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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 (Yurdal tokcan, Evgenios Voulgaris, Harris Labrakis, Mercan Erzincan, Sokratis Sinopoulos) in Ross Daly's Labyrinth Musical workshop, Crete, Greece.

From 2013 to 2018 she lived and worked in Istanbul as a performing musician. There she co-created Sinafi Trio, with whom she recorded the album 'IHO' for KALAN label. Sinafi Trio has participated in festivals in Turkey, Greece, Serbia, Italy and Cyprus and they are currently preparing their second album.

She is also a member of the Crossover trio, with Alkis Zopoglou and Yann Keerim, with whom she performs concerts consisting of the members' original works. Their last collaboration was with the renowned kaval player, Theodosii Spasov in Belgrade for the Guitar art festival (May 2023).

She leads workshops on modal music, makam improvisation and music creativity in Athens and Thessaloniki, and she is currently working as an *oud* teacher in the Music School in Drama.

LIST OF ARTISTIC OUTCOMES

For an overview of all artistic outcomes listed individually below, as well as practice videos, and audiovisual material of workshops, please consult:
https://surfdrive.surf.nl/files/index.php/s/L4xKYcUPu29Pshe
Password: metric

Metric improvisations
(Included in the text)

1. In *Gönul kalk gidelim*
    a. https://surfdrive.surf.nl/files/index.php/s/vbQ1nukjd6onBfr
    b. https://surfdrive.surf.nl/files/index.php/s/Xa8EyjVUpxXmxCF
    c. https://surfdrive.surf.nl/files/index.php/s/r5B1iyowTQZBdlo

(Other examples)

2. In *Ceyranum Gel Gel* (folk tune from Azerbaijan, arranged by Sinafi Trio, included in the album *Iho* by ZKALAN muzik, Istanbul 2019,

   https://surfdrive.surf.nl/files/index.php/s/KZw5kgEHVnvn5fm

3. In *Urfalıyım Ezelden* (folk tune from Turkey), unpublished recording, Istanbul 2017) https://surfdrive.surf.nl/files/index.php/s/eKwmLR0GOUmxVEq (03:09-04:02)

4. In *Florina* (writer's original composition) (03:38-04:33)
   https://surfdrive.surf.nl/files/index.php/s/ZgKXDzu2dJcdVfy

Usulü taksimler

(Included in the text)

1. Saba usulü taksim in Daracık Sokakları
   https://surfdrive.surf.nl/files/index.php/s/yDCgtxM3

(Other examples)

2. Hicazkar usulü taksim in *Görmezsem bu gece seni* (Fulya Özlem's original composition, recorded for the album, *Manidar Boşluk*, ZKALAN muzik, Istanbul 2018) https://surfdrive.surf.nl/files/index.php/s/nBNgpybZEk5sAIV (02:12-03:04)

Compositions

1. Harman Sokak
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf (5:55–8:26)

2. Vertigo
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf

3. J
   https://surfdrive.surf.nl/files/index.php/s/OjsdgCDhnLF0m8U

   &(1:00–5:50) in
   https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf

4. *Karma*
   (13:26-17:30)
   https://www.youtube.com/watch?v=rNbCioaew1M

5. Unsaid
   (26:00-30:36)
   https://www.youtube.com/watch?v=rNbCioaew1M

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APPENDIX I: Transcripts of interviews and podcasts

1. John Berberian

Interview transcript from podcast by Andrew Kzirian under the title: *John Berberian: Oud Master*.[167]

(01:35-22:25)

Andrew Kzirian (A.K.): Welcome to our TAQSIM podcast. This is Andrew Kzirian. I have the honour of being here with *oud* legend John Berberian. Today, we're going to be learning a little bit about John's take on the *oud*, and his background as a musician, performing, recording and kind of a history of everything he's done. So, welcome everyone, welcome John.

John Berberian (J.B.): Thank you good to be here, and to hopefully help you in this project.

A.K.: Excellent. So, John, if you could maybe introduce yourself to some of our listeners. I am sure some of them may have heard of your music and your contribution to Middle Eastern artistry, but I'd love for you to kind of just give a brief background of yourself and kind of educate our listeners a little bit.

J.B.: Ok, I don't know quite where to start, but nevertheless I probably had about over fifty years of music experience, *oud* playing experience. It's been the love of my life for many years. I did work, you might say a decent day time job for many of those years and *oud* playing was a spice to the life that I lived then. However, I didn't want to make music a full-time venture because I felt I wanted to keep it away from being a job so to speak. There is time for a job and there is time for pleasure and music was always that pleasure end of my life and *oud* was that vehicle. So, I went to school, I went to Columbia University and there studied whatever I needed to go into business. And, I worked as purchasing director, manager you call it for various companies. When I finally moved out of the New York, New Jersey area to Massachusetts I pretty much retired from the daytime work and just concentrated on my music, and that's what I'm doing now in my retirement years. I have some students that come for lessons and I'm very happy to pass on whatever I have learned to them.

A.K.: And John you're being modest, I mean you have a huge discography of super high quality professional recordings, just masterful music of the *oud*, if you could go a little bit on that? I think that would be something interesting for people to hear about.

J.B.: Well, I was surprised when at a young age-I think it was twenty-one years of age – some producers from a major record label came to where I was working. It was an Armenian restaurant

[167] Podcast available online at: https://www.listennotes.com/podcasts/taqsim-middle/john-berberbian-oud-master-Ri7MPLA-WS3/, accessed June 26, 2023.

called ‘The golden horn’ in New York city. And, they came there and it sort of mushroomed from that point on. Mainstream records had produced two of my previous albums and then we went on to record for Verve Forecast and RCA and MGM. And, little by little, I found that G[od], you could make a decent living out of this kind of thing and I really enjoyed it at the same time. Nevertheless, it started back there in the early 60s for me and mushroomed into something of a different nature. We recorded an album called *Middle Eastern Rock* on the Verve Forecast label and that took us to a different vein.

A.K.: That was kind of a landmark recording for the time wasn’t it?

J.B.: Yes, it was, yes it was. I think if you would listen to that today, in terms of today’s taste, in rock or jazz music, I think you ‘d find something very, very current, even due to the fact that it was recorded in the 1960s.

A.K.: And there was a scene right, there was a burgeoning, thriving, middle eastern music scene in live music.

J.B.: Yes.

A.K.: And I feel like the timeliness of that when you were kind of coming into your own as a musician and an artist yourself, there was a coincidence, a synergy there that I think was a really big part of all this. Maybe you could speak about the scene with all the live shows, the belly dancers, the programs? From what I would hear there would be six or seven nights a week, multiple restaurants would have packed houses with live bands. That sounds so captivating and interesting.

J.B.: New York city was really a melting pot for music and for cultures. Greek, Armenian, Arabic, Turkish, all mixed sometimes within one given restaurant or club venue. Musicians, it was like a United Nations on stage sometimes, with the various types of music being offered.

A.K.: And you would play with artists of so many different backgrounds.

J.B.: That’s right.

A.K.: You’d have a Greek clarinet player, an Arab drummer, a Turkish violinist, an Armenian *oud* player. I mean it was just such a mix.

J.B.: Absolutely, and this was an area in New York called Greek town, but don’t judge it by the name, it wasn’t only Greek music that was played, that’s what I’m trying to say. It was a mixture of music and the Greek for the most part were the owners of these clubs but focused on a variety of music. And these were the older generation if you will, the firstcomers to America that played in these clubs. I, as a young person, would go every now and then and they would ask me to come up and play and I felt like they were proud of me. Especially the Armenian older men *oud* players would say: “Johnny come on up and do something” and it gave the chance to sit back and say:

"Let's show off this Armenian kid to the rest of the audience that's over here." And they were very happy about that. Then, there was another area of New York Greenwich Village. It was a different scene, it was an after-hour scene. These were more like coffee houses. One very well-known was the *Café fincan* and it was Israeli – talk about a melting pot – we had Palestinian Arabs and Israeli from Israel presenting their music, we had a Moroccan *dumbeg* player by the name Ali Hafid. And it was just wonderful to see this togetherness and I wish the Middle East would take an example today of what it was like in that coffee house.

A.K.: That's a great point, how music brought everyone together and people could set aside their differences, that's a really great point. John, given your background with the *oud* and your experience playing this instrument, I'd love for you to share some of your impressions of what the *oud* means to you. From what I know your father was involved with the *oud*, it's something you grew up seeing in your world, you were immersed in it and how that impacted your playing and your artistry and the style of music that you cultivated.

J.B.: Well yes, my father played the *oud*. I learned much from him. He was an immigrant from an Armenian village in Turkey as my mother was as well. My father had a talent for the *oud* and also sang very well. Much of what he did sing happened to have been Turkish songs, as was the case with many of the newcomers to the New York area and major cities in the country. Those that left villages in Turkey, obviously were fluent in the Turkish language, they had to be, so to speak. Nevertheless, this was an inspiration for me and my father tried to stir me in favour of the violin, because he felt that that was more of a viable instrument here in America and I considered that and took violin lessons for five years. I studied violin with a teacher and I played in a couple of symphony orchestras. Although amateur as they may be, that was my focus at the time. But I couldn't get my hands off, or my heart away from the *oud* if you will, and I eventually came back and I made that my instrument of choice.

A.K.: As you explained, the *oud* was something that you saw all the time, your father obviously a strong influence. So, as you were maturing into adulthood, into becoming an artist in your own right, what was your approach, what was your philosophy, as an *oud* player? Learning what you had seen growing up and turning that into – as I am sitting here with you all of these records that I see on the wall, you clearly charted a course for yourself artistically. Maybe you could speak about that, that would be super interesting.

J.B.: Because of my violin training, it gave me a classical experience. It not only helped me to work with a fretless instrument as the violin is and as the *oud* happens to be but it also sort of took me into what is a 'western way of thinking'. So, we had to play, you might say, 'legit' music on the violin. When I first went for my violin instruction, I went there playing an Armenian song with a lot of quarter tones and my violin instructor said: 'You've got to forget this. You can't play like that and be in the symphony orchestra someday!'

J.B.: That was a different school of thought.

A.K.: And when you were learning the instrument, coming into your own, saying: "I'm gonna

have some structure, I'm gonna do records, I'm gonna perform," I see all these records, all the memorabilia, clearly it became an organised, professional endeavour in many ways. As you were learning, you learned the violin, you learned the *oud*. As how did this lead to all these records, and all these performances?

J.B.: One record kind of led into another one and another one.

A.K.: Well, how did you start recording, how did you start asking musicians to come play with you on these recordings, in these ensembles? Because it seems that you had a logistical function too?

J.B.: There was a time back in the 1960s, where one focus was on Indian music, namely Ravi Shankar, and the sitar. There were recording companies that recorded him, they wanted him, it was something unusual for its day. Many artists performed with Ravi Shankar as a result during those times. The recording company that I dealt with, looked at the *oud* in a way that they could compare it with the sitar and thought that maybe I could do what Ravi Shankar did with the sitar and do it on the *oud*. So, this was their focus. When they printed my first album covers they focused on the *oud* rather than on me, thinking that: "Well, if we can push the instrument then maybe this person would be known for it."

A.K.: So, the marketing philosophy and strategy behind the *oud*. See, this is such interesting stuff on how the music industry was viewing the instrument and the rise of it in that time period. To try to promote it and maybe get other *oud* players to look at it financially, how to promote this scene.

J.B.: Yeah, as a youngster in music and especially in recording albums like this I didn't care, I wanted to just make some music and it sounded like it was a tremendous opening for me and sort of that's how it started. There was distribution that was done worldwide as a matter of fact. I wish the rock album had the same kind of distribution or management push, because the company sold hands about a year after that rock album of mine was released and new management was no longer interested in really pushing the old stuff, even though it was relatively new for the company. They were interested in their own productions. Whoever had that album and if it's still out there, and CDs were made later by other companies to reproduce that, so it had some travel if you will. There are some things that I am probably leaving out.

A.K.: So here is a question: In terms of your playing, you are Armenian-American, yet you had such a diverse background performing in that music scene that you described and also so many different musicians from different cultural backgrounds. So, how would you define the different types of *oud* styles? The Arabs, of course there are so many Arab countries, they have their style of playing. There is the Turkish style generically, of course they have their subparts as well regionally, there is the Armenian style, the Greek style. Maybe share some of your thoughts and impressions of what you hear and what each one has and what you like or what you feel is so great about the Armenian-American *oud* players?

J.B.: One thing I tried to do was to and it is hard, not to be a jack of all trades but a master of all trades. I loved Armenian music and I tried to reproduce it as authentically as I can, being an

American born Armenian. But when I heard Turkish music, I felt the same way about that, I wanted to reproduce it as they would. I think I mentioned to you once that, if I was presented in front of a bunch of judges from a particular country and judges of music – the *oud* let's be more specific – I wanted to be approved by them one hundred percent in each of those cultural areas. Not to be thought of as: "Well, he plays certain things well, but he is not familiar with the foundations of our music." I really wanted to get down to, needy, greedy, and build up from something solid, so they could not find something missing. I love the idea of being versatile, not being branded as one or the other, that I could play in any venue and I studied music in each of these cultures, Arabic included. I love Arabic music, especially Arabic classical music. I studied that music wholeheartedly and if I had a choice to grade them, one, two and three, it's hard. There is good in every music. Even to create a new music as we would use the concept of fusion and bring in rock elements within an Armenian song or an Arabic song or a Turkish song, that's another nuance that I wanted to experiment with. So that's about it.

A.K.: So, how would you describe [the *oud*-guitar relationship] – of course when people think of string instruments that are plucked, usually people think about the guitar given the pervasiveness of the guitar and also how the *oud* is coming more into the mainstream. What are your thoughts on the *oud* compared to a guitar? What are the differences, how do you feel they work together?

J.B.: I'm a lover of *oud* and guitar combination to say the least. *Oud* is an acoustic instrument for the most part. This is how it was built the way its origins were. It wasn't meant to be electrified. However, at least not the original. Let's say the grandfather to the guitar which the oud is considered today goes hand in hand grandson and grandfather as the music is concerned and it's a natural outgrowth. I think of the *oud*, the guitar lends itself. That middle instrument by the way is the lute that is also a part of let's say the lute family of instruments.

A.K.: On your records did you incorporate guitar with *oud*?

J.B.: Yes, yes I did. Going back in time, there was a music friend of mine by the name Andie Brandon who was really a very fine guitarist. We played together for a while and I recorded a piece called a *Persian-Armenian medley* in one of my albums and it was a wonderful give and take of *oud* and guitar. I think they really work well together. Two *ouds* also work very well together. I think *oud* and a keyboard nowadays also makes a lot of sense, especially with all the side sounds that you get off the keyboard. There is a sort of classiness, simpleness, a meaningful part of hearing the *oud* and guitar together. I played violin for a while, I still do, but like every instrument you have to keep after it otherwise you start to become rusty.

A.K.: What encouragement or thoughts would you offer to someone who now starts to play the *oud*. Any advice or guidance you might want to offer them?

J.B.: I think my best advice would be to listen, first of all listen to as much of the type of music you love to play on the *oud*. Music is constantly changing. The music that my father enjoyed was one type of music, you know we – sort of – evolve into our own world. We think of the Armenians in America. It presents a different slant on music as compared with an Armenian in an Arab country

or a Turkish village, you take on the character of the country you live in and the music that's played in that country it's unavoidable. My parents brought the music to this country that they were used to. If they were born and brought up in an Arab country their slant on music and maybe my take on it as a result of being born from them was going to be different as well.

A.K.: Thank you John. TAQSIM is very excited to have this session with you. We want to wish the best of luck with your music endeavours.

J.B.: Thank you very much Antony. It was very nice to be here and I wish you well on this project.

2. Ara Dinkjian

I. Interview transcript from podcast under the title: *Ep. 68 'An Armenian in America' meet Ara Dinkjian and enjoy a great music story*'.[168]

(00:58-31:28)

Fadil Alturki (F.A.): Master, I would like to start with a biography.

Ara Dinkjian (A.D.): Well, sure, I was born in 1958 in New Jersey to Armenian-American parents. My father was born in Paris, my mother was born in Lyon. Both of them were born in France but they met here in New York. My grandparents on my father's side are from Diyarbakır, which is Eastern Turkey, and my mother's side is from Harput, also eastern Turkey. I had the trip of my life when I took my father for the first time and we went to the old country to see the villages of our ancestors, that was about fifteen-sixteen years ago. Since then, not only we went back a few times we also performed there, my father being a very well-known Armenian folk and liturgical singer his name is Onnik Dinkjian. So that being the case, I was brought up in a very musical home. I didn't know that homes were any different. I thought everybody woke up singing and playing instruments and went to bed like that also. So, music was just part of our language. And it seems that even as an infant, I was more interested in those sounds, if they were coming from the record or from the radio, or from my father's mouth or from when we had people over and they would spontaneously start to sing, or if we would go, let's say for example to a wedding. All my parents had to do is put my little baby carriage next to the band and for the next six hours I would be ok. "Leave me alone let me watch the magic that was happening", as I was trying to understand what is this and how can I become a part of that world. It was really Fadil, nothing that I ever chose. It seems that I was programmed for this, and I'm very grateful. I am now 62 years old and I wake up every morning anxious to hear something I haven't heard before or to learn something new or to write a piece that I haven't written before, in other words my hunger is still there, which started as an infant.

F.A.: Interesting. I would like to expand more the biography, the way you started with instruments at home, to be an Armenian in the States [United States].

A.D.: The part about being Armenian is really all-encompassing and I say that because, before I was or conscious it seems that all of our friends, of course relatives, everybody that we associated with was part of that Armenian-American community. A lot of it centred around the church, my father is a deacon which means he served at the altar singing the religious music, and when I was thirteen, I became the church organist and continued that post for over forty-five years. So, the religious music, actually to be honest any sound any music was fascinating to me and I wanted to be part of it. So, I started as a little child banging on the table and my mother even told me that when I was a little boy in church, if they were singing a religious chant that had a rhythm, I would

[168] Interview available on YouTube channel, Alnadi podcasts: https://www.youtube.com/watch?v=4g-u8Vubkfw, accessed June 26, 2023.

start to bang on the chair and my mother would tell me: “no you cannot do that!”. So, they got me a little darbuka as my first instrument and that was really the beginning. I wanted every instrument, it didn’t matter whether it was eastern or western, it didn’t matter if it was a string, a percussion, a wind or a keyboard. I wanted to explore everything. My parents, to their eternal credit, bought a piano and a guitar. I started to take clarinet lessons in school and it just went on and on. But the most impactful instrument story in my life was when I was about five or six years old. My parents explained to me that I could go anywhere in the house except into their bedroom. And why? Because there was an *oud* in the bedroom and they warned me it is a very delicate instrument: “You cannot touch that, you can touch anything else in the house but you cannot touch that.” (…) Of course, I became very curious: what was this thing that I was not allowed to touch. (…) As months and years went by, I became more and more brave. My mother would be sawing in the living room, my father would be at work, he doesn’t come home until 6 o’clock. After a few years I’m sitting on my parents’ bedroom floor. I have the *oud* in my arms and I’m starting to figure out something slowly. Well one day my father came home at 16.30. I didn’t realise he was in the room listening to me. When he walked in his first reaction was: “What are you doing? Oh, you are playing?”. He saw that I was respecting the instrument and I had achieved something and I guess that’s how I escaped being punished for not having listened to them. From then on, I was allowed to play the *oud* and this became a fascination with me that continues to this day.

F.A.: How did you come to learn to learn the *oud* on your own? Did you have the chance to meet a teacher?

A.D.: You know the answer to the question, it depends on who you are and what you believe in. And I say that because I am not taking credit for what I have achieved because it seemed to have been programmed in me. No, I did not have a formal teacher but at the same time I can tell you that everything I heard and every record and even the birds singing outside and the wind shields wiping on the car making a certain beat, virtually everything is my teacher. But to get more specific, at a very young age, I discovered that my father had a few of the 78s, the old gramophone records that turn very fast on the machine. These are the earliest (other than the cylinders) documentations of our music and he had a few of those records. I became absolutely obsessed, eventually understanding that this is the roots of our music, of the instruments, and I have been collecting those records ever since now beyond 5000 Armenian and Turkish 78 rpm old gramophone records. My feeling about it is that I saved them from being thrown in the garbage because the truth is that by the time is started collecting over 50 years ago the old people who had them were no longer listening to them their children the following generation was not interested in them, and they were taking up a lot of space and a lot of junk and I gladly took them and I feel like I saved them from being destroyed. Now, of course, it has become a little more fashionable and even monetarily profitable to have these old records but that was never my motivation. My motivation was to learn the foundation of the cultures. And it was not just Armenian, it could be Arab, it could be Turk, it could be Greek, it could be anything. To hear the foundation of our ancestors playing these instruments. Because, as you know, as time goes on, yes, we do become more refined but we also lose a certain authenticity. So, I figured out early on that if I could hear the early music, I could understand the development and where it has come to this day. My intention was never to try to recreate the past, because I believe that it is impossible. I am in

America, it's 1970 for example, it is not Istanbul in 1910. So, I cannot be something I am not, I cannot feel something I am not experiencing. But I can still learn from the masters through their recordings to the best of my ability by listening closely. Yes, we start by imitating, this is how we all start. But I could never be Yorgo Bacanos, I could never be Farid el Atrash, I could never be Udi Hrant. The goal has to be to discover who I am, what do I have to add to this history. You don't do that early on, you spend most of your formative years learning the history of your instrument, of your music, of your culture and at a certain point you start to discover certain unique things about yourself. And as you nurture those unique aspects maybe you start to discover a unique musical personality.

F.A.: I think we should stop at this point and go back to a previous point where you mentioned, Ara, the need to observe. This is a very delicate skill. When you listen to those recordings and you don't have an instructor and you need to understand without a video or a picture what these masters are doing. Plus, the knowledge of *makam*, the *seyir*, all the culture of the music you are listening to, and the *makam* family. Or maybe other kinds of music. Tell me about this skill and how it nurtures and grows.

A.D.: It's a wonderful question, Fadil. And you made another point: I did not limit myself to *makam* music. Let me at least at this point say that, because I was born and raised in America – whether it's in the house or not – you are going to hear the Beatles, you are going to hear western classical music, jazz, all kinds of music and I never differentiated between them. To me it was a sonic wonderland that I wanted to be part of. I did not make categories. To me it was just music. Regarding how one learns without a teacher or how one observes: I have always felt that the musician's job is not to play but to hear what most people don't hear. If you are able to do that then you know what to play to make the music better. The ability to play in tune or fast or loud or slow or whatever, is a technical ability but if you do not put it in its best context, in the music that's happening, then you are not improving that musical moment. And this may sound strange but I'll give you an example of one of the ways that I realised this [example from American TV-series about knowing exactly where someone is]. As a musician as we are playing at any moment you should be able to stop me and ask me: "Right now what is the kanun playing?". I should be able to tell you: "He is trilling in the upper register." (...) In other words you have to be aware of what is happening so that you know what to play, in other words to hear what most people don't hear. I believe this is the job of the musicians. Once you hear this, maybe the best thing for you to do is not play anything at all. Or maybe play in the low register because nobody is playing down there. We need that bottom. So this is how I began to train myself. Regarding the old records and not having a teacher, it took a lot of time and imagination because sometimes, for example, the 78 rpm was not a standard speed until the late 1920s, which means that if you have an earlier record the proper playback speed might be 72 or 86 [rpm]. So, I'll be listening and the *oud* is B-flat and I would be confused. So, I had to hear these things and understand these things: "Oh, maybe there is a technical issue." Eventually you start to hear: "He is playing an open string and it's b-flat, so either he tuned higher or the speed is incorrect. There are universes to learn. And I'm trying to figure out which strings he played, which fingers could he be using, and how to use his *mizrab* to pick that phrase. And I'm still trying to find those answers you know.

F.A.: You mentioned about the first years, that the musician has to learn the history of the instrument, until he discovers himself. Could you please describe the process?

A.D.: When I said the musician has to do that, what I really meant was this is what I believe. Of course, there are musicians who are not interested in the past. They are born with talent and they move forward from the point where they are. I am just telling you my own philosophy and my own approach. I want to move my instrument, my culture and my music forward just a little bit. But before I do that, I have to know its history. Because maybe somebody already did what I'm doing or maybe this is breaking all of the rules and therefore it is not a direct line it is not a logical transition to the next step. I personally want to be aware of all of those things. And I once tried to teach my children to trust what seemed right to them. [examples from his family members]. The same way as a musician. And please don't misunderstand. I don't ask other people their opinion about a particular song of mine or a performance of mine. I don't ask because, if I ask ten people I will get ten different answers and what does that do for me other than confuse me. I have to trust what I hear and what I feel. This is part of discovering who you are. As a matter of fact when I started my first band which was called Night Ark, my father who is my hero and my idol not only musically but as a human being he is my example he said: "What is this music you're doing, what is this jazz mazz you don't blend those things this does not belong [together]." Ok, but I did it because, without thinking too much, this is what I felt. And it was a crucial step towards discovering who I was and starting my career because you know what? My father was not born in America but I was so if I ignore the fact that I was born in America, I am not being honest. At the same time, if I deny my Armenian heritage, culture and history I am not being honest. So, when I play music, when I write music to various degrees, those are the elements that should come through. If I am being sincere about who I am. That's who I am, you don't like the music that's fine, I have to make myself like it. I have to take a picture of who I am when I'm presenting myself musically. Those people who relate to it who like it, those become your audience. Those who don't like it, that's not your audience. You cannot please everybody.

F.A.: This is a big question; we will come to it in a different way later in our discussion. Touching on this, how come you were not dragged to the music flow or the music fashion or whatever was the mainstream at the time because you are not playing western music. I know that you did the organ for 45 years but you do the Eastern type *makam* music.

A.D.: You are asking why I didn't become a typical American musician?

F.A.: Yes

A.D.: Haaa, that's a great question!

F.A.: That is also good for the business, you can make money from it.

A.D.: When it comes to making money and thinking like that I am a disaster. If I wanted to make it, I would not play the *oud*, I would be doing something else. But like I said, I did not think I just followed what was attractive to me, what made me hungry, and it was these instruments and these

sounds. [Personal story:] My father was an orphan. He does not remember his father at all; he was around two when his father died. Back then if a man died and you did not have money, a single mother with two children could not support her children. My grandmother started to become insane with worry and she was institutionalised. And she died when he was five or six, so he barely remembers her. The only thing he remembers about her was that she would sing lullabies to her two children for them to sleep, in the Anatolian *makam* style (we call them *maya* or *uzun hava*). Now, when I was about twenty my father and I went to France to do a concert for the French Armenian community and an old lady came up to my father and she knew the biological parents. [describes the meeting with the old lady]. And she said: "And you know? Your grandfather played the *oud*." When she said that, I broke down and started weeping because I am an American born in Jersey. Why do I want to play the *oud*? Are you stupid? Play the guitar, play the drums, get some girls, get some money. That blessed woman gave the lesson of my lifetime which is: we are carrying physically the blood and the DNA and the characteristics of our ancestors. It is in us, even if we never met them. Maybe I talk exactly like my grandfather talks, maybe I walk this way. I don't know but he played the *oud*. It was the greatest gift I ever received. Because it confirmed everything that I felt, because she told me this is the path. That is what I was trying to teach my children. You may live and die and never feel the right way. you have to trust, it is who you are.

(36:10-55.30)

F.A.: Master, let's go back to the music and genres you learned and lived with, and the various instruments you play?

A.D.: Like I said, growing up, I never divided or categorised the genres of music. That's really more of a marketing device, so they know how to sell it and how to market it. Musicians have always rejected those categorisations, by the way. As a matter of fact, the great Duke Ellington said: "My music is not jazz, it's my music." By saying that he is allowing himself to bring in blues or jazz or classical or anything and it's still his music. I feel very much that way. America is a very interesting and unique place because as you know it is inhabited by people from around the world. So, it has an incredible diversity of cultures. [Describes his disc collection.]

F.A.: [Asks a question on Dinkjian's routine concerning his disc collection.]

A.D.: My routine these days is to wake up for coffee and look for something I have never heard before. I'd like to make another point which is more important than amassing a big collection. The point is this: experiencing music is what ties us all together as humanity. It's been going on since the beginning of time. It is one, I don't know if I should say this, it's one of our only hopes. When we find ways to define how we're different, music is one of those things that reminds us of what it means to be human. In that way it is one of our most precious gifts. I can hear someone play a couple of notes and they are on the other side of the world and they are touching me. (…) It is a precious gift. I think I have mentioned to you, there have been times in history and certain cultures that to be a musician is a derogatory low class negative designation. There are even negative words to describe musicians in certain cultures. Maybe I'm naive but I'm extremely proud to be part of a great history of musicians, I'm not putting myself at their level necessarily but,

whether we like it or not, we are the ones we are alive today with our instruments in our hands and I'm very proud because it is a unifying force.

F.A.: Let's talk about the music community from the time you started being a musician.

A.D.: My particular experience was with the Armenian American community which meant church on Sunday morning, and by the way our church service is two and a half hours long and everything is sung. So, two and a half hours of melody. That's why I loved it so much because of its music. We also had folk dance groups both children and adults, where we would wear the ancient costumes of the villages of our ancestors and we would recreate the folk dances of each of the villages and we would perform those. I myself refused to dance and as a five-year-old I would play the darbuka. I would play the music but I would not dance. And a very interesting thing has happened. You know there were terrible events that happened during the first World War, specifically in Turkey. We were either wiped out or had to run. This is actually why I was born in America. After I turned back and so those villages and towns I understood that if it was not war there was no reason to leave. We had mountains and lakes. It was paradise. Many, many Armenians wound up in America. Some from Harput, some from Diyarbakir, some from Erzurum, some from Malatya, some from Urfa and on and on. And each one of them had their own melody, their own dance. But in America, when the Armenians would gather, they wound up learning each other's dances and melodies. That never happened in Turkey because you were a little more isolated, each one of you, you were in your own village. But in America they would all gather. (...) So when my father and I would perform – and we performed thousands of picnics and weddings and dances – there would be hundreds of Armenians, all dancing all of the folk dances of our ancestors and we didn't realise how precious that was. It was almost like keeping a dinosaur alive. We were not conscious of how precious it was, until some people from Turkey came and I brought them to an Armenian dance that we were playing, and they saw the dances of the little Armenian kids. And those people made us realise that what we had done was so precious because the dances were dead over there and we kept them alive here not intentionally. The Armenian-American community was and remains very strong still today. [Dinkjian talks about his family.]

F.A.: That actually leads me to another question: the connection with the great masters of Armenian composers and musicians.

A.D.: I have to make the distinction. The Armenian masters of music, I don't like to make categories but, because my ancestors come from what today is called Turkey, I can tell you that there are many crucial masters, composers and musicians. We know this from history, from old records, from books. Their compositions are still performed today. Most cases the language performed is Turkish because that's where they were living but the composers were Armenians, Greek, Arab, Jews you name it and of course Turkish. We make that distinction from what was formerly Soviet Armenia and is now independent Armenia and we have a group of master composers. By the way, that music, which is different from Turkish music, is a music I am also obsessed with. They use slightly different instrumentation, they use different approaches. It is not the ancient *makam* system, there is harmony and yet it makes me feel Armenian. There are two schools of Armenian masters, both schools of which I am a student.

F.A.: Can you name some of these composers?

In Turkey we have Tatyos efendi, his *saz semai* and *sarki* are still being played today. One of my absolute favourite composers is Armenian Bimen Şen Hazarian and there are so many more. When we talk about Armenian composers, we must mention Gomidas Vartabed; he was an ethnomusicologist, a *selebet* priest, a composer, a musician, a choral leader. He went throughout Turkey and recorded and transcribed folk songs. He is the Armenian pillar of composers, probably the most important. We also have Sayat Nova who was a minstrel, a troubadour, an *aşık*. These are all some of our foundations.

F.A.: Ara, one question here is about language and music. You were born in the States but you do play *makam* music. Do we learn the language the same way we learn music or do you link it back to genes and the ancestors, the 'Armenian tree'?

A.D.: One thing that we have finally come to understand is that children are capable of learning many languages. There was a time in America, I don't know about the rest of the world, in the 1960s when the teachers were telling the parents not to speak their native language to their children. This was terrible advice, wrong advice because they have proven that the brain of the child can learn many languages. So, your time to learn in an unconscious way is between 1-5. I tie that into music. If I accomplished anything it is because there was so much music in the house as a baby. Just as I speak Armenian fluently, it's because I grew up listening to it, whether it is *makam*, Gomidas, or the Beatles. I heard that every day, it became natural, it just became part of my world.

F.A.: Do you see that we learn the language the same way we learn music?

A.D.: If you don't take advantage of it when you are a child, then you learn in an academic way. It becomes a chore. I never ever considered music a chore. Just the opposite. While I wasn't a big practitioner, I have always been a constant player and explorer.

F.A.: Having all these obsessions with old recordings, might give an impression that you are old-fashioned or an imitator. But when we listen to your music it is so connected to the past but is todays. How is that?

A.D.: How can it be anything else? I could never sound like they sounded in the 1920s. I could never sound like I was born in Cairo. My only chance is to be honest. If I'm honest you'll hear some West you will hear some East, depending on the piece. The important part is sincerity. I am not trying to play in a particular category. When I was younger, I did not know the technical names of the *makams*, I was not paying attention to the *makams*. When I would write music, I was always in this family of the *makams Hüseynî, Beyati, Muhayyer*. I didn't know those terms back then, but I was writing these songs. Later, when people would ask what *makam* is that, and I had to answer what *makam* I was playing, I started to see that 80 percent of the songs of Diyarbakir, where my ancestors came from, were in this family of *makam*. I was not conscious of it, I was not trying to do that, I wasn't thinking of my connection to Diyarbakır but there it is. If I am just allowing

what's going to happen, I see my history it's coming through me.

F.A.: About living today, about expressing today rather than mimicking the old records. Sometimes we are impacted by the massive number of the old recordings, it will impact our style, it will impact our taste. That's not very clear when we listen to your recordings.

A.D.: I honestly am not conscious of it, but I do know that first comes the writing process. And if I can tell you about that: The only time the writing is really something that makes me happy is when I'm more of an observer rather than in control. When I'm in control then I am using my brain and right there it becomes a calculation instead of an inspiration. This is really the truth; my wife knows that in the middle of the night if there is a light, she knows not to ask me. Because in my dream I heard a melody and I had a music paper and wrote it down and went back to sleep. I'm in the shower and suddenly I hear this melody. Fadil can I say that I am the great creator of this melody? Wow, something came. Where did it come from, it's coming from God, it's coming from our ancestors, it's coming from you I don't know but when it comes without warning you don't know. [Gives examples of inspired moments.] That said, you might be commissioned to write something and you are sitting there waiting for inspiration and time is running out and you have to force yourself. I'm a musician. I'm a composer. I know how to force myself to write something. They are rarely something that I' m really, really happy with afterwards I can tell it was a bit of a calculation.

F.A.: Ara, you once told me that composition is nothing but finding music and putting down music on paper, what we call composing.

A.D.: One of my CDs is *Finding Songs* as opposed to writing or composing. And I say *Finding* because when they come you know that it is right. As if they have always existed and you found them. They don't need to be changed. It is hard to take credit for something like that. So, I say: "I found it!"

F.A.: So you need to keep listening and waiting for them to come rather than engineering a piece.

A.D.: I think it is sort of like – I hope it is not an inappropriate analogy – when you are a young person and you are wondering how I am going to meet my wife. My advice to my children was that you cannot predict or plan it, but you have to remain open, available. It is the same thing with music. I am not sitting waiting but when it comes I know that I cannot interrupt the moment because I know it may not come for a long time.

F.A.: So, we stay tuned as musicians. So, what would you choose for us to hear from your personal music?

A.D.: *Picture* which is a piece that came to me many years ago and has been recorded in about a dozen different languages. I am saying this not to call attention not to myself, but on the power and diversity of music. Diverse cultures can hear a melody and feel human. In this piece, I'm playing the *çumbus*. And if I may say a story: I had written that piece and I was making my first record

with Night Ark for RCA records, a big multinational company. In the best studios in NY, best microphones engineers, producers. We made the whole record, I played this with the *oud* and I was not happy. I said the piece was special and it needed something special and we didn't get it. He said: "Ok, we'll get it tomorrow." I went back to my apartment and I looked in my closet. There was this instrument there, her husband had died. And it was in the closet. I took it tuned and I took it to the studio, played that song and that's what I was looking for. The *çumbus* is really like a poor man's *oud*. Inexpensive, not particularly well made, not very respected. *Çumbus* was never treated with such respect. Eventually the *çumbus* company called me and the sales had gone up. Sometimes ignorance is the best thing (…)

(01:14:30-01:17:00)

F.A.: [On the use of lyrics and the universality of music.]

A.D.: I do believe that spoken or sung language can be a wall. If we use it that way it can be something that separates us. It was one of my goals to bring the *oud* to part of the world that thinks that is a Muslim, Arab, etc. I wanted to bring up the fact that there is no limitation to any instrument only to human beings. That's why I recorded a Beatles song. For that part of the world, I wanted to bring a western harmonic colour to the *makam* system because as you know *makam* music doesn't have harmony. Well, I'm born in America, and harmony is part of how I grew up. How do you bring harmony to microtonal *makam* music without offending either one? This has been my work, trying to enhance both bringing harmonic colour to the *makam* system, and bringing microtonal music to harmony. This is one of my ultimate goals; to make instruments more loved by people who do not know them, certainly to bring the time signatures that are unique to our world to the rest of the world and to blend but in a way that enhances both. You know in the 1950's there was Yehudi Menuhin and Ravi Shankar, East meets West you know? They would take turns playing and the other one would play. It was a beautiful meeting of cultures but it did not create something new, just very polite: "now you'll play now I'll play". I wanted to blend and create another possibility that these cultures can mix. But to do that you have to be respectful and aware of both. I don't like when a middle eastern traditional folk player says: "I'm gonna play jazz". You cannot play jazz, you have to study jazz and I don't like when a rock player says: "I' m gonna play some microtonal modal music." No you have to study, you have to know about it before you do it.

II. Personal interview transcription with Ara Dinkjian and Tamer Pinarbasi (02/2015 Istanbul)

Marina Liontou Mochament (M.L.M.): Could you explain what you define as Armenian-American style of *oud* playing?

Ara Dinkjian (A.D.): So, the style that developed in America is a combination of Udi Hrant's style but also the fact that you are born and living in America and there is even jazz or there is eventually rock and all these different sounds. And you are combining all of these things. So, this unique style developed. Your parents were born in Turkey, you were born in New York, you heard

Udi Hrant but also you are listening to the Beatles. And so all of that developed the kind of unique style where simple harmony [developed] more than it would develop in the Arab world or in Turkey. And then some of us, like Tamer and I – maybe I'm wrong to say this – but one of our greatest pleasures is either creating or re-defining harmony where harmony did not exist. You know, more than playing faster, to find the harmonic colour, which is supposed to be a Western European concept, it does not exist in Middle Eastern music traditionally. That harmonic colour, to bring it and lay it on top of a modal system which in itself is so rich without clashing, this is our great challenge and our great pleasure when we find it. So, these packets of communities, the biggest one being in America because of Udi Hrant (but Hrant also had relatives in France so he would go to France). Hrant also made recordings in France on a small Armenian recording company named Ararat, that do not exist anywhere else in the world. So, he is singing by himself on the *oud* on Ararat label record *Hastayım Yasıyorum*, which is different from the one that he recorded here. Oh my God, these things are precious. So, maybe there are some French *oud* players that were inspired by him, by Udi Hrant. So, this is I think the genesis, if there is an Armenian *oud* playing style it is ultimately connected to Anatolia or to Turkey. If we trace back, back, back, it comes back here but it develops according to the country you are talking about. So, Tomboulis was born in Turkey for example. (…) You get affected by your environment.

M.L.M.: What about the improvisation in Armenian American *oud* playing? We can listen to a *taksim* like improvisation played after a song or a tune [meaning metric improvisation].

A.D.: Ok, the interesting thing about *oud* improvisation is that, in Turkey the *oud* was not the prominent instrument to improvise in çiftetelli, it was [supposed] to keep the ostinato going. Because you have the sustained instruments and then you have the kanun, it comes third after the clarinet and violin but *oud* would be the last one. But in America, again because of Udi Hrant – the dominant influence – the *oud* became [the lead instrument]. First of all, the *oud* started playing in the low register, where I love it, where it lives and breathes and [then] it shifted up an octave, because it became the lead instrument. The opposite of Soviet Armenia and Turkey. Now, [America in the 1960s], it's playing up here [high register] and when it comes time for a solo, first thing is the *oud* and they are playing up here [he imitates the high register gestures]. So, because it became the lead instrument now the soloing style and the repertoire had to develop, so what happened with Richard Hagopian in California he developed a picking style that I stole (and he is my dear friend and I acknowledge him and thank him) where, because the *oud* doesn't have sustain if you want to hold a note [Dinkjian here sings a tremolo technique, to give the illusion of sustain] . So this would be a joke in Turkey – if you want to hold a note let the clarinet do it – but again the *oud* became the dominant instrument in the Armenian American community so it changed the picking style to give the illusion of sustain and you had to develop some sort of rhythmic line. So, something developed in America that I don't think it developed anywhere else, frankly because of that. Had it been Sukru Tunar, who came to New York in the 1950s maybe that would have made the clarinet the prominent [instrument], but because it was Hrant and he was Armenian, [people said:]: "Oh, he is one of us." So, this is how this all developed.

M.L.M.: About your improvisation techniques and strategies. How are you thinking about that, how structured are your improvisations?

A.D: First of all, thinking is the great danger in music, the brain is the great enemy of music. If you are conscious and you are using your brain it means you are not allowing. I am sorry to get so hippy. You are not being sincere, you are editing. This is the great danger. If you are asking me what I am thinking, I am not thinking, if I am playing well, it means I am not thinking. But as far as structure is concerned, I believe [a] basic story or art or anything you state your opinion, you develop it and you conclude. If there is structure to improvisation, generally there are exceptions to everything of course, there has to be that part. *Taksim* is a perfect structure, introducing the *makam*, modulate and recapitulate This is a general structure for music, for art, for architecture, for stories, for life.

M.L.M.: Yes, for sure, but let's say that you have to practice before you get a good solo or a good rhythmic improvisation, what would you think for your practice, not for your performance.

A.D.: I do not mean to be rude, but I reject your premise, you have to practice. I never practice [at this point Tamer agrees by saying: "I never practice"]. Here's what is going to happen, we are going to play a concert tonight, we cannot guarantee that we're going to play well, no this is true we are good enough that we can make most of the people satisfied because we know our music and our instruments well enough. But for us to say "Yeah we really did something tonight," there is no guarantee. If we have a chance to do something then, we are impressed with ourselves. [If we say] What a great concert [it] means that our brains were not on and we allowed for something to happen. I reacted to what he was doing and he reacted to what I was doing, I don't know if it is God or if it's chance, the people, the sound, all these uncontrollable elements and then we have the chance, even though he [Pınarbaşı] is the best kanun player, we don't know if this is gonna be a great night. And here is my only [advice] (this is not good for students): If I practice then when it comes time to play, I'm gonna play what I practiced. I'm not going to allow music [to be expressed]. I'm gonna practice to execute what I practiced and this is the beginning of the problem.

Tamer Pınarbaşı (T.P.): But she was asking about *taksim* practicing or practicing.

M.L.M.: Improvisation practice in general.

A.D.: I never practice.

T.P.: For me you have to listen, you have to practice your instrument, not improvisation, whatever. If you listen, that's the best practice.

A.D.: Our job as musicians is to listen not to play. Playing is the easy part. How do you know what to play? It's only if you hear what is needed. He is doing this, he is doing that, maybe the best thing to do is not play anything, that would be great. Or he is doing this, he is doing that: "Oh my god if I do this, [this] is gonna [have a certain effect]," but you only know [when you listen]. So, when we are playing music at any moment, Marina, you should be able to say: "Stop, Ara. What is the kanun doing right now?". And I should be able to tell you he is trilling. If I don't know what he is doing, how the hell do I know what to play? If I'm not listening to my fellow players, what are

they playing, who the hell am I to be playing? This is the most important thing.

T.P.: There are so many great players, but they don't know how to play. They are playing the song but they can play a lot. They just play, they don't care about what's happening, they don't hear it. That's the bad thing, that's not music.

A.D.: And you know, when we have a rehearsal it's obviously not to learn our instruments, it's to find what we can do with that piece. Sometimes, we are talking about intonation and we're talking about a sixteenth tone, we' re discussing this for five minutes.

T.P.: He loves it, nobody cares.

A.D.: And you know Ismail can hear it! I'm going to give you another secret. You know sometime [at some point] we will not be here, and the young people [will continue]. This is not ours you should know this. She [Marina] is nice. I'm going to give it to her. So, look my dear. When it comes to improvising or even composing – which might be the same thing. My father is an Armenian folk singer. Sometimes, I close my eyes and I imagine my father singing when I'm improvising because for me all instruments are trying to emulate the human voice. We are trying to say something, to sing, to tell a story. This is what I do, this is my secret, if I have a secret. I imagine the human voice and I know my instrument has certain limitations. It does not have sustain, his [Pınarbaşı's] instrument, all other instruments have certain limitations, we all have our problems, right? But what I love about Hrant is that he always gave the illusion of sustain. You could sing his *taksim*. You could not sing Yorgos *taksim,* (sings) this is Hrant. This is what I do: in my instance it's my father's voice that I hear but you can hear a voice, and if you are trying to tell a story like a human voice then the instrument is not the important thing. Then the story is the important thing, tell your story, don't tell me you are a great *oud* player, tell me your story. The instrument is not important, the story is important.

M.L.M.: You mentioned something about composition and improvisation I would like how you get inspired by your composing [process]. How do you do it with inspiration?

A.D.: Inspiration is by definition something that you cannot force.

M.L.M Yes but you can help it a bit!

A.D.: Well, we are all good enough on our instruments that if we are not inspired but we find ourselves on stage or a recording session and you have to improvise. We know enough to do something that is not necessarily inspired but that most people (I am not trying to talk down to anybody) would tell that was nice. You know, I have been playing for fifty years, so I have developed enough little things that I could connect them and here you go, this is the improvisation. [laughs] You know, the moments of inspiration are for me very, very rare. I don't know about him or anybody else. It's what I live for. I can't wait, I don't know when it's going to happen next week or in six years, I don't have any control over that.

3. Kyriakos Tapakis interview

Interview transcript of personal interview with Kyriakos Tapakis, in November 2021, in Kavala, North Greece. The interview was held in Greek and was translated by the writer.

[In the first part of the interview Tapakis talks about his education and his choice between jazz guitar and *oud*. He chose the *oud* after his high school years when he moved to Thessaloniki and formed along with other musicians the music group Loxandra. He then as he says dedicated his focus on the *oud*.]

Marina Liontou-Mochament (M.L.M.): Rhythmically [in improvisation], what is your approach?

Kyriakos Tapakis (K.T.): To tell you the truth, I haven't approached it. I haven't thought about it. Great part of my approach has been influenced by the band that we had with Theodorou [Kostas],[169] mostly with him. Everything there was rhythmical and we were together there with Anastasiadis the drummer, and I was really enthusiastic about his approach to rhythm. He was always telling me things about rhythm, but I did not practice any of those on the *oud*, I was practicing them rhythmically [by tapping his feet, counting out the subdivisions and others] and then those things passed in my *oud* playing. If I had some time to practice, Anastasiadis would always tell me to do it on the instrument, but I never did. [I am playing] Whatever comes out, I did not practice it.

M.L.M.: Structurally, how do you think about metric improvisation, do you ever think about structure?

K.T.: No, I don't think about it at all. It needs to have a development, ok, it starts slow and then 'I give pain' [Greek expression used when someone is doing something passionately] [laughs]. I haven't analysed it and in general, I'm not so good with structure. I do not think about it so much. But I'm copying a lot of other people. I have a lot of students and we transcribe *taksims* and practice the phrases. But we don't learn it by heart. It is not good to imitate as such.

