

Thomas Mikosch
Makamlar

The Musical Scales of Turkey





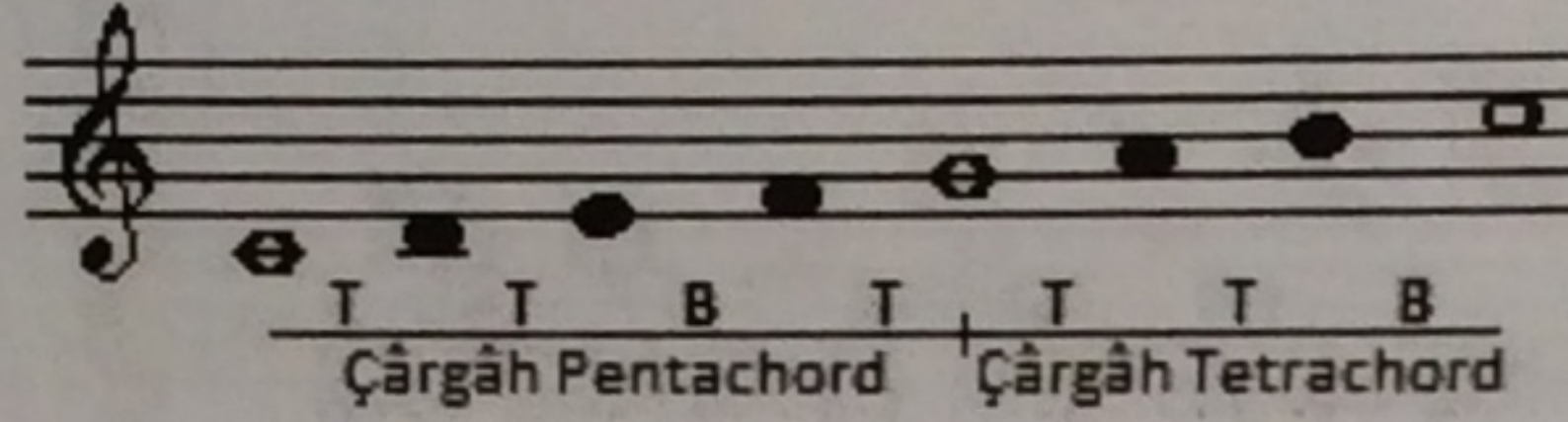
Basic Makamlar

Basit Makamlar

Basic Makamlar, all of which are heptatonic and that form the basis for transposed or compound Makamlar.

Çârgâh Makamı

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Kaba Çârgâh (C)	V. degree Râst (G)	ascending and descending	Major Ionian
	Yerinde Çârgâh pentachord T - T - B - T	+	Râst (G) Çârgâh tetrachord T - T - B



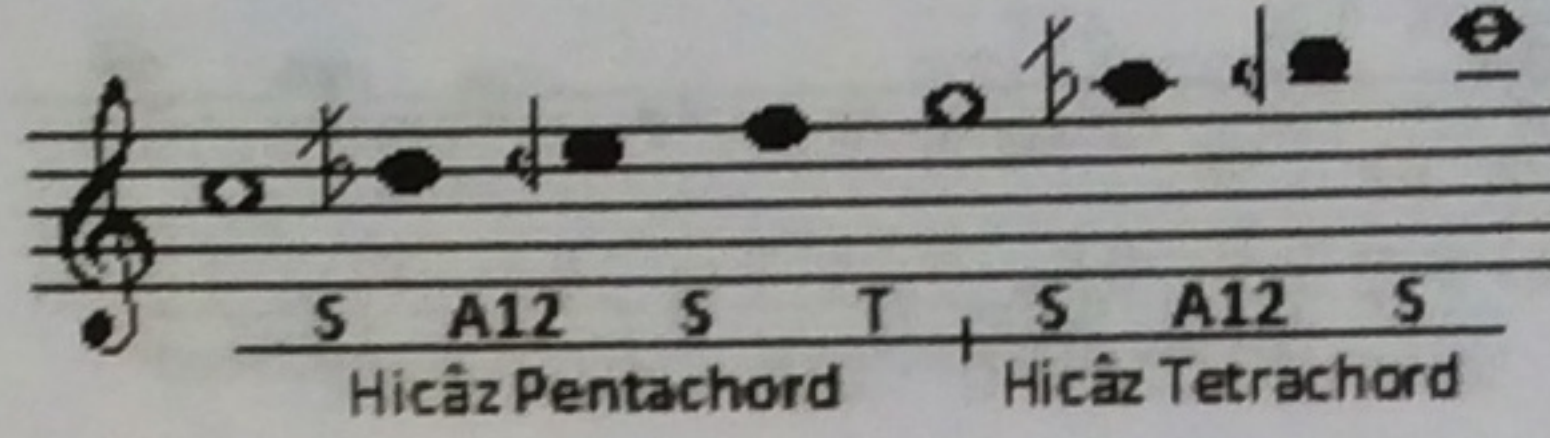
This is *the theoretical Çârgâh makam*, created by Hüseyin Sâdeddin Arel in contrast to the Western major scale, and it represents the major parallel to Bûselik Makamı, if there was functional harmony in Turkish music theory.

In practice, however, this makam does not exist.

Çârgâh is Persian for *on the fourth place*, outgoing from Râst (see p. 16).

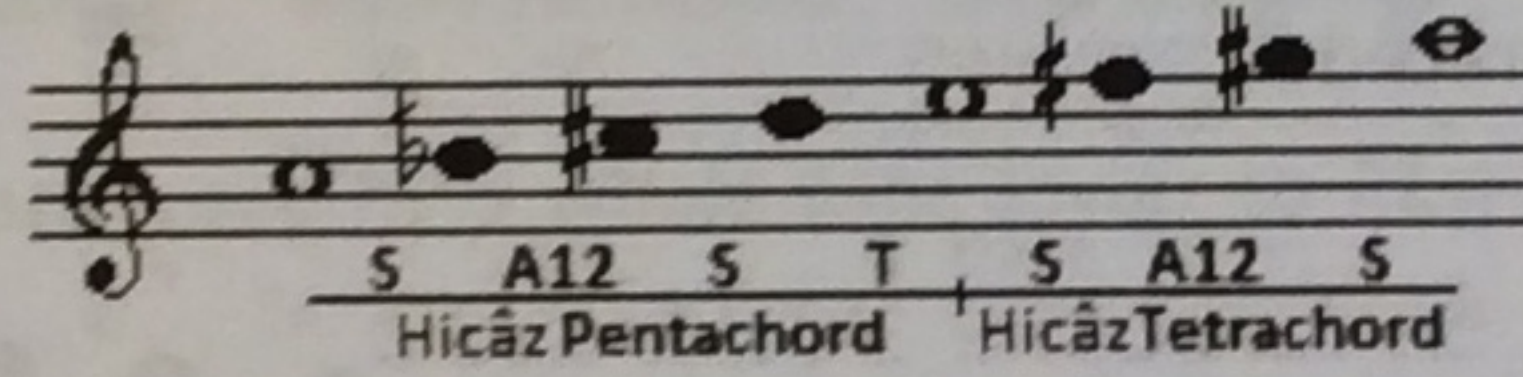
Gerçek Çârgâh Makamı

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Çârgâh (C)	V. degree Râst (G)	ascending and descending	Double harmonic major
Çârgâh (C) Hicâz pentachord S - A ₁₂ - S - T			Gerdâniye (G) Hicâz tetrachord S - A ₁₂ - S



This is the *Çârgâh makam in practice*, which does not actually fall under the category "Basic Makamlar," as it represents **Zîrgûle'li Hicâz Makamı** transposed to Çârgâh (C), but nonetheless has been included in this category for comparison purposes.

Gerçek Çârgâh Makamı means nothing other than *real Çârgâh Makamı*. Accordingly, when a Turkish musician is speaking of Çârgâh Makamı, Gerçek Çârgâh Makamı is the makam that is being referred to.

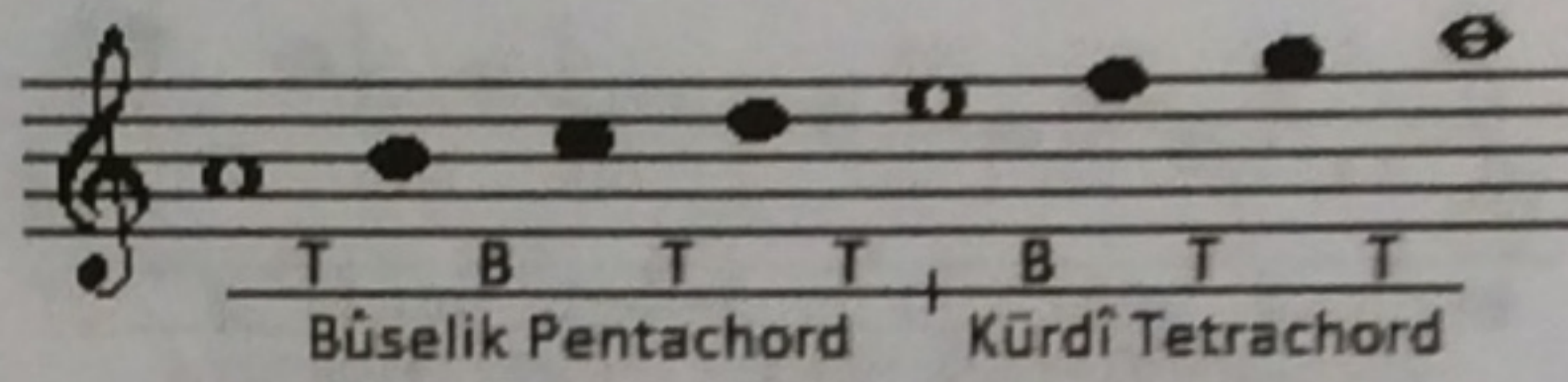


The structure of both Makamlar is symmetrical.

I. Şekil Bûselik Makamı (Variant I)

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	V. degree Hüseynî (E)	a-, occasionally a- and descending	Natural minor Aeolian

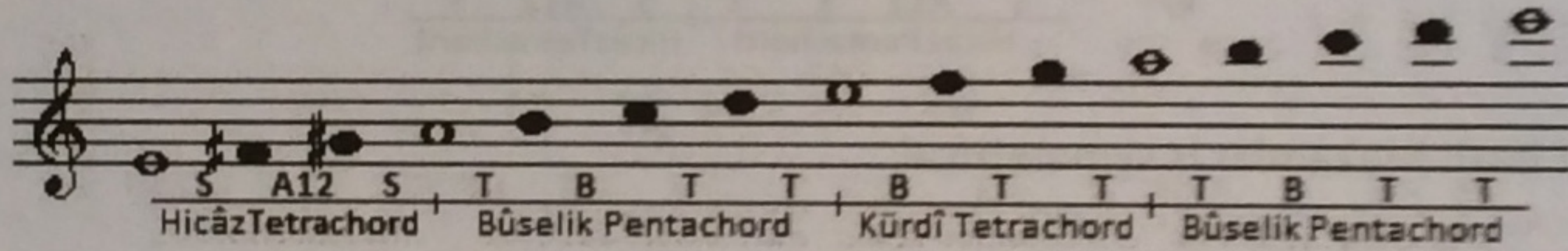
Yerinde Bûselik pentachord	+	Hüseynî (E) Kürdî tetrachord
T - B - T - T	+	B - T - T



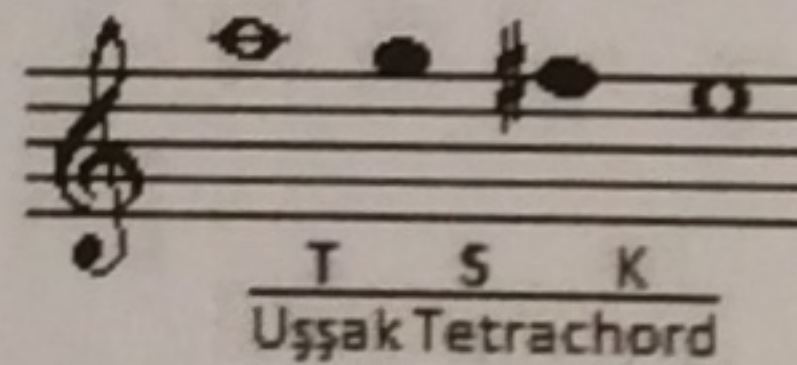
Bûselik Makamı Variant (*şekil*) I represents the minor parallel to Çârgâh Makamı, if there was functional harmony in Turkish music theory.

Bûselik (Arab. *Bûsalik*) derives from Abû Sâlik, a Persian poet, who lived from 879 until 901. The music theorist Safi al-Dîn al-Urmawî (1216 - 1294) calls this makam that way.

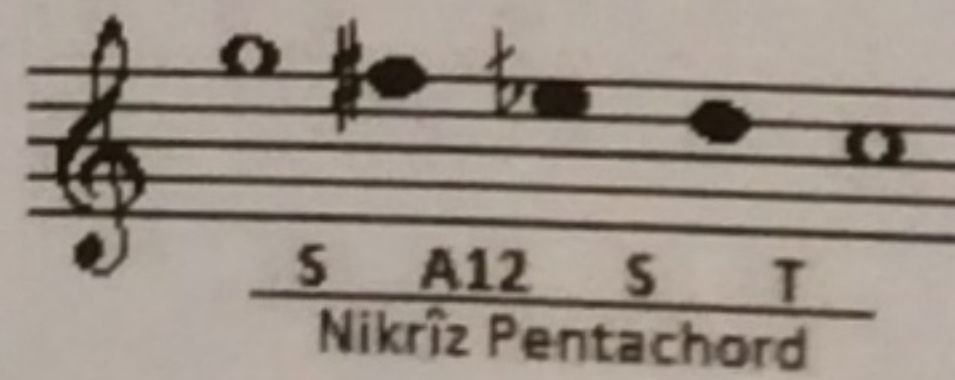
Whenever the makam is extended beyond the octave or goes below the durak, a Bûselik pentachord is attached or a Hicâz tetrachord preceded.



