

— A SUMMARY —
CATALOGUE
— OF THE —
TURKISH
MAKAMS

EUGENIA POPESCU-JUDETZ



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Eugenia Popescu-Judet

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INTRODUCTION

For over three decades I had the opportunity to research on Ottoman musical writings in the Turkish libraries and to consult private collections. Concurrently, I was able to study Ottoman musical manuscripts kept in libraries outside Turkey. Along those years of research I carried out persistent investigations that gave me access to a large number of Ottoman materials ranging from the fifteenth century to the end of the nineteenth century. As a result of examining numerous musical manuscripts in Ottoman Turkish literature I discerned the commonplace of themes in the majority of writings and evaluated their structure at formal and generative level. Moreover, I was able to ascertain the significant purport of certain sources over others and to compare several versions of the texts.

The idea of this catalogue evolved gradually in my mind from the perception that an explicit presentation of the makams would constitute a valuable reference both for evaluating the historical process of creating and performing music, as well as for establishing the inventory of modal categories and their taxonomic relations. As time passed, I was able to determine the development of a genuine Turkish concept in works that provided descriptive and analytical matter, and to detect through manuscript lines the significance of the process involving the semantics of the practice of music at different periods.

The present book is mainly focused upon the practical theory of the makams reflected in the production and performance of the melodic scales the way they are described in Ottoman manuscripts. For this purpose I have selected 23 manuscripts that constitute a significant body of fundamental ideas propounded by theorists in the course of five centuries of musical creativity (1400-1900). As a whole, the study dwells upon the verbal descriptions of melodic progressions expounded in the chosen sources. Explicitly this book is neither aimed at examining the theoretical speculations on the structure of intervals and modal constructs, nor is directed to debate the concept of melody and the configuration of rhythm patterns within the charts of mathematical and astronomical correlations derived from Arabo-Persian scientific principles. Notwithstanding certain limitations in scope, this catalogue is intended to elicit the constitutive factors of the Turkish makams along several centuries and to underline

wheresoever discovered the characteristic features of modal production. Its ultimate objective is to discuss the underlying concepts and to set up the findings extracted from the researched sources in a series of graphic aids that are intended to demonstrate the interrelationship of constituent elements at surface and deep structure levels.

The contrast between the speculative theory and the practical theory of music had underscored constant tensions in the history of Islamic musical literature. Yet the two opposite orientations, one regarding the speculative theory of the science of music and the other emphasizing the practice of the musical art, had coexisted side by side in the theoretical frame of mind being treated in discourses that had delicately balanced the two divergent tendencies. Whereas the theoretical speculations and mathematical associations reached an idealized concept of the musical phenomena rather removed from the practice of music, the total separation between theory and practice was not strictly observed and the combination of both orientations produced the theory of practice (Shiloah 1979: 6-8).

Turkish theorists inherited the theoretical framework of the science of music from the philosophers and music theorists of the Islamic world. They translated, adapted and compiled Arabo-Persian treatises professing their reverence for the authority of the venerable predecessors, and their recognition for the eminent masters in the Irano-Turkish region. To a certain extent, the earlier compilations elaborated by Turkish writers reproduced or summarized parts of the writings of Arab and Persian theorists. In some cases the Turkish compilers adapted certain chapters of the original writings injecting their own ideas within a different context. Concurrently the writers aimed at the performance factor in their descriptions of modal scales. In contrast to the speculative theory of music espoused by the great precursors, the Turkish theorists directed their interest towards the practical aspects of music creativity and gradually paid lesser attention to the rigors of mathematical calculations and speculative abstractions. They specifically suited their ideas to the forms of musical diversification existing in a vast ethnic and cultural space. Broadly speaking the works elaborated by the Turkish theorists represent the theory of practice.

On the other hand, the Turkish writers expanded and elaborated to the extreme the astrological associations, and indulged in mythopoetic imagery and inventive stories about the music creators and the origin of instruments. Their imaginative narratives are imbued with local color and a genuine quality of storytelling. Regarding the hermeneutic level the texts are suffused with Sufi spiritual ideas looming through poetic images and

metaphors. For the most part, the Turkish treatises give profuse consideration to the descriptions of melodic progressions and the instrumental methods of performing borrowed from the practice of local masters and their milieus. All together, the works of Turkish writers formulate teaching instructions and are mostly intended to be practical handbooks.

The musical thought of the Ottoman writers grew out within a vast cultural space that included the geography of Anatolian region with the adjacent territory of Transcaucasia, and the court and urban centers of Istanbul and Edirne with the Rumeli areas. The territorial expansion of Ottoman rule added other regions that contributed to musical acculturation. The early Anatolian schools shared similar theoretical and practical features that parallel the technical styles of Azerbaijan and imported borrowings from the Iranian territory, especially from the Herat school. They also incorporated a large class of musical materials and specific practices under the notion of *acem*. The Turks borrowed from the Arabs the term that originally meant “foreign” or “others.” In Turkish semantics *acem* acquired the vulgar sense of “inexperienced” and connoted as well the military term *acemi oğlanları* designating the troops chosen from non-Muslim population through *devşirme* conscription. They were part of the Janissary army and their guild had Hacı Bektaş Veli as their *pîr*. In musical practice *acem* designated the category of materials created by Iranian musicians along with those performed by unknown or collective musicians of foreign origin whose techniques were presumed of Persian and Caucasus provenance. The term defined the stylistic and ethnic character of a number of musical compositions being comparable to *rumi*, *arabi*, *türki*, *hindi* epithets.

The sources that form the objective of this summary catalogue do not constitute the totality of the materials safekept in libraries and collections. The selection of materials concentrates on a limited number yet highly significant writings that range from the first half of the fifteenth century to the very end of the nineteenth century. Placed in historical perspective the selected treatises and compendiums hold in their texts verbal descriptions of melodic progressions of all modes or specific descriptions of mixed and compound modes. The verbal descriptions, whether succinct or discursive, concern the process of music and its making, and not the system and definitions of the speculative theory. They simply form the core of musical practical knowledge acquired along the periods, and establish the repository of creative concepts that prompted a network of structural interrelations and interpretative distinctions. In my evaluation, the chosen sources are highly important, for they define the significance of the spatial-tonal

configuration of the melodic scales with alternative variants and variations, and consequently delineate the parameters of the Turkish practical theory of music with specific applications.

Turkish modern musicological literature holds a large number of monographs and essays dealing with the theory, structure and classification of the Turkish makams, as well as the nature and formation of rhythm patterns, authored by distinguished modern and contemporary musicologists. The three eminent founders of the Turkish musicology, Rauf Yekta, H. Sadettin Arel and Suphi Ezgi have set the fundamentals of musicological studies and have predicated the methods of analysis of melodic and rhythmic modes. They have remarkably contributed to in-depth knowledge of the Ottoman sources. Subsequent contemporary researchers have enlarged the domain of expertise by scrutinizing the definition of the Turkish tonal system, and have addressed in various ways the propositions of establishing the fundamental tonal system. Among others Ekrem Karadeniz, Mildan Niyazi Ayomak, Şefik Gürmeriç, Kemal İlerici, Gültekin Oransay and Yalçın Tura have been preoccupied to clarify the concept of the Turkish tonal system and to define the fundamental Turkish scale and its divisions. Above all Yalçın Tura has assiduously contributed to the study of significant Ottoman sources. Moreover, Owen Wright has authored ample studies in Turkish music. Walter Feldman, Karl Signell, Ioannis Zannos, Marios D. Mavroidis, Emin Ünkan and İsmail Hakkı Özkan have based their explorations of makam development and performance in reference to particular aspects of experience. Eugenia Popescu-Judetza has published several important Ottoman musical manuscripts with complete translations and analytical commentaries. Murat Bardakçı has authored resourceful essays on the ramificated significance of Ottoman sources. Recep Uslu has diligently surveyed various sources and Cem Behar has addressed relevant topics of musical culture. With regard to bibliographic sources, the detailed history of Ottoman music literature published by IRCICA and the far-reaching encyclopedic works authored by Yılmaz Öztuna constitute extensive resources available to students and readers of Turkish music.

