THE ART OF VIOLONCELLO PERFORMANCE IN TURKISH MAKAM MUSIC: AN ANALYSIS ON EARLY TURKISH MUSIC RECORDINGS

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TÜRK MAKAM MÜZİĞİNDE VİYOLONSEL: ERKEN DÖNEM KAYITLARI ÜZERİNE BİR ANALİZ

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FOREWORD

Among many individuals I wish to thank primarily to master musicians Niyazi Sayın and İhsan Özgen, who provided precious knowledge and to Bülent Aksoy for sharing his own recording archive for the music samples. I wish to thank to my friends both of whom had a great effort on finalizing this thesis; Alin Aylin Yağcıoğlu for editing the English text and Didem Demen for digitalizing the transcriptions and the notations of the figures. I also wish to thank to Ahmet Sertaç Öztürk for creating and editing the new symbols.

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This work is dedicated to my mother İffet Özgen for her understanding and great support.

May 2009

Yelda ÖZGEN ÖZTÜRK
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOREWORD</td>
<td>V</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>vii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>ix</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xi</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>xiii</td>
</tr>
<tr>
<td>ÖZET</td>
<td>xxv</td>
</tr>
<tr>
<td><strong>1. INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>1.1 Objectives</td>
<td>1</td>
</tr>
<tr>
<td>1.2 Content</td>
<td>2</td>
</tr>
<tr>
<td>1.3 Method</td>
<td>3</td>
</tr>
<tr>
<td>1.4 Hypothesis</td>
<td>7</td>
</tr>
<tr>
<td><strong>2. THE ART OF VIOLONCELLO PERFORMANCE IN TURKISH MAKAM MUSIC</strong></td>
<td></td>
</tr>
<tr>
<td>2.1 Early Turkish Music Recordings</td>
<td>9</td>
</tr>
<tr>
<td>2.2 Taksim Form and Interpreters</td>
<td>12</td>
</tr>
<tr>
<td>2.3 History of violoncello performance in Turkish Makam Music</td>
<td>18</td>
</tr>
<tr>
<td>2.4 Performers and their biographies</td>
<td>24</td>
</tr>
<tr>
<td>2.4.1 Tanburi Cemil Bey</td>
<td>24</td>
</tr>
<tr>
<td>2.4.2 Mesut Cemil</td>
<td>26</td>
</tr>
<tr>
<td>2.4.3 Hadiye Öğütgen</td>
<td>28</td>
</tr>
<tr>
<td>2.4.4 Muhiddin Sadak</td>
<td>28</td>
</tr>
<tr>
<td>2.4.5 Kemal Niyazi Seyhun</td>
<td>29</td>
</tr>
<tr>
<td>2.4.6 Veedi Seyhun</td>
<td>29</td>
</tr>
<tr>
<td>2.4.7 Şerif Muhiddin Targan</td>
<td>30</td>
</tr>
<tr>
<td><strong>3. ANALYSIS</strong></td>
<td></td>
</tr>
<tr>
<td>3.1 Tuning</td>
<td>35</td>
</tr>
<tr>
<td>3.2 Fingering</td>
<td>40</td>
</tr>
<tr>
<td>3.3 Bowing</td>
<td>42</td>
</tr>
<tr>
<td>3.4 Ornamentation</td>
<td>42</td>
</tr>
<tr>
<td>3.4.1 Vibrato</td>
<td>43</td>
</tr>
<tr>
<td>3.4.2 Grace Note</td>
<td>46</td>
</tr>
<tr>
<td>3.4.3 Trill</td>
<td>50</td>
</tr>
<tr>
<td>3.4.4 Glissando</td>
<td>53</td>
</tr>
<tr>
<td>3.4.5 Double Stop and Pedal point</td>
<td>54</td>
</tr>
<tr>
<td>3.4.6 Dynamic and Fading</td>
<td>55</td>
</tr>
<tr>
<td>3.5 Rhythmic Structures and Repetitions</td>
<td>56</td>
</tr>
<tr>
<td>3.6 Pause and Rest</td>
<td>59</td>
</tr>
<tr>
<td>3.7 Accent</td>
<td>60</td>
</tr>
<tr>
<td>3.8 Traditional and Folkloric Elements</td>
<td>62</td>
</tr>
<tr>
<td>3.9 Influences of Other Instruments</td>
<td>64</td>
</tr>
<tr>
<td>3.10 Makam Analyses of Taksims</td>
<td>66</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 2.1: Masters of Taksim</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Figure 3.1</td>
<td>Aksak semai usûl</td>
<td>33</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------------</td>
<td>----</td>
</tr>
<tr>
<td>Figure 3.2</td>
<td>Music excerpts from the pieces written in aksak semai usûl</td>
<td>34</td>
</tr>
<tr>
<td>Figure 3.3</td>
<td>The names of the basic pitches in Turkish makam music</td>
<td>36</td>
</tr>
<tr>
<td>Figure 3.4</td>
<td>Uşâk Taksim (02:01) - Tanburi Cemil Bey</td>
<td>39</td>
</tr>
<tr>
<td>Figure 3.5</td>
<td>Fingering example-1</td>
<td>40</td>
</tr>
<tr>
<td>Figure 3.6</td>
<td>Fingering example-2</td>
<td>41</td>
</tr>
<tr>
<td>Figure 3.7</td>
<td>Fingering example-3</td>
<td>41</td>
</tr>
<tr>
<td>Figure 3.8</td>
<td>Fingering example-4</td>
<td>41</td>
</tr>
<tr>
<td>Figure 3.9</td>
<td>Kırık yar</td>
<td>42</td>
</tr>
<tr>
<td>Figure 3.10</td>
<td>Vibrato types (1) and (2)</td>
<td>44</td>
</tr>
<tr>
<td>Figure 3.11</td>
<td>Vibrato types (3a) and (3b)</td>
<td>44</td>
</tr>
<tr>
<td>Figure 3.12</td>
<td>Vibrato type (3), Rast Taksim (1:25) – Mesut Cemil</td>
<td>45</td>
</tr>
<tr>
<td>Figure 3.13</td>
<td>Vibrato type (4) with grace notes</td>
<td>45</td>
</tr>
<tr>
<td>Figure 3.14</td>
<td>Vibrato type (4) with trills</td>
<td>45</td>
</tr>
<tr>
<td>Figure 3.15</td>
<td>Mesut Cemil’s vibratos in Hüseyni Taksim</td>
<td>46</td>
</tr>
<tr>
<td>Figure 3.16</td>
<td>One-grace notes at the beginning of notes</td>
<td>47</td>
</tr>
<tr>
<td>Figure 3.17</td>
<td>Kapama- One-grace note at the end</td>
<td>47</td>
</tr>
<tr>
<td>Figure 3.18</td>
<td>Single grace notes</td>
<td>47</td>
</tr>
<tr>
<td>Figure 3.19</td>
<td>Double-Grace notes</td>
<td>48</td>
</tr>
<tr>
<td>Figure 3.20</td>
<td>A special grace note that ends with a kapama</td>
<td>48</td>
</tr>
<tr>
<td>Figure 3.21</td>
<td>A special double grace note that ends with a kapama</td>
<td>48</td>
</tr>
<tr>
<td>Figure 3.22</td>
<td>Trill with grace notes</td>
<td>48</td>
</tr>
<tr>
<td>Figure 3.23</td>
<td>Adverse syncopation with grace note</td>
<td>49</td>
</tr>
<tr>
<td>Figure 3.24</td>
<td>Grace notes done with the same finger</td>
<td>49</td>
</tr>
<tr>
<td>Figure 3.25</td>
<td>Little grace note groups</td>
<td>49</td>
</tr>
<tr>
<td>Figure 3.26</td>
<td>Series of grace notes-1 (Hüzzam Taksim-Tanburi Cemil Bey)</td>
<td>49</td>
</tr>
<tr>
<td>Figure 3.27</td>
<td>Series of grace notes-2 (Uşâk Taksim-Tanburi Cemil Bey)</td>
<td>50</td>
</tr>
<tr>
<td>Figure 3.28</td>
<td>Tanburi Cemil Bey- Trill Examples (1st line is from Hüzzam Taksim, 2nd and 3rd from Muhayyer, last one from Bestenigar Taksim)</td>
<td>51</td>
</tr>
<tr>
<td>Figure 3.29</td>
<td>Mesut Cemil- Trill Example 1 (Isfahan Taksim)</td>
<td>51</td>
</tr>
<tr>
<td>Figure 3.30</td>
<td>Mesut Cemil- Trill Example 2 (Bestenigar Taksim)</td>
<td>52</td>
</tr>
<tr>
<td>Figure 3.31</td>
<td>Mesut Cemil- Trill Example 3 (Müsteer Taksim)</td>
<td>52</td>
</tr>
<tr>
<td>Figure 3.32</td>
<td>Mesut Cemil- Trill Example 4 (Nihavend Taksim)</td>
<td>52</td>
</tr>
<tr>
<td>Figure 3.33</td>
<td>Glissando type-a</td>
<td>53</td>
</tr>
<tr>
<td>Figure 3.34</td>
<td>Glissando type-b</td>
<td>53</td>
</tr>
<tr>
<td>Figure 3.35</td>
<td>Glissando type-c</td>
<td>53</td>
</tr>
<tr>
<td>Figure 3.36</td>
<td>Glissando type-d</td>
<td>54</td>
</tr>
<tr>
<td>Figure 3.37</td>
<td>Double stop examples (Muhayyer Taksim-Tanburi Cemil Bey)</td>
<td>54</td>
</tr>
<tr>
<td>Figure 3.38</td>
<td>Pedal point example (Müsteer Taksim-Mesut Cemil)</td>
<td>55</td>
</tr>
<tr>
<td>Figure 3.39</td>
<td>Pedal point example (Hüseyni Taksim-Mesut Cemil)</td>
<td>55</td>
</tr>
<tr>
<td>Figure 3.40</td>
<td>Dynamic and fading- 1 (Uşâk Taksim-Tanburi Cemil Bey)</td>
<td>56</td>
</tr>
<tr>
<td>Figure 3.41</td>
<td>Dynamic and fading – 2 (Bestenigar Taksim-Tanburi Cemil Bey)</td>
<td>56</td>
</tr>
</tbody>
</table>
THE ART OF VIOLONCELLO PERFORMANCE IN TURKISH MAKAM MUSIC: AN ANALYSIS ON EARLY TURKISH MUSIC RECORDINGS

SUMMARY

The violoncello is started to be used in Turkish makam music in the first decade of the 20th century. In this period, together with the Westernization movements in the Ottoman Empire, the violoncello is first seen in bands and orchestras aiming to perform polyphonic Western music. The lack of a bass character instrument in Turkish makam music and the availability of the violoncello to produce microtonal pitches within the makam structure of Turkish music caused the violoncello to join the fasti ensembles.

Record companies emerging with the invention of the gramophone (1887) closely following the invention of the phonograph (1877), entered the Turkish market in 1900s and produced many albums. The recordings of the performances in this period constitute a valuable source for the present. The fist violoncello recordings in our hands belong to Tanburi Cemil Bey.

The violoncello performances of virtuosi such as Tanburi Cemil Bey and Mesut Cemil have been analyzed and the meanings concerning the advanced performance techniques that come through the traditional values of Turkish makam music regarding the violoncello performances have been researched. The purpose of introducing the techniques such as ornamentations, grace notes, glissandos, and fast articulations is to form a source both to be utilized for modern performances and for future compositions.

Samples of taksim have been preferred to be analyzed among the other music examples. If the property of heterophonic character of Turkish makam music is taken into consideration, the difficulty of differentiating the sound of the violoncello within a group of instruments will be realized. All of the recordings including violoncello performances that could be found have been listed in the discography; however, only taksim samples are used for the analyses.

Another reason to study on taksims is that they can give diverse clues regarding to the future of Turkish instrumental music. The limits of creativity mostly vanish compared to written compositions. The performer can use all the octaves of the instrument, desired rhythms and gestures in full freedom.

The method used to analyze taksim samples is primarily to transcribe these recordings to notation. Since taksim is a form within free rhythm, it has not been easy to be transcribed unlike music in meter. During the transcription process, rhythmic units have been considered as quarter notes, and for the purpose of presenting a suggestion to the listener, approximate rhythmical values have been written down.
In our century, it is known that modern compositions are written in microtonal intervals. Turkish makam music also uses koma pitches, i.e. microtones; however, the music performed can not be projected in a one-to-one transcription. In other words, the theoretical and practical methods differ from each other. This may result from the teaching of Turkish makam music by transferring the traditions from master to pupil named as meşk discipline. The performer improvises the ornamentations in a written piece of music. When the characteristics of makam are the case, the non-transcribed details of some pitches are again executed by the performer.

It is for certain that a suitable notation system will be invented for Turkish makam music system as well. Nevertheless, it is necessary to study the performers in the early recording era and to do research on the techniques of Tanburi Cemil Bey and other performers.

The final section consists of suggestions to pass on and to generalize the use of the performance practices have been got out of from analyses, especially Tanburi Cemil Bey’s, which do not exist in the violoncello technique and performance in Western music. If colours and passages belonging to Turkish makam music are to be included in new compositions, these gestures should be narrated to the performer within a modern standpoint. Furthermore trascensions and the analyses presented in this study have been introduced to fill a gap as a source for performers and students playing Turkish makam music.

This dissertation will hopefully be illuminous for future research.
TÜRK MAKAM MÜZİĞİNDE VIYOLONSEL: ERKEN DÖNEM KAYİTLARI ÜZERİNE BİR ANALİZ

ÖZET

Viyolonselin Türk makam müziğinde kullanılmaya başlaması 20. yüzyılın başlarına denk gelmektedir. Bu dönemde Osmanlı İmparatorluğu'nda başlayan Batılılaşma hareketleriyle birlikte, viyolonselin ilk olarak çok sesli Batı müzikici etmek için bando ve orkestralarda kullanıldığını görmektedir. Türk makam müziğinde kullanılan bas karakteri bir saz olmayışı ve viyolonselin Türk müziğinin makamsal yapısı içindeki mikrotonal sesleri içe etmeye elverişli olması, bu sazin fasıl topluluklarında yer almasına neden olmuştur.

Fonografın (1877) ve hemen ardından gramofonun (1887) icadıyla birlikte ortaya çıkan plak şirketleri, 1900’lü yıllarda Türk pazarına girmiş ve piyasaya çok sayıda plak sürmüştü. Bu dönemde yapılmış olan ıcalara ait kayıtlar günümüzde önemli bir kaynak teşkil etmektedir. Elimize geçen ilk viyolonsel kayıtlar Tanburi Cemil Bey’e ait olanlardır.

Tanburi Cemil Bey ve Mesut Cemil gibi ustaların viyolonsel ıcalara analiz edilmiş, Türk makam müzikinin geleneksel değerleri içindeki gelen ileri ıcar tekniklerinin viyolonsel ıcarı açısından getirmiş olduğu anlamlar araştırılmaktır. Süslemeler, çarpımlar, gisandolar, özel yazlar ve hızlı arıkülaşınlar gibi ıcar tekniklerinin ortaya koymuş olmasındaki amaç bu tekniklerin modern ıcalara ve yeni yazıtlaracak eserler için kaynak teşkil etmesidir.

Analizleri yapılacak ıcalar için taksim örnekleri tercih edilmiştir. Türk makam müzikinin tek sesli olarak ıcar edildiği hatırlanacak olursa, birden fazla çalgının yer aldığı bir toplulukta viyolonselin sesini ayırd etmek çok zordur. Bu nedenle bulunan tüm ıcalar diskoğrafide koyulmuş, ancak analizler için taksim örnekleri kullanılmıştır.

Taksimlerin ele alınındaki diğer bir sebep ise taksimlerin Türk enstrümantal müziğinde ileriye ait önemli ipuçları verebilmesidir. Yaratıcılığın sınırlarının yazılı eserlere göre önemli oranda ortadan kalktığı taksimlerde icracı, enstrümanın sahip olduğu bütün oktavları, arzu ettiği ritim ve hareketleri bağımsız olarak kullanabilmektedir.

Taksim örneklerinin analiz edilmesi için kullanılan yöntem öncelikle bu kayıtların notaya aktarılması olmuştur. Taksim, serbest ritimde yapılan bir form olduğundan ölçüyü müzikler gibi notaya aktarılması kolay olmamıştır. Müziğin notaya alınması esnasında ritmik üniteler dörtlük bazında düşünülmuş, dinleyiciye fikir vermesi açısından kastedilen yaklaşıktır ritmik değerler noktualmış.

Türk makam müziği sistemini de birbir kağda geçirecek bir nota sisteminin bulunacağı kesindir. Ama öncelikle viyolonselde erken dönem icracılarının incelemesi, Tanburi Çemil Bey ve diğer icracıların yaptıklarını örnekleriyle alınıp üzerinde çalışılması gerekmektedir.

Analizler ardından elde edilen sonuçlar doğrultusunda Batı müziği viyolonsel teknik ve icrasında bulunmaya, Türk makam müziğine, özellikle Tanburi Çemil Bey'e ait icra niteliğinin aktarılması ve yaygınlaştırılması için ne gibi çalışmalar yapılacağına dair öneriler son bölümün konusu teşkil etmektedir. Türk makam müziğine ait renkler ve pasajlar yeniden yazılıacak eser içerisinde koyulacaktır, bu gibi hareketler modern bir görüş içerisinde iletümelidir. Ayrıca transkripsiyon ve analizler Türk makam müziği icra eden öğrenciler ve viyolonselciler için de bir kaynak olarak bir boşluğu doldurması düşüncesiyile de ortaya koyulmuştur.

Bu tezin daha sonraki çalışmalar için bir başlangıç olmadığını temenni ederiz.

xvi
1. INTRODUCTION

In the history of Turkish makam music, there have been several changes in string instruments like in all types of instruments. These changes either appeared in the body of the instrument or the instrument left its place to another serving the same function. Starting from ıklığ, the first vertically played instrument, string instruments have developed structurally to adapt to the innovations in music. These developments have not always answered the quest for new sonorities in music. Thus, instruments that were imported from other cultures either took the place of some instruments or received a place next to the existing ones.

At the end of the 19th century and the beginning of the 20th century, with the Westernization movements in the Ottoman period, the first band of the Ottomans, Muzikayi Hümâyun was established to replace the janissary band Mehter. The violoncello was on the scene for the first time in bands and orchestras, used for performing Western music. Later, it joined the ensembles performing Turkish makam music to meet the need of a bass instrument. Since there is a limited number of the recordings regarding the examples of the prototypical violoncello performances, it can not fully and certainly maintain the style and gesture of the instrument in fasıl music.

