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## Artistic Research Report

Jan Wouter Oostenrijk

Mastering the art of taqsim solo improvisation on quarter tone and fretless guitar in the maqam tradition.



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## Artistic Research Report

Student name: Jan Wouter Oostenrijk

Main subject: quarter tone guitar and fretless guitar

Main subject teacher: Alexandros Papadimitrakis

Research domain: world music / crossover

Research coach: Santiago Cimadevilla (first year )

Michalis Cholevas (second year)

**Title of the research:** Mastering the art of taqsim solo improvisation on quarter tone and fretless guitar  
in the maqam tradition.

**Artistic research question:**

How to play taqsim solo improvisations on quarter tone and fretless guitar in a personal creative way, by studying ud performances within the maqam tradition.

**Keywords:** Arabic, taqsim, taksim, maqam, quarter tone, guitar, ud, solo performance, improvisation, fretless, musical analysis

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# 1 Abstract

As a young guitarist invited to join a Moroccan band, I discovered there are notes between the notes which weren't playable on my instrument. That's how I developed an interest in North Africa and the Middle East. This also led me to Codarts 20 years later to study taqsim performances, which are considered the highest form of modal melodic improvisational art in the Arab culture.

The research allowed me to explore the beauty and richness of this music, and look beyond the equally tempered Western tonal system into the world of Maqam playing.

I transcribed and analysed taqsim recordings of the masters, studied maqam literature and scores of traditional compositions based on maqam repertoire. I used the Arabic 24-tone system and the Turkish comma system (Pythagorean tuning) as theoretical references. By taking ud classes I practiced intonation, phrasing and ornaments that I applied on fretless guitar and quarter tone guitar.

Outcome: In addition to my educational background in classical and jazz music where improvisation is often more vertically related to harmonic progressions, the maqam system provides a tool for horizontal modal melodic developments. A way to shape coherent storylines (sawr) with the use of authentic microtonal tetra-chords such as rast, bayat and hijaz, tonicization of scale degrees, sequences and movable pitches that build tension and change modal gravity. The musical embodiment hereof is found in taqsim solo improvisation performances.

## 2 Introduction

One of the reasons I started this research was my inner need to develop myself further as a solo performer and seek new challenges. I already recorded and released a couple of albums in a band setting that included my own compositions and arrangements, in which I integrated North African and Middle Eastern musical elements into my Western background. Trained as a guitar player in jazz, blues, classical and pop traditions, I gave these pieces my own twist. My music gave me the opportunity to travel and give concerts in Morocco, Algeria, Tunisia, Egypt and Sudan which was very rewarding, inspiring and connecting.

Not only was I motivated by the artistic challenge that comes with playing solo, I also wanted to expand my musical employability. In addition to playing with my band on large stages in clubs and at festivals I wanted to be able to perform in more intimate settings such as theatres and art galleries and give home concerts. Taqsim solo performances are in line with that ambition.

Another motivation was the introduction of the quarter tone guitar, a new kind of modified guitar that has recently been produced on a larger scale by a number of manufacturers in Europe. The use of this instrument is increasing and it has the ability to connect the East and the West especially in the context of creating modern crossover music with a North African and Middle Eastern flavour. Research by various artists and composers to explore the applications of this instrument and to create new music was mainly done in the tradition of modern classic contemporary music and to a lesser extent progressive alternative rock and pop music. My research differs from that, it explores the use of quarter tone guitar in the tradition of Middle Eastern improvisation and maqam playing. I didn't find any well founded research in this context. Besides providing microtonal melodic flavours, the quarter tone guitar can be used as a 'Western' instrument, with all its possibilities and harmonic functions we know from classical music, jazz, rock, pop, blues, latin and others.

A third motivation for me as a musician with one leg in the Arab world and one leg in the Western world, is that I sense a lack of understanding, knowledge and familiarity between both cultures. Music is a good way to cross cultural barriers and build bridges. I think there is global social need to do so, to overcome, enjoy and get the conversation started. Moreover, it leads to new music, with young people with a migrant background as well as jazz musicians adding ethnic flavours to their music on the one hand, and

people in the Arab world who aim to integrate Western music in theirs on the other. That is where I believe I can contribute.

The use of the normal 12 tone fretted guitar is rather limited in an Arabic music as it cannot easily perform the microtonal intervals. By using the quarter tone and fretless guitar new applications may arise for the electric and acoustic guitar in this context as they have their own unique sound. Building on that concept I made a connection with Arabic ud tradition in my research. Historically and technically, the ud and the guitar are related. I took ud classes to study the classic repertoire and learn ud techniques. With a specific focus on playing maqam and taqsim, this Middle Eastern form for soloing and improvising will help me achieve my aforementioned goals. Translating and applying the related knowledge, melodies, improvising structures and compositions to the quartertone and fretless guitar allows me to collect the required material and techniques. I will use this to create new content and develop my own unique way of playing. Trial and error will help me find out what works for me and what doesn't, and build up my taqsim performance.

This led me to the following research question:

How to play taqsim improvisations on quarter tone and fretless guitar in a personal creative way, by studying ud performances within the maqam tradition.

As a student in the Turkish department, it became clear that the quarter tone guitar is not ideally suitable for performing traditional Ottoman Turkish repertoire as it cannot perform all the microtonal flavours used in the Ottoman tradition. To overcome that I learned to play fretless as well, which also turned out to be an inspiring step forward in applying ud techniques such as sliding en movable notes on guitar.

During my studies there I noticed that the Arabic and Turkish way of maqam playing by musicians is not always easy to distinguish in practice. Over the decades, both cultures have mutually influenced each other.

In my research I chose the Arabic approach. This is reflected in the specific musical terms used, which are written in phonetic Arabic. Because of the connection with the Turkish department at Codarts Rotterdam I have added a glossary with Turkish equivalent of all used musical terms. I have tried to implement this as consistently as possible, Turkish terms may still be found in the scores, these terms in Arabic can be found in the glossary.

The reason I chose the Arabic approach is because my field of work lies mainly there. I am professionally and emotionally more connected to Arabic music and culture.

Most publications I found on taqsim mainly describe the phenomenon explained by ethnomusicologists point of view and not from the view of a creating, performing musician. My research focuses on the latter, the practical side, on how to play and how to understand, what I experience has hardly been covered in publications.

In the Arab world, the way to learn to play taqsim is via oral transmission from your music master. I have not found any written methods. Coming from a Western background, it is very special for me to map this. I cannot be certain whether my research will contribute to the field - this will become clear in the future - but the idea of contributing is very appealing to me and I am fully committed. I feel motivated to distil a practical method from this research in the form of a guide book for musicians about playing taqsim.

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My research is relevant to all people who want to know more about maqam and taqsim improvisations and how to perform them. It also makes it more visible and approachable within the context of Western cultural backgrounds.

## 3 Research findings

### 3.1 Presentation of the artistic result

#### **Fretless guitar**

Taqsim in maqam nahawand kbir

Duration 06:05 min. Recorded march 2021.

<https://tinyurl.com/taqsim-nahawand-fretless>

Taqsim sikah  
2020.

Duration 05:37 min. Recorded december

<https://tinyurl.com/Taqsimikahfretlesscycle2>

#### **Quarter tone guitar**

Taqsim in maqam nahawand kbir

Duration 07:32 min. Recorded march 2021.

<https://tinyurl.com/Taqsim-Nahawand-Quartertone>

Taqsim in maqam bayat

Duration 05:58 min. Recorded october 2020.

<https://tinyurl.com/ownTaqsbayatcycle1>

#### **First reference recording,**

Maqam improvisation on quarter tone guitar

Duration 03:30 min. Recorded october 2019.

<https://tinyurl.com/Maqam-solo-impro-quartertone>

## 3.2 Documentation of the artistic result

The artistic performances on fretless and quarter tone are presented in the video's above in 3.1 The main research findings that supported this artistic development are summarised below. More detailed information on the analyses and applied findings are described in the intervention cycle chapters.

The layers of the Taqsim:

**The foreground layer** which shows local, small-scale elements, such as ornaments and motifs and rhythmic patterns. By practising them I collected phrases and ideas that I can use to improvise within the flavour of most common tetra and penta chords, including rast, bayat (ussak), hijaz, soft hijaz (araban), sikah, jiharkah, kurd, nahawand (buselik), nikriz, and others.

**The middleground layer** which shows procedures to maintain the interest of the improvisation. This involves melodic structures such as phrases, sequences and cadences to create movement and virtuosity in the same region or to move up and down to reach other melodic registers. I captured and highlighted them in my transcription analyses. By understanding these movements you can transform them to your own praxis.

**The background layer** which shows the overall structure of the maqam-based melodic path in the taqsim performance (sayr).

**Tunings** I implemented several ud tunings on guitar to see how phrasing, melodies and ornaments appear on the neck of the guitar which I described in the second intervention cycle.

**Transcriptions** I made extensive transcriptions of bayat and hijaz taqsims by Munir Bachir and Simon Shaheen that were analysed and discussed in intervention cycles one and two, full score is in appendix 5

**Sayr maps** The sayr maps are an overview that show just the main gravity points, notes that should be emphasized, pitches to improvise around and to land on at the end of your phrase. The sayr maps helped me to memorise and arrange my performances. I described this in the third intervention cycle and added my developed sayr maps in appendix 5.

**Strategy to practise** Exercises that help learning to emphasize the degrees of the scale and how to develop melodic phrasing on these scale degrees. I described that in the third intervention cycle.

### 3.3 Explanation of progress during the research process

By studying the maqam system and taqsim performances, I immersed myself in an art form that I did not naturally grow up with. Instead of just adding an exotic element I became familiar with a completely different way of making music - like learning another language that slowly becomes your own.

Comparing my first recording to my last recording, I can now say that I know what the sayr of the maqam is in a taqsim and that I know how to perform within it.

My ears became more sensitive to tiny intervals which I have now learned to distinguish and relate to the context in which they occur. For example: the araban or soft hegaz flavour in Ottoman music varies greatly from the intonation that I know as hegaz in Arabic context.

Playing a lot of maqam-based compositions and taqsim created a basis that I will be using for years to come.

Moreover, I am convinced that my newly gained historical and cultural knowledge will help create better crossover music which will be better received, recognised and therefore more accepted and appreciated.

### 3.4 Assess and expert feedback

Studying the maqam system and applying that on quarter tone guitar made me more aware of the limitations of the instrument. Proper intonation as needed in the sikah maqam and Araban (soft hijaz) is not possible.

Therefore, the instrument is not very suitable for performing traditional music, but in the context of modern fusion with arabic crossovers the instrument is a welcome addition in my opinion.

Applying ud performances on fretless guitar learned me a lot, especially when I integrated the ud tunings on guitar the phrasing started to appear more natural.

I am sometimes still too focussed on following the path planned for sayr that I forget to focus on building dynamics and adding more emotional contrast in the different segments. When I listen back to my recordings, I experience it occasionally a bit flat.

Feedback Alexandros Papadimitrakis

on fretless:

I can see huge progress in your phrasing and melodic development of the makam. Very good modulations. Finally work on avoiding to repeat yourself with the same phrases/motifs/patterns.

on quartertone:

Nice with the harmonies in the intro, middle & before the end. In general I can say similar remarks with the fretless taksim. Very good progress since last year. Avoid the chromatic melodic movements and also avoid to repeat yourself with same phrases/ motifs.

## 3.5 Conclusion

My reason to perform master research at Codarts was to learn how to perform taqsim. I think doing that was a great step forward: it provided me all the tools and methodology needed and inspiration to achieve what I was looking for.

It was adventurous to go beyond the conventional way of guitar playing and it took a great deal of effort to learn to play and master the quarter tone and fretless guitar by studying ud performances. In the end, it was more than worth it and it provided me with lots of new material.

Both guitars brought me different artistic results that can be brought to a higher level once I start to perform more regularly. And I feel motivated to do just that.

In general, I am happy with the final artistic result within my taqsim development. I am now able to build a coherent story with respect to the sayr and tradition.

Performing regularly helps improve that significantly via the boost of a live audience. Especially with life being a bit flat itself in this isolated corona time. My next step in my performance is to be more aware of these dynamics, adding stronger climaxes, more energy as well as the opposite: more silence, tenderness and openness, and playing with the content.



## 4 Documentation of the intervention cycles

### 4.1 First intervention cycle

#### Glossary musical terms

Arabic                      Turkish                      English

|                     |              |                                    |
|---------------------|--------------|------------------------------------|
|                     | comma        | smallest interval in Turkish music |
| ghammaz             | guclu        | modulation centre, dominant        |
| jins (ajnas plural) | çeşnis       | melodic unit                       |
| maqam               | makam        | scale                              |
|                     | mayan        | octave section                     |
| taqsim              | taksim       | taqsim, solo performance           |
| taqasim             | makamlar     | taqsims (plural)                   |
| sayr                | seyir        | melodic path                       |
| qarar               | durak, karar | root                               |

|           |           |  |  |
|-----------|-----------|--|--|
| ajam      | acem      | Bb in Arabic, F in Turkish               | ** NOTE !! These pitches in English are related to the Arabic and Turkish music theory and way of notating. They should not be seen as absolute pitches but more as scale degrees that can occur in every key signature and pitch. |
| dukah     | dugah     | D in Arabic, A in Turkish                |  |
| jiharkah  | chargah   | F in Arabic, C in Turkish                |  |
| hisar     | hisar     | Ab/G# in Arabic, Eb/D# in Turkish        |  |
| husayni   | huseyni   | A in Arabic, E in Turkish                |  |
| iraq      | irak      | Bb-1/4 in Arabic, F# 4' in Turkish       |  |
| kirdan    | gerdaniye | C in Arabic, G in Turkish (octave)       |  |
| kurd      | kurdi     | Eb in Arabic, Bb in Turkish              |  |
| muhayyar  | muhayyer  | D in Arabic, A in Turkish (octave)       |  |
| nawa      | neva      | G in Arabic, C in Turkish                |  |
| rast      | rast      | C in Arabic, G in Turkish                |  |
| sikah     | segah     | Eb -1/4 in Arabic, Bb-1' in Turkish      |  |
| tik mahur | evic      | B in Arabic, F# (5') in Turkish          |  |
| yeagah    | yegah     | G in Arabic, C in Turkish (lower octave) |  |

|          |           |                                       |
|----------|-----------|---------------------------------------|
|          | araban    | soft hijaz tetrachord                 |
| bayat    | beyati    | scale and melodic unit (jins)         |
| bayat    | ussak     | related scale and melodic unit (jins) |
| hijaz    | hegaz     | scale and melodic unit (jins)         |
| hijazkar | hegaz kar | scale                                 |
| jiharkah | chargah   | scale and melodic unit (jins)         |
| nahawand | nihavent  | scale and melodic unit (jins)         |
| nahawand | buselik   | related scale and melodic unit (jins) |
| nikriz   | nikriz    | scale and melodic unit (jins)         |
| rast     | rast      | scale and melodic unit (jins)         |
| saba     | saba      | scale and melodic unit (jins)         |
| sikah    | segah     | scale and melodic unit (jins)         |

### 4.1.1 Overview of first intervention cycle

The first intervention is based on re-enactment and musical analysis to come to more understanding of the melodic developments within taqsim bayat. I worked on that from the conviction that practice makes the master and the urge to collect the melodic material is needed to improvise within the maqam idiom, working on phrasing development and the taqsim performing in general.

This strategy was chosen based on the feedback that I got on my first reference recording that showed little understanding of the path of melodic development within the taqsim called sayr.

For the re-enactment I made a full transcription of a taqsim bayat performed by ud player Simon Shaheen that I analysed and finally performed. Simon Shaheens is one of the best ud players in the world and I feel attracted to his clear way of playing and virtuosity. The recording was meant for ud students as a Taqsim study model, so I expected it to be a good source of information and very educational.

For the musical analyses in this cycle the main focus was on the book Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century by Johnny Farraj. I was curious about this book which was published in 2019 and which I expected to be in line with my research.

I also hope to learn a lot about performing on my quarter tone guitar, the self built instrument that I developed to integrate microtonal flavours in taqsim performances.

Finally I want to create my own taqsim bayat recorded as an artistic result at the end of this cycle,

## 4.1.2 Reference recording

My first reference recording on quarter tone guitar:

Best of Both - Taqsim improvisation by Jan Wouter Oostenrijk 3:30 min.  
Recorded October 2019 at Desert Vert festival - Morocco

<https://tinyurl.com/Maqam-solo-impro-quartertone>

At the end of the Codarts Master period, I would like to perform a solo concert. I see this piece as a starting point for my performance on the quarter tone guitar and my taqsim development. From here we can see how my taqsim development can be improved, and give substance to other compositions, yet to be made. I want to give my music a personal touch, integrating my Western and personal background.

## 4.1.3 Reflect & assess

My own reflection

In my reference recording I think I play taqsim based on the imagination and knowledge I have of this solo performing art at this time. It would actually be better to say: lack of knowledge, because the way I play here is based more on personal interpretation than on expertise. It starts and ends with the same melodic phrase (maqam ajam in C). In between I make a couple of modulations such as moving to rast in C, hijaz on G, saba in G and more hijaz in G. I am not sure whether it conforms to traditional taqsim developments.

Reflection of my main subject teacher, ud player Alexandros Papadimitrakis

It is a very nice solo performance, good sound and tone but it does not follow the rules of taqsim melodic development. So it is not a good example of taqsim, but you are not far from it. Be aware of not repeating the same phrases too much

Reflection of Johnny Faraj, author of the book Inside Arabic music

The track is very nice to hear, it's creative, has a lot of feeling, shows good technique, but it's not a good taqsim because the taqsim follows traditional guidelines (that listeners expect) and you did not. Again, the taqsim demonstrates the sayr of a maqam, so which maqam is your taqsim in? I assume maqam 'Ajam because that's your opening phrase. so far so good. Your first modulation is to jins hijaz on the 5th then... (unexpectedly) you modulate to jins rast on the tonic. That's just not done in the traditional sayir of ajam. Also modulating from jins hijaz to jins bayati is quite common but not on the 5th or ajam (unless at that point you gave up on ajam and you started doing a taqsim in maqam rast?) you cannot go outside the expected sayir.

The other thing about the taqsim (if you read the chapter) is it's necessary to emphasize some notes (the pivotal notes), and to give each jins modulation time to sink in (tens of seconds) while you play the customary phrases of that jins. The taqsim is like a lesson in the maqam, demonstrating step by step the ajnas, the phrases and the modulations. raising the level of drama in each section, then closing that drama with a qafla. It's all in the taqsim chapter.

My own conclusion:

As a next step, I think it would be good to study, practise and analyse in detail a couple of taqsims in a real traditional form. Could be rast, bayat, hijaz and sikah.

#### 4.1.4 Data collection

For the data collection this cycle I used the following strategies: re - enactment and literature (desk) research.

I started by transcribing an extensive taqsim bayat performance in Arabic style by Palestinian ud player Simon Shaheen <https://tinyurl.com/taqsimbayat-Simon-Shaheen> commissioned by Esther Warkov, Ph.D. and ethnomusicologist from the University of Washington USA / Ethnomusicology Archives. Below you'll find the phrases and developments that I considered most important for my practice. More track info added in reference list 5

My full transcription with analyses is presented here in this iAnalyse slide video with synchronised audio and score : <https://tinyurl.com/score-audio-shaheenbayat>

### Taqsim Bayat

Transcription Jan Wouter Oostenrijk  
as performed by Simon Shaheen

**PART I** Opening phrase jins Bayat on Dugah

$\text{♩} = 150$

motive

final cadence & conclusion opening phrase *Rit.*

2



00:02 05:30

The full transcription is available in the appendix.

In addition, I made a second presentation that includes the guitar tablature way of notating, an easy accessible alternative often used among guitar players worldwide who are less familiar with reading notes. <https://tinyurl.com/score-tabelature-bayat>

# Taqsim Bayat

with TAB notation for Quartertone Guitar

**PART I** Opening phrase jins Bayat on Dukah (D)

$\text{♩} = 152$   
motive

Tuning guitar DADGBE (drop D)

as performed by Simon Shaheen in 1985/1986  
transcription by Jan Wouter Oostenrijk  
JWO Maghreb Jazz & Sharqi Blues  
www.jwo.nu 18/04/2020

I chose Simon Shaheens performance because I feel attracted to his clear way of playing and virtuosity. The recording was meant for ud students as a Taqsim study model, so I expected it to be a good source of information and very educational. The taqsim is named after the tetrachord bayat or jins bayati in Arabic, which is one of the most popular and common tetrachords (plural from jins is ajnas) in Arab music, as well as in Iraq, Iran, and Turkey, and in Kurdish music. According to the book 'Inside Arabic Music' by Simon Shaheen the word bayati in Arabic refers to a historic tribe from Saudi Arabia. The tetrachord is also used to begin any recitation of the Qur'an. The 'minor' type mood is often associated with vitality, joy, and femininity.

## Tetrachord bayat

Jins Bayati

more about bayat in the literature research section.

## **Desk research Transcription analysis and explanation.**

I present here the most essential parts of my transcription, analysed and described by using 3 different layers of observation;

1 Background layer

2 Middleground layer

3 Foreground layer

This way of looking at music in 3 layers that I came across while reviewing the master research of Juliano Abramovay (see appendix 2) comes from Schenkerian analysis. Heinrich Schenker (1868-1935) was an Austrian musician. His analytical approach supports the opinion of instrumental teachers to think carefully about the direction and form of the sentences they play. Music should not only be understood as a series of notes, but placed in the context of shapes and patterns on a larger scale.

He shows how music can be grouped into for example main notes to be emphasised, passing notes, progressions and arpeggios. More information on Schenkerian analysis. be found in section 5 in the reference list.

My findings presented below are the result of my analysis applied to this taqsim, supported by interviews with experts and the literature mentioned in my reference list.

**1 The background layer** is the overall structure of the taqsim that observes the melodic path (sayr) which is divided into three main parts; the opening, developments and closure.

Before going into detail here a short overview of the melodic path of the taqsim

00:00 opening: creating the basic atmosphere, exposure lower tetrachord, emphasising its degrees

00:55 developments; exposure of the dominant followed by modulations (2:14) around the dominant

03:33 preparing closure of the taqsim, making the connection with the opening by returning to the basic atmosphere often with a closing sequence that summarises main used notes.

OPENING part

In the opening of the taqsim the main characteristic part of the maqam is presented. In this taqsim the basic tetrachord is bayat, which is the lower tetrachord of the maqam in basic position, often supported by two extra notes below the root (qarar), called lower extension.

The opening starts with a jins bayat phrase with emphasis on the ground note D (dugah) which is around 13 seconds and demonstrates the main maqam. 00:00 - 00:17



In the second phrase of the opening (00:17 - 00:25 min.) we find the emphasis of the third of the tetrachord, the note F also known as *jiharkah*.



