with the musicians who live in the same building with me. They are all jazz players and they encouraged me to improvise a lot. This experience taught me very much and the nice thing about it is that there is no public, we sometimes have few guests and that is all. This is a very comfortable way for me to develop my improvisation.

Second recording

<https://tinyurl.com/n4pg4lz>

3rd Intervention Cycle

Reference recording

<https://tinyurl.com/km28vbh>

Feedback

Feedback from violinist Burcu Ramazanoglu

(First year of master violin student from classical department)

- The beginning of the melody after the pizzicato part could be more exciting.
- You should show the differences more.
- You should be able to keep the jazzy sound also in the high position.
- Articulation could be sharper than you did.
- Pizzicatos should be more articulated and louder.
- Up bow repetitions should be clearer.

Feedback from violinist Juho Valtonen

(Violin player who studies classical violin in Vienna and has been taking improvisation classes.)

- Nice glissandos
- I really liked the smooth jazziness! Maybe with more time you can also have the same quality in double stops as you have in your overall playing.
- Tempo was not too fast, very nice and refreshing!
- You should get very comfortable with the technically difficult passages to not lose your jazz at any moment, it should sound easy all the time.
- Overall I liked the effects you used, I feel like you just need to play this piece more and it will sound great!

My Feedback

- I should articulate more clearly and form better phrases.
- I have to check the intonation, especially double stops.
- I should take better care of my sound in high positions

Data collection and intervention

Ethnography - Vigo 430 (Appendix No: 5)

During this intervention cycle I performed a lot. I had the chance to play Gershwin's music in a Spanish orchestra called "Vigo 430", I toured with Karsu and I performed as a soloist at the Fifty Fiddles Festival 2017. The project I played with "Vigo 430" taught me new things about Gershwin's orchestra music from performers perspective, which then gave me new ideas about his music in general. Studying "An American in Paris" made me realise that the rhythmical flexibility and feeling of improvisation typical for jazz is not possible for a section of violins playing a solo at the same time and this explained to me why I have the feeling that Gershwin's orchestra music feels more "classical" than his solo pieces like "Rhapsody in Blue" do. Of course, playing Gershwin's music always broadens one's understanding of his musical language in general, but I felt like this was a good detail to keep in mind. The elements that one can use to make Gershwin's orchestra music sound "jazzy" cannot be entirely the same as they are with solo pieces and I tried to focus on this when I planned how to play Gershwin's third prelude. I listened Heifetz's recording of the piece and tried to think where I would have to be more "orchestral" and where I could take more "jazz" soloistic approach for rhythms and phrasing. I analysed the 3rd Prelude with the jazz composer Ozan Göğüş. Here is a summary of the analyses. For more, see the Appendix No:4

PRELUDE III

G. GERSHWIN

Form → 58 BARS IN TOTAL

TONALITY: Eb MINOR

Tempo Allegro Ben Zitante A Dextro J=116 2/4

INTRO (4 BARS)	THEME 1 (8 BARS)	THEME 2 (8 BARS)	THEME 1 (8 BARS)	DEVELOPMENT (12 BARS)	SEMPRE STAC. (6 BARS)	THEME 1 (8 BARS)
<p>Eb 1/2 Eb 1/2 Ab 1/2 Gb 1/2</p> <p>= Eb 1/2 F 1/2 Ab 1/2</p> <p>I - I - II - III - IV - V 7</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Eb 1/2 Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - I - II - III</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - II - III - IV</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - II - III - IV</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - II - III - IV</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - II - III - IV</p> <p>FUNCTIONS</p>	<p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>(Eb 1/2) Ab 1/2 Gb 1/2</p> <p>Eb 1/2 Ab 1/2 Gb 1/2</p> <p>I - II - III - IV</p> <p>FUNCTIONS</p>
	QUESTION	2 ANSWER	2 ANSWER	FUNCTION		Melody Octave Higher
DYNAMICS: f	mf	mf	mf	mf	mf	mf

I also analysed the violin part to find all the jazz details which I could change and add in the piece.

III **GERSHWIN-HEIFETZ***

Allegro ben ritmato e deciso (♩ = 116)

The image shows a page of a violin score for the third movement of Gershwin's Violin Concerto, Heifetz edition. The score is in 2/4 time and features various musical notations including pizzicato, arco, and dynamic markings. Red circles highlight glissandos, and blue circles highlight articulation differences on timing. The score is divided into measures, with some measures containing multiple notes and rests. The tempo is marked 'Allegro ben ritmato e deciso' with a metronome marking of 116. The score includes various musical notations such as pizz., arco, p, mf, and cresc. The score is divided into measures, with some measures containing multiple notes and rests. The score includes various musical notations such as pizz., arco, p, mf, and cresc. The score is divided into measures, with some measures containing multiple notes and rests. The score includes various musical notations such as pizz., arco, p, mf, and cresc.

Red: Glissandos

Blue: Articulation differences on timing

Fifty Fiddles Festival 2017

At the Fifty Fiddles Festival 2017, I performed a contemporary piece by the composer Jannum Kruidhof called “Vibes”, which was a very important experience for my research. “Vibes” is a modern piece that combines elements from classical and jazz way of playing and thus very much what I was researching. Mr Kliphuis was coaching me and the orchestra during this project and he taught me many useful and important techniques that helped me to develop my jazz phrasing. I have tried to bring these and other techniques I’ve learned during this research now into Gershwin’s music and to demonstrate this, I made my own video where I explain what I have learned and how I applied it to Gershwin. This video includes details about the use of vibrato, glissando, timing and articulation in phrasing and I show how jazz violin language is different to classical.

<https://tinyurl.com/mz8xm63>

I also used my earlier analyses of Gershwin’s preludes to find out these differences in written music. (Appendices No: 2 and 3)

Karsu

Playing with Karsu during this intervention cycle gave me some valuable performance routine and experience. I had the chance to get to know the jazz stage, improvise and learn to think harmonically, instead of always focusing on the melody, like it too often happens when I play classical music. In some of our pieces I have to improvise solos and within these solos I often apply some of Gershwin's melodies and patterns as "jazz licks". I find it interesting in how many different ways it is possible to connect the music of for example his preludes with Karsu's music. I hope I can develop a richer and more versatile style of improvisation with these impulses that studying Gershwin has given to me.

Chopping

Another interesting technique that I learned during this intervention cycle is called "chopping", this is something that can be used very often in jazz music but had no use in Gershwin. I still found it important for my research, because it made me think about the reasons as to why would jazz violinists use these techniques that classical players do not need. In my opinion it is the different free, relaxed and sometimes lazy character that jazz sound can have. The idea of the ideal sound can also be different, contemporary and 20th century's music aside, classical playing doesn't use very "robust" sounds, whereas in jazz playing this can be exploited to create rhythmical elements. In jazz playing, the role of violin is also more rhythmical and accompanying when not playing a solo. Understanding these kinds of ideological differences is important when thinking how to make Gershwin or any other music to sound "jazzy".

When I studied chopping, a big help for me were the online lessons of a fiddler called Casey Driessen. (Appendix No: 9) I had to learn this technique quite well to be able to play the solo part of "Vibes", here is the link to the YouTube video of our performance.

<https://tinyurl.com/n6w5b2w>

Second recording

<https://tinyurl.com/n72hubl>

References and Appendices

Appendix: I

Network List

Alexander van Popta is a jazz pianist who I worked with mostly in the beginning of my research, it was helpful for me to get to play with professional jazz musicians like him already in the very beginning of my research.

Koen Schalkwijk is my friend and a jazz pianist who played with me many times and helped me with Gershwin's preludes.

Christiaan van Hemert is one of the violin teachers from Codarts' jazz department, also one of the artistic research coaches.

Goran Gribajcevic is the assistant of Gordan Nikolic. He is an excellent teacher and a violinist whom I practiced Ravel's blues sonata with. Goran's knowledge of music of all genres was very helpful for me and we had very interesting discussions about my topic.

Gordan Nikolic is my main subject teacher. He has done some interesting crossover projects together with another violinist on my network Tim Kliphuis. These projects were interesting source for me to study differences in jazz and classical violin playing. His knowledge over all kind of violin playing helped me a lot during this research, for example when I learned "chopping".

Tim Kliphuis is a brilliant gypsy jazz violin player who has also studied classical music. Perhaps one of the most important musicians for my research who helped me with many jazz techniques.

Yannick Hiwat my colleague and a great musician who studied classical and jazz violin. We have played in many concerts together and the discussions I had with him gave me many ideas about the jazz violin.

