

Makam

Modal Practice in Turkish Art Music



Karl L. Signell, PhD

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KARL L. SIGNELL

MAKAM

Modal Practice in Turkish Art Music

Foreword by Bruno Nettl



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INTRODUCTION TO THE DA CAPO EDITION

What news from Turkey recently? A leading classical Turkish music singer, Recep Birgit, told me in confidence back in 1972 that this music would be dead "in ten years." I have been unable to visit Turkey since 1972, but all news from there indicates that, fortunately for him and for us, Recep Bey was wrong. The major reversal has been the attitude of the national government. A state conservatory has been founded in Istanbul with classical Turkish music in the curriculum, and a Ministry of Culture has gone so far as to send artists such as Tanburi Necdet Yaşar on goodwill missions abroad. Talented new artists, Abdi Coşkun on tanbur and Fahrettin Özçini on ney among them, are blossoming.

Fuller discussions will appear in the journal *Asian Music*, but several important new publications may simply be noted here: the final two volumes of *Türk Musikisi Ansiklopedisi* (N-Z); Mevlevi ayin scores edited by Sadettin Heper; two books by Yusuf Ömürlü on ilahi; an anthology of lyrics by Etem Ruhi Öngür; Şefik Gümeriç's theory book; Ekrem Karadeniz's theory book; Turkish and Romanian editions of Cantemir; and a Turkish edition of Ali Ufkî. Among the records recently made, I would recommend Bekir Sıtkı on Odeon label, Kâni Karaca on Kent, and *Klâsiklerinden Seçmeler*, Nevzat Atlığ conducting.

Since the original publication of Makam in 1977, ethnomusicology students from the Universities of Washington, Toronto, Princeton, Cornell, and Indiana have gone to Turkey for field research. Professor Z. Walter Feldman, currently at Princeton's Near Eastern Studies Department, has accomplished much new historical research in classical Turkish music. My own study of Turkish Classical, Sufi, and Mosque Music is now in preparation.

The bad news is that some pillars of the Turkish music community have fallen since 1972. All lovers of classical Turkish music will miss the encyclopedic mind of Sadettin Heper, the passionate energy of Ulvi Erguner, and the pre-Republic sensibilities of Neyzen Halil Can. I feel especially keenly the untimely loss of my friend and teacher, the zestful Akagündüz Kutbay, neyzen extraordinaire. The truth and style of these four live on in part with the younger generation, but with their passing I feel the threads to a rich and mystical Ottoman past being severed.

West Hyattsville, MD

January, 1985

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in Turkish Art Music

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KARL L. SIGNELL

MAKAM

modal practice in turkish
art music



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To K.

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FOREWORD

The publication of Karl Signell's dissertation, the first full-length treatment of its subject in English, is indeed a welcome event, for it helps to fill one of the most prominent lacunae in ethnomusicology, the classical music of Turkey.

The art musics of the Middle East have been an area of interest to Western music scholars for almost two centuries, beginning with the works of Villoteau and Kiesewetter. During the first part of the twentieth century, this interest seemed to wane as scholars turned their attention more to the study of non-literate and folk cultures, and as intensive research in the musics of Africa, India, and South East Asia began to absorb much scholarly energy. Only in the last fifteen years has there been a powerful resurgence of publication in Middle Eastern music, and only in recent times has this interest been channeled primarily towards the exploration of contemporary musical systems, in contrast to the early concentration on the history and archeology of Middle Eastern music and music theory and its relationship to Western civilization.

While a great deal of musicological research in Arabic and Persian music has recently emanated from such diverse centers of learning as Germany, Israel, Iran, and the United States, the music of Turkey has experienced relative neglect, a small number of studies by Kurt Reinhard and various Turkish scholars notwithstanding. At the time of this writing, there appeared Reinhard's highly illuminating survey of research in Turkish music (*Acta Musicologica* 44:266-280, 1972)

which states in great detail the preserving and regenerating role of the collecting, publication, and historical efforts of Turkish musicians and scholars, but it also points out that they have as yet not come to grips with many basic questions. The picture-puzzle of Middle Eastern music thus continues to lack important pieces, and Signell here supplies some of these for us.

Karl Signell, who spent four years teaching and studying in Turkey, approaches his work as a conventional musicologist dealing with notated, published material and also as the kind of ethnomusicological field worker who listens, records, interviews, and even participates in the culture to which he is devoted. The thrust of his study is the exploration of the Turkish version of the Makam system, including its internal structure, its use of modulation, and thematic aspects in contemporary theory and practice. Emphasis is on the theory, and a further step would be the examination, in detail, of a large number of performances in order to observe the ways in which they conform to the theory.

Signell also comments on a large number of related questions such as the forms and genres of contemporary music, the problems of intonation, and the historical antecedents of the system now in use. Among the most significant parts of his work is the chapter on modulations between Makams, which he classifies and analyzes with uncommon sophistication.

Throughout the work, the reader is struck by the close relationship of Turkish music and its theoretical system to that of Iran and the Arabic world and, indeed, to that of India. Although widely recognized for decades, this relationship is here clarified. Thus the study at hand, added to extant standard works on Persian, Arabic, and Indian music,

now makes possible a serious approach to a comprehensive comparison of these systems in theory and in practice.

Beyond all this, Signell makes it clear that Turkish art music is very much alive today, and that its practitioners are great artists who are continuing a tradition in new and often hostile contexts. The very fact that Turkish music is now different from what it was, structurally and functionally, in the days of the Ottoman Empire, underscores its viability. Signell's study is of course not the last word. It fills a gap but it also points in many directions towards further studies that are needed. Let us hope that Karl Signell will also be the one to carry out at least some of this important work of the future.

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Bruno Nettl

PREFACE

Classical Turkish music can be considered one of the major high art musics of the world. In history, it flourished in an empire which lasted for six centuries; today, a formidable repertoire and an excellence of improvisation still survive the demise of that empire.

In spite of the cultural significance and the artistic worth of traditional Turkish art music, it has suffered comparative neglect in the West. Successful tours of leading musicians, availability of authentic recordings, and authoritativeness of scholarly studies have been sadly lacking. The present effort is, in fact, the first such in English.

I originally became interested in Turkish culture as an instructor at The American Colleges in Istanbul (now Robert College) from 1965 to 1967. A modest study on the Janissary bands was published as a result of that interest. Later, in a degree program in ethnomusicology, I chose Turkey as my major field because of my appreciation for the music and because of the obvious need for research in this area.

A scholarship from the Turkish government and a travel grant from the U.S. government made research in Turkey possible. I arrived there in August 1970 to begin field work for this study and returned to the U.S. in August 1972. Those twenty-three months were fully occupied with listening to, recording, collecting, discussing, and performing Turkish music.

My base of operations was Istanbul, the mecca for classical and folk musicians from all over Turkey. Learning to play the classical ney (flute), I was eventually able to perform

with professional ensembles at Radio Istanbul, the Conservatory, the Konya Mevlâna Festival, the U.S. tour of the Mevlevî, and appeared on several recordings issued in Turkey. (Lest this performance activity be misconstrued, let me hasten to add that my purpose was never to "pass" as a native Turkish musician, rather to become immersed in the musical life and gain an entree to the world of actual performance practice. This study would have been inconceivable without that experience.) Tape recordings were made of live performances of many genres, scores and books were collected, and color slides were taken. Perhaps the most valuable, yet intangible, aspect of my life in Turkey (aside from performing) was the exposure to the texture of Turkish life--the atmosphere of the ancient city of Istanbul, the flavor of Turkish cuisine, the oriental pace of life, the warmth of Turkish hospitality.

Upon my return to the States, I was fortunate in securing the appointment of a classical musician, Tanburî Necdet Yaşar, as Visiting Artist at the University of Washington for 1972-73. Yaşar, a virtuoso performer and a formidable authority on makam practice, was frequently consulted during the writing of the final draft of the dissertation. Invited to join the premier U.S. tour of the Mevlevî ("Whirling Dervishes") in October-November 1972, I was able to renew contacts once more with many of the finest musicians from Turkey.

In Appendix B, "Living Sources: List of Informants," a few of the many artists who have made this study possible are mentioned and briefly described. Of these, Neyzen Akagündüz Kutbay, my ney teacher, and Yaşar deserve special mention; both are warm friends and both gave invaluable assistance to my studies. The respective staffs of Radio Istanbul, Istanbul

Municipal Conservatory, and of Robert College in Istanbul were most generous and patient with help. For xerox copies of out-of-print scores, I am especially grateful to Mr. Gene Strassbaugh, an ethnomusicology student at the Free University of Berlin. Financial support for two years of field work was kindly provided by NDEA-Title IV, the Turkish Ministry of Education, and the Fulbright Commission in Turkey. Lastly, I gladly acknowledge my debt to Professors Irvine and Andrews of my doctoral committee for their timely suggestions on the writing style and organization of the dissertation, as well as to my advisor, Professor Robert A. Garfias, for his indirect and subtle influence (the best kind).

College Park, Md.
March 31, 1974

CONVENTIONS

All Turkish terms are underlined on first appearance, thus: makam, ney, etc. Following definition, no further underlining is used.

Turkish plural suffixes, -lar and -ler, are avoided in favor of the more readily understood "-s" convention, thus: tanbur-s, sarki-s, etc. Arabic plural forms (makamat, muvas-sahat, etc.) have been avoided whenever possible for the same reason.

Makam names, in order to prevent confusion with often similar pitch names, are always in full capitals, thus: RAST, BEYATI, etc. and are never underlined.

Turkish pitch names are always underlined and the first letter capitalized, thus: Rast, Hicaz, etc.

Western letter names for pitches (G, f#, etc.) do not occur in the context of absolute pitch, but rather in reference to the written pitch. Upper case letters indicate the lower octave, with the occasional notes falling below that level shown by adding an apostrophe, thus:



Lower case letters indicate the upper octave, with the occasional notes which lie above this level shown by adding an apostrophe (shown in the right-hand example above).

GUIDE TO PRONUNCIATION OF
TURKISH TERMS

<u>Turkish letter</u>	<u>English equivalent</u>	<u>Sound in English</u>
a	ah	f <u>a</u> ther, B <u>a</u> ch
b	b	
c	dj	<u>j</u> am, <u>j</u> azz
ç	ch	<u>ch</u> urch, <u>ch</u> ime
d	d	
e	ey, ay	m <u>e</u> t, st <u>a</u> y
f	f	
g	g (hard)	g <u>e</u> t, big <u>o</u> t
ğ	(lengthens preceding vowel)	
h	h (always sounded)	<u>h</u> at, a <u>h</u> a
ı	uh, ih (ə)	c <u>i</u> rcus, rat <u>e</u> d
i	ih, ee	p <u>i</u> t, m <u>ee</u> t
j	zh	m <u>ea</u> sure, bi <u>j</u> ou
k	k	
l	l (sometimes liquid)	
m	m	
n	n	
o	oh, aw	n <u>o</u> te, l <u>a</u> w
ö	(rounded)	German: sch <u>ö</u> n French: s <u>eu</u> l
p	p	
r	r (single flap)	
s	s	
ş	sh	<u>sh</u> ine, <u>sh</u> oe
t	t	

u	oo	moon, croon
ü	(rounded)	German: <u>ü</u> ber French: t <u>u</u>
v	v, w	ev <u>e</u> r, tow <u>e</u> r
y	y	
z	z	

Where the English equivalent is the same or nearly the same, no example is given in the list above.

Purists recognize only three diacritical marks in modern Turkish orthography: the umlaut ("), the cedilla (,), and the soft g sign (~). Words of Arabic or Persian origin which include a clearly lengthened vowel in modern Turkish pronunciation will so be designated in the text by the traditional circumflex accent (^). The circumflex often induces a slight "y" sound to precede the lengthened vowel, thus Kâr is pronounced "k^yar." Circumflex marks indicating long vowels in the Arabic or Persian original but not sounded in modern Turkish do not appear in the text, but will be found correctly in the Glossary. The ain (') has been eliminated from this text on the grounds that it no longer exists in present-day Turkey.

CHAPTER I: THE HISTORICAL CONTEXT OF TURKISH ART MUSIC

In the modern Republic of Turkey, the term "Turkish" has come to mean many things. In a quest for a national identity in the 20th century, some Turks have been led to claim equally the civilization of the ancient Hittites and the language of the present Turkic tribes of Central Asia as Turkish. On the other hand, the much closer heritage of the Ottoman period is often rejected by these same people, who wish to disassociate themselves from this latter symbol of backwardness and corruption.

Turkish art music (Türk sanat musikisi) is clearly the product of the Ottoman civilization and, as such, suffers from a conscious opposition by those who reject that culture for ideological reasons. The force of tradition has been so powerful, though, that this music continues to find superb interpreters and capacity audiences after half a century of official and unofficial suppression.

The present study is an attempt to explain some aspects of a major organizing principle of Turkish art music, the makam (modal) system. Because of the vitality of the contemporary tradition, the current state of the art is emphasized. Nevertheless, a summary of the historical origins of the music at the outset should give some perspective to the subsequent discussion.

Traditional Turkish art music today draws its strength from a rich past. Its vast repertoire includes compositions numbering in the thousands and spanning a period of at least five centuries. During that time, several native Turkish notational systems were developed to better preserve that

repertoire. The notated collections of music throughout Turkish history have often been supplemented by the appending of a theoretical treatise. The main burden of this chapter is to trace the main historical background of these three features--repertoire, notation, and theory--in the context of their direct influence on today's performance practice.

Historical Evolution of Turkish Notation

The performing musician in Turkey today is almost completely reliant on the written score, similar to his Western counterpart. Yet only a generation ago, the oral tradition was in full sway--as testified to by the prodigious memories of older musicians (Münir Nurettin Selçuk, Halil Can, etc.). Although memorization has thus only very recently been preempted by the written page, the history and development of native Turkish notation is extensive.

Examples of cipher notational systems abound in the early Muslim world, from Safi al-Din's in the 13th century to Cante-mir's in the early 18th (see Öztuna 1952:110; Ezgi 1953:526). It is very doubtful that such scores were ever read from at a performance; their purpose was merely to illustrate a theoretical point or to collect known pieces. None of these notational systems gained any currency aside from their creator's usage, yet serve today as invaluable sources for early music.

Hamparsum notation, also a cipher system, was created by commission of Sultan Selim III in the late 18th century and was widely employed thereafter, only to become displaced in very recent times by Western staff notation. Yet the extreme simplicity of Hamparsum notation--it uses only one accidental, for instance--presupposes a complete familiarity with the

modal practise on the part of the user. While Hamparsum notation is no longer in use today, its role in preserving a large portion of the repertoire of the last century or so cannot be underestimated. Large numbers of compositions in untranscribed Hamparsum notation still rest untouched in private collections in Turkey (Ezgi 1953:530; Sözer 1964:247).

Western staff notation was first used for Turkish music by the 17th century Polish convert to Islam, Ali Ufki. In his now-famous collection, Mecmua-i Saz-ü Söz (Instrumental and Vocal Collection), are found the earliest examples of Turkish music in European notation (Oransay 1964:48). European notation did not come into general usage, however, until the 20th century.

Rauf Yekta, the first of the modern Turkish music theoreticians, introduced a modified European notation in his 1921 Lavignac article. Yekta's system utilizes a variety of special accidentals to express the microtonal inflections required for the Turkish modal system. His notation was in force for most official publications of the Istanbul Conservatory during the 1920's and 1930's.

Yekta's colleagues, Ezgi and Arel, made further revisions of his notation to provide the system in use from the 1930's through the present. Details of the Ezgi-Arel notation system are given in Chapter IV.

Almost all classical compositions are performed from written notation today. On one hand, the universality of notation has greatly broadened the repertoire; on the other, precious qualities of the old oral tradition have almost disappeared, especially the concept of the melodic line.

The Current Repertoire in Historical Context

The traditional classical repertoire performed in Turkey today is selected almost entirely from notated sources. The various collections, in Western staff notation, seem to derive from three sources: (1) compositions of the 20th century already in Western notation; (2) transcriptions of compositions from the memory of older musicians; and (3) translation into Western notation from collections in Hamparsum or other historical notation.

Very seldom is there any indication as to the source of any given piece in any of these collections. Moreover, critical studies in Turkish music history and sources are virtually nil. Therefore, a great many compositions may be of dubious attribution. On the other hand, internal stylistic evidence in most pieces gives one a rough basis upon which to form a judgment of the approximate period of the piece, though this is a subjective guess at best.

An obviously ancient instrumental piece occasionally performed today is sometimes attributed to Farabi (d. 950).¹ Since no notated examples of music exist in Farabi's books (d'Erlanger 1930:xii), this claim would appear to be as unsupportable as that of Farabi's "invention" of the kanun (zither).

The earliest verifiable composer in the present repertoire was also a musician and music theorist, Abdülkadir Meragi (d. 1435), who lived at various times at the courts of Baghdad, Herat, and Bursa. Since Meragi used a type of cipher notation in his treatises, we can assume some authenticity for the some thirty compositions today ascribed to

him.²

For five centuries after Meragi, music flourished in the Ottoman empire. The vast embrace of that empire is reflected in the variety of nationalities, religions, and social stations of typical composers of the period.

Actual heads of state figure prominently amongst Ottoman composers. More than twenty instrumental pieces from the current repertoire are attributed to Gazi Giray Han, a 16th century general, ruler of Crimea, composer, poet, scholar, and musician. The 17th-18th century governor of Moldavia, Prince Cantemir (Kantemiroğlu in Turkish), provides us with a priceless collection of almost 350 instrumental pieces of the time, 36 of which are his own.³ Several sultans were also known for their musical abilities, the most notable being Sultan Selim III (r. 1789-1807). An accomplished poet, musician, and composer, Selim was also a great patron of music; his reign is considered the Golden Age of Turkish classical music.

The Mevlevi order of dervishes have had a twofold influence on the repertoire. Their body of ritual music in itself contains much of the most highly regarded compositions, from the 16th to the 20th century. In addition, many of the Mevlevi composers--distinguishable usually by the title, "Dede"--were outstanding in secular forms as well. The best known Mevlevi composers are: Kōçek Derviş Mustafa Dede (17th c.), Dede Efendi (18th-19th c.), and Rauf Yekta (19th-20th c.).

Religious minorities, ethnic minorities, and women are also well represented. The best-known examples are the Polish Ali Ufki and the Rumanian Cantemir, already mentioned above. A Greek fur merchant of the 18th century, Zaharya, contributed

songs suffused with Christian mysticism. An instrumentalist and composer at the court of Selim III, Tanburi İsak was a Jew; Hamparsum was an Armenian. Of the distaff composers, an 18th century woman of the harem, Dilhayat Hanım, left instrumental works often heard today.

The musical demands of the Muslim liturgy also produced excellent performers and composers, some of whom also gained fame in the secular music world. The so-called Muslim prohibition against music apparently carried little weight in Turkey, where even a Seyhülislam (the highest rank in the Muslim hierarchy), Esat Efendi, composed secular songs. Other religious titles, such as Hafız⁴ and Hacı⁵--which would seem to indicate a certain devotion--are liberally sprinkled among the ranks of secular composers (Hafız Post, Hacı Arif Bey).

Since the founding of the Republic, Turkish composers have been drawn from just as varied, though different backgrounds. One of the most popular composers of light classical songs today is Alâettin Yavaşca, a gynecologist. Sadettin Kaynak, of perhaps even greater fame, was a high religious functionary at the Sultanahmet mosque in Istanbul. Refik Persan was studying to become a chemist, but turned to music and devoted his entire life to teaching and performing.

Antecedents of Contemporary Theory

The lineage of present-day Turkish music theory often parallels that of notation and repertoire; the earliest works are indistinguishable from Arabic models, but with the unfolding of Ottoman history gradually develop a distinctly Turkish nature.

The first treatise of the Ottoman period was an anony-

mous offering to the 15th century conqueror of Constantinople, Sultan Mehmet Fatih. This work, known today best through the French translation (d'Erlanger 1939), is mainly a compilation of Farabi, Avicenna, and Safi al-Din. It is doubtful whether recent Turkish theorists have been influenced in any direct way by it.

Numerous books of theory were written during the Ottoman era; perhaps the most striking was that by Cantemir. Besides including the impressive collection of notated music already mentioned above, Cantemir's Edvâr dealt with intervals, modes, and rhythm. One modern theorist, Arel, obtained a copy of this work and published selections from it (Cantemir 1912).

In 20th century Turkish music theory, three names predominate: Yekta, Ezgi, and Arel. All three were educated in the final years of the Ottoman regime and each received practical and theoretical music lessons from an Ottoman master musician. The published theoretical works of this group are remarkably similar to the Cantemir treatise in subject matter of their texts and by the inclusion of abundant musical examples.

The first Turkish musician to write about traditional music in modern times in a European language was Rauf Yekta Bey (1871-1935). His lengthy article in the Lavignac encyclopedia places emphasis on intervals, modes, and rhythms and quotes some 73 musical examples (Yekta 1921). This article can be considered to be the most authoritative source on Turkish music in a European language. A government official, Yekta knew French, Arabic and Persian. He was interested in mysticism and often performed as a musician at Mevlevi ceremonies. Yekta was also chairman of the "Scientific Investigations Committee" (İlmî Heyet) of the municipal Conservatory

which published 180 classics of Turkish music (Dârülehân Külliyyatı) and the 41 ritual compositions of the Mevlevi repertoire. Present-day theory of Turkish classical music is the result of collaboration by Yekta with the two others, Ezgi and Arel.

Dr. Suphi Ezgi (1869-1962) laid the groundwork for the modern renaissance of Turkish art music. A former Army physician, Ezgi devoted his retirement years to recovery of the classics of the past and the writing of his monumental five-volume study of Turkish music (Ezgi 1933-53) which includes detailed information on intervals, scales, modes, rhythms, forms and composers' lives, as well as 650 compositions from all historical periods. Ezgi also took over the reins of the Conservatory Scientific Investigations Committee after the death of Yekta and oversaw the continuing publication of many important works, sacred and secular.

The third and by far the most influential member of the trio was H. Sadettin Arel (1880-1955). If Yekta was the most musical of the three, Arel was the most learned. A lawyer by profession, he was fluent in French, German, English, Persian, Arabic, and Ottoman Turkish. His personal library and notation collections were apparently immense (see Öztuna 1969:47-8). When Turkish music was first allowed back into the Conservatory in the mid-1940's, Arel was chosen director. "Official" theory today (i.e., as taught at the Conservatory) is a slight modification of the Arel system as outlined in a series of articles (later published in Arel 1968) in his magazine, Musiki Mecmuası (The Music Magazine). He also wrote books on music history, counterpoint, fugue, etc.

With the passing of the Yekta-Ezgi-Arel era, theory has fallen into an almost somnolent state. Arel students and

others have made a few efforts to prolong the impetus and vigor of those times, but the spark seems to be dying. If anyone is preparing a major contribution to current Turkish music theory, it is a well-kept secret.

CHAPTER II: THE CLASSICAL TRADITION IN CONTEMPORARY PRACTICE

Since this study is concerned with the makam (modal) system in the context of Turkish classical music, this chapter is devoted to defining that genre in terms of current practice. First, it will be necessary to differentiate the classical genre from other types of music played today in Turkey. Next, the types of performances and instruments used in classical music will be briefly examined. And finally, the basic principles and forms of classical music will be reviewed.

Non-Classical Genres

In Turkey at the present, a wide variety of music can be heard. Aside from the classical genre, the following types of non-Western music can be distinguished: folk, popular, semi-classical, mosque, and dervish. To some extent these categories overlap, yet each has its own style, forms and instruments. All of these genres are distinct from Turkish classical music, but each has some relationship to it.

Originally, folk music meant village music. The archetypal examples are the shepherd on the mountain playing his kaval (flute), the farm wife singing a lullaby to her child, and the gypsy musician performing at a wedding. A quasi-improvisatory epic form for solo voice is called uzun hava, a dance tune is called oyun havası, and a folk song is called türkü. Each region of Turkey has its own variants on these forms. Folk music has a great variety of musical instruments, of which the most common are: davul and zurna (bass drum and shawm), bağlama sazı (long-necked lute), kemençe (Black

Sea fiddle), and darbuka (Arab vase drum). A neo-folk music style has developed in recent years for urban consumption, characterized by a large mixed chorus reading from notation, led by a conductor, and accompanied by an "orchestra" of folk instruments. The fundamental principles of both folk and classical music are often assumed to be similar, if not identical, in Turkey today--but a definitive study has yet to be made.

"Popular music" is used here as a catchall category for music one might hear on the street in front of a record shop, in a dolmuş (jitney taxi) from the driver's cassette recorder, or in a nightclub. The home of popular music is the Turkish record industry and records of the genre can include harmonized Turkish folk songs, imported Arabic music, and various hybrid styles. Popular singers like Zeki Müren, Emel Sayın, and Orhan Gencebay are immensely successful in both record sales and personal appearances. Some types of popular music may utilize a variant of the classical modal system, or possibly some classical instruments, but the style and repertoire differ from the classical.

The fasıl (semi-classical) genre can be described as a nightclub version of classical Turkish music. There is a distinctly gypsy quality in fasıl groups, not solely due to the number of dark-complexioned artists, but also clearly recognizable in form (e.g., çiftetelli improvisations), intonation, ornamentation, and instruments. Predominant instruments are: klarnet (clarinet), keman (violin), ud (lute) or cümbüş (modern banjo-lute), kanun (zither), darbuka, and yaylı tanbur (bowed, long-necked cümbüş). Less prominently featured are the "classical" instruments, ney, kemençe and tanbur. The fasıl as a form is a vocal suite of light classi-

cal pieces; in fact the fasıl tradition is close to the classical one, differing mainly in balance of program, style and atmosphere. The musician who specializes in this music is fond of filling in short rests in the melody with his own keriz (improvisations), a practice currently frowned on in strictly classical circles. The best-known artists today in the fasıl genre are: Mustafa Kandıralı (clarinet), Ahmet Yatman (kanun), Kadri Şençalar (ud), and vocalists Suzan Bizimer and Kemal Gürses.

There is a formidable music tradition in Turkey for the Islamic liturgy which can be called "mosque music" (see Öztuna 1969:120). Entirely vocal and mostly improvised, this tradition has received scant attention from scholars thus far. Forms like Ezan (call-to-worship), Salat (prayer), and İlahi (hymn) are recited in daily worship.¹ The Mevlit (Nativity Poem), on the other hand, is chanted (musically improvised) on special occasions, such as on the fortieth-day memorial service for the deceased. On the "Night of Lights," the Miraciye² is recited in celebration of the Miraç, or Ascension of the Prophet Muhammet. The Koran is often chanted, both in the mosque and at private gatherings on important occasions. Mosque music can be considered a sub-genre of classical music, but is distinguished by a separate repertoire, a more limited use of mode and rhythm, and a strictly non-instrumental medium. On the other hand, it is significant that the two most respected "performers" in religious music, Hafız Kâni Karaca and Hafız Bekir Sıtkı, are highly praised for their improvisational art by leading classical musicians.

Although all dervish activity in Turkey has been outlawed since 1925, some sects have continued to meet clandestinely. A dervish is one who follows the tarikât (way) of

tasavvuf (mysticism). Dervishes meet at a tekke (dervish lodge) and perform their ritual zikir of ecstatic communal dancing and singing. As in mosque music, composed hymns on mystical texts are called ilahi. Also, each sect refers to its hymns by a special term; of particular interest are the hymns of the Bektaşî sect.³ The repertoire of the Mevlevî sect is discussed below as a branch of classical Turkish music.