M.L.M: How do you treat the rhythmic structure when improvising?

K.T.: I hold the beat [pulse] and then I'm playing on top of this. Anastasiadis was calling this a way but I don't remember.

M.L.M.: Do you compose and what is the process you are following?

K.T.: I'm filling my phone recorder with ideas and then if I have time which I don't have [laughs]. I developed them [afterwards] but my phone broke down and I lost everything [laughs].

M.L.M.: Could you describe how those ideas emerge?

[169] Kostas Theodorou is a Greek multi-instrumentalist and composer living in Thessaloniki.

K.T.: Sometimes an idea comes. The best ideas mostly come before sleep or after, or in an explosion of happiness. You go for a walk and then an idea comes.

M.L.M.: So, maybe they come from the subconscious?

K.T.: Yes, and then you have to work on this. You write it down, you record it to not forget it and then you work on it. And also, for the melodies to come you have to cut down a bit on your practice. When you are always learning new melodies, you don’t have space for your own. You have to empty your mind and your ears a bit to let the melodies come**.**

4. Harris Lambrakis

Interview transcript of personal interview with Harris Lambrakis, in November 2018, in Athens. The interview was held in Greek and was translated by the writer.

Marina Liontou-Mochament (M.L.M.): Could you describe how your engagement with improvisation started?

Harris Lambrakis (H.L.): [In the Music school of Pallini, Athens] Alexandros Hamoutzis taught us a lesson, the best lesson in school, he called it *Free expression*. [It was actually] free improvisation. We could do whatever we wanted, play or not, dance or not, relax, do whatever you want but the point was that he wanted us as a team and he wanted us to be there. He did not judge anything of what we chose to do.

After that, everything came from action. The need for playing, for example with Haig [Yazdjian].[170] [He would say:] "Play a solo" and then you are searching for what to play. Then you listen to other things, clarinets, violins. I think mostly because of Haig this rhythmic improvisation came. And from jazz.

M.L.M: When did you start performing with Haig?

H.L.: In 1994. And it was from Haig that it all started. At first, we played Arabic repertoire with Arabic percussion. But then he wanted to play Armenian [repertoire] and Mohamed left and he [Yadjian] invited Sidirokastritis [Nikos][171] in the group. And the drums gave another sensation. And it's not the drums; it's the way Nikos played. Nikos helped me a lot without knowing. It's this feeling that somebody 'pampers' you [with the way he is playing the drums]. You play and he doesn't let you 'fall' or be exposed. Every time the feeling is the same with Nikos, he hugs you [with his playing]. He listens to what you play and he helps you with the phrase. He 'takes' [extracts] the phrase out of you and he guides you without pressure, softly and sweetly. And this was happening with freedom and allowed for openness. I didn't feel the need to put a label and define it [the practice of metric improvisation].

M.L.M.: And how did you decide to teach this [metric improvisation]? Because you are the only one that conducts this kind of seminar.

H.L.: I realised, through performance, teaching experience and praxis, that it [metric improvisation] exists as a subject. I saw a lack in me and in others. I asked myself "what is this?"; it exists [in performance] and we do not know what it is. I did not want to define it, but I wanted to find a way to approach it and then allow it to open its own world. What we never achieve in this week of seminars is to find each other, because we focus on technical things and then we don't

[170] Haig Yazdjian (1959) is a Syrian-Armenian *oud* performer, singer and composer. Yazdjian has been residing in Greece for the last forty years and has been a prominent figure in *oud* playing in Greece.
[171] Nikos Sidirokastritis (1963) is a Greek drummer, born in Athens. He is generally considered one of the most creative drummers in Greece.

reach it. [My wish for the seminars is] To find oneself inside this [the seminar]. I don't want to say do this or that.

M.L.M.: Another question, Harris: do you differentiate rhythmic improvisation from *taksim*? Because there is a mentality in Turkey that does not recognize rhythmic improvisation but only *taksim* and the categories *usulü* (with *usül*) and *usulsüz* (without *usül*).

H.L.: I see this free thing [*usulsüz*] as a case. India has played a great role in this, jazz, the clarinets Roma clarinets the *versa*.[172]

M.L.M.: And what about the title of the seminar 'rhythmical improvisation'? Could you give me some information on the term?

H.L.: This title is Ross's [Daly]. This 'modal rhythmical', I don't remember how he said this at first. [Maybe] Because every time you have to relate to a rhythm. Someone could ask: "in the free thing's [i.e., *taksim*] doesn't there exist a rhythm?". I am interested in how I react when someone is playing a rhythm. Even when I am alone, I can consider that there is a rhythm, but in the case of rhythmic improvisation there is an interaction. And in the seminar, this is another thing that I am trying to make people understand; the one who keeps the rhythm or accompanies is equally significant. The thing I was telling you is that Nikos is taking the phrase out of you. If Nikos was not there the same thing would not happen. In jazz, this is a common mistake everywhere. You think that if you play swing and the other is soloing it will be nice. No, if you don't listen to the other performer, then it's not going to be nice. It is an interaction, we are together to play together, if the other one is metronomic [it will not work out]. When you are alone you have your own rhythm. All the *taksims* have rhythm, some notes are bigger, some smaller. I can extend the notes, the phrases when I am alone but when we are together, how can we do it together? Accompaniment is significant, it is a relationship.

M.L.M.: What do you consider the weakest points in metric improvisation performance and practice-based on your experience?

H.L.: I see that the basic problem is the great focus on the meter (bar) and the lack of a wider perspective. The primary effort is to analyse everything inside the bar but then to leave it and see it from the outside. And then this helps me to relax and not think about what I am going to play. [The goal is] To be able to raise your focus. Then, the meter becomes something like a breath. And then [the goal should be] to leave from that. It's not something difficult. For the drummers maybe it is more difficult. But for me this is the way. And then when we approach the non-tempered of the rhythm. There is the tempered rhythm of the metronome (exactly the way the piano) and then there is the non-tempered where you can breathe and get away and be inside the rhythm. It is the same with the intervals. I see it as something that opens and closes. But for this to happen you have to get away from counting. Because I have the impression that most of the people do not count like

[172] According to Kalaitzidis (2015): '*Versos* (lit. spin) are composed by a compilation of small phrases which the musician chooses from oral tradition and fixes them with others of their own' (197).

this (tempered rhythms) the ones who know how to write and read he counts like this (tempered). [Here, he demonstrates counting of the external rhythm] The gypsy who plays the davul plays clearly like this. In the *makam* also it is like this, as scholars we are missing something that the ones that do not know how to read and write have more of; the feeling. (...) And the basic thing is to feel free and stop thinking.

M.L.M.: The other thing that I would like to discuss is if and how much your involvement with metric improvisation has helped you in creating forms and structures, that is, compositions.

H.L.: I think it is going together, and that was the other goal [of the seminar] to come to a point to see it as an on-the-spot composition or as a crystallised composition. That is, I'm doing an improvisation now in front of the "client" or am I doing this at home and taking it to the client as a ready product. This was what we were trying to do. In the quartet [Harris Labrakis quartet], we are trying to not crystallise the compositions as is the case with the *şarkı*. They were notated but the piece is not this, so what is the piece and where is the piece? [*şarkıs*] are also improvisations that were just written down. However, everyone improvises [in performance].

M.L.M.: So, we are improvising an improvisation?

H.L.: Yes, and with keeping the thought in mind that the two extremes [improvisation-composition] do not exist. I can never play exactly the same thing twice and I can never improvise without any reference, random, like a machine, random notes, this is impossible. As it is impossible to play something exactly the same. So, if these two things cannot happen all the rest are in the scope of /*aytoschedíasmosinthesi* (comprovisation). The human is somewhere in between.

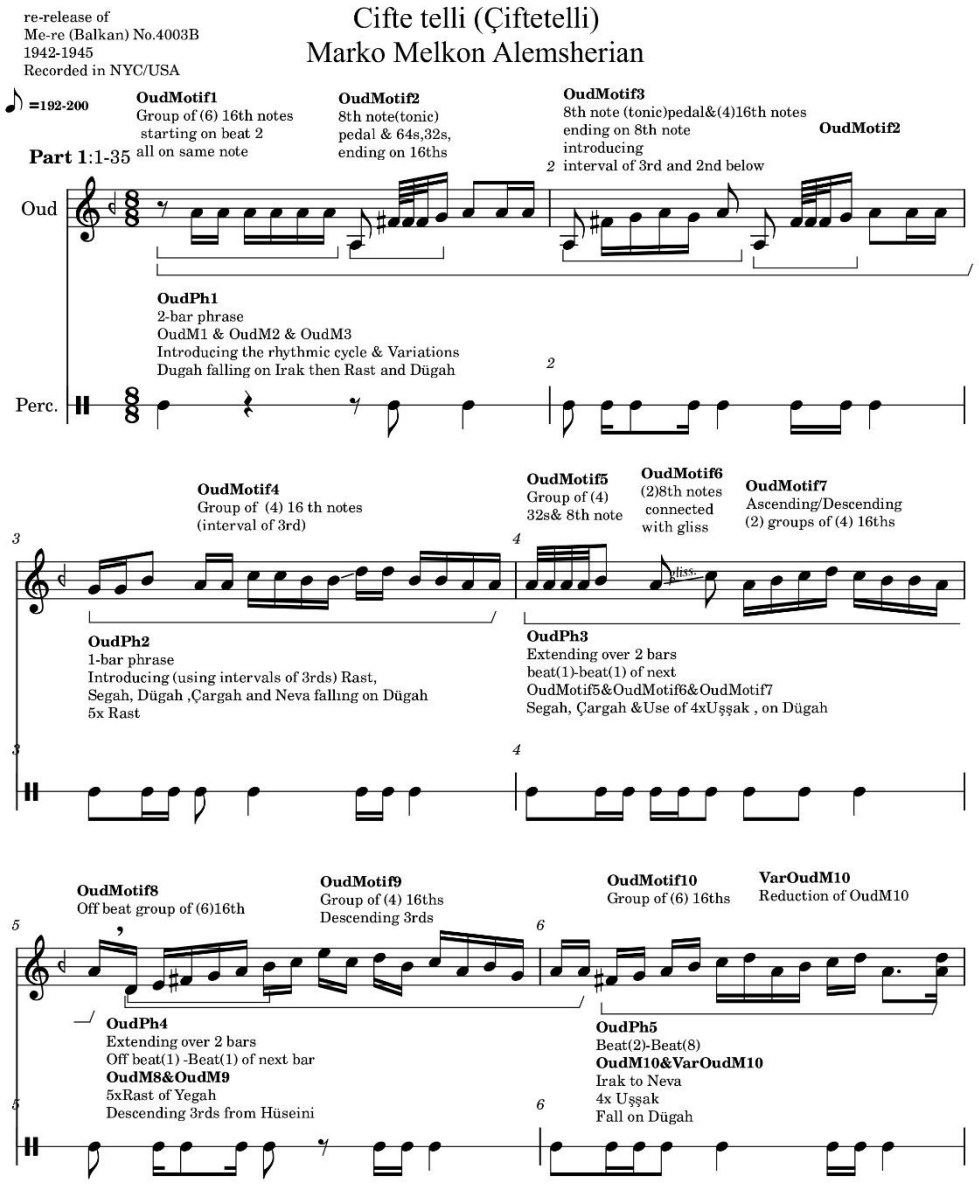
M.L.M.: Because whatsoever we have the memory of the body.

H.L.: Yes, and the two extremes are not human, they are mechanics. Even the themes can change. Our mood in the rehearsal is different. Our mood is different in front of the audience so how can things not change? It would be a lie. If this can happen and there is some interaction this is the goal. This is also αυτοσχεδιασμος (improvisation) and composition (σύνθεση) if you do not have any maestro. The older generations played like this, free (χύμα).

M.L.M.: So, this freedom that comes from your personal expression differentiates you.

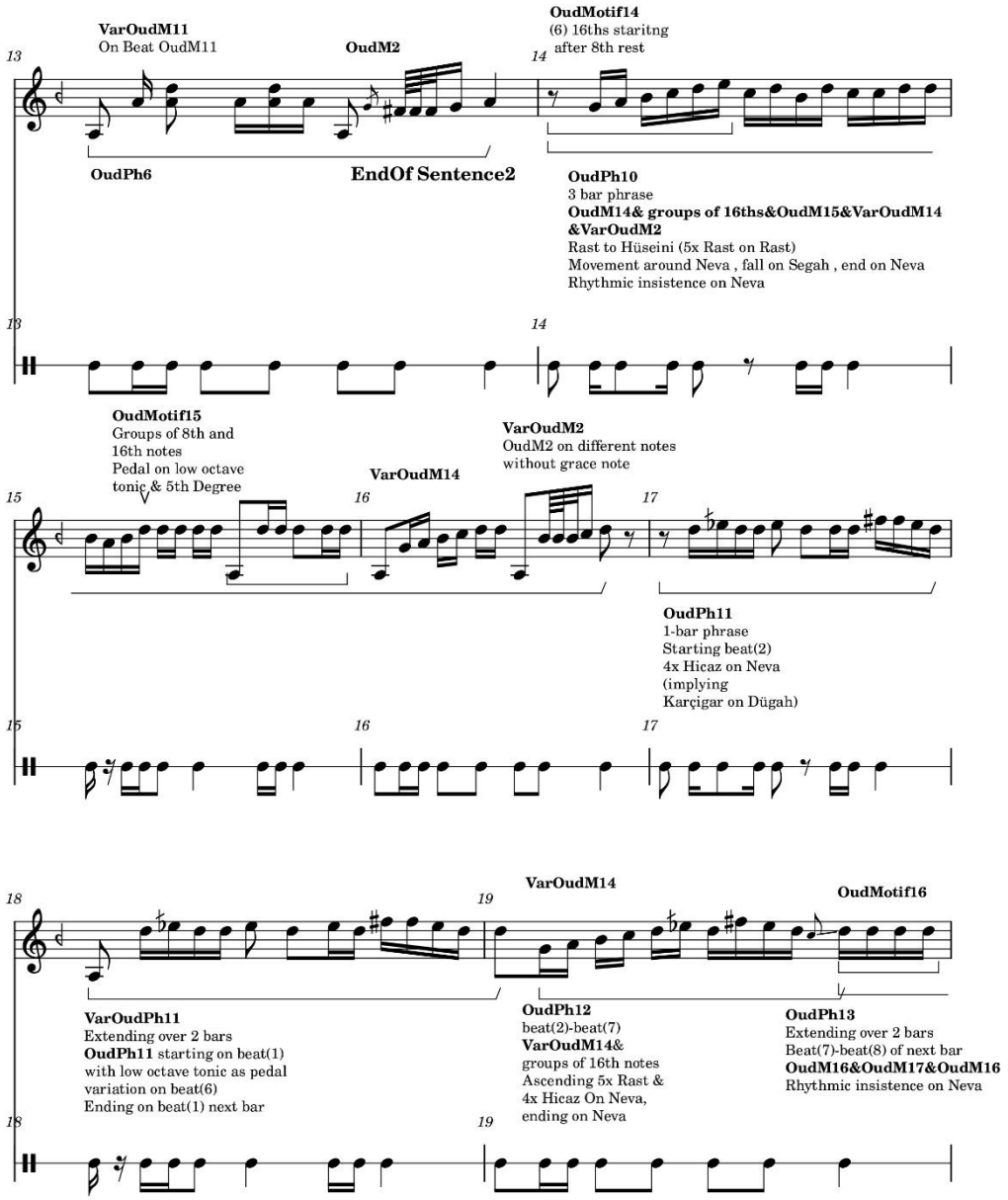
H.L.: You are always searching for something you are searching for yourself.

APPENDIX II: Transcriptions of musical sources

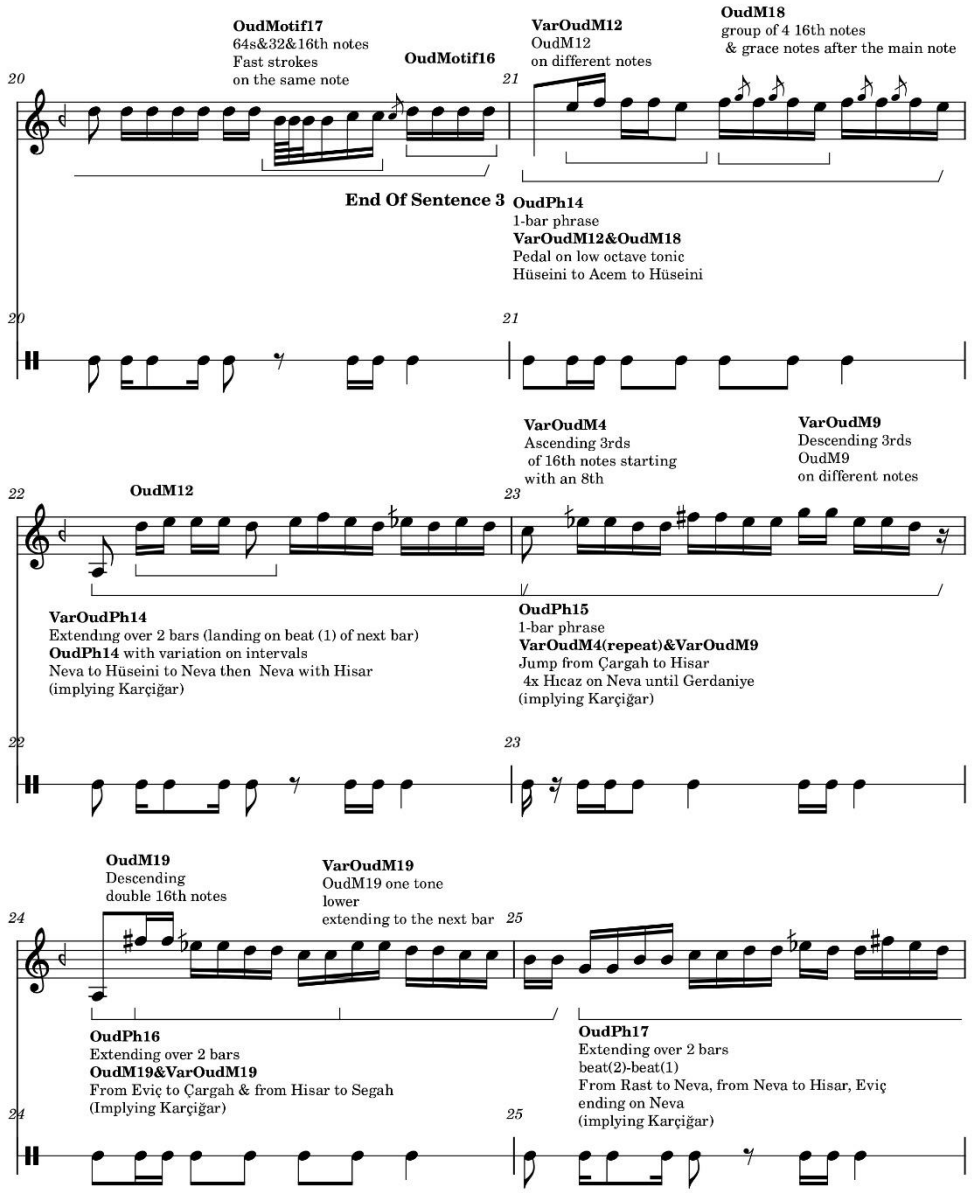


OudMotif11
Starting with levare
Offbeat,combination of
16th& 8th*(3)16th note
OudM2
OudMotif12
Group of (4)
16th ending on 8th
OudMotif13
Dotted 8th ,
tremolo
fall on low octave tonic
7
8
OudPh6
1-bar phrase
Rhythmic Variations on accompaninment
OudM11&OudM2
OudPh7 (Question)
Extending over 2 bars
Beat(2)-Beat(1)
Segah leading to Çargah
Falling on Dügah) low octave
EndOfSentence1
OudM12
9
10
VarOudPh7(Answer)
Extending over 2 bars
Beat(2)-Beat(1)
OudPh7 one tone lower&
replacement of
tremolo on beat(6) with group of 16th notes
VarOudPh2
OudM7
VarOudM8
On beatOudM8
VarOudM12
OudM12 on
different notes
11
12
OudPh8
Extending over 2 bars
beat(2)-beat(1) of next bar
Rast to Segah & OudM7
4x Uşşak
OudPh9
Beat(2)-Beat(8)
VarOudM8&VarOudM12
5xRast on Yegah , movement around Neva
fall on Dügah

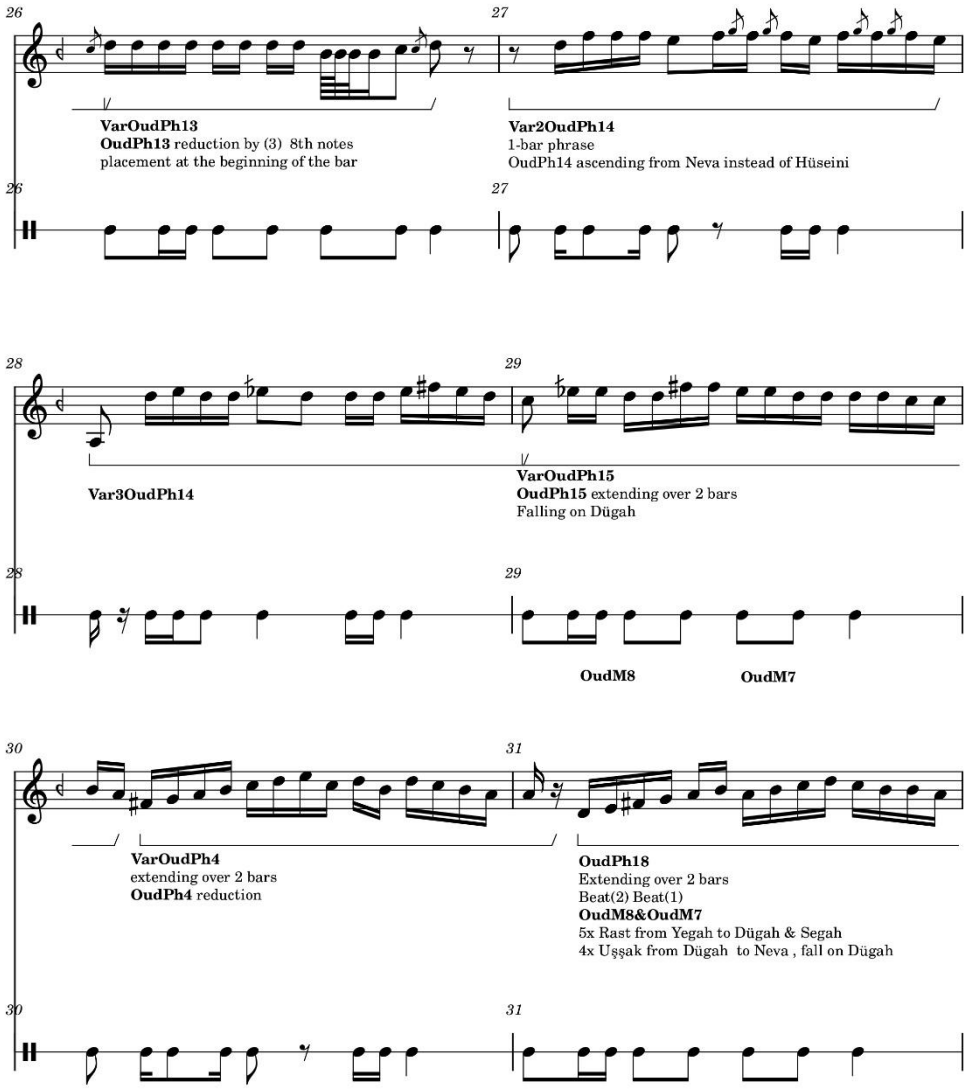
2


VarOudM11
On Beat OudM11
OudM2
OudMotif14
(6) 16ths staritng
after 8th rest
13
14
OudPh6
EndOf Sentence2
OudPh10
3 bar phrase
OudM14& groups of 16ths&OudM15&VarOudM14
&VarOudM2
Rast to Hüseini (5x Rast on Rast)
Movement around Neva , fall on Segah , end on Neva
Rhythmic insistence on Neva
OudMotif15
Groups of 8th and
16th notes
Pedal on low octave
tonic & 5th Degree
VarOudM14
VarOudM2
OudM2 on different notes
without grace note
15
16
17
OudPh11
1-bar phrase
Starting beat(2)
4x Hicaz on Neva
(implying
Karçigar on Dügah)
VarOudM14
OudMotif16
18
19
VarOudPh11
Extending over 2 bars
OudPh11 starting on beat(1)
with low octave tonic as pedal
variation on beat(6)
Ending on beat(1) next bar
OudPh12
beat(2)-beat(7)
VarOudM14&
groups of 16th notes
Ascending 5x Rast &
4x Hicaz On Neva,
ending on Neva
OudPh13
Extending over 2 bars
Beat(7)-beat(8) of next bar
OudM16&OudM17&OudM16
Rhythmic insistence on Neva

3


OudMotif17
64s&32&16th notes
Fast strokes
on the same note
OudMotif16
VarOudM12
OudM12
on different notes
OudM18
group of 4 16th notes
& grace notes after the main note
20
21
End Of Sentence 3
OudPh14
1-bar phrase
VarOudM12&OudM18
Pedal on low octave tonic
Hüseini to Acem to Hüseini
VarOudM4
Ascending 3rds
of 16th notes starting
with an 8th
VarOudM9
Descending 3rds
OudM9
on different notes
22
23
OudM12
VarOudPh14
Extending over 2 bars (landing on beat (1) of next bar)
OudPh14 with variation on intervals
Neva to Hüseini to Neva then Neva with Hisar
(implying Karçiğar)
OudPh15
1-bar phrase
VarOudM4(repeat)&VarOudM9
Jump from Çargah to Hisar
4x Hıcaz on Neva until Gerdaniye
(implying Karçiğar)
OudM19
Descending
double 16th notes
VarOudM19
OudM19 one tone
lower
extending to the next bar
24
25
OudPh16
Extending over 2 bars
OudM19&VarOudM19
From Eviç to Çargah & from Hisar to Segah
(Implying Karçiğar)
OudPh17
Extending over 2 bars
beat(2)-beat(1)
From Rast to Neva, from Neva to Hisar, Eviç
ending on Neva
(implying Karçiğar)

4


26
27
VarOudPh13
OudPh13 reduction by (3) 8th notes
placement at the beginning of the bar
Var2OudPh14
1-bar phrase
OudPh14 ascending from Neva instead of Hüseini
26
27
28
29
Var3OudPh14
VarOudPh15
OudPh15 extending over 2 bars
Falling on Dügah
28
29
OudM8
OudM7
30
31
VarOudPh4
extending over 2 bars
OudPh4 reduction
OudPh18
Extending over 2 bars
Beat(2) Beat(1)
OudM8&OudM7
5x Rast from Yegah to Dügah & Segah
4x Uşşak from Dügah to Neva , fall on Dügah
30
31

Part 2: Rhythmic accompaninment
for violin solo
bars 32-46

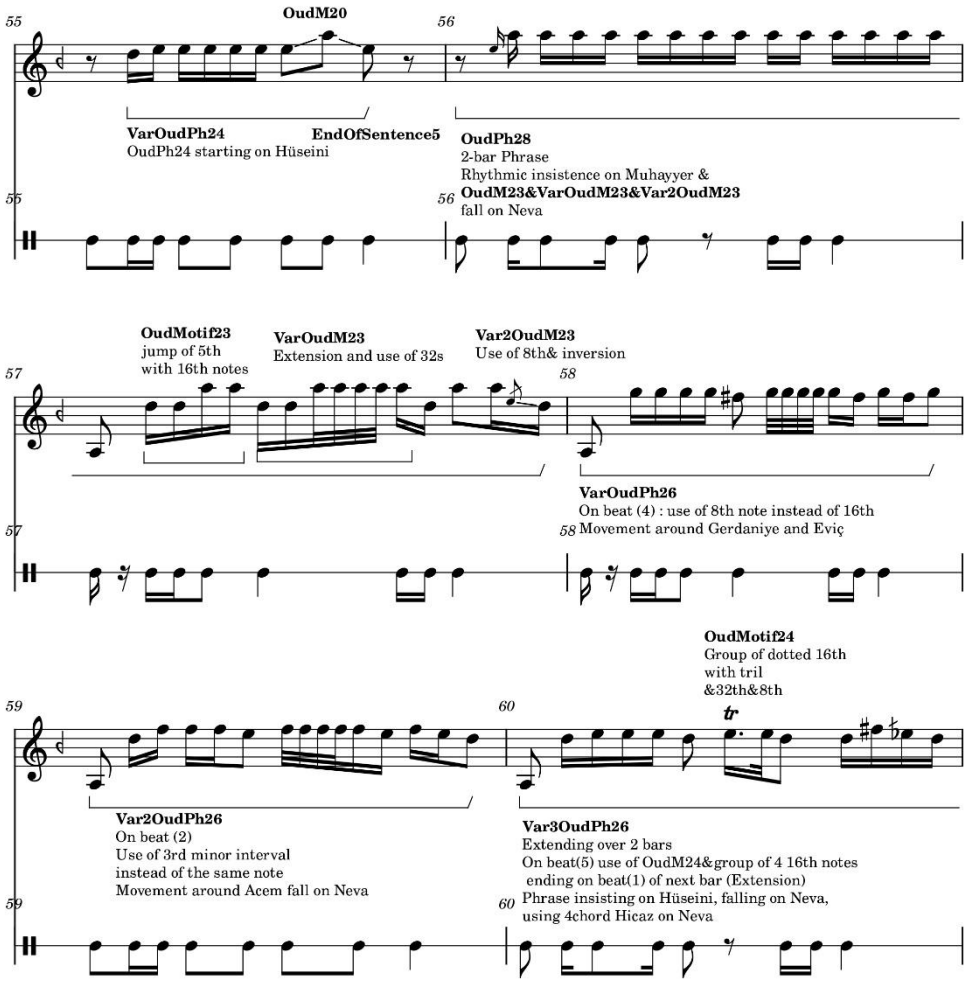
6

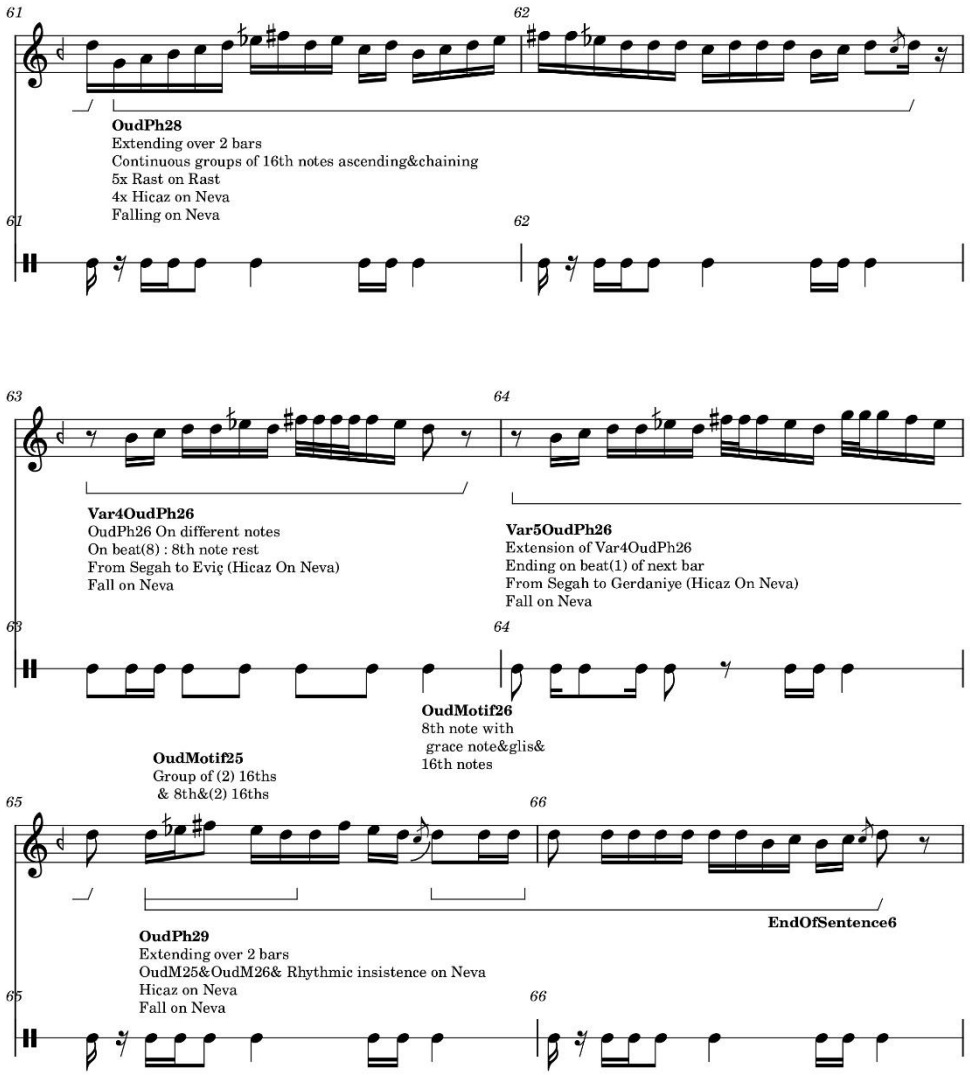
38
OudPh22
39
OudPh22
38
39
40
OudPh22
41
OudPh22
40
41
42
OudPh22
43
OudPh22
42
43
44
OudPh22
45
OudPh22
44
45

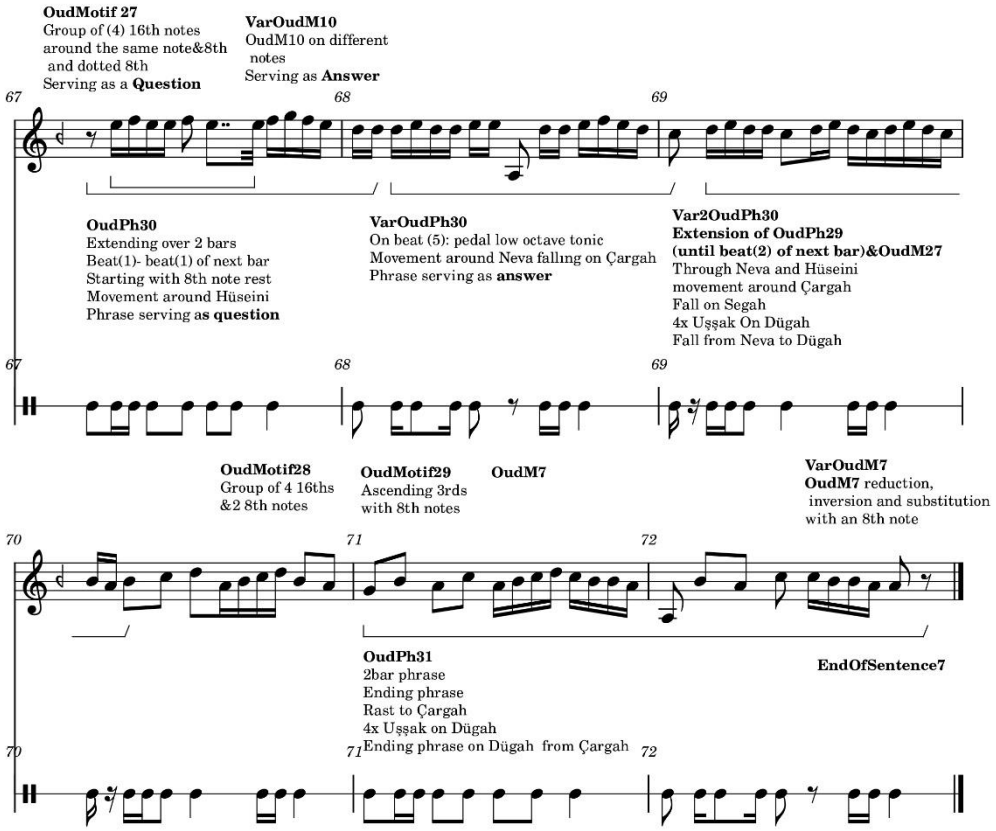
7

Part 3: 47-72

46
47
OudM10
OudPh22
OudPh23
2 bar phrase
OudM10 & group of 16ths on the same note
Irak to Acem, fall on Hüseini
OudMotif21
OudMotif20
Jump of4 th with glis
and 8th notes
48
49
50
OudPh24
1 bar phrase
Rhythmic insistence on Hüseini
wıth jump to Muhayyer
VarOudPh24
1 bar phrase
Rhythmic insistence on Hüseini
Jump to Gerdaniye fall on Hüseini
(Uşşak on Hüseini)
OudMotif22
Group of 4-32s
and 2 -16ths
on the same note
OudM22
51
52
OudPh25
2 bar phrase
beat(2)-beat (8) of next bar
Rhythmic insistence on Gerdaniye
VarOudM22
Oud M22
on different notes
VarOudM20
OudM20 with 16ths
53
54
OudPh26
1 bar phrase
Rhythmic insistence on Acem falling to Neva
OudPh27
1-bar phrase
Use of Nim Hicaz , Hüseini&Acem
(Uşşak on Hüseini), fall on Hüseini


55
OudM20
56
VarOudPh24
OudPh24 starting on Hüseini
EndOfSentence5
OudPh28
2-bar Phrase
Rhythmic insistence on Muhayyer &
OudM23&VarOudM23&Var2OudM23
fall on Neva
55
56
OudMotif23
jump of 5th
with 16th notes
VarOudM23
Extension and use of 32s
Var2OudM23
Use of 8th& inversion
57
58
VarOudPh26
On beat (4) : use of 8th note instead of 16th
Movement around Gerdaniye and Eviç
57
58
OudMotif24
Group of dotted 16th
with tril
&32th&8th
59
60
tr
Var2OudPh26
On beat (2)
Use of 3rd minor interval
instead of the same note
Movement around Acem fall on Neva
Var3OudPh26
Extending over 2 bars
On beat(5) use of OudM24&group of 4 16th notes
ending on beat(1) of next bar (Extension)
Phrase insisting on Hüseini, falling on Neva,
using 4chord Hicaz on Neva
59
60

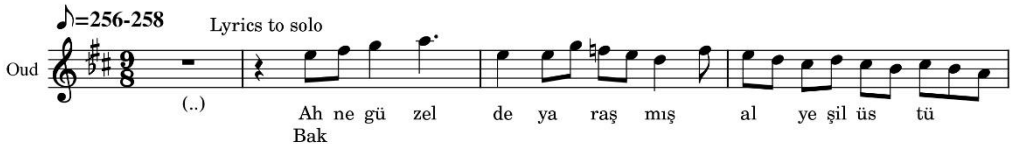

61
62
OudPh28
Extending over 2 bars
Continuous groups of 16th notes ascending&chaining
5x Rast on Rast
4x Hicaz on Neva
Falling on Neva
61
62
63
64
Var4OudPh26
OudPh26 On different notes
On beat(8) : 8th note rest
From Segah to Eviç (Hicaz On Neva)
Fall on Neva
Var5OudPh26
Extension of Var4OudPh26
Ending on beat(1) of next bar
From Segah to Gerdaniye (Hicaz On Neva)
Fall on Neva
63
64
OudMotif26
8th note with
grace note&glis&
16th notes
OudMotif25
Group of (2) 16ths
& 8th&(2) 16ths
65
66
EndOfSentence6
OudPh29
Extending over 2 bars
OudM25&OudM26& Rhythmic insistence on Neva
Hicaz on Neva
Fall on Neva
65
66

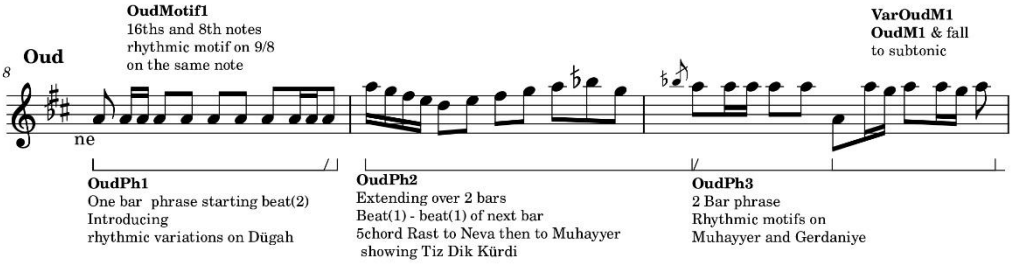

OudMotif 27
Group of (4) 16th notes
around the same note&8th
and dotted 8th
Serving as a Question
VarOudM10
OudM10 on different
notes
Serving as Answer
67
68
69
OudPh30
Extending over 2 bars
Beat(1)- beat(1) of next bar
Starting with 8th note rest
Movement around Hüseini
Phrase serving as question
VarOudPh30
On beat (5): pedal low octave tonic
Movement around Neva fallıng on Çargah
Phrase serving as answer
Var2OudPh30
Extension of OudPh29
(until beat(2) of next bar)&OudM27
Through Neva and Hüseini
movement around Çargah
Fall on Segah
4x Uşşak On Dügah
Fall from Neva to Dügah
67
68
69
OudMotif28
Group of 4 16ths
&2 8th notes
OudMotif29
Ascending 3rds
with 8th notes
OudM7
VarOudM7
OudM7 reduction,
inversion and substitution
with an 8th note
70
71
72
OudPh31
2bar phrase
Ending phrase
Rast to Çargah
4x Uşşak on Dügah
Ending phrase on Dügah from Çargah
EndOfSentence7
70
71
72

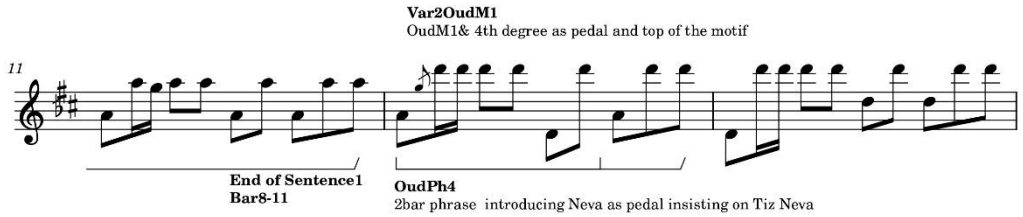
Hicaz Karsilama

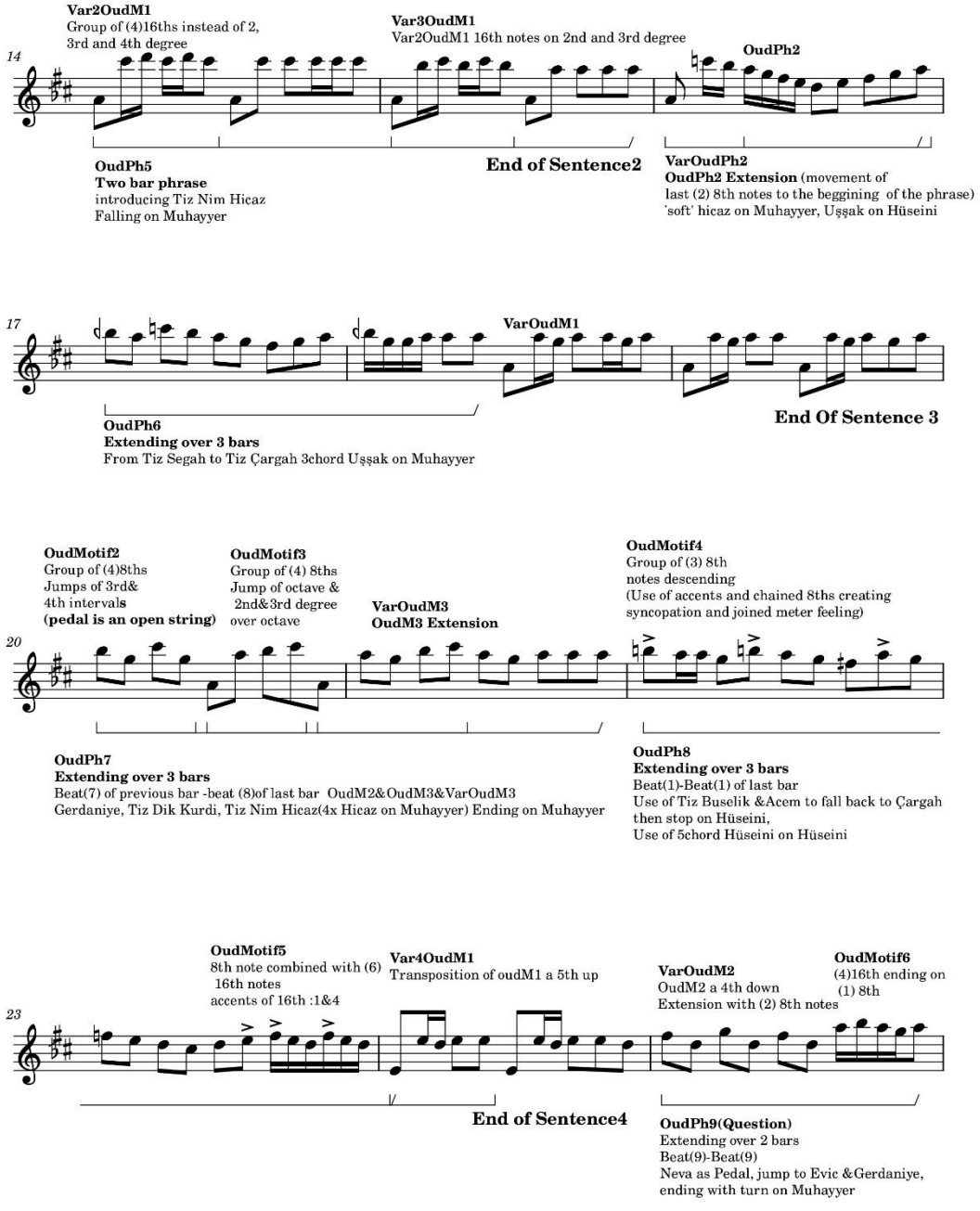
Udi Hrant's oud metric improvisation in between
Indim Yarim Bahçesine & *Baharin Zamani Geldi* (Comp. Dede Efendi)

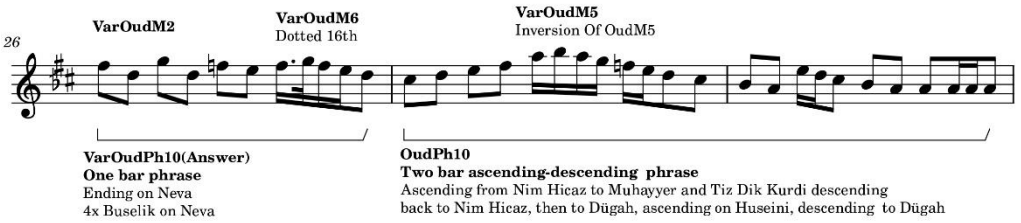
Album:4265 *Udi Hrant* (Traditional Crossroads, 1995)
"Previously unissued, these tapes were recently discovered,
having been recorded in New York during his tour to the United States in 1950's."