After the recording technology came into use, a large number of recordings from the master musicians are accessible. The oldest recording of cello performance is the master Tanburi Cemil Bey's. The Orfeon Company publishes a catalogue after Tanburi Cemil Bey's death. According to this catalogue, the list consists of nine sections and in the first section seven of the taksims are played by the violoncello. In Cemal Ünlü's catalog of 78 rpm recordings, eight violoncello taksims are listed: Bestenigår, Hüseyni, Işfahan, Segah, Hüzzam, Muhayyer, Uşşak and Rast. Five of his taksims are reached to be analyzed in this thesis: Bestenigår, Muhayyer, Uşşak, Hüzzam and Hüseyni Taksims.
Taksims are the main subject matter to be asserted in this dissertation. As is known, taksim is one of the chief forms in Turkish makam music. Tanburi Cemil Bey’s violoncello taksims has the primary importance value. One can trace the same quality and virtuosity in every instrument that he plays. Ornamentations, the bow techniques and the vibratos that are seen in his kemence and yaylı tambur (tanbur played with a bow in upright position) interpretations, can also be perceived in his violoncello performances. The important fact is that compared to his kemence interpretations he used the violoncello as a solo instrument. He plays as energetically and fast as when he plays the kemence and even sometimes more experimental with the violoncello. The capacity and the wide range of colors of the instrument gave a way to new experiments and dimensions in his violoncello interpretations.

As a musician, Tanburi Cemil Bey is open to various kinds of music. His art is based on a background of traditional music and makam notion which flourishes with a classical repertory. The music acts of the time and impacts of European music are the elements reflected on the taksims and compositions of Tanburi Cemil Bey. His interest and tenderness in folk music, his musical prodigy and performance practices include significant clues and data as inspiration for future works.

As an artist having all these aforementioned characteristics, he brought in a different understanding to his musical environment. His performance consists of an understanding of all acts of music in Istanbul, from east to west. He could make ends meet by bringing together the folkloric values of Anatolia, Trachea, and the Balkans. Besides, the impact of Western music can be detected in his performances. On account of these features, he is known and accepted as a world-wide artist.

Music is an art of serious expression which needs much thought according to Tanburi Cemil Bey. In his letters, he explains his opinion on the harmonization of Turkish music. For instance, he approves of a melodically moving accompaniment of the left hand on the piano instead of vertical harmonies. This, in a way, reveals his thoughts on counterpoint.

1.1 Objectives

By means of the violoncello performances of masters such as Tanburi Cemil Bey and Mesut Cemil, the techniques which belong to traditional and folkloric values of
Turkish makam music like vibrato, grace notes, glissandos, special bows and fast articulations will be detected and analysed in this thesis. Therefore, the aim is to find a place for these techniques in the contemporary performances and newly written compositions.

Today, it is known that modern works are composed in microtonal intervals. In fact, it is a certainty that a more practical notation system will be invented in Turkish makam music. However, the first task is to study and examine the violoncello performances so far.

The aims of this study are as follows:

a) To constitute a source for violoncello performers and students,

b) To absorb the gesture, character, ornamentation technique, pattern and colours of Turkish makam music into modern violoncello technique,

c) To point out makam structure and microtonal intervals with the help of the music samples used in this thesis and introduce them to today's advanced violoncello technique,

d) To draw the attention of our composers to the necessity of studying and applying these features of Turkish makam music in their works.

1.2 Content

Since this thesis is based on analyzing the violoncello performances of Turkish makam music, searching for samples of sound recording has been our primary concern. Unfortunately, the sound recording archives of the National Library and other libraries are extremely limited. What is more, the TRT archives must immediately be designed to be available for all researchers since TRT (Turkish Radio and Television) has been such an importantécole for the history of Turkish music.

The recording samples have usually been reached via personal archives. From the archive of Bülent Aksoy, the recordings of Vecdi Seyhun have been gathered. In these recordings, he accompanies the soloists Münir Nurettin Selçuk and Zeki Muren. Two of his rast taksims and one nihavend taksim have been transcribed. Cemal Ünlü has not spared his precious guidance on the list of useful recordings. The
violoncello was used as an accompaniment in these recordings. However, it is usually hard to detect the performers. Moreover, another subject Cemal Ünlü mentioned was his estimation of one of the performers in a recording to be Muhiddin Sadak.

Although it is not possible to reach the recordings of all the violoncello performers listed under the biography section, for future research, it is an important consideration of this thesis to pinpoint the names that do not have any records.

Another contention to be drawn is the scarcity of names as solely a violoncello performer. All performers playing the violoncello, in fact, reached a mastery in other instruments. The names of two musicians who were both a cellist and a kemençe player are Kemal Niyazi Seyhun and Hadiye Ötügen. Unfortunately, no recordings of Kemal Niyazi Seyhun could be found, and Hadiye Ötügen’s recordings are added to the discography as they are not taksim samples. Among these names, only Muhiddin Sadak comes to the forefront as a cellist, music teacher and radio program producer. It is stated in Cemal Reşit Rey’s writings that they performed Western music together. As it has been maintained before, even though the performances of Muhiddin Sadak in Turkish makam music are known, his recordings, if any, were inaccessible.

Mesut Cemil and Şerif Muhiddin Targań were two performers famous for their mastery in two instruments. Şerif Muhiddin Targań became famous with his compositions for the ud besides his violoncello performances consisting of the Western music repertory. It is a pity that only one recording of his violoncello performance in Turkish makam music could be found. In this recording, at the beginning of his duet with his wife Safiye Ayla, there is an introduction taksim in the makam of Bestenigar.

Mesut Cemil was a musician who used the violoncello both in Western music and in Turkish makam music. The other instrument under his mastery was the tanbur. In this thesis, his five giriş (lead-in) taksims (rast, ısfahan, bestenigar, müstear and hüseyni taksims) and a geçiş taksimi (transition taksim) from hicazkar to nihavend have been transcribed.
A private interview has been made with Niyazi Sayın who has been a pupil of Mesut Cemil. He is known to own the widest archive of Tanburi Cemil Bey’s 78 rpm recordings referred to as taş plak (literally stone disc). Here, it is necessary to quote his words from the interview: “Unimaginable melodies emerge in the music of famous people”, he comments in his description of his teacher Mesut Cemil. He repeats this description when talking of Tanburi Cemil Bey. In narrating the adventure of the transition taksim from hicazkar to nihavend, he recalls his amazement against the unexpected entries and sustains of this magnificent taksim executed during a program. He adds that he immediately obtained the recording of this taksim. He mentions three names as professional cellists: Mesut Cemil, Şerif Muhiddin Targan, and Muhiddin Sadak. Muhiddin Sadak used to accompany Munir Nurettin Bey in old records. Although Niyazi Sayın knows Şerif Muhiddin Targan closely, he has never heard him playing the violoncello. He emphasizes the unique place of Mesut Cemil in playing the violoncello differently in Western music and in Turkish makam music respectively. He also adds that no other cellists have this characteristic.

Another name who has been interviewed exclusively is İhsan Özgen, a figure identified with Tanburi Cemil Bey’s école and is known for his violoncello performances in today’s Turkish makam music. Like Tanburi Cemil Bey, he can perform several instruments with the same mastery. He has given outstanding information on the probable reasons of Tanburi Cemil Bey’s multiple mastery of instruments. His use of the same technique in playing all instruments required to gather information about the other instruments as well.

The free rhythm of the taksim form causes a difficulty in its transcription. In fact, it should be asserted that taksim has an inner tempo which cannot be defined as an equally divided rhythm. This rhythm has a character of decelerating and accelerating in an expression which can be associated with speech. Sometimes long musical sentences are interrupted by short pauses that can not be defined as rests. It is not possible to call them a rest because of their indescribable character. The tempo is sometimes faster or slower than the former sentence with respect to the musical gesture in the following.
In taksims musical accents have been taken into consideration and by means of this accents rhythmic groups have been determined. These groups form around the melodies of a particular makam. During the transcription process, rhythmic groups have been thought of units of quarter notes. Sometimes, approximate values of rhythms are stated on the transcriptions so as to give an idea for the corresponding figures of the fourths on the metronome.

The shortcomings of the Western notation system for Turkish makam music have been gratified with explanations and new symbols. The taksims of Tanburi Cemil Bey and Mesut Cemil, whose performances were at the maximum level in terms of freedom of sound and rhythm, are transcribed with the help of analytical methods and new signs.

Taksim transcriptions are written in F clef and A in diapason so as to provide convenience for all cellists who will benefit from this dissertation. This style facilitates the expression of octave and pitch combinations in the performance of the instrument. Due to the fact that the tuning system of Turkish makam music has a varying structure, taksims can be written in different pitches. In fact, the fundamental point is the pitch rather than the frequency in Turkish makam music. The transpositions made on the taksims have not altered the intervals; they have only served as a facility for all the cellists of the world to acquire the music they hear without hardship.

The transcribed taksims are examined in detail in the analysis section. The subtitles are taken into consideration in an unprecedented context apart from the familiar content. For instance, vibrato is not considered as an embellishment in the contemporary practice. In the 20th century music, vibrato is no longer an embellishing element but the main element of tone production. However, the vibratos of taksim samples used in this thesis have a different meaning. Therefore, they have to be considered under the title of ornamentation.

The techniques to be analyzed are not examined under the subtitles as right and left hand techniques. Rather, the subjects related with the structure of Turkish makam music are classified under the analysis section.
1.3 Method

a) In this study, the analysis of taksim samples is followed as the method. The violoncello is observed as an instrument mostly performed in ensembles. Especially Mesut Cemil, Vecdi Seyhun, and Hadiye Ötügen’s performances within a group are collected. Nevertheless, as the purpose of the thesis is to determine the advanced applications of the violoncello technique, the group performances could not constitute a sufficient source for the features to be analyzed. Therefore, taksim samples have become the main source. These taksim samples, which can be defined as improvisations in free rhythm within a makam without usûl (rhythmic pattern) and güftê (lyrics) schemes, give significant clues for the future of instrumental music.

b) The violoncello is used in Turkish makam music to expend the timbre of an ensemble rather than being a solo instrument. In this case the taksim samples which are the main subject matter in this study are limited to a couple of players. In fact, the two main figures are Tanburi Cemil Bey and Mesut Cemil who both have exceptional taksim performances on the instrument and who are accepted to be the prominent figures in Turkish makam music. The other two performers are Vecdi Seyhun and Şerif Muhiddin Targan. Although these taksims engage a small amount, they are the only other sources that can be obtained and are presented in this study.

c) The approach to analyze taksims has primarily been to transcribe the existing taksims. This transcription method has provided the occurrence of techniques applied in taksims.

d) The techniques of violoncello performance gathered from taksim transcriptions and the characteristics of Turkish makam music are studied under the analysis section. The violoncello techniques are classified as the properties determining the character of Turkish makam music rather than right and left hand techniques.

e) Due to the results of these analyses, the suggestions concerning the studies to contribute to and generalize the use of the violoncello techniques—especially Tanburi Cemil Bey’s—that are not in use in Western music, constitute the subject of the final section.
1.4 Hypothesis

When the ornamentations and articulations within the performance techniques of the world violoncello literature are taken into consideration, the gap of special techniques in Turkish makam music is deeply felt. The modern compositions of the present are affected by the music of different cultures. Indeed, the timber, ornamentations, and melodic structure of these musics inspire the composer. The colors and patterns of the Far East, Near East, and African ethnic musics find their place in the contemporary compositions and performances throughout the world. In this thesis it is emphasized that the indication of the unique techniques and details of the masters whose performances are in taksım form will accelerate the modern composing and performing practices.
2. THE ART OF VIOLONCELLO PERFORMANCE IN TURKISH MAKAM MUSIC

2.1 Early Turkish Music Recordings

Phonograph was invented in 1877 by the famous scholar Edison. The prototype of the phonograph was refined to be a gramophone. Moreover, the first patent of gramophone was obtained in the same year by Emil Berliner who was a German scientist. It is known that thousands of recordings had been made by phonographs in İstanbul before the gramophone entered the Turkish market in 1900s. By the invention of the gramophone, a new era took start which gave way to duplication of recordings; therefore, enabling numerous listeners to reach them. Not long after would recording companies emerge together with a market shaped by the sales of their recordings.

In the year 1900, the only active record company in Europe was Deutsche Grammophon. This company made Turkish recordings in May 1900 in İstanbul. International Zonophone Co., established in 1901, and German companies like Odeon and Favorite which were both founded between 1904-1905 started to make recordings in Turkey in a short time.

In the catalogue of Grammophon published in 1905, there were 118 Turkish longplays. The first performers of this series are as follows: Ömer Efendi and Meddah Aşki; Ovrik Efendi, Ahmet Bey, Karakaş, Ali Bey, Civan, Hafiz Efendi, and Nafi Efendi as male voices. These performers sang songs, cantos, and gazels with the accompaniment of Kemani İhsan, Kemani Ağa, and Kemani Memduh Efendi. In violin and kemençe solos, there is Anastas the Kemençe Player among Kemani Ağa and Kemani Memduh Efendi in the list. Furthermore, in zurna solos, Yakumi Efendi played çiftetelli and pehlivan airs.

In phonograph recordings, the importance was on soprano instruments such as the violin. Due to technical availability, sound engineers of the time preferred high-
pitched instruments in the accompaniments. Consequently, Kemani Ağa, Kemani Memduh, Kemani İhsan, and Kemençeci Anastas are seen as the accompanists in several recordings. In fact, Tanburi Cemil Bey chooses the kemençe instead of the tanbur in his first recordings.

Among the one-sided record series of Grammophon record company in 1905, there are 212 Turkish albums. The first eight of these belong to Mülzikayı Hümayun, the royal band. In addition, Gazelhan Hafız Osman, who was among the greatest voices of the era, has his place in this selection with 12 albums. Gülüstü Hanım is a singer of gypsy origin who used to sing semai, canto, and gazel with the accompaniment of Arap Mehmet's zurna. After this period, the non-Muslim female singers increased rapidly, among whom Safinaz, Gülşidan, and Şevfidil Hanım can be considered to sing in recordings.

Blumenthal Brothers, the representatives of Odeon record company, had to wait for a considerable amount of time so that they could work with Tanburi Cemil Bey. Mesut Cemil writes in his book “The Life of Tanburi Cemil Bey” about why his father refused the offers of record companies for long years. In the times of the cartridge phonograph, it took a great deal of effort and challenge to reproduce a few copies. In other words, these expensive albums could only reach a limited number of listeners. This fitted well with the amateur and meticulous nature of Tanburi Cemil Bey. Nevertheless, it was after technology marched on that enabled the copying process, resulting in an outburst of these albums and now a desperate musician. After a few albums, he refused any further offers although it was a profitable business, until he had to accept the offer of Blumenthal Brothers’ Orfeon in 1910-1911 due to financial problems and his recordings were made between 1910-1914.

The unsatisfying quality of sound from the first prototypes was a common complaint of many musicians. Despite the improvements in the recording technology through 1910s, T. Cemil Bey never worked willingly. Indeed, it is known that he did not let some of the recordings be copied during his lifetime. These were duplicated after his death.

The Orfeon Company published a catalogue after T. Cemil Bey’s death. According to this catalogue, the list consists of nine tracks: The first track is “Tanbur-i Şehir,
which includes kemençe and tanbur solos by T. Cemil Bey. Moreover, on the reverse side of these longplays, there were also yaylı tanbur, violoncello and lute solos. 13 of these solos were played by the tanbur; 9 of them by the kemençe; 5 of them by the yaylı tanbur; 7 of them by the violoncello and 12 of them by the lute [1].

The second track is named as “Only With the Yaylı Tanbur”. The kemençe performances such as “Gayda”, “Zeybek Havası”, “Nihavent Sirto”, “Çeçen Kızı”, and “Ey Gaziler” became very popular in those days. The third track is “Tanbur, Kemançe ve Keman ile Muhtelif Makamlardan Peşrevler”. In most of these recordings, Udi Nevres Bey and Udi Cemil accompany Tanburi Cemil Bey. In the fourth track, there is ud, yaylı tanbur and the violoncello in the first album. In the fifth track, he accompanies the gazels and songs of Hafız Aşır Efendi. The sixth track and seventh track include the tanbur and kemençe accompaniments of Tanburi Cemil Bey with Hafız Yaşar Bey and Hafız Osman respectively. In the eighth track Hafız Sabri Efendi; in the ninth Hafız Yakup Efendi, singer of gazels, sing together with him.

The violoncello solos are remarkably affluent to be ignored. If the availability of the technology of those years to record high-pitched sounds is the consideration, it can be clearly maintained from his use of the violoncello that Tanburi Cemil Bey valued it together with the other instruments. The son of Tanburi Cemil Bey, Mesut Cemil, received fame like his father as a tanbur and violoncello player, using the violoncello in both his western and Turkish music performances. Being a radio programmer at the same time, he took on significant tasks in radios.

The radio, being the primary means of communication that marked the 20th century, made its first broadcast in 1927 in Istanbul. The Ankara Radio Station started to broadcast a year later, in 1928. Among the first commentators of the Istanbul Radio, Muhiddin Sadak and Mesut Cemil stand out. In fact, Mesut Cemil also played the tanbur in the orchestra of Turkish makam music; was a violoncello player in several orchestras; coordinated radio programs; wrote scores; was a librarian and recorded albums. As a consequence of his long-lasting radio experience, he was promoted as the Manager of the Istanbul Radio in 1951.
In this period, the pioneers of Darülelhan and record industry played in the radio programs. Radio was a new breath in the record market with its broadcasts of both Turkish and western music. The appearance of new releases on the radio had a positive effect on the record industry. The former programs which were possible only via live broadcasting left their place to vast archives with the improvement of recording techniques.

2.2 Taksim Form and Interpreters

*Taksim* means "division" in Arabic. Indeed, it is not known why this word has become the term in the musical language to express this certain type of instrumental performance. On the other hand, it can be stated that the term *improvisation* in jazz is the equivalent of taksim in Turkish makam music. For improvisation in jazz and taksim in Turkish makam music, Cüneyt Sermét and Cınuçen Tanrıkorur give the following definitions:

"Improvisation in jazz means performing extemporaneously...Indeed, this is the most notable virtue of jazz and jazz players and it is this very same virtue that not only delivers them from being an anonymous musician who performs some music composed by others, but also gives them the title "composer" [2].

"Taksim is an extemporaneous composition which demands both the knowledge to describe a makam seyri aright and the ability to put forward original musical ideas. In this respect, taksim unavoidably requires the composing ability of the performer" [3].

By these two definitions it is apparent that the improvisation in jazz and the taksim in Turkish makam music are considered as compositions made by the performer. Both acquire original ideas that need to be put spontaneously without any former preparation. The performer presents his knowledge and background besides his composing abilities.