The phrase ends and with emphasis on C in bar 4 , which is the leading tone of jins bayat



The part directly after that 00:25 - 00:33 emphasises the second tone of the jins , the quarter tone known as *sikah*.



The opening ends with 2 sequences and a conclusion (bar 5,6,7) 00:25 - 00:55 which is highlighted under 2 the middleground layer. (sequence 1 + 2)



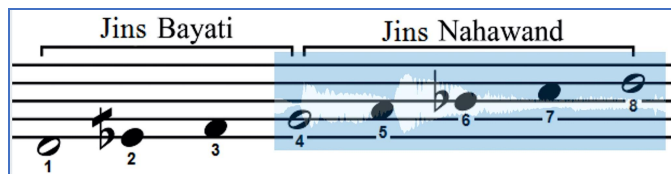
## DEVELOPMENTS AND MODULATIONS part

The second part of the taqsim is based on melodic developments around the dominant, called the ghammaz in Arabic music, a kind of temporary melodic centre of gravity in the performance. Here the second tetrachord (second jins) of the maqam starts. We can also call it a starting point for the exposition of new flavours. The word modulations is often used in this context as well, but this may be confusing in the framework of Western music theory where it relates to going to a different key or tonality. The new parts often come with a slight change in rhythm. More about common modulations in maqam bayat in the literature research section.

After an important silence of several seconds that introduces a new chapter the emphasis of the dominant (here the note G- nawa in Arabic music) starts in bar 9 , 00:55 - 01:10.

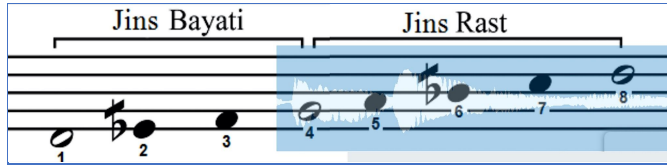


After emphasising the ghammaz the following melodic movements are mainly focussed around pentachord nahawand on G. Nahawand is commonly the second pentachord in bayat, which is equal to the natural minor pentachord.

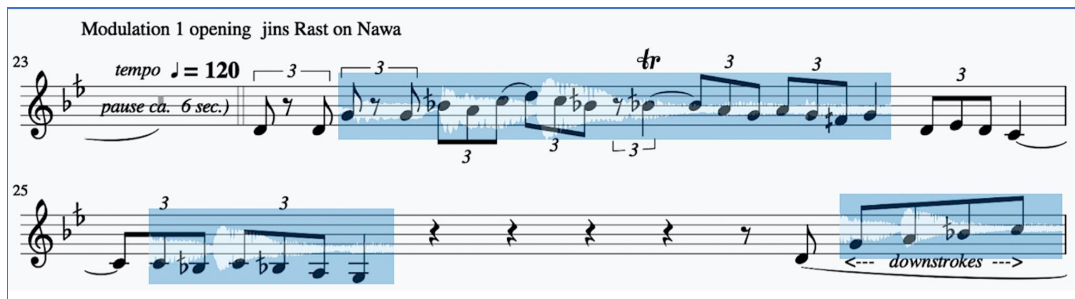


From bar 13 to 22 ( min. 01:12 to 02:13 ), which is over a full minute, a couple of extended sequences are exposed with repetitive motives, exploring nahawand and ending with a full cadence as a final conclusion to the first melodic development in the second part. This sequence and conclusion is highlighted in the middle- ground layer section. (sequence 3+4)

In bar 23 (min 02:13) we find the start of a new development part, changing from melodic development in nahawand to rast, also the tempo and rhythm changes here to a triplets feel.

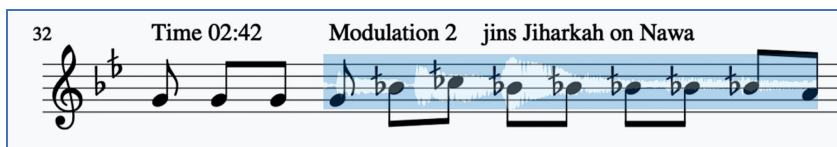


After an important silence of around 8 seconds at 02:06, the development of the melodic path modulates to the pentachord rast that introduces a new microtone, a common development within maqam bayat improvisation, as shown here in the transcription:



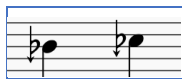
The next 30 seconds up to bar 32 from 02:12 to 02:42, the melody is based on jins rast, improvised sequence wise around a repeated motif which is highlighted under sequence 5 the middle-ground layer section.

In bar 32 at 02:43 min. there's a new quarter tone introduced on the note c. That is the start of the second modulation based on tetrachord (jins) jiharkah on G (nawa)



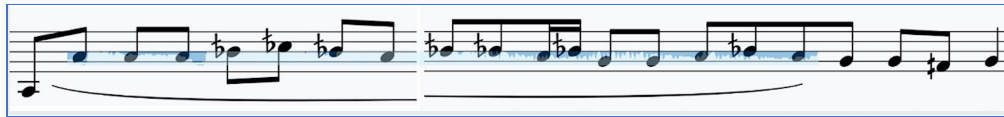
I found jins jiharkah illustrated on the website maqamworld (see chapter 5 - reference list), where it is notated one tone lower on the eponymous tone jiharkah (F) where it naturally appears.

In fact, the jins jiharkah can't be intonated perfectly on quarter tone guitar as the exact pitches don't exactly fit in the 24-tone system. The notation here is as close to it as possible as can be realised on the instrument.

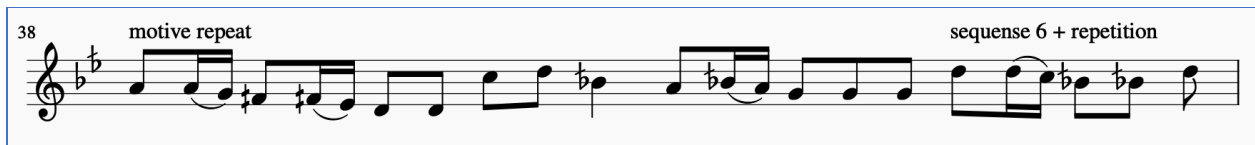


Notation like above would probably be more exact. More about jiharkah in the literature research section.

The second modulation stays in jins jiharka for about 30 seconds (02:43 to 03:12) in which the emphasis on the note A (in Arabic husayni) is used a couple of times as kind of second degree, half cadence to create tension to be resolved when it comes back on the note G (nawa)



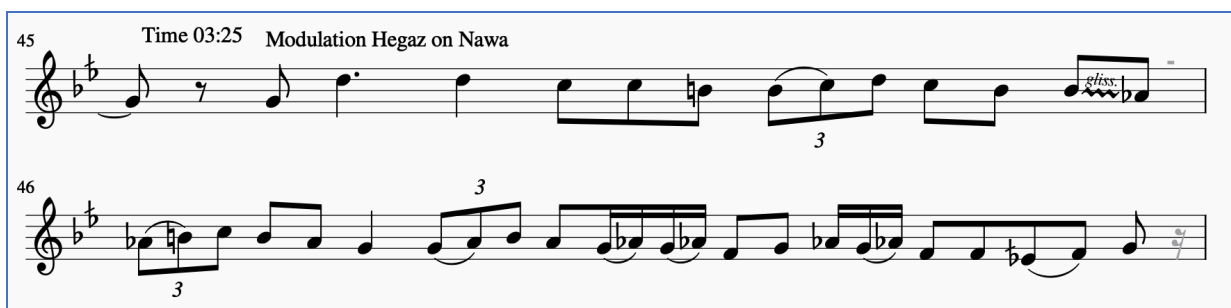
The second modulation in Jiharkah ends in bar 38 where a motif leads to the tone D that functions as a dominant to go back to G (nawa)



Directly after that at the end of bar 38 a sequence starts in which the sayr goes back to rast on G to close with a half cadence on the modulation point G ghammaz. This sequence (6) and half cadence will be highlighted in the middle ground layer section.

In bar 40 to 45 at min 03:12 we find a more freely improvised sequence in a reduced tempo that brings us coming from rast back to nahawand on G. This sequence (7) is highlighted in the middle ground layer section.

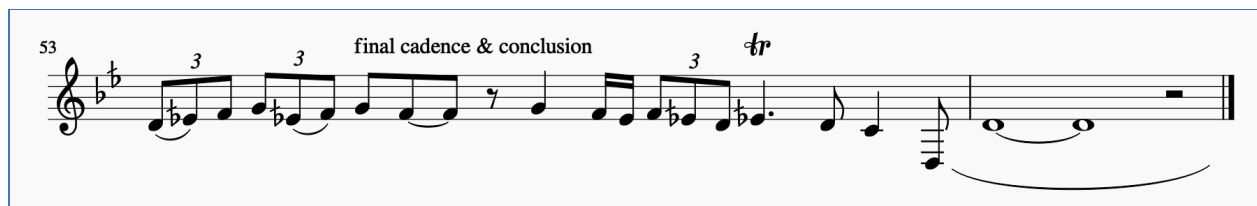
In bar 45 (min 03:25) we find a third modulation to hijaz on nawa.



The descending hijaz sequence functions here as second jins of maqam huzam that ends on jins sikah in bar 47. More about maqam huzam on [maqamworld.com](http://maqamworld.com) This sequence (8) is highlighted in the middle ground layer section. Followed by a descending suspended cadence on rast in C we find the closure on D (dukah) at the end of bar 48 which is the end of the modulation part.

### CLOSING part

In the third part (03:38-04:00) the melodic movements return to where it started, back to the qarar, the first jins or tetrachord. The closing part of the taqsim is often short. In bars 49 and 50 there is a fast up tempo ascending sequence (9) in bayat with second jins rast on G followed by a descending sequence (10) in bar 51 and 52 with nahawand on G as second jins. The taqsim ends with a final cadence that slows down towards conclusion on D (dugah). Both sequences 9 and 10 are highlighted in the middle-ground layer section.



## 2 The Middleground layer

The middleground layer contains procedures that maintain the interest of melodic development and improvisation. We can distinguish:

**Sequences** Melodic passages carrying the melody higher or lower by repeating melodic motifs/ phrases, ascending or descending.

**Cadences** A sequence of notes or chords that indicates the momentary or complete end of a phrase, section or composition. They emphasise a certain part of the melodic register, moving from tension to a stable point

**Phrasing** In this context I would also like to relate musical phrasing, the way melodic sequences and cadences are performed to add expression. Like in language, we can state a phrase may be written identically but performed differently. A phrase as a whole can be placed under the middle ground layer, but the musical details such as emphasising certain tones, slowing down and accelerating and performance techniques belong more to the foreground layer. That makes these details difficult to place for me in this context. I will reflect on this as I integrate my findings into praxis under the sections intervention, reflect and assess.

The following 10 sequences that I found in the taqsim were simplified by me. I stripped off ornaments and improvisation to make the basic melodic development more visible. The motifs and ornamentation are highlighted in the foreground (3) structure.

Sequence 1 starts at the end of bar 5 at 00:32 , just when we come out of the emphasis on C (rast). It leads the melody from C to G, ascending one scale degree in every step in a repeating pattern

*a tempo* Sequence 1+ repetition

Simplified melodic development is as follows when skipping the improvised decorating ornaments and repetitions in between.

Sequence 1+ repetition

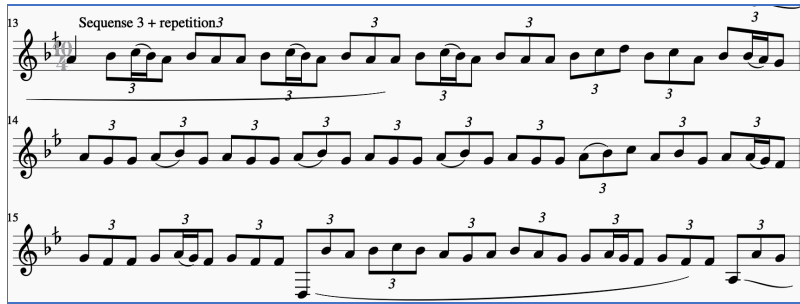
Sequence 2 starts at the end of bar 6 and is a descending answer right after sequence 1 that leads the melody from the dominant back to the tonic.

Sequence 2 + repetition

Simplified the melody is as follows when skipping the improvised decorating ornamentation.

Sequence 2 + repetition

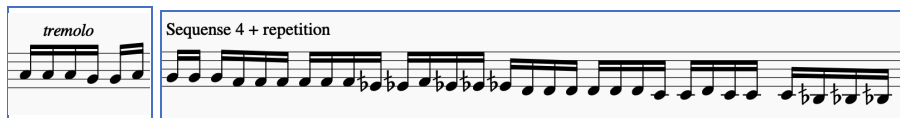
Sequence 3 starts at the end of bar 13 (01:26) and is built on repeated triplet motifs, it basically involves a rhythmic horizontal improvisation around a basic tone




When we simplify and skip the improvised decorating ornamentation the sequence looks as illustrated below. The last three triplets on every line create a descending pattern that brings the melody one scale degree down.



Sequence 4 starts at the end of bar 16 is played with tremolo picking technique.



Imagine the same melodic movement by playing a tremolo  on every note



Sequence 5 starts at the end of bar 25 (02:22) and can be seen as 4 phrases ending with a descending pattern that takes the melody one step lower in the scale.

sequence 5 + repetition

26

27

28

tr

let ring ---|

downstrokes

downstrokes

motive

downstrokes

Detailed description: This block shows a musical score for three measures (26, 27, 28) in a key with one flat. Measure 26 is labeled 'sequence 5 + repetition' and contains a trill (tr) and a descending phrase. Measure 27 has a 'let ring' instruction. Measure 28 is labeled 'motive' and contains a descending phrase. Blue boxes highlight specific melodic fragments in each measure. Arrows and labels like 'downstrokes' indicate rhythmic or articulation instructions.

When we just show the end of the four phrases we see the following descending pattern

sequence 5 + repeti

Detailed description: This block shows a simplified descending pattern for Sequence 5, consisting of four measures. The first measure is labeled 'sequence 5 + repeti'. Each measure shows a descending melodic line, with the final note of each measure being lower than the previous one, illustrating the stepwise descent.

Sequence 6 starts at the end of bar 38 (03:03)

sequence 6 + repetition

Detailed description: This block shows a musical score for Sequence 6, consisting of two measures. The first measure is labeled 'sequence 6 + repetition'. The melody is a descending line. The second measure continues the sequence with a similar descending pattern.

When we simplify and skip the improvised ornamentation we see a descending pattern that brings the melody one scale degree down every step.

sequence 6 + repetition

Detailed description: This block shows a simplified descending pattern for Sequence 6, consisting of three measures. The first measure is labeled 'sequence 6 + repetition'. Each measure shows a descending melodic line, with the final note of each measure being lower than the previous one, illustrating the stepwise descent.

40 Time 03:12 *rall.* *rit.* sequence descending (7) - Nahawand on Nawa

42 *tr*

43

44 *tr*

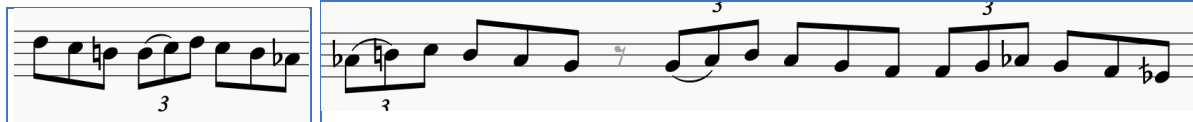
[illegible]

45 Time 03:25 Modulation Hegaz on Nawa with descending sequence (8) ending on siqah in maqam Huzam

46



When we simplify and skip the improvised ornamentation we see a descending pattern that brings the melody one scale degree down every step..



Sequence 9 starts in bar 49 (03:40) and has an upwards melodic movement. Every repetition the 4-note pattern goes up one degree in the scale .

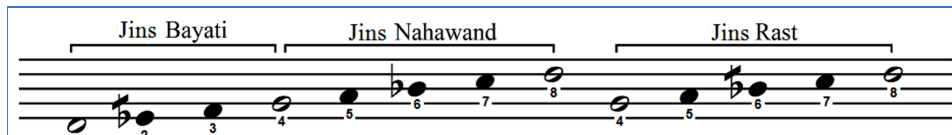
49 *accel. tempo* ♩ = 184 **Part III** closing ascending sequence (9) +repetition

50

Sequence 10 starts in bar 51 (03:46) and is, in this context, the downwards moving melodic answer to sequence 9. The pattern contains a 5 note motif (2+3) and goes down two degrees in the scale in every repetition.

51 descending sequence (10) motive 2+3 repetition

\*Note: Sequence 9 followed by sequence 10 show the characteristic ascending and descending melodic behaviour of maqam bayat. Upwards it uses rast as second jins and downwards it uses nahawand as second jins.



## Cadences

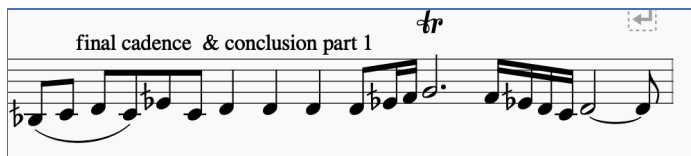
In the taqsim we distinguish 3 kinds:

The final cadence is played on the first degree, the tonic D (dukah) and shows that the taqsim or a certain part in the composition is concluded.

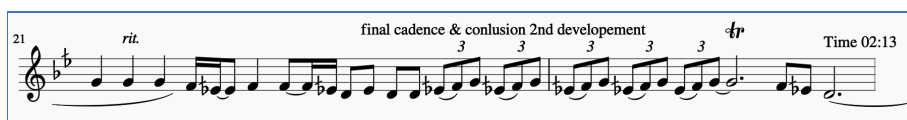
In bar 2 (00:08) the end of the opening phrase at the start.



In bar 7 (00:43) the closure of the first part.



In bar 21 (01:58) the closure of 2nd development in part, the nahawand part, natural second tetrachord of maqam bayat

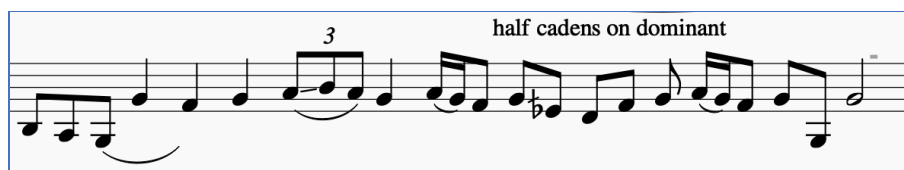


In bar 52 (03:49) the closure of the third modulation and final ending of the maqam performance.

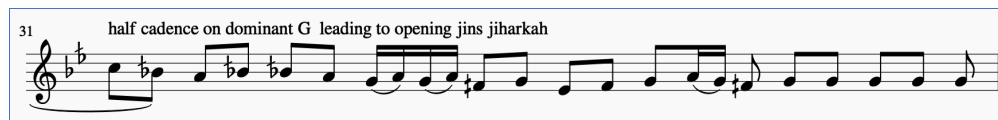


Half Cadence is played on the dominant note of the scale ( G or nawa). It provides a sense of conclusion but not as strong as in the final cadence.

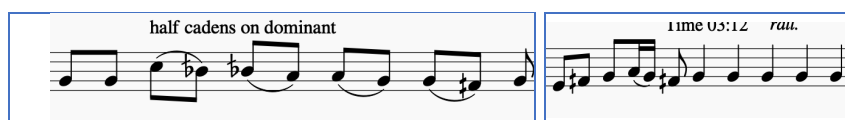
In bar 10 (01:03) the end of the opening phrase in the start of second part (modulations)



In bar 31 (02:40) a half cadence on dominant G leading to a new modulation.

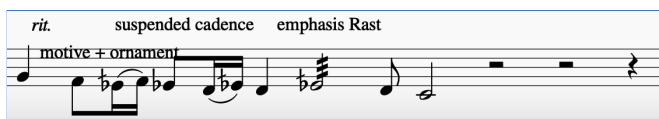


In bar 39 (03:06) a half cadence on dominant G leading to opening sequence

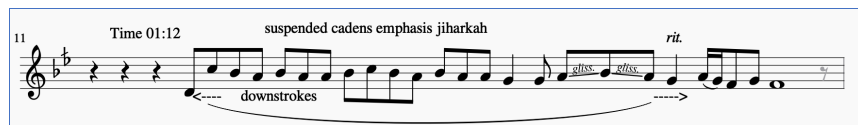


Suspended Cadence is mostly played on the other scale degrees (second, third), depending on the structure of maqam. Although the feeling of conclusion is weak, they emphasise that specific degree of maqam and bring different flavours and movement that are later resolved.

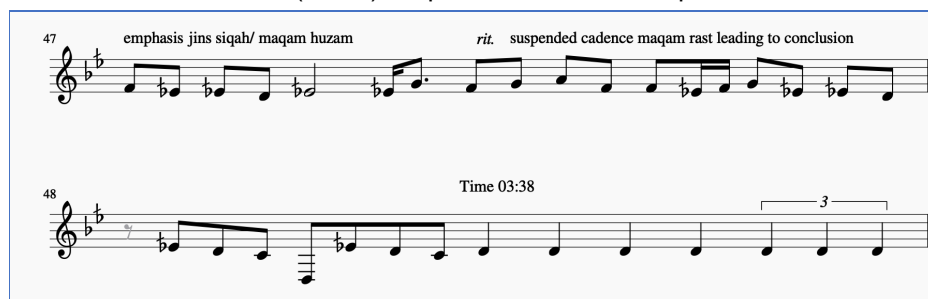
Bar 4 (00:22); this cadence ends on rast which is the seventh of the scale. It creates tension that will finally be released at the end of bar 5 when it resolves and leads to the tonic D.



Bar 11 (01:11) this cadence ends on jiharkah (F) third of the scale.



Bar middle 47 to end 48 (03:33) suspended cadence maqam rast on C leads to conclusion



**3 Foreground structure** concerns local scale elements, like small characteristic melodic motifs, ornamentation, rhythmic patterns. It also contains technical performance details concerning how to play the instrument such as downstrokes, hammer-on and pull-offs, ghostnotes, slides and tremolo picking.

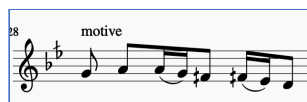
Motifs



In bar 1 we find this motif a pattern that's used regularly in the taqsim on several scale degrees:



Another motif that's used a lot is in bar 27 repeated in bar 33 and 38 ,



In the same rhythmical form but on other scale degrees like here in bar 39



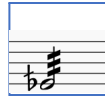
and

in bar 50



**Ornamentation** added notes—that are not essential to carry the main melodic line but serve to decorate, providing interest and variety, giving the performer the opportunity to add personal expression in the piece. Many ornaments are performed as "fast notes" around a central target note.

