

A LECTURE RECITAL WITH A COMPREHENSIVE STUDY ON THE CONTRIBUTIONS  
TO CONTEMPORARY CLASSICAL GUITAR REPERTOIRE BY FOREIGN CLASSICAL  
GUITAR ARRANGER-COMPOSERS WHO LIVED IN TURKEY AND WERE  
INFLUENCED BY TURKISH MUSIC

by

Ahmet Onur Alakavuklar

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
May 2020

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

---

Brent Gault, Research Director

---

Ernesto Bitetti, Chair

---

Luke Gillespie

---

Petar Jankovic

April 10, 2020

*To my dear wife Melene,  
My Family Mehmet, Esen, Ozan, Deniz and Doruk.*

## **Acknowledgements**

I would like to thank Maestro Ernesto Bitetti for all of his mentorship, support and familiarity throughout my doctoral studies. As an international student away from home, Maestro welcomed me into this department and made me feel at home.

My research director, Dr. Brent Gault for constant guidance and patience. I would also like to thank my committee members. Petar Jankovic and Dr. Luke Gillespie. This project would not have been possible without the support of my colleagues, professors, and friends.

# Table of Contents

Acknowledgements.....	iv
Table of Contents.....	v
List of Examples.....	vi
List of Figures.....	viii
List of Tables.....	ix
Introduction.....	ix
Chapter 1: The Similarities & The Differences in Turkish and Western Music.....	6
Music Theory - Maqams vs. Scales and Monophony vs. Polyphony.....	6
Performing Techniques in Turkish Instruments and Western Instruments.....	14
Differences and Similarities in Musical Style in Turkish and Western Music.....	17
Chapter 2: Ricardo Moyano, Carlo Domeniconi, Paul Dwyer.....	21
Biographies of the Musicians.....	21
Compositions and Arrangements of the Musicians on Turkish Music.....	25
Comparisons of the Selected Non-Turkish or Western Classical Music Compositions.....	46
Conclusion.....	51
Bibliography.....	53

## List of Examples

Example 1.1: Examples of Tetrachords(left) and Pentachords (right) .....	6
Example 1.2: The similarities between Western Modes and Turkish Makams.....	8
Example 1.3: Turkish Music Notation Sample, Acaba Şen Misin Kederin Var Mı?.....	12
Example 1.4: An example for Imitative Polyphony .....	13
Example 1.5: Ricardo Moyano's <i>Kara Toprak</i> arrangement by Âşık Veysel.....	15
Example 2.1: Carlo Domeniconi's Variations on an Anatolian Theme, 1 <sup>st</sup> Part - Theme.....	27
Example 2.2: Ricardo Moyano's <i>Uzun ince bir yoldayım</i> , mm.1-19 .....	29
Example 2.3: Ricardo Moyano's <i>Uzun ince bir yoldayım</i> , mm. 34-51 .....	30
Example 2.4: Huseyni makam in modal center of A(LA) by Ünal Bakhobi.....	32
Example 2.5: Ricardo Moyano's <i>Kara Toprak</i> , mm. 71-79.....	33
Example 2.6: <i>Yemen Elleri</i> Turkish Folk Music Lead Sheet.....	35
Example 2.7: <i>Yemen Elleri</i> by Ricardo Moyano mm.24-28.....	36
Example 2.8: <i>Yemen Elleri</i> by Ricardo Moyano mm. 52 .....	36
Example 2.9: <i>Schnee in Istanbul</i> mm. 1-2-3-4 & 21-23 .....	38
Example 2.10: First movement, Moderato of Koyunbaba, mm.1-6 .....	41
Example 2.11: Second movement, Mosso of Koyunbaba, mm.19-28 .....	42
Example 2.11: Second movement, Mosso of Koyunbaba, mm.19-28 .....	42
Example 2.12: Third movement, Cantabile of Koyunbaba, mm.113-121 .....	43

List of Examples (cont.)

Example 2.13: Final movement, Presto of Koyunbaba, E section – the bridge .....	44
Example 2.14: Final movement, Presto of Koyunbaba, Harmonic strumming section.....	45
Example 2.15: Solamente Una Vez by Ricardo Moyano mm. 1-10.....	47
Example 2.16: Bosse Triste by Carlo Domeniconi, mm. 1-4.....	49

## List of Figures

Fig 1.1: The Key for accidental signs for Makams in modern notation .....	6
Fig 1.2: Tolgahan Çoğulu and his Adjustable Microtonal Guitar .....	9
Fig 1.3: Representation of melodic structures by Catherine Schmidt Jones.....	11
Fig 1.4: Turkish Folk Dances and Songs Distribution on the map.....	18
Fig. 2.1: The cover image of the <i>Schnee in Istanbul</i> book of Carlo Domeniconi .....	39



## **List of Tables**

Table 1: Some of Ricardo Moyano's Musical Influences in his late 2000 recordings .....	48
Table 2: Carlo Domeniconi's Musical Influences besides Turkish Music .....	50

## Introduction

In this paper, I will examine three guitar arranger-composers who have changed my perspective about guitar music; three life stories that involve guitar in the core of their lives within multiculturalism. These non-Turkish musicians, Carlo Domeniconi, Ricardo Moyano and Paul Dwyer all moved to Turkey at some point in their lives and were influenced by Turkish music and cultural traditions. Here I investigate how all three musicians were influenced by and incorporated Turkish cultural values and musical traditions into their own musical styles. Their interpretations, compositions, arrangements, and performances have helped Turkish Music to become more popular and accessible world-wide.

The first arranger-composer that I explore is Carlo Domeniconi. When I was a sophomore in high school, I attended a guitar festival that was being organized by my private instructor in late 2000s and the festival was named after Carlo Domeniconi. I did not realize until that moment how important Carlo Domeniconi was for the guitar community. I had the privilege of playing for him in one of the masterclasses and saw him perform his own solo pieces and his concerto with *Bağlama* (a Turkish folk music instrument) *Op. 29 Concerto di Berlinbul (No. 4) Berlinbul*<sup>1</sup> This event opened a new world for me as a young musician, since it was a fusion of the best of the worlds that I knew of so far, Turkish Music and Western Classical Music. It illustrated the cultural bridge that I had heard about all my childhood in Turkey, East meeting West, performed live in front of me with a symphony orchestra. I still remember how much I was influenced by that concert; this led me to decide to become a professional guitarist. Carlo

---

<sup>1</sup>Mehmet Gürgün, "İcimizden Biri Carlo Domeniconi", *MAVİ-NOTA e-Music Newspaper*, April 7, 2008, <https://www.mavi-nota.com/index.php?link=duyurular&no=446>

Domeniconi's concert left me with the questions of how two totally different musical genres can be combined, and how these composers and musicians were able to successfully fuse these ideas and cultural traditions into a new musical style.

The next guitarist that I discuss is Ricardo Moyano. I participated in a masterclass with him when I was fourteen years old. I remember him improvising over Turkish melodies with Brazilian rhythms, and he spoke about how surprisingly similar these musical styles were. I interviewed Ricardo Moyano in Istanbul for this project in 2017. Moyano stated that he believes guitarists always want to be categorized as either jazz, classical, ethno-musical or folk performers. He believes that guitar should not be placed in any of the categories, because it has its own unique genre of music, which he simply calls guitar music. Following the interview, I was intrigued by his ideas on guitar music; the idea that the guitar should not be placed in a category resonated with me.

The last guitarist-arranger that I explore is Paul Dwyer. Dwyer is an important figure for both musical novices and experienced musicians in Turkey. He is a traveler from Liverpool who wears Scottish national skirt, speaks Turkish while playing Turkish folk instruments, and sings Turkish folk songs in cities of Anatolia, as well as other parts of Turkey. After listening and watching videos of Paul Dwyer, I was extremely amazed how Dwyer learned Turkish culture, musical practices, and became a part of the Turkish culture.

For my final project, I wanted to learn more about how each of these three musicians have been influenced by Turkish music. I first explored the reasons that made them decide to move to Turkey. Domeniconi chaired the Classical Guitar Department in the Istanbul

Conservatory between 1977-1980.<sup>2</sup> Moyano was married to a Turkish woman, and after living in Paris with her for a while, they decided to move to Turkey. Paul Dwyer was also married to a Turkish woman and lived in Turkey for more than 30 years.

I was also curious to learn the factors that led them to start arranging Turkish music for guitar. Moyano answered this question in an interview for a Turkish newspaper, saying that when he came to Turkey for the first time, he went into a music record shop and asked for a good Turkish music cassette. The shop worker gave him a cassette of Âşık Veysel and asked Moyano when he planned to return to the shop. Moyano replied, “in 2 months.” The shop worker continued, “OK, this cassette will be enough to listen for two months, I will give you something else when you return.” Ricardo Moyano listened to the cassette, of course without a single idea what Âşık Veysel was singing, thinking one day he would be able to play these tunes on the guitar. After many attempts, Moyano used a different tuning. He used F#-C#-G-F#-B-E, instead the regular tuning of E-A-D-G-B-E, to make the guitar sound more like a bağlama (Turkish long-necked lute, a string instrument that accompanies Ashik’s singing and an preeminent instrument for the Turkish Folk Music). It was easier for the fingers as well. Moyano said in this interview “My wife is Turkish, and her mother once said, while she was listening to me playing *Kara Toprak* on guitar, “You are playing beautifully”; that second, I realized I am on the right track.”<sup>3</sup>

Coincidentally, Domeniconi’s first published arrangement-composition was a solo guitar piece based on an Anatolian folk song theme “*Uzun ince bir yoldayım*”, originally composed by the blind singer-songwriter Âşık Veysel as well.<sup>4</sup> Domeniconi arranged this piece in 1982 as a

---

<sup>2</sup> “Domeniconi, Carlo”, *Edition Margaux*, Accessed on Jan 26, 2020. <https://www.edition-margaux.com/en/domeniconi-carlo>

<sup>3</sup> “Gitarist Ricardo Moyano ile Gitar müziği üzerine konuştuk”, *Yeni Şafak Newspaper*, April 16, 2000. <https://www.yenisafak.com/gundem/gitarist-ricardo-moyano-ile-gitar-muzigi-uzerine-konustuk-609732>

<sup>4</sup> Carlo Domeniconi, “Carlo Domeniconi -List of works”, *The Official Website of Carlo Domeniconi*, Accessed on Jan 26, 2020. <http://www.carlo-domeniconi.com/english/works.html>

set of variations. In *Classical Guitar Magazine*, Domeniconi talks about how he composes and relies on the guitar on his lap to help him to find the sought-after sonority.<sup>5</sup> Just like Moyano, Domeniconi has altered the tuning for some of his pieces. Although Domeniconi is well known for his Turkish-Western fusion, he has a larger body of work. He has arranged- composed music that was influenced by other musical traditions from around the world before composing the *Variations of an Anatolian Theme*. Domeniconi claims that:

The time of the self-deprecating ‘classical’ guitar is over. It is time to see the guitar as it really is a strong, sonorous instrument with a richness of color that knows no equal.<sup>6</sup>

I realized that the years Domeniconi spent in Istanbul as well as the search for the richness of color and sound was what attracted Domeniconi to Turkish Music.

Paul Dwyer came to visit Turkey in 1988 to play in the hotels with his friend Andy Clayburn, then met his wife there.<sup>7</sup> He has been active in the Turkish music scene since then. He opened a recording studio and kept doing his own TV shows throughout the years. He became a well-known artist after various recordings of “Türkü” (Turkish Folk Songs) especially “Canakkale Türküsü” and “İzmir Türküsü,” two types of nationalistic folk songs that have deep connections with Turks and the wars that happened in Turkey.