Gustavo Cabrera is a tango-jazz violin player with classical background. With him I worked during my first intervention cycle and we played together in jazz ensembles.

Buket Zor is a jazz singer who studies in Codarts. During my research, I had many conversations about jazz music with her and I still play in her band.

Karsu is a Dutch jazz singer with a Turkish background whose band I am playing in. Her music is an interesting mix of jazz, pop and Turkish music.

Dot Quartet is a jazz quartet whose music we played at the Fifty Fiddles Festival 2015. During this festival I had the chance to talk with them about their music and jazz in general.

Analyses of Gershwin's Preludes

28

To Bill Daly
Prelude

I

Baiao Brazilian
Ostinato
GEORGE GERSHWIN

bb. Allegro ben ritmato e deciso (M.M. 1-100) *Bb* *trump*

PIANO *f con licenza* *7/7* *a tempo* *col. N. 1* *Bb* *trump*

Dulce *trump* *Baiao* *melody* *Baiao* *I* *V*

I *8* *8* *IV-7* *Mib m. (?)* *I* *Sib M.* *I*

Bb M. *5* *I* *7* *Bb D Ab* *decresc.* *5* *1* *3*

N.W. 50-11

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Handwritten musical score for piano, featuring five systems of staves with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mf, cresc., decresc.).

Key annotations and markings include:

- Measure 15: *pp*, *cresc.*
- Measure 20: *p*, *mf*, *Modulation to C*, *change 7 16*
- Measure 25: *decresc.*, *p*, *C6*, *C7*, *C7#5*
- Measure 30: *cresc.*, *p*, *C7*, *Modulation to D*
- Measure 32: *mf*, *p*, *Dmn.*, *Allegro?*

At the bottom left, the text "NW 50-11 Prelude 1" is visible.

4

Handwritten musical score for "Prelude I" (NW 50-11). The score consists of four systems of piano notation. The first system includes annotations: "1 7 Gtrich G7 5i C Maj add9", "C7", "Cresc", and "C-7". The second system includes: "C-7b5(C#7)", "F7b9", "F7m", "D#dim", "Bb7", "D#dim", and "Bb7". The third system includes: "D Pedal", "D", "Eb", "D", and "Eb". The fourth system includes: "poco a poco cresc", "D", "C", and "A-7". The page number "4" is in the top left corner, and "NW 50-11 Prelude I" is at the bottom left.

[illegible]

Appendix 3

Analyses and Jazz phrasing plan for the 2nd Prelude of Gershwin.

6

Prelude II

GEORGE GERSHWIN

Andante con moto e poco rubato (M.M. ♩ = 88)

PIANO

p legato

*Tea * Tea * Tea * Tea * simile*

CH-7 Chay

mf

L.H.

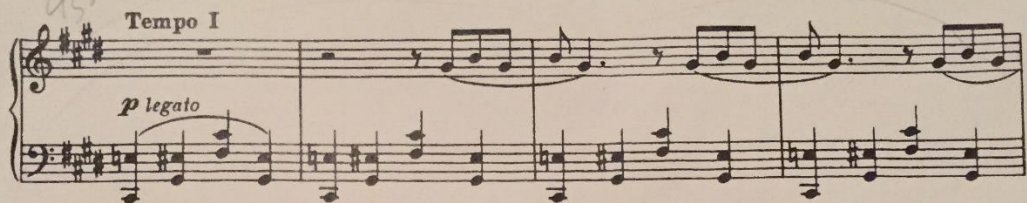
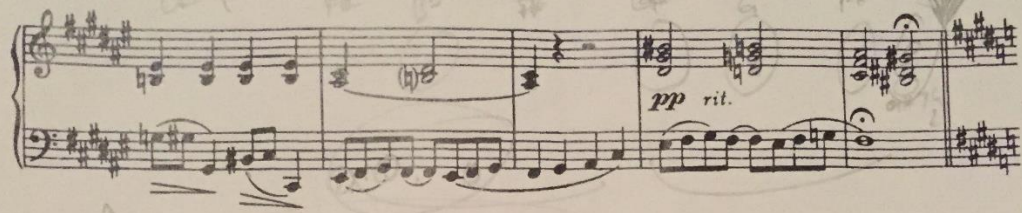
legato

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N.W. 50-11

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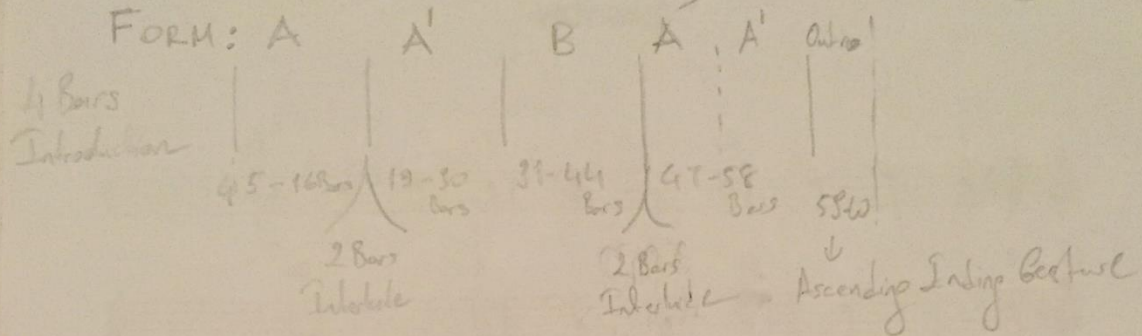


N.W.50-11 Prelude II

Endig Gehör in C# Major
color with 1st

GERSHWIN PRELUDE NO: 2 (FORM ANALYSIS)

1



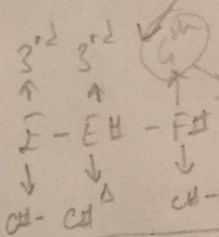
(HARMONIC & MELODIC ANALYSIS)

Bars 1-4: Introduction of bass line, on
• Gives the tonic (C#-)

• E - E# - F# - F# Important! (Line)

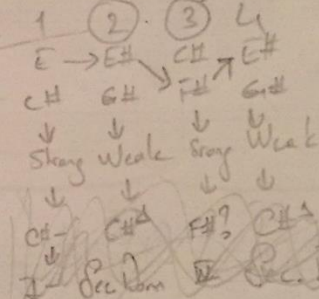
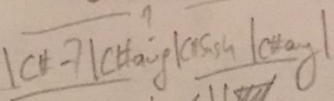
• Left hand

Beat: 1 2 3 4



→ C# Sec. Dom of D major

or



We don't know the character

He creates the bass line out of that progression

Bars 5-8:

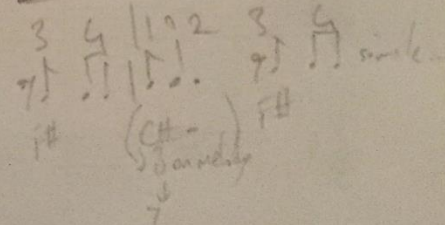
• Melody involves and gives more info about harmony

• Same left hand

• Melody Min 3 movement

G# - B

Beat: 1 2 3 4 | 1 2 3 4



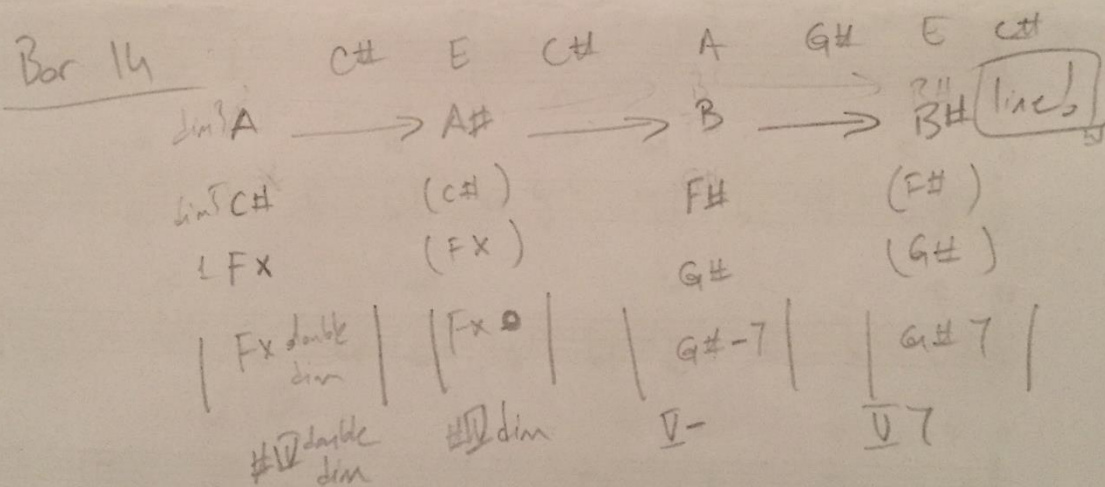
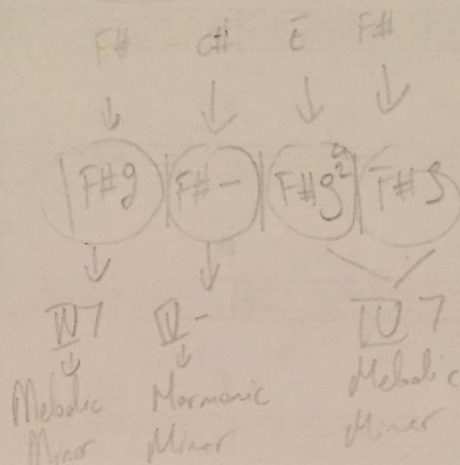
Bars 13;14: It's an ending phrase