Evidently this book is not a bibliographic study of the musical literature in Ottoman period, and by no means is intended to address the dialectics of the identity of Turkish music in comparison to Arab and Persian musical concepts. The controversy of the origin and ethnicity of Turkish musical concepts has provoked polemical disputations on the part of Turkish scholars with no consensus in sight even to the present day. In

spite of scope limitations, the sources selected in this book are deemed to reveal in a condensed manner the interrelating functions of the melodic scales and the innovative expressive features acquired throughout five centuries of music creativity. More to the point, the summary examination of sources together with the enclosed data disk will provide an accessible reference aid to the music researchers eager to further analyze and compare the materials.

Along the years of research in Ottoman sources I have received generous assistance from several libraries and their staff. I am profoundly grateful to the following institutions for allowing me to obtain copies and examine the music manuscripts kept in their holdings: Topkapı Sarayı Museum Library with special thanks to Dr. Filiz Çağman, Süleymaniye Library, Nuruosmaniye Library, Istanbul University Library, Türkiyat Enstitüsü Library, Ankara Milli Kütüphane, British Library in London, Bibliothèque Nationale of Paris, Rijks University Library in Leiden, Berlin Staatsbibliothek, Österreichisches Staatsarchiv in Vienna, John Rylands Library in Manchester and Matenadaran Archives in Yerevan. Finally my sincere thanks go to my friend Murat Bardakçı who graciously offered me access to his collection of rare manuscripts.

ABBREVIATIONS

- AB* Ali Şah b. Bukah Awbahi (early 15th century)
AD Abdülbaki Nasır Dede (1794)
AH Ahmedođlu Şükrullah (early 15th century)
AM* Adelburg-Murat (1867)
AN1* Anonymous 1 (late 15th century)
AN2* Anonymous 2 (16th century)
AN3* Anonymous 3 (late 16th century)
AN4* Anonumous 4 (mid-18th century)
AN5* Anonymous 5 (1771)
AY Hagopos Ayyvazian (1901)
AZ Ahizade Çelebi (1675)
BD Bedr-i Dilşad (1427)
CF* Charles Fonton (1751)
CH Panayiotos Chalatzoglou (1724)
DC Dimitrie Cantemir (Kantemirođlu) (c. 1700)
HA Kemanî Hızır Aga (1741)
HB Haşim Bey (1864)
HK* Hekimbaşı Abdülaziz Efendi (late 18th century)
HP* Hafız Post (17th century)
HZ Hızır b. Abdullah (1441)
KA Tanburî Küçük Artin (c.1740)
KN* Kenzî Hasan Efendi (17th century)
KT Kadızade Mehmed Tirevî (17th century)
KV* Nayî Ali Mustafa Kevserî (mid-18th century)
KY Kyrillos Marmarinos (1749)
KZ Panayiotos Kiltzanides (1881)
LD Ladikli Mehmed Çelebi (1483)
MC* Abdurrahman Molla Cami (15th century)
ME Derviş es-Seyyid Mehmed Emin (c. 1770)
MH Mehmed Hafid Efendi (1783)
NH* Şemseddin Nahifi al-Aydını (15th century)
NO Nayi Osman Dede (early 18th century)
PK Pseudo-Kantemirođlu (1806)

- RP Ruhperver (early 16th century)
RV* Anonymous ms. Revan 1725 (early 18th century)
SB Seyyid Sabri Çelebi (1689)
SY Seydî (1506)
TA* Tanburî Aliksan (c. 1850)
YN Yusuf b. Nizameddin (mid-15th century)

* Asterisk sign indicates the sources used exclusively in this study for inventory cross-references.

OTTOMAN MUSICAL WRITINGS

Song Collections

Ottoman secular musical materials form two distinct categories of works. The first dimension concerns the anthologies of vocal music mainly known as *güfte mecmûası*. The second category includes the treatises usually labeled *risale*. There is no possible analogy between the so-called *güfte mecmûası* examples comprising the poems of vocal songs and the *risale* materials that are theoretical writings, except for the nomenclature of modes and rhythmic cycles. The collections of religious music make up a separate domain of musical creations of no concern for this study.

There is an abundance of Ottoman song collections preserved in libraries and private collections covering the spectrum of art songs in every historical period. The collections include the lyrics of the vocal repertoire arranged in order of *fasıls* with their respective makams, then completed with verbal indications regarding the melodies. Usually a *fihrist* apposed to the *serlevha* on the frontispiece leaf lists the comprising *fasıl* makams in a table. The text of each song entered under the heading of a *fasıl* specifies in the title the name of the composer, the poet creator of the verses whenever known, along with the particular *usul*. In few instances technical indications are inscribed on marginal notes.

Since the melodies of songs had been handed down through the channel of oral tradition one can safely presume that the interpreters of different periods had varied their rendition in time to conform to the taste and style of new audiences. Hence, it is difficult to trace the accurate provenance of the melodies. Considering the music was to a greater degree resistant to time changes than the words, we may assume the singers tended to adapt new lyrics to old melodies or to newly created variants, and therefore had recreated the songs for their contemporary audiences.

Although the song anthologies are not the focus of this book the following chosen examples of the genre would cast a glimpse into the repertoire of makams performed by vocalists from the seventeenth through the nineteenth century.

The *Beste Mecmûası* of Hafız Post (HP), a famous musician by his full

name Tanburî Mehmed Çelebi, can be considered a model of the genre for the vocal songs of the seventeenth century. This autographic writing is kept at Topkapı Sarayı Müzesi Kütüphanesi ms. Revan 1724. It includes a *fihrist* listing of 30 *fasıls* in various makams and contains examples of ancient forms of *kâr*, *savt*, *amel*, *nakış*, numerous *bestes*, *semais*, *nazires* and *şarkıs*. Many pieces are Hafız Post's compositions signed *beste-i hakîr-i Hafız*, others include the name of the lyricist too, as in this example: *beste-i hakîr güfte-i Arif Efendi*. The earlier songs attributed to Abdülkadir are entered as *tasnif-i Hoca Abdülkadir*, otherwise *tasnif-i Hoca*, or simply *Abdülkadir*. Other traditional compositions belong to Gulam, Baba Nevayi, and the collective *Acemler*. A great number of songs are authored by seventeenth-century composers such as Taşçızade, Küçük İmam, Koca Osman, Nazım Çelebi, Kadri, Nazım Çelebi, Şeştari Seyyid Hasan, *hanende* Receb and the celebrated singer, poet and song creator Itrî, also named Buhurizade.

The collections of later periods indicate an increase in the number of makams while preserving the core list comprised in Hafız Post. The link between the latter and the succeeding compilers confirms the existence of an original vocal repertoire of urban and court songs already completed in the seventeenth century that was to grow in the next periods alongside the creation of new modes and melodic combinations.

An anonymous song collection of the first half of the eighteenth century entitled *Mecmûa-i musiki* is held at the Topkapı Sarayı Müzesi Kütüphanesi ms. Revan 1725 (RV). It bears the *tuğra* of Sultan Mahmud I (1730-1754) suggesting the manuscript had been acquired during his reign. This collection lists a *fasıl* table of 42 makams and includes additional examples to those existent in Hafız collection. Among those there are a number of traditional pieces attributed to Abdülkadir under the heading *tasnif-i Hoca Abdülkadir* or simply *Hoca*, whereas some *bestes* by Hafız Post are assigned to *Hafız-ı merhum*. Numerous *bestes* and *semais* belong to Itrî and other pieces are ascribed to various composers, such as Kadri, Nazım Çelebi, Nasuh Başar, Ama İbrahim, Osman Efendi, Tosunzade Abdullah Efendi, and Receb.

The Anthology of Hekimbaşı Abdülaziz Efendi (HK)

Mecmûa-i letâif fi sandukatu'l-maarif is a remarkable work of the second half of the eighteenth century with a diversified content. The unique manuscript is conserved at Istanbul University Library TY 3866. This collection includes a multitude of songs from the traditional and contemporary repertoire organized in 58 *fasıls*. The materials of each *fasıl* are arranged in a systematic manner under four distinct rubrics. The first rubric comprises traditional songs of *amel*, *kavl*, *kâr*, *savt* types that are authoritative examples of *tasnif-i Hoca* and few other ancient composers; the succeeding headings include *rubaiyat* (*beste*), *şarkiyat* and *semaiyat* songs. Every makam is defined in a *beyt* giving a succinct indication of its structure.