Also, with descending seyir, either a Hüseynî (E) Uşşak tetrachord



or a Çârgâh (C) Nikrîz pentachord is attached. Note the resemblance to Nihâvend Makamı Variant II.



Bûselik Makamı Variant I transposed by a whole tone lower to Râst (G) becomes **Nihâvend Makamı Variant I**.



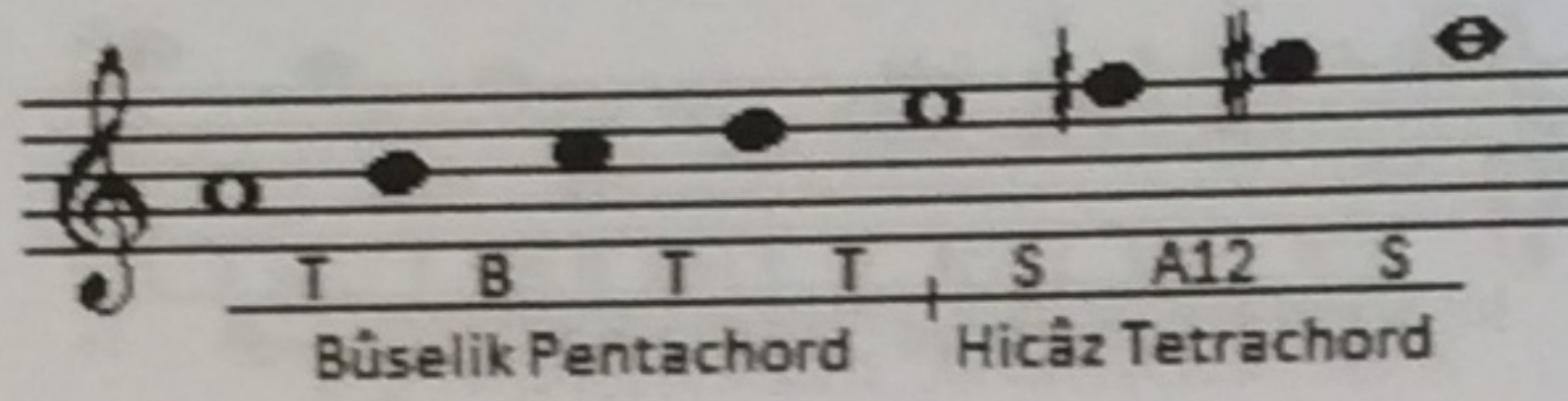
In the Arabic musical system, the third in Maqam Bûsalik is by one comma flatter than that in Maqam Nahâvand.

Variant I of both Makamlar is mainly used with descending seyir.

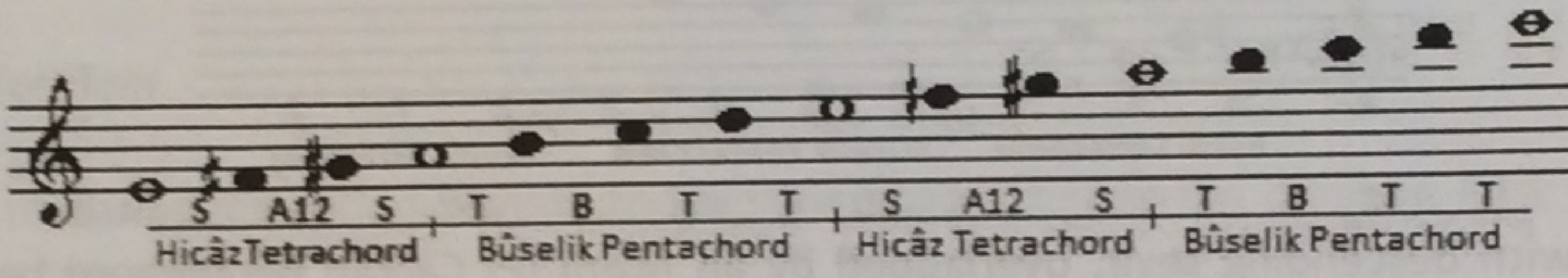
II. Şekil Bûselik Makamı (Variant II)

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	V. degree Hüseynî (E)	a-, occasionally a- and descending	Harmonic minor

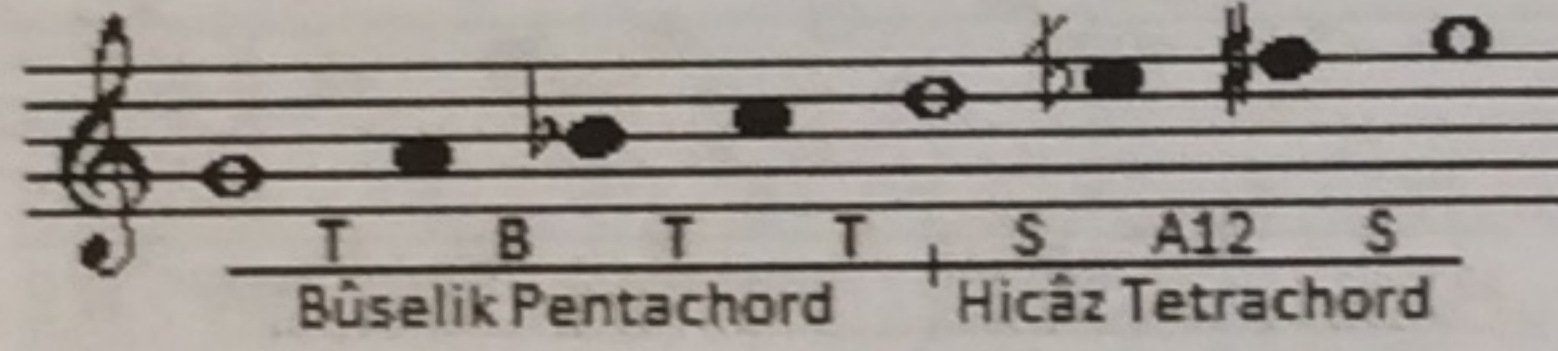
Yerinde Bûselik pentachord	+	Hüseynî (E) Hicâz tetrachord
T - B - T - T	+	S - A ₁₂ - S



Whenever the makam is extended beyond the octave or goes below the durak, a Bûselik pentachord is attached or a Hicâz tetrachord preceded.



Bûselik Makamı Variant II transposed by a whole tone lower to Râst (G) becomes **Nihâvend Makamı Variant II**.

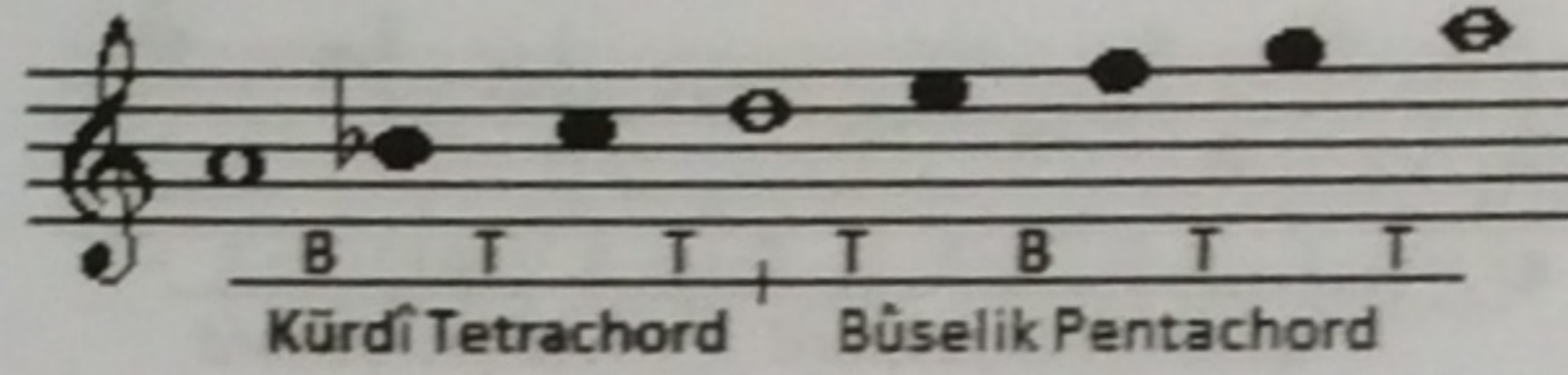


In the Arabic musical system, the third in Maqam Bûsalik is by one comma flatter than that in Maqam Nahāvand.

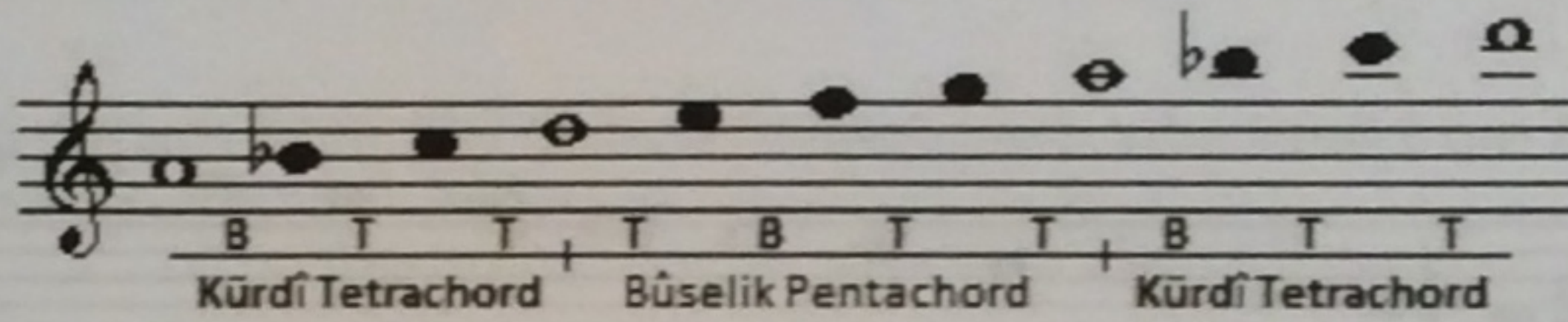
Variant II of both Makamlar is mainly used with ascending seyir.

Kürdî Makamı

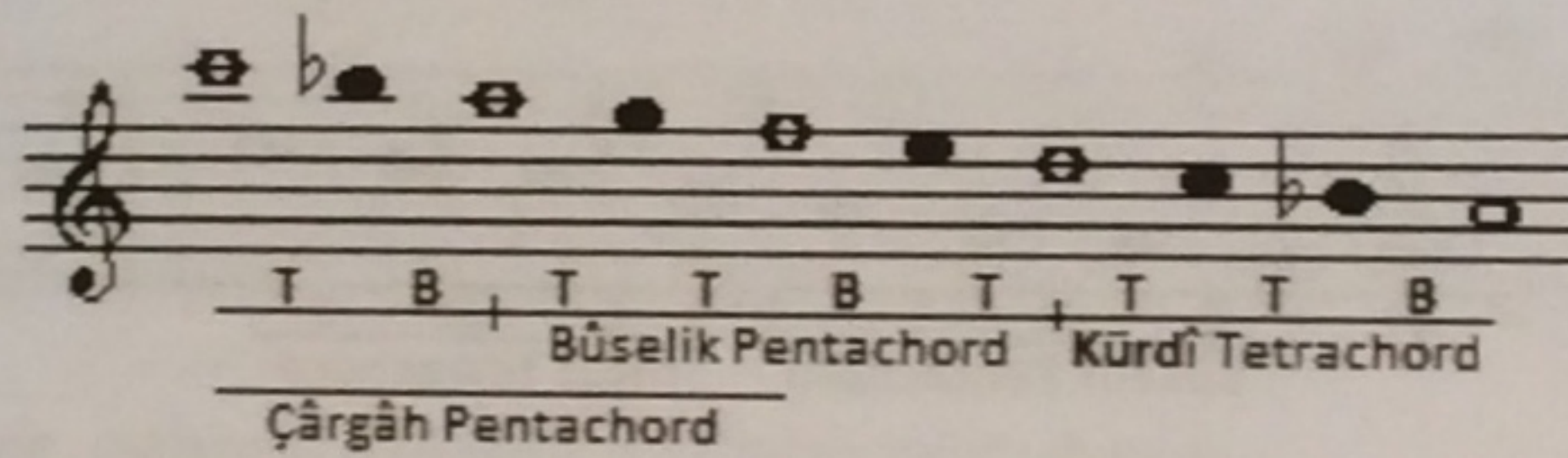
<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	IV. degree Nevâ (D)	a-, occasionally a- and descending	III. Mode major Phrygian
Yerinde Kürdî tetrachord B - T - T		+	Nevâ (D) Bûselik pentachord T - B - T - T



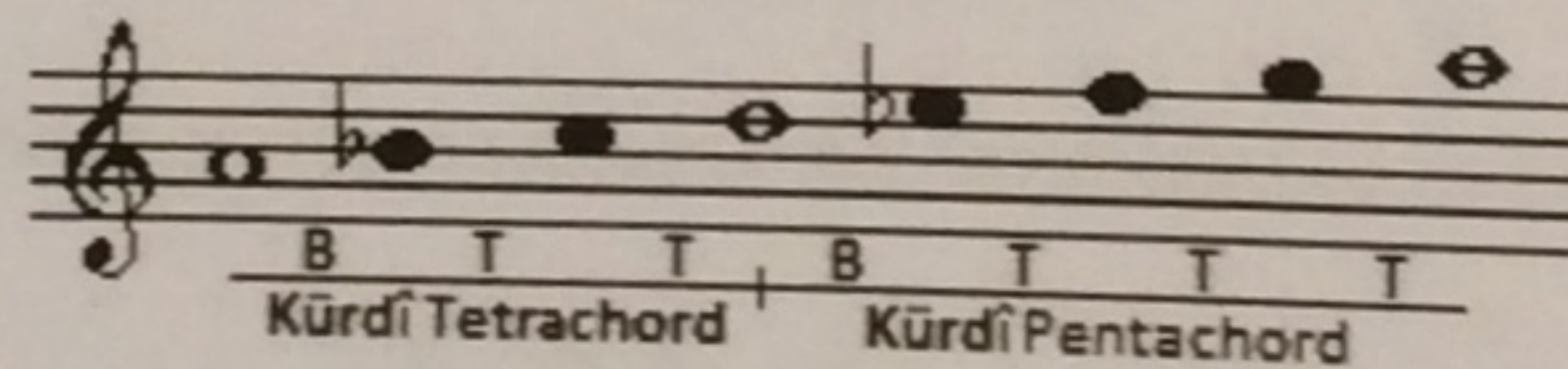
Whenever Kürdî Makamı is extended beyond the octave, a Kürdî tetrachord is attached.