Tremolo technique



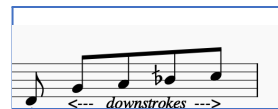
This up and down speed picking technique is used a lot in Arabic taqsim playing to emphasise certain notes; often in the closure of the cadences, but also as a rhythmic effect in the middle of phrases. The entire sequence 4 is played with this technique, which I think it is typical for picked string instruments.

Sliding technique



Slides are frequently used in taqsim, like sliding from one note to the other, creating glissando effects and deep vibratos similar to the human voice. Sliding on micro levels plays an important role in playing the 'movable' notes. The right microtonal pitch of the nine commas can be finetuned here by adjusting the angle of your fingertip on the neck of the instrument. The quarter tone guitar is limited to slide in steps of straight quarter tones because of the fixed frets, and cannot perform these tiny movable micronotes, only fretless instruments can.

Downstrokes versus alternate picking (up and down)



With downstrokes all the notes get the same energy. The sound is more equal, more powerful and more percussive, probably because of the higher speed at the moment it hits the string compared to alternate picking. In the taqsim I often hear downstrokes at the opening of a new phrase as an emphasis.

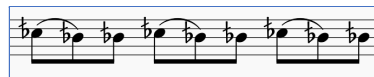
Hammer-on and Pull-off These techniques are commonly used in taqsim and are applied on all string instruments. These added notes are important melodically, as they suspend the principal note for a moment. The added note is often one degree higher (hammer-on) or lower (pull-off) in the scale than the

principal note but can be also chromatic or at bigger intervals, usually played on the strong beat of the resolution, kind of self-emphasised. The technique creates a smoother legato feel compared to all notes being picked.

Example in the score: Hammer-on



Pull-off

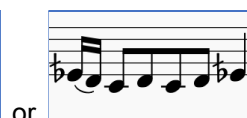
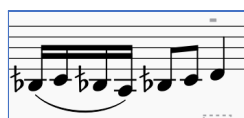


Double diatonic approaches This concerns three-note melodic movements in the scale towards a target note. They can be transposed to every scale degree. We can distinguish three kinds:

- Upwards: basic melodic movement



examples of improvised ornamentation (transposed)



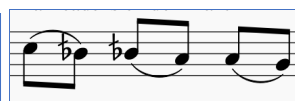
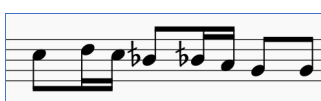
- Downwards: basic melodic movement



examples of improvised ornamentation



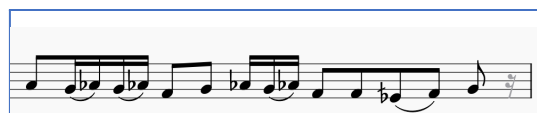
or transposed



- Double sided:



with ornamentation (transposed)



## 1. Literature research

### **Inside Arabic music - Maqam Performance and Theory in the 20th Century**

I found a lot of supporting theoretical background by studying the book **Inside Arabic music** by Johnny Farraj. Subtitle; Maqam Performance and Theory in the 20th Century.

<https://tinyurl.com/Inside-Arabic-Music-book>

The book has a taqsim chapter of 14 pages that describes the musical form, which summarises three basic acts to set up a good sayr (story-line). The description of these three basic acts can be related to the background layer as mentioned in the transcription . Below is a brief summary of the most relevant for my research and analysis;

First act: the exposition of the maqam

This act usually starts with the opening melodic phrase. This phrase demonstrates the basic tetrachord ( jins) (plural Ajnas) of the maqam, a scale fragment of 3, 4 or 5 notes, the basic melodic unit with its own characteristic timbre. It builds expectations and introduces the story. The author emphasises the importance of the pauses

Second act: this introduces modulations from the main maqam to a couple of new ajnas, usually starting from the ghammaz (modulation point) enriched with qaflat (cadences). The second part is usually the longest part and shows the musician's virtuosity, knowledge and personal creativity.

Third and final act: the performer returns to the opening jins, resolving tension through repetition and slight variations. The third act is usually short.

The book has a couple of chapters that describe the melodic path of the maqam in Arabic music named sayr. Below the main subjects discussed are summarised:

Chapter 13,14,15 and16 revolve about tetrachords (jins,plural ajnas) and how these basic melody units are constructed. Also I found here a theoretical description of the tetrachords that I found in the Taqsim of Simon Shaheen that I transcribed as bayat, nahawand, rast, hijaz and jiharkah.

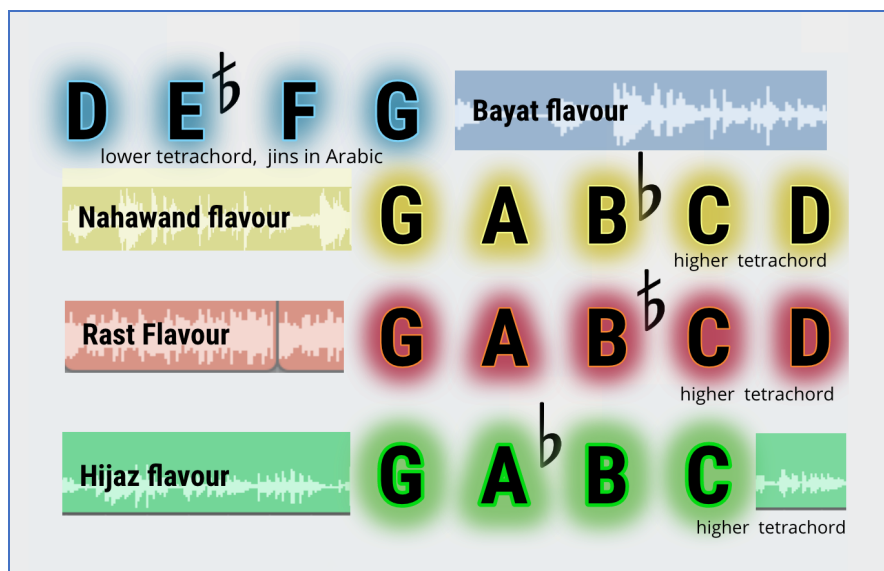
Chapter 17 explains the construction of maqamat by using lower and upper tetrachords.

Chapter 19 is about modulations, the melodic development within the maqam by moving from one tetrachord to another and the importance of emphasising its scale degrees, which he describes as tonicization.

Chapter 20 revolves around sayr, the melodic development within the maqam system, described as melodic behaviour.

It was encouraging and motivating to discover that the melodic development I found in my taqsim transcription is exactly in accordance with the music theory described in the book .

Schematic representation of used tetrachords in the melodic path of maqam bayat in the Arabic approach.





## **Turkish Music - Makam Guide**

The cadence labelling I used in my taqsim transcription is in accordance with the cadence descriptions that I found in the Turkish Music - Makam guide (page 26). Summarised as:

Full Cadence

Half Cadence

Suspended Cadence

The guide provides a good description on how the cadences are used to support the emphasis of each scale degree within the makam. (page 27).

By comparing the Arabic and the Turkish, it becomes clear that the Turkish approach uses the note G to build their theoretical approach, derived from the makam rast in G as the 'mother scale'

The guide mentions the Turkish names for the scale degrees for makam Bayati in A: dugah, segah, chargah, neva, huseyni, acem, gerdaniye, muhayyer.

The Arabic approach uses the note C to build their theoretical approach, derived from the makam rast in C as the 'mother scale'

In Arabic for bayat in D the notes of the makam are :dukah, sikah, jiharkah, nawa, husayni, ajam, rast, muhayyar

The makam Bayat as described in the Turkish approach (page 111) doesn't mention the lower extension as described for bayati in the book Inside Arabic music which indicates cultural differences in the conception of the behaviour of makam bayat.

By comparing the Turkish and the Arabic theoretical explanation it appears to me that what in the Arabic world is considered as makam bayati is corresponding more with the Turkish makam Ussak then the description of the melodic behaviour in makam bayat within the Turkish approach.

## Interviews

14 -04 -2020 Alexandros Papdimitrakis was really helpful with going through the whole transcription as we discussed all the details. As an expert on the ud, he showed me the way to finding solid and additional information throughout the process,

16-04-20 I sent Nizar Rohanna a copy of the transcription which we then discussed in detail by phone.

## Re-enactment

In this video I translate ud player Simon Shaheens' taqsim Bayat performance as accurately as possible in accordance with my ability on quarter tone guitar .

<https://tinyurl.com/taqsimbayatquartertone-rean>

In this video I translate ud player Simon Shaheens' taqsim bayat performance as accurately as possible in accordance with my ability on fretless guitar .

<https://tinyurl.com/Taqsimbayatfretless-rean>

Appendix 5 features my detailed transcription of the taqsim with added annotations containing my analyses, as described in the data collection chapter above.

I spent a lot of time learning to play the taqsim and memorising it, and the transcription really helped me with that. Performing the whole piece makes me aware of what it requires to achieve such a performance and how the process feels. I can apply these practical skills to my own improvisations and compositions. I enjoyed this detailed studying a great deal, and was helped therein by the YouTube slow playback setting that allows you to listen at reduced speed and analyse the faster passages. Especially interesting to me were the sayr development of the maqam, how modulation works in the taqsim, emphasising scale degrees, a melodic constant flow with patterns of 2 and 3 notes that alternate, and the integration of sequences and cadences.

Performing the taqsim on fretless guitar forced me to exact fingerings to get the proper intonation, which is less an issue on the fretted guitar as it is already done by the frets. The melodic passages where the ud plays slides worked well on fretless guitar.

#### 4.1.5 Intervention

Building my own taqsim: Because we are expected to follow the sayr of the maqam in taqsim bayat (see section 4.1.6), I started with using the same overall structure (frame) for my own taqsim creation that I found in the performance played by Simon Shaheen. Finding the same path of connecting tetrachords and building melodic phrases described in the book 'Inside Arabic music' and the Turkish Makam guide' supported that idea. I like that storyline and it inspired me to experiment with the sounds and musical options that the quarter tone guitar offers.

Summarised description of the melodic path in my own bayat taqsim on quarter tone guitar:

##### PART I

Opening phrase jins bayat on dukah (D), followed by emphasis jiharkah (F), suspended cadence, emphasis on rast (C) and emphasis sikah (E 1/4 lowered), followed by sequences upwards the dominant nawa and moving down to closure first part.

##### PART II

2nd development around jins nahawand - emphasis (G) dominant ending with half cadence on dominant, followed by suspended cadence emphasis jiharkah (F), emphasis b3 (Bb) and 4th (C) in nahawand on G followed by a kind of sequence going down from muhayyer (D) to nawa (G). In this sequence down I use the nahawand notes D, C, Bb and A as a root to build diatonic chords on, the sound of G min 9,11 with D in the bass as a pedal note. This way I can create a little contrast, using harmony between all these melodic movements to add moments of spheric ambiance and a point of rest in the composition. I continue the melodic developments by improvising ajam (major ) on Jiharka (F) , from there I start to move down sequence wise in a more rhythmic strumming pattern building up tension and dynamics. In

this movement downwards I use the low D as a pedal note with as melody the notes Bb, A and G and F moving to the qarar, the closing of this part starts with a climax, improvising within the notes which I also used in the opening phrase using dukah, sikah and jiharkah, with in the lower extension the flavour of rast on yegah.

Final conclusion by releasing the climax, slowing down preparing for ending cadence second part & second development.

Around 03:22 I started experimenting in the modulations part, giving my taqsim another twist in the third development rast on nawa.

I started to transform the phrases in the opening of this part by putting them in another rhythmic context. I already introduced that rhythmic approach a little during the opening of the taqsim around 00:30, during the emphasis jiharkah part. I wanted to make a connection with North Africa, the Maghreb to be more specific by adding the 12/8 rhythm feel as often used in Moroccan and Algerian Chaabi (folk) music. I didn't develop that way of playing during my master's at Codarts but in the years before. Here I saw a chance to integrate that and make a connection with my new taqsim developments during the research. It inspired me and resulted in melodies with a swinging feel, energetic with a positive twist. I like to create contrast in the taqsim with open meditative parts, like we can find in Sufi music and parts with a rhythmic pattern that generates energy, almost generating the feeling you want to dance. Another contrast that works for me is to alternate between playing the melodies with a 12 /8 swing feel and 4/4 beat melodic approach.

Around 04:15 I modulate to bayat on huseyni (A), which is connected to rast on nawa (G) by just going up one degree in the scale. I close this energetic climax part by returning to nawa(G), here I emphasise nawa and the rhythmical pattern ends here, preparing for a more open melodic spheric change with the tetrachord hijaz on nawa (04:40). From here I slowly move back to the lower bayat tetrachord by emphasising the note sikah E -1/4) and leading tone rast (C) leading to closure on the qarar (D).

#### 4.1.6 New reference recording, assess and expert feedback

Developing my own Taqsim Bayat on quarter tone guitar, reference recording 1st cycle

Recorded October 2020 at the El Hizra award ceremony/Amsterdam, duration 05:58 min.

<https://tinyurl.com/ownTaqsbayatcycle1>

I spent a lot of time on the re-enactment in the first cycle, I did that from the conviction that practice makes the master and the urge to collect enough melodic material needed to create a steady basis for my phrasing development within the bayat maqam and the taqsim improvising idiom in general. Looking back I think my whole first cycle was focussed more or less on achieving that. Seen from that point of view, the switch to the process of creating, developing my own bayat taqsim, required for the new reference recording, actually came a little too soon. After a period of settling in I found inspiration and the right mood for creating and I feel that this new recorded video comes with progress. In my performance I am now more aware of the sayr of the taqsim and I am able to integrate melodic elements of the re-enactment I did with my own creativity and inspiration as described in the intervention above.

Another thing is that I encountered the limitations of the quarter tone guitar. For example I cannot properly perform the intonation needed in the passage where the taqsim improvisation leads to maqam jiharkah because of the fixed frets. Based on that awareness, I chose to not perform that modulation in my own taqsim and left it out of the composition.

Melodic sliding can only be done gradually in quarter tone steps, microtonal melodic fine tuning like in the moveable notes as applied on the ud just can not be done. Does that mean the instrument is worthless? No I don't think so, but it is good to become aware of the limitations and the context in which it is used. I am convinced that most beautiful music is created within the balance of expanding what is possible and avoiding obstacles.

I still find it difficult to balance music theoretically between the Arabic and Turkish approach. This is reflected in the notation, the symbols used, the note names that are used. The Arabs notate everything in C, the Turkish everything in G, regardless of the key in which the music finally is performed. All those detours require a flexible mind and a lot of improvising.

A resume of the feedback from ud player Nizar Rohanna concerning my own taqsim bayat developments in the first cycle. See appendix 3 for the full reviews.

Hi Jan Wouter,

I hear many good ideas, enlarge details, like more embellishment, more legato, variations in speed and slowing down, add smoothness, less bold accents, softer, at the end even more groovy and chords to build a stronger climax

Some of the phrases are perfect, I like the rhythmical approach. As a musician I like the idea of creating your own style of taqsim and find this approach very interesting, it adds new flavours to the music coming from another background with respect for the original form. People and especially musicians with middle Eastern roots recognise and appreciate that.

Good luck ;) Nizar

#### 4.1.7 Reflect on your progress since the first/previous reference recording

The theoretical chapters in the books Inside Arabic music and Turkish makam guide provided me with good information about how to use tetrachords within maqam bayat; knowledge that I didn't have before. I now have more understanding and awareness about the overall form of a taqsim and the sayr of the maqam, how the lower and upper tetrachord are used as a frame to improvise within.

Re-enactment provided me with new practical skills. To achieve that I put a lot of time and effort into performing it as accurately as possible. It gave me melodic phrases, sequences, cadences, inspiring material that I can build on and use for improvisation and performance development. Understanding is one thing but executing demands a lot of practice to achieve the coordination and muscle memory needed to perform. Learning to play like an ud player helped me to add a kind of authentic melodic playing that connects with the identity of the Arab culture, awareness of the cultural collective memory. Overall I know better how to emphasise the scale degrees. Focussing on phrases that contain alternate patterns of 2 and 3 notes helped me to break with the predictability and automatisms that comes along with playing a lot in the 4/4 beat.

#### 4.1.8 Short description of the next intervention cycle

My wish for the next intervention cycle in the second year of my Master is to learn to play a Sikah taqsim. Modal improvisation based on a tetrachord that has a microtone as root is very challenging for my ears. To perform research into the maqam Sikah is also a major challenge for my intonation development on the fretless guitar which I would like to focus on.

## 4.2 Second intervention cycle

My wish for the second intervention cycle in the second year of my master is to learn to play a sikah taqsim. The sound of maqam sikah has always been very mysterious and attractive to me. I am happy to have the opportunity to work on it at Codarts.

### 4.2.1 Overview of second intervention cycle

In this first attempt to play taqsim Sikah my main goal was just to follow the sayr of maqam sikah and various developments. I focused on good intonation, landing on the right pitches, an exploration without much prior knowledge and skills. I don't have clear melodic phrases, sequences and cadences yet, that's the first thing to work on now. Creating improvisations with developed phrases with respect to the intervals and the sayr of the maqam.

### 4.2.2 Reference recording

Each intervention cycle starts with a new recording as a reference to reflect on. My focus in this cycle is developing a taqsim sikah performance. I made two videos with annotations that show first steps, one on fretless guitar and one on quarter tone guitar.

First attempt fretless guitar <https://tinyurl.com/Taqsimsikah1stattemptfretless>

First attempt quarter tone guitar <https://tinyurl.com/Taqsimsikah1stattemptqua-ton>

## 4.2.3 Reflect & assess

Summary of the feedback on the new reference recordings in this second intervention cycle by experts within my network and my own reflection. See appendix 3 for the full reviews.

### **My own reflection**

For fretless guitar: In this first attempt to play taqsim Sikah my main goal was just to follow the sayr of maqam sikah and various developments, mainly based a superficial glance at the theoretical flowcharts I found in books such as the 'Turkish Makam Guide' and 'Inside Arabic Music'. Fretless is not my main instrument, and I don't feel as free to improvise on it. Instead, I focused on good intonation, landing on the right pitches, an exploration without much prior knowledge and skills. I don't have clear melodic phrases, sequences and cadences yet, that's the first thing to work on now.

Quarter tone guitar: The quarter tone guitar doesn't have moveable microtones. Here I faced the problem (the handicap of the instrument) that I cannot play melodic sayr with the characteristic authentic sikah intervals as they are found in the historical context. The Arabic approach to sikah comes a little closer to the instrument than the Turkish, in my current opinion.

On the other hand, there are some advantages: with the fixed frets I can more easily add harmony to the taqsim. I am looking forward and am excited to experiment with that, to put it in a more contemporary context, connect with other music styles, and hopefully contribute to creating new flavours.

### **Reflection of Kudsi Erguner**

You improved a lot on the point of the intervals and sayr on the fretless, but you remain very schematic. I am sure that you can do much better as a jazz improviser, you could let yourself develop more phrases.

In the quarter tone guitar, you obviously feel more comfortable in the improvisation. It is very interesting to hear the clear difference on the point of the intervals for the same maqam. But you easily lose the sayr of the maqam on the fretless. You should work to bring these two aspects together: the improvisations with developed phrases with respect to the intervals and the sayr of the maqam.



## **Reflection Michalis Cholevas**

A few elements concerning phrasing and intonation are not yet clear to me in the performances. I would advise you to build up your phrases on each perde and after analysing those, to try and identify phrases that you believe are coming with clear statements as well as phrases that you feel are not yet functional in their role to directly point to a degree. Right now, it feels like you're playing by thinking "I have to land here"

Intonation for me is a dynamic part of the maqam. That means that for the quarter tone guitar, in principle there cannot be 'proper' intonation since it is always static. On the fretless guitar as well, you will need to develop stylistic elements that come along with intonation such as: vibrato techniques, glissandi, çarpma and dynamic pitches such as segah itself.

## **Reflection Alexandros Papdimitrakis**

In the fretless guitar taqsim your sayr is good, you are on the right track. You need to work on your phrasing in each tonal level and in the connection between them. Your quarter tone guitar taqsim is weaker. Pay attention to the sayr. When you use leading note (F#) to nawa, it has to be supported by some phrase or cadence (it does work well later at 1:03"-1:10"). You cannot switch from nawa to arazbar (rast on nawa to beyat on neva) back and forth directly that way. Also, try to play soft hijaz on neva (half flat 2nd. Major third can be natural - or half flat). I like the idea of experimenting with some harmonies in the meyan, you can connect it better with the final section coming back to sikah.

Intonation: Take care of the intonation of sikah perde. It has to be stable on sikah cadences, but can be slightly movable on a dugah cadence. At 0:36 is good, at 0:55 also good that you correct it by yourself. You are doing well with the intonation & flexibility of evic perde, should be perfect 5th when connecting to sikah. Likewise, huseyni can be just a bit lower when connecting to sikah (perfect 4th) - huseyni natural when you phrase on neva position specially ascending (rast on neva). Be careful when you play araban/hegaz on neva, 2nd degree is much higher, it is like a quarter tone or bit lower, but movable according to the direction of the melodic movement.

## Conclusion

The feedback I received from my network is very useful and supports my opinion that what I need now is to develop intonation and phrasing within the sayr of the maqam sikah. As proper intonation of the sikah maqam not can be learned on quarter tone guitar the main focus in this cycle will be on fretless.

This is in line with my main research question: How to play taqsim improvisations on quarter tone and fretless guitar in a personal creative way, by studying ud performances within the maqam tradition.

In my first Master year, I worked on maqam bayat. I realise that I already gained a lot of knowledge about the foreground, middleground and background structure of a taqsim that I can apply in this cycle.

I will use two distinct research lines:

One for the fretless guitar: this instrument gives me almost the same musical possibilities as an ud player, which allows me to work on the detailed intonation of the movable 'notes' and sliding techniques within the maqam.

The second line is on quarter tone guitar: exploring to what extent the newly obtained knowledge and skills within sikah maqam can be applied on this instrument. The main challenge here is to achieve an interesting and enjoyable musical performance despite the lack of proper intonation caused by the fixed quarter tone frets.

### The Outcome

I expect to make 2 taqsim sikah performances as artistic results which I will record on video. One for the fretless and one for quarter tone guitar.

This brings me to the following strategy for data collection

## 4.2.4 Data collection

1. Literature & Desk Research to learn about the overall structure of taqsim sikah. For this I use the books 'Inside Arab Music' and 'Turkish makam guide'. In addition to studying the relevant chapters, I also want to explore the differences in approach.
2. Making a detailed transcription of a sikah taqsim recording from Munir Bashir, which I will practice on fretless guitar. This will help me to see how a master applies the theory and should provide me with skills in the field of phrasing and intonation.
3. Quasi -experiment: a method I will use to generate practice-based materia that I can apply on the fretless and quarter tone guitar which meets my artistic experience.

