Aka Gündüz Kutbay
Ney Taksims

Aka Gündüz Kutbay (1934-1979) was one of the greatest masters of Turkish ney in the 20th century. While studying with a few teachers, Aka Gündüz apparently considered himself an exponent of Ulvi Erguner's (1924-1974) style.[1] Having a wide range of musical interests and performing in various contexts, he was foremost a great admirer of the Mevlevi Sufis and his taksims exuded an arresting power, depth and beauty that resonated with this. Like many others, I was completely entranced when I first heard Aka Gündüz's taksims; upon countless repeated listenings, they never fail to transport me to a focused, inspired and yet detached musical space with its concomitant psycho-spiritual state. Words cannot go there nor describe it and neither can musical notation. I still felt compelled to transcribe these recordings as some kind of personal pilgrimage to this great master, and to offer them here for whatever uses other musicians and scholars may find for them. In contrast to Persian, Iraqi and Azerbaijani traditions, which feature explicit programming models for acquiring improvisatory practice, Arab and Turkish musicians learn to improvise by inductively studying composed repertoire and the taksims of other players. While the latter work has traditionally been done aurally (the most effective means), transcriptions of great improvisations, despite their admittedly oxymoronic nature, provide another means for acquiring performance skills, much as it does in the jazz tradition.

Feldman notes how the taksim was particularly cultivated by neyzens throughout history as a genre for displaying a performer's creativity, compositional skill and knowledge of makam (1996: 142, 190, 288, 294ff., 298). There is a great deal of musicological and ethnomusicological literature devoted to examining the relationship between improvisation and composition, between preset materials and their rendition and development in performance. Aka Gündüz's playing on the recordings transcribed here shows considerable freedom and variety as well as recurring structures on several levels. His taksims can be fruitfully viewed as compositions or narratives that were performed very freely with regard to decoration, elaboration and variation—musical stories told and retold with great spontaneity and verve. The following sections outline some of the recurring structures that defined Aka Gündüz's style, creative toolkit and narratives. For a larger contextual view of the tradition from which Aka Gündüz emerged, worked, and

[1] Karl Signell offers a short biographical profile of Aka Gündüz in "Neyzen Akagündüz Kutbay: Encounters with a remarkable man," in *Festschrift for Robert Garfias* (in press, though currently available online at: www.umbc.edu/eol/garfias/festschrift/).

powerfully represented, Fred Stubbs (1994) provides a detailed analysis of contemporary Turkish taksim practices and structures.

In the recordings transcribed here, Aka Gündüz shows a clear preference for the *Kiz ney*, whose 'all-closed-hole' pitch (A) is a whole tone above the standard *Mansur ney*, where one reads at concert pitch. Following Turkish conventions, all *Kiz ney* taksims are transposed a whole tone lower, so that makams appear in their idiomatic 'tonics'. The recordings transcribed here were all made in studio contexts, to the best of my knowledge. Most of the recordings are still fairly accessible, all of them released on major international labels:

Musique traditionelle turque: pieces instrumentals. Ocora 56 (from TRT archives, late 1960s/early 1970s)

Music of the Whirling Dervishes. Atlantic 782493-2 (recorded October 31, 1978 in New York City)

Turquie: Le ney/Turkey: Aka Gunduz Kutbay Plays the Ney. Playasound PS 65078 (from TRT archives?)

Transcription format

Those familiar with the notation software Finale will understand the cruel perversity of attempting to notate this style of music using the program. Some formatting decisions (concessions, actually) were made in the tense negotiations with this recalcitrant program as I entered the final revisions with my own limited skills: especially the absence of key signatures[2] between 'key'/makam changes, music spacing, and the use of the Persian *tekye* symbol for rapid appoggiatura ornaments (experienced ney players will have no problem discerning the idiomatic interval; slower appoggiaturas are notated with grace notes). Bar lines demarcate sections and phrases, accidentals hold through a line but return to the regular key signature on subsequent lines, cautionary accidentals occasionally appear when the modal context needs reinforcement. Fermatas over a bar line indicate a silence lasting several seconds, fermatas over eighth- and quarter-note rests are shorter than the bar line fermatas in proportion to their rhythmic value. 'Scoops' before a note (much less frequently after) are indicated by a short slur, occasionally a grace note.

'Free rhythm' (discussed further below) is notated here with loosely relative, not mathematically proportional, time values in an attempt to capture the floating, 'levitated' nature of the music—a technique appropriated by West Asian musicians and scholars in

[2] Occasionally signatures depart from convention when specific alternate intonations definitive of the makam are consistently used by Aka Gündüz (e.g., Hicaz with F-natural and Müstear with C-sharp).

the 20th century. Read the transcriptions along with the recording to acquire this feel, which essentially (and appropriately) eludes the linear, quantitative confines of notation.

Tone

Aka Gündüz was renowned by listeners and musicians alike for his rich, glorious tone, which is instantly identifiable. He had particular mastery of the ney's difficult fundamental register and its spellbinding 'deep tones' (*dem sesleri*). Feldman notes that the overtone singing effects featured in some Sunni *zikr* practices (which bring to mind possible connections with Central Asian traditions) is perhaps reflected in the convention of ney players exploiting this lower register (1996: 97-8), as any strong projection of these low notes requires a carefully controlled blend of harmonics. A keen and intuitive sense of balance is critical here: one must push forcefully but not so hard as to pop out of the fundamental register. Indeed, the ney presents the performer a profound Sufi lesson and practice in this regard. Aka Gündüz's taksims usually begin and end in this register, which he dwells upon in considerable length. His tone in the upper octave was focused, incisive, and soaring. While the taksim form traditionally showcases his individualistic compositional skills and knowledge of makam, his luminous spectrum of tone and carefully sculpted articulation accounts for much of his brilliance and the concomitant pacing of his taksims. As with other Asian modal traditions, one note can 'say it all'. This brings to mind the Sufi tale where an irritated apartment dweller knocks on the door of his musician nieghbour. "Why do you keep sawing on that same note all day? It's driving me mad!" To which the musician responds with equal perplexity, "I finally found the right note, so why would I change it?"

Indeed, Aka Gündüz "used to view the breath of the *neyzen* as a symbol of the mystical syllable *Hū*, which articulated the fact of divine existence in the universe" (Feldman 1996: 97). His mastery of tone implies a mastery of breathing. In this regard it is interesting to note the recording of his taksim in Pençgah from 1968,[3] which clearly captures his breathing between phrases; surprisingly, he seems to be struggling for breath on this particular occasion. But the soaring magic of his masterful musical utterances clearly overrode whatever efforts were involved in making them. The technique of the ney is largely interior: while we are keenly aware of our own technical tribulations and those of fledgling students, we can never know such things about masters. Perhaps an element of struggle and sacrifice was integral to his relationship with the instrument, though his expansive soaring conveyed to listeners a sense of great freedom and ease. While the cause of his untimely death at 45 years old is unclear in the available biographical accounts (a stroke or heart attack?), it apparently occurred suddenly while playing a recording session at Istanbul Radio (liner notes to Playasound PS 65078; Signell 2008).

[3] On the LP *Music of Turkey: Music of the Mevlevi* (Anthology AST-4003).

Rhythm

'Free rhythm' is a definitive feature of most Asian modal improvisatory traditions.[4] While modal/melodic parameters of these traditions are explicated and command our immediate attention as students of performance (and, by extension, music analysts) Feldman emphasizes that West Asian improvisatory traditions are equally differentiated by the local character and nuances of their 'free rhythm' (1996: 97, 275, 276). This rhythm in vocal genres is of course directly influenced by the rhythm of the local language (which in West Asia crosses linguistic families of Turkic, Semitic and Indo-Iranian) and their respective traditions of prosody. Instrumental genres are undoubtedly influenced by these linguistic determinants but not entirely bound to them. Indeed, individual instruments in the Turkish classical tradition have their own rhythmic idioms (more on this below).

In addition to his magnetic, luxurious tone, Aka Gündüz was a great master of rhythm and pacing, which created a sense of stately grace and open space—indeed, a compelling emptiness. Timbre and rhythmic control are the most mysterious, intuitive and unteachable facets of the taksim, reflecting the individual musician's interior state: they are truly Sufistic qualities. As it is both futile and oxymoronic (perhaps even moronic) to analyze this primal dimension, I will only make these few very brief and superficial observations regarding Aka Gündüz's treatment: his steady, stately flow of what I have notated as series of several quarter-notes being interrupted by an occasional eighth note; his frequent but judicious use of what I have notated as a dotted eighth-note followed by a sixteenth (occasionally used successively), and his play with stress or phase of a sequenced motive through various articulations.

The notation used in these transcriptions is qualitative and relative: a quarter note is 'longer' than a dotted eighth, which is 'longer' that a sixteenth. It does not necessarily denote the strict mathematical ratios of conventional notation, though to complicate matters further, many phrases do move very closely to these ratios. While an underlying pulse is often felt, I have made no attempt to explicate this with precision; in particular, the calibration of 'fast moving' notes is variously represented by eighth or sixteenth notes, depending on the surrounding context. Aka Gündüz's seductive tempo ebbs and flows with a natural irregularity—it can be rock steady for relatively long stretches but more frequently features shifts of varying degrees of subtlety. I only occasionally denote noticeable tempo shifts in the transcriptions by simply indicating "faster" or "slower" than the previous phrase.

[4] For a theoretical overview of 'free rhythm' see Martin Clayton, "Free Rhythm: Ethnomusicology and the Study of Music without Metre." *Bulletin of the School of Oriental and African Studies, University of London* 59/2: 323-332, (1996).

Motivic Vocabulary

The secrets of Aka Gündüz's tone, articulation and rhythmic pacing are magical and must remain hidden from any discursive analysis. Without suggesting any sort of mechanical process, the melodic foreground of his taksims are steeped in a traditional repertoire of motives—short, elastic melodic units—that appear in an endless variety of transpositions, intervallic, modal and rhythmic settings. A partial listing of some of the more important and discernable motives is given at the end of this introduction. While I have made no attempt to compare these to the repertoire of other neyzens, my sense is that they constitute a fairly common practice and are undoubtedly deeply embedded in the vast composed repertoire.[5] Signell (1977: 132) identified an Aka Gündüz 'personal phrase' or signature motive that is illustrated in Saba but occurs in various modal environments. Other stock materials of course include stereotyped motives that are definitive of particular makams, which may also be found discreetly transposed in varied modal contexts.

The choice of note values in the listing is arbitrary, as the motives appear in various rhythmic guises; rather it is the melodic shape that remains consistent. These motives appear more or less continuously throughout the taksims, regardless of makam, in a densely centonic foreground texture. Awareness of this motivic repertoire brings to the fore Aka Gündüz's above-mentioned mastery of rhythm, as the banal patterns are given life through his endless variation, propulsion and evocation of rhythm. His deployment of this motivic repertoire is further discussed below in the section on form and processes.

Modulation

While the Turkish makam traditions offers great freedom for modulation, Aka Gündüz's practice is rather conservative, even limited, given the huge repertoire to choose from. But following Kudsi Erguner's observations (2005: 101, 110-12), his playing puts a premium on depth of expression as opposed to the breadth of makam 'technique' frequently showcased by lesser players—he was surely more interested in pursuing quality than quantity. He spent long stretches of time in the same makam, feeling no need to move on, reflecting a focused stability that is effectively passed on to the listener. It is common for musicians in modal traditions to have personal affinities for specific 'favourite' modes and from the sample of recordings transcribed here, he had a clear preference for Segah (which usually slid in and out of Müstear and Evcara), Saba and Rast. The following six maqams and their satellites account for much of the transcribed music: Segah 'cluster' (Müstear, Evcara), Hicaz, Rast, Uşşak/Beyati, Tahir/Muhayyer, and Saba. Other maqams that appear less frequently include: Nihavend,

[5] For an illuminating discussion on the nature of such stock patterns in traditional art forms, see Soetsu Yanagi, *The Unknown Craftsman: a Japanese insight into beauty.* London: George Allen and Unwin, 1972.

Neveser, Karcigar, Hüseyni, Arazbar, Kürdi, Acem Aşiran, Hüzzam, and Buselik or Beyati transposed to Yegah (depending on the ambiguous intonation of the second degree, falling as it does on an idiomatically elastic pitch area of the ney, executed with the thumb). The latter transposed makam would appear to be an idiosyncratic favourite, perhaps even somewhat of a trademark modulation compared to other players. Another proclivity, which many musicians might view as a defect, was his tendency to ignore the descending *seyir* of Evcara in favor of an ascending one. This occurs with such frequency in his taksims (including what is surely his most widely heard: the contest scene at the beginning of the 1978 film *Meetings with Remarkable Men*, wherein he successfully made the 'mountains vibrate'[6]) that it may be considered a trademark quirk of his style.

Here is a list of the sequence of modulations for each taksim[7] (parentheses indicate brief allusions or passing modulations). While it is relatively easy to identify most of the makams in these taksims, I have followed the designations provided in the liner notes for the Playasound recording.

Ocora 56

Segah: Segah, Mustear, Segah, Evcara, Segah

Atlantic 782493-2

Beyati: (Rast on Kaba Cargah [link from Na'at]), Beyati, Saba, Hüseyni, (Karcigar), Huzzam, Evcara, Rast, (Beyati on Yegah), Beyati

Hicaz: no modulation (brief chromatic colouring)

Segah: Müstear, (Beyati on Yegah), Segah, (Buselik on Yegah), Segah

Hicaz (II): Hicaz, (Nikris), Tahir, Saba, (Neveser on Neva), (Uşşak on Neva), Saba, (Buselik on Yegah), Hicaz

Hicaz (III): no modulation

'Arazbar'[8]: Arazbar, (Karcigar), Uşşak, Arazbar/Uşşak

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[6] For what it's worth, it was the overtone singing (over-dubbed by someone else) that won his character the contest, rather than the brief extract of his own ney playing. Kudsi Erguner (2005:86) describes how he and Aka Gündüz found the whole concept of trying to make the mountains vibrate rather bizarre.

[7] Though not included among the transcriptions here, his taksim recorded in 1968 on the LP *The Music of Turkey: The music of the Whirling Dervishes (Mevlevi)* [AST 4003 Anthology] in makam Pençgah includes the modulation series: Rast, Segah, Müstear, Rast, Segah, (Uşşak), Pençgah/Nişabur.

[8] This is a reasonable but nonetheless conjectural identification of the makam; there is no information on the recording and I have no idea if Aka Gündüz considered it thus. It is also unclear whether the short taksim in Hicaz (III) preceding this was intended as a separate track, though likely. The longer Arazbar

Playasound PS 65078

Rast: Rast/(Uşşak)[9], Segah, Müstear, (Hicaz), (Segah), Mustear/Evcara, (Muhayyer, Hicaz), Beyati, Saba, Uşşak/Rast

Segah: Segah, Huzzam, Neveser, Karcigar, (Segah, Buselik on Yegah), Segah

Nihavend: Nihavend, (Acem Aşiran), (Nikris), Nihavend

Hicaz: Hicaz, (Rast), Hicaz, Evc, Evcara, Uşşak, Huseyni, Hicaz, Muhayyer, Saba/Sümbüle, (Sepehr[10]), (Kürdi, Saba, Buselik on Yegah), Hicaz

Rast II: Rast, Segah, Müstear, (Buselik on Yegah, Müstear), Nikriz, (Segah, Nikris), Rast, (Buselik on Yegah, Rast), Saba, (Saba Zemzeme), Acem Aşiran, (Ferahfeza), Segah, Rast

Form, Processes, and Other Stylistic Features

Feldman has noted that the style of taksim for ney differs considerably from that of other instruments: it shuns pyrotechnical display, is paced slower, and is more spacious and meditative, reflecting core Sufi musical values (1996: 98). Indeed, teachers of other instruments frequently recommend that students begin with the analysis and imitation of ney taksims for this very reason, as technical display is subordinate to clarity, modal evocation, and expression. Whereas Necdet Yaşar described the ideal tanbur taksim as being concise, densely concentrated, carefully engineered and dramatic—"like a detective novel"— he felt that Aka Gündüz's long taksims from the Playasound disc were more like extended, informal "lessons…combining melody sources to make a long taksim" (personal communication, 1997). The fact that Aka Gündüz inserts excerpts of well known repertoire in these taksims particularly accounts for this impression: the *ilahi* Şolcennetin, the *Yuruk Semai* from the *Segah Ayin* (in taksim Segah), and the first half of the *salat* in Dilkesh Avaran (in taksim Hicaz). While I was not able to review all of the taksims transcribed here with Maestro Yaşar and there may be other excerpts of compositions inserted elsewhere in the sample, my sense is that this is probably not the case, at least to any significant degree.

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section was not included on the CD reissue of the original LP (neither was the Koran recitation that appeared on the LP).

[9] Aka Gündüz plays with ambiguous allusions to Uşşak while in Rast, a tendency of the latter makam noted by Stubbs (1994).

[10] According to Necdet Yaşar (personal communication, 1998).

Some remarks are in order with regard to the length of Aka Gündüz's taksims presented here. The opening taksim on the Atlantic recording is 10 minutes long and the Playasound disc features taksims of 19 and 23 minutes length—veritable marathons given the traditional scope of the genre. Convention among neyzens[11] recording taksims in the late 1990s for the domestic Turkish market was toward presenting a continuous string of 7-15 short makams on a 20 or 30-minute side of a cassette, with no return to the initial makam.

Form: As noted above, Aka Gündüz's taksims spend a great deal of time in the low register, wherein they inevitably begin, expand gradually through the middle and upper registers and return—thus reflecting the archetypal arch profile of Turkish compositional genres. The amount of time spent in the upper register, analogous to the *meyan hane/*formal section, varies considerably but is often quite short; likewise, it is usually in a different makam from that of the home modality of the taksim.

Middle and background formal dimensions of Turkish taksims are of course largely determined by the definitive elements of the individual makams themselves—melodic path (*seyir*) goal tones, polarized pitches, with their intrinsic gravitational pull—and their modulatory sequence of appearance (listed above).

Melodic development and rhetorical gestures: As is idiomatic in the traditional style, there is a pervasive use of melodic sequence and transformations of sequences—of anything from 3 note units to strings of a dozen or more in relatively complex rhythmic settings—throughout the taksims. In constructing phrases Aka Gündüz made fairly frequent use of motivic extensions—as commonly associated with the South Indian *strotovaha yati* (expansion, addition) of formal development—where a motive or phrase is repeated while successively adding a few notes at each repetition.[12] The opening phrase of the Hicaz taksim on page 24 presents the opposite process of reducing or truncating the idea with successive repetitions (marked here by the ideas descending from the pitch D/Yegah); the truncation is often applied to developing sequences as well. These processes are both generative and rhetorical. While Aka Gündüz was interested in various non-Western musics, it is unclear whether he was influenced by Karnatak music or developed this on his own (it is, after all, a logical generative practice that is not

[11] Such as Ahmet Şahin, M. Sadreddin Özçimi, and Ilhan Barutçu. Kudsi Erguner's international releases generally present medium-length taksims with interior modulation; his first recording from 1978, *Meditations on the Ney* (Philips 6586039) and Süleyman Erguner's taksims on the CD *Şah Ney* (Mega Muzik, CD-011) seem closer to Aka Gündüz's extended approach .

[12] Among other less obvious instances: page 2/systems 3-4; page 3/system 3; p.4/s.11ff.; p.17/systems 5 and 7; p. 25/s.9; p.26/s.11; p.29/s.1; p.34/s.4; p.39/s.1, along with the terminal flourishes in his longer Hicaz taksims.

exclusive to that tradition). Motivic development could also be less systematic and predictable.[13]

Aka Gündüz would occasionally repeat a short motive for rhetorical purposes,[14] sometimes repeating with minor variation.[15] Likewise, he had a predilection for employing a repeated rolling figure with an alternating 'half-tone/whole-tone', quasi-octatonic intervallic structure as a cadential or modulating idiom.[16] Another rhetorical gesture he used with some frequency was to suspend melodic motion with a repeated note and then leap upward to a sustained pitch.[17] He often followed dramatic leaps with slow stepwise descents (like a good *cantus firmus* in Western species counterpoint) or occasionally a trill. He also employed 'half-cadences' on the 2nd or 7th degrees of the makam to wonderful dramatic and rhetorical effect. Wide 'trills' of a third (major, minor and augmented second) also appear with relative frequency, usually placed climactically for dramatic emphasis. In the middle register of many taksims he often executed fast diatonic runs stretching up to an octave, which are rhetorically repeated between sudden stops and/or subjected to variation and development.

Antiphonal register shifts: Two excerpts[18] from the taksims transcribed here feature 'polyphonic melody', evoking the effect of two parts by alternations of register. Aka Gündüz occasionally uses the 'call and response' shift of registers more characteristic of Arab and Persian ney styles. The Atlantic Hicaz II taksim (p.11/s.6) includes a motif in Saba successively repeated in each of the three registers—this gesture (always in Saba) found great currency in the taksims of younger players in the following decades.[19]

Recycling phrases: While I haven't done any exhaustive accounting, like virtually all improvising musicians Aka Gündüz recycled entire phrases subject to floating degrees of variation. At times these recurrences are associated with a particular makam, at others they are transposed. This practice can be conceived as somewhat of an extension of the motivic/centonic processes described above. A gesture or phrase idea common in many Aka Gündüz taksims is a stately, balanced arch in relatively slow steady notes in the upper register; he frequently uses this in the modal domain of Tahir/Muhayer but it is found in various transpositions as well.[20] It takes on an effective formal significance in his Arazbar taksim, appearing three times in different modal guises, using F or F# as its departing pitch.

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[13] Page 27/end of the first system presents an interesting example.
[14] E.g., page 3/system 2; p.6/s.8; p.27/s.6; p.35/s.12.
[15] E.g., p.27/systems 9-10.
[16] E.g., p.7/s.1; p. 30/systems 5 and 7 (in different transpositions); p.37/s.12.
[17] E.g., p.2/s.5; p.5/s.8;.p.11/s.11; p.21/s.5; p.26/s.10; p.38/systems 1 and 4.
[18] Page 13/s.1 and p.24/s.3ff.
[19] I don't know if this gesture originated with Aka Gündüz or is a common traditional inheritance.
[20] E.g., p.6/s.4; p.11/s.1; p.13/systems 5 and 8; p.14/s.2; p.20/s.2; p.21/s.11; p.26/s.2.

Composition and improvisation: In Aka Gündüz's taksims particular makams feature consistent gestures that suggest a makam-specific compositional level of thinking. Some examples: his longer Hicaz taksims both include an appearance of Saba in the high register just past the midpoint, exit this by similar means via the chromatic neighbouring of the pitch Muhayyer,[21] and end with long, florid, additive diatonic runs from the lower through to the upper-middle register. Taksims in Segah develop in the lower register, slide between Mustear and Evcara, and proceed to the middle register maintaining this modal aggregate, often returning to Segah proper (i.e., there is no intervening makam before the appearance of the 'Segah aggregate' in the middle register). Often following prolonged activity in the lower register, he liked to leap from Kaba Segah up the octave to Segah and proceed to develop that register. And so on.

Other Aka Gündüz transcriptions

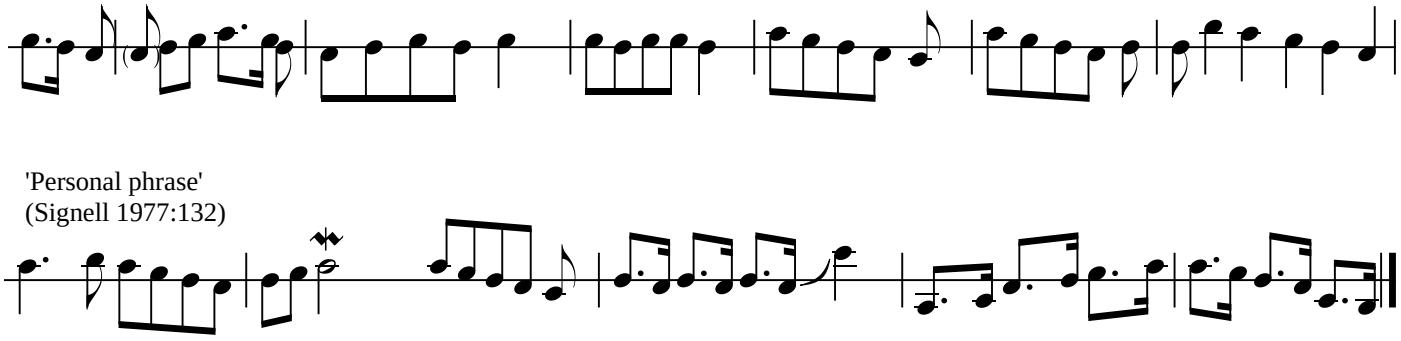
Given Aka Gündüz's powerful musicianship, mystical depth, and his endearment among musicians and music-lovers alike, it comes as no surprise that his taksims have received the attention of other scholars, musicians and enthusiasts. Other transcriptions of that I am aware of include those of Stubbs (1994) and, with an interesting technological twist that shows immense potential, those of Ender Erkmen found on Youtube.com under the posting name "klasik53." Readers may wish to consult these (some of which include performances I've transcribed in addition to others that I haven't) for comparative purposes. There are undoubtedly other efforts and presentations that I am unaware of.

