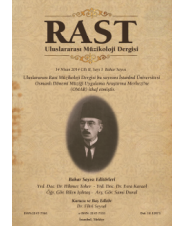




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MISIRLI AHMET: THE CLAY DARBUKA TECHNIQUE AND ITS PERFORMANCE ANALYSIS

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ABSTRACT

Although its roots are seen in ancient times and despite the fact that it plays a huge role in the historical developments of Turkish and world music, the darbuka and its performance have not been extensively taken under musicological studies. This article is about the performance analysis of the darbuka techniques developed by Misirli Ahmet and studied under the light of the fact that the existing musical discourse has been transferred from teacher to student through ages orally. Parallel to the cultural changes, the advancement of civilizations throughout the course of history, the emergence of the instrument has shown differences. Therefore the material of the clay darbuka has been the most important factor affecting the different techniques of playing the instrument. The reason why we emphasize on the performance analysis is that it is of fundamental importance to make observations and decipher its characteristics within the discipline of musical theory.

Keywords: Mısırlı (Egyptian) Ahmet, clay darbuka, split finger technique.

MISIRLI AHMET: TOPRAK DARBUKA TEKNİĞİ VE İCRA ANALİZİ

ÖZET

Kökleri antik çağlara kadar dayandırılmasına, günümüze kadar Türk ve dünya müziklerinin tarihsel sürecinde önemli rolü olmasına rağmen, darbuka ve icrası müzikoloji çalışmalarında kapsamlı ele alınmamıştır. Müzikal tekniğin ustadan çırağa sözlü aktarım ve görsel öğrenim geleneği ile iletilmiş olduğu tespit edilmiştir. Toprak darbuka çalgısı üzerinde şekillenen, darbuka icracısı Mısırlı Ahmet'in geliştirdiği tekniğin icra

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bağlamında analiz edildiği kısımlar vurgulanmaktadır. Tarihsel süreç içerisindeki kültürel değişimler ve uygarlıkların gelişmesine paralel olarak, çalgının ortaya çıkış süreci değişim göstermiştir. Materyali, icra tekniğinin değişimine etki eden en önemli faktör olmuştur. İcra analizine vurgu yapılmasının sebebi, toprak darbuka ile Mısırlı Ahmet tekniği arasındaki bağın önemi ile icra yapısıdır. Müzik teorisi disiplini düzleminde inceleme ve değerlendirme yapılması çalışmanın temel amaçları arasındadır. Çalışmanın belirleyici öğelerinden biri, darbuka icracısı olarak tekniği dünyada “split- finger technique” olarak bilinen, darbuka çalgısının icrasında yepyeni bir sayfa açan tekniğin analitik olarak incelenmesidir. Tekniğe dair hareketleri belirlemeye hizmet eden sembolik işaretlerle, standart tespit oluşturulması hedeflenmiştir. İncelenen metodik yaklaşımlarda herhangi modern notalama sistemine göre oluşturulmuş kapsamlı notasyona rastlanmadığından, tekniğe özgü vuruş ve hareketlerin oluşturduğu ritmik motiflerin notaya alınmasında tanımlayıcı ifadeler kullanılarak, teknik çerçevesinde çalgının nasıl icra edildiğini tanımlayan özel işaretlere başvurulmuştur. Çalgıya dair vuruşlardan türemiş ritimler yaygın geleneksel gösterimlerinden faydalanılarak, Mısırlı Ahmet tekniğinin etkileri ile birlikte analiz edilmiştir.

Anahtar Kelimeler: Mısırlı Ahmet, toprak darbuka, Mısırlı Ahmet tekniği (split finger technique).

INTRODUCTION

It is considered that the oldest examples of instruments date from 4000 BC from Mesopotamia. “After humanity first discovered music through the voice, the rhythm was incorporated with the help of the first example of the drum, made of wood and with skins attached to the both ends of its round shaped edges (Dinçol, 1999: passim).” It is seen that these instruments have largely been made of clay in different cultures. Especially besides Asia Minor and Near Asia, clay is known to be used by the Central and South America, Africa and Australia. Percussion instruments are known to form an important part of the most ancient instruments. As with almost all instruments belonging to the family of percussion from past to present, the drums seen in Anatolia (until around 1100 BC in the Babel civilization), Central Asia and North Africa are considered to be precursors to darbuka. Roman (Gypsy) musicians are largely responsible as a force in the spread of this instrument in the Middle East and East Europe. In ancient times we can also see wide drums and other forms of drums that could be forefathers of the goblet shaped drums. In ancient inscriptions goblet shaped drums can also be seen in figures. “A drum with a monolithic skin found in central Europe in the late Neolithic and early Bronze ages, within the context of modern drums seems to bear a striking resemblance to the Egyptian tabla which is played with hands and has gained popularity in North Africa, Middle East, Turkey, Andalucía and Balkans under different names (Aiano, 2006: 96-105).” Darbuka is considered to be a restructured Hittite instrument though certainly used much before Hittites as well. Also, Assyrian archeological remains also show that this instrument can be dated back to 1700 BC. Finally it should not be overlooked that since these artifacts are only remnants without any writing document value and that these should only be seen as wordless pieces of evidence. “While different nomenclatures have been applied to this instrument in different countries, the most common used terms are dümbek, darbuka and tabla. But the word tabla used here

must not be confused with the vessel drum of India (Hall, 2006:36).” Darbuka is an instrument used in theatric and classical music’s of some Middle East countries and also being extensively used in these countries’ popular music whereas it is most associated with belly dancing.