Famous names of seventeenth and eighteenth-century composers are present with numerous pieces. Among those are noted Nane Ahmed Çelebi, Küçük İmam, Seyyid Nuh, Hafız Efendi, Hasan Ağa, Hafız Post, Tosunzade, İtrî, Dilhayat Hanım, Çavuş Ebu Bekir Ağa and Çavuş Kara İsmail Ağa, Corci, Nazırzade, Hatibzade Osman Efendi, Derviş Ömer Bağdadi, Derviş Ali, Memiş Ağa, İsmet Ağa, Abdi Rifat Efendi, Şeştari Murad Ağa, Osman Efendi, Solakzade, Küçük Müezzin, Esad Efendi and Hekimbaşı himself.

At the end of the collection is appended a listing of instrumental *peşrevs* and *semais* of which some are compositions by Cantemir spelled *Kantimuroğlu*. Therewith, an index of rhythm patterns and some notes on the theory of music are also inserted in the book.

The mid-nineteenth century *Mecmûa* compiled by Haşim Bey (HB) is a comprehensive work firstly published in 1862, formed of two parts, namely a theoretical treatise and an extensive song anthology titled *Mecmûa-i kârha ve nakışha ve şarkiyat*. The latter gathers a rich collection of songs with a high incidence of *şarkıs* reflecting the vocal repertoire of the period. Of the 95 *fasıls* listed in *Fihrist-i makamat-ı meşhûre* the last three scarce categories are folk types, namely *köçek*, *koşma* and *mani* songs. In general, the names of makams indicate a high rate of diversified compound modes.

Fewer *kâr* and *nakış* pieces are ascribed to Hoca Abdülkadir and earlier composers. The list of authors of *şarkıs* and *semais* comprises an array of antecedent and coeval names such as Dede Efendi, İtrî, Sultan Selim Han, Hafız Efendi, Şakir Efendi, Osman Bey, Rıza Efendi, Kapudanzade, Kipti İbrahim, Numan Ağa, Kemani Ali Ağa, Salih Efendi, Ekmekçi Bağdasar,

Fatma Sultan Efendi, Tahir Ağa, Kosta Ahmed, Sersözen Şehriyari, Nikoghos, Hatibzade, Usta Yanni, Yorgaki, Markar, Hafız Post, Esad Efendi, Rifat Bey, Notacı Aliksan, Hacı Seyyid, Petraki, Abdi Efendi, Todoraki, Arif Bey, Hayali Seyyid Efendi, Yusuf Bey, and Haşim Bey himself with several pieces.

The mode holding the highest incidence in combinations is *buselik* which appears in Haşim Bey's *fasıls* in 14 compounded structures. By comparison the mode *muhayyer* combines with *buselik* and with *sünbüle* in Hekimbaşı and Haşim Bey, whereas in Hafız the only combination of *sünbüle* is with *kûçek* whose modal structure shares the tonal space with the former. Significantly, *muhayyer* and *sünbüle* tones are placed at proximity on the scale, while *buselik* evidences a definite versatility in compounding related constructs.

Few song collections include explanations of the structure of modes expressed in scarce marginal notes. Yet in some instances the naming of modes indicates the process of innovation. For example, Haşim Bey's collection comprises a group of recognized modes in vogue labeled *rast-ı cedid*, *hüzzam-ı cedid*, *şevk-i cedid*, *tarz-ı nevin*, *tarz-ı cedid*.

While the names of some makams had changed from one period to another, other modal combinations fell into oblivion and disappeared from the repertoire. As regards the names of creators, a constant number of traditional composers are constantly identified in every *güfte mecmûası* whereas new names, too, are introduced along with anonymous creations. Conversely, some examples of dubious authorship are ascribed to authoritative composers in order to attest their unequivocal artistic value. Nonetheless this sign of conformity fades away with the modernization of the repertoire. As such Hekimbaşı had included in every *fasıl* pieces attributed to Hoca Abdülkadir, yet the latter's name earns a rare mention in the nineteenth-century anthology by Haşim Bey.

The introduction of western musical notation in Turkey produced a radical change in the preservation of songs. Soon printed music sheets of individual songs or publications of complete *fasıls* with notations and lyrics replaced the elaborate old-fashioned song collections thus shifting the emphasis from the words to melodies and focusing on the instrumental arrangements created by modern musicians.

The contents of the four song collections examined above confirm the average repertoire of makams used by vocalists over the course of three centuries. The enclosed synoptic chart set in TABLE 1 evidences the common elements and differences in the repertoire of the *güfte mecmûası* examples.

Treatises

This category is comprised of books, compendiums and tracts on music mainly known as *risales*. The majority of the works are complete theoretical writings whereas a smaller number are chapters enclosed in larger works that deal with various subject matters and often are authored by different writers. Some of the writings are anonymous works of reduced length such as few digests named *makales*. Most of treatises contain a section on the verbal descriptions of melodic scales, whether extensive or summary. In many instances there are explicit tables and lists of makam repertory added to the verbal descriptions. Prevailing teaching and performing instructions for both instrumentalists and vocalists are also inserted in discourses. Few texts include examples of melodies notated with combined letter symbols, specific alphabetical notations and Hamparsum notes.

Certain authors affirmed their literary inclination and poetic talents in composing their works in verse or combining prose and verse in the text, and tried their hand in storytelling injecting mythological narratives into the technical texts. Anecdotal stories and colorful parables are commonly mixed with accounts of the legendary discovery of music and its spiritual authenticity. All too often the theoretical discourses are interspersed with well-known narratives derived from Sufi and Hadis traditions.

The treatises form a smaller group of works in comparison to song collections. In particular, some writings are adapted versions of recognized works that were passed on to succeeding generations; others are copies of original writings or free compilations made up of sections from various sources. In many instances the compilations are the result of intricate ways of elaboration having inserted side-by-side fragments from the original works presented in anachronistic arrangement or juxtaposing common paragraphs placed within a different context. Accordingly, several writings display almost the same content articulated in similar wording or reproduce more or less literally specific chapters of well-known works rearranged within different sections. By this process they combine various passages from the original treatises with disparate materials clustered into new discourses, thus creating texts of second and third semantic order claimed by new authors. The intertextual transformation of the passages, however, confuses the researcher seeking to authenticate the sources and frequently leads to inaccurate and contradictory textual identifications. Another difficulty is related to certain transcriptions of the original man-

uscripts that have been erroneously identified and signed by succeeding copyists who have changed the title of the initial source and have dispersed the original materials throughout multiple versions of one certified writing. Therewith the same seminal material appears revised and frequently rewritten by various hands, and along with this procedure the primary text comes to be linked to an extraneous version from a different period whereas some passages keep on floating adventitiously from one period to another. Consequently, in some instances the original titles of the works appear altered and the names of the authors happen to be confused with those of the compilers or scribes.

Turkish writers observe the scholastic theoretical framework inherited from Arabs and Persians and emphasize the connection of their own works to the chain of tradition in order to enhance the value and recognition of their own achievements. Even if they do not avow themselves *littérateurs*, they are attentive to the semantic relationships in different contexts and aver their talent of storytellers. On the other hand, they definitely disregard the imperative mathematical calculations of modal constructs, scales and intervals.

Generally the theoretical framework of Turkish treatises ascribes every work to the authority of the great theorists and their books. The ideas of the predecessors are contrasted to the views of the successors and both the theoretical enunciations and the rules of practice are equally taken into account and debated in the texts. However, the authors make no strict observance of dates and often mix in their narratives anachronistic elements with historical mentions. Sharing a general consensus, Turkish writers claim to build their works upon the theoretical foundations of the great theorists, cite their names and quote from their principles to validate the theses of their own dissertations. Consequently the authoritative models invoked in the selected treatises gather together a wide variety of historical personages and events along with legendary and mythical figures.

