

Artistic research proposal

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Subject supervisor: Michalis Cholevas

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Motor-Motivation:

Born in a musical family in the island of Cyprus, I developed a strong musical conception and sensitivity from my early years. The sounds and melodies of traditional songs, which I learned from my father, a self-taught traditional music singer, set the foundations of my musical career.

Being a person with a plethora of interests and love for science besides music, I studied at the Department of Physics, University of Athens - Greece. However, personal pursuits led me to the musical traditions of the Middle East and especially those of Greece and Turkey. I graduated with distinction from the department of Greek Traditional Music of the Philippos Nakas Conservatory in Athens, where I was taught by the violinist Yiorgos Marinakis.

My personal exploration in Greek Traditional music, Smyrneika¹ music, Ottoman Art music and experimentation on violin for a personal artistic playing style, led me to the violinists Haydar Tatliyay and Nubar Tekyay. I chose to focus on them, because although they've lived during the same era (the so-called Contemporary post-Republic Turkish music period²), each one of them had a distinctive, individual playing style.

Haydar Tatliyay³, who lived in Istanbul, was of Greek gypsy origin. He is considered as one of the most important and influential violinists of the last century in Turkey. His instrumental works and improvisations were revolutionary for the Ottoman art music. He used virtuoso bow techniques and he created long phrases in his improvisations. Unusual fast phrases were elements observed in his playing. Moreover, he was a well-known composer, with influences from the Arab Art music.

Nubar Tekyay⁴, who also lived in Istanbul, was of Armenian origin. His real name was Nubar Çomlekçiyan. Çomlekçiyan started a "new era" on violin playing in Turkish music by combining techniques of Western and Ottoman Art music. This is for me the key to discover my own sound in improvisations. Unlike Tatliyay, he produced a smooth and subtle sound on the violin.

From the analysis of their way of performing the specific pieces, I had the opportunity to look deeper in that music as an artist; to study in depth the

¹ Pennanen refers to Smyrneika as Ottoman Popular music. More information in his article: Pennanen, R.P: *The Nationalization of Ottoman Popular music in Greece* (p. 1, 2014)

² <http://www.turkishmusicportal.org/history.php?id=11&lang2=en>

³ In Turkish "Tatliyay" means: sweet-bowed.

⁴ In Turkish "Tekyay" means: unique-bowed.

theoretical background of the specific makams, to adopt different techniques for my taksims and to enhance the phrasing development in taksims.

What is important to refer to, is the selection of the specific compositions and taksims. First, I studied *Ussak oyun havası* of Tatliyay because of the plethora of ornaments and of its phrasing development. *Çiftetelli oyun havası* is another composition of Tatliyay, which I found very interesting to play. In *Çiftetelli oyun havası*, phrases from a metrical and a non-metrical taksim take place in the middle of the piece. This was a starting point for my research because it combined a metrical taksim with which I was more familiar, with a non-metrical taksim with which I wasn't as such. What is of greater importance though, is the makam - Hicaz - which it's based on. This can be observed from the fact that in the old recordings (1910 - 1940), a significant number of compositions and taksims were performed in that specific makam. Therefore, over time, musicians reached a high artistic level of a taksim presentation in Hicaz (special techniques, phrasing development and formal structure).

The other pieces I studied are: the *Hicaz taksim*, performed by Haydar Tatliyay and *Hicaz Uzzal taksim*, performed by Nubar Tekyay. Tatliyay and Tekyay showed finely the progression of the makam along with their artistic virtuosity. I chose the same makam for both Tekyay and Tatliyay to analyze how each one of them interprets the progression of the makam. *Sultan-i Yegah peşrev* and *Sultan-i Yegah saz semaisi* are two pieces composed by Hacı Arif Bey (1831-1885), one - is believed to be the inventor - of the most important composers of a form of music known as *sarkı* (song)⁵. The pieces are performed by Nubar Tekyay (violin), Yorgo Bacanos (oud) and another musician playing the kanun. Yorgo Bacanos, the most extraordinary oud player of the 20th century in Turkey, plays in such a way that it seems to be more like an improvisation rather than a composed piece. Nubar Tekyay on violin, plays in a different way than that of Bacanos but his interpretation matches perfectly with Bacanos'. Apart from that, these recordings are unique because the flavor of the makam is ideally presented by them.

My intention is to focus on the playing style of the performers, rather than presenting a plethora of makams.

Finally, very important to me is the fact that there's no extensive reference to these artists and their playing. It is therefore an opportunity for me to create a basis that would be useful for other researchers to use it as a reference.

⁵ Paçacı, G.: *Ottoman Sounds, Magnificent Ottoman composers* (Boyut Music, Istanbul)

Goals:

- To gain a deeper knowledge on Makam-based modal improvisation (*taksim*): structure, progression, instrument techniques.
- To adopt elements of the idiomatic playing styles of the violinists and develop my personal structured way of improvising, to have my own musical language (ornaments, vibrato, glissandi and bow techniques).
- To compare and distinguish the different ways of performing the *taksims* by the violinists.

Acknowledgements

During my studies in Codarts University for the last two years, I had the opportunity to come across a lot of interesting people. All of them contributed to my artistic development. Some of them, though, served as a lighthouse in my Journey.

First, neyzen Kudsi Ergüner, my main subject teacher, was a real mentor during my studies. His way of sharing his knowledge and transmitting his ideas so as to introduce us in any context and field of discussion is unique. In parallel, I owe much to him because he changed my whole understanding about the *taksim*.

My research supervisor, Michalis Cholevas, played a very important role during my studies. His contribution in my artistic development was invaluable, because we often used to discuss about aesthetics and interpretation in music performance. Additionally, we practiced and performed together quite regularly in different music contexts, which allowed us to develop a common musical language. Finally, his advices concerning the writing of this thesis were of great importance.

I would like to thank my peers Alexandros Papadimitrakis, Ruven Ruppik and Yannis Economou as well as my teachers Baki Kemanci, Murat Aydemir and Willem Tanke for their important contribution to my research.

Finally, I would like to thank my life partner Eleni for supporting me throughout my research.

Title:

Taksim development and violin techniques based on takסים and compositions of Haydar Tatliyay and Nubar Tekyay.

Artistic Question:

How can I improve my violin performance (techniques and phrasing development) on non-metrical taksim, by playing, transcribing and analyzing specific takסים and compositions of the violinists Haydar Tatliyay and Nubar Tekyay?

Makam:

Makam in Ottoman Art music⁶ is the modal music system on which compositions and improvisations are based. Essentially, the set of makams (modes) or the Makam system can be seen as the palette of soundscapes available for musicians and singers. Technically, each makam can be seen as a set of guidelines which can direct a musician towards the presentation of a unique soundcolor presented through a composition or an improvisation. Finally, each makam specifies a unique melodic progression (*seyir*) over a given scale.

The importance of the makam is evident from the fact that compositions from Ottoman Art music are named and classified according to their makam, e.g. *Hüseyini peşrevi*, *Uşşak saz semaisi*⁷.

Taksim: It can be stated that taksim is a semi-improvised form that aims to highlight the flavor of a makam. Each taksim should follow the *seyir* of the makam and can illustrate the relationship between similar makams via suitable modulations. Its purpose is twofold: to introduce the audience or the singers to the makam of the following piece and to demonstrate the skills, aesthetics and virtuosity of the performer⁸.

It can be metrical or not. The former form of taksim is performed within a composition, such as in Greek or Turkish Traditional music.

⁶ Not exclusively: Makam (or maqam in Arabic) is widely used in many countries of Middle East.

⁷ <http://www.oud.eclipse.co.uk/makamlar.html>

⁸ <http://www.oud.eclipse.co.uk/turkishforms.html>

A non-metrical taksim occurs:

- as the first movement (prelude) of the instrumental fasıl or as an introduction to a traditional tune (to give the flavor of the composition)
- as the last movement (epilogue) of the instrumental fasıl or
- in several different positions within a vocal fasıl (Ottoman Art music)⁹ or
- as an individual improvisation.

In addition, a taksim can be performed with the accompaniment of free rhythm, (usually with an oud or kanun) or with a drone.

As the great musicologist of the 17th century prince Demetrius Cantemir analyzed: "...nevertheless, the melody of the taksim is not bound to any usul or to any regulation. Therefore, it is left to the power of knowledge of the musicians, and contained within the will of the instrumentalist or vocalist that he should mix the makams and terkibs according to his desire, so that elegant and sweet melodies may be manifested..."

(Walter Feldman, 1996:18)

Specific taksims:

Hicaz taksim (from Haydar Tatliyay)

Hicaz Uzzal taksim (from Nubar Tekyay)

Specific compositions:

Uşşak oyun havası (from Haydar Tatliyay)

Çiftetelli oyun havası (from Haydar Tatliyay)

Sultan-i Yegah peşrev (excerpt) (from Nubar Tekyay)

Sultan-i Yegah saz semaisi (from Nubar Tekyay)

⁹ Feldman, W.: *Music of the Ottoman Court* (p. 21)

Intervention cycles

My two-year artistic research was completed with the model of *Intervention Cycles*, which was proposed as a research model by Codarts University in Rotterdam. Each cycle consists of 4 parts; Record, Assess-Reflect, Data Collection and Intervene-Results.

1ST INTERVENTION CYCLE

In the 1st intervention cycle:

- I analyzed makams Hicaz and Uşşak
- I focused on Haydar Tatliya's *Uşşak oyun havası*, *Çiftetelli oyun havası* and *Hicaz taksim*.

The first two pieces are compositions of Haydar Tatliya and I chose them to study the playing style and techniques Tatliya used. In addition to that, by studying these two compositions, I gained information about makams Uşşak and Hicaz in regards to intervallic structure, seyir (melodic progression), stereotyped phrases and motifs.

The third piece is a 3-minute taksim played by Haydar Tatliya. I studied the interpretation of the specific taksim, by analyzing the seyir of the makam, the stereotyped phrases and techniques Tatliya used.

RECORD:

The 1st zero-point recording of my playing is a **Hicaz taksim** and it was recorded at 02.11.2011 with a portable recording device at home. Duration: 1'25".

The 2nd zero-point recording is **Uşşak taksim** and it was recorded at 21.02.2012 during a lesson of Kudsi Erguner. Duration: 0'51".

ASSESSMENT-REFLECTION:

The next step was to present the zero-point recordings to several musicians, peers and teachers so as to give me their feedback and assessment.