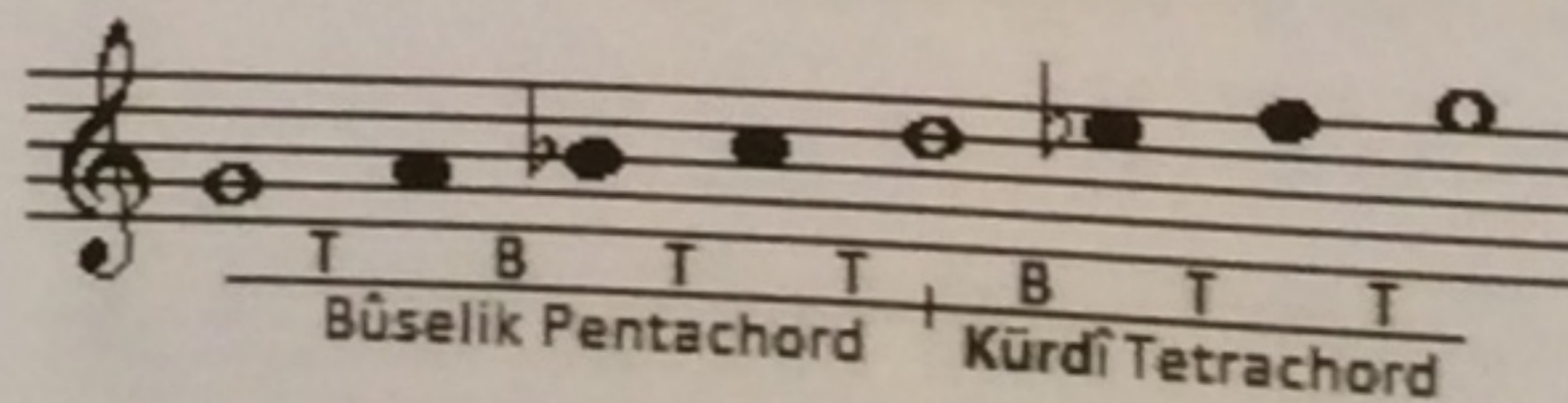
Kürdî Makamı with descending seyir, overlapped by an Acem (F) Çârgâh pentachord becomes **Acem Kürdî Makamı**. The güçlü lies on Acem (F) and Nevâ (D) here.



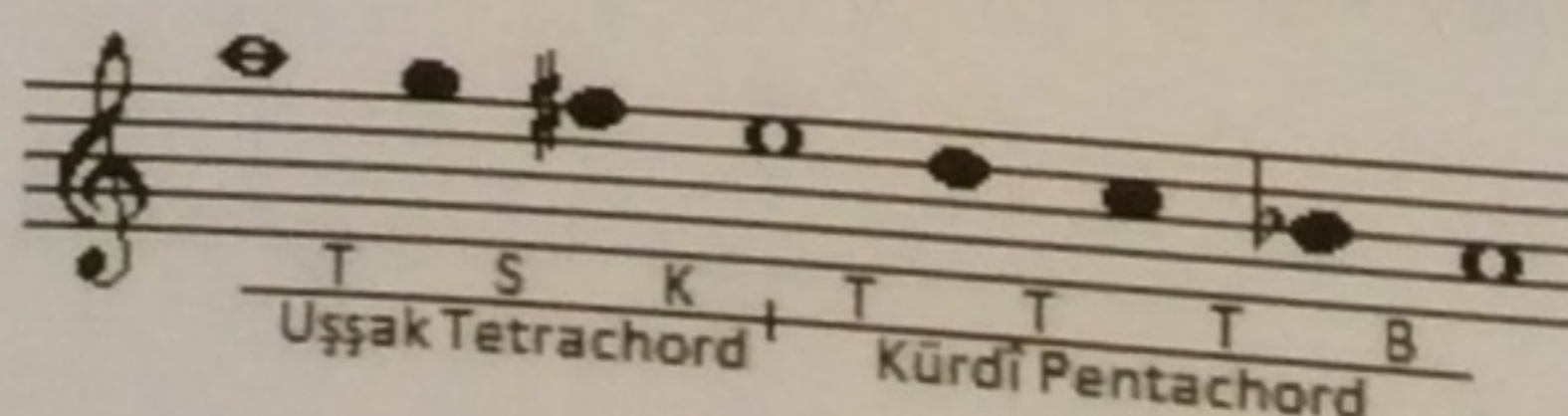
If the Hüseyinî (E) in Kürdî Makamı becomes Nim Hisâr (E^b), the Bûselik becomes Kürdî pentachord and the durak stays Dügâh (A), it becomes a transposed variant of the Iraqi **Maqam Lami** (normally on D), which does not actually occur in Turkey.



If the Hüseyinî (E) in Kürdî Makamı becomes Nim Hisâr (E^b) and the new durak Râst (G) is established, the Bûselik pentachord becomes a Kürdî tetrachord, Kürdî Makamı becomes the closely related **Nihâvend Var. I Makamı**.



When, with descending seyir, the Bûselik pentachord becomes an Uşşak tetrachord, the güçlü Nevâ (D) is placed on Hüseyinî (E), then Kürdî Makamı becomes the compound makam **Muhayyer Kürdî Makamı**.



Râst Makamı

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Râst (G)	V. degree Nevâ (D)	ascending	Major Ionian
	Yerinde Râst pentachord T - K - S - T	+	Nevâ (D) Râst tetrachord T - K - S

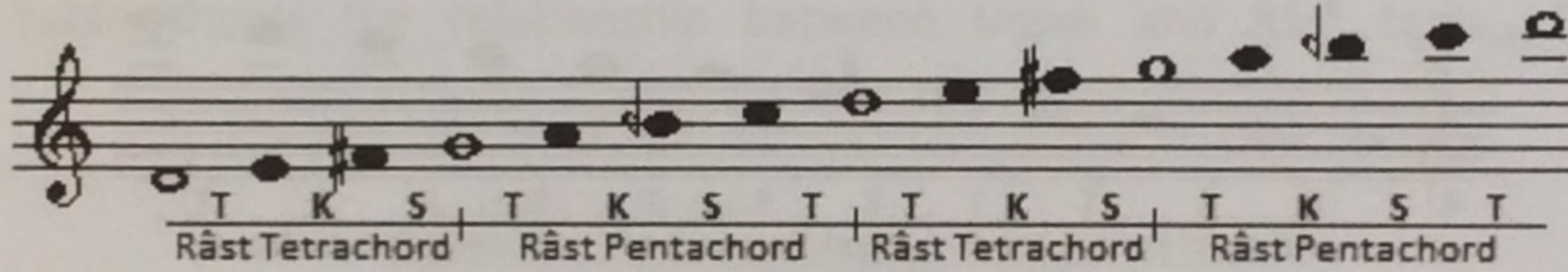


Râst Makamı belongs to the oldest Makamlar and is part of the *neutral Arabic scale* (see p. 63).

Râst Makamı and/or Hüseyinî Makamı with descending seyir is called Gerdâniye Makamı.

Râst is Persian for *right*.

Whenever the makam is extended beyond the octave or goes below the durak, a Râst pentachord is attached and/or preceded.

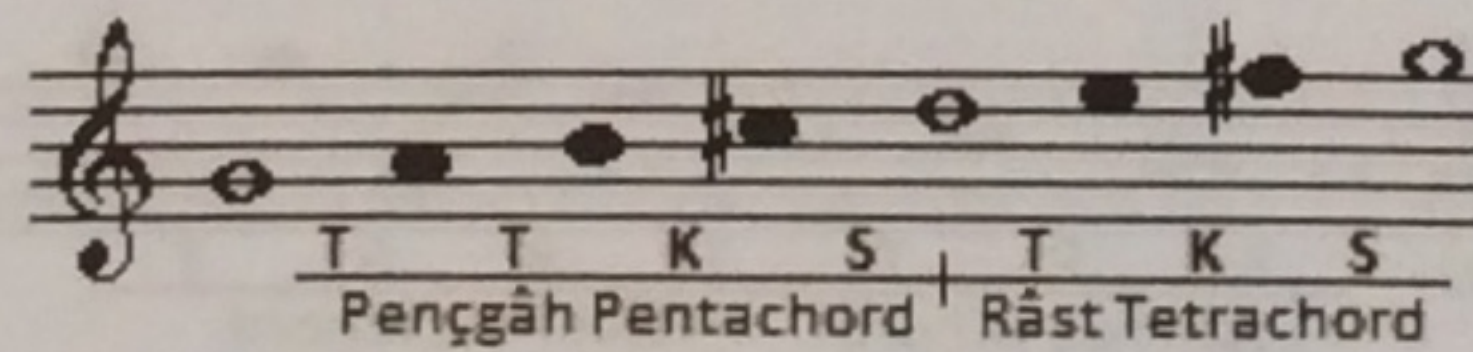


If the Eviç (F#) in Râst Makamı becomes Acem (F), the Râst tetrachord becomes a Bûselik tetrachord, so Râst Makamı becomes **Acem'li Râst Makamı**. This variant is mainly used with descending seyir.



Acem'li Râst Makamı transposed to Dügâh (A) becomes Nişâburek Makamı.

If the Râst pentachord of Râst Makamı is exchanged with a Pençgâh pentachord, then Râst Makamı becomes **Pençgâh Râst Makamı**.



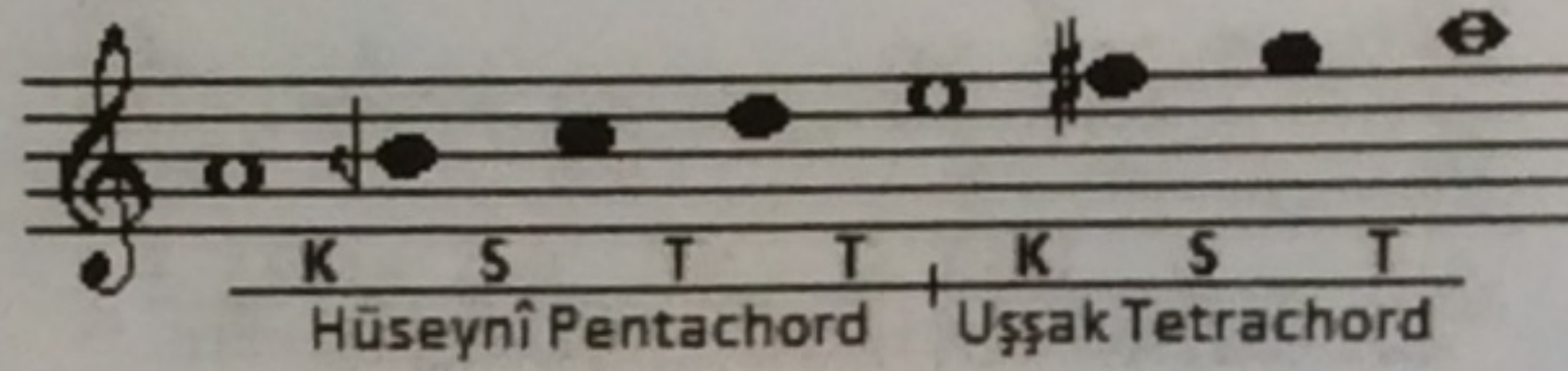
Pençgâh is Persian for *on the fifth place*, outgoing from Râst (see p. 16).

Râst Makamı (left) contains a Yerinde Ferahnâk pentachord. **Acem'li Râst Makamı** (right) contains a Yerinde Eksik Ferahnâk (diminished fifth) pentachord.



