

From tradition to future: Performance and makam analysis of Fahrettin Çimenli's Hüseyni makam bowed tanbur taksim

Gelenekten geleceğe: Fahrettin Çimenli'nin Hüseyni makamı yaylı tanbur taksiminde icra ve makam analizi

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ABSTRACT

In the tradition of Turkish music performance, taksim is a multifaceted practice that transcends mere theoretical knowledge. It is shaped by aesthetic criteria, emotional expression, and improvisational ability, all of which reflect the instrumentalist's technical proficiency and mastery of makam structure. Within this context, the bowed tanbur—an instrument pioneered and developed by Tanburi Cemil Bey—has evolved through the innovative contributions and performance style of Fahrettin Çimenli, contributing to the preservation of the institutional memory of Turkish music and its transmission to future generations. Çimenli is recognized as one of the foremost representatives of this tradition, distinguished by his virtuosity in both plucked and bowed tanbur performance. The primary objective of this research is to examine the structural, modal, and technical dimensions of bowed tanbur performance by tracing its development from Tanburi Cemil Bey to the performance style of Fahrettin Çimenli through an analysis of his 2 min 7 s Hüseyni makam taksim recording available in the digital environment on YouTube. This study examines Çimenli's performance style within a scientific framework, emphasizing the synthesis of the traditional meşk system and instrumental technique. Furthermore, it provides a model for performance analysis and a methodological reference for performers and researchers. The research employs descriptive and content analysis, both of which are qualitative research methods. The Hüseyni makam bowed tanbur taksim recording was transcribed into notation, and the collected data were categorized and evaluated under three main dimensions: structural analysis, modal analysis, and performance technique analysis. The findings reveal that the taksim consists of three main sections: Introduction, Development, and Conclusion. A quantitative analysis of the ornamentation techniques used throughout the performance indicates that these techniques were applied in a balanced manner to enhance melodic continuity and expressive richness, while techniques such as puandorg, sequence, and vakfe were strategically employed at critical moments to increase emotional intensity. This study demonstrates traditional Turkish music performance through Fahrettin Çimenli's Hüseyni makam taksim as a case study. It also provides an analytical perspective on bowed tanbur performance and contributes to Turkish music pedagogy.

Keywords: Fahrettin Çimenli, bowed tanbur, Hüseyni makam, taksim, analysis

ÖZ

Türk musikisi icra geleneğinde taksim, teorik bilginin ötesinde estetik ölçütler, duygu aktarımı ve doğaçlama yeteneğiyle şekillenen, sazendenin teknik donanımını ve makamsal kurgusunu yansıtan çok boyutlu bir performanstır. Bu bağlamda Tanburi Cemil Bey tarafından başlatılan ve icra imkanları genişletilen yaylı tanbur formu, Fahrettin Çimenli'nin yenilikçi dokunuşları ve kişisel üslubuyla evrilerek Türk müziği kurumsal belleğinin korunmasında ve sonraki nesillere aktarılmasında kilit bir rol üstlenmiştir. Çimenli, hem mızraplı hem de yaylı tanbur icrasındaki virtüözitesiyle bu geleneği temsil eden öncü bir figürdür. Bu araştırmanın temel amacı, Türk musikisi icra geleneğinde Tanburi Cemil Bey ile başlayıp Fahrettin

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Çimenli'nin kişisel üslubuyla evrilen yaylı tanbur icrasının, TRT İstanbul Radyosu arşivinde kayıtlı bulunan 2' 07" süresindeki Hüseyini makamı taksimi üzerinden yapısal, makamsal ve teknik boyutlarıyla sistematik olarak incelenmesidir. Bu çalışma, geleneksel meşk disiplini ile enstrümantal tekniklerin sentezlenmesi bağlamında Fahrettin Çimenli'nin yorum üslubunu bilimsel bir çerçevede ele alması açısından önem taşımaktadır. Araştırma, icra analizlerinin nasıl yapılandırılacağına dair bir model sunması, Türk müziği nazariyatı literatürüne katkı sağlaması ve icracılar ile müzik araştırmacılarına metodolojik bir rehber oluşturması bakımından değerlidir. Araştırmada nitel araştırma yöntemlerinden betimsel analiz ve içerik analizi modelleri kullanılmıştır. Araştırmanın materyalini oluşturan Hüseyini makamı yaylı tanbur taksimi ses kaydı dinlenmiş, notaya dökülmüş ve elde edilen veriler, yapısal analiz, makamsal analiz ve icra teknikleri analizi olmak üzere üç temel eksen üzerinden sınıflandırılarak değerlendirilmiştir. Analiz sonucunda, taksimin Giriş, Gelişme-Meyan ve Karar olmak üzere üç ana yapıdan oluştuğu tespit edilmiştir. İcrada kullanılan süsleme teknikleri nicel olarak incelendiğinde, tekniklerinin ölçülü bir şekilde uygulanarak melodik akıcılığı ve ifade zenginliğini desteklediği, eserin karakteristik kısımlarında puandorg, sekileme ve vakfe gibi tekniklerin duygu yoğunluğunu artırmak için tercih edildiği saptanmıştır. Araştırma, Fahrettin Çimenli'nin Hüseyini makamındaki icrası üzerinden geleneksel Türk müziği pratiklerinin teorik bir yaklaşımla nasıl analiz edilebileceğini ortaya koymakta ve yaylı tanbur icrası ile eğitimi için analitik bir bakış açısı sunmaktadır.

Anahtar Kelimeler: Fahrettin Çimenli, yaylı tanbur, Hüseyini makamı, taksim, analiz

1. INTRODUCTION

In the tradition of Turkish music, performance is a multidimensional artistic practice shaped not only by theoretical knowledge but also by aesthetic principles, emotional expression, and improvisational ability. Among the various forms of performance, taksim represents one of the most distinctive and characteristic genres. It is an improvised solo performance in which the performer (*sazende*) expresses the characteristic features of a makam without predetermined preparation, relying primarily on artistic intuition and the emotional atmosphere of the moment. During a taksim performance, the performer may also modulate between different makams according to artistic preference. Such performances, in which multiple makams are explored within a single improvisation, are referred to as *fihrist* taksim.

