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Expanded inspiration: metric improvisation and compositional tools in contemporary modal music

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Expanded inspiration:
metric improvisation and compositional tools
in contemporary modal music

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Abstract

Thanks to recording technologies that emerged at the end of the 19th century, we have access to the work of recorded artists who flourished from that time onwards. As regards *makam* music in the Late Ottoman Empire, recordings span numerous genres and repertoires, including *türkü* and other song types in different languages, instrumental tunes and improvised performances, free vocal (*gazel*, *amanes*) and instrumental (*taksim*) genres. From among the improvised genres, this research is preoccupied with a little-acknowledged type, one that appears in recordings throughout the 20th century without a distinct label. This is *taksim*-like performances that follow a rhythmic cycle.[1] When noticed, it is sometimes referred to as rhythmic improvisation, or otherwise it is called *usulü taksimler* (*taksim* following an *usül*), or, in the Arab countries, *taqsim'ala al-wahda*.

The first part of this thesis is devoted to the acknowledgment of the practice. It engages with its ontology and provides a discussion about the terms in use to set the framework of the research trajectory as a whole. It also provides an overview of performances of various artists through the mid-20th century until the beginning of the 21st century, aiming to show the functionality of the genre in different times, and in varied performance environments. For this, a historical method has been employed with selected performances from the mid-20th century through the early 21st century, showing the various ways in which artists shape their improvisations, the repertoires and styles that can serve as a framework for improvisation, and the different performance settings in which artists choose to improvise within rhythmic contexts.

In this short overview, the choice of artists is influenced primarily by personal artistic needs and criteria; i.e., their closeness to the writer's instrument and repertoires of knowledge, relevance to her personal artistic goals, and so on. For this reason, the decision was taken early on to concentrate on players whose genealogies can be traced back to the Turkish and Greek-speaking communities of the Ottoman ecumene, and not to engage with quite distinct traditions that evolved in Cairo and Damascus, for example. Even within the chosen constraints, the overview is by no means exhaustive. There are many artists not included in this research, musicians from different areas and eras, who have created monumental improvisations based on this style. In this sense, the project opens the door to further research in the same, or at least contiguous, fields.

The second part of the thesis is dedicated to the creative path. Following the diverse settings, models, tools, and materials discovered in the first part of the research, here the focus is on experimentation and creation of new works by the author, both improvised performances in various settings and newly created pre-composed material. As a final addition, this second part suggests the diffusion of knowledge acquired from research for educational purposes by means of workshops.

[1] 'Rhythmic cycle' will be explained and substituted later in this thesis with the term 'metric entity'.

Glossary

alap: Non–metric introductory, improvised presentation of *Raga*.

alaturka (Turk.) / *αλα τούρκα* (Greek) / *alla turca*: In Western classical music *alla turca* is:

> A term applied to music of the classical period composed in a supposedly Turkish style, often involving percussion instruments, derived from the traditions of jannisary music. Notable examples are Mozart's Rondo alla turca (Piano Sonata in A K. 331/300i) and *Die Entführung aus dem Serail*.[2]

It should be here noted, that *alaturka/alla turca* is used slightly differently by Greek musicians:

> The term means "music that follows the ways adopted by Turkish people". It is used by Greek musicians, probably since the end of the 19th century or the beginning of the 20th century, to define a group of music practices that were predominant in the Ottoman area during that period, incorporating intertemporal influences and impacts from the music practice of Istanbul, but also from the wider "East".[3]

(a)manes: Vocal *makam* improvisation of the *café aman*

asma karar: 'a suspended cadence; a note giving the impression of a temporary resolution.'[4]

buzuki: A long-necked fretted lute, with 3 or 4 strings, emblematic instrument of *rebetiko* and *laika* genres in Greece.

café aman: The term refers both to

1. musical establishments where *alaturka* music was performed (both in urban centres of the Ottoman Empire and the mainland of Greece)
2. The repertoire performed in the *café aman* places of entertainment.

ceşni: According to Markos Skoulios (2017), an ethnomusicologist and assistant professor at the University of Ioannina:

> The meaning of the term is 'color', 'aroma', 'taste' and its theoretical definition to the moment is vague, despite the fact that in between musicians *ceşni*, regarded as the minimum

[2] Sadie, S., *The Oxford Companion to Music*, s.v. "alla turca," accessed March 7, 2023, https://www-oxfordreference-com.ezproxy.leidenuniv.nl/display/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-183?rskey=h4IX8r&result=217.

[3] Ατζακάς, Ε. 2012. Οι άνθρωποι του ξύλου: το ούτι από τις παρυφές του ανατολικού μουσικού πολιτισμού στη σύγχρονη αστική κουλτούρα του ελλαδικού χώρου (People of the wood: The oud-istic art from the outskirts of eastern music world to the contemporary Greek urban culture). Doctoral diss., University of the Aegean, 34. http://dx.doi.org/10.12681.eadd/29900, accessed March 7, 2023.

[4] http://www.turkishmusicportal.org/en/turkish-music-dictionary, accessed June 26, 2023. More information can be found in Aydemir, M., & Dirikcan, E. *Turkish music makam guide*. Istanbul: Pan Yayıncılık, 2010.

melodic idea that defines the particular character of known formations, constitutes a highly important dimension of the modal phenomenon of *makam*.[5]

contemporary modal music: In Ross Daly's personal website we read:

Ross Daly is the originator of the term Contemporary Modal Music, which refers to contemporary compositional works which draw their influences and inspiration from the broader world of Modal musical traditions which are found primarily (although not exclusively) in the vast geographical region between Western Africa and Western China.[6]

çiftetelli (shaftatalli (Arabic), *tsifteteli* (Greek): Both a dance and an *usül*, extremely common in Greece, Turkey and the Arab countries.

fasıl: A secular 'cyclical performance format'[7] or series of compositional forms and *taksims* in one *makam* or in an environment of neighbouring *makams*. Its origin can be traced back to the 16th and 17th centuries.

gazel: A form of *makam* vocal improvisation.

gazino: Type of night club mainly found in Istanbul.

halk müziği: (lit. people's music) Folk music of Anatolia.

geçki: modulation, modal alteration.

karşılama: The term refers both to:

1. the dance of *karşılama*. *karşılama* originates from the turkish root *karşılamak*, which means to meet someone. The dance is usually performed in pairs facing each other.
2. the rhythmic structure of the dance family of *karşılama* (usually a 9/8 meter with 2+2+2+3/8 subdivision). *karşılama* rhythmic structure, however, can be found in 2/4, 11/8 and other meters with the most common in Greece, Bulgaria and Turkey being the 9/8.

kef: A state of feeling good, being in a good mood, a state of bliss. Turkish *keyif* and Greek *κέφι* also have the same meaning and they seem to refer etymologically to the arabic kayf كيف [*#: kyf*].

kemençe: A bowed, pear shaped instrument, also known as the *politiki lyra*.

[5] Skoulios, M. 2017. "Theory and practice in eastern melodic multimodality: a comparative analysis of the Ottoman–Turkish Makam and the Hindustani Raga modal systems." Doctoral diss., Ionian University, Corfu, 102. http://hdl.handle.net/10442/hedi/41719.10.12681/eadd/41719. (Author's translation.)
[6] Ross Daly's personal website, accessed March 7, 2023, https://www.rossdaly.gr/.
[7] Feldman, W. "Ottoman Sources on the Development of the Taksîm." *Yearbook for Traditional Music*, 25 (1993): 1-28. https://doi.org/10.2307/768680, (5).

köçekçe: A macroform suite of compositions (mainly in 9/8 meter), performed to facilitate the dance of *Köçek* (pre teenage or teenage boys dressed with women's clothes). This practice flourished in the 17th to 19th centuries in the Ottoman empire.

laika: A genre of urban music, developed in Greece after the mid-war, played mainly with *buzuki.*

lavta: A long-necked lute with frets that allow the interpretation of non–well-tempered intervals.

Mevlevi: Sufi monk order founded during the 13th century by the Persian philosopher jalāl al-dīn Rūmī (also known as Mevlana).

meyhane: Musical establishment usually serving food and alcohol

makam: The system of melodic modes used in Turkish and Arabic music. *Makam* acts as a melodic framework for improvisation and composition.

mode: In *The New Harvard Dictionary of Music* we read:

> (5) Any of a series of loosely related concepts employed in the study and classification of both scales and melodies. The term is often restricted to scale types defined as collections of pitches arranged from lower to highest, each including one pitch that is regarded as central. At another extreme some concepts of mode emphasize melody types; any given mode is defined principally by characteristic melodic elements. Other concepts of mode range between these extremes.[8]

modal music: Music based on modes.

motif: In general, a motif is a recurring melodic figure or melodic idea. The use of the term motif in this research denotes a melodic/rhythmic nucleus (that may recur or not in one improvisation, but most probably can be identified in other improvised performances). In this sense, even if a rhythmic/melodic nucleus does not reappear in one transcribed improvisation, it will still be called a motif due to the relationship of the small rhythmic/melodic ideas with the primary entity of the *makam*. The term was also preferred due to the use of it in Greek language (Gr. *μοτίβο*) as it is often used by musicians of the *makam* genre in Greece.

ney: A reed flute used extensively in Ottoman classical, Persian and Arabic music.

paradosiaka: Urban revival movement of folk music in post-dictatorship Greece.

[8] Randel, D.M., *The New Harvard Dictionary of Music* (1986), s.v. "mode."

Eleni Kallimopoulou, an assistant professor of Ethnomusicology at the University of Athens, defines *paradosiaka* as:

> (...) an urban musical movement which emerged in post-dictatorship Greece out of a renewed interest among Athenian youth in exploring and drawing upon various musical traditions of Greece and Asia Minor.[9]

phrase: For this research project Arnold Schoenberg's definition provides the operative framework for the definition of phrase, which is:

> A kind of a musical molecule consisting of a number of integrated musical events, possessing certain completeness, and well adapted to combination with other similar units. The term phrase means, structurally, a unit approximating to what one could sing in a single breath. Its ending suggests a form of punctuation such as a comma […] Rhythm […] is often the determining factor in establishing the unity of a phrase […] Phrase endings may be marked by a combination of distinguishing features […] The length of a phrase may vary within wide limits.[10]

piyasa: (lit. market) The term refers to the music business.

radif: According to Laudan Nooshin (2013):

> For the past 100 years and more, the performance of Iranian classical music has been based on a repertoire known as radif, a collection of pieces organized according to mode and memorized by pupils for later use as the basis for creative performance. [11]

raga: According to Rao, der Meer and Harvey (1999):

> […] a raga can be regarded aa a tonal framework for composition; a dynamic musical entity with a unique form, embodying a unique musical idea.'[12].

rebetiko: urban genre of Greek music that developed originally in the urban centres of Athens and Piraeus in the beginning of the 20th century. Connected with the underworld and the working classes of the time.

roman oyun havası: Roma dance tune.

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[9] Kallimopoulou, E. 2006. *Music, meaning and identity in a contemporary Greek urban movement: The 'paradosiaka' phenomenon* (Order No. U210098). Doctoral Diss., University of London, School of Oriental and African Studies (United Kingdom), 2. https://login.ezproxy.leidenuniv.nl/login??url=https://www.proquest.com/dissertations-theses/music-meaning-identity-contemporary-greek-urban/docview/301689127/se-2.

[10] Schoenberg, A, *Fundamentals of Musical Composition*, (Faber and Faber LTD, 1967), 3.

[11] Nooshin, L. 2013. "Beyond the Radif: New Forms of Improvisational Practice in Iranian Music". *Music Theory Online*, 19 (2), 1.

[12] Rao, S., der Meer, W., Harvey, J. 1999. *The Raga Guide: A Survey of 74 Hindustani Ragas*, Nimbus Records with Rotterdam Conservatory of Music, 1999, 1.

sanat muzik: Art music (semi-classical genre of Turkish music).

sentence: In this thesis, I will use the term to define "the smallest period in a musical composition [or improvisation] that can give in any sense the impression of a complete statement."[13]

seyir: (lit. course, development) The course of the melodic progression of a *makam*.[14]

taksim: Instrumental performance-generated form of *makam* improvisation, with its first origins tracing back to the 17th century.

taqsim 'ala al-wahda: A metric type of *taksim* in Arabic music.

taqasim muqayyadah: lit. restricted *taksim*.

taqasim muwaqqa'ah: lit. measured *taksim*.

tihai: A polyrhythmic technique used in Indian music, usually to conclude a piece. *Tihai* often is a motif repeated three times and ends the improvisation or a precomposed part on *sam* (the first beat of the next bar).

Türk Klasik Müzikisi: Turkish classical music.

türkü: Folk song of Anatolia, song of the *halk müziği* repertoire, mainly of anonymous composers.

şarkı: A semiclassical vocal composition of the Ottoman music repertoire.

usül (usûl): metric schema and the metric system of Ottoman classical music. It is considered a rhythmic-poetic entity, in the sense that it acts as a compositional framework for the precomposed forms of Ottoman classical music.

usulü(usûlü) taksim: instrumental improvisation with the concurrent existence of an *usül*.

ρυθμικός αυτοσχεδιασμός (rythmikós aftoschediasmós): rhythmic improvisation. (Alternatively, it is called *tempolu taksim*. For this thesis, I will use the terms equivalently.)

[13] MacPherson, S, *Form in Music*, (London: Joseph Williams Ltd., 1930), 25.
[14] Skoulios, M. (2017) devotes a whole chapter to explaining the notion of *seyir* in Ottoman classical music.

Preface

In this study, my intention is to research how rhythm and the related idiomatic genre of modal improvisation can contribute to enhancing the creative processes of improvisation and composition in contemporary modal music. My work focuses firstly on the practice of metric modal improvisation as seen in the performances of selected artists from the mid-20th century until the early 21st century, in discography and live performance. I examine agents of Middle Eastern music that performed (and continue to perform) improvised and precomposed music related to the *makam* and its presence in the late Ottoman Empire, Greece and – because of their diasporic movement – in the United States of America (especially in its urban manifestations).[15] My focus is selective: I concentrate on players whose genealogies can be traced back to the Turkish and Greek-speaking communities of the Ottoman ecumene, rather than to those representing traditions that evolved in Cairo and Damascus, for example, or indeed in Baghdad, from the 1930s onwards. All these hubs shaped distinct practices and warrant separate studies.

After the Introduction, the first part of this thesis provides an overview of the discourse on the terms 'improvisation' and 'composition'. The purpose here is not to define or redefine these terms, a task already undertaken by many scholars and researchers, but to re-examine their relevance to non-Western music practices, as the ones at stake in this project. The last part of the first chapter is devoted to the actual practice. Transcriptions of selected artists, analysed and commented on in detail, aim to provide readers (both those familiar and unfamiliar with the theme) with tools, vocabulary, material, and models of improvised practices. The purpose is twofold; firstly, to examine the different ways in which artists in different time moments express their creativity in this particular improvised practice; and secondly, to make explicit the rhythmic-melodic and development tools, as well as the compositional strategies, that each artist employs in order to create a 'tool library' for artists (myself included) to 'expand inspiration' in their own creative practice.

With this aim in mind, the second part of this thesis is devoted to the creative path. Putting the researcher/artist in focus, through concrete musical examples, I describe ways of utilising the results of transcription and analysis of metric modal improvisation for the creation of original compositions and improvised performances that belong in the genre of contemporary modal music. In addition, I provide examples of my experiments with artists/students, to underpin ways that the material from research can be incorporated into the educational processes concerning musical improvisation.

[15] It should be noted, however, that metric modal improvisation can be found in other music cultures (Arabic, Persian, Indian and the Balkan region). To cover the subject as presented in every culture is beyond the scope of this research. However, the model of research developed in this project can hopefully provide useful tools for further researchers.

INTRODUCTION

1. Concise historical context

1.1 The *oud* in the Ottoman court and the urban centres of the Ottoman Empire[16]

In order to trace the presence and development of metric modal improvisation in the wider area of the Northeast Mediterranean, in the diaspora and nowadays worldwide, it would be an omission not to refer to the networks of musical performance of the area. Given that the *oud* and the *oud* players are the central focus of this research I will here give a far from exhaustive review of the presence of the *oud* in the area, its diasporic connections with America, its contemporary presence in Greece and, through this, the interconnections of the musical networks in which the *oud* and *oud* players have performed and continue to act.[17] The purpose here is to provide the reader with an idea of the conditions and the events that have influenced and created the multicultural mosaic from which artists and practices related to this research emerged and developed.

The *oud* was a common instrument among the ethnic minorities of the Ottoman Empire. We can trace the presence of the *oud* as far back as the 15th and 16th centuries in the hands of the musicians of the court of the Ottoman Palace (mainly of Arab and Persian origins),[18] playing in the small orchestras for the sultan and his court's entertainment. On those occasions, the repertoire consisted of folk tunes and small-scale forms (*türkü*, *şarkı*, *köçekçe* and so on) from Rumeli, East Thrace and Istanbul.[19] The stylistic changes of the 17th century that eventually formed the genre of Ottoman classical music supplanted the *oud* at the court. Its place was taken by the *tanbûr* and the *kanun*, and later the *ney*, and it was not until the mid-19th century that the *oud* reappeared in the Ottoman court music of Istanbul. It is generally assumed that it had uninterrupted lids in the local urban and folk traditions. Likewise, the presence of musicians from the Ottoman court (especially the non-Muslim, non-permanent personnel of the orchestras) can be traced outside of the palace, in places of entertainment such as the *meyhane*, and later the *café aman*, and even in other urban centres of the Ottoman Empire (Thessaloniki, Edirne, Izmir, and others)

[16] As this research is focused on artists that perform(ed) in urban contexts, I choose here to describe the environment and the position of the *oud* in mostly urban contexts. The presence of the *oud* in the Ottoman Palace as well as in the rural contexts of the Ottoman Empire has been examined by Associate Professor of Performance in the University of Macedonia, Efthimios Atzakas. See Ευθύμιος Ατζακάς, " Οι άνθρωποι του ξύλου: το ούτι από τις παρυφές του ανατολικού μουσικού πολιτισμού στη σύγχρονη αστική κουλτούρα του ελλαδικού χώρου (People of the wood: The oud–istic art from the outskirts of eastern music world to the contemporary Greek urban culture)." PhD diss., University of the Aegean, 2012. doi:10,12681/eadd/29900.

[17] Ατζακάς (see previous footnote) provides a beautiful and detailed overview of the presence of the *oud* and *oud* players in the Ottoman, post-Ottoman, modern and contemporary history of the area. His main focus is on the presence of the *oud* in Greece through the biographies of *oud* players that have played a major role in the urban scene of Athens and Thessaloniki (spanning from the last three decades of the 20th century until the first decade of the 21st century).

[18] Feldman, W, *Music of the Ottoman Court: Makam, Composition and the Early Ottoman instrumental repertoire*, (Berlin: VWB-Verlag für Wissenschaft und Bildung, 1996), 114-117.

[19] Ατζακάς (see footnote 16), 21.

Parallel to the *oud*'s presence in the Ottoman Palace, the urban centres of the late Ottoman Empire welcomed the *oud* in the centres of performance such as the *meyhane*'s and later at the *café* aman's and *gazino*'s. The overlap in personnel inside and outside the palace has contributed significantly to the diffusion and osmosis within the local folk and urban repertoire(s), which would later become the common ground for the various and ethnically diverse musicians sent to permanent exile in the first decades of the 20th century.[20] Throughout its historical course, the Ottoman Empire was a place of co-existence of ethnically and religiously diverse communities under Islamic rule.[21] Muslims, Christians (ethnic Rums and Armenians), Jews and Gypsies (Rom) communities, lived and shared their distinctive cultures in the multi-ethnic environments of the large urban centres of the Empire (Istanbul, Izmir and Thessaloniki, to mention only a few). The presence of all the above communities in the urban centres and the rural areas of the Ottoman Empire led to the creation of a mosaic of musical cultures, an intricate web of musical networks and interrelations. The common understanding of the *makam* musical language and their relative modal systems of Anatolia, despite their communities' various differences in language and style, was their creative common ground. As we will see later in this chapter, it was this common understanding that allowed the diverse ethnic minorities' musical collaboration in places of diaspora and displacement.

When considering the end of the 19th century and the beginning of the 20th century, that is the late phase of the Ottoman Empire, Thessaloniki and Istanbul are today considered the places with the greatest influence on the musical creation related to the *oud* and its presence in urban environments. In Istanbul, the Rumelian and Armenian communities played a major role in the *oud*'s presence and development. Armenians have had a long and historical relationship with the *oud* and they have been esteemed performers, composers and teachers as they have been musically literate both in the Hampartsum[22] and in the Western notation systems.[23] Many Armenians were teachers of later renowned *oud* soloists, for example Udi Kirkor Berberyan (1884-1959) who was a teacher of the Rum Yorgo Bacanos (1900–1977). Udi Kirkor was himself a student of another famous Armenian *oud* player, Udi Afet Mısırlıyan[24] (1847-1919), who was born in Istanbul but learned to play the *oud* in his four-year stay in Egypt. In addition, the Rum community has been influential in general in the music scene of Istanbul. One of the many examples is the musical family of Yorgo Bacanos. His father Haralambos Bacanos (unknown date of birth and death), of Rum and Romani

[20] Ατζακάς (see footnote 16), 21-23.
[21] On the history of the Ottoman Empire:
i. Shaw, S.J. and Shaw, E.K. *History of the Ottoman Empire and Modern Turkey*, vol. 2, "Reform, revolution, and republic: the rise of modern Turkey, 1808–1975", (Cambridge: Cambridge University Press, 1976, doi:10.1017/CBO9780511614965.
ii. Howard, D. A. *A History of the Ottoman Empire*, (Cambridge: Cambridge University Press, 2017).
iii. Faroqhi, S. (Ed.), *The Cambridge History of Turkey*, (Cambridge: Cambridge University Press, 2006), doi:10.1017/CHOL9780521620956.
[22] Hampartsum Limondjiyan (1768-1839) was an Armenian scholar and musician who invented the *Hampartsum* notation, which was extensively used by musicians of the Ottoman Empire.
[23] Ατζακάς (see footnote 16), 30.
[24] Mısırlıyan is actually a nickname which means 'from Egypt' (Mısır is the name of Egypt in Turkish).

origin, was an esteemed performer of *lavta*[25] and *oud*. His *lavta* playing is considered influential on the stylistic development of the *oud*. Yorgo Bacanos' brother Alekos Bacanos and his uncle and cousins, Anastasios, Paraschos and Lambros Leontaridis were legendary *kemençe* players. This is one of the many cases that make evident the multiethnic influences on the *oud*'s development and the active relationships of the ethnic minorities in Istanbul, who shared knowledge and participated in the forming of the *oud*, both luthier-wise and stylistically. Additionally, all the above strengthen the argument that, especially as far as the *oud* is concerned, it is difficult and, in my opinion, unnecessary to try to relate the *oud* and the music of the era (in Istanbul and in urban and rural centres) with only one ethnic community. There was 'a time and a place' where Rum, Muslim, Armenian, Jewish and Rom communities co-existed creatively and influenced the musical life of the places they lived and performed in through a constructive co-dependency, despite their ethnic or local mannerisms and particularities. It could barely have been different, with all the mobility and historical changes taking place in the area. Associate Professor of Performance in the University of Macedonia, Efthimios Atzakas, adds to this argument:

> Despite their differences in repertoire, style, way of performance and their ethnic and local differences, the "technicians" of sound were converging to a common denominator: they acquired, renewed and reproduced various forms of the eastern Mediterranean folk civilization, being inextricably linked to its modal musical traditions and separating their position from the western European idioms, except if some of them won a place in the urban repertoire, such as the "European" or "ala franca", which were nothing but imported dancing hits.[26]

1.2 Diaspora, discography and the live music scene of U.S.A.

The political and economic turmoil of the late 19th century, followed by the fall of the Ottoman Empire and the subsequent emergence of the Turkish ethnic state, are some of the transformations that mark the start of a long new journey for the *oud*. Greek migration to

[25] The *lavta* is a long-necked lute with frets that allow the interpretation of non-well-tempered intervals. It has been used as a rhythmic/melodic accompaniment instrument but also as an instrument of melodic interpretation Famous *lavta* players were the Rum Antonis Kyriazidis (Lavtaci Andon) (?-1925) who influenced Tanburi Cemil Bey (1873-1916), one of the most important figures of Ottoman Music. The *lavta* flourished thanks to Rum luthiers and performers in the 18th and 19th century Ottoman court orchestras as well as in urban and rural performance environments in the outskirts of Istanbul, Thrace and Macedonia. Its absence in the mid-20th century was followed by the revival of the instrument in the last decades of the 20th century in Greece, in the hands of performers of the *paradosiaka* movement, such as Periklis Papapetropoulos and Sokratis Sinopoulos. This revival can be seen as one of the reasons for the gradual reappearance of the *lavta* in the music scene of Istanbul and Izmir in modern-day Turkey. Kallimopoulou (2006) describes the process of importation and appropriation of Eastern instruments, as well as their subsequent 'indigenisation', and provides a thorough examination of the *paradosiaka* movement in post-dictatorship Greece in her doctoral thesis: Kallimopoulou, E. 2006. "Music, meaning and identity in a contemporary Greek urban movement: The 'paradosiaka' phenomenon." Doctoral diss., University of London, School of Oriental and African Studies, (Order No. U210098), https://login.ezproxy.leidenuniv.nl/login??url=https://www.proquest.com/dissertations-theses/music-meaning-identity-contemporary-greek-urban/docview/301689127/se-2.

[26] Atzakas (see footnote 16), 43. Writer's translation from Greek.

America, Australia and elsewhere had already started at the end of the 19th century, as the political situation in Greece had caused severe economic difficulties that affected mainly the workers and the plainsmen, but also the artists and musicians. This first wave of immigration to America and Australia was followed by the migration caused by the fall of the Ottoman Empire. The main representatives of the urban scene of Istanbul and other places of the Ottoman Empire and Anatolia – where the presence of the minorities was eminent – were forced to leave their natural place of expression in search of new lands. The ethnic minorities of Rum, Armenians and Jews who (as we saw earlier) were active in the field of urban entertainment back home, fled their native lands in search of new lives, bringing their cultural wealth in their luggage. Athens, Thessaloniki, Paris, Beirut and America (New York) were some of the destinations in which the ethnic minorities of the fallen Ottoman Empire moved in and created their new residency.[27]

Consequently, as early as the beginning of the 20th century, there was a birth of new music scenes in the places where arrivals established themselves. In Athens, leading figures of the emergence of the *alaturka* included Agapios Toboulis[28] (*oud*), Dimitris Semsis (violin), Roza Eskenazy (vocal), Antonis Dalgas and many others. They were performing in the *café aman* and music establishments of the urban centres and recorded hundreds of songs, creating what we now call the *café aman* repertoire. In the following decades, the aforementioned artists toured in the U.S.A. and recorded extensively there, influencing the emerging music scene. In the U.S.A., immigrants of the Armenian diaspora, alongside the already established immigrants of Greek origin (as well as immigrants from the Arabic countries), started recording in the many recording companies of the era[29] and conquered the live music scene.

In the decades to come (mainly in the 1950s-1970s) the night clubs,[30] mostly owned by Greeks, and later the belly dance scene, allowed for a multicultural music environment to emerge. In this environment, the *oud* and other instruments of Middle Eastern origin were often important to the scene. There, the creative co-existence of musicians of different ethnic origins planted the seeds for the development of what would later be distinguished as the Armenian-American style of the *oud*. The presence of touring *oud* players such as Marko

[27] The subject of the fall of the Ottoman Empire and the Armenian genocide is mentioned in Part A-3.1. Also see, Shaw, S.J. and Shaw, E.K. (1976).

[28] Agapios Toboulis was a leading figure in the emergence of the *oud* in particular. Interestingly enough he was also of Armenian origin as his true name Hagop Staboulian, reveals. More information on Agapios Toboulis' life and work can be found in the writer's Bachelor Thesis: Λιόντου - Μωχάμεντ, Μαρίνα, 2011, "Ο Αγάπιος Τομπούλης στις ηχογραφήσεις των 78 στροφών", Σχολή Καλλιτεχνικών Σπουδών, Τμήμα Λαϊκής & Παραδοσιακής Μουσικής, Τ.Ε.Ι. Ηπείρου (Agapios Toboulis in the 78 rpm discography).

[29] However, recordings of Greek artists date back to 1896 (Michalis Arachintzis for Berliner) with a break until 1907-1908. In Ελληνιάδης, Σ. (2022), '1900-1922: Η ελληνική μουσική μεταναστεύει στην Αμερική | Μέρος Ε', https://edromos.gr/1900-1922-i-elliniki-mousiki-metanastevei-stin-ameriki-meros-e/ we read: "According to Panagiotis Kounadis, the most important researcher of the urban music of Greece, the rebetiko, from 1917 until 1930, 5000 Greek songs were recorded, by Greek and American recording companies in America." The prevalence of the Greeks in the recording industry and, later on in the 1960s, in the night club music is also stated by John Berberian and Ara Dinkjian in their interviews (Appendix I). According to their comments, most of the owners of the night clubs in Astoria and elsewhere in New York were of Greek origin, showing the vital role of the Greek diasporic community in the diffusion of Middle Eastern music in the U.S.A.

[30] Rasmussen, A. (1992) texts on the Middle Eastern night clubs of America provide more information on the subject.

Melkon and Udi Hrant in the music scene and discography of the era and place are determining factors in the history of the *oud* in America.[31] Ara Dinkjian's comment on the determining presence of Udi Hrant in the developing scene of the *oud* in the U.S.A. offers an interesting insight:

> So, the style that developed in America is a combination of Udi Hrant's style but also the fact that you are born and living in America and there is even jazz or there is eventually rock and all these different sounds and you are combining all of these things so this unique style developed. your parents were born in Turkey, you are born in New York, you heard Udi Hrant but also, you're listening to the Beatles and so all of that developed the kind of unique style where simple harmony, more than it would develop in the Arab world or in Turkey.[32]

The lively and energetic music scene of the U.S.A., as described above, was a factor that from the 1980s onwards allowed artists like John Berberian, and globally renowned *oud* players like Ara Dinkjian, to develop their individuality and to eventually create a different path for the *oud*'s performance. In a domino effect, the presence of the *oud* in Greece in the late 20th century has been affected by figures like Ara Dinkjian, who toured with the famous singer Eleftheria Arvanitaki in Greece in the 1990s, re-introducing the *oud* to the mass audiences of Greece and influencing numerous Greek *oud* players (me included). In this individual style, metric improvisation is a common characteristic and will be highlighted through this research project.

This brief and by no means exhaustive historical account aimed to trace the presence of the *oud* in the different environments that it existed (in the Ottoman Empire era and later in the U.S.A. diaspora), making evident the conditions that formed the different performance and improvisational styles that this project will explore.

[31] We will see this in chapter 4.3 of Part A.

[32] Personal interview, see Appendix I. There seems to exist a lineage of Armenian and Armenian-American *oud* players throughout the 18th century until nowadays that, in my opinion, has affected the course of *oud* playing internationally and is underrepresented in scholarship, a gap that this research is hoping to fill.

2 Delineating the field of research

One of the main problematic issues in trying to define the framework of this trajectory was the use of the terms 'improvisation' and 'composition' and their relevance to the genre of music being researched. It started with the ontological questions: defining improvisation, defining composition, and the relevance of these terms with the research. At first, the questions may seem naive or easily answerable. However, the use of the terms 'improvisation' and 'composition' has proved to be problematic when applied in a general manner. For this, I decided to review the existing discourse on the term improvisation, its relationship with the term composition, and their adequacy regarding the topic of research. This overview does not aim to create a new definition for these terms, but to clarify whether or not their use is helpful for the practice. The search for ontological answers is gradually replaced by a search for operative frameworks.

2.1 Theoretical framework

The Professor of auditory culture and music philosophy at Leiden University, Marcel Cobussen, (2017) states:

> [1] Improvisation seems to be a hot topic. Although (perhaps) still found primarily in the margins of the discourses around music, the past decades have brought an increase of publications on improvisation. Although Bruno Nettl's (1998: 1) first sentence in his book *In the Course of Performance* from 1998 – "In the history of musicology, improvisation […] has played a minor role" – might be true, quite a few monographs, edited volumes, journal articles, Internet essays, and so on. have more or less recently been published on this subject. The list is already far too long and diverse to be used to provide a decent overview or a reliable enumeration of core publications. And one of the promising aspects of these publications is that many of them are written by improvising musicians themselves, thereby offering an insider's view on the topic, a phenomenon not always self-evident in the academic world. [33]

In accordance with Cobussen, I will here mention some of the often-used definitions of the term improvisation, to provide a (non-exhaustive) overview of the discourse.

The origin of the word improvisation comes from the Latin *improvisus*, the unforeseen. In Western musicology writings, discussion on the term 'improvisation' has started to come to the centre of attention rather late, with the exception of Ernst Ferand (1887–1972) and his book, *Die Improvisation in der Musik* (1938). It was not until the emergence of jazz and ethnomusicological studies in the 1960s and 1970s that researchers started to take an interest in improvisation. For a number of reasons, this delay comes as no surprise. First of all, improvisation can mean many different things in different cultures. This diversity precludes terms that can be accepted by all, as we will see later in this chapter. Moreover, the

[33] Cobussen, M., *The Field of Musical Improvisation*, (Leiden: Leiden University Press, 2017), 14. doi:10.24415/9789400603011.

prevalence and significance of the composed work and the act of composition as perceived in Western music history has led to the underrepresentation of improvisation in early ethnomusicological writings. As a consequence, improvisation was neglected in scholarship, at least for the first half of the 20th century.

In the decades that followed, there was a plethora of different definitions of the term 'improvisation'. The definition provided by musicologist Willi Apel (1960) in *The Harvard Brief Dictionary of Music* is the start of this discussion:

> **Improvisation.** The art of spontaneously creating music (extempore) while playing, rather than performing a composition already written. Many of the older masters such as Bach, Handel, and Beethoven were as famous for their skill in improvising as for their written compositions. After Beethoven, the art of improvisation declined. Today it is practiced only by a few organists and pianists who improvise on themes given them by members of the audience. More common is the art of introducing improvised details into a written composition. The three outstanding examples of this are the thorough-bass accompaniment, the improvised ornamentations of the Baroque period, and the "cadenzas" of the classical concerto. There has been an interesting revival of improvisation technique in the development of jazz. [34]

Apel's definition is still used in writings and traces of it can be found even in the thoughts of musicians and theorists. However, it is rather limited and outdated. It focuses on Western classical music, so that a huge part of the globe is overlooked; there is no reference to other music cultures and established traditions of improvisation, for example, those of the Middle East. Additionally, this definition reinforces the thought that improvisation and composition oppose one another: for instance, extempore (literally meaning without preparation) is in opposition to the previously prepared, 'already written' composed work. Nowadays, it is widely accepted that improvisation as a performative act requires thought and preparation, similar to the act of composition. Finally, Apel focuses on the act of improvisation, disregarding the fact that this act produces an outcome, an improvisation, or better said, an improvised performance. This view is better explained by the professor of philosophy, Philip Alperson (1984).[35] In his discourse, Alperson favours the definition of improvisation found in the 1980 edition of *The New Grove Dictionary of Music and Musicians*, which he cites as follows:

> Improvisation: the creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between.[36]

He uses this as a basis to mark a distinction between the act of musical improvisation and the result of the act of improvising. He then introduces the intricate relationship between the

[34] Apel, W., The Harvard Brief Dictionary of Music, s.v. "improvisation," accessed June 26, 2023, https://doi–org.ezproxy.leidenuniv.nl/10.4159/harvard.9780674729421.
[35] Alperson, P., "On Musical Improvisation", *The Journal of Aesthetics and Art Criticism*, 43, no. 1 (1984): 17-29.
[36] *The New Grove Dictionary of Music and Musicians*, 1st ed. (1980), s.v. "improvisation."

practices of improvisation and composition, by accepting spontaneity as the differentiating factor between the two. Finally, he opts to use 'improvisation' to refer both to the process and the final outcome of a performance. This comes closer to the latest viewing of improvisation as a part of what we might call a "composition–performance–improvisation triangle":

> The distinction between the compositional and performative stages of conventional music-making also allows for two familiar conceptions of that spontaneous activity of music-making what we call "musical improvisation," both of which have some currency. First, we can think of the activity of improvisation as a species of composition, a conception which we find implicit in definitions such as this: "Improvise v.t. to compose (verse, music, and so on.) on the spur of the moment."

Alternatively, we might classify musical improvisation as essentially a kind of performance (...).[37] If we search for a definition that has worldwide validity then the definition of scholar, ethnomusicologist and professor, Bruno Nettl, "the creation of music in the course of performance" is a strong one. However, the use of the term *improvisation* to describe non-Western improvised practices is under question in contemporary ethnomusicology and research.[38] As the professor of music Nooshin Laudan (2003) explains, improvisation is a concept of Western origin and has been used as a tool of signifying "otherness" when attributed to music cultures of non-Western origin.[39]

Nettl has gone a step further in his latest writings. As he pointed out in 2013, while referencing his earlier work:

> [5] My first thought about possible future directions comes from the topic sentence of a preface of a 2009 book: "We probably should never have started calling it improvisation" (Nettl 2009, ix). Indeed, I wonder whether all the things we include under the rubric of improvisation have enough in common to justify a collective term […]. I know I am swimming upstream as music researchers have finally managed to get some recognition for this neglected art, and for studying it. But I suggest that we become more nuanced by creating a taxonomy that explores the intersection of improvisation and what one might best call pre-composition, a taxonomy that avoids simply drawing a line between the two but looks at how they overlap and intersect, at what they have in common, at the role of preparation, of following canons, of audience expectation – looking at the many kinds of musical creation holistically.[40]

Following Nettl's statement, I argue through this research that there is a wide range of creative processes involved in music making (musicking), and that these fall into both the categories of improvisation and composition. Or, that these two terms define categories of

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[37] Alperson, P., "On Musical Improvisation", *The Journal of Aesthetics and Art Criticism*, 43, no. 1 (1984): 17-29, https://doi.org/10.2307/430189.
[38] See the works of Nettl (1974), Treitler (1992), Nooshin (2003).
[39] Nooshin, L., "Improvisation as 'Other'': Creativity, Knowledge and Power – The Case of Iranian Classical Music", *Journal of the Royal Musical Association*, 128, no. 2 (2003): 242–296, doi:10.1093/jrma/128.2.242.
[40] Nettl, B., "Contemplating the Concept of Improvisation and Its History in Scholarship", *Music Theory Online*, 19, no. 2 (2013): 2.

artistic practices and artistic outcomes that overlap. In addition, we should also consider the fact that improvisation is better positioned in the performance-composition-improvisation constellation than in a polarised binary construction that does not include performance. Research demonstrates that artists create performances and works of art without feeling the need to define, or otherwise merely by using the terms available at that specific moment in time and in their own culture. For instance, when Marko Melkon recorded a solo *çıftetelli*, the label of the 78-rpm disc was writing *Çifte Telli*, rather than, for instance, "rhythmic nor metric improvisation on a rhythmic cycle that resembles a *çıftetelli*". The name of the recorded work relates neither to 'improvisation' nor to 'composition', but to a genre. Nevertheless, it is an improvised performance as research will show, which includes compositional strategies using *makam* as a point of departure. This example is one of many that lie somewhere in the constellation of improvisation and pre-composition, borrowing melodic and rhythmic devices, tools, and techniques from both practices and showing that a dichotomy of improvisation and composition cannot exactly describe what is actually happening in practice and performance. This view is highlighted in the professor of philosophy Bruce Ellis Benson's (2020) thoughts on Nettl:

> Such is also the conclusion of Bruno Nettl in an influential early paper on improvisation east and west. As he puts it, "the conclusion which recurs again and again in our thoughts is that perhaps we must abandon the idea of improvisation as a process separate from composition and adopt the view that all performers improvise to some extent." He goes on to say that the difference "is only in degree" (Nettl 1974, 19). Of course, despite the fact that improvisation has often been characterized as something like composition done "in the moment", there are differences between the two.[41]

2.2 'Improvisation', 'Composition'; the discourse with regards to *makam* music

In the case of music cultures that use both 'unwritten' and 'written' transmission processes, the line between improvisation and composition can easily be blurred. To take a step further, we should consider that the terms themselves have firstly been employed to describe practices related to Western classical music or jazz. What is their relevance to music cultures of the Middle East, for example *makam* music, or to music idioms of the East in general? Every music culture has its own terminology when referring to improvised practice, which by the way does not translate to improvisation. Laudan Nooshin (2013), whose work is focused on Iranian music, comments as follows on the subject:

> A local equivalent for the term improvisation, bedāheh-navāzi, was adopted from the realm of oral poetry in the early twentieth century, and by mid-century a clear divide was in place – largely following western models – between bedāheh-navāzi on the one hand and composition, āhang-sāzi, implying notated composition, on the other. As I have argued, this division is not a particularly useful one, not least because – away from musicians' discourses – analysis shows how structured and "compositional"

[41] Bruce Ellis Benson, "Improvisation" in *The Oxford Handbook of Western Music and Philosophy*, online ed., eds. Tomás McAuley and others, (Oxford: Oxford University Press, 2020), 443, https://doi-org.ezproxy.leidenuniv.nl/10.1093/oxfordhb/9780199367313.013.24, accessed June 28, 2023.
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> these so-called improvised performances are. And, following Bruno Nettl's work in this area (Nettl and Foltin 1972; Nettl 1974, 1987, 2009), I have advocated dispensing with the term improvisation altogether and moving towards a notion of composition that includes all its forms, both performed and notated (Nooshin 1996, 1998, 2003).[42]

But do those terms define the same practice? Is there any relevance? Are we correct when we apply those terms to every occasion? And do those applications of terms then define the practice? Do they influence the way the artists act on their performances? Does 'improvisation' mean the same thing in every culture? Is the term 'composition' describing the same practice in every culture? Further, do the artistic outcomes of those practices – that is, an improvised performance or a pre-composed work – share common characteristics in all cultures that allow for overall accepted terms? Cobussen's (2017, 37) argument is helpful:

> The main problem with coming up with a convincing, durable, and stable definition of this concept [improvisation] is that there are simply too many different models or modes of improvisation, and the more resolute an answer, the greater the inaccuracy and collateral damage will be; each definition of improvisation will simultaneously constitute it and thereby perchance restrict its working.

Indeed, different music cultures seem to have their own terms to describe an improvised performance; *alap* in the Indian classical music context, *taksim* and *taqasim* in Ottoman classical and Arabic music contexts, each term referring to varying degrees of spontaneity and memorisation during performance, constituting 'improvisation' problematic as a term, both in its descriptive use and in its cultural connotations.

According to performer and ethnomusicologist Ali Jihad Racy (2000)

> Comparably, in various improvisatory practices, we recognize the intricate relationship between the "referents" (Pressing 1998, 52–53), in other words, various guiding structures, or "points of departure" (Nettl 1998, 12–16), and the newly created, or in a sense the "improvised" components. I have addressed these two realms earlier under the metaphoric titles "the home base" and "the soaring spirit" (Racy 2000, 309–314). Along similar lines, we learn that "musical fixity and flexibility" cannot be rigidly applied to "pre-composition" and "improvisation," respectively, and that referential musical guidelines are assimilated by the learner through extended practice and retained.[43]

Much discourse on musical improvisation and composition and their interrelationship has been based on binary oppositions. Unsurprisingly, this can be seen as a result of the Western thinking tradition, where things, processes and meanings need to be at one or the other end of a fixed line, making it highly unlikely for things to stand somewhere in between. In this way of thinking, as a creative process improvisation has been standing at the low point of the opposition with composition at the high end. However, research conducted over many

[42] Nooshin, L. 2013. "Beyond the Radif: New Forms of Improvisational Practice in Iranian Music". *Music Theory Online*, 19 (2), 1.
[43] Racy, A.J., "The Many Faces of Improvisation: The Arab Taqāsīm as a Musical Symbol", *Ethnomusicology*, 44, no. 2 (2000), 302-320 at 315.

decades reveals that improvisation and composition coexist creatively in practice and performance in all music cultures around the globe. What differentiates practices is the degree of freedom, the 'points of departure', the time of creation (in the course of performance or in the room of the composer), the notation, fixity, stability of the end product and so on.

Several recent shifts in attitude are worth addressing. One is a move away from the binary opposition, which requires a new focus on the similarities between the creative processes of improvisation and composition in the ways that they interact with and influence one another in performance.

As the professor of creative and performing arts Frans de Ruiter (2006) points out:

> Is there a difference between composed and improvised music, or rather do we deal with comprovised or improposed music? (...) The word-play with "comprovised' and 'improposed' is not referring at set directions in or pieces of music, it tries to touch upon the - as yet preliminary- conclusion that composition and improvisation complement, interfere and mix with each other.[44]

According to Papageorgiou (2017, 54),[45] the introduction of the term 'comprovisation' dates back to the 1970s and to the trombonist and free-improviser Paul Rutherford. He used the term to describe a working technique he used with his band 'Iskra 1903' (Derek Bailey, guitar; Barry Guy, bass). Rutherford's 'comprovisation' technique included full composing of the repertoire by Rutherford and, at the same time, an option for the performers to freely substitute newly improvised ideas for written parts.

The detachment from the binary oppositions is in line with the composer Sandeep Bhagwati's (2013) discussion of the term 'comprovisation':

> (...) Choosing the word "comprovisation" to encompass the manifold creative practices operating in contemporary "secondary aurality/orality" is an attempt to approach the issue in an inclusive manner, acknowledging both oral, improvisatory traditions and the rich heritage of eurological, sinological and other traditions of written composition. While keeping in mind the distinction introduced at the very beginning of this text, "comprovisation" can here be defined as "musical creation predicated on an aesthetically relevant interlocking of context-independent and contingent performance elements." A key phrase in this definition is "aesthetically relevant"; it points to the necessity of a conscious engagement, by participants in a given musicking context, with the repeatable/contingent dichotomy that pervades contemporary creative music practice.[46]

[44] De Ruiter, F., "Composition versus Improvisation", in *Seminar on Improvisation in Music*, ed. Dr Suvarnalata Rao, NCPA, Nariman Point, Mumbai, January 13-15, 2006, 19.
[45] Papageorgiou, D. 2017. "Towards a comprovisation practice: a portfolio of compositions and notations for improvisations." PhD diss., The University of Edinburgh.
[46] Bhagwati, S., "Notational perspective and improvisation", in Sound & Score: Essays on sound, score and notation", eds. Paulo de Assis, William Brooks and Kathleen Coessens (Leuven: Leuven University Press, 2013), 165-177 at 172.

The place of notation is central to his thinking. This, he argues, is a device that establishes a distinction between fixed elements (staying more or less the same between different performances) and context-dependent elements (contingent to a particular performance). 'Comprovisation' is an activity that can be examined through this notational perspective, given that it is a creative musical activity "predicated on an aesthetically relevant interlocking of context-independent and contingent performance elements."[47]

Although I choose not to take on this concept in my own discussion in Part B, it was an important part of my research at a certain point. I created a series of short pieces, or 'musical moments', I referred to as 'Comprovisations 1'. I recorded them informally with an iPhone 4, in domestic spaces in Athens (2017 to 2018) and Istanbul. I chose to keep the sounds of the city landscape in the recordings, as a part of archiving the moment fully.[48]

Another shift in recent discourse is a distancing from the ontological view of improvisation and a turn to the empirical. As a performing artist this is particularly welcome, as it is in line with my own view on creative processes. It is extremely hard to define a practice. Valuable insights can, however, be gleaned by experiencing the way it works in practice and performance and by working through that.

One further interesting point concerns notions of novelty in improvisation. In the definitions above, improvisation is defined as a process of creating something new at a given moment in time. However, 'new' and 'novel' should be critically examined and related to each working system at a given time. Every music culture has its own vocabulary, phrasing, and models of musical development. And the participating musician has spent a respectable amount of time memorising, practising, and executing prepared material. The argument here is that the search for novelty is an impossible task; instead, decoding how improvisation is developed as a process seems more feasible at the current time. This project aims to contribute to that project.

2.3 What do we call it and why? rhythmic improvisation, metric improvisation, *usulü taksim* (with *usul*), *taqsim 'ala al-wahda* (on the beat)

After delving into the ontology of 'improvisation' and 'composition' and trying to explain what 'improvisation' and 'composition' signify in a particular cultural context, I have decided to investigate, in Lydia Goer's words, 'how a practice lives and survives'. As an additional step, I investigate how those two phenomenally distinct practices affect one another, overlap and finally create artistic outcomes that are influenced by both practices.

In Lydia Goehr's landmark work *The Imaginary Museum of Musical Works* (1992, 89) we read:

[47] ibid.
[48] Sound material available at: https://surfdrive.surf.nl/files/index.php/s/YPbxklQpnfOR7pf.

> How does musical practice operate and how does the work-concept operate within it? The purpose of this chapter is to identify the philosophical content of the claim that the work-concept began to regulate a practice at a particular point in time. One way to do this is to investigate matters with an eye not just to ontological puzzles, but also to how a practice lives and survives – for indeed it does – without explicit understanding of its ontological structure.[49]

Goehr's argument, I argue, is valid not only for the process of composition but also for the process of improvisation – and in general then for the music-making process as a whole, be it in the course of performance or in the composer's workspace. One of the core tenets in Goehr's argument is that of a concept regulating a practice. If we want to extend this not only to the concept of the musical work but also to that of improvisation (as a process and as an end-product), then we first need to define what the concept of improvisation signifies in different music cultures. This task has been undertaken in the scholarly and musical literature at various times, and in numerous cultures and places.

The hardest part of this research was to finalise a term that could describe the type of improvised practices discussed throughout this thesis more accurately. Apart from the difficulties raised by the term improvisation (discussed earlier), an extra level of difficulty arises when trying to define a practice that falls in between other well-established practices. The manner in which I approached this ultimately involved the study of practice: I decided to first see and examine closely (through attentive listening of early and later recordings) what each term means for the artists. I specifically asked what it means for an Arab musician to perform a *taqsim 'ala al-wahda*, for a Turkish musician to improvise an *usulü taksim*, for a Greek musician to perform a *ρυθμικός αυτοσχεδιασμός (rythmikós aftoschediasmós)* (rhythmic improvisation),[50] and so on. Do those terms describe the same practice and, if not, what are the differences in performance?

My preliminary assumption was that '*usulü taksim*' describes a *taksim* practice that can be placed at the one end of the continuum, resembling a *taksim* performance, with a mostly non-metric development of phrasing but an awareness of the concurrent existence of a metric structure. On the other hand, '*taqsim 'ala al-wahda*' and 'rhythmic improvisation' describe *makam* improvised practices that stand at the other end of the continuum, with a phrasing development closely related to the underlying metric structure.[51]

After discerning the differences and similarities in practice, the next step was to see the terms employed in literature to describe this improvisation practice. Kallimopoulou (2006, 150), in her book on *paradosiaka*, an urban musical movement in post-dictatorship Greece, is the first writer to introduce the term rhythmic improvisation into the scholarly literature, with

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[49] Goehr, L., *The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music*, (Oxford: Oxford University Press, 1992), 89, eBook Collection (EBSCOhost), https://search–ebscohost–com.ezproxy.leidenuniv.nl/login.aspx?direct=true&db=e000xww&AN=273479&site=ehost–live, accessed June 30, 2022.

[50] See Glossary.

[51] Sound examples can be found in https://surfdrive.surf.nl/files/index.php/s/g0litMrhch6k2xQ

reference to the musical performance of *paradosiaka* in Greece:

> It may be noted that rhythmic improvisation – *taksim* – like performance in the middle of a piece, where the musician will either improvise a melody on the rhythm (4/4, 9/8, 10/8, but also fast 5/8,7/8 or even 11/8, etc) or alternate rhythmic with rubato parts – is highly valued in *paradosiaka*.

In Kallimopoulou's definition, rhythmic improvisation is defined with reference to *taksim*, it is a '*taksim*-like performance'. The extra level that is added and which differentiates it from a *taksim* is the presence of rhythm that the artists follow in order to 'improvise a melody' or 'alternate rhythmic with rubato parts'. Insightful as it may be, this definition includes some vagueness. First, 'rhythm' is parenthetically explained with the use of time signatures (4/4, 9/8), equating rhythm with the time signature. There are ontological differences between rhythm, meter, time signature, and metric systems (in Ottoman music, *usül*), and these are ignored in Kallimopoulou's definition. The use of the term 'rhythmic improvisation' creates questions such as: is there a non-rhythmic improvisation?, is *taksim* non-rhythmic?, is there something in music that could be called non-rhythmic? or, in other words, is everything in music not of itself rhythmic? All these questions do not totally reject the definition of rhythmic improvisation. On the contrary, they are questions that can take one's understanding of the phenomenon of *makam*/modal improvisation related to rhythm and meter a step further.

The term rhythmic improvisation is generally used in Greece. According to Harris Lambrakis, it was Ross Daly's suggestion to call the seminars he led at Labyrinth, Crete, 'rhythmic modal improvisation'. The paradox here lies in the fact that all people involved (musicians, teachers, students and performers) use the same term to describe a certain practice (*taksim*-like performance on rhythm). However, in my opinion the term 'rhythmic' is not completely adequate to describe the practice, as will be described later on in this chapter.

Another reference to the term can be found in the associate professor and *oud* player Kyriakos Kalaitzidis's (2015) work. Despite Kalaitzidis's search for historic continuity in the 'Hellenic art of improvisation' (Ancient Greece-Byzantium-Modern Greek state) and his rather simplistic approach, which results in a somewhat rigid categorisation of an otherwise open creative process, his article gives us valuable information on the improvisational practices in Greek folk music. As far as metric improvisation is concerned, he comments:

> The phenomenon of improvisation appears in Hellenic music with a remarkable diversity and as a consequence it is met in various names among musicians. We classify improvisation to a number of categories: those that appear as independent improvisational forms, and those that are incorporated in accompanying a song or an instrumental piece either rhythmical or non. We also categorize improvisation according to the degree of freedom of the musician. In rhythmical improvisations the musician performs musical phrases that match the song's tempo and often he converses with it by performing phrases either along or not with the rhythm.[52]

[52] Kalaitzidis, K., "The Art of Improvisation in the Greek Musical Heritage" in *Penser L'improvisation*, ed. Mondher Ayari, (Paris: Delatour France – IRCAM – CNRS, 2015), 183-201.

If we set aside the problematic use of 'Hellenic', it is a fact that within the region of what is recognised as the Greek ethnic state there is a plethora of improvisational practices, both instrumental and vocal. In the above description we see a misuse of the term 'tempo'; would it be possible to perform together with someone else and not at least be in the same tempo? Here, again, the misuse of the terms 'rhythm' and 'tempo' call for clarification.

Elsewhere in Kalaitzidis (2015) we read:

> In many local idioms of Greek music, improvisational forms are found in *errythma* [t.n. (rhythmical)] songs or instrumental pieces. It is a widely held practice in musical traditions of the Eastern Mediterranean, with particular characteristics in Greek music. They present an extremely large variety both in morphological characteristics as well as in their names. Their position within each piece, although not specific, is usually placed before the finale (in songs their position traditionally is after the last strophe [t.n. last verse, last lyrics]) and they are typically perceived as being the climax. The instrument improvises and climbs gradually to the highest pitch areas or quite often begins from there thus arousing the enthusiasm of the public. The improvisational part starts without rhythm and remains so until the finale or interpolates some rhythmical phrases following the rhythm pattern of the piece. On other occasions, the whole improvisation evolves on rhythm from the beginning to the end.[53]

There is an ontological difference between rhythm and meter, and together with it, a discourse on the subject.[54] It is not the purpose of this research to delve into this extremely interesting discourse, as it touches on the domains of philosophy and human cognition. However, the misuse of the terms in writings and in operative situations is a problem that I cannot completely set aside.

According to the professor of music theory Christopher Hasty (1997):

> Central to our understanding of rhythm is the notion of regular repetition. Any phenomenon that exhibits periodicity can be called rhythmic, regardless of whether evidence of this periodicity is accessible to our sense perception. [55]

In this sense, to call a type of improvisation 'rhythmic', we should at least be able to discern a kind of periodicity. Then the question arises as to where this periodicity resides? In the phrasing? In the use of motif? And if such periodicity indeed exists, does it not come into conflict with the essence of improvisation, which is the on-the-spot music creation?

> There is, to be sure, heterogeneity among the various "levels" of regular repetition (bar, beat, and subdivisions of the beat). And such heterogeneity can be viewed as the result of qualitative distinctions of accent. Nevertheless, this hierarchical order is itself fixed; if the meter does not change, this order is completely homogeneous. Viewed in this way, meter, like

[53] ibid.
[54] Hasty, C. F. (1997), London (2012), Clayton (2011) and others.
[55] Hasty, C. F., *Meter as rhythm*, (New York: Oxford University Press, 1997).

> a clock, runs unperturbed, continually and uniformly measuring a time in which a variety of events may occur – the genuinely rhythmic events that occupy the time meter measures off. And with this image it is difficult to avoid the implication of a rigid determinism. Once set in motion, meter can seem to run autonomously, driven by its own internal law and fated from the beginning to reproduce its preordained set of time divisions (ibid. 6).

In this sense, to call an improvised practice 'rhythmic improvisation' does not explain much about the ontology of the distinct practice.

On the other hand, according to the professor of music, cognitive science, and the humanities Justin London (2012):

> Meter is a perceptually emergent property of a musical sound, that is, an aspect of our engagement with the production and perception of tones in time. [56]

As he continues:

> Rather, meter is one of the ways in which our senses are guided in order to form representations of musical reality. Meter provides a way of capturing the changing aspects of our musical environment as patterns of temporal invariance.[57]

He then also states:

> Meter controls our temporal behavior, and it is that behavior, whether in the form of internal entrainment or externalized tapping or other performance, that gives shape to the ensuing rhythm. This is the crucial distinction between meter and rhythm: meter inheres in our attentional and motor control behaviors, while rhythm inheres in the phenomenal manifestations of sound patterns in time.[58]

In this sense, the use of the term rhythmic improvisation refers to the sound result, whereas metric improvisation can better describe the human agent's participation in the creative process.

The ethnomusicologist Martin Clayton (2008) summarises the discourse on rhythm and meter in the context of North Indian *raga* music performance. One of his most convincing arguments is the non-universal common understanding of the meter and the use of certain characteristics of meter that could be applied when approaching different music cultures:

> Meter as commonly understood in the west is clearly not a universal concept, nor is it a phenomenon observable in all world musics. It should, however, be possible to develop a

[56] London, J. (2012), *Hearing in Time: Psychological Aspects of Musical Meter*, 2nd edn (2012; online edn, Oxford Academic, 20 Sept. 2012), 4. doi.org/10.1093/acprof:oso/9780199744374.001.0001, accessed February 18, 2023.
[57] Ibid. 5
[58] Ibid., 58

> concept of meter which is applicable beyond our own culture, since the organization of rhythm with respect to a periodic pattern of differentiated (e.g., strong and weak or perhaps 'long' and 'short') beats is certainly not limited to Western music. (...)
> 1. Much music (but not all) is organized with respect to a periodic and hierarchical temporal framework in such a way that a cognitive representation of this framework may be generated in the mind of the listener; this organization and its representation are termed 'meter'.
> 2. The relationship between meter and rhythm has two complementary aspects; meter is inferred (largely subjectively) on the basis of evidence presented by rhythm, while rhythm is interpreted in terms of its relationship to that meter.
> 3. The inference of meter is a complex phenomenon which is influenced by the musical experience and training of the listener, and more indirectly perhaps by his or her general experience and cultural background. Consequently, both are ultimately founded on the same psycho-physiological universals.
> 4. The cognition of meter appears to be dependent on one or more of the following factors; the extent of the perpetual present (determining that pulses are unlikely to be separated by more than 2-3 seconds); the function of short-term memory; and the ability to comprehend recurring patterns as single gestalts which combine notions of stress and duration.[59]

Reinforcing Clayton's ideas on meter, Witek, Clarke, Wallentin, Kringelbach, and Vuust (2014) argue:

> Humans' ability to perceive regularity in rhythm, even when the rhythm itself is not uniformly regular, relies on the mechanism of meter perception.[60]

Thus, instead of rhythmic improvisation, the term 'metric' improvisation seems more adequate. In this sense, the metric entity comes forward as a regulative framework for an improvised practice. As this research will show, the presence of a metric entity in the course of an improvised performance affects, influences and ultimately co-defines the form of the improvised outcome in a manner that cannot be negated.

2.4 Contemporary modal music

Contemporary modal music is a term suggested by Ross Daly.[61] In response to a question about what audiences should expect from his performance, he said:

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[59] Clayton, M., *Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance*, (Oxford: Oxford University Press, 2008), https://doi.org/10.1093/acprof:oso/9780195339680.001.0001, accessed February 16, 2023.
[60] Witek, Maria A. G., Eric F. Clarke, Mikkel Wallentin, Morten L. Kringelbach, and Peter Vuust, "Syncopation, Body-Movement and Pleasure in Groove Music." *PloS One* 9, no. 4 (2014): e94446-e94446, 2. https://doi.org/10.1371/journal.pone.0094446.
[61] Ross Daly (1952) is a multi-instrumentalist, composer and artistic director of the Labyrinth Musical Workshop. Originally of Irish descent, he has travelled extensively all around the world and has delved into most (if not all) modal music traditions of the area that spans from northwest Africa to western China. For the past 35 years, he has resided in Crete, directing the Labyrinth musical workshop, which offers annual lessons on various music traditions offered by the most distinguished masters. Apart from his huge artistic work (38 personal albums and various participations) and his indisputable contribution as an educator, he has proposed the term contemporary modal music setting this way the basis of work for involved artists.

> Our performance will consist of compositions of my own as well as of Kelly Thoma, who will be performing with me. This perhaps needs a bit in the way of clarification, as the 'genre' which we serve is as yet little known. This genre we refer to as 'contemporary modal music', a term I coined almost three decades ago to describe contemporary compositions which draw their inspiration from the myriad of modal traditions which are still very much alive in today's world and which continue to develop on their own trajectory. Modal music is found primarily, although not exclusively, in the vast geographical region extending from northwest Africa, through the Balkans, the Middle East, Transcaucasia, central Asia and India right up until western China. After many years of studying the foundations of these traditions (which, on many levels, are intricately intertwined), as well as, as much repertoire as was humanly possible for me (it's nigh unlimited), Kelly Thoma and I, as well as many other colleagues of ours who followed, each in their own way, a similar course, dedicated ourselves to the development and cultivation of a musical genre which freely incorporates influences from these various traditions into compositions which, although they draw on regional and 'ethnic' sources, do not actually belong to or reflect any such given tradition per se. Sometimes we utilize existing forms from one or the other of these traditions, and at other times we create new forms which frequently afford us somewhat greater 'freedom', as some people might refer to it.[62]

Daly's 'need for clarification' is indicative of the confusion that comes up especially but not exclusively – for Western audiences, when faced with contemporary modal music performances. In reality this term has been used for centuries in multiple ways and settings, including medieval musical notation in Europe, and typologies of melody. But Harold Powers's formulation (2001) allows us to understand how contemporary modal music is situated within this evolving history:

> The term 'mode' has always been used to designate classes of melodies, and *since the 20th century to designate certain kinds of norm or model for composition or improvisation* as well. Certain phenomena in folksong and in non-Western music are related to this last meaning [my italics]. [63]

As this quotation suggests, there is a long history of Europeans using the term 'mode' used to designate modal systems of non-European traditions, ranging from the Perso-Arabic *maqam* to the Indian *raga*. In consequence 'mode' is an expanded category, a broad concept that includes and describes the work of creators such as Ross Daly, even while it is still used for historical repertoires in different contexts and in different ways.

With longstanding histories of their own, the modal systems of Asia have led to the creation of immensely rich music cultures. There are enormous repertoires of classical, urban and folk music are in use, offering the interested musician an almost endless supply of music material. It then comes as no surprise that issues of originality (e.g., is this music 'new' or is it

[62] Interview in Fonien (online magazine), https://fonien.gr/interesting–interview–cretan–irishman–musician–ross–daly/, accessed January 19, 2023.
[63] Harold S. Powers, et al. "Mode." in the New Grove Dictionary of Music and Musicians, Oxford University Press, 2001, https://doi.org/10.1093/gmo/9781561592630.article.43718.

'traditional'?) and origin (where does this music come from?, with which 'tradition' can we relate it?, and so on) may arise.

In reality, these questions are not only for audiences. Performers engaged with the study, practice and performance of music cultures that have their centre in the past (for example Ottoman classical music) are frequently puzzled when they first encounter contemporary modal music. This bewilderment is also evident among the creative agents of the genre. For example, Andrikos (2020) discusses the role of contemporary modal composition in the process of dismantling the stereotypical binary opposition of modernity and tradition:

> (...) The above condition (the need of the artists to be on one end of the opposition between modernity and tradition creates an evident puzzlement to the contemporary creator, as he/she is in between a mimetic reproduction of a historic material or an innovative statement as a be-all end-all. Is there perhaps a possibility of disentanglement from this opposition? How can a music culture, with a longstanding historic course, ensure/ secure its vitality without acquiring a museum profile?[64]

As we will see in Chapter 4, Andrikos's suggestion is that *synthesis* (composition) is the way to avoid this 'puzzlement'. In fact, this is also what the lifelong work of Ross Daly suggests and it is one of the main interests that triggered this doctoral project. As a result, Daly's definition will be the working definition for the second part of this thesis. I argue that 'contemporary modal music' can be used as an umbrella term that describes evolving practices. It is a genre under formation that draws influences from well-formed modal cultures (traditions) around the Middle East and the northeastern Mediterranean. The creation of original precomposed work, the influences from different modal systems, the use of new forms but also pre-existing forms seen through a contemporary point of view, are some of its distinct characteristics.

2.5 Recording: a frozen object

In Marcel Cobussen (2017) we read:

> "We choose a performance or recording for study, we decide how to listen to a given passage, and ultimately we determine how to translate our analytical involvement with the music into a compelling narrative to be shared with fellow scholars and musicians," music theorist Paul Steinbeck writes in a short essay in which he exposes the fictional character of music theory and other discourses around music (Steinbeck 2013: n.p.).[65]

Since the beginning of the 20th century, recordings have been gaining ground as helpful tools

[64] Andrikos, N. (2020) Ανδρίκος, Ν. (2020) «Σύγχρονη τροπική σύνθεση –Διασπώντας το στερεοτυπικό δίπολο νεωτερισμός–παράδοση», 11ο Διατμηματικό Μουσικολογικό Συνέδριο: «Νεωτερισμός και Παράδοση» (με αφορμή τα 70 χρόνια από το θάνατο του Νίκου Σκαλκώτα) (Πρακτικά διατμηματικού συνεδρίου υπό την αιγίδα της Ελληνικής Μουσικολογικής Εταιρείας, Αθήνα, 21-23 Νοεμβρίου 2019), Ελληνική Μουσικολογική Εταιρεία, Θεσσαλονίκη 2020, 7.

[65] Cobussen, M. 2017. *The Field of Musical Improvisation*. Leiden: Leiden University Press, 7. doi:10.24415/9789400603011.

to approach music cultures that do not use written means of transmission. From the recordings of the early ethnomusicologists to YouTube videos, sound materials (and now also audiovisual materials) are playing the role of oral transmission. They are also changing the significance of the 'work' in its romantic sense, as theorised by Lydia Goehr, as I discuss below.

For this thesis, recorded improvised performances are the material for analysis. This does risk critique: am I transforming improvised performances into works, in the romantic sense? In fact, both precomposed works and improvised performances are carried out by human agents, composers or improvisers who are acting musically or, in other words, 'musicking'. I argue that, if we look at improvisation and composition as musical processes and not as two different musical categories, we are able to turn the focus away from the end product (work) to the action of the agent. In the past, the view that musical meaning can only be found in a finished and notated work has drawn attention away from the creative processes involved in the making of that work, glorifying the end and devaluating the creative process leading up to it. It is now possible to recover the practice of creation.

We can all agree that a recorded improvised performance (in studio recording or from a live performance posted as a YouTube video) is an instant, a photograph, a moment in the performer's musical life. The following question then arises: how can an instantiation be explicative of the entirety of an artist's style of performance? The fact of the matter is that it actually cannot, and this is also not the purpose of the project. Especially in the cases of early recordings, where the amount of sound examples is restricted, such a goal would be an impossible task. The goal here is not to trace or prove any kind of continuity (even if there seems to be a kind of master and teacher relationship that affects the final outcomes of some of the performers included in the project). Rather, recordings (and their respective transcriptions) are used as tools for investigating materials, models, and aesthetic and stylistic traits, as employed by certain landmark artists of the genre. In the case of improvised performances, the work object could be the performance itself, a view that definitely draws our focus away from the musical product (recording) and shifts our attention to the process of music making.

2.6 Politics, hierarchy and connotations

Writings concerning metric improvisation barely existed in literature, whereas as research shows it has been alive in performance practice. The role of the *taksim*, the *gazel* and other (vocal or instrumental) non-metric practices has been examined with focus on the development of the melodic material (*makam*), leaving out the connection and relations to the precomposed part and rhythm on the whole. The absence of written material on the subject can have a series of possible explanations:

1. Metric improvisation, as we will see through this research, has been diachronically connected with informal and non-academic occasions. It is safe to assume that

metric improvisation was connected with festive occasions and its operating role was to prolong a dance or to bring people to the state of *kef*.[66] *Taksim* on the other hand has been regarded as the point of excellence of musicians active in environments where dance and festivity where not the main goal; first it was the Ottoman Palace, then the national orchestras of the National Turkish Radio (TRT), then the closed theatres and the cultural centres and so on. Inevitably, this resulted in the prevalence of the *taksim* as the most important instrumental improvised genre both in recordings and in the research around this genre.

2. Another interesting point emerging from research is that the main representatives of the subgenre of metric improvisation were artists that belonged to the minorities of the Ottoman Empire. In the discography from the beginning of the 20th century, Armenians, Greeks and Rom artists improvise metrically, whereas, to my knowledge, ethnic Turks do not appear in such recordings. Apart from the occasion of Udi Hrant (who was an Armenian but continued to live in Turkey after the Armenian genocide) all the other artists of the early recordings that improvised metrically were either of completely Greek or Armenian origin. This changed with time, as research has shown through the decades, since at the end of the 20th century ethnic Turks appear to improvise metrically in recordings. Through research, we can also listen to a great many Rom clarinet players improvise metrically (wind instrument improvisations are out of the scope of this research and remain open for further investigation). There are practical explanations for this: Armenians, Greeks and Rom communities are known for their festive occasions, so they must arguably have developed this practice for their festivities. This would then explain the plethora of examples in the relevant discography. However, it does not explain why such improvisation has been underrepresented in musical bibliography and research. Marginal communities, diasporic or exiled communities, Armenians, Greeks, and Roms created and performed this *taksim*-like improvisation. I argue here that the general underrepresentation of the above communities has a bearing upon with the absence of academic writings on the subject. In this sense, the Otherness of these communities (Armenian, Greek, Rom) has led to the underrepresentation of their distinct performance practice.

2.7 Conclusion

This chapter dealt with the problematic use of the term rhythmic improvisation and suggested that the term metric improvisation is an alternative that can better describe improvisation or improvised melodic developments that maintain a close relation to the underlying metric entity. This descriptive definition is an open, inclusive term that includes improvised performances that, in their development, adhere strictly to a metric entity; and it also includes improvised performances that follow the underlying metric entity loosely, or that alternate between strictly rhythmic and more flexible parts.

[66] See Glossary.

3 Motivation: Research and Performance issues

During my entanglement with the *oud* and *makam* music in performance and in research, I realised that there is a demand on stage and in research for a way to approach metric improvisation. It emerges especially in settings of what we generally call world music or fusion, involving a performer of a Middle Eastern instrument (*kanun*, *oud*, *ney* and so on) who is required to improvise metrically and to interact with the underlying rhythmic environment. To my surprise, I was faced with the almost complete lack of written material that could inform performers, students and researchers on the subject. Especially in literature, written sources are extremely scarce. Both in Arabic and Turkish ethnomusicology, the scholarly emphasis is on the *taksim* genre and especially on its modal aspects and not its temporal/rhythmical/metrical aspects. And even for *taksim*, musicians and students that would like to deepen their knowledge on this improvisatory performance practice need to base their efforts mostly on private research.

Metric improvisation in *makam* music is generally considered a 'type of *taksim'*. With reference to Arabic music, in Nizar Rohana (2021) we read:

> A second and less prominent type of *taqsim* is performed with a fixed rhythmic cycle played by another instrument (often a percussion instrument). This type is often called *taqasim muqayyadah* (lit. restricted) or *taqasim muwaqqa'ah* (lit. measured).[67]

Also, in Nettl & Riddle, (1973)

> Moreover, there exists a metric genre of taqsim, taqsim 'ala al-wahda, but it is not considered at all in this study.[68]

If we stick to the definition of metric improvisation as a 'type of *taksim'*, unfortunately we fail to explain the difficulties raised for the performer of *taksim* when asked to improvise metrically; if metric improvisation was a type of *taksim* then musicians that could play a *taksim* inevitably could play a metric improvisation. Reality, however, challenges this notion. From personal experience, both in performance and in education, I realised that performers (myself included) often find it extremely difficult to improvise metrically. This should come as no surprise. Both in education and in performance, the emphasis in *makam* music is mostly on how the performer could best interpret the modal essence of the *makam* through the *taksim*. Meanwhile, rhythm is completely out of the scope of music education on *taksim*. The phrase, the melodic progression (*seyir*), and the ornamentation are tools that form an integral part of any performer's education and on which they are directed to focus their attention.

Research shows that ultimately *taksim* and metric improvisation have the same point of

[67] Rohana, N., 2021, "ud Taqsīm as a Model of Pre-Composition.", Doctoral diss., University of Leiden, 19.
[68] Nettl, B., & Riddle, R., "Taqsim Nahawand: A Study of Sixteen Performances by Jihad Racy", *Yearbook of the International Folk Music Council*, 5 (1973): 11–50, https://doi.org/10.2307/767493.

reference, namely the modal system of *makam*. However, the interconnection with the 'fixed rhythmic cycle' is a parameter that cannot be avoided and requires a different approach on the whole process of improvisation in practice, performance and education. In addition, through personal experience as a performer in different settings around the world, I was often required to employ melodic material other than *makam* in its strict sense. For example, when performing with musicians coming from a jazz- educated environment, the mode was the prominent system from which I would deduce melodic material. *Makam* is rarely used in all its development, meaning in its classical form (i.e., required when fully developed in a *taksim*). The definition of metric improvisation as a 'type of *taksim'* is therefore descriptive on a basic level, but not complete. It requires a broader conceptual frame, for which I suggest 'metric modal improvisation' as an umbrella term that could describe the practice addressed in this research.

In this sense, the first part of this research is dedicated to the acknowledgement of metric modal improvisation as a distinct improvisation practice. Despite its similarities with the *taksim* genre, metric improvisation in *makam* music is a performance practice that requires a different approach in performance and practice.

4 Research questions and methodological approach

This research project aims to investigate the following subjects:

1. What is metric improvisation in *makam* music, as understood through concrete examples of recordings of artists?
2. How can metric improvisation be developed and practised?
3. How can metric improvisation analysis and practice of rhythm provide a source of inspiration for the creation of precomposed works of contemporary modal music?

A variety of methodological tools (theoretical and practical) were employed to facilitate answering these questions: intensive listening to recordings spanning from the early gramophone 78 rpms to the end of the 20th century, detailed transcribing of music and thorough music analysis, bibliographical researches and the study of literature, practice on concrete rhythmic and melodic material and composing. As this project's main goal is to explore the relationship and the interconnections of metric improvisation practice and composition practice, and how those can be delivered in a performance, I mainly followed a non-linear and practice-based route that included the following intertwined phases:

1. Choice of selected artists and material for transcription and analysis;
2. Transcription and analysis;
3. Determining the various rhythmic tools (or rhythmic devices), models and stylistic decisions employed by the artists and practice;
4. Experimentation with all the above in my improvisation and composition practice, and creation of precomposed pieces.

5 Why transcribe?

This section addresses the need for manual transcription. According to Nettl (2005: 74),

> The point is that a transcription or notation system may be developed to solve a particular problem in the music of a specific culture.[69]

Indeed, in this research project the 'particular problem of a specific culture' leads to the need for a deep understanding of how metric modal improvisation operates. Historically, *makam* music dissemination is based on the notion of *meşk* – a close master-student relationship based on the oral dissemination of music and all of its nuances. As performer and researcher (PhD), Michalis Cholevas (2022)[70] explains how the political changes that followed the fall of the Ottoman empire and the subsequent emergence of the nation states had an enormous impact on music and music education. The introduction of staff notation was only one of the many steps made at the time – alongside the creation of national conservatories and orchestras – that contributed greatly to the homogenisation of an otherwise heterogeneous music tradition. In this process, staff notation has become a significant tool for the dissemination of *makam* music and, together with it, the relatively recent concept of transcription.[71]

Despite its conclusive usefulness, manual transcription is a relatively new tool in the analysis of Middle Eastern music. Its use can create controversy, in the sense that the outcome of a transcription process is mainly based on the capabilities of the person transcribing and, consequently, on his/her abilities, background, cognitive choices and other factors and variables. Especially in Middle Eastern cultures where an abstraction is already in place (by definition) due to the use of staff notation, transcriptions should operate as descriptive tools. As Nettl (2005, 78) points out,

> The concept of transcription has expanded in its combination with various analytical methods. Thus, we will be faced on the one hand with transcriptions that give us only part of the musical picture, such as ornamentation, singing style, or melodic contour, but give it in enormous detail; we may, on the other extreme, having admitted that the Western concept of the note is equally an abstraction, now come to view abstractions such as formal schemes as particular kinds of transcription as well.[72]

To conclude: despite all of its abstractions and deficiencies, manual transcription can be a mind-opening tool for performers. Transcription that derives from attentive listening and practising, combined with analysis, can contribute to better performance awareness and, as this research project aims to show, enhance the performer's inspiration in music making in general (improvised or precomposed), by utilising the tools discovered through transcription

[69] Nettl, B., "I Can't Say a Thing until I've Seen the Score: Transcription", in *The Study of Ethnomusicology: Thirty–One Issues and Concepts*, (Urbana: University of Illinois Press, 2005), 74-91.
[70] Cholevas, M. (2022, 3-4).
[71] As we will see later in this chapter, there are but a few published transcriptions of *taksims* in Turkish music.
[72] ibid.

and analysis.

5.1 Terminology

In *makam*-related music, transcription of improvisations has mainly been focused on *taksim*.[73] According to Walter Feldman:[74]

> The taksim as it is known in modern Turco-Arabian music is defined by four major characteristics, which are not present as an ensemble in any other non-metrical genre within the core Muslim world (including the Maghreb and Transoxiana):
>
> 1) Performance-generation which precludes learned tune-like models
> 2) Specific rhythmic idioms within an overall flowing-rhythm context
> 3) Codified melodic progression (*seyir*)
> 4) Modulation.

Taksim performance (not even to mention *taksim* transcription) is generally regarded by teachers and students alike as a vigorous and difficult task;[75] with the difficulty seeming to lie in the non-metric nature of *taksim*, its improvisational nature, and its detailed ornamentation. This may well explain the scarcity of transcriptions of *taksims* in the literature compared to the significance of *taksim* in performance practice. Besides, the process of learning how to perform a *taksim* is not one that supported (at least until the late 20th century) the use of notation; one must attentively listen to recordings of the great masters of *taksim*, try to decipher phrases and sentences, imitate them and then, reproduce them. This oral/auditory process of learning how to perform an improvisatory performance practice can prove extremely beneficial to developing one's auditory and imitation skills. However, it has not triggered, at least until the beginning of the 21st century, a large production of transcribed material on *taksim*, consequently leaving a pronounced gap in the relevant educational material. As a result, musicians and educators are constantly searching for ways to explain and teach *taksim*, so as to facilitate their educational goals and inform their performance practice.

The situation seems to be even more blurred in the case of metric improvisation in *makam* music. Because it is still an underrepresented practice, there are only a few transcriptions of

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[73] Such transcriptions can be seen in the works of:

i. Yahya, G., *Ünlü virtüöz Yorgo Bacanos'un oud taksimleri: taksim notaları, analiz ve yorumları*, (Ankara: T.C. Kültür Bakanlığı, 2002). On Yorgo Bacanos *taksims* on ud.

ii. Torun, M., *Mutlu Torun.ud METODU. Gelenekle geleceğe*, (Istanbul: Porte Müzik Eğitim Malzemeleri, 2019).

iii. lgar, K., "Mesud Cemil'in Rast Makamındaki viyolonsel taksim inin analizi", *İdil: Sanat Ve Dil Dergisi*, 6, no. 30 (2017): 757-807, On Mesud Cemil Bey's *taksims* on cello and elsewhere (see literature).

[74] The development of the *taksim* genre as it is discussed in Ottoman sources is thoroughly described in Feldman, W, "Ottoman Sources on the Development of the taksim", *Yearbook for Traditional Music*, 25 (1993): 1-28.

[75] Çalhan, N. & Yokuş, H., "Kanun Öğrencilerinin taksim Yapmaya Yönelik Görüşlerinin Değerlendirilmesi", *Eurasian Journal of Music and Dance*, 15 (2019): 91-104.

metric improvisations.[76] Even the term rhythmic improvisation was only introduced in international literature by Kallimopoulou as late as 2006.[77] The term *tempolu taksim*[78] (literally meaning *taksim* with tempo) which is often used in Turkish literature to describe a *taksim* played on top of an *usül*, (Turk. sing. *usül*/ *usûl* pl. *usuller, usûller*), an underlying rhythmic cycle (metric entity), seems to be the only close equivalent in Turkish literature and describes a subcategory of *taksim* performance, without however giving any hints on how exactly it is performed or if it has any structural or stylistic differences with the 'traditional' form of the *taksim*. Thus, the absence of nearly any transcribed material on the subject comes as no surprise. This gap is one that this section of the present research hopes to fill, even if only partially.

5.2 Conventions

5.2.1 The notation system

The notation system chosen for almost all of the transcriptions in this research is the one currently used in modern Turkey, based on the theoretical system for *makam* by Arel-Ezgi-Uzdilek (AEU notation system).[79] Despite the disputes and controversy over the use of this system, it has been chosen as it still is the system most commonly used in modern Turkey for the notation of *makam* music.[80] This has resulted in transcriptions in which the transcribed pitch is different from the actual recording pitch. For example, the recording's tonality may have been G (4) *Uşşak* and the transcriptions tonality is depicted as A(4) *Uşşak*, following the convention that *Dügâh*, which is the basis for the *makam Uşşak* in the AEU notation system, is depicted with the note A of the second interval. This is a common situation that musicians playing makam often face, and, mainly outside Turkey, one of the predominant arguments within music circles against using the AEU notation system. Nevertheless, it is widely accepted by most musicians performing *makam* music, and this is the reason why it was selected for the transcriptions in this study. In some cases, however, where the original pitch of the recording is connected with certain fingerings and positions for the instruments, or in cases where harmony is involved, the transcriptions have been made following the original pitch.

Another relevant convevtion is the depiction of the *makam* as a scale in the related examples inside the main body of the text. This convention was adopted only for illustrative reasons and for audiences that are not familiar with the *makam* system. *Makam* is a combination of components (intervallic structure, melodic progressions (*seyir*)) that provides a framework for

[76] Apart from the author's transcriptions of metric improvisations for her Master's thesis, Liontou–Mochament, M., 2013, "Rhythmic improvisation in the works of Ara Dinkjian, Sokratis Sinopoulos and Kyriakos Tapakis", Master thesis, Codarts, University for the Arts.

[77] In Kallimopoulou (2006): 'It may be noted that rhythmic improvisation – taksim –like performance in the middle of a piece, where the musician will either improvise a melody on the rhythm (4/4, 9/8, 10/8, but also fast 5/8, 7/8 or even 11/8 and so on) or alternate rhythmic with rubato parts – is highly valued in paradosiaka.'

[78] Kaçar, Y. (2009, 22-23).

[79] The introduction and adaptation of the Western music notation system for *makam* music, as well as the ongoing controversy around it, is described thoroughly in Ayangil, Ruhi (2008).

[80] See Appendix for more information on symbols, alterations and so on.

melodic development and should not be regarded as a simple scale. In this text, its depiction as a scale is an abstraction and serves only informative purposes for unfamiliar audiences.

5.2.2 Technical issues

During the transcription process, several issues arose. The constantly-flowing nature of improvisation as performance practice has raised major technical challenges during the processes of transcription and analysis, thereby rendering decision-making an improvisatory practice in itself. This has especially been the case when dealing with older recordings, with live performances (live performances recorded for commercial use), or with both. Some of them are listed below:

1. Changing tempo/metronome during the recording.
2. Changes in the accompanying rhythmic pattern (within the solo or from the solo to the composition).
3. Different and, at times, contradicting rhythmic decisions/layering among the performers during improvisation.
4. Sound quality.
5. Tuning.

Facing up to issues like those listed above has posed questions, such as 'how much' or 'what' to transcribe and 'why'. Transcribing is a process limited by the listening/hearing capacity of the transcriber that leads, inevitably, to a great degree of subjectivity included in any effort to transcribe any sound source. This subjectivity lies in the aural capacity and perception of the transcriber. Being aware of the human limitations imposed, in this research project, transcription came as the last step of a long process of a combination of actions; attentive listening, imitating (not only the sound and style but even the bodily posture of each artist) and finally, performing along with the sound recordings of the artists and trying to reach the highest possible similarity to the reference recording. All those steps were undertaken before even starting to transcribe. In this sense, the main focus was on the embodiment of each artists' distinct traits. As a performer, and with the aid of the process described above, I was able to discern technical particularities related to performance technique, and structural development on a macro level. Following the 'de codification' of each of the artists' style in a 'bodily' level, there was still the need to decipher what was happening in terms of melodic and rhythmic cells, larger units and components, i.e. a need for analysis. Manual transcription was the only solution for this, in my view, because it included my active participation in the deciphering process. As a former computer scientist, the easiest path for me would have been to use technology to do the 'hard' job'. Instead, and being aware of the perceptual limitations of the transcriber, the deficiencies of the staff notation concerning the modal systems of the East and the 'abstract vagueness' that surrounds, by definition, the use of notation in the Middle East, the transcription process has proven beneficial for my musicality, and has provided access to details that reinforced the process of analysis. All decisions made during the process of transcription resulted from attempts to avoid the 'correct/wrong' opposition. Instead, relevance to the subject under research was the factor that motivated me to prioritise

certain choices above others. This has resulted in decision-making that produced transcriptions with a focus on the improvisational aspect of the recording. However, this does not mean that 'problematic' issues are not addressed or even ignored. On the contrary, the need to understand these issues and why they exist lies in the field of knowledge about music-making conditions of each period, which affects artistic choices that are made during performance; aesthetics, recording/commercial needs, and certain conditions of the performance.

So, instead of regarding these issues as 'problematic', another approach would be to use them as a tool for a deeper understanding of this performance practice through time, and even to use the 'flaws' or 'problems' to inform our performance practice. In line with this view, the recorded material was selected to try and include examples that demonstrate how this distinct improvisation practice was (and still is) performed – embracing the technical issues that they may include.

5.3 What to transcribe?

Given that there are but a few transcriptions of metric improvisations in existing literature, the decision of what to transcribe was a difficult one. As the aim of this research is to show how the practice of metric improvisation can help to empower creativity in contemporary modal music, the choice was firstly made according to how the specific recordings could reveal more musical tools (rhythmic complexity, phrasing, structure, and the use of *makam* being some of them) to facilitate this goal. Secondly, as the practice is common for different instruments, the inclusion of a variety of instruments seemed like an interesting and worthwhile criterion to be met. The ways in which metric improvisation is performed on different types of instruments (*oud, kanun, lyra* of Istanbul) could shed light on the variety of ways that this practice can be performed, and provide ideas and tools for a wider audience.[81]

The lack of bibliography on the subject made it necessary to choose recordings that would give at least a partial review of the practice through time, as well as culture-specific information. For example, the early recordings of Udi Hrant and Marko Melkon contribute to the argument that the practice was extant during the early 20th century, although scarcely represented within the recording industry. In the same sense, recordings of John Berberian's improvisation can give information about style and innovations in the U.S. during 1960s, and recordings of Ara Dinkjian and Tamer Pınarbaşı can show the development of the style during the early 21st century.

[81] Wind instruments are consciously not included in this research for two distinct reasons: a) There seems to be a bigger focus on *tempolu taksim* in the performances of clarinets as far as this music is concerned, something that did not add a lot of information for the rhythmical focus this research is intending. There are, of course, players that could be included and that perform in that style, with their musical influences leading back to Balkan music (which is outside of the scope of this research). b) As the goal was not only to transcribe but to also try and incorporate techniques of other performers and types of instruments into my musical practice, the playing of wind instruments proved to be an extremely difficult task to imitate on the *oud* and away from my artistic choices. This may well be of interest to players and researchers of wind instruments and it remains open for further research and experimentation.

The main steps were as follows:

First, recorded material was taken both from live and studio recordings. In the case of album recordings, the process was quite straightforward as far as the sound quality was concerned: studio engineering, especially in recent recordings, provides clarity of sound and minimal or zero background noise, easing and facilitating the transcriber's work. Also, nowadays the nature of studio recording is structured; a steady pulse and a more or less fixed number of bars make transcription much easier. In those cases, all instruments are included in the transcription, even during the improvisation part. However, this is not the case in live recordings (even those that became a live concert album afterward). In those cases, the density of the sound, the background noise, the absence of a steady pulse and, at times, the low quality of the sound or video hindered the process of transcription. In those cases, the emphasis was mainly given to the improvisation part, at the same time transcribing prescriptively and not in any detail as pertains to the accompanying instruments.

Second, as metric improvisation is usually performed after the exposition of the precomposed part, the question arose as to how detailed the transcription of the composed part should be. Again, decisions were made according to whether or not the level of detail of the transcription would help in making a relevant point for this research. The composed parts of the selected material fall into the following very general categories: 1) folk tunes of Anatolia (anonymous composers), 2) compositions of Turkish classical music (*Türk Klasik Müzikisi*), and 3) contemporary modal music repertoire.

These three genres were chosen for the following reasons: First, as research will show, in all three genres we encounter performances of metric improvisation. Early recordings of *halk müziği* and *Türk Klasik Müzikisi* provide the starting point of this research, whereas arrangements of the above and samples of contemporary modal music serve as examples of the development of the genre. Second, my main focus as a performer and a researcher is on those three genres and their development and change historically. Accordingly, these genres are the ones that I am most familiar with. In all of my professional education and in my performance career I have practiced and performed a large repertoire of the genres referred to above and even composed music that falls into the contemporary modal music category. In this sense, I have the advantage of researching this music not as an observer, but as a participant who has embodied the repertoire and even composed original music for the contemporary modal music genre.

As a result, I have not examined examples of metric improvisation that are exemplified in other traditions, such as Arabic, Persian, Indian and others. However, I argue that this research provides models, methods, and tools for researchers of the above music traditions, and it can also provide inspiration for creativity.

For the first two categories above, an existing version of the tune/composition was found and consulted as a comparison wherever possible. Where it was the same as the recording, it served to aid the transcription. However, I decided to transcribe most of the

tunes/compositions from scratch again, because I felt that there were significant differences with the existing versions in the literature and that these differences were conveying different rhythmic and stylistic meanings. For compositions that fall into the third category, the transcriptions of the compositions are rendered as close as possible to the recordings. Given that one of the main goals of this research is to facilitate the creation of music in the genre of contemporary modal music, these transcriptions can, on the one hand, serve as examples of the genre for the unfamiliar reader and, on the other, serve as a framework for the part of the analysis that concerns how the improvised part is influenced by coexistence with the precomposed part.

Finally, in each case, decisions had to be made as to whether or not all instruments participating in the performance would be transcribed in detail. Again, my focus was on bringing the rhythmic aspects of improvisations into the foreground; therefore, the rest of the arrangement has simply been transcribed in such a way as to contextualise it. In transcriptions of categories 1 and 2, an extra level of the basic rhythmic cycle (*usül*) – played or implied – is added to facilitate the rhythmic analysis. The accompaniment is also prescriptively transcribed when regarded as necessary, such as in cases where it can shed light on the communication of performers during their improvisation.

5.4 Tools

All transcriptions were made with MuseScore 3, an open-source notation software that facilitates the notation of *makam*-related music, as it allows the use of accidentals specific to *makam* music. Transcribe.exe is the software that was used to slow down the speed. Being aware that slowing down a sound sample can affect the perception of the transcriber, as described earlier, I had already imitated the sound material by playing it before transcribing it and then I was able to compare everything to the original speed.

5.5 Towards a transcription/analysis protocol

Given the volume of the transcribed work, decisions had to be made regarding the standardisation of elements. For this purpose, I chose to create a template for the transcribed material that could give the reader an in-depth overview of the performance on three levels:

1. The rhythmic aspect of the performance
2. The melodic and phrasing aspect of the performance
3. The structural aspect

In this way, the reader can have a micro and macro-overview of the performance simultaneously.

To facilitate this, a standard, all-over name giving has been employed. For every transcription I use the following labels:

1. InstM/FNo:

This refers to the instrument name, and the number of the melodic figure/motif.[82] It is used to identify small melodic figures, motifs and cells. A figure is described as a 'a short melodic idea having a particular identity of rhythm and contour, often used […] in conjunction with other such ideas to build a larger melodic idea.'[83] The term motif is described as a 'recurring melodic figure or melodic idea.'[84]

Under this label, the following aspects are explained:

1.1. Rhythmic description: This includes subdivisions, changes in rhythmic flow, groupings, accents, and so on.
1.2. Effect: A description of the effect that is created (if any) and includes syncopation, laid back, swing, feeling, and so on.
1.3. Use of intervals: Ascending-descending, jumps, and so on.

2. InstPNo:

This label refers to the instrument and the phrase number and it is used to identify a phrase. According to Arnold Schoenberg, a phrase is:

> [A] kind of a musical molecule consisting of a number of integrated musical events, possessing certain completeness, and well adapted to combination with other similar units.
>
> The term phrase means, structurally, a unit approximating to what one could sing in a single breath. Its ending suggests a form of punctuation such as a comma. […]
>
> […]
>
> Rhythm […] is often the determining factor in establishing the unity of a phrase. […] Phrase endings may be marked by a combination of distinguishing features […]. The length of a phrase may vary within wide limits.[85]

Under this label, the following aspects are explained:

2.1.1 Length of phrase in bars. A particularly significant aspect of metric improvisation has proven to be, through this research, the length of a phrase (two-bar, three-bar phrase, and so on).
2.1.2 Melodic Figures/Motifs included (InstM/FNo).
2.1.3 Explanation of melodic development (*seyir*): A short description of what is happening in terms of melodic development is included here; modulations,

[82] The labels in the transcriptions are written without a space in between words and numbers, for reasons of spacing. In the main body of the text, the labelling format includes spaces between words and numbers, as follows: InstrumentName MelodicFigure/MotifNumber for reasons of clarity. The same applies to the labels *Phrase* and *Sentence*.
[83] Drabkin, W., *Grove Music Online*, s.v. "figure," accessed May 6, 2022, doi:10.1093/gmo/9781561592630.article.53712.
[84] Ibid, Rohana, N. (2021, 48).
[85] Schoenberg, A. *Fundamentals of Musical Composition*, (London: Faber and Faber Ltd., 1967), 3.

dominant tones, movement to certain notes, cadences to closure, and so on.

3. EndOfSentenceNo:

The third level of analysis on the transcription is the structural one, on a macro, zoomed-out level. A sentence is syntactically a period. It can consist of one or more phrases, and it constitutes a section where a large musical meaning is concluded. The label indicates the end of the sentence, so that the reader has an indicator of the closure of a musical statement alongside the timeline.

An example of the above is shown in the following figure:

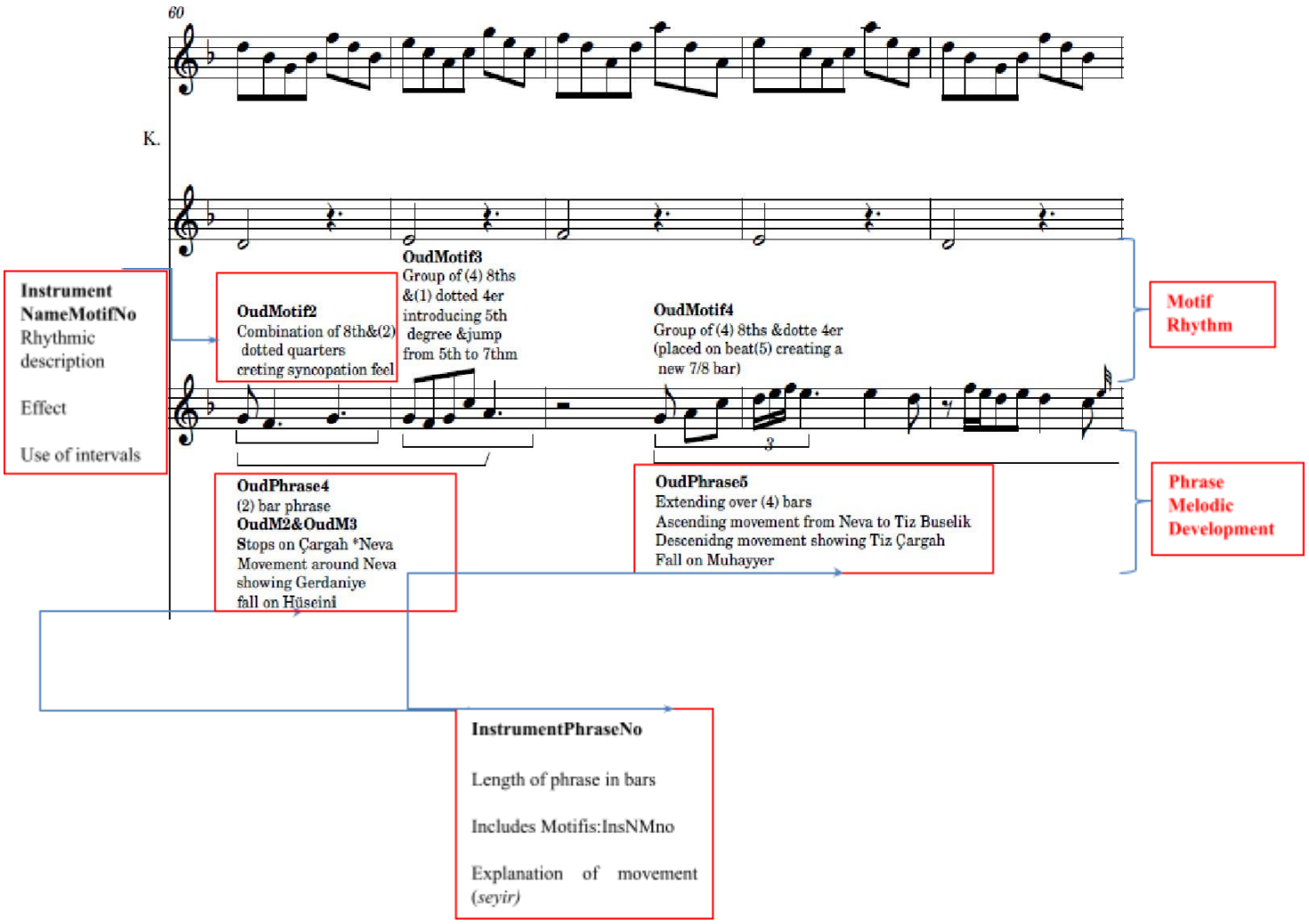

Figure 1: Excerpt from Ara Dinkjian's *oud* metric improvisation in Crosswinds (03:34-03:36)

PART A: The Artists

1. Introduction

This chapter offers an insight into the metric improvisational styles and techniques of selected artists. The brief historical context and biographical information preceding the musical analyses aim to trace the interconnections and relations between artists and practices, situating them in their respective historical times.

Moreover, through musical examples taken from the transcribed and analysed materials, this chapter aims to:

1. shed light on the various rhythmical, structural and expressive tools used by the artists being researched;
2. recognise improvisational decisions made by each of the artists, thereby helping to define what is personal for each one of them and, at the same time, trying to show the influences of previous or contemporary players upon them;
3. facilitate better metric improvisation for my practice and for other players.

This chapter proceeds chronologically, showing the development of the tools used throughout the period of study.

The primary research methods that have been used are attentive and intensive listening, detailed transcription and analysis of the selected material, and, finally, recognition and categorisation of the models and tools (rhythmic, melodic and expressive) used by the selected artists. Full transcriptions and analyses are presented in Appendix I. In the main body of the text, I only include the parts of the scores that contribute to the arguments that I make.

2. Artists and material

2.1 Process of selection

The selection was made from a relatively large number of artists and recordings, always bearing in mind the goal of this artistic research project: determining how metric improvisation practice can help enhance 'inspiration', by providing tools for composition and metric improvisation in contemporary modal music. The goal thus frames the selection: the improvising artists and their material should have something rhythmically interesting to contribute, and at the same time propose original musical ideas and structures.

Another criterion of selection is related to chronologies. Given that the research on metric improvisation in Turkish and Greek music is scarce, the selection of the material was intended to acknowledge, or make evident, the existence of this practice through time. As a result, artists and material from the early recordings of the 20th century were bound to feature in the final list. Inevitably, there are several artists and recordings that were not included, which leaves the potential for further research. The historical dimension of this study allows the research to serve as a starting point for describing the evolution of this performance practice, from the mid-20th century up until the beginnings of the 21st century.

The third criterion for selection was influenced by the use of the material for my own artistic practice. This impacted the choice of the instruments that were played on recordings. My main instrument of practice and performance is the *oud*, so at the beginning *oud* players seemed to be a clear-cut selection criterion. However, in the process of working through and researching the archive of sound materials, I realised that other instruments used this kind of practice of improvisation, especially in the early recordings, and they significantly outnumbered recordings of metric improvisation performed on the *oud*. It was *kanuns*, violins, *lyras*, and clarinets that were usually the lead instruments when it came to 'taking the solo'. The reasons for this are multifaceted. The sustained and louder sound of wind or bowed instruments seemed to be more useful in the conditions of a folk or urban or *kef* repertoire, where the actual conditions of the performance (dance situations, *glenti*, *café aman*, and so on) demanded a substantial climax, a peak for the audience to come to this '*ekstasis'* required in a public participatory activity. The same goes for the *kanun*, as its 72 strings and 3 octaves offer a high register that can be discerned even without the help of a microphone or sound equipment. This being the case, in those early days the performance of rhythmic improvisation for the *oud* seemed to be the near-exclusive privilege of soloists such as Udi Hrant and Marko Melkon, who had the chance to record for big companies and in rather quiet conditions.

Things started to change with the spread of recording technology (see Introduction), as more and more *oud* players began to explore the rhythmic improvisational nature of the instrument, bringing it to the centre of performances. John Berberian is one of the pioneers in the field, representing the Armenian-American scene of the *oud* throughout the 1960s and 1970s, and Ara Dinkjian continued in the 1990s up to the present day. Kyriakos Tapakis is also an *oud*

player that has explored this style of improvisation on the Greek scene.

As a consequence, I chose to transcribe some of the improvisations of the above-mentioned *oud* players. But I felt that there was also a great deal of material that I did not want to leave outside my practice, so I have included performances of other instruments as well. This decision led me to transcribe performances of *kanun*, among others, and to adapt some of its elements into my own performance of improvisational practice for *oud*. There was a great deal of 'trial and error' in the process. For example, I tried to play some clarinet solos and I realised that certain performance choices and techniques were almost impossible to transfer from wind instruments to the *oud*. Even if they could be transferred, they were quite outside the scope of my aesthetic interests. Consequently, this part of the research remains open for further investigation (preferably by wind instrument players).

The final important criterion for selecting material hinged on whether a composition could be classified as 'contemporary modal music'. Apart from the recordings used to illustrate earlier traces of the genre (early/mid-20th century recordings), the bulk of the material consists of recordings by artists who have mainly been active from the 1990s onwards. This gives us the chance to examine certain artists' approaches to both improvisation and composition and, at the same time, it enables reflection on the connections of these two distinct (or not so distinct) artistic practices.

2.2 Analysis: Improvisation vocabulary for artists

The basic questions that triggered the analysis process was: Can we discern a particular use of rhythmic/melodic vocabulary, phrasing structure, and expressive tools that characterise individual artists? Do artists have a certain 'style' that they build their improvisations on and, if so, what is this dependent on? Do they use the *makam* in its 'traditional' form, following the *seyir* exactly and to its full extent? This multilevel investigation can also respond to general questions related not only to rhythm, but also to the melodic and structural development of metric improvisation. Other possible questions relate to the relationship between an existing composition and the performed improvisation. Are there differences of any kind between studio albums and live recordings? Are there any influences shared between artists of the same band? And finally, how can the answers to the above questions help develop the practice of metric modal improvisation and consequently enhance our inspiration for our own improvisations?

The following section of this chapter provides a list of the selected materials, along with short biographical summaries of the artists. Through the use of examples from the transcribed and analysed materials,[86] a list of the various characteristic traits of each artist will be provided, which can be used to recognise each artist's improvisational style or 'signature'.

[86] The whole corpus of the transcriptions and analyses is available in Appendix II and online at https://surfdrive.surf.nl/files/index.php/s/Eh5YCLNMKBOmT6j.

2.3 Listing of artists and recordings

The list below provides a chronological review of the selected material for transcription and analysis. The information provided is as follows: the name of the artist, the place of origin, the name of the composition to which the improvisation refers, the date of the original recording and of the re-release (where needed), the recording company name (where relevant), the type of performance (e.g., studio recording, or live concert recording that resulted in a video on YouTube or an actual record/CD), and the place of recording.

No	Name of improvising artist	Artist's ethnic origin/place of birth	Track Title	Date of Original Recording	Title of album	Date of release/ re–release	Recording company Name/Country	Serial No	Participating artists/ instruments	Comments
1	**Marko Melkon Alemsherian**	Armenia/ Izmir (Turkey)	**Çifte telli**	1942– 1945	Marko Melkon	1942–1945/1996	Traditional Crossroads/ NYC, US (previously published by Me–Re records)	4281	unknown	According to Kopanitsanos in a personal interview this is not a republication of KALIPHON D–703 (which is a violin solo *çiftetelli* by Nishan Sedefjian) but a republication of BALKAN (previously Me–Re) 4003 record.
2	**Udi Hrant Kenkulian**	Armenia/ Turkey	**Hicaz Sarki/** **Karşılama**	1950s	Udi Hrant	1994	Traditional Crossroads/ NYC, US (re–released by KALAN MUZIK in Turkey (1995)	4265	——	'Previously unissued, these tapes wererecently discovered, in New York during his tour to the United
3	**John Berberian**	Armenia/US	**Basha Bella (an.)**	1964	Expressions East featuring the oud of John Berberian	1964	Mainstream Records/ NYC, US	56023/ S6023	Souren Baronian: Clarinet & Bongos, Jack Chalikian: Kanun, John Valentine: Guitar & Dudoog (k):, James Shahrigian: Bass, John	Studio recording
4	**John Berberian**	Armenia/US	**Siselar**	1964						

[87] Information from the booklet of album found at https://www.discogs.com/release/1641796-Udi-Hrant-Kenkulian-Udi-Hrant (retrieved 20/06/2023)

			(comp. Ahmet Nurettin Çamlıdağ)						Yalenezian: Dumbeg, Steve Pumilia: Finger Cymbals, Def, Dumbeg & Tambourine, Bob Tashjian: Vocals	
5	**John Berberian**	Armenia/US	**Savasda (an.)**	1965	Oud Artistry of John Berberian	1965	Mainstream Records /NYC, US	S/6 047	Souren Baronian: Clarinet & Bongos, Jack Chalikian: Kanun, John Valentine: Guitar & Dudoog (k):, James Shahrigian: Bass, John Yalenezian: Dumbeg, Steve Pumilia: Finger Cymbals, Def, Dumbeg & Tambourine, Bob Tashjian: Vocals	Studio Recording
6	**John Berberian**	US/Armenia	**Chem-oo-Chem**	1969	Middle Eastern Rock	1969/ 2008 (UK)	Verve Forecast,US	FT S-3 073	Leader, Oud – John Berberian Percussion, Vocals – Bob Tashjian Bass [Fender Bass] – Chet Amsterdam,Clarinet, Tenor Saxophone, Baritone Saxophone – Souren Baronian, Drums – Bill LaVorgna, Electric Guitar [Amplified Rock Guitar], Guitar [Fuzz] – Joe Beck	LP recording
7	**Ara Dinkjian**	Armenia/US	**Annatol'ya (comp. Ara Dinkjian)**	2006	An Armenian in America – Live in Jerusalem	2006	Labeleh Records, Krikor Music	K M5 050	Adi Rennet: Keyboards, Zohar Fresco: Percussion	Recording of a live concert performance

8	**Ara Dinkjian**	Armenia/US	**Kef Life (comp. Ara Dinkjian)**	2006	An Armenian in America – Live in Jerusalem	2006	Labeleh Records, Krikor Music	K M5 050	Adi Rennet: Keyboards, Zohar Fresco: Percussion	Recording of a live concert performance
9	**Ara Dinkjian**	Armenia/US	**Slide Dance (comp. Ara Dinkjian)**	2006	An Armenian in America – Live in Jerusalem	2006	Labeleh Records, Krikor Music	K M5 050	Adi Rennet: Keyboards, Zohar Fresco: Percussion	Recording of a live concert performance
10	**Ara Dinkjian**	Armenia/US	**Crosswinds (comp. Tamer Pınarbaşı)**	2012	The Secret Trio: Soundscapes	2012	**Traditional Crossroads**	**434 6**	Secret Trio Ara Dinkjian: *oud*. Tamer Pınarbaşı: *kanun* Ismail Lumanovski: Clarinet	Studio recording
11	**Ara Dinkjian**	Armenia/US	**Crosswinds (comp. Tamer Pınarbaşı)**	2015–03–28					Secret Trio Ara Dinkjian: *oud*. Tamer Pınarbaşı: *kanun* Ismail Lumanovski: Clarinet	Recording of a live concert performance in Zurich
12	**Tamer Pınarbaşı**	Turkey	**Moments (comp. Ara Dinkjian)**	2015–03–28					Secret Trio Ara Dinkjian: *oud*. Tamer Pınarbaşı: *kanun* Ismail Lumanovski: Clarinet	Recording of a live concert performance in Zurich

13	**Tamer Pınarbaşı**	Turkey	**Moments (comp. Ara Dinkjian)**	2015 (April)	The Secret Trio: Three of us	2015	Krikor Music/KALAN	K M5 055	Secret Trio Ara Dinkjian: *oud*. Tamer Pınarbaşı: kanun. Ismail Lumanovski: clarinet	Studio recording
14	**Kyriakos Tapakis**	Greece	**Volta (comp. Kyriakos Tapakis**)	2015					BNR's Folk Orchestra	YouTube video of a live performance in Bulgaria
15	**Ara Dinkjian**	Armenia/US	**Kef Life (comp. Ara Dinkjian)**	2016					Ara Dinkjian: *Oud* Tamer Pınarbaşı: Kanun Zohar Fresco: Percussion (possibly keyboards but unable to track the name)	YouTube video of a live concert performance in Jerusalem for the Jerusalem oud Festival 2016
16	**Tamer Pınarbaşı**	Turkey								
17	**Kyriakos Tapakis**	Greece	**Volta (comp. Kyriakos Tapakis)**	2019					Kyriakos Tapakis: *oud*, Loukas Metaxas: Electric Bass, Nikos Paraoulakis: Ney & Meybahar group	YouTube video of live concert performance in Budapest

Table 1: Selected recordings

3. 1940 to 1950s – Marko Melkon and Udi Hrant

3.1 Context and biography

To describe the lives of artists such as Marko Alemsherian and Hrant Kenkulian – known to music audiences as Marko Melkon and Udi Hrant respectively – one is bound to at least mention the historical and social situation of the final years of the Ottoman Empire, as well as the Armenian genocide in 1915 and the consequent formation of the Armenian diaspora.

The end of the 19th century saw the unity of the Ottoman Empire collapse, leading to the turmoil of war, population displacements, and the rise of ethnic states. The otherwise solid and peacefully cohabiting communities of the Ottoman Empire's urban centres (e.g., Istanbul, Izmir) and Anatolia were now faced with forced migration, exile and even death in conflict. One of the communities that suffered the most was the Armenian community. As the associate professor of musicology Sylvia Alajaji writes:

> The arrests on April 24 [1915] served as an ominous prelude to the unprecedented massacres and deportations that were to follow in the coming months. All told, approximately one million Armenians would perish. With the trauma forever etched into their cultural memories, the survivors formed a widespread diaspora whose identities rested on the sense of Self initially forged in those chaotic years leading to 1915.[88]

In these conditions, among others, a great number of musicians who lived and actively performed in Ottoman urban centres and in Anatolia were gradually forced to transfer their lives and artistic practices elsewhere, such as to Athens, Thessaloniki, Beirut, or even further abroad to New York, California, and elsewhere. There, carrying the Anatolian folk and Ottoman classical repertoire in their 'musical luggage,' they recorded and performed extensively, interacting with and influencing the local music scene. Their presence was particularly evident in New York's nightlife:

> From the 1930s to the late 1950s, the northeastern United States saw the proliferation of nightclubs and restaurants that regularly featured Armenian musicians from the Ottoman Empire, and later, a generation of Armenian musicians born in the United States. In particular, Eighth Avenue in Manhattan (between 23rd and 42nd streets), home to chic, primarily Greek-owned nightclubs that regularly featured legendary Armenian musicians (mainly those who survived or escaped the massacres of the late 19th and early 20th centuries), became one of the most important scenes for the proliferation of this music and is sometimes referred to today as the "Eighth Avenue scene."[89]

Marko Alemsherian and Hrant Kenkulian were two of the many musicians that were either displaced or affected by the aforementioned socio-political situation. In one way or another, their lives were connected with the Armenian genocide, immigration (abroad or inside

[88] S. A. Alajaji, *Music and the Armenian Diaspora: Searching for Home in Exile*. Bloomington: Indiana University Press, 2015, 25. http://www.jstor.org/stable/j.ctt16xwbgf accessed July 1, 2023.
[89] Ibid. 58.

Turkey), and later with the Armenian-American diaspora.

Marko Alemsherian was born in Izmir on 2 May 1895 to parents of Armenian descent (Garabed and Hripsime Alemsherian). At the end of the 19th century, Izmir was considered to be one of the most culturally diverse centres of the Ottoman Empire (Kaliviotis, 2002); the concurrent presence of the Rum (Orthodox, Greek-speaking population), Armenian and Ottoman (later Turkish) Muslim communities had a huge effect on Marko Melkon's identity. Even at a young age, he was fluent in Armenian, Greek, and Turkish, so that later in his life he was able to sing and perform in all three of these languages (as is evident throughout his extensive discography). This comes as no surprise, since multilingualism was a common occurrence back then. According to Pennanen,

> There was great linguistic diversity among the various religious and ethnic groups during the final decades of the Ottoman Empire. Many Greek Armenian Orthodox Christians spoke Turkish as their first language, and Turkish was written in Greek and Armenian characters. There were also Turkish–speaking Slavs, Armenian-speaking Greeks, Greek-speaking Jews, and Greek-speaking Levantine Catholic.[90]

In his effort to avoid being enlisted in the Turkish army (with everything that this would mean for an ethnic Armenian in those times) and given his parents' lack of money to buy out his military service, he fled to Athens at the age of 17. There he mostly earned his living through teaching the *oud* and performing on the music scene of Athens and touring throughout Greece. From there, he moved to the U.S.A. and New York in 1921, where his sister was already residing, and in 1923 his parents also followed, fleeing Turkey (probably due to the events of 1922 in Izmir). In these two years, Melkon had already started performing at New York's live music venues, making his living by singing and playing the *oud*. After his marriage to a Greek wife (for which he returned briefly to Greece in 1928), he moved to and stayed in Watertown, Massachusetts, making his living from a musical store he opened. The financial crisis of 1929 led him back to New York, where he started performing again and actively participated in the musical activity of the city. He performed in various places throughout the United States and recorded for recording companies of the time, such as Me-Re, Kalliphon, Balkan, and Metropolitan. He died in Astoria in 1963.[91]

Marko Melkon was one of the most important figures of the music scene in Greece and the Northeastern United States from the 1920s until the late 1950s, with a considerable presence in discography and live performance.[92] His ability to sing fluently in Greek, Armenian and

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[90] Pennanen, R. P., "The Nationalization of Ottoman Popular Music in Greece", *Ethnomusicology*, 48, no. 1 (1994): 1–25, http://www.jstor.org/stable/30046238, accessed February 19, 2022. This diversity is one of the reasons that allowed artists such as Melkon to address large audiences in several countries.

[91] For more information and details on Marko Melkon's life and career see:

i. liner notes by his daughter Rose Hagopian-Mozian-Alemsherian to MARKO MELKON (1996). CD 4281. Traditional Crossroads. US.

ii. Notes by Ian Nagoski to Hi-Fi Adventure in Asia Minor. 2020. Online digital album. (Available at: https://canary-records.bandcamp.com/album/hi-fi-adventure-in-asia-minor. Retrieved February 19, 2022.

[92] "As a singer he is found on more than 56 recordings, 24 of which are in Greek. As an *oud* player, it is calculated that he participated in more than 200 recordings." Personal conversation with Kopanitsanos

Turkish, his vast knowledge of the repertoire of all the above areas (but also the Arabic and Sephardic repertoire) which he performed on the *oud*, and his supreme ability to create an energetic and lively environment for the audience through his performance marked him as a prominent figure of the early and mid-20th century's live and recorded music scene. Melkon entertained audiences for more than 40 years and the contribution he made to introducing Middle Eastern music into the American music scene was invaluable.

His recordings and his unique style have influenced a great number of *oud* players throughout the world and his musical versatility has set an example for them.

Hrant Kenkulian was born in Adapazarı (Turkey) in 1901. His parents were Armenians. He was diagnosed blind four days after his birth. Unlike Melkon, he did not flee to another country to avoid the genocide but, together with his family, he moved to Konya, then later back to Adapazarı and finally (1918–19) to Istanbul, where he continued his musical studies in *oud* with many Armenian teachers – such as Kemani Agopos Ayvazyan (1869 – 1918), Dikran Katsakhian (?–1936), and Udi Krikor Berberian (unknown date of birth and death). Due to financial shortages his life conditions were difficult, but his abilities and dedication to the *oud* eventually allowed him to earn the place and status he deserved, exemplified by his title 'Udi', which is given to 'true masters of the *oud'*, and the name 'Hrant Emre', meaning the 'one of the soul'.

Udi Hrant's first recordings were made around 1919 in Turkey (for a representative of His Master's Voice) and they were successful. However, it was not until the 1950s that his career really took off. He travelled (initially for medical treatment) to the United States, where he was welcomed by the Armenian-American community and treated with respect. The unofficial '*kef*'[93] gatherings by host families gave way to concerts with large audiences in concert halls and tours around the Northeast United States. As his fame started to spread there, his status was also rising back home in Turkey, where he was granted several performances for the Istanbul Radio.

Aside from his innovations on the *oud* and its technique (scordatura tuning, bidirectional plectrum, left hand pizzicato, many notes legato, and others) and his skills as a singer, Udi Hrant was also a composer. He composed more than 25 songs that now belong to the large corpus of Turkish classical music. In other words, as an artist, he is an example of an improviser-performer-composer.[94] He developed his life with music performance, lessons, tours and recordings and received wide recognition for his artistry. He died in Istanbul on the 29th of August 1978.

Konstantinos.

[93] In Bilal, M., (2010,6): "Based on these historical accounts and personal experience, it was entirely common for Armenians to gather with musicians and friends at an individual's home to listen to music, dance and enjoy food. The word "kef" represents this cultural phenomenon".

[94] For more information on Udi Hrant's life and career see Hagopian, Harold G., liner notes to *Udi Hrant: The Early Recordings, Volume I*, CD 4270, Traditional Crossroads, 1994.

Marko Melkon and Udi Hrant were contemporaries. They both experienced the decline of the Ottoman Empire, they traveled to the United States, they recorded, performed, and became famous in their time, and they were integral agents who increased the *oud*'s visibility outside the Middle East and created a network of students and audiences across continents. Today they are still a point of reference for *oud* players around the world, constituting the foundational pillars of Armenian *oud* playing.[95] As a consequence, they have greatly influenced the younger generations of *oud* players around the world, some of whom have become *oud* masters themselves. Marko Melkon embodies the symbolic figure of the entertainer, something depicted in his discography and career. On the other hand, Udi Hrant was mostly appreciated for his *taksim* and his knowledge of the *makam* modal system. Marko Melkon seems to have acknowledged this aesthetic difference, according to his daughters' memories:

> I remember when the legendary blind oud player Udi Hrant arrived in New York from Istanbul. He came to our home for dinner and played for us afterwards. My aunt told Marko, "He plays beautifully, doesn't he?" Marko replied, "I do not play that kind of music. I make people dance." Nothing could have been truer. When it came to cabaret–style playing and having a good time, Marko was the undisputed king. He not only knew every fan by name but their favorite song as well. He knew just when to play what song and how to play it custom tailored to their taste. He made each person feel as if he were playing for them alone.[96]

Melkon's self-identification as a musician that 'makes people dance', is a remark that makes evident the divisions that existed (and still exist) in the minds of both audiences and artists, namely those of 'music for dancing/entertainment versus music for listening', 'pop vs serious' music, 'folk vs classical,' and so on. Making distinctions like these reveals deep-rooted perceptions as to the value of specific practices, something which is not devoid of stereotyping and prejudice. However, research shows that in the past artists who served different performance circumstances actually had much in common with one another, both in terms of repertoire and improvisational practices. For example, both Melkon and Udi Hrant recorded examples of the Ottoman classical, urban and Anatolian folk repertoire, as well as *taksims* and metric improvisations.

Interest in Melkon and Hrant's work has focused on performances of compositions and *taksims* and not on their metric improvisations, despite the fact that both of them appear in such recordings (mainly in *çiftetelli*). This absence of research on, and even interest in, the subject has been one of the sparks for the research presented here: why is metric improvisation not considered worth researching to the same degree that the modal and melodic aspects of *taksim* have been?

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[95] Melissa Bilal's article 'The Oud: Armenian Music as a means of Identity, Preservation, Construction and Formation in Armenian American Diaspora Communities of the Eastern United States', Columbia University, 2010, 4. For a helpful tool for a deeper understanding on the subject see http://www.theoudplayer.com/wp–content/uploads/2010/06/FINAL–EDITED–VERSION–IN–912071.pdf. Retrieved February 19, 2022

[96] ibid, Rose Hagopian-Mozian-Alemsherian (1996).

There are a number of hypotheses that can shed light on the evident lack of representation of metric improvisation in recordings and in research in general. First of all, the very nature of a performance in the early 20th century that would include metric improvisations is connected with live performances in an urban environment. Nightclubs, historically called *café aman*,[97] that appeared in the late Ottoman Empire and in Athens at the end of the 19th and the beginning of the 20th centuries hosted performances of folk songs from Anatolia, compositions from the Ottoman classical repertoire, songs from the urban repertoire, as well as *taksims* and metric improvisations. Given the technical equipment of the time, such conditions were inadequate, to say the least, for recording sessions. When moving the live performance to a recording setting, artists seemed to choose to record songs or *taksims* and rarely metric improvisations, probably for commercial reasons.

To add to this, we should also consider the reason why metric improvisation was employed in these performances. Discographic research has shown that the majority of metric improvisations recorded in the early period refer to specific dances and almost exclusively to the *çiftetelli*. In those settings, the connection of metric improvisation with the dance in a live performance setting seems to be the actual reason for the metric improvisation's existence.[98] Metric improvisation seems to have served as a prolongation of a given performance. People were dancing and their dancing had to continue, so the best way to do that was to 'extend' a song by performing a *taksim* on the rhythm (either non-metered or metric) and then come back to the song to end the performance. In my opinion, this is why, in general, the most represented metric improvisations in the early discography of 78 rpms of this genre is the *çiftetelli*.

Çiftetelli is a dance that even today dominates the live performances of urban music in Greece.[99] And it comes as no surprise that it evolved, in the urban entertainment scene of Greece, as a solo performance in live and recorded settings for instruments such as the *buzuki*. *Çiftetelli* is also connected with the belly dance scene that prevailed in the United States during the 1950s and 1960s. In addition, the environment of *café aman* and later of the nightclubs of Eighth Avenue – with alcohol consumption, entertainment, and dance forming a part of these performances – has historically been and today even still is disparaged by some for detracting from the quality of the musical performance. Armenian and Greek musicians that found their way to New York had to work for their living and they found their way to the Eighth Avenue nightclubs. Their performances were connected with nocturnal hours, drinking, dance and entertainment. Although they enjoyed the admiration of the audiences, these musicians have historically been compared with, and looked down upon by, their peers, who were performing in the Ottoman palace and later in the concert halls. They have been regarded as uneducated or lacking proficiency, and even treated as the Other by nationalistic

[97] Roderick Conway Morris's work on the origins and evolution of *café aman*, is an invaluable source on the subject. Conway Morris, R.,1981. Greek café Music, https://www.roderickconwaymorris.com/Articles/415.html, retrieved February 19, 2022.
[98] This is a situation that seems to change over time as this research will show.
[99] As is the *karşılama* or the *roman oyun havası* in Turkey.

governments who were forming nation states.[100] Apart from the performance related issues, these social connotations also seem to add to the rare representation of metric improvisations in the discography and (subsequently) in research, despite the fact that even today, in live conditions, metric improvisations are performed and considered a part of the performance.

3.2 The *Cifte telli* (Marko Melkon) and the *Karşılama* (Udi Hrant): a comparative approach

The following section concentrates on two recordings from Marko Melkon and Udi Hrant, *Cifte telli* and *Karşılama*[101] that serve as points of reference for the presence of metric improvisations in recordings during the 1920s and 1950s.

3.2.1 The *Cifte telli* by Marko Melkon

https://surfdrive.surf.nl/files/index.php/s/KiuHtGiDYA8gOwE

Cifte telli is one of the recordings that Marko Melkon made in the U.S. between 1942 and1945. Melkon's extensive presence in discography and live performance has influenced many *oud* players throughout the 20th century. Even though one performance is not enough to draw conclusions about any musician's style, the lack of more sound material should not be an obstacle for one to at least develop a good grasp of the subject. Through transcription and analysis of the artist's performance, we can both trace his technical and stylistic choices and use this information in an attempt to trace the influences that the performances may have had on later players.

The sound material used for the transcription refers to the CD by Traditional Crossroads, with the title 'Marko Melkon', which is a compilation of twenty-one tracks from his extended discography. It is worth clarifying the background of the *Cifte telli* track, because it can depict the 'fluid' situation of the recording industry in the early and mid-20th century.

There are three 78 rpm discs on which Melkon's name and the word *Çiftetelli/τσιφτετέλι* appear together; two of them labelled *Cifte telli* and the third one *Chifte telli,* as shown below:

[100] It took decades, for example, for *rebetiko* in Greece to be considered as a legitimate genre of music and for its representatives to gain the acknowledgment they deserved. Dictatorships, alcohol prohibition and so on. in the course of the 20th century both in Greece and in Turkey, pushed artists like the famous Roza Eskenazi to the verge of poverty. For example, it was not until the 1980s, with the revival of *paradosiaka*, that Roza and her famous colleagues came to the surface and were again appreciated by the younger generation.
[101] *Çiftetelli* and *karşılama* are actually names of dances, common in Greece and Turkey, one in 8/8 and the other in 9/8.

Image 1: KALIPHON 703A label

Image 3: BALKAN 4003-b label

Image 2: ME RE 4003B label

These three labels – BALKAN, KALIPHON and ME RE – were initially puzzling, since in the last two the names of the artists have been omitted. The question emerged as to whether the labels referred to the same recording.

Konstantinos Kopanitsanos, a Greek collector and researcher of *café aman* and *rebetiko* music, mentioned to me in a conversation that the recording of the 'Marko Melkon' compilation disc from Traditional Crossroads is taken from the BALKAN 4003-B and ME RE 4003B recordings, and not from the KALIPHON 703A. According to him, KALIPHON 703A is a recording of a violin solo *çiftetelli/τσιφτετέλι* played by Nishan Shedefjian, in which Melkon participated by playing the *oud*.

Ian Nagovski makes clear that BALKAN and ME RE actually refer to the same company:

> In the 30s Asllan launched an independent label called Mi–Re (roughly "With New" in Albanian) Rekord primarily to release his own recordings, but it stalled after about 6 releases. In October 1941 he accompanied a Greek singer and songwriter named G.K. Xenopoulos as an oudist along with the beloved Greek clarinetist Kostas Gadinis and accordionist John Gianaros for the Orthophonic subsidiary of Victor Records run by Tetos Demetriades. The trio of Gadinis, Asllan, and Gianaros cut another four sides for Orthophonic on May 1, 1942. Shortly thereafter, Asllan relaunched his label as Me Re with the help of Doneff and then quickly renamed it, more generically, Balkan. Gianaros came in as a business partner, and Balkan released scores of records, some of them seemingly selling thousands of copies in the mid-40s, but Gianaros split angrily with Asllan after just a few years over money problems.[102]

Given all the above, it is quite safe to assume that the last two labels refer to the same recording, and that this is the one published on Traditional Crossroads.

3.2.1.1 Çiftetelli/τσιφτετέλι(tsiftetéli) and *solo Çiftetelli/ τσιφτετέλι(tsiftetéli)*

Çiftetelli (in Turkish), *τσιφτετέλι(tsiftetéli)*(in Greek), *ciftitelli*, and also *shaftatalli*[103] (in Arabic) all refer to both a rhythmic cycle and a dance, common to the music and dance practice of the area of the Middle East and Northeastern Mediterranean. The basic form of the *shaftatalli* and the relative *üsül wahda kabira* in Arabic *iqa'* are shown below:

[102] All information is extracted from Nagovsky, I., 2020, *Quilted Flowers*, https://canaryrecords.tumblr.com/, accessed February 19, 2022.
[103] On the website makamworld.com we read: "'Iqa' Ciftetelli (pronounced "shaftatalli" in Arabic) is a Turkish usül that became popular in Arabic music. It is rarely used for composed melodies; instead, its primary use is to support improvisations (both vocal and instrumental)." http://www.maqamworld.com/en/iqaa/ciftetelli.php accessed February 19, 2022.

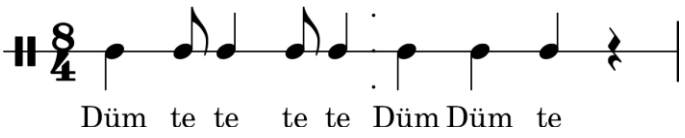



Figure 2: Shaftatalli iqa´

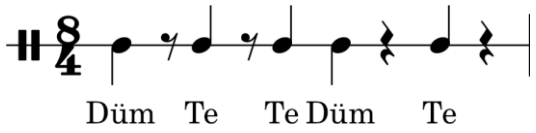
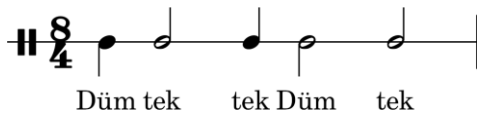



Figure 3: Wahda Kabira

However, the situation is slightly different when it comes to the actual practice. In Greece and Turkey, musicians often refer to *Düyek usulü* as *çiftetelli*.



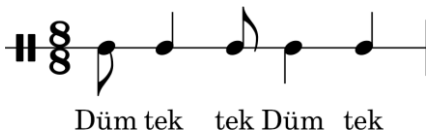


Figure 4: Düyek usulü in 8/4 and 8/8

The widely accepted view of the name's origin is that it actually refers to the etymological origins of the word *çiftetelli*; in Turkish, *çift* means 'double' and *tel* means 'the string of an instrument'. It is claimed to specifically refer to a technique used by violin players, in which two strings with an octave between them play the same melody concurrently (Γαρίνης, 1993). The term *çiftetelli* is sometimes mistakenly related to the general term 'belly dance'. However, not all so-called belly dances are danced over a simple *çiftetelli* rhythmic cycle. For example, in old traditional folk dances from Minor Asia, *τσιφτετέλι(tsiftetéli)* was danced by couples facing one another and in a quite more 'modest' manner than belly dance.

In the early recording history of the *café aman*, the term *τσιφτετέλι(tsiftetéli)*was used in at least two ways. First, it could refer to a whole improvised *taksim* or *gazel*/*(a)manes*

performance on top of a rhythmic cycle of *çiftetelli* (and its variations).[104] Second, it could be stated before or after the title of the composition. (Stating the name of the dance before or after the composition was a common practice in title-giving at that time).[105] In the case of improvised *taksim* over the cycle of *τσιφτετέλι(tsiftetéli)*, rhythmic and free parts were alternated, giving a hint of what would happen in the years to come. A new distinct category of solo *τσιφτετέλι (tsiftetéli)*would be developed, performed by violins, clarinets and mostly the *buzuki* in the modern Greek repertoire of *laika*, offering a vast amount of performances of this type in the discography and in live conditions.[106] In these cases, a composed part is not even a prerequisite for the improvised part. There are, of course, cases in the discography where small, composed parts precede the improvised ones, or are included after them. In most cases, however, the solo *τσιφτετέλι(tsiftetéli) (tsiftetéli)*begins with a simple statement of the rhythmic cycle on percussion, or a melodic-rhythmic statement of the rhythmic cycle by the instrument performing the improvised part.

The argument presented here is multifaceted:

1. As a performance practice for instrumentalists, solo *τσιφτετέλι(tsiftetéli)* constitutes a distinct category of rhythmic improvisation practice and traces its origins back to the performances of the early 20th century.[107] Its survival in early recordings, as well as its presence in modern recordings and live performances, can give us a hint of its significance in live performance practice, both then and now. A full musical analysis of this category is beyond the scope of this research, leaving it open for further investigation.
2. As a performance practice, solo *τσιφτετέλι(tsiftetéli)*is tightly connected with the urban live music environments of each period, such as *café aman* of the early 20th century in Izmir and Athens, the live music performance scenes of the U.S. (where it spread during the mid-20th century through the presence of artists such as Marko Melkon), and the live music performance scenes of *laika* in urban centers like Athens and elsewhere.
3. The performance of a solo *çiftetelli/ τσιφτετέλι(tsiftetéli)* is intended to make people dance. This already sets some boundaries for the performance, because aspects such as duration and form, and rhythmical intensity and rhythmic flow all need to facilitate the dance. This suggests that communication takes place between musicians and dancers during and through a performance, which is an interesting

[104] All sound examples can be accessed at https://surfdrive.surf.nl/files/index.php/s/saLl8aBN28Upf92. Such an example is the 'Διπλοχορδο' (Diplochordo) recording of Dimitris Semsis in 1940 (His Master's Voice AO 2649). *Διπλόχορδο* actually means double string, thus *Çiftetelli*. In this recording, the whole performance utilises the technique of double string concurrent playing.
[105] The earliest example of this is 'Τσιφτετέλι–Θα σπάσω κούπες' recording of Estudiantina of Izmir in 1908–1909 (Odeon Records NO–58583).
[106] Some examples of this can be found here https://surfdrive.surf.nl/files/index.php/s/saLl8aBN28Upf92: 1.) Clarinet solo *çiftetelli by Vasiılis Saleas*: 2.) *Buzuki* solo *çiftetelli* by Giannis Palaiologou (1963).
[107] It is but one of the categories of metric improvisation connected with a dance; *karşilama* or *roman oyun havası* solos are also widely performed, one such example in early recording history being *Karsilama* metric improvisation of Udi Hrant following in the next sub-chapter and others.

avenue for further research.

4. Not all parts of a structured improvised performance are necessarily improvised; many motifs and short phrases are utilised that are already known. However, the way in which things are put together to create a larger structure for the occasion is, at least in the early recordings, of an improvisational manner. This indicates the creative co-existence of composed (or pre-conceived and pre-practiced) and improvised material in the same performance.

3.2.1.2 Use of Rhythm

Çifte telli rhythmic pattern and variations

The first thing that one notices when trying to transcribe the *Cifte telli* is that the rhythmic cycle on top of which Melkon performs his improvisation is not a simple *shaftatalli*. In the figures below we can see what a simple basic *shaftatalli* rhythmic pattern looks like. It can be compared with the *mahsum iqa* (depicted in 8/8 instead of 4/4 to facilitate the comparison), and then the different rhythmic variations played by the percussion instrument in the *Cifte telli* recording of Marko Melkon. The argument here is that, in the course of the performance, rhythmic patterns are subject to aesthetic and culturally influenced choices that create a fluid artistic result, and the same observation applies to their names and their execution.

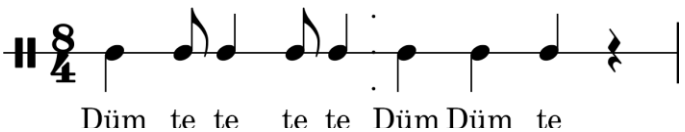



Figure 5: *Shaftatalli iqa'*

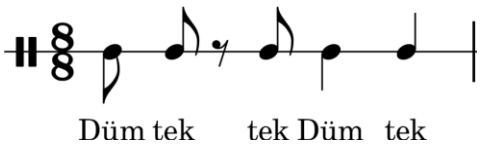


Figure 6: *Mahsum iqa* in 8/8

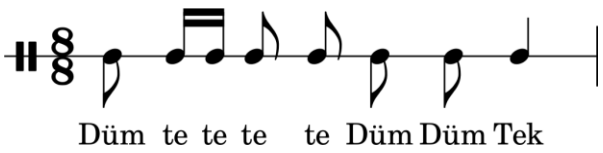



Figure 7: Basic Rhythmic pattern in *Cifte Telli*

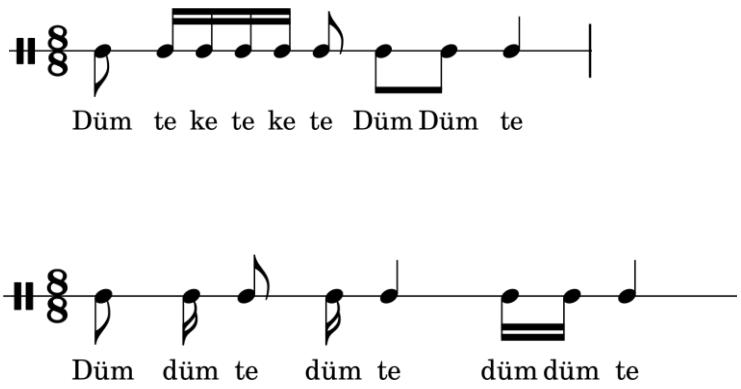


Figure 8: Variations of basic rhythmic pattern

The above variations are the ones played more often throughout the recording by the percussion instrument. They seem to be a 'mix' of *çiftetelli* and *mahsum*, mostly emphasising the last two eighth notes and the last quarter note. The way that the percussionist interprets the rhythmic cycle is simple and clean, a manner of playing that facilitates the soloist's performance. I chose to transcribe the recording in an 8/8 meter and not in 8/4 or even 4/4, guided by how the percussionist interprets the rhythmic cycle. The use of sixteenth notes in the percussion interpretation implies that the basic unit of subdivision is the eighth note. Combined with the rather fast tempo and rhythmic density of the *oud* playing, an 8/8 depiction of the meter is preferable. In addition, this choice allows me to transcribe musical ornamentation in more detail.

3.1.2.3 Use of motif

In a total performance time of 2'50 (which includes the accompaniment for the violin *taksim*), Melkon uses 29 different motifs (and variations of them), some of which he repeats during the solo. The overall flow of rhythmic subdivision used for the phrasing is based on sixteenth notes. I will not provide a complete list of the motifs here, as it is already contained in the complete transcription, but I will use some of the most interesting motifs that seem to make up his unique style of *oud* playing. In explaining, I will use the numbers and names of the motifs as they appear in the final transcription.

1. Oud Motif 2 is an example of a combination of different rhythmic values inside a motif. As a movement, it seems to be used to lead to the tonic. It is used four times inside the solo (00:04-00:05, 00:20-00:21, 00:32-00:33, 01:19-01:20).

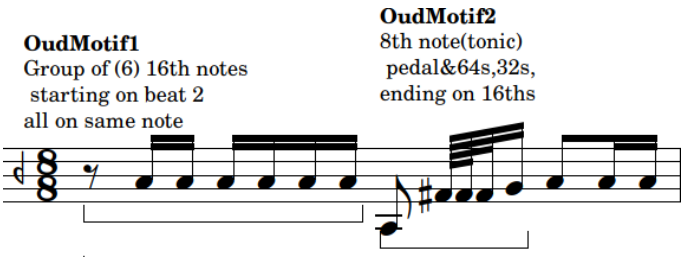


Figure 9: Oud Motif 2

2. Oud Motif 5, which is actually a group of thirty-second notes landing on an eighth note, is a quick plectrum movement on a single note, often used by many *oud* players (00:12).
3. Oud Motif 6 is a fast glissando movement connecting two notes of the same rhythmic value (00:13).

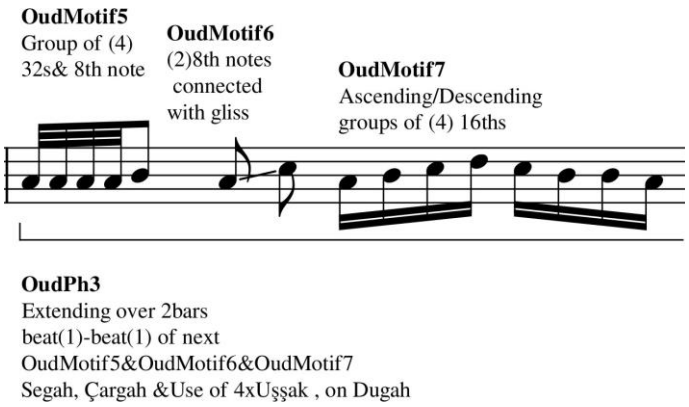


Figure 10: Oud Motif 5, Oud Motif 6, Oud Motif 7

4. Oud Motif 7 shows two groups of sixteenth notes ascending from/descending to the tonic. It also appears in bar 11 (00:31). Oud Motif 7 and its reduction are used in the ending phrase of the solo (2:51-2:53), as shown in the figures below:

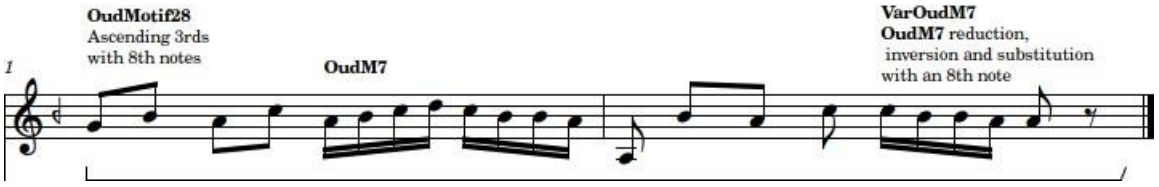



Figure 11: Reappearance of Oud Motif 7

5. Oud Motif 10 & Var Oud M10 (00:15-00:16) are an example of motif reduction inside the bar.

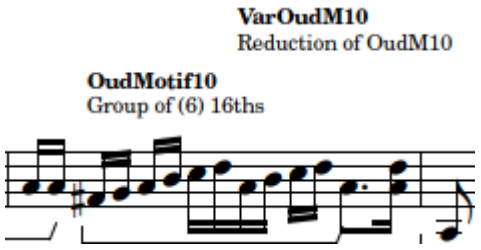


Figure 12: Oud Motif 10 & Var Oud Motıf 10

6. Oud Motif 11 (00:17) shows a rhythmic interpretation that varies the rhythmic cycle, through the use of open strings.

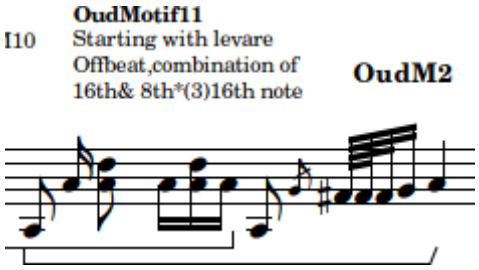


Figure 13: Oud Motif 11, open strings

7. Oud Motif 13 (00:23) is a commonly used falling movement, where a tremolo on a dotted quarter note proceeds to the tonic (in this instance to the low octave of the tonic, which is an open string for the *oud*).

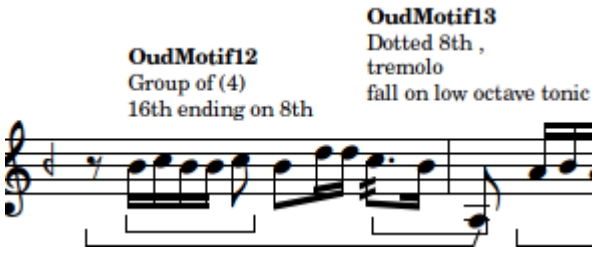


Figure 14: Oud Motif 13 fall to the tonic movement

8. Oud Motif 14 (00:34-00:35) is an example of a rhythmic displacement tool: the motif starts on beat 2. Its reduced variation appears in the next bar.

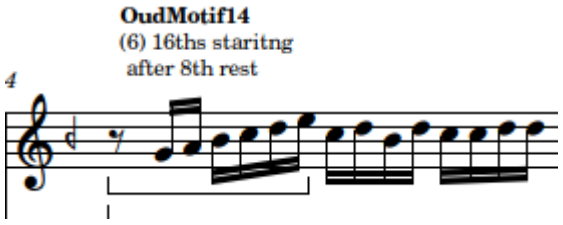



Figure 15: Rhythmic displacement of the motif

9. Oud Motif 15 (00:38) shows a frequently used rhythmic, open-string gesture for *oud* players.

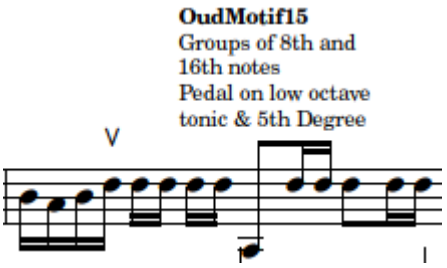


Figure 16: Rhythmic playing in open strings

10. Oud Motif 17 (00:41) is also an example of the use of different rhythmic values on the same note in a gesture.

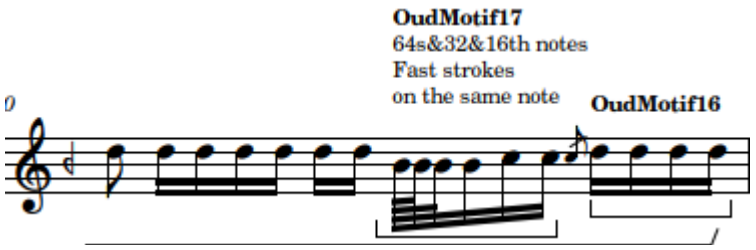


Figure 17: Same note rhythmic insistence

11. Oud Motif 20 (01:57 & 2:09) is a jump with glissando on the same string that is often used in *oud* playing.

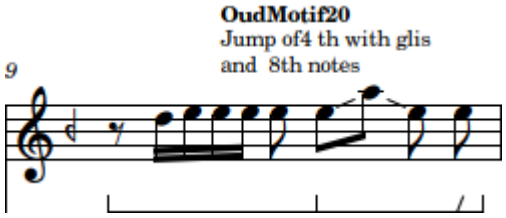


Figure 18: Glissando on closed position

12. Oud Motif 23 (2:15-2:16) and its variations offer an example of how a motif can be extended and immediately reduced and inverted in the same bar.

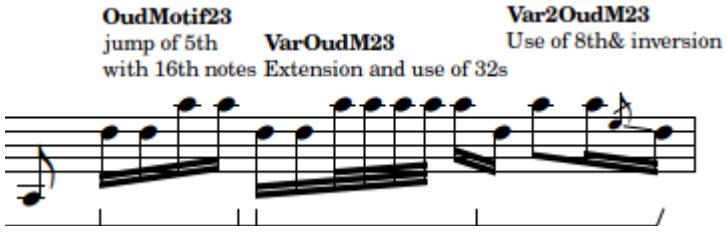


Figure 19: Oud Motif 23, extension and inversion

13. Oud Motif 26 (02:35) is a combined ornament consisting of grace note before the note and glissando towards the note.

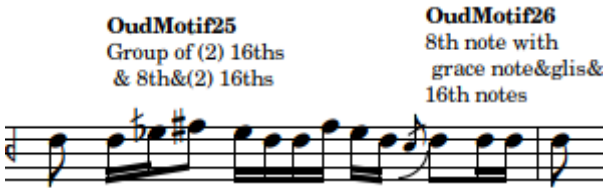


Figure 20: Grace note glissando

3.1.2.4 Use of phrasing, sentences, and overall structure

Marko Melkon's *Cifte telli* can roughly be divided into three parts, the first before the violin *taksim* (00:00-01:21), the second where he accompanies the violin *taksim* (01:21-01:49), and the third part where he again takes the leading improvisatory role until the end (01:50-02:51). It consists of a total of 30 phrases (counting the prototypes/original phrases), some of which are repeated and varied, and seven sentences (in each of which he concludes a musical meaning). As is discussed later in this chapter, structurally related choices are not irrelevant

to the *seyir* of the *makam*. On the contrary, they seem to be greatly influenced by it, giving us a hint of the importance of the *seyir* as a structure-defining tool in *makam*-related improvisation (rhythmic or otherwise).

We can discern four categories in Marko Melkon's phrasing as far as bar length is concerned:

1. Part-of-bar phrase (in total: 4), referring to phrases that start and finish inside one bar. Falling within this category are all the combinations and different lengths of a phrase inside a bar; i.e., starting off-beat, starting on another beat of the bar, and so on, but still finishing inside one bar and not covering the whole length of the bar:

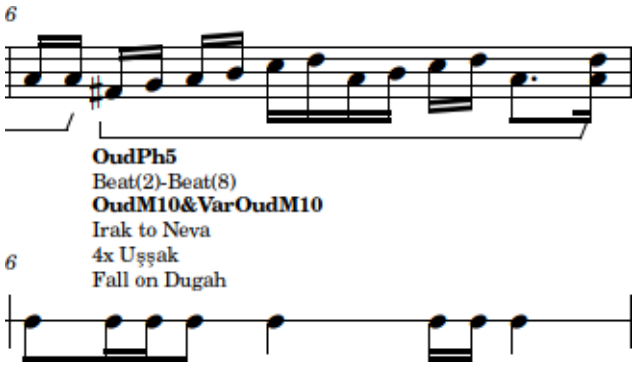


Figure 21: Oud Phrase 5, bar 6 (00:15-00:16)

2. One-bar phrase, (in total: 15), covering the whole length of the bar:

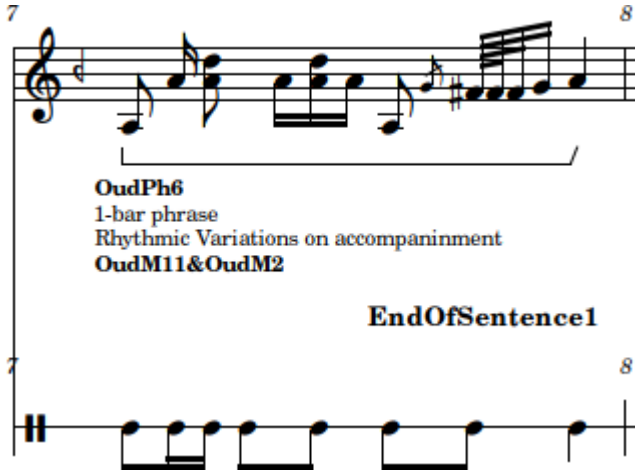


Figure 22: Oud Phrase 6, one bar phrase (00:17-00:18)

3. Phrase extending over two bars (in total: 13), mostly starting off-beat near the

beginning of the meter but also on the second beat or any other beat of the bar and finishing on the first beat of the next bar.

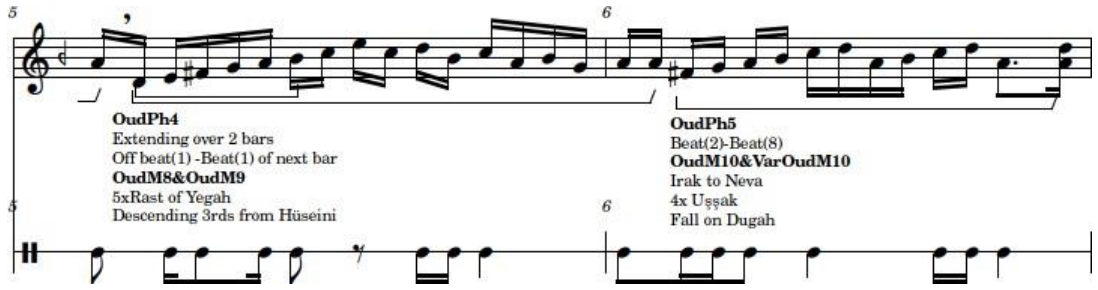


Figure 23: Oud Phrase 4, bars 5 & 6 (00:13-00:15)

4. Two-bar phrase (in total: 5), covering the full length of two consecutive bars.

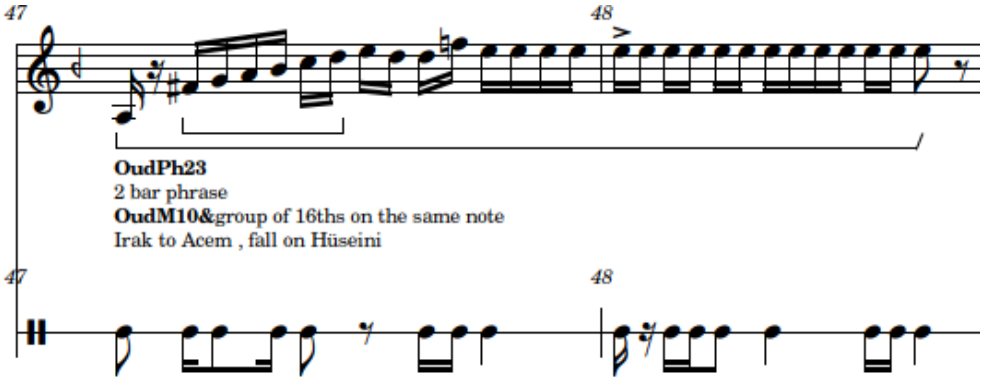


Figure 24: Oud Phrase 23, bars 47 & 48 (01:50-1:54)

5. Three-bar phrase (in total: 1), covering the full length of three consecutive bars.

Figure 25: Oud Phrase 10, bars 14, 15 & 16 (00:34-00:42)

Phrase variations

Apart from the length of a phrase, another significant aspect to investigate through the analysis is the use of variations for phrases. As we saw in the section 'Use of motif' above, motif variations are evident in Marko Melkon's performance and, as the analysis below shows, the variation tool is also applicable to complete phrases. It is interesting to observe both how the variation tool is used and how the varied phrase is positioned in the context of the original.

A variation of a phrase in Melkon's performance can appear as:

1. A reduction of the original, as depicted below with Oud Phrase 13 and Var Oud Phrase13.

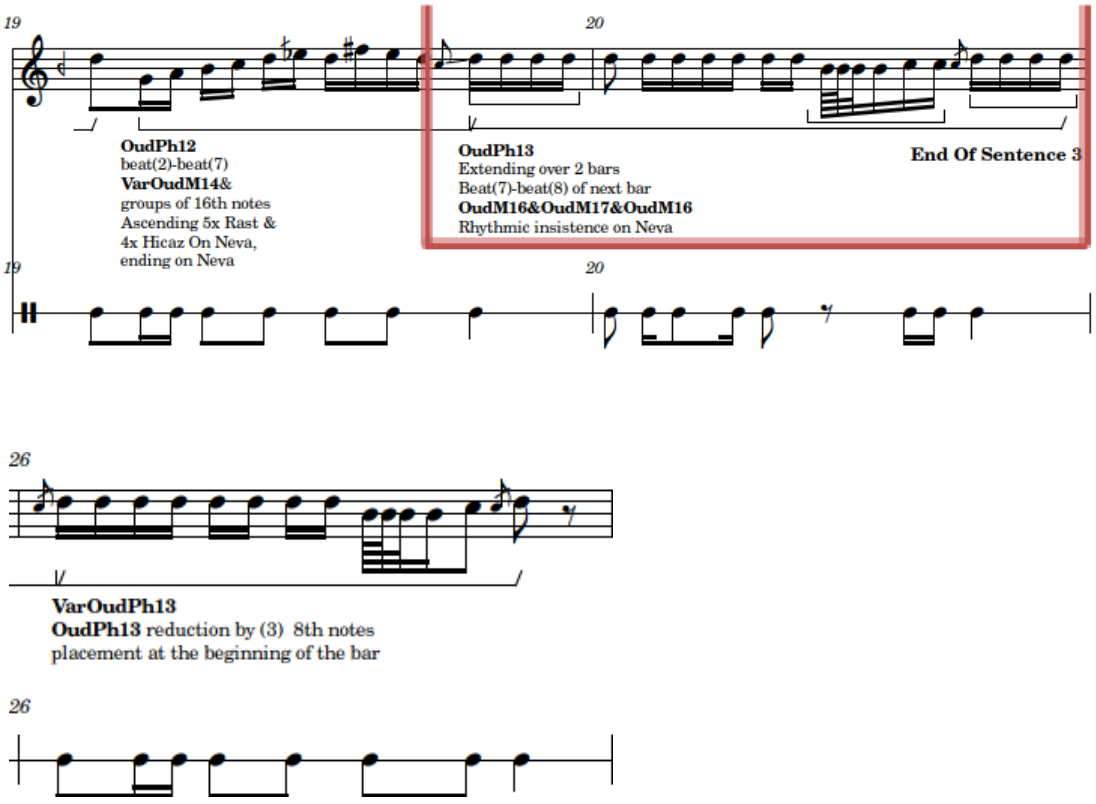


Figure 25: Oud Phrase 13 (00:48-00:51) and variation, bars 19-20, Var Oud Phrase13, bar 26

2. An extension of the original; an example is Oud Phrase 29 and Var 2 Oud Phrase 29.

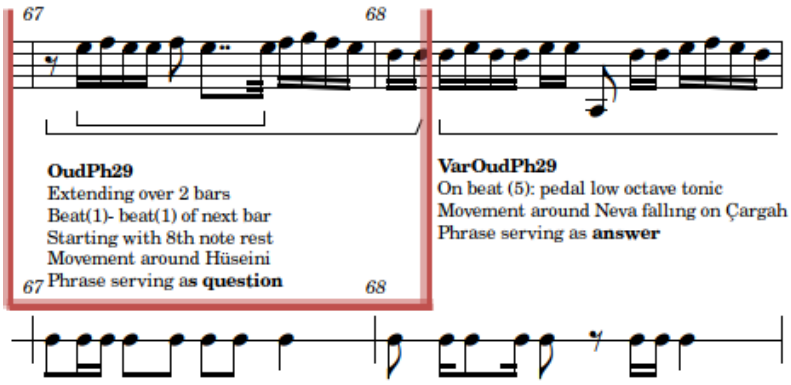


Figure 26: Oud Phrase 29, bar 67 (02:38-2:40)

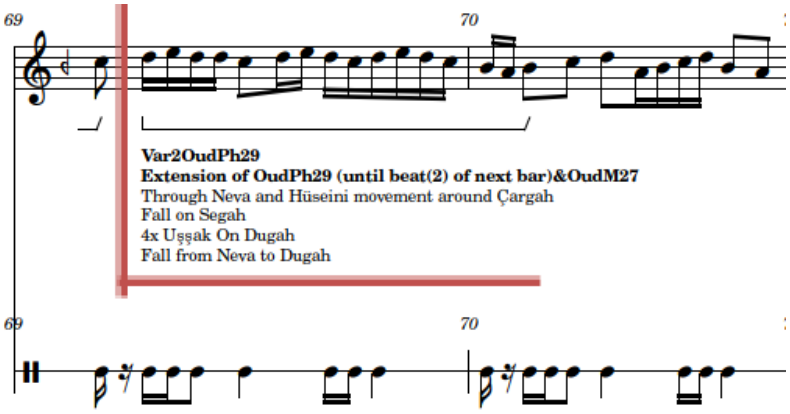


Figure 27: Var 2 Oud Phrase 29, bars 69-70 (2:41-2:44)

3. Placement of the original phrase at a different pitch (transposition).

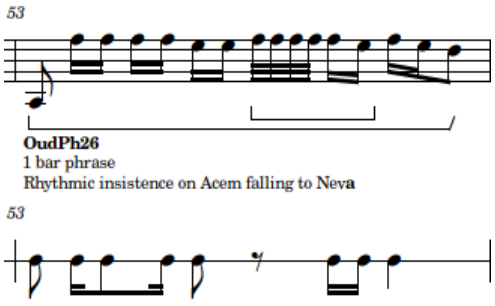


Figure 28: Oud Phrase 26, bar 53 (02:00-02:04)

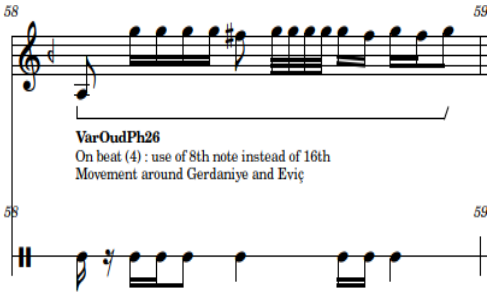


Figure 29: Transposition resulting in Var Oud Phrase 26, bar 58 (02:16-02:18)

4. A slight differentiation in the melodic material of the original. Oud Phrase 14 and Var Oud Phrase 14 are such examples.