Knowing when to stop: *Khāmush!…*

Having laid out these structural, external features of Aka Gündüz's taksims I feel quite guilty of promoting a coldly empirical, mechanistic view of his extraordinary, inspired playing, a view that is utterly alien to the essential significance of his music. But in tracing his aural footprints I have merely deduced some contents of his craft and creative toolkit—particular tendencies, structures and practices that he favoured. These observations are not a blueprint for making great music, any more than knowing the notes of the blues scale along with some 'licks' can be a recipe for a powerful performance of the blues. The radiant energy of Aka Gündüz's music reflects an interior state of grace and emptiness that cannot be copied, formulated or even understood. However, this transcendent beauty can inspire us to open our ears and hearts to follow our own path toward the centre, like the proverbial moth to the flame. To "*listen to the ney*" and perhaps, for a fleeting moment…find silence…

[21] Which may be interpreted as Neveser on Neva at p.11/s.9 and a more ambiguous passing chromatic colouring at p.30/systems 3 and 4.

Motivic/Centonic Repertoire



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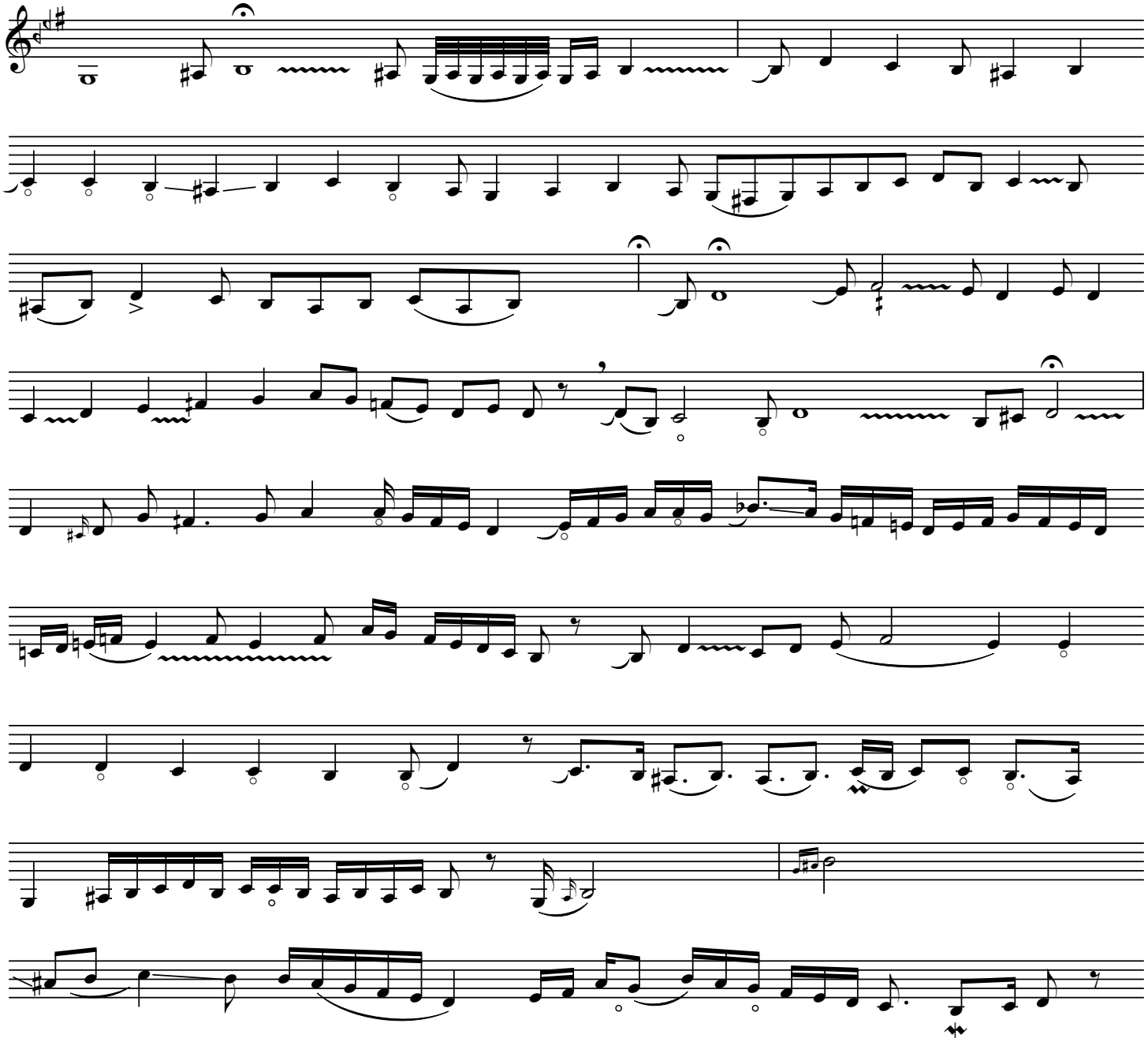
--Rob Simms
Dec/09

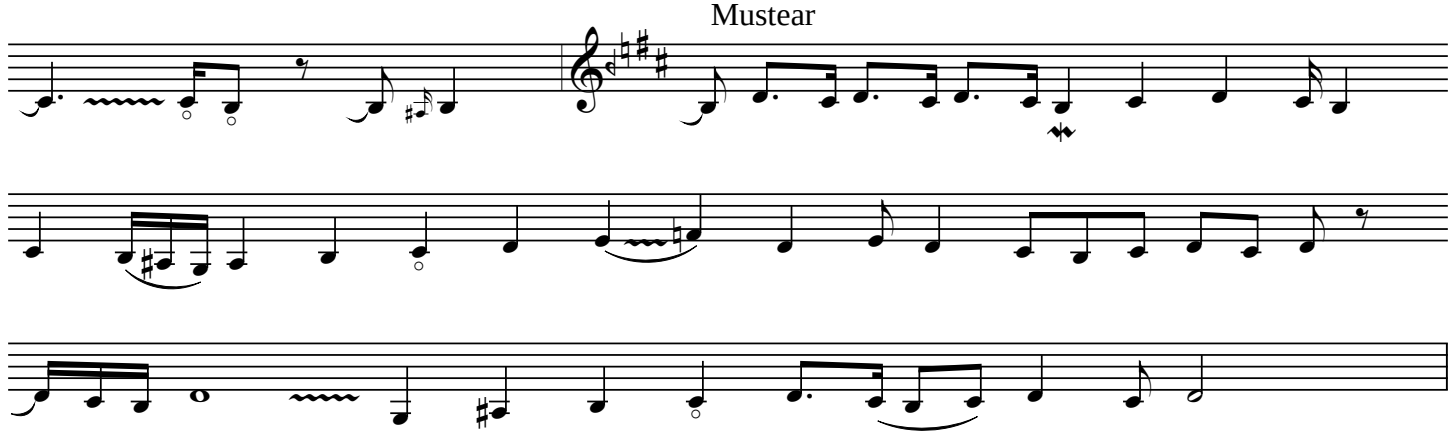
Taksim from

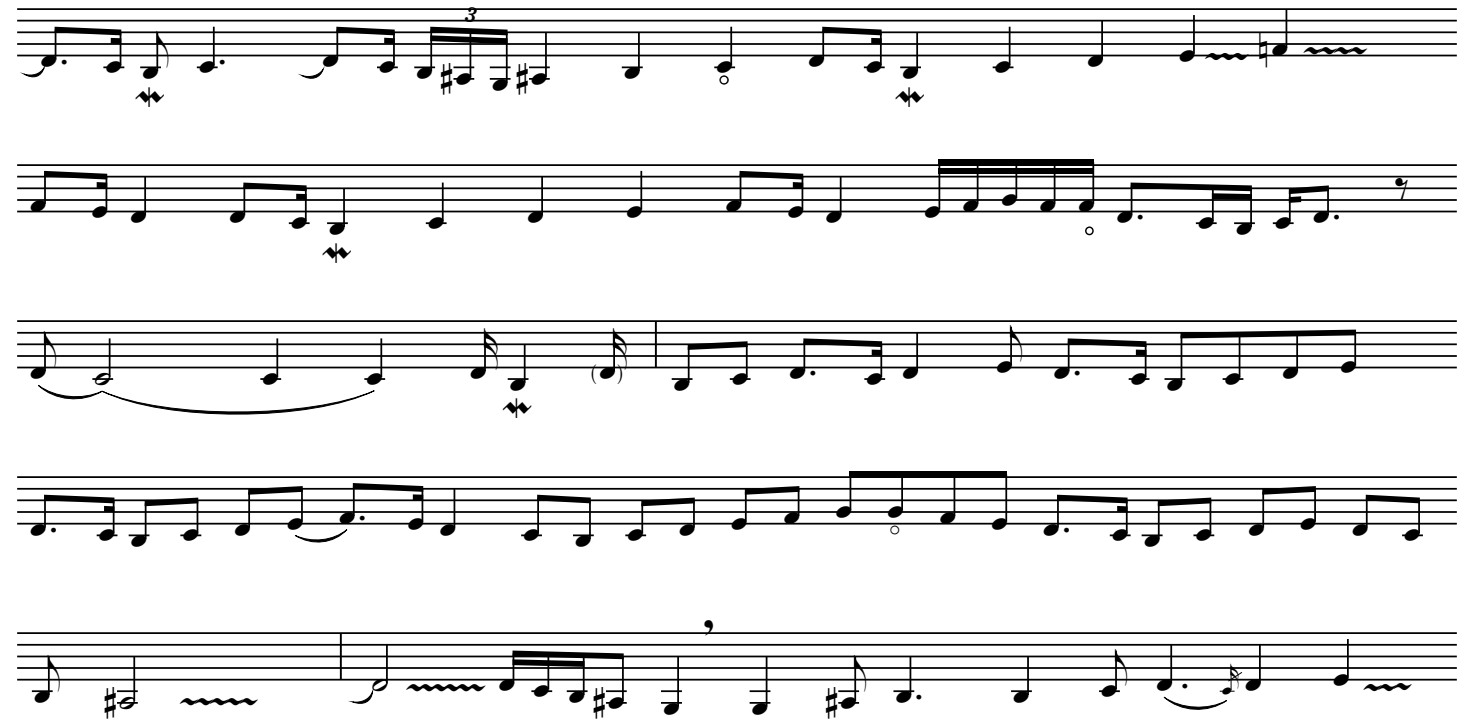
Musique traditionnelle turque: pieces instrumentales (Ocora OCR 56, [ca. 1971])

Segah

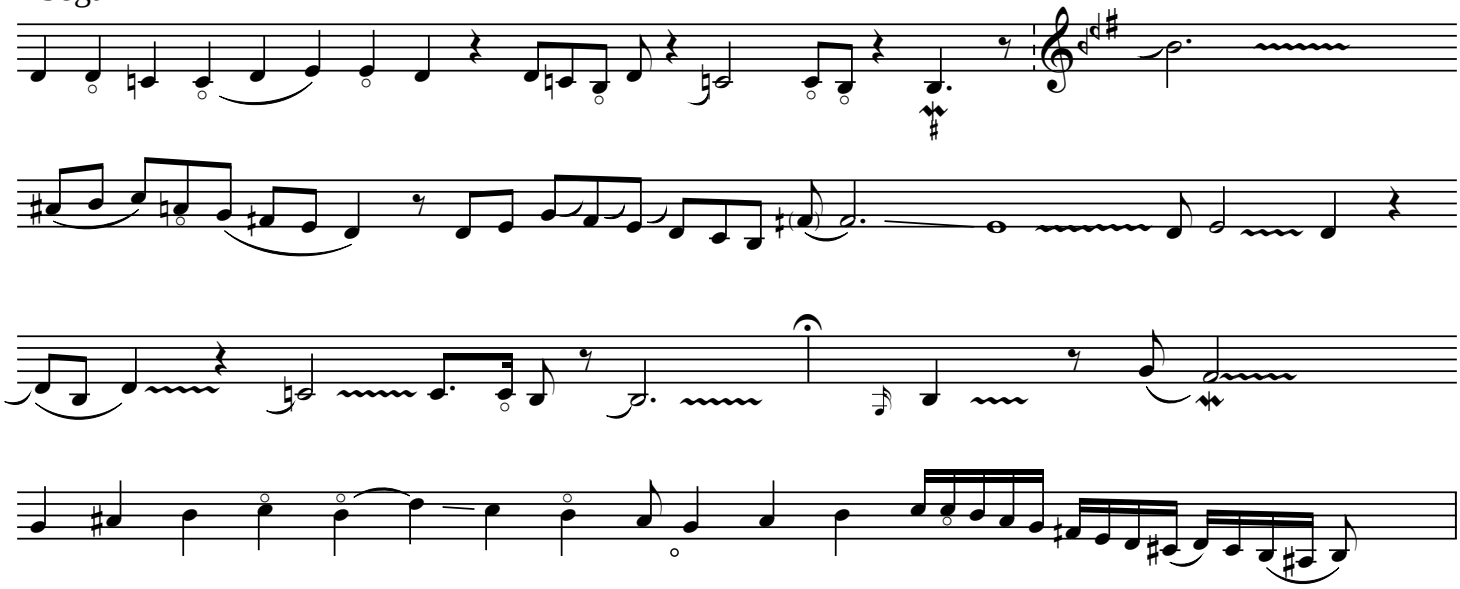


Mustear

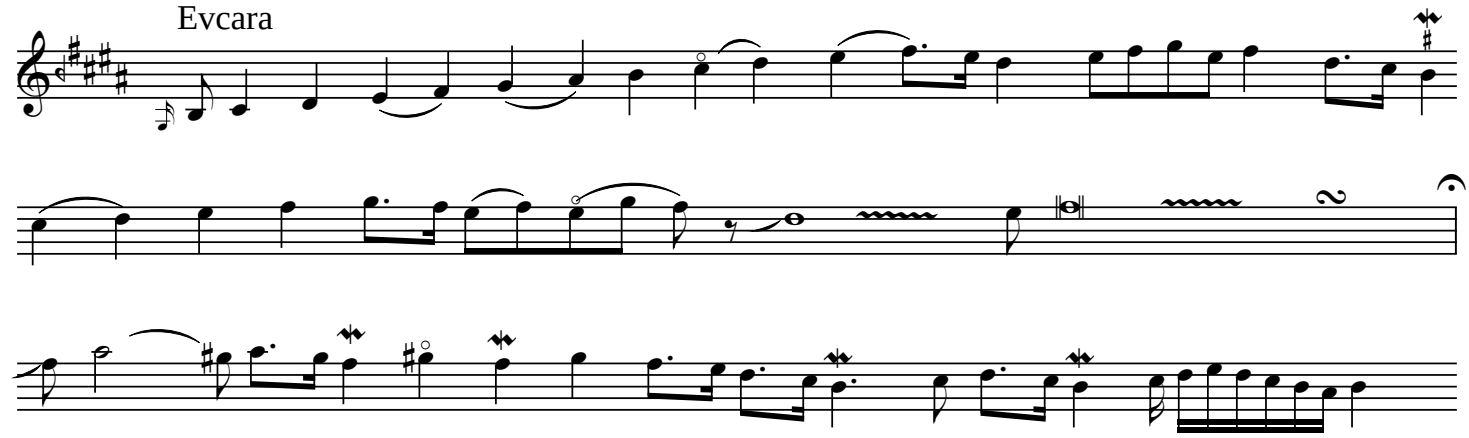


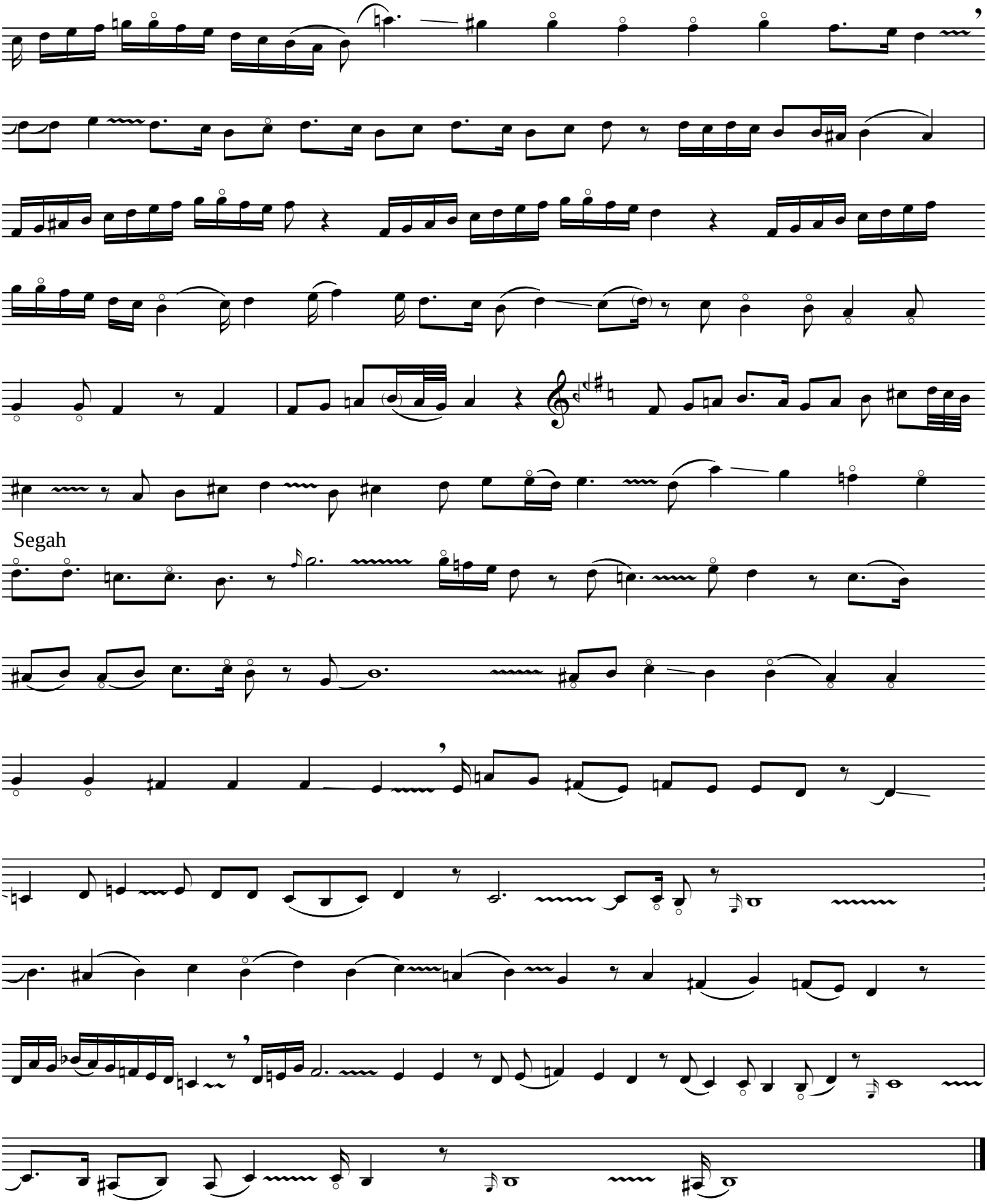


Segah



Evcara

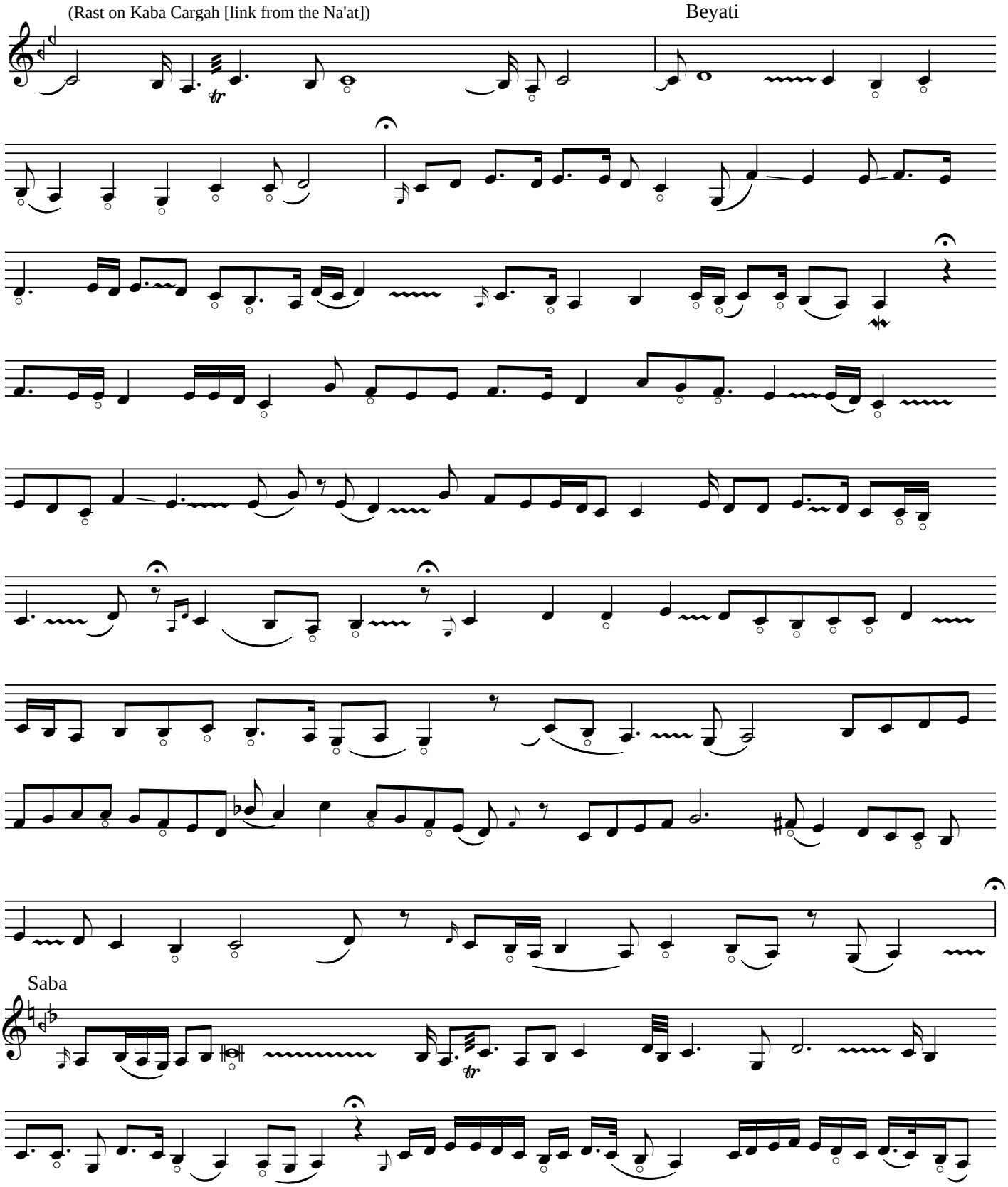


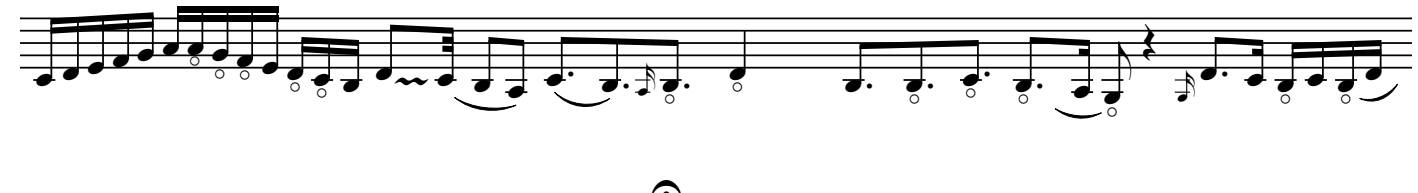

Segah

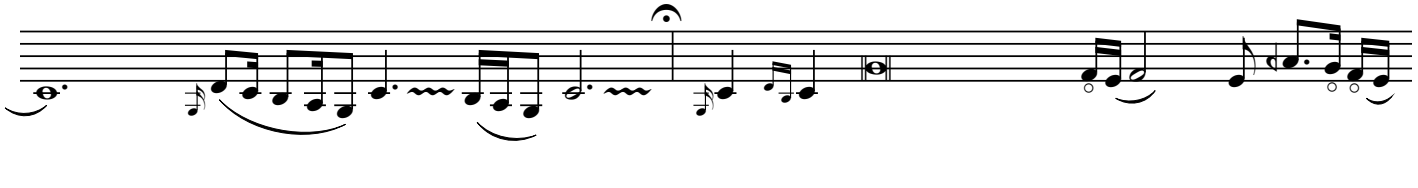
Taksims from

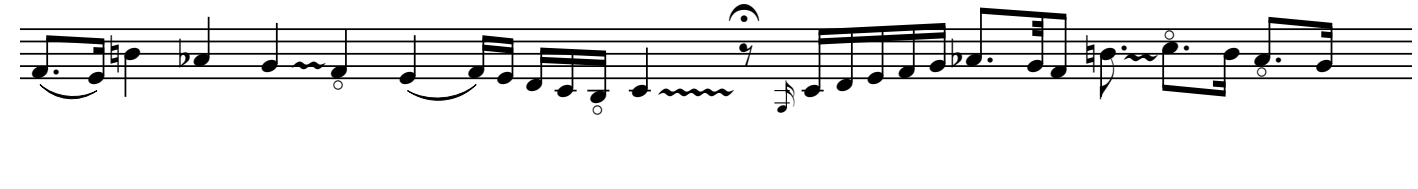
Music of the Whirling Dervishes (Atlantic 782493-2, [rec. Oct 31, 1978])