A third area I wished to examine was the main elements in these composers’ compositions and how each applied aspects of Turkish music to these arrangements and performing techniques. Moyano and Domeniconi both experimented with Turkish rhythms and

---

<sup>5</sup> Ange Turrell, “Between Cultures: A Rare Interview with Visionary Composer and Guitarist Carlo Domeniconi”, *Classical Guitar Magazine*, October 1, 2019. <https://classicalguitarmagazine.com/between-cultures-a-rare-interview-with-visionary-composer-and-guitarist-carlo-domeniconi/>

<sup>6</sup>Carlo Domeniconi, “Carlo Domeniconi - Biography”, *The Official website of Carlo Domeniconi*, Accessed Jan 26, 2020. <http://www.carlo-domeniconi.com/english/biography.html>

<sup>7</sup> Elif Berköz Ünyay, “Endi ve Pol Türk müziğinin peşinde”, *Milliyet Gazetesi*, October 17, 2010. <http://www.milliyet.com.tr/pazar/endi-ve-pol-turk-muziginin-pesinde-1302447>

tunings, but Paul Dwyer usually kept the original tune with quasi similar harmonies. Moyano spoke about Latin music being more square shaped consisting mostly 4/4, but Turkish music has many complex rhythms that are integrated within the style. In order to capture the feeling of different instruments' sonorities, Moyano uses various techniques that were derived from Turkish the instrument Bağlama (A.K.A. Saz, *Saz* means general Turkish Instrument but sometimes used as Bağlama).

Domeniconi's compositional style, sometimes named mystical<sup>8</sup> and hypnotizing, uses a lot of modal music theory that uses "maqam" and Indian "ragas". In his own words:

Music is one very important aspect of our lives! People around the world speak different languages and make different-sounding music. However, we have something common: the physics, or better, the overtones. They are a common point. The usual way today to mix everything—East meets West, for example—produces empty music. To meet another cultural area is very sensitive work which requires a lot of respect and deep knowledge. Only like that can we develop. Only like that we can really come together" ... "I try to absorb the music of different traditions by thoroughly studying their structure and distinctiveness, through reading, traveling, and attempting to understand the playing techniques and philosophy connected with instruments like, for example, the saz or oud.<sup>9</sup>

---

<sup>8</sup> Graham Wade, "About this Recording – Review of Solo Guitar Recording (Catalogue No:8.573675) - DOMENICONI, C. by Celil Refik-Kaya", *Naxos*, Accessed on Jan 26, 2020. [http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.573675&catNum=573675&filetype=About%20this%20Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.573675&catNum=573675&filetype=About%20this%20Recording&language=English)

<sup>9</sup> Ange Turrell, "Between Cultures: A Rare Interview with Visionary Composer and Guitarist Carlo Domeniconi", *Classical Guitar Magazine*, October 1, 2019. <https://classicalguitarmagazine.com/between-cultures-a-rare-interview-with-visionary-composer-and-guitarist-carlo-domeniconi/>

# Chapter 1: The Similarities & The Differences in Turkish and Western Music

## Western Music

### Music Theory - Maqams vs. Scales and Monophony vs. Polyphony

**Maqams vs. Scales:** According to Edward J. Hines, both Turkish and Western musical styles use scale building system developed by Pythagoras.<sup>1</sup> One of the main differences that evolved between these systems over the centuries relates to the intervals that define the *Koma* (Microtones). In Western classical music, intervallic relationships are categorized under semi and whole tones. In Turkish music, they can also be classified by three-quarter and five-quarter tones, resulting a finer pitch distinction.

♭ = lower pitch by 1/8 tone	♮ = raise pitch by 1/8 tone
♮ = lower pitch by 1/4 tone	♮ = raise pitch by 1/4 tone
♮ = lower pitch by 3/8 tone	♮ = raise pitch by 3/8 tone
♮ = lower pitch by 1/2 tone	♮ = raise pitch by 1/2 tone

Fig 1.1: The Key for accidental signs for Makams in modern notation



Example 1.1: Examples of Tetrachords(left) and Pentachords (right)

<sup>1</sup> Edward J. Hines, “Hines Music – Connecting East & West Since 1984”, *What Are Makams?* (blog), Accessed on Jan 26,2020. [https://www.hinesmusic.com/What\\_Are\\_Makams.html](https://www.hinesmusic.com/What_Are_Makams.html)

The word ‘maqam’ comes from Arabic, and may mean position, location, or place. Maqam consists of tetrachords and pentachords that are put on top of each other. They can be understood as modal scales that are varied by specific intervals.

The progression of makams (maqam in Arabic, makam in Turkish) is called “seyir” (which means, run or process in Turkish). Every makam has its own particular seyir which governs the direction of the performance. In theory, it functions with the idea of beginning, middle, and end sections with rest points that are centered around some particular notes. The seyir defines if the makam is ascending, descending, or a combination of both ascending and descending. If the makam is both ascending and descending, the melody starts on the dominant, then moves above and below that specific note before returning to the original note (Dominant) and ends on Tonic. The notes are named as, *Karar-Durak* (Tonic/Final), *Guclu* (Dominant), *Giris* (Entry key/note) and other notes and functions as *Yeden* (Leading Tone) or *Asma Karar* (Suspended Cadence).

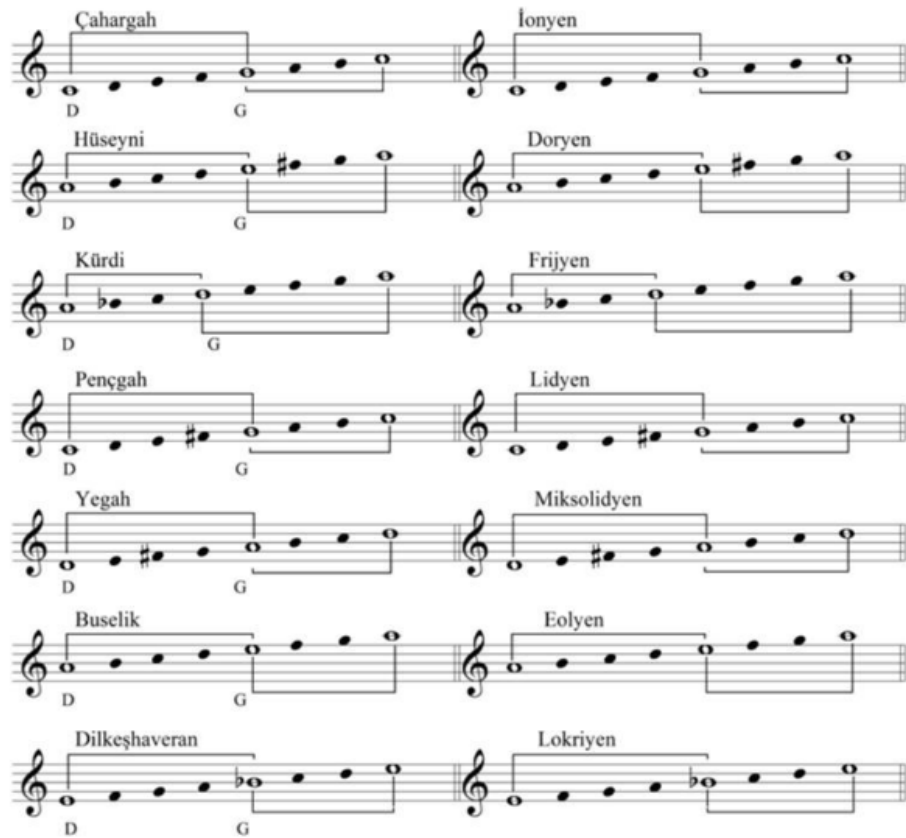
The Tonic is the most important sound that defines the character of the music and the Dominant follows the tonic in importance. Unlike the Western classical music, the Dominant note can be the fourth or even the third on some occasions<sup>2</sup>.

---

<sup>2</sup> David Erath, “OUD”, *The Makam Music System* (blog), Accessed on Jan 26,2020.  
<http://www.daviderath.com/oud/makam-music>



More than several hundred makam modes likely exist, but only around fifty of the makams are commonly used. Some of the most known Arabic maqams are rāst, sabā, nahāwand, hijāz, hijāz-kar, ‘ajam.<sup>3</sup> In Turkish art and folk music compositions, rast, saba, nihavend, hicaz, hicazkar, acem, ve kurdi can be considered the most popular. Makams are fundamental to Turkish music because they are road maps of how the music progresses. Turkish Classical Art Music compositions are named and classified according to their makam, e.g. Buselik Peşrev.<sup>4</sup>



Example 1.2: The similarities between Western Modes and some of the Turkish Makams

<sup>3</sup> Bruno Nettl, "Maqām," *Encyclopædia Britannica* (Encyclopædia Britannica, inc., June 13, 2007), <https://www.britannica.com/art/maqam-music>

<sup>4</sup>Ş. Akçay and S. Karaaslan, "Joe Satriani'nin "Aşık Veysel" adlı eserinin müzikal özelliklerinin incelenmesi". *Online Journal of Music Sciences* 3, (2018), 49.

In order to apply microtones to guitar music, luthiers, performers, and academics around the world have tried many different techniques. For guitarists, these include taking out the frets of the guitar, thus creating fretless guitar. Another example is the Adjustable Microtonal Guitar that was designed by Tolgahan ođulu, a guitar professor at Istanbul Technical University. The Adjustable Microtonal Guitar has a fretboard that has channels under each string. In his interview to SoundBoard Magazine, ođulu explains that he was influenced by the idea of channels that was originally the idea of German Luthier Walter Vogt.<sup>5</sup> Vogt invented the “fine-tunable precision fretboard” in order to solve the intonation problems of stable-fretted guitars. In that guitar, the frets were movable to a certain extent. ođulu expanded the idea and implemented around 150 fretlets (little frets) that can be moved, removed or re-attached. According to ođulu, the invention of Adjustable Microtonal Guitar helps guitarists to avoid left hand techniques such as bending to create microtones. This invention also created a new path for guitarists to play Asia Minor folk music and makam-based Turkish-Ottoman Art music.



Fig 1.2: Tolgahan ođulu and his Adjustable Microtonal Guitar on the CD Cover

---

<sup>5</sup> Jerfi Aji, “Interview with Tolgahan ođulu”, *Soundboard - Journal of Guitar Foundation of America* 36, No.3, (2010), 80.

**Monophony vs Polyphony:** Music is a collection of vibrations that are in harmony within frequential waves. Like art, horizontal and vertical lines can create the harmony, or the balance that defines the composition. The textural structure can be categorized in four ways. Monophony, Homophony, Heterophony and Polyphony as seen in fig 1.5.<sup>6</sup>

Monophony is the single musical line that represent a voice. It could be an instrument, single vocal voice, or an instrument of any kind. There may be some percussion instruments to augment the experience, but the focus is on one single line of melody. Unaccompanied Gregorian chants are an example of Monophony.

Homophony is the musical structure of multiple layers (parts) that are built upon an accompaniment. Melody is the dominating element and accompaniment can be a simple chord progression or composed patterns. A violin accompanied by piano or Sonatas by Mozart or Haydn are generally considered to be homophonic.