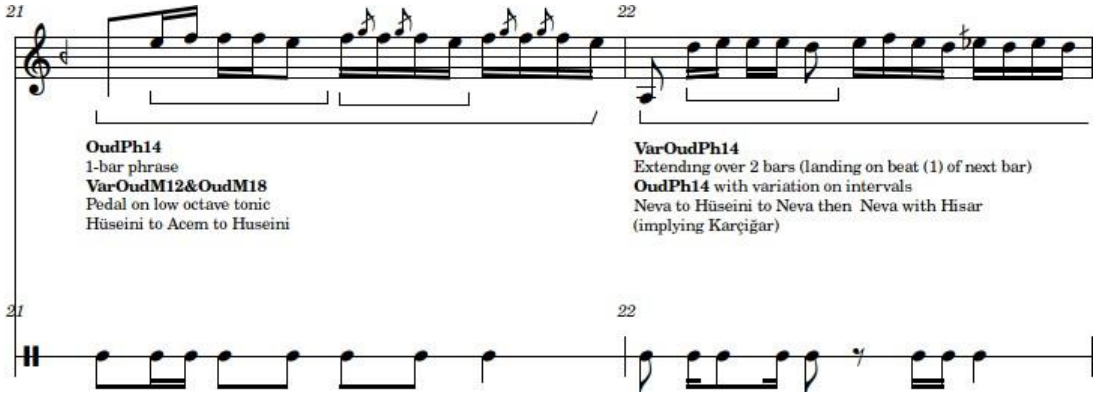


Figure 30: Oud Phrase 14 & Var Oud Phrase 14, bars 21-22 (00:51-00:53) & (00:54-00:56)

5. A combination of two or more of the above. Oud Phrase 7 and Var Oud Phrase 7 are examples of this. Replacement of a motif and transposition are used to create a variation of the original phrase.

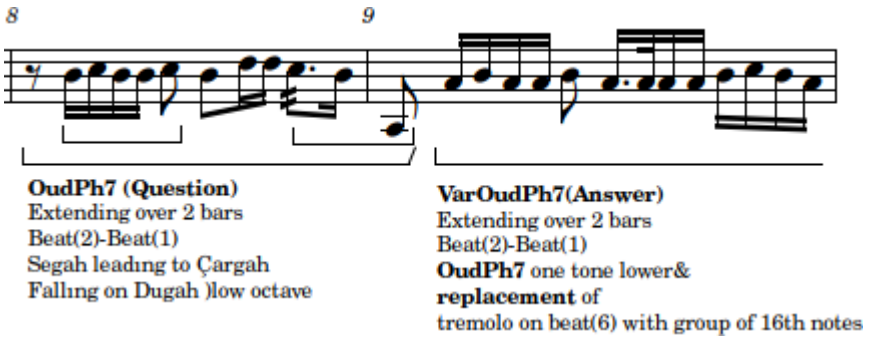


Figure 31: Combination of tools for Oud Phrase 7 (00:20-00:22) & Var Oud Phrase 7 (00:22-00:24), bars 8-9

Varied phrase and its displacement

Melkon uses variations of a phrase in several ways:

1. As an autonomous phrase placed separate from the original phrase, as shown below.

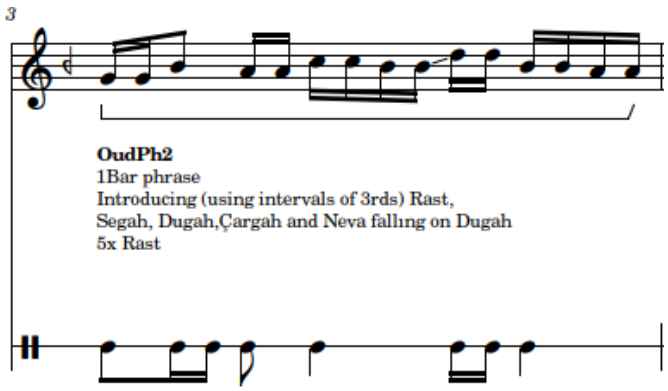


Figure 32: Oud Phrase 2, bar 3, original position (00:07-00:10)

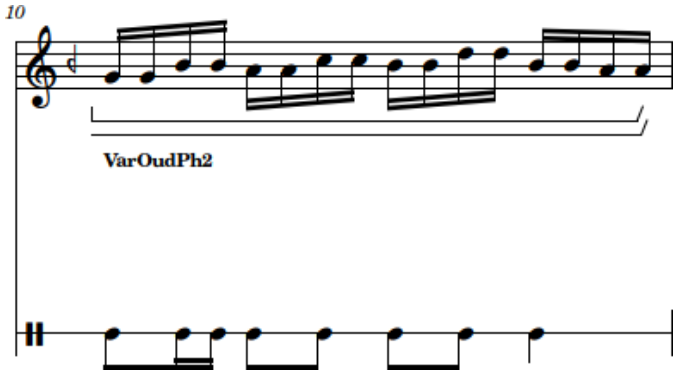



Figure 33: Var Oud Phrase 2, bar 10, variation and displacement (00:24-00:27)

2. In a ‘question-answer’ fashion; i.e., as an answer to the original phrase, placed in the consecutive bar, as shown below with Oud Phrase 7 & Var Oud Phrase 7:

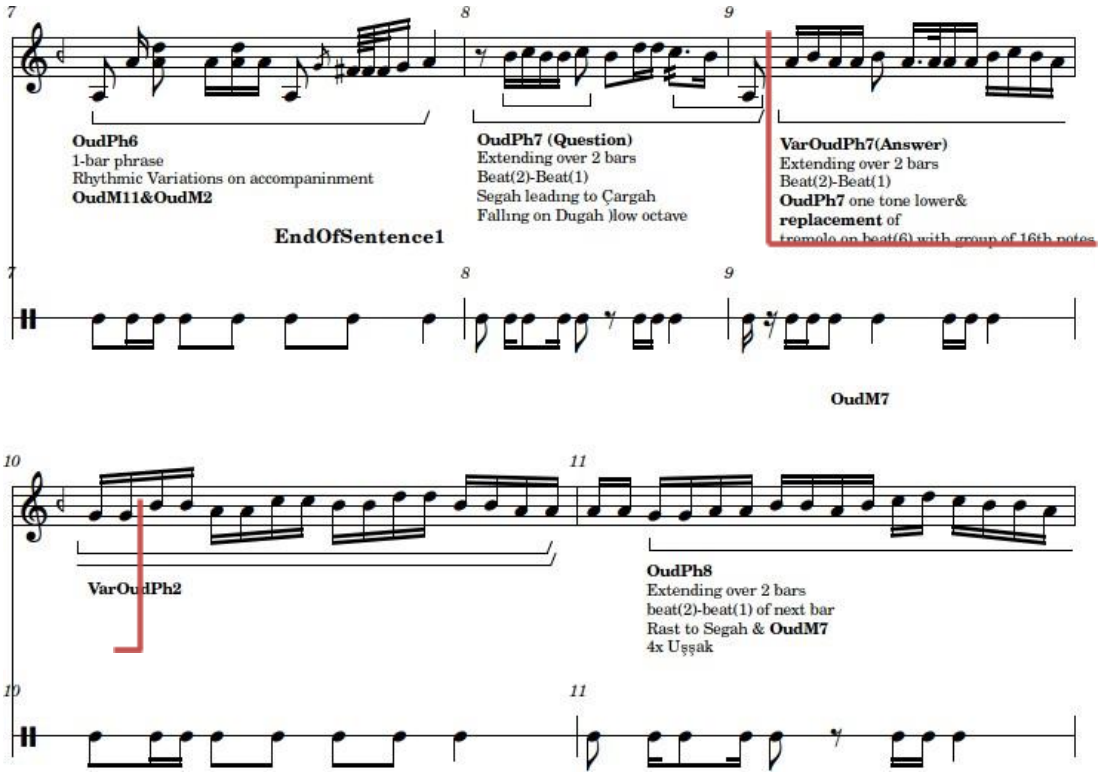


Figure 34: Question-answer tool (00:20-00:22) & Var Oud Phrase 7 (00:22-00:24)

3. In a series of consecutive bars, using different variations of the original phrase, either next to or further along from the prototype. In the following example, the original phrase is Oud Phrase 26 in bar 53, and the variations of this appear in bars 58-60 and 63-64 as shown below:

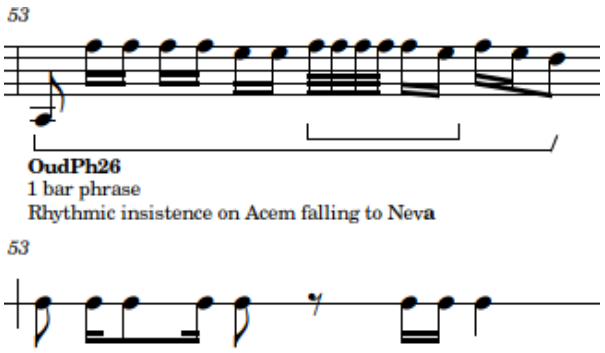


Figure 35: Oud Phrase 26, bar 53, original phrase (02:16-02:18)

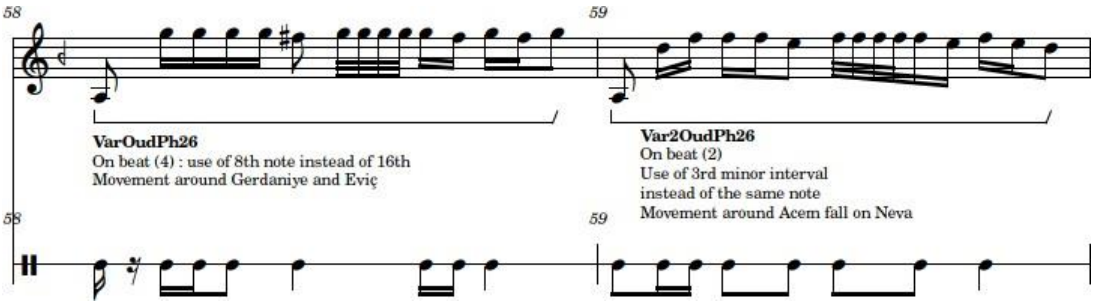


Figure 36: Var Oud Phrase 26, bar 58, Var 2 Oud Phrase 26, bar 59 (02:16-02:24)

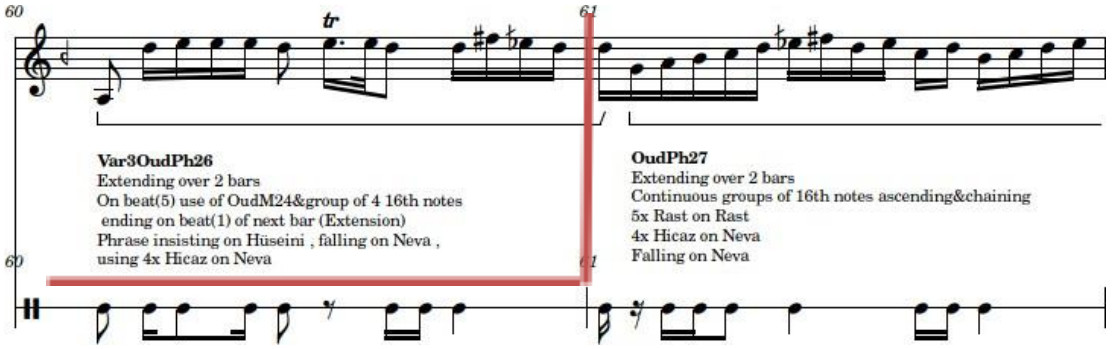
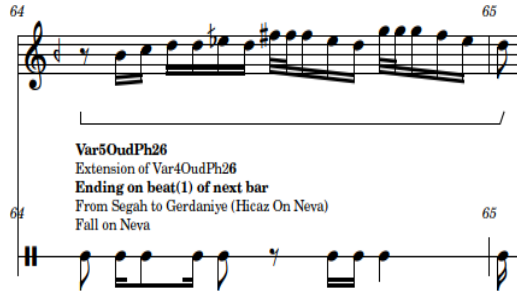


Figure 37: Var 3 Oud Phrase 26, bar 59



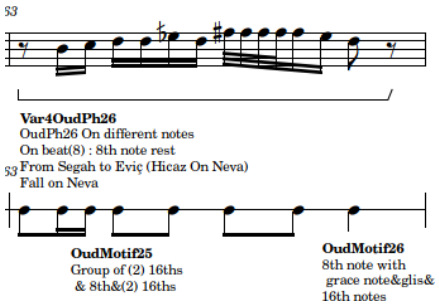


Figure 38: Var 4 Oud Phrase 26, bar 63 & Var 5 Oud Phrase 26, bar 64 (02:30-02:33)

Sentences, parts and use of *makam*

In a syntactical way of structuring his performance, Melkon makes use of small numbers of phrases, building sentences in which he appears to conclude a musical statement. These sentences (in total there are seven) vary in length and in the number of phrases included:

Part 1:

1. Sentence 1 (bars 1-7, 00:00-00:19), which contains six original phrases.
2. Sentence 2 (bars 8-13, 00:20-00:34), which contains three original phrases, three variations referring to them, and one variation referring to a phrase of a previous sentence.
3. Sentence 3 (bars 14–20, 00:35-00:42)), which contains four original phrases and one variation referring to them.
4. Sentence 4 (bars 21–32, 00:43-01:21), which contains six original phrases and six variations referring to them.

Part 2: Accompaniment for violin and *taksim* (01:22-01:49).

Part 3:

1. Sentence 5 (bars 47-55, 01:50-02:12)), which contains five original phrases and 2 variations referring to them.
2. Sentence 6 (bars 56-66, 02:12-02:37), which contains three original phases and five variations referring to a phrase of a previous sentence.
3. Sentence 7 (bars 67-72, 02:37-02:53), which contains two original phrases and two variations referring to them.

There is a variety evident in the length and use of several phrases and variations throughout the development of the performance, which indicates the improvisatory manner in which the performance is built. 6-bar and 7-bar sentences (perhaps the result of an attempt at an 8-bar sentence) are used in both parts, while the overall length of sentence varies from 6 to 12 bars. The first part is larger than the second, and introduces a great amount of original material. Additionally, Melkon uses variations in the first part that refer to previous sentences, whereas the variations in the second part mostly refer to phrases inside the same sentence.

The *seyir* of the *makam* is a further structuring device that develops in the same sentence structure. In Sentence 1 and Sentence 2, the phrasing moves around the tonic (*Dügâh*), showing the *Irak* and *Rast* degrees below, and the *Segah* above up to the *Neva*, a typical first gesture of *makam Uşşak*. Sentence 3 moves the centre of focus to the *Neva*, and then with the use of a *Hicaz* tetrachord leads to a *Karçığar* modulation. The beginning of Sentence 4 employs the *Acem* as a return to *makam Uşşak*, but only temporarily, to then modulate again to *Karçığar* and then, with the use of the *Acem*, directly back to *makam Uşşak*. Sentence 5 begins with the introduction of the Hüseynî degree, which combined with a passage from *Nim*

Hicaz, implies a modulation to *makam Hüseyni* with a *Hicaz çeşni* (an often-used modulation of *Uşşak makam*). Sentence 6 raises the focus to the upper register of the *makam*, to *Muhayyer*, and, again with a passage from *makam Karçığar*, the improvisation concludes with Sentence 7 and a return to *makam* Uşşak. All the gestures of this improvised performance show a deep knowledge of the *seyir* of the *makam* and show how the ascending-descending model is built on the *seyir* notion. On the whole, Melkon employs an ascending-descending model of development, which includes a modulation-return movement.

3.1.1.5 Concluding remarks on Marko Melkon's *Cifte telli*

The analysis of Marko Melkon's *Cifte telli* has brought up some interesting issues:

1. *Cifte telli* seems to be a fully improvised performance on a given rhythmic cycle that operates as a framework for the melodic development of the artist's ideas. Given the early date of the recording and its relevance to other recordings, as noted above, we can conclude that this type of metric improvisation was an often-used improvisation practice during the early 20th century.
2. The rhythmic flow of improvisation mostly follows the basic subdivisions of the rhythmic cycle (something that we will also notice in Udi Hrant's metrıc improvisations). Slightly differentiated rhythmic flows are used to emphasise the structure of the improvisation, to build tension when moving to the high register of the *makam*, or when modulating to a neighbouring *makam*.
3. *Cifte telli* follows the *seyir* of the *makam* and it also uses modulations that are common to the specific *makam*.[108] This allows us to conclude that *makam* and *seyir* operate as a framework of regulation in metric improvisation performance, at least in those early recordings.
4. *Cifte telli* does not relate to any composition, preceding or following. However, analysis has shown that there is a compositional approach in this performance, dictated both by the *makam* and *seyir*, as well as the rhythmic cycle.

3.2.2 The *Karşılama* by Udi Hrant

This chapter refers to the recording found in:
https://surfdrive.surf.nl/files/index.php/s/ctAAjHXaDVHYrZC (01:26-03:58).

The *Karşılama* by Udi Hrant is a unique example of a metric improvisation on the *oud* on a 9/8 rhythmic cycle. The recording begins with a *şarkı* on 8/8. Then, we listen to Udi Hrant's voice stating the actual word '*Karşılama*'. In the liner notes of the CD, we are informed that the recordings included are from private lessons given in a hotel room during Udi Hrant's tour during the 1950s. In this track, Udi Hrant seems to be showing some *şarkı*s to his student

[108] Skoulios (2017,103) describes these common or frequently used modulations as "innate modulatory parenthesis that are regarded as an integral part of the modal development of a *makam*, such as *çeşni Segah* in *makam Rast, çeşni Karcığar* in *makam Uşşak, çeşni Hüzzam* in *makam Segah.* At the same time the return to the original *makam* is, usually, imperative."

(perhaps introducing them to the *fasıl* mentality). After the 8/8 *şarkı*, Udi Hrant continues with two *şarkı*s from Dede Efendi, *Indim Yarin Bahçesine* and *Baharın zamanı geldi a canım*,[109] both in 9/8, which he connects with a metric improvisation.

At this point, it is worth providing some information about Dede Efendi. It helps to position Udi Hrant as a remarkable example of an artist who was able to combine his knowledge of the Ottoman classical repertoire and his experience of the urban live music scene – *piyasa*.

Hammamizade İsmail Dede Efendi (also known as Dede Efendi) was born in Istanbul in 1778 and died in Mecca in 1846. From an early age, he participated in the Mevlevi gatherings in Yenikapı Mevlevihanesi. He is widely known for his compositions in almost every form of Ottoman classical music (almost two hundred are known to date). Furthermore, the creation of some composite *makams* is linked to his name. Dede Efendi is a representative of the Ottoman classical style and his compositions are still widely performed.

Both the choice of repertoire and the combination of compositions during performance are of interest in Udi Hrant's recording of *Karşılama*. He records two examples of *şarkı* from Dede Efendi (considered a pillar of Ottoman classical music) for his student, and combines them with a metric improvisation. In my opinion, this choice is hard evidence of how Udi Hrant was a bearer of both the Ottoman classical and urban music performing traditions. Moreover, the setting and the place of the recording are, in my opinion, important factors that could have influenced both the choice of repertoire and the performance of a metric improvisation. The recording of *Karşılama* is a lesson, and, when recording a lesson, a teacher often wants to demonstrate elements of their performance to their student, or aspects of a genre or style. In this sense, we can hypothesise that metric improvisation was a means of connecting two compositions with the same *makam* and *usül*. Metric improvisation seems to have been an element of the performance of the urban Ottoman repertoire, both as a connecting 'bridge' between two compositions and as a solo performance (as Marko Melkon's *Cifte telli* recording shows).

3.2.2.1 Use of rhythm

The whole performance of the two *şarkı*'s of Dede Efendi, and the metric improvisation by Udi Hrant, are in *aksak usulü*, a 9/8 rhythmic cycle that is shown below:

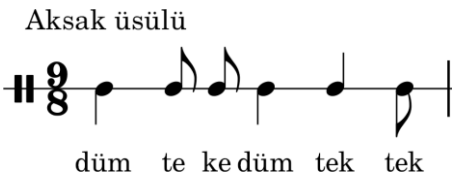


Figure 40: *Aksak usulü*

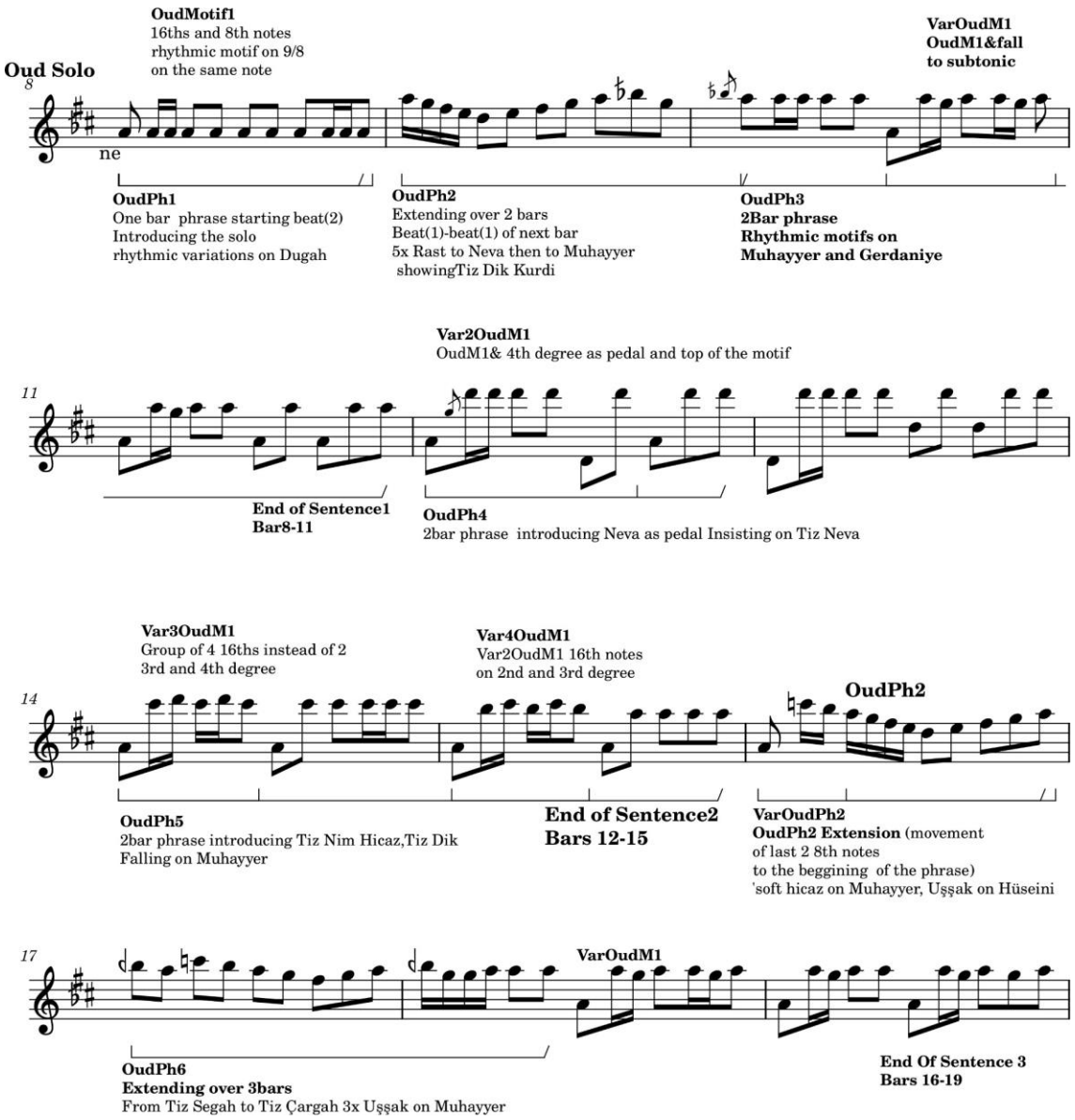
[109] Full scores can be found in Appendix II.

Aksak is a common rhythmic cycle in Turkish folk and *sanat muziği*.[110] The dance related to it is usually called *Karşılama*, both in Turkey and Greece, and this is also how Udi Hrant announces the performance in the recording, once again stating the close relationship between the rhythmic cycles and the dance.

3.2.2.2 Use of motif/melodic ideas

From a total of four minutes, the improvised part lasts only 48 seconds (2:53-3:41), showing the connecting character of the metric improvisation for this performance. Udi Hrant uses five basic melodic ideas, varying and connecting them to create small phrases. In the example below, Hrant uses a simple rhythmic/melodic idea (Oud Motif 1) that he varies multiple times in the consecutive nine bars. Oud Motif 1 is actually a one-note rhythmic idea in 9/8; and all the variations follow this basic rhythmic idea, using different notes and transposing into different registers. Hrant also makes some subtle alterations in the last group of eighth notes, alternatively using three eighth notes or one eighth note, and two sixteenth notes or one eighth note. In addition, he varies a whole phrase (Oud Phrase 1) and repeats it almost unaltered after six bars, as shown on the next page. Oud Phrase 1 is a descending-ascending melodic idea that starts and ends on the octave.

[110] More information on the *aksak* rhythm can be found in Fracile, N, "The 'Aksak' Rhythm, a Distinctive Feature of the Balkan Folklore", *Studia Musicologica Academiae Scientiarum Hungaricae*, 44, no. 1/2 (2003): 197-210, http://www.jstor.org/stable/902645, accessed May 7, 2022.


Oud Solo
OudMotif1
16ths and 8th notes
rhythmic motif on 9/8
on the same note
VarOudM1
OudM1&fall
to subtonic
ne
OudPh1
One bar phrase starting beat(2)
Introducing the solo
rhythmic variations on Dugah
OudPh2
Extending over 2 bars
Beat(1)-beat(1) of next bar
5x Rast to Neva then to Muhayyer
showingTiz Dik Kurdi
OudPh3
2Bar phrase
Rhythmic motifs on
Muhayyer and Gerdaniye
Var2OudM1
OudM1& 4th degree as pedal and top of the motif
End of Sentence1
Bar8-11
OudPh4
2bar phrase introducing Neva as pedal Insisting on Tiz Neva
Var3OudM1
Group of 4 16ths instead of 2
3rd and 4th degree
Var4OudM1
Var2OudM1 16th notes
on 2nd and 3rd degree
OudPh2
OudPh5
2bar phrase introducing Tiz Nim Hicaz,Tiz Dik
Falling on Muhayyer
End of Sentence2
Bars 12-15
VarOudPh2
OudPh2 Extension (movement
of last 2 8th notes
to the beggining of the phrase)
'soft hicaz on Muhayyer, Uşşak on Hüseini
VarOudM1
OudPh6
Extending over 3bars
From Tiz Segah to Tiz Çargah 3x Uşşak on Muhayyer
End Of Sentence 3
Bars 16-19

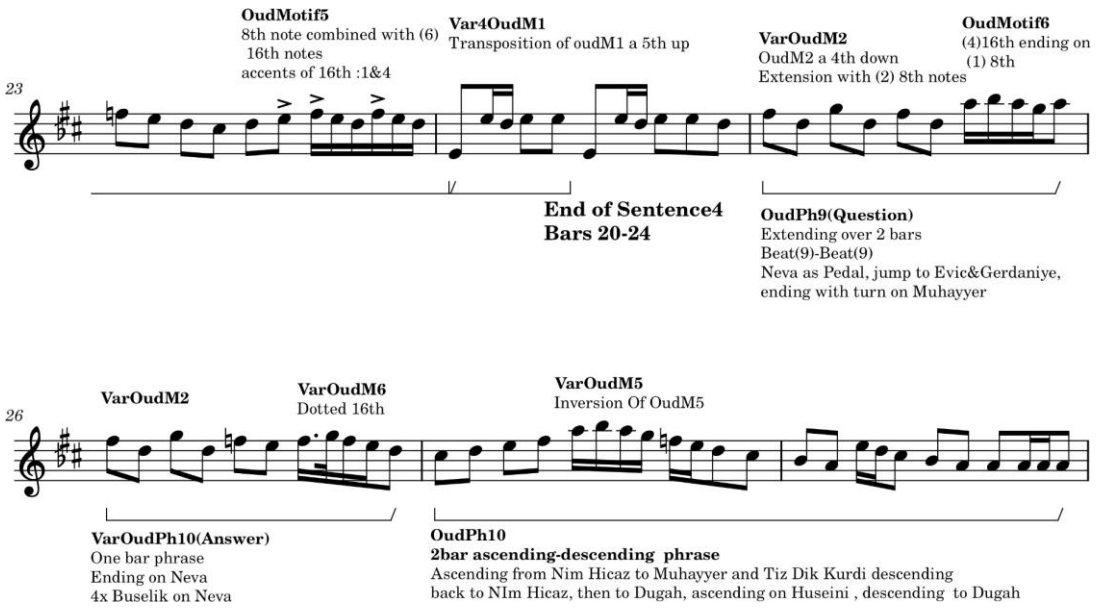


Figure 41: Oud Motif 1 and Variations (appearing from 02:53-3:18)

On the whole, the rhythmic flow of subdivisions consists of eighth and sixteenth notes and follows the *aksak* rhythmic pattern. There is only one example that goes against the *aksak*. This is in bar 23, where Hrant employs accents and disrupts the feeling of the group of three eighth notes. He then varies the same melodic idea a few bars later, as shown above.

3.2.2.3 Use of phrasing, sentences and overall structure

In this brief metric improvisation, Udi Hrant manages to create ten phrases that explore the *makam Hicaz*:

Figure 42: *Makam Hicaz* scale

He also involves the related *makam Uzzal*:

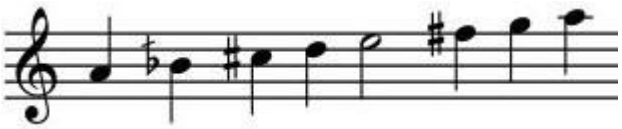



Figure 43: *Makam Uzzal* scale

Even more, he creates a bridge from one composition to the other. As far as phrasing is concerned, he creates one-bar and two-bar phrases, as well as phrases extending over three bars. He then combines the phrases into a total of five sentences. The model employed is a descending one, as for the majority of the performance (fifteen bars) he explores the area around the octave, thereby creating tension that is released in bar 23. There, he insists on the 5th degree, a characteristic movement of *makam Uzzal*, and he ends on the tonic.

3.2.2.4 Concluding remarks on *Karşılama* by Udi Hrant

Udi Hrant's analysis of metric improvisation in *Karşılama* has brought to light a series of interesting issues. As far as Hrant's style is concerned, analysis has shown the following:

1. Udi Hrant's use of rhythm is closely related to the *aksak usulü*, using only basic subdivisions (eighth and sixteenth notes). With these basic tools, he creates motifs that make use of the lower open strings of the *oud* combined with its high register notes.
2. Udi Hrant's phrasing is also closely related to the *aksak usulü*. Most of his phrases conclude within one or two bars, giving an explicit metricality to the improvisation.
3. Udi Hrant's use of *makam* is dictated by the relationship to the preceding and subsequent compositions. In this sense, *Karşılama* operates as a short improvisational 'bridge' between the two compositions, referring at the same time to both compositions, rhythmically and melodically. Presumably its short duration and its specific function limited it to not include modulations or a full development of the *makam*. Instead, it operates as a commentary between two compositions, proposing a model of performance for respective performances.

3.3 Concluding remarks on Marko Melkon and Udi Hrant's performances

In this sub-chapter, we focused on two performances from the early discography of the 78rpm recordings of two of the most renowned *oud* players of the early and mid-20th century. Melkon and Hrant were contemporaries and, as my analysis has shown, they shared much in their style of metric improvisation. Their approach is closely connected to the respective rhythmic cycle and the development of their improvisations is dictated by the *seyir* of the chosen *makam*. Their phrasing structure is closely related to the bar (something that began to change in the performances of artists who were active later during the 20th century). In addition, the chosen recordings and accompanying analyses show that both artists were familiar with metric improvisational performance practice and included it in their recordings. Lastly, their choice of rhythm (*Çiftetelli* and *Karşılama*) contributes to the argument that metric improvisation was related to dance, even if, in Udi Hrant's performance, the compositions performed were of the *sanat* repertoire.

4. 1960s to 1980s – John Berberian

4.1 Introduction (life and career)

John Berberian (1941-) is considered one of the *oud* virtuosos of the 20th century. He was born in New York to parents who were Armenian immigrants. From a very early age he was exposed to music, because his father, Yervant Berberian, was an accomplished *oud* player and singer. His father encouraged him to take up the classical violin, which he studied for five years, but his instrument of choice became the *oud*. He studied economics at Columbia University and never pursued a professional career as a musician. In his own words:

> (...) it [the oud] has been the love of my life. However, I didn't want to make music a full-time venture because I felt I wanted to keep it away from being a job, so to speak. There is time for a job and there is time for pleasure. I went to Columbia University and there studied whatever I needed to go into business. I worked as a purchasing director, or manager you call it, for various companies. When I finally moved out of the New York, New Jersey area to Massachusetts, I pretty much retired from daytime work and just concentrated on my music, and that's what I am doing now in my retirement years; I have some students that come for a lesson and I am more than happy to pass on whatever I have learned to them.[111]

Despite his reluctance to make music performance a full-time job, Berberian recorded extensively during the 1960s and 1970s and performed around the world, gaining the respect of musicians and audiences worldwide. Born and raised in New York, Berberian lived and performed in a multicultural environment. Musicians of Greek, Arab, Armenian, Turkish and other ethnic origins could be found to perform together in one night club. As an Armenian-American, he would often perform at Armenian community events, playing after older *oud* players in night clubs.

He would not, however, stay unaffected by the melting pot that New York used to be in those days, collaborating with musicians from various ethnic origins and musical backgrounds in live performances and in recordings. His exposure to all these influences, as well as his innate curiosity for different musical cultures, allowed him to develop his own personal style in *oud* playing. Berberian's diverse musical personality allowed him to record with some of the major recording companies of the time (Mainstream Records, Verve Forecast, RCA and MGM). His records include a wide range of musical genres: from Armenian folk songs and Arabic instrumental covers to experimental arrangements of folk tunes and rock-Middle Eastern fusion. Berberian was one of the first *oud* performers ever to introduce the *oud* into non-typical Middle Eastern orchestras and, in my opinion, this is what contributed to his uniqueness as an *oud* player. In his albums, Berberian allowed plenty of space for improvisation, when it was *taksim* or metric improvisation. In order to get a closer insight into his work through this research, I engaged with his discography through attentive listening and chose to transcribe and analyse the following metric improvisations, which has enabled

[111] All information come from John Berberian's interview in the podcast Kzirian, A., "Episode 3: John Berberian; Oud Master" 13/05/2019, accessed April 15, 2022, https://taqs.im/taqsim–podcast/.

me to comment on his versatile style:

1. *Basha Bella* (from the album *Expressions East*, Mainstream Records, 1964, US)
2. *Şişeler* (from the album *Expressions East*, Mainstream Records, 1964, US)
3. *Sevasda* (from the album *Oud Artistry of John Berberian*, Mainstream Records, 1965, US)
4. *Chem oo chem* (from the album *Middle Eastern Rock – John Berberian and the Rock East Ensemble*, Verve Forecast, 1969, US)

These examples are not only chosen to point out Berberian's artistry and versatility in metric improvisation; they also serve as examples of this idiomatic genre's development. Furthermore, the first three examples (all of them traditional folk tunes) are evidence of how the repertoire from Anatolia was incorporated and performed by first-generation Armenian-American immigrants. Wherever lyrics existed, they were sung in Turkish. The Turkish language was a *lingua franca* for the immigrants who fled from the Ottoman Empire to America, as it was in the places of the Ottoman Empire where minorities co-existed. It comes as no surprise then that the songs performed and recorded at that time were mostly sung in Turkish, even if the musicians were of Armenian or Greek origin. For the most part, that was the situation in the live performance scene of urban centres such as New York, Massachusetts, and other places where the immigrant populations gathered. The fourth choice serves a different purpose: within five years' time, Berberian experimented with incorporating tunes from Anatolia into a jazz/rock fusion band. This landmark recording shows how performers of a 'traditional' Middle Eastern instrument started to collaborate with musicians who performed other genres of music, such as rock and (later) jazz, to create the genre that we now know as fusion.

4.2 *Basha Bella, Şişeler, Şavaş'da*: a comparative approach

In this sub-chapter, I will comment on the different ways in which Berberian approached metric improvisation during the performance of folk songs. His 1964 album for Mainstream Records, *Expressions East*, consists of seven folk songs from various areas of the Middle East and a *taksim.* From this album, I have transcribed and analysed two metric improvisations that were performed on the tracks *Basha Bella* and *Şişeler.*

4.2.1 Basha Bella (*Expressions East*, Mainstream records, 1964)

https://surfdrive.surf.nl/files/index.php/s/Cj2QUc0I6RPOIEB

Image 4: Back cover of Ross Daly's LP *Pnoi.*

During the early days of my own *oud* education, my first teacher, Christos Tsiamoulis, introduced me to a tune that he called *curcuna.* I still remember the score that he gave me; an old score with the title *Basa Bella.* I always assumed that this title referred to the lower register (bass) of the *oud*. It was not until I came across the recording by Berberian when I realised that *Basa Bella* was actually *Basha Bella*, likely a transliteration of the Turkish expression *başa bela*, which means 'pain in the neck,' or a 'nuisance.' This tune became extremely popular in Greece during the 1990s when Ross Daly recorded it for his album *Pnoi* (RCA, 1990) alongside the famous Greek-Roma clarinet player, Vasilis Soukas. On the cover of *Pnoi,* the tune is called *ΜΠΑΣΑ ΜΠΕΛΑ – παραδοσιακό Ανατολής* [Mpasa Mpela – Paradosiako Anatolis], which refers to a traditional tune from the East. It is placed in the section *ΤΖΟΥΡΤΖΟΥΝΑ* [Tzourtzouna]; i.e., the Greek expression for *curcuna.* From personal

conversations with musicians in Greece, I came to realise that the majority of musicians refer to the tune in question by the name *Armenian curcuna* (*αρμένικη τζούρτζουνα)*.

I suggest that Berberian's recording created a perception that this tune is of Armenian origin, whereas it is in fact part of the broad Anatolian repertoire. Unfortunately, I was not able to find its first score or recording. However, its history and its issues of nomenclature indicate that tunes from the Middle East and Anatolian area are a kind of common ground for musicians from various ethnicities.[112] In addition, the very fact that the tune's title is replaced by the term *curcuna* makes the importance of the rhythmic cycle evident. In the same way as with the *çiftetelli* discussed earlier in this chapter, *curcuna* (in Turkey and Anatolia) and *Iqa' Jurjina* (in Iraq), is a common rhythm of the Anatolian and Middle Eastern repertoire, best described as a 10/8 bar with an internal grouping of 3+2+2+3 eighth notes. It is particularly common as a rhythmic structure in the folk repertoire of the Armenian, Iraqi and Kurdish people, but it has also survived in the Turkish classical music repertoire and has provided younger generations of musicians in Greece and elsewhere with inspiration for their creativity.[113]

4.2.1.2 Use of rhythm and motifs/melodic ideas

Berberian's 1'02 metric improvisation (3:08-4:10) consists of 19 melodic ideas and motifs, together with their many variations. The overall rhythmic flow depends almost exclusively on quarter and eighth notes that closely follow the *curcuna usulü*.

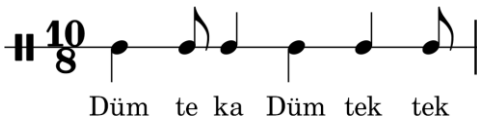


Figure 44: *Curcuna usulü* basic structure

1. Variation of the motif and rhythmic displacement. Despite the fact that the flow of the subdivisions does not change, Berberian makes his improvisation interesting by using many variations of the same melodic idea/motif and by using rhythmic displacement. His control over these two tools is one of the remarkable aspects of this improvisation and it constitutes a distinct aesthetic characteristic. One such example is shown below:

[112] Ατζακας (2012) explains in his first chapter the interrelations, common spaces of performance and communication through the common understanding of the modal language of the wider area of Balkans, Greece, Turkey by the ethnic minorities and the Muslim musicians of the late and post-Ottoman era.
[113] A fine example can be found here https://surfdrive.surf.nl/files/index.php/s/XrczQ5lE6dNmJ0p. The group's name is *Hopla loon* and *Curcuna minor* is the title of the tune.

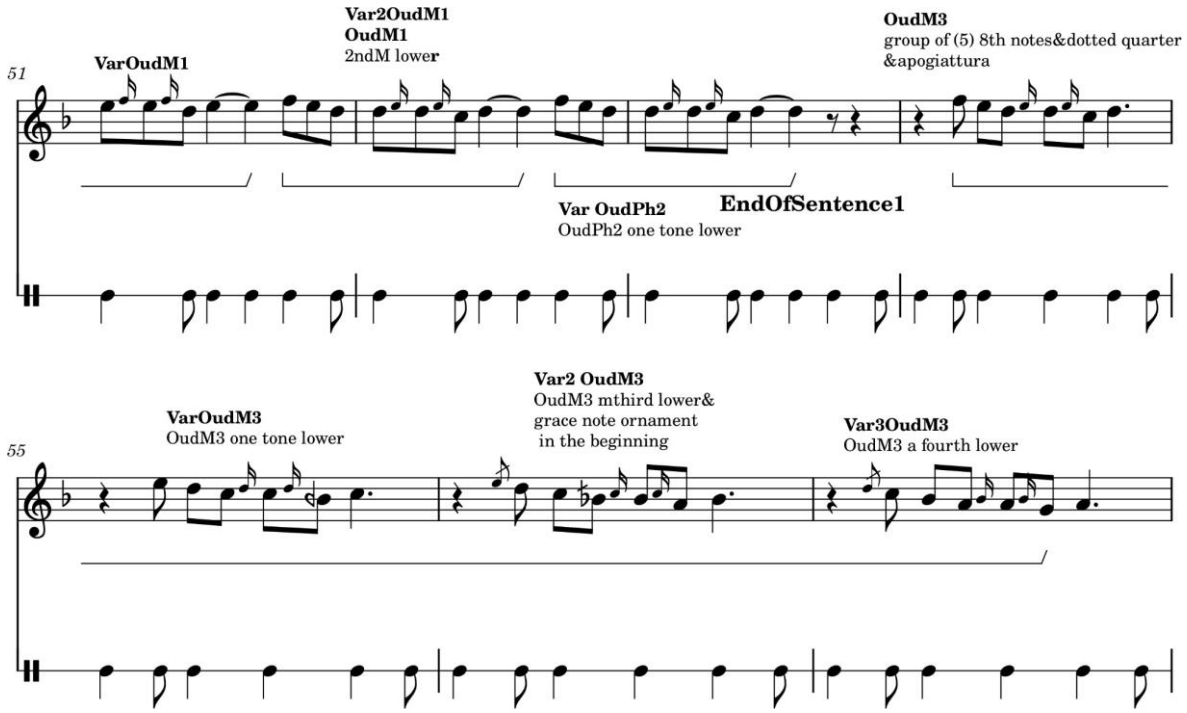



Figure 45: Multiple variations on the same motif (Oud Motif 3) and rhythmic displacement (3:20-3:26)

Another example of rhythmic displacement is also shown below:

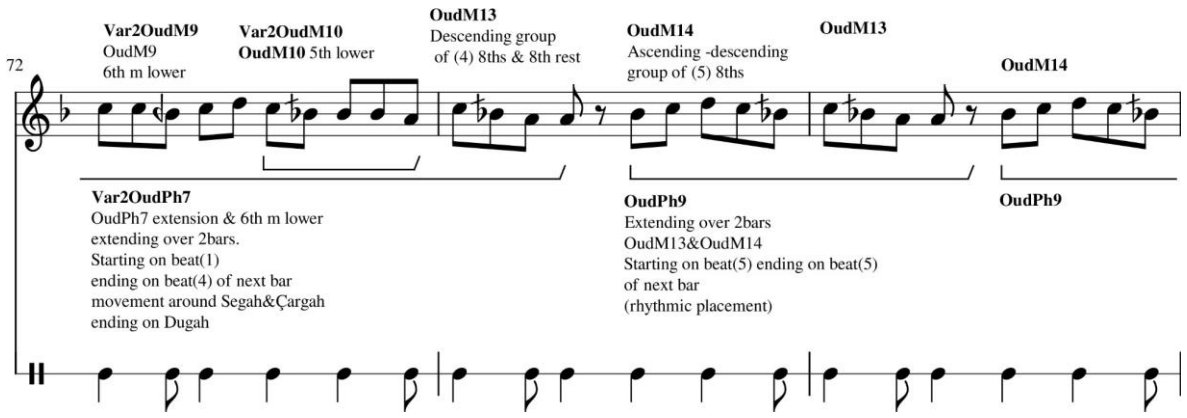


Figure 46: Rhythmic displacement of Oud Motif 14 (3:54-3:58)

In the example above, Berberian places the melodic idea on the sixth beat of the bar and from there he begins to build his phrase. In this way, he creates a one-bar phrase, placed not on the first beat of the bar but on the sixth.

Finally, Berberian repeats unchanged melodic ideas in several places in his improvisation, as is the case with Oud Motif 14 in the example shown above.

4.2.1.3 Use of phrasing, makam and overall structure

In this performance Berberian uses a total of eleven basic phrases – some of which he repeats unaltered and others which he varies. He experiments with several phrase length variations (the numbering referring to both the original and varied phrases):

4.2.1.1.1.1	One-bar phrase (in total: 3)
4.2.1.1.1.2	Phrase extending over two bars (in total: 6)
4.2.1.1.1.3	Phrase extending over three bars (in total: 1)
4.2.1.1.1.4	Four-bar phrase (in total: 2)
4.2.1.1.1.5	Phrase extending over four bars (in total: 1)

In varying his phrases, Berberian uses tools such as extension, reduction and displacement on different notes of the same phrase. One such example is Oud Phrase 7, which starts as a one-bar phrase in a certain position (octave). The first variation is a displacement that is positioned a fourth lower and the second combines a displacement that is positioned a minor sixth lower and an extension by four eighth notes. In this manner, Berberian proposes a unique way of processing the melodic material by combining several tools for varying a phrase.

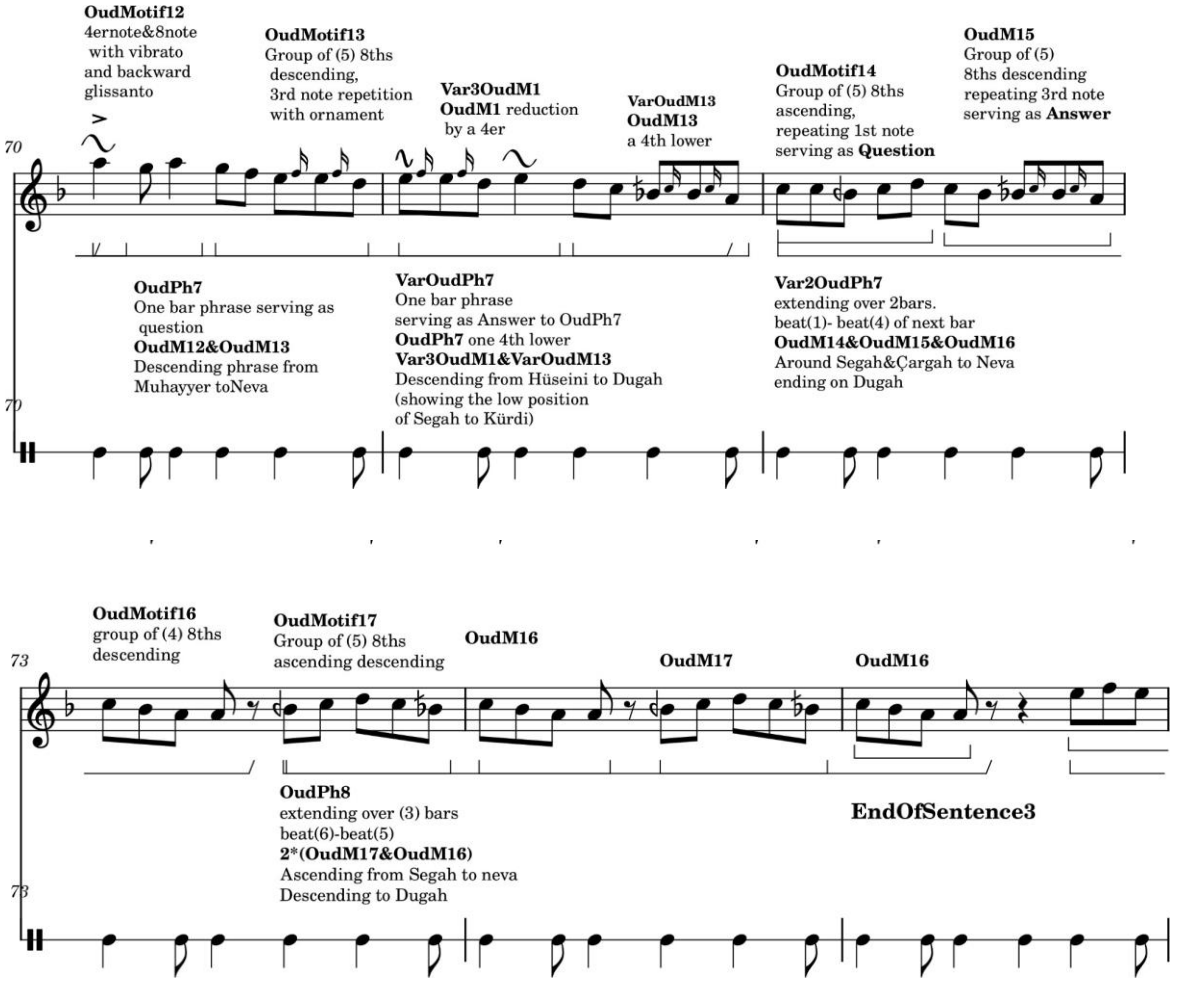


Figure 47: Oud Phrase 7 and variations (03:48-03:54)

Structurally, Berberian's improvisation consists of four large sentences as follows:

1. Sentence 1 (bars 48-53) – Entrance (03:08-03:19)
2. Sentence 2 (bars 54-61) – Development (03:20-03:33)
3. Sentence 3 (bars 62-75) – Climax (03:34-03:58)
4. Sentence 4 (bars 76-82) – Outro (03:59-04:10)

Berberian appears to control the length of his sentences expertly, by creating larger phrases to give us a glimpse of a compositional approach based on metric improvisation, something that becomes more evident in this research project's examination of the work of subsequent artists.

As far as the use of *makam* is concerned, Berberian's improvisation begins after the clarinet *taksim*, with a rhythmic insistence on the degree *Hüseyni* and a suspended cadence (*asma karar*) on the *Neva* in Sentence 1. In Sentence 2, through use of the *Acem*, he descends gradually to the *Dügâh*. It is worth mentioning the position of the second degree of the *makam* used in this improvisation: Berberian uses the *Segah* degree in its low position close to *dik Kürdi*whenever there is a movement to the tonic *Dügâh*. In the first part of Sentence 3 (62-69), Berberian extends his improvisation to the high register of *makam Uşşak*, using an *Uşşak* trichord. In bars 70-75 he begins the descent from the octave to the tonic. In Sentence 4 there is a return to the mid-high register of the *makam* and a final cadence to the tonic, with the use of all the possible positions of the second degree of *makam Uşşak*, even as low as *dik Kürdi*, as is shown below. On the whole, Berberian employs an ascending-descending model that he repeats three times in his improvisation.

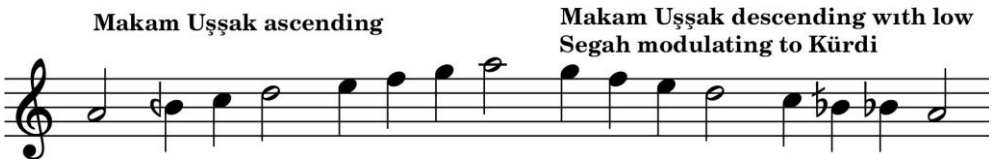



Figure 48: Modulation (03:59-4:10)

4.2.2 *Şişeler*

https://surfdrive.surf.nl/files/index.php/s/jDXMkYLO9lT2uSO

Şişeler is a Turkish folk song from Kilis, a town in the southeast of Turkey, close to the

border with Syria.[114] Composed by Ahmet Nurettin Çamlıdağ, this song has been recorded many times. Its original title is *Ringo Ringo Şişeler*, but in Berberian's version we hear *Lingo Lingo Şişeler*.[115] Its lyrics present a sarcastic narrative about the drinking of alcohol. The recording used here is a fine example of how musicians were attempting to recreate the environment and the feeling of a *meyhane* or nightclub for an album or studio recording. As we will see in the analysis, this aesthetic choice also emerges from the artistic choices that were made during the improvisation.

4.2.2.1 Use of rhythm and motifs/melodic ideas

Şişeler contains two different rhythmic structures. The first one (Figure 52) is played in the introduction and the lyrics section, and it is a one-bar phrase, performed differently by the two percussion instruments (*darbuka* and *zilia*).[116] The second rhythmic structure (Figure 53)[117] is employed during the clarinet *taksim* and the *oud*'s metric improvisation, as is shown below:

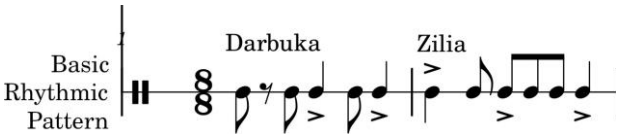



Figure 49: Basic one-bar rhythmic pattern as played by *darbuka* and *zilia* (00:40)

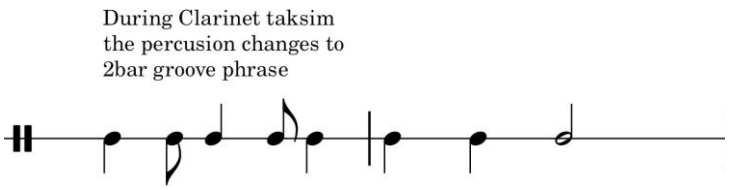


Figure 50: Groove change, two-bar rhythmic pattern for *taksim* and metric improvisation (02:46)

In their effort to transfer the lively environment of a *meyhane* or a nightclub to the studio, the artists of the *Şişeler* recording dedicated a considerably part of it to improvisation. John Berberian's improvisation (3:46-4:48) follows a clarinet *taksim* (2:38-3:46). Throughout the clarinet *taksim*, Berberian plays the following two-bar rhythmic/melodic accompaniment with almost no variations:

[114] Kilis, historically, has been a multicultural place as it was inhabited peacefully by all the major minorities of the Ottoman Empire; Armenians, Rums (Greek–speaking Orthodox), Turkish and Jews. For more information on Kilis, https://islamansiklopedisi.org.tr/kilis, retrieved April 22, 2022.
[115] This subtle change in the lyrics is probably due to copyright issues, as with many other songs and tunes published under an almost identical but different title.
[116] *Zilia* is a set of metallic idiophones, often used in Anatolian, *café aman*, and *rebetiko* music.
[117] The second variation could be viewed as an 8/4 *shaftatalli/çiftetelli* if we chose to write in one bar. However, as there is no significant change in tempo, I decided to keep two-bar structures of 8/8. In addition, writing with a basic subdivision of eighth notes facilitated the transcription of ornamentation and other details.

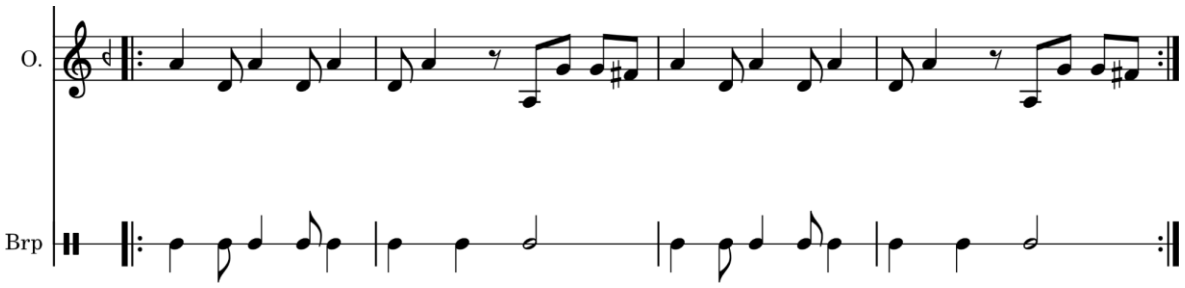



Figure 51: *Oud*'s rhythmic/melodic accompaniment during clarinet *taksim*

In his metric improvisation, which lasts just over one minute, Berberian introduces twelve new melodic ideas and motifs together with their variations. Again, the overall subdivision is almost exclusively based on eighth notes, with the use of sixteenth notes for ornamentation. As is the case in *Basha Bella*, this fairly standard improvisational technique does not detract from the overall intrigue in the development of this performance. In *Şişeler*, Berberian introduces new rhythmic and expressive tools and, at the same time, he makes use of previously mentioned material, thereby showing his personal improvisational 'signature'. The following example presents a combination of the aforementioned features: Berberian enters his performance introducing Oud Motif 1, which is almost identical to Oud Motif 1 from *Basha Bella*. However, at the same time he builds tension by repeating it seven times, and he further continues building tension by creating ten variations of the same motif. In creating these variations, Berberian makes use of extension and transposition and he also substitutes the notes of the basic motif with pedal notes:

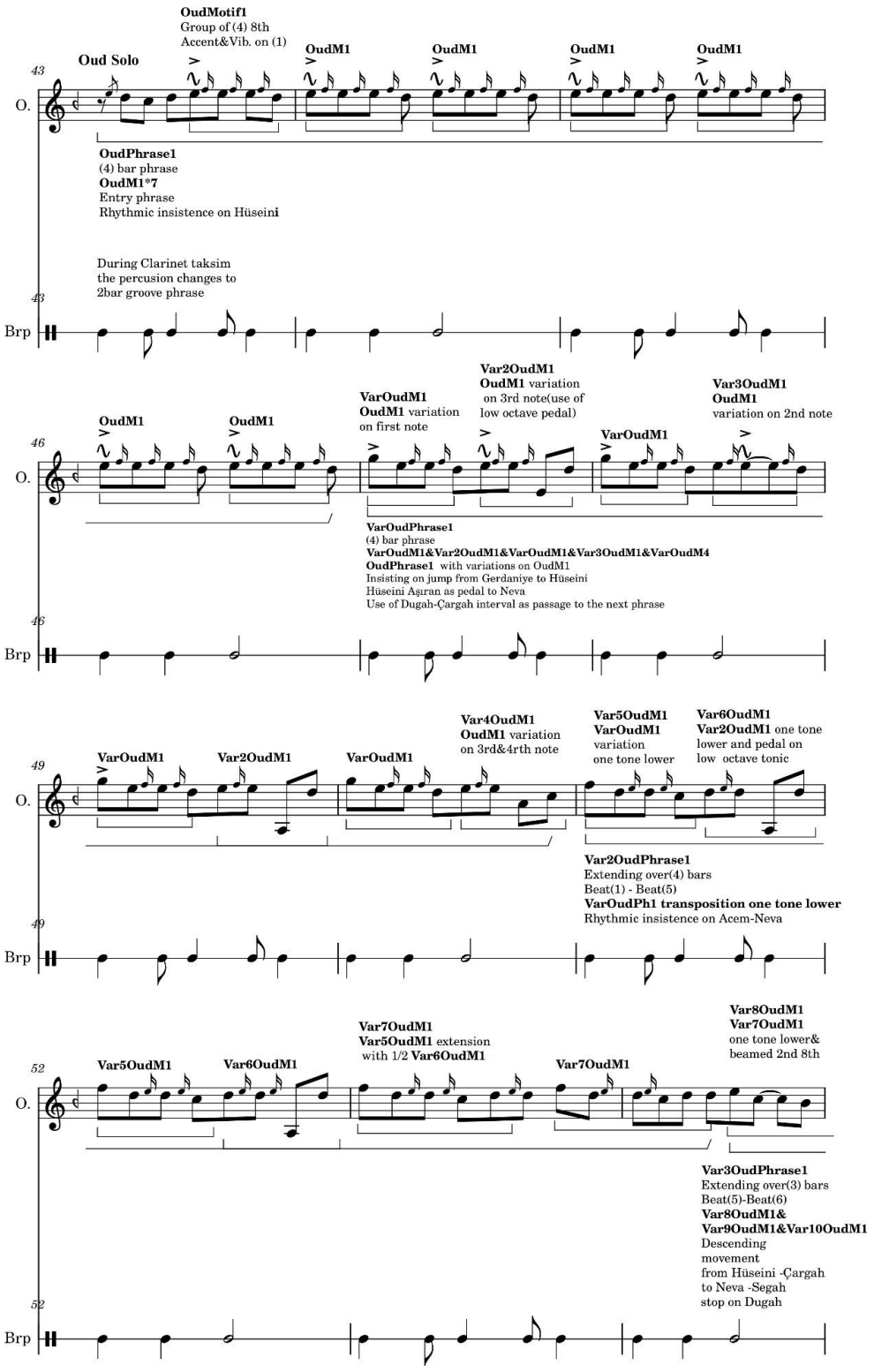



Figure 52: Transferring motifs from *Basha Bella* (03:48-4:04)

Berberian also introduces intricate rhythmic tools in his performance, as is shown below.

1 Syncopation:

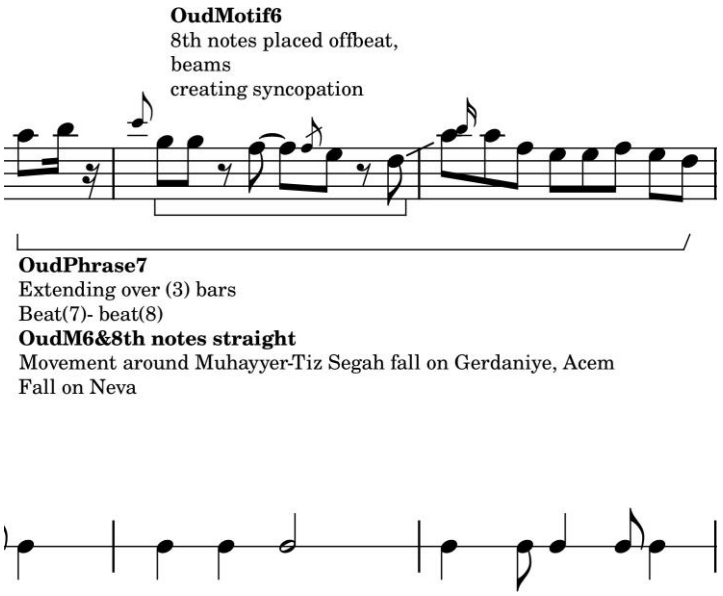



Figure 53: Oud Motif 6 creating syncopation (04:29-04:30)

2. Accents and groupings:

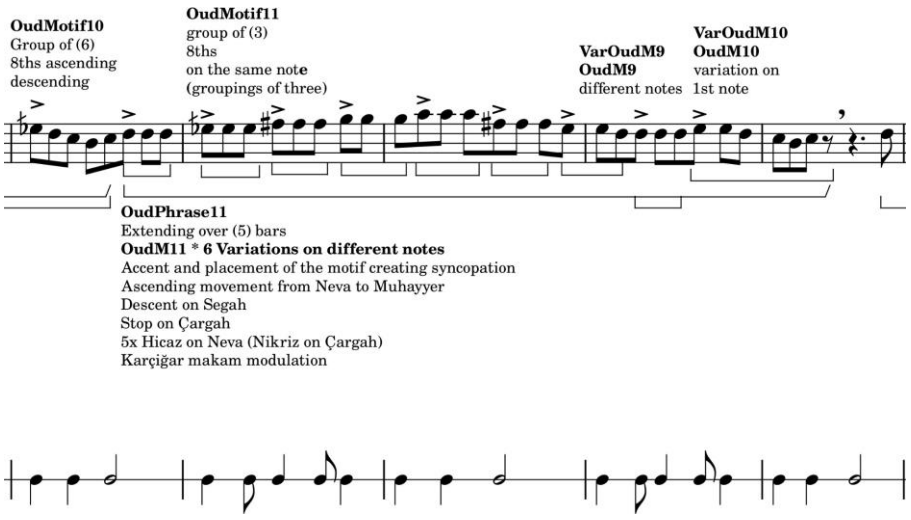


Figure 54: Accented motifs and groupings (4:38-4:42)

3. Lastly, Berberian employs the question-answer tool in his use of motifs:

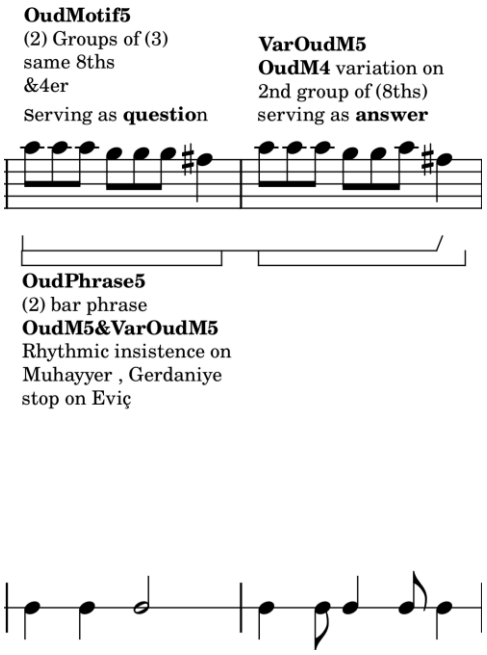


Figure 55: Question-answer tool (04:22-04:24)

4.2.2.2 Use of phrasing, *makam* and overall structure

Berberian's metric improvisation in *Şişeler* consists of thirteen original phrases and six variations. Lengthwise his phrases are constructed as follows:

1. Phrase extending over two bars (in total: 4)
2. Two-bars phrase (in total: 1)
3. Phrase extending over three bars (in total: 4)
4. Four-bar phrase (in total: 2)
5. Phrase extending over four bars (in total: 6)
6. Phrase extending over five bars (in total: 2)

Compared to his previous metric improvisation Berberian utilises longer phrases to convey his musical ideas. He also introduces a phrase extending over five bars – a length of bars that none of the previous artists used. Structurally, his metric improvisation consists of four parts made up from five large sentences, each of which make a statement concerning the *seyir*:

1. Entrance (bars 43-70) (03:48-04:19). This part is divided into two smaller parts, each one corresponding to one sentence (Sentence 1 & Sentence 2). In Sentence 1 (03:48-4:07) Berberian insists on *Hüseynî* , and then he gradually descends through all the notes of the *makam Hüseynî* , to the tonic (*Dügâh*). As a last move, he ascends and descends the whole range of the *makam*, even visiting the *Yegâh*

degree one fifth lower from the tonic. The second sentence (Sentence 2) (04:07-04:19) is a re-establishment of the melodic material of the *makam*, in a descending manner from *Acem* to *Dügâh*.

2. Development (bars 71-78, beat 6) (04:20-04:32). In this part Berberian uses Sentence 3 to move from *Neva* to the high register of the *makam* and stay around the octave (*Muhayyer*).
3. Modulation (bar 78, beat 7 to bar 94, beat 3) (04:33-04:42). Falling from the octave, Berberian modulates to *makam Karçiğar* and finishes the modulation by insisting on *Çargâh*. As we will see in other improvisations, a modulation from *Hüseynî* to *Karçiğar* is really common.
4. End (bars 94-97, beat1) (04:43-04:49). With a small sentence (Sentence 4), Berberian returns to the basic *makam* and exits the improvisation by ending on the first beat of bar 97 and returning directly to the song. It is worth noting the immediate change of the rhythmic accompaniment.

In this metric improvisation we should point out that, although the song is in *makam Uşşak*, Berberian chooses to explore *makam Hüseynî* and even modulate to *Karçiğar*.

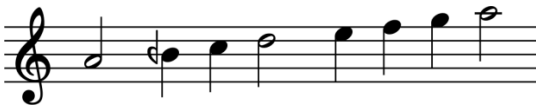



Figure 5: *Makam Uşşak*

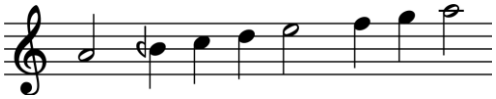



Figure : *Makam*

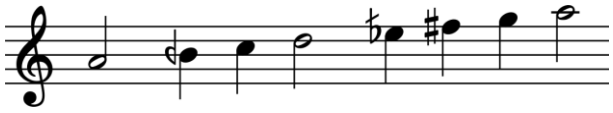



Figure : *Makam Karçiğar*

This is also the case with the preceding clarinet *taksim*, which is also in *makam* (with a very low second degree close to *dik Kürdi*). As is demonstrated in the following example (*Şavaş'da*), for his metric improvisation Berberian also uses a different or relative *makam* to the one that is related to the preceding composition.

4.2.3 *Şavaş'da*

https://surfdrive.surf.nl/files/index.php/s/yCMduNtB3naMws9

Şavaş'da is included in the album *Oud Artistry of John Berberian* (Mainstream Records 1965). Again, *Şavaş'da* is not the original title of the song performed; its original title is *Sivas'ta bir yar sevdim* or *Sivas yollarında* and it is a folk song from *Sivas.* This recording includes two metric improvisations – one from the *oud* (02:19– 03:14) and one from the *kanun* (03:17–04:07). I decided to include it in this research project because the two metric improvisations contained in it are inextricably connected. As my analysis of this song shows, the *oud* improvisation is a modulation to a different *makam* than that of the song, and the *kanun* improvisation is a return to the *makam* of the song. This practice is common in live performances of urban music. It is however rare to find an example in the discography of the 1960s where this live practice was recorded in a studio. In addition, during their metric improvisations, artists take turns to play the accompaniment. For research purposes both transcriptions are included in Appendix II. At this point I only focus on the *oud* metric improvisation and briefly mention the movement of the *kanun* improvisation to support the argument.

4.2.3.1 Use of rhythm and motifs/melodic ideas

The basic rhythmic pattern played by the percussion throughout the song and the most frequently-played variation are both shown below:

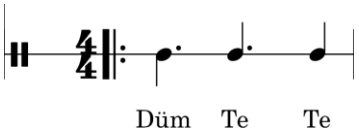


Figure 59: Basic Rhythmic pattern for *Şavaş'da*

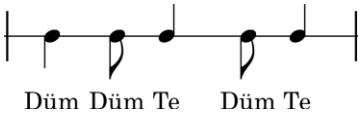


Figure 60: Variation of the basic rhythmic pattern

During the *oud* solo, the kanun is playing a two–bar accompanying phrase emphasizing the tonic and the leading tone:

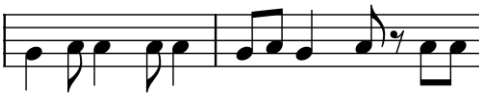



Figure 61: Kanun accompaniment

In this 54-second improvisation, Berberian introduces twelve basic motifs/melodic ideas that he varies extensively. The overall rhythmic flow is on eighth notes. Sixteenth notes, grace notes and appoggiaturas are used for ornamentation. Again, Berberian introduces new elements to support his metric improvisation, some of which are shown below:

1. Extensive use of tremolo with glissando, beamed or with accent, following the rhythmic pattern in the high register and over-the-bar use of motif (Oud Motif 3):

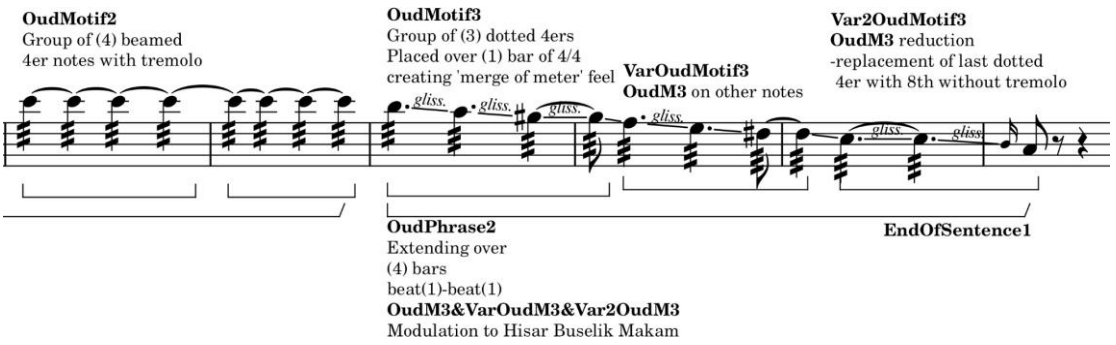


Figure 62: Combination of tremolo, glissando and over-the-bar use of motif (02:21-02:28)

2. Combination of variation tools (extension, reduction) with rhythmic displacement, and reference to another tune (in this case there is a reference to *Basha Bella*, analysed earlier in this chapter), for the development of a single melodic idea (Oud Motif 4):

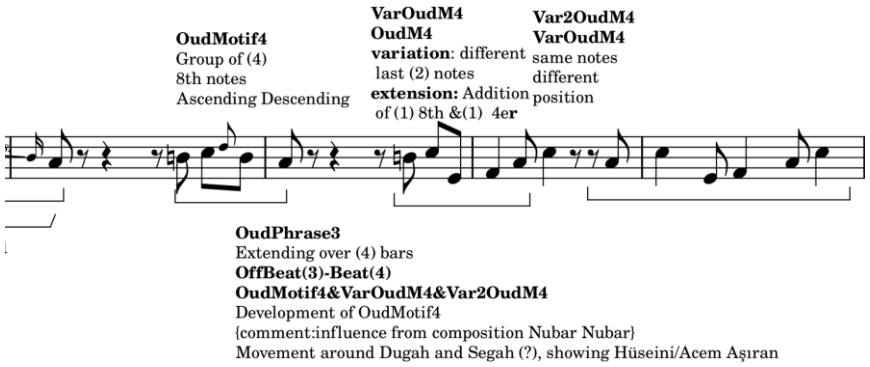


Figure 63: Extension, reduction, rhythmic displacement and reference to *Nubar Nubar* folksong (02:31-02:34)

3. Creation of a polyrhythmic effect with combinations of simple values and off-beat rhythmic displacement on a previous bar:

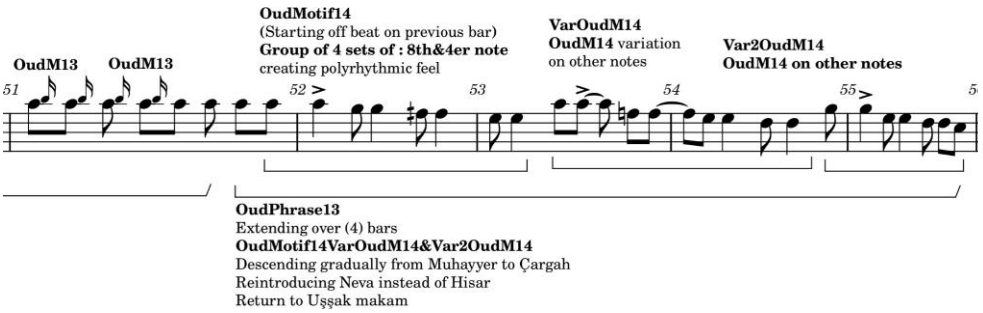


Figure 64: Polyrhythm effect (03:01-03:05)

4. Variation and off-beat displacement:

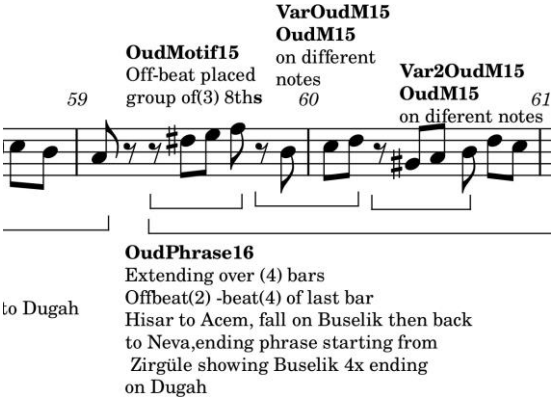


Figure 65: Variation of the motif (03:11- 03:13)

4.2.3.2. Use of phrasing, *makam* and overall structure

In this performance, Berberian creates sixteen original phrases with no variations.

1. Phrase extending over two bars (in total: 6)
2. Three-bar phrase (in total: 1)
3. Phrase extending over three bars (in total: 3)
4. Phrase extending over four bars (in total: 6)

Contrary to his other performances, Berberian chooses to create phrases that do not complete their musical statements inside the notated bars. Instead, the phrases are mostly begun on the last beat of one bar and mostly finished on the first beat of the last bar.

Structurally, Berberian's performance consists of four parts, each of which includes one sentence:

1. Opening Sentence 1 (bars 23-29) (02:20-02:28)
2. Development (bars 30-43)
    a. First development – Sentence 2 (bars 30-38, beat 6) (02:28-02:41)
    b. Second development – Sentence 3 (Comment on the first development,) (bars 39-43) (02:42-02:47)
3. Climax Sentence 4 (bars 44-51, beat 6) (02:48-03:00)
4. Outro Sentence 5 (bars 52-61, beat1) (03:01-03:13)

In the Opening, Berberian shows an ascending full octave of *Uşşak makam* until *Tiz Çargâh*.

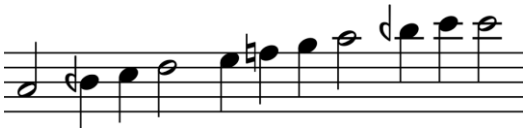



Figure 66: *Uşşak makam* until *Tiz Çargâh*.

Then he directly modulates to *Hisar Buselik makam*, theoretically a distant makam.

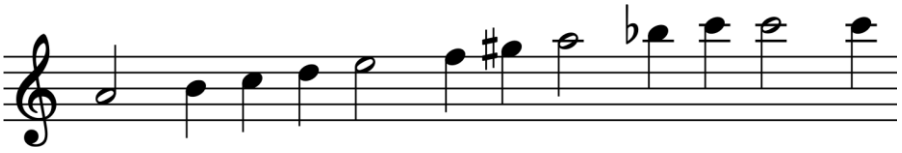



Figure 67: *Hisâr Bûselik* modulation until *Tiz Çargâh*.

In the development and recapitulation, Berberian establishes the new *makam* and comments on it by using melodic ideas and motifs that refer to *Nubar Nubar*. In the climax part, Berberian insists on using the high register of the new *makam*. Then, in the outro, Berberian descends to using material from the newly established *makam*. It is noteworthy that he uses a fully chromatic scale from a fifth below the tonic. This choice of intervals contributes greatly to the full change of the melodic environment, establishing a full modulation to the new *makam*.

The *kanun* improvisation operates as a return to the basic *makam* through a series of modulations (from *Rast* to *Hüseyni* and then to *Uşşak makam*) and stops at certain tonal centres (*Gerdâniye*, *Hüseyni*, *Çargâh*). Finally, the melodic environment is transformed again and returns to *Uşşak makam*.

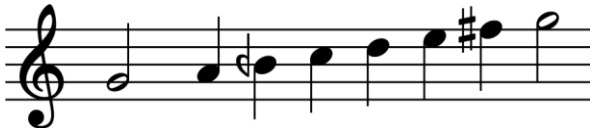



Figure 68: *Rast makam*

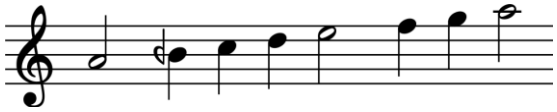



Figure 69: *Hüseynî makam*

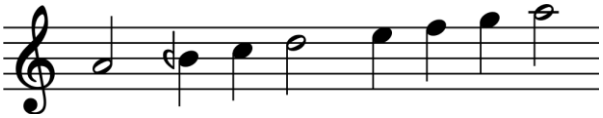



Figure 70: *Uşşak makam*

The main argument to make here is that there must have been a plan before recording, or at least a discussion before the performance, concerning the choice of *makam*. It reveals a compositional mentality on a series of metric improvisations within a performance. Even if all of the *makams* were not decided in advance by the artists, there must have been a certain 'scenario' that directed them collectively throughout the recording. One might try to argue that it could all have been decided spontaneously, but this would indicate that the artists had remarkable capacities to change and adapt to the performance, capacities that come from considerable experience of building and thinking compositionally. Whatever the case may be, it is an interesting example. Such sophisticated transformations and movements between *makams* rarely happened with the use of metric improvisation. *Taksim* has traditionally been the tool for such elaborate processes.

4.3 *Chem-oo-Chem:* the beginning of fusion

https://surfdrive.surf.nl/files/index.php/s/xCNTbw07lyJjv27

Chem-oo-Chem is included in John Berberian's album *Middle Eastern Rock – John Berberian and the Rock East Ensemble* (Verve Forecast, 1969). In his interview with Noah Schaffer in artsFuse, Berberian gives us the story behind the creation of the album:

> Noah Schaffer (N.F.): In 1968 you recorded a groundbreaking album on Verve/Forecast entitled *Middle Eastern Rock* as John Berberian and the Rock East Ensemble. That LP has something of a cult following– you can hear the whole disc on YouTube. How did that come about?

John Berberian (J.B.): The concept came from my producers at Verve at the time. I was really excited – it was a great transition. The title was a bit misleading – it was more jazz than rock – but we incorporated two or three rock musicians, including Joe Beck on guitar, who just wailed [*sic*] away with the oud. I think for its day it was a very progressive album and is thought of as remaining very current. I used Middle Eastern melodies, some of which I arranged myself, and we went over them with three rock musicians and four Armenian musicians. We came together one day and made an album. The entire LP was rehearsed and recorded in one day! We still incorporate some jazz elements in our music; once in a while we'll put in a bit of "Take Five."

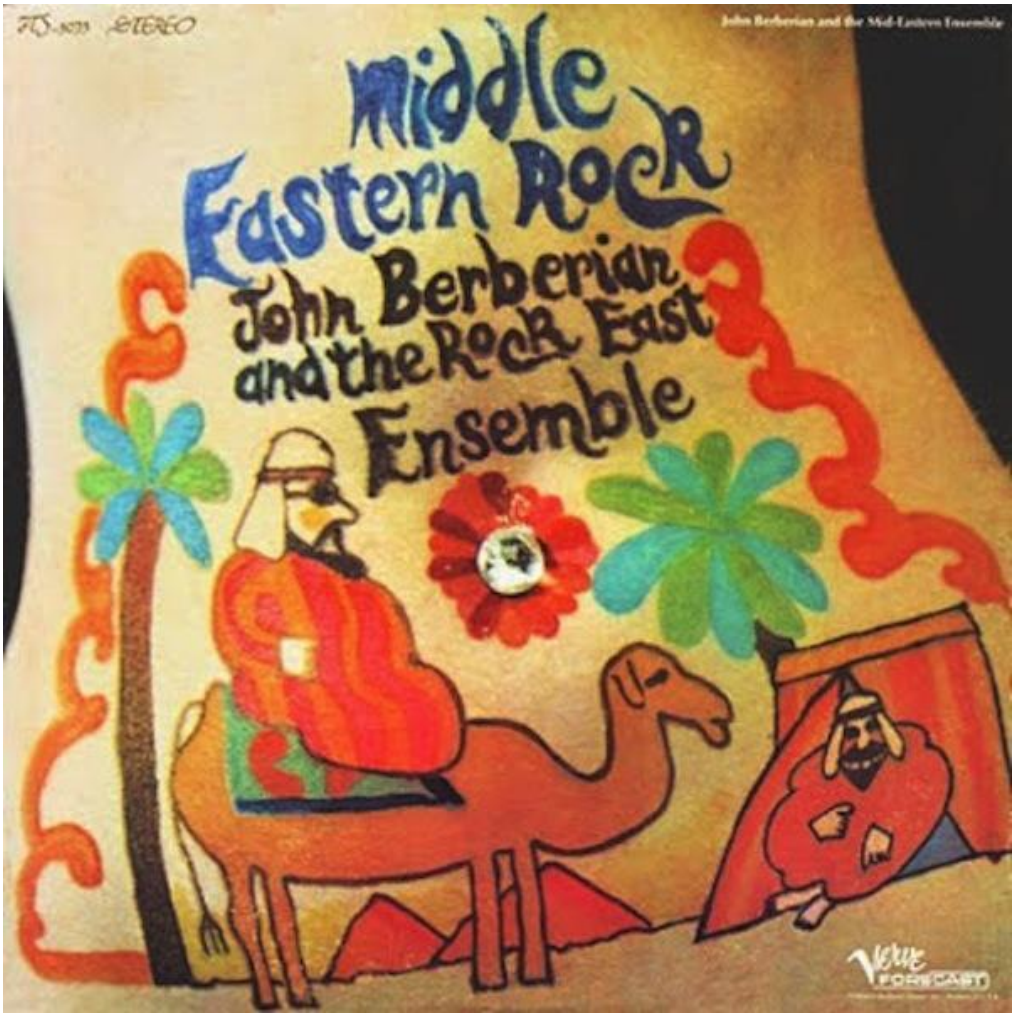


Image 5: Front cover of John Berberian's LP *Middle Eastern Rock*

N.F.: How was *Middle Eastern Rock* received?

J.B: It was very well received, but its success was short-lived because a few months after it came out the management at Verve changed hands, and they weren't interested in pushing the material that had already come out. I think it would have been much bigger had the company stayed intact. It was licensed and came out as a CD in England … but now it's out of print.

The actual LPs sell for a pretty penny.[118]

John Berberian was active on the music scene of New York in a variety of ways; as a member of folk bands, fusion bands, and as a soloist. For this recording, Berberian collaborates with a multicultural group of musicians[119] and experiments with new arrangements of folk songs combined with a rock and jazz sound. Back at the time, the *oud* did not participate in fusion orchestras, a fact that makes this album a pioneering step towards the inclusion of the *oud* and, in general, instruments originating in the Middle East. As Berberian explains,[120] the famous *sitar* player Ravi Shankar (1920-2012) was the only one that collaborated with fusion orchestras, and the marketing companies that approached John Berberian aimed to give the *oud* a place next to the *sitar* as far as commercial and marketing needs were concerned. This context is not unusual: marketing and management have historically influenced artistic production with various results. Berberian himself connected the Middle Eastern rock album with his need for artistic expression, and not with the commercial world. He reluctantly stated that this album would have had a lot more recognition from audiences were it not for difficulties related to the recording companies.

Semantically, the track list in *Middle Eastern Rock* is accompanied by a signification of the meter in which they are played:

1. The Oud & The Fuzz (4/4)
2. Tranquility (6/8)
3. Chem-OO-Chem (6/8)
4. Iron Maiden (2/4)
5. Flying Hye (9/8)
6. 3/8 + 5/8=8/8
7. The Magic Ground (2/4)

Uncommonly, rhythm and meter may acquire a significant role in the listener's ear with these references. The following comment is made on the back label of the vinyl:

[118] The whole interview is accessible online at https://artsfuse.org/131401/fuse-music-interview-john-berberian-brings-his-oud-artistry-to-the-lowell-folk-festival, accessed May 25, 2023.
[119] To mention some: Chet Amsterdam (American) on Fender bass, Souren Baronian (Armenian) on clarinet, tenor saxophone, and baritone saxophone, and Bill LaVorgna (American) on drums and others.
[120] See interview in Appendix I.

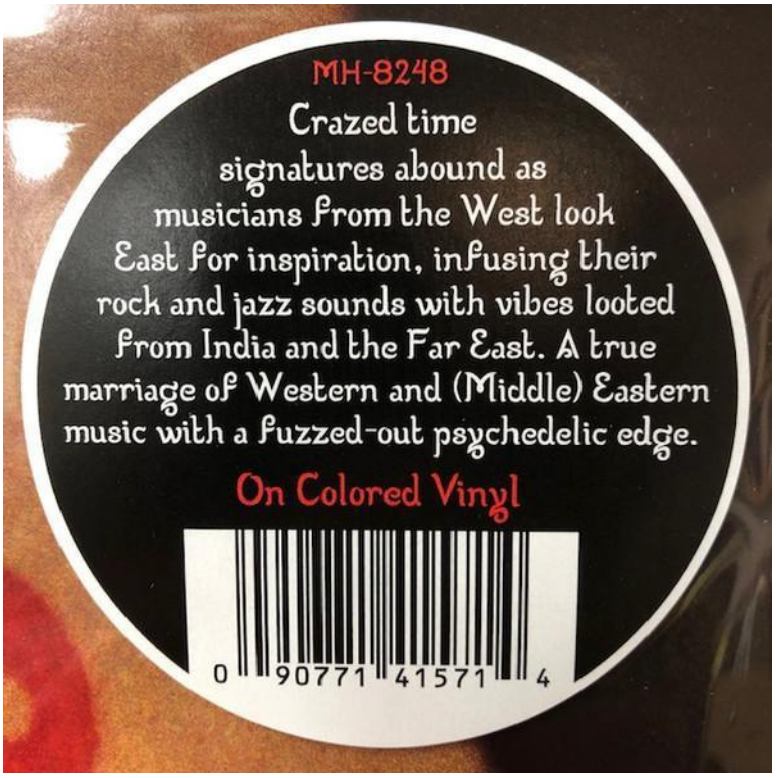


Image 6: Back cover of John Berberian's LP *Middle Eastern Rock*

The reference to the meters in the titles of the tracks and the text on the back label of the album have intrigued me throughout this research, to such an extent that they motivated me to include one of Berberian's fusion recordings, Chem-oo-Chem.[121] With this album, Berberian sets the beginning of a new path for the *oud* and, at the same time, sets the focus on rhythm and not on *makam* – a completely different approach compared to his previous recordings and to the discography of the era on the whole.

Chem-oo-Chem is registered as an Armenian folk song and the arrangement is made by John Berberian. In *Chem-oo-Chem*, the lineup differs significantly from Berberian's previous records, showing his progressive view on Middle Eastern music: electric guitar, electric bass, clarinet, tenor saxophone, baritone saxophone and drums are combined with the *oud* and the *dumbeg*,[122] creating a fertile environment for fusion and improvisation. In fact, the track's duration is 5'59 and the improvised parts take up the most space. Taking turns, the guitar (1:49-2:53), saxophone (2:55-3:51) and *oud* (3:53-5:01) improvise and, at times, (for example 2:38-2:48) all the musicians create improvised phrases collectively. It is worth mentioning that the whole album's recording was accomplished in one day, a feat that surely contributed to its live performance feeling. Taking the recording conditions of that era (1969) into consideration, *Chem-oo-Chem* is a fine example of fusion, spontaneity, communication, and overall artistic freedom, and even today it is still considered as being current.

[121] There is no hard evidence, but the hypothesis here is that there is a statement referring to the prevalence of belly dancing, as explained in the introduction.
[122] Percussion instrument, very similar to *darbuka*.

4.3.1 Use of rhythm and motifs/melodic ideas

Complying with the ‘rhythmic pursuits’ that are stated explicitly in the titles of the tracks, we can discern three different grooves in the plot of *Chem-oo-Chem*’s performance. During the singing part (00:00-01:49), the rhythmic approach used is that of a 6/8 meter:

Figure 71: Basic rhythmic pattern (singing part)

This approach changes slightly during the guitar’s improvisation (1:49-2:53) to a simpler3/4 with variations:

Figure 72: Basic rhythmic pattern (guitar solo)

In the saxophone solo part (2:55-3:51) the groove again changes to 6/8 and then gradually builds up to a 12/8 feel, which is kept throughout the solo and the singing part with the following rhythmic patterns:

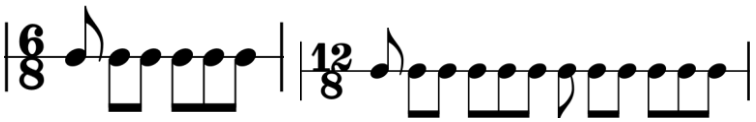



Figure 73: Basic rhythmic pattern (saxophone solo)

The above changes in the groove and rhythm demonstrate the performers’ competency in managing rhythmic plasticity and highlight the fluid nature of the live performance. In addition, the significant changes in the tempo throughout the recording (♪ ~ 331 at the beginning ranging to ♪~ 413 at the end) is a marker of a lively and energetic improvised performance. This metronomic change is characteristic of a group live performance where musicians avoid the use of a metronome. It also often appears in recordings when the group decides to simulate the liveliness of a live performance setting in a studio recording.

Berberian's solo (3:53-5:01) starts after a cue from the saxophone, which dissolves gradually and gives space to the *oud*:

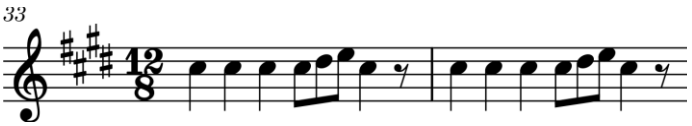



Figure 74: Saxophone cue

On the whole, the harmonic accompaniment of the *oud* solo is improvisational but discreet, most probably because the *oud*'s sound would be covered if all the electrically amplified instruments were playing concurrently. The *dumbeg* and the drum accompany the *oud*, giving the metric improvisation a rhythmic intensity and space in which to develop. It is worth mentioning that the presence of a bass guitar phrase (4:18-4:37) which, combined with the straight 12/8 feel of Berberian's solo, elevates the improvised part:

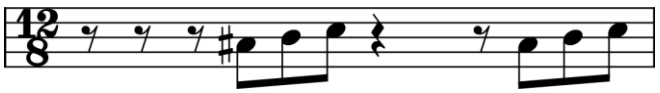



Figure 75: Electric bass phrase

As far as the use of motif is concerned, Berberian suggests twenty-two motifs, with an overall subdivision flow of eighth notes, similar to his previously transcribed metric improvisations. Berberian uses all the tools that he proposed in previously transcribed recordings, but here his approach is more combinatorial. Some examples are shown below:

1. Syncopation combined with the question-answer tool:

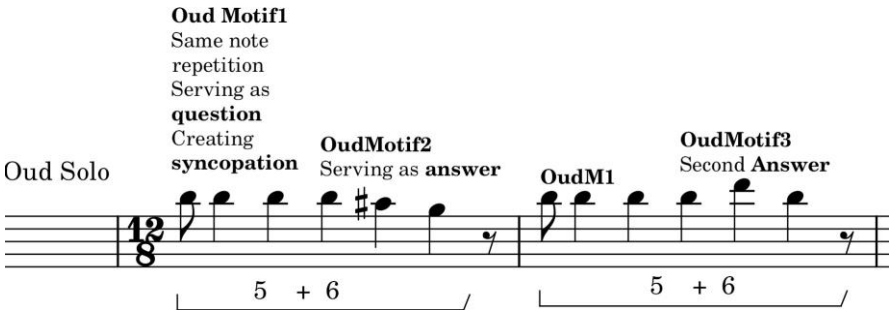


Figure 76: Combination of syncopation with question-answer (03:52-03:54)

2. Off-beat and over-the-bar displacement combined with variation (inversion, reduction, and duplication) of the motif:

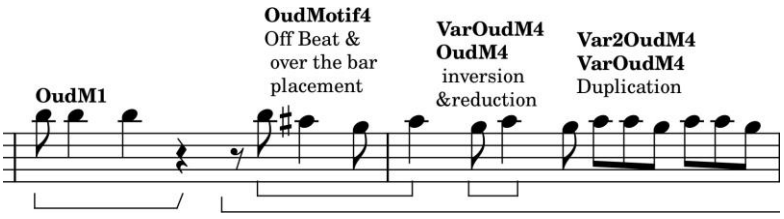


Figure 74: Oud Motif 4 and variations (3:57-03:59)

3. Extended variation combined with grouping placed over the bar:

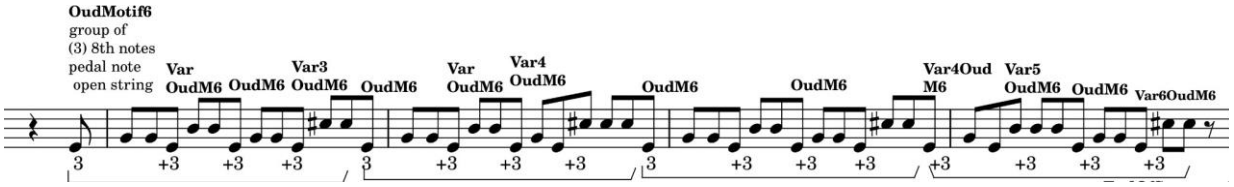


Figure 75: Oud Motif 6 and variations (04:07-04:14)

4. Transposition of the motif in different octaves, as question-answer and groupings of eighth notes:

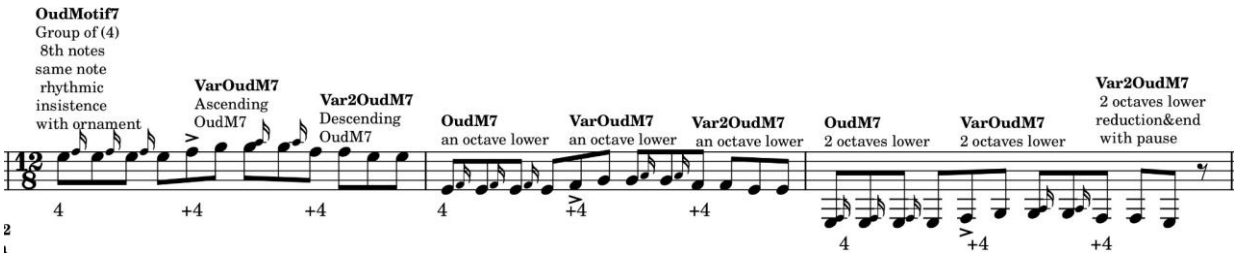


Figure 76: Oud Motif 7 transposition (04:22-04:23)

5. Resetting the basic grouping combined with ornaments of sixteenth notes:

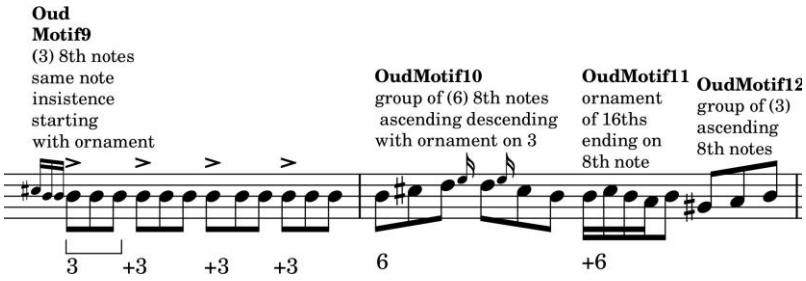


Figure 77: Accents on 3 and then accents on 6 (04:23- 04:26)

6. Groupings combined with variations of the motif:

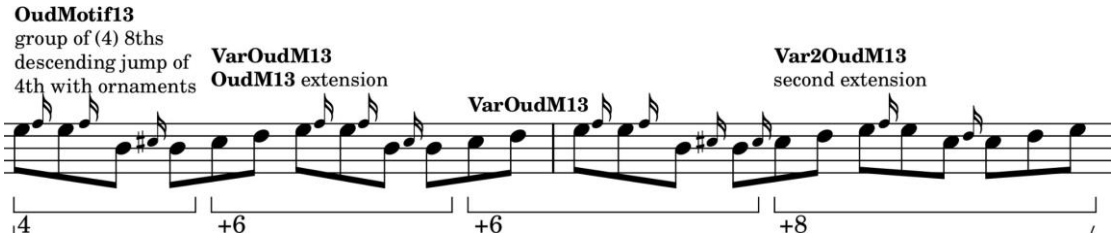


Figure 78: Oud Motif 13 varied combined with different groupings (04:31-04:33)

4.3.2 Use of phrasing and overall structure

Differentiating from his previous performances, in *Chem-oo-Chem* Berberian creates fifteen original phrases and varies them extensively. As far as the length of the bars is concerned, he creates the following phrasing ideas:

1. Part-of-bar phrases (in total: 2)
2. One-bar phrases (in total: 9) and one-bar phrases with rhythmic displacement (1 original and 3 variations)
3. Phrase extending over two bars (in total: 2)
4. Two-bar phrases (in total: 2)
5. Phrase extending over three bars (in total: 2)
6. Phrase extending over four bars (in total: 1)

Notable is the increase in the length of bars during the performance. There is a clearcut structure in this performance described below:

1. Entrance – Sentence 1 (bars 35-42) (03:52-04:06)
2. Development
    a. First Development – Sentence 2 (bars 42-46) (04:07-04:15)

b. Second Development – Sentence 3 (bars 47-49) (04:16-04:22)

3. Climax
    a. Modulation – Sentence 4 (bars 50-56) (04:22-04:30)
    b. Second Modulation – Sentence 5 (bars 57-60) (04:31-04:39)
    c. Tension building – Sentence 6 (bars 61-63, beat 1) (04:40-04:44)
4. Modulation & Outro – Sentence 7 (bar 63, beat 3, to bar 68, beat 1), (04:45-04:52) & Sentence 8 (bars 68, beat 2, to bar 72) (04:53-5:01)

Concerning the management of the modal material, Berberian creates a complicated modal environment. His solo comes after the saxophone solo, which is mainly developedin E-minor, focusing on a rhythmic interplay of the mode with a 12/8 underlying rhythmic structure. Remarkably, he starts on the fifth (Si) over the octave (*Mi-Muhayyer*) and directly changes the environment using *Nikriz* on *Muhayyer*.

Figure 79: *Nikriz* pentachord on *Muhayyer*

He then ends his first sentence by restoring the scale of the basic *makam* (*Bûselik*) to the tonic.

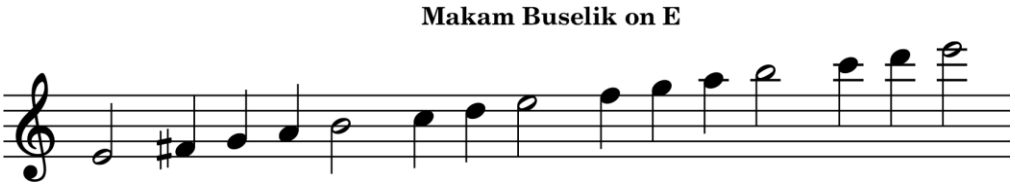



Figure 80: Full range *makam Buselik* (transposed on E)

In Sentence 2, Berberian introduces the note *Eviç* (C#), implying the change to *Rast-Uşşak* on *Hüseynî* that follows in Sentence 4. Then, again he returns to the tonic in Sentence 3, again restoring the basic *makam* (*Buselik*).

Directly in Sentence 4 he modulates by using *Uşşak* on *Hüseynî* (could be considered and *Rast* on *Neva*).

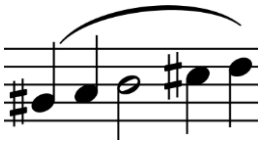



Figure 81: *Uşşak* on *Hüseynî i* (implying *Rast* on *Neva*)

In Sentence 5 he insists on making a *Rast* pentachord on *Neva* audible, then moves to *Tiz Çargâh* (sol) and *tiz Hüseynî*, and descends with a full change of the mode to *Hisar* on *Muhayyer* and *Hicaz* on *Çargâh*.

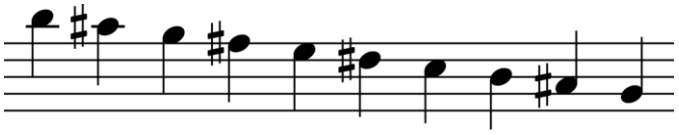



Figure 82: *Hisar* on *Muhayyer* and *Hicaz* on *Çargâh*

Berberian then uses a small motif that he repeats three times (as a *tihai*) to create a melodic tension and land on *Muhayyer* (Sentence 6). Directly from there, with the use of a Rast tetrachord on *Hüseynî i*, he descends from *Tiz Çargâh* (Sol') to *Çargâh* (Sol) through a full modulation to the chromatic genre, with *Hicaz* on *Çargâh* and *Nikriz* on *Acem* (Sentence 7).

Thereafter he modulates again, using a *Hicaz* pentachord ascending and a *Nikriz* pentachord on the octave to end his solo on the octave (Mi). As a result, he never comes back to the basic *makam* (*Bûselik*) and ends his solo with a climax and a modulation, something extremely rare in recordings.[123]

On the whole, Berberian uses a multiple ascending-descending-ascending model of metric improvisation, with a series of modulations and multiple climaxes.

4.4 Concluding remarks

John Berberian constitutes an important figure in *oud* performance history during the 20th century. This chapter has shed light on his competency, virtuosity, and pioneering attitude. Berberian is a versatile *oud* player; his discography proves an amazing command of different idioms, ranging from the Anatolian repertoire to the Arabic 'Aziza', all the way through to the arrangements and fusions of Middle Eastern music with rock and jazz. Apart from this, his recordings of *taksims* and metric improvisations make him a great master of both the 'traditional' style of improvisation and a pioneer in placing the *oud* and its improvisational side at the centre of performance. His album *Middle Eastern Rock – John Berberian and the Rock East Ensemble* (Verve Forecast, 1969) is the first step taken to introduce the *oud* in rock

[123] Although rare in *taksim* improvisations, the described modulations (not in the same order but in a similar manner) exist in semi-improvised rural songs of Greece, such as *Thrinos megalos*, and others.

and jazz bands. In my opinion, one of the most important reasons for the acceptance of the *oud*, and for its gradual introduction to fusion and world music, and (from the 1990s onwards) even to the world of jazz, was Berberian's work as a recording artist during the 1960s and his continued presence in the American discography of that time. His virtuosity and his exploratory approach to music, combined with the conditions of the era that permitted and even reinforced the fusion of genres, opened a way for the *oud* to be presented to large audiences. To my mind this affects the route of the instrument and its performers to this very day.

Commenting on his metric improvisations that have been analysed in this chapter, we can discern the following:

1. Use of basic subdivision: In all his performances, Berberian almost exclusively uses eighth notes. He uses sixteenth notes only for ornaments and denser subdivisions in the form of tremolo. Despite his inner pulse being set almost exclusively on eighth notes, it does not detract from his performances at all. On the contrary, he manages to create and maintain the interest of the listener by using different rhythmic tools, as we will see.

2. Syncopation and rhythmic displacement are the basic rhythmic tools that Berberian employs in all his transcribed performances.

3. Extensive use of variations in motifs and phrases: Berberian appears to have a specific compositional approach in this area. He presents small rhythmic motifs that he varies, by extending, reducing and transposing them, thereby creating a rich variety from simple and basic ideas. He uses the same technique with his phrases: small phrases are displaced to different octaves in different tonic centres and, reduced and extended, they support his creation of phrasing and sentencing.

4. Varying lengths of phrase: In all his performances Berberian is consistent in creating phrases of varying length, creating unexpected outcomes through an improvisatory way of thinking.

5. Different structuring models: Berberian's improvisations vary in the ways that they are built. He introduces models with triple ascent-descent; he presents a larger or even double development; and he places climaxes in different places throughout his overall structure (after the development and at the end of his solo), thus reducing the Outro part. Overall, there is no predictability in his structures, which of course reinforces the improvisational aspect of his performances.

6. Modulations: One could argue that modulation to neighbouring and (more often) to distant *makams* is Berberian's melodic signature with his metric improvisations. He seems to favour chromatic changes, even when the basic *makam* diatonic (for example in *Şavaş'da*, where he modulates from *Uşşak makam* to *Hisar Bûselik*

makam). These kinds of changes are extremely rare in a ‘classic’ *taksim*, except where *taksim* serves as a modulation from one *makam* to another. However, even in those cases, the transition from one *makam* to another distant one occurs gradually. Berberian’s direct transitions and his consistency in those kinds of modulations show his preference and personal taste, as well as his ‘out-of-the-box’ mentality and approach to the melodic material.

5. 1990s to date

A. In the U.S.A.: Ara Dinkjian and Tamer Pınarbaşı's practice

5.1 Ara Dinkjian

Ara Dinkjian is one of the most influential *oud* players and composers of the 20th and 21st centuries. He was born in 1958 in New Jersey, to Armenian-American parents.[124] His father, Onnijk Dinkjian (1929-), is a French-born Armenian whose parents came from Diyarbakır and Harput, areas in East Turkey. Onnijk Dinkjian, also known as the 'Voice of Armenians', is a renowned Armenian folk and liturgical singer who was Ara Dinkjian's main influence during his formative years. Ara Dinkjian grew up living and interacting with the Armenian-American community and had his first musical stimuli from his father, other family members and friends, and the broader Armenian-American community:

> The part about being Armenian is really all-encompassing and I say that because, before I was conscious it seemed that all of our friends, of course relatives, everybody that we associated with, was part of that Armenian-American community. A lot of it centered around the church, my father is a deacon which means he served at the altar singing the religious music, and when I was 13, I became the church organist and continued that post for over 45 years, so the religious music, actually to be honest any sound any music, was fascinating to me and I wanted to be part of it.[125]

Ara Dinkjian was interested in music from his early childhood. He experimented with a variety of instruments (*darbuka*, clarinet, guitar) but at the age of five or six he discovered the *oud* and from then on it became his primary instrument. He studied classical piano, among several other instruments. According to his personal website:

> Ara learned several Western and Eastern instruments (piano, guitar, *dumbeg*, clarinet) and in 1980 graduated from the Hartt College of Music, earning the country's first and only special degree in the instrument for which he has become most well-known, the oud.[126]

It suggests that he was the first student ever to graduate as an *oud* player in an academic environment. At this time, faculty in academic institutions in the United States were likely barely aware of the existence of this instrument. Even before his formal training and throughout his career, Dinkjian performed alongside his father, at unofficial events (picnics, weddings and so on), as well as at concerts and official events. At these events, he would mostly perform folk songs from Anatolia for the Armenian-American community. As he explains, the Armenian-American community in the United States is a diverse one:

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[124] All information about Ara Dinkjian's life and career can be found in Ara Dinkjian's interview in Almadi podcasts. AlTurki, Fadil, "Ep68:'An Armenian in America', meet Ara Dinkjian and enjoy a great music history", produced by Almadi Podcasts, 04/2021, https://soundcloud.com/fadilalturki/ep68?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing, retrieved April 24, 2022.

[125] ibid.

[126] From Ara Dinkjian's biography on his personal website, https://www.aradinkjian.com/biography, retrieved April 24, 2022.

> Some from Harput, some from Diyarbakir, some from Erzurum, some from Malatya, some from Urfa and so on. And each one of them had their own melody and their own dance. But in America, when the Armenians would gather, they wound up learning each others' dances and melodies. That never happened in Turkey because you were a little bit isolated, you were in your own village but in America all would gather… So, when my father and I would perform, and we performed thousands of picnics and weddings and dances, there would be hundreds of Armenians all dancing all of the folk dances of the ancestors and we didn't realize how precious that was. It was almost like keeping a dinosaur alive.[127]

This early and continuous exposure to a varied and wide repertoire, as well as his formal training on piano and his experience with the organ in the Armenian church, contributed to the forming of Ara Dinkjian's unique musical identity. It has developed through creative work in both composition and improvisation, much of which has been pioneering.

Together with the Turkish-Armenian percussionist and multi-instrumentalist Arto Tunçboyacıyan, American jazz pianist Armen Donelian, and American bassist Marc Johnson, Dinkjian formed Night Ark in 1985, an instrumental group that performed his original compositions. Night Ark recorded for RCA/BMG and Universal/PolyGram and toured extensively around the world. Night Ark's creativity and progressive approach made the group highly influential, both for musicians and audiences.

While Night Ark was the band with which Ara Dinkjian became famous worldwide, his collaboration with Eleftheria Arvanitaki made him especially well-known in Greece. Through that collaboration, he has been a great influence on *oud* players there.

In 2010, in New York, he formed Secret Trio with the North Macedonian clarinettist Ismail Lumanovski and the Turkish *kanun* player Tamer Pınabaşı. Secret Trio's work focuses on original compositions of the members of the group and suggests a more contemporary aesthetic in performance.

This chapter focuses on eight examples of Dinkjian's metric improvisations.[128] Some of them are different instances of improvisations for the same composition, for studio and live performances. This allows me to trace the differences in performance and approach in these various settings. In all cases (except for *Crosswinds*), the composed material belongs to Ara Dinkjian and it serves as a vehicle for his improvised performance.

5.1.1 Anna Tol' Ya

https://surfdrive.surf.nl/files/index.php/s/ksXNGTF5hUgn9QR

[127] ibid.
[128] Previous work on Ara Dinkjian's metric improvisations can be found in the writer's master's thesis: Liontou–Mochament, M., 2013. "Rhythmic improvisation in the works of Ara Dinkjian, Kyriakos Tapakis and Sokratis Sinopoulos", Master thesis, Codarts, University for the Arts.

Anna Tol' Ya is an original composition by Dinkjian that is greatly influenced by the folk repertoire of Anatolia. The specific recording in question is a recording of a live performance included on his album *An Armenian in America* (Krikor Music KM5050, 2006).

5.1.1.1 Use of rhythm and motifs /melodic ideas

The basic rhythmic patterns, executed with many variations and improvisation from Zohar Fresco, are shown below:

Figure 90: Basic rhythmic patterns of *Anna Tol' Ya*

In a total of 1'07, (02:39–03:46), Dinkjian presents twenty-nine motifs/melodic ideas, dense rhythmical playing, and repetitions and variations of the melodic ideas/motifs. He uses intricate rhythmic tools, some of which are examined below. The overall flow of subdivision is on eighth notes and in parts on sixteenth notes.

1. Syncopation:

Dinkjian uses syncopation on several occasions in his improvisations. Below, an example of syncopation combined with open string playing:

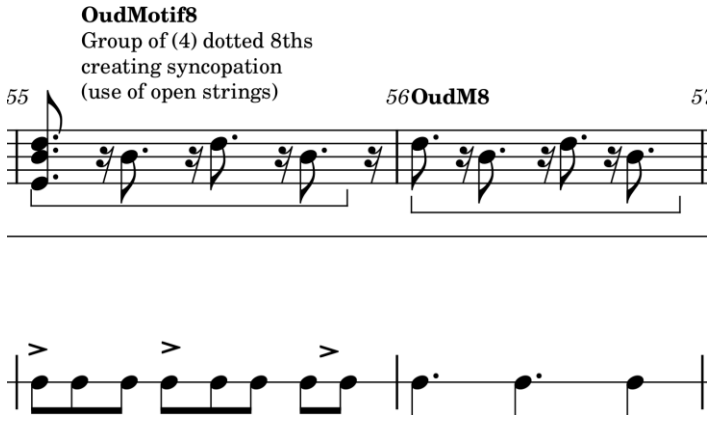


Figure 84: Syncopation and chord with open strings (02:58-02:59)

2. Extensive repetition of a single melodic idea/motif:

In many cases, Dinkjian repeats a motif for more than a bar creating tension and one-motif phrases.

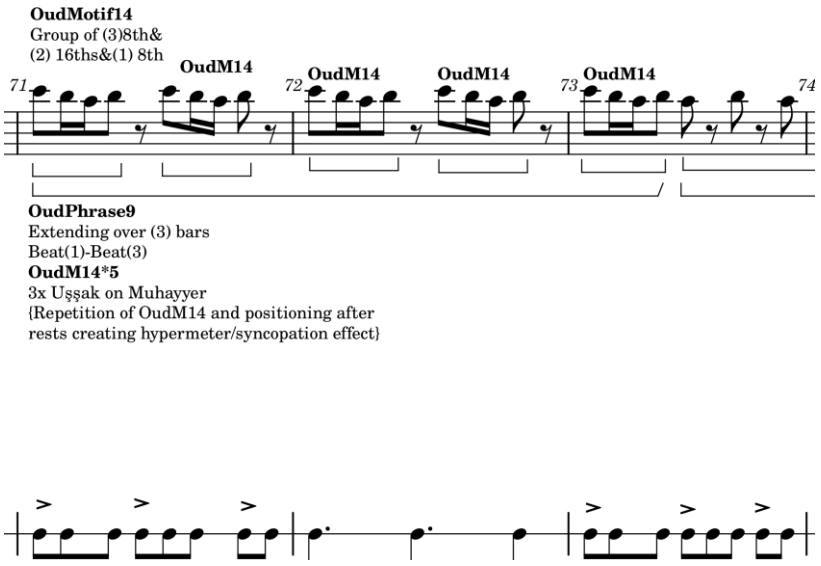


Figure 85: Extensive repetition of one motif (03:16-03:18)

A similar use of repetition is shown below, this time combined with the tool of rhythmic displacement:

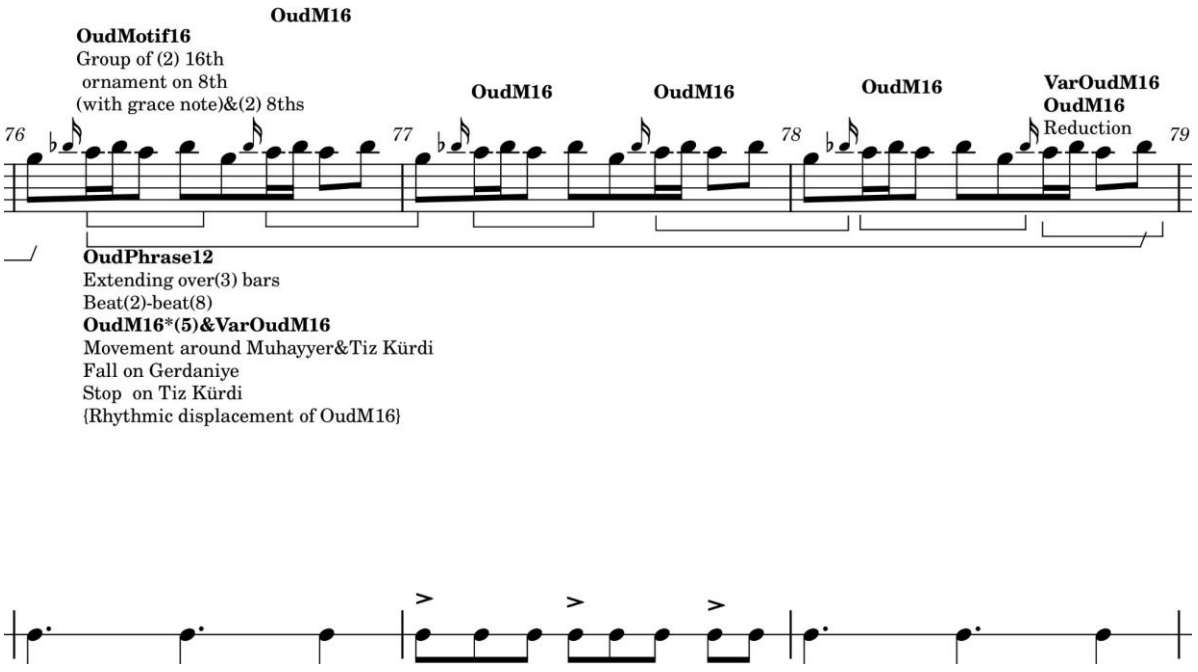


Figure 86: Extensive repetition and rhythmic displacement (03:20-03:26)

3. Accents and rhythmic insistence on one note:

On this occasion, Dinkjian uses accents on weak beats of the bar (this case on five).

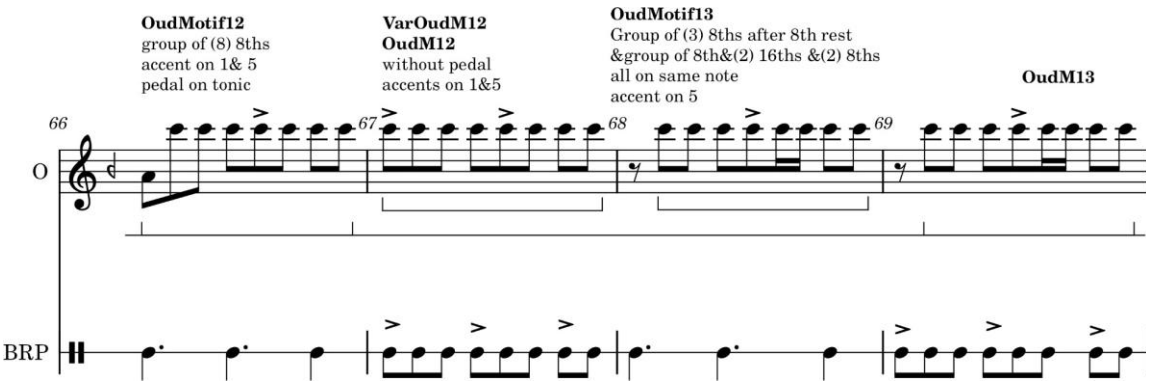


Figure 87: Accents and groupings on the same note (03:14-03:17)

5.1.1.2 Use of phrasing, *makam* and overall structure

In total, Dinkjian creates seventeen original phrases and only one varied phrase, thereby showing extreme originality in his musical phrasing.

1. Two-bar phrase (in total: 4)
2. Phrase extending over two bars (in total: 2),
3. Three-bar phrase (in total: 1)
4. Phrase extending over three bars (in total: 4)
5. Phrase extending over four bars (in total: 2)
6. Phrase extending over five bars phrase (in total: 2)
7. Phrase extending over six bars phrase (in total: 1)
8. Phrase extending over seven bars (in total: 2)

In terms of length of bars, Dinkjian is the first of the artists examined in this research to extend his phrasing for more than four bars, in order to create larger phrases. As shown below, extensive repetition of the same motif and its variations are some of the tools that help him achieve this:

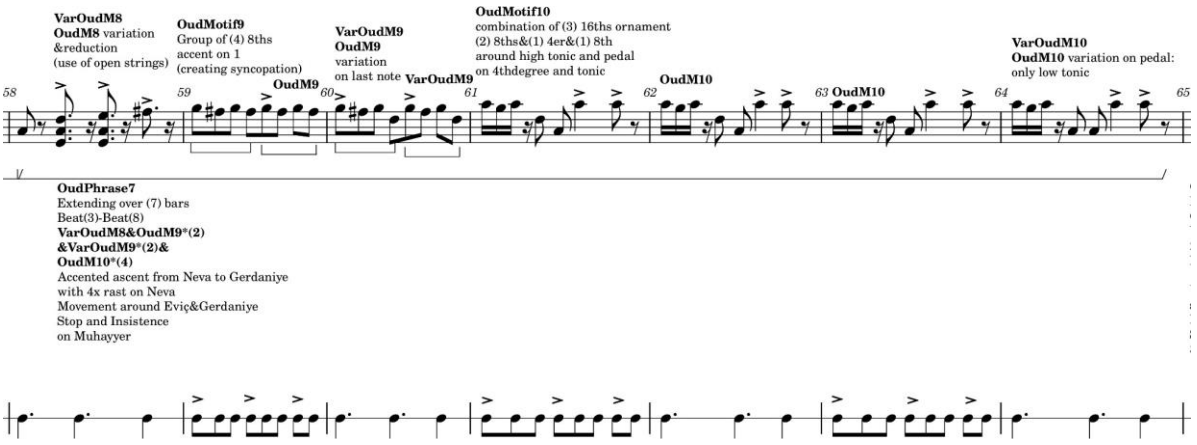



Figure 88: Phrase extending over seven bars (03:01-03:09)

Structurally, we can discern the following parts in Dinkjian's improvisation:

1. Entrance (bars 39-46, beat 1) – Sentence 1
2. Development (bar 46, beat 2 to bar 58, beat 1) – Sentence 2
3. Climax (bar 58, beat2 to bar 78) – Sentence 3 & 4
4. Release (bars 79-84) – Sentence 5 & 6
5. Outro (bars 85-96) – Sentence 7

Compared to the performances of the artists analysed above, this is the first example where we encounter a five-part improvisation and also the first instance of an artist creating the climax-release effect in such a clear manner. In the Entrance part, Dinkjian introduces *makam Hüseynî*, despite the fact that his composition, for the most part, focuses on *makams Beyati* and *Uşşak*. The Development part comes quickly after the Entrance and it is a direct modulation to *makam Karçiğar* with a return to the *Dügâh* (tonic) with *Uşşak* intervals. As we saw earlier in this research, Berberian followed the same path for his improvisation technique, giving us a hint of the possible influences on Dinkjian. In the Climax section, Dinkjian moves to and focuses on the high register of *makam Uşşak*, then modulating again to *Karçiğar*. In the Release section he creates a *Hicaz* environment on *Muhayyer* (*çesni*) and then he returns to *Neva* again, presenting *makam Karçiğar* on the descent, through *Uşşak* to land on *Dügâh*. These modulations can be seen below:

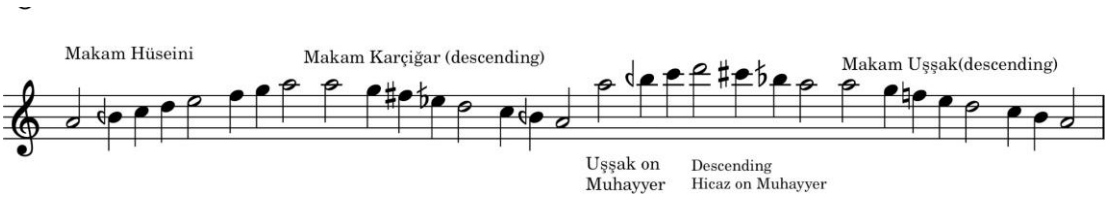


Figure 89: Modulation scheme for Anna Tol' Ya metric improvisation

Despite the short duration of the metric improvisation, Dinkjian manages to create a dense solo

part, rhythmically, melodically, and in terms of modulation and movement of the *makam*. As we will see further on in this chapter, this is one of his stylistic traits in metric improvisation.

5.1.2 *Slide Dance*

https://surfdrive.surf.nl/files/index.php/s/kklJgYxgG3MYfVa

Slide Dance is a composition included on the live recorded album *An Armenian in America* (Krikor Music KM5050, 2006). *Slide Dance* has been recorded eleven times,[129] with and without lyrics. It is one of Ara Dinkjian's most recorded compositions.

5.1.2.1 Use of rhythm and motif/melodic ideas

Slide dance begins with four bars of percussion, playing a *curcuna* thickened out with sixteenth notes:

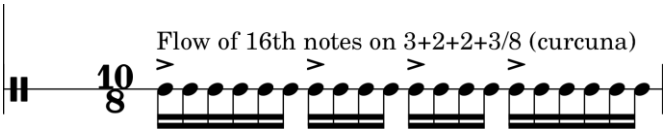


Figure 90: *Slide Dance curcuna* pattern

During the performance of the metric improvisation there are two underlying rhythmic layers. One is played by the percussion, as shown above, and one is created by the piano and the bass.

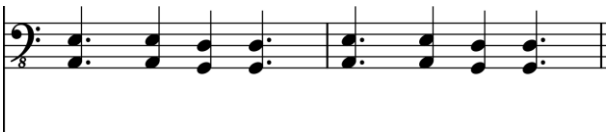



Figure 92: Bass accompaniment during metric improvisation

These two different rhythmic flows enable the artist, as we will see through analysis, to interchange between different subdivision flows creating a rhythmically interesting improvisation.

In this version of *Slide Dance*, Dinkjian performs a metric improvisation (3:46-5:18). In contrast to all the previous material that we have examined, we will see that this example contains much variety in the flow of subdivisions, starting with bigger time values (quarter notes and eights) and continuing with smaller time values (sixteenth notes), combined with groupings and accents and other rhythmic tools.

[129] See Ara Dinkjian's website https://www.aradinkjian.com/compositions, accessed February 19, 2022.

Dinkjian creates twenty-seven original motifs/melodic ideas, which he repeats, varies, and combines with different rhythmic tools to create his phrases. Below, I will comment on the most innovative ones.

1. Development of a single motif through variations:

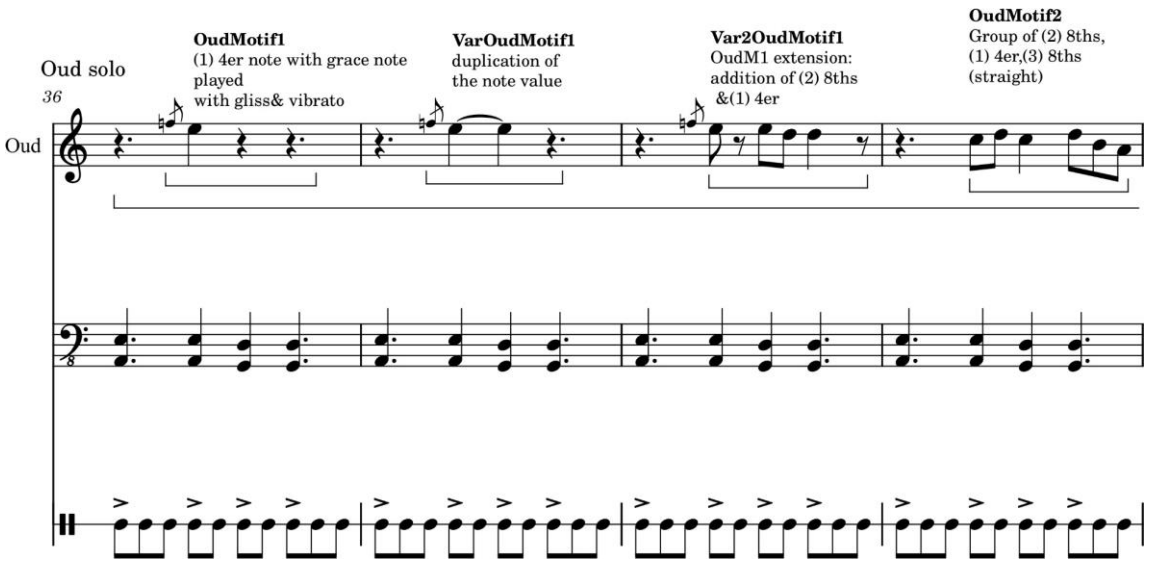


Figure 92: Development of a motif (03:48-03:52)

In this example, Ara Dinkjian begins with a single note motif, duplicates it, and extends it in three consecutive bars.

2. Combination of different values in a melodic idea:

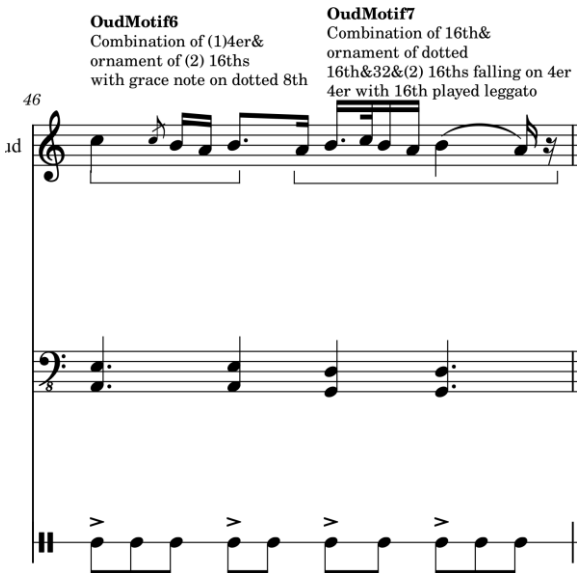



Figure 93: Different values (04:08-04:10)

3. Use of question-answer tool:

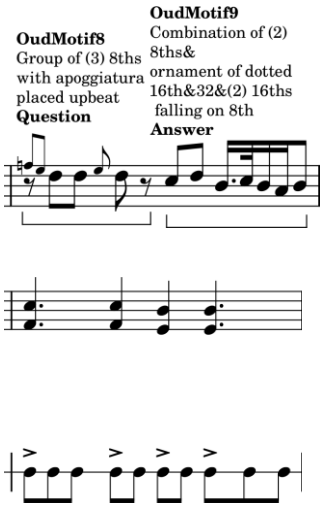


Figure 94: Question-answer tool (04:11)

4. Extensive repetition and rhythmic displacement (shift) of the motif:

In this example Dinkjian uses one motif, which he repeats for eight bars with almost no variation, simply placing it in different positions inside the bar.

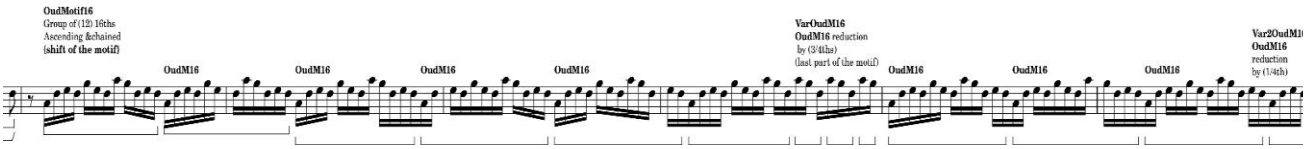


Figure 95: Extensive repetition of the same motif (Oud Motif 16 and variations) (04:33-04:46)

5. Use of rests:

Characteristic in this performance is the four-bar rest in the middle of the improvisation (bars 67-70), which creates tension and anticipation before the Climax part (04:48-04:56)

5.1.2.2 Use of phrasing, *makam* and overall structure

In total, Dinkjian creates eleven original phrases with no variations as follows:

1. Two-bar phrase (in total: 3)
2. Phrase extending over two bars (in total: 2)

3. Phrase extending over three bars (in total: 1)
4. Phrase extending over four bars (in total: 1)
5. Phrase extending over five bars (in total: 1)
6. Six-bar phrase (in total: 1)
7. Phrase extending over seven bars (in total: 1)
8. Phrase extending over eight bars (in total: 1)

Dinkjian uses repetitions of a motif (with or without variations) and rhythmic displacement to facilitate the creation of longer phrases. Thus, he manages to create even almost eight-bar-long phrases based on one melodic idea. The shorter phrases (two bars) are created by a one-bar long motif that is repeated with a variation in a question-answer mode.

Unlike in his other solo, here Dinkjian creates a three-part structure combining the climax with the Outro and leaving the improvisation in a place of high tension.

1. Entrance (46-51) – Sentence 1
2. Development – Tension building (52-66) – Sentence 2 – pause part
3. Climax-Outro (67-78) – Sentence 3

In the Entrance part, Dinkjian creates space for the development of his ideas. His use of a one-note motif that is developed gradually is an expressive tool that creates contradiction with the previously performed dense composition. In Sentence 1, Dinkjian gradually starts to build up his ideas by creating motifs and phrases, showing *makam Hüseynî* and *Beyati* and returning to the tonic (*Dügâh*). He continues to the Development part by concurrently changing the flow of subdivisions and moving his focus, first onto the fifth degree of the *makam Hüseynî* and then onto the relationship of *Neva* (Re) and *Gerdâniye* (Sol). It is worth drawing attention to how he uses a single dense motif in different positions in each bar for almost eight bars, followed by a four-bar pause, constituting a gesture that creates tension and anticipation. In the Climax part, Dinkjian jumps to the higher register of the *makam* (to the note *Tiz Çargâh*, Do') and, with insistent rhythm and repetitions of the high notes, he exits the improvisation, remaining to the end on the upper octave of the *makam* (to the note *Muhayyer*, La').

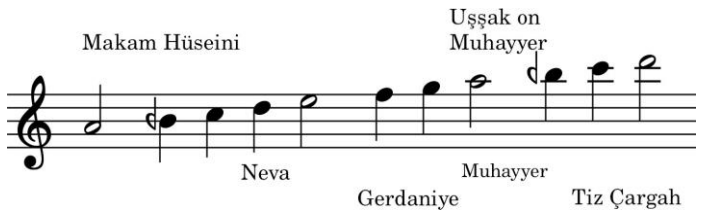



Figure 96: *Seyir*-like movements

On the whole, Dinkjian presents an original ascending-descending-ascending model for metric improvisation. He manages to create tension even from the first note of the performance, by using

contradictions in density within the flow, extensive repetitions of motifs, rhythmic displacement, syncopation and pauses. He chooses not to completely release the tension that has been created (something that we also encountered in John Berberian's metric improvisation in *Chem-oo-Chem*.). This is an unusual approach in modal improvisations – especially in *taksims*, given that *seyir* often dictates the route of the improvisation, and it is highly unusual for a *makam* (and for a *taksim*) to end its progression on the upper octave. Dinkjian's approach to the progression of the *makam* is therefore very fresh, well-adapted to the aesthetics and the conditions of live concert performance, and surpassing the traditional norms of *seyir*.

5.1.3 *Kef life*: a comparative approach

In this sub-chapter, I will focus on two versions of Dinkjian's metric improvisations performed in his original composition *Kef Life*, in order to trace differences and similarities in how he improvised for the same composition. Both of the recordings that I analyse are of live performances. One is included on the *An Armenian in America* album (Krikor, 2006) (https://surfdrive.surf.nl/files/index.php/s/hCkIDW2OCsXbIkK), and the other is a YouTube video, recorded live in Jerusalem, in 2016 (https://surfdrive.surf.nl/files/index.php/s/1Ca3OvXJZPcGs74). I will refer to them respectively as Kef Life 1 and Kef Life 2. In addition, I will also comment on Pınarbaşı's metric improvisation in Kef Life 2 and try to juxtapose the two artists' differing approaches, as they develop metric improvisation in the same composition.

5.1.31. Use of rhythm and motifs/melodic ideas

The durations of the improvisations in these two recordings of *Kef Life* are shown below:

Kef Life 1: *oud* improvisation (01:24-2:41) – one minute and seventeen seconds.

Kef Life 2:

1. oud improvisation (00:48-1:48) – one minute.
2. Kanun improvisation (01:49-3:05) – one minute and sixteen seconds.

The basic rhythmic pattern in both performances is a *Mahsum iqa* as shown below:

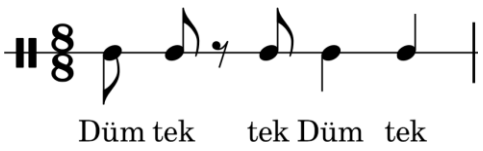


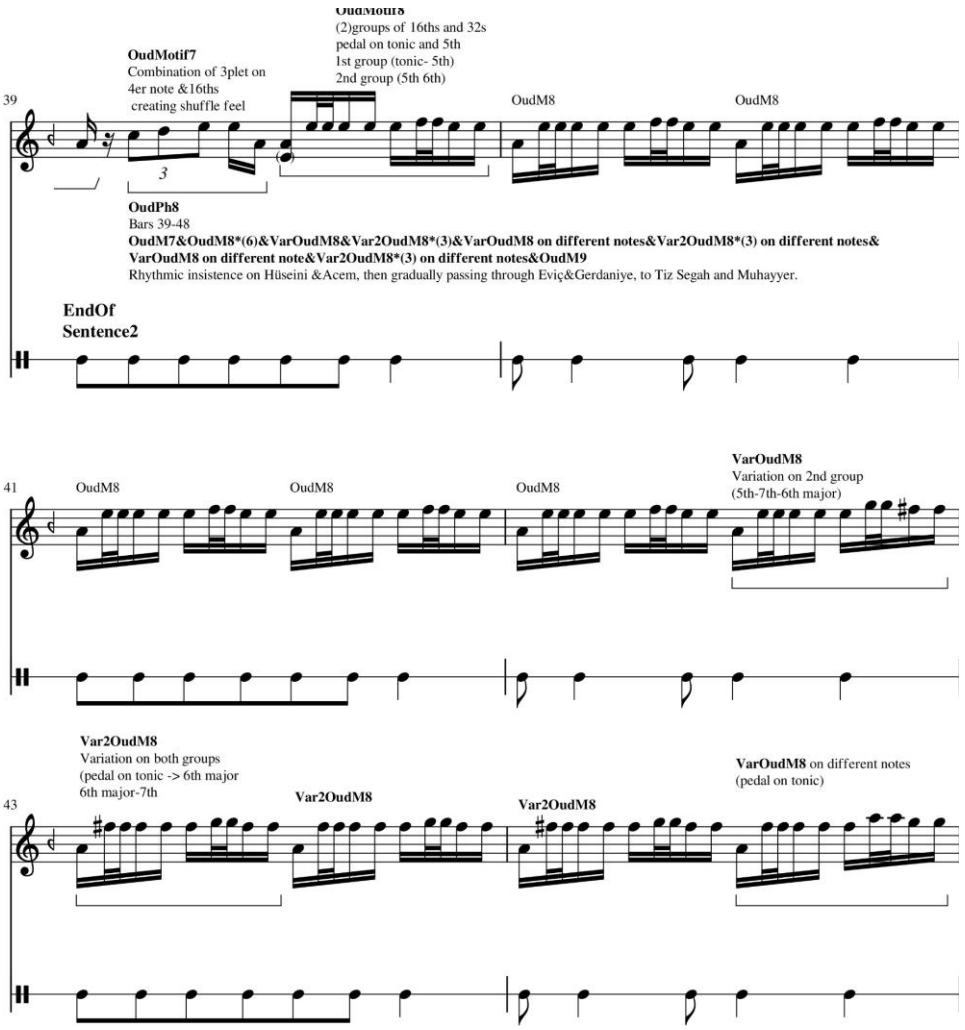
Figure 97: *Mahsum iqa* in 8/8

In both Kef Life 1 and Kef Life 2, the solo parts begin after a four-bar phrase from the percussion.

In Kef Life 1 (2006), Ara Dinkjian uses twenty-three original motifs with their variations and extensive repetitions. In Kef Life 2 (2016), he presents fourteen original motifs which he also varies extensively. As far as the flow of subdivisions is concerned, Kef Life 1 (2016) includes eighth and sixteenth notes alternatively, throughout the solo, whereas Kef Life 2 (2016) is exclusively based on a sixteenth note flow. The rhythmic tools Dinkjian applies in both cases appear similar. In the interest of clarity, I demonstrate some of the tools and the motifs and melodic ideas in a comparative approach.

1. Extensive repetition of a motif/melodic idea, creating tension and anticipation:

In both recordings Dinkjian uses a melodic idea based on a pedal note and a note in the high register, which he repeats for a several bars, thus creating widely spaced phrases and a feeling of tension:



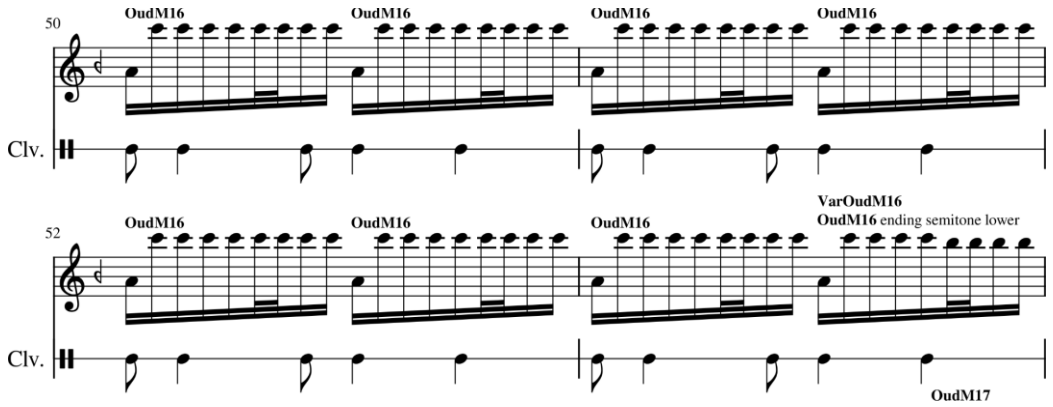


Figure 98: Extensive repetition of a single motif – Kef Life 2 (01:09-01:26) and Kef Life 1 (01:59-2:12)

2. Rhythmic insistence on one note in the high register combined with syncopation:

In both recordings, Dinkjian plays a high note rhythmically and insistently, and uses syncopation.

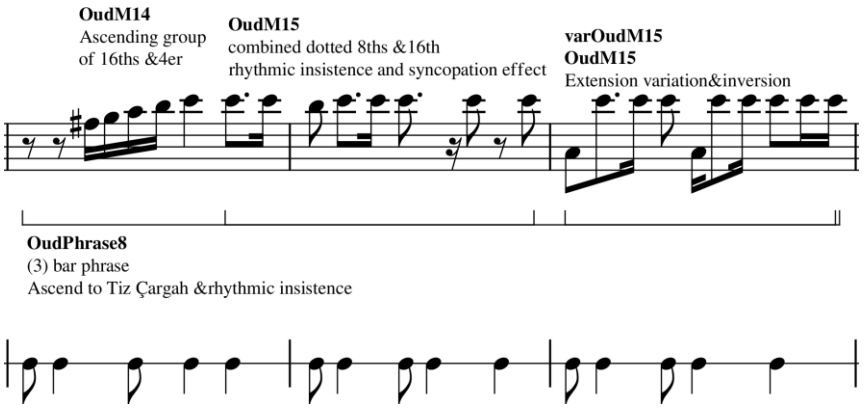


Figure 99: Rhythmic insistence on high note & syncopation – Kef Life 1 (2:00 -2:05)

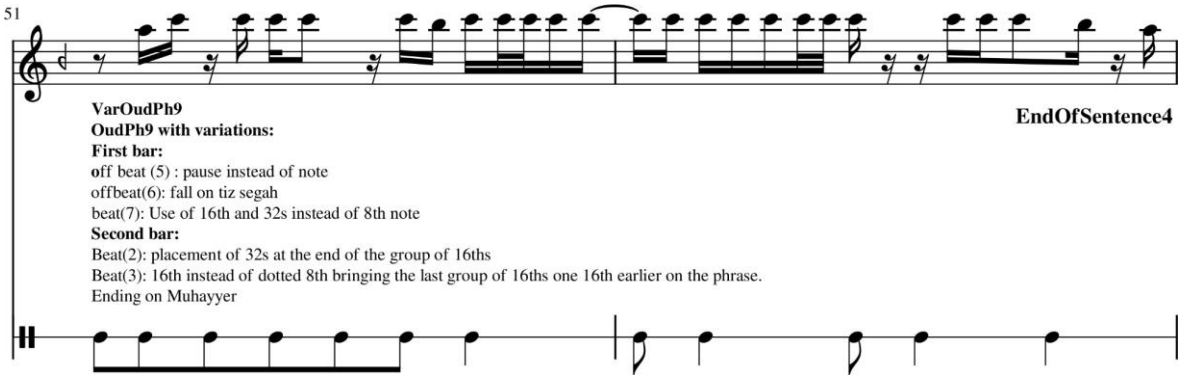


Figure 100: Rhythmic insistence on high note & syncopation – Kef Life 2 (01:26-01:33)

3. ‘Shuffle feel’:

Here Dinkjian introduces a new rhythmic tool, the ‘shuffle feel’, by using triplets and sixteenth notes in a row:

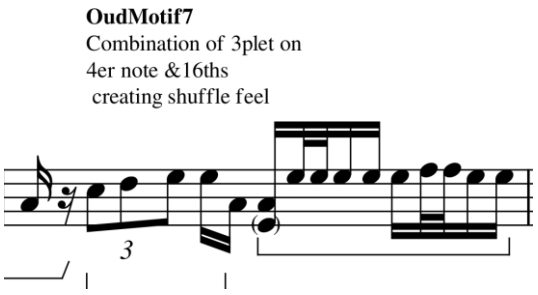


Figure 101: ‘Shuffle feel’ – Kef Life 2 (01:09-01:10)

5.1.3.2 Use of phrasing, *makam* and overall structure

In Kef Life 1 (2006), Dinkjian’s phrasing develops as shown below:

1. One bar (in total: 1)
2. Two-bar phrase (in total: 4)
3. Three-bar phrase (in total: 3)
4. Phrase extending over four bars (in total: 1)
5. Five-bar phrase (in total: 1)
6. Phrase extending over five bars (in total: 1)
7. Nine-bar phrase (in total: 1)

In Kef Life 2 (2016), Dinkjian’s use of phrasing is shown below:

1. Part-of-bar phrase (in total: 1)
2. One bar (in total: 2)
3. Two-bar phrase (in total: 3)
4. Phrase extending over two bars (in total: 5)
5. Phrase extending over three bars (in total: 5)
6. Phrase extending over four bars (in total: 1)
7. Ten-bar phrase (in total: 1)

Dinkjian seems to choose varying lengths of phrases for his two improvisations. However, there is a structural similarity, because in both of them we see the existence of a nine or ten-bar phrase structure and many two-bar phrases.

In Kef Life 1 we discern the following parts and sentences:

1. Entrance (bars 25-27) – Sentence 1 (01:23-01:32)
2. Development & Modulation (bar 28, o f f b e a t 2 to bar 45, beat 1) – Sentence 2 & 3 (01:32-01:38) (01:39-01:58)
3. Climax (bars 46, beat 3 to bar 57) – Sentence 4 (01:59-02:18)
4. Modulation 2 (bar 58, beat 2 to bar 62 – Sentence 5 (02:19-02:27)
5. Outro (bars 63-71) – Sentence 6 (02:28-02:41)

In Kef Life 2 we discern the following parts and sentences:

1. Entrance (bar 28, beat 2 to bar 39, beat 1) – Sentence 1 & 2 (00:49-00:59) (00:59-01:09)
2. Development (bar 39, beat 2 to) bar 48) – Sentence 3 (01:10-01:26)
3. Climax (bar 49, beat 2 to bar 52) – Sentence 4 (01:26-01:33)
4. Release (bars 53-57, beat 1) – Sentence 5 (01:33-01:41)
5. Outro (bar 57, beat 2 to bar 61) – Sentence 6 (01:41-01:48)

In both Kef Life 1 and Kef Life 2 Dinkjian, creates a five-part metric improvisation in which the Climax is based on the same idea of a large multi-bar phrase, consisting of the same motif in the high register, played in numerous repetitions and slight variations. However, the rest of the improvisation differs, in the sense that in Kef Life 1 there are two modulation episodes from *makam Uşşak* to *makam Karçiğar*, whereas in Kef Life 2 there is no modulation to another *makam*. The modulations are shown below:

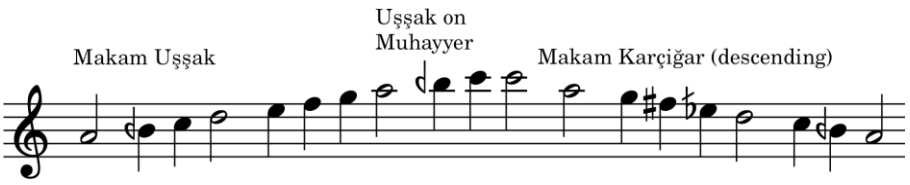


Figure 102: *Makam Uşşak* (full range) and descending *makam Karçiğar*

5.1.3.3 Tamer Pınarbaşı's metric improvisation in *Kef Life 2*

Directly after Ara Dinkjian's metric improvisation, Tamer Pınarbaşı begins his improvisation. As my analysis shows, apart from his own personal style, Pınarbaşı is also influenced by Dinkjian's performance, processing motifs and phrases from the previous improvisation in real-time, and showing us how artists communicate and affect each other during a performance.

5.1.3.3.1 Use of rhythm and motif/melodic ideas

Pınarbaşı creates eighteen original motifs by utilising intricate rhythmic tools. In addition, he

varies and repeats them extensively to build his phrases and sentences. Below are some of the more interesting tools that he uses:

1. Repetition and reduction of motif, rhythmic displacement and over-the-bar phrasing:

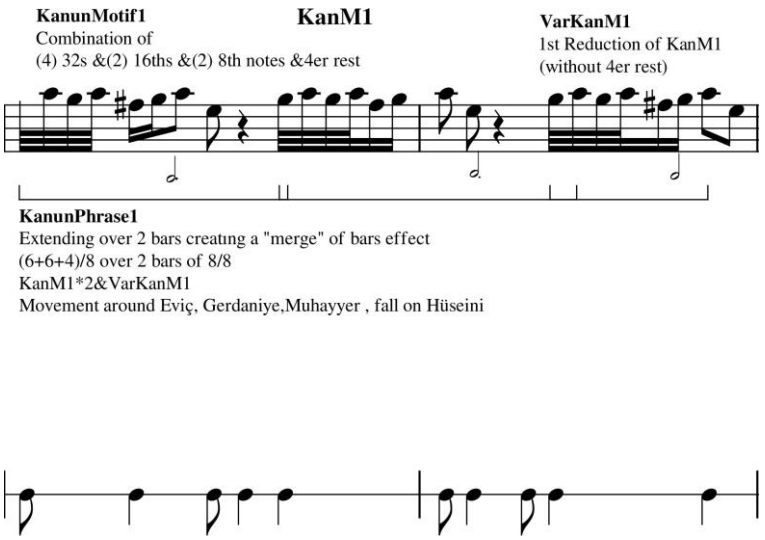


Figure 103: Example of combination of rhythmic displacement and over–the–bar phrasing (01:49-01:50)

2. Syncopation:

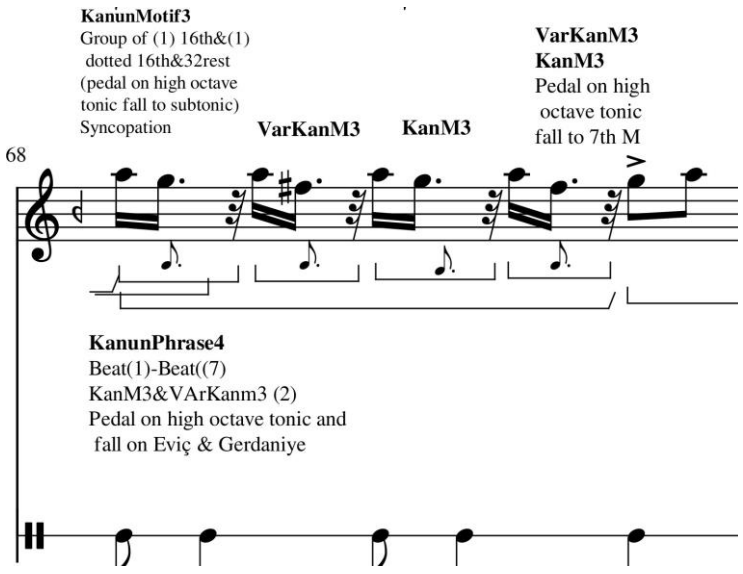


Figure 104: Kanun Motif 3, variations and displacement creating syncopation (02:03-02:04)

3. Groupings and accents:

The example below seems a direct influence of Ara Dinkjian's improvisation in Kef Life 2 (bars 36-38).

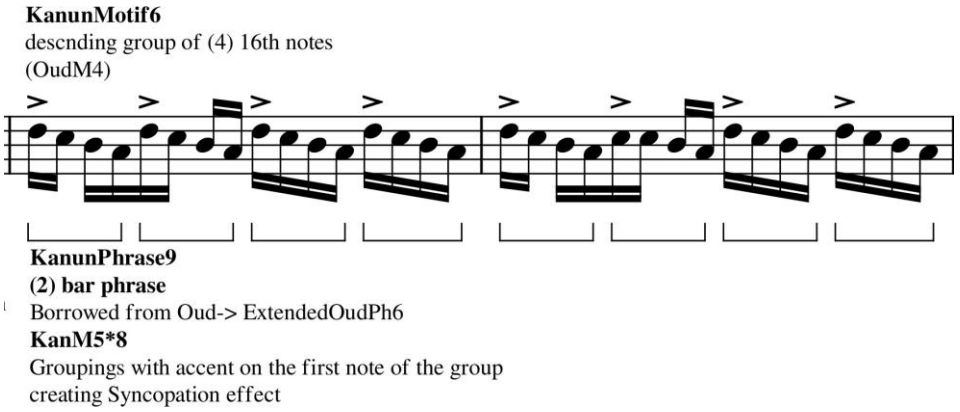


Figure 105: Repetition of groups of sixteenth notes (02:13-02:16), direct influence from Dinkjian's solo (01:03-01:07)

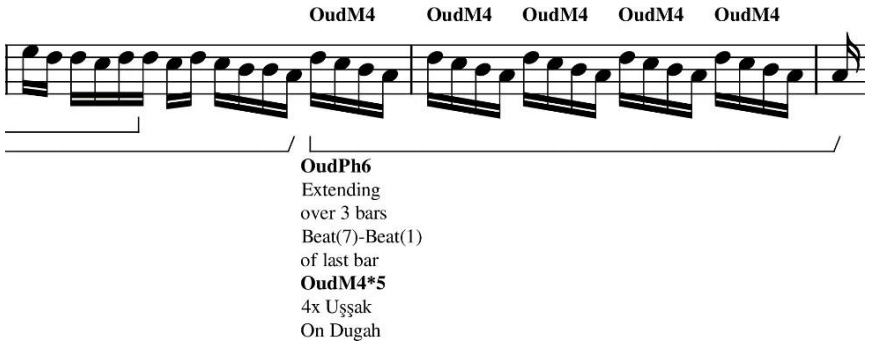


Figure 106: Original phrase from Dinkjian's improvisation in Kef Life 2

4. Dissonant intervals combined with syncopation, question-answer and over-the-bar phrasing:

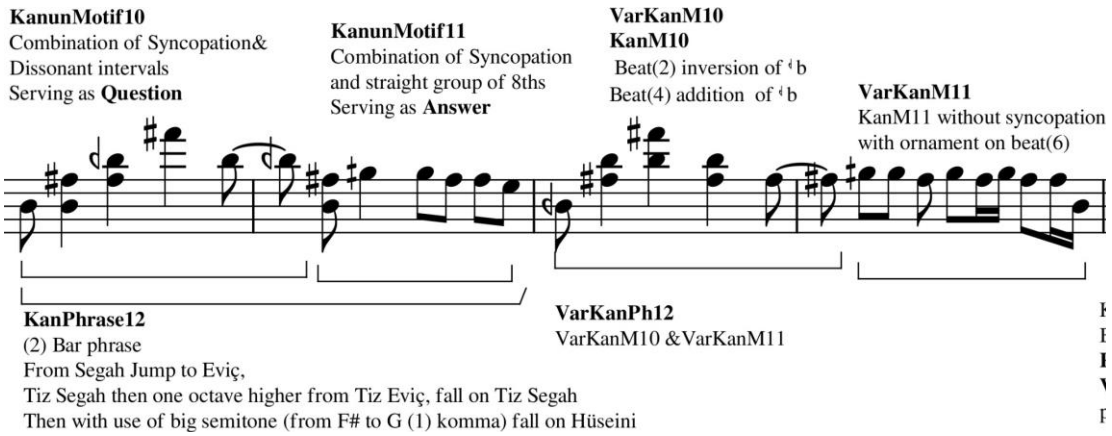


Figure 107: Change of modality with dissonant intervals (02:34-02:41)

5. Change of subdivision in the flow:

This is one of the tools that Pınarbaşı uses often in his metric improvisations. In the example below, directly from a flow of sixteenth notes he changes to sextuplets in sixteenth notes:

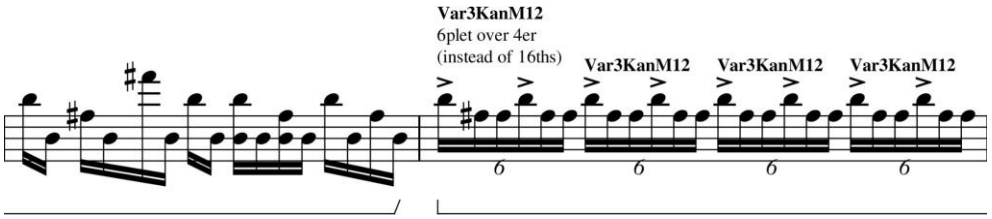


Figure 108: Change of subdivision in the flow (02:41- 02:48)

6. *Tihai*-inspired use of motif.

In a form resembling the *tihai* technique, Pınarbaşı repeats a motif three times and lands on the first beat of the next bar.

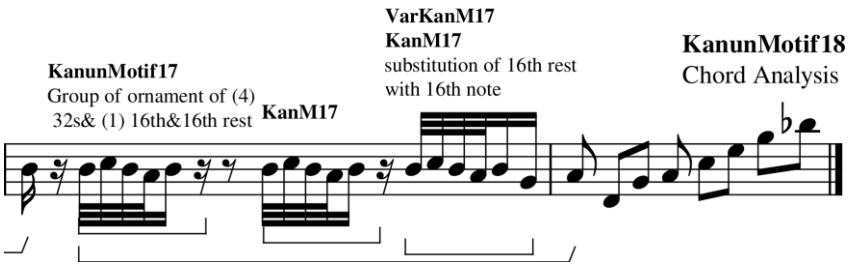


Figure 109: Technique resembling *tihai* (3:02-3:05)

5.1.3.3.2 Use of phrase, *makam* and overall structure

Pınarbaşı creates eighteen original phrases, which he varies extensively. The length of the phrases varies as is shown below:

1. Part-of-bar phrase (in total: 4)
2. Two-bar phrase (in total: 3)
3. Phrase extending over two bars (in total: 10)
4. Phrase extending over three bars (in total: 3)
5. Four-bar phrase (in total: 2)

6. Phrase extending over four bars (in total: 2)
7. Five bar phrase (in total: 1)
8. Phrase extending over five bars (in total: 1)
9. Nine-bar phrase (in total: 1)

Pınarbaşı's variety of phrase length reveals the fully improvised character of his performance. In addition, many of the above phrases are variations of an original phrase, giving us a hint of how he processes the material that he constructs in real-time.

Structurally, Pınarbaşı creates a five-part metric improvisation, as shown below:

1. Entrance & Development (bars 61-77) – Sentence 1 (01:50-02:19)
2. Modulation (bar 77, beat 8) to bar 85, beat 1)– Sentence 2 (02:20-02:34)
3. Preparation for Climax (bars 86–89) – Sentence 3 (02:34-02:41)
4. Climax (bars 90-97, beat 6) – Sentence 4 (02:41-02:55)
5. Release & Outro (bar 97, beat 7 to bar 102) – Sentence 5 (02:55-03:04)

In this performance, Pınarbaşı proposes an original way of structuring a metric improvisation. Firstly, he combines the Entrance part with the Development of his ideas. In addition, he chooses an uncommon modulation as he changes the tonic centre from *Dügâh* to *Segah*, implying a modulation to *makam Eviç*. Then, in another innovation, he creates tension and anticipation in the Preparation for Climax part, by employing dissonant intervals and insistent syncopation. In the Climax he follows Ara Dinkjian's example of high register, and an insistence on one motif, which he then enriches with extreme speeds of subdivisions, before returning to the main *makam* and simultaneously coming back to a simpler flow of subdivisions.

5.1.4 *Crosswinds*

In this sub-chapter, I focus on two of Ara Dinkjian's metric improvisations for *Crosswinds*, one of Tamer Pınarbaşı's original compositions. Again, the recordings come from different settings. Crossswinds 1 refers to an album recording (Traditional Crossroads, 2012) (https://surfdrive.surf.nl/files/index.php/s/27AGmJ8kDnyWuv6) and Crosswinds 2 refers to a live concert performance (2015) (https://surfdrive.surf.nl/files/index.php/s/Ta3JvfHP0GfjDLt). This offers us a chance to compare the two distinct instances of improvisation for the same composition.