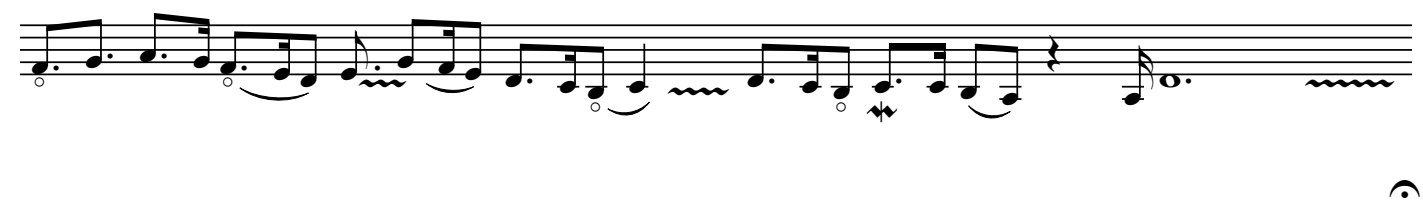
Beyati

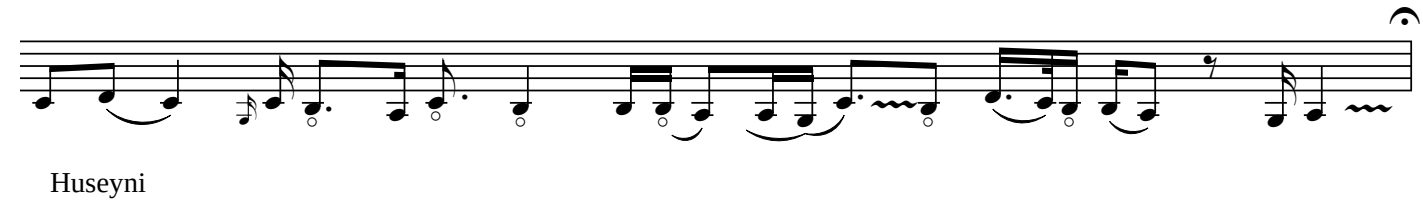




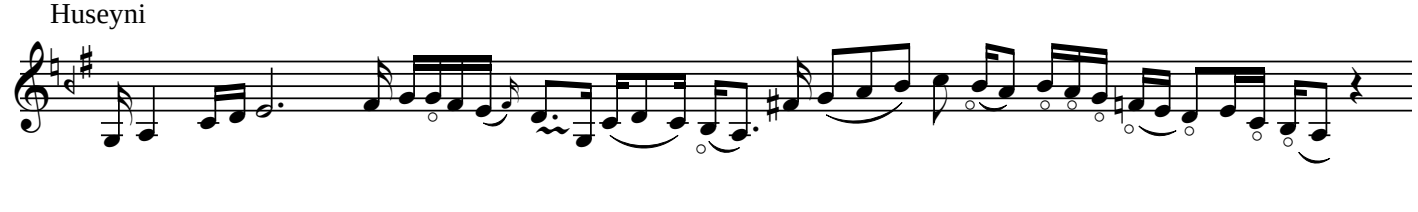


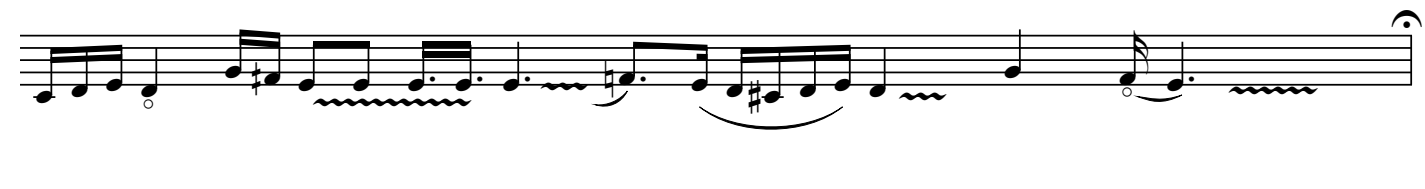


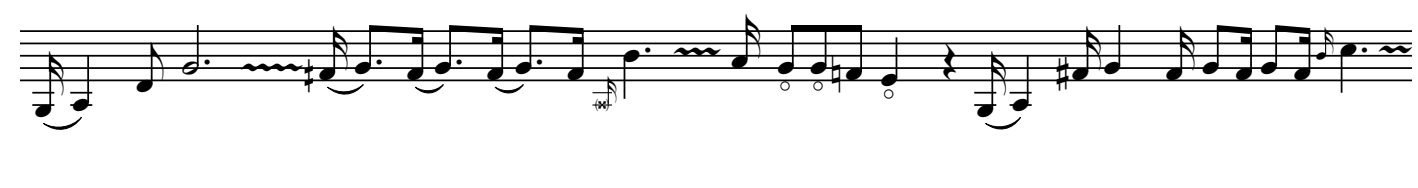


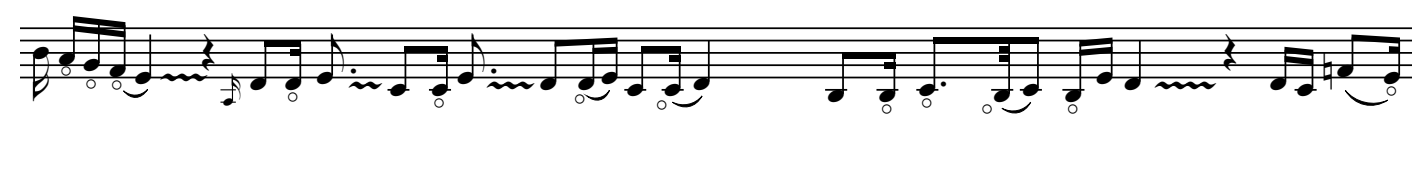


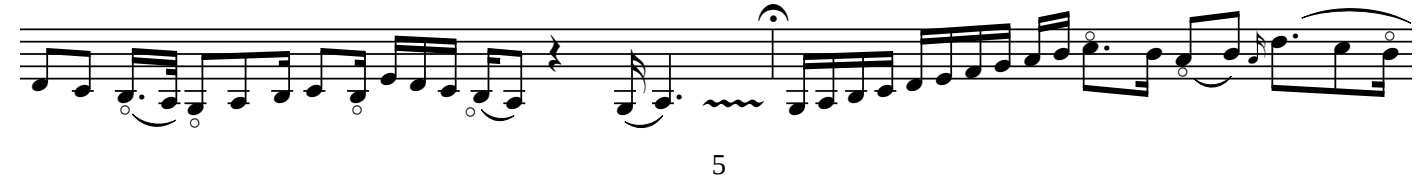
Huseyni





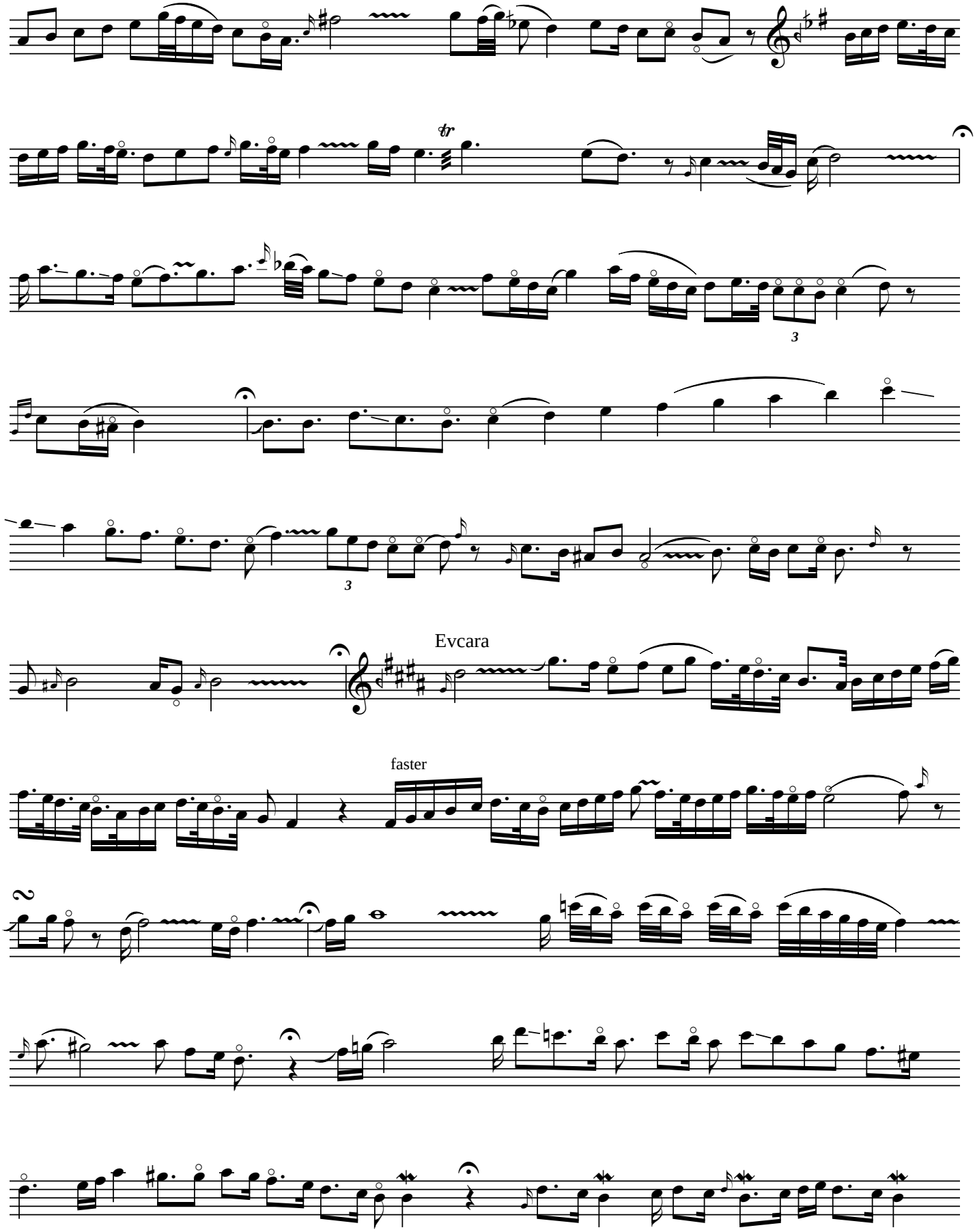


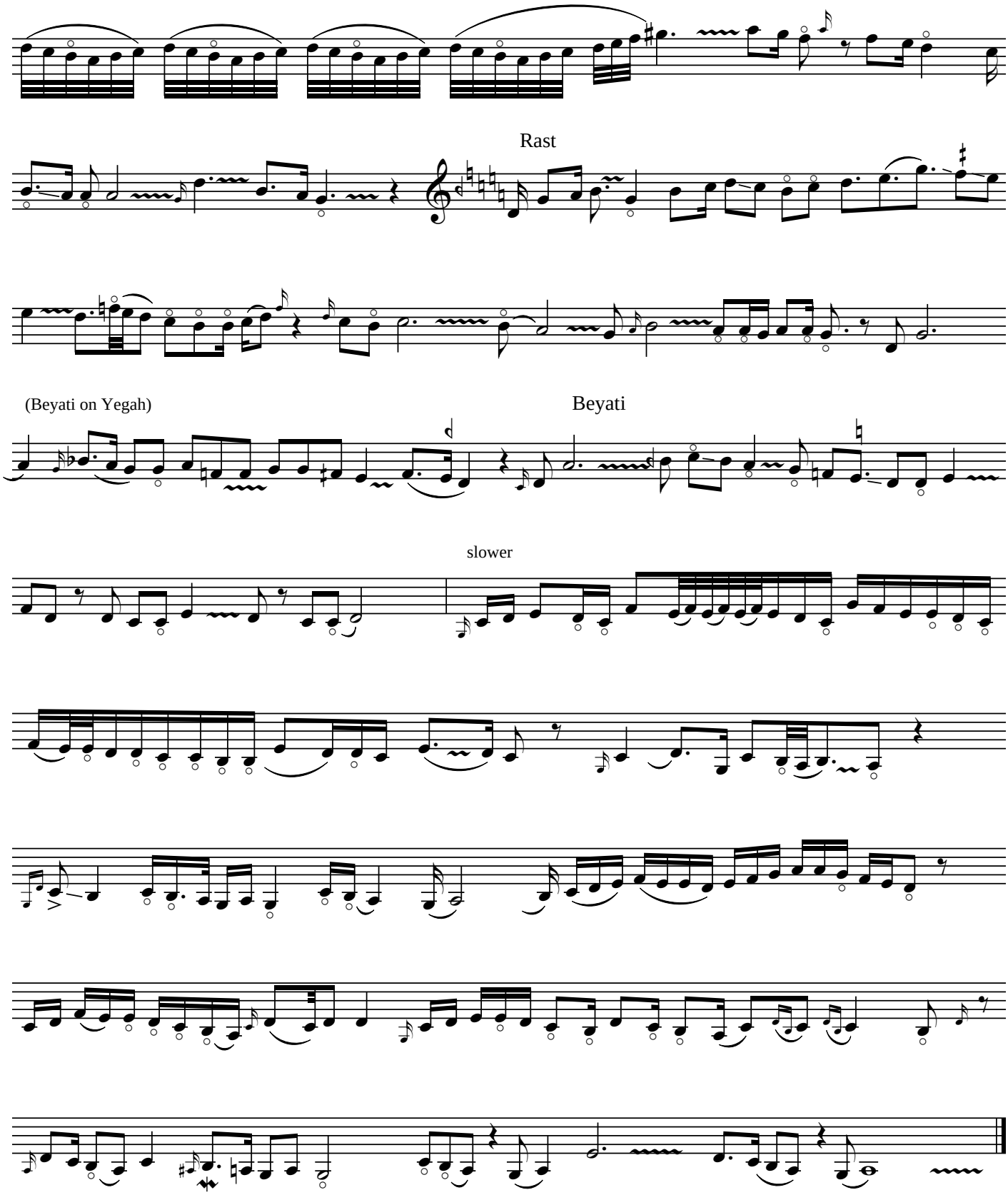




(Karcigar)

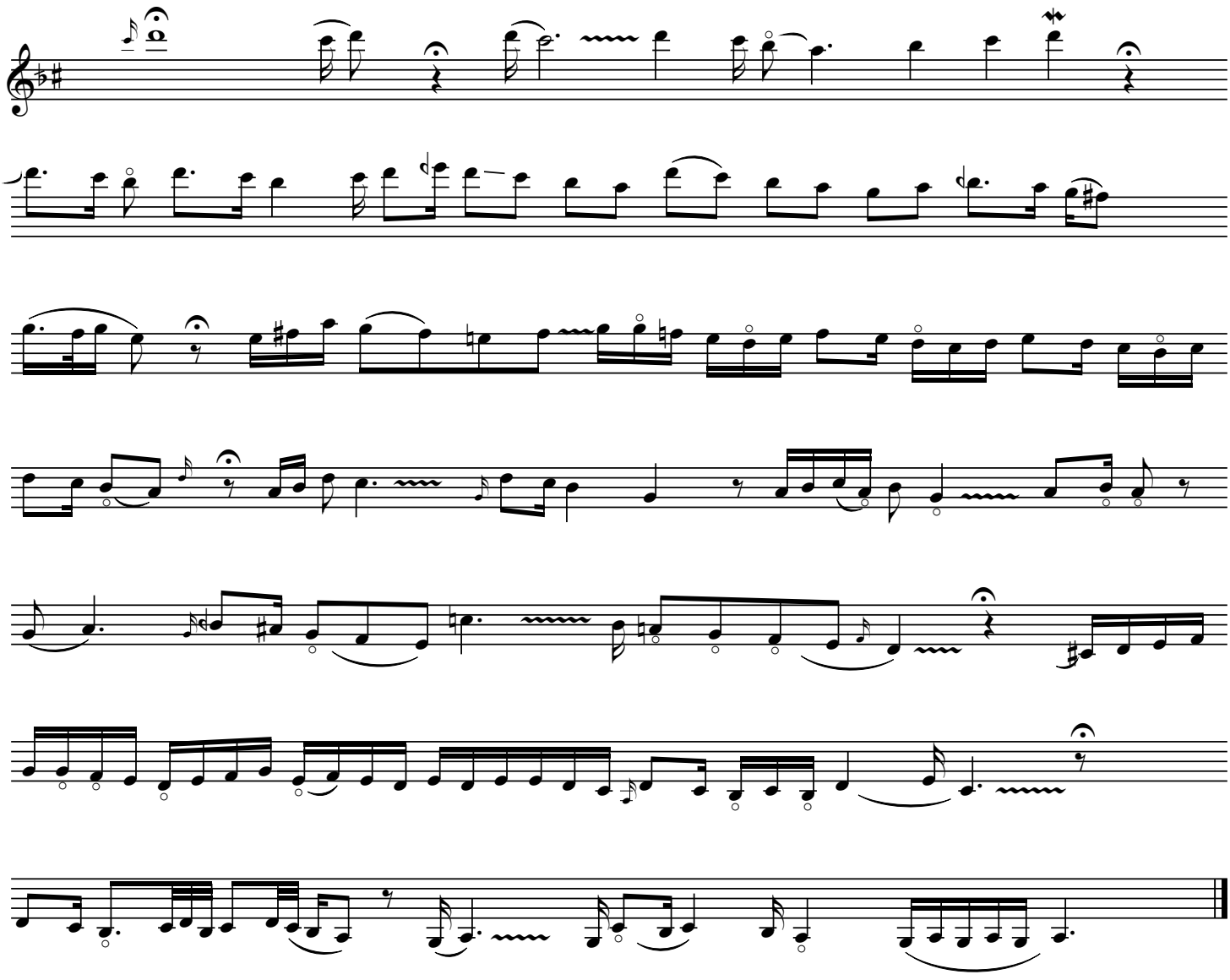
Huzzam



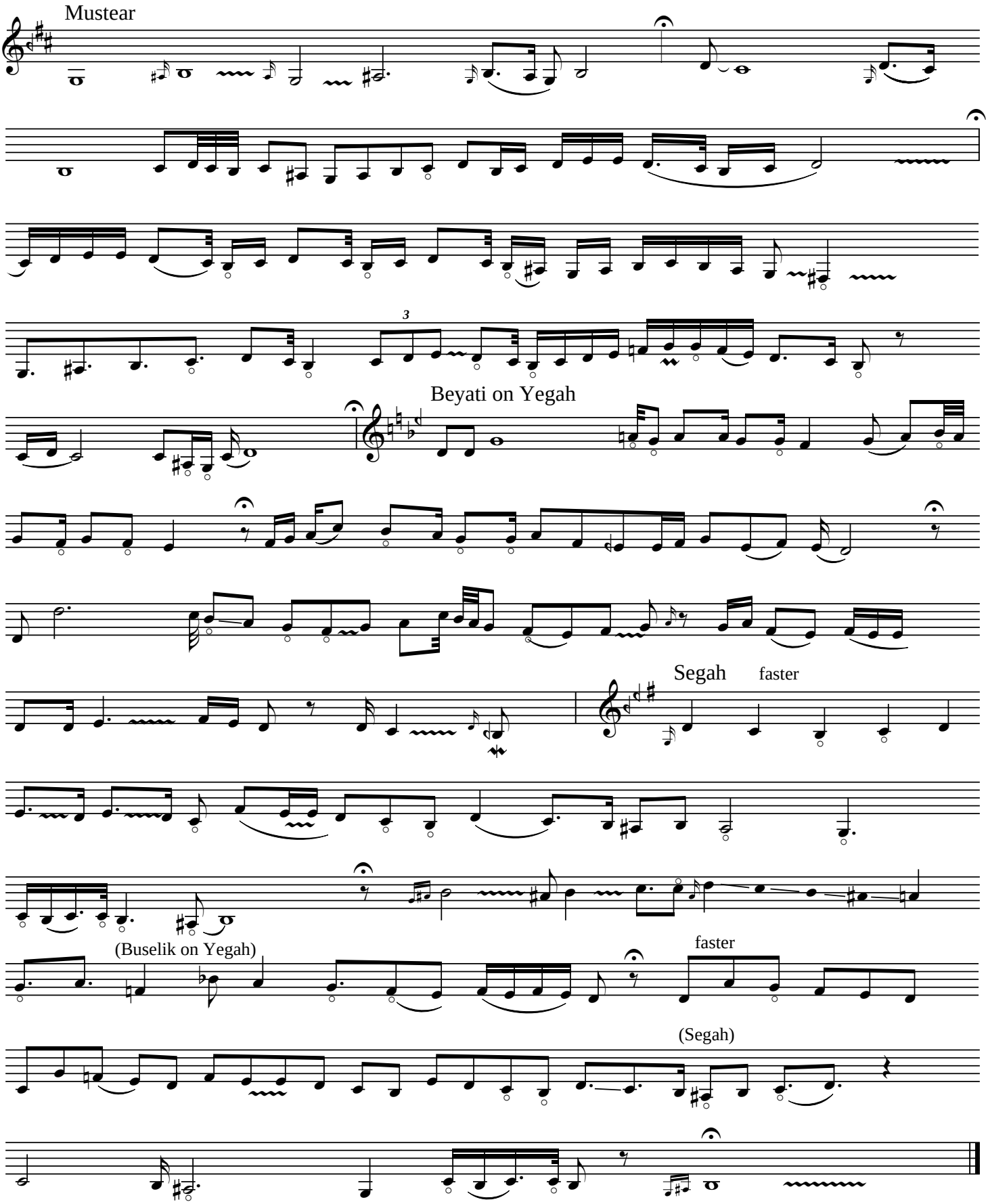

Rast
(Beyati on Yegah)
Beyati
slower

Hicaz

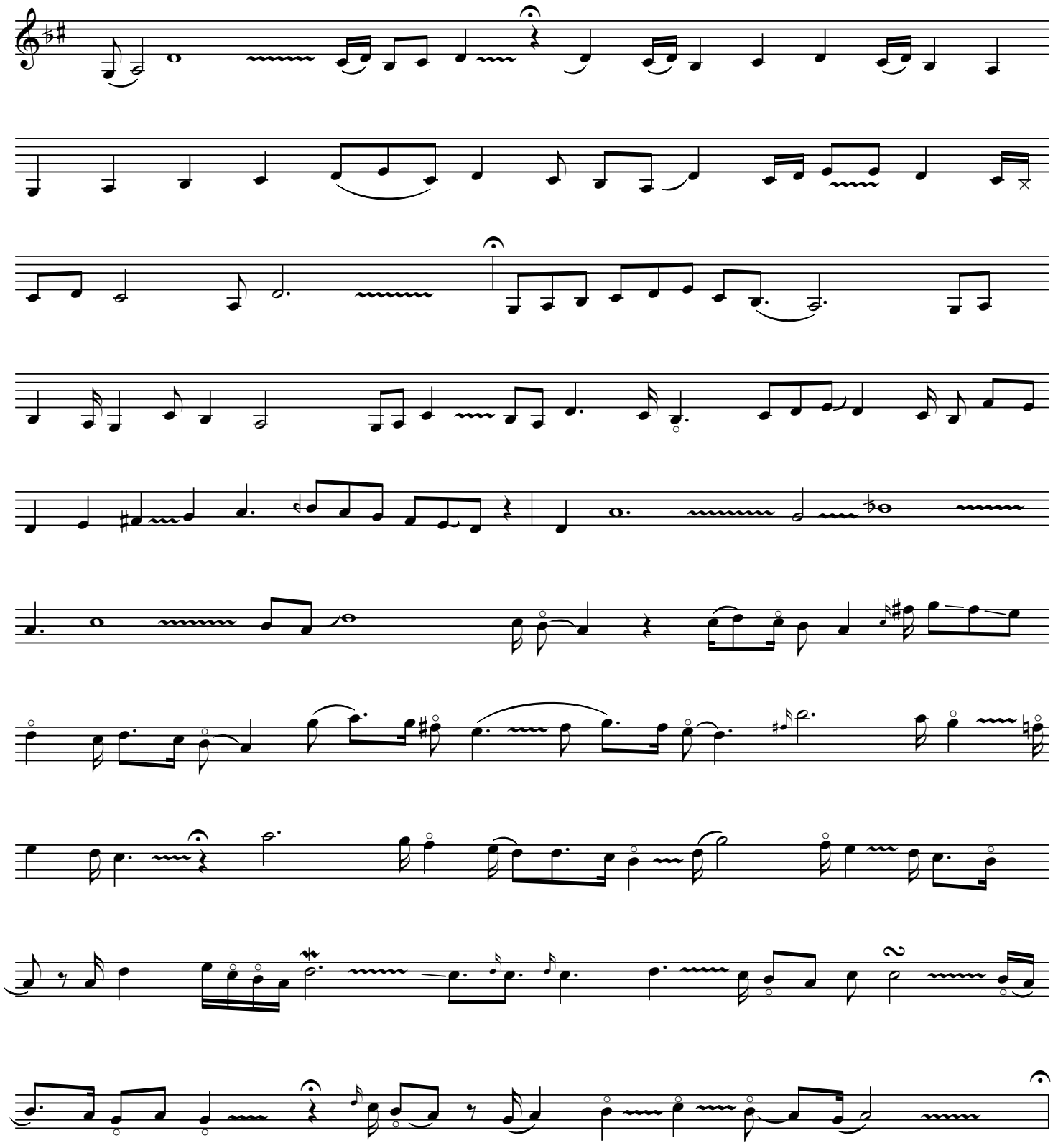
(after the 4th selam)