Heterophony is a subsection of homophony, defining the type of texture that follows a single melodic line by various parts simultaneously. “Hallelujah” from Handel’s *Messiah* is one example of heterophony.<sup>7</sup>

---

<sup>6</sup> “Music texture theory – Monophony or Polyphony”, *About Music Theory*, April 19, 2012. <https://www.aboutmusictheory.com/music-texture.html>

<sup>7</sup> Elif Tekin Gürgen, *Ulakbilge Social Sciences Magazine* 3, No.5, (2001), 10. <http://www.ulakbilge.com/makale/pdf/1430240203.pdf>

## Harmonic Shapes

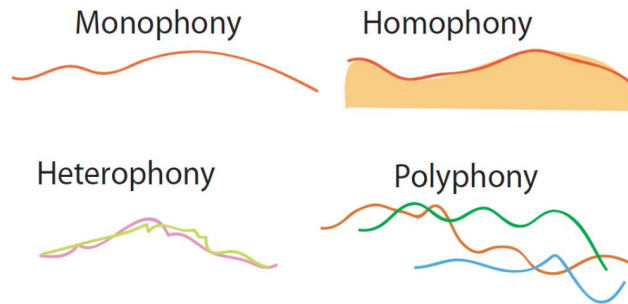


Fig 1.3: Representation of melodic structures

Polyphony consists of multiple parts; each forming a melody that harmonize with each other. Counterpoint is a common technique to create polyphonic melodies. Counterpoint is derived from Latin ‘Punctus contra punctum’ meaning note(one)-against-note(one). Polyphony can be organized in two categories: (1) imitative, in which one voice mimics the other voice; and (2) non-imitative in which the ideas of one voice do not re-occur in other voices. The patterns of the polyphony may vary not only by melody, but rhythm as well. A composition or a musical phrase may be polyrhythmic or monorhythmic.

One of the distinctive features of Turkish Art Music is that it is monophonic. Turkish Art Music was one of the most popular genres, especially in Istanbul and other major cities of the Ottoman Empire through the Sufi lodges and the palaces.<sup>8</sup> Dating back to 11<sup>th</sup> century with Seljuk Turks settling in Anatolia, Turkish Art Music’s popularity increased over time with the spread of Islam, eminently after the invasion of the Constantinople in 1453. Sufi lodges (Zaviye

---

<sup>8</sup>Walter Feldman et al., “Manifestations of the Word: Poetry and Song in Turkish Sufism.” *The Garland Encyclopedia of World Music* 6, 2013, 190. <https://search-ebshost-com.proxyiub.uits.iu.edu/login.aspx?direct=true&db=ril&AN=gew60028&site=ehost-live&scope=site>.

or Dergah in Turkish) are religious monasteries or schools where an aspirant can commit themselves to find their religious paths. Thus, all instruments and voices play the same line or part. Below is a musical score of “Acaba Şen Misin Kederin Var Mı?” (*I Wonder If You Are Joyful or Have Grief?*) is in the Hicaz makam, a modern score sample for Turkish Art Music. In this excerpt, all the instruments play the melody, while the vocal soloist sings the lyrics in monorhythmic and monophonic. The complex rhythmic values, microtones, and monophonic elements are visible throughout the piece.<sup>9</sup>

TRT  
MÜZİK DAİRESİ YAYINLARI  
TÜRK SANAT MÜZİĞİ No:33  
MÜZİK: BİHEN ŞEN (1973-1943)  
SÖZ: ORHAN SEVİN ÖRNEK

HİCAZ (UZZAL) ŞARKI  
SÜRÜNE: 3  
5  
Acaba şen misin kederin var mı ?  
♩ = 208

ACABA ŞEN MİSİN, KEDERİN VAR MI? SİLEN YOK GÖZÜMDEN SİZAN YAŞIMI,  
NE KADAR DERTLİYİM, HABERİN VAR MI? YOLLARDA KAYBETTİM CAN YOLDAŞIMI,  
KÖYÜNDE BANA DA BİR YERİN VAR MI? UYUSAM GÖĞSÜNE KÖYÜP BAŞIMI,  
NE KADAR YALNIZIM, HABERİN VAR MI? NE KADAR YORCUNUM, HABERİN VAR MI?

VEZİN: Hece (6+5+11)

Example 1.3: Turkish Classical Art Music Notation Sample, *Acaba Şen Misin Kederin Var Mı?*

<sup>9</sup>“Trt Nota Arşivi”, *Turkish Radio Television Music Archives*, No. 33,  
[http://www.trtnotaarsivi.com/tsm\\_detay.php?repno=5&ad=Acaba%20%FEen%20misiin%20kederin%20var%20m%FD](http://www.trtnotaarsivi.com/tsm_detay.php?repno=5&ad=Acaba%20%FEen%20misiin%20kederin%20var%20m%FD)

In contrast to Turkish Music, Western classical music consists of more polyphonic melody lines. Traced back to Pythagoras, Western music has evolved to be structurally more complex over the centuries. Being a part of written culture helped Western classical music to evolve more and have a cumulative history. Turkish Art and Folk Music were never a part of a written tradition until the late 19<sup>th</sup> century, early 20<sup>th</sup> Century.

The image shows a musical score for four voices: Soprano, Alto, Tenor (reads an octave lower), and Bass. The music is in 2/2 time. The lyrics are: "Tu so-lus Dominus, tu so-lus sanctus, Tu so-lus Dominus, tu so-lus". Blue highlights are placed over the notes in each part to show imitative polyphony. The Soprano part starts with a rest, then enters with a melodic phrase. The Alto part enters with the same phrase earlier. The Tenor part enters with the same phrase even earlier. The Bass part enters with the same phrase at the very beginning. This demonstrates how the same melodic shape is repeated in different parts at different times.

Example 1.4: An example for Imitative Polyphony

As seen on Fig 1.7, the same figure has been repeated in different parts. Melodic shape is imitative and polyphonic.<sup>10</sup>

Western classical music and Turkish music are different in many ways including the methods used to teach and transfer the knowledge. For approximately four centuries, Turkish music teaching relied on a rote system of teaching called *Meşk*. *Meşk* means to gather, sing, and practice together. Teaching occurs while the master sings, and students learn by being a part of the action. It is believed that there were masters that could sing over a thousand songs in the

<sup>10</sup> Joseph Kerman et al, *Listen*, (Boston: Bedford/St. Martin's., 2012), 69.

given makam and style. This system of teaching does not require notes but relies on the ears of the interpreter. This practice is based on repetition. Memory is an important part of this learning process, and the capability and expertise of the masters rely on how many pieces they know and can sing in the style. <sup>11</sup>

Similar to Western music, Turkish Art Music was the music of the palaces, the sultans/kings. The other genre that was almost as popular as Turkish Art Music with the common people was Turkish Folk Music. It was monophonic, had its own set of rules and in Turkish Folk Music makam may called '*ayak*' (meaning foot in Turkish). Each region has their own *ayak/makam*. Changing the tuning of the instrument to different set of keys is one of the common techniques utilized by musicians in order to have the needed *ayak* to perform.

#### **Performing Techniques in Turkish Instruments and Western Instruments:**

Excluding the voice, Turkish instruments can be grouped into three categories: stringed instruments, wind instruments, and percussion. Many fretless stringed instruments are used in Turkish Modern Art Music, as well as instruments such as the piano. In Classical Turkish Art Music, common instruments include zither (kanun/qanun), ney (reed flute), tambour, oud, def (tambourine), kemençe and G clarinet. Some of the percussion instruments used in Turkish music and found in Mehter bands were introduced in Europe after the sixteenth century. <sup>12</sup> The Mehter, the Ottoman army band, is considered Janissary music since the core of the bands were Janissaries (elite infantry units that made up the Sultans' armies). This band's influence can be

---

<sup>11</sup> Ismail Hakkı Gerçek, "Geleneksel Türk Sanat Müziğinde Meşk Sisteminden Notalı Eğitim Sistemine Geçişle İlgili Bazı Düşünceler", *A.Ü. Türkiyat Araştırmaları Enstitüsü Dergisi*, no. 38 (2008), 154.  
[http://www.turkiyatjournal.com/Makaleler/78689292\\_%c4%b0smaile%20Hakk%c4%b1%20GER%c3%87EK.pdf](http://www.turkiyatjournal.com/Makaleler/78689292_%c4%b0smaile%20Hakk%c4%b1%20GER%c3%87EK.pdf)

<sup>12</sup> Hale Akal, Musical Instruments, *Turkish Culture Portal* (blog), Accessed on Jan 26,2020,  
<http://www.turkishculture.org/music/musical-instruments-89.htm>

seen in Mozart's *Rondo alla Turca* or Beethoven's *Marcia alla Turca*. It is considered to be one of the earliest Military Marching bands.

Bağlama is the quintessential instrument of Turkish Folk Music. It is an important instrument for the bard-troubadour (Ozan-Ashik) culture that has been a part of Turkish nomadic life for centuries. The Ozan or Ashik are the titles that were given to the musician-poets that compose and perform. The bağlama allows the performer to execute the needed makam (modal scales), even though it has frets. It is an accessible instrument, great for accompanying the voice. The bağlama is also a cultural and religious icon for the Alevi sect in Turkey as it is used in rituals and gatherings.

For this project, I focused on the bağlama. Carlo Domeniconi, Ricardo Moyano and Paul Dwyer were all influenced by the bağlama, as they all have Turkish Folk song arrangements. Guitar, bağlama, and oud are similar in the sense of positioning the instrument. All these instruments are placed on a given performer's lap when played. One hand strums or plucks the strings while the other hand uses the fingertips to define the pitch by placing them on the fretboard. Bağlama performers utilize 3 playing techniques: (1) left hand techniques, (2) plectrum(*tezene*) techniques, and (3) right-hand techniques.<sup>13</sup>

Ornamentation is an important part of the stylistic approach to this music. Ornaments are common to many instruments including guitar and bağlama. Since the Renaissance, performers implemented left hand trills, legatos and sustains in guitar music in order to present a unique interpretation of a given piece. Hammer-on and pull-off legatos are common techniques on the

---

<sup>13</sup>Tolgahan Çoğulu , "The Techniques of Playing Bağlama in Compositions and the Regulations of Folk Songs Which are Done for Guitar ", *Folklor & Edebiyat Journal Cyprus International University*17, 68 (April, 2014), 154.[https://www.folkloredebiyat.org/Makaleler/1502068209\\_fe-68-9.pdf](https://www.folkloredebiyat.org/Makaleler/1502068209_fe-68-9.pdf)



bağlama. Legatos are employed to ornament single string melodies. As a result, an emphasis on horizontal rhythm (as opposed to vertical/chordal) occurs.

Bending is a common technique on the guitar, especially in rock & blues music. Bending is pushing the string vertically on the fretboard with left hand to distort the pitch. This technique is a fundamental technique to create microtones in fretted instruments. Unless a performer uses an adjustable microtonal guitar or a fretless guitar, bending is the only way to change the pitch and create microtones without tuning the open strings to a different key.



Example 1.5: Ricardo Moyano's *Kara Toprak* arrangement by Âşık Veysel.  $\sharp$  on the note G represents microtones and requires bending.

Tapping is playing on the fretboard with two hands rather than plucking or strumming with the other hand. "T", "RH", "+" are the common signs to represent tapping. It is a popular technique in electric guitar and bağlama. This technique can be used in many ways, such as creating a legato lick, sustaining a note, or implementing percussive effects. In Turkish, this technique is called *Şelpe*.

Rasgueado is a Spanish term for strumming the strings with right hand. Bağlama was originally played with a plectrum but using the right hand to strum and tap are also techniques utilized to produce sound and effects. In bağlama technique, tapping, plucking the strings, and strumming are common ways to produce sounds.

Vibrato is an effect that helps performers to be more expressive and, in some cases, vibrato is used to sustain notes. It is a left-hand motion that consists of regular, deliberate and consistent change of the pitch. Vibrato is used in nearly all instruments, including voice, to add depth and beauty to the interpretation.

### **Differences and Similarities in Musical Style in Turkish and Western Music.**

Turkish Music can be organized into three categories:<sup>14</sup> Turkish Art Music, Turkish Folk Music, and Sacred Music.

Turkish Art Music (Classical Turkish Music) evolved under Arabic, Persian, and Byzantine influences and is mostly based in Istanbul where the Ottoman Palace is located. Makam is the modal scale name that is used for this type of genre. In this genre every makam is believed to represent a specific psychological state, or emotion/feeling. *Şarkı* (Song/Lied), *Taksim* (Improvisational prelude), *Peşrev* (Overture) are some forms of Turkish Art Music that are similar to Western music forms.