5.1.4.1 Use of rhythm and motif/melodic idea

Crosswinds is composed on a 7/8 rhythmic pattern, which is played throughout the composed and improvised part by the *kanun*, as a rhythmic and harmonic structure:

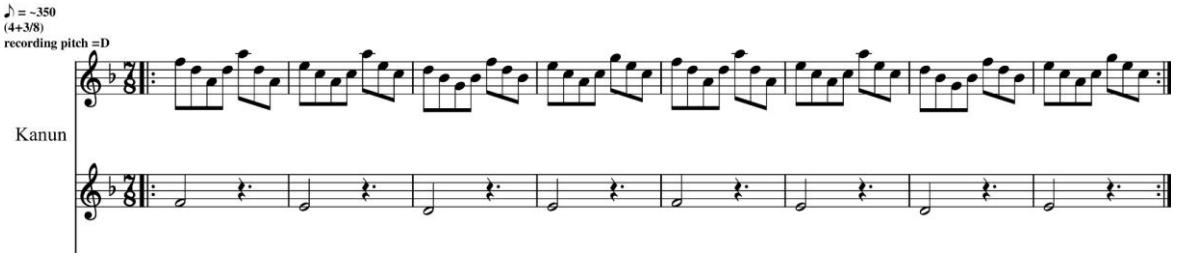



Figure 110: *Crosswinds* rhythmic and harmonic structure

The inner subdivision of the bar is based on a group of four eighths and three eighths, a grouping that creates a large and a small section in the bar. During the metric improvisation, the aforementioned structure is constantly played by the *kanun*, providing a dense melodic/harmonic/rhythmic environment. In this sense, it comes as no surprise that, on the whole, the improvised part is built in an abstract and minimal way. In both instances, Ara Dinkjian's approach is one of providing commentary, as opposed to the dense rhythmic improvisations examined previously, thus suggesting a model for similar occasions. In addition, the four-bar rhythmic harmonic structure played by the *kanun* strongly affects the melodic material to be used, giving little space for modulations and *makam* changes.

In Crosswinds 1, Ara Dinkjian creates fourteen motifs/melodic ideas, and in Crosswinds 2 only twelve. My research has shown that there are overlapping phrases and motifs between the two performances. The metric improvisations in both performances are developed in the space of less than a minute (Crosswinds 1 (3:21–4:15), Crosswinds 2 (3:08–4:00)), and shaped by the repetitions of the underlying melodic/harmonic structure. The overall flow of subdivisions in Crosswinds 1 is on eighth notes, and also quarter and half notes, whereas in Crosswinds 2 there is an interchange between eighth and sixteenth notes (as ornaments and as basic notes). Some of the most significant rhythmic tools used in both performances can be seen in the following analyses.

1. Displacement and reduction of motif:

In Crosswinds 1 (bars 66–68) Dinkjian uses the same motif in different places and reduces it at the same time.

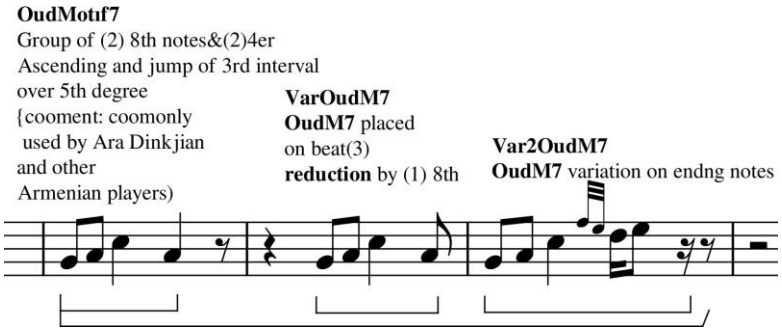


Figure 111: Displacement of motif, reduction and variation on notes (03:28-03:32)

2. Question-answer tool combined with over-the-bar displacement of the motif and variation:

In bars 85-88, Dinkjian combines a series of tools:

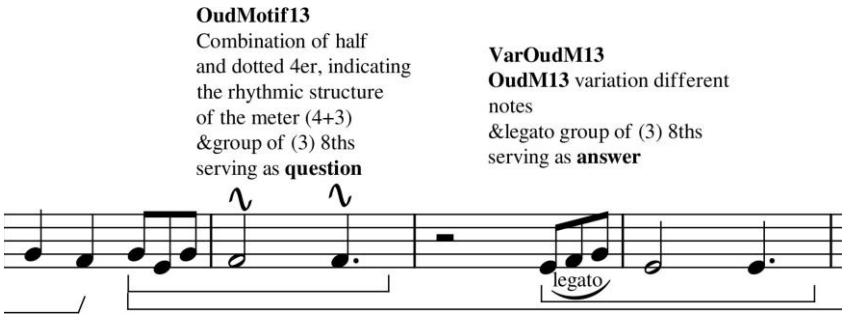


Figure 112: Question-answer combined with variation (03:52-03:56)

3. Combination of different rhythmic values in a motif and use of expressive tools:

Use of glissando, legato, and pull effect combined with various rhythmic values.

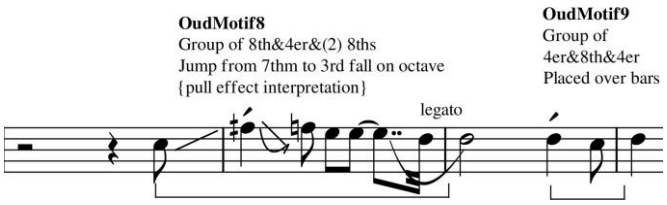


Figure 120: Crosswinds 1 (03:33-03:34)

In Crosswinds 2, Dinkjian extends his use of rhythmic tools. Notable examples are shown below:

1. Syncopation:

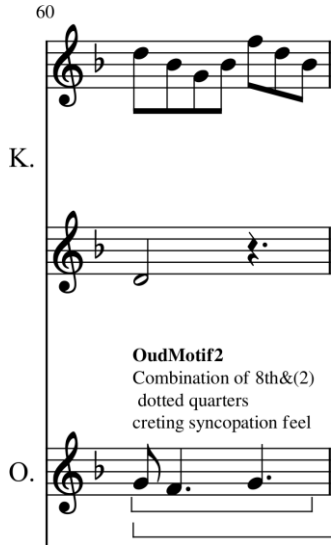


Figure 114: Dotted quarters on 7/8 (03:34-3:35)

2. Placement of a motif of 7/8 on various beats in the bar, creating the effect of a displacement of the meter.

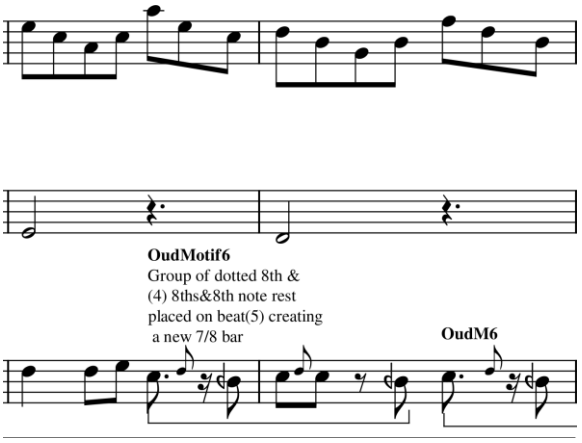


Figure 115: Rhythmic displacement (03:44-03:45)

3. Off-beat displacement of notes combined with question-Answer-Answer 2 tool:

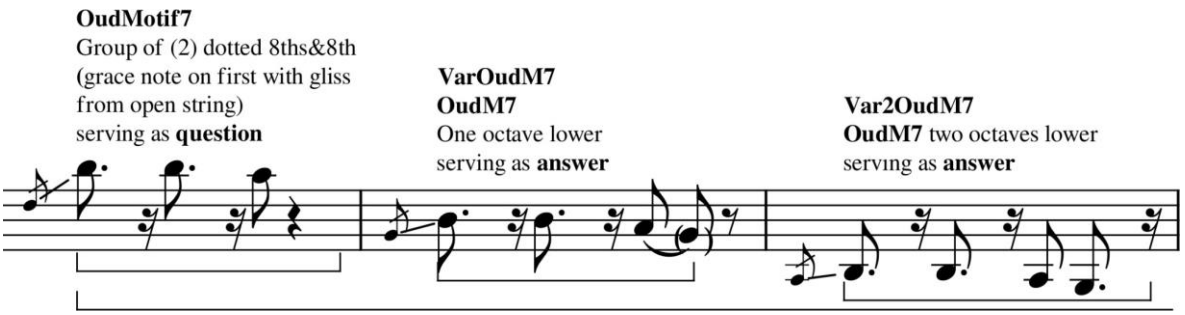


Figure 116: Placement in different octaves (03:51-03:56)

Here, Dinkjian repeats a motif in three octaves, reminding us of John Berberian's metric improvisation in *Chem-oo-Chem*.

5.1.4.2 Use of phrasing *makam* and overall structure

In these two metric improvisations, Dinkjian builds his phrases following the underlying harmonic structure.

In Crosswinds 1, we can discern the following:

1. Two-bar phrase (1)
2. Phrase extending over two bars (1)
3. Three-bar phrase (1)
4. Phrase extending over three bars (2)
5. Phrase extending over four bars (3)
6. Phrase extending over five bars (1)
7. Phrase extending over six bars (1)

In Crosswinds 2 we can discern the following:

1. Two-bar phrase (5)
2. Three-bar phrase (1)
3. Phrase extending over three bars (2)
4. Four-bar phrase (1)
5. Phrase extending over four bars (3)

Despite the fact that there is a significant difference in the variety of bar lengths between the two performances, there are also certain phrases in the two improvisations that are very alike, giving us a hint of the material's pre-preparation. Two significant examples are shown below.

1. From Crosswinds 2 bars 79-81:

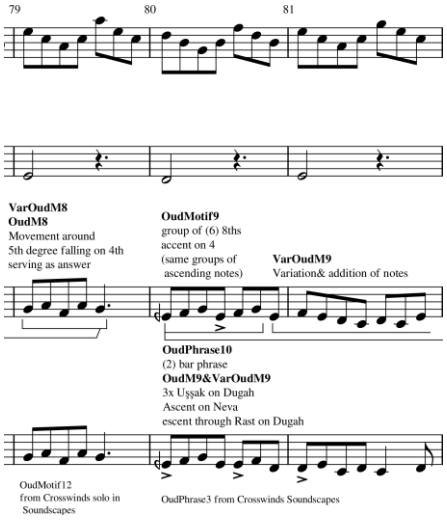



Figure 117: Transferring motifs from Crosswinds 1 to Crosswinds 2 (03:57-04:01)

In this case, both Var Oud M8 and Oud Phrase 10 can be found in Crosswinds 1 at bars 81 (03:47-03:54) and 59–62 respectively (03:19-03:23).

2. From Crosswinds 2 ending phrase bars 89-92.

In this case, Oud Motif 12 (04:11-04:12) is a variation of Oud Motif 14 of Crosswinds 1 (03:57).

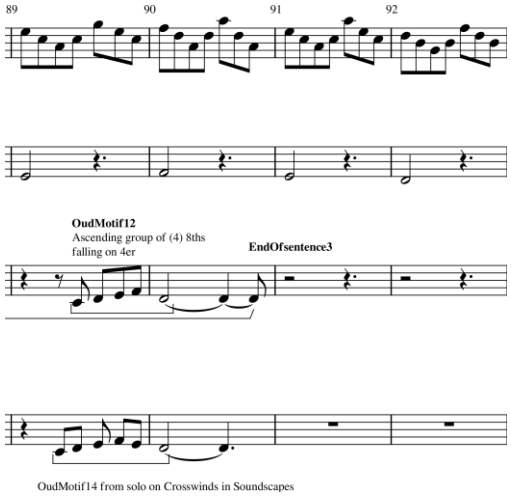



Figure 118: Transferring ending motif and phrase from Crosswinds 1 to Crosswinds 2

Structurally, there are extraordinary similarities between the two performances, given that both are built on top of a four-bar harmonic/melodic structure.

In Crosswinds 1 we have the following parts:

1. Entrance (bars 51-64) – Sentence 1 (03:09-03:26)

2. Climax (bars 65-73) – Sentence 2 (03:27-03:38)
3. Release & Outro (bars 74-90) – Sentence 3 (03:39-04:00)

In Crosswinds 2 parts are structured in the following manner:

1. Entrance (bars 50-59) – Sentence 1 (03:21-03:40)
2. Climax (bars 60-77) – Sentence 2 (03:41-03:56)
3. Release & Outro (bars 78-90) – Sentence 3 (03:57-04:16)

Both improvisations are tripartite and suggest an ascending-descending model with no modulations. Melodically, the material used for the metric improvisation is moving around *makam Buselik* (relative to a Dm). In both Entrance parts, the phrasing moves around the fifth degree (*Hüseynî* or A) and, with various descending stops, in both instances it concludes on the tonic *Dügâh* (D). The Climax part in Crosswinds 1 ascends to the octave, whereas in Crosswinds 2 it reaches a minor third interval above the octave, having given a hint of *Uşşak* on *Hüseynî*. In both cases, the Release & Outro part is a descending movement towards the tonic.

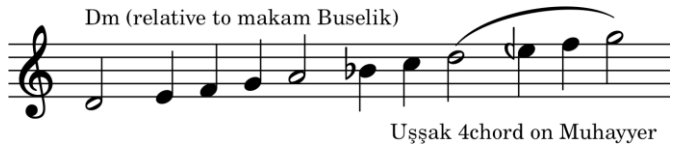



Figure 119: Melodic material in Crosswinds 1 & Crosswinds 2

5.1.5. Concluding remarks on Ara Dinkjian's performance

Through the analysis of Ara Dinkjian's performance we were able to examine various examples of his work on metric improvisation. As we saw, Dinkjian proposes a series of models for metric improvisation, fitting to different occasions and different stylistic purposes. He is extremely fluent in his rhythmic language. In all of his performances (this includes performances that were not thoroughly transcribed, but which I have listened to attentively, having included them in my practice for many years), syncopation, groupings and accents, and rhythmic displacement are always present. Dinkjian's metric improvisation style suggests a story-telling way of phrasing. In the performance analyses presented above, we were able to trace the ways in which he builds his phrases – through variations of his motifs, extensive repetitions that create tension, and abstract use of single notes and consecutive bars of rests. In addition, he seems to act in a compositional manner during his improvised performances; transferring motifs from one performance to the other, or even revealing his influences from other masters of the genre (mainly Berberian and the American-Armenian *oud* player Richard Hagopian).[130]

In addition, and apart from all the rhythmic and phrasing tools and the processing of the melodic

[130] As he states in his interview in Appendix I.

material, Dinkjian's work suggests aesthetic ways of approaching this performance practice. He performs differently and according to the style of the genre he wants to give prominence, be it folk or contemporary and live or studio performances. As seen through my transcriptions, analyses, and written contemplations, this combination of different aesthetic approaches and rhythmic knowledge can act as a toolbox for our own performances of metric improvisation, in the many different occasions and contexts in which we are invited to perform and create music.

5.2. Tamer Pınarbaşı

Tamer Pınarbaşı was born in 1970, in Karaman in south-central Turkey. He started playing the *kanun* at the age of ten and shortly afterwards began recording and performing in Turkey and (gradually) abroad. He studied at the Istanbul Technical University's Türk Müziği Devlet Konservatuvarı. He later moved to New York, where he began exploring several other musical idioms, such as jazz, flamenco, classical and contemporary music. He is considered a master of the kanun and a virtuoso, and he has offered many new insights into the art of *kanun* playing. Instead of playing using the *mizrab* (plectrum), he has adopted a 'full-hand' technique (plucking with all fingers and both thumbs, using his nails instead of a plectrum), which has allowed him to incorporate harmony and velocity in his playing. This innovation has changed how *kanun* players all around the world approach the *kanun* today. He is a member of New York Gypsy All-Stars (NYGAS) and of Secret Trio, bands for which he also composes.

Tamer Pınarbaşı has been a great influence on my own practice; his improvisational skills are outstanding, and his imagination and originality in improvisation (metric and *taksim*) and composition have had a huge impact on my thinking and understanding of the genre. Although Pınarbaşı plays a different instrument than the *oud*, it was inconceivable not to include his performances in this research. Trying to understand his style and adapt it for another instrument, has however been an extremely difficult task. The *kanun* has 72 strings and Tamer Pınarbaşı plays with all digits on his hands. This fact has made it almost impossible for me to play at his speed. However, I have found it extremely beneficial to transcribe, practice, and analyse his work – exercises that have allowed me to develop a new perspective on my instrument and on my improvisational performance, with more structural freedom and imagination, and with more elaborate rhythmic tools at my disposal.

My research on Pınarbaşı has been comparative, so that I engaged in intensive listening of all the material on him that I could find, bringing it together with the material I had on Dinkjian. Throughout this process, I chose to transcribe, analyse, and practice the metric improvisations of each of the artists individually, but also the performances where they collaborated, so as to investigate their musical relationship and the ways in which they communicate and influence one another. In the chapter that follows, I comment on both their individual characteristic improvisational choices and traits, as well as on the aspect of communication and musical relationship issues.

5.2.1 *Moments:* a comparative approach

This sub-chapter focuses on two performances of Tamer Pınarbaşı's metric improvisations for Ara Dinkjian's original composition *Moments*. Two different settings were selected; the first (Moments 1) refers to a studio album recording (2015, Kalan Muzik) (https://surfdrive.surf.nl/files/index.php/s/4Ko1aDxLTR8d179), whereas the second (Moments 2) refers to a live concert performance with Secret Trio in Zurich, 2015, that is archived on YouTube (https://surfdrive.surf.nl/files/index.php/s/XcwHuPMNet4UxVe). On both occasions, Ara Dinkjian performs a *Hicaz* introductory *taksim*, accompanied harmonically by Tamer Pınarbaşı. Apart from showing their obvious musical interest, I use both examples here to demonstrate the distinct ways in which the setting/environment of a performance may affect the performance of metric improvisation.

5.2.1.1 Use of rhythm in combination with a motif/melodic idea

Moments is developed on top of a rhythmic/harmonic two-bar sequence. It is composed on a 4/4 bar (with a small passage to 7/4 and then back to 4/4).[131] This two-bar sequence is played by the *kanun* and sets the subdivision flow on sextuplets of sixteenth notes over a quarter note (or triplets of sixteenth notes over an eighth note), for the composition and for the improvisation that follows:

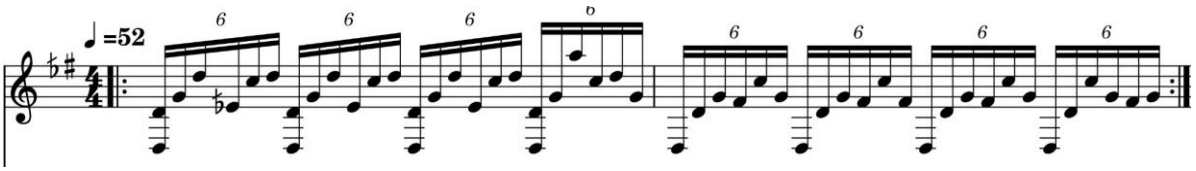



Figure 120: Kanun's harmonic/rhythmic sequence of *Moments*

In both instances ofmetric improvisation in *Moments*, the choice of the basic subdivision flow is the triplet of sixteenth notes over an eighth note (or the sextuplet of sixteenth notes over a quarter note), creating a certain 'feel' throughout the performance. However, in both performances, Pınarbaşı extends this basic subdivision flow to various other varying subdivisions that range from groups of five to groups of ten.

In each recording addressed here, Ara Dinkjian accompanies his performance with the following two-bar rhythmic/harmonic structure (on which he also improvises in Moments 2, as we will see later on in the analysis).

[131] This 4/4 bar could also be considered as a 12/8 bar with subdivisions of sixteenth notes at a faster tempo. Then, the 7/4 part becomes a 9/8 and a 12/8 bar as can be seen here: https://surfdrive.surf.nl/files/index.php/s/v5opsmL57rGcZcq. However, I chose to transcribe the whole improvised part in 4/4 with a subdivision of sextuplets and triplets to be able to delve into more detail concerning the ornamentation and the rhythmic phenomena.

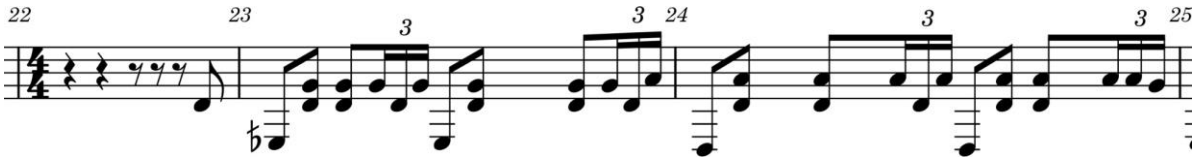



Figure 121: Moments 1 *oud* basic accompaniment scheme

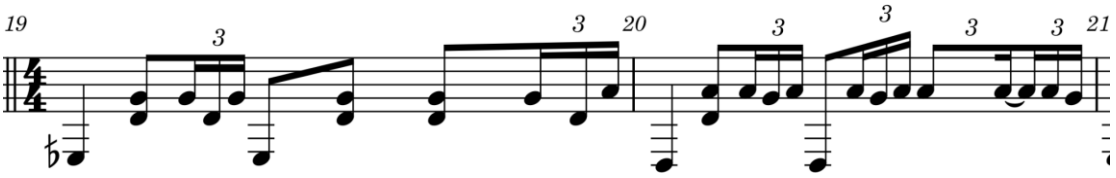



Figure 122: Moments 2 *oud* basic accompaniment scheme

There is a significant difference in the duration of the two performances, which is related to the different settings (album and live concert performance). Consequently, the number of motifs/melodic ideas, phrases, and sentences appears different, as shown in the following table:

	Track duration	**Metric Improvisation duration**	**Number of motifs/melodic ideas– variations**	**Number of phrases– variations**	**Number of sentences**
Moments 1	07:42	05:23-06:38	15 motifs / 9 variations	12 phrases / 0 variations	3
Moments 2	09:45	05:37-08:35	38 motifs / 30 variations	32 phrases / 2 variations	6

Table 2: Statistics for Moments 1 & Moments 2

As my analysis will show, the rhythmic tools used in these two performances are not significantly different. What seems to be different is the use of modulation and the way of structuring the metric improvisation.

Some of the most interesting rhythmic tools in motif/idea-building are:

1. Extended use of syncopation.
    a. With the use of a single note, in Moments 1:

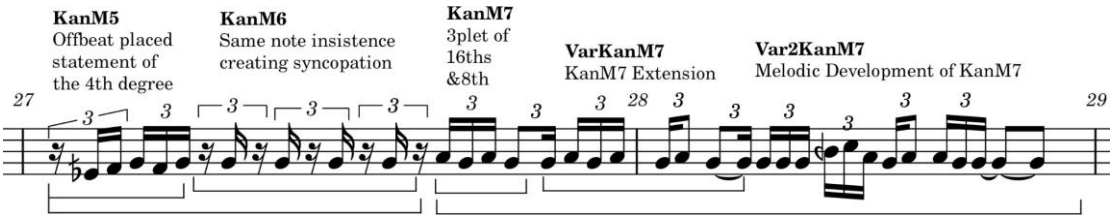


Figure 123: Single note for syncopation (05:44)

b. With the use of various notes, in Moments 2:

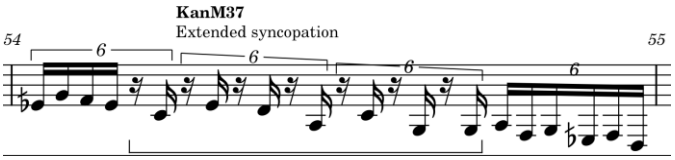


Figure 124: Extended syncopation (08:25-08:26)

c. By using beamed notes inside the triplet or sextuplet, in Moments 2:

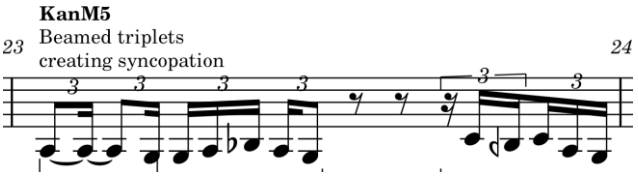



Figure 125: Syncopation through beamed triplets (05:59-05:60)

2. Interchange of subdivisions inside a bar.
   a. In Moments 2, Pınarbaşı builds a melodic idea based on a different flow of a triplet of sixteenth notes, a quintuplet, and a quadruplet of thirty-second notes:

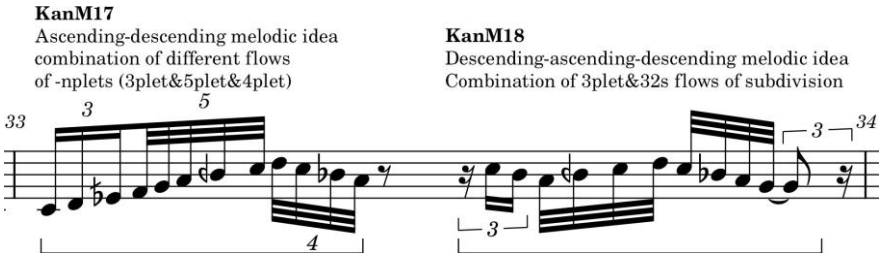


Figure 126: Changing subdivision flows (06:48-06:50)

b. In Moments 2, changing from triplets to extended use of quintuplets:

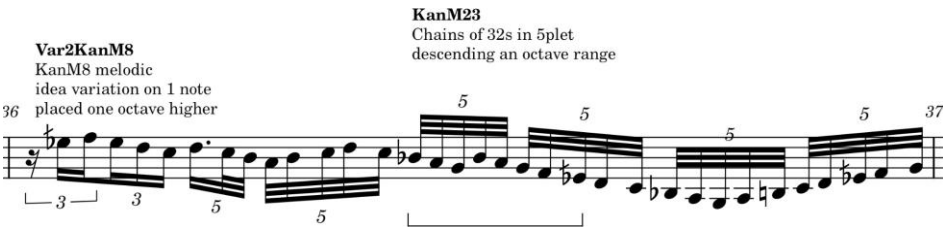


Figure 127: Interchange of varying subdivisions (6:52)

3. Rhythmic displacement of the same motif.

In Moments 2, Pınarbası uses Kanun Motif 8 in different bars and at the same time in different places inside the bar:

a. First statement of the motif (bar 27):

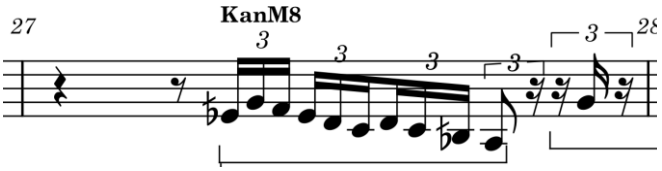


Figure 128: First displacement (06:17-06:19)

b. Kanun Motif 8, given a slight variation and rhythmic displacement:

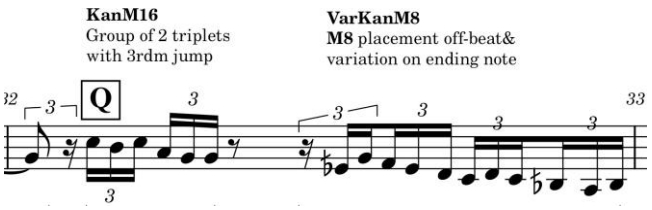


Figure 129: Slight variation (06:42)

c. Kanun Motif 8, placed an octave higher, placed offbeat, and varied slightly:

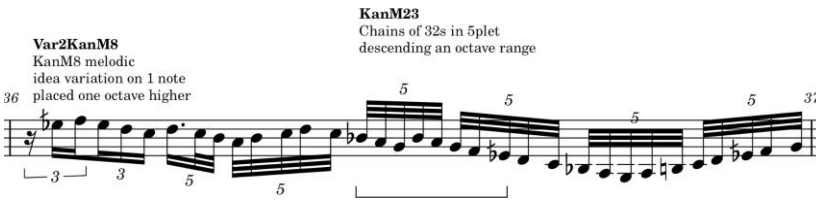


Figure 130: Placement in the upper octave (07:07)

Apart from the rhythmic tools, Pınarbası employs the question-answer tool, both for motifs/melodic ideas and for phrase building.

a. In Moments 1:

   i. For motifs/melodic ideas
   ii. For phrases

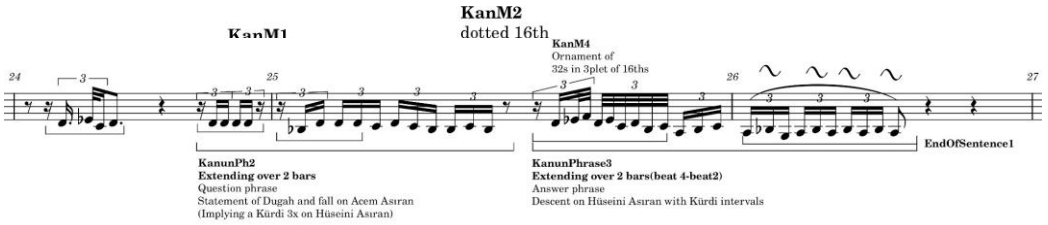


Figure 131: Question-answer for motifs and phrases (05:31-05:40)

b. In Moments 2, the question-answer tool is utilised by the accompaniment (*oud*) in a real-time improvised reaction:

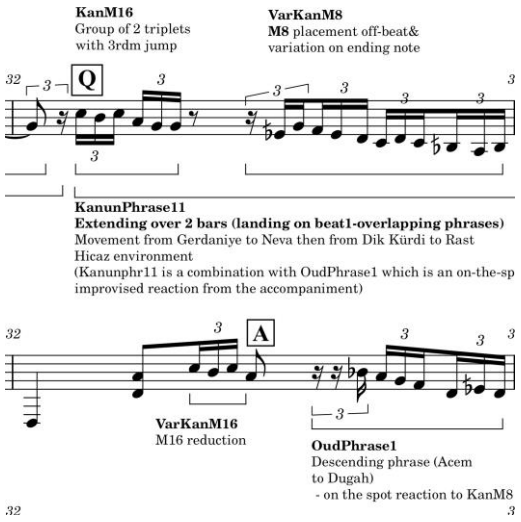



Figure 132: Real time improvised reaction (06:42-06:43)

5.2.1.2 Use of phrasing, *makam* and overall structure in Moments 1:

In Moments 1:

1. Part-of-bar phrase (in total: 2)
2. Phrase extending over two bars (in total: 9)
3. Phrase extending over three bars (in total: 1)

In Moments 2:

1. Part of the bar phrase (in total: 15)
2. One-bar phrase (in total: 2)
3. Two-bar phrase (in total: 4)
4. Phrase extending over two bars (in total: 9)

There are significant differences in how Pınarbaşı builds his phrasing in these two performances. In Moments 1, he mainly chooses to create phrases that extend over two bars, whereas in Moments 2 his phrases vary in length, a fact probably related to the long duration of the solo. Other factors that affect the small length of the phrases are the overall slow tempo and the primary choice of subdivision in the flow. In this sense, in both performances a single bar of 4/4 appears to provide enough time and space for a complete phrase to be constructed.

Structurally, in Moments 1 we can discern the following parts:

1. Entrance (bars 23-26) – Sentence 1 (05:16-05:42)
2. Development & Climax (bars 27-30, beat 2) – Sentence 2 (05:43-05:51)
3. Release (bar 30, offbeat 4 to bar 32) – Sentence 3 (05:52-06:07)
4. Second Development & Exit (bars 33-38) – Sentence 4 (06:13-06:38)

In Moments 2, the different parts are structured in the following manner:

1. Entrance & Modulation (bars 19-26) – Sentence 1 (05:39-06:14)
2. Development (return from modulation) (bars 27-31) – Sentence 2 (06:15-06:34)
3. First Climax & Release (bars 32-38) – Sentence 3 (06:35-07:09)
4. Preparation for Second Development (bars 39-40) – Sentence 4 (07:10-07:21)
5. Second Development & Modulation & Return (bars 41-44) – Sentence 5 (07:21-07:40)
6. Second Climax & Modulation (bars 45-48) – Sentence 6 (07:41-07:57)
7. Return from modulation & Third Climax & Release (bars 49-52) – Sentence 7 (07:59-08:16)
8. Exit (bars 53-56) – Sentence 8 (08:17-08:34)

Through his performances in Moments 1 and Moments 2, Pınarbaşı suggests two completely different models. In Moments 1, he chooses to create a small and concrete four-part performance, which would be better suited to an album recording. However, even in this formal setting,

Pınarbaşı introduces some innovations (such as the combination of Development and Climax and Development and Outro parts). His performance in Moments 2 differs significantly from all the other performances examined in this research, pointing towards the artist's extreme innovation, imagination, and improvisatory approach. In Moments 2, he constructs an eight-part structure, with several modulations and climaxes, and subsequent releases. He creates sentences that defy the underlying four-bar structure, moving freely and juxtaposing them, suggesting new ways of approaching musical structure. In terms of *makam*, on both occasions Pınarbaşı begins his improvisation by exploring the area below the tonic (*Dügâh*). In Moments 1, he mostly moves within *Hicaz makam*, but in Moments 2 he explores several small modulations (even from the beginning of the performance), thus suggesting two completely different ways of developing an improvised performance. The modulations of Moments 2's metric improvisation can be seen below:

1. Sentence 1:

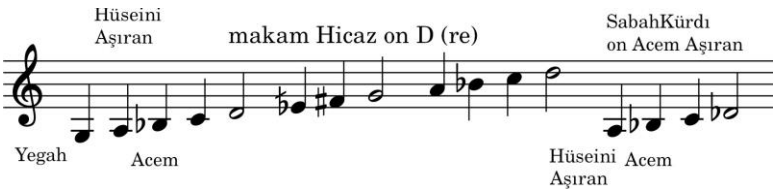


Figure 133: First modulation (05:39-06:14)

2. Sentence 6:

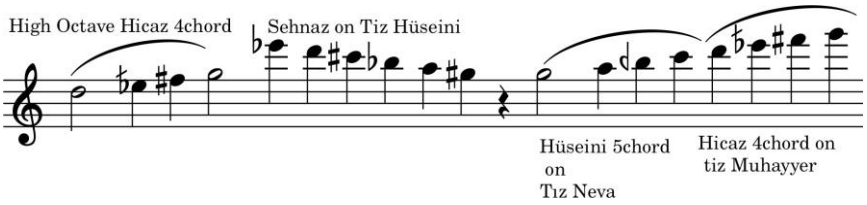



Figure 134: Second modulation (07:41-07:57)

5.2.3 Concluding remarks on Tamer Pınarbaşı's performance

In this sub-chapter, we focused on Tamer Pınarbaşı's metric improvisational approach. We noted the following important aspects of his performance style through the transcriptions and analyses that were presented:

1. Variety in the use of rhythmic tools. Pınarbaşı uses a variety of rhythmic tools for his performances (syncopation, rhythmic displacement, the shift of the motif, groupings, *tihai*-influenced phrasing, and so on). One of the 'trademarks' used in all of his performances is that of different flows of subdivisions in his phrasing, which allows

him to create density and move at extreme speeds.

2. Differences in duration that are influenced by the setting of the performance.

3. Variety in structural models. In each performance he suggests a different structural model for his improvisations, providing us with a variety of ideas for our own performances.

4. Modulations. Lastly, as far as the use of *makam* is concerned, when modulating Pınarbaşı chooses to explore distant or unusual modulations that again show us a different way to approach an improvised performance melodically.

B. In Greece: Kyriakos Tapakis's practice

5.3 Kyriakos Tapakis: life and career

Kyriakos Tapakis (1977-) is one of the members of the young generation involved in *paradosiaka*. He was born in Athens in 1977, and comes from a family with roots in Cyprus. He studied at the Music School of Pallini, which was founded in 1988 and is the first of the 49 music schools that are operational in Greece today. The Music School of Pallini has hosted most of today's paradosiaka and contemporary modal music performers in Greece as its students – musicians such as Sokratis Sinopoulos, Harris Lambrakis, and Martha Mavroidi, among others. In the context of Pallini's Music School, Tapakis studied *oud*, *bağlama*, *buzuki*, western classical music and harmony, and Byzantine music and the modal system of *makam*. He has performed extensively in Greece and abroad, has collaborated with a broad spectrum of musicians in various genres of Greek music, and, in recent years also with jazz musicians. He is highly acclaimed for his virtuosity in *oud* performance and especially for his improvisational style, both in *taksim* and contemporary genres. He is considered innovative in his approach to the instrument and has experimented with changes in the technicalities of the instrument, such as different tunings, extra strings, experimenting with sound and effects, and so on. Apart from his performance career, he is also hugely involved in teaching. His students form a rather large body of the younger generation of *oud* players in Greece and abroad. Personally, I had the good fortune of being one of his students during my undergraduate studies and he has been an inspiration for my practice in rhythm and rhythmic improvisation. Tapakis is also active in composing music, although his compositions can mostly be heard in live performances rather than in recordings.

Just as with Dinkjian, Tapakis's improvisational style was the focus of my master's thesis, meaning that this is the second time that I approach his work in a postgraduate study.[132] For this doctoral research, I have chosen to transcribe and analyse two of the rhythmic improvisations that he performed inside his original composition *Volta*. Both of these recordings refer to live performances of the same composition, the first one in Bulgaria with the Bulgarian National Radio Orchestra, in 2015, and the second one in Budapest with a group called 'Meybahar', together with some of Tapakis's close collaborators (Loukas Metaxas on electric bass and Nikos Paraoulakis on *ney*).[133] Performances of improvisation by the composer himself, inside one of his original compositions, offered an opportunity to explore the artist and his style in a new way.

5.3.1 *Volta* with BNR Orchestra (2015)

https://surfdrive.surf.nl/files/index.php/s/AGwqtoLUvKH45Na

5.3.1.1 Rhythmic-Harmonic pattern and variations

[132] Liontou-Mochament, M., 2013. "Rhythmic improvisation in the works of Ara Dinkjian, Kyriakos Tapakis and Sokratis Sinopoulos", Master thesis, Codarts University for the Arts.
[133] For the purposes of this chapter, 'Volta, BNR' refers to the performance recorded in Bulgaria and 'Volta, BDP' refers to the one recorded in Budapest.

The basic rhythmic patterns that the percussionist uses in this version of *Volta* are shown below:

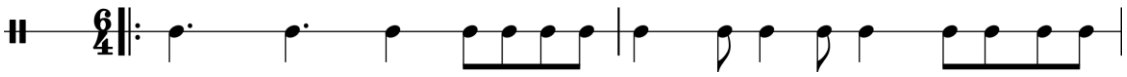


Figure 135: Basic rhythmic pattern

The rhythmic cycle is played simply and with almost no variations, in this way leaving plenty of space for the improvising artist. In the same way, the bass player plays a simple one-bar structure without variation (with an inner subdivision of 3+3+2+4) – first alone (bars 29–32), for the performer to prepare for the solo, and then he follows the same basic accompaniment line (as shown below) during the first part of the solo (bars 32–44):

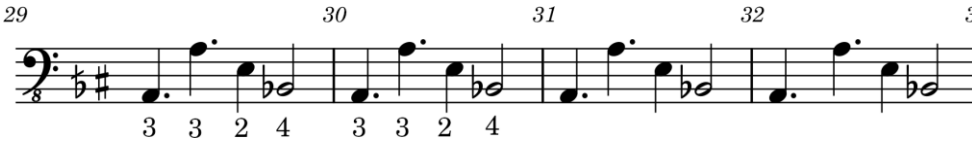



Figure 136: Basic harmonic accompaniment

For the second part of the solo there is a harmonic change, as shown below, in bars 45-51. There is then a drop back to the basic aforementioned harmonic structure for the end of the solo, and the return to the composition:

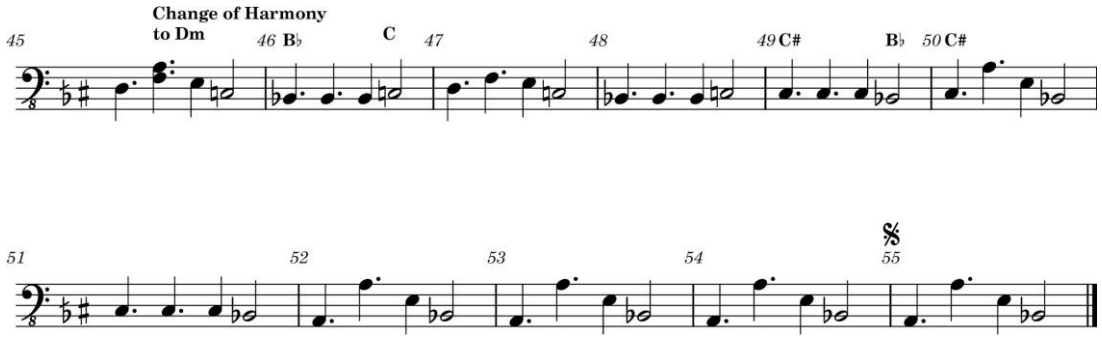


Figure 137: Harmonic change in *Volta*

It is worth mentioning that the whole bass line structure can, by itself, indicate the formal way in which the solo was originally intended to be performed: the change in harmony seems to already be predefined in a way that it resembles the harmonic change in the pre-composed part of the performance. The 8-bar change in harmony also follows this scheme. Another important point is

that the bass player seems to interpret the second degree of *makam Hicaz* in an almost equally tempered way. The concurrent existence of a different temperament within the same performance is something that one often finds in live and 'fusion' performances, especially in those where Western or jazz harmony is employed. This has especially been a subject of research in ethnomusicology with regards to *rebetiko*.[134]

5.3.1.2 Use of motif /melodic ideas

In a total of 1'12 of improvisation, Tapakis makes use of 25 motifs and their variations. Here, I only mention the most rhythmically interesting motifs. A more extensive analysis can be found in Appendix I.

1. Oud Motif 1, Oud Motif 2, and Oud Motif 3:

In the *ad libitum* part, Tapakis uses a feel of almost a triplet– of eight notes for every quarter note. After applying this subdivision tool, he creates small motifs of triplets with ornamentations (Oud Motif 2), repetitions as such (Oud Motif 1), and different rhythmic displacements inside the bar (Oud Motif 3).

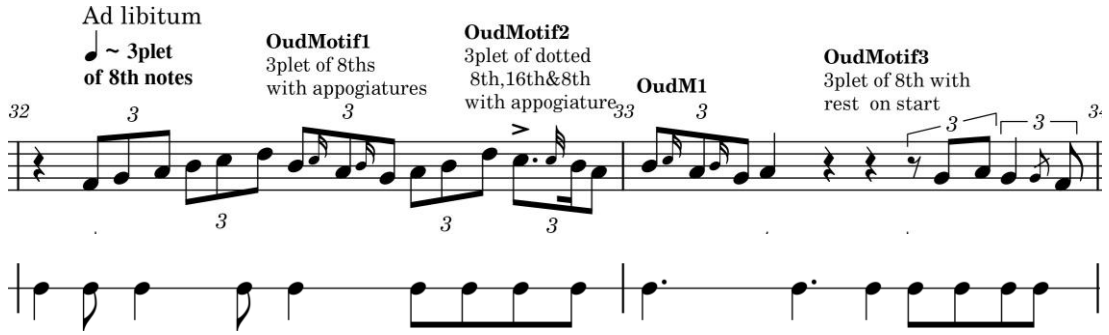


Figure 138: Almost triplet feel in *ad libitum* (02:11-02:13)

2. Oud Motif 4 and its variation show an interesting use of inversion of the rhythmic values of a motif, whereas Oud Motif 5 and its variations are an example of the use of syncopation inside a motif:

[134] Dr. Risto Pekka Pennanen is an ethnomusicologist whose work specialises in Balkan music. In his article, Pennanen, Risto Pekka, "The development of chordal harmony in Greek rebetika and laika music, 1930s to1960s", *Ethnomusicology Forum*, 6, no. 1 (1997): 65-116, Pennanen examines the ways in which the development of chordal harmony affected the use of *makam* and its well-tempered version, *dromos*, in Greek popular music from the 1930s to the 1960s.

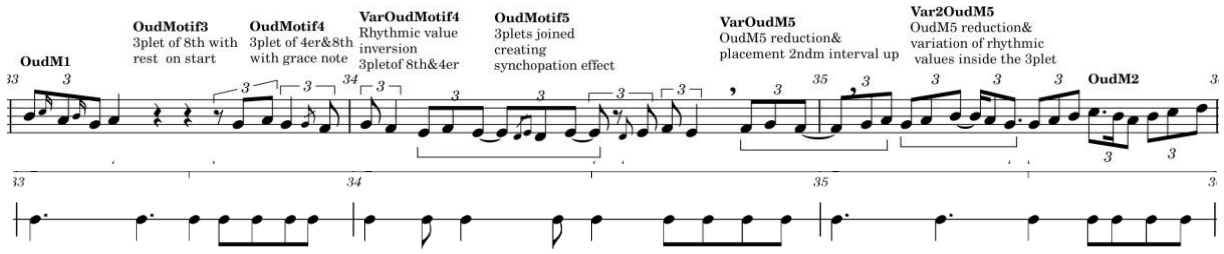


Figure 139: Combinations of variation, inversion, syncopation (02:17-02:19)

3. Oud Motif 6 and Oud Motif 7 show the use of varied subdivisions. Combined with the *ad libitum* use, the use of this variation seems to create a 'shuffle feel,' which is one of the characteristic traits of Tapakis's improvised performances:

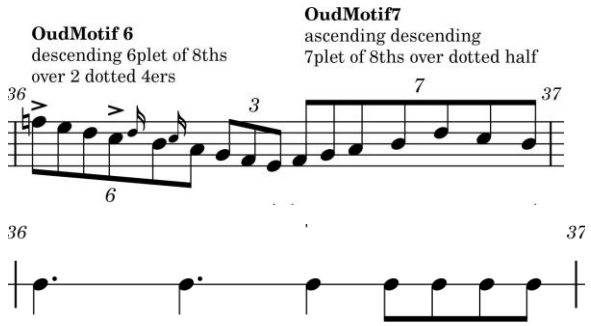


Figure 140: Different varying subdivisions (02:22-02:23)

4. Oud Motif 8 and its variations offer a fine example of the subdivision, extension, and transposition of a motif:

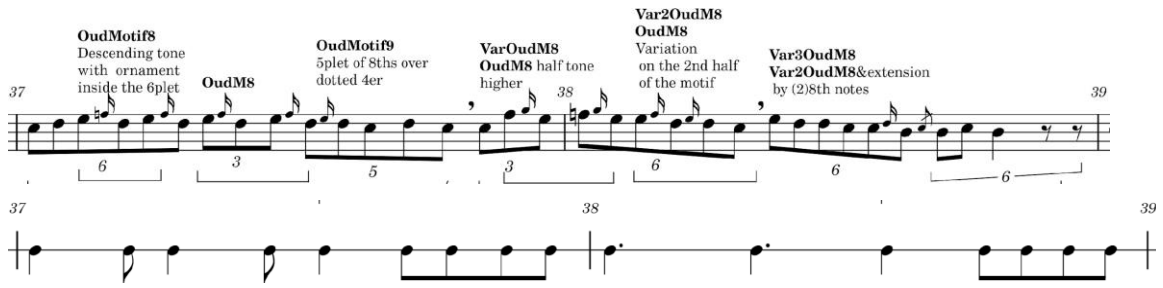


Figure 141: Combination of tools (02:26)

5. Oud Motif 12 and variations (at the beginning of the straight section) are an example of the use of a combination of pedal note (open string) and other notes, a tool frequently

used by *oud* players:

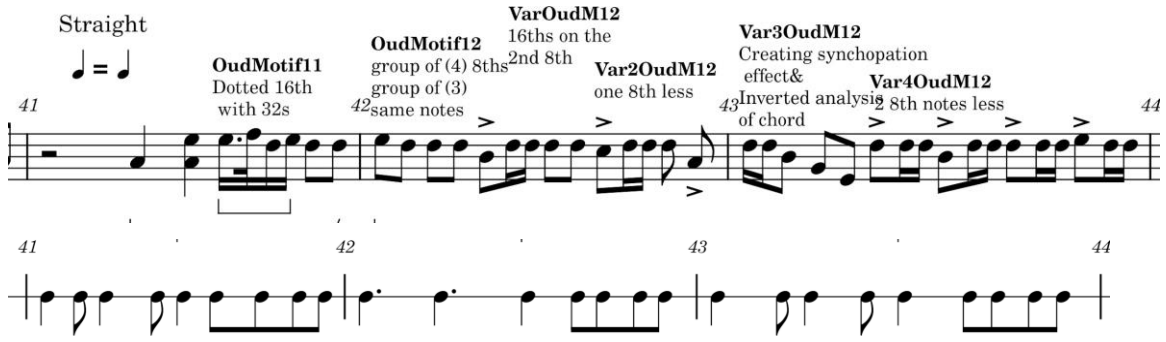


Figure 142: Pedal note and rhythmic development (02:39-02:41)

6. Oud Motif 16 and its variation, and Oud Motif 17 are examples of the use of groups of sixteenth notes:

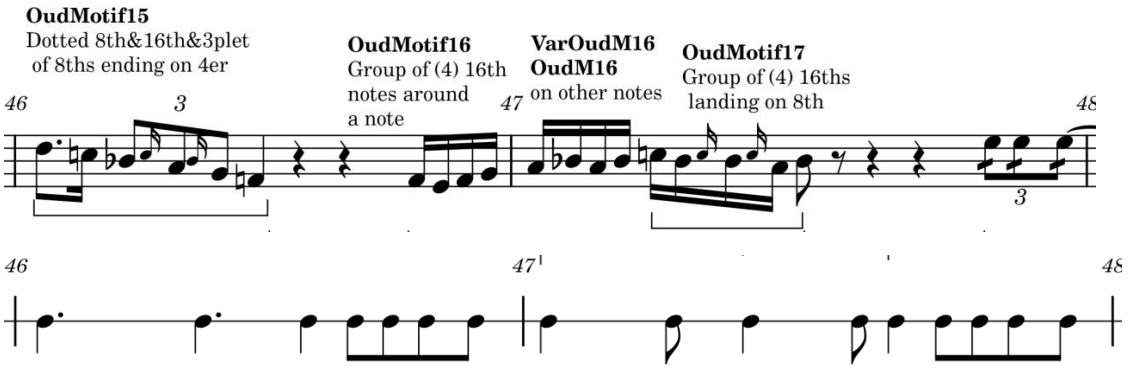


Figure 143: Change of subdivision flow to sixteenths (02:52-02:54)

7. Oud Motif 18 and its variation show an example of tremolo being combined with varied subdivisions:

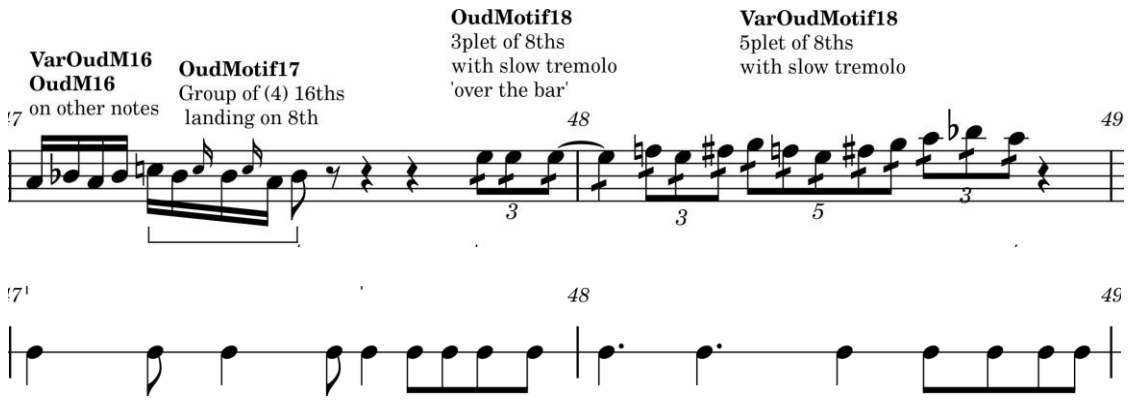


Figure 144: Tremolo and varying subdivisions (02:58-02:59)

8. Oud Motif 20, with its variation, and Oud Motif 21 are examples of the use of varying subdivisions and rhythmic displacements:

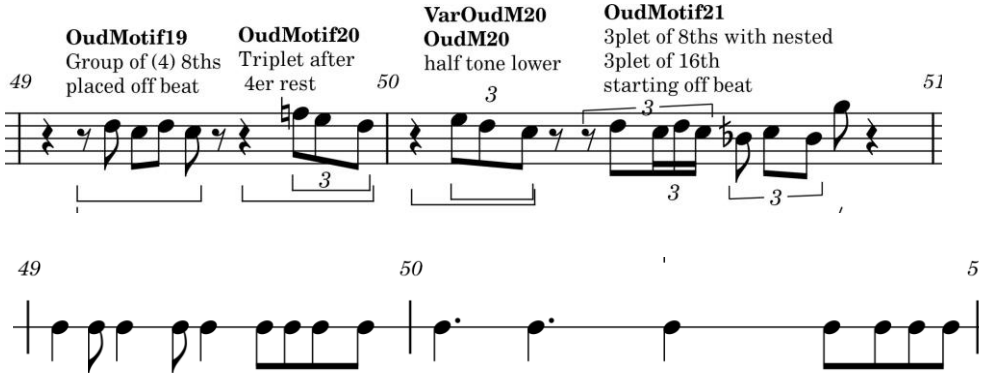


Figure 145: Rhythmic displacement (03:04-03:05)

9. Oud Motif 22, Oud Motif 23, and Oud Motif 24 are examples of the use of sextuplets of eighth notes:

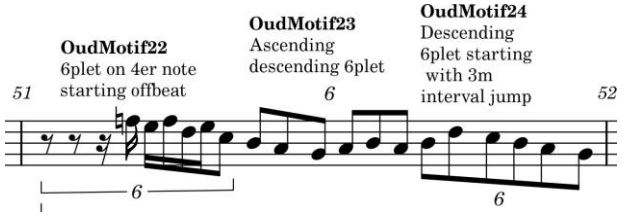



Figure 146: sextuplets of eighth notes (03:07-03:08)

10. Oud Motif 25 is a fine example of the use of the syncopation tool:

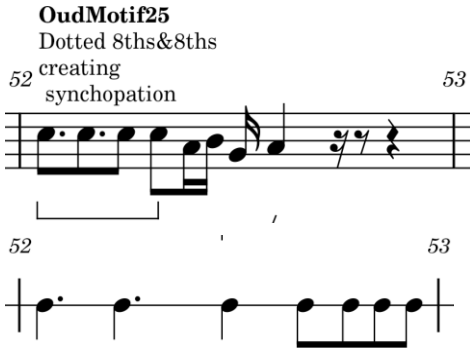


Figure 147: Dotted eighths and syncopation (03:09-03:10)

5.3.1.3 Use of phrasing, sentences, and overall structure

This version of Tapakis's improvisation can roughly be divided into four parts:

1. *ad libitum* part (bars 32-40).
2. Development or 'Straight' part 1 (bars 41-45). In this part, there is no harmonic change.
3. Modulation or 'Straight' part 2 (bars 45-48), where there is a modulation following the harmonic change.
4. Return and Outro or 'Straight' part 3 (bars 49-52), where the harmony changes back to the one played in the beginning.

The improvisation consists of fifteen original phrases (with no varied phrases or repetitions) and six sentences. Together, the overall structure and the length of the bars of each part indicate that the musicians and the orchestra and the soloist agreed ahead of time about the solo and accompaniment parts, something which seems to affect the build-up of the solo.. Combined with the change in harmony during the performance, this creates a rather 'tight' framework for the performer.

With respect to bar length, we can discern three categories in Kyriakos Tapakis's phrasing:

1. Part-of-bar phrase (in total: 3). The extract below is also a fine example of the change of subdivision flow inside one phrase, as it combines a sextuplet with a triplet and a

quintuplet to create a shuffle effect:

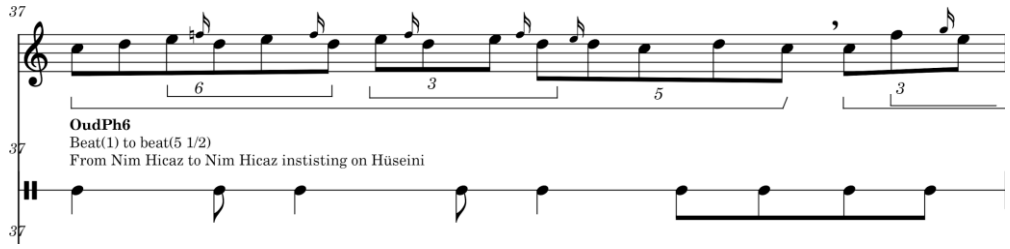



Figure 148: Part-of-bar phrase example (02:24-02:26)

2. Phrase extending over two bars (in total: 11). This type of phrase is the one most frequently used by the artist. Tapakis seems to combine this type of phrase with different displacements inside the bar (starting at various beats of the bar, either onbeat or offbeat), some of which are shown below:

    2.1 Starting with a rest on beat (6):

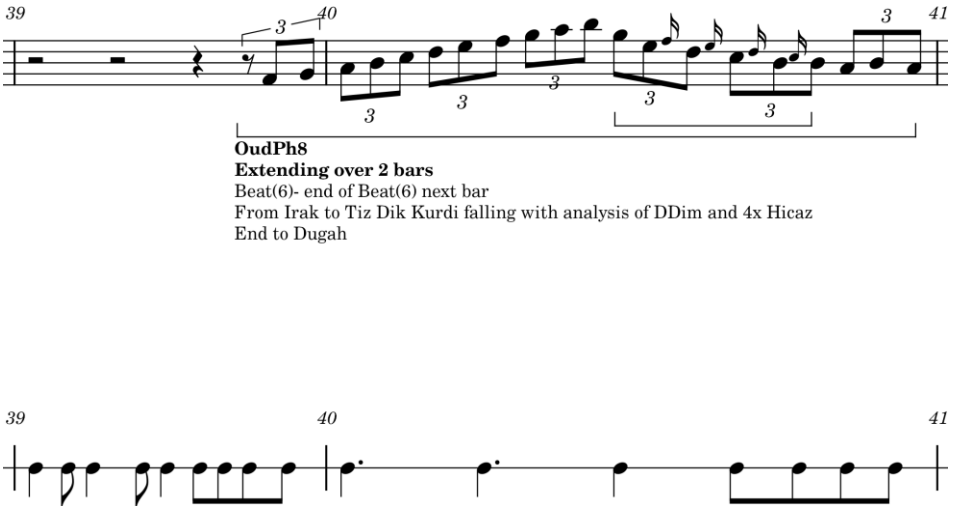


Figure 149: Phrase extending over two bars example 1 (02:33-02:34)

    2.2 Starting on beat (1):

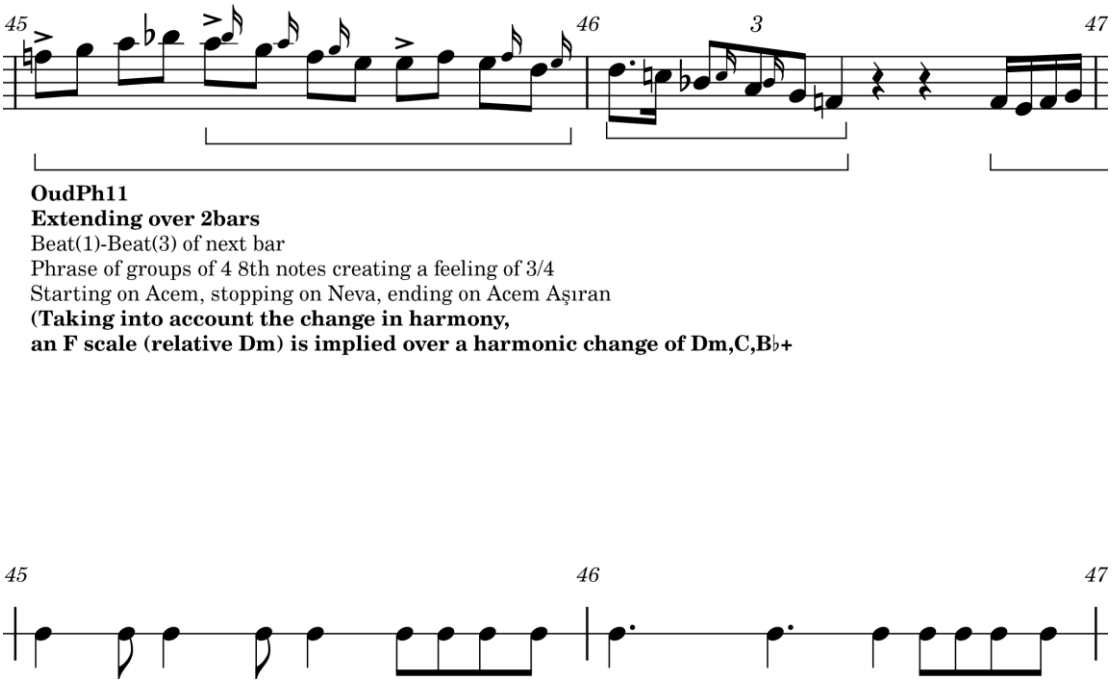


Figure 150: Phrase extending over two bars, example 2 (02:39-02:45)

3. Three-bar phrases (in total: 1); shows the use of a motif and its variations and developments to create a three-bar phrase:

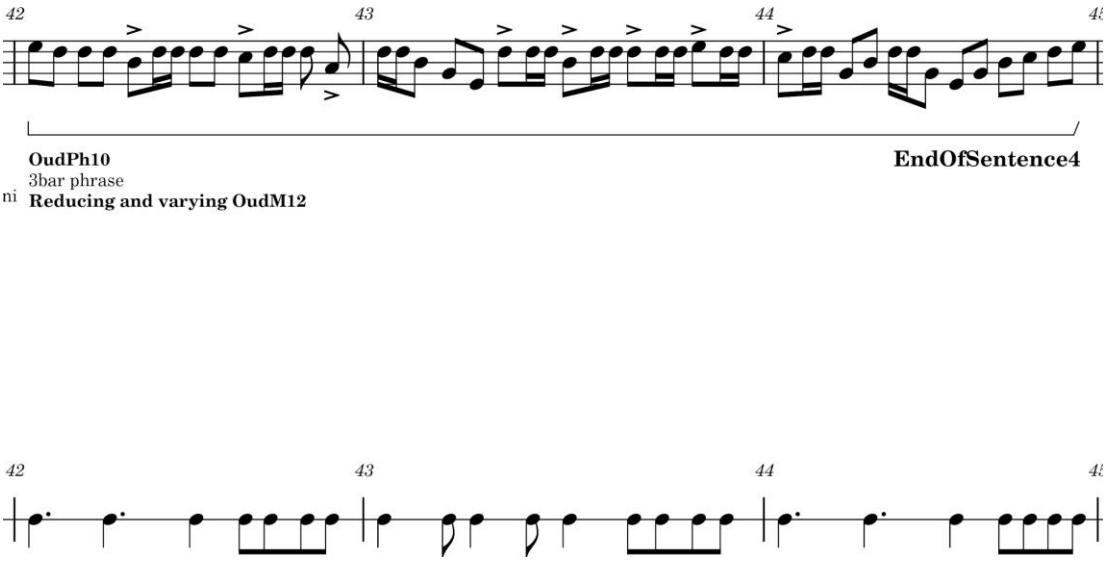



Figure 151: Three-bar phrasing (02:49-02:51)

As far as structure is concerned, we can discern the following:

1. The *ad libitum* part (bars 32-40) consists of 3 sentences:
    1.1 Sentence 1 (02:10-02:17) includes 2 phrases.
    1.2 Sentence 2 (02:17-02:30) includes 5 phrases.
    1.3 Sentence 3 (02:34-02:35) includes 1 phrase. Sentence 3 is a rare example of a phrase that could be regarded as a sentence at the same time.
2. Development or 'Straight part 1' (bars 41-45) consists of 1 sentence:
    2.1 Sentence 4 (02:37-02:46) includes 2 phrases.
3. Modulation or 'Straight part 2' (bars 45-48) consists of 1 sentence:
    3.1.1. Sentence 5 (02:47-02:58) includes 3 phrases.
4. Return to the *makam* & Outro or 'Straight part 3' (bars 49-52) consists of 1 sentence:
    4.1.1. Sentence 6 (02:59-3:11) includes 2 phrases.

In this performance, Tapakis seems to use the four-bar structure of each part as a framework for building his sentences. Regardless of the variety of several phrases inside a sentence, Tapakis uses the four-bar length as the minimum of number bars to conclude his sentences, especially in the straight parts and in the duplication of the four-bar unit for the *ad libitum* part.

This version, and the one that will be discussed later in this chapter, are examples of how the use of harmony and harmonic changes can affect the structure of the improvised performance, and thus the performance of the improvisation itself. In this case, the harmonic change refers directly to the pre-composed part that precedes the composition. So, apart from the *makam*, the *seyir*, the rhythmic cycle, and melodic or rhythmic references to the composed material, harmony can be regarded as another parameter that acts as a regulatory framework in performances of contemporary modal music.[135] In addition to this, another significant parameter that seems to affect the improviser is the setting in which the performance takes place. In this case, the soloist is a part of a rather large orchestra directed by a conductor in a type of Western classical orchestra. It is safe to assume that, in order to have clear communication with the orchestra, the length of the improvisation was agreed upon beforehand – something that can also be indicated by (and at the same time explain) the length of the parts in the overall structure of the performance and, on the whole, the formal structure of the performance. As we will see in the analysis of the next chapter, this is not the case for the more informal setting of a small group concert.

It is interesting to see how, and if, all of the above affect how a performer decides to treat the melodic material. To investigate this, it is important to have a grasp of how *makam* is treated.[136] The *ad libitum* part starts with a phrase common for *Hicaz* showing the area from *Irak* to *Neva*,

[135] An interesting article on the use of chordal harmony in early *rebetika* and *laika* in Greece can be found here: Pennanen, Risto Pekka, "The development of chordal harmony in Greek rebetika and laika music, 1930s to 1960s", *Ethnomusicology Forum*, 6, no. 1 (1997): 65-116, http://dx.doi.org/10.1080/09681229708567262, accessed February 19, 2022.

[136] To avoid conflict with the common use of notation, the text refers to the transcription in Appendix II, where *Dügâh* is placed on A whereas the concert pitch is G. In this sense, all chord sequences should be considered according to this note, meaning that F is actually a G chord. For this transcription I chose to maintain the Arel system.

with a four chord *Hicaz* on *Dügâh* and with a consequent fall on *Rast* to *Hüseynî Aşıran*, using tetrachord *Uşşak* and insistent stops on *Hüseynî Aşıran*. This first set of phrases employs the area below the tonic of *Hicaz*. It is only at the end of the *ad libitum* part that the phrasing starts to move to the upper area of *Hicaz*, presenting a *Nim Hicaz* jump to *Acem*, then focusing on *Acem* and *Hüseynî* before falling onto *Dik Kürdi*.

This ascending movement and the insistence on *Nim Hicaz, Acem*, and *Dik Kürdi* are combined with an extended use of changing subdivisions, creating a sense of preparation for the last phrase. Oud Phrase 8/Sentence 3 is the only sentence in this solo that presents the whole range of *makam Hicaz*. The *ad libitum* part resembles a small *taksim*, in the sense that it gives us a complete view of the *seyir* of the *makam*. Its rhythmic values do not follow the meter precisely, but instead have a rather free relation to the underlying rhythmic and harmonic structure. In this sense, Tapakis seems to confine and, at the same time, present in a complete fashion his musical ideas on *Hicaz*.

In the next part, which is the Development, he uses the four-bar unit to return to the 'straight' flow of the quarter notes. In addition, he develops the movement of his phrases to establish *Neva* through various interval jumps from *Hicaz*, and he employs the last bar as a preparation for the harmonic modulation.

In the Modulation part**,** he changes the melodic material while traveling from *Acem* to *Neva*, and descending on *Acem Aşıran*. In other words, if one takes the change in harmony into account, an F scale (relative of D minor) is implied over a harmonic change of D minor, C, B♭major.[137] The last bar of the structure is again used as a transition to *Hicaz* with extended use of *Acem* and *Eviç* and a stop on *Muhayyer*. Again, the transition is emphasised with a change in the flow of subdivisions (triplets combined with a quintuplet) and the use of tremolo in the entire phrase. The last part, the Return to the *makam* & Outro, serves as a re-establishment of *makam Hicaz* intervals. Again, there is an extended use of sextuplets towards the end of the part, employing dense ascending-descending phrasing in *Hicaz*, thus emphasising the return to the basic melodic material. Below we can see the basic modulation:

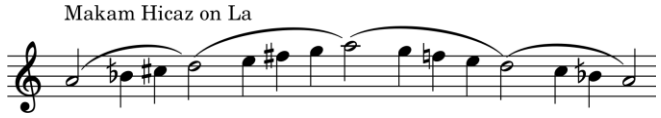



Figure 152: Hicaz on A

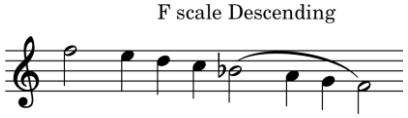



Figure 153: F scale

[137] In concert pitch, Cm, B♭, G#+.

5.3.2 *Volta* MBH with Meybahar in Budapest (2019)

https://surfdrive.surf.nl/files/index.php/s/c7IRlDvrQpTlT3X

5.3.1.1 Rhythmic-harmonic patterns and variations

In this performance of *Volta*, the percussionist follows (with slight variations) the rhythmic structure that is shown below:

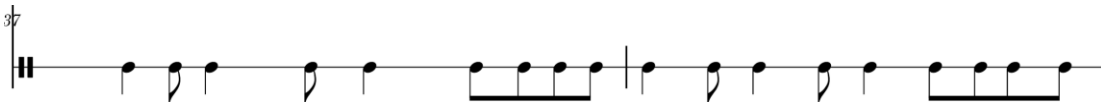


Figure 154: Basic rhythmic pattern

The bass line through bars 37-67 follows the following two-bar structure:

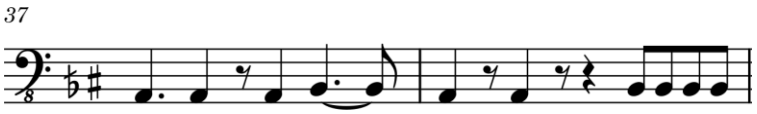



Figure 155: Basic harmonic accompaniment

Again, in this performance there is a change in harmony that implies a connection with the preceding composition, as shown in bars 68-72 below:

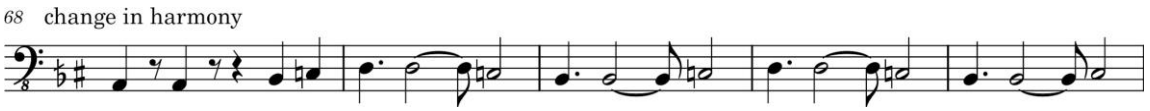



Figure 156: Harmonic change

This time, the change in harmony is more straightforward and shorter, compared to Volta BNR, in this way affecting the length of the modulation inside the improviser's solo.

5.3.2.2 Use of motif/melodic ideas

In this version of *Volta*, Tapakis uses a total of 27 basic motifs and their variations in his solo, with almost no repetitions of the same motif, granting the solo immense originality and setting a paradigm on the use of the different tools (variation, extension, reduction, subdivision, and others)

that can be applied to a motif. Again, the focus of this part of the chapter will be on the most rhythmically interesting motifs and their use inside the performance. A thorough analysis of the performance is available in Appendix.

1. Oud Motif 2 and Oud Motif 3 and variations

In the *ad libitum* part, Tapakis uses dotted eighth notes creating a syncopation effect combined with triplets of sixteenth notes in various positions:

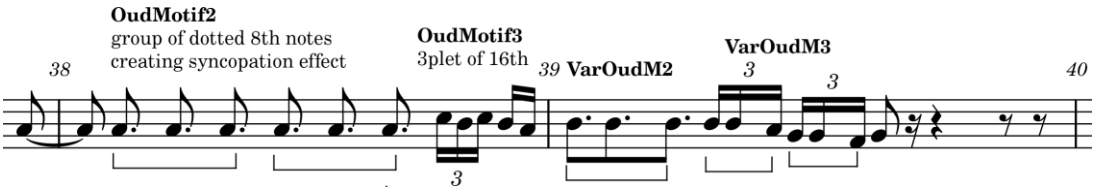


Figure 157: Dotted eighth notes (03:35)

2. Oud Motif 4 and variations

At the beginning of the ‘straight’ section, Tapakis uses a motif placed off the beat. In the next two bars, he extends it and places it on the beat, then reduces it, and finally places it varied and extended over the bar:

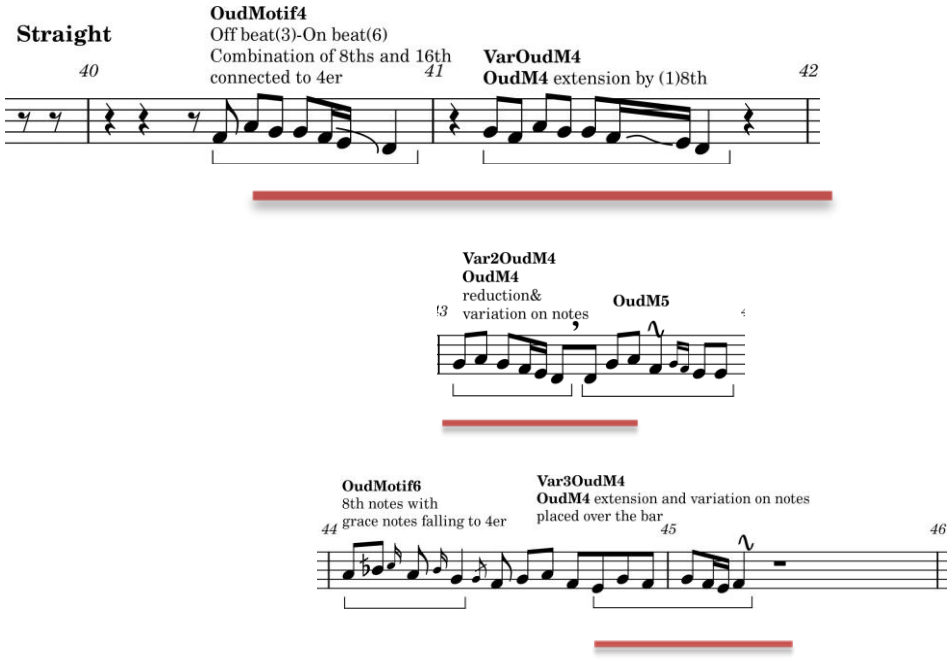


Figure 158: Off-beat displacement and variations of motif (03:41-03:45)

3. Oud Motif 5 is a motif placed off-beat and it is the only motif repeated as such in the next bar:

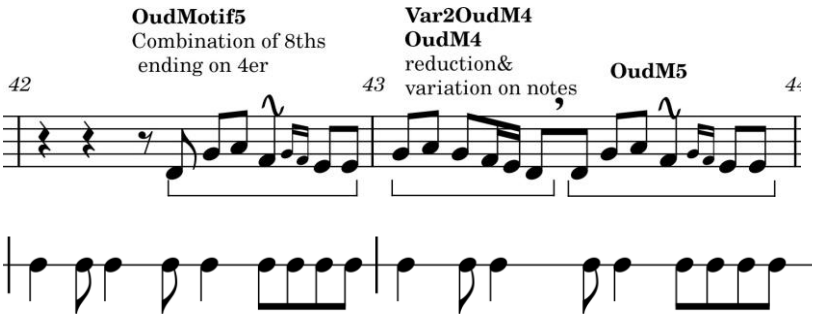


Figure 159: Oud Motif 5 repeated two times in different places (03:46-03:47)

4. Oud Motif 7 and variations use joined triplets of eight notes, combined with quarter notes, to create a syncopation effect. With a variation on only one note, Oud Motif 7 and Var Oud Motif 7 serve as questions that create tension, answered with Var 2 Oud Motif 7, an extension and variation of Oud Motif 7:

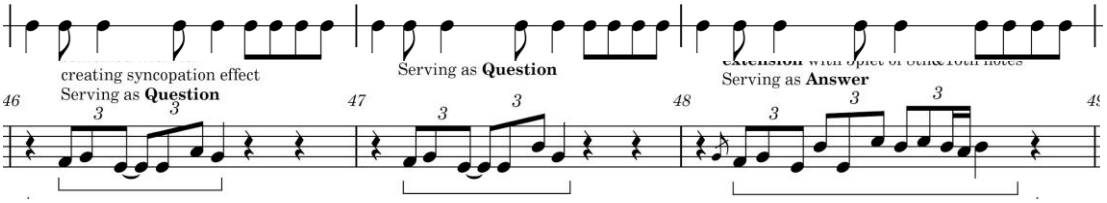


Figure 160: Beamed triplets (03:56-03:57)

5. Oud Motif 8 and variations

Oud Motif 8 and its variations are interesting in their rhythmic displacements, and in their exemplification of a motivic extension and reduction in the same phrase:

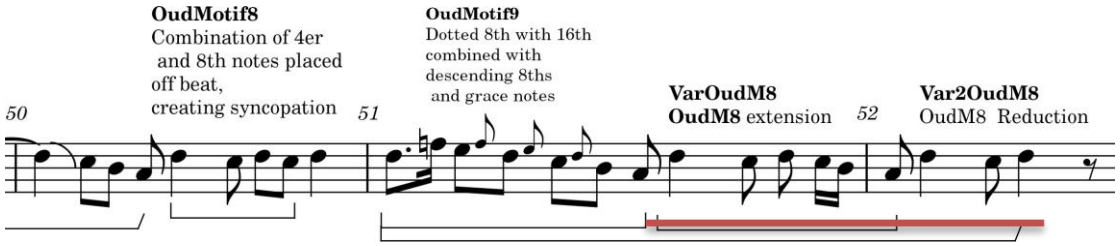


Figure 161: Oud Motif 8 extension (04:09)

6. Oud Motif 9 is an example of Tapakis's use of subdivision, this time a sextuplet over a quarter note:

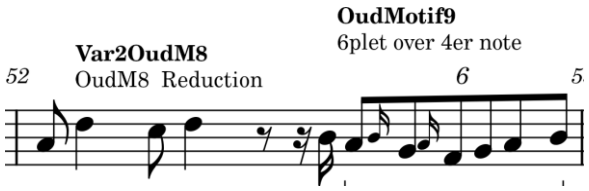



Figure 162: Subdivisions (04:13)

The use of the subdivision tool occurs frequently in Tapakis's improvisations. Below follows a list of some motifs constructed using the tool of subdivision:

Bar 53 shows a combination of sextuplet, quintuplet, and octuplet over half notes in the same bar:

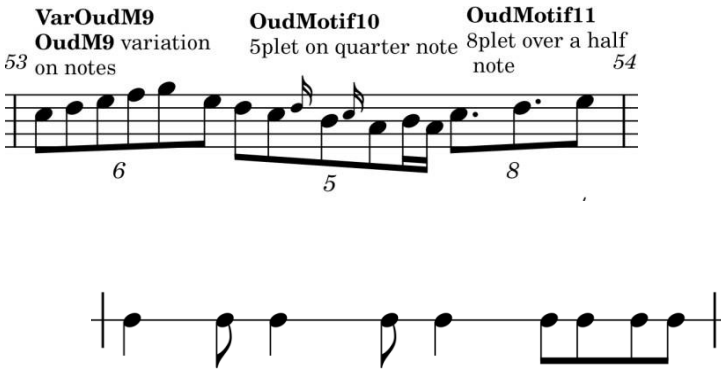


Figure 163: Different flow of subdivisions in a bar (04:14-04:15)

These regular changes in the subdivision of quarter notes are a tool that creates a change in the flow within the bar, while at the same time creating displacement and sensations of movement for the listener.

Another use of the subdivision tool can be found in bar 63:

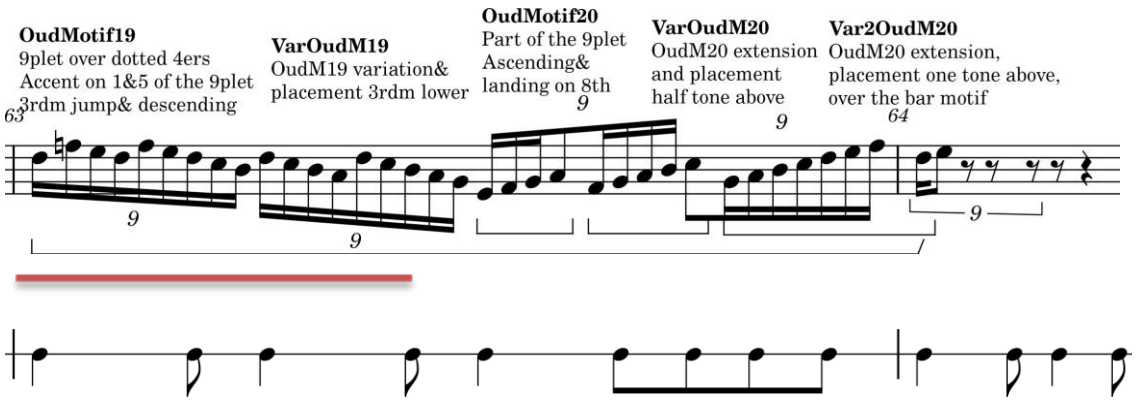


Figure 164: Subdivision (nonuplets) (04:39-04:41)

This time, the basic idea can be found in Oud Motif 19, which is a group of nine over a dotted quarter note, with sequences and an inner division of the nine eighth notes in a four-plus-five pattern. Oud Motif 20 and its variations are a variation of this basic idea, with Var2OudM20 extending over the bar.

In bar 68, we encounter yet another use of the subdivision tool, this time in the form of triplets of quarter notes over half notes (Oud Motif 22 and variation):

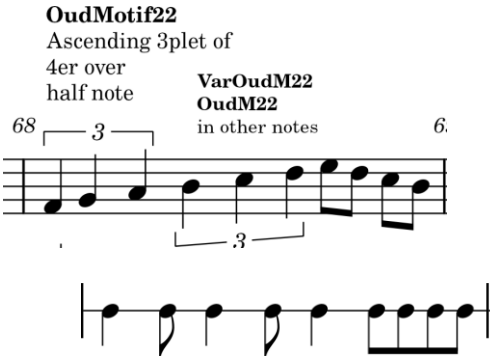


Figure 165: Triplet of quarter notes (04:54)

The use of triplets is also encountered in bar 75 – this time in the form of triplet of eighth notes over quarter notes (Oud Motif 27 and variations):

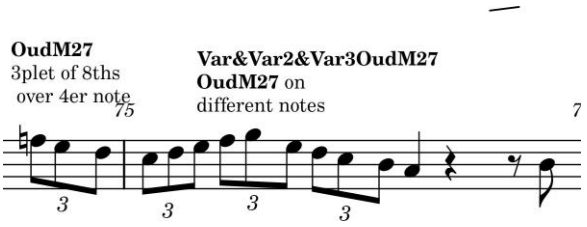


Figure 166: Triplets of eighth notes (05:12-05:13)

Apart from using varying subdivisions, Tapakis makes extended use of sixteenth notes in chains, ascending-descending, intertwined, and even combined with a septuplet, as shown below:

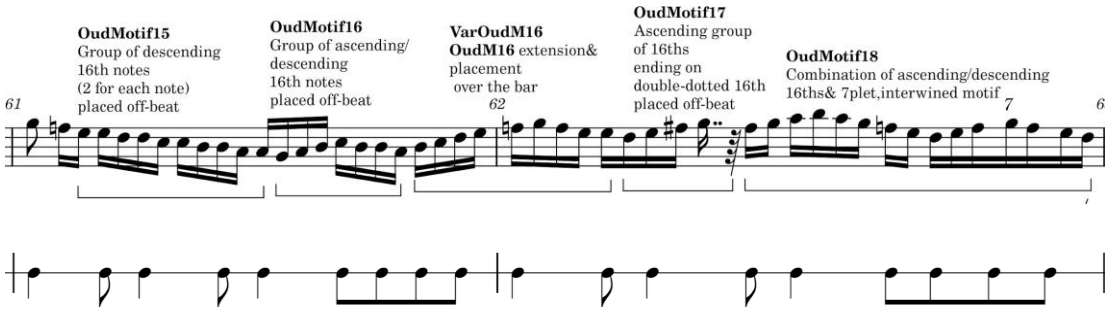


Figure 167: Groupings of sixteenths (04:35-04:38)

This change of flow from quarter or eighth notes to sixteenth notes, combined with the rhythmic displacement of the motifs (mostly off-beat), seems to be used to create rhythmic and expressive tension in the solo.

1. Oud Motif 14 and variations show an example of the use of a pedal note (usually an open string tuned to the tonic of the *makam*) in a motif:

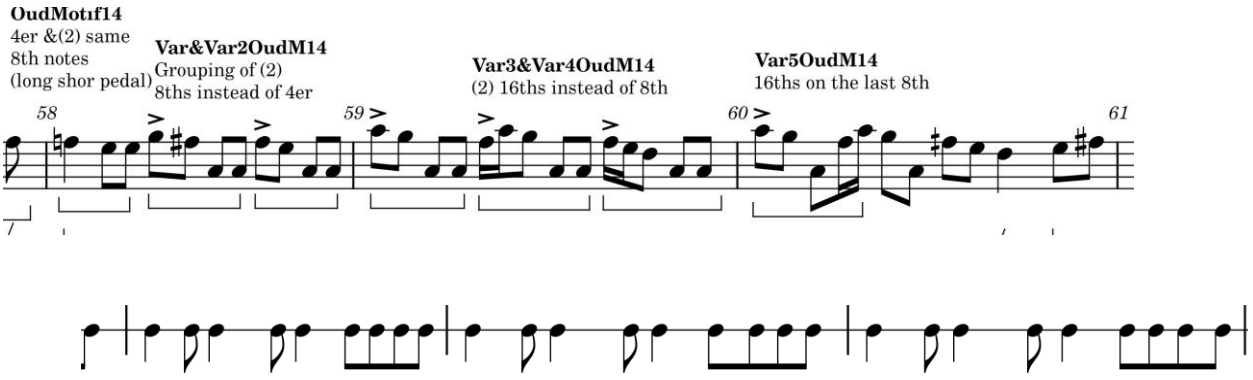


Figure 168: Extensive variation of Oud Motif 14 (04:27-04:33)

2. Oud Motif 21 and variations are an example of the transposition of a motic in various degrees of the makam:

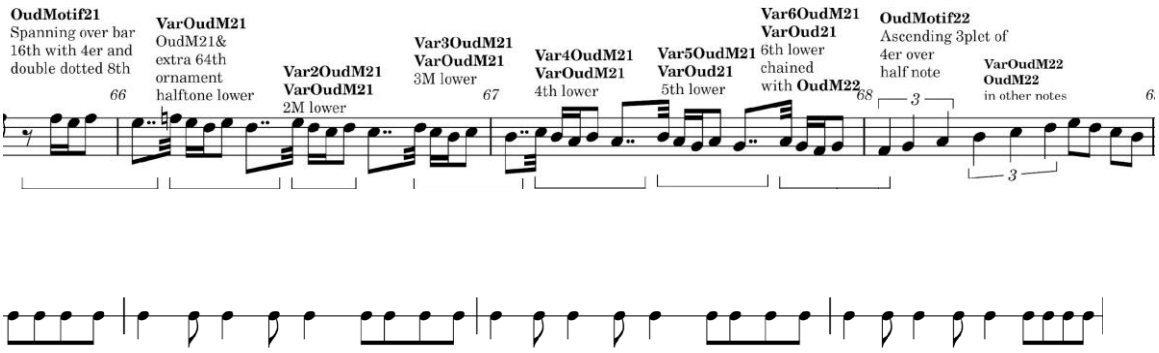


Figure 169: Transposition of Oud Motif 21(04:47-04:52)

The last variation of the motif is intertwined with the first motif of the next bar, in this way uniting the two distinct phrases.

5.3.2.3 Use of phrasing, sentences, and overall structure

This version of Tapakis's improvisation can be divided roughly into four parts:

1. *ad libitum* part (bars 37-39).
2. Development or 'Straight part 1' (bars 40-68). In this part, there is no harmonic change.
3. Modulation or 'Straight part 2' (bars 69-72), where there is a modulation following the harmonic change.
4. Return to the makam & Outro, or 'Straight part 3' (bars 72-77), where the harmony changes back to the one played at the beginning.

The improvisation consists of 23 original phrases (with no varied phrases or repetitions) and nine sentences, in each of which he seems to conclude musical meaning. As will be discussed later in this chapter, choices related to the structure are not irrelevant to the *seyir* of the *makam*, but they also seem to be affected by and follow the harmonic change happening in the middle of the performance, itself being an influence from the composition that precedes and follows the improvisation.

Phrasing categories

Through selected examples, in this part a comment will be made on Tapakis's use of phrases. Again, a full-length analysis can be found in Appendix A.

We can discern four categories in Kyriakos Tapakis's phrasing as concerns bar length:

1. Part-of-bar phrase (in total: 1). In the example below, the half-bar phrase is connected with the next phrase on its last beat:

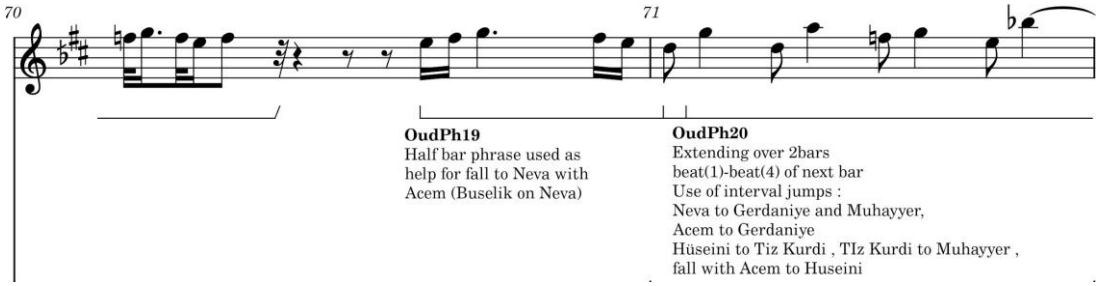


Figure 170: Part-of-bar phrase (05:01)

2. One-bar phrase (in total: 2). In this case, the two one-bar phrases are used in a question-answer fashion, as is demonstrated below:

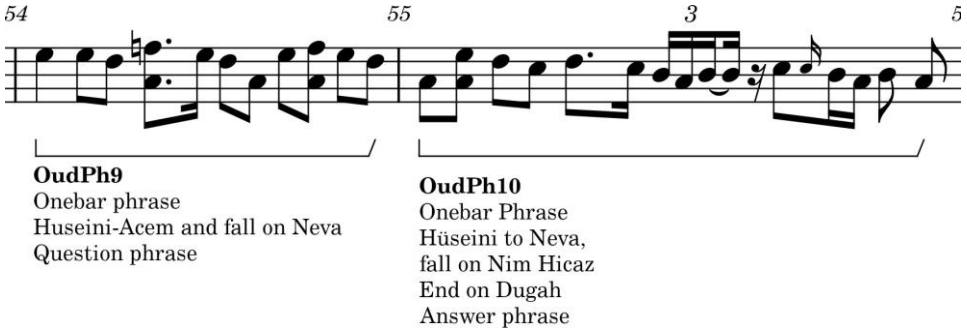


Figure 171: One-bar phrases (04:17-04:20)

3. Phrase extending over two bars (in total: 13). This type of phrase is the one most frequently used by the artist, with different displacements inside the bar, some of which are shown below:

    i. Placement on the first beat:

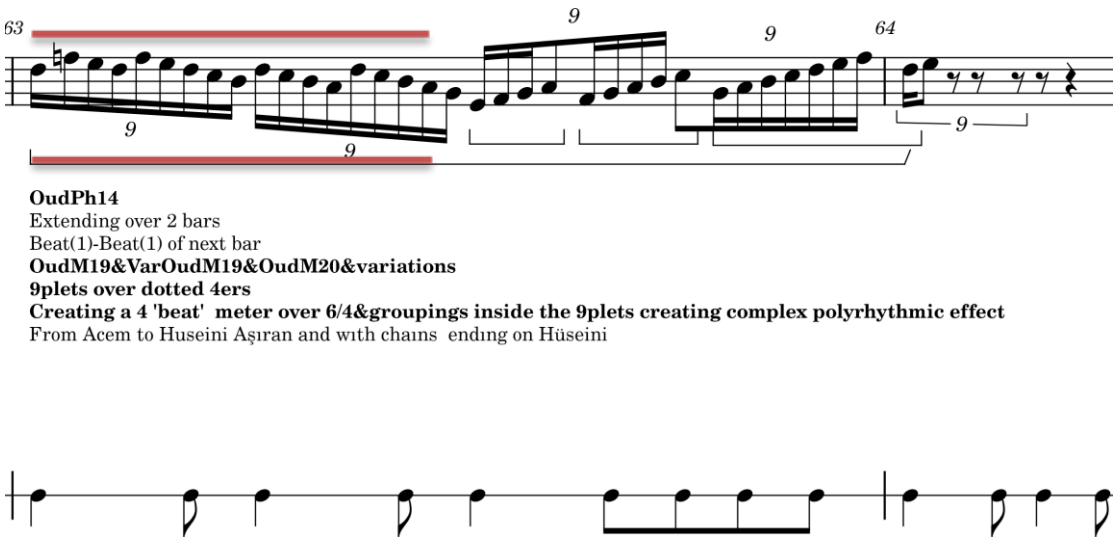


Figure 172: Phrase extending over two bars (04:39-04:42)

ii. Off-beat displacement relating to various beats:

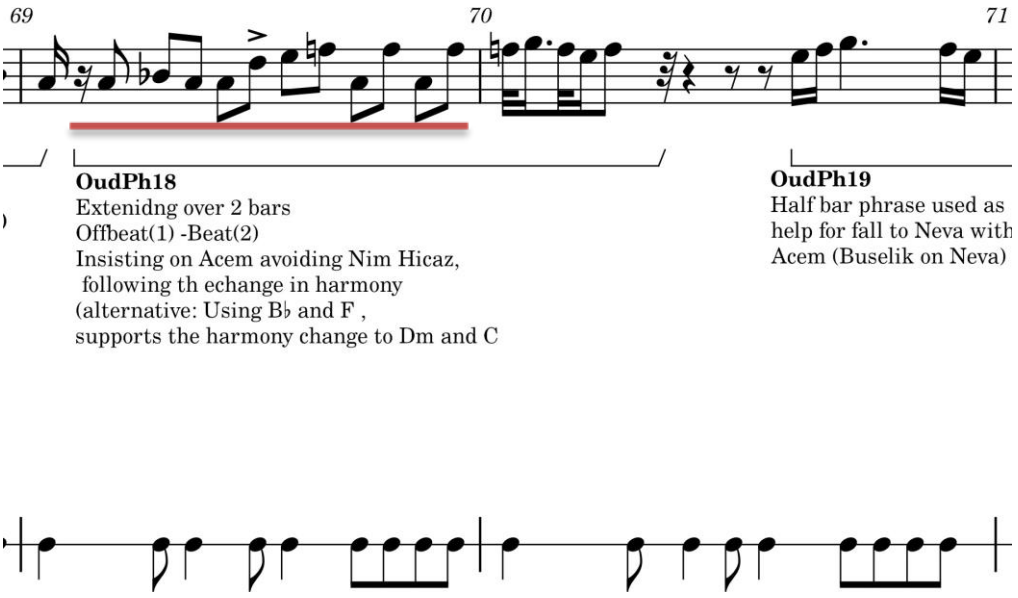


Figure 173: Off-beat displacement, example 1 (04:57-04:58)

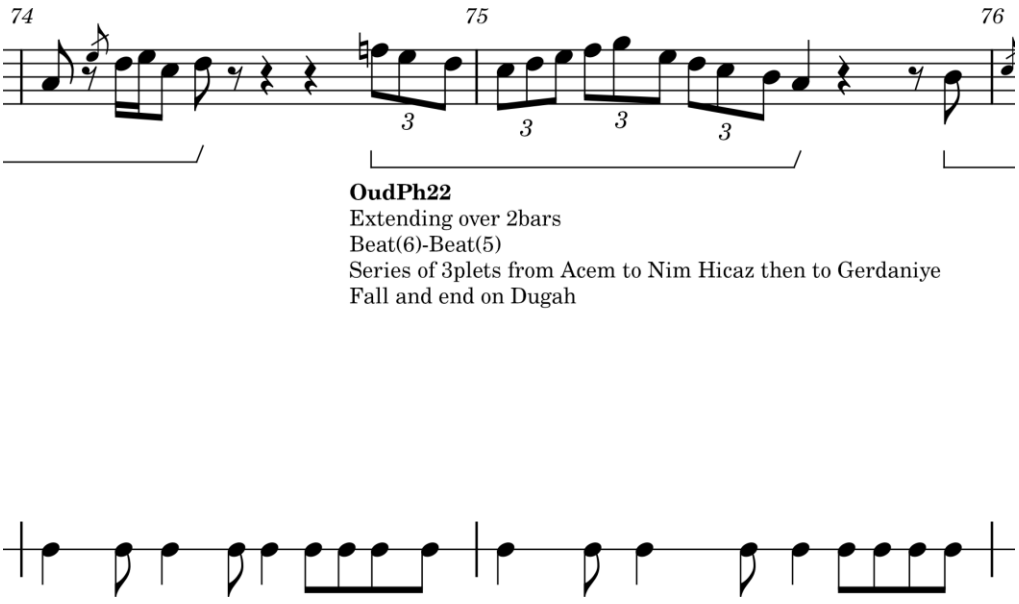


Figure 174: Off-beat displacement, example 2 (05:12-05:14)

4. Two-bar phrases (in total: 1). In this two-bar phrase, we encounter the question-answer tool:

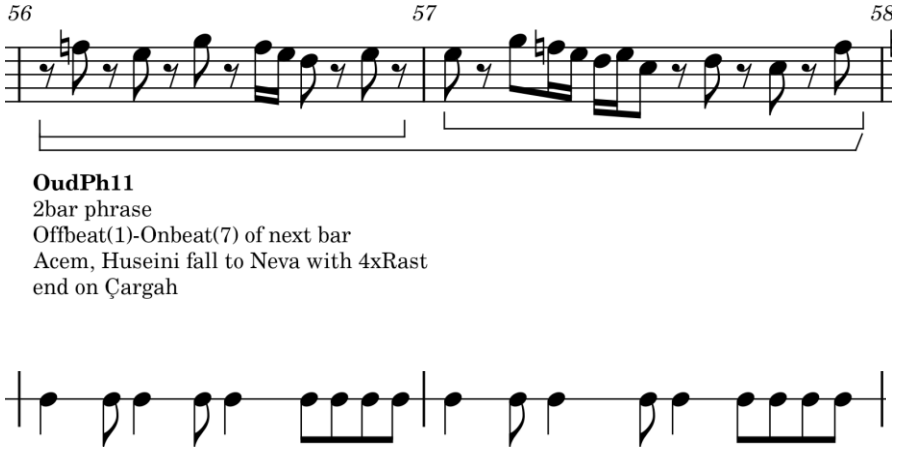


Figure 175: Two-bar phrase (04:22-04:24)

5. Three-bar phrases (in total: 1). In this phrase specifically, there is a repetition of almost the same motif in two bars that serve as two consequent questions, whereas the third bar serves as an answer, thus demonstrating an elegant tool for building three-bar phrases:

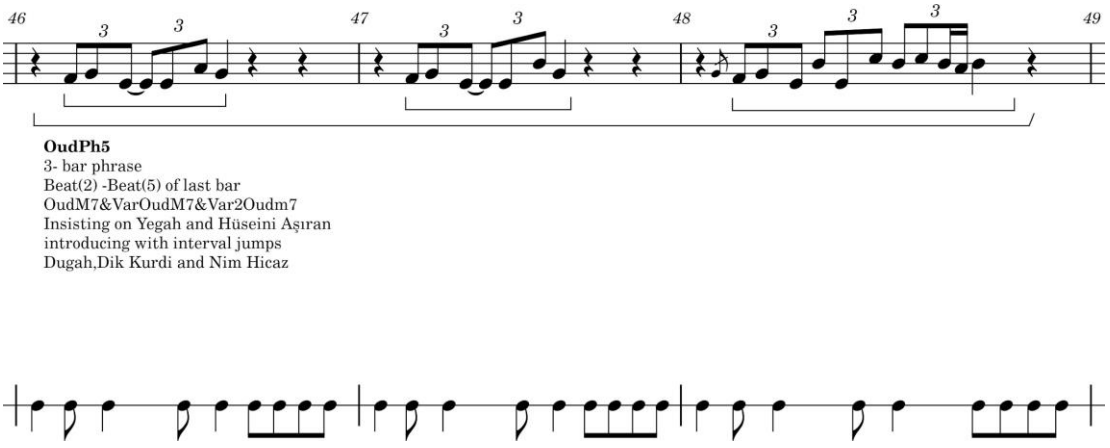



Figure 176: Three-bar phrase (03:56-04:04)

6. Phrase extending over three bars (in total: 2): In this example, the groupings create the feeling of a 3/2 meter inside the 6/4 meter, an idea that is repeated for three bars to create a unique phrase:

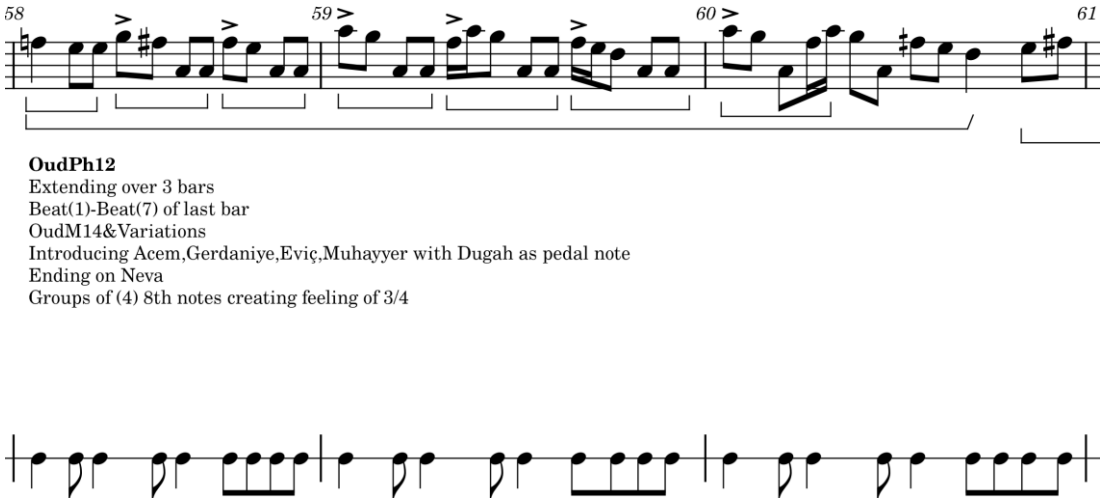


Figure 177: Phrase extending over three bars (04:27-04:32)

7. Phrase extending over four bars (in total: 2). In this example, Oud Phrase 16 starts off-beat on the last beat of bar 65, and ends on the first beat of bar 68, with the last beat of bar 67 being the first of the next phrase. Starting on the last beat of a bar (onbeat or offbeat) and ending on the first beat of the next bar, or of a consecutive bar, is a common tool used in this kind of improvisation:

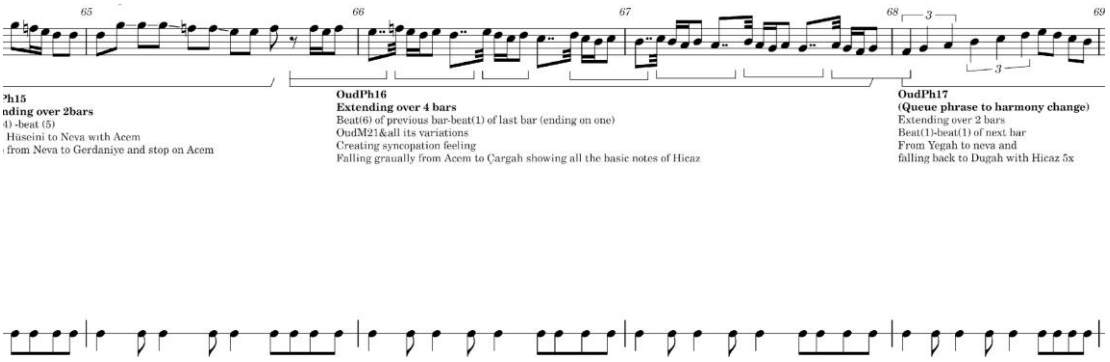


Figure 178: Phrase extending over four bars phrase (04:47-04:52)

Sentences and structure

Following the paradigm of all the artists mentioned previously in this chapter, Tapakis syntactically uses small sums of phrases, in this way building sentences in every part, and concluding his musical meaning in this manner. It is worth drawing attention to the originality of the phrases and sentences, as we do not encounter any phrase/sentence variations or any repeated phrase/sentence. Rather, in each of the parts we observe the following:

1. The *ad libitum* part (bars 37-39) consists of one sentence (Sentence 1) made up of three phrases (03:32-03:38).
2. Development or 'Straight part 1' (bars 40-68) consists of the following sentences:
    2.1. Sentence 2 (bars 40-45) containing 2 phrases (03:41-03:55).
    2.2. Sentence 3 (bars 46-48) containing 1 phrase (03:56-04:03).
    2.3. Sentence 4 (bars 49-52 (only a part of the bar)) containing 2 phrases (04:04-04:12).
    2.4. Sentence 5 (bar 52 (only part of the bar) to bar 57) containing 4 phrases (04:13-04:26).
    2.5. Sentence 6 (bar 58 to the start of bar 64) containing 3 phrases (04:27-(04:43).
    2.6. Sentence 7 (bar 64 (rest of the bar) to bar 69 (start of the bar)) containing 3 phrases (04:43-04:56). The last phrase is used as a queue for the harmonic change.
3. Modulation or 'Straight part 2' (bars 69-72 (part of the bar)) consists of one sentence (Sentence8) containing 3 phrases (04:56-05:05). Sentence 8 follows the harmonic modulation.
4. Return to the *makam* and Outro or 'Straight part 3' (bar 72 (rest of the bar) to bar 77 (start of the bar)) consists of one sentence (Sentence 9) containing 3 phrases (05:06-05:19). The first one lead the way back to *makam Hicaz* and the last one is the ending phrase of the improvisation.

To sum up, in a total of nine sentences, four consist of three phrases, two of two phrases, one of one phrase, and one of four phrases. In terms of the length of the parts, the *ad libitum* part seems to be rather small in length and its character is mostly an introductory one. The Development part is

the largest one (28 bars). The Modulation part follows exactly the length of the harmonic change, and the Return to the *makam* part is also rather small, serving as an Outro for the improvisation.

In this sense, melodically the *ad libitum* part is an introduction to *Hicaz makam*, exploring the area around *Dügâh*, reaching down to *Irak* and up to *Nim Hicaz*, employing a commonly used movement from the *Hicaz taksim* repertoire. In this part, the flow of the subdivisions is rather slow, granting the phrase a *taksim*-like feeling. In the first part of the Development, which has a regular pulse, the flow of subdivisions is measured and eighth-note oriented. Melodically, at the beginning there is a further exploration of the area below *Dügâh* with many drops down to *Yegâh* (with a five chord *Rast*). This *ad libitum* part closes on *Dügâh*, but shortly before that has a brief resting point on *Irak*, performed in its lowest position (Sentence 2). (This type of reference point shortly before the final note (*karar*) is known technically as the *asmar karar*.) The strategy recalls Tapakis's Arabic *oud* playing.

Progressing in the Development, following the *seyir* of *Hicaz* closely, Tapakis gradually goes up to *Rast* and then *Nim Hicaz* (Sentence 3), to *Neva* (Sentence 4) and even to *Hüseynî*, *Acem*, and *Gerdâniye* (Sentence 5). In Sentence 6, he takes a more energetic approach to the development of the *makam*, such as using ascending-descending fast phrases that show the whole extent of *Hicaz*, combined with a variety in the flow of subdivisions, and ending with complicated subdivisions and fast ornamentations, thereby creating anticipation and tension. Combined with changes in the flow of subdivision and the variety of rhythmic tools, these ascending movements show how the development of the *makam* can be emphasised through rhythmic development. This two-level concurrent development approach is one of the characteristic traits of Tapakis's rhythmic improvisations.

The cue phrase that connects the two distinct parts is also worth noting. Here, Tapakis uses a series of quarter note triplets, to create a strong contrast with the previously dense (subdivision-wise) material, thus emphasising the transition and communicating it in a clear-cut way to his fellow players. In continuance, the harmonic change affects the melodic material used by the performer. In the modulation part, *makam Hicaz* gives its place to a more open use of intervallic jumps that focus on presenting *Dügâh*, *Acem*, and even a more well-tempered B-flat, which places an emphasis on the modal/harmonic environment instead of on the *makam*.

5.3.2.4 Concluding remarks about Kyriakos Tapakis

By closely examining these two performances, the following interesting issues came to light:

1. *Ad libitum* entrance vs. 'straight' development. Tapakis uses an *ad libitum* entrance in both performances, which gives the sense of *taksim* in both of his introductions. Despite the difference in length of the two *ad libitum* parts (3 bars in Volta MBH and 8 bars in Volta BNR), the idea is shared; the exposition of the *makam* in a -like fashion serves as an entrance. However, in both development parts, and for the rest of the performance, he chooses a rhythmically 'straight' approach.

2. Variety in the use of rhythmic tools. In both performances, Tapakis uses a variety of rhythmic tools, such as syncopation, shifting subdivisions, groupings, and intriguing rhythmic displacements of motifs and phrases. Adding to these, he employs different flows of subdivisions inside the bar, but also inside the phrases – specifically when trying to create tension. This tension can be observed in various cases, be it towards a modulation, or the end of the performance. In any case, he seems to use an increased density of subdivision flow as a tool to create tension, something which combines his melodic tools with his rhythmic tools in a double-layered tension that builds up.

3. Variety in the use of motifs and phrasing. Tapakis appears to be creative with an extended use of variations of the same motif on the one hand, and with an originality of motifs on the other. In contrast to other artists (especially those who were recording during the early 20th century), he only ever repeats a motif in rare cases. The same goes for phrasing: in both his performances studied here, all the phrases were played once and without variations.

4. Following the *seyir* of the *makam*, but also modulating according to the harmonic environment. In both of Tapakis's performances there is a harmonic change that leads to a modulation for four bars and then a return to the original harmonic environment. As my research has shown, this seems to affect the improvised performance in a compositional way. In both performances the artist does preparation work that leads towards the spot where the harmony changes. This way of performing implies a structured way of thinking that follows the harmonic changes (referring to jazz influences) andit provides an example of the interrelations of compositional and improvisational thinking.

5. Explicit references to the structure of the precomposed part. As the research has shown, both performances were structured in such a way that they included a modulation and a return to the previously employed melodic and harmonic material. This structure is exactly that of the precomposed part performed just before the improvisation, giving us another example of the interconnections between improvisation and composition.

6. Differences in duration and structure influenced by the setting of the performance. Even though both performances share a great deal, their basic difference seems to be in the duration and length of the structures, something that seems to be directly connected with the setting of the performance. As explained earlier, both performances were live in concert. However, one (Volta MBH) took place in a small concert hall, with a small number of participating musicians, most of whom were friends or acquaintances of the performer, whereas the other (Volta BNR) took place in a big concert hall, with a large number of participating musicians. This fact seems to affect the performance, at least structurally, and in my opinion also creatively and aesthetically. On the first performance occasion, the research showed a larger development part, which includes more originality in motifs and phrases and, on the whole, a more intense performance, whereas the restrictions in the setting of the second performance occasion resulted in a

more structured and formal improvised performance.

Ultimately, comparing these two distinct performances by practicing and analysing them has helped me come closer to Tapakis's technical and structural manner of creating a metric improvisation. The comparative approach has also brought about some thoughts concerning the setting and the conditions of the performance, which finally seem to define each performance differently.

6. Concluding remarks on Artists and Material

During this part of the research, I have been able to trace and systematise rhythmic tools and processing tools for the melodic material. Further, through the systematic analysis of their performances, different models of improvisation came to light. The lists below demonstrate the findings.

Rhythmic Tools

1. Syncopation
2. Rhythmic displacement and shift of motif/melodic idea
3. Polyrhythms
4. Subdivision
5. *Tihai*
6. 'Feel' (shuffle, swing)
7. Groupings-accents
8. Extensive use of rests

Processing Tools (applied to the motif/melodic idea and to the phrase)

1. Reduction
2. Extension
3. Variation on notes and values inside the motif/melodic idea
4. Question-answer
5. Transposition

Models of development

1. According to movement (ascending, descending and all combinations)
2. According to part management (Entrance-Development-Climax-Release-Outro and all combinations)
3. *ad libitum* parts combined with measured ('straight') parts

Another interesting topic that emerged from the research relates to the issue of accompaniment during the solo. The accompaniment during metric improvisation can be provided not only by a percussion instrument, but also by the melodic instruments. In those cases, the *oud* and *kanun*

mostly undertake this role. Through research and interviews, it has become apparent that the role of the accompaniment is a crucial one in this idiomatic improvisation. Artists define accompaniment as a relationship that contributes significantly to the process of improvisation. In Harris Lambrakis's words:

> The thing I was telling you that Nikos[138] is taking the phrase out of you; if Nikos was not there the same thing would not happen. In jazz this is a usual mistake and everywhere in music. You think that if you play swing and the other is soloing that it will be nice. No, if you do not listen to the other one then it is not going to be nice. It is an interaction, we are together to play together, if the other one is metronomic then things are difficult.[139]

I was able to trace this relationship during performance through several transcriptions, making evident the significance of accompaniment in the performance of metric modal improvisation. Ara Dinkjian and Tamer Pınarbaşı take this relationship a bit further by adding the element of harmony into the accompaniment. Ara Dinkjian's comment on this is enlightening:

> And then some of us, like Tamer and I, maybe I am wrong to say this, but one of our greatest pleasures is either creating or re-defining harmony where harmony did not exist. You know, more than playing faster, to find the harmonic color which is supposed to be a Western European concept – it does not exist in Middle Eastern music traditionally – that harmonic color, to bring it and lay it on top a modal system which in itself is so rich without clashing this is our great challenge and our great pleasure when we find it.[140]

Indeed, *Moments* (2015, Live concert in Zurich) is such an example. As my research has shown, along with the rhythmic/harmonic environment that is created by the *oud* during the *kanun*'s improvisation, there is an evident relationship between the two performers that is based on active listening and that can result in on-the-spot responses from the accompanying artist. Such examples of interaction and active listening relationships are tools that can be employed by the accompanying artist during metric improvisations, and they are a source of inspiration for my practice and workshops.

Finally, as far as the structure of improvisation is concerned, through my research it was made evident that there are a variety of approaches that depend on each artist's aesthetic choices concerning the setting of the performance (studio recording, live concert, etc) and relating to the preceding/or following composition. In this context, a significant point that came up through interviews is useful to note – namely the idea of narration. "We're trying to say something, to sing, to tell a story", was Ara Dinkjian's statement on how someone can develop a structure in his/her improvisation. Harris Lambrakis also mentioned narration and added the personal element of self-seeking in the process of improvisation and composition: "You are always searching for something, you are searching for yourself." Narration (the process of telling a story) can become an extremely helpful tool in the hands of an improvising artist. In this sense, it can act in a

[138] Referring to Nikos Sidirokastritis, the Greek drummer.
[139] All interviews and transcriptions available on https://surfdrive.surf.nl/files/index.php/apps/files/?dir=/Documents/interviews&fileid=10278448855.
[140] ibid.

supplementary manner to all the aforementioned tools and techniques, and it can take one's understanding of how to structure improvisation a step further.

All the above can be used to help artists organise, systematise, and better articulate their rhythmic improvisations. The thorough rhythmic, melodic, and phrasing analysis provided through the transcriptions can contribute to an understanding of the ways of each artist, at the same time providing exact and specific rhythmic, melodic and structure-building tools for the artists interested in the subject. Combined with the elements of accompaniment and with extramusical notions such as narration, this research provides a large palette of musical and non-musical tools available for practice and experimentation. In addition, the chronological span of the research allowed me to trace how metric improvisation has developed and to spotlight the influences and developments related to the genre. Positioning this distinct performance practice in its historical context provides the reader with information on the artists, the different styles, and the musical networks in which they operated (or continue to operate), allowing the reading artist to relate and to contemplate his/her practice.

PART B: The Creative Path

1. Introduction

The second part of this thesis focuses on the creative processes undergone in this trajectory. The objective of this part is to trace the influences of the tools and practices (derived from the previous chapter) on my artistic practice, suggesting ways of incorporating the research results into both metric improvisation and composition. Furthermore, I will describe the process of transmitting knowledge gained through research, by commenting on the experimentation I have undertaken in workshops.

Contrary to the common belief that improvisation is a performance practice based solely on spontaneity and on the spur of the moment, research has acknowledged that there is a great deal of preparation before the actual moment of the improvised performance. Especially in the case of metric improvisation, the improvising artist is faced with the difficulty of having to maintain and converse with the underlying rhythmic cycle, whether it is explicitly held by a percussion instrument or implied by another rhythmic, melodic, or harmonic accompaniment. Improvising inside such a framework raises some challenges that, for me, required systematic effort and practice to be able to control the different concurrent levels of modality and rhythm and, at the same time, create improvisations that are aesthetically appealing.

The first step was to start recognising tools, techniques, structures and models of metric improvisation (this process is thoroughly described in Chapter 1). Afterwards, I began to practice the rhythmic tools. Harris Lambrakis and Apostolos Sideris's classes, seminars, personal discussions, and musical collaborations were invaluable during this process. Harris has been teaching seminars on rhythmic and free improvisation in modal music in the Labyrinth Musical Workshop for the last eight years. In addition, Harris Lambrakis has been a great influence on my work on many levels, as he is the director of the Multicultural Orchestra of the National Opera Scene in Athens, where I was a member from 2018 to 2019. Apostolos Sideris is a double bass player and composer from Athens. He studied at Berklee, Boston, and for the past ten years he has been living in Istanbul where we met. In his work on rhythm, he combines different genres of music into his personal rhythmic/harmonic vocabulary and style. This has made him one of my main sources of inspiration. We have collaborated in live performances and recording,[141] and he has been a mentor for my rhythmic and harmonic development through personal lessons and collaborations. Through all these influences, and through personal work on transcriptions, listening, analysing, personal lessons, seminars, and collaborations, I was able to discover a huge amount of material that I could incorporate into my personal metric improvisation performances. In the following parts, I will show on the one hand the ways in which we can practice and embody the above, and on the other hand how these tools, models, and structures are made visible in instances of personal performances.

[141] Some examples can be found at:
https://open.spotify.com/track/0gaztKeII3Ed17O7AKzshz?si=fd97e83299de4ca0 and
https://open.spotify.com/track/3J65zoFYIBlYzT5AVHmrdO?si=39e1f52041cd4267 , accessed June 22, 2023.

When required to improvise metrically, one is faced with a multilayered challenge: one has to pay attention to the tempo, the rhythmic cycle, the harmony (if it exists), and the *makam*/mode. In contrast to the *taksim* performance – where a feeling of a steady pulse may exist, but the development is rubato does not follow a rhythmic cycle closely – in metric improvisation things are quite different. As an improviser coming from the *taksim* performance tradition, I initially had difficulty in developing metric improvisations that could be aesthetically appealing, rhythmically interesting and metrically correct. The research presented here has however contributed significantly to building my metric and rhythmic capabilities and, at the same time, to developing my personal style. The development in my practice has grown out of influences from the artists described in Part A.

In this chapter, I will describe the process of my personal practice through:

1. examples of practice in metric improvisation,
2. examples of workshops that I conducted during the research trajectory, in which I experimented with fellow musicians and students on how to use rhythmic and metric tools and structures, in order to build more elaborate and rhythmically interesting metric improvisations and, eventually, to start creating newly composed material.

2. On Metric improvisation

2.1 Building rhythmic vocabulary and phrasing for metric improvisation

The first stage of this process was to try and imitate the metric improvisations transcribed and analysed in the previous chapter.[142] This way, I was able to practice and eventually embody not only the various rhythmic tools used by the artists, but also the structures and expressive tools utilised by each one of them. However, when trying to create new metric improvisations, I found myself unable to use all of the tools that I encountered and had already practised. The improvisations that I transcribed and analysed mostly referred to particular compositions (instrumental pieces or songs), and this defined the ways in which the artists improvised. However, I needed a way to detach myself from pre-composed material, to be able to work on metric improvisation itself and eventually create new improvised and pre-composed material. At this point, I realised that I had to follow the path of concrete practice on each one of the tools and structures.

It was then that I decided to take seminars and sessions with Harris Lambrakis and Apostolos Sideris.[143] I identified the need to understand the ways in which the tools discovered through research actually worked by themselves, and this led me to another way of thinking about the very subject of rhythm and metric improvisation. Each of the tools that I practised then became an independent part of my rhythmic vocabulary that was available to be used in performance.[144] In this process, Kyriakos Tapakis's interview and input were invaluable. He has himself collaborated with the composer and multi-instrumentalist Kostas Theodorou and with Kostas Anastasiadis, a drummer and percussionist. Tapakis describes this collaboration as crucial for his rhythmic development:

> Marina Liontou-Mochament (M.L.M.): Rhythmically [in improvisation], what is your approach?
>
> Kyriakos Tapakis (K.T.): To tell you the truth, I haven't approached it. I haven't thought about it. Great part of my approach has been influenced by the band that we had with Theodorou [Kostas], mostly with him. Everything there was rhythmical and we were together there with Anastasiadis the drummer, and I was really enthusiastic about his approach to rhythm. He was always telling me things about rhythm but I did not practice any of those on the oud, I was practicing them rhythmically,[145] [and then those things passed in my oud playing. If I had some time to practice, Anastasiadis would always tell me to do it on the instrument, but I never did. [I am playing] Whatever comes out, I did not practice it.[146]

Following his example, I decided early on in the trajectory that it was necessary to collaborate with

[142] Videos available at https://surfdrive.surf.nl/files/index.php/s/rrTqGTVgE0VRv84.
[143] Videos available at https://surfdrive.surf.nl/files/index.php/s/JDS2OV7QiEnZABT.
[144] Sound examples available at https://surfdrive.surf.nl/files/index.php/s/M6UlQykA8AX0bHt.
[145] Tapakis did not explain what he meant with the phrase "practiced rhythmically and not on the oud," but from my experience as his student what he means here is that he practiced all the rhythmic tools suggested by Anastasiadis by clapping, tapping his feet, counting out the varying subdivisions while clapping and other. Tapakis was always suggesting this kind of practice during our lessons.
[146] All interviews available at: https://surfdrive.surf.nl/files/index.php/s/iDHHPNtOLg0gaOL.

a percussionist, so that I could learn more about rhythm. I had the chance to collaborate with Alexandros Rizopoulos, a Greek percussionist, composer of contemporary modal music, and architect. I took lessons on rhythm, focusing on Greek traditional music, but also on rhythm practice in general.[147] At the same time, I began practising and experimenting with improvising on rhythm.[148] Through analysis, I discovered that, apart from rhythmic tools (syncopation, groupings, and polyrhythms to mention some), the artists were using tools that concerned motifs, such as variation, extension, reduction, and so on. I started experimenting with those tools, combining them with the rhythmic tools. The next step was to start building phrases and small sentences. As we saw in the previous chapter, all artists created phrases of varying lengths of bars. In Harris Lambrakis's workshops, I realised that one of my weaknesses in metric improvisation was that I was unable to feel the length of phrases in bars (two-bar, three-bar phrases, and so on) without thinking about it, and I mainly focused on what happened inside the bar. In his interview, Lambrakis also pointed out the fact that this is a common issue. In his words:

> I see that the basic problem is the great focus on the meter and the lack of a wider perspective; and all the effort is to analyze everything, to reach every detail inside the bar but the fundamental thing is to then to leave it [*sic*] and perceive it from the outside [*sic*]. And then this helps me to relax and not think about what I am playing. The basic thing is for someone not to think and count (…). To be able to raise your focus and that then the meter becomes something like a breath. And then to leave from that. It is not something difficult. For the percussionists maybe, it is more difficult. (…). But for me, this is the way and that is the moment when we approach the non-tempered of the rhythm. There is the 'tempered' rhythm of the metronome (exactly the way the tempered piano exists) and then there is the 'non-tempered' where you can breathe and get away and be inside the rhythm. It is the same with the intervals. I see it as something that opens and closes.[149]

Here Lambrakis adopts the term 'tempered' and 'non-tempered', historically used for tuning systems, to refer to rhythm. Although this seemed vague to me at first, during his seminars and through his instruction, I realised that he was referring to rhythmic plasticity, with the 'tempered' being the metronomic and rigid kind of approach to rhythm and the 'non-tempered' being a more fluid approach. His instructions were extremely helpful in correcting my whole approach to my practice; the focus shifted from 'thinking' to 'feeling' the length of the bar. To achieve this, the first step was to start recognising, through the repertoire, phrases of varying lengths. When this was made clear and felt through repetition and memorisation, then it was made possible for me to start feeling the length of the phrase rather than thinking about it, and eventually to start creating my phrases with varying lengths and complete metric improvisations. At the same time, I examined the relationship of material that could precede my metric improvisations, focusing on repertoire from Anatolia and original compositions. In addition, I realised that this whole process could contribute to another understanding of the *taksim* performance on top of a rhythmic cycle (*usulü taksim*). In this sense, I created short pre-composed material that combined phrases using

[147] The collaboration resulted in the creation of a common workshop–in progress named Rhythmic Plasticity which focuses on ways that rhythm can be used to enhance creativity both in improvisation and composition. Sound material available at: https://surfdrive.surf.nl/files/index.php/s/yVmFF7CPaAO7sCH.
[148] Examples available at: https://surfdrive.surf.nl/files/index.php/s/BaQIBhTmrb1zE8e
[149] Interview available at https://surfdrive.surf.nl/files/index.php/s/qltgxSOm9MvSIEZ

rhythmic tools that were found in the analysis and *taksim*-like improvisations.[150] Some examples that describe this process will be examined in the following chapter.

2.2 Influences of research on personal metric improvisation performance

In seeking out the influences that this research has had on my performance, I decided to look closely at my own metric improvisations. This way I would be able to trace the rhythmic and structural influences of the performances practiced in my own improvisations, as well as my personal practice in rhythm, and in this way, I could then describe the process of embodiment through research. In this chapter, I will refer to some examples of my practice in metric improvisation within different settings and connected with different styles and repertoires. I structure my account with reference to the pre-existing compositions that have I worked with.

2.2.1 *Gönül kalk gidelim* by Ali Ekber Çiçek

Gönül kalk gidelim is one of the songs strongly associated with[151] Ali Ekber Çiçek that is based on *Alevi* poetry. Ali Ekber Çiçek (1935-26 April 2006) was one of the most prominent figures in Turkish *halk* music, especially as far as Alevi and Anatolian repertoire for *bağlama* is concerned. Originally from Erzincan, a city in North-East Turkey, he moved to Istanbul at the age of nine and then to Ankara at the age of twelve. He worked for the state-operated radio service for 35 years. He has composed approximately 400 songs and he has performed the music of Anatolia extensively.[152]

Here I examine three different performances of metric improvisation inside the same composition. The first one refers to a rehearsal in a studio in Istanbul (2017). The next two were recorded in 2021, a few days apart, also in Istanbul. The first of these was recorded in Ada Studio with Sinafi Trio and the second during a live performance in a concert hall for the Municipality of Istanbul. These three occasions were not only chosen for the purposes of musical analysis; they also describe the continuum ranging from completely informal to extremely formal settings of performance, as well as distinctively different uses of instruments, in this way offering a chance to discuss extra-musical parameters that can affect the performance of improvisation. Another criterion for selecting these cases for analysis was that despite the fact that this song has seen many arrangements,[153] most of them are either re-recordings of the original from other artists (sticking to styles of Anatolian singing and instrument playing), or arrangements relating to Western classical orchestration and harmony. To the best of my knowledge, in neither case was improvisation ever

[150] One such example can be found at https://surfdrive.surf.nl/files/index.php/s/ZNO2i8aqsKppRau.
[151] I use the term 'strongly associated with' to convey both the meaning of *kaynak kişi* (which means the source person for the song) and to point out the fact that Ali Ekber Çiçek's version of the song is the one that most musicians refer to.
[152] More information on Ali Ekber Çiçek's life and music can be found in the documentary "Yıllar,Yollar,Yüzler – Ali Ekber Çiçek" (2003) directed by Tülay Bostancı Akça.
[153] There are hundreds of versions of this song. One of the most well-known is the one connected with Zülfü Livanelli (author, poet, musician, political activist) who recorded his arrangement of *Gönül kalk gidelim* in 1979, in the same studio that Case 2 of this research was recorded by the same sound engineer, Ihsan Apça. I had the honor of collaborating with him and learning more about *Gönül kalk gidelim*, during our last recording session in Istanbul (October 2021) with Sinafi Trio.

employed in the various releases of the song. This fact has provided me with a challenge as an improviser: I had to imagine a way to include an improvisation relating to a song that constitutes a symbol for Anatolian and Alevi repertoire. On the other hand, this same fact has provided me with an approach of great freedom, in the sense that I had no prototype to imitate and also no influence I could refer to.

2.2.2 Case Studies

2.2.2.1 Case 1: rehearsal in studio (Istanbul 2017)

This chapter refers to the following recording:
https://surfdrive.surf.nl/files/index.php/s/vbQ1nukjd6onBfr (Improvisation part: 2.09–3.20).

The recording was made during a rehearsal in a local studio in Istanbul. The setup consists of Apostolos Sideris (electric bass), George Mekhesvilli (drums), and Elena Moudiri Chasiotou (vocals). The choice of instruments suggests a more contemporary approach to the song, and the performance is full of variations on the original themes and interactions between the musicians. Despite being a short performance, the improvisation has a noticeable structure, which was not planned. Whilst listening to a recording, a six-part skeletal form that underlies the performance's structure is evident. This is outlined below:

1. Entrance (quasi-free of the rhythmic cycle) (2:09-2:20)
2. Building Tension (2:20-2:28)
3. Rhythmical Development (2:29-2:38)
4. Rhythmic and Melodic Intensity (2:40-2:50)
5. Variations on motifs of the composition (2:51-3:01)
6. Return to the composition (3:02-3:20)

The model employed here uses a combination of movements and is influenced by Ara Dinkjian's performances. In Parts 1-4 there is a movement to the octave and direct drop to the fifth, and then immediately an ascent to the octave and the higher register of the *makam Hicâz*. The largest part of the improvisation is a rhythmical exploration of the area from the octave until the fifth over the octave, and it is only in Parts 5-6 that there is a descending movement to the tonic. The improvisation creates tension in a variety of ways. One is by focusing insistently on the high register of the *makam*; another is by creating density through different flows of note values; one more is by employing small motifs and repeating them with slight variations; finally, there is sometimes an extensive use of rests. The release is achieved only at the end of the improvisation, with references to the themes of the song, gestures that resemble *bağlama* techniques, use of *mezzo forte* and *piano* dynamics and a small phrase bridge that helps the singer to enter the song. In terms of phrases, there are many three or four bar phrases but also one-bar phrases. The elements in this performance that I have drawn on in my work on rhythm are as follows:

a. including a variety of rhythmic tools, one of the most evident being the displacement of the motif in many different positions in the bar,

b. over-the-bar phrasing,
c. extended length of phrases,
d. many variations on small motifs.

In this performance, the contribution of the bass and drum players were invaluable. The way they accompanied and improvised, but at the same time kept the basic structure stable, clearly facilitated the flow of my performance. It was a useful model for me in thinking about my own practice.

In the performances discussed next, the rhythm section is substituted by the *kanun*, which performs a two-bar phrase from the song, on top of which I improvised. This difference contributes significantly to the change of approach as we will see in Case 3.

2.2.2.2 Case 2: Ada Studio Recording with Sinafi Trio (Istanbul, October 2021)

https://surfdrive.surf.nl/files/index.php/s/Xa8EyjVUpxXmxCF

This example refers to a recording session and is included here to demonstrate how different conditions can affect the performance of improvisation. A studio recording is, in my opinion, one of the most challenging conditions for a performance of improvisation, be it *taksim* or metric. The absence of an audience, the detailed sound, and the time pressure are conditions that demand high precision and concentration. More often than not, when in a recording studio artists have difficulty performing as freely and spontaneously as in live concert or rehearsal conditions. The following is, for me, such an example.

Again, in an improvisation lasting almost a minute, we can discern the following parts:

1. Entrance (2:00-2:12)
2. Climax (2:13-2:23)
3. Release (2:24-2:33)
4. Return to the composition (2:34-2:57)

The model followed is, again, a combination of movements. In the Entrance there is an ascending-directly-to-the-octave movement that continues on upwards to explore the high register. The Climax is introduced directly afterwards, moving within the higher octave. The Release and Return parts descend to the lower register of the *makam*. In the Outro, I employed some gestures typical of *bağlama* playing to lead the singer to the song. Tension is achieved by means of rhythmic density, extensive use of tremolo, and a *forte* dynamic throughout the improvisation. The phrases are mostly one or two bars long, with the exception of the entrance phrase, which is a three-bar phrase. The phrases start and end in various parts of the bars, an influence from Tapakis and Pınarbaşı. The ascending-descending model, and the way it is developed, resembles the style of Udi Hrant in its simplicity in structure and it is also heavily influenced by the previous example of my metric improvisation (Case 1).

This instance of metric improvisation is, in my opinion, an example of a stilted performance. The

climax comes unnaturally early and there is an imbalance in the duration of the parts. The release and return are given more space in comparison with the Entrance and Climax. As I was not satisfied with the result and had no other chance to record the improvisation part due to time restrictions, I asked my fellow musicians for feedback. They were content with the result, but they also had the impression that it was forced, rushed, and unnecessarily loud. I had this feedback in mind when I performed the following day.

2.2.2.3 Case 3: Live performance in Ali Emir Kültür Merkezi with Sinafi Trio (Istanbul, October 2021)

https://surfdrive.surf.nl/files/index.php/s/r5B1iyowTQZBdlo
One day after the recording session described above, we were invited to perform on a well-known stage in Istanbul with the Sinafi Trio. *Gönül kalk gidelim* is part of our performance repertoire and it was included in this performance. Having in mind the previous day's recording, I contemplated the feedback and decided that I would try a different approach for this performance.

Structurally, the approach followed is shown below:

ad libitum

1. Entrance (2:03-2:28)

"straight"

2. Building Tension (2:29-2:39)
3. Climax 1 (2:40-2:53)
4. Release (2:55-3:11)
5. Climax 2 & Return to the composition (3:12-3:21)

This performance is structurally and stylistically influenced both by Tamer Pınarbaşı and Kyriakos Tapakis's models, structures, and aesthetics. The *ad libitum* beginning, and the metric parts with development and climax, are a direct influence from Tapakis's improvisations. The small motifs and the extended use of rests and pauses create tension. The rhythmic displacement of the motif, the dissonant chords in the finale, the second climax, the over-the-bar and three and four-bar phrasing, and the communication with the underlying harmonic rhythmic phrase are all a direct influence from Pınarbaşı's style of improvisation.

Another direct influence was likely Lambrakis's comments on thinking and counting during the performance of metric improvisation. In his seminars, Lambrakis insisted that not counting the rhythm would facilitate the metric improvisation performance. His metaphor of feeling the bar as a breath was extremely influential for this performance.[154]

[154] ibid.

After listening to this performance and for the purposes of this research, I realised that the only thing that I was trying to feel was the first beat of the two bar-phrases played by the *kanun*. The meter (10/8) was now conceived as a whole. In this sense, I was not occupied with what was happening inside each bar, so that I was able to feel the duration of more than one bar. And, despite the fact that the *kanun* was repeating the same phrase in an almost metronomic manner, I was feeling the duration in terms of at least two bars, something that led me to the creation of longer and more interesting phrases.

2.2.3 Concluding remarks on *Gönül Kalk Gidelım*

Through this process of experimentation, trying different improvisations on the same song in different settings, and accompanied by different instruments, I was able to realise how the performance setting and the fellow musicians can influence the performance of metric improvisation, and the degree to which my research on the subject is making itself evident in the artistic outcomes. The process has also made evident the fact that extra-musical elements, such as interviews and discussions with mentors and teachers, can also affect the performance itself.

2.3 Influences of research on *taksim* performance

2.3.1 *Saba usulü taksim* for *Daracık Sokakları*

Daracik Sokaklari (Sinafi Trio, Thessaloniki Concert Hall, 2022)

(The video is available on https://surfdrive.surf.nl/files/index.php/s/yDCgtxM3RgaJ5wc)

This performance moves in between *usulü taksim* and metric improvisation, alternating between them and suggesting a way of approaching such an occasion. The starting point was the idea of creating an improvisatory environment before a *Saba türkü* from Istanbul that is called *Daracik Sokaklari*. In this sense, this performance resembles an introductory taksim before a pre-composed song, but it follows a rhythmic cycle. References to the 'Roman'[155] style of performance are made already evident from the beginning.

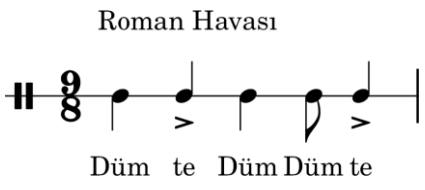


Figure 179: 9/8 *roman havası usulü*

The *kanun* bases its accompaniment on the *roman havası* by translating the strong and weak parts

[155] For information on Roman musical and social identity in Western Turkey see: Seeman, S, *Sounding Roman*, (New York: Oxford University Press,2019), https://doi.org/10.1093/oso/9780199949243.001.0001.

of the meter to octave interchange, imitating the style of a percussion instrument and creating variety throughout the performance.

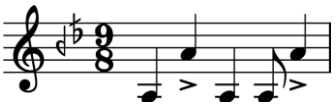



Figure 180: *Kanun* interpretation for *roman havası usulü*

When discussing how to proceed with this performance, I suggested that I would perform an improvisation on top of a *roman havası*, having in mind the recordings and live performances of Roman musicians. More often than not, Roman musicians choose to improvise on *roman havası* before pre-composed tunes (*oyun havası*) or, in some cases, they improvise their whole performance, completely avoiding the introduction of a pre-composed part.[156] These performances can be found under the titles *Karşılama*, *Roman Havası*, *Ağır Roman Havası* or *Çiftetelli*, once again relating their improvisations to dances and rhythmic cycles. The improvised performance in this style is mostly a task undertaken by instruments, such as the violin or the clarinet, that can provide long sustained notes. Based on this, I found it challenging to perform an improvisation on *makam Saba* on top of a *Roman Havası*, a challenge that would give me the chance to experiment with the potential of the *oud* for such an improvisation.

The parameters that were pre-decided for this performance were the *makam*, the rhythmic cycle, and the pre-composed song that would follow. This way, I had the opportunity to move freely with respect to the duration and the style that I would follow. This freedom resulted in a hybrid-style of improvisation: there is a constant interchange between parts that are loosely related to the rhythmic cycle and *ad libitum* parts, something that happens also in the improvisations of Roman musicians in recordings.

Apart from the Roman influences, the main reason that I include this performance is the evident influence of the research on metric improvisation, both on rhythmic tools and on the structure. For every part of the structure, I will comment on the most interesting rhythmic and phrasing tools.

Structurally, we can discern the following parts:

1. Entrance (00:00-00:52)
    a. First Sentence: first phrase (five bars) (00:00–00:13), second phrase (four bars) (00:14–00:24), third phrase (four bars) (00:24-00:32)
    b. Second Sentence: fourth phrase (9 bars 00:33-00:52)
2. Development (00:53-1:12)
    a. Third Sentence: fifth phrase and sixth phrase (four bars question, four bars

[156] Mustafa Kandıralı (1930-2020), a famous Roman clarinet player in Turkey, is one such example.

answer phrases) (00:53-1:12)

3. Climax 1
    a. Fourthh Sentence: seventh phrase (eight bars) (1:13–1:28)
4. Release (1:29-1:53)
    a. Fifth Sentence: eighth phrase (six bars) (1:29-1:40)
    b. Sixth Sentence: (ninth phrase (1:41-1:53)
5. Climax 2 (1:55-2:16)
    a. Seventh Sentence: tenth phrase (1:55–2:01) (extending over four bars) eleventh phrase (extending over four bars) (2:02-2:08)
    b. Outro (2:09-2:16)

The Entrance is almost completely a*d libitum*. Nonetheless, there is a loose relationship with the *usül*; all the phrases seem to have a connection with the first and the fifth beat of the bar. In addition, there are phrases or motifs that introduce the relationship with the *usül*. One such example is the phrase introduced on 00:14-00:24, as shown below:

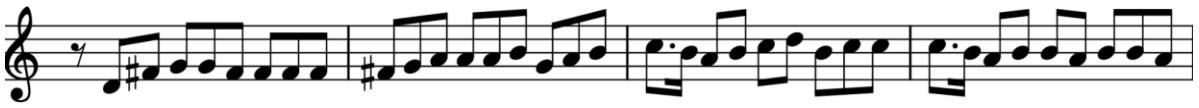



Figure 181: On-rhythm phrase introducing the *usül* in the *ad libitum* Entrance.

Here, this rhythmic inference in an *ad libitum* part is a complete four-bar phrase, employing at the same time the insistence on a single note (typical of the Roman style). This on-rhythm part is followed by an *ad libitum* part that concludes the Entrance. Interestingly, the two phrases concluding the first sentence are complete four-bar phrases, depicting the regulative effect of the underlying *usül* performed by the *kanun*. Melodically, the first sentence of the Entrance is an introduction to *Saba makam*, moving around the tonic (*Dügâh*) and showing the area below until *Yegâh* and *Irak*. It continues with an ascending movement to the fifth degree (*Hüseynî*) and a semifinal stop in the third degree (*Çargâh*). The second Sentence of the Entrance moves around and concludes with an *asma karar* on the fifth degree (*Hüseynî*), the last before the final resting point at the end.

Development serves here as a transition to the ‘straight’ part, a direct influence from Tapakis’s model of improvisation, bringing metricity to the performance. It includes a substantial nine-bar phrase that establishes the close relationship of the phrasing to the *usül*. Again, the overall rhythmic flow is on simple eighth note values with accents on the first and fifth of the meter. Syncopation and use of rests add to the effort of establishing the ‘straight’ feel of this section. Melodically, through the use of small motifs with repetition and transposition to other degrees, the improvisation descends to the tonic (*Dügâh*) and below until *Yegâh*, and with a cadence it concludes again to the tonic.

The Climax is an eight-bar phrase. In this part the influences of both Ara Dinkjian and Tamer

Pınarbaşı are made evident, through the use of rhythmic insistence on a note of the high register and through extensive use of tremolo, again on notes of the high register. Melodically, the Climax presents a *Saba* trichord on *Muhayyer*, transferring the movement of the melody to the octave of the tonic (*Dügâh*). It is worth mentioning the dense accompaniment of the *kanun* player, which adds a layer to the elevated energy of the climax, suggesting at the same time the player's interactive relationship with the other members of the group.

The first section of the Release creates a contrast by again introducing an almost *ad libitum* feel to the improvisation, which contradicts the use of dense rhythmic tools in the previous Climax part. However, in the Release's second part, metricity and closeness to the *usül* are again reintroduced, preparing the second climax. Melodically, the Release is a return to a full-range *Saba makam*, falling to *Segah* with a suspended cadence.

Climax 2 is a direct influence from Tamer Pınarbaşı's model of double climax. In the first part, a fully elaborated 9/8 meter is translated into dense plectrum picking and an increase in tempo, preparing us for the pre-composed part. The use of tremolo in a descending climactic phrase is an influence both from Tamer Pınarbaşı and John Berberian. The ending phrase is an example of different rhythmic flows on the same phrase, creating anticipation and tension in subsequent bars:

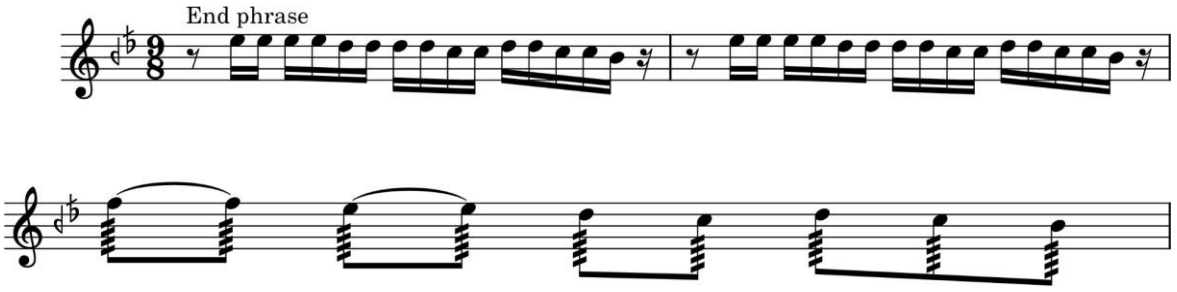


Figure 182: Repetition of a phrase varying on rhythmic values

Melodically, the Climax 2 is a preparation for the pre-composed tune that follows, re-establishing *Saba makam*. The end phrase insists on a suspended cadence on *Segah*, referring to a similar movement in the tune.

2.3.2 Concluding remarks on Daracık Sokakları

The performance analysed above presents a combination of metric and non-metric parts that can structure a metric improvisation. Further, it utilises the model of double Climax, as seen in the work of Tamer Pınarbaşı, as well as a number of structural and rhythmical tools found during research, in both Ara Dinkjian and John Berberian's works. Most importantly, this example has made evident the overall influence of the research in three major areas:

1. The relationship between the ideas that were created on-the-spot with the underlying

rhythmic cycle. In this performance, I explored the continuum between *ad libitum* and strict rhythm, using them as alternating tools, suggesting a flexible way of relating the rhythmic structure and the phrasing.

2. Compared to my previous performances, the length of phrasing (in terms of bars) was closer to the structures of four and eight bars. This happened without preparation, meaning that, with the aid of structures of four and eight bars, the practice of metric improvisation has proven beneficial for my improvisations.

3. Apart from the aforementioned influences, the style of melodic development is also influenced by the characteristic Roman style of playing. Again, during practice on metric improvisation, I listened closely to *Roman Havası* improvisations and pre-composed tunes, trying to understand and acquire elements of the style.

Finally, this performance is also influenced by the notion of *keriz*, theTurkish Romani slang term for melody. This word *keriz* appears in literature and song texts from the late 19th century up to the present time. It is a lexical term that embodies a complex concept denoting the *poiesis* of musical creativity that enables a musician to fashion melodies from pre-existing musical elements. Further, *keriz* links musical sound to the affect that it creates in the listener through mimesis of movement. Sonia Seeman has examined the concept closely:

> (...) But what did keriz sound like? Two samples from recordings pressed in 1905 and 1910 provide examples of four types of keriz: (1) improvised interpretations of a basic melody, which are varied each time in subsequent repetitions; (2) elaborations of a basic melodic line performed simultaneously by different instruments and/or singers; (3) rhythmic instrumental motives improvised between verses; and (4) phrases constructed by stringing together sets of melodic and rhythmic motifs within a given makam to accompany dance.[157]

The fourth explanation of *keriz* is relevant to *Daracık Sokakları*'s performance. Supplementary to the analysis and investigation of the tools, structures, and so on, the concept of *keriz* is suitable to describe the aforementioned on-the-spot creation in a non-analytic way. While improvising, I tried to imagine the dance and the melodies that would support the dancers and facilitate the flow of the dance. In this sense, I avoided complex rhythmic tools evident in other performances and I tried to remember the expressive style of the violins and clarinets. Finally, the notion of *keriz* was the inspiration for the 'direction' of the piece, once again showing the need for extra-musical input to enhance 'inspiration'.

2.4 Workshops (disseminating research results)

2.4.1 Introduction

In trying to decipher what it is that makes the performance of a metric improvisation 'successful',

[157] Seeman, S, *Sounding Roman*, (New York: Oxford University Press, 2019), https://doi.org/10.1093/oso/9780199949243.001.0001.

interesting, and intriguing, many times I found myself focusing on the 'mathematics' of music and not so much on how music 'feels' (or on how I can create improvisations that invoke feelings to myself and the audience). In realising this, I began to understand Ara Dinkjian's words:

> Question: Let's say that you have to practice before you get a good solo or a good rhythmic improvisation, what would you think about your practice, not for your performance?
>
> Ara Dinkjian: I do not mean to be rude but I reject your premise 'you have to practice'. I never practice. (...) And here is my only [advice] – this is not good for students –: if I practice then when it comes time to play, I'm gonna play what I practiced, I am not going to allow to music to come, I am gonna practice to execute what I practiced and this is the beginning of the problem.[158]

At first, Ara Dinkjian's answer sounded aphoristic. I was not able to conceive how it was possible to not practice and create improvisations that are globally regarded as masterpieces. It was only after some years of practice that I came to grasp the meaning of his words, namely that one can practice the tools and the structures, and enrich one's techniques on the instrument, and this is a process all artists go through. But the practice of the tools is not a process that can guarantee a 'good' result (as we saw in Case 2). I was faced with this challenge in several stages of my research trajectory. I needed to find a way to get myself out of the dead end of self-repetition and imitation; specifically, a way that was not connected with the practice. The only way was through extra-musical input. Conversations with accomplished artists, colleagues and mentors, input from other fields of art, and above all the act of listening were the things that could unlock my inspiration on improvisation and composition. Active listening is an activity that is recommended by all interviewed artists. Some of them even regard it as the most important activity related to the musician. In Ara Dinkjian and Tamer Pinarbasi's words:

> Tamer Pınarbaşı: For me, you have to listen, you have to practice your instrument, not improvisation, whatever. If you listen, that's the best practice.
>
> Ara Dınkjıan: Our job as musicians is to listen not to play. Playing is the easy part. How do you know what to play? It's only if you hear what is needed. He is doing this or he is doing that. Maybe the best thing to do is not play anything, that would be great. Or he is doing this, he is doing that oh my god if I do this it is gonna be perfect. [...] So when we are playing music at any moment, Marina, you should be able to say: "stop Ara what is the kanun doing right now? And I should be able to tell you he is trilling. If I do not know what he is doing, how the hell do I know what to play. If I am not listening to my fellow players, what are they playing, who the hell am I to be playing? This is the most important thing.

The 'non-practice-of-improvisation' argument, however, is not made to devalue the whole process of practice, research, and analysis. On the contrary, it is made here to point out that there is a need for a combination of things, during practice, to create a multi-levelled approach to the creative processes.

[158] Interview available on https://surfdrive.surf.nl/files/index.php/apps/files/?dir=/Documents/interviews&fileid=10278448855.

In addition, through transcription and analysis, I realised that there is a great deal of compositional thinking on the practice and performance of improvisation, once again leading us to the assumption that, as seen through a performing artist's eye, improvisation and composition are not processes set apart from one another. On the contrary, a great deal of compositional thinking on improvisation seems to exist, especially when discussing an idiomatic improvisation as metric modal improvisation, and vice versa. In Ara Dinkjian's words:

> So, look my dear. When it comes to improvising or even composing, which might be the same thing [...] Sometimes I close my eyes and I imagine my father singing when I am improvising because for me all instruments are trying to emulate the human voice.[159]

The aim of the above personal description of the process is to delineate the situation that an artist may be faced with when delving deep into the analysis of things. Through my experience in the research and learning process, I discovered that there is a huge amount of time spent on trying to understand, analyse, and then imitate; there is less time spent on enriching the tools that can help artists to create. Faced with this situation, I decided to create a workshop within which the two ends would meet. The following chapter describes the process and the outcomes of those workshops, suggesting a way to apply this research for the benefit of creative performing artists.

2.4.2 The Workshops

After practicing and experimenting with my improvised practice, a question arose: how would this process be of any use to other musicians? Can this process of systematised practice on metric improvisation prove helpful for other artists? Can it generate inspiration for other musicians too? And, lastly, can it lead to the creation of new works in contemporary modal music?

While interviewing my mentors and esteemed artists, most of them were defending the view that improvisation could not be practiced. However, there are some things that can help: the practice of the tools, the concrete practice on the instrument, and active listening. In this view, I focused on experimenting with this kind of practice. I argue that, if one is going to try to improvise metrically, a certain type of practice is required that allows the artist to come to a level of awareness that provides 'freedom from thought'. My experience as an improvising artist in this idiomatic improvisation has shown that 'freedom from thought' is a state of mind that resembles the state of flow as described earlier. In trying to achieve this state, I argue that the more tools one has in one's toolbox (rhythmic, structural, expressive tools), the more it becomes possible to approach a state of 'freedom of thought'.

As a teacher, I was faced with different levels of musicianship and different states of mentality amongst the various participants. Nevertheless, both improvising artists and amateur musicians who had never improvised before were faced with similar issues when required to perform a metric improvisation. Namely, how can one have control over the rhythmic cycle, and what kind of

[159] From a personal interview with Ara Dinkjian available at https://surfdrive.surf.nl/files/index.php/s/3S6DSw4Zj8QGcbR

rhythmic tools can one utilise to make the performance of metric improvisation interesting? How can one develop large structures in one's performance and, finally, how can the process of metric improvisation eventually lead to the creation of fixed pre-composed material (compositions).

To give answers to these questions, I decided to create and conduct workshops within which I could experiment with the results of the research and apply the tools and ideas derived from it. In the following chapter I will refer to two of them,[160] one conducted in November 2018 in Codarts University for the Arts, Rotterdam, and the other conducted online in April 2021 for the non-profit organization olipoli which is based in Thessaloniki, Greece. In Codarts, the workshop was conducted for undergraduate and master's students of the Turkish music department. In olipoli the participants were both professional and undergraduate music students with varied musical backgrounds. Here, I will comment on the different paths followed in the workshops, and on the results of the experiment.

2.4.2.1 Codarts

In this workshop I experimented with several areas:

One was explaining the genre of metric improvisation, by introducing the participants to a certain rhythmic structure on top of which they could improvise. First, we focused on the *curcuna usulü*. After explaining the rhythmic cycle, I demonstrated how one can improvise on top of it without connecting the improvisation to composition and I prompted them to do the same. In this first stage, I realised that many of the participants were reluctant to improvise metrically. For them it was a new experience, as most of them were quite familiar with *taksim* but not with metric improvisation. It took a substantial amount of time to persuade them to try to create even one-bar or two-bar phrases, and even the ones that took the risk of doing so faced difficulties in maintaining the rhythmic cycle. It was then that I decided to introduce one of my compositions, *Harman Sokak*. By introducing a composition, the goals were first to provide the participants with *makam*-based melodic material they could use for their improvisations. In this case it was *makam Beyati*, with a modulation to *makam Karçiğar*. This way I introduced them to the tool of modulation in metric improvisation. Second, I wanted to familiarise them with the feeling of already composed phrases of concrete lengths in bars. Through this awareness, we could experiment with trying to feel the length of a phrase in bars to create new phrases in improvisations.

The introduction of precomposed material facilitated the process: every one of the participants could at least try to vary a phrase of the composition or even create new phrases. However, for the majority of students, the creation of larger structures of phrasing was an almost impossible task.

Another area of experimentation was introducing the participants to the notion of active listening and performing as a group. For this I introduced them to my composition *Unsaid*. As will be

[160] Videos of the workshops are available at https://surfdrive.surf.nl/files/index.php/s/fe9StJNCllGEDSH and https://surfdrive.surf.nl/files/index.php/s/ZIK1uR4X9b1yz3p .

explained in the next chapter, this composition explores, among other things, the relationships between the performers, and this was something I wanted to work on with the participants. However, extensive use of expressive tools, changing tempo and tension, and exploring the particular groove of compositions are all tools that are difficult to manage in a collective performance. Anticipating the difficulty, I decided to explain the goals of the piece to the participants up front (something I rarely choose to do in such settings, as I prefer that the performers take their own decisions on the composition). This experiment worked and the participants were able to perform the piece as a group, collectively moving to different speeds during the performance.

The feedback from the participants was that, even if they were reluctant to participate in the first stage, they gained a lot after trying to improvise. They were also eager to try these things at home and they were motivated to work on the subject of metric improvisation. However, they would have enjoyed some more material on rhythmic tools and structures.

After this workshop, I contemplated extensively on how I could use the participants' input for the next step of experimentation. I realised that I should put more focus on the preparation of rhythmic tools and on what happens inside the bar, and then go further on prompting the participants to improvise. In addition, what this first seminar had been lacking was the exposure of the participants to concrete examples of improvisation. It was more focused on my compositions and the tools that they provide for contemplation on performance, improvisation, and composition. I had all of this in mind when I prepared the next online workshop in olipoli.

2.4.2.2 olipoli

In this workshop I wanted to experiment on four areas. I present them as a list here.

1. *How concrete examples of rhythmic tools encountered in my research could be approached for practice, detached from any improvisation or composition.*
   For this strand of activity, I created a set of exercises for the rhythmic tools I had encountered through my research. I selected those that could be played on every instrument and were accessible to varying levels of competency. This first step concerned what could happen inside a single bar. It could guide the participants to gradually master various tools and prepare them for the next steps of the workshop.[161]

2. *How examples of other performers' improvisations could provide participants with ideas for motifs, melodic ideas, and eventually phrases.*
   For this, I used parts of transcribed improvisations which we initially practiced together while reading. Then, I asked the participants to try and vary every motif/melodic idea included in the example. Then, I asked them to create their own motifs/melodic ideas, whether or not based on what they had been given. What interested me most, apart from

[161] Some examples can be found at: https://surfdrive.surf.nl/files/index.php/apps/files/?dir=/Documents/workshops/Oli_Poli/OLI_POLI/Rhythmic%20tools_Pdf&fileid=11293800438.

the melodic variation of motifs/melodic ideas, was to see the motif as an entity that could be displaced inside the bar, and how could someone utilise the material of motifs that had already been played to create their own.

3. *How to improvise on small structures of phrases that included harmonic accompaniment.*
   For this, I introduced them to a small part of my composition *Karma* and created four-bar harmonic phrases on 11/4 and 11/8 meter that they could use as a loop to experiment. The use of the rhythmic/harmonic material was positively received by the participants, and they commented that it was really helpful as a point of reference for them to start improvising.

4. *How the introduction of notions such as flow, awareness, and active listening could influence the practice of metric improvisation.*
   In the introduction of the workshop, I tried to familiarise the participants with notions related to the act of improvisation and performance in general. I explained the terms and their effect, and tried to draw parallels for the actual acts of performance, improvisation, and composition. This suggestion, also well-received by the participants, actually facilitated the process of the workshop. For example, whenever one of the participants tried a phrase or a short improvisation and I realised that his/her focus was disrupted, I would come back to the terms explained in the introduction and suggest that they use them at that moment.

Despite the fact that this workshop was online and lasted only six hours, almost all the goals were achieved. The only thing that was not possible – because of the time restrictions and online conditions – was creating new composed material. However, some participants sent me their own composed materials inspired by the workshop, an unexpected outcome of the experiment. The participants' feedback was positive overall, and I was asked to repeat the workshop in live conditions.

3. On composition

3.1 Introduction

In his article 'Contemporary modal composition: breaking the stereotypical polarity of modernity / tradition', Andrikos (2020) suggests the following schema in his effort to describe the positioning of composing in the continuum of musical processes:[162]

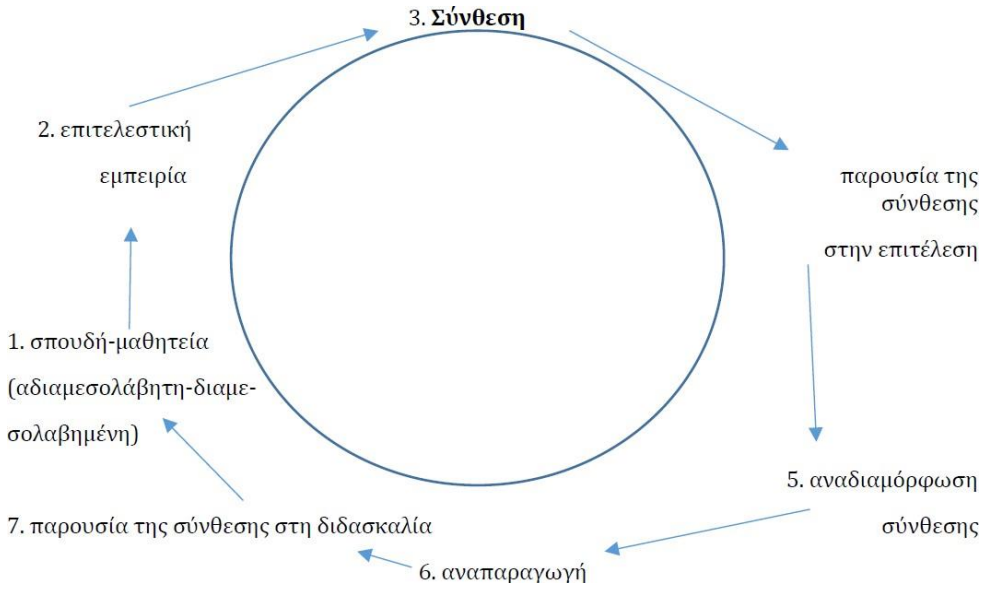


Figure 183: The continuum of musical processes by Andrikos (2020)

Andrikos discusses the awkward position of a performer/composer of a historical genre (with reference to post-Ottoman music and its presence in Greece and Turkey). Based on Attali's thought, he suggests that:

> synthesis (composition) can act as a motive for the activation of a series of processes that can give a feeling of vitality to a historical music genre, which would otherwise be threatened by ontological consolidation and undevelopment. (...)[163]

More often than not, in my performance practice, I have been faced with questions concerning the role of a performer of a historical genre, and even a historical genre not seeming to belong to my

[162] Translations of the terms is as follows:
1. Apprenticeship (unmediated-mediated)
2. performance experience
3. synthesis (composition)
4. presentation of composed work in performance
5. remodelling of the composed work
6. reproduction of the work
7. presentation of the work in teaching

[163] ibid. Andrikos (2020), 7.

cultural background. Although it is an enormous and painstaking taks, and an endless one, the path of reproduction of a historical genre has become a constant field of arising questions in my practice. Why do I choose to perform, for example, Ottoman classical music, and in the centre of Athens, a place where historically this genre did not have any presence until recently? What is the meaning of such a path and, in performance terms, where could it lead me? Ara Dinkjian in one of his interviews shares his view on the process of apprenticeship and a similarly awkward feeling:

> Yes, we start by imitating, this is how we all start, but I could never be Yorgo Bacanos, I could never be Farid el Atrash, I could never be Udi Hrant. The goal has to be to discover who I am, what do I have to add to this history.[164]

In accordance with Ara Dinkjian's perspective, I discovered that all the questions concerning my artistic state began fading away when I started to create pre-composed works through metric improvisation practice. The collection of ideas and then the negotiation with the material, the live performance of the precomposed works, and the diffusion of the works through seminars and lessons, have helped me enormously to redefine my sense of my personal artistry. This process, described thoroughly in Part B of this research, has provided clarity in my personal artistic and existential questions, and it proposes a model for further research and a tool for aspiring musicians. However, this argument should not in any way be considered as a negation and rejection of historical genres in general. Andrikos's schema places the apprenticeship of the genre as the first step in the process. Delving into the material, embodying it, and understanding it deeply is, of course, the first step. But this process is not a linear one; expecting fluency in a historical genre and then allowing oneself to create new material, is, in my opinion, a linear view of the world of music making. All things considered, there is some simultaneity in the process, as I elaborate below. One can learn and create at the same time, especially when involved with music cultures where one does not originally connect with the creative environment in which the process is undertaken.