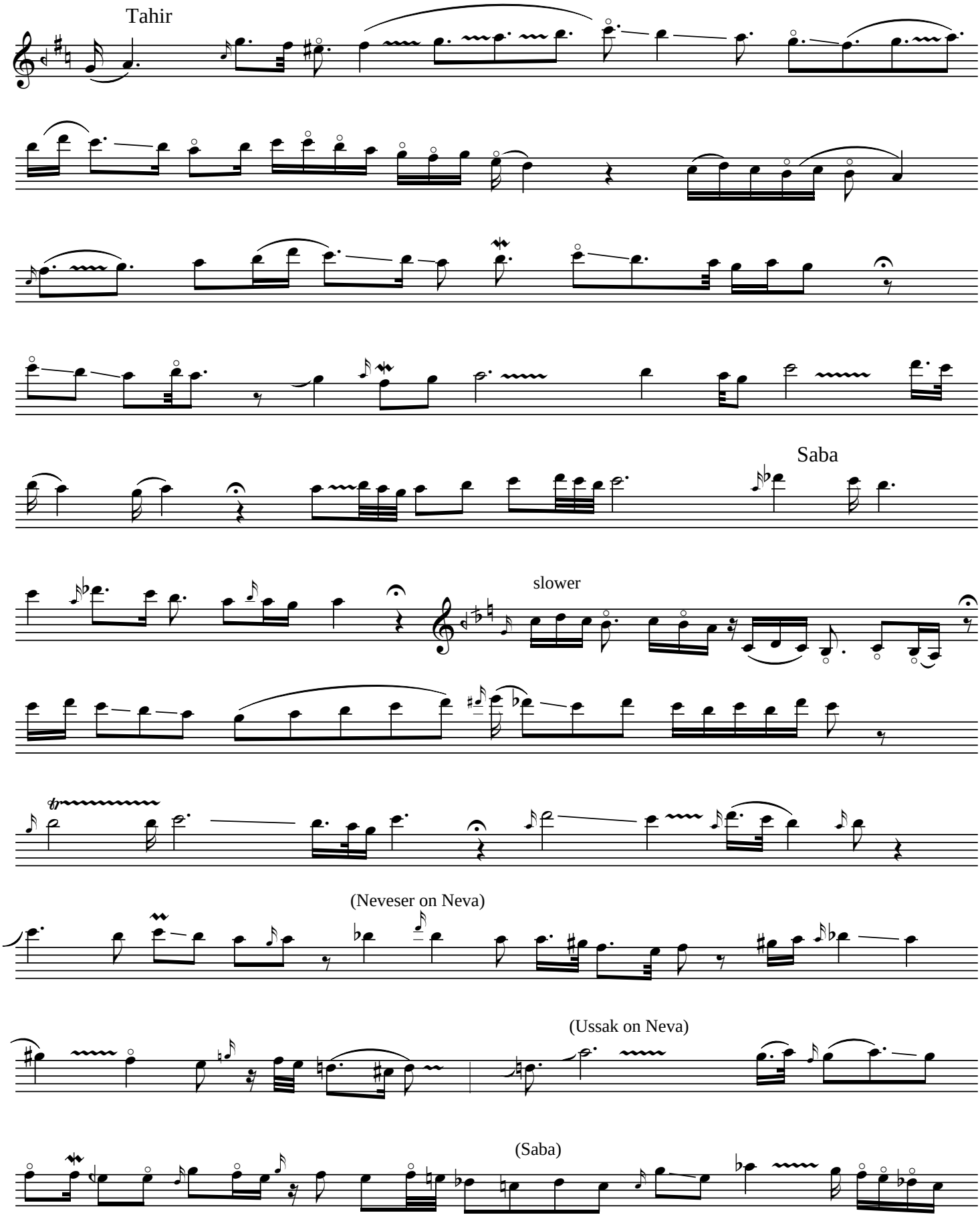


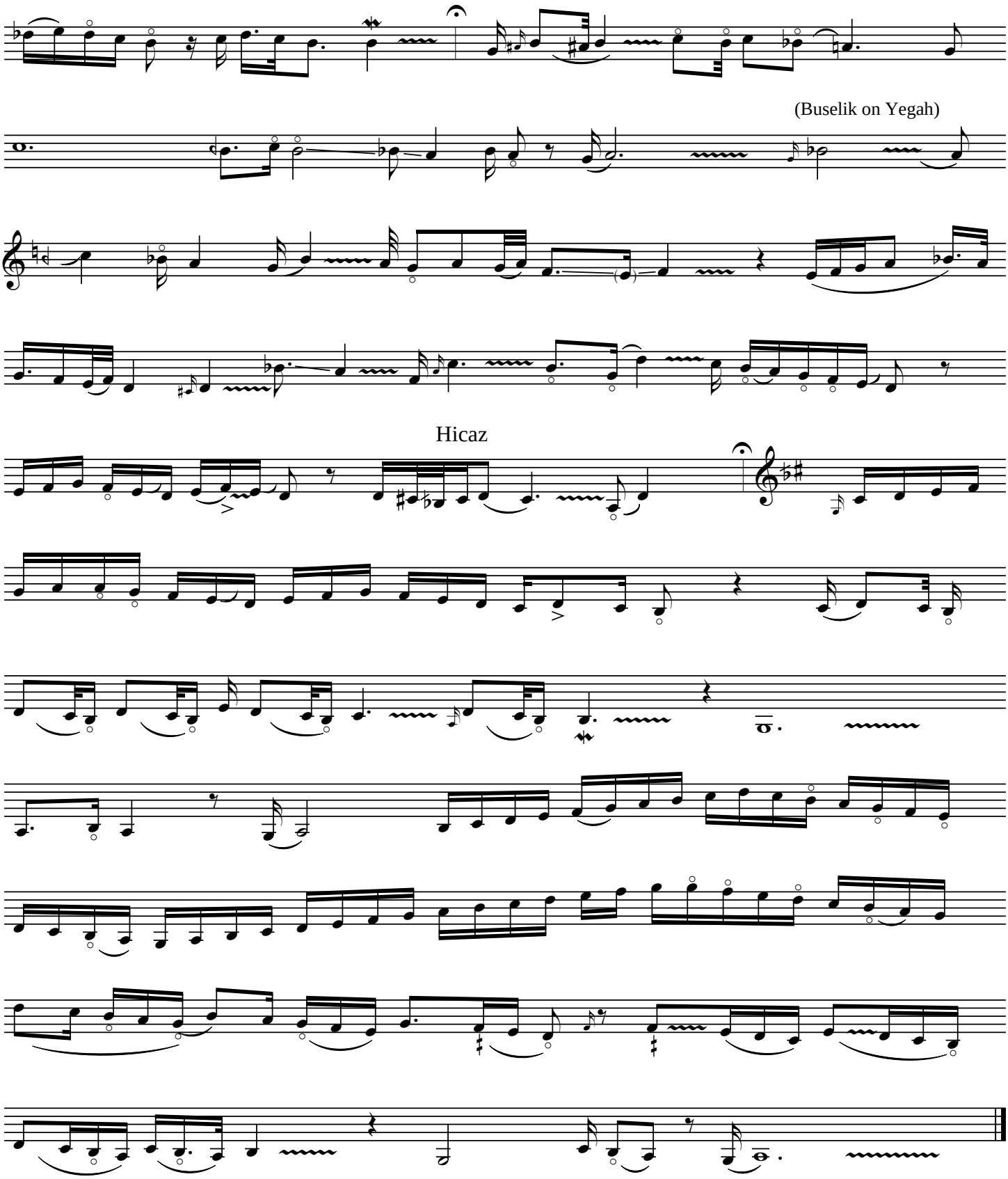
Segah


Mustear
3
Beyati on Yegah
Segah
faster
(Buselik on Yegah)
faster
(Segah)

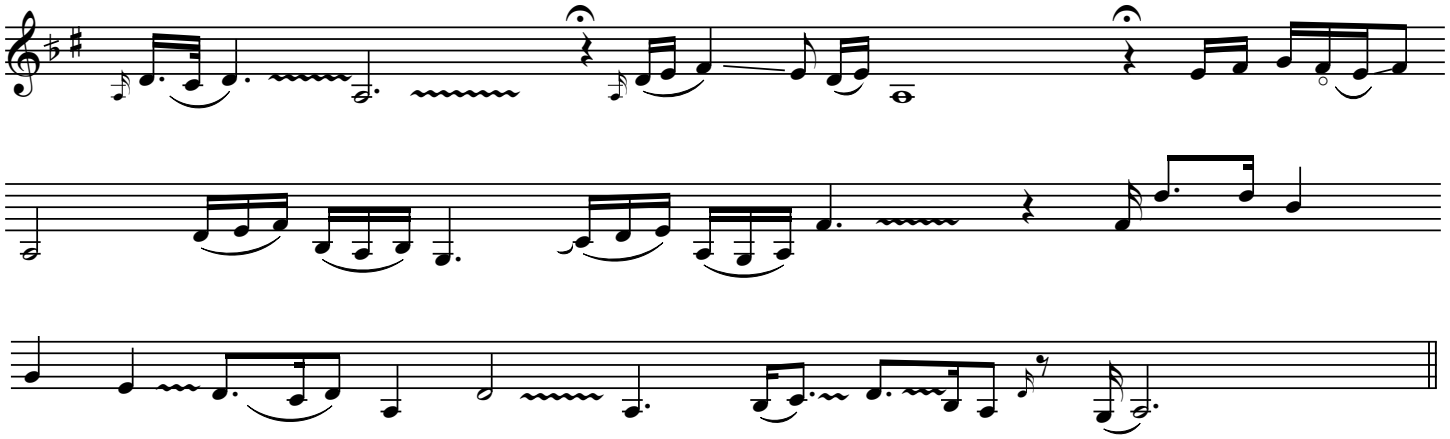
Hicaz (II)




Tahir
Saba
slower
(Neveser on Neva)
(Ussak on Neva)
(Saba)

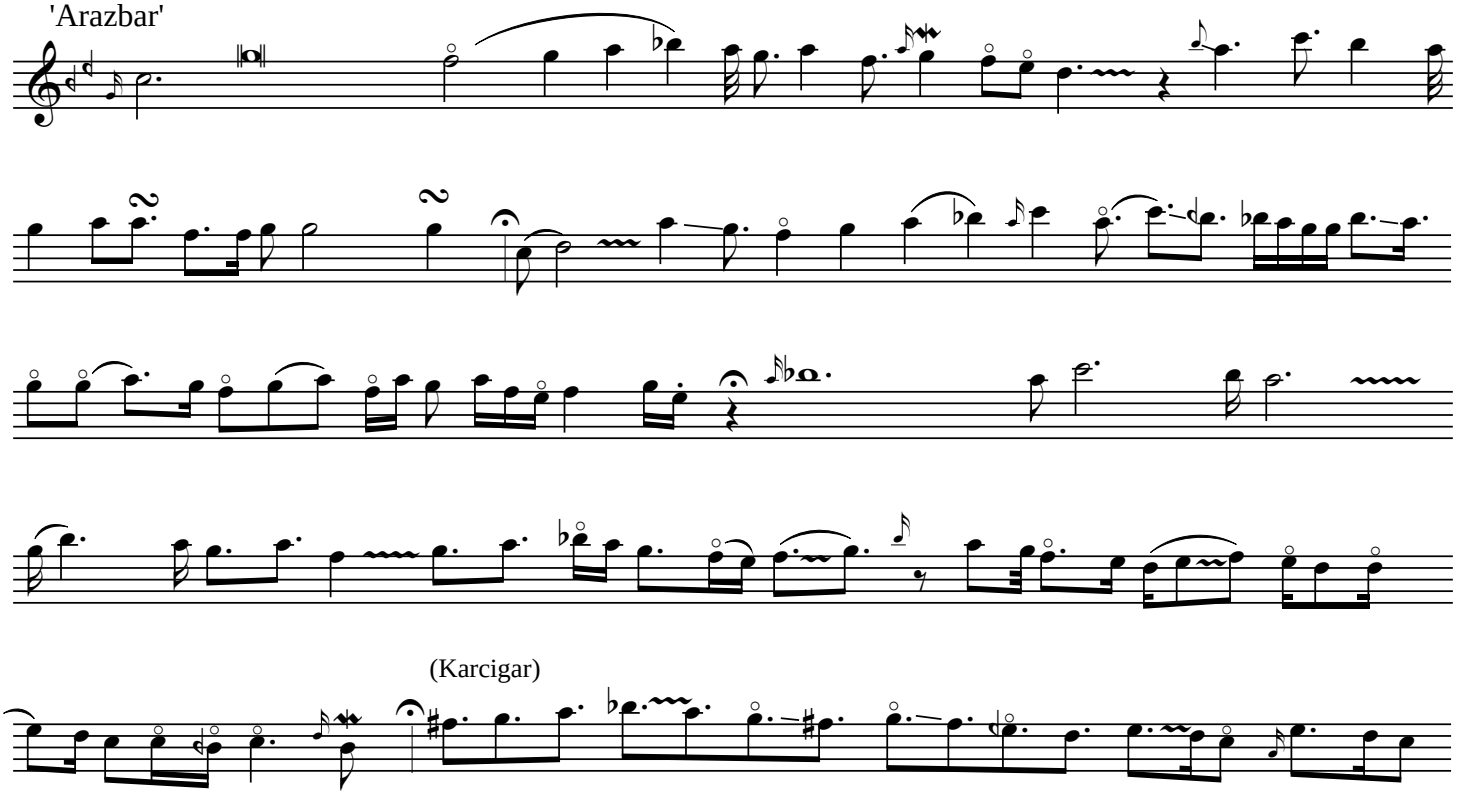

(Buselik on Yegah)
Hicaz

Hicaz (III) and 'Arazbar'

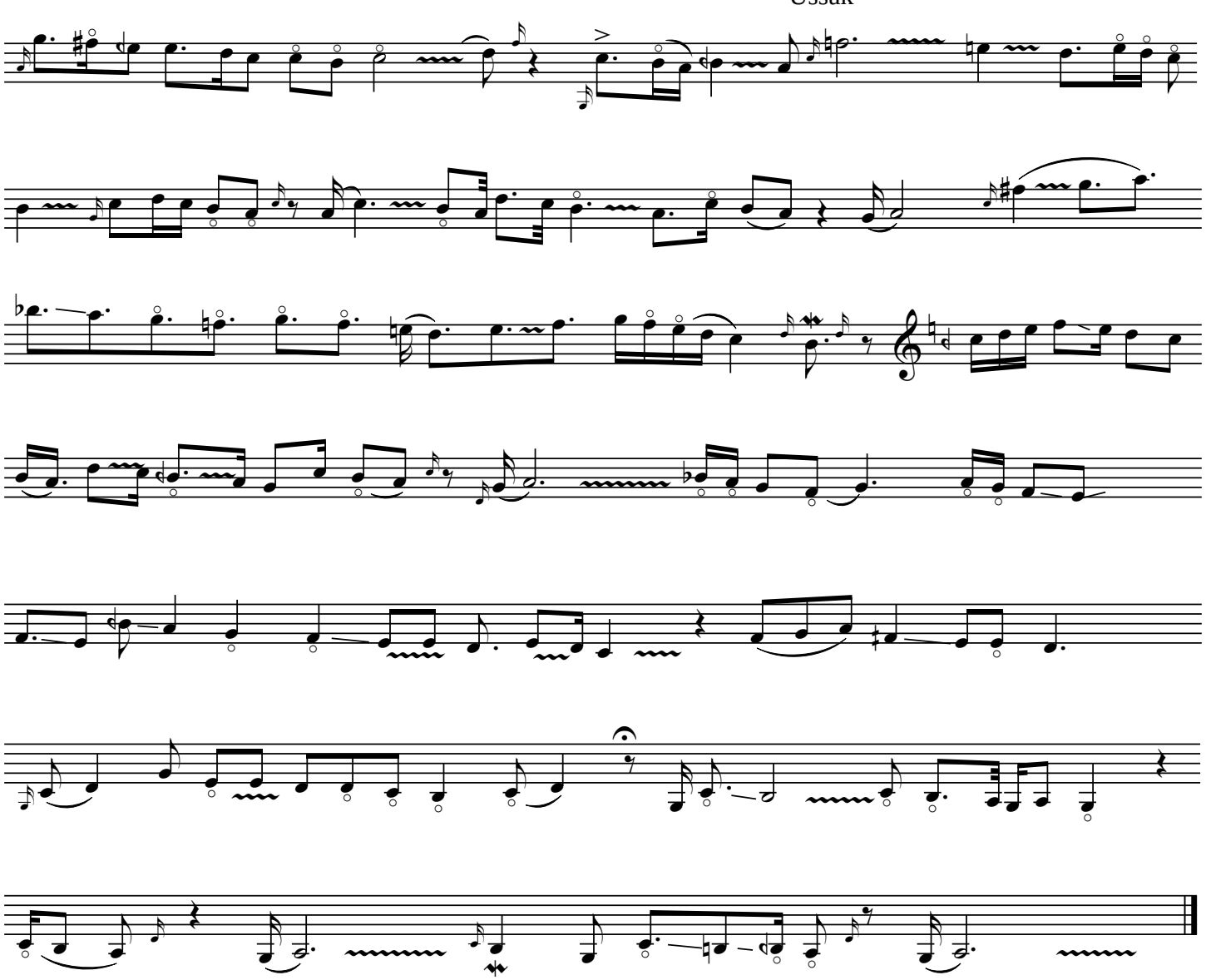


(NB 'Arazbar' section is only included on the original LP, not the re-issued CD)

'Arazbar'



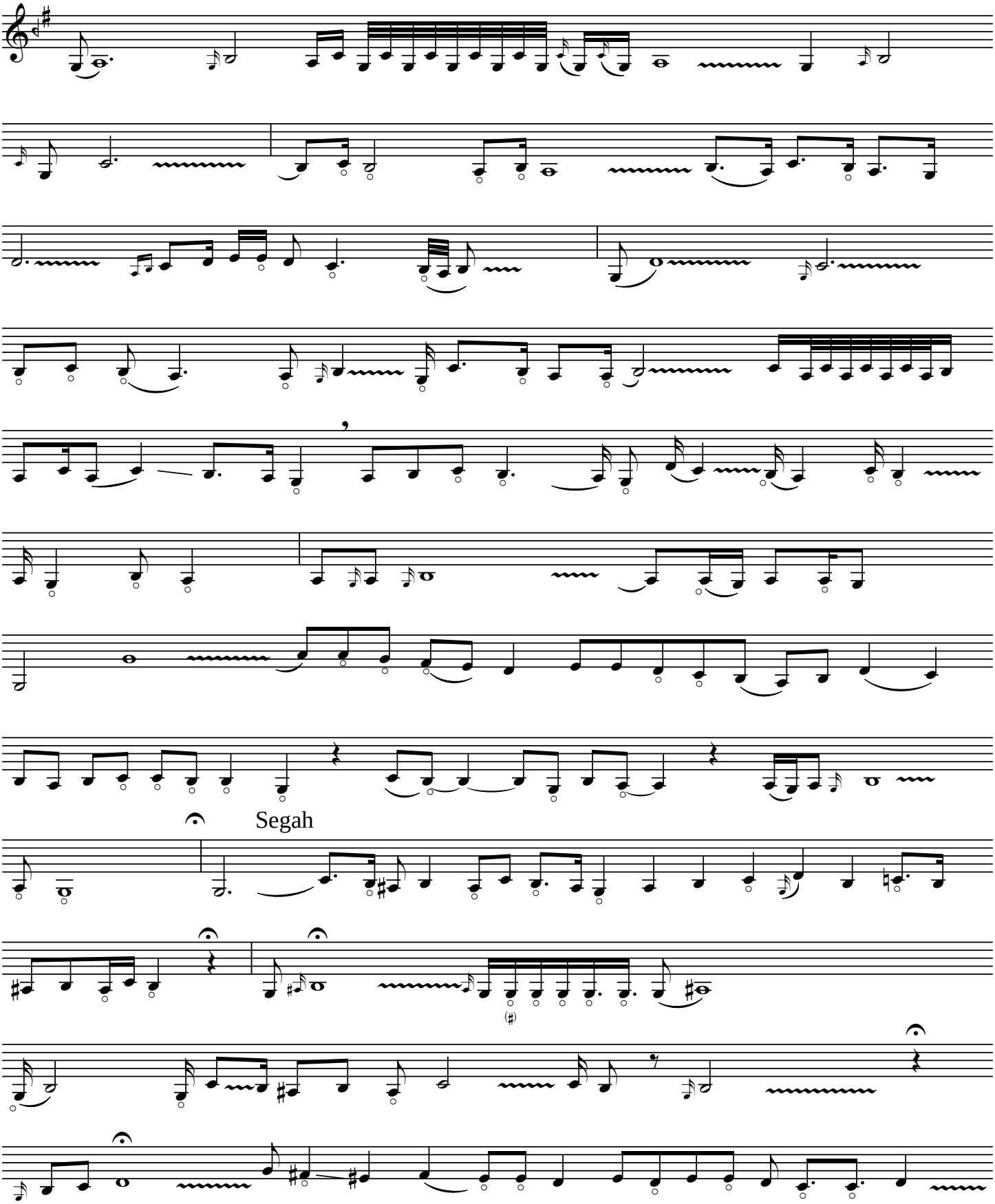
(Karcigar)

