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

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## Curriculum vitae

Marina Liontou-Mochament was born in Athens (1984). She studied Computer Science in Athens Economic University and *oud* in the Department of Folk and Traditional Music in Arta (University of Ioannina). She holds a master's degree in *Oud* and Performance from Codarts - University for the Arts (Rotterdam, The Netherlands), which was funded by a full scholarship from Onassis Foundation.

She has participated in music seminars under the guidance of renowned *oud* players and musicians (Yurdağ Tokan, Evgenios Voulgaris, Harris Labrakis, Mercan Erzincan, Sokratis Sinopoulos) in Ross Daly's Labyrinth Musical workshop, Crete, Greece.

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

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

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



## LIST OF ARTISTIC OUTCOMES

For an overview of all artistic outcomes listed individually below, as well as practice videos, and audiovisual material of workshops, please consult:

<https://surfdrive.surf.nl/files/index.php/s/L4xKYcUPu29Pshe>

Password: metric

### Metric improvisations

(Included in the text)

1. In *Gönül kalk gidelim*
  - a. <https://surfdrive.surf.nl/files/index.php/s/vbQ1nukjd6onBfr>
  - b. <https://surfdrive.surf.nl/files/index.php/s/Xa8EyjVUpXmxCF>
  - c. <https://surfdrive.surf.nl/files/index.php/s/r5B1iyowTQZBdlo>

(Other examples)

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

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

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 In *Urfalıyım Ezelden* (folk tune from Turkey), unpublished recording, Istanbul 2017)  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

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

### Usulü taksimler

(Included in the text)

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

(Other examples)

2. Hicazkar usulü taksim in *Görmezsem bu gece seni* (Fulya Özlem's original composition, recorded for the album, *Manidar Boşluk*, ZKALAN muzik, Istanbul 2018)  
<https://surfdrive.surf.nl/files/index.php/s/nBNgpybZEK5sAIV> (02:12-03:04)

## Compositions

1. Harman Sokak  
<https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf> (5:55–8:26)
2. Vertigo  
<https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf>
3. J  
<https://surfdrive.surf.nl/files/index.php/s/OjsdgCDhnLF0m8U>  
&(1:00–5:50) in  
<https://surfdrive.surf.nl/files/index.php/s/14kL6wU041QiVbf>
4. *Karma*  
(13:26-17:30)  
<https://www.youtube.com/watch?v=rNbCioaew1M>
5. Unsaid  
(26:00-30:36)  
<https://www.youtube.com/watch?v=rNbCioaew1M>

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### 1. John Berberian

**Interview transcript from podcast by Andrew Kzirian under the title: *John Berberian: Oud Master*.<sup>167</sup>**

(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

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<sup>167</sup> Podcast available online at:

<https://www.listennotes.com/podcasts/taqsim-middle/john-berberian-oud-master-Ri7MPLA-WS3/>, accessed June 26, 2023.

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

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

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

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

J.B.: Yes.

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

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

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

J.B.: That's right.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

## 2. Ara Dinkjian

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

(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

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

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

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

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

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

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

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

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

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

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

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

F.A.: Yes

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

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

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

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

(36:10-55.30)

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Marina 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],<sup>169</sup> 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?

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<sup>169</sup> 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].<sup>170</sup> [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]<sup>171</sup> 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

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<sup>170</sup> 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.

<sup>171</sup> 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*.<sup>172</sup>

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

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<sup>172</sup> 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 *şarki*. They were notated but the piece is not this, so what is the piece and where is the piece? [*şarkis*] are also improvisations that were just written down. However, everyone improvises [in performance].

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

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

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

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

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

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

## APPENDIX II: Transcriptions of musical sources

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

### Cifte telli (Çiftetelli) Marko Melkon Alemsharian

**Part 1: 1-35**

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

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

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

**OudMotif2**

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

**Perc.**

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

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

**OudMotif6**  
(2) 8th notes  
connected  
with gliss

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

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

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

**OudMotif8**  
Off beat group of (6) 16th

**OudMotif9**  
Group of (4) 16ths  
Descending 3rds

**OudMotif10**  
Group of (6) 16ths

**VarOudM10**  
Reduction of OudM10

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

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

**OudMotif11**  
Starting with levere  
Offbeat, combination of  
16th & 8th\*(3)16th note

**OudM2**

**OudMotif12**  
Group of (4)  
16th ending on 8th

**OudMotif13**  
Dotted 8th ,  
tremolo  
fall on low octave tonic

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

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

**EndOfSentence1**

**OudM12**

**VarOudPh7(Answer)**  
Extending over 2 bars  
Beat(2)-Beat(1)  
**OudPh7** one tone lower &  
**replacement** of  
tremolo on beat(6) with group of 16th notes

**VarOudPh2**

**OudM7**

**VarOudM8**  
On beat OudM8

**VarOudM12**  
OudM12 on  
different notes

**OudPh8**  
Extending over 2 bars  
beat(2)-beat(1) of next bar  
Rast to Segah & **OudM7**  
4x Uşşak

**OudPh9**  
Beat(2)-Beat(8)  
**VarOudM8&VarOudM12**  
5xRast on Yegah , movement around Neva  
fall on Dügah

13 **VarOudM11**  
On Beat OudM11

**OudM2**

**OudMotif14**  
(6) 16ths starting  
after 8th rest

**OudPh6**

**EndOf Sentence2**

**OudPh10**  
3 bar phrase  
**OudM14& groups of 16ths&OudM15&VarOudM14**  
**&VarOudM2**  
Rast to Hüseini (5x Rast on Rast)  
Movement around Neva , fall on Segah , end on Neva  
Rhythmic insistence on Neva

14

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

**VarOudM2**  
OudM2 on different notes  
without grace note

**VarOudM14**

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

15

16

17

18 **VarOudPh11**  
Extending over 2 bars  
**OudPh11** starting on beat(1)  
with low octave tonic as pedal  
variation on beat(6)  
Ending on beat(1) next bar

**VarOudM14**

**OudMotif16**

**OudPh12**  
beat(2)-beat(7)  
**VarOudM14&**  
groups of 16th notes  
Ascending 5x Rast &  
4x Hicaz On Neva,  
ending on Neva

**OudPh13**  
Extending over 2 bars  
Beat(7)-beat(8) of next bar  
**OudM16&OudM17&OudM16**  
Rhythmic insistence on Neva

19

20

**OudMotif17**  
64s&32&16th notes  
Fast strokes  
on the same note

**OudMotif16**

**VarOudM12**  
OudM12  
on different notes

**OudM18**  
group of 4 16th notes  
& grace notes after the main note

**End Of Sentence 3**

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

**OudM12**

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

**VarOudM9**  
Descending 3rds  
OudM9  
on different notes

**VarOudPh14**  
Extending over 2 bars (landing on beat (1) of next bar)  
**OudPh14** with variation on intervals  
Neva to Hüseini to Neva then Neva with Hisar  
(implying Karçıgar)

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

**OudM19**  
Descending  
double 16th notes

**VarOudM19**  
OudM19 one tone  
lower  
extending to the next bar

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

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

26 27

**VarOudPh13**  
OudPh13 reduction by (3) 8th notes  
placement at the beginning of the bar

**Var2OudPh14**  
1-bar phrase  
OudPh14 ascending from Neva instead of Hüseini

28 29

**Var3OudPh14**

**VarOudPh15**  
OudPh15 extending over 2 bars  
Falling on Dügah

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



**Part 2: Rhythmic accompaniment**  
for violin solo  
bars 32-46

32 33

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

**EndOfSentence4**

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

32 33

34 35

**OudPh9**

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

34 35

36 37

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

**OudPh22**

36 37

38 39

OudPh22 OudPh22

38 39

40 41

OudPh22 OudPh22

40 41

42 43

OudPh22 OudPh22

42 43

44 45

OudPh22 OudPh22

44 45

### Part 3: 47-72

46 **OudPh22**

47 **OudM10**

**OudPh23**  
2 bar phrase

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

**OudMotif21**

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

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

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

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

51 **OudM22**

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

52 **VarOudM22**  
Oud M22  
on different notes

53 **VarOudM20**  
OudM20 with 16ths

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

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

54

55 **OudM20** 56

**VarOudPh24**  
OudPh24 starting on Hüseini

**EndOfSentence5**

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

57

**OudMotif23**  
jump of 5th  
with 16th notes

**VarOudM23**  
Extension and use of 32s

**Var2OudM23**  
Use of 8th& inversion

58

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

59

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

60

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

**Var3OudPh26**  
Extending over 2 bars  
On beat(5) use of OudM24&group of 4 16th notes  
ending on beat(1) of next bar (Extension)  
Phrase insisting on Hüseini, falling on Neva,  
using 4chord Hicaz on Neva

61

62

**OudPh28**  
 Extending over 2 bars  
 Continuous groups of 16th notes ascending&chaining  
 5x Rast on Rast  
 4x Hicaz on Neva  
 Falling on Neva

63

64

**Var4OudPh26**  
 OudPh26 On different notes  
 On beat(8) : 8th note rest  
 From Segah to Evic (Hicaz On Neva)  
 Fall on Neva

**Var5OudPh26**  
 Extension of Var4OudPh26  
 Ending on beat(1) of next bar  
 From Segah to Gerdaniye (Hicaz On Neva)  
 Fall on Neva

63

64

**OudMotif26**  
 8th note with  
 grace note&glis&  
 16th notes

**OudMotif25**  
 Group of (2) 16ths  
 & 8th&(2) 16ths

65

66

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

**EndOfSentence6**

65

66

**OudMotif 27**  
Group of (4) 16th notes  
around the same note & 8th  
and dotted 8th  
Serving as a **Question**

**VarOudM10**  
OudM10 on different  
notes  
Serving as **Answer**

**OudPh30**  
Extending over 2 bars  
Beat(1)- beat(1) of next bar  
Starting with 8th note rest  
Movement around Hüseini  
Phrase serving as **question**

**VarOudPh30**  
On beat (5): pedal low octave tonic  
Movement around Neva falling on Çargah  
Phrase serving as **answer**

**Var2OudPh30**  
**Extension of OudPh29**  
(until beat(2) of next bar) & OudM27  
Through Neva and Hüseini  
movement around Çargah  
Fall on Segah  
4x Uşşak On Dügah  
Fall from Neva to Dügah

**OudMotif28**  
Group of 4 16ths  
& 2 8th notes

**OudMotif29**  
Ascending 3rds  
with 8th notes

**OudM7**

**VarOudM7**  
**OudM7** reduction,  
inversion and substitution  
with an 8th note

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

**EndOfSentence7**

# Hicaz Karsilama

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

Album: 4265 *Udi Hrant* (Traditional Crossroads, 1995)

"Previously unissued, these tapes were recently discovered,  
having been recorded in New York during his tour to the United States in 1950's."

♩=256-258 Lyrics to solo

Oud

(..)

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

Bak

5

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

8

**Oud**

**OudMotif1**  
16ths and 8th notes  
rhythmic motif on 9/8  
on the same note

**VarOudM1**  
**OudM1** & fall  
to subtonic

ne

**OudPh1**  
One bar phrase starting beat(2)  
Introducing  
rhythmic variations on Dügah

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

**OudPh3**  
2 Bar phrase  
Rhythmic motifs on  
Muhayyer and Gerdaniye

11

**Var2OudM1**  
OudM1& 4th degree as pedal and top of the motif

**End of Sentence1**  
**Bar8-11**

**OudPh4**  
2bar phrase introducing Neva as pedal insisting on Tiz Neva

14

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

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

**OudPh2**

**OudPh5**  
Two bar phrase  
introducing Tiz Nim Hicaz  
Falling on Muhayyer

**End of Sentence2**

**VarOudPh2**  
**OudPh2 Extension** (movement of  
last (2) 8th notes to the beginning of the phrase)  
'soft' hicaz on Muhayyer, Uşşak on Hüseini

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**

**VarOudph10**  
OudPh10  
Moving around Dik Kürdi

**End Of Sentence 5**

Ba ha rın za ma nı gel

33

di a ca nım (...)

# Basha Bela

Album: Expressions East (1964)  
Concert Pitch-E

John Berberian's metric improvisation

Anonymous

1  $\text{♩} \sim 145-150$

Oud  $\text{10/8}$

BasicRhythmicPattern  $\text{10/8}$

B $\flat$  Clarinet  $\text{10/8}$

5

5

5

B $\flat$  Cl.  $\text{10/8}$

10

10

10

B♭ Cl.

14

14

14

B♭ Cl.

The musical score consists of three staves. The top staff is in Treble Clef, the middle staff is in Alto Clef, and the bottom staff is in Bass Clef. The key signature is one flat (B♭). The score is divided into two systems. The first system covers measures 10-13, and the second system covers measures 14-15. Measure 10 starts with a treble clef and a key signature of one flat. Measures 11-13 continue the melody. Measure 14 begins the second system and includes first and second endings. Measure 15 concludes the piece.

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

19

18

18

Clarinet taksim Entry Note

19

Final part of clarinet taksim

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

VarCM1  
CIM1 one tone lower

Var2CM1  
CIM1 3rd m lower

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

41

41

41

Var3CLM1  
CLM1 reduction by (1) 4er

Var4CLM1  
CLM1 extension with beamed dotted 4er&4er placed one beat earlier in the bar

Var5CLM1  
VarCM1 placed (1) beat earlier in the bar

Var6CLM1  
Var2CLM placed (1) beat earlier in the bar

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

B $\flat$  Cl.

45

45

45

B♭ Cl.