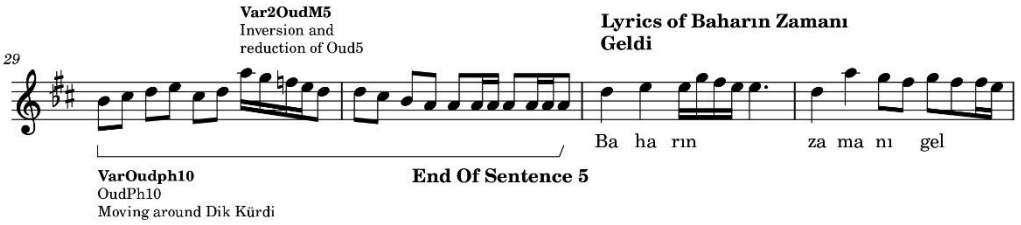







Var2OudM1
Group of (4)16ths instead of 2,
3rd and 4th degree
Var3OudM1
Var2OudM1 16th notes on 2nd and 3rd degree
OudPh2
14
OudPh5
Two bar phrase
introducing Tiz Nim Hicaz
Falling on Muhayyer
End of Sentence2
VarOudPh2
OudPh2 Extension (movement of
last (2) 8th notes to the beggining of the phrase)
'soft' hicaz on Muhayyer, Uşşak on Hüseini
17
VarOudM1
OudPh6
Extending over 3 bars
From Tiz Segah to Tiz Çargah 3chord Uşşak on Muhayyer
End Of Sentence 3
OudMotif2
Group of (4)8ths
Jumps of 3rd&
4th intervals
(pedal is an open string)
OudMotif3
Group of (4) 8ths
Jump of octave &
2nd&3rd degree
over octave
VarOudM3
OudM3 Extension
OudMotif4
Group of (3) 8th
notes descending
(Use of accents and chained 8ths creating
syncopation and joined meter feeling)
20
OudPh7
Extending over 3 bars
Beat(7) of previous bar -beat (8)of last bar OudM2&OudM3&VarOudM3
Gerdaniye, Tiz Dik Kurdi, Tiz Nim Hicaz(4x Hicaz on Muhayyer) Ending on Muhayyer
OudPh8
Extending over 3 bars
Beat(1)-Beat(1) of last bar
Use of Tiz Buselik &Acem to fall back to Çargah
then stop on Hüseini,
Use of 5chord Hüseini on Hüseini
OudMotif5
8th note combined with (6)
16th notes
accents of 16th :1&4
Var4OudM1
Transposition of oudM1 a 5th up
VarOudM2
OudM2 a 4th down
Extension with (2) 8th notes
OudMotif6
(4)16th ending on
(1) 8th
23
End of Sentence4
OudPh9(Question)
Extending over 2 bars
Beat(9)-Beat(9)
Neva as Pedal, jump to Evic &Gerdaniye,
ending with turn on Muhayyer


26
VarOudM2
VarOudM6
Dotted 16th
VarOudM5
Inversion Of OudM5
VarOudPh10(Answer)
One bar phrase
Ending on Neva
4x Buselik on Neva
OudPh10
Two bar ascending-descending phrase
Ascending from Nim Hicaz to Muhayyer and Tiz Dik Kurdi descending
back to Nim Hicaz, then to Dügah, ascending on Huseini, descending to Dügah


29
Var2OudM5
Inversion and
reduction of Oud5
Lyrics of Baharın Zamanı
Geldi
Ba ha rın za ma nı gel
VarOudph10
OudPh10
Moving around Dik Kürdi
End Of Sentence 5

33
di a ca nım
(....)

Basha Bela

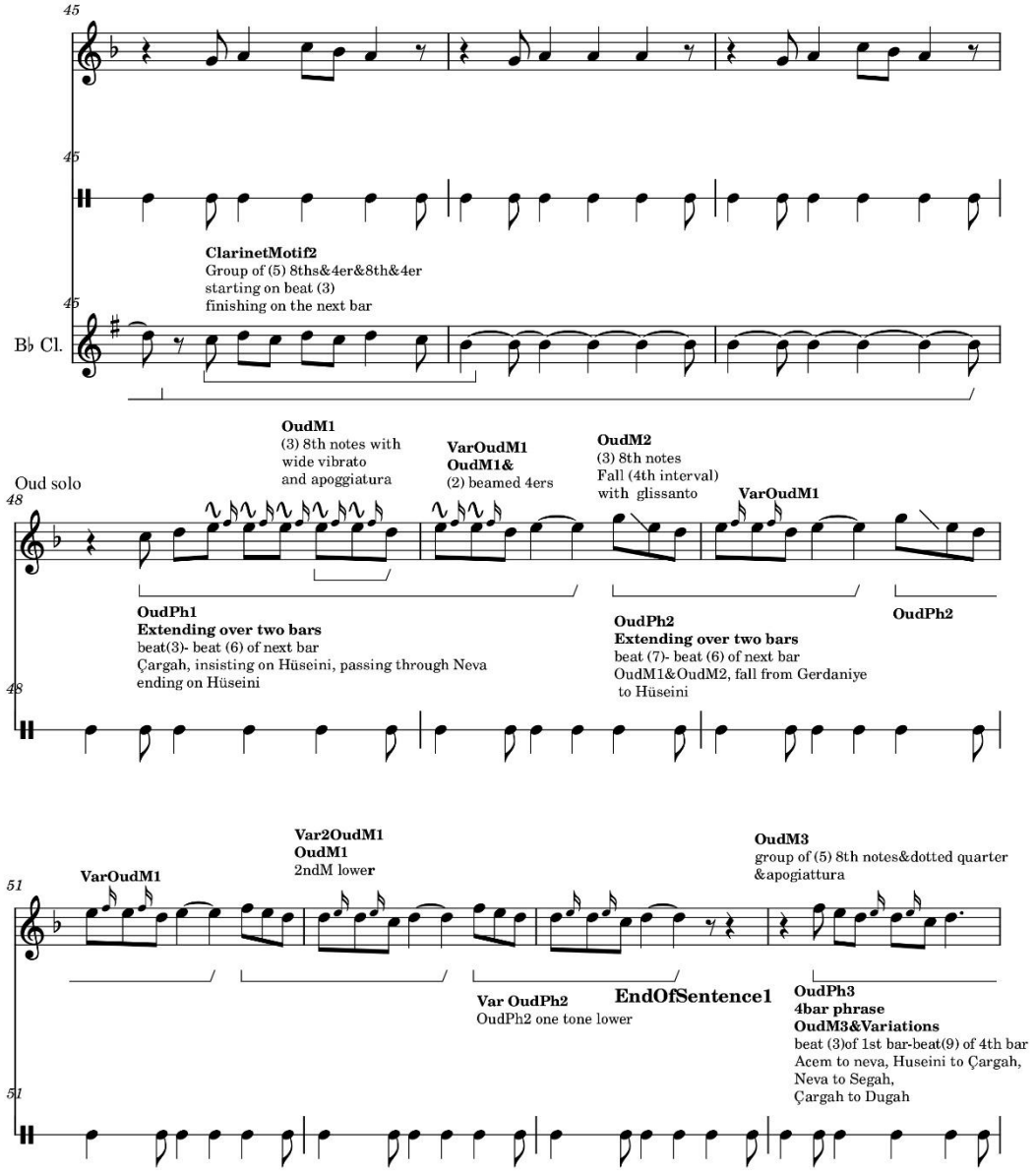
Album: Expressions East (1964)
Concert Pitch-E

John Berberian's metric improvisation

Anonymous

10
10
10
B♭ Cl.
14
1.
2.
14
1.
14
1.
B♭ Cl.

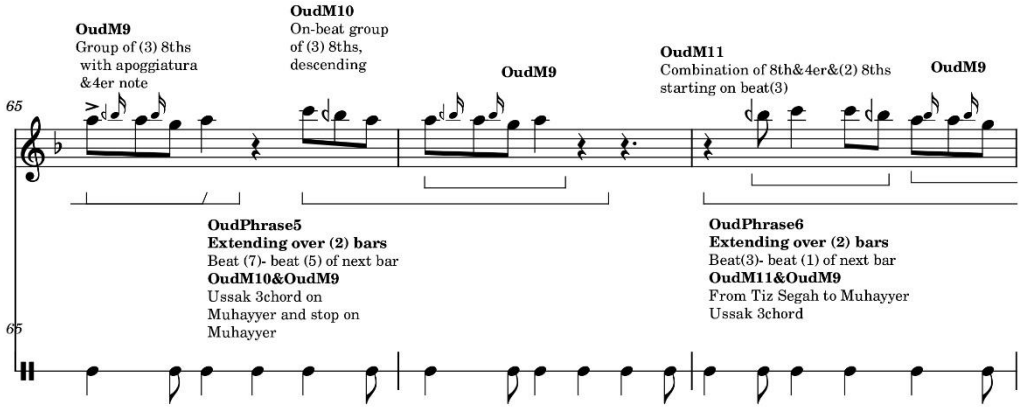
Throughout the klarinet taksim, oud and kanun are playing versions of bars 38-41
Fine
18
19
18
19
ClarinetMotif1
Group of (8) 8th notes & 4er
ending on beat(2) of next bar
ascending descending
VarCM1
ClM1 one tone lower
Var2CM1
CM1 3rd m lower
Clarinet taksim
Entry Note
18
19
B♭ Cl.
Final part of clarinet taksim
Clar.Ph1:
(4) bar phrase
beat(3)-beat(10)
ClM1&VArCM1&Var2CM1&Var3CM1
trasposed Variations from Huseini , reaching Gerdaniye,
to Dügah
41
41
Var4ClM1
CLM1 extension with
beamed dotted 4er&4er
placed one beat earlier in the bar
Var5CLM1
VarCM1
placed (1) beat earlier
in the bar
Var6CLm1
Var2ClM
placed (1)
beat earlier
in the bar
Var3CLM1
CLM1 reduction by (1) 4er
41
B♭ Cl.
VarClarPh1
(Varied Extension of ClarPh1)
Extending over (6) bars
Var4CM1&Var5CM1&Var6CM1&ClarM2&b(2) bars on Dügah
Adding a fall and finish on Dügah

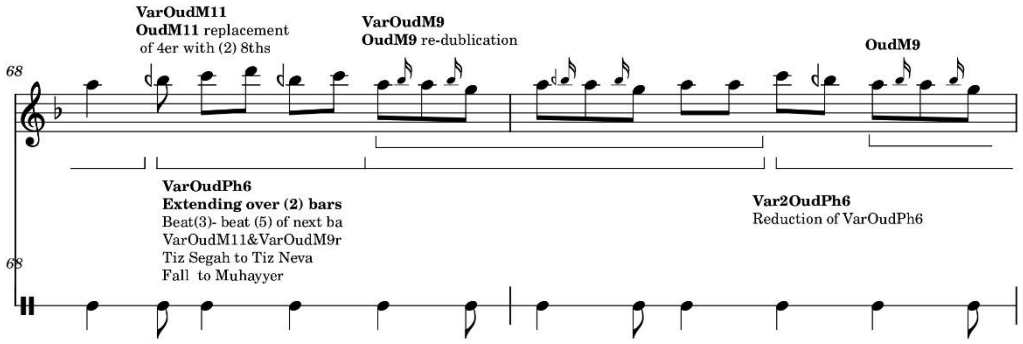

45
45
ClarinetMotif2
Group of (5) 8ths&4er&8th&4er
starting on beat (3)
finishing on the next bar
45
B♭ Cl.
OudM1
(3) 8th notes with
wide vibrato
and apoggiatura
VarOudM1
OudM1&
(2) beamed 4ers
OudM2
(3) 8th notes
Fall (4th interval)
with glissanto
VarOudM1
Oud solo
48
OudPh1
Extending over two bars
beat(3)- beat (6) of next bar
Çargah, insisting on Hüseini, passing through Neva
ending on Hüseini
OudPh2
Extending over two bars
beat (7)- beat (6) of next bar
OudM1&OudM2, fall from Gerdaniye
to Hüseini
OudPh2
48
VarOudM1
Var2OudM1
OudM1
2ndM lower
OudM3
group of (5) 8th notes&dotted quarter
&apogiattura
51
Var OudPh2
OudPh2 one tone lower
EndOfSentence1
OudPh3
4bar phrase
OudM3&Variations
beat (3)of 1st bar-beat(9) of 4th bar
Acem to neva, Huseini to Çargah,
Neva to Segah,
Çargah to Dugah
51

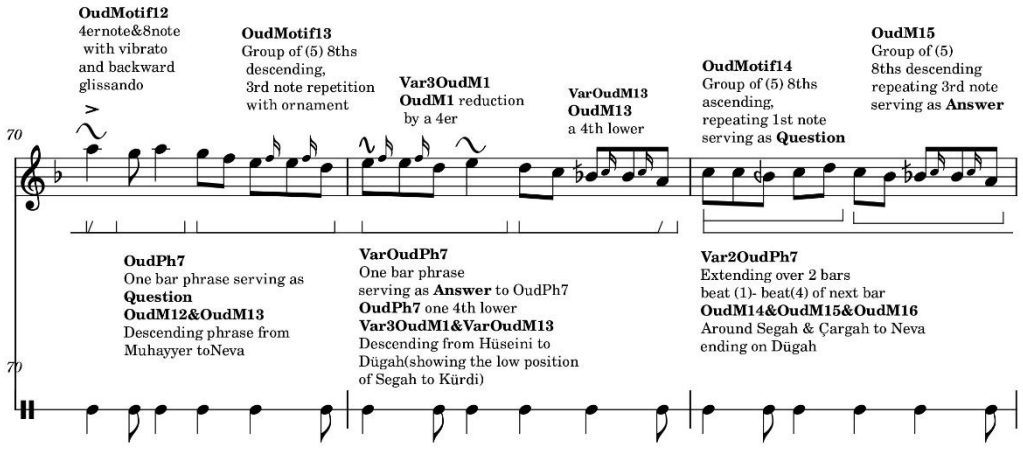
4

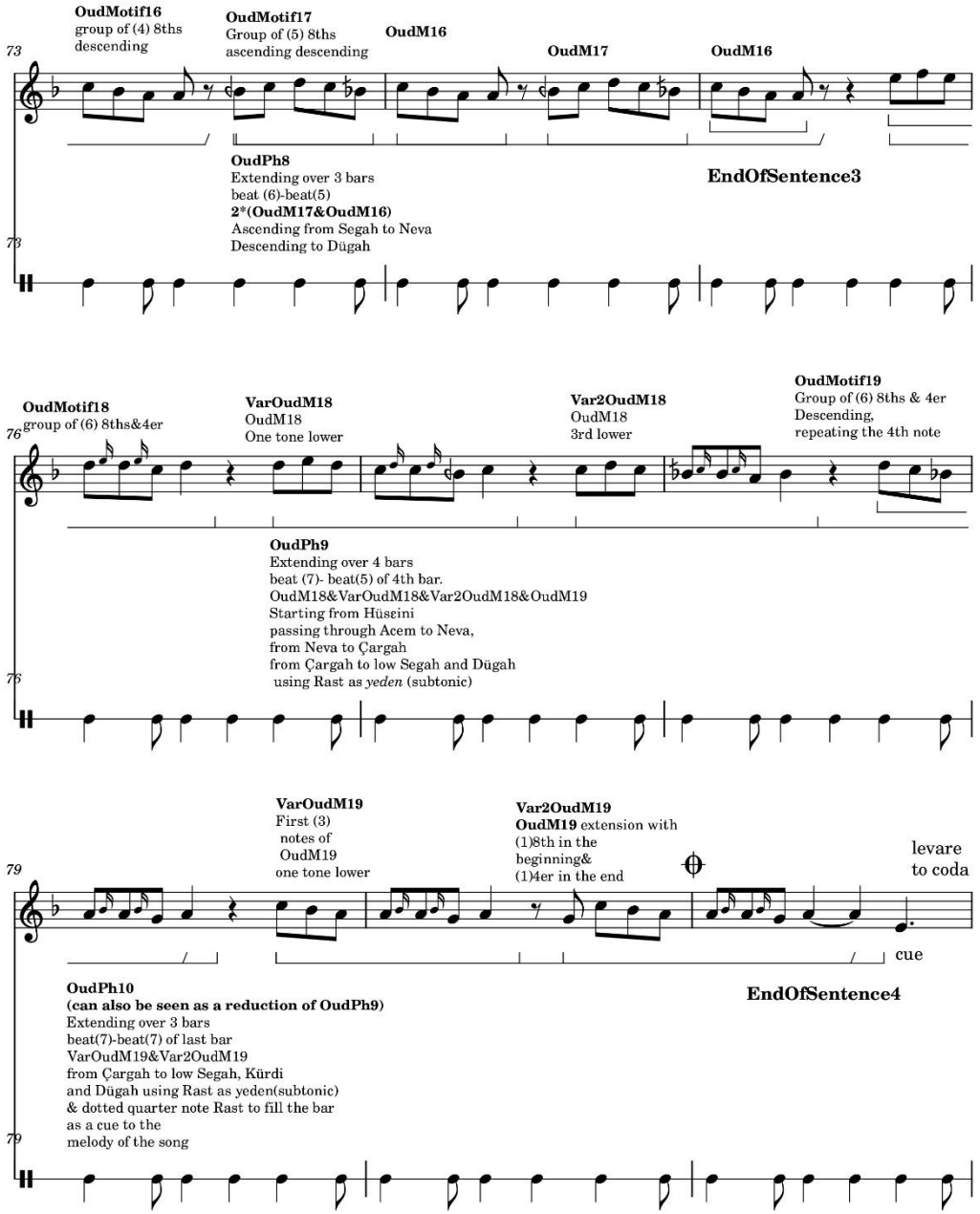
VarOudM3
OudM3 one tone lower
Var2 OudM3
OudM3 3rdm lower&
grace note ornament
in the beginning
Var3OudM3
OudM3 4th lower
55
55
OudM3
VarOudM3
OudMotif4
Starting on beat
(3) ending on beat(9)
Combinations of 8th
and 4er notes
OudMotif5
Starting
on beat(3) ending on beat (9)
Combinations of 4th,
8th and 16th notes
58
58
VarOudPh3
first 2bars of OudPh4&OudM4
&OudM5
EndOfSentence2
OudM6
Starting on beat, group of (8)
8th notes ascending
OudM7
Same note insistence,
following
the rhythmic cycle, spanning over two bars
OudM8
Off-beat placed
group of (4) 8ths,
descending
62
62
OudPh4
Extending over 3 bars
Beat (3)-beat (7) of fourth bar
OudM6&OudM7&OudM8
Ascending from Neva to Tiz Çargah
(insisting for almost 2 bars
descending with Uşşak 4chord
finishing on Muhayyer)

5


OudM9
Group of (3) 8ths
with apoggiatura
&4er note
OudM10
On-beat group
of (3) 8ths,
descending
OudM9
OudM11
Combination of 8th&4er&(2) 8ths
starting on beat(3)
OudM9
65
OudPhrase5
Extending over (2) bars
Beat (7)- beat (5) of next bar
OudM10&OudM9
Ussak 3chord on
Muhayyer and stop on
Muhayyer
OudPhrase6
Extending over (2) bars
Beat(3)- beat (1) of next bar
OudM11&OudM9
From Tiz Segah to Muhayyer
Ussak 3chord
65


VarOudM11
OudM11 replacement
of 4er with (2) 8ths
VarOudM9
OudM9 re-dublication
OudM9
68
VarOudPh6
Extending over (2) bars
Beat(3)- beat (5) of next ba
VarOudM11&VarOudM9r
Tiz Segah to Tiz Neva
Fall to Muhayyer
Var2OudPh6
Reduction of VarOudPh6
68


OudMotif12
4ernote&8note
with vibrato
and backward
glissando
OudMotif13
Group of (5) 8ths
descending,
3rd note repetition
with ornament
Var3OudM1
OudM1 reduction
by a 4er
VarOudM13
OudM13
a 4th lower
OudMotif14
Group of (5) 8ths
ascending,
repeating 1st note
serving as Question
OudM15
Group of (5)
8ths descending
repeating 3rd note
serving as Answer
70
OudPh7
One bar phrase serving as
Question
OudM12&OudM13
Descending phrase from
Muhayyer toNeva
VarOudPh7
One bar phrase
serving as Answer to OudPh7
OudPh7 one 4th lower
Var3OudM1&VarOudM13
Descending from Hüseini to
Dügah(showing the low position
of Segah to Kürdi)
Var2OudPh7
Extending over 2 bars
beat (1)- beat(4) of next bar
OudM14&OudM15&OudM16
Around Segah & Çargah to Neva
ending on Dügah
70


OudMotif16
group of (4) 8ths
descending
OudMotif17
Group of (5) 8ths
ascending descending
OudM16
OudM17
OudM16
73
OudPh8
Extending over 3 bars
beat (6)-beat(5)
2*(OudM17&OudM16)
Ascending from Segah to Neva
Descending to Dügah
EndOfSentence3
79
OudMotif18
group of (6) 8ths&4er
VarOudM18
OudM18
One tone lower
Var2OudM18
OudM18
3rd lower
OudMotif19
Group of (6) 8ths & 4er
Descending,
repeating the 4th note
76
OudPh9
Extending over 4 bars
beat (7)- beat(5) of 4th bar.
OudM18&VarOudM18&Var2OudM18&OudM19
Starting from Hüseini
passing through Acem to Neva,
from Neva to Çargah
from Çargah to low Segah and Dügah
using Rast as yeden (subtonic)
76
VarOudM19
First (3)
notes of
OudM19
one tone lower
Var2OudM19
OudM19 extension with
(1)8th in the
beginning&
(1)4er in the end
levare
to coda
79
cue
OudPh10
(can also be seen as a reduction of OudPh9)
Extending over 3 bars
beat(7)-beat(7) of last bar
VarOudM19&Var2OudM19
from Çargah to low Segah, Kürdi
and Dügah using Rast as yeden(subtonic)
& dotted quarter note Rast to fill the bar
as a cue to the
melody of the song
EndOfSentence4
79

7

8

Şişeler

John Berberian's metric improvisation

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

(source) Ahmed Nurettiin Çamlıdağ

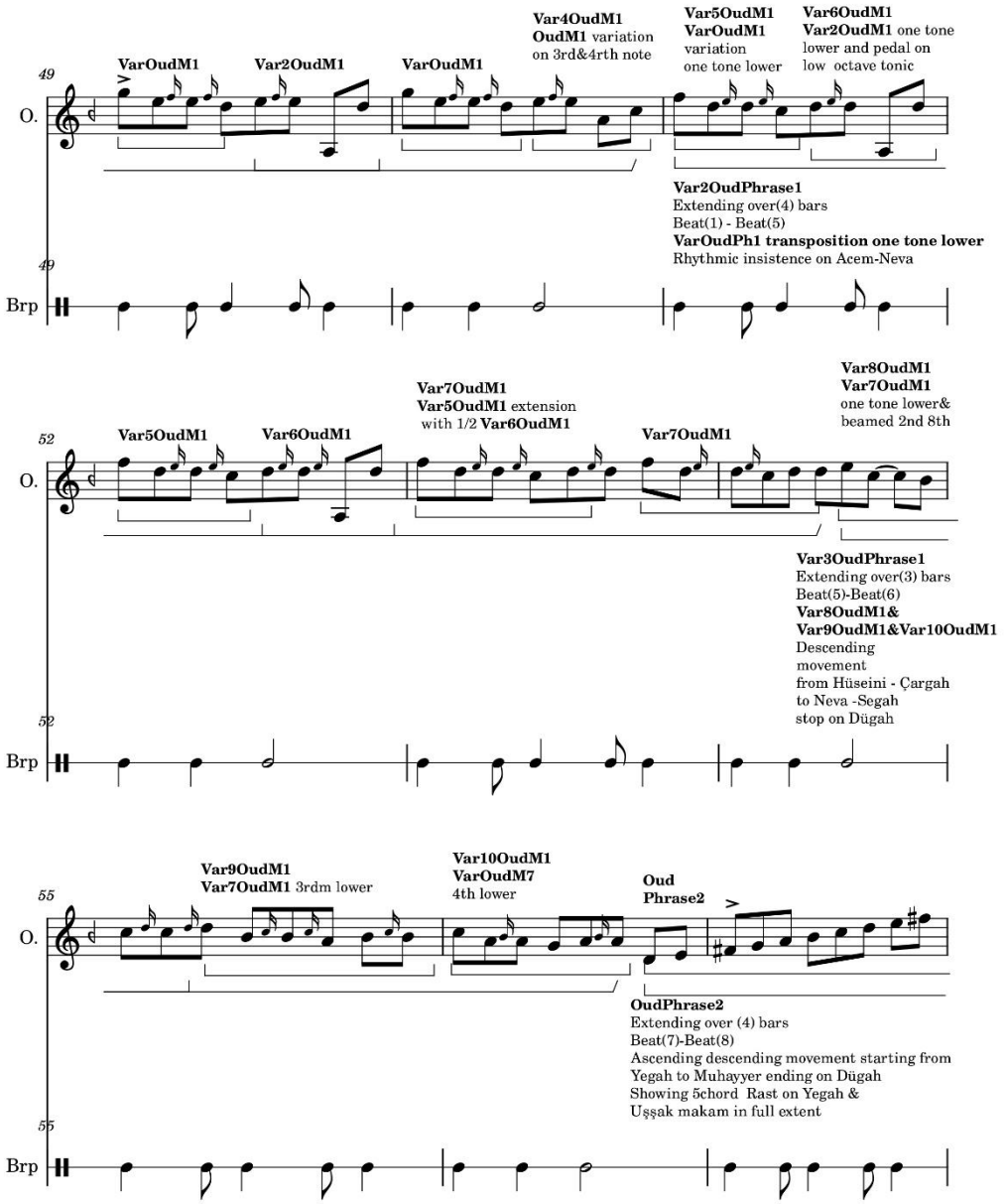
MLM

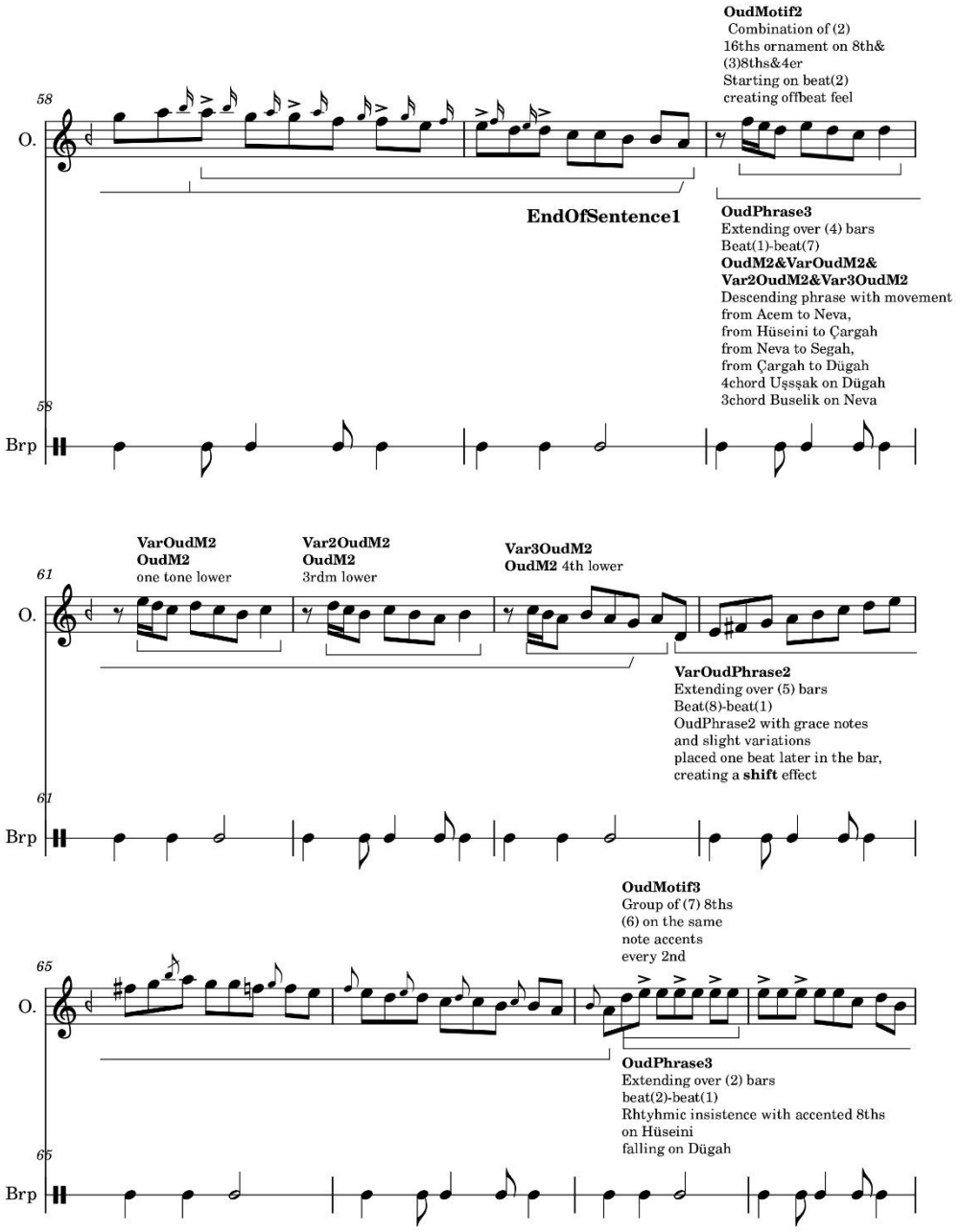
14
Vo.
14
O.
Lyrics
14
Brp
18
Vo.
18
O.
18
Brp

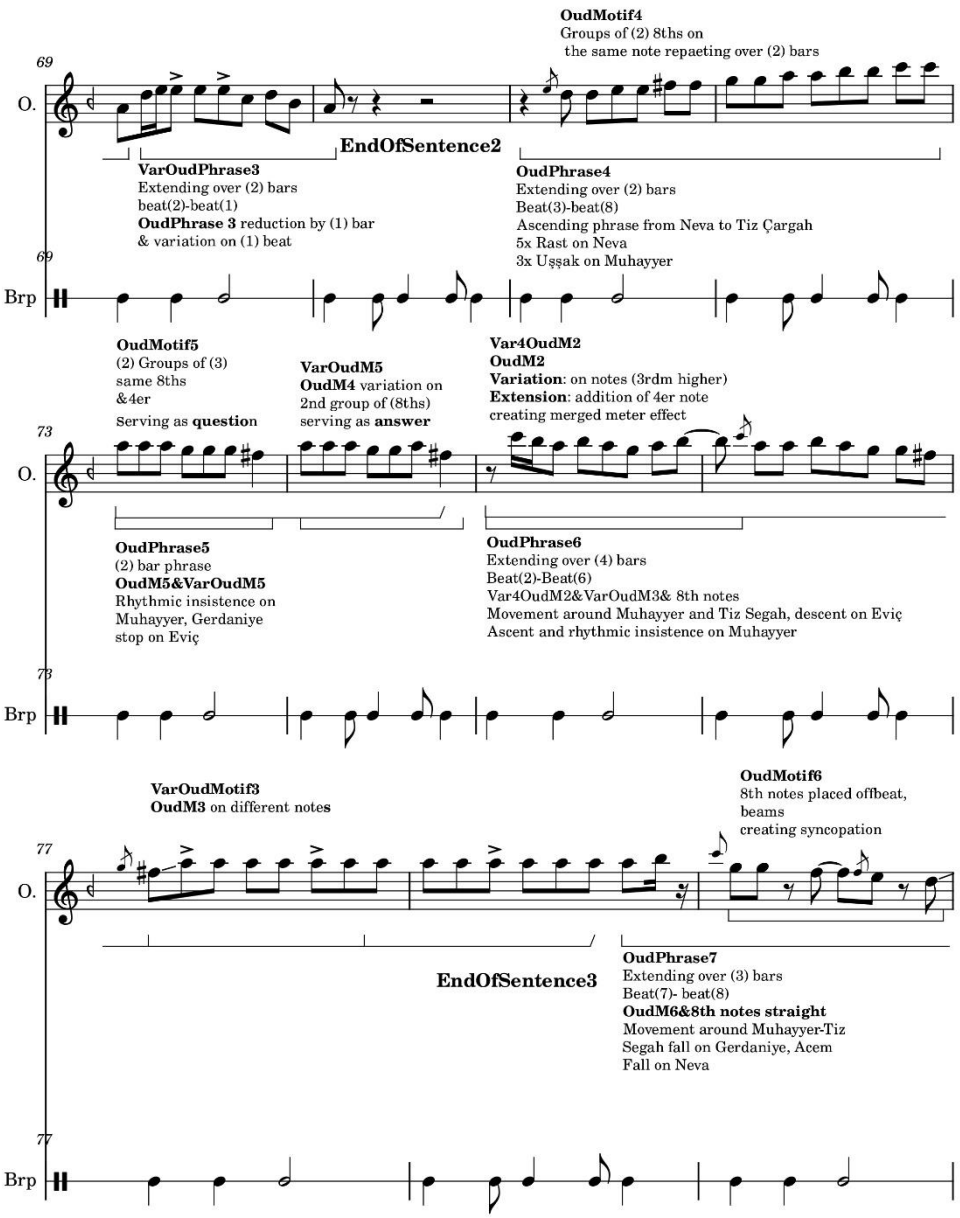
23
Vo.
Şi şe ler
23
Refren
O.
23
Brp
27
Vo.
27
O.
27
Brp

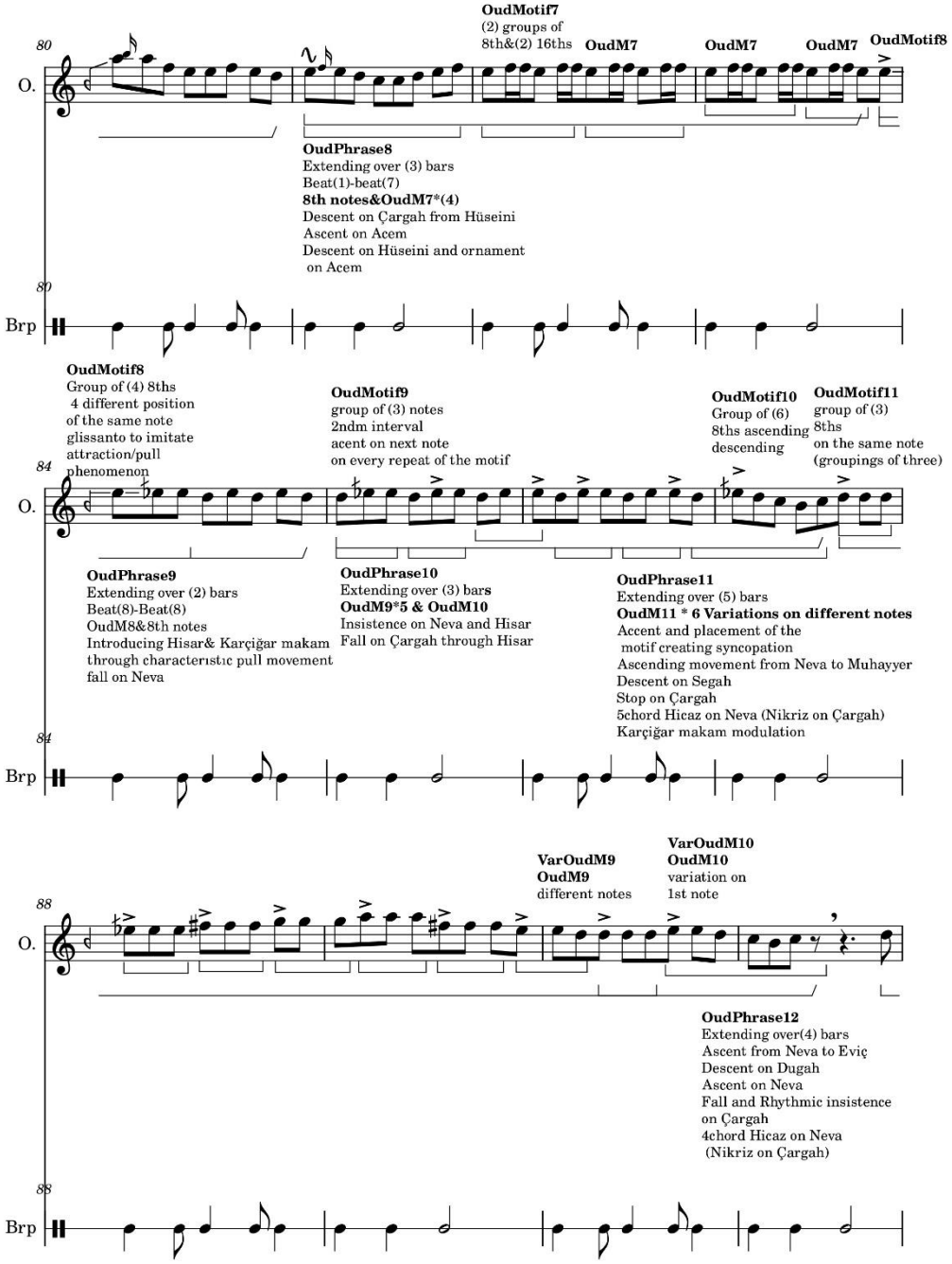
32
Vo.
32
O.
32
Brp
36
Fine
Vo.
36
O.
36
Brp

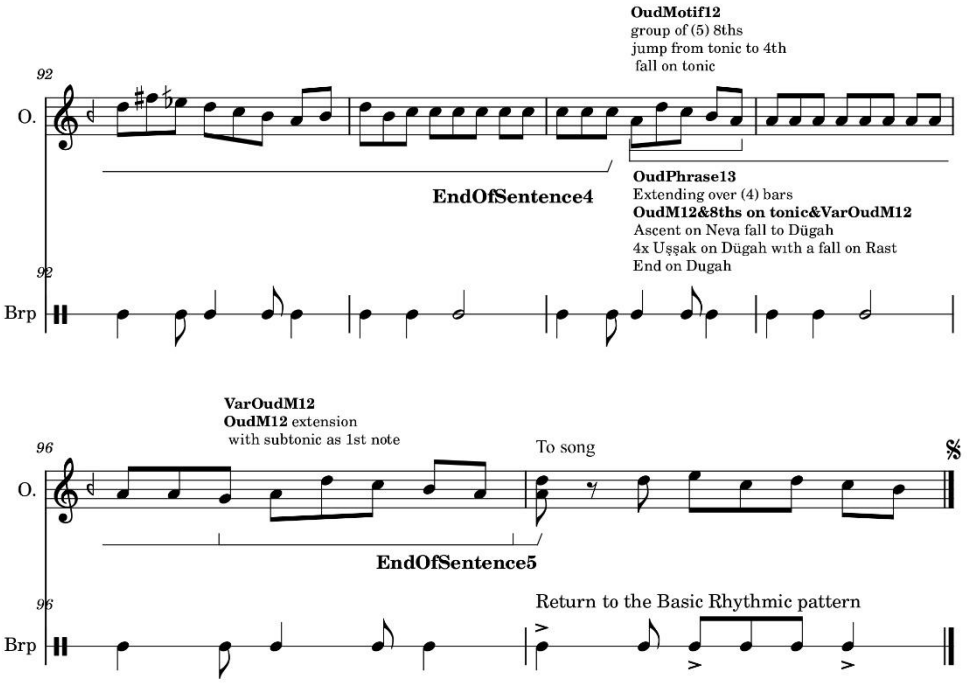
39
Clarinet Taksim(...bars)
Vo.
39
O.
39
Brp
OudMotif1
Group of (4) 8th
Accent&Vib. on (1)
Oud Solo
43
O.
OudM1
OudM1
OudM1
OudM1
OudPhrase1
(4) bar phrase
OudM1*7
Entry phrase
Rhythmic insistence on Hüseini
During clarinet taksim and oud's metric improvisation
the percusion plays this two-bar phrase
43
Brp
OudM1
OudM1
VarOudM1
OudM1 variation
on first note
Var2OudM1
OudM1 variation
on 3rd note(use of
low octave pedal)
VarOudM1
Var3OudM1
OudM1
variation on 2nd note
46
O.
VarOudPhrase1
(4) bar phrase
VarOudM1&Var2OudM1&VarOudM1&Var3OudM1&VarOudM4
OudPhrase1 with variations on OudM1
Insisting on jump from Gerdaniye to Hüseini
Hüseini Aşıran as pedal to Neva
Use of Dügah - Çargah interval as a passage to the next phrase
46
Brp


49
O.
VarOudM1
Var2OudM1
VarOudM1
Var4OudM1
OudM1 variation
on 3rd&4rth note
Var5OudM1
VarOudM1
variation
one tone lower
Var6OudM1
Var2OudM1 one tone
lower and pedal on
low octave tonic
Var2OudPhrase1
Extending over(4) bars
Beat(1) - Beat(5)
VarOudPh1 transposition one tone lower
Rhythmic insistence on Acem-Neva
49
Brp
52
O.
Var5OudM1
Var6OudM1
Var7OudM1
Var5OudM1 extension
with 1/2 Var6OudM1
Var7OudM1
Var8OudM1
Var7OudM1
one tone lower&
beamed 2nd 8th
Var3OudPhrase1
Extending over(3) bars
Beat(5)-Beat(6)
Var8OudM1&
Var9OudM1&Var10OudM1
Descending
movement
from Hüseini - Çargah
to Neva -Segah
stop on Dügah
52
Brp
55
O.
Var9OudM1
Var7OudM1 3rdm lower
Var10OudM1
VarOudM7
4th lower
Oud
Phrase2
OudPhrase2
Extending over (4) bars
Beat(7)-Beat(8)
Ascending descending movement starting from
Yegah to Muhayyer ending on Dügah
Showing 5chord Rast on Yegah &
Uşşak makam in full extent
55
Brp


OudMotif2
Combination of (2)
16ths ornament on 8th&
(3)8ths&4er
Starting on beat(2)
creating offbeat feel
58
O.
EndOfSentence1
OudPhrase3
Extending over (4) bars
Beat(1)-beat(7)
OudM2&VarOudM2&
Var2OudM2&Var3OudM2
Descending phrase with movement
from Acem to Neva,
from Hüseini to Çargah
from Neva to Segah,
from Çargah to Dügah
4chord Uşşşak on Dügah
3chord Buselik on Neva
58
Brp
VarOudM2
OudM2
one tone lower
Var2OudM2
OudM2
3rdm lower
Var3OudM2
OudM2 4th lower
61
O.
VarOudPhrase2
Extending over (5) bars
Beat(8)-beat(1)
OudPhrase2 with grace notes
and slight variations
placed one beat later in the bar,
creating a shift effect
61
Brp
OudMotif3
Group of (7) 8ths
(6) on the same
note accents
every 2nd
65
O.
OudPhrase3
Extending over (2) bars
beat(2)-beat(1)
Rhtyhmic insistence with accented 8ths
on Hüseini
falling on Dügah
65
Brp


OudMotif4
Groups of (2) 8ths on
the same note repaeting over (2) bars
69
O.
EndOfSentence2
VarOudPhrase3
Extending over (2) bars
beat(2)-beat(1)
OudPhrase 3 reduction by (1) bar
& variation on (1) beat
OudPhrase4
Extending over (2) bars
Beat(3)-beat(8)
Ascending phrase from Neva to Tiz Çargah
5x Rast on Neva
3x Uşşak on Muhayyer
69
Brp
OudMotif5
(2) Groups of (3)
same 8ths
&4er
Serving as question
VarOudM5
OudM4 variation on
2nd group of (8ths)
serving as answer
Var4OudM2
OudM2
Variation: on notes (3rdm higher)
Extension: addition of 4er note
creating merged meter effect
73
O.
OudPhrase5
(2) bar phrase
OudM5&VarOudM5
Rhythmic insistence on
Muhayyer, Gerdaniye
stop on Eviç
OudPhrase6
Extending over (4) bars
Beat(2)-Beat(6)
Var4OudM2&VarOudM3& 8th notes
Movement around Muhayyer and Tiz Segah, descent on Eviç
Ascent and rhythmic insistence on Muhayyer
73
Brp
VarOudMotif3
OudM3 on different notes
OudMotif6
8th notes placed offbeat,
beams
creating syncopation
77
O.
EndOfSentence3
OudPhrase7
Extending over (3) bars
Beat(7)- beat(8)
OudM6&8th notes straight
Movement around Muhayyer-Tiz
Segah fall on Gerdaniye, Acem
Fall on Neva
77
Brp


OudMotif7
(2) groups of
8th&(2) 16ths
OudM7
OudM7
OudM7
OudMotif8
80
O.
OudPhrase8
Extending over (3) bars
Beat(1)-beat(7)
8th notes&OudM7*(4)
Descent on Çargah from Hüseini
Ascent on Acem
Descent on Hüseini and ornament
on Acem
80
Brp
OudMotif8
Group of (4) 8ths
4 different position
of the same note
glissanto to imitate
attraction/pull
phenomenon
OudMotif9
group of (3) notes
2ndm interval
acent on next note
on every repeat of the motif
OudMotif10
Group of (6)
8ths ascending
descending
OudMotif11
group of (3)
8ths
on the same note
(groupings of three)
84
O.
OudPhrase9
Extending over (2) bars
Beat(8)-Beat(8)
OudM8&8th notes
Introducing Hisar& Karçiğar makam
through characteristic pull movement
fall on Neva
OudPhrase10
Extending over (3) bars
OudM9*5 & OudM10
Insistence on Neva and Hisar
Fall on Çargah through Hisar
OudPhrase11
Extending over (5) bars
OudM11 * 6 Variations on different notes
Accent and placement of the
motif creating syncopation
Ascending movement from Neva to Muhayyer
Descent on Segah
Stop on Çargah
5chord Hicaz on Neva (Nikriz on Çargah)
Karçiğar makam modulation
84
Brp
VarOudM9
OudM9
different notes
VarOudM10
OudM10
variation on
1st note
88
O.
OudPhrase12
Extending over(4) bars
Ascent from Neva to Eviç
Descent on Dugah
Ascent on Neva
Fall and Rhythmic insistence
on Çargah
4chord Hicaz on Neva
(Nikriz on Çargah)
88
Brp


OudMotif12
group of (5) 8ths
jump from tonic to 4th
fall on tonic
92
O.
EndOfSentence4
OudPhrase13
Extending over (4) bars
OudM12&8ths on tonic&VarOudM12
Ascent on Neva fall to Dügah
4x Uşşak on Dügah with a fall on Rast
End on Dugah
92
Brp
VarOudM12
OudM12 extension
with subtonic as 1st note
96
To song
O.
EndOfSentence5
96
Return to the Basic Rhythmic pattern
Brp

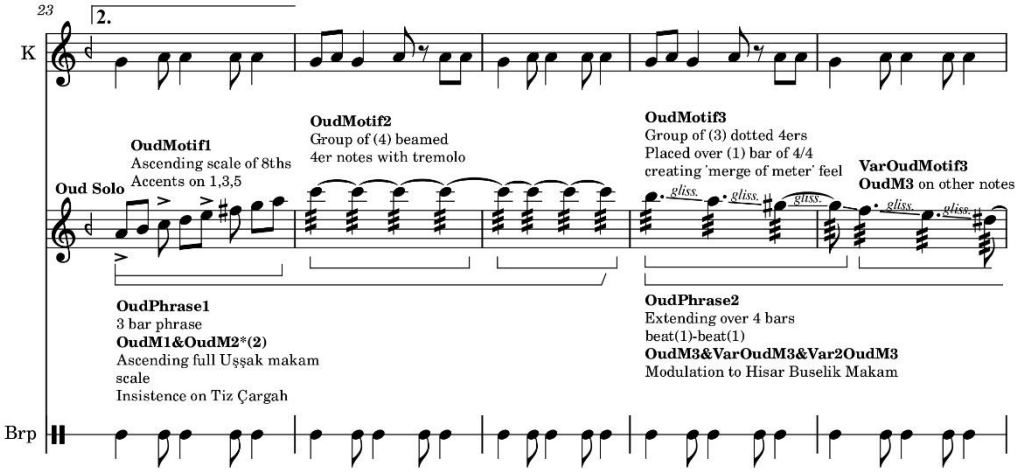
Savasda

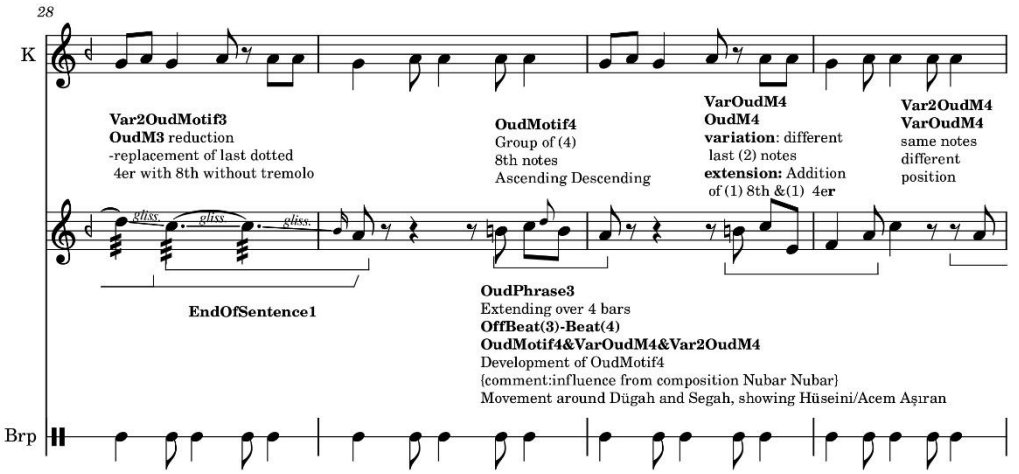
(Şivaş Yollarında)