“Despite the fact that darbuka actually can reproduce all the time cycles, their variants, all forms of their melismas and many other things which the Ottoman-Turkish classical music writers have put into account, somehow this instrument is ignored in relation to kudüm, whereas it far surpasses it with its tonality and other possibilities and has largely been considered as being lowly, as an instrument appealing to popular music of the undistinguishable masses.” (Behar, 2008: 104) Darbuka has largely been named as dümbelek in the Turkish history and was not considered any further than a simple folk instrument due to its fragile body and tuning problems. Although it took a more mature standard shape in passing ages, it still was not used in Turkish classical music due to its sharp sound, over embellished playing methods and long resonations. Darbuka has only started gaining a place in Turkish music with the onset of 20th century but due to reasons we have given it found a more solid place within Turkish folk music. In the late 19th and early 20th centuries darbuka was also given space in some western classical music pieces. For example, one of the first pieces of music that the goblet shaped drums were being used was Hector Berlioz’ *The Trojans* (1869) where darbuka was played in the part of the Nubian Slaves’ Dance. “Darbuka has been a very popular instrument in Istanbul’s popular city music since 1930s. In Turkish classical music it was also used until the end of 16th century (Özalp, 2000: 161).” The instrument was first widely introduced to the professional musicians’ circles with Hasan Tahsin Parsadan (1900-1954) in the republic period. The clay darbuka form has initially been used in Arabic countries but with musical interactions it has also started gaining popularity among Turkish musicians since 1980s.

At first it was not met with much enthusiasm as it was almost impossible to play it with the resident technique of playing the copper Turkish darbuka. But after Misirli Ahmet has discovered his new playing technique which was a perfect fit for this instrument and as he elevated it up to worldwide level with impeccable virtuosity having his name heard internationally besides Egypt and Turkey, the instrument regained popularity and actually sidelined the copper darbuka. Darbuka actually has gained importance with the rise of the ethnic music’s especially since the 90s and with the spreading of Misirli Ahmet’s technique, the Egyptian clay darbukas came to be in demand in Turkey.

This technique is very different than the “fiske” technique that was being used before because the curvy rim of the clay darbuka (known as tabla in Arabic countries which also is the name given generally to drums and also as dümbek) is radically different than the copper darbukas but with Misirli Ahmet’s technique its practice has been accepted and popularized. We have previously stated that despite the fact that this technique has such an indelible effect over the darbuka instrument and its practitioners, there has not been any extensive research on this issue before. This is mostly because this instrument has been overlooked and looked down upon by the academic music circles and also by a part of the public despite the fact that it has been for many ages all along. With this study, the darbuka instrument and issues concerning its practice have been aimed to be opened to academical discussions. In this research, practical and theoretical musicology, sociological and anthropological music theory and field research methods have been applied in order to

form the conceptual structure of the study in conjunction with the integrative aspects of different disciplines.

METHODOLOGY (PRACTICAL AND THEORETICAL)

Fieldwork+participant observation (anthropology): These are made up of an arrangement of ethnographical texts which have been derived from the data emanated from the visual and aural recordings done in various fields of research. The analyzed subject which is the main instrument that Mısırlı Ahmet's technique has been developed, the "clay darbuka", has been studied under the tutelage of Mısırlı Ahmet himself, therefore the research has been done with the "learning by doing" methodology. Musical analysis=descriptive notation+performance characteristics (music theory): As there are no comprehensive notation system within today's readily available methodic approaches that would match the needs of Mısırlı Ahmet's technique, it has been indispensable to come up with new special symbols in order to express the different strokes of the finger. The movements and strokes connected specifically with this instrument, its performing properties and the rhythms that were derived have all been analyzed both under traditional and Mısırlı Ahmet's styles. Qualitative research (sociology and anthropology): As the purpose of qualitative research is to understand and establish the true results of the study as they exactly are, the applicability of the notes and symbols which were devised in order to understand and enunciate the stroke properties of the technique have been tested within the performance analysis. Comprehension: Conceptual structure that includes inductive hypothesizes in the element of integrated factors of various fields.