Traditionally, taksims are classified into three principal categories:

- **Introductory taksim:** Performed within the boundaries of a single makam to introduce listeners to the modal character before the performance of a composition.
- **Interlude taksim:** Performed during the middle sections of a *fasıl* program, beginning in the principal makam, modulating through related makams, and eventually returning to the original makam.
- **Transition taksim:** Performed to establish a musical connection between compositions in different makams by modulating from one makam to another (Özkan, 1994, p. 80).
- **Baş Taksim or Post taksim:** In Mevlevi ceremonies, the instrumental improvisation performed between the *Naat-ı Şerif* and the *Ayin-i Şerif* is referred to as the *Baş Taksim* or *Post Taksimi*. Performed entirely through improvisation and necessarily in the makam of the *Ayin-i Şerif* to be performed, this transitional section is considered a *demli* taksim, as it is accompanied by the sustained *dem* of instruments such as the *ney* and *kudüm*. This distinctive musical transition deepens the spiritual atmosphere of the ceremony, creating a seamless makam-based and expressive bridge between the two principal sections (Akdoğan, 1989, p.19).
- **Final Taksim:** The tradition of the *Son Taksim*, performed at the conclusion of the traditional Turkish music *fasıl*, is practiced today only in Mevlevi ceremonies. This taksim, performed following the final *peşrev* and *yürük semai* after the *Ayin-i Şerif*, may conclude with a final cadence (*karar*) in any makam at the performer's discretion (Akdoğan, 1989, p.19).
- **Fihrist Taksim:** The *Fihrist Taksim* is a type of taksim in which various makams are performed successively as a chain of modulations (*geçki*), with the aim of conveying the melodic progression (*seyir*), expressive characteristics, and melodic structures of the respective makams. In this form, which generally favors free-form performance, the taksim must ultimately resolve in the makam in which it began. The primary reason the *Fihrist Taksim* is considered one of the most demanding types of taksim for the performer is the necessity of making smooth transitions between different makams without causing any sense of aural disruption. This requires a thorough command of the modulation (*geçki*) techniques as well as an in-depth understanding of makam. A comprehensive understanding of a makam cannot be achieved merely

by memorizing its intervals, dominant (*güçlü*) pitch, and durak pitch, rather, it requires the performer to establish a strong understanding of the relationships among these elements (Akdoğu, 1989, p. 33).

In traditional Turkish music performance, the qualities expected of a sazende, whether performing a taksim or accompanying a vocalist, extend far beyond technical proficiency. Accurate intonation, precise finger placement, and appropriate finger pressure constitute the technical foundation of performance. Equally important, however, is the performer's ability to interpret makam transitions faithfully while presenting ornamental figures with refinement and stylistic balance. Consequently, artistic excellence is measured not only by the creation of new melodic ideas but also by the successful preservation of the characteristic identity and aesthetic integrity of each makam. Particularly in taksim performance, the clear presentation of melodic progressions (*seyir*) and modal flavor (*çeşni*) is regarded as one of the most important indicators of artistic mastery. The performer's ability to execute seamless modulations without disrupting the modal progression while simultaneously producing original melodic ideas represents one of the defining characteristics of virtuosity (Behar, 2022, p. 81).

An important turning point in the history of Turkish music performance, particularly in expanding both the modal language (makam) and the expressive possibilities of instrumental performance, was Tanburi Cemil Bey (1873–1916). One of his most significant contributions to Turkish music was the development of the bowed tanbur, achieved by adapting the traditionally plectrum-played tanbur to bow performance and establishing a new performance tradition. Renowned not only as a virtuoso tanbur player but also as a master of the kemençe, lavta (lute), and bowed tanbur, Cemil Bey profoundly influenced subsequent generations of performers. However, he left no written method or pedagogical treatise documenting his distinctive performance techniques. Consequently, contemporary understanding of his performance style, particularly his bowed tanbur technique, relies primarily on his historical gramophone recordings (Behar, 2022, p. 95).

The catalogue published by Orfeon Records between 1912 and 1914 provides one of the most important documentary sources for Tanburi Cemil Bey's artistic legacy. This catalogue includes taksim performances recorded on a variety of instruments, including the plectrum tanbur, bowed tanbur, kemençe, lavta, and cello. Among these recordings, five bowed tanbur taksims are attributed to Tanburi Cemil Bey (Ünlü, 2016, pp. 184–185).

Fahrettin Çimenli is among the most prominent musicians who carried the bowed tanbur tradition initiated by Tanburi Cemil Bey into the contemporary period. Recognized as one of the leading performers of both the plucked and bowed tanbur, Çimenli was born on 5 September 1933 in Yedikule, Istanbul. After completing his primary education at Yedikule 52nd Primary School, he continued his studies at Gebze Çayırova Technical Agricultural School, where his interest in music gradually developed into professional artistic training. During this period, he rapidly improved his musical skills through self-directed study of the bağlama and actively participated in school performances.

Çimenli's interest in the tanbur was inspired by the interlude taksims of Tanburi İzzettin Ökte, which he frequently heard on Ankara Radio broadcasts. He subsequently joined the Aksaray Music Society, where he enriched both his theoretical knowledge and practical musicianship through private lessons with Udi Said Erden, a student of Muallim İsmail Hakkı Bey. After acquiring his first tanbur during this period, he continued his musical education in the Istanbul University Choir. The musical gatherings (*meşk*) held at the home of Cahit Gözkan, attended by many distinguished vocalists and instrumentalists of the period, played a decisive role in the development of both Çimenli's instrumental technique and his understanding of the traditional Turkish music performance style (Özpekel, 2016, pp. 11–13).

Çimenli began his professional career by participating in the broadcasting programs of Istanbul Radio between 1959 and 1962 and was officially appointed as a plucked tanbur performer in the institution's performance ensemble in 1962. Working alongside many of the leading soloists of the period enabled him to expand his performance experience and refine his distinctive musical interpretation. He continued serving at Istanbul Radio until 2007, making substantial contributions to the preservation and transmission of the institutional performance tradition of Turkish music.

Çimenli's interest in the bowed tanbur intensified in 1969 through his studies with Hasan İntepe and Özcan Korkut. One of his most significant technical innovations was adapting the soundpost system, commonly used in Western bowed string instruments, to the bowed tanbur in order to improve its resonance and acoustic projection. By combining this innovation with the traditional performance style, Çimenli became

the first musician to perform the bowed tanbur regularly on Istanbul Radio. In 1977, he joined the Ministry of Culture Istanbul State Classical Turkish Music Choir as a plucked tanbur performer. Under the direction of Prof. Dr. Nevzat Atlığ, he became the first musician in the choir's history to perform as a bowed tanbur soloist, marking another milestone in the development of the instrument's performance tradition (Karaçam, 2018). Photo 1 presents a photograph of Fahrettin Çimenli performing with the bowed tanbur, taken on 1 October 1998.

Photo 1

Fahrettin Çimenli with the bowed tanbur (Özpekel, 2016, p. 133).



Fahrettin Çimenli is a pioneering artist whose contribution to bowed tanbur performance extends far beyond technical virtuosity. His profound knowledge of makam theory and musical aesthetics is reflected in a distinctive performance style that successfully integrates technical mastery with artistic expression. The modal organization of his taksims demonstrates not only a thorough understanding of theoretical principles but also an exceptional ability to convey the characteristic features of each makam through refined melodic development and carefully crafted modulations. His remarkable melodic creativity illustrates how traditional musical idioms can be reinterpreted through an individual artistic voice while preserving their stylistic authenticity.