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

Anonymous

2


23
2.
K
Oud Solo
OudMotif1
Ascending scale of 8ths
Accents on 1,3,5
OudMotif2
Group of (4) beamed
4er notes with tremolo
OudMotif3
Group of (3) dotted 4ers
Placed over (1) bar of 4/4
creating 'merge of meter' feel
VarOudMotif3
OudM3 on other notes
gliss.
OudPhrase1
3 bar phrase
OudM1&OudM2*(2)
Ascending full Uşşak makam
scale
Insistence on Tiz Çargah
OudPhrase2
Extending over 4 bars
beat(1)-beat(1)
OudM3&VarOudM3&Var2OudM3
Modulation to Hisar Buselik Makam
Brp


28
K
Var2OudMotif3
OudM3 reduction
-replacement of last dotted
4er with 8th without tremolo
OudMotif4
Group of (4)
8th notes
Ascending Descending
VarOudM4
OudM4
variation: different
last (2) notes
extension: Addition
of (1) 8th &(1) 4er
Var2OudM4
VarOudM4
same notes
different
position
gliss.
EndOfSentence1
OudPhrase3
Extending over 4 bars
OffBeat(3)-Beat(4)
OudMotif4&VarOudM4&Var2OudM4
Development of OudMotif4
{comment:influence from composition Nubar Nubar}
Movement around Dügah and Segah, showing Hüseini/Acem Aşıran
Brp

3

32
K
Var3OudM4
OudM4 variation:
different
first note
OudMotif5
group of (8)
8th note
ascending
OudMotif6
Group of (6) 8ths
accents on 2&4
gliss.
OudPhrase4
Extending over 2 bars
Offbeat(1)-offbeat(3)
Var3OudM4&OudMotif5
Hüseini Aşıran to Muhayyer
Ascendıng scale of Hisar Buselik
OudPhrase5
Extending over 3 bars
OudM6&OudM7&8th notes
Descending movement from Tiz Buselik
to Hüseini (Zirguleli HIcaz on Hüseini)
Brp
36
K
OudMotif8
Groups of 8th with grace note&
16th&16rest
gliss.
gliss.
OudMotif9
OudPhrase6
Extending over3 bars
OffBeat(3)-Onbeat(4)
5x Nikriz on Dügah ascending
{comment: The G# of the next phrase implying Neveser makam taste}
OudPhrase7
EndOfsentence2
Brp

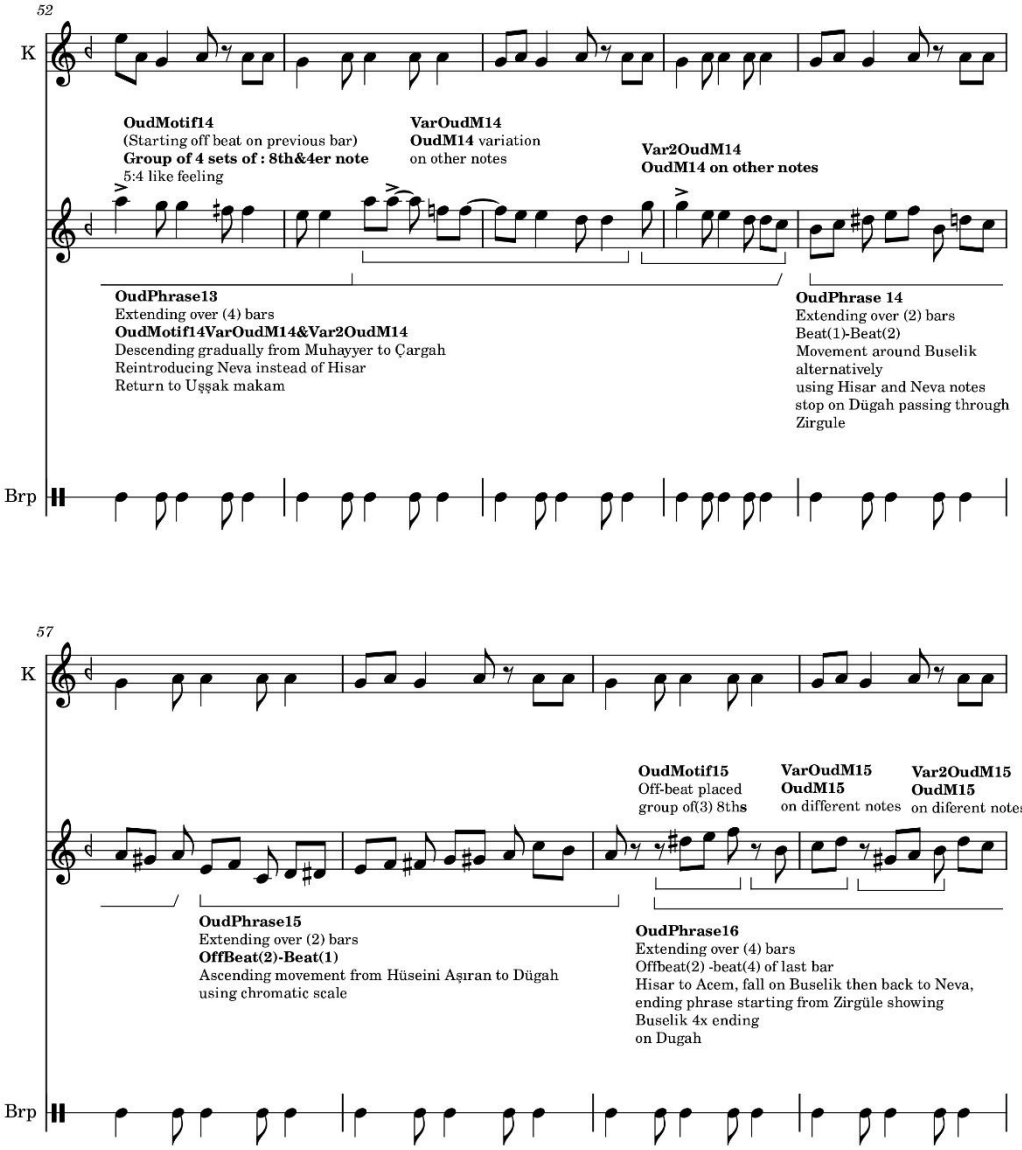
4

39
K
OudMotif9
Group of(3) 8ths& (3)16ths
OudMotif10
Offbeat group of (3) 8ths
VarOudM9
OudM9
Variation: different first note
OudM10
VarOudM9
OudM10
OudPhrase8
OudPhrase7
Extending over 4 bars
OudM9&OudM10&VarOudM9&OudM10&VarOudM9&OudM10
Stops on Dügah and Hüseini, inside Hisar Buselik makam
{comment:Repetition creating tension}
Brp
42
K
OudMotif12
Group of (4) 8th notes accent on 2nd
OudM11
Group of (1)8th& (2) 32s&(1) 8th
OudM12
OudM12
OudPhrase8
Extending over 3 bars
Offbeat(4)-Onbeat(1) of last bar
Zirguleli Hicaz on Hüseini
Stop on Muhayyer
EndOfSentence3
OudPhrase9
Extending over 2 bars
Beat(1)-Beat(4)
OudM11&OudM12*(3)
Rhythmic insistence on Tiz Buselik & Muhayyer
Brp

5

46
K
Brp
OudPhrase10
Extending over (2) bars
OffBeat(4)-Beat(4) of next bar
Descending from Muhayyer to Hisar
Swing feel
OudPhrase11
Extending over (2) bars
Beat(1)-Beat(1)
Glis jump from Hisar to Tiz Çargah
Descendıng movement from Tız Çargah to Hüseini
5chord Hicaz (Zirguleli) on Hüseini
OudPhrase12
Extending over (4) bars
OffBeat(1)-Beat(3) of last bar
Ascendıng movement from
buselik to Tiz Çargah showing
the whole range of makam Hisar
Stop on Muhayyer
49
K
Brp
OudMotif13
Group of (2)
8th notes
with grace note
after the note
OudM13
OudM13
OudM13
OudM13
OudM13
OudM13
OudM13
OudPhrase13
EndOfSentence4

6


52
K
OudMotif14
(Starting off beat on previous bar)
Group of 4 sets of : 8th&4er note
5:4 like feeling
VarOudM14
OudM14 variation
on other notes
Var2OudM14
OudM14 on other notes
OudPhrase13
Extending over (4) bars
OudMotif14VarOudM14&Var2OudM14
Descending gradually from Muhayyer to Çargah
Reintroducing Neva instead of Hisar
Return to Uşşak makam
OudPhrase 14
Extending over (2) bars
Beat(1)-Beat(2)
Movement around Buselik
alternatively
using Hisar and Neva notes
stop on Dügah passing through
Zirgule
Brp
57
K
OudMotif15
Off-beat placed
group of(3) 8ths
VarOudM15
OudM15
on different notes
Var2OudM15
OudM15
on diferent notes
OudPhrase15
Extending over (2) bars
OffBeat(2)-Beat(1)
Ascending movement from Hüseini Aşıran to Dügah
using chromatic scale
OudPhrase16
Extending over (4) bars
Offbeat(2) -beat(4) of last bar
Hisar to Acem, fall on Buselik then back to Neva,
ending phrase starting from Zirgüle showing
Buselik 4x ending
on Dugah
Brp

7

61
K
A5
G5/G
EndOfSentence5
Brp
66
K
Played
behind/after
the bit
delayed
G5
G5
G5 with E
G5 with E
Brp

8

9

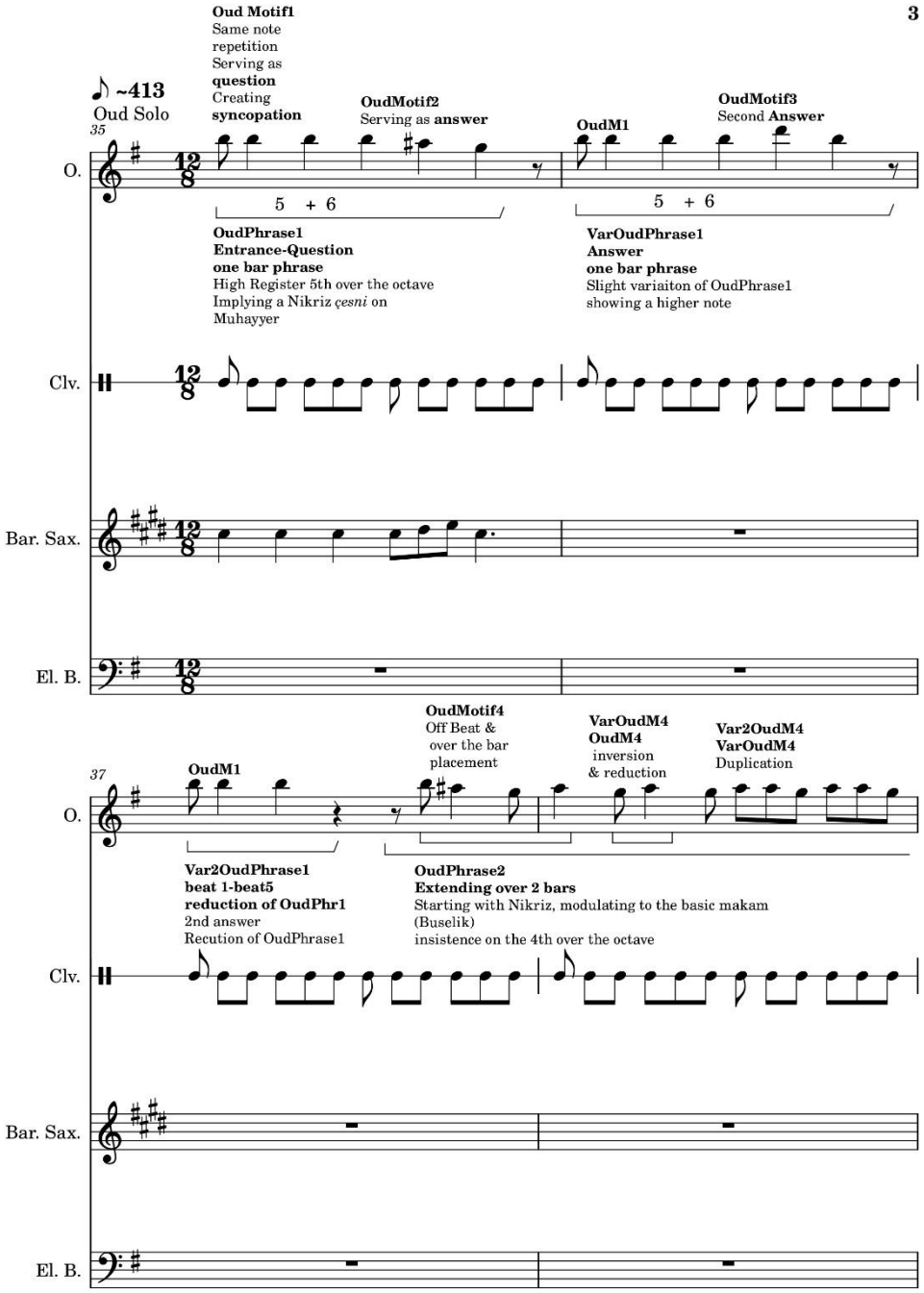
Album:
Middle Eastern Rock – John Berberian
And The Rock East Ensemble
(Verve Forecast, 1969)
performance pitch Dugah = E

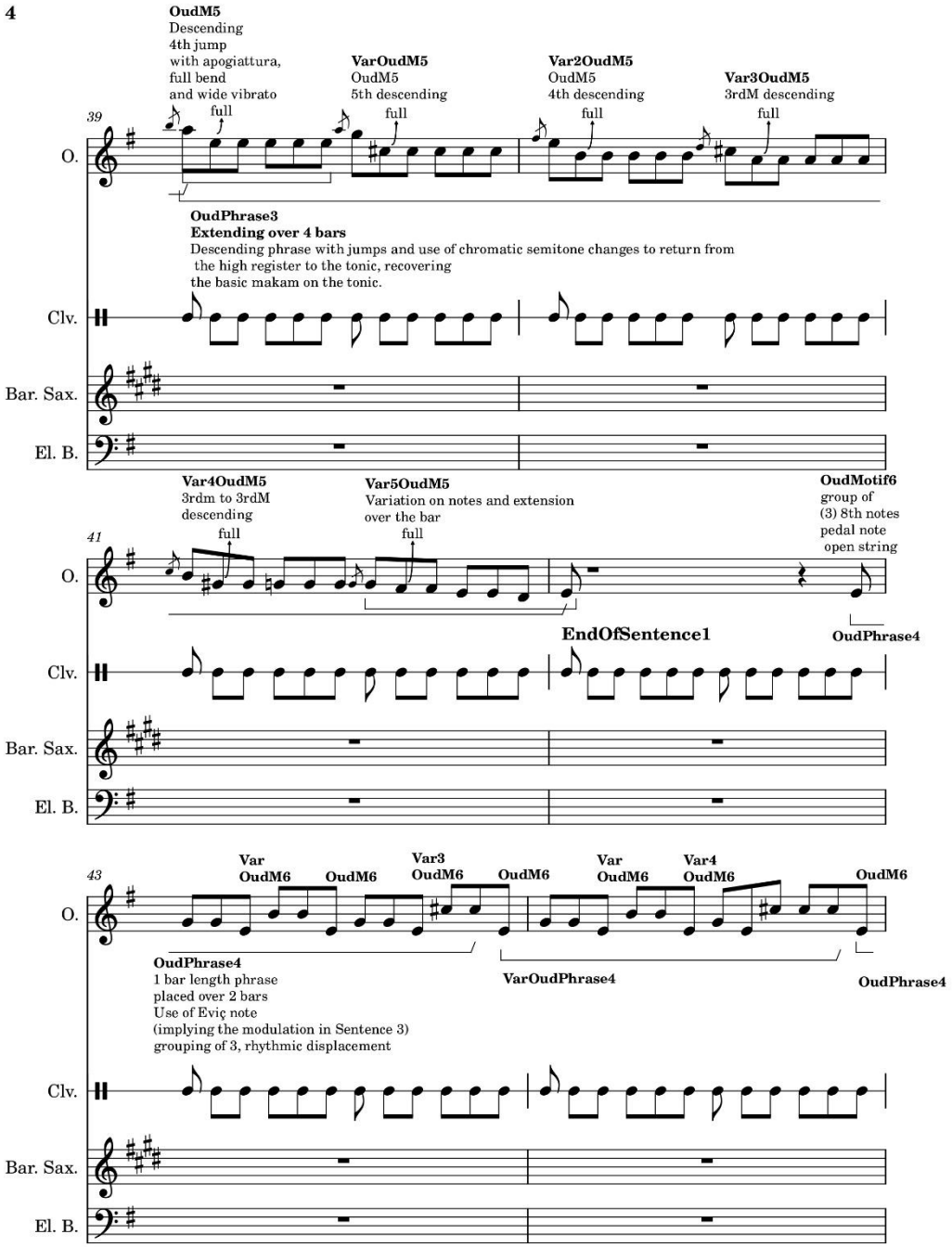
Chem oo chem

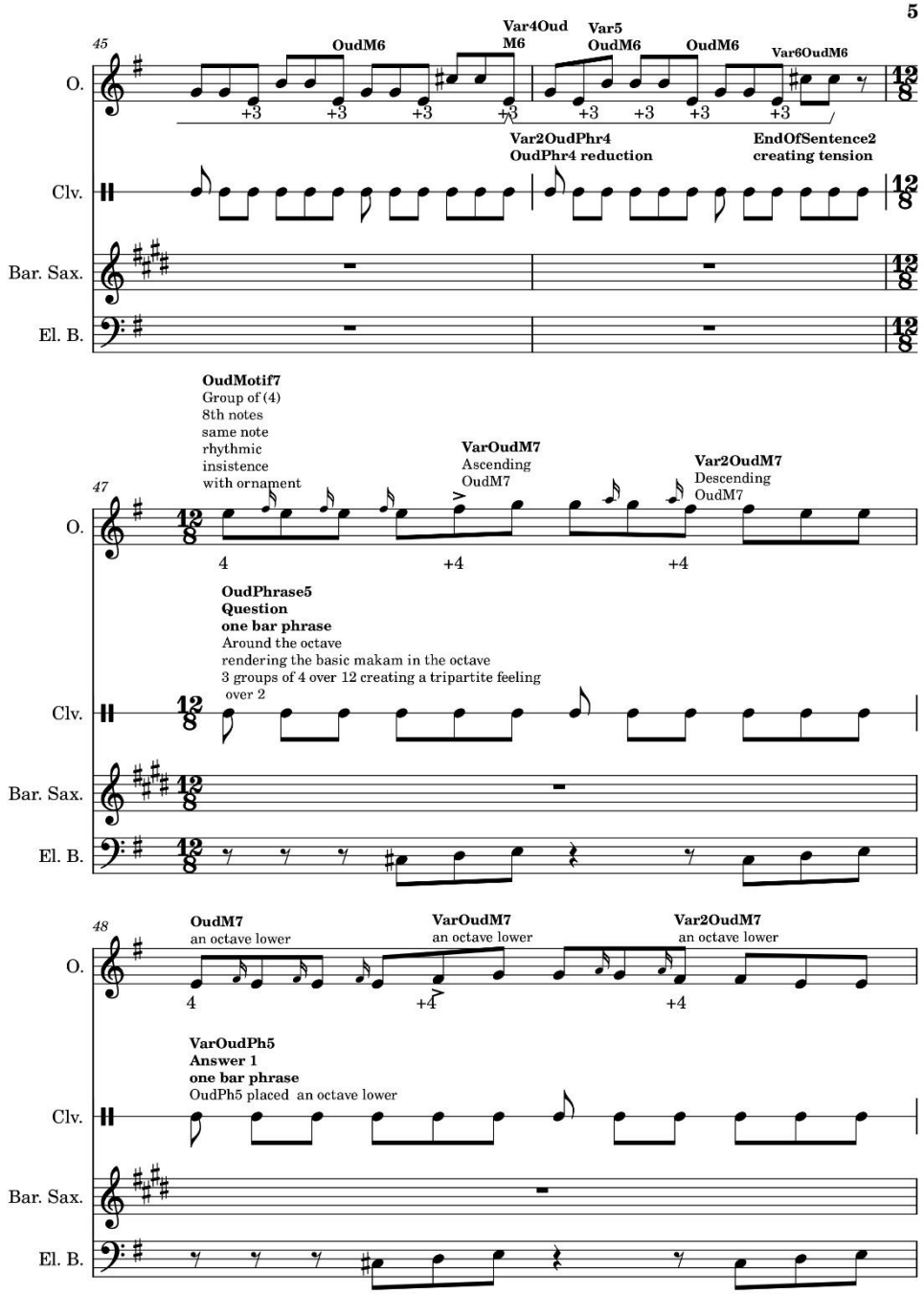
John Berberian's metric improvisation

2

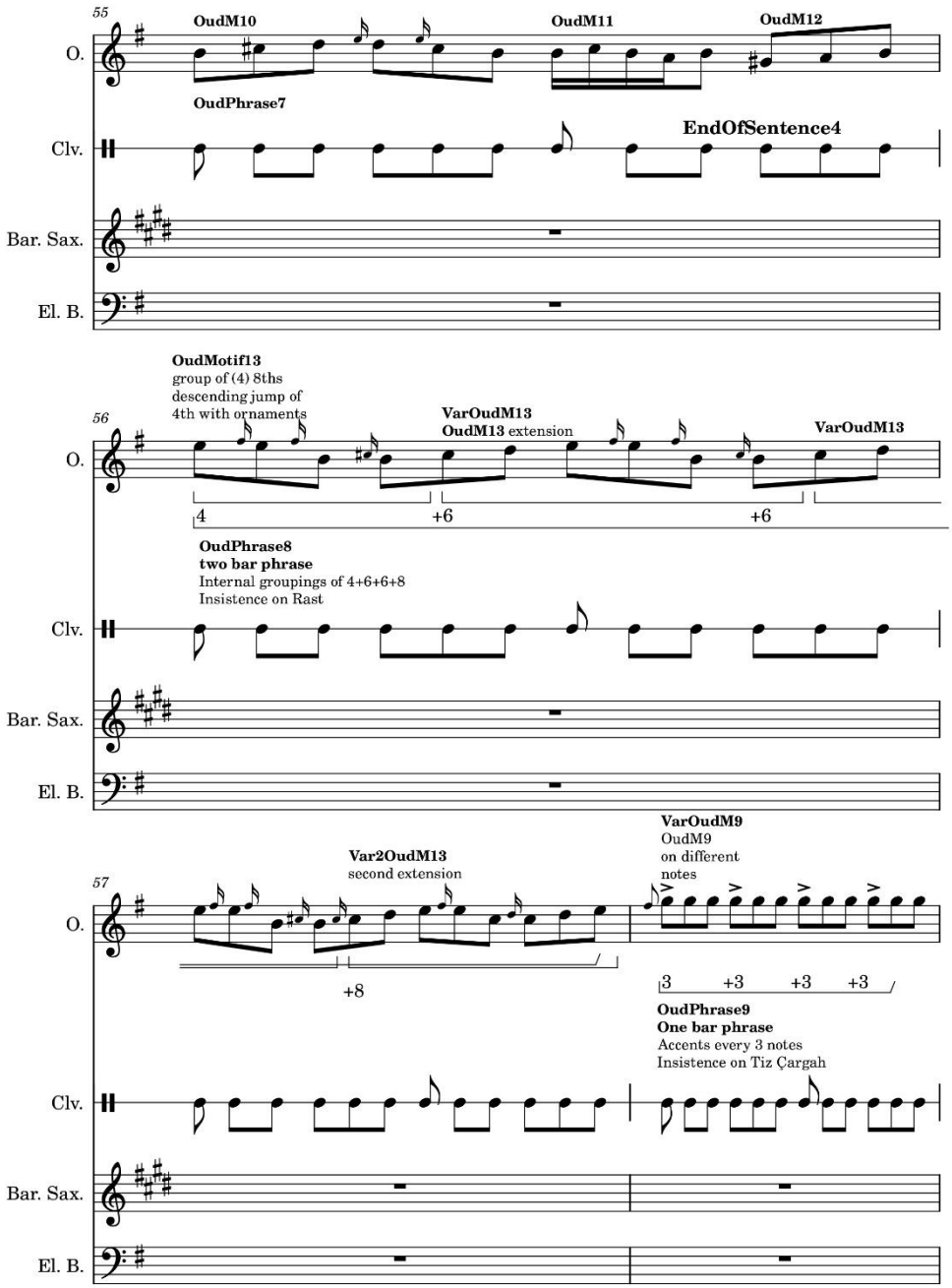
22
O.
Clv.
Bar. Sax.
El. B.
29
Guitar Solo (...)
O.
Clv.
Bar. Sax.
El. B.
33
O.
Clv.
Bar. Sax.
El. B.

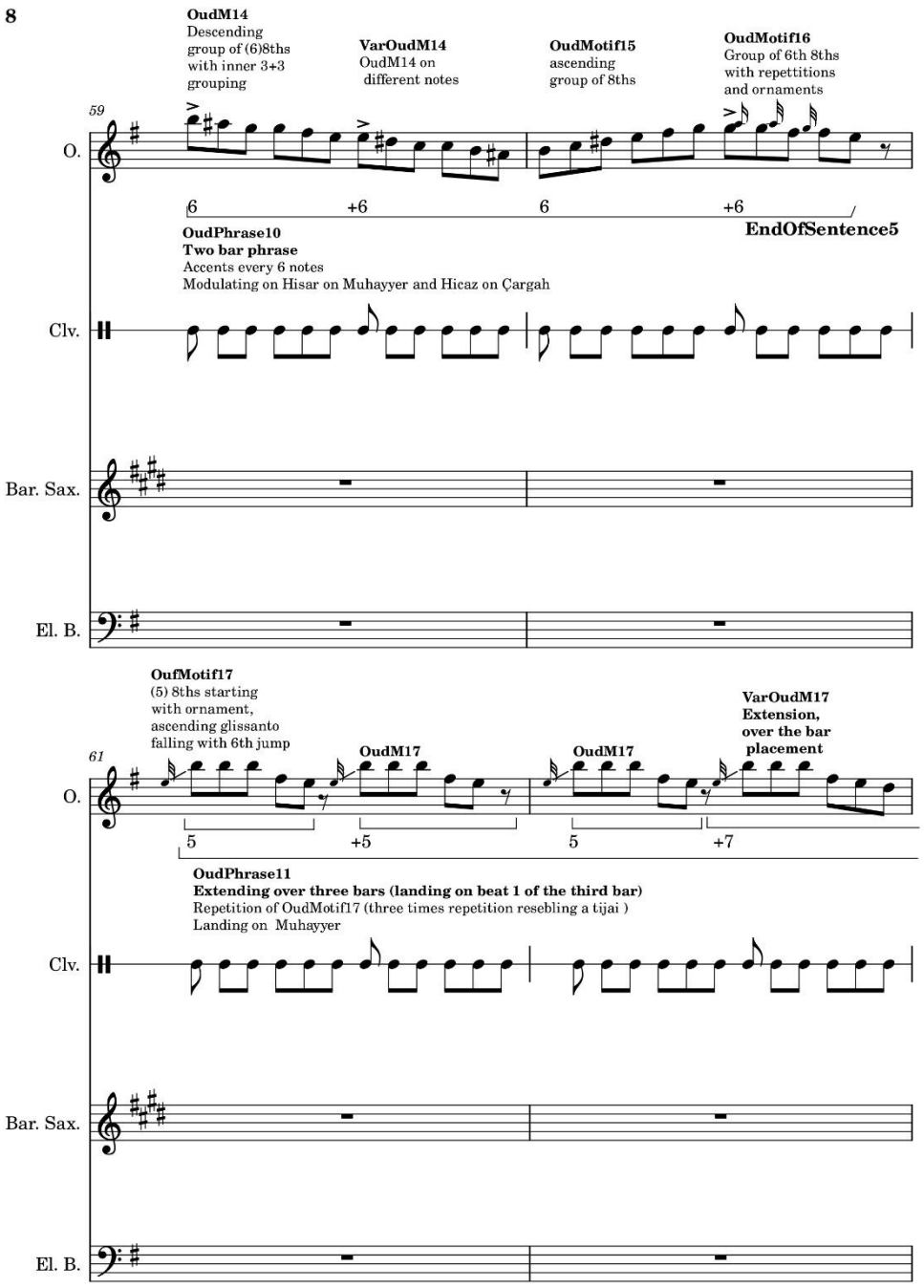

Oud Motif1
Same note repetition
Serving as question
Creating syncopation
OudMotif2
Serving as answer
OudM1
OudMotif3
Second Answer
~413
Oud Solo
35
O.
Clv.
Bar. Sax.
El. B.
5 + 6
5 + 6
OudPhrase1
Entrance-Question
one bar phrase
High Register 5th over the octave
Implying a Nikriz çesni on Muhayyer
VarOudPhrase1
Answer
one bar phrase
Slight variaiton of OudPhrase1
showing a higher note
OudMotif4
Off Beat & over the bar placement
VarOudM4
OudM4
inversion & reduction
Var2OudM4
VarOudM4
Duplication
37
OudM1
Var2OudPhrase1
beat 1-beat5
reduction of OudPhr1
2nd answer
Recution of OudPhrase1
OudPhrase2
Extending over 2 bars
Starting with Nikriz, modulating to the basic makam (Buselik)
insistence on the 4th over the octave

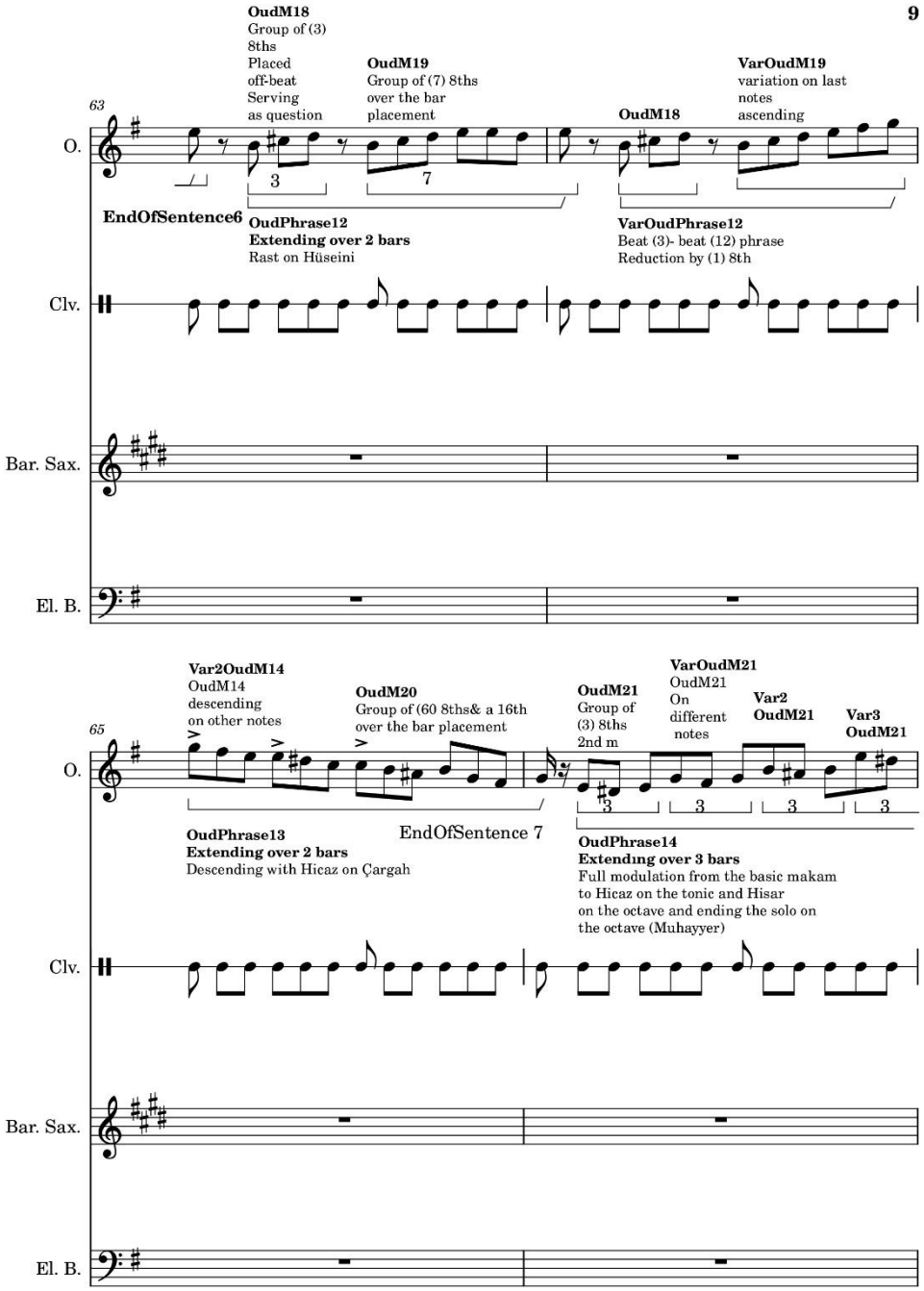

4
OudM5
Descending
4th jump
with apogiattura,
full bend
and wide vibrato
full
VarOudM5
OudM5
5th descending
full
Var2OudM5
OudM5
4th descending
full
Var3OudM5
3rdM descending
full
39
O.
OudPhrase3
Extending over 4 bars
Descending phrase with jumps and use of chromatic semitone changes to return from
the high register to the tonic, recovering
the basic makam on the tonic.
Clv.
Bar. Sax.
El. B.
Var4OudM5
3rdm to 3rdM
descending
full
Var5OudM5
Variation on notes and extension
over the bar
full
OudMotif6
group of
(3) 8th notes
pedal note
open string
41
O.
EndOfSentence1
OudPhrase4
Clv.
Bar. Sax.
El. B.
Var
OudM6
OudM6
Var3
OudM6
OudM6
Var
OudM6
Var4
OudM6
OudM6
43
O.
OudPhrase4
1 bar length phrase
placed over 2 bars
Use of Eviç note
(implying the modulation in Sentence 3)
grouping of 3, rhythmic displacement
VarOudPhrase4
OudPhrase4
Clv.
Bar. Sax.
El. B.


45
OudM6
Var4Oud M6
Var5 OudM6
OudM6
Var6OudM6
O.
Clv.
Bar. Sax.
El. B.
Var2OudPhr4
OudPhr4 reduction
EndOfSentence2
creating tension
OudMotif7
Group of (4)
8th notes
same note
rhythmic
insistence
with ornament
VarOudM7
Ascending
OudM7
Var2OudM7
Descending
OudM7
47
OudPhrase5
Question
one bar phrase
Around the octave
rendering the basic makam in the octave
3 groups of 4 over 12 creating a tripartite feeling
over 2
48
OudM7
an octave lower
VarOudM7
an octave lower
Var2OudM7
an octave lower
VarOudPh5
Answer 1
one bar phrase
OudPh5 placed an octave lower

6
49
OudM7
2 octaves lower
VarOudM7
2 octaves lower
Var2OudM7
2 octaves lower
reduction&end
with pause
OudMotif8
Var2OudM7
an octave
higher
O.
4
+4
+4
4
Var2OudPh5
Answer2
one bar phrase
Oudph5 2 octaves lower
Var3OudPh5
Answer3
One bar phrase
Reduction in the first motif
Alteration of notes, ending on the tonic
EndOfSentence3
Clv.
Bar. Sax.
El. B.
Oud
Motif9
(3) 8th notes
same note
insistence
starting
with ornament
OudMotif10
group of (6) 8th notes
ascending descending
with ornament on 3
OudMotif11
ornament
of 16ths
ending on
8th note
OudMotif12
group of (3)
ascending
8th notes
51
O.
3
+3
+3
+3
6
+6
OudPhrase6
One bar phrase
Change of the groupings to
4 groups of 3
Rhythmic insistence on the
5th (Huseini)
OudPhrase7
One Bar phrase
modulating to Uşşak on Hüseini
Clv.
Bar. Sax.
El. B.
53
OudM10
OudM11
OudM12
OudM10
OudM11
OudM12
O.
OudPhrase7
OudPhrase7
Clv.
Bar. Sax.
El. B.


55
OudM10
OudM11
OudM12
O.
OudPhrase7
Clv.
EndOfSentence4
Bar. Sax.
El. B.
OudMotif13
group of (4) 8ths
descending jump of
4th with ornaments
56
VarOudM13
OudM13 extension
VarOudM13
O.
4
+6
+6
OudPhrase8
two bar phrase
Internal groupings of 4+6+6+8
Insistence on Rast
Clv.
Bar. Sax.
El. B.
VarOudM9
OudM9
on different
notes
Var2OudM13
second extension
57
O.
+8
3
+3
+3
+3
OudPhrase9
One bar phrase
Accents every 3 notes
Insistence on Tiz Çargah
Clv.
Bar. Sax.
El. B.


8
OudM14
Descending
group of (6)8ths
with inner 3+3
grouping
VarOudM14
OudM14 on
different notes
OudMotif15
ascending
group of 8ths
OudMotif16
Group of 6th 8ths
with repettitions
and ornaments
59
O.
6
+6
6
+6
EndOfSentence5
OudPhrase10
Two bar phrase
Accents every 6 notes
Modulating on Hisar on Muhayyer and Hicaz on Çargah
Clv.
Bar. Sax.
El. B.
OufMotif17
(5) 8ths starting
with ornament,
ascending glissanto
falling with 6th jump
OudM17
OudM17
VarOudM17
Extension,
over the bar
placement
61
O.
5
+5
5
+7
OudPhrase11
Extending over three bars (landing on beat 1 of the third bar)
Repetition of OudMotif17 (three times repetition resebling a tijai)
Landing on Muhayyer
Clv.
Bar. Sax.
El. B.


OudM18
Group of (3)
8ths
Placed
off-beat
Serving
as question
OudM19
Group of (7) 8ths
over the bar
placement
OudM18
VarOudM19
variation on last
notes
ascending
63
O.
Clv.
Bar. Sax.
El. B.
EndOfSentence6
OudPhrase12
Extending over 2 bars
Rast on Hüseini
VarOudPhrase12
Beat (3)- beat (12) phrase
Reduction by (1) 8th
Var2OudM14
OudM14
descending
on other notes
OudM20
Group of (60 8ths& a 16th
over the bar placement
OudM21
Group of
(3) 8ths
2nd m
VarOudM21
OudM21
On
different
notes
Var2
OudM21
Var3
OudM21
65
EndOfSentence 7
OudPhrase13
Extending over 2 bars
Descending with Hicaz on Çargah
OudPhrase14
Extending over 3 bars
Full modulation from the basic makam
to Hicaz on the tonic and Hisar
on the octave and ending the solo on
the octave (Muhayyer)

10
67
Var4
OudM21
Var5
OudM21
Var6
OudM21
Var6
OudM21
OudMotif22
Rhythmic variations on the tonic
3
3
3
3+
OudPhrase15
Exit phrase
Five bar phrase
Recovering the
basic rhythmic
grouping with insistenc on the
octave and the tonic
O.
Clv.
Bar. Sax.
El. B.
VarOudM22
Rhythmic variations
69
Var2Oud22
Simplification
71
EndOfSentence8

73
Return to song
O.
Clv.
Bar. Sax.
El. B.
75
O.
Clv.
Bar. Sax.
El. B.
77
O.
Chem oo chem
Clv.
Bar. Sax.
El. B.

Annatol'ya

Album: An Armenian in America (2006)
Ara Dinkjian - oud solo

Ara Dinkjian

15
16
17
18
19
O
BRP
20
21
22
23
24
1.
O
BRP
25
2.
26
27
28
29
30
O
BRP
31
32
33
34
*2 to solo
O
BRP

2

1.
35
36
37
38
Fine
O
BRP
OudMotif1
Group of 8th&
dotted 4er
creating
syncopation
OudM1
VarOudM1
OudM1 extension
-substitution
of dotted 4er
with 3 8ths
VarOudM1
Var2OudM1
OudM1 extension
by (1) 8th
variation on
3rd note
OudMotif2
Combination of 16th pedal note
&rest&(7) 8ths
(jump from tonic to
5th to 7th and 6th M fall on 4th)
Oud solo
39
40
41
42
OudPhrase1
(3) bar phrase
Beat(3)- beat(7)
OudM1*2&VarOudM1*2&Var2OudM1
Insistence on Hüseini
{comment: groupings of rhythmical value of half note creating a hypermetre effect }
OudPhrase2
(2) bar phrase
OudM2&VarOudM2
Jump from Dugah to Hüseini
movement around Gerdaniye using Eviç
fall on Hüseini
stop on Neva
4x Rast on Neva
OudM2Var
OudM2 substitution of 2nd 8th
with (2) 16ths ornament
OudMotif3
Group of (4)
16ths
ornament&
(2) 8ths
OudMotif4
Group of (4) 8ths
insistnece on
5th degree
pedal on tonic
VarOudM4
OudM4 pedal on
5th below tonic
OudMotif5
combination of (2) 16th
ornament on 8th &(5) 8th notes
(placed after 8th rest)
43
44
45OudM3
46
OudPhrase3
(2) bar phrase
OudM3&OudM4&OudM3&VarOudM4
Movement around Çargah
Insistence on Hüseini
4x Buselik on Çargah
Endof Sentence1
OudPhrase4
Extending over (4) bars
Beat(2)-beat(5)
OudM5(first part)&
OudM6&VarOudM6&
Var2OudM6(second part)
{rhythmic displacement&
variation of OudM6}
Movement around Gerdaniye
&Eviç
Descending movement
from Muhayyer to Çargah
4x Hıcaz on Neva
(5x Nikriz on Çargah)
Modulation to Karçiğar

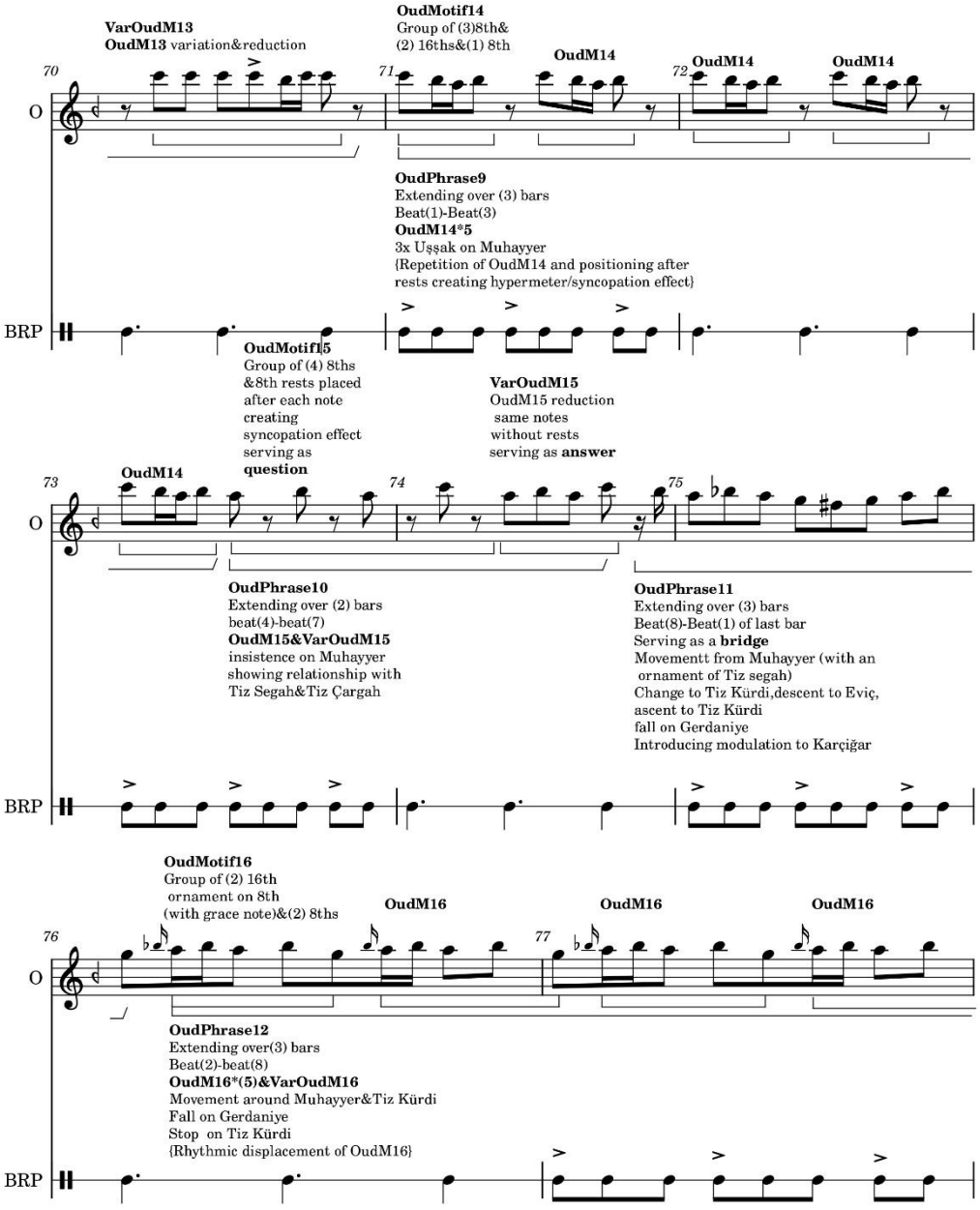
3

OudMotif6
Descending group
of 8th& (2) 16ths
ornament&(4) 8ths
accent on 3 beat of the motif
VarOudM6
OudM6 one tone lower
Var2OudM6
OudM6 3rdm lower
Var3OudM6
OudM6 3rdm higher
47
48
49
50
O
BRP
OudPhrase5
Extending over (2) bars
Beat(5)-Beat(4)
Ascending from Neva
to Tiz Segah
4x hicaz on Neva
Fall on Muhayyer
Serving as a bridge
VarOudPhrase4
Var4OudM6
OudM6 2ndm higher
Var5OudM6
OudM6 variation
on last note
Var6OudM6
VarOudM6 variation
on 3rd&4th&5th notes
OudM3
51
52
53
VarOudPhrase4
OudPhrase4 (second part) variation/transposition
Extending over (4) bars
Beat(5)-beat(4)
Descending movement from Tiz Çargah to Neva
3x Kürdi on Muhayyer
5x Hicaz on Neva
Karçiğar makam modulation
OudPhrase6
Extending over (5) bars
Beat(5)-beat(1) of last bar
OudM3&OudM7&OudM8*2&
Var7OudM6
Movement around Çargah&Neva
fall on Segah
Jumps from Segah to Neva
Descent on Rast from Çargah
with 4x Rast
End on Dügah
Return to Uşşak makam
OudMotif7
Group of (8) 8ths
accents on 5 &7
OudMotif8
Group of (4) dotted 8ths
creating syncopation
(use of open strings)
Var7OudM6
OudM6 6th lower
54
55
56OudM8
57

