



CODARTS UNIVERSITY FOR THE ARTS

DEVELOPING PHRASING AND
ORNAMENTATION IN TAKSIM

Based on makam Ussak and Hicaz

Name: Danai Loukidi

Main subject: Violin, Turkish Music

Artistic Research domain: World music / Crossover

Artistic Research Supervisor: Michalis Cholevas

Main subject teachers: Kudsi Ergüner & Michalis Kouloumis

17 April 2017

Errata for Master's Thesis

Danai Loukidi

20 April, 2017

Title: DEVELOPING PHRASING AND ORNAMENTATION IN TAKSIM

This document lists errors found in the submitted version of Danai Loukidi's Master thesis, together with corrections where applicable. Only errors related to the documentation of the URL and USB contents are listed.

Location	Original text	Correction
Page ii, line 5	–	1st EXPERIMENT – Documentation.xlsx
Page ii, line 6	[...]Artistic Result Recording.	[...]Artistic Result Recording. MP4
Page ii, line 13	[...]Artistic Result Recording and R.R. For 3rd I. Cycle.	[...]Artistic Result Recording and R.R. For 3rd I. Cycle. MP4
Page ii, last <i>Folder</i>	–	Folder “Exercises” EXERCISE 1. MP4 EXERCISES 2&3. MP4 EXERCISE 4. MP4 EXERCISE 5. MP4
Page ii, line 8-last line	<i>Page number's corrections...</i>	Reflection p.15-16 CHAPTER TWO p.16-...48 CHAPTER THREE p.48-...72 CHAPTER FOUR p.72-...79 CHAPTER FIVE p.80-...93
Page 4, footnote 7 Page 5, line 16 & 21 Page 79, footnote 29 Page 6, last line	microscopically on the following link URL:	macroscopically on the following link URL: https://youtu.be/HvA4i4yTflk
Page 7, line 5	on the following link URL:	on the following link URL: https://youtu.be/NXD-iWHXoiY
Page 7, line 8	on the following link URL:	on the following link URL: https://youtu.be/sFMxDK7HAac
Page 7, line 10	on the following link URL:	on the following link URL: https://youtu.be/vwUQfPSdYSE
Page 39, line 5	The notes for my experiment of one phrase looked like that:	The notes for my experiment of one phrase looked like that ¹⁷ : ¹⁷ The excel is available in full format on the USB.
Page 87, (Appendices)	Excel - Experiment of the 1st intervention cycle:	<i>Deleted</i>
Page 91, (Audio/Video recordings)	– (<i>Addition of URLs</i>)	EXERCISE 1, 10-03-2017; https://youtu.be/HvA4i4yTflk EXERCISES 2&3, 10-03-2017; https://youtu.be/NXD-iWHXoiY EXERCISE 4, 10-03-2017; https://youtu.be/sFMxDK7HAac EXERCISE 5, 10-03-2017; https://youtu.be/vwUQfPSdYSE

TABLE OF CONTENTS

CHAPTER ONE

Motivation	p.1
Artistic research question	p.1
The idea behind the research	p.2
The discoveries	p.2
The points of development	p.3
The Artistic result	p.4-15
Reflection	p.15-16

CHAPTER TWO

Reference Recording	p.16
Access and Reflect (Feedback)	p.16-17
Strategies/Method 1	p.17-20
Strategies/Method 2	p.21-38
Strategies/Method 3	p.38-42
Intervention & Artistic outcome (final recording)	p.42-48

CHAPTER THREE

Reference Recording	p.48-49
Access and Reflect (Feedback)	p.49-50
Strategies/Method 1	p.49-60
Strategies/Method 2	p.60-61
Strategies/Method 3	p.62-67
Intervention & Artistic outcome (final recording)	p.68-72

CHAPTER FOUR

Reference Recording	p.72
Access and Reflect (Feedback)	p.72-73
Strategies/Method	p.73-79
Literature	p.74-76
Interview	p.76-78
Intervention & Artistic outcome (final recording)	p.78-79

CHAPTER FIVE – APPENDICES

Appendices	p.80-87
Network	p.88-89
References	p.90-92
Acknowledgements	p.92-93

CONTENTS OF USB

Folder “1st Intervention cycle”

- HÜSEYNI TAKSIM - 1st intervention cycle – Reference Recording. MP4
- HÜSEYNI PESREVI - 1st intervention cycle – Reference Recording. MP4
- 1st EXPERIMENT – Opening phrase/ S.S./ in 6 tunings. MP4
- 1st EXPERIMENT – Documentation. xlsx
- USSAK TAKSIM - 1st intervention cycle – Artistic Result Recording. MP4

Folder “2nd Intervention cycle”

- HICAZ TAKSIM – 2nd intervention cycle – Reference Recording. MP4
- 2nd EXPERIMENT - 1st Phrase. MP4
- 2nd EXPERIMENT – 2nd Phrase. MP4
- 2nd EXPERIMENT – 3rd Phrase. MP4
- 2nd EXPERIMENT – 4th & 5th Phrase. MP4
- HICAZ TAKSIM - 2nd intervention cycle – Artistic Result Recording and R.R. For 3rd I. Cycle. MP4

Folder “3rd Intervention cycle”

- HICAZ TAKSIM – 3rd intervention cycle – Reference Recording. MP4
- INTERVIEW – Evgenios Voulgaris. MP3
- HICAZ TAKSIM – 3rd intervention cycle – Artistic Result Recording. MP3

Folder “Synchronized Transcriptions”

- Ussak Taksim by S. Sinopoulos –TRANSCRIPTION. MP4
- Ussak Taksim by D. Turkan – TRANSCRIPTION. MP4
- Ussak Taksim by H. Tatliyay – TRANSCRIPTION, Non-Metric Part. MP4
- Ussak Taksim by H. Tatliyay – TRANSCRIPTION, Metric Part. MP4
- Hicaz Taksim by F. Çimenli – TRANSCRIPTION. MP4
- Hicaz Taksim by I. Ökte – TRANSCRIPTION. MP4

Folder “Exercises”

- EXERCISE 1. MP4
- EXERCISES 2&3. MP4
- EXERCISE 4. MP4
- EXERCISE 5. MP4

MOTIVATION

Dear reader,

I would firstly like to introduce myself.

I was born in 1989 in Athens, Greece. For more than fifteen years of my life, I have been studying, experimenting and expressing myself through music. My education in music began with violin lessons in Western classical music, which I studied for more than ten years. After high school, I made the transition through the Middle Eastern violin. I studied local Greek traditional and popular music and also the Ottoman music repertory at Epirus University at the department of *Traditional Music* in Greece. I continued my studies with a scholarship by the *State Scholarships Foundation* and through the Erasmus Program in *Istanbul Technical University* (Turkish Music State Conservatory) of Istanbul. I have participated in several seminars as a student of Evgenios Voulgaris, Soktaris Sinopoulos and Ömer Erdoğan, I have performed as a soloist and in collaboration with bands in Greece and Turkey and worked as a music teacher. Since September 2015 a new music journey has began, with my enrollment in the Master's study program in Ottoman Music offered by the Codarts Conservatory that detonated my interests and vigor as a researcher and musician and allowed me to present a part of them through this thesis.

From the very beginning when I started dealing with the modal music and the oral traditions of the Middle East I was so thrilled by the perception of this music as a living organism that evolves through time. This thought inspired me and made me want to get involved with this music in a creative way. Thus, I became interested in understanding the nature of the modal system of Makam and adopting all those elements that would allow me to express myself through this music. Through this quest, it didn't take me long to realize that a big part of this expression that I was looking for, personified in this music via the Taksim (non-meter improvisation).

Therefore, my goal of my artistic research at Codarts, was on the one hand, to gain a deeper knowledge of this music language regarding the makam-based modal improvisation (Taksim): phrases, motifs, ornaments and structure, and on the other hand, to improve my technical possibilities on the instrument so as to adopt the elements of this language on the violin.

After brainstorming and having a number of interesting discussions, I formed the question that would allow me to achieve this goal.

ARTISTIC RESEARCH QUESTION

How can I improve my violin performance on Taksim (non-metric improvisation), by playing, transcribing and analyzing ornaments and phrases of specific taksims on makam Ussak and Hicaz?

THE IDEA BEHIND THE RESEARCH

I would like to present the story of my research, first starting at that core point, the fundamental terms discussed in this text.

Makam: In Ottoman Art music, makam is the modal music system on which compositions and improvisations (taksims) are based. A makam scale can be thought as a combination of tetrachords and pentachords (four or five consecutive notes), that being built by a specific pattern of intervals. However, makam characterized by a number of features that surpass the confines of a scale. Each makam is presented by a unique melodic development (*seyir*) and specifies a unique soundcolor.

Taksim: According to W.Feldman (Ottoman sources on the development of the Taksim, 1993)²:

“The taksim has been known as a major musical genre during the nineteenth and twentieth centuries in most of the countries of the Middle East which had been incorporated within the Ottoman Empire, especially Turkey, Syria/Palestine and Egypt.”

Taksim is "a performance-generated melody in a non-metrical, "flowing" rhythm, which might be performed either vocally or instrumentally".

A taksim, can be an individual improvisation, an introduction to a composition, appear in the middle of a composition, or as a conclusion of it. A full development of a taksim is usually considered as tripartite: Zemin-Miyan-Karar. Zemin is the introduction part, and it's the one where the basic color of the makam is being installed. Miyan is the middle part of the improvisation. That is usually, where the melody moves to the octave, or where modulations take place. Karar, is the concluding part of the taksim that brings the melody back to the tonic.

Generally, Taksim is a unique, original creation, which can be seen as a momentary composition. The process of my research has allowed me in a way to discover the tools - the structural components of such a composition and finally create my own “composition” mechanisms; concerning the stylistic elements and phrasing in Taksim.

THE DISCOVERIES

The biggest discovery for me was being fortunate enough to get closer to the majesty of Ottoman Music. During these two years, I had the opportunity to get involved with a plethora of the published repertoire of well-known and rare compositions of this music and listen to numerous taksims of several masters of this music. The whole procedure of my research regarding the analysis of taksims and the goal of developing my performance on taksims myself, prompted me to the understanding of this kind of improvisation as a musical language. And I am referring to it as a language because the musical expression in the makam system encompasses all the characteristics of prosody: The stylistic elements correspond to the pronunciation; it uses phrases with clear intention as meaningful sentences and pauses as breaths.

Furthermore, I realized that Taksim is a story. It has an opening, a development and a conclusion and the biggest goal for the improviser is to recite the story of his personal relation with the makam; which, is being formed in the specific moment or context, under the title “I and (the name of the makam) “.

The lessons with Kudsi Erguner, Michalis Cholevas and Michalis Kouloumis were of great importance for me. They offered me much information which contributed to my development and helped me take decisions concerning the steps of my research.

² Feldman, Walter (1993), Ottoman Sources on the Development of the Taksim, *Yearbook for Traditional Music, Vol. 25, Musical Processes in Asia and Oceania*, pp. 1-28, International Council for Traditional Music., page 1.

THE POINTS OF DEVELOPMENT

The whole journey of those two years, consisting of the methodology of the research, in combination with the guidance and the priceless knowledge I gained from my teachers, gave me the chance to develop musically on several points compared to the level I had at the very beginning. On the following text, I would like to quote the basic points of the elements which improved me as a performer.

I have gained a much richer ability on the phrasing in taksim through the analysis of taksims performed by masters of this music. A very important development of my artistic perception is based on the realization/ observation of techniques and mechanisms of creating or extending phrasing in taksim.

I also gained a deeper knowledge of this music style by adopting the stylistic elements of this music. I observed the ornamentation of other instrumentalists (Masters of this music that play the violin or other bowed instruments) and I analyzed their use in the melodic development of the taksim.

A very useful point which I developed through this research is the ability of analyzing taksims by examining the melodic development (seyir) and elements related to the phrasing and the ornamentation. This is an ability that can also be applied in the analysis of the compositions of modal music.

In general, through the interesting information that I gathered from my network and the literature (bibliography and internet sources) that was related to my research, I managed to form a much better understanding of the makam system and the melodic development of the makam.

I specifically examined in depth the melodic development on makam Ussak and Hicaz, by the analysis of Taksims.

Furthermore, I increased my technical abilities on the violin by experimenting on the phrasing and ornamentation of makam, Ussak and Hicaz, on several tunings, octaves and fingering positions. This development enabled me to gain better control of the music in transposed keys and enriched my perception on the use of my instrument. Specifically, the need to adjust my phrasing and ornamentation and the techniques of both hands, in order to highlight the positive aspects of each tuning, (or position) or to cover the weaknesses³ of it, without affecting the character of the music at the same time, gave me a lot of knowledge.

³ For instance: Positive aspects of a tuning or a fingering position could be the existence of the important degrees of the makam in open strings. Weaknesses, could be the inability to play an ornament because of the fingering position.

ARTISTIC RESULT

I will quote the artistic results of this research in four different layers:

1. Phrasing: Techniques to create and extend phrases in Taksim.
2. Ornamentation (Exercises)
3. Fingering positions on the violin
 - a. For makam Ussak
 - b. For makam Hicaz
4. Result recording of the third intervention cycle, followed by the transcription of it.

TECHNIQUES TO CREATE AND EXTEND PHRASES IN TAKSIM

These are techniques that a player can use either to build his phrasing or to extend his phrases in taksim. They are based on the analysis of the mechanisms, that masters of this music, use for the same purpose. This is a list of the techniques and their usability, as suggestions on building phrasing in Taksim.

1) **Constant motion**

It is a type of *circular motion*⁴, where the beginning and the ending of the melody occurs on the same pitch, so there is one tonic center. The intention here is to stand firm, although the melody is moving⁵. There are two types of this technique:

- A. This is the technique of inserting new colors/flavors (in the sense of the intervals) in succession, around a tonic center, without though developing them as new modulations. The introduction of new information (colors), highlights different angles of the space creating the sense of constant melodic motion and allows the player to extend his phrases during the Miyan, or other parts of the taksim. Each color that is being inserted opens a door to a new series of colors that could be connected and create the chain of constant motion.
- B. The second type, concerns the circular movement of the melody around a degree using larger areas of the register, or the movement in a small area of register with fast speed and stable tempo. This technique increases the anticipation⁶ and the gravity that leads to the last note of the phrase (which is the tonic center of the phrase)⁷.

2) **Comments**

I consider as *comments*, the small phrases that are played at the end of a bigger phrase, that has already been concluded. These phrases are usually played at a faster speed than the main phrase and often with *ghost notes* (with less weight on the bow so as to produce a softer sound). These phrases aim to:

⁴ For more information about *circular motion*: Öztürk, Okan Murat (2016), The Place of the Concept of Melodic Motion in the Ideas of Makam and Mode, PhD, Turkey: Bashkent University State Conservatory Member of ICTM., in the chapter of *Literature* of the third intervention cycle.

⁵ Regarding to the interview of Evgenios Voulgaris: Constant motion, “is the behavior of being in a place and flirting with thinks around it.”. More information on the *Interview* of the third intervention cycle.

⁶ As E.Voulgaris says, it “hypnotizes you in a way”. More information on the *Interview* of the third intervention cycle.

⁷ This technique can also be used in incremental movement between two notes. It is another way of expressing a simple movement. For instance, macroscopically the movement might be Do-Re.

1. Connect, or remind the tonic.
2. Establish the dominant, or generally the previous color, to give the feeling of completeness. (So the next phrase can enter with a new color.)
3. Present a new color
4. Can be used as material for sequencing, to be developed as a new phrase.

3) Sequencing

This is a very widely used technique in music generally, that applies also to taksim. The basic music material that is used for the sequencing, can be an ornament on a note or a whole phrase and it is repeated with ascending or descending movement to lead the melody somewhere.

Each part of the chain (sequencing) is often created by a motif (phrase that have a pulse or a recognizable rhythm). The motif is repeated twice or three times (usually) and breaks at the end of the sequencing.

4) Variations

Another technique that can be used in Taksim, in the same way and has the same characteristics as sequencing is the creation of variations of a phrase.

5) Incomplete cadences and Macroscopically linear movement

The incomplete cadences are stops that are created on secondary degrees of the makam. The relation of those degrees to the tonic intensify the anticipation of it and the phrases that are created, could be considered as small modulations (colors) (On Ussak makam for instance: Buselik on Neva, Çargah on Çargah and Segah on Segah.). They are often created by sequencing. Their appearance is in a descending movement (with sequencing or not, that concludes on the tonic), creating macroscopically, a linear movement. This is a great technique of reminding/highlighting one by one the main degrees of the makam and lead the melody to the tonic⁸.

6) Metric phrases

The existence of metric phrases in Taksim (non-metric improvisation) constitutes a very interesting technique that allows the improviser to extend his phrases, or to draw attention. These phrases are often used as groupings of two and three (for instance: 2+2, 3+3, 3+3+2, 3+2+2 or 3+2+2+3)⁹ and are frequently used at crucial points in the melodic development (opening of the Taksim, introduction of the dominant, modulation).

⁸ According to E. Voulgaris, this technique creates the feeling that you are falling but still trying to hold on to the degrees. More information on the *Interview* of the third intervention cycle.

⁹ According to the paper of M. Cholevas, these groupings can be considered locally as time signatures that are created in a specific metronome mark. For more information: Cholevas, Michalis (2017), Metric elements in free rhythm Taksim Improvisations, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bksyod/?utm_campaign=share&utm_medium=copy & <http://easychair.org/smart-program/EuroMac9/>

7) Change of speed or note values

Both, the change of the speed, or the change of note values (for instance: from a group of eighths to triplets of quarter notes, from quarter notes to dotted quarter notes, or from long notes to triplets, sixteenths or eighths) in a phrase, is a technique that creates the feeling of *accelerando*, or *rallentando* and intensifies the flow of the phrase. It can be used as a technique for building and extending phrasing in *taksim* because it breaks that sense of pulse¹⁰ and increases the energy of the phrase.

EXERCISES ON ORNAMENTATION

During the analysis of the basic stylistic elements that are used by Masters of this music and the procedure of getting familiar with this music style myself, I developed a number of exercises. I believe that these exercises can be used by any musician who wants to adopt those elements in his performance (or use them as material for sequencing), so I mention them here:

EXERCISE 1 (ÇARPMMA)

This ornament is used by the majority of the instrumentalists of this music style. It has been borrowed from plectrum instruments, whose technique identified the sound of the ornament. (The first/main note is played and the second (*çarpma*) sounds as a *ghost note*.)

Through the procedure of this research, I developed five different ways of practicing this ornament regarding the technical possibilities of the violin:



- Played as a trill (Fingering 1-2).
- Played as trill when changing bow.
- Only bow change (Imitating the sound of *çarpma* by changing bow).
- Only bow weight (Imitating the sound of *çarpma* by changing the weight of the bow)
- Played as a big vibrato
(These techniques can be used also for the *Ping Pong ball* effect, which is an accelerated vibrato and is often used on this music style, on long notes.)

A recording of this exercise is available on the USB and on the following link URL:

<https://youtu.be/HvA4i4yTflk>

¹⁰ According to the analysis of M. Cholevas, that change of pulse can be considered as change of metronome mark. For more information: Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bksyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>

EXERCISE 2 & 3 (ORNAMENT)

This is the second characteristic ornament of this music. (Regarding the specific analysis of transcriptions, it is used by Ussak makam on perde: Neva, Dügâh, Segah and Acem and on Hicaz makam, on perde DikKürdi and NimHicaz, on notes that work as leading tones for a phrase: Neva to Hüseyini (often on both), Mi sharp to Evç and continuously on descending linear movements.



A recording of this exercise is available on the USB and on the following link URL: <https://youtu.be/NXD-iWHXoiY>

EXERCISE 4 (GLISSANDO)

Fast ascending glissando:



A recording of this exercise is available on the USB and on the following link URL: <https://youtu.be/sFMxDK7HAac>

EXERCISE 5 (COMBINATION OF ORNAMENT & GLISSANDO)



A recording of this exercise is available on the USB and on the following link URL: <https://youtu.be/vwUQfPSdYSE>

FINGERING POSITIONS ON THE VIOLIN FOR MAKAM USSAK

I used the material that came out of my experiments, to make a description on how to create phrases on several tunings, concerning the fingering positions of the left hand, on the violin. I made the description for one and a half octave of Ussak and Hicaz scale and the pentachord beneath the tonic, because this is the area that is mainly used in Ottoman music repertory and improvisation.

