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

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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 (Yurdağ Tokan, 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 *Gönül kalk gidelim*
 - a. <https://surfdrive.surf.nl/files/index.php/s/vbQ1nukjd6onBfr>
 - b. <https://surfdrive.surf.nl/files/index.php/s/Xa8EyjVUpXmxCF>
 - 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 In *Urfalıyım Ezelden* (folk tune from Turkey), unpublished recording, Istanbul 2017)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-berberian-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 I 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 today’s. 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 Hüseyinî, 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 Diyarbakir 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 Lontou 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 */aytoschediasmosinthesi* (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 (χόμα).

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

re-release of
Me-re (Balkan) No.4003B
1942-1945
Recorded in NYC/USA

Cifte telli (Çiftetelli) Marko Melkon Alemsharian

Part 1: 1-35

Oud

OudMotif1
Group of (6) 16th notes
starting on beat 2
all on same note

OudMotif2
8th note(tonic)
pedal & 64s, 32s,
ending on 16ths

OudMotif3
8th note (tonic) pedal & (4) 16th notes
ending on 8th note
introducing
2 interval of 3rd and 2nd below

OudMotif2

OudPh1
2-bar phrase
OudM1 & OudM2 & OudM3
Introducing the rhythmic cycle & Variations
Dugah falling on Irak then Rast and Dugah

Perc.

OudMotif4
Group of (4) 16th notes
(interval of 3rd)

OudMotif5
Group of (4)
32s & 8th note

OudMotif6
(2) 8th notes
connected
with gliss

OudMotif7
Ascending/Descending
(2) groups of (4) 16ths

OudPh2
1-bar phrase
Introducing (using intervals of 3rds) Rast,
Segah, Dugah, Çargah and Neva falling on Dugah
5x Rast

OudPh3
Extending over 2 bars
beat(1)-beat(1) of next
OudMotif5&OudMotif6&OudMotif7
Segah, Çargah & Use of 4xUşşak , on Dugah

OudMotif8
Off beat group of (6) 16th

OudMotif9
Group of (4) 16ths
Descending 3rds

OudMotif10
Group of (6) 16ths

VarOudM10
Reduction of OudM10

OudPh4
Extending over 2 bars
Off beat(1) -Beat(1) of next bar
OudM8&OudM9
5xRast of Yegah
Descending 3rds from Hüseini

OudPh5
Beat(2)-Beat(8)
OudM10&VarOudM10
Irak to Neva
4x Uşşak
Fall on Dugah

OudMotif11
Starting with levere
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

OudPh6
1-bar phrase
Rhythmic Variations on accompaniment
OudM11&OudM2

OudPh7 (Question)
Extending over 2 bars
Beat(2)-Beat(1)
Segah leading to Çargah
Falling on Dügah) low octave

EndOfSentence1

OudM12

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 beat OudM8

VarOudM12
OudM12 on
different notes

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

13 **VarOudM11**
On Beat OudM11

OudM2

OudMotif14
(6) 16ths starting
after 8th rest

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

14

OudMotif15
Groups of 8th and
16th notes
Pedal on low octave
tonic & 5th Degree

VarOudM14

VarOudM2
OudM2 on different notes
without grace note

15

OudPh11
1-bar phrase
Starting beat(2)
4x Hicaz on Neva
(implying
Karçigar on Dügah)

16

17

18 **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

VarOudM14

OudMotif16

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

19

20

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

End Of Sentence 3

OudPh14
1-bar phrase
VarOudM12&OudM18
Pedal on low octave tonic
Hüseini to Acem to Hüseini

OudM12

VarOudM4
Ascending 3rds
of 16th notes starting
with an 8th

VarOudM9
Descending 3rds
OudM9
on different notes

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 Karçıgar)

OudPh15
1-bar phrase
VarOudM4(repeat)&VarOudM9
Jump from Çargah to Hisar
4x Hıcaz on Neva until Gerdaniye
(implying Karçıgar)

OudM19
Descending
double 16th notes

VarOudM19
OudM19 one tone
lower
extending to the next bar

OudPh16
Extending over 2 bars
OudM19&VarOudM19
From Eviç to Çargah & from Hisar to Segah
(implying Karçıgar)

OudPh17
Extending over 2 bars
beat(2)-beat(1)
From Rast to Neva, from Neva to Hisar, Eviç
ending on Neva
(implying Karçıgar)

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 accompaniment
for violin solo
bars 32-46

32 33

OudPh19
Beat(2)-beat(8)
Rhythmic variations on tonic
Low octave tonic pedal
Hüseini Aşiran to Dügah

EndOfSentence4

OudPh20
1-bar phrase
Rhythmic variations on tonic
Low octave tonic pedal
movement around Irak-Rast to Dügah

32 33

34 35

OudPh9

VarOudPh21
1-bar Phrase
Rhythmic variations on tonic
low octave tonic pedal
movement around Irak-Rast to Dügah

34 35

36 37

OudPh22
1-bar phrase
Rhythmic variations on tonic
Low octave tonic pedal
movement around Irak-Rast to Dügah

OudPh22

36 37

38 39

OudPh22 OudPh22

38 39

40 41

OudPh22 OudPh22

40 41

42 43

OudPh22 OudPh22

42 43

44 45

OudPh22 OudPh22

44 45

Part 3: 47-72

46 **OudPh22**

47 **OudM10**

OudPh23
2 bar phrase

47 **OudM10** & group of 16ths on the same note
Irak to Acem, fall on Hüseini

OudMotif21

48 **OudMotif20**
Jump of 4th with glis
and 8th notes

49 **OudPh24**
1 bar phrase
Rhythmic insistence on Hüseini
with jump to Muhayyer

50 **VarOudPh24**
1 bar phrase
Rhythmic insistence on Hüseini
Jump to Gerdaniye fall on Hüseini
(Uşşak on Hüseini)

48 **OudMotif22**
Group of 4-32s
and 2-16ths
on the same note

51 **OudM22**

51 **OudPh25**
2 bar phrase
beat(2)-beat (8) of next bar
Rhythmic insistence on Gerdaniye

52 **VarOudM22**
Oud M22
on different notes

53 **VarOudM20**
OudM20 with 16ths

53 **OudPh26**
1 bar phrase
Rhythmic insistence on Acem falling to Neva

54 **OudPh27**
1-bar phrase
Use of Nim Hicaz , Hüseini&Acem
(Uşşak on Hüseini), fall on Hüseini

54

55 **OudM20** 56

VarOudPh24
OudPh24 starting on Hüseini

EndOfSentence5

OudPh28
2-bar Phrase
Rhythmic insistence on Muhayyer &
OudM23&VarOudM23&Var2OudM23
fall on Neva

57

OudMotif23
jump of 5th
with 16th notes

VarOudM23
Extension and use of 32s

Var2OudM23
Use of 8th& inversion

58

VarOudPh26
On beat (4) : use of 8th note instead of 16th
58 Movement around Gerdaniye and Eviç

59

Var2OudPh26
On beat (2)
Use of 3rd minor interval
instead of the same note
Movement around Acem fall on Neva

60

OudMotif24
Group of dotted 16th
with trill
&32th&8th

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

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 Evic (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

OudPh29
 Extending over 2 bars
 OudM25&OudM26& Rhythmic insistence on Neva
 Hicaz on Neva
 Fall on Neva

EndOfSentence6

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**

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 falling 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

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

OudPh31
2bar phrase
Ending phrase
Rast to Çargah
4x Uşşak on Dügah
Ending phrase on Dügah from Çargah

EndOfSentence7

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."

♩=256-258 Lyrics to solo

Oud

(..)

Ah ne gü zel de ya raş mış al ye şil üs tü

Bak

5

ne La hü ri şal lar do lan mış in ce be lin üs tü

8

Oud

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
rhythmic variations on Dügah

OudPh2
Extending over 2 bars
Beat(1) - beat(1) of next bar
5chord Rast to Neva then to Muhayyer
showing Tiz Dik Kürdi

OudPh3
2 Bar phrase
Rhythmic motifs on
Muhayyer and Gerdaniye

11

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

Var2OudM1
Group of (4) 16ths instead of 2,
3rd and 4th degree

Var3OudM1
Var2OudM1 16th notes on 2nd and 3rd degree

OudPh2

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 beginning of the phrase)
'soft' hicaz on Muhayyer, Uşşak on Hüseini

OudPh6
Extending over 3 bars
From Tiz Segah to Tiz Çargah 3chord Uşşak on Muhayyer

VarOudM1

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)

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

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

VarOudph10
OudPh10
Moving around Dik Kürdi

End Of Sentence 5

Ba ha rın za ma nı gel

33

di a ca nım (...)

Basha Bela

Album: Expressions East (1964)
Concert Pitch-E

John Berberian's metric improvisation

Anonymous

1 $\text{♩} \sim 145-150$

Oud 10/8

BasicRhythmicPattern 10/8

B \flat Clarinet 10/8

5

5

5

10

10

10

B♭ Cl.

14

14

14

B♭ Cl.

The image displays a musical score for three staves. The top staff is in Treble Clef, the middle in Alto Clef, and the bottom in Bass Clef, labeled 'B♭ Cl.'. The key signature has one flat (B♭). The score is divided into two systems. The first system covers measures 10-13, with measure numbers 10, 10, and 10 written above the staves. Measure 10 begins with a treble clef and a key signature of one flat. The second system covers measures 14-15, with measure numbers 14, 14, and 14 written above the staves. Measures 14-15 are marked with first and second endings (1. and 2.) above the staves. The notation includes various note values, rests, and repeat signs.

18 Fine Throughout the klarinet taksim, oud and kanun are playing versions of bars 38-41

19

18

18

Clarinet taksim
Entry Note

19

ClarinetMotif1
Group of (8) 8th notes & 4er
ending on beat(2) of next bar
ascending descending

VarCM1
CIM1 one tone lower

Var2CM1
CIM1 3rd m lower

B♭ Cl.

