



Research Article

Analysis of sentence structures in Uzzâl oud taksim of Cinuçen Tanrikorur

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Abstract

The most important building block of the plot in taksim is taksim sentences. The sentence structures that gather the musical expression power of the performer are examined and evaluated within the formal elements of a form. Cinuçen Tanrikorur's Uzzâl taksim was evaluated as a composition, and sentence structures within the sections were revealed and analyzed. The research was based on the document analysis method. In the determination and analysis of sentence structures in the Uzzâl taksim from a theoretical perspective, Akdoğan's (1996) "Form Detection" method was used. Accordingly, Uzzâl taksim was analyzed within the framework of 5 criteria determined as the motifs, clauses and sentence structures used, frequently used meter, motif and sentence structures, length and shortness of sentence structures, melodic connection and evaluations between sentence structures, and factors that constitute the aesthetic beauty and artistic value in taksim. In the research, it was concluded that Uzzâl taksim is divided into introduction-development-conclusion sections, each section contains unique sentence structures within itself, transitions between sections are clearly shown in taksim, rhythms and motifs that emphasize the musical identity of the performer are frequently used, question-answer motifs and sentence structures are present throughout the taksim and based on all these, Cinuçen Tanrikorur took into consideration the elements of aesthetic beauty and artistic value in Uzzâl taksim.

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Introduction

In musical works, sentence, clause, motif, and discourse are structures that belong to formal elements. A sentence constitutes a melodic whole and, when performed, creates a sense of closure. It is explained as "a phrase made of one or several melodic pieces that is musically meaningful in itself" (Öztuna, 2000:57). A clause, on the other hand, is a structure that occurs when the melodic progression pauses on an important pitch within the modal flow. Akdoğan (1996) states that a sentence is formed by at least two clauses, and that these structures take shape in a question-and-answer form (p. 55). Within the clause structures, there are motifs, referred to as the "smallest musical idea." A clause may consist of a single motif or several motifs (Akdoğan, 1996:54). Discourse, first introduced by Akdoğan (1996), is used to describe sentence structures that do not contain a clause (p. 58).

Sentence structures are divided into two categories: full cadence and half cadence. While sentences always create a sense of closure, this sense sometimes manifests as a complete ending, and sometimes as a closure that may or may not continue. Based on this effect, sentences are classified as full cadential and half cadential. Akdoğan (1996) defines

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sentences ending on the tonic of the mode as “full cadential,” and those that end on the dominant as “half cadential” (pp. 56–57).

In a musical work, sentence structures are the points where the power of expression emerges for the composer or performer. Within the whole of the piece, sentences are the only places where the composer’s original expressions appear, and where characteristic features and musical identity converge. Features such as the length or brevity of the sentences, their construction in a question-and-answer form, and their design to avoid monotony for the listener further increase their importance and draw attention to them.

One of the melodic and improvisatory forms of Classical Turkish Music, *taksim*, offers a particularly rich field in terms of sentence structures. While it has its own set of rules, *taksim* also provides performers with a space for free creativity. The most important factor in making *taksim* effective and appealing to listeners lies in musical sentences. Regarding the performer’s ability to create original sentences and enrich their improvisation, Yavaşca (1982) noted that monotonous and repetitive melodies were often preferred, thereby highlighting the importance of sentence structures (p. 9). Similar to composed works, the *taksim* form is divided into introduction–development–conclusion sections, thereby acquiring the characteristics of a composition. The segmentation of *taksim* itself, along with the analysis of the sentences, clauses, and motifs within each section, reveals the formal features of the *taksim* form.

Formal elements also include the study of the features that reveal the aesthetic beauty and artistic value of a *taksim*. Akdoğan (1996) defines these elements as the composer’s ability to create melodies, methods of developing motifs and melodies, the appropriate use of modulations and flavors, and prosody in vocal works (p. 51). In addition, adherence to the mode, the progression of the melodic flow, and the performer’s technical approach to their instrument may also be mentioned. It is believed that all of these characteristics in *taksim* should be considered as contributing factors in the formation of sentences.

In this study, the sentence structures identified in Cinuçen Tanrıkorur’s *Uzzâl taksim* will be analyzed. Tanrıkorur (1938–2000) was a composer, oud virtuoso, musicologist, and lyricist, and is regarded as one of the prominent figures in Turkish music. Both his composed works and the melodic richness and originality of his improvisations have always attracted attention, influencing not only the performers of his own era but also those of later generations. Beyond being an oud performer, the fact that he performed his own vocal works and presented original performance examples led to his recognition as a contemporary minstrel of the 20th century (Özdemir; Öner, 2011: 326). Tanrıkorur also authored numerous articles and books as a musicologist. Among them, his work *Ottoman Period Turkish Music* provides detailed explanations of Turkish music forms and modal descriptions. In this work, Tanrıkorur defines the *taksim* form as follows:

“It is an improvised composition performed by an instrumental artist in a specific mode. This composition, which is easily recognized as not being a known piece, is subject to the creative artist’s authority in terms of melodic structure, rhythm, and duration. Since taksim requires advanced instrumental technique, extensive knowledge of modes, as well as superior compositional and timing ability, it is the most difficult form of instrumental music. It is a noble expression in which the instrumental artist rises from the level of a performer interpreting a known piece to the level of a creator who transforms their inner world into artistry on their instrument.” (Tanrıkorur, 2003: 51)

In this description, Tanrıkorur places special emphasis on the creative process in *taksim*, which is highly significant for the subject of this study. It is understood that an original expression must be revealed during this creative process. Thus, the emergence of all the elements that make a composition unique is said to pave the way for the instrumentalist’s inner world—that is, their musical expressions—to achieve melodic unity.

Conceptual Framework

In this study, Cinuçen Tanrıkorur’s *Uzzâl* oud *taksim* was analyzed in terms of sentence structures. The analysis determined that the modal characteristics of *Uzzâl* played a significant role in the formation of sentence structures. It is important to identify and illustrate the modal features that directly influence sentence formation and analysis, such as the initial pitch of the mode, the melodic range, the key pitches in the progression, and the final pitch. Furthermore, it is considered that the limitation placed on the modal characteristics of *Uzzâl* is sufficient for the scope of this research.

The historical definitions of the *Uzzâl* mode provided by theorists are presented in Table 1 within the framework of the aforementioned modal features.

Table 1. The *Uzzâl* Mode in Kantemiroğlu, Seyyid Mehmed Emin, Artin, Hızır Ağa, Abdülbâki Nâsır Dede, Hâşim Bey, Kâzım Uz, Saadeddin Arel, Suphi Ezgi, Ekrem Karadeniz, and Fikret Kutluğ

Uzzâl Mode	SP	PRUR	PRUL	PWCO	FCP
Kantemiroğlu (Tura, 2001, s.79,80)	Dügâh	Tiz Hüseyini	Kaba Uzzâl	-	Dügâh
Tanbûrî Küçük Artin (Popescu-Judet, 2002, s. 36)	Hüseyini	Gerdâniyye	-	Hüseyini, Gerdâniyye	Dügâh
Abdülbâki Nâsır Dede (Tura, 2006, s. 47)	Hüseyini	Gerdâniyye	-	Uzzâl	Dügâh
Hâşim Bey (Tırışkan, 2000, s. 66)	Uzzâl	-	-	-	Dügâh
Kâzım Uz (Uz, 1964, s. 61)	Uzzâl	-	-	-	Dügâh
H. Saadeddin Arel (Arel, 1993, s. 192)	Dügâh	Muhayyer	-	Hüseyini	Dügâh
Suphi Ezgi (Ezgi, 1933, s. 54)	Nevâ, Dügâh	Muhayyer	-	Nevâ	Dügâh
Ekrem Karadeniz (Karadeniz, 1965, s. 128)	Hicâz, Nevâ	-	-	Hicâz, Nevâ, Hüseyini	Dügâh
Fikret Kutluğ (Kutluğ, 2000, s. 309)	Hüseyini	Tiz Hüseyini	-	Hüseyini, Nim Hicâz, Dik Kürdî	Dügâh

SP: Starting Pitch **PRUR:** Pitch Reached in the Upper Register **PRUL:** Pitch Reached in the Lower Register **PWCO:** Pitches Where Cadences Occur **FCP:** Final (Cadential Pitch)

As seen in Table 1, the *Uzzâl* mode resolves on the dügâh pitch. It begins on the dügâh or hüseyinî pitch and forms its initial melodic movements around the hüseyinî pitch and its vicinity. In the course of the mode, cadences are shown on the hüseyinî pitch with the use of the evç pitch. In addition, the dügâh pitch, aside from being the finalis, gains importance within the melodic progression, and cadences on this pitch are frequently presented with Hicâz intervals.

A particularly noteworthy aspect is the use of the *Uzzâl* pitch in the modal progression. Kantemiroğlu describes this pitch as a nim note between nevâ and çargâh (Tura, 2001: 79). In various descriptions, it is referred to as C# (do#), *Uzzâl*, or Nim Hicâz. It is understood that this pitch also plays an important role in cadences within the progression. In some definitions, the nevâ pitch is emphasized; however, the use of hüseyinî and *uzzâl* pitches predominates.

The modal progression of *Uzzâl* extends up to tiz hüseyinî in the upper register, while in the lower register it does not descend below dügâh.

Significance of the Study

This research is the first study to analyze sentence structures in Cinuçen Tanrıkorur's *Uzzâl taksim*, which makes it significant. Furthermore, in *taksim* analysis studies, bringing musical sentences—fundamental building blocks in granting the form its compositional quality—to the forefront, understanding the construction, and thus evaluating the *taksim* as a whole is extremely important. In this study, the identification of the sections of the *Uzzâl taksim*, the determination of sentence structures, and their analysis revealed the general construction, seeking to answer the question of why listeners are deeply affected by *taksim*. In this respect, the research also serves as an important example for future *taksim* analysis studies.