In the following description, I quote the basic melodic movements concerning the fingering positions on each tuning, to make it understandable, which are the possibilities in this area. These guidelines (list of possible movements) resulted from the tests I made in several phrases of specific taksims on each makam, and can be helpful for any violinist to gain better control of the music in transposed keys regarding the phrasing and the ornamentation. However, I do not suggest any melodic behavior in this part of the intervention.

A. USSAK MAKAM

USSAK ON RE

MID OCTAVE

- IN THE FIRST POSITION

- 1) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 2) Play ornaments and trills on Neva (3rd finger).
- 3) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah with glissando. Generally, when using these kind of phrases, all of the degrees have to be in the same position or played on the same string by changing position, so the flow of the phrase and the glissando will not be interrupted.
- 4) Conclude a phrase by playing: LEADING TONE-TONIC. Move from the 1st to the 3rd position (sol string) with glissando.
- 5) Play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (3rd finger) → Gerdaniye (2nd finger)→Acem (1st finger)

- IN THE THIRD POSITION

- 1) Create phrases on the second pentachord. (Neva is on the first finger so it is possible to use the leading tone and explore the area above Neva without changing string- re string)
- 2) Create ornaments on Hüseyini (2nd finger) and Acem (3rd finger)
- 3) Conclude a phrase by playing: LEADING TONE-TONIC (1st - 2nd finger)

HIGH OCTAVE

- COMBINATION OF 1ST AND 3RD POSITION

Ussak on Myhayyer:

- 1) Play phrases and ornaments around TizBuselik and TizÇargah in the THIRD POSITION. (second and third degree of Ussak tetrachord)
- 2) Go back to FIRST POSITION for phrases/ornaments on Muhayyer, Gerdaniye and Acem (3rd finger)
- 3) While melodic movement is descending, switch again to the THIRD POSITION to be able to play phrases/ornaments on Hüseyini.
- 4) For phrases above TizNeva (2nd finger), move to the FIRST POSITION.

USSAK ON LA

MID OCTAVE

- IN THE FIRST POSITION

- 1) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 2) Play ornaments and trills on Neva (3rd finger).
- 3) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah with glissando. Generally, when using these kind of phrases, all of the degrees have to be in the same position or played on the same string by changing position, so the flow of the phrase and the glissando will not be interrupted.
- 4) Conclude a phrase by playing: LEADING TONE-TONIC. Move from the 1st to the 3rd position (sol string) with glissando.
- 5) Play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (3rd finger) → Gerdaniye (2nd finger)→Acem (1st finger)

- IN THE THIRD POSITION

- 1) Create phrases on the second pentachord. (Neva is on the first finger so it is possible to use the leading tone and explore the area above Neva without changing string- re string)
- 2) Create ornaments on Hüseyini (2nd finger) and Acem (3rd finger)
- 3) Conclude a phrase by playing: LEADING TONE-TONIC (1st - 2nd finger).

HIGH OCTAVE

- COMBINATION OF 1ST AND 3RD POSITION

Ussak on Myhayyer:

- 1) Play phrases and ornaments around TizBuselik and TizÇargah in the THIRD POSITION. (second and third degree of Ussak tetrachord)
- 2) Go back to FIRST POSITION for phrases/ornaments on Muhayyer, Gerdaniye and Acem (3rd finger)
- 3) While melodic movement is descending, switch again to the THIRD POSITION to be able to play phrases/ornaments on Hüseyini.
- 4) For phrases above TizNeva (2nd finger), move to the FIFTH POSITION.

USSAK ON SOL

MID OCTAVE

- IN THE THIRD POSITION

- 1) Create every phrase of the first tetrachord. (Dügâh is on the first finger so, explore the area above it without changing string- re string)
- 2) Create ornaments on Segah (2nd finger) and Çargah (3rd finger)
- 3) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah (→Dügâh) with glissando.
- 4) For Rast flavor on Neva, it is often useful to switch to the THIRD POSITION, especially to play ornaments on Acem and Gerdaniye

- 5) Use COMBINATION of the 1st and 2nd POSITION to play ornaments with sequencing in a descending movement starting from the octave: Muhayyer → Gerdaniye → Acem, or a phrase that leads from the octave to the tonic.

- IN THE FIRST POSITION

- 1) Conclude a phrase by playing: LEADING TONE-TONIC (2nd -3rd finger)
- 2) Create ornaments on Acem (2nd finger) and Gerdaniye (3rd finger)
- 3) Create phrases beneath the tonic: For instance, Rast (sol, 3rd finger) on Yegah that lead to the tonic.
- 4) Play trills on Neva (2nd finger), ornaments and phrases on Neva (that use the leading tone of Neva: Çargah) [Second pentachord]
- 5) Play descending phrases that start from Neva and end on Dügâh
- 6) Create ornaments on Dügâh (3rd finger) by using the leading tone (Rast).
- 7) Play phrases with Buselik flavor on Neva

HIGH OCTAVE

- 1) For phrases on Muhayyer, use the FIRST POSITION
- 2) For phrases above TizÇargah, use of 4th position.

USSAK ON MI

MID OCTAVE

- IN THE FIRST POSITION

- 1) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 2) Create ornaments on Dügâh or conclude a phrase using the leading tone (Rast)
- 3) Play phrases with Buselik or Rast color on Neva.
- 4) Play phrases beneath the tonic (Gerdaniye to Dügâh)
- 5) Play Ussak on Muhayyer and use ornaments on TizBuselik and TizÇargah
- 6) Make ascending or descending glissandos on the 1st tetrachord. Play for instance Neva → Çargah → Segah with glissando.

- IN THE THIRD POSITION

- 1) Create phrases on the second pentachord.
- 2) Create ornaments on Neva or conclude a phrase using the leading tone of Neva' Çargah.
- 3) Use a COMBINATION of the two POSITIONS to play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (2nd finger) → Gerdaniye (3rd finger) → Acem (2nd finger)
- 4) Generally, for phrasing and ornamentation it's better to use a combination of 1st and 3rd position. That is because the fingering position should allow the performer, to create ornaments and phrases around those degrees and on Buselik trichord and Ussak tetrachord respectively, while keeping the flow and the soundcolor of the phrase.

HIGH OCTAVE

- 1) For phrases and ornaments above TizNeva, use the THIRD POSITION

MID OCTAVE

- IN THE THIRD POSITION

- 1) Create every phrase of the first tetrachord. (Dügâh is on the first finger so, explore the area above it without changing string- re string)
- 2) Create ornaments on Segah (2nd finger) and Çargah (3rd finger)
- 3) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah (→Dügâh) with glissando.
- 4) For Rast flavor on Neva, it is often useful to switch to the THIRD POSITION, especially to play ornaments on Acem and Gerdaniye
- 5) Use COMBINATION of the 1st and 2nd POSITION to play ornaments with sequencing in a descending movement starting from the octave: Muhayyer → Gerdaniye→Acem, or a phrase that leads from the octave to the tonic.

- IN THE FIRST POSITION

- 1) Conclude a phrase by playing: LEADING TONE-TONIC (2nd -3rd finger)
- 2) Create ornaments on Acem (2nd finger) and Gerdaniye (3rd finger)
- 3) Create phrases beneath the tonic: For instance, Rast (sol, 3rd finger) on Yegah that lead to the tonic.
- 4) Play trills on Neva (2nd finger), ornaments and phrases on Neva (that use the leading tone of Neva: Çargah) [Second pentachord]
- 5) Play descending phrases that start from Neva and end on Dügâh
- 6) Create ornaments on Dügâh (3rd finger) by using the leading tone (Rast).
- 7) Play phrases on Neva with Buselik flavor.

HIGH OCTAVE

- 1) For phrases on Muhayyer, use the FIRST POSITION
- 2) For phrases above TizÇargah, use of FIRST position.
- 3) Use TizÇargah as a leading tone to TizNeva in the third position.

Generally (for any tuning):

It's better to have the leading tone & Dügâh and Çargah & Neva or the hole first tetrachord and the second pentachord in the same position. Thus, the ornamentation, the phrasing and the tuning of the *moving notes* become easier because of the fingering position. For instance, there are tunings, where it is difficult to build up phrasing (or create ornaments) in a specific fingering position because the tetrachord and the pentachord are spitted in two strings. However, these phrases/ornaments can easily be played in another position. Therefore, the performer has to switch from the one fingering position to the other depending on the ornamentation and the phrasing. The general rule is that the ornament on a degree or the phrase that moves around a degree or a tetrachord has to be in the same fingering position, or on the same string (using combination of positions), in order not to change the sound color.

B. HICAZ MAKAM

HICAZ on MI, on SI (mid register) and on LA (low register):

Play **Hicaz** on Dügâh in the first position.

For **Rast** color on Neva, change string (Stay in the 1st position).

Buselik on Neva: Phrases around the dominant (Neva) in the 3rd and 4th position. (It is also possible in the 1st position.)

Descending movements to Hicaz on Dügâh: Go back to the 1st position with (if) ornament is on NimHicaz, or stay in the 3rd position with ornament on DikKürdi.

Generally, phrases with Buselik flavor that leads to Dügâh, work nicely on the same string, because the gravity of Buselik brings you down.

Dominant transition (Neva to Hüseyini): Move from 3rd to 4th position with the first finger. (It can also be in the 1st position).

Ussak on Hüseyini: In the 1st position because the phrasing is easy with Hüseyini on the 1st finger.

Ascending scale with glissando: NimHicaz -Neva (3rd position), Hüseyini-Evç (1st), Gerdaniye-Muhayyer (3rd position).

Octave: Ornament around TizBuselik, or phrase with Buselik flavor on Muhayyer, in the 3rd position.

Descending movement from Muhayyer/TizBuselik to Hüseyini: Change position (3rd-1st) with ornament on Gerdaniye (3rd finger).

Descending movement from Ussak back to Neva: Change position on NimHicaz (1st) to Neva (2nd)

Also ornament on Neva-Hüseyini can be played in the 1st position (1st finger-open string), or in the 3rd (3rd-2nd finger).

Evç (Segah flavor on Evç): Play around Evç in the 1st position.

For çarpma on Myhayyer or phrase above it: Move to Gerdaniye with glissando and 1st finger (3rd position). Go back to the first position with ornament on Evç (2nd finger).

HICAZ on RE (mid register):

Buselik on Neva: Phrases around the dominant (Neva) in the 3rd position.

Descending movements to Hicaz on Dügâh: Use the 2nd and the 3rd position. This is the fingering which is



closest to what Fahrettin Çimenli is using:

Generally, I stay in the 2nd position if the ornament is on NimHicaz. Or I go to the 1st position, if the ornament is on DikKürdi.

Dominant transition (Neva to Hüseyini): Can be played in the 1st or 3rd position.

Ussak on Hüseyini: Combination of 1st (above Hüseyini) and 3rd (under Hüseyini). Also, can be played in the 3rd position.

Ascending scale with glissando: NimHicaz (1st position), Neva-Hüseyini (3rd position), Evç –Gerdaniye (1st position)-Muhayyer (1st or 3rd position).

Octave: Ornament around TizBuselik, or phrase with Buselik flavor on Muhayyer, in the 3rd position.

Descending movement from Muhayyer/TizBuselik to Hüseyini: Change position (1st or 1st+3rd position).

Descending movement from Ussak back to Neva: Change position (3rd to 1st) with ornament on Gerdaniye.

(In Ussak phrases in the 3rd position, I extend the 4th finger to play Muhayyer.)



Evç (Segah flavor on Evç): Play around Evç in the 1st position or change position:

For çarpma on Myhayyer or phrase above it: Enter on Evç (3rd position) and move to Gerdaniye with glissando (1st position).

RECORDING AND TRANSCRIPTION OF A HICAZ TAKSIM OF MINE

As the last outcome of my research, I will present the recording and transcription of the third intervention cycle. It is a Hicaz Taksim on Re tuning. The audio recording and can be found on the USB and on the following link URL: <https://soundcloud.com/user-429029263/hicaz-taksim-3rd-intervention-cycle-artistic-reference-result/s-bcZ7U>

Hicaz Taksim

Danai Loukidi

ZEMIN 00:13

gliss. = 100 Buselik on Neva **Insisting on Huseyni** *gliss.* **VARIATIONS**

Insisting on Neva 00:29

$6 (3+3)$ *gliss.*

Ussak on Dugah 00:45

tr.

comment *gliss.* 3 **VARIATIONS** 00:56

2 $5 (3+2)$ **Ussak on Huseyni** *gliss.* 01:09

3 **rall.** 3 *gliss.* 01:30

MIYAN 01:42

Evc

Constant motion $9(2+3+2+2)$ **Mustear** **Evc** 01:56

6 **Huzzam** **low** **Ussak on Huseyni** 02:11

7 **comment** 02:21

© Danai Loukidi

KARAR **Macroscopically linear descending movement**

2 **SEQUENCING a** **b** **c**

8 10 (3+2+2+3)

9 Nikriz gliss. gliss. gliss. Ussak tetrachord

accel.. rall..

REFLECTION ON THE PROCESS AND THE ARTISTIC RESULT

The research journey that I took, being in the course of the last two years through this thesis, proved to be extremely fruitful for me at multi levels. First of all, I acknowledged many aspects of the Modal system of Makam and enriched my understanding on Taksim (non-metric improvisation based on the makam system) at a level that allows me to say, that I reached the goal that I had set. The methodological form of the research consisting of three intervention cycles, helped me in organizing my thoughts in three clear steps for each cycle: Intention (question/goal), Procedure and Result, and led me to clear results each time. These steps taught me a great lesson that will undoubtedly be really useful for my future life as a musician, and that is because I had the ability of being able to teach myself. Moreover, this methodology will definitely be used as a guide for future research efforts.

I believe that I have several points that I would like to improve as a musician. During this Master program, I prioritized the development on the phrasing and ornamentation in Taksim. The research question that I posed, functioned as a compass for my goals and my improvement compared to the very beginning; and I am now convinced that it was right... as I had set it back then.

The fact that I chose to work with recordings of taksims, improved my understanding of the sound character of this music. Through, the choice of transcribing those non-metric melodies, proved to be a challenge for me, especially at the beginning. On the other hand, the parallel analysis on the melodic development of the taksims helped me in understanding the phrasing, in association with the melodic motion and the development of the makam, and finally led me on developing mechanisms (techniques) of building phrasing, instead of just quoting a list of phraseology. Thus, I can gladly say that, although I have focused on specific makams during this research, both these mechanisms on phrasing and the exercises on the most common ornaments of this music, have general application. They can be used by other improvisers in any Makam and allows them to create their own musical language. Additionally, the suggestions on the fingering positions can be used as a guide for violin players, in order to get familiar with two basic makam: Ussak and Hicaz (and apply the previous techniques and ornamentation on their performance) in several tunings. This development, will also enrich their perception on the use of the violin and enable them to gain a better control of that music in transposed keys by managing more effectively the specific features of each tuning.

Furthermore, since the violin is not a fundamental instrument of the Ottoman music, there are not many recordings of violin taksims in the discography (that are not, at least, clearly influenced from other music styles), firstly I faced some difficulties in collecting the archive material of the research and secondly, it was much more challenging to espouse on the violin the stylistic elements of this music by adapting the music style of other bowed instruments.

Finally, through my need to read the analysis of other researchers in similar subjects of investigation, to get inspired, informed, or compare my results with other views, I had great difficulty in finding literature that refers to the phrasing, or the ornamentation of the taksim (non-metric improvisation). The plurality of the existing bibliography (which is related to the subject) is based on a completely musicological approach that focuses either on the melodic development of the taksim, or the phenomenon of the intervallic richness of this music.

I believe that the results of this research, would be a way for other performers to develop their improvisational skills on phrasing and ornamentation. Additionally, from the scientific perspective, I believe that this research is a step to fill the research gap of in depth analysis of the taksim.

FIRST INTERVENTION CYCLE

REFERENCE RECORD

My reference recording is a solo violin recording. It contains two parts: One taksim (non-metric improvisation) and one Pesrevi (the typical form of Ottoman music composition, of the 20th century, in 3/4 beats), by Lavtaci Andon, both on Hüseyini makam.

The first part of the recording shows the level of my improvisation at the moment. Although my research topic is about improvising, I believe that recording an introduction taksim and a composition of Ottoman classical music, makes clear the music style that I am working on.

These are the links to the recording URL (also found on the USB):

Hüseyini Taksim, <https://youtu.be/muiuMOIN2Fs> and

Hüseyini Pesrevi, https://youtu.be/SSVClze_L14

ASSESS and REFLECT (FEEDBACK)

These are the basic points of the reflection that I got from my network on my reference recording:

- 1) Seyir
 - More clear melodic progression (structure)
 - Clear intention on the octave

- 1) Phrasing
 - Use pauses and breaths
 - Use rhythmical phrases
 - The two first phrases are nice
 - Huge phrases without pauses in-between

- 2) Ornamentation
 - Variation of ornamentation
 - Pure vocabulary on ornamentation

- 3) Intervals
 - Nice tuning and feeling

4) Generally

- No dynamics (expressiveness)
- Determination

5) Suggestions

- Phrasing: Try to highlight the important notes by using simple phrases without chattering at the same time.
- Highlight Çargah, Dügâh and Hüseyini notes.
- Work on longer improvisations.

All comments received from my network for my reference recording were really interesting. Though, I decided to focus on the following comments, that in my opinion would get me closer to my goal for the first intervention cycle: *My performance has no dynamics. I often make huge phrases without pauses in-between, so I don't clearly highlight the important notes of the phrases, which automatically subtracts the intention of my phrases too. Also, my vocabulary on ornamentation is poor and not interesting rhythmically.*

STRATEGIES

After taking into great consideration those comments, I decided to focus on phrasing (phrases and motifs) and ornamentation in order to create taksims with clearer intention, regarding the melodic development. The main strategy that I will use on this intervention cycle is *Case study* and the method of *comparative analysis*. Specifically, I will work on recordings of taksims (of Ussak makam), performed by Masters of this music. I will transcribe and analyze those recordings focusing on the melodic development, the phrasing and the ornamentation. A necessary tool for this procedure (gathering material, understanding of Ussak makam and improvisation generally, transcription of non-metric melodies and analysis) is *Literature*, which constitutes the next strategy and consists of *Bibliography*, *Discography* and *Internet sources*. The last strategy that I will use to work practically on my instrument on the results of the comparative analysis is an *Experiment*.

LITERATURE (Bibliography, Discography and Internet sources)

I believe that literature is a very important part of almost every research, because it contains in printed and published form, any conquered knowledge, related directly or indirectly to the subject of the investigation.

I used bibliography, in this part of my research, to gain information about the topic of my research (theoretical knowledge), focusing on improvisation, Turkish and Ottoman music, Makam system (generally and more specifically on Ussak makam) and scores of this music style.

Books

- Aydemir, Murat (2010), *Turkish Music Makam Guide*, p. 13-30, 87-88, 108-110, 158-162, Istanbul: Pan

This is an extended music guide on scales, movements and phrases on makams. It contains a description of 25 basic makams. It is a very helpful tool for my research because it contains lots of information about the melodic development of a taksim. It also includes taksim samples (CD).

On this intervention cycle, I focused mainly on the chapter “Introduction on Turkish music” (pages 13-30) that helped me on the description of the Turkish notation (regarding the transpositions and the designation of the pitches). Furthermore, the book contains a description of the basic characteristics and the melodic development of makam Ussak.

- Bailey, Derek (1993), *Improvisation: It's Nature and Practice in Music.*, DA Capo Press

This book deals with the nature of improvisation in several music forms: Indian, flamenco, baroque, organ, rock, jazz, contemporary, and “free” music. The author, bases his analysis on “conversations” with some of today's great improvisers, including John Zorn, Jerry Garcia, Steve Howe, Steve Lacy, Lionel Salter, Earle Brown, Paco Peña, Max Roach, Evan Parker, and Ronnie Scott-Bailey and offers, as he says “a clear-eyed view of the breathtaking spectrum of possibilities inherent in improvisational practice”.

This book helped my understanding on the nature of improvisation in general.