③

Melody: C# E C# E F# C# E C# C# E C# A G# E C#

(G# → A → A# → G#) → line!

Harmony:



Melodic

Bars 15; 16;

(4)

Bar 15 Harmony:

G# (G#) (G#) A# (A#)
E (E) (E) F# (F#)
F#

Melody

Diagram showing musical notation for Bars 15 and 16. It includes notes like C#, E, G#, and F# with various accidentals and stems. There are also annotations like 'Anticipation' and 'F#A'.

Bar 16: border

melodi bass
Harmony top

Interginal Voice Crossing

Bars 17, 18 ⇒ Interlude

Bars 19, 20

• Second A starts here!

• Adds a line ⇒ E D# C# D#

CHORDS: C#-7 (C#m3) (C#sus4) (C#m9)

(8, 10)
Bar 23, 24

(5)

Harmony is super clear and delete
question marks.

(9)
Bar 23

CHORDS

F#^Δ | B^Δ I. Inv | B^Δ 7 | B^Δ I. inv
 \downarrow \downarrow \downarrow \downarrow
 IV^Δ bVII^Δ ~~VI~~ 7 bVII^Δ 7
 (M. Minor) (N. Minor) (M. Minor) (N. Minor)

(10)
Bar 24

CHORDS

F# | G^Δ | G# 7 | G# 7
 \downarrow \downarrow \downarrow \downarrow
 W^Δ bVII^Δ VII 7 VII 7
 Being?

(11, 12)
Bars 25, 26

C#-6 | C# aug | C# sus4 | C# aug

(6) (aug5) (5) (aug5)
 A# A (6x) G# A (6x) X 2
 (3) (3) (4) (3)
 E E# F# E#

(13, 14)
Bars 27, 28

6

New line: $A \rightarrow A\sharp$
MT $B \rightarrow B\sharp$

$A \quad A\sharp \quad B \quad B\sharp$ (Double the line with left hand)
 $C\sharp \quad (C\sharp) \quad F\sharp \quad (F\sharp)$
 $F\sharp \quad (F\sharp) \quad G\sharp \quad (G\sharp)$
 $\#IV \text{ dim} \quad \#IV \text{ dim} \quad V-7 \quad V7$

Bars 29, 30 \Rightarrow Exactly the same with 15, 16

B
Bars 31-44

• Tonality changes $\Rightarrow F\sharp$ Major
• ~~$\#IV$~~ Modulation $\#IV \rightarrow F\sharp$
(I)

• Right Hand Harmony
Left Hand (Bass) Melody

Very unstable

$A^1 \quad A^{\sharp 2} \quad B \quad A^{\prime 2}$

Blue Zullaby

Bau - (!)

PRELUDE

Violin

II

GERSHWIN-HEIFETZ*

Andante con moto e poco rubato (♩ = 88)

SWING

Handwritten annotations in red and blue ink are present throughout the score, including:

- SWING** (written in red above the first staff)
- Blues** (written in red above the fifth staff)
- Tempo I** (written in blue above the eighth staff)
- a tempo** (written in red above the sixth and eighth staves)
- rit.** (written in red above the sixth and eighth staves)
- f.** (written in blue above the eighth staff)
- pp** (written in blue above the seventh staff)
- mf** (written in blue above the fourth and fifth staves)
- p** (written in blue above the first and eighth staves)
- III** (written in blue above the third, fourth, sixth, and eighth staves)
- IV** (written in blue above the fourth, fifth, sixth, and eighth staves)
- V** (written in blue above the first, fourth, fifth, and eighth staves)

* When performing this composition in public the names of the composer and transcriber must be mentioned jointly on the program. THE PUBLISHER.

Harbor Island, Calif.

Analyses of the 3rd Prelude of Gershwin

Harbor Island, Calif.
July 8, 1942

10

Theme end

ET's part

Goes Down

N.W. 50-11 Prelude III

Handwritten musical score for piano, featuring four systems of music. The score includes various chords and melodic lines, with handwritten annotations and corrections.

System 1: Includes a handwritten "L.H." and a circled section with a handwritten "L.H." and "L.H." below it. Chords written below the staff are F- Bb7, Eb-, Bb7 E7, Bb7 E7.

System 2: Chords written below the staff are Bb7, Bb7, Bb7.

System 3: Chords written below the staff are Bb7, F-7, Bb7, Eb-.

System 4: Chords written below the staff are Bb7 E7, Bb7 E7, Bb7. A handwritten note "Mangi's Strum" is present, followed by "sempre stacc." and a circled section with a handwritten "L.H." and "L.H." below it.

At the bottom left, the text "N.W. 50-11 Prelude III" is visible.

12

N.W. 20-11 Prelude III

Making these analyses helped me to go into the piece and understand it better. I was never thinking about the chords before. I was focused only in the melody, but when I played Gershwin after these analyses, I was able hear the progression of the harmony. Also this changed my mentality of playing any kind of piece. I decided to analyse all the music I play, because I recognised that thinking about the chords made me understand and follow the music better. This is one of the biggest things which this thesis gave me for the rest of my musical life.

Appendix 5

Experiences with experts on stage in 2017

Vigo 430

In January 2017, I participated in a jazz project in Vigo, Spain. In this project, I played in a local orchestra called Vigo 430 with soloists Paquito D’Rivera, Pepe Rivero and Vicent Alberola. For me it was a special project, because I had the opportunity to see from a close distance how professional jazz musicians work and take influences from their playing and phrasing. My goal in this research was to play and experiment Gershwin as much as I can and so it was very lucky that I got to perform some new Gershwin music such as “An American in Paris” and the “Cuban Overture”. This project really helped me to understand his music better. Before, I had only played the “Rhapsody in Blue”, “Lullaby for Strings” and “Summertime”, so it was a very valuable experience for me.

Here is a little part from our concert:

<https://tinyurl.com/lzsmzw4>

Fifty Fiddles

As a Concertmaster

At the “Fifty Fiddles Festival”, I had the chance to play as the concertmaster on jazz soloist Tim Kliphuis’s project. It was the second time I had the opportunity to work with him. This time it was a crossover project between the classical and the jazz music department and so the orchestra was a mix of classical string students and jazz brass students. All the orchestra members had a chance to try improvisation during the rehearsals and especially for many string players it was a completely new experience. The jazz students too had to step out of their comfort zone when they had to play and follow written music in a classical style orchestra. It was a very nice jazz project for both department’s students and we had to learn a lot of jazz techniques such as chopping, a way of doing jazzier sounding vibrato, different kind of articulation and some new rhythmical rules concerning syncopé rhythms etc.

During this project, I also learned a new young period piece by Gershwin called “Lullaby”. Working on this piece with Tim Kliphuis really changed the sound of the orchestra and with some small tricks, such as new way of vibrating and doing glissandos he helped us to create more authentic jazz-sound. My aim is to apply these techniques on Gershwin Preludes as well.

Since I played as the concertmaster in this project, I had to know the music very well to be able to lead the orchestra through all of these jazz rhythms. I worked a lot with the score and learned it thoroughly, this really helped me to have confidence in front of the orchestra. The solos that I played, gave me a lot of freedom to improvise which I enjoyed very much, it was a challenge and a great experience for me. During the rehearsals, Mr Kliphuis always listened to my ideas about the music and wanted me to confirm his suggestions before saying it to the whole orchestra. I really enjoyed working with him.