THE BRIEF HISTORY OF DARBUKA

It is still observed in many different cultures that some drums are made of clay based materials. Especially in Asia Minor and Anatolia, as well as Central and South America, Africa and Australia continents, clay is known to be used in the construction of percussion instruments. In this context, the oldest known family of instruments is percussion instruments. It is seen that in the Dionysian tragedy plays, various forms of drums, such as dümbelek and tambourines have been used in the Sardes province of Manisa and we understand that these are instruments of Anatolian origin. Dionysus himself has taught the Indians how to celebrate the deities by playing cymbals and dümbelek. According to the information obtained from different sources, the term we use in today's Turkish "malak gibi yatıyor" (to lie like a malak) actually is a transfigured version of the expression "balak gibi yatıyor". Balak was a huge drum of gargantuan size, almost impossible to move from its stand, used way back in the Sumerian civilization, utilized in temples for various religious ceremonies. The word "Du-Bala" has transformed into "dümbelek" today. Therefore drum and dümbelek are instruments of Asian traditional origins. (Formerly, in ancient times, Anatolia was simply referred as "Asia" but in time as the rest of Asia came to be better known, Anatolia was henceforth named as "Little Asia" (Asia Minor).

The prehistoric wide drums and some other Mesopotamian rooted goblet shaped-like prototypical drums were drawn as goblet shaped drums in ancient inscriptions. Darbuka's root is based on antiquity. In Bohemia (old Czechoslovakia region) two large size clay-based goblet shaped drums were discovered and one of the most interesting things about

them was how the skins were attached to the drum heads. The skin was attached by ropes, hooked and affixed over protrusions of clay or the drum head was tied to the body with ropes or was fused with the body. "Even today, a similar technique can be seen in Africa and elsewhere on the percussions made of wood (Hall, 2006: 32)." Essentially, darbuka is a member of the goblet shaped family of drums from Northern Africa which some other widely known percussion instruments such as dunun (commonly named as the talking drum) and djembe also belong to. When these instruments crossed the Sahara over to the Mediterranean coast of North Africa and reached the countries of Morocco, Tunisia, Libya and Algeria (the group of countries commonly called as the Maghreb) their goblet shape has turned into the vase shape. Although their body figure and the overall height (variable from 14 to 46 cm.) is quite diverse, they all feature a hollow body clay based goblet shape. This little model was generalized by the Arabs. While these drums are now extinct in Western Europe, they are the main drum of the Islamic world today.

Today's modern darbuka of North Africa and the Near East, from Morocco to Iran, even as far north as Bulgaria, is made of metal or clay. Ceramic goblet shaped drums are extremely popular in Middle East and North Africa. For example, the small size ceramic darbukas of Tunisia named the "findık (walnut) darbuka" are cooked at a high temperature giving way to a harder end product, with a camel skin attached and is 3 to 5 cm. smaller than the "solo darbuka". Goblet-shaped drums are also seen outside of the Middle East but rather than clay these are usually made of wood or metal. With varying conditions of natural ingredients, the playing techniques of these instruments have also changed. Social status, historical and cross-cultural use, different multicultural pluralistic perspectives and characters and the fact that these interactions cover a wide range of time period makes it difficult to draw a cultural map. When concentrating on rhythmical structure which is one of the basic elements of music, as styles of performance on this instrument differ from musician to musician, we should perceive these differences in attitude as stylistic richness's instead of producing strict patterns of understanding.

Darbuka is the modern Turkish equivalent of the word "darbuka" used in Arabic-speaking countries. It is thought to be coming from the word "darb" which means "to hit" in the old Ottoman-Turkish and it is considered as a foreign word despite its use in the modern day Egyptian Arabic and it does not appear to be a very old word in Arabic language. It also seems to be also more likely to be derived from the Arabic word "darba". "This 'pounding' action of the fingers on the skin may come from the Arabic 'darba' which means "repeated blows" (Thomas, 2009: 48)." "It has been named as dūnbek, dūmbelek, dōnbet, tōmbelek, deblek, deplek in various sources and also with such names as darbeki and debulak by the Azeri Turks (Özalp, 2000: 161)."



Figure 1: Dümbelek (Turkey)

According to Farmer, such modern words like dūnbek and (ku)dūmbelek remind us "dunbalak" which also comes in the form of some percussive like the metal bodied davul, timbale, kōs (kettle drum) in the famous diaries of Evliya Çelebi (17th

century) and Evliya Çelebi has specifically mentioned clay pot dümbelek (timbale). It has been first written by him that earthenware style of percussion making had been done in Egypt. “Clay pot dümbelek has been invented in Egypt and the “Mahmil” guards of the pilgrimage convoys play it as they are progressing towards Mecca. Turks call it as dumbek along with another type of nakkare (Farmer, 1999: 16-7).” Although copper based darbukas are widely being used by the musicians in Istanbul, the dümbelek which can be observed in figure 1 is still widely seen in the rest of Turkey, mainly except Eastern Black Sea, and it is being manufactured by many local artisans all over Turkey, especially in central Anatolia.

