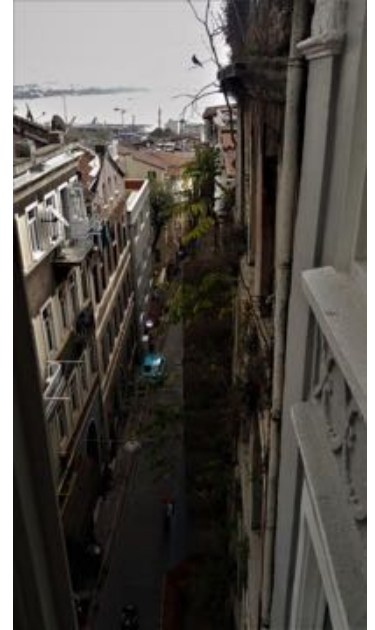


Sei Solo 2020' Recording Sessions



Recordings of KK's latest album project *Sei Solo 2020'* completed in five sessions held in August, September and October.

A total of 12 solo works, 6 violin and 6 cello, commissioned from former composers of KK's Composers Cauldron program, were recorded by six different KK performers at Ada Music Studio, located in Beyoğlu, Kumbaracı Yokuşu.

The recordings were directed by Ellen Jewett and Onur Türkmen. The sound engineer of the project was Kivılcım Konca.

Besides the recordings, a small team from BİS TV conducted interviews with the performers as part of their documentary on Solo 2020 project.

Here is a brief documentation of the sessions at Ada Studio.

17th of August

Ayşen Ulucan, violin

Vocalizing Violinist by Camillo Mendez

What makes an Ocean? by Didem oşkunseven



The first session in which violinist Ayşen Ulucan recorded the works of Camilo Mendez and Didem oşkunseven took place on Monday, August 17.

The team, Ellen Jewett, Onur Türkmen, Kivılcım Konca, Gökhan Bağcı and Ayşen Ulucan met around 11 am on Monday morning at Ada studio. They had a pre-recording meeting at KK's engelköy mansion the previous day. Inside the studio, Kivılcım Konca was

adjusting the miking and Ayşen Ulucan was warming up, while the rest of the team was getting ready in the bright hall of Ada Studio.

Recordings started with Mendez's *5 Fragments for Vocalizing Violinist*. As the title suggests Mendez's piece has a voice part for the violinist Ayşen Ulucan, including hummings, singing and percussive clicks produced with tongue. Percussive clicks in the voice part recorded separately for better clarity of details. The voice part, having a limpid and tranquil quality, fuses well with the violin. The violin part often consists of prolonged tones, tremolos or glissandos that are timbrally decorated with harmonics and noises of *sul tasto* or *ponticello*.

After a couple of run-throughs, each fragment is recorded as short units -sometimes by bars or by systems -to work better on details. The recordings were led by Jewett and Türkmen collaboratively especially in regard to aesthetic and technical decisions. In Mendez's pieces, they were specifically interested in capturing the dynamics and the emerging noises and beatings. The piece is completed with more than 80 takes.

After the launch break Jewett organized a short online meeting with the composer Camillo Mendez in order to clarify a pitch, the Eb. At the end of the day Ayşen Ulucan went for another complete run-through of Mendez's piece to make sure that previously recorded parts fit well together in terms of the overall tempo and dynamic levels.

Lunch was eaten on the upper floor of the cafe named Varuna on Kumbaracı Yokuşu where the studio is also located. Bis-TV crew filmed the team during the lunch and



they requested them to be relaxed and natural. This was not difficult for the KK team, who have known each other for a long time. After the lunch cellist Gökhan Bağcı leaved for another rehearsal.

After the lunch, Ayşen Ulucan gave an interview to BIS TV to be used in the documentary.



The second half of the day started with run-throughs of Çoşkunseven's piece *What makes an Ocean?*. After the run-throughs, Konca, Jewett, Türkmen and Ulucan had a brief meeting in the control room, about the tempo. Türkmen prefers the slower tempo while Ulucan feels more comfortable with faster one. They agreed upon a tempo in between.