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

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

**VarOudM1**  
**OudM1&**  
(2) beamed 4ers

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

**VarOudM1**

**Oud solo**

48

**OudPh1**  
Extending over two bars  
beat(3)- beat (6) of next bar  
Çargah, insisting on Hüseini, passing through Neva  
ending on Hüseini

**OudPh2**  
Extending over two bars  
beat (7)- beat (6) of next bar  
OudM1&OudM2, fall from Gerdaniye  
to Hüseini

49

**Var2OudM1**  
**OudM1**  
2ndM lower

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

51

**VarOudM1**

**Var OudPh2**  
OudPh2 one tone lower

**EndOfSentence1**

**OudPh3**  
4bar phrase  
**OudM3&Variations**  
beat (3)of 1st bar-beat(9) of 4th bar  
Acem to neva, Huseini to Çargah,  
Neva to Segah,  
Çargah to Dugah

51

55

**VarOudM3**  
OudM3 one tone lower

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

**Var3OudM3**  
OudM3 4th lower

55

58

**OudM3**

**VarOudM3**

**OudMotif4**  
Starting on beat  
(3) ending on beat(9)  
Combinations of 8th  
and 4er notes

**OudMotif5**  
Starting  
on beat(3) ending on beat (9)  
Combinations of 4th,  
8th and 16th notes

**VarOudPh3**  
first 2bars of OudPh4&OudM4  
&OudM5

**EndOfSentence2**

58

**OudM6**  
Starting on beat, group of (8)  
8th notes ascending

**OudM7**  
Same note insistence,  
following  
the rhythmic cycle, spanning over two bars

**OudM8**  
Off-beat placed  
group of (4) 8ths,  
descending

62

**OudPh4**  
Extending over 3 bars  
Beat (3)-beat (7) of fourth bar  
**OudM6&OudM7&OudM8**  
Ascending from Neva to Tiz Çargah  
(insisting for almost 2 bars  
descending with Uşşak 4chord  
finishing on Muhayyer)

62

**OudM9**  
Group of (3) 8ths  
with apoggiatura  
& 4er note

**OudM10**  
On-beat group  
of (3) 8ths,  
descending

**OudM9**

**OudM11**  
Combination of 8th&4er&(2) 8ths  
starting on beat(3)

**OudM9**

**OudPhrase5**  
Extending over (2) bars  
Beat (7)- beat (5) of next bar  
**OudM10&OudM9**  
Ussak 3chord on  
Muhayyer and stop on  
Muhayyer

**OudPhrase6**  
Extending over (2) bars  
Beat(3)- beat (1) of next bar  
**OudM11&OudM9**  
From Tiz Segah to Muhayyer  
Ussak 3chord

65

65

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

**VarOudM9**  
OudM9 re-dublication

**OudM9**

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

**Var2OudPh6**  
Reduction of VarOudPh6

68

68

**OudMotif12**  
4ernote&8note  
with vibrato  
and backward  
glissando

**OudMotif13**  
Group of (5) 8ths  
descending,  
3rd note repetition  
with ornament

**Var3OudM1**  
OudM1 reduction  
by a 4er

**VarOudM13**  
OudM13  
a 4th lower

**OudMotif14**  
Group of (5) 8ths  
ascending,  
repeating 1st note  
serving as **Question**

**OudM15**  
Group of (5)  
8ths descending  
repeating 3rd note  
serving as **Answer**

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

**VarOudPh7**  
One bar phrase  
serving as **Answer** to OudPh7  
**OudPh7** one 4th lower  
**Var3OudM1&VarOudM13**  
Descending from Huseini to  
Dügah(showing the low position  
of Segah to Kürdi)

**Var2OudPh7**  
Extending over 2 bars  
beat (1)- beat(4) of next bar  
**OudM14&OudM15&OudM16**  
Around Segah & Çargah to Neva  
ending on Dügah

70

70

**OudMotif16**  
group of (4) 8ths  
descending

**OudMotif17**  
Group of (5) 8ths  
ascending descending

**OudM16**

**OudM17**

**OudM16**

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

**EndOfSentence3**

73

**OudMotif18**  
group of (6) 8ths&4er

**VarOudM18**  
OudM18  
One tone lower

**Var2OudM18**  
OudM18  
3rd lower

**OudMotif19**  
Group of (6) 8ths & 4er  
Descending,  
repeating the 4th note

**OudPh9**  
Extending over 4 bars  
beat (7)- beat(5) of 4th bar.  
OudM18&VarOudM18&Var2OudM18&OudM19  
Starting from Hüseini  
passing through Acem to Neva,  
from Neva to Çargah  
from Çargah to low Segah and Dügah  
using Rast as *yeden* (subtonic)

76

**VarOudM19**  
First (3)  
notes of  
OudM19  
one tone lower

**Var2OudM19**  
OudM19 extension with  
(1)8th in the  
beginning&  
(1)4er in the end

levare  
to coda

**OudPh10**  
(can also be seen as a reduction of OudPh9)  
Extending over 3 bars  
beat(7)-beat(7) of last bar  
VarOudM19&Var2OudM19  
from Çargah to low Segah, Kürdi  
and Dügah using Rast as *yeden*(subtonic)  
& dotted quarter note Rast to fill the bar  
as a cue to the  
melody of the song

**EndOfSentence4**

cue

79



82

82

82

B♭ Cl.

86

86

86

B♭ Cl.

# Şişeler

John Berberian's metric improvisation

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

(source) Ahmed Nurettiin Çamlıdağ

$\text{♩} = 170-175$   $\%$

Voice

Oud

Basic Rhythmic Pattern

Darbuka

Zilia

Intro

6

O.

6

Brp

11

O.

11

Brp

MLM



23

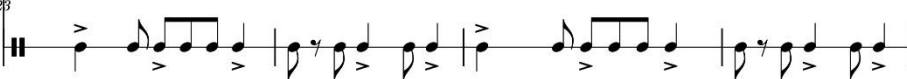
Vo. 

Şi şe ler

23 Refren

O. 

23

Brp 

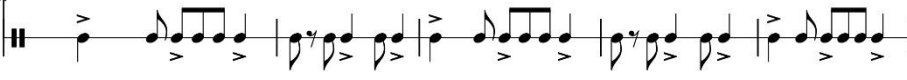
27

Vo. 

27

O. 

27

Brp 

32

Vo.

O.

Brp

36

Vo.

O.

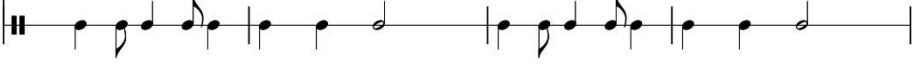
Brp

Fine

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

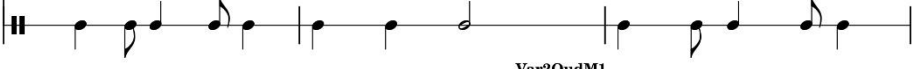
Vo. 

O. 

Brp 

43 **Oud Solo**  
**OudMotif1**  
 Group of (4) 8th  
 Accent&Vib. on (1)  
**OudM1** **OudM1** **OudM1** **OudM1**  
  
**OudPhrase1**  
 (4) bar phrase  
**OudM1\*7**  
 Entry phrase  
 Rhythmic insistence on Hüseini

43 During clarinet taksim and oud's metric improvisation  
 the percussion plays this two-bar phrase

Brp 

46 **OudM1** **OudM1** **VarOudM1** **Var2OudM1** **VarOudM1** **Var3OudM1**  
 OudM1 variation on 3rd note(use of low octave pedal)  
 OudM1 variation on first note  
 OudM1 variation on 2nd note  
  
**VarOudPhrase1**  
 (4) bar phrase  
**VarOudM1&Var2OudM1&VarOudM1&Var3OudM1&VarOudM4**  
**OudPhrase1** with variations on OudM1  
 Insisting on jump from Gerdaniye to Hüseini  
 Hüseini Ağran as pedal to Neva  
 Use of Dügah - Çargah interval as a passage to the next phrase

46 Brp 

49

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

**Var2OudPhrase1**  
Extending over(4) bars  
Beat(1) - Beat(5)  
**VarOudPh1** transposition one tone lower  
Rhythmic insistence on Acem-Neva

49

Brp

52

O. **Var5OudM1** **Var6OudM1** **Var7OudM1** **Var7OudM1** **Var8OudM1** **Var7OudM1**  
**Var5OudM1** extension with 1/2 **Var6OudM1** **Var7OudM1** one tone lower& beamed 2nd 8th

**Var3OudPhrase1**  
Extending over(3) bars  
Beat(5)-Beat(6)  
**Var8OudM1** & **Var9OudM1** & **Var10OudM1**  
Descending movement  
from Hüseini - Çargah  
to Neva - Segah  
stop on Dügah

52

Brp

55

O. **Var9OudM1** **Var10OudM1** **Oud**  
**Var7OudM1** 3rdm lower **VarOudM7** 4th lower **Phrase2**

**OudPhrase2**  
Extending over (4) bars  
Beat(7)-Beat(8)  
Ascending descending movement starting from Yegah to Muhayyer ending on Dügah  
Showing 5chord Rast on Yegah & Uşşak makam in full extent

55

Brp

**OudMotif2**  
Combination of (2)  
16ths ornament on 8th&  
(3)8ths&4er  
Starting on beat(2)  
creating offbeat feel

**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 Uşşak on Dügah  
3chord Buselik on Neva

58  
O.  
Brp

61  
O.  
Brp

**VarOudM2**  
OudM2  
one tone lower

**Var2OudM2**  
OudM2  
3rdm lower

**Var3OudM2**  
OudM2  
4th lower

**VarOudPhrase2**  
Extending over (5) bars  
Beat(8)-beat(1)  
OudPhrase2 with grace notes  
and slight variations  
placed one beat later in the bar,  
creating a **shift** effect

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

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

65  
O.  
Brp



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

69  
O.  
VarOudPhrase3  
Extending over (2) bars  
beat(2)-beat(1)  
OudPhrase 3 reduction by (1) bar  
& variation on (1) beat  
EndOfSentence2  
OudPhrase4  
Extending over (2) bars  
Beat(3)-beat(8)  
Ascending phrase from Neva to Tiz Çargah  
5x Rast on Neva  
3x Uşşak on Muhayyer

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

80

O.

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

OudPhrase8  
Extending over (3) bars  
Beat(1)-beat(7)  
8th notes&OudM7\*(4)  
Descent on Çargah from Hüseini  
Ascent on Acem  
Descent on Hüseini and ornament on Acem

87

Brp

OudMotif8  
Group of (4) 8ths  
4 different position of the same note  
glissando to imitate attraction/pull phenomenon

OudMotif9  
group of (3) notes  
2ndm interval  
acent on next note  
on every repeat of the motif

OudMotif10  
Group of (6) 8ths ascending descending

OudMotif11  
group of (3) 8ths ascending on the same note (groupings of three)

84

O.

OudPhrase9  
Extending over (2) bars  
Beat(8)-Beat(8)  
OudM8&8th notes  
Introducing Hisar& Karçığar makam through characteristic pull movement fall on Neva

OudPhrase10  
Extending over (3) bars  
OudM9\*5 & OudM10  
Insistence on Neva and Hisar  
Fall on Çargah through Hisar

OudPhrase11  
Extending over (5) bars  
OudM11 \* 6 Variations on different notes  
Accent and placement of the motif creating syncopation  
Ascending movement from Neva to Muhayyer  
Descent on Segah  
Stop on Çargah  
5chord Hicaz on Neva (Nikriz on Çargah)  
Karçığar makam modulation

84

Brp

88

O.

VarOudM9  
OudM9  
different notes

VarOudM10  
OudM10  
variation on 1st note

OudPhrase12  
Extending over(4) bars  
Ascent from Neva to Evic  
Descent on Dugah  
Ascent on Neva  
Fall and Rhythmic insistence on Çargah  
4chord Hicaz on Neva (Nikriz on Çargah)

88

Brp

**OudMotif12**  
group of (5) 8ths  
jump from tonic to 4th  
fall on tonic

92

O.

**EndOfSentence4**

**OudPhrase13**  
Extending over (4) bars  
**OudM12&8ths on tonic&VarOudM12**  
Ascent on Neva fall to Dügah  
4x Uşşak on Dügah with a fall on Rast  
End on Dügah

92

Brp

**VarOudM12**  
**OudM12** extension  
with subtonic as 1st note

96

O.

To song

**EndOfSentence5**

96

Brp

Return to the Basic Rhythmic pattern

# Savasda

(Şıvaş Yollarında)

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

Anonymous

♩ = 158-160

V/K

Oud

Basic Rhythmic Pattern

6

K

Canto

Brp

12

K

Brp

18

K

Brp

23

K

2.