Final part of clarinet taksim

Clar.Ph1:
(4) bar phrase
beat(3)-beat(10)
CIM1&VarCM1&Var2CM1&Var3CM1
trasposed Variations from Huseini , reaching Gerdaniye,
to Dügah

41

41

41

Var3CLM1
CLM1 reduction by (1) 4er

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
Var2CLM1
placed (1)
beat earlier
in the bar

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

45

B♭ Cl.

ClarinetMotif2
Group of (5) 8ths&4er&8th&4er
starting on beat (3)
finishing on the next bar

OudM1
(3) 8th notes with
wide vibrato
and apoggiatura

VarOudM1
OudM1&
(2) beamed 4ers

OudM2
(3) 8th notes
Fall (4th interval)
with glissando

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

49

Var2OudM1
OudM1
2ndM lower

OudM3
group of (5) 8th notes&dotted quarter
&apoggiatura

51

VarOudM1

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

55

VarOudM3
OudM3 one tone lower

Var2 OudM3
OudM3 3rdm lower &
grace note ornament
in the beginning

Var3OudM3
OudM3 4th lower

55

58

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

VarOudPh3
first 2bars of OudPh4&OudM4
&OudM5

EndOfSentence2

58

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

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)

62

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

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

65

VarOudM11
OudM11 replacement
of 4er with (2) 8ths

VarOudM9
OudM9 re-dublication

OudM9

VarOudPh6
Extending over (2) bars
Beat(3)- beat (5) of next bar
VarOudM11&VarOudM9r
Tiz Segah to Tiz Neva
Fall to Muhayyer

Var2OudPh6
Reduction of VarOudPh6

68

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**

OudPh7
One bar phrase serving as
Question
OudM12&OudM13
Descending phrase from
Muhayyer to Neva

VarOudPh7
One bar phrase
serving as **Answer** to OudPh7
OudPh7 one 4th lower
Var3OudM1&VarOudM13
Descending from Huseini 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

70

OudMotif16
group of (4) 8ths
descending

OudMotif17
Group of (5) 8ths
ascending descending

OudM16

OudM17

OudM16

OudPh8
Extending over 3 bars
beat (6)-beat(5)
2*(OudM17&OudM16)
Ascending from Segah to Neva
Descending to Dügah

EndOfSentence3

73

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

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

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

cue

79

82

82

82

B♭ Cl.

86

86

86

B♭ Cl.

Şişeler

John Berberian's metric improvisation

Album: 'Expressions East' (1964)
recording pitch: low A

(source) Ahmed Nurettiin Çamlıdağ

$\text{♩} = 170-175$ $\%$

Voice

Oud

Basic Rhythmic Pattern

Darbuka

Zilia

Intro

6

O.

6

Brp

11

O.

11

Brp

MLM

14

Vo. 

O. 

Lyrics

Brp 

18

Vo. 

O. 

Brp 

23

Vo. Şi şe ler

23 Refren

O.

23

Brp

27

Vo.

27

O.

27

Brp

4 MLM

39 **Clarinet Taksim(...bars)**

Vo.

O.

Brp

43 **Oud Solo**
OudMotif1
 Group of (4) 8th
 Accent & Vib. on (1)
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 percussion plays this two-bar phrase

Brp

46 **OudM1** **OudM1** **VarOudM1** **Var2OudM1** **VarOudM1** **Var3OudM1**
OudM1 variation on 3rd note (use of low octave pedal)
OudM1 variation on first note
OudM1 variation on 2nd note

VarOudPhrase1
 (4) bar phrase
VarOudM1 & Var2OudM1 & VarOudM1 & Var3OudM1 & VarOudM4
OudPhrase1 with variations on OudM1
 Insisting on jump from Gerdaniye to Hüseini
 Hüseini Aşran as pedal to Neva
 Use of Dügah - Çargah interval as a passage to the next phrase

Brp

49

O. **VarOudM1** **Var2OudM1** **VarOudM1** **Var4OudM1** **Var5OudM1** **Var6OudM1**
OudM1 variation on 3rd&4th note **VarOudM1** variation one tone lower **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

Brp

52

O. **Var5OudM1** **Var6OudM1** **Var7OudM1** **Var7OudM1** **Var8OudM1** **Var7OudM1**
Var5OudM1 extension with 1/2 **Var6OudM1** **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

Brp

55

O. **Var9OudM1** **Var10OudM1** **Oud**
Var7OudM1 3rdm lower **VarOudM7** 4th lower **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

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 Aem to Neva,
from Hüseini to Çargah
from Neva to Segah,
from Çargah to Dügah
4chord Uşşak on Dügah
3chord Buselik on Neva

58

Brp

61

O.

VarOudM2
OudM2
one tone lower

Var2OudM2
OudM2
3rdm lower

Var3OudM2
OudM2 4th lower

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

65

O.

OudMotif3
Group of (7) 8ths
(6) on the same
note accents
every 2nd

OudPhrase3
Extending over (2) bars
beat(2)-beat(1)
Rhythmic insistence with accented 8ths
on Hüseini
falling on Dügah

65

Brp

OudMotif4
Groups of (2) 8ths on the same note repeating over (2) bars

VarOudPhrase3
Extending over (2) bars
beat(2)-beat(1)
OudPhrase 3 reduction by (1) bar & variation on (1) beat

EndOfSentence2

OudPhrase4
Extending over (2) bars
Beat(3)-beat(8)
Ascending phrase from Neva to Tiz Çargah
5x Rast on Neva
3x Uşşak on Muhayyer

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

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

VarOudMotif3
OudM3 on different notes

OudMotif6
8th notes placed offbeat, beams creating syncopation

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

80

O.

OudMotif7
(2 groups of 8th&(2) 16ths OudM7 OudM7 OudM7 OudMotif8

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

87

Brp

OudMotif8
Group of (4) 8ths
4 different position of the same note
glissando 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 ascending on the same note (groupings of three)

84

O.

OudPhrase9
Extending over (2) bars
Beat(8)-Beat(8)
OudM8&8th notes
Introducing Hisar& Karçığar 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)
Karçığar makam modulation

84

Brp

88

O.

VarOudM9
OudM9
different notes

VarOudM10
OudM10
variation on 1st note

OudPhrase12
Extending over(4) bars
Ascent from Neva to Evic
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 Dügah

92

Brp

VarOudM12
OudM12 extension
with subtonic as 1st note

96

O.

To song

EndOfSentence5

96

Brp

Return to the Basic Rhythmic pattern

Savasda

(Şıvaş Yollarında)

Album: Oud Artistry (1965)
John Berberian - Oud Solo
Jack Halkian- Kanun
Mainstream Records

Anonymous

♩ = 158-160

V/K

Oud

Basic Rhythmic Pattern

6

K

Canto

Brp

12

K

Brp

18

K

Brp

23

K

2.

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

Oud Solo

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

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 Aşiran

Brp

32

K

Brp

Var3OudM4
OudM4 variation:
different
first note

OudMotif5
group of (8)
8th note
ascending

OudMotif6
Group of (6) 8ths
accents on 2&4

OudPhrase4
Extending over 2 bars
Offbeat(1)-offbeat(3)
Var3OudM4&OudMotif5
Hüseini Aşırın to Muhayyer
Ascending scale of Hisar Buselik

OudPhrase5
Extending over 3 bars
OudM6&OudM7&8th notes
Descending movement from Tiz Buselik
to Hüseini (Zirguleli Hicaz on Hüseini)

36

K

Brp

OudMotif8
Groups of 8th with grace note&
16th&16rest

OudMotif9

OudPhrase6
Extending over 3 bars
OffBeat(3)-Onbeat(4)
5x Nikriz on Dügah ascending
(comment: The G# of the next phrase implying Neveser makam taste)

OudPhrase7
EndOfsentence2

42

K

OudM11
Group of (1)8th&
(2) 32s&(1) 8th

OudMotif12
Group of (4)
8th notes
accent on 2nd

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

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
Zirgüle

Brp

57

K

OudMotif15
Off-beat placed
group of(3) 8ths

VarOudM15
OudM15
on different notes

Var2OudM15
OudM15
on different notes

OudPhrase15
Extending over (2) bars
OffBeat(2)-Beat(1)
Ascending movement from Hüseini Aşiran 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

61

K

EndOfSentence5

Brp

A5

G5/G

66

K

Played behind/after the bit delayed

G5

G5

G5 with E

G5 with E

Brp

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

♪ ~ 331
♪. ~100

Intro
2

Oud

Claves

Baritone Saxophone

Electric Bass

7

O.

Clv.

Bar. Sax.

El. B.

12

O.

Clv.

Bar. Sax.

El. B.

17

♪ = 380

O.

Clv.

Bar. Sax.

El. B.

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

OudMotif3
Second Answer

OudM1

OudPhase1
Entrance-Question
one bar phrase
High Register 5th over the octave
Implying a Nikriz *çesni* on Muhayyer

VarOudPhase1
Answer
one bar phrase
Slight variation of OudPhase1 showing a higher note

OudMotif4
Off Beat & over the bar placement

VarOudM4
OudM4 inversion & reduction

Var2OudM4
VarOudM4 Duplication

Var2OudPhase1
beat 1-beat5
reduction of OudPhr1
2nd answer
Recution of OudPhase1

OudPhase2
Extending over 2 bars
Starting with Nikriz, modulating to the basic makam (Buselik)
insistence on the 4th over the octave

Oud Solo
~413
35

O.

Clv.

Bar. Sax.

El. B.

37

O.

Clv.

Bar. Sax.

El. B.

OudM5
Descending
4th jump
with apoggiatura,
full bend
and wide vibrato

VarOudM5
OudM5
5th descending

Var2OudM5
OudM5
4th descending

Var3OudM5
3rdM descending

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.