Purpose of the Study

The purpose of this study is to analyze the sentence structures in Cinuçen Tanrıkorur's *Uzzâl taksim* within the framework of five identified criteria. Another aim of the research is to re-evaluate the analyzed sentence structures within the scope of elements that form the aesthetic beauty and artistic value of the *taksim*, thereby revealing their effects on the overall construction of the performance. The problem at the core of this research is the analysis of sentence structures in Cinuçen Tanrıkorur's *Uzzâl* oud *taksim*.

Method

Research Model

The study was designed within a qualitative research model. In the study, information was obtained through a literature review concerning Cinuçen Tanrıkorur's improvisations and the formal analysis of musical forms, focusing on the segmentation of works and the identification of motifs, clauses, and sentences within sections. Based on the formal characteristics of Cinuçen Tanrıkorur's *Uzzâl taksim*, the identified sentence structures were analyzed within the framework of five established criteria.

Data Collection and Analysis

In the study, Cinuçen Tanrıkorur's Uzzâl oud taksim, which he performed as an introductory taksim, was divided into sections and analyzed in terms of sentence structures. The Uzzâl taksim, by containing introduction, development, and conclusion sections, takes on the quality of a composition, and the length and clarity of its sentence structures allow for the findings of the analysis to be obtained in a reliable manner. The fact that the Uzzâl taksim had not been previously examined in another study with regard to sentence structures and analysis was also a factor in its selection. The taksim, notated in the Bolahenk tuning system, was transcribed using Windows Media Player and written out with the aid of the Muse Score 3.0 notation software.

A review of the literature on the taksim form was carried out, and it was determined that taksim itself is also divided into introduction, development, and conclusion. In order to determine how the taksim is segmented, how sentence structures are constructed within each section, and what characteristics they carry, Akdoğan's (1996) "Form Identification" method was used. In the taksim, the introduction, development, and conclusion sections were marked with capital letters (A-B-C), while the musical sentences identified within the sections were shown with lowercase letters (a-b-c-d). The clauses identified within the sentence structures were marked with numbers next to the letter of the sentence they belonged to (a1-a2-a3). In the taksim, which was divided into introduction, development, and conclusion, each section was analyzed separately, and it was determined in which section or sections the sentence structures were located. Five criteria were established for the analysis of sentence structures. These criteria are presented below in list form:

- Identification of motifs, clauses, and sentence structures in the Uzzâl taksim
- Frequently used rhythms, motifs, and sentence structures in the Uzzâl taksim
- The length or brevity of sentence structures in the Uzzâl taksim
- Melodic connections and evaluations between sentence structures in the Uzzâl taksim
- Factors creating the aesthetic beauty and artistic value in the Uzzâl taksim

For the theoretical framework of the study, descriptions of the Uzzâl mode by theorists were examined, and these descriptions were presented in table form, limited to elements that explain the modal progression. Based on the common points in these descriptions, the general progression of the mode was revealed. The conceptual framework thus constructed formed the basis for the interpretation of the findings.

Findings

Identification of Motifs and Sentence Structures in Cinuçen Tanrıkorur's Uzzâl Taksim

In the study, the introduction, development, and conclusion sections of the Uzzâl taksim were identified. Each section, organized to ensure structural coherence, contains sentence, clause, motif, and discourse structures, and the identification of these reveals the formal features of the taksim. The formal identification that emerged in the Uzzâl taksim is presented in Figure 1.

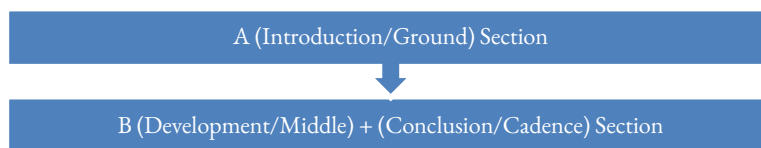


Figure 1. Formal Identification in the Uzzâl Taksim

The formal structure of the Uzzâl taksim is presented in Figure 2.

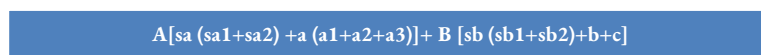


Figure 2. Formal Structure of the Uzzâl Taksim

Identification of Sentence Structures in the A [sa (sa1+sa2) + a (a1+a2+a3)] (Introduction/Ground) Section of the Taksim

In the A section, that is, the introduction of the taksim, 2 discourse structures and 1 sentence structure were identified. Within the identified sentence structure, 3 clause structures are present. The first discourse is marked as (s1), and the second discourse is marked as (s2). The identified sentence structure is marked as (a). The clauses within the sentence structure are shown with numbers placed next to the letter representing the sentence, namely (a1), (a2), and (a3).