Didem Coşkunseven's *What makes an Ocean?* signifies prolonged half harmonic pressure tones and tremolos with overtones that are timbrally changing with molto vibratos and applications of sul tasto and sul ponticello. As the composer's note indicates the half pressure harmonics are intended to sound like a kemence.

Jewett and Türkmen mostly focused on capturing the timbral alternations. They recorded the piece in four parts; as they refer as intro, development, another attack with distortion and the ending.



The recording of Coşkunseven's *What makes an Ocean?* was completed at 5.40pm. After Ulucan's last run-through of Mendez's piece in the last 20 minutes, Sei Solo's first recording day ends at around 6pm. The team leaved, agreeing to meet on September 11th.

11th of September

Poyraz Baltacıgil, cello

Passage to Ghostland by İdil Özkan

Anamnesis by Hakkı Cengiz Eren

The KK team had planned to complete the recordings of remaining 10 works of the Sei Solo 2020 project on September 11, 12 and 13. However, cellist Gökhan Bağcı, who was one of the consultants of the project and also a performer, could not attend the September sessions. Therefore, Bağcı's recording session for the pieces by of Kazan and Uğurlu has been postponed for another day in October.

The first of September sessions started with the gathering of the team at Ada Studio; Konca, Jewet, Türkmen, cellist Poyraz Baltacıgil, composer İdil Özkan and Hüsam Süleymangil were at the hall of the studio along with BIS-TV crew and studio employees.



First recording of the day started with Poyraz Baltacıgil's run-through performance of İdil Özkan's *Passage to Ghostland* at around 12 am. Since its composer was in the control room, this piece was recorded in a different atmosphere than other works. Along with the directions of Türkmen and Ellen, composer Özkan also played a leading role in the recording. The team in the control room was mainly in search of dramatic

expression in İdil's piece regarding its Common-Era period traits. They aimed to reveal stylized expressions such as Romantic period melodic phrasing with expressive tempo, or Baroque period arpeggio figuration echoing each other with dynamic alterations.



However, the most important issue for the composer Özkan was achieving an uninterrupted flow, and audibility of this fluidity. She relied on the instinctive preferences of the performer Baltacıgil to ensure this fluidity, and she was highly flexible in making changes in the score.



At around 2.30 pm, Baltacıgil recorded a last run-through of the piece and then, he gave an interview to BIS-TV before the lunch at Varuna.



The second session of the day started at 4pm. This time Baltacıgil recorded Hakkı Cengiz Eren's piece *Anamnesis*. The piece consists of four short movements and each one is recorded as run-throughs, rather than in parts. With its non-tonal harmonic content, irregular rhythmic structure and prominent use of noise and sensory dissonances, Eren's piece was highly different from İdil's and it took sometime for the performer to adjust to this contrast. Yet, Baltacıgil adapted quickly and the recording proceeded easily. Particular attention was paid to the use of vibrato and the exact realization of dynamics to reveal the intentional beatings. Especially in the second movement, team was particularly satisfied from the results in beatings.



Unfortunately, the recording had to stop due to loud drum beats coming from another music studio, and the team had to take tea break before the third movement.



After the break, the recordings of the third and fourth movements of Anamnesis were recorded quite fluently. Except for the execution of the overtones in the third movement and the particular forte dynamics in the fourth movement, Baltacigil recorded quite good run-throughs one after another. The recording of the piece was completed towards 7 pm, despite the delay due to drum beats.