During this project, I also had some individual coaching from Mr Kliphuis. He showed me some new ways to improvise and gave me helpful suggestions how to improve my playing, we discussed how to treat rhythms and how in jazz way of playing the violin, I could for example change the tone sometimes only by lazily shifting the tone with one finger and thus creating a relaxed free jazz feeling. We also worked on chopping-technique which was something totally new for me. The lessons which I got from him, were very useful for my future.

During the rehearsals, I had some more detailed discussions about my research with Mr Kliphuis, this was of course a major opportunity for me since he is one of the leading jazz violinists at the moment. He also invited me to attend his masterclass this summer and was very supportive through the whole project, he also offered me lessons to work more on the jazz violin with him. Later this spring we are going to work on Gershwin’s Preludes together.

“Vibes” (As a Soloist)

One of the pieces we played during the “Fifty Fiddles Festival” was called “Vibes”, it is a piece for an orchestra and a solo violin composed by Jannum Kruidhof. “Vibes” was especially composed for the “Fifty Fiddles Festival” and so our version was the world premiere, this felt of course very special because we got to work with the composer himself and be the first ones to create music out of the piece.

Originally the solo part was intended for Tim Kliphuis, but only a little more than a week before the concert I was asked to do the part instead of him. I had a very tight schedule to learn my part and the score and to get to know some new jazz techniques such as for example the “chopping”, as mentioned before. I had to learn how to “chop” in a rather fast tempo, semiquavers in approximately 130 bpm, and to achieve this, I searched information about the technique and found the online lessons of fiddler Casey Driessen, his methods really helped

me to understand how the “chopping” works. I then also worked on this technique and the piece with Mr Kliphuis and got some useful advice from the composer, to whom I played the piece in order to discuss about my interpretation.

The piece itself consists of a lot of complex rhythms and improvisation. Some parts were improvisational conversations between players, where we had to ask and answer questions using our music only as the way of communication. Most of the improvisation I did was based on the chords and rhythms of the other players, but I also improvised totally alone on the stage, this was something I had never done before. It was a very important experience for me, a unique opportunity to learn a great deal about jazz sound and style and to gain some valuable confidence for my future.

In the end, I was very happy with the positive welcome we received from the audience and the good feedback we got from the composer Mr Kruidhof. I think I learned some new things that only projects like this can teach to a musician and I feel honoured to have had the possibility to play as the soloist in this project, perform in a venue like De Doelen and specially, to bring alive a new piece of music.

You can see the video from this link:

<https://tinyurl.com/n6w5b2w>

Touring with Karsu

Karsu is a dutch singer whose family comes from Turkey. She has already gained reputation as a talented young jazz singer who is expected to make a long career and has for example already won the Edison jazz prize. I play in her new band on a tour called “Play My Strings”, it is a project during which we play her own compositions and arrangements as a quartet. We have been touring with her since January and we still have around 20 or more concerts to come.

Playing with Karsu, I have the chance to get to know the jazz stage, improvise and improve my ability to think harmonically, instead of always focusing on the melody, like it too often happens when playing classical music. In some of our pieces I have to improvise solos and within these solos I often apply some of Gershwin’s melodies and patterns as “jazz licks”. I find it interesting in how many different ways it is possible to connect the music of for example his preludes with Karsu’s music. I hope I can develop a richer and more versatile style of improvisation with these impulses that studying Gershwin has given to me.

Here is a little trailer video about our tour:

<https://tinyurl.com/lw5xljd>

Appendix 6

Video from the Fifty Fiddles Festival 2015 with Tim Kliphuis and Dot Quartet

<https://tinyurl.com/mg4pe4q>

Appendix 7

Videos from the crossover projects of NL Chamber Orchestra in which my violin teacher Gordan Nikolic and Tim Kliphuis worked together:

<https://tinyurl.com/k8hboq5>

<https://tinyurl.com/lcep9xu>

<https://tinyurl.com/k7cb2vs>

<https://tinyurl.com/mjsz6pp>

<https://tinyurl.com/k6uvjt8>

Appendix 8

Tim Kliphuis YouTube lessons:

<https://tinyurl.com/l2jz0l6>
<https://tinyurl.com/lzi35ol>
<https://tinyurl.com/lwloay2>
<https://tinyurl.com/m8ewy9p>

Appendix 9

“Chop” Lessons from Casey Driessen

<https://tinyurl.com/lf6xroz>

Appendix 10

Recordings

CDs and DVDs: Name of artists: Nigel Kennedy (violin), Alec Dankworth (double bass)

Name of CD: Nigel Kennedy plays Duke Ellington and Bela Bartok

I have chosen this CD on Christiaan van Hemert's advice. He told me that there are classical pieces in jazz style on this CD. I listened to it and it is very nice for getting some ideas about classical-jazz connection. You can have a short listen from this website:

<https://tinyurl.com/m7hvgzm>

Name of artists: Pinchas Zukerman (violin), Claude Bolling (piano, composer), Max Hediguer (bass), Marcel Barjant (drums)

Name of CD: Suite For Violin and Jazz Piano.

One colleague of mine Yannick Hiwat, who is classical and jazz violinist, suggested me this CD and I liked it very much!

You can listen this CD from here:

<https://tinyurl.com/lcw4fbg>

Appendix 11

Books

Philosophy of the Performing Arts

<https://tinyurl.com/kqkxh5>

Free Play, Improvisation in Life and Art

<https://tinyurl.com/m29av23>

Appendix 12

Interview with jazz violinist Yannick Hiwat

How did you decided to play violin?

When I was 5, I started to play block flute. Actually, I didn't really like it. Then I saw a violinist on the television. I like it very much. I thought that this is it! I have to play this instrument.

How long did you study classical?

Till I was 13 I study violin in a music school but it was not a real study. Then I started to study high school in Codarts. After the finishing the young talent class I went to Tilburg for 2 years. Afterward I worked in Kzn Philharmonik Orchestra Ntyrbn in Africa for 2 years. Then I came back and studied 2 more years classical in Tilburg.

How did your Jazz story started?

When I was in high school there were many different kind of music in the school and I had very good friends from different departments who are drummer, guitar player etcetera... We started to play light music, not really jazz but it was nice. We were having fun to play together. Then I started to think about my future. Where I want to see myself? Do I really want to play the orchestra all my life? I love to play classical music but I have never wanted do orchestra auditions. For the great orchestras, it is always very high level and very hard to get job from there. I love classical music but I thought about future. I would be really happy to play in orchestras for 5 years but I thought what about after 15 years? I thought that I would not be happy to do the same thing all the time. I didn't want to be like those guys who sits on the 4th stand and misses notes. On the other hand, I was realistic that it is very hard to get job from Concert Gebouw or Berlin Philharmonic's level orchestras... That's why I wanted to improve myself on different kind of music. I decided to do the best as much as I can with my instrument. So, in 2012, I started to study jazz violin in Tiburg. I studied 3rd and 4th year of bachelor in jazz. After my studies in Tilburg, I wanted to play more than study. I decided to develop myself with masterclasses and special lessons instead of master study. I had lessons from jazz violinist such as Zach Brock, Oene van Geel.

What are the commonalities between jazz and classical violin for you?

In general music is music. I believe that classical and jazz are different kind of music but they are very connected to each other. For me it is like two mountains which are next to each other. It looks very different when you look at them for the first time but they meet somewhere in the top. Intonations, colours which you can make, colours of intonation, phrases, technique (to be able to play the technical thinks...if you don't know the scales and where you are, you can't play. So technique is very important)... You need the amount of technique but the way you use it is different. I don't really like to put it in different boxes. The biggest jazz violinist has the same technique like classical violinist. For me it has the same amount of technique, the difference is that being a jazz violinist needs more understanding than classical violin. In general, the idea that you have about phrasing should be the same. If you look at the middle level of classical music students in schools, they play the phrases the same because it is already written. If they want to make differences than other people they have to think about phrasing. In jazz music, you have to create the phrases yourself. Therefore, you have to think about it. Eventually in both kind of music you have think about the phrases if you want to create something good. For this reason, phrasing is the same for me.

What are the differences between jazz and classical violin playing?

I really feel that I use completely different part of my brain, it is most of this. You are creating and thinking in a different way. The way I compare, classical for me is the art of the art of storytelling. It is like somebody reading a story from the book in an enchanting way. Jazz is art of coming up with a new story. Everybody plays their own story in jazz music. Your bow is telling the story but one is already written and the other one is creating a new one. It is using the different part of your brain and coming up with a different sound and story. The things which are behind the commonalities are the way how you use it.