### Literature & Desk Research

#### **The book Inside Arabic Music** author Johnny Farraj

The chapter with theoretical analyses on maqam sikah starts from page 389, the examples and illustrations are notated starting from rast in C. The sikah note in Arabic context is E  $-\frac{1}{4}$ .

Briefly summarised: The chapter describes the used melodic units in the sayr, in this case trichords and pentachords. The Sikah note as root. The lower trichord starting from the root is named jins sikah. Developments in the second tetrachord start from the modulation point named rast on nawa, followed by developments in the third trichord above, known as rast on rast.

As related to the maqam sikah family it mentions amongst others maqam huzam with hegaz as second pentachord, maqam Iraq with bayat as second tetrachord, maqam musta'ar with nahawand as second tetrachord.

An interesting point I found is that in Arabic culture the basic theoretical maqam sikah as it naturally appears in the scale with rast tetrachord on nawa is considered 'rare' and is hardly applied. When they talk about 'normal' sikah they mean maqam huzam that has the hijaz tetrachord on nawa.

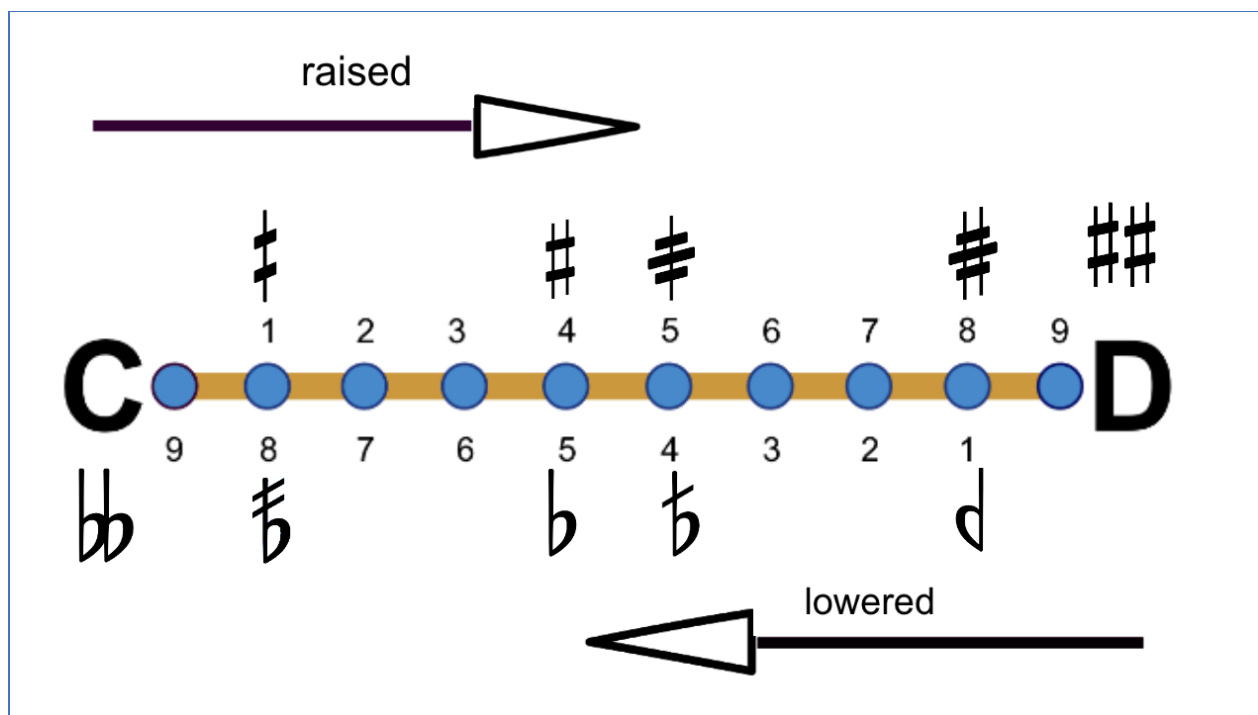
Little can be found about the exact intonation of the sikah note, it is simply described as a quarter tone. The intonation of hijaz tetrachord on nawa in the huzam maqam is not specified further.



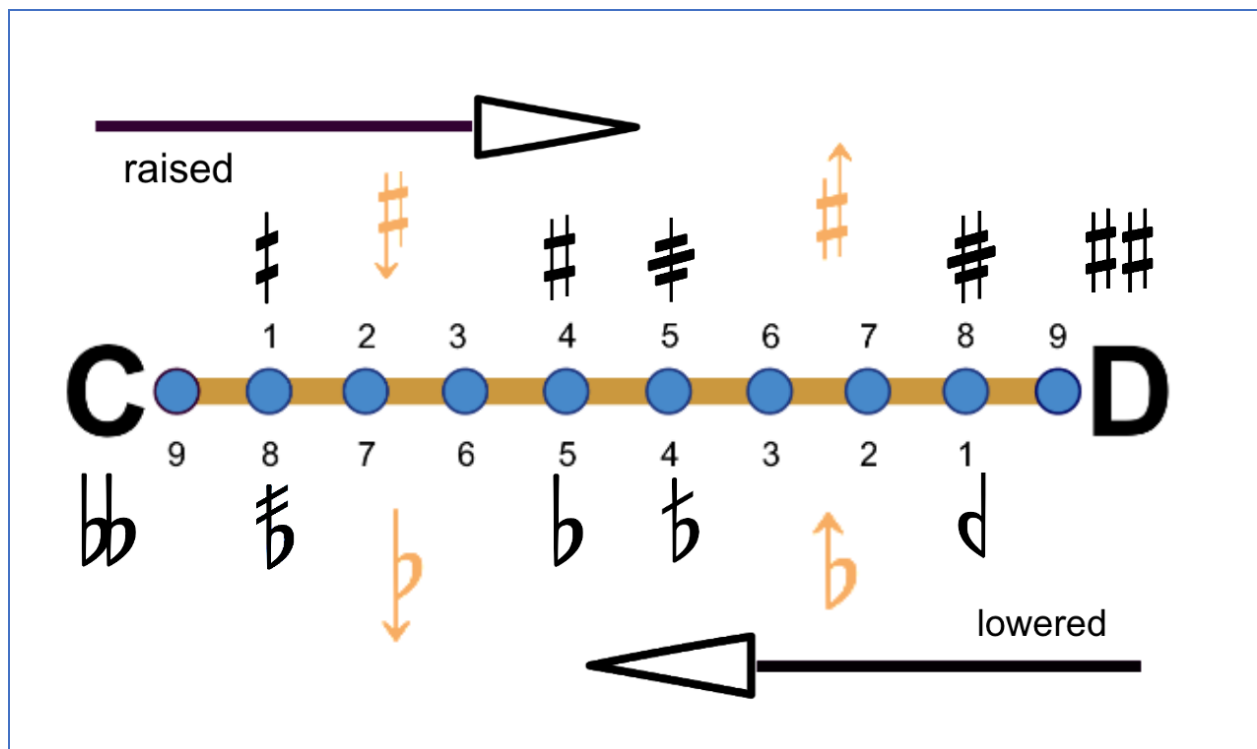
**The book Turkish Makam Guide** author Murat Aydemir

The Turkish approach to maqam sikah named segah here, is different from Arabic, the examples and illustrations are notated starting from rast in G. The sikah note in Turkish context is the lowered B.

Studying the segah Maqam chapter that starts on page 61 I learn that the note sikah is intonated much higher than applied in Arabic music. Here it is just lowered 1 comma and in Arabic up to 4 commas . The illustration below shows the used symbols to notate this microtonal fine tuning in the music score.



Next image includes quarter tone symbols (brown)



Studying the Turkish approach also taught me that using the note dukah raised as leading tone to sikah is considered as a common development in the Sikah maqam, on the qarar and in the higher octave. It is applied to most of the Ottoman repertoire such as pesrev and semai compositions and in taqsim performances. This is not the case in Arabic music where dukah natural is more common.

Studying the hijaz movements on neva, known in the context of sikah maqam I found the half steps are actually intonated a little wider in Ottoman music compared to Arabic (huzam) . This is known as araban or soft hicaz in Turkish maqam practice.

## Transcription and analyses

I made a detailed transcription of an extensive taqsim sikah performance by Iraqi ud player Munir Bachir as recorded on his CD Mesopotamie that can be listened here:

<https://tinyurl.com/taqsimsikahmunirbachir> more track info added in reference list 5

The full transcription that highlights the main developments of the sayr is available in the appendix

**Taqsim Maqam Segah**

performer Munir Bashir  
transcription Jan Wouter Oostenrijk

Tuning Ud : F A $\sharp$  D G C F  
Key Segah Huzzam A $\sharp$  (F Rast)  
Opening

2 emphasis root Segah on A -1/4

First Development emphasis 3d ..Neva on C

rit.

Munir Bashir, (1930 - 1997) was and still is one of the most famous musicians in the Middle East, considered a supreme master of the Arab maqamat scale system. In his playing I experience a very natural way of phrasing with much variation in attack, volume and tempo, reflecting an atmosphere of inner peace and intelligence that appeals to me. Another reason that I choose to study Munir Bachir is because he is a totally different player compared to Simon Shaheen, which brings up different musical aspects.

Contrary to the bayat transcription in the previous cycle I have chosen this time not to play the whole transcription literally, but to look more at the overall melodic developments in the different parts of the taqsim, the background layer. By listening a lot, focused intensively I took the time to identify with the atmosphere of the different parts, to let it interact and affect me. From there I started to improvise with the atmosphere of his way of playing in mind, focussing on phrasing and intonation. I adopted a few of the phrases that I really liked.

## Quasi – experiment

### Tuning Matters

The guitar and the ud have a lot in common but are still very different instruments. An important difference is the tuning. How the instrument is tuned has major consequences for the performer, physically in the execution, and for remembering. Melodies and chords appear very differently on the neck of the instrument. Different tunings can be very confusing for the performer, as if you have to learn a new instrument, and it takes a lot of time to get comfortable and feel free again playing in the new setting. On the other hand, it can be very inspiring and refreshing, as it offers new possibilities, solutions and creative new insights.

In my research practice *sikah* appears in 3 different keys

With root Ab  $-1/4$ , derived from F rast in the taqsim performance from Iraqi ud player Munir Bashir,

With root Bb  $-1/4$ , derived from G rast as used in the Turkish musical notation.

With Eb  $-1/4$ , derived from C rast in the Arabic tradition.

During data collection I had to estimate the consequences, possibilities and playability of each of these different tunings for my playing. Seeing the fact that time is limited I decided to experiment a little in the context of *sikah* before making the choice of which tuning to use, avoiding to put a lot of effort in mastering something that can't be performed. Just a few practical questions that came up included: can I realise the musical developments that I have in mind on my instrument, is it doable? What is the setting live on stage? Do you come with five guitars in different tunings or just one that you will re-tune between the songs? How many songs will you play? Are you able to memorise all these different string settings under pressure? How many strings would you re-tune, how much time would it take? With these issues in mind I experimented over a period of over a week as preparation, even before I actually started developing my taqsim.



Below I summarized the tuning experiments on taqsim sikah as I did by day

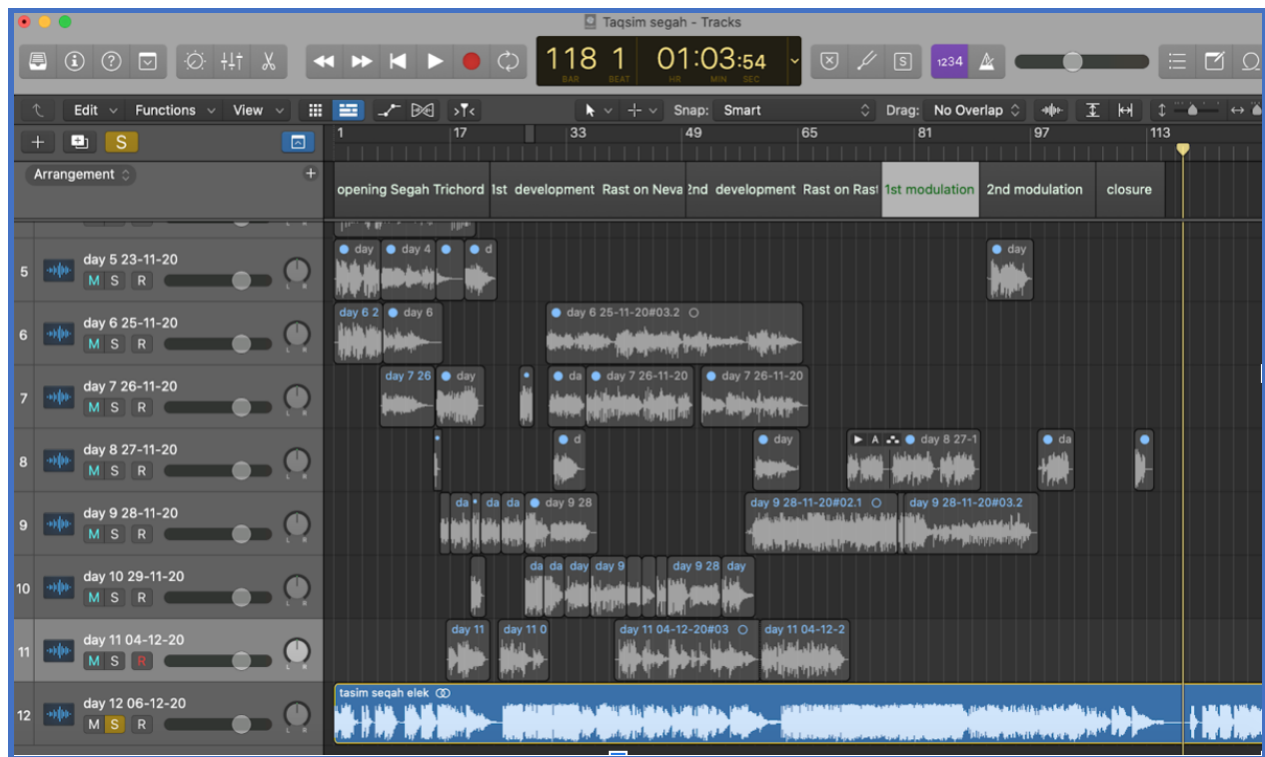
| TUNING EXPERIMENTS TAQSIM SEGAH/SIKAH |                           |                 |                     |                            |  |  |  |
|---------------------------------------|---------------------------|-----------------|---------------------|----------------------------|--|--|--|
| Day                                   | Segah piece/performance   | Key             | Usual Tuning guitar | Changed Tuning guitar      | Result of change   |  |  |
| 1                                     | Taqsim Segah Munir Bashir | A -1/4 (F Rast) | E A D G B E         | E A D G B E<br>F C D G C F | Taqsim impossible to perform on guitar<br>Guitar tuned like Irak Ud<br>Taqsim is accessible to play                                    |  |  |
| 2                                     |                           |                 | E A D G B E         | F A -1/4 D G C F           | A -1/4 provides open string<br>root support founding, sounds more full   |  |  |
| 3                                     |                           |                 | E A D G B E         | E G# -1/4 C# F# B E        | disadvantage..no overview, usual skills not applicable<br>3 strings in common with normal tuning<br>but too complicated, not practical |  |  |
| 4                                     | Segah Pesrev              | B -1/4 (G Rast) | E A D G B E         | D A D G B E                | Changing the low E to D open string supports Neva<br>in a lower octave, gives more sustain/ body to impro                              |  |  |
| 5                                     | Segah Arabic approach     | E 1/4 (C rast)  | E A D G B E         | E -1/4 A D G B E           | Changing the low E to E-1/4 open string supports Segah<br>in a lower octave, gives more sustain/ body to impro                         |  |  |
|                                       |                           |                 | E A D G B E         | E -1/4 G D G B E           | Changing the low A to G open string supports Neva<br>in a lower octave, gives more sustain/ body to impro                              |  |  |
| 6                                     |                           |                 | E A D G B E         | E -1/4 G D G C E           | C open string makes phrases on Upper Rast easier   |  |  |
|                                       |                           |                 |                     |                            | Disadvantage..all usual chord functions that apply<br>on normal guitar are not applicable  |  |  |
| 7                                     |                           |                 | E A D G B E         | D G D G B E                | with my thumb I can play the segah<br>low D supports modulation on D (bayat)   |  |  |
|                                       |                           |                 | E A D G B E         | C G D G B E                | to make better connection with Rast als segah sounds better<br>Modulation on D I can make grounding D with thumb                       |  |  |

Summarised below are the pros and cons of each tuning in the context of taqsim sikah.

| Changed Tuning guitar      | Result of change   |
|----------------------------|--|
| E A D G B E<br>F C D G C F | Taqsim impossible to perform on guitar<br>Guitar tuned like Irak Ud<br>Taqsim is accessible to play                                    |
| F A -1/4 D G C F           | A -1/4 provides open string<br>root support founding, sounds more full   |
| E G# -1/4 C# F# B E        | disadvantage..no overview, usual skills not applicable<br>3 strings in common with normal tuning<br>but too complicated, not practical |
| D A D G B E                | Changing the low E to D open string supports Neva<br>in a lower octave, gives more sustain/ body to impro                              |
| E -1/4 A D G B E           | Changing the low E to E-1/4 open string supports Segah<br>in a lower octave, gives more sustain/ body to impro                         |
| E -1/4 G D G B E           | Changing the low A to G open string supports Neva<br>in a lower octave, gives more sustain/ body to impro                              |
| E -1/4 G D G C E           | C open string makes phrases on Upper Rast easier   |
|                            | Disadvantage..all usual chord functions that apply<br>on normal guitar are not applicable  |
| D G D G B E                | with my thumb I can play the segah<br>low D supports modulation on D (bayat)   |
| C G D G B E                | to make better connection with Rast als segah sounds better<br>Modulation on D I can make grounding D with thumb                       |

## Quasi experiment II

For the development of my taqsim sikah I experimented every couple of days for a period of a month on developing phrases. Phrases to open the taqsim, phrases that emphasize the notes within lower Sikah trichord, phrases that emphasise the notes within pentachord on nawa, phrases that emphasise the notes within the pentachord rast. I did this in another tuning the for fretless, where I applied CGDGBE, that has the low C as open string that supports the connection with the Arabic maqam rast.



## 4.2.5 Intervention

For fretless guitar

To perform my taqsim Sikah on my fretless guitar I followed the overall structure found by analysing the melodic developments in the sayr (background layer) of my transcription of Munir Bachir's performance.

Finding the same path described in the sikah chapters in the books 'Inside Arabic music' and the Turkish Makam guide' confirmed that.

Summarised: the opening is the exposure of the lower trichord emphasising the qarar sikah, supported by an open string for around 20 seconds. Then I go directly to the second pentachord, araban (soft hijaz) on nawa, where I make phrases that emphasise its scale degrees hisar and evic, paying extra attention to the araban intonation. Here I stay for more than a minute, exposing Araban and regularly connecting back to the qarar and sikah trichord. Around 01:30 I make the connection to the third pentachord, rast on rast, by emphasising rast, regularly connecting back to the lower jins. At around 2 minutes, I start making more developments on rast as the start of a chapter exposing rast on rast. The raised dukah that I used as the leading tone to the sikah pitch is used as well in the higher octave. Around 2:45 descending developments start moving down to nawa and the qarar. Around 03:17 I start emphasising nawa again as preparation for a modulation, introducing flavour saba on nawa. I improvise in the saba flavour for almost 1 and ½ minute, which is my own addition, before resolving by going back from rast to nawa to the qarar. Closing the taqsim starts around 04:56 with a sequence leading to closure passing araban on nawa to sikah.

To perform the taqsim I applied the Iraqi ud tuning on the fretless guitar  $F\ Ab\ -\frac{1}{4}\ D\ G\ C\ F$ , as described in the data collection under quasi experiment / tuning Matters. Executing this was quite new to me. All the phrasing that I developed for improvising on my normal tuned guitar became useless. I had to develop a new layer on phrasing my fretless fingerboard that took a while to visualise and become familiar with, the process of regaining the freedom to play freely. One advantage of this tuning is that the modulation points become 'open' strings, which can be used as a resonance pedaltone to achieve a fuller, more enriching sound, also the phrasing becomes more natural as it was developed for that tuning. It was inspiring to

apply saba on neva that kind of naturally appeared in this setting, in Munir Bachir Bachirs performance this development was shorter.

I emphasised the modulation points more than I did before in taqsim playing, which I captured from Munir's playing, and brings a kind of openness that I enjoy. Applying the typical ud microtonal sliding technique that Munir uses within the araban pitches was a first inspiring experience. I tend to overdo it like a child who just can't get enough of his new toy.

For quarter tone guitar

Actually, I don't consider this performance successful in the context of a good Sikah maqam performance. More as an experiment to learn from, which I will reflect on under chapter 4.2.6

Below a summarised description.

In my own taqsim sikah on electric quarter tone guitar I built a chord structure on the sikah note in the opening of the taqsim, by using the first inversion of the C major chord. I did this because I want to experiment with the possibilities of using some harmony in the context of taqsim performance, to add some variation and contrast to all the single not melodic movements.

CEG becomes EGC, then I lowered the E to Eb sikah quarter tone intonation, occasionally raising that pitch a little by pushing up the string to come closer to the needed sikah intonation.

In this taqsim I used another tuning than I used for fretless, here I applied CGDGBE, I used this because this tuning has the low C as an open string that supports the connection with the maqam rast.

Because the quarter tone guitar cannot make the proper sikah intervals, adding the low C kind of distracts from that. I heard in many maqam performances that the connection with lower rast as qarar underneath the sikah kind of dominates. As a result, the typical sikah flavour tends to resolve into rast maqam flavour.

In the second development, I started to emphasise nawa around 00:26. Focussing on the second pentachord I played rast on nawa, which is more common in the Turkish maqam approach than in Arabic, and differs from the fretless sayr above where I used araban on nawa.

Around 00:55 I prepared for a third development on the third pentachord, rast on rast. I gave this part a bluesy feel by transforming the melodic phrases in the rast scale to major pentatonic.

Rast maqam C D Eb - $\frac{1}{4}$  F G A Bb - $\frac{1}{4}$  C

Rast pentatonic C D Eb -1/4 G Bb-1/4 derives from major pentatonic C D E G Bb C

This way of integrating rast flavour in pentatonics I heard in North African music from the Sahel region, from Mali up to Sudan in nomadic desert blues. I never found any articles online on rast pentatonics but my own.