Hüseynî Makamı

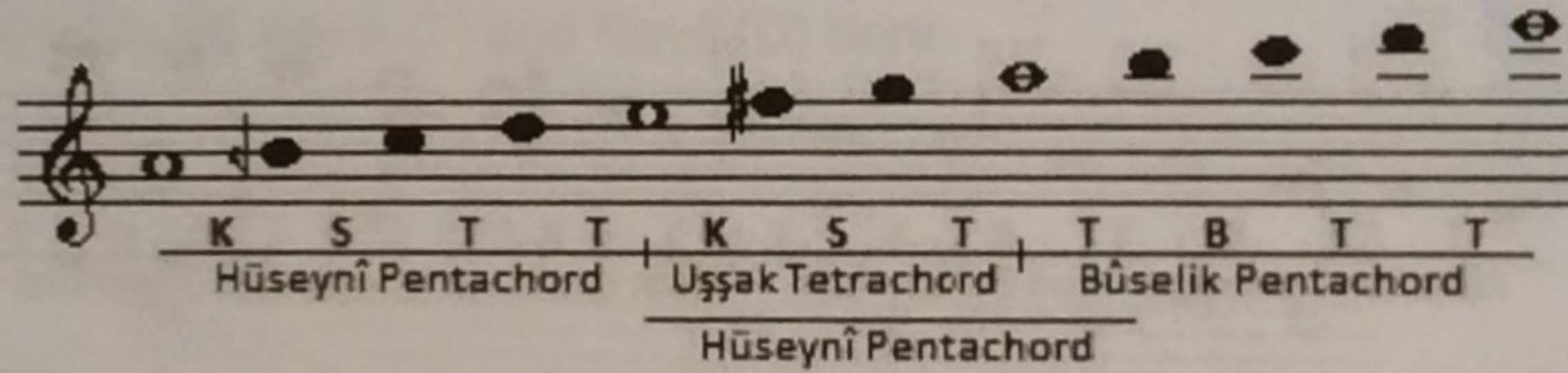
<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	V. degree Hüseynî (E)	a- and descending	II. Mode major Dorian
	Yerinde Hüseynî pentachord K - S - T - T	+	Hüseynî (E) Uşşak tetrachord K - S - T



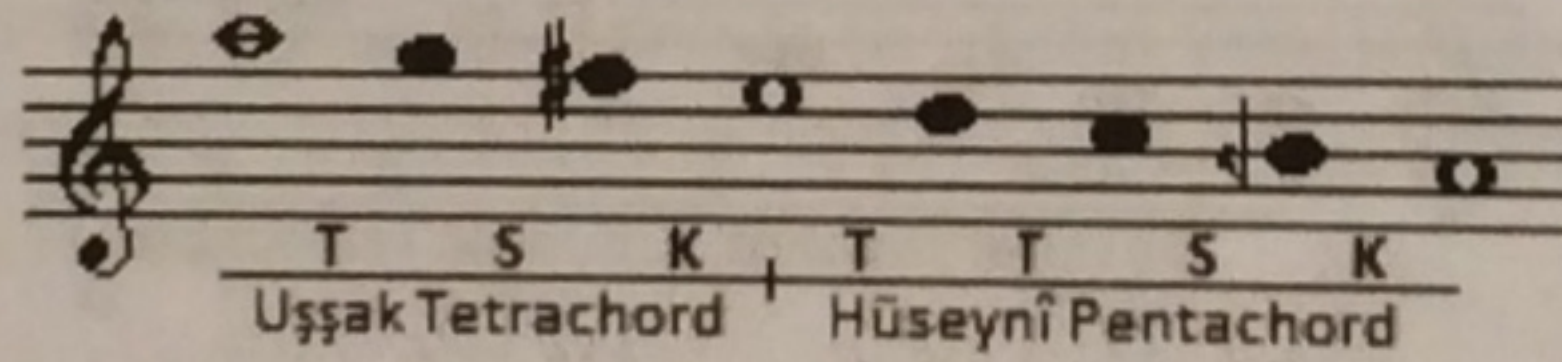
Hüseynî Makamı belongs, just like Râst Makamı, to the oldest Makamlar and is part of the *neutral Arabic scale* (see p. 63).

Hüseynî Makamı and/or Râst Makamı with descending seyir is called Gerdâniye Makamı.

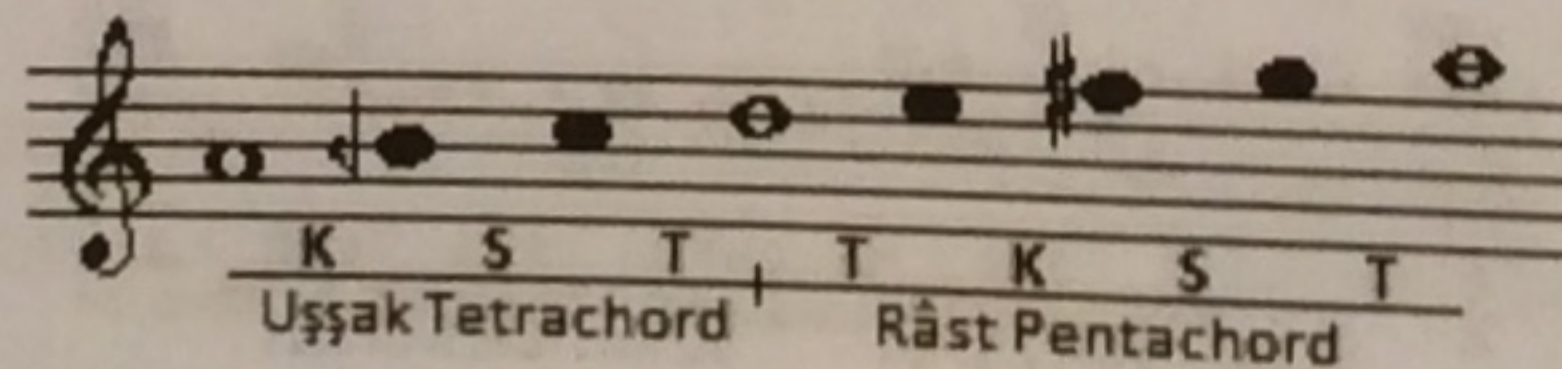
Whenever the makam is extended beyond the octave, Tiz Segâh (B^d) becomes Tiz Bûselik (B), as an extension of the Uşşak tetrachord to the Hüseynî pentachord, or a full Bûselik pentachord is attached.



Hüseynî Makamı with just descending seyir is called **Muhayyer Makamı**.



When the güçlû is placed on Nevâ (D), the Hüseynî pentachord becomes a Uşşak tetrachord and the Uşşak tetrachord becomes a Râst pentachord, so Hüseynî Makamı becomes **Nevâ Makamı**.



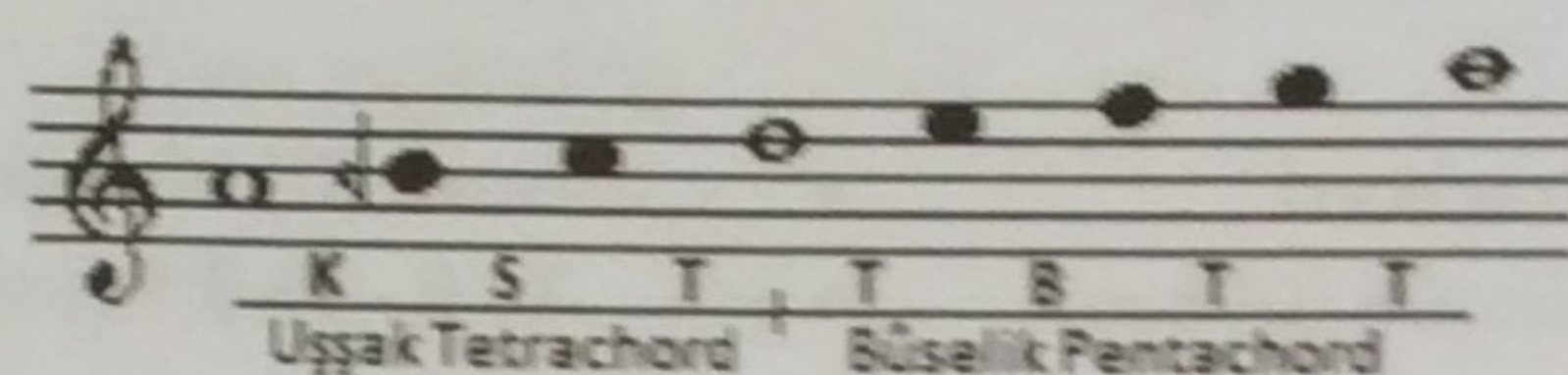
Nevâ Makamı with descending seyir is being called Tâhir Makamı.

Nevâ Makamı starting on Râst (G) becomes Râst Makamı.

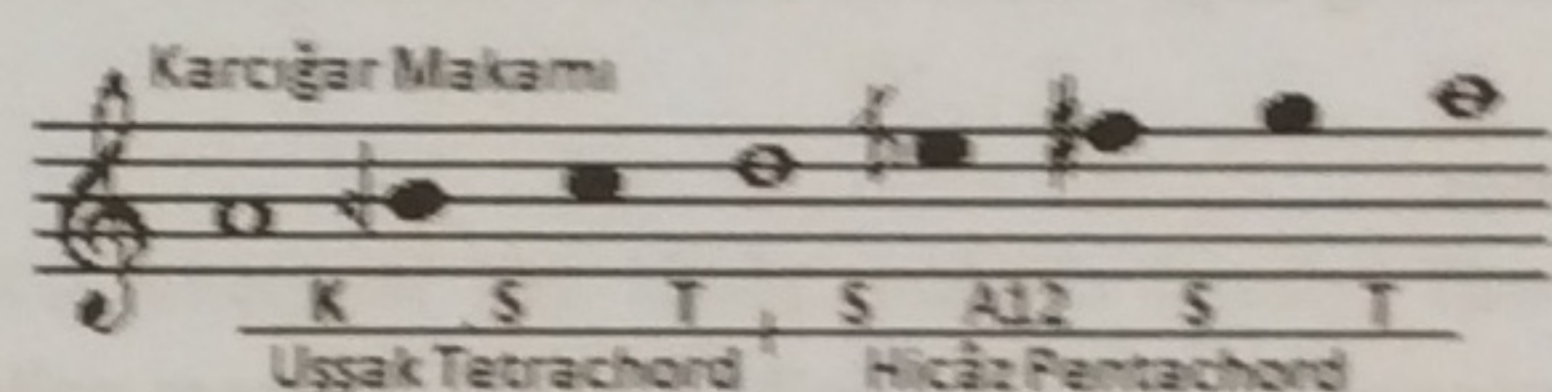
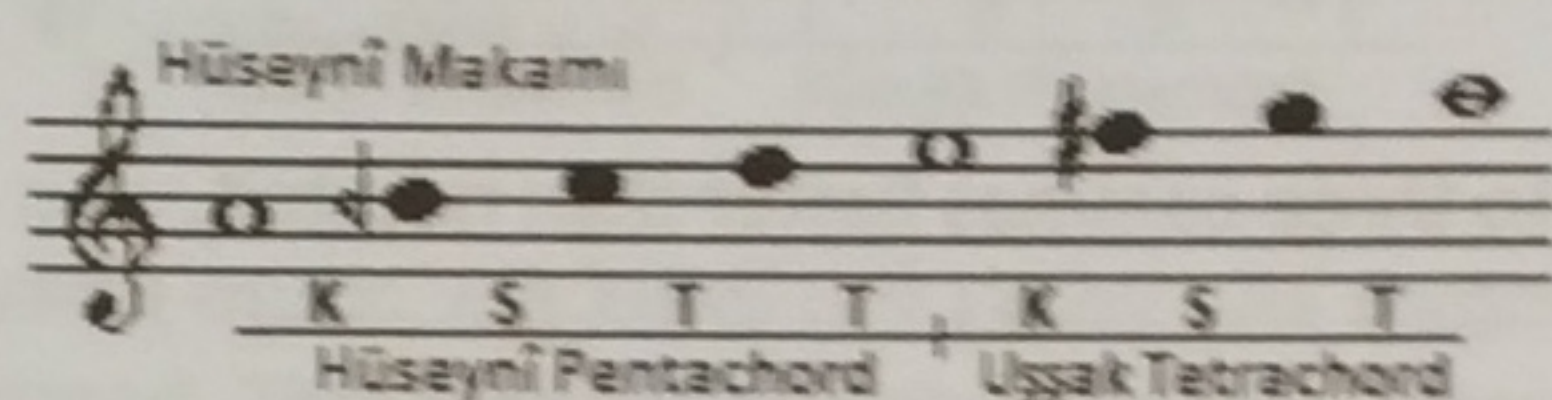
If the Eviç (F#) in Hüseynî Makamı becomes Acem (F), the Uşşak tetrachord is exchanged with a Kürdî tetrachord, then it becomes **Acem'li Hüseynî Makamı**. This variant is mainly used with descending seyir.