How do you use it then? What is the way to use your techniques?

In classical you use every single part of your bow, in jazz you usually play in the same place of your bow. Sound is very important on classical playing. Everybody practice to find the real classical sound. Jazz is more about which notes you play than your sound.

In jazz music, you have different understanding of scales. I played all the scales when I study classical. When I saw the same scales in jazz I was not able to play on the beginning, it needs very different thinking and understanding. Your understanding of scales is very different. If I play Bach now, I would think much different than I play when I study classical. I know much better than before that what chords mean. I have much more

understanding now. After I became a jazz violinist I saw that in classical violin I had to write fingerings and sometimes count the line so you actually I did not know where the note is. In jazz, you don't have time to think about so you have to know, then you know your instrument much better. In jazz, everything is open; it is like how many possibilities you think about your instrument. You have a risk.

How do you prepare yourself mentally for this risk for the concerts?

In the beginning, I had the question that "How do I study something that I'm not going to play?" The answer became that feeling free to play.

Are you happy to make music in those different styles?

Yes. For sure!

You have a very different violin. It's like a viola. How did you decide to play with a violin which has 6 strings?

When I was in high school, my teachers wanted me to play viola because I have very big arms and hands. I think that viola is a beautiful instrument but I did not like the repertoire so much. I was very happy to play violin. In jazz I have the possibility to play whatever note I can play and those low strings feel to me like they were closer to my own voice. It gives me the possibility to capture a real human voice. In Baroque Period people put 6 strings many times, they didn't care. Today it's like more specific, but if you see the pictures from hundreds years ago, there are a lot of instruments which have extra strings. My dream is to find the best combination between the original violin strings and the extra lower strings. Because the real violin strings can be too high for the lower strings sometimes. When I find the best combination, we'll have a new instrument.

Interviewing Yannick Hiwat helped me to see commonalities and differences between jazz and classical violin playing. I could see how much it is basically the same thing, but how the way how you use the technique is different. Many people think that it is not good for a classical player to play jazz, but I think if one can make the right connection between these two ways of playing music, they will start to support each other.

Interview with Jazz violinist Tim Kliphuis

Cisem: I would like to ask you some questions about Jazz Violin. Because I really like the way what you play. So, I want to know your story a little bit; how did you decide to play Jazz Violin, and how did you pass from classical violin to Jazz Violin?

Tim: OK, well. I started classical music and I did the four master degree in Amsterdam. But during my first few years, I got interested in musical step on Grappelli which is gypsy jazz and I was just interested and I wanted to learn it. And I have always sort of big interested in proposition. When I was a kid, I was trying other instruments but the time I got this first Grappelli album, it suddenly showed me how you can improvise on the violin in a sort of classical, technical way. I made it sound really good so I started doing that basically secretly on the side, formed a little band. Yeah, my intuition was not formal. I got dutch erie in Holland there are many gypsies. They are not Roman Gypsies but city different type French gypsies.... And there are many families in Holland. And a lot of the gypsies play guitar. Well, they were interested in me so they helped me out a bit just by playing in their camps. I was a guest often in gypsy camps. So I just managed through playing with them, first of all make some contacts and some of them asked me on tour with them. But also I got try out ... what I was learning and learnt from basically live jazz, live performances. So that was all not formal, there was no student situation for me, I didn't have a teacher for jazz. During my last year two years in Amsterdam I did get offered because by then they knew I ... jazz. So they offered me to study a kind of like a second master with somebody at the jazz department. And I chose obviously there is no violins there, I chose the saxophone player. He is really a famous Dutch player Ferdinand Povel. I ought to give you his name. He is still there, teaching. He is not at all connected to gypsy jazz but I just took my style and my repertoire and those were basically lots of American songs by then, not just gypsy jazz but lots of American song book repertoire called Porto Jerome Curran and Rodgers and Hart, George ... All those guys, I was learning all those students because I was interested in mainstream jazz. And he, that's where he grew up, on those students. So, that was a good collaboration. And he really he helped me... I was ready, a good player but he helped me to focus details in my playing, timing issues that I had. And he was interested in my classical side. So it was like an exchange. It was not really like lessons but more like an exchange. We played together and we discussed. So that was the only formal training I had. And then after that very soon I had a chance to go to America for the first time and I decided to meet as many people as I could. And I worked with American jazz artists. One of them is .Paul the other is Bucky..... old guitarists.... There is Paul s... now who is very very famous and he is still alive probably 90. I was with him when he was 79 or so, 1213 years ago. Those were the guys who played with Dany Goodman. They played with over grades you know with ...Sue sims... Duke Ellington. Those kind of guys. So, through them I asked a lot of questions and I got lots of answers. So that was really a learning experience to me. And they were interested in me because I was probably you know a talented violin player and there are not many violin and that was my luck. If I was a saxophone player it would be harder to get to these guys.

Cisem: Yeah, yeah, that's true.

Tim: Plus both of them had met Stephan Grappelli. So they knew... European tradition that I come from with jazz violin which is a totally European thing. It's not a... It's basically the way that the Europeans then in Paris tried to play American jazz. They made their own sound.

Cisem: Hm hm. OK.

Tim: So, that's also very informal. It is basically based on mmm... That's how it works with jazz. You find masters, you go to them and you ask them things about you know how do you do this, how do you do that. So, and then I formed my own band and started touring. And then interested stuff started happening when I started fusing dials like classical and jazz together. Because then that becomes like my own voice. From B jazz is very much a thing... The jazz I was playing is a thing of 1930s and 1940s. So that for me is not something I can do now, you know. There is an audience for it but it will not grow. Gypsy jazz is still growing. It is getting more popular because it is a very accessible type of jazz. But the most successful acts other ones that have, I think, we will see in coming years, the most successful acts will be the ones that have something new, something fresh. And they are not just copying what was done in 1934.

Cisem: For my research I have to find something common between classical and jazz violin. Because it has to be connected to my subject. So, I would like to ask you what are the commonalities for you between jazz and classical violin playing?

Tim: Ok, well. First of all, the technique is exactly the same. There is not a different bowing technique or a different left hand technique. You use your classical technique. So, I would say about that my jazz technique has enriched my classical technique. So they are types of acts and types of use of the bow that are related to rhythm. Jazz music is the rhythm music, classical music is melody music. So, when you learn from a rhythmical music style like jazz, then your classical music gets improved. Because you have an added rhythm sensibility. And that's mainly in the right hand in the bow. Because you learn to use the bow more efficiently. And you can really place, .. really learn how to time a note so to place it exactly where you want it. Classical music is very vague. The conductor is an example. You know, there is a movement here and sound follows after. Not at the same time.

Cisem: Yea.

Tim: So, you learn to be more precise. And you learn to be more, in a way more focused in your bow. So, that's something you get from jazz, but it's the... the common thing is it's the same technique. Another thing I would say is phrasing. Good classical music and good jazz music have good phrasing. A phrasing is made with dynamics, also made by tension and release. And the tension is in the harmony. And mainly in the dominants (.....) which is the away chord and the release is when you come back to tonality. So the original root chord. That is the same in jazz and classical music. While I say jazz music, I mean mainstream jazz not modal jazz but the mainstream swing from 1920s to the 1950s. Which is the famous jazz tunes that you hear if you go to Diana Krall or...you know if you hear Sting jazz songs or Rod Stewart or Lady Gaga, then you hear that repertoire. And that is based on tensional release and that is exactly the same as classical cadence. In jazz we call it 2 5 1. But that's of course in classical. You also have 451s. 56 and things like that. The cadence, the movement from dominant to

Cisem; Just say what you wanted to say.

Tim: When you do crossover, then you, of course like I do, then of course you are looking for the things that I would say are at least the same kind of technique or musical connection. And that's where you find musical connections as you find certain types of classical music are very much the simpler classical music is very much like jazz music. Why is that? Because the simpler music more or less is related to the jazz music through the dance element. So, simple classical music is like... if you go for instance Vojack, Wolts, or Hungarian dance by Brahms, things like that. So, they are kind of music for millions tunes. Simple music. Not Also Sprach Zarathustra or Malasix symphony. That's not simple music. It's not simplistic music. So, that's very different in its use. But if you look at a simple song, like a man...a song... song without words or... then you get the same basic movement. And you get even the same phrasing, the same length. Jazz is slightly different in that is completely symmetrical. So it's like 32 bars or 16 bars. Classical goes a little beyond that, which is what I find interesting.