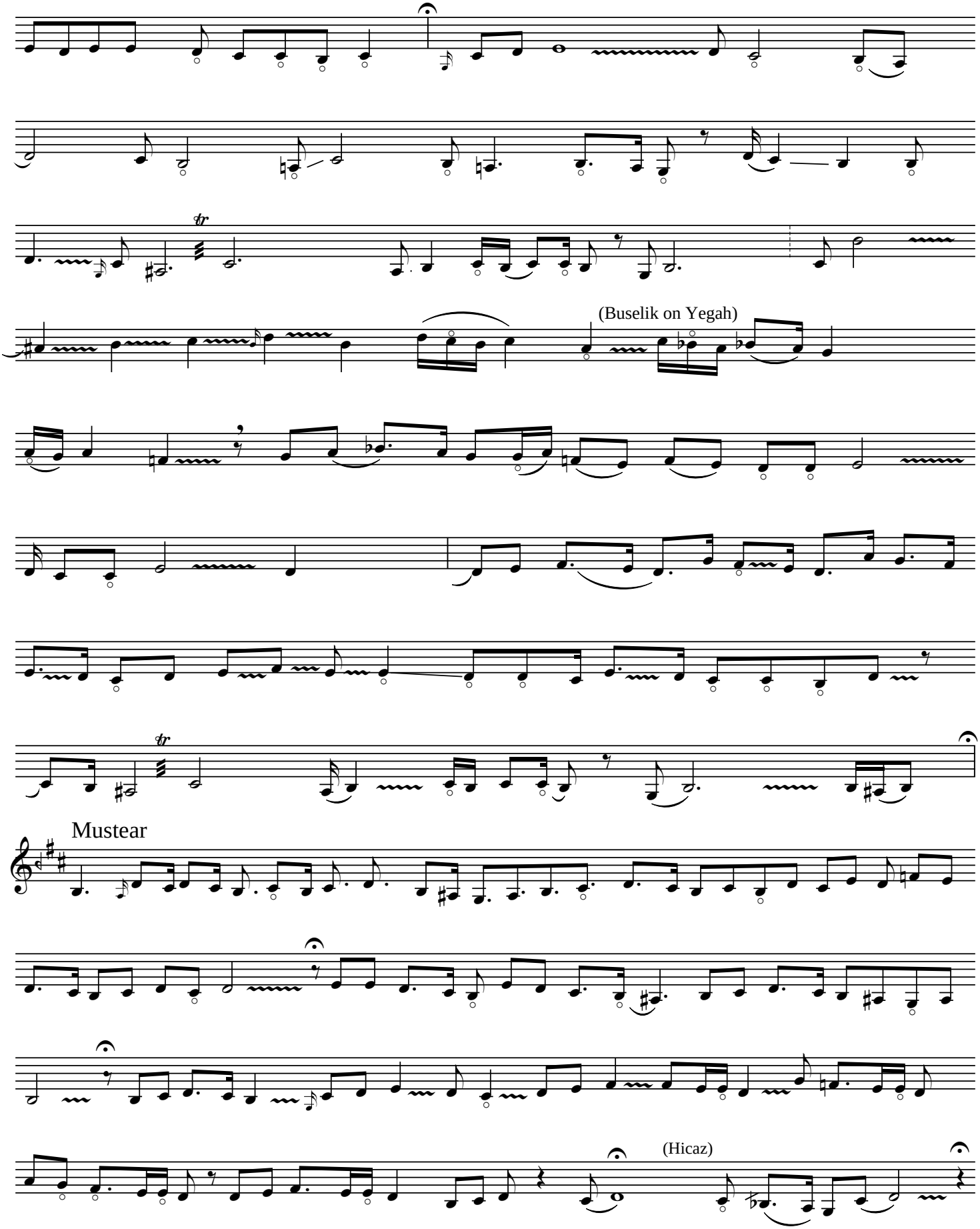


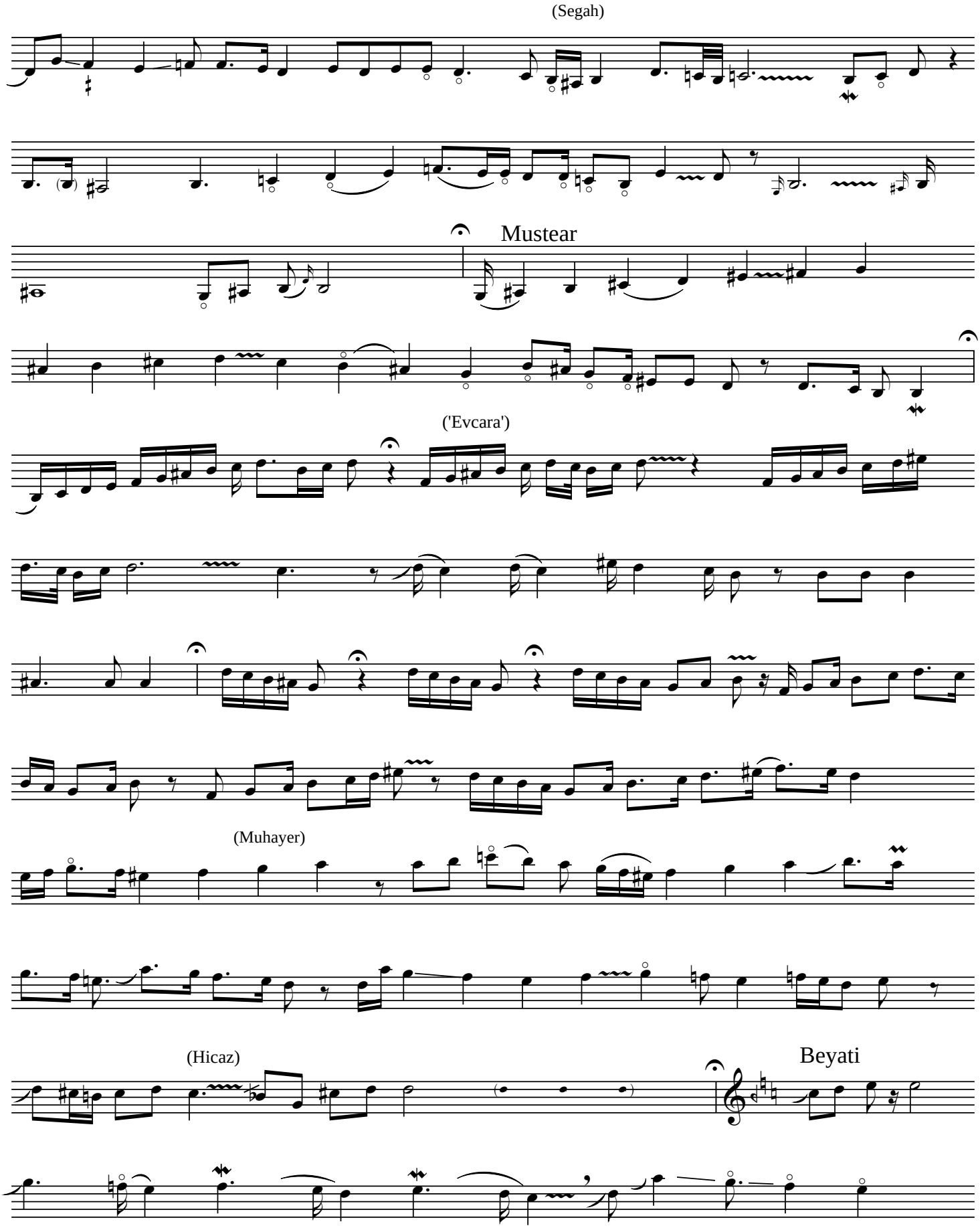
Taksims from

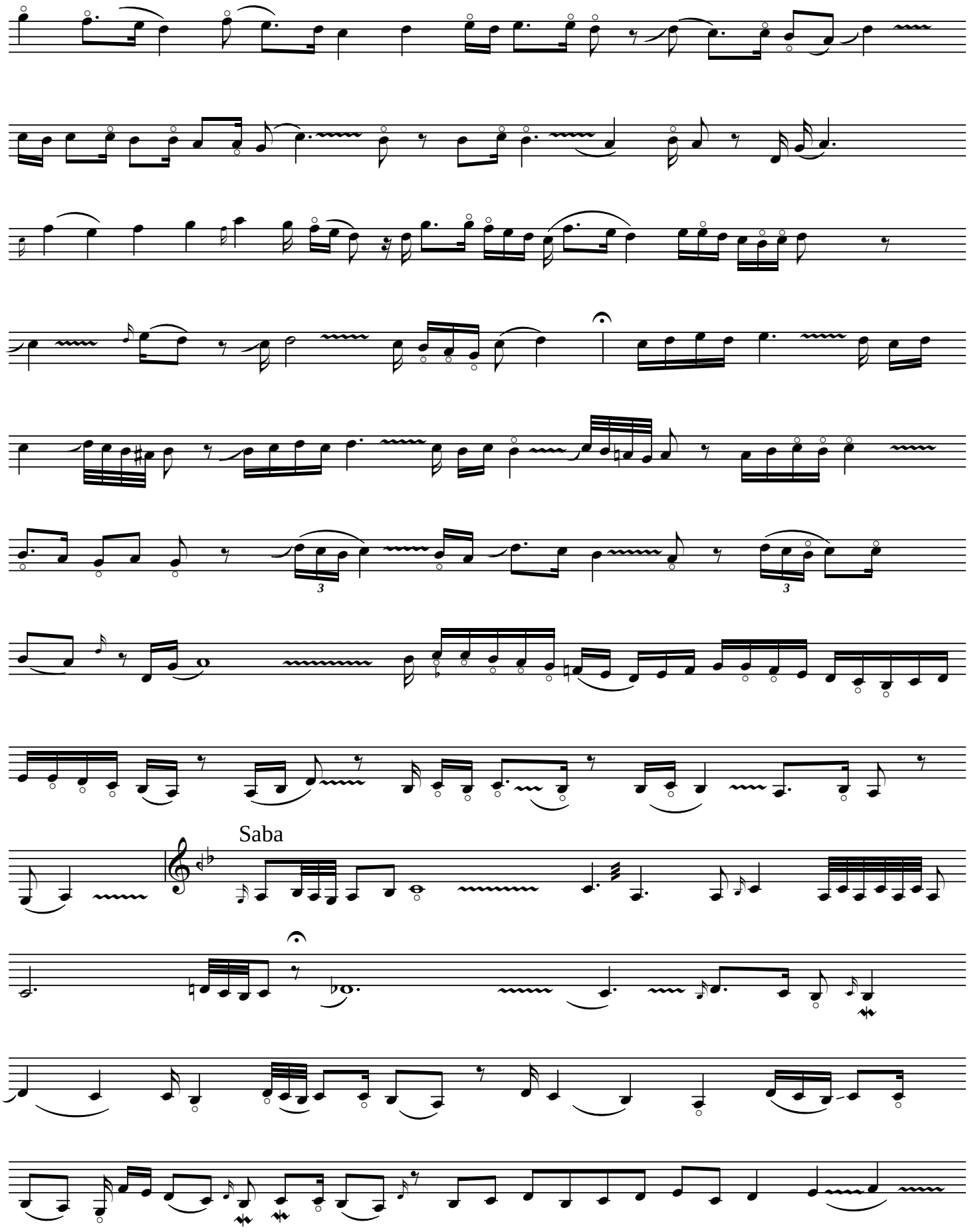
Turquie: Le Ney/Turkey: Aka Gunduz Kutbay Plays the Ney (Playasound PS 65078, [1991])

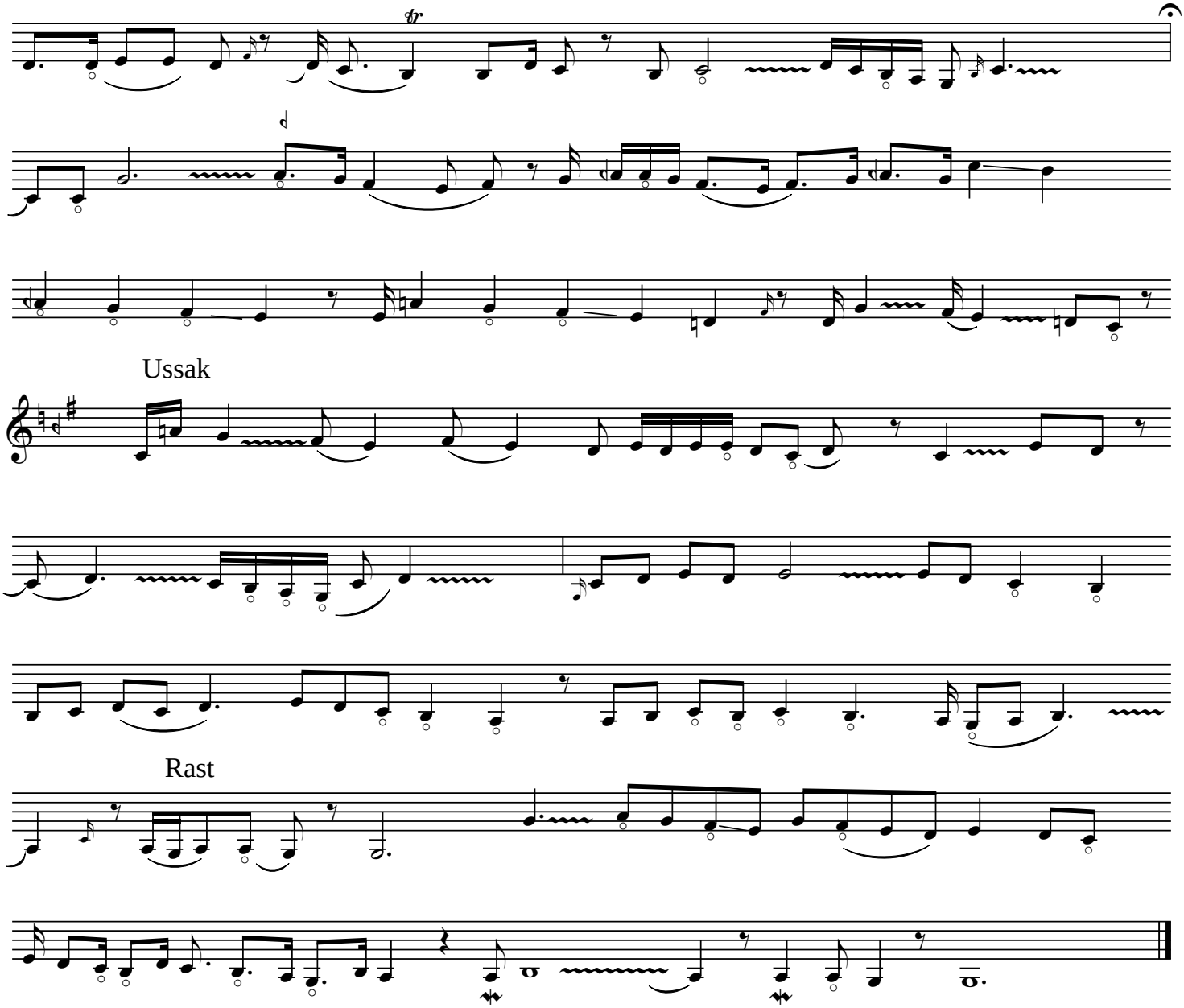
Rast




(Buselik on Yegah)
Mustear
(Hicaz)