The ideas in taksim can be rooted in simultaneous feelings, imagination, background and wisdom within the borders of composition. Taksims or generally all improvisations have some rules according to the music genres that they belong to. For instance, in Indian ragas, the performer increases his tempo by playing slow and giving breaks between the musical sentences. Then, he decreases his tempo slowly and does the finale with the original tempo. The cadences of several concertos...
demonstrate the most challenging, most remarkable, and fastest performances of the solo instrument. In classical jazz, improvisations are played within the harmonies suitable to certain chords and previously given numbers of measures. On the other hand, taksims can be played either within certain makam and forms, or within free forms.

In Turkish makam music a traditional taksim should have the right characterictics of a particular makam. The performer should demonstrate the melodic structure and the certain degrees of the makam. Seyir, known as the sum of regulations that organize the melodic movements in Turkish makam music, distinguishes the makams having the same scale. Among the taksims played in a particular makam alteration, çeşni, transposition and geçki are made on condition that they return to the same makam. Instrumental taksims are named according to the name of the instrument and the makam of the taksim such as “Şehnaz taksim with the tanbur”, “Nikriz taksim with the kemençe”, or “Rast taksim with the violoncello”.

Taksims are played without the boundaries of usûl in contrast with written music. It is not possible to observe the notion of usûl or measure in taksim; instead, rhythm is in a fluctuating tempo or in a rubato character when the existing phrases are considered.

Suphi Ezgi emphasizes that “Any taksim played by an experienced musician reveals its meter when listened to all ears”. The rhythm in taksims has an unstable tempo. The property of free rhythm evokes the tempo markings that change frequently in contemporary music. In addition, taksims can be performed as slow, moderate, or fast according to the music piece that follows. Taksims that are played among folk dance music (oyun havalari) can be shown as an example to fast taksims [4].

Although its development is not clearly known, the term taksim has been used to name both vocal and instrumental improvisations since the end of the 16th century. The term nehart, which is believed to be used instead of the taksim, can be seen in the writings of Yunus Emre (1240-1320) and Ali Şah (15th century) before 16th century [5]. In the 17th century, Evliya Çelebi uses the term taksim to mention not only vocal but also instrumental improvisations in his famous book Seyahatname.
Likewise, Dimitri Cantemir (1673-1723) indicates that the taksim of instrumentalists is no different from those of vocalists.

Furthermore, that instrumental improvisation originated from its vocal counterpart is a thesis subject. "These Turkish documents show that the taksim probably emerged toward the end of the 16th century as a vocal genre. During the 17th century it became an instrumental genre as well"[6]. Tannkorur’s statement about the vocal music being the dominant figure in all Eastern world certifies this thesis: “It has become a historical tradition for the taksim performer to imitate the vocal melodies of a singer due to the fact that Turkish makam music is based on a tradition dominated by human voice as in all musics of the Eastern world” [3].

It is observed that taksim has been widely used with little differences in Mevlevi sect ceremonies (Mevlevi ayini) and fasils which are spiritual and secular music forms respectively. While the vocal taksim form kaside exists in Sunni sect, there is the taksim of ney instead of kasides in the rituals of the Mevlevi sect. In fact, a separate taksim form has been developed for this instrument. The rhythms and general pulse of taksim constitute the main features of this taksim form. In the rituals of the Mevlevi Ayini, ney taksimi takes place twice: First, after na’at, second, at the end of the ceremony.

Inside fasıl, there are both vocal and instrumental taksims. Dimitri Cantemir writes about vocal and instrumental taksims in his book as follows: “The instrumentalist first performs a taksim, then he plays a peşrev. After the peşrev he finishes with a semai...The instrumentalists' taksim is not different from the vocalists' taksim, so there is no need to describe it” [7]. Moreover, C. Fonton describes the taksims in the form of fasıl as follows:

“The performance starts with a fantasy under the name of taksim which has the same tone as the work to be performed. While a musician performs this ornamented piece that acts as a transition for the piece to be played and that can last for hours, others in the band play the tonic of taksim, thus forming a basso continuo. There are instrumentalists (sazende) who can play taksims with ornamentations in the same tone for hours. The ability and taste of the music scholar reveal themselves in these taksims. Here, sazende does not need to be bound to a certain usul or measure unlike the regulations of the peşrev. To his taste, he can switch to another usul” [8].
In the 19th century, the term gazel started to be used for vocal improvisations and with the arrival of recording industry in the beginning of the 20th century, the first examples of gazels and taksims set a model for authentic information on these forms. Furthermore, it is possible to see the features of taksim form in not only instrumental but also vocal taksims, namely, gazels.

Taksims take different names according to where they are used. The taksim that introduces the makam in the beginning of a fasıl, which consists of vocal works of the same makam and is considered as the longest form in Turkish makam music, is named as giriş taksimi (lead-in taksim). These usually have one or two sections: Zemin (introduction) and final. On the other hand, ara taksimi (a taksim in the middle of a piece- an interlude), played in the middle of fasıl before the second section, ends in the same makam. The performer can play a geçki (modulation) in ara taksım. If the purpose is to switch to another makam, then it takes the name geçiş taksimi (transition taksim).

A taksim can take different forms due to the way it is performed. Solo Taksims are the ones that one performer plays from the beginning to the end. Taksims played with pedal tones and accompanied in tempo are called eşlikli taksim (taksims with accompaniment). When two musicians mutually perform, then it is karşılıklı taksım. In this type, the two musicians share the performance of taksim by being phrases and sentences that complete one another. It can be named as beraber taksım (beraber means “all together” in Turkish) when two or more performers put musical phrases on top of one another at the same time besides their solo and mutual taksims [9].

There is no precise information on the forms of taksims played in the 16th and 17th centuries. However, taksim does not include the rhythmic sets of previously written musical forms in addition to being based on various melodic rules gathered since the first time it flourished. Feldman puts forward his findings based on Cantemir’s information on taksim: “1. Some form of unmeasured, improvisatory playing existed in both Turkey and Iran in the 17th century, ... 5. The taksim of the 17th century Turkey was directly antecedent to the taksim of 19th-20th century Turkey...” [6]

In these findings, it is indicated that 17th century taksim form is the ancestor of 19th ad 20th century taksim forms. Before the Classical Period (17th century- the end of
19th century) taksims were taught by playing the taksims of masters just like cadences. The new players used to perform the taksims of their masters. The Classical Period gave its shape to taksim form; consequently, classical taksim form came into existence. The form in the first recordings can be considered as examples of classical taksim form.

When defining the form of taksim, especially classical taksim form, the style of Tanburi Cemil Bey is meant. Indeed, the clarification of the definition of classical taksim by Tanburi Cemil Bey is caused from the lack of recordings by previous performers. The taksim samples of his contemporaries justify this cause.

Classical taksim is a taksim that is executed in the chosen or preferred makam. Its form consists of four parts: 1- Zemin, 2- Nakarat, 3- Meyan, 4-Nakarat. A perfect classical taksim has distinguishable parts in terms of asma karar and karar perdesi, melodic similarities and lengths (durations) [10].

Zemin, the introduction, opens with the presentation of the makam. After the zemin section, the main theme is revealed in nakarat (development) sections. Meyan (middle section), on the other hand, shows a developmental structure on condition that it does not move away completely from the main theme. High pitches can be used; it diverges from the main makam but returns to it at the end. The tension can be quite different from the other sections. All these changes do not disturb the unity of taksim. Following meyan, there is again the nakarat (final section). In this section, the melodic structures in the first nakarat section are evoked. There are approximate measures among the sections in terms of duration. The existing violoncello taksims of T. Cemil Bey last for approximately 4 minutes, each section being around 1 or 1.5 minutes.

The classical taksim form has to have a certain makam, has to be developed around a theme or idea, and has to include a general tension (intensity and excitement). Tanbur, Cemil Bey obeyed these rules and regulations, but presented his creativity like motive, rhythm, tempo and space as well. All his violoncello taksims have to be considered as being within the traditional scheme like all other taksims.
<table>
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2.3 History of Violoncello Performance in Turkish Makam Music

There have been changes in string instruments like in all instruments in the history of Turkish Music. These changes either have occurred on the instrument itself or have caused the instrument to leave its place to other instruments having the same function. Since the first vertically played Turkish instrument ıktığ, string instruments have structurally improved so as to adapt to the changes in music of the time. For instance, their neck became longer; their body enlarged or changed in a figural way; the number and the quality of their strings changed; strings made from organic materials such as silk, hair, guts were preferred to one another although they caused a difference in timber; sometimes metal strings were used.

All these changes fell short of answering the search of new timber which resulted in either replacement or addition of foreign instruments. However, despite the fact that the improvements in instruments brought changes in performance to some extent, neither the basic style nor the character of instruments did show much change. What is more, these styles have dominated the new instruments that substituted them.

When the entrance of European violin family to Turkish music began by viola d’amour, rebab, known as Turkish violin in the 17th century, was very popular. Charles Fonton maintains in his book Turkish Music in the 18th century that the name violin is used both to define the western violin and rebab. After the viols called sinekeman by Turks, the violoncello which as an instrument with more bass character received acceptance in fasıl groups in the 19th century. Since no recordings of first violoncello performances exist, it is not possible to determine exactly how and in what style they were played. In fact, the number of violoncello recordings done with the technology at the start of the 20th century is highly limited. Nevertheless, the violoncello recordings of Tanburi Cemil Bey though few in number, should be considered as a great opportunity. These recordings form the basis of our search for the violoncello performance in Turkish makam music.

Violoncello is first played in orchestras and bands aiming to make western disciplined polyphonic music. In II.Mahmut’s reign with the westernization movement after the closure of Yeniçeri Ocakları (1826) (guild of janissaries), the first band and the music school Muzikayı Hümâyün was established instead of Mehter. Talented musicians brought up in Mehter bands (mehter takımı) were hired
for the band. New instruments were imported from Europe to be taught in the band. As well as Muzikayı Hümayun, women in Harem gathered to play in bands. In these orchestras we know that besides violin, violoncello and contrabass were played [11].

All the sultans starting from Selim the 3rd were patrons of music although they did not embrace all music styles. Monsieur Manguel became the first teacher and conductor of the band which substituted the janissary. In 1828, Giuseppe Donizetti overtook this band. The musicians taught by Donizetti played his work of Mahmudiye with the band after an education of only a couple of months. Later, these students became the directors of Muzikayı Hümayun. This continuously developing institution had served as a school until DarülElhan (today’s State Conservatory of İstanbul University) and Darülbedayi (later on İstanbul Şehir Tiyatroları) were opened. After the establishment of the republic, it moved to Ankara with Atatürk’s order and took the name Riyaseti-Cumhur Musiki Heyeti [12].

Necip Paşa, who was among the first students of the band established in 1828 by Donizetti Paşa in the palace of Abdülhamid, continued the studies in this field together with Guateli Paşa and other native and foreign teachers as a kind of conservatory. Courses on voice, orchestra and ballet were started to be taught. In addition to performances of old Turkish makam music in the palace, Western music began to take place. However, this trend did not have the purpose of reaching the public. Thus, the audience was only the elite inhabitants of the palace.

In this era, the basic branches of Muzikayı Hümayun are band, orchestra, fasıl group, and müezzinan. In addition to these basic branches, there are groups such as opera and operetta, theater, ortaoyunu, cambaz, karagöz, hokkabaz and puppet. The band and orchestra were together until 1933, and became separate bodies after this date. Müezzinanbaşısı were musicians educated in usûl and makam in such a way that they could be part of a fasıl group. Turkish music ensembles of the period were separated by the impact of western music into two as Fasl-ı Atik and Fasl-ı Cedid [13].

Fasl-ı Atik had the traditional fasıl character. Hamamızade İsmail Dede, whose works are still being listened to, Hacı Arif Bey, Şekerçi Cemil Bey, Nuri Halil Poyraz were among the famous names in the history of Muzikayı Hümayun. It reached its peak in the 18th century during the reign of Ahmet the 3rd; reached its
second peak in the period of Selim the 3rd, and losing its orchestral character after the period of Mahmut the 2nd, transformed into a chamber music group that requires more soloistic talents.

Fasıl-ı Cedid, on the other hand, was a group that was conducted like a western orchestra with a few neys, uds, one violoncello, a few guitars, two kanuns, three or four mandolins, one flute, two lutes, a trombone playing the bass part, and more than a dozen voices. This group used to perform a repertoire of fasıl, köçekçe, peşrev, saz semaisi, longas and sirtos in the way they are harmonized for their group. Among the members exceeding 30 in number, Neyzen Raşit Efendi, Kemani Haydar Bey, Kemani Mahir Bey, Udi Şekerçi Cemil, and Violoncellist Niyazi Efendi (Hammal Niyazi) were remarkable names. Young musicians pioneering Zeki Üngör became soloists of a certain instrument in muzikals. Zeki Üngör and Violoncellist Cemil Arif Bey (the son of famous composer Hacı Arif Bey among the teachers of Muzikayı Hümayun fasıl group) showed up in front of music lovers. Zeki Üngör became the director of the band and the orchestra which were one body until 1933 after Cemil Arif Bey. In a photograph belonging to the first concert tour in the cities of central Europe (1918), four violoncellos can be seen in the front line [13].

Together with the education of western music, the use of several western instruments in Ottoman-Turkish music can be observed. The ones adaptable to the makam structure of Turkish music entered ince saz, as seen among the instruments of Fasıl-ı Cedid. Here, it is necessary to indicate that there was a need for instruments with different character to be added to the changing structure of Turkish music, especially, instruments that have a bass character which is a colorwise missing quality in Turkish music ensembles, and ones that can produce microtonal pitches in Turkish music by the intonation and breath of the performer.

Maragah Abdülkadir, in the 14th century, divides Turkish instruments into two: 1) mutlakat and 2) mukayyedat. Mutlakat is the name given to an instrument that produces stable tones. Percussive metal instruments can be an example to these. On the other hand, the instruments under the mukayyedat group are the ones that have changing tones according to the intonation and breath of the performer. These instruments make it possible to produce several nuances, play grace notes, glissandos
and pitches smaller than half tone. This is the main criterion for a western instrument to be a member of *ince saz* together with closeness of timber [14].

From the existing sources, it becomes clear that together with the Westernizing movements at the end of the 19th and the beginning of the 20th century, the violoncello and the instruments under the class of mukayyedat, which have a suitable timber for the Turkish music, entered the *ince saz*. Another indication to be drawn here is that the entrance of the violoncello to Turkish music is definitely not a coincidence. In fact, the reason for this entrance is not only its entrance to art together with new movements, but also the previous existence of cello-like instruments in Turkish music. In other words, by time, the existing instruments had to leave their place to the violoncello that has the same function.

İklîg is an instrument that is indicated in ancient Anatolian sources. Although it took its name in the 14th century, it is estimated that it was used earlier. Indeed, taking into consideration that the invention of string instruments does not go beyond the middle ages, it can be said that this instrument played in Anatolia is one of the oldest string instruments.

In the 16th and 17th century, people used to call it kemânçe. Afterwards, the name İklîg left its place to rebab. İklîg or rebab is usually made from coconut. On the body, there is a stretched leather membrane. Its three strings made from hair pass through a short bridge (eşik) which results in a soft and crispy timber. That it is played vertically and one of its iron feet leans on the ground are its similarities to the violoncello [15].

Another instrument similar to the violoncello is *ayakli keman* (footed violin), though it was never as widely used as the İklîg or rebab. We are informed of its existence via the works of Lodorde and Toderini. By looking at its pictures, it is possible to mention that it is different than rebab.

Like the rebab, it has two strings instead of three and frets (*perde*) on its clavier. It has a wider body than rebab. Another similarity is that it is played with the help of a peak stepping on the ground.
Mahmut Ragip Gazimihal states about the identity of this instrument:

“As it is clear from the verdict of reverend Toderini, who was among the ambitious foreign music lovers coming to Istanbul to search the scale system in those years, ayakli keman had been manufactured at that time to play 24 pitches clearly and had had a circulation in the hands of the ambitious practitioners before it was forgotten. That the variations of viola da gamba (bacak kemen) were on the way to reach the violoncello in the west was for sure known in Galata. It can be maintained that ayakli keman was an inspiration of both viola da gamba and the desire to provide a bass sound to fasıl [15].”

The prediction of Gazimihal as “the desire to provide bass sound to fasıl” is, in fact, a clear explanation of why iklig was replaced by the ayakli keman and then why the latter left its place to the violoncello. The ayakli keman is, in fact, an adaptation of the rebab for the purpose of gaining an instrument like viola da gamba to the Turkish music. Therefore, long before the entrance of the violoncello to fasıl music in the beginning of the 20th century, there had been a need for a deep sounding bass instrument in Turkish music.

Indeed, Bülent Aksoy explains that the ayakli keman lived longer than Gazimihal’s assumption. As he states in his own words:

“This instrument is older than Gazimihal believes it is due to the fact that the first European to record “ayakli keman” is not “Laborde” as maintained by Gazimihal. The same picture was published in Gabinetto Armonico of Bonanni, which was first printed in 1716 and in 1723 had its expanded edition. It is necessary to label the invention of this instrument at least as early as the beginning of the 18th century.” [16].

It is observed that even though instruments like iklig, rebab, and footed violin live under the name rebab, this instrument has been replaced by the violoncello in terms of sound intensity in the contemporary ensembles.

The violoncello has a wide range and color of sound. Starting from the early Baroque period, idiomatic writing for every instrument has been well-improved in Western music. Composers wrote pieces forcing the techniques on every single instrument. This fact caused an interaction between composers and performers to take place. New techniques were developed in order to advance the level and virtuosity. Many treatises and methods were put forward.
However, the case is not the same in Turkish music tradition. Music is taught by the educational system called meşk which is still used and defended by many musicians. During the class, the teacher is responsible for passing the repertoire to the student and the student has to learn and memorize the repertoire to pass it to the next generation. This tradition lasted for centuries without the help of notation. It is a fact that a large number of pieces are forgotten when the teacher cannot pass the repertoire to the next generation.

Moreover, the case is much more difficult for the instrument player than for the singer. Before learning the repertoire, the player has to solve the technical problems of the instrument before starting to play the pieces in the repertoire. Usually instrumental music is much more difficult to memorize without the help of words. There were some techniques for instrument players but as the written material or method, we cannot be sure about the level of the interpreters.

After the recording technology came into use, we had an opportunity to listen to a large number of works from the master musicians. The oldest recording of violoncello performance is the master Tanburi Cemil Bey’s. We can trace the same quality and virtuosity in every instrument that he plays.