3.2 Influences of research on the creation of pre-composed material of contemporary modal music

Here I will focus on tracing how my research into metric improvisation has influenced my own work on pre-composed musical works[165]. It is in line with Andrikos's view of the process of music making within the framework of a historical genre. The practice of metric improvisation encompasses all the different stages described in the previous chapters: thorough listening, transcription, analysis, systematisation of tools and models, and work on metric improvisation in practice and performance. All these stages, and the subsequent work on each of them, have allowed me to create pre-composed works directly influenced by my work on rhythm and improvisation. The process was not linear. Rather, during the time I was working on the tools and

[164] AlTurki, Fadil, "Ep68: 'An Armenian in America', meet Ara Dinkjian and enjoy a great music history," produced by Almadi Podcasts, April 2021, https://soundcloud.com/fadilalturki/ep68?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing, retrieved April 24, 2022.
[165] Full scores available at Appendix III and at: https://surfdrive.surf.nl/files/index.php/s/7OQko6dp2Y6oFxH.

vocabulary of other artists, and while I was trying to build my own vocabulary on rhythm and rhythmic tools, I created the works included in this research, through improvisation. After the creation of the works (and for the purposes of this research), I decided to look closely at the material and to trace the influences of the research on each of the works, in this way providing a meta-level of contemplation. As the analysis will show, there are direct influences from the artists whose work and performances were analysed, and from the rhythmic tools and models of metric improvisation brought to light through analysis. The continuum of improvisation and composition is therefore made evident through both artistic processes.

Some of the works composed through this process are shown in the table below.

Title	**Rhythmic cycle / meter / time signature**	**Makam**	**Link**
Harman Sokak	10/8 (*curcuna*)	*Uşşak*	https://surfdrive.surf.nl/files/index.php/s/0KfSZkavGNG6aeX (5:55–8:26)
Vertigo	9/4 (*aptaliko*) & 12/8	*Hicaz*	https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf
J	8/8 & 4/4	*Hüseynî*	https://surfdrive.surf.nl/files/index.php/s/OjsdgCDhnLF0m8U & (1:00–5:50) in https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf
Karma	4/4	*Kürdi*	https://surfdrive.surf.nl/files/index.php/s/28i7N5FXqMe219R
Unsaid	4/4 & 2/4	*Kürdi /Nihavend*	(26:00-30:36) https://www.youtube.com/watch?v=rNbCioaew1M & https://surfdrive.surf.nl/files/index.php/s/2he2ytpgDZkCfDr

Table 4: Original work on composition

A link with a video live recording or sound recording is provided for each of the compositions. As far as the notation is concerned, all notations in this chapter have a descriptive character, as is often the case with composed music referring to the *makam* system. In other words, the notated composition is only a skeleton. During the performance, every artist has the freedom to vary, to add embellishments and ornamentation, rendering thenotated composition a framework for his performance. In this respect, transcriptions are very much in line with the thinking of the

musicians with whom I have studied, and with the tradition more broadly. While discussing the role of a pre-composed work in his performances (with his modal improvisation quartet but also performances of Ottoman classical repertoire), Harris Lambrakis made the following comment in an interview with me:

> In the quartet, we are trying to not crystalize the compositions, as is the case with the *şarkı*. They [the *şarkı's*] were written down with notation but the piece is not this, so what is the piece and where is the piece? Those pieces are also improvisations that were just written down, but everyone improvises [in performance].

Indeed, it is common knowledge to the performers of *makam* music in areas like Turkey and Greece that the notation (if existent) is merely descriptive. The absence of detailed notation gives the performer the space and freedom to choose the ornaments and the expressive tools that they regard suitable, according to their aesthetic preferences.

3.2.1 *Harman Sokak*

Harman Sokak is a composition developed on a *curcuna usulü*. The composition consists of three parts, of which the first operates as a *teslim*, also functioning as a refrain following each of the others. *Harman Sokak* is largely influenced by the work of the early recording artists such as Melkon and Udi Hrant; above all, the *Çifteteli* of Marko Melkon was the inspiration for this piece. When creating it I was experimenting with creating a metric improvisation with form and structure that resembled those of a solo *çiftetelli*, but that would follow a different *usül*, namely that of a *curcuna*.

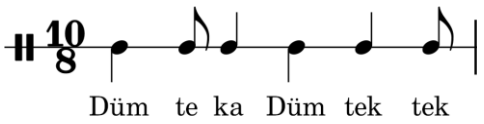


Figure 184: *Curcuna usulü*

In addition, the works of Ara Dinkjian, Udi Hrant, John Berberian, and in general the music of the Armenian *oud* players and Armenian folk repertoire have brought me closer to *curcuna* tunes and songs composed on this *usül*. Consequently, through metric improvisation practice on a *curcuna*, distinct precomposed parts were eventually created, some of which are crystallised in *Harman Sokak.*

3.2.1.1 Use of rhythm

The overall flow of subdivisions is in quarter and eighth notes. Sixteenth notes are used only on one motif which is varied and transposed, and is mostly placed on the last three eighth notes of the meter as shown below:

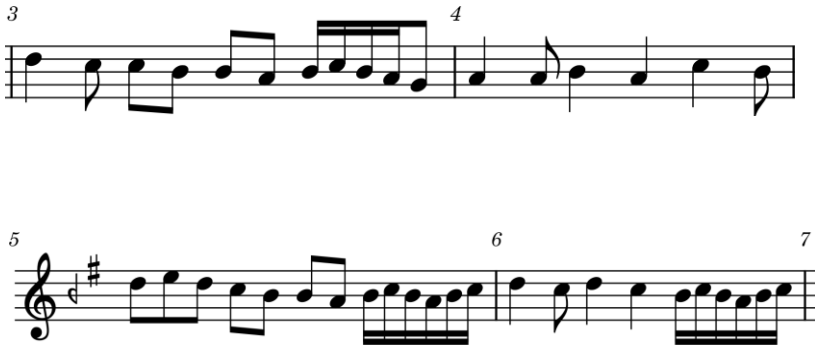



Figure 185: Flow of subdivisions for *Harman Sokak*

This simple rhythmic flow is influenced by the style of the early recording improvisations.

3.2.1.2 Use of motif/melodic idea, phrasing and overall structure

In this piece I used simple motifs and melodic ideas that follow the underlying metric entity. In developing the ideas, I used mainly the question-answer device (for motifs and complete phrases), variation and transposition of the motifs. The upbeat beginning of the phrases is a tool often used in metric improvisations on *curcuna*. The phrases mostly extend over two bars, with the ornament of the sixteenth note landing on the first beat of the next bar. All parts have an eight-bar structure, a common length of bars in these forms.

The piece closely follows the *seyir* of *makam Uşşak*/*Beyati*. In Part A, the melody moves around the first degree (*Dügâh*) establishing the *makam*. The innovation here is that in the second part there is an early climax facilitated by modulation to *makam Karçığar*, whereas, in general, modulations in this kind normally come in the third part. In the third part, the melody moves to the fifth degree (*Hüseynî*) and falls to the third degree (*Çargâh*) – a common fall for *makam Hüseynî* – and then it resolves with a fall on the tonic (*Dügâh*).

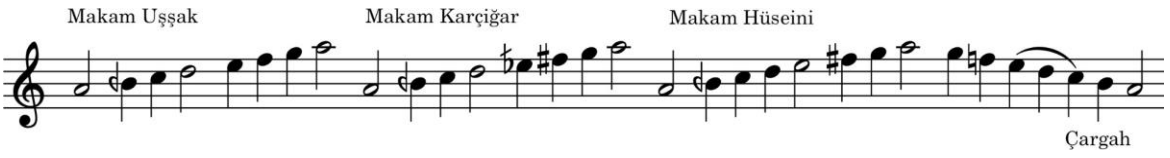



Figure 186: Movements in *Harman Sokak*

The feeling of the piece resembles the feeling of the early recordings or even some folk Anatolian songs, which suggests the influences of the early stages of this research.

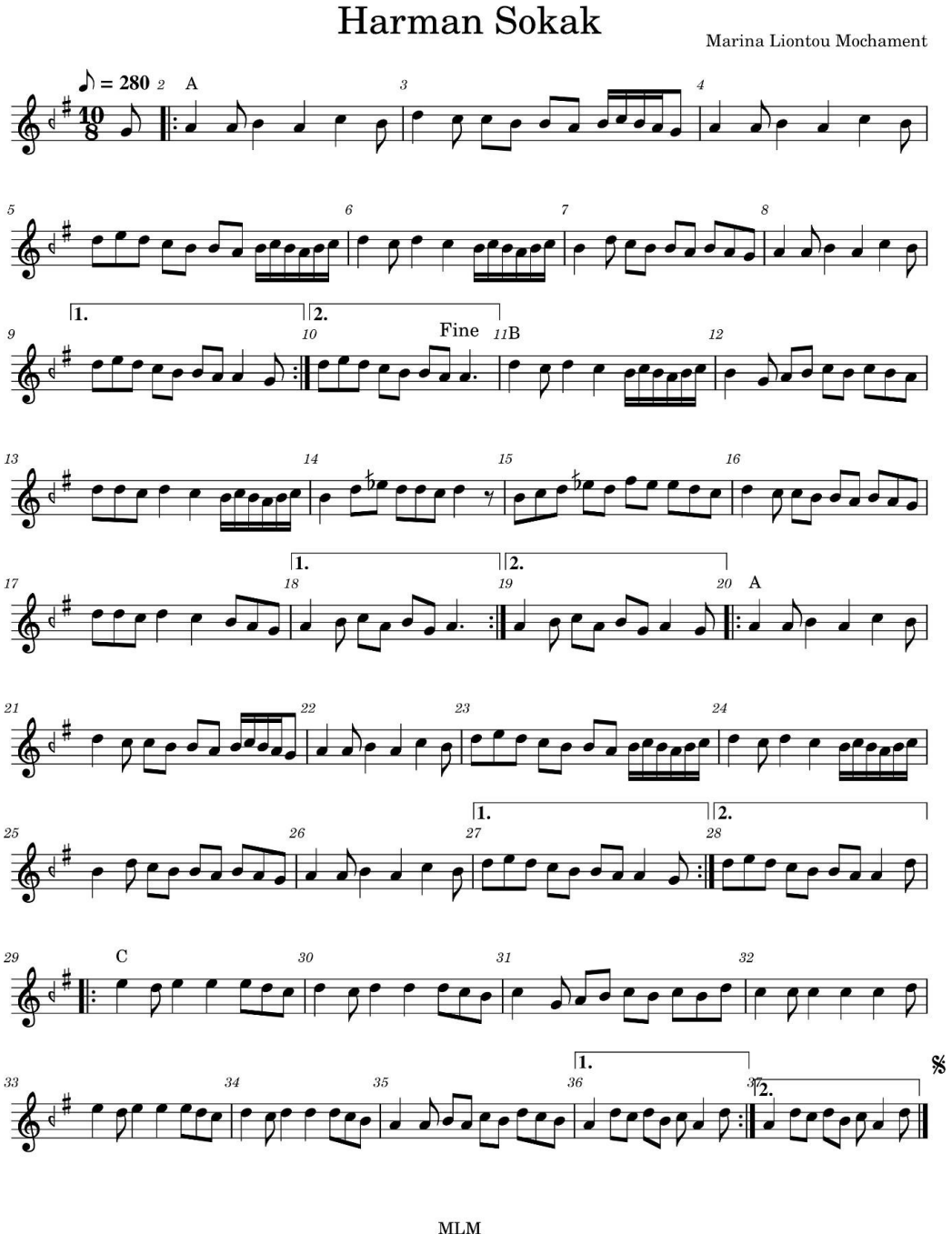



Figure 187: *Harman Sokak*

3.2.2 *Vertigo*

Vertigo is a composition influenced by folk tunes and dances found on the coasts of West Turkey and in Greece. Its rhythmic structure is based on a folk dance named *aptaliko*, with its origins both in Greece and Turkey. The composition moves from a 9/4 to a 12/8 time signature. This change in time signature is a tool influenced by my work with the percussionists I collaborated with throughout the course of this trajectory. In addition, it is a suggestion about how we can revisit and process 'traditional' forms and structures.

3.2.2.1 Use of rhythm

The basic rhythmic structure of the first part of Vertigo is based on *aptaliko* rhythm, as shown below:

Figure 188: *Aptaliko* rhythmic cycle

In Part1 the overall rhythmic flow is on quarter and eighth notes, with a scarce use of sixteenth notes. Rhythmically, Part1 is a straightforward *aptaliko*; as I chose it to resemble the dance, a more complicated use of rhythmic tools was not considered to be a choice that would bring out the character of the piece. The only place that the melody does not follow the *aptaliko* rhythmic structure exactly is when the modulation begins and is used to create tension, as is shown below:

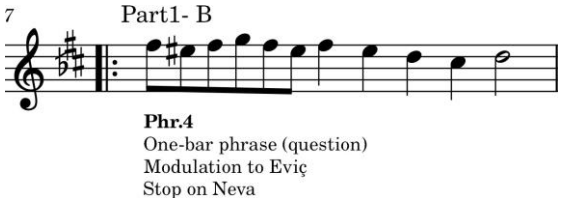


Figure 189: Change of accents

3.2.2.2 Use of motif/melodic idea, phrasing and overall structure

In terms of motif and phrasing, Part1 is approached as a traditional *aptaliko*; motifs are created that closely follow the underlying rhythmic structure, and phrases conclude inside the bar, thereby creating one-bar and rarely two-bar phrases. The question-answer tool is employed for phrases; i.e., a phrase serves as a question and the following one as an answer. Finally, the reduction tool is used (bar. 11):

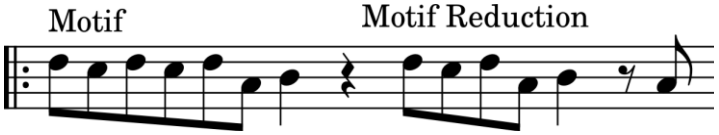



Figure 190: Variating the motif

Part2 is based on a 12/8 time signature. The 12/8 time signature could also be perceived as a 4/4

creating a rhythmic illusion, a tool that is often used by percussionists and is a direct influence of my work with percussionists. I chose to notate the piece in 12/8 to give emphasis to how the phrases are accented and conclude their gestures. The underlying rhythmic structure is shown below:

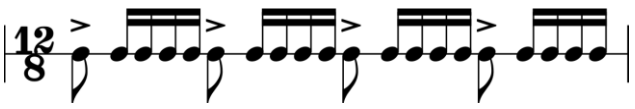



Figure 191: 12/8 time signature of Part B

The overall rhythmic flow is in eighth and sixteenth notes, with thirty-second notes for ornamentation. As Part2 is based on the idea of rhythmic modulation (from a 9/4 time signature to a 12/8 time signature) it is used as a climax in the overall structure of Vertigo. Consequently, more intricate rhythmic tools are employed to support this purpose, such as the off-beat displacement of the motif and the overall rhythmic illusion explained previously.

In terms of motif and phrasing, motifs closely follow the underlying metric entity, with the exception of some off-beat displacements of the motifs. The Variation tool is the one more often employed for motifs and phrases, as in bar 17:

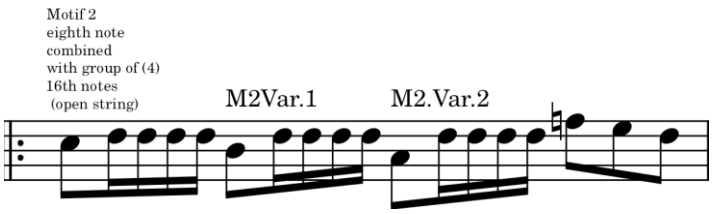


Figure 192: Variation tool for motifs

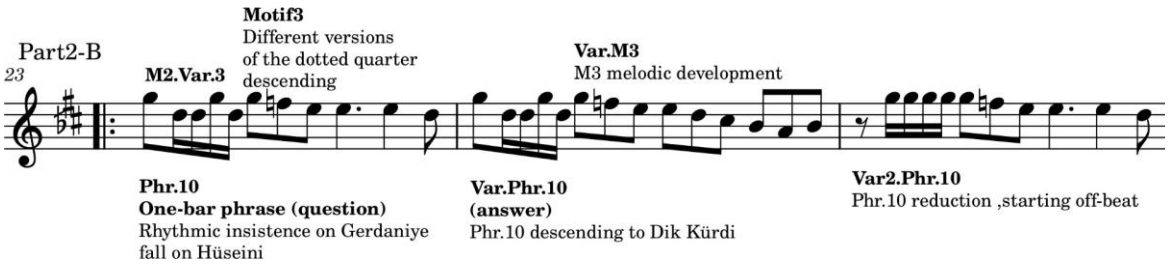


Figure 193: Variation tool for phrases

In the figure above, we can see the use of the melodic development tool for Motif 3 as well as the

use of a question-answer tool, in terms of phrasing for consequent phrases (bars 23-24).

Vertigo is a two-part composition. Each part has its own distinctive structure that follows the seyir of *makam Hicaz*. In particular, the first part explores the version of *Hicaz* that enters on the fifth degree (*Uzzal*).

In Part1 we can discern the following parts:

1. Entrance (bars 1-6)
2. Modulation (bars 7-10)
3. Return to the *makam* (bars 11-15)
4. Connecting bridge (bar 16)

In the Entrance, the melodic development is an establishment of *makam Uzzal*. In the following part, there is a modulation to *makam* Eviç, a typical modulation for the *Hicaz* family. In the third part there is a return to the *makam* with a focus on the second degree and then a re-establishment of the *makam* with the repetition of the Entrance part.

In Part2 we can discern the following parts:

1. Entrance (bars 17-22)
2. Development (bars 23-26)
3. Climax-Modulation (bars 27-30)
4. Return to the basic makam & Repetition of reduced entrance part for improvisation (bars 31-32)
5. Variation of Entrance part for Outro (bars 33-34)

In the Entrance, the melodic movement shows *makam Hicaz*. The development part moves the tonic centre to the fifth degree (*Hüseynî*), referring to Part 1. Further, by the introduction of *nim Sehnaz*, there is a preparation for the modulation part. In Modulation, the melodic movement shows a *Hicaz* tetrachord on *Hüseynî* implying a modulation to *Zirguleli Hicaz*, as shown below:

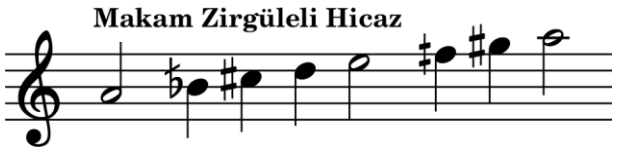



Figure 194: Modulation

Finally, with a repetition of the Entrance part, the melodic movement re-establishes *makam Hicaz*. In both parts, the influences from the models discussed in Chapter 1 are clearly evident. Part 1 employs the Entrance-Modulation-Return model, providing an early climax with the introduction

of an early modulation. Part 2, on the other hand, develops the model of Entrance-Development-Climax-Modulation-Return/Outro.

Another tool that affected the structure and the feeling is the multiple repetitions of complete parts, especially in Part 2. This provides the piece with a feeling of cyclicity, built gradually throughout its course, and creates the space for an improvised solo after Modulation in Part 2.

3.2.3 J

3.2.3.1 Use of rhythm

J is a tripartite composition.

The first part of *J* is based on the following rhythmic pattern:

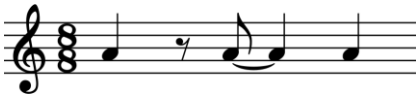



Figure 195: Basic rhythmic pattern

The overall flow of subdivisions in the A and B parts is in eighth notes, with sixteenth notes used as ornaments.

Part C could be interpreted either in a 4/4 time signature, with the flow of subdivisions set in triplets of eighth notes, or in a 6/8 time signature, with the flow of subdivisions set in eighth notes.[166] In all of the discussions I had with the percussionists that performed this piece, both 'feels' were considered adequate, again highlighting the subjectivity of perception considering such rhythmic patterns. For research purposes, I will include both versions of the second part in the notation of the piece.

3.2.3.2 Use of motif/melodic idea, phrasing and overall structure

In *J* emphasis is given to the simplicity of the motifs and to the types of variation inspired by the old recordings analysed in Part A. The same applies to the creation of phrasing. The most important tools used in the development of the melodic ideas and phrasing are shown below:

[166] When perceived as a 6/8 time signature the underlying rhythmic pattern resembles the style of the 6/8 rhythms of Azerbaijan. A sound example can be found here: https://surfdrive.surf.nl/files/index.php/s/tlMjo9h6y0L0OT9. For more information on the styles of rhythm in Azerbaijan see Cemi loğlu Imamverdi yev I. &Ali Imamverdi, 2020 *azerbaycan raks havalari atlasi*, https://iksadyayinevi.com/wp–content/uploads/2020/12/azerbaycan–raks–havalari–atlasi–1.–cilt–1.pdf, accessed June 26, 2022.

1. Variation tool for the motif:

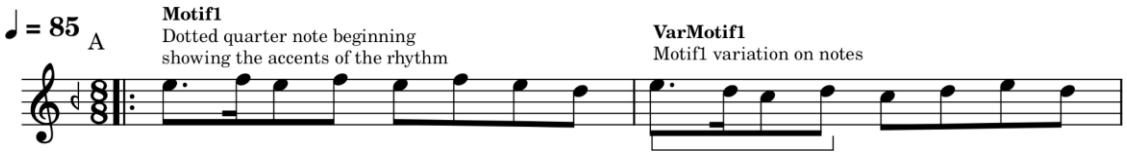



Figure 196: Motif 1 and variation (bars 1-2)

2. Use of the same rhythmic pattern for the presentation of second minor and second major intervals:

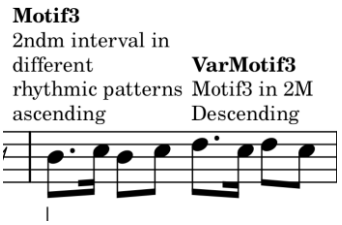


Figure 197: Motif 3 and variation (bar 4)

3. Variation tool for the phrase

    a. Triple variation of a phrase:

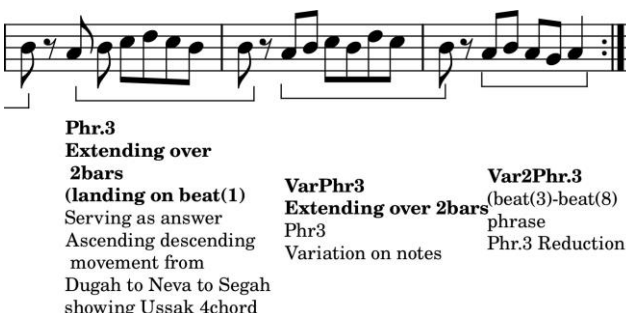


Figure 198: Phrase 3 and variations (bars 6-8)

    b. Combined with question answer tool:

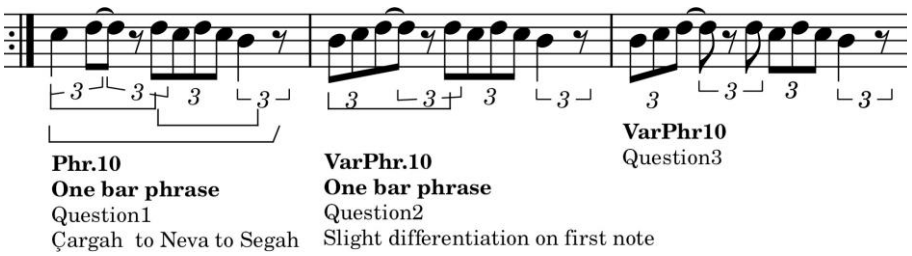


Figure 199: Triple variation and question-answer tool (bars 17-19)

4. Syncopation:

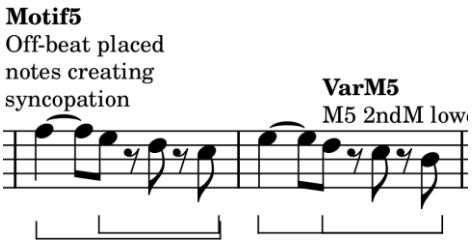


Figure 200: Syncopated motif (bars 13-14)

J consists of eleven phrases with their variations. One-bar phrases and phrases extending over two bars are employed here primarily, highlighting the idea of simplicity of the phrase and the extensive use of variation.

Structurally, *J* consists of three parts:

1. Entrance (Part A) bars 1-8, Sentence 1 (bars 1-4) & Sentence 2 (bars 5-8)
2. Development (Part B) bars 9-16, Sentence 3 (bar 9, beat 1 to bar 11) & Sentence 4 (bars 12-16)
3. Climax (Part C) bars 17-26, Sentence 5 (bars 17-21) & Sentence 6 (bars 22-26)

Parts A & B are repeated twice before moving on to Part C. The innovation here is that the Climax of the composition is achieved in the third part where the meter changes to 4/4 (or 6/8 as explained before), while the extensive repetition of the one bar phrases creates a feeling of cyclicity and provides space for improvisation, again an inspiration from the metric improvisations of Berberian and Dinkjian. The third part acts as an 8-bar form which the improviser can use as a framework for the development of their ideas. Melodically, *J* follows the *seyir* of *makam Uşşak*/*Beyati* and presents a flavour (*çesni*) of *Hüseynî* in the third part.

3.2.4 *Karma*

Karma is a piece hugely influenced by my research on the rhythmic tools addressed in Part 1. During my work on building and extending my rhythmic vocabulary, I focused on tools such as syncopation, over-the-bar phrasing, rhythmic displacement, and so on. All these tools helped me compose *Karma.*

3.2.4.1 Use of rhythm

Karma develops over a basic meter of 4/4. As the goal was to experiment with the tools that define what happens in the bar, it was crucial to keep the overall time signature simple. The overall flow of subdivisions is in eighth notes, facilitating the focus on rhythmical processing of the melodic material.

The whole piece is a response to the first two-bar phrase, which is also used as a loop for a metric improvisation:

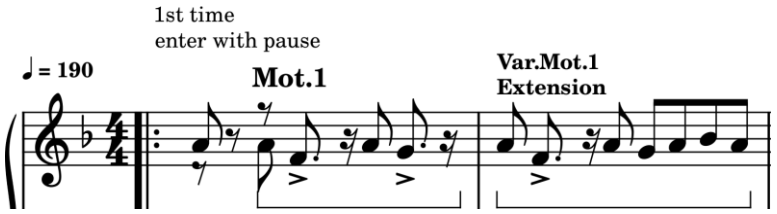


Figure 201: Two-bar intro and loop for improvisation phrase

Already from the second bar, there is an extension of the Motif 1 which is a syncopated idea. Some of the other tools that are used in the processing of the motifs are shown below:

1 Displacement of the motif combined with diverse groupings and variations:

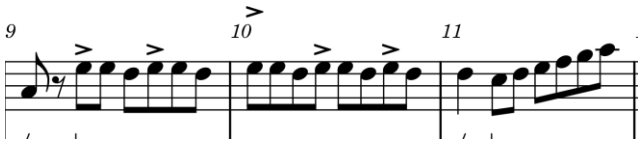


Figure 202: Combination of rhythmic tools

2 3:2 Polyrhythm effect

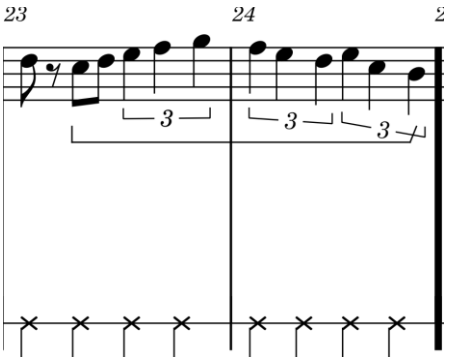


Figure 203: 3:2

3. Extended syncopation:

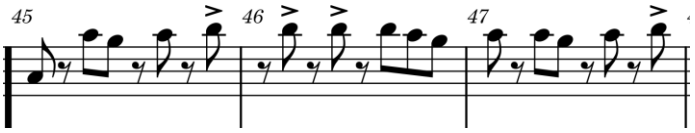



Figure 204: accents and syncopation

4. *Tihai*-like repetitions combined with syncopation:

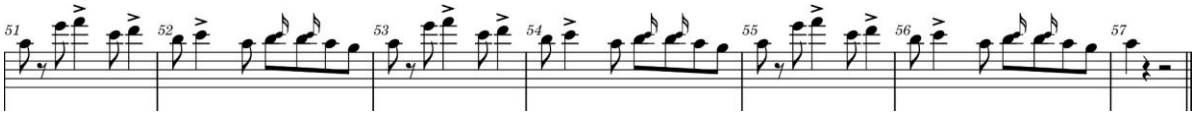



Figure 205: Repetition of the same motif three times

3.2.4.2 Use of motif/melodic idea, phrasing and overall structure

As far as phrasing is concerned, the effect of research is made evident from the length of phrases and from the over-the-bar phrasing. The majority of the phrases are two bars long. The tool of question-answer is used here in the following manner: a two-bar phrase serves as a question, and the answer is also a two-bar phrase (with over-the-bar phrasing) extended by an eighth note landing on the first beat of the third bar as shown below:

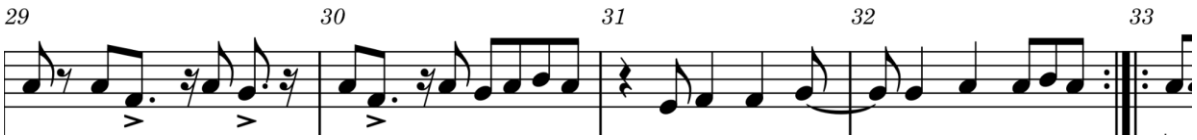



Figure 206: Question-answer tool through two-bar phrasing

In addition, this kind of four-bar phrases are repeated many times, serving as a source for variation and creating eight-bar sentences; for instance, where a four-bar phrase is varied in a repetition, as shown below:

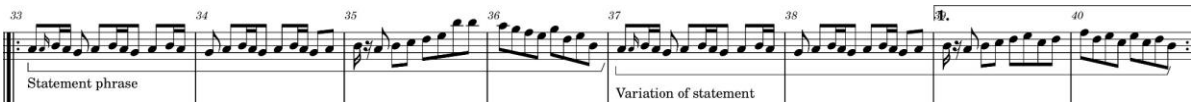



Figure 207: Additive way of structuring sentences

Structurally, *Karma* consists of four distinct parts with repetitions of Part A & B:

1. Part A: Entrance (bars 1-8)
2. Part B : Development (bars 9-24)
3. (Part A & B are repeated twice)
4. Repetition of Part A
5. Part C: Climax (bars 33-38)
6. Repetition of half A for solo
7. Part D: Second Climax and Outro (bars 45-57)

This structure is influenced by the double climax model of Tamer Pınarbaşı's performances. In addition, Part A is employed as a *teslim* (refrain) and is repeated as such after Parts B and C, and reduced in half for solo. This structure is novel and could potentially inspire other composers of contemporary modal music.

The use of *makam Kürdi* is straightforward, in the sense that there is no modulation to another *makam* and the development presents the whole range of the *makam* and the interrelations of its degrees. Also, the structure follows the *seyir* of the *makam* closely in Parts A, B and C, showing all its registers. However, Part D is unconventional, as the structure concludes in the upper octave, whereas the *seyir* of *Kürdi* would descend to end its movement.

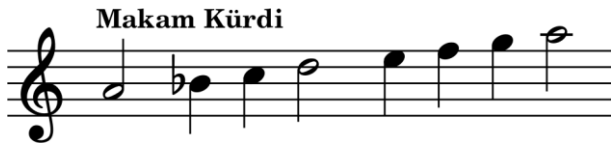



Figure 208: *Makam Kürdi*

Part A moves around the tonic (*Dügâh*) and presents the area below as far as *Hüseynî Hüseynî Aşıran*. The repetition of Part A as a refrain reinstates the tonic, even after the exploration of the high register of the *makam*. Part B follows a gradually ascending path, by presenting and focusing on *Hüseynî* and *Acem*. Part C is a restatement of the tonic combined with a jump to the high register as far as *Dik Kürdi*. The feeling of Climax is achieved not by the insistence on the high register of the *makam* (as in Part D), but with the density and extended repetition of a motif. Part D moves entirely in the upper octave of the *makam* (*Muhayyer*) and achieves a second climax with the repetition of the motif resembling *tihai*. The piece finishes on the upper octave of the *makam*, creating and sustaining the feeling of tension, a direct influence both from Berberian and Dinkjian's metric improvisations.

Karma

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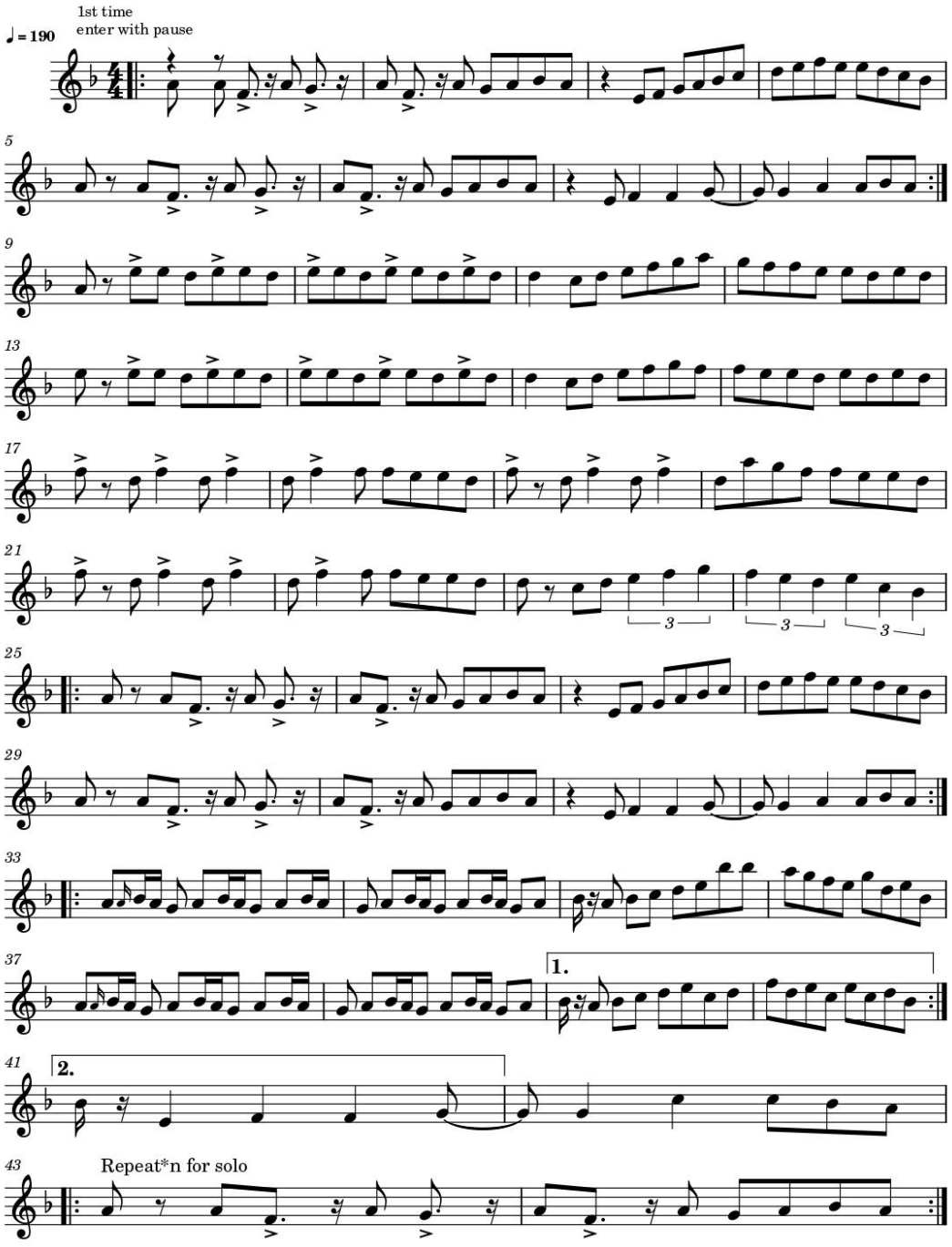
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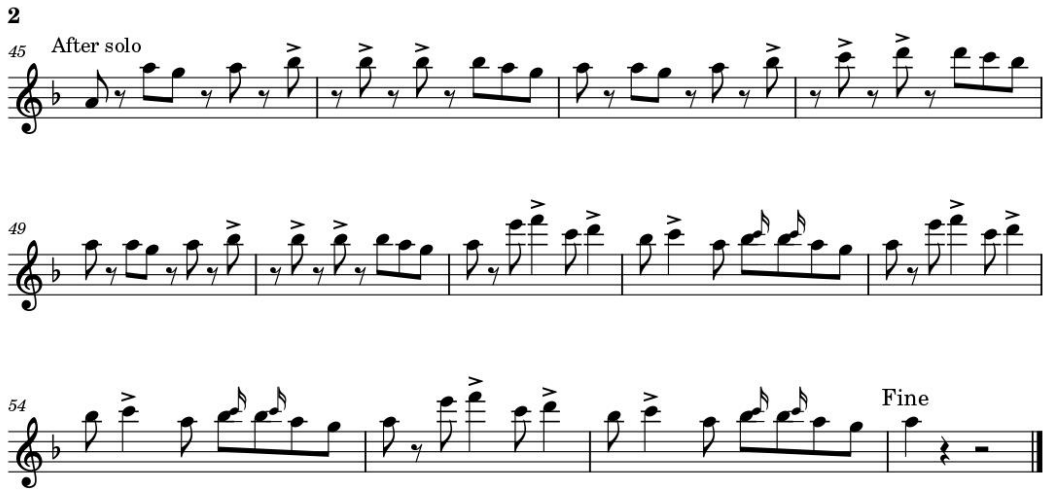

mlm

Figure 209: *Karma*

3.2.5 *Unsaid*

In *Unsaid*, the overriding aim was to conduct an exploration of the models and tools discovered in analysis, in a different, less obvious way. Here, I experimented with using ideas drawn from my work on rhythm and improvisation in a variety of ways. Instead of the obvious structures, forms, and tools, I tried to implement the effect of the tools without using the tools as such. For instance, to imitate the effect of the different rhythmic flows of subdivision in improvisation, I used the same subdivisions but changed the tempo almost to double with *accelerando*, and then reduced it with a large *ritenuto*. In those movements, the directions on tempo are indicative; it is at the performer's discretion how much they increase the speed of the *accelerando* and reduce it in the *ritenuto*. The tempo indications operate as open indications, giving the performers the freedom to choose the way they perform and move between them their own interactions and communication. Finally, the feeling of movement that results from the changed flow in a bar is implemented here by constant ascending-descending *arpeggio*-like melodic movements. In this area, the direct influence from the ascending-descending models of improvisation is evident.

3.2.5.1 Use of rhythm

Unsaid falls into three parts. The first is in a 4/4 time signature, the second in 2/4, and the third in 4/4. These simple time signatures were chosen to facilitate the fluctuating tempo. In parts one and two the overall rhythmic flow of subdivisions is on sixteenth notes, whereas in the third part the subdivision flow changes to sextuplets of sixteenth notes, a direct influence of Tamer Pınarbaşı's choices for subdivisions in 4/4 time signatures (as shown in chapter1).

3.2.5.2 Use of motif/melodic idea, phrasing and overall structure

Here, the motif is playing a substantial role in the building of phrases. For example, Motif 1 appears in all parts (as such, or altered in rhythmic value), as I demonstrate below:

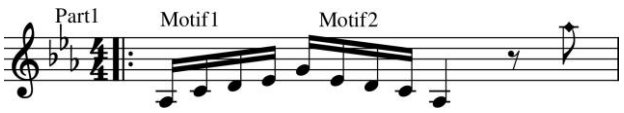



Figure 210: First appearance of Motif 1 in Part 1

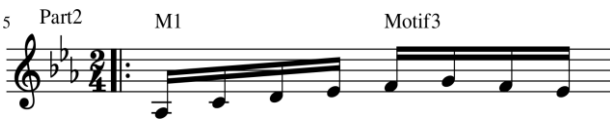



Figure 211: Appearance of Motif 1 in Part 2

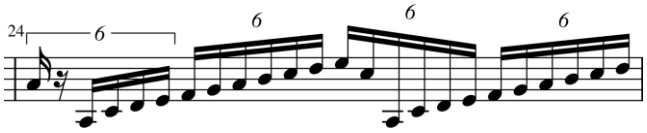



Figure 212: Appearance of Motif 1 as part of a sextuplet in Part 3

In addition, Motif 1 serves as a question in the creation of one-bar phrases in Part 2, as shown below:

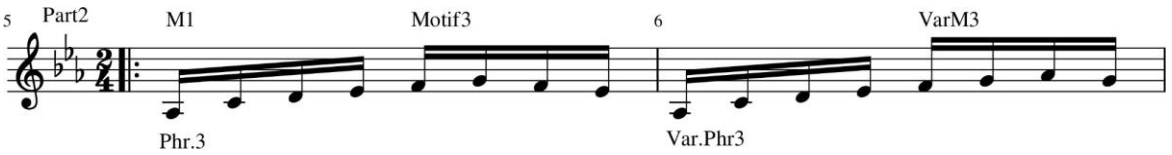



Figure 213: Question-answer tool

In the figure above we can also discern the use of the Variation Tool, both for motifs (Motif 3 & Var Motif 3) and in complete phrases (Phrase 3 & Var Phrase 3).

Finally, the change of subdivision flow in Part 3 created motifs which, when combined, resulted in syncopation and rhythmic complexity. One such example is shown below:

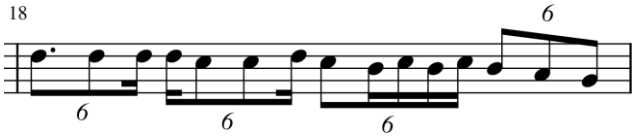



Figure 214: Different approaches on the sextuplet

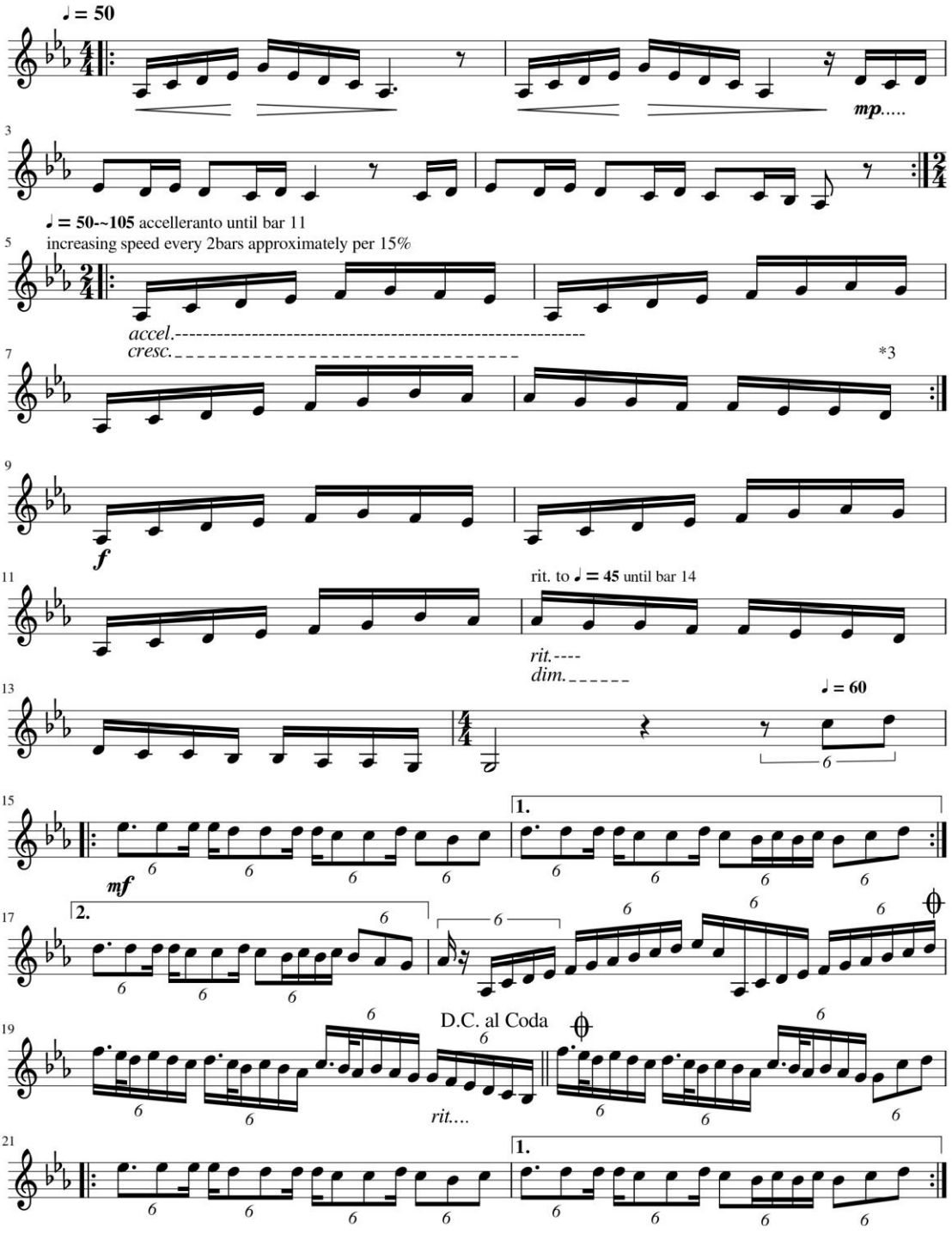
Unsaid is a tripartite composition with repetitions. The first two parts consist of four-bar sentences and the last one of six-bar phrases (landing on the first beat of the next part). The structure is as follows:

1. Entrance (Part 1):
2. Development1 & Climax
3. Development2 & Return to Entrance

This structure is repeated twice. In this way, the second Entrance becomes the Outro for the final stage of the composition, providing it with circularity and a feeling that it could go on for longer.

The use of *makam* also contributes to this feeling. Part 1 is based on the idea of a suspended cadence (*asma karar*), by extensive use of the very-low *Kaba Nim Hisar* (A-flat). This insistence on the lower register of the *makam Nihavend* creates an illusion of *makam Kürdi* on *Yegâh*, further

supported by a cadence and final resting point on *Yegâh* at the end of Part 2. However, in Part 3 the environment indicates, through the use of insistence on various degrees, the existence of *makam Nihavend*. The reinstatement of Part 1 for the end of the composition, with its final cadence to *Rast* degree (C), establishes the *makam Nihavend* environment. It is worth mentioning, however, that neither *makam Nihavend* nor *makam Kürdi* are used here in their complete classical forms. Rather, their melodic material is used in a more abstract way, with the aim for the composition to be accessible to other (even well-tempered) instruments. For this, detailed development of all the movements of the *seyir* was avoided.

Unsaid

♩ = 50
mp.....
♩ = 50-~105 accelleranto until bar 11
increasing speed every 2bars approximately per 15%
accel.
cresc.
*3
f
rit. to ♩ = 45 until bar 14
rit.
dim.
♩ = 60
mf
1.
2.
D.C. al Coda
rit....

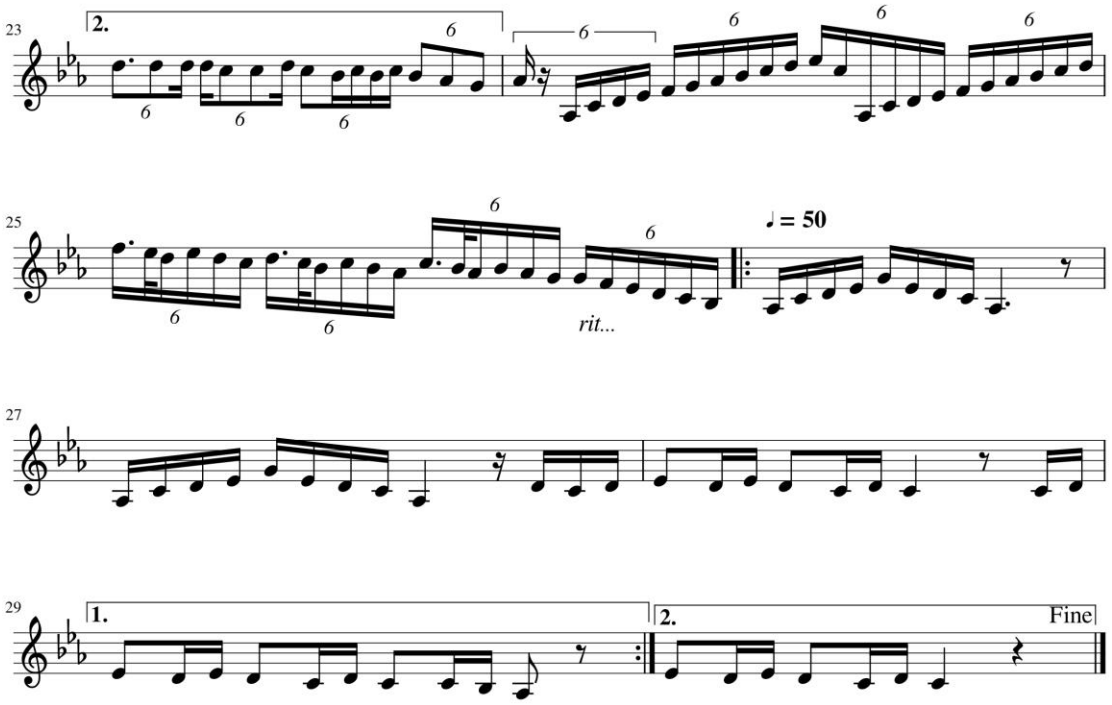
MLM

2 MLM

Figure 215: *Unsaid*

4. Concluding remarks on the Creative path

In this chapter, I focused on how research on metric improvisation could influence artistic work in all its aspects, from performance of metric improvisation, composition, and dissemination of the results of the research.

Firstly, through the practice of improvisations I had transcribed and analysed, I tried to embody the rhythmic tools, melodic movements, structures, and models of all the artists in Chapter 1 in my own playing. Then, after discerning the various rhythmic tools, I practiced and experimented with them by creating metric improvisations in my performances. The example of *Gönül Kalk Gidelim*, and the three different occasions of performance, gave me the opportunity to experiment and contemplate, through performance, the personal use of the different tools and models of metric improvisation suggested by the artists in Chapter1. The example of *Daracık sokakları* suggests ways of approaching *usulü taksim* and metric improvisation. This process suggests ways that research can affect and develop the understanding of metric improvisation, as shown through performance.

Continuing, I focused on the way the results of the research could be made useful to other performing artists. I presented the process of thought as well as the actual workshops organised during the trajectory. I claim, as shown through the results of the workshops, that an emphasis on rhythmic development and practice of rhythmic tools, as well as the introduction of certain ideas (awareness, flow, active listening) are invaluable activities in the process of learning how to improvise – metrically and in general – as well as in the act of performance. And even if we cannot practice improvisation as such, there is a wealth of rhythmic, melodic, structural, and compositional tools that can provide the improvising artist with a database of material, ready to be accessed at the actual moment of performance.

Lastly, I focused on my work as a composer. Here, I presented some of my compositions to show the influences of research on metric improvisation, as discerned in certain compositions. The aim of this part was to demonstrate how tools, structures, and models of metric improvisation can be valuable in the process of creating composed material. This way, the open-ended relationship between improvisation and composition is made evident, supporting the argument that improvisation and composition are not polarised in this tradition. They share common characteristics: processes related to improvisation occur in the act of composition and vice versa. This makes the continuum of improvisation and composition very clear.

Conclusion

The question that triggered this research project was: how can the practice of metric improvisation contribute to the development of both improvisation and composition with regard to contemporary modal music? In other words, does rhythm and the related genre of metric improvisation provide useful tools for developing my metric improvisation performance and composition practices? At first the question (and its answer) seemed self-evident; one can say that the more you practice the better. However, as this project shows, there are ways and methods that can contribute to the goal.

Inspiration is a notion that historically often refers to the divine and the sacred. For example, the Muses –divine creatures of Greek mythology– were the ones that gave the *logos* to the ancient poets. We have nowadays come to reconsider this fact, detaching human creation from both the gods and muses but also from the 'almighty' western classical music composer and the figure of the male genius of the romantic era. As explored above, the domination of the work object has given way to an ongoing debate over the boundaries (wherever they may exist) between the improvised and the composed performance. In this research, I propose that there are concrete ways that can contribute to enhancing 'inspiration' in metric improvisation and composition. For this purpose, I have researched and analysed metric improvisations of distinguished performers of the 20th and 21st century. My aim was to bring to the surface the intricate rhythmic tools that each of these artists employs to practice and embody them. I manually transcribed improvised performances of Marko Melkon, Udi Hrant, John Berberian, Ara Dinkjian, Kyriakos Tapakis and Tamer Pınarbaşı. I invented a protocol for manual transcription and analysis that works on three different levels. I aimed to identify:

a. the rhythmic tools used in a melodic/rhythmic nucleus
b. the phrasing and sentencing structures
c. the modal movements

I applied this protocol to all transcribed material, something that facilitated the analysis on a micro and macro level, thus providing a tool for future researchers.

The analysis of the metric improvisations by the abovementioned artists was a mind-opening process. Despite the fact that the recordings span almost a century of recorded material, research revealed common models of performance structures and use of rhythmic tools, as well as stylistic and melodic similarities. In addition, this thorough analysis of the material revealed the rhythmic and stylistic 'signature' of each artist, providing a decoding method that facilitated the practice. Below, I briefly recapitulate and juxtapose the most significant features of each performer and the ways in which they were incorporated in my improvised and pre-composed processes of music making.

Marko Melkon and Udi Hrant were the starting point of this research. Despite the fact that there were only a few metric improvisations of these two artists, my research showed connections between their metric improvisations to the dance, a fact that influenced their use of rhythmic tools, and resulted in simpler use of rhythm when compared to the later artists. Their models of

improvisation closely followed the *seyir* of the *makam*, and the use of phrasing is mainly based on one to two-bar phrasing and (rarely) four-bar phrasing. In their simplicity, the two examples included in this project highlight the fact that the practice of metric modal improvisation existed in the live and recording scene of the early 20th century. Research also revealed that their presence in the U.S.A. during the mid-20th century has greatly influenced the development of *oud* performance practice in the U.S.A. and, consequently, also internationally. Research also highlighted the lineage of Armenian and Armenian-American *oud* players of the 20th to 21st century, a lineage that started with Agapios Toboulis and continued with Marko Melkon, Udi Hrant and, later, John Berberian, Richard Hagopian, Ara Dinkjian, to mention only a few.

John Berberian's work was a revelation. Through his extensive discography, I chose to transcribe and analyse metric improvisations that depict his fluency in metric improvisational language and his ability to move from the 'traditional' to the contemporary, suggesting new ways and aesthetic approaches. This artistic flexibility is made evident, on the one hand, by the use of simple subdivisions, and on the other by the extensive use of syncopation and grouping – a tool that differentiates him from the older masters. Structurally, Berberian was the first to propose multi-bar phrasing and a multi-bar ascending-descending-modulating ending with a climactic model of improvisation. Finally, Berberian was also the first to introduce the *oud* to electric, rock/jazz bands, and in this sense, he was a pioneer in the fusion of Middle Eastern music with other genres. This has meant that his path-breaking metric improvisation strategies have been more widely disseminated than would otherwise have been the case.

The transcription and analysis of Ara Dinkjian and Tamer Pınarbaşı's metric improvisations brought my research to the end of the 20th century and the beginning of the 21st century. Their use of rhythmic tools allowed us to see the development of the genre: syncopation, polyrhythms, groupings, rhythmic displacement, subdivisions and varying subdivision flows, and a generally complex rhythmic vocabulary all reveal their great contribution to the progress and development of metric improvisation performance. Structurally, they both use compositional strategies (given that they are both composing for the genre of contemporary modal music) and present multi-bar phrasing, long sentences, modulations, and multi-climax models of improvisation. Melodically, they are both fluent in the *makam*, but they also incorporate the melodic elements of other styles.

Finally, Kyriakos Tapakis, the youngest exponent in this research, gathers almost all the elements of the above artists in his unique style of metric improvisation. For this research, I chose to transcribe and analyse two versions of his metric improvisations from within his own composition, where he suggests the 'ad-libitum to straight' form of metric improvisation. He provides the only case that uses this kind of a structural development in a performance, suggesting a novel approach to the practice. Tapakis's rhythmic vocabulary is extremely advanced, characterised by varied groupings and subdivisions, polyrhythms, rhythmic displacement, and an amazing personal groove. As the analysis of these concrete examples revealed, he also uses harmonic change in metric improvisation, as revealed in the research.

During the first part of the research, I was able to trace and systematise the different ways in which each artist organises and handles their metric improvisational performance practice. I

experimented with the tools discovered and I came to embody them through practice of their recordings, at the same time incorporating the stylistic traits of the artists.

I negotiated questions to do with what creates a personal style, how artists have been influenced, and in what sense the research carried out can trace and weigh up such features. Touching upon aesthetic issues, through research and practice I became able to distinguish between the different styles of metric improvisation.

In addition, through the process of embodiment through practice, I became able to draw on the styles in my own artistic work. This embodiment, together with the further elaboration of the tools discovered in improvisation and in the creation of precomposed works, was the next step in this research. The creative path (Part B) therefore showed the process of experimentation with the discovered tools of Part A – in improvisation, composition and in the dissemination of knowledge. I chose to focus on creating improvised performances that would make the influences of the artists evident, so that I adopted a compositional approach in improvisation. On the other hand, I was able to create pre-composed music through improvisation. In this case, I reflected on the outcome only to find out that I had incorporated the rhythmic and structural tools of Part A in ways that were evident and clearly recognisable. The pre-composed music in this research is a direct outcome of my work in metric improvisation. As the analysis of original works shows, I have employed almost all the rhythmic tools suggested by the artists in their performances. The compositions are also an artistic meta-comment on the research. They range from 'traditional' style (*Harman Sokak, Vertigo*) to contemporary modal music style *(Karma, Unsaid)*, and seen in retrospect, they constitute my artistic response to the route of the *oud* from the early post-Ottoman era to the 21st century. In this sense, artistic research has provided me with tools and methods to both analyse and systematise a practice and, at the same time, has enabled me to create and further the artistic understanding of the idiom. This research proposes many productive ways to achieve these aims.

Artistic research into the genre of metric modal improvisation is still an open field. For reasons of space different artists and instruments in different countries and genres were not included in this research. Their artistic wealth remains there to be explored. I hope this research provides methodological tools and suggests different approaches for future researchers in the field, and that it will facilitate artists and artistic/researchers in enhancing their inspiration, both in metric improvisation and in the creation of composed material.

Summary

In this research project I investigated how metric improvisation practice can enhance inspiration in improvisation and creation of composed works. I employed a variety of methodological tools: intensive listening to recordings and videos of live and studio performances, music transcription and analysis, ethnographic research (interviews), participatory observation, improvising and composing. Through this research, and by focusing on the work of carefully chosen figures (Marko Melkon, Udi Hrant, John Berberian, Ara Dinkjian, Tamer Pınarbaşı and Kyriakos Tapakis), I have been able to enrich my melodic and rhythmic vocabulary, and substantially develop my skills in structuring metric improvisations and composed works.

The first step in this research was to choose the term that best suited the practice. In my Introduction, and after a brief historical account of the presence of the *oud* in the Ottoman Empire and its diasporic aftermath, I interrogate the terms ‘rhythmic’ and ‘metric’ improvisation and I set the practice in the continuum of music making. I set my own discourse apart from the traditional dichotomy between improvisation and composition.

Part A is dedicated to analysis of the artists’ improvisational styles and tools. Transcriptions, thorough analyses, and experimentation on each artist’s performance helped me deepen my knowledge of the subject and offer the reader a large amount of information on the rhythmic vocabulary, improvisational models and structural techniques of artists who worked throughout the course of the 20th century.

Part B is focused on my own creative path. Here I suggest ways of utilising the tools and material discovered in Part A, both in the creation of improvised and composed works and in pedagogical contexts.

Samenvatting

In dit onderzoeksproject heb ik bestudeerd hoe de praktijk van metrische improvisatie de inspiratie in improvisatie en de creatie van vooraf gecomponeerde werken kan bevorderen. Ik heb een verscheidenheid aan methodologische hulpmiddelen gebruikt: het intensief beluisteren van geluidsopnames en video's van zowel life als studio-uitvoeringen, muziek transcriptie en analyse, etnografisch onderzoek (interviews), participerende observatie, improvisatie en compositie. Door dit onderzoek met focus op het werk van zorgvuldig uitgekozen sleutelfiguren (Marko Melkon, Udi Hrant, John Berberian, Ara Dinkjian, Tamer Pınarbaşı and Kyriakos Tapakis), ben ik in staat geweest mijn melodische en ritmische vocabulaire te verrijken.

De eerste stap in dit onderzoek was het kiezen van een terminologie die het best bij de praktijk paste. In mijn introductie, na een kort historisch verslag van de aanwezigheid van de *oud* in het Ottomaanse Rijk en de nasleep ervan in de diaspora, onderzocht ik de termen 'ritmische' en 'metrische' improvisatie. Daarna legde ik de praktijk vast in het continuüm van het musiceren. Vervolgens stelde ik mijn eigen discourse op, die los staat van de traditionele dichotomie tussen improvisatie en compositie.

Deel A is gewijd aan de stijlen en hulpmiddelen van de improvisaties van de bovengenoemde musici. Transcripties, grondige analyses en het experimenteren met de uitvoeringen van ieder van deze musici hebben mij geholpen mijn kennis te verdiepen over het onderwerp. Ze bieden de lezer een grote hoeveelheid informatie over ritmische vocabulaire, improvisatie- modellen en structurele technieken van deze musici die leefden en werkten in de loop van de twintigste eeuw.

Deel B belicht mijn eigen creatieve pad. In dit gedeelte van mijn proefschrift stel ik manieren voor waarop de hulpmiddelen en het materiaal ontdekt in Deel A gebruikt kunnen worden, zowel bij het creëren van improvisaties en composities als in pedagogische contexten.

Curriculum vitae

Marina Liontou-Mochament was born in Athens (1984). She studied Computer Science in Athens Economic University and *oud* in the Department of Folk and Traditional Music in Arta (University of Ioannina). She holds a master's degree in *Oud* and Performance from Codarts - University for the Arts (Rotterdam, The Netherlands), which was funded by a full scholarship from Onassis Foundation.

She has participated in music seminars under the guidance of renowned *oud* players and musicians (Yurdal tokcan, Evgenios Voulgaris, Harris Labrakis, Mercan Erzincan, Sokratis Sinopoulos) in Ross Daly's Labyrinth Musical workshop, Crete, Greece.

From 2013 to 2018 she lived and worked in Istanbul as a performing musician. There she co-created Sinafi Trio, with whom she recorded the album 'IHO' for KALAN label. Sinafi Trio has participated in festivals in Turkey, Greece, Serbia, Italy and Cyprus and they are currently preparing their second album.

She is also a member of the Crossover trio, with Alkis Zopoglou and Yann Keerim, with whom she performs concerts consisting of the members' original works. Their last collaboration was with the renowned kaval player, Theodosii Spasov in Belgrade for the Guitar art festival (May 2023).

She leads workshops on modal music, makam improvisation and music creativity in Athens and Thessaloniki, and she is currently working as an *oud* teacher in the Music School in Drama.

LIST OF ARTISTIC OUTCOMES

For an overview of all artistic outcomes listed individually below, as well as practice videos, and audiovisual material of workshops, please consult:
https://surfdrive.surf.nl/files/index.php/s/L4xKYcUPu29Pshe
Password: metric

Metric improvisations
(Included in the text)

1. In *Gönul kalk gidelim*
    a. https://surfdrive.surf.nl/files/index.php/s/vbQ1nukjd6onBfr
    b. https://surfdrive.surf.nl/files/index.php/s/Xa8EyjVUpxXmxCF
    c. https://surfdrive.surf.nl/files/index.php/s/r5B1iyowTQZBdlo

(Other examples)

2. In *Ceyranum Gel Gel* (folk tune from Azerbaijan, arranged by Sinafi Trio, included in the album *Iho* by ZKALAN muzik, Istanbul 2019,

   https://surfdrive.surf.nl/files/index.php/s/KZw5kgEHVnvn5fm

3. In *Urfalıyım Ezelden* (folk tune from Turkey), unpublished recording, Istanbul 2017) https://surfdrive.surf.nl/files/index.php/s/eKwmLR0GOUmxVEq (03:09-04:02)

4. In *Florina* (writer's original composition) (03:38-04:33)
   https://surfdrive.surf.nl/files/index.php/s/ZgKXDzu2dJcdVfy

Usulü taksimler

(Included in the text)

1. Saba usulü taksim in Daracık Sokakları
   https://surfdrive.surf.nl/files/index.php/s/yDCgtxM3

(Other examples)

2. Hicazkar usulü taksim in *Görmezsem bu gece seni* (Fulya Özlem's original composition, recorded for the album, *Manidar Boşluk*, ZKALAN muzik, Istanbul 2018) https://surfdrive.surf.nl/files/index.php/s/nBNgpybZEk5sAIV (02:12-03:04)

Compositions

1. Harman Sokak
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf (5:55–8:26)

2. Vertigo
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf

3. J
   https://surfdrive.surf.nl/files/index.php/s/OjsdgCDhnLF0m8U

   &(1:00–5:50) in
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf

4. *Karma*
   (13:26-17:30)
   https://www.youtube.com/watch?v=rNbCioaew1M

5. Unsaid
   (26:00-30:36)
   https://www.youtube.com/watch?v=rNbCioaew1M

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APPENDIX I: Transcripts of interviews and podcasts

1. John Berberian

Interview transcript from podcast by Andrew Kzirian under the title: *John Berberian: Oud Master*.[167]

(01:35-22:25)

Andrew Kzirian (A.K.): Welcome to our TAQSIM podcast. This is Andrew Kzirian. I have the honour of being here with *oud* legend John Berberian. Today, we're going to be learning a little bit about John's take on the *oud*, and his background as a musician, performing, recording and kind of a history of everything he's done. So, welcome everyone, welcome John.

John Berberian (J.B.): Thank you good to be here, and to hopefully help you in this project.

A.K.: Excellent. So, John, if you could maybe introduce yourself to some of our listeners. I am sure some of them may have heard of your music and your contribution to Middle Eastern artistry, but I'd love for you to kind of just give a brief background of yourself and kind of educate our listeners a little bit.

J.B.: Ok, I don't know quite where to start, but nevertheless I probably had about over fifty years of music experience, *oud* playing experience. It's been the love of my life for many years. I did work, you might say a decent day time job for many of those years and *oud* playing was a spice to the life that I lived then. However, I didn't want to make music a full-time venture because I felt I wanted to keep it away from being a job so to speak. There is time for a job and there is time for pleasure and music was always that pleasure end of my life and *oud* was that vehicle. So, I went to school, I went to Columbia University and there studied whatever I needed to go into business. And, I worked as purchasing director, manager you call it for various companies. When I finally moved out of the New York, New Jersey area to Massachusetts I pretty much retired from the daytime work and just concentrated on my music, and that's what I'm doing now in my retirement years. I have some students that come for lessons and I'm very happy to pass on whatever I have learned to them.

A.K.: And John you're being modest, I mean you have a huge discography of super high quality professional recordings, just masterful music of the *oud*, if you could go a little bit on that? I think that would be something interesting for people to hear about.

J.B.: Well, I was surprised when at a young age-I think it was twenty-one years of age – some producers from a major record label came to where I was working. It was an Armenian restaurant

[167] Podcast available online at: https://www.listennotes.com/podcasts/taqsim-middle/john-berberbian-oud-master-Ri7MPLA-WS3/, accessed June 26, 2023.

called ‘The golden horn’ in New York city. And, they came there and it sort of mushroomed from that point on. Mainstream records had produced two of my previous albums and then we went on to record for Verve Forecast and RCA and MGM. And, little by little, I found that G[od], you could make a decent living out of this kind of thing and I really enjoyed it at the same time. Nevertheless, it started back there in the early 60s for me and mushroomed into something of a different nature. We recorded an album called *Middle Eastern Rock* on the Verve Forecast label and that took us to a different vein.

A.K.: That was kind of a landmark recording for the time wasn’t it?

J.B.: Yes, it was, yes it was. I think if you would listen to that today, in terms of today’s taste, in rock or jazz music, I think you ‘d find something very, very current, even due to the fact that it was recorded in the 1960s.

A.K.: And there was a scene right, there was a burgeoning, thriving, middle eastern music scene in live music.

J.B.: Yes.

A.K.: And I feel like the timeliness of that when you were kind of coming into your own as a musician and an artist yourself, there was a coincidence, a synergy there that I think was a really big part of all this. Maybe you could speak about the scene with all the live shows, the belly dancers, the programs? From what I would hear there would be six or seven nights a week, multiple restaurants would have packed houses with live bands. That sounds so captivating and interesting.

J.B.: New York city was really a melting pot for music and for cultures. Greek, Armenian, Arabic, Turkish, all mixed sometimes within one given restaurant or club venue. Musicians, it was like a United Nations on stage sometimes, with the various types of music being offered.

A.K.: And you would play with artists of so many different backgrounds.

J.B.: That’s right.

A.K.: You’d have a Greek clarinet player, an Arab drummer, a Turkish violinist, an Armenian *oud* player. I mean it was just such a mix.

J.B.: Absolutely, and this was an area in New York called Greek town, but don’t judge it by the name, it wasn’t only Greek music that was played, that’s what I’m trying to say. It was a mixture of music and the Greek for the most part were the owners of these clubs but focused on a variety of music. And these were the older generation if you will, the firstcomers to America that played in these clubs. I, as a young person, would go every now and then and they would ask me to come up and play and I felt like they were proud of me. Especially the Armenian older men *oud* players would say: “Johnny come on up and do something” and it gave the chance to sit back and say:

"Let's show off this Armenian kid to the rest of the audience that's over here." And they were very happy about that. Then, there was another area of New York Greenwich Village. It was a different scene, it was an after-hour scene. These were more like coffee houses. One very well-known was the *Café fincan* and it was Israeli – talk about a melting pot – we had Palestinian Arabs and Israeli from Israel presenting their music, we had a Moroccan *dumbeg* player by the name Ali Hafid. And it was just wonderful to see this togetherness and I wish the Middle East would take an example today of what it was like in that coffee house.

A.K.: That's a great point, how music brought everyone together and people could set aside their differences, that's a really great point. John, given your background with the *oud* and your experience playing this instrument, I'd love for you to share some of your impressions of what the *oud* means to you. From what I know your father was involved with the *oud*, it's something you grew up seeing in your world, you were immersed in it and how that impacted your playing and your artistry and the style of music that you cultivated.

J.B.: Well yes, my father played the *oud*. I learned much from him. He was an immigrant from an Armenian village in Turkey as my mother was as well. My father had a talent for the *oud* and also sang very well. Much of what he did sing happened to have been Turkish songs, as was the case with many of the newcomers to the New York area and major cities in the country. Those that left villages in Turkey, obviously were fluent in the Turkish language, they had to be, so to speak. Nevertheless, this was an inspiration for me and my father tried to stir me in favour of the violin, because he felt that that was more of a viable instrument here in America and I considered that and took violin lessons for five years. I studied violin with a teacher and I played in a couple of symphony orchestras. Although amateur as they may be, that was my focus at the time. But I couldn't get my hands off, or my heart away from the *oud* if you will, and I eventually came back and I made that my instrument of choice.

A.K.: As you explained, the *oud* was something that you saw all the time, your father obviously a strong influence. So, as you were maturing into adulthood, into becoming an artist in your own right, what was your approach, what was your philosophy, as an *oud* player? Learning what you had seen growing up and turning that into – as I am sitting here with you all of these records that I see on the wall, you clearly charted a course for yourself artistically. Maybe you could speak about that, that would be super interesting.

J.B.: Because of my violin training, it gave me a classical experience. It not only helped me to work with a fretless instrument as the violin is and as the *oud* happens to be but it also sort of took me into what is a 'western way of thinking'. So, we had to play, you might say, 'legit' music on the violin. When I first went for my violin instruction, I went there playing an Armenian song with a lot of quarter tones and my violin instructor said: 'You've got to forget this. You can't play like that and be in the symphony orchestra someday!'

J.B.: That was a different school of thought.

A.K.: And when you were learning the instrument, coming into your own, saying: "I'm gonna

have some structure, I'm gonna do records, I'm gonna perform," I see all these records, all the memorabilia, clearly it became an organised, professional endeavour in many ways. As you were learning, you learned the violin, you learned the *oud*. As how did this lead to all these records, and all these performances?

J.B.: One record kind of led into another one and another one.

A.K.: Well, how did you start recording, how did you start asking musicians to come play with you on these recordings, in these ensembles? Because it seems that you had a logistical function too?

J.B.: There was a time back in the 1960s, where one focus was on Indian music, namely Ravi Shankar, and the sitar. There were recording companies that recorded him, they wanted him, it was something unusual for its day. Many artists performed with Ravi Shankar as a result during those times. The recording company that I dealt with, looked at the *oud* in a way that they could compare it with the sitar and thought that maybe I could do what Ravi Shankar did with the sitar and do it on the *oud*. So, this was their focus. When they printed my first album covers they focused on the *oud* rather than on me, thinking that: "Well, if we can push the instrument then maybe this person would be known for it."

A.K.: So, the marketing philosophy and strategy behind the *oud*. See, this is such interesting stuff on how the music industry was viewing the instrument and the rise of it in that time period. To try to promote it and maybe get other *oud* players to look at it financially, how to promote this scene.

J.B.: Yeah, as a youngster in music and especially in recording albums like this I didn't care, I wanted to just make some music and it sounded like it was a tremendous opening for me and sort of that's how it started. There was distribution that was done worldwide as a matter of fact. I wish the rock album had the same kind of distribution or management push, because the company sold hands about a year after that rock album of mine was released and new management was no longer interested in really pushing the old stuff, even though it was relatively new for the company. They were interested in their own productions. Whoever had that album and if it's still out there, and CDs were made later by other companies to reproduce that, so it had some travel if you will. There are some things that I am probably leaving out.

A.K.: So here is a question: In terms of your playing, you are Armenian-American, yet you had such a diverse background performing in that music scene that you described and also so many different musicians from different cultural backgrounds. So, how would you define the different types of *oud* styles? The Arabs, of course there are so many Arab countries, they have their style of playing. There is the Turkish style generically, of course they have their subparts as well regionally, there is the Armenian style, the Greek style. Maybe share some of your thoughts and impressions of what you hear and what each one has and what you like or what you feel is so great about the Armenian-American *oud* players?

J.B.: One thing I tried to do was to and it is hard, not to be a jack of all trades but a master of all trades. I loved Armenian music and I tried to reproduce it as authentically as I can, being an

American born Armenian. But when I heard Turkish music, I felt the same way about that, I wanted to reproduce it as they would. I think I mentioned to you once that, if I was presented in front of a bunch of judges from a particular country and judges of music – the *oud* let's be more specific – I wanted to be approved by them one hundred percent in each of those cultural areas. Not to be thought of as: "Well, he plays certain things well, but he is not familiar with the foundations of our music." I really wanted to get down to, needy, greedy, and build up from something solid, so they could not find something missing. I love the idea of being versatile, not being branded as one or the other, that I could play in any venue and I studied music in each of these cultures, Arabic included. I love Arabic music, especially Arabic classical music. I studied that music wholeheartedly and if I had a choice to grade them, one, two and three, it's hard. There is good in every music. Even to create a new music as we would use the concept of fusion and bring in rock elements within an Armenian song or an Arabic song or a Turkish song, that's another nuance that I wanted to experiment with. So that's about it.

A.K.: So, how would you describe [the *oud*-guitar relationship] – of course when people think of string instruments that are plucked, usually people think about the guitar given the pervasiveness of the guitar and also how the *oud* is coming more into the mainstream. What are your thoughts on the *oud* compared to a guitar? What are the differences, how do you feel they work together?

J.B.: I'm a lover of *oud* and guitar combination to say the least. *Oud* is an acoustic instrument for the most part. This is how it was built the way its origins were. It wasn't meant to be electrified. However, at least not the original. Let's say the grandfather to the guitar which the oud is considered today goes hand in hand grandson and grandfather as the music is concerned and it's a natural outgrowth. I think of the *oud*, the guitar lends itself. That middle instrument by the way is the lute that is also a part of let's say the lute family of instruments.

A.K.: On your records did you incorporate guitar with *oud*?

J.B.: Yes, yes I did. Going back in time, there was a music friend of mine by the name Andie Brandon who was really a very fine guitarist. We played together for a while and I recorded a piece called a *Persian-Armenian medley* in one of my albums and it was a wonderful give and take of *oud* and guitar. I think they really work well together. Two *ouds* also work very well together. I think *oud* and a keyboard nowadays also makes a lot of sense, especially with all the side sounds that you get off the keyboard. There is a sort of classiness, simpleness, a meaningful part of hearing the *oud* and guitar together. I played violin for a while, I still do, but like every instrument you have to keep after it otherwise you start to become rusty.

A.K.: What encouragement or thoughts would you offer to someone who now starts to play the *oud*. Any advice or guidance you might want to offer them?

J.B.: I think my best advice would be to listen, first of all listen to as much of the type of music you love to play on the *oud*. Music is constantly changing. The music that my father enjoyed was one type of music, you know we – sort of – evolve into our own world. We think of the Armenians in America. It presents a different slant on music as compared with an Armenian in an Arab country

or a Turkish village, you take on the character of the country you live in and the music that's played in that country it's unavoidable. My parents brought the music to this country that they were used to. If they were born and brought up in an Arab country their slant on music and maybe my take on it as a result of being born from them was going to be different as well.

A.K.: Thank you John. TAQSIM is very excited to have this session with you. We want to wish the best of luck with your music endeavours.

J.B.: Thank you very much Antony. It was very nice to be here and I wish you well on this project.

2. Ara Dinkjian

I. Interview transcript from podcast under the title: *Ep. 68 'An Armenian in America' meet Ara Dinkjian and enjoy a great music story*'.[168]

(00:58-31:28)

Fadil Alturki (F.A.): Master, I would like to start with a biography.

Ara Dinkjian (A.D.): Well, sure, I was born in 1958 in New Jersey to Armenian-American parents. My father was born in Paris, my mother was born in Lyon. Both of them were born in France but they met here in New York. My grandparents on my father's side are from Diyarbakır, which is Eastern Turkey, and my mother's side is from Harput, also eastern Turkey. I had the trip of my life when I took my father for the first time and we went to the old country to see the villages of our ancestors, that was about fifteen-sixteen years ago. Since then, not only we went back a few times we also performed there, my father being a very well-known Armenian folk and liturgical singer his name is Onnik Dinkjian. So that being the case, I was brought up in a very musical home. I didn't know that homes were any different. I thought everybody woke up singing and playing instruments and went to bed like that also. So, music was just part of our language. And it seems that even as an infant, I was more interested in those sounds, if they were coming from the record or from the radio, or from my father's mouth or from when we had people over and they would spontaneously start to sing, or if we would go, let's say for example to a wedding. All my parents had to do is put my little baby carriage next to the band and for the next six hours I would be ok. "Leave me alone let me watch the magic that was happening", as I was trying to understand what is this and how can I become a part of that world. It was really Fadil, nothing that I ever chose. It seems that I was programmed for this, and I'm very grateful. I am now 62 years old and I wake up every morning anxious to hear something I haven't heard before or to learn something new or to write a piece that I haven't written before, in other words my hunger is still there, which started as an infant.

F.A.: Interesting. I would like to expand more the biography, the way you started with instruments at home, to be an Armenian in the States [United States].

A.D.: The part about being Armenian is really all-encompassing and I say that because, before I was or conscious it seems that all of our friends, of course relatives, everybody that we associated with was part of that Armenian-American community. A lot of it centred around the church, my father is a deacon which means he served at the altar singing the religious music, and when I was thirteen, I became the church organist and continued that post for over forty-five years. So, the religious music, actually to be honest any sound any music was fascinating to me and I wanted to be part of it. So, I started as a little child banging on the table and my mother even told me that when I was a little boy in church, if they were singing a religious chant that had a rhythm, I would

[168] Interview available on YouTube channel, Alnadi podcasts: https://www.youtube.com/watch?v=4g-u8Vubkfw, accessed June 26, 2023.

start to bang on the chair and my mother would tell me: “no you cannot do that!”. So, they got me a little darbuka as my first instrument and that was really the beginning. I wanted every instrument, it didn’t matter whether it was eastern or western, it didn’t matter if it was a string, a percussion, a wind or a keyboard. I wanted to explore everything. My parents, to their eternal credit, bought a piano and a guitar. I started to take clarinet lessons in school and it just went on and on. But the most impactful instrument story in my life was when I was about five or six years old. My parents explained to me that I could go anywhere in the house except into their bedroom. And why? Because there was an *oud* in the bedroom and they warned me it is a very delicate instrument: “You cannot touch that, you can touch anything else in the house but you cannot touch that.” (…) Of course, I became very curious: what was this thing that I was not allowed to touch. (…) As months and years went by, I became more and more brave. My mother would be sawing in the living room, my father would be at work, he doesn’t come home until 6 o’clock. After a few years I’m sitting on my parents’ bedroom floor. I have the *oud* in my arms and I’m starting to figure out something slowly. Well one day my father came home at 16.30. I didn’t realise he was in the room listening to me. When he walked in his first reaction was: “What are you doing? Oh, you are playing?”. He saw that I was respecting the instrument and I had achieved something and I guess that’s how I escaped being punished for not having listened to them. From then on, I was allowed to play the *oud* and this became a fascination with me that continues to this day.

F.A.: How did you come to learn to learn the *oud* on your own? Did you have the chance to meet a teacher?

A.D.: You know the answer to the question, it depends on who you are and what you believe in. And I say that because I am not taking credit for what I have achieved because it seemed to have been programmed in me. No, I did not have a formal teacher but at the same time I can tell you that everything I heard and every record and even the birds singing outside and the wind shields wiping on the car making a certain beat, virtually everything is my teacher. But to get more specific, at a very young age, I discovered that my father had a few of the 78s, the old gramophone records that turn very fast on the machine. These are the earliest (other than the cylinders) documentations of our music and he had a few of those records. I became absolutely obsessed, eventually understanding that this is the roots of our music, of the instruments, and I have been collecting those records ever since now beyond 5000 Armenian and Turkish 78 rpm old gramophone records. My feeling about it is that I saved them from being thrown in the garbage because the truth is that by the time is started collecting over 50 years ago the old people who had them were no longer listening to them their children the following generation was not interested in them, and they were taking up a lot of space and a lot of junk and I gladly took them and I feel like I saved them from being destroyed. Now, of course, it has become a little more fashionable and even monetarily profitable to have these old records but that was never my motivation. My motivation was to learn the foundation of the cultures. And it was not just Armenian, it could be Arab, it could be Turk, it could be Greek, it could be anything. To hear the foundation of our ancestors playing these instruments. Because, as you know, as time goes on, yes, we do become more refined but we also lose a certain authenticity. So, I figured out early on that if I could hear the early music, I could understand the development and where it has come to this day. My intention was never to try to recreate the past, because I believe that it is impossible. I am in

America, it's 1970 for example, it is not Istanbul in 1910. So, I cannot be something I am not, I cannot feel something I am not experiencing. But I can still learn from the masters through their recordings to the best of my ability by listening closely. Yes, we start by imitating, this is how we all start. But I could never be Yorgo Bacanos, I could never be Farid el Atrash, I could never be Udi Hrant. The goal has to be to discover who I am, what do I have to add to this history. You don't do that early on, you spend most of your formative years learning the history of your instrument, of your music, of your culture and at a certain point you start to discover certain unique things about yourself. And as you nurture those unique aspects maybe you start to discover a unique musical personality.

F.A.: I think we should stop at this point and go back to a previous point where you mentioned, Ara, the need to observe. This is a very delicate skill. When you listen to those recordings and you don't have an instructor and you need to understand without a video or a picture what these masters are doing. Plus, the knowledge of *makam*, the *seyir*, all the culture of the music you are listening to, and the *makam* family. Or maybe other kinds of music. Tell me about this skill and how it nurtures and grows.

A.D.: It's a wonderful question, Fadil. And you made another point: I did not limit myself to *makam* music. Let me at least at this point say that, because I was born and raised in America – whether it's in the house or not – you are going to hear the Beatles, you are going to hear western classical music, jazz, all kinds of music and I never differentiated between them. To me it was a sonic wonderland that I wanted to be part of. I did not make categories. To me it was just music. Regarding how one learns without a teacher or how one observes: I have always felt that the musician's job is not to play but to hear what most people don't hear. If you are able to do that then you know what to play to make the music better. The ability to play in tune or fast or loud or slow or whatever, is a technical ability but if you do not put it in its best context, in the music that's happening, then you are not improving that musical moment. And this may sound strange but I'll give you an example of one of the ways that I realised this [example from American TV-series about knowing exactly where someone is]. As a musician as we are playing at any moment you should be able to stop me and ask me: "Right now what is the kanun playing?". I should be able to tell you: "He is trilling in the upper register." (...) In other words you have to be aware of what is happening so that you know what to play, in other words to hear what most people don't hear. I believe this is the job of the musicians. Once you hear this, maybe the best thing for you to do is not play anything at all. Or maybe play in the low register because nobody is playing down there. We need that bottom. So this is how I began to train myself. Regarding the old records and not having a teacher, it took a lot of time and imagination because sometimes, for example, the 78 rpm was not a standard speed until the late 1920s, which means that if you have an earlier record the proper playback speed might be 72 or 86 [rpm]. So, I'll be listening and the *oud* is B-flat and I would be confused. So, I had to hear these things and understand these things: "Oh, maybe there is a technical issue." Eventually you start to hear: "He is playing an open string and it's b-flat, so either he tuned higher or the speed is incorrect. There are universes to learn. And I'm trying to figure out which strings he played, which fingers could he be using, and how to use his *mizrab* to pick that phrase. And I'm still trying to find those answers you know.

F.A.: You mentioned about the first years, that the musician has to learn the history of the instrument, until he discovers himself. Could you please describe the process?

A.D.: When I said the musician has to do that, what I really meant was this is what I believe. Of course, there are musicians who are not interested in the past. They are born with talent and they move forward from the point where they are. I am just telling you my own philosophy and my own approach. I want to move my instrument, my culture and my music forward just a little bit. But before I do that, I have to know its history. Because maybe somebody already did what I'm doing or maybe this is breaking all of the rules and therefore it is not a direct line it is not a logical transition to the next step. I personally want to be aware of all of those things. And I once tried to teach my children to trust what seemed right to them. [examples from his family members]. The same way as a musician. And please don't misunderstand. I don't ask other people their opinion about a particular song of mine or a performance of mine. I don't ask because, if I ask ten people I will get ten different answers and what does that do for me other than confuse me. I have to trust what I hear and what I feel. This is part of discovering who you are. As a matter of fact when I started my first band which was called Night Ark, my father who is my hero and my idol not only musically but as a human being he is my example he said: "What is this music you're doing, what is this jazz mazz you don't blend those things this does not belong [together]." Ok, but I did it because, without thinking too much, this is what I felt. And it was a crucial step towards discovering who I was and starting my career because you know what? My father was not born in America but I was so if I ignore the fact that I was born in America, I am not being honest. At the same time, if I deny my Armenian heritage, culture and history I am not being honest. So, when I play music, when I write music to various degrees, those are the elements that should come through. If I am being sincere about who I am. That's who I am, you don't like the music that's fine, I have to make myself like it. I have to take a picture of who I am when I'm presenting myself musically. Those people who relate to it who like it, those become your audience. Those who don't like it, that's not your audience. You cannot please everybody.

F.A.: This is a big question; we will come to it in a different way later in our discussion. Touching on this, how come you were not dragged to the music flow or the music fashion or whatever was the mainstream at the time because you are not playing western music. I know that you did the organ for 45 years but you do the Eastern type *makam* music.

A.D.: You are asking why I didn't become a typical American musician?

F.A.: Yes

A.D.: Haaa, that's a great question!

F.A.: That is also good for the business, you can make money from it.

A.D.: When it comes to making money and thinking like that I am a disaster. If I wanted to make it, I would not play the *oud*, I would be doing something else. But like I said, I did not think I just followed what was attractive to me, what made me hungry, and it was these instruments and these

sounds. [Personal story:] My father was an orphan. He does not remember his father at all; he was around two when his father died. Back then if a man died and you did not have money, a single mother with two children could not support her children. My grandmother started to become insane with worry and she was institutionalised. And she died when he was five or six, so he barely remembers her. The only thing he remembers about her was that she would sing lullabies to her two children for them to sleep, in the Anatolian *makam* style (we call them *maya* or *uzun hava*). Now, when I was about twenty my father and I went to France to do a concert for the French Armenian community and an old lady came up to my father and she knew the biological parents. [describes the meeting with the old lady]. And she said: "And you know? Your grandfather played the *oud*." When she said that, I broke down and started weeping because I am an American born in Jersey. Why do I want to play the *oud*? Are you stupid? Play the guitar, play the drums, get some girls, get some money. That blessed woman gave the lesson of my lifetime which is: we are carrying physically the blood and the DNA and the characteristics of our ancestors. It is in us, even if we never met them. Maybe I talk exactly like my grandfather talks, maybe I walk this way. I don't know but he played the *oud*. It was the greatest gift I ever received. Because it confirmed everything that I felt, because she told me this is the path. That is what I was trying to teach my children. You may live and die and never feel the right way. you have to trust, it is who you are.

(36:10-55.30)

F.A.: Master, let's go back to the music and genres you learned and lived with, and the various instruments you play?

A.D.: Like I said, growing up, I never divided or categorised the genres of music. That's really more of a marketing device, so they know how to sell it and how to market it. Musicians have always rejected those categorisations, by the way. As a matter of fact, the great Duke Ellington said: "My music is not jazz, it's my music." By saying that he is allowing himself to bring in blues or jazz or classical or anything and it's still his music. I feel very much that way. America is a very interesting and unique place because as you know it is inhabited by people from around the world. So, it has an incredible diversity of cultures. [Describes his disc collection.]

F.A.: [Asks a question on Dinkjian's routine concerning his disc collection.]

A.D.: My routine these days is to wake up for coffee and look for something I have never heard before. I'd like to make another point which is more important than amassing a big collection. The point is this: experiencing music is what ties us all together as humanity. It's been going on since the beginning of time. It is one, I don't know if I should say this, it's one of our only hopes. When we find ways to define how we're different, music is one of those things that reminds us of what it means to be human. In that way it is one of our most precious gifts. I can hear someone play a couple of notes and they are on the other side of the world and they are touching me. (…) It is a precious gift. I think I have mentioned to you, there have been times in history and certain cultures that to be a musician is a derogatory low class negative designation. There are even negative words to describe musicians in certain cultures. Maybe I'm naive but I'm extremely proud to be part of a great history of musicians, I'm not putting myself at their level necessarily but,

whether we like it or not, we are the ones we are alive today with our instruments in our hands and I'm very proud because it is a unifying force.

F.A.: Let's talk about the music community from the time you started being a musician.

A.D.: My particular experience was with the Armenian American community which meant church on Sunday morning, and by the way our church service is two and a half hours long and everything is sung. So, two and a half hours of melody. That's why I loved it so much because of its music. We also had folk dance groups both children and adults, where we would wear the ancient costumes of the villages of our ancestors and we would recreate the folk dances of each of the villages and we would perform those. I myself refused to dance and as a five-year-old I would play the darbuka. I would play the music but I would not dance. And a very interesting thing has happened. You know there were terrible events that happened during the first World War, specifically in Turkey. We were either wiped out or had to run. This is actually why I was born in America. After I turned back and so those villages and towns I understood that if it was not war there was no reason to leave. We had mountains and lakes. It was paradise. Many, many Armenians wound up in America. Some from Harput, some from Diyarbakir, some from Erzurum, some from Malatya, some from Urfa and on and on. And each one of them had their own melody, their own dance. But in America, when the Armenians would gather, they wound up learning each other's dances and melodies. That never happened in Turkey because you were a little more isolated, each one of you, you were in your own village. But in America they would all gather. (...) So when my father and I would perform – and we performed thousands of picnics and weddings and dances – there would be hundreds of Armenians, all dancing all of the folk dances of our ancestors and we didn't realise how precious that was. It was almost like keeping a dinosaur alive. We were not conscious of how precious it was, until some people from Turkey came and I brought them to an Armenian dance that we were playing, and they saw the dances of the little Armenian kids. And those people made us realise that what we had done was so precious because the dances were dead over there and we kept them alive here not intentionally. The Armenian-American community was and remains very strong still today. [Dinkjian talks about his family.]

F.A.: That actually leads me to another question: the connection with the great masters of Armenian composers and musicians.

A.D.: I have to make the distinction. The Armenian masters of music, I don't like to make categories but, because my ancestors come from what today is called Turkey, I can tell you that there are many crucial masters, composers and musicians. We know this from history, from old records, from books. Their compositions are still performed today. Most cases the language performed is Turkish because that's where they were living but the composers were Armenians, Greek, Arab, Jews you name it and of course Turkish. We make that distinction from what was formerly Soviet Armenia and is now independent Armenia and we have a group of master composers. By the way, that music, which is different from Turkish music, is a music I am also obsessed with. They use slightly different instrumentation, they use different approaches. It is not the ancient *makam* system, there is harmony and yet it makes me feel Armenian. There are two schools of Armenian masters, both schools of which I am a student.

F.A.: Can you name some of these composers?

In Turkey we have Tatyos efendi, his *saz semai* and *sarki* are still being played today. One of my absolute favourite composers is Armenian Bimen Şen Hazarian and there are so many more. When we talk about Armenian composers, we must mention Gomidas Vartabed; he was an ethnomusicologist, a *selebet* priest, a composer, a musician, a choral leader. He went throughout Turkey and recorded and transcribed folk songs. He is the Armenian pillar of composers, probably the most important. We also have Sayat Nova who was a minstrel, a troubadour, an *aşık*. These are all some of our foundations.

F.A.: Ara, one question here is about language and music. You were born in the States but you do play *makam* music. Do we learn the language the same way we learn music or do you link it back to genes and the ancestors, the 'Armenian tree'?

A.D.: One thing that we have finally come to understand is that children are capable of learning many languages. There was a time in America, I don't know about the rest of the world, in the 1960s when the teachers were telling the parents not to speak their native language to their children. This was terrible advice, wrong advice because they have proven that the brain of the child can learn many languages. So, your time to learn in an unconscious way is between 1-5. I tie that into music. If I accomplished anything it is because there was so much music in the house as a baby. Just as I speak Armenian fluently, it's because I grew up listening to it, whether it is *makam*, Gomidas, or the Beatles. I heard that every day, it became natural, it just became part of my world.

F.A.: Do you see that we learn the language the same way we learn music?

A.D.: If you don't take advantage of it when you are a child, then you learn in an academic way. It becomes a chore. I never ever considered music a chore. Just the opposite. While I wasn't a big practitioner, I have always been a constant player and explorer.

F.A.: Having all these obsessions with old recordings, might give an impression that you are old-fashioned or an imitator. But when we listen to your music it is so connected to the past but is todays. How is that?

A.D.: How can it be anything else? I could never sound like they sounded in the 1920s. I could never sound like I was born in Cairo. My only chance is to be honest. If I'm honest you'll hear some West you will hear some East, depending on the piece. The important part is sincerity. I am not trying to play in a particular category. When I was younger, I did not know the technical names of the *makams*, I was not paying attention to the *makams*. When I would write music, I was always in this family of the *makams Hüseynî, Beyati, Muhayyer*. I didn't know those terms back then, but I was writing these songs. Later, when people would ask what *makam* is that, and I had to answer what *makam* I was playing, I started to see that 80 percent of the songs of Diyarbakir, where my ancestors came from, were in this family of *makam*. I was not conscious of it, I was not trying to do that, I wasn't thinking of my connection to Diyarbakır but there it is. If I am just allowing

what's going to happen, I see my history it's coming through me.

F.A.: About living today, about expressing today rather than mimicking the old records. Sometimes we are impacted by the massive number of the old recordings, it will impact our style, it will impact our taste. That's not very clear when we listen to your recordings.

A.D.: I honestly am not conscious of it, but I do know that first comes the writing process. And if I can tell you about that: The only time the writing is really something that makes me happy is when I'm more of an observer rather than in control. When I'm in control then I am using my brain and right there it becomes a calculation instead of an inspiration. This is really the truth; my wife knows that in the middle of the night if there is a light, she knows not to ask me. Because in my dream I heard a melody and I had a music paper and wrote it down and went back to sleep. I'm in the shower and suddenly I hear this melody. Fadil can I say that I am the great creator of this melody? Wow, something came. Where did it come from, it's coming from God, it's coming from our ancestors, it's coming from you I don't know but when it comes without warning you don't know. [Gives examples of inspired moments.] That said, you might be commissioned to write something and you are sitting there waiting for inspiration and time is running out and you have to force yourself. I'm a musician. I'm a composer. I know how to force myself to write something. They are rarely something that I' m really, really happy with afterwards I can tell it was a bit of a calculation.

F.A.: Ara, you once told me that composition is nothing but finding music and putting down music on paper, what we call composing.

A.D.: One of my CDs is *Finding Songs* as opposed to writing or composing. And I say *Finding* because when they come you know that it is right. As if they have always existed and you found them. They don't need to be changed. It is hard to take credit for something like that. So, I say: "I found it!"

F.A.: So you need to keep listening and waiting for them to come rather than engineering a piece.

A.D.: I think it is sort of like – I hope it is not an inappropriate analogy – when you are a young person and you are wondering how I am going to meet my wife. My advice to my children was that you cannot predict or plan it, but you have to remain open, available. It is the same thing with music. I am not sitting waiting but when it comes I know that I cannot interrupt the moment because I know it may not come for a long time.

F.A.: So, we stay tuned as musicians. So, what would you choose for us to hear from your personal music?

A.D.: *Picture* which is a piece that came to me many years ago and has been recorded in about a dozen different languages. I am saying this not to call attention not to myself, but on the power and diversity of music. Diverse cultures can hear a melody and feel human. In this piece, I'm playing the *çumbus*. And if I may say a story: I had written that piece and I was making my first record

with Night Ark for RCA records, a big multinational company. In the best studios in NY, best microphones engineers, producers. We made the whole record, I played this with the *oud* and I was not happy. I said the piece was special and it needed something special and we didn't get it. He said: "Ok, we'll get it tomorrow." I went back to my apartment and I looked in my closet. There was this instrument there, her husband had died. And it was in the closet. I took it tuned and I took it to the studio, played that song and that's what I was looking for. The *çumbus* is really like a poor man's *oud*. Inexpensive, not particularly well made, not very respected. *Çumbus* was never treated with such respect. Eventually the *çumbus* company called me and the sales had gone up. Sometimes ignorance is the best thing (…)

(01:14:30-01:17:00)

F.A.: [On the use of lyrics and the universality of music.]

A.D.: I do believe that spoken or sung language can be a wall. If we use it that way it can be something that separates us. It was one of my goals to bring the *oud* to part of the world that thinks that is a Muslim, Arab, etc. I wanted to bring up the fact that there is no limitation to any instrument only to human beings. That's why I recorded a Beatles song. For that part of the world, I wanted to bring a western harmonic colour to the *makam* system because as you know *makam* music doesn't have harmony. Well, I'm born in America, and harmony is part of how I grew up. How do you bring harmony to microtonal *makam* music without offending either one? This has been my work, trying to enhance both bringing harmonic colour to the *makam* system, and bringing microtonal music to harmony. This is one of my ultimate goals; to make instruments more loved by people who do not know them, certainly to bring the time signatures that are unique to our world to the rest of the world and to blend but in a way that enhances both. You know in the 1950's there was Yehudi Menuhin and Ravi Shankar, East meets West you know? They would take turns playing and the other one would play. It was a beautiful meeting of cultures but it did not create something new, just very polite: "now you'll play now I'll play". I wanted to blend and create another possibility that these cultures can mix. But to do that you have to be respectful and aware of both. I don't like when a middle eastern traditional folk player says: "I'm gonna play jazz". You cannot play jazz, you have to study jazz and I don't like when a rock player says: "I' m gonna play some microtonal modal music." No you have to study, you have to know about it before you do it.

II. Personal interview transcription with Ara Dinkjian and Tamer Pinarbasi (02/2015 Istanbul)

Marina Liontou Mochament (M.L.M.): Could you explain what you define as Armenian-American style of *oud* playing?

Ara Dinkjian (A.D.): So, the style that developed in America is a combination of Udi Hrant's style but also the fact that you are born and living in America and there is even jazz or there is eventually rock and all these different sounds. And you are combining all of these things. So, this unique style developed. Your parents were born in Turkey, you were born in New York, you heard

Udi Hrant but also you are listening to the Beatles. And so all of that developed the kind of unique style where simple harmony [developed] more than it would develop in the Arab world or in Turkey. And then some of us, like Tamer and I – maybe I'm wrong to say this – but one of our greatest pleasures is either creating or re-defining harmony where harmony did not exist. You know, more than playing faster, to find the harmonic colour, which is supposed to be a Western European concept, it does not exist in Middle Eastern music traditionally. That harmonic colour, to bring it and lay it on top of a modal system which in itself is so rich without clashing, this is our great challenge and our great pleasure when we find it. So, these packets of communities, the biggest one being in America because of Udi Hrant (but Hrant also had relatives in France so he would go to France). Hrant also made recordings in France on a small Armenian recording company named Ararat, that do not exist anywhere else in the world. So, he is singing by himself on the *oud* on Ararat label record *Hastayım Yasıyorum*, which is different from the one that he recorded here. Oh my God, these things are precious. So, maybe there are some French *oud* players that were inspired by him, by Udi Hrant. So, this is I think the genesis, if there is an Armenian *oud* playing style it is ultimately connected to Anatolia or to Turkey. If we trace back, back, back, it comes back here but it develops according to the country you are talking about. So, Tomboulis was born in Turkey for example. (…) You get affected by your environment.

M.L.M.: What about the improvisation in Armenian American *oud* playing? We can listen to a *taksim* like improvisation played after a song or a tune [meaning metric improvisation].

A.D.: Ok, the interesting thing about *oud* improvisation is that, in Turkey the *oud* was not the prominent instrument to improvise in çiftetelli, it was [supposed] to keep the ostinato going. Because you have the sustained instruments and then you have the kanun, it comes third after the clarinet and violin but *oud* would be the last one. But in America, again because of Udi Hrant – the dominant influence – the *oud* became [the lead instrument]. First of all, the *oud* started playing in the low register, where I love it, where it lives and breathes and [then] it shifted up an octave, because it became the lead instrument. The opposite of Soviet Armenia and Turkey. Now, [America in the 1960s], it's playing up here [high register] and when it comes time for a solo, first thing is the *oud* and they are playing up here [he imitates the high register gestures]. So, because it became the lead instrument now the soloing style and the repertoire had to develop, so what happened with Richard Hagopian in California he developed a picking style that I stole (and he is my dear friend and I acknowledge him and thank him) where, because the *oud* doesn't have sustain if you want to hold a note [Dinkjian here sings a tremolo technique, to give the illusion of sustain] . So this would be a joke in Turkey – if you want to hold a note let the clarinet do it – but again the *oud* became the dominant instrument in the Armenian American community so it changed the picking style to give the illusion of sustain and you had to develop some sort of rhythmic line. So, something developed in America that I don't think it developed anywhere else, frankly because of that. Had it been Sukru Tunar, who came to New York in the 1950s maybe that would have made the clarinet the prominent [instrument], but because it was Hrant and he was Armenian, [people said:]: "Oh, he is one of us." So, this is how this all developed.

M.L.M.: About your improvisation techniques and strategies. How are you thinking about that, how structured are your improvisations?

A.D: First of all, thinking is the great danger in music, the brain is the great enemy of music. If you are conscious and you are using your brain it means you are not allowing. I am sorry to get so hippy. You are not being sincere, you are editing. This is the great danger. If you are asking me what I am thinking, I am not thinking, if I am playing well, it means I am not thinking. But as far as structure is concerned, I believe [a] basic story or art or anything you state your opinion, you develop it and you conclude. If there is structure to improvisation, generally there are exceptions to everything of course, there has to be that part. *Taksim* is a perfect structure, introducing the *makam*, modulate and recapitulate This is a general structure for music, for art, for architecture, for stories, for life.

M.L.M.: Yes, for sure, but let's say that you have to practice before you get a good solo or a good rhythmic improvisation, what would you think for your practice, not for your performance.

A.D.: I do not mean to be rude, but I reject your premise, you have to practice. I never practice [at this point Tamer agrees by saying: "I never practice"]. Here's what is going to happen, we are going to play a concert tonight, we cannot guarantee that we're going to play well, no this is true we are good enough that we can make most of the people satisfied because we know our music and our instruments well enough. But for us to say "Yeah we really did something tonight," there is no guarantee. If we have a chance to do something then, we are impressed with ourselves. [If we say] What a great concert [it] means that our brains were not on and we allowed for something to happen. I reacted to what he was doing and he reacted to what I was doing, I don't know if it is God or if it's chance, the people, the sound, all these uncontrollable elements and then we have the chance, even though he [Pınarbaşı] is the best kanun player, we don't know if this is gonna be a great night. And here is my only [advice] (this is not good for students): If I practice then when it comes time to play, I'm gonna play what I practiced. I'm not going to allow music [to be expressed]. I'm gonna practice to execute what I practiced and this is the beginning of the problem.

Tamer Pınarbaşı (T.P.): But she was asking about *taksim* practicing or practicing.

M.L.M.: Improvisation practice in general.

A.D.: I never practice.

T.P.: For me you have to listen, you have to practice your instrument, not improvisation, whatever. If you listen, that's the best practice.

A.D.: Our job as musicians is to listen not to play. Playing is the easy part. How do you know what to play? It's only if you hear what is needed. He is doing this, he is doing that, maybe the best thing to do is not play anything, that would be great. Or he is doing this, he is doing that: "Oh my god if I do this, [this] is gonna [have a certain effect]," but you only know [when you listen]. So, when we are playing music at any moment, Marina, you should be able to say: "Stop, Ara. What is the kanun doing right now?". And I should be able to tell you he is trilling. If I don't know what he is doing, how the hell do I know what to play? If I'm not listening to my fellow players, what are

they playing, who the hell am I to be playing? This is the most important thing.

T.P.: There are so many great players, but they don't know how to play. They are playing the song but they can play a lot. They just play, they don't care about what's happening, they don't hear it. That's the bad thing, that's not music.

A.D.: And you know, when we have a rehearsal it's obviously not to learn our instruments, it's to find what we can do with that piece. Sometimes, we are talking about intonation and we're talking about a sixteenth tone, we' re discussing this for five minutes.

T.P.: He loves it, nobody cares.

A.D.: And you know Ismail can hear it! I'm going to give you another secret. You know sometime [at some point] we will not be here, and the young people [will continue]. This is not ours you should know this. She [Marina] is nice. I'm going to give it to her. So, look my dear. When it comes to improvising or even composing – which might be the same thing. My father is an Armenian folk singer. Sometimes, I close my eyes and I imagine my father singing when I'm improvising because for me all instruments are trying to emulate the human voice. We are trying to say something, to sing, to tell a story. This is what I do, this is my secret, if I have a secret. I imagine the human voice and I know my instrument has certain limitations. It does not have sustain, his [Pınarbaşı's] instrument, all other instruments have certain limitations, we all have our problems, right? But what I love about Hrant is that he always gave the illusion of sustain. You could sing his *taksim*. You could not sing Yorgos *taksim,* (sings) this is Hrant. This is what I do: in my instance it's my father's voice that I hear but you can hear a voice, and if you are trying to tell a story like a human voice then the instrument is not the important thing. Then the story is the important thing, tell your story, don't tell me you are a great *oud* player, tell me your story. The instrument is not important, the story is important.

M.L.M.: You mentioned something about composition and improvisation I would like how you get inspired by your composing [process]. How do you do it with inspiration?

A.D.: Inspiration is by definition something that you cannot force.

M.L.M Yes but you can help it a bit!

A.D.: Well, we are all good enough on our instruments that if we are not inspired but we find ourselves on stage or a recording session and you have to improvise. We know enough to do something that is not necessarily inspired but that most people (I am not trying to talk down to anybody) would tell that was nice. You know, I have been playing for fifty years, so I have developed enough little things that I could connect them and here you go, this is the improvisation. [laughs] You know, the moments of inspiration are for me very, very rare. I don't know about him or anybody else. It's what I live for. I can't wait, I don't know when it's going to happen next week or in six years, I don't have any control over that.

3. Kyriakos Tapakis interview

Interview transcript of personal interview with Kyriakos Tapakis, in November 2021, in Kavala, North Greece. The interview was held in Greek and was translated by the writer.

[In the first part of the interview Tapakis talks about his education and his choice between jazz guitar and *oud*. He chose the *oud* after his high school years when he moved to Thessaloniki and formed along with other musicians the music group Loxandra. He then as he says dedicated his focus on the *oud*.]

Marina Liontou-Mochament (M.L.M.): Rhythmically [in improvisation], what is your approach?

Kyriakos Tapakis (K.T.): To tell you the truth, I haven't approached it. I haven't thought about it. Great part of my approach has been influenced by the band that we had with Theodorou [Kostas],[169] mostly with him. Everything there was rhythmical and we were together there with Anastasiadis the drummer, and I was really enthusiastic about his approach to rhythm. He was always telling me things about rhythm, but I did not practice any of those on the *oud*, I was practicing them rhythmically [by tapping his feet, counting out the subdivisions and others] and then those things passed in my *oud* playing. If I had some time to practice, Anastasiadis would always tell me to do it on the instrument, but I never did. [I am playing] Whatever comes out, I did not practice it.

M.L.M.: Structurally, how do you think about metric improvisation, do you ever think about structure?

K.T.: No, I don't think about it at all. It needs to have a development, ok, it starts slow and then 'I give pain' [Greek expression used when someone is doing something passionately] [laughs]. I haven't analysed it and in general, I'm not so good with structure. I do not think about it so much. But I'm copying a lot of other people. I have a lot of students and we transcribe *taksims* and practice the phrases. But we don't learn it by heart. It is not good to imitate as such.

M.L.M: How do you treat the rhythmic structure when improvising?

K.T.: I hold the beat [pulse] and then I'm playing on top of this. Anastasiadis was calling this a way but I don't remember.

M.L.M.: Do you compose and what is the process you are following?

K.T.: I'm filling my phone recorder with ideas and then if I have time which I don't have [laughs]. I developed them [afterwards] but my phone broke down and I lost everything [laughs].

M.L.M.: Could you describe how those ideas emerge?

[169] Kostas Theodorou is a Greek multi-instrumentalist and composer living in Thessaloniki.

K.T.: Sometimes an idea comes. The best ideas mostly come before sleep or after, or in an explosion of happiness. You go for a walk and then an idea comes.

M.L.M.: So, maybe they come from the subconscious?

K.T.: Yes, and then you have to work on this. You write it down, you record it to not forget it and then you work on it. And also, for the melodies to come you have to cut down a bit on your practice. When you are always learning new melodies, you don’t have space for your own. You have to empty your mind and your ears a bit to let the melodies come**.**

4. Harris Lambrakis

Interview transcript of personal interview with Harris Lambrakis, in November 2018, in Athens. The interview was held in Greek and was translated by the writer.

Marina Liontou-Mochament (M.L.M.): Could you describe how your engagement with improvisation started?

Harris Lambrakis (H.L.): [In the Music school of Pallini, Athens] Alexandros Hamoutzis taught us a lesson, the best lesson in school, he called it *Free expression*. [It was actually] free improvisation. We could do whatever we wanted, play or not, dance or not, relax, do whatever you want but the point was that he wanted us as a team and he wanted us to be there. He did not judge anything of what we chose to do.

After that, everything came from action. The need for playing, for example with Haig [Yazdjian].[170] [He would say:] "Play a solo" and then you are searching for what to play. Then you listen to other things, clarinets, violins. I think mostly because of Haig this rhythmic improvisation came. And from jazz.

M.L.M: When did you start performing with Haig?

H.L.: In 1994. And it was from Haig that it all started. At first, we played Arabic repertoire with Arabic percussion. But then he wanted to play Armenian [repertoire] and Mohamed left and he [Yadjian] invited Sidirokastritis [Nikos][171] in the group. And the drums gave another sensation. And it's not the drums; it's the way Nikos played. Nikos helped me a lot without knowing. It's this feeling that somebody 'pampers' you [with the way he is playing the drums]. You play and he doesn't let you 'fall' or be exposed. Every time the feeling is the same with Nikos, he hugs you [with his playing]. He listens to what you play and he helps you with the phrase. He 'takes' [extracts] the phrase out of you and he guides you without pressure, softly and sweetly. And this was happening with freedom and allowed for openness. I didn't feel the need to put a label and define it [the practice of metric improvisation].

M.L.M.: And how did you decide to teach this [metric improvisation]? Because you are the only one that conducts this kind of seminar.

H.L.: I realised, through performance, teaching experience and praxis, that it [metric improvisation] exists as a subject. I saw a lack in me and in others. I asked myself "what is this?"; it exists [in performance] and we do not know what it is. I did not want to define it, but I wanted to find a way to approach it and then allow it to open its own world. What we never achieve in this week of seminars is to find each other, because we focus on technical things and then we don't

[170] Haig Yazdjian (1959) is a Syrian-Armenian *oud* performer, singer and composer. Yazdjian has been residing in Greece for the last forty years and has been a prominent figure in *oud* playing in Greece.
[171] Nikos Sidirokastritis (1963) is a Greek drummer, born in Athens. He is generally considered one of the most creative drummers in Greece.

reach it. [My wish for the seminars is] To find oneself inside this [the seminar]. I don't want to say do this or that.

M.L.M.: Another question, Harris: do you differentiate rhythmic improvisation from *taksim*? Because there is a mentality in Turkey that does not recognize rhythmic improvisation but only *taksim* and the categories *usulü* (with *usül*) and *usulsüz* (without *usül*).

H.L.: I see this free thing [*usulsüz*] as a case. India has played a great role in this, jazz, the clarinets Roma clarinets the *versa*.[172]

M.L.M.: And what about the title of the seminar 'rhythmical improvisation'? Could you give me some information on the term?

H.L.: This title is Ross's [Daly]. This 'modal rhythmical', I don't remember how he said this at first. [Maybe] Because every time you have to relate to a rhythm. Someone could ask: "in the free thing's [i.e., *taksim*] doesn't there exist a rhythm?". I am interested in how I react when someone is playing a rhythm. Even when I am alone, I can consider that there is a rhythm, but in the case of rhythmic improvisation there is an interaction. And in the seminar, this is another thing that I am trying to make people understand; the one who keeps the rhythm or accompanies is equally significant. The thing I was telling you is that Nikos is taking the phrase out of you. If Nikos was not there the same thing would not happen. In jazz, this is a common mistake everywhere. You think that if you play swing and the other is soloing it will be nice. No, if you don't listen to the other performer, then it's not going to be nice. It is an interaction, we are together to play together, if the other one is metronomic [it will not work out]. When you are alone you have your own rhythm. All the *taksims* have rhythm, some notes are bigger, some smaller. I can extend the notes, the phrases when I am alone but when we are together, how can we do it together? Accompaniment is significant, it is a relationship.

M.L.M.: What do you consider the weakest points in metric improvisation performance and practice-based on your experience?

H.L.: I see that the basic problem is the great focus on the meter (bar) and the lack of a wider perspective. The primary effort is to analyse everything inside the bar but then to leave it and see it from the outside. And then this helps me to relax and not think about what I am going to play. [The goal is] To be able to raise your focus. Then, the meter becomes something like a breath. And then [the goal should be] to leave from that. It's not something difficult. For the drummers maybe it is more difficult. But for me this is the way. And then when we approach the non-tempered of the rhythm. There is the tempered rhythm of the metronome (exactly the way the piano) and then there is the non-tempered where you can breathe and get away and be inside the rhythm. It is the same with the intervals. I see it as something that opens and closes. But for this to happen you have to get away from counting. Because I have the impression that most of the people do not count like

[172] According to Kalaitzidis (2015): '*Versos* (lit. spin) are composed by a compilation of small phrases which the musician chooses from oral tradition and fixes them with others of their own' (197).

this (tempered rhythms) the ones who know how to write and read he counts like this (tempered). [Here, he demonstrates counting of the external rhythm] The gypsy who plays the davul plays clearly like this. In the *makam* also it is like this, as scholars we are missing something that the ones that do not know how to read and write have more of; the feeling. (...) And the basic thing is to feel free and stop thinking.

M.L.M.: The other thing that I would like to discuss is if and how much your involvement with metric improvisation has helped you in creating forms and structures, that is, compositions.

H.L.: I think it is going together, and that was the other goal [of the seminar] to come to a point to see it as an on-the-spot composition or as a crystallised composition. That is, I'm doing an improvisation now in front of the "client" or am I doing this at home and taking it to the client as a ready product. This was what we were trying to do. In the quartet [Harris Labrakis quartet], we are trying to not crystallise the compositions as is the case with the *şarkı*. They were notated but the piece is not this, so what is the piece and where is the piece? [*şarkıs*] are also improvisations that were just written down. However, everyone improvises [in performance].

M.L.M.: So, we are improvising an improvisation?

H.L.: Yes, and with keeping the thought in mind that the two extremes [improvisation-composition] do not exist. I can never play exactly the same thing twice and I can never improvise without any reference, random, like a machine, random notes, this is impossible. As it is impossible to play something exactly the same. So, if these two things cannot happen all the rest are in the scope of /*aytoschedíasmosinthesi* (comprovisation). The human is somewhere in between.

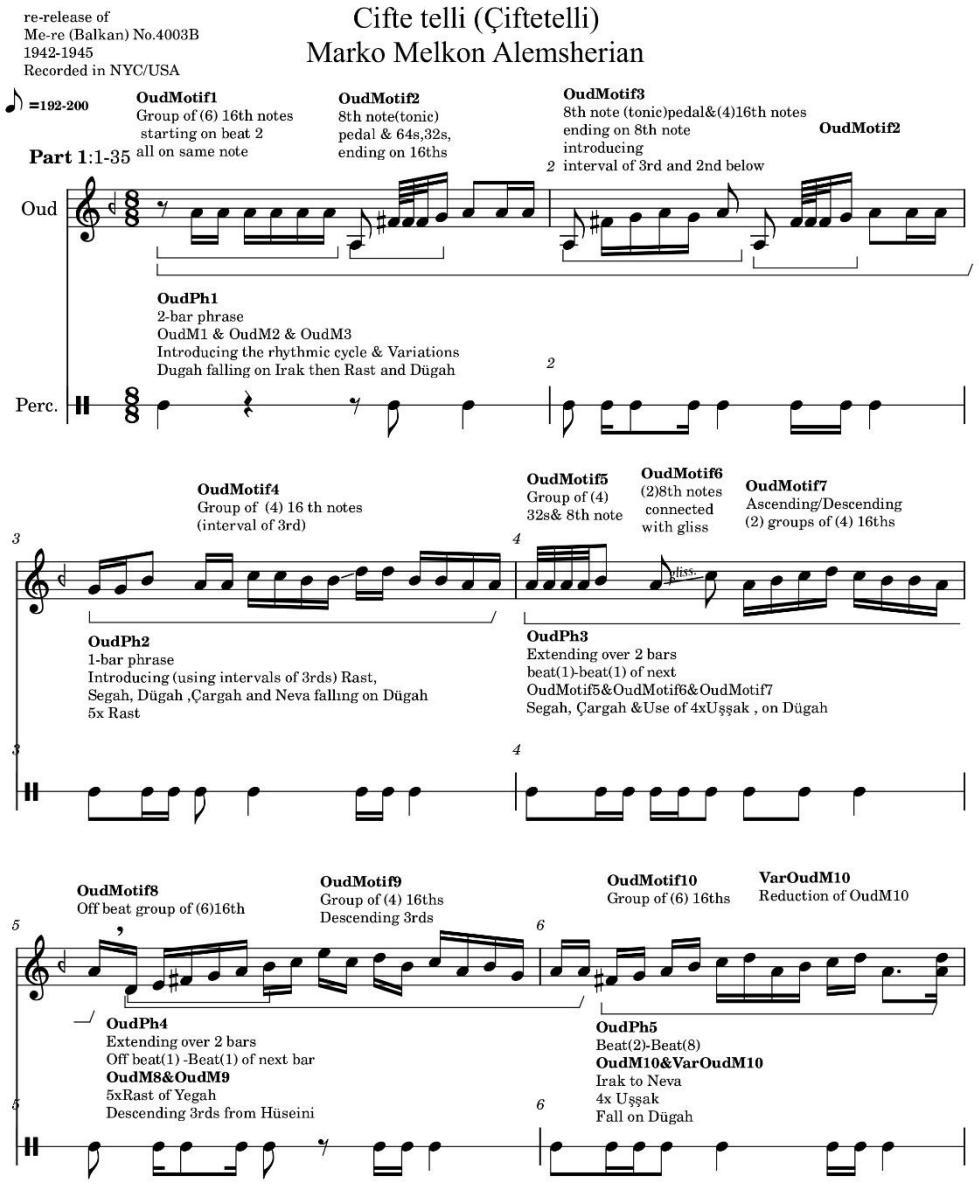
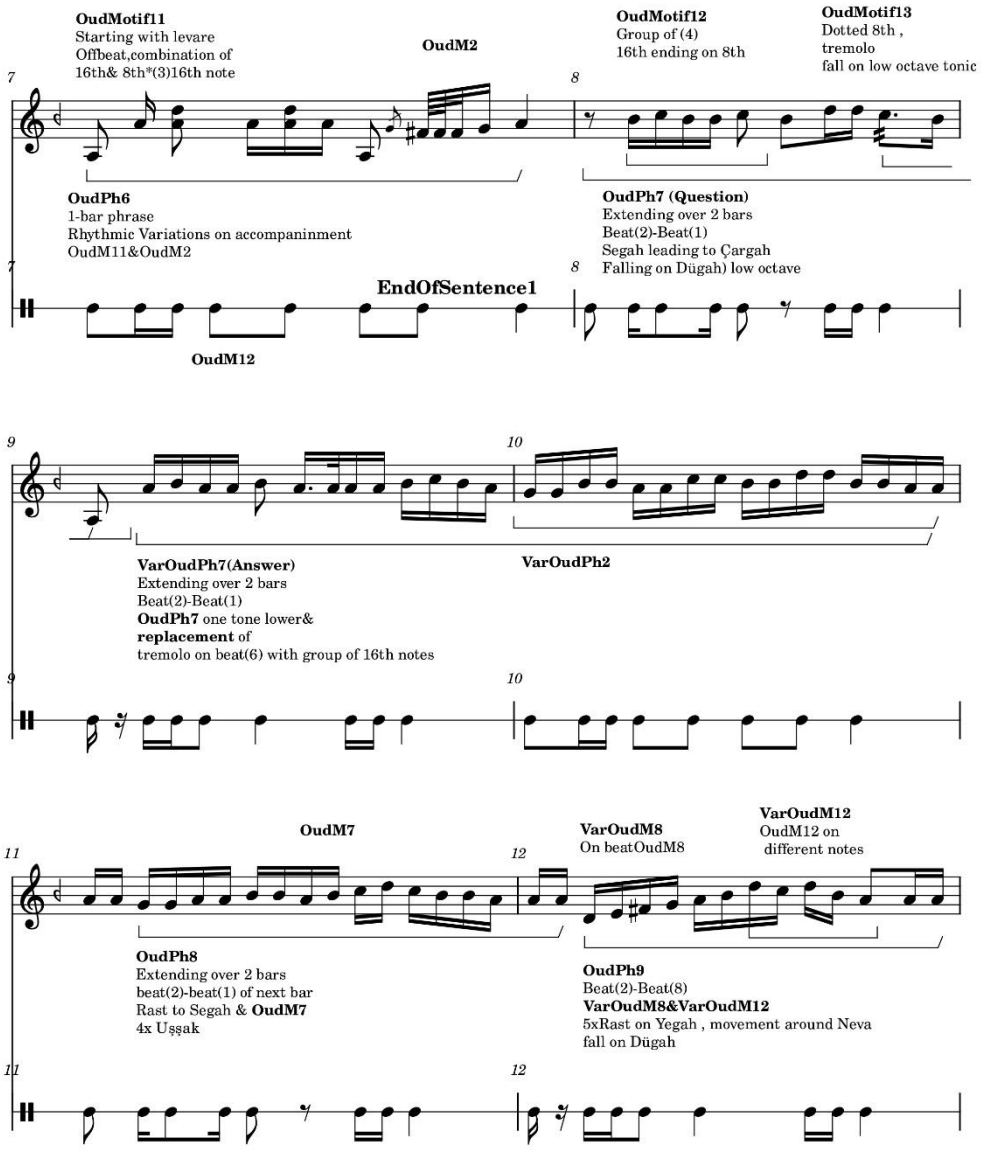
M.L.M.: Because whatsoever we have the memory of the body.

H.L.: Yes, and the two extremes are not human, they are mechanics. Even the themes can change. Our mood in the rehearsal is different. Our mood is different in front of the audience so how can things not change? It would be a lie. If this can happen and there is some interaction this is the goal. This is also αυτοσχεδιασμος (improvisation) and composition (σύνθεση) if you do not have any maestro. The older generations played like this, free (χύμα).

M.L.M.: So, this freedom that comes from your personal expression differentiates you.

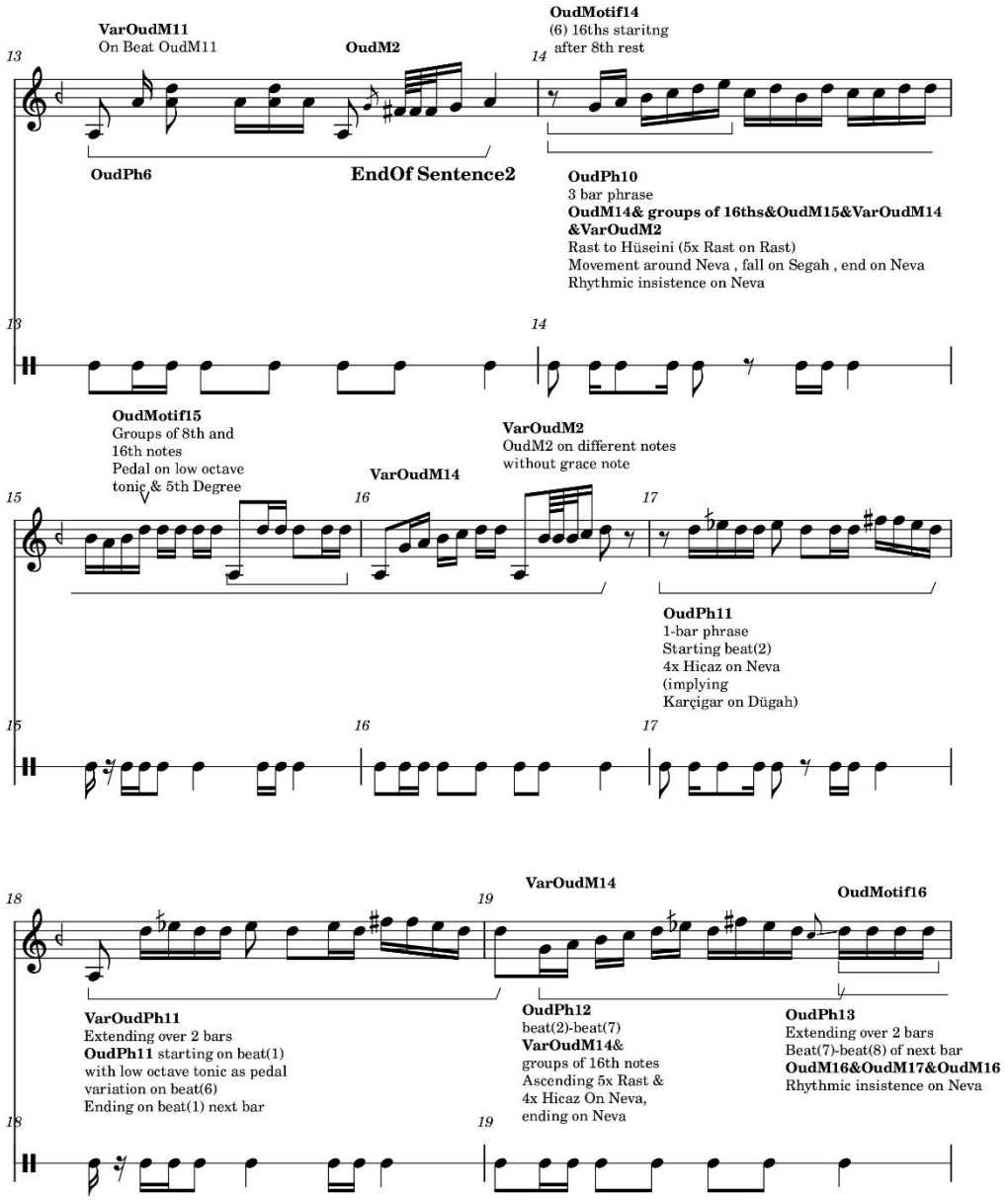
H.L.: You are always searching for something you are searching for yourself.

APPENDIX II: Transcriptions of musical sources

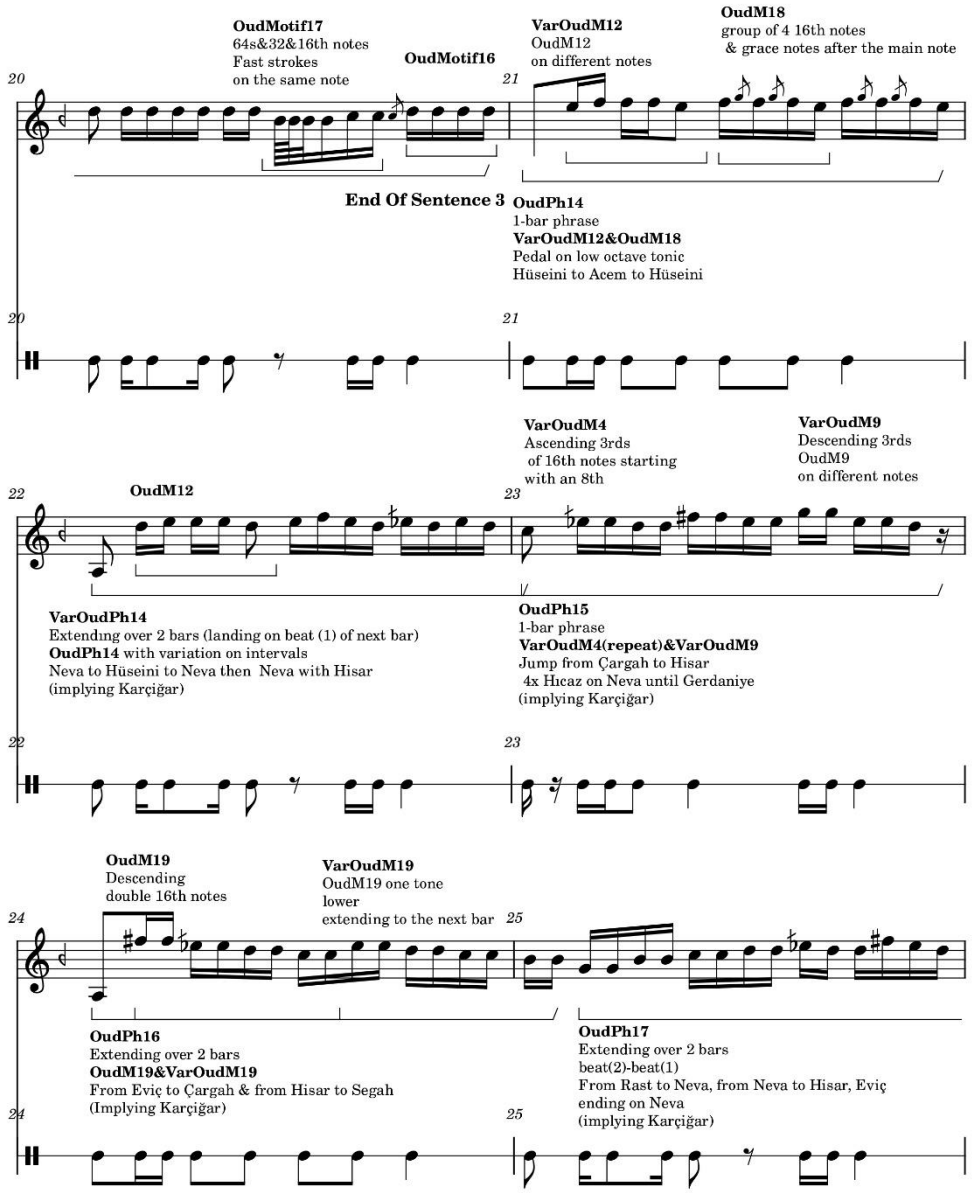


OudMotif11
Starting with levare
Offbeat,combination of
16th& 8th*(3)16th note
OudM2
OudMotif12
Group of (4)
16th ending on 8th
OudMotif13
Dotted 8th ,
tremolo
fall on low octave tonic
7
8
OudPh6
1-bar phrase
Rhythmic Variations on accompaninment
OudM11&OudM2
OudPh7 (Question)
Extending over 2 bars
Beat(2)-Beat(1)
Segah leading to Çargah
Falling on Dügah) low octave
EndOfSentence1
OudM12
9
10
VarOudPh7(Answer)
Extending over 2 bars
Beat(2)-Beat(1)
OudPh7 one tone lower&
replacement of
tremolo on beat(6) with group of 16th notes
VarOudPh2
OudM7
VarOudM8
On beatOudM8
VarOudM12
OudM12 on
different notes
11
12
OudPh8
Extending over 2 bars
beat(2)-beat(1) of next bar
Rast to Segah & OudM7
4x Uşşak
OudPh9
Beat(2)-Beat(8)
VarOudM8&VarOudM12
5xRast on Yegah , movement around Neva
fall on Dügah

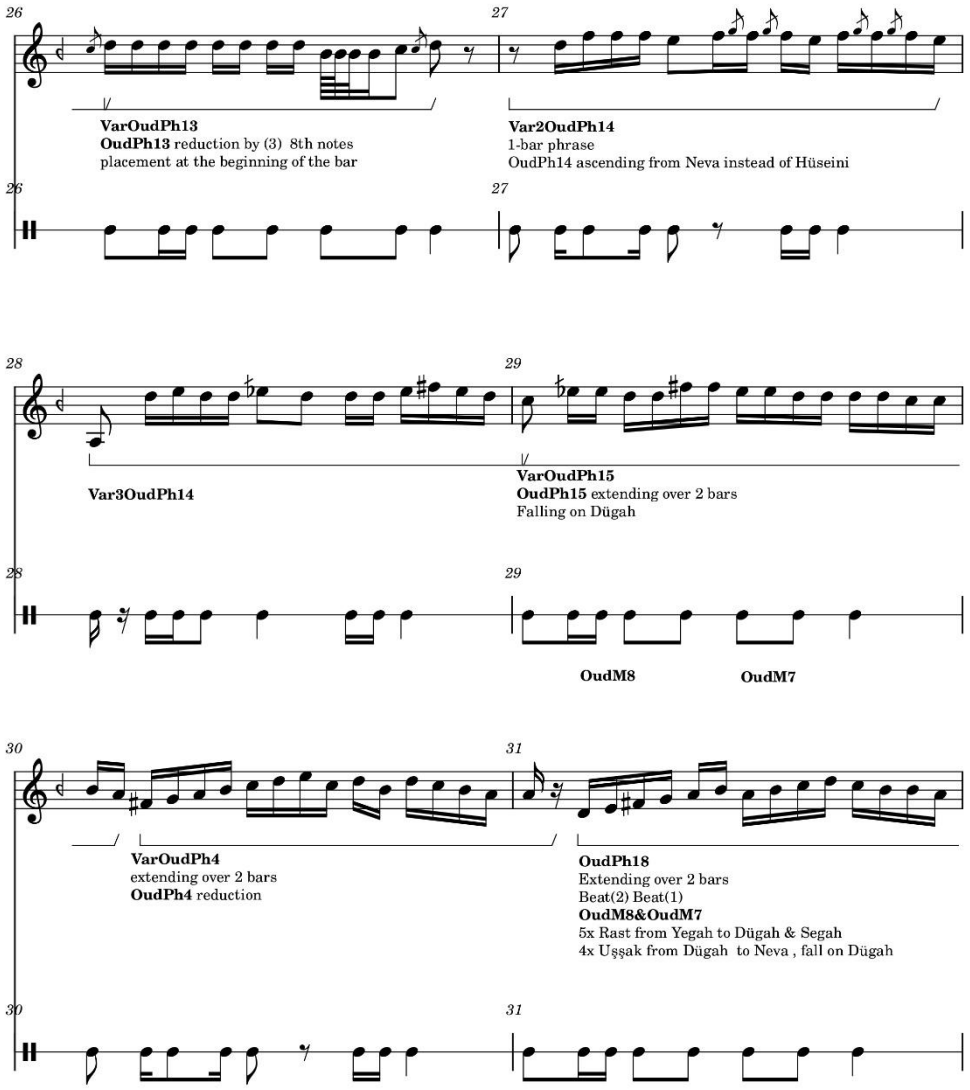
2

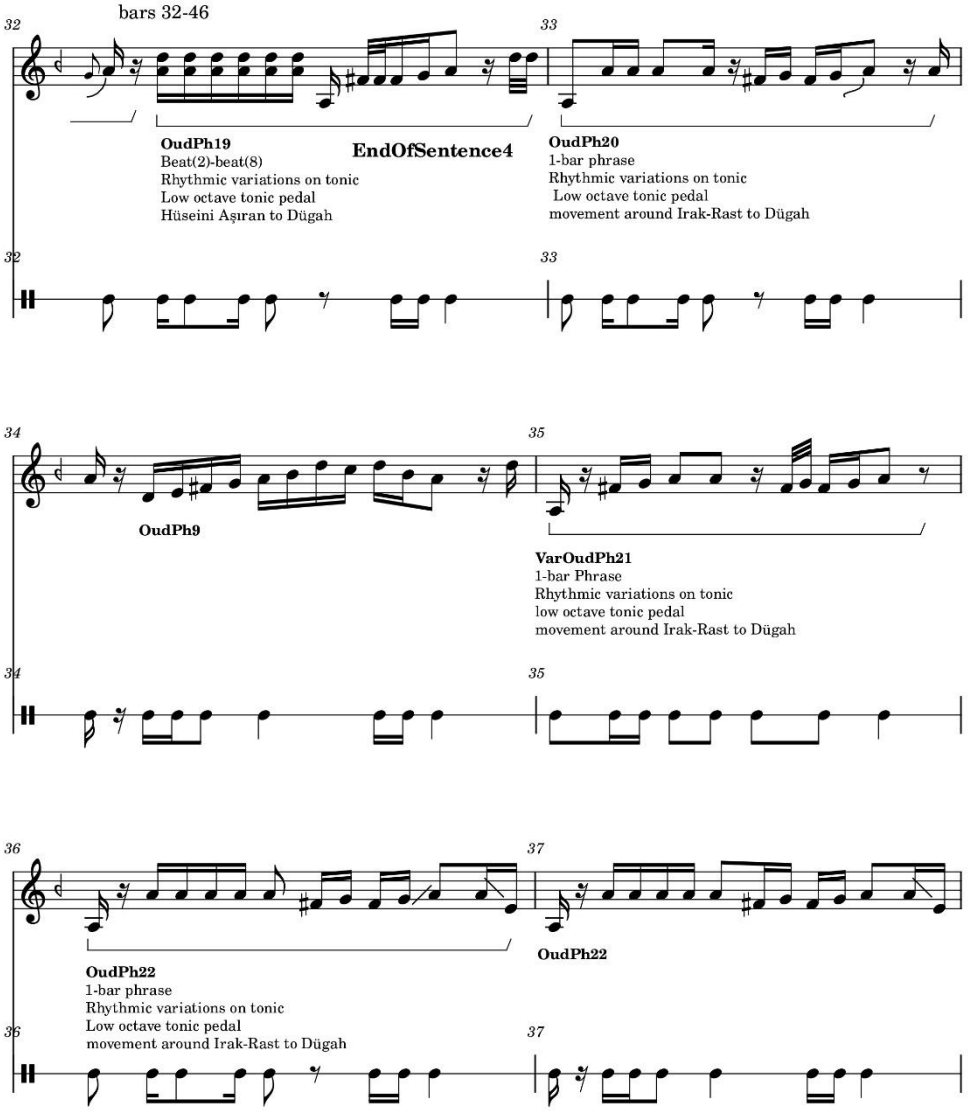
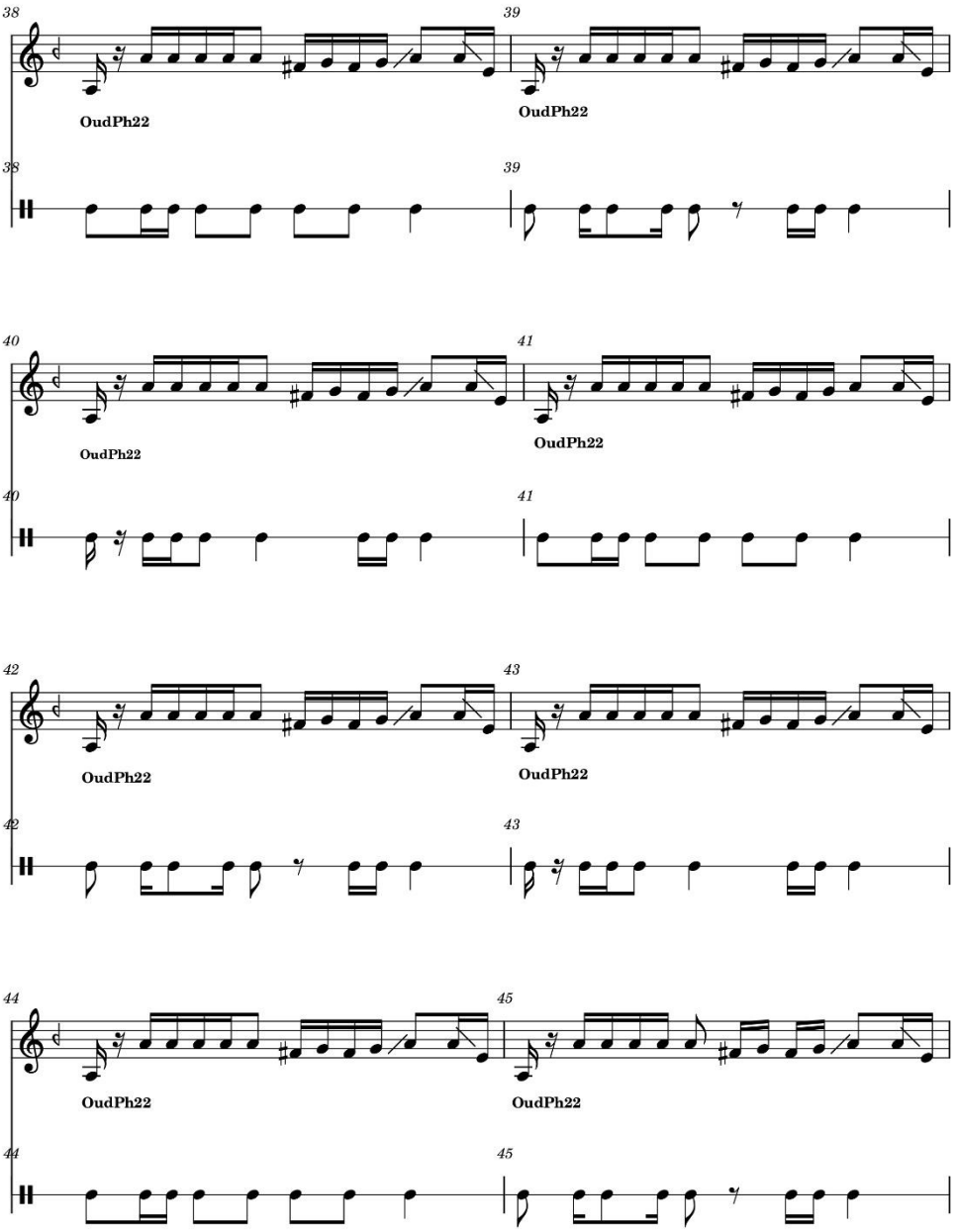

VarOudM11
On Beat OudM11
OudM2
OudMotif14
(6) 16ths staritng
after 8th rest
13
14
OudPh6
EndOf Sentence2
OudPh10
3 bar phrase
OudM14& groups of 16ths&OudM15&VarOudM14
&VarOudM2
Rast to Hüseini (5x Rast on Rast)
Movement around Neva , fall on Segah , end on Neva
Rhythmic insistence on Neva
OudMotif15
Groups of 8th and
16th notes
Pedal on low octave
tonic & 5th Degree
VarOudM14
VarOudM2
OudM2 on different notes
without grace note
15
16
17
OudPh11
1-bar phrase
Starting beat(2)
4x Hicaz on Neva
(implying
Karçigar on Dügah)
VarOudM14
OudMotif16
18
19
VarOudPh11
Extending over 2 bars
OudPh11 starting on beat(1)
with low octave tonic as pedal
variation on beat(6)
Ending on beat(1) next bar
OudPh12
beat(2)-beat(7)
VarOudM14&
groups of 16th notes
Ascending 5x Rast &
4x Hicaz On Neva,
ending on Neva
OudPh13
Extending over 2 bars
Beat(7)-beat(8) of next bar
OudM16&OudM17&OudM16
Rhythmic insistence on Neva

3

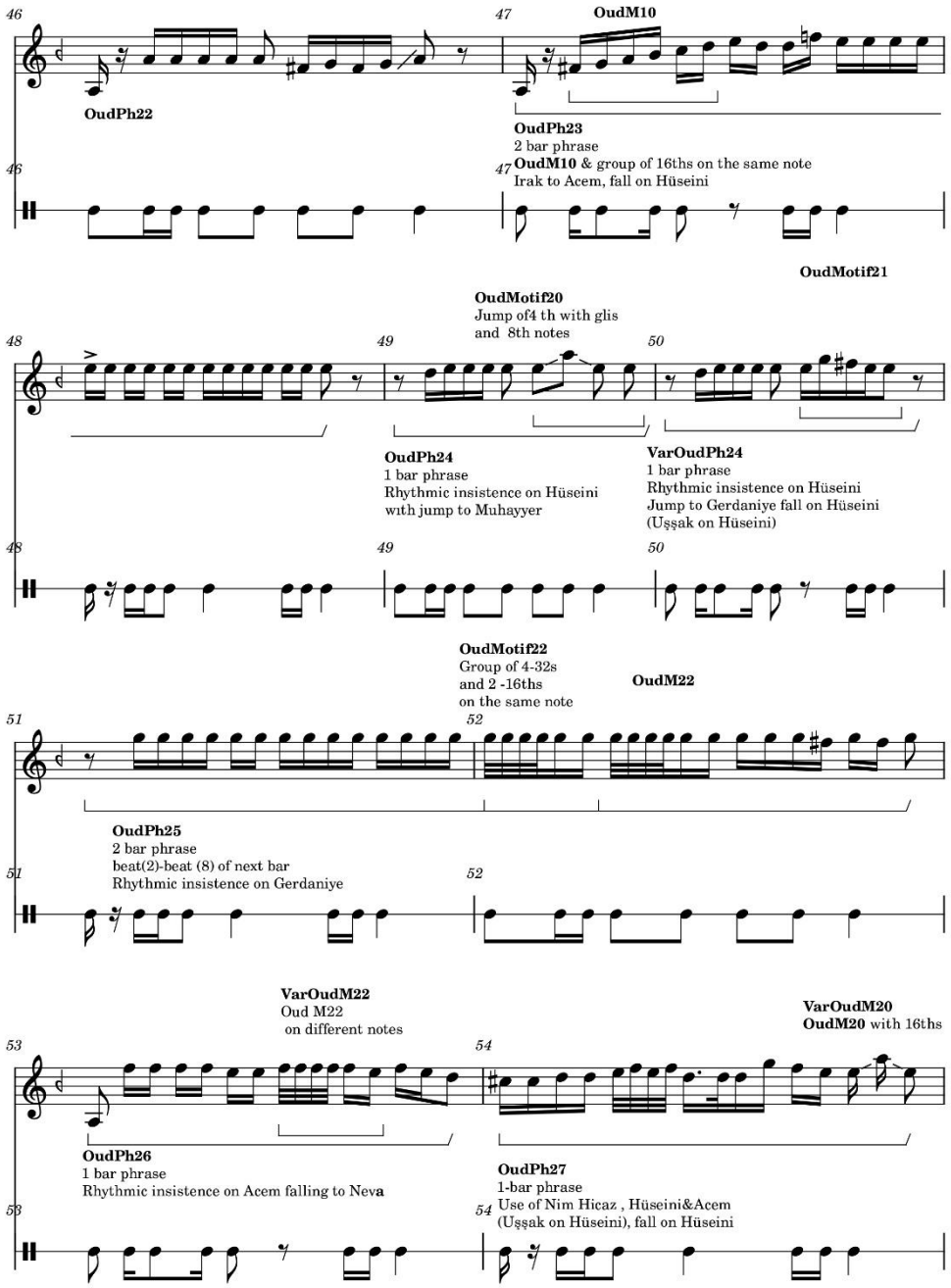

OudMotif17
64s&32&16th notes
Fast strokes
on the same note
OudMotif16
VarOudM12
OudM12
on different notes
OudM18
group of 4 16th notes
& grace notes after the main note
20
21
End Of Sentence 3
OudPh14
1-bar phrase
VarOudM12&OudM18
Pedal on low octave tonic
Hüseini to Acem to Hüseini
VarOudM4
Ascending 3rds
of 16th notes starting
with an 8th
VarOudM9
Descending 3rds
OudM9
on different notes
22
23
OudM12
VarOudPh14
Extending over 2 bars (landing on beat (1) of next bar)
OudPh14 with variation on intervals
Neva to Hüseini to Neva then Neva with Hisar
(implying Karçiğar)
OudPh15
1-bar phrase
VarOudM4(repeat)&VarOudM9
Jump from Çargah to Hisar
4x Hıcaz on Neva until Gerdaniye
(implying Karçiğar)
OudM19
Descending
double 16th notes
VarOudM19
OudM19 one tone
lower
extending to the next bar
24
25
OudPh16
Extending over 2 bars
OudM19&VarOudM19
From Eviç to Çargah & from Hisar to Segah
(Implying Karçiğar)
OudPh17
Extending over 2 bars
beat(2)-beat(1)
From Rast to Neva, from Neva to Hisar, Eviç
ending on Neva
(implying Karçiğar)

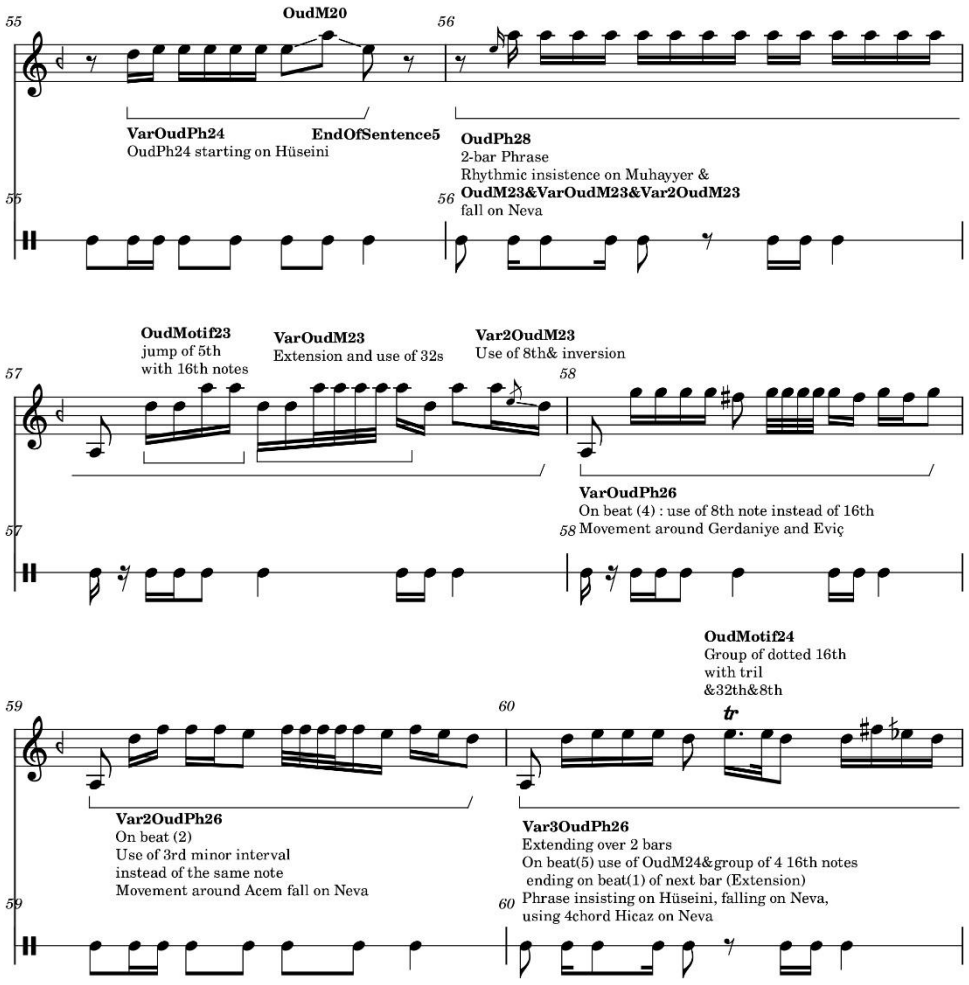
4

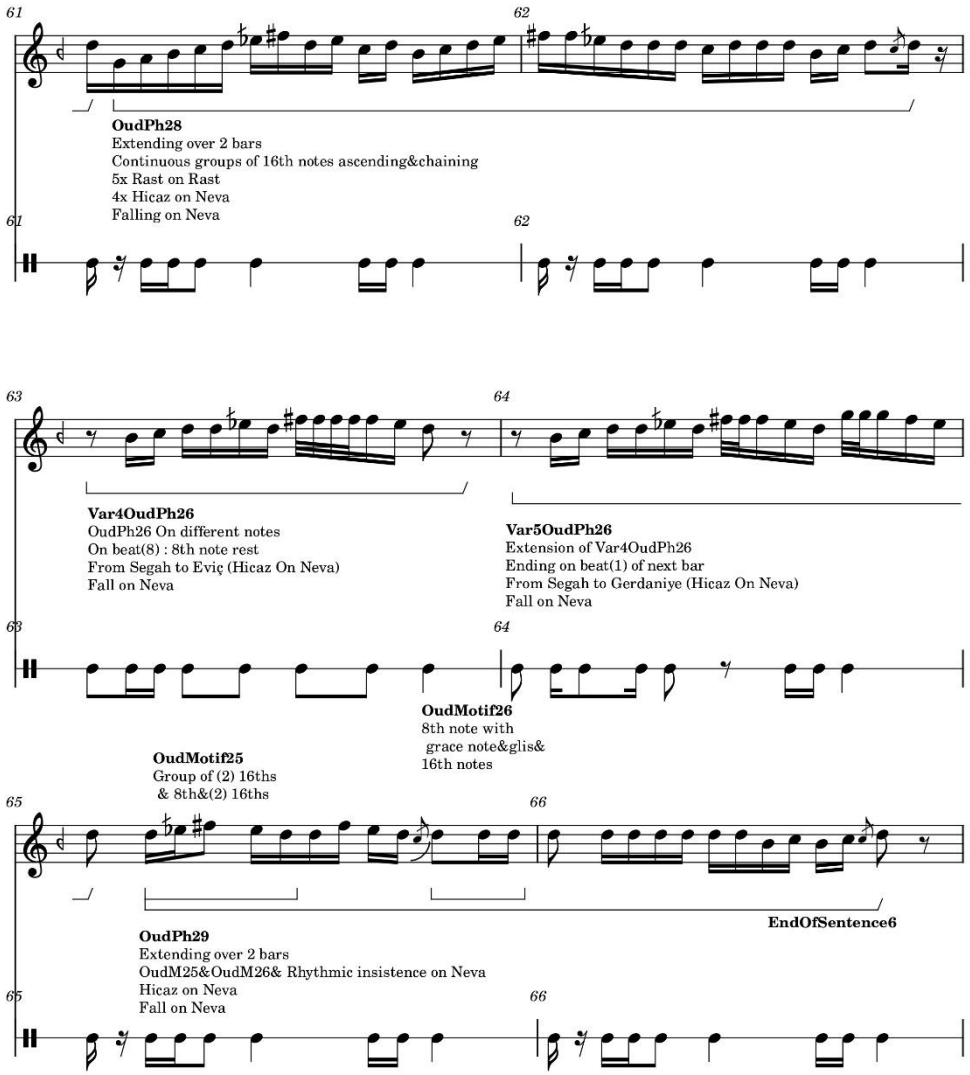

26
27
VarOudPh13
OudPh13 reduction by (3) 8th notes
placement at the beginning of the bar
Var2OudPh14
1-bar phrase
OudPh14 ascending from Neva instead of Hüseini
26
27
28
29
Var3OudPh14
VarOudPh15
OudPh15 extending over 2 bars
Falling on Dügah
28
29
OudM8
OudM7
30
31
VarOudPh4
extending over 2 bars
OudPh4 reduction
OudPh18
Extending over 2 bars
Beat(2) Beat(1)
OudM8&OudM7
5x Rast from Yegah to Dügah & Segah
4x Uşşak from Dügah to Neva , fall on Dügah
30
31

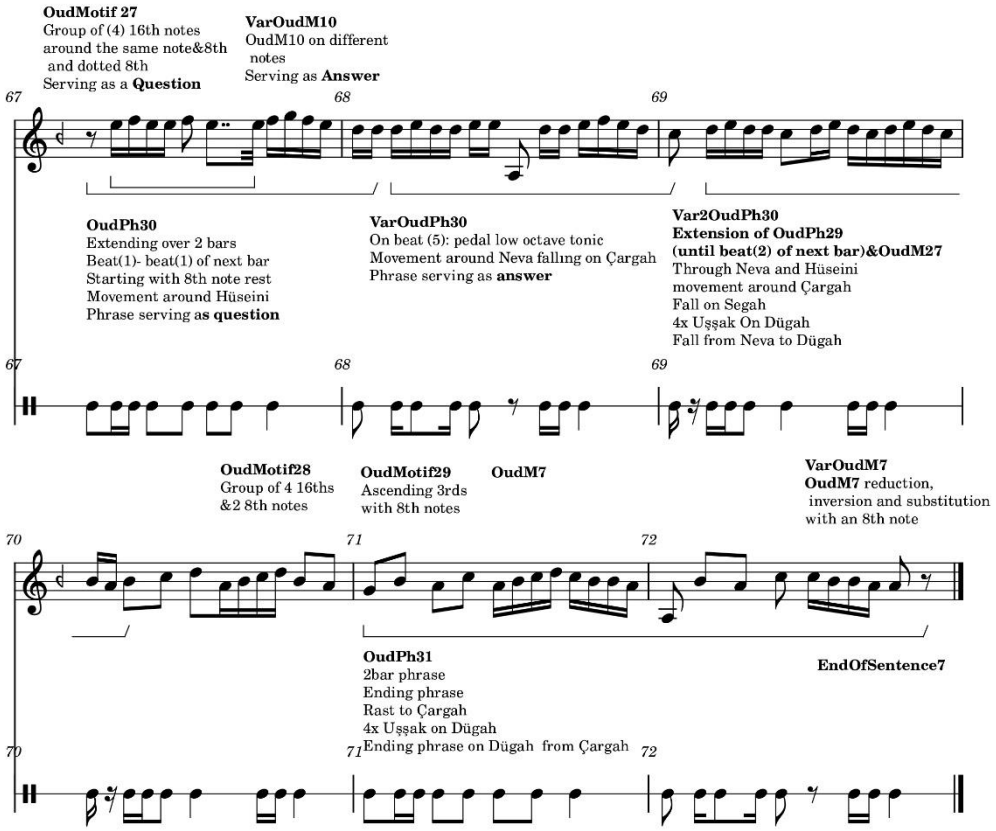
Part 2: Rhythmic accompaninment
for violin solo
bars 32-46

6

38
OudPh22
39
OudPh22
38
39
40
OudPh22
41
OudPh22
40
41
42
OudPh22
43
OudPh22
42
43
44
OudPh22
45
OudPh22
44
45

7

Part 3: 47-72

46
47
OudM10
OudPh22
OudPh23
2 bar phrase
OudM10 & group of 16ths on the same note
Irak to Acem, fall on Hüseini
OudMotif21
OudMotif20
Jump of4 th with glis
and 8th notes
48
49
50
OudPh24
1 bar phrase
Rhythmic insistence on Hüseini
wıth jump to Muhayyer
VarOudPh24
1 bar phrase
Rhythmic insistence on Hüseini
Jump to Gerdaniye fall on Hüseini
(Uşşak on Hüseini)
OudMotif22
Group of 4-32s
and 2 -16ths
on the same note
OudM22
51
52
OudPh25
2 bar phrase
beat(2)-beat (8) of next bar
Rhythmic insistence on Gerdaniye
VarOudM22
Oud M22
on different notes
VarOudM20
OudM20 with 16ths
53
54
OudPh26
1 bar phrase
Rhythmic insistence on Acem falling to Neva
OudPh27
1-bar phrase
Use of Nim Hicaz , Hüseini&Acem
(Uşşak on Hüseini), fall on Hüseini


55
OudM20
56
VarOudPh24
OudPh24 starting on Hüseini
EndOfSentence5
OudPh28
2-bar Phrase
Rhythmic insistence on Muhayyer &
OudM23&VarOudM23&Var2OudM23
fall on Neva
55
56
OudMotif23
jump of 5th
with 16th notes
VarOudM23
Extension and use of 32s
Var2OudM23
Use of 8th& inversion
57
58
VarOudPh26
On beat (4) : use of 8th note instead of 16th
Movement around Gerdaniye and Eviç
57
58
OudMotif24
Group of dotted 16th
with tril
&32th&8th
59
60
tr
Var2OudPh26
On beat (2)
Use of 3rd minor interval
instead of the same note
Movement around Acem fall on Neva
Var3OudPh26
Extending over 2 bars
On beat(5) use of OudM24&group of 4 16th notes
ending on beat(1) of next bar (Extension)
Phrase insisting on Hüseini, falling on Neva,
using 4chord Hicaz on Neva
59
60

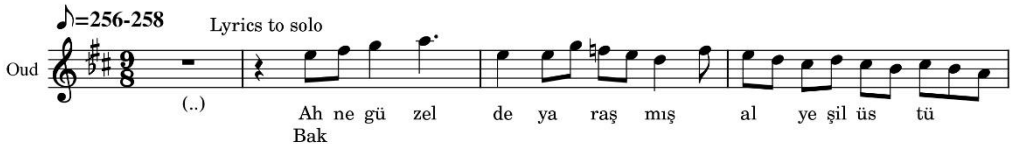
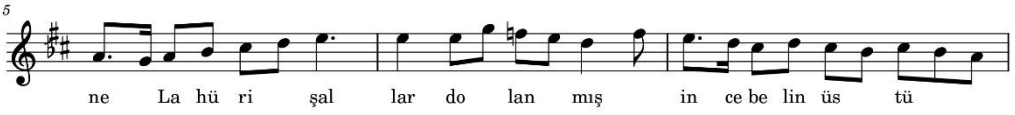

61
62
OudPh28
Extending over 2 bars
Continuous groups of 16th notes ascending&chaining
5x Rast on Rast
4x Hicaz on Neva
Falling on Neva
61
62
63
64
Var4OudPh26
OudPh26 On different notes
On beat(8) : 8th note rest
From Segah to Eviç (Hicaz On Neva)
Fall on Neva
Var5OudPh26
Extension of Var4OudPh26
Ending on beat(1) of next bar
From Segah to Gerdaniye (Hicaz On Neva)
Fall on Neva
63
64
OudMotif26
8th note with
grace note&glis&
16th notes
OudMotif25
Group of (2) 16ths
& 8th&(2) 16ths
65
66
EndOfSentence6
OudPh29
Extending over 2 bars
OudM25&OudM26& Rhythmic insistence on Neva
Hicaz on Neva
Fall on Neva
65
66

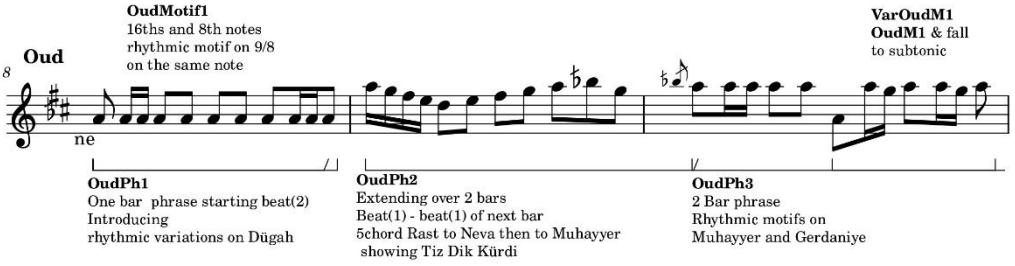

OudMotif 27
Group of (4) 16th notes
around the same note&8th
and dotted 8th
Serving as a Question
VarOudM10
OudM10 on different
notes
Serving as Answer
67
68
69
OudPh30
Extending over 2 bars
Beat(1)- beat(1) of next bar
Starting with 8th note rest
Movement around Hüseini
Phrase serving as question
VarOudPh30
On beat (5): pedal low octave tonic
Movement around Neva fallıng on Çargah
Phrase serving as answer
Var2OudPh30
Extension of OudPh29
(until beat(2) of next bar)&OudM27
Through Neva and Hüseini
movement around Çargah
Fall on Segah
4x Uşşak On Dügah
Fall from Neva to Dügah
67
68
69
OudMotif28
Group of 4 16ths
&2 8th notes
OudMotif29
Ascending 3rds
with 8th notes
OudM7
VarOudM7
OudM7 reduction,
inversion and substitution
with an 8th note
70
71
72
OudPh31
2bar phrase
Ending phrase
Rast to Çargah
4x Uşşak on Dügah
Ending phrase on Dügah from Çargah
EndOfSentence7
70
71
72

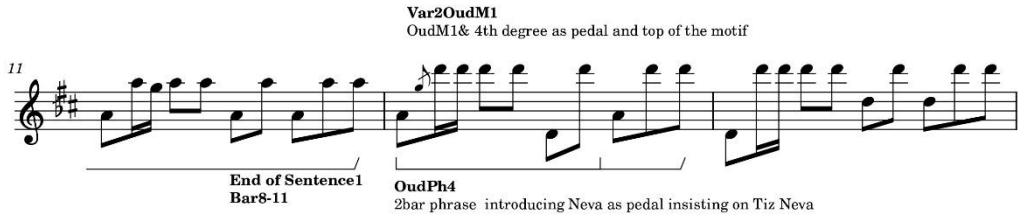
Hicaz Karsilama

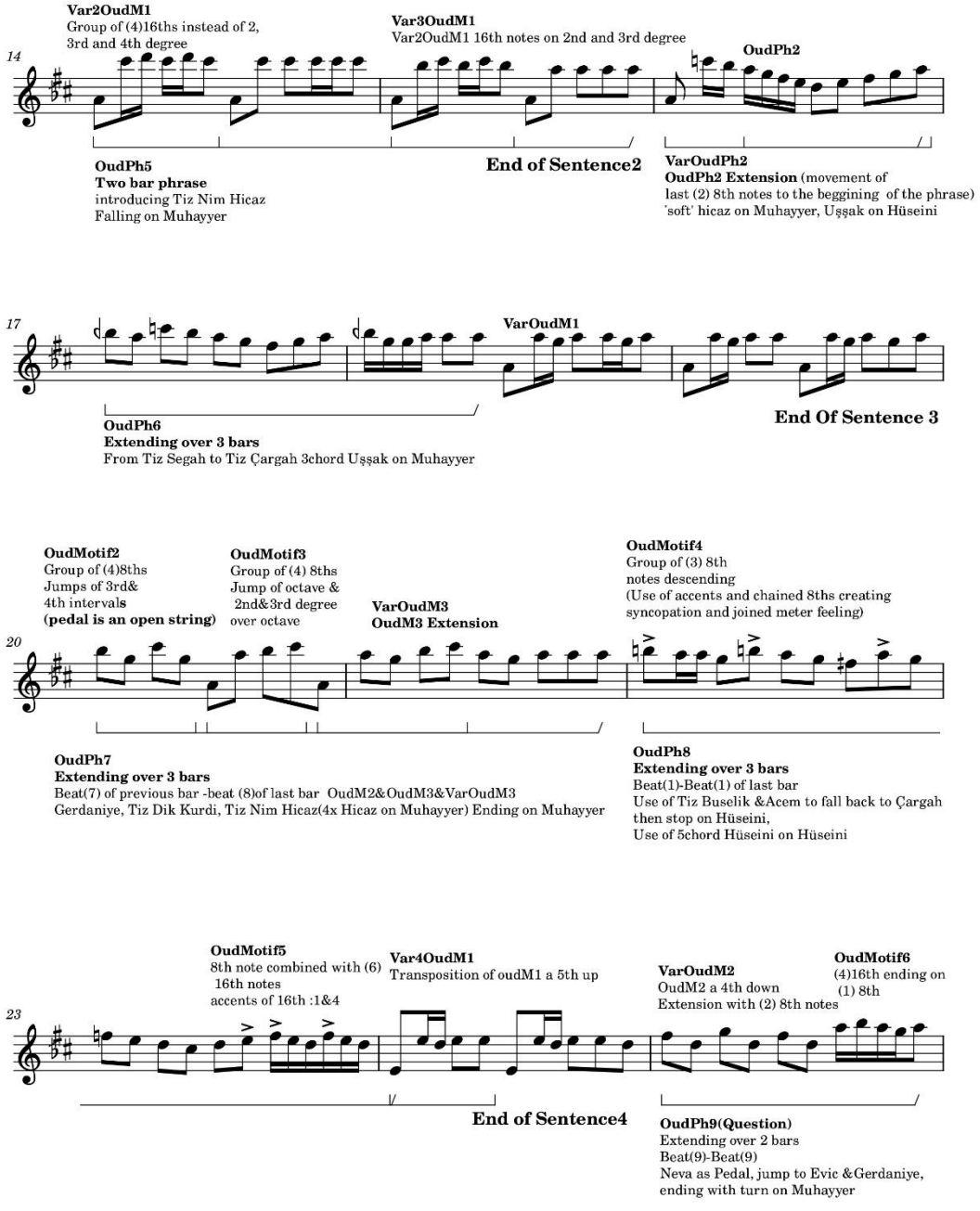
Udi Hrant's oud metric improvisation in between
Indim Yarim Bahçesine & *Baharin Zamani Geldi* (Comp. Dede Efendi)

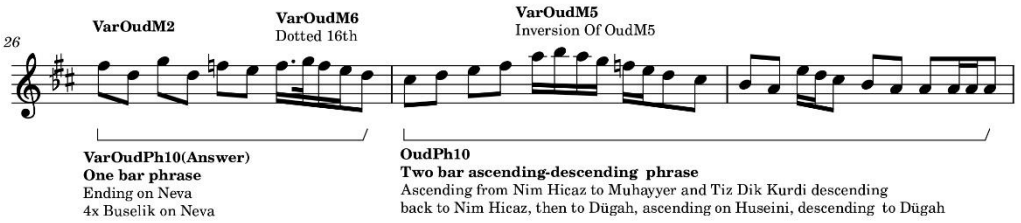
Album:4265 *Udi Hrant* (Traditional Crossroads, 1995)
"Previously unissued, these tapes were recently discovered,
having been recorded in New York during his tour to the United States in 1950's."

