



Research Article

Theoretical analysis of *seyir* dynamics in tanbur taksims: The example of Uşşak taksims by Necdet Yaşar and İzzettin Ökte

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Abstract

When the earliest known recordings in the tanbur performance tradition are examined, it can be observed that tanbur performance developed mainly around two approaches. The first is the classical style, which is thought to have begun with Tanburi İsak, and the second is the Cemil Bey style, which is thought to have begun with Cemil Bey. As followers of this style, Necdet Yaşar and İzzettin Ökte appear as two performers who played an important role in the tanbur performance tradition of the twentieth and twenty-first centuries. This study examines, from a modal perspective, the taksims performed in the Uşşak makam by two representatives of different styles within the twentieth-century generation of tanbur performance, one of the deep-rooted instruments of Turkish music. The aim of examining these taksims is to discuss the differences in the approaches of these performers, who lived in the same period and were nourished by similar sources in many respects, toward the same makam. In the analysis of these taksims, the Arel-Ezgi-Uzdilek theoretical system was taken as a reference. In the study, the recordings of both performers were notated through transcription technique. Since the taksim form is generally performed in free rhythm in terms of *usul*, the transcriptions were also notated in free rhythm. Based on the data obtained from this study, it was understood that Necdet Yaşar adopted a more innovative performance approach, foregrounded plectrum strokes more prominently, and employed a modal progression that moved beyond conventional makam rules. As a result of the same analyses, it was determined that İzzettin Ökte adopted a calmer performance style, placing more notes within fewer plectrum strokes and giving greater priority to makam rules.

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Introduction

Turkish music possesses a wide range of *usul* and *makam* varieties. Among the principal forms of instrumental music, *taksim* stands out as one of the genres in which the greatest number of works has been produced. The tradition of *taksim* performance, which began with Tanburi Cemil Bey, gradually evolved over time and led to the emergence of new performance styles. The *tanbur*, which occupies an exceptional place in the history of Turkish music, played an active role in the developmental process of this musical tradition. Cem Behar states that the true rise of the *tanbur* instrument began in the second half of the seventeenth century (Behar, 2015:36).

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The fact that many of the composers and performers who contributed to the formation of the instrumental repertoire were *tanburis* demonstrates the significance of this instrument not only in theoretical but also in practical terms. As the *tanbur* continued to develop through performance practice, new approaches identified as “schools” or “styles” gradually emerged. When the origins of these schools are examined, two principal traditions become evident: the classical style associated with Tanburi İsak and the Cemil Bey style associated with Tanburi Cemil Bey.

In the classical style attributed to Tanburi İsak, multiple tones are produced within a single plectrum stroke, whereas the Cemil Bey style is characterized by the use of multiple plectrum strokes on a single note. Within this tradition, İzzettin Ökte and Necdet Yaşar stand out as two major figures who left a lasting mark on the twentieth century. Although they were contemporaries, these two masters adopted distinctly different performance approaches. These differences were also reflected in their understanding of *makam*. İzzettin Ökte exhibited a plain and restrained performance style closely adhering to classical practice and *makam* rules, while Necdet Yaşar embraced the Cemil Bey style through dense plectrum strokes, rich ornamentations, and musical phrases requiring high agility in *tanbur* performance.

Theoretical Framework

In this study, relevant articles and thesis studies concerning the theory of Turkish *makam* music will be reviewed, and the obtained data will be used to construct the literature overview of the study.

Within the theoretical background, the analyses will be conducted based on the Arel-Ezgi-Uzdilek theoretical system and the understanding of *makam* described in İsmail Hakkı Özkan’s work *Türk Musikisi Nazariyatı ve Kudüm Velveleleri*. The obtained findings will be compared within this framework.

The *Taksim* Form

The *taksim* form is a musical form that demonstrates a performer’s accumulation of knowledge regarding the instrument and their mastery over it. In some sources, *taksim* is also referred to as improvisation, and within Turkish music it appears as one of the most important forms of improvisatory performance. In deeply rooted musical traditions such as Turkish music, which emerged and developed through the *mesk* system, the *taksim* form did not remain limited to a single category; rather, various subtypes emerged over time. Musicologist Ahmet Say defines the concept of *taksim* as “the name given to the entirety of melodic phrases improvised spontaneously (without prior composition) by an instrumental performer” (Say, 1985).

Considered one of the most difficult forms to perform in Turkish music, *taksim* is an improvised composition shaped by the performer’s advanced *makam* knowledge, compositional ability, and command of timing. Referring to Kantemiroğlu, Tura (2001) defines *taksim* as a pleasant melody performed independently of *usûl*, in the *makam* of the composition to be performed, and presented before the composition itself (p.172). Structurally, the form consists of introduction, development, and conclusion sections. Initially, the *seyir* characteristics of the *makam* are displayed; this is followed by a development section enriched through modulations and different pitch regions depending on the performer’s mastery, and finally the *taksim* concludes by returning to the principal *makam*.