Kudsi Erguner: "To make longer rests between my phrases in the taksims and to give enough time for the cadences", "To follow the seyir of each makam", "To spend more time on the major cadences and less on the minor cadences".

Alexandros Papadimitrakis: "To begin by studying theoretically the makam and afterwards to perform a taksim".

Baki Kemanci: "To firstly imitate the taksim phrasing development of the violinists you want to focus on and afterwards play your improvisational phrases".

I would like to thank everybody for the advices and assessments they gave to me because it was very helpful to understand small details on interpreting the pieces and on accurately performing the taksims.

DATA COLLECTION:

During the Data collection, I followed three different routes.

1. Literature
2. Ethnography
3. Case study

1. Literature

The very first route I followed during my research for both intervention cycles was that of Literature. The most important sources for my research were:

a) I attended several times the **Library of Codarts University** in Rotterdam to obtain material for my study. I had access to the MA and PhD dissertations of graduate students and I discovered some interesting books, e.g. "*Turkish Makam Music guide*" of Murat Aydemir.

b) The digital library **JStor** from where I downloaded several makam-related articles e.g. "Asian Music" and "The Maqam Phenomenon: An Improvisation Technique in the Music of the Middle East" of Habib Hasan Touma.

c) The **Borusan Library** in Istanbul, where I had the opportunity to listen to hundreds of CDs which included taksims, Ottoman Art and Turkish Traditional music. I also gained information about taksim and makam music theory from books written in Turkish e.g. "Yorgo Bacanos'un Ud Taksimleri" of Gülçin Yahya and "Türk Müsikisi Tarihi" of Ahmet Şahin.

d) From the **Library of Epirus University** (Department of Folk and Traditional Music) in Arta, I collected material from CDs that included compositions and taksims played by Haydar Tatliyay e.g. "Kemani Haydar Tatliyay" and "Masters of Turkish music". Additionally, I had access in "Οι μουσικοί τρόποι στην Ανατολική Μεσόγειο (The musical modes in the Eastern Mediterranean)", a book written by Marios Mavroeidis, in which a comparative analysis takes place between the Turkish makam, the Arab maqam and the Byzantine echos.

e) Finally, through **British Library** in London, I studied books concerning the history of Ottoman music, e.g. "The Ottoman Empire, 1700-1922" of Donald Quataert.

2. Ethnography

- **Observation**

I attended live performances in Istanbul during my trip there in November 2011. Among others were:

a) 25.11.2011: "Taksim Trio" in Babylon music venue. The musicians performed taksims that influenced my own playing style; they combined elements from different musical styles of Turkey (Kürdish, Gypsy, Traditional and Ottoman music) and they performed taksims which lasted longer than the usual of 3-5 minutes. Therefore, they explored more possibilities on developing the makams which in return helped me a lot.

b) 26.11.2011: "Selim Sesler ensemble" in Araf music venue. Although clarinet player Selim Sesler comes from a Gypsy music background, he managed to perform taksims in a formal structure; he could easily modulate between makams and keep the structure of the classical form of a taksim: zemin-miyan-karar.

- **Participant observation**

During this way of collecting data, I attended my main subject lessons that were directed by Kudsi Erguner in Codarts for 2011-2012. I had the opportunity to study compositions from Ottoman Art music, even from the 17th century. He

provided me with important information about the historical and the musical context of Ottoman Art music. Apart for that, Kudsi Erguner directed workshops concerning Ottoman Art music, which were very helpful and influential.

Kudsi Erguner built a method of introducing the idea of a taksim by firstly playing a composition from the standard repertoire. Afterwards, he asked from me to play a taksim, but with the phrasing development of the specific composition. After that, he proposed to mix some of my personal phrasing ideas with the existing and at the end to play a taksim completely with my own phrases. So, one can build a taksim musical language by collecting all this material and then, step-by-step, form his own phrases.

During my trips in Istanbul in November 2011, I had the opportunity to meet the violinist Baki Kemanci. In our meetings, he helped me very much on understanding the playing style of Tatliya and he taught me several techniques of him. He dealt with vibrato, glissando and motifs. He also performed takסים in different makams. The method he used to teach me was through the so-called *meşk* method, where the student had a more personal relationship with the master and it was a much more efficient and enjoyable approach¹⁰; at first Baki Kemanci performed a taksim and some stereotyped phrases and afterwards he analyzed them note-by-note. After that, I was repeating every phrase. At the end, I was asked to play a completed taksim, with the same structure, techniques and ornaments.

3. Case study

- **Content analysis**

During the content analysis, I firstly analyzed the makams Hicaz and Uşşak and afterwards I transcribed and analyzed **Uşşak oyun havası**, **Çiftetelli oyun havası** and **Hicaz taksim**.

¹⁰ Aydemir, M.: Turkish makam music guide (p.19, 2010)

INTERVENE:

- I practiced on the selected compositions and taksims both solo and with accompaniment (oud, kanun and percussions)
- I made annotated transcriptions of the taksim and the compositions *Tatliay* performed and
- I analyzed the melodic progression (*seyir*) of the makams *Uşşak* and *Hicaz* and the stereotyped phrases and motifs *Tatliay* used.

RESULTS:

In order to show the results of the 1st intervention cycle I chose to show three recordings from my exam concert held in Rotterdam (06.06.2012). In the first two recordings one can listen to taksims on makams *Hicaz* and *Uşşak* played by me, where in the last one the composition *Uşşak oyun havası* were performed by myself on violin, Alexandros Papadimitrakakis on oud, Ruven Ruppik on darbuka, Levent Güzel on riq and Bassem al-Khouri on kanun.

2ND INTERVENTION CYCLE

In the 2nd intervention cycle:

- I analyzed the makam *Sultan-i Yegah* and
- I focused on Nubar Tekyay's recordings on ***Sultan-i Yegah peşrev***, ***Sultan-i Yegah saz semaisi*** and ***Hicaz Uzzal taksim***.

The first two pieces are compositions of **Hacı Arif Bey**¹¹ and I chose them so as to study the playing style and techniques Tekyay used. Along with Nubar Tekyay on violin, Yorgos Bacanos plays the oud and one more musician plays the kanun. The characteristic styles of Nubar Tekyay (violin) and Yorgo Bacanos (oud) are well distinguishable. Tekyay performs in a characteristic way, without too many technical ornaments, smoother sound and with improvisational phrasing. On the other hand, in a completely different way, Yorgos Bacanos¹² plays in the so-called *semi-classical style*. It is close to the classical one, but the musician who specializes in that style, fills almost every rest in the melody with his own

¹¹ Composer (1831-1884), who introduced "sarkı", a new musical vocal form into Ottoman Art music. He was the one who created the makam *Kürdili Hicazkar*.

¹² Yorgos Bacanos (1900-1977), born in Silivri, of Greek origin, is considered the most extraordinary oud player in Turkey of the 20th century.

improvisational phrases¹³. Even with that completely different approach on interpretation, the two musicians managed to show us an integrated performance.

The third piece is a three-minute taksim played by Nubar Tekyay. From that piece, I studied the interpretation of the specific taksim, by analyzing the seyir of the makam, the stereotyped motives and techniques Tekyay used.

I highlighted two important details:

1) The particular recording of **Sultan-i Yegah peşrev** is an excerpt from the completed composition. A peşrev consists of four movements, each one called *hane* (literally, house) and a repeated phrase is played to connect the hanes, called *teslim* (refrain). But, it became a common tradition to play a peşrev as an introductory composition to a song or a semai and this is the reason why it is not played completely. So, the specific recording has the following structure:

1st hane -> Teslim -> 2nd hane -> Teslim.

2) The two first notes of the original composition are missing in the particular recording of **Sultan-i Yegah saz semaisi**. Fortunately, it is a well-known piece and the specific notes are played by other artists in recordings. In order to have a completed idea of the piece, though, I included the missing notes into the transcription.

RECORD:

The 1st zero-point recording is **Hicaz Uzzal taksim**, recorded on 12.03.2013 with a portable recording device at home. Duration: 1'40"

The 2nd zero-point recording is excerpt from **Uşşak peşrev** of Mehmet Çelebi, recorded on 17.11.2012 with a portable recording device at home. I performed it together with Alexandros Papadimitrakakis on oud. Duration: 2'48"

The 3rd zero-point recording is excerpt from **Sultan-i Yegah peşrev** of Hacı Arif Bey, recorded on 16.02.2013 with a portable recording device in a rehearsal along with Stavroula Konstanti on ney. Duration: 3'38"

¹³ Signell, K.L.: *Modal Practice in Turkish Art Music* (p. 11, 2008)

ASSESSMENT-REFLECTION:

The next step was to present the zero-point recordings to several musicians, peers and teachers to receive their feedback and assessments.

Kudsi Erguner: "To play taksims without including so many phrases from metrical improvisation", "If you want to play a composition from Ottoman Art music, try to play the suitable elements of that music; the right glissandi, vibrato or stereotyped phrases".

Murat Aydemir: "To play more accurately the intervals, in the Ottoman Classical way".

Baki Kemanci: "To firstly imitate the taksim phrasing development of the violinists you want to focus on and then develop your own ideas".

I would like to thank everybody for the advices and assessments they gave to me because it was very helpful to understand small details on interpreting the pieces and on accurately performing the pieces.

DATA COLLECTION:

During the Data collection, I followed three different routes.

1. Literature
2. Ethnography
3. Case study

1. Literature

As I already analyzed in the 1st intervention cycle, the most important sources for my research, were:

- a) The **Library of Codarts University** from where I acquired the "*Turkish music makam guide*" of Murat Aydemir,
- b) the **digital library JStor** from where I had access to several articles e.g. "*Asian Music*" and books, e.g. "*Music of the Ottoman Court*" of Walter Feldman, concerning makam music theory and taksims,
- c) the **Borusan Library** in Istanbul, where I listened to hundreds of CD's which included Ottoman Art and Turkish Traditional music e.g. "*Masters of Turkish music*" and "*To scratch your heart: Early recording from Istanbul*", which included pieces that were performed by Tekyay. I also gained information about

taksim and makam music theory from books written in Turkish e.g. "*Ud metodu-Gelenekle geleceğe*" of Mutlu Torun and "*Türk Müsikisi Tarihi*" of Ahmet Şahin.

d) Furthermore, I attended the **Library of Epirus University** (Department of Folk and Traditional Music) in Arta, where I collected material from CDs that included compositions played by Nubar Tekyay and Yorgos Bacanos e.g. "*Το πρώτο ούτι της Ανατολής*" and "*Udi Yorgo Bacanos*".

e) Through **British Library** in London, I located books concerning the history of Ottoman music e.g. "*The Ottoman Empire, 1700-1922*" of Donald Quataert and "*Music of the Ottoman Court*" of Walter Feldman.