Figure 3. Sentence (a) in the A Section of the Uzzâl Taksim

In the introduction (A) section of the taksim, the sentence (a), which begins after the two discourse structures in the first line, starts on the hüseyî pitch and is completed on the düğâh pitch in the 9th line with a full cadence. Within sentence (a), there are 3 clause structures. The first clause occurs on the nim hicâz pitch in the 1st line, the second again on the nim hicâz pitch in the 5th line, and the third at the 9th line, where sentence (a) concludes.

Identification of Sentence Structures in the B [sb (sb1+sb2) + b + c] (Development/Meyân) + (Conclusion/Cadence) Section of the Taksim

In the B section, that is, the (Development/Meyân) + (Conclusion/Cadence) part of the taksim, 2 discourse structures and 2 sentence structures were identified. It was observed that in the second sentence structure, there are no clauses, yet the sentences themselves are long. The discourses are labeled as sb1 and sb2. The sentences are labeled as b and c, respectively.



Figure 4. Sentence (b) in the B Section of the Uzzâl Taksim

In the development/meyân (B) section of the taksim, sentence (b), which begins in the 10th line after the two discourse structures, starts on the nevâ pitch and concludes on the same pitch in the 12th line. Sentence (b) does not contain any clause structures. The (b) sentence of the development section is also the point where the meyân of the taksim is demonstrated. In his Uzzâl taksim, Cinuçen Tanrıkorur presented the meyân in the upper register. These upper registers are actually the regions located one octave above the modal range of the taksim. In other words, the Uzzâl progression above the muhayyer pitch was repeated, extending up to the octave of the upper nevâ. Within the meyân, only a modulation to the Humâyûn mode was presented. This modulation, shown between two closely related modes, concluded on the nevâ pitch.



Figure 5. Sentence (c) in the B Section of the Uzzâl Taksim

In the development/meyân and conclusion/cadence (B) section of the taksim, sentence (c), which begins in the 13th line, starts on the gedâniyye pitch and concludes on the düğâh pitch in the 21st line. Sentence (c) does not contain any clause structures. The (c) sentence of the development section is also the part where the continuation of the meyân in the taksim is presented. In the 17th line, with the persistent emphasis on the muhayyer pitch, the progression of the melody toward resolution indicates that the taksim has now transitioned into the conclusion/cadence section.

Frequently Used Rhythmic and Motif Structures in the Uzzâl Taksim

It was determined that in the A (Introduction/Ground) and B (Development/Meyân) + (Conclusion/Cadence) sections of the Uzzâl taksim, there are frequently used rhythmic and motif structures.



Figure 6. Repeated rhythmic structure in the (s) discourse of the A section



Figure 7. Repeated rhythmic and motif structure in clause (a2) of sentence (a) in the A section



Figure 8. Repeated rhythmic structure in clause (a3) of sentence (a) in the A section



Figure 9. Repeated rhythmic structure in clause (a3) of sentence (a) in the A section



Figure 10. Repeated rhythmic and motif structure in discourses (s1) and (s2) of the B section



Figure 11. Repeated rhythmic structure in sentence (c) of the B section

In Figures 6, 7, 8, 9, 10, and 11, the frequently used dotted rhythmic/motif structures in the Uzzâl taksim are shown.



Figure 12. Repeated rhythmic structure in clause (a2) of sentence (a) in the A section



Figure 13. Repeated rhythmic structure in clause (a2) of sentence (a) in the A section



Figure 14. Repeated rhythmic structure in clause (a3) of sentence (a) in the A section



Figure 15. Repeated rhythmic and motif structure in clause (a3) of sentence (a) in the A section



Figure 16. Repeated rhythmic structure in sentence (c) of the B section



Figure 17. Repeated rhythmic structure in sentence (c) of the B section



Figure 18. Repeated rhythmic and motif structure in sentence (c) of the B section



Figure 19. Repeated rhythmic structure in sentence (c) of the B section

In Figures 12, 13, 14, 15, 16, 17, 18, and 19, the frequently used triplet (triole) rhythms in the Uzzâl taksim are shown. Especially in Figures 12, 13, and 15, the triplet rhythms starting from the sümbole pitch are seen to create recurring motif structures in descending progressions. In addition, it is observed that most of the rhythmic values are thirty-second notes.



Figure 20. Repeated rhythmic structure in clause (a3) of sentence (a) in the A section



Figure 21. Repeated rhythmic and motif structure in clause (a3) of sentence (a) in the A section



Figure 22. Repeated rhythmic structure in clause (a3) of sentence (a) in the A section



Figure 23. Repeated rhythmic structure in sentence (b) of the B section



Figure 24. Repeated rhythmic and motif structure in sentence (c) of the B section



Figure 25. Repeated rhythmic and motif structure in sentence (c) of the B section

In Figures 20, 21, 22, 23, 24, and 25, the frequently used rhythms in the Uzzâl taksim, formed by the combination of thirty-second and sixteenth notes, are shown. It is considered that the motif structures created with these rhythms appear particularly in the development section of the Uzzâl taksim and increase the tempo of the melodic progression.