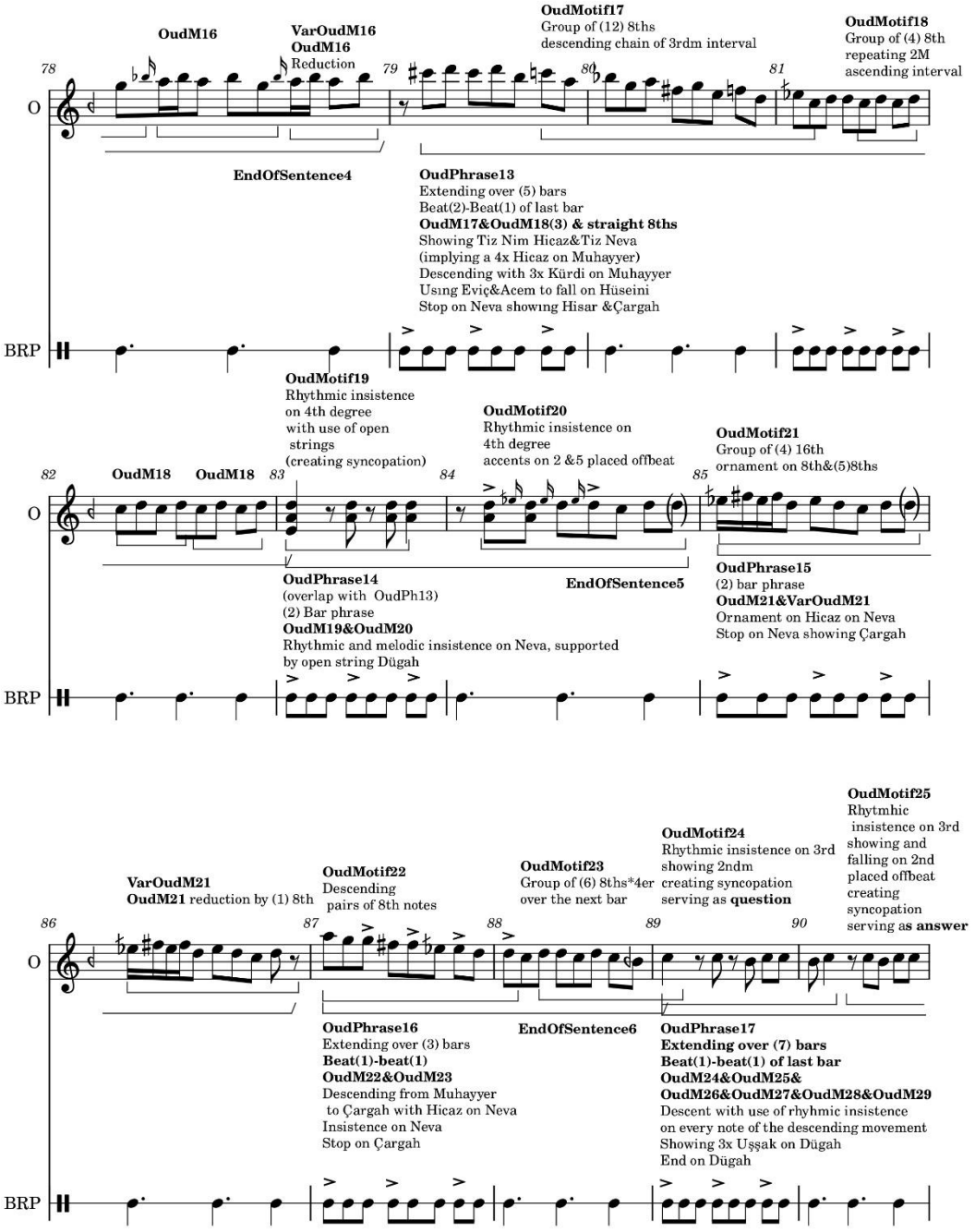
4

VarOudM8
OudM8 variation
&reduction
(use of open strings)
OudMotif9
Group of (4) 8ths
accent on 1
(creating syncopation)
OudM9
VarOudM9
OudM9
variation
on last note
VarOudM9
OudMotif10
combination of (3) 16ths ornament
(2) 8ths&(1) 4er&(1) 8th
around high tonic and pedal
on 4thdegree and tonic
58
59
60
61
O
EndOf
Sentence2
OudPhrase7
Extending over (7) bars
Beat(3)-Beat(8)
VarOudM8&OudM9*(2)
&VarOudM9*(2)&
OudM10*(4)
Accented ascent from Neva to Gerdaniye
with 4x rast on Neva
Movement around Eviç&Gerdaniye
Stop and insistence
on Muhayyer
BRP
OudMotif11
Group of (6) 8ths
accents on beat 3&5
place after 4er rest
VarOudM10
OudM10 variation on pedal:
only low tonic
OudM10
62
63 OudM10
64
65
O
EndOfSentence3
OudPhrase8
Extending over(6) bars
OudM11&OudM12&
VarOudM13&OudM13*
2&VarOudM13
Rhythmic insistence on
Tiz Çargah
Use of accents to create
syncopatıon effect
Fall on tız Segah
Stop On Tız Çargah
3x Uşşak on Muhayyer
BRP
OudMotif12
group of (8) 8ths
accent on 1& 5
pedal on tonic
VarOudM12
OudM12
without pedal
accents on 1&5
OudMotif13
Group of (3) 8ths after 8th rest
&group of 8th&(2) 16ths &(2) 8ths
all on same note
accent on 5
OudM13
66
67
68
69
O
BRP

5


VarOudM13
OudM13 variation&reduction
OudMotif14
Group of (3)8th&
(2) 16ths&(1) 8th
OudM14
OudM14
OudM14
70
71
72
O
OudPhrase9
Extending over (3) bars
Beat(1)-Beat(3)
OudM14*5
3x Uşşak on Muhayyer
{Repetition of OudM14 and positioning after
rests creating hypermeter/syncopation effect}
BRP
OudMotif15
Group of (4) 8ths
&8th rests placed
after each note
creating
syncopation effect
serving as
question
VarOudM15
OudM15 reduction
same notes
without rests
serving as answer
OudM14
73
74
75
O
OudPhrase10
Extending over (2) bars
beat(4)-beat(7)
OudM15&VarOudM15
insistence on Muhayyer
showing relationship with
Tiz Segah&Tiz Çargah
OudPhrase11
Extending over (3) bars
Beat(8)-Beat(1) of last bar
Serving as a bridge
Movementt from Muhayyer (with an
ornament of Tiz segah)
Change to Tiz Kürdi,descent to Eviç,
ascent to Tiz Kürdi
fall on Gerdaniye
Introducing modulation to Karçiğar
BRP
OudMotif16
Group of (2) 16th
ornament on 8th
(with grace note)&(2) 8ths
OudM16
OudM16
OudM16
76
77
O
OudPhrase12
Extending over(3) bars
Beat(2)-beat(8)
OudM16*(5)&VarOudM16
Movement around Muhayyer&Tiz Kürdi
Fall on Gerdaniye
Stop on Tiz Kürdi
{Rhythmic displacement of OudM16}
BRP

6


OudM16
VarOudM16
OudM16
Reduction
OudMotif17
Group of (12) 8ths
descending chain of 3rdm interval
OudMotif18
Group of (4) 8th
repeating 2M
ascending interval
78
79
80
81
O
EndOfSentence4
OudPhrase13
Extending over (5) bars
Beat(2)-Beat(1) of last bar
OudM17&OudM18(3) & straight 8ths
Showing Tiz Nim Hicaz&Tiz Neva
(implying a 4x Hicaz on Muhayyer)
Descending with 3x Kürdi on Muhayyer
Usıng Eviç&Acem to fall on Hüseini
Stop on Neva showıng Hisar &Çargah
BRP
OudMotif19
Rhythmic insistence
on 4th degree
with use of open
strings
(creating syncopation)
OudMotif20
Rhythmic insistence on
4th degree
accents on 2 &5 placed offbeat
OudMotif21
Group of (4) 16th
ornament on 8th&(5)8ths
82
OudM18
OudM18
83
84
85
O
OudPhrase14
(overlap with OudPh13)
(2) Bar phrase
OudM19&OudM20
Rhythmic and melodic insistence on Neva, supported
by open string Dügah
EndOfSentence5
OudPhrase15
(2) bar phrase
OudM21&VarOudM21
Ornament on Hicaz on Neva
Stop on Neva showing Çargah
BRP
VarOudM21
OudM21 reduction by (1) 8th
OudMotif22
Descending
pairs of 8th notes
OudMotif23
Group of (6) 8ths*4er
over the next bar
OudMotif24
Rhythmic insistence on 3rd
showing 2ndm
creating syncopation
serving as question
OudMotif25
Rhytmhic
insistence on 3rd
showing and
falling on 2nd
placed offbeat
creating
syncopation
serving as answer
86
87
88
89
90
O
OudPhrase16
Extending over (3) bars
Beat(1)-beat(1)
OudM22&OudM23
Descending from Muhayyer
to Çargah with Hicaz on Neva
Insistence on Neva
Stop on Çargah
EndOfSentence6
OudPhrase17
Extending over (7) bars
Beat(1)-beat(1) of last bar
OudM24&OudM25&
OudM26&OudM27&OudM28&OudM29
Descent with use of rhyhmic insistence
on every note of the descending movement
Showing 3x Uşşak on Dügah
End on Dügah
BRP

7

OudMotif26
Rhythmic insistence on 2ndm creating syncopation serving as 2nd answer
OudMotif27
Pedal on 3rd showing 1st&2ndm
OudMotif28
Rhythmic insistence on tonic showing 2ndm
OudMotif29
Ascending descending group of (4) 8th placed offbeat
91
92
93
94
95
O
BRP
96
97
O
EndOfSentence7
BRP

8

Kef Life

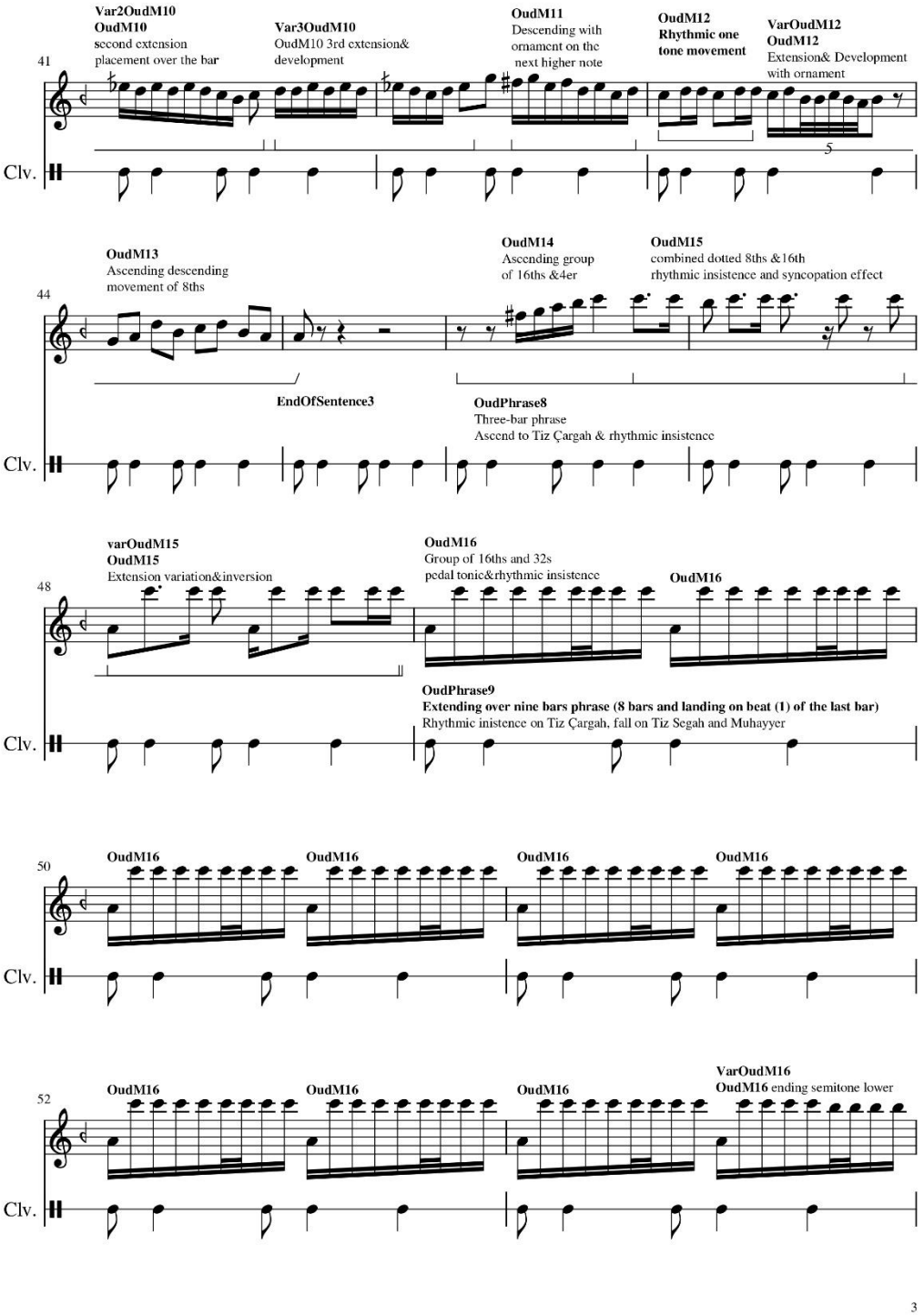
Ara Dinkjian's metric improvisation

Album: An Armenian in America (Krikor, 2006)

Ara Dinkjian

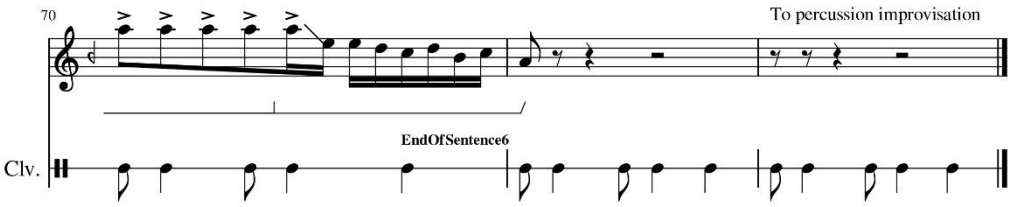
OudM2
Combination of
different rhythmic values
OudM3
Ascending 3rds chain of 8ths
OudM4
Descending
cadence melodic idea
OudM5
Ornament
of 16ths
OudM5
27
OudPhrase2
Two-bar phrase
Ascending Descending Yegah to Neva to Dügah
EndOfSentence1
OudPhrase3
Two-bar phrase
Movement around Hüseini and establishment
of Hüseini
Clv.
31
OudM5
OudM5
OudM5
OudM6
2 Groups of 3plets
combined with 8ths
VarOudM6
OudM6 combined with dotted 8th
OudPhrase4
One-bar phrase
Movement around Hüseini
Clv.
33
OudM7
(3) 16ths
ascending
OudPhrase4
EndOfSentence2
OudPhrase5
Three-bar phrase
Odd accents and groupings
Ascending insistence on Gerdaniye and Muhayyer
Clv.
35
VarOudM7
OudM7
variation on notes
OudM8
Over the bar
motif descending
OudPhrase6
Extending over four bars phrase
Descending movement
with Uşşak intervals landing on beat (1)
of last bar, introducing Karçiğar
Clv.
38
VarOudM8
1 tone lower
Var2OudM8
Oudm8 3rdm lower
OudM9
Group of 16ths *8th
placed over the bar
OudM10
group of 16ths
placed off beatt
VarOudM10
OudM10 extension
Var2OudM10
OudPhrase7
Extending over five bars phrase
Modulation to Karçiğar and return to Uşşak
Clv.

2


Var2OudM10
OudM10
second extension
placement over the bar
Var3OudM10
OudM10 3rd extension&
development
OudM11
Descending with
ornament on the
next higher note
OudM12
Rhythmic one
tone movement
VarOudM12
OudM12
Extension& Development
with ornament
41
Clv.
5
OudM13
Ascending descending
movement of 8ths
OudM14
Ascending group
of 16ths &4er
OudM15
combined dotted 8ths &16th
rhythmic insistence and syncopation effect
44
EndOfSentence3
OudPhrase8
Three-bar phrase
Ascend to Tiz Çargah & rhythmic insistence
Clv.
varOudM15
OudM15
Extension variation&inversion
OudM16
Group of 16ths and 32s
pedal tonic&rhythmic insistence
OudM16
48
OudPhrase9
Extending over nine bars phrase (8 bars and landing on beat (1) of the last bar)
Rhythmic inistence on Tiz Çargah, fall on Tiz Segah and Muhayyer
Clv.
OudM16
OudM16
OudM16
OudM16
50
Clv.
OudM16
OudM16
OudM16
VarOudM16
OudM16 ending semitone lower
52
Clv.

54
Var2OudM16
OudM16 different high note
Var2OudM16
Var2OudM16
OudM17
Ornament
around the tonic
Clv.
56
OudM18
Rhythmic
counterplay on
the same note
VarOudM14
OudM14 Extension
OudMotif19
Fall with glissanto
and syncopation
EndOfSentence4
OudPhrase10
Five- bar phrase
Modulation to Karçiğar
Clv.
59
OudM19
VarOudM19
Reduction&rhythmic
placement
Clv.
62
OudMotif20
Ascending-descending 8th notes
{commonly used motif by the artist}
OudMotif21
Descending group of 16ths
VarOudM21
OudM21 2Mlower
3
EndOfSentence5
OudPhrase10
Two-bar phrase
return to Uşşak
OudPhrase11
Two-bar phrase
descending movement showing Uşşak makam
Clv.
66
OudM22
Combination of
tremolo&wide
vibrato&intervallic
jump
OudM23
tremolo,vibrato 8th notes
insistence
Var2OudM21
OudM21 3rdm
lower
Var3OudM21
OudM21 4th
lower and reduction
VarOudM22
extension
OudPhrase12
Extending over five bars phrase
Mixed ascending descending phrase with jumps and tension falling on Dügah
Clv.

4



5

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

Slide dance

Ara Dinkjian

Ara Dinkjian's metric improvisation

♪= 299-301

16
Oud
20
Oud
25
Oud
30
Oud

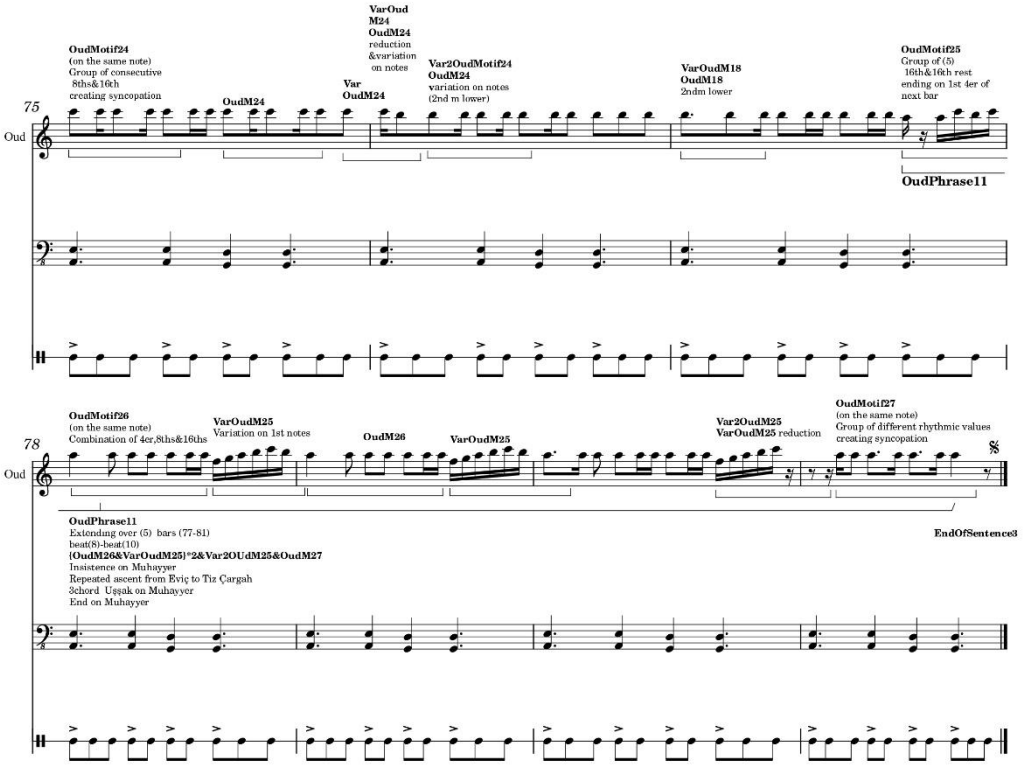
2.
34
Oud
Oud solo
OudMotif1
(1) 4er note with grace note played with gliss& vibrato
VarOudMotif1
duplication of the note value
Var2OudMotif1
OudM1 extension: addition of (2) 8ths &(1) 4er
OudMotif2
Group of (2) 8ths, (1) 4er,(3) 8ths (straight)
OudPhrase1
(6) bar phrase
OudM1&VarOudM1&Var2Oudm1&OudM2
Entrance& insistence on Hüseini
Descent on Neva
Fall on Çargah
5chord Hüseini
Repetition of the movement
40
Oud
Var2OudM1
VarOudMotif2
OudM2 extension
addition of (1) 8th
OudMotif3
Combination of dotted quarter, (2) 4er notes& 3plet of 16th ornament falling on 4er
OudMotif4
Combination of (2) 16ths &(2) 8ths ascending placed Upbeat
OudMotif5
Group of (9) 8ths on 3rdm interval ascending/ descending movement
OudPhrase2
(2) bar phrase
OudM3*(2)
Movement around Neva
Descent and stop on low Segah
OudPhrase3
Extending over (2) bars
Beat(7)-beat(8)
OudM4&OudM5
Ascending ovement from Hüseini Aşıran to Çargah
Asceding movement using melodic chains from Rast to Hüseini
Descent to Segah
5chord Rast on Rast / 5chord Hüseini on Dugah
46
Oud
OudMotif6
Combination of (1)4er& ornament of (2) 16ths with grace note on dotted 8th
OudMotif7
Combination of 16th& ornament of dotted 16th&32&(2) 16ths falling on 4er 4er with 16th played leggato
OudM6
OudM7
OudMotif8
Group of (3) 8ths with apoggiatura placed upbeat
Question
OudMotif9
Combination of (2) 8ths& ornament of dotted 16th&32&(2) 16ths falling on 8th
Answer
OudMotif8
OudMotif9
OudPhrase4
(2) bar phrase
{OudM6&OudM7}*2
Descent from Çargah to Segah
Fall on Dügah
3chord Uşşak
OudPhrase5
Extending over (4) bars
Beat(1)-beat(1)
{OudM8&OudM9}*2&OudM10&OudM11
Insistence on Neva&descent on Segah
Ascent from Rast to Neva
Descent to Rast
End on Dügah
4chord Uşşak on Dügah
5chord Rast on Rast

OudMotif10
Group of (6) 8ths
Interval jump of
4th from tonic
&movement around
4th&2nd
(characteristic
motif of artist)
OudMotif11
Ornament of
dotted
16th&32&(2)
16ths
falling on 8th
ending on 4er
OudMotif12
Group of dotted 8th&16th
&8th&8th&(2)16ths
(dotted 8th creating
a break on the usual
(3) 8th unit of the bar)
OudMotif13
Groups of 8ths&16ths
(following the rhythmic
pattern of the bar)
Pedal on subtonic&tonic
Melody on 5th
OudM13
VarOudM13
OudM13 reduction
by (4) 16ths
OudMotif14
Group of (3)
8ths
accent on (1)
VarOudM14
OudM14
on different
notes
50
Oud
EndOfSentence1
OudPhrase6
Extending over (3) bars
Beat(9)-beat(1)
OudM12&OudM13&VarOudM13
Rhythmic insistence on Hüseini with pedal on Neva,Rast and Dügah
OudPhrase7
Extending over (2) bars
Beat(2)-beat(1)
(OudM14&VarOudM14)*2
&Var2OudM14&VarOudM11
Movement around Gerdaniye&Eviç
Ascent to Muhayyer
Fall on Hüseini
4x Uşşak on Hüseini
Var2OudM14
OudM14 On
different notes
VarOudM11
OudM11 variation
on diffeent notes
VarOudM14
OudMotif15
Combination of (2) 16th ornament
&8ths&4ers
creating syncopation
OudM15
OudMotif16
Group of (12) 16ths
Ascending &chained
(shift of the motif)
OudM16
55
Oud
OudPhrase8
(2) bar phrase
OudM15*2
Ascending movement with jumps
from Dügah to Neva&Gerdaniye
Fall on Neva
OudPhrase9
Extending over (8) bars (B. 58-66)
Use of 'arpege-like motif, ascending and melodic chains
Movement around Neva,Hüseini-Gerdaniye/Muhayyer
Avoiding Eviç/Acem
(Use of shift of the motif, creating a hypermeter
Use of intervals - creating pentatonic feel)
stop on Neva
VarOudM16
OudM16 reduction
by (3/4ths)
(last part of the motif)
OudM16
OudM16
OudM16
60
Oud

4

63
Oud
OudM16
OudM16
OudM16
Var2OudM16
OudM16
reduction
by (1/4th)
Var3OudM16
OudM16 reduction
by (3/4ths)
(middle
part of the
motif)
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
66
Oud
Var3
Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
Var3Oud
M16
EndOfSentence2
71
Oud
OudMotif17
Ascending group
of 16ths
ending on 4er
placed onbeat(2)
OudMotif18
(on the same note)
group of dotted
8th&8th&16th
over (3) 8ths
creating syncopation
OudMotif19
(on the same note)
Group of (2)
dotted 8ths&8th
creating syncopation
OudMotif20
(on the same note)
group of 8th&(4) 16ths
straight
OudMotif21
(on the same note
pedal on tonic)
group of (1) 8th&
(2) 16ths(1) 8th
OudMotif22
(on the same note)
group of (2) dotted 8ths&16th
OudM22
OudM22
OudMotif23
cumbination of
OudM20&OudM18
reduced by (1) 16th
OudPhrase10
Extending over (7) bars (70-77)
beat(2)- beat(7)
OudM17&OudM18&OudM19&OudM20&OudM21&
OudM22*(3)&OudM23&OudM24*(2) &VarOudM24&
Var2OudM24&VarOudM18
Ascending movement from Evic to Tiz Çargah
3x Uşşak on Muhayyer
Rhythmic insistence on Tiz Çargah
fall on Tiz Segah

5


OudMotif24
(on the same note)
Group of consecutive
8ths&16th
creating syncopation
OudM24
VarOud
M24
OudM24
reduction
&variation
on notes
Var
OudM24
Var2OudMotif24
OudM24
variation on notes
(2nd m lower)
VarOudM18
OudM18
2ndm lower
OudMotif25
Group of (5)
16th&16th rest
ending on 1st 4er of
next bar
OudPhrase11
75
Oud
OudMotif26
(on the same note)
Combination of 4er,8ths&16ths
VarOudM25
Variation on 1st notes
OudM26
VarOudM25
Var2OudM25
VarOudM25 reduction
OudMotif27
(on the same note)
Group of different rhythmic values
creating syncopation
78
Oud
OudPhrase11
Extending over (5) bars (77-81)
beat(8)-beat(10)
{OudM26&VarOudM25}*2&Var2OUdM25&OudM27
Inaistence on Muhayyer
Repeated ascent from Eviç to Tiz Çargah
3chord Üşşak on Muhayyer
End on Muhayyer
EndOfSentence3

Crosswinds

Ara Dinkjian's metric improvisation

Album: The Secret Trio-Soundscapes (2012)

Tamer Pınarbaşı

♪ = ~350

(4+3/8)

recording pitch =D

11
12
13
14
Ka.
Kl.
Oud
1.
2.
15
16
17
18
Ka.
1st time
Repeat*3 then jump to start
2nd time continue to Coda
Kl.
Oud

2

19
20
21
22
23
2.
Ka.
Kl.
1.
Oud
24
25
26
27
13/8
7/8

4

5

Repeat*3
4th time to Solo
44
45
46
47
48
Ka.
Kl.
Oud
1.
2.
49
50 OudSolo
51
52
53
Ka.
Kl.
Oud
OudMotif1
Group of (4) 8ths
palyed legato&
(1) dotted 4er
introducing 5th
degree &jump
from 5th to 7thm
VarOudM1
reduction of OudM1 by an
8th in the beginning
legato
OudPhrase1
Extending over 5 bars
OudM1&VarOudM1&OudM2
Movement around Hüseini showing Gerdaniye
fall on Hüseini

6

54
55
56
57
58
Ka.
Kl.
Oud
OudMotif2
Group of dotted 8th&16th
&8th with grace note after
&4er
Vibrato&legato&picking
OudMotif3
Group of (2) 16ths
with grace note
before&8th&4er
OudM2
OudPhrase2
Extending over 3 bars phrase
beat(3)-beat(6)
OudM3&OudM2&OudM4
Movement around Çargah, ascent on Hüseini, descent on Neva
59
60
61
62
63
Ka.
Kl.
Oud
OudMotif4
Group of (3) quarter notes
played after the beat
(creating a group of 6
instead of 4)
OudMotif5
Group of (4)
8th notes
accent on 2nd
VarOudM5
OudM5
reduction
by (1) 8th
Var2OudM5
OudM5
Variation-differetn notes
Extension - addition of (1)
8th & (1) 4er
OudMotif6
Group of (3)
8th notes
Slide for the
interpretation of
pull-attraction
OudPhrase3
Extending over 4 bars (beat(7)-beat(7) of last bar)
OudM5&VarOudM5&Var2OudM5
Movement around Buselik to Neva, descent on Dügah & Rast
Ascent and stop on Buselik
4x Buselik on Dügah
OudPhrase4
Extending over (2) bars
Beat(5) -Beat(7) of next bar
OudM6
Ending phrase from Çargah
to Dügah

7

64
65
66
67
68
Ka.
Kl.
Oud
OudMotif7
Group of (2) 8th notes&(2)4er
Ascending and jump of 3rd interval
over 5th degree
{coomenl: coomonly
used by Ara Dinkjian
and other
Armenian players)
VarOudM7
OudM7 placed
on beat(3)
reduction by (1) 8th
Var2OudM7
OudM7 variation on
endng notes
EndOfSentence1
OudPhrase5
Three bar phrase
OudM7&VarOUdM7&Var2OudM7
use of shift tool (shift of OudM7)
Ascent from Neva to Gerdaniye using characteristic Hüseini-Gerdaniye interval
Fall on Hüseini
Then, ascent and stop on Tiz Buselik

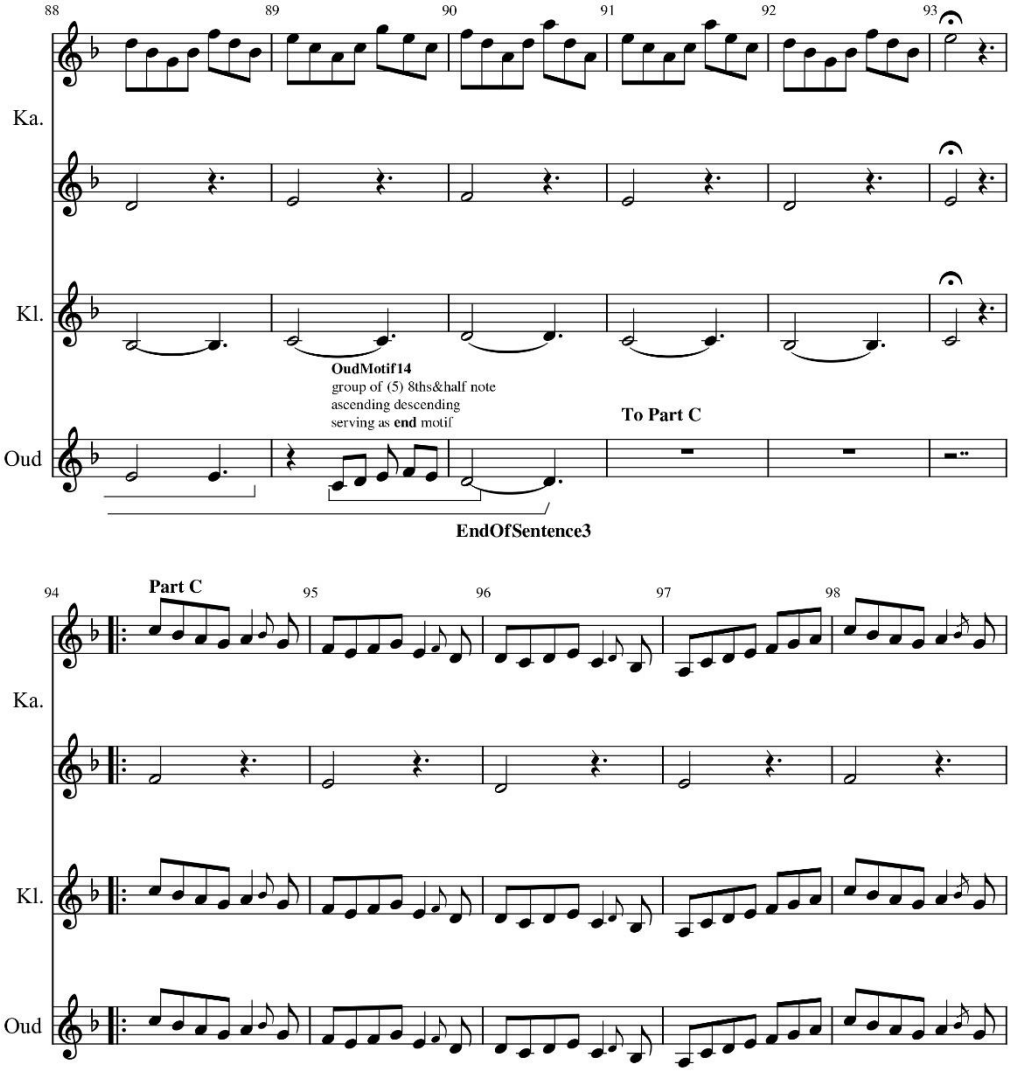
8

69
70
71
72
73
Ka.
Kl.
Oud
OudMotif8
Group of 8th&4er&(2) 8ths
Jump from 7thm to 3rd fall on octave
{pull effect interpretation}
legato
OudMotif9
Group of
4er&8th&4er
Placed over bars
VarOudM9
OudM9 reduction
- minus (1) 8th
in the beggining
Var2OudM9
VarOudM9
extension-
addition of(1) 8th
EndOfSentence2
OudPhrase6
Extending over 4 bars phrase
Beat(7)-Beat(8)
OudM8&OudM9&VarOudM9&Var2OudM9
Ascent from Gerdaniye to Tiz Çargah (high)
Descent with Tiz Buselik
imitating a fall with 3x Uşşak
Fall on octave and insistence
stop on Gerdaniye
74
75
76
77
Ka.
Kl.
Oud
OudMotif10
Group of 4er with (3) grace
note ornament
&8th&
4er&8th note rest
VarOudM10
OudM10
reduction and duplication
Var2OudM10
VarOudM10
variation on last note
OudPhrase7
Extending over 6 bars phrase
(beat(3) - beat(7) of last bar)
OudM10&VarOudM10&Var2OudM10&OudM11
Movement implying 4x Uşşak on Hüseini, insisting on Gerdaniye
Stop on Muhayyer
Descending with Acem on Hüseini

9

78
79
80
81
82
Ka.
Kl.
Oud
OudMotif11
Two different ways of articulation
for a 2M interval with ornament
(grace note after the note / two 16th notes)
OudMotif12
Group of (4) 8th notes
falling on dotted quarter
Movement around 5th degree falling on the 4th degree
OudPhrase8
Two bar phrase
From Acem to Hüseini, then movement around Hüseini, stop on Neva
83
84
85
86
87
Ka.
Kl.
Oud
OudM3
VarOudM4
OudM4 on
different notes
OudMotif13
Combination of half
and dotted quarter, indicating
the rhythmic structure
of the meter (4+3)
&group of (3) 8ths
serving as question
VarOudM13
OudM13 variation different
notes
&legato group of (3) 8ths
serving as answer
legato
OudPhrase9
Extending over 3 bars phrase
Beat(3)-Beat(7) of last bar
OudM3&VarOudM4
Movement around Çargah,ascent to Hüseini, descent to Çargah
OudPhrase10
Extending over (4) bars
Beat(5)-Beat(7)
OudM13&VarOudM13&OudM14
Movement around Çargah, fall on Buselik, descent on Rast,
ascent on Çargah
end on Dügah

10


88
89
90
91
92
93
Ka.
Kl.
Oud
OudMotif14
group of (5) 8ths&half note
ascending descending
serving as end motif
To Part C
EndOfSentence3
94
Part C
95
96
97
98
Ka.
Kl.
Oud

12

Crosswinds

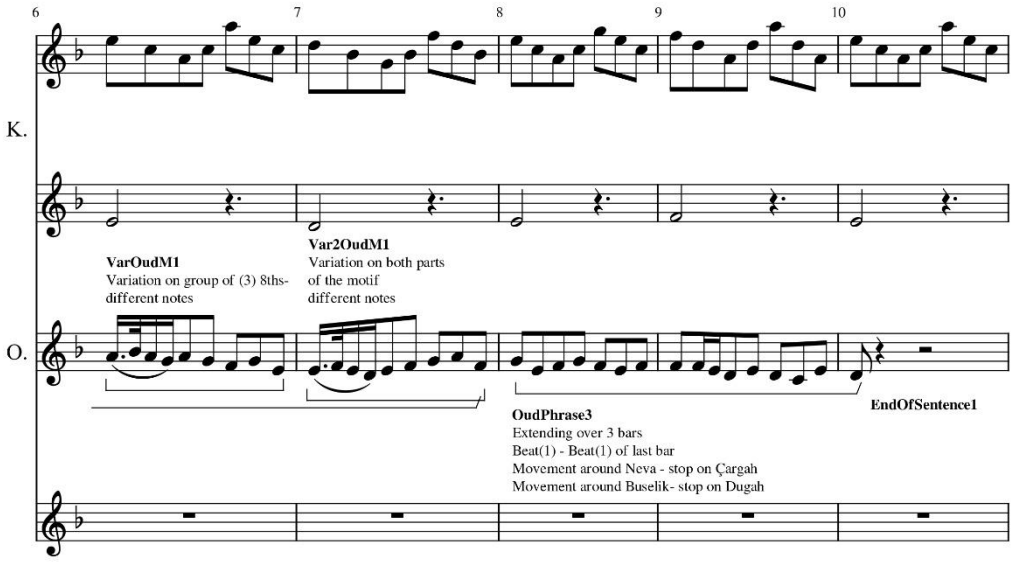
Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

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

♪ = ~338
(4+3/8)
recording pitch = D

transcribed by Marina Liontou Mochament



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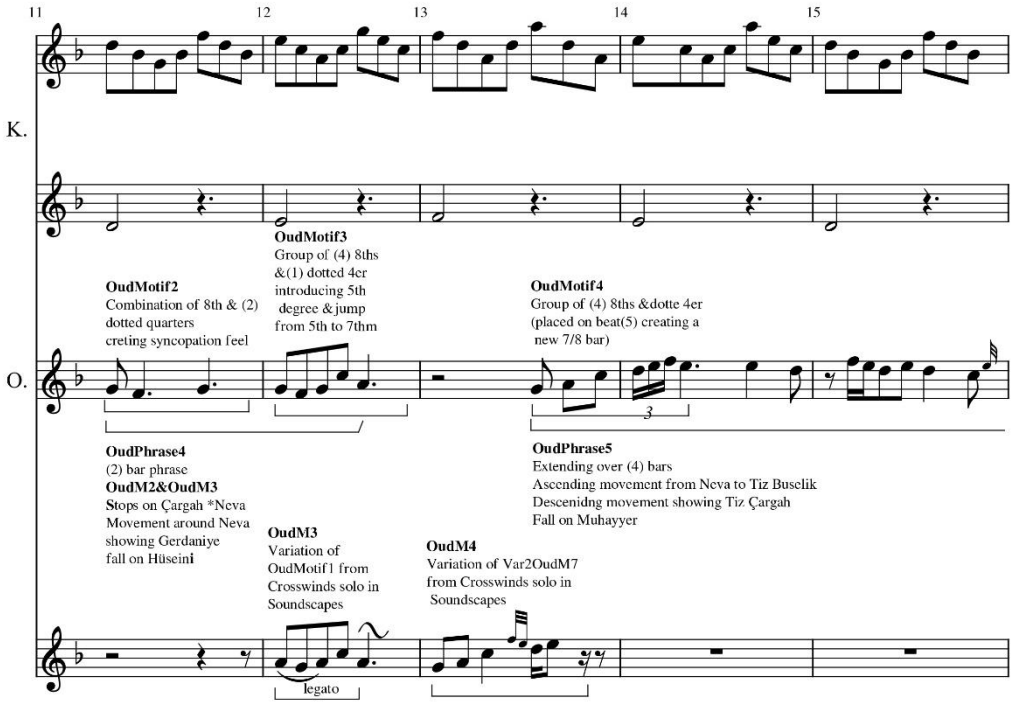
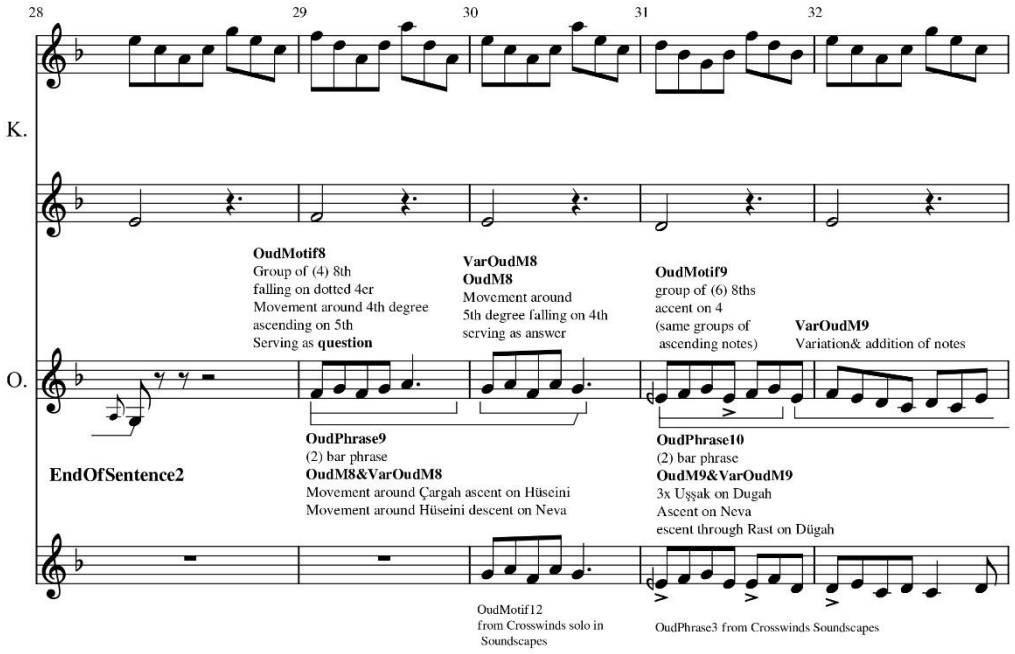


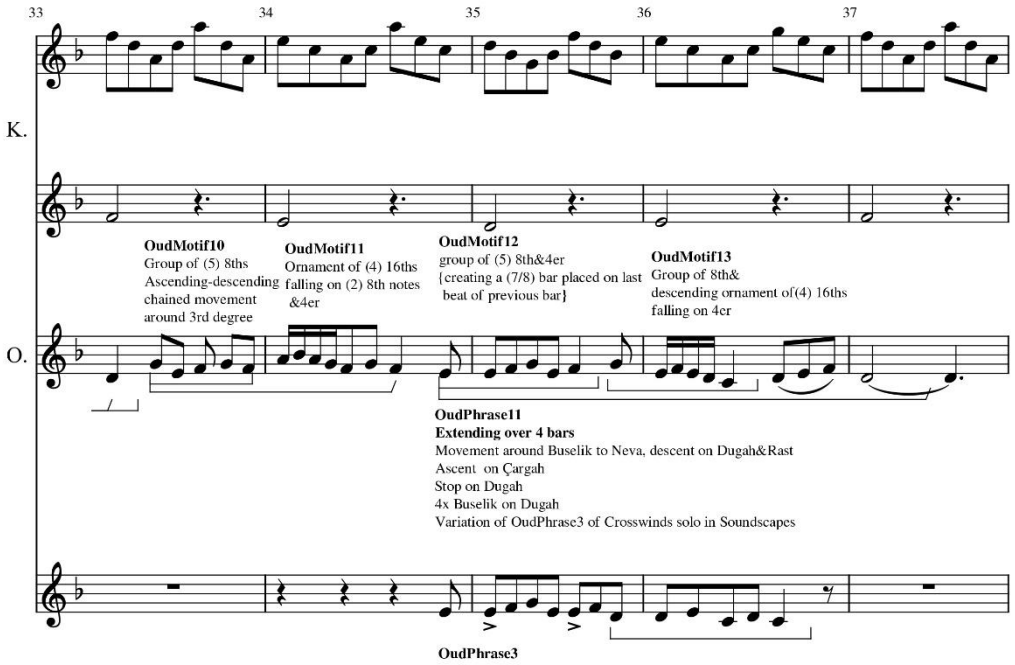
transcribed by Marina Liontou Mochament

3

transcribed by Marina Liontou Mochament

24
25
26
27
K.
O.
OudMotif7
Group of (2) dotted 8ths&8th
(grace note on first with gliss
from open string)
serving as question
VarOudM7
OudM7
One octave lower
serving as answer
Var2OudM7
OudM7 two octaves lower
serving as answer
OudPhrase8
Extending over (4) bars
Beat(1)-beat(1) of last bar
Tiz Acem to Tiz Hüseini
Acem to Hüseini
Acem Aşıran to Hüseini Aşıran
stop on Yegah





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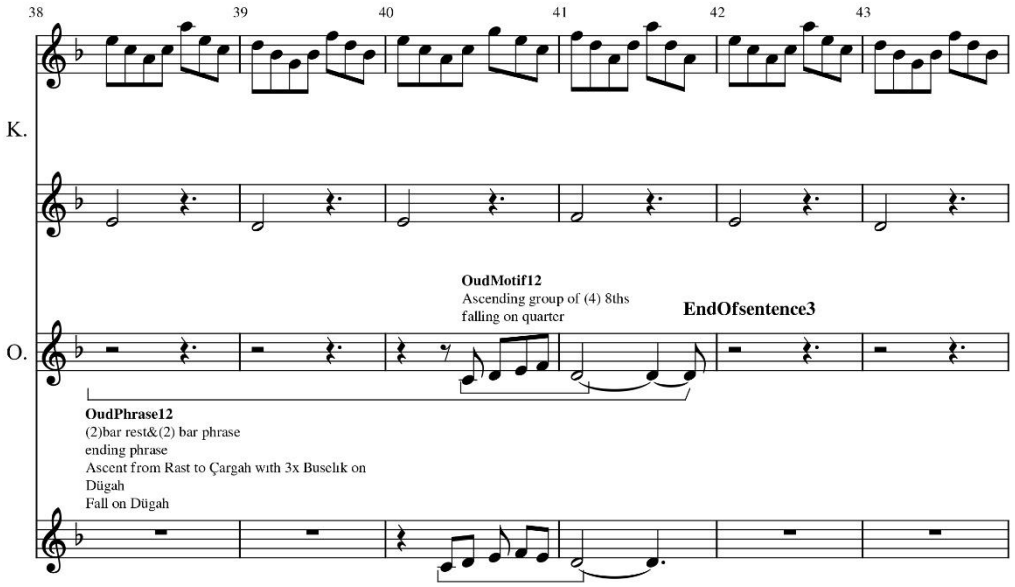