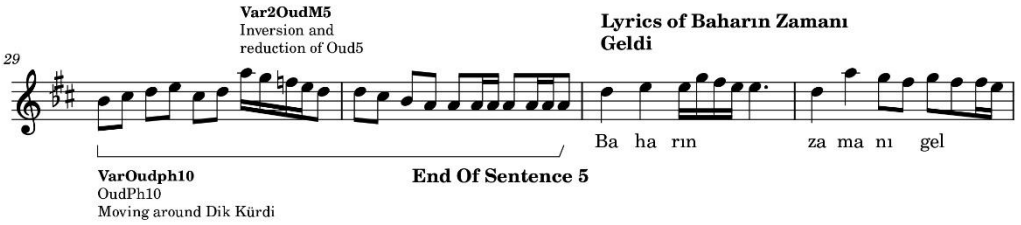







Var2OudM1
Group of (4)16ths instead of 2,
3rd and 4th degree
Var3OudM1
Var2OudM1 16th notes on 2nd and 3rd degree
OudPh2
14
OudPh5
Two bar phrase
introducing Tiz Nim Hicaz
Falling on Muhayyer
End of Sentence2
VarOudPh2
OudPh2 Extension (movement of
last (2) 8th notes to the beggining of the phrase)
'soft' hicaz on Muhayyer, Uşşak on Hüseini
17
VarOudM1
OudPh6
Extending over 3 bars
From Tiz Segah to Tiz Çargah 3chord Uşşak on Muhayyer
End Of Sentence 3
OudMotif2
Group of (4)8ths
Jumps of 3rd&
4th intervals
(pedal is an open string)
OudMotif3
Group of (4) 8ths
Jump of octave &
2nd&3rd degree
over octave
VarOudM3
OudM3 Extension
OudMotif4
Group of (3) 8th
notes descending
(Use of accents and chained 8ths creating
syncopation and joined meter feeling)
20
OudPh7
Extending over 3 bars
Beat(7) of previous bar -beat (8)of last bar OudM2&OudM3&VarOudM3
Gerdaniye, Tiz Dik Kurdi, Tiz Nim Hicaz(4x Hicaz on Muhayyer) Ending on Muhayyer
OudPh8
Extending over 3 bars
Beat(1)-Beat(1) of last bar
Use of Tiz Buselik &Acem to fall back to Çargah
then stop on Hüseini,
Use of 5chord Hüseini on Hüseini
OudMotif5
8th note combined with (6)
16th notes
accents of 16th :1&4
Var4OudM1
Transposition of oudM1 a 5th up
VarOudM2
OudM2 a 4th down
Extension with (2) 8th notes
OudMotif6
(4)16th ending on
(1) 8th
23
End of Sentence4
OudPh9(Question)
Extending over 2 bars
Beat(9)-Beat(9)
Neva as Pedal, jump to Evic &Gerdaniye,
ending with turn on Muhayyer


26
VarOudM2
VarOudM6
Dotted 16th
VarOudM5
Inversion Of OudM5
VarOudPh10(Answer)
One bar phrase
Ending on Neva
4x Buselik on Neva
OudPh10
Two bar ascending-descending phrase
Ascending from Nim Hicaz to Muhayyer and Tiz Dik Kurdi descending
back to Nim Hicaz, then to Dügah, ascending on Huseini, descending to Dügah

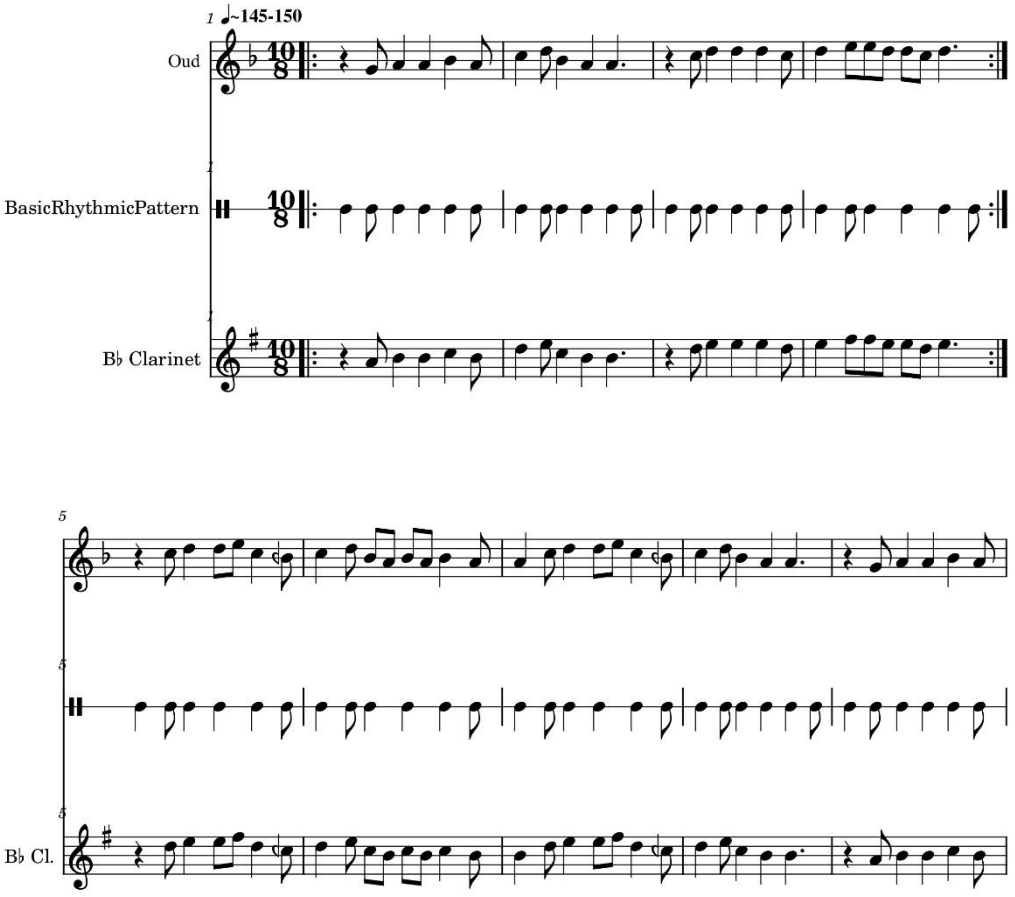
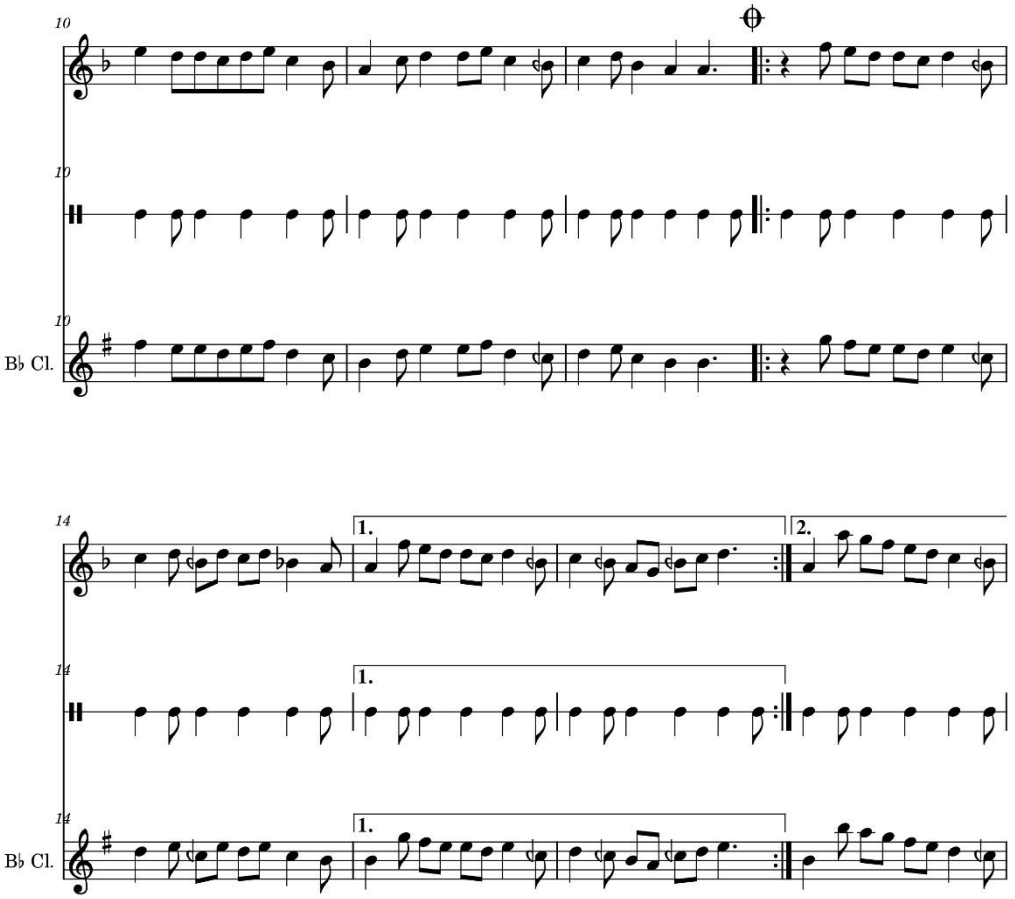
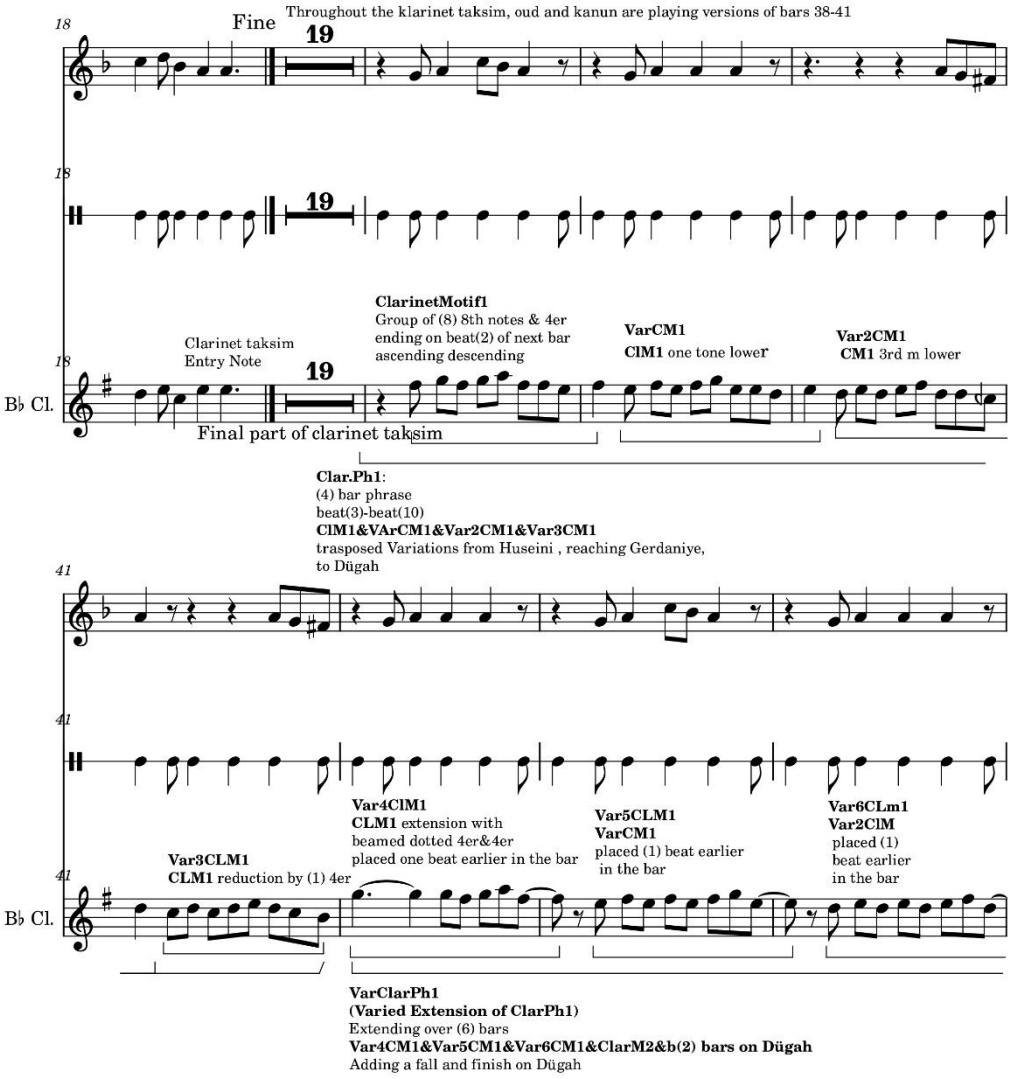

29
Var2OudM5
Inversion and
reduction of Oud5
Lyrics of Baharın Zamanı
Geldi
Ba ha rın za ma nı gel
VarOudph10
OudPh10
Moving around Dik Kürdi
End Of Sentence 5

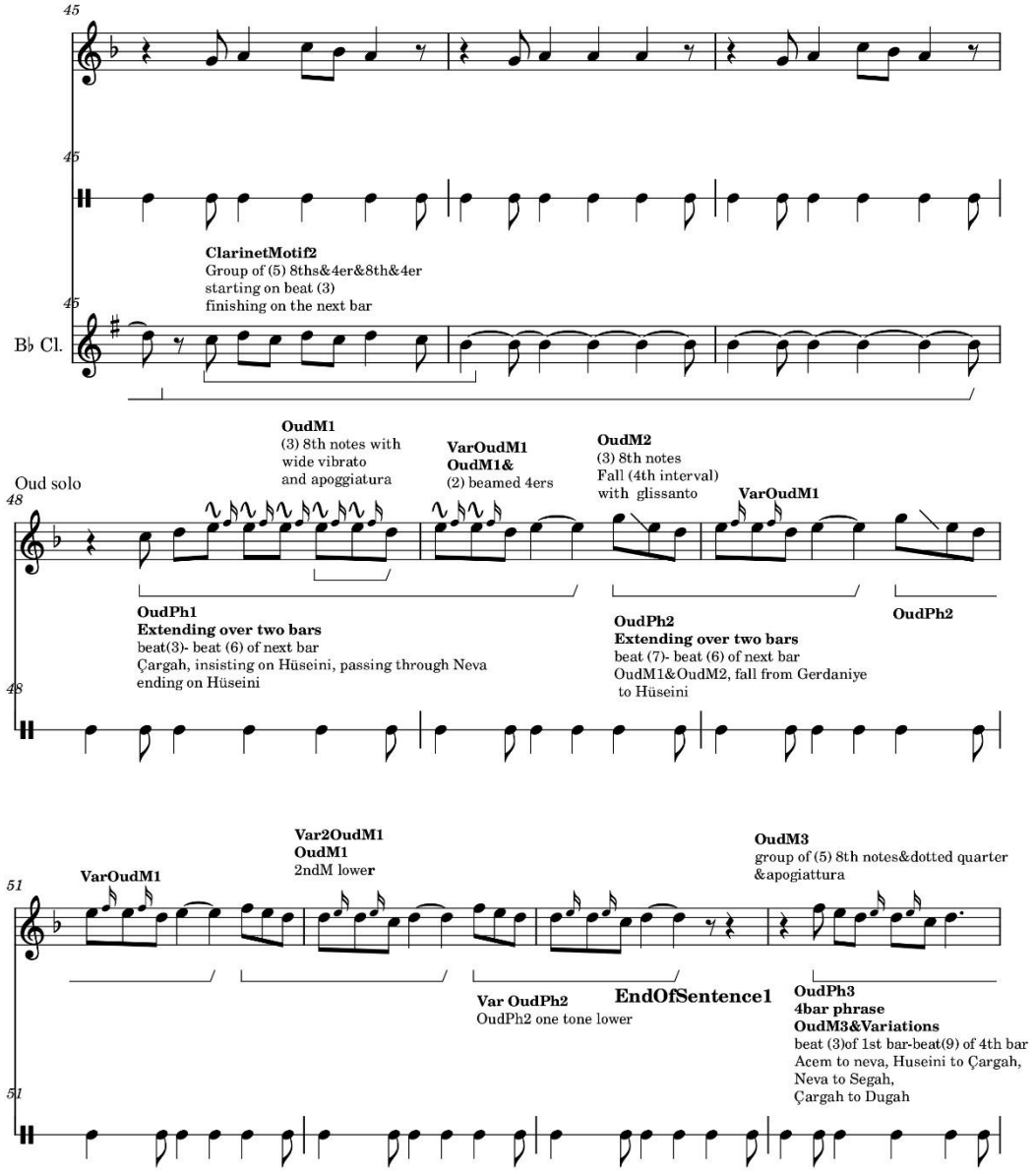
33
di a ca nım
(....)

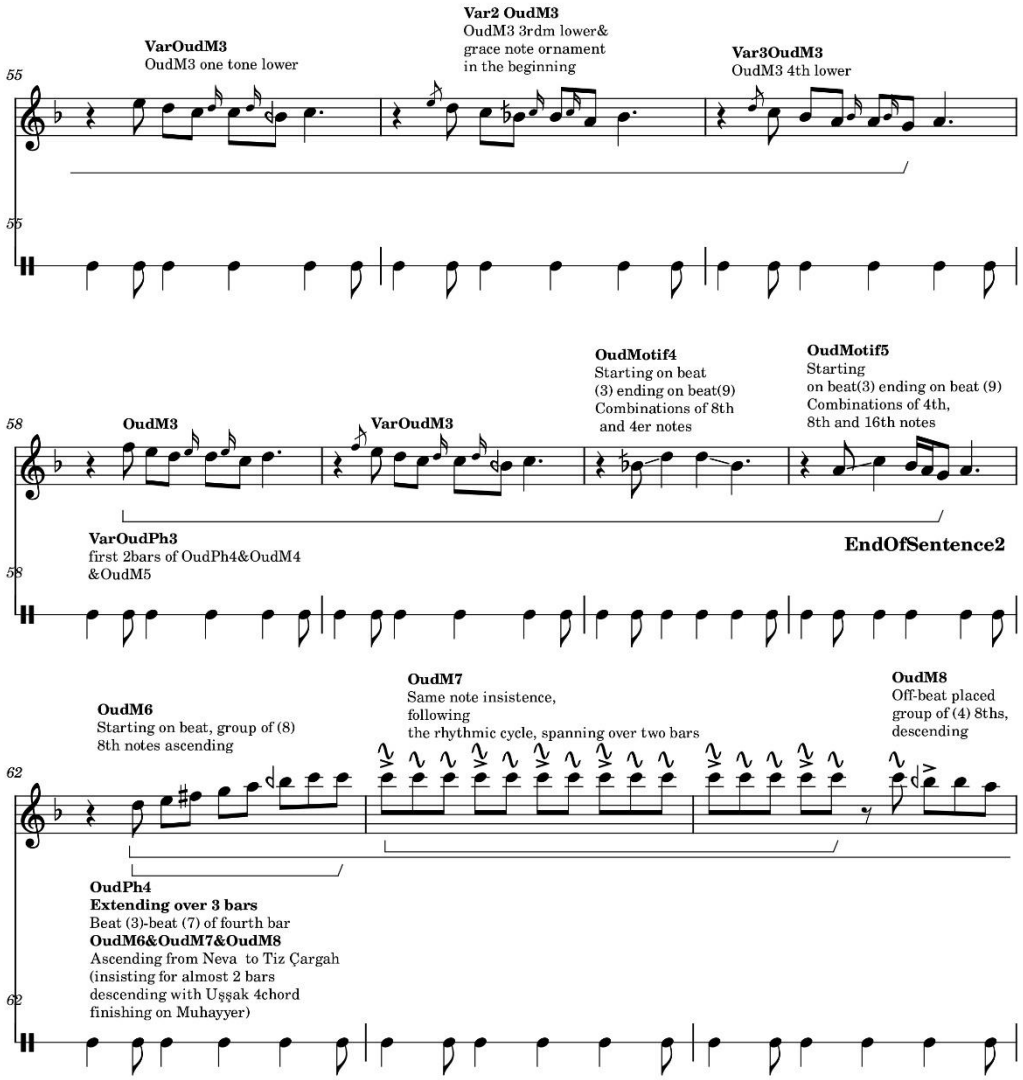
Basha Bela

Album: Expressions East (1964)
Concert Pitch-E

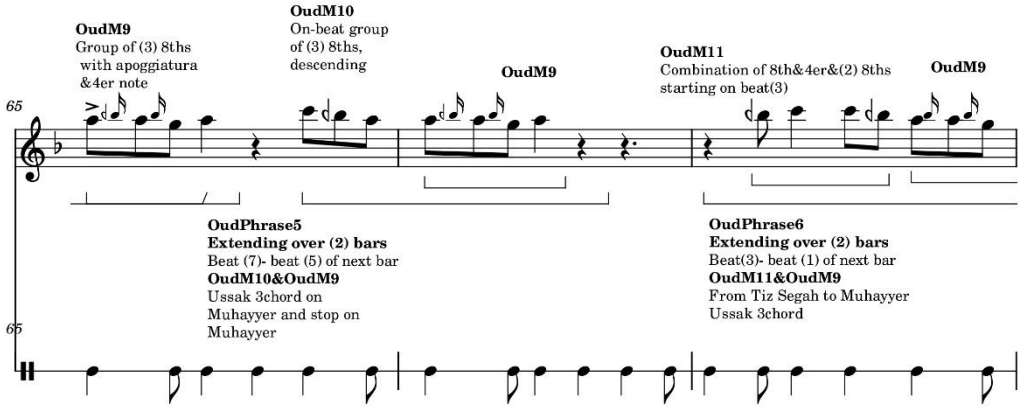
John Berberian's metric improvisation

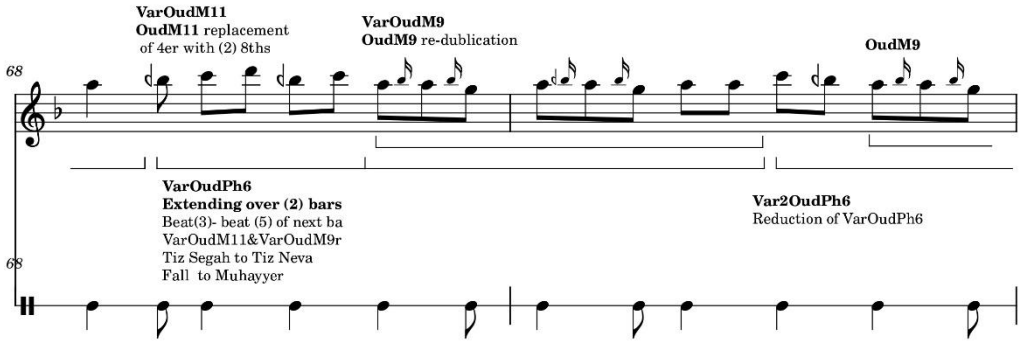
Anonymous

10
10
10
B♭ Cl.
14
1.
2.
14
1.
14
1.
B♭ Cl.

Throughout the klarinet taksim, oud and kanun are playing versions of bars 38-41
Fine
18
19
18
19
ClarinetMotif1
Group of (8) 8th notes & 4er
ending on beat(2) of next bar
ascending descending
VarCM1
ClM1 one tone lower
Var2CM1
CM1 3rd m lower
Clarinet taksim
Entry Note
18
19
B♭ Cl.
Final part of clarinet taksim
Clar.Ph1:
(4) bar phrase
beat(3)-beat(10)
ClM1&VArCM1&Var2CM1&Var3CM1
trasposed Variations from Huseini , reaching Gerdaniye,
to Dügah
41
41
Var4ClM1
CLM1 extension with
beamed dotted 4er&4er
placed one beat earlier in the bar
Var5CLM1
VarCM1
placed (1) beat earlier
in the bar
Var6CLm1
Var2ClM
placed (1)
beat earlier
in the bar
Var3CLM1
CLM1 reduction by (1) 4er
41
B♭ Cl.
VarClarPh1
(Varied Extension of ClarPh1)
Extending over (6) bars
Var4CM1&Var5CM1&Var6CM1&ClarM2&b(2) bars on Dügah
Adding a fall and finish on Dügah

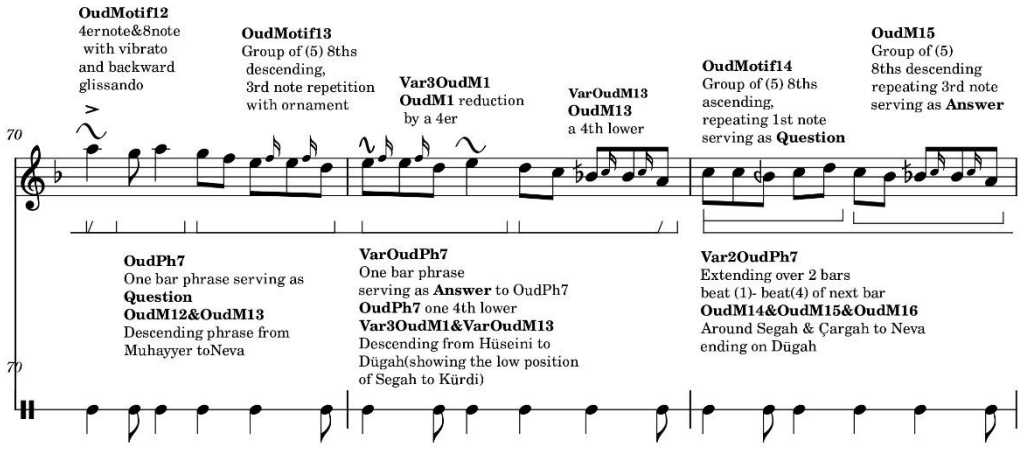

45
45
ClarinetMotif2
Group of (5) 8ths&4er&8th&4er
starting on beat (3)
finishing on the next bar
45
B♭ Cl.
OudM1
(3) 8th notes with
wide vibrato
and apoggiatura
VarOudM1
OudM1&
(2) beamed 4ers
OudM2
(3) 8th notes
Fall (4th interval)
with glissanto
VarOudM1
Oud solo
48
OudPh1
Extending over two bars
beat(3)- beat (6) of next bar
Çargah, insisting on Hüseini, passing through Neva
ending on Hüseini
OudPh2
Extending over two bars
beat (7)- beat (6) of next bar
OudM1&OudM2, fall from Gerdaniye
to Hüseini
OudPh2
48
VarOudM1
Var2OudM1
OudM1
2ndM lower
OudM3
group of (5) 8th notes&dotted quarter
&apogiattura
51
Var OudPh2
OudPh2 one tone lower
EndOfSentence1
OudPh3
4bar phrase
OudM3&Variations
beat (3)of 1st bar-beat(9) of 4th bar
Acem to neva, Huseini to Çargah,
Neva to Segah,
Çargah to Dugah
51

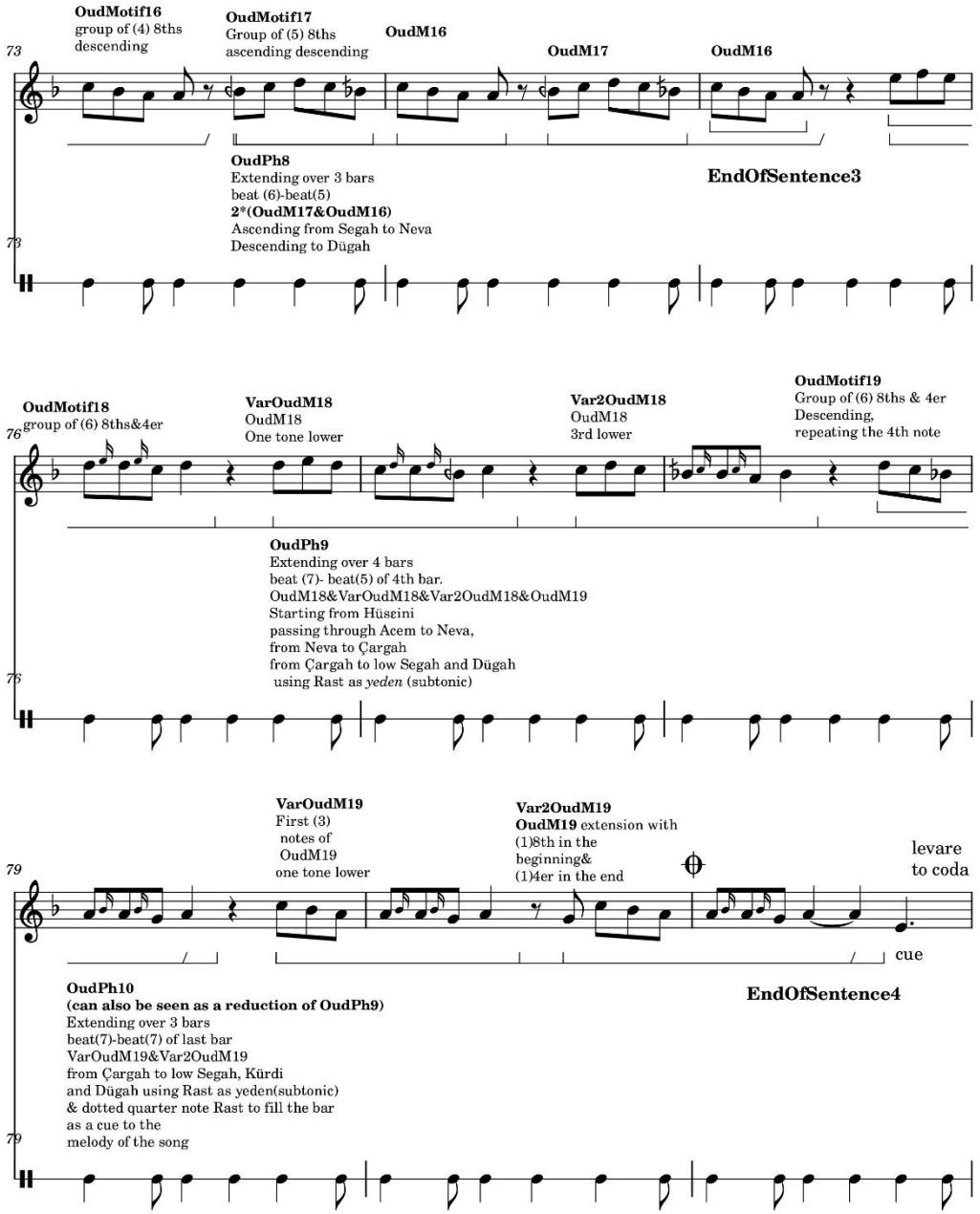
4

VarOudM3
OudM3 one tone lower
Var2 OudM3
OudM3 3rdm lower&
grace note ornament
in the beginning
Var3OudM3
OudM3 4th lower
55
55
OudM3
VarOudM3
OudMotif4
Starting on beat
(3) ending on beat(9)
Combinations of 8th
and 4er notes
OudMotif5
Starting
on beat(3) ending on beat (9)
Combinations of 4th,
8th and 16th notes
58
58
VarOudPh3
first 2bars of OudPh4&OudM4
&OudM5
EndOfSentence2
OudM6
Starting on beat, group of (8)
8th notes ascending
OudM7
Same note insistence,
following
the rhythmic cycle, spanning over two bars
OudM8
Off-beat placed
group of (4) 8ths,
descending
62
62
OudPh4
Extending over 3 bars
Beat (3)-beat (7) of fourth bar
OudM6&OudM7&OudM8
Ascending from Neva to Tiz Çargah
(insisting for almost 2 bars
descending with Uşşak 4chord
finishing on Muhayyer)

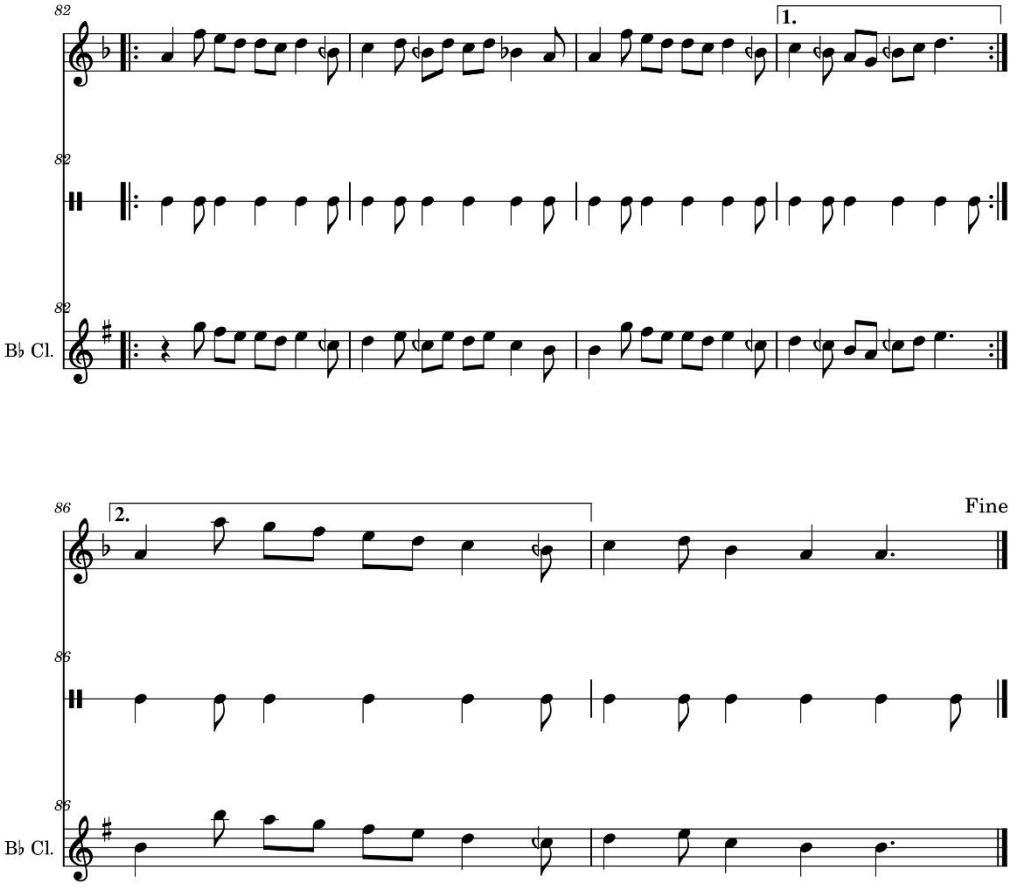
5


OudM9
Group of (3) 8ths
with apoggiatura
&4er note
OudM10
On-beat group
of (3) 8ths,
descending
OudM9
OudM11
Combination of 8th&4er&(2) 8ths
starting on beat(3)
OudM9
65
OudPhrase5
Extending over (2) bars
Beat (7)- beat (5) of next bar
OudM10&OudM9
Ussak 3chord on
Muhayyer and stop on
Muhayyer
OudPhrase6
Extending over (2) bars
Beat(3)- beat (1) of next bar
OudM11&OudM9
From Tiz Segah to Muhayyer
Ussak 3chord
65


VarOudM11
OudM11 replacement
of 4er with (2) 8ths
VarOudM9
OudM9 re-dublication
OudM9
68
VarOudPh6
Extending over (2) bars
Beat(3)- beat (5) of next ba
VarOudM11&VarOudM9r
Tiz Segah to Tiz Neva
Fall to Muhayyer
Var2OudPh6
Reduction of VarOudPh6
68


OudMotif12
4ernote&8note
with vibrato
and backward
glissando
OudMotif13
Group of (5) 8ths
descending,
3rd note repetition
with ornament
Var3OudM1
OudM1 reduction
by a 4er
VarOudM13
OudM13
a 4th lower
OudMotif14
Group of (5) 8ths
ascending,
repeating 1st note
serving as Question
OudM15
Group of (5)
8ths descending
repeating 3rd note
serving as Answer
70
OudPh7
One bar phrase serving as
Question
OudM12&OudM13
Descending phrase from
Muhayyer toNeva
VarOudPh7
One bar phrase
serving as Answer to OudPh7
OudPh7 one 4th lower
Var3OudM1&VarOudM13
Descending from Hüseini to
Dügah(showing the low position
of Segah to Kürdi)
Var2OudPh7
Extending over 2 bars
beat (1)- beat(4) of next bar
OudM14&OudM15&OudM16
Around Segah & Çargah to Neva
ending on Dügah
70

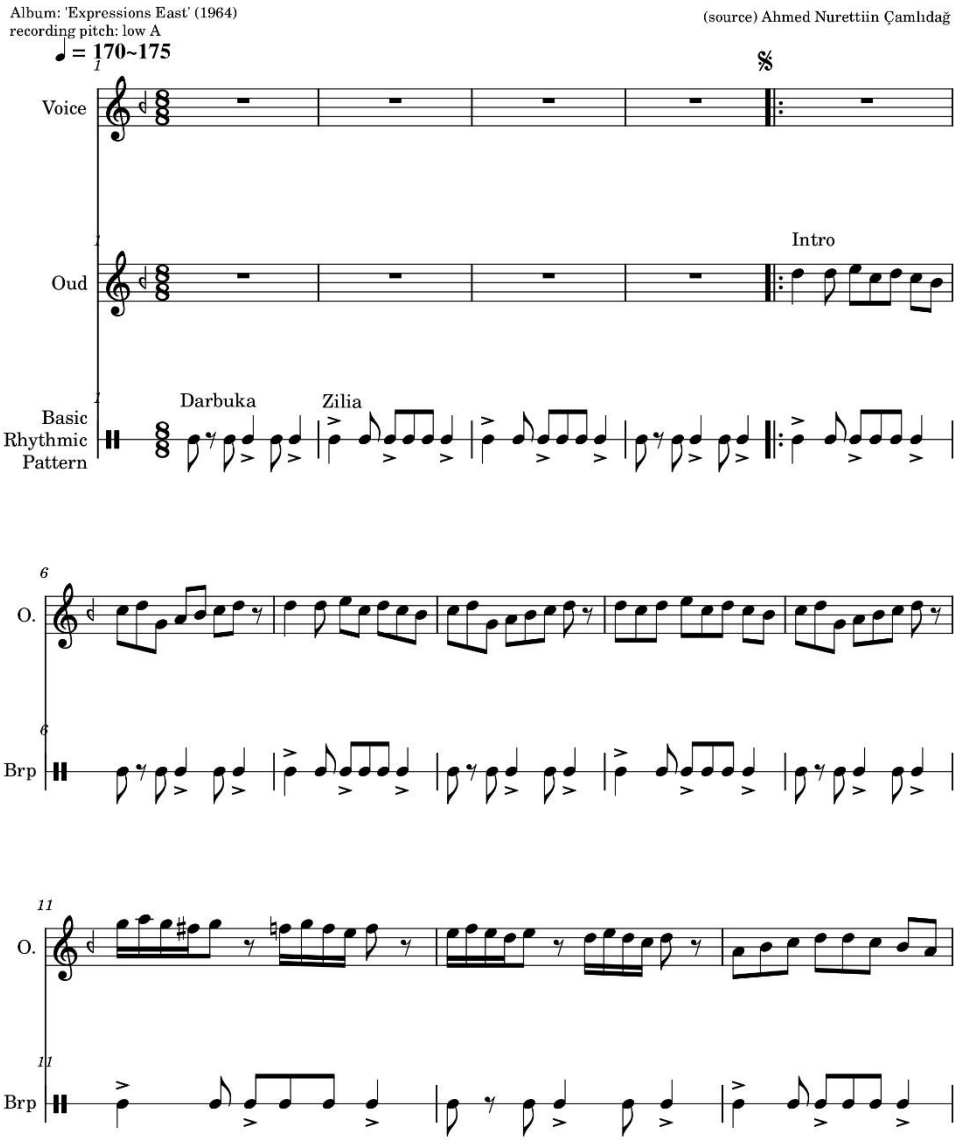
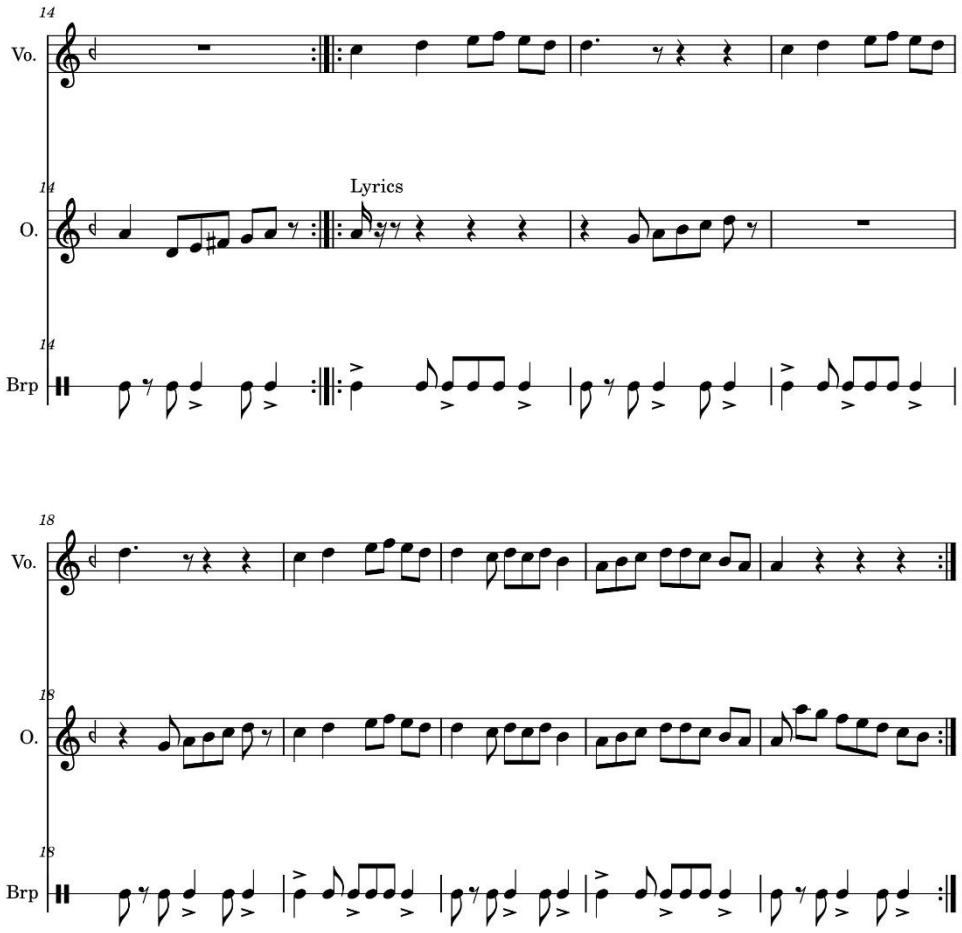
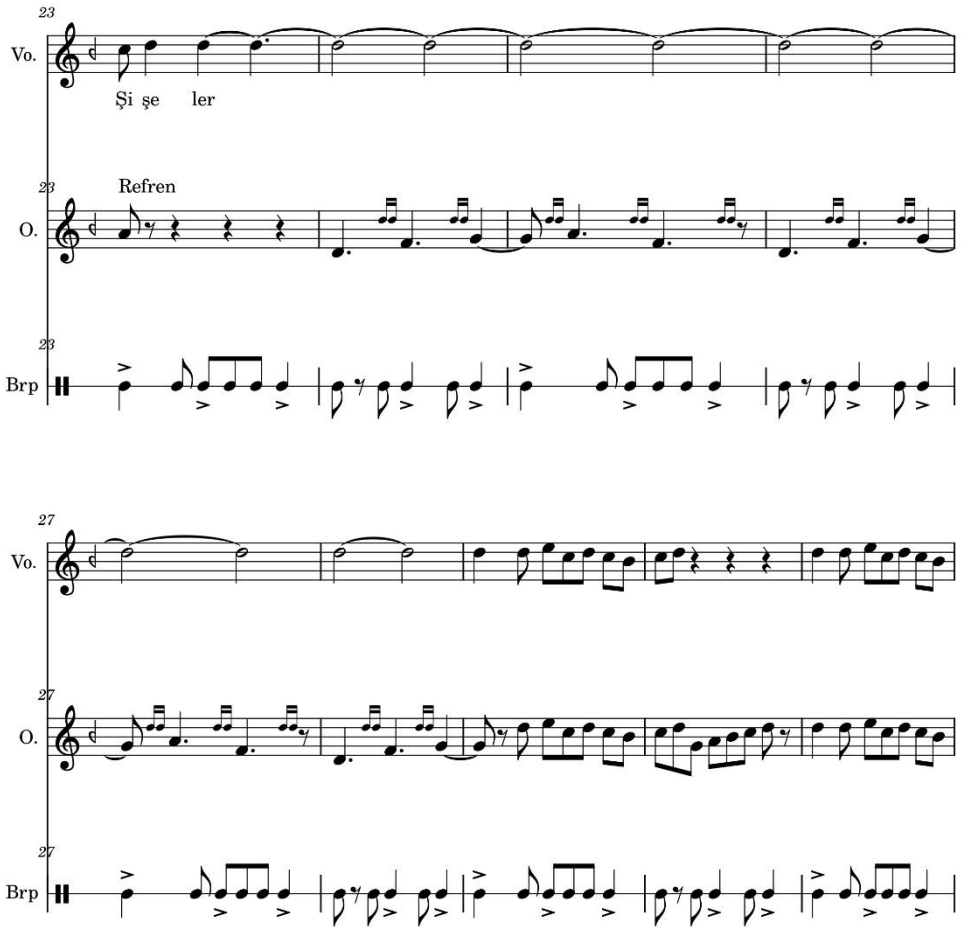
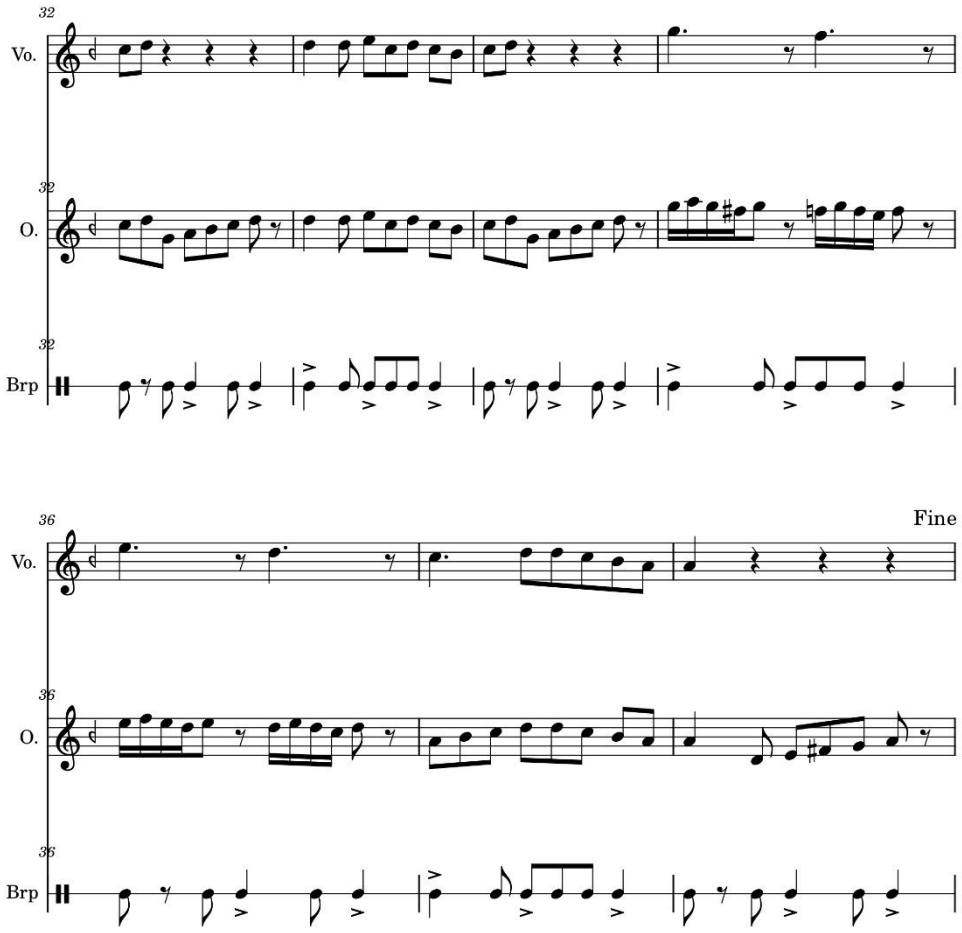
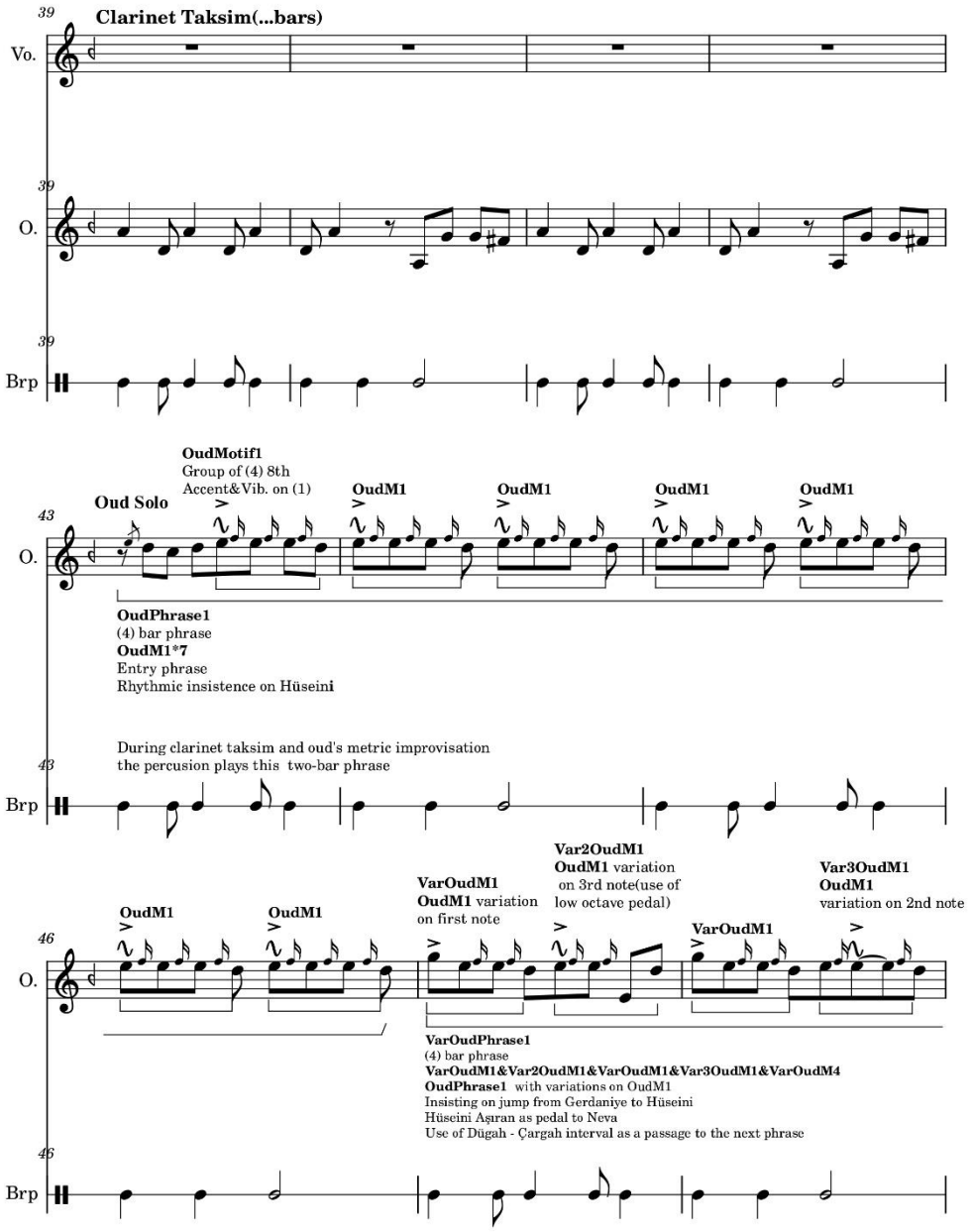

OudMotif16
group of (4) 8ths
descending
OudMotif17
Group of (5) 8ths
ascending descending
OudM16
OudM17
OudM16
73
OudPh8
Extending over 3 bars
beat (6)-beat(5)
2*(OudM17&OudM16)
Ascending from Segah to Neva
Descending to Dügah
EndOfSentence3
79
OudMotif18
group of (6) 8ths&4er
VarOudM18
OudM18
One tone lower
Var2OudM18
OudM18
3rd lower
OudMotif19
Group of (6) 8ths & 4er
Descending,
repeating the 4th note
76
OudPh9
Extending over 4 bars
beat (7)- beat(5) of 4th bar.
OudM18&VarOudM18&Var2OudM18&OudM19
Starting from Hüseini
passing through Acem to Neva,
from Neva to Çargah
from Çargah to low Segah and Dügah
using Rast as yeden (subtonic)
76
VarOudM19
First (3)
notes of
OudM19
one tone lower
Var2OudM19
OudM19 extension with
(1)8th in the
beginning&
(1)4er in the end
levare
to coda
79
cue
OudPh10
(can also be seen as a reduction of OudPh9)
Extending over 3 bars
beat(7)-beat(7) of last bar
VarOudM19&Var2OudM19
from Çargah to low Segah, Kürdi
and Dügah using Rast as yeden(subtonic)
& dotted quarter note Rast to fill the bar
as a cue to the
melody of the song
EndOfSentence4
79

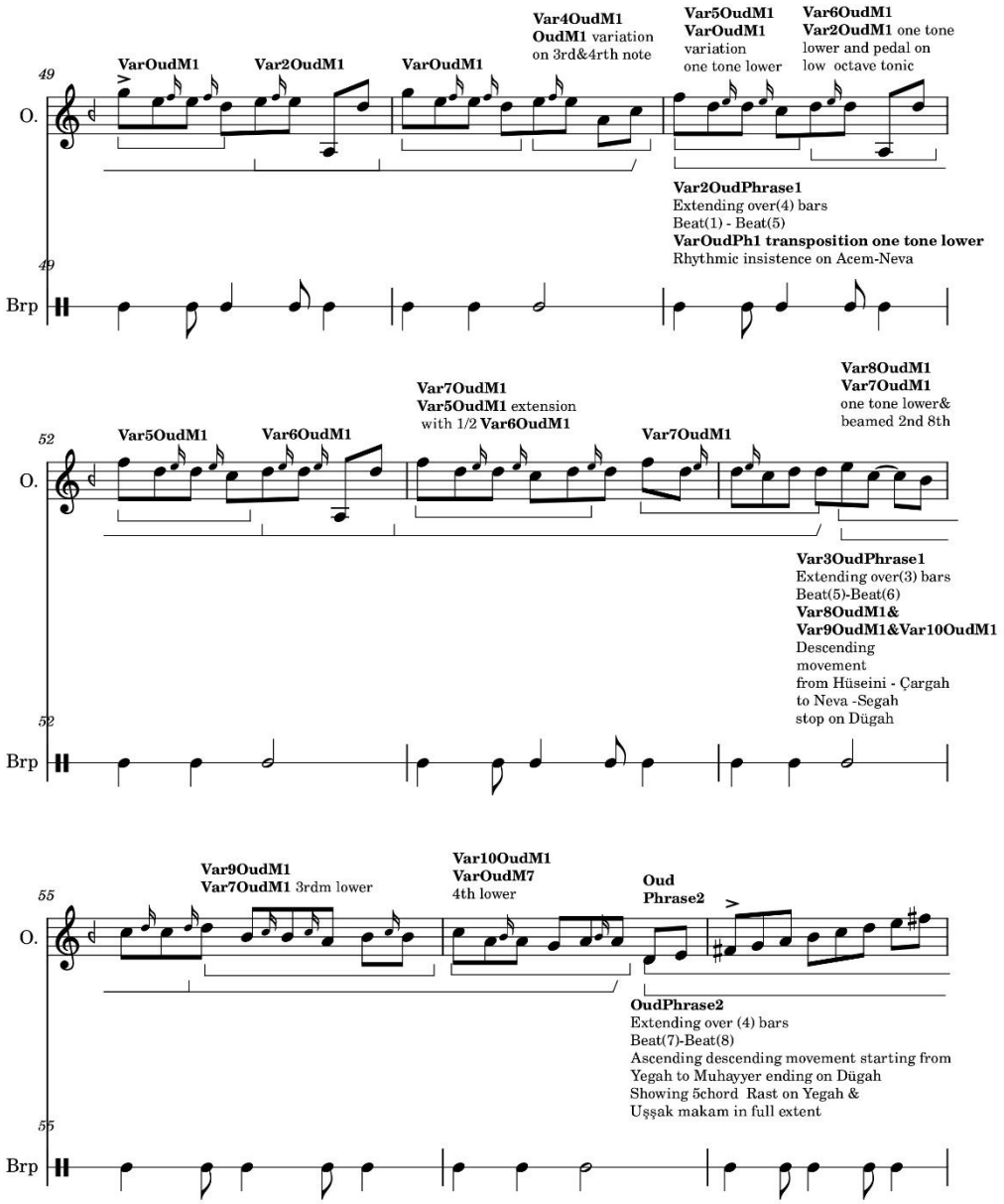
7

8

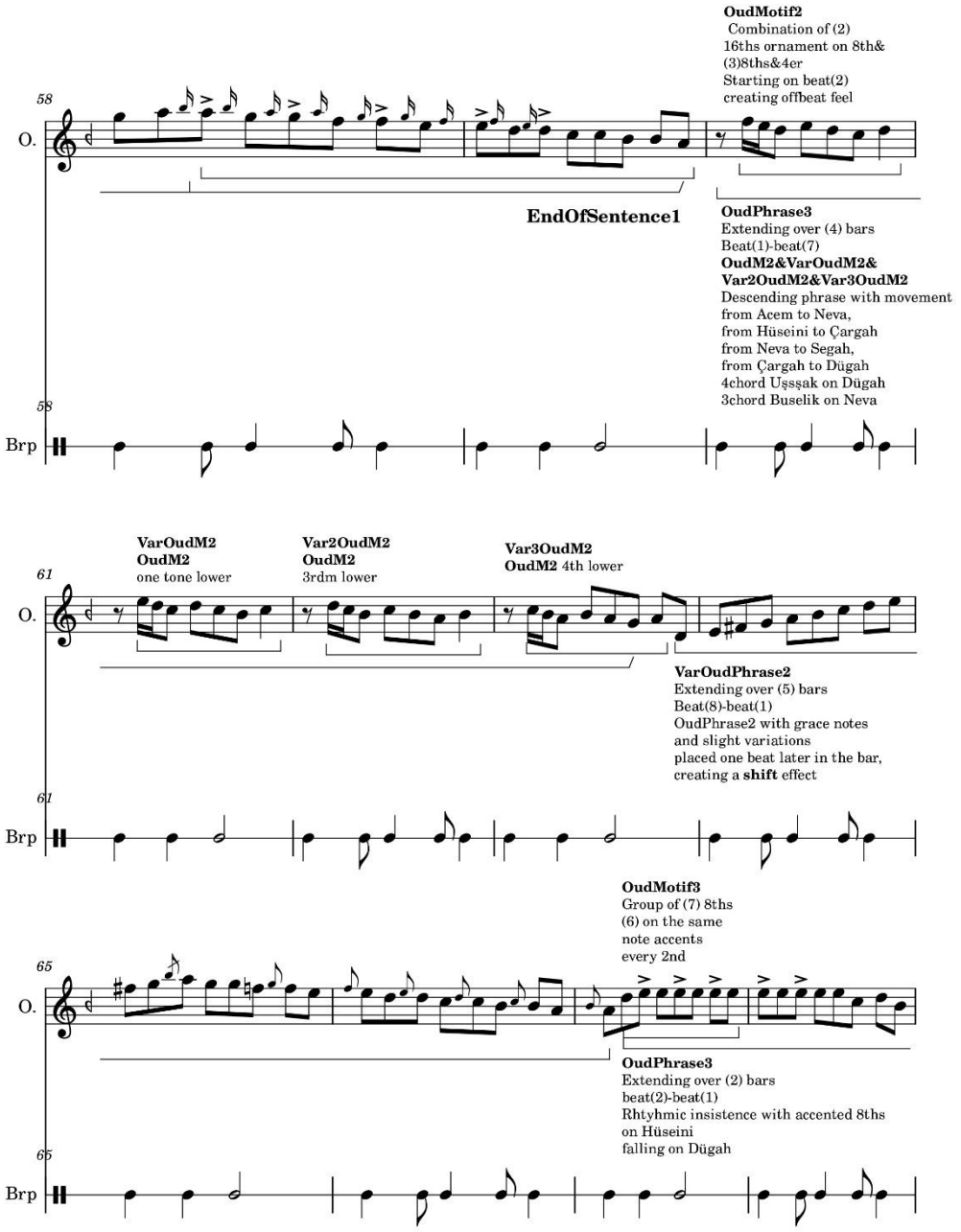
Şişeler

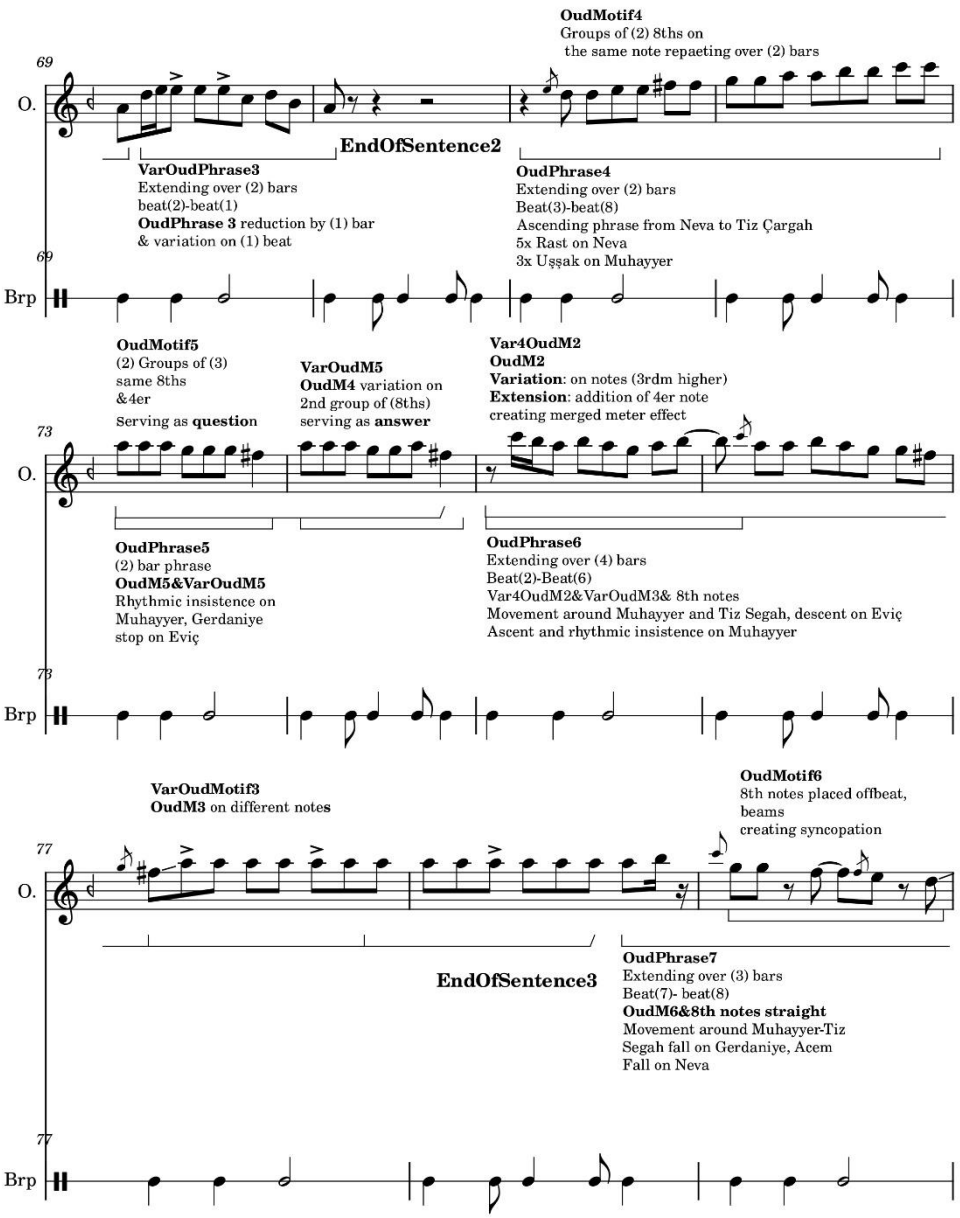
John Berberian's metric improvisation

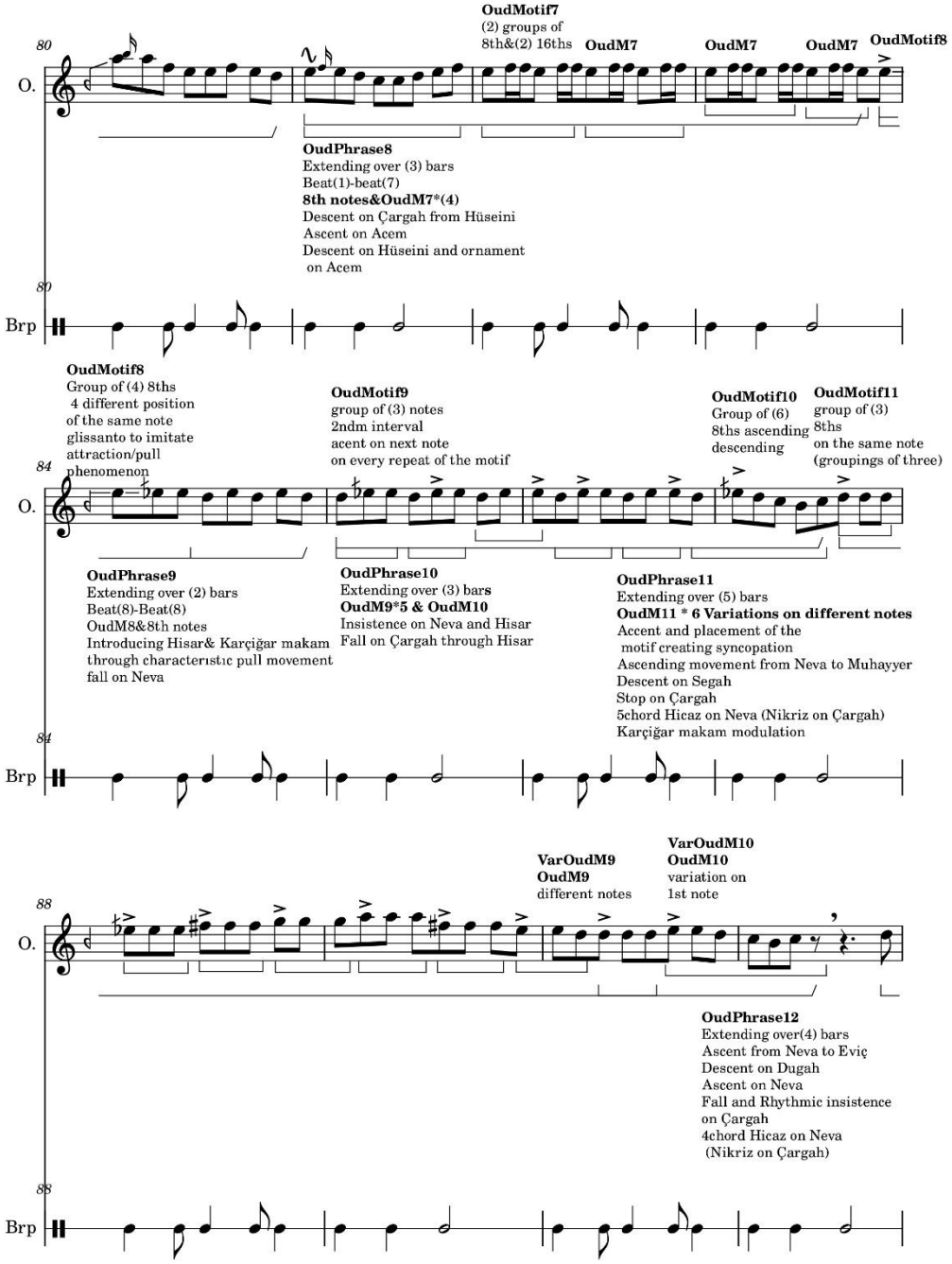
Album: 'Expressions East' (1964)
recording pitch: low A

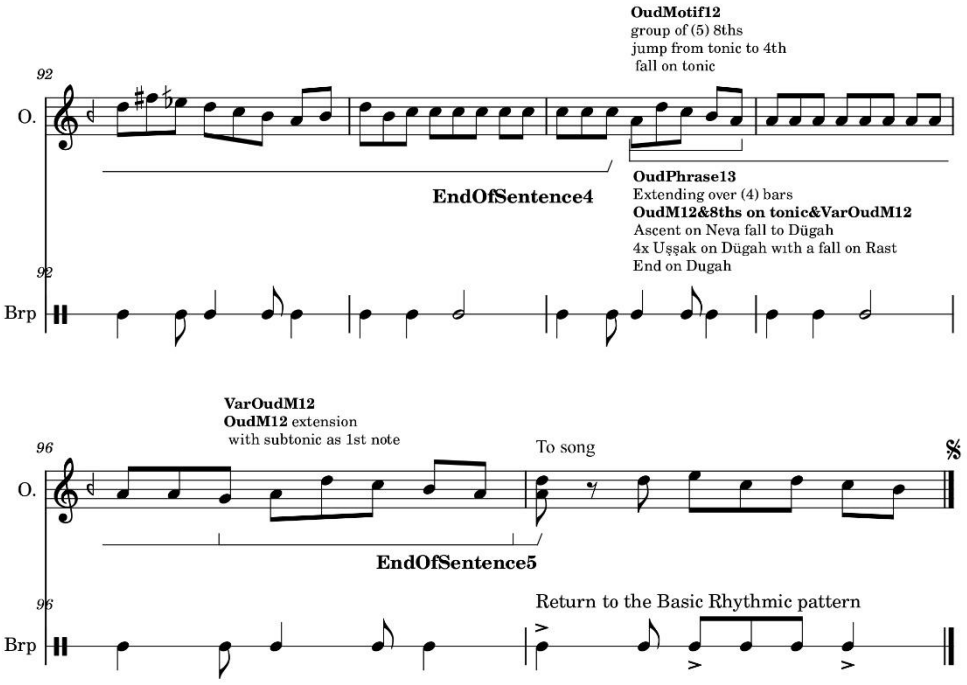
(source) Ahmed Nurettiin Çamlıdağ

MLM

14
Vo.
14
O.
Lyrics
14
Brp
18
Vo.
18
O.
18
Brp

23
Vo.
Şi şe ler
23
Refren
O.
23
Brp
27
Vo.
27
O.
27
Brp

32
Vo.
32
O.
32
Brp
36
Fine
Vo.
36
O.
36
Brp

39
Clarinet Taksim(...bars)
Vo.
39
O.
39
Brp
OudMotif1
Group of (4) 8th
Accent&Vib. on (1)
Oud Solo
43
O.
OudM1
OudM1
OudM1
OudM1
OudPhrase1
(4) bar phrase
OudM1*7
Entry phrase
Rhythmic insistence on Hüseini
During clarinet taksim and oud's metric improvisation
the percusion plays this two-bar phrase
43
Brp
OudM1
OudM1
VarOudM1
OudM1 variation
on first note
Var2OudM1
OudM1 variation
on 3rd note(use of
low octave pedal)
VarOudM1
Var3OudM1
OudM1
variation on 2nd note
46
O.
VarOudPhrase1
(4) bar phrase
VarOudM1&Var2OudM1&VarOudM1&Var3OudM1&VarOudM4
OudPhrase1 with variations on OudM1
Insisting on jump from Gerdaniye to Hüseini
Hüseini Aşıran as pedal to Neva
Use of Dügah - Çargah interval as a passage to the next phrase
46
Brp


49
O.
VarOudM1
Var2OudM1
VarOudM1
Var4OudM1
OudM1 variation
on 3rd&4rth note
Var5OudM1
VarOudM1
variation
one tone lower
Var6OudM1
Var2OudM1 one tone
lower and pedal on
low octave tonic
Var2OudPhrase1
Extending over(4) bars
Beat(1) - Beat(5)
VarOudPh1 transposition one tone lower
Rhythmic insistence on Acem-Neva
49
Brp
52
O.
Var5OudM1
Var6OudM1
Var7OudM1
Var5OudM1 extension
with 1/2 Var6OudM1
Var7OudM1
Var8OudM1
Var7OudM1
one tone lower&
beamed 2nd 8th
Var3OudPhrase1
Extending over(3) bars
Beat(5)-Beat(6)
Var8OudM1&
Var9OudM1&Var10OudM1
Descending
movement
from Hüseini - Çargah
to Neva -Segah
stop on Dügah
52
Brp
55
O.
Var9OudM1
Var7OudM1 3rdm lower
Var10OudM1
VarOudM7
4th lower
Oud
Phrase2
OudPhrase2
Extending over (4) bars
Beat(7)-Beat(8)
Ascending descending movement starting from
Yegah to Muhayyer ending on Dügah
Showing 5chord Rast on Yegah &
Uşşak makam in full extent
55
Brp


OudMotif2
Combination of (2)
16ths ornament on 8th&
(3)8ths&4er
Starting on beat(2)
creating offbeat feel
58
O.
EndOfSentence1
OudPhrase3
Extending over (4) bars
Beat(1)-beat(7)
OudM2&VarOudM2&
Var2OudM2&Var3OudM2
Descending phrase with movement
from Acem to Neva,
from Hüseini to Çargah
from Neva to Segah,
from Çargah to Dügah
4chord Uşşşak on Dügah
3chord Buselik on Neva
58
Brp
VarOudM2
OudM2
one tone lower
Var2OudM2
OudM2
3rdm lower
Var3OudM2
OudM2 4th lower
61
O.
VarOudPhrase2
Extending over (5) bars
Beat(8)-beat(1)
OudPhrase2 with grace notes
and slight variations
placed one beat later in the bar,
creating a shift effect
61
Brp
OudMotif3
Group of (7) 8ths
(6) on the same
note accents
every 2nd
65
O.
OudPhrase3
Extending over (2) bars
beat(2)-beat(1)
Rhtyhmic insistence with accented 8ths
on Hüseini
falling on Dügah
65
Brp


OudMotif4
Groups of (2) 8ths on
the same note repaeting over (2) bars
69
O.
EndOfSentence2
VarOudPhrase3
Extending over (2) bars
beat(2)-beat(1)
OudPhrase 3 reduction by (1) bar
& variation on (1) beat
OudPhrase4
Extending over (2) bars
Beat(3)-beat(8)
Ascending phrase from Neva to Tiz Çargah
5x Rast on Neva
3x Uşşak on Muhayyer
69
Brp
OudMotif5
(2) Groups of (3)
same 8ths
&4er
Serving as question
VarOudM5
OudM4 variation on
2nd group of (8ths)
serving as answer
Var4OudM2
OudM2
Variation: on notes (3rdm higher)
Extension: addition of 4er note
creating merged meter effect
73
O.
OudPhrase5
(2) bar phrase
OudM5&VarOudM5
Rhythmic insistence on
Muhayyer, Gerdaniye
stop on Eviç
OudPhrase6
Extending over (4) bars
Beat(2)-Beat(6)
Var4OudM2&VarOudM3& 8th notes
Movement around Muhayyer and Tiz Segah, descent on Eviç
Ascent and rhythmic insistence on Muhayyer
73
Brp
VarOudMotif3
OudM3 on different notes
OudMotif6
8th notes placed offbeat,
beams
creating syncopation
77
O.
EndOfSentence3
OudPhrase7
Extending over (3) bars
Beat(7)- beat(8)
OudM6&8th notes straight
Movement around Muhayyer-Tiz
Segah fall on Gerdaniye, Acem
Fall on Neva
77
Brp

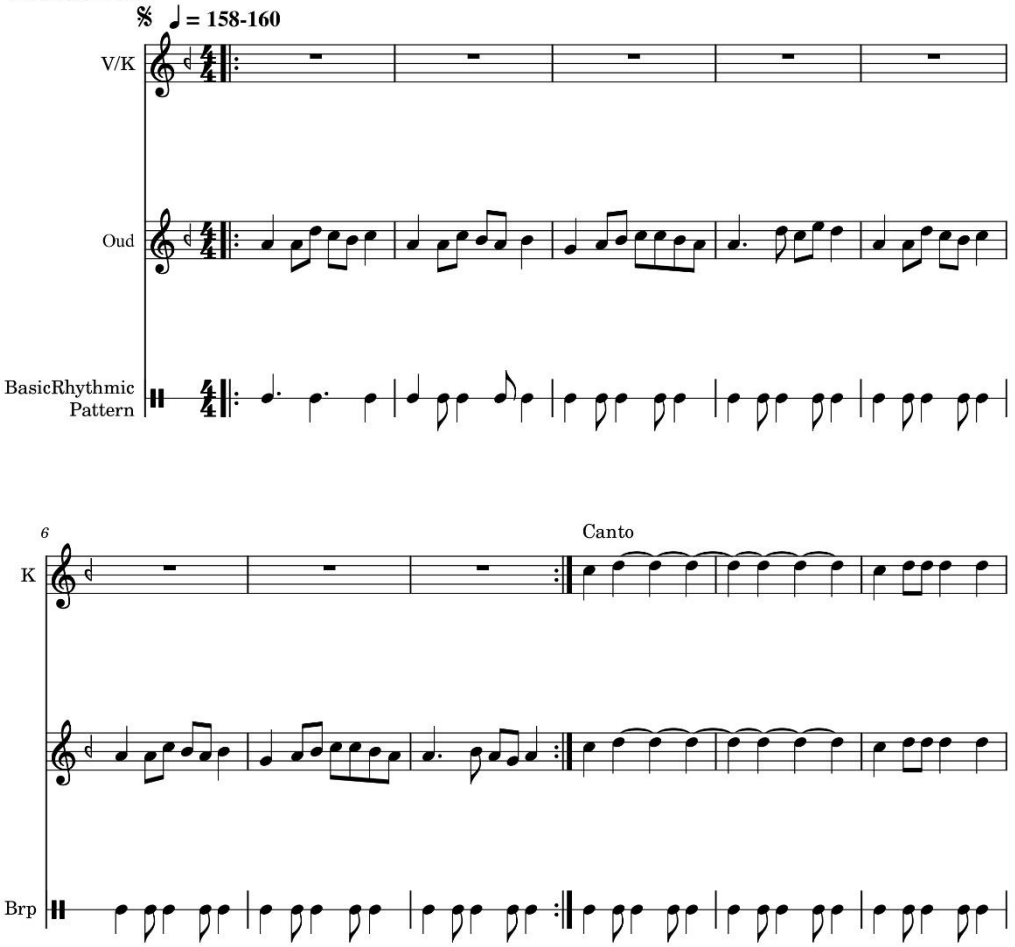
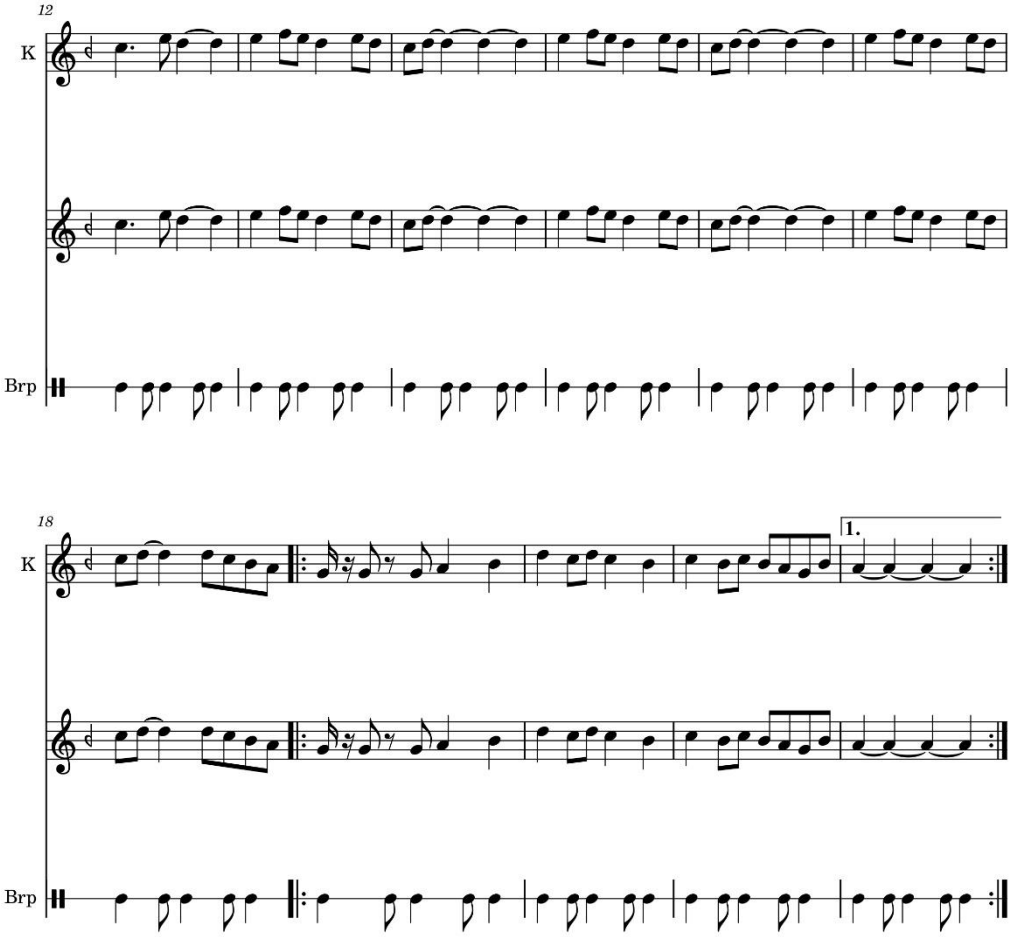

OudMotif7
(2) groups of
8th&(2) 16ths
OudM7
OudM7
OudM7
OudMotif8
80
O.
OudPhrase8
Extending over (3) bars
Beat(1)-beat(7)
8th notes&OudM7*(4)
Descent on Çargah from Hüseini
Ascent on Acem
Descent on Hüseini and ornament
on Acem
80
Brp
OudMotif8
Group of (4) 8ths
4 different position
of the same note
glissanto to imitate
attraction/pull
phenomenon
OudMotif9
group of (3) notes
2ndm interval
acent on next note
on every repeat of the motif
OudMotif10
Group of (6)
8ths ascending
descending
OudMotif11
group of (3)
8ths
on the same note
(groupings of three)
84
O.
OudPhrase9
Extending over (2) bars
Beat(8)-Beat(8)
OudM8&8th notes
Introducing Hisar& Karçiğar makam
through characteristic pull movement
fall on Neva
OudPhrase10
Extending over (3) bars
OudM9*5 & OudM10
Insistence on Neva and Hisar
Fall on Çargah through Hisar
OudPhrase11
Extending over (5) bars
OudM11 * 6 Variations on different notes
Accent and placement of the
motif creating syncopation
Ascending movement from Neva to Muhayyer
Descent on Segah
Stop on Çargah
5chord Hicaz on Neva (Nikriz on Çargah)
Karçiğar makam modulation
84
Brp
VarOudM9
OudM9
different notes
VarOudM10
OudM10
variation on
1st note
88
O.
OudPhrase12
Extending over(4) bars
Ascent from Neva to Eviç
Descent on Dugah
Ascent on Neva
Fall and Rhythmic insistence
on Çargah
4chord Hicaz on Neva
(Nikriz on Çargah)
88
Brp


OudMotif12
group of (5) 8ths
jump from tonic to 4th
fall on tonic
92
O.
EndOfSentence4
OudPhrase13
Extending over (4) bars
OudM12&8ths on tonic&VarOudM12
Ascent on Neva fall to Dügah
4x Uşşak on Dügah with a fall on Rast
End on Dugah
92
Brp
VarOudM12
OudM12 extension
with subtonic as 1st note
96
To song
O.
EndOfSentence5
96
Return to the Basic Rhythmic pattern
Brp

Savasda

(Şivaş Yollarında)

Album: Oud Artistry (1965)
John Berberian - Oud Solo
Jack Halkian- Kanun
Mainstream Records

Anonymous

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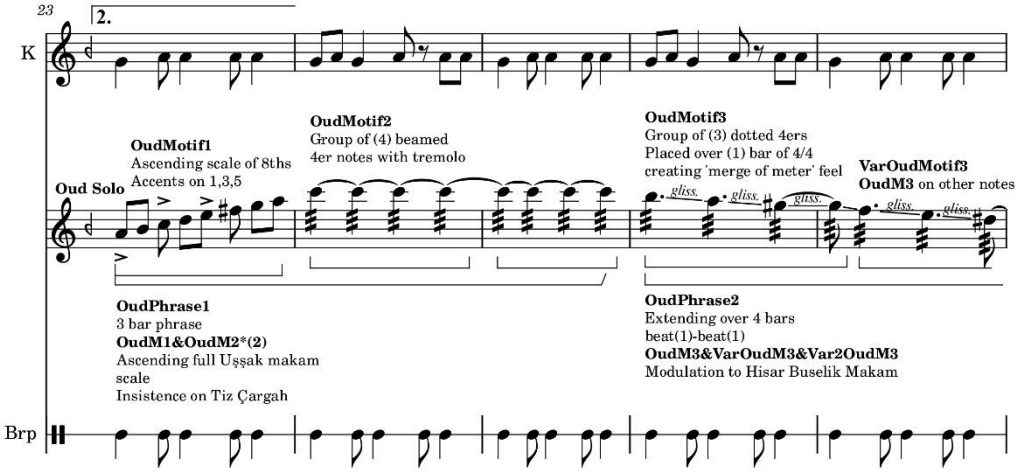
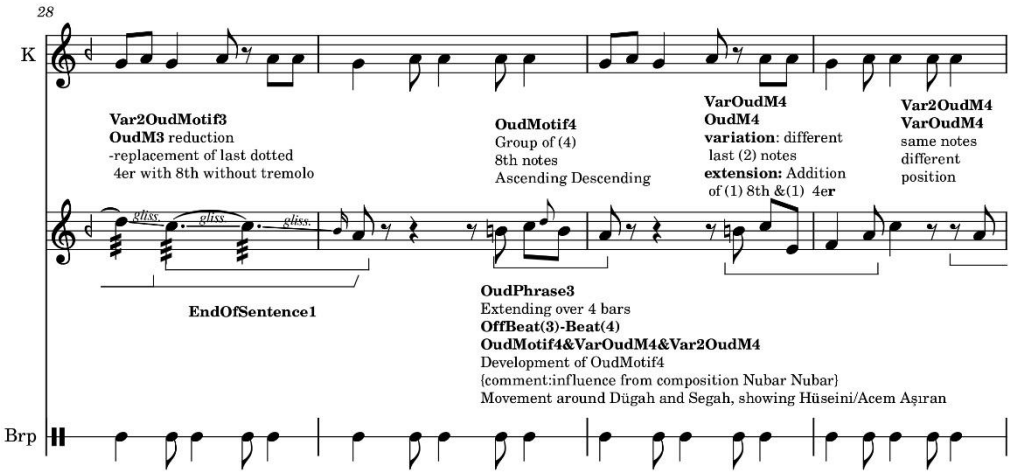
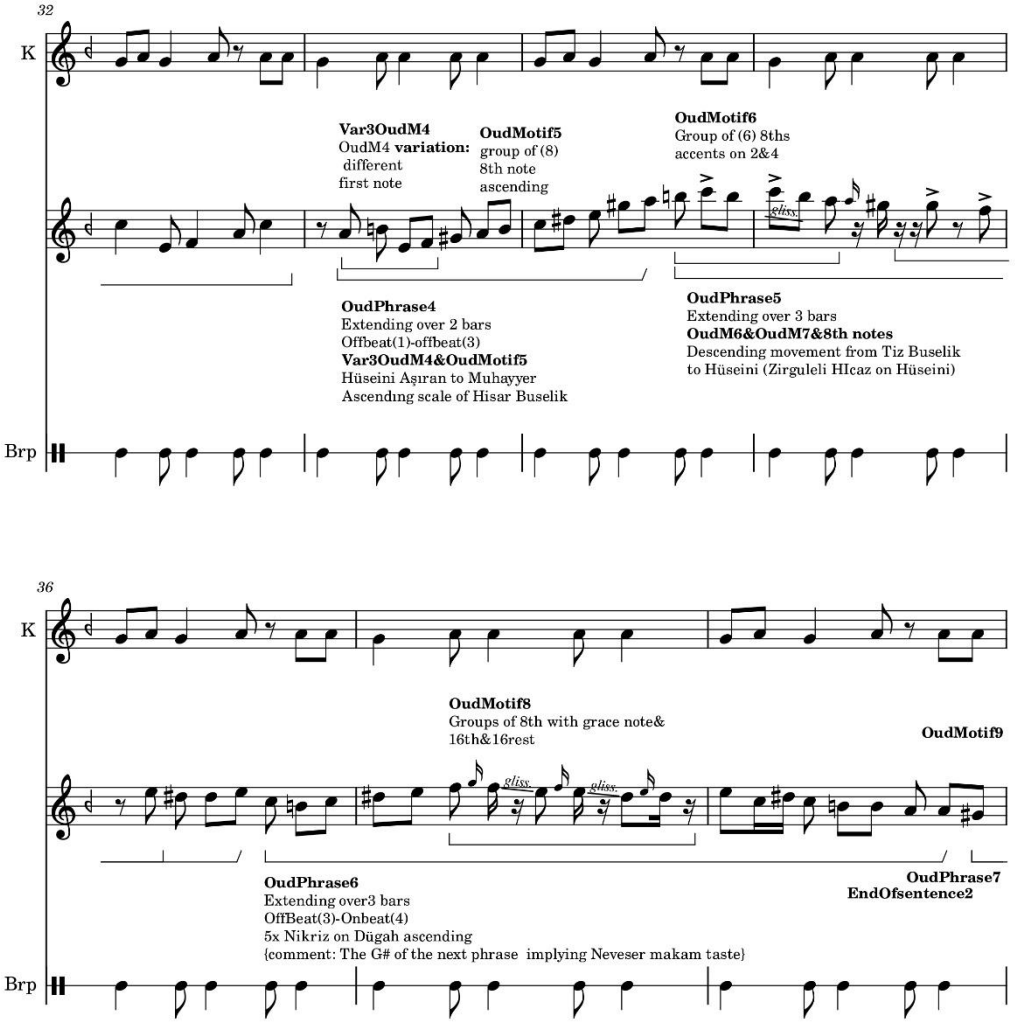
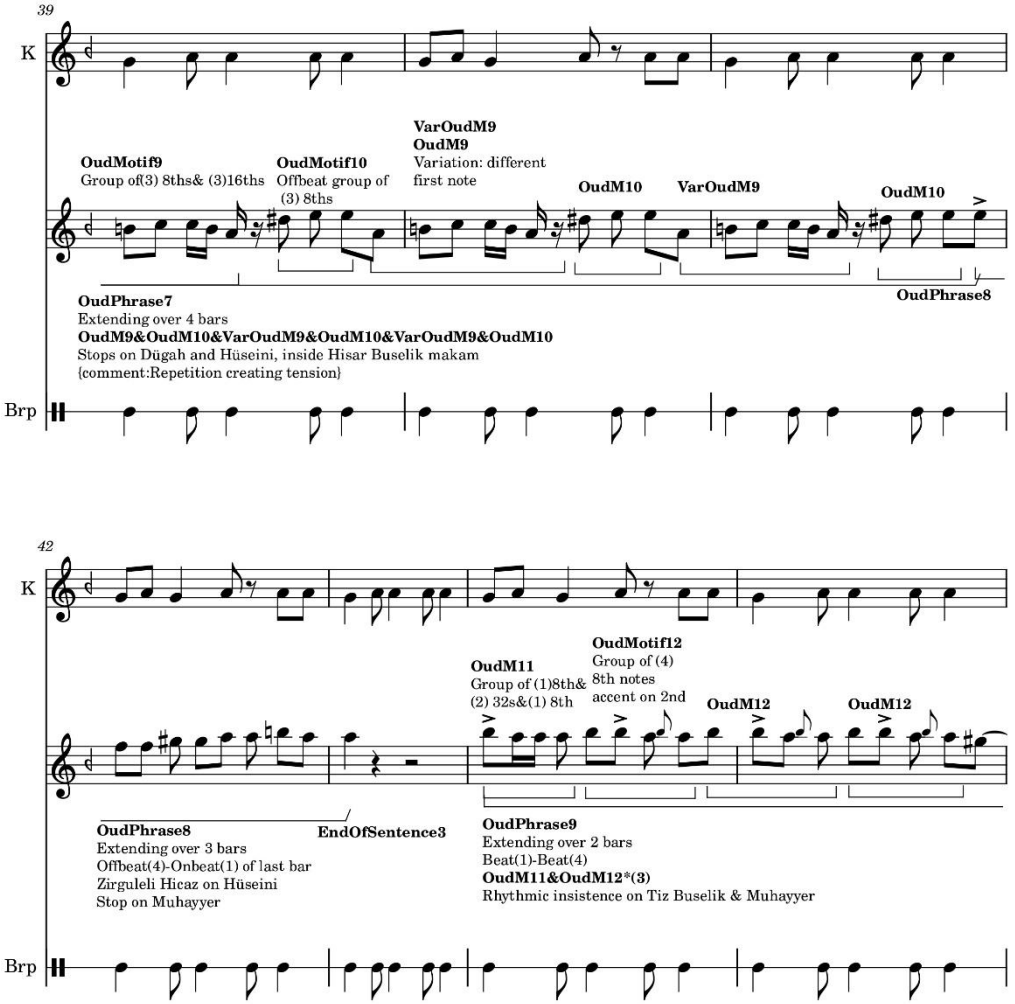
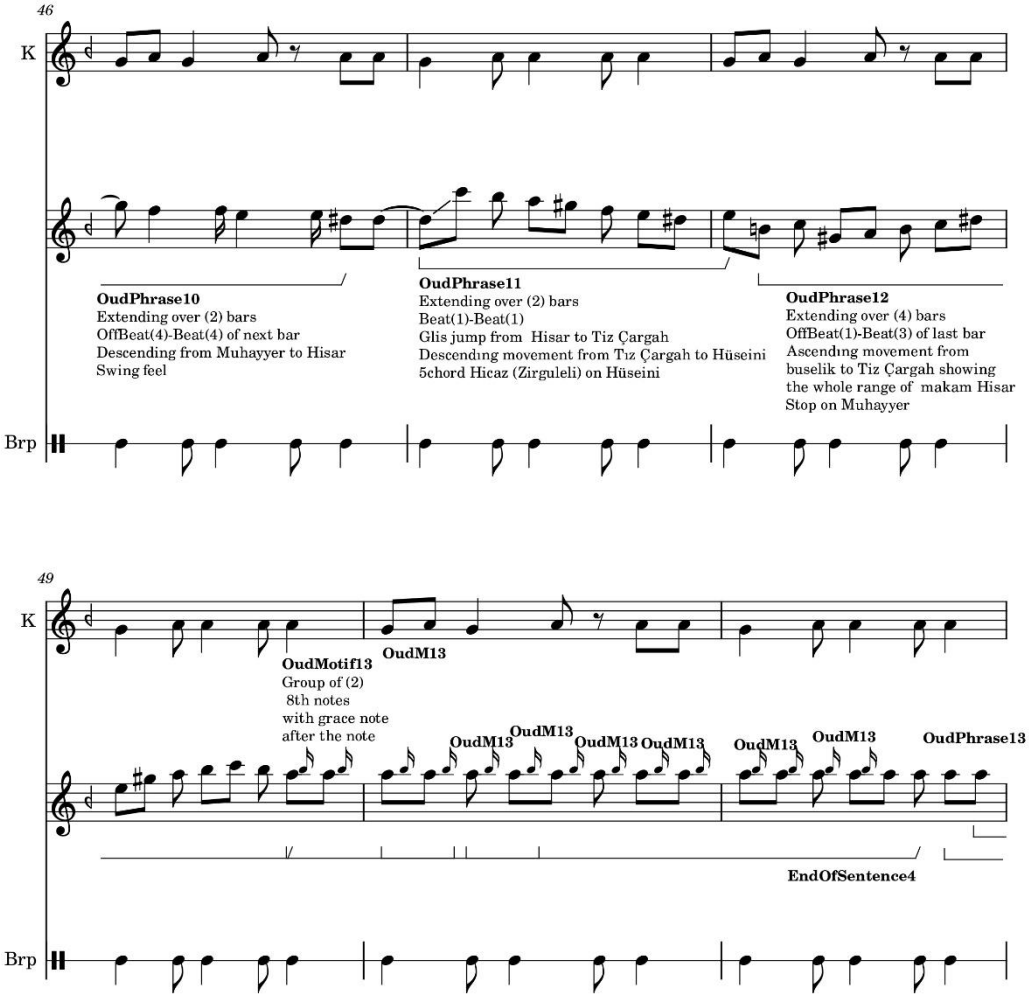

23
2.
K
Oud Solo
OudMotif1
Ascending scale of 8ths
Accents on 1,3,5
OudMotif2
Group of (4) beamed
4er notes with tremolo
OudMotif3
Group of (3) dotted 4ers
Placed over (1) bar of 4/4
creating 'merge of meter' feel
VarOudMotif3
OudM3 on other notes
gliss.
OudPhrase1
3 bar phrase
OudM1&OudM2*(2)
Ascending full Uşşak makam
scale
Insistence on Tiz Çargah
OudPhrase2
Extending over 4 bars
beat(1)-beat(1)
OudM3&VarOudM3&Var2OudM3
Modulation to Hisar Buselik Makam
Brp

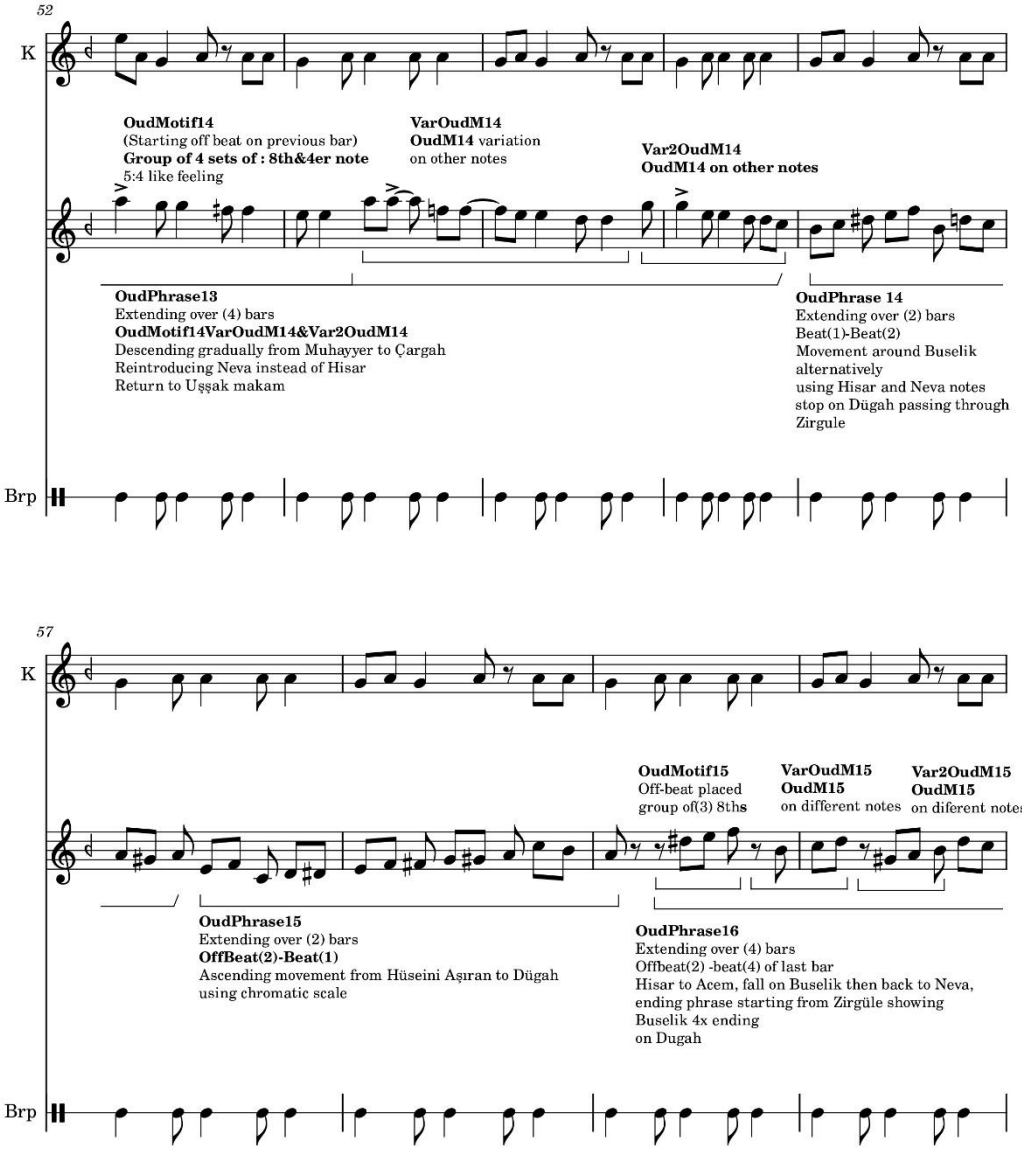

28
K
Var2OudMotif3
OudM3 reduction
-replacement of last dotted
4er with 8th without tremolo
OudMotif4
Group of (4)
8th notes
Ascending Descending
VarOudM4
OudM4
variation: different
last (2) notes
extension: Addition
of (1) 8th &(1) 4er
Var2OudM4
VarOudM4
same notes
different
position
gliss.
EndOfSentence1
OudPhrase3
Extending over 4 bars
OffBeat(3)-Beat(4)
OudMotif4&VarOudM4&Var2OudM4
Development of OudMotif4
{comment:influence from composition Nubar Nubar}
Movement around Dügah and Segah, showing Hüseini/Acem Aşıran
Brp

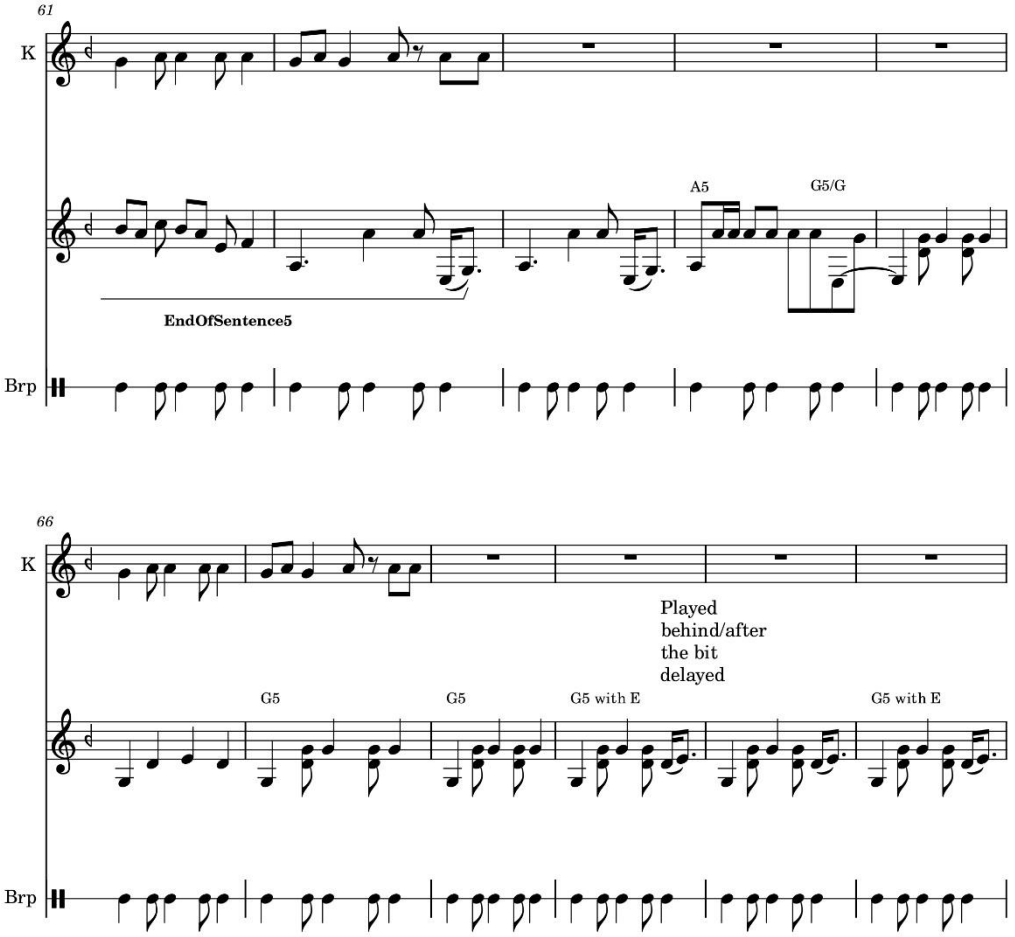
3

32
K
Var3OudM4
OudM4 variation:
different
first note
OudMotif5
group of (8)
8th note
ascending
OudMotif6
Group of (6) 8ths
accents on 2&4
gliss.
OudPhrase4
Extending over 2 bars
Offbeat(1)-offbeat(3)
Var3OudM4&OudMotif5
Hüseini Aşıran to Muhayyer
Ascendıng scale of Hisar Buselik
OudPhrase5
Extending over 3 bars
OudM6&OudM7&8th notes
Descending movement from Tiz Buselik
to Hüseini (Zirguleli HIcaz on Hüseini)
Brp
36
K
OudMotif8
Groups of 8th with grace note&
16th&16rest
gliss.
gliss.
OudMotif9
OudPhrase6
Extending over3 bars
OffBeat(3)-Onbeat(4)
5x Nikriz on Dügah ascending
{comment: The G# of the next phrase implying Neveser makam taste}
OudPhrase7
EndOfsentence2
Brp

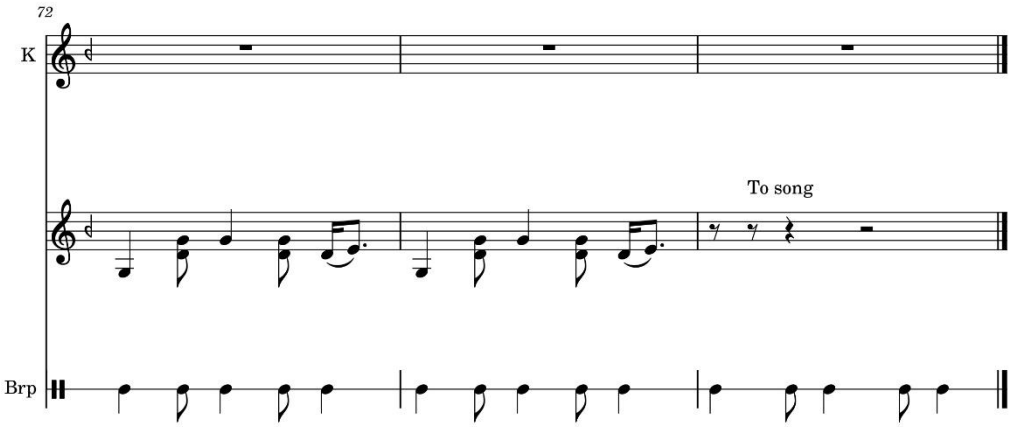
4

39
K
OudMotif9
Group of(3) 8ths& (3)16ths
OudMotif10
Offbeat group of (3) 8ths
VarOudM9
OudM9
Variation: different first note
OudM10
VarOudM9
OudM10
OudPhrase8
OudPhrase7
Extending over 4 bars
OudM9&OudM10&VarOudM9&OudM10&VarOudM9&OudM10
Stops on Dügah and Hüseini, inside Hisar Buselik makam
{comment:Repetition creating tension}
Brp
42
K
OudMotif12
Group of (4) 8th notes accent on 2nd
OudM11
Group of (1)8th& (2) 32s&(1) 8th
OudM12
OudM12
OudPhrase8
Extending over 3 bars
Offbeat(4)-Onbeat(1) of last bar
Zirguleli Hicaz on Hüseini
Stop on Muhayyer
EndOfSentence3
OudPhrase9
Extending over 2 bars
Beat(1)-Beat(4)
OudM11&OudM12*(3)
Rhythmic insistence on Tiz Buselik & Muhayyer
Brp

5

46
K
Brp
OudPhrase10
Extending over (2) bars
OffBeat(4)-Beat(4) of next bar
Descending from Muhayyer to Hisar
Swing feel
OudPhrase11
Extending over (2) bars
Beat(1)-Beat(1)
Glis jump from Hisar to Tiz Çargah
Descendıng movement from Tız Çargah to Hüseini
5chord Hicaz (Zirguleli) on Hüseini
OudPhrase12
Extending over (4) bars
OffBeat(1)-Beat(3) of last bar
Ascendıng movement from
buselik to Tiz Çargah showing
the whole range of makam Hisar
Stop on Muhayyer
49
K
Brp
OudMotif13
Group of (2)
8th notes
with grace note
after the note
OudM13
OudM13
OudM13
OudM13
OudM13
OudM13
OudM13
OudPhrase13
EndOfSentence4

6

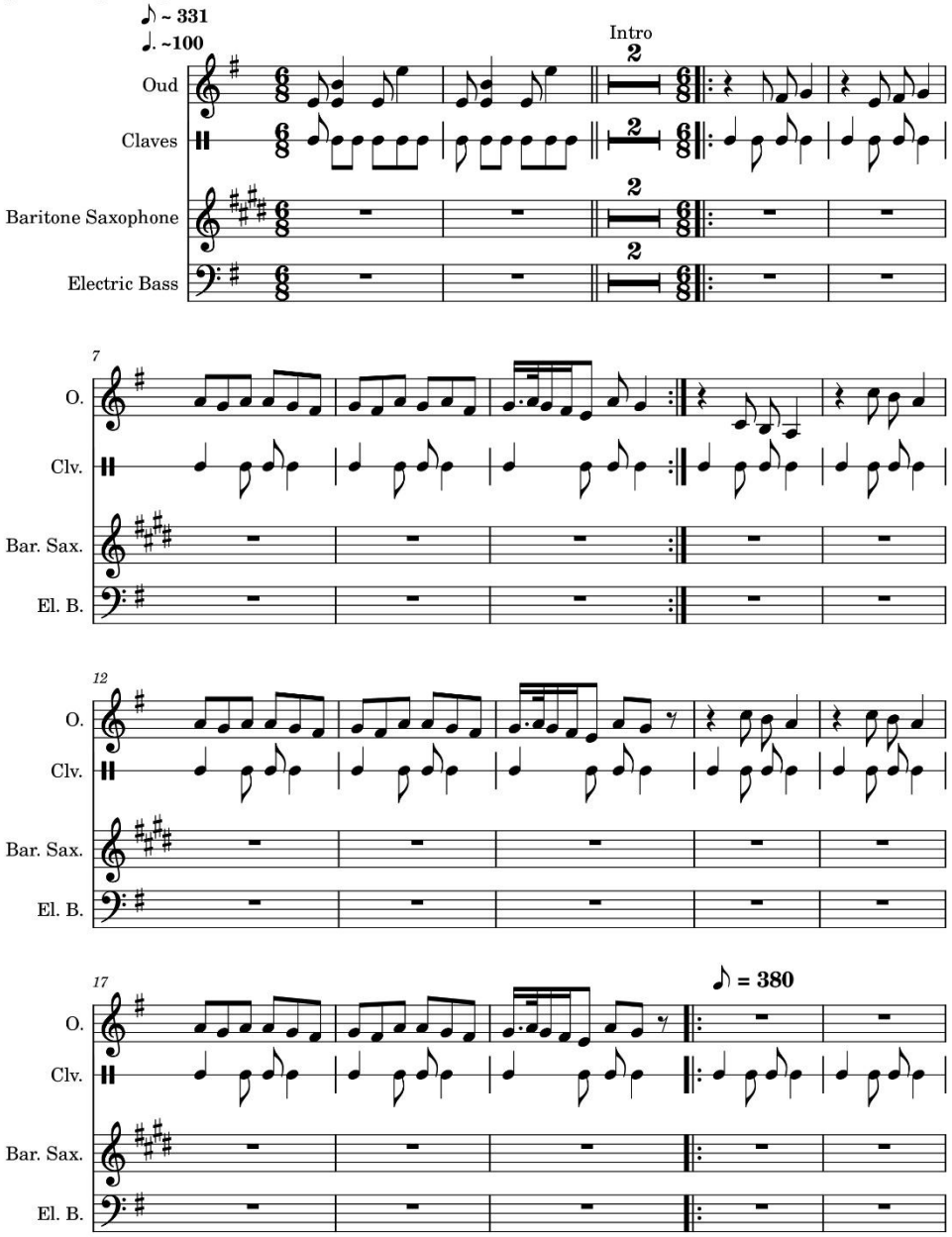

52
K
OudMotif14
(Starting off beat on previous bar)
Group of 4 sets of : 8th&4er note
5:4 like feeling
VarOudM14
OudM14 variation
on other notes
Var2OudM14
OudM14 on other notes
OudPhrase13
Extending over (4) bars
OudMotif14VarOudM14&Var2OudM14
Descending gradually from Muhayyer to Çargah
Reintroducing Neva instead of Hisar
Return to Uşşak makam
OudPhrase 14
Extending over (2) bars
Beat(1)-Beat(2)
Movement around Buselik
alternatively
using Hisar and Neva notes
stop on Dügah passing through
Zirgule
Brp
57
K
OudMotif15
Off-beat placed
group of(3) 8ths
VarOudM15
OudM15
on different notes
Var2OudM15
OudM15
on diferent notes
OudPhrase15
Extending over (2) bars
OffBeat(2)-Beat(1)
Ascending movement from Hüseini Aşıran to Dügah
using chromatic scale
OudPhrase16
Extending over (4) bars
Offbeat(2) -beat(4) of last bar
Hisar to Acem, fall on Buselik then back to Neva,
ending phrase starting from Zirgüle showing
Buselik 4x ending
on Dugah
Brp

7

61
K
A5
G5/G
EndOfSentence5
Brp
66
K
Played
behind/after
the bit
delayed
G5
G5
G5 with E
G5 with E
Brp

8

9

Album:
Middle Eastern Rock – John Berberian
And The Rock East Ensemble
(Verve Forecast, 1969)
performance pitch Dugah = E

Chem oo chem

John Berberian's metric improvisation

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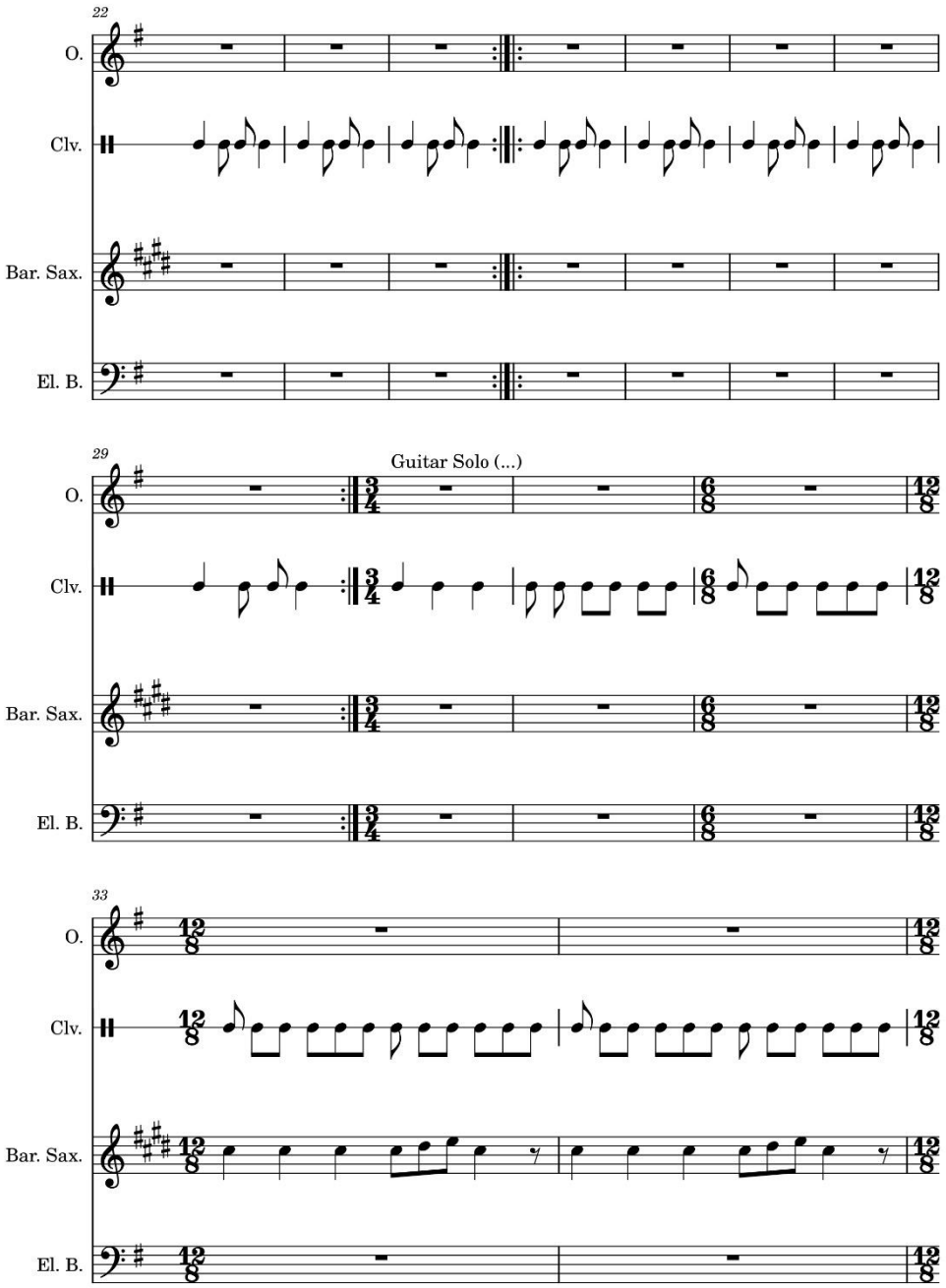
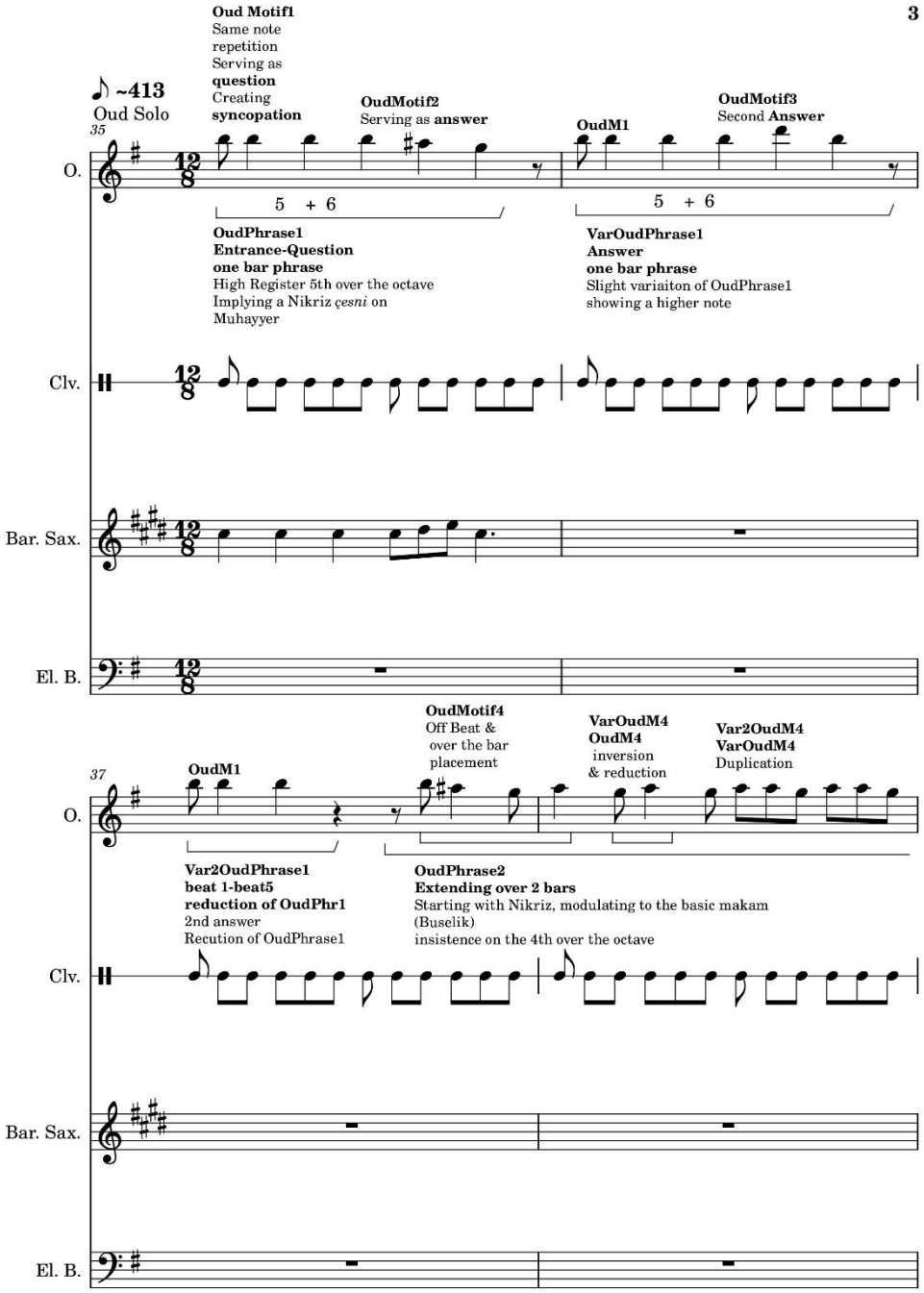
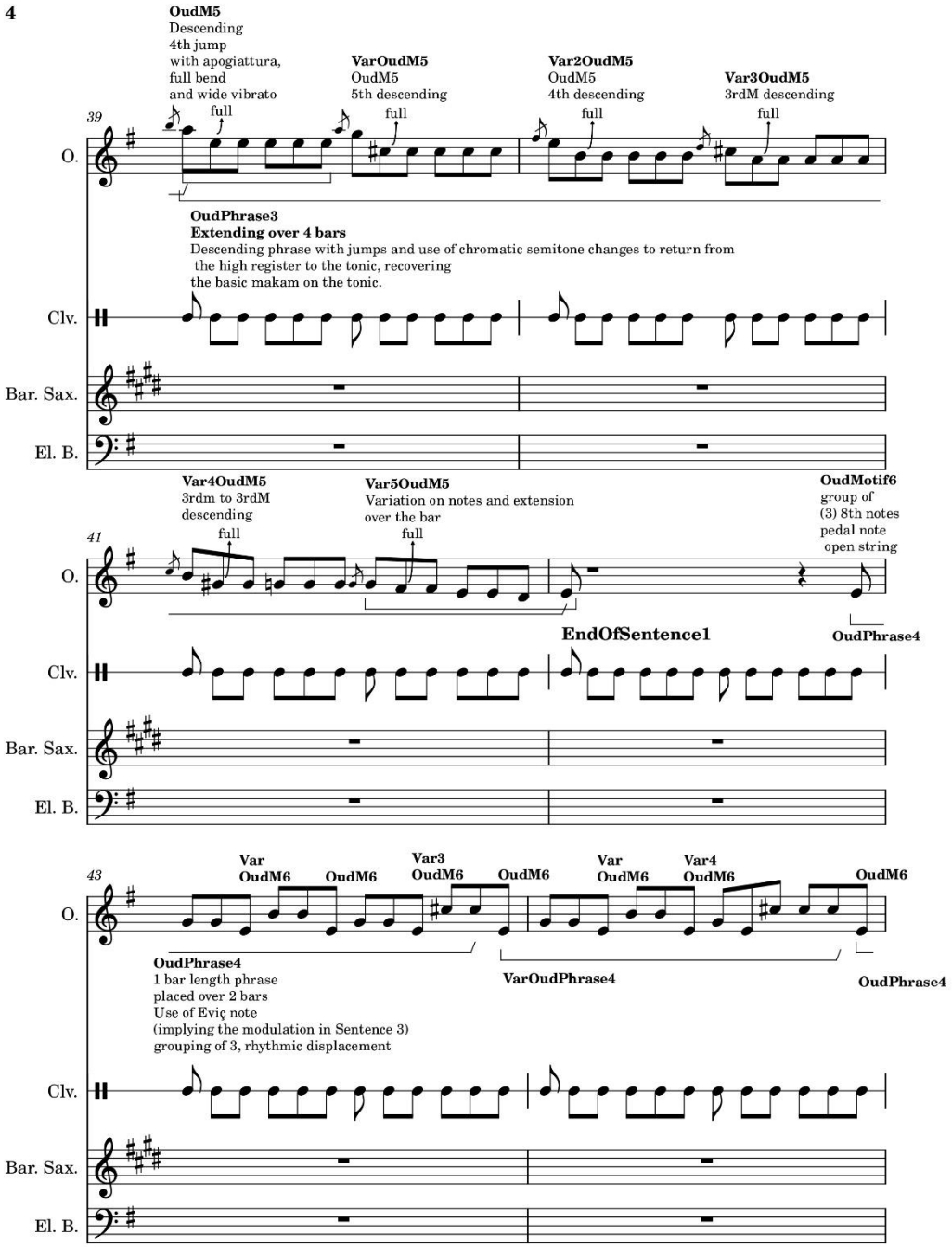
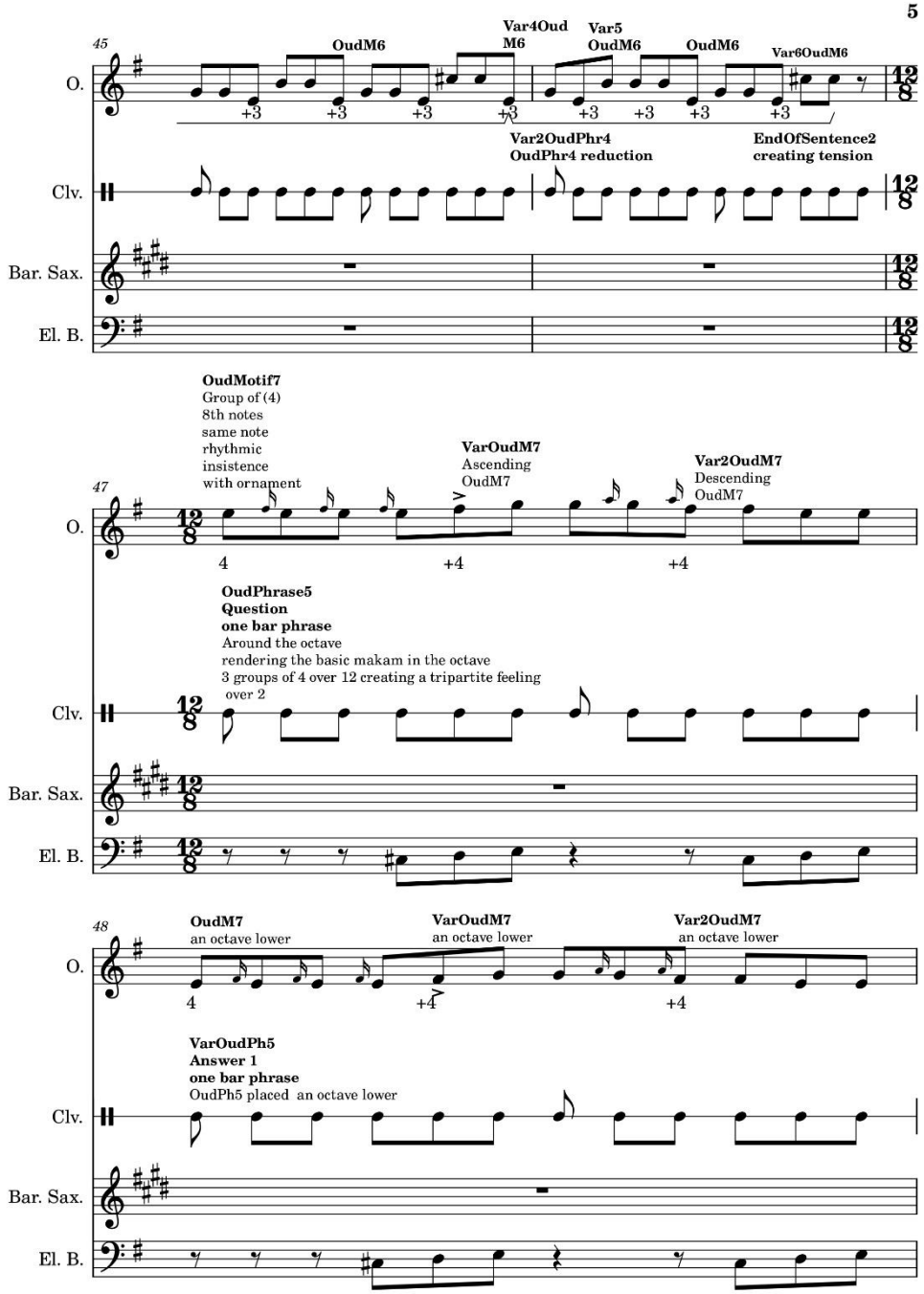
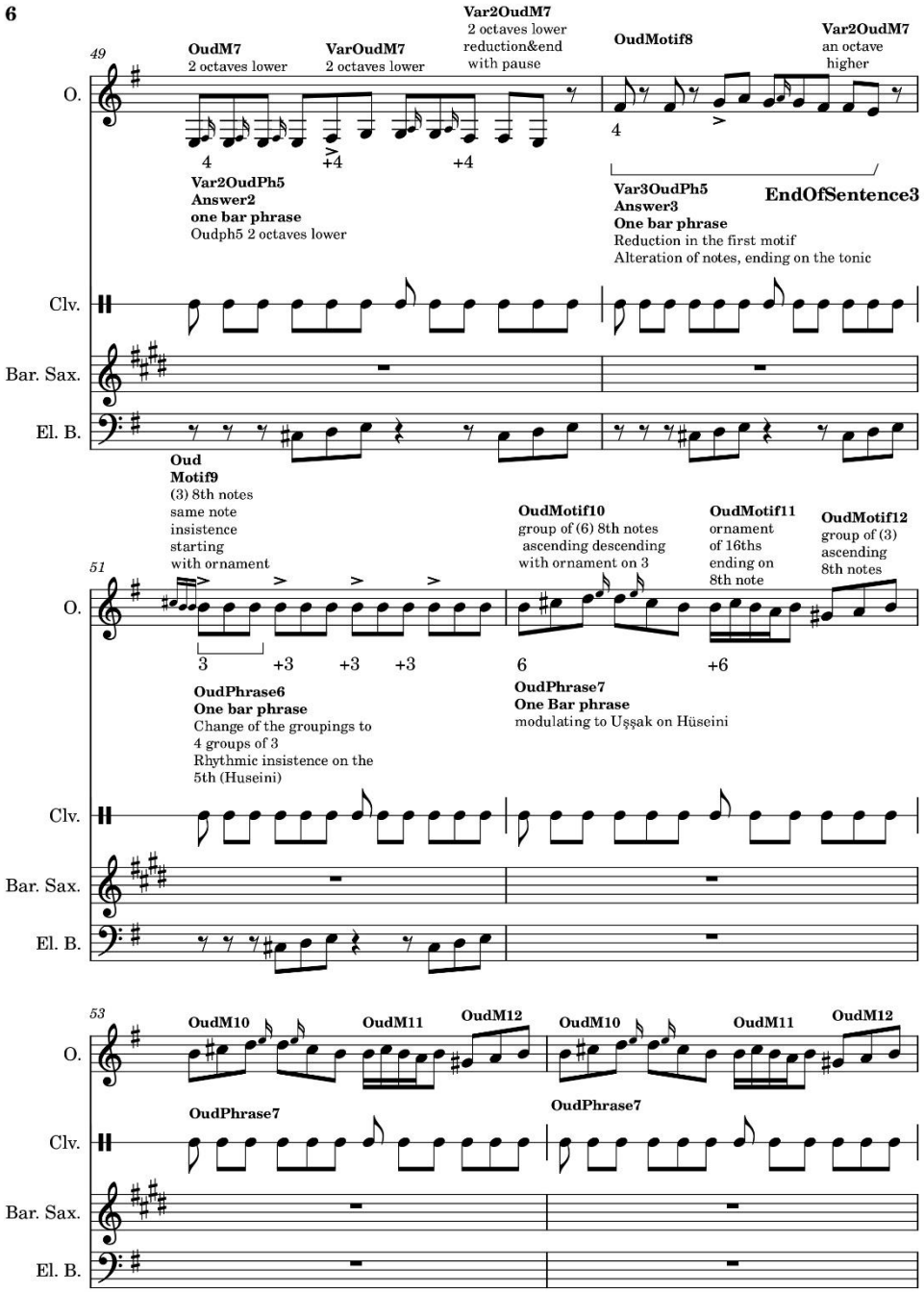
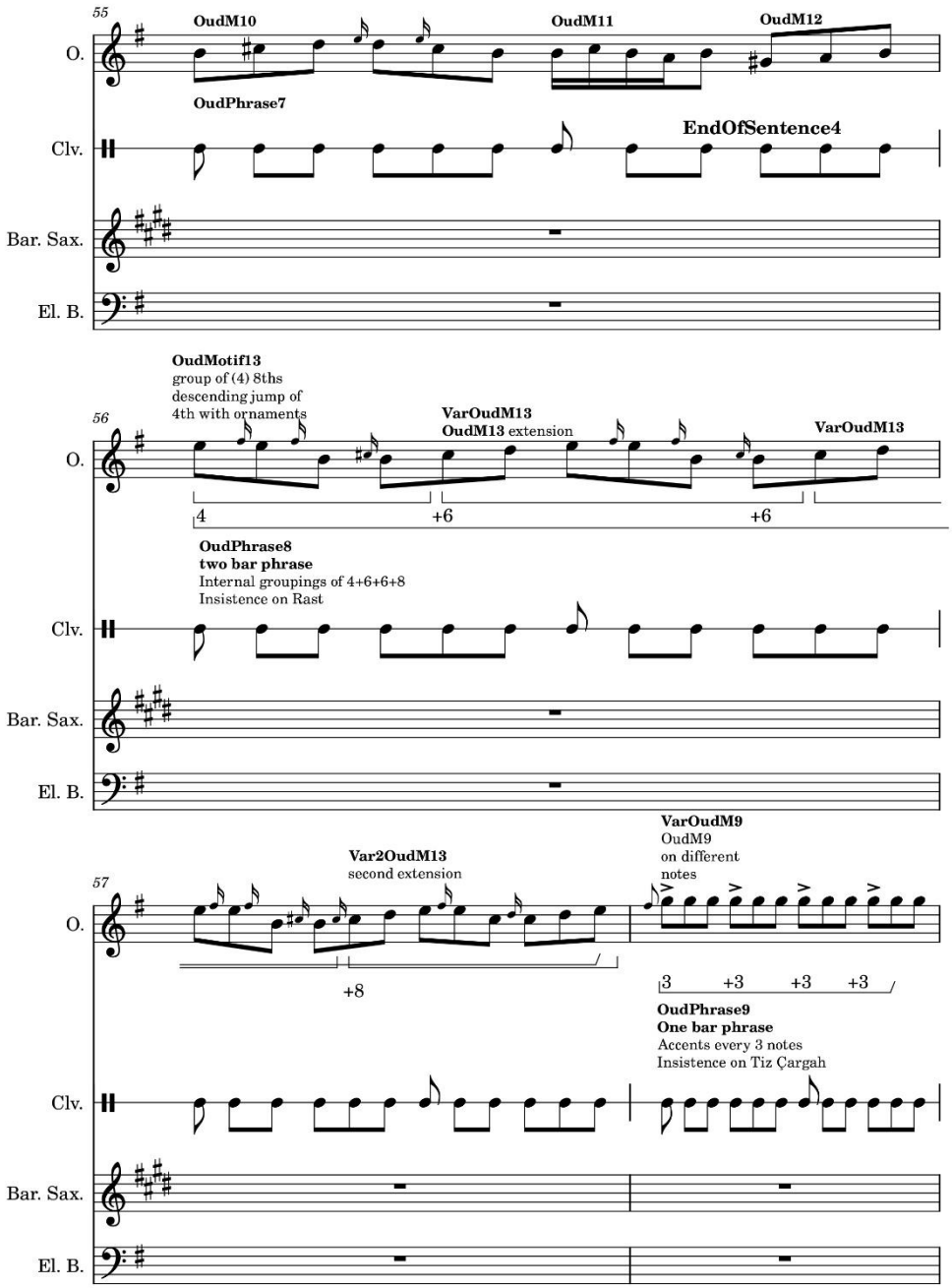
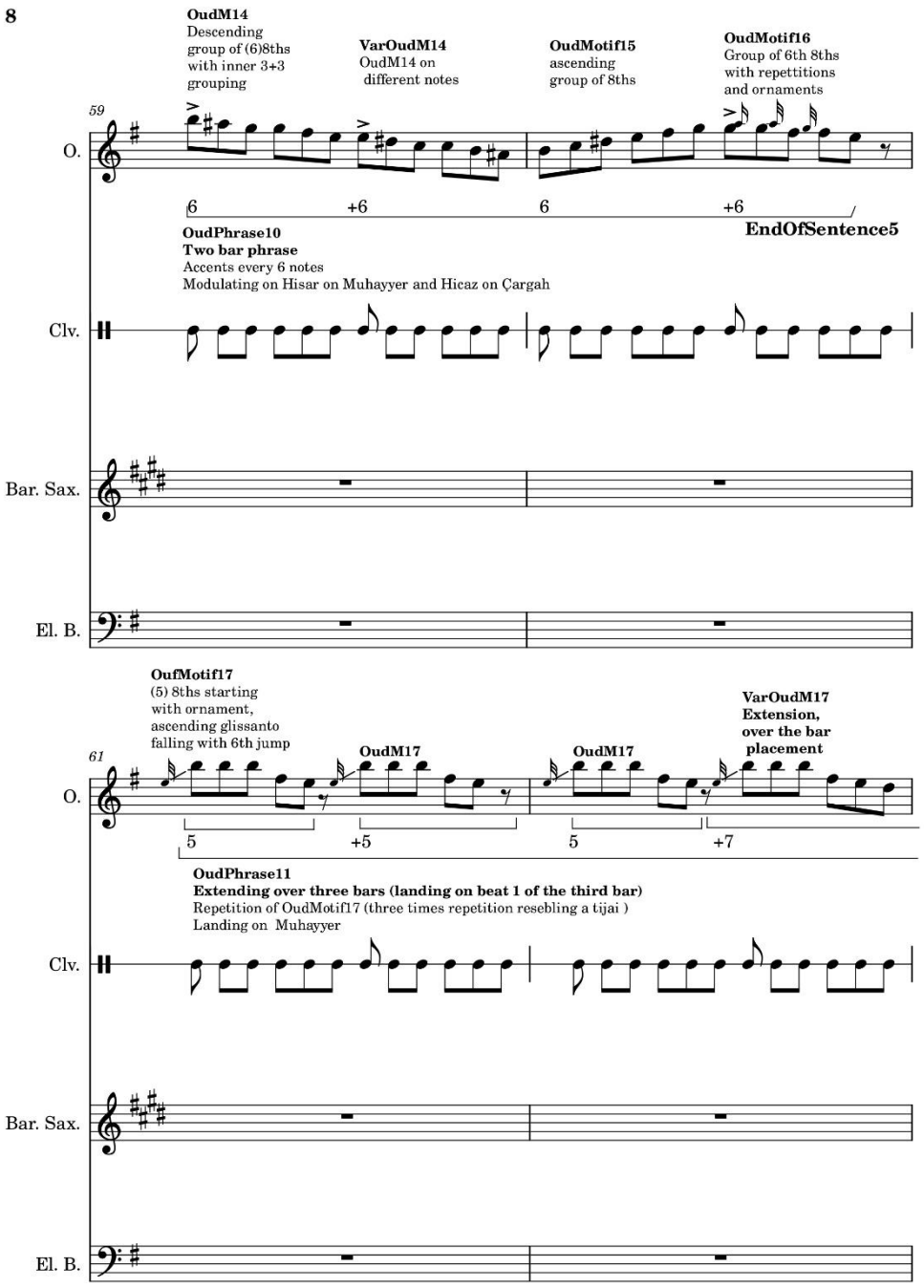

22
O.
Clv.
Bar. Sax.
El. B.
29
Guitar Solo (...)
O.
Clv.
Bar. Sax.
El. B.
33
O.
Clv.
Bar. Sax.
El. B.

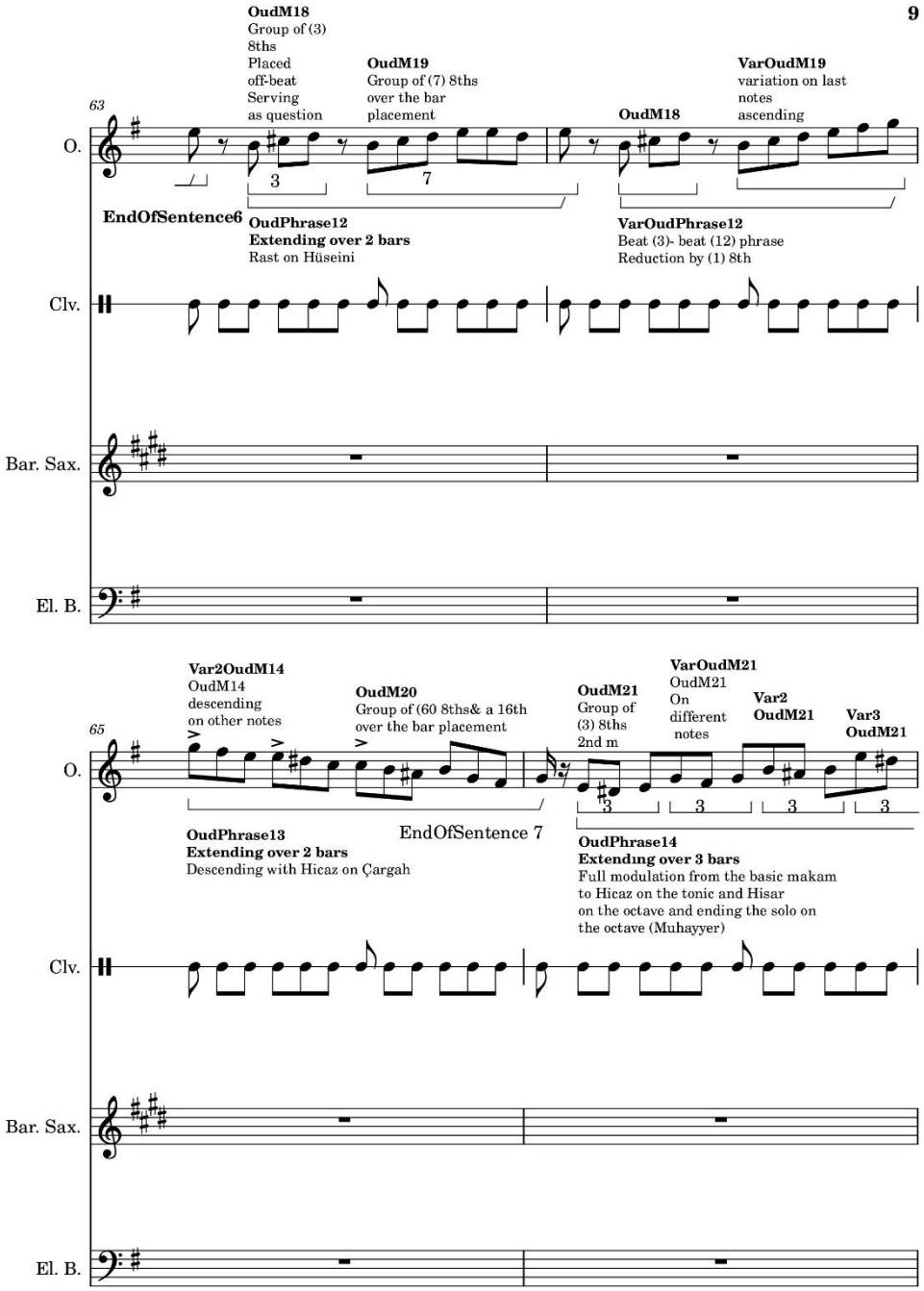
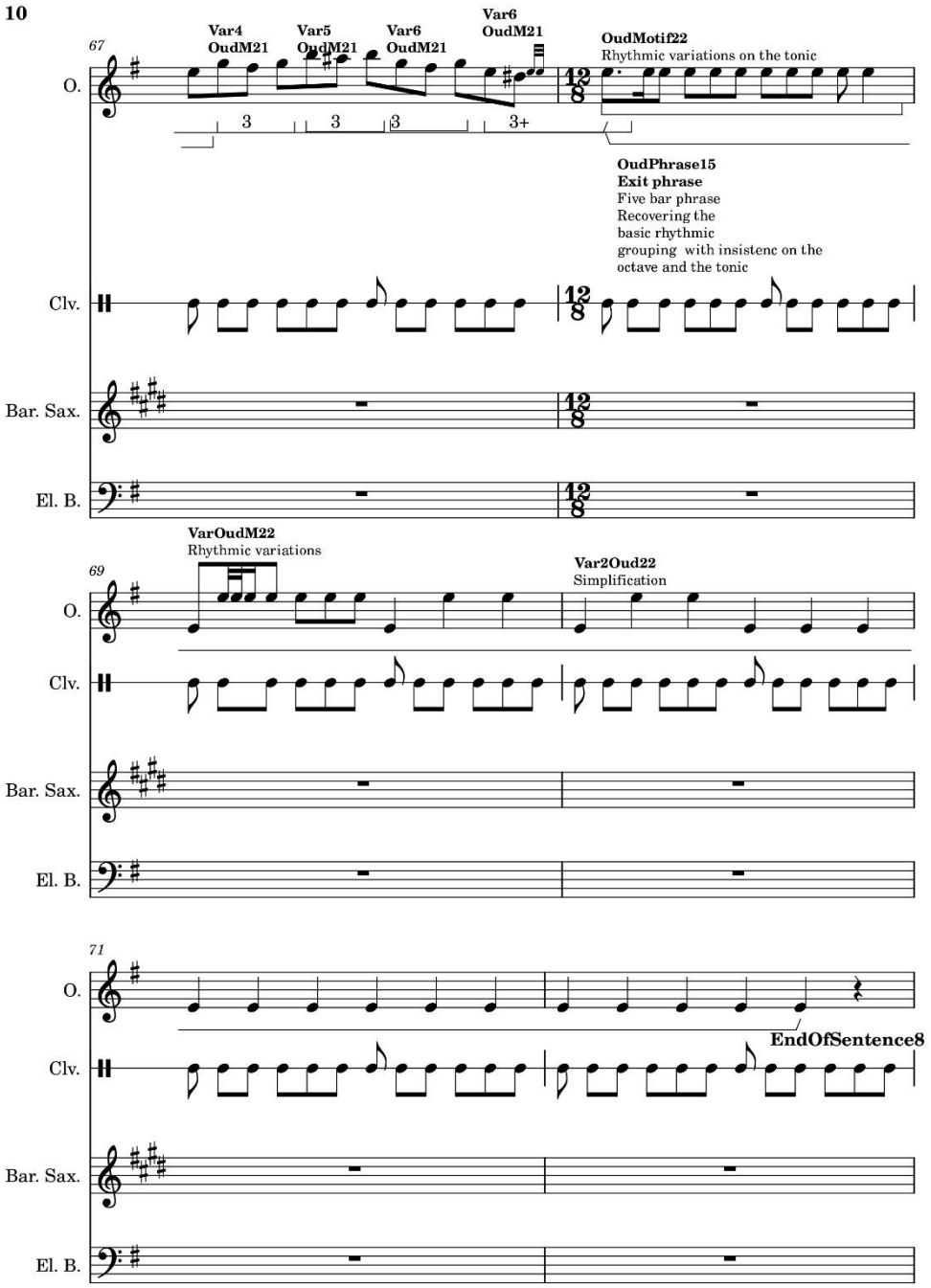
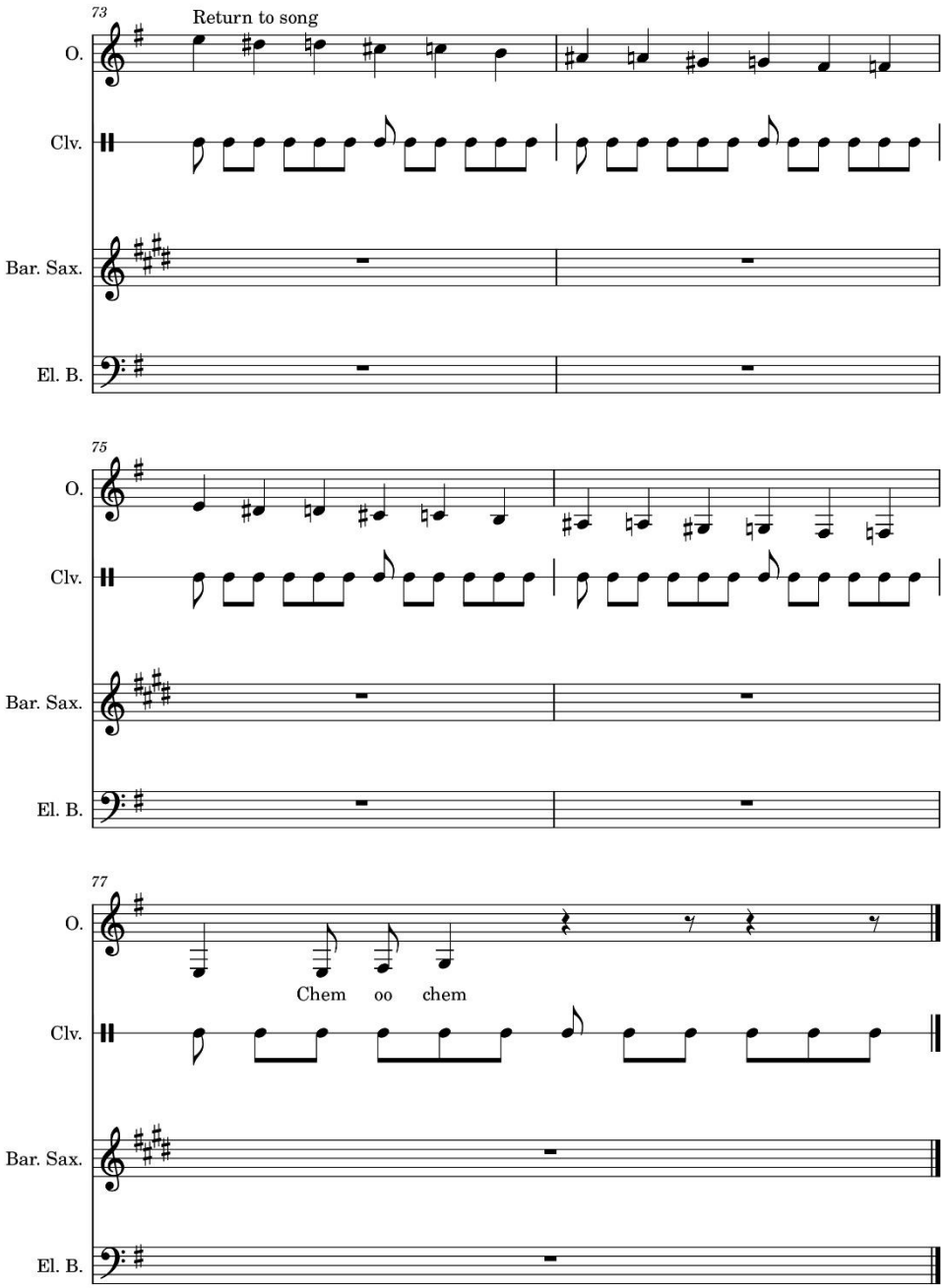

Oud Motif1
Same note repetition
Serving as question
Creating syncopation
OudMotif2
Serving as answer
OudM1
OudMotif3
Second Answer
~413
Oud Solo
35
O.
Clv.
Bar. Sax.
El. B.
5 + 6
5 + 6
OudPhrase1
Entrance-Question
one bar phrase
High Register 5th over the octave
Implying a Nikriz çesni on Muhayyer
VarOudPhrase1
Answer
one bar phrase
Slight variaiton of OudPhrase1
showing a higher note
OudMotif4
Off Beat & over the bar placement
VarOudM4
OudM4
inversion & reduction
Var2OudM4
VarOudM4
Duplication
37
OudM1
Var2OudPhrase1
beat 1-beat5
reduction of OudPhr1
2nd answer
Recution of OudPhrase1
OudPhrase2
Extending over 2 bars
Starting with Nikriz, modulating to the basic makam (Buselik)
insistence on the 4th over the octave


4
OudM5
Descending
4th jump
with apogiattura,
full bend
and wide vibrato
full
VarOudM5
OudM5
5th descending
full
Var2OudM5
OudM5
4th descending
full
Var3OudM5
3rdM descending
full
39
O.
OudPhrase3
Extending over 4 bars
Descending phrase with jumps and use of chromatic semitone changes to return from
the high register to the tonic, recovering
the basic makam on the tonic.
Clv.
Bar. Sax.
El. B.
Var4OudM5
3rdm to 3rdM
descending
full
Var5OudM5
Variation on notes and extension
over the bar
full
OudMotif6
group of
(3) 8th notes
pedal note
open string
41
O.
EndOfSentence1
OudPhrase4
Clv.
Bar. Sax.
El. B.
Var
OudM6
OudM6
Var3
OudM6
OudM6
Var
OudM6
Var4
OudM6
OudM6
43
O.
OudPhrase4
1 bar length phrase
placed over 2 bars
Use of Eviç note
(implying the modulation in Sentence 3)
grouping of 3, rhythmic displacement
VarOudPhrase4
OudPhrase4
Clv.
Bar. Sax.
El. B.