PhD

- Zarias, Yannis (2013). *Η διαποίκιση στην ελληνική παραδοσιακή βιολιστική τέχνη. (Variegation in the traditional Greek violin art.)*, p.145-726, Greece: Orpheus.

This PhD dissertation has developed and proposed a system of classification of variegation and interpretation, of the traditional Greek violin. It contains more than 1000 musical excerpts of violin players (CD), transcript and analyzed. It is a very useful handbook for violinists and researchers that are interested in this music style, or generally are dealing with violin techniques or stylistic elements of bowed instruments.

The way that Zarias uses, for the presentation of the musical examples, helped me in the process of transcription. I studied and adopted the transcribing techniques that he uses for ornaments, phrases and motifs. I focused more on ornamentation (page 464-477), trills (page 540-566) and variations on ornamentation and phrasing (page 697-715).

Articles

- Skoulios, Markos (2007), “Προφορικότητα και διαστηματικός πλούτος σε μουσικά ιδιώματα της Βορειοανατολικής Μεσογείου. (Orality and special richness in musical idioms of the northeast Mediterranean.)”, *Προφορικότητες –Τα κείμενα*, Greece: ΤΛΠΜ.

M. Skoulios analyses and documents in this article, the theory of intervals in music, based on the harmonic science that first developed in ancient Greece. He analyses the “behavior” of the intervals in musical idioms of the northeast Mediterranean, emphasizing on the parallel development of theory and practice on this aspect. Since he is referring to oral traditions, he mentions that, the interval richness of these music styles, due much to the standard execution, of the human voice, which has no technical limitations to use various intervals. Also, he mentions other factors that affect the intervals and the attractions of the degrees in this music, such as, the direction of the melody, the tonal centers, the cadences, the particularities of each mode, the appearance of other colors (intervallic) etc.

In his article, I found really interesting the “theory of intervals in music”, because this is what fructified the modal music that I am dealing with. Furthermore, this analysis gave me interesting information on the melodic and intervallic behavior of the music in this monophonic tradition.

- Koglin, Daniel (2003), *Αυτοσχεδιασμός στην ελληνική παραδοσιακή μουσική. Η σύμπραξη μουσικής και χορού στην Θράκη. (Improvisation in Greek traditional music. The partnership of music and dance in Thrace.)*, Greece: Πολυφωνία- Τεύχος 3.

Daniel Koglin, in this article, considers improvisation as an integral part of society and makes a nice connection between improvisation and singing, dancing and eventually other forms of verbal and non-verbal expression.

It was really inspiring for me and enriched my understanding of the conception of improvisation, as a way of expression within an overall context; that of society.

Masters Thesis

- Kouloumis, Michalis (2013), *Taksim development and violin techniques based on taksims and compositions of Haydar Tatliyy and Nubar Tekyay.*, Rotterdam: Codarts.

This is the Master's thesis of my main subject teacher Michalis Kouloumis, that contains Taksim transcriptions of two great Turkish violin players, followed by the analysis of them. I was influenced by this research on how to notate the analysis of the melodic progression of the taksims on the score and how to describe it as a separate text. Moreover, I was influenced by the techniques of analysis that he used for H. Tatliyy's playing regarding phrasing and ornamentation.

- Liontou Mochament, Marina (2013), *Metric improvisation in makam genres.*, p.39-40. Rotterdam: Codarts.

Although this Master thesis focuses on metric improvisation, the analysis of Marina Liontou helped me a great deal in analyzing metric phrases, or motifs as parts of non-metric improvisations. (Chapter: 2.1.a Different styles of metric modal improvisation in the area of the Balkans and Northeast, page 39-40.)

- Papadimitrakis, Alexandros (2013), *Taksim: Formal Structure, Progression and Phrasing Patterns in Classical Makam Improvisation*, p.16-26. Rotterdam: Codarts.

This Master research, deals with Taksim, focusing on structure, progression and phrasing. The interesting part of this research for me was the fact that Alexandros Papadimitrakis, in order to describe and analyze the melodic progression and the phrases on his transcriptions, adopted a special way of transcribing the improvisations. He took out all the ornaments and kept pure the melodic lines of the Taksim ("Chapter three: The Makam System – Analyses of Transcriptions", page 16-26.). Although I didn't adopt his method of analysis, it helped me in recognizing phrases, tonal centers, basic degrees of a melody, and finally, making clear what is the intention of the melody in every phrase and motif.

Discography

- Tatliyy, Haydar (2001), *Kemani Haydar Tatliyy*, Turkey: KALAN Muzik.

Haydar Tatliyy: Famous violinist born in 1890 and died in 1965. The whole CD is great resource for Taksim research. The CD contains the Ussak Taksim that I transcribed and analyzed on the first cycle of my research.

- Zarias, Yannis (2013), *Η διαποίκιση στην ελληνική παραδοσιακή βιολιστική τέχνη. (Variegation in the traditional Greek violin art.)*, Greece: Orpheus.

It contains more than 1000 musical excerpts of Greek violin players. I used this material additionally in the homonymous book, noticing the correspondence between the recordings (sound) and the transcriptions (score).

- Sinopolos Sokratis & Turkan Derya, (2001), *Γράμμα από τη Πόλη (Letter from Istanbul)*., Golden Horn Records.

Collaboration of two of the best kemence players of Greece and Turkey, on common repertory of their countries. It contains the track “Ussak Sarki” that includes two of the taksims that I transcribed.

- Cemil Bey, Tanburi (1994), *Traditional Crossroads*, (*Tanburi Cemil Bey - kemence, tanbur*), Harold Hagopian (producer),

Tanburi Cemil Bey is the most renowned composer of instrumental art music from the late Ottoman Empire. This CD contains recordings of taksims and compositions from the beginning of the 20th century, which are great to study from. I used it as a reference point on how improvisation is built into this music.

Internet

- Ney Manufacturing Center, Retrieved from <http://www.neyzen.com>

It is a website that contains several scores of Ottoman art, Sufi and Turkish Traditional music, as well as samples of improvisations. I played (and analyzed) specific scores of Ottoman music, in order to understand the melodic progression of the makams and be able to improvise on them.

- Şarkılar Notalar Türk Sanat Müziği Türk Halk Müziği [Scores of Songs of Turkish Art Music and Turkish Folk Music], Retrieved from <http://sarkilarnotalar.blogspot.nl>
- Turkish music and voice library (since 1995), Retrieved from <http://www.turkishmusic.org>

These websites contain improvisations, compositions and a lot of information about Turkish music. Furthermore, they include articles concerning several topics in that music.

- Ussak Taksim by Evgenios Voulgaris (Cello) , Retrieved from <https://youtu.be/GDTAKRcEMEk>
- Hicaz taksim by Evgenios Voulgaris (Yayli tanbur), Retrieved from <https://youtu.be/-qca6xoibPQ>
- Hicaz evfer, Retrieved from <https://youtu.be/zpZEBVJfbI0>

These are taksims of Evgenios Voulgaris performed on Kemence, Yayli Tanbur and Cello (Ussak Taksim).

- Haydar Tatliyay - Ussak Oyun Havasi, Retrieved from <https://youtu.be/OW1F-TK345g>

In this video, Haydar Tatliyay performs the Uşşak oyun havası.

The first three videos on YouTube, contain recordings of the first half of the 21st century, and the last one of the first half of the 20th century. They really inspired me on improvising in this music style, it also helped my understanding on makam Ussak.

CASE STUDY (Method: Comparative Analysis.)

The *case study* I used for my research method is a basic research strategy. Specifically, I use the method of comparative analysis. In the first intervention cycle, that includes the transcriptions and analysis of three taksims on makam Ussak.

These are the specific taksims that I transcribed:

- The first one is a taksim played by Sokratis Sinopoulos, from the CD “Letter from Istanbul”. [*CD: Γράμμα από τη Πόλη (Letter from Istanbul, (Derya Turkan, Sokratis Sinopoulos), Golden Horn Records, 2001.*]

This taksim is performed as an introduction of the song Ussak Sarki, with the accompaniment of a drone in some points.

- The second taksim is played by Derya Turkan on the same CD.

This taksim is performed in the middle of the composition, “Ussak Sarki”, with the accompaniment of rhythm.

- The third recording is a taksim played by the violin player Haydar Tatliyay in his CD, [*Cd: Kemani Haydar Tatliyay, KALAN Muzik, 2001*]

This taksim is performed as an individual improvisation, without any accompaniment, and it contains two parts, one metric (M) and one non-metric (NM).

I have chosen these three different improvisations, one non-metric introduction taksim (with a drone), one taksim that is performed in the middle of a composition with a rhythm accompaniment, that follows the rhythmic cycle¹¹, and one individual improvisation, divided in two parts (metric and non-metric), to be able to focus on different elements of the taksim on this specific makam.

The next step contains the analysis of those transcriptions:

In my analysis of the taksims, I will not focus on the development of the rhythmic cycle in taksim, based on the definition that, no matter if the taksim is metric or not, the improviser in a way creates, his own internal rhythm. I analyze the taksims as improvisations which follow the seyir (melodic progression) of the makam and use the rhythmic vocabulary to create and enrich phrasing.

Thus, for each transcription there is an analysis of the melodic development of the taksim. Additionally, there is separate analysis of the characteristic ornaments and the phrasing, in terms of mechanisms, that the performers use, in association with the melodic development.

Before proceeding further in my analysis, it is important to mention that the tuning differs in the original recordings:

- 1) In Ussak taksim of Sokratis Sinopoulos, A (La) is tuned to 440Hz.
- 2) In Ussak taksim of Derya Turkan, A (La) is tuned to 440Hz.
- 3) In Ussak taksim of Haydar Tatliyay, A (La) is tuned on 371Hz¹².

In the original recordings, the Ussak is played on E (Mi), for S. Sinopoulos and D. Turkan recording and on D (Re), for H. Tatliyay recording.

¹¹ In that type of improvisation, the melody developed within the rhythmic cycle but enriched with rhythmic tricks and extending phrasing over more than one bar. Liontou Mochament, Marina (2013), *Metric improvisation in makam genres.*, p.39-40. Rotterdam: Codarts.

¹² The reference on the tuning of this taksim concerns the specific track as is available on the Cd. Nevertheless, since the recording has been done on vinyl records, we are cautious about the pitch and speed of it, because they may have changed through their transfer from vinyl records to Cd.

FIRST TRANSCRIPTION

Ussak Taksim -Sokratis Sinopoulos

Ussak Sarki - Letter From Istanbul

Bolahenk (Rast=Re)
A (La)= 440Hz

SEQUENCING 1

Start on Dugah vib. Insisting on Dugah and Neva perde 00:08

Ussak color on Dugah Authentic cadence, Ornament & Long note 00:14

00:18

Insisting on Acem perde **SEQUENCING 2** 00:25

(Drone...)
Cargah perde Half cadence, Ornament & Long note Stop on Neva 00:32

New opening on Acem perde 00:39

Insisting on Acem perde Cargah flavor on Cargah 00:48

Incomplete cadence (Segah), Ornament & Pause Stop on Segah perde 00:51

The musical score is presented in ten staves of treble clef notation. It includes various performance instructions such as 'Start on Dugah', 'vib.', 'Insisting on Dugah and Neva perde', 'Ussak color on Dugah', 'Authentic cadence, Ornament & Long note', 'Insisting on Acem perde', 'SEQUENCING 2', '(Drone...) Cargah perde', 'Half cadence, Ornament & Long note', 'Stop on Neva', 'New opening on Acem perde', 'Cargah flavor on Cargah', and 'Incomplete cadence (Segah), Ornament & Pause', 'Stop on Segah perde'. Time markers are provided at the end of several staves: 00:08, 00:14, 00:18, 00:25, 00:32, 00:39, 00:48, and 00:51.

1st Descending phrase

Shows perde Neva, Segah, Cargah, Dugah 01:01

2nd Descending phrase

SEQUENCING 3 Incomplete cadence (Rast) 01:07
Rast color on Rast

3rd Descending phrase SEQUENCING 4

Shows perde Neva - Cargah - Segah - Dugah Authentic cadence, Ornament & Repetition of a note 01:16

Linear movement: Rast on Yegah and Ussak scale

01:19

4th Descending phrase (Acem, Huseyni, Segah, Neva, Cargah, Segah, Dugah)

01:25

Ornament & Long note 01:37
Ending on Dugah

Half cadence, Ornament & Long note

Incomplete cadence (Segah), Ornament & Pause

*Examples at 01:07 and 01:37 as well.

2) Insisting on a degree.

He frequently repeats a degree in a row to highlight it.

Example

Insisting on Acem perde

Insisting on Acem perde

3) Sequencing¹⁵

Sokratis, often repeats the same phrase on another tone (with a jump), or with a linear descending movement, to lead the melody somewhere.

Examples

SEQUENCING 1

¹⁵ More information about the definition of sequencing on Chapter *Appendices, Terminology in the analysis*.

SEQUENCING 2 00:25

SEQUENCING 3 01:07

SEQUENCING 4 01:16

4) Long descending phrases (remind the important degrees)

While getting closer to the end of the taksim (00:51-01:37), he creates four long descending phrases that conclude on the tonic or the leading tone of the tonic, where he shows (reminds in a way) all the important degrees of Ussak. For example: Neva (Dominant) - Çargah - Segah - Dügâh (Tonic).

Examples

1st Descending phrase

Shows perde Neva, Segah, Cargah, Dugah 01:01

2nd Descending phrase

Incomplete cadence (Rast)
Rast color on Rast 01:07

3rd Descending phrase

Shows perde Neva - Cargah - Segah - Dugah
Authentic cadence, Ornament & Repetition of a note 01:16

4th Descending phrase (Acem, Huseyni, Segah, Neva, Cargah, Segah, Dugah)

01:25
Ornament & Long note
Ending on Dugah 01:37

Ornaments

Sokratis Sinopoulos uses many stylistic elements (vibrato, trills and ornaments) on his playing. These are some of the most characteristic:



This type of ornament, in the terminology of Turkish music is called *çapma* and it is one of the most characteristic ornaments of this music style. It consists of a quick tap on the first tone above the main note thus emphasizing the main note.



A variation of this ornament is also being used on this taksim, where the small (tapping note) precedes the main note.

Both ornaments are being used mainly on perde Dügâh, Neva, and Acem, which are the most characteristic perdes of the makam, since Dügâh is the tonic and Neva the Dominant of the Ussak tetrachord and Acem is the perde that defines the Buselik color on Neva. The same ornament is also being used on Çargah perde, (leading tone of Neva), in repetitions of a perde and in every note of linear descending movements.



The trill (beneath the main note), appears usually on the concluding note of a phrase. For example, at: 00:14, 00:51, 01:15, 01:37.



This is a combination of the two previous ornaments. For example, it is being used from 00:26 to 00:31.

SECOND TRANSCRIPTION

Ussak Taksim - Derya Turkan

Bolahenk (Rast=Re)

A (La)= 440Hz

♩=93 **VARIATION 1 a** Insisting on Gerdaniye (opening) 04:00
Opening on Gerdaniye

Repetition (Acem-Gerdaniye) 04:08

VARIATION 2 a Ussak on Huseyni 04:20

Triplets 3 3 3 3 3

Repetition (Acem-Gerdaniye) 04:34

Ussak on Huseyni 04:38

Acem perde **Insisting on Acem (opening of phrase)** 04:47

Insisting on Dugah Stop on Segah 04:54

Repetition (Cargah-Neva) Lows the Huseyni (DikHisar) 04:59

Ussak on Dugah 05:03

Example (04:00-04:10):

04:00 VARIATION 1 a 04:08

c

Derya Turkan uses also variations of a phrase on different octaves. On the following excerpt, he plays Ussak on Hüseyini and then a variation of it one octave lower (Hüseyini Aşiran) (04:19-04:23).

VARIATION 2 a

Ussak on Huseyni 04:20

b

Ussak on Huseyni Asiran 04:26

2) Change of note values - Insist on a note and continue with metric phrases

Derya Turkan, starts many of his phrases, on this taksim, by insisting on long notes.

To conclude the phrase, he uses metric phrases with short notes that create tension and lead the melody to an important note of the phrase. (There, he uses a pause or a longer note for the conclusion, before the new phrase starts.)

Example 1 (04:00-04:08)

04:00 Insisting on Gerdaniye (opening) 04:08

Example 2 (04:38-04:47)

Insisting on Acem (opening of phrase) 04:47

3) Repetition

There are plenty of times that D. Turkan repeats a small metric phrase, on the same degree. Through these phrases, he emphasizes on the relation of two notes. Specifically, it is a repetition of a note and a note one tone higher, with or without ornamentation.

Example 1 (04:06-04:14)

Repetition (Acem-Gerdaniye)

Example 2 (04:30)

Repetition (Acem-Gerdaniye)

Example 3 (04:55)

Repetition (Cargah-Neva)

4) Triplets

Triplets, is a rhythmic element that Derya often uses on the metric phrases of his taksim.

Example (04:34-04:38)

Ornamentation

These are the most common trills/ornaments that Derya Turkan uses:

This trill (in sixteenth or quarters) is being used in Acem or Çargah perde. It often appears as part of sequencing. Examples at: 04:08, 04:13, 04:33, 04:54.



This trill is rarely being used on this taksim on perde Segah and Neva. For example, at 04:59 until 04:55.

Derya Turkan also uses the *çarpma* in his taksim.

THIRD TRANSCRIPTION

Ussak Taksim - Haydar Tatliyay

Non Metric

Süprüde (Rast=Do)
A (La)= 371Hz

Opening with phrases that end on the Tonic (Dugah). n.1 00:03

Rast on Yegah

n.2 00:09

n.3

n.4 00:18

VARIATION 1 a 00:22 b Phrase on Segah 00:27

Cargah color on Cargah

VARIATION 2 a 00:28 b 00:32 c Stop on Dugah 00:33

Ussak on Dugah

SEQUENCING 1 00:43

Stop on Neva (Buselik flavor), on Cargah (Cargah flavor), on Segah (Segah flavor) Ending on Dugah (Ussak)

gliss. gliss. gliss.

00:47

SEQUENCING 2 00:57

Rast on Rast Ussak flavor on Dugah

Ussak Taksim - Haydar Tatliyay

Metric

Süprüde (Rast=Do)
A (La)= 371Hz

00:58 1st phrase on Tonic: Dugah 01:03

2nd phrase on Dominant: Neva 01:11

Introducing Acem Stop on Neva *tr* Stop on Cargah 01:19

Stop on Segah 01:25 01:29

SEQUENCING 1 01:32

Ussak on Dugah 01:39

Rast on Neva 01:46

SEQUENCING 2 Stop on Cargah 01:54

SEQUENCING 3 Stop on Segah 02:01

Stop on Neva 02:07

SEQUENCING 3

02:09 Buselik on Neva Cargah on Cargah 02:14

Stop on Cargah 02:18 Stop on Segah

VARIATION a

Segah on Segah 02:25

c b 02:32

c d 02:35

Sequencing 02:38

SEQUENCING 4

Evic 02:42 Ussak on Muhayyer 02:46

SEQUENCING 5

Buselik on Neva 02:50

Ussak on Muhayyer 03:02 03:03

gliss. gliss. gliss. gliss. gliss. gliss. gliss.

SEQUENCING 6

SEQUENCING 7

Acem 03:10 Buselik on Neva 03:17

3 3

© Danai Loukidi

Both transcriptions of the non-metric and metric part of the Ussak taksim by H. Tatliyyay, synchronized with the audio, are available on the USB and on the following links URL: <https://youtu.be/BxJiDhuaQpo>
<https://youtu.be/RSjcyfjAw2M>

ANALYSIS on Ussak taksim of Haydar Tatliyyay

Melodic development:

Haydar Tatliyyay's taksim, consists of two parts. The first one is non-metric (00:00-00:57) and the second one is metric (00:58-03:41).

NON-METRIC PART

00:00-00:03 Opening with Rast color on Yegah. H. Taliyyay plays the Ussak scale until Acem perde and continues with Uşşak color on Dügâh.

-00:18 Continues with three phrases on Ussak that conclude on Dügâh. (He establishes the color of the makam from the beginning.)

00:18-00:22 Çargah color on Çargah perde. (Incomplete cadence on Çargah perde)

-00:27 Stop (incomplete cadence) on Segah perde. (Doesn't present the Segah color clearly.)

-00:28 Ussak on Dügâh.