Analysis of Sentence Structures in the Uzzâl Taksim According to the Criterion of Length and Brevity

In Cinuçen Tanrıkorur's Uzzâl taksim, the identified sentences (a), (b), and (c) were notated vertically, evaluated, and interpreted within the framework of length and brevity criteria. In addition, the distribution of the identified sentence structures in the Uzzâl taksim according to sections is presented in Scheme 3.

Sentence (a)



Figure 26. The First Sentence Structure in the Uzzâl Taksim

The first sentence shown in Figure 26, namely sentence (a), constitutes the entire introduction section of the taksim. This sentence structure, which was designed to be quite long, concludes on the düğâh pitch, the finalis of the mode. The Uzzâl taksim was structured by Cinuçen Tanrıkorur as an “introductory taksim.” Accordingly, it carries significance in terms of fully reflecting the modal progression characteristics. From this perspective, it is observed that the pitches and cadences crucial to the modal progression are applied in this section and within this sentence. With the use of two discourse (s) structures, it is understood that the performer introduces the taksim in an original manner. In the subsequent first sentence structure, the frequently emphasized nim hicaz pitch and the brief pauses made on this pitch were identified as forming the clause structures. The inclusion of three identified clauses within this sentence structure can be considered the reason for its extended length. Compared with other sentence structures, it is observed that the melodic flow in the first sentence progresses more calmly due to the rhythmic values employed.

Sentence (b)



Figure 27. The Second Sentence Structure in the Uzzâl Taksim

The second sentence shown in Figure 27, namely sentence (b), constitutes the first part of the development section of the taksim. This sentence structure, which is shorter compared to the others, concludes on the important pitch *nevâ*. It is a half-cadential sentence structure. The development section of the Uzzâl taksim also serves as the *meyân* section, and the second sentence is located within this *meyân*. Tanrıkorur constructed the *meyân* section of the taksim by modulating to the *Humâyûn* mode and carrying this progression one octave higher. Therefore, it is observed that the pitches and cadences significant in the *Humâyûn* progression are applied in this section, specifically in this sentence. In the second sentence structure, the frequently emphasized pitch is *nevâ*. During the initial progression on *nevâ*, the *acem* pitch comes to the forefront, and at the end of the progression, the *bûselik* pitch is shown, concluding again on *nevâ*. Compared with other sentence structures, the second sentence displays greater melodic activity due to the rhythmic values employed.

Sentence (c)

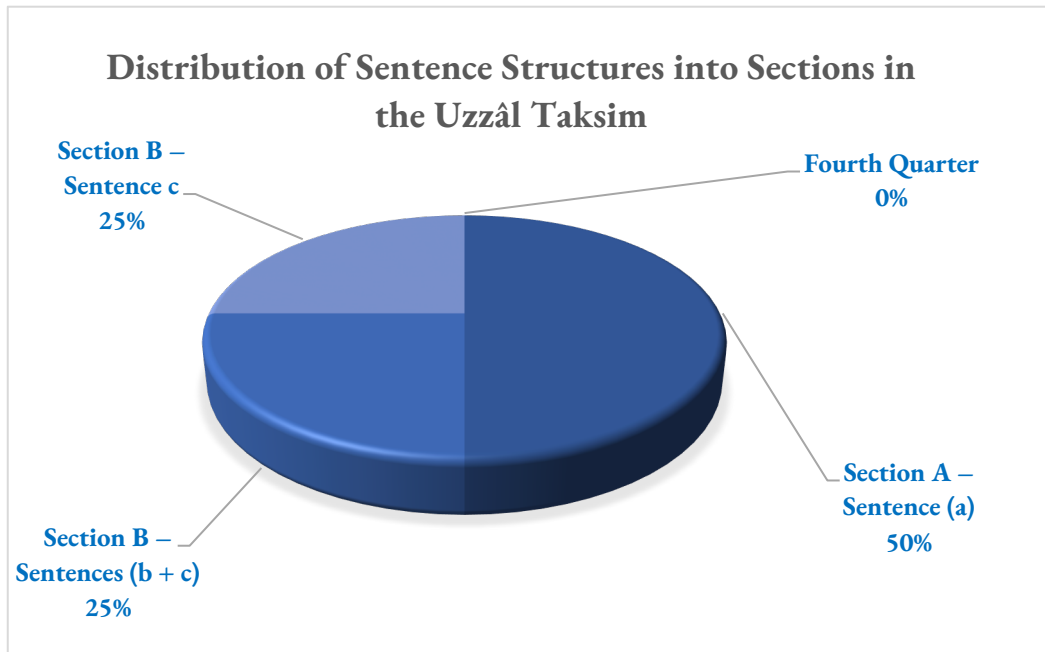


Figure 28. The Third Sentence Structure in the Uzzâl Taksim

The third sentence shown in Figure 28, namely sentence (c), constitutes both the development and conclusion sections of the taksim. Following the second sentence, which concludes on the pitch nevâ in the development section, the third sentence begins, and within the melodic progression, the Uzzâl seyir continues. The progression once again unfolds on pitches an octave higher. In the development section, the third sentence is also considered a meyân sentence, and it is evident that higher pitches are employed. Like the first sentence, the third sentence is quite long and concludes on the finalis düğâh.

