

Examine the jazz-influenced improvised performance

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Published on: 15 October 2024*



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Abstract

A musical improvisation performance provides musicians with the opportunity to unleash their creativity and express their emotions and imagination in a spontaneous and unique manner. In this form of instant composition, the musician seeks to express their know-how, skills and abilities. However, in an improvised performance, the creative process is influenced by a number of factors, from the musical idea to its perception. This article will explore different methods of musical analysis with the aim of improving our understanding of the ways in which jazz-influenced musical discourse is organized.

Key words: Improvisation, musical analysis, perception, performance, Tunisian music, instant creation.

* Introduction

There is an increasing focus on analytical methodologies that investigate the musical object in order to enhance comprehension of its constituent elements from their initial conceptualisation to their subsequent perception. At the present time, research on the perceptual aspects of musical phenomena is undergoing a period of significant expansion. Nevertheless, an examination of these studies gives rise to the question of the relevance of appropriate methodologies in the context of the extensive range of tools for analysing music from oral traditions influenced by jazz. By directing our focus towards jazz performance art and the improvisational creative process, we are prompted to consider the

following questions: How might we best understand the creative involvement of performers in real time? What defines a musical performance infused with Tunisian jazz influences? Which models and methodologies are best suited for such performances?

This research will employ analytical methods that alternate between the humanities and music to explore the significance of suitable research methods on the intricate connections that unite the concepts of composition and improvisation in a jazz-influenced musical context.

*** Musical Improvisation**

Improvisation is a spontaneous musical performance in which the artist is guided by memory and emotions, resulting in a distinctive creation in the moment. It constitutes a form of impromptu composition, whereby musicians are able to demonstrate their expertise, abilities, and aptitudes. This definition delves into profound concepts that originate from an intellectual interpretation of accumulated aesthetics and established norms. In order to adequately address these concepts, it is necessary to engage in prior preparation, assimilation, and rehearsal. This therefore prompts an exploration of the psychological and sociocultural aspects of this musical

practice, with a view to advocating for a multidisciplinary approach to discerning the essence of improvisation.

Musical improvisation can be defined as a performative practice involving the creation of spontaneous moments. It is derived from the acquisition of established patterns and compositional processes, yet it is also shaped by the sociocultural context of the musician. Improvisation is not a final product; rather, it is a creative process and an act of composition. It is not simply a spontaneous occurrence, but rather a composition that is created on the spot and in response to the surrounding context. Improvisation is informed by a number of factors, including frames of reference, cultural heritage and the collective imagination of practitioners. The process of improvisation is inextricably linked with established texts or rules of reference, thereby underscoring the interconnection between improvisation and composition as two facets of a unified creative endeavour. The improvising musician demonstrates an understanding of a set of underlying rules, including knowledge of the musical language, modal grammar, and dynamic structural elements.

*** Improvisation as a fundamental characteristic in jazz**

The defining feature of jazz is the pivotal moment when musicians utilise their creative abilities, demonstrating expertise in performance and the organisation of ideas. Since the 1950s, established norms governing jazz performance, such as those pertaining to improvisation and musical conduct, have been subject to challenge. This shift towards greater creative freedom emphasises the subjective expressions and personal investment of the performers. The harmonic rhythm and thematic development of jazz compositions frequently serve to guide improvised solos, with the defining harmonies and structural themes of the compositions providing a framework for these solos. The advent of modal jazz in the 1950s and 1960s marked a significant departure from established norms, ushering in new forms of expression and artistic freedom. Improvisation draws inspiration from a multitude of musical modes and alternative structuring processes. The capacity for innovation and improvisation is an essential aspect of jazz, facilitating exploration and the expansion of musical boundaries. The evolution of jazz styles from the 1950s onwards signified a departure from earlier

conventions, embracing greater creative liberty. While the structural elements of jazz remain consistent, the most significant developments can be observed in the organisation of improvisational musical processes. Notable figures in the evolution of jazz, such as Ahmed Abdul-Malik, John Coltrane, Miles Davis and Don Cherry, were instrumental in charting the course of the genre's diversification. These musicians, particularly those of African-American heritage, incorporated elements of Oriental music into their work, as evidenced by Archie Shepp's collaborations with Algerian Tuareg musicians and Don Cherry's fusion of jazz with global musical traditions. The combination of jazz with music from the Middle East, traditional Africa, and India broadened the scope of the genre, as evidenced by Don Cherry's performances in Tunisia and Ahmed Abdul-Malik's pioneering album, "Jazz Sahara," released in 1958. This convergence of cultures and musical influences has given rise to a resurgence in jazz, attracting composers and performers from around the globe, including those from Tunisia.