Var4OudM5
3rdm to 3rdM
descending

Var5OudM5
Variation on notes and extension
over the bar

OudMotif6
group of
(3) 8th notes
pedal note
open string

EndOfSentence1

OudPhrase4

Var OudM6 **OudM6** **Var3 OudM6** **OudM6** **Var OudM6** **Var4 OudM6** **OudM6**

OudPhrase4
1 bar length phrase
placed over 2 bars
Use of Evic note
(implying the modulation in Sentence 3)
grouping of 3, rhythmic displacement

VarOudPhrase4

OudPhrase4

39

41

43

O.

Clv.

Bar. Sax.

El. B.

45

O. **OudM6** **Var4OudM6** **Var5OudM6** **OudM6** **Var6OudM6** **12/8**

Clv. **Var2OudPhr4** **OudPhr4 reduction** **EndOfSentence2** **creating tension** **12/8**

Bar. Sax. **12/8**

El. B. **12/8**

OudMotif7

Group of (4)
8th notes
same note
rhythmic
insistence
with ornament

47

O. **VarOudM7** **Ascending** **OudM7** **Var2OudM7** **Descending** **OudM7** **12/8**

4 +4 +4

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

Clv. **12/8**

Bar. Sax. **12/8**

El. B. **12/8**

48

O. **OudM7** **an octave lower** **VarOudM7** **an octave lower** **Var2OudM7** **an octave lower** **12/8**

4 +4 +4

VarOudPh5
Answer 1
one bar phrase
OudPh5 placed an octave lower

Clv. **12/8**

Bar. Sax. **12/8**

El. B. **12/8**

49

O. **OudM7**
2 octaves lower
VarOudM7
2 octaves lower
Var2OudM7
2 octaves lower
reduction&end
with pause
OudMotif8
Var2OudM7
an octave
higher

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.

51

O. **OudMotif9**
(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

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

O. **OudM10** **OudM11** **OudM12** **OudM10** **OudM11** **OudM12**

OudPhrase7 **OudPhrase7**

Clv.

Bar. Sax.

El. B.

55

O. **OudM10** **OudM11** **OudM12**

OudPhrase7

Clv. **EndOfSentence4**

Bar. Sax.

El. B.

56

O. **OudMotif13**
group of (4) 8ths
descending jump of
4th with ornaments

VarOudM13
OudM13 extension

VarOudM13

4 +6 +6

OudPhrase8
two bar phrase
Internal groupings of 4+6+6+8
Insistence on Rast

Clv.

Bar. Sax.

El. B.

57

O. **Var2OudM13**
second extension

VarOudM9
OudM9
on different
notes

+8 3 +3 +3 +3 /

OudPhrase9
One bar phrase
Accents every 3 notes
Insistence on Tiz Çargah

Clv.

Bar. Sax.

El. B.


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 repetitions
and ornaments

59

O. 

6 +6 6 +6

OudPhrase10
Two bar phrase
Accents every 6 notes
Modulating on Hisar on Muhayyer and Hicaz on Çargah

EndOfSentence5

Clv. 

Bar. Sax. 

El. B. 

OudMotif17
(5) 8ths starting
with ornament,
ascending glissando
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 resembling 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

VarOudM19
variation on last
notes
ascending

EndOfSentence6
Extending over 2 bars
Rast on Hüseini

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

OudPhrase13
Extending over 2 bars
Descending with Hicaz on Çargah

EndOfSentence 7

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)

63

O.

Clv.

Bar. Sax.

El. B.

65

O.

Clv.

Bar. Sax.

El. B.

10

67

Var4
OudM21

Var5
OudM21

Var6
OudM21

Var6
OudM21

OudMotif22
Rhythmic variations on the tonic

O.

3 3 3 3+

OudPhrase15
Exit phrase
Five bar phrase
Recovering the
basic rhythmic
grouping with insistence on the
octave and the tonic

Clv.

Bar. Sax.

El. B.

69

VarOudM22
Rhythmic variations

Var2Oud22
Simplification

O.

Clv.

Bar. Sax.

El. B.

71

O.

Clv.

Bar. Sax.

El. B.

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

$\text{♩} = 200$

Oud

Basic Rhythmic Patterns

6

7

8

9

10

O

BRP

11

12

13

14

O

BRP

2

35 36 37 38 **1.** **Fine**

O

BRP

Oud solo

OudMotif1
Group of 8th & dotted 4er creating syncopation

OudM1

VarOudM1
OudM1 extension -substitution of dotted 4er with 3 8ths

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)

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 insistence 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 45 **OudM3** 46

OudPhrase3
(2) bar phrase
OudM3&OudM4&OudM3&VarOudM4
Movement around Çargah Insistence on Hüseini 4x Buselik on Çargah

End of 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 Hicaz on Neva (5x Nikriz on Çargah) Modulation to Karçıgar

BRP

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

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

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

OudM8

VarOudM8
OudM8 variation
& reduction
(use of open strings)

OudMotif9
Group of (4) 8ths
accent on 1
(creating syncopation)

VarOudM9
OudM9
variation
on last note

OudMotif10
combination of (3) 16ths ornament
(2) 8ths & (1) 4er & (1) 8th
around high tonic and pedal
on 4th degree and tonic

58

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 Evic&Gerdaniye
Stop and insistence
on Muhayyer

59

OudM9

60

VarOudM9

61

62

OudM10

63

OudM10

64

VarOudM10
OudM10 variation on pedal:
only low tonic

65

OudMotif11
Group of (6) 8ths
accents on beat 3&5
place after 4er rest

EndOfSentence3

OudPhrase8
Extending over(6) bars
OudM11&OudM12&
VarOudM13&OudM13*
2&VarOudM13
Rhythmic insistence on
Tiz Çargah
Use of accents to create
syncopation effect
Fall on tiz Segah
Stop On Tiz Çargah
3x Uşşak on Muhayyer

66

OudMotif12
group of (8) 8ths
accent on 1& 5
pedal on tonic

67

VarOudM12
OudM12
without pedal
accents on 1&5

68

OudMotif13
Group of (3) 8ths after 8th rest
& group of 8th&(2) 16ths &(2) 8ths
all on same note
accent on 5

69

OudM13

BRP

VarOudM13
OudM13 variation&reduction

OudMotif14
Group of (3)8th&
(2) 16ths&(1) 8th

OudM14

OudM14

OudM14

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)

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

OudM14

OudM14

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 Evîç,
ascent to Tiz Kürdi
fall on Gerdaniye
Introducing modulation to Karçıgar

OudMotif16
Group of (2) 16th
ornament on 8th
(with grace note)&(2) 8ths

OudM16

OudM16

OudM16

OudM16

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}

OudM16
78

VarOudM16
OudM16
Reduction

OudMotif17
Group of (12) 8ths
descending chain of 3rd interval

OudMotif18
Group of (4) 8th
repeating 2M
ascending interval

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
Using Eviç&Acem to fall on Hüseini
Stop on Neva showing Hisar &Çargah

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

OudM18 **OudM18** 82

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

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
Rhythmic
insistence on 3rd
showing and
falling on 2nd
placed offbeat
creating
syncopation
serving as **answer**

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 rhythmic insistence
on every note of the descending movement
Showing 3x Uşşak on Dügah
End on Dügah

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 

BRP 

Kef Life

Ara Dinkjian's metric improvisation

Album: An Armenian in America (Krikor, 2006)

Ara Dinkjian

♩ ~ 272-274

Oud

Claves

6

Clv.

11

Clv.

16

Clv.

21

Percussion

Oud solo

OudMI
Open strings rhythmic insistence on the same note

OudPhrase1
Three-bar entry phrase
Neva to Dügah with Uşşak 4chord

Clv.

27 **OudM2**
Combination of
different rhythmic values

OudM3
Ascending 3rds chain of 8ths

OudM4
Descending
cadence melodic idea

OudM5
Ornament
of 16ths

OudM5

OudPhrase2
Two-bar phrase
Ascending Descending Yegah to Neva to Dügah

EndOfSentence1

OudPhrase3
Two-bar phrase
Movement around Hüseini and establishment
of Hüseini

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

33 **OudM7**
(3) 16ths
ascending

OudPhrase4

EndOfSentence2

OudPhrase5
Three-bar phrase
Odd accents and groupings
Ascending insistence on Gerdaniye and Muhayyer

VarOudM7
OudM7
variation on notes

OudM8
Over the bar
motif descending

35 **OudPhrase6**
Extending over four bars phrase
Descending movement
with Uşşak intervals landing on beat (1)
of last bar, introducing Karçıgar

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 Karçıgar and return to Uşşak

Clv.

41 **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

44 **OudM13**
Ascending descending
movement of 8ths

OudM14
Ascending group
of 16ths & 4er

OudM15
combined dotted 8ths & 16th
rhythmic insistence and syncopation effect

EndOfSentence3

OudPhrase8
Three-bar phrase
Ascend to Tiz Çargah & rhythmic insistence

48 **varOudM15**
OudM15
Extension variation&inversion

OudM16
Group of 16ths and 32s
pedal tonic&rhythmic insistence

OudM16

OudPhrase9
Extending over nine bars phrase (8 bars and landing on beat (1) of the last bar)
Rhythmic insistence on Tiz Çargah, fall on Tiz Segah and Muhayyer

50 **OudM16** **OudM16** **OudM16** **OudM16**

52 **OudM16** **OudM16** **OudM16** **VarOudM16**
OudM16 ending semitone lower

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 glissando and syncopation

OudPhrase10
Five-bar phrase
Modulation to Karçığar

EndOfSentence4

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

OudPhrase10
Two-bar phrase
return to Uşşak

OudPhrase11
Two-bar phrase
descending movement showing Uşşak makam

3

Clv.

66 **Var2OudM21**
OudM21 3rdm lower

Var3OudM21
OudM21 4th lower and reduction

OudM22
Combination of tremolo&wide vibrato&intervallic jump

VarOudM22
extension

OudM23
tremolo,vibrato 8th notes insistence

OudPhrase12
Extending over five bars phrase
Mixed ascending descending phrase with jumps and tension falling on Dügah

Clv.

70

To percussion improvisation

Clv.