Dimensions of Clay Darbukas

The family of clay darbukas can be observed under three main categories named as “solo”, “sumbati” and “dehollo” from the smallest size to biggest. Today personally preferred sizes can surely be ordered but the dimensions of three main forms of darbukas are stated below. The smallest one, solo clay darbuka’s height is around 44-45 cm. from the tail to the neck with a rim diameter of 29-30 cm. and skin diameter of 22-23 cm. The mid range bass darbuka is called the sumbati and its height is 52-53 cm. with rim diameter of 35 cm. and skin diameter of 24-26 cm. The big size bass darbuka, the dehollo has a height of 57-58 cm. Its rim diameter is 38-40 cm. and skin diameter of 27-29 cm. Figure 2 and 3 showcase these dimensions in order.



Figure 4: Tuning lamp



Figure 2: Three sizes of clay darbukas (Egypt)

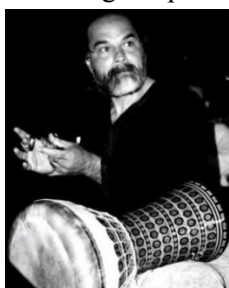


Figure 5: Misirli Ahmet and clay darbuka

	Solo	Sumbati	Dehollo
Height	44-	52-53	57-58
Rim diameter	29-	3	38-40
Skin diameter	22-	24-26	27-29

Figure 3: Dimensions of three clay darbuka sizes

Clay darbukas are formed when four basic elements of earth, water, fire and air are combined successfully. The earth is kneaded with water, and then the shaped body is dried in the air and heated under fire. Natural skin (goat etc.) is used and explained previously, it is tied tightly over the rim. In humid air as the skin lets itself down the darbuka gives a lower register of sound and in dry air, the exact opposite. Tuning of the clay darbuka is very different compared with metal bodied darbukas and is being done either with a tuning lamp or the sun itself. The changes in tuning due to facts like changes of temperature in weather and humidity is a problem and the lamps developed by the Egyptian clay darbuka manufacturer's attempts to solve this problem. As seen in figure 4, this apparatus is made up of a tripod holding up a socket holder with the lamp on top. When the lamp of the apparatus is turned on the heat generated by it dries the humidity inside and this low heat also helps the skin to stretch to higher tones. Lowering the light inside with a controller unit or completely switching it off will bring back a lower register. Surely a very high powered may damage the skin therefore a 45 watt lamp is usually recommended. The earthenware nature of the clay darbuka and its natural skin definitely makes it give a more natural sound and tonality. Also, the fact that even the body of the darbuka excluding the skin care can offer different tonalities provides a very wide range of tones.

THE MISIRLI AHMET TECHNIQUE ON CLAY DARBUKA

The flexible approach taken in the learning process of Misirli Ahmet's technique and the pieces of music which are added occasionally resulting from improvisation act as a parallel and result in adding further richness of free expression. In order to objectify the study, style and phrasing differences of performance have been overlooked and envisaged logically. Misirli Ahmet's technique is a vehicle of transformation in a broad sense as well as being a school of interpretation because the expression of the artistic creativity is the essential factor in determining the immaculateness of the technique's usage. The fact that the existent technique originally does not need a particular system may be understood as totally alien to learning and transference disciplines, it is quite important even only to construct a base and carry it to a textural plane. Misirli Ahmet (seen in figure 5) commits his music only to memory and teaches the student in the same way, therefore our effort here should only be seen as a symbolic transference.

In this study, the Misirli Ahmet technique has been symbolized with various signs in order to visualize the special strokes and figures in clay darbuka performance. Truly deserving a solid analysis, Misirli Ahmet's technique which he conceptualized single handedly with a qualitative free will, surpasses the already evident Turkish and Arabic playing styles and has been analyzed technically here for the first time. This study is also aimed as an academic approval of the Misirli Ahmet technique which has surpassed the older styles standing as the sole alternative to them opening up a brand new age in Turkey and the world with its experimental approach. This method employs the index and ring fingers of the left hand (if the use is right handed. Reverse is possible for left handed players) and can be considered as a school in itself as it has greatly enhanced the vocabulary of expression by incorporating both the fingers and the wrist of the hands giving way to previously unthinkable speeds in performance. Misirli Ahmet developed this technique thinking that an instrument would never capture freedom if it keeps playing already know memorized patterns. The nub of this technique is the fact that these two fingers facilitate various

melismas. As the technique features the splitting of the fingers when playing it has known to become as “the split finger technique” in other parts of the world. Today a huge part of the clay darbuka players use Mısırlı Ahmet’s technique. This technique has vastly enriched the expression range to the basic sounds of “düm” and “tek” maintaining an impressive position to the performer. Düm sound is maintained by hitting the very middle of the skin with the palm and tek is produced by a single finger stroke over the rim at the top of the skin. The first mentioned sound provides the base and is played by striking the middle. The second sound(s) is/are usually used for embellishments. The index and ring fingers have a key role in this technique which Mısırlı Ahmet’s been continuously trying to give more depth.