Cisem: So, you talk about the crossover projects which you do so often right?

Tim: Yeah.

Cisem: I also enjoyed when we played this crossover project in 50 fiddles project. So, I would like to ask you how it can help your classical playing? I know this is not a nice question but I have to ask you this.

Tim: No, it's fine question, why not. Well, how it effects? I think it effects your playing in two ways. One, I already mentioned. Which is the rhythmical aspect. When you are classical musician, you get taught not to be rhythmical, basically. You get taught to play rubato. Even in something that moves like an allegro. You still get taught play rubato. The dynamics and temper changes are much more important than the rhythm. That is classical music. It is not rhythm music. And, so, but then, when you look at the older classical forms which are more related to dance, so they are more related to rhythm which is for instance Vivaldi Four seasons, or Brandenburg .. by Bach or Bach solo sonatas and Partitas. Then, there are many elements there which are rhythmical and very much a simple dance. It's been rhythm in an art way by Bach. But the heart of the song is still a dance rhythm. And that gets overlooked by a lot of players who play that kind of music. I think when you play jazz music and it's the same as folk music old folk music, you learn because the music is in a way simpler notes. So you learn to focus on what's inside the notes or what's beneath the notes, which is the rhythm of the piece which could be waltz or Polka or Bourre or Loure or it could be anything. The Solo Partitas of Bach are good example. Many players play them completely rubato.

Cisem: Yeah.

Tim: And then for listeners it doesn't make sense. It's difficult music. If you may bring it back to what it is and make the important notes – the notes on the beats you make those important and you make all the stuff that is around less important, then you get dark and light, you get heavy and light. And then you get contrast and the music gets much better. Well, Gordan has recorded Bach's solo stuff. That's one of the best recordings for exactly this reason. It is understandable. It is poetic, but at the same time he has rhythm feeling. So, rhythm in classical music gets ignored. And if you bring that back you have more powerful interpretations. The moment where you have rhythm. Like the third movement of Brahms Violin Concerto. Many people played very badly, I think, even though the notes were there. But the rhythm is not there. So, that's one thing. And the other thing is, when you are playing jazz, you have to make your own music. Which means that you are playing, you have to play note and you have to give it musical value. Which means you have to have your own interpretation straight away. And if you don't do that, people are bored. With classical music, the music itself is so complicated already that people can hide behind the notes. But that's not what you should do. When you play classical music, you should bring your personality and the personality of the composer. Bring them out. And I think this expressive way of playing is a way that you get taught when you play jazz. Because you find out that you can't just play note. You have to think about; is it loud? Is it soft? Is it happy? Is it sad? All those things make classical music better. They are there when you are improvising. So, you are forced to be more active in your musical choices. That's the second reason for me to crossover to help your classical thing.

Cisem: Yeah. So, do you have any suggestions for me, some pieces which is (are) classical actually but written in jazz style? Like Grappelli for example.

Tim; Aaa, I would certainly play Ravel's blues, the violin sonata second movement. Have you played that?

Cisem: Yes, actually I started with it for my research, but then I told about you as a case study. But they said that you are a gypsy jazz player, and this is blues. So I told them “but he is jazz player”. So I think he would know this piece. And of course I am going to play it to Gordan and also classical players, but it was not ok for them. So, that’s why I had to change. Ravel Blues was not enough for them. And one of the teachers said that Ravel usually tried to make something like something but not exactly.

Tim: Absolutely.

Cisem: He said that his music is fake. So it’s like fake blues. Not real blues. So, it was not enough for the jury?

Tim: No, I understand what they are saying. But again if you play blues by Ravel, then you have to have heard and have understood some jazz music to play it properly. And the same goes if you play music of Bernstein. Same thing. So, basically what I am saying is, if you take any composer that was really influenced by jazz, Mio Davis Mio. They have been through the jazz source. They have listened to the recordings. And they have then transformed it to their own music. Classical music is crossover. I mean the term crossover is now used to indicate that something new is happening. But it’s ridiculous really. Because the classical music is only called classical music for the last 100 years may be. Mozart did not call his music “classical music”. Bach did not call it classical music. It wasn’t. It wasn’t baroque music. It was music. And Mozart used the Turkish music from when the Ottoman Empire was in the 1500s. They came all the way to Vienna. And people were scared. But the folk music was influenced by Ottoman music. So, what do you get, He used some of this in his violin concerto in A major. Of course. And the same goes for Brahms and Bartok.... All those guys have been interested in Hungarian or ... Greek uses Norwegian folk music. Sibelius has listened a lot to folk music in Finland.

It’s naturally there. When you are a composer, you hear things and it influences you. So, I think, generally any composition that’s there for the violin, that’s written by somebody who has been influenced by jazz. It’s a good idea to have the jazz, a little bit of jazz feeling format I think. And Rafael is the same. Blues is definitely the first 8 bars with the guitar. How many people play that properly?

Cisem: Yea, that’s true.

Tim: Nobody is playing guitar. Nobody has played the rhythm guitar ever. So, where do you learn that, you know?

Cisem: Yea!

Tim: That has to do with jazz. And you could say that it’s his own composition. Of course he made it totally differently. But I’ve played that piece before and after I played jazz. And I play it completely differently now.

Cisem: Yea. That’s why I was thinking about it. But, we will see. May be I am going to focus on this. Because I wrote some other pieces. I have to show which pieces I am going to play for my research. At the beginning, it was only blues. But then, I had to change it. I added also Gershwin and some pieces else.

Tim: What other pieces?

Cisem: Sorry?

Tim: What other pieces?

Cisem: Some chamber pieces like (what was its name) Dios, and trios.

Tim: Yea.

Cisem : They said that it can be too much. So I can focus on something. So, maybe I am going to focus on Ravel or Gershwin preludes which is more like gypsy jazz. So, I’ll see. I don’t know yet. So, I am still just at the beginning. I am working on it, so...

Tim: I would leave out the term “gypsy” when you are working on an exposition like this. Like a Just say “Jazz”. Gypsy jazz, the term is not really correct. So, I use it to tell people when they want to know what it sounds like. And then they know; oh yes, that’s that music that is with string instruments. Which the only jazz on string instruments is gypsy jazz. But the term “gypsy jazz” is wrong, because the gypsy element is very very small. Django Reinhardt was a gypsy. And now there are lots of gypsy guitarists..... But Django Reinhardt was mainly a jazz musician. He was interested in Louis Armstrong, He was interested in Eddie Lang..... trying to learn that music. He was in Paris. But he was learning American jazz. He was a jazz artist. He would have been horrified if he had heard that people now call his music gypsy jazz. He would have said “noo, no it’s not. It’s jazz. So, but gypsy jazz of course makes it more popular. So, I am happy to use that term. But if you are doing a dissertation, then don’t write gypsy jazz, just write jazz. Or you can say hotlock....

Jazz from 1930s.

Cisem: Actually I just wrote jazz. But they know that you play gypsy jazz. They call it like gypsy jazz. So blues and gypsy was different style for them. That’s why I told you blues. It can be not problem but, it was not enough for them.

Tim: When you look at... I understand that they say this is a gypsy jazz artist, but I am not. If you look at my output, then the output is jazz and I have worked with gypsies which is great. So I have played..... gypsy jazz. But I teach jazz music. I don’t teach gypsy jazz at the conservatory. You need to go over through the jazz history. In fact, I teach more of jazz history then regular jazz departments. Because they focus very narrow on be-bop. Which is like saying “I am going to teach you classical music where you are going to work 5 years on music of Schönberg” That is equivalent of.

Cisem: Yea, that’s true.

Tim: It's a very strange decision. I don't understand why, well, I understand why it is, but that has to change if jazz in conservatoires is to survive the next 20 years. They are going to have to teach fusion in the 70s. They are going to have to teach Miles Davis. They are going to have to teach old jazz and the roots of jazz which is like we do in classical music. We don't only work with Wagner, we also listen to Bach. We listen to Joss Ken Dupree, And the list goes on. Jazz only has a history of 40 years of teaching.

Cisem: Oh, Hello

Tim: Yeah. I'm saying we have to give them a little bit of time in the jazz departments to understand at the teaching.

Cisem: Yeah, ok. Yeah.

Tim: So, but, don't use the word "Gypsy Jazz" referring to me. Just say, I have jazz violin students. Like you would have jazz saxophone. There is nothing different there. Repertoire is the same. Just a different instrument.