**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

**OudPhrase1**  
3 bar phrase  
**OudM1&OudM2\*(2)**  
Ascending full Uşşak makam  
scale  
Insistence on Tiz Çargah

**OudPhrase2**  
Extending over 4 bars  
beat(1)-beat(1)  
**OudM3&VarOudM3&Var2OudM3**  
Modulation to Hisar Buselik Makam

Brp

28

K

**Var2OudMotif3**  
**OudM3** reduction  
-replacement of last dotted  
4er with 8th without tremolo

**OudMotif4**  
Group of (4)  
8th notes  
Ascending Descending

**VarOudM4**  
**OudM4**  
**variation:** different  
last (2) notes  
**extension:** Addition  
of (1) 8th & (1) 4er

**Var2OudM4**  
**VarOudM4**  
same notes  
different  
position

**EndOfSentence1**

**OudPhrase3**  
Extending over 4 bars  
**OffBeat(3)-Beat(4)**  
**OudMotif4&VarOudM4&Var2OudM4**  
Development of OudMotif4  
(comment:influence from composition Nubar Nubar)  
Movement around Dügah and Segah, showing Hüseini/Acem Aşiran

Brp

32

K

Brp

**Var3OudM4**  
OudM4 variation:  
different  
first note

**OudMotif5**  
group of (8)  
8th note  
ascending

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

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

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

36

K

Brp

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

**OudMotif9**

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

**OudPhrase7**  
EndOfsentence2

39

K

OudMotif9  
Group of (3) 8ths & (3) 16ths

OudMotif10  
Offbeat group of (3) 8ths

VarOudM9  
OudM9  
Variation: different first note

OudM10

VarOudM9

OudM10

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





52

K

**OudMotif14**  
(Starting off beat on previous bar)  
**Group of 4 sets of : 8th&4er note**  
5:4 like feeling

**VarOudM14**  
**OudM14** variation  
on other notes

**Var2OudM14**  
**OudM14** on other notes

**OudPhrase13**  
Extending over (4) bars  
**OudMotif14VarOudM14&Var2OudM14**  
Descending gradually from Muhayyer to Çargah  
Reintroducing Neva instead of Hisar  
Return to Uşşak makam

**OudPhrase 14**  
Extending over (2) bars  
Beat(1)-Beat(2)  
Movement around Buselik  
alternatively  
using Hisar and Neva notes  
stop on Dügah passing through  
Zirgüle

Brp

57

K

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

**VarOudM15**  
**OudM15**  
on different notes

**Var2OudM15**  
**OudM15**  
on different notes

**OudPhrase15**  
Extending over (2) bars  
**OffBeat(2)-Beat(1)**  
Ascending movement from Hüseini Aşiran to Dügah  
using chromatic scale

**OudPhrase16**  
Extending over (4) bars  
Offbeat(2) -beat(4) of last bar  
Hisar to Acem, fall on Buselik then back to Neva,  
ending phrase starting from Zirgüle showing  
Buselik 4x ending  
on Dugah

Brp

61

K

EndOfSentence5

Brp

A5

G5/G

66

K

Played behind/after the bit delayed

G5

G5

G5 with E

G5 with E

Brp

72

K

To song

Brp

72

K

To song

Brp

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

# Chem oo chem

John Berberian's metric improvisation

♪ ~ 331  
♪ ~ 100

Intro  
2

Oud

Claves

Baritone Saxophone

Electric Bass

7

O.

Clv.

Bar. Sax.

El. B.

12

O.

Clv.

Bar. Sax.

El. B.

17

O.

Clv.

Bar. Sax.

El. B.

♪ = 380

22

O.

Clv.

Bar. Sax.

El. B.

29

Guitar Solo (...)

O.

Clv.

Bar. Sax.

El. B.

33

O.

Clv.

Bar. Sax.

El. B.

309

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

**VarOudM5**  
OudM5  
5th descending

**Var2OudM5**  
OudM5  
4th descending

**Var3OudM5**  
3rdM descending

**OudPhrase3**  
Extending over 4 bars  
Descending phrase with jumps and use of chromatic semitone changes to return from the high register to the tonic, recovering the basic makam on the tonic.

**Var4OudM5**  
3rdm to 3rdM  
descending

**Var5OudM5**  
Variation on notes and extension  
over the bar

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

**EndOfSentence1**

**OudPhrase4**

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

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

**VarOudPhrase4**

**OudPhrase4**

39

41

43

O.

Clv.

Bar. Sax.

El. B.



45

O. **OudM6** **Var4OudM6** **Var5OudM6** **OudM6** **Var6OudM6**

Clv. **Var2OudPhr4** **OudPhr4 reduction** **EndOfSentence2** **creating tension**

Bar. Sax.

El. B.

12/8

**OudMotif7**

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

47

O. **VarOudM7** **Ascending** **OudM7** **Var2OudM7** **Descending** **OudM7**

Clv. **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**

Bar. Sax.

El. B.

12/8

48

O. **OudM7** **an octave lower** **VarOudM7** **an octave lower** **Var2OudM7** **an octave lower**

Clv. **VarOudPh5** **Answer 1** **one bar phrase** **OudPh5 placed an octave lower**

Bar. Sax.

El. B.

12/8

49

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

4  
4  
+4  
+4

**Var2OudPh5**  
**Answer2**  
one bar phrase  
Oudph5 2 octaves lower

**Var3OudPh5**  
**Answer3**  
One bar phrase  
Reduction in the first motif  
Alteration of notes, ending on the tonic

**EndOfSentence3**

Clv.

Bar. Sax.

El. B.

51

O. **OudMotif9**  
(3) 8th notes  
same note  
insistence  
starting  
with ornament  
**OudMotif10**  
group of (6) 8th notes  
ascending descending  
with ornament on 3  
**OudMotif11**  
ornament  
of 16ths  
ending on  
8th note  
**OudMotif12**  
group of (3)  
ascending  
8th notes

3 +3 +3 +3 6 +6

**OudPhrase6**  
One bar phrase  
Change of the groupings to  
4 groups of 3  
Rhythmic insistence on the  
5th (Huseini)

**OudPhrase7**  
One Bar phrase  
modulating to Uşşak on Hüseini

Clv.

Bar. Sax.

El. B.

53

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

**OudPhrase7** **OudPhrase7**

Clv.

Bar. Sax.

El. B.

55

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

**OudPhrase7**

Clv. **EndOfSentence4**

Bar. Sax.

El. B.

56

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

**VarOudM13**  
**OudM13 extension**

**VarOudM13**

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

Clv.

Bar. Sax.

El. B.

57

O. **Var2OudM13**  
second extension

**VarOudM9**  
OudM9  
on different  
notes

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

Clv.

Bar. Sax.

El. B.

**OudM14**  
Descending  
group of (6)8ths  
with inner 3+3  
grouping

**VarOudM14**  
OudM14 on  
different notes

**OudMotif15**  
ascending  
group of 8ths

**OudMotif16**  
Group of 6th 8ths  
with repetitions  
and ornaments

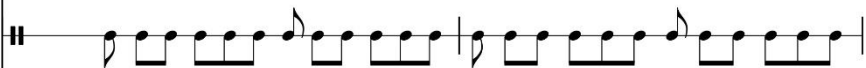
59

O. 

6 +6 6 +6 /

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

**EndOfSentence5**

Clv. 

Bar. Sax. 

El. B. 

**OufMotif17**  
(5) 8ths starting  
with ornament,  
ascending glissando  
falling with 6th jump

**OudM17**

**OudM17**

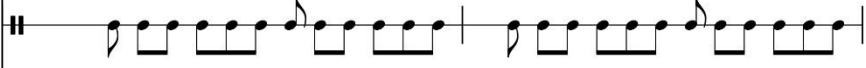
**VarOudM17**  
Extension,  
over the bar  
placement

61

O. 

5 +5 5 +7

**OudPhrase11**  
Extending over three bars (landing on beat 1 of the third bar)  
Repetition of OudMotif17 (three times repetition resembling a tijai)  
Landing on Muhayyer

Clv. 

Bar. Sax. 

El. B. 

**OudM18**  
Group of (3)  
8ths  
Placed  
off-beat  
Serving  
as question

**OudM19**  
Group of (7) 8ths  
over the bar  
placement

**VarOudM19**  
variation on last  
notes  
ascending

**OudM18**

**EndOfSentence6**  
**OudPhrase12**  
Extending over 2 bars  
Rast on Hüseini

**VarOudPhrase12**  
Beat (3)- beat (12) phrase  
Reduction by (1) 8th

63

O.

Clv.

Bar. Sax.

El. B.

**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

O.

Clv.

Bar. Sax.

El. B.

**OudPhrase13**  
Extending over 2 bars  
Descending with Hicaz on Çargah

**EndOfSentence 7**

**OudPhrase14**  
Extending over 3 bars  
Full modulation from the basic makam  
to Hicaz on the tonic and Hisar  
on the octave and ending the solo on  
the octave (Muhayyer)

67

Var4  
OudM21

Var5  
OudM21

Var6  
OudM21

Var6  
OudM21

OudMotif22  
Rhythmic variations on the tonic

O.

3 3 3 3+

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

Clv.

Bar. Sax.

El. B.

69

VarOudM22  
Rhythmic variations

Var2Oud22  
Simplification

O.

Clv.

Bar. Sax.

El. B.

71

O.

Clv.

Bar. Sax.

El. B.

EndOfSentence8

73 Return to song

O.

Clv.

Bar. Sax.

El. B.

75

O.

Clv.

Bar. Sax.

El. B.

77

O.

Chem oo chem

Clv.

Bar. Sax.

El. B.

# Annatol'ya

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

Ara Dinkjian

$\text{♩} = 200$

Oud

Basic Rhythmic Patterns

6

7

8

9

10

O

BRP

11

12

13

14

O

BRP



15 16 17 18 19

O 

BRP 

20 21 22 23 24

O 

BRP 

25 26 27 28 29 30

O 

BRP 

31 32 33 34 \*2 to solo

O 

BRP 

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

O

BRP

**Oud solo**

**OudMotif1**  
Group of 8th & dotted 4er creating syncopation

**OudM1**

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

**Var2OudM1**  
OudM1 extension by (1) 8th variation on 3rd note

**OudMotif2**  
Combination of 16th pedal note & rest & (7) 8ths (jump from tonic to 5th to 7th and 6th M fall on 4th)

**OudPhrase1**  
(3) bar phrase  
Beat(3)-beat(7)  
**OudM1\*2&VarOudM1\*2&Var2OudM1**  
Insistence on Hüseini  
(comment: groupings of rhythmical value of half note creating a hypermetre effect)

**OudPhrase2**  
(2) bar phrase  
**OudM2&VarOudM2**  
Jump from Dugah to Hüseini movement around Gerdaniye using Evic fall on Hüseini stop on Neva 4x Rast on Neva

**OudM2Var**  
OudM2 substitution of 2nd 8th with (2) 16ths ornament

**OudMotif3**  
Group of (4) 16ths ornament & (2) 8ths

**OudMotif4**  
Group of (4) 8ths insistence on 5th degree pedal on tonic

**VarOudM4**  
OudM4 pedal on 5th below tonic

**OudMotif5**  
combination of (2) 16th ornament on 8th & (5) 8th notes (placed after 8th rest)

43 44 45 **OudM3** 46

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

**End of Sentence1**

**OudPhrase4**  
Extending over (4) bars  
Beat(2)-beat(5)  
**OudM5(first part)&OudM6&VarOudM6&Var2OudM6(second part)**  
(rhythmic displacement & variation of OudM6)  
Movement around Gerdaniye & Evic  
Descending movement from Muhayyer to Çargah 4x Hicaz on Neva (5x Nikriz on Çargah) Modulation to Karçıgar

BRP

**OudMotif6**  
Descending group of 8th & (2) 16ths ornament & (4) 8ths accent on 3 beat of the motif

**VarOudM6**  
OudM6 one tone lower

**Var2OudM6**  
OudM6 3rdm lower

**Var3OudM6**  
OudM6 3rdm higher

**OudPhrase5**  
Extending over (2) bars  
Beat(5)-Beat(4)  
Ascending from Neva to Tiz Segah  
4x hicaz on Neva  
Fall on Muhayyer  
Serving as a bridge

**VarOudPhrase4**

**Var4OudM6**  
OudM6 2ndm higher

**Var5OudM6**  
OudM6 variation on last note

**Var6OudM6**  
VarOudM6 variation on 3rd & 4th & 5th notes

**OudM3**

**VarOudPhrase4**  
**OudPhrase4** (second part) variation/transposition  
Extending over (4) bars  
Beat(5)-beat(4)  
Descending movement from Tiz Çargah to Neva  
3x Kürdi on Muhayyer  
5x Hicaz on Neva  
Karçıgar 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)

**56OudM8**

**Var7OudM6**  
OudM6 6th lower

**VarOudM8**  
**OudM8** variation  
& reduction  
(use of open strings)

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

**VarOudM9**  
**OudM9**  
variation  
on last note

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

**EndOf Sentence2**

**OudPhrase7**  
Extending over (7) bars  
Beat(3)-Beat(8)  
**VarOudM8&OudM9\*(2)**  
&**VarOudM9\*(2)**&  
**OudM10\*(4)**  
Accented ascent from Neva to Gerdaniye  
with 4x rast on Neva  
Movement around Evic&Gerdaniye  
Stop and insistence  
on Muhayyer

**OudM10**

**VarOudM10**  
**OudM10** variation on pedal:  
only low tonic

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

**EndOfSentence3**

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

**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**

**VarOudM13**  
OudM13 variation & reduction

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

**OudM14**

**OudM14**

**OudM14**

**OudPhrase9**  
Extending over (3) bars  
Beat(1)-Beat(3)  
**OudM14\*5**  
3x Uşşak on Muhayyer  
(Repetition of OudM14 and positioning after rests creating hypermeter/syncopation effect)

**OudMotif15**  
Group of (4) 8ths & 8th rests placed after each note creating syncopation effect serving as **question**

**VarOudM15**  
OudM15 reduction same notes without rests serving as **answer**

**OudM14**

**OudM14**

**OudM14**

**OudPhrase10**  
Extending over (2) bars  
beat(4)-beat(7)  
**OudM15&VarOudM15**  
insistence on Muhayyer showing relationship with Tiz Segah&Tiz Çargah

**OudPhrase11**  
Extending over (3) bars  
Beat(8)-Beat(1) of last bar  
Serving as a **bridge**  
Movementt from Muhayyer (with an ornament of Tiz segah)  
Change to Tiz Kürdi,descent to Eviç, ascent to Tiz Kürdi  
fall on Gerdaniye  
Introducing modulation to Karçıgar

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

**OudM16**

**OudM16**

**OudM16**

**OudM16**

**OudPhrase12**  
Extending over(3) bars  
Beat(2)-beat(8)  
**OudM16\*(5)&VarOudM16**  
Movement around Muhayyer&Tiz Kürdi  
Fall on Gerdaniye  
Stop on Tiz Kürdi  
(Rhythmic displacement of OudM16)

**OudM16**  
78

**VarOudM16**  
**OudM16**  
Reduction

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

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

**EndOfSentence4**

**OudPhrase13**  
Extending over (5) bars  
Beat(2)-Beat(1) of last bar  
**OudM17&OudM18(3) & straight 8ths**  
Showing Tiz Nim Hicaz&Tiz Neva  
(implying a 4x Hicaz on Muhayyer)  
Descending with 3x Kürdi on Muhayyer  
Using Eviç&Acem to fall on Hüseini  
Stop on Neva showing Hisar &Çargah