Furthermore, Çimenli's refined bow control, subtle articulation, nuanced touch, and complete command of the instrument have established him as one of the most influential figures in the history of bowed tanbur performance. His distinctive performance style has significantly expanded both the technical and expressive possibilities of the taksim tradition. As one of Turkey's foremost performers of the bowed tanbur, Çimenli has also achieved an exceptional level of virtuosity on the plucked tanbur. This dual mastery of both performance traditions distinguishes him as a unique figure in Turkish music performance practice.

The tape recordings preserved in the Istanbul Radio Archives constitute invaluable documentary sources for the history of Turkish music. Studies conducted during the digitization of these archives indicate that approximately 70% of the taksim recordings in the collection were performed by Fahrettin Çimenli. This remarkable proportion not only demonstrates the artist's outstanding performance career but also highlights his central role in preserving and transmitting the institutional performance tradition of Turkish music.

1.1. Statement of the Problem

In Turkish makam music, taksim is an important performance practice that simultaneously reflects the performer's knowledge of makam, improvisational skills, melodic creativity, and technical proficiency. The bowed tanbur tradition, on the other hand, has developed a distinctive performance approach that began with Tanburi Cemil Bey and has largely been transmitted through the meşk system. However, systematic documentation of the technical and stylistic characteristics of this tradition remains limited. Although Fahrettin Çimenli is one of the significant representatives of the bowed tanbur tradition, studies that comprehensively examine his makam conception, melodic development, and technical features in taksim performance are limited. In particular, the relationship between makam progression, modal flavor (*çeşni*) and pitch usage, bowing and ornamentation techniques, and performance style in his bowed tanbur taksim in Hüseyini makam has not been sufficiently clarified. Accordingly, the fundamental problem addressed in this study is that the makam-related, melodic, and technical elements constituting Fahrettin Çimenli's bowed tanbur taksim performance in Hüseyini makam have not yet been sufficiently examined in an integrated manner.

1.2. Purpose of the Research

The purpose of this study is to examine the aesthetic and technical dimensions of taksim within the Turkish music performance tradition. Furthermore, it investigates how the bowed tanbur performance tradition, initiated by Tanburi Cemil Bey, evolved through Fahrettin Çimenli's innovative contributions and distinctive performance style. The study also analyzes Çimenli's radio archive recordings and evaluates his technical contributions to bowed tanbur performance and instrument development.

1.3. Importance of the Research

This study addresses a significant gap in the literature by providing a systematic analysis of Fahrettin Çimenli's Hüseyini makam taksim from both technical and modal perspectives. By integrating the traditional Turkish music performance practice with academic analysis, the study contributes to a deeper understanding of the bowed tanbur performance tradition. Furthermore, it is intended to serve as an analytical reference for future researchers and performers while providing a theoretical framework for the study and practice of Turkish music.

1.4. Limitations

This study is limited to the musicological analysis of a single 2 min 07 s Hüseyini makam taksim by Fahrettin Çimenli, focusing exclusively on its structural organization, makam characteristics, and performance techniques, without examining his other recordings, broader repertoire, or biography.

2. METHODOLOGY

For the theoretical background and general information of the study, relevant academic literature, including books and articles, was utilized. Within the scope of the research, Fahrettin Çimenli's Hüseyini makam bowed tanbur taksim recording, accessed via YouTube, was investigated through qualitative methods and transcribed into detailed musical notation (Yenikapı Müzik, 2015). The collected data were analyzed under three main dimensions: formal structure, modal characteristics (melodic progression, modal flavors, temporary cadences), and performance techniques (bow usage, ornamentation techniques, glissando, vibrato, fermata, and vakfe). The musical notation of the performance and the access link to the recording are provided in the appendices of the study.

3. FINDINGS

The findings obtained from the transcription analysis of Fahrettin Çimenli's Hüseyini makam bowed tanbur taksim were evaluated in terms of formal structure, performance techniques, and melodic progression. The results are presented under three main headings:

3.1. Findings of the Formal Analysis

Performed in Mansur tuning, this 2 min 07 s piece exhibits a three-part formal structure consisting of introduction, development (meyan), and conclusion. Effectively reflecting the characteristic features and melodic progression of the Hüseyini makam, the formal and modal development of the performance is summarized in Table 1 based on its sectional organization and intermediate cadences.

The 33 s Introduction establishes the modal foundation by emphasizing the principal pitches of the Hüseyini makam. The Development (Meyan) section, extending to 1 min 26 s, constitutes the climactic part of the performance, enriching the musical expression through melodic elaboration in the upper register. Subsequently, the melodic line gradually descends toward the Hüseyini pitch and concludes at 2 min 07 s with the final cadence on the Dügâh pitch.

Table 1

Distribution of sections, durations, and temporary cadences in the Hüseyini makam taksim

Section	Duration	Temporary cadential pitches
Introduction	33 s	Hüseyini
Development (Meyan)	1 min 26 s	Segâh
Conclusion	2 min 07 s	Final Cadential Pitch: Dügâh

3.2. Findings of the Performance Technique Analysis

The detailed findings of the performance technique analysis of Fahrettin Çimenli's 2 min 07 s Hüseyini makam bowed tanbur taksim, accessed digitally via YouTube, are presented below.

3.2.1. Bow Usage

Fahrettin Çimenli's bow technique is characterized by melodic continuity, which is achieved through the skillful use of legato and the resonant tone achieved through the precise coordination of both hands. Legato refers to the sections in music where notes must be presented in a fluid integrity, without any breaks or gaps between them. It is applied with a single breath without interruption in vocal performance, with the same bow lunge in string instruments, and without interruption in wind instruments (Sözer, 2023, p. 140). Figure 1 shows an example of Çimenli's legato performance approach, which ensures fluency between notes.

Figure 1

Example of a note regarding Fahrettin Çimenli's performance of legato in the Hüseyini taksim



As can be seen in Figure 1, the bow dominance in Fahrettin Çimenli's legato performance provides an uninterrupted flow of timbre between the notes. The smooth connection of the sounds preserves the integrity of the melodic line and highlights the aesthetic character of the makam. Thanks to the performer's balanced management of the bow pressure and speed, the emotional depth and timbral richness of the Hüseyini makam are successfully reflected without breaking the melodic bond.

1.1.2. Ornamentation Techniques

Fahrettin Çimenli's Hüseyini makam taksim demonstrates the skillful use of ornamentation techniques to emphasize the characteristic features and aesthetic expression of the makam. These techniques, which enrich the musical texture of the performance, are classified and examined under the following subheadings.