In the third sentence structure, the frequently emphasized pitch is muhayyer, and the melodic activity is considerable. The third sentence divides into two parts, not due to clause structures, but because of the progression of the melody towards its final cadence. The third sentence begins in the development section on gerdaniye, continues with passages around this pitch moving to higher tones, and before reaching the conclusion section, emphatic gestures on muhayyer draw attention to a melodic sense of completion. The completion of this octave-above progression can be considered a clear marker of the transition into the conclusion section. From the point of muhayyer onwards, the third sentence, i.e., sentence (c), is regarded as the sentence of the conclusion section.

The sentence structures shown in Figures 24, 25, and 26, when analyzed in terms of length and brevity, demonstrate that the first and third sentences are quite long, while the second sentence is relatively short. The first and third sentences are full cadential, whereas the second sentence is half cadential. Furthermore, while the A section of the taksim consists of only one sentence structure, the B section comprises two sentence structures, namely the second and third. This indicates that the introduction section of the taksim is built upon a single sentence, while the development and conclusion sections are based on two sentences. Thus, the combination of the second and third sentence structures with the first results in a balanced and proportionate distribution across the sections. The graphic representation of this is as follows:



Graph 1. Distribution of Sentence Structures by Sections in the Uzzâl Taksim

Melodic Connections and Evaluations Among Sentence Structures in the Uzzâl Taksim

When the three sentence structures identified in Cinuçen Tanrıkorur's Uzzâl taksim are evaluated in terms of melodic movement, it is observed that in the first sentence structure, with the use of rhythmic values, a calm progression emerges, and through the formation of phrase structures, brief pauses in the melody occur at certain pitches. This differs in the second and third sentence structures, where especially the b+c sentences forming the development/meyan section become dense in terms of melodic movement. The third sentence structure also shows a resolving characteristic; the melodic progression descending from a higher octave concludes within this sentence, and the makam proceeds toward

resolution from muhayyer within its own melodic framework. It is considered that the progression of the development/meyan section in a higher octave causes the intensification of melodic movement.

In the b+c sentence structures forming the development/meyan section of the Uzzâl taksim, sentence (b) is constructed around the high neva pitch and, beginning with holding the high neva, it is again completed at the high neva. The frequent use of the neva pitch, arriving at and lingering on it with the buselik pitch, indicates that the Humâyûn modulation is carried out throughout sentence (b). The third sentence structure reintroduces Uzzâl and continues with intense melodic movement in the high octave Uzzâl progression. Upon reaching muhayyer, the high octave Uzzâl progression is completed, but the sentence continues. Within the ongoing melody of the third sentence structure, the piece progresses toward dügâh, forming the conclusion section, and the Uzzâl progression is completed a second time at this pitch.

Factors Creating Aesthetic Beauty and Artistic Value in the Uzzâl Taksim

Question-and-answer sentence and discourse structures

The presence of question-and-answer sentence structures in the taksim is quite important for preventing monotony and fatigue in the listener. This situation, which enhances musical expression, positively affects the aesthetic strength of the overall composition. Just as in literary works, in musical works as well, when sentence structures are not presented on the same level but within different constructs, they increase the sense of curiosity and excitement in the listener. Thus, in composition, question-and-answer sentence structures facilitate listening and prevent distraction.

In Cinuçen Tanrıkorur's Uzzâl taksim, it is observed that question-and-answer sentence structures and question-and-answer discourse structures are frequently used. A question clause or discourse arises with the desire to seek an answer, and the waiting phase of this desire creates a sense of tension. The desired answer comes with the response clause or discourse, which eliminates the tension and instead creates a sense of resolution. In this way, a sense of completion is produced in the listener.

To prevent the listener from experiencing feelings of fatigue and monotony.



Figure 29. Question-and-answer discourse structure in the introduction section of the Uzzâl taksim

In the discourse structure shown in Figure 29, the melody pauses on the gerdâniye pitch with a short motif to form a question, and then resolves on the hüseyini pitch with a longer motif as an answer to the previous one.



Figure 30. Question-and-answer structure in sentence (a) of the introduction section of the Uzzâl taksim



Figure 31. Question-and-answer structure in sentence (a) of the introduction section of the Uzzâl taksim



Figure 32. Question-and-answer structures in sentence (a) of the introduction section of the Uzzâl taksim



Figure 33. Question-and-answer structures in sentence (c) of the conclusion section of the Uzzâl taksim

The question-and-answer structures shown in Figures 30, 31, and 32 are located only within sentence (a) and the introduction section of the taksim. Such structures were not observed in the development section. The structure shown in Figure 33, however, was identified in the conclusion section of the taksim. A common feature of all these examples is that the answer structures are constructed in lower pitches compared to the pitch where the question structures are formed. This contributes to making the question-and-answer structures clearer. At the same time, implementing the question-and-answer structures in a high–low pitch manner enhances the expressive power and aesthetic balance within the composition.