Cisem: Ok. I'll do it. So, I have one more question for you. It's about improvisation. I don't know how to ask, but, what do you think when you improvise? You focus on cords, right?

Tim: Yeah.

Cisem: And, what are the trick for you to play in improvisation easily?

Tim: Ha hah. There is no shore of route. It's just like classical music. You have to study for it. And you start at zero, and then if you spend more time you get better. So there is no short cut, but, the principle in improvisation is, of course, that you decide to do a way with the paper and you just start. But, there is one really big difference between improvisation and classical studying. With classical music, what you do is you study a piece. How do you study a piece? You play something, you analyse what went wrong, you go back, you do it again. So, you keep looking back. And you keep judging yourself; is it good, is it bad? That approach does not work in improvisation at the start. At the start, you have to accept what you play. So you do not judge. You do not look back and say; that was good that was bad. And just play. And you have to... It's like Zen. You have to be in the mood. That's the biggest change. That's the biggest shock. That you play something and there is no judgment. It's their choice what they play. What they play is fine. Once you get past that first hurdle, then the best thing is to learn a piece that has a melody, to learn the cords but use the melody as a guide to go over the cords. And you could start varying on the melody like you would do in Bel canto singing. You embellish, you make notes around the melody. So you give yourself a bit of an easy start.

Cisem: Ok.

Tim: And then slowly, you could start looking at the harmony and playing base notes for yourself. Or looking at the arpeggios. That's a lot of work. So, you have to decide if you want to do that.

Cisem: I also take your lessons on YouTube.

Tim: Aha.

Cisem: It looks so easy when you play but when I try it, it's not. It's completely different thing. It's another thinking, I think.

Tim: It's another thinking? And it's another technique as well. You change your bowing technique for that. As I said, it's not different from classical technique but you do need to get more comfortable with small accents and small bowing. Because this classical idea of using all the bow, all the time that is not acceptable for rhythm music. Because you cannot be rhythmical if you use your all bow. But you can ask, you can talk about the sweet cord and you'll say the same. Because he can do I had him improvise with me and he does that. He has played Serbian folk music

Cisem: Oh, I didn't know that.

Tim: And that is not with a lot of bow. No, it's the same thing. You have to use a little bit of bow. So and, you understand, if you do that you understand how it works for the rhythm side. O, that's another thing. You can learn to play melodies, but you also have to be rhythmical. You have to change your sound of it. But I am not saying.. You could also use that sound in classical music in certain pieces. I use it.

Cisem: Do you still keep playing classical like real classical?

Tim: Yep. I only perform classical music in the context of improvised context. For instance Erwin Schulhoff. He is very much a jazz. Do you know the name?

Cisem: I don't think so. He wrote spring quartet and he wrote sonatas. I don't know if there is a violin sonata. I don't think so. There is only a saxophone sonata. But, I played some of his quartets. I played them in concert with sextet, we played one or two movements, which are great music. As folk music, he was from... Slovak... So he is like baroque. Somebody used same period before the war, before the Second World War. He used the folk music of his country. And he also was interested in jazz. So he uses jazz harmonies. For me, it has to make sense to play something classical. So it will always be something that has a relationship with jazz like Prokofiev or Schulhoff or Ravel, Mio. Even Debussy and Foray would still count. Because, and of course, Sousa. But that's not so much rhythmical. Sousa is more into the harmonies, the sounds of jazz. Which is... he is before jazz. He inspired jazz. But it comes from him. It comes from French guys from the impressions. So, yeah. I play those kinds of things sometimes in concerts in connection with... But I have little time you know. Life is short. I have my own music that I write. And now this violin concerto and...

....Line drops....

Cisem: Aaa, sorry. Hellooo.

Tim: not many people would do what I do.

Cisem: Ok.

Tim: So I try to focus on what I do best.

Cisem: Yea, ok.

Tim: ...Sounds, new ideas... I try to do my own ideas. New sounds, you know.

Cisem: So, thank you very much.

Tim: Welcome.

Cisem: It's really quite a lot information for me for now.

Tim: Good.

Cisem: Thank you very much. And I would like to make an interview also with trio one day, not now. May be in few months. So we are in touch, may be.

Tim: Absolutely, no problem. Just ask.

Cisem: Thank you very much.

Tim: See you soon. I'd love to go on, please.

Cisem: Me too! Thank you very very much

Interview with Jazz, Tango and Classical Violinist Gustavo Cabrera

How did you decide to play violin?

The first instrument that I played was recorder. I played it at a children's school and a guitar player from Argentina told my father I had a really good ear and that I would play anything when I was older so my father took me to take violin lessons when I was 5 years old.

How long did you study classical?

I guess you could say I started "classical" at 5 but I think I consciously started to study intensely around 12 or 13 and then a friend gave me a CD with over 100 classical pieces which included most important violin repertoire and also cello. This for me was a breakthrough because I started to listen actively which later I did with other Argentine folk music that my father had from Argentina and also jazz. 22 years later I'm still studying classical and do not plan to stop anytime soon.

How did your Jazz story started?

I remember very clearly the first time I saw or heard anything about jazz was when my father took a documentary of Charlie Parker home and I discovered his life and music and I was in shock and I wanted to play saxophone actually. So after a few fights with my father I finally convinced him somehow to buy me a saxophone and I started to learn classical saxophone in Texas. Then we moved to Illinois and I not only played my own alto, but the school let me borrow a tenor saxophone and then I discovered John Coltrane. I started to play in a jazz band and I listened non-stop to any jazz cd's I got from friends and libraries and I was very obsessed. At the end of my last year in university I was asked to play some Gypsy Jazz from exams and I discovered Stephane Grappelli and the amazing difference between jazz and classical violin and tried endlessly to imitate Grappelli's sound and articulations like random harmonics that he uses from time to time.

What are the commonalities between jazz and classical violin for you?

They are both in way very creative kinds of art if you can look at it like this. With both you tell a story. You think of colours, you think of different phrases and many times you play and share with other people. I would also say that improvisation is characteristic of jazz in our modern day, but we cannot forget that it was also prominent back in Mozart's day and we know today he could improvise, most likely as well as our great improvisers today. It is a topic of debate now, but for reasons that I won't go into now, classical musicians tend to move away from this art and leave it to the jazz musicians. I think it was Stravinsky who said that composition is actually frozen improvisation, so maybe you could say in the classical world we play what they used to improvise in their head a long time ago, and today people improvise in the head in real time.

What are the differences between jazz and classical violin playing?

Even though I said before that both jazz and classical musicians think a lot about colours and phrases, I sometimes think the classical ones dedicate more time practicing those things and in jazz of course it is more spontaneous. The obvious thing in jazz is the improvisational element we have. We also listen to music differently. We listen to as many versions of the same piece to as my saxophone teacher told me to do "steal as many licks as possible" from as many jazz cats as possible. So I did just that. I got all of Charlie's Parker's albums, Miles Davis records, John Coltrane cd's, then Freddie Hubbard, Frank Rosolino, Joey Calderazzo, Randy Brecker and Michael Brecker and more modern guys like Chris Potter and Brad Mehldau who has a distinct style on the piano I really like. Someone once told me they thought that what one improvises, is just something they once heard, just in a different order. I think it's almost impossible to know, even for a neurologist. But I do think any information we get from music, art and life in general influences how we live, therefore how we approach and perform music.

How do you prepare yourself mentally for the improvisation for the concerts?

I think today I do less of that, because throughout the years with so many performances, the stage just feels like home to me, no matter where and what kind of situation. But what I used to do, depending really on what I had to play, the more secure I was with the music, the more comfortable I knew.