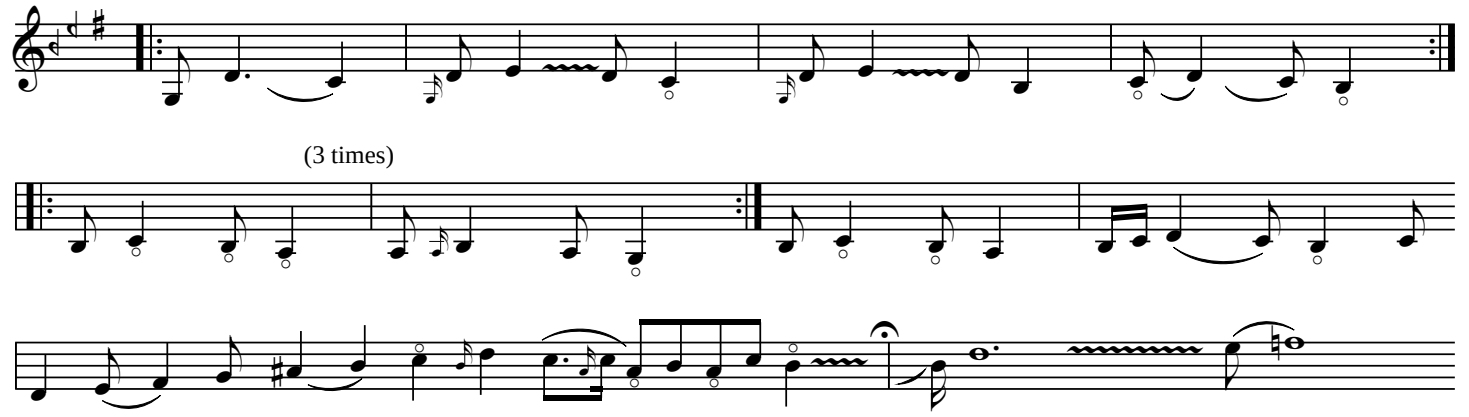

(Segah)
Mustear
('Evcara')
(Muhayer)
(Hicaz)
Beyati

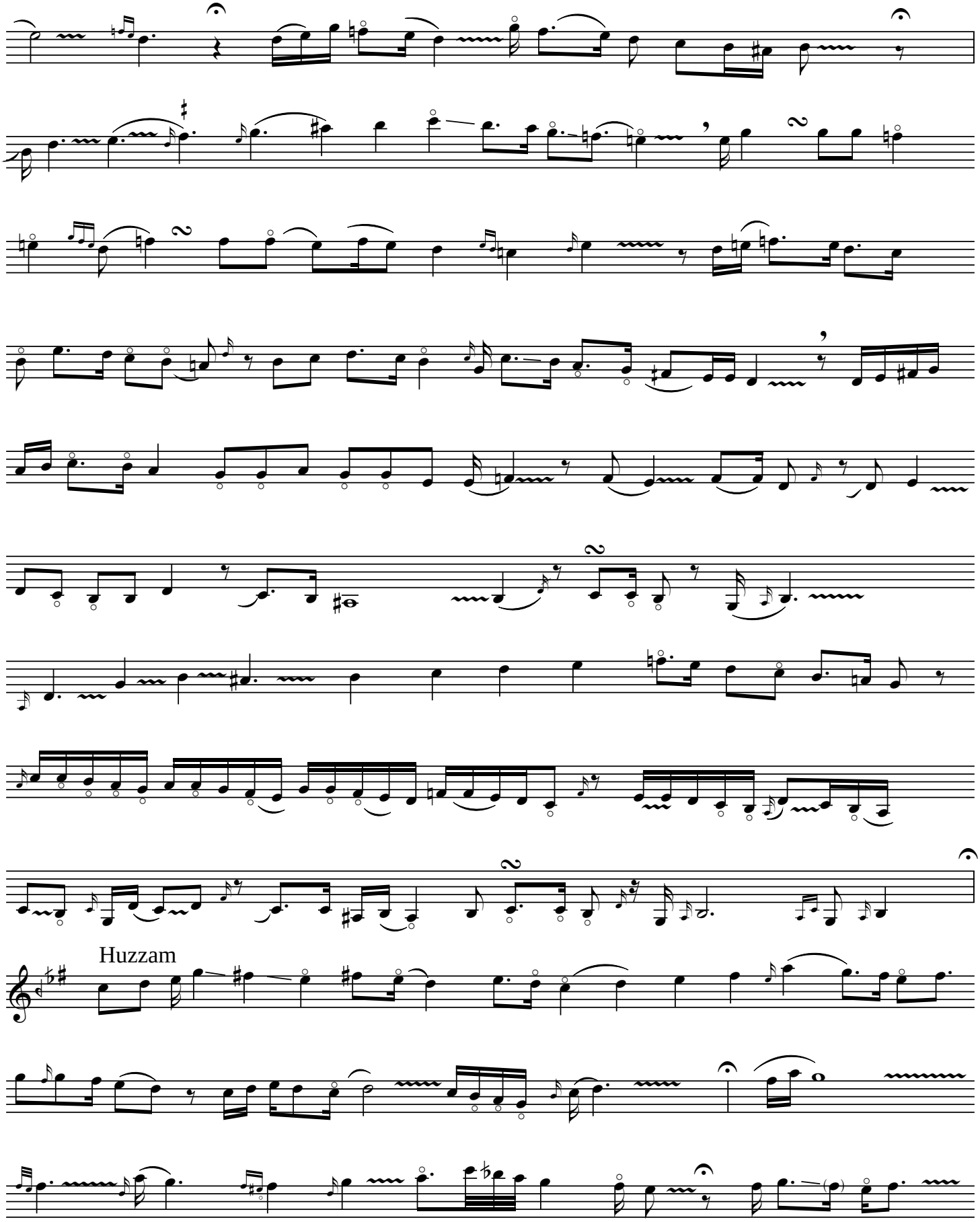

Saba

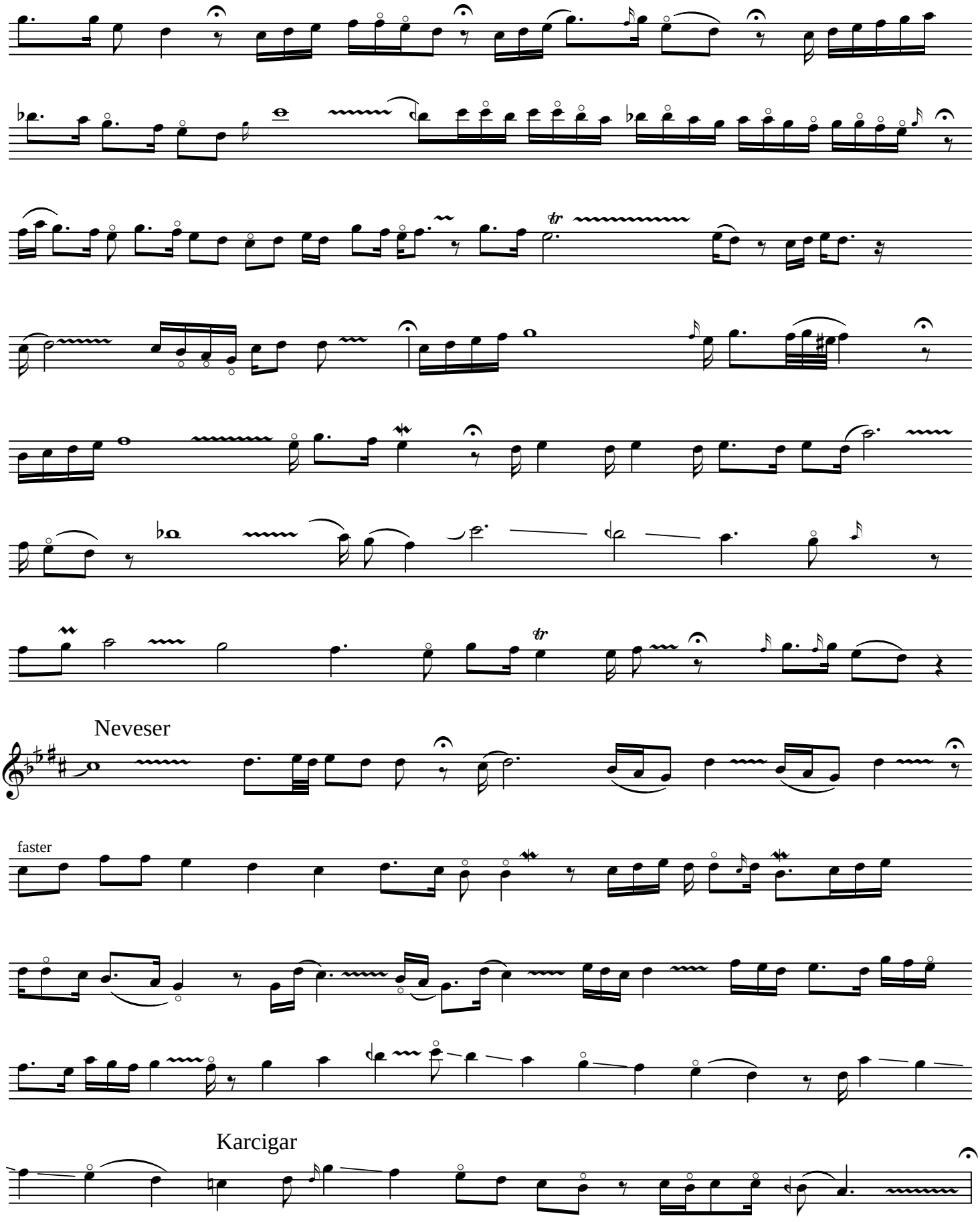


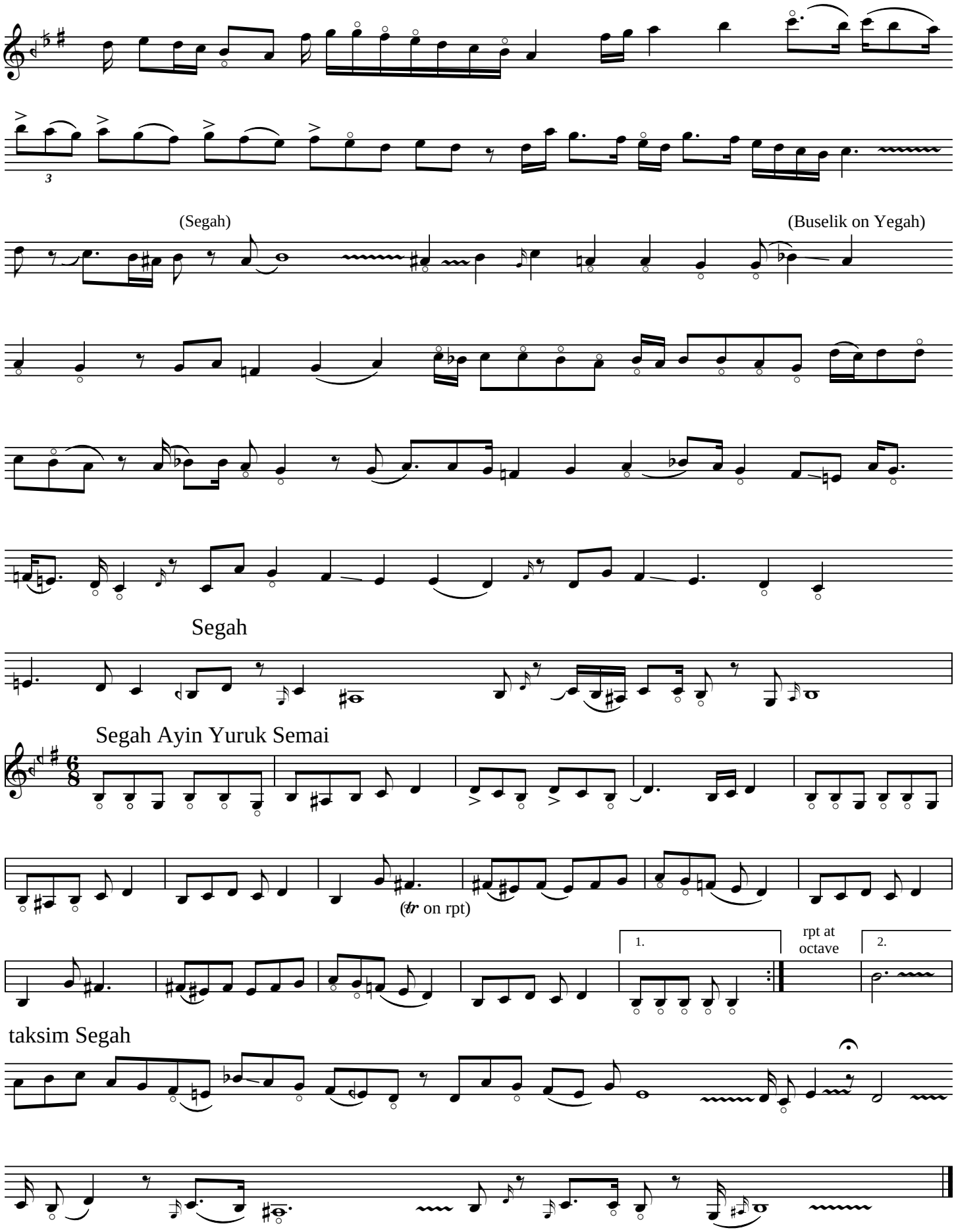
Segah

Ilahi: *Sol cennetin*

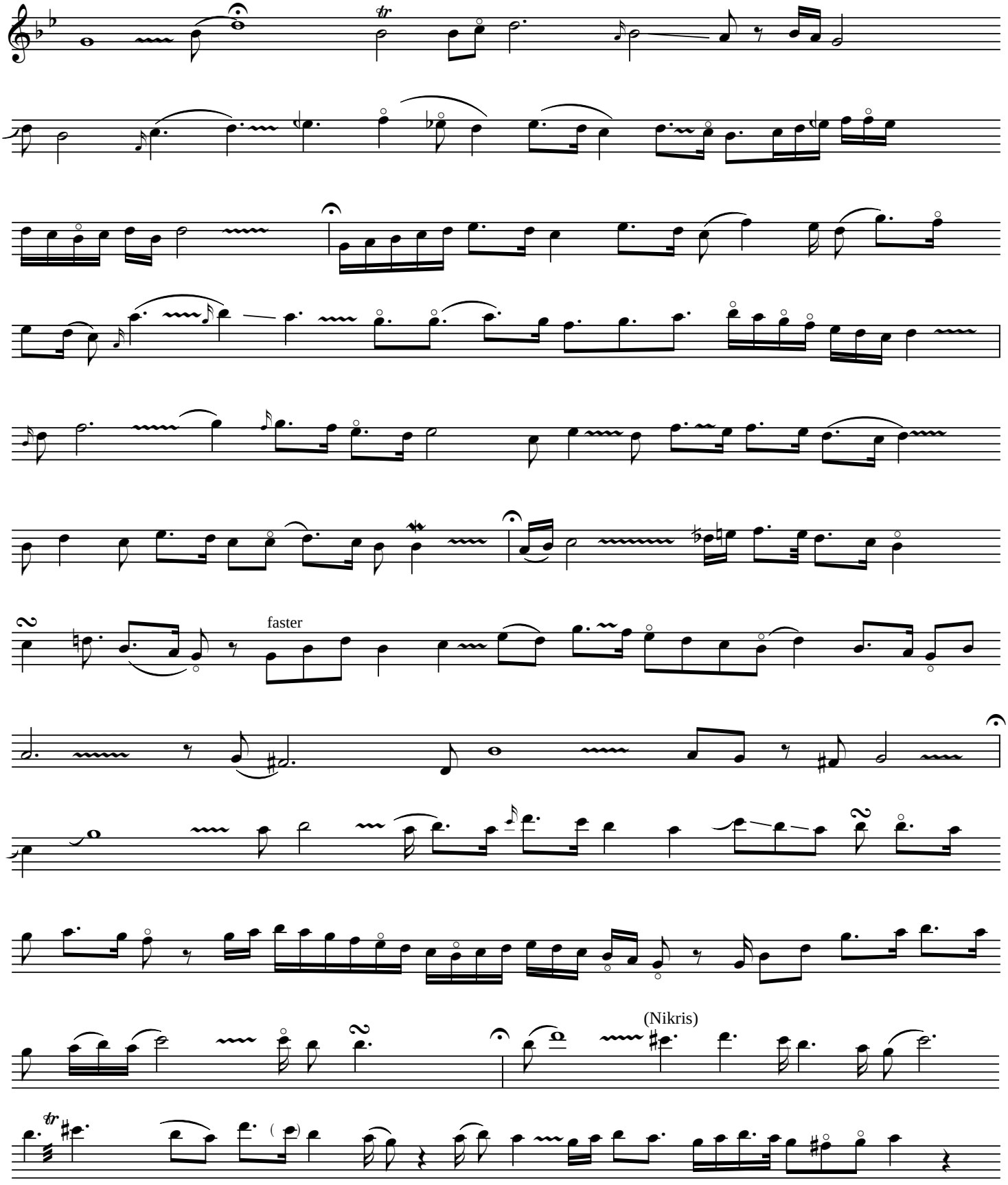


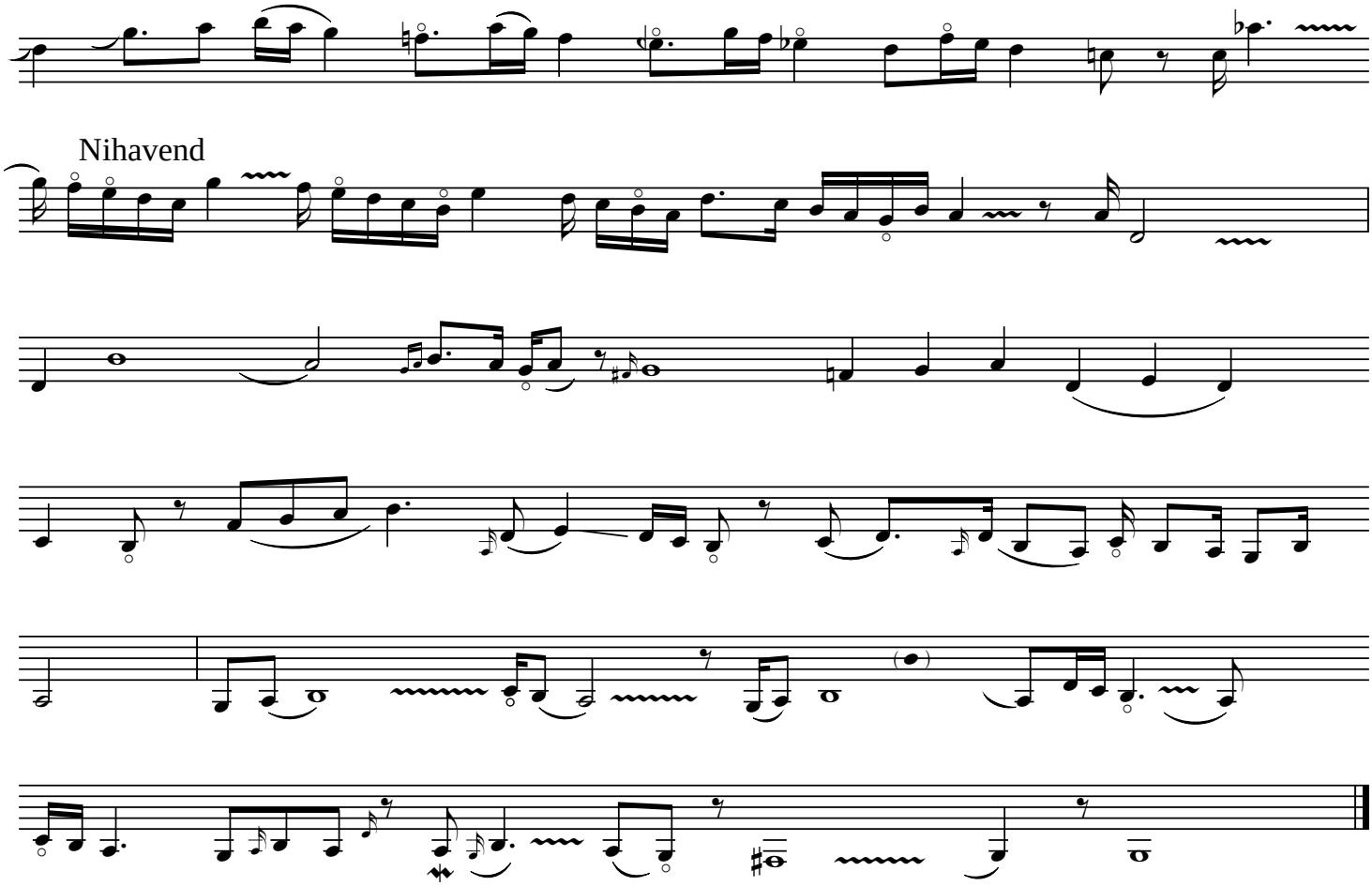

Huzzam


Neveser
faster
Karcigar

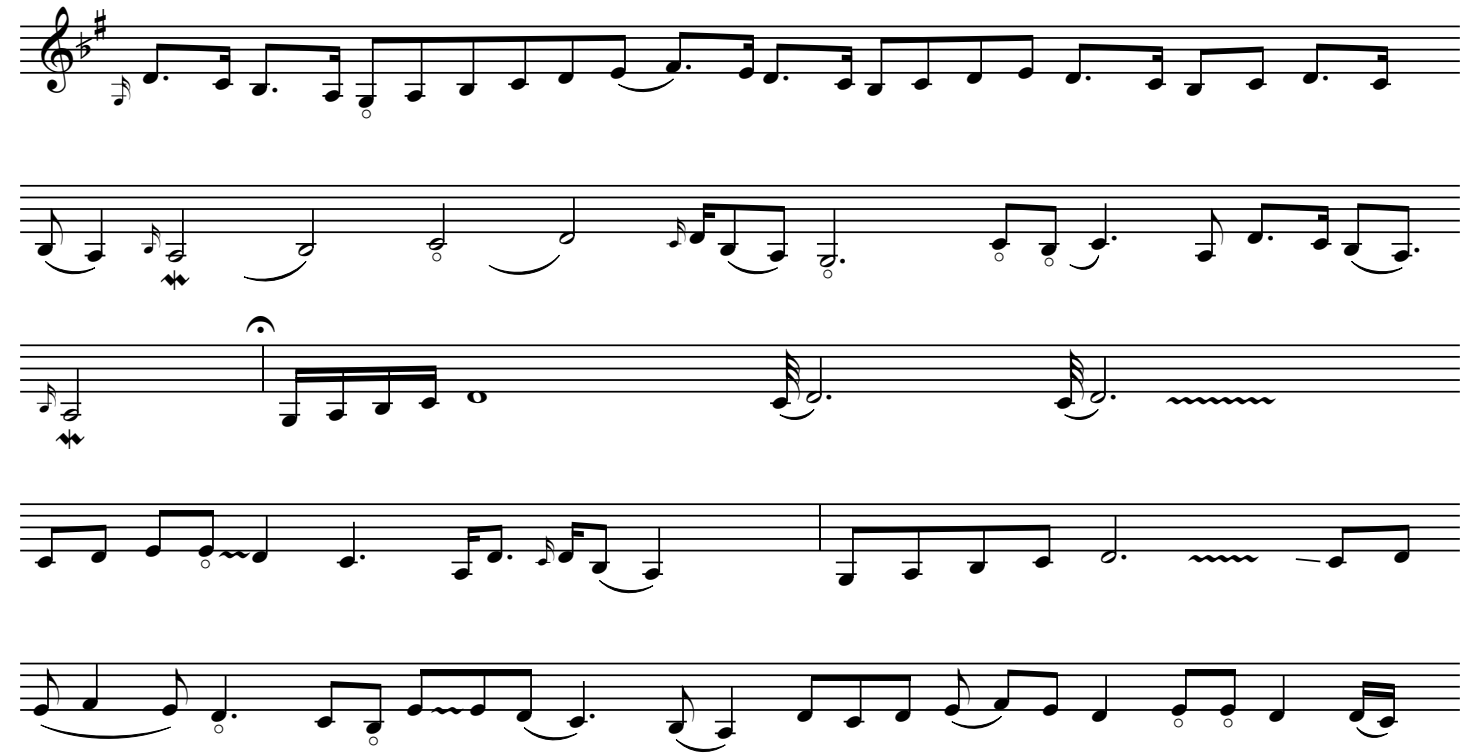

(Segah)
(Buselik on Yegah)
Segah
Segah Ayin Yuruk Semai
(tr on rpt)
1.
rpt at octave
2.
taksim Segah