Performance in the Classical Genre

The quintessential spirit of Turkish classical music is best discovered at a private performance for an intimate circle of friends. Often held in the home of a wealthy aficionado, the soiree begins by carefully preparing the right mood by, in turn, a sumptuous banquet, Turkish coffee, sweets, and sohbet (conversation). The delicacy of expression and nuance of tone and pitch which the music requires seems to bloom forth freely in the atmosphere thus created. A variation on this pleasant custom is the weekly "at-home" meeting at a music teacher's house. Pastry, tea and sohbet are followed by meşk (lessons) until the late nocturnal hours.

Public musical life resembles that in the West. Concerts are given in theaters, concert halls and in radio broadcasts, often with large ensembles of upwards of thirty singers and instrumentalists. A "chamber ensemble," or even a vocal soloist accompanied by a minimum of instruments are occasionally heard.

The Istanbul Municipal Conservatory (Turkish Music Division) has two separate functions. One is the teaching of Turkish music--theory only, no instruments. The other is the presenting of professional public performances of authentic Turkish classical and folk music. The Conservatory's

Klâsik İcra Heyeti (Classical Performance Ensemble) has been giving such concerts every two weeks throughout the concert season since 1944.⁴ Garbed in formal black (Western) attire, the mixed chorus of about thirty sings standing on risers behind the seated instrumentalists, about ten in number. For the full ensemble part of the program, there is always a conductor; for the solo part of the program, the instrumental group is reduced and the soloist guides the tempo. The instruments normally used for the Conservatory performances are: tanbur (long-necked lute), ney (flute), kemençe (fiddle), keman (Occidental violin), kanun (zither), ud (lute), cello, and kudüm (small kettledrums).

The Sunday morning concerts of the Conservatory Performance Ensemble are always broadcast live by Radio İstanbul. In fact, the radio station could be considered the modern successor to the sultan's palace as the patron of Turkish music. The Radıo Evi (Radio House) in Istanbul, with its imposing Stalinesque architecture and armed soldiers at the entrance, actually carries on its payroll almost every important musician in the area. In addition to the normal instruments such as those found in the Conservatory concerts, exotica like the rebab (spike fiddle) and santur (dulcimer) appear from time to time in the broadcast studios. Besides Western music, the programs of Radio Istanbul include all genres of Turkish music mentioned above--with the exception of Arab and Arab-influenced music, which is forbidden.

The ensemble considered to be the most severely classical in Turkey today is also at Radio Istanbul. The Türk Klâsik Müziği Korosu (Turkish Classical Music Chorus), conducted by Dr. Nevzat Atlığ, was founded by Mesut Cemil and is similar to the Conservatory Performance Ensemble, but superior in musicianship. Recently (1971-72), the Classic

Music Chorus began giving concerts outside the radio station.

No other professional group gives concerts at this time, but many amateur groups do. These groups are born, grow and die in cycles so that the scene is constantly changing. The most noteworthy among the current crop are the Universite Korosu and the İleri Türk Musikisi Cemiyeti (Society for Progressive Turkish Music).

Perhaps the single most important musical event of the year is the annual Mevlâna Festival. Held in Konya every year during the two weeks preceding December 17th, the activities honor the philosophy of Mevlâna, the ritual of the Mevlevi, and the rich musical traditions of the sect.^{4a} A few of the best-known artists in the Mevlevi style are: Hafız Kâni Karaca, Ulvi Erguner, Akagündüz Kutbay, and Sadettin Heper. All first-rate musicians consider it a great honor to be invited to perform at the ceremony.

A musical composition for the ceremony is called an ayin. The musicians are known collectively as the mutrip. The mutrip is made up mainly of the two traditional Mevlevi instruments, ney and kudüm, although tanbur, kemençe, rebab, and kanun are also tolerated. Opposite the mutrip stands the seyh, or spiritual leader of the group; in between these two poles the "whirling dervishes" execute their ritual sema dance. Officially considered a "historical reconstruction" of actual Mevlevi rites held previous to the closing of the tekke-s, these modern ceremonies have taken on an authenticity of their own. Although held in a sports arena, with batteries of microphones, amateur photographers and television cameras, the Mevlevi ritual still creates an atmosphere of mysticism which manages to transcend all that.

Organizational Principles and Formal Structure

Turkish classical music is monodic and the tradition is oral. The solution to organization problems in such an art has depended heavily on two complex systems: makam and usul.

The makam system is a set of compositional rules by which the melodic component of a piece of music is realized. The closest counterpart in Western music would be the medieval mode. There are approximately 60-70 makam-s recognized today, each with its own name (RAST, BAYATÎ, etc.) and its own distinctive structure. The title of a composition normally identifies the main makam ("NEVA Kârı," "HÎCAZ Şarkısı," etc.); large forms are likewise identified by makam (BAYATÎ Ayini," "RAST Faslı," etc.).

The usul system regulates the rhythmic component of all composed pieces. An usul is a repeating rhythmic cycle, roughly equivalent to the Western "measure," but closer in concept to the tala of India. The current repertoire comprises about 40-50 usul-s. Each has a distinctive name--aksak (9/4), hâvi (64/4), etc.--and a unique pattern of light and heavy beats. A special class of usul-s, called semâi, is reserved for forms with the word "semâi" in the title (ağır semâi, saz semâisi, etc.). Rhythmic cycles of the semâi class have six or ten beats to the measure.

Forms can be considered as divided into instrumental and vocal categories. Each category contains examples of both improvised and composed forms.

There are four basic instrumental forms: taksim, peşrev, saz semâisi, and aranağme. A taksim is an improvisation which usually introduces a fasıl, ayin, or other program. Following the taksim, the first composed piece in a program is

generally a peşrev. After a sequence of vocal forms or other material, the program can close with a saz semâisi. An aranağme is not an independent form, but serves to connect two vocal pieces of the şarkı form.

The main vocal forms are: kâr, beste, ağır semâi, yürük semâi, şarkı, and gazel. The most readily apparent distinction between the first five of these is their relative positions in the fasıl sequence. Finer distinctions involve restriction of usul, type and position of refrain, and style of text. An important structural device is miyan (midpoint), at which a modulation is expected. The miyan is common to all these vocal forms, as well as to the instrumental taksim. A gazel is improvised, the vocal counterpart of the taksim.

The classical fasıl is a sequence of vocal pieces in the same makam, in some respects not unlike the Baroque dance suite in concept. A program of compositions, in the case of the fasıl, are selected from the classical repertoire in the following order:⁵

- 1) a peşrev
- 2) a kâr
- 3) a beste
- 4) an ağır semâi
- 5) a variable number of şarkı-s
- 6) a yürük semâi
- 7) a saz semâisi

The two improvisatory forms, the instrumental taksim and the vocal gazel, may be inserted in the sequence. A taksim often separates vocal pieces; a gazel may "interrupt" a şarkı.

Audiences and musicians alike find an entire fasıl in one makam rather tedious today. Contemporary programs tend to pass through two or three makam-s, although the basic sequence outlined above is still preserved.

Some forty-two compositions in the Mevlevi ayin form

have been published. Each year, one of these is selected for performance at the Mevlâna ceremonies in Konya. Due to the "sacredness" of the tradition, there has been less change or evolution in the form compared to the "secular" tradition. The sequence of "movements" is fixed thus:

- 1) Taksim
- 2) Peşrev
- 3) First Selâm
- 4) Second Selâm
- 5) Third Selâm
- 6) Fourth Selâm
- 7) Son Peşrev
- 8) Son Yürük Semai
- 9) Son Taksim

Whichever ayin should be selected for performance, the custom is to precede the ceremony with the famous Naat-ı Mevlâna by İtri. The taksim itself and the peşrev are similar to the secular forms we have just seen. The heart of the ayin is the four vocal movements based on texts of Mevlâna (Rumi), called selam-s. The four selam-s accompany the ritual whirling of the dervishes. The son (concluding) peşrev is merely a peşrev in the desired makam from the repertoire, altered rhythmically to fulfill a concluding function in the sequence. The son yürük semai is an instrumental interlude form (similar to the aranağme between şarkı-s) in the usul yürük semai (6/8). The mystical dance of the Mevlevi comes to an end with the final note of the son taksim.

In comparison with the classical fasıl, the ayin is organized along looser lines as far as makam restrictions go. On the other hand, the usul for each movement in the ayin is much more rigidly prescribed. In either case, the importance of both the makam and the usul systems as organizing devices in Turkish art music is clear. Because of its profound com-

plexity and viability as a living art, the makam system was chosen as the subject for this study.

CHAPTER III: METHODOLOGY

Three points are basic to the methodology of this study: performance, primary sources, and limitation of subject.

A prime tenet of modern ethnomusicology in America is that understanding of a foreign musical culture requires involvement in performance practice. Ideally, this involvement should take place in the country of origin of the music culture. The present author attempted this method for two years in Turkey and may perhaps be able to claim a small measure of success as a performer on the ney.

Although the type of total immersion thus required may give the researcher valuable insights into both the details and the fundamental principles of the music, there is always the danger of incomplete understanding resulting from so short a period of training and from not being raised in the culture. As one control, every effort is made in this study to cite primary sources for each point as it comes up. "Primary sources" has meant, in most cases, a quotation from either notated scores or transcriptions from the present author's tapes. Another control was the constant feedback on the ideas from the Turkish musicians.

In the interests of reliability, the subject of this study was limited to a structural analysis of the Turkish makam system, with primary emphasis on the genre called sanat musikisi (art music), or klâsik müziği (classical music)¹ by the Turks. The present author can speak with some claim to special knowledge and defend his statements within that scope. Naturally, many of us are also curious about the relationship of Turkish music to Arab, Persian, and other musics, but reliable comment on that subject would seem to require more firsthand knowledge on the part of the re-

searcher than that available at the present time. The problem has been stated succinctly by Hood: "A premature concern with the comparison of different musics has resulted in an accumulation of broad generalities and oversimplifications" (Hood 1963:233).

Sources

As we have already seen, the theory of makam currently prevailing in Turkey is the one developed jointly by Yekta, Ezgi, and Arel. The most definitive statements of that theory are found in the two works already cited, Türk Musikisi Nazariyatı Dersleri by Arel, and Nazari ve Ameli Türk Musikisi by Ezgi. This theory was amplified on somewhat by the late Şefik Gürmeriç in his theory course at the Conservatory (Gürmeriç 1962).

Musical examples have been drawn mainly from the publications of the Istanbul Municipal Conservatory, the notation collections at the Conservatory and Radio Istanbul, and Ezgi's book.

CHAPTER IV: INTERVALIC STRUCTURE OF TURKISH ART MUSIC

There are many structural aspects to the Turkish makam system, but of these, the intervallic structure is the most fundamental. A recognized succession of intervals forms a scale and, as Gürmeriç expresses it, a makam is first and foremost a scale. The exact size of various intervals is important because minute inflections of pitch are often one basis for distinction between one makam and another. The microtonal differences between similar scales are the source of unending debate between practicing musicians.

Current theory of intervals, scales, and notation is almost entirely derived from the work of Yekta, Ezgi, and Arel. The first part of this chapter is a summary of the main points pertaining to these subjects. The remainder of the chapter is devoted to an evaluation of that theory in terms of current practice.

Intervals

Yekta, Ezgi, and Arel came to an agreement on the basic intervals which they said would account for the difference between any two adjacent tones of any scale. These basic intervals are five in number and their names are: (1) bakiye; (2) küçük mücennep; (3) büyük mücennep; (4) tanini; (5) artık ikili (Arel 1968:5). The best English terms for these would seem to be: (1) small half tone; (2) large half tone; (3) small whole tone; (4) large whole tone; (5) augmented second. To these we can add the koma (Pythagorean comma), which is not an interval in itself but is commonly used in Turkish theory and practice as a discrete increment.

Table I below shows these theoretical intervals, the rounded-off value of each in commas, and the respective values in cents (also rounded-off).¹

Table I. Theoretical intervals and their values

<u>Interval</u>	<u>Commas</u>	<u>Cents</u>
koma (comma)	1	23
(1) bakiye (small half tone)	4	90
(2) küçük mücennep (large half tone)	5	114
(3) büyük mücennep (small whole tone)	8	180
(4) tanini (large whole tone)	9	204
(5) artık ikili (augmented second)	12	271

The smallest possible interval between two adjacent notes in any scale, then, is the "small half tone" of approximately four commas, or 90 cents.² The largest possible interval between two adjacent notes in any scale is the augmented second of 12 commas (or 13 or even 14 under certain conditions).

Notation

As we have already seen, the use of the late 18th century Hamparsum notation made possible the preservation of valuable compositions up until its eclipse by the widespread acceptance of Western notation in recent times. Yekta, in his publications ("La Musique turque," in Lavignac; Dârülelhân Külliyyatı; Mevlevî Ayinleri;³ etc.), uses a modified form of Western notation which passed into disuse with his death in the 1930's. The notation system in effect for the last generation or so relies on the conventions developed by Ezgi and Arel. These conventions are widely accepted today and are in general use, as seen in the collections at the Conservatory and at the radio stations, in all publications by Ezgi and Arel, as well as all publications by the Conservatory since 1940 and recent publications by the Ministry of Education. Other conventions have been proposed from time to time,⁴ but

have not gained recognition.

One of the purposes of the Ezgi-Arel notation system would seem to be that of bringing Turkish conventions more into conformity with European ones. The Turkish scale closest to the European major one would be that of the makam ÇARGÂH. The five-line Western staff without accidentals would therefore represent the diatonic ÇARGÂH scale. Absolute pitch would not be implied. All intervals represented on the Western staff would derive from the diatonic ÇARGÂH scale. Example 1 below shows the scale of ÇARGÂH and the corresponding intervals in both commas and cents.

Example 1. Intervals of the ÇARGÂH scale*



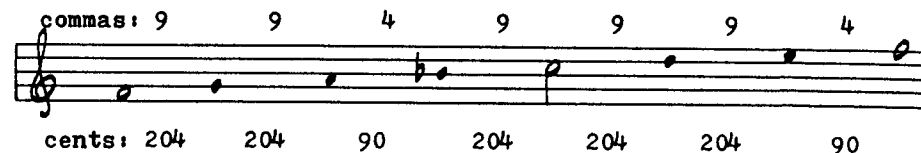
The Ezgi-Arel notation system uses six accidentals to express the necessary inflections to produce the intervals of all the scales from this fundamental scale:


- | | | | |
|---|---|---|---|
| (1) <u>koma diyezi</u>
raises one comma | ‡ | (4) <u>koma bemolü</u>
lowers one comma | d |
| (2) <u>bakiye diyezi</u>
raises four commas | # | (5) <u>bakiye bemolü</u>
lowers four commas | b |
| (3) <u>küç.müc.diyezi</u>
raises five commas | ‡ | (6) <u>küç.müc.bemolü</u>
lowers five commas | b |

The scale shown in Example 1, transposed up a fourth, will require a "5-comma-flat" accidental. Example 2 below gives this scale (known as ACEMAŞİRAN).

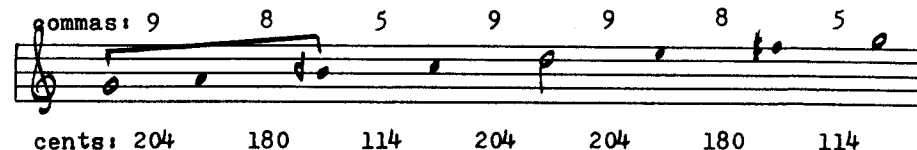
*in all scale examples, whole notes are tonics; half notes, dominants

Example 2. ACEMAŞİRAN scale



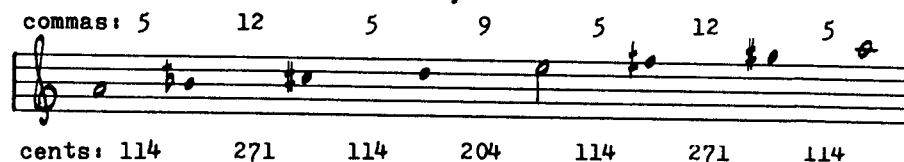
The "natural" third, so common in Turkish scales, requires an accidental in the Ezgi-Arel notation, as the scale of RAST in Example 3 below shows (the natural third is bracketed thus: ).

Example 3. RAST scale⁵



Three different types of flats and sharps are required for the scale of ŞEHNAZ, shown in example 4 below.

Example 4. ŞEHNAZ scale



The accidentals required for the basic scale of the makam of a composition are written into a key signature, as shown in Example 5 below.

Example 5. Use of key signature (RAST)



It can be assumed that the accidentals in key signatures used throughout this dissertation will apply to all octaves, unless otherwise indicated. (This is not literally always the case with Turkish publications.)

Pitch Names

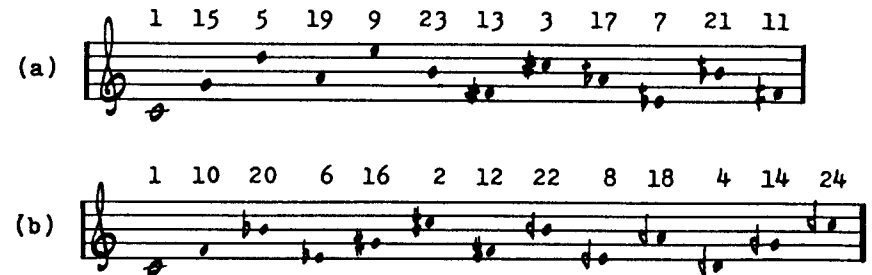
The various combinations of accidentals described above come from many different scales. The total number of available pitches in Turkish art music should account for all scales, according to current theory. Yekta, Ezgi, and Arel agreed that the total number of available pitches per octave should be twenty-four. Since the intervals between these pitches are unequal, they named the system the Yirmidört Gayri Müsavi Ses Sistemi (The Twenty-Four Note Non-Tempered System).

Table II below reproduces the list of available pitches throughout two octaves, as given by Arel.⁶ The present writer has added to Arel's table a "base pitch" guide, indicating the inflection of each pitch from the base scale of ÇARGÂH in commas.

Table III below shows the notation of the pitches in Table II according to the Ezgi-Arel conventions. It will be noted that a number of enharmonic "spellings" are possible in this system (G# equals A^b, G^{1/2} equals A^{1/2}, etc.).⁷ By comparing a pitch with its octave, one can see that different names are used (Kürdi/A# vs. Sümbüle/a#, Acemaşiran/F vs. Acem/f, etc.).

The origin of the pitches given in Tables II and III is in a cycle of fifths. Beginning with the pitch Çargâh, eleven pitches are generated by a cycle of fifths upward, and twelve more by a cycle of fifths downward from that point. Ignoring the octaves, and using enharmonic substitutions occasionally, we obtain the final series summarized in Examples 6a and 6b below (adapted from Arel 1968:17-18). Numbers above each pitch in Examples 6a and 6b refer to the corresponding pitches in Table II.

Example 6. Twenty-four pitches generated by cycle of fifths



The present writer has observed that every note generated by the series in Ex. 6a has its "Siamese twin" only one comma lower in the series given in Ex. 6b (1/24, 15/14, 21/20, etc.). It can be seen from this fact that what we have here is fundamentally a twelve-note system with two "versions" of each note, one slightly higher than the other. This fact is graphically demonstrated when the pitches are shown as frets on the neck of a tanbur (long-necked lute), as in Figure 1 below. Note the visual effect of twelve very close pairs of frets to the octave in the illustration.

<u>Pitch Name</u>	<u>Interval</u>	<u>Pitch Name</u>	<u>Interval</u>
1. Yeğâh	D	25. Nevâ	d
2. Kaba Nim Hisar	B-5	26. Nim Hisar	e-5
3. Kaba Hisar	B-4	27. Hisar	e-4
4. Kaba Dik Hisar	B-1	28. Dik Hisar	e-1
5. Aşiran	B	29. Hüseyini	e
6. Acemaşiran	F	30. Acem	f
7. Dik Acemaşiran	G-3	31. Dik Acem	g-3
8. Irak	G-5	32. Eviç	g-5
9. Geveşt	G-4	33. Mahur	g-4
10. Dik Geveşt	G-1	34. Dik Mahur	g-1
11. Rast	G	35. Gerdaniye	g
12. Nim Zirgüle	A-5	36. Nim Şehnaz	a-5
13. Zirgüle	A-4	37. Şehnaz	a-4
14. Dik Zirgüle	A-1	38. Dik Şehnaz	a-1
15. Dügâh	A	39. Muhayyer	a
16. Kürdi	B-5	40. Sünbüle	b-5
17. Dik Kürdi	B-4	41. Dik Sünbüle	b-4
18. Segâh	B-1	42. Tiz Segâh	b-1
19. Puselik	B	43. Tiz Puselik	b
20. Dik Puselik	C-1	44. Tiz Dik Pus.	c-1
21. Çargâh	C	45. Tiz Çargâh	c
22. Nim Hicaz	d-5	46. Tiz Nim Hic.	d'-5
23. Hicaz	d-4	47. Tiz Hicaz	d'-4
24. Dik Hicaz	d-1	48. Tiz Dik Hic.	d'-1

Table II. Pitch names, two octaves

25. Nevâ.....		49. Tiz Nevâ.....	
24. Dik Hicaz.....		48. Tiz Dik Hicaz...	
23. Hicaz.....		47. Tiz Hicaz.....	
22. Nim Hicaz.....		46. Tiz Nim Hicaz...	
21. Çargâh.....		45. Tiz Çargâh.....	
20. Dik Puselik...		44. Tiz Dik Puselik.	
19. Puselik.....		43. Tiz Puselik.....	
18. Segâh.....		42. Tiz Segâh.....	
17. Dik Kürdi.....		41. Dik Sünbüle.....	
16. Kürdi.....		40. Sünbüle.....	
15. Dügâh.....		39. Muhayyer.....	
14. Dik Zirgüle...		38. Dik Şehnaz.....	
13. Zirgüle.....		37. Şehnaz.....	
12. Nim Zirgüle...		36. Nim Şehnaz.....	
11. Rast.....		35. Gerdaniye.....	
10. Dik Geveşt....		34. Dik Mahur.....	
9. Geveşt.....		33. Mahur.....	
8. Irak.....		32. Eviç.....	
7. Dik Acemaşiran		31. Dik Acem.....	
6. Acemaşiran....		30. Acem.....	
5. Aşiran.....		29. Hüseyini.....	
4. Kaba Dik Hisar		28. Dik Hisar.....	
3. Kaba Hisar....		27. Hisar.....	
2. Kaba Nim Hisar		26. Nim Hisar.....	
1. Yeğâh.....		25. Nevâ.....	

Table III. Notation of pitches, two octaves

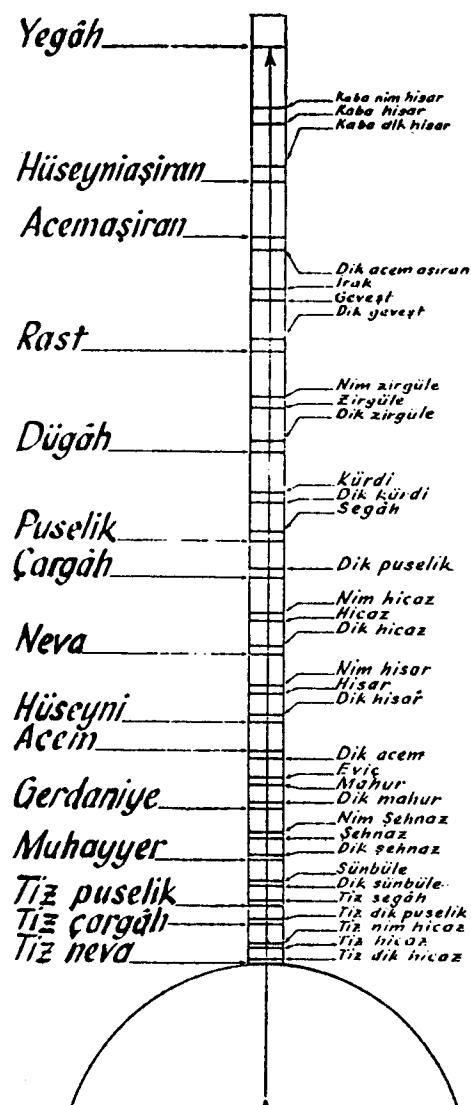


Figure 1. Tanbur neck
fretted for twenty-four-note octave

Tetrachords and Pentachords

By this point, it should be obvious that our Turkish theoreticians were not exactly unfamiliar with ancient Greek theory. In fact, Yekta, Ezgi, and Arel all stress Greek theory in their books. It is no surprise then, that a cornerstone of their analysis of the makam system is the idea of tetrachords. They recognize a number of "basic" (*basit*) tetrachords and pentachords. Arel, the last and most influential of the three, determined that there were six basic tetrachords: ÇARGÂH, PUSELİK, KÜRDİ, RAST, UŞŞAK, AND HİCAZ. Each is named for a known makam and the tetrachord delineates the most characteristic part of that makam scale (with the exception of ÇARGÂH, a makam not in use today). Extending each tetrachord upwards by a large whole tone, as indicated by parentheses in Ex. 7, produces the pentachord of the same name. Either tetrachord or pentachord may be transposed to another pitch, as in Ex. 7.

Note that occasionally a "transposition" will cause a slight alteration in the size of an interval. In Ex. 7.6, the characteristic interval of an augmented second in the HİCAZ tetrachord is altered from 12 to 13 commas when it is transposed to F#. This is due to the necessity of accommodating the transposed tetrachord to the pitches available (i.e., willy-nilly, the closest pitch must be used).

Some other, non-"basic" tetrachords in common use are mentioned by Arel. Though very familiar, they were excluded from the "basic" category because either: (1) the fourth degree did not form a perfect fourth with the base note, or (2) the dominant was neither on the fourth nor the fifth degree. Six of these "other" tetrachords and pentachords are given in Ex. 8: SABÂ, SEGÂH, HÜZZAM, NIKRİZ, PENÇGÂH, and FERAHNÂK.

Ex. 7. "Basic" tetrachords, pentachords with transpositions

7.1a ÇARGÂH 9 9 4 9 	7.1b ...transposed to <u>Dügâh</u> (A) 9 9 4 9
7.2a PUSELİK 9 4 9 9 	7.2b ...transp. to <u>Rast</u> (G) 9 4 9 9
7.3a KÜRDÎ 4 9 9 9 	7.3b ...trans. to <u>Rast</u> (G) 4 9 9 9
7.4a RAST 9 8 5 9 	7.4b ...transp. to <u>Yegâh</u> (D) 9 8 5 9
7.5a UŞŞAK 8 5 9 9 	7.5b ...transp. to <u>Aşiran</u> (E) 8 5 9 9
7.6a HİCAZ 5 12 5 9 	7.6b ...transp. to <u>Irak</u> (F#) 5 13 4 9

Ex. 8. "Other" tetrachords and pentachords

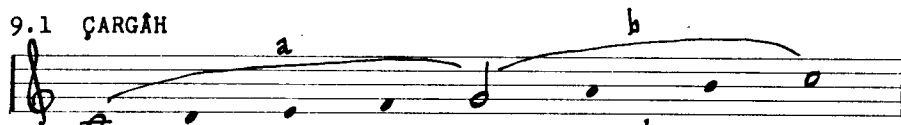
8.1 SABÂ 8 5 5 	8.4 NIKRİZ 9 5 12 5
8.2 SEGÂH 5 9 8 9 	8.5 PENÇGÂH 9 9 8 5
8.3 HÜZZAM 5 9 5 12 	8.6 FERAHNÂK 5 9 9 8

"Basic" Scales

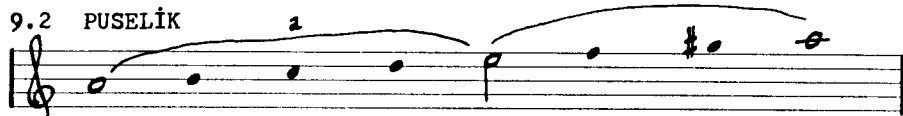
A "basic" scale has been defined by Arel as one made up of a "basic" tetrachord and a "basic" pentachord. These scales are shown as one octave in compass; some have a tetrachord below and a pentachord above, others, the reverse. There are thirteen such "basic" makam scales, according to Arel: (1) ÇARGÂH; (2) PUSELİK; (3) KÜRDÎ; (4) RAST; (5) UŞŞAK; (6) HÜSEYNÎ; (7) NEVÂ; (8) HİCAZ; (9) HÜMAYUN; (10) UZZAL; (11) ZENGÜLE; (12) KARCIĞAR; (13) SUZİNÂK. These thirteen "basic" makam scales and their constituent tetrachords and pentachords are given in Ex. 9.