OudMotif14 from solo on Crosswinds in Soundscapes

transcribed by Marina Liontou Mochament

Moments

Tamer Pınarbaşı's metric improvisation

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

Ara Dinkjian

Ud
Ud
2nd Repeat
Ud
Klar

3

4

5

Ud
Klar
Fine
Kanun Solo
Kanun
KanM1
Combination of 3plet
of 16ths&quarter note
serving as **question**
KanM2
dotted 16th
in the 3plet
creating 'move feel'
serving as **answer**
KanM3
Group of 4 16ths
Starting offbeat
in the 3plet
on the same note
KanunPh1
Extending over 2 bars (off beat 3-beat 3)
Entrance phrase
Movement around Dügah
KanunPh2
Extending over 2 bars
Question phrase
Statement of Dügah
and fall on Acem Asıran
(Implying a Kürdi 3chord on
Hüseini Asıran)

6

VarKanM3
KanM3 variation on first note
KanM4
Ornament of
32s in 3plet of 16ths
25
Kanun
KanunPhrase3
Extending over 2 bars(beat 4-beat2)
Answer phrase
Descent on Hüseini Asıran with Kürdi intervals
Ud
26
Kanun
EndOfSentence1
Ud
KanM5
Offbeat placed
statement of
the 4th degree
KanM6
Same note insistence
creating syncopation
KanM7
3plet of
16ths
&8th
VarKanM7
KanM7 Extension
27
Kanun
KanunPhrase4
Offbeat1-beat2
Introduction of Hicaz intervals and
stop on Neva
KanunPhrase5
Extending over 2 bars
Introduction of Hüseini and Uşşak 3chord
on Hüseini
Stop on Neva
Ud
KanM8
KanM8
Fast tremolo
on the same
note
Var1KanM8
KanM8
variation
on notes
Var2KanM7
Melodic Development of KanM7
28
29
Kanun
KanunPhrase6
Extending over 2 bars
Introduction of Gerdaniye, fall on Neva,
ascent and stop on Hüseini
with chromatic semitones
Ud

Var2KanM8
KanM8 variation
on notes and values
KanM9
group of (2)
16ths in
3plet with
8th note
KanM9
VarKanM9
KanM9 Extension&
melodic development
KanM9
Kanun
Ud
EndOf Sentence2
KanunPhrase7
Extending over 2 bars
Offbeat4-onbeat2
Introduction of Acem
descent and stop on Neva
KanunPhrase8
Extending over 2 bars
Rhythmic placement of KanM9 &extension
Re-establishment of Hicaz and stop on Dügah
EndOfSentence3
KanM10
Mib arpege of 32s
on a 6plet&descending
KanM11
Descending 3plet
ending on rest
KanM10
VarKanM11
KanM11 ending on 8th,
over the bar phrasing
KanunPhrase9
Extending over2 bars (could be considered one bar phrase slightly extended)
Phrasing in the lower register until Eflat and stop on Acem Asıran and Hüseini
Asıran, Kürdi environment

8

KanM12
Offbeat placed
group of 6 notes
KanM13
Ascending
group
of 3notes
with2ndm
interval
VarKan13
Kan13
2Mhigher
KanM14
Ascending-
descending
beamed 3plets
Kanun
KanunPhrase10
Off-beat1-Offbeat4
Return to Hicaz ascending with Uşşak 3chord on
Hüseini Aşıran
and Hicaz 5x on Dügah
Ud
VarKan8
KanunPhrase11
Extending over 3 bars
Insistence with tremolo on Neva , ascending gradually to Hüseini, Acem, Gerdaniye and then fall back on Hüseini
KanM15
Ascending
descending
movement
of 3notes
VarKan15
KanM15
variation
on notes
KanunPhrase12
Extending over 2 bars
End Phrase
Descend from Hüseini to Dügah with Hicaz intervals.
EndOfSentence4

Moments

Live concert performance
Zurich, March 2015

Tamer Pınarbaşı's metric improvisation

Ara Dinkjian

2

3

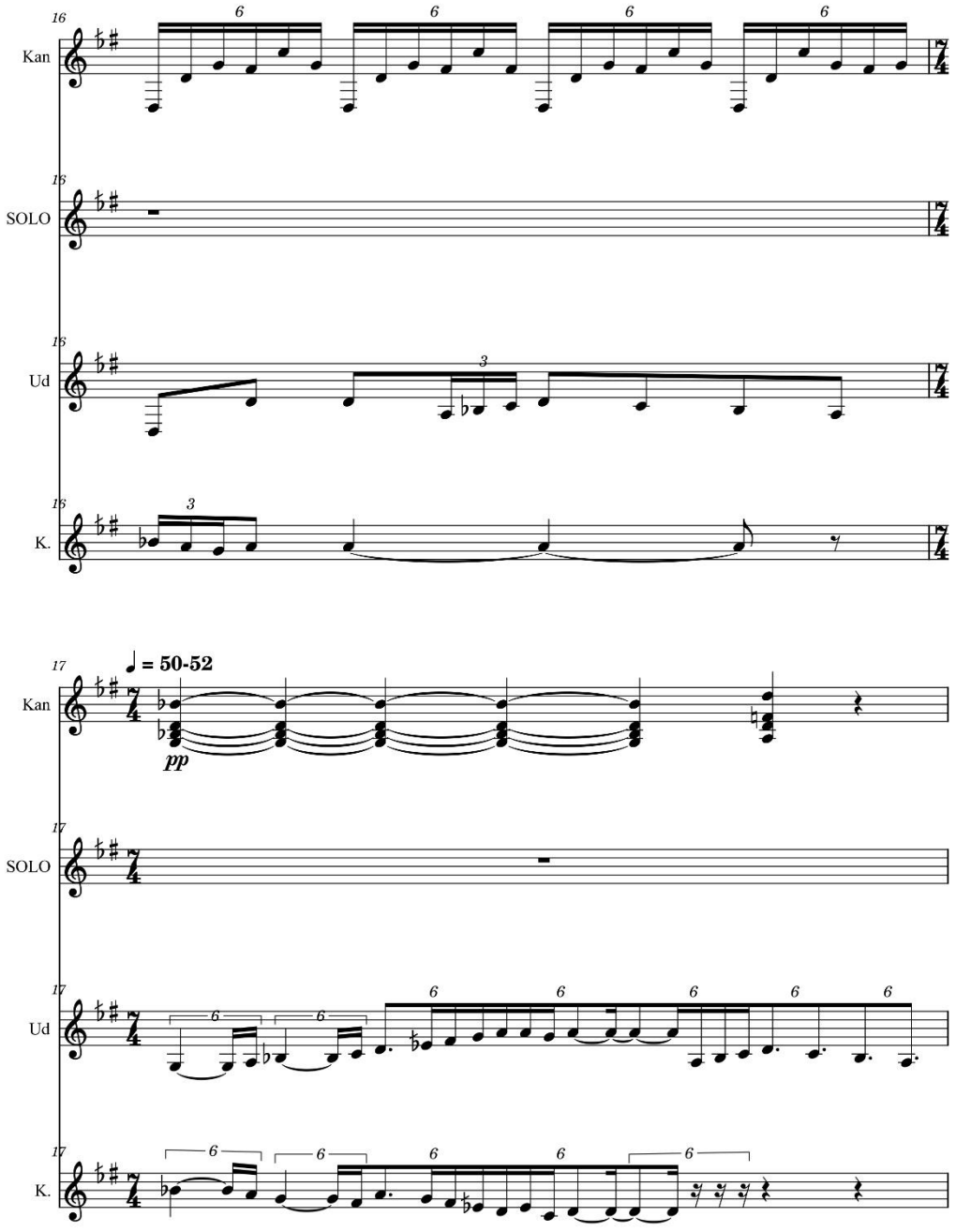
4

Fine
Kan
SOLO
Ud
K.
♩ = 52
A Second repeat
Kan
SOLO
Ud
K.

6

7

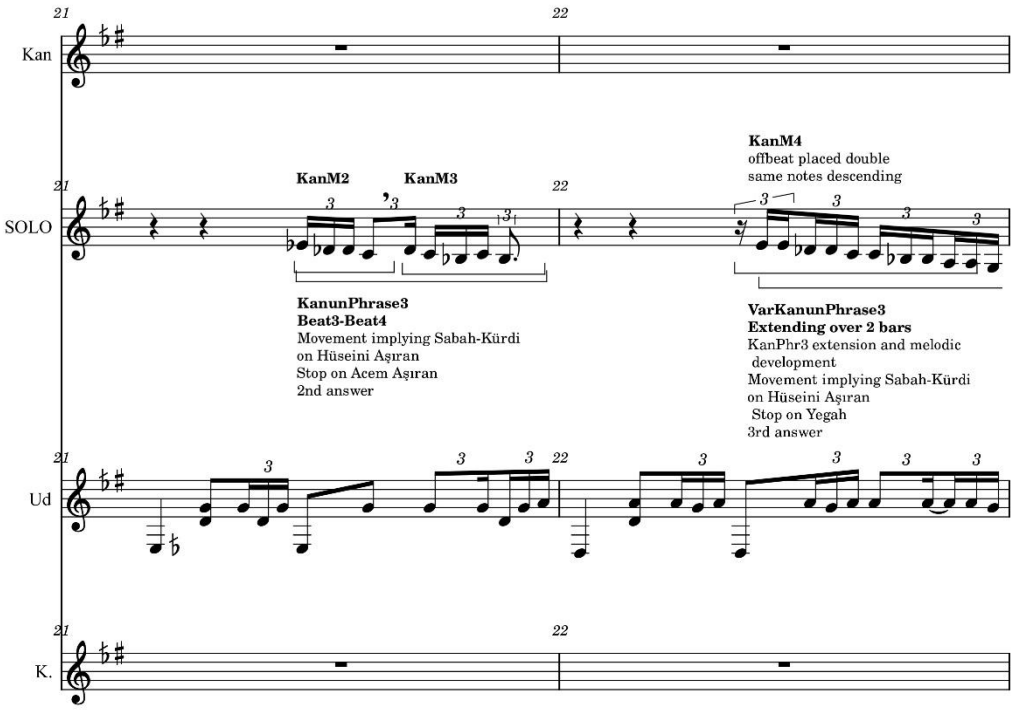
8


16
Kan
SOLO
Ud
K.
17
♩ = 50-52
pp

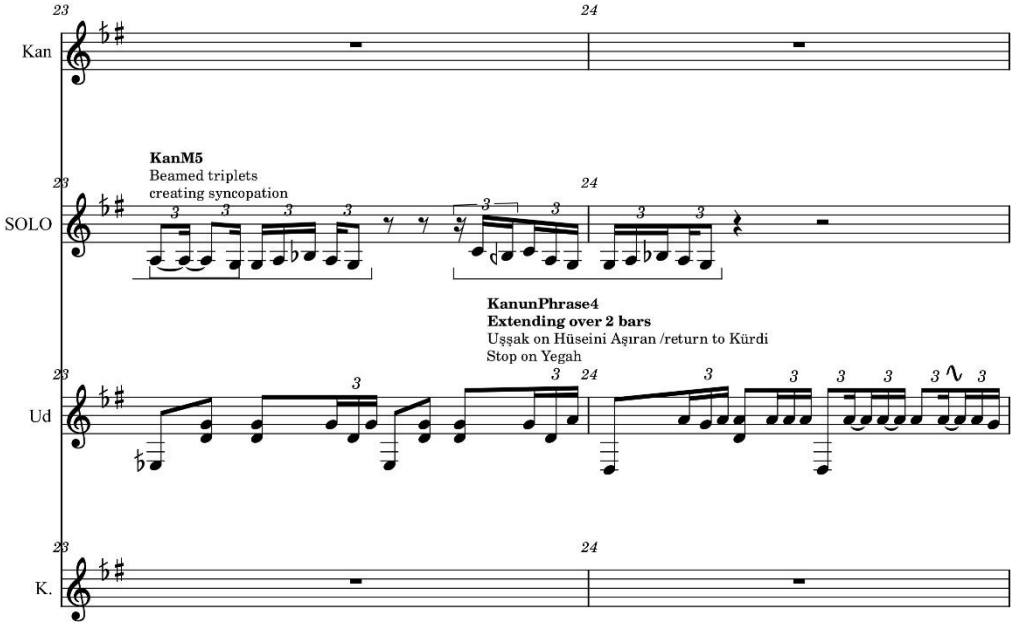
10

19
Kanun solo
♩ = 50-52
20
Kan
KanM1
Grace note&ornament
of 32s in the 16th
note triplet
19
Entry
20
SOLO
mp
KanunPhrase1
Off-beat2-beat4
Entrance phrase
Movement in the low register
Stop on Hüseini Aşıran in Kürdi environment
(Serving as statement-question)
KanunPhrase2
Beat4
Movement around
Dügah
Stop on Dik Kürdi
1st answer
19
20
Ud
19
20
K.

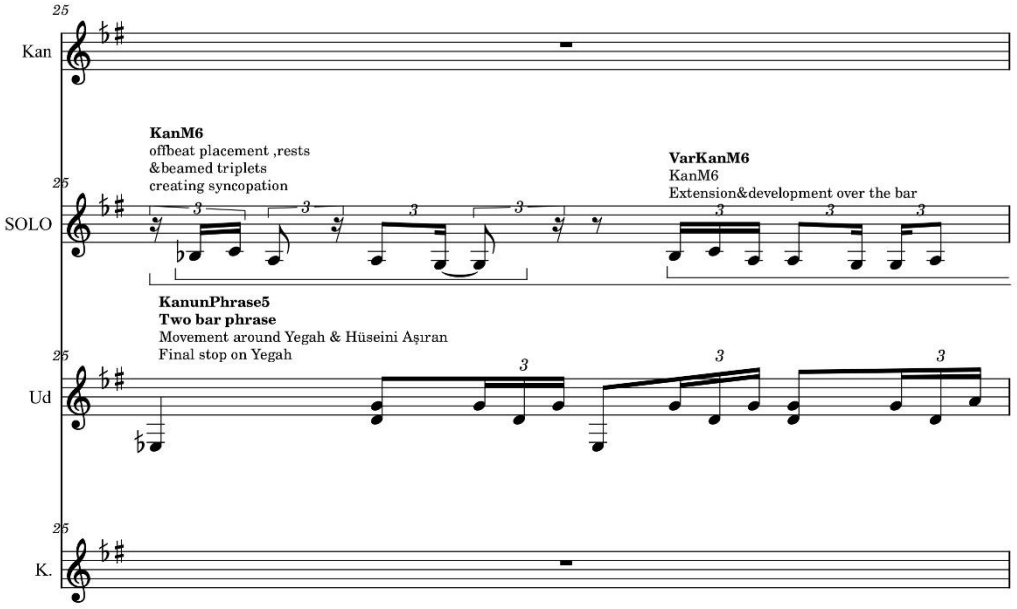
11

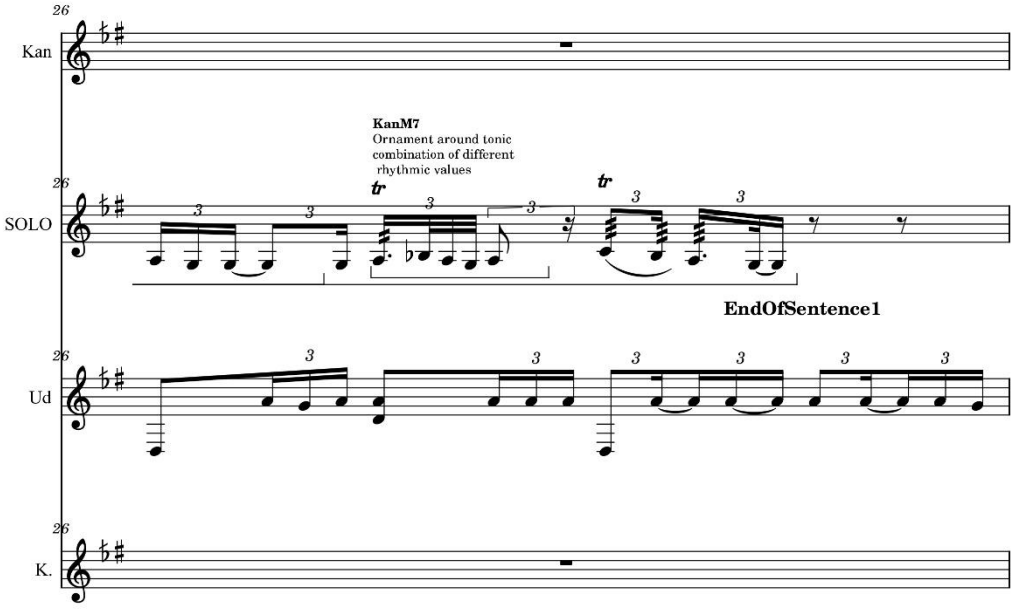

21
22
Kan
SOLO
Ud
K.
KanM2
KanM3
KanunPhrase3
Beat3-Beat4
Movement implying Sabah-Kürdi
on Hüseini Aşıran
Stop on Acem Aşıran
2nd answer
KanM4
offbeat placed double
same notes descending
VarKanunPhrase3
Extending over 2 bars
KanPhr3 extension and melodic
development
Movement implying Sabah-Kürdi
on Hüseini Aşıran
Stop on Yegah
3rd answer

12

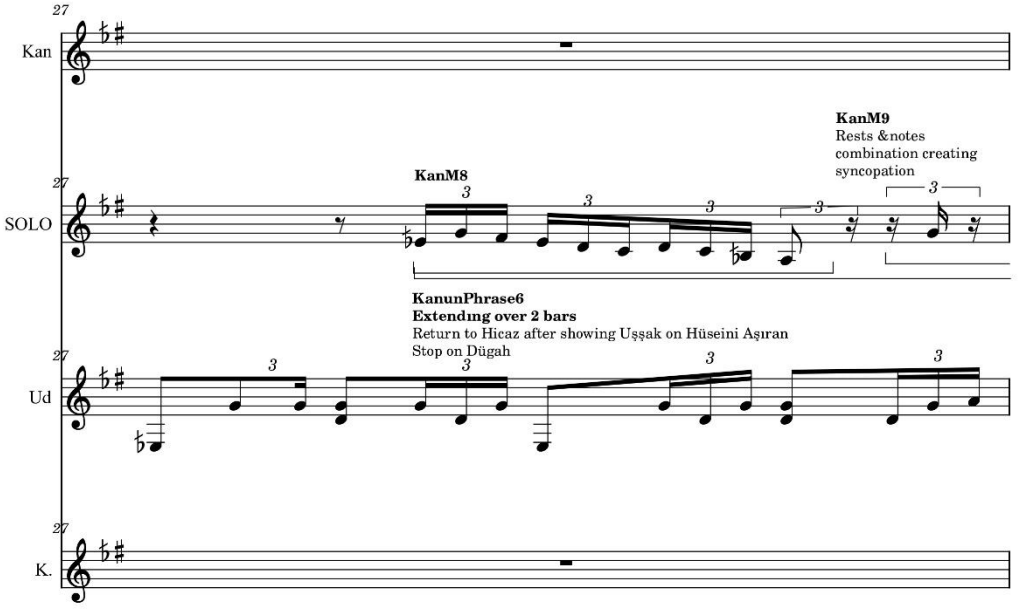

23
24
Kan
KanM5
Beamed triplets
creating syncopation
SOLO
KanunPhrase4
Extending over 2 bars
Uşşak on Hüseini Aşıran /return to Kürdi
Stop on Yegah
Ud
K.

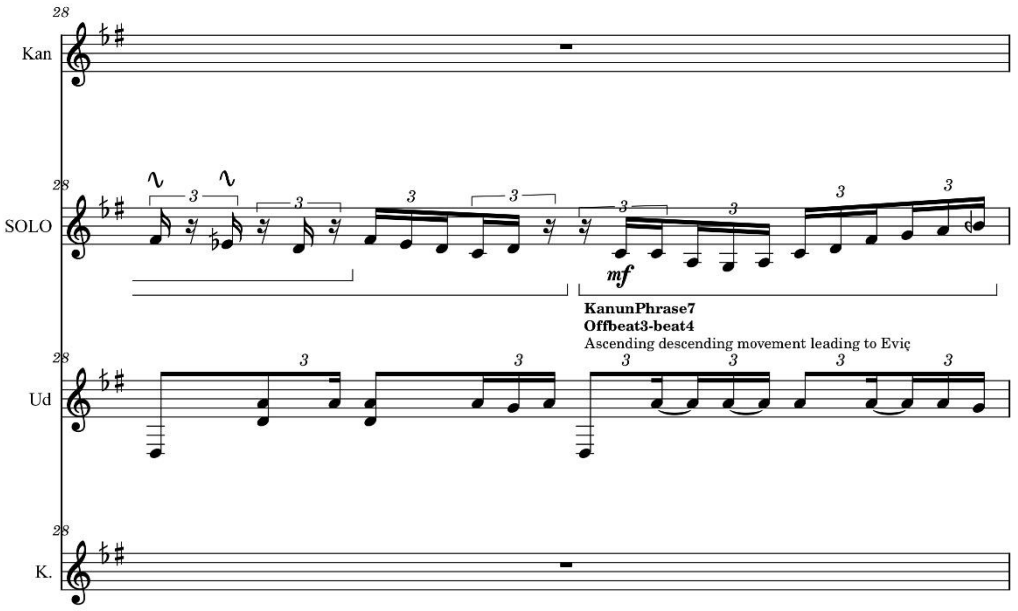
13


25
Kan
KanM6
offbeat placement ,rests
&beamed triplets
creating syncopation
VarKanM6
KanM6
Extension&development over the bar
25
SOLO
KanunPhrase5
Two bar phrase
Movement around Yegah & Hüseini Aşıran
Final stop on Yegah
25
Ud
25
K.

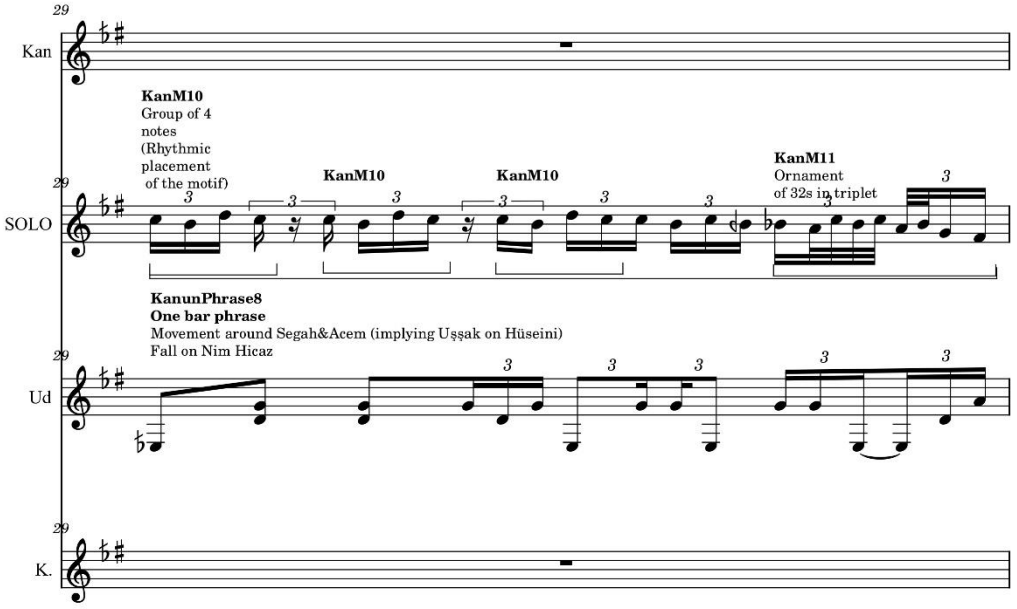

26
Kan
KanM7
Ornament around tonic
combination of different
rhythmic values
26
SOLO
EndOfSentence1
26
Ud
26
K.

14


27
Kan
27
SOLO
KanM8
KanM9
Rests &notes
combination creating
syncopation
KanunPhrase6
Extendıng over 2 bars
Return to Hicaz after showing Uşşak on Hüseini Aşıran
Stop on Dügah
27
Ud
27
K.

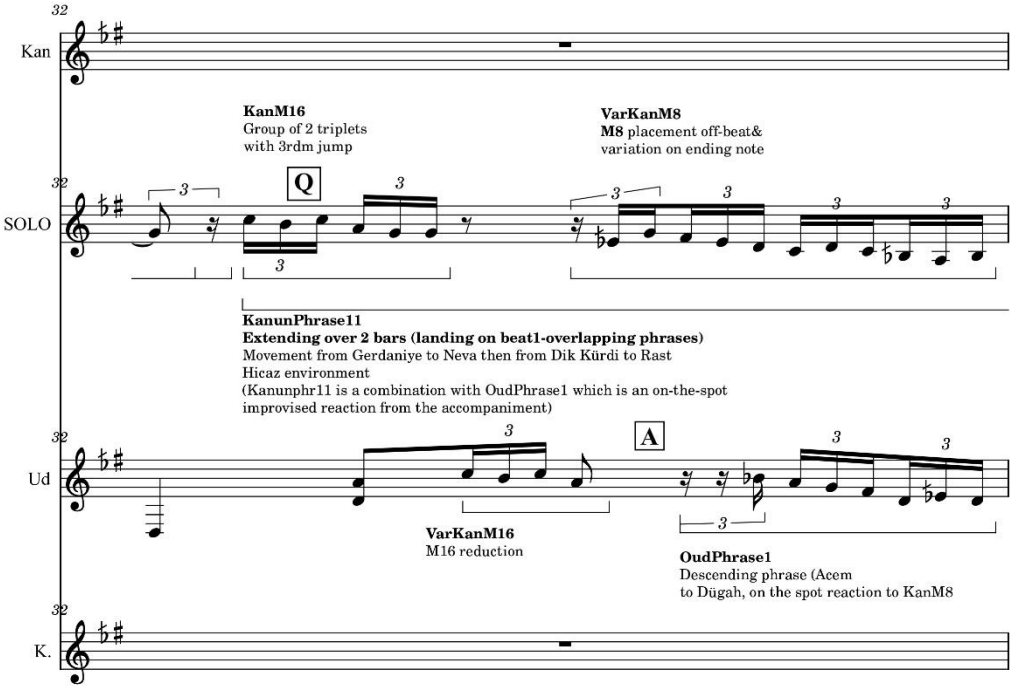

28
Kan
28
SOLO
mf
KanunPhrase7
Offbeat3-beat4
Ascending descending movement leading to Eviç
28
Ud
28
K.

15

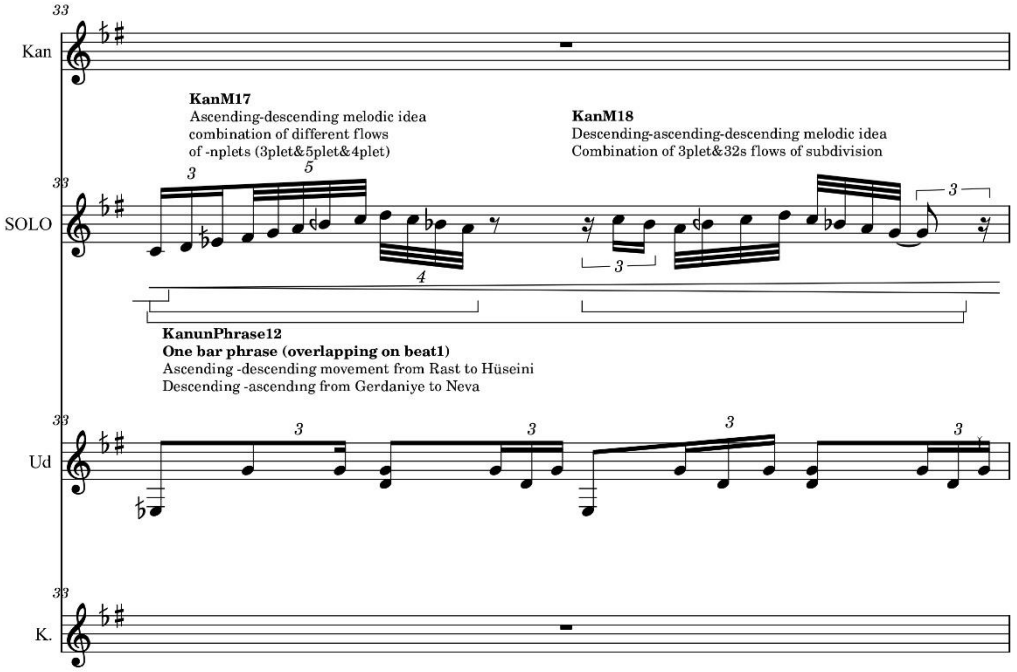

29
Kan
KanM10
Group of 4
notes
(Rhythmic
placement
of the motif)
KanM10
KanM10
KanM11
Ornament
of 32s in triplet
29
SOLO
KanunPhrase8
One bar phrase
Movement around Segah&Acem (implying Uşşak on Hüseini)
Fall on Nim Hicaz
29
Ud
29
K.

16

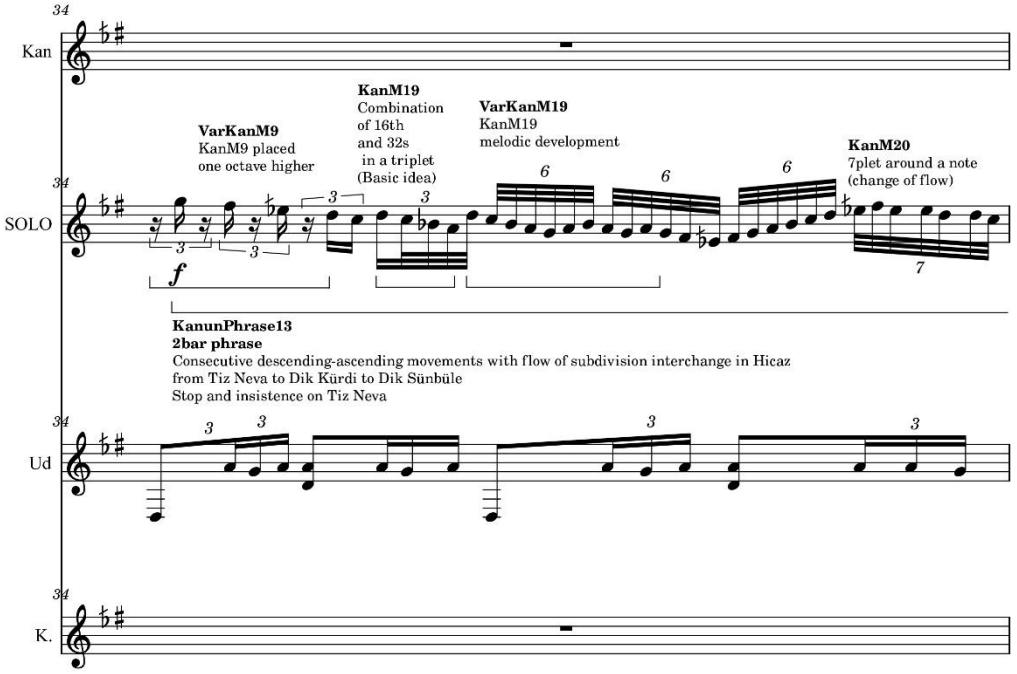
30
31
Kan
SOLO
Ud
K.
Q
Vib&Effect
mp
EndOfSentence2
mf
KanunPhrase9 (One melodic idea phrase)
Offbeat2-Beat3
Establishment of Hüseini
Serving as answer
KanM12
Dotted 8th,rests
&16th creating
syncopation&
anticipation
KanM13
Ornament
of 32s
placed after
rests
KanM14
3notes insistence
placed on the 2nd
position of the 3plet
creating groupings
of , misplaced
KanM15
Over the bar
motif
creating
syncopation
KanunPhrase10
Extendıng over 2 bars (ending on beat 1 of next bar)
Movement around Acem & Gerdaniye ending on Neva
A
VarPhrase9
On-the-spot answer
and melodic variation


32
Kan
KanM16
Group of 2 triplets
with 3rdm jump
VarKanM8
M8 placement off-beat&
variation on ending note
32
SOLO
Q
KanunPhrase11
Extending over 2 bars (landing on beat1-overlapping phrases)
Movement from Gerdaniye to Neva then from Dik Kürdi to Rast
Hicaz environment
(Kanunphr11 is a combination with OudPhrase1 which is an on-the-spot
improvised reaction from the accompaniment)
32
Ud
A
VarKanM16
M16 reduction
OudPhrase1
Descending phrase (Acem
to Dügah, on the spot reaction to KanM8
32
K.

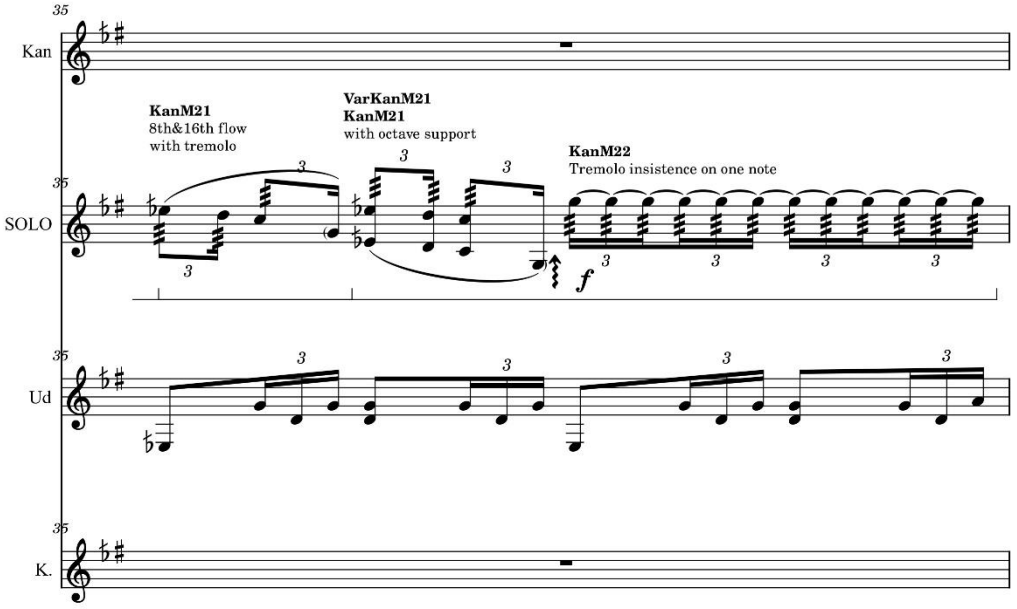
18


33
Kan
KanM17
Ascending-descending melodic idea
combination of different flows
of -nplets (3plet&5plet&4plet)
KanM18
Descending-ascending-descending melodic idea
Combination of 3plet&32s flows of subdivision
33
SOLO
KanunPhrase12
One bar phrase (overlapping on beat1)
Ascending -descending movement from Rast to Hüseini
Descending -ascendıng from Gerdaniye to Neva
33
Ud
33
K.

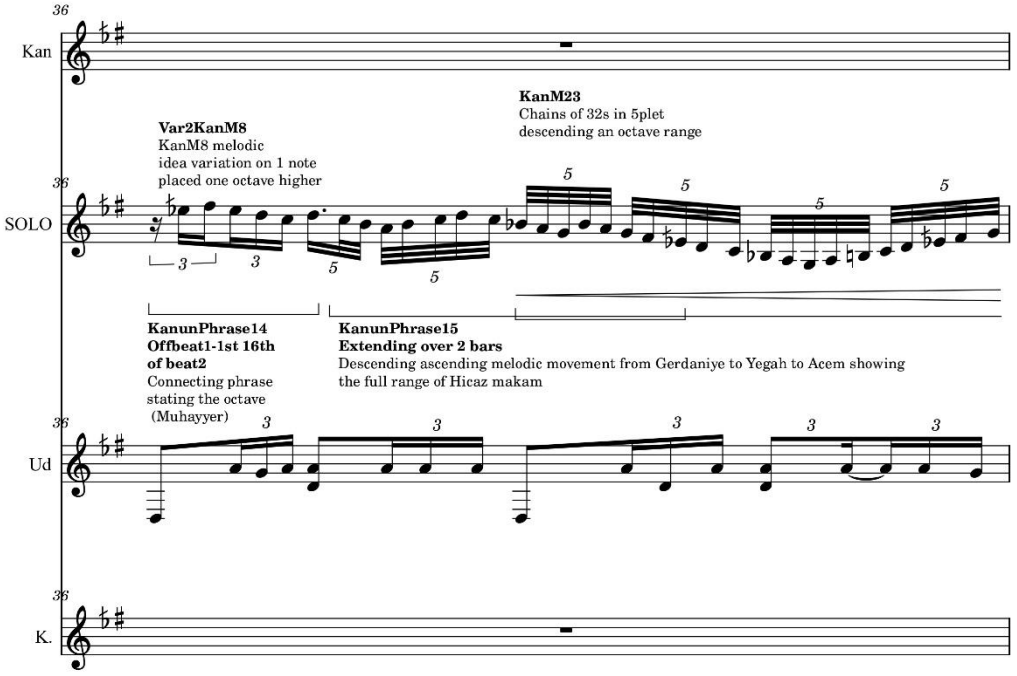
19


Kan
SOLO
Ud
K.
VarKanM9
KanM9 placed
one octave higher
KanM19
Combination
of 16th
and 32s
in a triplet
(Basic idea)
VarKanM19
KanM19
melodic development
KanM20
7plet around a note
(change of flow)
KanunPhrase13
2bar phrase
Consecutive descending-ascending movements with flow of subdivision interchange in Hicaz
from Tiz Neva to Dik Kürdi to Dik Sünbüle
Stop and insistence on Tiz Neva

20

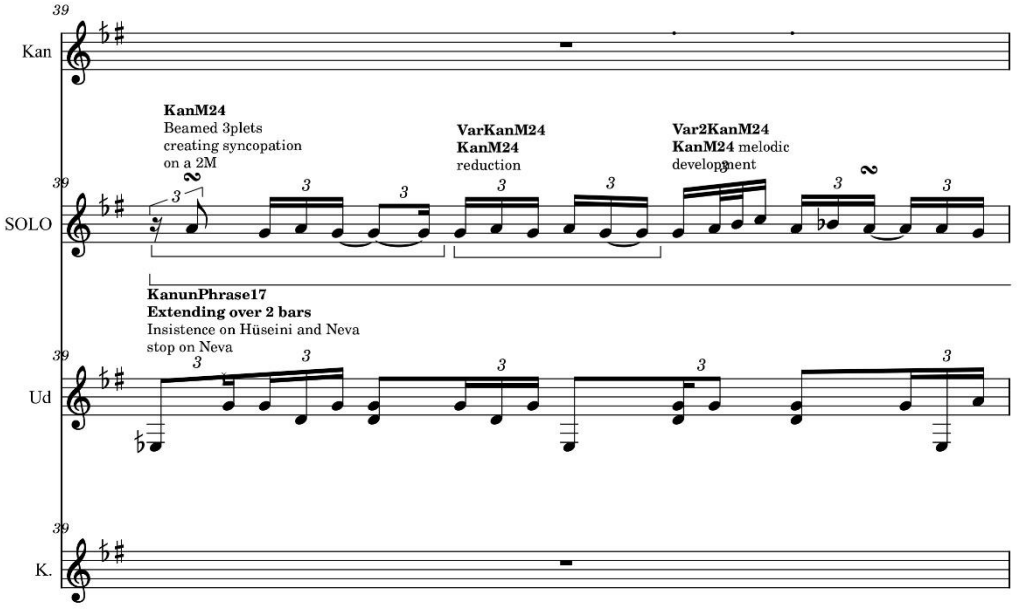

35
Kan
KanM21
8th&16th flow
with tremolo
VarKanM21
KanM21
with octave support
KanM22
Tremolo insistence on one note
35
SOLO
f
35
Ud
35
K.

21

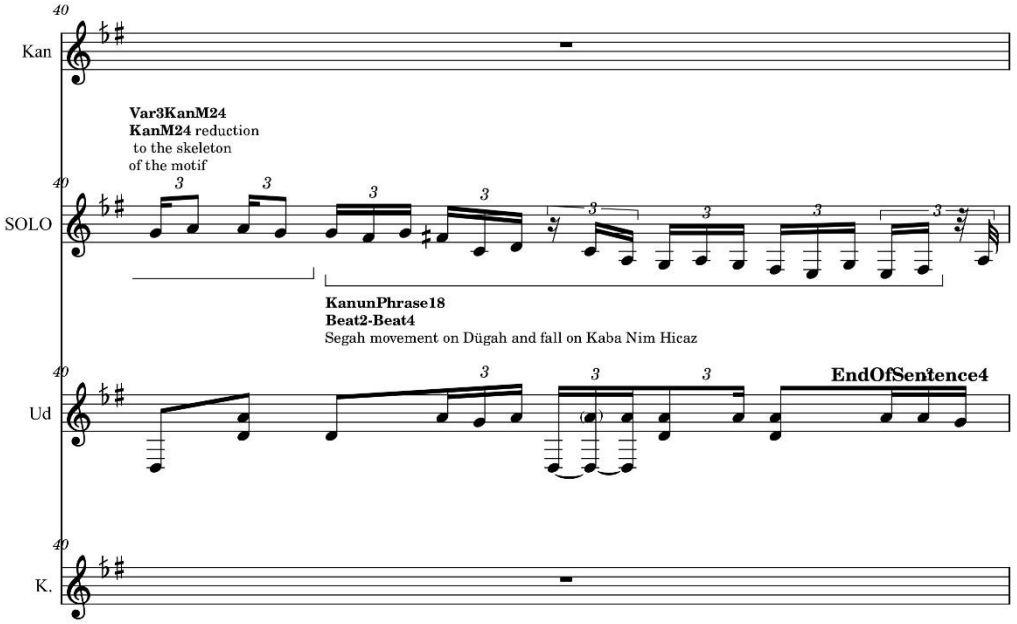

36
Kan
36
SOLO
36
Ud
36
K.
Var2KanM8
KanM8 melodic
idea variation on 1 note
placed one octave higher
KanM23
Chains of 32s in 5plet
descending an octave range
KanunPhrase14
Offbeat1-1st 16th
of beat2
Connecting phrase
stating the octave
(Muhayyer)
KanunPhrase15
Extending over 2 bars
Descending ascending melodic movement from Gerdaniye to Yegah to Acem showing
the full range of Hicaz makam

22

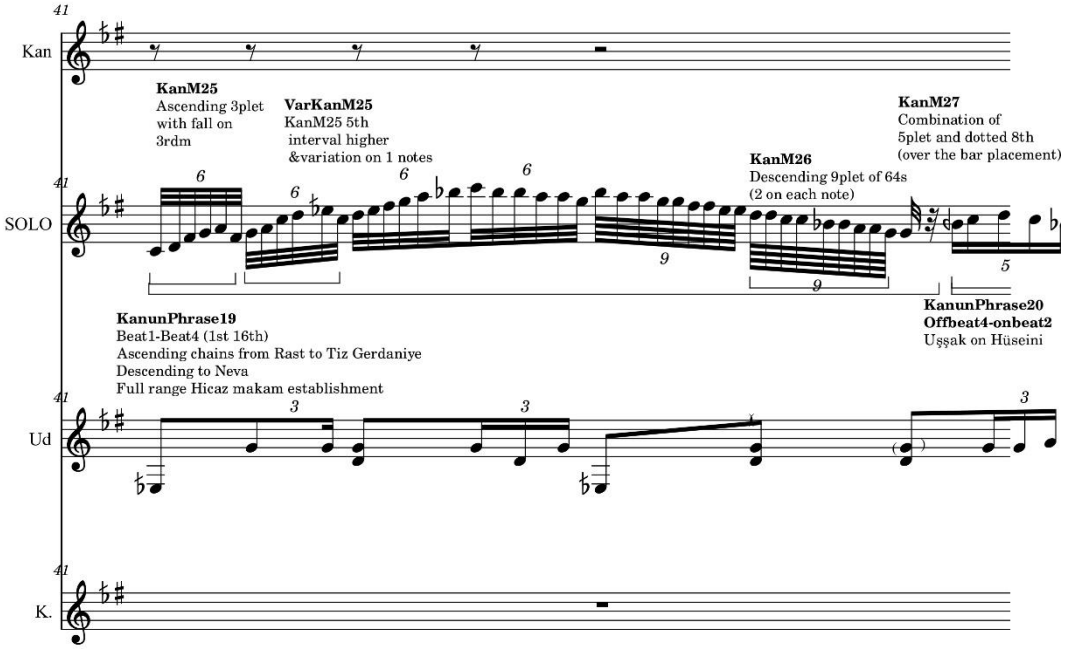
37
Kan
VarKanM23
KanM23 in 7plet flow
37
SOLO
KanunPhrase16
Extending over 2 bars
Melodic chains from Acem to Neva, ending phrase on Dügah
37
Ud
37
K.
38
Kan
VarKanM8
KanM8 reduction&
rhythmic placement
38
SOLO
EndOfSentence3
38
Ud
38
K.


39
Kan
KanM24
Beamed 3plets
creating syncopation
on a 2M
VarKanM24
KanM24
reduction
Var2KanM24
KanM24 melodic
development
39
SOLO
KanunPhrase17
Extending over 2 bars
Insistence on Hüseini and Neva
stop on Neva
39
Ud
39
K.

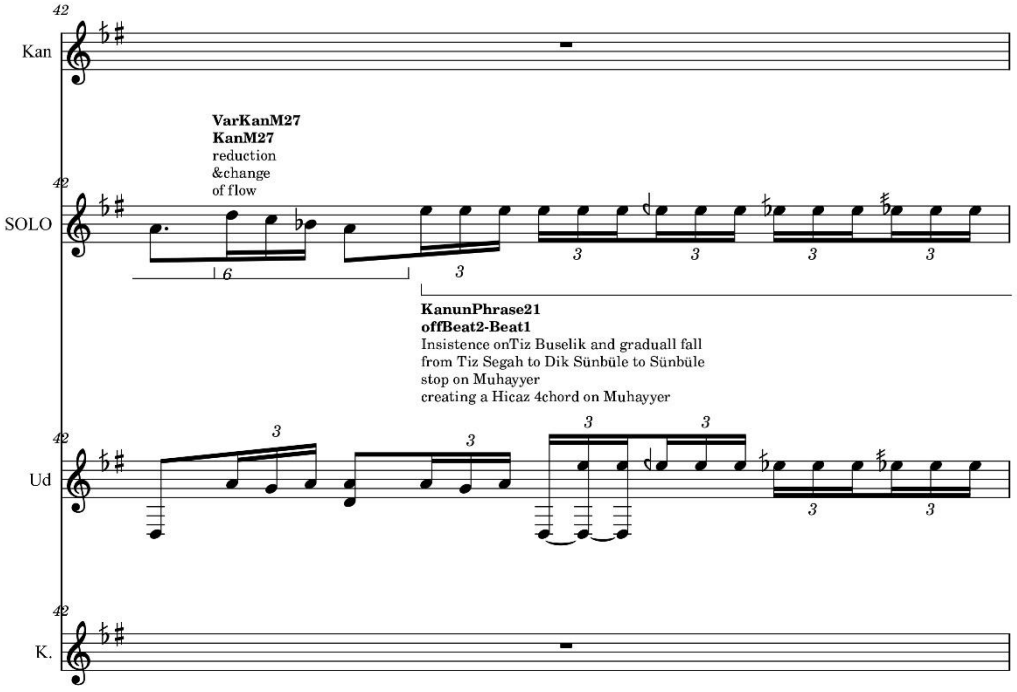
24


40
Kan
Var3KanM24
KanM24 reduction
to the skeleton
of the motif
40
SOLO
KanunPhrase18
Beat2-Beat4
Segah movement on Dügah and fall on Kaba Nim Hicaz
40
Ud
EndOfSentence4
40
K.