-00:33 Ussak on Dügâh (Small phrases around the tonic).

00:33-00:43 Long descending phrase, with small stops linearly on Neva (Buselik flavor), on Çargah (Çargah flavor), and on Segah (Segah flavor), to finally conclude on Dügâh.

-00:57 Concludes this part with Ussak color on Dügâh. (He plays a big phrase, exploring the whole scale of Ussak, from Rast (re) to Gerdaniye (sol), and back to the tonic (Dügâh)).

METRIC PART

A.

00:58-01:32 Rast on Yegah and Ussak on Dügâh

-01:11 Stop on Neva.

01:11-1:25 Three small phrases with cadences/ small stops on Neva, Çargah, Segah and Çargah.

-01:39 Long descending phrase on Ussak scale. From Muhayyer to Dügâh.

-01:46 Rast on Neva

-01:54 Continues with the same color (using Evç), and stops on Çargah.

-02:07 Goes back to the Buselik color. At 02:01 stops on Segah and at 02:07 stops on Neva.

B. (Upper part of Ussak scale / Octave)

02:07-02:35 Phrases with small cadences on Neva, Çargah Segah and Ussak that lied gradually the melody rom the dominant to the tonic. (He uses colors: Buselik on Neva, Çargah on Çargah, Segah on Segah and Ussak on Dügâh.)

02:38 Evç color on Evç

02:42 Ussak on Muhayyer

02:49 Buselik on Neva

03:02 Ussak on Muhayyer

C. (Return to the tonic.)

03:10 Stop on Neva with Buselik color

03:23 Segah on Segah

-03:40 Using Ussak scale and concludes on Dügâh.

Phrasing:

1) Variations and Sequencing

Haydar Tatliyay, uses frequent variations of a phrase and sequencing on this taksim. I quote here two examples:

The image shows two musical staves. The first staff is labeled 'SEQUENCING 1' and shows a sequence of four phrases, each starting with a bracket and ending with a time stamp '01:32'. The second staff is labeled 'VARIATION 2 a' and shows a sequence of three phrases, each starting with a bracket and ending with a time stamp '00:33'. The first phrase is labeled 'Ussak on Dugah' and the second is labeled 'Stop on Dugah'. The time stamps are 00:28, 00:32, and 00:33.

Specifically, he uses eleven times sequencing (at 00:33, 00:47, 01:29, 01:47, 01:55, 02:09, 02:38, 02:46, 02:50, 02:53, 03:23) and three time variations (at 00:18, 00:27, 02:18).

For the analysis and the processing of this taksim, I consider the phrases where H. Tatliyay uses sequencing, based on the note values that he uses. So, there are phrases where he uses sixteenths, triplets or eighths individually or in combinations.

These are the phrases/motifs that he uses for sequencing:

The image shows two musical staves. The first staff shows four phrases: a quarter note, a pair of eighth notes, a pair of eighth notes, and a triplet of eighth notes. The second staff shows four phrases: a triplet of eighth notes, a pair of eighth notes, a quarter note, and a phrase with a vibrato mark 'vib.' over a quarter note.

2) Incomplete cadences

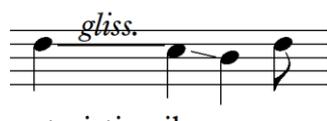
H. Tatliay often makes small stops - incomplete cadences on his phrases, usually on Çargah and Segah perde. These cadences are sometimes a part of a bigger descending movement that lead the melody gradually to the tonic (Dügâh)¹⁶.

Ornaments:

These are some of the most characteristic ornaments that Tatliay uses in this taksim:



This ornament is being used on Segah, Dügâh, Gerdaniye and TizBuselik perde and rarely on linear descending movements. Example at 00:08.



The glissando is being used on linear descending movements. It often connects all the notes of the descending movement. Example at 00:41.



This ornament (çarpma), is rarely being used on this taksim, mainly on linear descending movements and on Çargah, Acem and Muhayyer perde. Example at 00:06 and 00:42.

EXPERIMENT

I decided that experimenting was the best way to work practically on my instrument, and on the results of the analysis of the transcriptions.

The stable factors of this experiment are: the Ussak makam and the non-metric improvisation. The variables are the phrases, motifs and ornaments, played on several tunings, different register and fingering positions of the left hand.

After the analysis of the transcription I made a list of phrases¹⁷ that are used in those specific recordings. During this experiment, I studied those using different combinations of the three other parameters: 1) Tunings: do, re, mi, sol, la 2) Octaves: mid and high and 3) Fingering positions: first and third, for the left hand.

Documentation: I videotaped myself every single time that I worked with these combinations and took down notes of the results of the experiments. This procedure resulted in material of more than fifty(50) videos, making it clear which combinations work better, either technically, or musically.

¹⁶ These small stops/cadences are marked with blue color on the notes of the main score of the transcription.

¹⁷ The scores that contain the list of phrases that I used for this experiment are available on Chapter *Appendices*, pages 77-82.

To organize my documentation in a better way, I created excel files, and took notes for all the combinations of the variables. I noted with the dark green color the combinations that I tried once and with the orange color the combinations that I tried more than twice. With light green I noted the combinations where I had difficulties and with white and the symbol *x*, the combinations that was impossible to be played on the instrument.

The notes for my experiment of one phrase looked like that¹⁸:

Opening phrase S.S. 1-4			
REGISTER			
TUNINGS		MID	HIGH
FINGERING POSITION	FIRST	LA	easy
		RE	(better with combination of positions 1-3)
		SOL	x (only leading t & tonic)
		MI	works also nicely with combination 1-3
		DO	works better with combination 3-1
THIRD	LA	easy(3-1). Its not nice to keep it on the 3d: no ornaments on Cargah	Uncomfortable Cargah (4th finger), no ornaments and use as leading tone one string (5th position). Difficult tuning and ornaments
	RE	We don't have the leading tone on the same position with the tonic. No ornaments on Neva	
	SOL		
	MI		no ornaments on Cargah (4th finger)/bud connection Cargah-Neva
	DO	x (leading.t & Neva)(better 4th position)	Uncomfortable fingering for tonic (&leading tone)
	is	as MI	
NOTES	1)	Its good to have the hole 1st tetrachord and the second pentachord on the same position: to tune Segah and for ornaments and phrasing	
	2)	Its comfortable to switch from the first to third position and the opposite in many tunings	
	3)	(tuning problem:Segah with 4th finger) 06/04/2016	
	4)	Its better to have leading tone & Dugah and Cargah&Neva on the same position	

You can see here all the combinations of one phrase in all tunings, fingering positions and registers¹⁹. Twenty combinations were created for each phrase.

A sample that shows how I worked on those phrases during this experiment, can be found on video, on the USB and at the following link URL: <https://youtu.be/XutNcGm2Pq4>

Results:

These are the results that came out of the practicing and videotaping, and the documentation of my experiment:

Before I start, I would like to mention that, the tunings that work in the same way regarding the fingering position and techniques for the violin, on makam Ussak:

- **RE** (mid.), **LA** (mid.), **SOL** (low. Above the tonic), **MI** (high. First & Third position for the first tetrachord)
- **SOL** (mid.), **RE** (high.), **Do** (mid. Not beneath the tonic on third position), **LA** (high. Only for the first tetrachord, in the third position)
- **DO** (high.), **SOL** (high. Only for the first tetrachord, first & third position)
- **MI** (mid.), **LA** (low.)

¹⁸ The excel is available in full format on the USB.

MI	MID	FIRST
----	-----	-------

- It's better for the phrasing and the ornamentation, to play Neva in the 3rd position (2nd finger) and Dügâh in the 1st (1st finger), because the fingering position allows the player to create ornaments and phrases around those degrees and on Buselik trichord and Ussak tetrachord respectively, without changing position, which keeps the flow and don't change the sound color of the phrase.
- I lose some ornaments on Neva (fourth finger or open string), because: Neva, Çargah, Hüseyini is on different strings and that affects the sound color and the speed of ornamentation (For instance: Trill sol-si-la)
- Ornaments around Muhayyer (fourth finger or open string) are not possible (for the same reason with Neva).
- No glissando Gerdaniye → Acem.
- Generally, for phrasing and ornamentation It's better to use a combination of 1st and 3rd position. As I mentioned on the first note, that is because the fingering position should allow the performer to create ornaments and phrases around those degrees and on Buselik trichord and Ussak tetrachord respectively, while keeping the flow and the soundcolor of the phrase.

MI	MID	THIRD
----	-----	-------

- Difficulties - Because I have to change string all the time to play a phrase on the 1st tetrachord. The tetrachord is splitted in two strings, so the soundcolor changes from the one to the other and the flow of the melody is being interrupted by the string change.

MI	HIGH	THIRD
----	------	-------

- It's not easy to create ornaments below Neva (1st finger)
- No ornaments are possible on Gerdaniye (4th finger) without moving to the 5th position
- I had difficulties on phrasing in the 5th position
- For phrases and ornaments above Gerdaniye/ Hüseyini (si), I move to the 5th position. And above TizBuselik to the 7th. position (Difficult tuning)

DO	HIGH	THIRD
----	------	-------

- Segah=4th finger. Not good tuning in fast phrases. (It's not easy to tune a moving note when it is played with the 4th finger, especially in fast phrases.)

LA, RE, MI (high)	MID	THIRD
-------------------	-----	-------

- It's not possible to make trills on Çargah (4th finger) without changing position.

LA, RE	MID	FIRST
--------	-----	-------

- It's better to use 3rd-1st position to make the ornament with the 16ths without changing string, because we

LA, RE	MID	THIRD
--------	-----	-------

- Ornaments around Hüseyni and Acem work great in the 3rd position.
- I cannot play ornaments around Neva (1st finger). I have also to change the bow and the grouping of the notes to make it.
- Impossible to make the ornaments around Gerdaniye (4th finger), Muhayyer (1st finger), Çargah (4th finger). Generally, when a note is played with the 4th finger (in any position) or the 1st finger (in higher than the 1st position), it is impossible to create ornaments around it without changing the fingering position.
- Difficult to create a glissando on Neva. I am referring on the descending phrase: Neva→Çargah→Segah with glissando. In that phrase, all of the degrees have to be in the same position or played on the same string by changing position.

LA, RE	MID	FIRST, THIRD (combination)
--------	-----	----------------------------

- I play phrases and ornaments around TizBuselik and TizÇargah in the 3rd position and I move back to 1st position for phrases etc. on Muhayyer and under it.
- I play phrases and ornaments around Muhayer and Gerdaniye in the 1st position and I move to the 3rd position for phrases etc. on Hüseyni.
- It is helpful to play the ornament around Acem in the 3rd position (3rd finger) instead of 1st finger 1st position.
- The combination of 1st and 3rd position in mid octave, works great for phrasing and ornamentation. Each fingering position serves a different purpose, as shown in previous notes.

LA	HIGH	THIRD
----	------	-------

- No ornaments are possible around La (1st finger), because the leading tone is played on the lower string.
- Use of 5th position to go to Neva.

SOL, DO	MID	FIRST
---------	-----	-------

- Difficult phrasing and ornamentation on the first tetrachord, because half of it is on the one string and half of it on the other.
- No ornaments on Acem (4th finger), because the change of the bow to the next string affects the sound.
- Glissando is not possible between Çargah→Segah because the notes are in different strings.

SOL, DO	MID	FIRST, THIRD
---------	-----	--------------

- No ornaments are possible on Neva (4th finger) in the third position.
- I have also to change the bow and the grouping of the notes to make the phrases playable in both positions.

- The use of the third position and the combination of first and third position work better for these two tunings: Specifically, for both tunings, it's difficult to build up phrasing in the first position because the tetrachord and the pentachord are spitted in two strings. These phrases however, can easily be played in the third position. On the other hand, ornaments for instance around Neva (dominant), that cannot be played in the third position (Neva= 4th finger), can be played easily in the first position (Neva= second finger). Generally, the performer has to switch from the one fingering position to the other depending on the ornamentation and the phrasing. The general rule is that the ornament on a degree or the phrase that moves around a degree or a tetrachord has to be in the same fingering position, or on the same string (using combination of positions), not to change the sound color. , which affects on phrasing and ornamentation.

SOL, DO	HIGH
---------	------

- The use of the 4th position is necessary to play the full scale.
- First position: No ornaments are possible on Acem (4th finger).

Generally:

It's better to have the leading tone & Dügâh and Çargah & Neva or the hole first tetrachord and the second pentachord in the same position. Thus, the ornamentation, and the phrasing, and the tuning of the moving notes become easier because of the fingering position. Therefore, it is comfortable for the performer, to switch from the first to third position and vice versa, in many tunings.

INTERVENTION

As an outcome of my analysis, I decided to make a guide on how to create an Ussak taksim in any of the tunings that I worked on my experiment, by using elements that the musicians used to create their improvisations.

This material contains:

- Technically: Fingering positions on every tuning/octave.
- Suggestions on melodic development.
- Suggestions on ornamentation.
- Suggestions on phrasing.

Fingering positions

I used the material (results) that came out of my experiment to make a description of how to create phrases on each tuning, concerning the fingering positions. I made the description for one and a half octave of Ussak scale and the pentachord beneath the tonic, because this is the area that is used in Ottoman music repertory and improvisation.

In the following description, I refer to the basic movements that can be made in each case (combination of octaves and fingering positions), to make it understandable, which are the possibilities in this area. However, I do not suggest any melodic behavior.

I believe that, any violin player could use combinations of my intervention to create a complete taksim on Ussak makam.

USSAK ON RE

MID OCTAVE

- ON THE FIRST POSITION

- 6) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 7) Play ornaments and trills on Neva (3rd finger).
- 8) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah with glissando. Generally, when using these kind of phrases, all of the degrees have to be in the same position or played on the same string by changing position, so the flow of the phrase and the glissando will not be interrupted.
- 9) Conclude a phrase by playing: LEADING TONE-TONIC. Move from the 1st to the 3rd position (sol string) with glissando.
- 10) Play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (3rd finger) → Gerdaniye (2nd finger)→Acem (1st finger)

- ON THE THIRD POSITION

- 4) Create phrases on the second pentachord. (Neva is on the first finger so it is possible to use the leading tone and explore the area above Neva without changing string- re string)
- 5) Create ornaments on Hüseyini (2nd finger) and Acem (3rd finger)
- 6) Conclude a phrase by playing: LEADING TONE-TONIC (1st - 2nd finger)

HIGH OCTAVE

- COMBINATION OF 1ST AND 3RD POSITION

Ussak on Myhayyer:

- 5) Play phrases and ornaments around TizBuselik and TizÇargah in the THIRD POSITION. (second and third degree of Ussak tetrachord)
- 6) Go back to FIRST POSITION for phrases/ornaments on Muhayyer, Gerdaniye and Acem (3rd finger)
- 7) While melodic movement is descending, switch again to the THIRD POSITION to be able to play phrases/ornaments on Hüseyini.
- 8) For phrases above TizNeva (2nd finger), move to the FIRST POSITION.

USSAK ON LA

MID OCTAVE

- ON THE FIRST POSITION

- 3) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 4) Play ornaments and trills on Neva (3rd finger).
- 6) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah with glissando. Generally, when using these kind of phrases, all of the degrees have to be in the same position or played on the same string by changing position, so the flow of the phrase and the glissando will not be interrupted.
- 7) Conclude a phrase by playing: LEADING TONE-TONIC. Move from the 1st to the 3rd position (sol string) with glissando.
- 8) Play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (3rd finger) → Gerdaniye (2nd finger)→Acem (1st finger)

- ON THE THIRD POSITION

- 4) Create phrases on the second pentachord. (Neva is on the first finger so it is possible to use the leading tone and explore the area above Neva without changing string- re string)
- 5) Create ornaments on Hüseyini (2nd finger) and Acem (3rd finger)
- 6) Conclude a phrase by playing: LEADING TONE-TONIC (1st - 2nd finger).

HIGH OCTAVE

- COMBINATION OF 1ST AND 3RD POSITION

Ussak on Myhayyer:

- 5) Play phrases and ornaments around TizBuselik and TizÇargah in the THIRD POSITION. (second and third degree of Ussak tetrachord)
- 6) Go back to FIRST POSITION for phrases/ornaments on Muhayyer, Gerdaniye and Acem (3rd finger)
- 7) While melodic movement is descending, switch again to the THIRD POSITION to be able to play phrases/ornaments on Hüseyini.
- 8) For phrases above TizNeva (2nd finger), move to the FIFTH POSITION.

USSAK ON SOL

MID OCTAVE

- ON THE THIRD POSITION

- 6) Create every phrase of the first tetrachord. (Dügâh is on the first finger so, explore the area above it without changing string- re string)
- 7) Create ornaments on Segah (2nd finger) and Çargah (3rd finger)
- 8) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah (→Dügâh) with glissando.
- 9) For Rast flavor on Neva, it is often useful to switch to the THIRD POSITION, especially to play ornaments on Acem and Gerdaniye
- 10) Use COMBINATION of the 1st and 2nd POSITION to play ornaments with sequencing in a descending movement starting from the octave: Muhayyer → Gerdaniye→Acem, or a phrase that leads from the octave to the tonic.

- ON THE FIRST POSITION

- 8) Conclude a phrase by playing: LEADING TONE-TONIC (2nd -3rd finger)
- 9) Create ornaments on Acem (2nd finger) and Gerdaniye (3rd finger)
- 10) Create phrases beneath the tonic: For instance, Rast (sol, 3rd finger) on Yegah that lead to the tonic.
- 11) Play trills on Neva (2nd finger), ornaments and phrases on Neva (that use the leading tone of Neva: Çargah) [Second pentachord]
- 12) Play descending phrases that start from Neva and end on Dügâh
- 13) Create ornaments on Dügâh (3rd finger) by using the leading tone (Rast).
- 14) Play phrases with Buselik flavor on Neva

HIGH OCTAVE

- 3) For phrases on Muhayyer, use the FIRST POSITION
- 4) For phrases above TizÇargah, use of 4th position.

USSAK ON MI

MID OCTAVE

- ON THE FIRST POSITION

- 7) Create every phrase of the first tetrachord (Ussak on Dügâh).
- 8) Create ornaments on Dügâh or conclude a phrase using the leading tone (Rast)
- 9) Play phrases with Buselik or Rast color on Neva.
- 10) Play phrases beneath the tonic (Gerdaniye to Dügâh)
- 11) Play Ussak on Muhayyer and use ornaments on TizBuselik and TizÇargah
- 12) Make ascending or descending glissandos on the 1st tetrachord. Play for instance Neva→Çargah→Segah with glissando.

- ON THE THIRD POSITION

- 5) Create phrases on the second pentachord.
- 6) Create ornaments on Neva or conclude a phrase using the leading tone of Neva' Çargah.
- 7) Use a COMBINATION of the two POSITIONS to play ornaments with sequencing in a descending movement starting from the octave. Muhayyer (2nd finger) → Gerdaniye (3rd finger)→Acem (2nd finger)
- 8) Generally, for phrasing and ornamentation it's better to use a combination of 1st and 3rd position. That is because the fingering position should allow the performer, to create ornaments and phrases around those degrees and on Buselik trichord and Ussak tetrachord respectively, while keeping the flow and the soundcolor of the phrase.

HIGH OCTAVE

- 2) For phrases and ornaments above TizNeva, use the THIRD POSITION

USSAK ON DO

MID OCTAVE

- ON THE THIRD POSITION

- 6) Create every phrase of the first tetrachord. (Dügâh is on the first finger so, explore the area above it without changing string- re string)
- 7) Create ornaments on Segah (2nd finger) and Çargah (3rd finger)
- 8) Make glissandos on the 1st tetrachord. For instance, play Neva→Çargah→Segah (→Dügâh) with glissando.
- 9) For Rast flavor on Neva, it is often useful to switch to the THIRD POSITION, especially to play ornaments on Acem and Gerdaniye
- 10) Use COMBINATION of the 1st and 2nd POSITION to play ornaments with sequencing in a descending movement starting from the octave: Muhayyer → Gerdaniye→Acem, or a phrase that leads from the octave to the tonic.

- ON THE FIRST POSITION

- 8) Conclude a phrase by playing: LEADING TONE-TONIC (2nd -3rd finger)
- 9) Create ornaments on Acem (2nd finger) and Gerdaniye (3rd finger)
- 10) Create phrases beneath the tonic: For instance, Rast (sol, 3rd finger) on Yegah that lead to the tonic.