Example 9. Thirteen "basic" makam scales

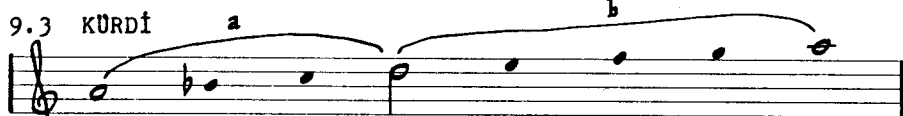
9.1 ÇARGÂH



9.2 PUSELİK



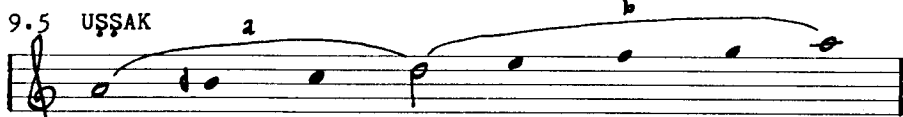
9.3 KÜRDİ



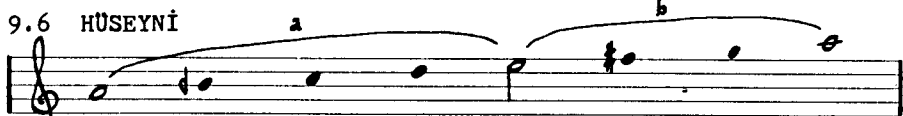
9.4 RAST



9.5 UŞŞAK



9.6 HÜSEYİNİ



9.7 NEVÂ



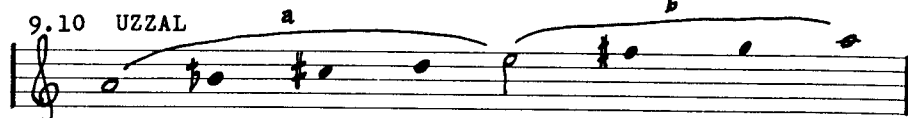
9.8 HİCAZ



9.9 HÜMAYUN



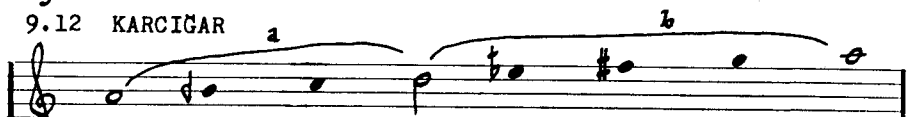
9.10 UZZAL



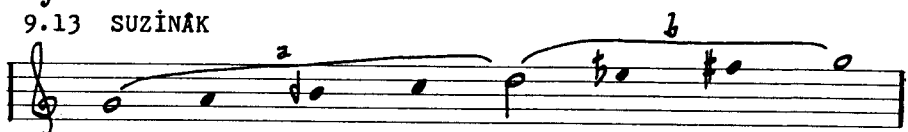
9.11 ZENGÜLE



9.12 KARCIGAR



9.13 SUZİNÂK

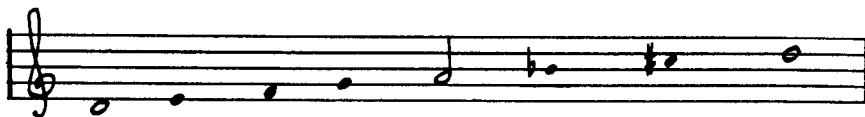


- 9.1 ÇARGÂH: (a) ÇARGÂH plus (b) ÇARGÂH
- 9.2 PUSELİK: (a) PUSELİK plus (b) HİCAZ
- 9.3 KÜRDİ: (a) KÜRDİ plus (b) PUSELİK
- 9.4 RAST: (a) RAST plus (b) RAST
- 9.5 UŞŞAK: (a) UŞŞAK plus (b) PUSELİK
- 9.6 HÜSEYNİ: (a) UŞŞAK plus (b) UŞŞAK
- 9.7 NEVÂ: (a) UŞŞAK plus (b) RAST
- 9.8 HİCAZ: (a) HİCAZ plus (b) RAST
- 9.9 HÜMAYUN: (a) HİCAZ plus (b) PUSELİK
- 9.10 UZZAL: (a) HİCAZ plus (b) UŞŞAK
- 9.11 ZENGÜLE: (a) HİCAZ plus (b) HİCAZ
- 9.12 KARCIĞAR: (a) UŞŞAK plus (b) HİCAZ
- 9.13 SUZİNÂK: (a) RAST plus (b) HİCAZ

Both Ezgi and Arel seemed pleased with the fact that their theoretical system would allow for any of the "basic" makam scales to be transposed to all twenty-four pitches of their system. Their books bristle with tables of transpositions, prickly with accidentals. Two examples of the more practical variety are given in Ex. 10.

Example 10. Some "basic" scales, transposed

10.1 PUSELİK-on-Yegâh (D)



10.2 ZENGÜLE-on-Aşiran (E)



Theory vs. Practice

The theoretical system described above would seem to be adequate as a model for present-day practice. As in so many theories, however, the desire to bring order out of chaos requires one to overlook many details which tend to detract from the beauty of the abstract model.

Using one's ear as a guide, it is very difficult to reconcile what one hears in certain makam-s, for example, with the intervals described by the theoreticians. Most musicians would probably agree that in performance there are a number of intervals not found in theory books, most notably in the course of the makam-s UŞŞAK and SABÂ.⁸

On the other hand, a large majority of the intervals given earlier in this chapter would seem to be borne out by actual practice. Intervals played on the tanbur by Yaşar were measured on the Stroboconn by the present writer. Preliminary results from these measurements tend to confirm the data shown earlier by Uzdilek (see Appendices: "Stroboconn Measurements").

The comma is widely used by musicians as a unit of measurement, more or less literally. A singer may complain to the instrumental ensemble that the general pitch level is "a comma" too high for him. Well-known intervals not covered by theory or notation, such as those found in UŞŞAK and SABÂ,

are described in terms of comma ("two commas flat," "one half comma flat," etc.).

In general, the Ezgi-Arel notation system is accurate and practical, again, within limits. Sometimes, the literal value of the accidentals can deviate at least one comma (23 cents) from common practice. According to the notation, the makam SABÂ has an interval of 5 commas between the third and fourth degrees of its scale. In performance though, this interval is never 5 commas, but rather 6 commas or more, as in Example 11.

Example 11. Fourth degree of SABÂ

11.1 As notated



11.2 As performed

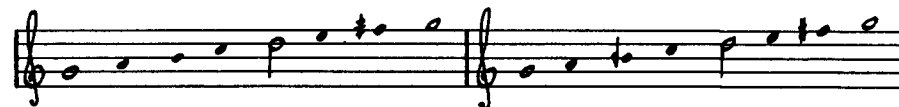


Another well-known makam, MAHUR, is also incorrectly notated by present performance standards. The notation indicates the pitches Puselik and Mahur (B \flat and f \sharp , respectively) for the 3rd and 7th degrees--as shown in Example 12.1. Musicians known by the present writer, however, invariably perform MAHUR with the same scale as RAST, i.e., with Segâh (B \flat) and Eviç (f \sharp) as the 3rd and 7th degrees--as shown in Example 12.2.

Example 12. MAHUR, in theory and performance

12.1 As notated

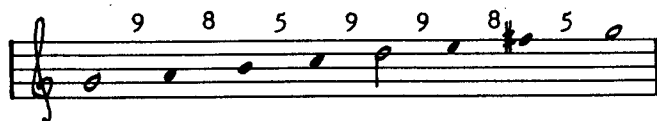
12.2 As performed



The fundamental difference between the Ezgi-Arel notation system and the Yekta notation system is that the latter takes RAST as its basic scale, whereas the former is based on ÇARGÂH. In brief, this means that one of the most commonly used pitches, Segâh (B \flat), requires no accidental in Yekta's system. Example 13 shows the makam-s RAST and UŞŞAK notated in the two systems.

Example 13. Yekta vs. Ezgi-Arel notation systems

13.1 RAST (Yekta)



13.2 RAST (Ezgi-Arel)



13.3 UŞŞAK (Yekta)



13.4 UŞŞAK (Ezgi-Arel)



The advantage of the Ezgi-Arel system lies in its uniformity. With no accidentals showing, every whole step on the staff is 9 commas and every half step is 4 commas. In Yekta's system, the pitch Segâh, being uninflected, introduces a whole step on the staff of 8 commas and a half step of 5 commas--for that pitch only. The advantage of Yekta's system is that most of the common makam-s (RAST, UŞŞAK, BAYATÎ,

HÜSEYİNİ, SABÂ, SEGÂH, HÜZZAM, etc.) will require one less accidental--i.e., for Segâh--than in the Ezgi-Arel system.⁹

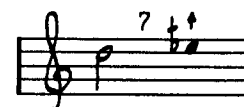
Yekta, Ezgi and Arel say that the number of available pitches to one octave should be 24. According to Tanburî Necdet Yaşar, though, some of these pitches are never called for in the current repertoire: Dik Geveşt (G[#]), Dik Zîrgüle (A[#]), and Dik Puselik (C[#]). On the other hand, Yaşar definitely requires additional frets on his tanbur for pitches the present writer has named: "Uşşak," "Sabâ," "Hüzzam," "Dikçe Zîrgüle," and "Nim Eviç."¹⁰ Example 14 indicates the approximate intervals formed by these additional pitches.

Example 14. Necdet Yaşar's additional pitches

14.1 "Dikçe Zîrgüle"



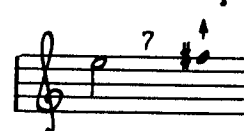
14.4 "Hüzzam"



14.2 "Uşşak"



14.5 "Nim Eviç"



14.3 "Sabâ"



The names given the pitches shown in Ex. 14 follow the traditional custom of naming a pitch after the makam in which it is most characteristic, with the exception of "Dikçe Zırgüle"--meaning "slightly raised Zırgüle"--and "Nim Eviç"--meaning "half Eviç".

As a practicing musician then, Tanburî Necdet Yaşar sees a need for 25 frets to the octave, some different from the Yekta-Ezgi-Arel system. Karadeniz, the theoretician, calls for a system of 41 available notes to the octave (see Karadeniz, p. 17). The question is obviously a debatable one and any attempt to fix a definite number of pitches must ignore the myriad small inflections so vital to the expression of the makam-s. Even Yaşar's system passes over recognized pitches, such as "Kapalı Nevâ" (about 1/2 comma below Nevâ), Dik Çargâh (one comma above Çargah), and others, actually needed to perform the current repertoire.

In spite of the comparative precision of the Turkish pitch names, almost all musicians tend to use French terms in conversation to identify notes. More often than not, one hears terms like "fa diyez" and "si bémol" and the like. The distinction between one, two, four, or five comma "bémol" is rarely significant, however, in the context of a given makam. If the piece in question is in, say, NİHAVENT, then obviously only the 5-comma "bémol" applies to the third degree, Kürdi (B \flat); if the makam is HİCAZ, then clearly the 4-comma "bémol" applies to the second degree, Dik Kürdi (B \flat). There is a parallel to this sort of minimum-redundancy in the simplicity of the Hamparsum notation, which only requires one accidental.

The tetrachord/pentachord theory is a very useful and practical way of describing scales, transpositions, and

modulations; it will certainly do until something better is devised. Some of the names given the so-called "basic" tetrachords, however, seem rather out of touch with performance practice. The choice of the name "ÇARGÂH" is especially unfortunate. First, there exist no compositions in such a makam described as ÇARGÂH by Ezgi and Arel. Second, a small repertoire of pieces do exist in a makam called ÇARGÂH, but this second one is very different in structure from the Ezgi-Arel ÇARGÂH, more closely related to SABÂ--with the finalis on ÇARGÂH (C).¹¹ Example 15 shows the two ÇARGÂH's, one in theory, the other in practice.

Example 15. ÇARGÂH scales in theory and practice

15.1 Ezgi-Arel ÇARGÂH

15.2 ÇARGÂH in repertoire



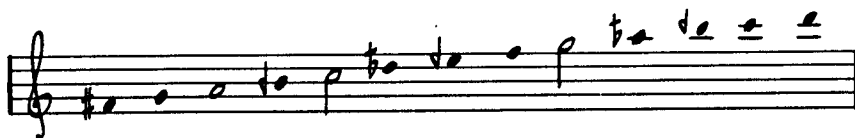
A more recognizable name for the tetrachord called ÇARGÂH by Ezgi and Arel would have been ACEMAŞİRAN, since the latter is a familiar makam with a large repertoire. Due to the widespread dissemination of the Ezgi-Arel term, it would be futile for the present writer to attempt to substitute his own term; ÇARGÂH as defined by Ezgi and Arel will be so used throughout this study.

Scales are usually given as one octave in compass. Within that octave, some notes are fixed; others are variable in pitch. The seventh degree of RAST, shown as Eviç (f \sharp) in the abstract scale, is often transformed into Acem (f \natural) in

descending phrases. This transformation holds true for Eviç when it also appears as the sixth degree of UŞŞAK and HİCAZ, or as the fifth degree of SEGÂH.

When the melody goes beyond the octave of the fundamental scale, it does not necessarily repeat at the octave.¹² One of the most common examples of this phenomenon is the scale of the makam SABÂ. In Example 16, it can be seen that the three notes in the middle octave, A-B-C, show up in the upper octave as a[♯]-b[♯]-c. At the other end of the scale, the f[♯] of the upper middle octave becomes F[♯] in the lower middle octave.

Example 16. Extension of SABÂ scale



Very often these non-symmetric extensions of the scales are significant elements in distinguishing between one makam and another.

On the subject of intonation, there still remain some loose ends of facts not accounted for by the present theory. The perceptive listener to Turkish classical music will often observe discrepancies, both small and large, in the performance of the "same" pitch--whether by two different musicians, or by the same musician at two different points in time. The present writer would propose five main factors which could account for most of these discrepancies: (1) geography; (2) genre; (3) melodic environment; (4) composi-

tion; and (5) personal taste.

Many Turkish classical compositions are performed today in the Arab countries, but sound strangely transformed to the listener coming from Turkey. Part of this strangeness is due to a difference in intervals. The Arabs in general perform Segâh and Sabâ considerably lower than the Turks do, altering the quality of those crucial tones. The ezan (call-to-prayer) in Turkey is often Arab-influenced to the point that the intervals resemble those of the Arabs.

The nightclub style in Turkey, as has already been noted earlier, tends to be influenced by gypsy traditions. The makam HİCAZ has a "gypsy" intonation: the C[♯] is lower, and the B[♯] is higher than in strictly classical circles.

It has already been pointed out that the pitch Eviç can be transformed as much as a half tone due to the melodic function prevailing. It has also been noted that the second degree of the makam UŞŞAK will be lowered one comma in the melodic environment of a cadential phrase (becoming Uşşak). Numerous other similar inflections of pitch, small and large, are used to emphasize melodic function. Some musicians tend to sharpen temporarily the pitch of the asma karar (suspended cadence). This note is a non-tonal-center, such as the second degree of HİCAZ, Dik Kürdi (B[♯]).

A specific composition may traditionally call for a special effect of intonation peculiar to that composition. In this case, usually only one note is affected.

Intonation is often a personal matter of opinion. Two outstanding musicians performing together can continuously play the pitch Puselik so out of tune with each other as to cause discomfort. When questioned why this is so, they will shrug and say that the other is "sick." There is such a

wide variety of opinion as to the exact pitch of Sabâ that this is said to be the reason that the Conservatory no longer programs the makam SABÂ for its concerts.

The foregoing factors can be categorized as "intentional"; the performer approaches as close as possible to his concept of what the pitch should be. Factors falling under the category of "unintentional" often influence pitch production. In the latter category would be found the factors of tolerance and limitation of instrument.

In occidental music circles, we are aware that some persons have a higher sensitivity to pitch differences than others; the same is true in Turkey, also. The tolerance limits for a particular interval will vary from person to person--or even in the same person under different circumstances. A gross example of this difference in tolerance is found in the custom of sometimes adding a baby grand piano (an exotic instrument, both in intonation and tone color, under the circumstances) to the ensemble of oriental instruments at Conservatory concerts. The clash in intonation between the tempered piano pitches and the non-tempered Turkish pitches apparently doesn't bother the director, although some of the more sensitive musicians complain.

Almost every instrument, including the human voice, presents some problem or another in conforming to ideal concepts of pitch. Instruments with fixed finite increments of pitch, like the tanbur (long-necked lute), or kanun (zither), have the advantage of tonal stability and definiteness of pitch, but suffer from a limit on the number of available pitches and awkwardness when it comes to executing the subtle glissandi so characteristic of certain notes. Instruments with a continuum of available pitches, like the voice or the violin,

can produce any desired pitch or glissando in any transposition, but constantly are in danger of drifting and vagueness of pitch. The ney (flute) has special problems with some notes because of the placement of its fingerholes. The short neck of the kemençe (fiddle) prohibits staying within tolerable limits of pitch in the upper octave because of the closeness of the finger positions.

Intentional variations in pitch are related to melodic function, as was pointed out earlier. Moreover, certain pitches are never inflected, namely, the tonal centers such as the tonic and dominant notes. Chapter V explores the role of tonal centers and their sequence as a determinant of makam distinction.

CHAPTER V: TONAL CENTERS AND THEIR SEQUENCE

The mere scale of a makam is like a lifeless skeleton. The life-giving force, the forward impetus of the melody is supplied by the seyir (progression). Any composition or improvisation in the makam system will attempt to recreate this progression. Turkish theoreticians have been slow to verbalize about this subject, preferring to give specific details about individual makam-s instead. This chapter is intended to help fill that gap with a statement of some general principles and some examples of seyir.

Every makam has its own distinctive seyir, with a beginning, middle, and end. Once the progression begins, the melody cannot rest until the final cadence. A progression is marked by points of temporary rest in the melody: "tonal centers." These tonal centers include: karar (finalis), güçlü (dominant), giriş (entry), and muvaqqat kalırlar (temporary stops).¹ When the melody stops on one of these a sense of comparative rest is imparted. In terms of function in the melodic line, these tones are comparatively inactive, with the tonic, of course, being the least active.

Other tones, occurring on intermediate pitches between the tonal centers, also help to define the melodic progression. The most important among these are the yeden (leading tone) and the asma karar (suspended cadence). When the melody stops on one of these, a strong sense of unrest or incompleteness is imparted. These tones are to be considered very active in function.

The tonic, or finalis, of any piece is easily identified. By definition, it is the last note in the progression. As

the melody attains its final resolution on the tonic, a sense of finality and completion is rendered. During a solo improvisation, the accompanying instruments often hold a drone on the tonic at the beginning and end of the improvisation. The tiz durak (upper tonic) often plays an important role in a progression; it is located an octave above the tonic.

The entry tone of a progression is the tonal center around which the first musical phrase revolves. The entry tone may be either the tonic, dominant, or upper tonic.

The dominant is the main tonal center midway between the entry tone and the finalis. At the beginning of an improvisation, a secondary drone is sometimes held on the dominant. The dominant is most often located a fifth (in RAST, HÜSEYİNİ, etc.) or a fourth (in UŞŞAK, NEVÂ, etc.) above the tonic. Occasionally, the dominant is a third (in SEGÂH, SABÂ, etc.) above the tonic.

Many of the unique qualities of any makam are found in the characteristic temporary stops in its progression. Not as final as the tonic, nor as pervading as the dominant, the temporary stops and their sequence are nevertheless vivid details without which the progression would lose its individuality.

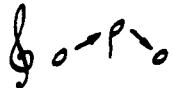
In many makam-s, the leading tone plays an important role, both in emphasizing the tonic and by its own characteristics. A leading tone may be either a whole step or a half step below the tonic, depending on the makam.

A suspended cadence is created when a stop is made on a very active tone. Since the active tone is not a tonal center in the musical context, the effect is one of unrest or suspension. Some makam-s have a characteristic pitch on which the suspended cadence is expected; others may use any active tone.

Melodic Direction

The progression of a makam, in its most basic form, can be described in terms of the relationship between the two main tonal centers, the entry tone and the finalis. The relative position of these two tones shows the melodic direction of the progression. Ezgi, Arel, and Gürmeriç classify each makam by melodic direction. In Arel's terminology, the three types of melodic direction are called: çıkıcı (ascending), inici (descending), and inici-çıkıcı (ascending-descending).² In an ascending progression the melody begins around the tonic, gradually rises to the dominant, and eventually returns to the same tonic. A descending progression is one in which the melodic line must begin around the upper tonic, then descend to the dominant midway in the progression, and finally make a cadence an octave below the initial entry. An ascending-descending progression is one in which the melodic line will begin around the dominant, then explores the regions both above and below that point before making another stop on the same tonal center, and then proceeds to the final cadence on the tonic. The three types of melodic direction are shown schematically:

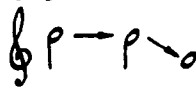
15.1 Ascending



15.2 Descending



15.3 Asc.-desc.



Several makam-s may share the same scale, the same fin-

alis, and the same dominant--yet still be differentiated on the basis of melodic direction.

UŞŞAK is an ascending makam, a fact which can be indicated by a rising arrow (↗) alongside the scale, as shown in Example 16.1. The interpretation of this arrow and scale into a schematic of the melodic direction is given in Example 16.2. Example 16.3 shows how the melodic direction is realized in a composition from the repertoire. In the composition, the first phrase (meas. 1-2) begins on the leading tone (G) of UŞŞAK and ends on the tonic. The second phrase also begins on the leading tone and ends on the tonic. The two phrases together constitute the first half of the progression, centering on the tonic and embracing the region between the tonic and the dominant. The third phrase (meas. 5-6), although starting with the tonic, immediately rises to exploit the area around the dominant and ends with a cadence on the dominant. It is typical of UŞŞAK to emphasize the pitch Acem (f), as seen in this phrase. The last phrase (meas. 7-8), summarizes the foregoing and cadences with the leading tone just before the finalis.

BAYATÎ is identical to UŞŞAK in scale, finalis, and dominant. The melodic direction of the former, though, is ascending-descending, as indicated by the arrow (↕) alongside the scale shown in Example 17.1. Example 17.2 gives the schematic of the melodic direction and Example 17.3 shows how it is realized in a composition. In the composition, the opening motive of the first measure is parallel to that of the UŞŞAK example, but enters with the leading tone to the dominant rather than the leading tone to the tonic. The first section (meas. 1-4, 2nd ending) begins and ends by an insistence on the dominant of BAYATÎ, Nevâ (d). The second section (meas. 5-8, 2nd ending) descends

Example 16a. Melodic direction of UŞŞAK

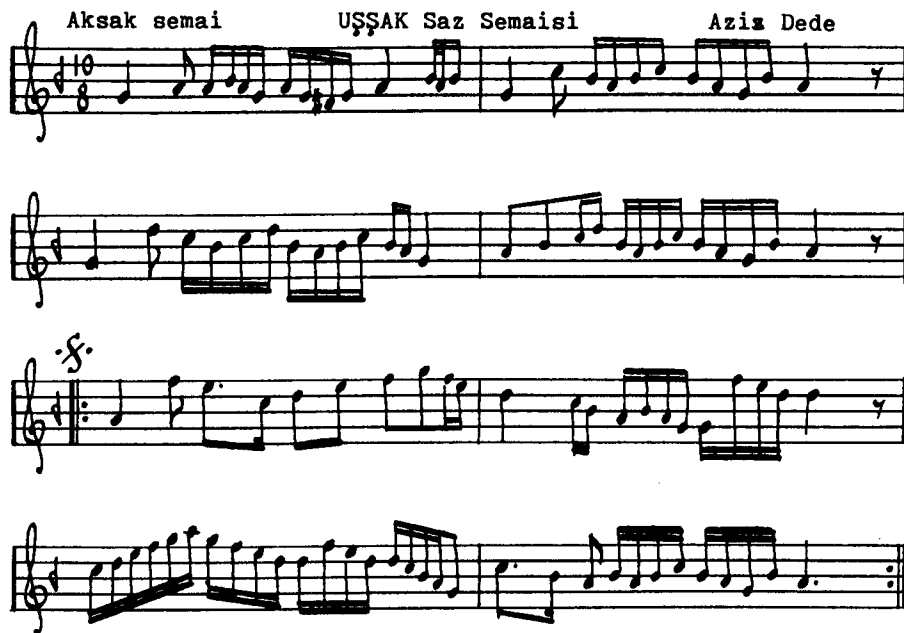
16.1 Indicated by arrow



16.2 Schematic



16.3 In a composition*



from the region of the dominant to the final tonic on Dügâh (A). Like UŞŞAK, BAYATÎ is also inclined to emphasize the pitch Acem (f) after the tonic and dominant.

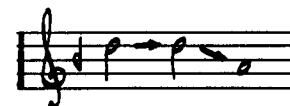
*in all compositions, usul will be on the left, makam and form in the center, and composer on the right, as per Turkish custom.

Example 17. Melodic direction of BAYATÎ

17.1 Indicated by arrow



17.2 Schematic



Although UŞŞAK and BAYATÎ do differ in overall melodic direction (and in certain other characteristics as well), as shown above, they are still very close makam-s: one might call them brothers. A similar relationship of closeness exists between MUHAYYER and HÜSEYİNİ.

MUHAYYER is a descending makam. It enters in the region centering around the upper tonic, Muhayyer (a), descends to the dominant, Hüseyni (e), midway, and continues its descent to the finalis, Dügâh (A), an octave below the entry. This melodic line is summarized in Example 18: the melodic direction is shown by an arrow alongside the scale in Ex. 18.1; this is schematically represented in Ex. 18.2; and the realization of the melodic direction in a composition is presented in 18.3. In the composition, the melody enters on the upper tonic (preceded by its leading tone), continues in the region of that note and cadences again on the upper tonic at the end of the first section (second ending). The second section takes the melody from this region all the way down to the

17.3 In a composition

BAYATİ Yürük Semai Tab'i

Gül yüzlülerin şev- ki- ne gel nûş i-de- lim

1. 2.
mey aman aman gel (saz)

İş ey-li-ye-lim yar- i- le şim- di demî dir

1. 2.
mey aman a-man mey

final cadence on the tonic (meas. 4 to 8). The secondary emphasis on the pitch Tiz Çargâh (c) is typical of MUHAYYER, as is the cancellation of the original sharp on the sixth degree (f) as the cadence approaches.