Modulation in the Uzzâl Taksim

In Cinuçen Tanrıkorur's Uzzâl taksim, it has been determined that a modulation to the Humâyûn mode occurs in the B (Development/Meyân + Conclusion/Cadence) section within the (b) sentence structure. This section extends into a higher octave beyond the general melodic range. Accordingly, the progression begins from the high nevâ pitch, explores around it using acem, emphasizes high nevâ frequently, and resolves on this pitch through the use of bûselik.

Transitions between Sections

In a taksim, the lack of clarity in compositional elements may cause feelings of monotony and weariness. Just as in literature, where the structure of introduction–development–conclusion is expected to be presented in an orderly manner, the same construction is anticipated in a musical work. This structural clarity enhances both comprehension and emotional impact. When the sections of a taksim become clearly distinguishable and are arranged in a connected sequence, the performer's expressive power is reinforced, and aesthetic concerns are reduced.



Figure 34. A Section from the Introduction of the Uzzâl Taksim

In Figure 34, a portion of the introduction section of the taksim is shown. It is observed that this section differs slightly from the others in terms of rhythmic values used, with the expected simplicity and calmness being constructed due to its role as the introduction. The fact that the Uzzâl taksim is designed as an introductory taksim, and therefore intended more to display the characteristics of the mode rather than technicality, can be considered the reason why the introduction section was structured in this manner.



Figure 35. A Section from the Development of the Uzzâl Taksim

In Figure 35, a section from the development part of the Uzzâl taksim is shown. In the introduction, the modal progression was carried out around the hüseyinî pitch, while in the development it began around the neva pitch one octave higher. After the modulation to the Humâyûn makam, the Uzzâl progression continued in the higher octave. The most important feature distinguishing the development section from the introduction and conclusion is that it proceeds in the higher octave, outside the usual modal range. The modulation and the movement through high pitches are key factors in defining this section as the meyân. With the construction of the development in the high octave, both the use of higher pitches and the increase in tempo within the melodic progression stand out. With these characteristics, the development section, situated between the introduction and conclusion, is thought to have been structured in a highly vibrant way that excites the listener. At the same time, by displaying a modulation that transitions into a different sentiment, this section contributes to the taksim's aesthetic beauty and artistic value, counteracting any sense of monotony or weariness for the listener.



Figure 36. A Section from the Conclusion of the Uzzâl Taksim

In Figure 36, a section from the conclusion part is shown. In terms of rhythmic values used, it does not differ from the development section. The tempo felt in the melodic progression of the development continues here as well. However, there is no simplification or calmness in the structure that would indicate the end has been reached. What distinguishes this section from the development is the return to the modal range after having ascended to the higher octave. In the progression carried out in the higher octave, the Uzzâl seyir first moved around the upper hüseyinî pitch, then reached the muhayyer pitch, and finally descended with cadential phrases to resolve on dügâh.

In the taksim, the introduction, development, and conclusion sections show a large degree of rhythmic similarity. That is, the overall tempo of the melodic progression remained consistent and balanced across all three sections. The most distinctive feature of transitions between sections is the use of areas outside the modal range. In other words, the modal range employed in the introduction and conclusion is quite different from the one in the development section.

Conscious and appropriate use of methods for motif and melodic development

The study shows that the Uzzâl taksim, besides being an example of improvisation, gains the quality of a composition through its sectional division and the deliberate structuring of sentence patterns. Therefore, it possesses certain formal

and structural characteristics. Among the formal elements of a composition, one of the key features contributing to its aesthetic beauty and artistic value is the use of methods for motif and melodic development.

Akdoğu (1996) categorized the methods of motif and melodic development under four headings:

- Expanding or narrowing the pitch range of a motif or melody
- Lengthening or shortening the note durations of a motif or melody
- Inverting the motif horizontally or vertically
- Exact repetition of the motif or melody (p.15)

In the analyzed Uzzâl taksim, only two of the methods mentioned by Akdoğu were identified: expanding/narrowing the pitch range of a motif or melody, and horizontal or vertical inversion of the motif.

Examples of expanding or narrowing the pitch range of the motif identified in Cinuçen Tanrıkorur's Uzzâl taksim



Figure 37. Motif structure created by expanding the pitch range within the (a) sentence structure in the introduction section of the Uzzâl Taksim



Figure 38. Motif structure created by expanding the pitch range within the (b) sentence structure in the development/mevân section of the Uzzâl Taksim

In Figures 37 and 38, a second motif structure, constructed by expanding the pitch range within a motif structure identified in the (a) sentence structure of the introduction section of the Uzzâl Taksim, is shown.