The legendary evasive *Şeyh Musikar* appears in treatises under ambiguous identity, as a mythical yet historical individual who discovered the harmonious voices of the spheres and explained the origin of music. His protean likeness is elusive, whether assuming the hypostasis of a mythical figure, an unknown ancestor, or even a real person. Likewise the true and righteous prophet *İdris* and the gifted prophet *David* mentioned in conjunction with *Solomon* appear as enigmatic personages in narratives that have no direct relationship to the theory of music but rather to the spirituality of music. In the same manner mythical ancestors and leg-

endary personas from Hadis traditions are described and revered in anecdotal stories for their wondrous deeds.

The Greek philosophers Pythagoras, Plato, Aristotle and Ptolemy are mentioned in connection with the origin of music. In particular Pythagoras labeled *Hekim Fisagoret* is praised for discovering the sounds of music by listening to the harmony of the spheres and even identified as Şeyh Musikar.

Sufi mystics and Islamic philosophers are cited frequently for their abstruse approach to spiritual concepts that associated music with related disciplines and entities, the signs of the zodiac and planets, the four natural elements, and the cardinal humors and dispositions of humans. The Ikhwan as-Safa are highly praised for representing the philosophical doctrine of transcendental orientation. Furthermore, Turkish writers give recognition to the medieval Sufi thinkers revering amidst others Nasreddin Tusi, Şems-i Isfahani, Şehabeddin Şühreverdi, Ali Sitâyî and others. The name of the astronomer and theologian Nasreddin Tusi appears often interchanged with Kemaleddin Tusi. Other Sufi thinkers like Şeyh Şehabeddin Sühreverdi, Celalleddin Harzemi, Alâyi Devletüddin Ali Sitâyî, Üstad Abdülaziz Kirmani, Şems-i Isfahani, and Celalleddin Şeştari are also invoked for their contribution to the understanding of music.

The founders of the theory of music are the highest authorities constantly claimed and revered in writings throughout the centuries. The celebrated Nasreddin Farabi, frequently spelled *Zahir Farabi*, is recognized for instituting the traditional categories of basic makams and his theory of rhythm. His postulates on the formation of melodic compounds constitute the fundamental axioms of the theory of music. İbn Sina is acknowledged for establishing the music as one of the mathematical sciences and his scientific study of physics, the analysis of the sound, the rules of melodic composition and rhythm, and the ensuing analogy with natural sciences.

Safiyüddin Abdülmümin Urmavi is memorialized as the superlative theorist for designing the systematist scale and the classification of the modes in relation to the celestial bodies and elements, and for devising the mathematical development of the scalar cycles. Safiyüddin's systematist concept of the perfect musical scale with the division of the octave into a fixed succession of intervals, and the theory of the development of melodic cycles *edvâr* has dominated the thinking of Turkish theorists for succeeding periods. He comes to be invoked with great reverence in theoret-

ical texts as *sahib-i edvâr*. All subsequent writers are indebted to his ideas. In frequent quotations Safiyyüddin takes on anachronistic precedence since his identity evades from the historical sphere into the anhistorical time transforming him into a mythical personage. Not surprising in Turkish writings he is a *Şeyh* considered a quasi-mythic figure, his name is often spelled *Sufi* instead of *Safi* and is evoked as the protagonist of anecdotal accounts, being often honored with the title of *Hazret* and even confused with *Şeyh Musikar*.

Abdülkadir Maragi is recognized for enlarging the scope of the systematist principles after Safiyyüddin and above all for setting the standards to a new period and generation of musicians. He is likely honored for expounding the practical theory and the knowledge of instruments, and for his creativity in compounding modal combinations and creating legendary compositions. His practical ideas were continued by a line of theorists indebted to the Iranian school of thought that opened a conceptual bridge to the music schools of Anatolia. Abdülkadir added novel ideas to the systematist method, developed the variety of *edvâr*, described a variety of instruments, and established a new taxonomy and nomenclature of the modes with pragmatic concerns. He is constantly labeled *Hâce* or *Hoca* in both song collections and theoretical writings.

The theorists and masters coming after Abdülkadir Maragi assimilated elements from the Iranian region into the Anatolian musical culture, mixed them with the Arabic theoretical principles and expanded the semantics of creativity. The new understanding of music focused on the evolution of modes and the production of variants. Likewise, the influential teaching of the Herat school through Nurreddin Abdurrahman Molla Cami and the musicians who adhered to the Azerbaijani school instituted guidelines to the modal practice. Consequently, the regional differences observed in current practices began to attract the attention of the theorists from Anatolia. Following this direction of thought, Hızır b. Abdullah espoused a complex theoretical doctrine and likewise discerned ethnic and regional differences in the practice and performance of makams.

Towards the late fifteenth century Ladikli Mehmed Çelebi stands out as “the foremost theorist of his time and one of the great Arabic music theorists” (Shiloah 1979: 264-267). Ladikli’s original theory of music challenged the systematist view with a new classification of modes, analyzed and discerned the divergencies between the old school and new school of theorists evaluating their principles in comparative descriptions. Ladikli’s

theoretical view was anchored at the crossing point between the rigid scholastic system of the past and the practical concept of his time. Without any doubt his ideas were firmly grounded in the music realities of his time and definitely related to Turkish Anatolian culture. Uniquely articulated and equipped with dialectic methods, Ladikli was able to authenticate the musical practice of his time and demonstrate the creativity of the present in face of the standard models inherited from the past.

In contrast to the fundamental conceptualization inherited from the medieval Islamic theorists the practical knowledge of modes and rhythms evidences the dynamics of Turkish musical practice and the diversity of its inherent stylistic features. Balancing the two conceptual extremes, the writers formally assert total consensus to the principles postulated by the medieval theorists and at the same time record new methods of applying the classical principles to the Ottoman environment of Anatolian and Rumelian musical culture.

Over the periods the structure of treatises manifested the tendency to progressively depart from theoretical speculations in favor of practical ideas. At the beginning of the eighteenth century Dimitrie Cantemir declared the emancipation of Turkish music from Persian domination and established musical notation as the fundamentals of his new theory promoting music literacy. His ideas made a lasting impact upon the succeeding theorists. By the end of the eighteenth century Şeyh Abdülbaki Dede enunciated a diversified classification of makams, described a large number of parallel melodic types and progressions, and revived the systematist notation adapted to the Turkish tonal system.

By convention the treatises are comprised of an introduction and a variable number of chapters. The arrangement of topics follows a compositional model inherited from medieval Islamic theorists, yet frequently eschews logical order as the same subject matter is treated consecutively in several chapters making redundancy an accepted method of dissertation. The writers constantly affirm their teaching purpose, wherefore they deliberately repeat their statements in order to enforce the points of their examination and to prove the validity of their argumentation.

Primarily the treatises deal with two principal areas, the science of melody and the science of rhythm. The themes concern general considerations on the origin and meaning of music, the sound and its production, the causes of consonance and dissonance and the rules of harmony, the meaning and application of musical ethos. The traditional classification of modes (*makam*, *avaze*, *şube*, *terkibat*) stresses the cosmological affiliations

and astrological symbolism that place the categories of modes in relation to constellations and stars, time divisions and natural elements.

The theory of rhythm examines the nature of time and rhythm, the basic types of meter and the formation of rhythmic sequences. The rhythmic patterns are recorded with technical notations or prosodic syllables doubled by numerical symbols, often illustrated in elaborate tables and circle diagrams. The majority of treatises also contain a section on instruments with a detailed physical description of the stringed instruments and the wind instruments commonly in use, namely the number of strings and positions of the pitches, the tuning methods for regular and transposed makams, completed with intricate diagrams and sketches.

The verbal descriptions of all categories of modes or solely of the mixed and compound modes commonly known as *terkibat and mürekkebi makam* range from the concise formulation of the basic components to complex discourses that recount the prevailing points of the melodic progression (*seyir*), the tonal centers and the internal and final cadences with prevalent focus on the beginning tone (*agaz*) and final rest (*karar*). The melodic progressions of modes are analyzed from the first note of origin to the final note of resolve considered the tonic by conventional thought. Occasionally digressing segments introduce optional variations in the main line of progression.

Altogether the descriptions indicate the prevailing points of the ascending-descending melodic movement, various techniques of transpositions and modulations, compositional configurations and alternative ways of playing the melodic motifs and segments on a string or wind instrument according to the rules of local schools or the methods of regional masters. Moreover, the writers give details about the sequential arrangement of the melodic and rhythmic pieces in the vocal-instrumental suite *fasil*.