EndOfSentence6

The musical score consists of two staves. The top staff is in treble clef and contains a melodic line. The first four measures of the top staff are marked with accents (^) over the notes. The fifth measure of the top staff is marked with a fermata and the text 'To percussion improvisation'. The bottom staff is in bass clef and contains a rhythmic line. The first four measures of the bottom staff are connected to the top staff by a horizontal bracket. The bottom staff ends with a double bar line and the label 'EndOfSentence6'.

Album: An Armenian in America
(Live in Jerusalem)(2006)

Slide dance

Ara Dinkjian

♩ = 299-301

Ara Dinkjian's metric improvisation

Oud

Bass Guitar

Basic Rhythmic Pattern

Flow of 16th notes on 3+2+2+3/8 (curecuna)

4

8 Piano

12

1. 16 2.

Oud

20

Oud

25 1. 2.

Oud

30 1.

Oud

2.
34

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
Schord Hüseini
Repetition of the movement

40

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 movement from Hüseini Aşran to Çargah
Ascending movement using melodic chains
from Rast to Hüseini
Descent to Segah
Schord Rast on Rast / Schord Hüseini on Dugah

46

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 legato

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 Dugah
Schord Uşşak

OudPhrase5
Extending over (4) bars
Beat(1)-beat(1)
(OudM6&OudM9)*2&OudM10&OudM11
Insistence on Neva&descent on Segah
Ascent from Rast to Neva
Descent to Rast
End on Dugah
4chord Uşşak on Dugah
Schord Rast on Rast

63 OudM16 OudM16 OudM16 Var2OudM16 OudM16 reduction by (1/4)h Var3OudM16 OudM16 reduction by (3/4)h (middle part of the motif) Var3OudM16 Var3OudM16 Var3OudM16 Var3OudM16

66 Var3 OudM16 Var3OudM16 Var3OudM16 Var3OudM16 Var3OudM16 EndOfSentence2

71 OudMotif17 Ascending group of 16ths ending on 4er placed onbeati2 OudMotif18 (on the same note) group of dotted 8ths&8ths&16th over (3) 8ths creating syncopation OudMotif19 (on the same note) Group of (2) dotted 8ths&8ths creating syncopation OudMotif20 (on the same note) group of 8ths&(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 combination 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 Evrig to Tiz Çargah 3x Uşşak on Muhayyer Rhythmic insistence on Tiz Çargah fall on Tiz Segah

75

Oud

OudMotif24
(on the same note)
Group of consecutive
8ths&16th
creating syncopation

OudM24

VarOud
M24
OudM24
reduction
&variation
on notes

Var2OudMotif24
OudM24
variation on notes
(2nd m lower)

VarOudM18
OudM18
3rdm lower

OudMotif25
(Group of 15)
16th&16th rest
ending on 1st 4er of
next bar

OudPhrase11

78

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

OudPhrase11
Extending over (5) bars (77-81)
best(8)-best(10)
(OudM26&VarOudM25)*2&Var2OudM25&OudM27
Insistence on Muhayyer
Repeated ascent from Evli to Tiz Çargah
Şehîd Uşşak on Muhayyer
End on Muhayyer

EndOfSentence3

Crosswinds

Album: The Secret Trio-Soundscapes (2012)

Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

♩ = ~350
(4+3/8)

recording pitch = D

2 3 4 5

Kanun

Klarinet

Oud

6 7 8 9 10

Ka.

Kl.

Oud

11 12 13 14

Ka.

Kl.

Oud

15 16 17 18

1. 2. %

Ka.

Kl.

Oud

1st time
Repeat*3 then jump to start
2nd time continue to Coda

19 20 21 22 23

Ka.

Kl.

Oud

24 25 26 27

Ka.

Kl.

Oud

28 29 30 31

Ka.

Kl.

Oud

32 33 35

1. 2.

Laid Back

Oud

Detailed description: The image shows a musical score for four staves: Ka., Kl., and Oud. Measures 28-31 are a repeat section where all parts are silent. Measures 32-35 are a first and second ending section. In measure 32, Ka. and Oud are silent, while Kl. plays a melodic line. In measure 33, Ka. and Oud are silent, while Kl. continues. In measure 34, Ka. and Oud are silent, while Kl. continues. In measure 35, Ka. and Oud are silent, while Kl. continues. The Kl. part in measures 32-35 includes a 'Laid Back' section. The Oud part in measures 32-35 is silent.

36 37 38 39

Ka.

Kl.

Oud

40 41 42 43

1. 2.

Ka.

Kl.

Oud

Repeat*3
4th time to Solo

44 45 46 47 48

Ka.

Kl.

Oud

49 50 OudSolo 51 52 53

Ka.

Kl.

Oud

OudMotif1
Group of (4) 8ths
played 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 Hüscini showing Gerdaniye
fall on Hüseini

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-different 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

64 65 66 67 68

Ka.

Kl.

Oud

EndOfSentence1

OudMotif7
Group of (2) 8th notes & (2) 4er
Ascending and jump of 3rd interval
over 5th degree
(comment: commonly
used by Ara Dinkjian
and other
Armenian players)

VarOudM7
OudM7 placed
on beat(3)
reduction by (1) 8th

Var2OudM7
OudM7 variation on
ending notes

OudPhrase5
Three bar phrase
OudM7&VarOudM7&Var2OudM7
use of shift tool (shift of OudM7)
Ascent from Neva to Gerdaniye using characteristic Hüscini-Gerdaniye interval
Fall on Hüscini
Then, ascent and stop on Tiz Buselik

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 }

OudMotif9
Group of
4er&8th&4er
Placed over bars

VarOudM9
OudM9 reduction
- minus (1) 8th
in the beginning

Var2OudM9
VarOudM9
extension-
addition of (1) 8th

legato

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

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**

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

legato

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 95 96 97 98

Ka.

Kl.

Oud

Part C

99 100 101

Ka.

Kl.

Oud

This musical score consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The staves are labeled 'Ka.', 'Kl.', and 'Oud' on the left. Above the first staff, measure numbers 99, 100, and 101 are indicated. The 'Ka.' staff contains a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. The 'Kl.' staff contains a line with whole notes and rests, ending with a whole note. The 'Oud' staff contains a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. All three staves conclude with a double bar line and repeat dots.

Album: The Secret Trio -
Live Concert recording in Zurich (2015)
(downloaded from Youtube (10/2019))

Crosswinds

Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

♩ = ~338
(4+3/8)

recording pitch = D

OudSolo 2 3 4 5

Kanun

Oud

Clarinet

OudMotif1
Ornament of dotted
16th&32&(2) 16ths
&(2) 8th notes
&group of (3) 8ths

OudPhrase1
Extending over (3) bars
Beat(3)-beat(1)
Ascending movement from Hüseini Aşiran to Gerdaniye
then descent to Hüseini4x Kürdi on Hüseini Aşiran ,5x Buselik on Dugah

OudPhrase2
Three bar phrase
OudM1&VarOudM1&Var2OudM1
Movement around Hüseini - stop on Acem
Movement around Hüseini- stop on Buselik
Movement around Buselik- stop on Çargah

transcribed by Marina Liontou Mochament

6 7 8 9 10

K.

O.

VarOudM1
Variation on group of (3) 8ths-
different notes

Var2OudM1
Variation on both parts
of the motif
different notes

OudPhrase3
Extending over 3 bars
Beat(1) - Beat(1) of last bar
Movement around Neva - stop on Çargah
Movement around Buselik - stop on Dugah

EndOfSentence1

11 12 13 14 15

K.

O.

OudMotif2
Combination of 8th & (2) dotted quarters creating syncopation feel

OudMotif3
Group of (4) 8ths & (1) dotted 4er introducing 5th degree & jump from 5th to 7th

OudMotif4
Group of (4) 8ths & dotted 4er (placed on beat(5) creating a new 7/8 bar)

OudPhrase4
(2) bar phrase

OudM2&OudM3
Stops on Çargah *Neva Movement around Neva showing Gerdaniye fall on Hüseini

OudM3
Variation of OudMotif1 from Crosswinds solo in Soundscapes

OudM4
Variation of Var2OudM7 from Crosswinds solo in Soundscapes

OudPhrase5
Extending over (4) bars
Ascending movement from Neva to Tiz Busclik
Descending movement showing Tiz Çargah
Fall on Muhayyer

legato

16 17 18 19

K.

O.

OudMotif5
Jump with gliss
upwards&downwards

OudMotif6
Group of dotted 8th &
(4) 8ths&8th note rest
placed on beat(5) creating
a new 7/8 bar

OudM6

OudPhrase6
(6) bar phrase
OudM5&OudM6&VarOudM6&Var2OudM6
Jump from Tiz Neva to Muhayyer
Movement implying 4chord Uşşak on Hüseini, insisting on Gerdaniye
Stop on Muhayyer
Descending with Acem on Hüscini

OudPhrase7 from Crosswinds solo in
Soundscapes

20 21 22 23

K.

O.

VarOudM6
OudM6 variation on notes

Var2OudM6
OudM6 1st part duplication
extension with group of (3) 8ths

OudPhrase7
(2) bar phrase
movement around Hüseini
Stop on Neva

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 Aşiran to Hüseini Aşiran
stop on Yegah

28 29 30 31 32

K.

O.

EndOfSentence2

OudMotif8
Group of (4) 8ths
falling on dotted 4er
Movement around 4th degree
ascending on 5th
Serving as question

VarOudM8
OudM8
Movement around
5th degree falling on 4th
serving as answer

OudMotif9
group of (6) 8ths
accent on 4
(same groups of
ascending notes)

VarOudM9
Variation& addition of notes

OudPhrase9
(2) bar phrase
OudM8&VarOudM8
Movement around Çargah ascent on Hüscini
Movement around Hüscini descent on Neva

OudPhrase10
(2) bar phrase
OudM9&VarOudM9
3x Uşşak on Dugah
Ascent on Neva
descent through Rast on Dugah

OudMotif12
from Crosswinds solo in
Soundscapes

OudPhrase3 from Crosswinds Soundscapes

33 34 35 36 37

K.