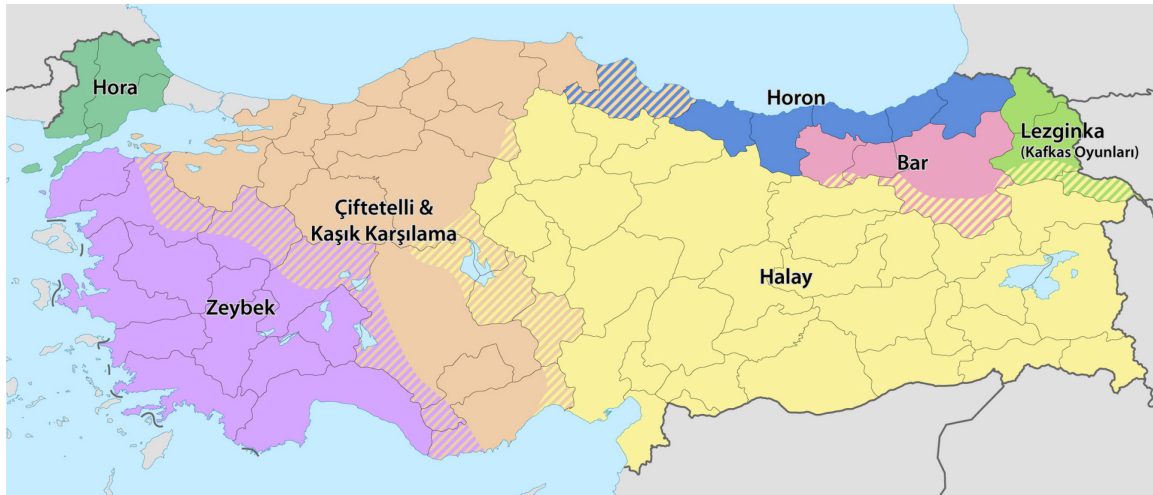


Fig 1.4: Turkish Folk Dances and Songs Distribution on the

---

<sup>14</sup> Mehmet Can Pelikoğlu and Bahar Özşen, “Türk Müziği ve Batı Müziğinde Kullanılan Bazı Tür ve Biçimlerin Birbirlerine Benzerlikleri Üzerine Bir Değerlendirme”, *İnönü University Journal of Culture and Art 1*, No.2, (2015), 55. <https://dergipark.org.tr/tr/download/article-file/716474>

Turkish Folk Music includes influences from Anatolian, Greek, Roman, and many other nations with Asian origins. It varies by the region, and usually is in simple forms and is conserved by the bard culture; master-apprentice rote system teaching. Each region has their unique dances (fig. 1.4), songs, forms, and costumes. Some of the forms are:

*Türkü*, (folk songs-of the Turk), *Zeybek* (a form of Dance and Music popular primarily in the Aegean Region that consists of compound rhythms), *Hora* (A type of circle dance similar to the Greek Dance *Syrtos*). *Horon* (A popular dance form in Black Sea region where the dancers link their arms, wear black) the most common instrument for this genre is *kemençe* (bowed instrument like violin) and *Destan* (Epic).

Like other early civilizations, Turks used music as a tool for sacred rituals and/or religious functions, and to evoke feelings in communities. Turks had rituals that included music on important occasions, such as funerals and weddings, but the musical forms changed after the conversion to Islam. *Ezan* (the call to prayer in Islam, usually recited five times a day from the mosque at prescribed times) *Mevlid* (Mawlid in Arabic, the observance of Prophet Muhammad's birthday celebration that observes poem and songs composed to honor the Prophet) are some of the examples of Sacred Music in Turkey.

Traditionally, Turkish Art Music pieces are performed as suites, named *Fasil*. They are usually performed in taverns called *meyhane*, where people drink and sing together with musicians. A *Fasil* opens with *Pesrev*, similar to an overture, in a given makam to warm up the environment and the guests for the upcoming set of pieces. The tempo of the Fasil usually begins slowly and gradually speeds up over the course of the piece.

Below are some examples of Musical Styles that are used in Turkish Music and their Western classical music counterparts.

*Peşrev and Overture: Peşrev* is derived from Persian meaning the frontrunner. It is usually played as an opening for the *Fasil*. The *Peşrev*'s main purpose is to set up the listener for the makam and the pieces that follow. The listener might hear the makam scale, the rhythms, and tones.

*Taksim and Improvisation-Opening: Taksim* is the action of improvising on an instrument in order to prepare the listeners for the musical gathering. Just like the *Peşrev*, the purpose of the *Taksim* is to warm up the audience for the given makam, but *Taksims* are completely improvised. Typically, one instrument would improvise on given makam while the other musicians stop playing and the performer can extend the *Taksim* or keep it short if they prefer. There are no specific rules on how to perform a *Taksim* but there must be an emphasis on the makam.

*Şarki, Türkü and Lied: This genre* usually consists of short pieces that have memorable tunes. Turkish versions of songs are monophonic and accompanied by the melody rather than chord progressions.

*Ağıt and Lamento: There is a tradition of lamenting in Anatolia at funerals or after a natural disaster such as earthquake. This is an old tradition that was practiced before Islam, when Turks were shamans. In this type of event or ritual, the melody or the tune is sad, mostly vocal, and lyrical.*

Many other musical forms and genres are also used in Turkish Art and Folk Music. As a conclusion, music in any culture can be used to express feelings, whether they be sorrow, love, grief, joy, pain; in order to bond individuals from a familiar background. I believe searching and learning from different cultures will only improve the experience of music making and listening.

To that end, I chose to investigate how Carlo Domeniconi, Ricardo Moyano and Paul Dwyer implemented elements of Turkish music in their compositions.

## Chapter 2: Ricardo Moyano, Carlo Domeniconi, Paul Dwyer

### Biographies of the Musicians

**Ricardo Moyano** is an Argentinian guitarist, musician, composer, and arranger who was born in 1961 in La Rioja. He is the son of famous revolutionist Argentinian author, Daniel Moyano, whose books *El Oscuro*, *The Flight of The Tiger*, and *The Devils Trill* were translated and published in many languages. Ricardo Moyano studied classical guitar in La Rioja conservatory between 1970-1976. In 1976, according to Moyano, his family fled the country due to the fascist regime of Jorge Rafael Videla after his father's publishing company owner was killed, and it was rumored that his father was next on the blacklist. Once they moved to Spain, Moyano studied at the Madrid Royal conservatory with Jorge Cardoso.

Moyano moved to Paris after completing his studies in Madrid. He attended Arthez-de-Béarn music summer camps and focused on classical music and South American music. He then performed as a traveling artist, mostly in Europe. The first concert he performed in Istanbul was a concert organized in 1992 by Yıldız Teknik University, where he is now teaching as guitar professor. Since that first concert, Moyano visited Turkey various times, played as a solo artist, founded a trio and performed with other musicians in chamber music groups. After one of his performances, he met his wife Sibel in Ankara in 1992. They lived in Paris for a while and came back to Turkey, where Moyano currently resides. Moyano shared his thoughts about Turkey in a Turkish newspaper:

The first time I heard about Turkey was when I was 12 years old through Nazim Hikmet's [a revolutionist poet from Turkey] poetry, when it was translated to Spanish and published in Argentina. My father liked Nazim Hikmet's poems very much. I always imagined Turkey as a country from the tales' of 1001 nights, until I saw Istanbul. It reminded me of Latin America or a poorer version of a

European city with an amazing history. Later, I gave concerts in Anatolia, I visited İzmir, Adana, Mersin, almost all around the Turkey. From day one, I felt connected to Turkey because I believe it reminds me a lot of my hometown, my native country. The spiciness of the food, the traditions, and many other aspects of life in Turkey. It was the first time in my life that I entered a mosque here. I fell in love with the incredibly kind and welcoming Turkish people, just like the people of my country. I was longing for my country because we were not allowed to enter Argentina at that time due to the political situation. I finally decided to move to Turkey permanently and I am glad I have made that decision.<sup>15</sup>

Ricardo Moyano has recorded over fourteen albums, including his original compositions for solo guitar, solo piano, and guitar arrangements of music. His repertoire moves beyond physical borders, utilizing folk music of Argentina, Bolivia, Brazil, Mexico and Turkey and many other countries and genres. Moyano presents elements that have never been heard before in guitar music and have influenced many musicians.

Moyano has given masterclasses in universities, high schools and worked many years in summer camps in Izmir (my hometown) as an instructor and performer. He continues to teach at Yildiz Teknik University in Istanbul as a guitar professor. I believe Ricardo Moyano is an exemplar musician in multicultural guitar music.

**Carlo Domeniconi** is an Italian guitarist, musician, composer and arranger who was born in 1947 in Cesena, Italy. He started his guitar education when he was 13 years old with Carmen Lenzi Mozzani, granddaughter of famous Italian luthier and concertist Luigi Mozzani. He received his bachelor's degree from State Music Conservatory of "Gioachino Rossini" in Pesaro. As a young performer, he won numerous competitions. Domeniconi left Italy because he did not

---

<sup>15</sup> "Tango ve futbol sevmeyen Arjantinli damadımız", *Hurriyet Newspaper*. February 17, 2003. <http://www.hurriyet.com.tr/gundem/tango-ve-futbol-sevmeyen-arjantinli-damadimiz-38542428>

want to serve the mandatory army service and fled the country to West Germany.<sup>16</sup> In West Germany, Domeniconi studied composition under Heinz Friedrich Hartig at the Berlin Hochschule für Musik.<sup>17</sup> Upon his graduation in 1969, he held the lecturing post in the same institution until 1992. Between 1977-1980 he taught at Istanbul Conservatory and continued to visit Istanbul regularly for masterclasses after going back to Germany.

Domeniconi is most well-known for his composition *Koyunbaba*. It is a four-movement pastoral suite for solo guitar. *Koyunbaba* means “sheep father” in Turkish and it represents a beautiful, natural bay overlooking the sea in Aegean region.<sup>18</sup> (see fig 1.8, falls under west Zeybek region). He composed over 300 pieces, mostly for guitar. Domeniconi lives in Germany and besides composing, he tours the world, performing over 50 concerts a year. He does not teach guitar or composition at any institution.

Domeniconi’s first compositions were a quest to improve guitar sound and repertoire. He experimented with overtones, open tunings, fretless instruments, and many other unusual instruments. His main purpose was to create a concert repertoire for guitar that utilizes contemporary and earlier forms of Western classical music with a fusion of multicultural concepts.<sup>19</sup> This led him to reach fame internationally. Domeniconi has been commissioned various times to write music for famous performers such as the Assad Brothers. His *Berlinbul*

---

<sup>16</sup> Serhan Yedig, “Carlo Domeniconi / Gitar Kaderim, Anadolu Esin Kaynagim”, *Hurriyet Newspaper*, November 26, 2017. <http://muziksoylesileri.net/klasik-muzik/gitar-kaderim-anadolu-esin-kaynagim/>

<sup>17</sup> Colin Harries, “The Solo Guitar Music of Carlo Domeniconi: An Exploration of the Diverse Influences.” (Master’s thesis, *Waterford Institute of Technology*, 2014), 1. <https://repository.wit.ie/2950/1/The%20Solo%20Guitar%20Music%20of%20Carlo%20Domeniconi.pdf>

<sup>18</sup> Liner notes to: Eylül Prodüksion / Raks Müzik – 9712063 “Concerto di Berlinbul / Koyunbaba”, performed by Carlo Domeniconi (guitar), Adil Arslan (saz), and Gürer Aykal conducting the Turkish Presidential Symphony Orchestra, 1991.

<sup>19</sup> Colin Harries, “The Solo Guitar Music of Carlo Domeniconi: An Exploration of the Diverse Influences.” (Master’s thesis, *Waterford Institute of Technology*, 2014), 6.