1- The rejection of thematic stereotypes and the freedom of harmonic frameworks are set against

the temporality of musical interpretation and the juxtaposition of socio-cultural contexts. An emphasis is placed on open structures.

2- The liberation of swing rhythm is observed in favour of more intricate rhythms derived from diverse musical cultures.

3- The exploration of hitherto uncharted aural phenomena.

4- The incorporation of melodic elements from cultures outside the African-American sphere, along with the embrace of new musical forms from diverse traditions.

*** Spontaneity in Arab-Oriental music**

In Arab-Oriental music, irtijāl functions as a vehicle for instrumental or vocal improvisation, whereby the aesthetic principles of tradition and the technical virtuosity of a musician are exhibited through the drawing on of predetermined cultural idioms. In the context of the Arab-Eastern musical tradition, improvisation is characterised by a distinctive terminology that reflects the practice of irtijāl within the context of tradition, setting, and application. Terms such as taqsīm and istikhbār are specific to instrumental improvisation in Maghreb nations, whereas vocal improvisation forms are known as layālī and mawwāl. Skilled

improvisers seek to extend their irtijāl or taqsīm (the plural of taqsīm) by diverging from the established motifs and melodic structures of each maqām or by incorporating external elements into their musical narrative. In Tunisian and broader Arab-Oriental music, the aim of improvisation is to reveal the performer's creativity, imagination, and individuality. It is therefore essential to have a profound understanding and mastery of the maqām language in order to ensure coherence and deliver an outstanding performance. The art of improvisation in Arab-Oriental music, whether instrumental or vocal, typically unfolds in three stages.

1- The initial stage of the exploration of the maqām is conducted through the primary genre, 'iqd (or 'jins), with the objective of establishing the ambience of the mode at the commencement of the improvisation.

2- During the development phase, the musician engages in a more profound exploration of the complete modal scale of the maqām, progressing towards other 'uqūd. The performer's endeavour to establish a coherent aesthetic connection in the development of the performance serves to externalise a body of knowledge.

3- The final phase of improvisation is the return. The musician then returns to the initial structured genre, the 'iqd of the maqām, in a coherent manner in order to conclude their performance.

In order to craft a taqṣīm in the maqām language, it is essential to possess both proficiency in the language and a foundational grasp of the musical tradition's grammar. It is of the utmost importance to emphasise the significance of attentive listening and memory, which are fundamental to traditional aesthetics.

*** Tunisian music infused with jazz influences**

A review of historical evidence reveals that the artistic and cultural landscape of Tunisia has flourished within a geographically diverse region. Tunisia maintains commercial relations and cultural interactions with the Western, North African, and Middle Eastern regions.

The integration of jazz into the Tunisian musical landscape was enabled by a cohort of local musicians who were receptive to its introduction. At the outset, these artists engaged in collaborative endeavours with international jazz musicians. In 1961, the "Jazz Club de Tunisie" was established in Tunisia, marking the inception of jazz in the

country. The club was founded by Ahmed Ben Miled, Mongi Majeri, Kamel Turki, Bernard Maruani, and Raymond Calvo (Meddah, 2021). United by their shared affinity for jazz, this cohort of young individuals commenced an investigation and appreciation of this musical genre. The ensemble, which was initially known as the Ibn El Jazz Quartet, performed a repertoire of jazz standards. The group's members included Ahmed Ben Miled on guitar and double bass, Mongi Majeri on harmonica (and occasionally on double bass), Kamel Turki on drums, and Bernard Maruani on trombone. This cultural shift was also reflected in the policies introduced by Habib Bourguiba (the first President of the Tunisian Republic in 1957), who advocated for the embrace of "Western instrumental norms and values, ideas of progress, of rationality and modernization" as part of the country's strategic vision (Chouikha and Gobe, 2015, p. 13). The establishment of the Carthage Jazz Festival in 1964 prompted the organisers of the Jazz Club of Tunisia to incorporate a jazz day into the festival programme. This pivotal moment in Tunisia's jazz scene resulted in invitations being extended to globally renowned artists such as Louis Armstrong, Lionel Hampton,