In frequent instances the descriptive statements give explanation about the origin of the melodic modality naming the generation or the person who had created the respective makam, and add alternative and variational evolutions. Variants are discerned by distinctive names or simply by generic appellatives such as “other” and even through no verbal distinction at all. Regarding the alternative names of same makams these are mainly related to regional and ethnic categorization, and are frequently determined by the terminological differences between old and new generations as well as by the creative factor of transformative variations.

The selection of the 23 sources summarized in the forthcoming chap-

ter comprises exemplary authors who have outlined the principles of the production of modes and have assigned extensive verbal descriptions of melodic progressions to the analysis of modes. To the best of criteria their works have encompassed the scope of modal creativity and technical capabilities within the spectrum of diverse aspects. Other sources not entirely suited to those criteria for various reasons are solely used as cross-references.

The *makales* form a minor group of digests compiled by anonymous scribes. Their abridged contents outline the traditional classification of modes and descriptions of modal scales. The five *makales* listed below are employed in our forthcoming examination for additional references:

Risala (AN1), written in Persian (late 15th century), Süleymaniye Kütüphanesi ms. H. Hüsnü Paşa 618, fols. 115b-120a.

Musiki tarifine dair risale (AN2) (16th century), İstanbul Üniversitesi Kütüphanesi TY 2771, comprised of two *makales*, 28 fols.

Edvâr-i fenn-i musiki (AN3), late 16th century, Vienna Österreichisches Staatsarchiv ms. 390, fols. 1b-10a.

Risale (AN4), mid-18th century, Süleymaniye Kütüphanesi ms. Nafiz Paşa 1011/6, fols. 244a-248b.

Fî ilmü'l-makamat ve huve'l musiki (AN5) dated 1771, Süleymaniye Kütüphanesi ms. Serez 3872/2, fols. 34b-36a.

SELECTED SOURCES

Ahmedođlu Őukrullah (Amasyalı) (b. 1388-1470?) (AH)

Risale min ‘ilmü’l edvâr, written in the first part of the 15th century. The book is dedicated to İsa Çelebi, son of Sultan Bayezid I (1389-1402).

The manuscript discussed herein belongs to Murat Bardakçı Collection. Rauf Yekta has initially owned the original manuscript and has published the section on instruments with sketches under the title “Türk Sazları” in *Milli Tetebbular Mecmûası* 4-5 (1913). On his part, Murat Bardakçı has summarized the contents of the *Risale* in the article “XV. Yüzyılda Yaşamıő Bir Türk Müzisyeninden Öđütler” printed in *Tarih ve Toplum* 13 (1990).

A prefatory poem in prose and verse highlights the qualities of music and includes the name of the author *zayıf ve günahkârlarun nahif Ahmedođlu Őukrullah*. The purpose of the work is defined in this manner: *ol kitab türk dilince tercüme olub yazıla ve rum halkunun ibareti üzerine düzile çun ol civan bahtun elinde aldı ve kitaba nazır kıldum söyle bildum ki edvâr-i ‘ilminden bir kitabdır ve imam-ı fazıl-ı ‘alim ü kâmil Safiyyüddin rahmetül-lah tasnif kılduđu kitabdır*.

The introduction proffers the éloge of the science of music.

Chapters 1-15 - Translation of Safiyyüddin’s treatise *Kitab al adwar*. At the end of Chapter 15 Őukrullah expresses praise and gratitude to Safiyyüddin Urmavi and pays respect to other masters and theorists, such as Őeyh Abu Sina, Abu Nasr al-Farabi, Üstad Kemal Tebrizi, Őeyh Hasan Kâzi Rumi (?) and the Ihwan as-Safa.

Chapters 16-33 - Translation of Section 3 and 4 from the treatise *Kanz al-tuhaf* with description and sketches of instruments; technical application of silk and gut strings; the setting of music assembly and the rules of performing for both vocalists and instrumentalists named *güyende ve sazende yani ayidici ve çalıcı*; technical advice on things that improve the voice quality or harm the voice; correlations of the makams to the divisions of day and hours, and to the four elements.

Inserted segment reproducing the prayer composed in verse by Mevlana Nasreddin Tusi in praise of *Zühre* (Venus), the patroness of musi-

cians. The poem is illustrated with a magic square.

The original part of the book is included in the last three chapters:

Chapter 34 - Listing of the well-known *terkibat* representing the compound modes in practice, beginning with *bestenigâr* and ending with *mahuri*.

Chapters 35-36 - Verbal descriptions of the melodic progressions of *terkibat*; relevance of the initial and final pitch of a scale; rules of performance; guidelines to simple methods of transposition taken from Safiyyüddin's treatise; advice for vocalists and instrumentalists to properly mix the tones in performing at *sohbet*. In some instances Şükruallah gives parallel descriptions of melodic progressions comparing the opinions of various masters saying *ama bazı üstadlar demişler*. The book ends with the formal salutation *ve'l selam*.

Bedr-i Dilşad (Mahmud b. Mehmed Şirvani) (b. 1404) (BD)

This compendium known under the title *Muradname* was initially composed in Persian in verse by the didactic poet Bedr-i Dilşad in 830/1427 for Sultan Murad II (1421-1446), and formed Chapter 34 of the *Muradname* encyclopedic work under the incipit *Fenn-i musiki vü adab-i sazendeği vü güyendegi*. A copy is kept in Ankara Milli Kütüphanesi GK, Fahri Belgi Koleksiyonu ms. 470, pp. 396-420.

Publications: Adem Ceyhan, *Bedr-i Dilşad'ın Murâd-nâmesi*, 2 vols. (1977); Halil İbrahim Şener & Mehmet Ali Sarı, "Muradnâme," transliteration and comments in *Musiki Mecmûası*, 362-364, 370-371 (1979-1980).

The introduction praises the science of music and the ordinate practice tracing its origin to Peygamber İdris and al-Farabi. The science of music constitutes a branch of mathematical sciences, and the melodic modes are figured in a hierarchic taxonomy, namely 12 basic makams related to the zodiacal signs, seven *avazes* affiliated with the wandering stars and four *şubes* determined by the four elements. The succeeding masters have further invented and combined the melodic compounds *terakib* by mixing two or more modal constructs and have attributed astrological meanings to all melodic modes.

The verbal descriptions of the progressions of *terakib* detail the evolution of each scale from the opening note to the final note, starting with the compound mode *bestenigâr* and ending with *uzzal-acem*. The descriptions are completed with practical instructions for the music performers. In addition, the correspondences of the modes to the divisions of the day and

hours and to the seasons are specifically emphasized alongside the affective influence of melodies upon the humans, their humors and natural dispositions, their complexions, social rank and occupations.

The names and positions of the tones in the gamut in higher and lower register are defined with precision. Furthermore are examined the melodic configurations, the quality of harmony and consonance and the conditions of dissonance as well as the concept of modulation and transposition.

Follows a brief section on the theory of rhythm with explanation of the two basic types *sakil* and *hafif* and analysis of the rhythmic cycles according to the number and quality of beats. Concluding advice for the music makers, the singers and instrumentalists who are participating in the music assembly and other enjoyable activities.

The closing digression depicts in poetic images the ideal music atmosphere created by the performers and the emotional impact of the complex event of musical performance.

Hızır b. Abdullah (d. 1451) (HZ)

Kitab-ı Edvâr is a comprehensive treatise dedicated to Sultan Murad II (1421-1446). The earliest copy dated 844/1441 is kept at Topkapı Sarayı Kütüphanesi, ms. Revan 1728. Other copies are located in various European and Turkish libraries.

This diversified and comprehensive work is formed of 48 chapters and four additional chapters that are not numbered. The content is often redundant evidencing frequently repeated passages and identifiable borrowings from earlier Arab and Persian sources. Hızır's ideological thesis expounds the correspondences of the melodies to cosmology and the movement of the stars, stresses the ensuing influence of their relations upon human creatures, and analyzes the fundamentals of the melodic modes and the principles of musical rhythm. He persistently underlines the theoretical principles pronounced by the great theorists of music and draws a clear-cut difference between the opinions of the two generational schools, the Ancients (*mütekaddimler*) and the Moderns (*müteahhirler*). Apart from this, the text is highlighted with well-known anecdotes derived from literary tradition.