**OudMotif19**  
Rhythmic insistence  
on 4th degree  
with use of open  
strings  
(creating syncopation)

**OudMotif20**  
Rhythmic insistence on  
4th degree  
accents on 2 & 5 placed offbeat

**OudMotif21**  
Group of (4) 16th  
ornament on 8th&(5)8ths

**OudM18** **OudM18** 82

**OudPhrase14**  
(overlap with OudPh13)  
(2) Bar phrase  
**OudM19&OudM20**  
Rhythmic and melodic insistence on Neva, supported  
by open string Dügah

**EndOfSentence5**

**OudPhrase15**  
(2) bar phrase  
**OudM21&VarOudM21**  
Ornament on Hicaz on Neva  
Stop on Neva showing Çargah

**VarOudM21**  
**OudM21** reduction by (1) 8th

**OudMotif22**  
Descending  
pairs of 8th notes

**OudMotif23**  
Group of (6) 8ths\*4er  
over the next bar

**OudMotif24**  
Rhythmic insistence on 3rd  
showing 2ndm  
creating syncopation  
serving as **question**

**OudMotif25**  
Rhythmic  
insistence on 3rd  
showing and  
falling on 2nd  
placed offbeat  
creating  
syncopation  
serving as **answer**

**OudPhrase16**  
Extending over (3) bars  
Beat(1)-beat(1)  
**OudM22&OudM23**  
Descending from Muhayyer  
to Çargah with Hicaz on Neva  
Insistence on Neva  
Stop on Çargah

**EndOfSentence6**

**OudPhrase17**  
Extending over (7) bars  
Beat(1)-beat(1) of last bar  
**OudM24&OudM25&  
OudM26&OudM27&OudM28&OudM29**  
Descent with use of rhythmic insistence  
on every note of the descending movement  
Showing 3x Uşşak on Dügah  
End on Dügah

**OudMotif26**  
Rhythmic insistence on 2ndm  
creating syncopation  
serving as **2nd answer**

**OudMotif27**  
Pedal on 3rd  
showing  
1st&2ndm

**OudMotif28**  
Rhythmic insistence  
on tonic showing 2ndm

**OudMotif29**  
Ascending  
descending group of (4)  
8th placed offbeat

91                      92                      93                      94                      95

O

BRP

⊕

96                                              97

O

BRP

EndOfSentence7

# Kef Life

Ara Dinkjian's metric improvisation

Album: An Armenian in America (Krikor, 2006)

Ara Dinkjian

♩ ~ 272-274

Oud

Claves

6

Clv.

11

Clv.

16

Clv.

21

Percussion

Oud solo

**OudMI**  
Open strings rhythmic insistence on the same note

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

Clv.



27 **OudM2**  
Combination of  
different rhythmic values

**OudM3**  
Ascending 3rds chain of 8ths

**OudM4**  
Descending  
cadence melodic idea

**OudM5**  
Ornament  
of 16ths

**OudM5**

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

**EndOfSentence1**

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

31 **OudM5** **OudM5** **OudM5**

**OudM6**  
2 Groups of 3plets  
combined with 8ths

**VarOudM6**  
**OudM6** combined with dotted 8th

**OudPhrase4**  
One-bar phrase  
Movement around Hüseini

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

**OudPhrase4**

**EndOfSentence2**

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

**VarOudM7**  
**OudM7**  
variation on notes

**OudM8**  
Over the bar  
motif descending

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

38 **VarOudM8**  
1 tone lower

**Var2OudM8**  
**OudM8** 3rdm lower

**OudM9**  
Group of 16ths \*8th  
placed over the bar

**OudM10**  
group of 16ths  
placed off beatt

**VarOudM10**  
**OudM10** extension

**Var2OudM10**

**OudPhrase7**  
Extending over five bars phrase  
Modulation to Karçıgar and return to Uşşak

Clv.

41 **Var2OudM10**  
**OudM10**  
second extension  
placement over the bar

**Var3OudM10**  
**OudM10** 3rd extension&  
development

**OudM11**  
Descending with  
ornament on the  
next higher note

**OudM12**  
**Rhythmic one  
tone movement**

**VarOudM12**  
**OudM12**  
Extension& Development  
with ornament

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

**OudM14**  
Ascending group  
of 16ths & 4er

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

**EndOfSentence3**

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

48 **varOudM15**  
**OudM15**  
Extension variation&inversion

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

**OudM16**

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

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

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

Clv.

54 **Var2OudM16**  
OudM16 different high note

**Var2OudM16**

**Var2OudM16**

**OudM17**  
Ornament around the tonic

Clv.

56 **OudM18**  
Rhythmic counterplay on the same note

**VarOudM14**  
OudM14 Extension

**OudMotif19**  
Fall with glissando and syncopation

**EndOfSentence4**

**OudPhrase10**  
Five- bar phrase  
Modulation to Karçığar

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

**EndOfSentence5**

**OudPhrase10**  
Two-bar phrase  
return to Uşşak

**OudPhrase11**  
Two-bar phrase  
descending movement showing Uşşak makam

Clv.

66 **Var2OudM21**  
OudM21 3rdm lower

**Var3OudM21**  
OudM21 4th lower and reduction

**OudM22**  
Combination of tremolo&wide vibrato&intervallic jump

**VarOudM22**  
extension

**OudM23**  
tremolo,vibrato 8th notes insistence

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

Clv.

70

To percussion improvisation

Clv.

EndOfSentence6

70

To percussion improvisation

Clv.

EndOfSentence6

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

## Slide dance

Ara Dinkjian

♩ = 299-301

Ara Dinkjian's metric improvisation

Score for Slide Dance, featuring Ara Dinkjian's metric improvisation. The score is written for Oud, Bass Guitar, and Basic Rhythmic Pattern.

The score is divided into four systems, each with three staves (Oud, Bass Guitar, and Basic Rhythmic Pattern).

**System 1:** The Oud staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 10/8. The Bass Guitar staff is in bass clef. The Basic Rhythmic Pattern staff is marked with a 10/8 time signature and contains a series of 16th notes. A note above the staff reads "Flow of 16th notes on 3+2+2+3/8 (curecuna)".

**System 2:** The Oud staff begins with a 4-measure rest, followed by a melodic line. The Bass Guitar staff is in bass clef. The Basic Rhythmic Pattern staff continues with 16th notes.

**System 3:** The Oud staff begins with an 8-measure rest, followed by a melodic line. The Bass Guitar staff is in bass clef. The Basic Rhythmic Pattern staff continues with 16th notes. A note above the staff reads "Piano".

**System 4:** The Oud staff begins with a 12-measure rest, followed by a melodic line. The Bass Guitar staff is in bass clef. The Basic Rhythmic Pattern staff continues with 16th notes.

1. 16 2.

Oud

20

Oud

25 1. 2.

Oud

30 1.

Oud

2. 34 Oud solo

**OudMotif1**  
(1) 4er note with grace note played with gliss& vibrato

**VarOudMotif1**  
duplication of the note value

**Var2OudMotif1**  
OudM1 extension: addition of (2) 8ths & (1) 4er

**OudMotif2**  
Group of (2) 8ths, (1) 4er/3) 8ths (straight)

**OudPhrase1**  
(6) bar phrase  
**OudM1&VarOudM1&Var2OudM1&OudM2**  
Entrance& insistence on Hüseini  
Descent on Neva  
Fall on Çargah  
Schord Hüseini  
Repetition of the movement

40 **Var2OudM1**

**VarOudMotif2**  
OudM2 extension  
addition of (1) 8th

**OudMotif3**  
Combination of dotted quarter, (2) 4er notes& 3plet of 16th ornament falling on 4er

**OudMotif4**  
Combination of (2) 16ths & (2) 8ths ascending placed Upbeat

**OudMotif5**  
Group of (9) 8ths on 3rdm interval ascending/descending movement

**OudPhrase2**  
(2) bar phrase  
**OudM3\*(2)**  
Movement around Neva  
Descent and stop on low Segah

**OudPhrase3**  
Extending over (2) bars  
Beat(7)-beat(8)  
**OudM4&OudM5**  
Ascending movement from Hüseini Aşran to Çargah  
Ascending movement using melodic chains from Rast to Hüseini  
Descent to Segah  
Schord Rast on Rast / Schord Hüseini on Dugah

46 **OudMotif6**  
Combination of (1) 4er& ornament of (2) 16ths with grace note on dotted 8th

**OudMotif7**  
Combination of 16th& ornament of dotted 16th&32nd(2) 10ths falling on 4er 4er with 16th played legato

**OudM6**

**OudM7**

**OudMotif8**  
Group of (3) 8ths with apoggiatura placed upbeat  
Question

**OudMotif9**  
Combination of (2) 8th& ornament of dotted 16th&32nd(2) 16ths falling on 8th  
Answer

**OudPhrase4**  
(2) bar phrase  
**(OudM6&OudM7)\*2**  
Descent from Çargah to Segah  
Fall on Dugah  
Schord Uşşak

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





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

66 Var3 OudM16 Var3OudM16 Var3OudM16 Var3OudM16 Var3OudM16 EndOfSentence2

71 OudMotif17 Ascending group of 16ths ending on 4er placed on beati2 OudMotif18 (on the same note) group of dotted 8ths&8ths over (3) 8ths creating syncopation OudMotif19 (on the same note) Group of (2) dotted 8ths&8ths creating syncopation OudMotif20 (on the same note) group of 8ths&(4) 16ths straight OudMotif21 (on the same note) pedal on tonic group of (1) 8th& (2) 16ths(1) 8th OudMotif22 (on the same note) group of (2) dotted 8ths&16ths OudMotif23 combination of OudM20&OudM18 reduced by (1) 16th OudM22 OudM22

OudPhrase10 Extending over (7) bars (70-77) beati2- beati7 OudM17&OudM18&OudM19&OudM20&OudM21& OudM22\*(3)&OudM23&OudM24\*(2) &VarOudM24& Var2OudM24&VarOudM18 Ascending movement from Evrig to Tiz Çargah 3x Uşşak on Muhayyer Rhythmic insistence on Tiz Çargah fall on Tiz Segah

75

Oud

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

OudM24

VarOud  
M24  
OudM24  
reduction  
&variation  
on notes

Var2OudMotif24  
OudM24  
variation on notes  
(2nd m lower)

VarOudM18  
OudM18  
3rdm lower

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

OudPhrase11

78

Oud

OudMotif26  
(on the same note)  
Combination of 4er,8ths&16ths

VarOudM25  
Variation on 1st notes

OudM26

VarOudM25

Var2OudM25  
VarOudM25 reduction

OudMotif27  
(on the same note)  
Group of different rhythmic values  
creating syncopation

OudPhrase11  
Extending over (5) bars (77-81)  
best(9)-best(10)  
(OudM26&VarOudM25)\*2&Var2OudM25&OudM27  
Insistence on Muhayyer  
Repeated ascent from Evli to Tiz Çargah  
Şehird Uşşak on Muhayyer  
End on Muhayyer

EndOfSentence3

# Crosswinds

Album: The Secret Trio-Soundscapes (2012)

Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

♩ = ~350  
(4+3/8)

recording pitch = D

2 3 4 5

Kanun

Klarinet

Oud

6 7 8 9 10

Ka.

Kl.

Oud

11 12 13 14

Ka.

Kl.

Oud

15 16 17 18

1. 2. %

Ka.

Kl.

Oud

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

19 20 21 22 23

Ka.

Kl.

Oud

24 25 26 27

Ka.

Kl.

Oud

Detailed description: The musical score consists of two systems. The first system covers measures 19 to 23. Measures 19-21 are in 4/4 time. Measure 22 has a first ending (1.) and a second ending (2.). Measure 23 is a whole rest. The second system covers measures 24 to 27. Measure 24 has a key signature change to D major (F#). Measures 25-27 are in 7/8 time. The score is for four parts: Ka. (Kavalav), Kl. (Klavi), Oud, and a vocal line. Measures 19-23 show a vocal melody with first and second endings. Measures 24-27 show instrumental accompaniment for Ka., Kl., and Oud.

28 29 30 31

Ka.

Kl.

Oud

32 33 34 35

Ka.

Kl.

Oud

Laid Back

The musical score consists of two systems of four staves each. The first system covers measures 28 to 31, and the second system covers measures 32 to 35. The instruments are Ka. (Kavalav), Kl. (Klavi), and Oud. The key signature is one sharp (F#) and the time signature is 4/4. Measures 28-31 are a repeat of a four-measure phrase. Measures 32-35 include first and second endings. The keyboard part has a 'Laid Back' section starting at measure 34.

36 37 38 39

Ka.

Kl.

Oud

40 41 42 43

1. 2.

Ka.

Kl.

Oud

Repeat\*3  
4th time to Solo

44 45 46 47 48

Ka.

Kl.

Oud

49 50 OudSolo 51 52 53

Ka.

Kl.

Oud

**OudMotif1**  
Group of (4) 8ths  
played legato&  
(1) dotted 4er  
introducing 5th  
degree & jump  
from 5th to 7thm

**VarOudM1**  
reduction of OudM1 by an  
8th in the beginning

legato

**OudPhrase1**  
Extending over 5 bars  
**OudM1&VarOudM1&OudM2**  
Movement around Hüscini showing Gerdaniye  
fall on Hüseini



54 55 56 57 58

Ka.

Kl.

Oud

**OudMotif2**  
Group of dotted 8th&16th & 8th with grace note after & 4er  
Vibrato&legato&picking

**OudMotif3**  
Group of (2) 16ths with grace note before&8th&4er

**OudM2**

**OudPhrase2**  
Extending over 3 bars phrase beat(3)-beat(6)

**OudM3&OudM2&OudM4**  
Movement around Çargah, ascent on Hüseini, descent on Neva

59 60 61 62 63

Ka.