Cinuçen Tanrıkorur categorizes *taksims* into three main groups according to their functions: “concert,” “opening/introduction” (before *fasıl* or Mevlevi rituals), and “transition” *taksims*, while those performed for resting purposes are termed “interlude *taksims*.” Functionally, *taksims* are also divided into types such as Opening, Closing, Introduction, Interlude, Transition, Accompanied, Mixed/Joint, and Catalogue *Taksims* (Tanrıkorur, 2016:51).

The *taksim* form may be performed in various ways. It can sometimes be performed within a single *makam* or across several different *makams*. In Turkish music, *taksim* is not merely a single form but consists of several types. Among these are Introduction *Taksim*, Interlude *Taksim*, Final *Taksim*, Transition *Taksim*, Catalogue *Taksim*, Joint *Taksim*, and Rhythmic *Taksim*. There is no fixed duration for *taksims*. Yılmaz Öztuna explains this matter as follows: “A *taksim* may last less than half a minute or longer than an hour. It is not bound by time. Its duration depends on the abilities of the performer, the beauty of the voice or instrument, and the degree to which the listener’s interest is maintained” (Öztuna, 1976:298). Similarly, İhsan Özgen defines the *taksim* form in the following way:

“...*taksim* should be considered among the compositional values of Turkish music. Whether in classical or romantic *taksim* forms, it requires not only mature performance ability but also talents such as composition and creativity...” (Özgen, 2025).

Uşşak Makam

Uşşak makam is one of the simple makams characterized by an ascending *seyir* and concluding on the *dügâh* pitch. As one of the principal makams widely used throughout history, the scale of Uşşak makam is formed by adding a *bûselik* pentachord on the *nevâ* pitch to a *uşşak* tetrachord on the *dügâh* pitch.



Figure 1. The Scale of Uşşak Makam in Its Original Position

The dominant tone (*güçlü*) of the makam is the *nevâ* pitch, and the half cadence is performed on this pitch with a *bûselik* flavor. The pitches forming the scale, from low to high register, are *dügâh*, *segâh*, *çârgâh*, *nevâ*, *büseynî*, *acem*, *gerdâniye*, and *muhayyer*. In its key signature, only the *si* note carries a comma flat, and the leading tone (*yeden*) of the makam is the *rast* pitch. Uşşak makam is rich in suspended cadences (*asma kararlar*), among which the most important pitch is *segâh*. On this pitch, suspended cadences are performed with *segâh* and *ferahnâk* flavors. However, in order to perform a suspended cadence on *segâh* with the *segâh* flavor, a one-comma flat must be added to the *büseynî* pitch.



Figure 2. The *Segâh* Flavor on the *Segâh* Pitch

In Uşşak makam, the *segâh* pitch possesses a distinct characteristic; namely, during descending melodic progression (*inici seyir*), this pitch should be performed 1–2 commas flatter, rather than only during suspended cadences (*asma karar*). However, since there is no accidental sign (flat) in Turkish music notation corresponding to this alteration, the pitch is still indicated with a comma flat in notation, although it is performed flatter in descending progressions. This characteristic becomes evident in all makams containing the Uşşak flavor or makam, regardless of the pitch on which it appears. When the *segâh* pitch is thus flattened, an interval of approximately 6–7 commas remains between *dügâh* and *segâh*, which is referred to as the “incomplete major mücennep interval.” Regarding the other suspended cadences of the makam, it is known that a *tanîni* interval exists between the Uşşak and Rast flavors. During the melodic progression of Uşşak makam, if the melody descends to the *rast* pitch, suspended cadences with the Rast flavor are occasionally performed on this pitch as well:



Figure 3. The Rast Pentachord in Its Original Position

In the makam, which principally expands downward by taking a Rast pentachord on the *yegâh* pitch in the lower register, if the melodic progression descends to the *yegâh* pitch, a suspended cadence with the Rast flavor is also performed on this pitch:



Figure 4. The Rast Pentachord on the *Yegâh* Pitch

Uşşak *makam* essentially expands downward from the lower register of the tonic pitch by taking a Rast pentachord on the *yegâh* pitch:



Figure 5. The Rast Scale on the *Yegâh* Pitch

In Uşşak *makam*, which consistently expands toward the lower register and almost never lingers around the upper tonic, melodic phrases may occasionally exceed the upper tonic *muhayyer* pitch; however, even in such cases, the melody does not remain on the *muhayyer* pitch. In this situation, it becomes necessary, at least theoretically, to determine which pitches may be used. This expansion toward the upper register may occur in two ways:

The Uşşak tetrachord in its original position may be transposed symmetrically onto the upper tonic *muhayyer* pitch:



Figure 6. The Expansion of the Uşşak Scale in Its Original Position onto the *Muhayyer* Pitch