*Concerto* was an important commission by the Berlin Senate celebration for their *750 Years Berlin* celebration.<sup>20</sup>

**Paul Dwyer** is a Scottish-English guitarist, arranger, music producer, and television host of programs including *Muzik ve Yol* (The Road) & *Music and Paul*. Dwyer was born in 1963 in Liverpool, UK. He started learning guitar at the age of 12 and completed his studies at Northern College of Music with Gordon Crosskey and John Williams.<sup>21</sup> After studying in Manchester, Paul Dwyer and his friend Andy Blackburn performed in Istanbul and loved the city, where in 1988 they decided to stay and perform as a duo EndiPol (derived from Andy-Paul in Turkish accent). In 1996 they released an album in Turkish that became famous in Turkey. Andy Blackburn left Turkey, but Paul Dwyer stayed and founded a music production company named Selina.

In recent years, Dwyer has had a large following since he started recording and sharing his arrangements and performances through social media and YouTube. Dwyer has over 100 videos of performances in collaboration with diverse musicians. Almost all of the recordings are Turkish Folk Music, some Turkish Pop Music, some original EndiPol recordings and Dwyer's own compositions. His recording of "Canakkale Türküsü" was a big sensation when he released the video and followed it with "Izmir Türküsü". Dwyer's had the following to say about Turkey:

I have visited more than 75 cities in Turkey and traveled Anatolia for 4 years. I tried to sing a folksong of that region whenever I have visited each region. We would have musical quarrels with the Ashik and Ozans of these regions and I wanted to discover the lost folksongs of Anatolia... I consider myself as Turk and I'm proud to say it, my roots are from Scotland and Ireland but I lived in this country for almost 30 years now and my wife is Turkish, my children were born

---

<sup>20</sup> "Concerto di Berlinbul (No. 4) op.29 Carlo Domeniconi", *Database of Contemporary Guitar Music*, Accessed on Jan 26, 2020. <https://www.sheerpluck.de/composition-29807-711-carlo-domeniconi-concerto-di-berlinbul-no-4.htm>

<sup>21</sup> "Paul Dwyer", *Muzikotek*, Accessed on Jan 26, 2020. <https://muzikotek.com.tr/en/library/composer/paul-dwyer>

on this soil, I pay taxes and work in this country. These are the emotions and feelings I had over the years and it is impossible not to be influenced by Atatürk and the Republic.<sup>22</sup>

Since the 1990's, Paul Dwyer has been an important part of the Turkish Music scene and has proven himself to be an excellent arranger and singer of Turkish folk songs. His projects now include his duo performances with his son Eren.

**Compositions and Arrangements of Turkish Music and Analysis of “Variations of an Anatolian Theme,” “Kara Toprak,” “Yemen Elleri,” “Schnee in Istanbul,” and “Koyunbaba.”**

In my lecture recital, I am performing “*Kara Toprak*” and “*Yemen Elleri*” by Ricardo Moyano, “*Schnee in Istanbul*” and “*Koyunbaba*” by Carlo Domeniconi. I have analyzed each piece regarding performance practice, compositional-arrangement style and I use these analyses to compare the styles of Moyano, Domeniconi and Dwyer.

“*Yemen Elleri*” and “*Kara Toprak*” are both performed and arranged by Ricardo Moyano and Paul Dwyer. “*Variations of an Anatolian Theme*” is Carlo Domeniconi’s original composition but the Anatolian theme is originally from Âşık Veysel, and the folk song is called *Uzun ince bir yoldayım*. This folksong was arranged by Paul Dwyer and Ricardo Moyano as well. When I spoke with Ricardo Moyano, he sent me his *Uzun ince bir yoldayım* arrangement, and I will be performing excerpts from this arrangement in order to compare the compositions. Paul Dwyer has performed the folksong in Turkish with bağlama. *Schnee* (Snow in German) *in Istanbul* and *Koyunbaba* are original compositions by Carlo Domeniconi and both were influenced by Turkish Music, culture, and nature.

---

<sup>22</sup> Burak Kara, “Ben de Türk'üm ve bunu gururla söyleyebilirim”, *Vatan Newspaper*, March 26, 2017. <http://www.gazetevatan.com/-ben-de-turk-um-ve-bunu-gururla-soyleyebilirim--1051820-bizim-kahve/>

**Variations on an Anatolian Theme by Carlo Domeniconi:** The composition consists of a theme, five variations, and an extended final section using the Anatolian Theme. Anatolian Theme is originally composed by Âşık Veysel for voice and bağlama and the folk song's name is *Uzun ince bir yoldayım* (I am on a Long Narrow Road/Path).

Âşık Veysel is an important figure for the Turkish culture, a highly regarded poet, and a bağlama virtuoso. His compositions consist mostly sad tunes while the lyrics are questioning death, love, moral values, and life as a blind man. When World War I began, all the men went to war but Veysel stayed home since he was blind from smallpox and cataract issues.<sup>23</sup> He played bağlama and his father would recite poems to him by other Ashik and Alevi poets. Âşık Veysel lived in Sivas province (see fig 1.8, falls under upper-mid of Halay region).

In Domeniconi's variations, the theme begins with an Andante Moderato tempo marking, the tonal center is based on the note D and there is an obscure shift to a tonal center of A after repeating the melody and going through the B section. Domeniconi has a clear, modern notation technique where he details the articulation and dynamics. The theme uses both vocal and bağlama lines for the melody in the soprano line and Domeniconi kept the original tune with almost no changes. The bass part follows the melodic line with pedal notes of D, F and G while

---

<sup>23</sup> "Âşık Veysel", *EnjoyTurkey (blog)*, Accessed on Jan 26, 2020.<http://www.enjoyturkey.com/info/culture/Asik.htm>

middle voices build contrapuntal accompaniment with perfect fourth and perfect fifth intervallic relationships.<sup>24</sup>

**Variationen**  
über ein anatolisches Volkslied

Carlo Domeniconi (1982)

**THEMA** ♩ = 100

Example 2.1: Carlo Domeniconi’s Variations on an Anatolian Theme – Uzun ince bir yoldayım-, theme.

---

<sup>24</sup> Atahan Kaya, “Klasik Gitarda Geleneksel Türk Müziği Düzenlemelerinde Biçim ve Çok Seslilik Yaklaşımları”, *Akdeniz Sanat Dergisi* 10, No. 20 (2017): 8. <https://docplayer.biz.tr/134228432-Klasik-gitarda-geleneksel-turk-muzigi-duzenlemelerinde-bicim-ve-cokseslilik-yaklasimlari.html>

Throughout the composition, Domeniconi uses Dorian, Phrygian, Aeolian modes and each variation is AAB form varied by changes in meter. In Variation I, duple meter transforms into triple meter and the soprano part is connected more with legato figures, where the theme is slightly less audible. Variation II goes back to 2/4 meter with Aeolian modal elements. Variation III follows a 6/8 meter with various rhythmic elements in the accompanied voices. It has an accent on fermata with vibrato at the end of the first part of the third variation that resembles a microtonal resolution. Variation IV is marked as *Andantino*, where the character of the variation feels slower and more contrapuntal. The bass and soprano melodies often use canon technique. Variation V, the last variation utilizes a fast tempo, almost toccata-like impression, re-phrasing melody within arpeggios and the theme is audible through the accompaniment. The final part is the longest part and quotes the earlier variations and thus creating another variation over the theme. The theme starts on the bass line and follows a modern harmonization and ends the piece with the reoccurring theme as the beginning of the composition.

**Uzun Ince Bir Yoldayım by Ricardo Moyano:** In Ricardo Moyano's arrangement of *Uzun ince bir yoldayım*, Moyano follows a more horizontal linear melodic direction. From the beginning, Moyano imitates bağlama and gives hints of D Dorian scale as well as the melody of the folksong, occasionally harmonized using perfect fifth and fourths. Throughout the piece, the meter changes between 2/4, 3/4, and 4/4. In mm. 2, sixteenth notes of B-C are common appoggiatura figures that are used to connect phrases in Turkish Folk music. Eighth notes B-D in mm.6 are imitating the plectrum movement of the right hand of the bağlama, plucking two open strings one after another. In bağlama, one can often hear strumming open strings in order to fill in between the phrases also to emphasize the key, or the tuning that usually is the modal zone of the compositions. The trills are used both

in Carlo Domeniconi (Variation III of Variations on an Anatolian Theme) and Ricardo Moyano's compositions; it is another way to imitate bağlama left hand, hammer-on and pull-off technique. In mm. 34, the melody copies the vocal line and follows it with solo bağlama (written saz in this case) and repeats this pattern until the finale. Ricardo Moyano's *Uzun ince bir yoldayım* arrangement follows the general and common structure of the folksongs:

**uzun ince bir yoldayım**  
(youtube uzun versiyon) aşık veysel

♩ = 122

10

15

Example 2.2: Ricardo Moyano's *Uzun ince bir yoldayım*, mm.1-19.

1- Introduction: May be an opening figure, improvisation in the key, voice or instrument.

2- Voice as tune-melody and the instrument(s) as accompaniment, often monophonic.

Occasionally, the interpreter-performer may add appoggiatura or passing note figures to augment the interpretation thus making it unique for performer.

3- Solo instrument playing the intersectional riff (ritornello).

4- Solos between the verses and repetition of the pattern until the finale.

34  
uzun ince bir yol. dayım (SAZ)

38  
gediyorum gündüz gece (SAZ)

42  
bilmiyorum ne hal deyim gidiyorum gündüz gecey gündüz gecey

47  
gündüz gece gündüz gece he! (SAZ)

Example 2.3: Ricardo Moyano's *Uzun ince bir yoldayım*, mm. 34-51.

Although both Domeniconi and Moyano use the same theme, their compositional styles are different. Moyano's musical scores are not as detailed since it is not published yet. As a performer, Moyano often improvises, where he usually adds contrapuntal figures, extra rhythmic elements, and even extra parts in his performances that were not originally written on the scores. The main difference between the themes is that Domeniconi uses B $\flat$  (see fig. 2.1, mm. 14) for the melody while Moyano uses B natural (see fig. 2.2, mm. 43). I believe the reason for this discrepancy is that the microtonal melodic passing note is between B and B $\flat$  voices and the two composers resolved this in different ways.

**Uzun Ince Bir Yoldayım by Paul Dwyer:** In his recording, Paul Dwyer sings in Turkish and plays bağlama just as Âşık Veysel does in his original recording. Occasionally an Ashik may recite their poetry before they perform the piece as in one of Âşık Veysel's recordings, Veysel recites the poem and then starts playing bağlama. In order to augment the experience, Dwyer added the pedal notes in the background with keyboard set on strings. Using C Dorian modal

zone, accompanying chords are C Minor, Eb Major, F Minor and B Major (functions as the dominant). Paul Dwyer imitates the singing style of Âşık Veysel and copying the melodic phrases and figures. According to Dwyer himself, he played Âşık Veysel's bağlama in Sivas during one of his tours in Anatolia for his TV Show and he wanted to pay a tribute to the great legend Âşık Veysel by performing his piece.

The lyrics for *Uzun ince bir yoldayım* represent the mysticism that we are on a long narrow path that has no beginning and no end. Veysel questions the world and the meaning of finding self; below are the first and second verses as lyrical excerpts:

I'm on a long narrow road/path – Uzun ince bir yoldayım

I walk all day and all night – Gidiyorum gündüz gece

I don't know what state I'm in - Bilmiyorum, ne haldeyim?