Grace note (Çarpma)

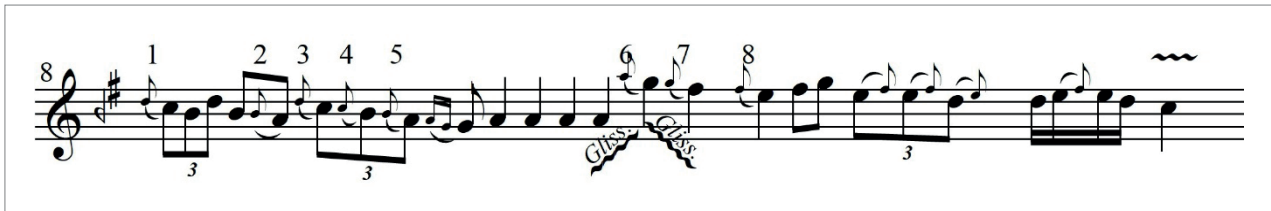
The çarpma (grace note) is an ornamentation technique based on the articulation of an auxiliary pitch immediately above or below the principal pitch. In musical notation, it is represented by a small-sized note connected to the principal note by a slur (Öztuna, 1969, p. 141).

Appoggiatura (Ön çarpma)

The appoggiatura (ön çarpma) is an ornamentation technique in which a short grace note is performed immediately before the principal pitch, occupying only a small portion of its duration. In musical notation, it is represented by a small-sized note connected to the principal note by a slur, thereby emphasizing the principal pitch (Öztuna, 1990, p. 325). This ornamentation is utilized not only to facilitate melodic transitions but also to highlight important melodic tones. The technique appears 42 times throughout the performance, and these occurrences are numbered and illustrated in Figure 2. The appoggiaturas shown in the example are used in the section of the taksim between 1 min. 38 s. and 1 min. 49 s.

Figure 2

Appoggiatura in Fahrettin Çimenli's Hüseyini makam taksim



An analysis of the appoggiatura (ön çarpma) examples demonstrates that this ornamentation technique is employed to facilitate melodic transitions, emphasize the characteristic features of the makam, and enhance the expressive quality of the performance. The examples, numbered from 1 to 8, fulfill a variety of musical functions. In some instances, they serve as connecting elements that support melodic continuity; in others, they enrich expression in the upper register or complement techniques such as glissando, thereby contributing to smooth and aesthetically refined melodic transitions.

After grace note (Arka çarpma)

The after grace note (arka çarpma) is an ornamentation technique performed immediately after the principal pitch by lightly touching an adjacent pitch. This technique produces a subtle resonance while facilitating a smooth melodic transition to the following note (Torun, 1996, p. 285). In the analyzed taksim, the after grace note is employed 29 times to enrich the tonal colour and melodic expression of the performance. Fahrettin Çimenli frequently uses this ornamentation to achieve a more expressive and nuanced musical interpretation. The occurrences of this technique at different pitch positions are illustrated in Figure 3, demonstrating the successful integration of the traditional meşk system with advanced instrumental technique. The example demonstrates the use of after grace notes in the taksim between 1 min. 22 s. and 1 min. 25 s.

Figure 3

After grace note in Fahrettin Çimenli's Hüseyini makam taksim.



The after grace note (arka çarpma) is employed throughout the taksim to fulfill a variety of aesthetic and expressive functions, including maintaining melodic continuity, enriching melodic transitions, and enhancing

the expressive character of the performance. The examples numbered 1–4, demonstrate how Fahrettin Çimenli successfully combines with technical mastery. These ornamentations contribute to the clear presentation of the characteristic features of the makam, from embellishing passages in the upper register to shaping melodic tension as the performance gradually approaches the final cadence.

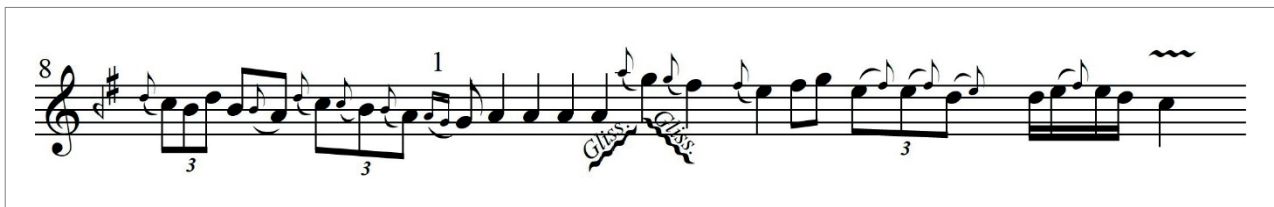
Double grace note

The double grace note is an ornamentation technique in which the principal pitch is approached through two consecutive auxiliary notes, either in an ascending or descending motion. In musical notation, it is generally represented by two small sixteenth-note grace notes connected to the principal note (Haciev, 1999, p. 166).

This ornamentation enhances the expressive and dynamic character of the performance by increasing melodic momentum before the principal pitch is articulated. It also emphasizes the timbral colour and expressive intensity of the principal pitch, thereby enriching the overall musical expression. Appearing only once throughout the performance, this technique is illustrated in Figure 4. The double grace note presented in the example occurs at 1 min. 42 s. in the taksim.

Figure 4

Double grace note in Fahrettin Çimenli's Hüseyini makam taksim



The double grace note illustrated in Figure 4 contributes to the fluidity and dynamic character of the performance. By approaching the principal pitch through two consecutive auxiliary notes, the technique enhances melodic motion and enriches the timbral colour of the musical line. This ornamentation also increases the expressive intensity of the phrase while emphasizing the principal pitch.

Ornamentation and sequence

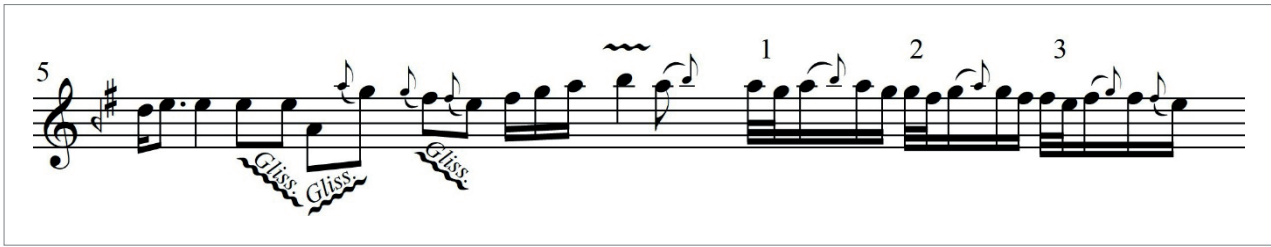
Ornamentation and melodic motifs are fundamental elements that strengthen musical expression, enhance the expressive impact of the melody, and enrich its aesthetic character. As essential components of both composition and performance, these embellishments deepen the expressive quality of a musical work while emphasizing the characteristic features and melodic identity of the makam (Sözer, 2023, p. 226).

Sequence is the consecutive repetition of a melodic or rhythmic motif at different pitch levels within a makam or tonal framework. As a fundamental compositional and developmental technique, it contributes to the coherence of the musical structure while enhancing melodic continuity and expressive variety (Sözer, 2023, p. 214).