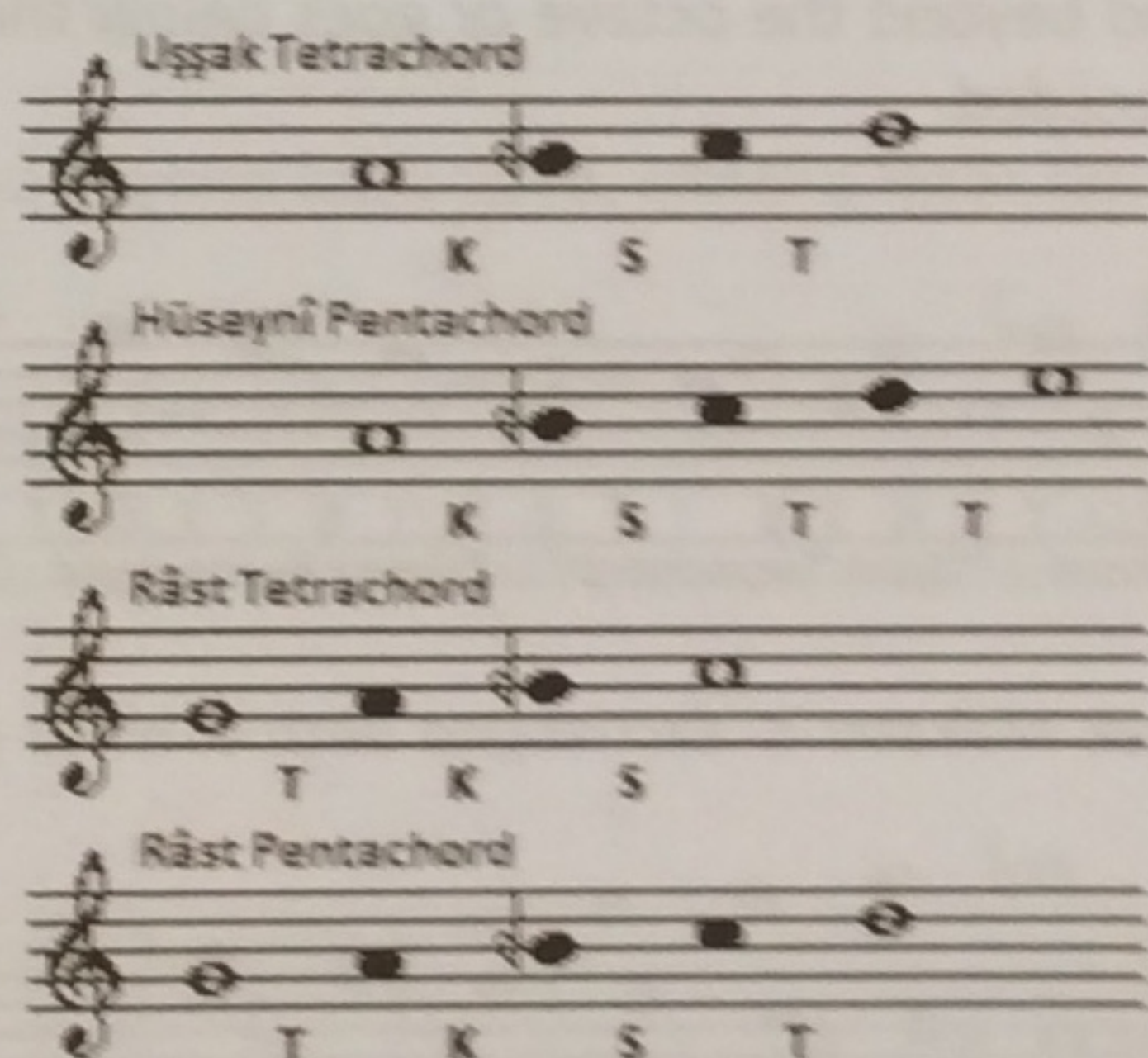
When the *güçlü* is placed on *Nevâ* (D), the *Hüseynî* pentachord becomes a *Uşşak* tetrachord and the *Kürdî* tetrachord a *Bûselik* pentachord, so *Acem'li Hüseynî Makamı* becomes *Uşşak Makamı*.



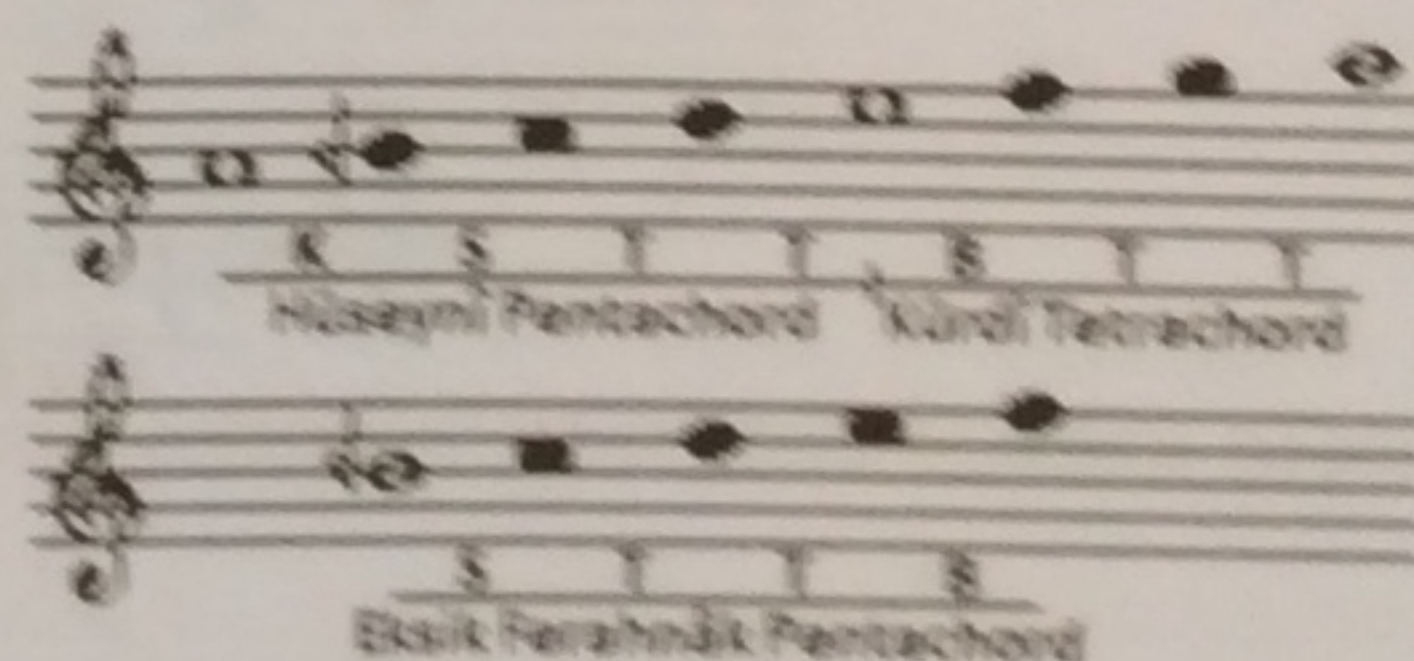
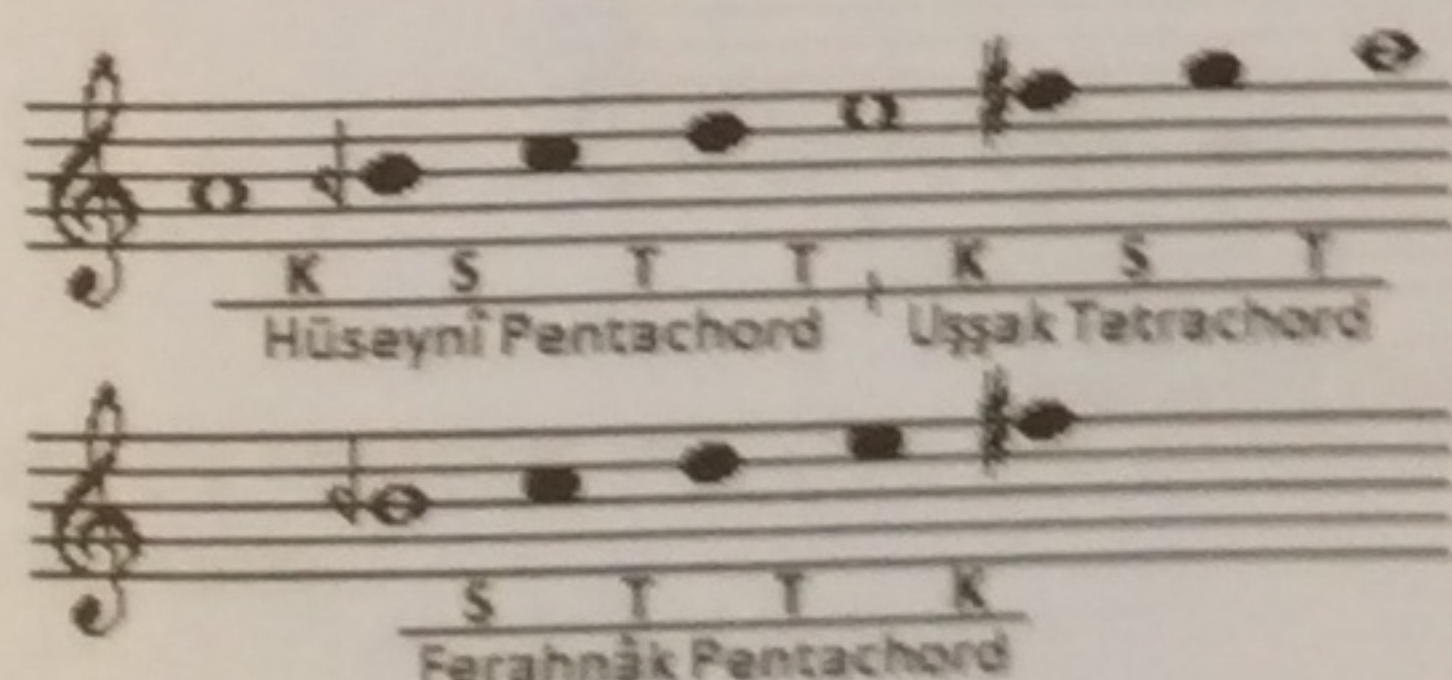
Talip Özkan (1939 - 2010) called *Hüseynî Makamı* and *Karcıgar Makamı* "brothers," in order to show their intimate relationship.



The following table shows the relationship between *Uşşak* and *Râst* tetra-, *Hüseynî* and *Râst* pentachords.



Hüseynî Makamı (left) contains a *Yerinde Ferahnâk* pentachord. *Acem'li Hüseynî Makamı* (right) contains a *Yerinde Eksik Ferahnâk* (diminished fifth) pentachord.



Uşşak Makamı

Durak:
Dûgâh (A)

Güçlü:
IV. degree
Nevâ (D)

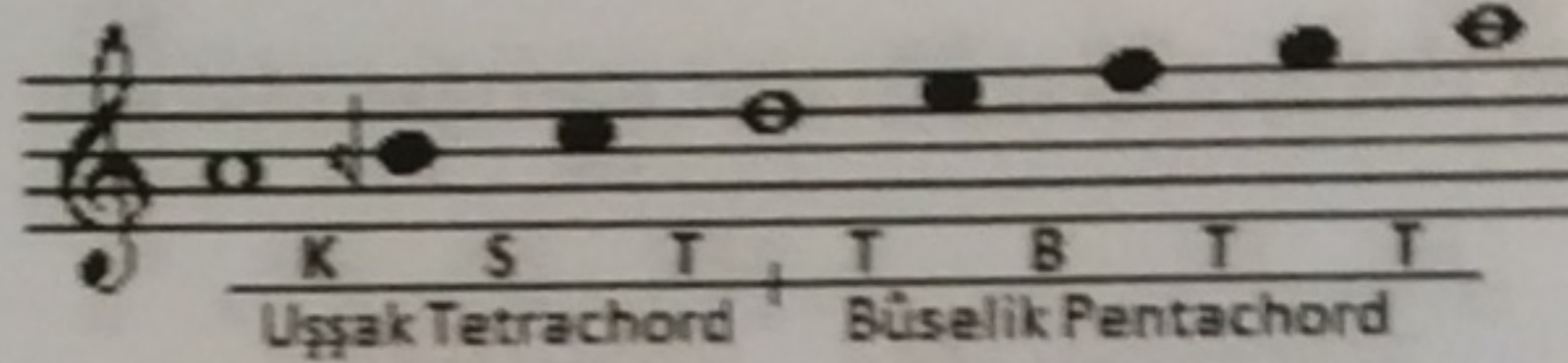
Seyir:
ascending

occidental relationship:
Minor
Aeolian

Yerinde Uşşak tetrachord
K - S - T

+

Nevâ (D) Bûselik pentachord
T - B - T - T



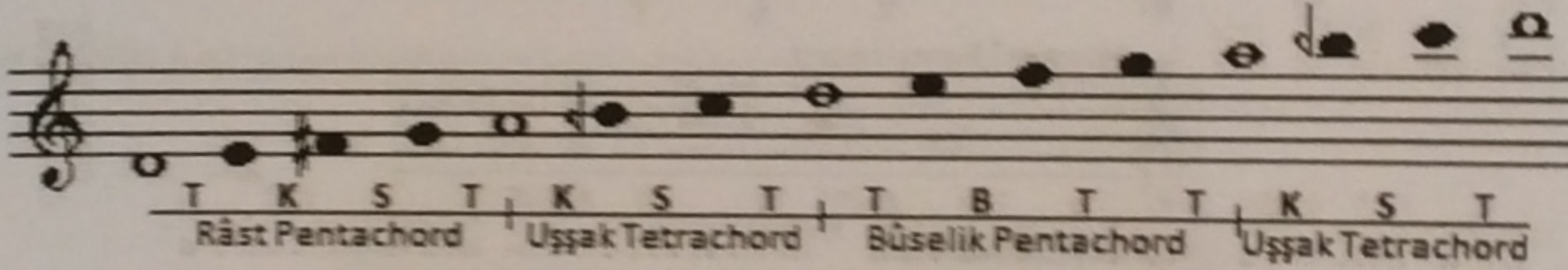
Segâh (B^d) is in practice by two to three commas flatter than notated.

Uşşak Makamı with a- and descending seyir is called Beyâtî Makamı.