A *kürdî* tetrachord may be added on the *muhayyer* pitch to the *büselik* pentachord located on the dominant *nevâ* pitch. Through this expansion, a *büselik* scale is formed on the *nevâ* pitch:



Figure 7. The Uşşak Scale in Its Original Position and the *Büselik* Scale on the *Nevâ* Pitch

These expansions toward the upper register are also entirely theoretical and correspond to the expansions of the *Bayâtî makam*, which is very closely related to Uşşak. When suspended cadences with the *çârgâh* flavor are frequently performed on the *çârgâh* pitch in Uşşak *makam*, the Uşşak Hûzî *makam* emerges. The melodic progression (*seyir*) of Uşşak *makam* begins from the tonic pitch, from pitches surrounding the tonic, or from the pitches belonging to the expanded lower register. After moving around the pitches of the Uşşak tetrachord on the tonic, the melody circulates throughout both sides of the scale, especially around the dominant pitch, and then performs a half cadence on the *nevâ* pitch. During this process, the necessary suspended cadences and other characteristic features are displayed. Finally, after navigating throughout the entire scale and the expanded register, the *makam* concludes with a full cadence featuring the Uşşak flavor on the *dügâh* pitch.

The Classical Style and the Cemil Bey Style in Tanbur Performance

Throughout history, the *tanbur* instrument has played a significant role in Turkish music both in expressing theoretical structures and in developing the performance tradition. This process, which began to develop especially from the eighteenth century onward, can be better understood through the words of Cem Behar:

“According to Kantemir, both the form of the *tanbur* and the details of its performance style were in complete harmony in every respect with the Ottoman/Turkish music system whose theory he attempted to construct. ... This elevated the instrument, much like the *ud*, almost to the status of a ‘foundational instrument.’ For in Kantemiroğlu’s *edvâr*, both theory and performance were built upon this instrument.” (Behar, 2017:172)

In her book *Sources of 18th Century Music*, published in 2000, Eugenia P. Judetz (1925–2011) tabulated the pitches found in eighteenth-century musical sources (Judetz, 2000:144–145).

Although *tanbur* performance became enriched through the styles of different performers, interpreting this diversity through two principal poles and the styles derived from them enables a clearer understanding and interpretation of each stage.

The first of these poles is the classical style, whose foundations are associated with Tanburi İsak. This Tanburi İsak-centered style exhibits a calm performance characteristic grounded in the natural resonance of the *tanbur*, prioritizing connected phrase structures and sparse plectrum strokes. In the classical style, melodic movements proceed in a more static manner, while wide intervallic leaps are consciously avoided. However, the absence of audio recordings from this period and the limited number of written sources cause analyses of this style to rely on restricted findings.

In contrast, the Cemil Bey Style, which emerged through Tanburi Cemil Bey and pushed the technical boundaries of the instrument, transformed the static nature of the classical style by introducing virtuoso-level dynamism into performance. This style, which has survived to the present day through richer audio and written sources compared to the classical style, developed its own character through intensive agility, dynamic and forceful plectrum strokes, grace-note ornamentations, and leaps to distant pitches.

Biographical Information on Necdet Yaşar and İzzettin Ökte and Their Place and Importance in Tanbur Performance

Necdet Yaşar

Born in Gaziantep in 1930, Necdet Yaşar internalized the Tanburi Cemil Bey school through the instruction of Mesut Cemil Bey, Cemil Bey’s son. Reinterpreting the Cemil Bey style through his own unique vision, he introduced a new performance style in *tanbur* playing associated with his own name. He was accepted as a *tanbur* performer into the performance ensemble directed by Münir Nurettin Selçuk (Tokuz, 2009).

In the United States, at the University of Washington, he conducted studies on the tonal system of Turkish music together with Karl Signell. In addition, by teaching courses on Turkish music, he carried the *tanbur* onto the international academic platform. Through the İstanbul State Turkish Music Ensemble, which he founded in 1987, he played a pioneering role in transmitting the classical performance tradition to future generations. Necdet Yaşar, who was awarded the title of State Artist in 2007, passed away in 2017. He composed *saz semais* in the *Kürdilibicazkar*, *Segâh*, *Nev’ eser*, and *Nevruz* makams.

İzzettin Ökte

Born in İstanbul in 1910, İzzettin Ökte was one of the authentic representatives of the classical style. By carrying the classical style into the present through his own interpretation, he effectively served as a bridge between traditions. İzzettin Ökte’s performance style was based more on emotional depth than technical display. In contrast to Necdet Yaşar’s bright and clear tone, he achieved a more misty, muted, and *davudî* (deep) tone quality. His plectrum strokes were soft, and in his left-hand technique he frequently employed glissando movements.