HÜSEYNİ can be considered the ascending-descending version of MUHAYYER; both makam-s share the same scale, finalis, and dominant. Where MUHAYYER is required to enter on the upper tonic, HÜSEYNİ must make its entry around the dominant, Hüseyni (e). Example 19.1 gives the scale of HÜSEYNİ with

the arrow (↗) indicating the melodic direction. The schematic representation is shown in Example 19.2 and the realization of the melodic line in a composition is given in Example 19.3.

Example 18. Melodic direction of MUHAYYER

18.1 Indicated by arrow

18.2 Schematic

In the HÜSEYNİ composition (ex. 19.3), the progression of tonal centers can be easily coordinated with that of the schematic. The first two lines move from an opening on the dominant, Hüseyni (e), to a cadence on the same pitch. The last two lines begin again on the dominant and descend to the finalis on Dügâh (A). As in the case of MUHAYYER, the appearance of f-natural in place of f-sharp in the latter part of the progression signals the beginning of the descent to the final cadence.

It should be noted that UŞŞAK, BAYATİ, HÜSEYNİ, and MUHAYYER are actually very closely related and should be considered

18.3 In a composition*

Düyek MUHAYYER Şarkı Rıfat Bey

Göz- den ce- mal- in çün ı- rağ ol- du (saz) du (saz) Mec-nun- a dön- düm ye-rim dağ ol- du (saz) du

Example 19. Melodic direction of HÜSEYİNİ

19.1 Indicated by arrow

*Note that the theoretical dominant, e, is not prominent. The makam cannot be other than MUHAYYER, but the theory needs refinement.

19.2 Schematic

19.3 In a composition

Evsat HÜSEYİNİ ilâhi (unknown)

El-i-de-ni çı- ka- rı-dık ma- hı- mız; E-filâ- ke çı- kı-sı- na- hı- mız; Ra-hıme-y- le- sı- n al-la hı- mız; E-yi ma- hı gu- fu- ra- ne l-ve da.

as the same "family." In fact, the main distinction between the first pair and the second pair of makam-s (aside from the melodic directions) is the sixth degree: Acem (f-natural) in the former and Eviç (f-sharp) in the latter. This pitch Eviç, which appears only in the first part of the progressions of HÜSEYNİ and MUHAYYER, derives from a construction of UŞŞAK transposed to Hüseyni (e). Example 20.1 shows the UŞŞAK tetrachord in original position; Example 20.2 shows the UŞŞAK tetrachord transposed up a fifth.

Example 20. Origin of f# in HÜSEYNİ, MUHAYYER

20.1 UŞŞAK	20.2 Transposed	20.3 Descending
commas: 8 5 9	8 5 9	9 6 7

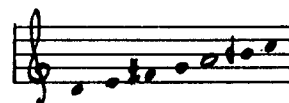
Confirmation of this explanation for the origin of the f# comes when we note that in performance, the f# is flatted one comma during a cadence on e. The resulting pitch ("Nim Eviç") parallels that of Uşşak (see Ex. 14.5) in both function and intonation.

Distinctions between close makam-s are revealed when the melody is extended beyond the fundamental one-octave scale. The scales do not necessarily repeat at the octave, as pointed out earlier, and the direction of extension is related to the melodic direction. Ascending makam-s generally extend the scale below the tonic; UŞŞAK commonly exploits the tones as

far down as Yegâh (D), as demonstrated in Example 21.

Example 21. Lower limit of UŞŞAK

21.1 Scale



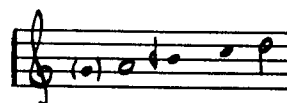
21.2 In a composition

Ağır Semai Tahir Ağa

BAYATİ, the ascending-descending version of the same makam, is limited in its descent to the leading tone, Rast (G), as shown in Example 22.

Example 22. Lower limit of BAYATİ

22.1 Scale



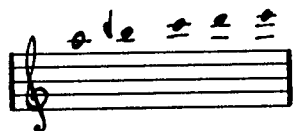
22.2 In a composition

Peşrev Emin Efendi

At the other end of the range, descending makam-s tend to exploit the tetrachord or pentachord based on the upper tonic. MUHAYYER, a descending makam, may extend the compass as high as Tiz Hüseyni (e'), as illustrated in Example 23. HÜSEYNİ, the ascending-descending "brother" of MUHAYYER, seldom ventures beyond the upper tonic, at most, the upper neighbor of that note, as illustrated in Example 24.

Example 23. Upper limit of MUHAYYER

23.1 Scale



Example 25. Sevir by Yekta: SABÂ



Turkish music) for all thirty examples.

About fifty years after Yekta's example, Gürmeriç prepared a set of seventy-five seyir-s for students at the Conservatory (Gürmeriç: no date). A sample of a seyir from Gürmeriç, in the same makam as the sample from Yekta, is given in Example 26.

For purposes of comparison, a seyir in the same makam

Example 26. Seyir by Gürmeriç: SABÂ



(SABÂ) was commissioned for this study from a practicing musician, Yaşar. As a soloist with a reputation for excellent improvisation, Yaşar is especially well qualified to provide a reliable composition. Example 27 gives Yaşar's version of SABÂ.

The melodic progression of all three seyir is, not surprisingly, very similar. All begin their first phrase (marked ① in each example) with the tonic, Dügâh (A) and cadence the first phrase on the dominant, Çargâh (C). After the dominant, the next strongest tonal center in SABÂ is either Acem (f) or Gerdaniye (g); Yekta prefers to linger

Example 27. Seyir by Yaşar: SABÂ



for several phrases over the dominant before finally arriving on, first, Gerdaniye (end of phrase 4), then Acem (end of phrase 5). Gürmeriç and Yaşar, on the other hand, immediately with phrase 2 move from the region of the dominant to Acem. All three seyir-s make use of the asma karar (suspended cadence) on Segâh (B♭). Yekta does so at the end of his second phrase. Gürmeriç and Yaşar follow contemporary usage in hold-

ing the asma karar until the end of the penultimate phrase (phrase 4 in both). All three seyir-s utilize the leading tone, Rast (G), at some point in the final, cadential phrase.

Yaşar was questioned by me as to the reasons for his (1) avoiding Gerdaniye (g) as a cadential tone; and (2) avoiding the pitch Tiz Çargâh (c). His answer is significant in terms of the fine distinctions possible between makam-s. The reason for avoiding these two points, said Yaşar, was to keep from giving too strong an impression of a close makam, SEVKEFZÂ, which relies on these two points for its unique character.

Each composition and improvisation within the makam system must follow the general outline of the commonly accepted progression for the chosen makam of that piece. A piece which violates the rule excessively is ridiculed.³ Even a famous musician can be criticized for not accurately portraying in a taksim (improvisation) the makam called for.⁴

Very few pieces or improvisations will be found to be exclusively in a single makam from beginning to end. Borrowings from and modulations to other makam-s occur regularly and according to strict--if unwritten--rules. The next chapter is devoted to defining many of those rules.

CHAPTER VI: MODULATION

The realization of the seyir of a makam, as we saw in the previous chapter, is not a random wandering up and down a given scale, but a purposeful melodic movement regulated by rules. A great deal of modulation from one makam to another takes place in Turkish art music. The rules governing modulation are the subject of this chapter.

Modulation occurs when, during the course of a composition or improvisation in a given makam, a note, a phrase, or an entire passage is introduced from another makam. Modulation should not be confused with transposition. The latter term refers to the similarity of scales at different pitch levels (between two separate pieces of music) in Turkish music. (See Chapter VIII: Transposed Makam-s.)

A "pure" statement of a given makam would be one which would contain no passages, no motives, nor even a single note from another makam. The purpose of the published seyir-s given in the previous chapter was to present the melodic progression of a single makam in its purest form.

Modulation in some degree or another is characteristic of every form--large or small, instrumental or vocal, composed or improvised--in Turkish art music, with the exception of some of the very briefest and simplest pieces. In improvisation for example, a musician who would remain blandly in the same makam for more than, say, three minutes would be considered to have played something "tadsız" (tasteless), or "renksiz" (colorless). Yet one would be hard put to find more than a sentence or two in the literature on this subject, despite its obvious importance.

This chapter deals with the phenomenon of modulation on a number of levels. Within the formal structure of a piece, certain sections are severely limited as to modulation, other sections may require it. A standardized modulation can evolve into a new compound makam. Finally, the larger forms (ayin, fasıl, etc.) will be shown to be governed by rules of modulation between movements.

Modulation Within the "Exposition"

Almost every form in Turkish classical music has the fundamental makam sequence we can call "ABA." The first "A" section of a piece could be termed the "exposition"; its function is to realize the seyir (progression) of the nominal makam. The "B" section usually contrasts with the "A" section by modulating to another makam or exploiting the high register --a "development," or expansion, section. The second "A" section is a return and cadence on the original makam, a "recapitulation," if you will.

Some pieces have an exposition in which no modulation whatsoever occurs, i.e., a "pure" statement of the makam. Example 16.3 in the previous chapter is such an exposition. The appearance of accidentals in the melodic line (in addition to those found in the key signature) does not necessarily indicate a modulation. Earlier, I showed that HÜSEYİNİ and MUHAYYER characteristically change f# to f. The very same phenomenon also occurs when Eviç is the seventh degree of RAST, as shown in Example 28.

Example 28. Alteration of Eviç in RAST



In some makam-s, an accidental may appear only at the last moment before a cadence to raise the leading tone, as in Example 29. In this example, PUSELİK is shown typically using the whole-step lower neighbor, Rast (G), throughout most of the composition's exposition. The first appearance of the raised leading tone, Nim Zirgüle (G#), comes only near the end of the exposition (indicated by an arrow: ➤).

Single Note Borrowing

In Mozart or Bach, we often come across a single isolated chromatic alteration which is not sustained enough to cancel out the established tonality, a momentary borrowing of a minor mode or a brief reinforcement of the dominant. On the melodic level, much the same thing happens in Turkish music. A single note, in other words, may be borrowed from outside the makam, but its role is merely to add a fleeting bit of color or to support the tonal centers.

In the course of a composition or improvisation in the makam HİCAZKÂR, the foreign note, Nim Hicaz (d♭) is sometimes introduced near the final cadence. In the scale of HİCAZKÂR given in Example 30.1, the foreign note is shown in parentheses. An illustration from the repertoire follows in Example 30.2; the foreign note is indicated by an arrow in that example.

The borrowed note in Ex. 30 can be understood not only as coloring the melodic line, but also as functioning to support the dominant (by chromatically lowering its upper neighbor). This could be seen as the melodic equivalent of the so-called Neapolitan Sixth in Western music.

That this is not an isolated phenomenon can be seen in the next example. As in the HİCAZKÂR illustration, the borrowed note appears in the last phrase leading to the final

Example 29. Raised leading tone, PUSELİK

Aksak PUSELİK Şarkı Mustafa Çavuş

Ah ma-hi-tab-da gördüm ya-ri der-seyledim

a- hü-za- rı a-manamana-man ta ezel-den

benyana- rım güli-zar-dır aş- kın na-

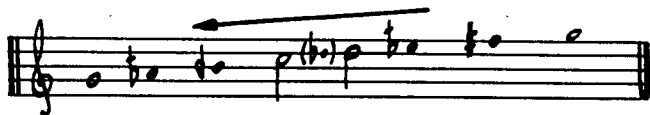
rı a-manaman gönüldüş-tü u- lu ca- he

cadence of the exposition of Example 31.2. The scale of the nominal makam is given in Example 31.1 with the borrowed note indicated by parentheses.

In Examples 30 and 31, the chromatic upper neighbor embellishment of the dominant was demonstrated. A more "decorative" type of borrowing, i.e., not functionally directed towards supporting a tonal center, is also possible. In the case of RAST, as illustrated in Example 32, the borrowed note is from the "parallel minor" makam, NİHAVENT; the pitch is

Example 30. Borrowed note in HİCAZKÂR

30.1 Scale



30.2 Illustration



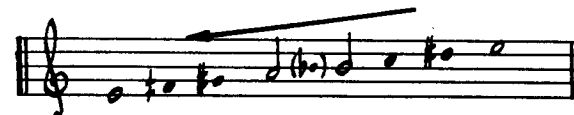
Kürdi (Bb) in place of Segâh (Bd).

A very common type of single note alteration is that which strengthens the dominant by raising its lower neighbor, the opposite technique to that used in Examples 30 and 31. This type of alteration occurs fairly freely in makam-s such as RAST, as demonstrated by the illustration given in Example 33. The same type of alteration is illustrated in an excerpt in ACEMAŞİRAN, given in Example 34.

In some makam-s, sharpening of the leading tone to the dominant would either destroy a characteristic note or cause the melody to slip into another makam. Compare the progres-

Example 31. Borrowed note in SUZİDİL

31.1 Scale



31.2 Illustration



sion of ISFAHAN, shown below in Example 35, with that of BEYATİ (note that the main difference lies in the emphasis in ISFAHAN on the RAST-like cadence leading up to the dominant, as shown in Ex. 35.1).

In Chapter V, we saw that subtle shifting of emphasis from one tonal center to another can create distinctions between makam-s. Sometimes, in a like manner, the alteration of a single tone can also serve as a distinction between makam-s (as already noted above with BEYATİ/ISFAHAN). Limiting

Example 32. Borrowed note in RAST

32.1 Scale



32.2 Illustration

Freely RAST Naat-ı Mevlâna İtri

Ya Hazreti Mevlâ- na

hak dost; Ya hab-iballah Resûli Hâlikı yek-

tâ tü- yi; Ber-güzini Zülce-lâli;

Pa- kü bi- hentâ tü- yi (dost);

the discussion to temporary single note alterations, we can note several makam-s which form a pair based on this distinction.

SEGÂH and MÜSTEAR are such a pair. In the course of a SEGÂH melody, a raising of the leading tone to the dominant

Example 33. Raised leading tone to dominant in RAST

Ağır düyek RAST Kâr-ı Nev Dede Efendi

Gö-züm de da- im

ha-yâ- lı-ca- na; Ah

Example 34. Raised leading tone to dominant in ACEMAŞİRAN

Evfer ACEMAŞİRAN Ayin H. Fahrettin Dede

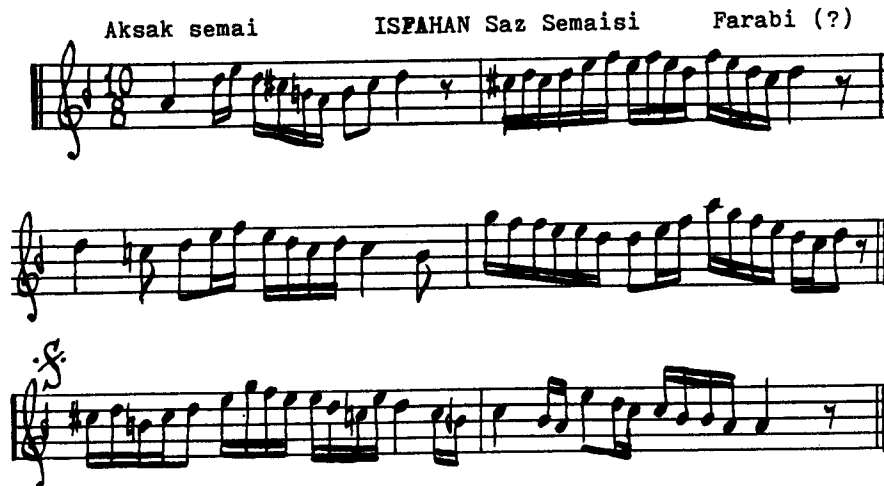
Example 35. ISFAHAN

35.1 Scale



(plus BEYATÎ)

35.2 Illustration



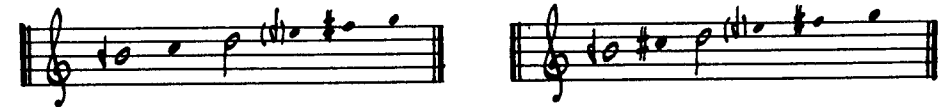
may be introduced occasionally to give some variety to this well-known makam. If, however, the accidental remains in effect too long, a certain point is passed where the makam can no longer be called SEGÂH, but becomes MÜSTEAR. The respective scales of SEGÂH and MÜSTEAR are shown in Example 36. Excerpts from compositions in SEGÂH and MÜSTEAR are given in Examples 37 and 38, respectively.

SEGÂH and HÜZZAM are similarly paired, but in this case,

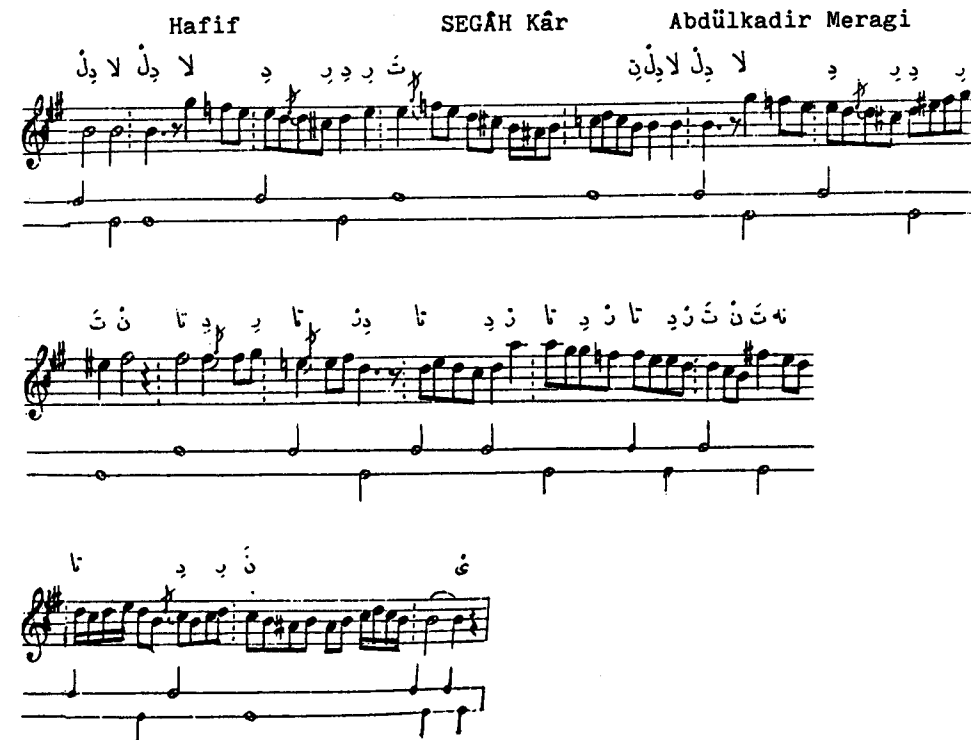
Example 36. SEGÂH, MÜSTEAR scales

SEGÂH

MÜSTEAR



Example 37. SEGÂH excerpt



the only difference in tonal materials is a very slightly different inflection of the fourth degree.¹ Other intervals, tonic, dominant, and melodic direction are the same. Yet comparison of the progression of the two makam-s shows that HÜZZAM tends to emphasize the dominant, Nevâ (d), and the tetrachord immediately above it, whereas SEGÂH tends to concentrate slightly more on activity in the region of the tonic and below. Example 39 shows the HÜZZAM scale; Example 40 illustrates the makam.

Yet another pair of closely related makam-s with a relationship similar to those described above should be mentioned: HİCAZ and HİCAZ-HÜMAYUN. The former emphasizes the pitch Eviç (F#) as its sixth degree, the latter emphasizes Acem (f) in its place.² The scales of HİCAZ and HİCAZ-HÜMAYUN can be found in Examples 9.8 and 9.9, respectively. Comparison of the two makam-s can be made by examining the compositions given in Examples 41 and 42.

Example 38. MÜSTEAR excerpt

Çenber MÜSTEAR Beste Münir Efendi

Ah yar ey gönül ey mah- mah-
ru aş- kınla
â- ram et- me-den kal-
di;

Example 39. HÜZZAM scale

Example 40. HÜZZAM illustration

Air de danse.
Dans le rythme mandra.

Rythme

Passing Modulations

Single note borrowings, as we saw above, are sometimes introduced into the exposition of a piece. It is also common, before the makam is completely established (still within the exposition), to bring in passing phrases of recognizable tetrachords and pentachords from other makam-s. Such borrowings are limited of course, otherwise the original makam would lose its identity. In some cases, these borrowings utilize the same tonal centers as the given makam, setting out these tones in vivid relief; in other cases (not so commonly), the original tonal centers are temporarily cancelled by the modulation.

Often, the borrowing of a passing modulation of this type

is stereotyped as to makam. In a BEYATÎ exposition, one often encounters the HİCAZ tetrachord transposed to Nevâ (d), as seen in the second measure of the illustration given in Example 43.2.

Example 41. HİCAZ illustration

HİCAZ Son Yürük Semai Traditional

The HİCAZ-on-d tetrachord is shown in Example 43.1. This passing modulation in BEYATÎ (HİCAZ-on-d) is so common that Dede Efendi even began a şarkı with this borrowed tetrachord and continued with it, revealing the BEYATÎ scale only near the end of the piece. This is admittedly an extreme case.

Example 42. HİCAZ-HÜMAYUN illustration

Aksak semai HİCAZ-HÜMAYUN Saz Sem. Veli Dede

Several reasons can be cited to explain this situation. First, the şarkı form occurs late in the fasıl sequence (see "Organizational Principles and Formal Structure" sub-heading in Chapter II), so that the makam is sufficiently established to endure some playfulness. Second, the tonal centers of BEYATÎ (the dominant and upper tonic) are preserved and reinforced by this embellishment. Finally, Dede Efendi is an acknowledged master at the art of modulation, and a master can sometimes stretch the rules with impunity. The şarkı by Dede Efendi is shown in Example 44.

Example 43. Passing modulation in BEYATÎ

43.1 HÎCAZ-on-d



43.2 BEYATÎ excerpt

BEYATÎ AKSAK SEMAÎ

Mustafa Ağa

(HÎCAZ-on-d)

AĞIR
AĞIR AKSAK her de demki na naz i le o me lex
SEMAÎ

Terennüm
ru ke la la mi der va vay a man co
nim ela man öm-rüm ela man yar

Note the shift to BEYATÎ in Ex. 44 occurring simultaneously with the second line of text ("Yarım..."). The close relationship of the textual structure and that of its musical setting is a strong one. The word "sabâ" (morning zephyr), appearing in the first line of the ACEMAŞIRAN şarkı excerpted in Ex. 45, is the occasion for a brief excursion into the makam SABÂ. SABÂ is the most common choice for modulation in ACEMAŞIRAN, incidentally.

Example 44. Beginning modulation in BEYATÎ

Aksak BEYATÎ Şarkı Dede Efendi

Kar-şı- dan yâr gü-le gü- le,
karşı- dan yâr gü- le gü- le;
Yârim gel- di can-ım gel- di;

Example 45. Passing modulation in ACEMAŞIRAN

Ağır aksak ACEMAŞIRAN Şarkı Bimen Efendi

Bir ha-ber ver ey sa-
bâ nol- du gü- lis- ta-

Yet another example of a commonplace exposition modulation can be found in the fourth measure of the HİCAZ-HÜMAYUN illustration in Example 42. A passing modulation to ISFAHAN in this makam is a frequent occurrence.

Modulation in Formal Structure

The exposition, or "A", section of a piece is called the zemin (literally, "ground"). With or without passing modulations, the zemin section will establish the principal makam. The "B" section is called the meyan, or miyan (literally, "middle"). A modulation to a different makam or use of the high register of the same makam, as mentioned previously, is expected in the meyan section.

Even the briefest of forms, the humble ilâhi (hymn), often displays a clearcut meyan. In Example 46, the first two lines of text are set in SABÂ. The setting of the third line of text completely cancels out SABÂ with two measures of HİCAZ (beginning with the word "Zenbühü"). The last two measures of the setting of the third line prepare for a return to SABÂ with a cadence on the dominant of SABÂ, Çargâh (C) in the last measure of that line. The setting of the fourth line, typically, is identical to that of the second line. Here, in a nutshell, is the ABA form upon which the vast majority of Turkish art music is based.

One does not need to know any Arabic to see that the rhyme scheme of the quatrain text in Example 46 is broken in the third, or meyan, line:

... kalil
... celil
... azim
... zelil

Example 46. Meyan in ilâhi form

SABÂ MAKAMINDA ŞUĞUL³

Qüftesi : kimin olduğu meçhuldür.

Bestesi : Hacı Fârik beyindir.

Düyek (♩ = 120) Cüd bi lut fek ya — i lâ — hi menle hu — za — dü : n ka lil

Nº89

müfli sün. bi — s sı d kı ya — tık in de ba bi ke — ya — ce lil

Zen bû hû ze — n bün a zı — mün fagfirüzze — n be. l a zım

in ne hü — şa — h su — n gari — bün müzni bün a — b dü — n ze — lil

*Cüd bilutfek ya ilâhi men lehu zadün kalil
Müflisün bissıdki yatık inde babike ya celil
Zenbühü zenbün azımün fagfirüzzenbel azım
İnnehu şahsun garibün müznibün abdün zelil*

In a very intimate bond then, the text and the music are closely tied together; the contrast in makam reinforces the contrasting line in the poetic structure.

The şuğul in Example 46 used a contrast of makam for the

meyan. Often a contrast of register accomplishes the same effect. The Yürük Semai, "Gül yüzlülerin şevkine gel" (see Example 17.3 given earlier), whose principal makam is BEYATÎ, has the meyan shown below in Example 47. The previously mentioned close relationship between BEYATÎ and MUHAYYER is underlined by the appearance of Eviç (f#) again here.

Example 47. High register meyan

BEYATÎ Yürük Semai Tab'i

mey (saz) Bu kavlı süra- hi e- ği-lip

sa- ga- ra söy- ler ne der?

A makam in a high register, like TAHİR (TAHİR is similar to MUHAYYER, but with its dominant on Nevâ (d) instead of Hüseynî (e)), may reach even greater heights in the meyan. In Example 48, the meyan ("Dücihan...") is in TİZ SABÂ, an octave displacement of SABÂ. TAHİR and SABÂ share the same tonal center, Muhayyer (a), and this note serves as a pivot tone in the modulation. The return to TAHİR in the latter part of the meyan occurs together with the poetic refrain: "beni afveyle allahım." Melodically, the return is quite subtle because of the overlapping scales and tonal centers

Example 48. Meyan in TAHİR

TAHİR ilâhi Halit Bey

Nüyek (♩=120) Lu t fet ba na e y gaf

N° 90

fa r be ni af ve

y le a l la hi m be ni a

f ve y le a l la hi m

(MEYAN) Dü ci ha n i ç re pe na

hi m be ni af ve

y le a l la hi m be ni a

f ve y le a l la hi m

hi m

(SON)

GÜFTESİ

*Lutfet bana ey gaffar beni afveyle allahım
Dücihan içre penahım beni afveyle allahım*

of the two makam-s, as shown in Example 49.