The opposite movements of the fingers maintain a harmonic balance which gives way to forming the rhythms themselves. In order to explore new sounds Mısırlı Ahmet uses various hand and finger movements and frequency cutting techniques. Especially, as a darbuka player his use of hand and finger movements independent of one another is very impressive. As sometimes the movements of the fingers resemble a butterfly flapping its wings, this technique also is named as the butterfly technique mostly by the Roman (Gypsy) musicians. The aspects which must be evident in writing down music are creating specific signs and maintaining a relationship and consistency between them. If there has not been any need for some signs that would indicate unique to the technique, it doesn’t mean that they will not be of use anymore neither it is expected of them to be perfect. The aim here is not to interfere with the established education style of this instrument in its improvisational context but is to set a standard determination in the beginning. But while stressing that the interpretation would never be standardized, it should be objectified over the compositions without narrowing freedom of expression. “One of the fundamental duties of the science of music is to find out and tell what do the notes mean within the time frame they were written and have them transferred into understandable symbols. Naturally the science of music serves the performing and applying musician in this way. Performing a musical piece and academic research are two aspects of the same search.” (Barzun, 1992: 8)

DISPLAYS OF STROKES

The beats and strokes on the clay darbuka along with the rhythms developed according to the Mısırlı Ahmet technique have been analyzed both by traditional methods of playing and affects of Mısırlı Ahmet's way of playing. For showing the strokes, a two lined percussion stave has been preferred. The notations are done for the right-handed performer (displays must be perfectly reciprocated for the left-handed player). For the strokes done by the right hand, the branches of the notes have been shown downwards and around the lower line; for the strokes done by the left hand, the notes' branches have been shown upwards, around the upper line. The symbols L and R are used to indicate which hands do the movements (again, from a right-handed perspective. Must be reciprocated for the left-handed person). Some classical western notation symbols (as in glissando), some embellishment notations and some other symbols used in other percussion instruments' notations (like "slap") have all been incorporated for a better quality of display. When some other variants of a major stroke are in question, these have been notated with abbreviations (like D1, D2 etc. for variants of the "düm" sound). Movements and strokes that belong only to the Mısırlı Ahmet technique have been shown with some appropriate letters, numerical symbols and abbreviations for an easier understanding. Letters symbolizing strokes over the

notes (e.g. "T" letter for the "tek" stroke), symbols for how the sound must be produced (e.g. a "+" if the stroke is of closed) and/or numbers for which fingers must be used have all been used.

The “Düm” Strokes

In learning to play darbuka initially and also listening to it in the very first time the most striking sound happens to be the bass sound named as “düm” (the “ü” sound, “u” with an umlaut, is one of the letters of modern Turkish alphabet and its sound is pronounced like the word “über” in German). It has been shown at the below scale and with its tail looking down since it symbolizes a bass sound. It’s played on the darbuka with the right hand’s palm with all fingers firmly closed with each other. It’s shown with capital D and stated with an (O) (open) to indicate the desired sound to reverberate. Other than this standardized version, other düm’s discovered by Misirli Ahmet have been shown with (+) (close) symbol. As examples, such moves like only right hand being open left and right hands separately closed and both hands closed together have been shown in figure 6.



Figure 6: Düms

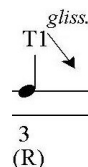


Figure 8: Meow tek

The “Tek” Strokes

Second striking fundamental sound after düm is the sharp “tek”, produced by finger strokes and represented on the upper scale with their tails looking upwards. On the right hand tek stroke, one should strike over such that the middle finger (3) comes over the rim where the skin meets the edge. On this move actually all three fingers (index (2), middle (3), ring (4) of the right hand touches the instrument. Misirli Ahmet’s tek strikes are shown with a T, done with the index and ring fingers. These are used especially to do trills (also named as “trr” in Misirli Ahmet’s jargon). Figure 7 shows six different variations of tek strokes with right hands 2nd, 3rd and 4th fingers and left hand’s index and ring fingers.

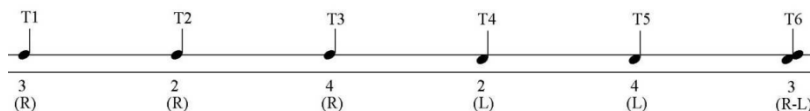


Figure 7: Teks



Figure 9: Slap

Other than these, Misirli Ahmet produces a glissando sound which is produced by striking the very meeting point of the rim and skin with the middle finger of the right hand and just gliding the finger without intervening. This sound, when the move is

done properly, produces an effect rather like a cat’s cry of “meow”, hence named as “miyav” (meow), symbolized in figure 8.

The Slap Stroke

This move has been stated just over the below line in order to differentiate from düm. It’s played with the palm of the right hand with closed fingers giving the thumb a slight curve hitting the skin as if slapping it. It’s represented with capital (S) and the X symbol, shown in figure 9.