Ökte introduced a new technical approach by performing the *tanbur*, which had previously also been played with 17 frets, using a 43-fret system. In order to obtain a fuller tone, he preferred using a relatively thicker plectrum suitable for horizontal strokes rather than the conventional plectrum dimensions designed for vertical strokes. Furthermore, it is

known that in the bowed *tanbur*, whose lower strings had previously remained separate, the lower strings were first combined by İzzettin Ökte (Gülaçar, 2024).

İzzettin Ökte worked for many years at the İstanbul Municipal Conservatory and İstanbul Radio. He also performed in classical choirs directed by Mesut Cemil Bey and passed away in 1991. Primarily known for his *taksim* performances, İzzettin Ökte is also known to have composed a *sırto* in the *Nikriz makam*.

Aim of the Study

This study compares the differing understandings of *makam* and *seyir* adopted by two performers who lived during the same period in the traditions of *tanbur* and *taksim* performance. Research problems are;

- What kind of *seyir* understanding did Necdet Yaşar and İzzettin Ökte adopt?
- To what extent does the *seyir* structure correspond with existing modal descriptions and theoretical frameworks?
- What do the obtained findings indicate regarding the practical reflection of Turkish *makam* music theory in performance?

Method

In this study, an analytical case study design was employed within the framework of the qualitative research approach. In addition, the research is based on a comparative analysis method grounded in *makam* theory. Within the context of the sample, two *tanburis* who lived during the same period but preferred different performance styles and understandings of *seyir* were selected. In order to understand the differences in their approaches, the *taksims* performed by both musicians in the *Uşşak makam* were selected for analysis. These selected *taksims* were obtained from digital platforms such as the TRT archive and YouTube. Each of these recordings was transcribed using the Finale music notation software and transformed into an analysis form through the method of musical transcription.

Results

Necdet Yaşar – Uşşak *Taksim*



Figure 8. The Uşşak Flavor on the Dügâh Pitch Throughout the First Five Lines



Figure 9. The *Bâselik* Flavor on the *Nevâ* Pitch Continuing Throughout the First Two Measures



Figure 10. Suspended Cadence with the *Çârgâb* Flavor on the *Çârgâb* Pitch

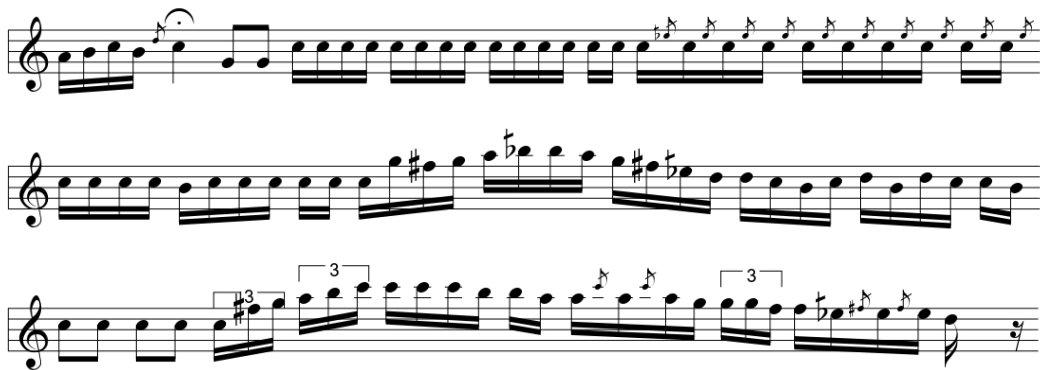


Figure 11. Suspended Cadence with the *Hicaz* Flavor on the *Nevâ* Pitch Beginning in the First Measure of the First Line and Concluding at the End of the Line



Figure 12. Suspended Cadence with the *Uşşak* Flavor on the *Dügâb* Pitch Continuing Throughout the First Two Measures



Figure 13. Suspended Cadence with the *Uşşak* Flavor on the *Dügâb* Pitch



Figure 14. Suspended Cadence with the *Bâselik* Flavor on the *Nevâ* Pitch Within the Musical Line

