

Makampedia: Unveiling the locally rhythmical and metric character of *free-rhythm* Taksim performances with the use of musical analysis

The current study examines the rhythmical and metric aspects of phrases organization in the classical form of Ottoman *Taksim* performances. Taksim, in the context of Ottoman music, is mainly used either as a prologue, an epilogue of a composed piece or as a bridge between two compositions which are composed on the same or on different *makams* (modes). It is considered to be a functional pre-structured improvisation following the *seyir*, the pathway of a given makam; a non-metrical, flowing rhythm performance that its rhythm develops without the underlying template of a meter or continuous organized pulsation.

Currently taksim phenomenon is being taught, discussed and analyzed by musicians with a focus on melody and the use of concepts of melodic development and melodic gravity. Terms such as melodic attraction, direction and hierarchy are implemented to formulate the context of melodic development and utilise it in traditional and academic educational environments. This form of performance is taking place without the existence or suggestion of any underlying pulse from another instrument and is considered and treated, until today, as *time-less* or *rhythm-less* (lacking pulse) and *meter-less* or *free-metered* (lacking metric organization). Thus, it is a common practice to transcribe and notate taksim performances use of note values and the subject of rhythmical presence and its portraying in taksim performances is a subject that has been seldom discussed. Recent computational musical analysis investigates the relevance of rhythmical presence in Taksim. Our research contributes to this line of inquiry by utilizing manual transcription and analysis of performances from masters of the Taksim field. Our analysis revealed clear rhythmical patterns and metric organization of structures in Taksims. These structures were decoded and modeled to be utilized as improvisational strategies. With the use of basic music theory, the strategies were transformed into practical examples and further used in introductory and advanced courses of Taksim training at the Turkish department of Codarts, University for the Arts, Rotterdam. The transcription and analysis process that will be presented in the conference formed a protocol which is in use by a group of performers and researchers. The common protocol is open and will allow maximum usability, accessibility and interaction not only to its current users and contributors but to future ones as well, aiming to the expansion of the didactic and research possibilities in the field of modal improvisation, in a collaborative effort. The findings of the analyses are organized and presented in various layers of annotations (structural, technical, stylistic, melodic, rhythmic layers e.t.c.), synced with the audio of the transcribed material and registered on a digital score with the use of specialized software (<https://goo.gl/yvDt5w>). Furthermore, the melodic (pitch) curve of the improvisation is generated, projected on a staff and synced with the original audio, providing an additional visual representation of

elements such as ornamentation and dynamics in a transparent manner, a significant addition to the representation of such a melismatic genre on a static score (<https://goo.gl/zd3e6m>). All the analyzed material is catalogued and becomes accessible through a database. That will permit musicians, researchers, theoreticians and musicologists the possibility to use its content and insights for in-depth, large scale observations and analytical procedures that can shed light into the correlations of seemingly disconnected elements. The aim of the Makampedia database, is to gather, register and analyze a large part of the recorded performances of masters of the Taksim filed as well as their use of metaphoric language during lessons and interviews. The combination of those two aspects will serve various purposes; It will allow us to juxtapose the descriptions of an inconsistent theory with praxis, it will maintain the wealth of an endangered music genre and it will create educational possibilities by presenting the extended universe of an idiosyncratic and idiomatic genre.

This study widens the perception of musical phrasing and melodic flow, bridges the gap between non-rhythmic and metric improvisational strategies and provides tools for taksim music education and performance.

The outcome of the research has been put into practice and is under evaluation in various modules of the Turkish Music curriculum at Codarts, University for the Arts, Rotterdam. By expanding the group and collaborating with more musicians and researchers we aspire to contribute to the discourse on the inconsistency of praxis and theory in the Makam field and highlight the wealth of this genre as a consequence of its musical diversity.

The format of the presentation will be lecture/recital where live music performance will be used to support the research.

On the link below you can find snapshots from the procedures described and two videos with examples of the outcome; one taksim improvisation by Ercument Batanay and one by Cinuçen Tanrıkorur

goo.gl/2N2VQY