- 11) Play trills on Neva (2nd finger), ornaments and phrases on Neva (that use the leading tone of Neva: Çargah) [Second pentachord]
- 12) Play descending phrases that start from Neva and end on Dügâh
- 13) Create ornaments on Dügâh (3rd finger) by using the leading tone (Rast).
- 14) Play phrases on Neva with Buselik flavor.

HIGH OCTAVE

- 4) For phrases on Muhayyer, use the FIRST POSITION
- 5) For phrases above TizÇargah, use of FIRST position.
- 6) Use TizÇargah as a leading tone to TizNeva in the third position.

Generally (for any tuning):

It's better to have the leading tone & Dügâh and Çargah & Neva or the hole first tetrachord and the second pentachord in the same position. Thus, the ornamentation, the phrasing and the tuning of the *moving notes* become easier because of the fingering position. For instance, there are tunings, where it is difficult to build up phrasing (or create ornaments) in a specific fingering position because the tetrachord and the pentachord are spitted in two strings. However, these phrases/ornaments can easily be played in another position. Therefore, the performer has to switch from the one fingering position to the other depending on the ornamentation and the phrasing. The general rule is that the ornament on a degree or the phrase that moves around a degree or a tetrachord has to be in the same fingering position, or on the same string (using combination of positions), in order not to change the sound color.

Melodic development (*Seyir*).

Possibilities of melodic development of Ussak taksim that can be used for improvisation.

- Influenced by Sokratis Sinopoulos:

Taksim divided into three parts:

1. Start with an introduction on the basic tertachord of Ussak makam. Create phrases on Dügâh (that leads to Dügâh)(tonic) with Ussak flavor and Buselik on Neva (Dominant).
2. Insisting on Acem perde (fa) to introduce the upper part of Ussak scale.
 - Make descending phrases showing the important degrees of Ussak: Neva (Dominant) - Çargah - Segah - Dügâh (Tonic) and returns on the tonic with Ussak color.
3. Show the area beneath the tonic, using Rast color on Yegah.
 - *Remind* all the important notes of Ussak and end on the tonic with a descending movement.

- Influenced by Derya Turkan:

Material to enrich the second and the third part of a taksim:

1. Make phrases insisting on Acem (fa) and Gerdaniye perde (sol).
2. Use Ussak color on Hüseyini (mi).
3. Use Buselik flavor on Neva and Çargah on Çargah
4. Use Buselik on Çargah and Ussak on Dügâh, to lead the melody back to the tonic.
5. Insist on Segah before you conclude on Dügâh.

- Influenced by Haydar Tatliyay:

Material from the first part of the taksim:

1. Start beneath the tonic with the Rast flavor on Yegah and then move to Uşşak flavor on Dügâh
2. Make small stops on Çargah, with Çargah color, on Segah with Segah color and on Dügâh with Ussak flavor.
3. Show all the important notes of Ussak tetrachord/Use the whole scale of Ussak to go back to the tonic (Dügâh).

Material from the second part of the taksim:

1. Start on Yegah (beneath the tonic), introduce the basic tetrachord of Ussak, with phrases on Dügâh, Neva, and small stops on Segah and Çargah.
2. Use Rast flavor on Neva.
3. Use Acem perde to go back to the Buselik flavor on Neva
4. Make a stop on Evç (with Evç color) and continue with Ussak phrases on Muhayyer and Buselik on Neva.
5. Make stops on Acem, Neva (Buselik color) and Segah with Segah color to lead the melody back to the tonic (Dügâh) with the Ussak flavor.

Ornamentation

These are the most characteristic ornaments that I collected from the transcriptions, followed by an explanation about their use. This material can be used by any musician who wants to adopt improvisation elements of these three players.



Çarpma: It is one of the most characteristic ornaments of this music style and consists of a quick tap on the first tone above the main note thus emphasizing the main note. It is being used in repetitions of important notes of the makam (Dügâh, Çargah, Neva, Acem and Muhayyer) to emphasize on them, or in linear descending movements.



This is a variation of the **ornament** çarpma, where the small (tapping note) precedes the main note. It is often being used in ascending movement.



Trill beneath the main note: It can be used at the conclusion of a phrase or as a part of



sequencing. Example:



This **ornament** can be used to emphasize on a note, or continuously on descending movements.



Glissando, is being used on linear descending movements.

Phrasing

These are suggestions on how to create phrases, based on the analysis on the three transcriptions:

- Make phrases using long notes (S.S.)
- Make long, descending phrases, to conclude on the tonic and remind all the important degrees of Ussak: Neva (Dominant) - Çargah - Segah - Dügâh (Tonic).
- Repeat the same phrase on another tone (Tonic-Dominant or Octave).
- Use variations of one small phrase in the same tone or with linear movement. (S.S & H.T.)
- Start a phrase by insisting on long notes. (D.T)
- Use metric phrases with short notes (triplets, sixteenths, eighths) and conclude with a lengthy note (or small note with pause) (D.T & H.T.)

As the last outcome of the first intervention cycle, I would like to present an Ussak taksim on Mi tuning, in which I used the ornamentation and phrasing techniques of this intervention. The video recording can be found on the USB and on the following link URL: <https://youtu.be/-Akcq-J02Yo>

SECOND INTERVENTION CYCLE

REFERENCE RECORDING

On the first intervention cycle of my research, in order to improve my violin performance on taksim (non-metric improvisation), I played, transcribed and analyzed ornaments and phrases of three specific taksims (two of the kemence players, Sokratis Sinopoulos and Derya Turkan, and one of the violin player Haydar Tatliyay), on makam Ussak.

The feedback that I got from the comitee on the presentation of the first intervention cycle, and especially my main subject teacher's, Kudsi Erguner, led me to the idea of creating long taksims (beyond a small introduction

taksim of 1,5 minutes for instance). That would give me the opportunity to work on longer and more comprehensive structures of the makam, develop my ideas more and would finally enrich my understanding of phrasing.

That is the reason why, the reference recording of the second intervention cycle, is a solo violin recording of a Hicaz taksim of 03:47 minutes. I chose the Hicaz makam as it is considered one of the basic makams which I wanted to work on.

The reference recording of the second intervention cycle can be found on the USB and on the following link URL: <https://youtu.be/Ui0xgBNmXW4>

ASSESS and REFLECT (FEEDBACK)

I sent this recording to several people from my network asking for feedback. These are the basic points of the reflection that I got from my network on my reference recording:

1) Seyir

- Opening on Hüseyini (doesn't characterize the Hicaz makam)
- Insist more on the 4th degree
- It is nice that you emphasize on NimHicaz and hicaz on the octave
- Finale: You present a new idea which you could develop more (maybe copy the same thing on the octave)
- The structure is not clear

2) Phrasing

- Small phrases (that restricts to the evolution of your taksim)
- You started using larger areas of your register which adds to your phrasing.
- Some phrases feel rushed and unconnected
- Your melodic development is based on one rhythmical layer for the whole taksim which makes it quite static and gives a low energy feeling
- 01:25, repeat the same phrase
- Phrases have nice articulation

3) Ornamentation

- Ornament (00:16) is not characteristic of the music

4) Intervals

- DikKudi and Evç (not certain each time and according to the color of Hicaz.)
- Tuning: improved much

5) Generally

- Nice color sound in vibrato and natural harmonics
- Nice vibrato (according to the style)
- Beautiful pauses
- You create a nice atmosphere. Though, every phrase starts, it ends with low energy.
- Your playing has nice ideas, nice sound, tuning and ornaments.

- It would be interesting to consider the sense of time flowing through improvisation, which on a musical level can be understood as the metric, or the rate of the notes -The internal articulation of your phrases. Use variation & diversity of rhythm on your performance, like talking.

6) Suggestions

- The phrases, connected, or not should either create a feeling of completeness or a feeling of anticipation.
- After using cadences for a specific perde, when presenting another musical idea you could possibly jump to a different tempo.
- You could work on the parts of the taksim, so as to develop phrases to any perde, but you can also work on the taksim as a whole, the presentation of a full story.
- It's good, in a phrase, when you touch the higher note, not to touch it again and play with the notes above or touch it in a new way. Example: to use higher notes so you change its role.
- Give time and create the need of what comes next. Create a local idea/suggestion for every cycle of your taksim. Use long or short notes to change the feeling (Speed of expression).
- It would help to improvise on the seyir or on a phrase of a pesrevi. It is better to create a small, compact taksim than a big without clear intention.
- It would be interesting to focus on the modulations.
- Listen, play, transcribe takסים with every detail (Tanburi Cemil Bey, ř Niyazi Sayin)

STRATEGIES

The comments and suggestions of my network on the reference recording, were really interesting. Though, the following were the most inspiring and helpful at this point of my research: To consider the sense of time flowing through improvisation concerning the metric or the rate of the notes and the variation & diversity of rhythm, to create a feeling of completeness, or a feeling of anticipation on every phrase, to create bigger phrases, not to keep the energy low, to create a local idea on each phrase and to work on the characteristic ornaments of this music. Considering those comments and the suggestion of Christos Barbas, "*Listen, play, transcribe takסים with every detail*", I decided to focus on phrasing and ornamentation on this intervention cycle, and use *Case study* as the main strategy, by transcribing and analyzing taksim recordings based on those two elements. The helpful tool for this procedure is *Literature (Bibliography, Discography, Internet sources)* and the strategy that will allow me to adopt the results of the analysis on my performance is the *Experiment*.

CASE STUDY (Method: Comparative analysis)

The violin is not one of the fundamental instruments of Ottoman music. It incorporated in this music and created a playing style by imitating and adopting the music style of other instruments. The main influence was of course the instruments with continuing sound, and especially bowed instruments. That is why I decided, on this intervention cycle, to focus on an older bowed instrument of this music, the yayli tanbur.

My *Case study* includes the transcription and analysis of a long (eight minute) taksim of the yayli tanbur player Izzettin Ökte (1910-1991). That gives me the opportunity to create my phrasing by being influenced from an instrument whose playing is not based on virtuosity.

After transcribing the first minutes of this taksim and trying to repeat some phrases on my instrument, I realized that I miss some information regarding the stylistic elements that he uses, which affects my playing and prevents me from understanding and reproducing his phrases. So, I thought that, watching a player while he

improvises would help. I finally transcribed a videotaped taksim²⁰ (02:20 minutes) of the yayli tanbur player Fahrettin Çimenli (1934-), who was Izzettin Ökte's student. The two players use the same stylistic elements on their playing and that helped my understanding on both taksims.

These are the scores of the two transcriptions²¹. Both have notations with all the layers that will be analyzed later: Stylistic elements (ornamentation), Changes on the melodic progression (modulations), Phrasing elements (groupings, sequencing, *comments*).

²⁰ This video is a part of Cinuçen Tanrıkorur's Lecture-Demonstration on "TAKSIM (Improvisation) in Turkish Music" at the New England Conservatory, Boston, Mass. USA in 1994. Cinuçen Tanrıkorur here discusses TAKSIM (improvisation) practice in Turkish music and invites his ensemble to perform taksims, starting with Fahrettin Çimenli making a taksim in the makam Hicaz on the bowed yayli tanbur.

²¹ For the scores, the analysis of the melodic behavior of the taksims and the phrasing, I use the notation of the Turkish makam system, as analyzed on the book "Turkish music makam guide" of Murat Aydemir (p.13-20). More details on the Chapter: *Appendices, Transcriptions and analysis protocol*. Additionally, I notated on the scores the metronome mark whenever that changes during the improvisation.

FOURTH TRANSCRIPTION - Hicaz taksim by Izzettin Ökte

Hicaz Taksim - Izzettin Okte

Bolahenk (Rast=Re)
A (La)= 225Hz

ZEMIN

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff is labeled 'ZEMIN' and has a tempo marking of ♩=59. It includes glissando markings and a time marker of 00:10. The second staff has a tempo marking of ♩=65 and includes 'vib.' and 'finger' markings, with a 'comment' in red above a bracketed section and a time marker of 00:16. The third staff has a tempo marking of ♩=52 and includes three 'gliss.' markings and a 'comment' in red above a bracketed section, with a time marker of 00:35. The fourth staff is labeled 'USSAK' and has a tempo marking of ♩=57, with a 'gliss.' marking and a 'comment' in red above a bracketed section, with a time marker of 00:49. The fifth staff has a tempo marking of ♩=57 and a 'comment' in red above a bracketed section, with a time marker of 01:01. The sixth staff has a tempo marking of ♩=57 and a 'gliss.' marking, with a 'comment' in red above a bracketed section and a time marker of 01:07. The seventh staff has a tempo marking of ♩=57 and a 'tr' marking, with a 'comment' in red above a bracketed section and a time marker of 01:18. The eighth staff has a tempo marking of ♩=53 and a 'gliss.' marking, with a time marker of 01:40. The ninth staff has a tempo marking of ♩=69 and includes 'vib.' and 'gliss.' markings, with a time marker of 01:53. The tenth staff has a time marker of 02:03.

♩=43 02:19

♩=57 VARIATION 02:39

VARIATION a 02:48

♩=66 b c d 03:01

♩=110 SEQUENCING 03:10

♩=60 03:25

comment 03:40

MIYAN

EVC (3+3+3) gliss. 03:51

04:00

♩=73 MUSTEAR 04:03 04:14

6 (3+3) HUZSAM 3 04:26

$\text{♩} = 58$ gliss. gliss. 3 04:38

USSAK ON HUSEYNI tr. 3 04:48

VARIATION $\text{♩} = 85$ 6 (3+3) 05:08

HUSEYNI ON HUSEYNI $\text{♩} = 90$ gliss. gliss. gliss. 05:19

tr. gliss. gliss. 05:27

gliss. 6 3 05:36

$\text{♩} = 52$ gliss. 6 (3+3) 7 (2+2+3) 05:49

$\text{♩} = 60$ gliss. tr tr 05:59

comment HICAZ 6 (3+3)? 06:15

4 KARAR

VARIATION

The musical score consists of six staves of notation in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as ♩=60- and ♩=55. The score includes various musical notations such as glissandos (gliss.), triplets (3), and trills (tr). The word 'USSAK' is written above the second staff. The word 'comment' is written above the fourth staff. The word 'VARIATION' is written below the fourth staff, with sub-sections 'a' and 'b' marked. The word 'comment' is written above the fifth staff, and 'c' is written below the fifth staff. The word 'tr' is written above the fifth staff. The word 'gliss.' is written above the sixth staff. The time signatures are 6/8 and 9/8. The time markers are 06:30, 06:35, 06:59, 07:23, 07:45, and 07:55. The notation includes various rhythmic patterns and ornaments.

© Danai Loukidi

The transcription of this Hicaz taksim by I. Ökte, synchronized with the audio, is available on the USB and on the following link URL: <https://youtu.be/-icKfAYU9vI>

Hicaz Taksim -Fahrettin Cimenli

Mansur (Rast=Sol)

A (La)= 220Hz

♩ = 66

08:13

5(3+2) gliss. 08:28

2

8 6 (3+3) 10:08

9 SEQUENCING 10:17

10:31

© Danai Loukidi

The transcription of this Hicaz taksim by F. Çimenli, synchronized with the audio, is available on the USB and on the following link URL: https://youtu.be/shyA_zAsJBM

ANALYSIS

Melodic development:

HICAZ TAKSIM BY FAHRETTIN ÇIMENLY

ZEMİN:

08:13-08:42 Opening of Neva using the **Buselik** 5chord, and Hicaz 4chord on Dügâh.

08:42 Phrase on Neva with **Rast** color

-08:59 Makes a small stop on Evç perde and ends on Neva.

MIYAN:

08:59-09:14 New phrase (idea) that transfers the **dominant** from Neva to Hüseyini. (in 9/8)

09:14-09:36 **Hüseyini** 5chord on Hüseyini

KARAR:

09:36-09:39 Second phrase that transfers the **dominant**. This time, from Hüseyini back to Neva.

09:39-09:44 Descending phrase from Muhayyer to Neva with Buselik flavor and from Gerdaniye to Dügâh (Insisting on DikKürdi).

09:44-09:51 Uses sequencing to play Hicaz on Dügâh and **Nikriz** on Rast.

09:51-09:59 Continues with **Hicaz** on Dügâh (makes small stops on NimHicaz and DikKürdi).

09:59-10:17 Plays **Rast** on Yegah and continues with phrases on Hicaz scale (reminds all the colors on the high area).

10:17-10:37 Concluding phrase using Acem, DikKürdi and Dügâh perde.

HICAZ TAKSIM BY IZZETTİN ÖKTE

ZEMİN (A):

00:00 Opening on Acem. Buselik trichord n Neva.

00:10-00:22 Comment around Neva

00:22-00:36 Big phrase in Neva with Buselik color, leads to the tonic.

00:22-00:58 Huge phrase on Dügâh shows the Hicaz scale (Neva-Dügâh-Acem & touches Gerdaniye with buselik color-Dügâh using hicaz 4chord).

00:58-01:25 Comment on the tonic. Reminds the dominant (Neva).

(B):

01:26-02:03 Opening on Gerdaniye. Ussak on Hüseyini. -Hüseyini is the new dominant.-

02:03-02:19 Descending- ascending phrase with Buselik color on Neva, Hicaz on Dügâh, that stops on Hüseyini.

02:19-02:39 Descending phrase with sequencing that leads the melody from Ussak on Hüseyini to Rast on Neva.

02:39-03:01 Sequencing that starts with Hicaz color and continues with **Segah color on Segah**. (That is a preparation for Ussak flavor that comes next, because Segah perde and Evç perde make perfect fifth.)

03:01-03:11 Goes directly back to Ussak on Hüseyini (sequencing)

03:11 Goes down to Dügâh with Hicaz color

03:26-03:40 Makes a comment (Hicaz on Dügâh)

MIYAN (A):

03:40-04:00 Introducing a new color, which is Evç (Segah color on Evç)

04:00-04:10 Gives a small taste of Mustear

-04:38 Gives the taste of Huzzam

04:40-04:48 Lows the Evç to go back to Ussak on Hüseyini.

04:48-05:08 Second phrase Ussak on Hüseyini.

(B):

05:08-05:19 **Hüseyini** on Hüseyini phrase.

05:19-05:59 Huge Ussak phrase.

05:59-06:15 New color: **Hicaz on Hüseyini**

KARAR:

06:18-06:39 Goes back to Ussak on Hüseyini, but finishes the phrase with a rhythmical unexpected phrase on Neva.

06:39-06:59 Buselik color on Neva (with **Hicaz on Dügâh** ending)

07:14-07:55 Comes back to the tonic with Hicaz color. Then uses the Hicaz scale with Ussak and Rast color on top, and goes back to Hicaz on Dügâh.

07:45-07:55 Last comment on Dügâh for finale.

Techniques that Fahrettin Çimenli and Izzettin Ökte use to create or extend their phrases:

1) Constant motion

Ökte uses a very interesting technique to build the Miyan part of his taksim (03:40-04:48), by introducing (quoting) new colors/flavors, one next to the other. Specifically, he establishes a tonic center (which in that case is Evç) and inserts new small flavors in the sense of the intervals (Mustear and Huzzam) without creating new tonal centers or developing them as new modulations. Thus, he creates the feeling of constant melodic motion by highlighting different angles of the space around Evç perde. This technique allows him to extend his phrases by inserting several ideas/ intervallic flavors in succession.

2) Metric phrases and Time signature²².

Metric phrases: Although we are dealing with a type of improvisation which is by definition non-metric, both İzzettin Ökte and Fahrettin Çimenli often create metric phrases, in their taksims. For these metric phrases, they use groupings of two and three. For instance: 2+2, 3+3, 3+3+2, 3+2+2 and 2+2+3+2.

This is a technique that allows them to extend their phrases or to draw attention.

Regarding the analysis of my teacher Michalis Cholevas (2017)²³, this technique creates locally a time signature (and consequently a metronome mark). The successive change of the local time signature is a technique that allows the performer to extend his phrases.

- Example from Fahrettin Çimenli's taksim:

4/4

9/8 (2+2+3+2), 09:00

7/8 (3+2+2), 07:14

8/8 (3+3+2), 09:23

6/8 (3+3), 09:36

- Example from İzzettin Ökte's taksim:

He mainly uses 4/4 and 6/8.