Appendix 13

Grappelli and Menuhin

<https://tinyurl.com/lxaaajn>
<https://tinyurl.com/le5voa6>

Appendix 14

Zimmermann plays original versions of Gershwin's Preludes:

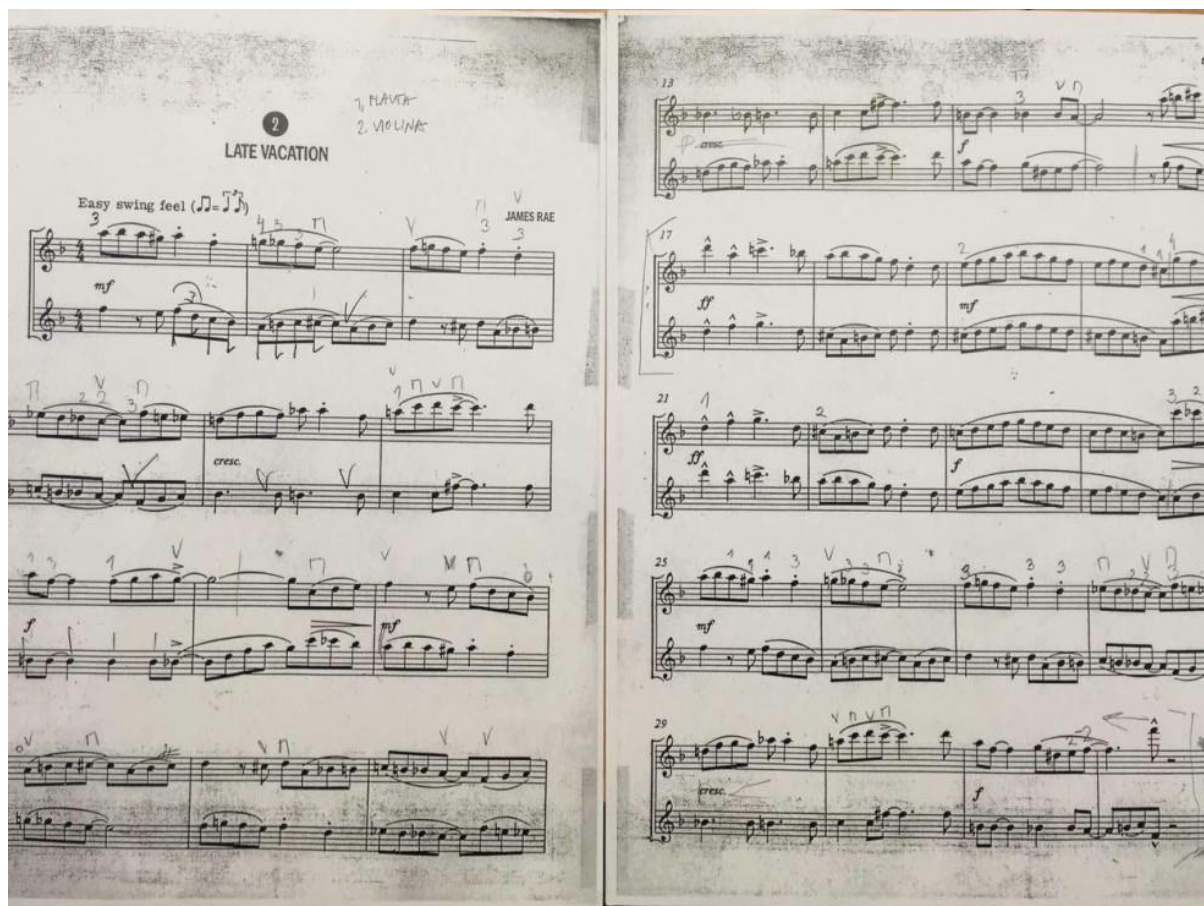
<https://tinyurl.com/k7hq5oc>

Appendix 15

Applying jazz techniques from Tim Kliphuis's lessons to Gershwin's preludes

<https://tinyurl.com/mz8xm63>

Appendix 16



2x ju 22

Fast jazz waltz tempo (♩ = ♩)

p cresc.

mp

f

James Rae

p cresc.

mp

p cresc.

f

p cresc.

f

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of two staves each, using a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto".

System 1 (Measures 17-20): The melody begins with a treble clef and a key signature of one flat. Measure 17 has a "17" above it. Measure 19 has a "3" below it. Measure 20 has a "3" below it. The bass line starts with a "moon" written below it.

System 2 (Measures 21-24): Measure 21 has a "21" above it. Measure 22 has a "p cresc." below it. Measure 23 has a "f" below it. Measure 24 has a "f" below it. The system ends with "FINE" written to the right.

System 3 (Measures 25-28): Measure 25 has a "25" above it. Measure 26 has a "mf" below it. Measure 27 has a "v" below it. Measure 28 has a "v" below it.

System 4 (Measures 29-32): Measure 29 has a "30" above it. Measure 30 has a "1" above it. Measure 31 has a "2" above it. Measure 32 has a "D.C. al FINE" written to the right.

SWINGIN' SISTER BLUES

Medium blues tempo (♩ = 120)

JAMES RAE

21

mf

25

mp

29

33

mf

37

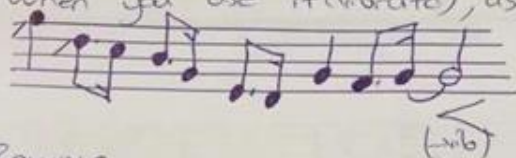
rit.

p

Differences Between Classical and Jazz Violin Techniques.

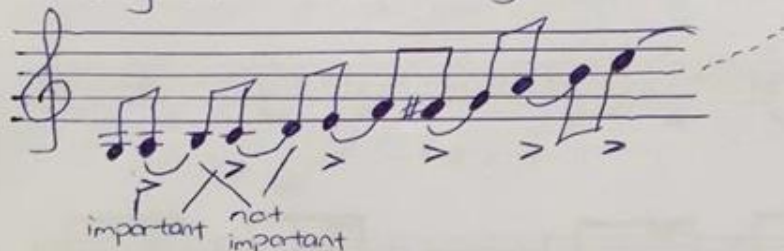
VIBRATO

- Don't use vibrato in 8 notes in jazz violin
- When you use it (vibrato), use it at the end of the long note.
- When you play vib. in jazz violin, it's much faster than classical.



BOWING

- In classical bowing, when you play slur for 2 notes, it starts from the beat. But in jazz it starts from up beat. So the note is on the beat slurs are off the beat. It is very jazzy bowing. And when you make the accent beginning of the slurs and almost - don't play the second note of the slur, this is making swing, not timing. Because accents will be heart like on the beat but actually it is not. Bowing is small and soft!

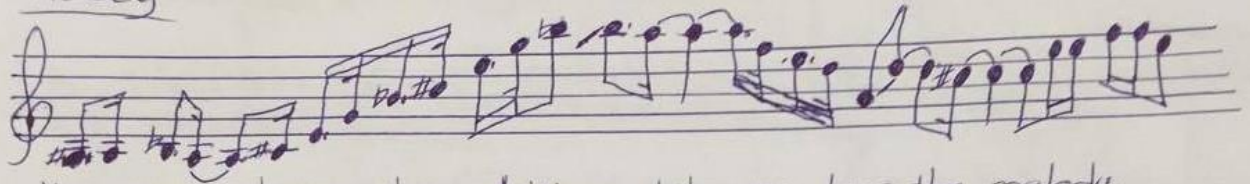


Glissando

In jazz music you can use only one finger to change the note instead of using other finger.



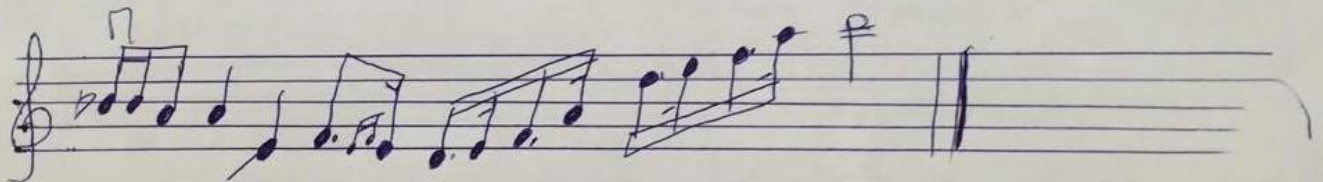
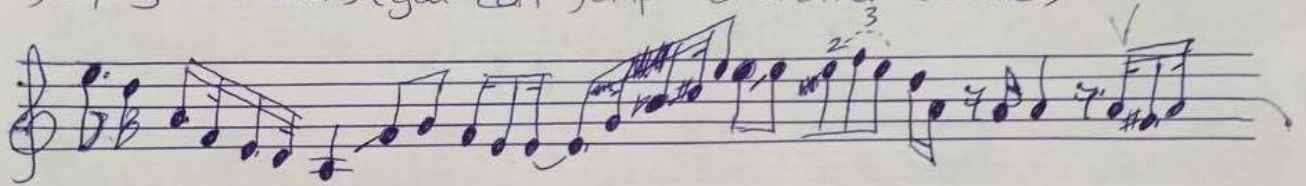
Melody



You can change the rhythm while you keep the melody.

You can make

- melodic variations
- rhythmic variations
- harmonic variations
- jumping variations (you can jump to another octave)



References

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