Chapters 1-28 - Dissertation on astronomy, cosmology, the creation of the world, and the science of music; long passage taken from an adapta-

tion of the chapter on music from Ikhwan as-Safa; analogies between the natural sciences and the astrological correspondences of the *makams*, *avazes* and *asil şubes* to the 12 signs of the zodiac, the seven planets and the four elements; affiliation of the modal categories to human dispositions and characters and to the divisions of time; section taken from a Persian adaptation of the chapter on music written in Ihwan as-Safa; the relationship between the natural sciences and the production of musical sounds; the nature of melodies and the legacy of Greek philosophers for the foundation of music; compatibility of music with the science of medicine and the therapeutic qualities of music in treating various illnesses; about the cosmological coordinates of musical instruments.

Chapters 29-36 - Theory of rhythm and the concept of time; rhythm patterns unfolded in the basic types *hafif* and *sakil*; the two levels of measure *evvel* and *sani*.

Chapters 37-38 - Survey of the theory of *edvâr* codified by Safiyyüddin; definition of music as a noble science (*ilm-i şerif*) and a mathematical science (*ilm-i riyazi*); the principles enunciated by Ebu Ali İbn Sina and al-Farabi; reverential recognition paid to Üstad Mehmed Lala the Egyptian, Nasreddin Tusi, Celalleddin Harzemi, Alâyi Devletüddin Ali Sîtäyi, Abdülaziz Kirmani, Şükrullah, Şehabeddin Şühreverdi, Celalleddin Şuşteri, Abdurrahman Molla Cami and others. The differences of opinion between *mütekaddimler* and *müteahhirlar*; classification of modes into 12 makams, seven *avazes*, four primary şubes (*asil şube*) and the *terkibs* produced by combining modal compounds derived from various categories; names of the modes represented in tables and circle diagrams indicating the modal structures of makams and their correlations to the spheres; the cycles created and related to each mode; affiliation of the makams to the heavenly bodies and the healing effect of music on illnesses; the fundamental scale with the positions of notes in higher and lower register.

Chapter 39 - Lengthy discourse on the nature and constitution of rhythm adapted from al-Farabi's work *Kitab fi'l ikaat*; names of the rhythmic modes; the nature of the two types *sakil* and *hafif*; names and structure of 18 rhythmic modes illustrated in circle figures; the rules of prosody with examples of notational syllables; formation of rhythmic cycles and the concept of duration and accents. Mehmed Rubabi and Kemaleddin Tebrizi are credited for inventing *darbeyn* rhythm; about the disagreements of opinion between generations.

Chapter 40 - On the structured suite (*nevbet-i müretteb*), the respective genres forming the suite composed in four parts and the order of the

pieces in succession; the rules of performance for both vocal and instrumental pieces; comparison of the Arab suite to the Turkish (*Rum*) suite from Anatolian country; on the differences of opinion between various schools concerning the contents and the performance of suite pieces.

Chapter 41 - Discourse on the origin of music and its configuration as a mathematical science, similar to the contents of Chapter 28.

Chapters 42 - Position of tones on the fundamental scale and the specific notes of the octave scale with their locus; order of the makams which had been changed in course of time; production of the *avazes* from the makams; formation of possible 366 compounds according to al-Farabi's axiom of infinite compounds; on consonance and the causes of dissonance; about transposition of scales and the 80 basic *edvâr* designed by Safiyyüddin.

Chapter 43-45 - On the strings and frets of a stringed instrument producing whole tones and halftones; the seven tones of the basic scale and their correspondences to the stars; the geographical correspondences of tones and modes to the seven regions of the earth, four humors in humans, rank and occupation of men; definition of music as one of the science of mathematics; brief description of a type of Sufi suite in seven parts with interspersed *semâis* and a sequence of *raks* in between.

Chapters 46-47 - The principles of rhythm and its basic qualities, graphic symbols of the beats and the relationship between time units and their ratios; technical instructions for performers.

Chapter 48 - Discourse on the fundamentals of the theory of music; the tones in lower and higher register; types of consonances and causes of dissonances; the essential difference between fixed whole tones and halftones (*temam ve nim*). The formation of the basic makams from their original tones is explained with the model of *rast* scale and tuning. Section with tables including the symbols of notes and the names of tones and makams; production of makams from their original tones and scale transpositions; qualities of the ud instrument defined as the standard instrument (*cümle sazların umm-i ud dur*); the science of modal cycles (*ilm-i edvâr*), the science of music (*ilm-i musiki*) and the origination of principal and secondary modes.

Recapitulation of the fundamentals of music with redundant passages and articles taken from the previous chapters concerning the priority of the *ud*, the configuration of the *edvâr* devised by Safiyyüddin, and the two dimensions of music *ilm-i edvâr* and *ilm-i musiki*; repeated description of Sufi ritual suite in seven parts with *raks* section.

The final section includes a table of all makams and their interrelationship completed with the verbal descriptions of numerous *terkibat* beginning with *bestenigâr* and ending with *hicaz-acem*. To these are added the progressions of derivative compounds labeled *garib terkibler* that result from mixing the principal modes with the secondary modes, proceeding from the compound *rast-gevešt* onwards to *gerdaniye-uşşak*. The overall total of *terkibat* descriptions represent a great variety of types as well as theoretical and practical variables.

Yusuf b. Nizameddin (Kırşehirli el-Mevlevi) (fl.c. 1450) (YN)

Kitab-ı Edvâr was originally written in Persian by Yusuf b. Nizameddin of Kırşehir in the first half of the fifteenth century. The translation into Turkish by Derviş Hariri ibn Mehmed dated 873/1469 is preserved at the Bibliothèque Nationale in Paris, ms. Suppl. Turc 1424, 38 fols. The signature of the book's possessor *sahib Seyyid Mehmed* is inscribed on the margin of several folios. Another Turkish translation is located at Ankara Milli Kütüphanesi, GK ms. 131/1.

Unpublished papers: Nilgün Doğrusöz, "AGK 131 Numarada Kayıtlı Risale-i Musikîdeki Makaleler," M.A. Thesis, Istanbul Technical University, transcription with annotations (1997); Nilgün Doğrusöz, "Hariri bin Muhammed'in Kırşehirli Edvârı Üzerine Bir İnceleme," Ph.D. Diss., Fine Arts Department of Social Sciences Institute at Istanbul Technical University, translation, critical examination and notes (2007).

The treatise is formed of several untitled chapters. In the preface the translator asserts that Yusuf b. Nizameddin has compiled in Persian a compendium of melodic modes: *üstadların edvârlarından bir muhtasar-ı edvâr yine farsî dilince bünyad eylemiş*. At the request of some fellow masters the translator rendered it in Turkish *ki bu kitab türki diline tercüme oluna*.

Preliminary discourse on the origin of music and the discovery of melodies from the movement of the stars; the science of music (*ilm-i musiki*) established by al-Farabi and Ebu Ali İbn Sina; designation of 300 cycles of melodic scales created by Safiyyüddin Adülmümin in orderly arrangement to which the succeeding *üstads* have added 150 more evolutions. The entire text is interspersed with traditional anecdotes about the discovery of music, and the enacted defense of music with Safiyyüddin as protagonist.

Names of the 12 *makams*, seven *avazes*, four *şubes*, their affiliation to the stars and natural elements, and their interrelationship. A series of circle diagrams illustrate the scales of all modes in relation to each other, to the stars and elements, and their evolution in the higher and lower register.

Table with the names of known *terkibler* followed by succinct verbal descriptions of the compound modes (*terkiblerin asılını bildirir*) from *bestenigâr* to *acem-rast*. Üstad Mehmed Lala is singled out as the creator of the composite mode *sebzipendersebz*.

Dissertation on the theory of rhythm, the notion of time and time units; methods of measuring the two rhythmic types *sakil* and *hafif*. The formal 18 rhythmic cycles are illustrated in circle diagrams with notational syllables. There are noted few masters who have invented particular rhythms, such as Harun *sahib-i darbeyn*, Mehmed Rubabi *sahib-i çardarb* and Üstad Kemal Tebrizi ki *sahib-i düvazdeh sesdir*.