Ornamentations, the bow technique and vibratos that we hear in his kemençe and yaylı tanbur interpretations, can be also seen in his violoncello performances. The important fact is that he used violoncello, as a solo instrument, compared to his kemençe interpretations, he is as energetic and fast as kemençe and sometimes even more experimental in his violoncello playing. The capacity and the wide range of colors of the instrument gave way to new experiments and dimensions in his violoncello interpretations. Mesut Cemil is another figure who will be discussed in this thesis with his performances. After Tanburi Cemil Bey and Mesut Cemil up to day, violoncello is accepted as an instrument in Turkish makam music ensembles.
In the 20th century the violoncello is often used in the Mevlevi Ayini and in smaller chamber combinations. The traditional ensemble can play a melody in two or even three octaves, bringing an essentially choral aesthetic to a heterophonic music style [17]. This thesis is based on early music recordings but it is worth naming the appreciated cellists of the second half of the last century like Hüsnü Özenen, Tarik Kip, and İhsan Özgen. Today, among the cellists of the new generation, Emrullah Şengüller and Uğur Işık have the most outstanding performances [18].

2.4 Performers and Their Biographies

2.4.1 Tanburi Cemil Bey

Tanburi Cemil Bey was born in 1873 in Istanbul, Molla Gürani. He was sent to live with his uncle at the age of three upon the loss of his father. The house of his uncle Refik Bey was always full of artists and literary people. It was here that he first started to learn Turkish makam music. While Ahmed Bey was teaching him the fundamentals of music, he learned Hamparsum and Western notation from Kemani Aleksan Ağa, who was the tutor of his grand uncle’s son, Mahmud Bey. At the same time, he developed a new and unknown technique for playing the tanbur. He was already famous as a tanbur player at that age. His uncle’s children took French lessons from a French tutor besides their regular courses at school. This education system had positive effects on Cemil in terms of contributing to his knowledge of the world.

After the sudden loss of Refik Bey, they moved to the house of his uncle Mahmud Bey, who was the governor of Bakırköy district. He was a disciplined, traditional, and firm man who loved to lead a systematic life. The fame of young Cemil gradually increased. Now influential people were asking him to play in musical meetings. Mahmud Bey did not send him to most of these meetings, yet accompanied him in a few. In order to prevent the negligence of his education he took care of his lessons and controlled his homework every night.

Mahmud Bey was appointed the governor of Kartal district since he conflicted with the mayor because he did not let an abbey be built. Therefore, Cemil Bey lived in Kartal for two more years under Mahmud Bey’s tutelage until he was seventeen.
Upon Mahmud Bey’s appointment to the governorship of Humus, he returned home to his mother in Taşkasap.

When he graduated from secondary school, he attended the Faculty of Political Sciences (Mülkiye). Even though he continued for two years, he quit and became a civil servant in Foreign Affairs Office. He neither adopted this position nor accepted it as a profession despite long years of work in this office. During the reduction-in-force after the declaration of the constitutional monarchy in 1908, he dropped out of squad and quit his job.

He married Şerife Saide Hamm in 1901. His son Mesut Cemil was born in 1902. Cemil Bey’s life persisted more around his friends than at home. After his withdrawal, he made his living with the help of his friends, the income he received from his recordings and the economic contributions of his students.

In 1914, he was conscripted to the First World War. After the examination, he was diagnosed to have tuberculosis. Although he was offered to be taken to a sanitarium by his close friend Hamid Hüsnü Bey, who was a music loving doctor, he did not accept it. He also rejected the advice of sending him to Switzerland. He passed away on 28 July, 1916. His funeral was taken to Merkezefendi Cemetery by a few people including Rauf Yekta Bey and Herman and Julius Blumenthal brothers. Today, his burial place is unknown.

Although Cemil Bey is called as “tanburi”, he played several instruments with the same mastery. If the pieces and taksims he executed with kemençe are analyzed in the existing recordings, it can be concluded that meticulous and supreme hands are used with the same mastery. He applied his extremely balanced and flexible bow technique in tanbur playing to the kemençe and brought a noble sound to this instrument. Moreover, besides his own invention of taksims he played with yaylı tanbur, we witness his mastery in the lute and violoncello.
His music partner and friend, Fethi Kopuz, narrates his cello performances as follows:

"...One evening while we were in the house of İsmail Pasha, we were told that the Master was busy with his violoncello. After some time, again in the manor, they left the violoncello which was brought from Istanbul by Captain Tahsin Bey, who was one of the relatives of pasha and the son of Ferik Hüsnü Pasha, to the hands of the Master. It was that evening that the Master led us to a world free of troubles, joining fasıl with the violoncello. He amazed the participants with his magnificent taksims. Some time, one of the participants talked about the difficulty of playing works that include agility with this instrument. Cemil Bey wanted to hear a few examples like Köçekçe, and kindly asked me to accompany him in the Köçekçe fasıl. Then he performed in this fasıl with such skill and briskness that one would conclude that the Master had been playing this instrument for long years." [19]

There are 85 recordings of him which include songs and instrumental works. He wrote a music theory book called "Rehber-i Mûsiki", in which he did a comparative analysis of Turkish makam music with Western music. He has an unfinished method for the kemençe. He composed eight peşrevs, seven saz semaisi, two longas, two zeybeks and one oyun havası in differing makams. His first work with words is estimated to be ""Etmesin avdet melâl-i intizar/Geçme ömrüm, geçmeden nevbahar".  

2.4.2 Mesut Cemil

Mesut Ekrem Cemil was born in 1902 in Istanbul as the son of Tanburi Cemil Bey, the legendary figure in Turkish makam music. His father taught him how to play the kemençe. After his father's loss, he started learning the tanbur. Both his teachers (Kadi Fuat Efendi and Tanburi Refik Fersan) were the former students of his father. Consequently, he became a member of Eastern Musical Society and attended Dervish convents where he met Neyzen Emin Dede. He became a pupil of the famous musicologist Suphi Ezgi Bey. Leaving the law school, he traveled to Germany in 1921 to study cello with Hugo Becker for three years. On his return, he became a music teacher in high schools and a commentator in Istanbul Radio in 1926. He later directed his focus solely on the radio and was nominated as the General Director of Ankara Radio.
He attended the Cairo Eastern Music Congress as one of the most outstanding tanbur players with Rauf Yekta Bey in 1932. He established a choir of male voices (Ünison Erkekler Korosu) to give concerts and to record several works. Despite the criticisms, he did not abandon his style. He also accompanied the famous religious cantor Kâni Karaca in an exuberant project in which they performed remarkable pieces of religious and classical repertoire. Furthermore, he played together with Münir Nurettin Selçuk in his concerts as well as recording several records. Afterwards, he presented classical music programs in Ankara Radio where he also founded a chorus of male and female voices. In 1951, he returned to Istanbul and established the same chorus here. They sang in 45-minute programs on a weekly basis and performed a considerable number of works for the first time in these broadcasts. Eventually, this chorus acted as a school for discovering new talents such as Nedet Yaşar and Niyazi Sayın. Mesut Cemil taught in Baghdad Conservatory contemporary to Cevdet Çağla besides attending various festivals in Europe. He died in Istanbul on September 31, 1963.

With his supreme talent and skill as a person, Mesut Cemil is often considered to be at approximately the same level with his father in his virtuosic tanbur performances. His cello performance was equally excellent. Kemençe, lăutta (lute), ud, violin, viola, baglama, and other Turkish folk instruments can be listed within his mastery. His innovative interpretation in chorus conducting has served as a model for the following directors like Nevzat Atlı. Furthermore, Mesut Cemil worked on the revival of classical works and their interpretations. His writing and rhetorical skills reveal his vast intellectual world. He often wrote on the matters concerning Turkish makam music.

Mesut Cemil is an outstanding figure who had a great impact in the interpretation of vocal and instrumental Turkish makam music, which had suffered from a lack of bass-sounding instrument before him and his father. His father was the first musician to use the violoncello and the bowed tanbur in Turkish makam music. Mesut Cemil followed this tradition successfully.
In his recordings, Mesut Cemil projects his own interpretation of makams besides his virtuocic style. In particular, he avoids unnecessary embellishments when he performs written instrumental music in an ensemble of three or four instruments. The other members of the ensemble are Ruşen Kam, Cevdet Çağla, Vecihe Daryal, Sadi Işılay, Cevdet Kozanoğlu, and Yorgo Bacanos respectively.

His most well-known piece is his Nihavend Saz Semaisi. A short longa in şehnaz and several naïve songs are among his other works. His restless and multi-faceted nature might be the reason of his lack of focus on composing. Nevertheless, he was an excellently improvising musician of taksims. His book on his father Tanburi Cemil Bey is an outstanding literary work.

2.4.3 Hadiye Ötügen

Although the date and place of Hadiye Ötügen’s birth cannot be determined, she died on April 14, 1963. She was a student of Ruşen Ferit Kam. Later, she attended Darülelhan to be taught by Muallim Hakkı Bey, Zekaizade Ahmet Efendi, and Rauf Yekta Bey. Following the completion of Turkish music studies, she became one of the first violoncello students of Western music in Istanbul Conservatory. After her graduation, she started playing the kemençe both at the conservatory and in Istanbul Radio.

Hadiye Ötügen had an advanced style in playing the kemençe since she could convert the violoncello technique to this instrument. Her style enabled her to perform challenging works on the kemençe.

2.4.4 Muhiddin Sadak

Muhiddin Sadak was born in Istanbul. He studied in Haydarpaşa İttihat Rüşdiyesi, Galatasaray Sultanisi (Today’s Galatasaray High School), and Istanbul Science Faculty. He learned music from tutors. He gave his first concert in front of an audience in 1920. He was attended as a teacher in Darülelhan (later named as Conservatory of the Municipality) in 1922.
He established and directed the Istanbul City Choir. He worked as a music teacher in
several schools. In addition, he directed the chorus in Istanbul City Opera (today’s
Istanbul State Opera and Ballet). He published a book on music theory. He adapted
many folk songs to choirs. He died in Istanbul on 17 September 1982.

2.4.5 Kemal Niyazi Seyhun

He was born in 1885 in Akka, where his father was the district governor. His mother
was Şahver Hanım. He toured several cities like Yanya, Şam, Yemen, and Selanik
with his family. He graduated from Galatasaray High School with an advanced level
of French.

He started his studies in music in Yemen by playing basic pieces with the harmonica.
He took private violin lessons from Kemani Aleksan Ağa at the age of nineteen. As
he found the timber of the violin rather wild, he started playing the kemençe. He was
self-taught on this instrument. He learned the details of Turkish makam music from
Bestenigar Ziya Bey and Tophaneli Sabri Bey, who was one of the apprentices of
Dellalzade. He later went to Şark Musiki Cemiyeti (Eastern Music Society).

He became friends with Udi Nevres Bey and received the aesthetics of Turkish music
from this master. He attended the music meetings in his sister’s house which enabled
him to perform with the famous musicians of the era. Interested in Western music, he
took violoncello lessons from Mr. George Cadlets for four and a half years.

He remained a bachelor all his life. He lived all his life in his nephew’s house in
Kadıköy. He passed away on March 27, 1960.

2.4.6 Vecdi Seyhun

Born in 1915 as the son of Neşet Bey and Firuze Hanım, he started playing the ud at
the age of five. After his graduation from primary school, he became the pupil of
Santuri Ziya Bey on different topics of music. He studied in Boğaziçi High School.
Afterwards, he was accepted to Belediye Konservatuvarı İcra Heyeti in 1944. He
played the violoncello in this institution until the end of 1959.
On the other hand, he worked in Istanbul Radio both as a violoncello performer and a member of Repertory Committee. He was famous for his typical attitude of an Istanbul gentleman. Living in his waterside residence in Kanlica, he remained a bachelor all his life. He died in Istanbul on April 1, 1984.

The performances of the duo he set up with Vecihe Daryal give examples of an amazing musical approach. In addition, his house was like a museum, full with the collections of scores, books, and instruments. He published the biographies of some composers as articles, one of which was printed as a leaflet. The number of his instrumental works and song forms goes beyond 100.

2.4.7 Şerif Muhiddin Targan

The great ud virtuoso Şerif Muhiddin Targan was born in Istanbul in 1892. His father was the last Mecca commander Şerif Ali Haydar Pasha. For this reason, he also descends from prophet Muhammed’s family. He started playing the ud at an early age. When he was thirteen, his advanced and unique style had already been widely known. He graduated from the faculty of literature of Dar-ül Fünun with honors.

He continued his studies in music under the tutorship of Zekai-zade Ahmet Irsoy on makam and ustul lessons. In addition, he performed the classical repertory of Turkish makam music with Ali Rifat Çağatay. He was called as a genius by the masters of the time. During this period, he not only made an indelible impression with his virtuosity in ud playing, but also played the violoncello with the same talent.

Having reached the level of virtuosity in ud and violoncello, Şerif Muhiddin Targan started to compose. Between 1919 and 1956, he composed several songs and instrumental works that are still performed today. Contrary to the traditional style, he composed all the possible tones of the ud both rhythmically and melodically, which changed the perspective of ud playing.

The master traveled to the USA in 1924. During the voyage, he composed an outstanding piece on the boat named “Koşan Çocuk”. This work and his other pieces have aroused much interest in the USA. In 1928, he gave a recital in the famous Town Hall consisting of works of Bach, Debussy, Ravel, and Popper besides his masterpieces. This amazing concert was enthusiastically applauded by the audience,
among which twenty music critics were present. The significant newspapers of the USA, New York Times and Herald Tribune gave their headlines as “Targan in a concert with an unprecedented style and technique”. In 1954, when emphasizing the art of Şerif Muhiddin Targan, the outstanding music critics, Godousky and Kreisler stated that “Şerif Muhiddin revolutionized the ud as Paganini did with the violin”.

The concert he gave in the French Theater in Istanbul in 1934 was spoken about for years. In addition, several articles were written about it. In 1934, upon the invitation of the Iraqi government, he established a conservatory for the education of both Western and Eastern music. Furthermore, he directed this conservatory for twelve years. After he had to return to Istanbul because of his illness, he married Safiye Ayla, who was the precious-voiced performer of Turkish makam music.

Apart from his qualities as a composer and a performer, Targan was a very talented artist as well. His portraits and landscape pictures were exhibited several times. Moreover, his portraits are still on display at museums. This great master died in Istanbul on September 13, 1967.

His works such as Temrinler, Koşan Çocuk, Çocuk Havası, Erüdler, Nihavend Saz Semaisi, Düğah Saz Semaisi, Kanatlarım Olsaydı, Ferahfeza Saz Semaisi, Irak Saz Semaisi are a masterpiece each. In fact, Koşan Çocuk has a special place among them. Performing this work to the full means half of being virtuoso. He also has an ud method written in 1920.
3. ANALYSIS

In this section, the ornamentations such as grace notes, glissandos, trills and vibratos coming through traditional and folkloric values will be determined together with advanced performance techniques in Turkish makam music such as special bowings, fingerings by means of analytical examination of the violoncello performances of Tanburi Cemil Bey and Mesut Cemil.

Taksim is the form which will be used in the analyses. The reason for its consideration is that it can give remarkable clues about the future of instrumental Turkish music. The limits of creativity disappear to a great extend compared to composed works. Indeed, these works are limited with usûl patterns, sections and hânes. Naturally, their melodic structure is shaped with traditional connections in the style. For instance, a piece in aksak semaî (an usûl pattern in 10/8, Figure 3.1) is considered in melodic schemes according to the accents and beats (darp) of usûl. When the following examples are analyzed, it is clearly seen that the melodic structure is divided into the same rhythmic phrases in all works under question (Figure 3.2). Generally, usûl beats affect the melodic structure of the pieces.

Aksak Semaî

\[ \begin{array}{c}
\text{10/8} \\
\end{array} \]

\[ \begin{array}{c}
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\text{d} \quad \text{b} \\
\end{array} \]

**Figure 3.1 :** Aksak semai usûl

The second limiting cause is the lyrics. Verse forms unintentionally shapes the melodic and rhythmic structures. Beste, ağir semai, murabba bestes, kârs are schemed in terms of both usûl and prosody of the divan literature. Despite their challenges, several composition rules have given room to former composers for creativity and skill due to a decrease of the obscure. In fact, irregularity makes the mastery of taksim even more challenging with its property of making the build-up of
time more complicated. Obviously, producing a musical project that is not led by style and verse is a very challenging phenomenon.

Zavil Ağır Semâi

Küçük Mehmed Ağa

Hicazkâr Ağır Semâi

Bolâhenk Nûri Bey

Hicazkâr Saz Semâişi

Tambûrî Cemîl Bey

Hicazkâr Saz Semâişi

Kemal Niyazi Seyhun

Mâhur Saz Semâişi

Nikolaki

Figure 3.2: Music excerpts from the pieces written in aksak semâi usûl

On the contrary, for the composer who has an extreme creativity, the elimination of some limits is a relief. He can use all the octaves of the instrument freely in addition to the desired rhythm and gestures. Thus, he avoids being monotonous. The performer can assemble all his knowledge and experience together with all the material of music under the same roof. The traditional performance of Turkish makam music can take the advantages of freedom.
Niyazi Sayın’s use of the choral theme of Beethoven’s 9th symphony is an actualized example of this (Sayın, 2008). With Mesut Cemil, taksim developed in a universally compositional style. The followers of Mesut Cemil have maintained a new understanding of taksim by creating a kind of polyphony in taksim tradition with the successive instruments played simultaneously (Niyazi Sayın, Necdet Yaşar, İhsan Özgen).

Tanburi Cemil Bey’s art plays a great role in establishing an environment suitable for a modern and open-minded music movement. When the specific subjects are considered for the violoncello, other instruments that he plays cannot be ignored. In a way, it is impossible to isolate the instruments from one another. Especially, explaining the discipline of Tanburi Cemil Bey from this point will not give the desired outcome. The conclusion to be drawn should refer to the other instruments he was interested in. According to authoritative sources regarding Tanburi Cemil Bey, he performs all the instruments in his recordings with the same style and artistic level. The continuation of this thesis focuses on the style of Tanburi Cemil Bey, the technical and artistic values that this school contributed to the violoncello, the determination of these values, and its possible scopes on modern performance.

The method for the analysis of taksims has primarily been the transcription of the accessible recordings. The main purpose is to determine the techniques which are encountered during the transcription process. In this section, techniques of right and left hand such as embellishments, grace notes, glissandos, and special bowings are examined through examples. The right hand technique is involved in “bowing”, while the left hand technique is involved in “fingering” and “ornamentation” sections. On the other hand, tuning and features that have significance in Turkish makam music such as accent, pauses, rhythmic patterns and repetitions have been put under subtitles. The makam analyses of taksims exist in the final section.