2. Ethnography

- **Observation**

I attended live performances in Istanbul during my trip there in January 2013. Among others were:

a) 21.01.2013: "Incesaz Ensemble" in Oyun Atolyesi concert hall. Two of the most significant musicians in Ottoman Art music nowadays (Derya Turkan on kemance and Murat Aydemir on tanbur) performed in that concert. It was very influential for me because I had the opportunity to listen to *beraber taksims*¹⁴ by two instruments that were characteristic in Ottoman Art music for at least five centuries. Furthermore, I listened to stereotyped phrases and motifs which helped me develop my own taksims.

b) 23.01.2013: "Son klasik, Zekâi Dede" in Cemal Reşit Rey concert hall. It was a concert with compositions of Zekâi Dede, the last great composer of Ottoman Art music and who lived in the same era with the composer Hacı Arif Bey. It was the first time for me to attend a concert where a full orchestra and choir were performing Ottoman Art music. It helped me to understand the context of this music and which role the taksims play in the sequence of *fasıl*. The program consisted of the classical form of *fasıl* and included taksims, *peşrevs*, *saz semaisis* and *şarkıs*.

- **Participant observation**

During this way of collecting data, I attended the main subject lessons that were directed by Kudsi Erguner in Codarts in 2012-13. During the second year of my studies in Codarts University, Kudsi Erguner and I worked in defining small differences in similar makams to each other and tried to develop *beraber*

¹⁴ Beraber in Turkish means "shared". It is the kind of taksim where the *seyir* is developed by two musicians, one by one.

taksims as well. Concerning taksims, he proposed the same way as we did in the first year. Nevertheless, he provided me with compositions that were normally played into the sequence of *fasıl*, so to be more familiar with the basic concepts of this music.

During my trips in Istanbul in January 2013, I had the opportunity to meet again and have lessons with the violinist Baki Kemancı. In our meetings, he helped me very much on understanding the playing style of Tatliyya and he taught me several techniques of him. He dealt with vibrato, glissando and motifs. He also performed taksims in different makams. The method he used to transmit the taksims and the playing style of Tatliyya was the *meşk method*; at first he performed a taksim or a stereotyped phrase and afterwards he analyzed it note-by-note. After that, I was repeating every phrase after him. At the end, I was asked to play a completed a taksim, with the same structure, techniques and ornaments.

I also attended private lessons from the tanbur player Murat Aydemir in Istanbul, during my trip there in January 2013. Murat Aydemir demonstrated taksims on makam Uşşak, Hicaz and Sultan-i Yegah and showed me possible modulations that can occur during the Miyan part of a taksim. Also, we dealt with the minute inflections of pitch to one makam to another. For instance, *segah* note is played lower in makam Uşşak than in Beyati, Mühayyer or Hüseyini. Another example is that of Hicaz tetrachord; in makam Hüzam, the Hicaz tetrachord is played in such a way that the 2nd and 3rd degree are in smaller distance, rather in makam Hicaz, Karşığar or Şehnaz. In addition to the above, he gave me some ideas of developing the seyir of makams.

3. Case study

- **Content analysis**

During the content analysis, I analyzed makam **Sultan-i Yegah** and I transcribed and analyzed **Sultan-i Yegah saz semaisi**, excerpt from **Sultan-i Yegah peşrev** and **Hicaz Uzzal taksim**.

INTERVENE:

- I practiced on the selected compositions and taksims both on solo violin and with accompaniment (oud, kanun, ney and percussions)
- I made annotated transcriptions of the taksim and the compositions Tekyay performed and

- I analyzed the melodic progression (seyir) of the makam Sultan-i Yegah and the stereotyped phrases and motifs Tekyay used.

RESULTS:

In order to show the results of the 2nd intervention cycle I chose to show two recordings. In the first recording one can listen to a Sultan-i Yegah taksim. The second recording is an excerpt from my exam concert held in Rotterdam (12.06.2013). This recording contains the compositions Sultan-i Yegah peşrev and saz semaisi performed by Michalis Kouloumis, Alexandros Papadimitrakis, Ruven Ruppik and my teacher neyzen Kudsi Erguner.

NOTES

Note 1:

Before proceeding further in my analysis, it's important to highlight that the tuning differs in the original recordings:

- In Uşşak oyun havası "A" (La) is tuned on 434Hz
- In Çiftetelli oyun havası "A" (La) is tuned on 472Hz
- In Hicaz taksim "A" (La) is tuned on 432Hz
- In Sultan-i Yegah peşrev "A" (La) is tuned on 442Hz
- In Sultan-i Yegah saz semaisi "A" (La) is tuned on 442Hz
- In Uzzal taksim "A" (La) is tuned on 383Hz.

Note 2:

In this thesis, I completed the transcriptions: a) in **Concert pitch** for the readers who are familiar with the Western European notation and b) in **Bolahenk** and **Mansur**¹⁵ key transpositions for the readers who are familiar with the Turkish notation. This way the analysis will be more clear and helpful for readers of any musical background to understand and study it.

¹⁵ There are four major key transpositions in modern Ottoman Art music practise: Mansur, Kız, Bolahenk and Süpürde.

Makam Hicaz

Introduction:

Makam Hicaz is considered the most used makam in both Ottoman Art and Turkish Traditional music¹⁶. This is probably the reason why Hicaz is the name of a makam family including four distinct subcategories, which they don't differ greatly among themselves¹⁷: Basit (simple) Hicaz, Hicaz Uzzal, Hicaz Hümayun and Zirgüleli Hicaz.



Table 1 (Hicaz, Uzzal, Hümayun and Zirgüleli Hicaz scales)

¹⁶ Karaosmanoğlu, M.K.: *A Turkish makam music symbolic database for music information retrieval: SymbTr* (p. 226)

¹⁷ Aydemir, M.: *Turkish Makam music guide* (p. 158)

Makam Construction:

The simple Hicaz scale consists of: the lower part is the Hicaz tetrachord and the higher one is the Rast pentachord. (see table 4, case 1)

The Hicaz Uzzal scale consists of: the lower part is the Hicaz pentachord and the higher one is the Uşşak tetrachord. (see table 4, case 2)

The Hicaz Hümayun consists of: the lower part is the Hicaz tetrachord and the higher one is the Buselik pentachord. (see table 4, case 3)

The Zırgüleli Hicaz consists of: the lower part is the Hicaz tetrachord and the higher one is the Hicaz pentachord. (see table 4, case 4)

All four makams establish their tonic (1st degree) on *dügah perde*.

In the first case, of the simple Hicaz, the leading note (7th degree) is located on *rast* and the dominant note (4th degree) on *neva perde*.

In the Hicaz Uzzal, the leading note (7th degree) is on *rast*, but the dominant (5th degree) is on *hüseyni perde*.

In the Hicaz Hümayun case, the leading note (7th degree) is established on *rast* and dominant (4th degree) is on *neva perde*.

And finally, in the Zırgüleli Hicaz, the leading note (7th degree) is on *nim zırgüle* and dominant (5th degree) on *hüseyni perde*.

Apart from the above, beneath the tonic degree, the whole Hicaz family has an extended part of Rast pentachord (see chart 1), while above the octave degree has an extended part which is the Hicaz tetrachord.

More specifically and concerning the **simple Hicaz** and **Uzzal Hicaz** which are the makams this study deals with, we conclude to the following:

1. Both makams have ascending-descending melodic direction, which means that the melody develops towards and beneath dominant degree.
2. The dominant in Hicaz is located on 4th degree (*neva*), while in Uzzal is located on 5th degree (*hüseyni*).
3. In Hicaz, the first cadence takes place either on tonic or dominant degree, while in Uzzal starts on dominant degree.
4. It has become a tradition to use the *neva* degree with two different ways: If the melody ascends, then the flavor is that of Rast and we use *evç* (F#) and on the

other hand, if the melody descends, then the flavor is that of Buselik and we use *acem* (F) (ascending-descending attraction).

5. During the *miyan* part of the *seyir*, either a modulation in other makam or a cadence on high tonic (octave) takes place. Usual modulations are on Hüzam, Karşığar, Suznak, Segah, Rast.
6. Minor cadences on 3rd (*nim hicaz*) and 2nd (*dik kürdi*) degrees occur when concluding the melody, but without taking too much time as it happens with the major cadences.

Makam Uşşak

Introduction:

Makam Uşşak is the forth in a row, most popular makam in terms of written compositions in both Ottoman Art and Turkish Traditional music¹⁸. It belongs to those makams which the *seyir* starts from the tonic degree and the melodic development is ascending. It is one of the basic tetrachords that makam music theory is based on, together with Rast, Buselik, Kürdi, Hicaz and Çargah, while it's also included in the basic¹⁹ makams in Turkish, Greek and Arab music. All the above, signify the importance of the analysis of this makam.

Construction:

The makam is constructed with an Uşşak tetrachord on *dügah* (A) and a Buselik pentachord on *neva* (high D). The extended part beneath the tonic is a Rast pentachord on *yegah* (low D) and above the octave is an Uşşak tetrachord on *muhayyer* (high A).

The melodic development begins with the exposition (*Zemin* part): by starting on the lower tetrachord of the scale (Uşşak flavor), playing phrases around tonic (beneath and above) and giving the colour of Rast as well. The next step is to reach the dominant degree (*neva*) and to develop a few phrases on that. The relationship of the tonic and the dominant is very close in Uşşak, so it's important to maintain it by developing phrases that connect these two degrees. After giving the colour of the dominant, the melody returns to rest to the tonic again and then the *Miyan* part takes place.

During the *Miyan* part, the melodic progression can follow two different paths: either to modulate on another makam or to explore the octave (high tonic) degree of the scale. In the first path, modulations usually are given with makam Saba, Karçığar, Acemaşiran, etc. As for the second path, the phrasing is again on makam Uşşak, but now to explore the high register of the makam. After the *miyan* part, the melody returns again to the tonic (*Karar* part) but in small steps, in order to treat thoroughly the minor cadences of *acem* and *cargah*, which have a very special colour on Uşşak.