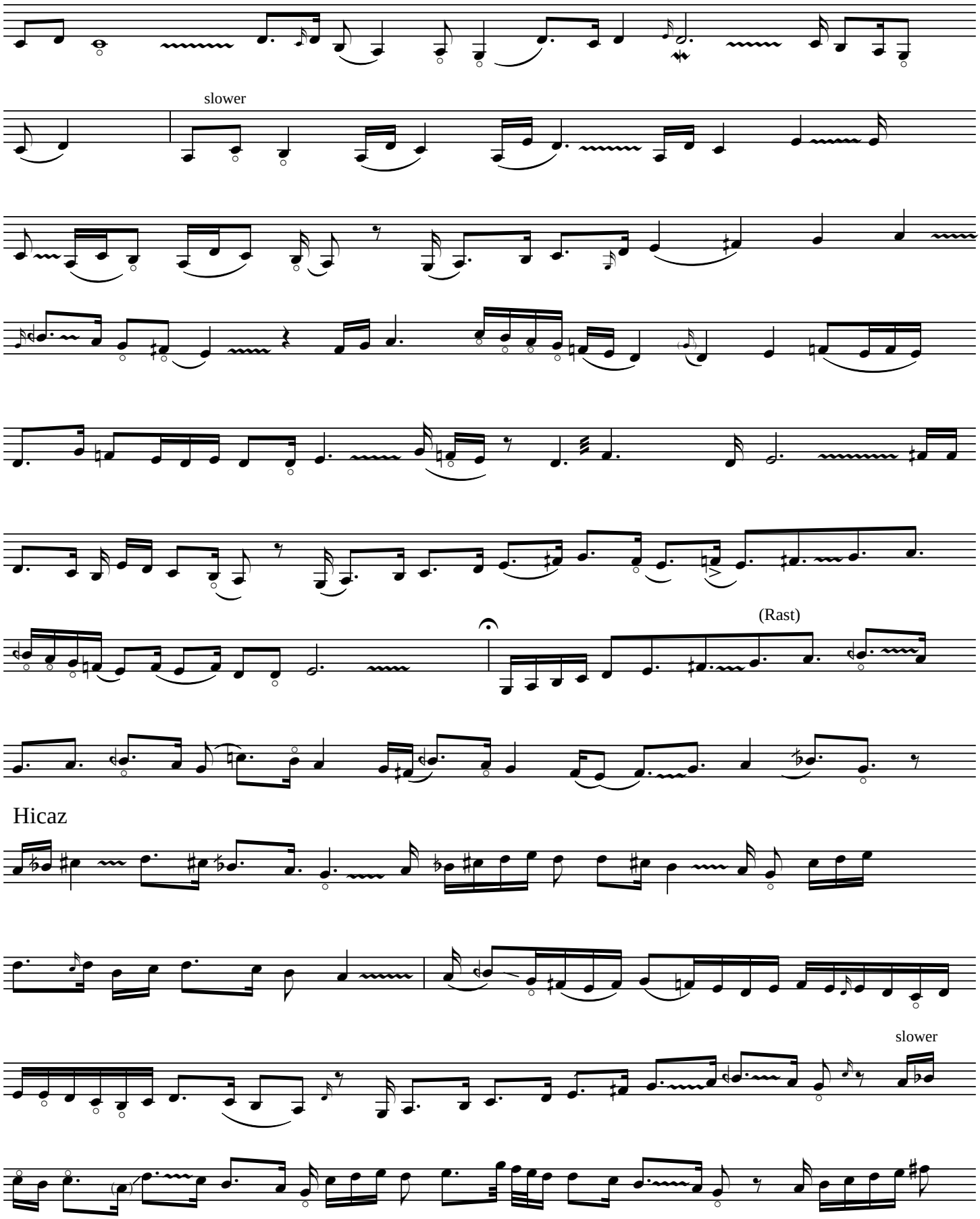
Nihavend

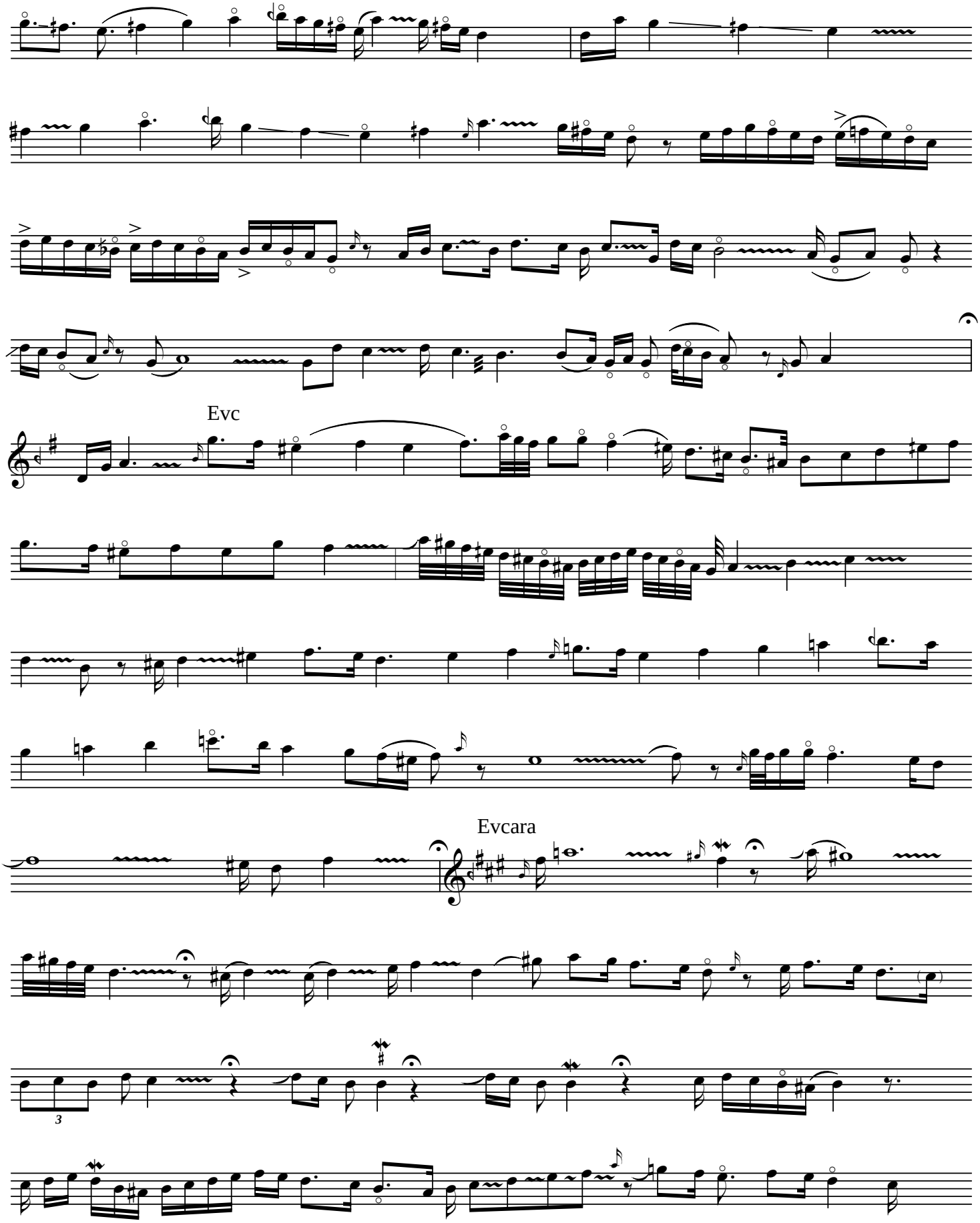


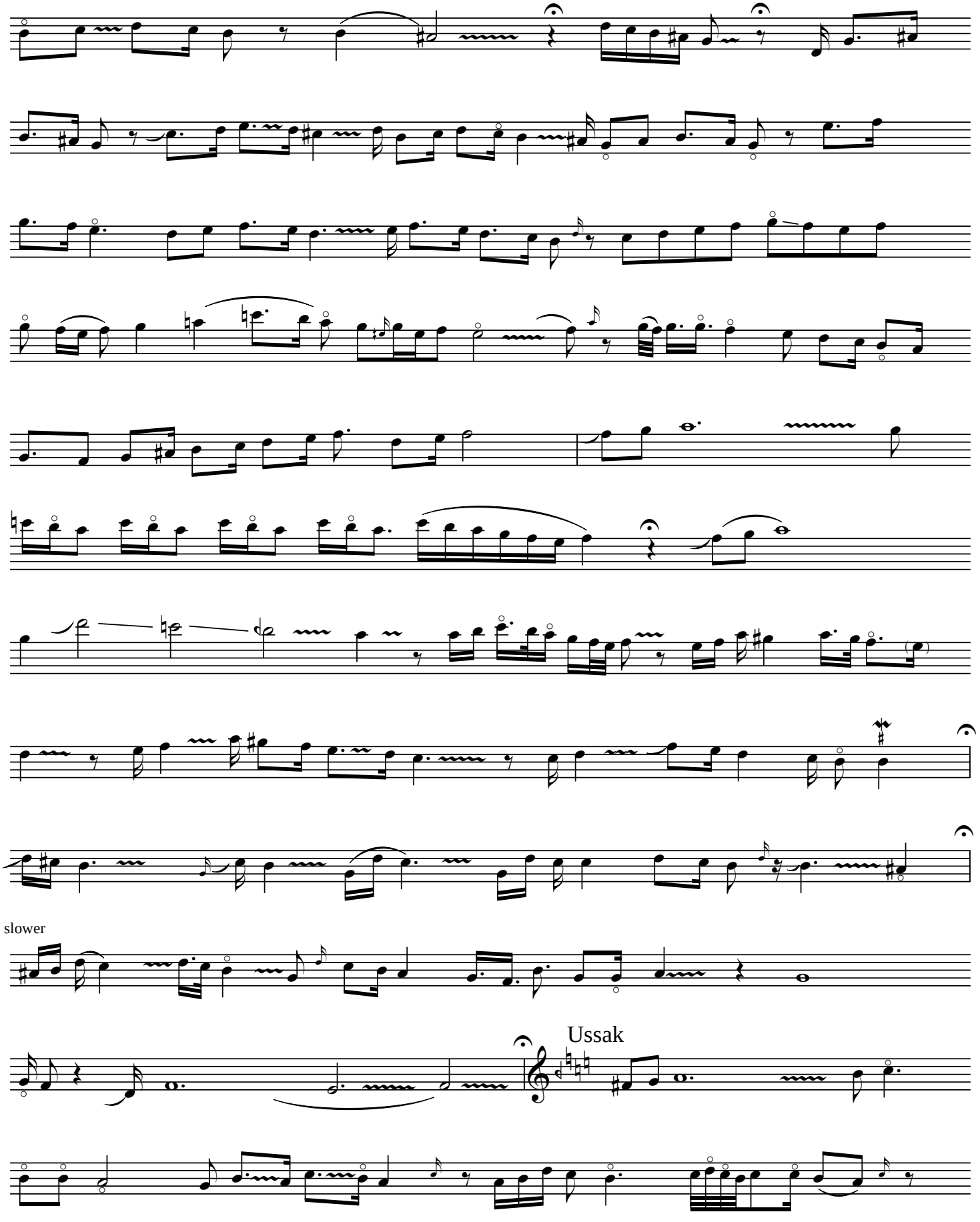


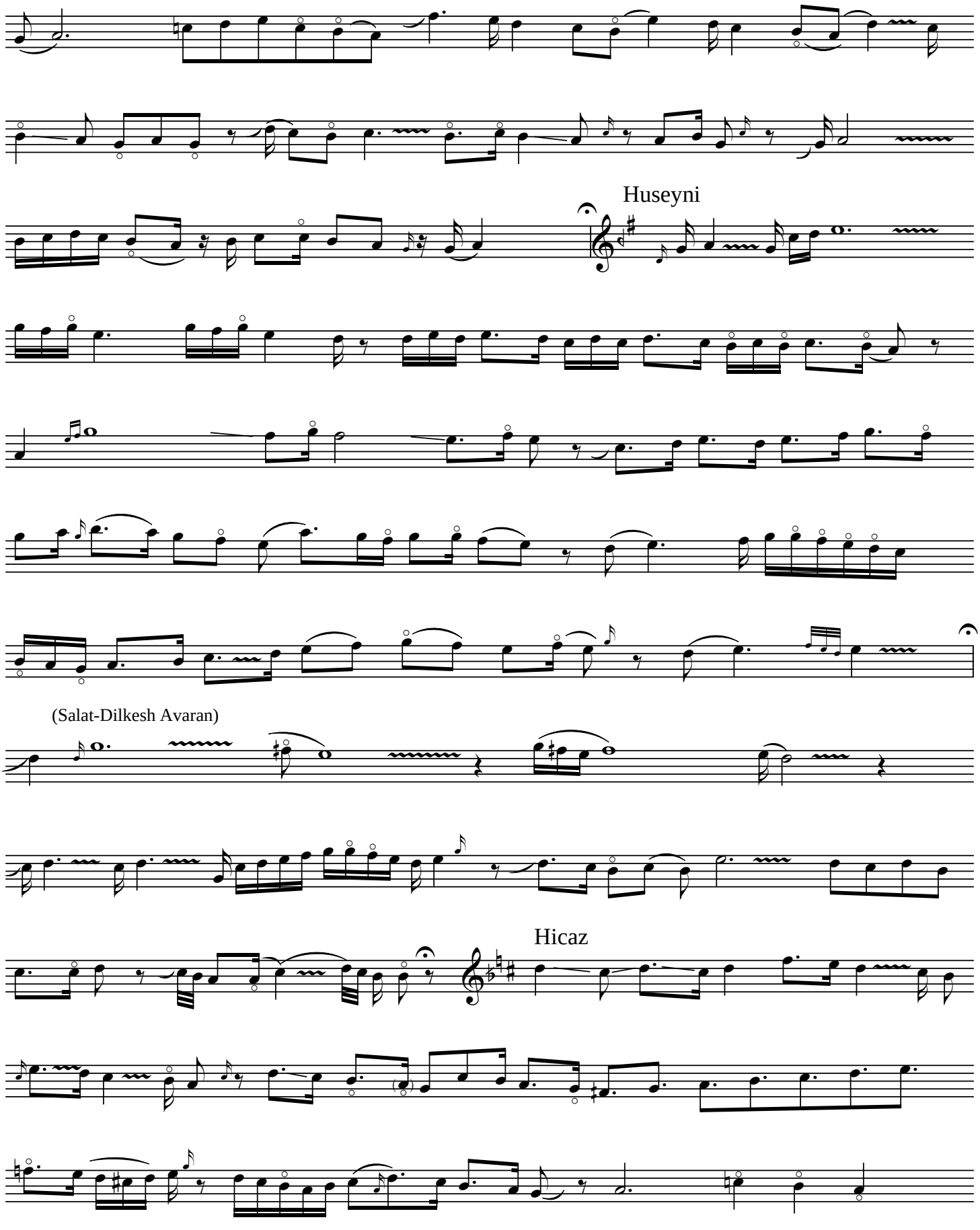
Hicaz

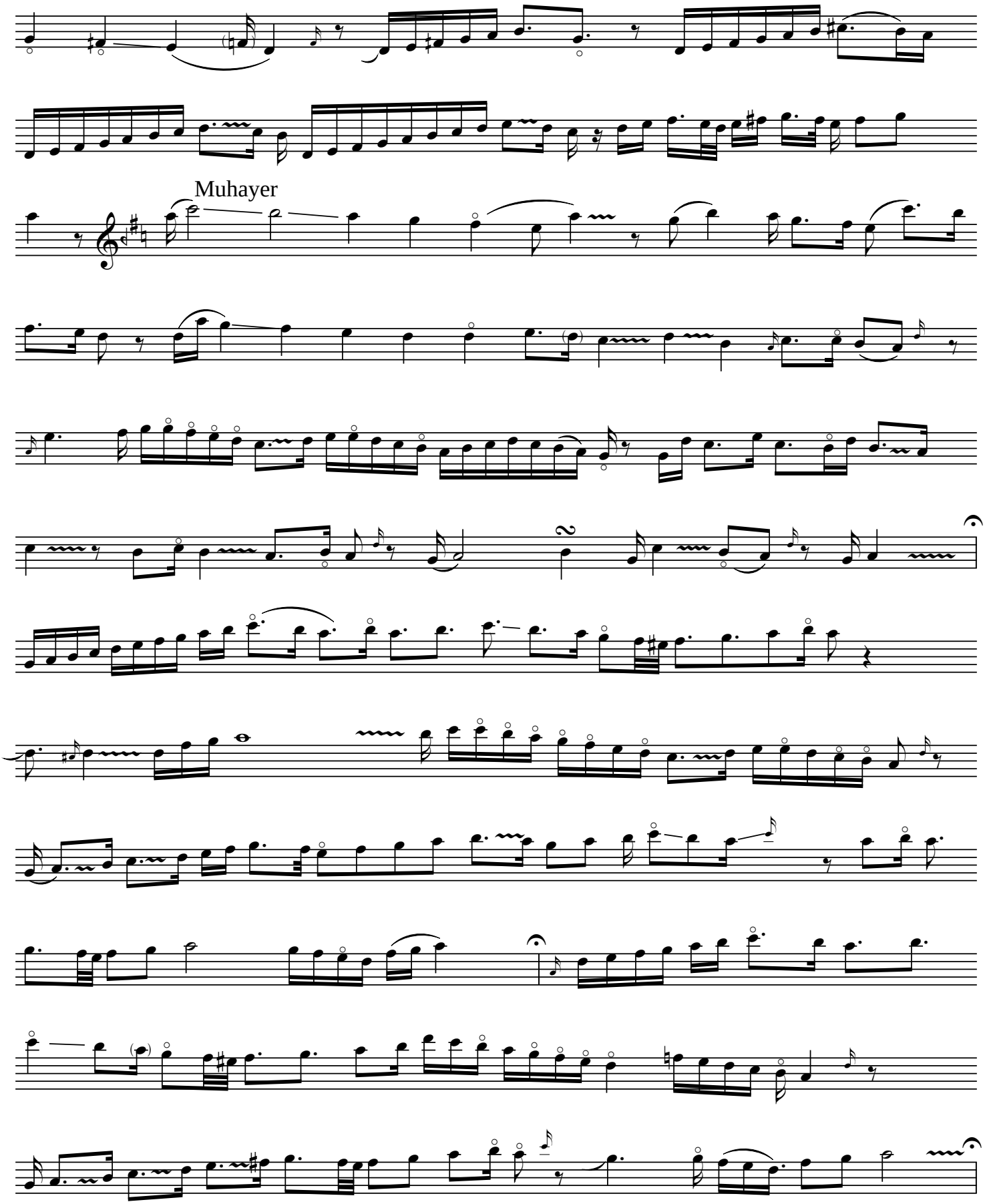


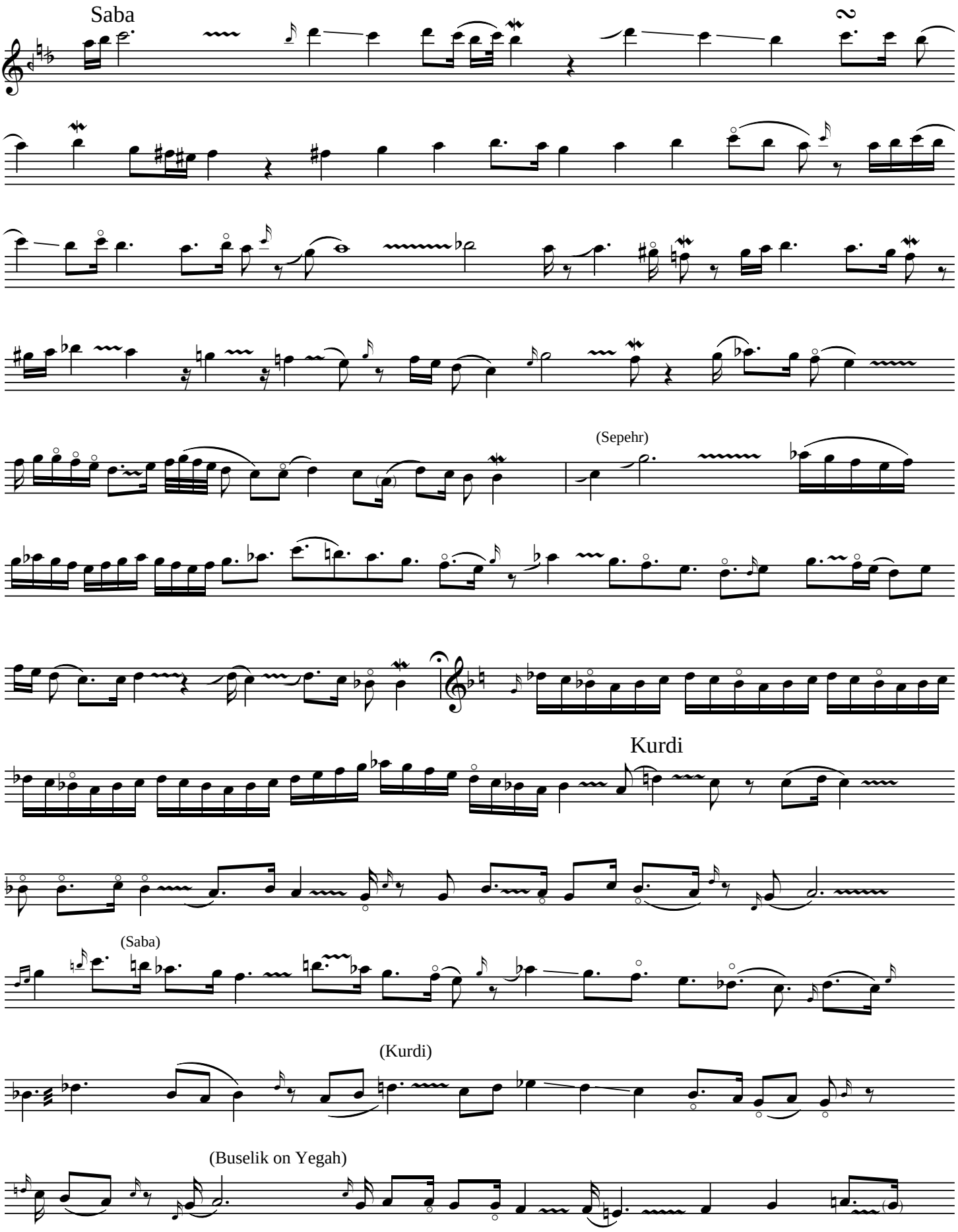

slower
(Rast)
Hicaz
slower


Evc
Evcara

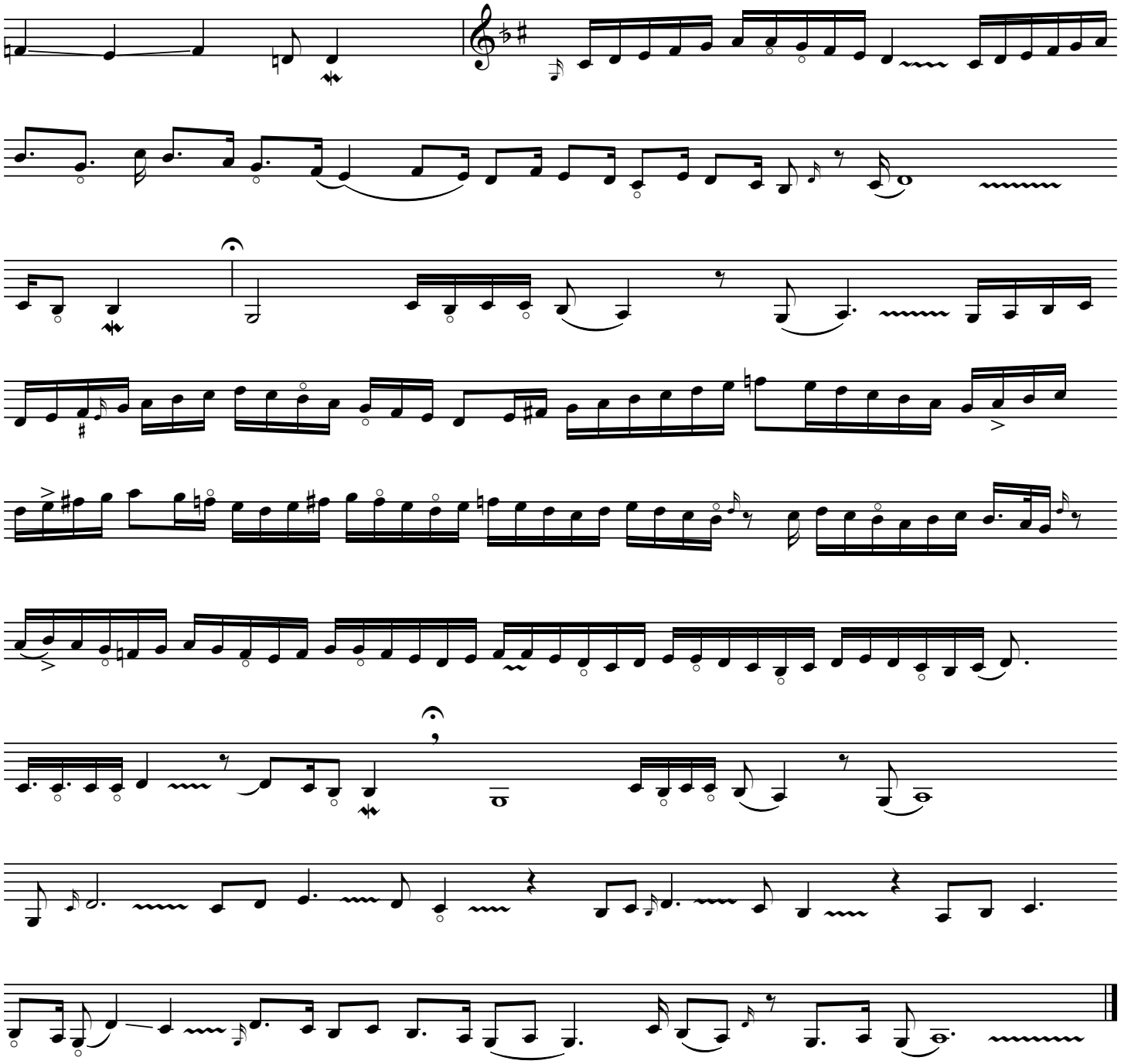

slower
Ussak


Huseyni
(Salat-Dilkesh Avaran)
Hicaz


Muhayer

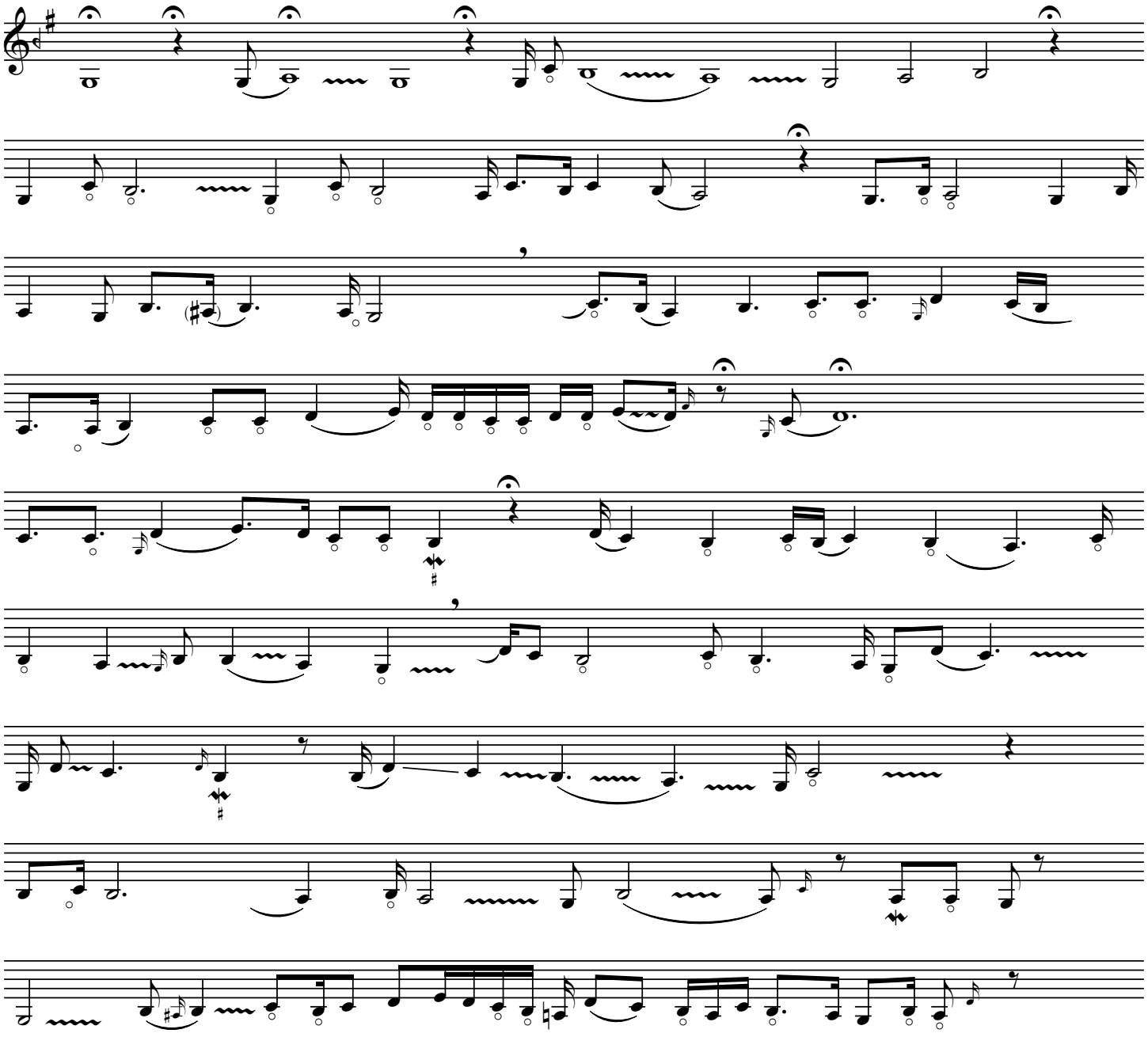

Saba
(Sepehr)
Kurdi
(Saba)
(Kurdi)
(Buselik on Yegah)