Kl.

Oud

**OudMotif4**  
Group of (3) quarter notes played after the beat (creating a group of 6 instead of 4)

**OudMotif5**  
Group of (4) 8th notes accent on 2nd

**VarOudM5**  
**OudM5**  
reduction by (1) 8th

**Var2OudM5**  
**OudM5**  
Variation-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

64 65 66 67 68

Ka.

Kl.

Oud

EndOfSentence1

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

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

**Var2OudM7**  
OudM7 variation on  
ending notes

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

69 70 71 72 73

Ka.

Kl.

Oud

**OudMotif8**  
Group of 8th&4er&(2) 8ths  
Jump from 7thm to 3rd fall on octave  
{ pull effect interpretation }

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

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

**Var2OudM9**  
**VarOudM9**  
**extension-**  
addition of (1) 8th

legato

**EndOfSentence2**

**OudPhrase6**  
Extending over 4 bars phrase  
Beat(7)-Beat(8)  
**OudM8&OudM9&VarOudM9&Var2OudM9**  
Ascent from Gerdaniye to Tiz Çargah (high)  
Descent with Tiz Buselik  
imitating a fall with 3x Uşşak  
Fall on octave and insistence  
stop on Gerdaniye

74 75 76 77

Ka.

Kl.

Oud

**OudMotif10**  
Group of 4er with (3) grace  
note ornament  
& 8th&  
4er&8th note rest

**VarOudM10**  
**OudM10**  
reduction and duplication

**Var2OudM10**  
**VarOudM10**  
variation on last note

**OudPhrase7**  
Extending over 6 bars phrase  
(beat(3) - beat(7) of last bar)  
**OudM10&VarOudM10&Var2OudM10&OudM11**  
Movement implying 4x Uşşak on Hüseini, insisting on Gerdaniye  
Stop on Muhayyer  
Descending with Acem on Hüseini

78 79 80 81 82

Ka.

Kl.

Oud

**OudMotif11**  
Two different ways of articulation  
for a 2M interval with ornament  
(grace note after the note / two 16th notes)

**OudMotif12**  
Group of (4) 8th notes  
falling on dotted quarter  
Movement around 5th degree falling on the 4th  
degree

**OudPhrase8**  
Two bar phrase  
From Acem to Hüseini, then movement around Hüseini, stop on Neva

83 84 85 86 87

Ka.

Kl.

Oud

**OudM3**

**VarOudM4**  
OudM4 on  
different notes

**OudMotif13**  
Combination of half  
and dotted quarter, indicating  
the rhythmic structure  
of the meter (4+3)  
& group of (3) 8ths  
serving as **question**

**VarOudM13**  
**OudM13** variation different  
notes  
& legato group of (3) 8ths  
serving as **answer**

**OudPhrase9**  
Extending over 3 bars phrase  
Beat(3)-Beat(7) of last bar  
**OudM3&VarOudM4**  
Movement around Çargah, ascent to Hüseini, descent to Çargah

**OudPhrase10**  
Extending over (4) bars  
Beat(5)-Beat(7)  
**OudM13&VarOudM13&OudM14**  
Movement around Çargah, fall on Buselik, descent on Rast,  
ascent on Çargah  
end on Dügah

legato

88 89 90 91 92 93

Ka.

Kl.

Oud

OudMotif14  
group of (5) 8ths&half note  
ascending descending  
serving as end motif

To Part C

EndOfSentence3

94 95 96 97 98

Ka.

Kl.

Oud

Part C

99 100 101

Ka.

Kl.

Oud

This musical score consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The staves are labeled 'Ka.', 'Kl.', and 'Oud' on the left. Above the staves, measure numbers 99, 100, and 101 are indicated. The 'Ka.' staff contains a melody of eighth notes in measures 99 and 100, followed by a triplet of eighth notes in measure 101. The 'Kl.' staff contains a melody of eighth notes in measures 99 and 100, followed by a triplet of eighth notes in measure 101. The 'Oud' staff contains a melody of eighth notes in measures 99 and 100, followed by a triplet of eighth notes in measure 101. The triplet in measure 101 of each staff is beamed together and has a repeat sign at the end of the staff.

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

# Crosswinds

Ara Dinkjian's metric improvisation

Tamer Pınarbaşı

♩ = ~338  
(4+3/8)

recording pitch = D

OudSolo 2 3 4 5

Kanun

Oud

Clarinet

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

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

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

transcribed by Marina Liontou Mochament

6 7 8 9 10

K.

O.

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

**Var2OudM1**  
Variation on both parts  
of the motif  
different notes

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

**EndOfSentence1**



11 12 13 14 15

K.

O.

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

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

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

**OudPhrase4**  
(2) bar phrase

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

**OudM3**  
Variation of OudMotif1 from Crosswinds solo in Soundscapes

**OudM4**  
Variation of Var2OudM7 from Crosswinds solo in Soundscapes

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

legato

16 17 18 19

K.

O.

**OudMotif5**  
Jump with gliss  
upwards&downwards

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

**OudM6**

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

**OudPhrase7** from Crosswinds solo in  
Soundscapes

20 21 22 23

K.

O.

**VarOudM6**  
OudM6 variation on notes

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

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

24 25 26 27

K.

O.

**OudMotif7**  
Group of (2) dotted 8ths&8th  
(grace note on first with gliss  
from open string)  
serving as **question**

**VarOudM7**  
**OudM7**  
One octave lower  
serving as **answer**

**Var2OudM7**  
**OudM7** two octaves lower  
serving as **answer**

**OudPhrase8**  
Extending over (4) bars  
Beat(1)-beat(1) of last bar  
Tiz Acem to Tiz Hüseini  
Acem to Hüseini  
Acem Aşiran to Hüseini Aşiran  
stop on Yegah

28 29 30 31 32

K.

O.

**EndOfSentence2**

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

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

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

**VarOudM9**  
Variation& addition of notes

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

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

**OudMotif12**  
from Crosswinds solo in  
Soundscapes

**OudPhrase3** from Crosswinds Soundscapes

33 34 35 36 37

K.

O.

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

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

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

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

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

**OudPhrase3**

38 39 40 41 42 43

K.

O.

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

**EndOfSentence3**

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

OudMotif14 from solo on Crosswinds in Soundscapes

44 45 46 47 48 49

**Part C**

K.

O.

50 51 52

K.

O.

# Moments

Tamer Pınarbaşı's metric improvisation

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

Ara Dinkjian

♩ = 52

Kanun

2

3

A

Ud

4

Ud

5

Ud

6

6 6 6 6 7

Ud

6 3 7 3 3

8

3 9 3 10

Ud

11 2nd Repeat 6 6 6 6

11

Ud

3 3

11

Klar

3

Detailed description: This musical score is for two instruments, Ud and Klar, in a key of B major (two sharps). The score is divided into six systems. The first system shows the Ud part starting at measure 6 with a series of sixteenth-note runs, each marked with a '6' (likely a fingering or breath mark), and ending with a '7'. The second system continues the Ud part with more sixteenth-note runs, marked with '3', '7', '3', and '3'. The third system shows the Ud part starting at measure 8 with a '3' and ending at measure 10 with a '10'. The fourth system is marked '2nd Repeat' and shows the Ud part starting at measure 11 with four measures of sixteenth-note runs, each marked with a '6'. The fifth system shows the Ud part starting at measure 11 with a '3' and ending with a '3'. The sixth system shows the Klar part starting at measure 11 with a '3' and ending with a '3'. The Ud part is in 3/4 time, and the Klar part is in 4/4 time.



12

6

6

6

6

12

Ud

3

12

Klar

3

13

6

6

6

6

13

Ud

3

3

13

Klar

3

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

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

**Measure 14:**

- Ud:** Treble clef, G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). A sixteenth-note rest is present at the beginning.
- Klar:** Treble clef, G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). A sixteenth-note rest is present at the beginning.

**Measure 15:**

- Ud:** Treble clef, G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). A sixteenth-note rest is present at the beginning.
- Klar:** Treble clef, G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). A sixteenth-note rest is present at the beginning.

The score includes fingerings (6 and 3) and breath marks (arcs) for both instruments.

Musical score for two instruments, Ud and Klar, in G major (one sharp). The score consists of two systems, measures 16 and 17.

**Measure 16:**

- Ud:** Treble clef, key signature of one sharp. The staff contains four groups of sixteenth notes, each marked with a '6' (sixteenth notes). The notes are G4, A4, B4, C5, D5, and E5.
- Klar:** Treble clef, key signature of one sharp. The staff contains a triplet of eighth notes (G4, A4, B4) marked with a '3', followed by a half note (C5), a quarter note (D5), and a quarter rest.

**Measure 17:**

- Ud:** Treble clef, key signature of one sharp. The staff contains four groups of sixteenth notes, each marked with a '6'. The notes are G4, A4, B4, C5, D5, and E5.
- Klar:** Treble clef, key signature of one sharp. The staff contains a half note (G4), a half note (A4), a quarter note (B4), a quarter rest, and a triplet of eighth notes (C5, D5, E5) marked with a '3'.

18 6 6 6 6 19

Ud 18 3 19 3 3

Klar 18 3 19 3 3

20 3 21 3 22

Ud 20 3 21 3 22

Klar 20 3 21 3 22

**Kanun Solo**  
23

**KanM1**  
Combination of 3plet  
of 16ths & quarter note  
serving as **question**

**KanM2**  
dotted 16th  
in the 3plet  
creating 'move feel'  
serving as **answer**

**KanM3**  
Group of 4 16ths  
Starting offbeat  
in the 3plet  
on the same note

**KanunPh1**  
Extending over 2 bars (off beat 3-beat 3)  
Entrance phrase  
Movement around Dügah

**KanunPh2**  
Extending over 2 bars  
Question phrase  
Statement of Dügah  
and fall on Acem Asıran  
(Implying a Kürdi 3chord on  
Hüseini Asıran)

23 3 24 3 3

Ud 23 3 24 3 3

**VarKanM3**  
KanM3 variation on first note

**KanM4**  
Ornament of  
32s in 3plet of 16ths

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

**EndOfSentence1**

**KanM5**  
Offbeat placed  
statement of  
the 4th degree

**KanM6**  
Same note insistance  
creating syncopation

**KanM7**  
3plet of  
16ths  
&8th

**VarKanM7**  
KanM7 Extension

**KanunPhrase4**  
Offbeat1-beat2  
Introduction of Hicaz intervals and  
stop on Neva

**KanunPhrase5**  
Extending over 2 bars  
Introduction of Hüseini and Uşşak 3chord  
on Hüseini  
Stop on Neva

**Var2KanM7**  
Melodic Development of KanM7

**KanM8**  
Fast tremolo  
on the same  
note

**Var1KanM8**  
KanM8  
variation  
on notes

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

**Var2KanM8**  
KanM8 variation  
on notes and values

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

**VarKanM9**  
KanM9 Extension &  
melodic development

**KanM9**

**KanM9**

**KanM9**

**EndOf Sentence2**

**KanunPhrase7**  
Extending over 2 bars  
Offbeat4-onbeat2  
Introduction of Acem  
descent and stop on Neva

**KanunPhrase8**  
Extending over 2 bars  
Rhythmic placement of KanM9 & extension  
Re-establishment of Hicaz and stop on Dügah

**EndOf Sentence3**

**KanM10**  
Mib arpege of 32s  
on a 6plet&descending

**KanM11**  
Descending 3plet  
ending on rest

**VarKanM11**  
KanM11 ending on 8th,  
over the bar phrasing

**KanM10**

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

**Kanun**

**Ud**

**Kanun**

**Ud**

**Kanun**

**Ud**

**KanM12**  
Offbeat placed  
group of 6 notes

**KanM13**  
Ascending  
group  
of 3notes  
with 2ndm  
interval

**VarKan13**  
Kan13  
2Mhigher

**KanM14**  
Ascending-  
descending  
beamed 3plets

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

**VarKan8**

**KanunPhrase11**  
Extending over 3 bars  
Insistence with tremolo on Neva , ascending gradually to Hüseini, Acem, Gerdaniye and then fall back on Hüseini

**KanM15**  
Ascending  
descending  
movement  
of 3notes

**VarKan15**  
**KanM15**  
variation  
on notes

**KanunPhrase12**  
**Extending over 2 bars**  
End Phrase  
Descend from Hüseini to Dügah with Hicaz intervals.

**EndOfSentence4**

Kanun

Ud

34

34

35

35

36

36

37

37

38

38

# Moments

Live concert performance  
Zurich, March 2015

Tamer Pınarbaşı's metric improvisation

Ara Dinkjian

Score for Kanun, SOLO, UD, and Klar.

**Kanun:** The score begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A tempo marking of  $\text{♩} = 52$  is present. The melody consists of four measures, each containing a sixteenth-note triplet (marked with a '6' above the staff) starting on a low G. The notes are G, A, B, C, D, E, F#, G.

**SOLO:** The staff is empty, with a key signature of one sharp (F#) and a 4/4 time signature.

**UD:** The staff is empty, with a key signature of one sharp (F#) and a 4/4 time signature.

**Klar:** The staff is empty, with a key signature of one sharp (F#) and a 4/4 time signature.



2

Kan

6

6

6

6

SOLO

Ud

K.

3

A

6

6

6

6

SOLO

Ud

3

K.

4

Kan

6

6

6

6

SOLO

Ud

3

3

K.

5

Kan

6

6

6

6

SOLO

Ud

3

K.

Detailed description: The image shows a musical score for four instruments: Kan, SOLO, Ud, and K. The score is organized into two systems. The first system starts at measure 4, and the second system starts at measure 5. Each system has four staves. The Kan staff (top) plays a continuous sixteenth-note pattern with '6' fingerings. The SOLO staff is silent. The Ud staff (third) plays a triplet pattern. The K. staff (bottom) is silent. The key signature is one sharp (F#) and the time signature is 4/4.