The analysis shows Çimenli skillfully uses ornaments and sequences to enhance musical expression and melodic flow. These embellishments, based on the variation and repetition of melodic figures through adjacent pitches, occur four times throughout the performance. The sequential passages feature the repetition of melodic patterns on the Muhayyer, Gerdâniye, and Eviç pitches, thereby contributing to the structural coherence of the improvisation. These examples, illustrated in Figure 5, clearly demonstrate the performer's approach to melodic development and formal organization. The ornamental notes and sequential patterns shown in the example are used in the taksim between 1 min. 11 s. and 1 min. 15 s.

Figure 5

Ornamental notes and sequential patterns in Fahrettin Çimenli's Hüseyini makam taksim



In his Hüseyini makam taksim, Fahrettin Çimenli constructs a coherent melodic progression through the use of a sequential pattern extending from the Muhayyer pitch to the Eviç pitch. By ornamenting the principal pitches with adjacent notes, he preserves both the structural integrity and the characteristic features of the makam throughout the sequence. This approach enhances the continuity and expressive quality of the performance while clearly demonstrating Çimenli's technical mastery and profound understanding of the traditional Turkish music performance practice.

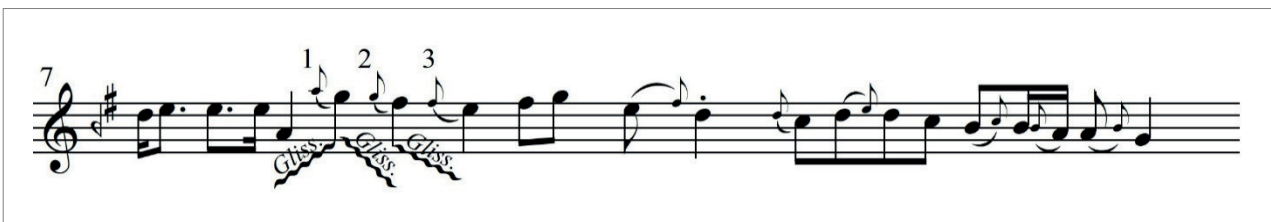
Glissando

The glissando technique is performed by sliding the finger along the string of a bowed or plucked instrument, or across the keys of a piano, to create a continuous and seamless transition between pitches. By enriching the timbral texture of the performance, this technique enhances melodic continuity and expressive intensity (Sözer, 2023, p. 100).

Glissandos are extensively integrated to achieve smooth melodic transitions and reinforce the expressive character of the performance. The technique occurs 18 times throughout the taksim, contributing to melodic continuity across a variety of intervallic movements. Among these, nine instances occur within a second interval, indicating Çimenli's preference for subtle and expressive melodic connections. These applications demonstrate both his technical mastery and his sensitive interpretation of the characteristic features of the makam. The glissando examples identified in the analysis are presented in Figure 6. The glissando shown in the taksim occurs between 1 min. 11 s. and 1 min. 15 s.

Figure 6

Glissandos in Fahrettin Çimenli's Hüseyini makam taksim



In musical notation, this technique is indicated by the abbreviation "Gliss." and a wavy line. It facilitates smooth and continuous transitions between pitches, thereby enhancing the fluidity, continuity, and expressive character of the performance. As illustrated in Figure 6, the examples include a seventh interval glissando between the La and Sol pitches and second-interval glissandos between Sol-F# and F#-Mi. These examples demonstrate Çimenli's effective use of glissando across different intervallic relationships and melodic directions, reinforcing both the continuity of the melodic line and the characteristic features of the makam.

Fermata (Puandorg)

The fermata (puandorg) indicates that a note or rest may be sustained beyond its notated duration at the performer's discretion, allowing greater interpretative freedom (Cemil Bey, 1993, p. 19).

Fermatas appear on four occasions, strategically placed to emphasize important melodic phrases and articulate the structural progression of the makam. By placing fermatas on the characteristic pitches of Hüseyini (dominant), Segâh (secondary cadential pitch), and Dügâh (final cadential pitch), he creates moments of expressive pause that prepare subsequent melodic phrases while reinforcing the modal identity of the performance. The examples presented in Figure 7 illustrate Çimenli's effective use of the fermata to emphasize important structural points within the improvisation. The fermata shown in the example occurs at 1 min. 26 s. in the taksim.

The fermata (puandorg) indicated at the end of the musical example emphasizes the performer's intentional pause on the designated pitch, creating a moment of expressive suspension and musical repose. The rapid note passages and glissando preceding the fermata enhance melodic continuity and enrich the timbral colour of the principal pitch. This expressive pause clearly marks the conclusion of a melodic phrase within the taksim while preparing the transition to the subsequent section, thereby reinforcing the formal structure and modal progression of the performance.

Figure 7

Fermata (puandorg) in Fahrettin Çimenli's Hüseyini makam taksim



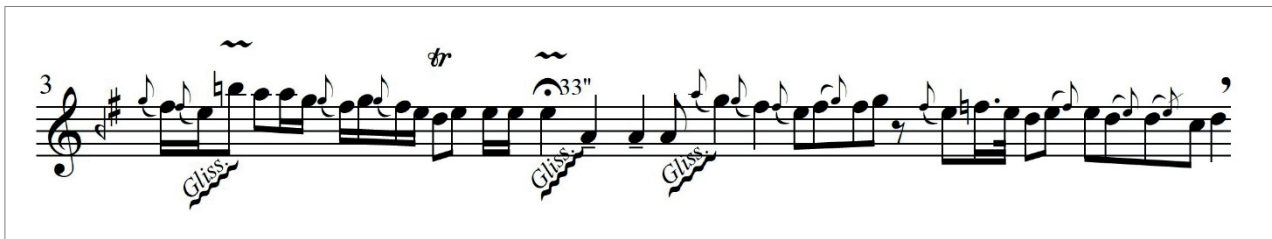
Vakfe

Vakfe, meaning "definite pause" in the terminology of Turkish religious music, refers to a brief intentional pause or suspension in musical performance. Indicated by the apostrophe sign (') placed above the note, this technique supports both the expressive and structural flow of the performance (Ayaz et al., 2018, p. 10).

A single instance of a vakfe is observed on the Neva pitch, functioning as an expressive breathing point within the melodic flow. This intentional pause reinforces the modal progression while enhancing the expressive character of the performance. The example of this application is presented in Figure 8. The vakfe shown in the example occurs at 33 s. in the taksim.

Figure 8

Vakfe in Fahrettin Çimenli's Hüseyini makam taksim



In the analyzed taksim, this pause technique, indicated by the apostrophe sign (') above the note, clearly signifies the completion of a melodic phrase and prepares the transition to the subsequent melodic section.