3.1 Tuning

In Turkish makam music, the instruments are tuned based on the ney. There are many neys differing from one another by means of tuning and length which range from bolahenk nisfīye to bolahenk neys. The neys are divided as nisfīye, mabeyn ney and neys in the main pitches. Nisfīye is the one octave higher version of neys in the
main pitch. Mabeyn (medium) neys are the ones half a tone higher or lower the neys in the main pitch. Bolahenk neys exist in theory, but are impossible to be played due to their size. The smallest mnsfyé is bolahenk nnsfyé which is half the size of the latter (1 octave higher). These measures, i.e. the sounds produced according to the size of neys, go from high pitch to low pitch.

In Mansur neys, A pitch—which corresponds to düşah perde (düşah pitch)—is diapason A (440-442 in frequency). A score played with this type of ney is in accordance with the piano. In fact, the frequencies of the notation of Turkish makam music is flexible: it is transposed according to neys. In a piece written in G clef, it can be any frequency provided that it is in correspondence with A neys. The altitudes of sounds have an inner balance. When expressing these proportions in any ney, the names of pitches gain importance. Otherwise, the names would have to be changed according to their frequencies. Hence, in perde system, each degree of pitches at a certain level is collected under a single name. In G clef, the second lower space of a perde gives the düşah perdesi. The place of this pitch on the stave is constant; however, its frequencies are subjective. The places of the basic pitches on the stave are shown below (Figure 3.3).

![Diagram of basic pitches in Turkish makam music]

**Figure 3.3:** The names of the basic pitches in Turkish makam music

The composed works in Turkish makam music are generally considered between yegāh and tiz neva. However, if the performer wants to create altitude, he can use pitches ranging from tiz neva to tiz hüseyni, tiz acem, tiz gerdaniye, and the most distant tiz mühⱶevara. Likewise, in order to lower the altitude, he can descend from yegāh to kaba çargāh, kaba segāh, kaba düşah, and the most distant kaba rast.
Although the frequency of the performance changes, the writing style of the piece does not. In other words, the A in the stave of G clef represents the düğah pitch, but does not determine the frequency of the pitch A. It is the tuning that have changed in practice up to now, not the written version. Since neys have a stable tuning, they can be changed according to each tuning. Due to the varying frequencies of the performance of a particular piece, performers play the notes in standard positions by either transposing or changing the tuning of their instruments (According to the acceptance of the resistance of the string, either to be sharpened or flattened).

For example, the düğah string of the ud which is taken down a step gives the düğah pitch of the şüpürde ney. If it is taken up a step, then it becomes in accordance with the düğah of the davud ney. The second way is transposing in the mind. The ud performer can play what he sees on the score one step lower. This time he adapts the şüpürde ney by transposing the düğah pitch to rast (G) perde which is a transposition made in the mind. The main concern here is that, despite the varying frequencies, the placement of düğah pitch and other pitches form a system independent of wherever the pitch comes on the instrument.

Whether done in the mind or done by changing tunings, the main purpose of the transpositions is to adapt the sounds or limits of voices and neys. Even though in the past there had been tuning alterations, this tradition was abandoned by time. As a replacement, now bol ahenk tuning (A (diapason) = Neva = D) is preferred and instruments are generally tuned accordingly. Since the voice of the singer is usually high, instead of the bol ahenk tuning, davud, şah, mansur, and mayen tunings that are the middle tones of these have been used in varying degrees for providing harmony. Kız neyi is in accordance with the voices of female singers. Indeed, the female voices of the past are remarkable with their performances in bolahenk nisfiye.

The transposition and the different tunings in the performances of Tanburi Cemil Bey is generally executed as a result of search beyond attuning to collective performances. Most of his existing recordings include his solo playing. On the other hand, in some recordings, there are performances together with a voice or other instruments. He tunes his tanbur and kemençe, according to the davud tuning, which is the most preferable tuning of his time. However, he also used different tunings in many of his taksims. All these quests are signs of efforts for new timbre and color.
When makams are played from different \textit{perdes}, they create different flavour. The effect changes like the use of major and minor tones in different keys in Western music. For the effect of \textit{kaba zurna} (the largest of the \textit{zurna} family), Tanburi Cemil Bey plays his kemençe with a lower tuning, whereas for bagpipe and reed effect, he alternates the tuning whether he tightens or lowers it. Sometimes he applies mental transpositions of different pitches within the same tuning.

The violoncello, just like the yavúl tanbur, is an instrument for playing only taksims for Tanburi Cemil Bey. He neither performed a written piece by the violoncello nor played together with an accompanying instrument in his recordings. In the five violoncello taksims that are examined, the same tuning which is a lower and close to one full pitch is used. The first reason behind this is to give the instrument a soft and more bass character as desired. The second reason is to provide softer touche; therefore, get a more adaptable sound for Turkish makam music. The sounds can be regarded as having reached the desired timbre of Tanburi Cemil Bey by softening and flattening.

Although it is not a common technique in the Western music, changing the tuning (scordatura) was applied in order to emphasize timbre for the inapplicable sound combinations in the lute and violin works of the 16th and 17th centuries. Among the examples of the works of the violoncello, there stands J.S. Bach’s 5th violoncello suite. In this work, the composer wanted the A string one pitch lower. The G-D-G-C transformation of the tuning used in this C minor suite causes a softer timbre and emphasis of G pitch (the dominant of the tone) with the help of open strings.

In string instruments, making changes in the fourth and fifth intervals between strings is a commonly used technique in Turkish makam music. For instance, the fifths of the violin would sometimes be reduced to fourths. Sadi Işilay used to arrange the strings of his violin as yegah-rast-neva-gerdaniye. This not only provides him easiness of position in performing certain makams, but also resonance of sounds. Moreover, it also gives way to play the free strings as \textit{dem sesi} (pedal note) [20].

Tanburi Cemil Bey uses the fifth-fourth-fifth tuning in his taksims: A-D-A-D (Neva-rast - yegah- kaba rast) as it has been determined. In this case, he either pulls the 3rd and 4th strings (G and C) of the violoncello one step up or lowered the A and D
strings one step down; thus, facilitating the performance. In addition, he uses this tuning in his lavta taksim (Kürdili hicazkar and Uşşak taksim).

In the muhayyer taksim he executes with the violoncello, in contrast, he uses a different tuning (A-E-A-E). This tuning is in the form of two fourths and one fifth. As the yeden perde (leading tone) of the muhayyer is gerdaniye, by playing the first one in closed strings and the second one in open strings, the desired harmony is achieved.

To give an example for the usage of the features indicated above, Tanburi Cemil Bey arranged the tuning as neva-rast-yegah-kaba rast in Uşşak taksim to add to the timbre of the violoncello and performance techniques. Uşşak makam is a scale whose dominant is neva and tonic is rast. In other words, the free strings emphasize the basic pitches of this makam, therefore, resonate its timbre. The use of the features of this makam by Tanburi Cemil Bey in a phrase on neva perde is shown Figure 3.4.

(x: close string, o: open string, +: left hand pizz)

**Figure 3.4 : Uşşak Taksim (02:01) - Tanburi Cemil Bey**

In the example above, it is observed that in order to expand the sound, the same tone is used in double stops as one is an open string and the other is closed. Neva (A) and rast (D) pitches are resonated both from their own places and together with free strings of lower octave. This use expands the sound and adds color to it. Two colors neva and rast together, besides kaba rast is used in the passage with left hand pizzicato. This phrase in uşşak makam in this example is not possible to be executed in another tuning.

In the takims belonging to Mesut Cemil, the standard violoncello tuning (A-D-G-C) is preferred. In takims passing to nihavend from rast and hicazkar, the use of this tuning is appropriate due to the structure of these makams. Since the takims of Mesut Cemil are all short entrance takims in the recordings, it has been challenging to find clues of this tuning. Determining the 3rd string as G in Müstear Takim has
not been difficult (This tone is used as pedal point). In addition, no timbre differences are observed in other taksims. Thus, it is not false to indicate that Mesut Cemil preferred the standard tuning in general.

3.2 Fingering

Tanburi Cemil Bey can be said to have easily adapted to the violoncello performance by his tanbur, lavta, and yaylı tanbur performances. Due to long string lengths, the positions of instruments like tanbur and lavta are similar to one another. The impact of these instruments is explicitly seen on the violoncello in performing with the same style.

In these instruments, for the pitches between muhayyer and tiz neva, although 1st, 2nd, 3rd, and 4th fingers can be used successively, when going down from muhayyer, this system leaves its place obligatorily to fingering combinations of 1,2,4 or 1,3,4.

In tanbur and lute, within the traditional style, it is not common to use extended positions existing in the violoncello technique. There are two reasons for this: First, the low pitches between two full tones are too distant which prevents the finger to reach it successively. Indeed, rast and düğah pitches, in turn, cannot be played with 1st and 3rd fingers (This also has to do with the finger length of the performer), it is rather played with 1st and 4th fingers. Rast, düğah, and buselik pitches require a different position since they cannot be played with 1st, 2nd, and 3rd fingers. Second, a helping finger is required for the one that plays the main pitch in the style of Tanburi Cemil Bey since several pitches are ornamented with grace notes.

When a grace note is to be played in rast perde, it is clear that only the 3rd or 4th finger can reach on düğah (Figure 3.5).

![Figure 3.5: Fingering example-1](image-url)
The fingering numbers seen in Figure 3.5 are applied as shown in Figure 3.6 when accidentals are changed.

![Figure 3.6: Fingering example-2](image)

It can be observed that the last example in Figure 3.6 is against the tradition and tanbur technique. The correct fingering of this example is seen in Figure 3.7.

![Figure 3.7: Fingering example-3](image)

Even though this example is valid for basic pitches, when ornamentations are executed, fingerings should be applied as follows:

![Figure 3.8: Fingering example-4](image)

It is a strong possibility that Tanburi Cemil Bey played the violoncello with tanbur and *lawa* techniques. In his ornamentations on the violoncello, the impact of the other instruments is obvious. The properties such as grace notes, kapama, pitches combined with common glissandos are observed to be applied in the same way on the violoncello. Indeed, that he used the *lawa* tuning system (*neva-rast-yegah-kaba rast*) in the violoncello shows that he transforms the fingerings he used in other
instruments to the violoncello. The fact that there are no recordings of Tanburi Cemil Bey’s violoncello performance in the Western music leads to this conclusion as well.

3.3 Bowing

It is predicted that Tanburi Cemil Bey uses the bow with short moves from the pauses and rests, detached bowings and the style of performing the long notes at the end of the musical sentences by dividing them with the bow. The dynamic character of melodic moves also supports this hypothesis.

Long notes do not exist in melodic structures. The relatively long tones at the end of phrases and sections are broken down by grace notes and staccatos, shortening-diminishing the bow. Tanburi Cemil Bey can be said to use the bow just like a mizrap (plectrum). The special bowings in the kemençe are applied to the violoncello. This style named as kırık yay is often used in the violoncello in syncopated and graced rhythms (Figure 3.9).

![Figure 3.9: Kırık yay](image)

Tanburi Cemil Bey plays most of the lively passages with detached bows. The detached and fast articulations performed with the edge of the bow which are also used in köçekçes are within the kırık yay style. This bowing style probably comes from the Black Sea and Thracian folkloric tradition.

3.4 Ornamentation

Ornamentations have a significant place within Turkish makam music. The main melody and ornamentations usually appear as intertined. Indeed, ornamentation is an indispensible element of the main melody without which the main melody will lose its meaning. In this sense, main melodies are subject to change with
ornamentations. It is a historical fact that with these ornamentations, even the works whose composers are known are changed and saved by the performers who pass the repertoire to the next generation within the meşk system.

Today, although there are written works, the score only includes the basic melodic structure. The ornamentations are expected to be accomplished by the performer himself. This performance practice is still passed on to the next generation with master-apprentice relationship and ornamentations are executed extemporaneously.

When the sections forming the subject of ornamentation were determined, some assignments were needed to find out what the ornamentations that can be defined as the additions that are outside the basic form of music and that the performer can present his skill can be. Both in music and in other visual arts, ornamentation should be conceived as an addition to the general form. It provides an aesthetic to the form of music besides grace, affectiveness, flexibility, color, and variety.

The subjects which go under the title of ornamentation such as vibrato, grace notes, trills, glissandos, double stops and pedal points, dynamic and fading in the taksim form samples which are analyzed are examined under this title.

3.4.1 Vibrato

In the contemporary world, vibrato is no longer considered as part of ornamentation. Rather, it is an element within the basic structure of music. The reason to consider vibrato under the title of ornamentation in this thesis is because the vibrato technique in taksim samples is not the main element of sound producing unlike in today’s technique. The vibratos heard in these taksim samples are used as ornamentations to provide vividness to long notes at the end of or between the phrases.

Tanburi Cemil Bey uses grace notes, kapama (which will be defined under the grace notes section), staccatos, bow pieces (kirik yay), and unique trills instead of vibrato. This corresponds with the vibrato concept used in Baroque music. The overemphasis of vibrato before the Baroque Period caused an underestimation in those times. The vibrato techniques of Tanburi Cemil Bey which reveals the trill of the grace note can be traced back in the books written for the viola de gamba technique of the Baroque
Period. The *two-finger vibrato* which can be considered as a kind of microtonal trill is similar to Tanburi Cemil Bey’s vibratos.

Tanburi Cemil Bey does not use the vibrato in the zemin section of his bestenigar taksim except for the last three notes. Vibratos starting in the same frequency in the first two pitches resonate in wider intervals in the last pitch. Thus, the sound becomes distant. The relatively dense vibrato observed in the first two notes will be called as the *1st type vibrato*; the vibrato in the third note which is done in a slow rhythm and can be named as two-finger vibrato will be called as the *2nd type vibrato* (Figure 3.10). The first long phrase continues with grace notes and broken down tones. In its continuation, only in three notes the 1st type vibrato is observed.

![Figure 3.10: Vibrato types (1) and (2)](image)

The vibrato type seen in the first çargah note (G) coming before these three notes will be called as the *3rd type vibrato*. This type of vibrato is not applied with the left hand. It is provided by the fluctuating movements of the right hand with the bow which becomes faster afterwards. This type of vibrato is observed as being applied often, especially at *asma karar* (Tanburi Cemil Bey- Bestenigar taksim- Nakarat-01:43- Irak *perde*). In fact, vibratos are generally used at the end of phrases, not in the middle the sentences. In Figure 3.11, the two different versions of the 3rd type vibrato can be seen. The vibrato done with breaking bows is written openly in 3a; the same example is shown as configuration.

![Figure 3.11: Vibrato types (3a) and (3b)](image)

In the vibrato samples of Tanburi Cemal Bey’s Bestenigar taksim, the 1st type vibrato can be seen at the end of the first phrase in the meyan section. However, in the long gerdaniye *perde* in the second phrase, 3rd type vibrato is used. With this vibrato, the sound virtually oscillates. The staccato strings help with the wide interval fluctuations in the beginning.
Mesut Cemil is observed as using the vibrato more often when compared with his father Tanburi Cemil Bey. Since the strenuous notes constitute the majority, he uses the vibrato to ornament the *asma karar* notes like Tanburi Cemil Bey. The 3rd type of vibrato indicated in Tanburi Cemil Bey’s taksims is also seen in the taksims of Mesut Cemil (Figure 3.12).

![Figure 3.12: Vibrato type (3), Rast Taksim (1:25) – Mesut Cemil](image)

Sometimes trills are preferred instead of the vibrato. The vibratos done with grace notes and trills will be named as the 4th type vibrato (Figure 3.13-14).

![Figure 3.13: Vibrato type (4) with grace notes](image)

Mesut Cemil Hicazkar-Nihavend Passing Taksim (0:08-0:19)

Mesut Cemil Isfahan Taksim (0:30-0:38)

![Figure 3.14: Vibrato type (4) with trills](image)

The vibratos of Mesut Cemil in his hûseyni taksim should not be ignored. He uses the same vibrato in long notes distinctively. This vibrato which becomes denser in the long tones similar to the 3rd type vibrato makes first wide, then narrow oscillations with the help of the second finger. Thus, it leaves the effect of a voice singing *uzun hava* or a piece played with the air of the *zurna* in hûseyni makam. In Figure 3.15, the vibrato oscillations in the introduction of this taksim is shown with their numbers. The numbers over the figures show the vibrato type. According to this scheme, the diminishing second hand vibratos done on long tones in the introduction are observed whereas the music accelerates.
3.4.2 Grace Note

Grace notes are the primary ornamentations in Turkish makam music. These notes have a very short value and they take this value from the previous or the following notes. In the New Harvard dictionary of music grace note is defined as:

"Grace note is a note printed in small type to indicate that its time value is not counted in the rhythm of the bar and must be subtracted from that of an adjacent note. Large groups of grace notes sometimes make an exception to this rule in that together they fill up the time value of a single note that has been omitted from the score..." [21]

The single grace notes that take their value from the following note will be named as one-grace note at the beginning of a note; the single grace notes that take their value from the previous note will be named as one-grace note at the end of a note. The samples of one-grace note at the beginning of a note taken from taksim samples can be seen in Figure 3.16.
Figure 3.16: One-grace notes at the beginning of notes
The grace notes played at the end of the note show a variety due to their character and rhythmic structure. The grace note often played by Tanburi Cemil Bey at the end of the note is one that is played to end the sound. It does not have a meaning by itself as a note; it just closes the end of the sound with a slight stroke on the following first or second perde. These strokes will be named as kapama and shown with the symbol "วา" (Figure 3.17). Kapama, in other words, the closing of the sound, means that the pitch is not held anymore.

Figure 3.17: Kapama- One-grace note at the end
The remaining grace notes at the end of notes are seen to be performed in certain rhythmic structures. These grace notes will be named as single grace note. Generally, the most commonly played single grace note samples will be shown with the "วา" sign can be seen in the first line of Figure 3.18; the single grace note seen in the second line of Figure 3.18 will be shown with the "วา" sign.

Figure 3.18: Single grace notes
Also Tanburi Cemil Bey's double grace notes are especially remarkable. This grace note will be symbolized with the "วา" sign. Figure 3.19 shows the details of this grace note.
Figure 3.19: Double-Grace notes

The special grace note observed in Tanburi Cemil Bey's performance is a closing of the last note of a figure played in the beginning of the note like a turn (Figure 3.20).

Figure 3.20: A special grace note that ends with a kapama

Another special grace note is the double repeated grace note that ends with a kapama. Figure 3.21 shows the details of this grace note.

Figure 3.21: A special double grace note that ends with a kapama

Double repetitive grace notes are heard like a special trill when played successively. These fast played grace notes can be likened to a trill that creates a grace-note effect. Tanburi Cemil Bey and Mesut Cemil uses these grace notes to ornament the long notes (Figure 2.22).

Figure 3.22: Trill with grace notes

This grace note in Figure 3.23 which is done with the following note has an adverse syncopation effect when played slowly. These adverse syncopations are densely seen in Tanburi Cemil Bey's style.
**Figure 3.23**: Adverse syncopation with grace note

When the grace notes done with the same finger are played successively, they give a wide vibrato feeling (Figure 3.24).