¹⁸ Karaosmanoğlu, M.K.: *A Turkish makam music symbolic database for music information retrieval: SymbTr* (Ismir, 2012), (p.226)

¹⁹ According to Yekta-Ezgi-Arel music theory, there are 3 categories that every makam belongs to: basit (basic), mürekkep (compound) and sed (transposed).

Finally, it's of great importance to mention that in practise the pitch of *segâh* is 2-3 commas lower than the theoretical approach and it's known as the *uşşak perde*.



Table 2 (Uşşak scale)

The following transcriptions have been completed with **concert pitch** tuning.

Uşşak oyun havası (violin: Haydar Tatliyay)

Transcription: Michalis Kouloumis

Composer: Haydar Tatliyay

Usul: Düyek

♩ = 65 Starts by insisting on *hüseyni perde* \flat *tr*

vib. vib. 00:10

It's characteristic for Uşşak to insist on *acem perde*

vib. vib. 00:17

3 00:22

Strong connection-relationship with Rast makam

3 00:30

7 00:36

\flat *tr* **Miyan part: go to octave (*muhayyer perde*)**

vib. vib. 00:43

and after it stops on *neva* with Rast flavor

vib. 3 vib. vib. vib. vib. 00:49

♩ = 75

vib. 3 3 00:56

A characteristic motif of Tatliyyay

18  01:01

19  01:07

Some technical phrases with staccato

21  01:21

23  01:30

A characteristic phrase with the accents of çiftetelli groove

26  01:40

A technical phrase for the ending

29  01:45

Fine

Çiftetelli oyun havası (violin: Haydar Tatliyay)

Transcription: Michalis Kouloumis

Composer: Haydar Tatliyay

Rast flavor on neva *Uşşak flavor on hüseyini*

00:07

00:14

00:21

Starting to develop on Hicaz

00:30

Hicaz flavor

00:36

00:45

00:52

Preparation for taksim

00:56

Metrical improvisation on Hicaz

31 *gliss.* *gliss.* *gliss.* 01:00

33 01:06

36 *vib.....* *vib.* 01:11

Some taksim phrasing but still with metrical manner

39 3 3 3 3 01:16

41 *gliss.* *gliss.* 3 3 3 3 01:18

**He gives space for other instruments to continue to improvise
by playing the last notes in low register**

42 3 01:24

Fine

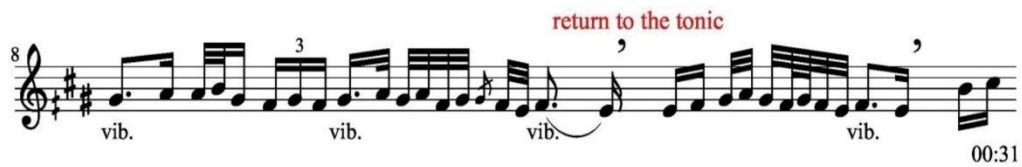
Hicaz taksim by Haydar Tatlıyay

Transcription by Michalis Kouloumis

Zemin ① Short Introduction of the makam, giving the flavor of Hicaz



② Exploration of the dominant note *neva*



13 *exploration beneath the tonic* 3 3 3 00:49

14 *gliss.* 3 00:53

15 00:58

16 *gliss.* 1 1 3 01:04

17 3 01:11

Miyan ③ Starting with a long phrase from makam Hicaz to Rast (on *neva*)

19 01:19

21 01:22

22 01:28

24 *Characteristic glissandi* *gliss.* *gliss.* *gliss.* *tr* 01:32

Modulation to makam Rast on *neva*

25  01:38


④ Rast flavor

28  01:47

30  01:50

Development of makam acemli Rast from *yegah perde*

31  01:54

32  01:57

33  02:01

34  02:04

35  02:08

Back to Hicaz flavor

36  02:13

⑤ Playing downward stereotyped phrases

38 02:22
ponticello.....

41 02:32

43 02:39

Karar

⑥ Last phrase, passing from all characteristic notes-cadences

44 02:46

45 02:52

Characteristic phrasing for ending

46 02:56

47 03:00

48 03:07

Fine

The following transcriptions have been completed with the **Bolahenk** tuning.

Uşşak oyun havası (violin: Haydar Tatliyay)

Transcription: Michalis Kouloumis

Composer: Haydar Tatliyay

Tuning: Bolahenk

Usul: Düyek

$\text{♩} = 65$ Starts by insisting on *hüseyni perde* \flat tr

vib. vib. 00:10

It's characteristic for Uşşak to insist on *acem perde*

vib. vib. 00:17

00:22

Strong connection-relationship with Rast makam

00:30

00:36

Miyan part: go to octave (*muhayyer perde*)

vib. vib. 00:43

and after it stops on *neva* with Rast flavor

vib. 3 vib. vib. vib. vib. 00:49

$\text{♩} = 75$

vib. 3 3 00:56

A characteristic motif of Tatliyyay

01:01

Some technical phrases with staccato

01:07

01:21

tr
vib. 3 3 vib.....

A characteristic phrase with the accents of çiftetelli groove

01:30

01:40

A technical phrase for the ending

01:45

Fine

Çiftetelli oyun havası (violin: Haydar Tatliyay)

Transcription: Michalis Kouloumis

Composer: Haydar Tatliyay

Tuning: Bolahenk

Usul: Düyek

Rast flavor on *neva*Uşşak flavor on *hüseyni*

Metrical improvisation on Hicaz

31 *gliss.* *gliss.* *gliss.* 01:00

33 01:06

36 *vib.....* *vib.* 01:11

Some taksim phrasing but still with metrical manner

39 3 3 3 3 01:16

41 *gliss.* *gliss.* 3 3 3 3 01:18

He gives space for other instruments to continue to improvise
by playing the last notes in low register

42 *tr* 01:24

Fine

Hicaz taksim by Haydar Tatlıyay

Transcription by Michalis Kouloumis

Tuning: Bolahenk

Zemin ① Short Introduction of the makam, giving the flavor of Hicaz



② Exploration of the dominant note *neva*



return to the tonic



13 *exploration beneath the tonic*

00:49

14

00:53

15

00:58

16

01:04

17

01:11

Miyan ③ *Starting with a long phrase to explore the dominant (on neva)*

19

01:19

21

01:22

22

01:26

23

01:29

Characteristic glissandi

Modulation to makam Rast on *neva*

01:32

01:38

④ Rast flavor

01:47

Development of makam Rast from *yegah perde*

01:54

01:57

02:04

02:08

Back to Hicaz flavor

02:13

⑤ Playing downward stereotyped phrases

02:22

ponticello.....

41 ponticello 3 vib. 3 02:32

43 3 vib. vib. 02:39

Karar ⑥ Last phrase, passing from all characteristic notes-cadences

44 3 02:46

45 3 gliss. tr. 3 02:52

Characteristic phrasing for ending

46 gliss. 3 02:56

47 vib. 3 gliss. 3 03:00

48 3 3 gliss. 03:07

Fine

Analysis of Hicaz taksim (Haydar Tatliyay)

The taksim starts with an ordinary phrase from the low register until it reaches every note of the octave, to give the flavor of the makam from the beginning. (1st note: *yegah*).

The second phrase starts with an attraction on *neva*, but Tatliyay insists on tonic *dügah*.

The third phrase finally stops on dominant *neva* where he develops the Rast flavor. This is the Miyan part.

Miyan part continues with the Rast flavor in both low and middle register. Tatliyay explores the high register not with subtleness but hastily. Afterwards, it switches to Hicaz flavor to make the transition to the next phrase.

The fifth phrase consists of Hicaz flavor with the *neva* and *dügah* notes having the most important role.

Finally, he concludes with the *Karar* section on tonic (*dügah*), playing some characteristic motifs.

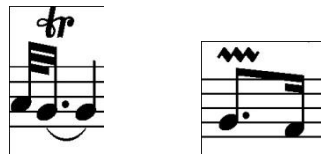
It's obvious that Tatliyay uses frequently a characteristic vibrato and glissando all over the taksim. Also, we can point out some very distinctive phrases in the beginning or in the ending of the taksim parts. The phrases are quite long in duration, while the stops on cadence notes are few. Tatliyay therefore manages to present the flavor of Hicaz.

Tatliyay's stereotyped phrases and motifs-Bow techniques

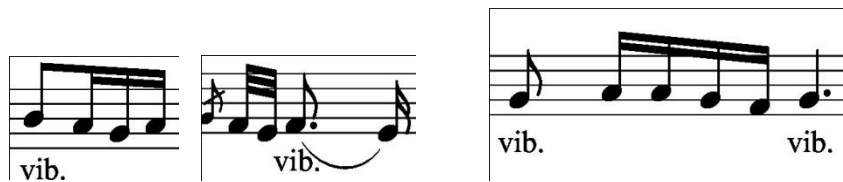
Tatliyay was the first violinist who introduced "arabesque" style in Turkey in the early 1940s. Because of the fact he travelled extensively to Halep and Cairo, musical styles and idioms from these places influenced his own playing style and he used them on his compositions and taksims.

The following excerpts are given in concert pitch.

- **Trills:**



- **Vibratos with the simultaneous movement of wrist and finger:**



- **Characteristic motifs:**



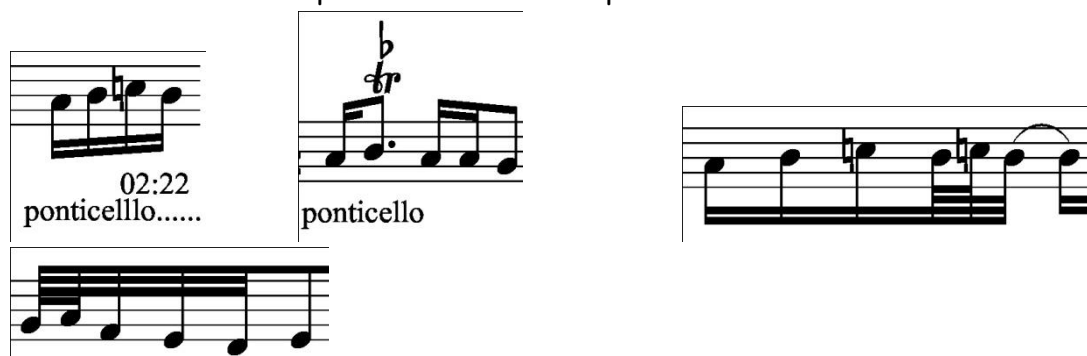
- **Metrical phrases in improvisations:**



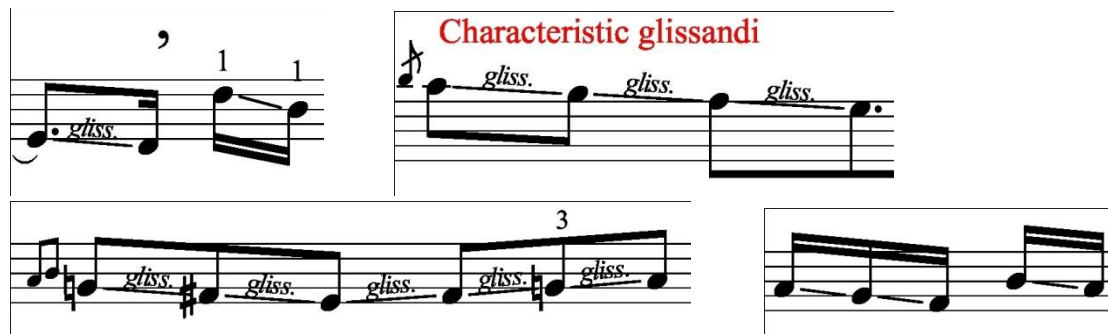
- **Bow techniques:**

Tatliyat often used strong accent with the right hand (bow) and staccato notes. To enhance his characteristic vibrato with wrist and fingers, he put pressure with his bow.