The First Beste, being the first vocal piece in the fasıl sequence, is one of the heaviest and lengthiest forms, yet the same principles govern its meyan as those shown in connection with the hymns. A rather lengthy beste in EVİÇ

Example 49. Overlapping of TAHİR, TİZ SABA



(roughly comparable to SEGÂH transposed to Eviç (f#) and having a descending melodic line, as shown in Examples 50.1-50.4) has an exposition section which traces the descending melodic line from the opening on the upper tonic, Eviç (f#), to the cadence an octave below, just before the meyan (see Examples 51.1 and 51.2, respectively), on Irak. A short bridge on the exclamation "hey, canım" (second ending) prepares the way for the higher pitch of the meyan. The beginning of the meyan (Example 51.3) is still in EVİÇ, but at a higher range, centering around Muhayyer (a). A few measures later, the first modulation of the meyan occurs (Example 51.4), involving the raising of the leading tone to the dominant (g#), beginning with the syllable "zül-." It will be recalled that the relationship of this new makam to EVİÇ is parallel to that of MÜSTEAR and SEGÂH (see Examples 50.2 and 50.5). At the end of the first rhythmic cycle of the meyan, on the syllable "di," the melody returns to a cadence on the upper tonic of EVİÇ (see Example 51.5); the second rhythmic cycle

Example 50. Scales used in Ex. 52

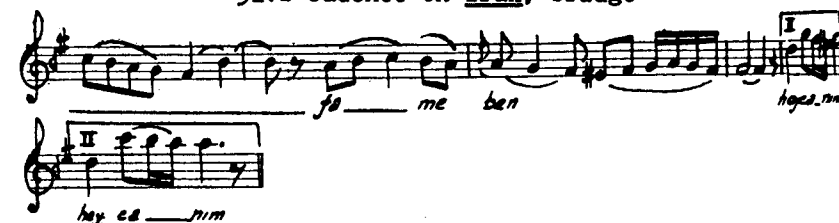


Example 51. Makam-s used in Ex. 52

51.1 Opening on Eviç



51.2 Cadence on Irak, bridge



51.3 Beginning of meyan



51.4 First modulation in meyan



51.5 Second modulation in meyan



51.6 Return to EVİÇ



of the meyan sees another modulation, this time to ŞEHNAZ (see Example 51.5), or HİCAZ-on-e (Examples 50.6 and 50.7). The remainder of the meyan alternates between ŞEHNAZ and EVİÇ, finally cadencing on the entry tone of EVİÇ (Example

51.6) in preparation for the return to the beginning of the composition. The complete composition, including the separate text, is given in Example 52. It will be noted that the meyan of the piece in Ex. 52 again occurs on the third line of the quatrain, with a non-rhyming ending:

...gülfâme ben;
...câme ben;
...sevdâları;
...hame ben;

Other vocal forms--kâr, semai, and şarkı--also follow the same principles of modulation in their respective meyan sections.

The meyan is also to be found in the instrumental taksim (solo improvisation), and is referred to by that term by musicians. Any taksim other than the briefest, or the most pedestrian, will show an ABA sequence of makam-s. An example can be heard⁴ by Neyzen Ulvi Erguner on a widely available recording. The principal makam (nominally BEYATÎ, but more like UŞŞAK as realized here) is established at the outset, the meyan begins at 01:35 minutes with an exploration of the high register in GERDANİYE and MUHAYYER, and the final cadence is at the end made in BEYATÎ (UŞŞAK).

The instrumental forms, peşrev and saz semaisi, show what I have termed "multiple meyan-s." In a typical peşrev of four hane-s (sections), the first hane and teslim (refrain) very closely resemble in function and form the zemin and terennüm of the beste form. The principal makam is established in the same manner in both forms, in an "exposition" during these sections. The second hane of the instrumental form is equivalent to the meyan of the vocal form, in which modulation

Ex. 52. Eviç Beste (complete)

Usul : Çenber

(?)

♩ = 72

Ah Dev-ri lâ-
lin de
de baş eğ mem
Ah bade-i
gül fa
fa me ben om rüm
ca nim a man bade-i
gül fa
fa me ben heyas nim

II

hey ca nim Ah An-be-ri
zül fû
fün ge-tir
di Ah baş-ı
ma sev da da
da la-ri
om rüm a ca nim a man a man baş-ı
ma sev da da
da la-ri
Devr-i la'inde baş eğmem bade-i gülfâme ben
Sâye-i-pir-i-muganda minnet itmek câme ben
Anber-i-zülfün getirdi başıma sevdâları
Yoksa nereden düş olurdum bu hayâl-i hâme ben
hey ca nim.

away from, then return to the principal makam is the rule. The teslim of the instrumental form follows each hane and can be considered the equivalent of the terrenüm which normally follows the meyan in the beste. After this point, the parallel ceases. The second appearance of the teslim in the instrumental form is followed by the third hane (a second "meyan"), in which yet another makam or another range may be introduced. This is again followed by the teslim, then the fourth hane, and finally, the teslim again. This can be summarized (in terms of makam sequence) as A (A) B (A) C (A) D (A), where the letters "A," "B," "C," and "D" represent the respective makam-s of the four hane-s and "(A)" represents the principal makam as it recurs in the teslim. This can be shown in schematic forms as follows:⁵

1st hane	Teslim	2nd hane	Teslim	3rd hane	Teslim	4th hane	Teslim
A	(A)	B	(A)	C	(A)	D	(A)

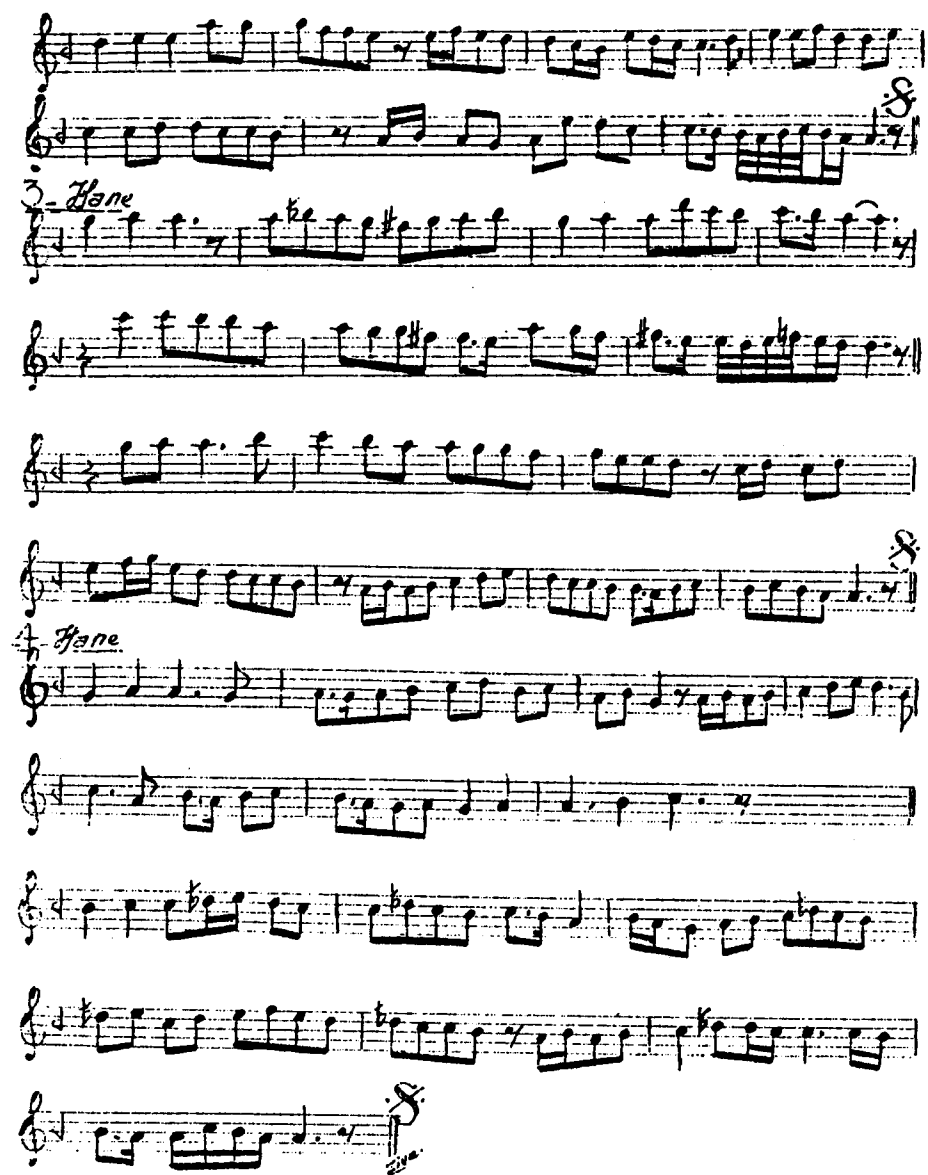
In Example 53, the makam sequence of the four hane-s (and teslim) is: BEYATÎ (BEYATÎ) HÜSEYNÎ (BEYATÎ) MUHAYYER (BEYATÎ) SABÂ (BEYATÎ).

In another instrumental example, the two meyan characteristics of modulation and higher register are combined. The famous ACEMAŞİRAN Peşrev of Salih Dede, given in Example 54, not only introduces separate new makam-s in the second and third hane-s, but also begins each hane one step higher than the previous one. The makam sequence is: ACEMAŞİRAN, ŞEVKEFZÂ, HİCAZ-HÜMAYUN, and ACEMAŞİRAN. The successive entry tones are: Acem (f), Gerdaniye (g), Muhayyer (a), and Sünbüle (bb).

Example 53. "Multiple meyan-s" in peşrev

Muzaaf devrikebîr BEYATÎ Peşrevi Emin Efendi

1. 



The saz semaisi instrumental form is identical to the peşrev in terms of makam modulations in the sections, or hane.

Example 54. Successively higher hane-s in peşrev

Acemaşiran Makamında Peşrev

Neyzen Dede Salih Efendi



Normally, the saz semaisi form consists of four hane-s, each followed by a recurring teslim; the second and third hane-s may, like the peşrev, modulate, but the fourth hane of the saz semaisi usually introduces a contrast of meter rather than of mode. The modulation of meter in Example 55 is typical for the saz semaisi form. The first three hane are in the rhythmic mode aksak semai (10/8), the fourth hane is in a fast yürük semai (6/8). Because of the contrast of meter in the fourth hane, the makam stays in the principal mode. The sequence of makam-s in Example 55 in the four hane-s is: UŞŞAK, KARCIĞAR, ARABAN, UŞŞAK.

Compound Makam-s

A compound makam is one which has been created by combining two or more known makam-s into a single new one. That is, the exposition, or "A" section, of a piece in a compound makam will modulate clearly from one makam to another (and remain in the latter) in a predetermined way. Sometimes the name of the makam indicates its compound nature; HİSAR-PUSELİK is a combination of the two makam-s, HİSAR and PUSELİK. Others, like REVNÂKNÜMA have names which give little clue to their original components.

The most sensitive part of the progression of a makam in regard to identification is the ending or final cadence. There is a class of makam-s which feature a witty twist just at that point, a fresh taste for jaded palates. This class of makam-s cannot be considered "true" compound makam-s in the sense that two equals are joined. Rather, a brief flash of a new color--a tetrachord or less--is all that is added.

The compounds in this class ending in -KURDİ are fairly

Example 55. Makam sequence in a saz semaisi

*The 9/8 time signature in lieu of the traditional 6/8 for the fourth hane is a copyist's error in my opinion.

numerous. Some examples are: ACEM-KÜRDÎ, MUHAYYER-KÜRDÎ, and SABÂ-ZEMZEME (ZEMZEME is an early name for KÜRDÎ, according to Gürmeriç). The KÜRDÎ tetrachord is identical to that given previously as a "basic" tetrachord, with the difference that the upper neighbor of the dominant is usually e-flat (in the compound) instead of e-natural (according to theory). This variant of KÜRDÎ is shown in Example 56.

Example 56. Scale of -KÜRDÎ ending



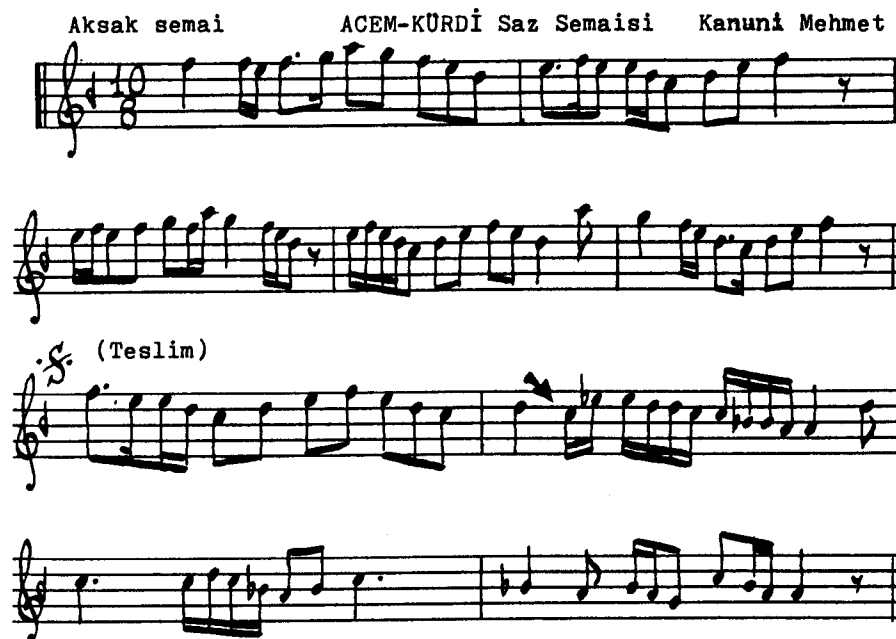
I am at a loss to account for the e-flat mentioned in connection with Ex. 56; possibly it could be related to the passing chromatic embellishments noted earlier in this chapter in connection with HİCAZKÂR and SUZİDİL.

The method of using the -KÜRDÎ ending is illustrated with the makam ACEM-KÜRDÎ (ACEM is a variant of BEYATÎ in which the entry tone is Acem (f)) in Example 57. Note that the KÜRDÎ tetrachord does not appear until the last three measures of the teslim.

Another illustration from this same class of makam-s, in SABÂ-ZEMZEME this time, shows an extremely brief appearance of the KÜRDÎ tetrachord. In Example 58, the short phrase in KÜRDÎ comes only four quarter notes before the finalis.

In most compounds of the -KÜRDÎ class, the finalis of the principal makam is the same as that of KÜRDÎ, i.e., Dügâh (A). In some cases, the dominants are also identical: MUHAYYER-KÜRDÎ, NEVÂ-KÜRDÎ, ACEM-KÜRDÎ, etc. Since the main tonal

Example 57. ACEM-KÜRDÎ illustration



centers are preserved intact in those cases, there would seem to be grounds for considering this type of dislocation as a relatively mild one.

A slightly different relationship between two makam-s of this class is encountered in ARABAN-KÜRDÎ. The finalis of ARABAN, as shown in the scale represented in Example 59, serves as a pivot to become the dominant of KÜRDÎ. The use of this compound in the repertoire is illustrated in Example 60.

The compound HİCAZKÂR-KÜRDÎ, or, as it more commonly is

Example 58. Brief -KÜRDİ ending

Remel SABÂ-ZEMZEME Beste Ahmet Ağa

28

Eb- rü su- na ves-

me ru-huna ga-

ga- zemi çek- miş a-man;

ah canım ya- lâ yelelelelelli lel li tereli

ye lel de lele leyelelelivay ga-

zemi çek- miş;

Ebrûsuna vesme, ruhuna gaaze mi çekmiş.

Example 59. ARABAN scale⁶

Example 60. ARABAN-KÜRDÎ illustration

Abdi Efendinin Araban Kürdi şarkısından.

(Dúyek)

Musical score for "The Rose Tree" in 2/4 time. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. The lyrics "SEY. DIM SF." are written below the first staff. The second staff continues the melody with the lyrics "NI FA." below it. The third staff concludes the melody with the lyrics ".VEY- LE DEN A- MAH" below it. The score includes dynamic markings: *Sf* (Sforzando) at the beginning and *sf* (sforzando) later in the piece.

Güfteci :

**Ey mâhtab-ı gülbeden
Sevdim seni gayetle ben**

known, KÜRDİLİ-HİCAZKÂR, is a special case. Two versions of this makam can be distinguished. The first version is simply HİCAZKÂR (see Ex. 30.1) with the third degree lowered at the cadence and the (already flattened) second degree lowered one comma further to conform with the KÜRDİ intonation. This cadential tetrachord is given in Example 61. An illustration of this first version of KÜRDİLİ-HİCAZKÂR is provided in Example 62. In Example 62, in addition to HİCAZKÂR and KÜRDİ, a third makam is encountered which is typical

Example 61. KÜRDİ tetrachord on G



Example 62. KÜRDİLİ-HİCAZKÂR, first version

İstanbul Belediye
Konservatuar Müdürlüğü
T.M.S. 1194

KÜRDİLİ-HİCAZKÂR ŞARKI

Hacı Arif Bey

(Geçdi zahmı tîrî hicrîn tâ dîlî nağâdîmâ)

Ağır Aksak

of this first version of KÜRDİLİ-HİCAZKÂR: RAST-on-C. In the example, RAST-on-C appears on the syllables "dîlî na."

KÜRDİLİ-HİCAZKÂR is such a popular and well-known makam that considerable modulation back and forth between the constituent makam-s is practiced without confusing the listener. It should also be noted that the lower tetrachord of HİCAZKÂR in this compound is either very lightly passed over or, as in Ex. 62, not shown at all. Other temporary stops and passing modulations are possible, as seen again in Ex. 62; the temporary stop on Kûrdî (B♭) on the syllable "rin" in this case requires a raised leading tone for that cadence.

The second version of KÜRDİLİ-HİCAZKÂR is distinguished, paradoxically, by the complete absence of HİCAZKÂR. Occasionally, this second version of the compound is based purely on the entire KÜRDİ scale transposed to G (as shown in Example 63).

Example 63. KÜRDİ scale on G



More often, it is mixed with RAST-on-C (and/or UŞŞAK-on-d), or the makam ARAZBAR; this latter scale is given in Example 64.

The second version of KÜRDİLİ-HİCAZKÂR is shown in an illustration from the repertoire (by the same composer as that of the first version) in Example 65.

Compounds ending in -PUSELİK are even more numerous than the -KÜRDİ compounds: BEYATİ-PUSELİK, BEYATİ-ARABAN-PUSEL-

Example 64. ARAZBAR scale



Example 65. KÜRDİLİ-HİCAZKÂR, second version

Istanbul Belediye
Konservatuar Müdürlüğü
T.M. S. 1535

KÜRDİLİ-HİCAZKÂR ŞARKI

(1831-1885)

Hacı Arif Bey

Aksak



İK, Gerdaniye-Puselik, Muhayyer-Puselik, Hisar-Puselik, Mahur-Puselik, Nevâ-Puselik, Eviç-Puselik, Acem-Puselik, Hicaz-Puselik, Arazbar-Puselik, etc. The first makam of the compound more often than not has the same finalis as Puselik, Dügâh (A)--as was also the case with the -KÜRDİ compounds discussed above.

The more popular of the -Puselik compounds have developed distinctive identities, as was the case of KÜRDİLİ-HİCAZKÂR, mentioned above. Hisar-Puselik is composed of Hisar (the beginning scale of which is given in Example 66) and Puselik, Hisar itself is a compound of Hicaz-on-e (Ex. 66) and Hüseyinî; Puselik, as we saw earlier, contains within itself the makam Çargâh. These four makam-s are indicated as they appear in the illustration of Hisar-Puselik, given in Example 67. It should be noted that the modulations in Ex. 67 are clearly bound up with the poetic structure of the text. Hüseyinî is introduced where the repetition of the first line begins, Çargâh begins where the vocables of the terennüm start, etc.

Other classes of compound makam-s are somewhat similar to the -KÜRDİ and -Puselik classes discussed above, but may serve

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No : 492

(Yâr olmyşok oân-ı enfevî okemez dil) ZEKÂî

DARB-IFETH.

DATE

DARB-İFFTİH. (Yâr olma) oak oña-ı safa) çekemez dil ZEKAI DEDE

Yâr yâr ol mayı oak
oâ mî se fe yî.....
NÜSEYNÎ
.....ço kemez dil yâr oa
CARGAN:
nîa oh çekemez.....dîlyellel lelelelelel le lâl lel
CARGAN:
lel lî yellelel lelelelel lelel lî ya a ya lel
lel lî yâr dost belî
(Miyân)
yârî men Hu hu nî

Yâr olmayacak cam-ı safayı çekemez dil
Her neyse çeker, bîyle cefayı çekemez dil
Hûn-ı dîlî bir zevk ile nûş etme de gam mı ?
Ol lezzet ile zehr-ı safayı çekemez dil.

Example 68. RUY-İ IRAK scales

[illegible]

A handwritten musical score on a five-line staff. The notation includes various note values such as eighth notes, quarter notes, and half notes. There are also rests and accidentals (sharps and flats). Above the staff, there are two horizontal arrows pointing right, indicating a melodic or harmonic direction. The handwriting is somewhat informal and appears to be a student exercise.

Example 71. BESTE-NİĞÂR illustration

Curcuna BESTE-NİĞÂR Şarkı Dede Ef.

Ben se ni sev dim de ve li kay na yı poş

dum kay na yı poş dum

Ak lı mı yağ ma ya vo rip fik ri mi şaş dım

Sergü le bul bul ne çe ker ya rı ne lın den

ak lı mı yağ ma ya vo rip fik ri mi şaş dım

Bir da ba gül kok la ma yım bâ rı ne lın den

The structure of the class of compounds ending in -AŞİRAN (with the exception of ACEMAŞİRAN) closely resembles that of the compound, ARABAN-KÜRDİ described earlier. The finalis of first makam of these compounds, invariably Dügâh (A), is a pivot tone, becoming the dominant for a continuing descent to UŞŞAK-on-E. This structure also resembles some of the -PUSE-LİK compounds just mentioned. A few scales from this class of compounds should suffice to get the idea across; see Examples 72 and 73.

Example 72. HÜSEYİNİ-AŞİRAN scales

Example 73. PUŞELİK-AŞİRAN scales

"True" Compound Makam-s

The "compound" makam-s described up to this point have been characterized by a domination by the first makam in most cases. The second makam of the compound (usually only a tetrachord or so, in these cases) has functioned mostly as an embellishment, a "deceptive cadence." Many compounds exist in which two or more makam-s coexist in more or less equal partnership, sharing the limelight, so to speak; I would suggest for these the term, "true compound makam-s." KÜRDİLİ-HİCAZKÂR, discussed earlier, would be one example of such a "true" compound makam.

A classic example of a balance between two equal makam-s in the same compound would be BEYATİ-ARABAN. Strangely enough, the order of the names is reversed from the order of the appearance of the makam-s. The progression begins with ARABAN, a makam which no longer exists outside of compounds. The scale of ARABAN, given earlier, is that of HİCAZ (or

one of its variants) transposed to Nevâ (d). BEYATÎ follows ARABAN; in the Saz Semaisi by Rauf Yekta, given in Example 74, BEYATÎ appears at exactly the midpoint of the exposition, at the beginning of the teslim section. There is a slight overlap of the two makam-s (in the second half of the first measure of the teslim), due to the previously-mentioned tendency of BEYATÎ to include a passing modulation of HİCAZ-on-d.

Example 74. BEYATÎ-ARABAN illustration

Akoak Senâî BEYATÎARABAN SAZ SEMÂİSİ Rauf Yekta *Saz*

[ARABAN:]

Teslim. [BEYATÎ:]

Some compounds are formed by the simple alternation of two makam-s. The compound makam, MÂYE, is made up of an alternation of SEGÂH and BEYATÎ, as illustrated in the famous Mevlevi hymn, Niyaz İlâhî (given in Example 75). Note that the original identifies the makam (incorrectly) as SEGÂH.

Yet another method of creating compounds is revealed by the interesting (if incestuous) marriage of twin makam-s.

The best-known examples of this type are NİHAVEND-İ KEBİR and ŞETARABAN. The former is made up of NİHAVENT transposed to Nevâ (d), plus NİHAVENT in its normal range; Example 76 gives the two scales and Example 77 gives a brief, but succinct illustration of the structure of NİHAVEND-İ KEBİR.

Example 75. MÂYE illustration

Segâh Makamında İlâhî

Devî ruvân

(112) Şe ni i ru hu ne cis mi pe r va

Nº 228

va ne dü şü r dü m E vi ra kı dı lı a

te şî sū za za ne dü şü r dü m

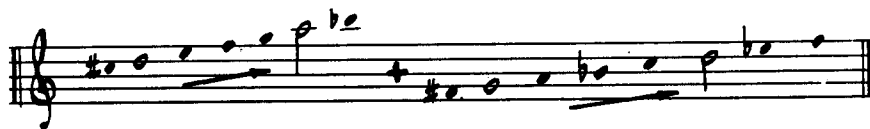
bi ri ka t ra i ken kendi mi u m ma ma

ne dü şü r dü m Ta kı ri r i demem der di deru nu m

nu m e le mi mva r Mevî lâ yı se ver sen

beni sū y le t le t mega mi mva r

Example 76. NİHAVEND-İ KEBİR scales

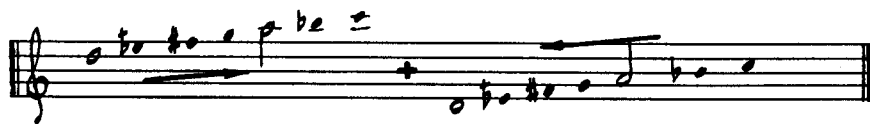


Example 77. NİHAVEND-İ KEBİR illustration



ŞETARABAN consists of ARABAN (described earlier), plus ARABAN transposed an octave. ŞETARABAN characteristically modulates to NİHAVEND, as shown in Example 79 at the beginning of the teslim. Example 78 provides the constituent scales of ŞETARABAN.

Example 78. ŞETARABAN scales



The possibilities for permutations and combinations of makam-s into compounds are practically endless. Indeed, some composers made a career of "creating" great numbers of new

makam-s by merely stitching together two known makam-s.

Some of the more appealing of these creations have survived, as I have shown above. Hundreds of other compounds appear in the historical record, but have long since passed into disuse.

Today, what few composers still exist on the classical scene find it enough of a challenge to find hearings for their works, to say nothing of introducing a new makam or compound makam. Somehow, the vital ferment of a truly popular art is insufficient at this time for such confidence (Is there an analogy here to the state of European-American classical music?). Sadettin Heper, the dean of Mevlevi dervish musical community and teacher of many outstanding musicians, created a new makam, BEND-İ PUSELİK. According to Öztuna (1969), there are only two known compositions in this makam, both by Heper. Öztuna does not even describe the makam.

The great modern theorist Arel, of course, also tried his hand at putting together compounds for some of his pieces. He named one LÂLE-GÜL ("Tulip-Rose")--a delightful appellation in the Turkish classical tradition--consisting of HÜZZAM and ŞETARABAN. Arel left a number of compositions in this new makam but, like his many other compositions, they are almost never performed, nor is the makam known.

The concept of a compound makam sets Turkish music apart from Arab and Persian. It is also an indicator of the rich resources of the Turkish makam system, which allows not only a great deal of freedom for modulation, but formalizes specific points of modulation. Up to this point we discussed modulation within a piece. We now turn to modulation conventions in large-scale works.

Example 79. ŞETARABAN illustration

Usulü :
Hafif

Şetaraban Peşrevi

Besle : Refik Fersan
Nişantaşı, 1923



Modulation in Larger Forms

The fasıl form, as we observed earlier, is something like a suite of compositions put together for concert performance. The traditional fasıl would contain only compositions of the same makam from beginning to end. Today, a classical concert is made up of pieces which follow approximately the same sequence of forms (peşrev, beste, semai, etc.), but usually include at least one change of makam to "break the mo-

notony." A typical program of this modern type of fasıl is follows.⁷

- | | | |
|---|--------|------------------|
| 1 | NİKRİZ | Peşrev |
| 2 | " | Beste |
| 3 | " | Ağır Semai |
| 4 | | Yürük Semai |
| 5 | " | to RAST (Taksim) |
| 6 | RAST | Şarkı |
| 7 | " | " |
| 8 | " | " |

As a rule, the transition between makam-s in such concerts is accomplished by means of ara taksimi or geçki taksimi (modulating improvisation); in the particular case indicated above, a solo ney (flute) began his improvisation in NİKRİZ, modulated to RAST and established a cadence in the latter makam.