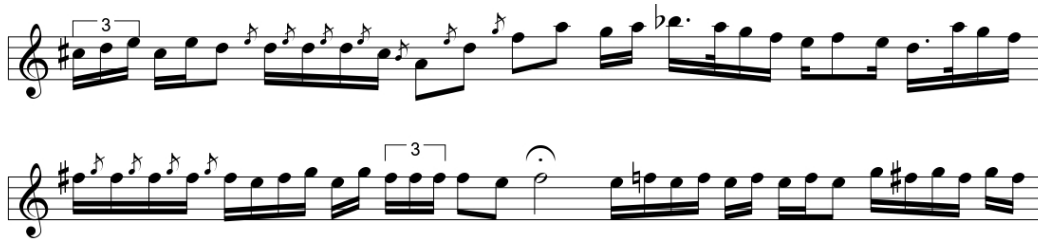


Figure 15. Suspended Cadence with the *Segâh* Flavor on the *Eviç* Pitch

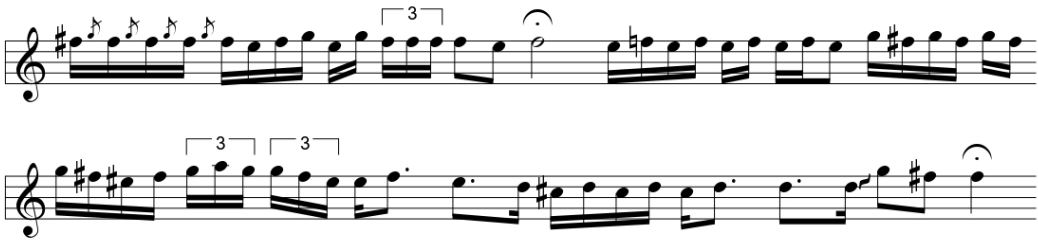


Figure 16. Suspended Cadence with the *Segâh* Flavor on the *Eviç* Pitch



Figure 17. Suspended Cadence with the *Segâh* Flavor on the *Eviç* Pitch Beginning at the Start of the Line and Concluding at the End of the Figure



Figure 18. Suspended Cadence with the *Segâh* Flavor on the *Irak* Pitch

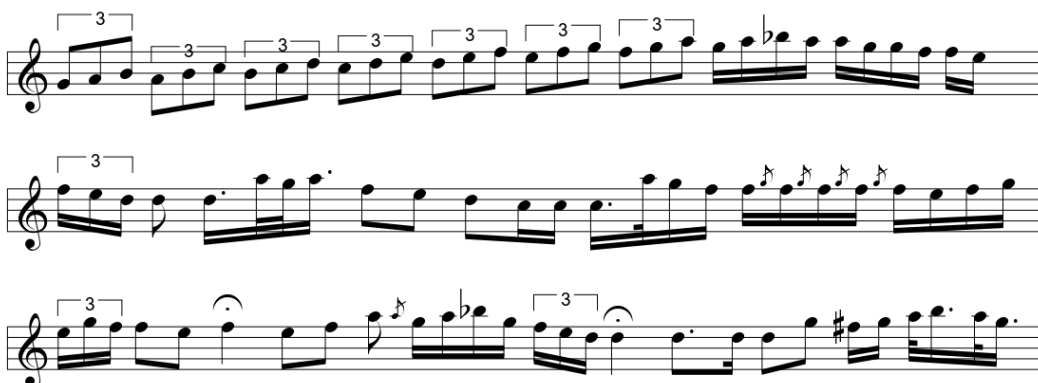


Figure 19. Suspended Cadence with the *Çârgâh* Flavor on the *Acem* Pitch



Figure 20. Suspended Cadence with the *Bûselik* Flavor on the *Nevâ* Pitch



Figure 21. Suspended Cadence with the *Çârgâh* Flavor on the *Çârgâh* Pitch

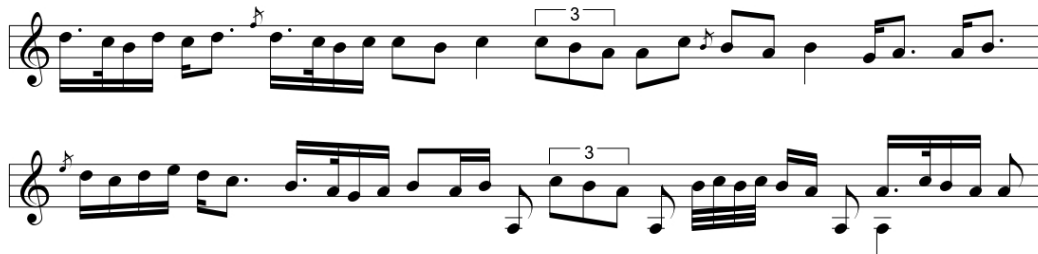


Figure 22. Suspended Cadence with the *Uşşak* Flavor on the *Dügâh* Pitch



Figure 23. The *Taksim* Concludes with a Suspended Cadence Featuring the *Uşşak* Flavor on the *Dügâh* Pitch

İzzettin Ökte – *Uşşak Taksim*



Figure 24. The *Taksim* Begins with a Suspended Cadence Featuring the *Uşşak* Flavor on the *Dügâh* Pitch



Figure 25. Musical Phrases Were Formed through a Suspended Cadence Featuring the *Segâh* Flavor on the *Segâh* Pitch



Figure 26. Suspended Cadence with the *Uşşak* Flavor on the *Dügâh* Pitch



Figure 27. Suspended Cadence with the *Bûselik* Flavor on the *Nevâ* Pitch



Figure 28. Suspended Cadence with the *Bûselik* Flavor on the *Nevâ* Pitch, Similar to the Phrase in Figure 27



Figure 29. The *Karcığar Makam* Scale Formed through the Use of the *Hicaz* Scale on *Nevâ* and the *Uşşak* Scale on *Dügâh*