12th of September

Dorukhan Doruk, cello

Latent by Aida Shirazi

galanterie redux by Alican Çamcı

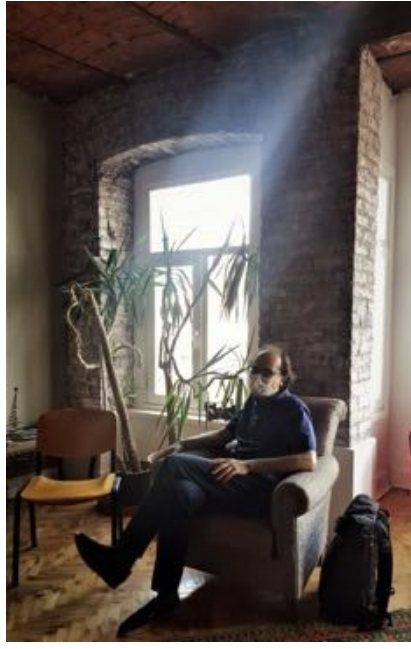
Kerem Tuncer, violin

Ephemeral Qualia by Can Bilir

On the second day of September sessions, three pieces by Shirazi, Çamcı and Bilir was recorded by Dorukhan Doruk and Kerem Tuncer. The day started at around 12pm with Dorukhan Doruk's recording of Shirazi's *Latent* for solo cello, that she explores the timbre of Persian instrument tar on cello, using a guitar plectrum in certain pizzicato passages. In order to capture timbral details team tried various close miking settings.



In terms of its temporal quality, *Latent* sounds like a free flow of economically dispersed material. Due to this through-composed-like quality, it was recorded mostly as large sections, except for a few specific points.



It was a long and busy day in which three pieces are planned to be recorded, along with two interviews. Therefore, instead of going out for lunch, everyone was in a

corner of the studio, grabbing a snack, resting, working or talking. The violinist Kerem Tuncer was giving the interview, while cellist Dorukhan Doruk taking a short break before the recording of Çamcı's piece.

At around 2 pm Doruk started to record Alican Çamcı's piece *galanterie redux*. Çamcı's *galanterie redux* for cello is a piece that uses melodic fragments generated by a computer that he calls Bach-machine. Using a machine learning algorithm, Bach-machine learned the galanteries movements of Bach's six cello suites and composed new music in the style. Çamcı uses isolated fragments from the piece. These Bach-like musical figures float on the silent surface creating blurry temporality. Regarding this temporal quality, team decided to record the piece as a run-through. After couple of listening sessions at the control room and reaching a consensus on a few points, the recording was completed smoothly as a whole.



In the last session of the day the violinist Kerem Tuncer recorded Can Bilir's piece *Ephemeral Qualia*. Similar to the temporal quality in Çamcı's pieces, in *Ephemeral Qualia* Bilir explores sounds in a transitory mode lasting for a very short time. In order to capture all the instant timbral details in overtones, noises of extended techniques or dynamic fluctuations, Konca used a very close miking.



The piece was recorded in parts, mostly divided by tempo markings. The score of the pieces was loaded with huge amount of information in details, especially in regard to various types of bowing techniques, requiring a focus of attention on increasingly smaller parts and many re-takes. The recording was completed at around 7.30 pm after an intensive effort and the team closed the day enjoying a beer in Beyoğlu.

13th of September

Kerem Tuncer, violin

Economic Offering by Mert Morali

Muhammetjan Sharipov, violin

Non-whispering by Mert Kocadayı

Nearby by Engin Dağlık

The last day of the September sessions began with the recording of the *Economic Offering* by composer Mert Morali.

The piece, recorded by violinist Kerem Tuncer, was a performance challenge with its sharply articulated complex rhythms, dissonant and fragmented language, and high load of information. Yet Tuncer was quite ready and motivated for this piece. In fact, he said, he especially asked to play this piece while the pieces and performers were paired.

The piece was recorded in small parts and in great detail. Although Jewett and Turkmen in the control room were mostly satisfied with the performance, Tuncer frequently came to listen to himself and often wanted to re-take the parts until he got the exact detail he wanted. The recording of the piece, which started at 11 am, was



completed around 2.30. Before the next session, Türkmen gave his interview to BIS-TV. After, BIS-TV also conducted an interview with the violinist Muhammetjan Sharipov.