45
OudM6
Var4Oud M6
Var5 OudM6
OudM6
Var6OudM6
O.
Clv.
Bar. Sax.
El. B.
Var2OudPhr4
OudPhr4 reduction
EndOfSentence2
creating tension
OudMotif7
Group of (4)
8th notes
same note
rhythmic
insistence
with ornament
VarOudM7
Ascending
OudM7
Var2OudM7
Descending
OudM7
47
OudPhrase5
Question
one bar phrase
Around the octave
rendering the basic makam in the octave
3 groups of 4 over 12 creating a tripartite feeling
over 2
48
OudM7
an octave lower
VarOudM7
an octave lower
Var2OudM7
an octave lower
VarOudPh5
Answer 1
one bar phrase
OudPh5 placed an octave lower

6
49
OudM7
2 octaves lower
VarOudM7
2 octaves lower
Var2OudM7
2 octaves lower
reduction&end
with pause
OudMotif8
Var2OudM7
an octave
higher
O.
4
+4
+4
4
Var2OudPh5
Answer2
one bar phrase
Oudph5 2 octaves lower
Var3OudPh5
Answer3
One bar phrase
Reduction in the first motif
Alteration of notes, ending on the tonic
EndOfSentence3
Clv.
Bar. Sax.
El. B.
Oud
Motif9
(3) 8th notes
same note
insistence
starting
with ornament
OudMotif10
group of (6) 8th notes
ascending descending
with ornament on 3
OudMotif11
ornament
of 16ths
ending on
8th note
OudMotif12
group of (3)
ascending
8th notes
51
O.
3
+3
+3
+3
6
+6
OudPhrase6
One bar phrase
Change of the groupings to
4 groups of 3
Rhythmic insistence on the
5th (Huseini)
OudPhrase7
One Bar phrase
modulating to Uşşak on Hüseini
Clv.
Bar. Sax.
El. B.
53
OudM10
OudM11
OudM12
OudM10
OudM11
OudM12
O.
OudPhrase7
OudPhrase7
Clv.
Bar. Sax.
El. B.

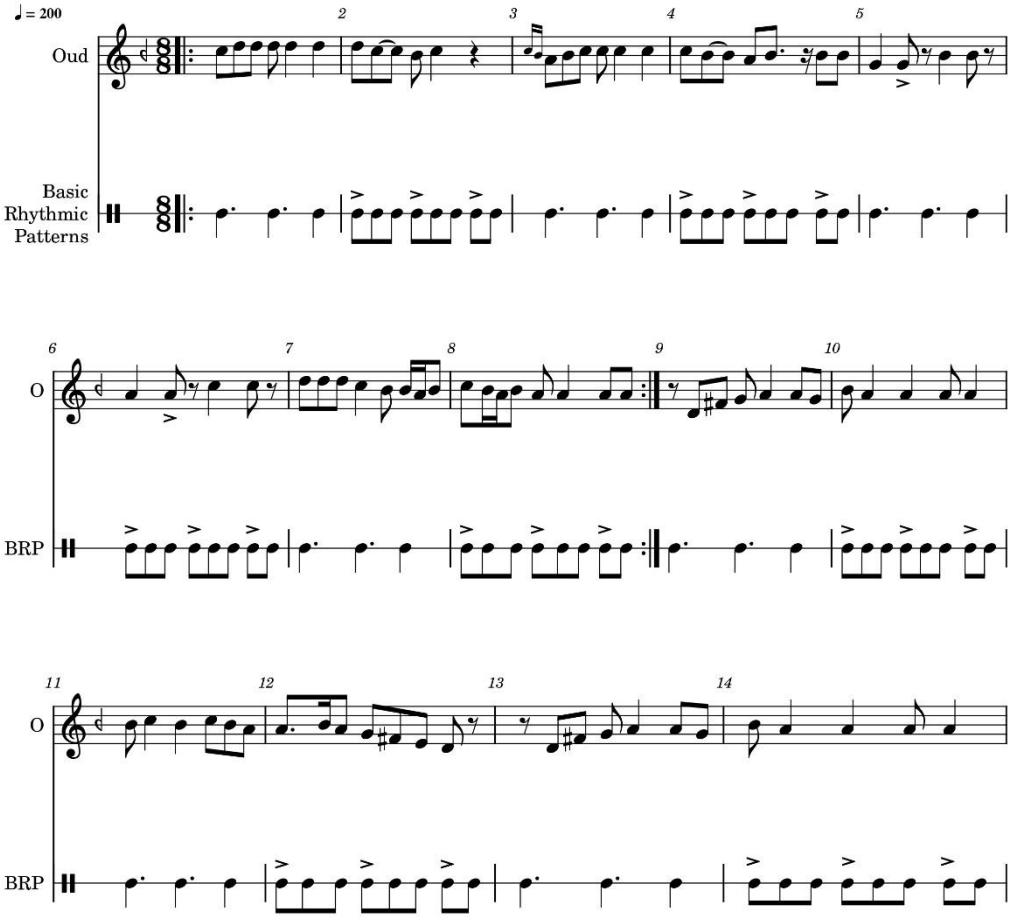
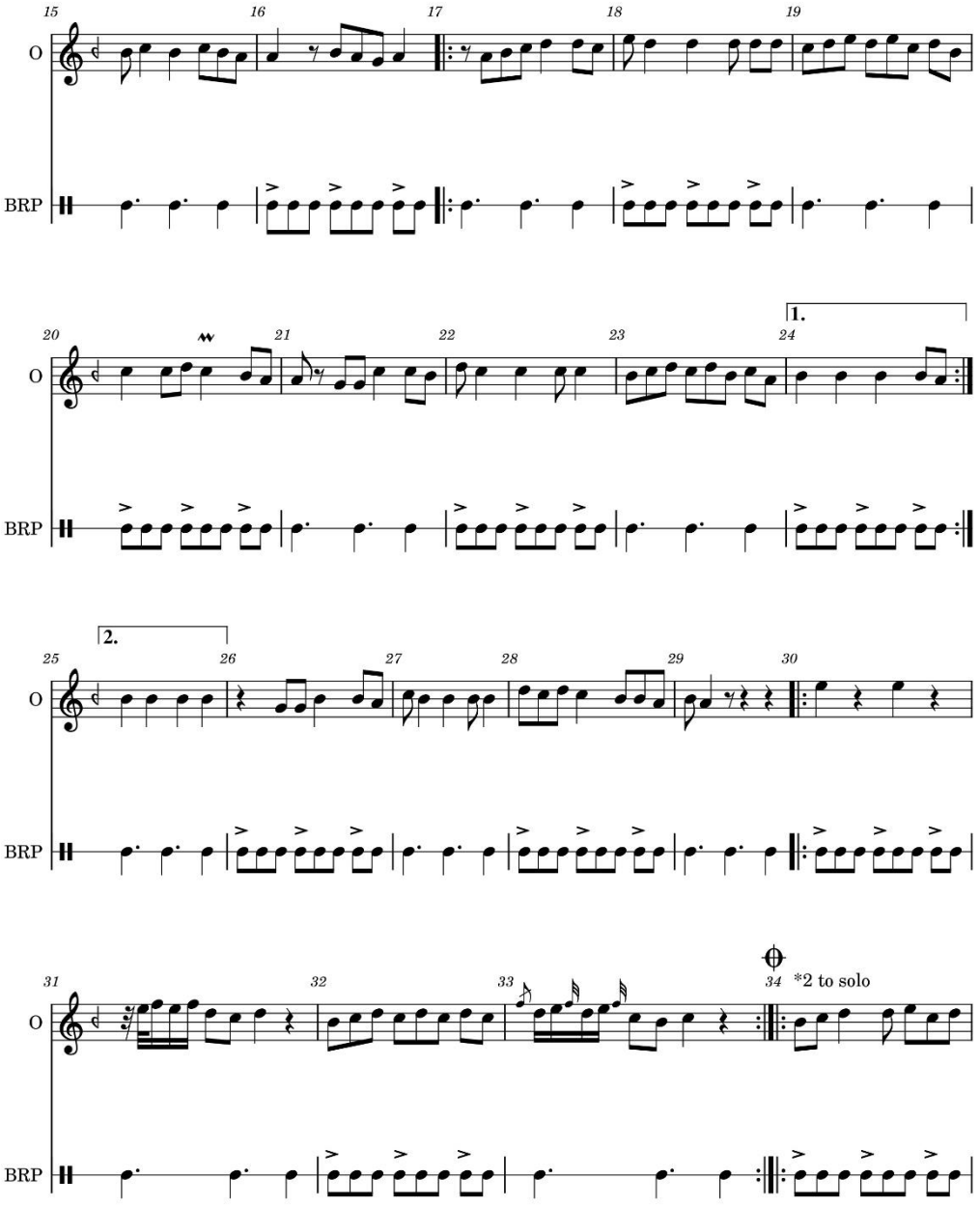

55
OudM10
OudM11
OudM12
O.
OudPhrase7
Clv.
EndOfSentence4
Bar. Sax.
El. B.
OudMotif13
group of (4) 8ths
descending jump of
4th with ornaments
56
VarOudM13
OudM13 extension
VarOudM13
O.
4
+6
+6
OudPhrase8
two bar phrase
Internal groupings of 4+6+6+8
Insistence on Rast
Clv.
Bar. Sax.
El. B.
VarOudM9
OudM9
on different
notes
Var2OudM13
second extension
57
O.
+8
3
+3
+3
+3
OudPhrase9
One bar phrase
Accents every 3 notes
Insistence on Tiz Çargah
Clv.
Bar. Sax.
El. B.

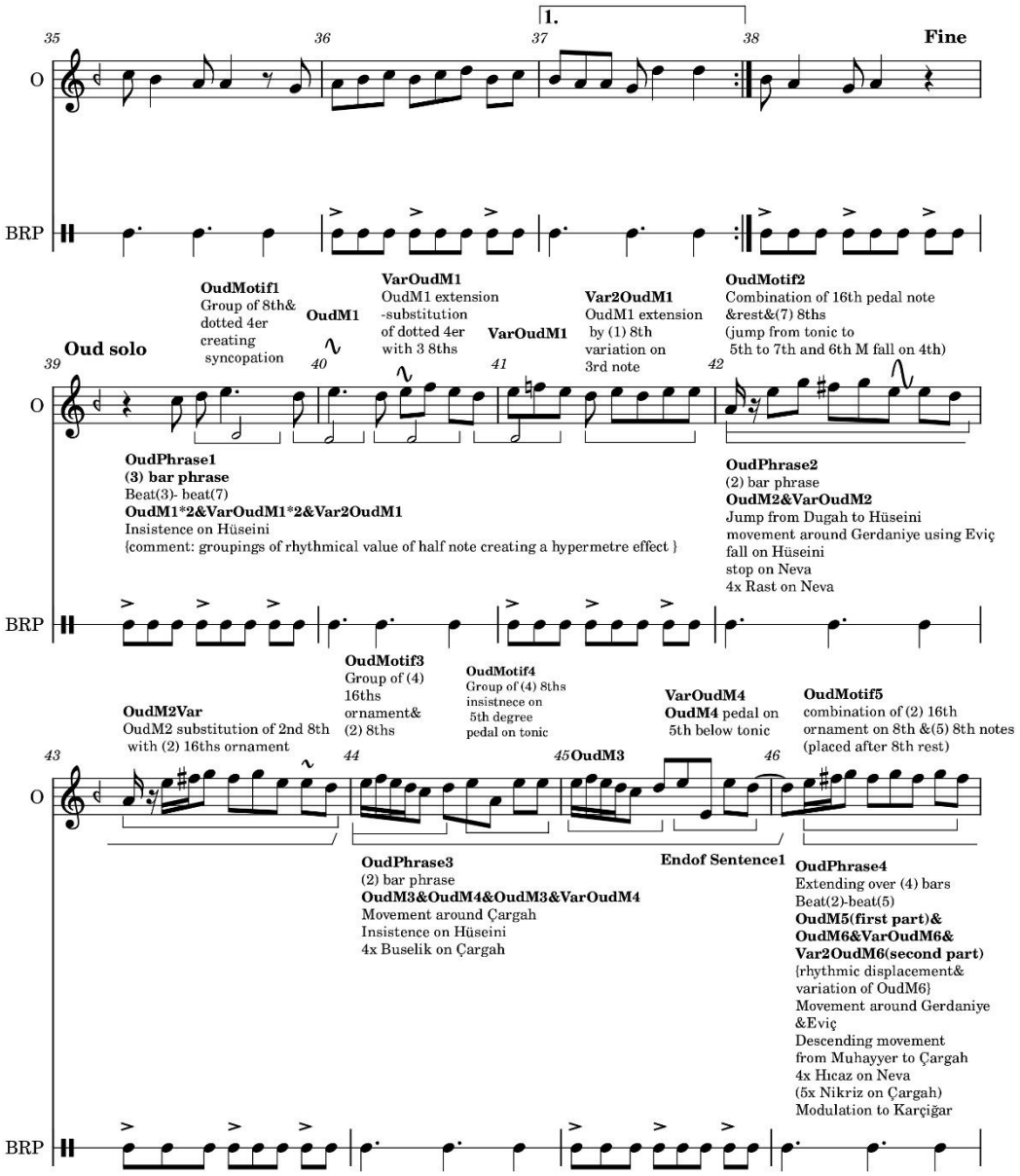

8
OudM14
Descending
group of (6)8ths
with inner 3+3
grouping
VarOudM14
OudM14 on
different notes
OudMotif15
ascending
group of 8ths
OudMotif16
Group of 6th 8ths
with repettitions
and ornaments
59
O.
6
+6
6
+6
EndOfSentence5
OudPhrase10
Two bar phrase
Accents every 6 notes
Modulating on Hisar on Muhayyer and Hicaz on Çargah
Clv.
Bar. Sax.
El. B.
OufMotif17
(5) 8ths starting
with ornament,
ascending glissanto
falling with 6th jump
OudM17
OudM17
VarOudM17
Extension,
over the bar
placement
61
O.
5
+5
5
+7
OudPhrase11
Extending over three bars (landing on beat 1 of the third bar)
Repetition of OudMotif17 (three times repetition resebling a tijai)
Landing on Muhayyer
Clv.
Bar. Sax.
El. B.

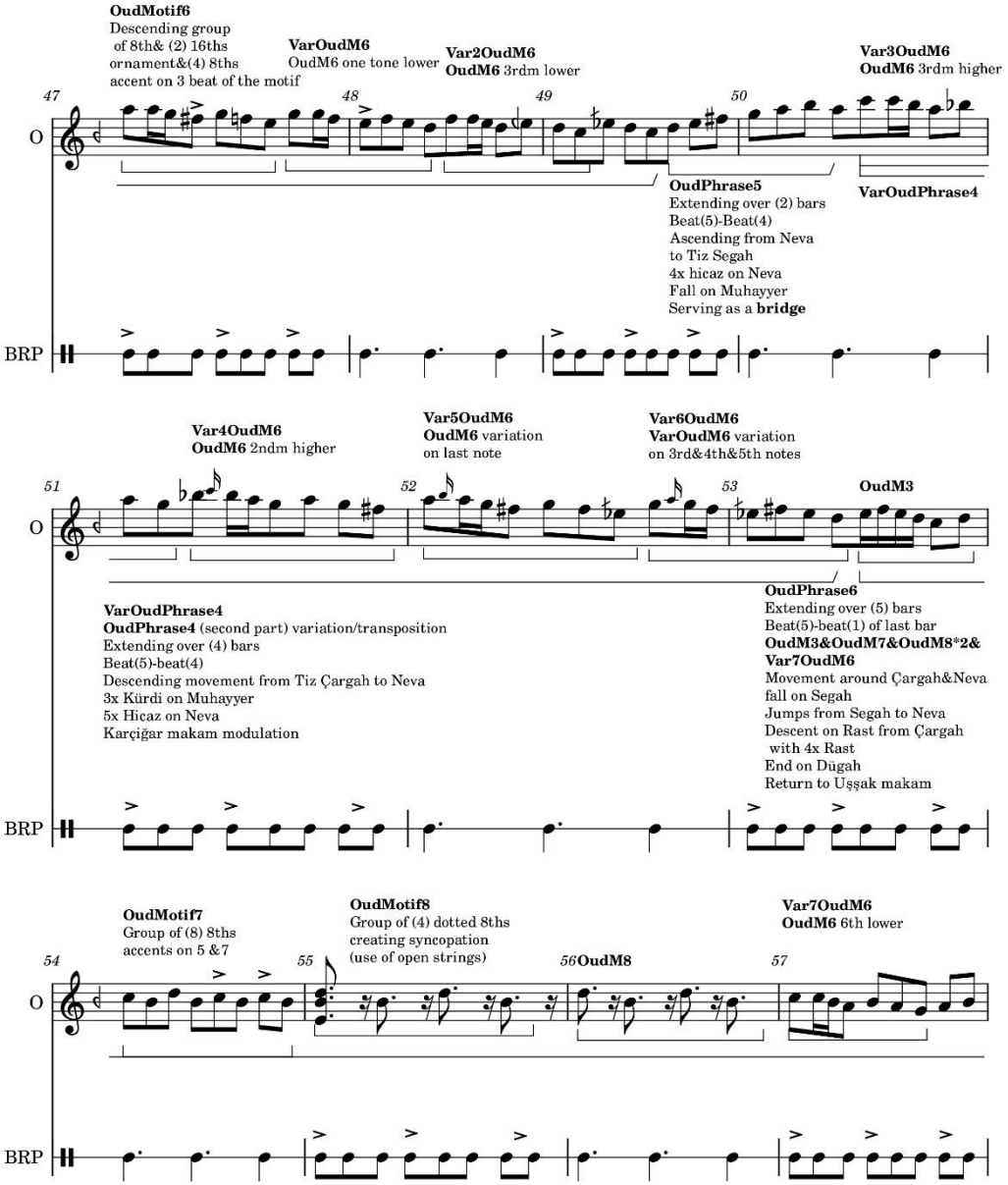

OudM18
Group of (3)
8ths
Placed
off-beat
Serving
as question
OudM19
Group of (7) 8ths
over the bar
placement
OudM18
VarOudM19
variation on last
notes
ascending
63
O.
Clv.
Bar. Sax.
El. B.
EndOfSentence6
OudPhrase12
Extending over 2 bars
Rast on Hüseini
VarOudPhrase12
Beat (3)- beat (12) phrase
Reduction by (1) 8th
Var2OudM14
OudM14
descending
on other notes
OudM20
Group of (60 8ths& a 16th
over the bar placement
OudM21
Group of
(3) 8ths
2nd m
VarOudM21
OudM21
On
different
notes
Var2
OudM21
Var3
OudM21
65
EndOfSentence 7
OudPhrase13
Extending over 2 bars
Descending with Hicaz on Çargah
OudPhrase14
Extending over 3 bars
Full modulation from the basic makam
to Hicaz on the tonic and Hisar
on the octave and ending the solo on
the octave (Muhayyer)

10
67
Var4
OudM21
Var5
OudM21
Var6
OudM21
Var6
OudM21
OudMotif22
Rhythmic variations on the tonic
3
3
3
3+
OudPhrase15
Exit phrase
Five bar phrase
Recovering the
basic rhythmic
grouping with insistenc on the
octave and the tonic
O.
Clv.
Bar. Sax.
El. B.
VarOudM22
Rhythmic variations
69
Var2Oud22
Simplification
71
EndOfSentence8

73
Return to song
O.
Clv.
Bar. Sax.
El. B.
75
O.
Clv.
Bar. Sax.
El. B.
77
O.
Chem oo chem
Clv.
Bar. Sax.
El. B.

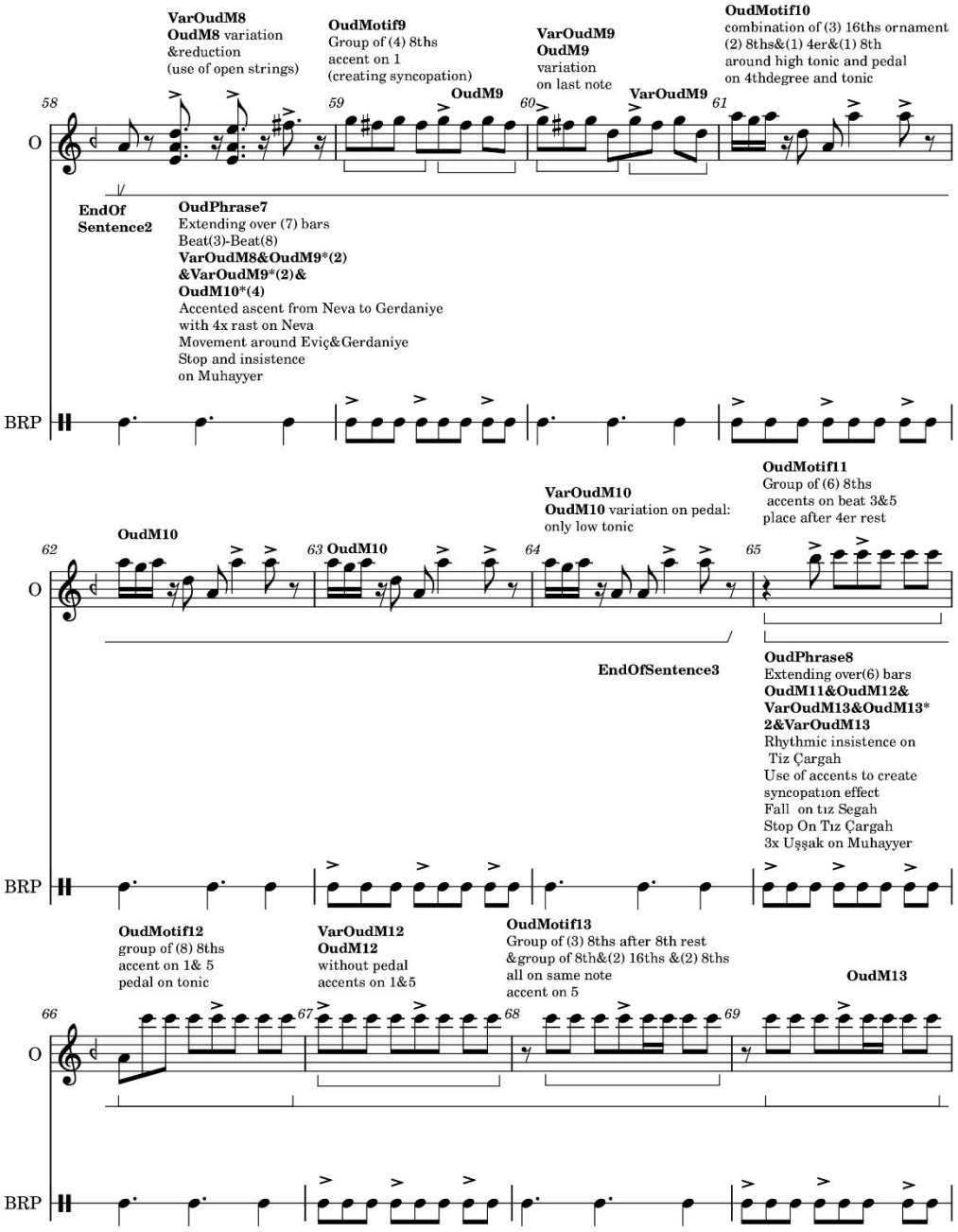
Annatol'ya

Album: An Armenian in America (2006)
Ara Dinkjian - oud solo

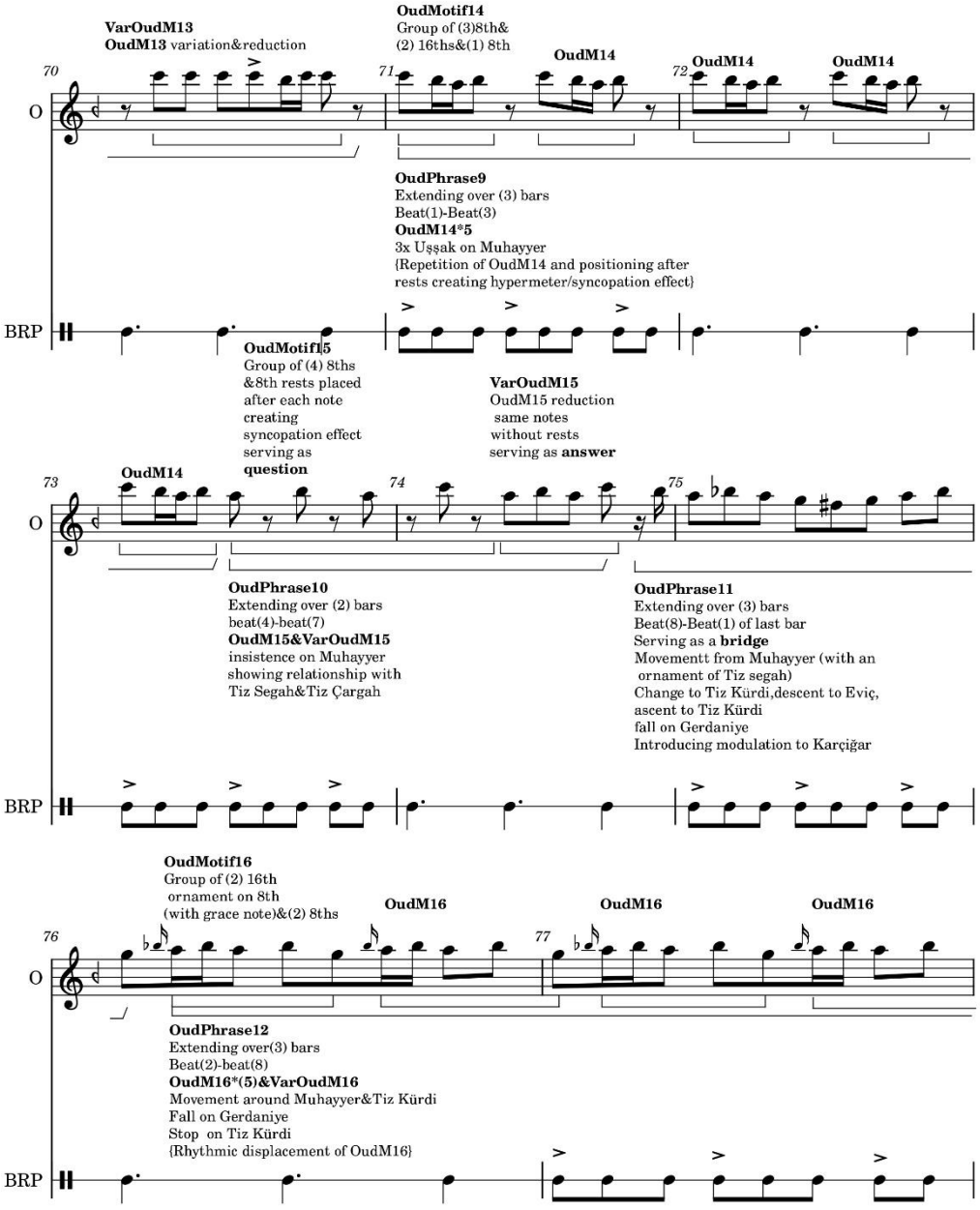
Ara Dinkjian

15
16
17
18
19
O
BRP
20
21
22
23
24
1.
O
BRP
25
2.
26
27
28
29
30
O
BRP
31
32
33
34
*2 to solo
O
BRP

2

1.
35
36
37
38
Fine
O
BRP
OudMotif1
Group of 8th&
dotted 4er
creating
syncopation
OudM1
VarOudM1
OudM1 extension
-substitution
of dotted 4er
with 3 8ths
VarOudM1
Var2OudM1
OudM1 extension
by (1) 8th
variation on
3rd note
OudMotif2
Combination of 16th pedal note
&rest&(7) 8ths
(jump from tonic to
5th to 7th and 6th M fall on 4th)
Oud solo
39
40
41
42
OudPhrase1
(3) bar phrase
Beat(3)- beat(7)
OudM1*2&VarOudM1*2&Var2OudM1
Insistence on Hüseini
{comment: groupings of rhythmical value of half note creating a hypermetre effect }
OudPhrase2
(2) bar phrase
OudM2&VarOudM2
Jump from Dugah to Hüseini
movement around Gerdaniye using Eviç
fall on Hüseini
stop on Neva
4x Rast on Neva
OudM2Var
OudM2 substitution of 2nd 8th
with (2) 16ths ornament
OudMotif3
Group of (4)
16ths
ornament&
(2) 8ths
OudMotif4
Group of (4) 8ths
insistnece on
5th degree
pedal on tonic
VarOudM4
OudM4 pedal on
5th below tonic
OudMotif5
combination of (2) 16th
ornament on 8th &(5) 8th notes
(placed after 8th rest)
43
44
45OudM3
46
OudPhrase3
(2) bar phrase
OudM3&OudM4&OudM3&VarOudM4
Movement around Çargah
Insistence on Hüseini
4x Buselik on Çargah
Endof Sentence1
OudPhrase4
Extending over (4) bars
Beat(2)-beat(5)
OudM5(first part)&
OudM6&VarOudM6&
Var2OudM6(second part)
{rhythmic displacement&
variation of OudM6}
Movement around Gerdaniye
&Eviç
Descending movement
from Muhayyer to Çargah
4x Hıcaz on Neva
(5x Nikriz on Çargah)
Modulation to Karçiğar

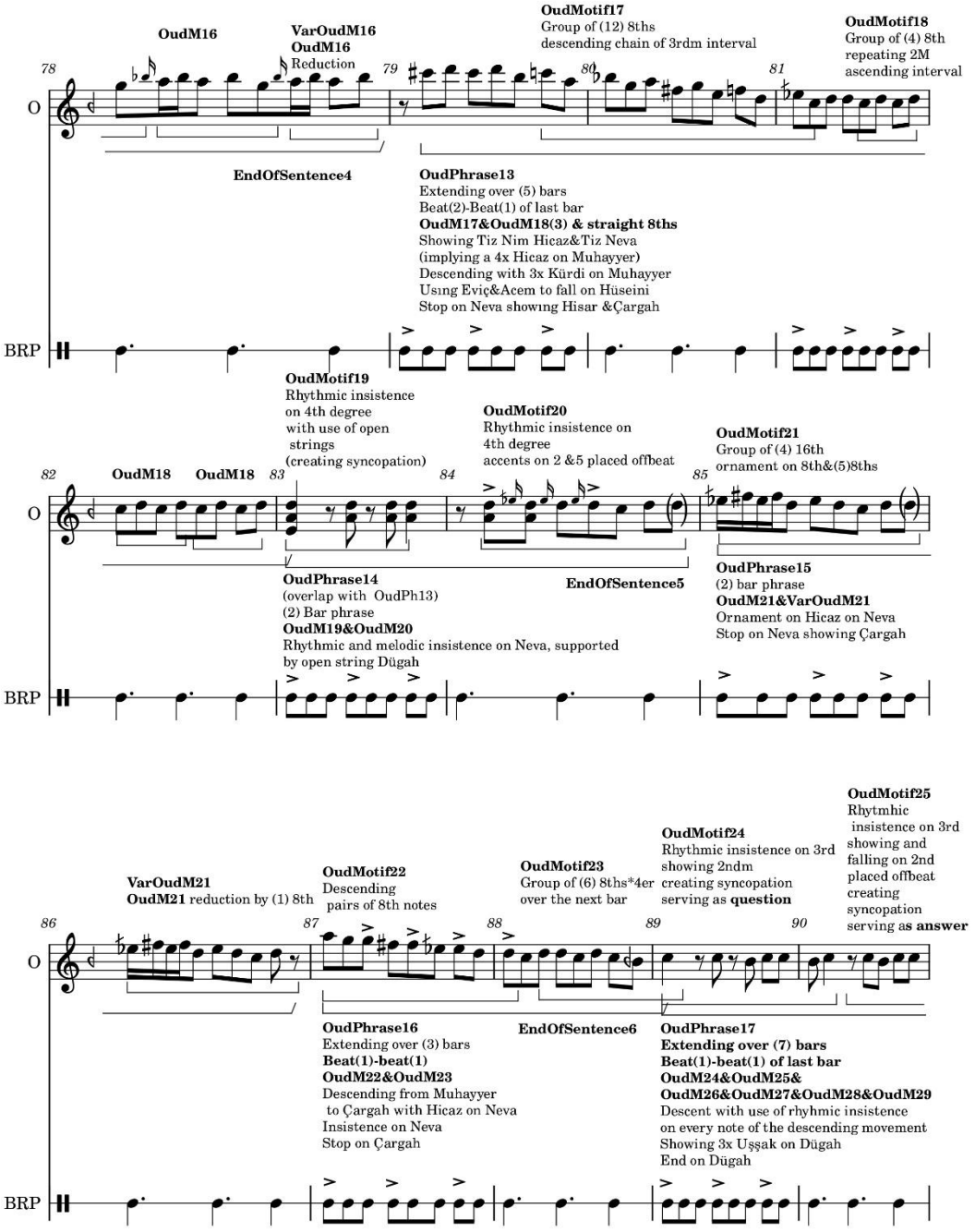
3

OudMotif6
Descending group
of 8th& (2) 16ths
ornament&(4) 8ths
accent on 3 beat of the motif
VarOudM6
OudM6 one tone lower
Var2OudM6
OudM6 3rdm lower
Var3OudM6
OudM6 3rdm higher
47
48
49
50
O
BRP
OudPhrase5
Extending over (2) bars
Beat(5)-Beat(4)
Ascending from Neva
to Tiz Segah
4x hicaz on Neva
Fall on Muhayyer
Serving as a bridge
VarOudPhrase4
Var4OudM6
OudM6 2ndm higher
Var5OudM6
OudM6 variation
on last note
Var6OudM6
VarOudM6 variation
on 3rd&4th&5th notes
OudM3
51
52
53
VarOudPhrase4
OudPhrase4 (second part) variation/transposition
Extending over (4) bars
Beat(5)-beat(4)
Descending movement from Tiz Çargah to Neva
3x Kürdi on Muhayyer
5x Hicaz on Neva
Karçiğar makam modulation
OudPhrase6
Extending over (5) bars
Beat(5)-beat(1) of last bar
OudM3&OudM7&OudM8*2&
Var7OudM6
Movement around Çargah&Neva
fall on Segah
Jumps from Segah to Neva
Descent on Rast from Çargah
with 4x Rast
End on Dügah
Return to Uşşak makam
OudMotif7
Group of (8) 8ths
accents on 5 &7
OudMotif8
Group of (4) dotted 8ths
creating syncopation
(use of open strings)
Var7OudM6
OudM6 6th lower
54
55
56OudM8
57

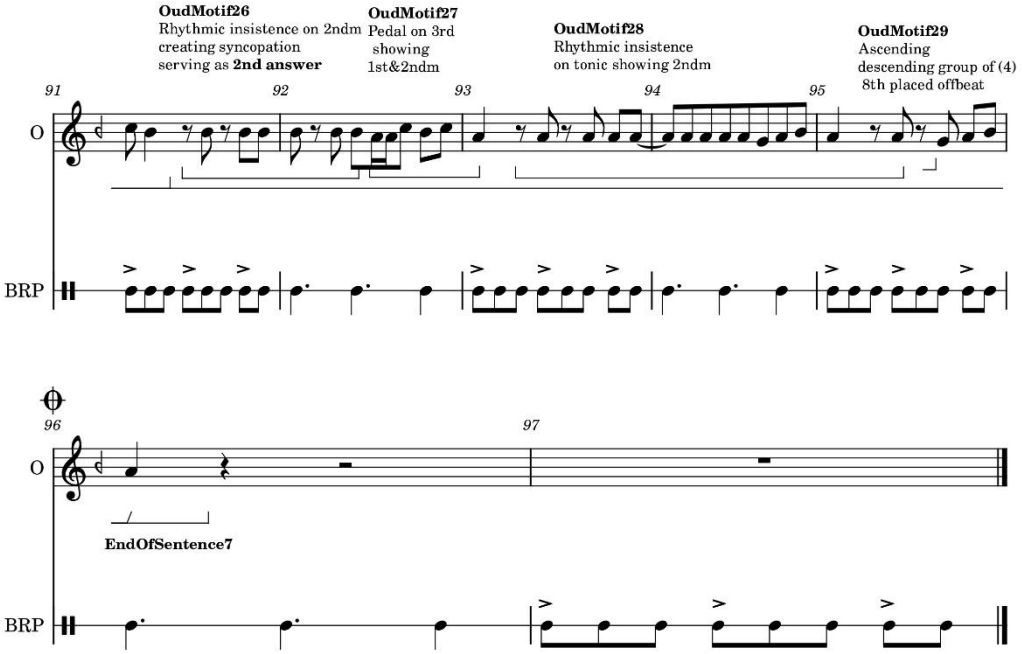
4

VarOudM8
OudM8 variation
&reduction
(use of open strings)
OudMotif9
Group of (4) 8ths
accent on 1
(creating syncopation)
OudM9
VarOudM9
OudM9
variation
on last note
VarOudM9
OudMotif10
combination of (3) 16ths ornament
(2) 8ths&(1) 4er&(1) 8th
around high tonic and pedal
on 4thdegree and tonic
58
59
60
61
O
EndOf
Sentence2
OudPhrase7
Extending over (7) bars
Beat(3)-Beat(8)
VarOudM8&OudM9*(2)
&VarOudM9*(2)&
OudM10*(4)
Accented ascent from Neva to Gerdaniye
with 4x rast on Neva
Movement around Eviç&Gerdaniye
Stop and insistence
on Muhayyer
BRP
OudMotif11
Group of (6) 8ths
accents on beat 3&5
place after 4er rest
VarOudM10
OudM10 variation on pedal:
only low tonic
OudM10
62
63 OudM10
64
65
O
EndOfSentence3
OudPhrase8
Extending over(6) bars
OudM11&OudM12&
VarOudM13&OudM13*
2&VarOudM13
Rhythmic insistence on
Tiz Çargah
Use of accents to create
syncopatıon effect
Fall on tız Segah
Stop On Tız Çargah
3x Uşşak on Muhayyer
BRP
OudMotif12
group of (8) 8ths
accent on 1& 5
pedal on tonic
VarOudM12
OudM12
without pedal
accents on 1&5
OudMotif13
Group of (3) 8ths after 8th rest
&group of 8th&(2) 16ths &(2) 8ths
all on same note
accent on 5
OudM13
66
67
68
69
O
BRP

5


VarOudM13
OudM13 variation&reduction
OudMotif14
Group of (3)8th&
(2) 16ths&(1) 8th
OudM14
OudM14
OudM14
70
71
72
O
OudPhrase9
Extending over (3) bars
Beat(1)-Beat(3)
OudM14*5
3x Uşşak on Muhayyer
{Repetition of OudM14 and positioning after
rests creating hypermeter/syncopation effect}
BRP
OudMotif15
Group of (4) 8ths
&8th rests placed
after each note
creating
syncopation effect
serving as
question
VarOudM15
OudM15 reduction
same notes
without rests
serving as answer
OudM14
73
74
75
O
OudPhrase10
Extending over (2) bars
beat(4)-beat(7)
OudM15&VarOudM15
insistence on Muhayyer
showing relationship with
Tiz Segah&Tiz Çargah
OudPhrase11
Extending over (3) bars
Beat(8)-Beat(1) of last bar
Serving as a bridge
Movementt from Muhayyer (with an
ornament of Tiz segah)
Change to Tiz Kürdi,descent to Eviç,
ascent to Tiz Kürdi
fall on Gerdaniye
Introducing modulation to Karçiğar
BRP
OudMotif16
Group of (2) 16th
ornament on 8th
(with grace note)&(2) 8ths
OudM16
OudM16
OudM16
76
77
O
OudPhrase12
Extending over(3) bars
Beat(2)-beat(8)
OudM16*(5)&VarOudM16
Movement around Muhayyer&Tiz Kürdi
Fall on Gerdaniye
Stop on Tiz Kürdi
{Rhythmic displacement of OudM16}
BRP

6


OudM16
VarOudM16
OudM16
Reduction
OudMotif17
Group of (12) 8ths
descending chain of 3rdm interval
OudMotif18
Group of (4) 8th
repeating 2M
ascending interval
78
79
80
81
O
EndOfSentence4
OudPhrase13
Extending over (5) bars
Beat(2)-Beat(1) of last bar
OudM17&OudM18(3) & straight 8ths
Showing Tiz Nim Hicaz&Tiz Neva
(implying a 4x Hicaz on Muhayyer)
Descending with 3x Kürdi on Muhayyer
Usıng Eviç&Acem to fall on Hüseini
Stop on Neva showıng Hisar &Çargah
BRP
OudMotif19
Rhythmic insistence
on 4th degree
with use of open
strings
(creating syncopation)
OudMotif20
Rhythmic insistence on
4th degree
accents on 2 &5 placed offbeat
OudMotif21
Group of (4) 16th
ornament on 8th&(5)8ths
82
OudM18
OudM18
83
84
85
O
OudPhrase14
(overlap with OudPh13)
(2) Bar phrase
OudM19&OudM20
Rhythmic and melodic insistence on Neva, supported
by open string Dügah
EndOfSentence5
OudPhrase15
(2) bar phrase
OudM21&VarOudM21
Ornament on Hicaz on Neva
Stop on Neva showing Çargah
BRP
VarOudM21
OudM21 reduction by (1) 8th
OudMotif22
Descending
pairs of 8th notes
OudMotif23
Group of (6) 8ths*4er
over the next bar
OudMotif24
Rhythmic insistence on 3rd
showing 2ndm
creating syncopation
serving as question
OudMotif25
Rhytmhic
insistence on 3rd
showing and
falling on 2nd
placed offbeat
creating
syncopation
serving as answer
86
87
88
89
90
O
OudPhrase16
Extending over (3) bars
Beat(1)-beat(1)
OudM22&OudM23
Descending from Muhayyer
to Çargah with Hicaz on Neva
Insistence on Neva
Stop on Çargah
EndOfSentence6
OudPhrase17
Extending over (7) bars
Beat(1)-beat(1) of last bar
OudM24&OudM25&
OudM26&OudM27&OudM28&OudM29
Descent with use of rhyhmic insistence
on every note of the descending movement
Showing 3x Uşşak on Dügah
End on Dügah
BRP

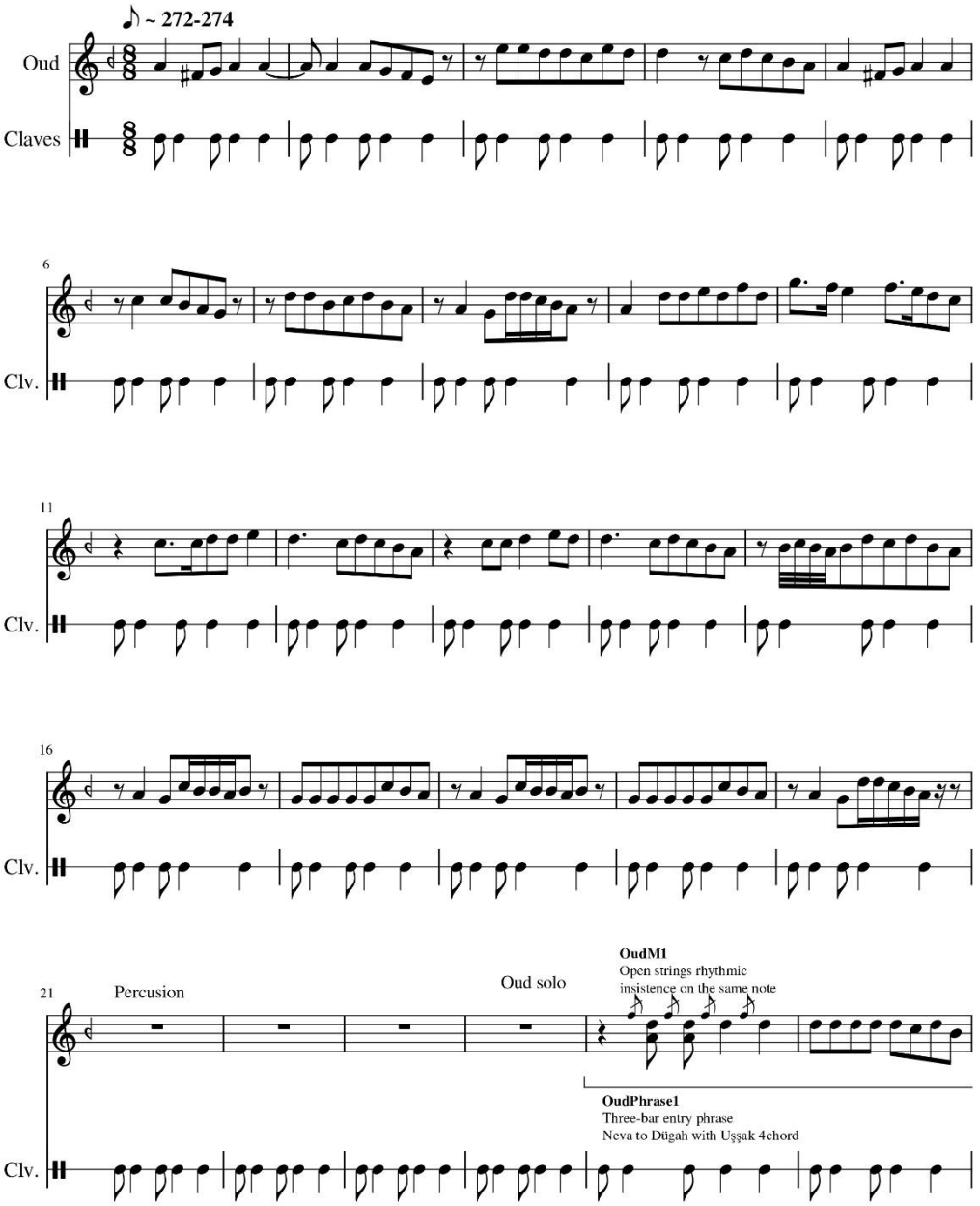
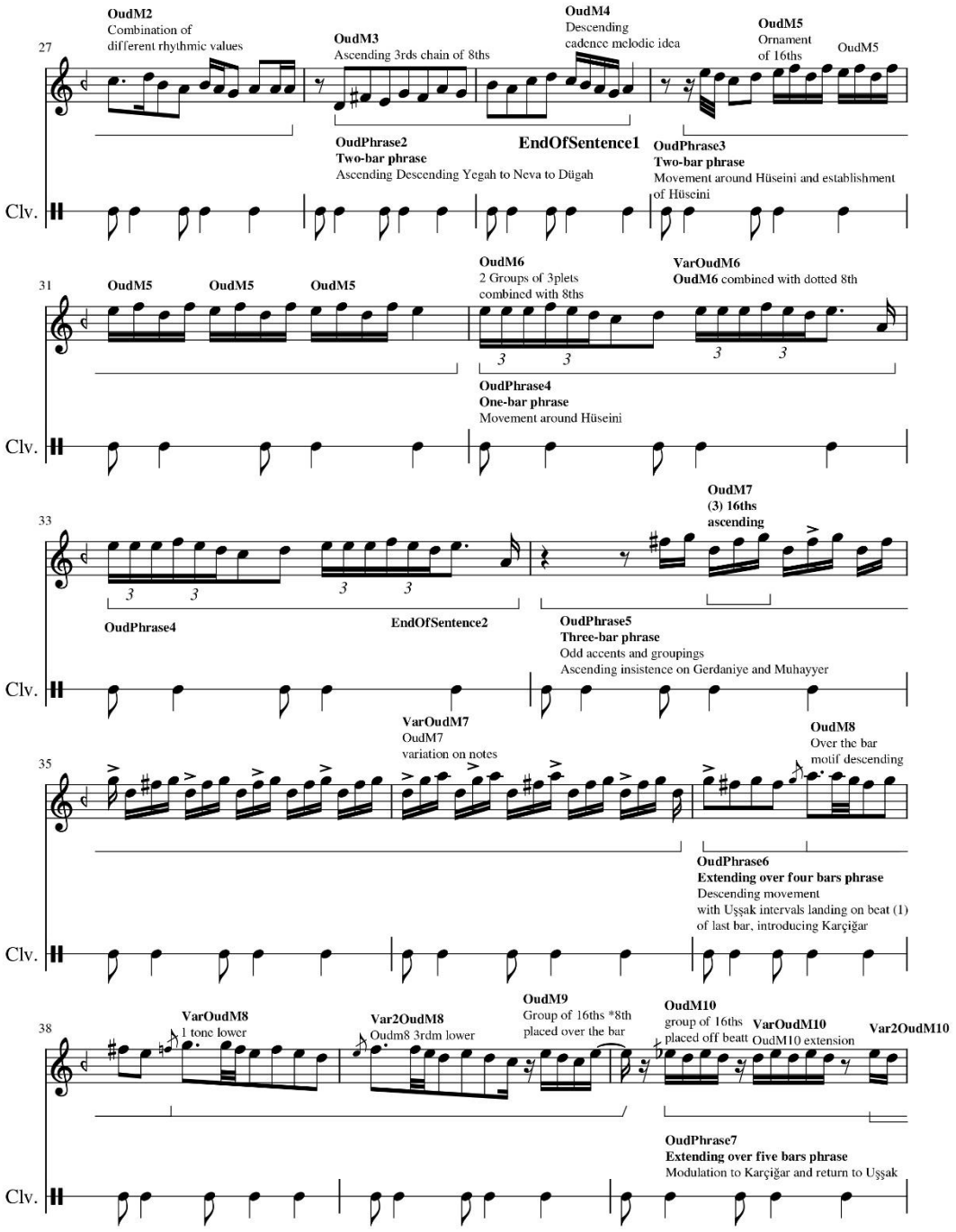
7

OudMotif26
Rhythmic insistence on 2ndm creating syncopation serving as 2nd answer
OudMotif27
Pedal on 3rd showing 1st&2ndm
OudMotif28
Rhythmic insistence on tonic showing 2ndm
OudMotif29
Ascending descending group of (4) 8th placed offbeat
91
92
93
94
95
O
BRP
96
97
O
EndOfSentence7
BRP

8

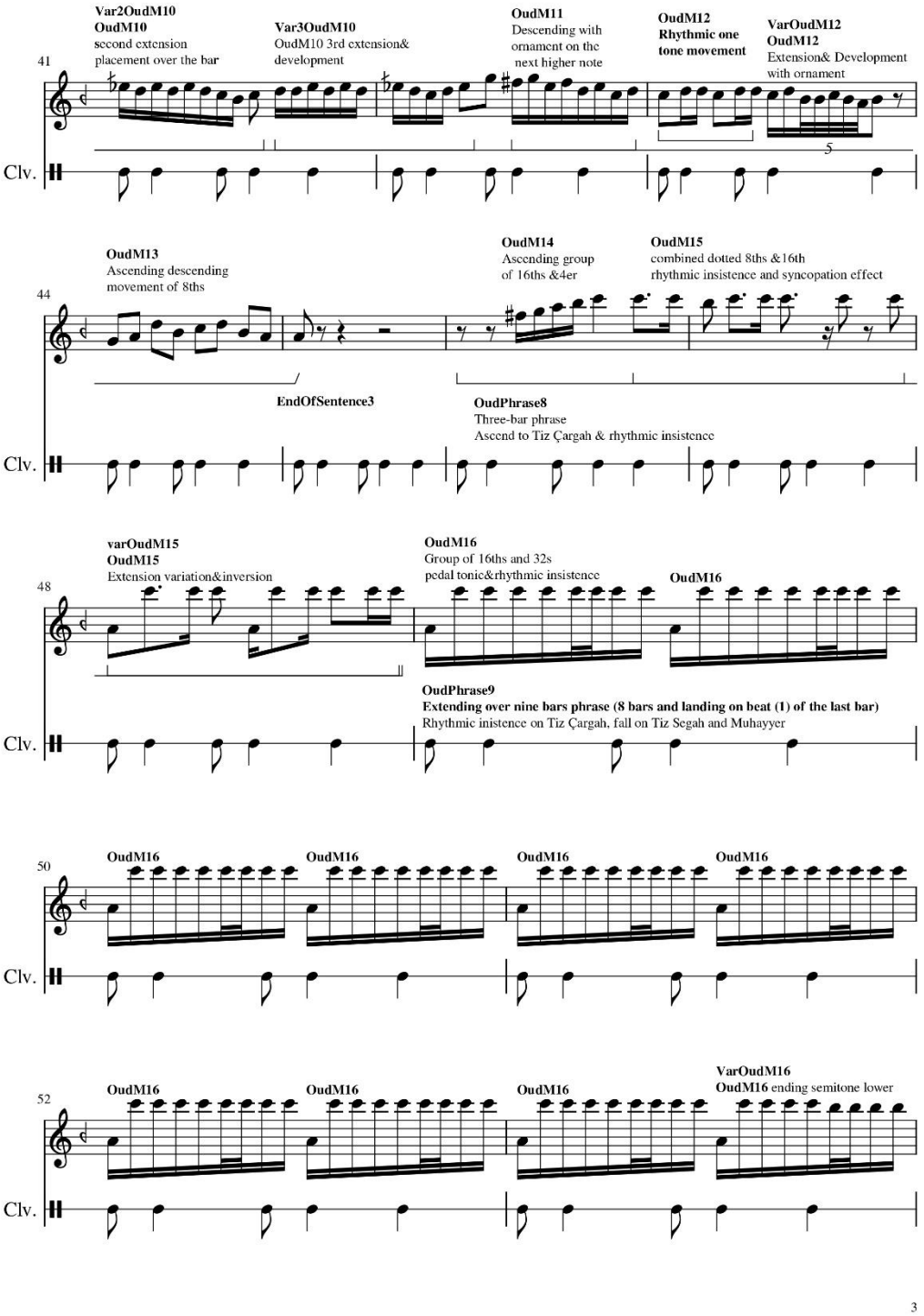
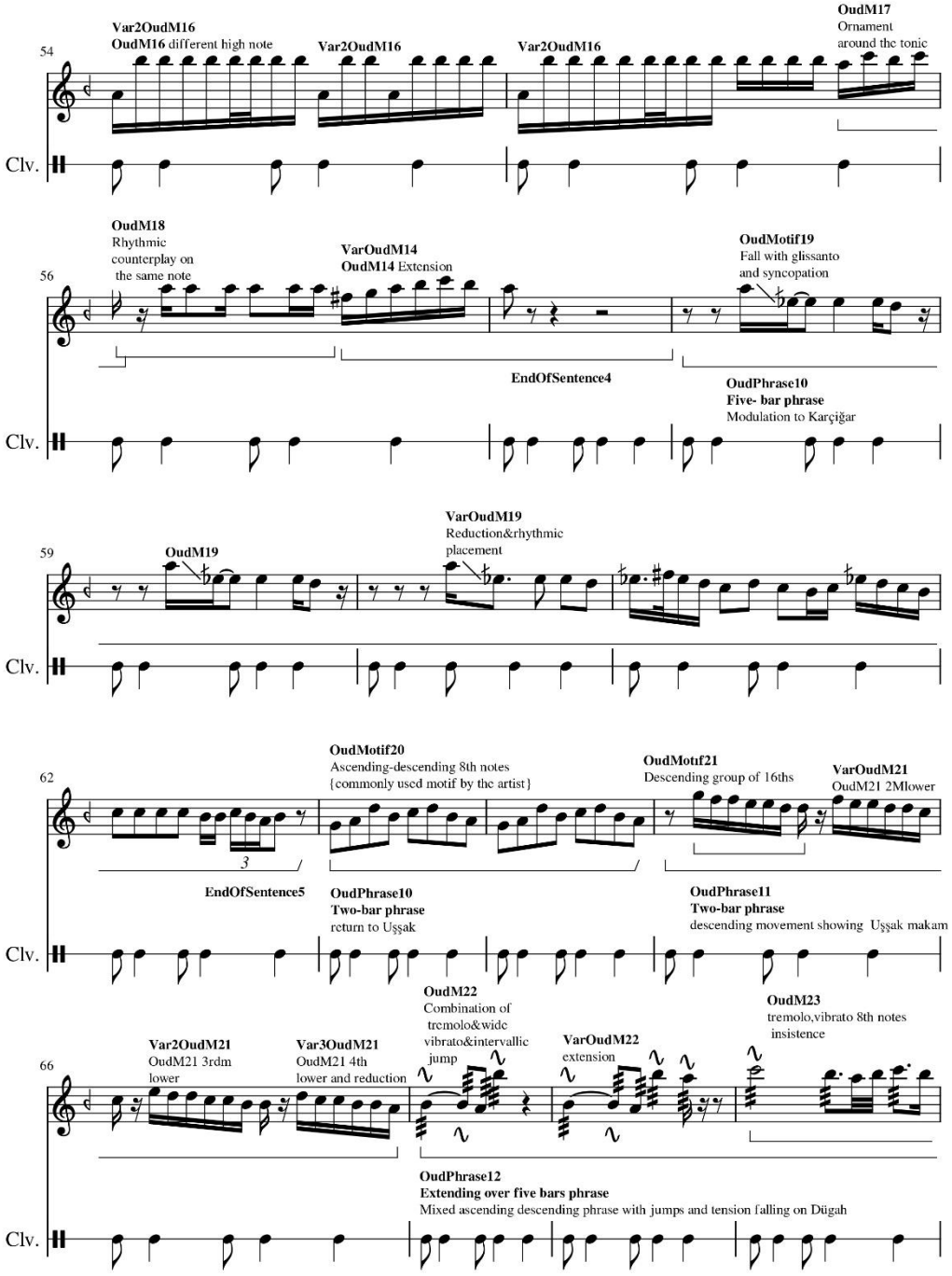
Kef Life

Ara Dinkjian's metric improvisation

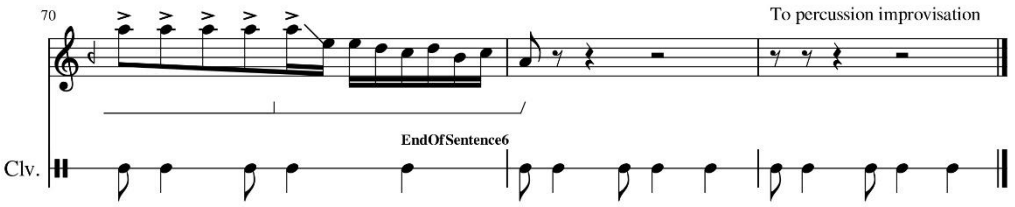
Album: An Armenian in America (Krikor, 2006)

Ara Dinkjian

OudM2
Combination of
different rhythmic values
OudM3
Ascending 3rds chain of 8ths
OudM4
Descending
cadence melodic idea
OudM5
Ornament
of 16ths
OudM5
27
OudPhrase2
Two-bar phrase
Ascending Descending Yegah to Neva to Dügah
EndOfSentence1
OudPhrase3
Two-bar phrase
Movement around Hüseini and establishment
of Hüseini
Clv.
31
OudM5
OudM5
OudM5
OudM6
2 Groups of 3plets
combined with 8ths
VarOudM6
OudM6 combined with dotted 8th
OudPhrase4
One-bar phrase
Movement around Hüseini
Clv.
33
OudM7
(3) 16ths
ascending
OudPhrase4
EndOfSentence2
OudPhrase5
Three-bar phrase
Odd accents and groupings
Ascending insistence on Gerdaniye and Muhayyer
Clv.
35
VarOudM7
OudM7
variation on notes
OudM8
Over the bar
motif descending
OudPhrase6
Extending over four bars phrase
Descending movement
with Uşşak intervals landing on beat (1)
of last bar, introducing Karçiğar
Clv.
38
VarOudM8
1 tone lower
Var2OudM8
Oudm8 3rdm lower
OudM9
Group of 16ths *8th
placed over the bar
OudM10
group of 16ths
placed off beatt
VarOudM10
OudM10 extension
Var2OudM10
OudPhrase7
Extending over five bars phrase
Modulation to Karçiğar and return to Uşşak
Clv.

2


Var2OudM10
OudM10
second extension
placement over the bar
Var3OudM10
OudM10 3rd extension&
development
OudM11
Descending with
ornament on the
next higher note
OudM12
Rhythmic one
tone movement
VarOudM12
OudM12
Extension& Development
with ornament
41
Clv.
5
OudM13
Ascending descending
movement of 8ths
OudM14
Ascending group
of 16ths &4er
OudM15
combined dotted 8ths &16th
rhythmic insistence and syncopation effect
44
EndOfSentence3
OudPhrase8
Three-bar phrase
Ascend to Tiz Çargah & rhythmic insistence
Clv.
varOudM15
OudM15
Extension variation&inversion
OudM16
Group of 16ths and 32s
pedal tonic&rhythmic insistence
OudM16
48
OudPhrase9
Extending over nine bars phrase (8 bars and landing on beat (1) of the last bar)
Rhythmic inistence on Tiz Çargah, fall on Tiz Segah and Muhayyer
Clv.
OudM16
OudM16
OudM16
OudM16
50
Clv.
OudM16
OudM16
OudM16
VarOudM16
OudM16 ending semitone lower
52
Clv.

54
Var2OudM16
OudM16 different high note
Var2OudM16
Var2OudM16
OudM17
Ornament
around the tonic
Clv.
56
OudM18
Rhythmic
counterplay on
the same note
VarOudM14
OudM14 Extension
OudMotif19
Fall with glissanto
and syncopation
EndOfSentence4
OudPhrase10
Five- bar phrase
Modulation to Karçiğar
Clv.
59
OudM19
VarOudM19
Reduction&rhythmic
placement
Clv.
62
OudMotif20
Ascending-descending 8th notes
{commonly used motif by the artist}
OudMotif21
Descending group of 16ths
VarOudM21
OudM21 2Mlower
3
EndOfSentence5
OudPhrase10
Two-bar phrase
return to Uşşak
OudPhrase11
Two-bar phrase
descending movement showing Uşşak makam
Clv.
66
OudM22
Combination of
tremolo&wide
vibrato&intervallic
jump
OudM23
tremolo,vibrato 8th notes
insistence
Var2OudM21
OudM21 3rdm
lower
Var3OudM21
OudM21 4th
lower and reduction
VarOudM22
extension
OudPhrase12
Extending over five bars phrase
Mixed ascending descending phrase with jumps and tension falling on Dügah
Clv.

4



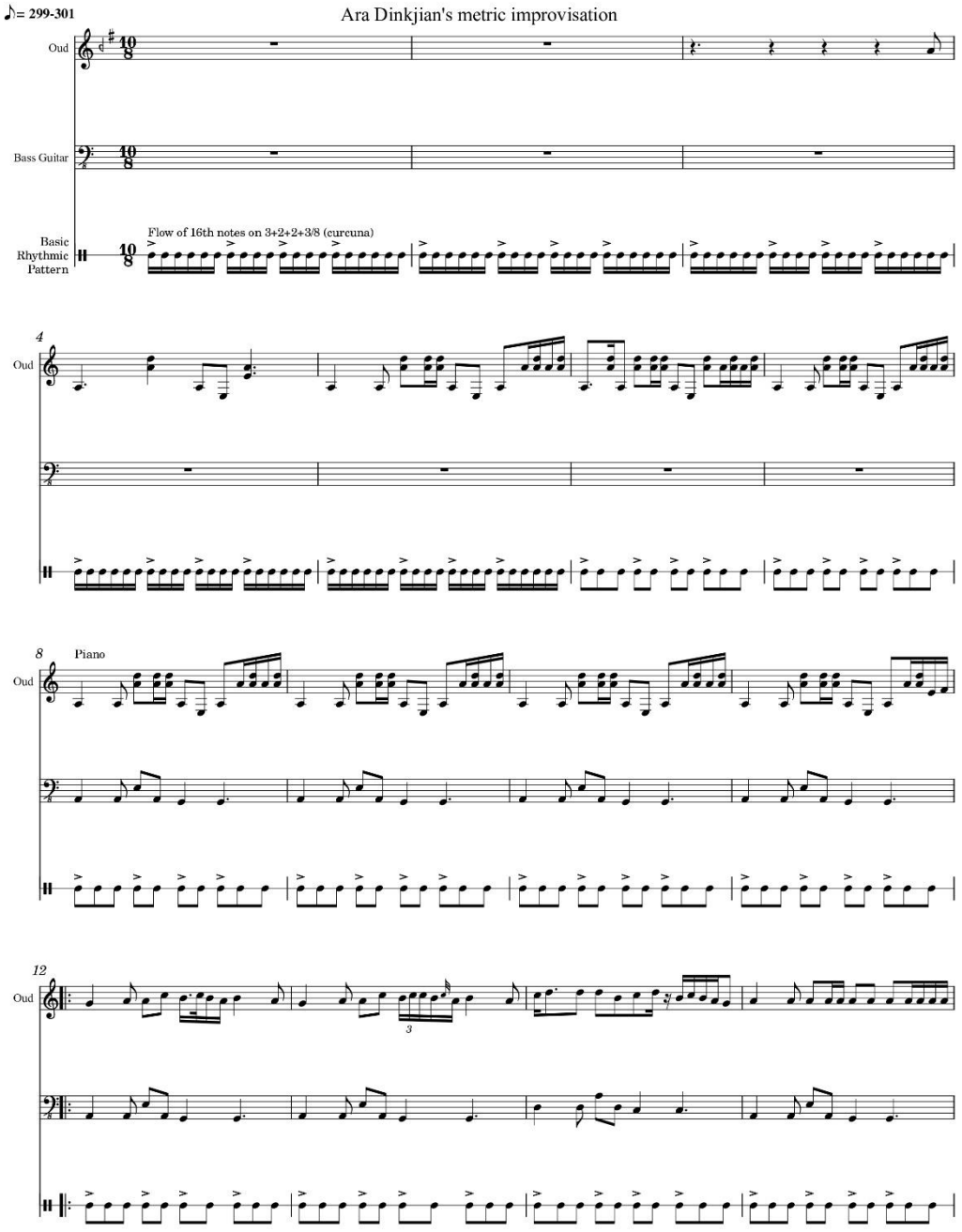
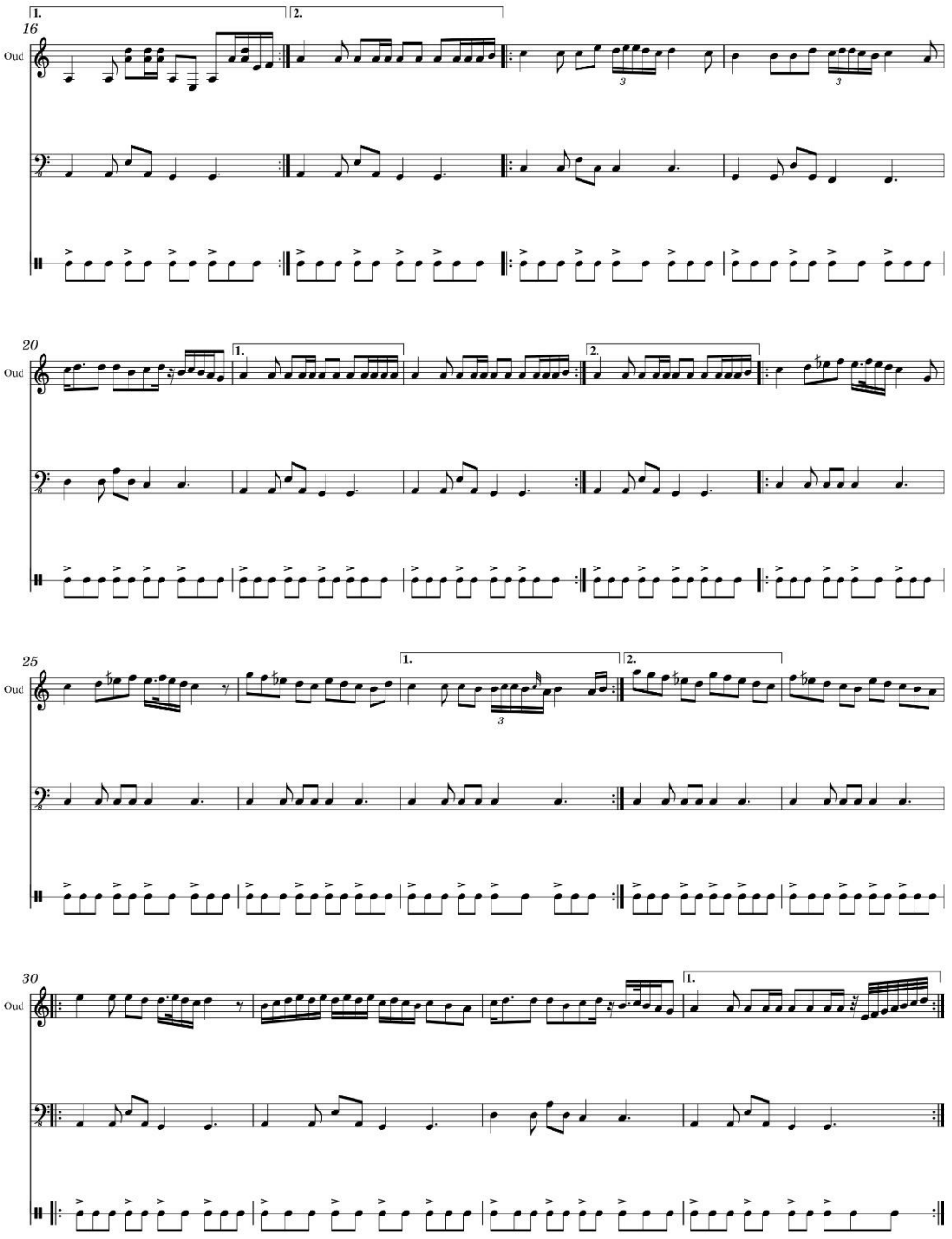
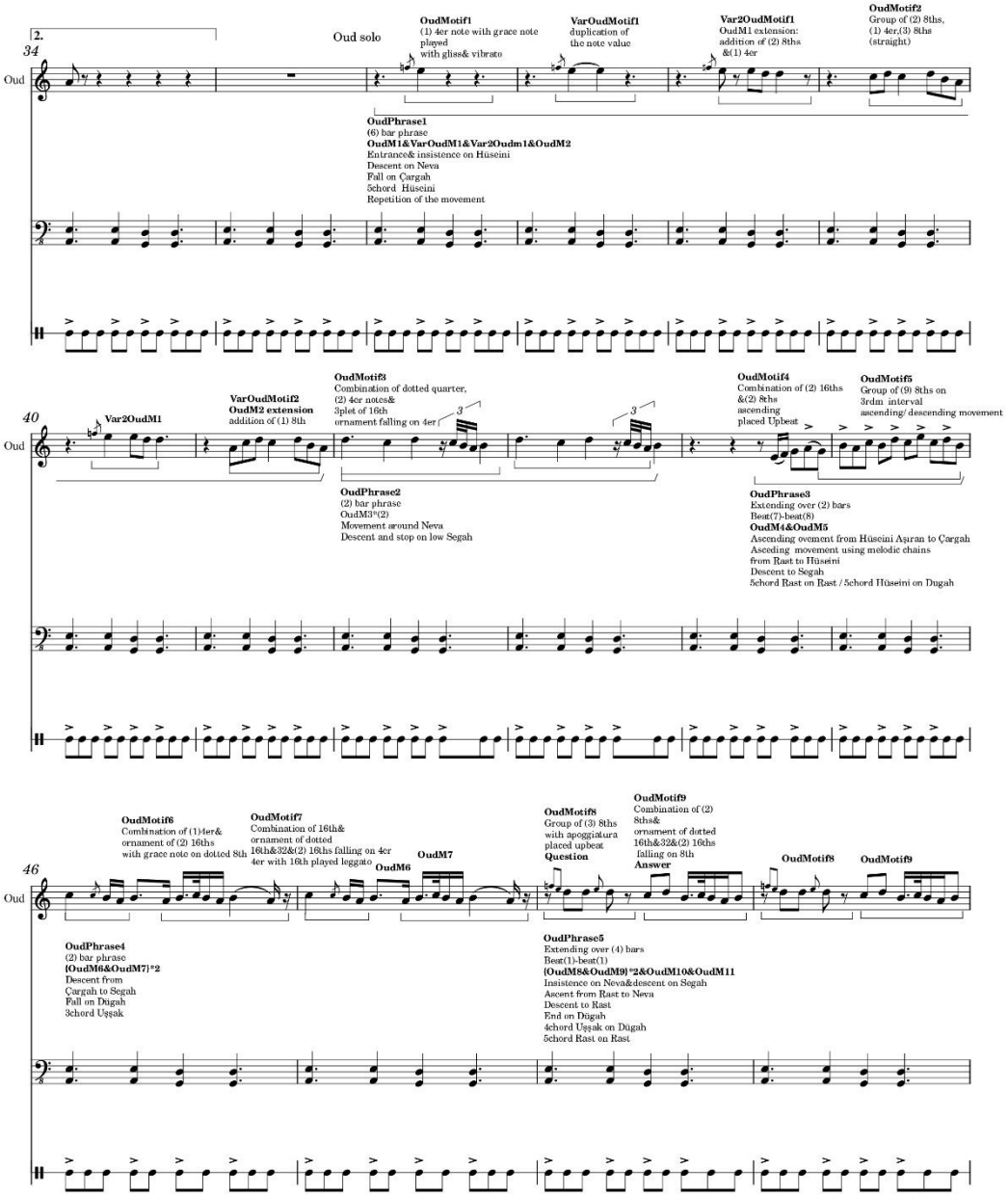
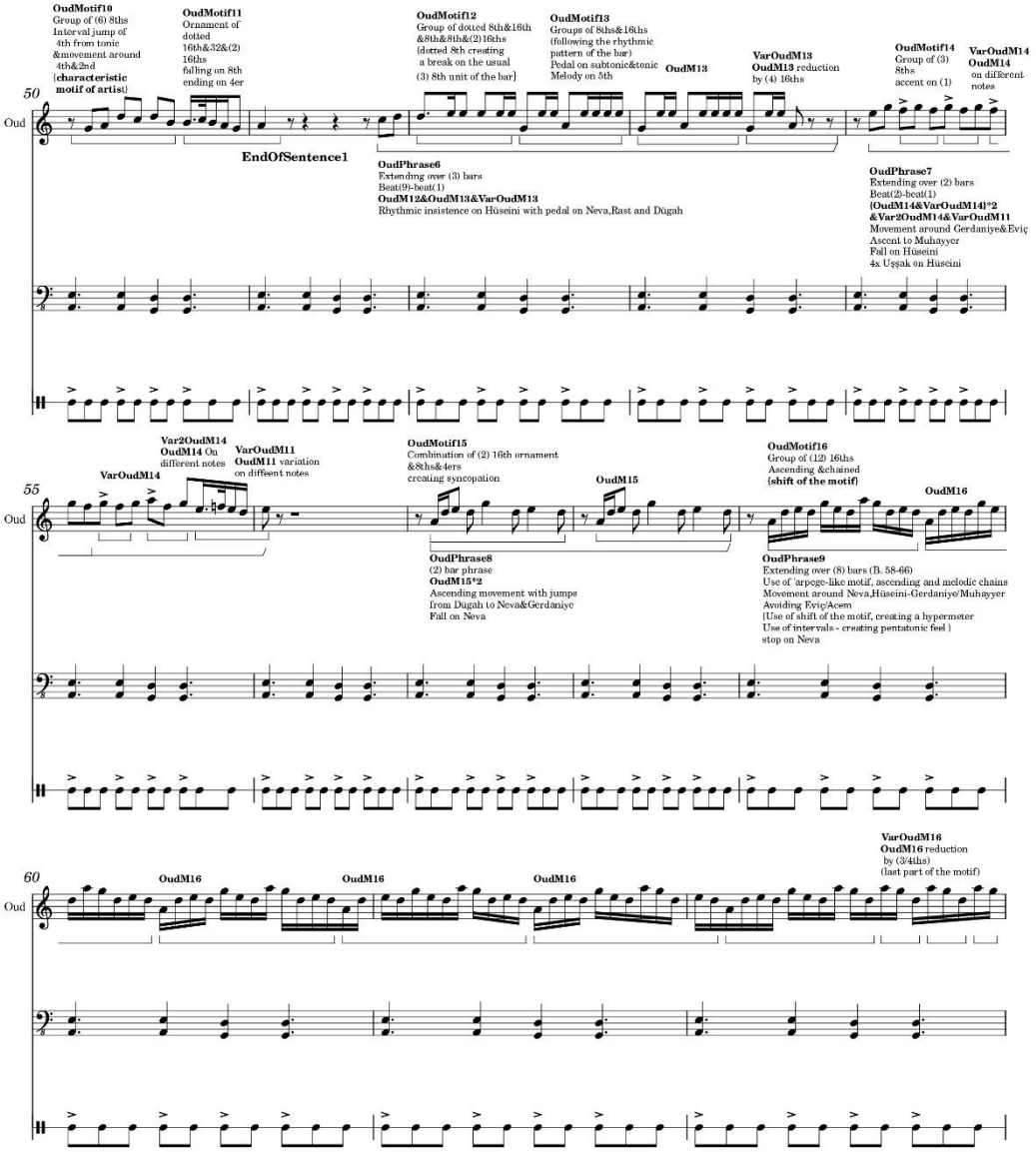
5

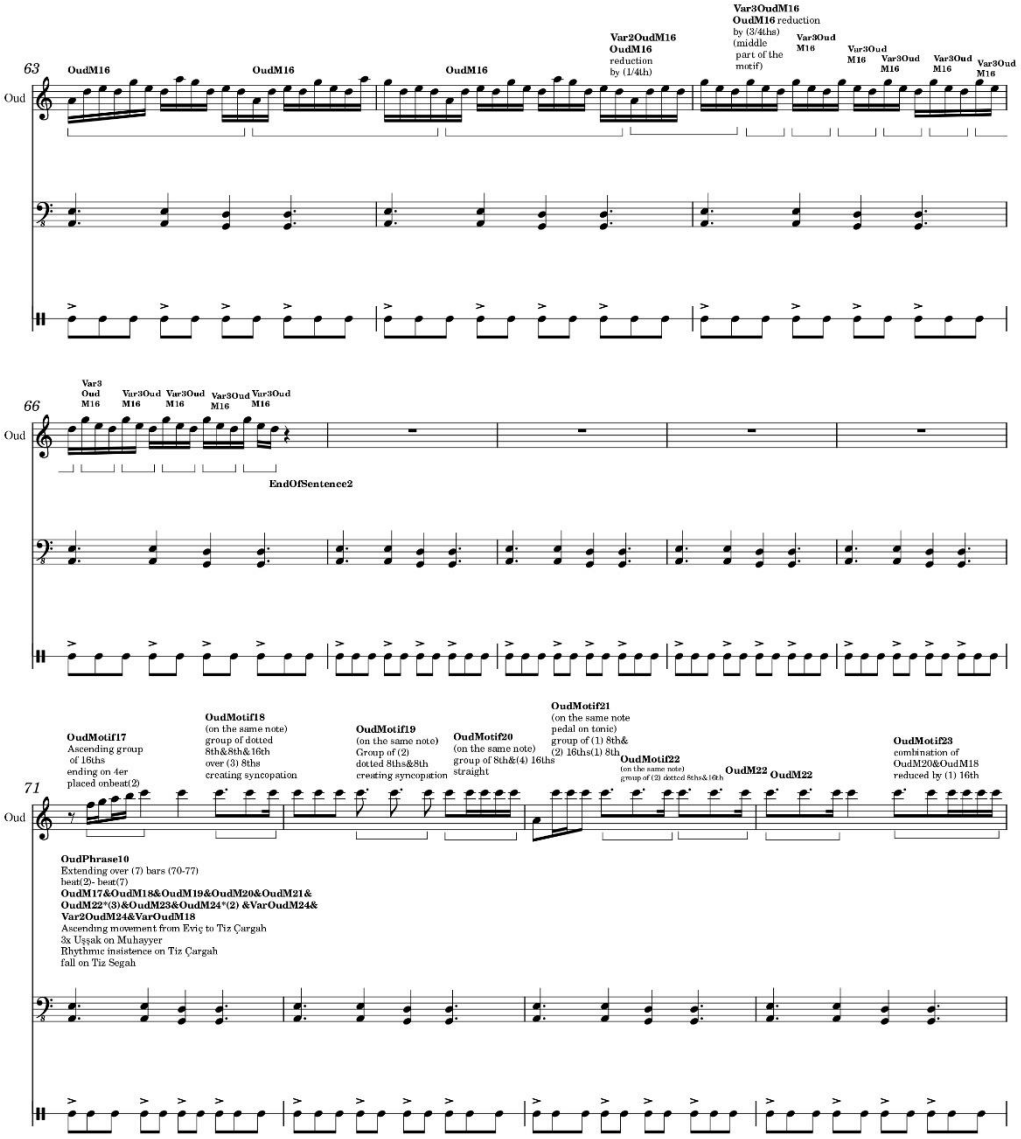
Album: An Armenian in America
(Live in Jerusalem)(2006)

Slide dance

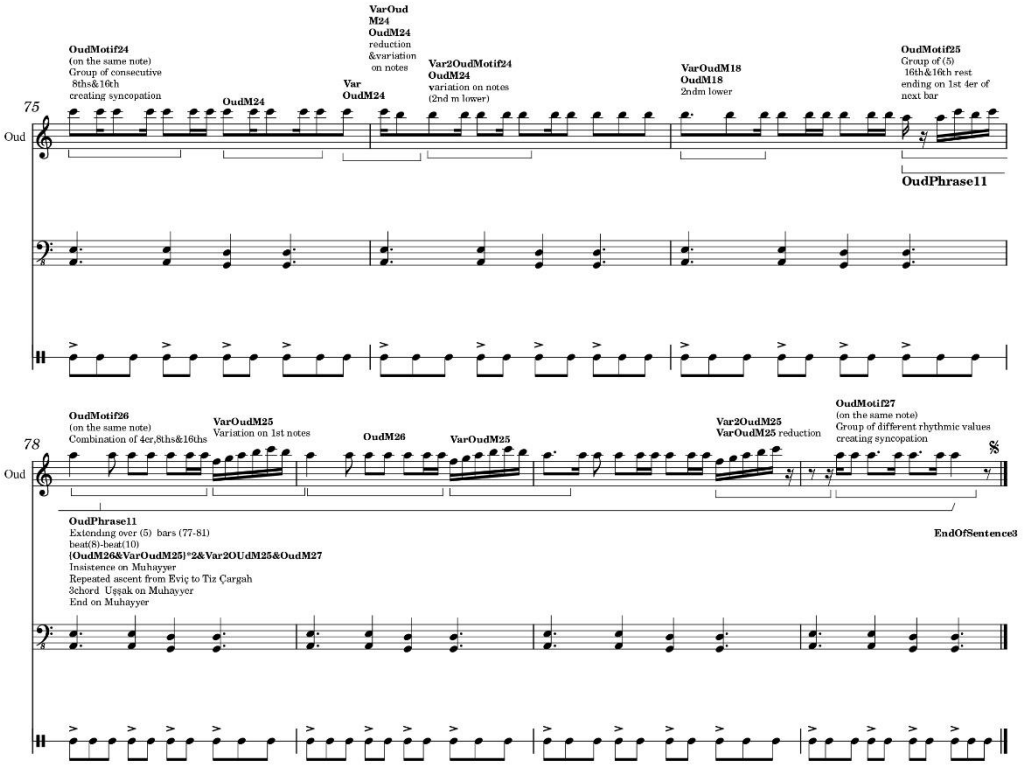
Ara Dinkjian

Ara Dinkjian's metric improvisation

♪= 299-301

16
Oud
20
Oud
25
Oud
30
Oud

2.
34
Oud
Oud solo
OudMotif1
(1) 4er note with grace note played with gliss& vibrato
VarOudMotif1
duplication of the note value
Var2OudMotif1
OudM1 extension: addition of (2) 8ths &(1) 4er
OudMotif2
Group of (2) 8ths, (1) 4er,(3) 8ths (straight)
OudPhrase1
(6) bar phrase
OudM1&VarOudM1&Var2Oudm1&OudM2
Entrance& insistence on Hüseini
Descent on Neva
Fall on Çargah
5chord Hüseini
Repetition of the movement
40
Oud
Var2OudM1
VarOudMotif2
OudM2 extension
addition of (1) 8th
OudMotif3
Combination of dotted quarter, (2) 4er notes& 3plet of 16th ornament falling on 4er
OudMotif4
Combination of (2) 16ths &(2) 8ths ascending placed Upbeat
OudMotif5
Group of (9) 8ths on 3rdm interval ascending/ descending movement
OudPhrase2
(2) bar phrase
OudM3*(2)
Movement around Neva
Descent and stop on low Segah
OudPhrase3
Extending over (2) bars
Beat(7)-beat(8)
OudM4&OudM5
Ascending ovement from Hüseini Aşıran to Çargah
Asceding movement using melodic chains from Rast to Hüseini
Descent to Segah
5chord Rast on Rast / 5chord Hüseini on Dugah
46
Oud
OudMotif6
Combination of (1)4er& ornament of (2) 16ths with grace note on dotted 8th
OudMotif7
Combination of 16th& ornament of dotted 16th&32&(2) 16ths falling on 4er 4er with 16th played leggato
OudM6
OudM7
OudMotif8
Group of (3) 8ths with apoggiatura placed upbeat
Question
OudMotif9
Combination of (2) 8ths& ornament of dotted 16th&32&(2) 16ths falling on 8th
Answer
OudMotif8
OudMotif9
OudPhrase4
(2) bar phrase
{OudM6&OudM7}*2
Descent from Çargah to Segah
Fall on Dügah
3chord Uşşak
OudPhrase5
Extending over (4) bars
Beat(1)-beat(1)
{OudM8&OudM9}*2&OudM10&OudM11
Insistence on Neva&descent on Segah
Ascent from Rast to Neva
Descent to Rast
End on Dügah
4chord Uşşak on Dügah
5chord Rast on Rast

OudMotif10
Group of (6) 8ths
Interval jump of
4th from tonic
&movement around
4th&2nd
(characteristic
motif of artist)
OudMotif11
Ornament of
dotted
16th&32&(2)
16ths
falling on 8th
ending on 4er
OudMotif12
Group of dotted 8th&16th
&8th&8th&(2)16ths
(dotted 8th creating
a break on the usual
(3) 8th unit of the bar)
OudMotif13
Groups of 8ths&16ths
(following the rhythmic
pattern of the bar)
Pedal on subtonic&tonic
Melody on 5th
OudM13
VarOudM13
OudM13 reduction
by (4) 16ths
OudMotif14
Group of (3)
8ths
accent on (1)
VarOudM14
OudM14
on different
notes
50
Oud
EndOfSentence1
OudPhrase6
Extending over (3) bars
Beat(9)-beat(1)
OudM12&OudM13&VarOudM13
Rhythmic insistence on Hüseini with pedal on Neva,Rast and Dügah
OudPhrase7
Extending over (2) bars
Beat(2)-beat(1)
(OudM14&VarOudM14)*2
&Var2OudM14&VarOudM11
Movement around Gerdaniye&Eviç
Ascent to Muhayyer
Fall on Hüseini
4x Uşşak on Hüseini
Var2OudM14
OudM14 On
different notes
VarOudM11
OudM11 variation
on diffeent notes
VarOudM14
OudMotif15
Combination of (2) 16th ornament
&8ths&4ers
creating syncopation
OudM15
OudMotif16
Group of (12) 16ths
Ascending &chained
(shift of the motif)
OudM16
55
Oud
OudPhrase8
(2) bar phrase
OudM15*2
Ascending movement with jumps
from Dügah to Neva&Gerdaniye
Fall on Neva
OudPhrase9
Extending over (8) bars (B. 58-66)
Use of 'arpege-like motif, ascending and melodic chains
Movement around Neva,Hüseini-Gerdaniye/Muhayyer
Avoiding Eviç/Acem
(Use of shift of the motif, creating a hypermeter
Use of intervals - creating pentatonic feel)
stop on Neva
VarOudM16
OudM16 reduction
by (3/4ths)
(last part of the motif)
OudM16
OudM16
OudM16
60
Oud

4

63
Oud
OudM16
OudM16
OudM16
Var2OudM16
OudM16
reduction
by (1/4th)
Var3OudM16
OudM16 reduction
by (3/4ths)
(middle
part of the
motif)
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
66
Oud
Var3
Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
EndOfSentence2
71
Oud
OudMotif17
Ascending group
of 16ths
ending on 4er
placed onbeat(2)
OudMotif18
(on the same note)
group of dotted
8th&8th&16th
over (3) 8ths
creating syncopation
OudMotif19
(on the same note)
Group of (2)
dotted 8ths&8th
creating syncopation
OudMotif20
(on the same note)
group of 8th&(4) 16ths
straight
OudMotif21
(on the same note
pedal on tonic)
group of (1) 8th&
(2) 16ths(1) 8th
OudMotif22
(on the same note)
group of (2) dotted 8ths&16th
OudM22
OudM22
OudMotif23
cumbination of
OudM20&OudM18
reduced by (1) 16th
OudPhrase10
Extending over (7) bars (70-77)
beat(2)- beat(7)
OudM17&OudM18&OudM19&OudM20&OudM21&
OudM22*(3)&OudM23&OudM24*(2) &VarOudM24&
Var2OudM24&VarOudM18
Ascending movement from Evic to Tiz Çargah
3x Uşşak on Muhayyer
Rhythmic insistence on Tiz Çargah
fall on Tiz Segah

5


OudMotif24
(on the same note)
Group of consecutive
8ths&16th
creating syncopation
OudM24
VarOud
M24
OudM24
reduction
&variation
on notes
Var
OudM24
Var2OudMotif24
OudM24
variation on notes
(2nd m lower)
VarOudM18
OudM18
2ndm lower
OudMotif25
Group of (5)
16th&16th rest
ending on 1st 4er of
next bar
OudPhrase11
75
Oud
OudMotif26
(on the same note)
Combination of 4er,8ths&16ths
VarOudM25
Variation on 1st notes
OudM26
VarOudM25
Var2OudM25
VarOudM25 reduction
OudMotif27
(on the same note)
Group of different rhythmic values
creating syncopation
78
Oud
OudPhrase11
Extending over (5) bars (77-81)
beat(8)-beat(10)
{OudM26&VarOudM25}*2&Var2OUdM25&OudM27
Inaistence on Muhayyer
Repeated ascent from Eviç to Tiz Çargah
3chord Üşşak on Muhayyer
End on Muhayyer
EndOfSentence3

Crosswinds

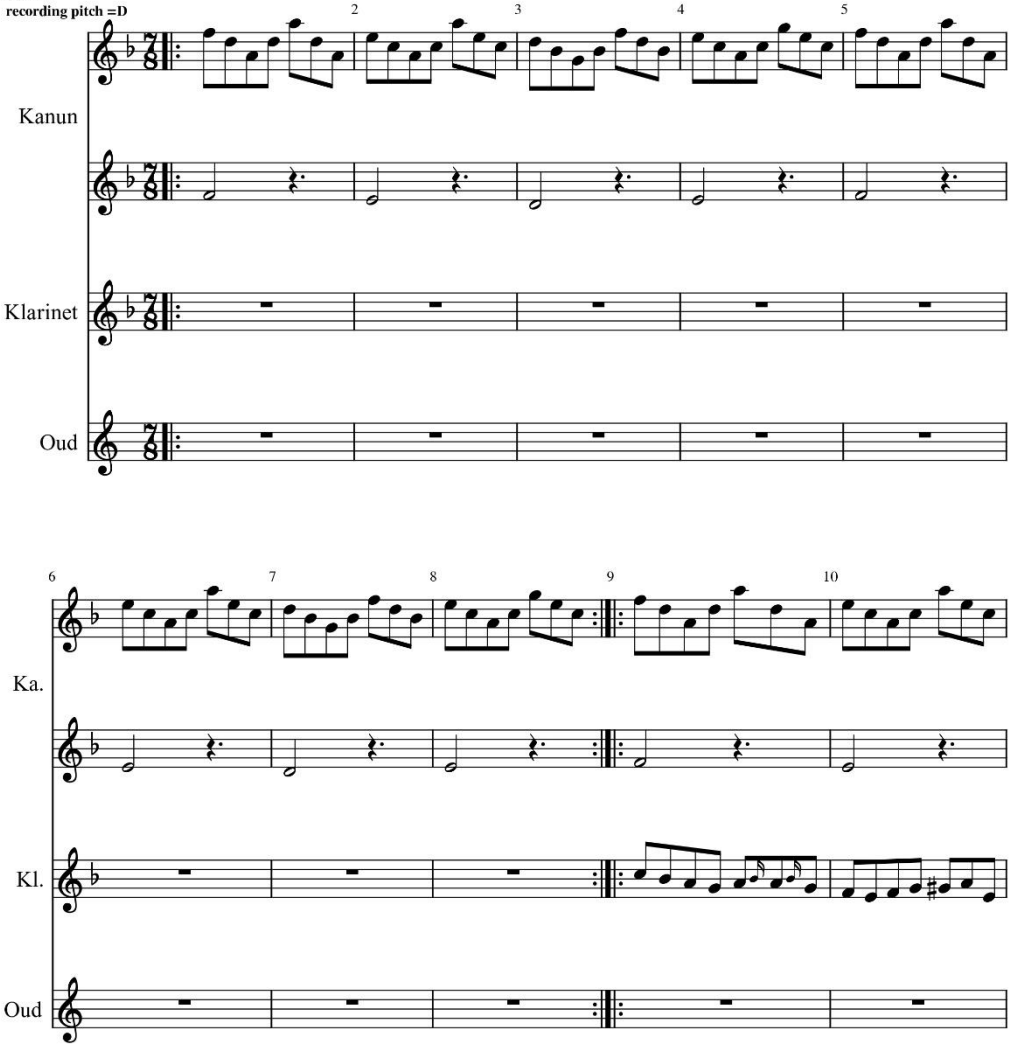
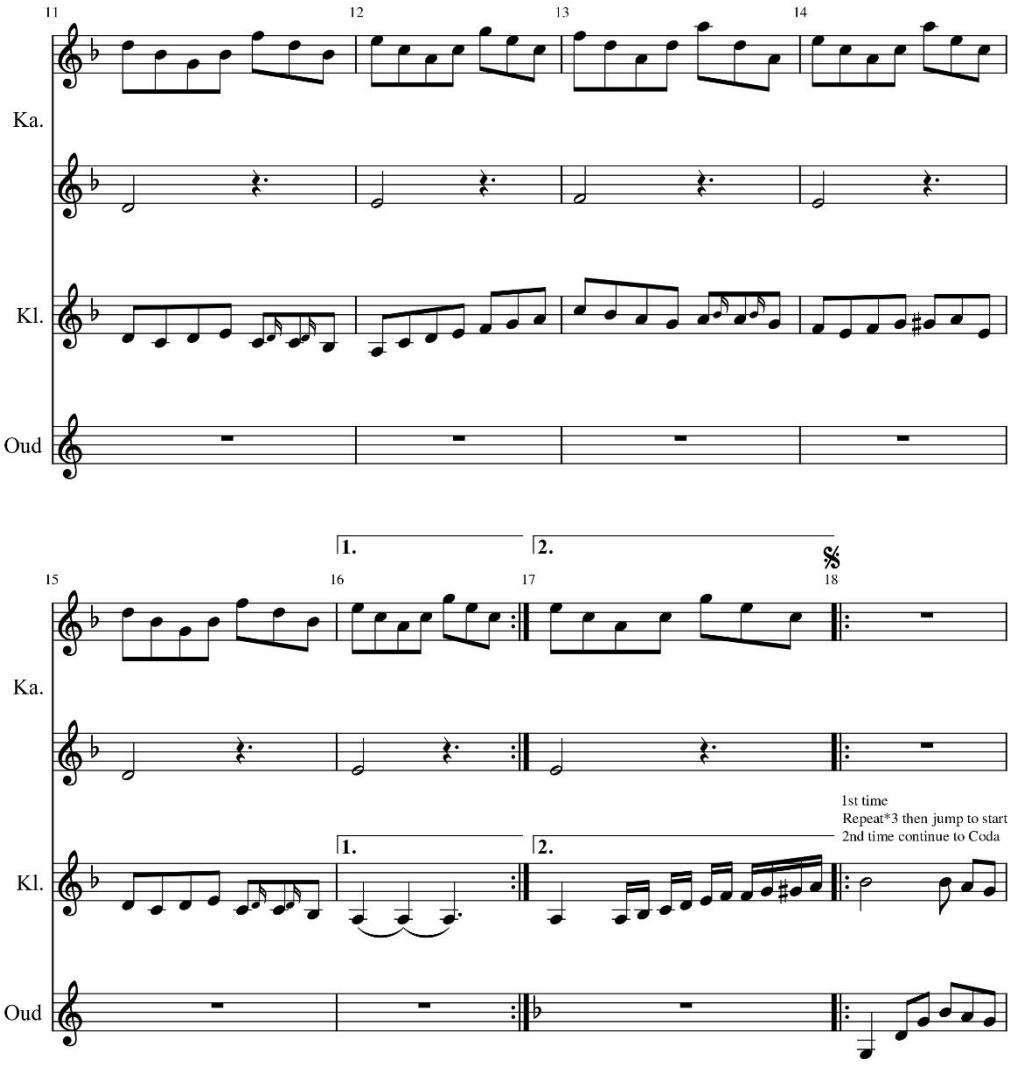
Ara Dinkjian's metric improvisation

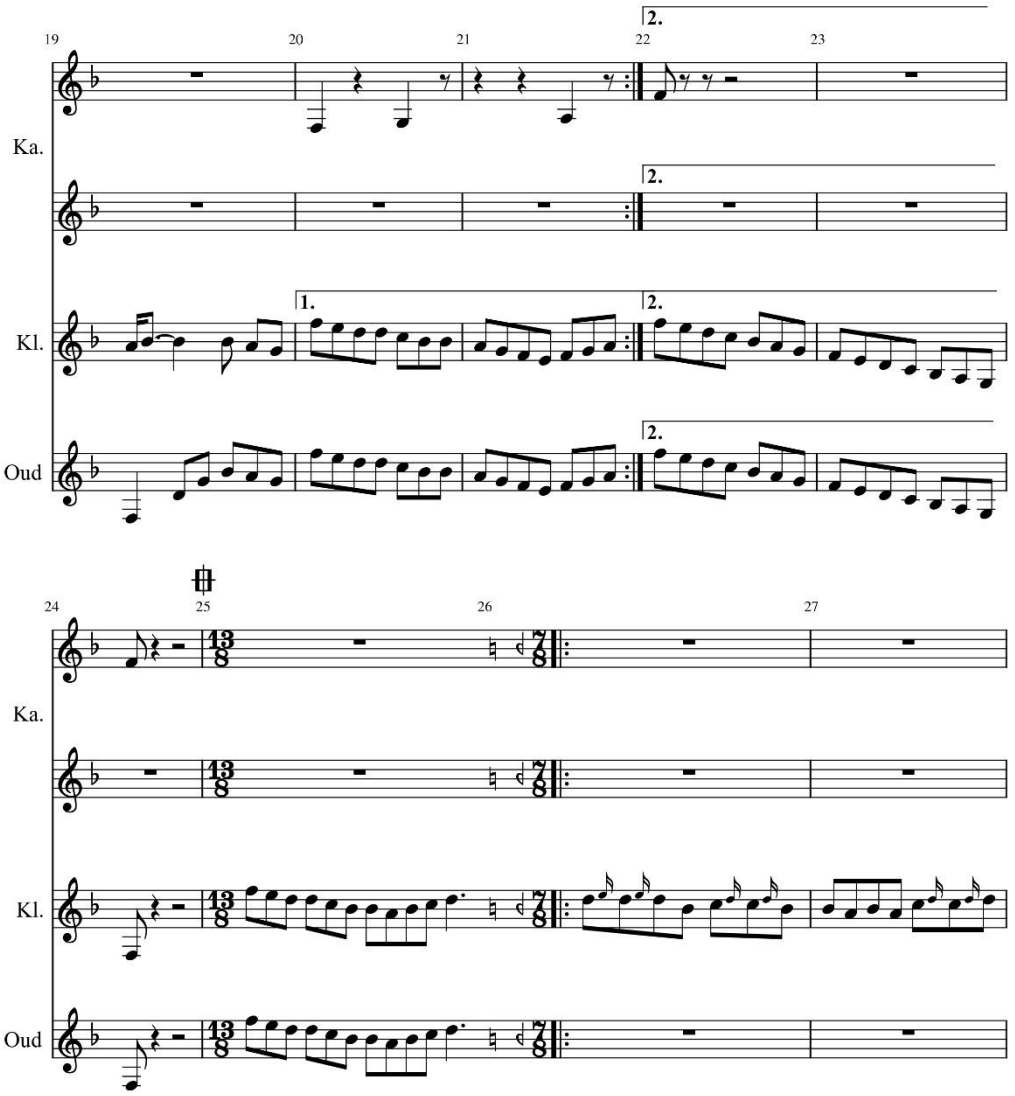
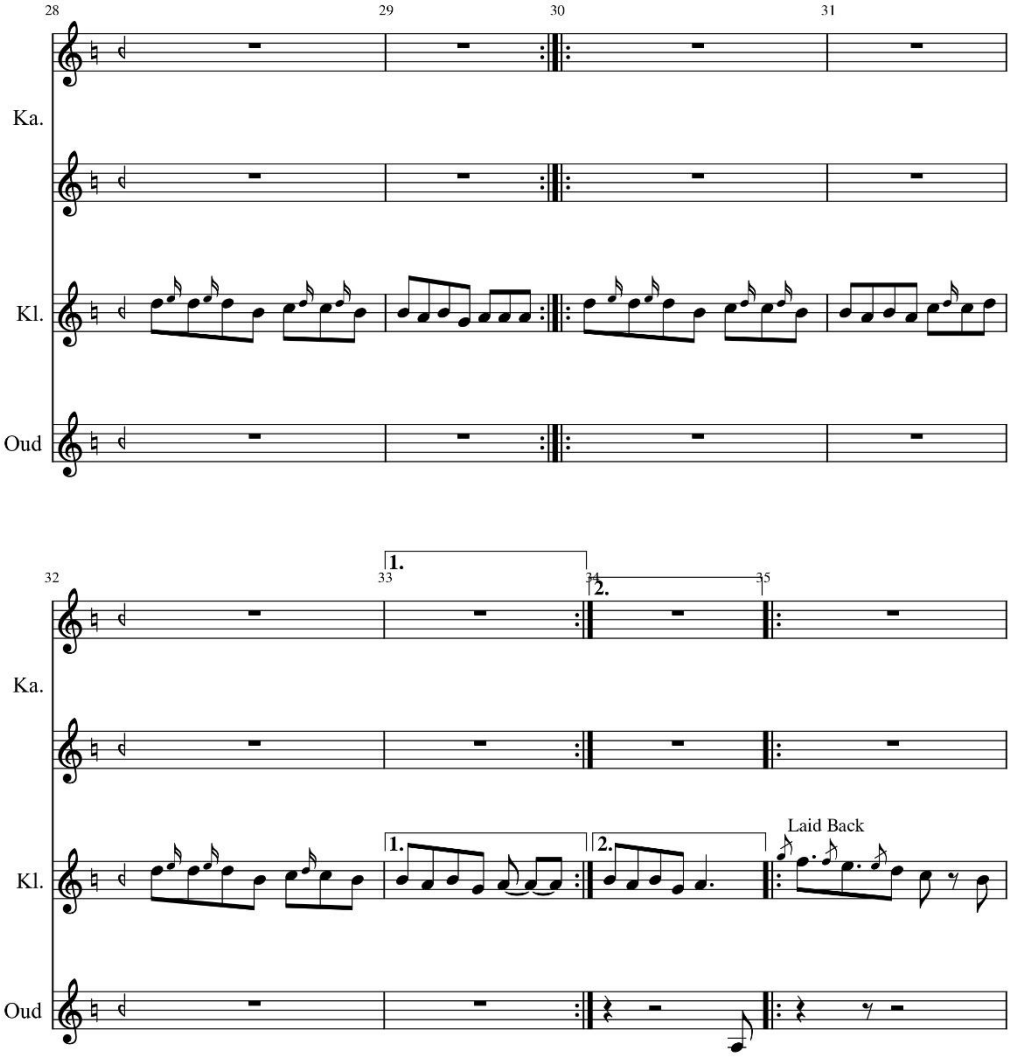
Album: The Secret Trio-Soundscapes (2012)

Tamer Pınarbaşı

♪ = ~350

(4+3/8)

recording pitch =D

11
12
13
14
Ka.
Kl.
Oud
1.
2.
15
16
17
18
Ka.
1st time
Repeat*3 then jump to start
2nd time continue to Coda
Kl.
Oud

2

19
20
21
22
23
2.
Ka.
Kl.
1.
Oud
24
25
26
27
13/8
7/8

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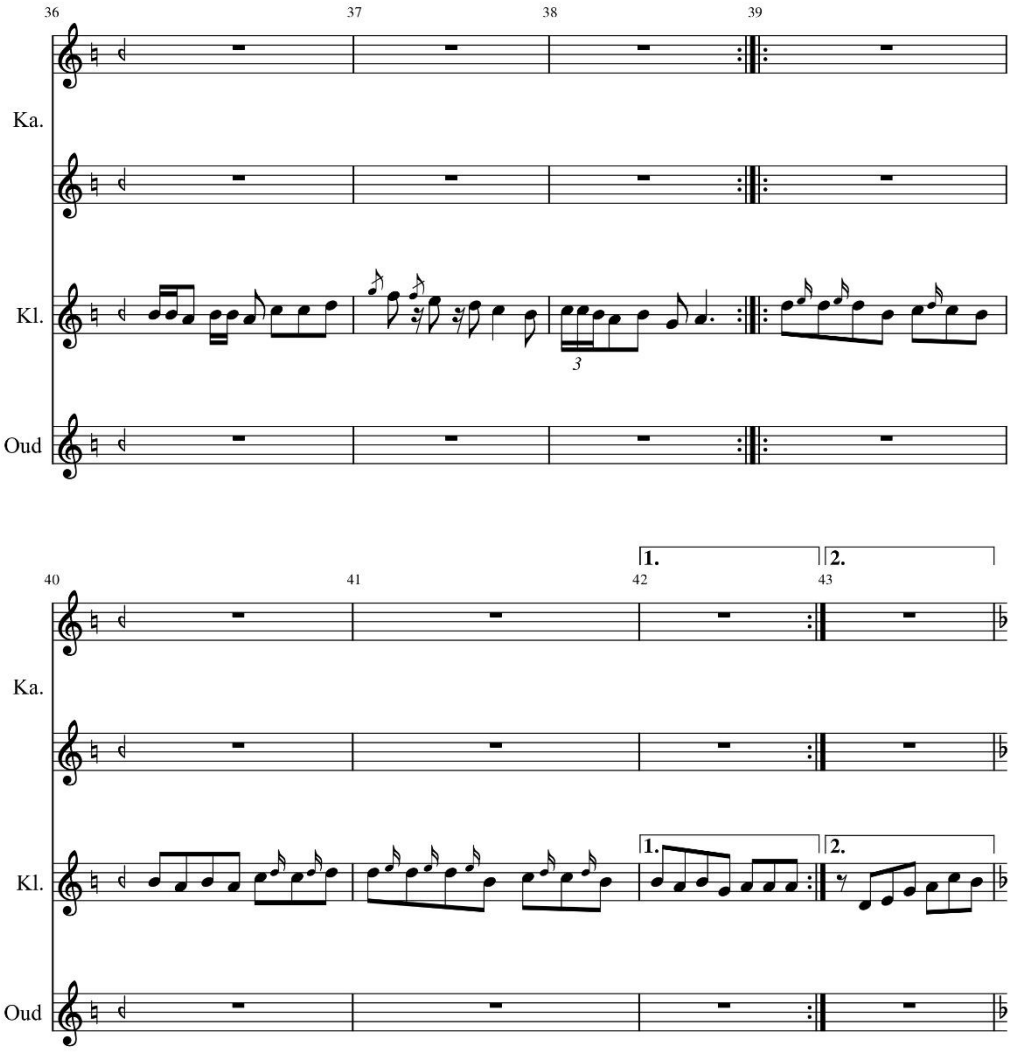
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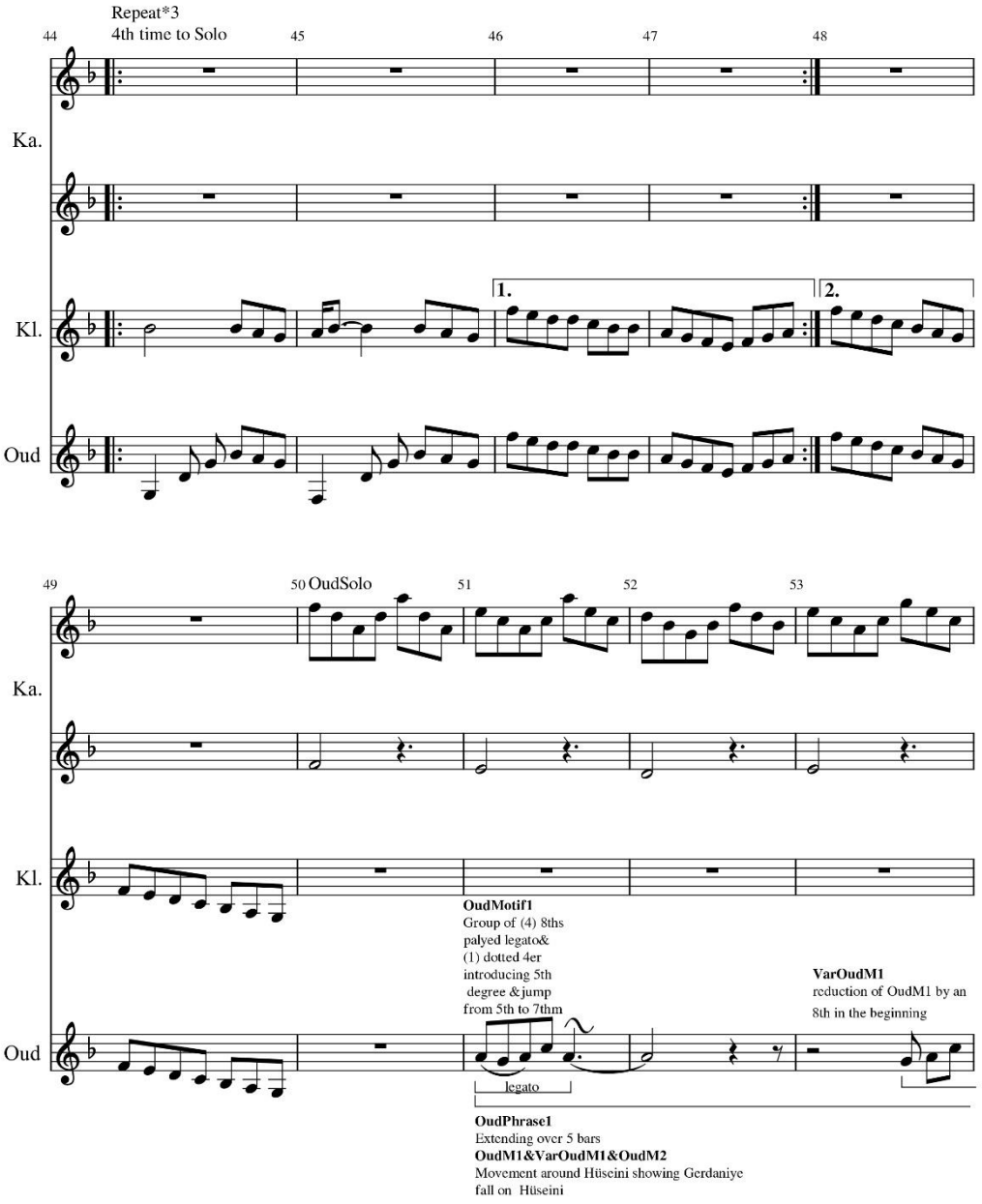
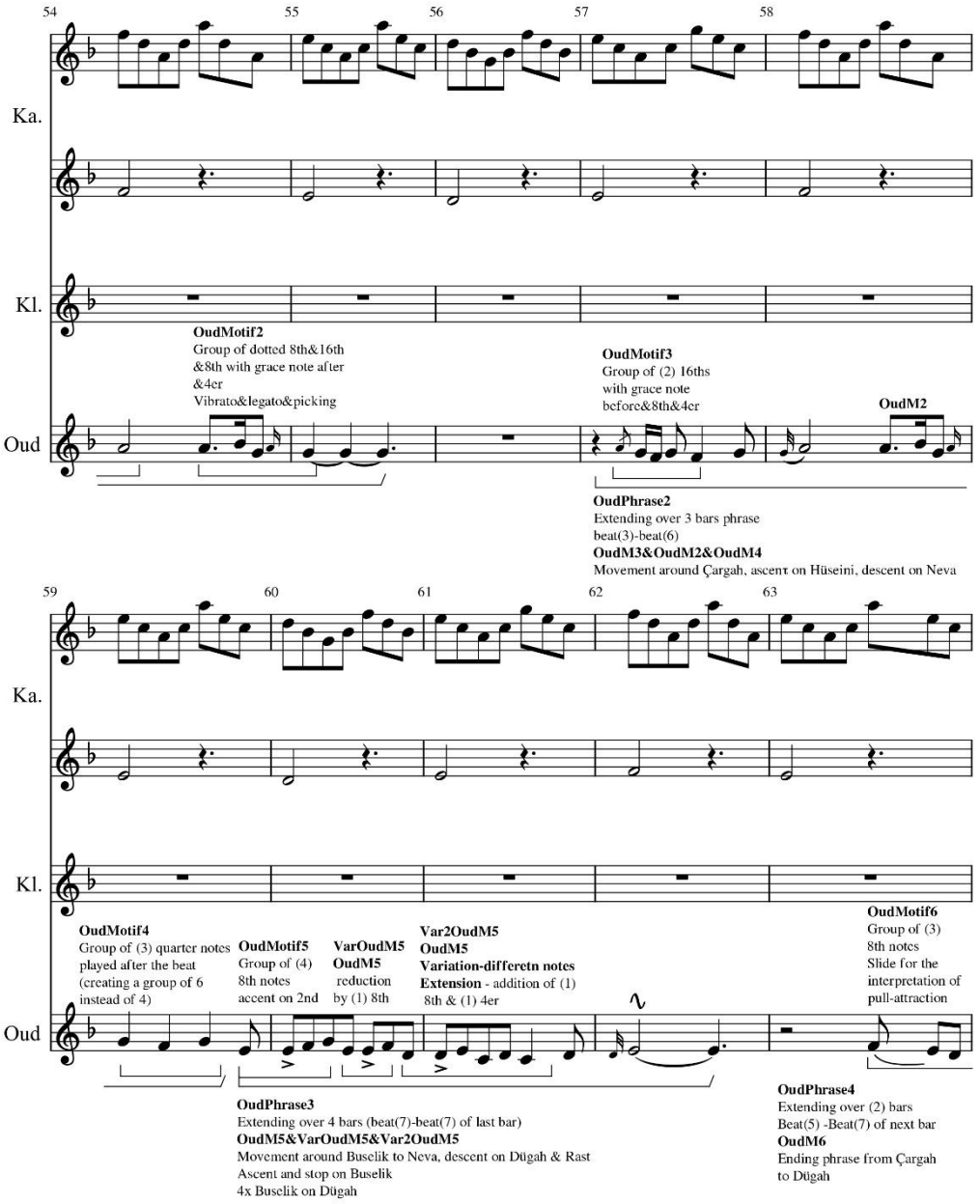
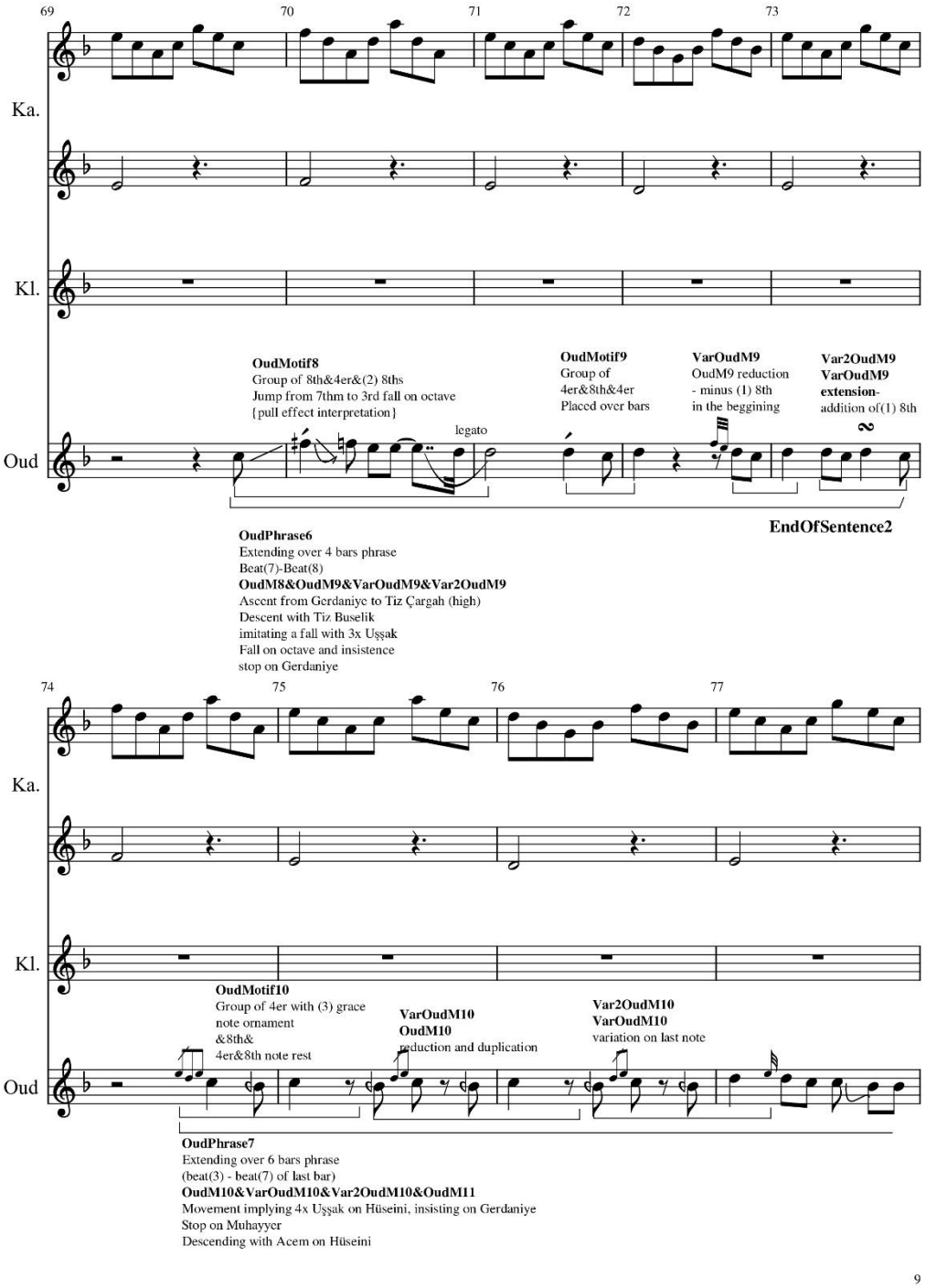
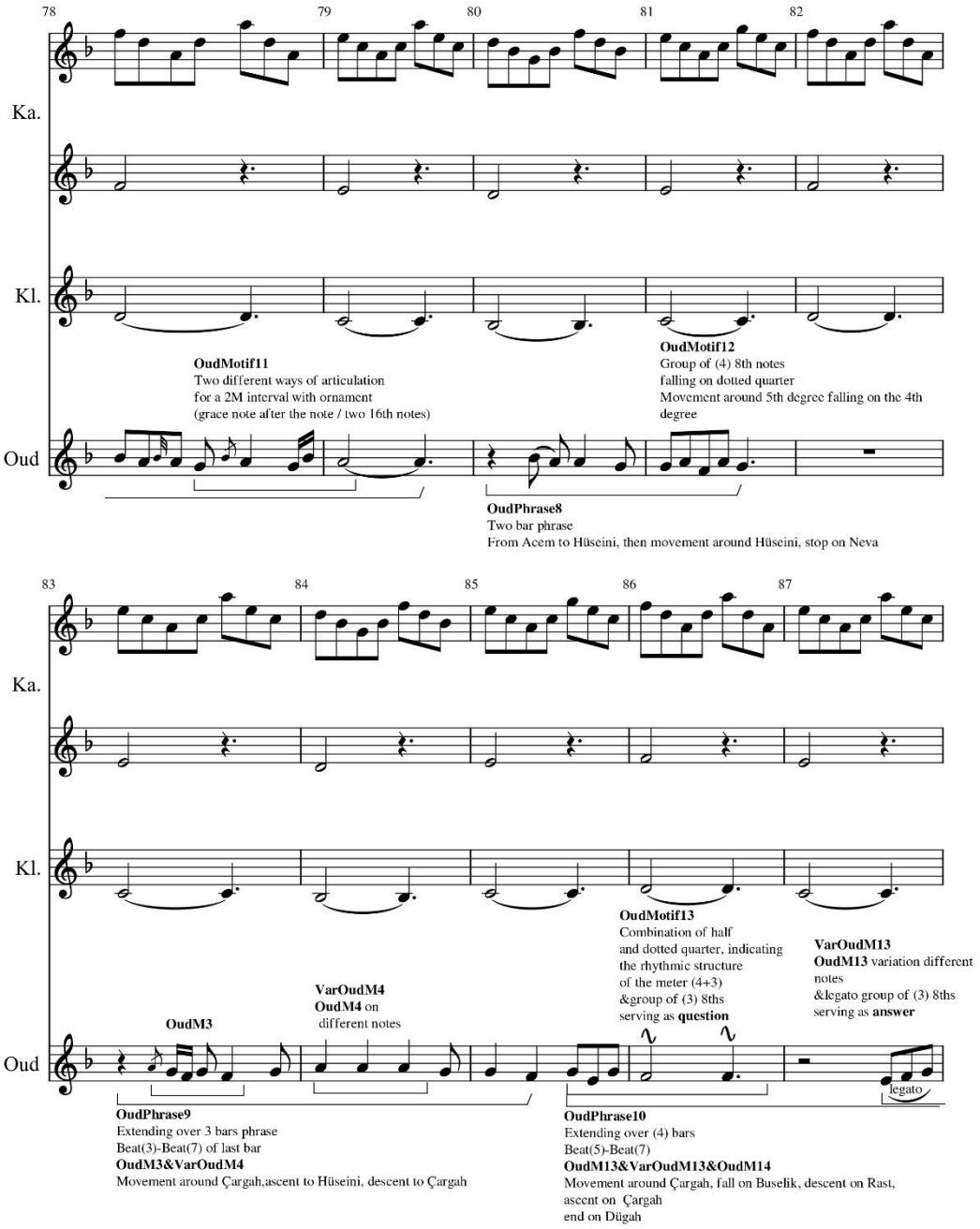

Repeat*3
4th time to Solo
44
45
46
47
48
Ka.
Kl.
Oud
1.
2.
49
50 OudSolo
51
52
53
Ka.
Kl.
Oud
OudMotif1
Group of (4) 8ths
palyed legato&
(1) dotted 4er
introducing 5th
degree &jump
from 5th to 7thm
VarOudM1
reduction of OudM1 by an
8th in the beginning
legato
OudPhrase1
Extending over 5 bars
OudM1&VarOudM1&OudM2
Movement around Hüseini showing Gerdaniye
fall on Hüseini

6

54
55
56
57
58
Ka.
Kl.
Oud
OudMotif2
Group of dotted 8th&16th
&8th with grace note after
&4er
Vibrato&legato&picking
OudMotif3
Group of (2) 16ths
with grace note
before&8th&4er
OudM2
OudPhrase2
Extending over 3 bars phrase
beat(3)-beat(6)
OudM3&OudM2&OudM4
Movement around Çargah, ascent on Hüseini, descent on Neva
59
60
61
62
63
Ka.
Kl.
Oud
OudMotif4
Group of (3) quarter notes
played after the beat
(creating a group of 6
instead of 4)
OudMotif5
Group of (4)
8th notes
accent on 2nd
VarOudM5
OudM5
reduction
by (1) 8th
Var2OudM5
OudM5
Variation-differetn notes
Extension - addition of (1)
8th & (1) 4er
OudMotif6
Group of (3)
8th notes
Slide for the
interpretation of
pull-attraction
OudPhrase3
Extending over 4 bars (beat(7)-beat(7) of last bar)
OudM5&VarOudM5&Var2OudM5
Movement around Buselik to Neva, descent on Dügah & Rast
Ascent and stop on Buselik
4x Buselik on Dügah
OudPhrase4
Extending over (2) bars
Beat(5) -Beat(7) of next bar
OudM6
Ending phrase from Çargah
to Dügah

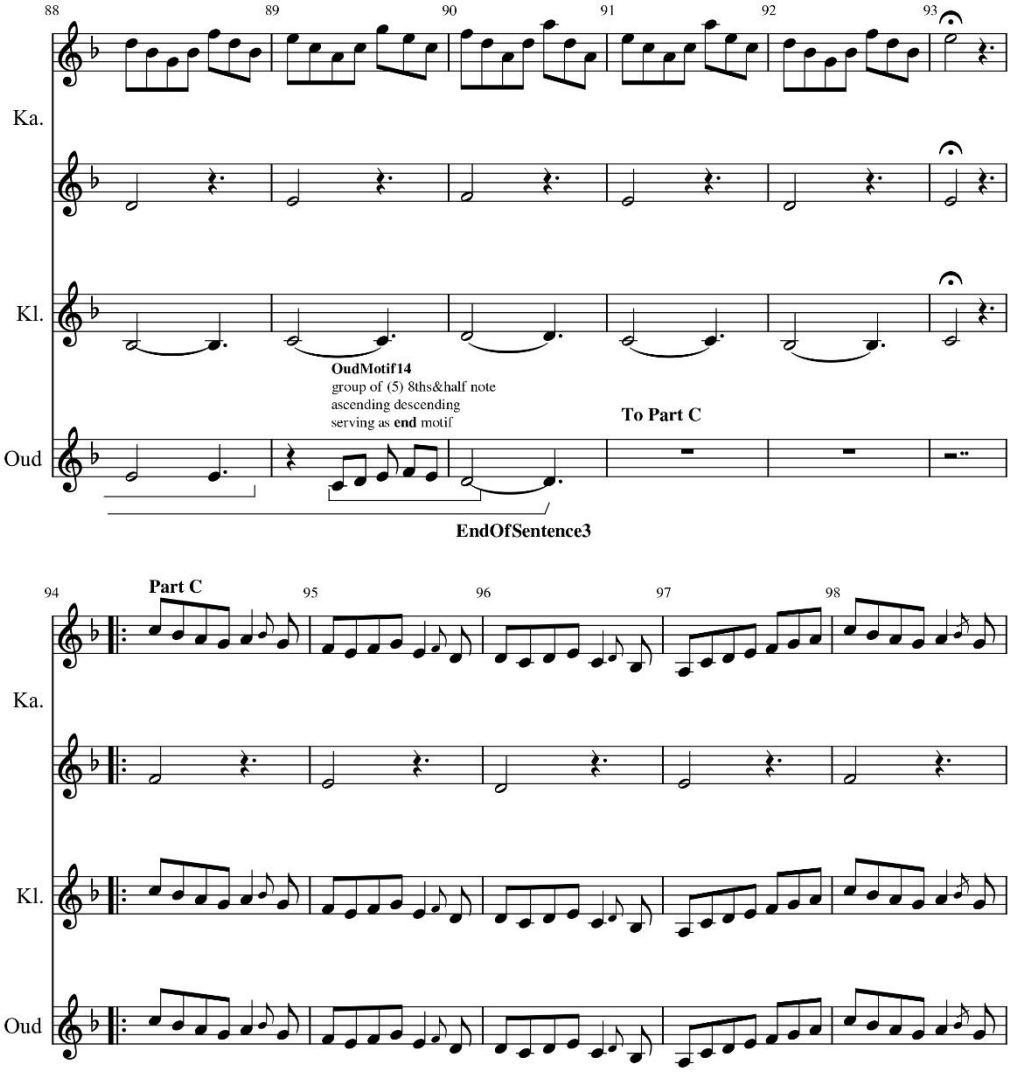
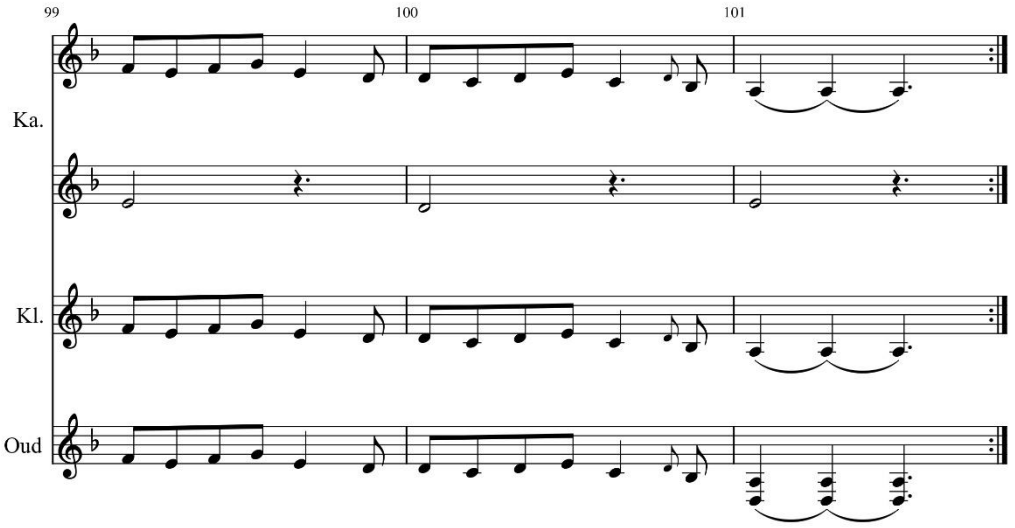
7

64
65
66
67
68
Ka.
Kl.
Oud
OudMotif7
Group of (2) 8th notes&(2)4er
Ascending and jump of 3rd interval
over 5th degree
{coomenl: coomonly
used by Ara Dinkjian
and other
Armenian players)
VarOudM7
OudM7 placed
on beat(3)
reduction by (1) 8th
Var2OudM7
OudM7 variation on
endng notes
EndOfSentence1
OudPhrase5
Three bar phrase
OudM7&VarOUdM7&Var2OudM7
use of shift tool (shift of OudM7)
Ascent from Neva to Gerdaniye using characteristic Hüseini-Gerdaniye interval
Fall on Hüseini
Then, ascent and stop on Tiz Buselik

8

69
70
71
72
73
Ka.
Kl.
Oud
OudMotif8
Group of 8th&4er&(2) 8ths
Jump from 7thm to 3rd fall on octave
{pull effect interpretation}
legato
OudMotif9
Group of
4er&8th&4er
Placed over bars
VarOudM9
OudM9 reduction
- minus (1) 8th
in the beggining
Var2OudM9
VarOudM9
extension-
addition of(1) 8th
EndOfSentence2
OudPhrase6
Extending over 4 bars phrase
Beat(7)-Beat(8)
OudM8&OudM9&VarOudM9&Var2OudM9
Ascent from Gerdaniye to Tiz Çargah (high)
Descent with Tiz Buselik
imitating a fall with 3x Uşşak
Fall on octave and insistence
stop on Gerdaniye
74
75
76
77
Ka.
Kl.
Oud
OudMotif10
Group of 4er with (3) grace
note ornament
&8th&
4er&8th note rest
VarOudM10
OudM10
reduction and duplication
Var2OudM10
VarOudM10
variation on last note
OudPhrase7
Extending over 6 bars phrase
(beat(3) - beat(7) of last bar)
OudM10&VarOudM10&Var2OudM10&OudM11
Movement implying 4x Uşşak on Hüseini, insisting on Gerdaniye
Stop on Muhayyer
Descending with Acem on Hüseini

9

78
79
80
81
82
Ka.
Kl.
Oud
OudMotif11
Two different ways of articulation
for a 2M interval with ornament
(grace note after the note / two 16th notes)
OudMotif12
Group of (4) 8th notes
falling on dotted quarter
Movement around 5th degree falling on the 4th degree
OudPhrase8
Two bar phrase
From Acem to Hüseini, then movement around Hüseini, stop on Neva
83
84
85
86
87
Ka.
Kl.
Oud
OudM3
VarOudM4
OudM4 on
different notes
OudMotif13
Combination of half
and dotted quarter, indicating
the rhythmic structure
of the meter (4+3)
&group of (3) 8ths
serving as question
VarOudM13
OudM13 variation different
notes
&legato group of (3) 8ths
serving as answer
legato
OudPhrase9
Extending over 3 bars phrase
Beat(3)-Beat(7) of last bar
OudM3&VarOudM4
Movement around Çargah,ascent to Hüseini, descent to Çargah
OudPhrase10
Extending over (4) bars
Beat(5)-Beat(7)
OudM13&VarOudM13&OudM14
Movement around Çargah, fall on Buselik, descent on Rast,
ascent on Çargah
end on Dügah

10

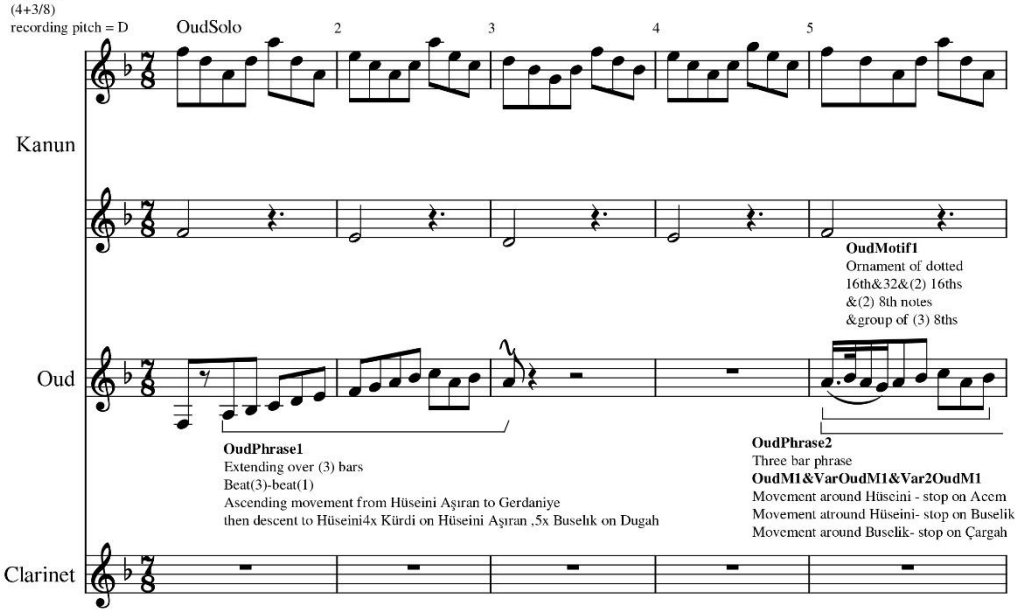

88
89
90
91
92
93
Ka.
Kl.
Oud
OudMotif14
group of (5) 8ths&half note
ascending descending
serving as end motif
To Part C
EndOfSentence3
94
Part C
95
96
97
98
Ka.
Kl.
Oud

12

Crosswinds

Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

Album: The Secret Trio -
Live Concert recording in Zurich (2015)
(downloaded from Youtube (10/2019)

♪ = ~338
(4+3/8)
recording pitch = D

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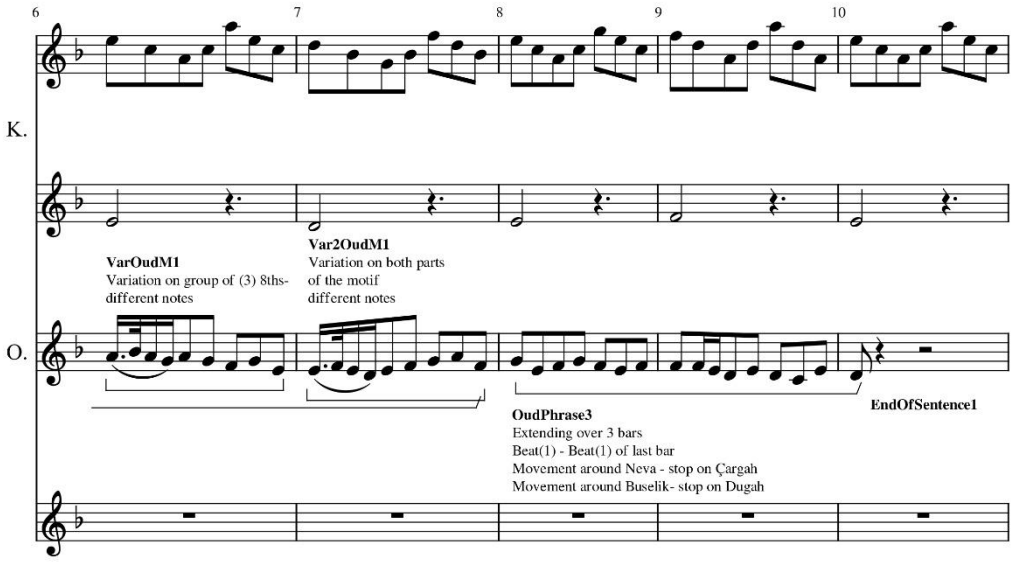
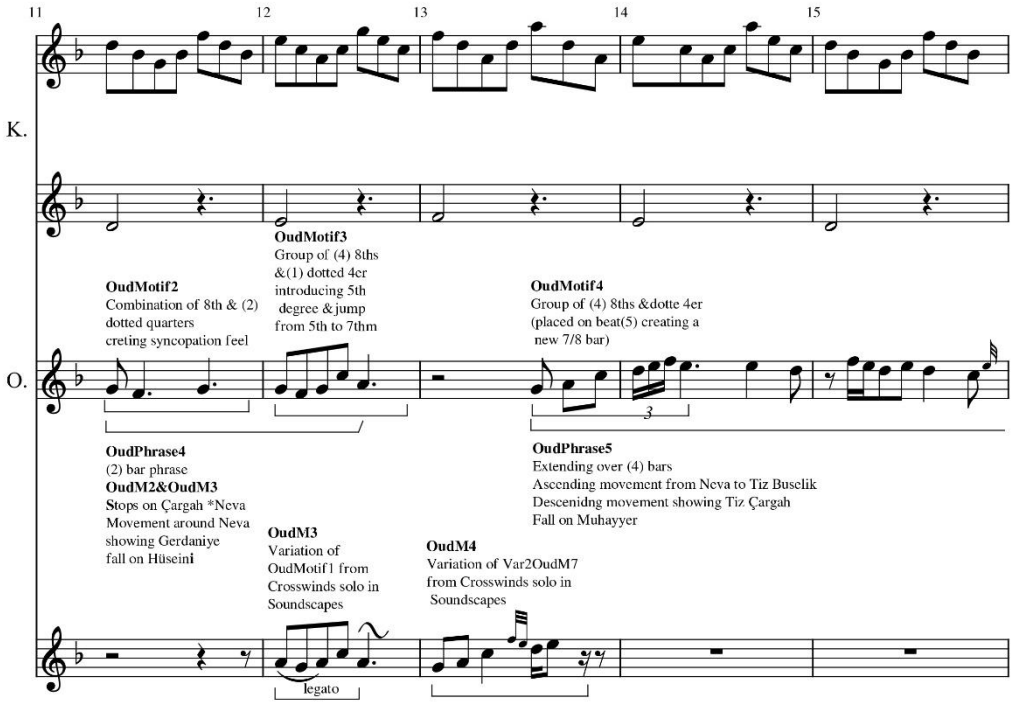


transcribed by Marina Liontou Mochament



transcribed by Marina Liontou Mochament

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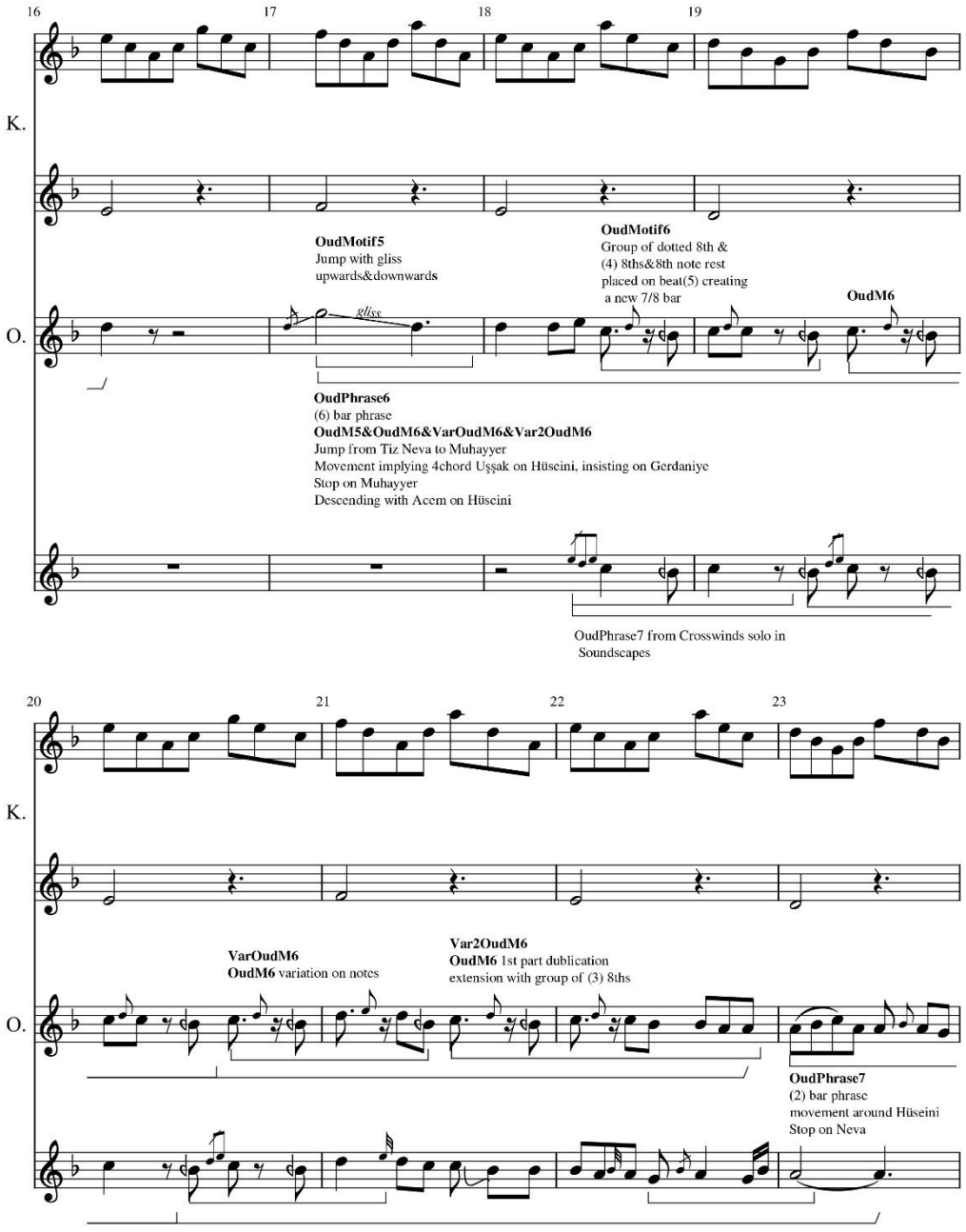
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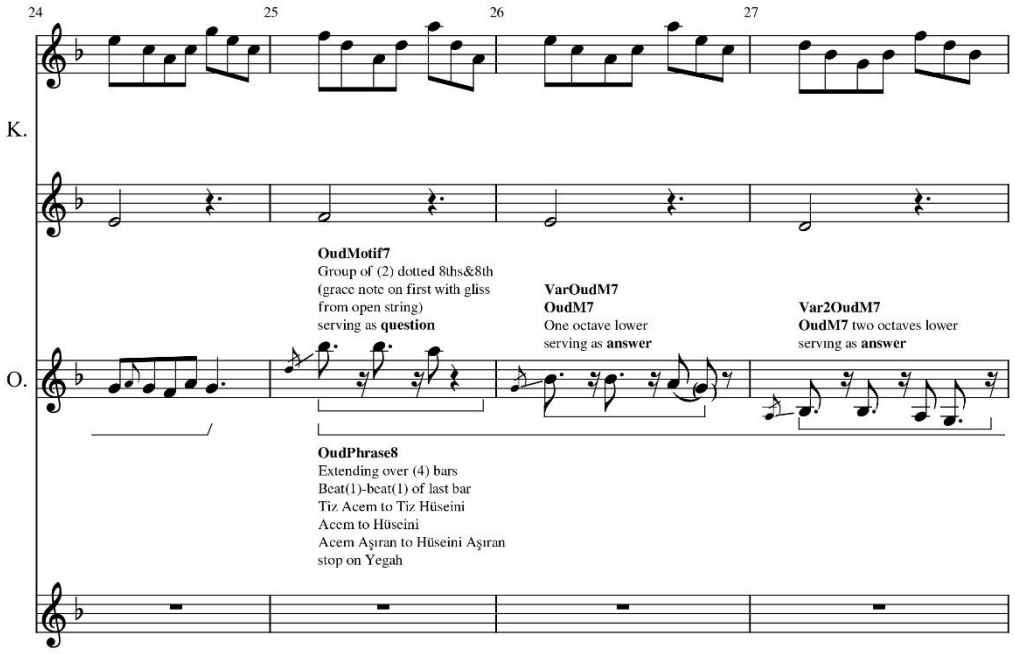
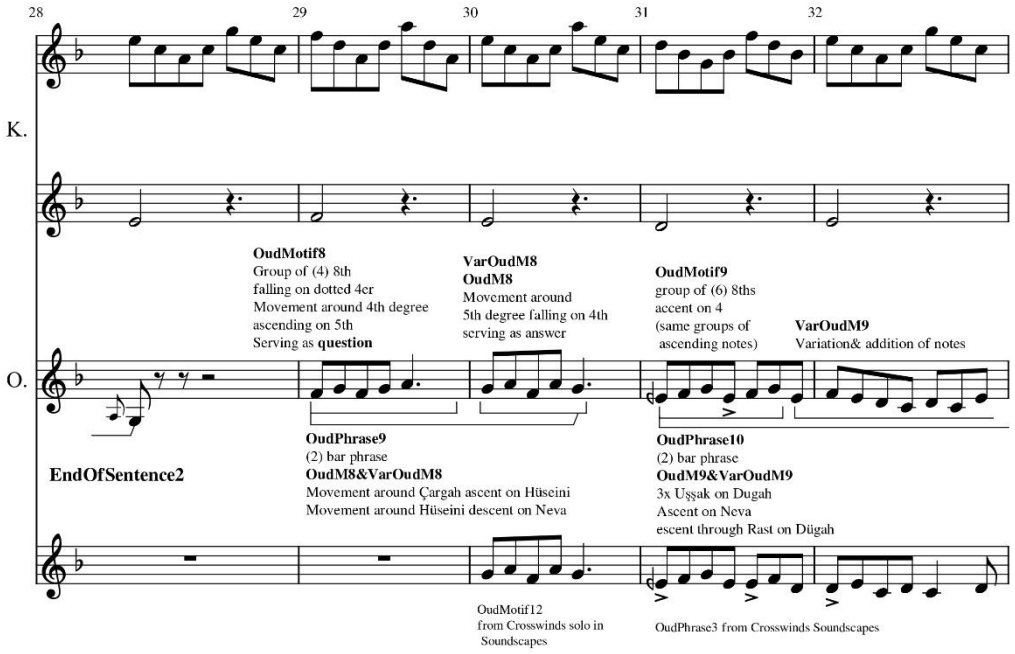
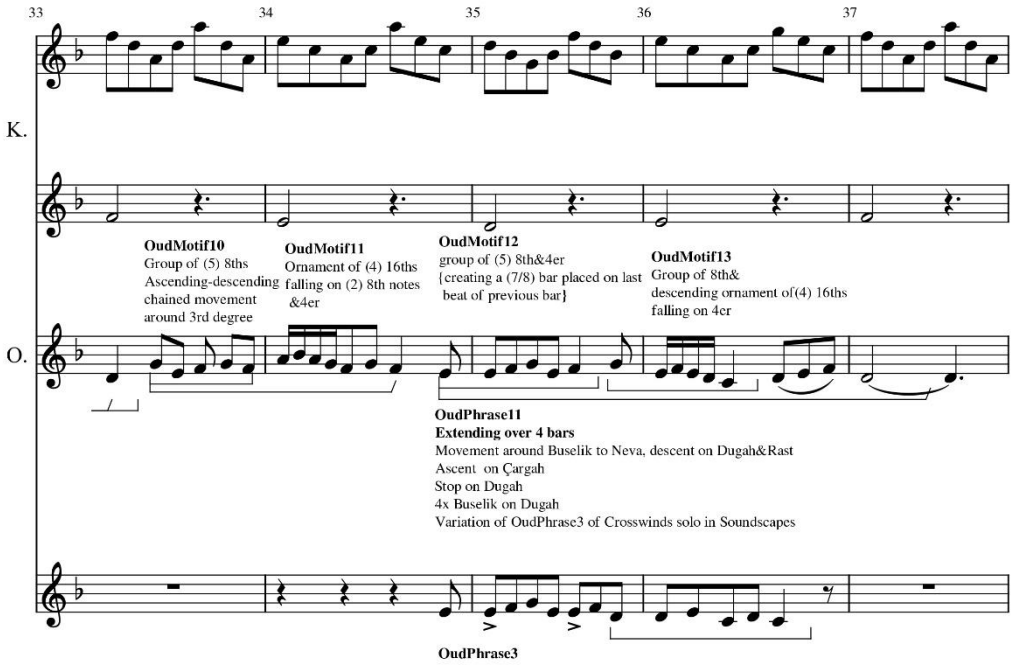
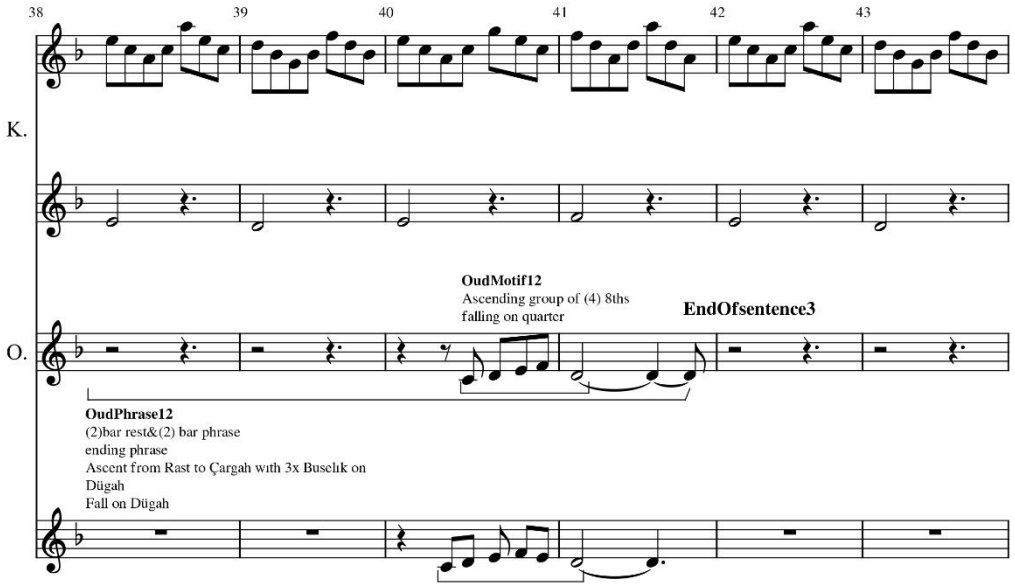
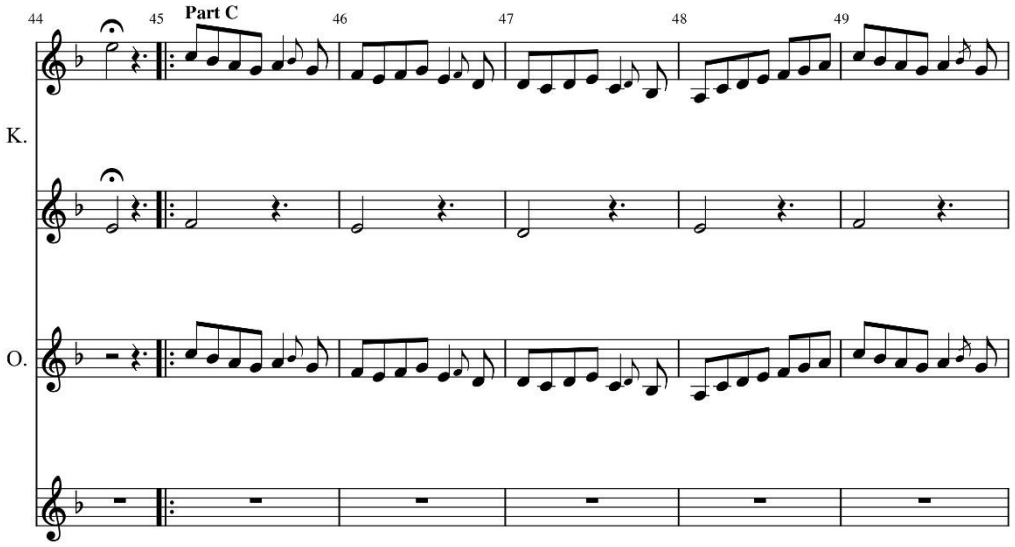
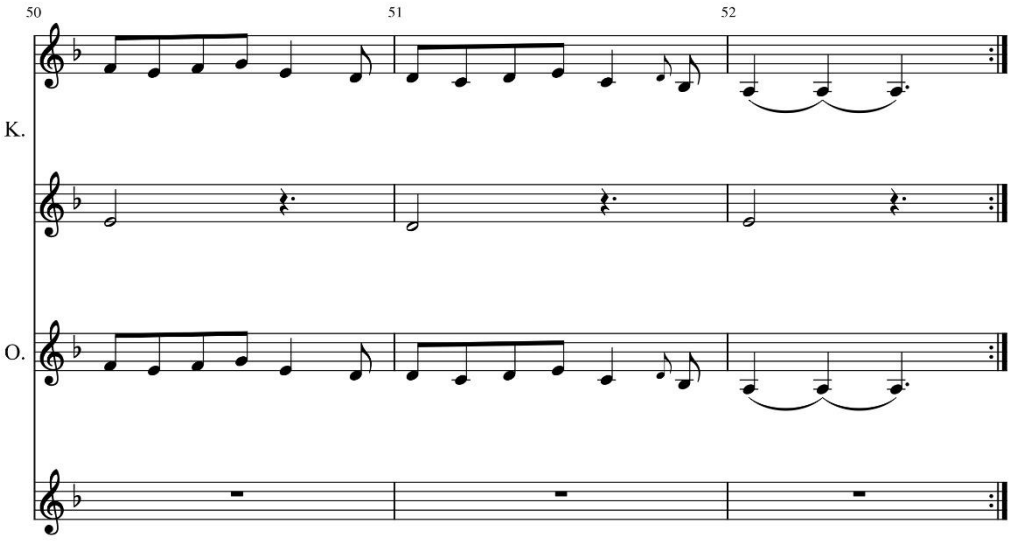