Figure 30. The *Rast* Flavor on the *Rast* Pitch



Figure 31. The *Uşşak* Flavor on the *Dügâh* Pitch



Figure 32. The *Hicaz* Flavor on the *Çârgâh* Pitch



Figure 33. Suspended Cadence without a Specific Flavor on the *Hisar* Pitch



Figure 34. Suspended Cadence with the *Hicaz* Flavor on the *Nevâ* Pitch

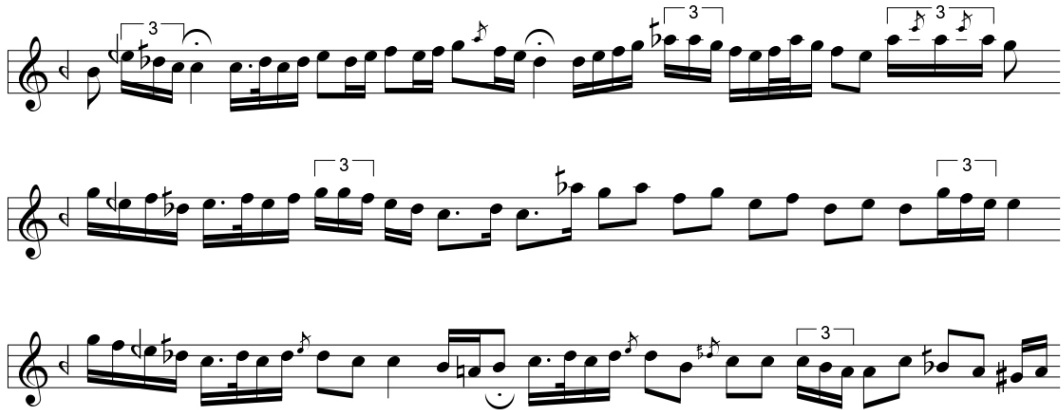


Figure 35. Suspended Cadence Formed through Musical Phrases Belonging to the *Hüzzam Makam* on the *Segâh* Pitch



Figure 36. Cadential Rest with the *Zirgüleli Hicaz* Flavor on the *Dügâh* Pitch



Figure 37. Suspended Cadence with the *Nikriz* Flavor on the *Nevâ* Pitch

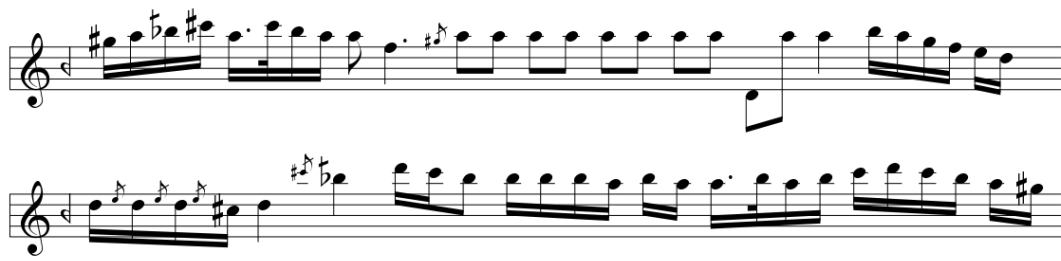


Figure 38. Suspended Cadence with the *Nikriz* Flavor on the *Nevâ* Pitch



Figure 39. Suspended Cadence with the *Büselik* Flavor on the *Hüseyinî* Pitch



Figure 40. Suspended Cadence with the *Segâh* Flavor on the *Segâh* Pitch



Figure 41. Suspended Cadence with the *Büselik* Flavor on the *Hüseyinî* Pitch



Figure 42. Suspended Cadence with the *Nikriz* Flavor on the *Çârgâh* Pitch



Figure 43. Suspended Cadence Formed through Musical Phrases Based on the *Karcığar* Scale on the *Dügâh* Pitch