A program slightly less classical in sequence, but perhaps even more typical of modern practice would be the following:⁸

- | | | |
|---|---------------|-------------|
| 1 | SULTANİ YEGÂH | Beste |
| 2 | FERAHFEZÂ | Ağır Semai |
| 3 | " | Yürük Semai |
| | (taksim) | |
| 4 | HİCAZ | Yürük Semai |
| | (taksim) | |
| 5 | RAST | Kâr-ı Nev |

The sequence of "movements" still closely conforms to that of the classical fasıl in the program given just above (Kâr-ı

Nev, despite its serious-sounding name, is actually a short piece in a rather light style). Since SULTANİ YEGÂH and FERAHFEZÂ are very similar makam-s, there can be counted two changes of makam in this program, each connected by a transitional taksim. The first of these taksim-s connects FERAHFEZÂ (3) with HİCAZ (4). The scales making up the compound makam, FERAHFEZÂ, are given in Example 80. A transcription of the actual taksim in this program appears in Example 81. In the transcription, the whole note with a fermata at the very beginning stands for the finalis on Yegâh (D) of the last composition in FERAHFEZÂ (3). The improvisation extends this makam for a relatively short while and makes two more cadences on the same finalis, at points marked ① and ② in the transcription. Just before the cadence marked ②, a typical HİCAZ melody is introduced (at the lower octave); the cadence on D for the second time could be considered the pivotal point between the two makam-s (Note: the finalis of FERAHFEZÂ is the dominant of HİCAZ). Immediately following the cadence marked ②, FERAHFEZÂ is cancelled out by the introduction of F# and B-natural. The behavior of the melody after this point, especially with regard to the "floating" F#/F note, gradually reinforces the idea that the previous Yegâh (D) should now be considered Nevâ (d). This is confirmed by the final cadence in HİCAZ--one octave below its place according to the previously established frame of reference. Like all really good improvisations, this one has the two essential ingredients of subtlety and a witty turn of events (in addition to illustrating the two makam-s in a superb seyir).

The modern fasıl program, as described, includes two, three, or at most, four makam-s. The Mevlevi ayin (ritual music of the "whirling dervishes") often encompasses an even

greater number of major modulations. On another "hidden" level, parallels can be drawn between the ayin and secular forms.⁹

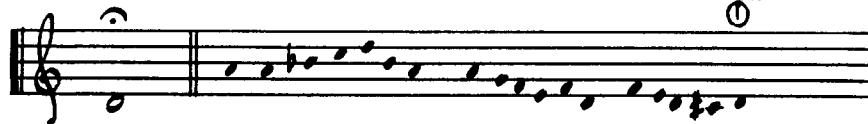
The four selam-s (vocal movements) of the ayin are musical settings of selected stanzas, usually from the writings of Mevlâna. The second and fourth selam-s are comparatively short and have one stanza each (often the same one). The first and third selam-s are considerably longer and consist of from four to eight stanzas each. The third selam of the PENÇGÂH ayin¹⁰ has seven stanzas; each stanza tends to preserve an ABA form as discussed earlier.

Example 80. FERAHFEZÂ scales



Example 81. Transitional taksim

Ara Taksimi Necdet Yasar



The respective makam-s of each stanza are as follows:

PENÇGÂH	Stanza I
MAHUR	" II
HÜSEYNİ	" III
PENÇGÂH	" IV
"	" V
SABÂ, SEGÂH	" VI
SEGÂH ¹¹	" VII

In the PENÇGÂH ayin, the "meyan" structure mentioned earlier, although present in the rhyme scheme of most stanzas, is not manifest in the musical setting. In the famous BEYATÎ ayin however, as in most of the rest of the repertoire, each stanza is found to be composed with a meyan modulation on the odd-rhymed line of text, no different from a şarkı or an an ilâhi. A typical stanza of this type is given in Example 82. The excerpt shown is the third stanza of the third selam of the BEYATÎ ayin. The principal makam of the stanza (lines 1, 2, and 4 of the text) is ACEM (or BEYATÎ); the meyan (line 3 of the text) is in SABÂ. This is the "hidden" structure, only apparent upon examination of the Persian text and comparison with the musical setting.

In the overall view of the entire ritual, a patchwork effect of makam-s predominates. If one were to attend the ceremony at Konya on a December 17th, and if the above-mentioned BEYATÎ composition were to be on the program, a rich panoply of makam-s would be encountered in one continuous musical sequence.¹² The principal makam of each movement is shown below. Special attention should be called to the fact that the Naat-ı Mevlâna composition by İtri is always the same work (in the

Example 82. Meyan structure in ayin stanza

Yürük semai BEYATÎ ayin Köçek Mustafa



An sürhi kabayi ki çü mehpar berâmed (Ah berâmed)
İmsal derin hırkai jengâr berâmed (Ah berâmed)
Şemselhakı Tebriz residest bigûyid (Ah bigûyid)
Der çerhi safa an mehi envâr berâmed (Ah berâmed)

same makam) no matter which ayin is performed. Moreover, the following taksim normally begins in the nominal makam of the ayin (rather than making a transition, say, in this case from RAST to BEYATÎ), completely ignoring the makam--and even the pitch reference--of the Naat. On the night of December 17th, the short Niyaz hymns (one of which is given in Example 75) are added to the ritual following the Son Yürük Semai.

The recitation of the Koran will tend to be in the same makam as the Son Taksim. The principal makam of each movement of the BEYATİ ayin would be:

Naat-1 Mevlâna	RAST
Taksim	BEYATİ
Peşrev	BEYATİ
1st Selam	BEYATİ
2nd Selam	ISFAHAN, RAST
3rd Selam	HÜSEYİNİ, ACEM, HİCAZ
4th Selam	HİCAZ
Son Peşrev	HİCAZ
Son Yürük Semai	HİCAZ
Ara Taksim	HİCAZ to SEGÂH
Niyaz İlâhi	MAYE, SEGÂH
Son Taksim	SEGÂH
Kuran-1 Kerim	SEGÂH

Similar patterns of modulation, both within the single stanza and between major movements of the ayin are present in almost all of the repertoire of the Mevlevi. Very seldom does the Son Peşrev of an ayin happen to be in the same makam as the first peşrev and the first selam. An extreme case of this wandering makam phenomenon might be the ŞETARABAN ayin,¹³ which modulates away from the nominal makam, ŞETARABAN, after only one stanza of the first selam.

Other large-scale religious forms (Mevlit, Miraciye, etc.) have a unique makam structure. The Mevlit, for example, is traditionally divided into bahr-s (chapters), based on the subject matter of the text. There are about five or six such chapters, each with its traditional makam (the musical setting is improvised throughout), as follows (see Kahraman 1972: 50):

I.	Münâcât bahrı	SABÂ	
II.	Hilkat	"	HİCAZ
III.	Velâdet	"	RAST
IV.	Miraç	"	SEGÂH
V.	Vefat	"	UŞŞAK

The type of structure for the Miraciye is similar, that is, there are a number of large sections, or chapters, each in a principal makam (see Ezgi 1938: 102-43).

Kâr-1 Natık

As a fitting conclusion to the consideration of modulation in Turkish art music, we will consider the "catalog aria" of the genre: Kâr-1 Natık. The literal meaning of the name is "talking Kâr"; its purpose is both entertaining and pedagogical. Each line or couplet of the text contains the name of a makam (or usul) cleverly woven into the poetry and often involving wordplay. The most famous such composition is the Kâr-1 Natık of Dede Efendi, which contains twenty-four makam-s in a single composition. It is classified as RAST since that is the first and last makam in the piece. In another example of this type of composition, by Hatipzade Osman (see excerpt in Example 83), fifteen makam-s and fifteen usul-s are mentioned and exhibited. The text for the excerpt in Example 83 is given immediately following the notation with the makam names in all capitals for emphasis and the usul names underlined for emphasis.

An instrumental "equivalent" of the Kâr-1 Natık is mentioned by Ezgi under the name "Fihrist Peşrevi" (Ezgi, 1938: 19). Unlike the Kâr-1 natık, the fihrist peşrev never attained any popularity. Today one cannot find a single example

Example 83. Kârî Natik excerpt

Hatipzade

[♩=40] ah ya-r ra... ti ge... l di... mi mür gı

Ika Çember

za... ri... g... re... e... su... hi... di...

di... l... ke... ze... ca... nim... ah bi... ri u... su... li...

le... i... dü... r... du... p... de... n... çemberi... t...

di... mi... ra... na... ram... a... ni... l... e... yi... yor...

[♩=40] ah bi... bir... re... ha... vi... na... ne gi ma

Deux Kahir

i... di... l... su... su... ze... a...

ga... z... c... ey... le... kim... ca... nim...

ah de... de... fi... gi... bi... de... v... ri... ri... ke...

bi... ri... le... le... dö... ne...

ri... çe... bi... hi... de... ni... ca... nim...

[♩=44] ah na... gi me... i... ni... k... ri... zi...

Matru

de... n... ha... s... ma... mo... z... gö... rü... p... ca... na...

ne... ne... yi... ah bi... ri ha... li... f... a...

ge... zi... le... ge... k... di... dim u...

su... le... te... n... te ni...

[♩=48] ol mi... ha... ven di... a... ce... m... ma... h...

Neşter

bu... bu... na... te... n... ha... he... ha... ce... dü... n...

fa... ri... si... si... bi... l... me... z... mi... si... n... di... dim...

Text:

RAST geldim mürgizar içre o şuhi dilkeşe
Bir usul ile idüp der Çenber ittim ram anı
Bir REHAVİ nağmei dilsuze âgazeyle kim
Def gibi Devri-kebir ile döne çarhı deni
Nağmei NIKRİZ'den kaçmaz görüp cananeyi
Bir Hafif âgazile çektim usule tenteni
Ol NİHAVEND'i Acem mahbubuna tenhace dün
Farisî bilmezmisin didim (Berefsan dameni)

of this form in any of the published collections, in the Radio or Conservatory collections, nor does it seem to be known to most of the leading musicians and musical authorities. The fact that the Kâr-ı natık has survived in the repertoire would seem to be due to a certain wittiness in the amalgamation of music and text, a highly prized quality in Turkish circles.

CHAPTER VII: STEREOTYPED

MOTIVES AND PHRASES

A native Turkish musician can often identify the makam of a piece long before the finalis is sounded, sometimes merely from the briefest of openings alone. This cognitive process would seem to depend to a great extent directly on a system of stereotyped motives and phrases. Presumably, such stereotyped melodies could not exist independently of the makam characteristics thus far discussed in this study: scale, melodic direction, modulation, etc. This brief chapter attempts to answer this question as well as others concerning stereotyped melodies. Many makam-s have distinctive phrases or motives which immediately identify them. Some of these melodies are the "personal property" of their creators; others are "in the public domain."

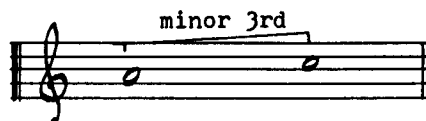
At an informal concert one evening, I was listening to the beginning of a taksim (improvisation) on the ney (flute). The makam had not been announced, but after only three notes it was apparent that it was SABÂ. Those three notes are shown as Example 84. The temporal values and the barline are intended to suggest the melodic shape and emphasis more than literal values, since the original was performed in "free" rhythm. It should be noted that less than a tetrachord is revealed, indeed, the most characteristic note of SABÂ, Hicas (d[♯]), is not yet included. This fact suggests the possibility that very short motives exist which somehow contain the critical essence of a makam. This idea led me to prepare a test to determine whether such motives could be recognized by Turkish musicians.

Beginning with the above-mentioned SABÂ motive and adding

five more drawn from my own experience with the repertoire (and chosen for their succinctness), six "test motives" were drawn up. These short motives, given in Examples 84 through 89, were played to Tanburî Necdet Yaşar on his own instrument by me. The informant was simply asked to identify the makam after each motive was played. No other clues were given and the informant was not allowed to even see the frets of the instrument. The second string of the tanbur (the drone string) was, however, tuned to the appropriate resonating pitch for each makam, i.e., "lâ" for Exs. 84, 85, and 86; "sol" for Exs. 87, 88, and 89. The response of Yaşar was, in every case, immediate and in accordance with my intentions. The same or a similar experiment has also been done many times with various Turkish informants on various instruments, including the even-tempered Western piano; there has seldom been any difficulty in recognizing the motives. This type of recognizable short melody has been termed by me "stereotyped motive."

Again, it should be noted that all of the motives shown above tend to omit what might be considered the most characteristic notes of the makam in question (fourth degree in SABÂ, third degree in RAST, second degree in SEGÂH, etc.). The explanation for the distinctiveness of these motives, however, is to be found in an examination of exactly which tonal elements are emphasized in the examples.

Looking at the SABÂ example, one first notes the establishment of two tonal centers, a minor third apart:



Example 84. Stereotyped motive (SABÂ)



Example 85. Stereotyped motive (ACEMAŞİRAN)



Example 86. Stereotyped motive (HÜSEYİNÎ)



Example 87. Stereotyped motive (SEGÂH)



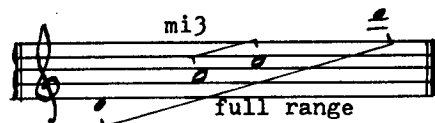
Example 88. Stereotyped motive (RAST)



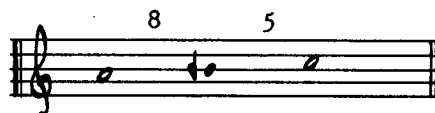
Example 89. Stereotyped motive (MAHUR)



Another clue is to be found in the fact that this minor third is located in the lower middle register of the full range:

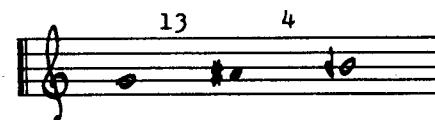


In addition, the tonal configuration of two intervals in the sequence, 8-5, is also an important piece of information:



In fact, the configuration of these three notes--in this order--indicates the makam SABÂ and SABÂ only.¹

In the case of the characteristic motive for SEGÂH (Ex. 87 above), slightly different, although equally distinctive features are involved. The close relationship of SEGÂH and RAST is here underlined by beginning on Rast (G) and ending on Segâh (B \flat), with the characteristic leading tone, Kürdi (A \sharp). As was the case with the characteristic motive of SABÂ discussed above, the relationship of the two tonal centers, both one to another and their position in reference to the total gamut provide powerful clues as to the identity of the makam. The intervals, in addition, are especially distinctive, due to the unusually small interval (four commas) between the leading tone and the tonic:



In the case of the SEGÂH motive, neither the dominant nor the tonic-to-dominant relationship was revealed, yet other factors led to ready identification. No doubt a characteristic motive could be found for every makam which, with the absolute minimum of notes, can capsulize the unique features of a makam. The creation of these uncanny motives, with their appropriate and powerful abilities to communicate the essence of a makam, is so impressive that Yaşar dubs them "miniature compositions."

Stereotyped motives and phrases are normally found in most compositions and improvisations. Common makam-s generally have more than one stereotyped melody associated with them, especially in the cadential phrases. These can be considered as being "in the public domain"; everyone uses them and the original composer is long forgotten. In SEGÂH, several stereotyped phrases can be noted. Example 90 gives a typical final cadential phrase from a peşrev; Example 91 shows a slightly different version, taken from a saz semaisi.

Example 90. Stereotyped SEGÂH cadence, I



Example 91. Stereotyped SEGÂH cadence, II



Not surprisingly, the folk and gypsy repertoires also show evidence of using characteristic phrases. A typical HİCAZ melody² is attributed to both the gypsy style and to the style of folk music associated with the Rumeli region of Turkey (not necessarily mutually exclusive styles). The phrase is given below in Example 92.

Example 92. "Gypsy" HİCAZ phrase



Other characteristic motives, suggested by Yaşar, are given below in Examples 93 through 95. The KARCIĞAR melody (Ex. 95) is so well-known that it has a nickname: the "palamut," or bonito, melody.

Example 93. ŞEHNAZ motive



Example 94. ISFAHAN motive



Example 95. KARCIĞAR motive



Theoretically, such stereotyped melodies would not seem to be strictly essential for makam recognition--in light of the factors of scale, melodic direction, modulation, etc. restricting the movement of the melody. A virtuoso musician, indeed, could probably make a fairly convincing taksim in a given makam without once quoting a stock phrase or motive, but the listener would feel something lacking. In actual practice then, almost every composition and improvisation would include one or more characteristic melodies at one point or another. The function of these stereotyped melodies is to be found both in their potential for quick recognition and in their support of the fundamental structure of the given makam.

As might be expected, lesser creative talents find it necessary to quote at length from the available fund of known clichés in the makam system. A great creative artist, on the other hand, is constantly improvising new "miniature compositions" which may pass into his own stock of characteristic

melodies, may be imitated by his students and contemporaries, and may even possibly gain enough currency to become public domain by entering the general repertoire of stock phrases.

Examples of personally created stock phrases or motives by leading artists on the current scene in Turkey are given in Examples 96 through 99. It must be pointed out that these are not necessarily the most beautiful or immortal examples, but merely a sampling of the personal "property" of the musicians named. Example 96, by Kutbay, was discovered by me during the U. S. Mevlevi tour, during which Kutbay, as principal soloist with that group, was heard to use this new melody repeatedly in the course of his improvisations. Example 97 (in the same makam as Ex. 96), by Tanburi Cemil Bey, was kindly supplied by Yaşar, who heard the melody many times on records by Cemil Bey. The HİCAZ phrase shown in Example 98 is by Yaşar himself, and has often been used by him in cadential situations. The last example of this type of personal phrase is by the leading ney player of Turkey today, Niyazi Sayın, and is also a cadential phrase (Example 99).

Example 96. Personal phrase by Kutbay (SABÂ)



Example 97. Personal phrase by Cemil (SABÂ)



Example 98. Personal phrase by Yaşar (HİCAZ)



Example 99. Personal phrase by Sayın (BEYATİ)



CHAPTER VIII: TESSITURA AND TRANSPPOSED MAKAM-S

According to the Yekta-Ezgi-Arel theory, every makam belongs to one of three categories: (1) basit (basic); (2) mürekkep (compound); or (3) set (transposed). This chapter examines the nature of the so-called "transposed" makam in both theory and actual practice.

Transposition refers to an identity or similarity of intervallic structure between two abstract scales. Numerous examples of transposition have been mentioned earlier in this study: ÇARGÂH transposed up a fourth (ACEMAŞIRAN), HİCAZ tetrachord on d (passing modulation in BEYATÎ), KÜRDÎ-on-G (KÜRDİLÎ-HİCAZKÂR), etc. Transposition may be considered in two slightly different aspects; the problems involving transposition of an entire makam are more difficult than those involving fragments.

Transposed Fragments

In the course of a composition, as we have already seen, many modulations can take place. In an ilâhi shown earlier, the principal makam was SABÂ and the modulation was to HİCAZ. Neither makam was transposed, i.e., both were in their accustomed places, on Dügâh (A). In a şarkı by Dede Efendi, also given earlier, the principal makam was BEYATÎ (in its accustomed place). The modulation, in this case, was to "HİCAZ-on-d," a transposed fragment. The characteristic intervals of HİCAZ, instead of being found on Dügâh, were transposed up a fourth to Nevâ (d).

SABÂ, probably because of its distinctive intervallic

structure, is often used in such passing modulations using transposed fragments. It appears in many environments under a number of different transpositions: -on-D, -on-G, -on-B and -on-e. Example 100 shows SABÂ, transposed up a fourth to Nevâ, in the second hane of the famous NİHAVENT Saz Semaisi of Mesut Cemil.

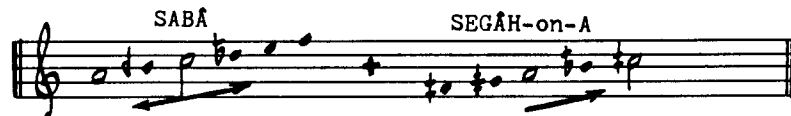
Example 100. Transposed fragment, SABÂ

Aksak semai NİHAVENT Saz Semaisi Mesut Cemil

Some compound makam-s use fragments of transposed makam-s. An example already quoted earlier showed ISFAHAN taking a fragment from RAST transposed to Nevâ. An unusual instance of this phenomenon is to be found in the seyir (progression) of one variety of the makam, DÜĞÂH. It is a compound of SABÂ (in its normal place) and SEGÂH (transposed down one full step). In other words, using the tonic of SABÂ, Dügâh (A), as a pivot, a modulation to SEGÂH on the same pitch is effected. The scales of DÜĞÂH are shown in Example 101, and the makam is briefly illustrated by an excerpt from the repertoire in Example 102.

This version of DÜĞÂH is not mentioned in Ezgi, Arel, or Gürmeriç, but is known to many musicians and is represented in the repertoire.¹

Example 101. DÜĞÂH scales



Example 102. DÜĞÂH illustration

Devri kebir DÜĞÂH Peşrev Yusuf Paşa



Criteria for Distinguishing

"Transposed" Makam-s

"Transposition" of an entire makam is often discussed by Arel and his followers. That is, Arel, Ezgi, Gürmeriç (and others) often write as if similarity of scale were the only basis for comparing two makam-s. Arel sums up this point of view as follows (Arel 1968:133):

It is incorrect to give a separate name to a transposed makam as though it were a different makam. Every basic makam

and every compound makam is made up of notes selected from the Twenty-Four Non-Tempered Pitches, and can be transposed. These transposed makam-s are not independent makam-s, they are merely the form under which the makam is found in a different place from its original one.

On the other hand, knowledgeable artists (like Sayın, Karaca, Yaşar, etc.) insist that each and every makam, including all so-called "transpositions," has a distinct and separate quality--and cannot be confused with any other makam.

I would tend to agree with the performing artists in this case (and with the composers who used different names to distinguish between the "basic" makam and its "transposition"). Arel et al. would seem, in this case, to consider intervallic structure, or scale, as the only criterion for identifying a makam. The present study has presented some evidence thus far which might tend to show that there are at least three additional criteria essential to makam recognition, namely: melodic direction, characteristic modulations, and stereotyped melodies. Besides these, yet another factor must be considered--tessitura. It is my opinion that any two makam-s can be differentiated on the basis of these five criteria.

Tessitura

The literal meaning of the Italian word, tessitura, is "texture." Every sensitive musician (Eastern or Western) is aware of the changing texture of a musical phrase according to the range in which it sounds.

The identity, the color, of each makam is bound up with the normal tessitura of that makam. Serious ensembles in classical Turkish music maintain the same pitch level throughout all performances, thus preserving the proper relationship

between makam-s and their respective tessituras.²

The normal place for the "basic" makam, PUŞELİK, is on Dügâh (A); a "transposition" of PUŞELİK, found a fifth lower on Yegâh (D) is known as SULTANİ YEGÂH. Ignoring completely all the other defining characteristics of the two makam-s for the moment, it can be definitely stated that they differ in terms of tessitura. The deep quality of the final cadential notes in SULTANİ YEGÂH (see Example 103) has a completely different "texture" than that of the cadence of the middle range found in PUŞELİK (see Example 104).

A transposition of even a single tone away, up or down, will result in a perceptible change in tone color, whether the medium is the ney, the tanbur, or the human voice. Thus any "transposition" is distinguished first by a distinct difference of timbre, even if no other factor is considered.

Example 103. Illustration of low tessitura



Example 104. Illustration of medium tessitura



Intervallic Structure

In addition to the characteristic of tessitura, certain

intervals may become altered in the process of transposition. The intervals of HİCAZ and SABÂ seem to be especially changeable in this regard, probably due to the limited number of available pitches on some instruments. In the transposed SABÂ fragment shown in Example 100, there is an awkwardness for most instruments (probably even for the voice) in attempting to realize the characteristic fourth degree (here, $g\sharp$) exactly parallel to the fourth degree of SABÂ in the normal position.

It has already been noted that HİCAZ-on-e more often than not uses an ascending intervallic configuration of 4-13-5 commas, in contrast to the configuration of 5-12-5 commas of HİCAZ in its customary place.

The makam EVCÂRÂ is theoretically defined as ZİRGÜLELİ HİCAZ (ZENGÜLE) transposed to Irak (F#). Ignoring the other four characteristics of makam and comparing solely the intervallic structures, or scales, of the "basic" and the "transposed" makam, we can determine that--again--there is a significant difference. As shown in Examples 105.1 and 105.2, ZİRGÜLELİ HİCAZ exhibits an ascending intervallic structure in its lower pentachord of 5-12-5-9 commas; EVCÂRÂ, however, indicates a structure of 5-13-4-9 commas in the corresponding intervals. One might hazard an explanation for this alteration of intervals by noting that the third degree of HİCAZ (C#), if transposed down exactly the same amount as the other pitches, would require a note which does not exist (A plus three commas). The closest available pitch in this case is Kürdi (A plus four commas).

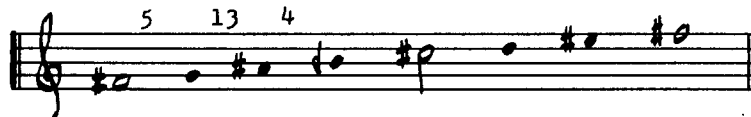
From this evidence alone, it can be seen that EVCÂRÂ differs from ZİRGÜLELİ HİCAZ in both tessitura and intervallic structure.

Example 105. Altered intervals

105.1 ZİRGÜLELİ HİCAZ



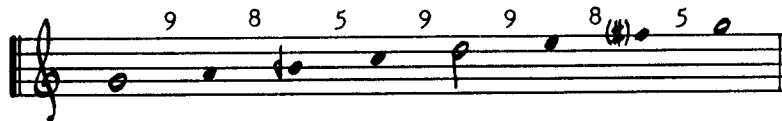
105.2 EVCÂRÂ



Melodic Direction

The makam NİŞABUREK is defined by Arel and his followers as RAST transposed up a whole step. The respective scales of the two makam-s are shown in Examples 106 and 107.

Example 106. RAST scale*



Example 107. NİŞABUREK scale



*parentheses around f# indicate the ambivalence of this tone (see page 67)

Comparing RAST and NİŞABUREK, we first see that the difference of tessitura is small but hardly negligible. Intervals are the same. A mere glance at the melodic line, however, reveals immediately a major divergence between the two makam-s (see Examples 108 and 109). RAST has an ascending line; the opening melody remains in the area around the tonic (EX. 108). NİŞABUREK at the very outset rises to the dominant and remains in that region--indicating an ascending-descending* melodic direction (Ex. 109).

Example 108. RAST melodic line



Example 109. NİŞABUREK melodic line



*In determining the melodic direction of a makam, it is the tonal center of the first phrase (and often its finalis) which gives the strongest clue. Here, the emphasis is on the dominant, e.

Characteristic Modulations

Some six "transpositions" of the "basic" makam ZİRGÜLELİ HİCAZ (ZENGÜLE), are in the current repertoire. These are shown in Examples 110.1 through 110.7. All are independent makam-s except ARABAN, which exists only in compounds (as noted previously). ZİRGÜLELİ HİCAZ, Ex. 110.5, is almost identical in scale to ŞEHNAZ, the two makam-s differing mainly in melodic direction.