From the moment I was born (came to the world) - Dünyaya geldiğim anda

I began to walk at the same time - Yürüdüm aynı zamanda

Through a mansion(inn) with two doors - İki kapılı bir handa

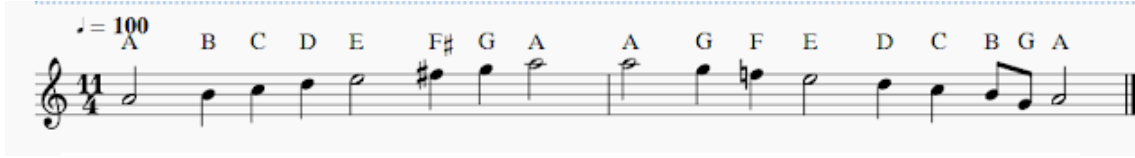
**Kara Toprak by Ricardo Moyano:** *Kara Toprak* is a Turkish Folk Song that is also an Âşık Veysel composition, meaning the Black Earth/Soil. In *Kara Toprak*, Moyano uses a non-standard tuning of F#-C#-G-F#-B-E. The composition begins with an introductory melody, slowly descending before the main tune. An opening improvisatory sequence that is non metrical precedes the first measure, in which the 4/4 meter is introduced. This opening sequence utilizes trills, bending, and plectrum plucking techniques derived from bağlama. According to Çoğulu, these figures are common in regional tunes and arrangements.<sup>25</sup> Originally, *Kara Toprak* was in

---

<sup>25</sup> Tolgahan Çoğulu, "The Techniques of Playing Bağlama in Compositions and the Regulations of Folk Songs Which are Done for Guitar", *Folklor & Edebiyat Journal Cyprus International University* 17, 68 (April, 2014), 157.



Huseyni makam but Moyano used the Dorian scale, which is an approximation of the given makam in Western harmony.<sup>26</sup> In the table below, Huseyni makam<sup>27</sup> is an ascending-descending scale on the modal center of A, and Moyano transposed this scale.



Example 2.4: Huseyni makam in modal center of A(LA) by Ünal Bakhobi

Moyano uses the F# Dorian that follows the same intervallic relationship which starts on F#. (F#-G#-A-B-C#-D#-E). In order to implement this modal system, Moyano preferred the key of C# Minor that requires the F#-C#-G#-D# accidentals. Throughout the composition, Moyano uses bending techniques on G# various times in order to give the microtonal sonority of the Huseyni makam (See example. 1.5).

After the opening sequence, the composition follows an ABA pattern of; melody - intersectional melody (instrumental ritornello)- back to original melody. The opening sequence is in the soprano range, followed by the theme in mid-range, and Moyano ends the composition with the melody repeated in the bass strings while using the open strings as pedal voices that were grouped under 4/4 and divided as 8/8 with groupings of 3-3-2.

<sup>26</sup> Atahan Kaya, “Klasik Gitarda Geleneksel Türk Müziği Düzenlemelerinde Biçim ve Çok Seslilik Yaklaşımları”, *Akdeniz Sanat Dergisi* 10, No. 20 (2017): 6. <https://docplayer.biz.tr/134228432-Klasik-gitarda-geleneksel-turk-muzigi-duzenlemelerinde-bicim-ve-cokseslilik-yaklasimlari.html>

<sup>27</sup> Ünal Bakhobi, “Hüseyini Makamı Dizisi”, *Bakhobi* (blog), Accessed on Jan 26,2020. <https://bakhobi.blogspot.com/2016/05/huseyni-makam-dizisi.html>

Example 2.5: Ricardo Moyano's *Kara Toprak*, mm. 71-79.

**Kara Toprak by Paul Dwyer:** Dwyer starts the composition with arpeggios on E minor, and the melody in the soprano part. There is a soft percussion accompaniment with keyboard set as strings for the pedal voices and occasional duplication of harmonizing voices while Paul Dwyer is singing. Trills, pull-off and hammer-on are imitating bağlama on the melodic line while the bass notes keep playing the pedal notes of E-C-D in the introduction which plays the theme. In the end of each verse, there is a common figure of sixteenth notes C#-D-E to connect the phrase to E minor again. Throughout the piece, Dwyer keeps the progression with arpeggios and on some verses, the guitar duplicates the singing part. Dwyer's piece is an acoustic soft-pop adaptation of Veysel's *Kara Toprak*. The verses are the same length and each repeat with same progression of lyrics, until the ending in E minor with harmonics on open string arpeggios. Below is the first verse of the folksong with chords.

Em

Dost dost diye nice nicesine sarıldım - I hugged many, thinking they were friends

D Em

Benim sadık yârim *Kara Topraktır* - Black earth (is), my faithful beloved

Em

Beyhude dolandım (ey yar) boşa yoruldu - I wandered in vain, tired for nothing

C D(A) Em

Benim sadık yârim *Kara Topraktır Kara Topraktır* - Black earth (is), my faithful beloved

**Yemen Elleri by Ricardo Moyano:** *Yemen Elleri* is a collective Turkish folk song that has been performed for centuries. It can be considered as a lament, and the original title is *Yemen Türküsü*. This folk song is about the Turkish-Ottoman soldiers that fought against the British and Arabs in Yemen that never returned.

The folksong is a simple tune, usually in the meter of 4/4 that starts with an introductory melody section. The score below is the original Folksong tune and one can notice the sixteenth notes are the ornamentations here voice follows the figures with vibrato. In bağlama, it is mainly executed by hammer-on and pull offs.

Example. 2.6: *Yemen Elleri* Turkish Folk Music Lead Sheet.

Moyano starts his composition with an introduction, again almost sounding like an improvised figure without any bars or meter. In the first introduction, Moyano uses chromaticism as passing notes. The composition starts with a G major seventh chord that is followed by C major seventh chord and arpeggio figures in between in order to connect the phrases and chords to create the modal feel of the piece. Although there is F# in the key signature, Moyano lands on F natural and an F major chord and arpeggiates it a couple of times before he begins the melody. Before the tune starts, Moyano includes a second introduction, this time the meter is 5/4 and he

uses more rhythmic figures in between. Later, Moyano creates an ascending-descending harmonic progression. Compared to *Kara Toprak*, *Yemen Elleri* does not use microtones or bağlama techniques as often, but a hint of uncertainty of the key gives the illusion of a modal tonal center with ostinato on B throughout the composition. Before Moyano introduces the theme, he builds up the tension by adding sustained chords with polyphonic lines in the bass. The melody starts in the soprano range with accompaniment, then Moyano uses 7<sup>th</sup> chords and resolving harmonies that follow the Western music theory rules and I-IV-V progression is noticeable in the bass line. Each time the theme repeats, Moyano changes the range of the melody from trebles to bass or mid-range and throughout the piece contrapuntal movement gets more complex through.



Example. 2.7: *Yemen Elleri* by Ricardo Moyano mm. 24-28



Example. 2.8: *Yemen Elleri* by Ricardo Moyano mm. 52

As seen in Example. 2.7, Moyano implemented the *Yemen Elleri* theme starting on mm. 24, which is exact same intervallic relationship and rhythmic figure of the original folksong theme. (see Example. 2.6 mm.6). The only difference between the original theme is the modulation and an appoggiatura figure that connects F to A that can be analyzed in Example 2.8.

**Yemen Elleri by Paul Dwyer:** Paul Dwyer recorded this folksong with a band consisting of two guitars, bass, percussion, and keyboard set to imitate strings. Before he starts to sing the theme, he opens the piece with an introduction in the key of D minor. The guitar plays the tune imitating bağlama motions in 5/8 that is grouped by 2-3 then 3-2. After the opening, Dwyer plays the tune in mid-range and connects it to the exact same tune in higher range with D minor scale. The progression that follows is D-C#°-C-(G)GM-C and back to D. Dwyer concludes the piece with solo guitar playing one more time with the introductory riff. Below are lyric excerpts from the first two verses:

Havada bulut yok bu ne dumandır – There is no cloud in the air, what is that smoke?

Mahlede ölü yok bu ne şivandır – There is no death in the neighborhood, what is that cry?

Şu *Yemen Elleri* ne de yamandır – How tough are those Yemen lands

Ah o Yemen'dir gülü çemendir - Over there is Yemen, its rose is fenugreek

Giden gelmiyor acep nedendir - Those who go never return, Why?

**Schnee in Istanbul by Carlo Domeniconi:** Snow in Istanbul, as the name prevails is a depiction of snowing in the city of Istanbul where Carlo Domeniconi taught many years. It is in standard tuning and Carlo Domeniconi does not use accidentals in the key signature but implements the sharps and flats individually to each note necessary. The piece is a short, carol-like composition that repeats the same parallel motion figures in various lines and occasionally changes modality. It begins *Mosso ma leggero*, meaning animated, with more movement but light and elegant in 2/4 with quarter and eighth notes. It gradually increases in complexity during

the A section and the melody moves between parts within mid-range to soprano voices with a pedal of A and E on the bass strings.



Example. 2.9: *Schnee in Istanbul* mm. 1-2-3-4(above) & 21-23(below), the melodic figure in two different modal zones and variations on accompaniment.

The main theme is built with parallel movements and ongoing ostinato accompaniment in the B section building up to high F# on the first string as the climax point of the piece. The composition then starts to descend back to the main theme concluding with a decrescendo, repetition of the theme and ritardando with overtone harmonics. The theme is audible throughout the piece in the soprano – bass lines but the added bass notes get more complex over time and create their own melodic lines.

Throughout the composition, Domeniconi guides the performers with accents on notes, legato phrasing. The piece does not follow a specific pattern in terms of the meter since it starts in 2/4 but occasionally uses 3/4. I believe some of the trills are used to create the effect of oud or bağlama but in general it is a modal ABA, Western classical solo guitar composition that is

notated in great detail, which gives the performer an opportunity to attain the image of Istanbul that Domeniconi described.



Fig. 2.1: The cover image of the *Schnee in Istanbul* book of Carlo

**Koyunbaba by Carlo Domeniconi:** *Koyunbaba* is the most well-known composition of Carlo Domeniconi. In a 2017 interview with a Turkish newspaper, Carlo Domeniconi mentions that *Koyunbaba* was the most frequently performed piece among Chinese guitarists in the last five years<sup>28</sup>. According to Domeniconi the reason behind this is that, besides the Spanish-Latin style guitar playing, he seeks new sonorities which he hopes can be a foundation for guitar music that blends different traditions. He believes that oud and bağlama have magical sonorities and

---

<sup>28</sup> Serhan Yedig, “Carlo Domeniconi / Gitar Kaderim, Anadolu Esin Kaynagim”, *Hurriyet Newspaper*, November 26, 2017. <http://muziksoylesileri.net/klasik-muzik/gitar-kaderim-anadolu-esin-kaynagim/>



*Koyunbaba* is an exceptional example for his eclectic composition style that imitates the sound and performing techniques of these instruments.

*Koyunbaba* includes Turkish folksong characteristics throughout the piece, including trills, accents on weak beats, arpeggios on modes, and strumming techniques with variations on melodic motives both rhythmically and melodically. All the tunes in each movement would sound familiar for a Turkish music listener, but it is not derived or arranged from a certain set of pieces.

The original score is written in D minor scordatura with the tuning of (D-A-D-A-D-F) but some of performers prefer the tuning in the key of C# Minor (C#-G#-C#-G#-C#-E) as page 19 of the composition suggests. I believe there are couple of reasons for this.

First, the physical tension on the strings that does not allow the performer to tune high D on the second string, thus keeping the sonority to the standard tuning on the treble strings. Second, The C tuning is one of the tunings that is used in oud, performers might like to imitate the instrument with the sonority of C. Finally, performers may have a preference of one key over another. In my personal experience, I used to play in C# minor when I first started working on *Koyunbaba* because my guitar would not tune to high D on the second string. Therefore, I became biased towards the C tuning, but recently I have been exploring in D minor tuning. I believe both have positive qualities.

*Koyunbaba* is considered a pastoral suite which has four movements: Moderato, Mosso, Cantabile and Presto. Like the *Schnee in Istanbul*, Domeniconi does not have accidentals in the key signature, rather he uses them individually wherever they are needed.