Archie Shepp and Charlie Byrd. Subsequently, the Carthage Jazz Festival was established, thereby facilitating the growth of cultural events. In 1973, Lotfi Belhassine introduced the Tabarka International Jazz Festival, which has since become a highly esteemed artistic gathering on the global stage. Over the course of its history, this festival has hosted a number of distinguished performers, including Miles Davis, Charles Mingus, Barbara Hendricks, Lucky Peterson, and Ahmad Jamal, among others. The evolution of jazz in Tunisia unfolded gradually during the 1960s and 1970s, gaining momentum in the 1990s as artists sought recognition, validation, and a deliberate embrace of a new global tradition. This cultural fusion, while not a novel phenomenon in Tunisia, has been further enhanced by the incorporation of diverse musical genres and innovative experiences. In this context of musical richness, a variety of approaches have emerged through the fusion of jazz and Tunisian music, which have resulted in the creation of distinct artistic expressions shaped by the backgrounds and inclinations of the musicians involved.

1- The compositions are clearly composed in standard jazz forms.

2- Other musical pieces are presented as covers of selected pieces from Tunisia's musical heritage.

3- These new forms have emerged from the fusion of the two musical traditions.

*** Jazz Music Analysis Methods**

*** Jazz-influenced improvisation**

The evolution of music and the rise of new artistic movements, particularly in jazz, have introduced a greater degree of complexity to the process of analysing improvised performance, making it more challenging to identify appropriate approaches. Michel (2008) posits that, although creative liberty is frequently emphasised in the context of jazz creation, a more detailed examination reveals that the improviser's perceived freedom is influenced by a range of factors that are largely subconscious.

The initial analysis of improvised jazz, as presented by Gunther Schuller in "Sonny Rollins and the Challenge of Thematic Improvisation," which was featured in the inaugural edition of *The Jazz Review* (Gunther, 1986, pp. 6-11), examines Rollins's 1956 tenor saxophone solo. Schuller puts forth the proposition that the most laudable examples of jazz improvisation are distinguished by their thematic and structural elements. Subsequently,

analytical methodologies have focused on the musical entity, examining the evolution of motifs in recorded improvisations. In the field of jazz music analysis, Laurent Cugny raises a pertinent question: The question of whether a work of art can be discussed in the context of jazz music is a significant and contentious one. It elicits divergent responses from Western and Tunisian perspectives, with the discourse encompassing considerations of the cultural frameworks of the two societies under examination. The term “artwork” may engender confusion, particularly concerning Tunisian music and genres like jazz, which have flourished in diversity rather than uniformity. Tunisian music is characterised by a number of distinctive features, including musical semantics, oral tradition, the use of homophonic and heterophonic elements, interpretational variability, and a formal language. Similarly, jazz, in its compositional essence, is based on a thematic foundation, yet is characterised by the spontaneous contributions of musicians during performances. Furthermore, the field of musical analysis is currently facing a crisis, with the advent of non-notated electroacoustic and ethnic music, as well as the integration of musical analysis within

musicological disciplines (Delalande, 2013). The scholar examines the function of musical analysis within the domain of "music sciences," highlighting its historical focus on the musical artifact. The issue arises when considering the category of 'unnotated, electroacoustic, and ethnic music', which requires an investigation of the evolutionary processes and defining characteristics. (Delalande, 2013, p. 242). The focus on the perception and evaluation of improvisation has become a central concern in numerous analytical frameworks and is pivotal for decoding the semiotic continuum (Nattiez, 1987). If analytical approaches are to prove instrumental in unravelling musical concepts, they must also encompass additional considerations related to psychology. These should include cognitive, emotional, social and motivational aspects.