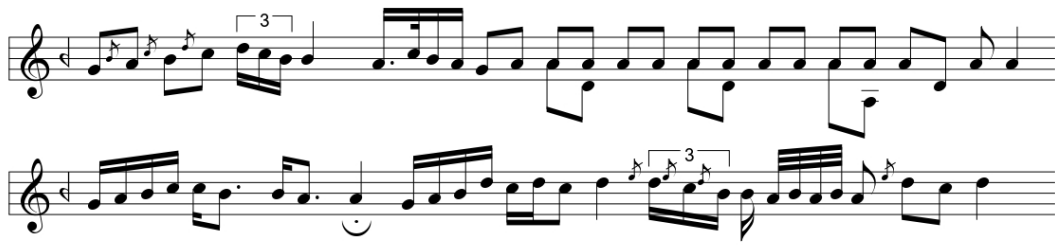


Figure 44. Suspended Cadence with the Uşşak Flavor on the *Düğâh* Pitch



Figure 45. Suspended Cadence with the *Segâh* Flavor on the *Segâh* Pitch



Figure 46. Suspended Cadence with the Uşşak Flavor on the *Düğâh* Pitch

The findings from the comparative analyses conducted so far can be summarized as follows: Although Necdet Yaşar and İzzettin Ökte draw from the same musical tradition and perform within the same makam (mode), they exhibit quite different understandings of melodic progression, tone production, and instrumental expression. Transcription analyses show that in Turkish music performance, melodic progression is not merely a technical difference, but a multi-dimensional aesthetic orientation that shapes the melodic structure, modal transitions, rhythmic organization, and expressive character. In this context, Necdet Yaşar's performance reflects a more dynamic, virtuoso, and extroverted interpretation based on intensive pick use, rapid ornamentation passages, and extended modal expressions, while İzzettin Ökte's performance is based on a more restricted, introverted, and makam-centered aesthetic relying on legato articulation, subtle melodic continuity, and tonal depth. These differences demonstrate that the same makam can acquire completely different expressive identities depending on the performer's stylistic priorities and artistic perception. Furthermore, analyses reveal that theoretical definitions of makam (mode) alone are insufficient to fully explain performance practice in Turkish music; performers' personal interpretations, tonal preferences, expressive strategies, and approaches to suspended cadences significantly reshape the practical application of theoretical structures. Accordingly, the findings emphasize that Turkish makam music should be evaluated not only through theoretical systems but also through performance-centered analytical perspectives.

Conclusion

As a result of the analyses conducted, it has been determined that Necdet Yaşar's performance style represents the continuation of the innovative and virtuosity-centered approach whose foundations were established by Tanburi Cemil Bey. In Yaşar's Uşşak *taksim*, the numerical density of plectrum strokes and the dynamic structure created by these strokes emerge as prominent elements. It is understood that the performer tended toward melodic expansions extending beyond the traditional boundaries of the *makam*; particularly around the *Nevâ* pitch, he enriched the expressive possibilities of the *makam* through flavors such as *Bûselik* and *Hicaz*. Prioritizing agility and technical proficiency within the structure of the *taksim*, Necdet Yaşar treated plectrum strokes not merely as technical elements but also as rhythmic and structural components of melodic flow, presenting an extroverted and brilliant performance style supported by ornamentations and grace notes.

In contrast, it has been concluded that İzzettin Ökte's performance style represents one of the most accomplished and refined twentieth-century representatives of the "Classical Style," whose roots extend back to Tanburi İsak. When Ökte's Uşşak *taksim* is examined, it becomes evident that, unlike Necdet Yaşar's approach, he adopted a legato-based performance style aimed at achieving a broad sonic range through a limited number of plectrum strokes. By adhering meticulously to the traditional *seyir* characteristics of the *makam*, the performer prioritized a calm, introspective, and "davudî" tonal ideal, far removed from technical display. Transcription analyses reveal that Ökte constructed a profound and balanced melodic structure within the dignified aesthetic framework of the classical style by employing flavors such as *Karcığar*, *Nikriz*, and *Zirgüleli Hicaz* in his modal transitions. In Ökte's performance, expressive power was observed to emerge not primarily through plectrum strokes but through the sliding, pressure variations, and nuanced articulations of the left hand on the fingerboard.

As a result, through the examples of Necdet Yaşar and İzzettin Ökte, it has been demonstrated that the concept of *tavir* in *tanbur* performance is not limited merely to technical mastery of the instrument, but rather constitutes a fundamental aesthetic preference shaping the treatment, formation, and expression of the *makam*. While Yaşar positioned the *tanbur* as a modern, dynamic, and expressive instrument of musical narration, Ökte regarded the instrument as a carrier of traditional musical memory and emotional depth. The interpretations of these two master performers on the Uşşak *makam* clearly demonstrate how even a principal *makam* can acquire highly distinct identities depending on the performer's stylistic and aesthetic orientation.

Recommendations

In line with the findings obtained from this study, the following recommendations have been developed for future research in the fields of Turkish music theory and performance education:

Expansion of the Repertoire: The comparative analysis method limited to the Uşşak *makam* in this study may also be applied to *taksims* in other principal *makams* of Turkish music, thereby enabling a more comprehensive evaluation of performers' stylistic continuities and divergences.

Integration into Educational Curricula: It is recommended that *tanbur* education programs in conservatories encourage students not only to focus on technical studies but also to analyze and perform transcriptions belonging to representatives of different *tavirs* (for example, the *taksim* transcriptions of Necdet Yaşar and İzzettin Ökte). This approach would particularly contribute to conservatory students' development of stylistic awareness and individual modes of musical expression.

Interdisciplinary Approaches: Conducting interdisciplinary studies focusing on music sociology and music psychology to examine the influence of performers' individual psychological characteristics and the socio-cultural conditions of the period on the formation of performance styles (*tavir*) would make significant contributions toward a more holistic and in-depth understanding of the concept of *tavir*.