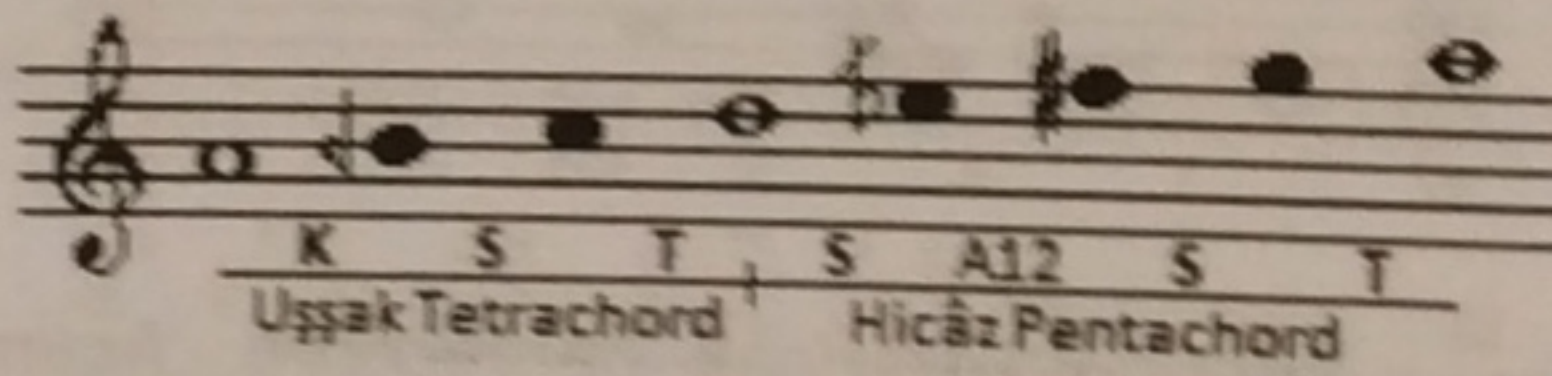
Uşşak is Persian for *the loving ones*.

The call of the muezzin to the second of the five daily Muslim prayers called *öğle namazı* is most often recited using Uşşak Makamı. While the calls to the third and the fifth of the daily prayers, called *ikindi namazı* respectively *yatsı namazı*, are most often recited using Râst Makamı.

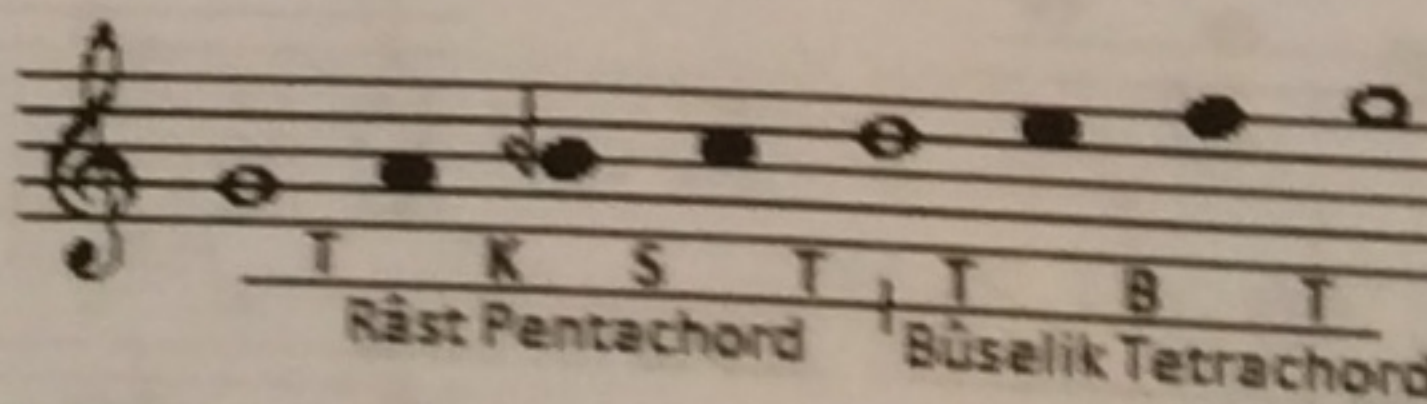
Whenever the makam is extended beyond the octave or goes below the durak, an Uşşak tetrachord is attached or a Râst pentachord preceded.



If the Bûselik pentachord in Uşşak Makamı is exchanged with a Hicâz pentachord, so Uşşak Makamı becomes **Karcığâr Makamı**.



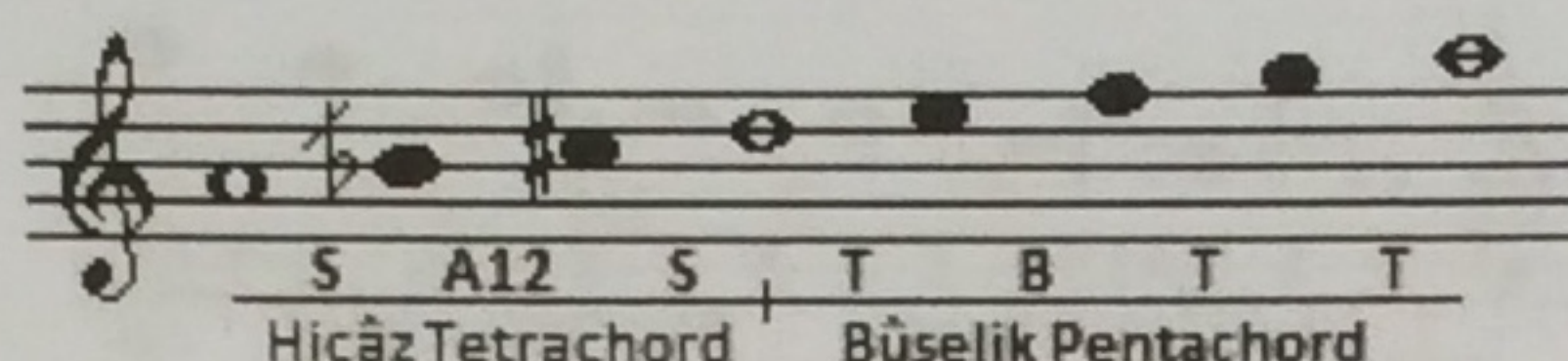
Uşşak Makamı starting on Râst (G) becomes **Acem'li Râst Makamı**.



Hümâyûn Makamı

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	IV. degree Nevâ (D)	a- and descending, occasionally just ascending	V. Mode harmonic minor Phrygian dominant

Yerinde Hicâz tetrachord + Nevâ (D) Bûselik pentachord
S - A₁₂ - S + T - B - T - T



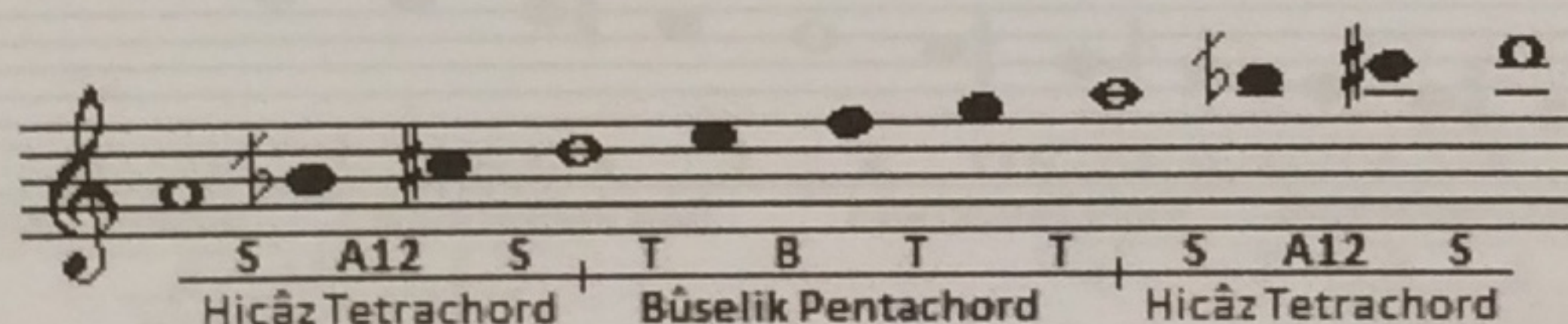
Sometimes, in non-classical Turkish music, Dik Kürdî (B[♭]) is by one comma sharper and Nim Hicâz (C#) by one comma flatter than notated. This narrows the characteristic interval of the augmented second (A₁₂) by two commas.

Hümâyûn Makamı is the basic makam of the Hicâz makam family. Therefore, it is also called Hicâz Hümâyûn Makamı.

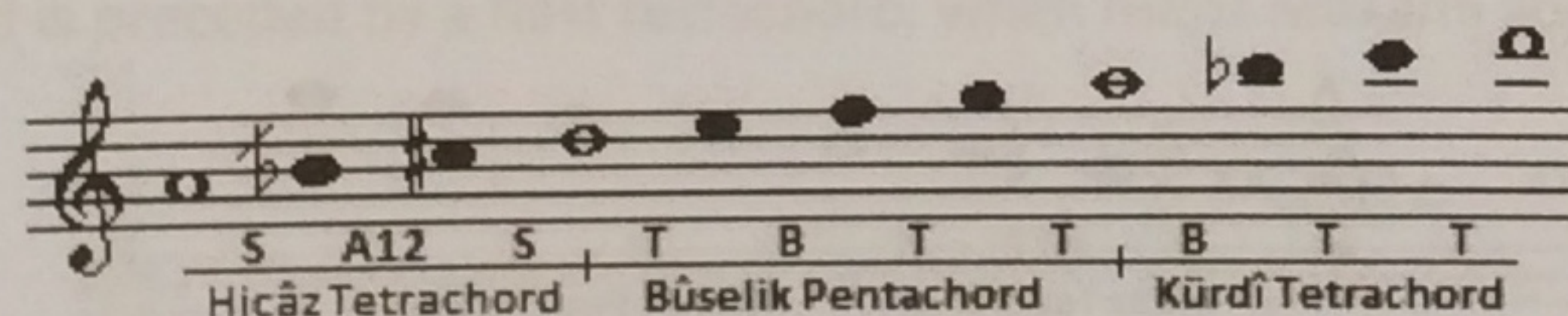
At times this makam is also called by its old name Garîb Hicâz Makamı. The only difference is the name.

Hümâyûn means *auspicious* in Persian.

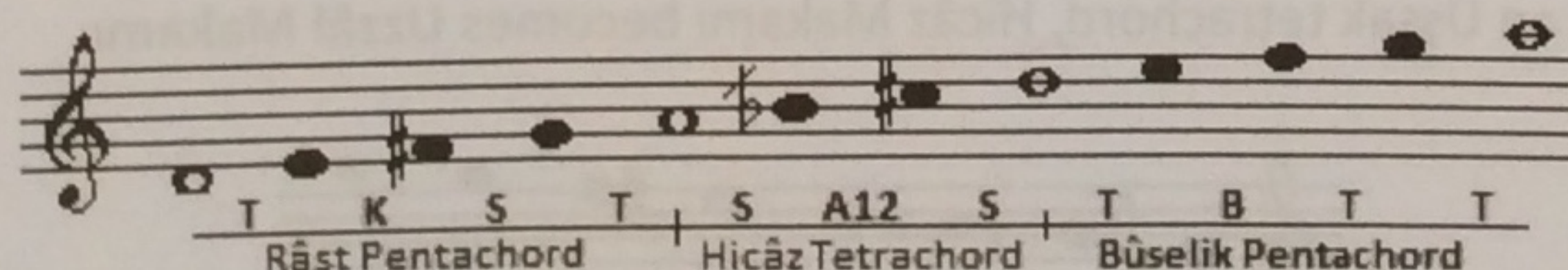
Whenever the makam is extended beyond the octave, either a Hicâz tetrachord



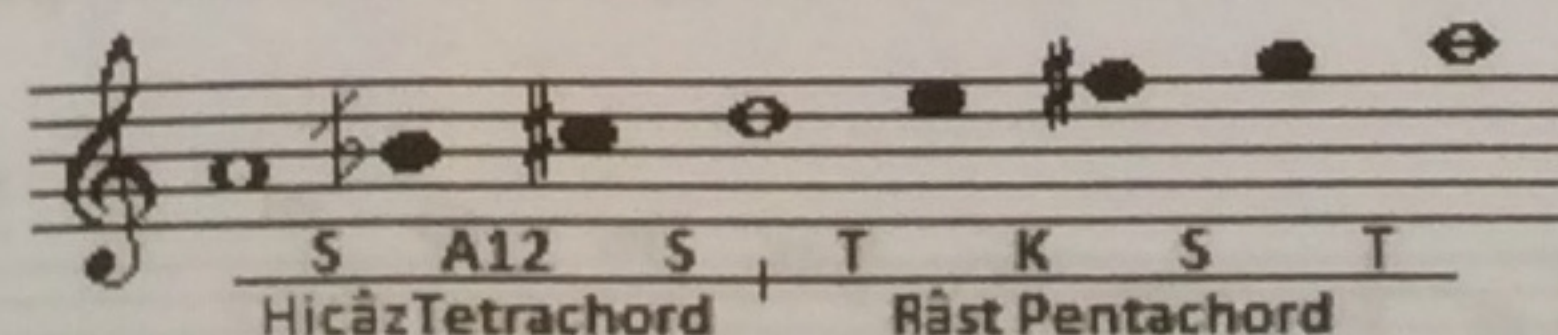
or a Kürdî tetrachord is attached.



A Râst pentachord is preceded, when the makam goes below the durak.