The “Cutting” Stroke

This has been shown on the middle of the below and down lines and it’s produced by using both hands. This is done to instantly cut the frequency done by the left hand’s tek, with the sudden intervention of the right hand. Represented with small (k) and symbolized with (-), this move is shown in figure 10.

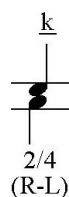


Figure 10: Cutting

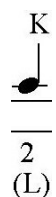


Figure 11: Kik



Figure 12a: Sweeping



Figure 12b: Sweeping

The “Kik” Stroke

This is a very sharp sound produced by a sudden and hard hit right over the rim of the instrument done at a roughly 45 degree angle in this technique. This has been represented with capital (K) and shown with a dash over the above line at figure 11.

The “Sweeping” Movement

Rather than being a stroke, this actually is an effect sound produced by either sweeping the tips or the nails of the fingers over the skin. To represent this we have chosen

to use the lying S (~) symbol and symbolized with a dash at the below part of the down line and note with a dash on seen at figure 12.

PERFORMANCE ANALYSIS

Mısırlı Ahmet embodies a musical attitude where he has amalgamated all the influences he has been under in a unique musical style of his own firstly through internalizing his country's cultural heritage, then discovering new personal dynamics where he has successfully fused traditionality and originality concepts. While concentrating on the rhythmic structure which is one of the basic aspects of music, rather than coming up with standard patterns, a need to decipher different rhythmic sentences which found a body with the performance analysis and evaluate the interpretation and style differences as musical richness imposed itself. The importance of the finger movements and strokes which utilize a very clear and effective usage on long improvisations and ornamentations as well as its importance on the off beats are essential in understanding Mısırlı Ahmet's performance technique and this has been put forth in detail with this analysis.

Performance Analysis of the Misirli Ahmet Technique

Darbuka's social status, its historical and intercultural usage and the fact that a long period of time is covered within a multicultural character of pluralist perspective makes it hard to map it out culturally. While being concentrated on the rhythmic structure which is one of the fundamental elements of music, as the performance recordings differ from musician to musician, it's important to decipher the different rhythm sentences with the thought in mind that these are actually richness's of attitude and phrasing. Composition and performance examples composed by Misirli Ahmet have been examined in this study and as a result new formations and musical changes have been determined. While these determinations are taking place, we have stressed on several differences and taking down the notes on paper have been done with these in mind. Here music, as the subject which defines the cultural richness has been the vehicle to express thoughts and emotions of its composer Misirli Ahmet appearing to him as instantaneous inspirations of rhythm sentences will eventually either change or vanish with the end of time and performance. This study has been taken in order to remember and transfer the musical formation towards the future throughout its historical process. Presently the darbuka repertoire is carried merely on memory, therefore, as the music history also shows, this brings many difficulties and we tried to overcome this with the present methods. The difficulty we have tried to overcome is to bring different perspectives for the conceptual structure since the present methods meet the needs only partially. In the Misirli Ahmet technique's performance analysis, the similarity method has been preferred rather than comparison method and it reached its shape through determining the truth rather than correctness. It should be observed in its unique and independent way. When taking down the performance analysis to notation, it has been decided that the notation system used for percussion should meet the needs and that it should be written throughout in the same system. Generally the variations of Turkish, Arabic, Indian, Latin and Spanish rhythms which gave direction to Misirli Ahmet's music career along with Misirli Ahmet's compositions in 4/4 and 9/4 time signatures have been taken as basis. Rhythms are explained with the strokes and movements which are defined with their

proper notes and symbols. Therefore, despite the subtleties related to learning the instrument on a one to one basis is partially lost, we tried to give a solid idea about Misirli Ahmet’s performance analysis.

Vahde Rhythm

This is one of the Arabic rhythms and takes its name from the Arabic word “wahed” this simply means “one”. The main reason this name is given to this rhythm is that it’s considered and ordered as the very first rhythm in Arabic music. This rhythm is frequently heard in Egypt and the Levant today (Racy, 2010: passim) and has several versions ranging from simple to extensively embellished styles. Figure 13 shows how it is performed in the Misirli Ahmet technique.

The musical score for Vahde rhythm is presented in 4/4 time. It is divided into three sections: **Başlangıç** (beginning), **Orta** (middle), and **İleri** (end).
Başlangıç: Starts with a D1 note. The first measure has a 2 (R) 2 (L) pattern. The second measure has a T2 T4 pattern. The third measure has a T5 pattern. The section ends with a double bar line.
Orta: Starts with a T4 T5 pattern. The first measure has a 2 (L) 4 (L) pattern. The second measure has a 2 (L) pattern. The third measure has a T5 T4 pattern. The fourth measure has a T5 T4 pattern. The section ends with a double bar line.
İleri: Starts with a T4 T5 pattern. The first measure has a 2 (L) 2 (L) 4 (L) pattern. The second measure has a T4 pattern. The third measure has a T4 pattern. The fourth measure has a T4 T5 pattern. The fifth measure has a T4 T5 pattern. The section ends with a double bar line and a final note marked with an 'S' and '(R)'.