*** Cognitive Approaches**

The latest scientific developments in cognitive sciences represent a significant advance in our understanding of the mechanisms by which humans assimilate and comprehend their surroundings and perceptions. Techniques involving experimentation and analysis of psychological data, such as interviews or physiological responses

in neuroscience and cognitive modelling, are of great importance. At the present time, the study of music occupies a central position in cognitive research, forming the basis of numerous investigations and analyses, whether in neuroscience experiments or cognitive modelling. In the context of these studies, music is employed as an exploratory tool for examining a range of psychological phenomena, including emotions, learning, perception, and modelling. In his 1964 work, Wolfgang Köhler proposed a method within the perceptual framework of how the human mind comprehends the world. This method, as defined by the theory of Gestalt psychology (the psychology of form), places emphasis on the assimilation of a coherent form prior to the organisation and integration of its constituent elements. The concept of Gestalt theory, or the theory of form, was developed by German psychologists Max Wertheimer and Kurt Koffka, along with Wolfgang Köhler. It is rooted in the idea of "shaping and structuring" (Masquelier and Masquelier, 2012, p. 2). This approach aims to elucidate the manner in which cognitive systems structure their environment. In the context of music, the perception of a sequence of notes

does not merely represent a linear progression; rather, it encompasses an overarching structural framework. In accordance with the tenets of Gestalt theory, the auditory elements of a melody interact in a manner that gives rise to a unified entity, or form, which is capable of conveying meaning. This cognitive process commences with the grasping of the situation as a whole and then progresses to the comprehension of its individual details. Köhler put forth this gestalt theory as a counterpoint to the behaviourist perspective, which prioritises elucidating the relationship between external stimuli and ensuing reactions (Zenatti, 1994, p. 29). The primary focus of behaviourism is on the implicit impact of experience, learning, memory and cultural knowledge. The tenets of Gestalt theory challenge the behaviourist notion by underscoring the "bottom-up and top-down" organisational processes of activity within cognitive systems. "When listening to a musical piece, the cognitive system undergoes a series of steps to process, encode, and analyse musical information. For a listener from a specific musical culture, one of these steps involves the utilisation of the implicit knowledge stored in their memory (Pineau and Tillman, 2001, p. 31).

Marion Pineau and Barbara Tillman investigate the manner in which the human brain analyses music, with a view to understanding how the cognitive system structures and organises the fundamental elements perceived by Western listeners. The study examines the ways in which listeners from Western culture employ their cultural knowledge of tonal music to perceive and comprehend the music they hear. Furthermore, the authors investigate the abstract knowledge that listeners possess about their culture's music and the processes through which this knowledge is acquired. In contrast, Emmanuel Bigand and Suzanne Filipic conducted a study on the correlation between musical emotion and cognition. The authors draw upon current findings in neuroscience and music psychology in order to gain an understanding of the connection between emotion and cognition. It is posited that the emotional response to music, from the initial moments of listening onwards, is contingent upon cognitive processing. This is consistent with other neuroscientific research that examines emotional responses that originate from implicit cognitive processing during the initial 300 milliseconds of listening.

Since 2002, Mondher Ayari has been engaged in research

investigating the cognitive processes involved in perceiving improvised oral works, which has culminated in the development of a cultural cognitive model. The focus of Ayari's research is the perception of maqâm and the behaviours associated with the dynamic structure of improvised music. In 2002, Ayari collaborated with Stephen McAdams with the aim of establishing a discipline known as "cognitive ethnomusicology" within the field of Mediterranean music studies. The researchers' principal objective is to investigate the complex perceptual and cognitive processes employed by listeners to engage with and comprehend musical activities.