On 01:43 I modulate to bayat on dukah changing the rhythm to 12/8 feel, which differs from the sayr I used in the fretless taqsim. Around 02:36 I return to rast on rast. After an energetic strumming sequence upwords I return to descending to rast on rast, nahawand on neva back to the closure of the taqsim.

## 4.2.6 New reference recording, assess and expert feedback

Taqsim sikah on Fretless Guitar <https://tinyurl.com/TaqsimSikahFretlessCycle2>

Taqsim sikah Electric Quartertone Guitar <https://tinyurl.com/TaqsimSikahQuartCycle2>

It was rewarding for me to learn to perform on the fretless guitar within the flavour sikah and the araban intonation. I owe that to Codarts Turkish department.

Secondly, it is nice to notice how styles within this maqam performance mix in practice. The approach in this taqsim was more Arabic because of the hijaz developments on nawa, but its implementation was actually more within the Ottoman idiom with the araban soft hijaz intonation.

I actually don't consider the performance on quarter tone guitar as successful in the context of a good sikah maqam performance. Sikah on quarter tone fretted guitar is almost impossible. Subtle intonations such as the moving evic perde, and perfect 5th connection with sikah can't be made, same for huseyni with perfect 4th

What I experienced as valuable was the use of what I call rast pentatonics that I described in the intervention. I haven't found a good way to use it yet, it might not fit in the maqam playing approach, but it has a nice North African flavour that I want to integrate in my solo performance.

#### 4.2.7 Reflect on your progress since the first/previous reference recording

I am happy with the final artistic result of the fretless taqsim, because it added a new world of intonation possibilities. Working on the phrasing, intonation and tuning in the spirit of Munir Bashir within the Sikah maqam was very inspiring to me, as was my ud teacher Alexandros Papadimitrakis in the guidance of this process! I was able to add my own twist in the performance, especially from the saba modulation part onwards.

Playing sikah on the quarter tone guitar is hard. It needs a lot of pushing the strings upwards to correct the intonation for the sikah note, and microtonal slidings can't be performed properly. This experiment could probably develop in another direction.

#### 4.2.8 Short description of the next intervention cycle

I want to develop a performance in maqam nahawand. Nahawand can be performed with and without microtonality, depending on the chosen flavours in the development of the sayr. After having done a couple cycles now I would like to distil a strategy useful to practice and memorise taqsim performances

## 4.3 Third intervention cycle

For the third intervention cycle, I worked on taqsim in maqam nahawand. In this framework I developed several performances, one for quarter tone, one for fretless and one for normal fretted guitar.

I now had more knowledge and experience in maqam and taqsim playing which I had obtained in the previous cycles. I decided it was wise to change my approach to the way of learning. Instead of making a detailed transcription of a taqsim performance followed by practising it, I started to make maps of the sayr. This way I could shift the focus to developing my own phrasing and adding my own creativity instead of just copying the 'master'. These sayr maps seemed useful to me as a guide, to memorise and follow the main melodic path, a way to keep an overview. They present the gravity points of the seyr and the notes around that gravity point used for improvising, grouped according pitch, speed and range, developments that show the performer's line of thought.

Second, coming to the end of this research my wish is to extract a few exercises that can be used to build melodic phrasing around emphasised scale degrees within the structure of the sayr, from easy and short, to more complicated and extended, seen from different angles.

### 4.3.2 Reference recording

A reference recording for this cycle that only plays the graffiti points, the whole notes (semibreves) listed in the sayr map, is not interesting to comment on. For that reason, I collected some feedback on my sayr maps instead as they represent a way of notating I developed myself.

## 4.3.3 Reflect & asses on the flowcharts

### My own reflection

The sayr maps show just the main gravity points, notated as semibreves. These are the notes that should be emphasized, pitches to land on at the end of your phrase. The couple of notes around, in this case 8th notes are the range of notes that can be used to make improvised phrases at that point as shown in the example. They could be 16th notes or 32th as well. When the improvisation is scale wise up and down the notes are on top of each other, when the improvisation is more arpeggio wise then you see third intervals stacked.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains several measures of music. Above the staff, there are labels: '5' at the beginning, 'Eb triad' above the first measure, 'F m triad' above the second measure, 'closure' above the third measure, 'hegaz on neva' above the fourth measure, and '4:20' at the end. A box labeled 'Coda summary-Development 2' is positioned above the staff. The music consists of semibreves (whole notes) and eighth notes. The first measure shows a triad of Eb, Gb, and Ab. The second measure shows a triad of F, Ab, and Bb. The third measure shows a closure with a semibreve. The fourth measure shows a hegaz on neva with a semibreve. The staff ends with a double bar line.

This is how I quickly create an overview, from here I have to take my freedom, use my own fantasy. Within the context of the performance I can develop my own melodic phrases, sequences and cadences on these gravity points, developing my own interpretation while respecting the sayr of the maqam.

### Reflection Michalis Cholevas

A sayr map doesn't say anything about musicality; it is more like a technical map. If this helps you to memorise the developments within your taqsim performance that's fine, but also invest in artistic expressiveness, telling the story, the art of phrasing, how to make your playing touching, connecting with the audience.

### Reflection Alexandros Papdimitrakis

Your sayr maps are good, but differ slightly from the way of notating as for example used in the Turkish makam guide, you have to explain that to your own listeners.



## **The Outcome**

With a sayr map in mind to structure my improvisation I recorded 3 nahawand performances as an artistic result, one for fretless, one for quarter tone and one for the 'normal' fretted guitar

Second, I want to draw up a number of guidelines on how to practise taqsim, a strategy that focuses on learning to emphasise scale degrees, and how to improvise on these scale degrees within the structure of the sayr.

### **4.3.4 Data collection**

1. Literature & desk research to gain knowledge about the overall structure of taqsim nahawand. For this I use the books Inside 'Arab music' and 'Turkish makam guide'. Beside studying the relevant chapters I also want to explore the differences in approach
2. Making sayr maps and with basic analyses on the melodic developments of nahawand taqsim performances by ud masters Munir Bashir, Simon Shaheen and Riyad al Sunbati. This way I can see and compare how they apply the sayr in their performances and how they differ.
3. With self-critical practising, analyses and triangulation I want to combine data gained in the previous three cycles. My goal is to come to a strategy to study phrases that emphasise the scale degrees, possibilities to improvise on scale degrees within the structure of the sayr.

## Literature & Desk Research

### **The book Inside Arabic Music** author Johnny Farraj

Maqam Nahawand is described in the book on page 209 to 211. Summarised: The Nahawand jins is the lower pentachord in the sayr, consisting of 5 notes. The chapter mentions most common modulations such as kurd, bayat and hijaz starting from its modulation point on the 5th of the scale. In the other chapters in the book nahawand is mentioned frequently as it is used a lot as a second jins in other maqams. It also mentions the intonation of the minor 3d in Nahawand scale is traditionally a little lower than in Western music. The notation is in key C.

It is nice to notice that in the first cycle the lower bayat melodic unit was a pentachord, for sikah a trichord and for now for Nahawand a pentachord.

### **The book Turkish Makam Guide** author Murat Aydemir

Summarised: The Turkish makam guide describes Nahawand under the name Nihavent on pages 87 to 89.

It's melodic behaviour is in both directions, increasing and decreasing. The lower pentachord on G is named buselik in Turkish context, which derives from its original location on A. It mentions common modulations kurd and hijaz starting from the dominant, also used in the lower extension. The notation is in the G.

## Flowcharts with analyses

Riyad al Sunbati, Munir Bachir and Simon Shaheen were considered leading ud players in the Middle east. Below are three melodic maps that illustrate the sayr in their nahawand taqsim performances with analysis on the melodic movements included in the score. The Sayr maps are added in appendix 5.

**Munir Bashir (Iraq) - Taqsim Nahawand Kbir**

This sayr map is related to the recording of Munir Bachir that can be listened to [here](#).

<https://tinyurl.com/Munir-Bachir-Tagdim-Nahawand> (track info added in reference list 5)

I went through this performance a couple of times on my instruments, using a transcription made by my ud teacher Alexandros Papadimitrakis, this transcription is added in appendix 5.

# Sayr map - Taqsim Nahawand kbir

performer Munir Bashir

**Introduction**  
lower pentachord + two octaves

0:00 lower extension rast on neva? 0:15

emphasis Rast freely sequence up pull of phrase

0:36 lower extension hegar on neva 0:58

emphasis 4th closure opening major 3d slide 4 to b3 hegar

1:16 1:26 emphasis -3d hegar chromatic

1:43 2:00 emphasis 5th closure pause

2:18 emphasis -3d closure blue note sequence part-down in mela

2:54 (main phrase return later)

3:00 emphasis -6th 3:13 emphasis -5th

sequence repeat + developed sequence repeat + developed

3:34 3:42

Coda summary exposure closure pause

repeat sequence down sequence down

4:02 into emphasis 5th

4:21 (touching Meyan) sequences down 4:59 hegar on neva

Coda summary Development 1

4:21 (touching Meyan) sequences down 4:59 hegar on neva

Closure Rast closure Rast

Development 2 Meyan

05:20

emphasis 5th and F #14 with use of 3 and b3

closure emphasis Gerdany sequence down repeat closure on Rast - slide 4 to b3

**Development 1**  
upper pentachord - based on neva

4:02 into emphasis 5th

4:21 (touching Meyan) sequences down 4:59 hegar on neva

Closure Rast closure Rast

**Development 2**  
Meyan

05:20

emphasis 5th and F #14 with use of 3 and b3

closure emphasis Gerdany sequence down repeat closure on Rast - slide 4 to b3

**Conclusion - Back to Karar**

8:40 sequence down triads dim/min. 9:08 Final Coda ascending up and down

repeat suspended octaves see staff 2:54

**Explanation**

G is the keynote, gravity in the phrase, 16th notes refer to used notes in the phrase and average speed

**Overview**

**Introduction**  
Nahawand lower pentachord, emphasis 4th, -3d, 5th, -3d, sequences, coda

**Exposure**  
Kurd on Neva - emphasis 5th, touching Meyan, sequences down, coda

**Development 1**  
Meyan (Rast on Neva), Muhayer, Gerdany, Acem on Kurd, closure - coda

**Development 2**  
Sequence chain Gerdany-Rast-Gerdany, closure

**Development 3**  
Back to Karar, Final Coda

**Conclusion**

## Riyad al Sunbati (Egypt) - Taqsim Nahawand

This sayr map is based on a recording of Riyad al Sunbati that can be listened to here.  
I chose him because of his qualities as a composer that worked a.o. with Um Kalthoum.

recording <https://tinyurl.com/taqsimnahsunbat> (track info added in reference list 5)

For this sayr map I studied a theses by master student Kareem Joseph Roustom (USA): A Study Of Six Improvisations On The Üd by Riyad al-Sunbati, his transcription of the recording is added in appendix 5

**Taqsim Nahawand** (key C) as performed by Riyad el Sunbati  
Map of the Sayir Flowchart by Jan Wouter Oostenrijk  
www.jwo.nu

**Introduction**  
nahawand lower tetrachord  
0:00

**Exposure**  
Lower pentachord  
0:17

emphasis 5th  
triad Bb ^  
lead. a+f#  
emphasis 3d  
lead. e  
emphasis 2nd  
sequense up +down

closure opening  
full range  
0:58

emphasis 3d  
emphasis 2nd  
sequence down  
motive intro comes back  
1:23

**Development 1**  
upper tetrachord - kurd on neva  
1:36

Ajam on Acem?  
2:36  
sequence down triads

**Development 2**  
upper tetrachord - bayat on neva  
2:32

closure  
hegaz on Neva  
full range  
down  
bayat on neva  
rast  
segah on rast/saba on neva  
bayat on neva  
2:54

**Development 3**  
Gerdanye  
3:30

nikriz on chargah  
dugah  
hisar  
chargah Ajam  
slide 3 to b3  
closure nikriz  
on chargah

**Development 4**  
from chargah back to karar  
4:04

emphasis chargah  
sequenses down  
4:43

**Development 5**  
nikriz on rast/ hegaz on  
(maqam nawa athar)  
4:43

kurd leading  
tone b to c  
hisar  
kurd leading  
tone b to c  
hegaz kar on neva  
hisar  
nikriz on Rast  
closure +stop  
on dugah

## Simon Shaheen (Palestine) Taqsim Nahawand

This Sayr map is related to the recording of Simon Shaheen that can be listened to here.

Recording <https://tinyurl.com/taqsimnahawandshaheen> (track info added in reference list 5 )

**Taqsim Nahawand** (key C)  
Map of the Sayr as performed by Simon Shaheen

The musical score is divided into five systems, each with specific annotations and time markers:

- System 1:** Introduction (0:00) - nahawand lower tetrachord. Exposure (0:17) - lower pentachord, emphasis 2nd, blue note/ hegaz. Development 1 (0:55) - upper tetrachord - kurd on neva, emphasis 4th, emphasis 5th, triad Eb/Bb, emphasis 3d.
- System 2:** Bb triad + leading tones, emphasis 4th, hegaz chargah, sequence down, back to karar, touching Meyan, phrase down.
- System 3:** Coda summary-Development 1, sequence down, hegaz neva, Development 2 (2:24) - Meyan - Gerdanye, hegaz on neva, Development 3 (2:36) - Bayat on Neva, bayat on neva, Ajam on Acem?
- System 4:** sequence, sequence, bayat on neva, saba on neva, segah on rast/saba on neva, bayat on neva, 3:20, rast on chargah, bayat on neva.
- System 5:** Eb triad, F m triad, closure, hegaz on neva, 4:20, Coda summary-Development 3.

The next intervention cycle describes how I integrated this data in my own taqsim development with a description of the made choices for the sayr.

### 4.3.5 Intervention

In the previous cycles I collected sufficient material to use to improvise within the flavour of most common tetra and penta chords such as rast, bayat (ussak), hijaz, soft hijaz, (araban), sikah , jiharkah, kurd, nahawand (buselik), nikriz and others.

For the new recordings on nahawand I applied the Iraqi ud tuning which I used before with sikah taqsim performance in the previous cycle. This way I could continue developing the phrasing and visualization of these phrases on the neck of the guitar.

The tuning of the strings is F A D G C F. To avoid the tension of the guitar strings becoming too tight for the neck of the guitar, I lowered the tuning with a whole tone so it actually sounds like Eb G C F Bb Eb. An added benefit is that the sounds become a little deeper and warmer, which adds more body. A disadvantage is slightly more buzz and a ploppy 'attack' sound when I hit the strings with my plectrum, which should actually be done a little softer than usual due to higher tension in the strings.

#### **Sayr fretless guitar:**

Based on the sayrs described in the Nahawand maps above I distracted my own sayr which I feel comfortable with and which works well for me in my performance. I developed that during practice sessions where I improvised around these main gravity points, using more or less the same notes as indicated in the sayr maps, experimenting with musical expression parameters such as dynamics, tempo and articulation. Instead of copying phrases I started to make my own phrases.

Description of my choices made in the sayr of my own taqsim nahawand kbir

00:00 - 00:23 opening, lower 4 chord, qarar rast to dugah and kurdi, lower extension huseyni and irak.  
00:23 - 00:48 exposure lower 4 chord, presenting jiharkah with slide to kurd  
00:48 - 01:10 emphasis kurd , also phrase hijaz on jiharkah , reaching nawa  
01:10 - 01:26 emphasis nawa with kurd on nawa as higher tetrachord  
01:26 - 01:48 reaching gerdanye with slide acem to hisar and back to qarar  
01:48 - 02:15 sequence down starting from hisar ( A dim triad, Fm triad, C triad , Fm

(II-Im-V-Im progr.)

- 02:15 - 01:48 from karar to gerdanye (mayan section) with rast on neva, emphasis gerdanye
- 01:48 - 03:10 modulation Rast on Gerdanye, back to nahawand through neva + slide 4 to b3
- 03:13 - 03:36 emphasis Gerdanye, mayan section nahawand with hijaz on nawa.
- 03:50 - 02:15 moving to kurd on gerdany with hegaz on nawa
- 03:45 - 04:17 hijaz on nawa down to hijaz on dukah with leading tone c#
- 04:18 - 04:24 back to nahawand qarar with slide 4 to b3
- 04:24 - 02:15 sequence up to gerdanye through hijaz on nawa
- 04:40 - 02:15 modulation to bayat on nawa with use of rast on rast, saba on nawa and rast on jiharkah.
- 05:09 - 02:15 sequence up rast on rast, emphasis gerdanye, sequence down in rast
- 05:30 - 02:15 stop emphasis nawa, back to qarar- nahawand, closing sequence
- 05:40 - 02:15 final closure, coda sequence down hijaz followed by sequence down kurd to qarar

The phrasing rast on nawa, leading to rast on rast and then descending to the lower tetrachord resolving to nahawand is my own addition to the taqsim.

### **Sayr quarter tone guitar:**

Description of my choices made in the sayir of my own taqsim nahawand kbir

I contrast with the fretless taqsim above open here with the chord progression:

Fm, Fm9/ b6/11, C7b9/E, Fm, F7/Eb, Bbm9, Fmaj 6/9, C7/G and Fm.

I did this because I wanted to add some harmony between all those melodic movements that enhances the composition. For me it functions as a kind of warm harmonic introduction that is pleasing to the ear, and as a preparation, summary of the notes used in the melodic movements that follow. The intro comes back several times and connects the melodic chapters. It adds variation, diversity and cohesion and functions as a kind of coda in the performance. This is my own addition on the taqsim, it is not directly a result derived from the data collection above but something that came up during the practice sessions

- 00:00 - 00:30 opening chord progression, closes with kurd on nawa down to qarar
- 00:30 - 00:48 opening, lower 4 chord, qarar rast to dukah and kurd, lower extension huseyni and irak.
- 00:48 - 00:48 exposure lower 4 chord, presenting jiharkah with slide to kurd, back to the qarar
- 01:13 - 01:34 emphasis kurd, also phrase hijaz on jiharkah , reaching nawa
- 01:34 - 01:26 emphasis nawa with kurd on nawa as higher tetra chord

02:00 - 02:20 reaching gerdanye with slide acem to hisar and back to qarar  
 02:20 - 02:43 sequence down starting from hisar ( A dim triad, Fm triad, C triad , Fm (II-Im-V-Im progr.)  
 02:34 - 03:27 moving to major parallel, ajam on Bb, through leading tone back to nawa to closure qarar.  
 03:27 - 03:43 from qarar to gerdanye (mayan section) through rast on nawa, emphasis gerdanye  
 03:43 - 04:02 modulation rast on gerdanye, back to nahawand through nawa + slide 4 to b3 to qarar  
 04:02 - 04:39 chord progression interlude, closes with hijaz on nawa down to qarar  
 04:39 - 05:05 emphasis Gerdanye mayan section nahawand with hegaz on neva  
 05:05 - 05:14 moving to kurd on gerdany with hijaz on nawa  
 05:14 - 05:25 hijaz on nawa down to hijaz on dukah with leading tone c#  
 05:25 - 05:30 back to emphasis nawa, to nahawand- qarar with slide 4 to b3  
 05:30 - 05:45 sequence up to gerdanye through hijaz on nawa  
 05:45 - 06:16 modulation to bayat on nawa with use of rast on rast, saba on nawa and rast on jiharkah.  
 06:16 - 06:30 sequence up rast on rast, emphasis gerdanye, sequence down in rast  
 06:30 - 06:40 stop emphasis nawa, back to kqarar- nahawand, closing sequence  
 06:40 - 07:32 chord progression to closure, coda sequence down hijaz followed by down kurd to qarar

### **Improvisation on normal fretted guitar**

As part of the intervention, I wanted to see what happens if I apply the developed sayr of maqam nahawand in a modal jazz context. In the new reference recordings (4.3.6) I added an improvisation on my jazz guitar on a modal jazz backing track based on the composition impressions by John Coltrane, and So What by Miles Davis, that uses dorian minor. I applied more or less the same sayr with the exception of the microtonal tetra chords as we cannot play them on a normal fretted guitar. I followed the seyir up to around two minutes and from there, I chose to leave the path to the unforeseen.

### **Strategy for practising Taqsim**

After a period of almost 2 years in which I have done a lot of research and taqsim playing, I like to come to a strategy to practise Taqsim. Reflecting on the previous cycles two aspects emerge clearly to me, important to achieve a good solo performance:

- 1 awareness of the overall form that includes the main melodic pat of the sayr
- 2 learning to emphasize the degrees of the scale and how to develop phrasing/ improvising on them.



We could deduce from that a strategy to practise taqsim in 2 steps

### 1 Creating an overview

Making flowcharts helped me to map and memorise the use of upper and lower tetrachords through the melodic developments and show the main pitches to be emphasised in this path. On these pitches we find the summarised selection of notes for phrasing in that moment.

2 Developing phrases that emphasise these main pitches, possibilities to improvise on scale degrees within the structure of the sayr.

To practice and develop this I would introduce 10 basic exercises that can be applied for every scale degree.

### 1 **Emphasizing a pitch.**

The voice, nye or violin can extend a vibrating tone naturally with fluent breath control or a stroke of the bow, adding dynamics such as vibrating, swelling. The acoustic guitar doesn't have that ability, it has the moment of attack when we hit the string, thereafter the tone disappears fast, see soundwave illustration below. Instead we have a number of tools that we can apply to extend and maintain the interest.



- a Phrasing by repeating the same tone, play with slowing down and accelerating.
- b Phrasing by repeating the same tone, alternate even (2 note) and uneven (3 note) rhythmic patterns.
- c Phrasing by repeating the same tone while adding volume changes in the attack and vibrato.
- d The Tremolo effect as ultimate power tool, adding energy and drive by alternate speed picking.
- e adding the lower octave as a pedal tone, adding sustain and more body

## 2 Diatonic approach - short distance, phrasing leading to a pitch, by using the scale degrees.

a scale upwards, improvise with three note phrases leading to the emphasised pitch.

b scale downwards, improvise with three note phrases leading to the emphasised pitch.

c from both sides, create phrases from under and above leading to the emphasised pitch.

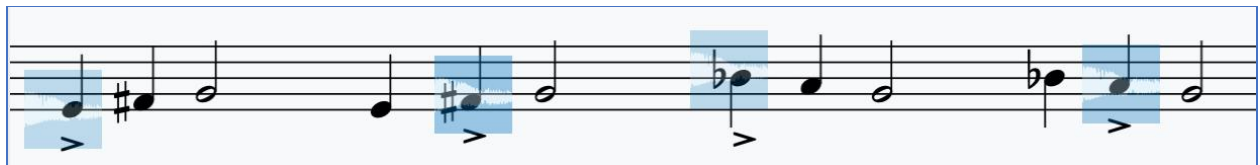
In relation to the diatonic approach, all the principles mentioned above under 1 'emphasizing a pitch' can be applied to a lesser extent on each of the two quarter notes before reaching the target note. The third below or the third above (example 1 and 3) are harmonic wise related (consonant) and can function as melodic delayment. Putting stress on the second interval (example 2 and 4) creates more dissonance and asks for resolving. 6 A fretless instrument can exploit this even more. This exercises can be practised on every scale degree and expanded by including more scale degrees.