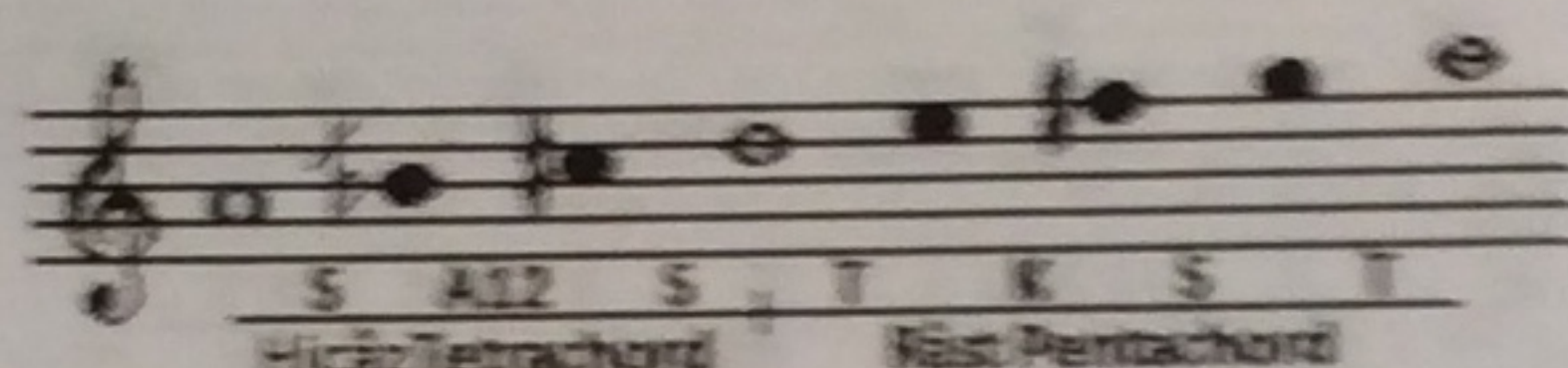


If Acem (F) becomes Eviç (F#), the Bûselik becomes a Râst pentachord, Hümâyûn Makamı becomes Hicâz Makamı.



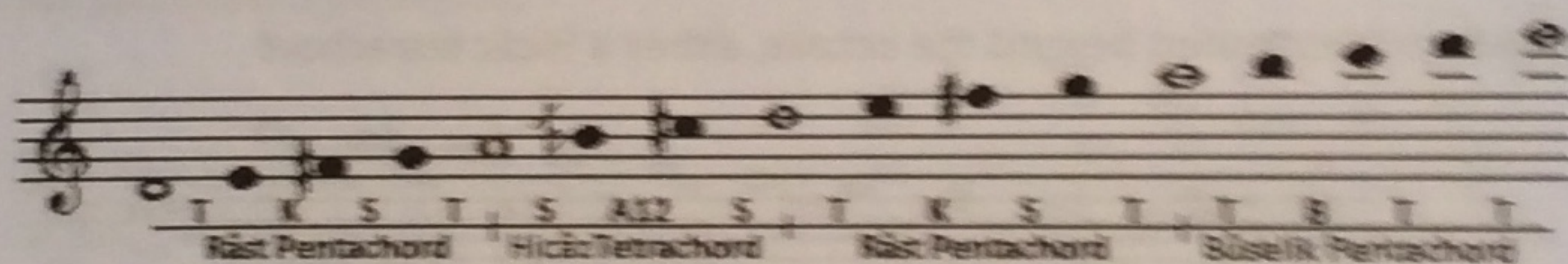
Within Hicâz Makamı with descending seyir, the scale of Hümâyûn Makamı is used.

Yerinde Hicâz tetrachord	+	Neivâ (D) Râst pentachord
S - A ₁₂ - S	+	T - K - S - T



The Hijaz is a region in the west of today's Saudi Arabia.

Whenever the makam is extended beyond the octave or goes below the *durak*, a *Bîselik* pentachord is attached or a *Râst* pentachord preceded.



5 4 1 2 5 7 8 7 7
 Hicaz Tetrachord Bûselik Pentachord

High Pentachord Upper Tetrachord Lower Pentachord

or a Hicâz pentachord is attached.

Interval labels: S A12 S T | K S T | S A12 S T

Chord labels: Hicâz Pentachord Uşşak Tetrachord Hicâz Pentachord

Also, the Uşşak tetrachord can either be exchanged with a Kürdî tetrachord

Interval labels: S A12 S T | B T T

Chord labels: Hicâz Pentachord Kürdî Tetrachord

or a Hicâz tetrachord.

Interval labels: S A12 S T | S A12 S

Chord labels: Hicâz Pentachord Hicâz Tetrachord

Hicâz Makamı starting on Râst (G) becomes **Nikrîz Makamı**.

Interval labels: T S A12 S | T K S

Chord labels: Nikrîz Pentachord Râst Tetrachord

Interval labels: T S A12 S

Chord labels: Hicâz Tetrachord Nikrîz Pentachord

Interval labels: T K S T

Chord labels: Uşşak Tetrachord Râst Pentachord

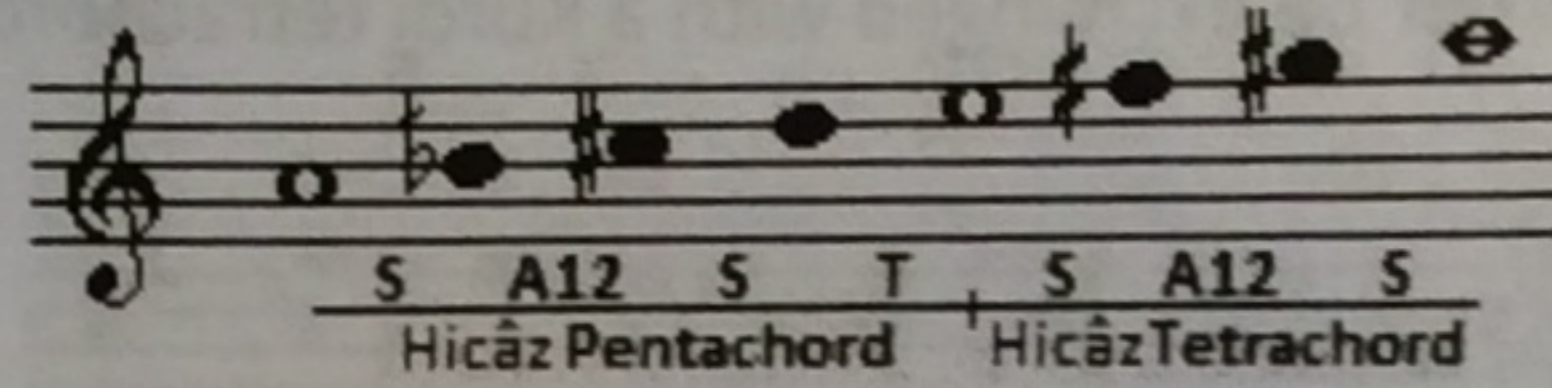
The Nikrîz pentachord is preceded by a Râst tetrachord, when Nikrîz Makamı goes below the durak.

Interval labels: T K S | T S A12 S | T K S

Chord labels: Râst Tetrachord Nikrîz Pentachord Râst Tetrachord

Zîrgûle'li Hicâz Makamı

<u>Durak:</u>	<u>Güçlü:</u>	<u>Seyir:</u>	<u>occidental relationship:</u>
Dügâh (A)	V. degree Hüseynî (E)	a- and descending	Double harmonic major
	Yerinde Hicâz pentachord S - A ₁₂ - S - T	+	Hüseynî (E) Hicâz tetrachord S - A ₁₂ - S

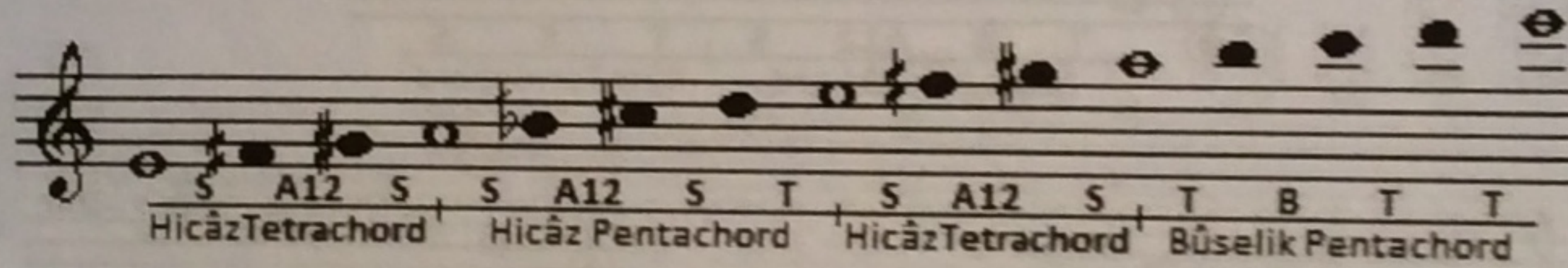


Sometimes, in non-classical Turkish music, Dik Kürdî (B[♭]) is by one comma sharper and Nim Hicâz (C[#]) by one comma flatter than notated. This narrows the characteristic interval of the augmented second (A₁₂) by two commas.

The structure of the makam is symmetrical.

Its alternative name is Zengûle'li Hicâz or just Zengûle, which is Persian for *rattle* or *small cymbal*.

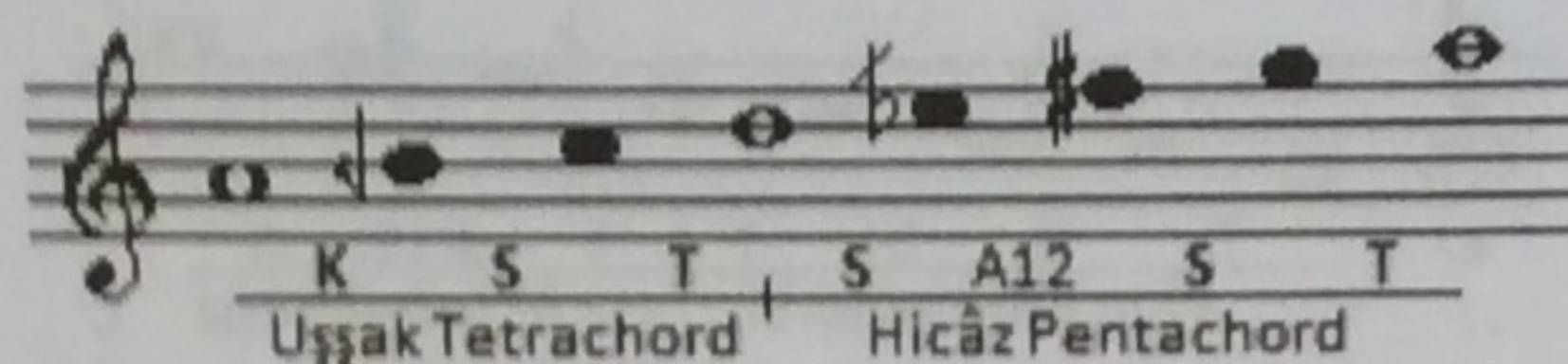
Whenever the makam is extended beyond the octave or goes below the durak, a Bûselik pentachord is attached or a Hicâz tetrachord preceded.



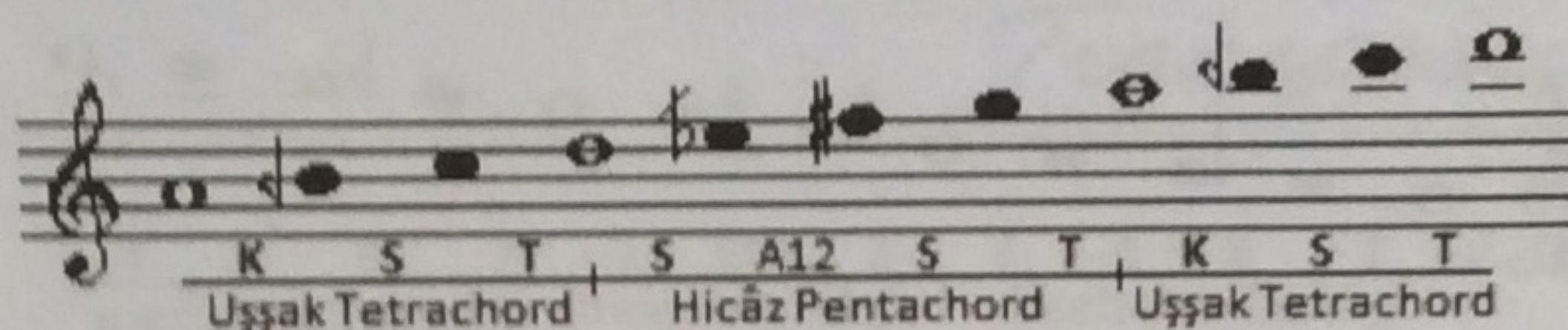
Karcıġar Makamı

Durak:	Güçlü:	Seyir:	occidental relationship:
Dügâh (A)	IV. degree Nevâ (D)	a- and descending	II. Mode harmonic major Dorian $\flat 5$