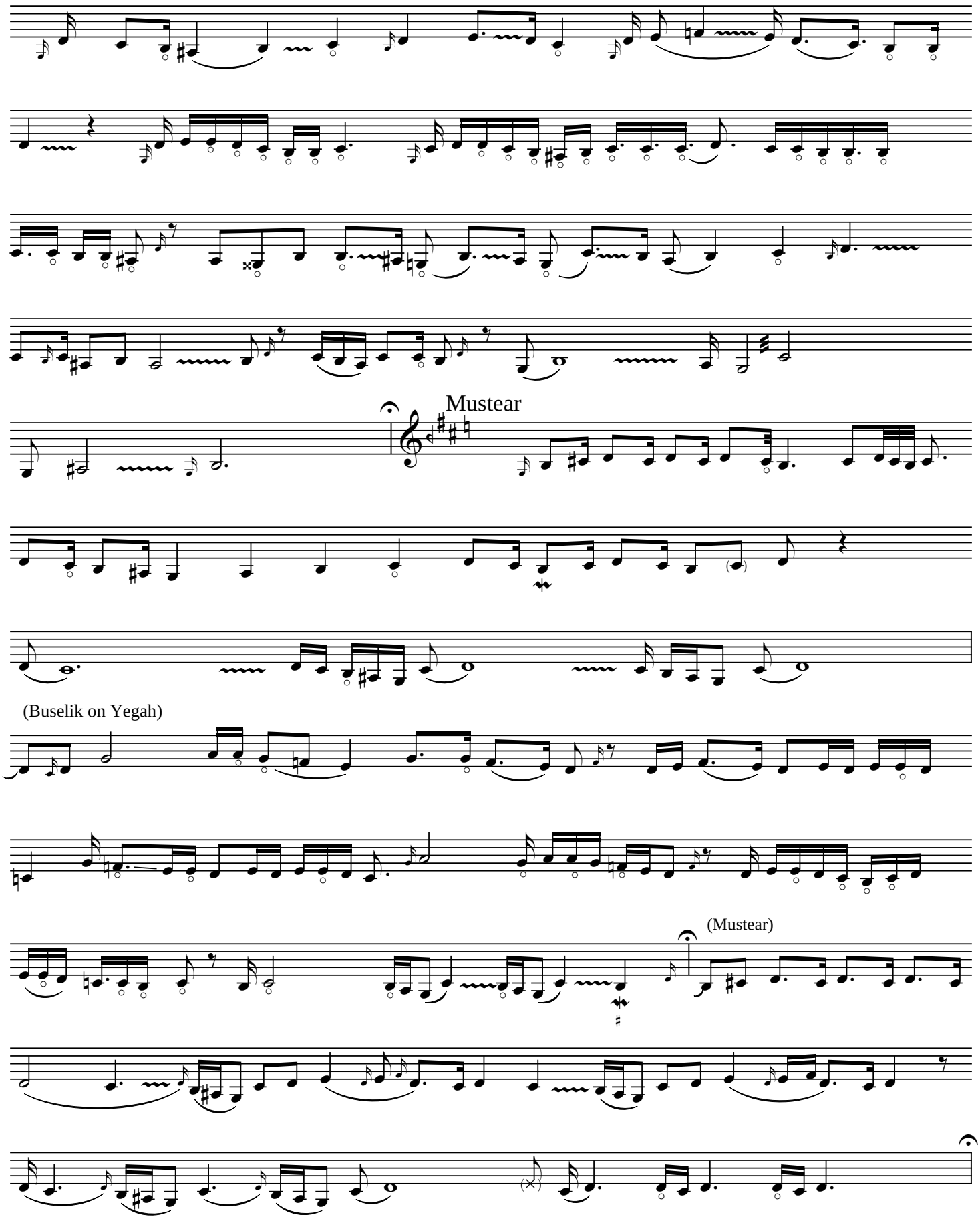
Hicaz

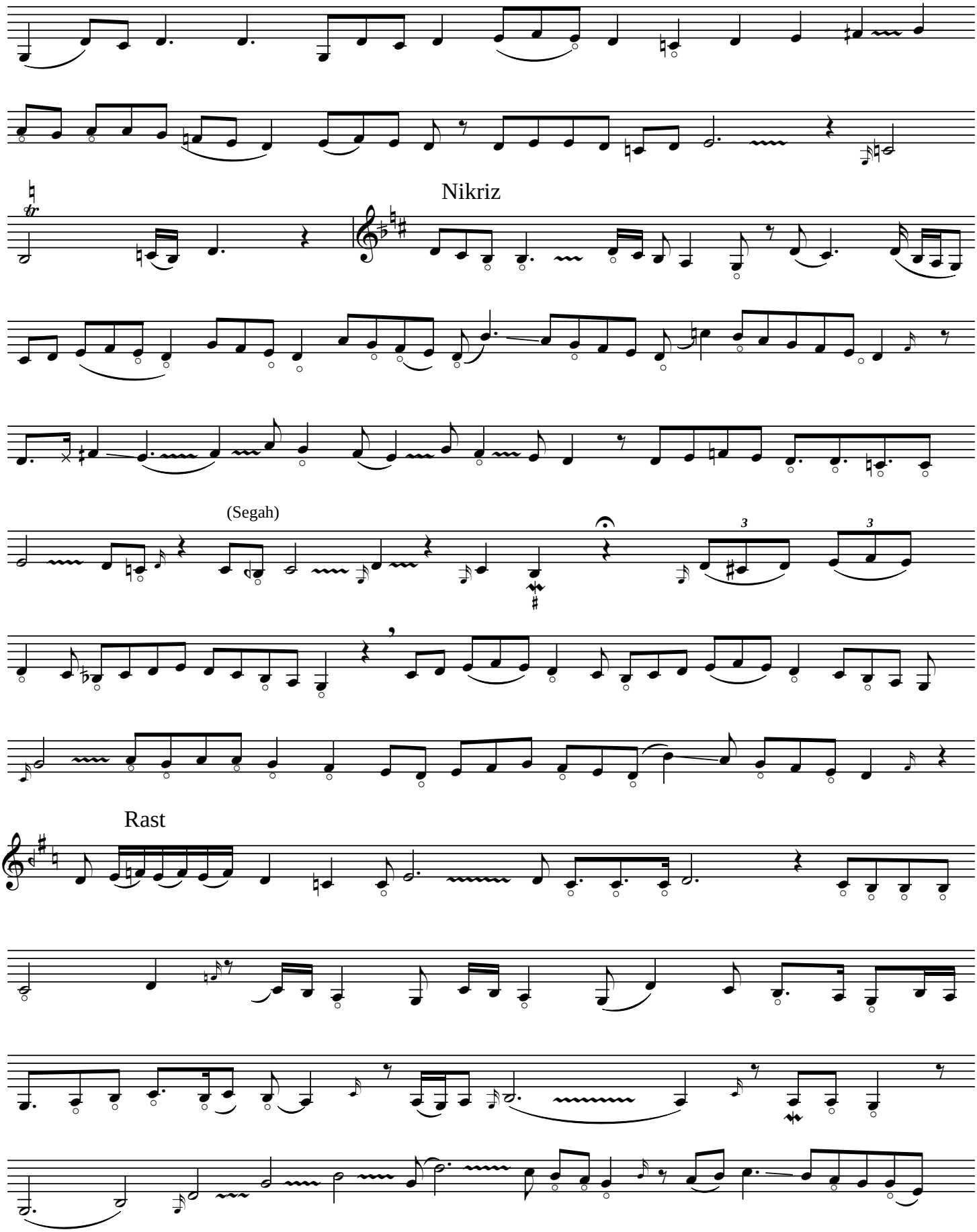


Rast (II)

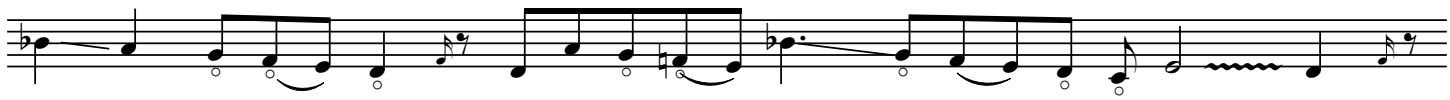
Mansur ney



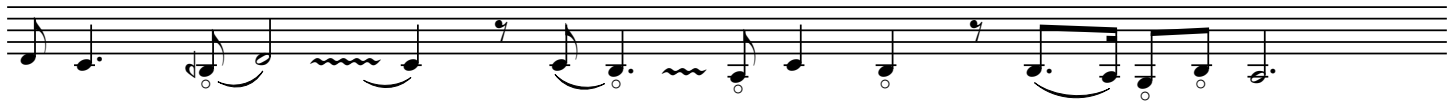

Mustear
(Buselik on Yegah)
(Mustear)


Nikriz
(Segah)
Rast

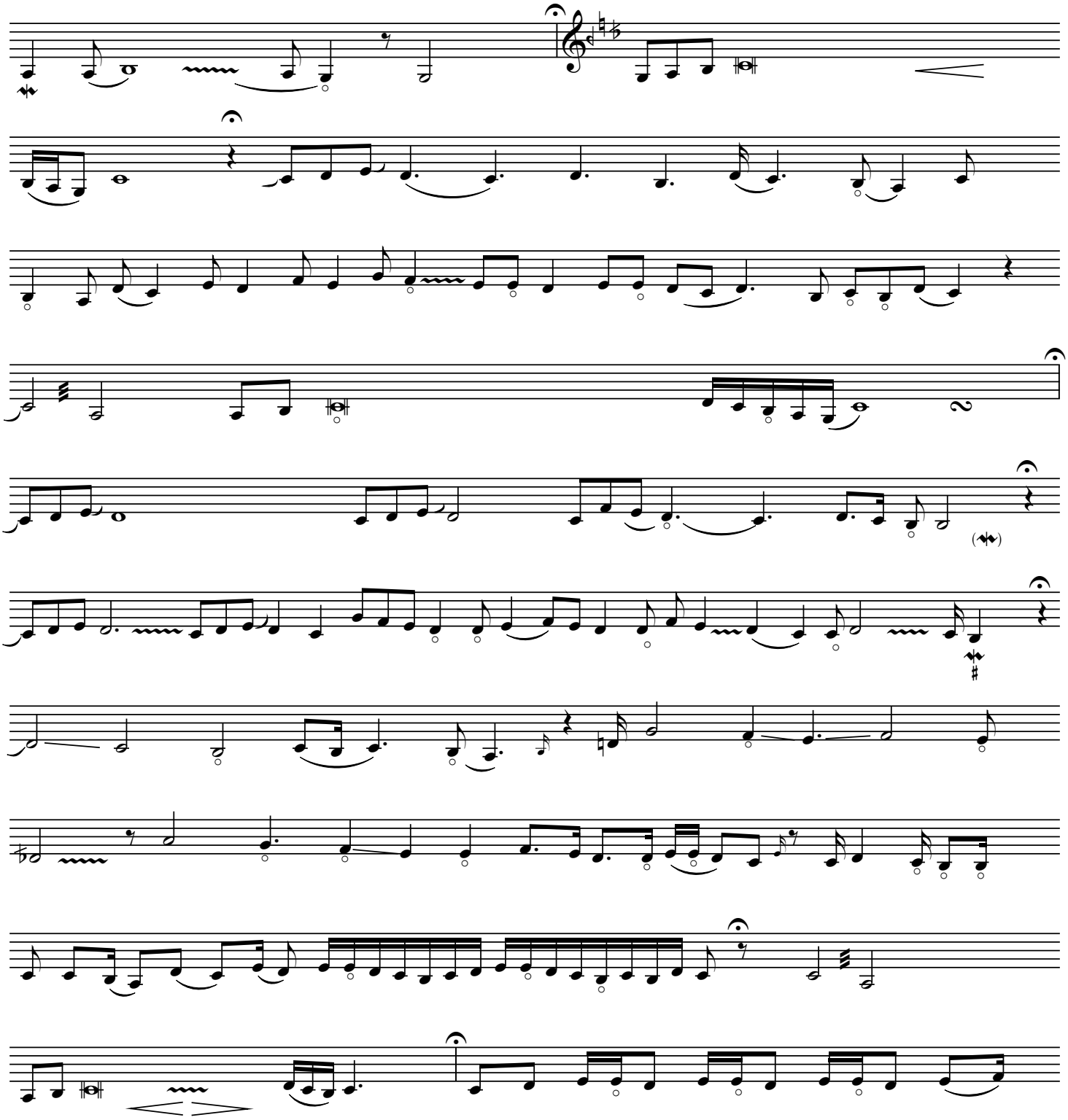
(Buselik on Yegah)



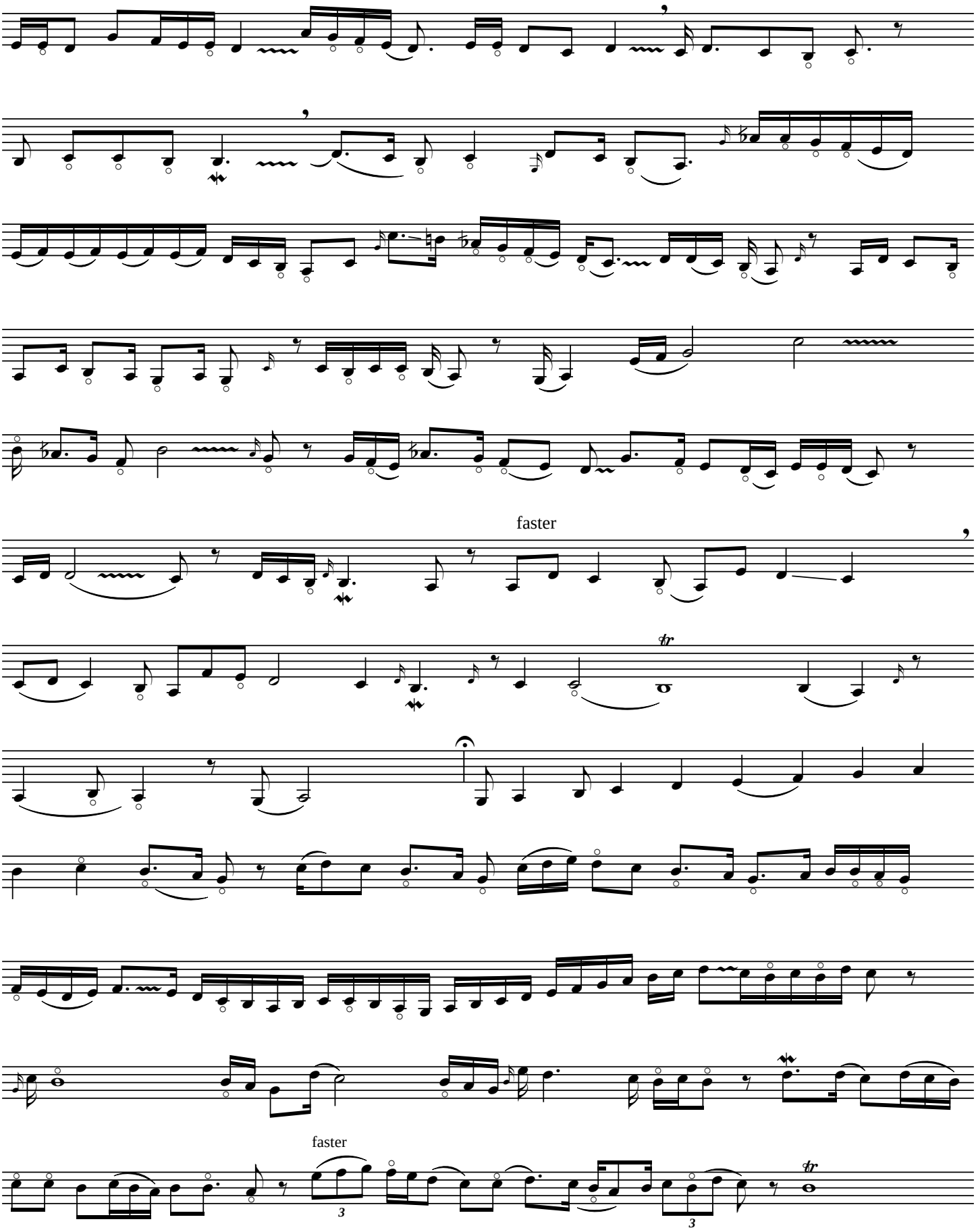
(Rast)



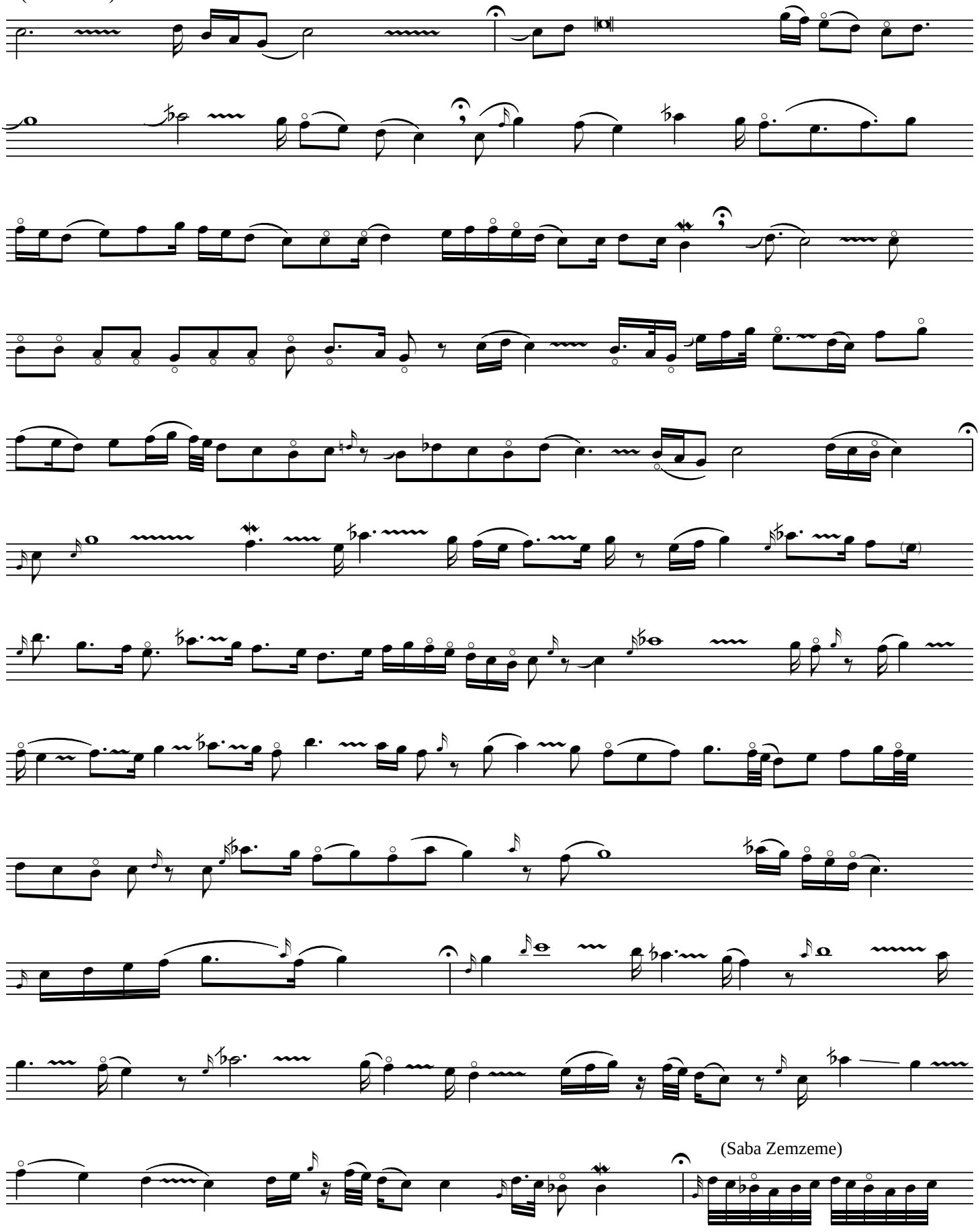
Saba

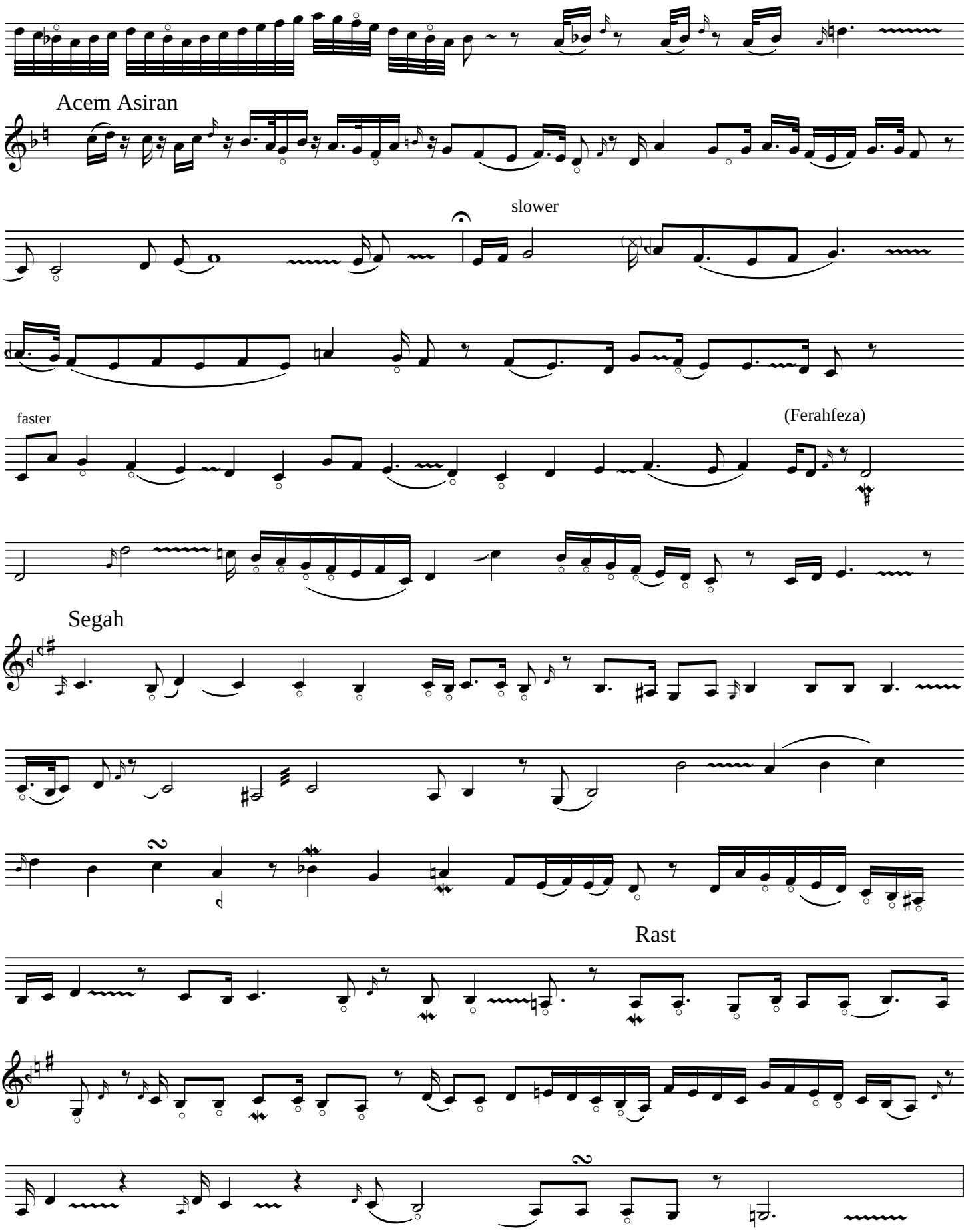


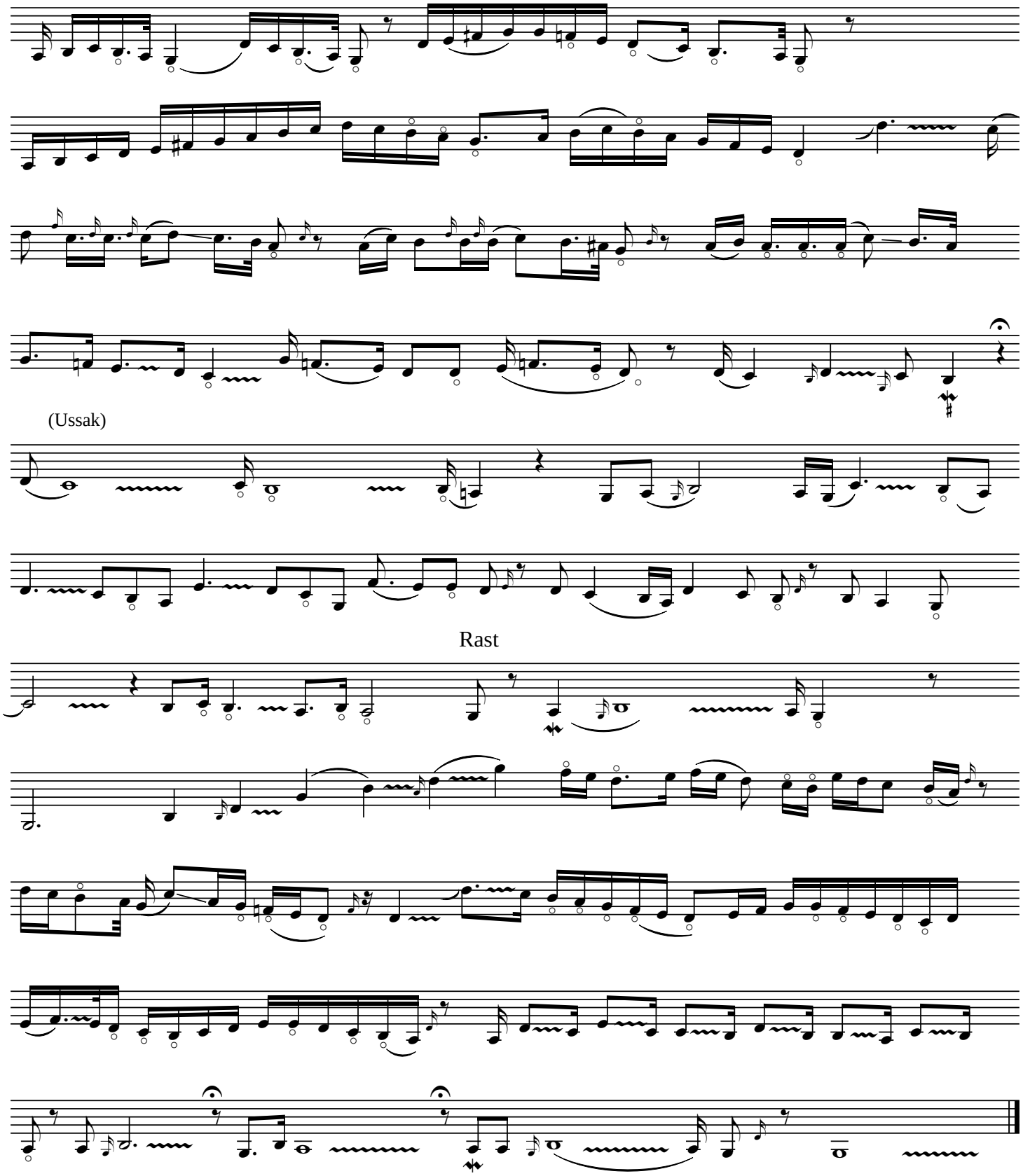
(Saba cont'd)



(Saba cont'd)




Acem Asiran
slower
faster
(Ferahfeza)
Segah
Rast


(Ussak)
Rast