Vibrato

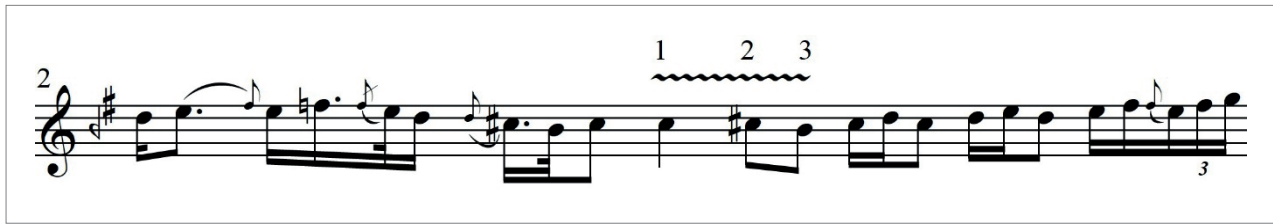
Vibrato is a technique that produces a vibrating timbre through the oscillation of the left hand from the wrist in string instruments and through breath and embouchure control in wind instruments. By imparting a wave-like quality to the sound, this technique enhances the expressive power and emotional depth of a musical work, functioning as an essential means of expression that contributes to the tonal character of the performance (Sözer, 2023, p. 252).

Vibrato is applied 17 times in a subtle and controlled manner, which is entirely consistent with the aesthetic principles of Turkish music performance. Represented by the (~) symbol in the notation, vibrato is predominantly applied to the Hüseynî, Çargâh, Nim Hicaz, Tiz Segâh, Neva, and Segâh pitches. These applications contribute to the preservation of the characteristic timbral qualities of the makam while enhancing the expressive depth of the melodic structure. As presented in Figure 9, the use of vibrato demonstrates the performer's interpretative approach in enriching the emotional expression of the taksim without interrupting its melodic continuity. The vibrato shown in the example is used in the taksim between 18 s. and 19 s.

The musical analysis reveals that the vibrato technique is applied to three consecutive pitches. This application enables the performer to reflect the characteristic features of the makam while preserving the natural flow of the melodic structure, thereby contributing to the aesthetic coherence of the performance.

Figure 9

Vibrato in Fahrettin Çimenli's Hüseynî makam taksim



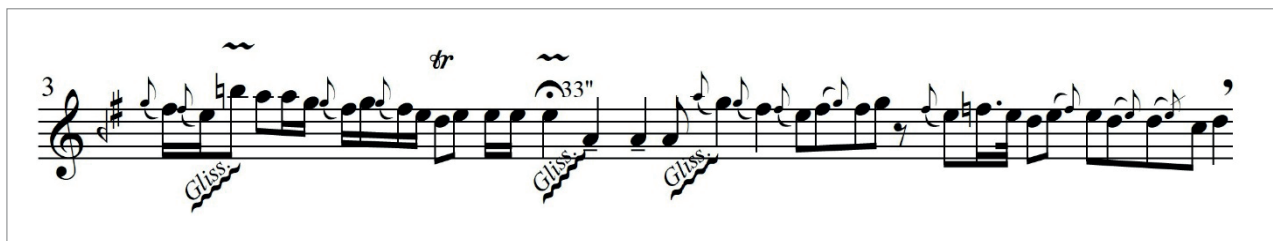
Trill

A trill is a fundamental ornamentation technique performed by rapidly alternating between a primary note and the note above it. Generally indicated by the abbreviation *tr.* in musical notation, this ornament may be enriched with grace notes at the beginning and/or end, depending on the tempo and character of the piece, thereby contributing to the vitality and expressive quality of the musical performance (Gazimihal, 1961, p. 256).

To create movement within the melodic structure and introduce a sense of dynamism, a trill is executed exclusively on the Neva pitch. As presented in Figure 10, this application reflects the performer's preference for achieving aesthetic variation and expressive movement within the performance. The trill shown in the example occurs at 28 s. in the taksim.

Figure 10

Trill in Fahrettin Çimenli's Hüseynî makam taksim

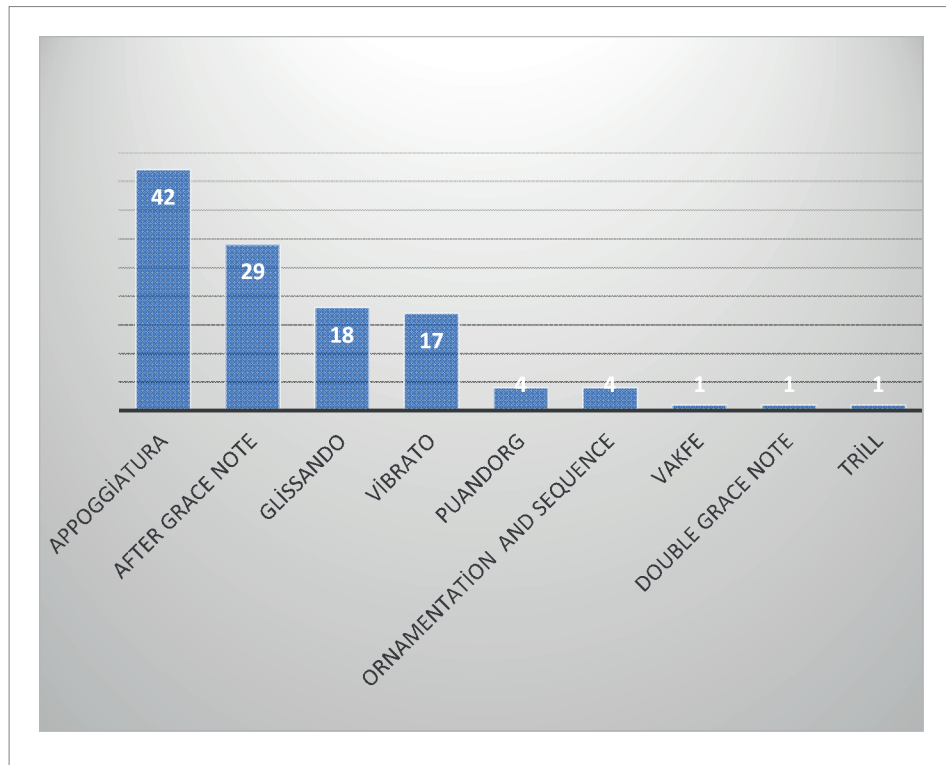


The trill is an ornamentation technique used to enhance the timbral richness of the makam and support melodic movement. The quantitative distribution of all ornamentation techniques employed in the performance is presented in Figure 11.

In the performance, appoggiatura (42) and after grace notes (29) are the most frequently employed ornamentation techniques, whereas glissando (18) and vibrato (17) exhibit a balanced and moderate level of use. The relatively infrequent use of other techniques, such as puandorg, sequence, vakfe, trill, and double grace notes, suggests that they are employed selectively to emphasize specific musical expressions. These quantitative findings indicate that grace-note-based ornamentation constitutes the primary expressive device in Fahrettin Çimenli's taksim performance, reflecting a systematic, balanced, and stylistically consistent application of ornamentation techniques.