The introduction of Moderato starts with opening Phrygian arpeggios that follow the same idiomatic pattern in the left hand. These arpeggios form dissonant chords and the meter changes in every 3 measure. Moderato begins with 3/4 meter (mm. 1-2) and becomes 5/4 and later 6/4. (mm.3 and 6/4 in mm. 6.)

**I** Carlo Domeniconi  
1985

**Moderato**

The image shows a musical score for guitar. At the top, it is titled 'I' and 'Carlo Domeniconi 1985'. Below that, the tempo is marked 'Moderato'. The score is in Phrygian mode, indicated by one flat in the key signature. On the left, there are two staves: the top one is labeled '(REAL)' and the bottom one is labeled '(SCORDATUR)'. The main score consists of two systems. The first system has three measures. The first measure is in 3/4 time, the second in 5/4, and the third in 6/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are triplets marked with a '3' over the notes. The second system also has three measures, continuing the rhythmic pattern. It ends with a 'Fine' marking and a circled '1' below the final note.

Example. 2.10. First movement, Moderato of Koyunbaba, mm.1-6

The second section of the movement begins in mm. 7, where Domeniconi presents the main thematic figure in 4/4 groupings using the chromatic scale and Dorian mode where the performer arpeggiates on A, D, and G minor on the right-hand *p* finger. The tension builds up with an effort to resolve in the first ending and re-states the melody until reaching high A on the second ending and concludes on mm. 22 with a fermata on D. The third section is a variation of the A section with the same rhythmic and melodic patterns, mostly in descending Lydian scales and begins in mm. 23.

The last section starts in mm. 32, a repetition of the first melodic motive in the introduction but this time it is in the zone of G, the perfect fourth above the introduction zone of D. The Moderato movement concludes with the opening motive before beginning with the Mosso movement.

Mosso is a short movement that requires strong technique on both hands that provides relaxation and continuous homogeneity through the arpeggios.<sup>29</sup>

Repeated C on weak beats of Aminor arpeggio.

Bridge that connects to the last phrase

Example 2.11. Second movement, Mosso of Koyunbaba, mm.19-28

The accents on the first notes of the rhythmic groupings are important to augment the melodic motives and phrasing. The first section of Mosso is grouped in 12/8-6/8 and ends on an imperfect cadence followed by a melodic motive on weak beats (starting on C) and builds the

<sup>29</sup> Edgardo Méndez Garzón, “Análisis de tres movimientos de la suite Op. 19 Koyunbaba para guitarra Solistade Carlo Domeniconi.”, (Master’s thesis, *Universidad de Cundinamarca*, 2018), 45.

harmonies with harmonics on the 7<sup>th</sup> fret forming A minor. The bridge connects the last phrase and variations on the theme. Domeniconi uses harmonic and natural minor scales in this movement by repeating the first section and ending on imperfect cadence one more time.

The third movement, Cantabile, is a slow movement that gradually increases in tempo. It begins with an introduction where the principal melody is hidden within the minor arpeggios in the zones of D minor, A minor, and G minor. Throughout this movement, arpeggio patterns of the right-hand change and repeat the same melodic figures from the earlier movements with varied arpeggios. The arpeggiation ends with an explosive section of rubato seen below, using a right-hand pattern of *p-i-m-a-a-a* in three positions on the frets of VIII then V and I.

The musical score for the third movement, Cantabile of Koyunbaba, mm. 113-121, is presented in two systems. The first system shows a treble clef with a melodic line and a bass clef with arpeggiated accompaniment. The second system features a 'rubato' section with triplets and an 'accelerando' section. The right-hand pattern 'p i m a a a' is indicated below the bass line. The score is attributed to Koyunbaba, p.11.

Example. 2.12. Third movement, Cantabile of Koyunbaba, mm.113-121

The last movement of the *Koyunbaba* is the Presto, a fast paced, technically demanding musical feast. Starting off with groupings of 3 sixteenth notes in 4/4, the left hand uses several

legato techniques, going from first position to higher positions back and forth in the progression of D minor, G minor, and A minor. Domeniconi notes the first section as A and B and throughout the final movement, A-B is repeated multiple times before beginning a new section. C-D and G-H sections are variations of A and are connected by an E section - the bridge.

Example. 2.13. Final movement, Presto of Koyunbaba, E section – the bridge.

The final section of the Presto concludes with a descending motive after the harmonic strumming section where the melody is sustained on long notes in A Phrygian starting on C. In this strumming section, performers use varied right-hand techniques in order to accent the groupings of three, some use *i* or *m* finger as down-up-down-up-down-up. Some performers prefer *m-p-p* as down- up-up patterns, I personally use the second option to accent on the first note of the groupings.

In the end of the composition, Domeniconi includes a retrograde of the first movement, Moderato, and ends with open strings arpeggiating D minor and the note A on the first string. Domeniconi concludes Koyunbaba with a repetition of the introduction theme.

The image displays three systems of musical notation for the final movement of Koyunbaba. The first system shows a melodic line with a 'come sopra' marking and a circled '4' below it. The second system features a rhythmic pattern of eighth notes with 'm p p' dynamics and 'come sopra' markings, followed by a section of open strings ('c. s.') with a 'D.C. A-B' instruction. The third system shows a complex rhythmic pattern with fingerings (2, 3, 3, 2) and a '3x' repeat sign, concluding with a circled '1' and the text 'Koyunbaba, p.17'.

Example 2.14. Final movement, Presto of Koyunbaba, Harmonic strumming section.

## **Comparisons of the Selected Non-Turkish or Western Classical Music Compositions**

In this last section before the conclusion, I wanted to compare the stylistic similarities and differences of the composers with their non-Turkish arrangements-compositions. With this idea in mind, I believe one can relate to the composer not only in examining the stylistic similarities and differences, it is possible to also examine how each of these composers have examined Western music theory through their arrangements and compositions. Carlo Domeniconi and Ricardo Moyano have many compositions for solo classical guitar and Paul Dwyer has continued his career as a performer in styles other than Turkish music. Dwyer has arrangements of famous singer-songwriters and pop-rock music bands including Sting, U2, and Cat Stevens.

I chose one composition each by Moyano and Domeniconi showing their compositional similarities with their Turkish compositions. A Mexican pop song *Solamente Una Vez* and a pedagogical excerpt, *Bosse Triste*. Moyano followed the idea of taking a melody and accompaniment then arranging it for solo guitar that he uses in most of his Turkish folk song arrangements as well. Although there are added melodic figures by Moyano, he keeps the original tune. Moyano has composed studies for guitar but he mainly focuses on guitar arrangements, where Domeniconi has composed multiple books for guitar pedagogy including *Klangbilder* studies 1-24, ranging from early to easy-intermediate level. In the example below *Bosse Triste*, Domeniconi focuses more on the syncopation, rhythm, and phrasing found in Brazilian Music.

***Solamente Una Vez* by Ricardo Moyano:** Originally composed by Mexican composer Agustin Lara, *Solamente Una Vez* (Only one time) is a bolero that was

performed first time in a 1941 movie, *Melodías de América*. The original version is already a fusion of Mexican Bolero rhythms and melodic figures with American musical phrasings and harmonic resolutions.

**solamente una vez** agustín larra

♩ = 62

Example 2.15: Solamente Una Vez by Ricardo Moyano mm. 1-10.

In Ricardo Moyano's arrangement, Moyano drops the 5<sup>th</sup> and 6<sup>th</sup> string to C and G thus making the tuning C-G-D-G-B-E and bass motives imitate the double bass with the same



rhythmic figures throughout the composition while the soprano line imitates the voice. Ricardo Moyano uses varied techniques of arpeggios, ornaments, staccatos, trills as well as varied groupings on rhythms on the melody. One of the differences between his Turkish music arrangements and South American arrangements are the meters utilized. As Moyano states, South American music is more in a squared structure and traditionally does not utilize rhythms as complex as those found in Turkish music. Below are some of the arrangement-compositions by Ricardo Moyano and their origin countries.

Table 1: Some of Ricardo Moyano’s Musical Influences in his late 2000s recordings

<b>Title</b>	<b>Date</b>	<b>Influence</b>
2 Piezas Turcas	2009	Turkey, solo guitar
Dos corcheas	2008	Mexico, two guitars and guitarron
Solamente Una Vez	2008	Mexico, solo guitar
Ausencia	2008	Brazil, solo guitar
Cuatro Piezas Andinas	2008	Bolivia, solo guitar
Ani Purim	2008	Jewish Traditional, solo guitar
Zamba Azul	2008	Argentina, two guitars

***Bosse Triste* by Carlo Domeniconi:** According to Dr. Duarte, *Bosse Triste* (Sad Bossa) is one of the six composition collections of Bossa Nova pieces that have a didactic character and became a fundamental part of guitar literature. It is the first Brazilian-based multicultural

didactic work that is widely performed.<sup>30</sup> It is the first piece from the book *Quaderno Brasiliano per chitarra*, no.1 (Bote&Bock, Berlin) and it was one of the exam pieces set by Trinity College for Grade 5 Guitar exam between 2016-2019. This short Bossa Nova piece is written in 4/4 and the syncopation follows the Bossa Nova rhythm.



Example 2.16: Bosse Triste by Carlo Domeniconi, mm. 1-4.

As seen in Example 2.16, the rests and the legato between the quarter and eight notes gives the motion of the Bossa Nova that is continuously supported by the half note pedal of A. Throughout the piece, Domeniconi follows the same pattern with melodic figures. The B section consists mainly of single lines imitating a guitar solo followed by arpeggio patterns in the progression. This is a great didactic work that has examples of syncopation, glissando in the left hand, ornamentation, arpeggios, and hammer-on pull of legato techniques composed in modern well detailed notation. Some of the original compositions of Carlo Domeniconi and their original influences are shown in Table 2.<sup>31</sup>

Table 2: Carlo Domeniconi’s Musical Influences besides Turkish Music by Colin Harries

---

<sup>30</sup> Daniel Duarte, “A study of multiculturalism in 20th century guitar music and the Brazilian elements in the music of Roland Dyens”, (Doctoral Final Project, *Indiana University*, 2016), 85.  
<https://scholarworks.iu.edu/dspace/handle/2022/21133>

<sup>31</sup> Colin Harries, “The Solo Guitar Music of Carlo Domeniconi: An Exploration of the Diverse Influences.” (Master’s thesis, *Waterford Institute of Technology*, 2014), 3.

Table 2: Carlo Domeniconi's Musical Influences besides Turkish Music by Colin Harries

<b>Title</b>	<b>Date</b>	<b>Influence</b>
Quaderno Brasiliano	1980	Brazilian, solo guitar
Suite Sud Americana	1980	South American, solo guitar
Three Studies for the Spirit	1985	Chinese, solo guitar
Homage a Andres Segovia	1985	Spanish, solo guitar
Gita	1986	Indian, solo guitar
Avalon	1987	Great Britain, solo guitar
Ellydan	1988	Great Britain, solo guitar
Dhvani	1990	Indian, Two guitars, strings, bass flute, cello, celesta and timpani.
Minyo	1990	Japanese, solo guitar
Hommage á Jimi Hendrix	1991	U.S.A. solo guitar
Krysea Phorminx	1992	Greek, solo guitar
La Battaglie	1993	Great Britain, solo guitar
Robin Hood suite	1993	Great Britain, solo guitar
My Esoteric Brazilian Aunt	1994	Brazilian, solo guitar
Transformation	1994	Japanese, solo guitar
Sonatina Mexicana	1996	Mexican, Duet for guitar and flute
Toccatà in Blue	1997	U.S.A. solo guitar
The Bridge of the Birds	1998	Chinese, solo guitar
Ricordando	2000	South American, solo guitar
Vidala	2001	Argentinean, solo guitar
Yi Jing	2003	Chinese, solo guitar
Landscape	2005	U.S.A. guitar quartet
Moondew	2006	Chinese, solo guitar

## Conclusion

In this paper I explored the guitar music, cultural influences, and theoretical techniques of three exceptional musicians, Carlo Domeniconi, Ricardo Moyano and Paul Dwyer. While they were not born in Turkey, they became important figures in the Turkish guitar scene as well as the contemporary world music community. In this discussion, I provided background information, including the differences and similarities between music theory, the biographies of the musicians, and analyses of the selected works.