**Figure 3.24**: Grace notes done with the same finger

These grace notes, which are formed by a few notes are remarkable with their rhythmic structure, are used by all performers examined in this thesis, especially Tanburi Cemil Bey. These small grace note groups are used for the purpose of ornamenting long pitches. The most common ones are seen in Figure 3.25.

**Figure 3.25**: Little grace note groups

Another type of grace note occurs as a series of grace notes elaborating a passage as an ascending or descending line (Figure 3.26).

**Figure 3.26**: Series of grace notes-1 (Hüzzam Taksim-Tanburi Cemil Bey)

In figure 3.27, another series of grace notes (a descending group) can be seen.
3.4.3 Trill

"The trill involves a whole family of graces in which the basic pattern is the rapid alternation of a tone with its upper neighbour" [22]. Trill is the repetition of the note over which it is written by playing one half step, one step or sometimes augmented second. Although it is widely used in Turkish makam music, it is not written on the score, but played extemporaneously by the performer in written works like the other types of ornamentations. In taksim transcriptions, (tr) symbol is used for trills.

The trills indicated in the violoncello taksims of Tanburi Cemil Bey have more of a grace note character. Furthermore, the two-finger vibrato in his style can possibly be considered as trill. Most of the passages where he uses trills end with the ornamentation of the same pitch with vibrato (Figure 3.28).

In the taksim samples, Mesut Cemil has been observed to make use of trills more than his father does (except in hüseyni and rast taksims). These trills are denser in character. The ones which are played like a grace note also appear in Mesut Cemil’s taksims. When the repetition number of trills is taken into consideration, trills with 3-6 and 13 repetitions are observed in more than one sample (Figure 3.29).
Figure 3.28: Tanburi Cemil Bey- Trill Examples (1st line is from Hüzzam Taksim, 2nd and 3rd from Muhayyer, last one from Bestenigar Taksim)

Figure 3.29: Mesut Cemil- Trill Example 1 (Isfahan Taksim)

The ending of the trilling note with a vibrato which is observed in the taksims of Tanburi Cemil Bey are also determined in Mesut Cemil's trills. The ending of the trilling note with a kapama is also common (Figure 3.30).
Figure 3.30: Mesut Cemil - Trill Example 2 (Bestenigar Taksim)

In figures 3.31 and 3.32, two more different trill types are determined. First of these is the execution of trills as grace notes. Mesut Cemil usually plays these in an accelerating character. The dotted trill type seen in the last line of figure 3.31 is also among the accelerating type.

Figure 3.31: Mesut Cemil - Trill Example 3 (Müstear Taksim)

Figure 3.32: Mesut Cemil - Trill Example 4 (Nihavend Taksim)
3.4.4. Glissando

Glissando is a continuous movement from one pitch to another. On string instruments it is a succession of consecutive microtones between two pitches. In the taksims, there are various kinds of glissandos in respect to the technique, speed and duration. There are 4 types of glissandos that have been determined in of Tanburi Cemil Bey and Mesut Cemil’s taksims.

The first *perde* that is played with the first finger is on the glissando until it reaches the second pitch, then the second finger plays the following pitch. This type of glissando will be referred as *glissando type-a* (Figure 3.33).

![Figure 3.33: Glissando type-a](image)

Glissandos that start with an indefinite starting point will be named as *glissando type-b*. These glissandos are usually played with the same finger (Figure 3.34).

![Figure 3.34: Glissando type-b](image)

The short glissandos played with the same finger will be called as *glissando type-c* (Figure 3.35).

![Figure 3.35: Glissando type-c](image)

Long and slow glissandos will be referred as *glissando type-d* (Figure 3.36). This type of glissando is usually played with the same finger.
3.4.5 Double Stop and Pedal point

The technique of executing two sounds simultaneously is called double stopping. In Turkish makam music this technique has been utilized by instrumentalists by adding appropriate sounds to the pre-composed single line. In terms of taksim form and the musical excerpts that exist, Tanburi Cemil Bey uses double stops mostly in the long sustained notes at the end of his musical sentences when he reaches the karar or asma karar in that particular makam. The second note that supports the first note is usually fifth, fourth or an octave apart according to the features of that makam. The other way of executing double stops is to use the same note in two different strings, where one is closed (pressed by one finger) and one is open (an open string) or to use the same pitch in a lower octave (Figure 3.37).

Figure 3.37: Double stop examples (Muhayyer Taksim-Tanburi Cemil Bey)

Drone sounds are constant, long and sustained pitches that one instrument plays above or below the music. Mesut Cemil likes low-registered drone sounds below the
music which bring a rich background to instrumental music. Especially towards the
karar, these long prolonged tones provide a tension and give an unique character to
the music. Drone sounds are used as an accompaniment when the other instrument
plays. In taksims the same effect is achieved by one instrumentalist using the pedal
points which are also sustained notes occurring under changing melodies in the upper
part (Figure 3.38 and 3.39).

![Figure 3.38 : Pedal point example (Müstear Taksim-Mesut Cemil)]

![Figure 3.39 : Pedal point example (Hüseyni Taksim-Mesut Cemil)]

3.4.6 Dynamic and Fading

In the era of Tanburi Cemil Bey, there was no dynamic concept in the environment
of Turkish makam music (as understood from other sources). Naturally, in his
taksims, there are no elements regarding sound reinforcement in the structure of
music.

Within the concept of dynamic, the sound is observed as becoming distant and
echoing at the end of sentences (Figure 3.40).
The tension generally seen in the meyan section is not related with the volume or the dynamic. Rather, it is the result of the acceleration of the tempo and the movement. The culminating point of the taksim is achieved by accentuating the pitches by the help of glissandos or by using a higher octave than the previous section. The long wait in the example below (Figure 3.41) shows the rest between zemin and meyan. The volume of meyan starting after this rest is one-one and a half octave higher. In the meyan the accented notes with the glassandos can be traced.

3.5 Rhythmic Structures and Repetitions

Taksim is often refered to be in free rhythm, but yet it is not always free. Taksim consists of rhythmic units or groups within the melodic structure. Unlike the metered compositions, it is not always easy to determine these rhythm groups because of the unstable manner of the tempo. Nevertheless, as it was stated in the previous sections, musical accents have been taken into consideration while defining the rhythmic groups or melodic components in a phrase.

The transcriptions of the taksims enabled to detect and examine the rhythmic structures. It has been noticed that some rhythmic structures or models are used more
frequently which establish the character of Turkish makam music. These structures are seen to be utilized in all of the taksim samples and are demonstrated in Figure 3.42. The most remarkable ones are the variations of the similar rhythmic structures. Variations are achieved by changing the place of the dotted rhythms, which are the most structural ones seen in all of the taksim samples.

![Rhythmic Structures](image)

**Figure 3.42**: Rhythmic Structures

Whereas the taksim has no constant beat or usul, it can be said to have an idiosyncratic tempo. An analogy can be drawn between the tempo of a sentence in the speech with the tempo of a musical sentence in the taksim. So the free rhythm of taksim shows rhetorical features that are essentially reflected by the help of using the dotted rhythms which usually sound as syncopations. These syncopations observed in both Tanburi Cemil Bey and Mesut Cemil’s taksims are devised to deceive the fluctuation of the tempo. An example can be drawn from the opening phrase of Mesut Cemil’s Rast taksim (Figure 3.43).

![Syncopated Rhythms](image)

**Figure 3.43**: Syncopated Rhythms (Rast Taksim-Mesut Cemil)

Repetitions of rhythmic groups are seen in both in the taksims of Tanburi Cemil Bey and Mesut Cemil. Consecutive repetitions of the rhythmic figures draw the attention
on the particular pitches by making an emphasis on them. Repeating a group of pitches also delays the arrival of the consequent phrase or the pitch that is needed to be reached. In figure 3.44 a passage tends to go down from D to C#. Therefore, the emphasis made on pitch D delays the coming of the note C#. The delay is achieved by making repetitions between the notes D-C#. Another repeated figure seen in figure 3.44 also serves to suspend the pitch C# before the final.

![Musical notation](image)

**Figure 3.44**: Repeating rhythmic figures (Hüzzam Taksim-Tanburi Cemil Bey)

There are some rhythmic structures that can be traced all over the taksim as a dominating figure which is the rhythmic motive of the taksim. Figure 3.45 shows he rhythmic motive in Tanburi Cemil Bey’s Muhayyer taksim.

![Musical notation](image)

**Figure 3.45**: Rhythmic motive (Muhayyer Taksim-Tanburi Cemil Bey)
3.6 Pause and Rest

The pauses and rests of Tanburi Cemil Bey are like the artists who leave meaningful space on their canvas. To start with relating the pauses to a comma put by an author and the rests to signs of full stops is a result of the challenge of expressing these elements in taksims with musical gestures and transcriptions. Since taksim is a form done in free rhythm, acquiring the rhythm of the pauses and expressing them is more difficult than acquiring the rhythm of melodic sentences.

The parts that do not include any melody within the taksim form will be named as pauses and rests. Pauses are thought of as stops between sentences that last for 1 second in general and shown with a comma after the last note on the transcriptions. Sometimes pauses less than a second are used between little repetitive figures. In figure 3.46 an excerpt can be seen from the Muhayyer Taksim of Tanburi Cemil Bey.

![Figure 3.46: Small pauses between repetitive figures.](image)

In addition, using ‘kapama’s to create small pauses is a unique characteristic of Tanburi Cemil Bey. Figure 3.47 draws an example from the beginning of Hüseyni Taksim.

![Figure 3.47: Creating small pauses with kapama](image)

Rests, on the other hand, are longer waits compared to pause between sentences that appear at the end of main parts. They are observed to vary from 3 to 5 seconds. The properties mentioned here exist in the taksims of Tanburi Cemil Bey. Since other taksims are not equal to his taksims in terms of duration and structure, rests can only be defined by means of his taksims. In Meşut Cemil’s taksims, however, there are structural differences in spite of same durations. When his geçiş taksimi, which
differs from classical taksim measures, it can be seen that he intersperses long rests in the particular points of the taksim.

In the zemin section of the Tanburi Cemil Bey’s Bestenigar taksim, there are 10 pauses and a rest at the end. This rest lasts for 4 seconds, which corresponds to four quarter notes when the quarter value of the last two notes is taken into consideration. In the second section, there are approximately 4 pauses and due to the tempo of the previous rest, a 5-quarter-long (nearly 6 seconds) rest. Between the third and fourth sections there is no a rest, but these two sections have approximately 8 pauses.

Pauses and rests have a significant and meaningful role in the structure of taksim. Since taksim has a free rhythm or a non-metric structure, pauses and rests are even harder to define in this context.

3.7 Accent

In order to state that instruments with a plectrum have a remarkable place in Turkish makam music, it is adequate to consider their quantity. Moreover, these instruments form the fundamentals of Turkish makam music. Besides the number of instruments with a plectrum such as tanbur, ud, kanun, bağlama, santur, and lavita, the only instrument from the Turkish violin family is the rebab. Kemençe, violin, even violoncello, entered Turkish makam music in subsequent periods.

The fact that accompanying instruments have plectrum creates a better timbre due to the dominancy of vocal works in Turkish makam music. Folk minstrels both sing poems and accompany the lyrics with their bağlama. Indeed, the Western minstrels known as “Troubadours” use the lute as an accompaniment. Furthermore, the use of piano and lute for vocal accompaniment in Western music forms a similarity to this case.

In instruments with plectrum, the plectrum is applied in two ways as downward (üst) and upward (alt) stroke (darp). In general, music phrases and smaller figures always start with the downward and its stroke has more accents compared to upward strokes in these instruments. This is also the cause to emphasize the beginning of sentences with the bow. Music sentences are always emphasized in the beginning within their inner expression. These accents in string instrument are usually made by the help of
using down bowing and small glissandos. In figure 3.48 the accents can be seen which are remarked with a big arrow. Small black arrows indicate the accents which are executed by doing small glissandos in the beginning of the notes.

Besides the effect of plectrum instruments, periodical accents are remarkable. Within the melodic continuation, seyir, and expression, especially in traditional taksims, sentences start with periodical accent. These accents emerge from the general characteristic of music like the spoken language. Although taksims do not have an usûl, they have this accenting tradition like other works written in usûl (Figure 3.48).

Bestenigar Taksim

![Musical notation]

Figure 3.48: Accents (Zemin section of Bestenigar Taksim-Tanburi Cemil Bey)

In the makam of bestenigar, güçlü of the makam is çargah (here the pitch G). The accents noticed on the pitches A♭ - F# - G demonstrates the melodic path on saba çeşni. He ends the zemin section by doing asma karar over çargah.

In addition to the periodical accents mentioned above, it should be noted that each performer has an individual musical language and accents belonging to this language.
3.8 Traditional and Folkloric Elements

The environment of Tanburi Cemil Bey had a significant role on his musicianship. These effects are best felt directly by means of his taksims, which are the most important masterpieces that he left behind. In the most direct point of view, music is part of life. The titles he gave to his taksims such as "çoban taksımı, gayda taksimi and lullaby, Çeçen kızı, Ey gaziler yol gördü" are social and folkloric pieces. In addition, even in the most traditional makams and taksim forms, folkloric elements (melodies, folk songs, lullabies) and motives are observed to exist. The style of folkloric instruments is also seen among these influences. For example, the zurna and kaval effect in his kemençe, tanbura and bağlama effects on his lavta are some of them.

The taksims of Tanburi Cemil Bey include not only traditional and folkloric elements, but also depictions of sounds in his environment. Pastoral depictions such as barking of dogs and wolves; impressionistic depictions such as sounds of trumpets echoing in military posts; social impressions such as the appeal of beggars, lullabies from mother’s mouth when trying to put her baby to sleep, the gossips and chats of neighboring women can all be observed in his taksims.

Tanburi Cemil Bey continues the tradition of instrumental works of Tanburi İshak and Tanburi Büyük Osman Bey. He reflects the accuracy of peşrev and saz semaisi compositions and depths of makams in his works. Moreover, he tries to construct colors of sound on the basis and elements of Turkish makam music. The integration of the instruments which are played in the classical fasıl in the 19th century with the addition of other instruments in his tableau of sound colors is a real phenomenon.

It is a fact that Tanburi Cemil Bey’s style is based on Turkish makam music. He establishes all other varieties of sounds on this basis, enriching his art with pastoral and folkloric values. All the features of sounds and rhythmic structures that had an effect on him are appreciated by an understanding of art. His violoncello performance can be considered as the creativity of Turkish impressionism within the data of his time when the Western and Eastern dilemma coalesced.
This is a giant step towards the rise of the instrumentalism of Turkish makam music. Some universal clues of instrument technique are seen in violoncello performance similar to other instruments.

All the innovations of Tanburi Cemil Bey, as emphasized above, are done within the scheme of classical makam form. Like his other works, his taksims also have a form, tempo, and tension. The melodic structures are seen in these patterns in a general schema. The usâls, hanes, and teslims in his written works are all traditional. His taksims are limited with classical measures and sections. His innovations done within all the stylistic values he is loyal to push the limits. Moreover, abrupt moves, meaningful spacing, asymmetrical repetitions, and rhythmical motives change the pattern of structure. Just like the impressionist artists who interpret vision with color distinctions and are competent in new color and style concepts without distorting the forms, he diverged from the classical tradition with his sound and rhythm elements.

The definition of classical taksim is clarified with Tanburi Cemil Bey since there are no recordings of previous performers. Tanburi Cemil Bey is a musician who can be credited with his traditional music knowledge. Because of this it is a strong possibility that the taksim form in his recordings can be thought of bearing the features of his time and of the past. Indeed, the taksim samples of his contemporaries certify this fact. Classical taksim is an improvisational work that has a certain theme around which it develops. It sits on a makam. The main theme is repeated in nakarat sections. The section which is called "meyan" opens up on condition that it does not diverge completely from the main theme. High octaves can be used. Even if there are makam transitions, they do not last long and the main theme comes again. Its tension can be a little different than the other sections. All these changes do not disturb the integrity of taksim. There are approximate measures between the sections.

It can be maintained that the classical taksim, in the 4-section form, has to be in a certain makam, be developed around a theme or idea and have a general tension (excitement) and tempo.

Tanburi Cemil Bey obeyed these norms, but also added his creativity in elements such as motive, rhythm, tempo, and space. When his violoncello taksims are evaluated, it should not be forgotten that they are within the traditional pattern like
all his other taksims. He is sure to be called a pioneer in the musical environment (avant-garde) with melodic and technical properties and his innovations loyal to these norms.

3.9. Influences of Other Instruments

In the history of Turkish makam music, like in all instruments, strings also went through some changes. These changes either occurred on the instrument or made the instrument leave its place to other instruments. Starting from the first vertically played instrument, ıkılg, strings structurally developed in order to adapt to musical improvements of their time. For example, their necks extended, their bodies grew bigger, the quantity and quality of their strings changed, strings made of organic material such as silk, hair, or bowel, were preferred over one another despite timbre differences. Sometimes metallic strings were used. All these changes could not answer the search for a new timbre, and instruments imported from other cultures replaced some of the instruments or took sides with them. Nevertheless, the improvements in the instruments did not change the fundamental style of the instruments although they brought certain changes in the performance. These styles also dominated the new instruments that took their places.

When European violin family entered Turkish makam music with the viola d’amour in the 17th century, the rebab which was known as the Turkish violin was popular. After the viols named as sinekeman by Turks, the violoncello was accepted in the 19th century with its bass character and took its place in fasıl groups. Since there are no recordings of these first violoncello performances, it is not possible to speculate on how and in which concepts it was played. However, the violoncello recordings done in the beginning of the 20th century with the recording techniques of the period are very limited. In fact, Tanburi Cemil Bey should be considered a great chance because of giving thorough clues on this matter with his violoncello recordings, though limited in number. These recordings form the base for the search of violoncello performance. In this aspect, the impact of the other instruments that Tanburi Cemil Bey played on his violoncello performance is noteworthy.

As it is known, Rauf Yekta Bey first divided Turkish instruments into three as wind, string, and percussion, then he further divided the strings in two groups as with a
neck and without a neck. This grouping is significant in terms of examining the influence of strings on violoncello performance. Necked instruments cover all plectrums and strings since the difference between these instruments is in their playing with a plectrum or a bow.

In fact, organological research reveals that the first strings were lutes, and that strings were developed from lutes. In a simpler expression, string instruments emerged from the playing of lutes with a bow. Due to this fact, the difference between tanbur (which is played with a plectrum) and yaylı tanbur is that the latter is played with a bow instead of a plectrum. The change is in the motion of the hand that holds the bow; the fingering of the hand on the neck is the same.