At 15.30 second session started with the recording of *Non-whispering* by the composer Mert Kocadayı. The solo violin piece was performed by Sharipov. He was in a highly concentrated mood so that the first run-through went flawless, though the piece was recorded in large parts. With its extended tonal language, jumping arpeggio figurations, virtuosic chromatic ascending passages, consecutive cadential chords and loud molto vibrato linear lines on low registers, the piece signified late 19th century or early 20th century aesthetics which suited well with Sharipov's playing style.



During the recording, special attention was paid to phrasing, especially in the part where double steps form a long legato contrapuntal linearity. For this part Jewett and Sharipov discussed and found alternative fingerings for double steps and tried slightly different phrasings to sustain the linearity of parts.



The recording was completed around at 17. 30. After a short break, they moved to the last session of the day, in which Engin Dağlık's *Nearby* was recorded. Aiming a spatial perception of “an air as if sounding somewhere”, *Nearby* shared some common traits with acousmatic music and also ambient aesthetics, which required the sound engineer Konca to re-setup the miking.

The piece was recorded in three large parts. The special attention was paid to capture timbral changes in long tremolos with overtones, as their timbre gradually shifts between ponticello and tasto playing.



Türkmen and Jewett also wanted to capture the different levels of piano dynamics as they fade out in a slow and patient niente manner. The piece was in ABA form, in which the nearby spatial quality of sounds in the first A gradually moved away throughout the entire music and they became highly flu as if they are coming from far away in the last section. After few takes of this last A part, the session finished at around 7.30.

10th of October

Gökhan Bağcı, cello

Some Melodies by Can Kazaz

this feeling of déjà vu by Senay Uğurlu

The last recording session of the Sei Solo 2020' project of KK was held on the 10th of October. On that Saturday, cellist Gökhan Bağcı who is also one of the advisors of the project recorded two pieces by the composers Can Kazaz and Senay Uğurlu.

Bağcı's recording session was actually planned to be held on September along with other sessions, yet it was delayed due to Covid related health issues in his family.



A common feature of the two works to be recorded that day was that they both gave direct references to the Baroque period compositional style. In regard to this trait, Türkmen suggested lowering the tuning as in the case of period performance practices. However, this could not happen, as there was no time required for the instrument to get used to the lowered tuning.



The recording started at around 4 pm with Can Kazaz's *Some Melodies*, which was recorded in parts. One of the musical aims was to capture was Baroque style gestures, especially in phrasing and articulation. The other point they paid attention to was revealing the qualities of the piece that are out of period characteristics, especially in the parts with exaggerated glissandos or in parts in which extended bow techniques such as col legno were used.

However, the recording was interrupted shortly after it started, due to a drum kick from another studio in the same building. The same problem has arisen in previous sessions, but it was resolved in a short time by explaining the situation and asking the drummer to stop the kick. However this time, the recording had to stop until 7 pm, since the drummer rejects to postpone her practice. Hence, the team had to have a long break at Varuna, after Bađcı gave his interview to BIS-TV. Due to this delay, the party to be held to celebrate the completion of recordings in the evening at KK's engelky mansion was also canceled.

At about 7 o'clock the recording of Kazaz's piece started again and was completed after about an hour and a half. Even though bad luck decreased the team's energy a little, the night recordings continued smoothly after dinner.



In the last session, Bađcı recorded Senay Uđurlu's *this feeling of dja vu*. The piece was recorded in small parts. Due to its transparent texture and frequent use of half



harmonic tones, an extra attention was paid to intonation. The team was also focused on capturing a wide dynamic range, especially in figurations with long crescendo and decrescendo, wildly rising and fading.

The piece was completed at around 10.30 with more than 90 takes, ending the recording sessions of Sei Solo 2020'. Konca and Jewett scheduled the editing sessions to be held in early November in Istanbul, and they decided to send the edited versions to Türkmen for a fresh listening.