This project allowed me to see that music is universal, even though the compositional rules, styles, genres, or instruments may vary. A composition of music, regardless the genre or style, represents more than the composer or the performer. In addition, it reflects a cultural set of values. A tiny vibration change or an ornament can affect the listener, and in order to be a successful musician, a performer should search and learn various genres and performance techniques within various cultures and implement these ideas in their compositions and performances.

As a native of Turkey, I grew up with Turkish Art Music and Folk Music. I believe some of the techniques and approaches that I have mentioned can be useful for guitar performers in order to expand their repertoire and their understanding of multicultural music. Of course, Turkish Art and Folk Music is a subject that one can spend years exploring and researching. I would like to simplify some of these ideas and implement them in modern classical guitar playing, much like the three composers examined in this paper.

Classical Guitar in Turkey has become more popular since 1930's and it is an important part of the musical landscape of Turkey. The new generation of composers and performers are already applying Turkish music elements to their compositions and arrangements. Bekir

Küçükay, Hasan Cihat Örtter, Kağan Korad, Tolgahan Çoğulu, Mehmet Özkanoglu, and Serkan Yılmaz are some of the well-known names in Turkey that utilize and produce Turkish Music arrangements-compositions on classical guitar.

As a further study, I would like to create a method for guitar that covers not only the Western classical music theory, but also includes a multicultural guidebook for an extensive understanding of genres and styles for the performer. In my opinion, a great artist-musician has the knowledge of various cultures and can apply these elements to their own performances or creations. In order to achieve this, one should be interested in other cultures' music and should continue to learn while treating the values and notions of other cultures with respect. As Domeniconi states, musicians should aim and thrive for "Music of the Earth" by molding and blending traditions. <sup>32</sup>

---

<sup>32</sup> Ange Turrell, "Between Cultures: A Rare Interview with Visionary Composer and Guitarist Carlo Domeniconi", *Classical Guitar Magazine*, October 1,2019.

## Bibliography

- Aji, Jerfi. "Interview with Tolgahan Çoğulu", *Soundboard - Journal of Guitar Foundation of America* 36, No.3, (2010)
- Akal, Hale. "Musical Instruments", *Turkish Culture Portal* (blog), Accessed on Jan 26,2020, <http://www.turkishculture.org/music/musical-instruments-89.htm>
- Akçay, Şevki Ö., and Serkan Karaaslan. "Joe Satriani'nin "Âşık Veysel" adli eserinin müzikal özelliklerinin incelenmesi". *Online Journal of Music Sciences* 3, (2018)
- Bakhobi, Ünal. "Hüseyni Makamı Dizisi", *Bakhobi* (blog), Accessed on Jan 26,2020. <https://bakhobi.blogspot.com/2016/05/huseyni-makam-dizisi.html>
- Çoğulu, Tolgahan. "The Techniques of Playing Bağlama in Compositions and the Regulations of Folk Songs Which are Done for Guitar ", *Folklor & Edebiyat Journal Cyprus International University* 17, 68 (April 2014) [https://www.folkloredebiyat.org/Makaleler/1502068209\\_fe-68-9.pdf](https://www.folkloredebiyat.org/Makaleler/1502068209_fe-68-9.pdf)
- Domeniconi, Carlo. "Carlo Domeniconi", *The Official Website of Carlo Domeniconi*, Accessed on Jan 26, 2020. <http://www.carlo-domeniconi.com>
- Duarte, Daniel. "A study of multiculturalism in 20th century guitar music and the Brazilian elements in the music of Roland Dyens", (Doctoral Final Project, *Indiana University*,2016)
- Erath, David. "OUD", *The Makam Music System* (blog), Accessed on Jan 26,2020. <http://www.daviderath.com/oud/makam-music>
- Feldman, Walter, eds. "Manifestations of the Word: Poetry and Song in Turkish Sufism." *The Garland Encyclopedia of World Music* 6, 2013. [https://search-ebshost.com.proxyiub.uits.iu.edu/login.aspx?direct=true&db=ril&AN=gew60028&site=ehost-live&scope=site.](https://search-ebshost.com.proxyiub.uits.iu.edu/login.aspx?direct=true&db=ril&AN=gew60028&site=ehost-live&scope=site)
- Garzón, Edgardo M. "2Análisis de tres movimientos de la suite Op. 19 Koyunbaba para guitarra Solistade Carlo Domeniconi. ", (Master's thesis, *Universidad de Cundinamarca*, 2018) <http://repositorio.ucundinamarca.edu.co/bitstream/handle/20.500.12558/1840/AUTORIZACI%c3%92N%2c%20ANALISIS%20DE%20TRES%20MOVIMIENTOS%20DE%20LA%20SUITE%20OP%2c%2019%20KOYUNBABA%20PARA%20GUITARRA%20SOLISTA%20DE.pdf?sequence=1&isAllowed=y>

- Gerçek, İsmail H. “Geleneksel Türk Sanat Müziğinde Meşk Sisteminden Notali Eğitim Sistemine Geçişle İlgili Bazı Düşünceler”, *A.Ü. Türkiyat Araştırmaları Enstitüsü Dergisi*, no. 38 (2008)  
[http://www.turkiyatjournal.com/Makaleler/78689292\\_%c4%b0smail%20Hakk%c4%b1%20GER%c3%87EK.pdf](http://www.turkiyatjournal.com/Makaleler/78689292_%c4%b0smail%20Hakk%c4%b1%20GER%c3%87EK.pdf)
- Gürgen, Elif Tekin. *Ulakbilge Social Sciences Magazine* 3, No.5, (2001)  
<http://www.ulakbilge.com/makale/pdf/1430240203.pdf>
- Gürgün, Mehmet. “İçimizden Biri Carlo Domeniconi”, *MAVİ-NOTA e-Music Newspaper*, April 7, 2008. <https://www.mavi-nota.com/index.php?link=duyurular&no=446>
- Harries, Colin. “The Solo Guitar Music of Carlo Domeniconi: An Exploration of the Diverse Influences.” (Master’s thesis, *Waterford Institute of Technology*, 2014)  
<https://repository.wit.ie/2950/1/The%20Solo%20Guitar%20Music%20of%20Carlo%20Domeniconi.pdf>
- Hines, Edward J. “Hines Music – Connecting East & West Since 1984”, *What Are Makams?* (blog), Accessed on Jan 26,2020.  
[https://www.hinesmusic.com/What\\_Are\\_Makams.html](https://www.hinesmusic.com/What_Are_Makams.html)
- Kara, Burak. “Ben de Türk’üm ve bunu gururla söyleyebilirim”, *Vatan Newspaper*, March 26, 2017. <http://www.gazetevatan.com/-ben-de-turk-um-ve-bunu-gururla-soyleyebilirim--1051820-bizim-kahve/>
- Kaya, Atahan. “Klasik Gitarda Geleneksel Türk Müziği Düzenlemelerinde Biçim ve Çok Seslilik Yaklaşımları”, *Akdeniz Sanat Dergisi* 10, No. 20 (2017)  
<https://docplayer.biz.tr/134228432-Klasik-gitarda-geleneksel-turk-muzigi-duzenlemelerinde-bicim-ve-cokseslilik-yaklasimlari.html>
- Kerman, Joseph, Vivian Kerman and Gary Tomlinson. *Listen*. Boston: Bedford/St. Martin's, 2012.
- Nettl, Bruno. “Maqām,” *Encyclopædia Britannica* (Encyclopædia Britannica, inc., June 13, 2007), <https://www.britannica.com/art/maqam-music>
- Pelikoğlu, Mehmet C. and Özşen, Bahar. “Türk Müziği ve Batı Müziğinde Kullanılan Bazı Tür ve Biçimlerin Birbirlerine Benzerlikleri Üzerine Bir Değerlendirme”, *İnönü University Journal of Culture and Art* 1, No.2, (2015)  
<https://dergipark.org.tr/tr/download/article-file/716474>
- Turrell, Ange. “Between Cultures: A Rare Interview with Visionary Composer and Guitarist Carlo Domeniconi”, *Classical Guitar Magazine*, October 1,2019.  
<https://classicalguitarmagazine.com/between-cultures-a-rare-interview-with-visionary-composer-and-guitarist-carlo-domeniconi/>

- Ünyay, Elif B. “Endi ve Pol Türk müziğinin peşinde”, *Milliyet Gazetesi*, October 17, 2010.  
<http://www.milliyet.com.tr/pazar/endi-ve-pol-turk-muziginin-pesinde-1302447>
- Wade, Graham. “About this Recording – Review of Solo Guitar Recording (Catalogue No:8.573675) - DOMENICONI, C. by Celil Refik-Kaya”, *Naxos*, Accessed on Jan 26, 2020.  
[http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.573675&catNum=573675&filetype=About%20this%20Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.573675&catNum=573675&filetype=About%20this%20Recording&language=English)
- Yedig, Serhan. “Carlo Domeniconi / Gitar Kaderim, Anadolu Esin Kaynagim”, *Hurriyet Newspaper*, November 26, 2017.  
<http://muziksoylesileri.net/klasik-muzik/gitar-kaderim-anadolu-esin-kaynagim/>
- “Music texture theory – Monophony or Polyphony”, *About Music Theory*, April 19, 2012.  
<https://www.aboutmusictheory.com/music-texture.html>
- “Concerto di Berlinbul (No. 4) op.29 Carlo Domeniconi”, *Database of Contemporary Guitar Music*, Accessed on Jan 26, 2020.  
<https://www.sheerpluck.de/composition-29807-711-carlo-domeniconi-concerto-di-berlinbul-no-4.html>
- “Domeniconi, Carlo”, *Edition Margaux*, Accessed on Jan 26, 2020.  
<https://www.edition-margaux.com/en/domeniconi-carlo>
- “Âşık Veysel”, *EnjoyTurkey (blog)*, Accessed on Jan 26, 2020.  
<http://www.enjoyturkey.com/info/culture/Asik.htm>
- “Tango ve futbol sevmeyen Arjantinli damadımız”, *Hurriyet Newspaper*. February 17, 2003.  
<http://www.hurriyet.com.tr/gundem/tango-ve-futbol-sevmeyen-arjantinli-damadimiz-38542428>
- “Paul Dwyer”, *Muzikotek*, Accessed on Jan 26,2020.  
<https://muzikotek.com.tr/en/library/composer/paul-dwyer>
- “Trt Nota Arşivi”, *Turkish Radio Television Music Archives*, No. 33  
[http://www.trtnotaarsivi.com/tsm\\_detay.php?repno=5&ad=Acaba%20%FEen%20misin%20kederin%20var%20m%FD](http://www.trtnotaarsivi.com/tsm_detay.php?repno=5&ad=Acaba%20%FEen%20misin%20kederin%20var%20m%FD)
- “Gitarist Ricardo Moyano ile Gitar müziği üzerine konuştuk”, *Yeni Şafak Newspaper*, April 16, 2000.  
<https://www.yenisafak.com/gundem/gitarist-ricardo-moyano-ile-gitar-muzigi-uzerine-konustuk-609732>
- Liner notes to: Eylül Prodüksiyon / Raks Müzik – 9712063 "Concerto di Berlinbul / Koyunbaba", performed by Carlo Domeniconi (guitar), Adil Arslan (saz), and Gürer Aykal conducting the Turkish Presidential Symphony Orchestra, 1991.