O.

OudMotif10
Group of (5) 8ths
Ascending-descending
chained movement
around 3rd degree

OudMotif11
Ornament of (4) 16ths
falling on (2) 8th notes
&4er

OudMotif12
group of (5) 8th&4er
{creating a (7/8) bar placed on last
beat of previous bar}

OudMotif13
Group of 8th&
descending ornament of(4) 16ths
falling on 4er

OudPhrase11
Extending over 4 bars
Movement around Buselik to Neva, descent on Dugah&Rast
Ascent on Çargah
Stop on Dugah
4x Buselik on Dugah
Variation of OudPhrase3 of Crosswinds solo in Soundscapes

OudPhrase3

38 39 40 41 42 43

K.

O.

OudMotif12
Ascending group of (4) 8ths
falling on quarter

EndOfSentence3

OudPhrase12
(2)bar rest&(2) bar phrase
ending phrase
Ascent from Rast to Çargah with 3x Buselik on
Dügah
Fall on Dügah

OudMotif14 from solo on Crosswinds in Soundscapes

44 45 46 47 48 49

Part C

K.

O.

50 51 52

K.

O.

Moments

Tamer Pınarbaşı's metric improvisation

Album: 'The three of us' -Secret trio
Release date: 2015(Kalan Müzik)
Recording pitch=D

Ara Dinkjian

♩ = 52

Kanun

2

3

A

Ud

4

Ud

5

Ud

6

Ud

8

11

2nd Repeat

Ud

Klar

Detailed description: This musical score page contains six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 6 through 7, featuring sixteenth-note runs with fingerings 6, 6, 6, 6, and 7. The second staff is labeled 'Ud' and contains measures 8 through 10, featuring eighth-note and sixteenth-note patterns with fingerings 3, 7, 3, and 3. The third staff is labeled 'Ud' and contains measures 8 through 10, featuring eighth-note and sixteenth-note patterns with fingerings 3, 9, 3, and 10. The fourth staff is labeled 'Ud' and contains measures 11 through 12, featuring sixteenth-note runs with fingerings 6, 6, 6, and 6. The fifth staff is labeled 'Ud' and contains measures 11 through 12, featuring eighth-note and sixteenth-note patterns with fingerings 3 and 3. The sixth staff is labeled 'Klar' and contains measures 11 through 12, featuring eighth-note and sixteenth-note patterns with fingerings 3 and 3.

12

6

6

6

6

12

Ud

3

12

Klar

3

13

6

6

6

6

13

Ud

3

3

13

Klar

3

Detailed description: This musical score is for two instruments, Ud and Klar, in a key of B major (indicated by two sharps). The score is divided into two systems, measures 12 and 13. In measure 12, the Ud part features a series of sixteenth-note runs, each marked with a '6' (sextuplet), while the Klar part has a single note followed by a triplet of eighth notes. In measure 13, the Ud part continues with more sextuplets, and the Klar part has a single note followed by a triplet of eighth notes. The notation includes treble clefs, key signatures, and various musical symbols like beams, slurs, and articulation marks.

Musical score for two instruments, Ud and Klar, in G major (one sharp). The score consists of two systems, measures 14 and 15.

Measure 14:

- Ud:** Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated four times, each time preceded by a sixteenth rest. Above the staff, the number '6' is written above each of the four groups of eighth notes.
- Klar:** Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated four times, each time preceded by a sixteenth rest. Above the staff, the number '3' is written above each of the four groups of eighth notes.

Measure 15:

- Ud:** Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated four times, each time preceded by a sixteenth rest. Above the staff, the number '6' is written above each of the four groups of eighth notes.
- Klar:** Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated four times, each time preceded by a sixteenth rest. Above the staff, the number '3' is written above each of the four groups of eighth notes.

16

6 6 6 6

Ud

3

Klar

3

17

6 6 6 6

Ud

3 3

Klar

3

18 6 6 6 6 19

Ud 18 3 19 3 3

Klar 18 3 19 3 3

20 3 21 3 22

Ud 20 3 21 3 22

Klar 20 3 21 3 22

Kanun Solo
23

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)

23 3 24 3 3

Ud 23 3 24 3 3

VarKanM3
KanM3 variation on first note

KanM4
Ornament of
32s in 3plet of 16ths

KanunPhrase3
Extending over 2 bars(beat 4-beat2)
Answer phrase
Descent on Hüseini Asıran with Kürdi intervals

EndOfSentence1

KanM5
Offbeat placed
statement of
the 4th degree

KanM6
Same note insistence
creating syncopation

KanM7
3plet of
16ths
&8th

VarKanM7
KanM7 Extension

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

Var2KanM7
Melodic Development of KanM7

KanM8
Fast tremolo
on the same
note

Var1KanM8
KanM8
variation
on notes

KanunPhrase6
Extending over 2 bars
Introduction of Gerdaniye, fall on Neva,
ascent and stop on Hüseini
with chromatic semitones

Var2KanM8
KanM8 variation
on notes and values

KanM9
group of (2)
16ths in
3plet with
8th note

VarKanM9
KanM9 Extension &
melodic development

KanM9

KanM9

KanM9

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

VarKanM11
KanM11 ending on 8th,
over the bar phrasing

KanM10

KanunPhrase9
Extending over 2 bars (could be considered one bar phrase slightly extended)
Phrasing in the lower register until Eflat and stop on Acem Asiran and Hüseini
Asiran, Kürdi environment

Kanun

Ud

Kanun

Ud

Kanun

Ud

KanM12
Offbeat placed
group of 6 notes

KanM13
Ascending
group
of 3notes
with 2ndm
interval

VarKan13
Kan13
2Mhigher

KanM14
Ascending-
descending
beamed 3plets

KanunPhrase10
Off-beat1-Offbeat4
Return to Hicaz ascending with Uşşak 3chord on
Hüseini Aşiran
and Hicaz 5x on Dügah

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

Score for Moments, featuring Tamer Pınarbaşı's metric improvisation and Ara Dinkjian's composition. The score is written for four staves: Kanun, SOLO, UD, and Klar.

The Kanun staff begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 52. The improvisation consists of four measures, each containing a sixteenth-note triplet (marked with a '6') and a dotted quarter note. The SOLO, UD, and Klar staves are empty, indicating that these instruments are not playing in this section.

2

Kan

6

6

6

6

SOLO

Ud

K.

3

Kan

A

6

6

6

6

SOLO

Ud

3

K.

4

Kan

6

6

6

6

SOLO

Ud

3

3

K.

5

Kan

6

6

6

6

SOLO

Ud

3

K.

6

Kan

6

6

6

6

6

SOLO

Ud

3

K.

7

$\text{♩} = 50-52$

Kan

SOLO

Ud

6

6

6

6

6

6

K.

8 Fine

Kan

SOLO

Ud

K.

$\text{♩} = 52$

9 A Second repeat

Kan

SOLO

Ud

K.

10

Kan

6

6

6

6

11

SOLO

11

Ud

3

11

K.

3

3

11

Kan

6

6

6

6

11

SOLO

11

Ud

3

3

11

K.

3

12

Kan

6

6

6

6

SOLO

Ud

3

K.

3

13

Kan

6

6

6

6

SOLO

Ud

3

3

K.

3

14

Kan

SOLO

Ud

K.

15

Kan

SOLO

Ud

K.

16

Kan

6

6

6

6

SOLO

15

Ud

3

K.

3

17

Kan

$\text{♩} = 50-52$

pp

SOLO

17

Ud

6

6

6

6

6

6

K.

6

6

6

6

6

18

Kan

18

SOLO

18

Ud

18

K.

The musical score consists of four staves. The top staff, labeled 'Kan', has a treble clef and a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The second staff, labeled 'SOLO', is empty. The third staff, labeled 'Ud', has a treble clef and a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The bottom staff, labeled 'K.', has a treble clef and a key signature of one sharp (F#). It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The K. staff includes sixteenth-note runs marked with '6' and a triplet marked with '3'.

19 Kanun solo $\text{♩} = 50-52$ 20

Kan

19 Entry 20

SOLO *mp*

KanunPhrase1
Off-beat2-beat4
Entrance phrase
Movement in the low register
Stop on Hüseini Aşuran in Kürdi environment
(Serving as statement-question)

KanM1
Grace note&ornament
of 32s in the 16th
note triplet

KanunPhrase2
Beat4
Movement around
Dügah
Stop on Dik Kürdi
1st answer

19 20

Ud

19 20

K.

21 22

Kan

21 22

SOLO

KanM2 KanM3

KanunPhrase3
Beat3-Beat4
Movement implying Sabah-Kürdi
on Hüseini Aşiran
Stop on Acem Aşiran
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 Aşiran
Stop on Yegah
3rd answer

21 22

Ud

21 22

K.

23 24

Kan

23 24

KanM5
Beamed triplets
creating syncopation

SOLO

23 24

KanunPhrase4
Extending over 2 bars
Uşşak on Hüseyini Aşiran /return to Kürdi
Stop on Yegah

Ud

23 24

K.

25

Kan

KanM6
offbeat placement, rests
& beamed triplets
creating syncopation

VarKanM6
KanM6
Extension & development over the bar

SOLO

KanunPhrase5
Two bar phrase
Movement around Yegah & Hüseini Aşırın
Final stop on Yegah

Ud

K.

26

Kan

KanM7
Ornament around tonic
combination of different
rhythmic values

tr

tr

EndOfSentence1

SOLO

Ud

K.

27

Kan

SOLO

Ud

K.

KanM8
3

KanM9
Rests & notes
combination creating
syncopation

KanunPhrase6
Extending over 2 bars
Return to Hicaz after showing Uşşak on Hüseyini Aşırın
Stop on Dügah

28

Kan

SOLO

Ud

K.