Figure 13: Vahde

“Sıkısık-ta” Rhythm

One of the unique rhythms by Misirli Ahmet, the name was given by his students taking inspiration from the sweeping sound effect applied when playing. Figure 14 shows how it is performed in the Misirli Ahmet technique.

The musical score for Sıkısık-ta rhythm is presented in 4/4 time. It consists of four lines of notation.
Line 1: Starts with a D1 note. The first measure has a 3 (R) pattern. The second measure has a 2 (L) pattern. The third measure has a T4 pattern. The fourth measure has a T4 pattern. The fifth measure has a Re(ra) 14 15 pattern. The sixth measure has a D1 note. The seventh measure has a T1 pattern. The eighth measure has a T1 pattern. The section ends with a double bar line and a final note marked with a 'k' and '(R-L)'.
Line 2: Starts with a T4 T5 pattern. The first measure has a 2 (L) 2 (L) 4 (L) pattern. The second measure has a T4 pattern. The third measure has a T4 pattern. The section ends with a double bar line and a final note marked with an 'S' and '(R)'.
Line 3: Starts with a D2D3 pattern. The first measure has a 3 (R) 2 4 (R/L) (L) pattern. The second measure has a T1 T4 T5 pattern. The third measure has a 3 (R) pattern. The fourth measure has a 3 (R) pattern. The section ends with a double bar line.
Line 4: Starts with a 3 (R) 2 4 (R/L) (L) pattern. The first measure has a 3 (R) pattern. The second measure has a 3 (R) pattern. The third measure has a 3 (R) pattern. The section ends with a double bar line.

Figure 14: Sıkısık-ta

Rumba Rhythm

One of the examples from the Latin rhythm family, its root goes back to Cuba with many enjoyable rhythms connotating many dances. It's a Latin American rhythm applied either in 2/4 or 4/4 time. Within 4/4, its fourth beat is punctuated. Figure 15 shows how it is performed in the Misirli Ahmet technique.

The figure displays three variations of Rumba rhythm in 4/4 time, labeled "Varyasyon 1", "Varyasyon 2", and "Varyasyon 3". Each variation consists of a melody line and a bass line. Varyasyon 1 starts with a melody of quarter notes and eighth notes, and a bass line with a 4-beat pattern (4(L), 2(L), x(R), x(R)). Varyasyon 2 has a melody with eighth notes and a bass line with a 2-beat pattern (2(R), 2(L)). Varyasyon 3 has a melody with eighth notes and a bass line with a 2-beat pattern (2(L), 3(R)). The notation includes various musical symbols like "K", "T5", "T4", "s", "d", "f", "mf", and "ff".

Figure 15: Rumba

“Tihai” Rhythm

A tihai is a form of short cyclical rhythm structures, almost like very short compositions extensively used in Indian classical music. Although they don't have very rigid and unchangeable structures they actually follow a route. Besides being easily employed as bridges between other percussion instruments or other instruments within compositions or improvisations, it can also stand on its own as 'composed flow of rhythms'. They mainly feature rhythmic figures which are repeated triple and they may showcase a flow like an introduction, development and conclusion. As soon as its concept is settled in the mind, tihai's can be used in any percussion music. Its roots are in India but it doesn't necessarily have to belong only in Indian music (Saxena, 2008: passim). Tihai is played usually three times being either at the beginning or at the end of the cyclical rhythm base of "tala" (Bailey, 2001: passim). In its simplest form it's a triple repeat of a melodic, rhythmic and text material (when accompanied with vocal music). It's a variant of one or many of the differentials which are commonly seen in performance. This variation, when improvised tihai's are in question, also includes the rhythmic group itself so that it may conclude at the

correct time. For instance it may be easily used in relation with some melodies and may feature syncopations. There's a general variant which is attained by sliding the punctuations of the second units to the unpunctuated notes and a return to the main beat on the third. Usage of silent notes between units is also another factor. There may be different techniques and styles employed by different musicians varying with their own technical performance capabilities. Tihai's are widespread in syllabic styles. But a syllabic style doesn't necessarily have to be used as a tihai. Tihai is a very common form used in percussion instruments. A tihai form showcases an example of improvisation. Skipping of syllables work as a conjunction (Clayton, 2000: passim). Figure 16 shows how a tihai is performed in the Misirli Ahmet technique.



Figure 16: Tihai

“Çiftetelli” Rhythm

It's widely known that this rhythm is much more used by Turks and Greeks rather than Arabs. There's no definite information on whether it's an Arabic rhythm or not. It is also considered that the Greeks have borrowed this rhythm from Turks since the main three rhythms used in Greek traditional music which are Tsiftetelli (çiftetelli), hasapiko (kasap havası) and zeybekkiko (zeybek) and their associated dances are also within the common ground of Turkish and Greek music and the names of the rhythms are linguistically Turkish rooted. Çiftetelli (meaning “the twin stringed”) takes its name more from the melodic tradition as in the past it was usually played with the twin stringed violin. There are variations of çiftetelli played with different percussion settings. It's usually used as a basis over modal vocal improvisations but Misirli Ahmet uses the rhythm itself for its own sake and performs it as seen in figure 17.