Figure 11

Frequency distribution of ornamentation techniques in the Hüseyini makam taksim

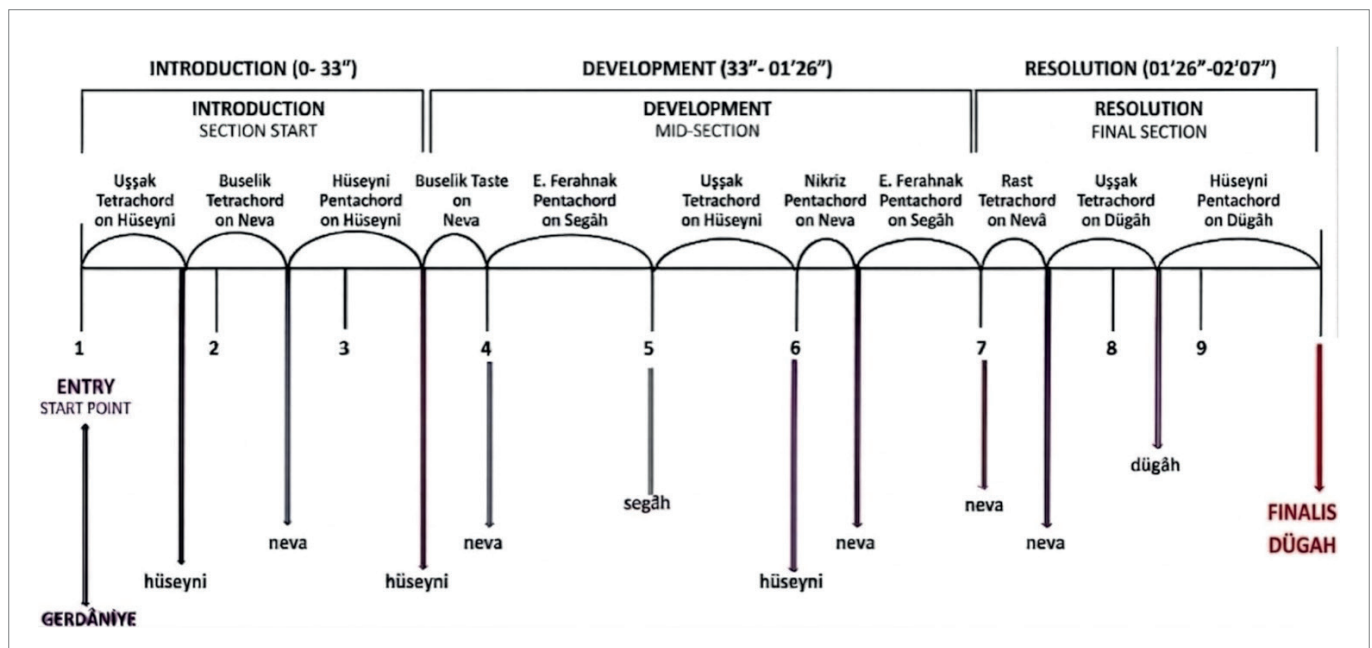


1.2. Makam Analysis of Hüseyini Bowed Tanbur Taksim

The Hüseyini taksim was first divided into sections by identifying its structural and temporal boundaries. Subsequently, its modal flavour (*çeşni*) and temporary cadential structures (*asma karar*) were analyzed in detail. The results of this analysis are presented in Figure 12.

Figure 12

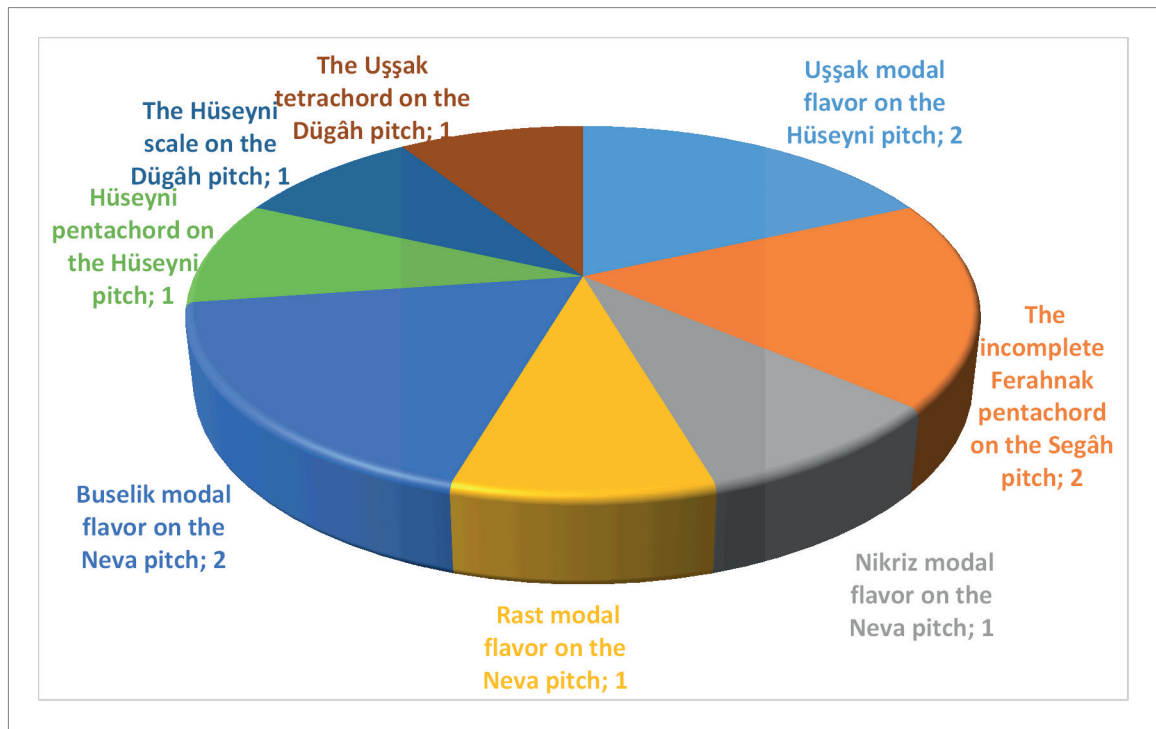
Makam analysis diagram for the Hüseyini makam bowed tanbur taksim



Fahrettin Çimenli's Hüseyni makam taksim follows a broad melodic trajectory, beginning on the Gerdâniye pitch and concluding on Dügâh. The opening section establishes the modal framework through the Hüseyni and Uşşak/ Buselik tetrachords, while the development section enriches the melodic and timbral character by incorporating modulations to the Segâh and Nikriz modal flavours. The performance concludes with a cadence on the Dügâh pitch using the Hüseyni pentachord. Overall, the taksim exemplifies a traditional performance style distinguished by its coherent melodic progression, expressive richness, and technical sophistication. The frequency and quantitative distribution of the modal flavours employed throughout the performance are presented in Figure 13.