Whether with a bow or plectrum, besides the similarities of necked instruments, they are observed to influence the violoncello performance of Tanburi Cemil Bey because they are played with a general style attributed to all instruments used in a genre. His violoncello playing has a close relationship with the tanbur in terms of fingering and duates. On the yegah string of tanbur, there are assumably three regions in two-octave length, in which different fingerings need to be applied. The region between the pitches from rast *perde* to the top threshold is the region where tanbur has the widest tone intervals. The second region is closer to the tone intervals of ud and *lawa* as a mid region between rast and gerdaniye. The third region is between gerdaniye and tiz neva, where the most condensed pitches exist. The violoncello has the same regions as tanbur, besides having advanced positions corresponding to the most condensed pitches of kemence after the tiz neva pitch.

Tanburi Cemil Bey played instruments like rebap, *bağlama*, and *cura* whose sound regions correspond to that of the violoncello. Yet, the high pitches of the very advanced positions cannot be heard in the sound recordings of his violoncello taksims. Nonetheless, it is obvious that he could use the technique on the violoncello which he executed on the kemence.

The subject of fingering is very significant by means of the subject of this thesis. The very common ornamentations, glissandos, grace notes and trills are a very special concept with fingerings that enable these motions. Extended positions used in the violoncello technique are not applied in the performance practice of Turkish makam
music. With often changed positions, when one finger plays the main pitch, the next or another finger helps with the ornamentations. From the violoncello recordings it can be propounded that this technique is obligatorily applied. On the other hand, bowing technique is closer to the technique of yaylı tanbur and kemençe. Despite the use of slurs in his bowings, the bow itself testifies that it is also a helping element in ornamentations. Bows are divided between main pitches and grace notes by cut and detached bows; thus, creating a plectrum effect.

The main purpose of using the right hand and left hand techniques of other instruments on the violoncello is to establish a common style. A kemençe player and a gazelhan (a musician who sings a gazel) are as similar as a tanbur and lavta player. Tanburi Cemil Bey plays his tanbur with the effect of the lavta and bağlama plectrum style, likewise brings agility of the folklore kemençes to classical kemençes.

Besides the similarities of technique and style of instruments, Tanburi Cemil Bey has his own style. Instruments of both folk and traditional music playes a significant role in his adaptation to the violoncello which is a Western instrument requiring a challenging performance. In addition to his father’s virtuosity in the violoncello, Mesut Cemil uses it like a percussion in group performances, ornamenting rhythmic structures with pizzicatos. Therefore, he creates a different taste for the audience by the effect of tones made by the kudüm (a percussion instrument). He gives depth to musical works by playing pedal tones on the violoncello by holding tonic or dominant pitches of the makam which is a technique used in rebab, tanbur, and ney.

3.10 Makam Analyses of Taksims

Bestenigar Taksim Tanburi Cemil Bey:

Zemin: He completes the saba çesni by staying in uşşak over dügah and zirgülle over çargah. He ends the zemin section by doing asma karar over çargah.

Nakarat: In this section where the development of saba makam is observed, this makam is completed on dügah. Bestenigar makam ends with an asma karar on dügah and staying on durak with a characteristic bestenigar seyir by playing D sharp koma flat.
**Characteristic tones:** Firstly, he uses D bakiye flat in neva. He executes segah **geçki** on irak by taking a higher D sharp named as kapalı neva (literally closed neva) when passing from saba to bestenigar.

**Meyan:** He makes eviç **geçki,** and then continues till irak which is a characteristic of eviç makam. When descending, he completes the development for zirgülle interval and by staying on çargah he concludes the bestenigar makam.

**Hüseyni Taksim Tanburi Cemil Bey:**

It also has four sections. It has the properties of zemin-nakarat-meyan-nakarat sections of a classical taksim. In the final section, nakarat is accomplished with similar themes. Taksim can be considered like the sections of a text continuing from the beginning to the end. In other words, the same text has a plan of four paragraphs, and with stay and **durak,** the end of the paragraphs are clarified. The meyan and nakarat characters are not clearly seen. In this taksim, an effect of uzun hava in classical style is observed. Probably, the folkloric character and structure of hüseyni makamı caused such a different taksim style on Tanburi Cemil Bey.

The features of a classical taksim such as introductions and themes created in zemin, different **duraks** and **geçkis** in meyan, variations in the mood, and the work reaching its peak are not a part of this taksim. Instead, a tension is created overall with fluctuations.

**Hüzzam Taksim Tanburi Cemil Bey:**

**Zemin:** By fulfilling hicaz entrance over neva, he makes hüzzam over segah. Again, he stays on the dominant of neva and asma karar.

**Nakarat:** He fulfills the makam in nakarat section.

**Meyan:** Meyan opens with mahur **perde.** A typical Isfahan effect is seen with nişabur (02.31). He returns to hicaz on neva again and ends the taksim with a typical hüzzam character.
Muhayyer Taksim Tanburi Cemil Bey:

Zemin: The characteristic introduction shows üşşak chararter in muhayyer by descending to rast over neva.

Nakarat: He develops the melody by using hûseyni and rast effects. He fulfills the makam by descending on düğah (01.53).

Meyan: By making use of the wide octaves of his instrument, he goes beyond the ordinary by opening tiz neva which is the fourth of üşşak makam. He gives beyati effect on muhayyer by using tiz hûseyni and tiz acem (02.29). After completing beyati effect, he comes to hûseyni durak which is the secondary dominant and a durak of muhayyer. He descends on düğah by using acem, accomplishing muhayyer makam.

Uşşak Taksim Tanburi Cemil Bey:

Zemin: The taksim, which continues within uşşak fourth takes buselik çeşni surprisingly and returns to uşşak (1.14). He accomplishes karar of the zemin section on one octave lower.

Nakarat: The dominant of uşşak develops over neva. It continues its development over neva after the beyati effect with repetitive stays on acem (2.22).

Meyan: Staying within the boundaries of uşşak makam, the taksim is fulfilled by little call and responses.

Bestenigar Taksim Mesut Cemil:

He reaches to bestenigar karar over saba after staying on çargah.

The giriş taksim is a classical taksim, i.e., it uses two sections instead of four, neither with meyan nor with a final nakarat.

Hüseyni Taksim Mesut Cemil:

The taksim carries the properties of hüseyni makam and goes between hüseyni (the günlük of the makam) and düğah (karar perdesi). After the introduction, short stays
have been made on çargah and neva. In the meyan section the central pitch is gerdaniye. Gerdaniye is supported by pedal points by making a hicaz geçki which gives the impression of karcığar makam. Later the taksim returns to the main scale, accentuating on hüseyni and düğah and finishes on a pizzicato chord by utilizing these pitches.

**İsfahan Taksim Mesut Cemil:**

It starts with rast geçki in düğah and makes a yarım karar on neva with buselik. After continuing around acem on the uğşak-bayati scale, it descends until irak. Afterwards, it makes karar with uğşak on düğah. It has a character of a giriş taksim.

**Geçiş Taksim (From hicazkar to nihavent) Mesut Cemil:**

Hicazkar introduction (1.10)

Kürdi over neva (1.26-1.43)

Introduction to nihavent character (2.00)

Mesut Cemil diverged from measures of classical taksim in this geçiş taksim. This taksim constitutes an example to the compositional idea developed by Tanburi Cemil Bey's school:

1) The sections do not have the properties of sections in a classical taksim.

2) The average tempo, melodic and rhythmic distribution of the taksim has changed.

3) The tempo and tension coherence of taksim is ignored.

4) A more decisive and slow character is observed to replace flowing ideas.

Double stops, pizzicatos, rests within phrases instead of at the end of phrases and surprise intervals are the distinguishing and determining elements of this taksim.

**Müstear Taksim Mesut Cemil:**

The müstear entrance with pedal tones has a nominal use of neva. Afterwards, it moves on to çargah and makes a karar on segah with segah variations. It is a giriş taksim.
Rast Taksim Mesut Cemil Bey:

The taksim executed in rast makamı has the quality of an giriş taksim. It is fulfilled in a one octave lower register.

Rast Taksims of Veced Seyhun:

These two taksim are executed in the style of giriş taksim which move around rast that is the karar of rast makam.

Nihavend Taksim Veced Seyhun:

This giriş taksim moves around neva which is the dominant pitch of its makam. Then it makes karar after showing full scale of the makam.

Bestenigar Taksim Şerif Muhiddin Targan:

This taksim can be considered as an giriş taksim that summarizes the makam by using the tones of the main scale of bestenigar makam.
4. CONCLUSION AND RECOMMENDATIONS

The modern musics of the contemporary world are in demand of new musical metarials in term of composing techniques. Microtonality and the use of makam structures in the new music have a remarkable place. Sometimes the notations on the staff are not sufficient enough to represent the newly written compositions. This consequently leads to diagram and linear expressions and transcription techniques.

The standard notation system falls short to reflect certain genres such as Turkish music, Indian music, Arabic music, and the like since this conventional music structure is invented for the Western classical music. This structure only enables the transcription of Western classics which have equal temperament and considerably geometrical structures. However, the highly dynamic microtonal and makam structures of Eastern musics do not seem to compromise with the equal notation values of the Western notation. Based on these challenges, Western notation is used for taksims which is also used by Turkish makam music. Explanations and some descriptive new symbols are provided to compensate for the shortcomings of this notation.

In contemporary music, instruments such as violin and violoncello are observed to gain a different character by the improvement of ethnical performance styles of the Far East such as Korean and Indian, and Middle East like Iran and Syria. New compositions are composed –especially in chamber music–, featuring the performance that covers the general properties and accents of these musics.

Although solo and chamber works including traditional motifs of Tukish makam music have been composed, these are performed within the teachings and patterns of the Western instrumental technique.

There are some works that have been composed for violoncello in the past, two of the most frequently performed pieces are Yalçın Tura’s Suite for Strings (includes a cello solo introduction) and Ferit Alnar’s Violoncello Concerto. In this thesis it is
emphasized that the indication of the unique techniques and details of the masters whose performances are in taksim form will accelerate the modern composing and performing practices.

The taksims of masters like Tanburi Cemil Bey and Mesut Cemil are evaluated by analytical methods as acquiring the pattern, color, ornamentation, style and character of Turkish makam music in the modern violoncello technique; providing a place for makam and microtonal intervals in today’s advanced violoncello technique; and taking attention to the necessity of enlivening the compositions of Turkish makam music. The traditional features of Turkish makam music and techniques encountered in the violoncello performances of these taksims are presented to the attentive violoncellists and composers.

In the light of the outcomes of these analyses, suggestions as to possible praxis to redound the performance properties of Turkish makam music, especially Tanburi Cemil Bey’s, constitute the subject of this section. If the colors and passages belonging to Turkish makam music are to be included in a new work, these techniques should be presented to the performer in a modern point of view.

1) In Turkish makam music it is a common technique to alter the tuning in string instruments by making changes in the intervals between strings. This not only provides easiness of playing the positions in performing certain makams, but also resonance of sounds and gives way to play the free strings as pedal notes. Tanburi Cemil Bey utilizes the fifth-fourth-fifth intervals in his tunings which is A - D - A - D or neva - rast - yegah - kaba rast, as it is named in Turkish makam music. Only in his muhayyer taksim, he uses a different tuning A - E - A - E which is in the form of two fourths and one fifth.

Altering the tuning of the instrument can open new dimensions for exploring new timbres. For violoncellists trying a different tuning system, will have a chance to try different positions and colors in the instrument.
2) The subject of fingering are very significant by means of the subject of this thesis. The ornamentations like grace notes, glissandos and trills are enabled by the correct fingering. These ornamentations are achieved by the often changed positions. Extended positions are not applied within the performance practice of Turkish makam music. One finger (usually the first finger) plays the main pitch, the next or another finger helps with the ornamentation.

Tanburi Cemil Bey plays several instruments with the same mastery having a common style and technique. So further research and a new method for violoncellist are needed to be done in terms of fingerings and positions used in Turkish makam music.

3) The bow itself is a helping element in ornamentations. Bows are divided between the main pitches and the grace notes by cut and detached bows; thus, creating a plectrum effect. As the main subject matter in this thesis are the taksims of Tanburi Cemil Bey, especially a style of bowing which is called “kırık yay” has been detected from his taksims. Tanburi Cemil Bey catches the same style and affect in his violoncello playing as if he plays kemençe or tanbur.

One issue is not mentioned in the previous sections, needed to be assessed here. The usage of natural harmonics was traced in the taksims of Mesut Cemil. The affect of having the natural harmonics while playing a melody is a technique often used in the string instruments (usually in violin not in kemençe) in Turkish makam music. This affect is mainly achieved by the help of the bow. Instead of tight bowing, using a loose bow creates the desired cracked sound.

4) Ornamentations have a significant place within Turkish makam music. The main melody and ornamentations usually appear as intertwined. So it is not always easy to separate the ornamented notes from the main melodic structure. Ornamentations classified under the sections as vibrato, grace note, trill, glissando, double stops and pedal point, dynamic and fading. Many of the topics examined under this title because of their usage in Turkish makam music.

5) Four kinds of vibratos have been identified in this study in the taksims of Tanburi Cemil Bey and Mesut Cemil. 1st type vibratos are dense ones usually made on much shorter notes than the other types of vibratos that have been found. 2nd type vibrato
is done under a slow rhythm and can be named also as *two-finger vibrato*. These type of vibrato usually gets faster and finally disappears. *3rd type vibrato* is not applied with the left hand and can be called as a *bow vibrato*. The vibratos done with a trill or a grace note are named as the *4th type vibrato*.

The graphic representations of these vibrato types (shown in the vibrato section) can be utilized by the composers who intend to write a new piece regarding these techniques presented in this study.

6) The two main types of grace notes discovered in this thesis are: *One-grace note at the beginning of a note* and *one-grace note at the end of a note*. One-grace notes at the beginning of a note take their value from the following note. This grace notes usually appear to be an upper neighbour pitch of the following note.

One-grace notes at the end of notes are the ones that most frequently meet. A special one-grace note at the end of note which belongs to Tanburi Cemil Bey was called *kapama* and shown with the symbol “️”. This grace note does not have a meaning by itself as a note; it just closes the end of the sound with a slight stroke in case the pitch does not held anymore. The remaining grace notes at the end of notes were seen to be performed in certain rhythmic structures. Two of these types were shown with the signs “️” and “️”.

The other types of grace-notes are special ones derived from the main types that were defined previously.

- Tanburi Cemil Bey’s *double-grace notes*. Symbolized with the “️” sign.

- A closing of the last note (kapama) of a figure played in the beginning of the note like a turn.

- Double repeated grace note that ends with a kapama.

- Repetitive grace notes heard like a special trill are used to ornament the long notes.

- A grace note which is done with the following note to give an an adverse syncopation effect when played slowly.
- Small grace note groups used for the purpose of ornamenting long pitches.

- A series of grace notes elaborating a passage as an ascending or descending line.

7) Although the trill is an ornamentation that is widely used in Turkish makam music, it is not written on the score in written works. But it is played extemporaneously by the performer like the other types of ornamentations. In taksim transcriptions, (tr) symbol is used for trills.

The trills indicated in the violoncello taksims of Tanburi Cemil Bey have more of a grace note character. Furthermore, the two-finger vibrato in his style can possibly be considered as a trill. Most of the passages where he uses trills, end with the ornamentation of the same pitch with vibrato.

Mesut Cemil’s trills are are denser than Tanburi Cemil Bey’s. When the repetition number of trills is taken into consideration, trills with 3-6 and 13 repetitions are observed in more than one sample. The ending of the trilling note with a vibrato which is observed in the taksims of Tanburi Cemil Bey are also determined in Mesut Cemil’s trills. The ending of the trilling note with a kapama is also common.

8) In the taksims, there are 4 types of glissandos in respect to the technique, speed and duration. The first perde that is played with the first finger is on the glissando until it reaches the second pitch, then the second finger plays the following pitch. This type of glissando were refered as glissando type-a. Glissandos that start with an indefinite starting point were named as glissando type-b. Short glissandos played with the same finger were called as glissando type-c. glissando type-d refers to the long and slow glissandos.

9) Tanburi Cemil Bey uses double stops mostly in the long sustained notes at the end of his musical sentences when he does karar or asma karar in that particular makam. The notes in a double stop are executed as intervals in fifth, fourth or an octave apart according to the features of that makam. The other way of playing double stops is to use the same note in two different strings, where one is closed (pressed by one finger) and one is open (an open string) or to use the same pitch in a lower octave.
Mesut Cemil likes low-registered drone sounds below the music which bring a rich background to instrumental music. Especially towards the karar perdesi, these long prolonged tones provide a tension and give an unique character to the music. Drone sounds are used as an accompaniment when the other instrument plays. In taksims the same effect is achieved by one instrumentalist using the pedal points which are also sustained notes occurring under changing melodies in the lower or upper part.

10) In the era of Tanburi Cemil Bey, dynamic concept was not in use in the style of Turkish makam music. There are no elements regarding sound reinforcement in the structure of music. Within the concept of dynamic, the sound is observed as becoming distant at the end of sentences. The tension generally seen in the meyan section is not related with the volume or the dynamic. Rather, it is the result of the acceleration of the tempo and the movement. The tension in the taksim is achieved by accentuating the pitches by the help of glissandos or by using higher octaves of the pitches than the previous section.

11) Some rhythmic structures or models which establish the character of the Turkish makam music are used frequently. The most remarkable ones are the variations of the similar rhythmic structures. They are achieved by changing the place of the dotted rhythms. These dotted rhythms are the most structural ones seen in all of the taksim samples. The rhetorical character of the rhythm in a taksim is also emphasized by the help of using dotted rhythms which usually sound as syncopations. This rhythm deceives the fluctuation of the tempo. Consecutive repetitions of the rhythmic figures are a common feature seen in both the taksims of Tanburi Cemil Bey and Mesut Cemil and some rhythmic motives observed to be seen as the dominant rhythmic motive used throughout each taksim.

12) Pauses and rests have a significant and meaningful role in the structure of taksim and the parts that do not include any melody within the taksim form were named as pauses and rests. Pauses are thought of as stops between sentences that last for 1 second in general and shown with a comma after the last note on the transcriptions. Sometimes pauses less than a second are used between little repetitive figures. In addition, using kapamas to create small pauses is a unique characteristic of Tanburi Cemil Bey.
Rests, on the other hand, are longer waits compared to pauses between sentences that appear at the end of the main sections of the takims like zemin, nakarat. They are observed to vary from 3 to 5 seconds. The properties mentioned here exist in the takims of Tanburi Cemil Bey. Since other takims are not equal to his takims in terms of duration and structure, rests can only be defined by means of his takims.