The technique called "Ponticello" is played either with the bow close to the bridge and played forte or closer to the fingerboard and played smoothly, allowing the bow to slide on the string and without much friction between hair and strings. In both cases one should play in such a way to be able to listen to the harmonics of the specific tone which is produced.



- **Glissandi:**



The audio examples from the Table below with the stereotyped phrases, motifs and bow techniques can be found in the CD.

Stereotyped phrases, motives and techniques of Tatliyyay

① ② ③
finger vibr.

④ ⑤ ⑥
vibr. vibr.

⑦ ⑧ ⑨
vib. vib. vib.

⑩ ⑪ ⑫
ponticello.....

⑬ ⑭ ⑮

⑯

⑰ ⑱

Michalis Kouloumis

Table 3 (stereotyped phrases, motifs and techniques of Tatliyyay)

Haydar Tatlıyay biography

Haydar Tatlıyay was born in Drama (Greece) in 1890, of a Greek gypsy origin. He started to play the violin at the age of eight and in 1914 he emigrated to Çanakkale to work as a musician²⁰.

The following years from 1928 to 1935, he travelled to Cairo and Aleppo to expand his knowledge in music. He adopted the characteristic "arabesque" style which was unique for the Turkish musicians of that time and displayed it in his compositions²¹.

His instrumental works were revolutionary for the Turkish instrumental music, where nobody could play them because of the difficult technical passages²². Nowadays, his personal style is widespread among younger violinists.

He wrote more than 150 compositions in both traditional (zeybek, çiftetelli, oyun havası) and classical forms (şarkı, saz semaisi, peşrev), which are based on different makams. In conclusion, Tatlıyay's contribution to the musical scene of 20th century Turkey was significantly large and his playing style influenced generations of violinists.



²⁰ Kemani Haydar Tatlıyay, CD leaflet (KALAN Muzik, 2001)

²¹ http://eksd.org.tr/bestecilerimiz/haydar_tatliyay.php

²² http://www.lesartsturcs.org/music/violin_history.html

Sultan-i Yegah

Introduction:

Sultan-i Yegah is one of those makams that their *seyir* starts directly from the octave (high tonic) degree and the melodic progression is descending. In fact, Sultan-i Yegah is a transposition of the Buselik scale on *yegah*²³.

Construction:

Sultan-i Yegah is comprised by the Buselik pentachord on *yegah* (low D) and the Hicaz tetrachord on *dügah* (low A). Moreover, it uses mainly the Hicaz Hümayun scale (located on *dügah*, which is the original location of the makam). Finally, Kürdi flavor on *dügah*, is used to conclude (table 6).

Sultan-i Yegah is a makam which is quite like Ferah-Feza. To prevent this misunderstanding, the Çargah flavor shouldn't be used on *acem* (F)²⁴.

The tonic degree of this makam is based on *yegah*, while the dominant is based primary on *neva* (high D) and secondary on *dügah*. The leading note is the *kaba nim hicaz* (low C#).

The melodic progression starts with the high tonic *neva* and the melodic direction is descending. After treating the octave degree, then step by step the melody reaches *dügah* (fifth degree) with the Hicaz Hümayun flavor (table 6). The Buselik flavor on *neva* gives the opportunity for the melody to descend to the *dügah* note again, but now with the Kürdi flavor. The conclusion of the makam progression comes with the Buselik flavor on *yegah* (tonic) (table 6).

²³ Aydemir, M.: Turkish Makam music guide (p. 163)

²⁴ Aydemir, M.: Turkish Makam music guide (p. 164)

Extended part



Hicaz Hümayun scale



Kürdi scale on düğah



Buselik scale on yegah



Table 4 (Sultan-i Yegah, Hicaz Hümayun, Kürdi and Buselik scales)

The following transcriptions have been completed with the **Concert** pitch tuning.

Sultaniyegah peşrev (violin: Nubar Tekyay)

Transcription: Michalis Kouloumis

Composer: Hacı Arif bey

Usul: Muhammes

1st hane ♩ = 70 The melody starts with Buselik on *neva*

1st name: *Acem Aşiran* (70) *The Honey Sausage with Lemon and Olive*

00:10

4

vibr.

gliss.

vibr.

vibr.

00:17

Development of Acem Aşiran on acem

6

3

vibr.

00:29

10

tr

00:42

14

vibr.

tr

00:52

Teslim

♩ = 80

Development of Hicaz Hümayun on düğah

17

01:01

20

01:10

Kürdi flavor

23

01:20

26

3

01:28

Again some phrases of Buselik on *neva*

28  01:35

Miyan part

31  01:48

35  01:56

38  02:03

Preparing the cadence on *acem*

40  02:09

Introduction of the Nikriz flavor on *acem*

42  02:18

45  02:30

Karar part: Last descending phrases of Buselik flavor on *yegah* show the ending of the piece

49  02:39

52  02:45

Fine

Sultaniyegah saz semaisi (violin: Nubar Tekyay)

Transcription: Michalis Kouloumis

Haci Arif bey

Usul: Aksak semai

1st hane $\text{♩} = 60$ *High tonic neva* *Hicaz Hümayun on düğah*



3rd hane

Introduction of Saba flavor on neva



Teslim



4th hane

$\text{♩} = 85$



Extended techniques with bow

27  battuto..... 01:51

30  vibr. 01:58

Influences from the "waltz" and the Western Classical music

34  vibr. vibr. 02:07

39  vibr. 02:15

44  vibr. 02:24

Teslim  70-72 02:29

50  02:33

51  3 vibr. 02:42

Fine 3

Hicaz (Uzzal) taksim by Nubar Tekyay

Transcription: Michalis Kouloumis

Tuning: Mansur

Zemin ① Starting with Uşşak flavor on *hüseyni* perde



00:03



00:13



00:16



00:19



00:26



00:29



00:33



00:41



00:48

16  5 vib..... 00:57

19  3 01:02

20  01:05

21  01:09

22  3 vib..... 01:16

24  01:21

25  01:25

26  3 gliss. 01:28

27  3 01:31

28  3 gliss. 01:34

Development of Hicaz flavor

57

29 01:38

30 01:42

31 Enter on Hicaz flavor and miyan section
vib. 01:47

Miyan (4) 01:51

33 01:53

34 01:58

35 (5) Use of mühayyer perde
02:02

37 02:05

38 Skillful movement on Hicaz flavor
vib..... 02:08

39 02:12

40 3

41  02:16

⑥ Development of Hicaz makam on high register

42  02:19

43  02:25

45  02:32

Hüseyni flavor on hüseyni

47  02:35

⑦

48  02:42

50  02:45

Preparing Rast flavor on neva

51  02:47

52  02:52

Rast flavor on neva

54  02:54

Karar (8)

Starting with Rast and continues with Hicaz

ff 02:58

Changing to Hicaz flavor on *dugah*

03:00

Final cadence

03:04

Huseyni flavor on *hüseyini aşiran*

03:08

03:16

03:20

Fine

The following transcriptions have been completed with the **Bolahenk** tuning for **Sultan-i Yegah Peşrev** and **Saz Semaisi** and the **Mansur** tuning for **Hicaz Uzzal Taksim**.

Sultaniyegah peşrev (violin: Nubar Tekyay)

Transcription: Michalis Kouloumis

Composer: Hacı Arif bey

Tuning: Bolahenk

Usul: Muhammes

1st hane ♩ = 70 *The melody starts with Buselik on neva*

00:10

vibr. *gliss.* *gliss.* *vibr.* *vibr.*

00:17

3

00:27

Development of Acem Aşiran on acem

vibr. *gliss.* *gliss.* *gliss.*

00:36

tr *vibr.*

00:46

tr *vibr.*

00:52

Teslim ♩ = 80 **Development of Hicaz Hümayun on düğah**

01:01

tr *vibr.*

01:10

Kürdi flavor

01:20

26  01:25

28  Again some phrases of Buselik on *neva* 01:32

30  **Miyan part** 01:44

34  01:53

37  02:02

40  Preparing the cadence on *acem* 02:09

42  Introduction of the Nikriz flavor on *acem* 02:18

45  02:26

48  **Karar part:** Last descending phrases of Buselik flavor on *yegah* lead to the ending of the piece 02:35

51  02:45

Fine

Sultaniyegah saz semaisi (violin: Nubar Tekyay)