Description of the structured suite named *nevbet-i müretteb* indicating the component genres, the compositional styles and the order of pieces in succession along with the rules of execution for both vocalists and instrumentalists.

Explication of the correspondences between modes and the 24 hours of day and night cycle, the makams fitting specific parts of day, and the suited human physical types and complexions.

Section about the instruments *çenk*, *ud*, *ney*, *şestâr* with instructions for the players; detailed description of the *ud* and *çenk* concerning the number of strings, the exact position of the notes on the strings, tuning techniques and methods of transposition, completed with clear sketches.

At the end is inserted the name of the translator Derviş Hariri ibn Mehmed and the *hicrî* year 873.

Another version of Yusuf b. Nizameddin's work compiled by Seyyid Mehmed b. Sadaka Tirevî under the title *Kitabü'l-edvâr* and dated 881/1476 is kept in Manchester, at John Rylands Library, Turkish ms. 148. The compiler might be the same *Seyyid Mehmed* mentioned before as the possessor of Yusuf Nizameddin's book. The text written in verse and prose is identical with the original except for the introduction that was replaced with a mystical poem.

Seydî (Şeyh Mahbub) (fl. c. 1500) (SY)

El-Matla fî beyânu'l-edvâr ve'l- makâmât, known to scholarship as *El Matla*, written by the end of the fifteenth century, is preserved in three copies known to us. The earliest copy dated 910/1504 is safekept at the Topkapı Sarayı Kütüphanesi, ms. Ahmed III 3459. In the colophon the scribe reverences the author calling him *Şeyh Mahbub*. Other two later copies are kept in European libraries, one at the Bibliothèque Nationale in Paris, ms. Turc 243 dated 945/1538 written by a scribe named Süleyman, and another at Berlin Staatsbibliothek, ms. Diez A quart. 131, no date. The Topkapı manuscript displays an exquisite illuminated geometric design made of intersected circles painted in gold, silver and ochre, set in the introductory section.

Publications: Eugenia Popescu-Judetzi in collaboration with Eckhard Neubauer, *Seydî's Book on Music - A 15th Century Turkish Discourse* (2004); Muammer K. Özergin, "Seydî'nin El Matla'ı, XV.Yüzyıla ait bir edvâr kitabı," transliteration and reproduction of diagrams published in *Musiki Mecmûası* 196-218 (1964-1965).

Seydî's discourse has an eclectic character, being composed of disparate sections and diversified materials borrowed from various sources that were arranged in a composite succession. In spite of its unequal composition, the treatise constitutes a valuable resource of precious information about the Anatolian school at the end of the fifteenth century thoroughly characterized by an absence of mathematical and physical data and a predilection for a didactic approach to musical practice. Anatolia and western Iran sheltered the locus of this trend of musical literature that reached out eastwards to Central Asia.

The treatise is definitely a didactic work composed in verse and prose intended to teach the students in music the theoretical and practical foundations of the art of music in an attractive manner. The presentation involves two dramatic personas: the teacher who is supposed to be the literary figure Pseudo-Cahiz and his pupil, a charming young girl named Dilşad. The topics of the book are organized in separate sections whereas the didactic discourses are interspersed with poetic divagations and anecdotes.

The exordium composed in verse alternating with prose describes the principles of musical training in poetic images along with featured anecdotes. The entrance of Dilşad and her encounter with the music master provokes a dialogue between teacher and pupil that forms the background to music fundamentals, analysis of modes and technical instructions for tuning the instrument and performing methods. The binding factor of the subsequent segments is the

fancied presence of young Dilşad and her response to training challenges.

The mystical ideas expounded in the introductory section emphasize a profound Sufi orientation. The seeker pursuing the mysteries of the science of mathematics and the spiritual origin of music has to engage in the experience of spiritual and ascetic exercises of initiation. There are guideposts set on the way of mastering the knowledge of music. The science of music is the legacy of Nasreddin Farabi who discovered the melodies produced by the movement of the celestial spheres. Şeyh Safiyyüddin scrutinized the harmony of the celestial sounds by reaching the beatific shores of ecstatic revelation and codified them into 12 principal modes correlated to the zodiacal signs, seven secondary modes affiliated to the planets, four natural elements placed at the foundation of the four branch modes, and the nine basic rhythmic patterns related to the moving action of the celestial spheres; he deduced this noble science (*ilm-i şerif*) as part of the quadrivium, defined his book as the discloser of secrets and revealer of mysteries, and named his study ‘the book of the cycles of modes.’

A long section written in verse expounds the descriptions of the 12 principal modes (*makamat*), seven secondary modes (*avaze*), four branch modes (*şube*), and numerous compound modes (*terkibat*). The melodic progression of each mode is explained moving from the initial position (*mahrec*) to the final position (*mahat*), indicates the dwelling of tonal centre on its fundamental locus (*ev*). The descriptions mix technical instructions with esoteric interpretations and symbolic meanings clothed in poetic imagery.

In addition to the text the verbal descriptions are completed with a series of circle diagrams representing the cosmological correlations between the 12 melodic modes, the zodiacal signs and the seven planets, the natural dispositions and their relationship to the four elements.

Discourse in prose on the intervals, their size and characteristics; the quality of consonance and dissonance illustrated with notational symbols borrowed from Safiyyüddin’s combined letter notational system and a peculiar set of symbols from al-Farabi. The configuration of intervals and the division of the octave in succession of pitches in the lower and higher register are illustrated in schemas. A separate chart presumably taken from a book titled *Kenzü’l-Esrâr* depicts the position of the tones and halftones on the frets of an imaginary long-necked lute.

The subsequent section explains the fundamentals of the two basic-types of rhythm, *sakil* and *hafif*, and describes the nine forms of rhythm patterns derived from the two types. The discussion is completed with circle diagrams of the evolving *usuls*.

A different classification of the 12 principal modes and the six original secondary modes is further explained. Its schema points to an older theoretical model conveyed by the 14th-century musicians Muhammed Rubabi and Kemal Tebrizi who invented the rhythms *darbeyn* and *çardarb*, the latter being credited with the invention of *düvazdeh ses*. The succeeding brief section continues digressing on the notion of time, duration and rhythm patterns.

Description of the rules of composition and performance of the structured suite *nevbet-i müretteb*; the sequential order of component pieces and adjoining performing instructions for both instrumentalists and vocalists.

Discourse on the correspondences of the melodic modes to the divisions of the day and the related natural dispositions of humans based on the four elements with indications to matching modes and periods of time.

Mystical poem in verse introducing the study of instruments and the esoteric implications of instrumental music composed in *ilahi* style.

Instructions for playing the instruments *ud*, *şęstar*, *çenk* and *ney* and guidelines to the tuning of specific scales. Distinction is made between the division of the octave into 18 steps (including the upper octave note) set up by Safiyyüddin which continued to be the standard division in mathematical and physical music for centuries and the peculiar division of the octave into 24 steps (including the upper octave note). Seydî calls the latter a variant gamut tuning (*düzen-i muhalif*) that is able to render all *makams* and defines it as a hidden secret (*işbu esrar-i hafiyedendir*). The mention of this tuning resulting in a peculiar gamut is of significance for it foreshadows the concept of the Turkish tonal system based on 24 unequal divisions of the octave which came to be theorized in later periods.

Ladikli Mehmed Çelebi (Muhammed b. Abdülhamid al-Ladiki) (d. 1494) (LD)

Risala al-Fathiyya fi'l musiki written in Arabic around 890/1485 was dedicated to Sultan Bayezid II in celebration of his 1484 victories in the western Black Sea region. Few copies exist in Turkish libraries, while other copies are found in certain libraries in Middle East.

Publications: Muhammed Hashim, *ar-Risala*, edited and commented (1986); d'Erlanger, *La Musique arabe, Traité al-Fathiyah*, French translation, vol. 4 Part 2 (1939): 261-498.