The Tunisian musician fuses spontaneity and tradition to create his performances, drawing inspiration from jazz models and Tunisian musical elements. The improvised solo reflects the musician's cultural heritage and past experiences of jazz music. These components will facilitate an examination of the various perceptual approaches to this phenomenon, which are influenced by internal auditory memory and existing cultural knowledge. Through attentive listening, audiences are able to discern key cues that organise the musical composition, taking into account their musical expertise,

emotional state and externalised cultural aspects. The concept of "cultural filters" (Ayari and McAdams, op. cit.) is pertinent in this context, as it highlights the impact of cultural background on the interpretation of musical genres. This entails a cognitive process of symbolisation within the listener's memory, drawing on their acquired knowledge. Reflections on Anouar Brahem's Improvisation in "Bom Dia Rio"

*** Semantic Analysis**

The improvisational choice made by the 'ūd player Anouar Brahem in the composition "Bom Dia Rio" represents a distinctive feature of the composer's unique approach across his oeuvre. It is characterised by a notable liberty that challenges the boundaries of established norms. This liberty is evident in both the realm of innovative concepts and in the creative and production processes, enabling the emergence of novel modes of composition and improvisation. Anouar Brahem has successfully crafted his own distinctive style and approach to unfettered musical improvisation, leveraging his expertise and creativity as a musician.

Anouar Brahem's improvisational approach in the composition "Bom Dia Rio"

demonstrates a dynamic interplay between authenticity and modernity. On the one hand, it evinces a reverence for the music's origins, while on the other, it incorporates jazz influences, reflecting a contemporary sensibility. The 'ūd plays a pivotal role in the artist's creative vision and in the collective imagination of potential audiences. In following the example set by Tunisian 'ūd musicians such as Ahmed Qal'ī and Ali Striti, as well as Middle Eastern artists like Jamil Bashir, Munir Bashir, and Farid al-Atrach, Anouar Brahem has been instrumental in establishing the 'ūd as a solo performance instrument, incorporating his unique playing techniques.

In the context of artistic growth fuelled by cultural diversity and various musical traditions, Anouar Brahem has established a reputation as a prominent musician since 1989, when he joined the ECM label. From that point onward, he has consistently demonstrated his status as a respected musician in Tunisia and internationally.



fig 1: Anouar Brahem's improvisation on the 'ūd in the piece “Bom Dia Rio” at 6 minutes and 33 seconds.

The improvisation was characterised by a considered and skilful engagement with the intricate melodic and rhythmic elements, thematic statements and diverse fusions of Eastern influences that are characteristic of jazz music. While improvisation is typically concerned with melody and rhythm, in this context, it is not constrained by the boundaries of any particular Tunisian music system (such as taqsīm or an istikhbār) or jazz improvisational style. The musician does not adopt particular cultural characteristics but draws inspiration from the piece's thematic content, with the aim of enhancing their improvisation within the framework of jazz influence through interaction with fellow group members.



fig 2: Weak Beat Articulation

The weak beats' accents in the 5/4 time signature and among note groupings create a discordant effect when compared to the stronger metrical beats (Cugny, 2009, p. 279). The accentuation of notes throughout the performance gives rise to a perception of instability or metrical ambiguity. Anouar Brahem employs syncopated accents to shape his phrasing in collaborative drumming. The act of improvisation is shaped by the inherent characteristics of the established melody, relying on the use of recurring motivic repetitions as a common mechanism for structuring phrasing. These recurring patterns evoke the essential thematic elements of the composition.

One aspect of this improvisation is the focus on structural characteristics. Although the melodic phrases may appear to be discrete and concise, they in fact convey a culturally enriched interpretation by elaborating on the dynamic framework of the modes employed. This serves to confirm that the latter are indeed a reflection of the modal grammar knowledge of the underlying culture. In this context, theories and cognitive approaches are employed to elucidate the processes

by which a listener recognises the structure of musical modes. In this context, the primary challenge is to conduct perceptual research based on auditory experiences with the aim of understanding the mechanisms of listening and investigating how listeners perceive and recognise modal arrangements. This requires that the fundamental methods used to investigate this complex phenomenon be revised in future research projects.