Biodata of Authors

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Appendix 1. Musical Transcription of the Uşşak Taksim Performed by Necdet Yaşar

UŞŞAK TAKSİM

Necdet YAŞAR

The image displays a musical transcription of a Uşşak Taksim, a traditional Turkish instrumental piece. The transcription is presented in ten staves of music, all written in treble clef. The notation includes various rhythmic values, accidentals, and articulation marks. Key features include a triplet of eighth notes in the second staff, a 'Port' marking in the third staff, and a variety of melodic intervals and ornaments throughout the piece. The music is written in a single melodic line, typical of a taksim performance.

UŞŞAK TAKSİM
2

Necdet YAŞAR

The musical score is written on ten staves in treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The first staff contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff features a half note with a fermata. The third staff continues with eighth and sixteenth notes. The fourth staff shows a sequence of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff features a triplet of eighth notes and a half note with a fermata. The seventh staff contains a triplet of eighth notes. The eighth staff features a triplet of eighth notes. The ninth staff includes a triplet of eighth notes. The tenth staff concludes with a triplet of eighth notes and a half note with a fermata.

UŞŞAK TAKSİM
3

Necdet YAŞAR

The musical score consists of ten staves of notation in treble clef, with a key signature of one sharp (F#). The piece is titled "UŞŞAK TAKSİM" and is numbered "3". The composer is "Necdet YAŞAR". The notation includes various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a bracket with the number "3" above the notes). The piece concludes with a final cadence.

UŞŞAK TAKSİM
4

Necdet YAŞAR

The musical score consists of five staves of notation. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above the notes. The second staff continues the melodic line with similar rhythmic patterns and another triplet. The third staff is characterized by a dense sequence of sixteenth notes, with two triplets of eighth notes marked with '3' above them. The fourth staff shows a more varied rhythmic pattern with some longer note values. The fifth staff concludes the piece with a final cadence, marked by a double bar line.

Appendix 2. Musical Transcription of the Uşşak Taksim Performed by İzzettin Ökte



UŞŞAK TAKSİM

İzzettin ÖKTE

The musical transcription is presented in ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff shows a melodic line starting with a quarter note, followed by eighth and sixteenth notes. The second staff introduces a triplet of eighth notes. The third staff continues the melodic development with more eighth and sixteenth notes. The fourth staff features a triplet of eighth notes. The fifth staff shows a melodic line with a quarter note and a half note. The sixth staff is a dense melodic passage with many sixteenth notes. The seventh staff continues with a triplet of eighth notes. The eighth staff shows a melodic line with a quarter note and a half note. The ninth staff continues with eighth and sixteenth notes. The tenth staff concludes the piece with a triplet of eighth notes and a final cadence on a whole note.

UŞŞAK TAKSİM

2

İzzettin ÖKTE

The image displays a musical score for a piece titled "UŞŞAK TAKSİM" by İzzettin ÖKTE. The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by intricate melodic lines and rhythmic patterns. The second staff features a triplet of eighth notes. The third staff contains several triplet markings over eighth notes. The fourth staff shows a sequence of eighth notes with a sharp sign at the end. The fifth staff continues the melodic development with eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff features a fermata over a note. The eighth staff shows a sequence of eighth notes with a flat sign at the end. The ninth staff continues the melodic line with eighth notes. The tenth staff concludes the piece with a sequence of eighth notes.

UŞŞAK TAKSİM
3

İzzettin ÖKTE

The musical score consists of ten staves of notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single melodic line. The score includes several triplet markings (indicated by a '3' in a bracket) and various rhythmic patterns, including eighth and sixteenth notes. The notation is complex, with many beamed notes and slurs. The piece concludes with a 'Port' marking, indicating a portamento effect.

UŞŞAK TAKSİM
4

Izzettin ÖKTE

The image displays a musical score for a piece titled "UŞŞAK TAKSİM" by Izzettin ÖKTE. The score is written in a single system with ten staves, all using a treble clef and a 2/4 time signature. The music is characterized by intricate melodic lines and complex rhythmic patterns. Key features include:
 - Frequent use of eighth and sixteenth notes, often in beamed groups.
 - Several triplet markings (indicated by a '3' in a bracket) over groups of notes.
 - A "Port" marking above a note on the tenth staff, indicating a portamento effect.
 - A variety of accidentals, including flats and sharps, throughout the piece.
 - The score concludes with a final note on the tenth staff.

UŞŞAK TAKSİM

5

İzzettin ÖKTE

The musical score is written in treble clef with a 2/4 time signature. It consists of three staves. The first staff begins with a series of eighth notes, followed by a dotted quarter note, and then a series of eighth notes. The second staff starts with a quarter note, followed by a series of eighth notes, and then a series of quarter notes. The third staff begins with a triplet of eighth notes, followed by a series of eighth notes, and ends with a double bar line.