Figure 13

Frequency distribution of modal flavours in the Hüseyni makam taksim



In the Hüseyni makam taksim, the Uşşak, Segâh (incomplete Ferahnak), and Buselik modal flavours form the core melodic framework, while complementary modal flavours, including Nikriz, Rast, and Hüseyini, contribute to its expressive diversity. This structure, reinforced by Dügâh-centred modal structures in the concluding section, demonstrates that the taksim follows a rich and coherent modal progression while maintaining melodic continuity and avoiding monotony. The frequency and quantitative distribution of the modal pitches employed throughout the performance are presented in Table 2.

Table 2

Frequency of pitch use in the Hüseyni makam taksim

Pitches used in the Hüseyni taksim	Frequency of use
Rast	4
Dügâh	20
Segâh	17
Çargâh	23
Nim Hicaz	5
Neva	47
Hüseyini	57
Acem (mi#)	7

Pitches used in the Hüseyni taksim	Frequency of use
Eviç	25
Gerdaniye	19
Nim Şehnaz	2
Muhayyer	9
Tiz Segâh	1
Tiz Buselik	1

In this taksim, the Hüseyni (57) and Neva (47) pitches constitute the primary melodic axis to establish the modal center, while pitches such as Eviç, Çargâh, Dügâh, Gerdâniye, and Segâh function as structural pillars supporting melodic movement across both registers. Notably, the frequent occurrence of the Dügâh pitch emphasizes its role in the cadential process, while the prominence of Eviç (25) reflects the active use of upper-register modal modulations. The remaining pitches occur less frequently and represent brief melodic excursions into the upper register, further enriching the modal character of the performance.

4. CONCLUSION AND RECOMMENDATIONS

In this study, by analyzing the formal structure, performance techniques, and melodic progression (*seyir*) of the taksim, significant data regarding the traditional Turkish music performance practice have been revealed.

In light of the findings, it has been observed that rather than being a random improvisation, the performed taksim possesses a highly planned structure faithful to the traditional concept of form, consisting of three main sections: Introduction, Meyan (Development), and Conclusion. While the 33 s. introduction section presents the fundamental characteristics of the Hüseyni makam to the listener, the meyan section (up to 1:26) elevates the melodic tension to its peak, creating a rich expressive domain in the upper pitches. The conclusion section, on the other hand, provides the structural integrity of the taksim by resolving with a final cadence (*karar*) on the Dügâh pitch. This formal organization proves that Çimenli masterfully planned the melodic progression (*seyir*) of the makam and expertly managed the temporal proportions.

The performance technique analyses, which constitute the second dimension of the research, substantiate Fahrettin Çimenli's virtuosity on the bowed tanbur by supporting it with quantitative data. His mastery of legato bowing and pressure control provided an uninterrupted melodic flow (resonance). Examining the distribution of ornamentation techniques, it was identified that ön çarpma (appoggiatura), used 42 times, and arka çarpma (after grace note), used 29 times, serve as the primary expressive tools of the performance. Techniques such as glissando (18) and vibrato (17) reinforced timbral richness by smoothing transitions between intervals. The strategic placement of structural pauses such as puandorg (fermata, 4) and vakfe (1) on the temporary cadential pitch of the makam (Hüseyni, Segâh, Neva) demonstrates that the performer constructed musical phrasing with a deep awareness of the traditional meşk system. Ornamentations functioned not merely as technical displays of skill, but as organic connectors that highlight the aesthetic identity of the makam and naturally weave the melodies together.

The makam and modal flavour (*çeşni*) analysis conducted in the third stage revealed the broad perspective with which Çimenli approached the melodic progression. The predominant use of the Hüseyni (57) and Neva (47) pitches confirms that the fundamental structure of the makam was firmly established. Modulations (*geçki*) executed during the melodic progression to Uşşak, Buselik, incomplete Ferahnak (on the Segâh pitch), Nikriz, and Rast modal flavor (*çeşni*) ensured that the performance acquired a colourful, dynamic, and non-monotonous character. This broad trajectory, beginning on Gerdâniye and concluding on Dügâh, also demonstrates his modal modulation capability in the upper register through the active use of the Eviç pitch (25 times).

Consequently, these findings obtained from Fahrettin Çimenli's bowed tanbur taksim not only reveal his proficiency in free-rhythmic forms (improvisation / *doğaçlama*) but also articulate his general performance style and aesthetic approach.

The data derived from this analysis serve as a foundational reference framework for understanding the artist's attitude, ornamentation techniques, and analytical approach in his performances of saz eserleri (instrumental compositions). The motif variations within the taksim, the timbral preferences at cadential points (*asma karar*), and the density of glissando/çarpma illustrate how he elevates the characteristic texture of the makam beyond the written notation when interpreting saz eserleri. This study demonstrates with scientific data that the Çimenli style represents an indispensable school in bowed tanbur performance spanning from tradition to the future. The findings obtained are intended to serve as a primary source for both taksim and saz eserleri analyses.

Based on these findings, the following recommendations are proposed for future research and the pedagogy of the bowed tanbur:

- **Archival and Comparative Research:** Examining Çimenli's performances in different makams would provide a broader understanding of his stylistic characteristics. Comparative studies between Çimenli's performance style and those of other bowed tanbur performers representing the Tanburi Cemil Bey tradition may further illuminate the relationship between tradition and innovation.
- **Education and Pedagogy:** The ornamentation techniques, bowing techniques, and fingering approaches identified in this study should be incorporated into bowed tanbur education as practical and theoretical instructional materials.
- **Scientific and Acoustic Analysis:** Future studies should support performance analysis through computer-assisted investigations of intonation, frequency, pitch distribution, and acoustic parameters. Moreover, the acoustic effects of structural innovations such as the sound post (*can direği*), introduced by Çimenli to enhance resonance, should be examined through experimental acoustic analyses.
- **Institutional Memory and Digitization:** The systematic cataloguing and digitization of instrumental works and taksim recordings preserved in institutional archives, particularly those of TRT, are essential for safeguarding, documenting, and transmitting the Turkish music repertoire to future generations.

Ethical approval

Ethical committee approval is not required for this research as it does not involve the use of human or animal subjects or sensitive data.

Author contribution

Study conception and design: DY; data collection: DY; analysis and interpretation of results: DY; draft manuscript preparation: DY. The author reviewed the results and approved the final version of the article.

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Conflict of interest

The author declares that there is no conflict of interest.

Etik kurul onayı

Bu araştırmada insan, hayvan ve hassas veriler kullanılmadığı için etik kurul onayı gerekmemektedir.

Yazarlık katkısı

Çalışmanın tasarımı ve konsepti: DY; verilerin toplanması: DY; sonuçların analizi ve yorumlanması: DY; çalışmanın yazımı: DY. Yazar sonuçları gözden geçirmiş ve makalenin son halini onaylamıştır.

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Appendix 1

The Musical Notation of Fahrettin Çimenli's Hüseyini Makam Taksim

Duration: 02:07

Fahrettin CİMENLİ

26"

1' 07"

FINAL
Dilek Yüzlüer

Appendix 2

QR Code for Fahrettin Çimenli's Hüseyini Makam Taksim Recording