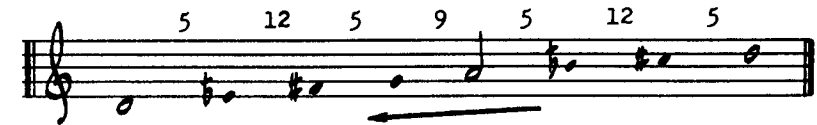
All seven of the makam-s shown in Example 110 have, of course, distinctly separate tessitura. A few discrepancies can be noted here and there in the intervals. The lowest makam, ŞETARABAN, has a strictly descending melodic direction; one of the highest, ÇARGÂH, is strictly ascending.

It was observed in a previous chapter that one of the unique qualities of a makam can be found in the tendency towards certain modulations. These modulations can occur in the exposition section of a piece, as in the HİCAZ-on-d modulation so characteristic of BEYATÎ, or in the meyan section, as in the case of a tendency towards a SABÂ modulation in the meyan of a piece in ACEMAŞİRAN.

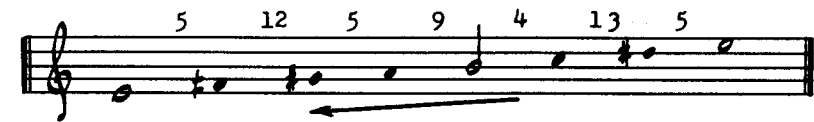
Typical modulations can often be the means of determining the difference between "transposed" makam-s. SÔZİDİL (Ex. 110.2) tends to include a passing modulation to PUSELİK in its exposition. This modulation, appearing in the normal position of PUSELİK (the fourth degree of SÔZİDİL, Dügâh (A)) is illustrated in an excerpt shown in Example 111. In order to compare SÔZİDİL with EVCÂRÂ (Ex. 110.3), one must determine whether it is normal to find a modulation to PUSELİK on the

Example 110. ZİRGÜLELİ HİCAZ and its "transpositions"

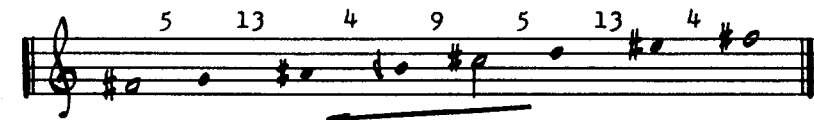
110.1 ŞETARABAN



110.2 SÔZİDİL

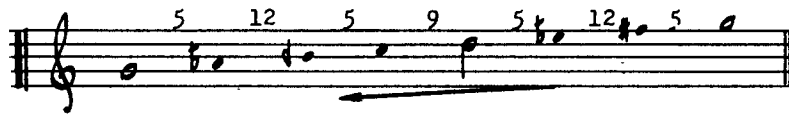


110.3 EVCÂRÂ



fourth degree of EVCÂRÂ, Segâh (B♭). Such a modulation does not, in fact, exist in EVCÂRÂ. Moreover, when the melody rises above the upper tonic in EVCÂRÂ, the leading tone to the third degree above the upper tonic is sometimes raised. This raised note (g♯) is shown in Example 112. Returning to SÔZİDİL, we observe that when the melody passes above the upper octave, HİCAZ is used. Each of the two makam-s has characteristic modulations not found in the other.

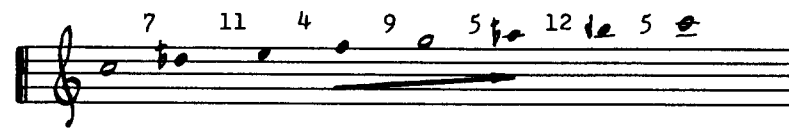
110.4 HİCAZKÂR



110.5 ZİRGÜLELİ HİCAZ, or ŞEHNAZ



110.6 ÇARGÂH³



110.7 ARABAN



Example 111. Characteristic modulation,

SÖZİDİL



Example 112. Characteristic modulation,

EVÇÂRÂ



Stereotyped Melodies

Oransay, apparently in agreement with Arel et al, holds that HİCAZKÂR and ŞEHNAZ (see Examples 110.4 and 110.5) are identical but for their pitch levels.⁴ A practicing musician like Yaşar, on the other hand, insists that HİCAZKÂR cannot possibly be mistaken for ŞEHNAZ. Using the criteria developed thus far plus the addition of stereotyped melody, we should be able to determine which opinion is more correct.

All agree that the tessitura of the two makam-s are not the same, although the literature neglects to stress this point. In regard to intonation, one might note that there is sometimes a single comma difference in the inflection of the sixth degree of the scale (Cf. Exs. 110.4, 110.5).⁵

The essential characteristics, including many of the stereotyped motives and phrases, would seem to be best summarized by a seyir of each makam, composed by an authority on the subject. Yaşar was asked to write one seyir each for ŞEHNAZ and HİCAZKÂR, emphasizing the differences. The two compositions by Yaşar are shown in Examples 113 and 114, with the ŞEHNAZ one transposed down a whole step to facilitate comparison.

In the opening phrase, marked ① in each example, ŞEHNAZ uses the stereotyped motive peculiar to it (previously men-

tioned); HİCAZKÂR does not. This first phrase opens around and cadences on the upper tonic in both examples, indicating that both makam-s have identical melodic direction: strictly descending. Extension of the scales above the upper tonic is also identical, except for the fact that HİCAZKÂR gains one more note (d'), due to its lower tessitura. The next tonal center established, marked ② in the examples, is on the fifth degree in ŞEHNAZ, on the fourth degree in HİCAZKÂR. The modulation to RAST on the fourth degree, marked ③ in examples, occurs in both, although in slightly different patterns (e.g., in HİCAZKÂR, only three steps of RAST appear). The flatted upper neighbor of the upper tonic in HİCAZKÂR, marked ④, is never found in ŞEHNAZ. Both makam-s turn to the scale of HİCAZ-HUMAYUN, marked ⑤ in both examples, in approaching the final cadence. At the very final cadence, the leading tones of the two makam-s, marked 6, are seen to differ: a whole step in the case of ŞEHNAZ, a half step in HİCAZKÂR.

Example 113. ŞEHNAZ seyir,
transposed down one whole step



There are numerous other subtleties of melodic line, emphases of certain tones, etc. which could also be cited, but the difference between the two makam-s would seem to be sufficiently established. Although very similar in many respects, ŞEHNAZ could not be mistaken for HİCAZKÂR and vice versa. A close examination of any two makam-s, based on the five criteria developed above, should reveal the distinctions implicit in the different names of the makam-s.

Example 114. HİCAZKÂR seyir



SUMMARY

The five criteria developed in this study--intervallic structure, sequence of tonal centers, modulation, stereotyped melodies, and tessitura--can be used to explain the difference between any two makam-s. Not all five of the criteria will always be distinctive, but at least one of them should be; as the Indian musician, Ravi Shankar, is fond of saying (apropos of the rules of the raga system): "There is nothing fixed, yet some things are fixed." If a composer uses a different makam name for a piece, presumably there are musical reasons which can be not only subjectively felt but also objectively explained. These five factors seem to be the most readily observable although there are probably other factors not touched on in this study.

I should hasten to point out that many of the fine distinctions between makam-s mentioned in these pages are not always and everywhere observed. The guiding principle for me has been, "What have the most respected composers done?" and "What does Niyazi Sayın (Necdet Yaşar, Kâni Karaca, etc.) say?" One does not have to look far to find a taksim (improvisation) which conforms poorly to the repertoire of its nominal makam. If one performs regularly, examples of compositions labeled with the "wrong" makam, e.g., MUHAYYER-KÜRDÎ instead of KÜRDÎ-Lİ-HİCAZKÂR, are not infrequently encountered. It is interesting to note, however, that the musician who improvises a taksim in the "wrong" makam and the composer who mislabels the makam of his piece both would admit the finer distinctions if pointed out to them.

The present description of the Turkish makam system was intended to be sui generis and was not necessarily designed to be compared with other musics. Also, insufficient experience with Turkish folk music, Arabic and Persian music, etc. makes me hesitant to state opinions concerning those areas. Nevertheless, a survey of the possibilities for investigation should be useful.

Arel and other Turkish writers often give the impression that no difference whatsoever exists between the folk and classical traditions in Turkey, perhaps because of political reasons. Yekta, Ezgi, and Arel all have the rather disconcerting habit of often blithely illustrating the most erudite discussion of classical music with a folk türkü or oyun havası, yet nowhere do they discuss the similarities and differences between the two genres. Some folk musicians do employ a term, ayak, which seems to be roughly comparable to makam: Dağî ayak has some resemblance to HÜSEYİNİ, Çarip ayagı has some resemblance to HİCAZ, etc. Even to the casual listener there are many differences between the two genres, yet there are no scholarly studies comparing them, to my knowledge.

A wide difference of opinion can be heard as to whether Turkish, Arabic, and Persian musics are virtually the same or completely unlike. Touma, for example, discusses "maqam" almost entirely in terms of "the Middle East." Identification by regional culture of musical examples or musicians is apparently not necessary; all are referred to as "native...Oriental...Middle East." Only intonation is briefly mentioned in passing as a differentiating factor between "maqam, makam, mu-gam, or dastgah" (Touma 1971: 38-48). D'Erlanger asserts: "To tell the truth, there exists no essential difference between modern Arab music and Turkish music of the oriental tra-

dition" (d'Erlanger 1949:24).

A diametrically opposed opinion is held by Tsuge. When asked his viewpoint on the relationship of these three musical cultures, he replied that Turkish music is Turkish, Persian music is Persian, and Iraqi music is Iraqi.¹ Arel has written an entire monograph to prove that Turkish music is completely distinct from Persian, Arabic and Byzantine (Arel 1969).

My own opinion, based on comparatively limited experience with Arabic and Persian musics, would be to agree with all of these viewpoints. As the general semanticists are fond of saying, "Everything is related, no two things identical." If a specific attempt is made to compare two or three of these musics, however, care must be taken that the subject is approached from an objective (i.e., not "nationalistic") standpoint. As one gets farther geographically from Turkey, the similarities, of course, fade. Powers feels that the basis for comparing makam and raga does not exist,² but an Indian musician and ethnomusicology student who heard a live performance by the Turkish musician, Necdet Yaşar, assured me that she felt an affinity towards this music and would like to explore the subject further.³ Certainly a collaborative study to attempt such a comparison will be feasible in the near future.

Many aspects of Turkish music have been excluded from the present study: rhythmic modes, instruments, wider treatment of form and improvisation, the current state of the art, and so forth. These will be presented in a single work in the not too distant future.⁴

APPENDIX A
STROBOCONN MEASUREMENTS OF
SELECTED INTERVALS:
A PRELIMINARY REPORT

In Chapter IV it was noted that in most of the literature on the Turkish makam system fixed and very precise values for the various intervals are given. The present writer was curious as to how those figures would compare with empirically derived values of intervals supplied by a practicing musician.

The fractions indicating frequency ratios given by Yekta (translated into cents in d'Erlanger, *La musique arabe*, V:27), would appear to have been derived by purely theoretical means. Uzdilek and Ezgi, however, claimed to have actually measured pitches with a monochord, although the source for these pitches is not stated. Oddly enough, these monochord "measurements" agree with Yekta's intervals to the last one-tenth of a cent. It seemed possible that accurate measurement of practical intervals with electronic equipment might yield other results.

The method used to obtain measurements in the present report is based on source intervals as perceived by a Turkish musician (as opposed to measuring the intervals of a lifeless instrument or random excerpts from recorded examples). A generalized, "normal" interval, according to the musician's concept, was sought after at this stage of the study.

Necdet Yaşar, the sole informant for this preliminary report, is highly regarded in Turkish classical music cir-

cles not only for his virtuosity, but also for the accuracy of his intonation. The present writer often observed other Turkish musicians consulting Mr. Yaşar on questions of pitch and interval.

Yaşar's instrument, the tanbur (long-necked lute), would seem to be the ideal one for the purposes of a preliminary survey of this sort. Its extremely long neck has more than enough frets for every discrete interval and is capable of thus producing fine yet distinct pitches. The mobility of the frets makes possible minute adjustments of intervals as desired by the musician.

The Stroboconn instrument used for these measurements (serial no. 910) was said to be about twenty-five years old. Mr. Glenn White, Manager of Engineering Services, Audio Visual Services, University of Washington, calibrated the Stroboconn, using a precision sine wave oscillator, a crystal-controlled frequency counter, and an electronic pocket calculator. According to White's calibrations, the maximum error found in the Stroboconn was 1.3 cents, hardly significant.

Before each measurement was taken, Yaşar was asked to verify the interval in its musical context. Occasionally, this called forth a last minute fine adjustment of some of the frets by Yaşar. When he felt certain that the interval sounded correct to him, the measurement was taken. In order to avoid conflicting readings, only one of the normally double melody strings was sounded by Yaşar.

Actual readings of the Stroboconn were made by White. Not only was he more proficient than the present writer at capturing the fast-decaying tones of the tanbur, he was also unaware of the theoretical intervals.

Three of the commonly accepted theoretical intervals, plus the one additional "UŞŞAK" interval were measured: (1) küçük mücennep (large half tone); (2) büyük mücennep (small whole tone); (3) artık ikili (augmented second); and what will be called here (4) eksik büyük mücennep (diminished small whole tone).

Each interval was tested at several positions in the octave where it characteristically occurs. At each position at least three trials were run. Each trial was considered as a new measurement in order to avoid the problems of slippage in pitch on the melody string, a common problem to the tanbur.

In the data tables below, the measurements of a given interval at a given position are first averaged, with a tolerance figure in parentheses showing the spread between trials. Next, the mean of these averages is shown together with the total spread of all measurements of that interval. Finally, the theoretical interval from the literature is shown for purposes of comparison. Each table is accompanied by a graph showing the distribution of the average readings compared to the mean.

Three conclusions can be drawn from the data shown here. First, successive trials of a given interval at a given position show virtually negligible variance (from ± 1 to ± 4); on the other hand, the variance in the value of the same nominal interval at different positions is significant (from three cents to fifteen cents). The data shown in Tables 2 and 4 would seem to indicate that the interval gets smaller as the pitch level rises, yet Tables 1 and 3 contradict this. The reason for such wide variance in the "same" interval remains to be discovered.

Table 1. Large Half Tone

Position	Average	Mean	Theory
Dügâh/Dik Kürdi (A/B \flat)	112 (± 3)		
Nim Hicaz/Nevâ (C#/d)	113 (± 2)		
Nevâ/Hisar (d/e \flat)	117 (± 1)	114 (± 8)	114
Hüseyini/Dik Acem (e/f \sharp)	107 (± 2)		
Eviç/Gerdaniye (f \sharp /g)	116 (± 1)		
Nim Şehnâz/Muhayyer (g \sharp /a)	111 (± 2)		

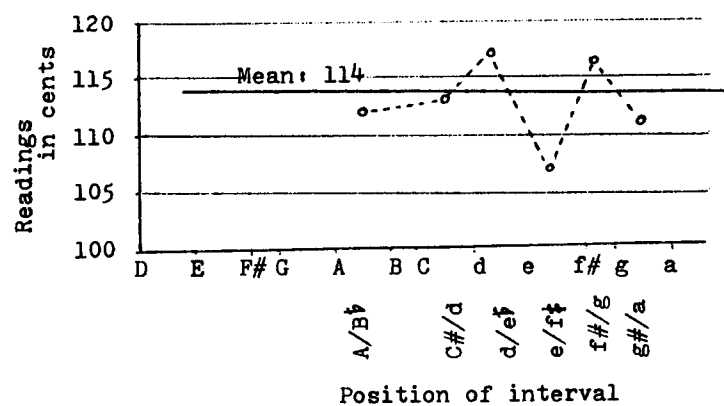


Table 2. Small Whole Tone

Position	Average	Mean	Theory
Dügâh/Segâh (A/B \flat)	183 (± 3)		
Nevâ/Dik Hisar (d/e \flat)	180 (± 1)	180 (± 5)	180
Hüseyini/Eviç (e/f \sharp)	176 (± 3)		

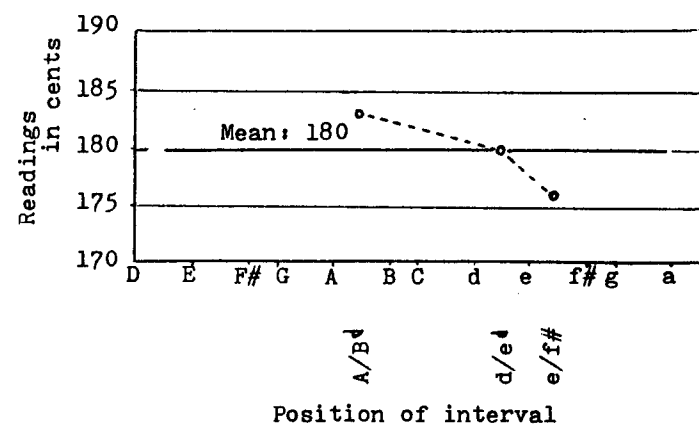


Table 3. Augmented Second

Position	Average	Mean	Theory
Kaba Hisar/Irak (E \flat /F \sharp)	271 (± 2)		
Dik Kürdi/Nim Hicaz (B \flat /C \sharp)	270 (± 1)	272 (± 4)	271
Hisar/Eviç (e \flat /f \sharp)	272 (± 3)		
Dik Acem/Nim Şehnâz (f \sharp /g \sharp)	273 (± 3)		

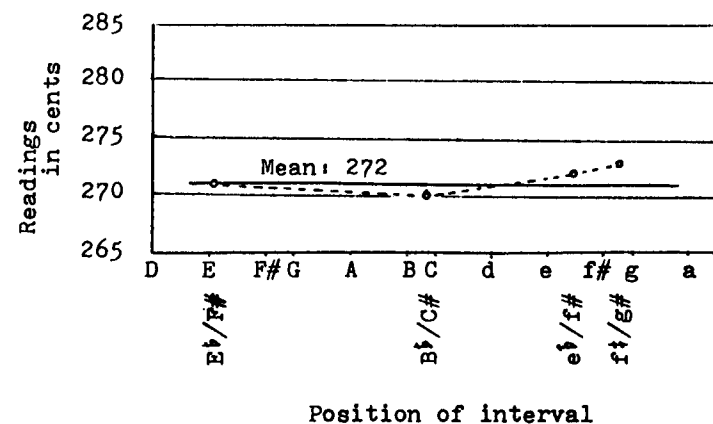
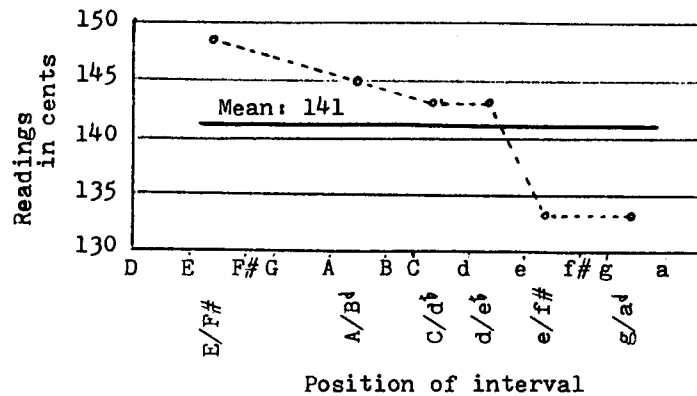


Table 4. Diminished Small Whole Tone

Position	Average	Mean	Theory
H.Aşiran/Nim Irak (E/F#)*	148 (±4)		
Dügâh/Uşşak (A/B ^d)	145 (±2)		
Çargâh/Sabâ (C/d [♯])	143 (±3)		
Nevâ/Hüzzam (d/e [♯])	143 (±1)	141 (±11)	?
Hüseynî/Nim Evîç (e/f#)	133 (±1)		
Gerdaniye/Dikçe Şehnaz (g/a ^d)	133 (±2)		

* Traditional accidentals are retained, though pitch is lower.



Second, the mean results for each interval (if meaningful at all in light of the spread of the data), are virtually identical with the theoretical values for the intervals 1 through 3. The mean value of the UŞŞAK interval, number 4, is approximately six and a half commas.

Third, Yaşar had previously maintained that the UŞŞAK interval, number 4, should be the same as the characteristic intervals of SABÂ (Çargâh/Sabâ) and HÜZZAM (Nevâ/Hüzzam). The data in Table 4 could be interpreted as supporting this point of view. Further measurements may confirm it.

Thus far only one informant has been used. Further measurements with other instruments and additional expert informants, such as Niyazî Sayın, Cüneyt Kosal, and Kâni Karaca, should vastly improve the reliability of these tentative results. Once a norm is satisfactorily established, the degree of tolerance and the musical or personal factors influencing these intervals may become known.

APPENDIX B
LIVING SOURCES:
LIST OF INFORMANTS

Bechir, Munir. Oud virtuoso, composer, musicologist. One of the outstanding oud players of the Middle East. An Iraqi musician now living in Lebanon. One interview, taped examples of Iraqi maqam-s, Turkish and Arabic styles.

Can, Halil. Head ney player, Mevlevi authority. The elder statesman of ney players. Performed in dervish ceremonies before the 1925 ban. Very broad knowledge of Mevlevi and classical Turkish music. Several interviews.

Ergin, Doğan. Conservatory graduate, ney player. Highly respected for his knowledge of makam, usul, poetry. Considered in first rank of younger generation of musicians. Consulted regularly.

Erguner, Ulvi. Ney player, Dir. of Turkish Mus. at Radio Istanbul. Son of a famous ney player and himself considered to be first ranked. Also an organizer and moving force to revive traditional Turkish music of many genres. Authority on Mevlevi, classical music, usul. Consulted regularly.

Heper, Sadettin. Teacher, composer, Mevlevi authority, kudüm player. Probably the single most authoritative source on many subjects: makam, usul, form, style, repertoire, etc. Teacher of outstanding musicians, such as Kâni Karaca. Consulted occasionally.

Karaca, Kâni. Reciter of Mevrit, Koran, Naat, Ayin, etc. Kudüm player. Considered by musicians to be leading vocalist in religious genres. Excellent command of makam system, wide knowledge of repertoire, impeccable rhythmic sense. Interviews not too helpful, but tape recordings are.

Kutbay, Akagündüz. Ney player. Amongst first rank of contemporary musicians. Wide-ranging interests, from Mevlevi music to religious, classical, gypsy, folk, jazz, popular--even Tibetan ceremonial music. My teacher.

Sayın, Niyazi. Ney player. Considered leading ney player today in Turkey. Consulted regularly, some lessons.

Yaşar, Necdet. Tanbur player. Considered leading tanbur player today in Turkey. Consulted regularly, some lessons, performances together, assisted during writing of this study.

APPENDIX C NOTATED SOURCES

Dârülelhân Külliyyatı. (Conservatory Collection.) Istanbul: Istanbul Belediye Konservatuvarı, (1924-1930). 180 quarto individual sheets.

Nos. 1-120 have titles and texts in Arabic script; nos. 121-180 are in Latin script. Collection is also known informally today as "180 Klâsikler" (180 Classics).

Fasılları. (Classical Suites.) Edited by R. Fersan, chmn., Tasnif Heyeti, Ist. Bel. Kons. Istanbul: Ist. Bel. Kons., 1954-56. 19 quarto folios; 19 complete fasıl-s

İlâhiler. (Hymns.) Edited by Rauf Yekta and others. Istanbul: Ist. Bel. Kons. (Feniks), 1933. 150 pp., 2 vols. Octavo. Contains 121 hymns.

Istanbul Radyosu Türk Musikisi Nota Kütüphanesi. (Turkish Music Notation Collection of Radio Istanbul.) Thousands of single sheet mimeo compositions. Located at the Radyo Evi, Harbiye, Istanbul.

Istanbul Belediye Konservatuvarı Nota Kütüphanesi. (Notation Library of the Istanbul Municipal Conservatory.) Contains thousands of single mimeo sheets. Located at the Turkish Music Division of the Conservatory, at this writing located in Mecidiyeköy, Istanbul.

Mevlevî Âyinleri. (Ritual Music of the "Whirling Dervishes.") Edited by Dr. Suphi Ezgi, Rauf Yekta, and others. Istanbul: various publishers for the Istanbul Conservatory, 1923-39. 13 folios, quarto, 756 pp. 41 complete ayin-s, Naat.

Tanburi Mustafa Çavuşun 36 Şarkısı. (36 Songs by Tanburi Mustafa Çavuş.) Edited by Dr. Suphi Ezgi. Istanbul: publ. for Ist. Bel. Kons. by Hüsnütabiat, 1948. Quarto, 48 pp.

Temcid, Naat, Salat, Durak. (various religious pieces) Edited by Dr. Suphi Ezgi. Istanbul: Ist. Bel. Kons. (publ. S. Kâğıtçı), 1945. Quarto, 64 pp. 54 pieces.

Türk Musikisi Klâsikleri. (Turkish Music Classics.) Edited by Dr. Nevzat Atlığ and others. Istanbul: Milli Eğitim Basımevi, 1970-. Quarto, Vol. 1, 6 fascicles to date. First five fascicles contain 77 pieces; fasc. 6 contains lives of composers and definitions of terminology.

Arel, H. S. Nazariyat Dersleri. (see Bibliography) Contains almost two hundred excerpts from the repertoire.

Ezgi, S. Nazari, Ameli. (see Bibliography) Contains about 650 complete compositions.

Hicaz Faslı. (see Fasılları in Bibliography) Contains 52 compositions in HICAZ. Published for the Ist. Bel. Kons. by Kader (Istanbul), 1958. Quarto, 103 pp.

Karacağar Ayin-i Şerifi. Composed by Bolâhenk Nuri Bey. Publ. for Ist. Bel. Kons. by Kader (Istanbul), 1958. Quarto, 22 pp. Should be considered no. 42 of Mevlevi Ayinleri series, although publ. as no. 20 of Fasılları series.

APPENDIX D

DISCOGRAPHY

Mevlevi, Religious Music

Bektâşi Nefesleri/Hymns from the Bektâşî Order. Directed by Kemal Gürses. Instrumental solos by Niyazi Sayın, Necdet Yaşar. One 12" mono LP disc. Neva (Aras) CL 50003. Notes in Turkish, English. Choral interpretations of a historical genre. Made in Turkey.

Mevlâna: Acem, Asiran Mevlevi Ayini. (The composition in the makam ACEMAŞİRAN from the Mevlevi ritual repertoire.) Directed by Neyzen Ulvi Erguner. Instrumental solos by Akagündüz Kutbay, Doğan Ergin. Vocal solo by Kâni Karaca. One 12" mono LP disc. Ersak LP 201. Notes in Turkish, English. Studio recording of Mevlevi ritual music. Made in Turkey.

Mevlâna: Beyati Mevlevi Ayini. (The composition in the makam BEYATÎ from the Mevlevi ritual repertoire.) Directed by Neyzen Ulvi Erguner. Instrumental solos by Niyazi Sayın, Necdet Yaşar, Akagündüz (sic). Vocal solo by Aziz Bahriyeli. One 12" mono LP disc. Aras LP 21005. Notes in Turkish, English. Studio recording of Mevlevi ritual music. Made in Turkey.

Mevlâna: Instrumental Dervish Music. Directed by Neyzen Akagündüz Kutbay. One 12" mono LP disc. Aras LP 3532. Three page English brochure by Karl Signell. Selections from the Mevlevi repertoire performed by an intimate instrumental ensemble: Akagündüz Kutbay, Doğan Ergin, Karl Signell, Fahrettin Çimenli, and Nezih Uzel. Made in Turkey.