“Bulerias” Rhythm

Bulerias is chosen as one example from the Spanish rhythm form being a fast paced Flamenco dance rhythm. Traditionally it's a rhythm in the time signature of 6/8 but as seen in figure 18, it has been interpreted in 9/4 time signature by Misirli Ahmet.

“Final” Rhythm

When analyzed with respect to the 16th beats on the left hand, it has been grouped as 9+7+9+11 and is performed as seen in figure 19.

The musical score for Çiftetelli is presented in two systems. Each system consists of two staves, D1 and D2, with a grand staff bracket. The time signature is 4/4. The first system includes dynamic markings of *f* and *p*, and fingerings such as 3 (R), 2 (L), 4 (L), 2 (R-L), and X (R). Trills are marked with T1, T4, and T5. The second system features a trill marked T1, T4, T5 and fingerings 3 (R), 2 (L), 4 (L). Both systems include first and second endings, indicated by brackets and numbers 1 and 2.

Figure 17: Çiftetelli

The musical score for Bulerias is in 9/4 time and consists of two staves. The first staff includes dynamic markings of *f* and *p*, and fingerings such as 3 (R), 2 (L), 4 (L), and 2 (R-L). Trills are marked with T1 and T4. The second staff includes fingerings 3 (R) and 2 (L). The score concludes with a repeat sign.

Figure 18: Bulerias

Figure 19: Final

CONCLUSION

This work has been assembled by using field research and musical analysis techniques in order to determine the effects of Misirli Ahmet's technique over the clay darbuka. The emerging point of this work has been to conjure up methods of sociological and anthropological research methods and include new fields of study to this research with contributions from different disciplines. As some of the borrowed research methods have been rooted in sociology, anthropology with the study case being within the field of musicology, some of the differences that come naturally in application, have been shaped according to the case at hand. During the course of this work, under the light of all this information, some dynamics parallel to music have also been utilized. There also has been an effort to as a small step to open a debate on the possibilities of carrying the training of the darbuka instrument to academic education and find itself a new ground academically.

The studied case of clay darbuka has also gained a new dimension with the new social changes over its social status especially under the fact that Misirli Ahmet's technique has been shaped exclusively on this instrument. Therefore an analytic study has been put forth which links technique to its reflection on performance after an observation of inevitably limited number of other studies had been done, bordered by the most definitive properties of Misirli Ahmet's idiosyncratic clay darbuka technique. So henceforth new studies would be realized in order to determine frequencies with the help of a register chart as each timbre attribute would be determined acoustically with spectral analysis and its initiations. Although the study's aim is not to come up with a new instrumental method, it's important to showcase an approach that would support the improvisational nature of the technique as to sustain the basic qualifications of the verbal transference tradition, to preserve and also to keep it away from disappearing. Therefore, different and new methodic approaches were taken to determine the strokes unique to this technique.

Darbuka playing, as well as its history has always been verbal with no written documents behind, some performances have been take down as sheet music with the help of musical analysis methods from the view of performance technique observations. Symbols placed above and underneath notes have been devised to help define some subtleties unique to the instrument's performance technique. Finally, all resultant analysis has been put forward with their evaluations. The methods used in the study have been supported with

music theory and all resultant information and arrived determinations have been evaluated on this base. Besides the fact that a serious change has been happening all the while and has kept its continuity should be handled separately, the dynamic nature of Misirli Ahmet's technique depends on its improvisational nature. The written notation displayed here is not the essence or the very self of Misirli Ahmet's music but rather merely an action determining the boundaries of the performance besides the area of freedom brought about by musical practice.

Field research which is one of the sociological and anthropological qualitative methods and research techniques and musicology's music theory analysis methods have been the articulated methods under the framework of the performance analysis of the clay darbuka performance technique developed by Misirli Ahmet. The binding essence of all these methods has been taken as a basis in this research. All findings have been processed within this context and the theoretical basis of the research has taken shape according to it. Briefly, this work is a beginning aimed at opening up important perspectives along with many discussion topics as per the relation between musicology and its related disciplines as this instrument has been neglected for ages and no serious observation has been done despite its undeniable importance throughout the Turkish and world music history. The study also showcases the change that has taken place in the social status of darbuka in Turkey due to Misirli Ahmet's efforts. All aspects concerning the instrument have been evaluated with several differentials like performance etc. under the subject of clay darbuka and Misirli Ahmet who has been the biggest source of acceleration in its change. Therefore the theoretical framework of the study has been formed with an analytical approach in the field of musicology.

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