1 scale upwards

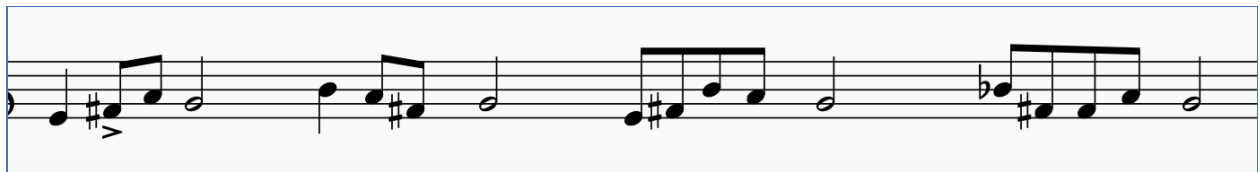
2

3 scale downwards

4



from both sides



## 3 Diatonic approach - long distance, phrasing leading to a pitch, by using the scale degrees.

Based on the same principal, but with more consecutive notes included, scale upwards, scale downwards and from both sides.

## 4 Diatonic approach- sequence wise phrasing leading to a pitch, by using the scale degrees.

Building melodic passages based on patterns, for example 123, 234, 345, 456, etc.

This can be done scale upwards, downwards, and from both sides.

**4 Diatonic approach - arpeggio wise** phrasing leading to a pitch, by using the scale degrees.

Improvising based on melodic scale degree patterns like 1 3 5 2 4 6 3 5 7 4 6 8 etc, can be done scale upwards, downwards, and from both sides.

**5 Modulating - creating new flavour on a pitch**

by developing phrases based on other tetrachords (not from the mother scale) creating accidental flavours.

**6 Practice in all keys,** on every maqam and on every scale degree.

#### Last but not least

These are all tools that will help to play taqsim improvisations, all these exercises are related to our instrument, but there is another aspect that is just as important to achieve a good performance.

Finally hardest to learn and to teach I think is the art of storytelling. For this we need to add artistic expressiveness, to have inspiration and a sense of urgency. A good story needs an introduction, development and conclusion, with drama and moments of reflection, that makes a performance touching and connects with the audience.

## 4.3.6 New reference recording, assess and expert feedback

Taqsim nahawand kbir on fretless guitar

<https://tinyurl.com/taqsim-nahawand-fretless>

Taqsim Nahawand kbir on quarter tone guitar

<https://tinyurl.com/Taqsim-Nahawand-Quarternote>

Maqam nahawand on a normal fretted Guitar (an experiment in the context of a modal jazz improvisation)

<https://tinyurl.com/impressionsnahawand>

## 4.3.7 Reflect on your progress since the first/previous reference recording

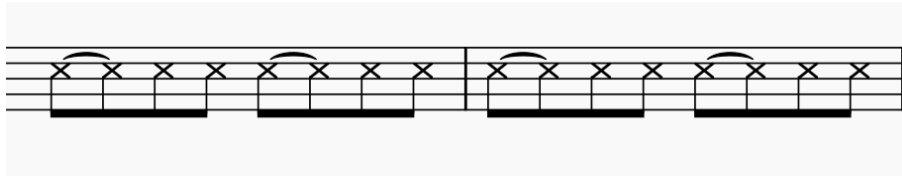
My own reflection:

I have been able to continue playing in the tuning I developed in the previous cycle, therefore I feel more free to improvise. Comparing the quarter tone guitar to the fretless performance, I have to accept the intonation as it is, the rast intonation of the nawa passages is less compared to fretless.

I am sometimes still so busy following the path planned for sayr that I almost forget to focus on building dynamics, and adding more emotional contrast to the different segments. When I listen back to my recordings, it still sounds a bit flat.

Performing regularly helps a lot to improve that through the boost provided by a live audience. I guess life is a bit flat in general in this isolated corona time. My next step in the performances is to be more aware of my shortcomings, adding stronger climaxes, more energy and, the opposite as well: adding more silence, tenderness and openness, and playing with the content.

I want to work on increasing the variation in my phrasing, the following pattern is used too often in my opinion.



In the context of playing the taqsim on my jazz guitar within the modal groove, I noticed that with the more 'free way of playing' as applied in the taqsims, the phrases need sometimes to be restructured to match the way of 4, 8 and 16 bar context that comes with improvising on the most common organised jazz structures.

Feedback Alexandros Papdimitrakis

on fretless:

I can see huge progress in your phrasing and melodic development of the makam. The type of sliding that you do on 0:35", 1:35", 3:00", 4:20" does not sound good for the style- avoid it in chromatic, try it on diatonic phrases. Chromatic melodic movements are rarely used in makam music. They are used few times just to add an extra colour between two steps of the mode, not more. Listen also how Bashir uses sliding on the previous cycle Sika Taqsim.

Very good modulations.

The 2nd degree of Hicaz on Neva has to be higher, not completely flat.

From Rast back to Nihavend on 5:33" was bit sudden. Finally work on avoiding to repeat yourself with the same phrases/motifs/patterns.

on quartertone:

Nice with the harmonies in the intro, middle & before the end. In general I can say similar remarks with the fretless taksim. Very good progress since last year. Avoid the chromatic melodic movements and also avoid to repeat yourself with same phrases/ motifs.

All the best,

A

Feedback Nizar Rohanna,

I liked the sound of the fretless guitar, in general, I think you can do with more legato-like playing. And for me personally, this is really needed in the chromatic phrases. The intonation of Bayati part towards the end at the acoustic guitar (around 06:00) was not so good. I think the quarter-tone fret is too high.

Friendly greetings Nizar and good luck!

## 5 Reference list

### Books

Aydemir, Murat and Dirikcan, Erman. *Turkish music makam guide*. Istanbul: Pan Yayincilik, 2010

This book is about the Turkish approach on Taqsim playing and fits well with the curriculum of the Codarts Turkish department that focuses on the Ottoman music where I am doing my research. Makam Guide is various disciplines and backgrounds can directly utilize them.

<https://tinyurl.com/Turkish-Makam-Guide>

Farraj, Johnny and Abu Shumays, Sami. *Inside Arabic Music. Arabic Maqam Performance and Theory in the 20th Century*. Public Oxford University: Oxford University Press, 2019.

<https://tinyurl.com/Inside-Arabic-Music-book>

I chose specifically designed to showcase some of the favored maqams in a manner in which musicians from this book because it connects very well to my research on Taqsim playing. It presents the musical experiences of practicing performers, through oral tradition. It treats melody over scale as the central object of study for the purposes of understanding maqam. It draws upon theoretical approaches external to Arabic music, presenting insights in an accessible and practical manner

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## Internet

AFAC, *Arab Fund for Arts and Culture* founded in 2007

Independent foundation to support individual artists, writers, researchers, intellectuals, as well as organizations from the Arab region working in the field of arts and culture.

<https://www.arabculturefund.org/About>

Arab Music Archiving & Research

AMAR Lebanese foundation, *preservation and dissemination of traditional Arab music*, 2009

<http://www.amar-foundation.org>

Bayati Maqam <http://www.amar-foundation.org/015-the-bayyati-maqam/>

Taqsim practise <http://www.amar-foundation.org/185-taqsim-practice-1/>

All podcasts <http://www.amar-foundation.org/podcasting/all-episodes/>

Arabic Maqam World

Farraj, Johnny and Abu Shumays, Sami. *Arabic Maqam World*. Website founded 2001.

[www.maqamworld.com](http://www.maqamworld.com)

Maqam World is an online resource teaching the Arabic Maqam modal system, The site has been rebuilt in 2016 supported by The Arab Fund for Arts and Culture.

Jewish Music Research Centre, *Taqsim: Instrumental Improvisation in Near Eastern Traditions*.

Hebrew University of Jerusalem

<https://www.jewish-music.huji.ac.il/content/taqsim-instrumental-improvisation-near-eastern-traditions>

## Master Research or PhD Thesis:

Abramovay, Juliano. *Musical Analysis and Fretless Guitar: investigating the taksim practice within Ottoman Classical Music*. Master Codarts Rotterdam, 2018.

<https://tinyurl.com/AR-Juliano-Abramovay>

My second critical media review is on the Artistic Research of Juliano Abramovay who completed his Master's at Codarts in 2018. His study was about Improvisation, musical analysis and fretless guitar: investigating the taqsim practice within Ottoman classical music.

Kareem, Joseph. *A Study Of Six Improvisations On The Üd by Riyad al-Sunbati*. Master Tufts university USA, May 2006.

For the flowchart I made during my 3d intervention cycle of the performance of Riyad al Sunbati's taqsim in maqam nahawand I read a theses submitted by master student Kareem Joseph Roustom (USA): A Study Of Six Improvisations On The Üd by Riyad al-Sunbati that can be consulted here:

<https://tinyurl.com/sunbatiresearch>

Shenker, Heinrich. *Schenkerian theory, Urtsaz*. Austrian musician, (1868-1935)

<https://www.schenkerguide.com/whatisschenkeriananalysis.php/>

Analysing Taqsims in different layers comes from Schenkerian theory, mentioned in Juliano Abramovay's research.



## 6 Network

Alexandros Papadimitrakis - Ud teacher Codarts conservatorium Rotterdam  
Alper Kecec - Percussion and ensembles Codarts conservatorium Rotterdam  
Arabic Music Archiving & Research foundation  
Barbaros Boskir teacher / composer / Codarts conservatorium Rotterdam  
Christiaan van Hemert research workshops and guitarist Codarts conservatorium Rotterdam  
Gijs de Wit Guitar builder/ customizing  
Gitarist magazine Dutch guitar magazine  
Haytham Safia -Ud player ensemble projects  
Jewish Music Research Centre, Hebrew University of Jerusalem  
Johnny Faraj New York - Author book Inside Arab music and website Maqamworld  
Juliano abramovay master codarts student  
Kudsi Erguner - Ney player and artistic leader Codarts conservatorium Rotterdam  
Leo Plenckers Author book Arabische muziek  
Michalis Cholevas Artistic research coach at Codarts conservatorium Rotterdam  
Nizar Rohana - Ud player - University Leiden  
Paul van Brugge - Teacher at Codarts composition  
Revelation guitars UK quarter tone guitar  
Said Salhi director Marmoucha /events  
Santiago Cimadevilla - Artistic research coach at Codarts conservatorium Rotterdam  
Tolgahan Cogulu turkish microtonal guitar player  
World music forum networking for musicians

# Appendices

## Appendix 1: List of all recordings included in report

Recordings performed by me:

Taqsim nahawand kbir/ fretless guitar (march 2021) <https://tinyurl.com/taqsim-nahawand-fretless>

Taqsim nahawand kbir/ quarter tone guitar (march 2021) <https://tinyurl.com/Taqsim-Nahawand-Quartertone>

Taqsim nahawand/ jazz guitar (march 2021) <https://tinyurl.com/impressionsnahawand> (experiment)

Taqsim sikah/ fretless guitar (december 2020) <https://tinyurl.com/TaqsimSikahfretlesscycle2>

Taqsim sikah/ electric quartertone (december 2020) <https://tinyurl.com/TaqsimSikahquartcycle2>  
(experiment)

Taqsim Sikah/ fretless guitar (october 2020) <https://tinyurl.com/TaqsimSikah1stattemptfretless> (1st attempt)

Taqsim Sikah/ quarter tone (october 2020) <https://tinyurl.com/TaqsimSikah1stattempt-qua-ton> (1st attempt)

Taqsim bayat/ quarter tone guitar (october 2020) <https://tinyurl.com/ownTaqsbayatcycle1>

Taqsim bayat quarter tone guitar (june 2020) <https://tinyurl.com/taqsimbayatquartertone-rean>

Taqsim bayat/ fretless guitar (june 2020) <https://tinyurl.com/Taqsimbayatfretless-rean>

First reference quarter tone guitar (october 2019) <https://tinyurl.com/Maqam-solo-impro-quartertone>

Recordings made by others:

Taqsim bayat - Simon Shaheen <https://tinyurl.com/taqsimbayat-Simon-Shaheen>

Taqsim sikah - Munir Bachir <https://tinyurl.com/taqsimSikahmunirbachir>

Taqsim nahawand kbir - Munir Bashir <https://tinyurl.com/Munir-Bachir-Taqsim-Nahawand>

Taqsim nahawand - Riyadh al Sunbati <https://tinyurl.com/taqsimnahsunbat>

Taqsim nahawand - Simon Shaheen <https://tinyurl.com/taqsimnahawandshaheen>

## Appendix 2: Critical media review

### **First critical media review** book 'Inside Arabic music' by Johnny Farraj

My first critical media review is on the book 'Inside Arabic music' by Johnny Farraj - Arabic, with subtitle Maqam Performance and Theory in the 20th Century. The book has specific chapters where it describes the Taqsim solo performance art, which is what I focus on in my review.

<https://tinyurl.com/Inside-Arabic-Music-book>

#### Summary:

It explains how the taqsim solo performance is related to the maqam system and mentions three basic elements to set up a good seyir (journey, story line)

First act: the exposition of the maqam

This usually starts with the opening melodic phrase. This jins (plural ajnas) is a maqam scale fragment of 3, 4 or 5 notes and contains the basic melodic unit from the root. It builds expectations and introduces the story. The writer emphasizes the importance of the pauses

Second act: introduces modulations from the main maqam to a couple of new ajnas, usually starting from the ghammaz (modulation point) enriched with qaflat (cadences). The second part is usually the longest part and shows the musicians virtuosity, knowledge and personal creativity.

Third and final act: the performer returns to the opening jins, resolving tension with repetition and slight variations. The third act is usually short

The writer also explains most common Arabic music terms that play an important role such as taqsim, maqam, jins (plural ajnas), ghammaz (modulation point) qafla.

In other chapters the book deals extensively with the various maqams such as rast, hegaz (kar) , nahawand, sikah, bayat, nikrizi

## Conclusion

The book is very helpful in becoming familiar with the Arabic music and gives a good description of what a taqsim is and how it is built. However, it remains a description. I realise that most answers I need about melodic development and modulations lie within the chapters about the maqam system.

## **Second critical media review** Master research Juliano Abramovay - Codarts in 2018.

My second critical media review is on the artistic research of Juliano Abramovay who completed his master at Codarts in 2018. <https://tinyurl.com/AR-Juliano-Abramovay>

His research is about Improvisation, musical analysis and fretless Guitar: investigating the taksim practice within Ottoman classical music. How to incorporate stylistic elements from instruments such as tanbur, yaylı tanbur, ud and voice into the phrasing of the fretless guitar.

First of all, I am impressed by the depth and details of his research which is 70 pages and a lot of videos. I feel connected to him because we share the same interest in maqam and taqsim playing, and both invest in playing on a special customised guitar in order to develop it.

In his research, Juliano points out three different layers within taqsim performances, inspired by analytical information derived from concepts of Schenkerian analysis, which he describes as follows:

1/ Foreground structure, local, small-scale elements, like ornaments and motifs

2/ Middleground structure or medium-scale, revealing ways the musician employs a number of

procedures either to maintain the interest of the improvisation while staying in the same region or to emphasise the change of melodic register.

3/ Background structure or large-scale, where the overall structure of the seyir (i.e. melodic path) is observed.

In three following intervention cycles he shows how he gathers and practices the needed right and left hand techniques and skills for the foreground structure.

For developing the middleground structure medium scale, he analyses performed improvisations that feature:

- Overlap phrases
- Maintained melodic element while changing rhythm
- Maintained contour pattern while changing location of the phrase (sequencing)
- Motivic development
- Exact and varied repetition
- Shared motivic vocabulary (pre-conceived phrases)
- Extended repetition
- Melodic expansion
- Rhythmic intensification
- Permutation
- Development of individual pitches
- Repetition with abbreviation
- Double sequencing
- Phrase development with speed increasing
- Extensive elaboration over a small material

In the following chapters of his research, the above is worked out for each point with clear examples and detailed transcriptions.

## Conclusion

Juliano's research is very well done. Through his research, I have become more aware that there is more or less a Turkish and an Arabic approach to maqam and taqsim playing, which of course have a lot in common. I started to collect the Turkish equivalent of the Arabic words within the maqam tradition.

Juliano's research and sources are mainly Turkish orientated, and the fretless guitar fits in well with that tradition. My quarter tone guitar cannot make fretless slides and because of the fixed quarter tone frets it cannot play the intervals equivalent to nine commas either. It makes me aware that my research should be also concentrating on the Arabic maqam system more related to the qadwal 24-tone system. I adjusted my research topic description to this.

What I missed was basic information about the first jins of the maqams, the intervals within the tri-chords, tetra chords and pentachords, and about modulation points within the maqams with possible side roads.

When I read about his findings concerning the overall background structure, I have the feeling that this is the part where his research ended, perhaps the two years finished.

### **Third critical media review**

For the third critical media review I observed the taqsim bayat recording of Palastinian ud player Simon Shaheen. <https://tinyurl.com/taqsimbayat-Simon-Shaheen>

I chose this one because I like his playing here and it was recorded as a kind of model taqsim for ud students. I expected clear material with a high educational value.

My intention was to see to what extent I could analyse what I hear according to my knowledge of taqsim playing right now. I started to make a rough transcription of the performance which is already 14 pages now and I'm not at the end yet. I thus concluded that the subject is too extensive for now. I will do desktop research on it for the coming months. This will give me time to collect all the required detailed data for my taqsim playing and allow me to make a detailed report and transcription. (see also chapters on data collection and timeline to AR1)

## Appendix 3: Full feedback on reference recordings

### First Intervention Cycle

Feedback on the first reference recording by Johnny Faraj - author book Inside Arabic Music

*For my study I made a reference recording that can be seen as a starting and measure point. From here I'll work on my Taqsim playing developments on the Quartertone Guitar.*

<https://tinyurl.com/Maqam-solo-impro-quartertone>

*1 What do you think of it, is it a good Taqsim? If not ... why not?*

The track is very nice to hear, it's creative, has a lot of feeling, shows good technique, but it's not a good taqsim because the taqsim follows traditional guidelines (that listeners expect) and you did not. Again, the taqsim demonstrates the sayr of a maqam, so which maqam is your taqsim in? I assume Maqam 'Ajam because that's your opening phrase. so far so good. Your first modulation is to Jins Hijaz on the 5<sup>th</sup> then... (unexpectedly) you modulate to Jins Rast on the tonic. That's just not done in the traditional sayr of Ajam. Also modulating from Jins Hijaz to Jins Bayati is quite common but not on the 5<sup>th</sup> or Ajam (unless at that point you gave up on Ajam and you started doing a taqsim in Maqam Rast?) you cannot go outside the expected sayr.

The other thing about the taqsim (if you read the chapter) is it's necessary to emphasize some notes (the pivotal notes), and to give each jins modulation time to sink in (tens of seconds) while you play the customary phrases of that jins. The taqsim is like a lesson in the maqam, demonstrating step by step the ajnas, the phrases and the modulations. raising the level of drama in each section, then closing that drama with a qafla. It's all in the Taqsim chapter.

*2 What are good steps to move forward?*

Please read the chapter. The way to learn the approach to a *taqsim* is to listen to dozens of traditional *taqasim* by the masters (not by reading sheet music), until all this becomes internalized and memorized.

I recommend you don't transcribe anything. Do you think Arabic music experts learned to play amazing *taqasim* by transcribing or reading other people's *taqasim*? Try to imagine the pedagogy that an Arab musician goes through in an Arab country (especially in the first half of the 20<sup>th</sup> century). How did they learn what they learned? The answer is by ear, from teachers and peers, by listening and imitation. By all means analyze, but don't notate, you need all this material inside your memory. Why do you insist on applying Western techniques of notation to a different musical tradition?



The best advice I can give you is read the book, then stop reading sheet music, listen to hundreds of hours of Umm Kulthum, and find Arab musicians to play with or study with (also to hang out with and listen to music together).

*3 What taqsim or maybe more taqsims you recommend me to analyse and transcribe*

Analyze (but don't transcribe) any oud tracks by Riyad el-Sunbati, Muhammad el-Qassabji, Farid el-Atrash, Simon Shaheen, George Michel, and countless others. go to YouTube and start listening!

*Looking forward to your answers ..*

*With a lot of thanks and friendly greetings !!*

Friendly greetings!

Johnny Farraj

Feedback (in Dutch) on the first reference recording by Leo Plenckers (ethnomusicologist) auteur boek: Arabische muziek, Bulaaq 2013

Voor mijn studie heb ik een referentie opname gemaakt. Een soort startpunt waar men op kan reageren.

<https://tinyurl.com/Magam-solo-impro-quartertone>

*1 Wat vind je er van? ..goede taksim?... of niet? en waarom?*

Heel aardig, netjes C-majeur beginnen en eindigen en wat leuke zwerftochten naar andere modi en registers. Wel wat ingetogen.

*2 Wat zouden goede stappen zijn om dit verder te ontwikkelen?*

Ik zou zeggen luisteren en nadoen, precies zoals Arabische musici dat doen.

*3 Welke Taqsims of opnames zou je me aanraden te analyseren en transcriptie van te maken?*

Als je op youtube taqsim oud in tikt vind je een karrevracht aan taqsim.

Een bijzondere interessante serie van vijf grammofoonplaten (eind vorige eeuw?) was uitgegeven door Jean-Claude Chabrier. De serie heette Arabesques. Als je Chabrier en Arabesques invoert in Google dan vind je die.

Lijstje volgens Signell

Example 9. Thirteen "basic" makam scales

9.1 ÇARGAĖH  
9.2 PUSELİK  
9.3 KURDİ  
9.4 RAST  
9.5 UŞŞAK  
9.6 HÜSEYİNİ  
9.7 NEVÂ  
9.8 HİCAZ  
9.9 HÜMAYUN  
9.10 UZZAL  
9.11 ZENGÜLE  
9.12 KARCIGAR  
9.13 SUZİNÂK

Full Feedback on developing my own Taqsim Bayat ( first cycle) by Ud player Nizar Rohanna

Hi Jan Wouter,

I hear many good ideas,I hear Taksim but also a kind of funky approach.

Develop the individual parts more, think of it as a composition and make some phrases come back in another form in the different parts. That connects, makes own sequences end at the end even become more groovy and chords to build a stronger climax.

In general, think about how you can develop all the parts of the piece while maintaining a certain level of melodic coherency (repeated phrase, motives, rhythmic ideas, grooves, sequences, etc..), and also think about the climax and how you want to approach it.