6

Kan

6

6

6

6

6

SOLO

Ud

3

K.

Detailed description: This system contains measures 6 and 7. The Kan part has six measures of eighth-note triplets. The SOLO part has a whole rest in measure 6 and a whole note in measure 7. The Ud part has a triplet of eighth notes in measure 6, followed by a half note in measure 7. The K. part has a triplet of eighth notes in measure 6, followed by a half note in measure 7.

7

$\text{♩} = 50-52$

Kan

7

SOLO

7

Ud

6

6

6

6

6

6

K.

Detailed description: This system contains measures 7 and 8. The Kan and SOLO parts have whole rests in measure 7 and whole notes in measure 8. The Ud part has a complex rhythmic pattern in measure 7, including sixteenth and thirty-second notes, and a half note in measure 8. The K. part has a complex rhythmic pattern in measure 7, including sixteenth and thirty-second notes, and a half note in measure 8.

8 Fine

Kan

SOLO

Ud

K.

$\text{♩} = 52$

9 A Second repeat

Kan

SOLO

Ud

K.

10

Kan

6

6

6

6

11

SOLO

11

Ud

3

11

K.

3

3

11

Kan

6

6

6

6

11

SOLO

11

Ud

3

3

11

K.

3

12

Kan

6

6

6

6

SOLO

Ud

3

K.

3

13

Kan

6

6

6

6

SOLO

Ud

3

3

K.

3

14

Kan

6

6

6

6

SOLO

14

Ud

3

K.

3

15

Kan

6

6

6

6

SOLO

15

Ud

3

3

K.

3

Detailed description: The musical score is for four instruments: Kan, SOLO, Ud, and K. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, measures 14 and 15. In measure 14, Kan plays a sixteenth-note pattern with four groups of sixteenth notes, each marked with a '6' above it. SOLO is silent. Ud plays a sixteenth-note pattern with a triplet of sixteenth notes marked with a '3' above it. K. plays a triplet of sixteenth notes marked with a '3' above it, followed by a half note. In measure 15, Kan plays a sixteenth-note pattern with four groups of sixteenth notes, each marked with a '6' above it. SOLO is silent. Ud plays a sixteenth-note pattern with two groups of sixteenth notes, each marked with a '3' above it. K. plays a half note, followed by a quarter rest, and then a triplet of sixteenth notes marked with a '3' below it.

16

Kan

6

6

6

6

SOLO

15

Ud

3

K.

3

17

Kan

$\text{♩} = 50-52$

*pp*

SOLO

17

Ud

6

6

6

6

6

6

K.

6

6

6

6

6



18

Kan

SOLO

Ud

K.

The musical score consists of four staves. The top staff, labeled 'Kan', has a treble clef and a key signature of one sharp (F#). It begins with a melodic line that includes a fermata. The second staff, labeled 'SOLO', is empty. The third staff, labeled 'Ud', and the fourth staff, labeled 'K.', both have treble clefs and a key signature of one sharp (F#). They feature complex melodic lines with triplets and sixteenth notes, indicated by the '6' and '3' markings above the notes.

19 Kanun solo  $\text{♩} = 50-52$  20

Kan

19 Entry 20

SOLO *mp*

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

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

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

19 20

Ud

19 20

K.

21 22

Kan

21 22

SOLO

KanM2 KanM3

KanunPhrase3  
Beat3-Beat4  
Movement implying Sabah-Kürdi  
on Hüseini Aşiran  
Stop on Acem Aşiran  
2nd answer

KanM4  
offbeat placed double  
same notes descending

VarKanunPhrase3  
Extending over 2 bars  
KanPhr3 extension and melodic  
development  
Movement implying Sabah-Kürdi  
on Hüseini Aşiran  
Stop on Yegah  
3rd answer

21 22

Ud

21 22

K.

23 24

Kan

23 24

**KanM5**  
Beamed triplets  
creating syncopation

SOLO

23 24

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

Ud

23 24

K.

25

Kan

SOLO

**KanM6**  
offbeat placement, rests  
& beamed triplets  
creating syncopation

**VarKanM6**  
KanM6  
Extension & development over the bar

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

Ud

K.

26

Kan

SOLO

**KanM7**  
Ornament around tonic  
combination of different  
rhythmic values

**EndOfSentence1**

Ud

K.

27

Kan

SOLO

Ud

K.

**KanM8**  
3

**KanM9**  
Rests & notes  
combination creating  
syncopation

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

28

Kan

SOLO

Ud

K.

**KanunPhrase7**  
Offbeat3-beat4  
Ascending descending movement leading to Evic

29

Kan

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

29

SOLO

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

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

29

Ud

29

K.

30 31

Kan

SOLO

Ud

K.

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

**KanM13**  
Ornament  
of 32s  
placed after  
rests

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

**KanM15**  
Over the bar  
motif  
creating  
syncopation

**Q**

**Vib & Effect**

**EndOfSentence2**

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

**KanunPhrase10**  
Extending over 2 bars (ending on beat 1 of next bar)  
Movement around Acem & Gerdaniye ending on Neva

**A**

**VarPhrase9**  
On-the-spot answer  
and melodic variation

*mp*

*mf*

30 31



32

Kan

**KanM16**  
Group of 2 triplets  
with 3rdm jump

**VarKanM8**  
M8 placement off-beat &  
variation on ending note

32

SOLO

**KanunPhrase11**  
**Extending over 2 bars (landing on beat1-overlapping phrases)**  
Movement from Gerdaniye to Neva then from Dik Kürdi to Rast  
Hicaz environment  
(Kanunphr11 is a combination with OudPhrase1 which is an on-the-spot  
improvised reaction from the accompaniment)

32

Ud

**VarKanM16**  
M16 reduction

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

32

K.

33

Kan

**KanM17**  
Ascending-descending melodic idea  
combination of different flows  
of -nplets (3plet&5plet&4plet)

**KanM18**  
Descending-ascending-descending melodic idea  
Combination of 3plet&32s flows of subdivision

33

SOLO

**KanunPhrase12**  
**One bar phrase (overlapping on beat1)**  
Ascending -descending movement from Rast to Hüseini  
Descending -ascending from Gerdaniye to Neva

33

Ud

33

K.



35

Kan

**KanM21**  
8th&16th flow  
with tremolo

**VarKanM21**  
**KanM21**  
with octave support

**KanM22**  
Tremolo insistence on one note

SOLO

35

Ud

35

K.

The musical score is written for four staves: Kan, SOLO, Ud, and K. The key signature is G major (one sharp) and the time signature is 4/4. The SOLO part begins with a measure of 8th and 16th notes with tremolos, followed by a measure of sustained tremolo. The Ud part features a series of eighth notes with tremolos. The Kan and K parts are empty staves.

36

Kan

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

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

36

SOLO

3 3 5 5 5 5

**KanunPhrase14**  
Offbeat1-1st 16th  
of beat2  
Connecting phrase  
stating the octave  
(Muhayyer)

**KanunPhrase15**  
Extending over 2 bars  
Descending ascending melodic movement from Gerdaniye to Yegah to Acem showing  
the full range of Hicaz makam

36

Ud

3 3 3 3 3

36

K.

37

Kan

SOLO

Ud

K.

**VarKanM23**  
KanM23 in 7plet flow

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

38

Kan

SOLO

Ud

K.

**VarKanM8**  
KanM8 reduction & rhythmic placement

**EndOfSentence3**

39

Kan

**KanM24**  
Beamed 3plets  
creating syncopation  
on a 2M

**VarKanM24**  
**KanM24**  
reduction

**Var2KanM24**  
**KanM24** melodic  
development

39

SOLO

**KanunPhrase17**  
Extending over 2 bars  
Insistence on Hüseini and Neva  
stop on Neva

39

Ud

39

K.

40

Kan

**Var3KanM24**  
**KanM24** reduction  
to the skeleton  
of the motif

40

SOLO

**KanunPhrase18**  
**Beat2-Beat4**  
Segah movement on Dügah and fall on Kaba Nim Hicaz

40

Ud

**EndOfSentence4**

40

K.



41

Kan

**KanM25**  
Ascending 3plet  
with fall on  
3rdm

**VarKanM25**  
KanM25 5th  
interval higher  
& variation on 1 notes

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

41

SOLO

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

**KanunPhrase19**  
Beat1-Beat4 (1st 16th)  
Ascending chains from Rast to Tiz Gerdaniye  
Descending to Neva  
Full range Hicaz makam establishment

**KanunPhrase20**  
Offbeat4-onbeat2  
Uşşak on Hüseini

41

Ud

3

3

3

41

K.

42

Kan

42

SOLO

VarKanM27  
KanM27  
reduction  
& change  
of flow

42

Ud

42

K.

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

The image shows a musical score for three instruments: Kanun, Solo, and Ud. The score is in 4/2 time and features a key signature of one sharp (F#). The Solo part includes a reduction and change of flow, and the Ud part includes a phrase with a gradual fall and a stop on Muhayyer.

43

Kan

43

SOLO

**KanM28**  
Movement  
around  
one note

**VarKanM8**  
KanM8 reduction

**KanM29**  
Ornaments  
on a note

**VarKanM29**  
KanM29  
2m lower

**KanunPhrase22**  
Extending over 2 bars  
Ascending descending movement from Tiz Nim Hicaz to Tiz Muhayyer and back to  
Tiz Nim Hicaz  
Full Range Hicaz with Uşşak on Tiz Hüseini placed on the high register

43

Ud

43

K.

44 Slight metronome difference

Kan

SOLO

44

Var2KanM29  
KanM29 3rd lower  
& extension

KanM30  
2 part  
movement around octave

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

EndOfSentence5

Ud

44

K.

45 **3:2**

Kan

**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 Gerdaniye with the use of Tiz Nim Hicaz

SOLO

Ud

K.

46

Kan

**Var2KanM31**  
**KanM31**  
half tone interval

**Var3KanM31**  
**KanM31 inversion**  
Ascending  
jump of 3rdm

**VarKanM22**  
**KanM22 extension** 4th higher

SOLO

Ud

K.

47

Kan

SOLO

Var4KanM31  
KanM31  
4th dim higher

Var5KanM31  
4th aug higher

Var6M31  
4th aug jump

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

Ud

K.

48

Kan

SOLO

Var3KanM31

VarKan22

EndOfSentence6

Ud

K.

49

Kan

49

SOLO

**KanM32**  
Series of descending 8ths creating  
3:2 polyrhythm

**KanunPhrase25**  
Part of bar phrase  
Offbeat 1-beat4  
Exploration of the super-high register  
of the makam and the instrument  
Ascending Hicaz 4x on Tiz Muhayyer  
and fall on Tiz Neva

49

Ud

49

K.

50

Kan

**KanM33**  
Ascending/  
Descending  
group of 4  
over 3plets

**VarKanM33**  
**KanM33**  
3/2Mlower

**Var2KanM33**  
**KanM33**  
3m lower&extension

50

SOLO

**KanunPhrase26**  
part of bar phrase  
Off-Beat-1-Beat3  
Descending movement with consecutive melodic chains  
From Tiz Acem to Gerdaniye

**KanunPhrase27**  
Nested phrase inside the 6plets  
Offbeat4-Onbeat1 of next bar  
Chains from Tiz neva to Neva

50

Ud

50

K.



34

52

Kan

52

**KanM35**  
Descending 9plet

SOLO

9 6 3 3 3 3

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

**EndOfSentence7**

Ud

52

3

K.

52

53

Kan

SOLO

53

**KanM36**  
Ascending group  
of 7 in 10plet 10

**KanM37**  
ornament 6 6

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

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

Ud

53

K.

54

Kan

5#

SOLO

**KanM37**  
Extended syncopation

Ud

5#

K.

The musical score consists of four staves. The top staff is labeled 'Kan' and contains a single measure with a whole rest. The second staff is labeled 'SOLO' and contains a complex rhythmic pattern with syncopation, marked with a '6' and 'Extended syncopation'. The third staff is labeled 'Ud' and contains a similar rhythmic pattern with a '6' and 'Extended syncopation'. The bottom staff is labeled 'K.' and contains a single measure with a whole rest. The key signature is B major (two sharps) and the time signature is 5/4.

55 56 57

Kan

SOLO

**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**

Ud

K.

# Volta

Kyriakos Tapakis's metric improvisation

Κυριάκος Ταπάκης

Kyriakos Tapakis & Folk Orchestra of the BNR conducted by Dimitar Hristov

Arrangement by Kostadin Genchev (2015)

Concert pitch: G

Oud

Bass Guitar

3

5

8

Part B

11

Part C

14

Gliss-----

17

Musical notation for measures 17-19. Treble clef: measures 17-18 have chords (F#4, G#4, A#4, B4) and (F#4, G#4, A#4, B4, C5), measure 19 has a melodic line starting with G4. Bass clef: measures 17-19 are empty. Piano: measures 17-19 have a steady eighth-note accompaniment.

20

Musical notation for measures 20-22. Treble clef: measures 20-22 have a melodic line starting with G4, followed by a series of eighth and sixteenth notes. Bass clef: measures 20-22 are empty. Piano: measures 20-22 have a steady eighth-note accompaniment.

23

Musical notation for measures 23-25. Treble clef: measures 23-25 have a melodic line starting with G4, followed by a series of eighth and sixteenth notes. Bass clef: measures 23-25 are empty. Piano: measures 23-25 have a steady eighth-note accompaniment.