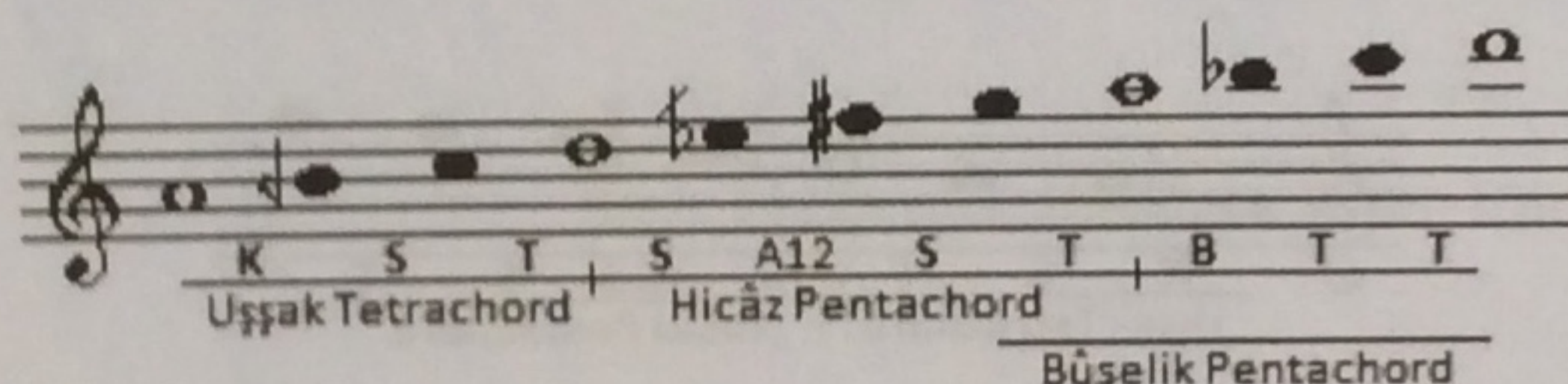
Yerinde Uşşak tetrachord + Nevâ (D) Hicâz pentachord
K - S - T + S - A₁₂ - S - T



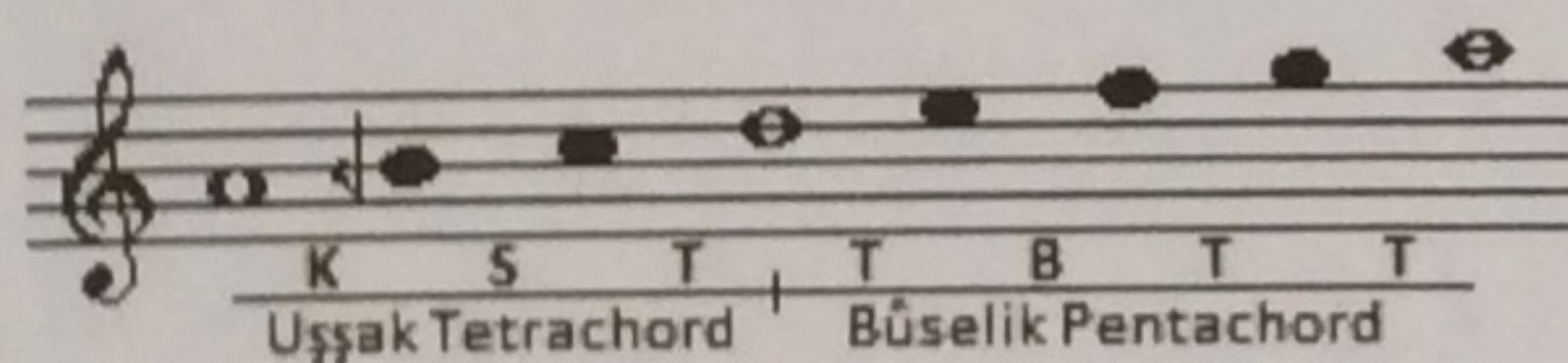
Whenever Karcıġar Makamı is extended beyond the octave, either an Uşşak tetrachord



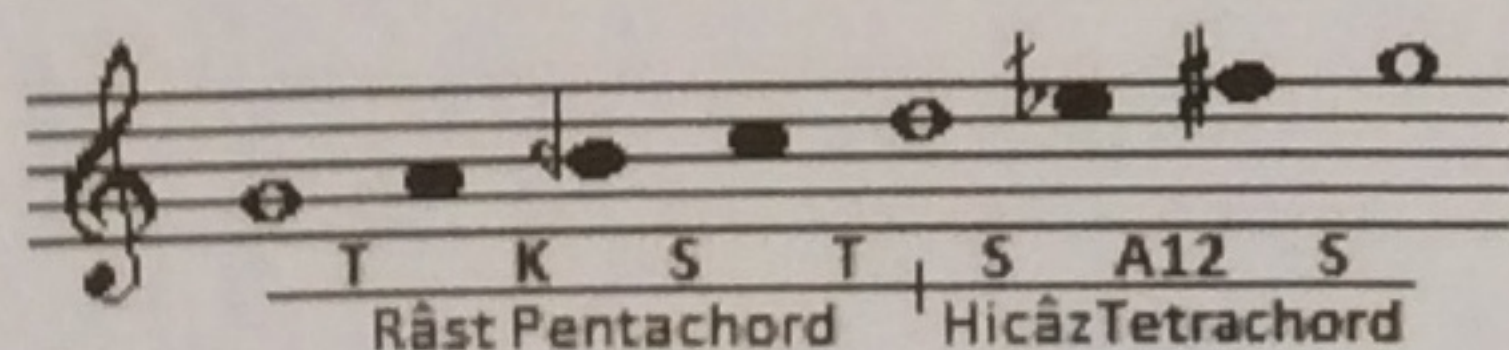
or an overlapping Bûselik pentachord is attached.



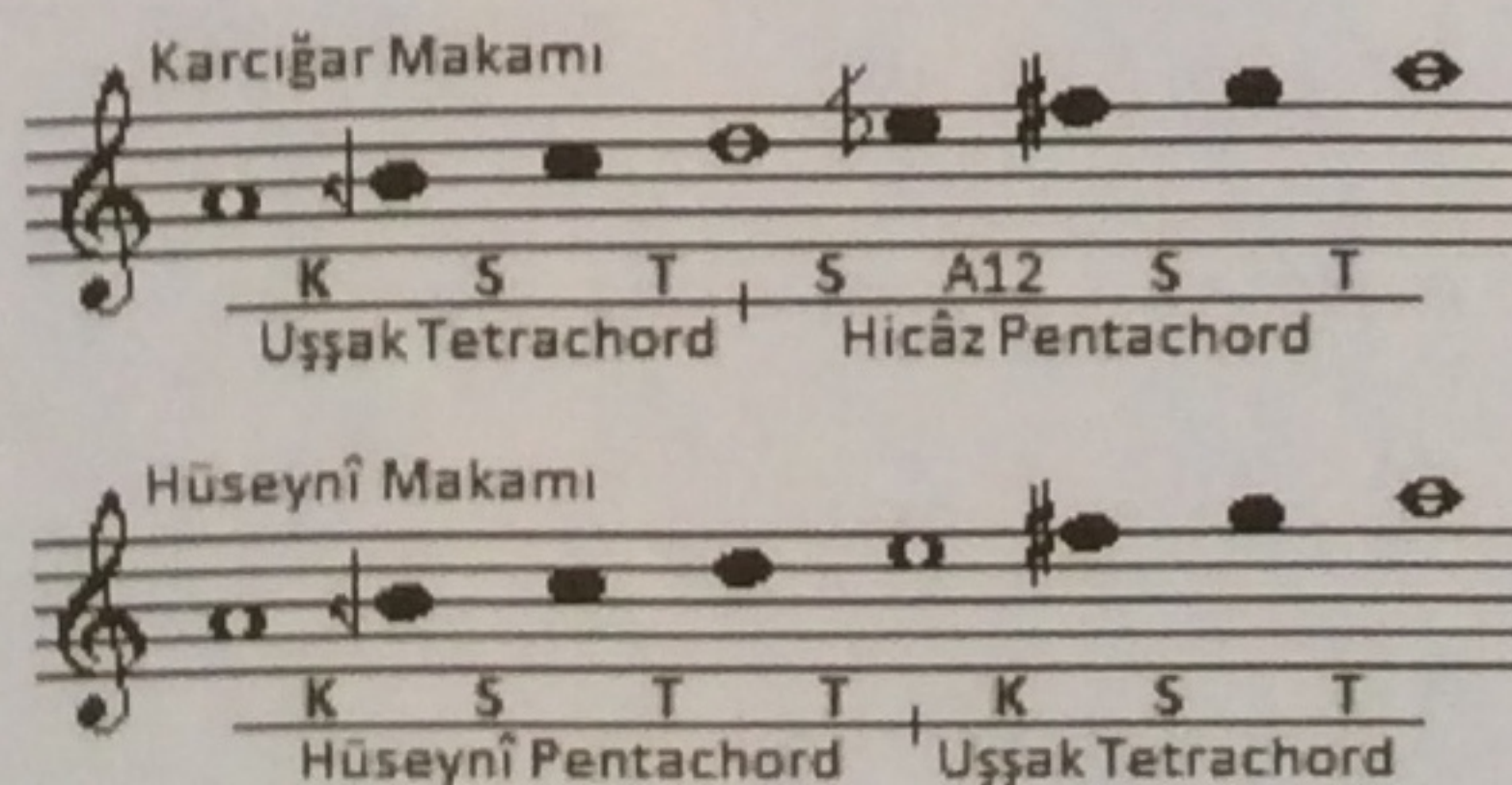
If the Hicâz pentachord in Karcıġar Makamı becomes a Bûselik pentachord, so it becomes **Uşşak Makamı**.



If Karcıġar Makamı starts on Râst (G), the Uşşak tetrachord becomes a Râst pentachord, it becomes **Sûz-nâk Makamı**.



Talip Özkan called **Karcıġar Makamı** and **Hüseyinî Makamı** "brothers," in order to show their intimate relationship.



Sûz-nâk Makamı

Durak:
Râst (G)

Güçlü:
V. degree
Nevâ (D)

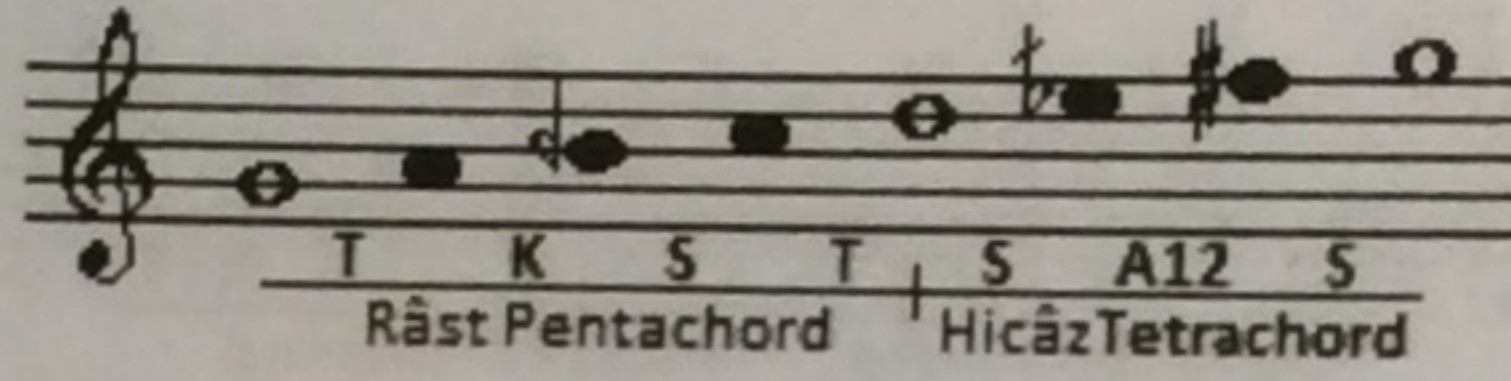
Seyir:
ascending

occidental relationship:
Harmonic major

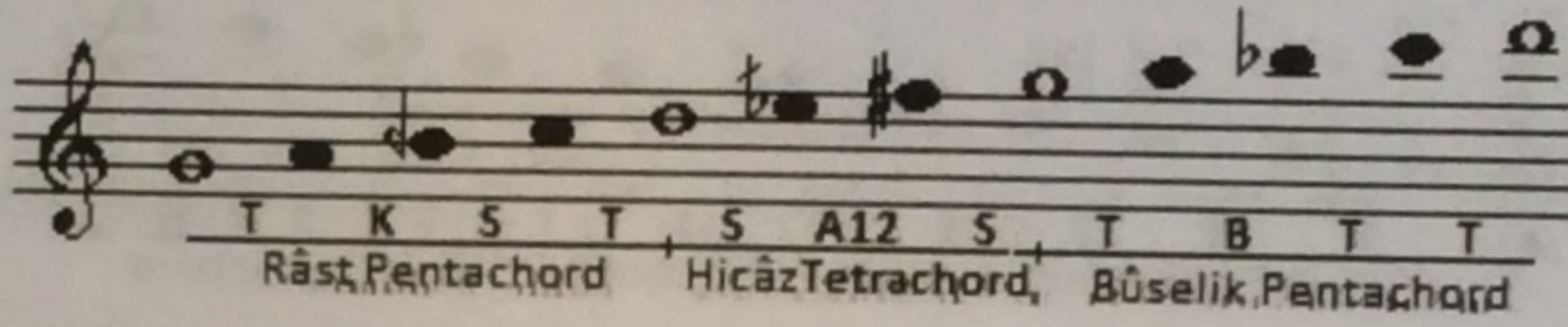
Yerinde Râst pentachord
T - K - S - T

+

Nevâ (D) Hicâz tetrachord
S - A₁₂ - S



Whenever Sûz-nâk Makamı is extended beyond the octave, a Bûselik pentachord is attached.



Sûz-nâk Makamı is **Karcıġar Makamı** starting on Râst (G).