Enlarge details, like more embellishment, more legato, variations in speed and slowing down, add smoothness, less aggressive, less bold accents more soft.

Some of the phrases are perfect, I like the rhythmical approach. As a musician I like the idea of creating your own style of taqsim and find this approach very interesting. it adds new flavours to the music coming from another background with respect for the original form. People and especially musicians with middle Eastern roots recognise that and appreciate..

Good luck ;) Nizar

## **Second Intervention Cycle**

My questions to the experts in relation to the reference recordings second cycle:

1 In general we connect the major scale with happy moods and minor for more for sadness. With what emotions can we describe Segah Maqam?

Is there a religious connection? Maybe used for one of the prayers? Or reciting certain parts of the Quran?

2 What can you say about the development of the sayir ?

3 What can you say about intonation

4 Which Sikah (Segah) performances do you recommend me to listen study?

5 I read in music theory books that beside common modulations from Neva like Rast, Nahawand and Hegaz also Bayat and Saba can be used. Do you know any good examples (recordings) of Taqsim Segah performances on YouTube with Bayat and Saba melodic developments on Neva integrated?

6 Are there any examples known of Sikah (Segah) performances on equal tempered 24 tone scale instruments?

**Feedback Kudsi Erguner**

Dear Jan,

Thank you for sharing your recordings

You improved a lot on the point of the intervals and seyir on the fretless, but you remain very you are very schematic, I am sure that you can do much better as a jazz improviser, you could let yourself to develop more phrases.

In the quarter tone guitarre you feel obviously more comfortable for the improvisation. It is very interesting to hear the clear difference on the point of the intervals for the same makam. But you lose easily on the fretless sayr of the Makam. You should work to bring these two aspects, Improvisations with developed phrases with the respect of the Intervals and the Seyir of the Makam.

Yorgo Bacanos Segah Taksim.

<https://www.youtube.com/watch?v=PRysnJYE81I>

TRT segah

<https://www.youtube.com/watch?v=OtyrFx7UCpA>

**Feedback Michalis Cholevas**

Hi Jan Wouter,

Thanks a lot for sending me the recording. Here are my thought on the recording and your questions:

1. For me segah is quite different from both major and minor for different reasons. First of all, it has two leading notes, one from above and one from below, making the segah note a very strong gravitational point.

Moreover, if you start your phrases from Irak to Segah, then the whole scale resembles a very soft hicaz colour. That's why for my musical understanding, the whole segah makamlar family serves as a very good connector between diatonic and harmonic modes. So, as a structure it is a harmonic mode but as a colour it feels closer to rast which is a diatonic one.

2. For me seyir is an essential part of the taksim and very much connected to phrasing and intonation. In that sense, it is difficult to reflect on the seyir of those recordings because there are a few elements not yet clear for me in the performances. I would advise you to build up your phrases on each perde and after analysing those, try to identify phrases that you believe are coming with clear statements as well as

phrases that you feel are not yet functional in their role to directly point to a degree. Right now, it feels like you're playing by thinking "I have to land here"

3. Intonation for me is a dynamic part of the makam. That means that for the 1/4 tone guitar, in principle there cannot be 'proper' intonation since it is always static. On the fretless guitar as well, you will need to develop stylistic elements that come along with intonation such as: vibrato techniques, glissandi, çarpma and dynamic pitches such as segah itself.

4. There are many good performances you can find on YouTube. I would recommend you to aim for slow performances that can give you an idea of the character of the makam. For my taste that can come from classical ottoman compositions that take the time to develop. Some examples are:

<https://www.youtube.com/watch?v=5bFal74S2tw>

<https://www.youtube.com/watch?v=OtyrFx7UCpA>

<https://www.youtube.com/watch?v=GKmr01htCZc>

<https://www.youtube.com/watch?v=hvDP4uNKAkc>

<https://www.youtube.com/watch?v=jRWVhPsNgQU>

5. I think that before modulating to makams that are further away, you can work first on the basic flavours of the makam. Segah can develop in 3chords, 4chords and 5chords that make it richer than most other makam modes. For instance you can familiarize yourself with some of its basic colours such as:

Rast on rast,  
Ussak, Humeyni, beyati on Dugah  
Segah, huzzam and mustear on Segah  
Cargah on Cargah and nikriz on Cargah  
Rast, buselik, ussak and hicaz on neva  
Evic on evic

6. I don't know of any. In general I think that with the modernisation of the Arabic music theory, segah is really struggling in that 24-tone tuning. If you are to make a journey in segah in arabic music, I would suggest you to go for old recordings that were made before the Cairo conference in the 30's

All the best and I hope that helps you.

Feedback Alexandros Papadimitrakis

Q1 : Even if the classification major-happy/ minor-sad is true in countless cases, in my point of view this is a simplification, generalization. I remember some of the most sad music themes I've ever heard being in major.

So, yes, Segah is a makam used in religious traditions but it's also a popular makam in festive music and joyful songs: <https://www.amar-foundation.org/037-the-sikah-maqam/>

Q2: As discussed in our class, in the fretless guitar taksim your seyir is good, you are on the right track. You need to develop more of your phrasing in each tonal level and in the connection of them. You may include the makam Evic in your improvisation.

Your quartertone guitar taksim is weaker. Pay attention to the seyir. When you use leading note (F#) to Neva has to be supported with some phrase or cadence ( it does work good later at 1:03"-1:10" ). You cannot switch from Neva to Arazbar (Rast on Neva to Beyati on Neva) back and forth directly that way. Try also to play soft Hicaz on Neva (half flat 2nd. Major third can be natural - or half flat). I like the idea of experimenting with some harmonies in the Meyan, you can connect it better with the final section coming back to Segah.

Q3: Intonation on fretless: Take care of the intonation of Segah perde. Has to be stable on Segah cadences, can be slightly movable on a Dugah cadence. At 0:36 is good, at 0:55 it's also good that you correct it by yourself. You are doing good with the intonation & flexibility of Evic perde, should be perfect 5th when connecting to Segah. Likewise Huseyni can be just a bit lower when connecting to Segah (perfect 4th) - Huseyni natural when you phrase on Neva position specially ascending (Rast on Neva) . Be careful when you play Araban/ Hicaz on Neva, 2nd degree is much higher, is like a quarter tone or bit lower, but movable according to the direction of the melodic movement.

Q4: Segah performances:

<https://www.youtube.com/watch?v=jSVSChgS72o>

<https://www.youtube.com/watch?v=5bFa174S2tw>

<https://www.youtube.com/watch?v=zCxPIZCrh2g>

<https://www.youtube.com/watch?v=jVkB1K3JSk>

<https://www.youtube.com/watch?v=vzD1zAlge7g>

Q5: Music theory books are not always a good source for understanding the Makam without checking repertoire/performances. Both Rast or Buselik on Neva are within Segah Makam, Hicaz on Neva (Huzzam) is very common especially in the Arab world. From my experience Bayati/ Saba on Neva can happen but not that common.

Q6: No, I don't know any performances like this.

## Appendix 4: Transcription of interviews

*Interview with Johnny Faraj*

*First: Thanks for supporting me with this interview related to my master study on Quarter tone Guitar at the Rotterdam Codarts Conservatorium / University for the Arts/ Netherlands.*

*My subject: How to play middle-eastern Taqsim solo performances and how to apply that to quarter tone guitar by studying the Arabic Maqam system within the Qadwal 24-tone system. My goal is to improve my Taqsim solo performances and make the quarter tone guitar more visible in this field.*

*To mention first, I bought your book Inside Arabic Music which I enjoy a lot and is very helpful in my research. Also your website Maqam World I use regular as a source for information. As I write the questions for this interview I am aware that I am not mastering all the information yet. Some of the questions might be findable in your work. I will continue working on this in the coming years.*

***My interview questions:*** (Maybe there are too many..feel free to skip)

***1*** *I noticed there is a difference in approach between the Arabic Maqam playing (Maqamat) and the Turkish Maqam (Makamlar). In the Turkish context, there is a lot to do about the intonation of the quartertones, 'movable' up and down in the melody. Also, the whole tone interval is divided in more segments. In the Arabic context I don't see this discussion so much. Because of this can we say that there is such a thing as an Arabic and a Turkish (Ottoman) Taqsim? And if there is, can you tell me what the main differences are, or can you point me towards sources for this information? What are the main differences?*

This is a discussion about tuning systems, not *taqsim* (modal improvisation). The Turkish and Arabic tuning systems are both microtonal from the Western (12-tone equal-tempered) point of view. Both have tuning that varies with behavior, and on top of that Arabic music has regional differences, and period differences (intonation of some notes is like fashion). I don't know what references you consulted for Arabic, but if you look at "Inside Arabic Music " (Farraj/Abu Shumays) there's a chapter devoted to the Tuning System where all these tiny variations are discussed.

Back to the Taqsim, the taqsim is a modal improvisation, in other words an improvisation that demonstrates the maqam's *sayr*(melodic behavior), and a big part of that is intonation. But that's not the only part, other *sayr* aspects are ornamentation, phrasing, tonal emphasis and modulation between *ajnas*.

***2*** *Taqsim performances are often named after the main opening Maqam. Most common Taqsim performances I find on the internet are: Ajam, Hegaz, Nahawand, Kurd, Bayat, Rast, Nikriz, Saba, Farahfaza. On maqamworld.com I find a lot more Maqams. Are they all suitable to build a Taqsim performance on? In case not, why not?*

Any *maqam* is suitable for a *taqsim*. Again, the *taqsim* is a modal improvisation to showcase a *maqam*, in which a lot of parameters are set by tradition. Some *maqamat* are better known by musicians and



listeners, which is why they have more performances, while other *maqamat* are rarer (like Bastanikar or Athar Kurd) but any *maqam* is a candidate for a *taqsim*.

*I also found Taqsims based on maqams that are not in the index, like Taqsim in maqam Madmi. What is the reason for that, is this Maqam not Arabic? Maybe from Turkish, or Iranian origin? Are there more examples like this?*

No idea what Maqam Madmi is. I cannot help you with Turkish or Persian *maqamat*, this is outside my expertise.

*3 In your book you give an extensive and passionate description of what a good Taqsim performance is. It's not easy to find detailed 'modern' notated transcriptions of Taqsim performances with analyses like we can find tutorials on You Tube from Jazz improvisation. I found this on You Tube Taqsim Class from Omar Abbad <https://www.youtube.com/watch?v=j9FdcGY0Hg4> Are there practical- orientated sources that you can recommend to study?*

There are a few resources that notate *taqasim*. But traditional Arab musicians don't use this approach. There was a recent book Ali Kesserwan notating oud *taqasim* by famous players:

<https://www.youtube.com/watch?v=qU2RLf9L-1A>

<https://www.neelwafurat.com/itempage.aspx?id=lbb253782-236116&search=books>

*4 Most of the modulation techniques you describe in your book are related to melodic movements in the Maqam playing. Is there any melodic movement or modulation in the Taqsim based on the composition form as a whole? Like we can see in western music compositions..for example some think like: the verse starts in major (I ) of the scale, then the chorus on (IV) then a part in related minor (VI) ..this kind of composing structures.*

The melodic movement in the *taqasim* is the same as the melodic movement in the *maqam*. I'm not sure if you understand that point. The *taqsim* is a demonstration of the *maqam*'s *sayr*, therefore it should feature every modulation that traditionally occurs in a *maqam* (assuming there's enough time, otherwise the main ones). There are no sections called verse/chorus but there are Acts in the *taqsim* (not prescribed in writing, but we're using the term Act as a metaphor to describe what's being performed). and within each act there are sections. and each section emphasizes a *jins* or a note of emphasis. So what you're saying is applicable. all this is described in the *Taqsim* chapter in Inside Arabic Music.

*5 The quartertone guitar is now distributed and manufactured worldwide and kind of embraced by the Western world for creating new crossovers. Theoretically the quarter tone scale in Arabic music is more a kind of "conceptual map." The term quartertone is misleading and maybe even wrong as the interval itself doesn't occur in Arab music. Also, Pitch measurement analyses of relevant audio recordings reveal that, equal temperaments based on bike-chained "multiples of twelve" are essentially not compatible with authentic Middle Eastern performances. So, in a way we can say the Quartertone Guitar is a false instrument. What's your opinion on this, enrichment or poverty?*

It's not that the quartertone does not occur, but that it's not always precisely a quarter (50 cents), depending on the *jins* and the phrase and the time/place. Once you understand how variable tuning is in Arabic music, you won't be too focused with measuring it in cents. But, if you look at the Arabized Instruments chapter, it's all about using 24-tone equal-tempered instruments together with traditional



instruments in the Arabic ensemble. Accordion, Org, Keyboard, (even piano, and guitar which are 12-tone ET) can be used in the Arabic ensemble. Please refer to that chapter.

*Interview met leo Plenckers (written in Dutch)*

1

*Het valt mij op dat er een verschil in benadering is mbt Arabisch maqam spel en Turks maqam spel. In de Turkse context is er veel discussie over de intonatie van de kwarttonen, die variabel zijn naar gelang de melodie opwaarts of naar beneden gaat. Ook de hele toons verdeling kent meer segmenten (komma's) In de Arabische context zie ik deze discussie minder van belang. Als we die lijn doortrekken kunnen we dan ook zeggen dat er een Turkse (Ottomaanse) en een Arabische Taksim is en zo ja , zijn er andere verschillen dan wat ik boven genoemd heb?*

Het is wel heel eenvoudig om alleen een tweedeling te maken tussen Turks en Arabisch.

Ook binnen de Arabische muziek zijn er duidelijke verschillen; in eerste instantie tussen Oost (Mashriq: o.a. Egypte; Syrië en Iraq) en West (maghreb: Marokko t/m Libië). In de mashriq wordt de 3/4-toon gebruikt, in de maghreb is de muziek in principe diatonisch. De muziektradities van de maghreb laat ik verder maar buiten Binnen de Oost-Arabische tradities zijn ook grote verschillen.

Er is een verschil tussen de Turkse en de Arabische notatie van muziek. De Turken noteren een kwart lager/kwint hoger. Dus de Turkse rast begint op g; de Arabische op c.

Er is een verschil in wat de basis maqamat zijn.

Turkse kunst muziek gaat uit van een verdeling van de hele toon in 9 of 8 komma's en van de kleine secunde in 5 of 4 komma's.

Arabische muzieknotatie en stemming is gebaseerd op drie tertsen: de kleine, de grote en een daartussen: neutrale terts of terts van Zalzal of Zalzal-terts (Zalzalian third) genoemd.

Zalzal (8e eeuw) zou die terts in de Arabische muziek hebben geïntroduceerd. Over de juiste grootte daarvan is steeds enorm gerekend. Eigenlijk alleen om die afstand in een mooi rekenalgoritme onder te brengen, hetgeen niet lukte. De invoering van de Europese stemming heeft aan die discussie wel een eind gemaakt, met als gevolg 24 gelijke stapjes in het oktaaf. d.w.z in theorie. Arabische musici hebben grosso modo nog steeds een hekel aan fretten op hun snaarinstrumenten. Want die beperken hen in hun expressiemogelijkheden tijdens het spelen om tonen iets hoger of iets lager te intoneren. Daarnaast speelt een rol dat die Zalzalterts niet overal gelijk wordt geïntoneerd. In Syrië wordt die bv hoger genomen dan in Egypte, (bijna als een grote terts).

Naast stemming en intonatie is er een verschil in aantal en opbouw van de maqamat. Signell (Makam: madal practice in Turkish art music, 1977) noemt 13 basic makam scales. (Zie onder) En dat aantal komt ook tegen bij Özkan (Türk Mûsikîsi nazariyatı ve usûlleri, 1990).

Het aantal basismaqamât in de Arabische muziek wisselt van boek tot boek en van land tot land. Van Oostrum (The Art of Nây playing in Modern Egypt, 2004) noemt er elf. (Zie onder) Maqamworld.com en Touma (Palestijn) (Die Musik der Araber, 1989) noemen er acht; zij verschillen weer van elkaar wat betreft de afgeleide maqamât. Dan heb je bijvoorbeeld nog Erlanger (La musique arabe V, 1959) die meer dan 100 maqamat noemt, geordend naar toonhoogte. Daarvan zijn er 30 'algemeen gebruikt' volgens hem.

Om het helemaal moeilijk te maken: soms draagt dezelfde maqam verschillende namen en soms wordt dezelfde naam voor verschillende maqamat gebruikt in de verschillende landen.

Dan is er nog het verschil in wat wel 'de weg door de maqam' wordt genoemd; d.w.z. wat zijn de openings formules, wat de slotformules en naar welke andere maqamat er gemoduleerd kan worden. Daarvan weet ik niets wat de Turkse taksim betreft en wat de Arabische muziek maar heel weinig. Alleen bij analyse en luisteren kan ik opmerken; 'Oh hij gaat van bayati naar saba en daarna naar hijaz en dan weer terug.' Vaak merk je wel dat een musicus steeds ongeveer hetzelfde doet. Dwz de improvisatie versteent tot compositie.

Kortom. Er zijn verschillen tussen de Arabische maqamat en de Turkse makamlar. Maar of die groter zijn dan tussen de maqamat die in verschillende Arabische regio's worden beoefend weet ik niet.

2

*Taqsims worden vaak vernoemd naar de maqam waarmee de voordracht opent. (ajam, nahawand, rast, kurd, bayat, nikriz, saba etc.) Op [maqamworld.com](http://maqamworld.com) zie ik nog veel meer maqams genoemd:*

<https://www.maqamworld.com/en/maqam.php>

*Zijn allen geschikt om een Taksim op te bouwen? en zo niet waarom niet?*

Ik zou niet weten waarom die niet geschikt zijn. Wel is het zo dat musici vaak maar een beperkt aantal maqamat kennen en spelen. Ik denk dat ze er in praktijk er zelden meer dan een stuk of tien beoefenen.

3

*Er zijn ook maqams die niet genoemd worden in die index zoals taksim in maqam Madmi. Waarom? Zijn ze niet Arabisch? Is de oorsprong Turks of Iraans? Zijn er meer van dit soort voorbeelden?*

Dat is een meer historische vraag. Maqamat verschijnen en verdwijnen; dat is een historisch al eeuwen-oud proces. In oude tractaten worden namen van maqamat genoemd, waarvan we geen idee meer hebben hoe die gespeeld werden. Daarbij verhuisden maqamat met rondtrekkende musici van hof naar hof en werden daar soms wel soms niet overgenomen door andere musici. Een driedeling Turks-Arabisch-Perzisch is er altijd wel geweest, maar eigenlijk pas in de loop van de 19 en het begin van de 20e eeuw is de uitwisseling minder geworden. Mede onder invloed van een opkomend nationalisme? Vele maqamat hebben een oorspronkelijk Perzische naam (rast = recht; jarka = 4; nahawand = naam van

een Perzische stad). Kortom, de oorsprong van de nu in gebruik zijnde maqamat is eigenlijk niet te achterhalen.

4

*Ik zie veel omschrijvingen/ beschrijvingen van musicologen over Taqsim voordracht. Daarentegen weinig praktisch gerichte workshops als deze Taqsim class van Omar Abbad*

<https://www.youtube.com/watch?v=j9FdcGY0Hg4> Heb jij nog bronnen die je kan aanraden op dit vlak?

Er is maar één manier: ga in de leer bij een goede Arabische luitspeler.

## Appendix 5: Transcriptions/annotated scores/analyses

My full Transcription of Taqsim Bayat as performed by Simon Shaheen. Also here my iAnalyse presentation audio with synchronized score

<https://tinyurl.com/score-audio-shaheenbayat>

### Taqsim Bayat

Transcription Jan Wouter Oostenrijk  
as performed by Simon Shaheen

**PART I** Opening phrase jins Bayat on Dugah

$\text{♩} = 150$

motive

final cadence & conclusion opening phrase *Rit.*

Time 00:17 *a tempo* 1th development emphasis Jiharkah

*rit.* suspended cadence emphasis Rast

motive + ornament

*rit.* emphasis Sikah

*a tempo* Sequense 1+ repetition

Sequense 2 + repetition

final cadence & conclusion part 1

( pause ca. 6 sec.)

**PART II** 2nd development - jins Nahawand - emphasis Nawa - dominant Ghammaz

Time 00:55 *a tempo*

<---- downstrokes ---->I

<- d.str >

half cadens on dominant

<---- downstrokes ---->

Time 01:12      suspended cadens emphasis jiharkah      *rit.*

11      *gliss gliss*      *downstrokes*

12      *3 3 rubato rit. 3*      *tempo ♩ = 124*

13      Sequense 3 + repetition3      *3 3 3 3 3 3 3 3 3 3 3 3*

14      *3 3 3 3 3 3 3 3 3 3 3 3*

15      *3 3 3 3 3 3 3 3 3 3 3 3*

16      *3 3 3 3 3 3 3 3 3 3 3 3*      *tempo ♩ = 160*      *tremolo*      *<- slide ->*

17      Sequense 4 + repetition

18      *tempo ♩ = 108*

19      Motive 1      *3 3 3 3 3 3 3 3 3 3 3 3*

20      *accel.*      *downstrokes*

21      *rit.*      final cadence & conlusion 2nd developement      *tr*      Time 02:13

Modulation 1 opening jins Rast on Nawa

23 *tempo* ♩ = 120 *pause ca. 6 sec.* 3 3 *tr* 3 3 3

25 3 3 <--- downstrokes --->

26 *sequence 5 + repetition* *tr* <--- downstrokes --->

27 let ring ----

28 *motive* <--- downstrokes ---> *tr*

29

30 let ring ----- let ring ----

31 *half cadence on dominant G leading to opening jins jiharkah*

32 *Time 02:42* *Modulation 2 jins Jiharkah on Nawa*

33 *motive*

34 *gliss*

35

36

37

38 motive repeat sequence 6 + repetition

39 half cadens on dominant

40 Time 03:12 *rall.* *rit.* sequence descending (7) - Nahawand on Nawa

42 *tr*

43

44 *tr*

45 Time 03:25 Modulation Hegaz on Nawa with descending sequence (8) ending on siqah (maqam Bayati Shuri)

46





My full Transcription Taqsim Bayat with TABS for Quarter tone Guitar. Also here my iAnalyse presentation audio with synchronized score <https://youtu.be/ErrngmQqbYQ>

## Taqsim Bayat

with TAB notation for Quartertone Guitar

**PART I** Opening phrase jins Bayat on Dukah (D)

as performed by Simon Shaheen in 1985/1986  
transcription by Jan Wouter Oostenrijk  
JWO Maghreb Jazz & Sharqi Blues  
www.jwo.nu 18/04/2020

**J = 152**  
motive

Tuning guitar DADGBE (drop D)

2 Final cadence & conclusion opening phrase *Rit.*

3 Time 00:17 *a tempo* 1th Development emphasis Jiharkah (F)

4 *rit.* Suspended cadence emphasis Rast (C)  
motive + ornament

5 *rit.* emphasis Sikah (E ) *a tempo* Sequense 1+ repetition



11 Time 01:12 Suspended cadence emphasis Jiharkah (F) *rit.*

downstrokes

gliss gliss

rit.