26

26

29 To Solo

29 To Solo

Ad libitum ♩ ~ 3plet

32

OudMotif1  
3plet of 8ths  
with appoggiatures

OudM1  
3

OudMotif2  
3plet of 8th with  
pause on start

OudPh1:  
Extending over 2bars  
Starting on beat(2) ending on beat(2)  
From Irak to Neva with 4x Hicaz on Dügah falling to Rast ,  
then passing through Nim Hicaz fall to Dügah

OudPh2

32

**OudMotif3**  
3plets joined  
creating  
synchopation effect

34

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

**Endof Sentence1**

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

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

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

**OudMotif5**  
7plet of 8ths over dotted half 7

36

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

37

**OudMotif5**  
5plet of 8ths over dotted 4er

**OudPh6**  
Part of bar phrase  
Beat(1) to beat(7)  
From Nim Hicaz to Nim Hicaz instisting on Hüseini

**OudPh7**  
Extending over 2 bars  
Beat(7) to Beat(8)  
From Nim Hicaz,  
jump to Acem,  
insisting on Acem  
and Hüseini  
falling on Dik Kurdi

38

**EndOfSentence2**

**OudPh8**

40

**OudPh8**  
Extending over 2 bars  
off Beat(8)- end of Beat(8) next bar  
From Irak to Tiz Dik Kurdi falling with analysis of DDim and 4x Hicaz  
End to Dugah

**EndOfSentence3**

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

**OudMotif6**  
Dotted 16th with 32s

Straight  $\text{♩} = \text{♩}$

3 3 3 3 3 3

8

**Var4OudM2**  
2 8th notes less

**OudMotif7**  
group of 4 8ths  
last 3 notes same

**VarOudM7**  
16ths on the  
2nd 8th

**Var2OudM2**  
one 8th less

**Var3OudM2**  
Creating synchpation effect&  
Inverted analysis of chord

42

**OudPh10**  
3bar phrase  
Reducing and varying OudM7

8

**OudMotif8**  
Bridge of 8th notes  
implying Gdim  
leading to Dm

Queue

44

EndOfSentence4

**OudPh10**  
Extending over 2 bars phrase  
Beat(1)-Beat(1) of next bar  
Phrase of groups of 4 8th notes creating a feeling of 3/4  
Starting on Acem, stopping on Neva, ending on Acem Aşiran  
(Taking into account the change in Harmony,  
an FMajor scale (relative Dm)  
is implied over a harmonic change of Dm,C,Sib+)

Change of Harmony  
to Dm and C

**OudMotif9**  
Dotted 8th&16th&3plet  
of 8ths ending on 4er

46

**OudMotif10**  
3plet of 8ths  
with slow tremolo

**OudPh11**  
Extending over 2bars  
starting on beat(6) ending off beat(3)  
From Acem Aşiran to Kurdi with Buselik 5x  
(alternative explanation: insisting on Bb of FM)

**OudPh12**  
Extending over 2bars  
Beat(6)-Beat(5)  
OudM10&OudM11&OudM10  
Sequence of 3plet-5plet-3plet  
creating syncopation and 'feel'

Sib+

48

**OudMotif11**  
5plet of 8ths with slow tremolo

**EndOfSentence5**

**OudPh13**  
Extending over 2 bars  
Starting off beat(2)-ending beat(5)  
Extended use of rests  
Use of Nim Hicaz & Dik Kurdi & Hicaz 4chord

50

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

**OudMotif13**  
6plet on 4er note  
starting offbeat

**OudPh14**  
Exteding over 2bars  
off beat use of 6plet  
Chains of 8th of 6plet  
From Acem fall on Rast (Nikriz 5chord)  
jump to Nim Hicaz  
End with fall on Dügah

52

§

EndOfSentence6

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a common clef. The top staff contains a melodic line with a slur over the first four notes and a repeat sign at the end. The middle staff contains a bass line with a label 'EndOfSentence6' above it. The bottom staff contains a rhythmic line with eighth notes and sixteenth notes.

# Volta

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

Kyriakos Tapakis's metric improvisation

K. Tapakis

Concert pitch: E

⊕ To Solo

Oud

Bass Guitar

Basic Rhythmic Pattern

Ad libitum

**OudMotif1**  
3plet of 8th notes  
with grace notes

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

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



7

**OudMotif2**  
group of dotted 8th notes  
creating syncopation effect

**OudMotif3**  
3plet of 16th

**OudM2**

**OudM3**  
3

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

**EndOfSentence1**

8

9 **Straight**

**OudM4**  
Off beat(3)-On beat(6)  
Combination of 8ths and 16th  
connected to 4er

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

8

12

**VarOudM4** **OudM5** **OudMotif6** **Var2OudM4**

OudMotif6  
8th notes with  
grace notes falling to 4er

14

**EndOfSentence2** **OudPh5** **VarOudM7**

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

3

17

**Var2OudM7**  
OudM7 & 3plet of 8th notes

feel

Closed position

**OudMotif8**  
Combination of 4er and 8th notes placed off beat, creating syncopation

**EndOfSentence3**

**OudPh6**  
Extending over 2bars  
Beat(4) to Beat(8)  
Connecting bars through quarter notes  
Jump from Dik Kurdi to Neva  
fall on Dügah, jump to Neva

**OudMotif9**  
Dotted 8th with 16th combined with descending 8ths and grace notes

**VarOudM8**  
Reduction of OudM8

**Var2OudM8**  
2nd Reduction

**OudMotif9**  
6plet on 4er note

20

**OudPh7**  
Extending over 2 bars

**OudM9&VarOudM8&Var2OudM8**  
Neva to Dügah with 5chord Hicaz (though Acem-Hüseini) and jump to Neva

**EndOfSentence4**

**OudPh8**  
Extending over 3bars  
off beat(4) - beat(1) of last bar

**OudMotif9&OudMotif10&OudMotif11**  
(combination of different -plets)  
creating shuffle /feel/anticipation  
Movement descending/ascending  
Hicaz from Nim Hicaz to Gerdaniye  
back to Dügah then stop on Hüseini)

22

**OudMotif10**  
5plet on quarter note

**OudMotif11**  
8plet on 4er note

**OudMotif12**  
8th notes with open tonic placed off beat creating syncopation

**OudPh9**  
One bar phrase  
Hüseini-Acem and fall on Neva

24

**VarOud12**  
reverseOudm12

**OudMotif13**  
Group of Off beat 8ths ending with off beat 16ths&8th

**OudPh10**  
One bar phrase  
Hüseini to Neva,  
fall on Nim Hicaz  
End on Dügah

**OudPh11**  
Two bar phrase  
Offbeat(1)-Onbeat(7) of next bar  
Acem, Hüseini fall to Neva with 4xRast  
end on Çargah

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

**VarOudM13**  
Extension ofOudM13  
(add of 2 16ths)

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

**Var2OudM14**  
(2) 16ths instead of 8th

**EndOfSentenc5**

**OudPh12**  
Extending over 2 bars  
Beat(1)-Beat(7) of second bar  
OudM14&Variations  
Introducing Acem,Gerdaniye,Evic,Muhayyer with Dügah as pedal note  
Ending on Neva  
Groups of (4) 8th notes creating feeling of 3/4

**Var3Oudm14**  
16ths on the last 8th

**OudPh13**  
Extending over 2 bars  
Beat(6)-Beat(8)  
Entering a phrase of 16th notes chains with Gerdaniye  
falling to Rast and again on Gerdaniye  
End on Neva showing the whola makam Hicaz range



33

closed position and glissando

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

**EndOfSentence6**

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

35

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

**OudPh16**  
Extending over two bars  
Beat(6) of previous bar-beat(6) of nex  
OudM16&VaroudM16 (\*5)  
creating syncopation feeling  
Falling graually from Acem to Rast showing all the basic notes of Hicaz

**OudMotif17**  
3plet of 4er over  
half notes

**OudMotif18**  
Group of 8th notes  
with tonic as pedal note

37

Change of harmony

**EndOfSentence7**  
Queue phrase to harmony change)  
Extending over 2 bars  
Beat(1)-beat(1) of next bar  
From Yegah to neva and falling back to Dügah with  
Hicac 5chord

**OudPh18**  
Extending over 2 bars  
Offbeat(1) -Beat(2)  
Insisting on Acem avoiding Nim Hicaz,  
following the harmonic change  
(alternative: Using Bb and F ,  
supports the harmony change to Dm and C)

**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

**VarOudMotif19**  
8th and dotted 4er

39



**OudMotif20**  
4er&8th&(2)4ers  
Offbeat and  
creating syncopation

**OudMotif21**  
4 1/2 Beat Motif  
Combination of group of (4)  
8th notes & 16th and dotted 4er  
creating Syncopation

**VarOudM21**  
reduction of Oudm21

**EndOfSentence8**

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

41

**Var2OudM21**  
2nd reduction of OudM21

**OudPh22**  
Extending over 2bars  
Beat(6)-Beat(5)  
Series of 3plets from Acem to Nim Hicaz  
then to Gerdaniye  
Fall and end on Dügah

**OudPh23**  
End Phrase  
Extending over 3bars  
Offbeat(6)-Beat (1)  
Dik Kurdi to Neva-to Dik Kurd  
to Nim Hicaz  
Fall and end on Dügah

43

46

To Ney solo then DC al Fine

EndOfSentence9

The musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of whole rests. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: the first measure has a dotted quarter note followed by an eighth rest; the second measure has a quarter note followed by an eighth rest; the third measure has a dotted quarter note followed by an eighth rest; and the fourth measure has a quarter note followed by an eighth rest. The bottom staff is a single line with a double bar line at the beginning, followed by four measures of eighth notes. The first measure contains four eighth notes, the second contains four eighth notes, the third contains four eighth notes, and the fourth contains four eighth notes. The score ends with a double bar line.

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

# Kef Life

Ara Dinkjian's metric improvisation

Ara Dinkjian

♩ = 131-135

Percussion 4bar from 1st repeat



Basic rhythmic  
patterns



4 Comp.



9



14

19

23

Percussion queue **4**

Oud solo

28

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

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

**VarOudM2**  
Extension of **OudM2**

**OudPh1**  
One bar phrase  
starting on beat(2)  
from Segah to Neva, insisting on Neva

**VarOudPh1**  
Extending over 2 bars  
beat(2)-beat(1)  
Rhythmic insistence on Neva

**OudPh2**  
Extending over 3 bars  
beat(2)-beat(1) of 3rd bar  
Movement around Hüseyini&Acem to Neva  
Variations around Çargah  
Fall on Dügah with Uşşak 4chord

31

**OudM2**

**OudMotif3**  
3plet of 8th  
ending on 8th note

**OudM1**

**OudM2**

**VarOudPh2**  
Variation from beat4 of the second bar  
OudM4  
Fall from Neva to Dugah with 4x Uşşak

**OudMotif5**  
Group of (6) 16ths  
Descending group  
of (2)-32s&(1) 16th  
&Ascending group of  
(4) 16ths

33

**OudM2**

**OudMotif4**  
group of  
4 descending  
16th notes

**OudM4**

**EndOfSentence1**

**OudPh3**  
Part of bar phrase  
Movement (chains)  
from Yegah to Dugah showing Irak  
5x Rast on Yegah

**OudPh4**  
Extending over (2) bars  
Off-beat(7)-Onbeat5  
OudM5&VarOudM5  
Segah to Rast to Neva  
(5chord Rast on Rast)  
Hüseini to Çargah  
to Gerdaniye  
5chord Rast on Çargah

35

**VarOudM5**  
OudM5 on other notes

**OudMotif6**  
Descending groups of 16ths  
(2) on every note

**OudM4**

**OudPh5**  
Extending over (2) bars  
OffBeat(5)-OffBeat(6)  
Descending phrase from Muhayyer to Dugah  
Uşşak makam scale

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

37 OudM4 OudM4 OudM4 OudM4

**OudPh7**  
Extending over 2 bars  
Beat(2)-Beat(1)  
Movement from Yegah to  
Dügah to Neva to Dügah  
4chord Uşşak on Dügah

OudM8

**OudMotif8**  
(2)groups of 16ths and 32s  
pedal on tonic and 5th  
1st group (tonic- 5th)  
2nd group (5th 6th)

39 **OudMotif7**  
Combination of 3plet on  
4er note & 16ths  
creating shuffle feel

**EndOf Sentence2**  
**OudPh8**  
Ten bar phrase  
Bars 39-48  
OudM7&OudM8\*(6)&VarOudM8&Var2OudM8\*(3)  
&VarOudM8 on different notes&Var2OudM8\*(3)  
on different notes&  
VarOudM8 on different note&  
Var2OudM8\*(3) on different notes&OudM9  
Rhythmic insistence on Hüseini & Acem,  
then gradually passing through Evîç&Gerdaniye,  
to Tiz Segah and Muhayyer.

OudM8

41 OudM8 OudM8 OudM8

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

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

**Var2OudM8**

**Var2OudM8**

**VarOudM8 on different notes**  
(pedal on tonic)

**Var2OudM8 on different notes**

**Var2OudM8 on different notes**

**Var2OudM8 on different notes**

**VarOudM8 on different notes**

**OudMotif9**  
Tonic and Octave  
rhythmic insistence

**EndOfSentence3**

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

51

**VarOudPh9**  
**OudPh9 with variations:**  
**First bar:**  
off beat (5) : pause instead of note  
offbeat(6): fall on tiz segah  
beat(7): Use of 16th and 32s instead of 8th note  
**Second bar:**  
Beat(2): placement of 32s at the end of the group of 16ths  
Beat(3): 16th instead of dotted 8th bringing the last group of 16ths one 16th earlier on the phrase.  
Ending on Muhayyer

**EndOfSentence4**

53

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

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

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

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

55

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

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

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



57 Straight

**OudMotif12**  
Group of (6) 16ths  
ascending per 3

**OudMotif13**  
(2) groups of (4) 16ths  
descending pairs of 16ths  
(notes paired with their 2nd)

**OudMotif14**  
Group of ornament of 32s ending&16ths  
ending on 8th note

**EndOfSentence5**  
Extending over 2 bars  
Beat(2)-beat(1)  
**OudM12&OudM13**  
Ascending to Gerdaniye from Hüscini using Acem  
falling to Çargah

**OudPh13**  
One bar Phrase  
Çargah-Neva and fall on Segah

59 To kanun solo

**OudPh14**  
End Phrase Extending over 3 bars  
Use of 8th notes only  
5x Rast on Rast - fall on Segah  
4x Uşşak on Dügah

**EndOfSentence6**

# Kef Life

## Tamer Pınarbaşı's metric improvisation

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

Ara Dinkjian

♩ = 131-135

Percussion 4bar from 1st repeat

Comp.