13) In general, music phrases start with the downward stroke and the downward stroke has more accents compared to upward strokes in the plectrum instruments (plucked instruments). This is also the cause to emphasize the beginning of sentences with the bow. These kind of accent have been shown with an arrow sign on the transcriptions of the takims.

Besides the accents in the beginning of sentences, periodical accents are remarkable. Within the melodic continuation, *sevîr*, and expression, especially in traditional takims, sentences start with periodical accents. These accents emerge from the general characteristic of music like the spoken language and they were achived by making slides at the beginnig of these pitches. Although takims do not have an *usûl*, they have this accenting tradition like other works written in *usûl*.

14) It is a fact that Tanburi Cemil Bey’s style is based on Turkish makam music. He establishes all other varieties of sounds on this basis, enriching his art with pastoral and folkloric values. All the features of sounds and rhythmic structures that had an effect on him are appreciated by an understanding of art. His violoncello performance can be considered as the creativity of Turkish traditional and folkloric music within the data of his time when the Western and Eastern dilemma coalesced. This is a giant step towards the rise of the instrumentalism of Turkish makam music. Some universal clues of instrumental technique can be seen in his violoncello performances.

All the innovations of Tanburi Cemil Bey, as emphasized above, are done within the scheme of traditional forms. The *usûls*, *hanes*, and *teslims* in his written works are all traditional. Like his other works, his takims also have a form, tempo, and tension and they are limited with traditional sections. But his innovations are done within the stylistic elements where he pushes the limits. Moreover, abrupt moves, meaningful
spacings, asymmetrical repetitions, and rhythmical motives change the pattern of the traditional structure.

15) Whether with a bow or plectrum, besides the similarities of the necked instruments, they are observed to influence the violoncello performance of Tanburi Cemil Bey. His violoncello playing has a close relationship with the tanbur in terms of fingerings. On the yegah string of tanbur, there are assumably three regions in a two octaves length, in which different fingerings needed to be applied. The region between the pitches from rast to the top threshold is the region where tanbur has the widest tone intervals. The second region is closer to the tone intervals of ud and lavta as a mid region between rast and gerdaniye. The third region is between gerdaniye and tiz neva, where the most condensed pitches exist. The violoncello has the same regions as tanbur, besides having advanced positions corresponding to the most condensed pitches of kemençe after the tiz neva pitch.

On the other hand, bowing technique is closer to the technique of yaylı tanbur and kemençe. The bow itself testifies that it is also a helping element in ornamentations. Bows are divided between main pitch and grace notes by cut and detached bows; thus, creating a plectrum effect.
REFERENCES


79


APPENDICES

APPENDIX A.1 : BIBLIOGRAPHY

APPENDIX A.2 : DISCOGRAPHY

APPENDIX A.3 : GLOSSARY

APPENDIX A.4 : TRANSCRIPTIONS

APPENDIX A.5 : CONTENTS OF THE COMPACT DISC
APPENDIX A.1: BIBLIOGRAPHY


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APPENDIX A.3 : GLOSSARY

Ağır semai: Songs that take place after the second piece in the classical fasıl in Turkish makam music. Their form consists of 6 or 10 beat rhythms.

Aksak semai: A rhythmic pattern (usûl) which is 10 beats on a measure. It consists of two 5 beats of usûl.

Alterasyon (Alteration): During the taksim, the changing of one pitch or a couple of pitches temporarily among the pitches that belong to the makam of the taksim.

Asma karar: A pitch changing due to each makam which is the connection point. The pitch that is situated at the joint of the main scale and that shows variations depending on the makam is called asma karar perde. The ending mood of asma karar can be likened to a comma as the corresponding term in a musical phrase.

Bağlama: The string instrument used in Turkish folk music. It has different names according to the sizes like kopuz, cura, saz, çöğür, dombra, tanbura and so on.

Beste: A form in the traditional fasıl, performed after kâr.

Cambaz: Acrobat.

Cura: A folkloric string instrument, 55-60 cm in length and used by the Anatolian singers (minstrel). It is the smallest instrument of bağlama family and played by a plectrum or by plucking the strings.

Çeşni: The aural change which is provided by the successive occurrence of more than one alteration on the pitches, or the changing of güçlü (dominant) and the durak perde (karar or tonic note ) of the makam of taksim in order to remind another makam.

Çiftetelli: A lively dance in Anatolia and Balkans and music composed for this dance.
Darp: Beats of an usül.

Divan literature (Divan edebiyati): The written literature which emerged after Turks changed their religion to Islam.

Dizi (Scale): The name given to eight notes consisting of defined tetrachords (dörtlü) and pentachords (beşlü).

Durak: Karar perdesi or the tonic note.

Fasıl: Fasıl is a vocal suit which consists of vocal works of the same makam and is considered as the longest form in Turkish makam music. It is performed in the sequence of taksim, kār, birinci beste (first composition), ikinci beste (second composition), ağır semai, yürük semai and saz semai, respectively. Today, songs are also performed between ağır and yürük semai forms.

Gazel: Music with lyrics which has a free form in a certain makam without being tied to a certain usül. Its instrumental equivalent is the taksim form.

Geçki: The aural change as a result of transposition from the main makam of taksim to another makam during taksim.

Güçlü: Name given to the fourth (subdominant) or the fifth (dominant) degrees in the scale of a makam.

Güfte: The lyrics of a song.

Hamparsum: The notation system developed by the Armenian musician Hampartsum Limonciyan at the end of the 19th century.

Hane: The name given to each section of peşrev and saz semaisi forms in Turkish makam music.

Harem: A private place for women in the palaces of the Ottoman Empire.

Hokkabaz: A jongleur performing with bottles named “hokka” in the Ottoman time.

İnce Saz: The name given to a music group consisting of tanbur, ud, kemençe, violin, ney, percussion instruments, and vocalists in Turkish makam music.
Kâr: The largest secular song form in Turkish makam music.

Karagöz: Shadow puppet theater.

Karar (Karar perdesi): The ‘tonic note’.

Kaside: Poetry in divan literature generally written to honour religious and political leaders.

Kaval: Known as the instrument of the shepherd. It is a wind instrument in two types; ‘dilli kaval’ and ‘dilsiz kaval’.

Kemençe: The string instrument used in Turkish makam music (Usually referred as classical kemençe). It is played by the nails of the fingers with a bow. It shouldn’t be confused with the Blacksea Kemençe (Karadeniz kemençesi) which is used in folk music.

Koma: The interval between two tones is divided into nine equal intervals in the system of Turkish makam music. Each of these nine intervals is called by this name.

Köçekçe: A musical genre consisting of the combination of upbeat songs and folk songs in the same makam with passing melodies. It has also been used for dance music of çengi and köçeks.

Lavta: The lute. Entered Turkish makam music in the 18th century. Tanburi Cemil Bey played the instrument with a plectrum adding it a new quality.

Longa: A kind of oyun havası (dance). It is usually in 2 beats.

Makam: Makam is a scale or a combination of different types of tetrachords and pentachords, created from melodies whose durak, güçlü and asma karar perdes are emphasized.

Mehter: The band of the Ottoman army.

Meşk: The teaching system of all topics belonging to Turkish makam music. In the traditional sense, it can also be summarized as apprentice-master relationship.
Mevlevi: The name given to people who belong to the sect of and empathized with the teachings of Mevlana Celaleddin-i Rumi.

Mevlevi Ayini: Works composed by the great composers of their time in order to be sung and performed during sema ceremony of mevlevis. It consists of four sections, each of which is named as selâm.

Mızrap: Plectrum.

Murabba beste: The name given to compositions that have the lyrics of gazel style and that are connected to a constant terennüm (a singing style). Murabba means quadruplet.

Müezzinbaşı: Chief muezzin (The religious servant who recites ezan in order to inform people about the praying time) in the Ottoman seraglio.

Nâât: A composition of Itri recited by a vocal before the Mevlevi ceremony.

Ortaoyunu: Turkish folk theater based on improvisation.

Oyun havası: Instrumental pieces composed for any dance in urban and rural areas, in varying measures from 2 to 10.

Perde: In Turkish makam music, perde is used to describe two words: one is pitch, the other is fret.

Peşrev: The instrumental music form in Turkish makam music performed in the beginning of fasıl.

Santur: The trapeziod-shaped instrument often made of walnuts. The name means one hundred strings in Persian. The special-shaped mallets (mezrab) are lightweight and are held between the index and middle fingers.

Saz Semaisi: The instrumental form performed at the end of fasıl. Consists of four hanes (sections). The first three hane should be in the 10/8 usûl which is called aksak Semai. And the last fourth section is in a faster desired usûl.

Sazende: Instrumentalist.
Seyir: Melodic movements or rules establishing the makam in a scale. The seyir (melodic path) demonstrates the general shape of the phrases. There are three types of seyir; çıkıcı (upward) seyir, inici (downward) seyir and inici-çıktıcı seyir.

Sırto: An instrumental form composed in small usûl in order to dance “sirto”. Sirtos have special rhythms and usually have two hanes (sections). First section starts in a slow rhythm and in the second hane it gets faster. This second hane is called as “susta”.

Taksim: The non-rhythmic and improvisatory instrumental form executed by an instrument or a group of instruments to represent the characteristic of makam structure of the piece to follow.

Tanbur: The most ‘Ottoman’ of all Turkish instruments. Is is played with a mızrap and it has a long neck with firets. The Turkish makam theory are based on the fret system of the tanbur.

Teslim: In the instrumental forms such as peşrev and saz semaisi, teslims are the sections played after each hane (section). It is in the manner of ritornello.

Transposition: The aural change as a result of the transfer of the makam scale that belongs to the motif or melody onto another tone is called color (or transfer).

Usûl: Rhythmic patterns or modes. Usûls are usually performed on percussion instruments such as kudûm or nakkare (two small kettledrums).

Uzun hava: A kind of lament sung in free rhythm in Anatolia whose words are determined by the performing artist.

Yarım karar: The karar made on the gücüt of the makam (Half cadence). It doesn’t give the feeling of conclusion.

Yeden: A note lower than the tonic. It is sometimes half, sometimes full step apart from the karar according to the particular makam.

Zurna: The wind instrument used in Turkey, played with the davul usually performing in open air (because of its wide sound).
APPENDIX A.4 : TRANSCRIPTIONS

Figure A.4.1: Tanburi Cemil Bey – Bestenigar Taksim – 1/3
Figure A.4.2: Tanburi Cemil Bey – Bestenigar Taksim – 2/3
Figure A.4.3: Tanburi Cemil Bey – Bestenigar Taksim – 3/3
Figure A.4.4: Tanburi Cemil Bey – Hüseyni Taksim – 1/3
Figure A.4.5: Tanburi Cemil Bey – Hüseyni Taksim – 2/3
Figure A.4.6: Tanburi Cemil Bey – Hüseyni Taksim – 3/3
Figure A.4.7: Tanburi Cemil Bey – Hüzzam Taksim – 1/3
Figure A.4.8: Tanburi Cemil Bey – Hüzzam Taksim – 2/3
Figure A.4.9: Tanburi Cemil Bey – Hüzzam Taksim – 3/3
Figure A.4.10: Tanburi Cemil Bey – Muhayyer Taksim – 1/3
Figure A.4.11: Tanburi Cemil Bey – Muhayyer Taksim – 2/3
Figure A.4.12: Tanburi Cemil Bey – Muhayyer Taksim – 3/3
Figure A.4.13: Tanburi Cemil Bey – Uşşak Taksim – 1/3
Figure A.4.14: Tanburi Cemil Bey – Uşşak Taksim – 2/3
Figure A.4.15: Tanburi Cemil Bey – Uşşak Taksim – 3/3
Figure A.4.16: Mesut Cemil – Bestenigar Taksim – 1/1
Figure A.4.17: Mesut Cemil – Hicazkar to Nihavend Taksim – 1/2
Figure A.4.18: Mesut Cemil – Hicazkar to Nihavend Taksim – 2/2
Figure A.4.19: Mesut Cemil – Hüseyni Taksim – 1/2
Figure A.4.20: Mesut Cemil – Hüseyni Taksim – 2/2
Figure A.4.21: Mesut Cemil – Isfahan Taksim – 1/2
Figure A.4.22: Mesut Cemil – Isfahan Taksim – 2/2
Figure A.4.23: Mesut Cemil – Müstear Taksim – 1/1
Figure A.4.24: Mesut Cemil – Rast Taksim – 1/1
Figure A.4.25: Şerif Muhiddin Targin – Bestenigar Taksim – 1/1
Figure A.4.26: Vecdi Seyhun- Rast Taksim I – 1/1
Figure A.4.27: Vecdi Seyhun- Rast Taksim II – 1/1
Figure A.4.28: Vecdi Seyhun- Nihavend Taksim – 1/1
Figure A.4.1: Tanburi Cemil Bey – Bestenigar Taksim – 1/3
Figure A.4.3 : Tanburi Cemil Bey – Bestenigar Taksim- 3/3
Figure A.4.4: Tanburi Cemil Bey – Hüseyni Taksim – 1/3
Figure A.4.5: Tanburi Cemil Bey – Hüseyni Taksim – 2/3
Figure A.4.6: Tanburi Cemil Bey – Hüseyni Taksim – 3/3
Figure A.4.7: Tanburi Cemil Bey – Hüzzam Taksim – 1/3
Figure A.4.8: Tanburi Cemil Bey – Hüzzam Taksim – 2/3
Figure A.4.10: Tanburi Cemil Bey – Muhayyer Taksim – 1/3
Figure A.4.11: Tanburi Cemil Bey – Muhayyer Taksim – 2/3
Figure A.4.13: Tanburi Cemil Bey – Uşak Taksim – 1/3
Figure A.4.14: Tanburi Cemil Bey – Uşşak Taksim – 2/3
Figure A.4.16: Mesut Cemil - Bestenigar Taksim - 1/1
Figure A.4.17: Mesut Cemil - Hicazkar to Nihavend Taksim – 1/2
Figure A.4.18: Mesut Cemil - Hicazkar to Nihavend Taksim – 2/2
Figure A.4.21: Mesut Cemil - Isfahan Taksim – 1/2
Figure A.4.22: Mesut Cemil - Isfahan Taksim – 2/2
Figure A.4.23: Mesut Cemil - Müstear Taksim - 1/1
Figure A.4.24 : Mesut Cemil - Rast Taksim – 1/1
Figure A.4.25 : Şerif Muhiddin Targan - Bestenigar Taksim – 1/1
Figure A.4.26: Vecdi Seyhun- Rast Taksim I – 1/1
Figure A.4.27: Vecdi Seyhun- Rast Taksim II – 1/1
APPENDIX A.5 : CONTENTS OF THE COMPACT DISC

A- Violoncello taksim recordings

Tanburi Cemil Bey
1. Bestenigar Taksim [3.51]
2. Hüseyni Taksim [3.34]
3. Hüzzam Taksim [3.42]
4. Muhayyer Taksim [3.43]
5. Uşşak Taksim [3.57]

Mesut Cemil
6. Bestenigar Taksim [1.58]
7. Hıcazkar to Nihavend Taksim [3.28]
8. H üseyni Taksim [3.10]
9. Isfahani Taksim [1.48]
10. Müsteer Taksim [1.25]
11. Rast Taksim [1.48]

Şerif Muhiddin Tarkan
12. Bestenigar Taksim [1.18]

Vecdi Seyhun
13. Rast Taksim-1 [2.15]
14. Rast Taksim-2 [0.27]
15. Nihavend Taksim [1.59]

B- Recordings in which violoncello appear in an ensemble

16. Isfahan Peşrev: Tanburi Cemil
   Ara Taksim: Mesut Cemil (violoncello)
   Isfahan Saz Semaisi: Tanburi Cemil [14.26]
   Musicians: Mesut Cemil(violoncello), Cevdet Çağla(viola), Fahire
   Fersan(kemençe)
   The date of recording: 30 September 1952

17. Bestenigar Taksim: Mesut Cemil
18. Ferahfeza Saz Semaisi: Tanburi Büyük Osman Bey [05.48]
   Performed by Mesut Cemîl (violoncello), Cevdet Çağla (viola), Fahire
   Fersan(kemençe), İzzettin Ökte (tanbur)
   The date of recording: 5 March 1952
19. a. İsfahân Taksim: Mesut Cemîl (violoncello)
    b. İsfahân Peşrev, composed by Tanbûrî İsak
    c. Violin Taksim
    d. Neva Saz Semai, composed by Ziya Paşa (1849-1929) [12.20]
       Performed by Mesut Cemîl (violoncello), Sadi Isîlay (violin), Fahire Fersan
       (kemençe)
20. a. Segâh Peşrev, composed by Yusuf Paşa (1821-1884)
    b. Group Taksim
    c. Sûznâk Saz Semaisi, composed by Nikolaki Efendi [14.02]
       Performed by Mesut Cemîl (violoncello), Cevdet Çağla (violin)
21. Makam Müstear Performed by Mesut Cemîl (violoncello), Sadi Isîlay (violin),
       Cevdet Çağla (viola) [13.19]
22. Ferahfeza Peşrev: Muallim İsmail Hakki Bey
    Performed by Feyzi Aslangîl (piano), Celal Akatlar (obua), Hadiye Ötügen
    (violoncello) [06.27]
23. Nihavend Peşrev: Kanuni Mehmet Bey [05.05]
    Performed by Feyzi Aslangîl (piano), Celal Akatlar (obua), Hadiye Ötügen
    (violoncello) [02.00]
24. Karcıgâr Peşrev: Tâtyos Efendi
    Performed by Cevdet Çağla, Vecihe Daryal, İzzetin Ökte, Vecdi Seyhun
25. Rast Nakış Yûrûk Semai: Minûr Nurettin Selçuk
    Performed by Minûr Nurettin Selçuk, Emin Ongan, Vecihe Daryal, Vecdi
    Seyhun, Necdet Yaşar, Niyazi Sayın. [3.45]
Tracks (1,3,4,5) from the CD,
Tamburi Cemil Bey, Volume I-IV, Traditional Crossroads, USA.

Track 2 from İhsan Özgen Archive.

Tracks (6,7,8,9,10,11,16,17,18) from the CD,
Mesut Cemil (1902-1963) Tanbur ve Viyolonsel Taksimleri
Saz Eserleri,Koro Eserleri ve 1932 Şark Musikisi Kongresi Kayıtları 2004, Kalan Müzik.

Track 12 from Derya Türkan Archive.

Tracks (13,14,15,24,25) from Bülent Aksoy Archive.
Tracks 13,15 and 24 are from Istanbul Radio Recordings (1958-1963), Zeki Müren is
the soloist. Tracks 14 and 25 are from Istanbul Radio recordings, the soloist is Minur
Nurettin Selçuk.

Tracks (19,20,21) from the CD,
Mesut Cemil (1902-1963) Volume 1: Early Recordings and Volume 2&3 :
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