TAB

0 1 3 2 3 2 2 3 1 3 2 3 2 2 0 0 2 3 2 0 2 0 3 0 3

12 *tempo* ♩ = 126

8

TAB 3-3-3 0-0-0-2 1 3-2-0 3 0-2 3-2-0 3 2 0 2-0-3 0 2 0 3 0-0 3 2 0 3 0

Sequense 3 + repetition

13

8

TAB

14

8

TAB

2 0 0 2 3 0 2 0 0 2 3 0 2 0 0 2 3 0 2 0 0 2 3 1 2 3 0 2 2 0 3

15

TAB

16 *tempo* ♩ = 160 *tremolo*

8

TAB 2 3 2 0 0 3 3 3 3 0 0 3 2 0 2 2 2 2 0 0 3 3 5 5 7 7 7 5 5 7

<- slide ->

17 Sequense 4 + repetition

8

TAB 5 5 5 3 3 3 3 3 3 2 2 3 2 2 2 2 2 0 0 0 0 0 0 3 3 3 3 2 2 2 2

18 *tempo* ♩ = 108

8

TAB 5 2 2 0 5 0 2 3 0 0 2 2 0 3 3 0 0 2 2 2 0 3 (0)

19 Motive

8

TAB 3 3 2 3 3 2 3 3 2 0 2 0 2 3 0 0 0 0 0 0 0 0 0 0

20 *accel.*

8

TAB 0 0 0 3 1 3 3 2 0 3 0 0 2 3 0

downstrokes

21 *rit.* Final cadence & conclusion 2nd development

TAB: 0 0 3 2 3 3 2 0 2 0 0 2 3 2 3 0

22 Time 02:13

TAB: 2 3 0 2 3 0 2 3 0 3 2 0

(pause ca. 6 sec.)

3d Development opening jins Rast on Nawa (G)

25 tempo ♩ = 120

TAB: 0 0 0 0 4 2 1 3 1 4 4 2 0 2 0 3 0 0 2 0 3

26

TAB: (3) 3 2 3 2 0 5 0 0 2 4 1

27 Sequense 5 + repetition

TAB: 3 3 1 4 4 3 1 3 1 3 4 1 1 4 2 0

28

let ring --|

tr

TAB 2 4 1 4 2 4 2 0 2 0 0 2 4 2 0 3 0 2

29

motive

<--- downstrokes --->

TAB 0 2 2 0 3 3 2 0 0 3 1 3 3 1 4 1 4 2 4

30

tr

tr

TAB 4 1 3 0 3 1 3 1 3 4 1 1 4 2 4 2 2 0 2 2

31

let ring -----|

let ring ----|

TAB 2 2 4 1 3 4 1 2 2 4 4 2 0 0 1 4 2 4

32

Half cadence on dominant (G) leading to opening jins Jiharkah

TAB 1 4 2 4 4 2 0 2 0 2 3 0 2 3 0 2 0 3 0 0 0 0 0

33 Time 02:42 Modulation 2 jins Jiharkah on Nawa

8

TAB 0 0 0 0 4 5 4 5 4 5 4 2 2 2 2 4 5 4 2 0

34 motive

8

TAB 4 4 2 4 0 0 2 4 2 0 0 3 0 2 2 0 3 3 2 0 0 0

35

8

TAB 2 4 5 4 2 4 4 2 0 2 2 0 5 4 4 5 4 4 5 4 4

36

8

TAB 5 4 4 5 3 4 5 4 4 5 5 4 2 0 2 2 2 2 (0)

37

8

TAB 5 4 2 2 2 2 2 4 5 3 4 5 2 2 4 4 2 0 2 0

38

8

TAB

0 0 2 4 5 4 2 4 2 0 2 2 0 #3 2 #3 2 2 0 0

39

motive repeat

Sequense 6 + repetition

8

TAB

2 2 0 #3 #3 2 0 0 1 3 4 2 4 2 0 0 0 3 3 1 4 4 3

40

Half cadence on dominant

8

TAB

0 3 1 4 2 2 1 3 1 4 4 2 0 0 1 4 4 2 2 0 0 #3 0

41

Time 03:12

rall.

Sequence (7) descending - Nahawand on Nawa

rit.

8

TAB

2 #3 0 2 0 #3 0 0 0 0 0 0 3 3 3 1

42

8

TAB

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1



[illegible]

44

8

TAB

2 1 3 1 1 3 2 3 2 0 3 1 3 3 1 0 1 0

45

8

2 1 3 1 3 1 3 3 3 1 3 1 3 2 3 3 2 2 0 3 0

TAB

46 Time 03:25 Modulation Hegaz on Nawa with descending sequence (8) ending on Sikah (maqam Bayati Shuri)

47

TAB

6 4 5 4 6 5 5 6 4 6 5 6 5 6 3 5 6 5 6 3 3 2 3 0

48 emphasis jins Sikah/ maqam Huzam *rit.* Suspended cadence maqam Rast leading to conclusion

8

TAB 3 2 2 0 2 2 0 3 0 2 3 3 2 3 0 2 2 0

49 Time 03:38 Part III closing ascending sequence (9) +repetition

8

TAB 3 2 0 3 2 0 3 0 0 0 0 0 0 0

50 *accel.* tempo ♩ = 184

8

TAB 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

51

8

TAB 2 3 0 2 4 0 2 4 1 2 4 1 3 4 1 3 3 1 4 4 2 0

52 Descending sequence (10) motive 2+3 repetition *ff*

8

TAB 0 1 1 5 3 1 3 3 1 3 2 3 3 2 0 3 0 0 3 2

My full transcription of Taqsim Segah - Munir Bashir

# Taqsim Maqam Segah

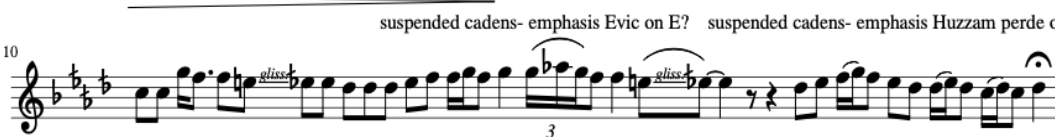
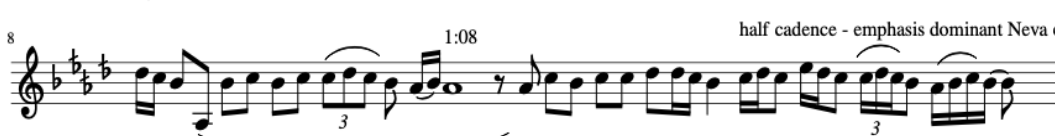
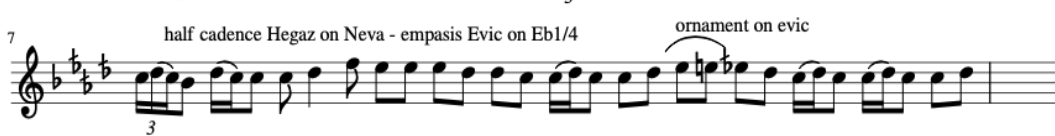
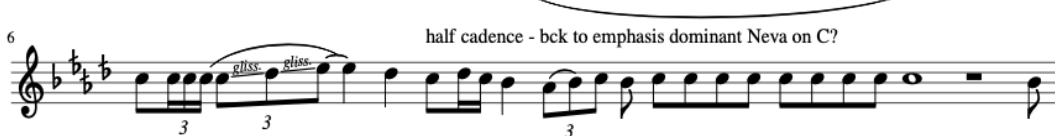
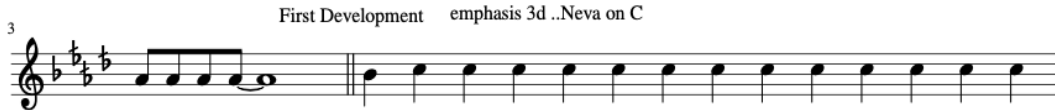
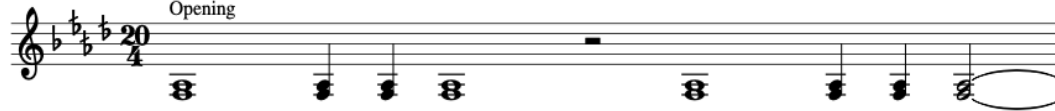
performer Munir Bashir

transcription Jan Wouter Oostenrijk

Tuning Ud : F A $\flat$  D G C F

Key Segah Huzzam A $\flat$  (F Rast)

Opening





11 half cadence on dominant - emphasis Neva on C? 1:37

12 suspended cadence on evic

13

14

15 2:10 sequence descending

16

17 closure - full cadence Segah

18 2:35 second development emphasis 6th - Rast on Gerdanye F

19

20 suspended cadence on evic half cadence on rast

21

The musical score is written for a single melodic line in E-flat major (three flats). It consists of 11 staves, numbered 11 to 21. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are several trills (tr) and glissandos (gliss.) indicated. Brackets and numbers (3) are used to denote triplets. The score is annotated with performance instructions and structural markers: 'half cadence on dominant - emphasis Neva on C?' at staff 11, 'suspended cadence on evic' at staff 12, 'closure - full cadence Segah' at staff 17, 'second development' at staff 18, 'emphasis 6th - Rast on Gerdanye F' at staff 18, 'sequence descending' at staff 15, 'suspended cadence on evic' at staff 20, and 'half cadence on rast' at staff 20. Time markers '1:37' and '2:35' are placed above staves 11 and 18 respectively.

22

23 3:19 *gliss.* *gliss.* 3 3

24 sequence descending

25 3:35 emphasis *chargah* 3

26 sequence ascending *gliss.* *gliss.* 3 3 *tr* *tr*

27 *gliss.* 3

28 effect? 3:56 *gliss.* hegaz on neva up/ rast down?

29 closing sequence - full cadence with conclusion on Segah - closure second development - first part *tr*

30

First Modulation tiz segah miyan ..when does it start ?

33 4:21

34 *tr* evic *tr* *gliss.*

acem prde  
sequence descending

35

36

37 5:02

38

39

40

41 05:40

42

43

44

45



46

47 06:26

48

49

50 Rast on Neva?

51

52 06:45 Rast on Neva?

53

54

55 07:00 bayat on neva ?

56

57 *gliss. gliss. gliss.*

58 *tr* 07:26

59

60 *gliss.*

61 *tr* 3

62

63 08:05

64 Second Modulation - Saba on Neva *tr* *bend*

65 *tr* 3 3

66 *tr* *bend* *tr* 3 3

67

68

69

70 08:59 *tr*

71

72 closure on Segah ..end modulation on Saba 09:19 *gliss.* *gliss.*

73 *tr*

74 09:19 *gliss.* *gliss.*

75

76 3 3 Modulation Saba on Dugah on G Cb 1/4 tone? 3

77

78 push up push down push up push down 3 10:15 accel. -----

Detailed description of the musical score: The score is written for a single melodic line in E-flat major (three flats). It consists of ten staves, numbered 68 to 78. Measure 68 has a triplet of eighth notes. Measure 69 has a slur over a group of notes. Measure 70 has a trill (tr) over a note. Measure 71 has a series of sixteenth-note runs. Measure 72 has a slur and a modulation instruction. Measure 73 has a trill (tr) over a note. Measure 74 has glissandos (gliss.) over notes. Measure 75 has a series of notes with a key signature change to E-flat major. Measure 76 has triplets (3) and a modulation instruction. Measure 77 has a series of notes. Measure 78 has performance instructions (push up, push down) and an acceleration (accel.) marking.

79 *push down 1/2 push up 1/2*

80 *gliss.*

81

82 *push down 1/2 push up 1/2*

83 10:58 *push up 1/2 push down 1/2*

84 *push up 1/2 normal push up 1/2 gliss.*

85 *push down push up 1/2* 11:17

86

87 *push up 1/2 push up 1/2*

88 *end modulation* 11:46

89

90

91

92

93

94

95 12:32

96

97

98

99

## Taqsim en Maqam Nahawand-Kabir

Munir Bashir



6. <sup>2.00</sup>

7a. <sup>2.18</sup>

b. <sup>2.37</sup>

8. <sup>2.54</sup>

9. <sup>3.00</sup> <sub>3</sub>

10. <sup>3.13</sup>







21a. <sup>6.47</sup>  
3

b.

22. <sup>7.16</sup>

23. <sup>7.27</sup>

24. <sup>7.46</sup>

21a. <sup>6.47</sup>  
3

b.

22. <sup>7.16</sup>

23. <sup>7.27</sup>

24. <sup>7.46</sup>

25a. <sup>8.07</sup>

b.

c.

26. <sup>8.40</sup>

27. <sup>9.08</sup>

# Sayr map - Taqsim Nahawand kbir

performer Munir Bashir

**Introduction**  
lower pentachord + low extension

0:00 lower extension rast on neva? 0:15

emphasis Rast freely sequence up pull of phrase

**Exposure** lower pentachord

2 0:36 0:58 lower extension hegaz on neva emphasis 4th

closure opening major 3d slide 4 to b3

3 1:16 1:26 emphasis -3d hegaz

chromatic

4 1:43 2:00 emphasis 5th closure pause

closure blue note full range Nahawand kbir

5 2:18 emphasis -3d 2:54 sequence part-down in triads

(main phrase returns later)

6 3:00 emphasis -6th 3:13 emphasis -5th

sequence repeat + developed sequence repeat + developed

**Development 1**  
upper tetrachord - kurd on neva

7 3:34 Coda- summary exposure 3:42 closure pause 4:02 intro emphasis 5th

repeat sequence down sequence down /---D pedal --/

8 pause 4:21 touching Meyan sequences down 4:59 hegaz on neva Coda summary- Development 1

Kurd on Neva slide b3-2- b2 closure Rast motives down

**Development 2**  
Meyan

9 05:20 pause emphasis E and F #1/4 with use of 3 and b3

closure emphasis Gerdanye sequence down repeat closure on Rast - slide 4 to b3

10 05:50 **Coda-repeat emphasis Gerdanye** pause 6:11 **muhayer** Hegaz on neva Hegaz on kurd Kurd on Rast pause 6:24 **emphasis Gerdanye** + leading tone E#

11 **emphasis E and F #1/4** 6:50 **emphasis Kurd (acem)** saba zam on dugah 7:16 **Closure Development 2** sequence down triads dim/min with D pedal. closure

12 **Development 3** sequence chain Gerdanye- Rast- Gerdanye 8:05 **Closure Development 3** kurd flavour bayati flavour movement down preparing conclusion

13 8:40 **Conclusion -Back to Karar** sequence down triads dim/min. 9:08 **Final Coda** ascending up and down D pedal

14 repeated suspended cadences see also 2:54

## Explanation

14

G is the keynote, gravity in the phrase, 16th notes refer to used notes in the phrase and average speed

## Overview

### Introduction

### Exposure

Nahawand lower pentachord, emphasis 4th, -3d, 5th, -3d, sequences, coda

### Development 1

Kurd on Neva - emphasis 5th, touching Meyan, sequences down, coda

### Development 2

Meyan (Rast on Neva), Muhayer, Gerdanye, Acem on Kurd, closure - coda

### Development 3

Sequense chain Gerdanye-Rast- Gerdanye, closure

### Conclusion

Back to Karar, Final Coda

# Taqsim Nahawand

(key C)

## Map of the Sayir

as performed by Riyad el Sunbati  
Flowchart by Jan Wouter Oostenrijk  
www.jwo.nu

**Introduction**  
nahawand lower tetrachord

**Exposure**  
Lower pentachord

emphasis 5th triad Bb ^ leadt. a+f# emphasis 3d leadt. e emphasis 2nd sequense up +down

0:00 0:17 0:29

closure opening full range 0:58 emphasis 3d emphasis 2nd sequence down motive intro comes back 1:23

**Development 1**  
upper tetrachord - kurd on neva

Ajam on Acem?

1:36 1:54 2:36 sequence down triads

closure hegaz on Neva full range

**Development 2**  
upper tetrachord - bayat on neva

segah on rast/saba on neva bayat on neva

2:32 2:54

**Development 3**  
Gerdanye

3:30 nikriz on chargah dugah hisar chargah Ajam slide 3 to b3 closure nikriz on chargah

**Development 4**  
from chargah back to karar

emphasis chargah 4:04 sequenses down 4:43

**Development 5**  
nikriz on rast/ hegaz on (maqam nawa athar)

kurd leading tone b to c hisar kurd leading tone b to c hegaz kar on neva hisar hisar nikriz on Rast closure +stop on dugah

# Taqsim Nahawand (key C)

Map of the Sayr

as performed by Simon Shaheen

**Introduction**  
nahawand lower tetrachord

**Exposure**  
lower pentachord

**Development 1**  
upper tetrachord - kurd on neva

0:00 0:17 emphasis 2nd blue note/ hegaz emphasis 4th emphasis 5th triad Eb/Bb emphasis 3d

Bb triad + leading tones emphasis 3d emphasis 4th hegaz chargah sequence down back to karar touching Meyan phrase down

**Coda summary-Development 1**

**Development 2**  
Meyan - Gerdanye

**Development 3**  
Bayat on Neva

2:24 hegaz on neva 2:36 bayat on neva

sequence down hegaz neva sequence sequence bayat on neva saba on neva segah on rast/saba on neva 3:20 rast on chargah bayat on neva

Ajam on Acem?

**Coda summary-Development 3**

4:20

Eb triad F m triad closure hegaz on neva

*Taqsim Nahāwand*

As performed by Riyad Al-Sunbati  
transcribed by Kareem Roustom

\* unclear passage due to fade in on recording

7 seconds

rit. — — — — —

simile

4 seconds

5

5 seconds



Musical score for page 73, featuring five staves of music in 3/4 time. The score includes various performance markings and tempo changes:
 

- Staff 1: Tempo marking  $\text{♩} = 80$  at 01:34, followed by a *simile* instruction.
- Staff 2: Continuation of the melody with various articulations.
- Staff 3: Includes a *rubato* marking and a 'Resh' instruction.
- Staff 4: Tempo change to  $\text{♩} = 71$  at 01:54, with a '3 seconds' marking and a 'Resh' instruction.
- Staff 5: Continuation of the melody with a 'slight pause' marking.

Musical score for page 74, featuring five staves of music in 3/4 time. The score includes various performance markings and tempo changes:
 

- Staff 1: Continuation of the melody from the previous page.
- Staff 2: Continuation of the melody.
- Staff 3: Includes a '5 seconds' marking and a tempo change to  $\text{♩} = 69$  at 02:32, followed by a *simile* instruction.
- Staff 4: Includes a '3 seconds' marking and a tempo change to  $\text{♩} = 70$  at 02:42, with a 'relaxed, behind the beat' instruction.
- Staff 5: Continuation of the melody with various articulations.

02:52 *Resh'* 02:54 *more pronounced vibrato on fingered pitches*

♩ = 80 03:01

♩ = 58 *f* *rubbed* ♩ = 102 *a tempo*

*Resh'* *Resh'* *Resh'*

♩ = 147 03:16 03:21 ♩ = 184

03:23 *rit.* *rubato* 4 seconds

♩ = 172 03:31 *simile*

*Resh'* 2.5 seconds

03:43

*slight ritard.*

*slightly slower* 03:55 *a tempo*

*simile* 1.5 seconds

Musical score for page 77, measures 172-181. The score is in 3/4 time, key of B-flat major. It features a melodic line with various ornaments and a 4-second rest at the end.

Measure 172:  $\text{♩} = 172$ , 04:05. The melody begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes.

Measure 173: 04:14. Continues the melodic line with eighth notes and a triplet.

Measure 174: Includes a 'Resh' ornament (a small 'r' with a dot) over a quarter note, followed by eighth notes and a triplet.

Measure 175: 04:26. Continues the melodic line with eighth notes and a triplet.

Measure 176: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 177: 04:32. Continues the melodic line with eighth notes and a triplet.

Measure 178: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 179: 4 seconds. A whole rest for 4 seconds.

Musical score for page 78, measures 170-181. The score is in 3/4 time, key of B-flat major. It features a melodic line with various ornaments and a 2-second rest at the end.

Measure 170:  $\text{♩} = 170$ , 04:44. The melody begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes.

Measure 171: 04:56. Continues the melodic line with eighth notes and a triplet.

Measure 172: Includes a 'Resh' ornament (a small 'r' with a dot) over a quarter note, followed by eighth notes and a triplet.

Measure 173: 05:04. Continues the melodic line with eighth notes and a triplet.

Measure 174: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 175: 05:14. Continues the melodic line with eighth notes and a triplet.

Measure 176: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 177: 05:22. Continues the melodic line with eighth notes and a triplet.

Measure 178: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 179: 05:30. Continues the melodic line with eighth notes and a triplet.

Measure 180: Includes a 'Resh' ornament over a quarter note, followed by eighth notes and a triplet.

Measure 181: 05:38. Continues the melodic line with eighth notes and a triplet.

05:21

*simile*

05:32

05:41

*Sul D* 05:50

*p*

The musical score consists of five staves of music in a single system. The key signature has two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and performance markings. The first staff starts at measure 21 and includes a 'Resh' marking. The second staff includes a 'simile' marking and a triplet. The third staff starts at measure 32 and includes a triplet. The fourth staff starts at measure 41 and includes a 'Sul D' marking. The fifth staff ends at measure 50 and includes a 'p' (piano) marking.

Figure IV  
Modulation Analysis  
*Taqsim Nahāwand*  
by Riyāḍ Al-Sunbātī

*Bayyāḥī Nawa*

*Hijāz on G*

*Kurd on G*

*Nahāwand on G*

Primary maqām: *Nahāwand on C*

*Nahāwand on F*

*Nawa Athar*

*Athar Kurd on C*

The diagram illustrates the modulation analysis of the piece. It shows a central staff for the primary maqām, *Nahāwand on C*, with diamond-shaped note heads. Above this staff are three staves representing extensions: *Bayyāḥī Nawa*, *Hijāz on G*, and *Kurd on G*. Below the primary staff are three staves representing lower extensions: *Nahāwand on F*, *Nawa Athar*, and *Athar Kurd on C*. Arrows indicate the relationships and modulations between these different registers and modes.

The diamond shaped note heads are not played by Sunbātī but make up the lower register of the maqām.

Round black note heads indicate lower extension of the maqām that is played by Sunbātī.