Kanun

Basic rhythmic  
patterns

5

10

15

4bars Percussion

20

End Of comp

Queue  
33 bars Ud Solo

37

Kanun solo

**KanunMotif1**  
Combination of  
(4) 32s & (2) 16ths & (2) 8th notes & 4er rest

**KanM1**

**VarKanM1**  
1st Reduction of KanM1  
(without 4er rest)

61

**KanunPhrase1**  
Extending over 2 bars creating a "merge" of bars effect  
(6+6+4)/8 over 2 bars of 8/8  
KanM1\*2&VarKanM1  
Movement around Eviç, Gerdaniye, Muhayyer, fall on Hüseini

**Var2KanM1**  
2nd Reduction  
(without 4er rest,  
substitution of (2)  
last 8th with (2) 16th notes

63

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

64

Var2KanM1

Var2KanM1

Var2KanM1

Var2KanM1

Var2KanM1

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

66

Var2KanM1

Var2KanM1

Var2KanM1

End of KanPh2

KanunPhrase3  
Extending over 2 bars  
starting offbeat(1)

KanunM2\*4  
creating syncopation effect  
4chord Rast on Hüseini to Muhayyer

KanunMotif3  
Group of (1) 16th&(1)  
dotted 16th&32rest  
(pedal on high octave  
tonic fall to subtonic)  
Syncopation

VarKanM3

KanM3

VarKanM3  
Pedal on high  
octave tonic  
fall to 7th M

KanunMotif4  
Group of (2) 16ths &(4)32s  
ending on 8th

68

KanunPhrase4  
Part of bar  
Beat(1)-Beat((7)  
KanM3&VarKanM3 (2)  
Pedal on high octave tonic and  
fall on Evic & Gerdaniye

KanunPhrase5  
Beat(7)- Beat(5)  
of next bar  
Gerdaniye to  
Muhayyer  
Fall to Hüseini and Neva with  
melodic chains of 16ths

KanunPhrase6  
Extending over 3 bars  
Beat(6)- beat(1) of last bar  
KanM4&(3)VarKanM4  
Ascending from Neva to  
Tiz Segah  
(Schord Rast on Neva)  
with the same motif,  
one tone higher in every repeat

70

**VarKanM4**  
KanM4  
on other notes  
(one tone higher)

**VarKanM4**  
KanM4  
on other notes  
(3rdM higher)

**VarKanM4**  
KanM4  
on other notes  
(4th higher)

**KanunMotif5**  
2 descending&chained  
groups of (4)  
16ths ending on (1) 16th note

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

72

**KanunPhrase7**  
Part of bar phrase  
Beat(2)-Beat(3)  
Eviç to Segah to Neva  
Fall to Dügah with 4chord Uşşak

**KanunPhrase8**  
Part of bar phrase  
Offbeat(3)-Beat(8)  
Hüscini Aşran to Çargah and Segah  
5chord Rast on Yegah

**KanunPhrase9**  
(2) bar phrase  
Borrowed from Oud-> ExtendedOudPh6  
**KanM5\*8**  
Groupings with accent on the first note of the group  
creating Syncopation effect

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

75

**KanunMotif7**  
(3) 8th notes KanM7

**VarKanM5**  
KanM5 one  
octave lower

**KanunMotif8**  
(8) 8th notes  
&fall on 3rd(minor) lower  
serving as **Question**

**KanunPhrase10**  
Extending over 2 bars  
**KanM7\*2&VarKanM5**  
Segah to Neva,  
Fall onDügah  
4chord Uşşak

**EndOfSentence1**

**KanunPhrase11**  
Extending over 3 bars  
Beat(8)-Beat(7)  
KanM8&KanM9  
(Q&A)  
**Modulation - change of tonic centre to  
Segah, implying Eviç movement**  
**Rhythmic and melodic insistence on  
Eviç and fall on  
Segah**

79

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

**VarKanM8**  
KanM8 with change of values  
creating syncopation

**VarKanM9**  
**KanM9** with change on beat(5) of the motif  
(ornament of 4)  
16th notes instead of (2) 8 th notes

**Var2KanM8**  
Total Substitution of subdivisions  
with large notes and tremolo

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

**Var2KanPhr11**  
**KanPh11**: Variation on length (2)  
bars exactly&VarKan2M8

83

**Var3KanM8**  
Slight Variation on beat(1) of the motif  
(2) 16 notes instead of (1) 8th  
c

**Var2KanM9**  
**KanM9** with  
Variation on beat (1) : Ornament of 32s&16ths  
Variation on beat (5): Ornament of 32s&16ths

**Var3KanPh11**  
**Var3KanM8&Var2KanM9**  
**KanPh11**: variations of the Motifs  
(enrichment & subdivision)

**EndOfSentence2**

**KanunMotif10**  
Combination of Syncopation&  
Dissonant intervals  
Serving as **Question**

**KanunMotif11**  
Combination of Syncopation  
and straight group of 8ths  
Serving as **Answer**

**VarKanM10**  
**KanM10**  
Beat(2) inversion of b  
Beat(4) addition of b

**VarKanM11**  
**KanM11** without syncopation  
with ornament on beat(6)

86

**KanPhr12**  
(2) Bar phrase  
From Segah Jump to Evic,  
Tiz Segah then one octave higher from Tiz Evic, fall on Tiz Segah  
Then with use of big semitone (from F# to G (1) komma) fall on Hüseini  
Syncopation

**VarKanPh12**  
VarKanM10 & VarKanM11

**EndOfSentence3**

**KanunMotif12**  
Group of (4) 16th notes  
intervalic jumps

**VarKanM12**  
Difference on the 1st note

90

**KanPhrase13**  
Four bar phrase  
Repetition&insistence of KanM12 & VarKanM12&  
**Var2KanM12**  
pedal on Segah, jump on Eviç and Tiz Segah

**Var2KanM12**  
Inversion of KanM12

92

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

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

94

**KanPh14**  
Four bar phrase  
Var3KanM12\*(4)& { Var4KanM12&Var5KanM12&Var3KanM12\*(2) } \*2&Var5KanM12\*(3)

**Var4KanM12**  
Var3KanM12 on different notes  
(2M Higher)

**Var5KanM12**  
Combination of 1/2 Var3KanM12&  
1/2Var4KanM12

**Var3KanM12** **Var3KanM12**

95

96

Var4KanM12

Var5KanM12

Var3KanM12

Var3KanM12

97

Var5KanM12

Var5KanM12

Var5KanM12

KanunMotif13  
Group of (4) 8th notes  
accent on 3

KanunMotif13  
placed off-beat  
(creating syncopation)

VarKanM6  
KanM6 one  
octave higher

EndOfSentence4

KanPhrase15  
Extending over 4 bars  
Beat(7)-beat(8)

KanM13\*2&VarKanM6  
Tiz Neva to Tiz Segah (3chord Uşşak)  
Fall on Muhayyer with 4chord Uşşak from Neva

99

KanunMotif14  
Group  
of (3) 16ths

KanM14  
placed offbeat

KanunMotif15  
Group of (6) 16ths  
ending on (1)  
8th note

KanunMotif16  
Group of (3) 8th notes  
3rds descending

KanM6

KanunMotif17  
Group of ornament of (4)  
32s& (1) 16th&16th rest

KanM17

VarKanM17  
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

102

KanunMotif18  
Chord Analysis

EndOfSentence5



## APPENDIX III: Composition scores

### Harman Sokak

10 = 280 2 A

3 4

5 6 7 8

9 10 11B 12

13 14 15 16

17 18 19 20 A

21 22 23 24

25 26 27 28

29 C 30 31 32

33 34 35 36 37 38

1. 2. Fine 11B

1. 2. A

1. 2. %

Detailed description: This is a musical score for a piece titled 'Harman Sokak'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 10/8. The tempo is marked as 10 = 280. The score consists of 38 measures, organized into nine staves. Measure numbers 2 through 38 are indicated above the notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. There are two first and second endings, one spanning measures 9-10 and 11B-12, and another spanning measures 25-27 and 28-30. A 'Fine' marking is placed above measure 11B. A 'C' marking is placed above measure 29. The score concludes with a double bar line and a repeat sign in measure 38.

MLM

# J

Marina Liontou Mochament

$\text{♩} = 85$  A

**Motif1**  
Dotted quarter note beginning showing the accents of the rhythm

**VarMotif1**  
Motif1 variation on notes

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

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

3

**Var2M1**  
Extension of VarMotif1

**Motif2**  
Off beat placed descending motif

**Motif3**  
2ndm interval in different rhythmic patterns ascending

**VarMotif3**  
Motif3 in 2M Descending

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

**EndOfSentence1**

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

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

7

**VarPhr.3**  
**Extending over 2bars**  
Phr.3  
Variation on notes

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

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

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

11

**VarM2**  
M2 on different notes

**Motif4**  
Ornament of 16ths

**Motif5**  
Off-beat placed notes creating syncopation

**VarM5**  
M5 2ndM lower

**EndOfSentence3**

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

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

**Phr.8**  
**One bar phrase**  
serving as question

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

15

**Motif6**  
Over the bar placement

$\text{♩} = 100$  C

**Motif7**  
Beamed 3plets creating syncopation

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

**VarM7**  
variation on 1st note

**M8**

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

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

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

**EndOfSentence4**

2

19

VarPhr10  
Question3

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

VarPhr.11  
Phr.11 last note variation  
creating levare feeling  
EndOfSentence5

Var2M7  
M7  
variation on notes  
VarM8  
M8 variation on notes  
Var2Phr.10  
Phr.10 variation on notes  
Insistence on Hüseini  
Landing on Çargah

23

1. Fine

2. Fine

Repeat whole part C for solo  
Then end on Fine  
EndOfSentence6

# Vertigo

$\text{♩} = 110$

**Part1- A**

**Phr.1**  
2-bar phrase  
Ascending movement from Dugah to Gerdaniye  
Descendign movement with Acem to Dugah

3

**Phr.2**  
One-bar phrase repeated 2-times ( question)  
Chains around Hüseini, stop on Nim Hicaz  
Fall on Dugah

5

**Var. Phr.2**  
Phr.2 Variation on last quarter note

**Phr.3**  
One bar Phrase serves as answer  
Ascend to Gerdaniye fall on Dugah

7 **Part1- B**

**Phr.4**  
One-bar phrase (question)  
Modulation to Eviç  
Stop on Neva

**Phr.5**  
One-bar phrase (answer)  
Ascending movement until Muhayyer fall on Eviç

9

**Phr.4**

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

11 **Part1-C**

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

**Motif**

**Motif Reduction**

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

13

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

**Phr.6**

15

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

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

**Rit.**

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

17 Part2-A M2Var.1 M2.Var.2

Phr.9 One-bar phrase (question)  
Descending movement from Nim Hicaz to Dugah  
Jump to Acem fall on Neva

Var.Phr.9 (answer)  
Fall on Rast

19

21

Motif3 Different versions  
of the dotted quarter  
descending

Part2-B M2.Var.3 Var.M3  
M3 melodic development

Phr.10 One-bar phrase (question)  
Rhythmic insistence on Gerdaniye  
fall on Hüseini

Var.Phr.10 (answer)  
Phr.10 descending to Dik Kürdi

Var2.Phr.10  
Phr.10 reduction ,starting off-beat

23

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

Var.3.Phr.10 Variation on the last part of the phrase  
Introduction of nim Sehnaz

Phr.11 One-bar phrase build on question-answer of the motifs question phrase  
Entrance with fall on Muhayyer showing nim Sehnaz  
Fall on Neva Ascending movement to Muhayyer

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

29 Var.M4

30

32 \*n&queue  
for solo

Motif8 End on Hüseini

34 Rit. Fine

# Karma

Part A  
1st time  
enter with pause

$\text{♩} = 190$

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

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

5 6 7 8

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

9 **Part B** 10 11 12

**Phr.4** **Phr.5**

13 14 15 16

**Phr.4** **VarPhr.5.**

17 18 19 20

The musical score for 'Karma' is written for piano in 4/4 time with a tempo of 190 beats per minute. It is divided into Part A and Part B. Part A consists of measures 1 through 8, featuring a first phrase (Phr.1) labeled 'Question' and a second phrase (Phr.2) labeled 'Answer'. A variable motif (Var.Mot.1) with an extension is also indicated. Part B begins at measure 9 and continues through measure 20, containing phrases Phr.4, Phr.5, and VarPhr.5. The score includes a bass line with 'x' marks indicating specific rhythmic or harmonic events. The key signature has one flat (B-flat), and the time signature is 4/4.

mlm

2

21 22 23 24

25 26 27 28

29 30 31 32

33 Part C  
Statement phrase

34 35 36

37 Variation of statement

38 39 40

41 2.  
42

43 Repeat\*n for solo  
44

mlm

After solo

3

45 Part D 46 47 48

49 50 51 52

53 54 55 56 57 Fine

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

mlm



# Unsaid

Marina Liontou-Mochament

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

Part1 Motif1 Motif2 2 %

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

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

mp....

3 4

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

EndOfSentence1

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

5 Part2 M1 Motif3 6 VarM3

Phr.3 Var.Phr3

cresc.  
accel.

7 Var2M3 8 \*3

Var.2.Phr3 EndOfSentence2

9 10

f

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

Var.3.Phr.3 rit. dim.

13 14  $\text{♩} = 60$

EndOfSentence3

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

MLM