Figure 39. Motif structure created by narrowing the pitch range within the (a) sentence structure in the introduction section of the Uzzâl Taksim

In Figure 39, a second motif structure constructed by narrowing the pitch range within a motif identified in the (a) sentence structure of the introduction section of the Uzzâl Taksim is shown.

Examples of motif inversion (horizontal or vertical) identified in Cinuçen Tanrıkorur's Uzzâl Taksim



Figure 40. Horizontal inversion of the motif within the (c) sentence structure in the development/mevân section of the Uzzâl Taksim

In Figure 40, within the (c) sentence structure of the development/mevân section of the Uzzâl Taksim, the horizontal inversion of a motif structure is shown. In the first motif, the final note is the high hüseyini pitch, which forms the upper third of the preceding high çargâh note. In the repeated structure, however, the motif is inverted so that the lower third of high çargâh becomes the muhayyer pitch.



Figure 41. Vertical inversion of the motif within the (c) sentence structure in the conclusion/decision section of the Uzzâl Taksim

In Figure 41, within the (c) sentence structure of the conclusion/decision section of the Uzzâl Taksim, the vertical inversion of a motif structure is shown. In the first motif, the opening note is *muhayyer*, followed by a lower note, and after the high *segâh*, its third, *gerdâniyye*, is presented. The same structure is then repeated starting from the lower seventh of *muhayyer*. It is understood that these motif repetitions, created at different intervals, are constructed by vertical inversion in relation to one another.

Conclusion and Recommendations

The research, which covers the analysis of sentence structures in Cinuçen Tanrıkorur's Uzzâl taksim, reveals that:

- The Uzzâl taksim gained the quality of a composition, with a formal structure arranged in the sequence of introduction–development–conclusion.
- The formal structure scheme of the Uzzâl taksim is:
A [sa (sa1+sa2) + a (a1+a2+a3)] + B [sb (sb1+sb2) + b + c]
- In the taksim, the introduction section has 1 (a sentence), the development section has 2 (b+c sentences), and the conclusion section continues with the (c) sentence from the development, making a total of 3 sentence structures.
- Rhythmic structures composed of thirty-second notes, and combinations of thirty-second and sixteenth notes, as well as dotted rhythms and triplet (triole) rhythms, were frequently used.
- Frequently recurring rhythmic, motif, and sentence structures were mostly used in the A (Introduction/Foundation) and B (Development/Meyân) sections.
- The 1st sentence in the introduction and the 3rd sentence in the development/conclusion sections were significantly long, while the 2nd sentence was shorter in comparison.
- In the B (Development/Meyân + Conclusion/Decision) section, the (b) sentence structure showed modulation (*geçki*) to the *Humâyûn* makam.
- Question-and-answer phrases and sentence structures were designed to prevent monotony and fatigue.
- Section transitions were clearly highlighted, especially with the introduction being followed by a continuation one octave higher, and with modulation applied, eliminating monotony and fatigue.
- Among motif and melodic development techniques, applications of expanding/reducing pitch range and horizontal/vertical inversion were identified.
- Through the use of motif, phrase, sentence, and expression structures, aesthetic beauty and artistic value became evident, demonstrating Tanrıkorur's musical identity and expressive power in a unique way.

The results indicate that the formal structure and features formed by the combination of multiple elements contributed to the taksim gaining the quality of a composition. Although performed improvisationally, the taksim form can be shaped and analyzed like a composed piece. The crucial point is to reveal the sentence structures within the taksim and to reach the overall structure through them. Therefore, in addition to analyzing makam progression and instrumental techniques, it is suggested that future analyses of taksims should also include their formal elements.

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Appendix 1. Transcription of Cinuçen Tanrıkorur's Taksim in Uzzâl MaqamCİNUÇEN TANRIKORUR
UZZAL MAKAMINDA GİRİŞ TAKSİMİ

SÜRE: 04:12

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of nine staves of music. The notation includes various rhythmic values, accidentals, and triplets. The first staff begins with a treble clef and a common time signature. The second staff is marked with a '2' above the first measure. The third staff is marked with a '3' above the first measure. The fourth staff is marked with a '4' above the first measure. The fifth staff is marked with a '5' above the first measure. The sixth staff is marked with a '6' above the first measure. The seventh staff is marked with a '7' above the first measure. The eighth staff is marked with an '8' above the first measure. The ninth staff is marked with a '9' above the first measure. The score ends with a double bar line and a final note.

UZZAL MAKAMINDA GİRİŞ TAKSİMİ TAKSİM -2-

10 ^{8va} ³

11 ^{8va}

12 ^{8va}

13 ^{8va}

14 ^{8va} ³ ³

15 ^{8va} ^{tr}

16

17 ³ ³

18 ³ ³ ³ ³ ³

UZZAL MAKAMINDA GİRİŞ TAKSİMİ TAKSİM -3-

20

21 ³ ³ ³