Transcription: Michalis Kouloumis

Composer: Hacı Arif bey

Tuning: Bolahenk

Usul: Aksak semai

1st hane = 60 High tonic *neva* Hicaz Hümayun on *düğah*

00:08

The melody continues with the Buselik flavor on *neva*

00:18

Teslim Descending movement on *rast* with the Neveser flavor

00:22

00:26

Kürdi flavor Final cadence on *yegah* with Buselik flavor

00:35

2nd hane Acem Aşiran is introduced on *acem aşiran perde*

00:44

00:52

Teslim

00:56



3rd hane Introduction of Saba flavor on *neva*



Teslim



4th hane ♩ = 85



Extended techniques with bow

27  battuto..... 01:51

30  vibr. 01:58

Influences from the "waltz" and the Western Classical music

34  vibr. vibr. 02:07

39  vibr. 02:15

44  vibr. 02:24

Teslim  70-72 02:29

50  02:33

51  vibr. 02:42

Fine

3

Hicaz (Uzzal) taksim by Nubar Tekyay

Transcription: Michalis Kouloumis

Tuning: Mansur

Zemin ① Starting with Uşşak flavor on *hüseyni* perde



00:03



00:13



00:16



00:19



00:26



00:29



00:33



00:41



00:48

16  5 vib..... 00:57

19  3 01:02

20  01:05

21  01:09

22  Stop on *nim hicaz perde* 3 vib..... 01:16

24  01:21

25  01:25

26  gliss. 01:28

27  3 01:31

28  3 gliss. 01:34

57

29 01:38

30 01:42

31 Enter on Hicaz flavor and miyan section 01:47

Miyan (4) 01:51

33 01:53

34 01:58

35 (5) Use of mühayyer perde 02:02

37 02:05

38 Skillful movement on Hicaz flavor 02:08

39 02:12

40 3

41  02:16

⑥ Development of Hicaz makam on high register

42  02:19

43  02:25

45  02:32

Hüseyni flavor on hüseyni

47  02:35

⑦

48  02:42

50  02:45

Preparing Rast flavor on neva

51  02:47

52  02:52

Rast flavor on neva

54  02:54

Karar ⑧

Starting with Rast and continues with Hicaz

ff 02:58

Changing to Hicaz flavor on *dugah*

03:00

Final cadence

03:04

Huseyni flavor on *hüseyini aşiran*

03:08

03:16

03:20

Fine

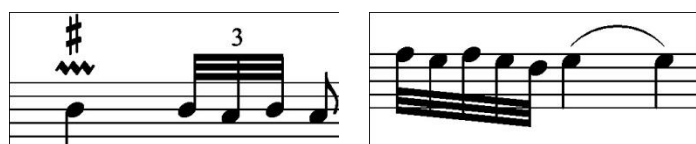
The musical score is written for violin in 2/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The piece is marked with a forte (ff) dynamic. The score includes several measures of sixteenth-note runs, triplets, and a final cadence. The piece concludes with a 'Fine' marking.

Tekyay's stereotyped phrases and motifs-Bow techniques

Tekyay started a "new era" on violin playing in Turkish music by combining techniques and playing style from both Western and Ottoman Art music. The following excerpts are given in concert pitch.

- **Trills:**

He used to play different kind of trills, which depended on the mood and the context of the music. In fast passages and in passages that concluded a phrase, he used to play with fast trills with an interval of diminished second. The sound was closer to that of an ornament than that of a well-defined trill.



Unlike that, when he had to introduce a new taksim phrase with a trill, he performed it with a strong and precise sound.



- **Characteristic motifs:**

Characteristic motifs included acciaccaturas, turns, variations in phrases and triplets in downward phrases.



- **Metrical phrases in improvisations:**

Metrical improvisations weren't familiar to Tekyay, although he used regularly rhythmic phrases in his taksims.



- **Bow techniques:**

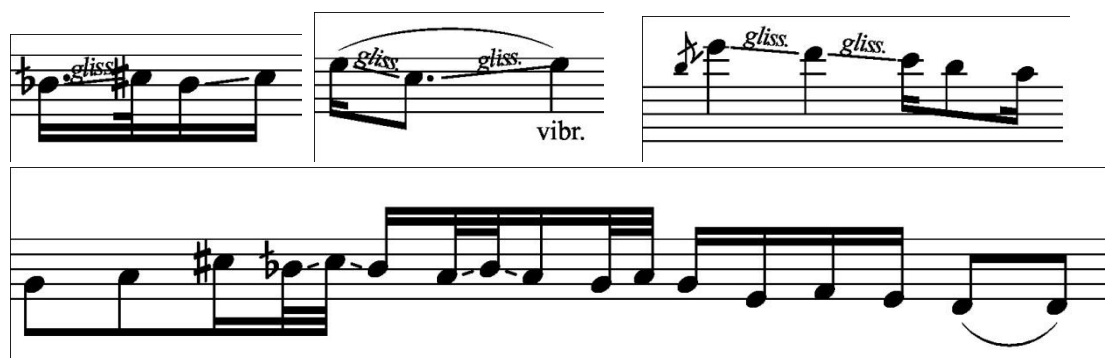
The technique called "battuto" is played when the bow strikes the strings with hair side of bow by "throwing" bow at strings from distance. This technique can be played either in the upper or in the middle part of the bow.

Tekyay used to play without putting too much effort on his bow, while he regularly played with "accented detachet".



- **Glissandi:**

Tekyay could effortlessly perform glissandi in both downward - upward phrases and in slow - fast passages.



The audio examples from the Table below with the stereotyped phrases, motifs and bow techniques are located in the CD.

Stereotyped phrases, motives and techniques of Tekyay

1 2 3

4 5

6 7

8 9

10

11

12

13

14 15

Michalis Kouloumis

Table 5 (stereotyped phrases, motifs and techniques of Tekyay)

Analysis for Hicaz Uzzal taksim (Nubar Tekyay)

The *Zemin* part starts with the *Uşşak* flavor on *hüseyni* with an ordinary phrase starting from *dügah* to *gerdaniye* and then stops on *hüseyni*, in order to give the flavor of the makam from the beginning.

The second phrase follows with the same attitude, while it starts to give some colour of Hicaz which is mainly the flavor of Uzzal. Tekyay also plays a short passage based on makam Hüseyni on *hüseyni* and *hüseyni aşiran* with some variations on a specific phrase and then it concludes again with *Uşşak* on *hüseyni*.

In the third phrase, taksim develops more on Hicaz, where this is obvious from the cadence on *nim hicaz* note and the using of Hicaz pentachord.

The next four phrases (4th, 5th, 6th and 7th) consist of the *Miyan* part. It develops mainly on the octave which is the *mühayyer* note.

4th phrase contains the "opening" of the *Miyan* part.

In the fifth phrase, Tekyay uses his great technique of the left hand and performs a very fast passage so as to establish the *Miyan* part and the new sound.

A lot of glissandi are used in the sixth phrase, where the development of Hicaz on the high register still grows. It ends with a cadence on *hüseyni* with the Hüseuni flavor.

In the next phrase, Tekyay develops a cadence of Rast flavor on *neva*, so as to enter subtly the *Karar* part.

In that part, Tekyay switches to Hicaz flavor with a downward stereotyped motif phrase; it's mostly used in gypsy and traditional music²⁵, which seem to have influenced Tekyay. Finally, with the last passages on middle and high register, he concludes the Uzzal taksim.

²⁵ Signell, K.L.: *Modal Practice in Turkish Art Music* (p. 130, 2008)

Nubar Tekyay biography

A major Armenian violinist and composer, Nubar Tekyay was born in 1905. The son of famous musician, oud player and composer Udî Arşak, he began learning Western Art music on violin at the age of six²⁶.

Later, by learning Turkish Traditional and Art music from his father, he began taking part in his group performances and soon he drew the attention of music circles and gained their appreciation²⁷. He became one of the best and well-known violinists of the 20th century in Turkey. He worked with the Radio House and made several recordings. Unfortunately, he recorded very few compositions of him.

He collaborated with well-established artists of the music scene of Istanbul, such as Yorgo Bacanos and Ercumend Batanay.

Nubar Tekyay passed away in 1955 in Istanbul, after suffering from heart disease for a long time.



²⁶ *Ermeni Bestekarlar 2 (Armenian Composers)*, CD leaflet (Sony Music, 2001)

²⁷ *Ermeni Bestekarlar 2 (Armenian Composers)*, CD leaflet (Sony Music, 2001)

RESULTS-CONCLUSION

A) Transcriptions of compositions and taksims

After the procedure of transcribing and analyzing the compositions and the taksims from the recordings, we can derive the following results:

Differences of Tatliyay and Tekyay playing styles:

Haydar Tatliyay:

- In the Hicaz taksim, Tatliyay developed very long phrases (average time per musical phrase = 20 sec) with a lot of ornaments.
- His compositions display the influence of Arab music (trills, glissandi, phrases from Arab music compositions, rhythmical passages into the taksims).
- He used two different kind of vibrato: one of wrist movement and one that was produced by moving the whole finger a bit downwards and a bit upwards the exact note, like a glissando-vibrato.
- Furthermore, he always used to play rhythmical phrases in his taksims.
- He very frequently used glissandos in different ways (he performed passages with intervals of second and third by sliding upwards or downwards).
- He used the very characteristic phrases of every makam, especially in his taksims.
- He used to play fast passages combined with staccato.
- He used to perform on "a la turka" tuning (RE-LA-RE-SOL).
- During the *Miyan* part of the taksim, he didn't modulate to another makams.
- He had a very good understanding of the practical view of the makam music theory.

Nubar Tekyay:

- Tekyay's playing style shows the influence of his Western Art music education.
- Although he preferred to play short phrases in his Hicaz Uzzal taksim (average time = 14 sec), he didn't lack musicality.
- The tone which was produced by his playing was very sweet, smooth and delicate.
- He used his arm to produce the vibrato.
- He used frequently accacciaturas, appociaturas, trills and mordents.
- To play skillful and advanced technical passages was effortless for him, because of his Western Art music education.
- He used to perform on "a la franca" tuning (MI-LA-RE-SOL).
- He had a very good understanding of the theoretical view of the makam modal theory. We can notice this during the *Miyan* part in his taksim where he used to modulate between makams.

B) Musical Output-Epilogue

"Life is like a taksim: it starts with the birth of an idea (zemin), then the exploration follows (miyan) and at the end everything has been said (karar)".

For me, this research was meaningful because it helped me fulfill my musical goals, as I set them in the beginning of my research. I gained deeper knowledge on performing a taksim. Elements like miyan, modulation, progression, transposition and different types of vibratos and glissandos were unknown to me before. I can now distinguish the difference between an arm and a wrist-finger vibrato and I can perform a taksim which lasts more than three minutes and has a well-defined structure (beginning-middle part-ending).

Furthermore, taksim after all is not just an exposition of a simple idea or a performance of a sequence of phrases. From this studying process, I realized that taksim encloses much more; it is a musical vehicle of expression which

consists of technical elements such as theoretical knowledge of the makam, ornamentation, historical background and artistic virtuosity together with non-technical elements such as aesthetics and artistic perception.

I would like to present a *Hicaz taksim* as a conclusion of this research²⁸.

I hope this research contributes to the existing bibliography and leads towards further studies that are needed.

²⁸ It is included on the audio CD which is attached with the dissertation.