He uses only once the 7/8 (2+2+3), as an extended 6/8. 05:49,

9/8 (2+2+3+2) and 10/8 (3+2+2+3), 06:39

3) *Comments*

I consider as *comments*, the small phrases that are played at the end of a bigger phrase, that has already been concluded. These phrases are usually played at a faster speed than the main phrase and often played with *ghost notes* (with less weight on the bow so as to produce a softer sound). These phrases:

- Connect, or remind the tonic.
- Establish the dominant, or generally the previous color to give the feeling of completeness. (So the next phrase can enter with a new color.)
- Shows a new color
- Are being used as material for sequencing, to be developed as a new phrase.

These are the *comments* and their use in the taksim of İzzettin Ökte:

00:10-00:22, First comment: after the opening on Neva, makes a comment around Neva.

00:22-00:35, The main phrase is around Neva with Buselik color, without touching the tonic. The comment, reminds it with a fast phrase at the end.

01:01-01:07, Comment around tonic.

01:07- 01:25, Second comment: Hicaz on Dügâh. Touches Hüseyini perde and reminds the previous dominant, Neva. (It will continue on Hüseyini.)

03:25-03:40, Comment with Hicaz color on Dügâh, before entering the Miyan (Evç color).

²² The idea of the existence of *metricity* in taksim, is more clearly being analyzed on this presentation by M. Cholevas, which was a great inspiration for this part of my analysis too. Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bksyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>

, More details in Chapter *Literature* of this intervention cycle.

²³ Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bksyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>, More details in Chapter *Literature* of this intervention cycle.

05:59-06:15, After a huge Ussak on Hüseyini phrase, makes a fast comment, showing a new color: Hicaz on Hüseyini.

06:59-07:45, Makes a comment (around Dügâh) and uses variations of it: Repeats an extended version of it (2nd part), and the third time develops it as a new big phrase.

4) Sequencing

The technique of sequencing is often used in those two taksims. The basic music material that is used for the sequencing, can be an ornament on a note or a whole phrase and it is repeated with ascending or descending movement to lead the melody somewhere. (Examples from Ökte's taksim: 03:01, 03:07 and from Çimenli's taksim: 10:10.)

5) Variations

A similar idea which is also being used in those taksims to leading the melody through an ascending or descending movement is the creation of variations of a phrase. Examples:

I. Ökte's Taksim: 02:19, 02:39-03:01, 06:22, 07:13-07:25.

F. Çimenli's taksim: 09:47-09:51.

LITERATURE (Bibliography, Discography and Internet sources)

Bibliography

The book that was used as a reference point for the transcription and analysis of the taksims was the following:

- Aydemir, Murat, (2010) *Turkish Music Makam Guide*, p. 13-30, 87-88, 108-110, 158-162, Istanbul: Pan.

This is an extended music guide on scales, movements and phrases on makams. It contains a description of 25 basic makams. It is a very helpful tool for my research because it contains lots of information about the melodic development of a taksim. It also includes taksim samples (CD). In this second cycle of my research, I used as a reference point, the introduction chapter of the book (pages 13-30) that helped me in understanding and describing how Turkish notation works (regarding the transpositions and the designation of the pitches), and on pages 158-162, where the description of makam Hicaz is.

Conference paper

- Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bksyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>

This paper deals with the issue of *metricity* in taksim. Regarding this analysis of M. Cholevas, the majority of phrases in any taksim can be measured locally on a specific tempo and time signature (Local time signature). For instance: 5/8: 3+2, 6/8: 3+3, 7/8: 2+2+3), which also creates locally, a specific metronome mark. In this tempo, the note values usually switch from dotted quarter notes to quarter notes and eighth notes.

This material was really inspiring for my analysis of the transcriptions of this intervention cycle and helped my understanding on the existence and use of metric phrases and the change of speed in taksim.

Discography:

- Ökte, İzzettin (1910-1990), Taksimler İcralar, Turkey.

This CD contains a series of recorded taksims, performed by the tanbur player İzzettin Ökte. It was a great source for my research since Ökte is one of the players that I am focusing on this intervention cycle.

- Çimenli, Fahrettin (2014), Yaylı tanbur 1&2, Turkey: Yenikapı Müzik.

Two CDs of the yaylı tanbur player Fahrettin Çimenli. They include 21 taksims on the yaylı tanbur and were great influences for my understanding of his playing.

Internet sources:

- Ney Manufacturing Center, Retrieved from <http://www.neyzen.com>

This is a website that contains several scores of Ottoman art, Sufi and Turkish Traditional music, as well as samples of improvisations. For this part of my research I focused on the “Classical pieces” of makam Hicaz. I played several compositions and analyzed them, in terms of melodic progression in order to gain a deeper knowledge of the structure of Hicaz makam.

- 7/11 TAKSIM: Bowed-Tanbur Hicaz Taksim- Fahrettin ÇİMENLİ, Retrieved from <https://youtu.be/CL4GI2oaXfg>

This video contains a part of Cinuçen Tanrıkorur's²⁴ Lecture-Demonstration on "TAKSIM (Improvisation) in Turkish Music”, which took place at The New England Conservatory, Boston, Mass. USA in 1994. Cinuçen Tanrıkorur, (composer and oud player, 1938-2000) here discusses taksim (improvisation) practice in Turkish music and invites his ensemble to perform taksims, starting with Fahrettin Çimenli making a taksim on makam Hicaz on the yaylı tanbur. That is the taksim that I transcribe and analyze on this cycle.

- Hicaz taksim (İzzettin Ökte) yaylı tanbur, Retrieved from <https://youtu.be/K4V1-5z4YUE>

This is an eight minute taksim, of the great yaylı tanbur player İzzettin Ökte (1910-1990) on makam Hicaz, which I transcribe and analyze on this part of the research.

²⁴ English was Tanrıkorur's fifth language which he said he learnt by watching cowboy movies when he was a high school student. He spoke Turkish, Italian and French very fluently as he attended the Italian School in Istanbul and his teachers were all native speakers.

EXPERIMENT

Firstly, to take advantage of the fact that Fahrettin Çimenli's taksim, was available as a video, so i extracted the maximum information possible from it, I decided to use my instrument as a one-string instrument (as Yayly Tanbur is) and played the whole taksim in one string.

Here is the score of F. Çimenli's taksim, with all the notation with fingering that I used in this part of my experiment, while using the violin as a one-string instrument:

Hicaz Taksim -Fahrettin Cimenli

Mansur (Rast=Sol)
A (La)= 440Hz

♩ = 66
08:13

1 _____
1 2 _____

5(3+2) gliss. 1 _____ 3 1 08:28

2 gliss. 2 gliss. gliss. 1 2 gliss. 1 2 1 3 2 1 1 2 08:42

3 gliss. 2 2 1 1 08:59

4 1 9 (2+2+3+2) 1 2 09:03 vib. 09:14

3 (fifth position) gliss. 7 (3+2+2) 2 gliss. 09:19

1 3 gliss. gliss. gliss. gliss. gliss. 09:23

5 4 2 3 3 8 (3+3+2)? vib. 09:36

6 1 6 (3+3) 3 2 2 09:44

7 1 3 09:52

2 vib. (2) 09:59

2

8 6 (3+3) 10:08

9 1 3 3 3 3 10:17

3 1 2 tr tr 10:31

© Danai Loukidi

What did I find in Ökte's taksim that I didn't know before?

By carefully watching the video of Fahrettin Çimenli, I discovered things that were impossible for me to realize from an audio recording, and which helped my understanding in playing this music. Also, since the two players are using mainly the same stylistic elements (ornaments, vibrato, glissando etc.), this video gave me great tools for the analysis of İzzettin Ökte's taksim.

These are the most important elements:

1. He mainly uses the first and the second finger while he is playing and rarely uses the third finger.
2. He always moves between the 3rd (NimHicaz) and the 4th (Neva –dominant) degree with the first finger.
3. A. This is the main ornament²⁵ (trill) that both the two players use:



But, in order to produce a softer sound while playing this ornament and emphasis on the main note, also the right hand, participates by changing the weight of the bow (Çimenli 08:35-08:36)

08:35



²⁵ Every time I use the word ornament, for this intervention cycle, without any further description, I am referring to this, since it is the most common ornament for the two yayli tanbur players.

B. They both use this ornament on the 2nd and 3rd degree, while they play Hicaz on Dügâh. Çimenli, use it also on notes that work as leading tones for a phrase: Neva to Hüseyini (often on both), high Mi sharp to Evç.

4. He plays a single trill (çarpma) with two different techniques: 1) Fingering (1st -2nd finger) and 2) Vibrato, where he produces, with a softer sound, the same ornament (Çimenli 08:23). İzzettin Ökte does the same at 00:10-00:22.



5. I noticed that when Çimenli plays a long note, he often keeps a pulse without changing bow, and he does that by changing the weight of the bow (Çimenli 09:08-09:14).

I notated the fingering that I used for playing the taksim, on the same tuning that Fahrettin Çimenli does (Hicaz on La):

The next step for me was to extract phrases from both taksims that have at least one of the elements that İzzettin Ökte used to create (and extend) his phrases, to observe in practice how the stylistic elements are used, and to adopt the best possible way, the fingering techniques that I discovered by observing Fahrettin Çimenli's taksim and by using the violin as an one string instrument.

For this semester, my experiment had as constants (stable factors), the Hicaz makam and the non-metric improvisation. The variables were the phrases that I studied in different tunings.

I extracted five different phrases and studied them on four tunings, which are the four basic tunings that are used on the Turkish makam system: (Bolahenk, Süpürde, Kız, Mansur), which means Hicaz on Mi, Re, Si and La.

Documentation: I videotaped myself on playing the extracted phrases on these four tunings, and sometimes with more than one fingering, always in a way that would not *disturb* the phrasing and the ornamentation of the Yayli tanbur player. The goal was to adapt elements from the first part of my experiment (using the violin as a one-string instrument).

This procedure resulted in material of more than 20 videos, and made clear, which combinations work better technically or musically. A sample of those videos is available on the USB and on the links URL that can be found on the text below and on the *References* of this research.

These are the five phrases that I used for my experiment:

- 1) Two versions of the same phrase: Opening of Ökte's taksim (00:00-00:22) with Buselik color on Neva and comment around Neva. And a combination of it with a part of Çimenli's taksim to figure out how the fingering works, with different *comments* and descending movements.

1st PHRASE - Opening on Neva

♩=59 gliss. gliss. gliss. 00:10

comment

♩=65 vib. finger 00:16 00:22

1st PHRASE EXTENDED - Opening on Neva

♩=59 gliss. gliss. 6 (3+3) gliss. tr 08:28

gliss.

gliss. gliss. Okte/1 gliss.

The video that shows the way that I worked on the 1st phrase of this experiment is available on the USB and on the following link URL: https://youtu.be/Kj_H0li6dRc

- Big Ussak on Hüseyini phrase from Ökte's taksim (08:59-09:36) which includes sequencing and makes changes on the groupings.

2nd PHRASE - Ussak on Huseyni

08:59 1 9 (2+2+3+2) 1 2 vib. 09:14

3 (fifth position) gliss. 7 (3+2+2) 2 1 gliss. 09:19

1 3 1 2 1 2 1 gliss. 09:23

4 3 2 3 3 8 (3+3+2)? 4 vib. 09:36

The video that shows the way that I worked on the 2nd phrase of this experiment is available on the USB and on the following link URL: <https://youtu.be/-xSyksX6-qc>

- 3) Phrase from the taksim of Ökte, introducing a new color which is Evç, and at the end it gives a small taste of Mustear. Uses groupings of three and makes a comment at the end.

3rd PHRASE - Evç (+Mustear)

The video that shows the way that I worked on the 3rd phrase of this experiment is available on the USB and on the following link URL: <https://youtu.be/28GXJPqJC3U>

- 4) Small Ussak phrase on Hüseyini that transfers the dominant to Neva. (Ökte, 06:30-06:39)

4th PHRASE - Ussak on Huseyni to Neva

- 5) Extended version of the fourth phrase (06:22-06:39) with sequencing on Ussak flavor.

4th+5th PHRASE - Sequencing Ussak on Huseyni (to Neva)

The video that shows the way that I worked on the 4th and 5th phrase of this experiment is available on the USB and on the following link URL: <https://youtu.be/DMFnHLsi1fU>

INTERVENTION

I will present the results of the second intervention cycle in three layers:

- A. Fingering positions for Hicaz makam on tunings: Mi, Si, La, Re
- B. Exercises on ornamentation.
- C. Phrasing: Techniques to create and extend a phrase.

FINGERING: (Results of the experiment)

I used the material that came from my experiment to make a description of how to create phrases on each tuning, concerning the fingering positions. In the following description, I mention how the fingering works on my instrument in every tuning, according to the results of the experiment. However, I do not suggest any melodic behavior in this part of the intervention.

The following boxes separate the phrases, as the results came from the experiment. I grouped the tunings mi and si on the mid register and la on the lower register, because i use the same fingering on the violin. Also, la on the mid register can follow the description of Hicaz on re (mid register).

HICAZ on MI, on SI (mid register) and on LA (low register):

Play **Hicaz** on Dügâh in the first position.

For **Rast** color on Neva, change string (Stay in the 1st position).

Buselik on Neva: Phrases around the dominant (Neva) in the 3rd and 4th position. (It is also possible in the 1st position.)

Descending movements to Hicaz on Dügâh: Go back to the 1st position with (if) ornament is on NimHicaz, or stay in the 3rd position with ornament on DikKürdi.

Generally, phrases with Buselik flavor that leads to Dügâh, work nicely on the same string, because the gravity of Buselik brings you down.

Dominant transition (Neva to Hüseyini): Move from 3rd to 4th position with the first finger. (It can also be in the 1st position).

Ussak on Hüseyini: In the 1st position because the phrasing is easy with Hüseyini on the 1st finger.

Ascending scale with glissando: NimHicaz -Neva (3rd position), Hüseyini-Evç (1st), Gerdaniye-Muhayyer (3rd position).

Octave: Ornament around TizBuselik, or phrase with Buselik flavor on Muhayyer, in the 3rd position.

Descending movement from Muhayyer/TizBuselik to Hüseyini: Change position (3rd-1st) with ornament on Gerdaniye (3rd finger).

Descending movement from Ussak back to Neva: Change position on NimHicaz (1st) to Neva (2nd)

Also ornament on Neva-Hüseyini can be played in the 1st position (1st finger-open string), or in the 3rd (3rd-2nd finger).

Evç (Segah flavor on Evç): Play around Evç in the 1st position.

For çarpma on Myhayyer or phrase above it: Move to Gerdaniye with glissando and 1st finger (3rd position). Go back to the first position with ornament on Evç (2nd finger).

HICAZ on RE (mid register):

Buselik on Neva: Phrases around the dominant (Neva) in the 3rd position.

Descending movements to Hicaz on Dügâh: Use the 2nd and the 3rd position. This is the fingering which is



closest to what Fahrettin Çimenli is using:

Generally, I stay in the 2nd position if the ornament is on NimHicaz. Or I go to the 1st position, if the ornament is on Dikkürdi.

Dominant transition (Neva to Hüseyini): Can be played in the 1st or 3rd position.

Ussak on Hüseyini: Combination of 1st (above Hüseyini) and 3rd (under Hüseyini). Also, can be played in the 3rd position.

Ascending scale with glissando: NimHicaz (1st position), Neva-Hüseyini (3rd position), Evç –Gerdaniye (1st position)-Muhayyer (1st or 3rd position).

Octave: Ornament around TizBuselik, or phrase with Buselik flavor on Muhayyer, in the 3rd position.

Descending movement from Muhayyer/TizBuselik to Hüseyini: Change position (1st or 1st+3rd position).

Descending movement from Ussak back to Neva: Change position (3rd to 1st) with ornament on Gerdaniye.

(In Ussak phrases in the 3rd position, I extend the 4th finger to play Muhayyer.)

Evç (Segah flavor on Evç): Play around Evç in the 1st position or change position:



4) *Çarpma* (played in 4 different ways)

This ornament is used by the majority of the instrumentalists of this music style. It has been borrowed from plectrum instruments, whose technique identified the sound of the ornament. (The first/main note is played and the second (*çarpma*) sounds as a *ghost note*.)

Through the observation of the performance of the yayli-tanbur player F. Çimenli on the video recording and the priceless guidance and inspiration from my teacher M. Kouloumis, I developed five different ways of practicing this exercise regarding the technical possibilities of the violin:



- Establish the dominant, or generally the previous color to give the feeling of completeness. (So the next phrase can enter with a new color.)
- Present a new color
- Can be used as material for sequencing, to be developed as a new phrase.

3) Metric phrases :

The use of metric phrases by creating groupings of two and three (for instance: 2+2, 3+3, 3+2+2 and 3+2+2+3) is a technique that allows the performer to extend his phrases or to draw attention.

4) Sequencing and Variations:

Play a small motif (it can be only an ornament, or a whole phrase) and copy it with ascending or descending movement to lead the melody somewhere, or play a phrase and create variations of it.

As the last outcome of the second intervention cycle, I would like to present a Hicaz taksim on Re tuning, in which I used the ornamentation and phrasing techniques of this intervention. The video recording can be found on the USB and on the following link URL: <https://youtu.be/WFZAP6-83ew>

THIRD INTERVENTION CYCLE

REFERENCE RECORD

In the first two intervention cycles of my research, I gathered a lot of information on how the players that I focused on, build or extended their phases in the manner of a taksim and which stylistic elements (ornamentation) they use. Finally, I tried to adopt those elements regarding the fingering in different tunings on the violin.

As a reference recording of the third intervention cycle, I decided to use the final recording of the second intervention cycle, in order to get feedback on the appliance of all those findings on my performance. It is a solo violin recording of mine, of a Hicaz taksim, that lasts 02:47 minutes. The video recording of it can be found on the USB and on the following link URL: <https://youtu.be/WFZAP6-83ew>

ASSESS and REFLECT (FEEDBACK)

The information that I gathered regarding my reference recording from the people who are part of my network was very useful. These are the basic points for improvement that they commented on.

1) Phrasing

- Avoid unnecessary repetition, of the same thought
- Incomplete (unstable) ending (02:08)
- Nice ideas. Not always nicely connected
- The role of a note can be oracular/ enigmatic in a phrase. We shouldn't "prove" its clear role in it.

- 2) Ornamentation
 - Clear up every ornament
- 3) Seyir
 - Insisting too much on Neva
 - Build up the Karar of the taksim
 - Play taksims without modulations with a drawn
 - Follow a given structure to improvise on (of a Pesrevi for instance)
- 4) Intervals
 - Be careful of the intervals on the *çarpma* and *Acem perde*
- 5) Generally
 - Nice sound of ala turka violin
 - You have learned/got involved with the language and the usability of it.
 - You have conquered to a large extent the theoretical level and style. Now you should involve yourself in it.
 - Create intention
 - Create flow on your taksim
 - You don't have to prove something. You are the one that builds the atmosphere.

Taking into great consideration all this information, I moved to the next step of the third intervention cycle.

STRATEGIES

For this part of my research, I decided to focus on the comments on phrasing and the general comments of my network because they seemed to be really inspiring and helpful in the understanding and usability of the phrasing mechanisms that I analyzed on the previous intervention cycles. Many people of my network commented positively on the music style, the phrasing ideas and the use of the musical language on taksim. But, what drew my attention, was the fact that many comments were on the use (and connection) of notes or phrases, on intention, flow, personal expression, and creation of atmosphere. Furthermore, during the process of getting feedback I realized how important it is, at this point of my research, to collect information from *others* on my topic. Let's see what *others* mean in the context of this research:

On the first two intervention cycles, I focused on ornamentation and phrasing on taksim, by analyzing the techniques and mechanisms that other players use, and tried to adopt them on my performance. So, I worked both as a researcher and a practicing musician.

The goal of this intervention cycle is to compare my results with other researchers on the one hand and practicing musicians on the other. The method that I will use to achieve that goal and enrich my understanding of the concept of taksim in makam music (in order to identify my results and to be able to adopt them in a better way in my performance) is *Triangulation*.