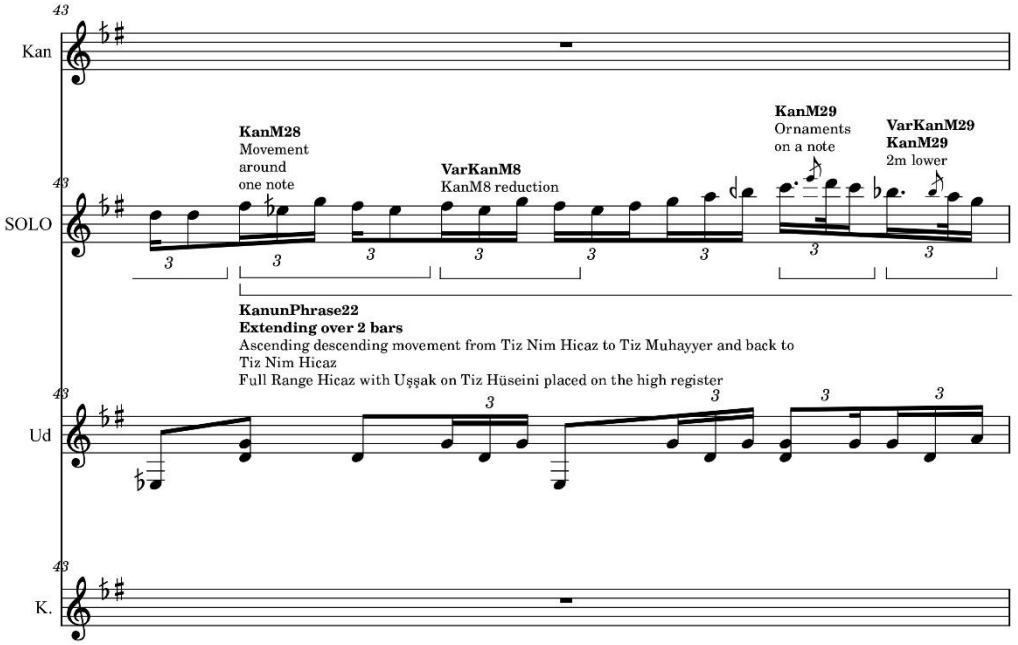
25


41
Kan
KanM25
Ascending 3plet
with fall on
3rdm
VarKanM25
KanM25 5th
interval higher
&variation on 1 notes
KanM26
Descending 9plet of 64s
(2 on each note)
KanM27
Combination of
5plet and dotted 8th
(over the bar placement)
SOLO
KanunPhrase19
Beat1-Beat4 (1st 16th)
Ascending chains from Rast to Tiz Gerdaniye
Descending to Neva
Full range Hicaz makam establishment
KanunPhrase20
Offbeat4-onbeat2
Uşşak on Hüseini
Ud
K.

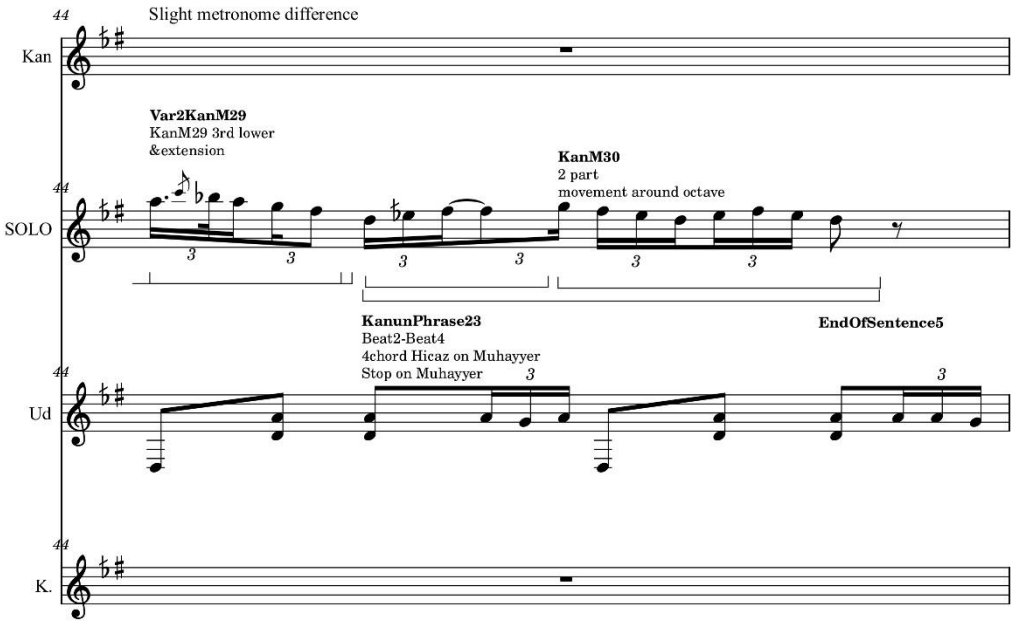
26


42
Kan
VarKanM27
KanM27
reduction
&change
of flow
42
SOLO
6
3
3
3
3
3
KanunPhrase21
offBeat2-Beat1
Insistence onTiz Buselik and graduall fall
from Tiz Segah to Dik Sünbüle to Sünbüle
stop on Muhayyer
creating a Hicaz 4chord on Muhayyer
42
Ud
3
3
3
3
3
3
3
42
K.

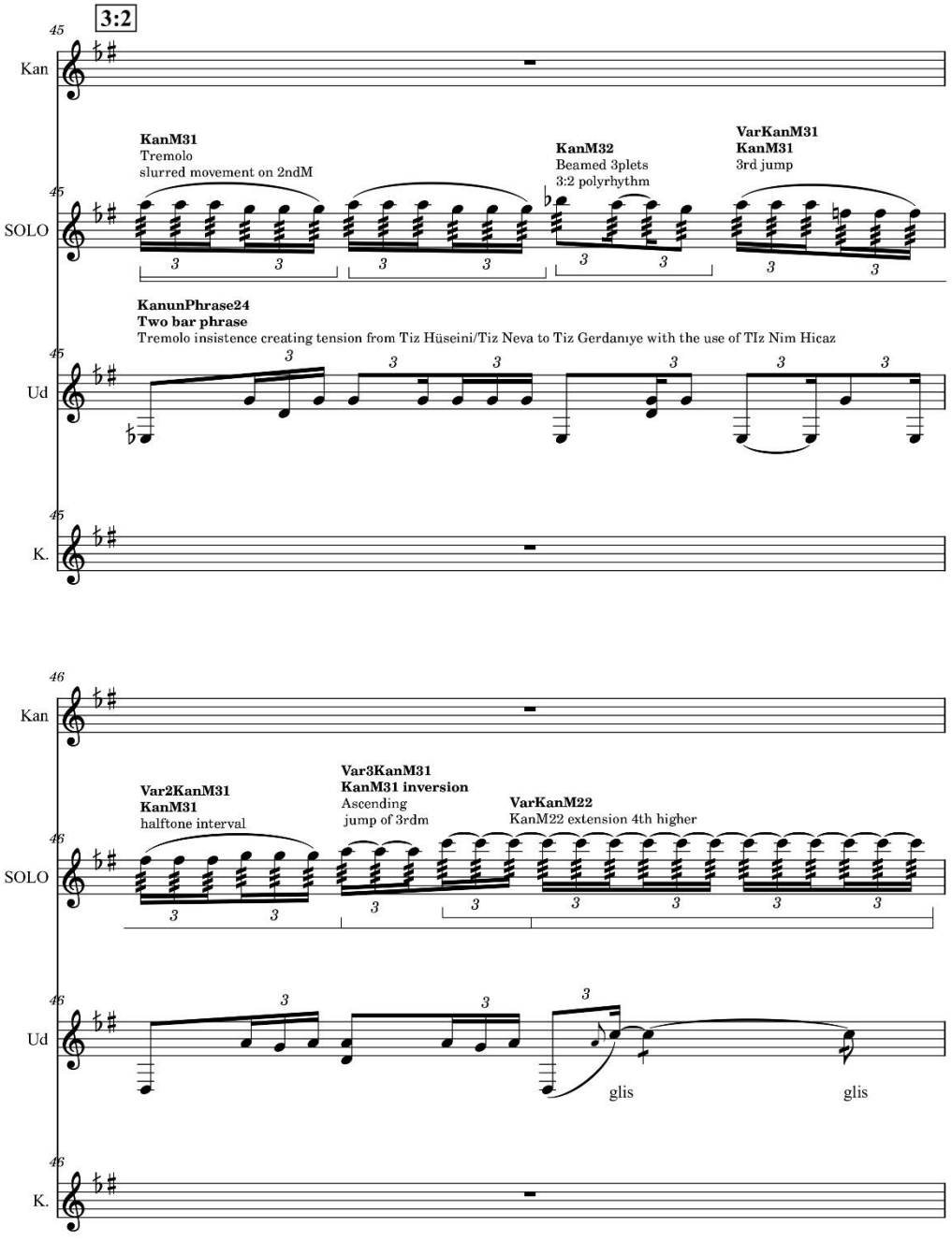
27


Kan
SOLO
Ud
K.
KanM28
Movement
around
one note
VarKanM8
KanM8 reduction
KanM29
Ornaments
on a note
VarKanM29
KanM29
2m lower
KanunPhrase22
Extending over 2 bars
Ascending descending movement from Tiz Nim Hicaz to Tiz Muhayyer and back to
Tiz Nim Hicaz
Full Range Hicaz with Uşşak on Tiz Hüseini placed on the high register

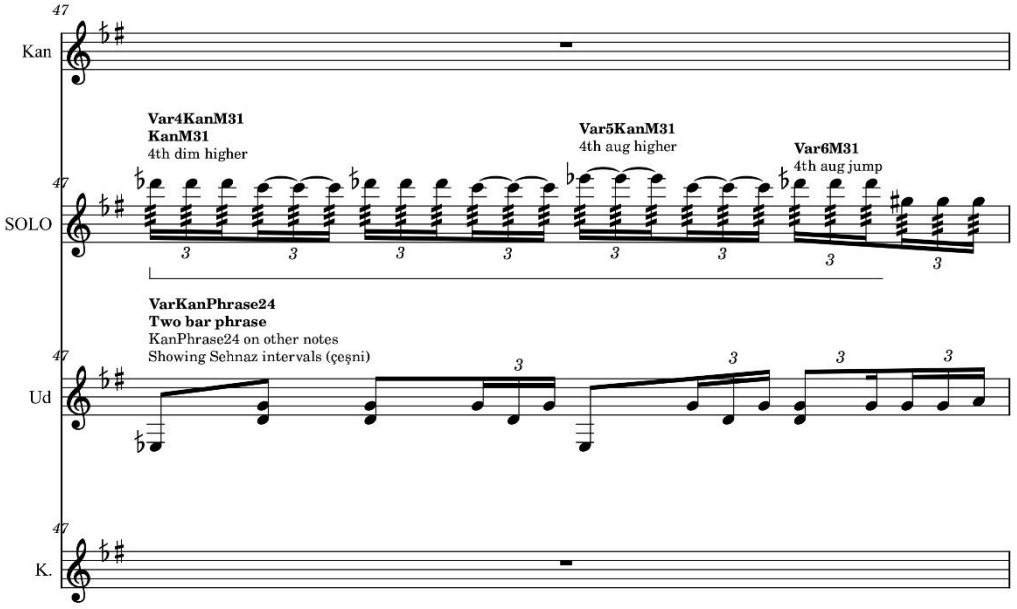
28

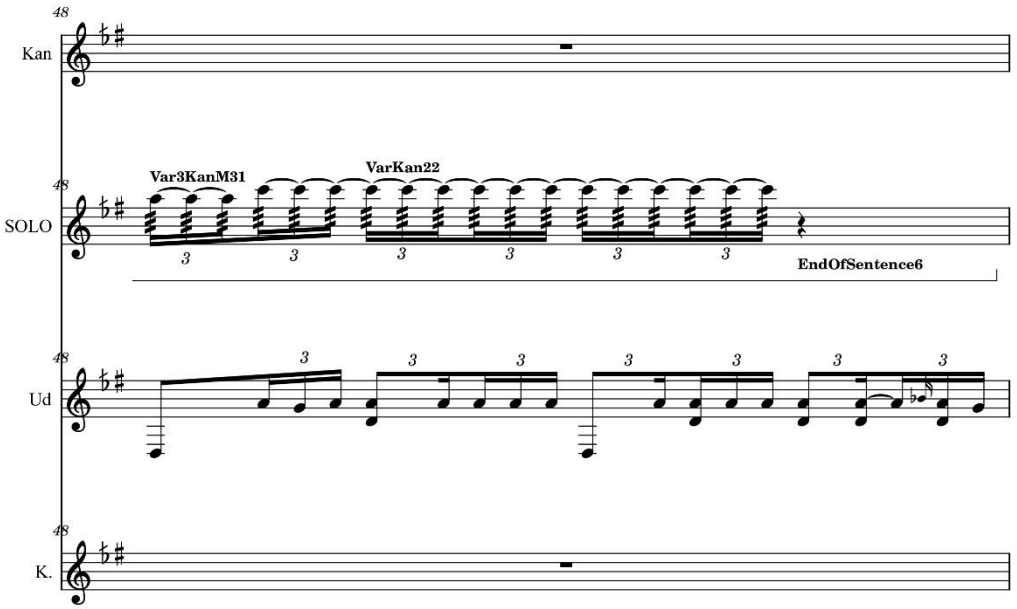

Slight metronome difference
Kan
Var2KanM29
KanM29 3rd lower
&extension
KanM30
2 part
movement around octave
SOLO
KanunPhrase23
Beat2-Beat4
4chord Hicaz on Muhayyer
Stop on Muhayyer
EndOfSentence5
Ud
K.

29

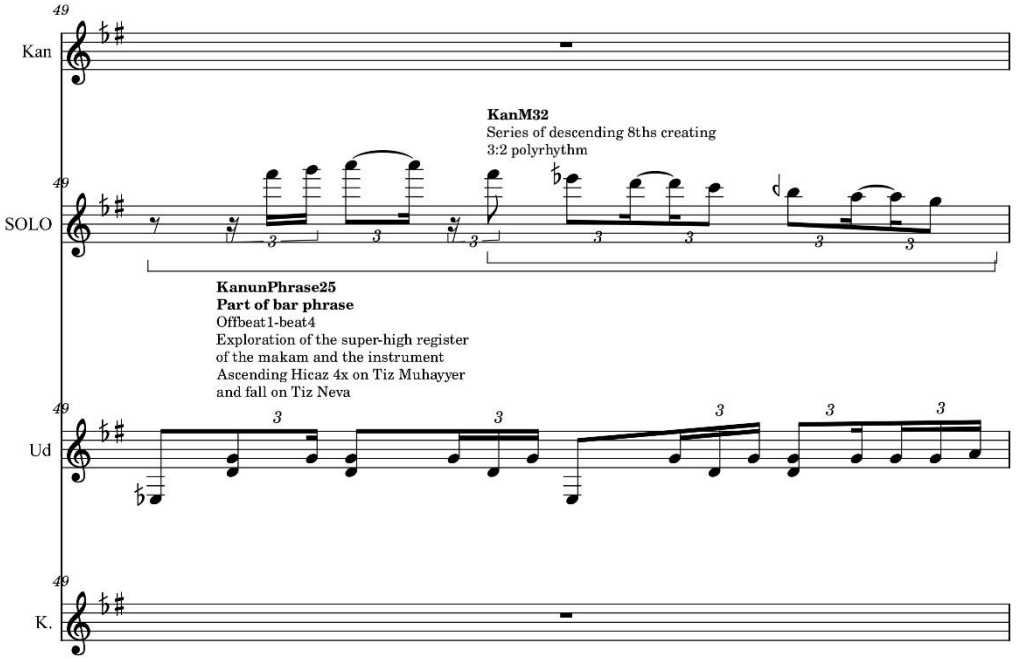

3:2
45
Kan
SOLO
Ud
K.
KanM31
Tremolo
slurred movement on 2ndM
KanM32
Beamed 3plets
3:2 polyrhythm
VarKanM31
KanM31
3rd jump
KanunPhrase24
Two bar phrase
Tremolo insistence creating tension from Tiz Hüseini/Tiz Neva to Tiz Gerdanıye with the use of TIz Nim Hicaz
46
Var2KanM31
KanM31
halftone interval
Var3KanM31
KanM31 inversion
Ascending
jump of 3rdm
VarKanM22
KanM22 extension 4th higher
glis
glis

30

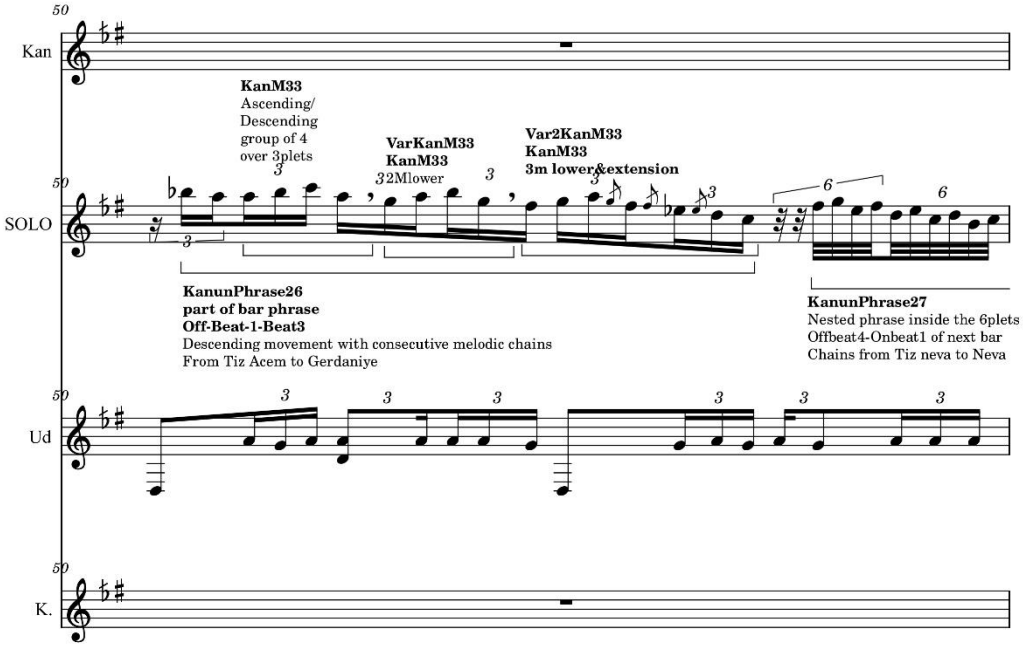

47
Kan
Var4KanM31
KanM31
4th dim higher
Var5KanM31
4th aug higher
Var6M31
4th aug jump
SOLO
VarKanPhrase24
Two bar phrase
KanPhrase24 on other notes
Showing Sehnaz intervals (çeşni)
Ud
K.


48
Kan
Var3KanM31
VarKan22
SOLO
EndOfSentence6
Ud
K.

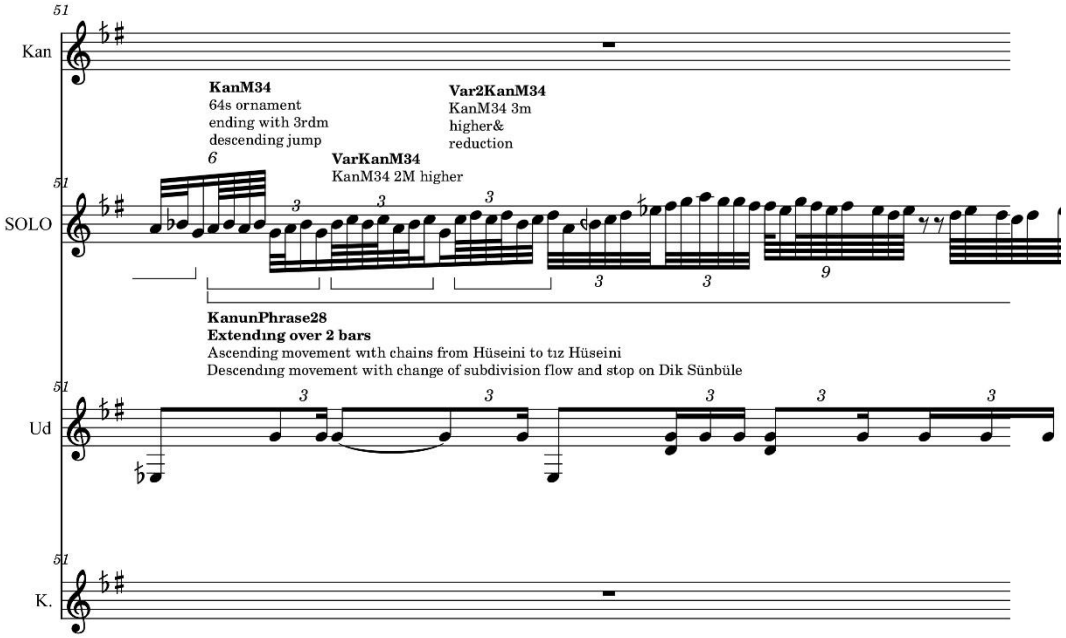
31


49
Kan
KanM32
Series of descending 8ths creating
3:2 polyrhythm
49
SOLO
KanunPhrase25
Part of bar phrase
Offbeat1-beat4
Exploration of the super-high register
of the makam and the instrument
Ascending Hicaz 4x on Tiz Muhayyer
and fall on Tiz Neva
49
Ud
49
K.

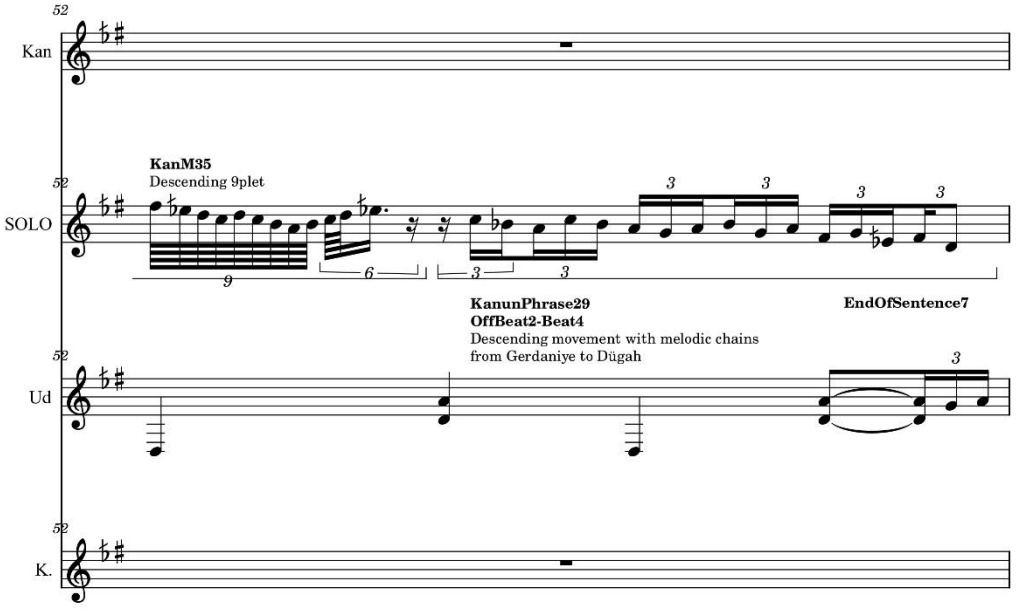
32


Kan
SOLO
Ud
K.
KanM33
Ascending/
Descending
group of 4
over 3plets
VarKanM33
KanM33
32Mlower
Var2KanM33
KanM33
3m lower&extension
KanunPhrase26
part of bar phrase
Off-Beat-1-Beat3
Descending movement with consecutive melodic chains
From Tiz Acem to Gerdaniye
KanunPhrase27
Nested phrase inside the 6plets
Offbeat4-Onbeat1 of next bar
Chains from Tiz neva to Neva

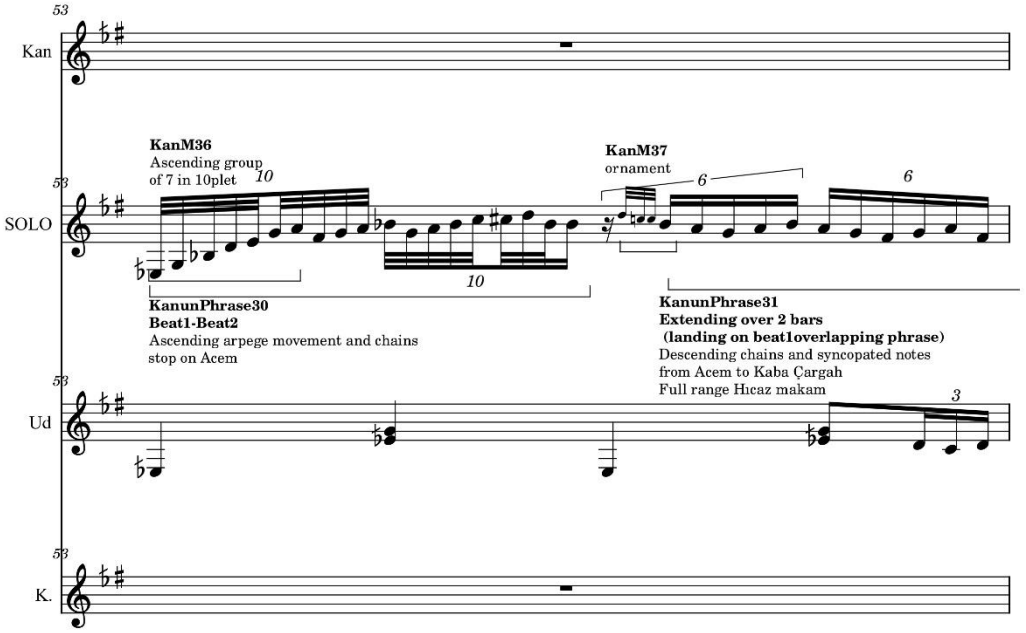
33


51
Kan
KanM34
64s ornament
ending with 3rdm
descending jump
6
VarKanM34
KanM34 2M higher
Var2KanM34
KanM34 3m
higher&
reduction
51
SOLO
KanunPhrase28
Extendıng over 2 bars
Ascending movement wıth chains from Hüseini to tız Hüseini
Descendıng movement with change of subdivision flow and stop on Dik Sünbüle
51
Ud
51
K.

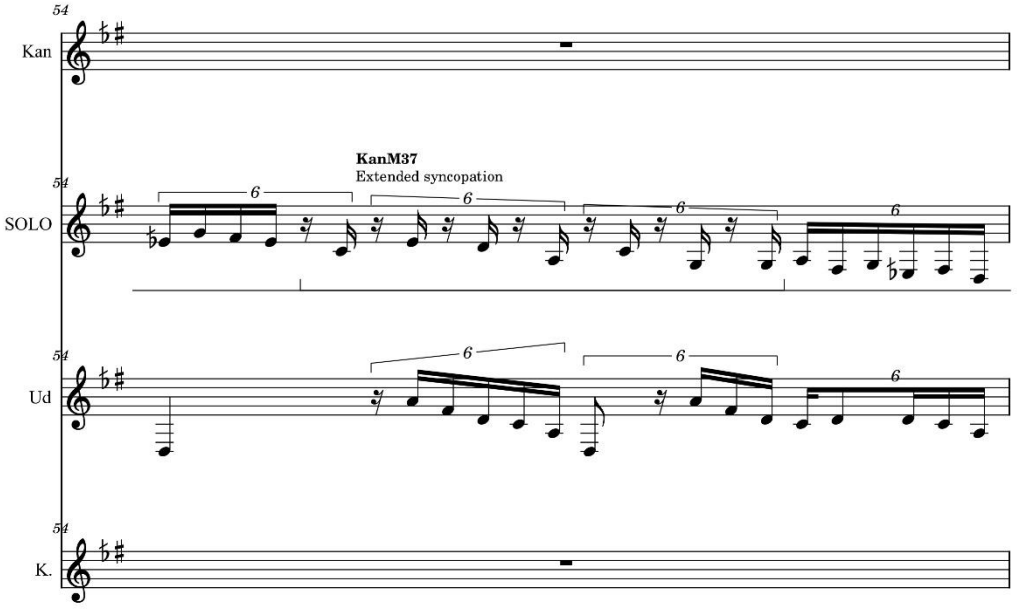
34


52
Kan
KanM35
Descending 9plet
52
SOLO
KanunPhrase29
OffBeat2-Beat4
Descending movement with melodic chains
from Gerdaniye to Dügah
EndOfSentence7
52
Ud
52
K.

35


53
Kan
KanM36
Ascending group
of 7 in 10plet
10
KanM37
ornament
6
6
SOLO
10
KanunPhrase30
Beat1-Beat2
Ascending arpege movement and chains
stop on Acem
KanunPhrase31
Extending over 2 bars
(landing on beat1overlapping phrase)
Descending chains and syncopated notes
from Acem to Kaba Çargah
Full range Hıcaz makam
Ud
3
K.

36



37

Kan
SOLO
Ud
K.
55
56
57
KanM38
6plet arpege movement
combined with syncopation
KanM38
VarKanM38
KanM38 on other notes
KanunPhrase32
Queue -end 2 bar phrase
Arpege on Eb and D
Harmonic notes for finale
EndOfSentence8

38

Volta

Kyriakos Tapakis's metric improvisation

Κυριάκος Ταπάκης

Kyriakos Tapakis & Folk Orchestra of the BNR conducted by Dimitar Hristov
Arrangement by Kostadin Genchev (2015)
Concert pitch:G

2

17
20
23

26
29
To Solo
Ad libitum ~ 3plet
32
OudMotif1
3plet of 8ths
with appogiatures
OudM1
OudMotif2
3plet of 8th with
pause on start
OudPh1:
Extending over 2bars
Starting on beat(2) ending on beat(2)
From Irak to Neva with 4x Hicaz on Dügah falling to Rast ,
then passing through Nim Hicaz fall to Dügah
OudPh2

OudMotif3
3plets joined
creating
synchopation effect
34
OudPh2
Endof Sentence1
Extending over 2 bars
Beat(5)- beat (5) of next bar
From Rast to Hüseini Aşıran
4x Uşşak
OudPh3
Extending over 2bars
Beat(6)- Beat(4) of next bar
4x Uşşak Hüseini Aşiran to Dügah
then fall on Rast
OudPh4
Extendıng over 2bars
Beat(4)- Beat(3 1/3) of next bar
Internchanging rhythmic flows
of 6plet to 3plet to 7plet
From Rast to Nim Hicaz
then to Dügah 4chord Hicaz
then through Acem,
descending to Huseini Aşıran
(Karçiğar on Hüseini Aşıran)
OudMotif 4
6plet of 8ths over 2 dotted 4ers
36
OudMotif5
7plet of 8ths over dotted half
OudPh5
Part of bar phrase
Beat(4) to beat(8)
Irak to Neva , fall on Dik Kurdi

5

OudMotif5
5plet of 8ths over dotted 4er
37
OudPh6
Part of bar phrase
Beat(1) to beat(7)
From Nim Hicaz to Nim Hicaz instisting on Hüseini
OudPh7
Extending over 2 bars
Beat(7) το Beat(8)
From Nim Hicaz,
jump to Acem,
insisting on Acem
and Hüseini
falling on Dik Kurdi
38
EndOfSentence2
OudPh8

40
Straight
OudMotif6
Dotted 16th with 32s
OudPh8
Extending over 2 bars
off Beat(8)- end of Beat(8) next bar
From Irak to Tiz Dik Kurdi falling with analysis of DDim and 4x Hicaz
End to Dügah
EndOfsentence3
OudPh9
Off beat(3) -beat(6)
From Dügah jump to Hüseini
fall to Neva
VarOudM2
2 8th notes less
OudMotif7
group of 4 8ths
last 3 notes same
VarOudM7
16ths on the
2nd 8th
Var2OudM2
one 8th less
Var3OudM2
Creatiing synchpation effect&
Inverted analysis of chord
42
OudPh10
3bar phrase
Reducing and varying OudM7

OudMotif8
Bridge of8th notes
implying Gdim
leading to Dm
Queue
44
EndOfSentence4
OudPh10
Extending over 2 bars phrase
Beat(1)-Beat(1) of next bar
Phrase of groups of 4 8th notes creating a feeling of 3/4
Starting on Acem, stopping on Neva, ending on Acem Aşıran
(Taking into account the change in Harmony,
an FMajor scale (relative Dm)
is implied over a harmonic change of Dm,C,Sib+
Change of Harmony
to Dm
and C
OudMotif9
Dotted 8th&16th&3plet
of 8ths ending on 4er
46
3
OudMotif10
3plet of 8ths
with slow tremolo
3
OudPh11
Extending over 2bars
starting on beat(6) ending off beat(3)
From Acem Aşıran to Kurdi with Buselik 5x
(alternative explanation: insisting on Bb of FM)
OudPh12
Extending over 2bars
Beat(6)-Beat(5)
OudM10&OudM11&OudM10
Sequence of 3plet-5plet-3plet
creating syncopation and 'feel'
Sib+

8

OudMotif11
5plet of 8ths with slow tremolo
48
EndOfSentence5
OudPh13
Extending over 2 bars
Starting off beat(2)-ending beat(5)
Extended use of rests
Use of Nim Hicaz & Dik Kurdi &Hicaz 4chord
OudMotif12
3plet of 8ths with nested
3plet of 16th
starting off-beat
OudMotif13
6plet on 4er note
starting offbeat
50
OudPh14
Exteding over 2bars
off beat use of 6plet
Chains of 8th of 6plet
From Acem fall on Rast (Nikriz 5chord)
jump to Nim Hicaz
End with fall on Dügah

10

Volta

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

Kyriakos Tapakis's metric improvisation

K.Tapakis

Concert pitch:E

7
OudMotif2
group of dotted 8th notes
creating syncopation effect
OudMotif3
3plet of 16th
OudM2
OudM3
OudPh2
Extending over 2bars
Beat(6) beat(4) next bar
OudM3&OudM2&2*OudM3
Fall from Çargah to Dik Kurdi
then to Rast
EndOfSentence1
9
Straight
OudM4
Off beat(3)-On beat(6)
Combination of 8ths and 16th
connected to 4er
OudM5
Combination of 8ths
ending on 4er
OudP3
Extending over 2 bars
Offbeat(3) -beat (5) next bar
From Irak (low tuning) to Dügah then fall to Rast
with 5chord Rast on Yegah
OudPh4
Extending over 4bars
Offbeat(3)-Beat (2) last bar
OudM5&VarOudM4&VarOudM5
From Yegah Jump to Rast and Yegah
fall on Irak (low tuning) then to Hüseini Aşıran
with repeats and turns , fall on Irak (low tuning)
(3chord Segah on Yegah, 5chord Rast on Yegah

2

12
VarOudM4
OudM5
OudMotif6
8th notes with
grace notes falling to 4er
Var2OudM4
14
OudMotif7
Joined 3plets of 8th notes
combined with 4er
creating syncopation effect
VarOudM7
EndOfSentence2
OudPh5
Extending over 3 bars
Beat(2) -BEat(5) of last bar
OudM7&VarOudM7&Var2Oudm7
Insisting on Yegah and Hüseini Aşıran
introducing with interval jumps
Dügah, Dik Kurdi and Nim Hicaz

Var2OudM7
OudM7&3plet of 8th notes
17
3
3
3
feel
Closed position
OudMotif8
Combination of 4er
and 8th notes placed off beat,
creating syncopation
EndOfSentence3
OudPh6
Extending over 2bars
Beat(4) to Beat(8)
Connecting bars through
quarter notes
Jump from Dik Kurdi to Neva
fall on Dügah, jump to Neva
OudMotif9
Dotted 8th with 16th
combined with descending 8ths
and grace notes
OudMotif9
6plet on 4er note
VarOudM8
Reduction of OudM8
Var2OudM8
2nd Reduction
20
6
OudPh7
Extending over 2 bars
OudM9&VarOudM8&Var2OudM8
Neva to Dügah with 5chord Hicaz (though Acem-Hüseini) and jump to Neva
EndOfSentence4
OudPh8
Extending over 3bars
off beat(4) - beat(1)of last bar
OudMotif9&OudMotif10&OudMotif11
(combination of different -pletsö
creating shuffle /feel/anticipation)
Movement descending/ascending
Hicaz from Nim Hicaz to Gerdaniye
back to Dügah then stop on Hüseini)

4

22
OudMOtif10
5plet on quarter note
OudMotif11
8plet on 4er note
OudMotif12
8th notes with
open tonic
placed off beat
creating syncopation
OudPh9
One bar phrase
Hüseini-Acem and fall on Neva
24
VarOud12
reverseOudm12
OudMotif13
Group of Off beat 8ths ending
with off beat 16ths&8th
OudPh10
One bar phrase
Hüseini to Neva,
fall on Nim Hicaz
End on Dügah
OudPh11
Two bar phrase
Offbeat(1)-Onbeat(7) of next bar
Acem, Huseini fall to Neva with 4xRast
end on Çargah

VarOudm14
Grouping of (2)8ths instead of 4er
OudMotıf14
4er &(2) same
8th notes
(long shor pedalt)
VarOudM13
Extension ofOudM13
(add of 2 16ths
Var2OudM14
(2) 16ths instead of 8th
26
EndOfSentenc5
OudPh12
Extending over 2 bars
Beat(1)-Beat(7) of second bar
OudM14&Variations
Introducing Acem,Gerdaniye,Eviç,Muhayyer with Dügah as pedal note
Ending on Neva
Groups of (4) 8th notes creating feeling of 3/4
Var3Oudm14
16ths on the last 8th
29
OudPh13
Extending over 2 bars
Beat(6)-Beat(8)
Entering a phrase of 16th notes chains with Gerdaniye
falling to Rast and again on Gerdaniye
End on Neva showing the whola makam Hicaz range

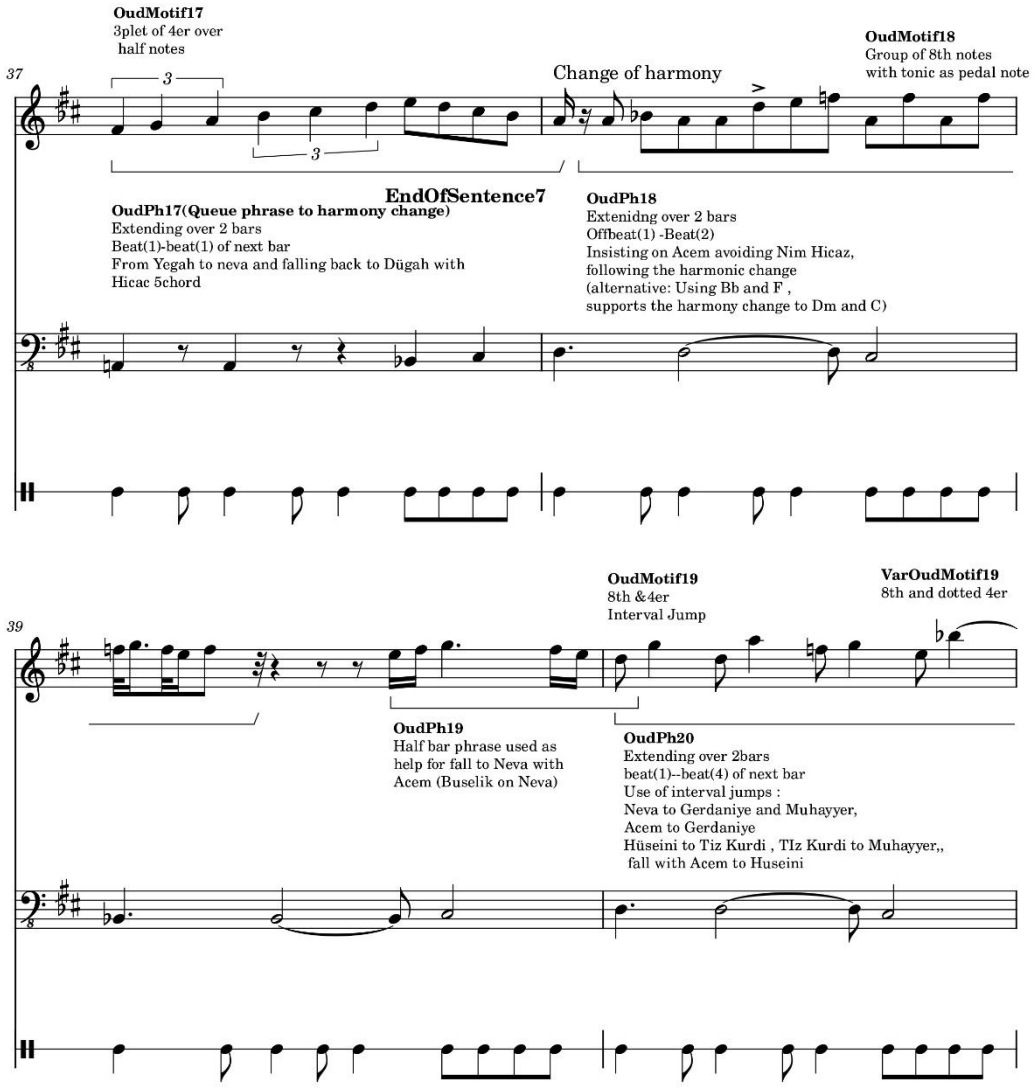
6

31
7
OudMotif15
9plets on dotted 4er
Creating a 4pulse meter over 6/4
32
9
9
9
9
OudPh14
Extending over 2 bars
Beat(1)-Beat(1) of next bar
From Acem to Huseini Aşıran and wıth melodic chains, ending on Hüseini

7

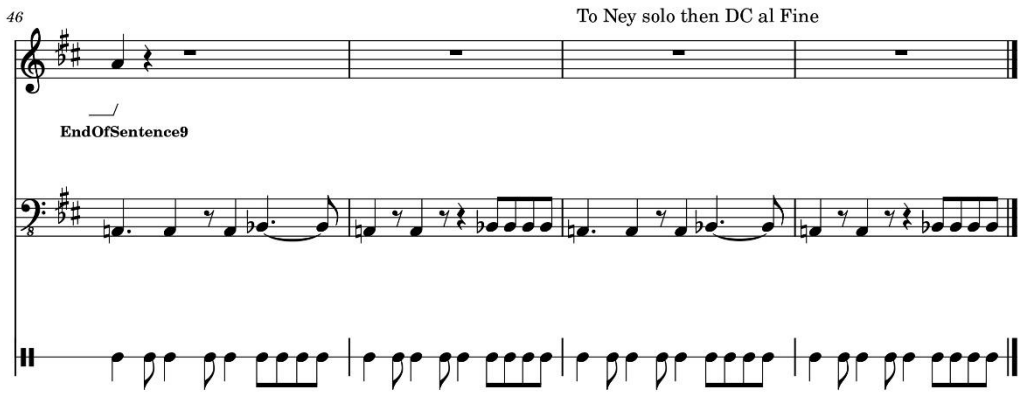
OudMotif16
Spanning over bar
16th with 4er and
double dotted 8th
closed position
and glissando
33
9
EndOfSentence6
OudPh15
Extending over two bars
Beat(4) -beat (5)
From Hüseini to Neva with Acem
Jump from Neva to Gerdaniye and stop on Acem
VarOudMot16
OudM16&32nd note in the beggining
VarOudMot16
35
OudPh16
Extending over two bars
Beat(6) of previous bar-beat(6) of nex
OudM16&VaroudM16 (*5)
creating syncopation feeling
Falling graually from Acem to Rast showing all the basic notes of Hicaz

8


OudMotif17
3plet of 4er over
half notes
37
3
3
Change of harmony
OudMotif18
Group of 8th notes
with tonic as pedal note
EndOfSentence7
OudPh17(Queue phrase to harmony change)
Extending over 2 bars
Beat(1)-beat(1) of next bar
From Yegah to neva and falling back to Dügah with
Hicac 5chord
OudPh18
Extenidng over 2 bars
Offbeat(1) -Beat(2)
Insisting on Acem avoiding Nim Hicaz,
following the harmonic change
(alternative: Using Bb and F ,
supports the harmony change to Dm and C)
OudMotif19
8th &4er
Interval Jump
VarOudMotif19
8th and dotted 4er
39
OudPh19
Half bar phrase used as
help for fall to Neva with
Acem (Buselik on Neva)
OudPh20
Extending over 2bars
beat(1)--beat(4) of next bar
Use of interval jumps :
Neva to Gerdaniye and Muhayyer,
Acem to Gerdaniye
Hüseini to Tiz Kurdi , TIz Kurdi to Muhayyer,,
fall with Acem to Huseini

OudMotif20
4er&8th&(2)4ers
Offbeat and
creating syncopation
OudMotif21
4 1/2 Beat Motif
Combination of group of (4)
8th notes &16th and dotted 4er
creating Syncopation
VarOudM21
reduction of Oudm21
41
EndOfSentence8
OudPh21
OudPh21
Extending over 2 bars
Beat(5)-Beat(3)
OudM21&VarOudm21&VarOud2M21
$xUssak on Huseini
Fall on Acem, end on Neva
Var2OudM21
2nd reduction of OudM21
43
3
3
3
3
OudPh22
Extending over 2bars
Beat(6)-Beat(5)
Sereies of 3plets from Acem to Nim Hicaz
then to Gerdaniye
Fall and end on Dügah
OudPh23
End Phrase
Extending over 3bars
Offbeat(6)-Beat (1)
Dik Kurdi to Neva-to Dik Kurd
to Nim Hicaz
Fall and end on Dügah