KanunPhrase7
Offbeat3-beat4
Ascending descending movement leading to Evic

29

Kan

KanM10
Group of 4 notes
(Rhythmic placement of the motif)

29

SOLO

KanM10 **KanM10** **KanM10** **KanM11**
Ornament of 32s in triplet

KanunPhrase8
One bar phrase
Movement around Segah&Acem (implying Uşşak on Hüseini)
Fall on Nim Hicaz

29

Ud

29

K.

30 31

Kan

SOLO

Ud

K.

KanM12
Dotted 8th, rests
& 16th creating
syncopation &
anticipation

KanM13
Ornament
of 32s
placed after
rests

KanM14
3 notes insistence
placed on the 2nd
position of the 3plet
creating groupings
of, misplaced

KanM15
Over the bar
motif
creating
syncopation

Q

Vib & Effect

EndOfSentence2

KanunPhrase9 (One melodic idea phrase)
Offbeat 2-Beat 3
Establishment of Hüseini
Serving as answer

KanunPhrase10
Extending 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

mp

mf

30 31

32

Kan

KanM16
Group of 2 triplets
with 3rdm jump

VarKanM8
M8 placement off-beat &
variation on ending note

32

SOLO

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

VarKanM16
M16 reduction

OudPhrase1
Descending phrase (Acem
to Dügah, on the spot reaction to KanM8)

32

K.

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 -ascending from Gerdaniye to Neva

33

Ud

33

K.

34

Kan

SOLO

34

Ud

34

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

f

3

3

3

6

6

6

7

3

3

3

3

35

Kan

KanM21
8th&16th flow
with tremolo

VarKanM21
KanM21
with octave support

KanM22
Tremolo insistence on one note

SOLO

35

Ud

35

K.

The musical score consists of four staves. The top staff is labeled 'Kan' and contains three measures of eighth and sixteenth note patterns with tremolos, followed by a measure of sustained tremolo. The second staff is labeled 'SOLO' and contains three measures of eighth and sixteenth note patterns with tremolos, followed by a measure of sustained tremolo. The third staff is labeled 'Ud' and contains a continuous eighth-note pattern. The bottom staff is labeled 'K.' and is an empty staff.

36

Kan

Var2KanM8
KanM8 melodic
idea variation on 1 note
placed one octave higher

KanM23
Chains of 32s in 5plet
descending an octave range

36

SOLO

3 3 5 5 5 5

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

36

Ud

3 3 3 3 3

36

K.

37

Kan

SOLO

Ud

K.

VarKanM23
KanM23 in 7plet flow

KanunPhrase16
Extending over 2 bars
Melodic chains from Acem to Neva, ending phrase on Dügah

38

Kan

SOLO

Ud

K.

VarKanM8
KanM8 reduction & rhythmic placement

EndOfSentence3

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.

The musical score is written for four staves: Kan, SOLO, Ud, and K. The key signature is G major (one sharp) and the time signature is 2/4. The SOLO part begins at measure 39 with a beamed triplet of eighth notes, followed by a syncopated rhythm. The Ud part also begins at measure 39 with a phrase that extends over two bars. The Kan and K. parts are mostly rests.

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.

41

Kan

KanM25
Ascending 3plet
with fall on
3rdm

VarKanM25
KanM25 5th
interval higher
& variation on 1 notes

KanM27
Combination of
5plet and dotted 8th
(over the bar placement)

41

SOLO

KanM26
Descending 9plet of 64s
(2 on each note)

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

41

Ud

3

3

3

41

K.

42

Kan

42

SOLO

VarKanM27
KanM27
reduction
& change
of flow

42

Ud

42

K.

KanunPhrase21
offBeat2-Beat1
Insistence onTiz Buselik and graduall fall
from Tiz Segah to Dik Sunbüle to Sunbüle
stop on Muhayyer
creating a Hicaz 4chord on Muhayyer

The musical score is written for four instruments: Kanun, SOLO, Ud, and K. The key signature is one sharp (F#). The SOLO part begins with a reduction and change of flow, followed by a phrase with a gradual fall and a stop on Muhayyer. The Ud part includes a phrase with a gradual fall and a stop on Muhayyer, creating a Hicaz 4chord on Muhayyer. The Kanun and K. parts are marked with a 42, indicating a 4/2 time signature.

43

Kan

43

SOLO

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 Hüscini placed on the high register

43

Ud

43

K.

44 Slight metronome difference

Kan

SOLO

44

Var2KanM29
KanM29 3rd lower
& extension

KanM30
2 part
movement around octave

KanunPhrase23
Beat2-Beat4
4chord Hicaz on Muhayyer
Stop on Muhayyer

EndOfSentence5

Ud

44

K.

44

45 **3:2**

Kan

KanM31
Tremolo
slurred movement on 2ndM

KanM32
Beamed 3plets
3:2 polyrhythm

VarKanM31
KanM31
3rd jump

SOLO

KanunPhrase24
Two bar phrase
Tremolo insistence creating tension from Tiz Hüseini/Tiz Neva to Tiz Gerdaniye with the use of Tiz Nim Hicaz

Ud

K.

46

Kan

Var2KanM31
KanM31
half tone interval

Var3KanM31
KanM31 inversion
Ascending
jump of 3rdm

VarKanM22
KanM22 extension 4th higher

SOLO

Ud

K.

47

Kan

SOLO

Var4KanM31
KanM31
4th dim higher

Var5KanM31
4th aug higher

Var6M31
4th aug jump

VarKanPhrase24
Two bar phrase
KanPhrase24 on other notes
Showing Sehnaz intervals (çeşni)

Ud

K.

48

Kan

SOLO

Var3KanM31

VarKan22

EndOfSentence6

Ud

K.

49

Kan

49

SOLO

KanM32
Series of descending 8ths creating
3:2 polyrhythm

KanunPhrase25
Part of bar phrase
Offbeat 1-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.

50

Kan

KanM33
Ascending/
Descending
group of 4
over 3plets

VarKanM33
KanM33
3/2Mlower

Var2KanM33
KanM33
3m lower&extension

50

SOLO

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

50

Ud

50

K.

51

Kan

KanM34
64s ornament
ending with 3rdm
descending jump
6

Var2KanM34
KanM34 3m
higher &
reduction

VarKanM34
KanM34 2M higher

51

SOLO

KanunPhrase28
Extending over 2 bars
Ascending movement with chains from Hüseini to tız Hüseini
Descending movement with change of subdivision flow and stop on Dik Sünbüle

51

Ud

51

K.

52

Kan

52

KanM35
Descending 9plet

SOLO

9 6 3 3 3 3

KanunPhrase29
OffBeat2-Beat4
Descending movement with melodic chains
from Gerdaniye to Dügah

EndOfSentence7

Ud

52

3

K.

52

53

Kan

SOLO

53

KanM36
Ascending group
of 7 in 10plet 10

KanM37
ornament 6 6

KanunPhrase30
Beat1-Beat2
Ascending arpege movement and chains
stop on Acem 10

KanunPhrase31
Extending over 2 bars
(landing on beat1overlapping phrase)
Descending chains and syncopated notes
from Acem to Kaba Çargah
Full range Hicaz makam 3

Ud

53

K.

54

Kan

5#

SOLO

KanM37
Extended syncopation

Ud

5#

K.

The musical score consists of four staves. The top staff is labeled 'Kan' and has a treble clef with a key signature of one sharp (F#). The second staff is labeled 'SOLO' and has a treble clef with a key signature of one sharp (F#). It contains a complex rhythmic pattern with syncopation, marked with a '6' and 'Extended syncopation'. The third staff is labeled 'Ud' and has a treble clef with a key signature of one sharp (F#). It contains a similar rhythmic pattern with a '6' and 'Extended syncopation'. The bottom staff is labeled 'K.' and has a treble clef with a key signature of one sharp (F#). It is an empty staff.

55 56 57

Kan

KanM38
6plet arpege movement
combined with syncopation

KanM38

VarKanM38
KanM38 on other notes

SOLO

KanunPhrase32
Queue -end 2 bar phrase
Arpege on Eb and D
Harmonic notes for finale

EndOfSentence8

Ud

K.

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

Oud

Bass Guitar

3

5

8

Part B

11

Part C

14

Gliss-----

17

Musical notation for measures 17-19. Treble clef: measures 17-18 have chords (F#4, G#4, A4, B4), measure 19 has a melodic line starting with a quarter rest. Bass clef: measures 17-19 are empty. Piano: measures 17-19 have a steady eighth-note accompaniment.

20

Musical notation for measures 20-22. Treble clef: measures 20-22 have a complex melodic line with many beamed notes. Bass clef: measures 20-22 are empty. Piano: measures 20-22 have a steady eighth-note accompaniment.

23

Musical notation for measures 23-25. Treble clef: measures 23-25 have a complex melodic line with many beamed notes. Bass clef: measures 23-25 are empty. Piano: measures 23-25 have a steady eighth-note accompaniment.