CASE STUDY (Method: Triangulation)

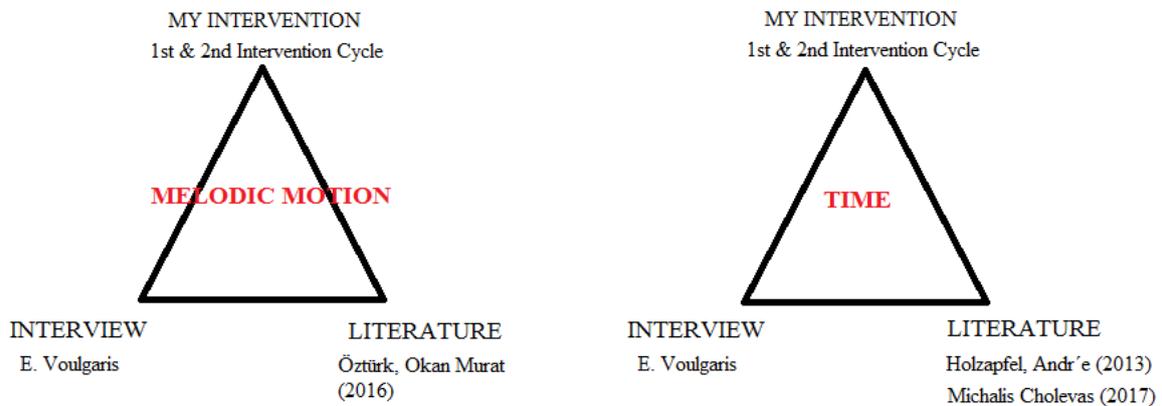
I will create two triangles, based on two fundamental elements of my research:

- 1) The first triangle focuses on the sense of time in taksim.
(That is getting involved in the following findings of the previous intervention cycles: the metric phrases, the change of note value in a phrase and the change of speed: *accelerando*, *rallentando*.)
- 2) The second triangle focuses on the melodic motion of a phrase.
(Generally, that will enrich my understanding regarding the use of every mechanism of phrasing in the concept of melodic development of a taksim. Specifically, in getting involved with the mechanism of *constant motion* and the use of incomplete cadences.)

At this point, I would like to mention that, a big part of the music that I am dealing with, and especially the one that refers to taksim, is part of an oral tradition. In that sense, knowledge is being carried up until today, through practicing musicians. Consequently, there is a part of knowledge that is being transmitted through verbal communication and metaphorical language. That is the reason why I decided to interview a practicing musician, who is an outstanding master of this music. This is Evgenios Voulgaris. He is a multi-instrumentalist and has been a student of Fahrettin Çimenli (whose taksim I analyzed on the previous cycle) on yayli tanbur.

Regarding the researchers, I will focus on the following articles:

- Regarding the sense of time I will refer to: “*Metric elements in free rhythm Taksim Improvisations*” by Michalis Cholevas (2017) and “*Tempo and prosody in Turkish taksim improvisation*” by Andr’e Holzapfel (2013).
- Regarding the melodic motion I will refer to: “*The Place of the Concept of Melodic Motion in the Ideas of Makam and Mode*” by Okan Murat Öztürk (2016).



LITERATURE (Bibliography)

- Öztürk, Okan Murat (2016), *The Place of the Concept of Melodic Motion in the Ideas of Makam and Mode*, PhD, Turkey: Bashkent University State Conservatory Member of ICTM.

This text aims at dealing with the ideas of makam and mode with an approach that focuses on the “principal manner of melodic motion” or “melodic behavior”, which, as is being confirmed through his analysis, is not formed by the scale-based understanding and it does not have any relationship with the idea of octave scale. Referring to this connection, he writes on page 294:

“Makam was understood as completely melody-oriented concept almost through the entire history, principally in the Ottoman sources (beginning of the 15th century until the late 19th century). The fundamental terms such as âgâz, seyir, karar and asma karar were used for describing melodic motions. The referential centralizations in the motion (like beginning, ending, pause) and the melodic behavior/manner shaped around those centers are the essence of the idea of makam.”

I focused mainly on the part of this analysis, where Okan Murat presents an interesting approach regarding the melodic progression of a phrase. Specifically, according to his analysis, the melodic progression of a phrase can be divided in two ways: (a) with circular motion, (b) with orientational motion. In the first type of motion, the beginning and the ending of the melody occurs on the “same” pitch”, so the melody of the phrase is characterized as uni-centric. The second type of motion is the orientation, motion in linear movement. This motion always shows development between two different centers and is characterized as bi-centric.

- Holzapfel, Andr'e (2013). *Tempo and prosody in Turkish taksim improvisation*, p.1-6, Istanbul, Turkey: Bogazici University.

This paper examines how rhythmic idioms are formed and maintained throughout a performance. The research is based on a music collection that contains 52 recordings of taksims by five renowned masters of tanbur in Turkey (that cover a range of a century of recordings): Ercumend Batanay, Mesut Cemil Bey, Murat Aydemir, Necdet Yasar and Tanburi Cemil Bey. The issue of tempo in those taksims is being approximated through diagrams that show their pulsation profiles. Finally, musical expression in taksim is being compared with the pulsation of the human speech.

After first being inspired by the PhD of my teacher, Michalis Cholevas, and secondly, transcribing and analyzing taksims of some well-known players of Turkish and Ottoman music myself, where I noticed the existence of metric phrases, it was quite interesting for me to observe how other musicologists and researchers had approached this topic.

As it has been mentioned in this text (page 1), taksim, is considered in Turkish makam music as free-rhythm instrumental improvisation without the underlying template of a meter or continuous organized pulsation. The interesting part comes when Holzapfel underlines the understanding of practicing musicians on the existence of rhythm and meter in taksim. In specific, he writes on page 2:

"There is no doubt among practicing musicians that a taksim has no meter. When asked about the rhythmic elaboration of taksim, they usually state that they not consciously maintain a tempo. On the other hand, some of them do not want to exclude that at least in some examples a continuous pulse might exist."

On the same concept he mentions that *"some players, such as Tanburi Cemil Bey, seem to emphasize pulsations of specific frequencies in their playing"* (page 5).

The second topic that this text is dealing with, and seemed to be interesting for my research in the context of phrasing and the issue of adopting these mechanisms on performance, both for me and for other musicians in the future, is the relationship (I would use the word parallelism) of musical expression and speech²⁶.

- Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bkisyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>

Information about the description of this analysis and its influence on my research are available in Chapter *Literature* of the second intervention cycle.

During my desk research, I got attracted by two more articles that had secondary role of the triangulation method, however gave me interesting information. The first is by Okan Murat Öztürk, and complemented the view of the author regarding the circulation and orientation movement of the melody. The second one by Walter Feldman, gave me more general information about the melodic development and the modulation.

- Öztürk, Okan Murat (2015), *The makam-based melodies and the issue of musical analysis*, p.1-32, Surrey, UK: R.Sultanova (Ed.). *Soundscape of music of the Turkic speaking world*, Ashgate.

This aims at analyzing and interpreting the relationship between the makam and the melodic motion based on examples that have been chosen from Dimitrie Cantemir's Collection. Focuses on the use of frets and tries to analyze the concept of tuning in terms of intervals, in the modal system of makam, based on the existence of the tonic centers.

I used this article to create a clear picture of the view of Okan Murat on the understanding of the melodic phrase. This paper refers also (as he previous of O.Murat did) on positional figures of cyclic motion and orientation figures of rectilinear motion, in an attempt to analyze the melodic phrase. This time though he makes

²⁶ Andre Holzapfel does a bit further with that topic, by wandering "if the pulsation in taksim is in some way related to syllable and word rates in Turkish language.", Holzapfel, Andr'e (2013). *Tempo and prosody in Turkish taksim improvisation*, p.5, Istanbul, Turkey: Bogazici University.

a parallelism of these motions with the melodic motion/development of the makam that leads him to distinguish them as uni-centric, double-centric and multi-centric (page 26-29).

- Feldman, Walter (1993), Ottoman Sources on the Development of the Taksım, *Yearbook for Traditional Music, Vol. 25, Musical Processes in Asia and Oceania*, pp. 1-28, International Council for Traditional Music.

In order to describe the topic of this paper, I will borrow the words of W. Feldman (page 3):

"It will be contended here that the taksım is in no sense coterminous with the maqam art music, that it is a musical phenomenon which exists in one area of the maqam, and that it must therefore be studied as a specific genre within the broader issues of maqam and "improvisation"."

Generally, this article gave me a more macroscopic view of the development of the taksım during the years, but in particular, I found very interesting the information on the modulation. They enriched my understanding on the Miyan of a taksım (middle part where usually modulations take place) and the use of constant motion which is one of the techniques that I analyzed on the second intervention cycle.

According to the columnist, modulation had a different role in the seventeenth century from the role it holds in the 19th-20th century and on. In the notations in Cantemir's Collection or instance, modulations are few and less developed. Contrary, in the repertoire of modern Turkish music, modulations feature almost every single composition. Specifically, *"The vocal repertoire is based upon the zemin-miyan structure in which the miyan usually modulates either to a new makam or to a different range of the original makam. The pesrev is constructed according to a system of what Signell had termed the "multiple miyan" where by each hane employs a new makam."* (W.F. page 17)

Regarding the use of modulations by Master musicians, W. Feldman says that, while they are playing a taksım, they often make modulations and blend/connect as a chain of makams. They hold one makam as a basis and modulate on several makams upon it. These successive modulations are being compounded into one circle of melody and finally produce a universal makam.

INTERVIEW

Interview of Evgenios Voulgaris, regarding the sense of time and melodic motion in taksım.

Considering the taksıms that I transcribed, I noticed that the players played often rhythmic/metric phrases. Also, generally the existence of rhythm or pulse in the taksım, which is a non-metric improvisation, is lately being discussed. Do you use rhythmic/ metric phrases in your taksıms?

The expression *metric phrase* might not be so helpful. It would be better to talk about motifs, where for 5 or 10 sec. a 7/8 or 10/8 is played and repeated twice and creates for two *bars* the sense of systematic/methodical repetition of the motif. This is a technique that does not really stand out as a passage from the non-metric to the metric part, because it's about a motif (not a rhythm) through which an idea is being expressed.

This is often being used in **sequencing**. And part of this technique is to break the sequencing at the end. That is something that we use in speech. For instance, we say: "We do this and this and that, the next day we do this and this and that, and next day we do this and this and that, but...". So, that is a way of expression, that for me, it's a motif that is being repeated, as a part of the development. We can consider everything as motifs, but this sense is being created for a while, when we put the two phrases on this motif (and then we break the motif at the end). So, finally it's good to consider it as non-metric, as you said, because it is not non-rhythmical. And when there is a meter (time signature) it lasts two or three *bars*.

So, usually, I use metric phrases mostly on sequencing, as part/link of this chain (sequence). Often this mechanism [of sequencing] that leads from the one degree to the other/drives you to step on Do and leads you to Re, step on Re and leads you to Mi etc. is being combined with a *metric material*.

Do you think that metric phrases may exist on specific points of the taksim (ex: opening)?

I consider those phrases as **motifs**. [*Though his examples, I realized that he calls motif a phrase that has a clear pulse that he doesn't consider necessarily as a rhythm.*] Motif for example is the fifteen-syllable. I often use the **change of rhythm** on a motif, so to use **accelerando** or **rallentando** in the repetition of the motif to lead the melody somewhere. [*Regarding to the use of motifs, he refers to the Ussak Oud taksim of Bacanos. He sings the opening phrase and explains that: Bacanos creates a flow of eighths at the beginning of the phrase and then, uses the triplets to break it. So, this is a way that is being used as a brake on the motif that leads to the end of a phrase.*]

So, what does the accelerando or rallentando brings to the phrase? Is it anticipation?

It **increases the energy** of the motif. So it dominates the movement of melody. The notes have a secondary role. The motif is the driving force. [*In these kind of phrases*] The time, the motif, the rhythm, the meter (with variations on not) is important for the development of the action.

The makam on the other hand creates the atmosphere. That is where anticipation appears. For instance, regarding the makam [*with Hicaz as an example*], the first degree is ended, the second asks, resists, creates intrigues, the third resists, moors or swings. The fourth threatens the tonic and the fifth “confirms” the basic sound of the makam. For example, you can create the anticipation of the tonic, but don't play it finally.

Instead of sequencing I observed on the taksims that I transcribed the use of variations.

There is a type of sequencing that we can call it actually acrostic. For instance, you are playing a Hicaz tetrachord, so there is a phrase that concludes one re, one phrase that concludes on do, one on si and one on la that gives you the descending linear movement of re-do-si-la.

In both types of sequencing, especially when the [*particular*] phrases are big somebody could consider each one as a different color, as modulations (or change of the base). On Ussak makam for instance: Buselik on Neva, Çargah on Çargah and Segah on Segah. But if you look at it macroscopically, they are the components of the movement re-do-si-la. That is for me an interesting technique [...] through an intention. (Same intentions can be seen during a cycle. [*As a cycle he refers to each Hane of a Pesrev.*])

For instance, you might need to go from re to do. The first way is to do it with a simple phrase. The second is to move up and down in the melody, using larger areas of the register, but macroscopically it's the same movement. That hypnotizes you in a way.

That brings to my mind the idea of *constant motion* that I analyzed on the last intervention cycle, where the melody moves constantly without changing the tonic center.

As a player I can “play” with that sense of the tonic center. In that case the target is not to lose the goal. The goal will be the existence of organized development and for me that comes through the modal series. Every modal series concludes on the tonic and can be small or can be used complementary. (A nice example of this, is the development of the Hane and Teslim of a Pesrev.)

During a development, the melody can be subtractive. That is where the timing of the melody changes. Also in a descending movement you can create the feeling that you are falling, but still trying to hold on to the degrees.

(After presenting the idea of constant motion): I observed this technique on the Miyan. Do you perceive it as something that can be used in other parts of the taksim too?

This is a technique, where you have to understand its intention, to be able to use it. The intention here is to stand firm, although the melody is moving. It is a behavior of being in a place and flirting with things around it. On the specific example of Ökte's taksim for instance, he uses all these colors around Evç (trichords, tetrachords etc.). These colors express different feelings, like hope instead of the drama of Hicaz.

The analysis of the Miyan part of Ökte's taksim (which the constant motion) helped my understanding a lot in dealing with the development of the makam on my improvisation, not as a list of things, but as a map of colors or tetrachords and pentachords that are being connected to each other. Also in your playing, the sense of space where things are happening or being lightened in it, as they were pre-existing, is characteristic. What is your understanding regarding the melodic development of a makam?

I like the expression that you use, to "lighten something": Maybe, for instance, you are playing a phrase on la. You are also playing the note si but it's not the one that is being lightened. [Generally] it depends on how subversive you want to be, or how much you want to get into something, so you create doors [I door might be the Evç color] which you lighten but don't open, or which you open. [That is a modulation.]

For me the idea that works in that field is the existence of a core and spheres. I call core whatever can be the identifier of the makam. It is the material, that when you see it you identify it as Hicaz, but also if you were about to describe Hicaz you would describe parts of it. [Competing to a Pesrev:] Let's say that the second Hane aims on Buselik/or Hüseyini. If you take that out of the flow, that wouldn't be recognized as Hicaz. So, what is it that makes it perceived as part of a Hicaz? That is the second sphere that has "legs" and is connected with what is outside. So, that color becomes meaningful because of its relationship with the core. With the same thought the Evç as part of the Miyan creates the feeling of hope because of its connection with Hicaz (not because Evç's character is that generally). It's that sense, that's how the Miyan of Ökte [referring to the constant motion] gets connected to Hicaz, as a piece of expanded sphere. Without the core everything falls apart. That's how we make modulations: we install the colors step by step that are inextricably linked [with the basic Hicaz, which always participates in what is happening as memory. Finally, as the time passes all these become part of the Hicaz [that we play]. This idea explains to me what makam is and how time gets involved in the makam. The sense of time is really important in the development of the makam in a composition and in a taksim too. So, makam is not a list of things, or options, and this vision makes me flexible while I am dealing with the development.

The recording of the interview is available on the USB and on the following link URL:

<https://soundcloud.com/user-429029263/interview-evoulgaris/s-9oBUb>

INTERVENTION

Through the bibliography and the interview, I gathered a lot of interesting information on the topics of time and melodic motion in taksim. The compartment of them with my interventions created the three different angles of each triangulation and gave some nice results. Here we can see how this procedure enriched, or reshaped specific elements of my intervention, regarding phrasing on taksim:

Sequencing: It is a technique where each part of the chain is often created by a motif (phrase that have a **pulse**, or a recognizable **rhythm**). The motif is repeated twice or three times (usually) and breaks at the end of the sequencing. It is a mechanism that uses each degree as a step and leads you linearly from one degree to the other.

Accelerando and rallentando: The change of the rhythm, or the note values in a phrase create the feeling of accelerando or rallentando and intensify the flow of the phrase. Example of rallentando: Create a phrase of

eighths and conclude with triplets (of quarters for instance). The use of triplets breaks that sense of pulse that the eighths gave and slows down the speed of the phrase. They are being used as a brake. Generally the change of speed, or the note values increases the energy of the phrase.

Acrostatic and incomplete stops: It is about successive phrases that being completed with incomplete cadences/stops, which macroscopically create a linear movement of the melody (acrostatic). This thought gives a nice shape to the intervention of the first cycle (This is something that I first observed through the analysis of S.Sinopoulos taksim) regarding the big descending phrases that he was creating, where he was reminding/highlighting one by one the main degrees of the makam or Ussak tetrachord and finally led the melody to the tonic. This technique creates the feeling that you are falling, but still trying to hold on to the degrees.

Generally, **incomplete stops/cadences** are created on secondary degrees of the makam. Their accentuation and their relation to the tonic, create each time an atmosphere/feeling and often intensify the anticipation of the tonic.

Constant motion: It is a type of *circular motion*, where the beginning and the ending of the melody occurs on the same pitch. So there is one tonic center. According to E. Voulgaris, “The intention here is to stand firm, although the melody is moving. It is the behavior of being in a place and flirting with things around it.”. The method of triangulation led me to a new appliance of this technique²⁷.

That, concerns the circular movement of the melody around a degree using large areas of the register, or movement in a small area of register with fast speed and stable tempo. This technique increases the anticipation²⁸ and the gravity that leads to the last note of the phrase (which is the tonic center of the phrase)²⁹.

Phrasing and prosody (speech): During the interview and through the bibliography, I faced with the same interest, **comparison:** The parallelism of **phrasing** on taksim with the **speech**. Here is a nice example by E.Voulgaris, of using sequencing of speech as we do in the taksim: “We do this and this and that, the next day we do this and this and that, and the next day we do this and this and that, but...”.

Melodic development: This general information on the melodic development of a taksim, is really helpful on the appliance of the techniques of creating and extending a phrase on taksim.

Schematic representation of the **melodic development** of the makam: Each makam has a core, which presents the basic sound of the makam. Around the core, ramifications are created that connect the core with new spheres where the secondary flavors of the makam are being presented. Each sphere acts as a door for another sphere. That is also how modulations, or new colors (as in *constant motion*) are connected and create a chain. (We consider modulation as an entrance on the core of another makam.) Every new color gets meaningful, in the makam because of its relationship with the core. That creates a three dimensional map consisting of numerous possibilities for melodic development of the makam. The composer, or improviser chooses a root though those doors and spheres, each time a unique melodic development.

As the last outcome of the third intervention cycle, I would like to present a Hicaz taksim on Re tuning. The audio recording and can be found on the USB and on the following link URL: <https://soundcloud.com/user-429029263/hicaz-taksim-3rd-intervention-cycle-artistic-reference-result/s-bcZ7U>

²⁷ The first appliance, is the one that is being analyzed on the previous intervention cycle and concerns the technique of inserting new colors, one after the other, without modulating though. More details on chapter *Intervention* of the second intervention cycle.

²⁸ As E.Voulgaris says, it “hypnotizes you in a way”.

²⁹ Regarding the interview of Evgenios Voulgaris, that is a technique which can also be used in incremental movement between two notes. It is another way of expressing a simple movement. For instance, macroscopically the movements might be Do-Re.