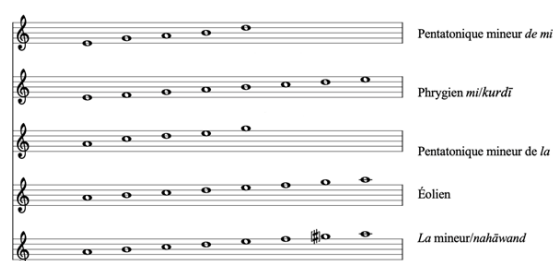


fig 3: Modes Utilized in This Improvisation

Figure 3 provides an illustration of the structural characteristics of improvisation. The interchange between the A minor pentatonic and the E minor pentatonic is a common feature of jazz and is also prevalent in Tunisian music, such as stambēlī (C. Jankowsky, 2010). This is indicative of a sub-Saharan African influence in Tunisia. Anouar Brahem's improvisational style is characterised by an endeavour to merge the minor pentatonic mode with the Phrygian scale, rather than the conventional approach. This is achieved by

elaborating on maqāmāt (plural of maqām), specifically Kurdī and nahāwand, as illustrated in Figure 4 below.

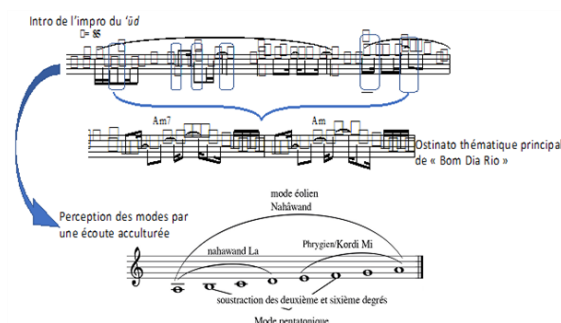


fig 4: Modal Perception Diagram

In this interpretation of the 'ūd, distinct from the conventional approach found in Tunisian music, Anouar Brahem pioneers a unique playing style that sets him apart with a distinctive sound, which embodies his musical identity. The artist demonstrates a willingness to embrace free forms of expression, boldly exploring novel avenues of improvisation. It is important for musicians to recognise the value of interactive games. In this impromptu performance, the elements of dialogue and interactive exchange assume a pivotal role in the structuring of musical concepts. Drummer Jack DeJohnette modifies his performance in accordance with the imitative method, at times aligning with the soloist's rhythmic sequences and at other times introducing dynamics that enhance rhythmic intensity across the improvisation, which is played in a

syncopated manner. Although the fundamental rhythm is still discernible, as illustrated in the musical example below (Figure 5), the various drum sections are performed in a manner that is out of step with the primary 5/4 measure.



fig 5: illustrates the interplay between the drums and the improvisation of the 'ūd in "Bom Dia Rio."

The rhythmic structure is comprised of a series of cells that occur simultaneously in polyrhythm, encompassing a multitude of accents produced by drums and the 'ūd during improvisation. It encompasses elements of punctuation, timing, phrasing, and the layering of multiple accents from various drum percussions in polyrhythmic performance, as well as numerous offbeats of the fundamental meter. All elements are part of a rhythmic interplay that emphasises the performative musical exchange, creating a "conflictual relationship" (Arom, 1984, pp. 5-36) that is central to the rhythmic arrangement in this improvisational piece.

*** Listening Technique**

The study of improvisation in Tunisian jazz-influenced music from a music psychology perspective

represents a complex and promising avenue of research for understanding the communication processes inherent to this innovative form of musical improvisation. It is of the utmost importance to recognise that a cognitive approach centred on the act of listening is fundamental to enhancing the analysis and comprehension of this improvisation beyond its musical aspects. The objective of this undertaking is to examine the complex interrelationships between the principles of composition and improvisation, while also delineating the differences between what constitutes improvisation and what does not.

Our methodology is based on a listening study involving professional Tunisian musicians with expertise in jazz. We sought their insights on a number of improvisations, with a particular focus on Anouar Brahem's rendition of "Bom Dia Rio" from the album *Blue Maqam*. Furthermore, interviews and sessions incorporating guided listening and open-ended discussions were conducted to facilitate a deeper comprehension of the subject matter and to achieve the research objectives.

1- The solo in this piece is constructed in a contemporary improvisational style that does not

draw upon any existing improvisation models. The decision was based on a number of criteria.

2- Reputation in the field of jazz and improvised music as a performer.