24
25
26
27
K.
O.
OudMotif7
Group of (2) dotted 8ths&8th
(grace note on first with gliss
from open string)
serving as question
VarOudM7
OudM7
One octave lower
serving as answer
Var2OudM7
OudM7 two octaves lower
serving as answer
OudPhrase8
Extending over (4) bars
Beat(1)-beat(1) of last bar
Tiz Acem to Tiz Hüseini
Acem to Hüseini
Acem Aşıran to Hüseini Aşıran
stop on Yegah





transcribed by Marina Liontou Mochament

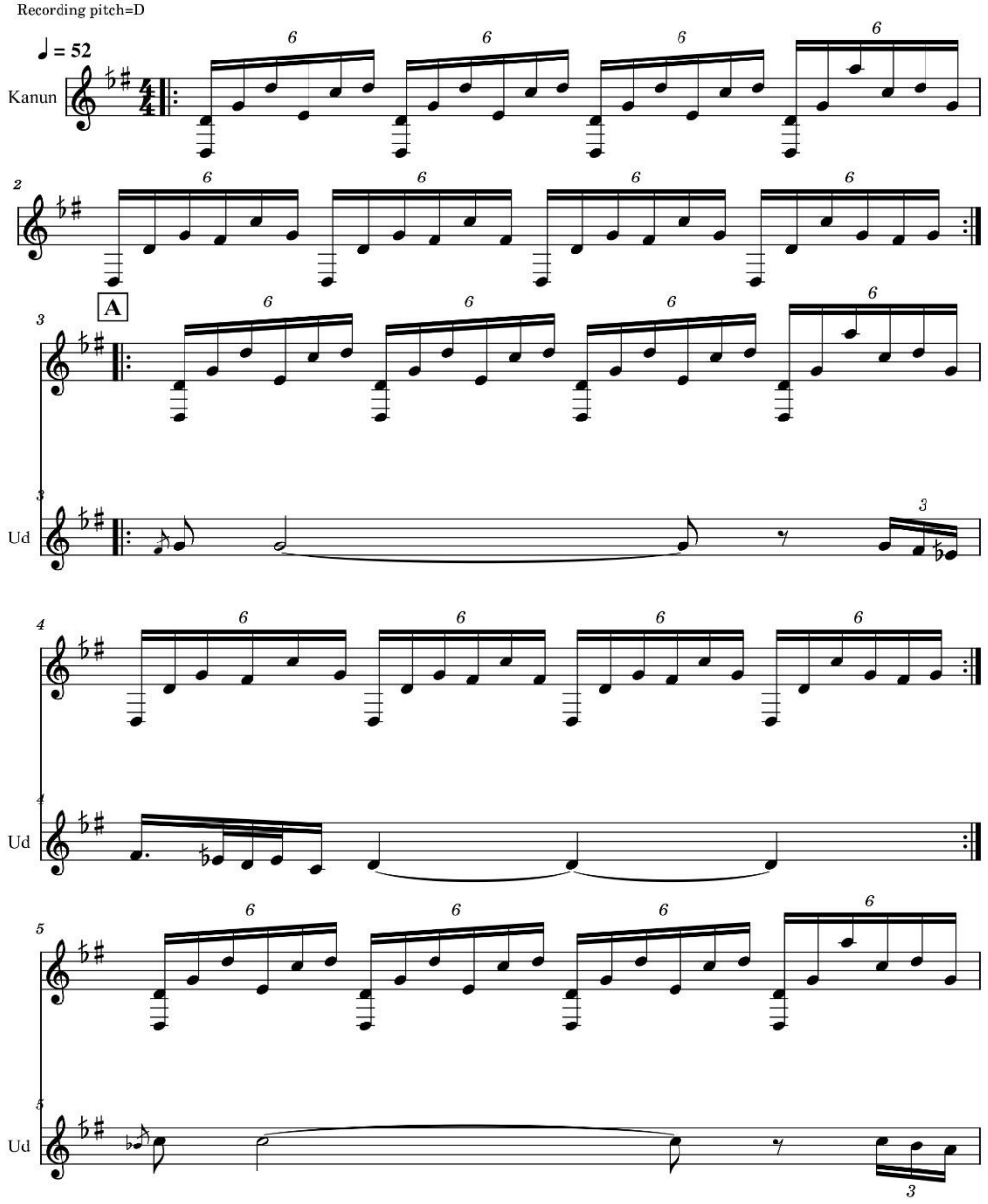
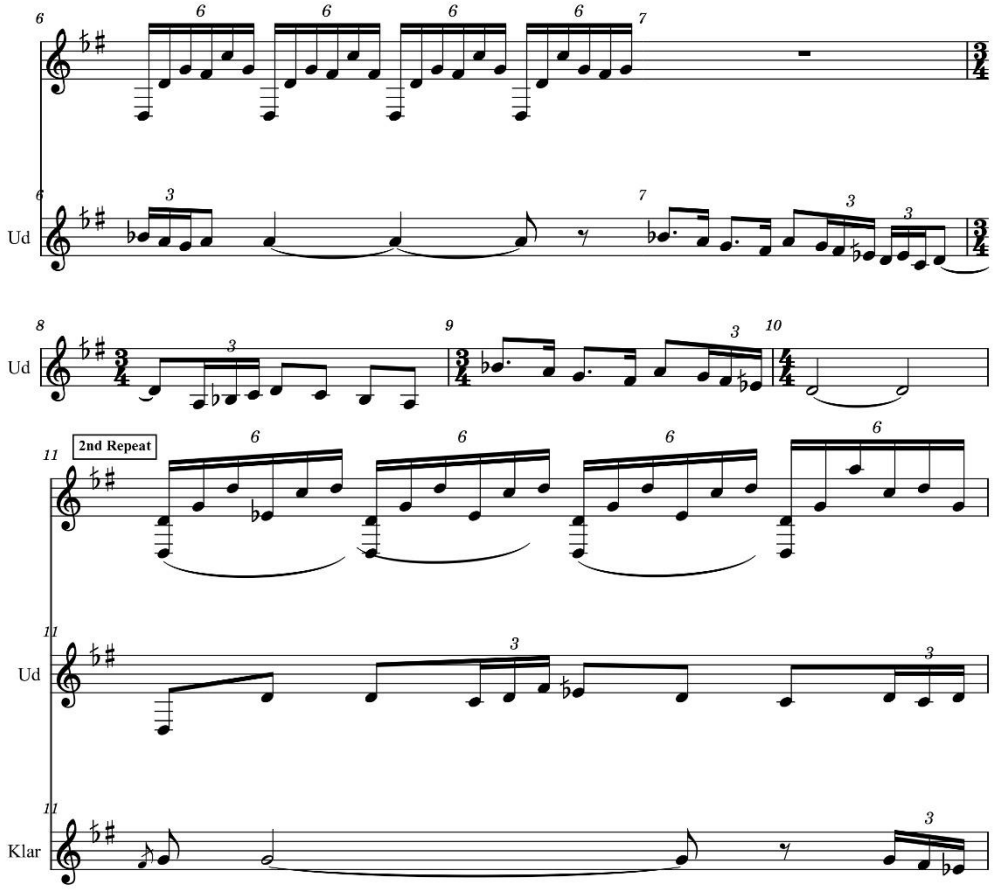
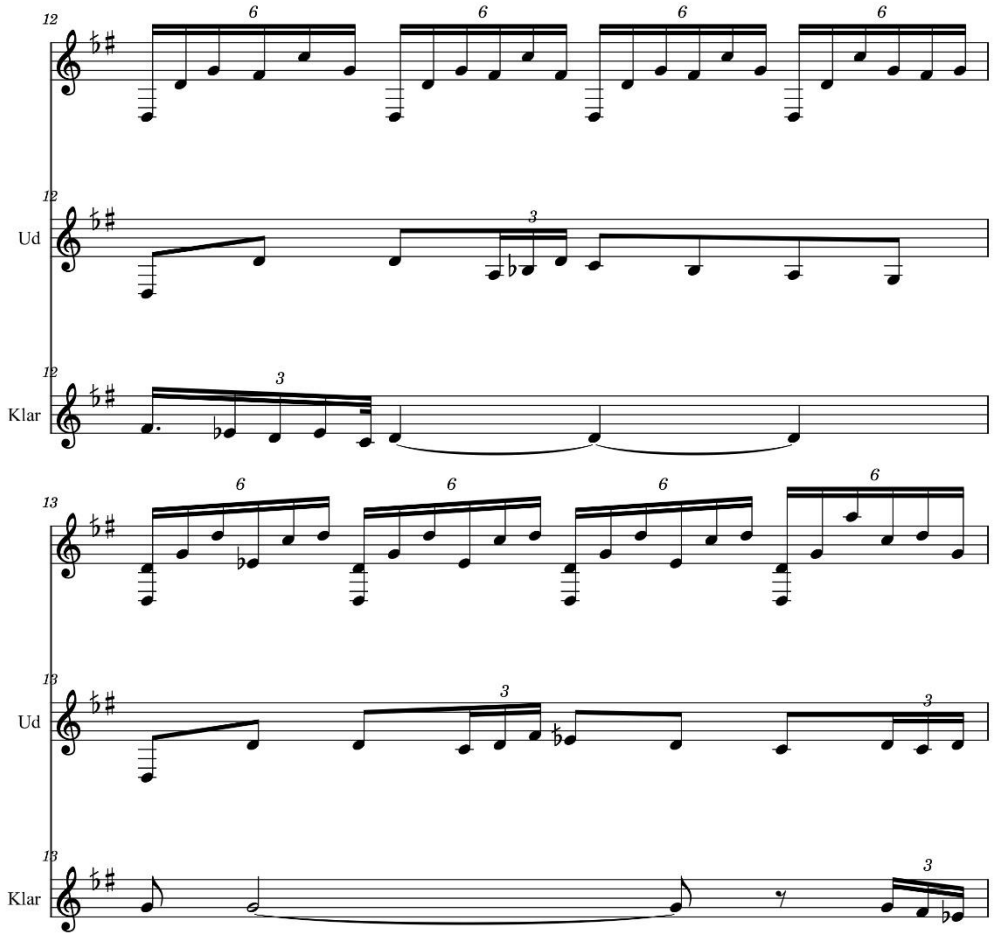


OudMotif14 from solo on Crosswinds in Soundscapes

transcribed by Marina Liontou Mochament

Moments

Tamer Pınarbaşı's metric improvisation

Album: 'The three of us' -Secret trio
Release date: 2015(Kalan Müzik)
Recording pitch=D

Ara Dinkjian

Ud
Ud
2nd Repeat
Ud
Klar

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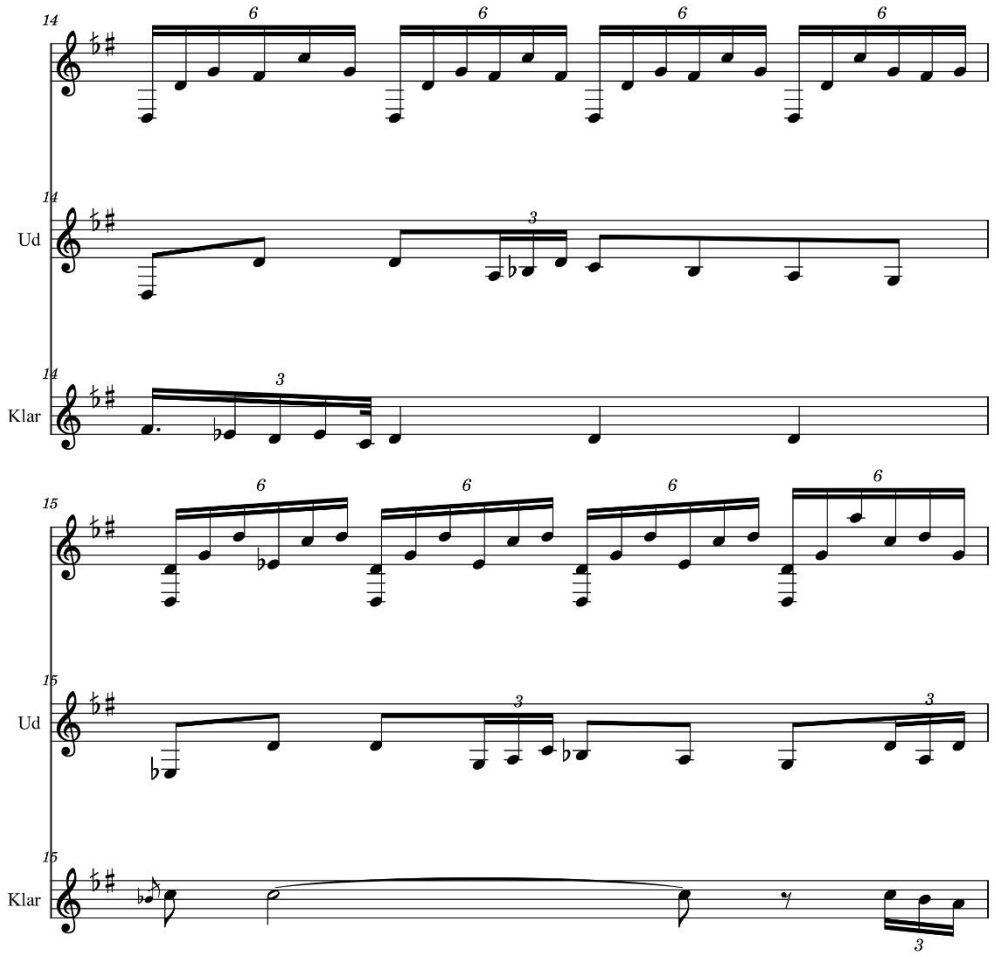
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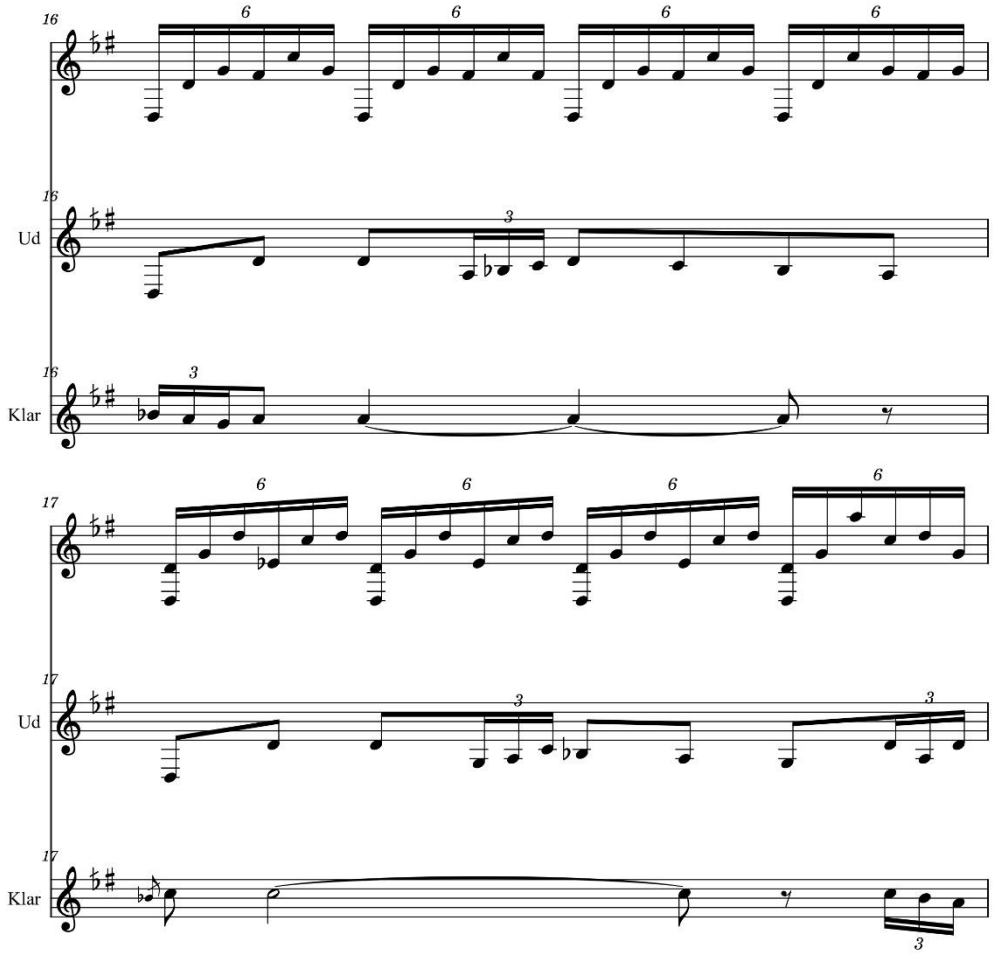
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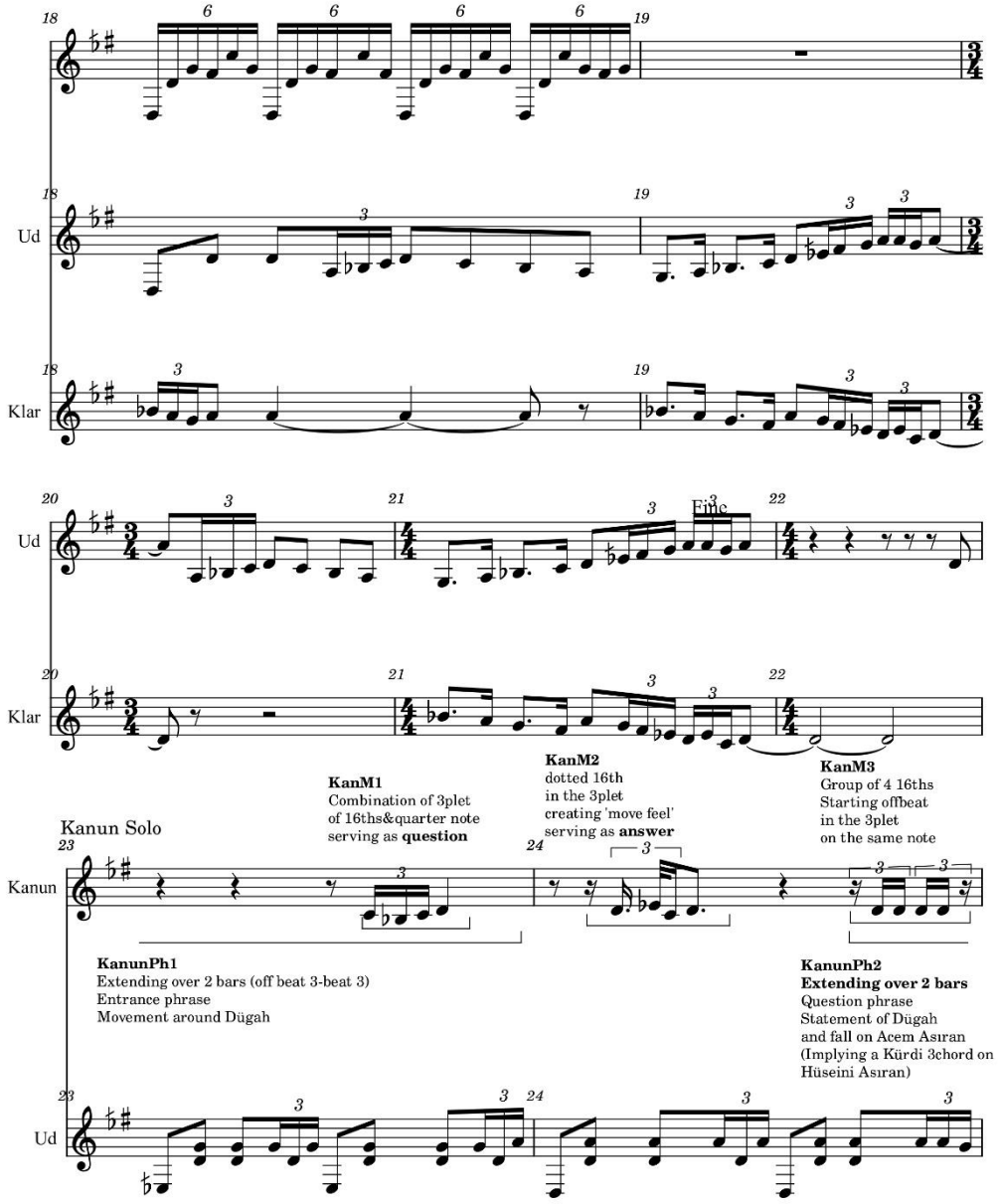
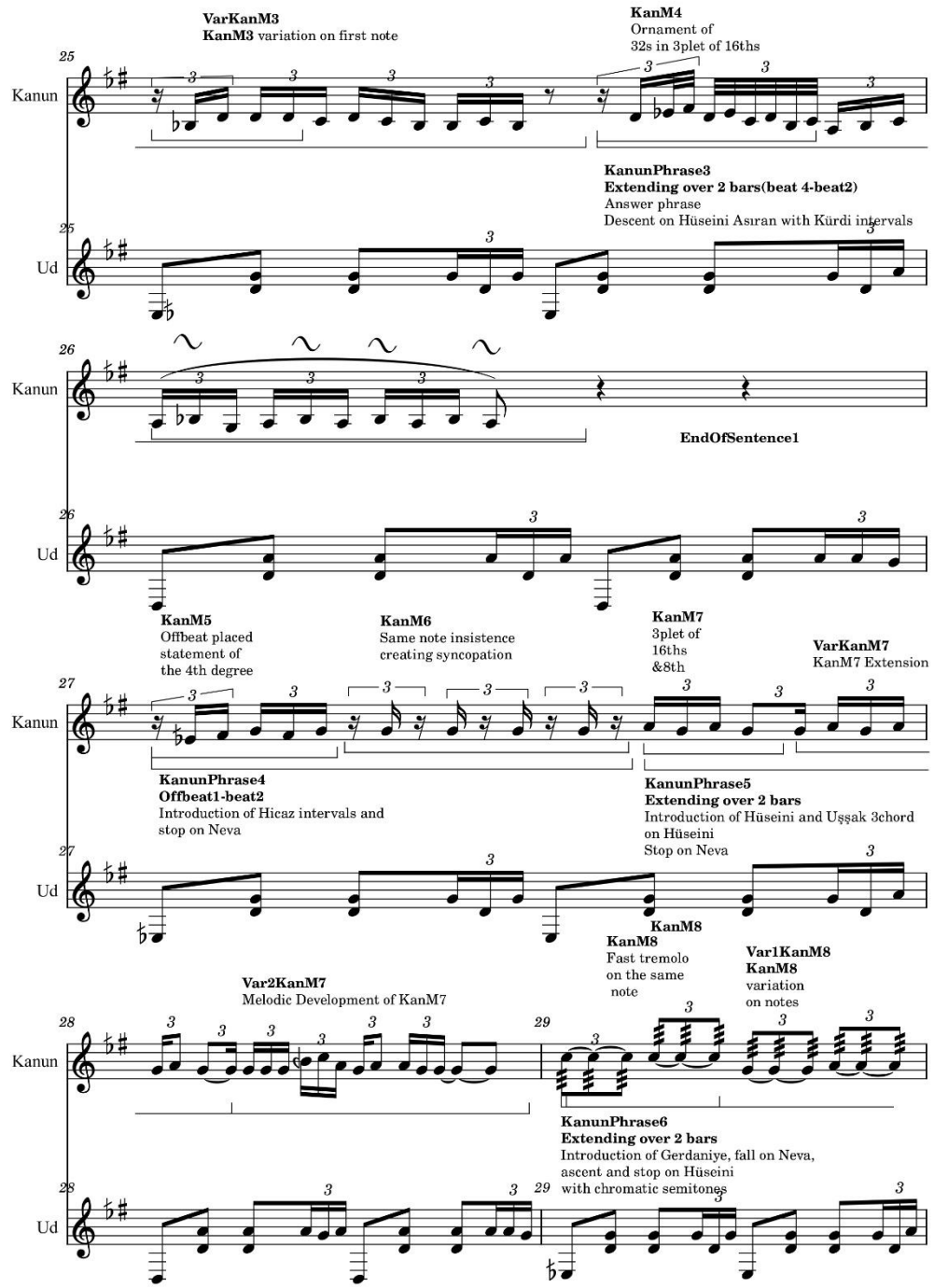
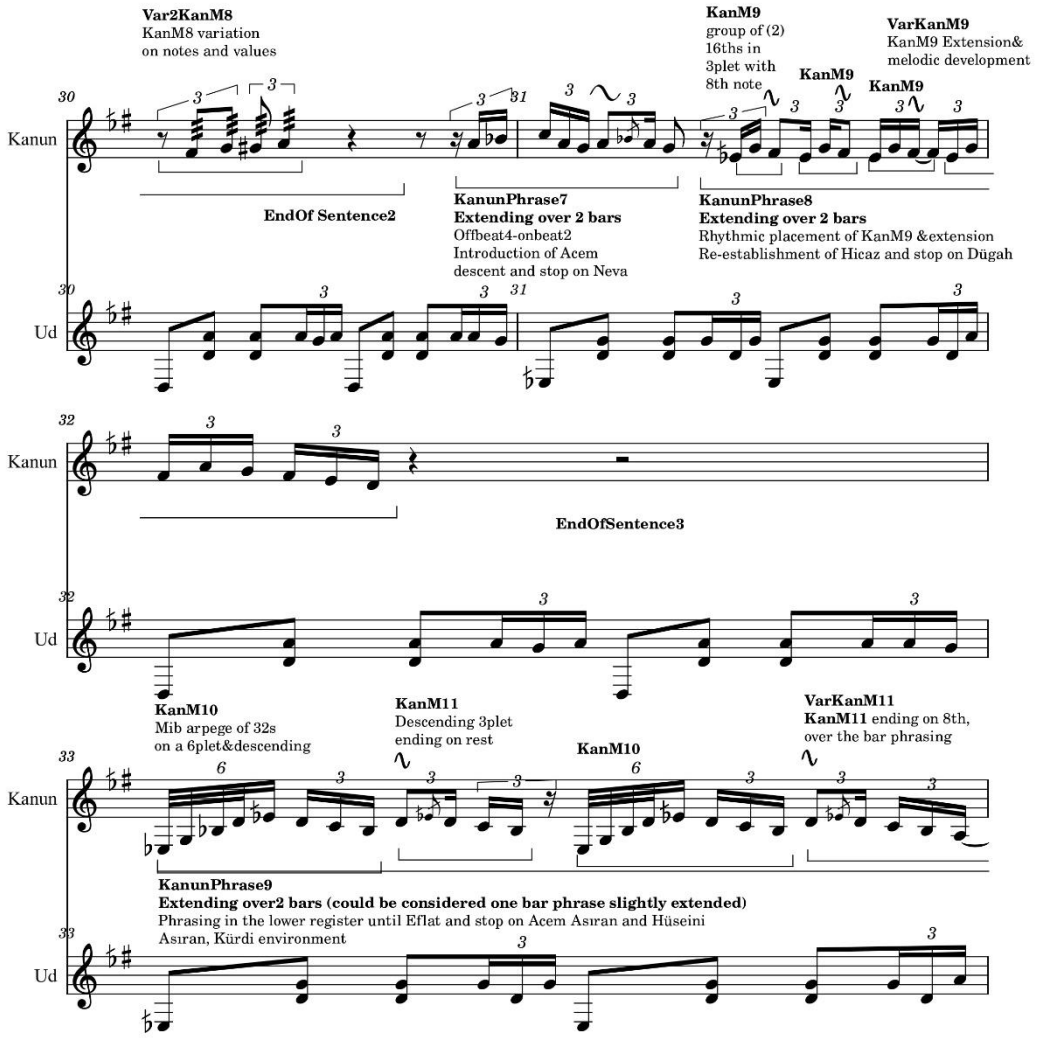
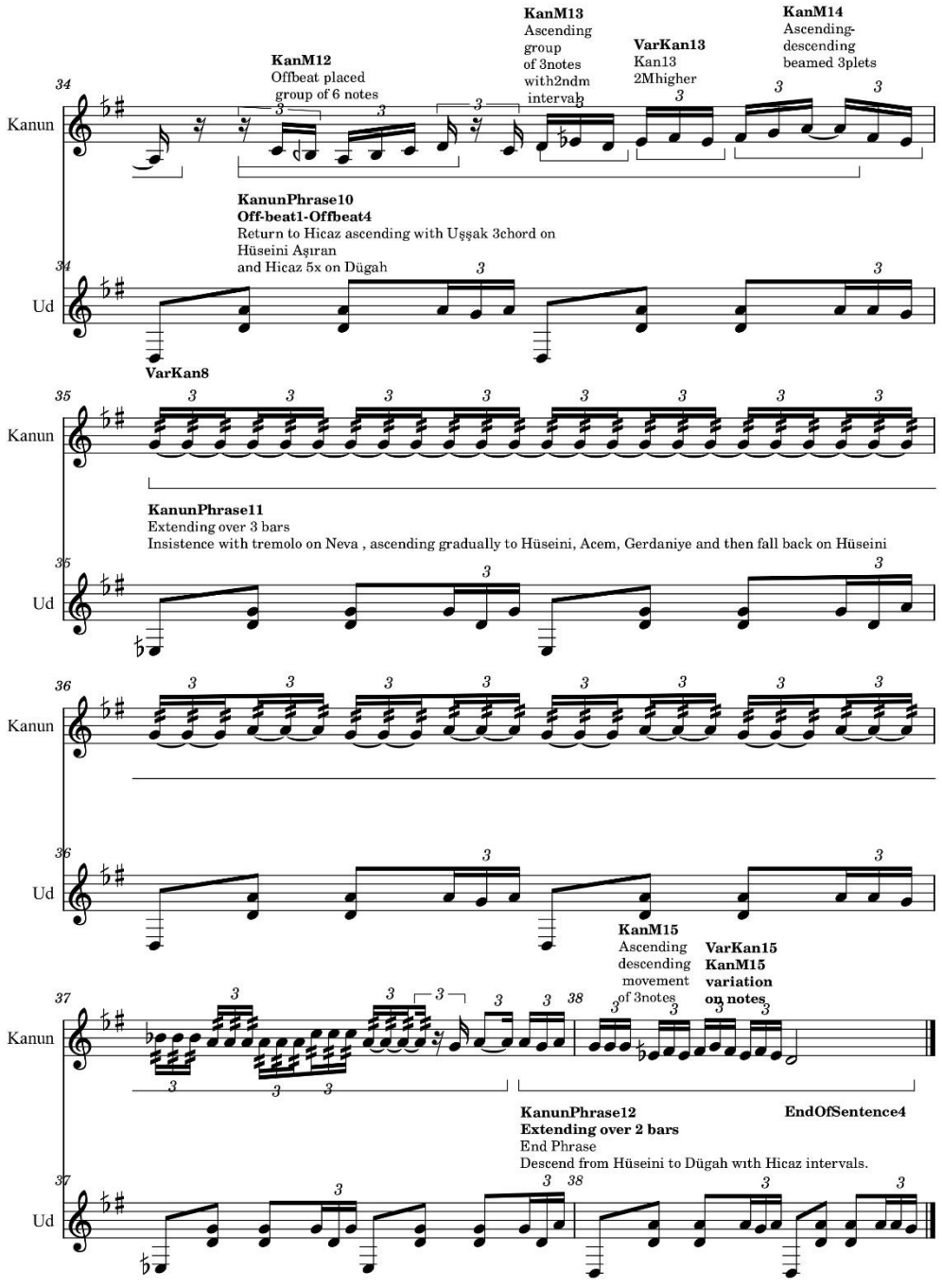

Ud
Klar
Fine
Kanun Solo
Kanun
KanM1
Combination of 3plet
of 16ths&quarter note
serving as **question**
KanM2
dotted 16th
in the 3plet
creating 'move feel'
serving as **answer**
KanM3
Group of 4 16ths
Starting offbeat
in the 3plet
on the same note
KanunPh1
Extending over 2 bars (off beat 3-beat 3)
Entrance phrase
Movement around Dügah
KanunPh2
Extending over 2 bars
Question phrase
Statement of Dügah
and fall on Acem Asıran
(Implying a Kürdi 3chord on
Hüseini Asıran)

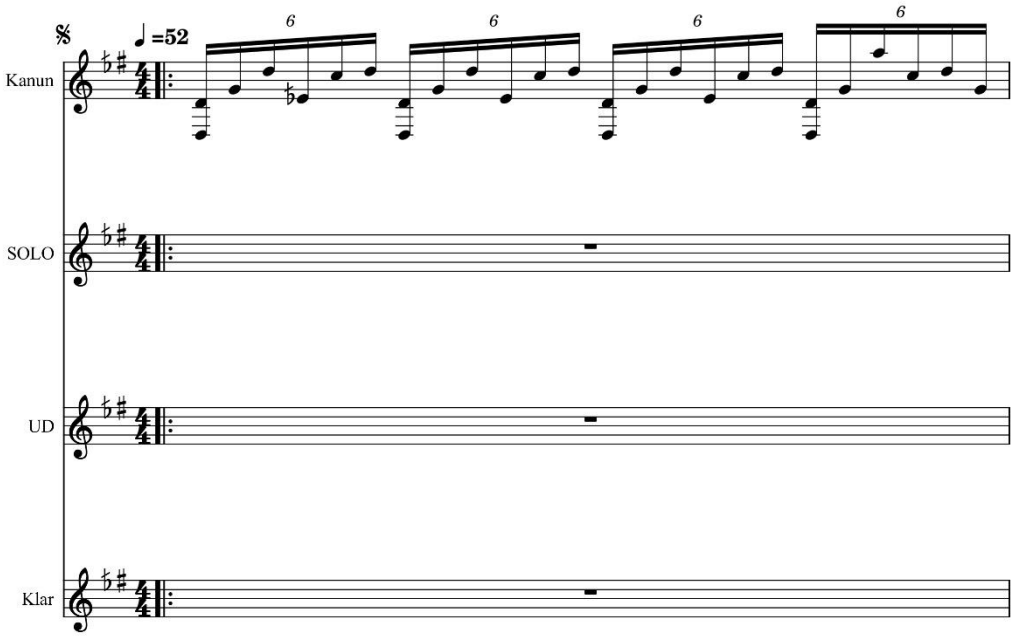
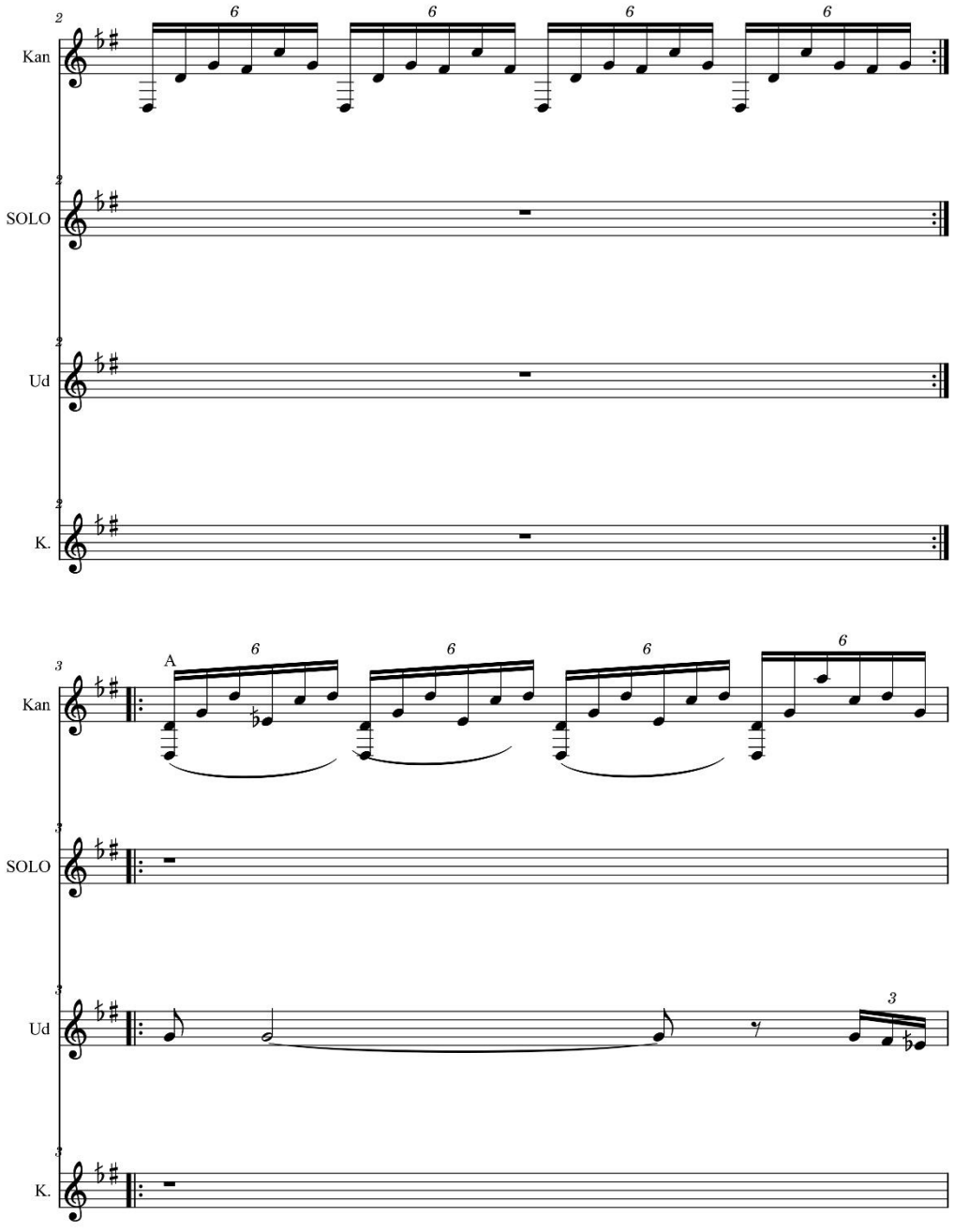
6

VarKanM3
KanM3 variation on first note
KanM4
Ornament of
32s in 3plet of 16ths
25
Kanun
KanunPhrase3
Extending over 2 bars(beat 4-beat2)
Answer phrase
Descent on Hüseini Asıran with Kürdi intervals
Ud
26
Kanun
EndOfSentence1
Ud
KanM5
Offbeat placed
statement of
the 4th degree
KanM6
Same note insistence
creating syncopation
KanM7
3plet of
16ths
&8th
VarKanM7
KanM7 Extension
27
Kanun
KanunPhrase4
Offbeat1-beat2
Introduction of Hicaz intervals and
stop on Neva
KanunPhrase5
Extending over 2 bars
Introduction of Hüseini and Uşşak 3chord
on Hüseini
Stop on Neva
Ud
KanM8
KanM8
Fast tremolo
on the same
note
Var1KanM8
KanM8
variation
on notes
Var2KanM7
Melodic Development of KanM7
28
29
Kanun
KanunPhrase6
Extending over 2 bars
Introduction of Gerdaniye, fall on Neva,
ascent and stop on Hüseini
with chromatic semitones
Ud

Var2KanM8
KanM8 variation
on notes and values
KanM9
group of (2)
16ths in
3plet with
8th note
KanM9
VarKanM9
KanM9 Extension&
melodic development
KanM9
Kanun
Ud
EndOf Sentence2
KanunPhrase7
Extending over 2 bars
Offbeat4-onbeat2
Introduction of Acem
descent and stop on Neva
KanunPhrase8
Extending over 2 bars
Rhythmic placement of KanM9 &extension
Re-establishment of Hicaz and stop on Dügah
EndOfSentence3
KanM10
Mib arpege of 32s
on a 6plet&descending
KanM11
Descending 3plet
ending on rest
KanM10
VarKanM11
KanM11 ending on 8th,
over the bar phrasing
KanunPhrase9
Extending over2 bars (could be considered one bar phrase slightly extended)
Phrasing in the lower register until Eflat and stop on Acem Asıran and Hüseini
Asıran, Kürdi environment

8

KanM12
Offbeat placed
group of 6 notes
KanM13
Ascending
group
of 3notes
with2ndm
interval
VarKan13
Kan13
2Mhigher
KanM14
Ascending-
descending
beamed 3plets
Kanun
KanunPhrase10
Off-beat1-Offbeat4
Return to Hicaz ascending with Uşşak 3chord on
Hüseini Aşıran
and Hicaz 5x on Dügah
Ud
VarKan8
KanunPhrase11
Extending over 3 bars
Insistence with tremolo on Neva , ascending gradually to Hüseini, Acem, Gerdaniye and then fall back on Hüseini
KanM15
Ascending
descending
movement
of 3notes
VarKan15
KanM15
variation
on notes
KanunPhrase12
Extending over 2 bars
End Phrase
Descend from Hüseini to Dügah with Hicaz intervals.
EndOfSentence4

Moments

Live concert performance
Zurich, March 2015

Tamer Pınarbaşı's metric improvisation

Ara Dinkjian

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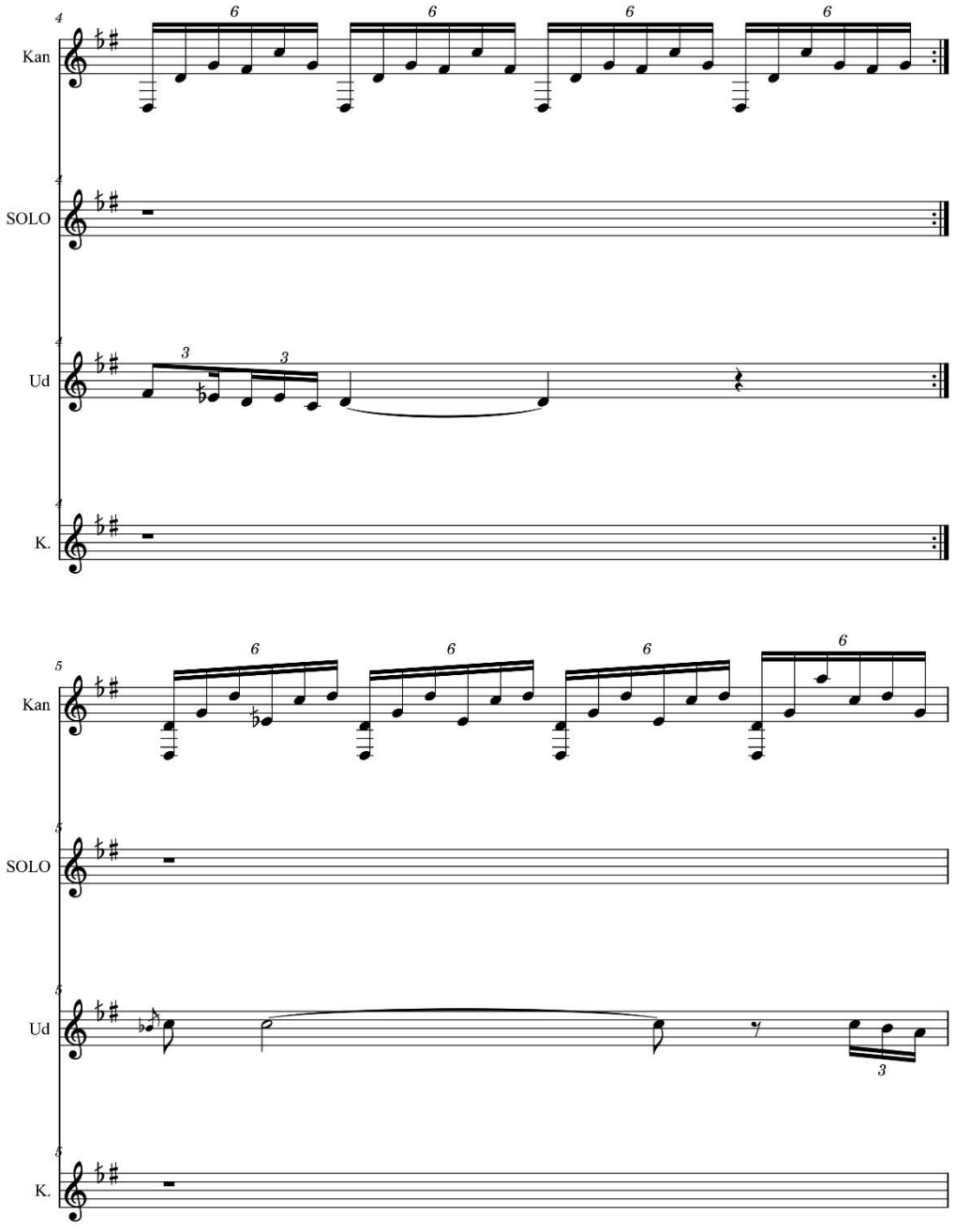
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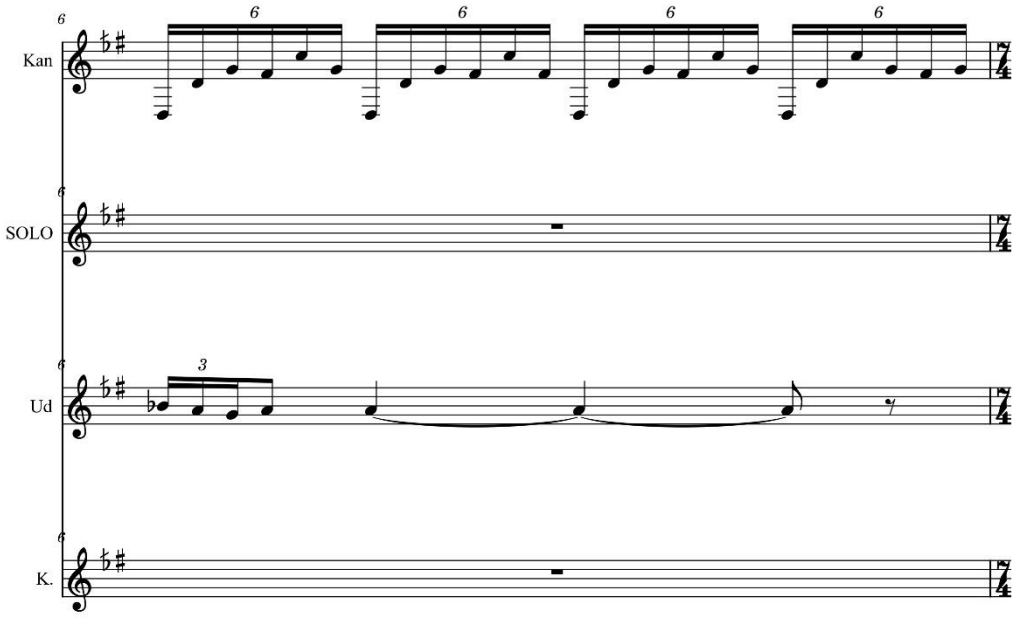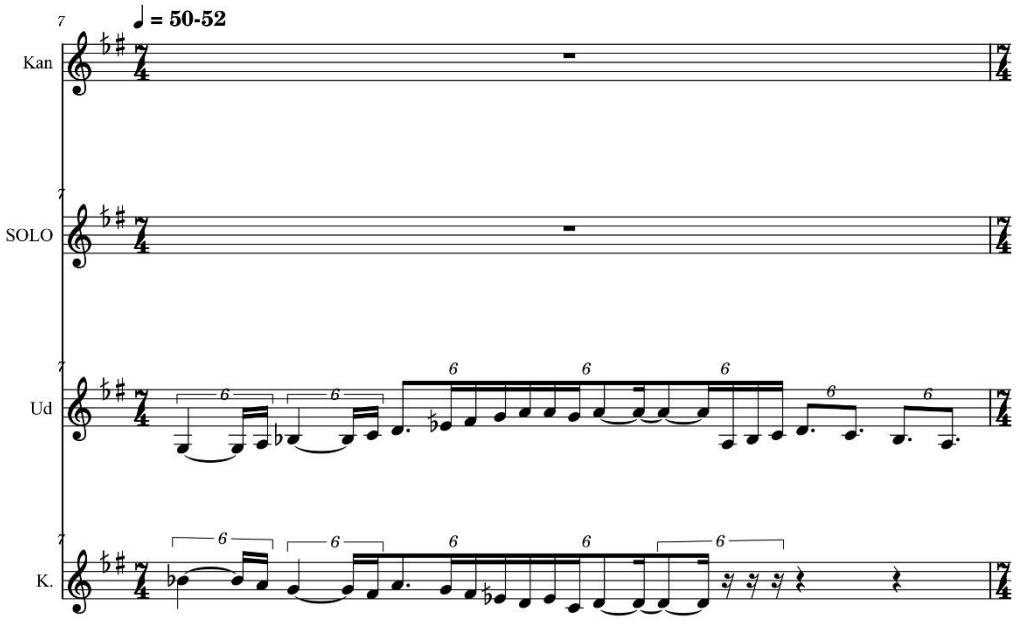
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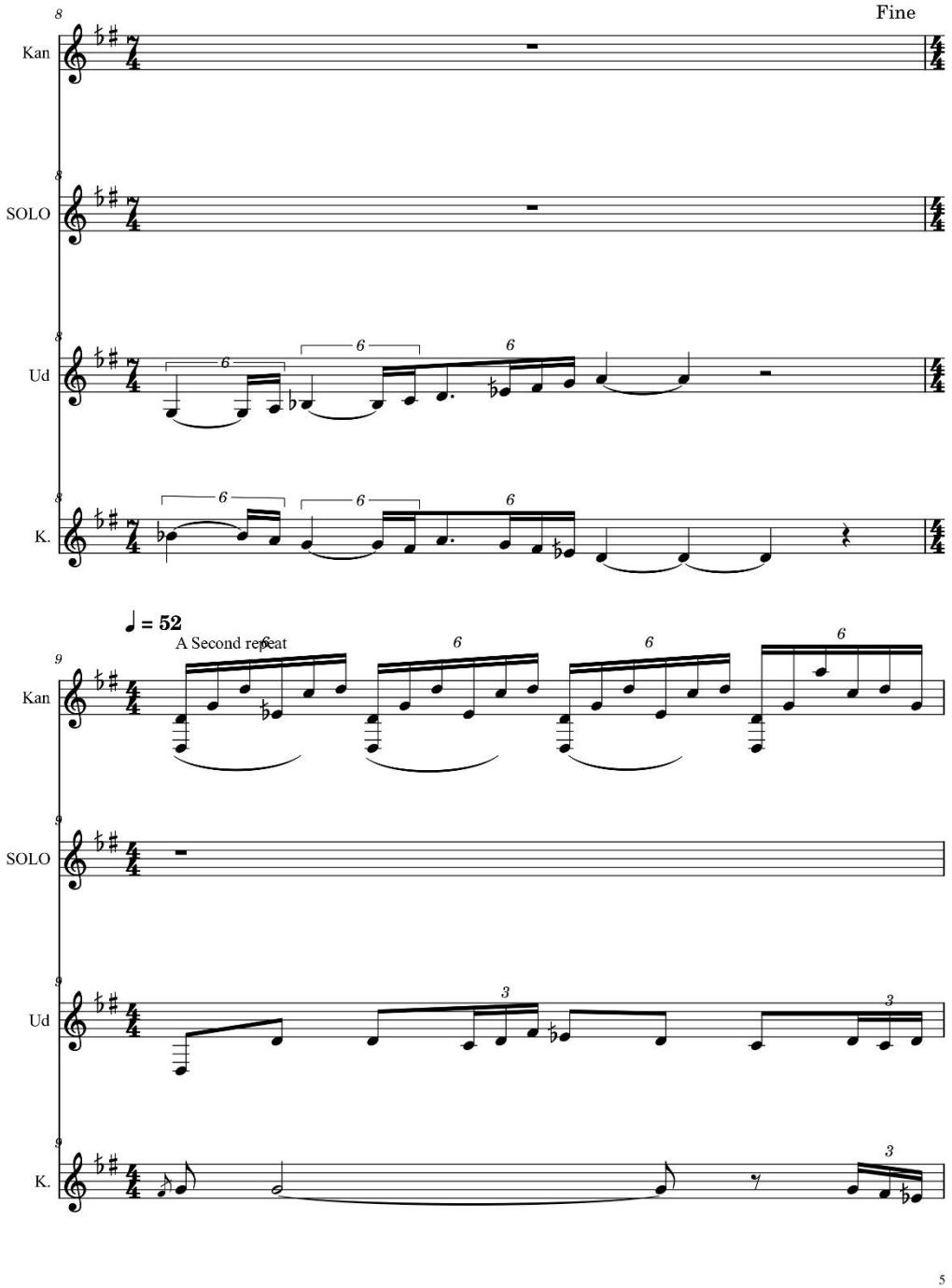
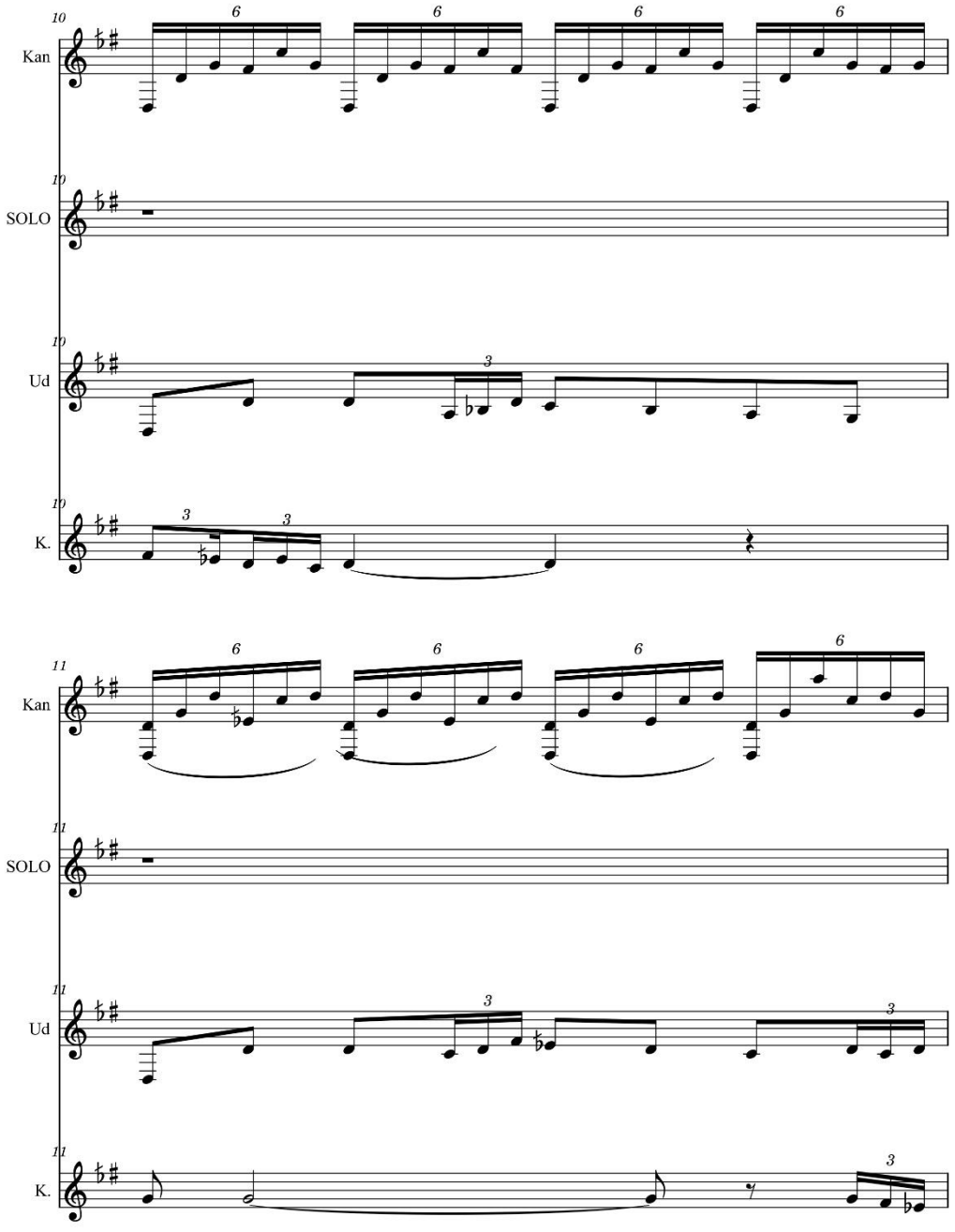

Fine
Kan
SOLO
Ud
K.
♩ = 52
A Second repeat
Kan
SOLO
Ud
K.

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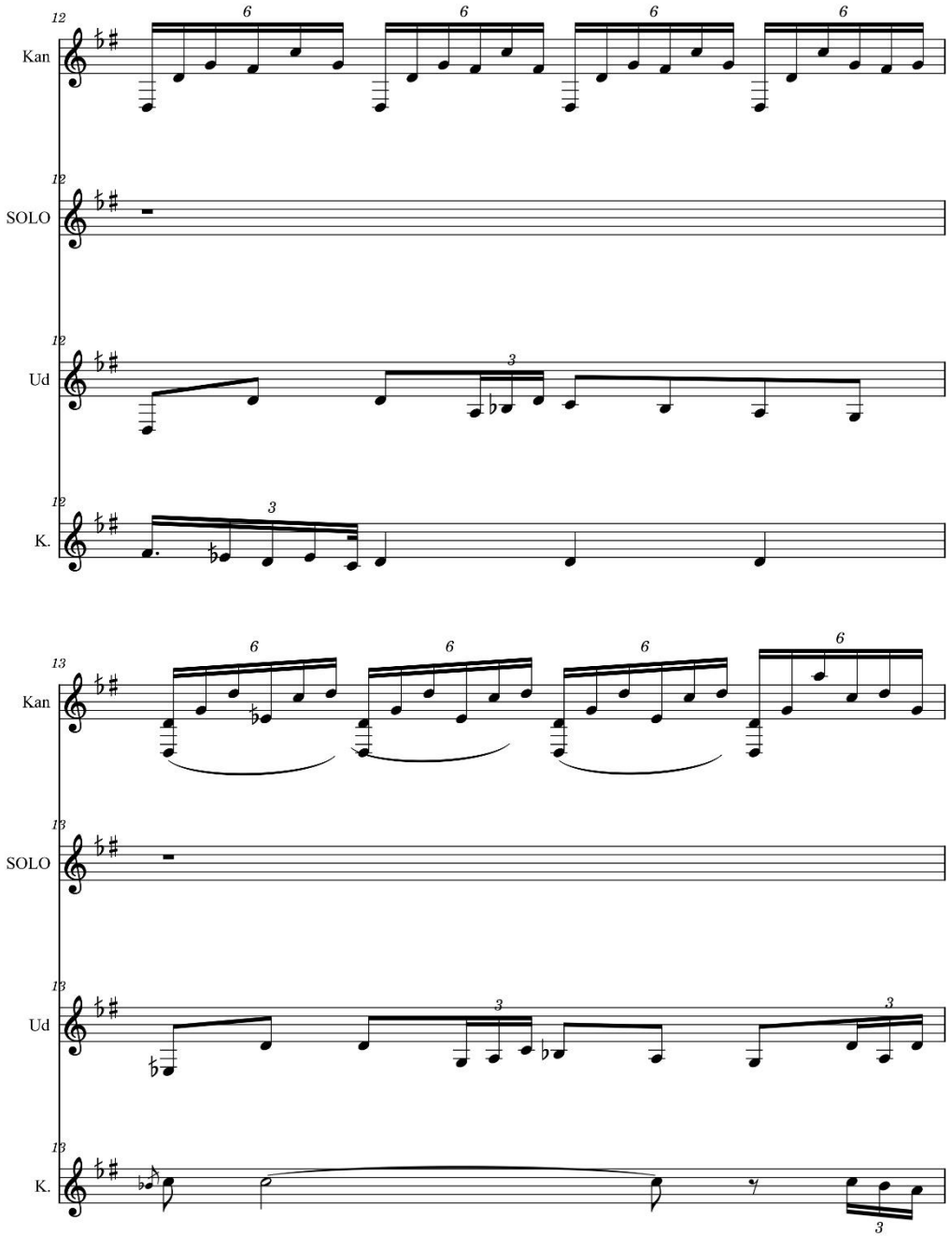
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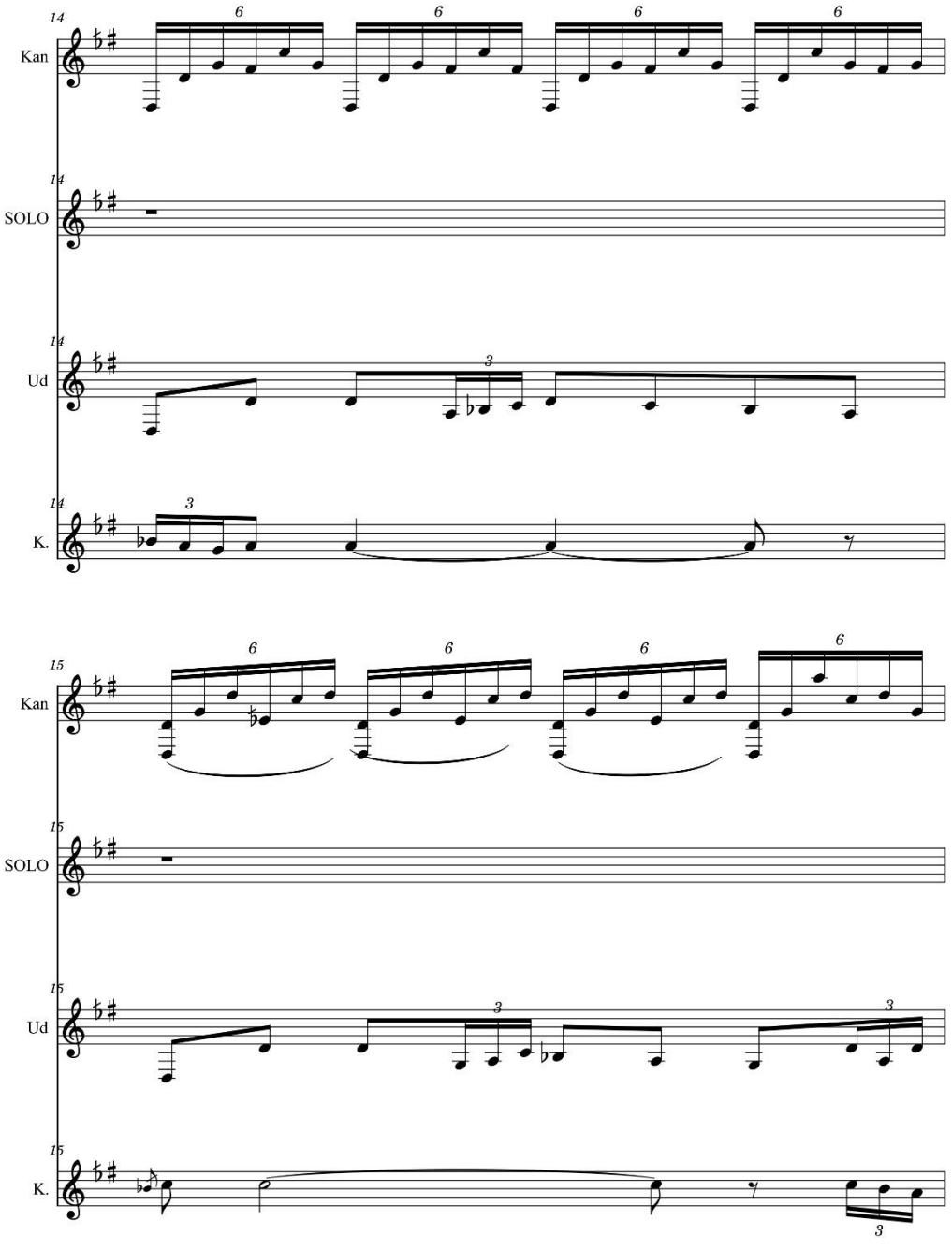
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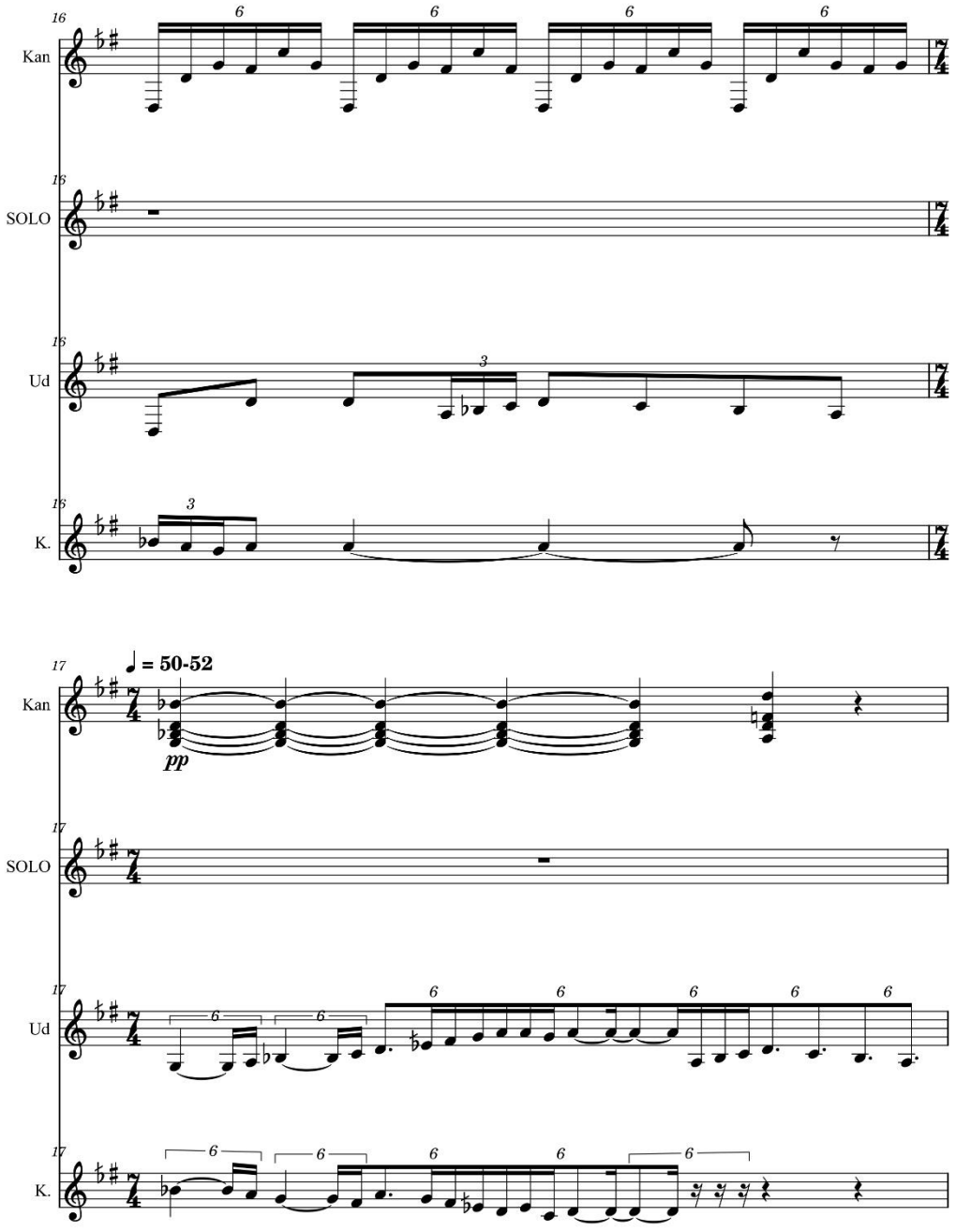
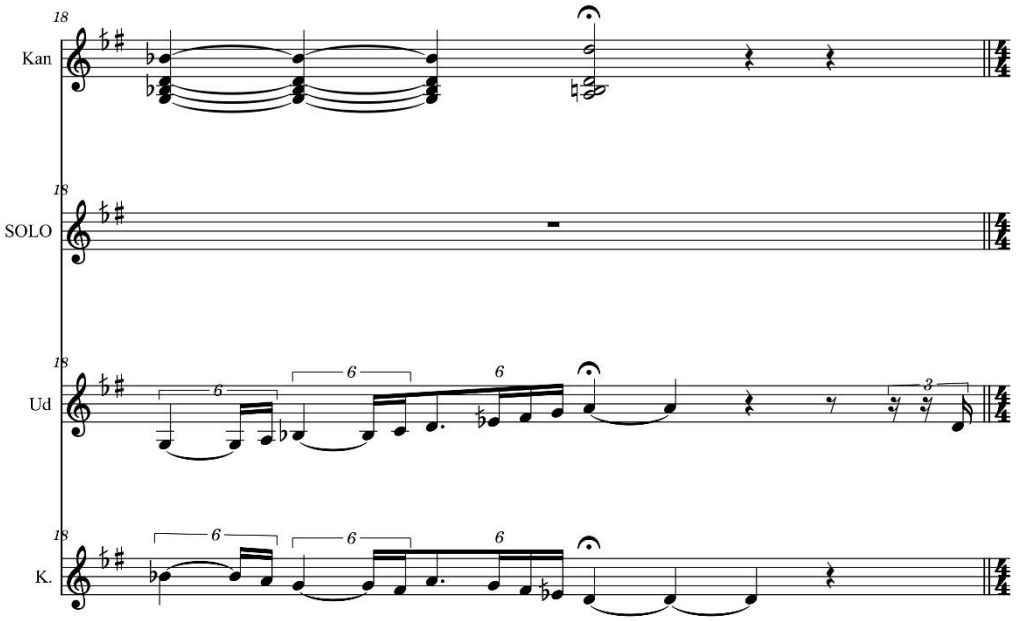

16
Kan
SOLO
Ud
K.
17
♩ = 50-52
pp

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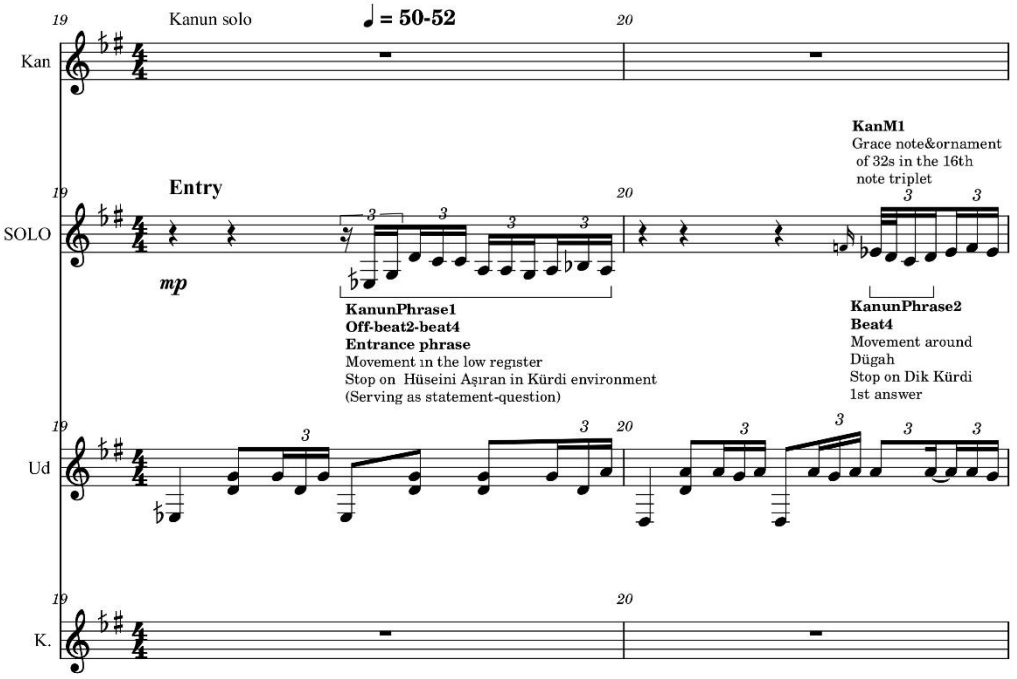
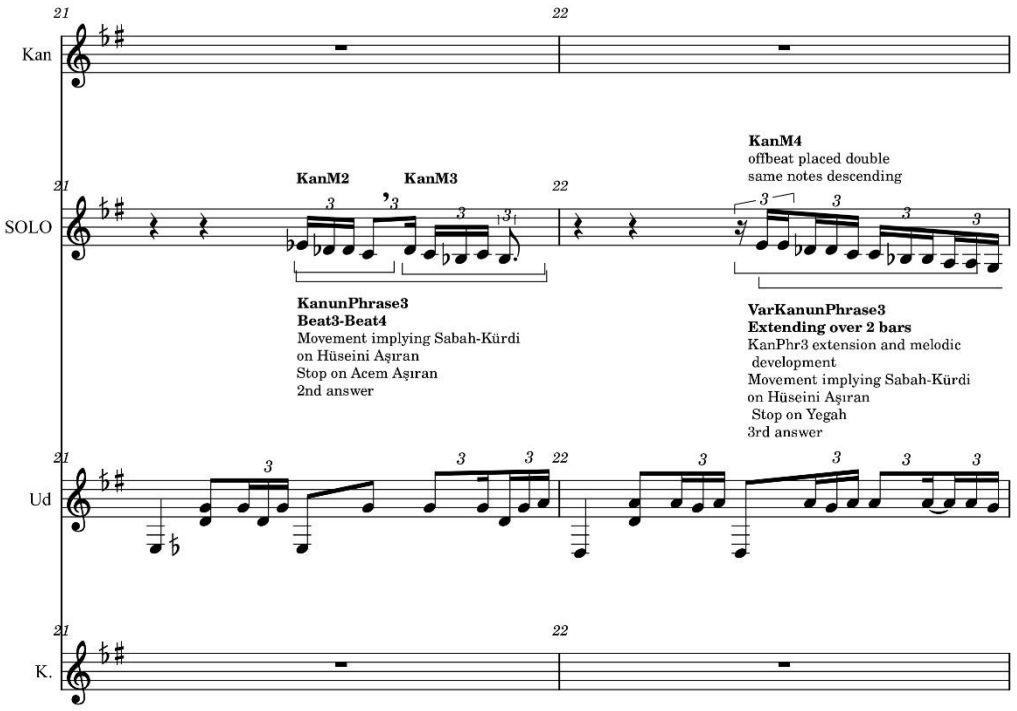
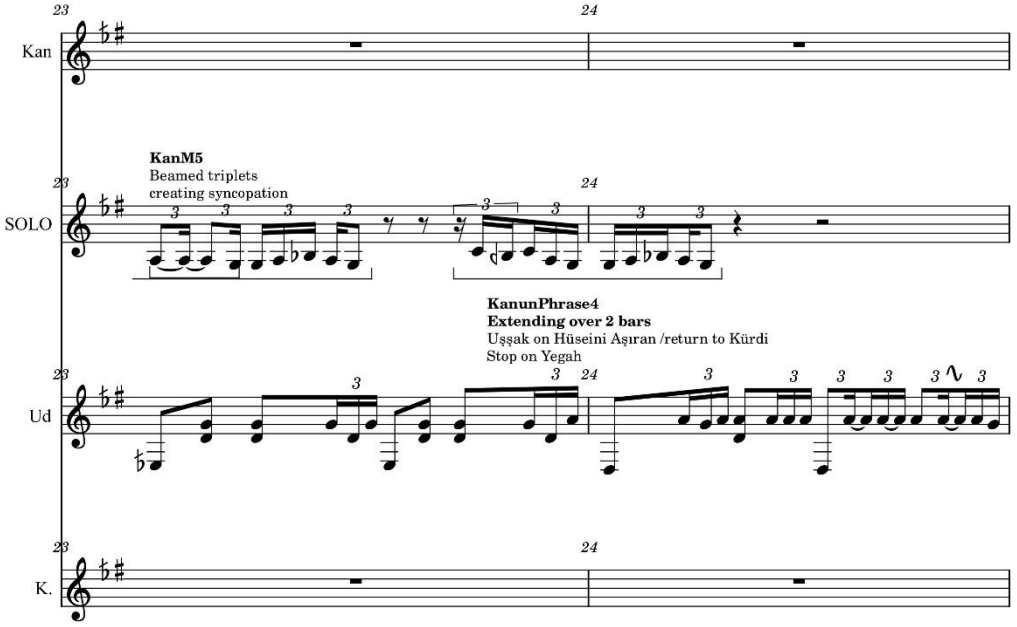

19
Kanun solo
♩ = 50-52
20
Kan
KanM1
Grace note&ornament
of 32s in the 16th
note triplet
19
Entry
20
SOLO
mp
KanunPhrase1
Off-beat2-beat4
Entrance phrase
Movement in the low register
Stop on Hüseini Aşıran in Kürdi environment
(Serving as statement-question)
KanunPhrase2
Beat4
Movement around
Dügah
Stop on Dik Kürdi
1st answer
19
20
Ud
19
20
K.

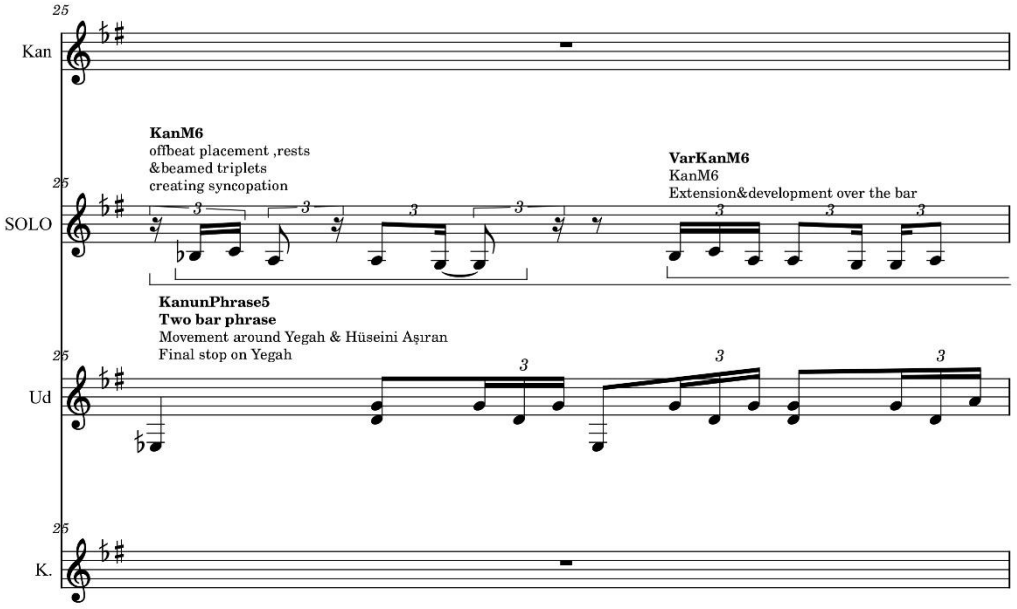
11

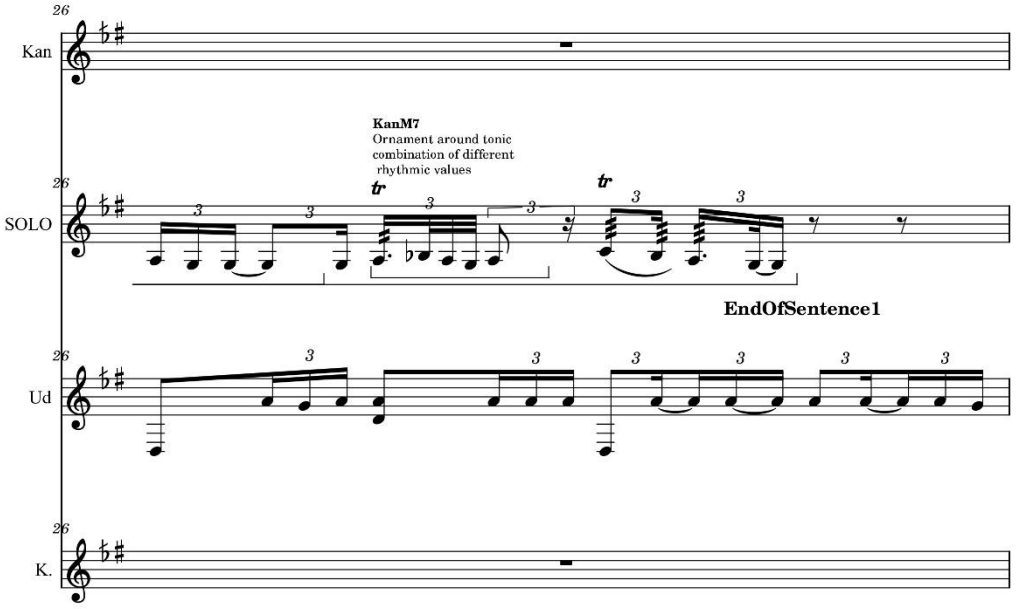

21
22
Kan
SOLO
Ud
K.
KanM2
KanM3
KanunPhrase3
Beat3-Beat4
Movement implying Sabah-Kürdi
on Hüseini Aşıran
Stop on Acem Aşıran
2nd answer
KanM4
offbeat placed double
same notes descending
VarKanunPhrase3
Extending over 2 bars
KanPhr3 extension and melodic
development
Movement implying Sabah-Kürdi
on Hüseini Aşıran
Stop on Yegah
3rd answer

12

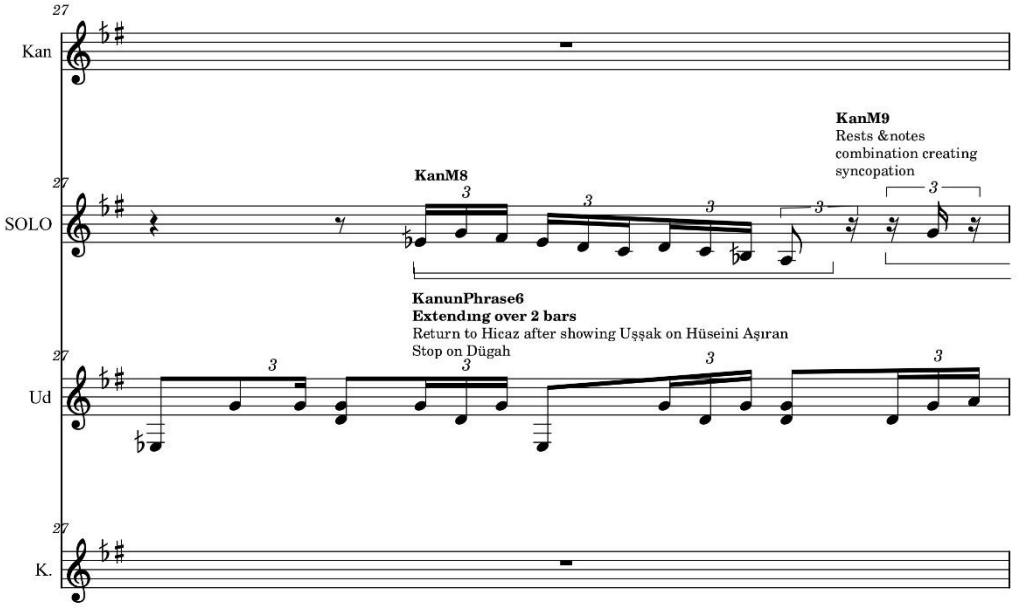

23
24
Kan
KanM5
Beamed triplets
creating syncopation
SOLO
KanunPhrase4
Extending over 2 bars
Uşşak on Hüseini Aşıran /return to Kürdi
Stop on Yegah
Ud
K.

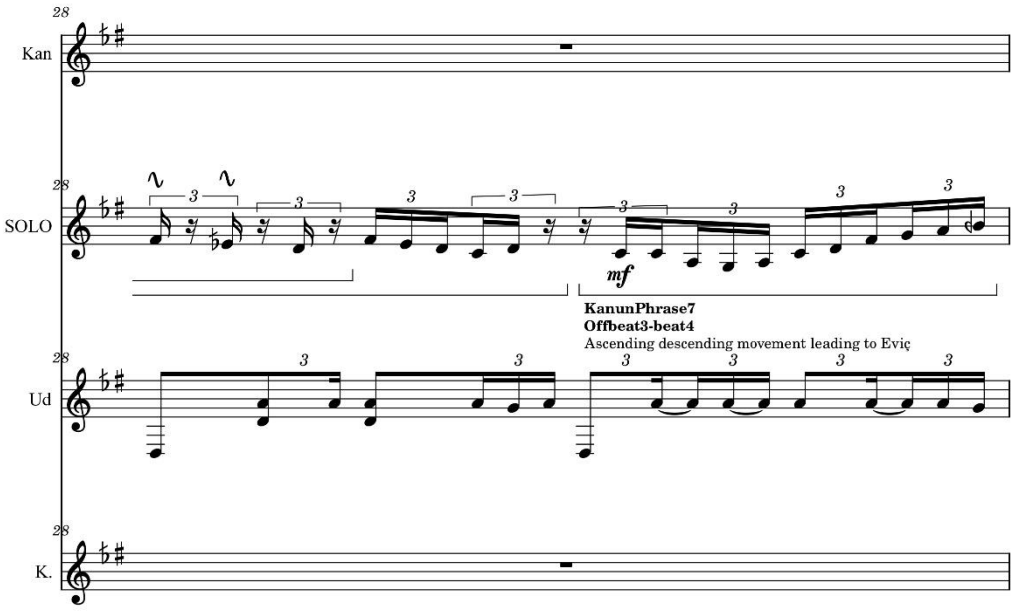
13


25
Kan
KanM6
offbeat placement ,rests
&beamed triplets
creating syncopation
VarKanM6
KanM6
Extension&development over the bar
25
SOLO
KanunPhrase5
Two bar phrase
Movement around Yegah & Hüseini Aşıran
Final stop on Yegah
25
Ud
25
K.

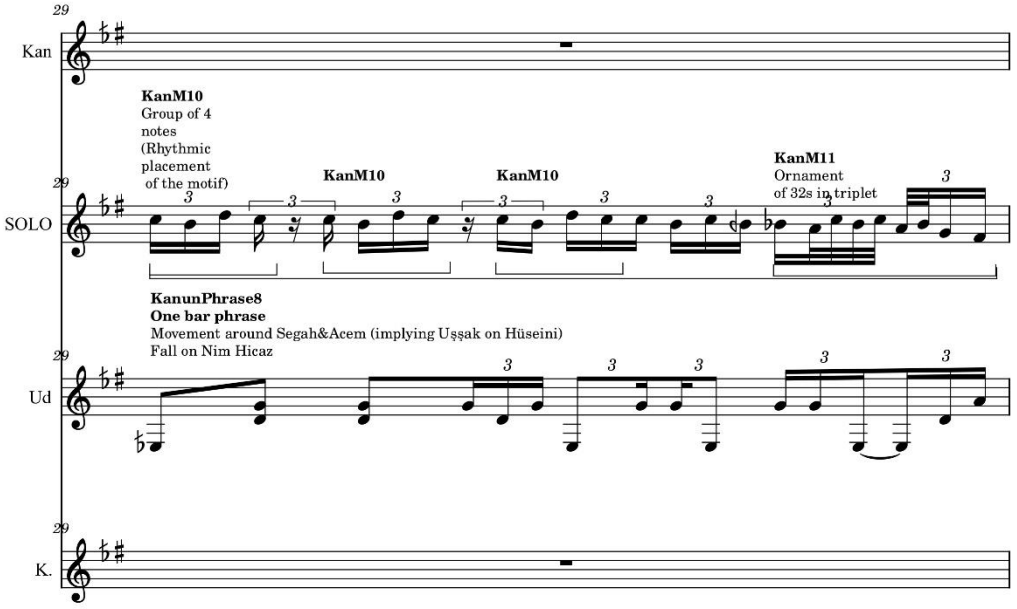

26
Kan
KanM7
Ornament around tonic
combination of different
rhythmic values
26
SOLO
EndOfSentence1
26
Ud
26
K.

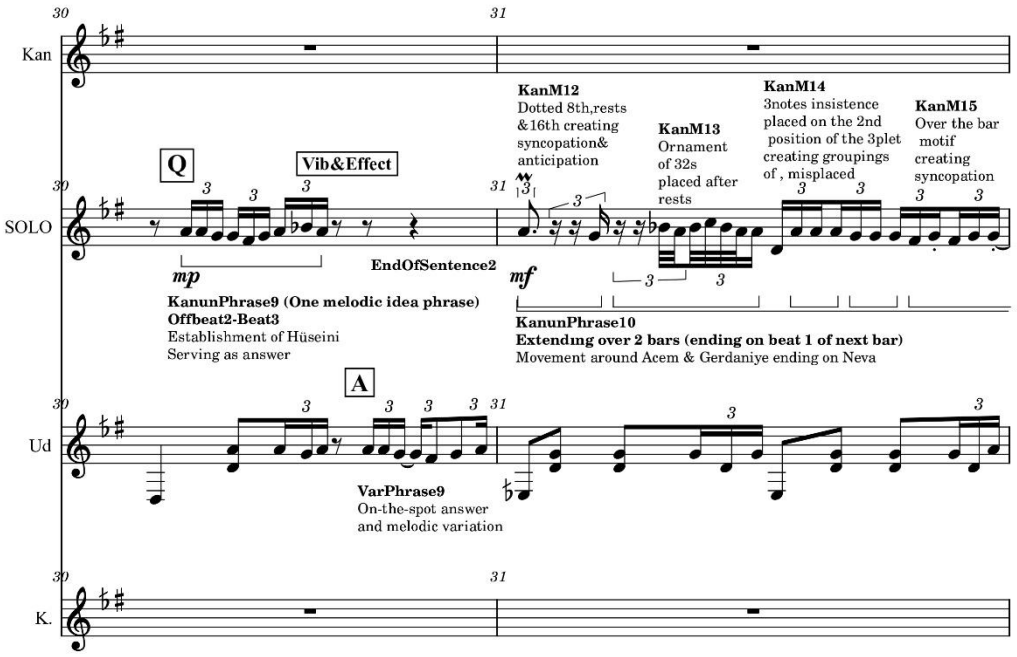
14

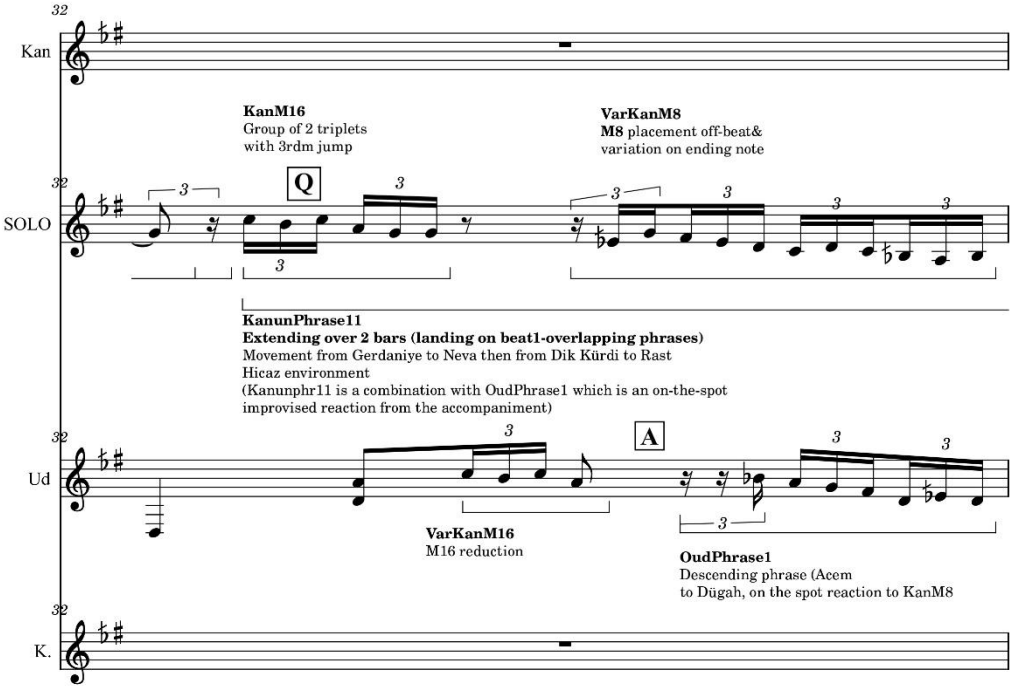

27
Kan
27
SOLO
KanM8
KanM9
Rests &notes
combination creating
syncopation
KanunPhrase6
Extendıng over 2 bars
Return to Hicaz after showing Uşşak on Hüseini Aşıran
Stop on Dügah
27
Ud
27
K.


28
Kan
28
SOLO
mf
KanunPhrase7
Offbeat3-beat4
Ascending descending movement leading to Eviç
28
Ud
28
K.

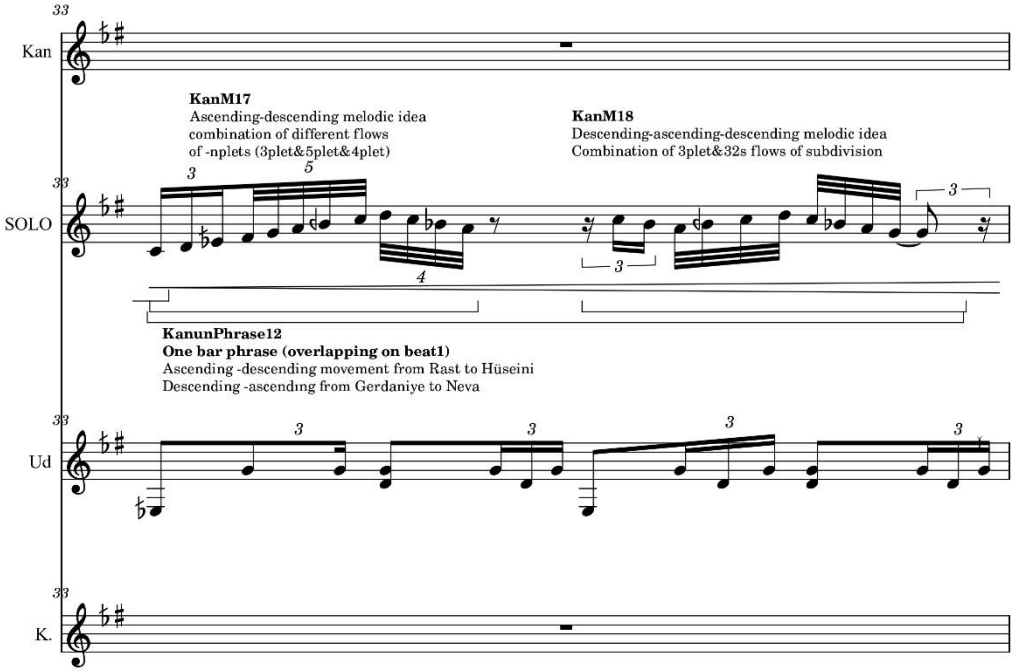
15


29
Kan
KanM10
Group of 4
notes
(Rhythmic
placement
of the motif)
KanM10
KanM10
KanM11
Ornament
of 32s in triplet
29
SOLO
KanunPhrase8
One bar phrase
Movement around Segah&Acem (implying Uşşak on Hüseini)
Fall on Nim Hicaz
29
Ud
29
K.

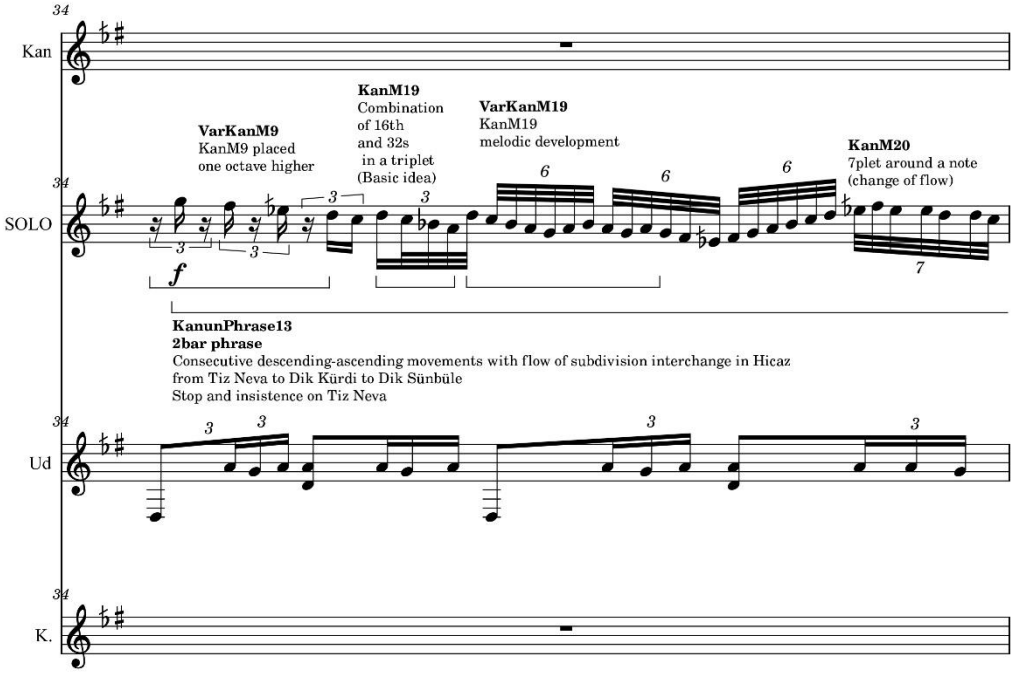
16

30
31
Kan
SOLO
Ud
K.
Q
Vib&Effect
mp
EndOfSentence2
mf
KanunPhrase9 (One melodic idea phrase)
Offbeat2-Beat3
Establishment of Hüseini
Serving as answer
KanM12
Dotted 8th,rests
&16th creating
syncopation&
anticipation
KanM13
Ornament
of 32s
placed after
rests
KanM14
3notes insistence
placed on the 2nd
position of the 3plet
creating groupings
of , misplaced
KanM15
Over the bar
motif
creating
syncopation
KanunPhrase10
Extendıng over 2 bars (ending on beat 1 of next bar)
Movement around Acem & Gerdaniye ending on Neva
A
VarPhrase9
On-the-spot answer
and melodic variation


32
Kan
KanM16
Group of 2 triplets
with 3rdm jump
VarKanM8
M8 placement off-beat&
variation on ending note
32
SOLO
Q
KanunPhrase11
Extending over 2 bars (landing on beat1-overlapping phrases)
Movement from Gerdaniye to Neva then from Dik Kürdi to Rast
Hicaz environment
(Kanunphr11 is a combination with OudPhrase1 which is an on-the-spot
improvised reaction from the accompaniment)
32
Ud
A
VarKanM16
M16 reduction
OudPhrase1
Descending phrase (Acem
to Dügah, on the spot reaction to KanM8
32
K.

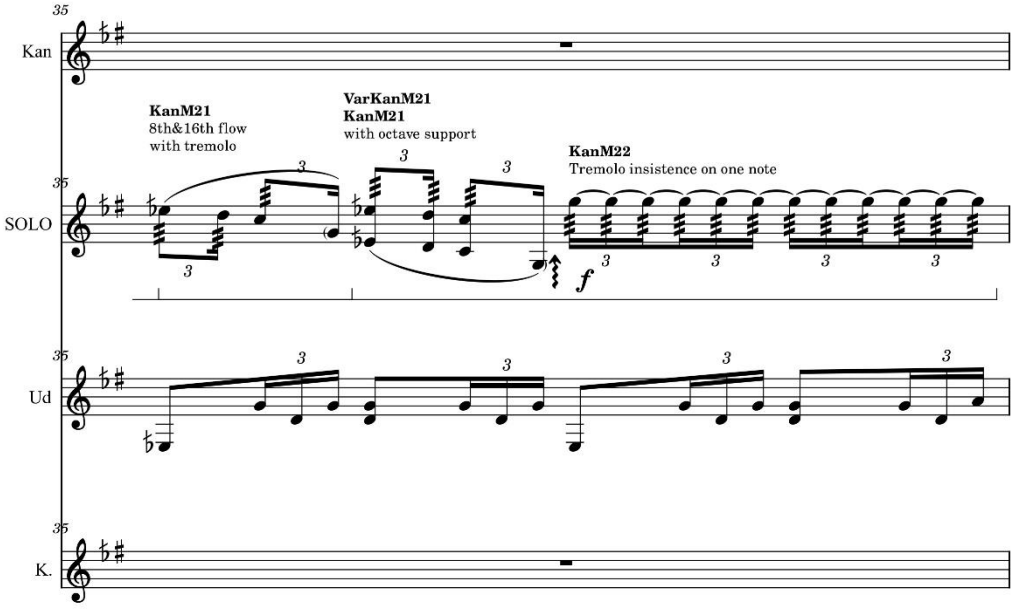
18


33
Kan
KanM17
Ascending-descending melodic idea
combination of different flows
of -nplets (3plet&5plet&4plet)
KanM18
Descending-ascending-descending melodic idea
Combination of 3plet&32s flows of subdivision
33
SOLO
KanunPhrase12
One bar phrase (overlapping on beat1)
Ascending -descending movement from Rast to Hüseini
Descending -ascendıng from Gerdaniye to Neva
33
Ud
33
K.

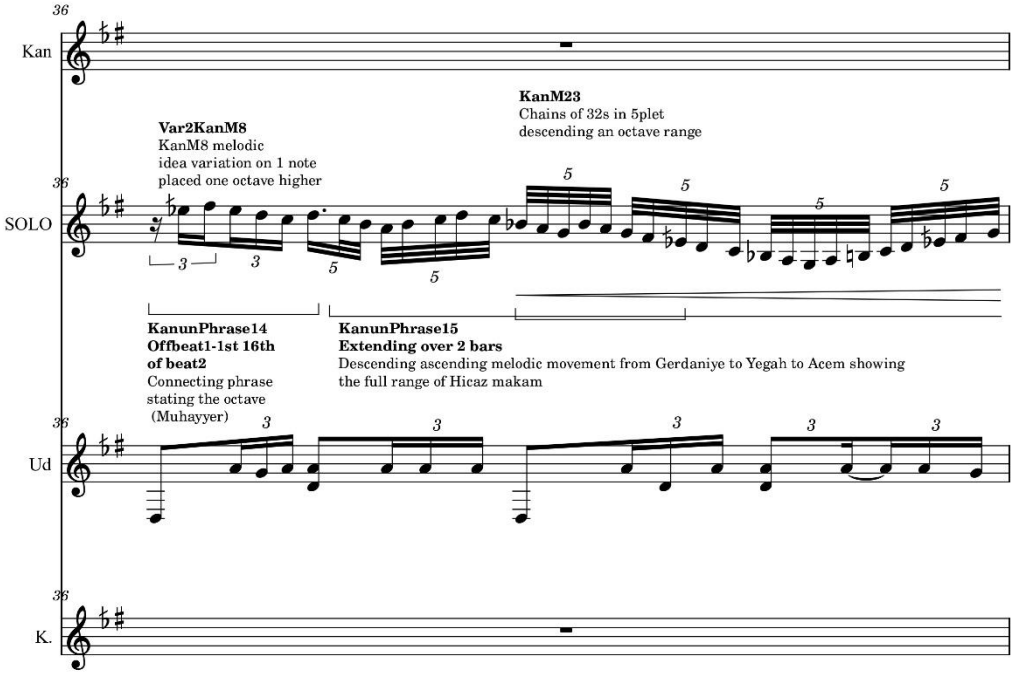
19

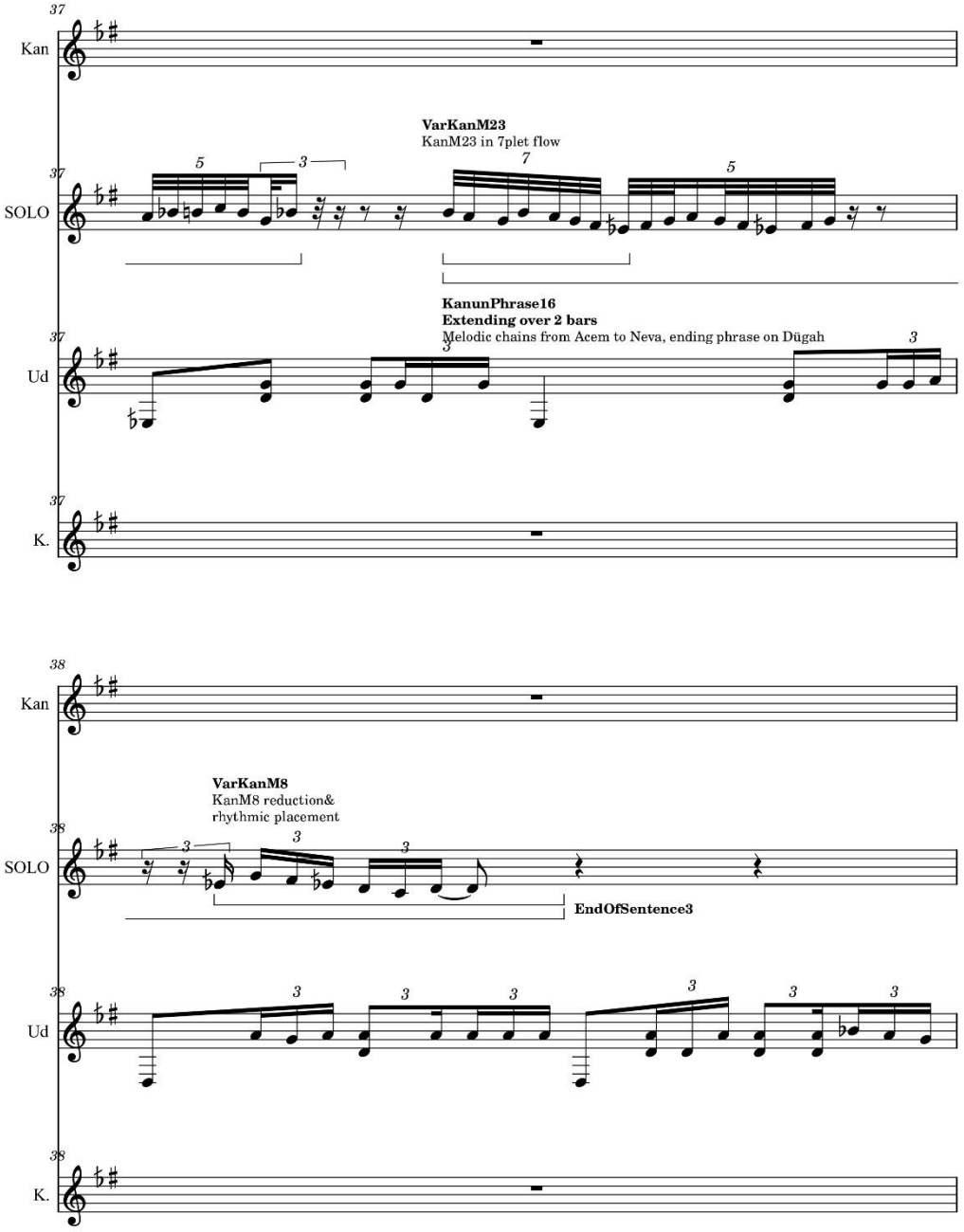

Kan
SOLO
Ud
K.
VarKanM9
KanM9 placed
one octave higher
KanM19
Combination
of 16th
and 32s
in a triplet
(Basic idea)
VarKanM19
KanM19
melodic development
KanM20
7plet around a note
(change of flow)
KanunPhrase13
2bar phrase
Consecutive descending-ascending movements with flow of subdivision interchange in Hicaz
from Tiz Neva to Dik Kürdi to Dik Sünbüle
Stop and insistence on Tiz Neva

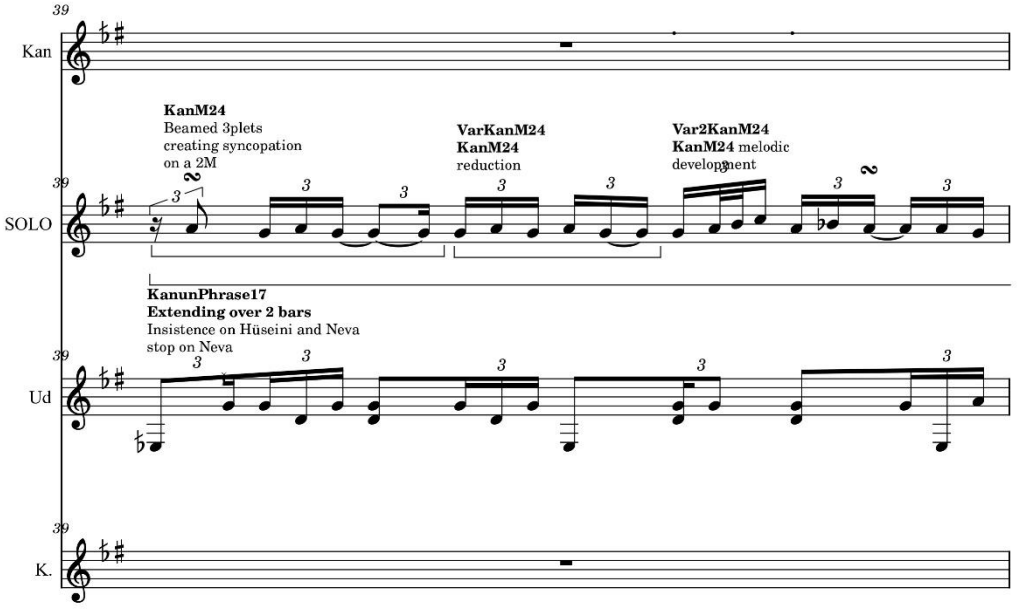
20


35
Kan
KanM21
8th&16th flow
with tremolo
VarKanM21
KanM21
with octave support
KanM22
Tremolo insistence on one note
35
SOLO
f
35
Ud
35
K.

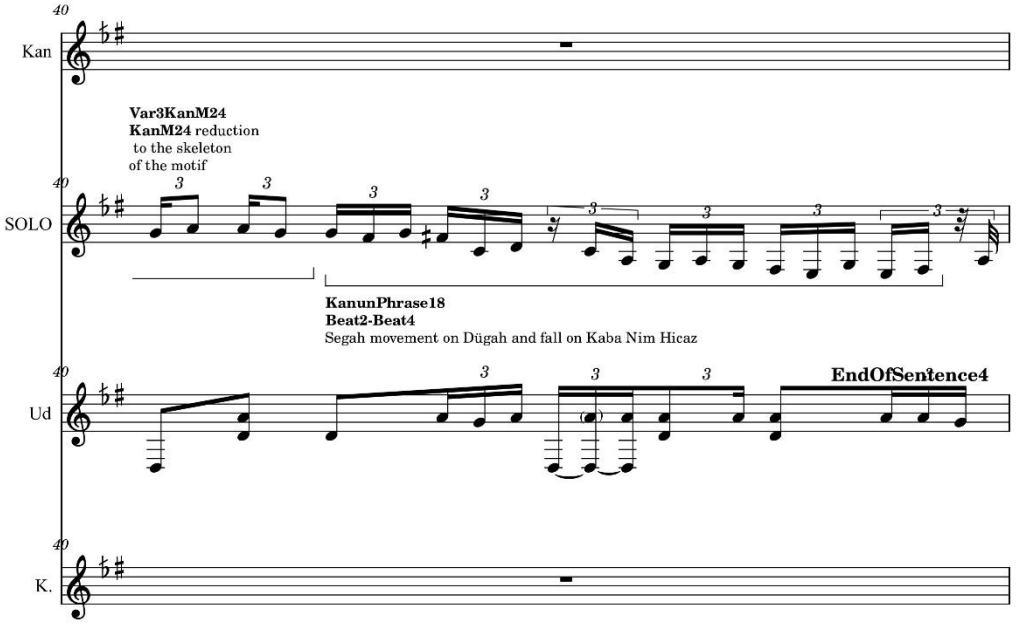
21


36
Kan
36
SOLO
36
Ud
36
K.
Var2KanM8
KanM8 melodic
idea variation on 1 note
placed one octave higher
KanM23
Chains of 32s in 5plet
descending an octave range
KanunPhrase14
Offbeat1-1st 16th
of beat2
Connecting phrase
stating the octave
(Muhayyer)
KanunPhrase15
Extending over 2 bars
Descending ascending melodic movement from Gerdaniye to Yegah to Acem showing
the full range of Hicaz makam

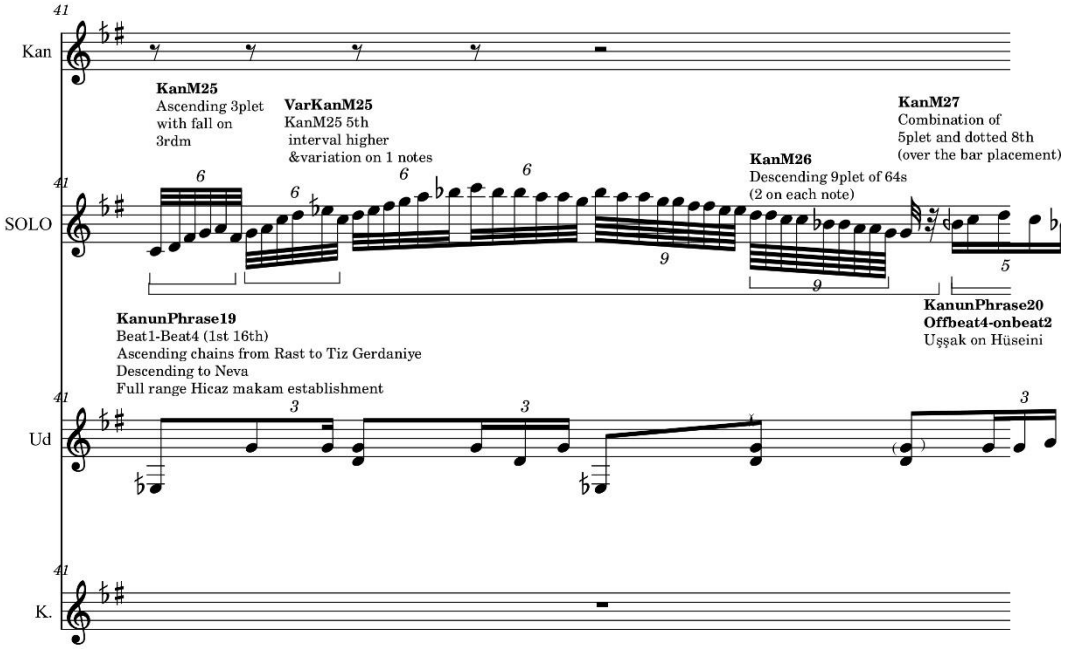
22

37
Kan
VarKanM23
KanM23 in 7plet flow
37
SOLO
KanunPhrase16
Extending over 2 bars
Melodic chains from Acem to Neva, ending phrase on Dügah
37
Ud
37
K.
38
Kan
VarKanM8
KanM8 reduction&
rhythmic placement
38
SOLO
EndOfSentence3
38
Ud
38
K.


39
Kan
KanM24
Beamed 3plets
creating syncopation
on a 2M
VarKanM24
KanM24
reduction
Var2KanM24
KanM24 melodic
development
39
SOLO
KanunPhrase17
Extending over 2 bars
Insistence on Hüseini and Neva
stop on Neva
39
Ud
39
K.

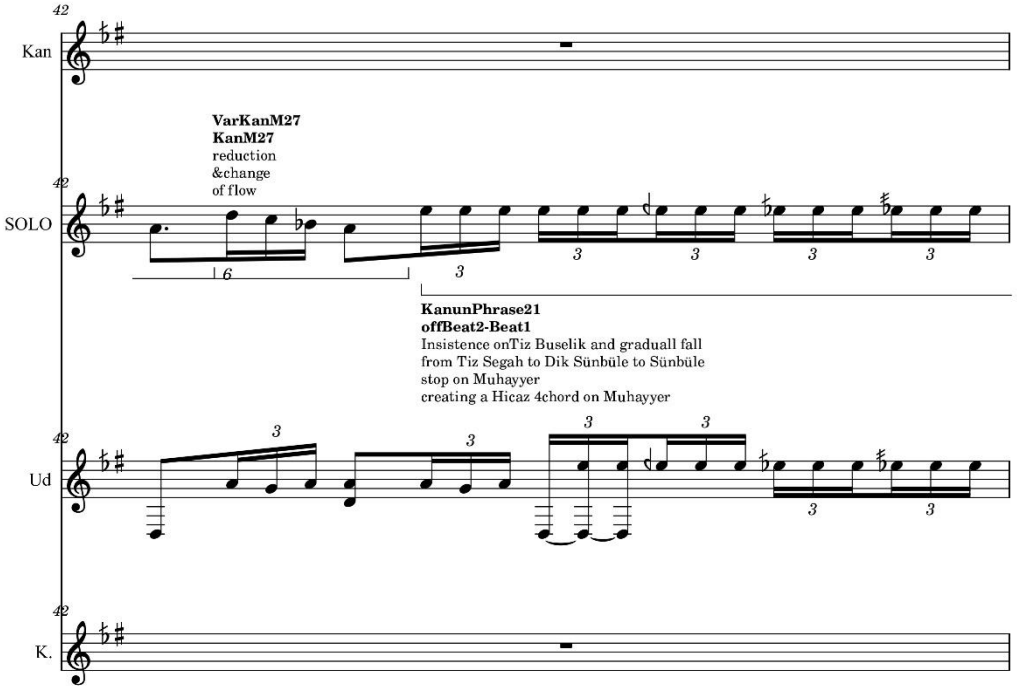
24


40
Kan
Var3KanM24
KanM24 reduction
to the skeleton
of the motif
40
SOLO
KanunPhrase18
Beat2-Beat4
Segah movement on Dügah and fall on Kaba Nim Hicaz
40
Ud
EndOfSentence4
40
K.

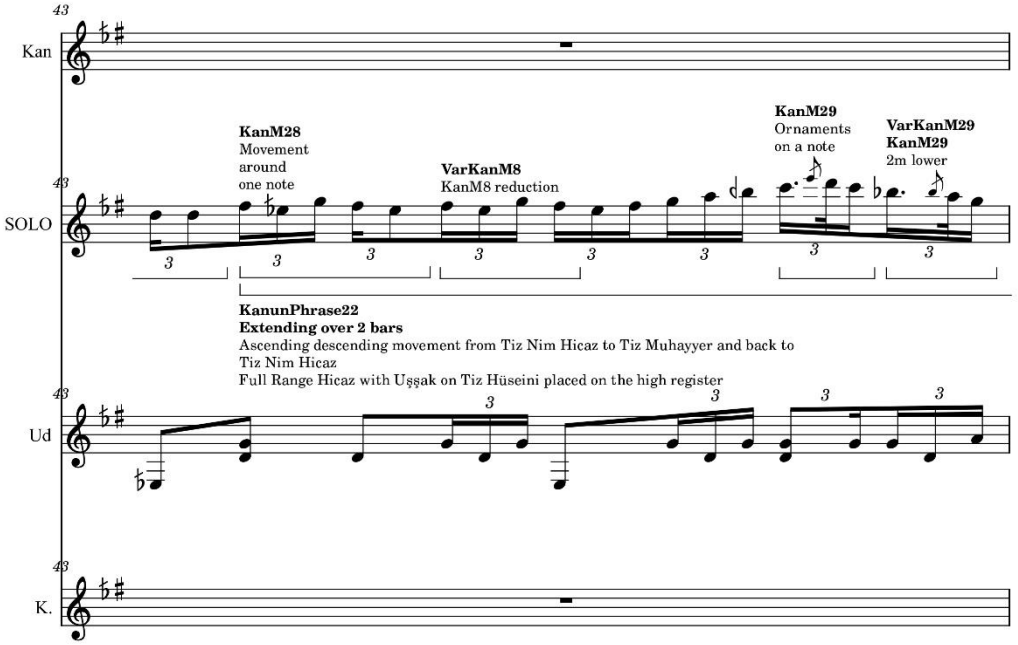
25


41
Kan
KanM25
Ascending 3plet
with fall on
3rdm
VarKanM25
KanM25 5th
interval higher
&variation on 1 notes
KanM26
Descending 9plet of 64s
(2 on each note)
KanM27
Combination of
5plet and dotted 8th
(over the bar placement)
SOLO
KanunPhrase19
Beat1-Beat4 (1st 16th)
Ascending chains from Rast to Tiz Gerdaniye
Descending to Neva
Full range Hicaz makam establishment
KanunPhrase20
Offbeat4-onbeat2
Uşşak on Hüseini
Ud
K.

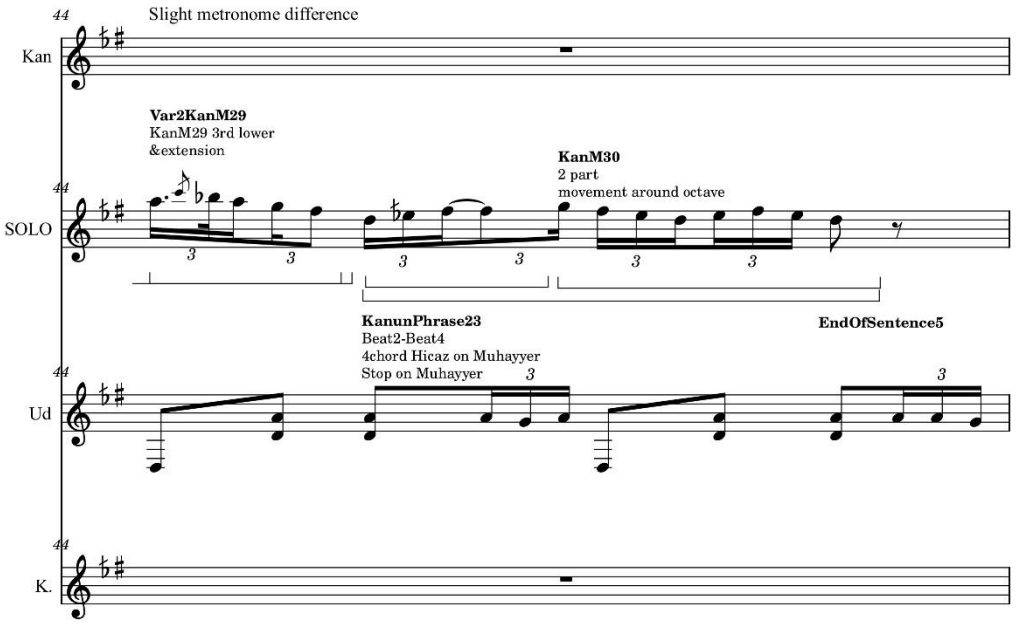
26


42
Kan
VarKanM27
KanM27
reduction
&change
of flow
42
SOLO
6
3
3
3
3
3
KanunPhrase21
offBeat2-Beat1
Insistence onTiz Buselik and graduall fall
from Tiz Segah to Dik Sünbüle to Sünbüle
stop on Muhayyer
creating a Hicaz 4chord on Muhayyer
42
Ud
3
3
3
3
3
3
3
42
K.

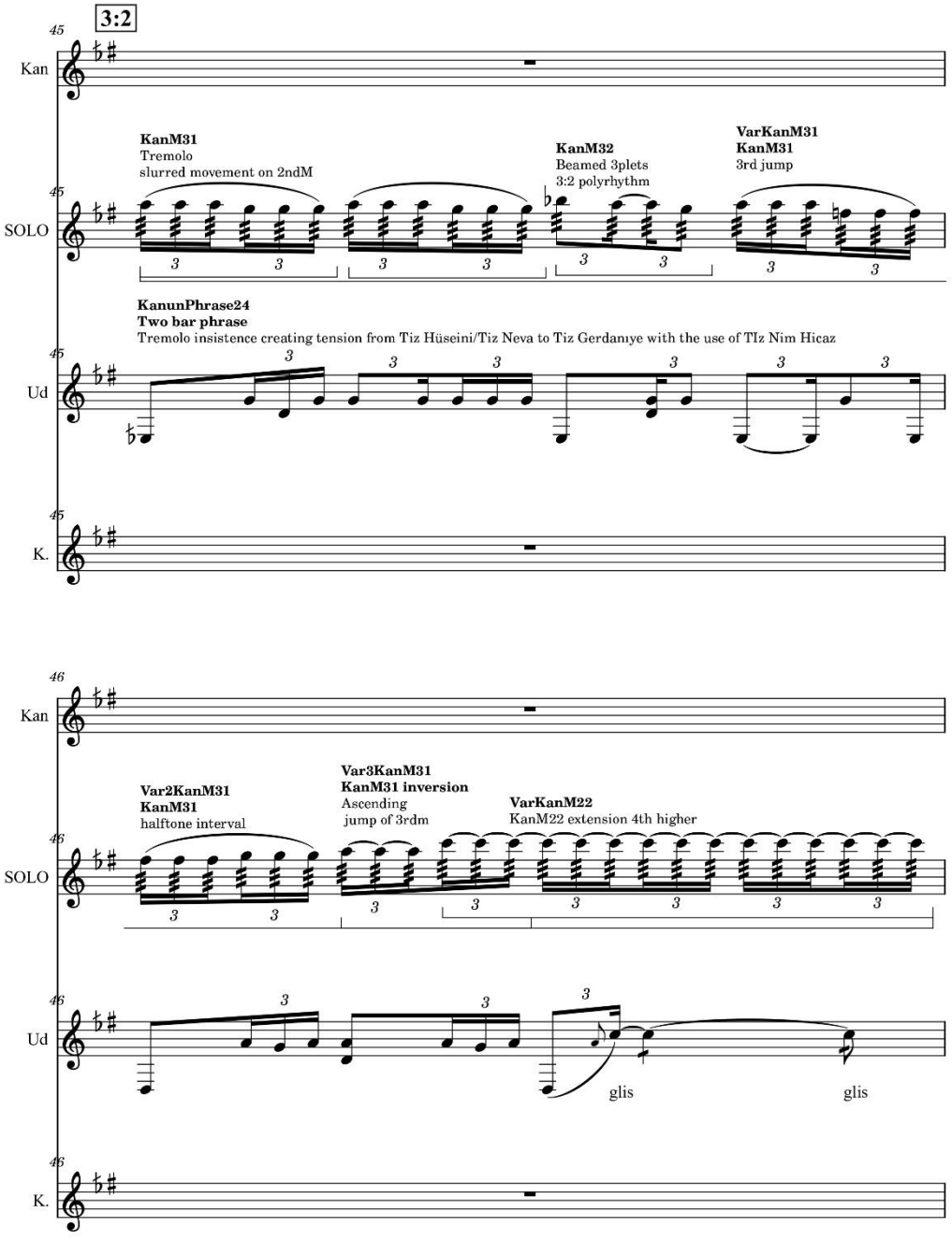
27


Kan
SOLO
Ud
K.
KanM28
Movement
around
one note
VarKanM8
KanM8 reduction
KanM29
Ornaments
on a note
VarKanM29
KanM29
2m lower
KanunPhrase22
Extending over 2 bars
Ascending descending movement from Tiz Nim Hicaz to Tiz Muhayyer and back to
Tiz Nim Hicaz
Full Range Hicaz with Uşşak on Tiz Hüseini placed on the high register

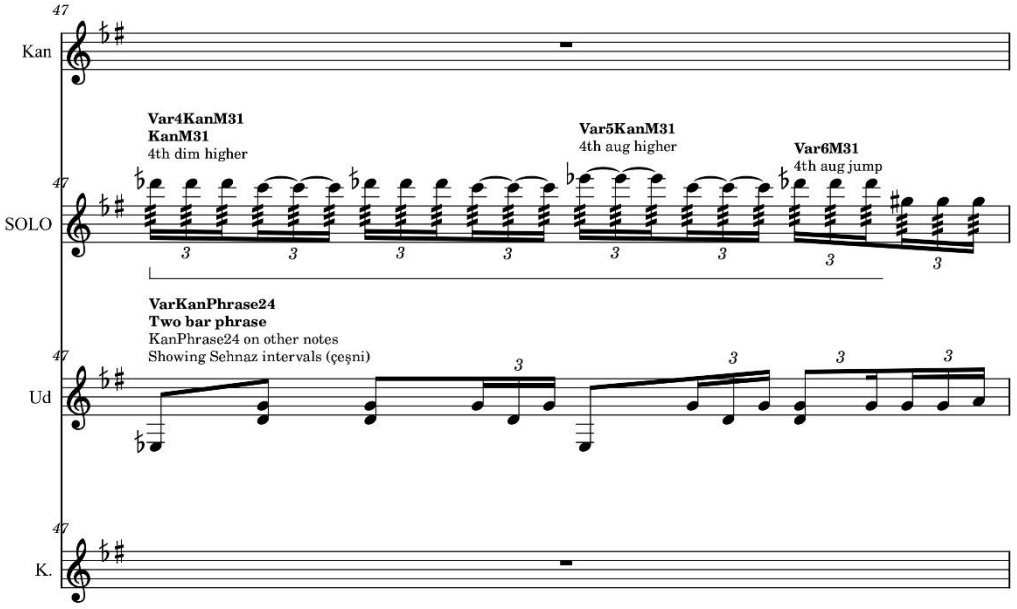
28

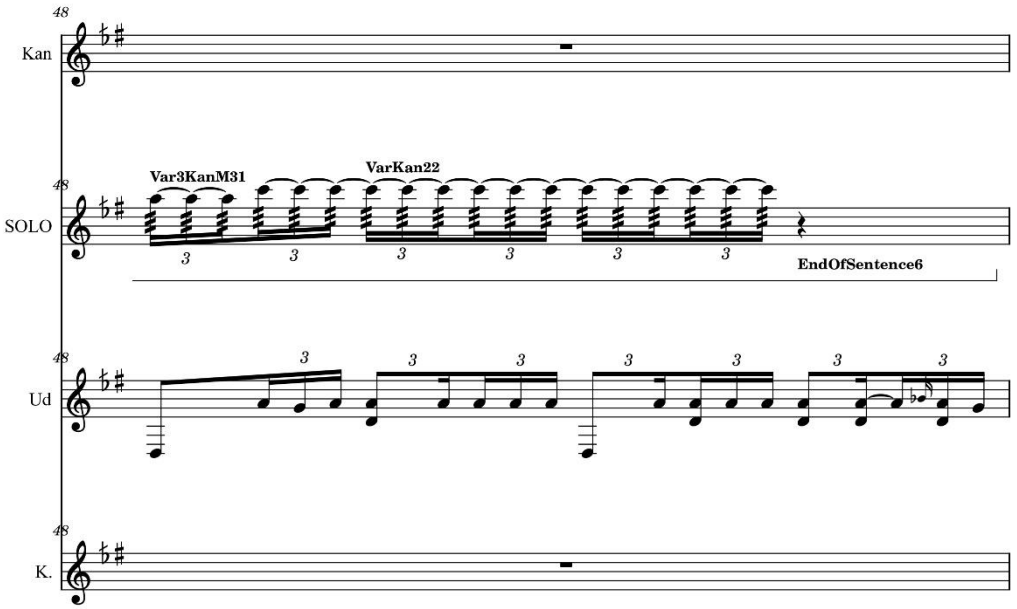

Slight metronome difference
Kan
Var2KanM29
KanM29 3rd lower
&extension
KanM30
2 part
movement around octave
SOLO
KanunPhrase23
Beat2-Beat4
4chord Hicaz on Muhayyer
Stop on Muhayyer
EndOfSentence5
Ud
K.

29

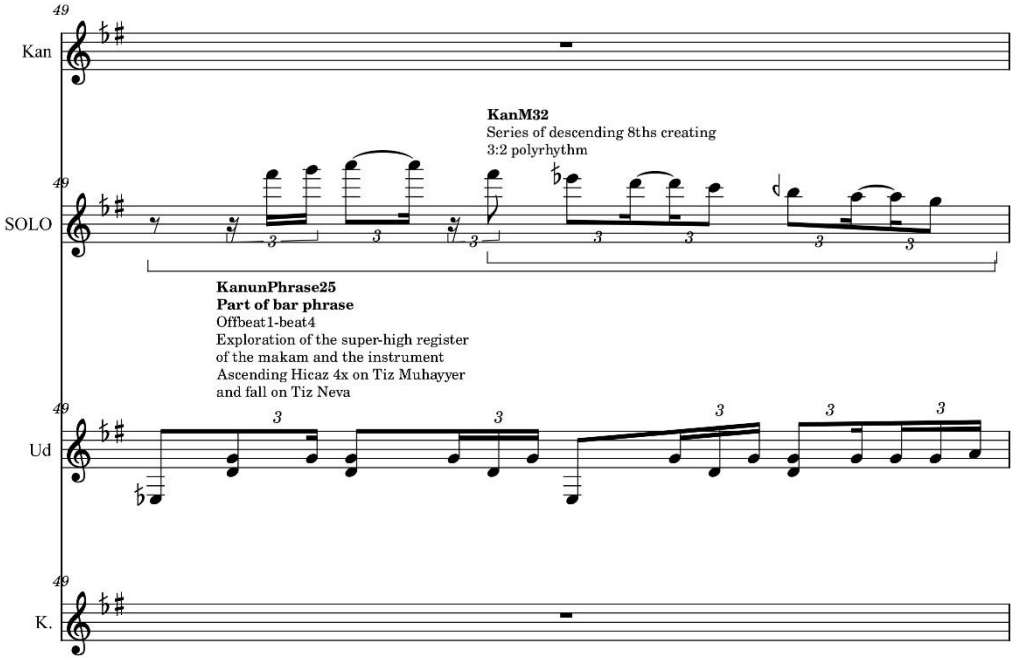

3:2
45
Kan
SOLO
Ud
K.
KanM31
Tremolo
slurred movement on 2ndM
KanM32
Beamed 3plets
3:2 polyrhythm
VarKanM31
KanM31
3rd jump
KanunPhrase24
Two bar phrase
Tremolo insistence creating tension from Tiz Hüseini/Tiz Neva to Tiz Gerdanıye with the use of TIz Nim Hicaz
46
Var2KanM31
KanM31
halftone interval
Var3KanM31
KanM31 inversion
Ascending
jump of 3rdm
VarKanM22
KanM22 extension 4th higher
glis
glis

30

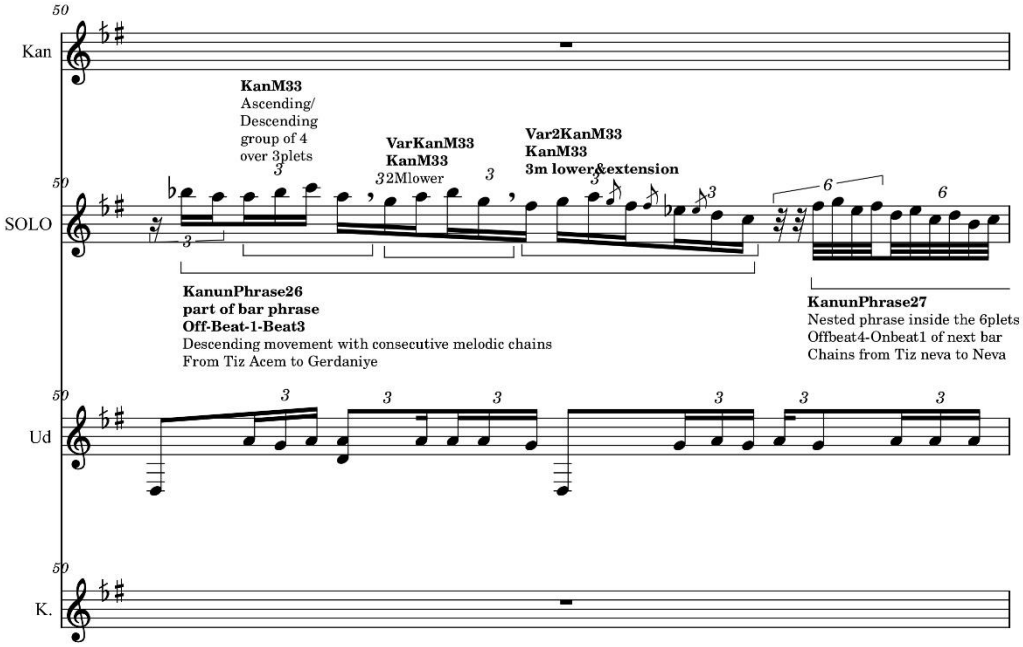

47
Kan
Var4KanM31
KanM31
4th dim higher
Var5KanM31
4th aug higher
Var6M31
4th aug jump
SOLO
VarKanPhrase24
Two bar phrase
KanPhrase24 on other notes
Showing Sehnaz intervals (çeşni)
Ud
K.


48
Kan
Var3KanM31
VarKan22
SOLO
EndOfSentence6
Ud
K.

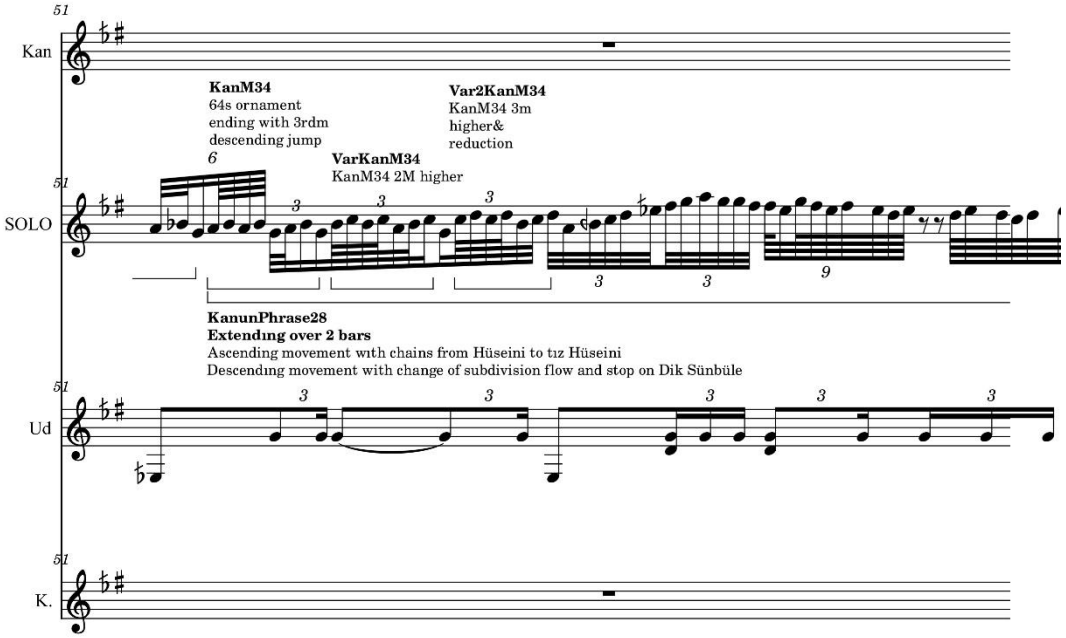
31


49
Kan
KanM32
Series of descending 8ths creating
3:2 polyrhythm
49
SOLO
KanunPhrase25
Part of bar phrase
Offbeat1-beat4
Exploration of the super-high register
of the makam and the instrument
Ascending Hicaz 4x on Tiz Muhayyer
and fall on Tiz Neva
49
Ud
49
K.

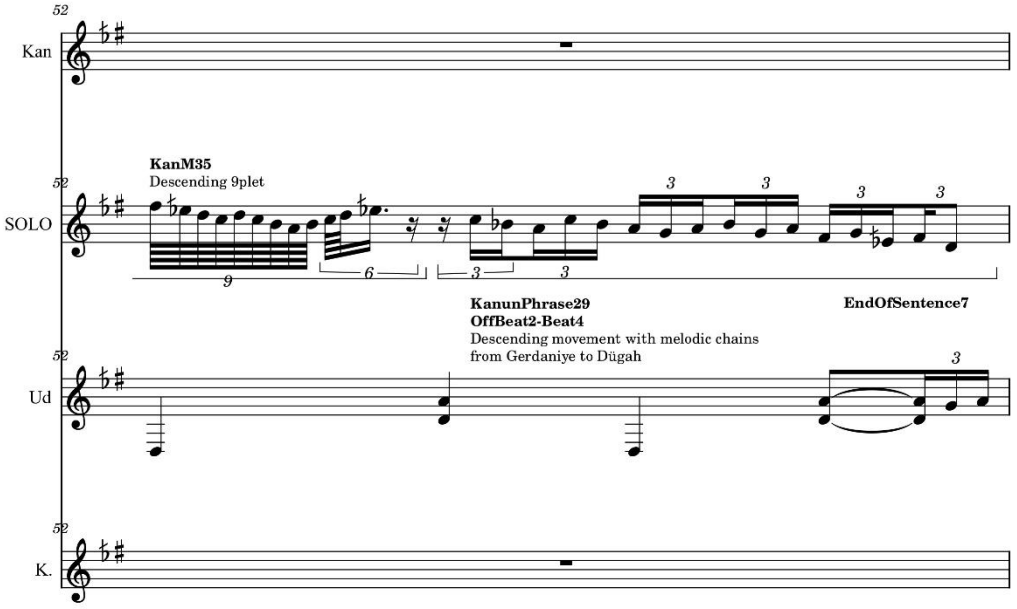
32


Kan
SOLO
Ud
K.
KanM33
Ascending/
Descending
group of 4
over 3plets
VarKanM33
KanM33
32Mlower
Var2KanM33
KanM33
3m lower&extension
KanunPhrase26
part of bar phrase
Off-Beat-1-Beat3
Descending movement with consecutive melodic chains
From Tiz Acem to Gerdaniye
KanunPhrase27
Nested phrase inside the 6plets
Offbeat4-Onbeat1 of next bar
Chains from Tiz neva to Neva

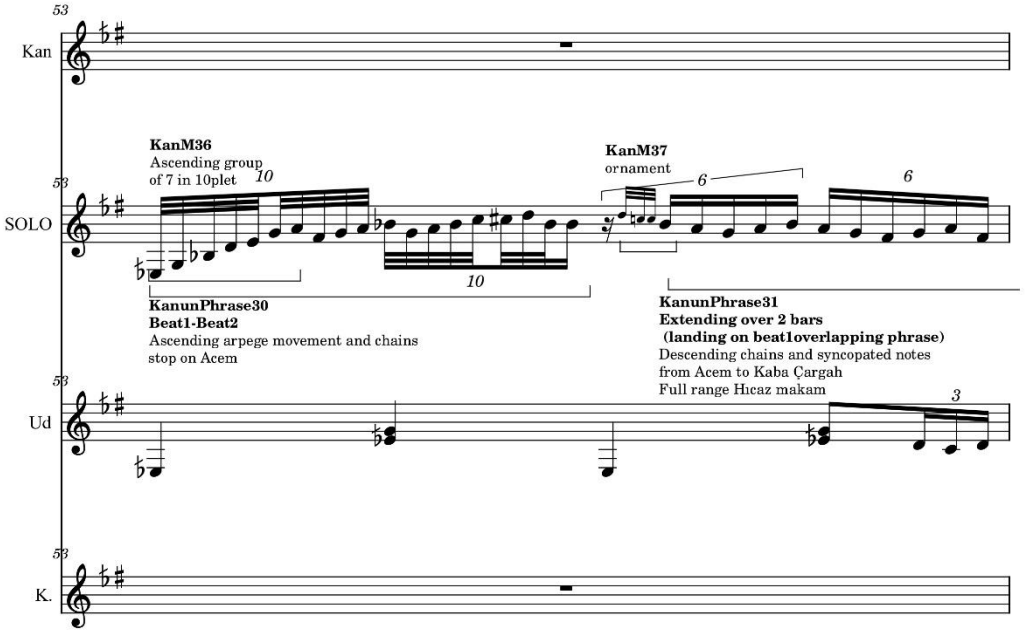
33


51
Kan
KanM34
64s ornament
ending with 3rdm
descending jump
6
VarKanM34
KanM34 2M higher
Var2KanM34
KanM34 3m
higher&
reduction
51
SOLO
KanunPhrase28
Extendıng over 2 bars
Ascending movement wıth chains from Hüseini to tız Hüseini
Descendıng movement with change of subdivision flow and stop on Dik Sünbüle
51
Ud
51
K.

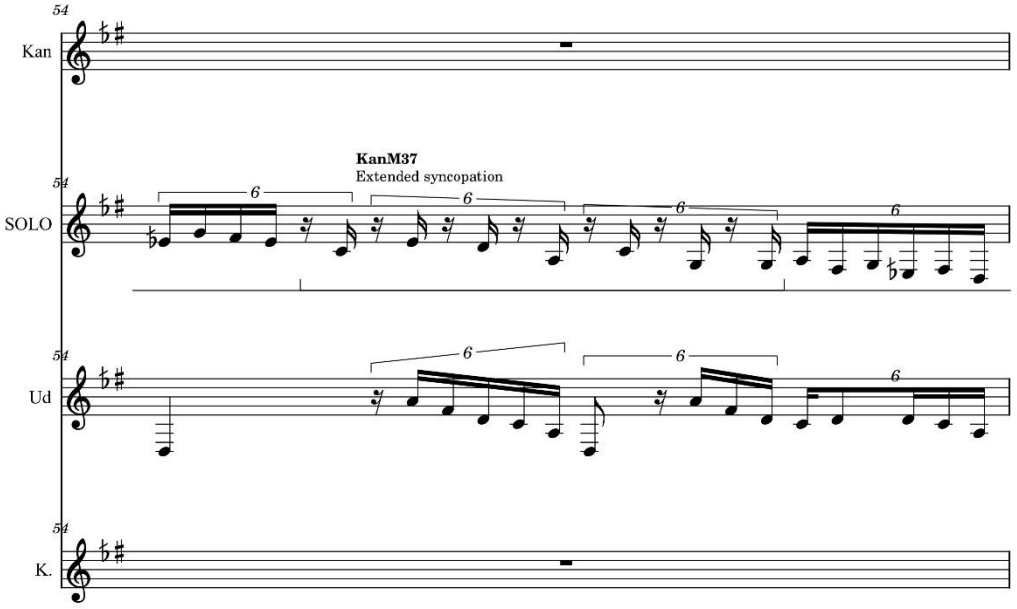
34


52
Kan
KanM35
Descending 9plet
52
SOLO
KanunPhrase29
OffBeat2-Beat4
Descending movement with melodic chains
from Gerdaniye to Dügah
EndOfSentence7
52
Ud
52
K.

35


53
Kan
KanM36
Ascending group
of 7 in 10plet
10
KanM37
ornament
6
6
SOLO
10
KanunPhrase30
Beat1-Beat2
Ascending arpege movement and chains
stop on Acem
KanunPhrase31
Extending over 2 bars
(landing on beat1overlapping phrase)
Descending chains and syncopated notes
from Acem to Kaba Çargah
Full range Hıcaz makam
Ud
3
K.