10



11

Kef Life

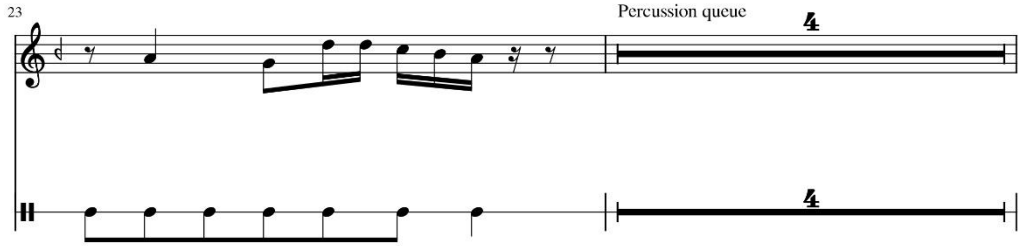
Ara Dinkjian's metric improvisation

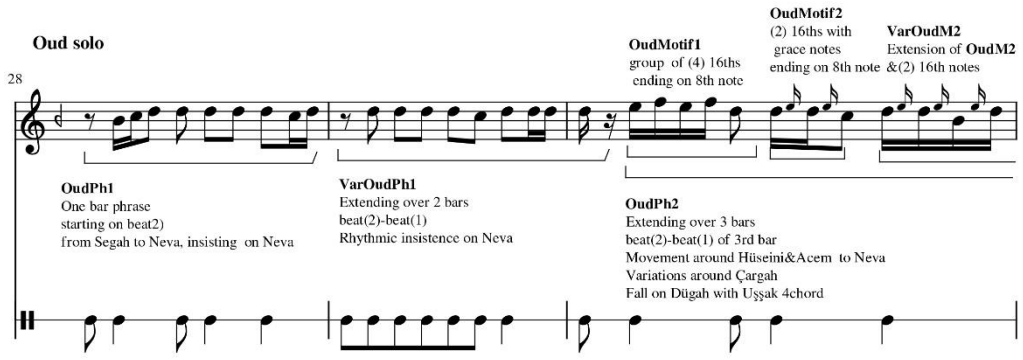
Ara Dinkjian

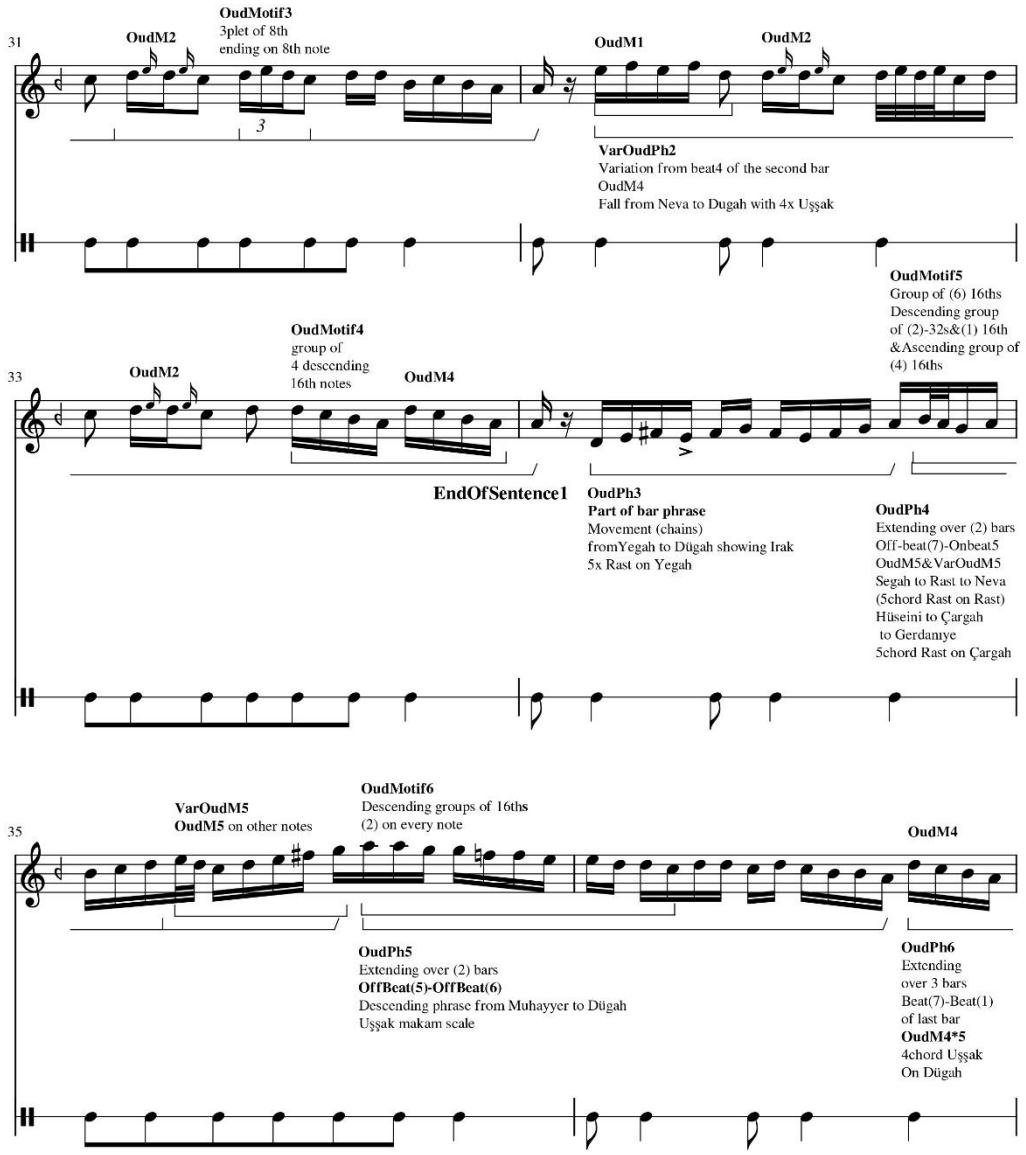
Live performance recording
uploaded on
YouTube on 2-04- 2016 (Jerusalem)

14

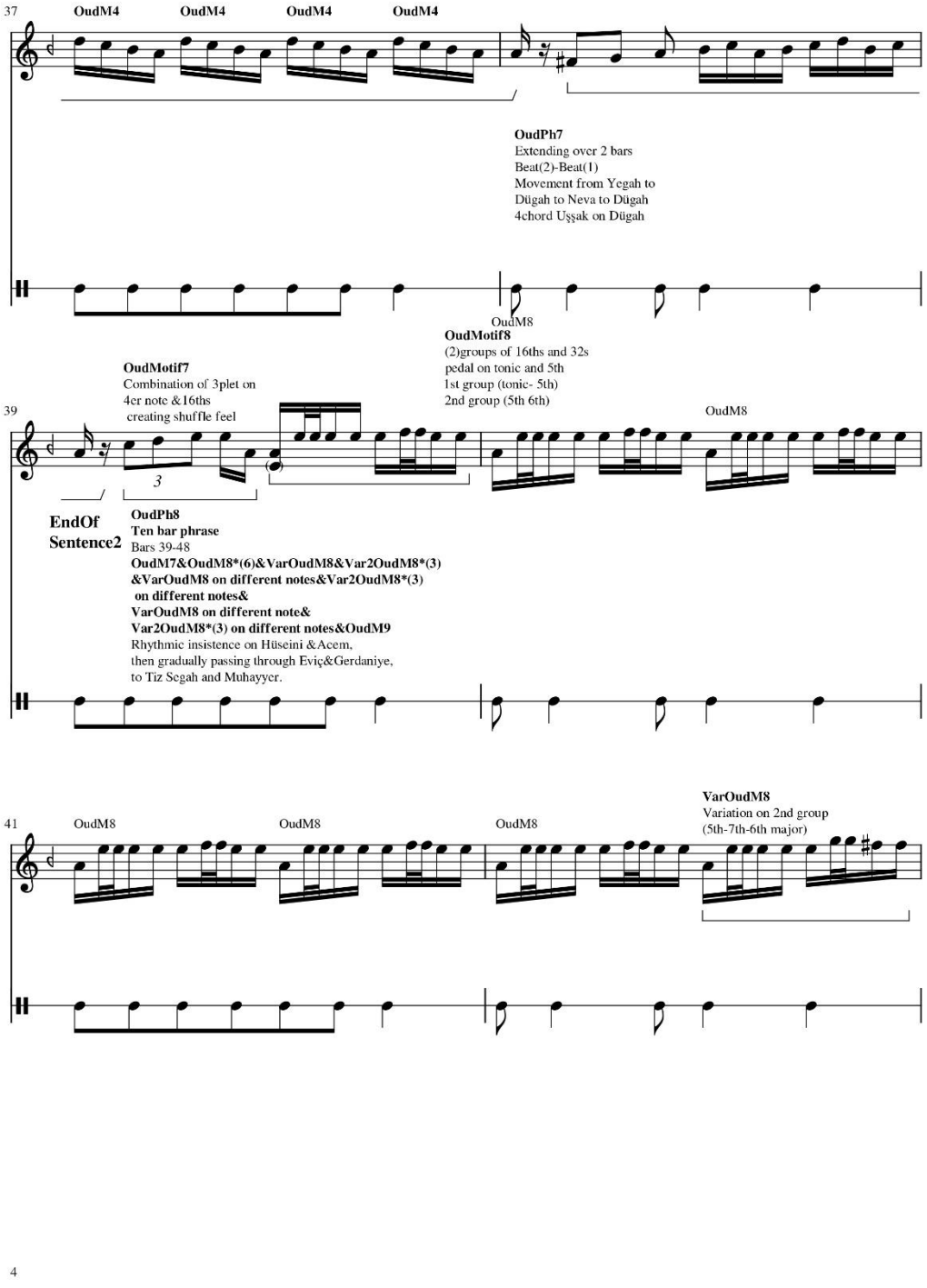
19


23
Percussion queue
4
4

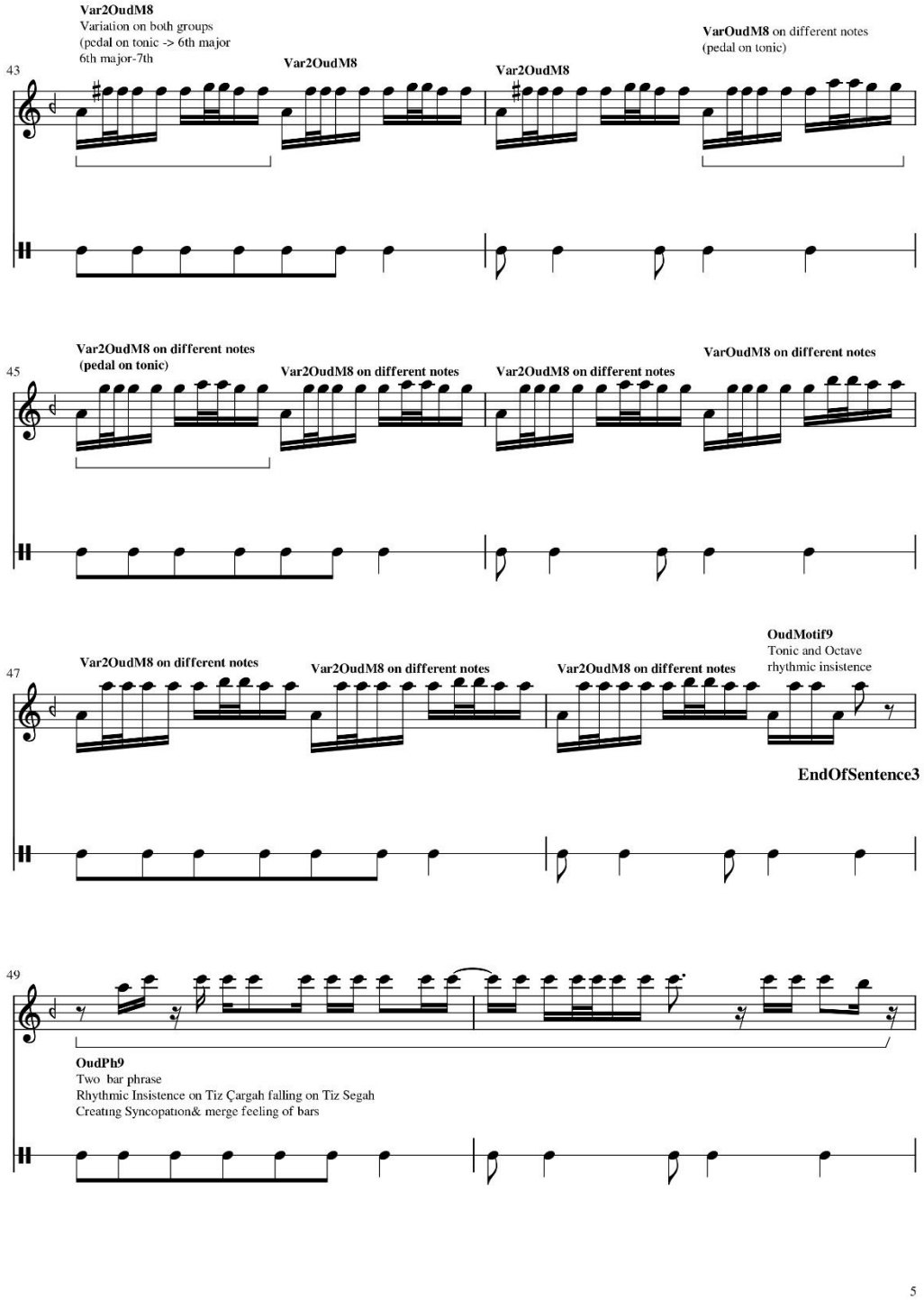

Oud solo
28
OudMotif2
(2) 16ths with grace notes ending on 8th note
VarOudM2
Extension of OudM2 &(2) 16th notes
OudMotif1
group of (4) 16ths ending on 8th note
OudPh1
One bar phrase
starting on beat2)
from Segah to Neva, insisting on Neva
VarOudPh1
Extending over 2 bars
beat(2)-beat(1)
Rhythmic insistence on Neva
OudPh2
Extending over 3 bars
beat(2)-beat(1) of 3rd bar
Movement around Hüseini&Acem to Neva
Variations around Çargah
Fall on Dügah with Uşşak 4chord


31
OudM2
OudMotif3
3plet of 8th
ending on 8th note
3
OudM1
OudM2
VarOudPh2
Variation from beat4 of the second bar
OudM4
Fall from Neva to Dugah with 4x Uşşak
OudMotif5
Group of (6) 16ths
Descending group
of (2)-32s&(1) 16th
&Ascending group of
(4) 16ths
33
OudM2
OudMotif4
group of
4 descending
16th notes
OudM4
EndOfSentence1
OudPh3
Part of bar phrase
Movement (chains)
fromYegah to Dügah showing Irak
5x Rast on Yegah
OudPh4
Extending over (2) bars
Off-beat(7)-Onbeat5
OudM5&VarOudM5
Segah to Rast to Neva
(5chord Rast on Rast)
Hüseini to Çargah
to Gerdaniye
5chord Rast on Çargah
35
VarOudM5
OudM5 on other notes
OudMotif6
Descending groups of 16ths
(2) on every note
OudM4
OudPh5
Extending over (2) bars
OffBeat(5)-OffBeat(6)
Descending phrase from Muhayyer to Dügah
Uşşak makam scale
OudPh6
Extending
over 3 bars
Beat(7)-Beat(1)
of last bar
OudM4*5
4chord Uşşak
On Dügah

3


37
OudM4
OudM4
OudM4
OudM4
OudPh7
Extending over 2 bars
Beat(2)-Beat(1)
Movement from Yegah to
Dügah to Neva to Dügah
4chord Uşşak on Dügah
OudM8
OudMotif8
(2)groups of 16ths and 32s
pedal on tonic and 5th
1st group (tonic- 5th)
2nd group (5th 6th)
OudMotif7
Combination of 3plet on
4er note &16ths
creating shuffle feel
39
3
OudM8
EndOf
Sentence2
OudPh8
Ten bar phrase
Bars 39-48
OudM7&OudM8*(6)&VarOudM8&Var2OudM8*(3)
&VarOudM8 on different notes&Var2OudM8*(3)
on different notes&
VarOudM8 on different note&
Var2OudM8*(3) on different notes&OudM9
Rhythmic insistence on Hüseini &Acem,
then gradually passing through Eviç&Gerdaniye,
to Tiz Segah and Muhayyer.
41
OudM8
OudM8
OudM8
VarOudM8
Variation on 2nd group
(5th-7th-6th major)

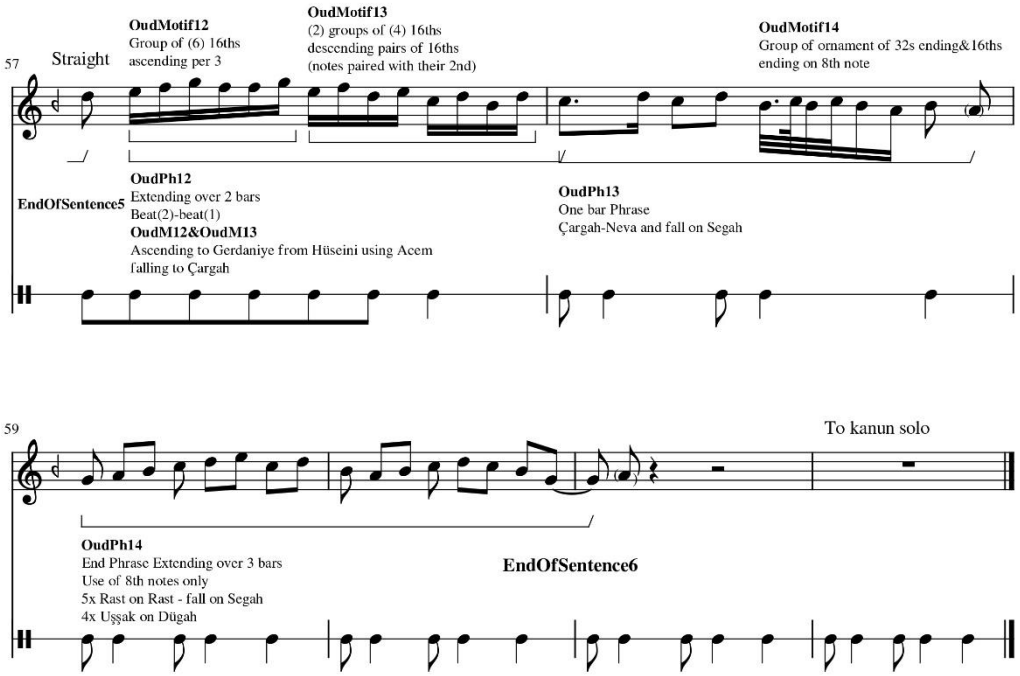
4


Var2OudM8
Variation on both groups
(pedal on tonic -> 6th major
6th major-7th
43
Var2OudM8
Var2OudM8
VarOudM8 on different notes
(pedal on tonic)
Var2OudM8 on different notes
(pedal on tonic)
45
Var2OudM8 on different notes
Var2OudM8 on different notes
VarOudM8 on different notes
47
Var2OudM8 on different notes
Var2OudM8 on different notes
Var2OudM8 on different notes
OudMotif9
Tonic and Octave
rhythmic insistence
EndOfSentence3
49
OudPh9
Two bar phrase
Rhythmic Insistence on Tiz Çargah falling on Tiz Segah
Creating Syncopation& merge feeling of bars

5

51
VarOudPh9
OudPh9 with variations:
First bar:
off beat (5) : pause instead of note
offbeat(6): fall on tiz segah
beat(7): Use of 16th and 32s instead of 8th note
Second bar:
Beat(2): placement of 32s at the end of the group of 16ths
Beat(3): 16th instead of dotted 8th bringing the last group of 16ths one 16th earlier on the phrase.
Ending on Muhayyer
EndOfSentence4
OudMotif10
Group of (7) 16th notes
2nd and 3rd beamed together
creating syncopation
Var1OudM10
OudM10 starting of beat
all 16ths played separetely
creating syncopation
Var2OudM10
Extension of Var1OudM10(adding a group of (6) 16ths
53
OudPh10
Two bar phrase
starting on beat (2)
OudM10&Var1OuM10&Var2OudM10
Descending from Tiz Çargah to Çargah using Eviç /Acem (Implying Uşşak 4chord on Hüseini)
OudMotif11
Group of Double dotted 8th,
32nd&8th
Creating slight swing feel
55
OudM11
OudM11
OudM11
OudM11
OudPh11
Extending over 3 bars
Beat(1)-beat(1)
OudM11*(5)
Insistence on Neva and Çargah ending on Neva

6


57
Straight
OudMotif12
Group of (6) 16ths
ascending per 3
OudMotif13
(2) groups of (4) 16ths
descending pairs of 16ths
(notes paired with their 2nd)
OudMotif14
Group of ornament of 32s ending&16ths
ending on 8th note
EndOfSentence5
OudPh12
Extending over 2 bars
Beat(2)-beat(1)
OudM12&OudM13
Ascending to Gerdaniye from Hüseini using Acem
falling to Çargah
OudPh13
One bar Phrase
Çargah-Neva and fall on Segah

59
To kanun solo
OudPh14
End Phrase Extending over 3 bars
Use of 8th notes only
5x Rast on Rast - fall on Segah
4x Uşşak on Dügah
EndOfSentence6

7

Kef Life

Tamer Pınarbaşı's metric improvisation

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

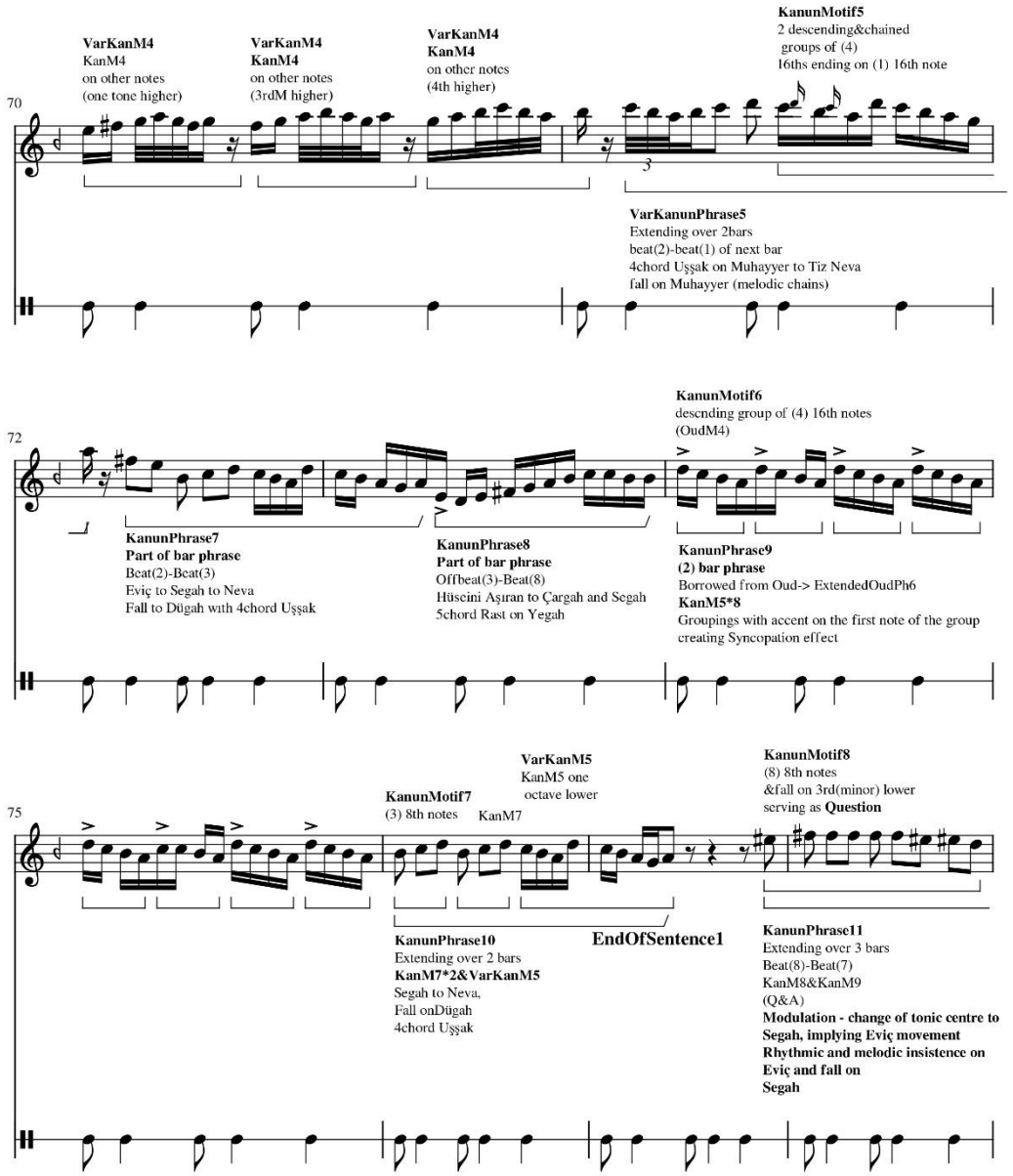
Ara Dinkjian

15
4bars Percusion
Queue
33 bars Ud Solo
20
End Of comp
37
37
Kanun solo
KanunMotif1
Combination of
(4) 32s &(2) 16ths &(2) 8th notes &4er rest
KanM1
VarKanM1
1st Reduction of KanM1
(without 4er rest)
61
KanunPhrase1
Extending over 2 bars creating a "merge" of bars effect
(6+6+4)/8 over 2 bars of 8/8
KanM1*2&VarKanM1
Movement around Eviç, Gerdaniye,Muhayyer , fall on Hüseini
Var2KanM1
2nd Reduction
(without 4er rest,
substitution of (2)
last 8th with (2) 16th notes
63
Var2KanM1
Var2KanM1
KanunPhrase2
Extending over 5 bars (63-67) (Beat(1))
Var2KanM1*11
creating a polyrhythmic effect
dotted quarters over 4bars of 8/8

2

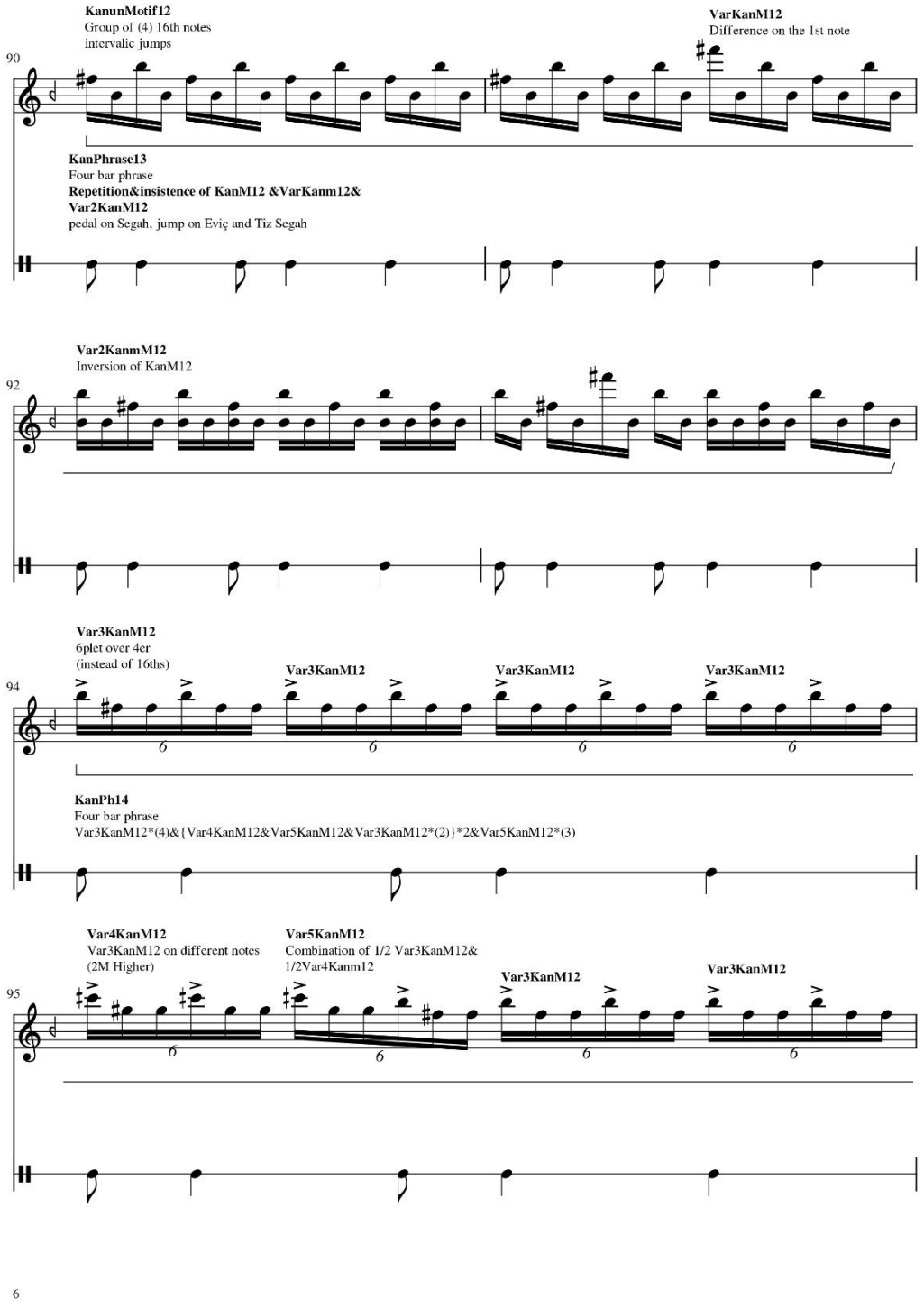
64
Var2KanM1
Var2KanM1
Var2KanM1
Var2KanM1
Var2KanM1
KanunMotif2
Ascending group
of (4) 16ths
(starting off-beat,
creating syncopation effect)
66
Var2KanM1
Var2KanM1
Var2KanM1
EndofKanPh2
KanunPhrase3
Extending over 2 bars
starting offbeat(1)
KanunM2*4
creating syncopation effect
4chord Rast on Hüseini to Muhayyer
KanunMotif3
Group of (1) 16th&(1)
dotted 16th&32rest
(pedal on high octave
tonic fall to subtonic)
Syncopation
VarKanM3
KanM3
Pedal on high
octave tonic
fall to 7th M
VarKanM3
KanM3
KanunMotif4
Group of (2) 16ths &(4)32s
ending on 8th
68
KanunPhrase4
Part of bar
Beat(1)-Beat((7)
KanM3&VarKanM3 (2)
Pedal on high octave tonic and
fall on Eviç & Gerdaniye
KanunPhrase5
Beat(7)- Beat(5)
of next bar
Gerdaniye to
Muhayyer
Fall to Hüseini and Neva with
melodic chains of 16ths
KanunPhrase6
Extending over 3 bars
Beat(6)- beat(1) of last bar
KanM4&(3)VarKanM4
Ascending from Neva to
Tiz Segah
(5chord Rast on Neva)
with the same motif,
one tone higher in every repeat

3


70
VarKanM4
KanM4
on other notes
(one tone higher)
VarKanM4
KanM4
on other notes
(3rdM higher)
VarKanM4
KanM4
on other notes
(4th higher)
KanunMotif5
2 descending&chained
groups of (4)
16ths ending on (1) 16th note
3
VarKanunPhrase5
Extending over 2bars
beat(2)-beat(1) of next bar
4chord Uşşak on Muhayyer to Tiz Neva
fall on Muhayyer (melodic chains)
72
KanunMotif6
descnding group of (4) 16th notes
(OudM4)
KanunPhrase7
Part of bar phrase
Beat(2)-Beat(3)
Eviç to Segah to Neva
Fall to Dügah with 4chord Uşşak
KanunPhrase8
Part of bar phrase
Offbeat(3)-Beat(8)
Hüseini Aşıran to Çargah and Segah
5chord Rast on Yegah
KanunPhrase9
(2) bar phrase
Borrowed from Oud-> ExtendedOudPh6
KanM5*8
Groupings with accent on the first note of the group
creating Syncopation effect
75
KanunMotif7
(3) 8th notes
KanM7
VarKanM5
KanM5 one
octave lower
KanunMotif8
(8) 8th notes
&fall on 3rd(minor) lower
serving as Question
KanunPhrase10
Extending over 2 bars
KanM7*2&VarKanM5
Segah to Neva,
Fall onDügah
4chord Uşşak
EndOfSentence1
KanunPhrase11
Extending over 3 bars
Beat(8)-Beat(7)
KanM8&KanM9
(Q&A)
Modulation - change of tonic centre to
Segah, implying Eviç movement
Rhythmic and melodic insistence on
Eviç and fall on
Segah

4

KanunMotif9
(7) 8th notes
succesive fall on
3rd(minor) lower
serving as Answer
79
VarKanM8
KanM8 with change of values
creating syncopation
VarKanM9
KanM9 with change on beat(5) of the motif
(ornament of (4)
16th notes instead of (2) 8 th notes
Var2KanM8
Total Substition of subdivisions
with large notes and tremolo
Var1KanPhrase11
Extending over 3 bars
VarKanM8&VarKanM9
KanPhrase11 with varied rhythmic motifs
(same notes, different positioning on time
&subdivisions
Var2KanPhr11
KanPh11:Variation on lenght (2)
bars exactly&VarKan2M8
Var3KanM8
Slight Variation on beat(1) of the motif
(2) 16 notes instead of (1) 8th
c
Var2KanM9
KanM9 with
Variation on beat (1) : Ornament of 32s&16ths
Variation on beat (5): Ornament of 32s&16ths
83
Var3KanPh11
Var3KanM8&Var2KanM9
KanPh11:variations of the Motifs
(enrichment & subdivision)
EndOfSentence2
KanunMotif10
Combination of Syncopation&
Dissonant intervals
Serving as Question
KanunMotif11
Combination of Syncopation
and straight group of 8ths
Serving as Answer
VarKanM10
KanM10
Beat(2) inversion of b
Beat(4) addition of b
VarKanM11
KanM11 without syncopation
with ornament on beat(6)
86
KanPhrase12
(2) Bar phrase
From Segah Jump to Eviç,
Tiz Segah then one octave higher from Tiz Eviç, fall on Tiz Segah
Then with use of big semitone (from F# to G (1) komma) fall on Hüseini
Syncopation
VarKanPh12
VarKanM10 &VarKanM11
EndOfSentence3

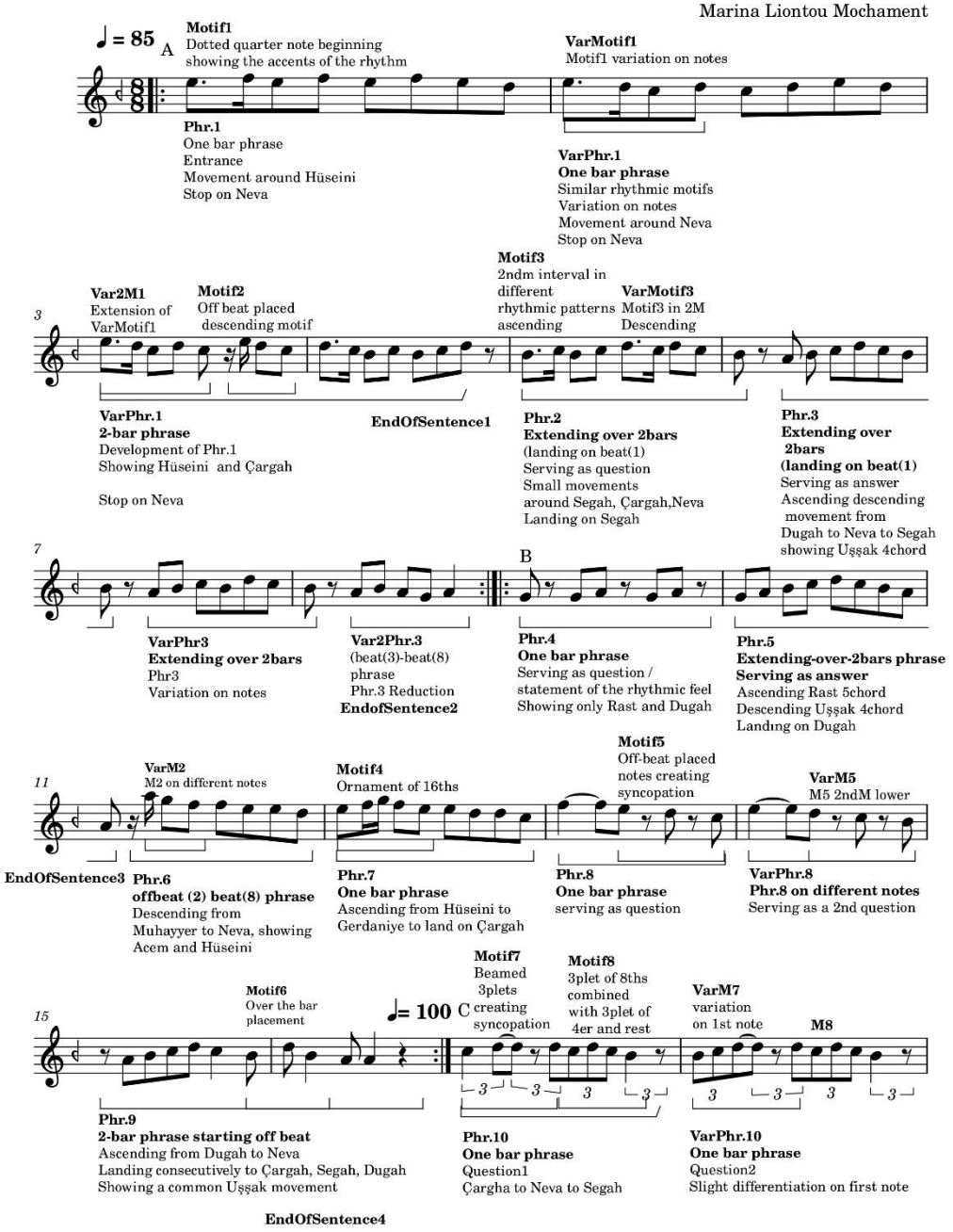

KanunMotif12
Group of (4) 16th notes
intervalic jumps
VarKanM12
Difference on the 1st note
90
KanPhrase13
Four bar phrase
Repetition&insistence of KanM12 &VarKanm12&
Var2KanM12
pedal on Segah, jump on Eviç and Tiz Segah
Var2KanmM12
Inversion of KanM12
92
Var3KanM12
6plet over 4er
(instead of 16ths)
94
Var3KanM12
Var3KanM12
Var3KanM12
KanPh14
Four bar phrase
Var3KanM12*(4)&{Var4KanM12&Var5KanM12&Var3KanM12*(2)}*2&Var5KanM12*(3)
Var4KanM12
Var3KanM12 on different notes
(2M Higher)
Var5KanM12
Combination of 1/2 Var3KanM12&
1/2Var4Kanm12
95
Var3KanM12
Var3KanM12
6

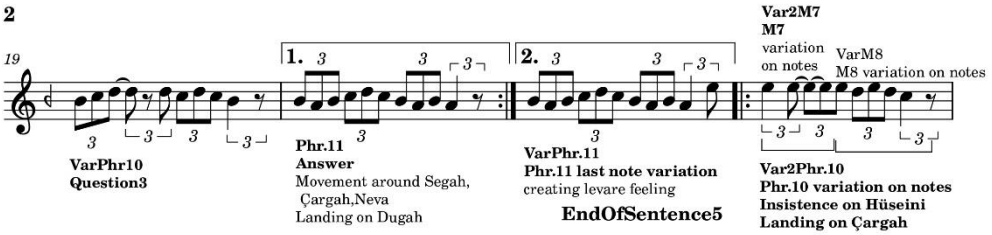
96
Var4KanM12
Var5KanM12
Var3KanM12
Var3KanM12
97
Var5KanM12
Var5KanM12
Var5KanM12
KanunMotif13
Group of (4) 8th notes
accent on 3
KanunMotif13
placed off-beat
(creating syncopation)
VarKanM6
KanM6 one
octave higher
EndOfSentence4
KanPhrase15
Extending over 4 bars
Beat(7)-beat(8)
KanM13*2&VarKanM6
Tiz Neva to Tiz Segah (3chord Uşşak)
Fall on Muhayyer with 4chord Uşşak from Neva
99
KanunMotif14
Group
of (3) 16ths
KanM14
placed offbeat
KanunMotif15
Group of (6) 16ths
ending on (1)
8th note
KanunMotif16
Group of (3) 8th notes
3rds descending
KanM6
KanunMotif17
Group of ornament of (4)
32s& (1) 16th&16th rest
KanM17
VarKanM17
KanM17
substitution of 16th rest
with 16th note
KanunPhrase16
Extending over 2 bars
beat(2)-beat(1)
KanM14*(2)&KanM15
Tiz Neva, tiz Segah to Gerdaniye, Eviç to
Muhayyer then fall on Neva with
5chord Rast on Neva
KanPhrase17
Extending over 2 bars
Beat(2)-beat(1)
Acem to Segah
Fall on Segah with 4x Uşşak
KanPhrase18
Extending over 2 bars
Beat(2)-beat(1)
KanM17*2&VarKanM17
(implying Tijai)
movement around Segah fall through Rast on Dügah
KanunMotif18
Chord Analysis
102
EndOfSentence5

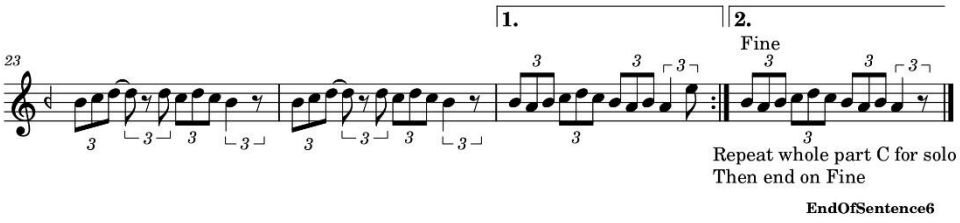
APPENDIX III: Composition scores

J

Marina Liontou Mochament




2
19
1.
2.
Var2M7
M7
variation
on notes
VarM8
M8 variation on notes
VarPhr10
Question3
Phr.11
Answer
Movement around Segah,
Çargah,Neva
Landing on Dugah
VarPhr.11
Phr.11 last note variation
creating levare feeling
EndOfSentence5
Var2Phr.10
Phr.10 variation on notes
Insistence on Hüseini
Landing on Çargah


23
1.
2.
Fine
Repeat whole part C for solo
Then end on Fine
EndOfSentence6

Vertigo

♩ = 110
Part1- A
Phr.1
2-bar phrase
Ascending movement from Dugah to Gerdaniye
Descendign movement with Acem to Dugah
3
Phr.2
One-bar phrase repeated 2-times (question)
Chains around Hüseini, stop on Nim Hicaz
Fall on Dugah
5
Var. Phr.2
Phr.2 Variation on last quarter note
Phr.3
One bar Phrase serves as answer
Ascend to Gerdaniye fall on Dugah
7
Part1- B
Phr.4
One-bar phrase (question)
Modulation to Eviç
Stop on Neva
Phr.5
One-bar phrase (answer)
Ascending movement until Muhayyer fall on Eviç
9
1.
Phr.4
Var.Phr.5
Ascending until Gerdaniye fall on Nim Hicaz
Evıçara çesnış
2.
Part1-C
11
Motif
Motif Reduction
Var.2.Phr.5
(answer)
Ascending to Acem
Return to Hicaz makam
Phr.6
One-bar phrase (question)
Movement around Neva fall on Dik Kürdi
13
Phr.7
One-bar prhase
(answer)
Ascending movement from Rast to Gerdaniye
Descending to Dik Kürdi
Phr.6
15
Rit.
Phr.8
One-bar phrase
(answer)
Ascending movement from Irak to Hüseini
Fall on Dugah wıth Hicaz intervals
Var.Phr.3
Phr.3 reduction by a quarter
Bridge to the next part

2
♩. = 75
Motif 2
eighth note
combined
with group of (4)
16th notes
(open string)
17 Partt2-A
M2Var.1
M2.Var.2
Phr.9
One-bar phrase (question)
Descending movement from Nim Hicaz to Dugah
Jump to Acem fall on Neva
Var.Phr.9
(answer)
Fall on Rast
19
21
Part2-B
Motif3
Different versions
of the dotted quarter
descending
23
M2.Var.3
Var.M3
M3 melodic development
Phr.10
One-bar phrase (question)
Rhythmic insistence on Gerdaniye
fall on Hüseini
Var.Phr.10
(answer)
Phr.10 descending to Dik Kürdi
Var2.Phr.10
Phr.10 reduction ,starting off-beat
Part 2-C
Motif4
(question)
Motif5
Off-beat
placement (answer)
Motif6
Ascending groups
of 16ths with open string
(answer)
26
Var.3.Phr.10
Variation on the last part of the phrase
Introduction of nim Sehnaz
Phr.11
One-bar phrase build on question-answer of the motifs question phrase
Entrance with fall on Muhayyer showing nim Sehnaz
Fall on Neva Ascending movement to Muhayyer
28
Motif7
Var.Phr.11
Answer phrase
Descend with Acem to Dugah
29
Var.M4
30
*n&queue
for solo
32
Motif8
End on Hüseinı
34
Rit.
Fine

Karma

Part A
1st time
enter with pause
♩ = 190
Mot.1
Var.Mot.1
Extension
Phr.1
Question
Phr.2
Answer
Phr.1
Phr3.
2nd answer
Part B
Phr.4
Phr.5
Phr.4
VarPhr5.

mlm

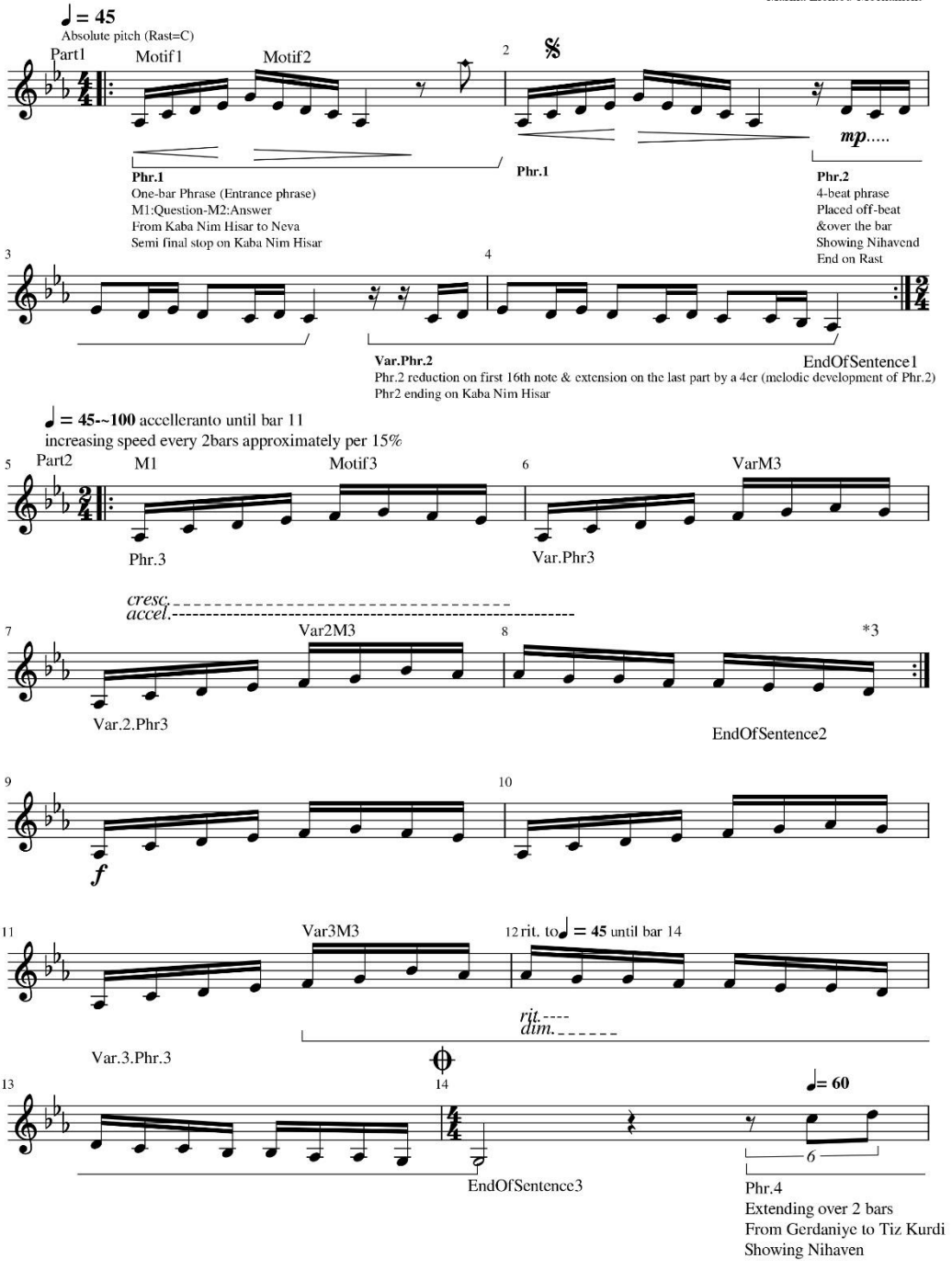
2
21
22
23
24
3
3
3
25
26
27
28
29
30
31
32
33
Part C
34
35
36
Statement phrase
1.
37
38
39
40
Variation of statement
41
2.
42
43
Repeat*n for solo
44

mlm

45
Part D
46
47
48
49
50
51
52
Fine
53
54
55
56
57

Unsaid

Marina Liontou-Mochament



MLM

15
16
mf
Var.Phr4
17
18
mf
Var2.Phr4
19
D.C. al Coda
20
21
rit....
22
1.
23
2.
24
25
26
♩ = 50
rit...
27
28
1.
2.
29
30
Fine
rit...