Mevlâna: Sabâ Ayini (Dede Efendi). (The composition by Dede Efendi in the makam SABÂ from the Mevlevi ritual repertoire.) Directed by Sadettin Heper. Vocal solo by Kâni Karaca. Instrumental solos by Ulvi Erguner, Niyazi Sayın, Akagündüz Kutbay. Two 12" mono LP discs. Melodi LP 33 103-2. Notes in Turkish, French by Sadettin Heper and Mesut Cemil.

Studio recording of Mevlevi ritual music (the most complete of all the published recordings). Made in Turkey. Out of print.

Mevlût. (Musical setting of the Nativity Poem) Recited by Kâni Karaca. One 12" LP mono disc. Melodi LP 33-101. Includes Tevhid, Velâdet, Merhaba, and Miraç "chapters." Made in Turkey.

Mevlût. Recitation by Ferhunde Ilerler. One 12" mono LP disc. Coşkun LP 611. Includes Allah adın, Nur, Merhaba, Velâdet, Mihraç, and Münacaat "chapters." Female singer. Made in Turkey.

Music of Turkey: Music of the Mevlevi. Recorded "live" at the 1968 Konya Mevlâna Festival. Vocal soloist: Kâni Karaca. Instrumental soloists: Akagündüz Kutbay, Arif Biçer. One 12" stereo LP disc. Anthology AST-4003. Recording and 14-page commentary by Kurt Reinhard; photos, notation. Composition in the makam PENÇGAH.

Sure-i Yasin. (Recitation of one chapter from the Koran.) Recited by Kâni Karaca. One 12" mono LP disc. Star FU 164. Turkish "meaning" of the Arabic text on jacket. Made in Turkey.

Turkey I: Music of the Mevlevi. Recorded "live" at the 1964 Konya Mevlâna Festival. Vocal soloist: Kâni Karaca. Instrumental soloists: Niyazi Sayın, Necdet Yaşar. One 12" mono LP disc. Bärenreiter BM 30L2019. Recording and commentary by Bernard Mauguin. Commentary, 13 pp. in English, French, and German, photos, scales. UNESCO Musical Anthology of the Orient series no. 19. Edited by Alain Danielou.

Classical, Semi-Classical Music

Berber ve Solo Şarkılar. (Choral and Solo Songs.) Vocal soloist: Tülün Korman. One 12" mono LP disc. Neva (Aras) CL 50006. Light classical songs with instrumental accompaniment. Made in Turkey.

Dede Efendi: Klâsik Türk Müziği Korosu. (Classical Turkish

Music Chorus performs compositions by Dede Efendi.) Directed by Dr. Nevzat Atlığ. One 12" mono LP disc. Neva (Aras) CL 50007. Notes in Turkish, English. Serious classical performances. Made in Turkey.

Hüzzam Faslı. (Vocal suite in the makam HÜZZAM.) Directed by Kemal Gürses. One 12" mono LP disc. Aras LP 3526. Semi-classical, nightclub style performances with chorus. Made in Turkey.

Klâsik Türk Müziği Korosu. (Classical Turkish Music Chorus.) Directed by Dr. Nevzat Atlığ. Vocal soloists: Rıza Rit, Tülin Yakarçelik. Instrumental soloists: Necdet Yaşar, Cüneyt Kosal. One 12" mono LP disc. Aras CL 50001. Notes in English, Turkish.

Klâsik Saz Eserleri/Chamber Music Works by Turkish Composers. Directed by Niyazi Sayın. Soloists: Niyazi Sayın, Necdet Yaşar, Cüneyt Kosal. One 12" mono LP disc. Neva (Aras) CL 50002. Notes in Turkish, English. Instrumental works only, classical and neo-classical. Made in Turkey.

Klassische Türkische Musik. Recorded "live" at 1964 Mevlâna Festival in Konya by Kurt Reinhard. One 12" stereo LP disc. Museums für Völkerkunde, Berlin KM 0002. Brochure in German by Reinhard, 12pp., notation. English summary by Dieter Christensen. Instrumental works only, mostly recorded by chance.

Kürdili-hicazkâr, Uşşak, Hüseyini Fasılları. (Vocal suites in the makam-s KURDILI-HICAZKAR, UŞŞAK, HÜSEYİNİ.) Directed by Kemal Gürses. Instrumental soloists: Kadri Şençalar, Ulvi Erguner, Necdet Yaşar. One 12" mono LP disc. Aras LP 21006. Semi-classical, nightclub style performances with chorus. Made in Turkey.

Münir Nurettin Selçuk. One 12" mono LP disc. EMI TCLP 111. Selection of most famous recorded songs by Turkey's leading vocalist (reissue). Made in Turkey.

Songs and Dances of Turkey. Recorded by Laura Boulton. One 12" mono LP disc. Folkways FW 8801. Brochure, 4pp., by Laura Boulton. Mostly folk music; two bands of classical.

Saz Eserleri. (Instrumental works.) Directed by Kemal Gürses. Soloist: Necdet Yaşar. One 12" mono LP disc. Aras LP 21007.

See "Fasıl" recordings, above. Made in Turkey.

Şevki Bey: Klâsik Türk Müziği Korusu. (Turkish Classical Music Chorus performs compositions by Şevki Bey.) Directed by Dr. Nevzat Atlıg. One 12" mono LP disc. Neva (Aras) CL 50004. Notes in Turkish, English. Şarkı performances by leading classical ensemble.

Tarihi Mehter Marşları. (Historical marches of the Janissary bands.) One 12" mono LP disc. Pathe/EMI XPTX 607. Notes in Turkish, English. Made in Turkey.

Yılların Sesleri (Longa ve Sirtolar). (Voices of the past: longa and sirta dances.) One 12" mono LP disc. Regal/EMI LRZTX 709. Notes in Turkish, English. Urban folk dances performed by modern instrumental ensemble. Made in Turkey.

Gypsy, Popular Music

How to Make Your Husband a Sultan. Features: Mustafa Kandıralı, Ahmet Yatman, Cevdet Çağla. One 12" stereo LP disc. Recorded in U.S.A., released in Turkey. Melodi Stereo 2687. Notes in English. Nightclub music performed by leading Turkish gypsy musicians.

Kadri Şençalar. Ensemble directed by, and solos by Kadri Şençalar. One 12" mono LP disc. Şenay AY 5502. Nightclub music under direction of leading gypsy ud player of Turkey today. Made in Turkey.

Mustafa Kandıralı. Mustafa Kandıralı and his group. One 12" mono LP disc. Şenay AY 5501. Notes in Turkish, English. Nightclub music in gypsy style by leading clarinetist. Made in Turkey.

Oriental Dances. Hüsnü Üzkartal and his group. One 12" mono LP disc. Aras LP 21012. "Folk" and nightclub dance music. Made in Turkey.

Taverna Oyun Havaları/A Collection of Folk and Belly-Dance Music. Directed by Agop Pakyüz. One mono 12" LP disc. Aras LP 3528.

Instrumental ensemble plays Greek, Armenian, Turkish folk dances and belly-dance music.

Zeki Müren. Vocal solos by Zeki Müren. One 12" mono LP disc. Grafson LP 7001.

Popular songs and one gazel performed by the leading popular singer of the past two decades. Made in Turkey.

Folk Music

Aşık Veysel: Dostlar Beni Hatırlasın. (Bard Veysel: May my friends remember me.) One 12" mono LP disc. Diskotür DTLP 10002.

Old bardic style recitation with saz accompaniment, by leading performer, Aşık Veysel. Made in Turkey.

Bouzouk Improvisations from the Desert: Matar. One 12" mono LP disc. Philips 633703 APL. Notes in Arabic and English. Leading Lebanese artist on saz-like instrument performs solos. Made in Lebanon.

Dances and Musical Instruments of Turkey. Performed by the ensemble of the Türk Folklor Kurumu (Turkish Folklore Society). One 12" mono LP disc. Request RLP 10074. Notes. Folk music selection from various regions of Turkey.

Folk and Traditional Music of Turkey. One 12" mono LP disc. Folkways FE 4401 (1953). Brochure in English, 4 pp., by Tarık Bulut. All folk music.

Kantolar. Directed by Kadri Şençalar. Vocal soloists: Suzan Bizimer, Şener Şen. Şehzadebaşı instrumental ensemble. One 12" mono LP disc. Aras LP 3529. Notes in Turkish, English, Turkish style "canto" (music hall style "operetta"). Made in Turkey.

Musical Memories of Turkey. One 12" mono LP disc. London International TW 91299. Folk and urban music typical of popular taste in Turkey. Recorded in Turkey.

Music from Turkey. Recorded by Deben Bhattacharya. One 12" stereo LP disc. Argo (London) ZRG 561. Commentary, 4 pp., by Deben Bhattacharya. Folk music recorded in various regions, apparently at random.

Turkey. Performances by Türk Folklor Kurumu (see above). One 12" stereo LP disc. Request SRLP 8140. Recorded in Europe. Folk music "from various regions of Turkey" interpreted by musicians accompanying Turkish student group on European tour.

Turkish Village Music. Recorded in Turkey by Laxmi G. Tewari. One 12" stereo LP disc. Nonesuch Explorer Series H-72050. Variety of authentic village music from the province of Sivas, recorded by a graduate student in ethnomusicology from Wesleyan Univ.

NOTES

Chapter I

1 A pesrev in the makam RAST, entitled "Dü-Şems" (IstRad #136).

2 whether Meragi himself was "Turkish" or "Persian" is irrelevant to the present discussion; his works are regularly performed as part of the current Turkish repertoire.

3 A copy of this collection is in the Arel Collection of the Türkiyat Enstitüsü.

4 A hafız is one who has memorized the entire Koran. In the learning process, each line is transmitted in a musical context.

5 A hacı is one who has made the pilgrimage to Mecca.

Chapter II

1 Ezan is improvised. For examples of salat, see Ezgi 1945: 11-14. For examples of ilahi, see Ezgi 1933a.

2 For a transcription, see Ezgi 1938:102.

3 A Bektâşî hymn is called a nefes. For examples, see Gölpınarlı 1963:279-300.

4 Further information on the history and activities of the Conservatory can be found in Sözer 1964:192.

4a For a brief summary in English of Mevlevî ritual, see Signell 1971.

5 Given in Üztuna 1969:216. Nineteen complete fasıl-s have been published by the Conservatory (Fasılları 1954).

Chapter III

1 In Turkish today, the Arabic-derived musiki and the French-derived müzik are almost interchangeable.

Chapter IV

1 Taken from Uzdilek 1944:Table I. It is unclear why some cents values for the same intervals given by Oransay differ (Oransay 1957:252).

2 In Reinhard 1969:58, the author errs in subtracting yet another comma from the smallest possible interval, the small half tone, resulting in an interval of "66 cents." The present writer is unaware of such an interval, theoretical or otherwise.

3 The important distinction between the notational systems of Yekta and Arel has been unfortunately neglected by Reinhard in his writings; see Reinhard 1969:72; idem, brochure for Music of the Whirling Dervishes; idem, brochure for Klassische Türkische Musik.

4 Oransay, for example, uses his own system of accidentals in all his writings; see Oransay 1957:251.

5 Yekta's comment, "Le mode Raste n'est que autre chose que le ton de sol majeur de la musique europeene," is obviously misleading if taken to refer to intervals (Yekta 1921:2997).

6 Four octaves are given by Arel, but the two outer octaves contain no distinctive names and the extreme ends would be rarely, if ever, used in practice (see Arel 1968:2).

7 The enharmonic spellings involving accidentals of 8-comma values (G♯ equals A♭, d♯ equals C♯, etc.) have been omitted on the grounds that they have no application in practice.

8 The intervals peculiar to these makam-s have been recognized only by obscure writers such as Karadeniz and Gürmeriç (see Karadeniz 1965:32-3 and Gürmeriç).

9 The reverse of the facts as stated by Swets (1972:148-9).

10 In the system proposed by Karadeniz, some pitch names and /or frets of his are similar or identical to those given here: his Ussak is also located one comma below Segâh (B♭); his SABÂ, however, is only one comma, not three, below Nevâ (d); his Dikçe Hisar is in the same location as Hüzzam here; his Dikçe Zengüle is identical to this one (Karadeniz, loc. cit.).

11 See Mevlevi Ayinleri, no. 8.

12 Gürmeriç is the only theorist to have noted this important characteristic of the makam system.

Chapter V

1 The term "giris" has been coined here in the absence of a word for that idea in Arel, although Ezgi apparently uses the term "iptida" in the same sense.

2 See Arel 1968:14. Ezgi uses the terms "sâit" for ascending and "nazil" for descending (Ezgi 1933a:49).

3 An Italian bandmaster for one of the 19th century sultans attempted a composition in ŞEVKEFZA. The editor of Musiki Mecmuası saw fit to publish the same for amusement of Turkish readers (see Laika Karabey, "Donizetti ve Türk Musiki," Musiki Mecmuası LXX (1953), pp. 288ff).

4 A taksim nominally in PENÇGÂH (a variant of RAST which emphasizes Nevâ) slips inadvertently into SAZKÂR (a variant of RAST which emphasizes Segâh), no doubt due to the excitement and pressure of performing an important solo. Hear Music of the Mevlevi, first ney taksim, side 1.

Chapter VI

1 Based on measurements made by the present writer, the difference would seem to be only about 37 cents (see Appendix A: Strobocorr Measurements).

2 Since either makam may, in passing, include the char-

acteristic note of the other, the distinction may seem to be a fine one. Yet, in the common practice period of Western art music there is a parallel in the critical quality of the third degree of the scale, i.e., major vs. minor.

3 A suğul is a type of ilahi composed in Turkey to an Arabic test. The text in this case is given in modern Turkish transliteration.

4 Hear Turkey II: Classical and Religious Music, Side A, track 3a.

5 Reinhard's insistence that modulation only occurs in the second hane of a peşrev is difficult to understand. In fact, such a peşrev would be a rarity. It should be noted that not every peşrev has a new makam in all four hane; nevertheless, it can be determined (by examination of the repertoire) that if modulation does take place, it can do so in any or all of the hane-s after the first. Cf. Reinhard 1969: 148; idem, notes for Music of the Mevlevi, p. 6.

6 In practice, ARABAN uses interchangeably the three variants of HİCAZ, HİCAZ-HÜMAYUN, and ZENGÜLE.

7 From program notes of a performance given by the Municipal Performance Ensemble at Şan Sineması on November 11, 1970 in Istanbul.

8 From program notes of a performance given by the Turkish Classical Music Chorus at the Kent Theater on December 27, 1971 in Istanbul.

9 The only previously published analysis of makam relationships in the Mevlevi ayin would seem to be in Ezgi 1938: 85-102.

10 Hear Music of the Mevlevi, Side B.

11 The SEGÂH of the last stanza of this movement prepares the makam of the next movement, also SEGÂH.

12 Hear Mevlâna: Beyati Mevlevi Ayini.

13 Notated in Mevlevi Ayinleri, XXIII:685 ff.

Chapter VII

1 Until the finalis is sounded, the makam could be any one of the SABÂ family: SABÂ, BESTE-NIGÂR, ÇARGÂH, etc.

2 Kindly provided by Kutbay.

Chapter VIII

1 See DÜĞÂH Ayini, Mevlevi Ayinleri, XVII:854-866; DÜĞÂH Peşrevi and Saz Semaîsi, Darüelhan Külliyyatı, No.145; etc.

2 The Istanbul Municipal Conservatory Performance Ensemble sounds a perfect fourth above written pitch (süpürde neyi akordü); the Turkish Classical Music Chorus sounds a whole tone above written pitch (kız neyi akordü); etc.

3 Not Arel's theoretical ÇARGÂH, but the one from the repertoire (mentioned earlier).

4 "In fact, makam HİCAZKÂR is makam ŞEHNAZ transposed down a large major second... if one did not know the pitch level of the scale material, the same piece could be taken for either ŞEHNAZ or HİCAZKÂR" (Oransay 1966:99).

5 Fine distinctions of intonation are lost in Oransay's comparison of the two makam-s, due to his omission of the sign for a four-comma flat (♭). In addition, several pitches and intervals are incorrectly given. The scale shown for ŞEHNAZ should give Tiz Puselik (b) instead of Tiz Segâh (b). The intervals accompanying the scales should read "TETSAS" instead of "TSTSAS."

Summary

1 Private oral communication from Gen'ichi Tsuge in an afterhours cocktail lounge in Toronto in December, 1972.

2 Private written communication from Harold Powers, 1972.

3 Oral communication from Ayyangar Ranganayaki, December, 1972.

4 "Turkish Music and Musical Instruments: Classical and Religious Traditions" (book in progress).

GLOSSARY OF TURKISH TERMS

acem	1. pitch: f 2. makam similar to BEYATİ with emphasis on f
acem aşîrân	1. pitch: F 2. makam ÇARGÂH-on-F (descending)
ağır	prefix meaning "slow"
ağır semâî	vocal form, third piece in fasıl sequence
aksak	usul in 9/4 or 9/8
aksak semâî	usul in 10/8
arabân	obsolete makam: ZENGÜLE-on-d
aranağme	instrumental interlude between şarkı-s
ara taksim	improvisation between two compositions
arazbâr	compound makam: UŞŞAK-on-d plus BEYATİ
artık ikili	interval of augmented second
asma karar	suspended cadence
âşık	bard, troubadour in folk music
aşîrân	1. pitch: E 2. makam: UŞŞAK-on-E (in compounds)
ayak	folk counterpart to makam
âyîn	ritual music of Mevlevi order of dervishes
bağlama sazı	long-necked lute of folk music
bahır	1. class of poetic meters; 2. "chapter" of a long religious poem
bakiye	interval of 4 commas: "small half tone"
basit	fundamental, basic makam
beste	1. any composed piece; 2. second vocal form in fasıl sequence; 3. prefix in compound makam-s
beste isfahân	compound makam: ISFAHAN plus IRAK tetrachord
bemol	flat

beste-i ka- dîm	oldest compositions in Mevlevi repertoire
beste nigâr	compound makam: SABÂ plus IRAK tetrachord
beyâtî	a basic makam (ascending-descending)
--arabân	compound makam: ARABAN plus BEYATÎ
büyük müce- nnep	interval of 8 commas; "small whole tone"
cümbüş	ud-like metal instrument used by gypsies
çargâh	1. pitch: C; 2. basic makam; 3. makam like SABÂ, but ending on C
çıkıcı	ascending (melodic direction)
çiftetelli	belly-dance music, usually improvised over rhythmic accompaniment
dağı	folk mode similar to HÜSEYNÎ
darbuka	vase-shaped drum in folk music
dârülelhân	predecessor to Istanbul Conservatory
--külli-yâtı	collection of notated music, "180 Classics"
davul	large cylindrical drum in folk music
dede	Mevlevi title
dik	raised pitch, sharpened
dîvân-i ke- bir	famous cycle of poems by Jelaleddin al-Rumi
dikçe zir- güle	pitch between a [♯] and a [♮]
dilkeş hâ- verân	compound makam: HÜSEYNÎ plus IRAK tetrachord
diyez	sharp (accidental)
durak	1. cadential note; 2. usul: durak evferi(21/4); 3. an ilâhi in that usul
dügâh	1. pitch: A; 2. makam: SABÂ plus ZENGÜLE; 3. makam: SABÂ plus SEGÂH-on-A
ebced	historical notation similar to hamparsum
edvâr	theoretical treatise
evcârâ	makam: ZENGÜLE-on-F# (descending)

eviç	1. pitch: f#; 2. makam: SEGÂH-on-F# (descending)
ezân	Muslim call to prayer
fasıl	vocal-instrumental suite
ferahfezâ	compound makam: ACEMAŞIRAN plus PUSELİK-on-F# (descending)
fihrist peşrevi	instrumental equivalent of kâr-ı natık
garîp	folk mode resembling HİCAZ
gazel	1. lyric poem with rhyming hemistichs; 2. improvised musical setting of same
gâzî	warrior for Islam
geçki	modulation
--taksimi	modulating improvisation
gerdaniye	1. pitch: g; 2. compound makam: begins like RAST-on-g, ends like HÜSEYNÎ
geveşt	pitch: F [♯]
giriş	entrance, entrance tone
güçlü	melodic dominant
hafız	reciter of Koran
hamparsum	historical notation using symbols for pitches
hâne	section within beste, peşrev, etc.
hâvî	usul: 64/4
hicâz	basic makam
hicâzkâr	makam: ZENGÜLE-on-G (descending)
hicâzkâr-î kürdî	see kürdili-hicâzkâr
hilkat	"The Creation," a chapter in mevlit
hisâr	1. pitch: e [♯] ; 2. compound makam: ZİRGÜLE-on-e plus HÜSEYNÎ
hisâr pûse- lik	compound makam: HİSAR plus PUSELİK
hümâyûn	basic makam of HİCAZ family
hüseynî	basic makam related to UŞŞAK

hüseyinî aş- iran	compound makam: HÜSEYİNİ plus UŞŞAK-on-E
hüzzâm	makam similar to SEGÂH, but with e [♯]
icrâ heyeti	performance ensemble
ilâhî	religious hymn
inici	descending (melodic direction)
ilmî heyet	scientific committee
irak	1. pitch: F [♯] ; 2. makam: SEGÂH-on-F [♯] (ascending-descending)
ısfahân	makam: RAST-on-d plus BEYATÎ
kaba	pitch prefix indicating lower octave
kânûn	zither-like instrument in classical music
kapalı nevâ	pitch: <u>Nevâ</u> lowered by about one-half coma
kâr	first vocal piece in fasıl sequence
kâr-ı nâtık	vocal form which passes through many makam-s
karâr	finalis, cadence
karcığâr	basic makam
kasîde	1. poetic eulogy in a particular form; 2. vocal improvisation of same
kaval	shepherd's flute
keriz	musicians' slang for ornamentation (improvised)
keman	Western violin
kemençe	1. fiddle-like folk instrument; 2. ditto, classical instrument
klârnet	Western clarinet (in G)
koma	Pythagorean comma, approx. 23 cents
koro	chorus
küçük mü- cennep	interval of 5 commas, "large half tone."
kürdî	1. pitch: B [♯] 2. fundamental makam
kürdîlihi- câzkâr	compound makam: HİCAZKÂR plus KÜRDÎ-on-G
longa	stylized urban folk dance form

mâhûr	1. pitch: f 2. makam like RAST but descending
makâm	mode
mandıra	stylized folk dance in 7/16
mâyê	compound makam: BEYATÎ plus SEGÂH
mecmua-i saz-ü	famous 17th c. manuscript containing notation
mehter	Janissary band
mesnevi	poetry form, esp. collection by Rumi
mevlânâ	Jelaleddin al-Rumi
mevlevî	follower of Mevlânâ, "whirling dervish "
mevlit	1. Nativity Poem 2. musical improvisation on same
mevlithân	reciter of mevlit
mızıka-i hümâyûn	royal military band (European style)
miraciye	1. Ascension Poem 2. musical improvisation on same
meyan	middle section of piece which usually modulates
muhâyyer	1. pitch: a 2. makam sim. to HÜSEYİNİ (desc.)
mûsikî	music
mutrip	musician(s), especially Mevlevi ensemble
muvaqqat kalış	temporary stop in the melodic line
mürekkep	compound
müsteâr	makam: SEGÂH with C [♯]
mâat	hymn praising the Prophet
--î mevlânâ	naat text by Mevlânâ
nakarât	refrain in şarkı form
nazarî	theoretical
nazarîye	theory
nazarîyât	theories
nâzil	descending (melodic direction)

nefes	hymn of the Bektashi dervish order
ney	classical Turkish flute made of reed
neyzen	title for performer on the ney
niĥâvent	makam: PUSELİK-on-G (asc.-desc.)
niĥâvend-i kebir	compound makam: NİHAVENT-on-d plus NİHAVENT
nikriz	basic makam
nîm	lowered pitch, flatted
niĥâbürek	makam: RAST-on-A (asc.-desc.)
niyâz ilâhî	hymn added to ayin on certain occasions
nizâm-ı ce- did	"new order" instituted by Sultan Selim III
oyun havası	stylized dance piece for instruments
paĥa	general
palamut	a fish similar to bonito
pençgâh	makam sim. to RAST, but asc.-desc.
peĥrev	instrumental prelude form
pûselik	basic makam
radio evi	radio station building
râhat-ül ervâh	compound makam: HİCAZ plus IRAK tetrachord
râst	1. pitch: G 2. basic makam (ascending)
renksiz	colorless
revnaknümâ	compound makam: MÜSTEAR plus IRAK tetrachord
sabâ	1. pitch: between d \sharp and d \flat 2. makam like HİCAZ-on-C plus UŞŞAK 3rd (asc.-desc.)
--zemzeme	compound makam: SABÂ plus KÜRDİ tetrachord
salât	prayer
sanat mü- ziği	art music
santur	dulcimer-like classical instrument
saz	1. any instrument 2. bağlama (sazı)
saz semâîsi	instrumental postlude form

segâh	1. pitch: B \flat 2. makam somewhat like RAST, but with tonic on <u>Segâh</u>
selâm	any one of four vocal movements of Mevlevi ayin
semâ	ritual dance of the Mevlevi
semâî	1. usul class: 10/8, 6/4, etc. 2. instr. or vocal piece based on one of these usul-s
seyir	melodic progression unique to each makam
sipihr	compound makam: ŞEHNAZ plus HİSAR
son	final, end
sultânî ye- gâh	makam: PUSELİK-on-D (descending)
sûzidil	makam: ZENGÜLE-on-E (descending)
sûzinâk	a basic makam
sûnbüle	pitch: b \flat
şarkı	light classical vocal form, follows ağır semai in fasıl sequence
şehnâz	1. pitch: g \sharp 2. makam sim. to ZENGÜLE (desc.)
şet	transposition
şetarabân	makam: ZİRGÜLE-on-D (descending)
şevkefzâ	makam: ZİRGÜLE-on-C plus ACEMAŞİRAN and/or NİKRİZ-on-F
şeyh-ül islâm	highest rank in Turkish muslim hierarchy
şuğul	Turkish hymn with Arabic text
tadsız	tasteless
taksîm	instrumental improvisation
tanbûr	classical long-necked lute
tanbûrî	title for performer on tanbur
tanînî	interval of approx. 9 commas, "large whole tone "
tanzîmât	reform period of mid-19th century
tarîkat	dervish order
taşavvuf	Sufism, mysticism

terennüm	1. extra-textual refrain in beste, kâr forms 2. instrumental refrain in Mevlevî ayin
teslîm	refrain section in instrumental forms
tekke	dervish lodge
tîz	pitch prefix indicating upper octave
türkü	Turkish folk song
ûd	short-necked unfretted lute
ûdî	title for performer on the ud
ulemâ	Muslim theologians as a class
usûl	rhythmic mode
uşşâk	1. pitch between B \flat and B \natural 2. a basic makam (ascending)
uzun hava	semi-improvised epic recitation in folk music
uzzâl	basic makam of HÎCAZ family
velâdet	"Nativity" chapter of Mevlist
voyvoda	a kind of governor or prince
yaylı tan-bür	metal instr. resembling classical tanbur, played with a bow
yeden	leading tone, sub-tonic
yegâh	1. pitch: D 2. makam: NEVÂ plus RAST-on-D
yürük	fast
yürük semâî	1. usul: 6/8 2. vocal or instr. piece in same
yeniçeri	Janissary corps
zemin	first section of a composition, "exposition "
zengüle	see ZİRGÜLE
zikir	dervish ritual of communal dancing and singing
zirgüle	1. pitch: G# 2. basic makam of HÎCAZ family
zirgüleli hicâz	same as ZİRGÜLE
zurna	shawm-like folk instrument

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