APPENDICES

Introduction in Makam music theory

1. Every note has its own name

The makams are generally written within a two-octave register, where every note has its individual name (even the microtones have their own). That's because the *tessitura* (texture) of each note is very distinct; a transposition of even a single tone up or down will result in a perceptible change in tone colour. For example, makam Buselik is located on *dügah* (La), while makam Sultan-i Yegah, which is a transposition of Buselik a fifth lower, is based on *yegah* (low Re). Even apart from any other characteristics, the two makams differ in terms of *tessitura*²⁹.



Note	Name	Note	Name
C	kaba çârgâh	C	çârgâh
C# / D♭	kaba nim hicaz	C# / D♭	nim hicaz
C# / D♭	kaba hicaz	C# / D♭	hicaz
C# / D↓	kaba dik hicaz	C# / D↓	dik hicaz
D	yegâh	D	nevâ
D# / E♭	kaba nim hisar	D# / E♭	nim hisar
D# / E♭	kaba hisar	D# / E♭	hisar
D# / E↓	kaba dik hisar	D# / E↓	dik hisar
E	hüseynî aşiran	E	hüseynî
F	acem aşiran	F	acem
F# / G♭	dik acemaşiran	F# / G♭	dik acem
F# / G♭	ırak	F# / G♭	evîç
F# / G♭	geveşt	F# / G♭	mâhur
F# / G↓	dik geveşt	F# / G↓	dik mâhur
G	rast	G	gerdaniye
G# / A♭	nim zîrgüle	G# / A♭	nim şehnaz
G# / A♭	zîrgüle	G# / A♭	şehnaz
G# / A↓	dik zîrgüle	G# / A↓	dik şehnaz
A	dügâh	A	muhayyer
A# / B♭	kürdî	A# / B♭	sünbüle
A# / B♭	dik kürdî	A# / B♭	dik sünbüle
A# / B↓	segâh	A# / B↓	tiz segâh
B	bûselik	B	tiz bûselik
C↓	dik bûselik	C↓	tiz dik bûselik
C	çârgâh	C	tiz çârgâh

Table 6 (Turkish note names)

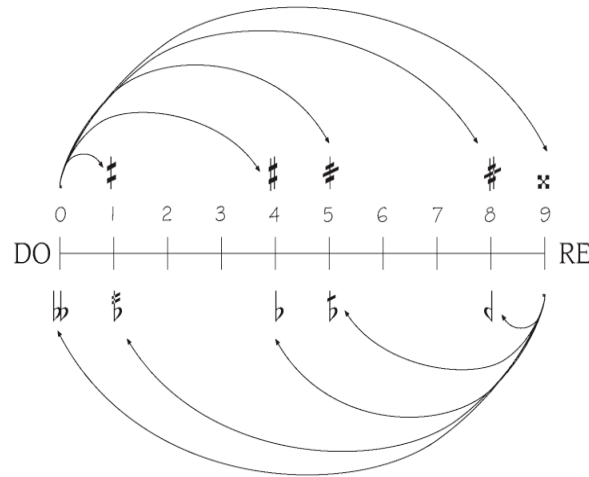
²⁹ Signell, K.L.: *Modal Practice in Turkish Art Music* (p. 137-138, 2008)

2. Transpositions:

In Ottoman music tradition, different key transpositions are used by performers when they perform the music. Theoretically, on the other hand every note (*perde*) has its own position in the *G* clef staff (i.e the *rast* note is always placed on sol (*G*) position, the *dügah* note on la (*A*), etc). The most usual transposition key is ***Bolahenk***³⁰. This way when musicians read *rast* on sol they actually perform a fifth higher (re). There are three other transpositions which are still in use today: ***Süpürde*** corresponds to do (*C*, fourth higher), ***Kız*** corresponds to la (*A*, second higher) and ***Mansur*** corresponds to sol (*G*, concert pitch). The latter corresponds exactly to a western ear.

3. Accidental symbols

In Ottoman Art music, theoretically, a whole step is divided into nine equal steps and a half step is divided into four equal steps. Each one of these steps is called *comma*³¹. The accidental symbols are indicated below:



	Sharp	Flat
1 comma	#	d
4 commas	#	b
5 commas	#	b
8 commas	#	b

Table 7 (accidental symbols)

³⁰ Aydemir, M.: *Turkish music makam guide* (p. 15-16, 2010)

³¹ Aydemir, M.: *Turkish music makam guide* (p. 23-24, 2010)

4. Tetrachords

The scales that are used in Ottoman art music are based on the theory of trichords, tetrachords and pentachords. Firstly, stated by the ancient Greek philosophers Aristoxenus of Tarentum and Pythagoras of Samos, Tetrachords theory can be a very useful way to describe modulations, transpositions and scales³². Six very basic tetrachords follow below and all of them can easily be transformed into pentachords by just adding an extra note above the forth note. So, with a tetrachord and a pentachord in a row, a scale can be constructed.

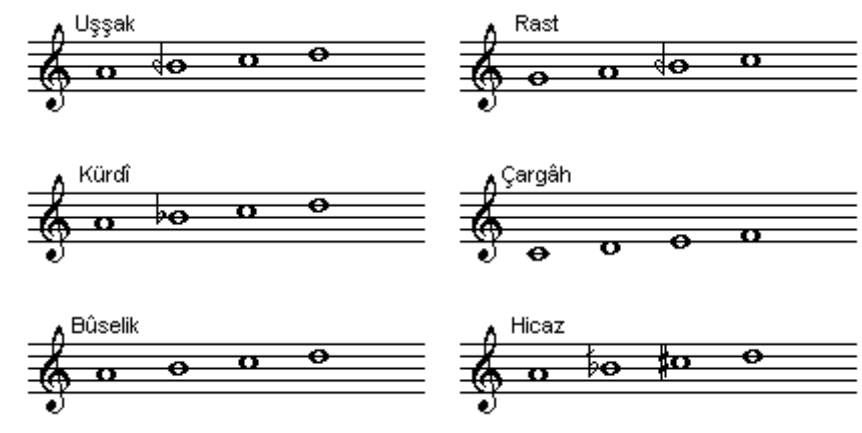


Table 8 (Tetrachords)

Apart from the above, there is a special category of scales that one can construct using a trichord and pentachord, like Hüzam. Also, there are some more tetrachords and trichords in use, e.g., Müstear, Nikriz, Segah or Saba, but this is something I don't intend to examine in the present research.

³² Signell, K.L.: *Modal Practice in Turkish Art Music* (p. 42, 2008)

Activity plan

October-November-December 2011

During the first three months of my research, I studied extensively with Alexandros Papadimitrakis, Kemal Dinc and the "Turkish Delight Ensemble". With Alexandros Papadimitrakis, we studied mostly repertoire from Ottoman Art and Greek-Turkish Traditional music. With Kemal Dinc we worked on repertoire from Anatolian music and with "Turkish Delight ensemble" on arrangements from music from around the Middle East, but more focused on Turkey.

I followed the Improvisation Minor course in the academic year 2011-12, which was coordinated by Willem Tanke (minimal improvisation), Henri Tournier (Classical Indian improvisation) and Henri Bok (contemporary improvisation).

Between 3rd and 8th of November I had my first trip to Istanbul, where I met the violinists Baki Kemanci and Serdar Pazarcioğlu. I attended private lessons with both, where we also had discussions about taksims, ornamentation, repertoire from gypsy music and technical phrases. During my staying, I attended concerts of clarinet players Selim Sesler and Hüsnü Şenlendirici.

Furthermore, I started performing Ottoman Art music on a regular basis in a Turkish restaurant in Rotterdam, where I developed a considerable repertoire.

On the 4th of December, in Bimhaus Concert hall (Amsterdam) and in collaboration with Kemal Dinc (bağlama), Ahmet Aslan (bağlama), Alexandros Papadimitrakis (oud) and Antonis Anissegos (piano), we performed program based on taksims and traditional tunes from Anatolia.

January-February-March 2012

On the 10th of January, I had a concert with "Huseyin Badilli quintet" in JaarBeurs Expo 2012 in Utrecht, where we performed original compositions of the group and arrangements on Ottoman Art music.

Percussionist Ruven Ruppik, joined the group that was consisted of Alexandros Papadimitrakis and myself. We continued to study Ottoman Art music and original compositions of mine as well.

The first lesson with my main teacher, neyzen Kudsi Erguner, took place in Codarts between 25th-27th of January. I also participated in the master-class

given by him the same days. We dealt with performing taksims and compositions from Ottoman Art music based on makam Rast.

Between 6th-10th of February, I attended a master-class on rhythmical improvisation which was held in Codarts and was coordinated by the Greek ney player Charis Lambrakis.

The second master-class of Kudsi Erguner for the season, took place in Codarts between 20th-22nd of February. We dealt with makams Uşşak and Beyati and examined the subtle differences between them.

On 28th of February and 1st of March, I recorded myself while performing taksims and techniques from Tatliyya to analyze my playing development.

A master-class on taksim development was held in Codarts for the third time by Kudsi Erguner between 5th and 7th of March.

April-May-June 2012

During the months of April, May and June I was rehearsing twice a week with my ensembles because of my final exam in June.

Between 15th-17th of May, Kudsi Erguner directed the last workshop for 2011-12, in which we discussed our results of research and analyzed taksims and compositions from Ottoman Art music.

On the 3rd of June, along with Willem Tanke and Josue Amador, we recorded improvisations within the context of contemporary music which was finally released and uploaded on the web music platform SoundCloud.

August-September-October-November-December 2012

Between 28th-29th of August I directed a Workshop on Modal Improvisation (taksim) in Limassol, Cyprus (12 hrs). I organized this workshop to develop my ability of teaching modal improvisation (taksim) in other instrumentalists. We dealt with the makam structure, the idea of improvising, the intervallic structure and the ornaments used in the Ottoman Art music. We performed several pieces from the repertoire and I introduced the idea of improvising, by playing *ad libitum* a phrase from the score.

Between 12th-14th of October, I attended the workshop of Kudsi Erguner in Rotterdam. We studied compositions of Hacı Arif Bey and Haydar Tatliyay and performed taksims on the specific style.

Between 12th-16th of November, together with "Synesthesie Ensemble" we rehearsed and performed at Belgische Haus in Koln (Germany). The program consisted of our compositions and taksims as well.