3- Anouar Brahem is the composer and performer of the iconic Eastern instrument, the 'ūd.

4- The conceptualisation of this improvisation is not contingent upon a pre-established melodic structure, as is the case with conventional taqsīm.

It is specified that the questions formulated served as a set of guidelines for conducting interviews based on an understanding of the subject matter and a non-directive attitude in reciprocal deliberation. We posit that this semi-structured interview format affords our musician-participants greater autonomy, enables us to optimise the information obtained, address the most crucial aspects of our research, and expand the scope of the discussion.

Accordingly, we posed the following inquiry to Tunisian auditory artists: -

1- We inquired as to whether they were aware of this passage. Which musical elements did they find particularly engaging? We put forth the proposition that they identify and delineate the musical elements that

shape musical styles, and whether these could manifest as clearly defined forms.

2- We requested their analysis of the various levels of crossbreeding, including influences, inspirations, dialogue, and so forth.

3- Upon completion of the analyses, we proceeded to conduct interviews with the participants with the aim of elucidating their listening experiences and exploring their musical perspectives and experiences in Tunisia.

The listening feedback and interviews were conducted in a semi-directive manner through reciprocal dialogue. Consequently, the questions were primarily focused on understanding how the listeners assessed the mixing quality of the improvisation during the listening phase. Which musical indicators facilitated categorising this piece as distinctive? What were their evaluation criteria and the aspects that captured their interest?

To decode and analyse the various levels of responses and perceptions, four primary avenues for gathering results were employed: -

1- The initial response to auditory stimuli, which may be sensations, impressions or emotions.

2- It would be beneficial to ascertain whether the piece is an original composition or a reproduction.

3- The ability to perceive a general framework that situates the piece within a defined style.

Our comprehension of the piece and the composer's intentions is informed by the elements that inspire it. The defining characteristics of a genre or style are determined by a number of key components, including instances of notable crossbreeding, such as the utilisation of unique borrowing or appropriation methods.

It is evident that among Tunisian musicians, there is a distinction between those who draw on Tunisian musical sources and knowledge to develop their analytical criteria based on their cultural heritage, and those who do not. (b) Others construct their interpretation of the piece by drawing upon their Tunisian musical knowledge, which has been enhanced by a multitude of external influences and experiences in the field of jazz. (c) A minority of Tunisian musicians analyse this improvisation through a lens influenced by contemporary Western music and jazz, demonstrating a reduced sensitivity towards Tunisian music and a lack of mastery of its semantic and aesthetic intricacies.

*** Summary**

The identification of musical elements, including compositional approaches, instrumental techniques, and inspirations from various musical traditions, enables us to comprehend the creative process that bridges the original culture with other musical traditions, particularly jazz. The application of diverse analytical methods facilitates the elucidation and comprehension of the organisational process of musical practice. In Anouar Brahem's piece "Bom Dia Rio," a fusion of an Oriental ambiance and aesthetic influenced by various sources is revealed. These influences draw from jazz modes such as Aeolian, Phrygian, Pentatonic, and occasionally Blues. From an alternative interpretive perspective, these modes may be seen to embody the maqāmīc essence, rooted in tradition. In order to gain a nuanced understanding of cultural norms, it is therefore necessary to consider this perspective.

With regard to the importance of diverse analytical techniques in the context of improvisation in Tunisian musical traditions that have been shaped by jazz, the perceptual approach also plays a pivotal role. While all methods are relevant for understanding the musical entity, an

appropriate approach will consider a range of factors in analysing the complexity of the phenomenon under study. It is of the utmost importance to employ analytical techniques that are focused on the language and semantics of the musical entity, as well as an approach that incorporates a semiotic perspective, in order to offer an objective and subjective analysis of the musical phenomenon (Molino, 2009, p. 98).

An understanding of the modal structure of maqām music is inextricably linked to cultural discernment and sensitivity, rooted in memory, which is essential for comprehending the music's arrangement and appreciating its melodies. Such abilities require an acknowledgement, understanding and mastery of the cultural elements of tradition. Consequently, our research offers insights into unravelling this profound musical phenomenon, namely, which cultural paradigms does the musician uphold during their performance?

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