APPENDICES

TRANSCRIPTION AND ANALYSIS PROTOCOL

Regarding the scores:

The notation system used for the transcriptions of this research is one that is being used in Turkey since 1930's. It has been established by Suphi Ezgi (1869-1962) and Huseyin Sadeddin Arel (1880-1955). This system uses the Sol clef on the pentagram. The makams are usually written within a two-octave register, where every note (perde) has its individual name, as below³⁰:

The image shows three staves of musical notation. Each staff is written on a pentagram with a Sol clef. The notes are represented by circles on the lines and spaces. Below each staff, the individual names of the notes (perdes) are listed in a vertical column. The first staff has 15 notes, the second has 15 notes, and the third has 15 notes. The names are: K a b a Ç a r g â h, K a b a N i m H i c a z, K a b a H i c a z, K a b a D i k H i c a z, Y e g â h, K a b a N i m H i s a r, K a b a H i s a r, K a b a D i k H i s a r, H ü s e y n i A ş i r a n, A c e m A ş i r a n, D i k A c e m A ş i r a n, I r a k, G e v e ş t, D i k G e v e ş t, R a s t, N i m Z i r g ü l e, Z i r g ü l e, D i k Z i r g ü l e, D ü g â h, K ü r d i, D i k K ü r d i, S e g â h, B u s e l i k, Ç a r g â h.

*In my analysis, I am using the names of the notes that are used in Turkish music.

Each makam is written in a specific position (its *original position*) on the pentagram although it is often played transposed. These are the most common transcriptions: Bolahenk (Rast= Re), Sûpürde (Rast= Do), Kız Neyi (Rast=La) and Mansur (Rast= Sol).

Thus, in this research, the Ussak and Hicaz makam are being written on A (La/ Dügâh).

The actual pitch of the tonic and the transposition that is being used on the recordings are being notated on the upper right part of the transcriptions.

³⁰ Picture from the book: Aydemir, Murat (2010), Turkish Music Makam Guide, p. 18, Istanbul: Pan.

Additionally, since taksim is considered as non-metric improvisation, the transcriptions are written with no time signature and bars have been added only to mark the end of a phrase.

Notation for the ornamentation:



Ornament 1: I use the legato line only when the small single note (ornament) proceeds the main note on the score, to clarify the way that the player is pronouncing the ornament.



Çarpma (Ornament 2): I use the word *çarpma* on this text to describe the single trill that follows the main note, with a linear ascending movement. Regarding the scores, I take for granted that the small note of this ornament follows the main note, so I don't use any legato line.



Ornament 3: The same applies on this ornament: that always precedes of the main note.

Notation on the transcriptions

The notes that are related to the **melodic development (seyir)** of the taksim, are notated on the transcriptions succinctly, in black color.

I notate the parts of the **sequencing** and the **variations** with brackets above the pentagram.

Additionally, I notate the **metric phrases** with brackets (single or in sequence when the rhythmic pattern is being continued) and a note on the grouping. For instance 7(2+2+3).

Notes on **phrasing** appear in red color (and in blue when they are strongly related to the melodic development).

Moreover, I marked on the scores in red color, the **notes** (degrees) that are *movable*, when they appear higher or lower than their usual position/space, concerning the intervals of the makam.

Terminology in the analysis³¹

Motif : According to *Grove Music Online* (electronic resource of *The Oxford Dictionary of Music*), motif is “a short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme, or phrase that still maintains its identity as an idea. It is most often thought of in melodic terms, and it is this aspect of motif that is connected by the term ‘figure’”.

Sequence: According to *The Oxford Dictionary of Music*, “in music construction”, sequencing is being considered as “the more or less exact repetition of a passage at a higher or lower level of pitch”.

Cadence or Close: According to *The Oxford Dictionary of Music*, cadence is “any melodic or harmonic progression which has come to possess a conventional association with the ending of a composition, a section, or a phrase”.

On this research, I am using three types of cadences:

- (a) Perfect Cadence: Signifying the conclusion on the Tonic.
- (b) Half or imperfect Cadence: Signifying the conclusion on the Dominant.
- (c) Incomplete Cadence: Signifying the conclusion on a secondary degree of the makam.

³¹ Oxford Dictionary of Music, Retrieved from <http://www.oxfordmusiconline.com/public/>

Scores on phrasing for the experiment of the 1st intervention cycle:

Phrases for experiment - S. Sinopoulos

1. SEQUENCING Tonic **b** Dominant

vib.

2. Descending phrase (Cargah-Segah-Dugah) Stop on Cargah Segah Dugah

3. SEQUENCING

4. Phrase around Neva

5. Insisting on Acem

6. Descending phrase that leads to Segah

7. Phrase that leads to Dugah/Tonic (2)

8. Phrase that starts on Neva and leads the melody to Dugah ornament ornament

9. SEQUENCING (9)

10. SEQUENCING (10) Return on the tonic (Dugah) 3

10. Scale (11)

12 Rast on Yegah 6 Ussak scale on Dugah 6 6 6 6



The musical notation for exercise 10 consists of a single staff in treble clef. It begins with a measure containing a whole rest, labeled '12'. The first group of sixteenth notes is slurred and marked with a '6', labeled 'Rast on Yegah'. The second group is also slurred and marked with a '6', labeled 'Ussak scale on Dugah'. This is followed by three more groups of sixteenth notes, each slurred and marked with a '6'. The final note of the scale is a blue-shaded eighth note. The piece ends with a double bar line.

11. Descending phrase that remains the important degrees of Ussak (12)

13



The musical notation for exercise 11 consists of a single staff in treble clef. It begins with a measure containing a whole rest, labeled '13'. The phrase is a descending line of eighth notes, slurred across the entire phrase. Several notes are highlighted in blue: the second, fourth, sixth, eighth, and tenth notes. The piece ends with a double bar line.

Phrases for experiment - Derya Turkan

Bolahenk (Rast=Re)
A (La)= 440Hz

VARIATION 1

♩=93
04:00

a Insisting on Gerdaniye (opening)
Opening on Gerdaniye

b Repetition (Acem-Gerdaniye) 04:08

c

VARIATION 2

a Ussak on Huseyni 04:20

b Ussak on Huseyni Asiran 04:26

Phrase around Huseyni

gliss. Triplets Ussak on Huseyni 04:38

Long phrase that concludes on Dugah

04:54 Repetition (Cargah-Neva)

Lows the Huseyni (DikHisar) 04:59 Ussak on Dugah

Phrases for experiment - H. Tatliyay

Phrases with 16ths

Danai Loukidi

SEQUENCING- 1

Phrase 2 Sequencing

Phrase-3

Phrase-4

Detailed description: This section contains three staves of musical notation in 8/4 time. The first staff shows 'SEQUENCING- 1' with a melodic line of 16th notes and a '2' above it. The second staff shows 'Phrase 2 Sequencing' starting at 02:35, with a melodic line of 16th notes and '2' and '3' above it. The third staff shows 'Phrase-3' with a melodic line of 16th notes and a '3' above it. The fourth staff shows 'Phrase-4' with a melodic line of 16th notes and a '2' above it.

Phrases with Triplets

Phrase 1 Sequencing

Phrase 2 Sequencing with triplets

Detailed description: This section contains two staves of musical notation in 4/4 time. The first staff shows 'Phrase 1 Sequencing' with a melodic line of eighth notes and triplets, with '3' below the triplet groups. The second staff shows 'Phrase 2 Sequencing with triplets' with a melodic line of eighth notes and triplets, with '3' below the triplet groups.

PHRASES with Variations

1 Cargah color on Cargah 00:22 Phrase on Segah 00:26

2 Ussak on Dugah 00:28 00:32 Stop on Dugah 00:33

3 02:23

Detailed description: This section contains three staves of musical notation in 4/4 time. The first staff shows '1 Cargah color on Cargah' (00:22) and 'Phrase on Segah' (00:26). The second staff shows '2 Ussak on Dugah' (00:28), '00:32', and 'Stop on Dugah' (00:33). The third staff shows '3 02:23'.

Transcription: Danai Loukidi

2



Characteristic gliss

Phrases with Eighths



MY NETWORK

People from inside of Codarts:

Kudsi Ergüner:

Descendant of a great family of musicians and one of the most well-known ney players in Europe and Turkey. I feel a great honor, on the fact that an artist such as Kudsi Ergüner, a leading force in spreading of Modal Music is my main subject teacher. I am glad for the priceless knowledge I gained through his lessons as a musician and as a person.

Michalis Cholevas:

Multi-instrumentalist (tarhu, ney, saz, yayli tanbur) musician from Greece. He specializes in the eastern Mediterranean modal music traditions and has great theoretical and practical knowledge in the field of Makam Music and Modal improvisation. Apart from the fact that he is my Artistic Research Coach, I respect his musicality and his opinion as a researcher.

Michalis Kouloumis:

He is one of the most important world music violinists, specialized in Eastern Mediterranean traditional and Ottoman classical music. He is widely appreciated for his improvisational skills in "taksims" and the use of special techniques, such as diplochordo and overtones in his playing. I am grateful for being his student on the main subject of my Master.

Alexandros Papadimitrakis:

A gifted oud player, originated from Greece & Cyprus, a graduated Master's student from Codarts and today's teacher at the Conservatory. I really admire him as a musician, so the feedback that I got from him on each intervention cycle helped me in making decisions, concerning the steps of my research.

People outside Codarts:

Nikos Andrikos:

He studied saz, vocals and music transcription with Mehmet Erenler, Yucel Pasmakçı and Sahin Gultekin. He also studied folk Turkish music (Masters - Halic Universitesi) and did his doctoral in church music of Izmir, in the 19th century (Ionion University, Greece).

Evgenios Voulgaris:

A multi-instrumentalist that has repeatedly teamed up with master musicians and composers such as Ross Daly, Christos Tsiamoulis, Nikos Kypourgou, Dimitris Papadimitriou, Notis Marvoudis in concerts, recordings and television productions in Greece and abroad. Since 1995 he has been the leading mandolinist of the Orchestra of Colors. More recently he has collaborated with Camerata Orchestra and The National Orchestra of Athens. The

influence by his discography as a yayli tanbur player and his knowledge on Makam music were invaluable for the course of my research.

Christos Barbas:

He is a multi-instrumentalist and composer. He holds a degree in Musicology from the School of Fine Arts of Aristotle University of Thessaloniki and a “Masters of Music” degree in Ethnomusicology from the School of Oriental and African Studies, University of London. From the year 2000 he focuses on the study of the Ney (middle-eastern reed flute) and Sufi & Ottoman Classical music learning from outstanding masters from Greece and Turkey.

REFERENCES

Books

- Aydemir, Murat (2010), *Turkish Music Makam Guide*, p. 13-30, 87-88, 108-110, 158-162, Istanbul: Pan.
- Bailey, Derek (1993), *Improvisation: It's Nature and Practice in Music.*, Da Capo Press.
- Koglin, Daniel (2003), *Αυτοσχεδιασμός στην ελληνική παραδοσιακή μουσική. Η σύμπραξη μουσικής και χορού στην Θράκη.* (Improvisation in Greek traditional music. The partnership of music and dance in Thrace.), Greece: Πολυφωνία- Τεύχος 3.

PhD

- Zarias, Yannis (2013). *Η διαποικίλιση στην ελληνική παραδοσιακή βιολιστική τέχνη.* (*Variation in the traditional Greek violin art.*), p.145-726, Greece: Orpheus.

Articles

- Holzapfel, Andr'e (2013). *Tempo and prosody in Turkish taksim improvisation*, p.1-6, Istanbul, Turkey: Bogazici University.
- Öztürk, Okan Murat (2015), *The makam-based melodies and the issue of musical analysis*, p.1-32, Surrey, UK: R.Sultanova (Ed.). *Soundscape of music of theTurkic speaking world*, Ashgate.
- Öztürk, Okan Murat (2016), *The Place of the Concept of Melodic Motion in the Ideas of Makam and Mode*, PhD, Turkey: Bashkent University State Conservatory Member of ICTM.
- Skoulios, Markos (2007), “Προφορικότητα και διαστηματικός πλούτος σε μουσικά ιδιώματα της Βορειοανατολικής Μεσογείου. (Orality and spacial richness in musical idioms of the northeast Mediterranean.)”, *Προφορικότητες –Τα κείμενα*, Greece: ΤΛΠΜ.

Master Thesis

- Kouloumis Michalis (2013), *Taksim development and violin techniques based on taksims and compositions of Haydar Tatliyay and Nubar Tekyay.*, Rotterdam: Codarts.
- Liontou Mochament, Marina (2013), *Metric improvisation in makam genres.*, p.39-40. Rotterdam: Codarts.
- Papadimitrakis, Alexandros (2013), *Taksim: Formal Structure, Progression and Phrasing Patterns in Classical Makam Improvisation*, p.16-26. Rotterdam: Codarts.

Conference Paper

- Cholevas, Michalis (2017), *Metric elements in free rhythm Taksim Improvisations*, Euromac - 9th European Music Analysis Conference, 28 June 2017. Retrieved from http://prezi.com/pb_aj7bkxyod/?utm_campaign=share&utm_medium=copy. & <http://easychair.org/smart-program/EuroMac9/>

Discography

- Cemil Bey, Tanburi (1994), *Traditional Crossroads*, (*Tanburi Cemil Bey - kemence, tanbur*), Harold Hagopian (producer),
- Çimenli, Fahrettin (2014), *Yayli tanbur 1&2*, Turkey: Yenikapi Muzik.
- Ökte, İzzettin (1910-1990), *Taksimler Icralar*, Turkey.
- Sinopolos Sokratis & Turkan Derya, (2001), *Γράμμα από τη Πόλη (Letter from Istanbul)*., Golden Horn Records.
- Tatliyay, Haydar (2001), *Kemani Haydar Tatliyay*, Turkey: KALAN Muzik
- Zarias, Yannis (2013), *Η διαποίκιση στην ελληνική παραδοσιακή βιολιστική τέχνη. (Variagation in the traditional Greek violin art.)*, Greece: Orpheus.

Internet sources

- 7/11 Taksim: Bowed-Tanbur Hicaz Taksim- Fahrettin Çimenli, Retrieved from <https://youtu.be/CL4GI2oaXfg>
- Hicaz taksim (İzzettin Ökte) yayli tanbur, Retrieved from <https://youtu.be/K4V1-5z4YUE>
- Ney Manufacturing Center, Retrieved from <http://www.neyzen.com>
- Şarkılar Notalar Türk Sanat Müziği Türk Halk Müziği [Scores of Songs of Turkish Art Music and Turkish Folk Music], Retrieved from <http://sarkilarnotalar.blogspot.nl>

- Turkish music and voice library (since 1995), Retrieved from <http://www.turkishmusic.org>
- Oxford Dictionary of Music, Retrieved from <http://www.oxfordmusiconline.com/public/>

YouTube

- Haydar Tatliyyay - Ussak Oyun Havasi, Retrieved from <https://youtu.be/OW1F-TK345g>
- Hicaz evfer, Retrieved from <https://youtu.be/zpZEBVJfbI0>
- Hicaz taksim by Evgenios Voulgaris (Yayli tanbur), Retrieved from <https://youtu.be/-qca6xoibPQ>
- Ussak taksim by Evgenios Voulgaris (Cello) , Retrieved from <https://youtu.be/GDTAKRcEMEk>

Audio/Video Recordings

- HÜSEYİNİ TAKSIM - 1st intervention cycle – Reference Recording, 10-10-2015; <https://youtu.be/muiiuMOIN2Fs>
- HÜSEYİNİ PESREVI - 1st intervention cycle – Reference Recording, 10-10-2015; https://youtu.be/SSVClze_LI4
- Ussak Taksim by S. Sinopoulos –TRANSCRIPTION, December 2015; <https://youtu.be/DIFqmqihZU0>
- Ussak Taksim by D. Turkan – TRANSCRIPTION, December 2015; <https://youtu.be/DIFqmqihZU0>
- Ussak Taksim by H. Tatliyyay – TRANSCRIPTION, Non-Metric Part, January 2016; <https://youtu.be/BxJiDhuaQpo>
- Ussak Taksim by H. Tatliyyay – TRANSCRIPTION, Metric Part, January 2016; <https://youtu.be/RSjcyfjAw2M>
- 1st EXPERIMENT – Opening phrase, from the taksim of Sokratis Sinopoulos in 6 tunings, 20-04-2016; <https://youtu.be/XutNcGm2Pq4>
- USSAK TAKSIM - 1st intervention cycle – Artistic Result Recording, 18-05-2016; <https://youtu.be/-Akcg-J02Yo>
- HICAZ TAKSIM – 2nd intervention cycle – Reference Recording, 19-10-2016; <https://youtu.be/Ui0xgBNmXW4>
- Hicaz Taksim by F. Çimenli – TRANSCRIPTION, December 2016, https://youtu.be/shyA_zAsJBM

- Hicaz Taksim by I. Ökte – TRANSCRIPTION, December 2016, <https://youtu.be/-icKfAYU9vI>
- 2nd EXPERIMENT - 1st Phrase, 05-12-2016; https://youtu.be/Kj_H0li6dRc
- 2nd EXPERIMENT – 2nd Phrase, 05-12-2016; <https://youtu.be/-xSyksX6-qc>
- 2nd EXPERIMENT – 3rd Phrase, 05-12-2016; <https://youtu.be/28GXJPqJC3U>
- 2nd EXPERIMENT – 4th & 5th Phrase, 05-12-2016; <https://youtu.be/DMFnHLsi1fU>
- HICAZ TAKSIM - 2nd intervention cycle – Artistic Result Recording and R.R. For 3rd I. Cycle, 15-12-2017; <https://youtu.be/WFZAP6-83ew>
- EXERCISE 1, 20-01-2017; <https://youtu.be/HvA4i4yTflk>
- EXERCISES 2&3, 20-01-2017; <https://youtu.be/NXD-iWHXoiY>
- EXERCISE 4, 20-01-2017; <https://youtu.be/sFMxDK7HAac>
- EXERCISE 5, 20-01-2017; <https://youtu.be/vwUQfPSdYSE>
- INTERVIEW – Evgenios Voulgaris, 05-03-2017; <https://soundcloud.com/user-429029263/interview-evoulgaris/s-9oBUB>
- HICAZ TAKSIM – 3rd intervention cycle – Artistic Result Recording, 15-03-2017; <https://soundcloud.com/user-429029263/hicaz-taksim-3rd-intervention-cycle-artistic-reference-result/s-bcZ7U>

ACKNOWLEDGEMENTS

I would have not carried out this artistic research with success, without the contribution of important people , in my social circle. I would like to take the opportunity to thank them individually for their contribution.

I would first like to thank my Artistic Research Coach, **Michalis Cholevas**, of the Conservatory of Codarts. He actively supported me during the whole process of my research, through sharing his knowledge on Modal improvisation, by giving me his advice on the relevant literature. And the inspiration, due to his personal work as a PhD student of the University of Macedonia (Greece), and the research group that was created on this occasion, that inspired me into thinking in a more creative way, as a researcher.

I would also like to express my gratitude to my main subject teacher, **Kudsi Erguner**. I am grateful not only for the knowledge that I gained through his lessons in Modal music, concerning his unique archive of scores and recordings, but also for his personal help on the understanding of the Makam system and Takism through the analysis and practice based on the melodic development of compositions. Additionally, I am glad for the inspiration that I got, due to his constant passion to convey his love for this music, which will remain a guide for my future life as a musician.

I would also like to thank my second main subject teacher **Michalis Koloumis**. His contribution was instrumental for the improvement of my violin performance (including technique, repertoire) and my skills in improvisation. Additionally, the conversations that I had with him were a great guide for the procedure of my research.

A very special gratitude goes to **Evgenios Voulgaris**, for sharing his deep knowledge on the subject of Makam and for his precious and inspiring feedback. It is a great honor for me, the fact that he was part of my research.

I would also like to thank **Alexandros Papadimitrakis**, **Christos Barbas** and **Nikos Andrikos** who got involved in my research process by sharing their knowledge through their feedback. Especially, I would like to thank A. Papadimitrakis for the immediacy in comments, C. Barbas for his in-depth analyzes and N. Andrikos for his knowledge on the correlation of this music, historical and sociological background.

A special thanks to **my peers** for the last two years for the inspiring moments of sharing their music with me.

Finally, I must express my very profound gratitude to my **parents** and **friends** for providing me with unfailing support and continuous encouragement throughout my years of study and through the process of researching and writing this thesis. This accomplishment would not have been possible without them.