36



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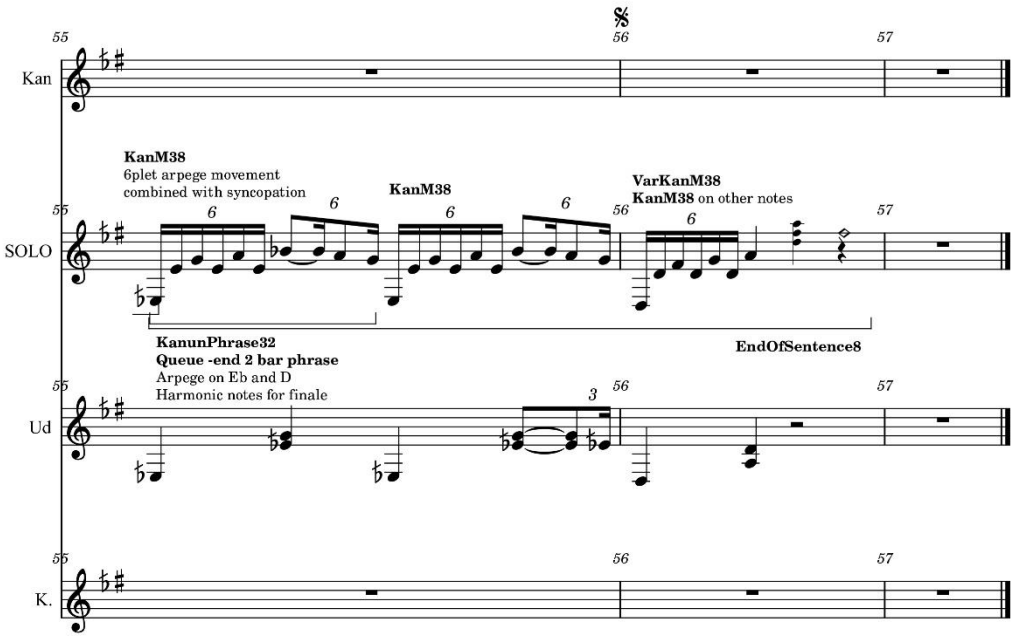
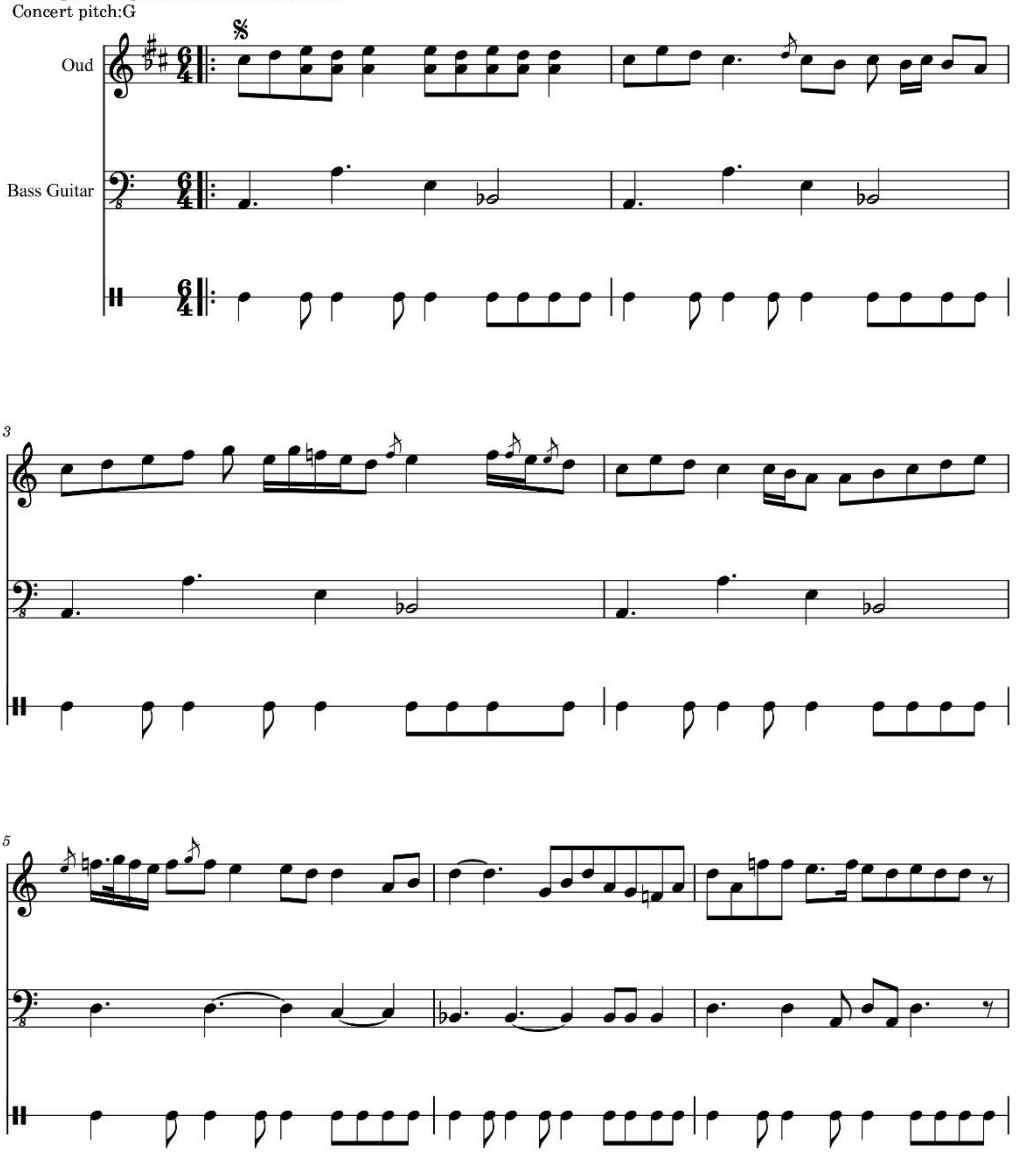
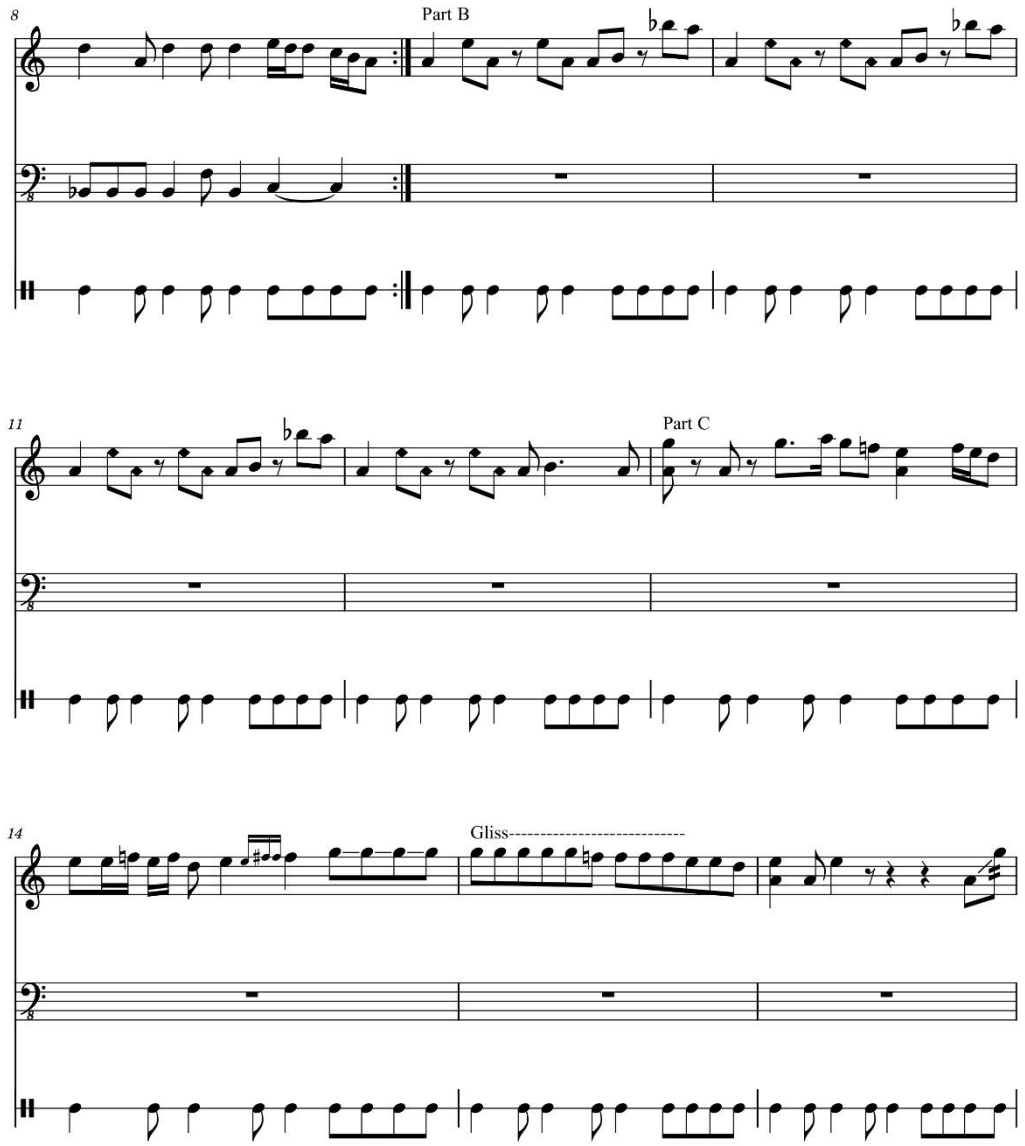

Kan
SOLO
Ud
K.
55
56
57
KanM38
6plet arpege movement
combined with syncopation
KanM38
VarKanM38
KanM38 on other notes
KanunPhrase32
Queue -end 2 bar phrase
Arpege on Eb and D
Harmonic notes for finale
EndOfSentence8

38

Volta

Kyriakos Tapakis's metric improvisation

Κυριάκος Ταπάκης

Kyriakos Tapakis & Folk Orchestra of the BNR conducted by Dimitar Hristov
Arrangement by Kostadin Genchev (2015)
Concert pitch:G

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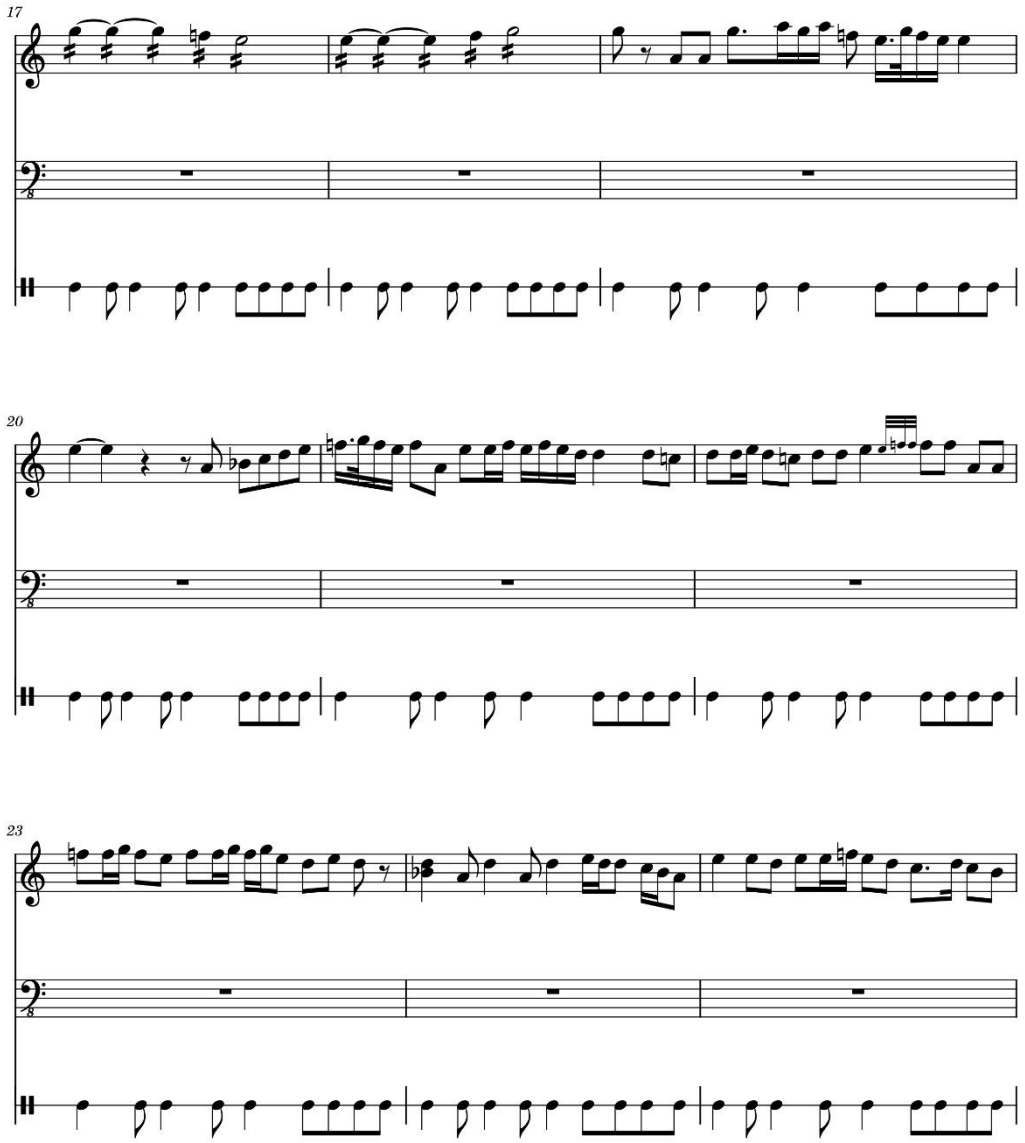
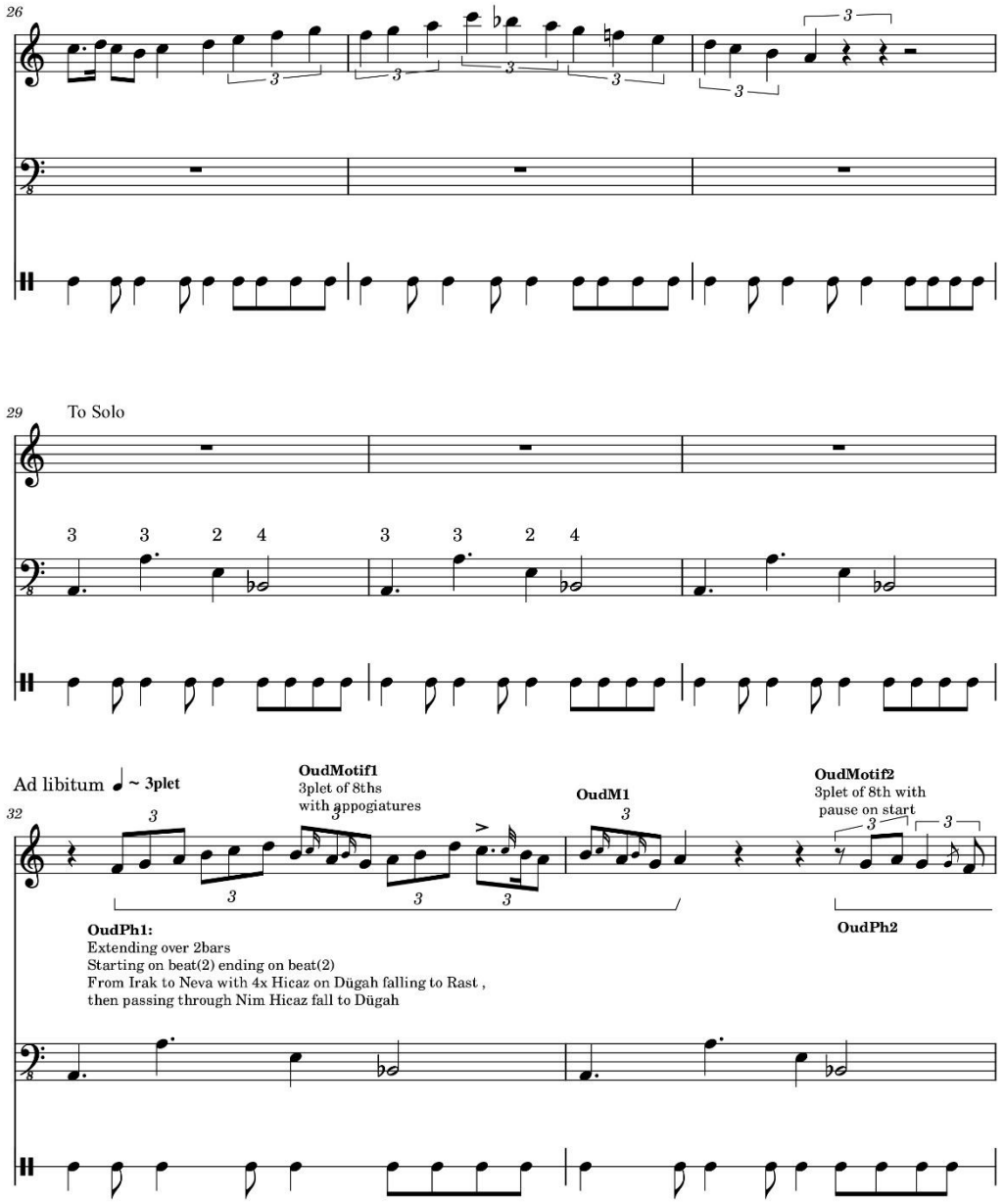
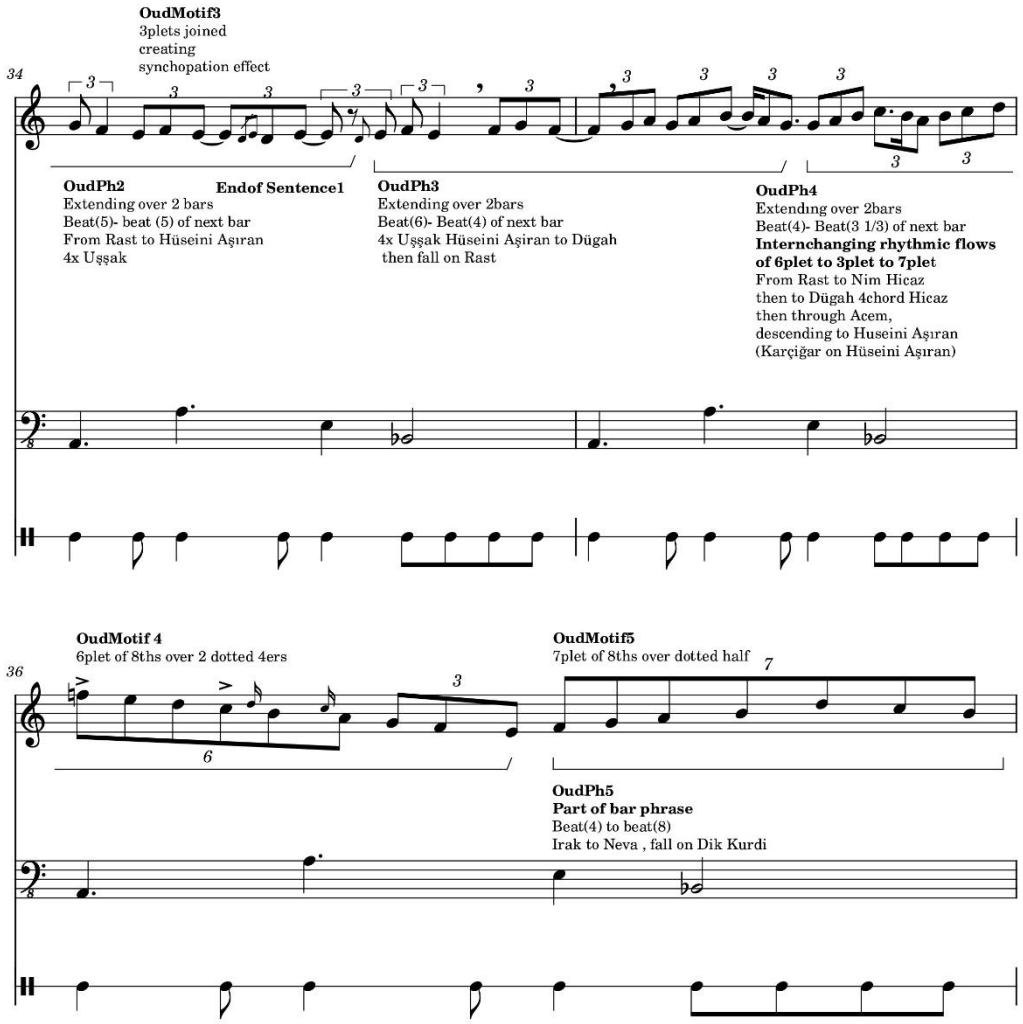
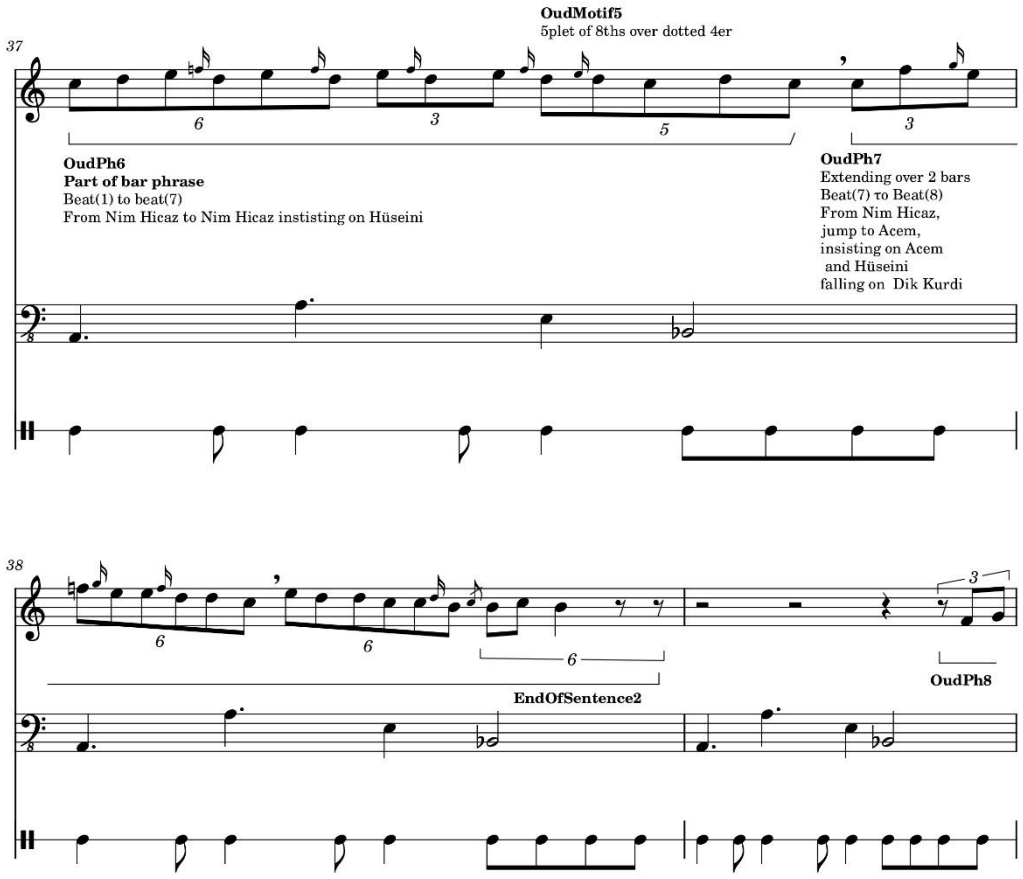
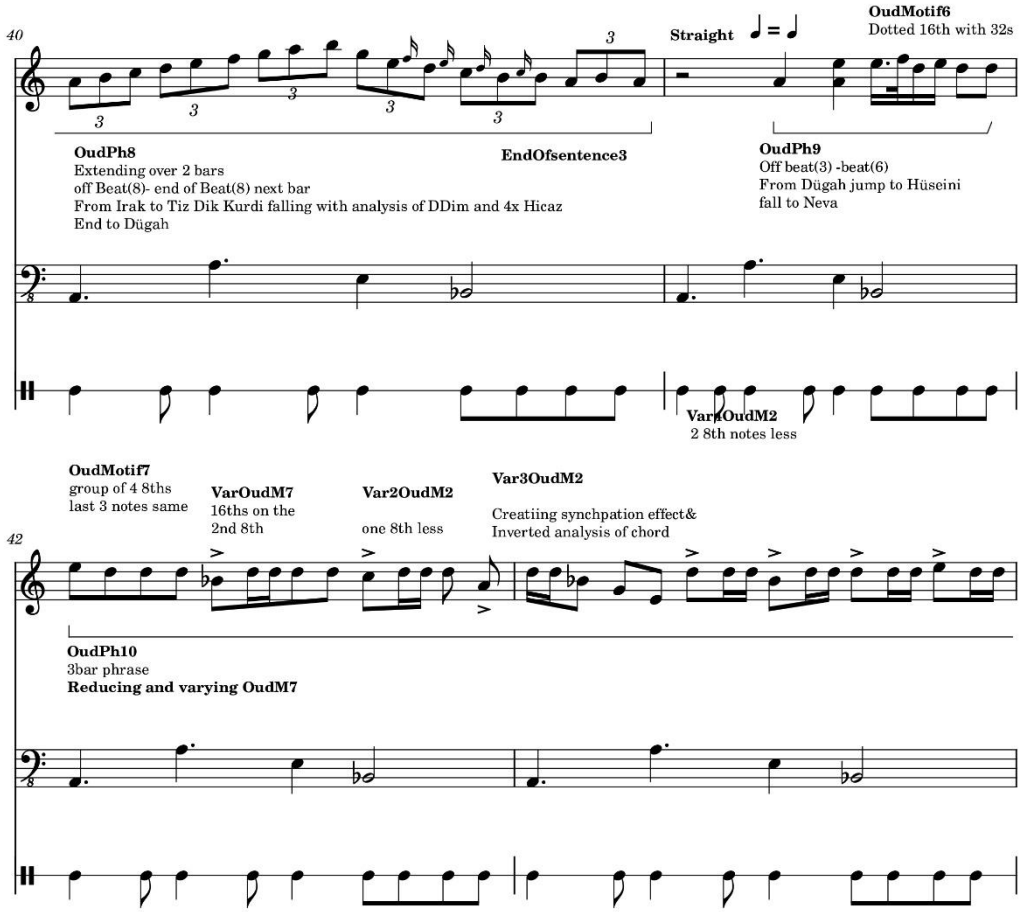
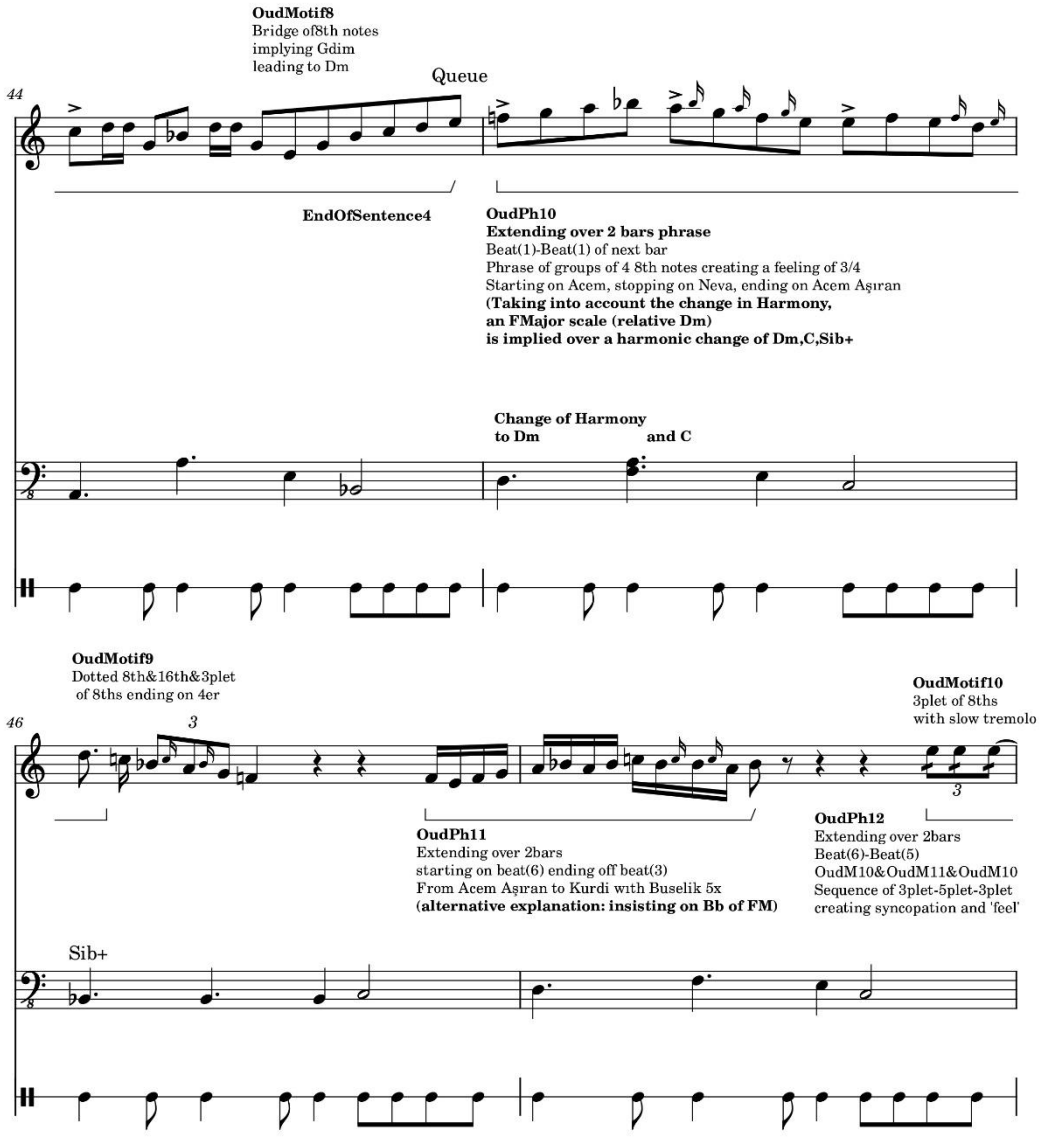
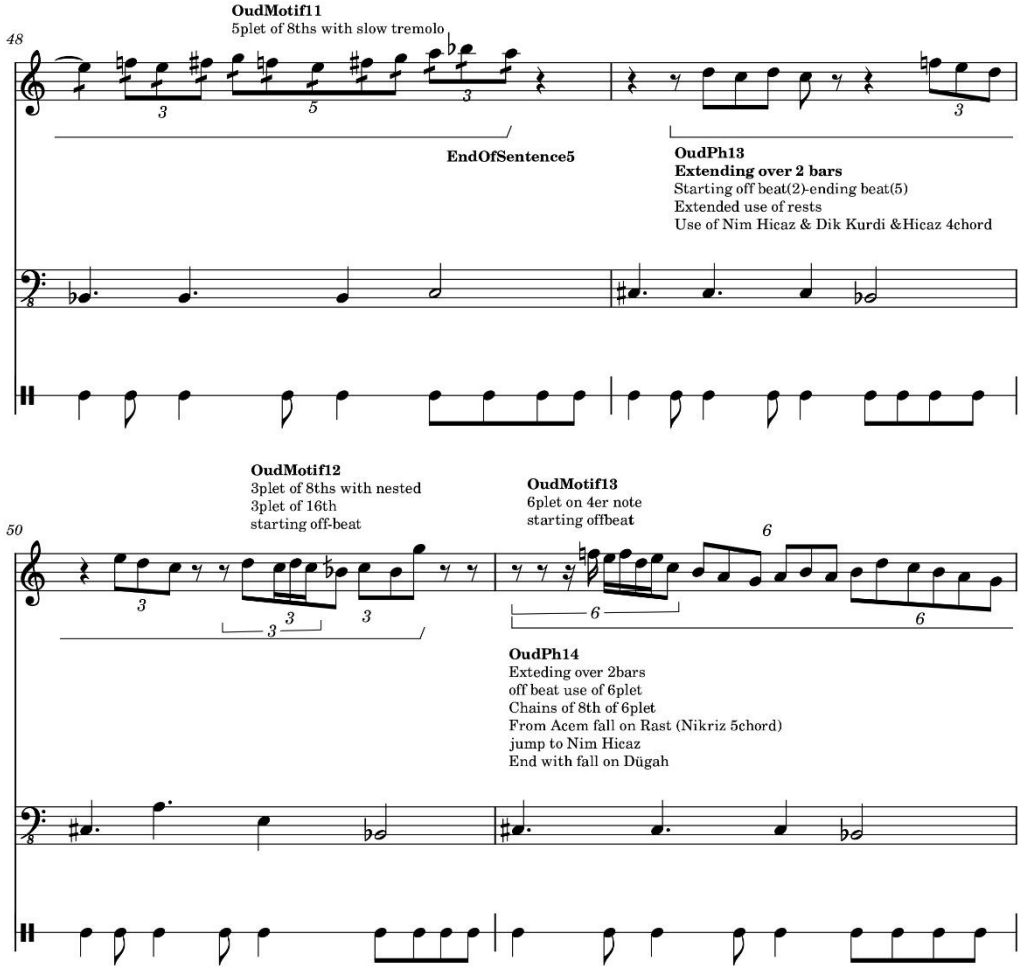
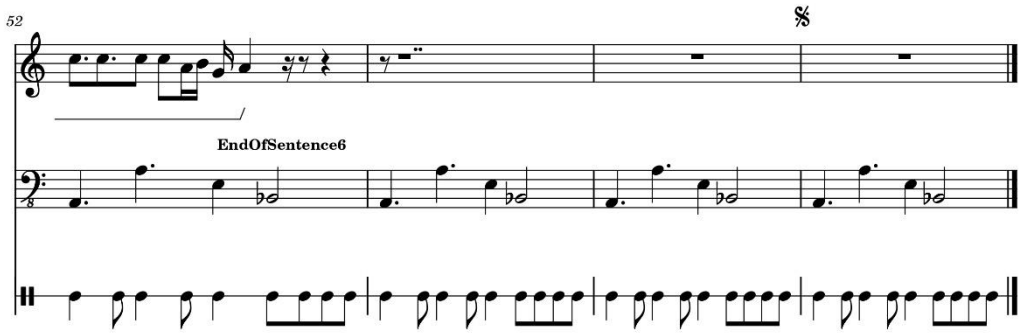

17
20
23

26
29
To Solo
Ad libitum ~ 3plet
32
OudMotif1
3plet of 8ths
with appogiatures
OudM1
OudMotif2
3plet of 8th with
pause on start
OudPh1:
Extending over 2bars
Starting on beat(2) ending on beat(2)
From Irak to Neva with 4x Hicaz on Dügah falling to Rast ,
then passing through Nim Hicaz fall to Dügah
OudPh2

OudMotif3
3plets joined
creating
synchopation effect
34
OudPh2
Endof Sentence1
Extending over 2 bars
Beat(5)- beat (5) of next bar
From Rast to Hüseini Aşıran
4x Uşşak
OudPh3
Extending over 2bars
Beat(6)- Beat(4) of next bar
4x Uşşak Hüseini Aşiran to Dügah
then fall on Rast
OudPh4
Extendıng over 2bars
Beat(4)- Beat(3 1/3) of next bar
Internchanging rhythmic flows
of 6plet to 3plet to 7plet
From Rast to Nim Hicaz
then to Dügah 4chord Hicaz
then through Acem,
descending to Huseini Aşıran
(Karçiğar on Hüseini Aşıran)
OudMotif 4
6plet of 8ths over 2 dotted 4ers
36
OudMotif5
7plet of 8ths over dotted half
OudPh5
Part of bar phrase
Beat(4) to beat(8)
Irak to Neva , fall on Dik Kurdi

5

OudMotif5
5plet of 8ths over dotted 4er
37
OudPh6
Part of bar phrase
Beat(1) to beat(7)
From Nim Hicaz to Nim Hicaz instisting on Hüseini
OudPh7
Extending over 2 bars
Beat(7) το Beat(8)
From Nim Hicaz,
jump to Acem,
insisting on Acem
and Hüseini
falling on Dik Kurdi
38
EndOfSentence2
OudPh8

40
Straight
OudMotif6
Dotted 16th with 32s
OudPh8
Extending over 2 bars
off Beat(8)- end of Beat(8) next bar
From Irak to Tiz Dik Kurdi falling with analysis of DDim and 4x Hicaz
End to Dügah
EndOfsentence3
OudPh9
Off beat(3) -beat(6)
From Dügah jump to Hüseini
fall to Neva
VarOudM2
2 8th notes less
OudMotif7
group of 4 8ths
last 3 notes same
VarOudM7
16ths on the
2nd 8th
Var2OudM2
one 8th less
Var3OudM2
Creatiing synchpation effect&
Inverted analysis of chord
42
OudPh10
3bar phrase
Reducing and varying OudM7

OudMotif8
Bridge of8th notes
implying Gdim
leading to Dm
Queue
44
EndOfSentence4
OudPh10
Extending over 2 bars phrase
Beat(1)-Beat(1) of next bar
Phrase of groups of 4 8th notes creating a feeling of 3/4
Starting on Acem, stopping on Neva, ending on Acem Aşıran
(Taking into account the change in Harmony,
an FMajor scale (relative Dm)
is implied over a harmonic change of Dm,C,Sib+
Change of Harmony
to Dm
and C
OudMotif9
Dotted 8th&16th&3plet
of 8ths ending on 4er
46
3
OudMotif10
3plet of 8ths
with slow tremolo
3
OudPh11
Extending over 2bars
starting on beat(6) ending off beat(3)
From Acem Aşıran to Kurdi with Buselik 5x
(alternative explanation: insisting on Bb of FM)
OudPh12
Extending over 2bars
Beat(6)-Beat(5)
OudM10&OudM11&OudM10
Sequence of 3plet-5plet-3plet
creating syncopation and 'feel'
Sib+

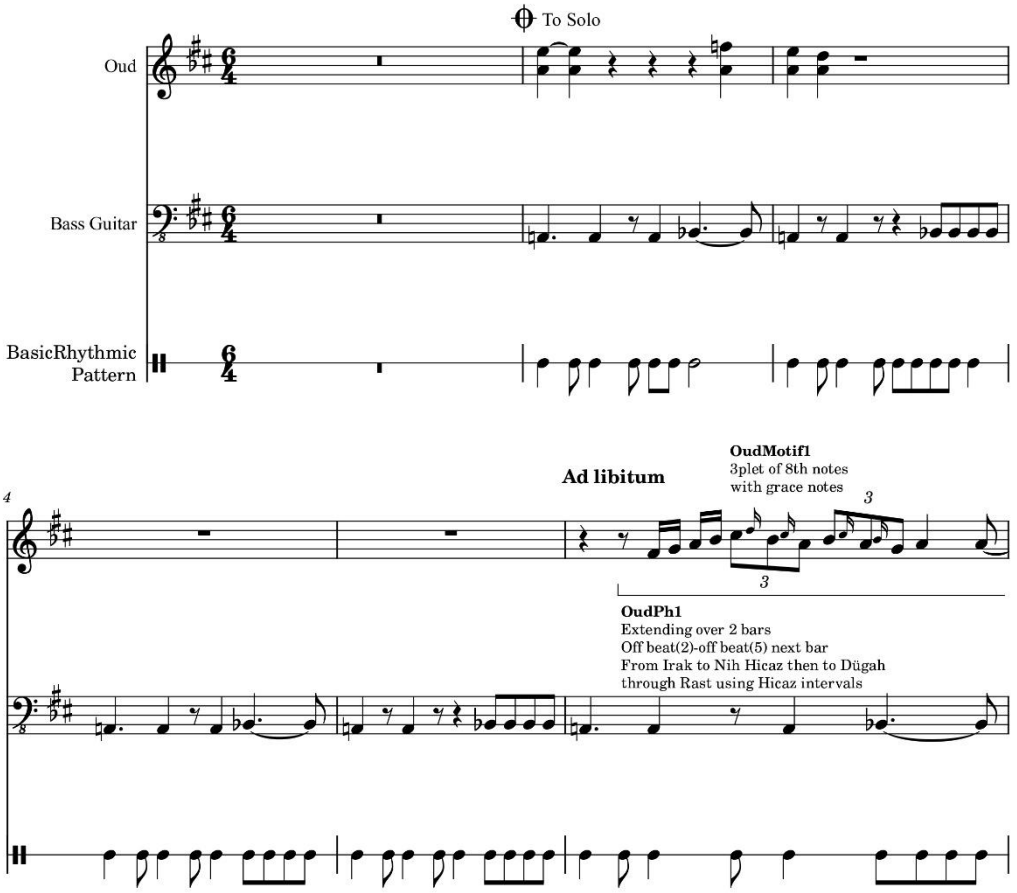
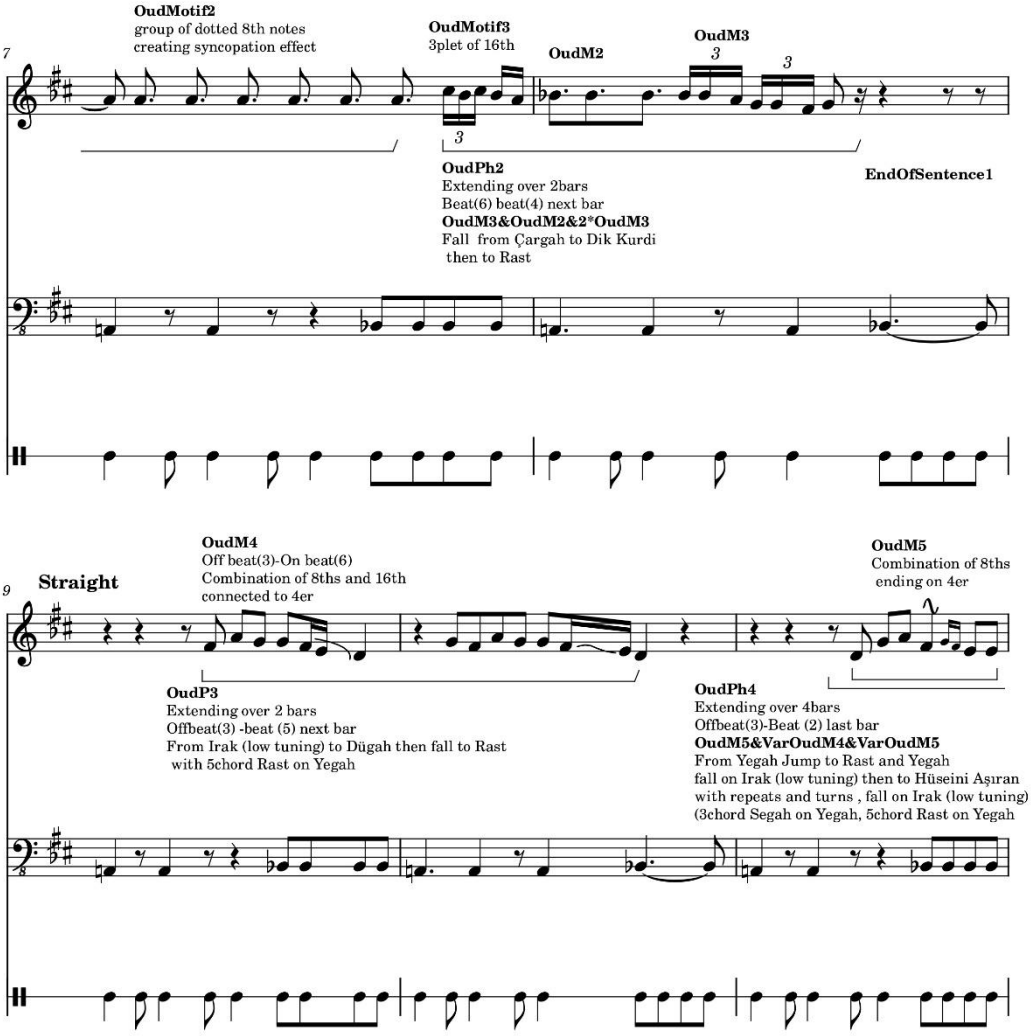
8

OudMotif11
5plet of 8ths with slow tremolo
48
EndOfSentence5
OudPh13
Extending over 2 bars
Starting off beat(2)-ending beat(5)
Extended use of rests
Use of Nim Hicaz & Dik Kurdi &Hicaz 4chord
OudMotif12
3plet of 8ths with nested
3plet of 16th
starting off-beat
OudMotif13
6plet on 4er note
starting offbeat
50
OudPh14
Exteding over 2bars
off beat use of 6plet
Chains of 8th of 6plet
From Acem fall on Rast (Nikriz 5chord)
jump to Nim Hicaz
End with fall on Dügah

10

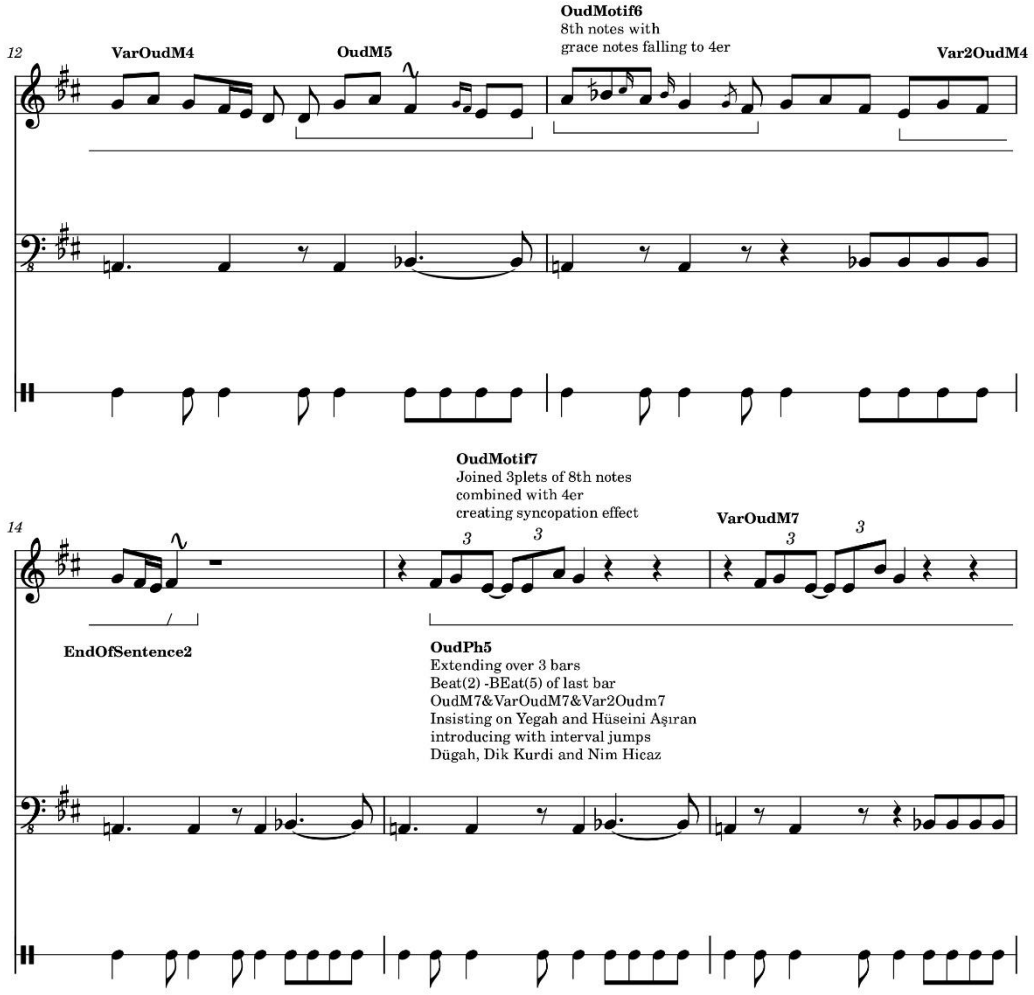
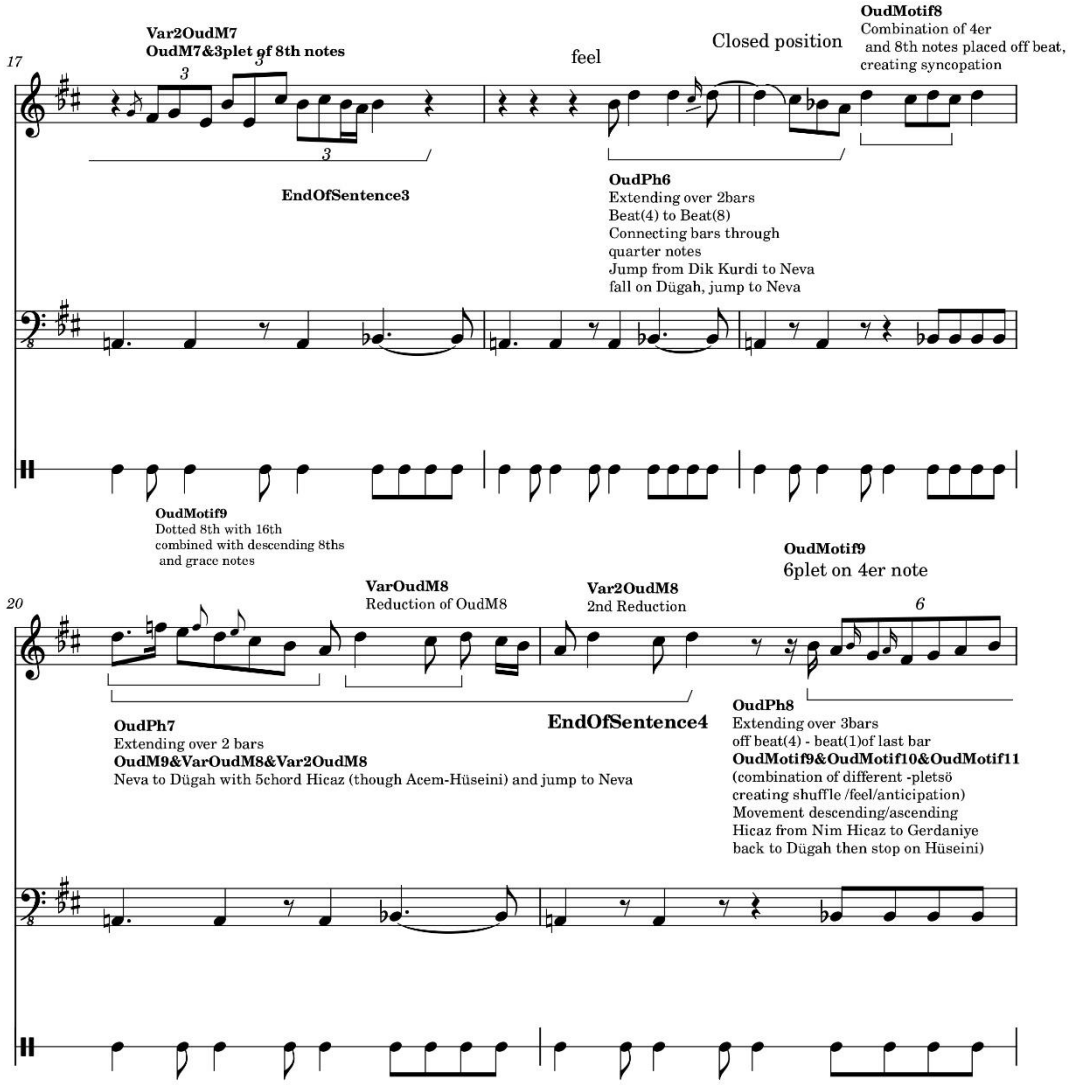
Volta

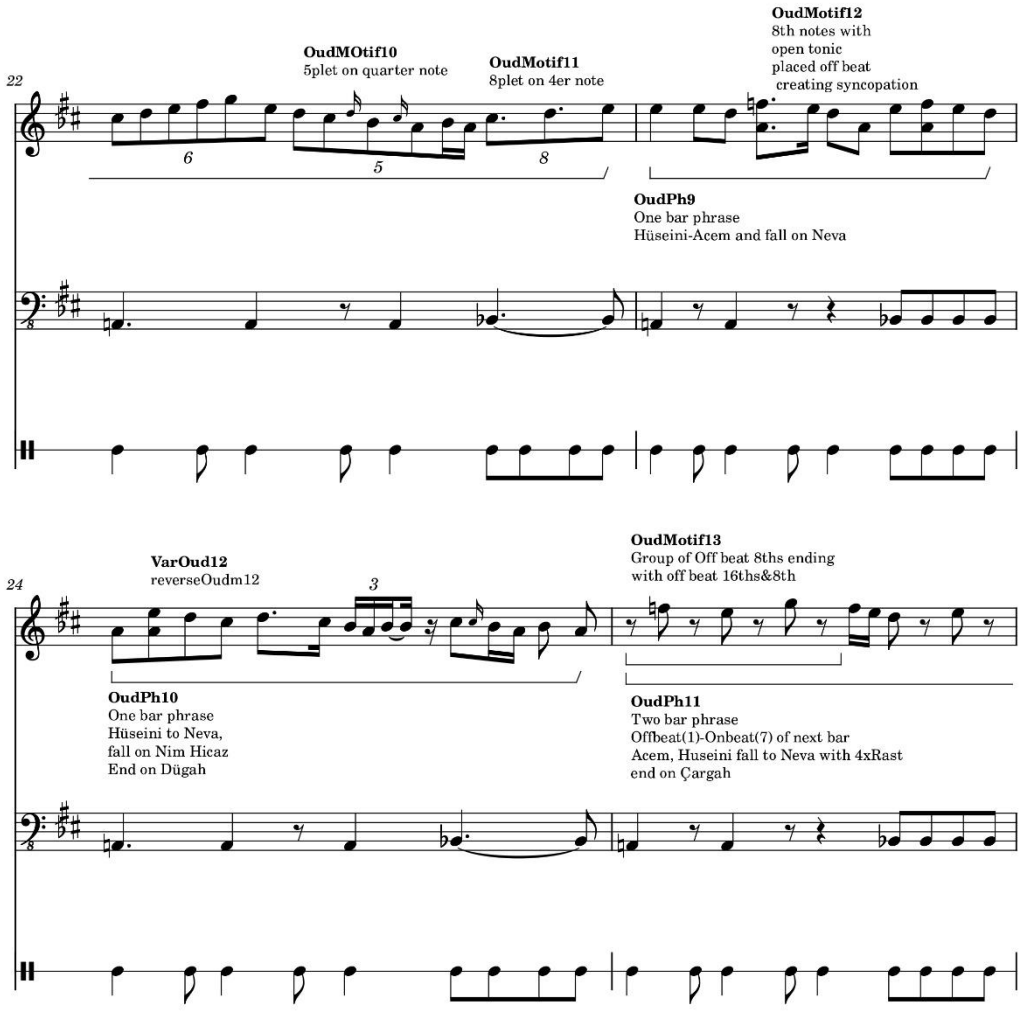
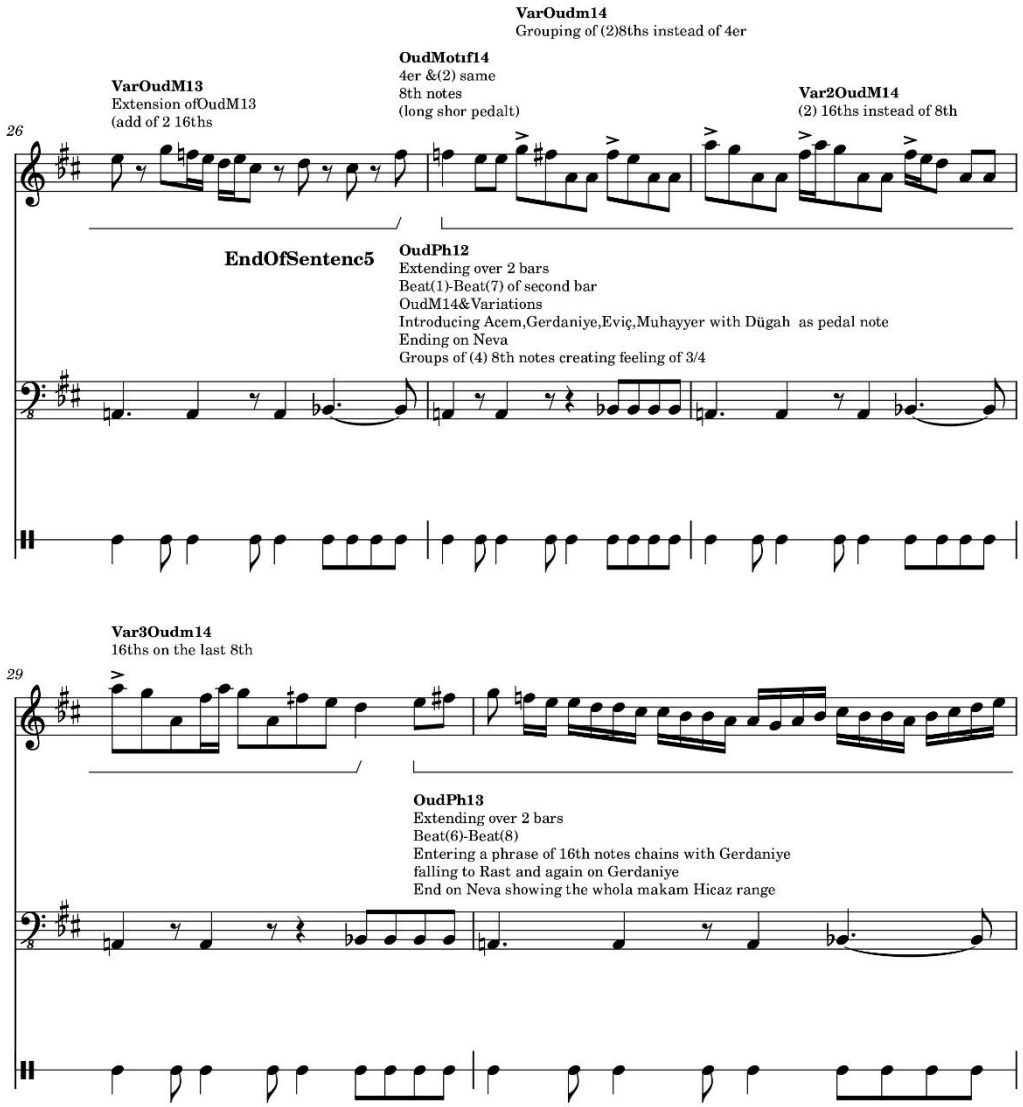
MEYBAHAR Evenings III - Ek Vatheon
2019.05.23 Fonó Budai Zeneház, Budapest

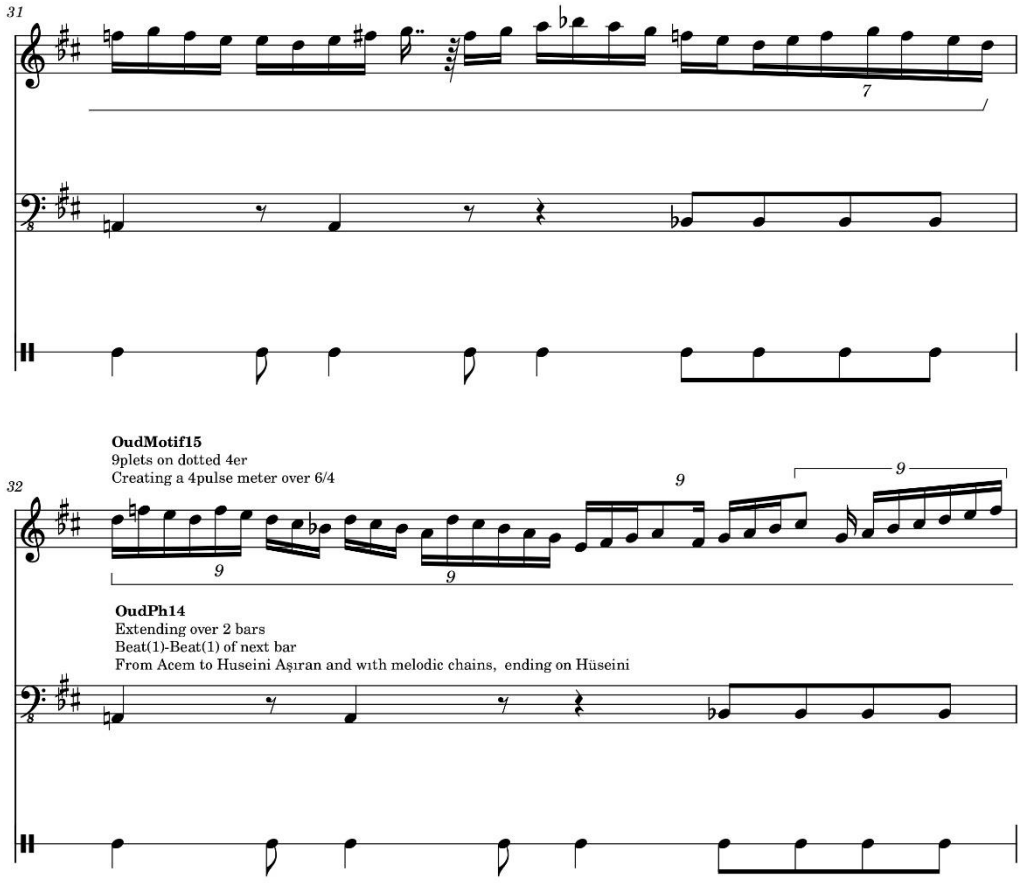
Kyriakos Tapakis's metric improvisation

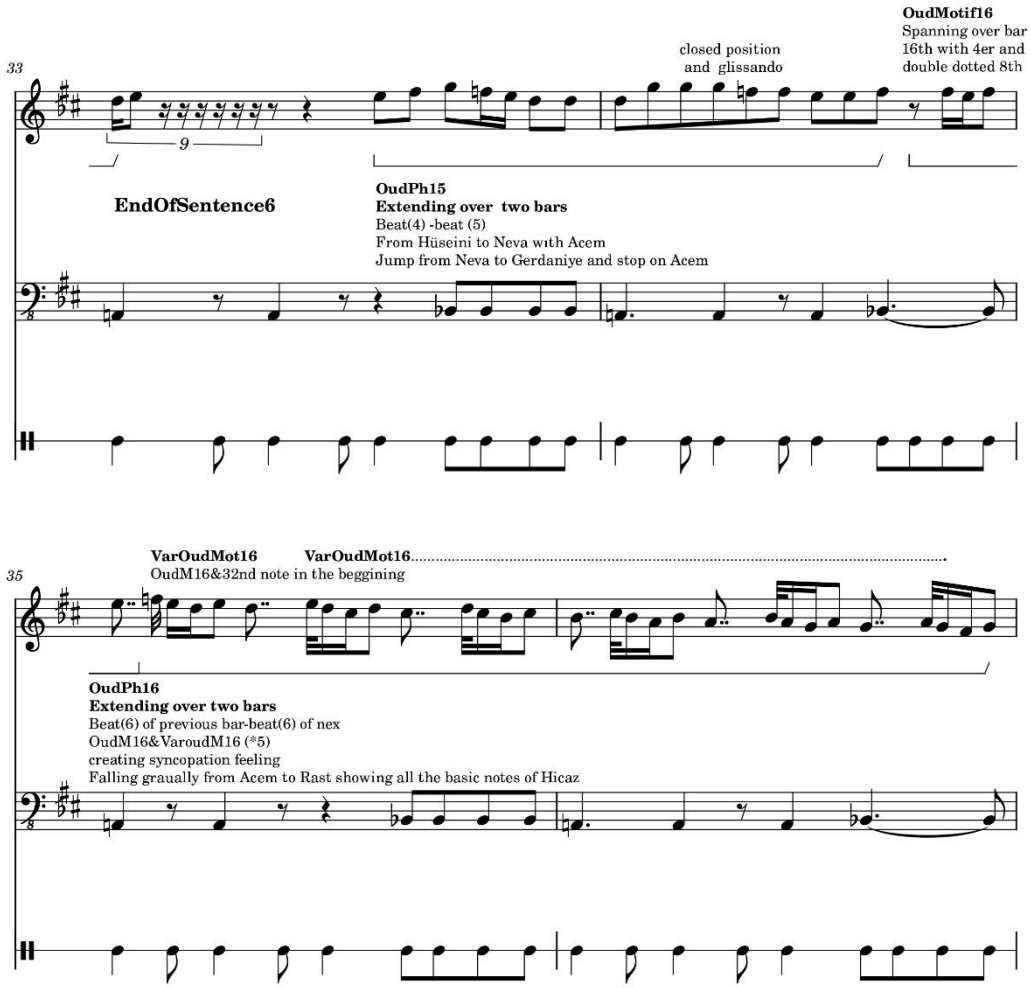
K.Tapakis

Concert pitch:E

7
OudMotif2
group of dotted 8th notes
creating syncopation effect
OudMotif3
3plet of 16th
OudM2
OudM3
OudPh2
Extending over 2bars
Beat(6) beat(4) next bar
OudM3&OudM2&2*OudM3
Fall from Çargah to Dik Kurdi
then to Rast
EndOfSentence1
9
Straight
OudM4
Off beat(3)-On beat(6)
Combination of 8ths and 16th
connected to 4er
OudM5
Combination of 8ths
ending on 4er
OudP3
Extending over 2 bars
Offbeat(3) -beat (5) next bar
From Irak (low tuning) to Dügah then fall to Rast
with 5chord Rast on Yegah
OudPh4
Extending over 4bars
Offbeat(3)-Beat (2) last bar
OudM5&VarOudM4&VarOudM5
From Yegah Jump to Rast and Yegah
fall on Irak (low tuning) then to Hüseini Aşıran
with repeats and turns , fall on Irak (low tuning)
(3chord Segah on Yegah, 5chord Rast on Yegah

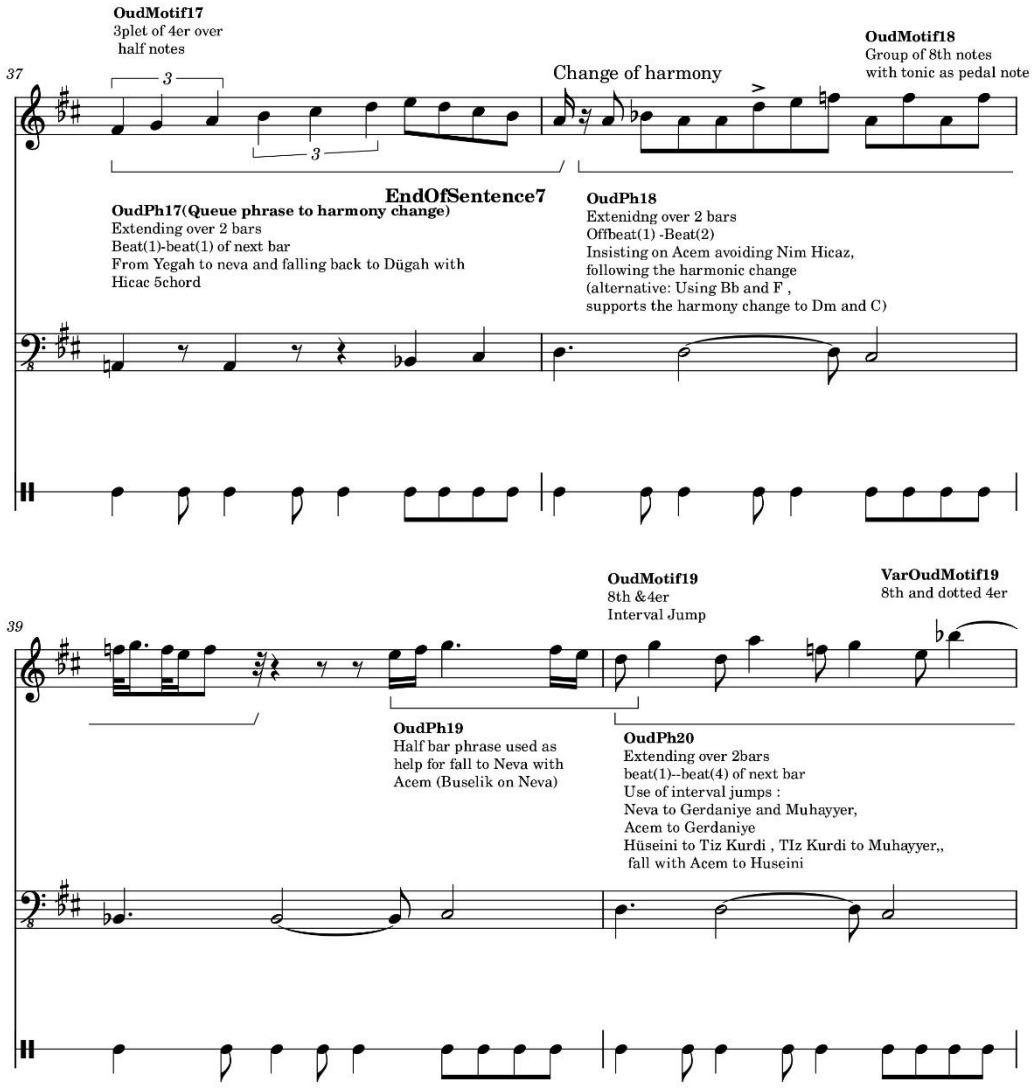
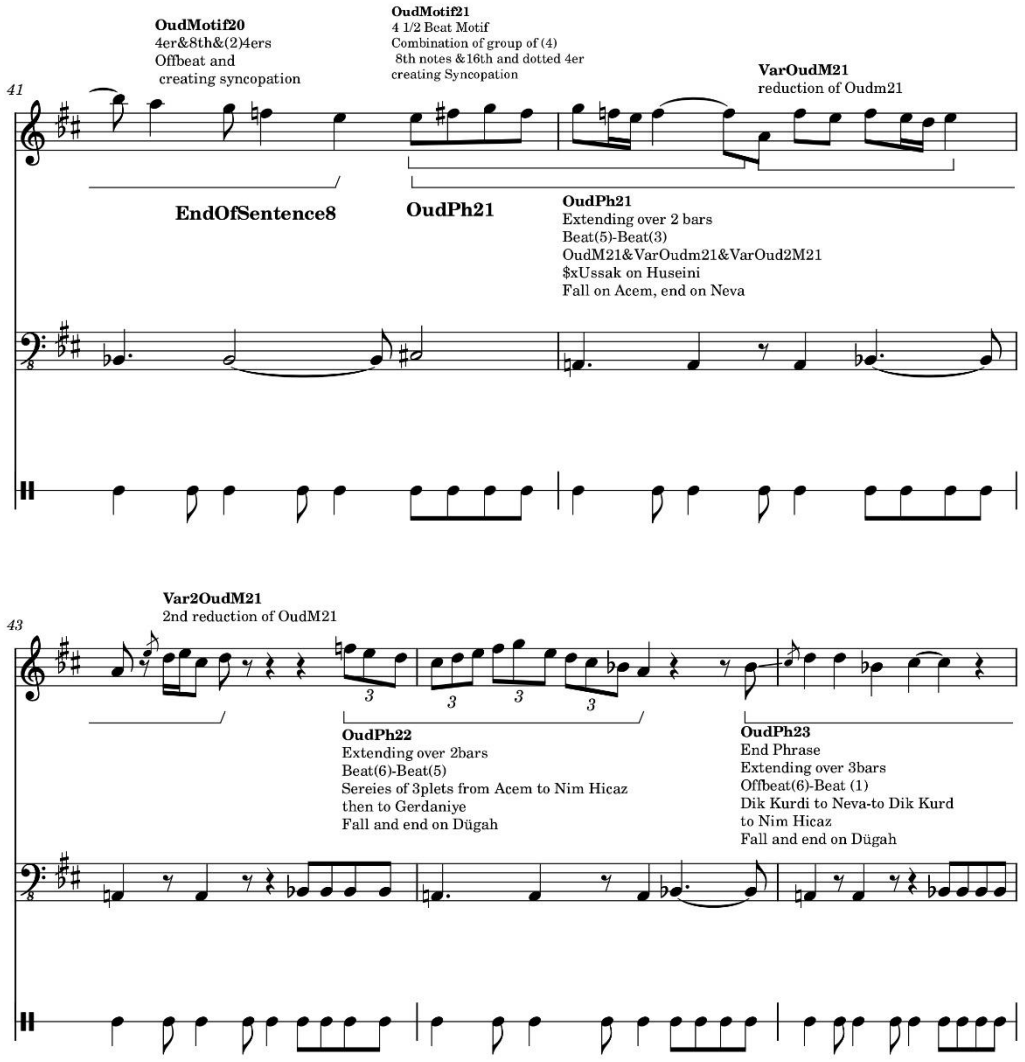
2

12
VarOudM4
OudM5
OudMotif6
8th notes with
grace notes falling to 4er
Var2OudM4
14
OudMotif7
Joined 3plets of 8th notes
combined with 4er
creating syncopation effect
VarOudM7
EndOfSentence2
OudPh5
Extending over 3 bars
Beat(2) -BEat(5) of last bar
OudM7&VarOudM7&Var2Oudm7
Insisting on Yegah and Hüseini Aşıran
introducing with interval jumps
Dügah, Dik Kurdi and Nim Hicaz

Var2OudM7
OudM7&3plet of 8th notes
17
3
3
3
feel
Closed position
OudMotif8
Combination of 4er
and 8th notes placed off beat,
creating syncopation
EndOfSentence3
OudPh6
Extending over 2bars
Beat(4) to Beat(8)
Connecting bars through
quarter notes
Jump from Dik Kurdi to Neva
fall on Dügah, jump to Neva
OudMotif9
Dotted 8th with 16th
combined with descending 8ths
and grace notes
OudMotif9
6plet on 4er note
VarOudM8
Reduction of OudM8
Var2OudM8
2nd Reduction
20
6
OudPh7
Extending over 2 bars
OudM9&VarOudM8&Var2OudM8
Neva to Dügah with 5chord Hicaz (though Acem-Hüseini) and jump to Neva
EndOfSentence4
OudPh8
Extending over 3bars
off beat(4) - beat(1)of last bar
OudMotif9&OudMotif10&OudMotif11
(combination of different -pletsö
creating shuffle /feel/anticipation)
Movement descending/ascending
Hicaz from Nim Hicaz to Gerdaniye
back to Dügah then stop on Hüseini)

4

22
OudMOtif10
5plet on quarter note
OudMotif11
8plet on 4er note
OudMotif12
8th notes with
open tonic
placed off beat
creating syncopation
OudPh9
One bar phrase
Hüseini-Acem and fall on Neva
24
VarOud12
reverseOudm12
OudMotif13
Group of Off beat 8ths ending
with off beat 16ths&8th
OudPh10
One bar phrase
Hüseini to Neva,
fall on Nim Hicaz
End on Dügah
OudPh11
Two bar phrase
Offbeat(1)-Onbeat(7) of next bar
Acem, Huseini fall to Neva with 4xRast
end on Çargah

VarOudm14
Grouping of (2)8ths instead of 4er
OudMotıf14
4er &(2) same
8th notes
(long shor pedalt)
VarOudM13
Extension ofOudM13
(add of 2 16ths
Var2OudM14
(2) 16ths instead of 8th
26
EndOfSentenc5
OudPh12
Extending over 2 bars
Beat(1)-Beat(7) of second bar
OudM14&Variations
Introducing Acem,Gerdaniye,Eviç,Muhayyer with Dügah as pedal note
Ending on Neva
Groups of (4) 8th notes creating feeling of 3/4
Var3Oudm14
16ths on the last 8th
29
OudPh13
Extending over 2 bars
Beat(6)-Beat(8)
Entering a phrase of 16th notes chains with Gerdaniye
falling to Rast and again on Gerdaniye
End on Neva showing the whola makam Hicaz range

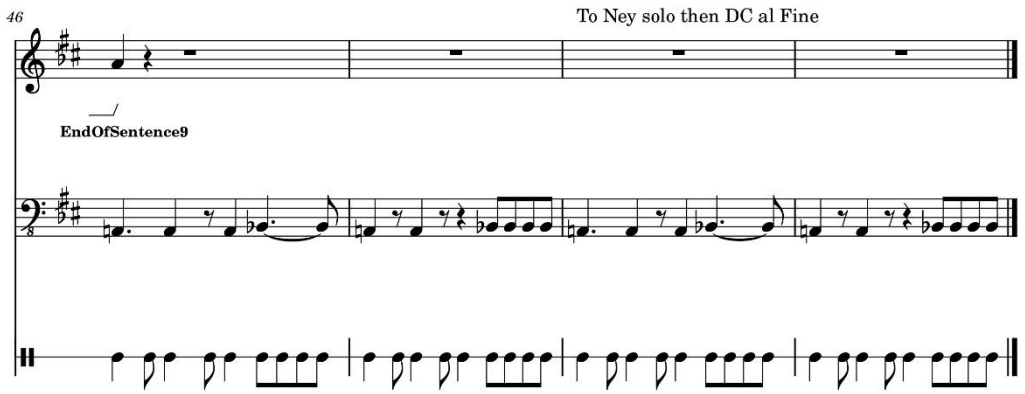
6

31
7
OudMotif15
9plets on dotted 4er
Creating a 4pulse meter over 6/4
32
9
9
9
9
OudPh14
Extending over 2 bars
Beat(1)-Beat(1) of next bar
From Acem to Huseini Aşıran and wıth melodic chains, ending on Hüseini

7

OudMotif16
Spanning over bar
16th with 4er and
double dotted 8th
closed position
and glissando
33
9
EndOfSentence6
OudPh15
Extending over two bars
Beat(4) -beat (5)
From Hüseini to Neva with Acem
Jump from Neva to Gerdaniye and stop on Acem
VarOudMot16
OudM16&32nd note in the beggining
VarOudMot16
35
OudPh16
Extending over two bars
Beat(6) of previous bar-beat(6) of nex
OudM16&VaroudM16 (*5)
creating syncopation feeling
Falling graually from Acem to Rast showing all the basic notes of Hicaz

8


OudMotif17
3plet of 4er over
half notes
37
3
3
Change of harmony
OudMotif18
Group of 8th notes
with tonic as pedal note
EndOfSentence7
OudPh17(Queue phrase to harmony change)
Extending over 2 bars
Beat(1)-beat(1) of next bar
From Yegah to neva and falling back to Dügah with
Hicac 5chord
OudPh18
Extenidng over 2 bars
Offbeat(1) -Beat(2)
Insisting on Acem avoiding Nim Hicaz,
following the harmonic change
(alternative: Using Bb and F ,
supports the harmony change to Dm and C)
OudMotif19
8th &4er
Interval Jump
VarOudMotif19
8th and dotted 4er
39
OudPh19
Half bar phrase used as
help for fall to Neva with
Acem (Buselik on Neva)
OudPh20
Extending over 2bars
beat(1)--beat(4) of next bar
Use of interval jumps :
Neva to Gerdaniye and Muhayyer,
Acem to Gerdaniye
Hüseini to Tiz Kurdi , TIz Kurdi to Muhayyer,,
fall with Acem to Huseini

OudMotif20
4er&8th&(2)4ers
Offbeat and
creating syncopation
OudMotif21
4 1/2 Beat Motif
Combination of group of (4)
8th notes &16th and dotted 4er
creating Syncopation
VarOudM21
reduction of Oudm21
41
EndOfSentence8
OudPh21
OudPh21
Extending over 2 bars
Beat(5)-Beat(3)
OudM21&VarOudm21&VarOud2M21
$xUssak on Huseini
Fall on Acem, end on Neva
Var2OudM21
2nd reduction of OudM21
43
3
3
3
3
OudPh22
Extending over 2bars
Beat(6)-Beat(5)
Sereies of 3plets from Acem to Nim Hicaz
then to Gerdaniye
Fall and end on Dügah
OudPh23
End Phrase
Extending over 3bars
Offbeat(6)-Beat (1)
Dik Kurdi to Neva-to Dik Kurd
to Nim Hicaz
Fall and end on Dügah

10

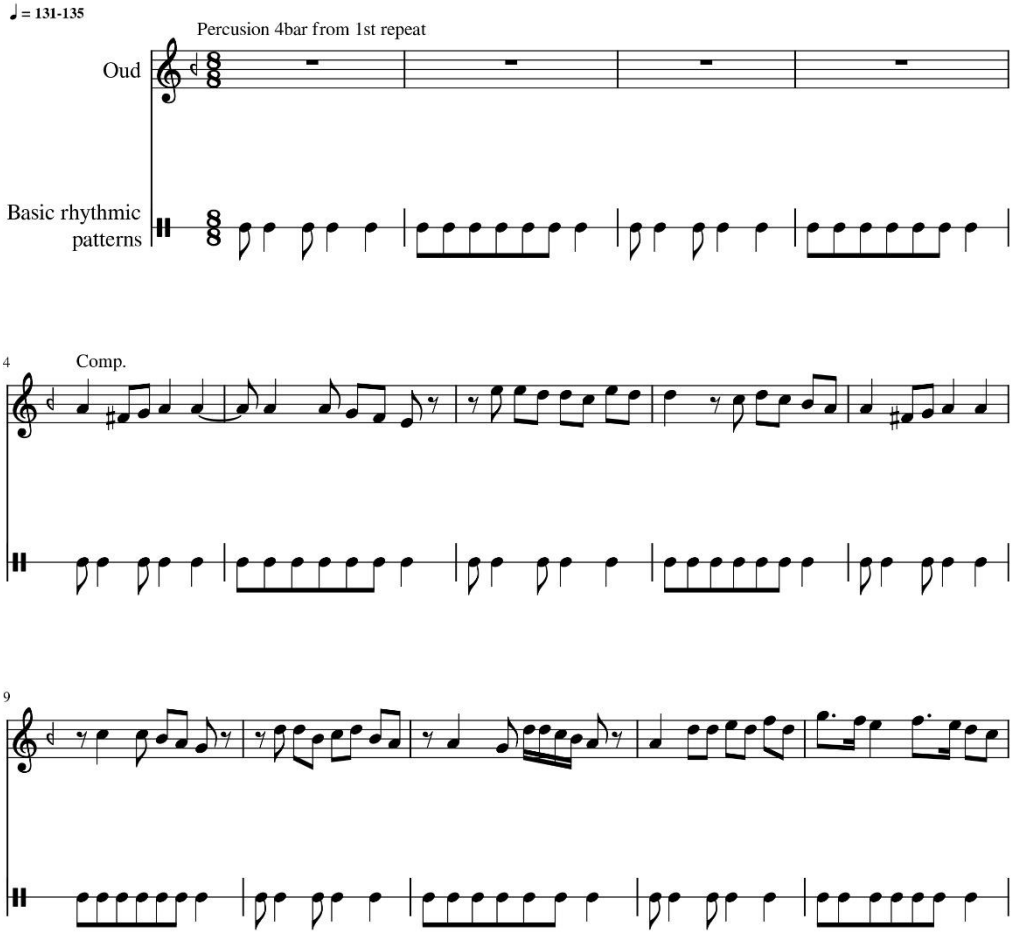
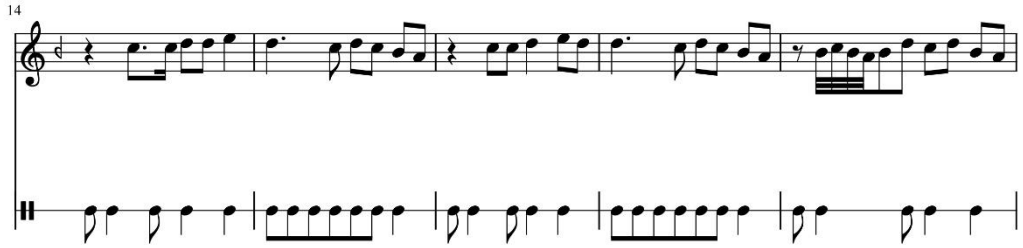


11

Kef Life

Ara Dinkjian's metric improvisation

Ara Dinkjian

Live performance recording
uploaded on
YouTube on 2-04- 2016 (Jerusalem)

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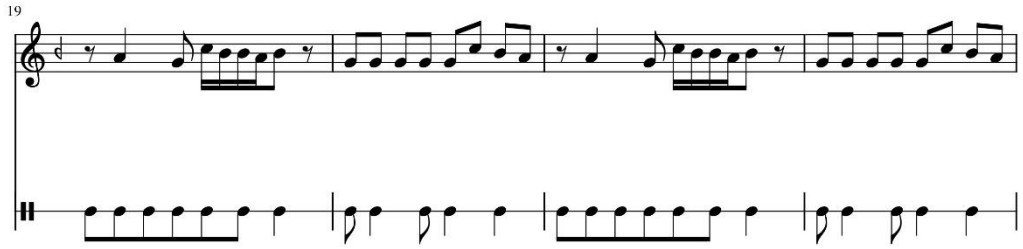
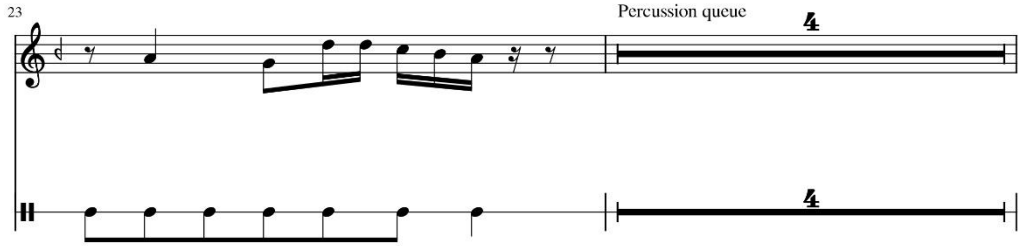
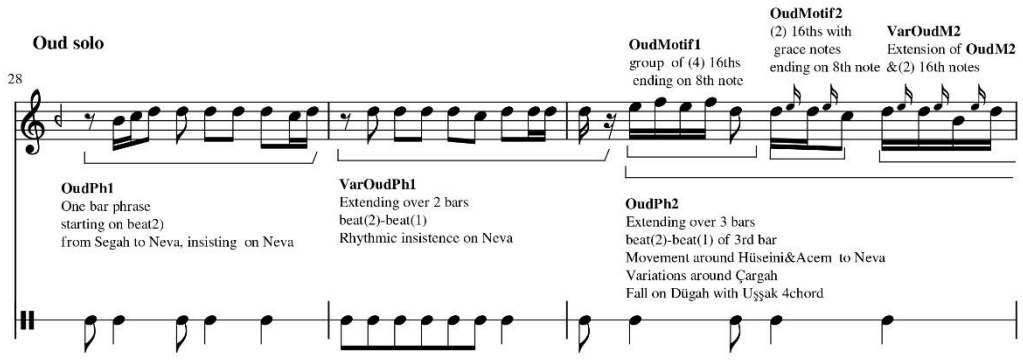
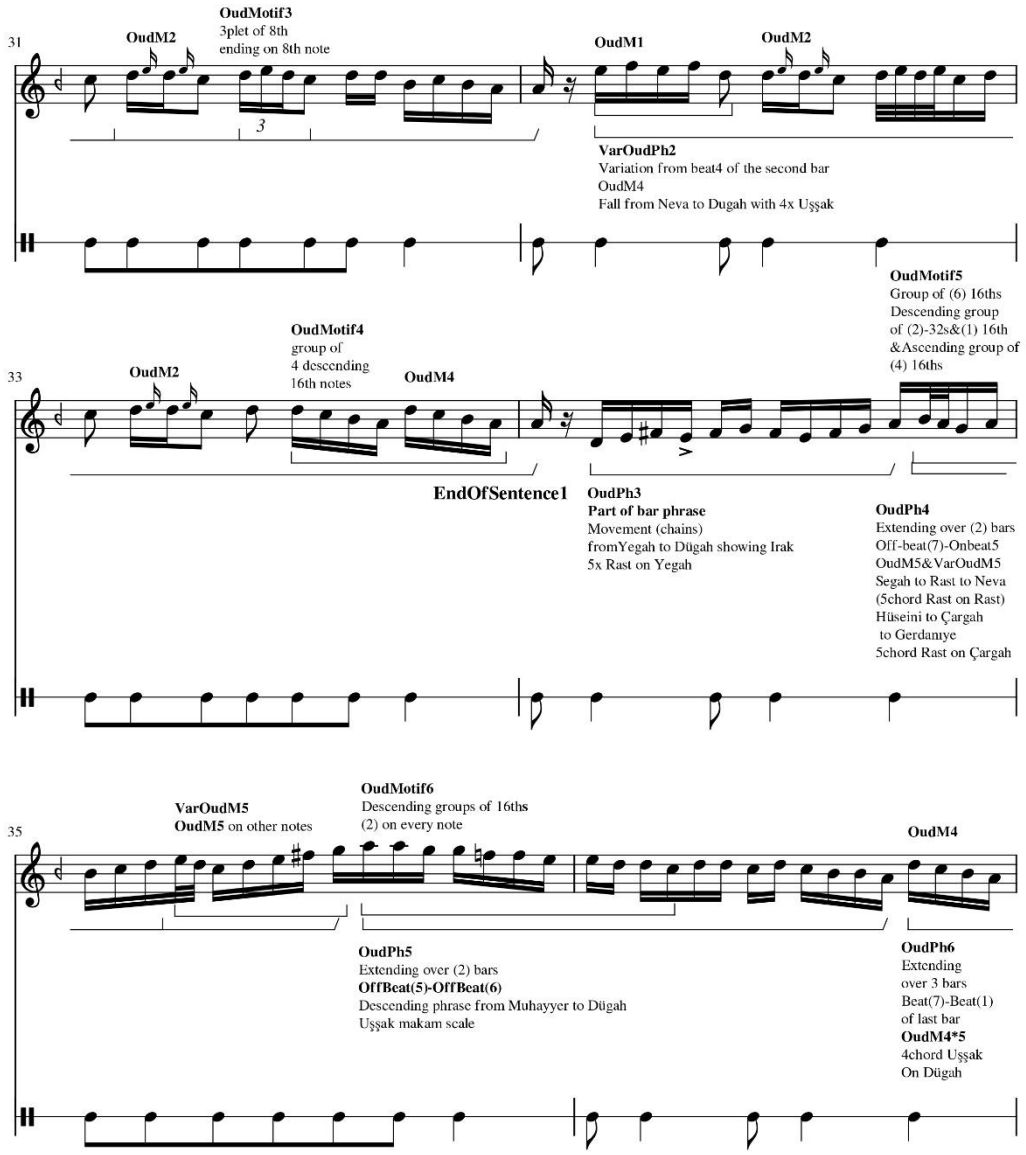
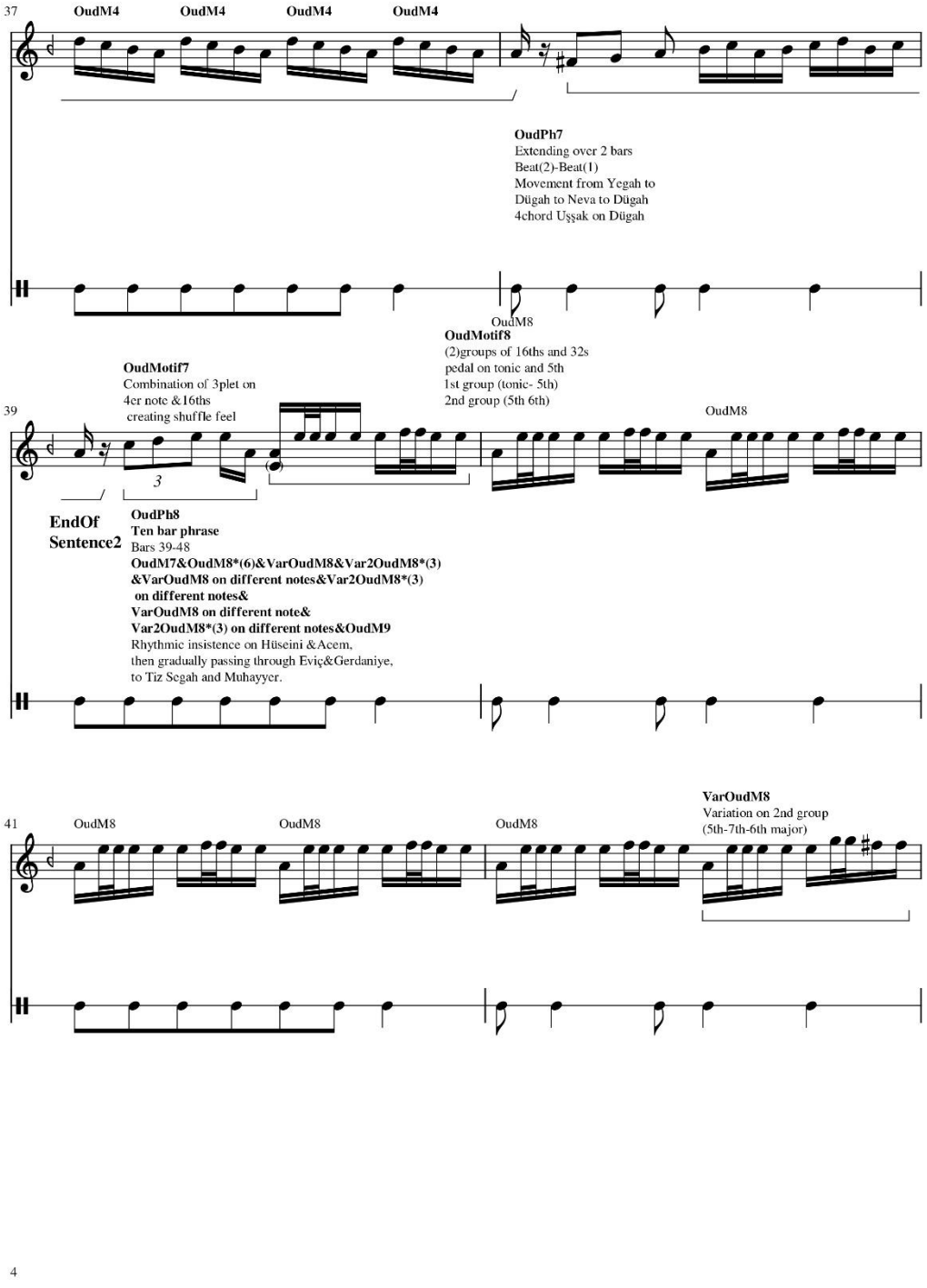

19


23
Percussion queue
4
4

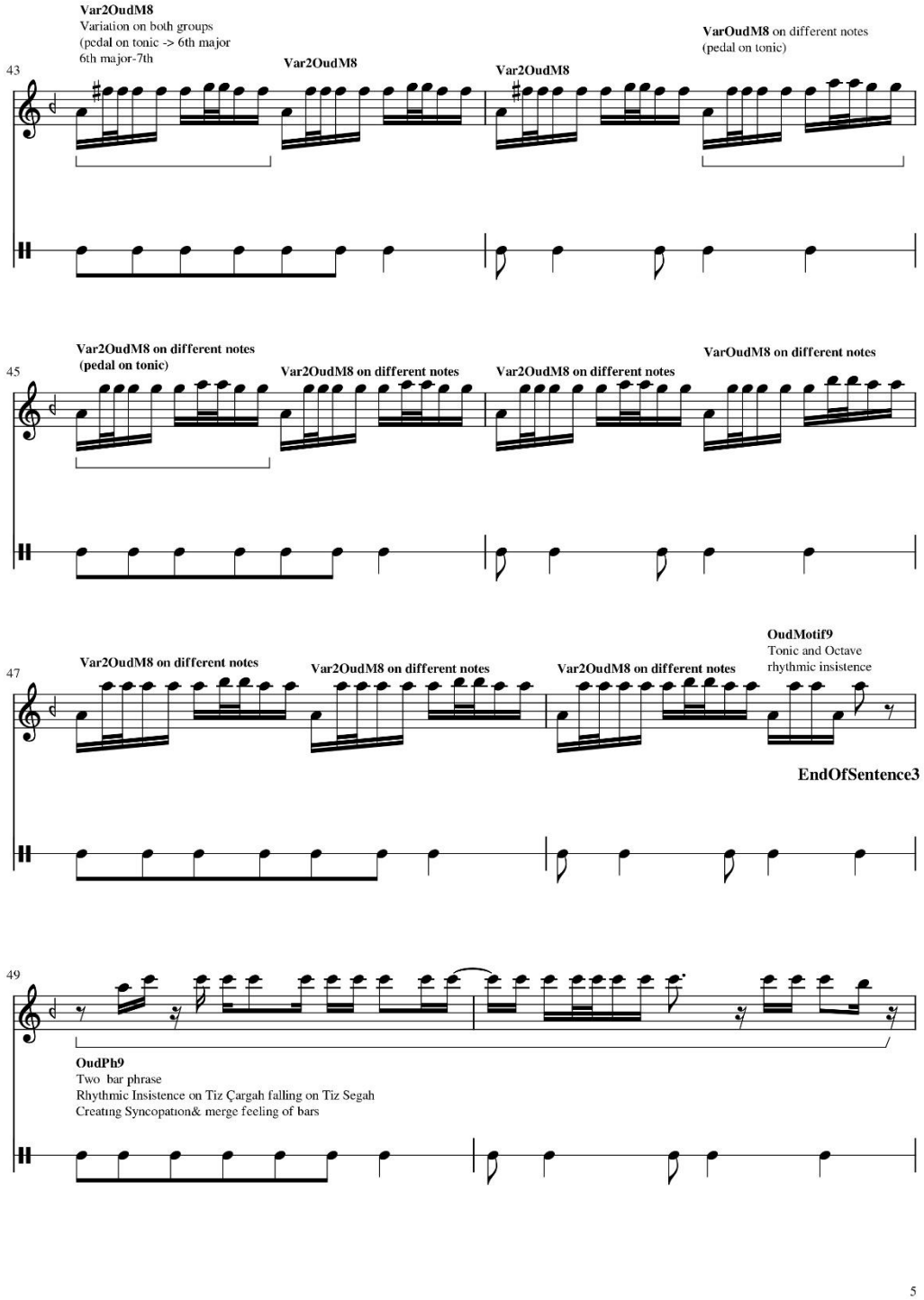

Oud solo
28
OudMotif2
(2) 16ths with grace notes ending on 8th note
VarOudM2
Extension of OudM2 &(2) 16th notes
OudMotif1
group of (4) 16ths ending on 8th note
OudPh1
One bar phrase
starting on beat2)
from Segah to Neva, insisting on Neva
VarOudPh1
Extending over 2 bars
beat(2)-beat(1)
Rhythmic insistence on Neva
OudPh2
Extending over 3 bars
beat(2)-beat(1) of 3rd bar
Movement around Hüseini&Acem to Neva
Variations around Çargah
Fall on Dügah with Uşşak 4chord

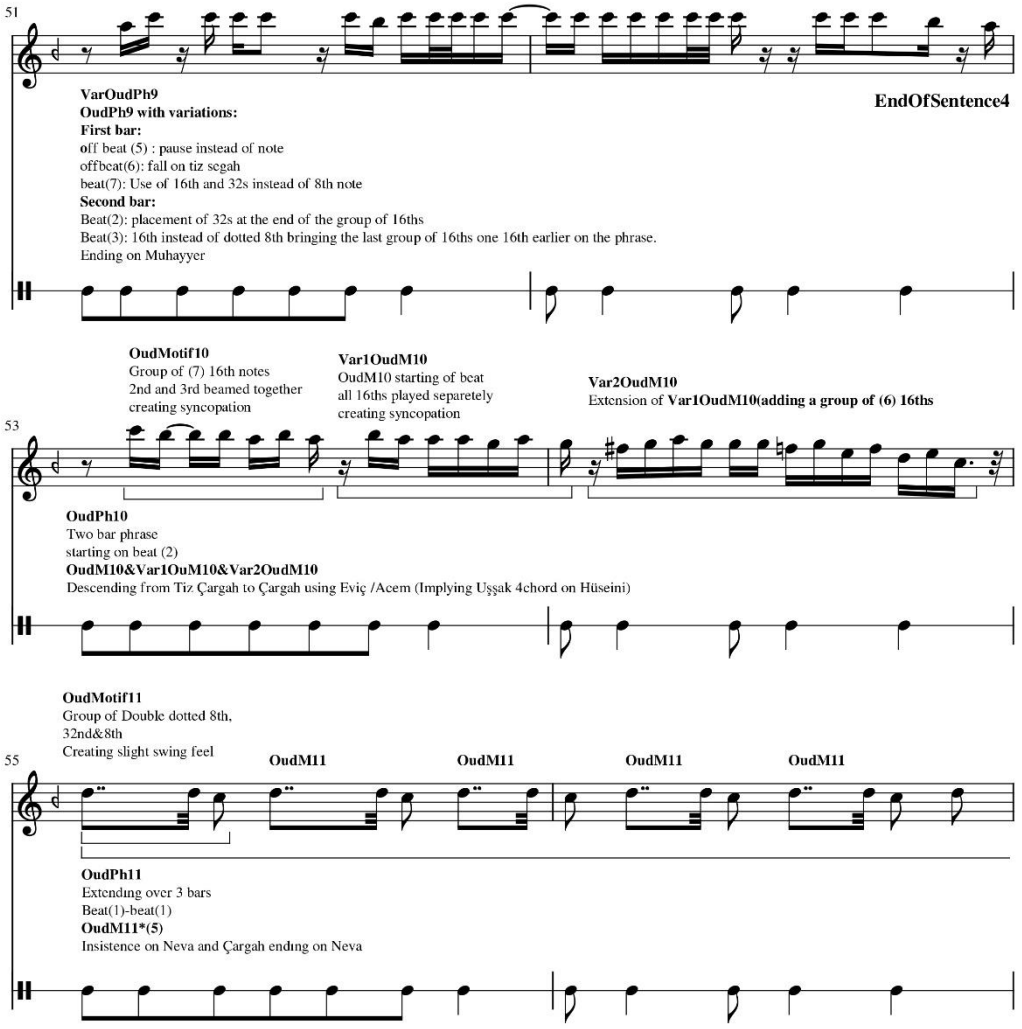

31
OudM2
OudMotif3
3plet of 8th
ending on 8th note
3
OudM1
OudM2
VarOudPh2
Variation from beat4 of the second bar
OudM4
Fall from Neva to Dugah with 4x Uşşak
OudMotif5
Group of (6) 16ths
Descending group
of (2)-32s&(1) 16th
&Ascending group of
(4) 16ths
33
OudM2
OudMotif4
group of
4 descending
16th notes
OudM4
EndOfSentence1
OudPh3
Part of bar phrase
Movement (chains)
fromYegah to Dügah showing Irak
5x Rast on Yegah
OudPh4
Extending over (2) bars
Off-beat(7)-Onbeat5
OudM5&VarOudM5
Segah to Rast to Neva
(5chord Rast on Rast)
Hüseini to Çargah
to Gerdaniye
5chord Rast on Çargah
35
VarOudM5
OudM5 on other notes
OudMotif6
Descending groups of 16ths
(2) on every note
OudM4
OudPh5
Extending over (2) bars
OffBeat(5)-OffBeat(6)
Descending phrase from Muhayyer to Dügah
Uşşak makam scale
OudPh6
Extending
over 3 bars
Beat(7)-Beat(1)
of last bar
OudM4*5
4chord Uşşak
On Dügah

3

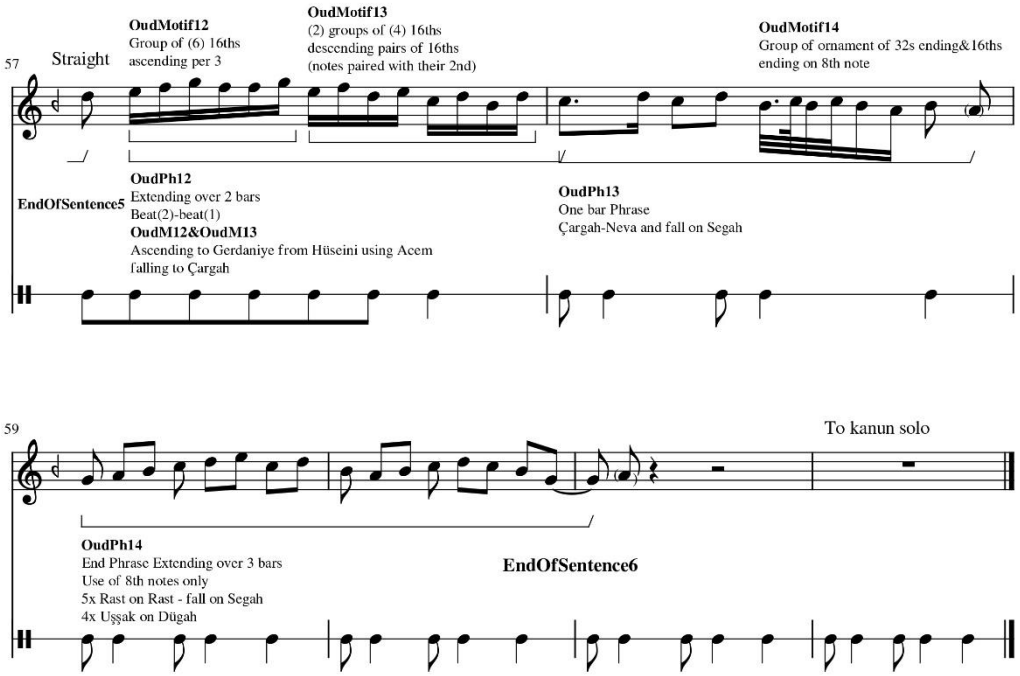

37
OudM4
OudM4
OudM4
OudM4
OudPh7
Extending over 2 bars
Beat(2)-Beat(1)
Movement from Yegah to
Dügah to Neva to Dügah
4chord Uşşak on Dügah
OudM8
OudMotif8
(2)groups of 16ths and 32s
pedal on tonic and 5th
1st group (tonic- 5th)
2nd group (5th 6th)
OudMotif7
Combination of 3plet on
4er note &16ths
creating shuffle feel
39
3
OudM8
EndOf
Sentence2
OudPh8
Ten bar phrase
Bars 39-48
OudM7&OudM8*(6)&VarOudM8&Var2OudM8*(3)
&VarOudM8 on different notes&Var2OudM8*(3)
on different notes&
VarOudM8 on different note&
Var2OudM8*(3) on different notes&OudM9
Rhythmic insistence on Hüseini &Acem,
then gradually passing through Eviç&Gerdaniye,
to Tiz Segah and Muhayyer.
41
OudM8
OudM8
OudM8
VarOudM8
Variation on 2nd group
(5th-7th-6th major)

4


Var2OudM8
Variation on both groups
(pedal on tonic -> 6th major
6th major-7th
43
Var2OudM8
Var2OudM8
VarOudM8 on different notes
(pedal on tonic)
Var2OudM8 on different notes
(pedal on tonic)
45
Var2OudM8 on different notes
Var2OudM8 on different notes
VarOudM8 on different notes
47
Var2OudM8 on different notes
Var2OudM8 on different notes
Var2OudM8 on different notes
OudMotif9
Tonic and Octave
rhythmic insistence
EndOfSentence3
49
OudPh9
Two bar phrase
Rhythmic Insistence on Tiz Çargah falling on Tiz Segah
Creating Syncopation& merge feeling of bars

5

51
VarOudPh9
OudPh9 with variations:
First bar:
off beat (5) : pause instead of note
offbeat(6): fall on tiz segah
beat(7): Use of 16th and 32s instead of 8th note
Second bar:
Beat(2): placement of 32s at the end of the group of 16ths
Beat(3): 16th instead of dotted 8th bringing the last group of 16ths one 16th earlier on the phrase.
Ending on Muhayyer
EndOfSentence4
OudMotif10
Group of (7) 16th notes
2nd and 3rd beamed together
creating syncopation
Var1OudM10
OudM10 starting of beat
all 16ths played separetely
creating syncopation
Var2OudM10
Extension of Var1OudM10(adding a group of (6) 16ths
53
OudPh10
Two bar phrase
starting on beat (2)
OudM10&Var1OuM10&Var2OudM10
Descending from Tiz Çargah to Çargah using Eviç /Acem (Implying Uşşak 4chord on Hüseini)
OudMotif11
Group of Double dotted 8th,
32nd&8th
Creating slight swing feel
55
OudM11
OudM11
OudM11
OudM11
OudPh11
Extending over 3 bars
Beat(1)-beat(1)
OudM11*(5)
Insistence on Neva and Çargah ending on Neva

6


57
Straight
OudMotif12
Group of (6) 16ths
ascending per 3
OudMotif13
(2) groups of (4) 16ths
descending pairs of 16ths
(notes paired with their 2nd)
OudMotif14
Group of ornament of 32s ending&16ths
ending on 8th note
EndOfSentence5
OudPh12
Extending over 2 bars
Beat(2)-beat(1)
OudM12&OudM13
Ascending to Gerdaniye from Hüseini using Acem
falling to Çargah
OudPh13
One bar Phrase
Çargah-Neva and fall on Segah

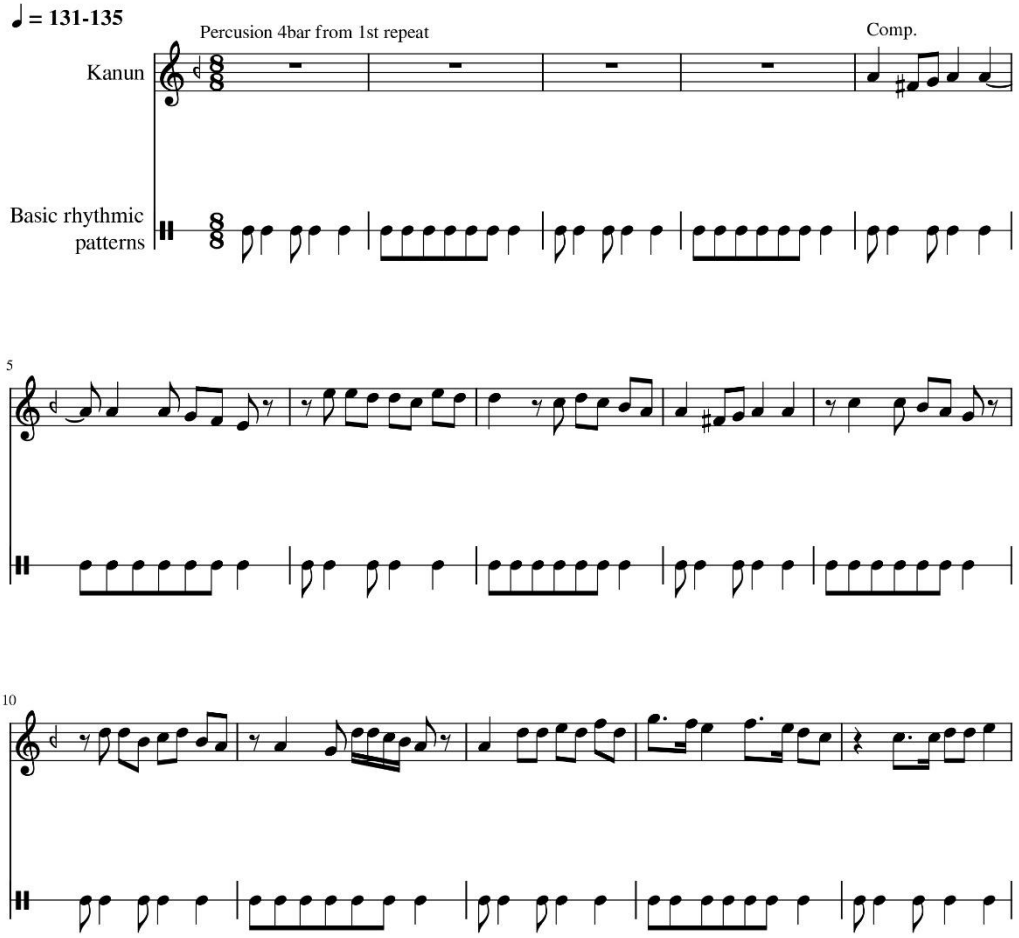
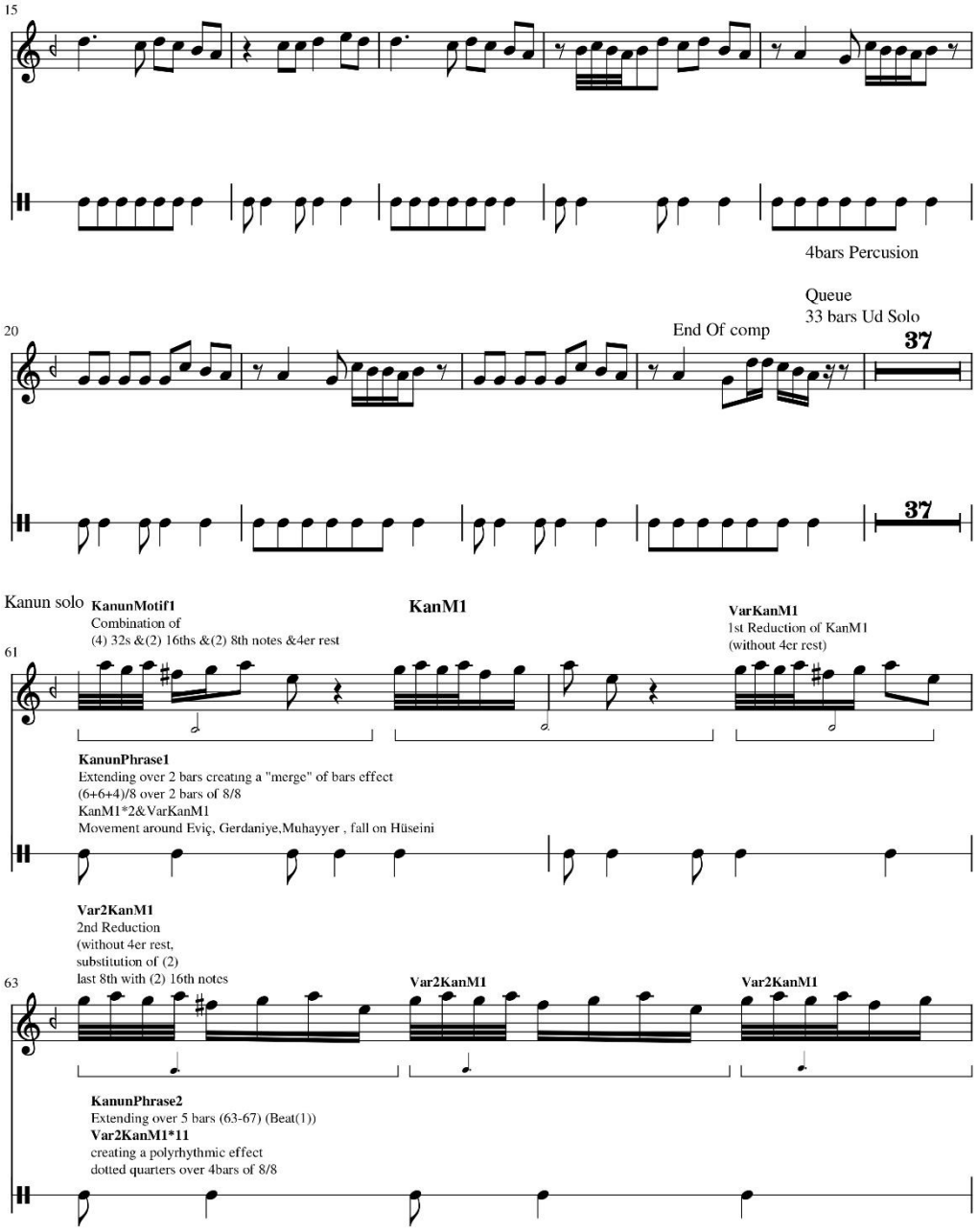
59
To kanun solo
OudPh14
End Phrase Extending over 3 bars
Use of 8th notes only
5x Rast on Rast - fall on Segah
4x Uşşak on Dügah
EndOfSentence6

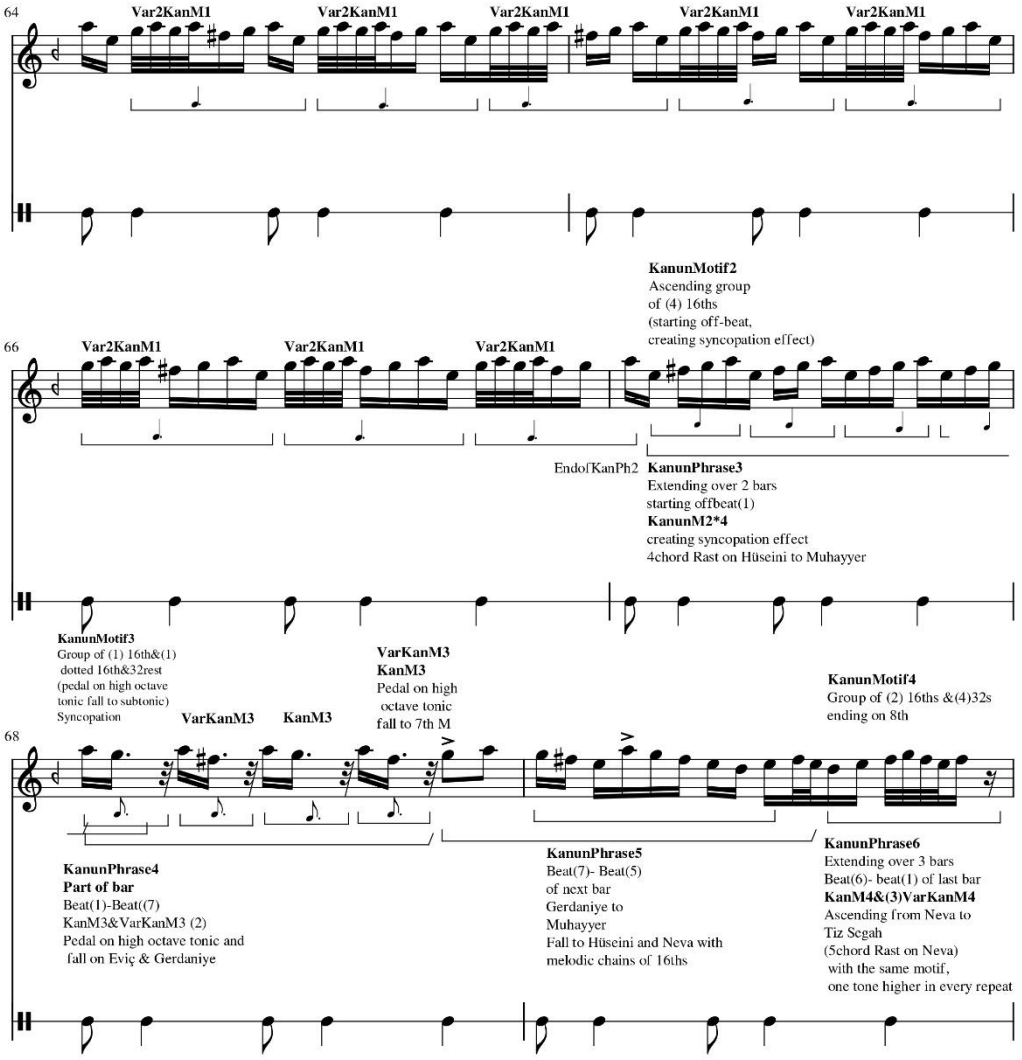
7

Kef Life

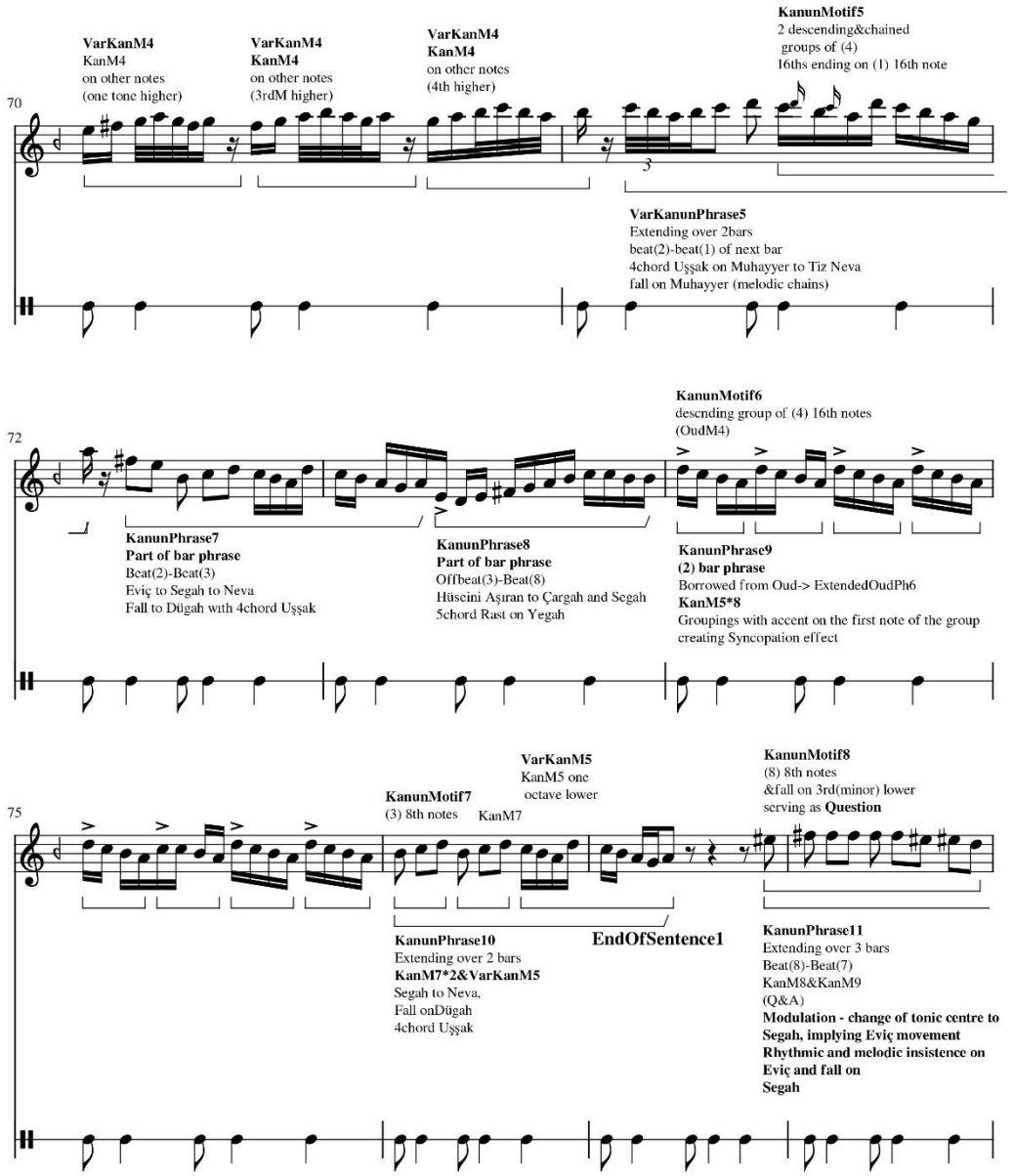
Tamer Pınarbaşı's metric improvisation

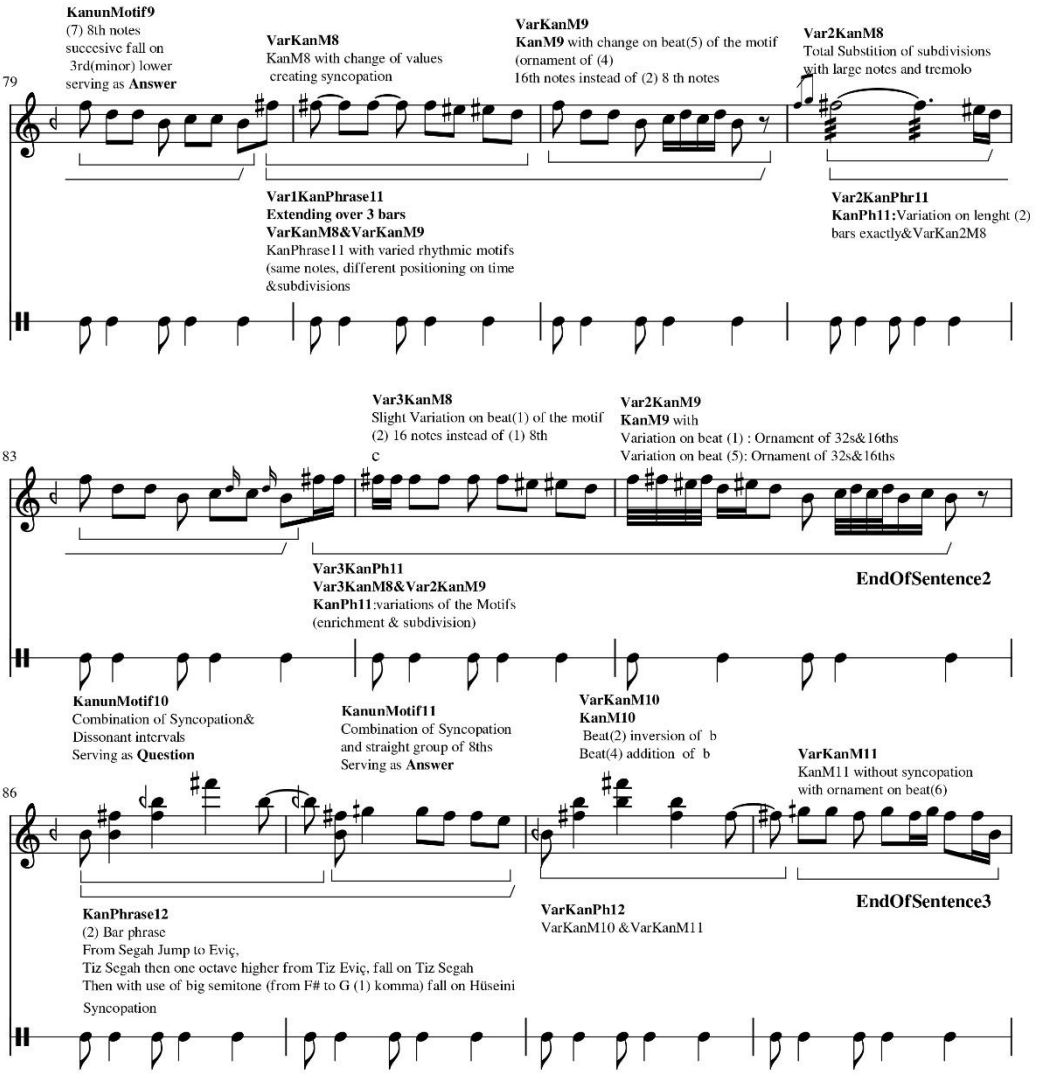
Live performance recording
uploaded on YouTube on 2-04- 2016 (Jerusalem)

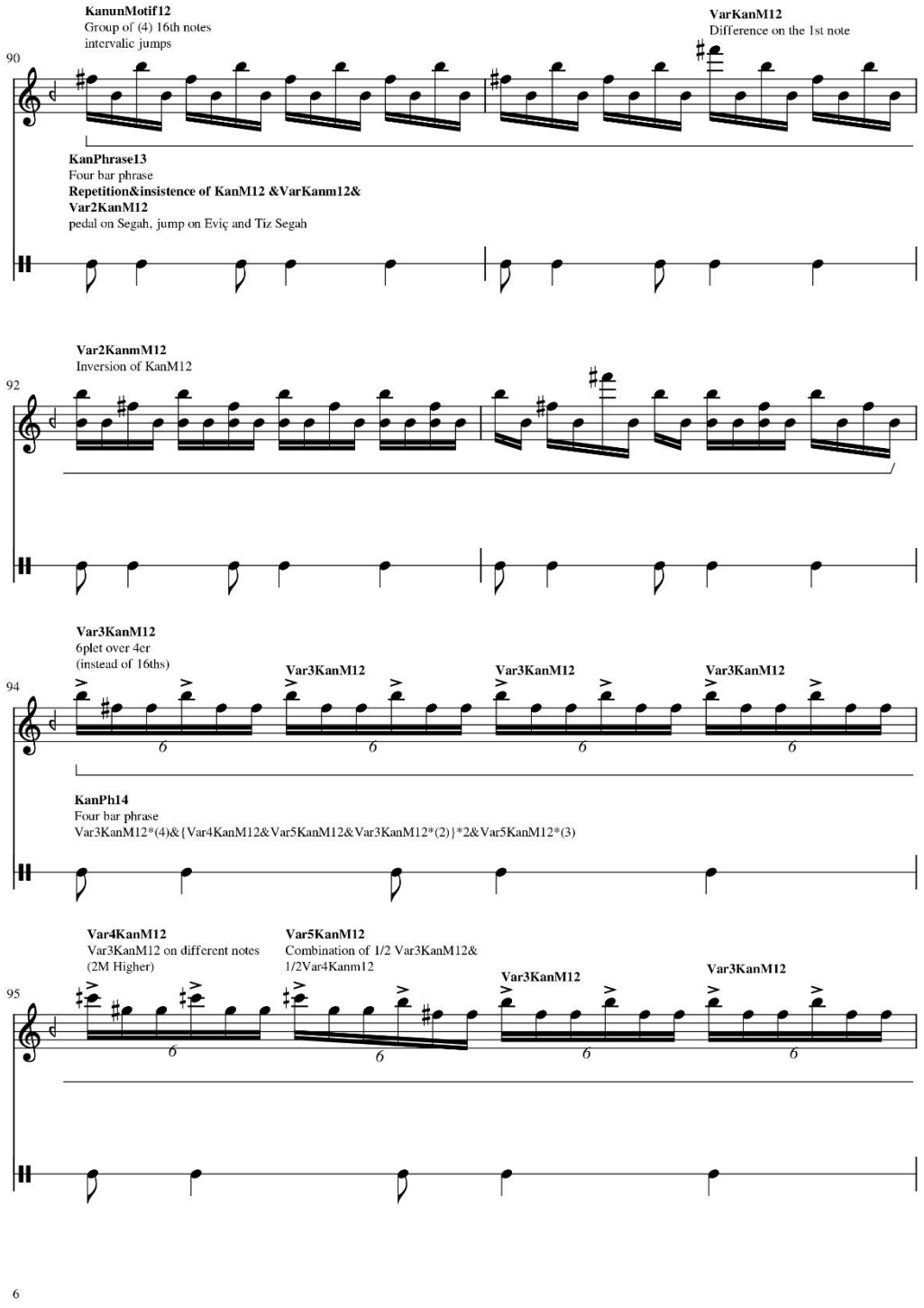
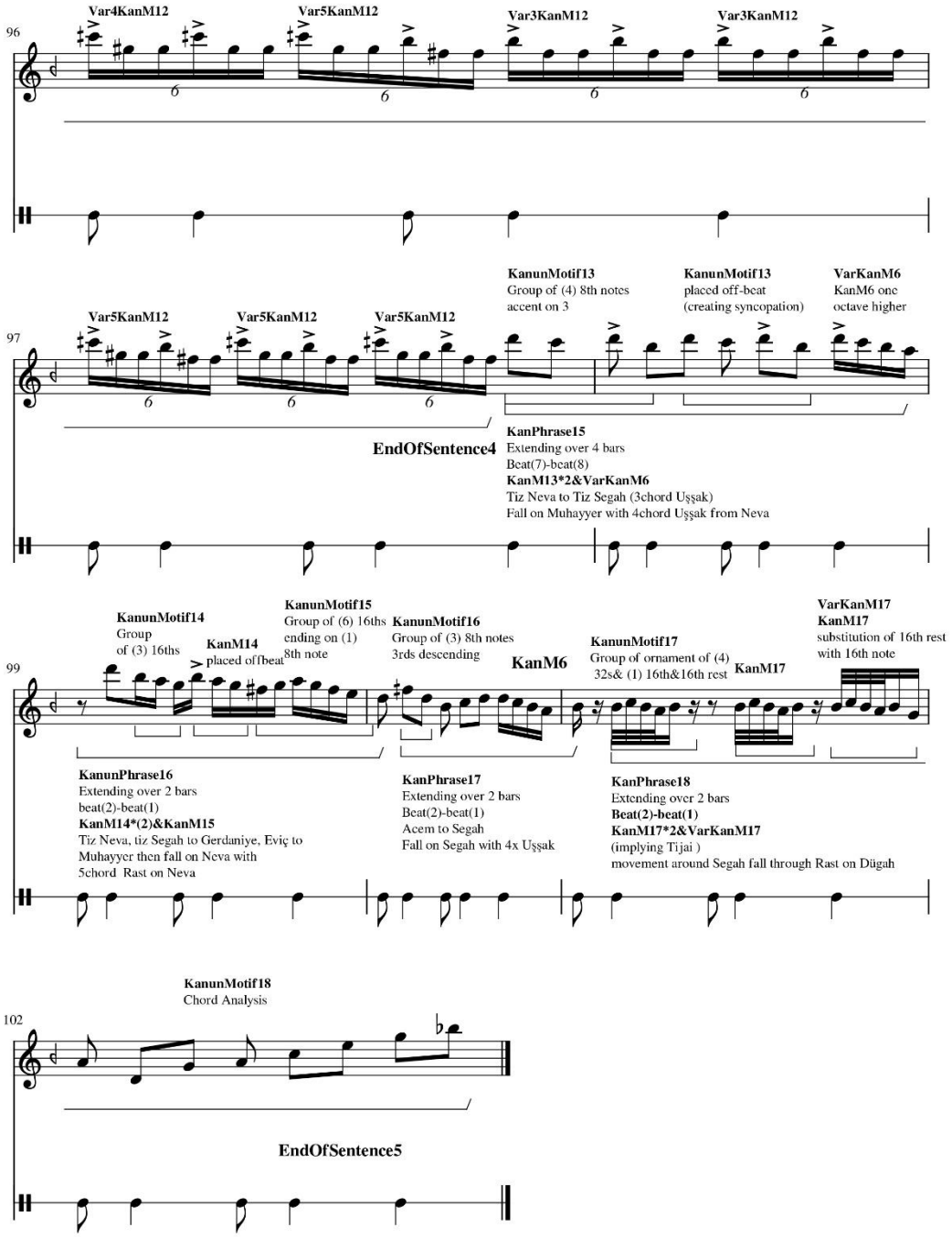
Ara Dinkjian

15
4bars Percusion
Queue
33 bars Ud Solo
20
End Of comp
37
37
Kanun solo
KanunMotif1
Combination of
(4) 32s &(2) 16ths &(2) 8th notes &4er rest
KanM1
VarKanM1
1st Reduction of KanM1
(without 4er rest)
61
KanunPhrase1
Extending over 2 bars creating a "merge" of bars effect
(6+6+4)/8 over 2 bars of 8/8
KanM1*2&VarKanM1
Movement around Eviç, Gerdaniye,Muhayyer , fall on Hüseini
Var2KanM1
2nd Reduction
(without 4er rest,
substitution of (2)
last 8th with (2) 16th notes
63
Var2KanM1
Var2KanM1
KanunPhrase2
Extending over 5 bars (63-67) (Beat(1))
Var2KanM1*11
creating a polyrhythmic effect
dotted quarters over 4bars of 8/8

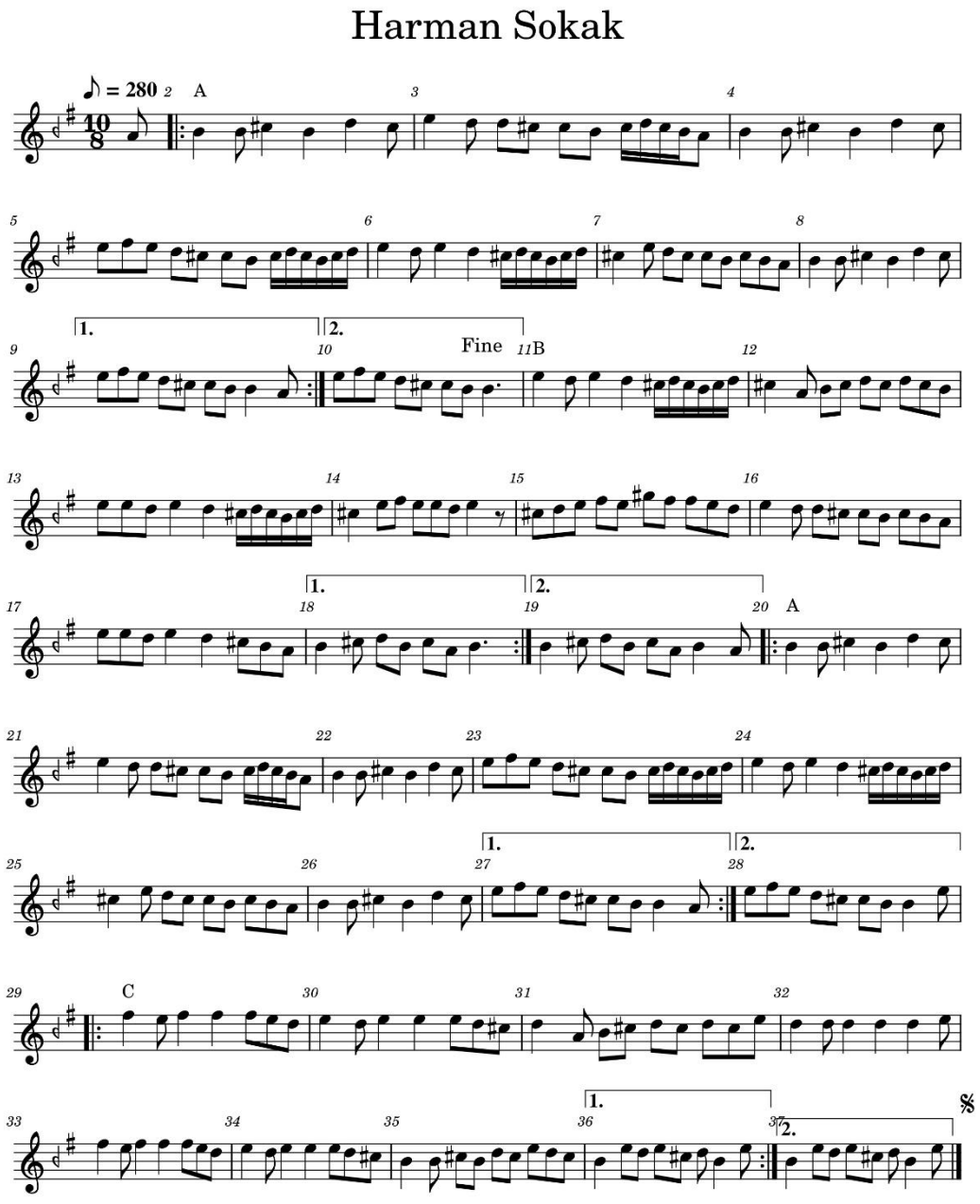
2

64
Var2KanM1
Var2KanM1
Var2KanM1
Var2KanM1
Var2KanM1
KanunMotif2
Ascending group
of (4) 16ths
(starting off-beat,
creating syncopation effect)
66
Var2KanM1
Var2KanM1
Var2KanM1
EndofKanPh2
KanunPhrase3
Extending over 2 bars
starting offbeat(1)
KanunM2*4
creating syncopation effect
4chord Rast on Hüseini to Muhayyer
KanunMotif3
Group of (1) 16th&(1)
dotted 16th&32rest
(pedal on high octave
tonic fall to subtonic)
Syncopation
VarKanM3
KanM3
Pedal on high
octave tonic
fall to 7th M
VarKanM3
KanM3
KanunMotif4
Group of (2) 16ths &(4)32s
ending on 8th
68
KanunPhrase4
Part of bar
Beat(1)-Beat((7)
KanM3&VarKanM3 (2)
Pedal on high octave tonic and
fall on Eviç & Gerdaniye
KanunPhrase5
Beat(7)- Beat(5)
of next bar
Gerdaniye to
Muhayyer
Fall to Hüseini and Neva with
melodic chains of 16ths
KanunPhrase6
Extending over 3 bars
Beat(6)- beat(1) of last bar
KanM4&(3)VarKanM4
Ascending from Neva to
Tiz Segah
(5chord Rast on Neva)
with the same motif,
one tone higher in every repeat

3

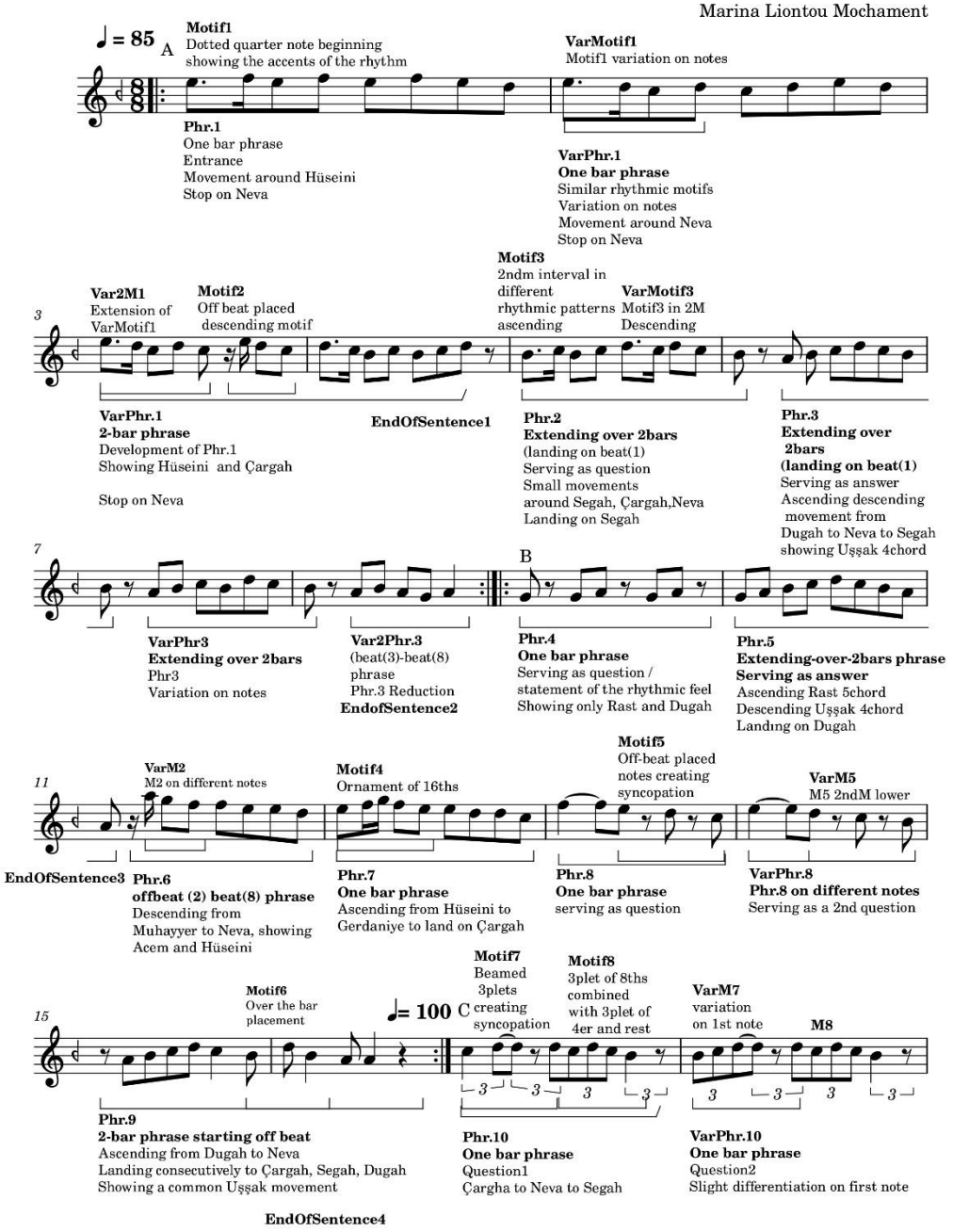

70
VarKanM4
KanM4
on other notes
(one tone higher)
VarKanM4
KanM4
on other notes
(3rdM higher)
VarKanM4
KanM4
on other notes
(4th higher)
KanunMotif5
2 descending&chained
groups of (4)
16ths ending on (1) 16th note
3
VarKanunPhrase5
Extending over 2bars
beat(2)-beat(1) of next bar
4chord Uşşak on Muhayyer to Tiz Neva
fall on Muhayyer (melodic chains)
72
KanunMotif6
descnding group of (4) 16th notes
(OudM4)
KanunPhrase7
Part of bar phrase
Beat(2)-Beat(3)
Eviç to Segah to Neva
Fall to Dügah with 4chord Uşşak
KanunPhrase8
Part of bar phrase
Offbeat(3)-Beat(8)
Hüseini Aşıran to Çargah and Segah
5chord Rast on Yegah
KanunPhrase9
(2) bar phrase
Borrowed from Oud-> ExtendedOudPh6
KanM5*8
Groupings with accent on the first note of the group
creating Syncopation effect
75
KanunMotif7
(3) 8th notes
KanM7
VarKanM5
KanM5 one
octave lower
KanunMotif8
(8) 8th notes
&fall on 3rd(minor) lower
serving as Question
KanunPhrase10
Extending over 2 bars
KanM7*2&VarKanM5
Segah to Neva,
Fall onDügah
4chord Uşşak
EndOfSentence1
KanunPhrase11
Extending over 3 bars
Beat(8)-Beat(7)
KanM8&KanM9
(Q&A)
Modulation - change of tonic centre to
Segah, implying Eviç movement
Rhythmic and melodic insistence on
Eviç and fall on
Segah

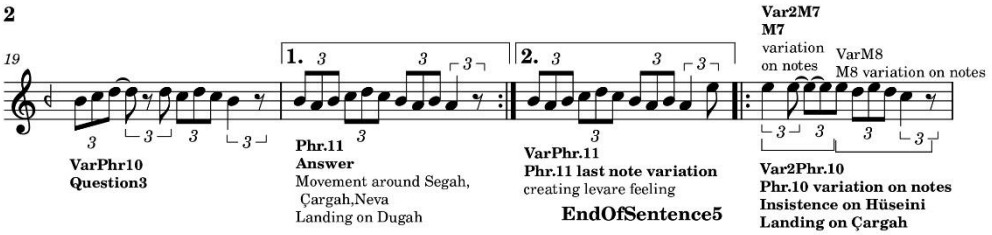
4

KanunMotif9
(7) 8th notes
succesive fall on
3rd(minor) lower
serving as Answer
79
VarKanM8
KanM8 with change of values
creating syncopation
VarKanM9
KanM9 with change on beat(5) of the motif
(ornament of (4)
16th notes instead of (2) 8 th notes
Var2KanM8
Total Substition of subdivisions
with large notes and tremolo
Var1KanPhrase11
Extending over 3 bars
VarKanM8&VarKanM9
KanPhrase11 with varied rhythmic motifs
(same notes, different positioning on time
&subdivisions
Var2KanPhr11
KanPh11:Variation on lenght (2)
bars exactly&VarKan2M8
Var3KanM8
Slight Variation on beat(1) of the motif
(2) 16 notes instead of (1) 8th
c
Var2KanM9
KanM9 with
Variation on beat (1) : Ornament of 32s&16ths
Variation on beat (5): Ornament of 32s&16ths
83
Var3KanPh11
Var3KanM8&Var2KanM9
KanPh11:variations of the Motifs
(enrichment & subdivision)
EndOfSentence2
KanunMotif10
Combination of Syncopation&
Dissonant intervals
Serving as Question
KanunMotif11
Combination of Syncopation
and straight group of 8ths
Serving as Answer
VarKanM10
KanM10
Beat(2) inversion of b
Beat(4) addition of b
VarKanM11
KanM11 without syncopation
with ornament on beat(6)
86
KanPhrase12
(2) Bar phrase
From Segah Jump to Eviç,
Tiz Segah then one octave higher from Tiz Eviç, fall on Tiz Segah
Then with use of big semitone (from F# to G (1) komma) fall on Hüseini
Syncopation
VarKanPh12
VarKanM10 &VarKanM11
EndOfSentence3

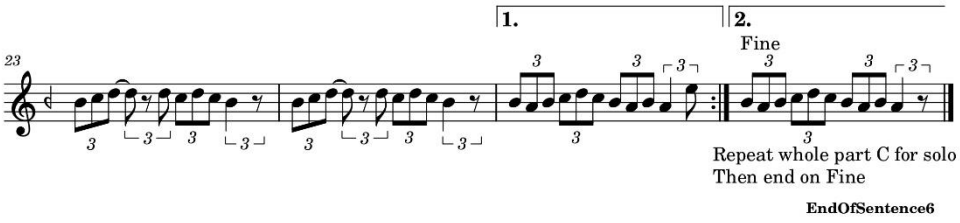

KanunMotif12
Group of (4) 16th notes
intervalic jumps
VarKanM12
Difference on the 1st note
90
KanPhrase13
Four bar phrase
Repetition&insistence of KanM12 &VarKanm12&
Var2KanM12
pedal on Segah, jump on Eviç and Tiz Segah
Var2KanmM12
Inversion of KanM12
92
Var3KanM12
6plet over 4er
(instead of 16ths)
94
Var3KanM12
Var3KanM12
Var3KanM12
KanPh14
Four bar phrase
Var3KanM12*(4)&{Var4KanM12&Var5KanM12&Var3KanM12*(2)}*2&Var5KanM12*(3)
Var4KanM12
Var3KanM12 on different notes
(2M Higher)
Var5KanM12
Combination of 1/2 Var3KanM12&
1/2Var4Kanm12
95
Var3KanM12
Var3KanM12
6

96
Var4KanM12
Var5KanM12
Var3KanM12
Var3KanM12
97
Var5KanM12
Var5KanM12
Var5KanM12
KanunMotif13
Group of (4) 8th notes
accent on 3
KanunMotif13
placed off-beat
(creating syncopation)
VarKanM6
KanM6 one
octave higher
EndOfSentence4
KanPhrase15
Extending over 4 bars
Beat(7)-beat(8)
KanM13*2&VarKanM6
Tiz Neva to Tiz Segah (3chord Uşşak)
Fall on Muhayyer with 4chord Uşşak from Neva
99
KanunMotif14
Group
of (3) 16ths
KanM14
placed offbeat
KanunMotif15
Group of (6) 16ths
ending on (1)
8th note
KanunMotif16
Group of (3) 8th notes
3rds descending
KanM6
KanunMotif17
Group of ornament of (4)
32s& (1) 16th&16th rest
KanM17
VarKanM17
KanM17
substitution of 16th rest
with 16th note
KanunPhrase16
Extending over 2 bars
beat(2)-beat(1)
KanM14*(2)&KanM15
Tiz Neva, tiz Segah to Gerdaniye, Eviç to
Muhayyer then fall on Neva with
5chord Rast on Neva
KanPhrase17
Extending over 2 bars
Beat(2)-beat(1)
Acem to Segah
Fall on Segah with 4x Uşşak
KanPhrase18
Extending over 2 bars
Beat(2)-beat(1)
KanM17*2&VarKanM17
(implying Tijai)
movement around Segah fall through Rast on Dügah
KanunMotif18
Chord Analysis
102
EndOfSentence5

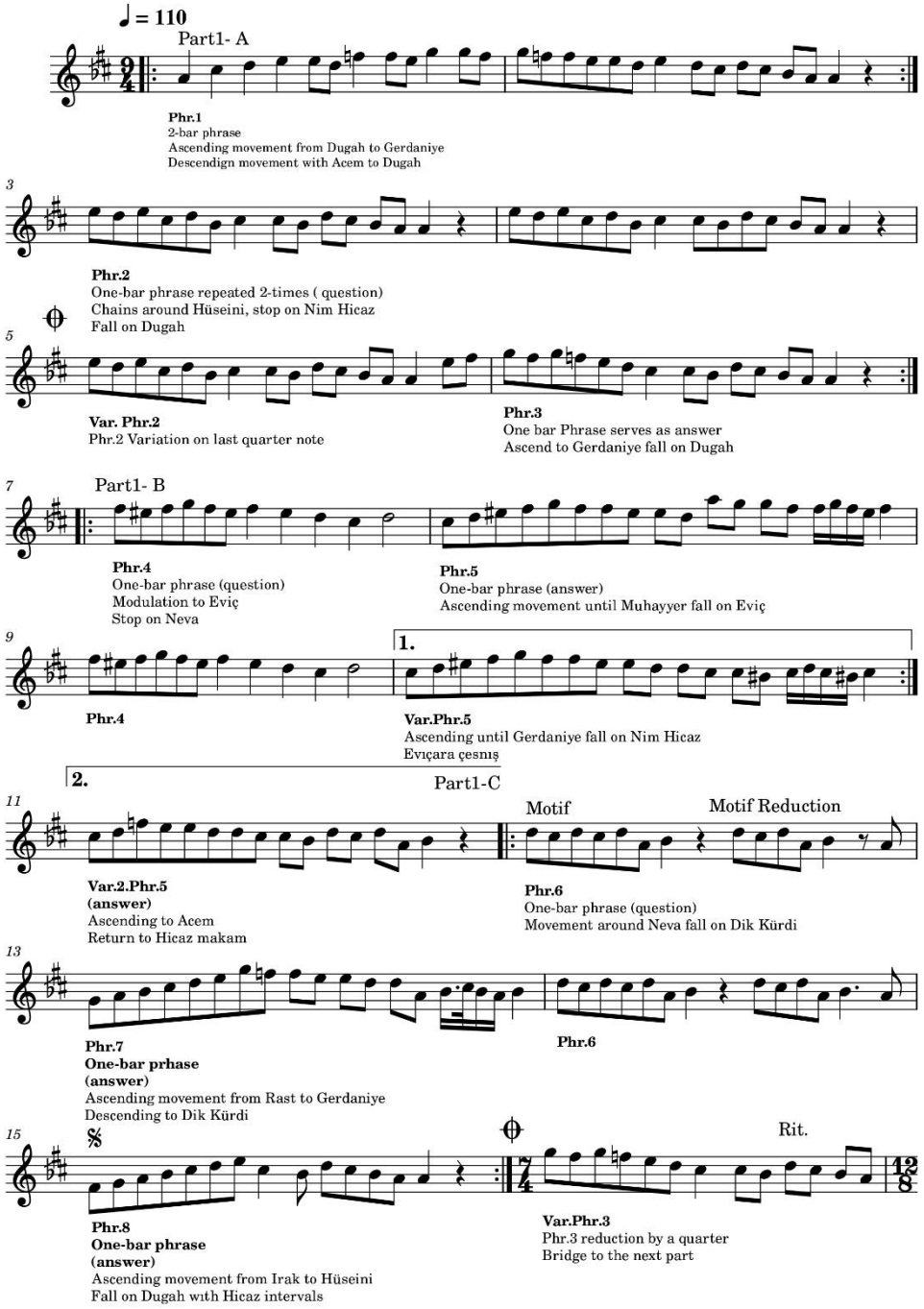
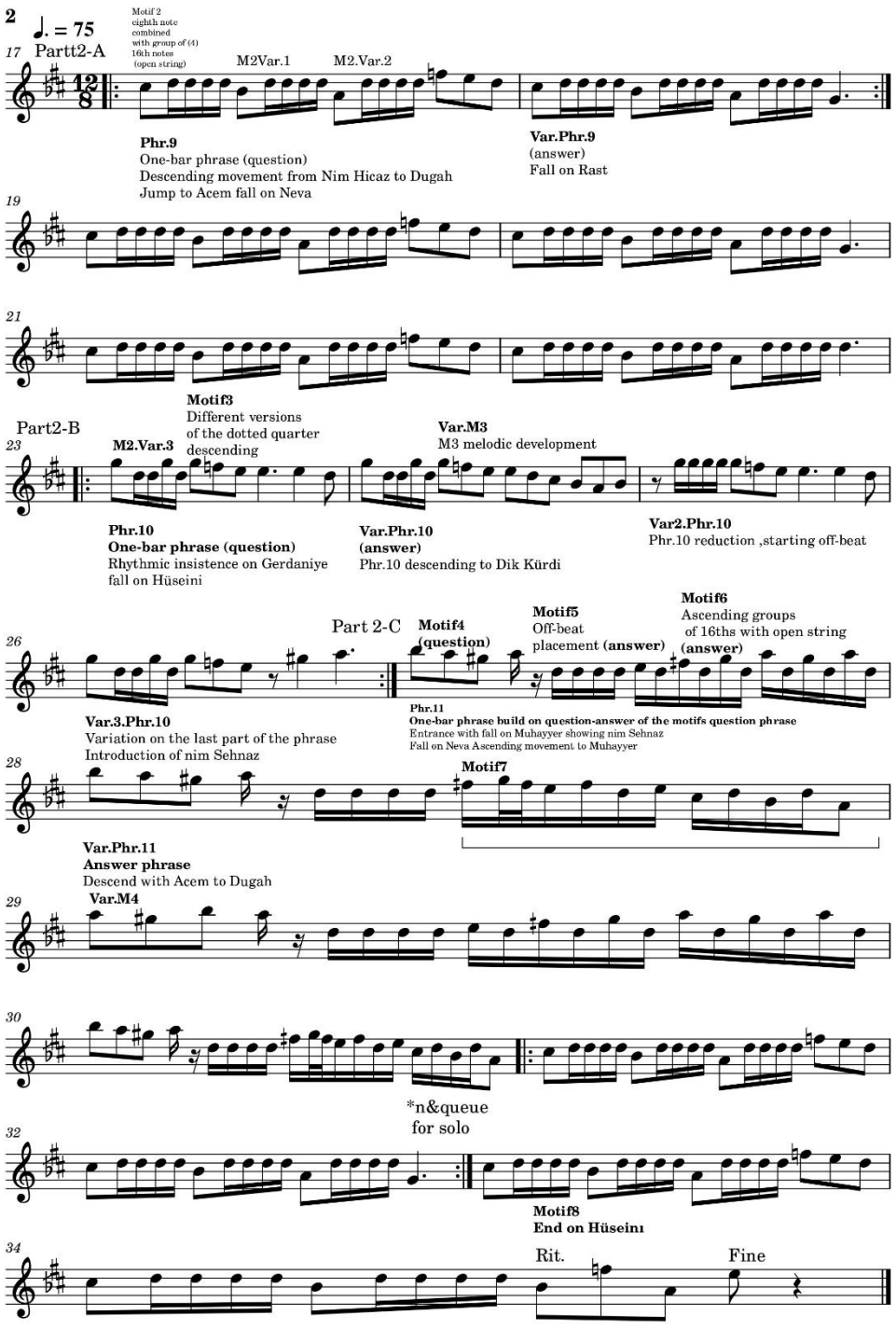
APPENDIX III: Composition scores

J

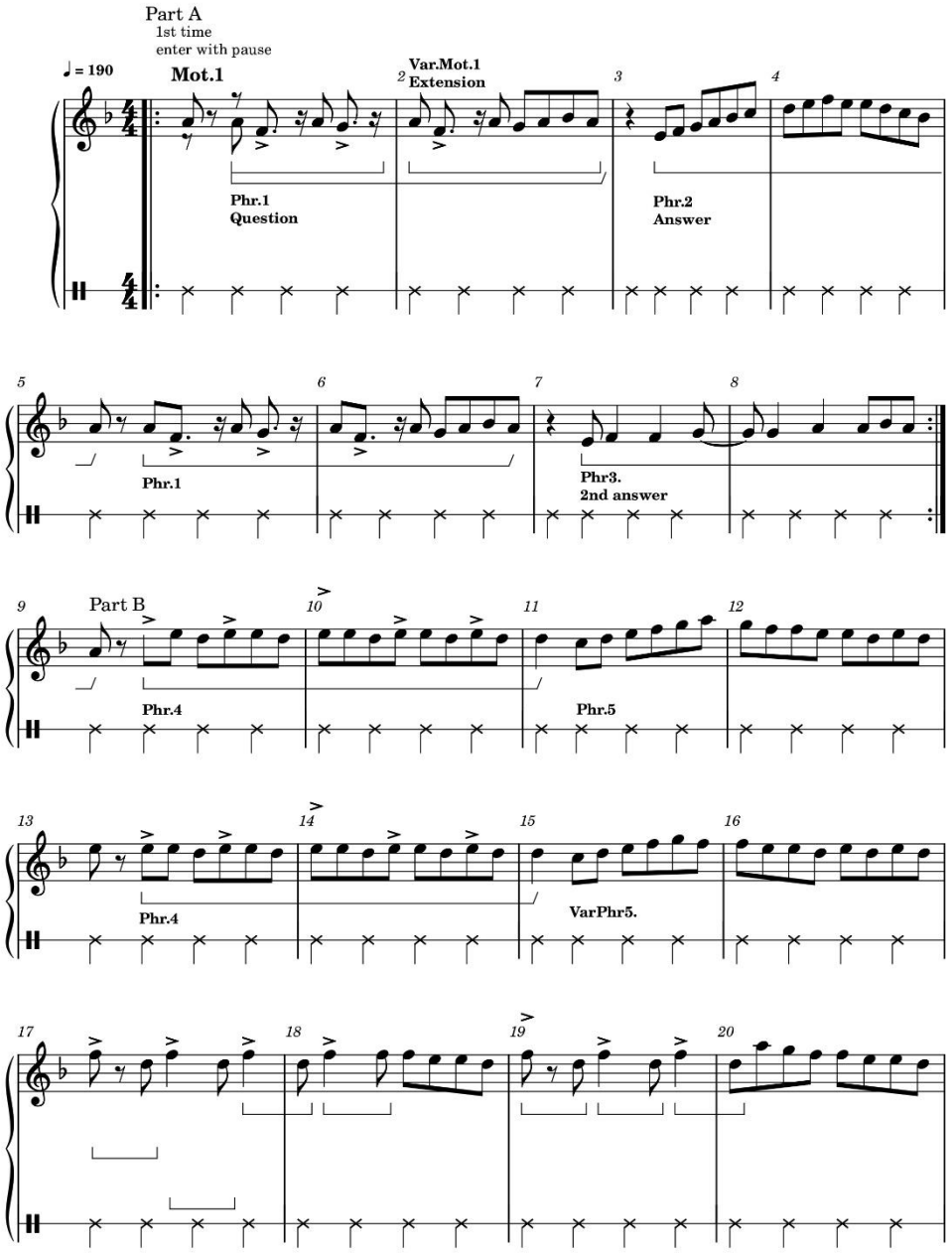
Marina Liontou Mochament

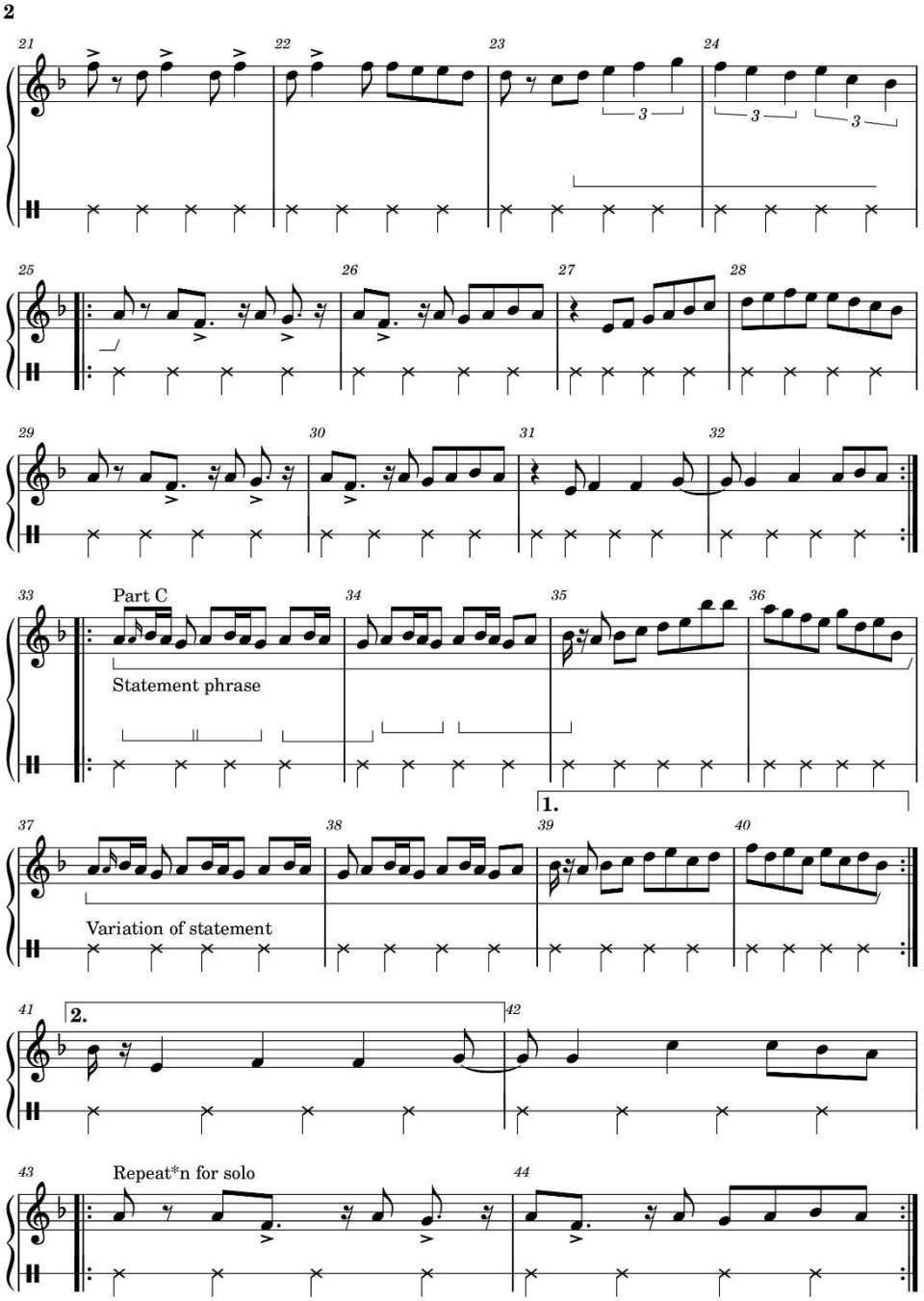


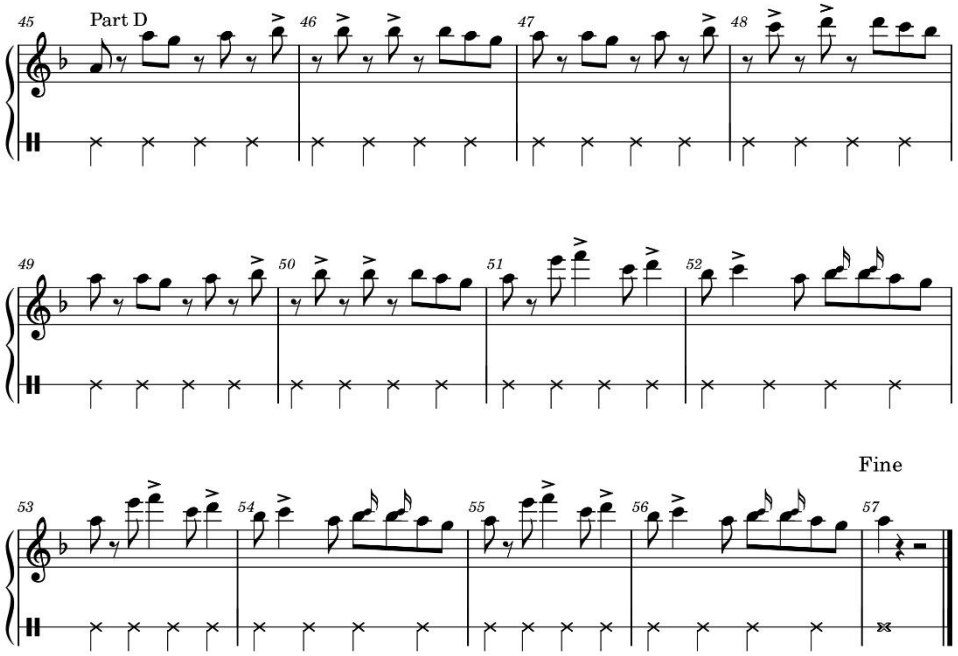

2
19
1.
2.
Var2M7
M7
variation
on notes
VarM8
M8 variation on notes
VarPhr10
Question3
Phr.11
Answer
Movement around Segah,
Çargah,Neva
Landing on Dugah
VarPhr.11
Phr.11 last note variation
creating levare feeling
EndOfSentence5
Var2Phr.10
Phr.10 variation on notes
Insistence on Hüseini
Landing on Çargah


23
1.
2.
Fine
Repeat whole part C for solo
Then end on Fine
EndOfSentence6

Vertigo

♩ = 110
Part1- A
Phr.1
2-bar phrase
Ascending movement from Dugah to Gerdaniye
Descendign movement with Acem to Dugah
3
Phr.2
One-bar phrase repeated 2-times (question)
Chains around Hüseini, stop on Nim Hicaz
Fall on Dugah
5
Var. Phr.2
Phr.2 Variation on last quarter note
Phr.3
One bar Phrase serves as answer
Ascend to Gerdaniye fall on Dugah
7
Part1- B
Phr.4
One-bar phrase (question)
Modulation to Eviç
Stop on Neva
Phr.5
One-bar phrase (answer)
Ascending movement until Muhayyer fall on Eviç
9
1.
Phr.4
Var.Phr.5
Ascending until Gerdaniye fall on Nim Hicaz
Evıçara çesnış
2.
Part1-C
11
Motif
Motif Reduction
Var.2.Phr.5
(answer)
Ascending to Acem
Return to Hicaz makam
Phr.6
One-bar phrase (question)
Movement around Neva fall on Dik Kürdi
13
Phr.7
One-bar prhase
(answer)
Ascending movement from Rast to Gerdaniye
Descending to Dik Kürdi
Phr.6
15
Rit.
Phr.8
One-bar phrase
(answer)
Ascending movement from Irak to Hüseini
Fall on Dugah wıth Hicaz intervals
Var.Phr.3
Phr.3 reduction by a quarter
Bridge to the next part

2
♩. = 75
Motif 2
eighth note
combined
with group of (4)
16th notes
(open string)
17 Partt2-A
M2Var.1
M2.Var.2
Phr.9
One-bar phrase (question)
Descending movement from Nim Hicaz to Dugah
Jump to Acem fall on Neva
Var.Phr.9
(answer)
Fall on Rast
19
21
Part2-B
Motif3
Different versions
of the dotted quarter
descending
23
M2.Var.3
Var.M3
M3 melodic development
Phr.10
One-bar phrase (question)
Rhythmic insistence on Gerdaniye
fall on Hüseini
Var.Phr.10
(answer)
Phr.10 descending to Dik Kürdi
Var2.Phr.10
Phr.10 reduction ,starting off-beat
Part 2-C
Motif4
(question)
Motif5
Off-beat
placement (answer)
Motif6
Ascending groups
of 16ths with open string
(answer)
26
Var.3.Phr.10
Variation on the last part of the phrase
Introduction of nim Sehnaz
Phr.11
One-bar phrase build on question-answer of the motifs question phrase
Entrance with fall on Muhayyer showing nim Sehnaz
Fall on Neva Ascending movement to Muhayyer
28
Motif7
Var.Phr.11
Answer phrase
Descend with Acem to Dugah
29
Var.M4
30
*n&queue
for solo
32
Motif8
End on Hüseinı
34
Rit.
Fine

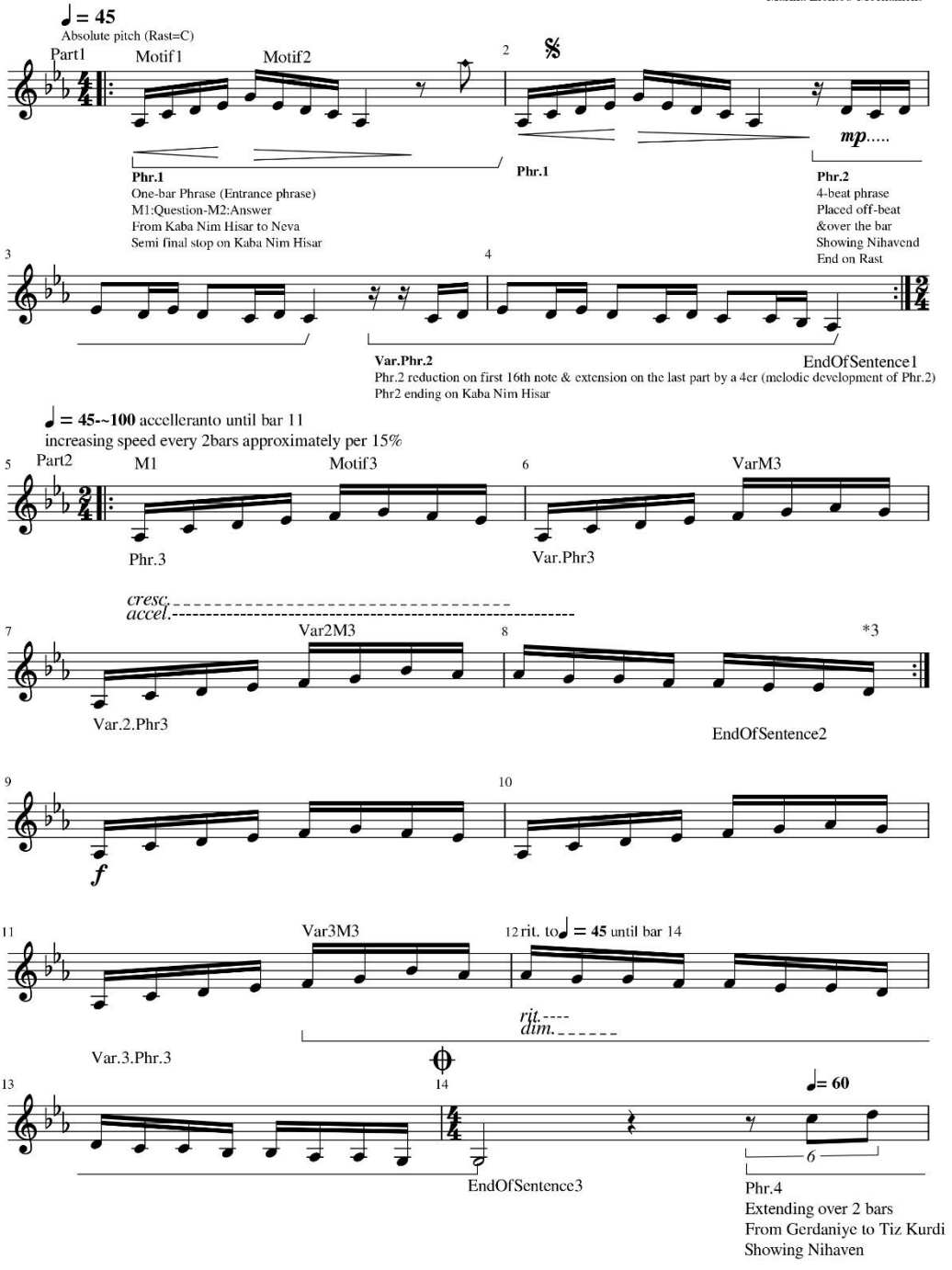
Karma

Part A
1st time
enter with pause
♩ = 190
Mot.1
Var.Mot.1
Extension
Phr.1
Question
Phr.2
Answer
Phr.1
Phr3.
2nd answer
Part B
Phr.4
Phr.5
Phr.4
VarPhr5.

mlm

2
21
22
23
24
3
3
3
25
26
27
28
29
30
31
32
33
Part C
34
35
36
Statement phrase
1.
37
38
39
40
Variation of statement
41
2.
42
43
Repeat*n for solo
44

mlm

45
Part D
46
47
48
49
50
51
52
Fine
53
54
55
56
57

Unsaid

Marina Liontou-Mochament



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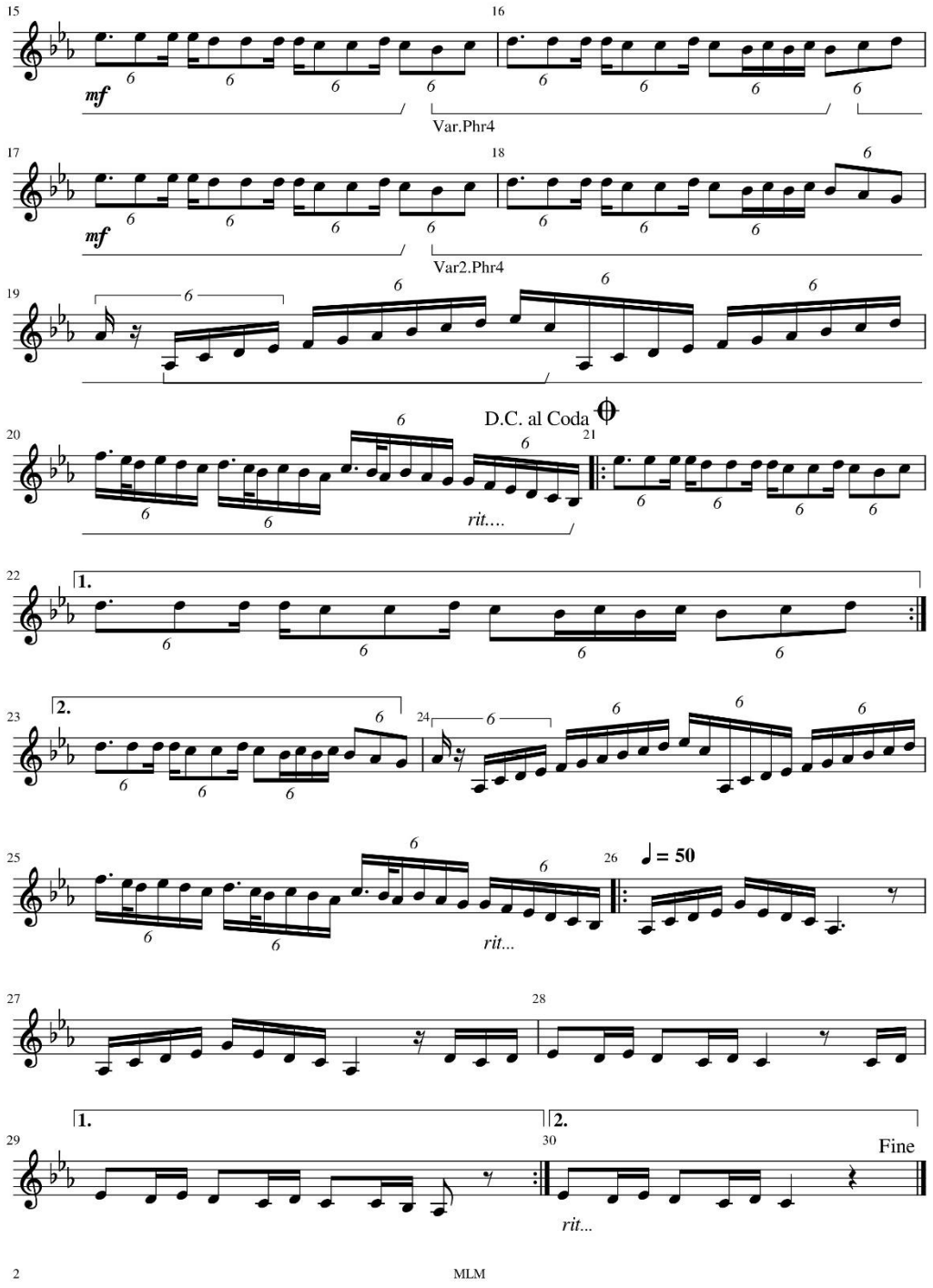
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