Between 28th-30th of November I travelled to Thessaloniki to perform with Kyriakos Tapakis (oud) and Thanasis Koulentianos (kanun). Meanwhile, I attended a concert in Vafopouleio concert hall, where master ney player Ömer Erdoğan performed Ottoman Art music, including şarkıs, taksims, saz semaisis and peşrevs.

On the 27th of December, I led the 2nd Workshop on Modal Improvisation (taksim) in Nicosia, Cyprus (8 hrs). I organized this seminar to strengthen my ability on performing modal improvisation (taksim) in instrumentalists. We dealt with the melodic structure of makams Hicaz, Uşşak and Nihavend, the idea of improvising, the intervallic structure and the ornaments used in the Ottoman Art music. We performed several pieces from the repertoire and I introduced the idea of improvising, by playing *ad libitum* phrases from the score.

January-February-March 2013

On the January 21st, I went to Istanbul to have private lessons with Baki Kemancı and Murat Aydemir and to attain more information for my research. The same day I met Aydemir and I had private lesson with him. We did analysis on several makams including Sultan-i Yegah, Uşşak, Segah and Hicaz by performing taksims. Finally, we discussed results from my research. After the lesson, I attended the concert of "İncesaz" at Kadıköy, Istanbul.

On the 23rd, I attended an Ottoman Art music concert in Cemal Resit Rey concert hall, Istanbul. The following day, I visited Borusan Library in İstiklal caddesi in Istanbul. I had the opportunity there to get access to several Ottoman Art music books and CDs, some written in Turkish.

On the 24th, I passed by district called Tunel and I purchased CDs with material I needed for my research. The same day I had a 3-hour private lesson with Baki Kemancı. We dealt with the seyir, taksim analysis on makams Hicaz, Sultan-i Yegah and Uşşak and ornamentation on taksim. We also dealt with some pieces from the Ottoman Art music repertoire as well.

Between 17th-20th, Total Performance for my ARP exam was held in Rotterdam.

April-May-June 2013

A major music seminar took place in Venice (Italy) on 14th to 21st of April, where I participated with a scholarship. The seminar was directed by Kudsi Erguner and it dealt with Armenians composers of Istanbul. Amongst other instruments, yayli tanbur, tanbur, oud, ney, kanun, kudum and voice were included. We worked mainly with compositions of Tatyos Efendi, Hamparsum, Kemani Serkis and Udi Hrant. Furthermore, the program consisted of şarkis, taksims, bestes, saz semaisis and curcunas. At the end of the seminar a concert took place and an audio recording CD was due in the following months.

On the 12th of June, my final exam of MMus took place. In the first set I performed compositions from Ottoman Art music, while in the second set I preferred to play contemporary modal music compositions and two of my own as well. I was awarded with "10 out of 10" for my final examination performance.

Media survey

1. CDs

- Tatliyay H.: "Kemani Haydar Tatliyay", KALAN MUZIK (2001)
It's a tribute to the violinist Haydar Tatliyay with taksims and compositions of himself played by himself.
- Tekyay N., Tatliyay H.: "Masters of Turkish music", Rounder records (1990)
Contains a composition played by Tatliyay and a taksim by Tekyay.
- Tekyay N.: "To scratch your heart: Early recording from Istanbul", Honest Jon's record (2010)
Contains a composition (Hicazkar pesrev) played by Nubar Tekyay.
- Tekyay N.: "Το πρώτο ούτι της Ανατολής", Εν Χορδαίς (1997)
Contains a few compositions played by Yorgo Bacanos on oud and Nubar Tekyay on violin.
- Tekyay N.: "Udi Yorgo Bacanos", Traditional Crossroads (1998)
Contains several compositions played by Yorgo Bacanos on oud and Nubar Tekyay on violin.

2. Websites

- <http://www.turkishmusicportal.org/index.php>
<http://www.turkishmusic.org>
These websites contain a lot of information about Turkish music, the makam phenomenon and many improvisations and compositions. Furthermore, they include important articles concerning several topics in that music.
- <http://www.oud.eclipse.co.uk/makamlar.html>
- <http://www.neyzen.com>
It is a website that contains several well-written scores of Ottoman art, Sufi and Turkish Traditional music, as well as samples of improvisations.
- en.wikipedia.org/wiki/Musical_improvisation
It gives a lot of information about improvisation on Jazz, Western Art, Indian, Rock and Free music and provides with articles and opinions on improvisation.
- http://eksd.org.tr/bestecilerimiz/haydar_tatliyay.php
It contains information about Haydar Tatliyay's life, scores and compositions.

3. Articles

- Feldman, W.: "Ottoman Sources on the Development of the Taksim", *Yearbook for Traditional Music*, vol. 25 (1993).
It's about the origin and the development of taksim as well as the differences of taksim in Persia, Turkey and the Arab countries.

- Karaosmanoğlu, M. K.: *A Turkish makam music symbolic database for music information retrieval: SymbTr* (13th ISMIR Conference, 2012)
- Pennanen, R. P.: *The Nationalization of Ottoman Popular music in Greece*, *Ethnomusicology*, Vol. 48, No. 1, pp. 1-25 (2004)
The article analyses the context of Ottoman popular music or the so-called Smyrneiko Rebetiko music.
- Signel, K.: "*Esthetics of improvisation in Turkish art music*", *Asian Music*, vol. 5, No. 2 (1974).
It refers to the structure on some makams and to the different kind of playing between strictly classical players and undisciplined performers.
- Touma, H. H.: "*The Maqam Phenomenon: An Improvisation Technique in the Music of the Middle East*", *Ethnomusicology*, Vol. 15, No. 1 (1971)
The article is about the makam and its structure and how is interpreted in a taksim. It also provides us with annotated transcriptions of taksim.

4. Books:

- Signel, K. L.: *Makam, modal practice in Turkish art music* (Usul Editions, 2008)
- Feldman, W.: *Music of the Ottoman Court* (VWB, 1996)
- Somel, S. A.: *Historical Dictionary of the Ottoman Empire* (Scarecrow Press, 2003)
- Torun, M.: *Ud metodu-Gelenekle geleceğe* (Çağlar Yayınları, 1993)
- Şahin, A.: *Türk Müsikisi Tarihi*, pp. 364-365 (Akçağ, 2009)
- Sadie, S. (ed): *The New Grove Dictionary for Music and Musicians*, pp. 268-278 (1980)
- Quataert, D.: *The Ottoman Empire, 1700-1922* (Cambridge University Press, 2000)
- Reinhard, K. U.: *Türkiye'nin müsiği* (SON yayinevi, 2007)
- Sozer, V.: *Müzik Ansiklopedik Sözlük* (Remzi Kitabevi, 2005)
- Yahya, G.: "*Yorgo Bacanos'un Ud Taksimleri*" (T.C. Kültür Bakanlığı, 2002)
- Paçacı, G.: *Ottoman Sounds, Magnificent Ottoman composers* (Boyut Music, 2009)
- Mavroeidis, M.: *Οι μουσικοί τρόποι στην Ανατολική Μεσόγειο* (*The musical modes in the Eastern Mediterranean*), (Fagotto, 1999)
This book contains a series of makams and modes from the Turkish and Byzantine music tradition with the development that each one follows. It is very useful because is one of the very few Greek books that deal with makams and their development.
- Bailey, D.: *Improvisation: It's Nature and Practice in Music* (Da Capo Press, 1992)

It's the first book to deal with the nature of improvisation in many different musical contexts and traditions (Indian, flamenco, jazz, contemporary, free music).

- Aydemir, M.: *Turkish music makam guide* (Pan Yayıncılık, 2010)

It's an extended music guide on scales, movements and phrases on makams, which includes taksim samples.

5. Youtube:

- <http://www.youtube.com/watch?v=vqMmGSSv8p0>
Haydar performs the Traditional tune Çol kızı.
- <http://www.youtube.com/watch?v=ILXT72OxiE>
Haydar Tatliyyay performs Çiftetelli oyun havası.
- <http://www.youtube.com/watch?v=OW1F-TK345g&feature=related>
Haydar Tatliyyay performs Uşşak oyun havası.
- <http://www.youtube.com/watch?v=O3-RQF3Obc8>
Nubar Tekyay performs Mühayyer taksim.
- http://www.youtube.com/watch?v=9FbY_f_kuO4
Nubar Tekyay performs Sultan-i Yegah peşrev and saz semaisi.
- <http://www.youtube.com/watch?v=BFMSZLJ1udw>
Nubar Tekyay performs Hicaz Uzzal taksim.

Network

Dynamic circle:

- **Kudsi Erguner:** master ney player well-known in Europe and Turkey. He was my main subject teacher. I studied with him the subject of taksim and many ways of developing it. Additionally, he provided me with information about Tatliyyay's and Tekyay's playing styles, their compositions and recordings. Moreover, we worked on repertoire of Ottoman Art music from the 17th - 20th century.
- **Alexandros Papadimitrakis:** Oud player from Greece/Cyprus. He was very influential for me as a musician. We have been working together in the specific style of Ottoman Art and Greek/Turkish Traditional music. Furthermore, it was very important for me to perform with him because I could try and experiment with him many ideas concerning taksims. In 2011, along with Alexandros Papadimitrakis and the percussionist Ruven Ruppik we formed "Meltem trio", with which we performed music from Greece, Turkey and the Balkans.
- **Michalis Cholevas:** Multi-instrumentalist (tarhu, ney, yayli tanbur) musician from Greece. He holds the position of Head of Turkish department in Codarts University. He helped me identify my inner needs during my studies. I discussed with him many academic topics concerning makam music theory and performance. We regularly perform together within the "Lingua Franca ensemble".
- **Baki Kemanci:** One of the most prominent violinists in Turkey nowadays. I had private lessons with him in Istanbul, in 2011 and 2013 respectively. Baki Kemanci was the music consultant on a remastered CD for Haydar Tatliyyay. During our meetings, we dealt with the musical style of Tatliyyay and Tekyay and ornamentation on taksims.

Links:

- **Murat Aydemir:** considered leading tanbur player today in Turkey. He is the author of the book *"Turkish music makam guide"*, which includes taksims based on the exact makams which are also analyzed in the book. During my trip in Istanbul in January of 2013, I had private lesson and I attended a concert of him.
- **Sokratis Sinopoulos:** Amongst first rank of contemporary musicians and outstanding Constantinople lyra (kemance) player in Greece. His playing style in Traditional and Art music of Turkey is unique. I hold an audiovisual recording in which Sinopoulos taught kemence and taksim development in "Labyrinth Musical workshop" in Houdetsi, Crete (summer of 2011).