26

26

27

28

29 To Solo

29

30

31

Ad libitum ♩ ~ 3plet

32

OudMotif1
3plet of 8ths
with appoggiatures

OudM1
3

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

32

33

34

OudMotif3
3plets joined
creating
synchopation effect

34

OudPh2
Extending over 2 bars
Beat(5)- beat (5) of next bar
From Rast to Hüseini Aşiran
4x Uşşak

End of Sentence1

OudPh3
Extending over 2bars
Beat(6)- Beat(4) of next bar
4x Uşşak Hüseini Aşiran to Dügah
then fall on Rast

OudPh4
Extending over 2bars
Beat(4)- Beat(3 1/3) of next bar
**Interchanging rhythmic flows
of 6plet to 3plet to 7plet**
From Rast to Nim Hicaz
then to Dügah 4chord Hicaz
then through Acem,
descending to Huseini Aşiran
(Karçigar on Hüseini Aşiran)

OudMotif 4
6plet of 8ths over 2 dotted 4ers

OudMotif5
7plet of 8ths over dotted half 7

36

OudPh5
Part of bar phrase
Beat(4) to beat(8)
Irak to Neva , fall on Dik Kurdi

37

OudMotif5
5plet of 8ths over dotted 4er

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) to Beat(8)
From Nim Hicaz,
jump to Acem,
insisting on Acem
and Hüseini
falling on Dik Kurdi

38

EndOfSentence2

OudPh8

40

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 Dugah

EndOfSentence3

OudPh9
Off beat(3) -beat(6)
From Dugah jump to Hüseini
fall to Neva

OudMotif6
Dotted 16th with 32s

Straight $\text{♩} = \text{♩}$

3 3 3 3 3 3

8

Var4OudM2
2 8th notes less

OudMotif7
group of 4 8ths
last 3 notes same

VarOudM7
16ths on the
2nd 8th

Var2OudM2
one 8th less

Var3OudM2
Creating synchpation effect&
Inverted analysis of chord

42

OudPh10
3bar phrase
Reducing and varying OudM7

8

OudMotif8
Bridge of 8th 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 Aşiran
(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

OudMotif10
3plet of 8ths
with slow tremolo

OudPh11
Extending over 2bars
starting on beat(6) ending off beat(3)
From Acem Aşiran 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+

48

OudMotif11
5plet of 8ths with slow tremolo

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

50

OudMotif12
3plet of 8ths with nested
3plet of 16th
starting off-beat

OudMotif13
6plet on 4er note
starting offbeat

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

52

§

EndOfSentence6

The image shows a musical score for three staves. The top staff is in treble clef and contains a melodic line with a slur over the first four notes, followed by a rest. The middle staff is in bass clef and contains a harmonic line with a slur over the first four notes, followed by a rest. The bottom staff is in alto clef and contains a rhythmic line with a slur over the first four notes, followed by a rest. The text 'EndOfSentence6' is written above the middle staff. The number '52' is written above the top staff. A section symbol (§) is written above the top staff.

Volta

MEYBAHAR Evenings III - Ek Vatheon
2019.05.23 Fonó Budai Zeneház, Budapest

Kyriakos Tapakis's metric improvisation

K. Tapakis

Concert pitch: E

⊕ To Solo

Oud

Bass Guitar

Basic Rhythmic Pattern

Ad libitum

OudMotif1
3plet of 8th notes
with grace notes

OudPh1
Extending over 2 bars
Off beat(2)-off beat(5) next bar
From Irak to Nih Hicaz then to Dügah
through Rast using Hicaz intervals

The musical score is written for three instruments: Oud, Bass Guitar, and Basic Rhythmic Pattern. The key signature is two sharps (F# and C#), and the time signature is 6/4. The score is divided into two main sections: 'To Solo' and 'Ad libitum'. The 'To Solo' section begins with a measure of rest for the Oud, followed by a measure of rest for the Bass Guitar, and a measure of rest for the Basic Rhythmic Pattern. The 'Ad libitum' section follows, with the Oud playing a 3plet of 8th notes with grace notes, and the Bass Guitar and Basic Rhythmic Pattern continuing their respective parts. The 'Ad libitum' section is marked with 'Ad libitum' and includes specific instructions for the Oud motifs and phrasing.

7

OudMotif2
group of dotted 8th notes
creating syncopation effect

OudMotif3
3plet of 16th

OudM2

OudM3
3

OudPh2
Extending over 2bars
Beat(6) beat(4) next bar
OudM3&OudM2&2*OudM3
Fall from Çargah to Dik Kurdi
then to Rast

EndOfSentence1

8

9 **Straight**

OudM4
Off beat(3)-On beat(6)
Combination of 8ths and 16th
connected to 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

OudM5
Combination of 8ths
ending on 4er

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 Aşiran
with repeats and turns , fall on Irak (low tuning)
(3chord Segah on Yegah, 5chord Rast on Yegah)

8

12 **VarOudM4** **OudM5** **OudMotif6** **Var2OudM4**
 8th notes with
 grace notes falling to 4er

14 **OudMotif7**
 Joined 3plets of 8th notes
 combined with 4er
 creating syncopation effect **VarOudM7** 3

EndOfSentence2

OudPh5
 Extending over 3 bars
 Beat(2) -BEat(5) of last bar
 OudM7&VarOudM7&Var2Oudm7
 Insisting on Yegah and Hüseini Aşiran
 introducing with interval jumps
 Dügah, Dik Kurdi and Nim Hicaz

17

Var2OudM7
OudM7 & 3plet of 8th notes

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

VarOudM8
Reduction of OudM8

Var2OudM8
2nd Reduction

OudMotif9
6plet on 4er note

20

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 -plets)
creating shuffle /feel/anticipation
Movement descending/ascending
Hicaz from Nim Hicaz to Gerdaniye
back to Dügah then stop on Hüseini)

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, Hüseini fall to Neva with 4xRast
end on Çargah

VarOudm14
Grouping of (2)8ths instead of 4er

VarOudM13
Extension ofOudM13
(add of 2 16ths)

OudMotif14
4er &(2) same
8th notes
(long shor pedalt)

Var2OudM14
(2) 16ths instead of 8th

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

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

31

31

OudMotif15
9plets on dotted 4er
Creating a 4pulse meter over 6/4

32

OudPh14
Extending over 2 bars
Beat(1)-Beat(1) of next bar
From Acem to Huseini Aşırın and with melodic chains, ending on Hüseini

32

33

closed position
and glissando

OudMotif16
Spanning over bar
16th with 4er and
double dotted 8th

EndOfSentence6

OudPh15
Extending over two bars
Beat(4) -beat (5)
From Hüscini to Neva with Acem
Jump from Neva to Gerdaniye and stop on Acem

35

VarOudMot16 **VarOudMot16.....**
OudM16&32nd note in the beggining

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

OudMotif17
3plet of 4er over
half notes

OudMotif18
Group of 8th notes
with tonic as pedal note

37

Change of harmony

EndOfSentence7
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
Extending 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)

39

OudMotif19
8th & 4er
Interval Jump

VarOudMotif19
8th and dotted 4er

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

41

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

EndOfSentence8

OudPh21
Extending over 2 bars
Beat(5)-Beat(3)
OudM21&VarOudm21&VarOud2M21
\$xUssak on Huseini
Fall on Acem, end on Neva

43

Var2OudM21
2nd reduction of OudM21

OudPh22
Extending over 2bars
Beat(6)-Beat(5)
Series 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

46

To Ney solo then DC al Fine

The image shows a musical score for the song "To Myself when I'm Alone". It consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, each ending with a whole rest. Below the first measure of the vocal line is a bracket and the text "EndOfSentence9". The middle staff is a piano accompaniment in bass clef with a key signature of two sharps. It contains four measures of music, each ending with a whole rest. The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps. It contains four measures of music, each ending with a whole rest. The music is written in a simple, melodic style.

Live performance recording
uploaded on
YouTube on 2-04- 2016 (Jerusalem)

Kef Life

Ara Dinkjian's metric improvisation

Ara Dinkjian

♩ = 131-135

Percussion 4bar from 1st repeat



Basic rhythmic
patterns



4 Comp.



9



14

19

23

Percussion queue **4**

Oud solo

28

OudMotif1
group of (4) 16ths
ending on 8th note

OudMotif2
(2) 16ths with
grace notes
ending on 8th note & (2) 16th notes

VarOudM2
Extension of **OudM2**

OudPh1
One bar phrase
starting on beat(2)
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

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)
from Yegah to Dugah 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 Dugah
Uşşak makam scale

OudPh6
Extending
over 3 bars
Beat(7)-Beat(1)
of last bar
OudM4*5
4chord Uşşak
On Dugah

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

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 Evîç&Gerdaniye,
to Tiz Segah and Muhayyer.

OudM8

41 OudM8 OudM8 OudM8

VarOudM8
Variation on 2nd group
(5th-7th-6th major)

Var2OudM8
Variation on both groups
(pedal on tonic -> 6th major
6th major-7th)

Var2OudM8

Var2OudM8

VarOudM8 on different notes
(pedal on tonic)

Var2OudM8 on different notes

Var2OudM8 on different notes

Var2OudM8 on different notes

VarOudM8 on different notes
(pedal on tonic)

OudMotif9
Tonic and Octave
rhythmic insistence

EndOfSentence3

OudPh9
Two bar phrase
Rhythmic Insistence on Tiz Çarğah falling on Tiz Segah
Creating Syncopation& merge feeling of bars

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

53

OudMotif10
Group of (7) 16th notes
2nd and 3rd beamed together
creating syncopation

Var1OudM10
OudM10 starting of beat
all 16ths played separately
creating syncopation

Var2OudM10
Extension of Var1OudM10(adding a group of (6) 16ths

OudPh10
Two bar phrase
starting on beat (2)
OudM10&Var1OudM10&Var2OudM10
Descending from Tiz Çargah to Çargah using Eviç /Acem (Implying Uşşak 4chord on Hüseyini)

55

OudMotif11
Group of Double dotted 8th,
32nd&8th
Creating slight swing feel

OudM11 **OudM11** **OudM11** **OudM11**

OudPh11
Extending over 3 bars
Beat(1)-beat(1)
OudM11*(5)
Insistence on Neva and Çargah ending on Neva

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
Extending over 2 bars
Beat(2)-beat(1)
OudM12&OudM13
Ascending to Gerdaniye from Hüscini 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

Kef Life

Tamer Pınarbaşı's metric improvisation

Live performance recording
uploaded on YouTube on 2-04- 2016 (Jerusalem)

Ara Dinkjian

♩ = 131-135

Percussion 4bar from 1st repeat

Comp.

Kanun

Basic rhythmic
patterns

5

10

15

4bars Percussion

20

End Of comp

Queue
33 bars Ud Solo

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

KanunPhrase2
Extending over 5 bars (63-67) (Beat(1))
Var2KanM1*11
creating a polyrhythmic effect
dotted quarters over 4bars of 8/8

64

Var2KanM1

Var2KanM1

Var2KanM1

Var2KanM1

Var2KanM1

KanunMotif2
Ascending group
of (4) 16ths
(starting off-beat,
creating syncopation effect)

66

Var2KanM1

Var2KanM1

Var2KanM1

End of KanPh2

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

VarKanM3
Pedal on high
octave tonic
fall to 7th M

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 Evic & 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
(Schord Rast on Neva)
with the same motif,
one tone higher in every repeat

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

VarKanunPhrase5
Extending over 2bars
beat(2)-beat(1) of next bar
4chord Uşşak on Muhayyer to Tiz Neva
fall on Muhayyer (melodic chains)

72

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)
Hüscini Aşırın 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

KanunMotif6
descndng group of (4) 16th notes
(OudM4)

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

KanunMotif9
(7) 8th notes
successive fall on
3rd(minor) lower
serving as **Answer**

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 Substitution of subdivisions
with large notes and tremolo

Var1KanPhr11
Extending over 3 bars
VarKanM8&VarKanM9
KanPhr11 with varied rhythmic motifs
(same notes, different positioning on time
& subdivisions)

Var2KanPhr11
KanPh11: Variation on length (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

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)

KanPhr12
(2) Bar phrase
From Segah Jump to Evic,
Tiz Segah then one octave higher from Tiz Evic, 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

Var2KanM12
Inversion of KanM12

92

Var3KanM12
6plet over 4er
(instead of 16ths)

Var3KanM12 **Var3KanM12** **Var3KanM12** **Var3KanM12**

94

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

Var3KanM12 **Var3KanM12**

95

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
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

Harman Sokak

♩ = 280 ² A

3 4

5 6 7 8

9 10 11B 12

13 14 15 16

17 18 19 20 A

21 22 23 24

25 26 27 28

29 C 30 31 32

33 34 35 36 37

1. 2. Fine 11B

1. 2. A

1. 2. %

Detailed description: This is a musical score for a piece titled 'Harman Sokak'. It is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 280, and the time signature is 18/8. The score consists of 37 measures. It includes various musical notations such as eighth notes, sixteenth notes, and rests. There are repeat signs with first and second endings at measures 9-10, 17-19, and 36-37. Specific markings include 'A' at measures 2, 20, and 37, 'Fine' at measure 11, and '11B' at measure 12. A 'C' marking appears at measure 29. The score ends with a double bar line and a repeat sign at measure 37.

MLM

J

Marina Liontou Mochament

$\text{♩} = 85$ A

Motif1
Dotted quarter note beginning showing the accents of the rhythm

VarMotif1
Motif1 variation on notes

Phr.1
One bar phrase
Entrance
Movement around Hüseini
Stop on Neva

VarPhr.1
One bar phrase
Similar rhythmic motifs
Variation on notes
Movement around Neva
Stop on Neva

3

Var2M1
Extension of VarMotif1

Motif2
Off beat placed descending motif

Motif3
2ndm interval in different rhythmic patterns ascending

VarMotif3
Motif3 in 2M Descending

VarPhr.1
2-bar phrase
Development of Phr.1
Showing Hüseini and Çargah
Stop on Neva

EndOfSentence1

Phr.2
Extending over 2bars
(landing on beat(1)
Serving as question
Small movements around Segah, Çargah, Neva
Landing on Segah

Phr.3
Extending over 2bars
(landing on beat(1)
Serving as answer
Ascending descending movement from Dugah to Neva to Segah showing Uşşak 4chord

7

Var2Phr.3
Extending over 2bars
Phr.3
Variation on notes

Var2Phr.3
(beat(3)-beat(8) phrase
Phr.3 Reduction
EndOfSentence2

Phr.4
One bar phrase
Serving as question / statement of the rhythmic feel
Showing only Rast and Dugah

Phr.5
Extending-over-2bars phrase
Serving as answer
Ascending Rast 5chord
Descending Uşşak 4chord
Landing on Dugah

11

VarM2
M2 on different notes

Motif4
Ornament of 16ths

Motif5
Off-beat placed notes creating syncopation

VarM5
M5 2ndM lower

EndOfSentence3

Phr.6
offbeat (2) beat(8) phrase
Descending from Muhayyer to Neva, showing Acem and Hüseini

Phr.7
One bar phrase
Ascending from Hüseini to Gerdaniye to land on Çargah

Phr.8
One bar phrase
serving as question

VarPhr.8
Phr.8 on different notes
Serving as a 2nd question

15

Motif6
Over the bar placement

$\text{♩} = 100$ C

Motif7
Beamed 3plets creating syncopation

Motif8
3plet of 8ths combined with 3plet of 4er and rest

VarM7
variation on 1st note

M8

Phr.9
2-bar phrase starting off beat
Ascending from Dugah to Neva
Landing consecutively to Çargah, Segah, Dugah
Showing a common Uşşak movement

Phr.10
One bar phrase
Question1
Çargah to Neva to Segah

VarPhr.10
One bar phrase
Question2
Slight differentiation on first note

EndOfSentence4

19

The musical notation shows a sequence of notes on a staff. Above the notes are rhythmic markings: "1. 3" over the first two notes, "3" over the next two, "3 3" over the next two, and "2. 3" over the next two. There are also vertical lines indicating phrasing or measure boundaries.

VarPhr10
Question3

Phr.11
Answer
Movement around Segah,
Çargah,Neva
Landing on Dugah

VarPhr.11
Phr.11 last note variation
creating levare feeling

EndOfSentence5

variation
on notes

VarM8
M8 variation on notes

Var2Phr.10
Phr.10 variation on notes
Insistence on Hüseini
Landing on Çargah

23

1. Fine

2. Fine

Repeat whole part C for solo
Then end on Fine

EndOfSentence6

Vertigo

$\text{♩} = 110$

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

Phr.4

Var.Phr.5
Ascending until Gerdaniye fall on Nim Hicaz
Eviçara çesmiş

11 **Part1-C**

Var.2.Phr.5 (answer)
Ascending to Acem
Return to Hicaz makam

Motif

Motif Reduction

Phr.6
One-bar phrase (question)
Movement around Neva fall on Dik Kürdi

13

Phr.7
One-bar phrase (answer)
Ascending movement from Rast to Gerdaniye
Descending to Dik Kürdi

Phr.6

15

Phr.8
One-bar phrase (answer)
Ascending movement from Irak to Hüseini
Fall on Dugah with Hicaz intervals

Var.Phr.3
Phr.3 reduction by a quarter
Bridge to the next part

Rit.

2 $\text{♩} = 75$ Motif 2
ciglah note
combined
with group of (4)
16th notes
(open string)

17 Part2-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

Motif3 Different versions
of the dotted quarter
descending

Part2-B 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

23

26 Part 2-C Motif4 (question) Motif5 Off-beat placement (answer) Motif6 Ascending groups
of 16ths with open string
(answer)

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 Var.Phr.11 Answer phrase
Descend with Acem to Dugah

29 Var.M4

30

32 *n&queue
for solo

Motif8 End on Hüseini

34 Rit. Fine

Karma

Part A
1st time
enter with pause

$\text{♩} = 190$

Mot.1 **Var.Mot.1 Extension**

Phr.1 Question **Phr.2 Answer**

Phr.1 **Phr.3. 2nd answer**

Part B **Phr.4** **Phr.5** **VarPhr5.**

The musical score for 'Karma' is written for piano in 4/4 time with a tempo of 190 beats per minute. It is divided into Part A and Part B. Part A consists of measures 1 through 8. Measure 1 is a repeat sign. Measures 2-4 contain 'Mot.1' and 'Phr.1 Question'. Measures 5-6 contain 'Phr.1'. Measures 7-8 contain 'Phr.3. 2nd answer'. Part B consists of measures 9 through 20. Measures 9-10 contain 'Phr.4'. Measures 11-12 contain 'Phr.5'. Measures 13-14 contain 'Phr.4'. Measures 15-16 contain 'VarPhr5.'. Measures 17-20 are a continuation of the melodic line with various phrasing slurs and accents. The bass line is marked with 'x' symbols, indicating a specific rhythmic pattern.

mlm

2

21 22 23 24

25 26 27 28

29 30 31 32

33 Part C
Statement phrase

34 35 36

37 Variation of statement

38 39 40

41 2.
42

43 Repeat*n for solo

44

mlm

After solo

3

45 Part D 46 47 48

49 50 51 52

53 54 55 56 57 Fine

The musical score consists of three systems of music. The first system contains measures 45 to 48, the second system contains measures 49 to 52, and the third system contains measures 53 to 57. The key signature has one flat (B-flat), and the time signature is 2/4. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often with accents. The left hand (bass clef) plays a steady eighth-note accompaniment. The piece ends with a double bar line at measure 57, marked 'Fine'.

mlm

Unsaid

Marina Liontou-Mochament

$\text{♩} = 45$
Absolute pitch (Rast=C)

Part1 Motif1 Motif2 2 %

Phr.1
One-bar Phrase (Entrance phrase)
M1:Question-M2:Answer
From Kaba Nim Hisar to Neva
Semi final stop on Kaba Nim Hisar

Phr.2
4-beat phrase
Placed off-beat
& over the bar
Showing Nihavend
End on Rast

mp....

3 4

Var.Phr.2
Phr.2 reduction on first 16th note & extension on the last part by a 4er (melodic development of Phr.2)
Phr2 ending on Kaba Nim Hisar

EndOfSentence1

$\text{♩} = 45 \sim 100$ accelerando until bar 11
increasing speed every 2bars approximately per 15%

5 Part2 M1 Motif3 6 VarM3

Phr.3 Var.Phr3

cresc.
accel.

7 Var2M3 8 *3

Var.2.Phr3 EndOfSentence2

9 10

f

11 Var3M3 12 rit. to $\text{♩} = 45$ until bar 14

rit. dim.

Var.3.Phr.3

13 14

EndOfSentence3

$\text{♩} = 60$

Phr.4
Extending over 2 bars
From Gerdaniye to Tiz Kurdi
Showing Nihaven

MLM