A remarkable exponent of the Arab speculative theory and a disciple

of Safiyyüddin's theoretical system, Ladikli was at the same time acculturated to ideas derived from the Anatolian musical culture. His approach places his dissertation on the melodic evolution of the modes in the dichotomy of the practical knowledge represented by two generational classes, the Ancients (*al-kudama*) and the Moderns (*al-mutakhirun*). The purpose of the book is to clarify the fundamentals of the theory of music handed down by the founders of the science of music that were later compromised by practitioners.

The treatise is comprised of an introduction and two parts including several chapters:

The introduction deals with the definition and origin of music and its objective; the science of music is one of the mathematical sciences and the invention of music is ascribed to Pythagoras; etymology of the term *musiki*; exposé of the physical principles of the sound and its production; the intervals and their mathematical ratios.

Part One - The sounds produced by the divisions of the string and the disposition of the frets; the consonantic intervals, the degrees in the first, second and third octaves; the general octave scale of 17 degrees devised by Safiyyüddin; the rules of calculation, the genres, on the consonance and the causes of dissonance; the names of 12 principal cycles called also *makamat*, six *avazat*, and 24 *şu'ab* practiced by the Ancients; the modal constructs are verbally described and notated with combined letter symbols; section on the musical instruments with reference to Abdülkadir İbn Ghaibi and accordatura of the ud; descriptions with notations of the modes of the Moderns practiced in the author's time, namely 12 *makamat*, seven *avazat*, four *şu'ab* and 30 *tarakib*; the emotional effects of the modes on humans and their correspondences to specific divisions of time.

Part Two - Theory of rhythm, definition of rhythm and analysis of time and duration; conjunct and disjunct rhythms; organization of rhythmical patterns; the six rhythmical cycles of the Ancients; the 18 rhythmical cycles practiced by the Moderns.

Zayn al-alhân fî 'ilm al-talif wa'l-awzan is another treatise on music by Ladikli preserved in Arabic and Turkish. The Arabic version kept at Nuruosmaniye Kütüphanesi, ms. 3655, was dedicated to Sultan Bayezid II and was supposedly completed in 888/1483. The Turkish version located in Istanbul Üniversitesi Kütüphanesi, TY 4380 is dated 10 Rebiülâhîr 889/1484 and bears no imperial dedication. In the preface there is clearly explained the practical reason to render the text in Turkish language:

lisan-i türkide cem ittim ta havas ve avama hîn-i mütaalaalarında makasid-i asirelerine vusul-i yesir ola.

The treatise Zayn al-alhân concerns the virtues and aesthetics of the melodies and a study of the intervals with references to the modal practice of the Moderns and the music of the author's time. It is formed of an introduction and three chapters:

In many respects the subject matters of *Zayn* parallel those discussed in *Fathiyya*. However, there is a dissimilarity of substance between the two works. In *Fathiyya* the author expounds the classification and explanation of the modes and rhythms codified by the Ancients in opposition to the Moderns, whereas in *Zayn* he analyzes the modes and rhythms practiced by the Moderns and the embellishment techniques of modal scales.

Introduction - Definition of the science of music comprising the two fundamental parts, melody and rhythm; study of notes and rhythm; music as a part of mathematical sciences; the principles of composition; the concept of consonance and causes of dissonance; the discovery of music by Pythagoras; Plato's ideal investigation of the celestial harmony; theory and science of music edified by Ebu İbn Ali and al-Farabi; explication of notes and intervals; rules of composition and mathematical proportions; the science of embellishment of melodies; on the beautiful rendition of Kuranic recitation; mythical anecdotes regarding the affective benefits of music; the division of the string; composition of melodies based on the 17 notes of the scale in three octaves devised by *Shaykh* Safiyyüdin Abdülmümin named *sahib-i edvâr* in Turkish.

Chapter 1 - Enumeration and comparison of large, medium and small intervals; the genres, conjunctive and disjunctive tetrachords and notations of cycles written with combined letter symbols.

Chapter 2 - The modal categories of the Moderns well-known in the practice of the time: 12 *makamat* affiliated to the signs of the zodiac, seven *avazes* to the planets, four primary *şubes* to the four elements; and 24 *şubes* related to the hours of day and night; changes in nomenclature made by the Moderns; names and structures of 30 *tarakib* given in verbal descriptions and notations; regional differences in names and attributes.

Chapter 3 - On rhythm and its constituent elements; the theory of time and rhythm; conjunctive and disjunctive rhythms; the rhythmical modes; the notation of rhythmic patterns with letters and numerical symbols and parallel prosodic syllables; basic categories of rhythm and the levels of measuring; the 18 rhythm patterns practiced by the Moderns written in circles with symbols for the beats and prosodic syllables.

Ruhperver (RP)

Kitâb-ı edvâr (Ruhperver) is located in Leiden, at Rijks Universiteits Bibliotheek, ms. Or. 1175. The title *Ruhperver* of this early 16th-century treatise requires an explanation. In the prefatory passage the unknown author affirms he has composed the book in Turkish language and has named it *Ruhperver*: *lisan-ı türkide dahi bu kitab telif eyledi yedi bab üzere buniyad idub adını Ruhperver kodu*. Since the author's name remained unknown, the epithet **Ruhperver** is conveniently used in this catalogue for identification.

This short treatise displays original traits and is suffused with Sufi anecdotal stories of esoteric meaning from Hadis literature and the sayings of Bayezid Bistami.

In the preface the author pays reverence to Abdülkadir Maragi, Safiyyüddin Abdülmümin and Nasreddin Farabi who have written many books on music in Arabic and Persian, then outlines the contents of the seven chapters that make up his *kitab-ı edvâr*.

Chapter 1 - Names of the 12 *makams* specifying the attributes “hot” or “cold,” and their relationship to the 12 zodiacal signs; the four primary modes (*asil makam*) that originate other eight makams and together make up the category of principal modes.

Chapter 2 - The initial six *avazes* to which *hisar* was added to equate the number of planets; affiliation of each *avaze* to the specific wandering star, and the four natural elements.

Chapter 3 - Defines the 24 *şubes* suited to the 24 hours of day and night, and outlines their paired link to the 12 makams and to the four elements. The four *asil şubes* that correspond to the four elements are *dügâh*, *segâh*, *çargâh*, *pençgâh*. Furthermore, the masters have mixed the modal categories and have created 48 *terkibs* by combining two specimens of the same or different categories, and increased their number progressively up to 366 compounds that were carefully determined (*muayyen*).

An enclosed table with six circles illustrates the relationship of *avazes*, *makams* and *şubes* to the four elements and a multifold concentric circle diagram incorporates all modes, natural elements, stars and zodiacal signs.

The creation of melodies from eight basic notes of the octave is presented in a story. The world conqueror Padishah waged an armed campaign against his enemies and asked to hear the music of *peşrev* and *amel*, but no servant in his retinue was capable to sing those songs. The Padishah's clever vezir sent his servants to seize a man from the enemy

army camp that was famous for his talent to intonate the eight notes (*harf*) and sing beautiful melodies with rhytm. The vezir listened to the man's intonations and figured out how to arrange the right melodic pattern. Then he presented his rendition to the Padishah who was in deep sleep, recited again and again the tune until the Padishah woke up, called up his troops and scattered the enemy army. So the *amel* and *kavl* melodies were arranged according to the rules of *ilm-i musiki-i kâmil* and music was given the appropriate place amidst the higher sciences.

The lawfulness of music is debated in traditional anecdotal narratives. The religious scholars of Egypt gathered together and proclaimed the science of music contrary to religion (*küfr*), harmful (*bifaide*) and heretical (*bidat*). Safiyyüddin Abdülmümin defended the authenticity of music before the Sultan of Egypt against the accusations of the doctors of science and proved the validity of music with the famous "camel story."

Chapter 4 - Names and descriptions of *terkibat* beginning with *bestenigâr* and ending with *hûzi*; the production of *avazes* from paired principal modes.

Chapter 5-6 - The divisions of time and the modes suited to specific periods of the day, physical dispositions and complexions, various ethnic types, ranks and occupations

Chapter 7 - Description of the stringed instruments *çenk* and *ud*, their making and tuning; the qualities of rhythm and rhythmic patterns notated with prosodic syllables; the rules of *fasl* performance and the component pieces recommending particular rhythm patterns suited to specific makams; concluding beyts about makams arranged for memorization; enclosed sketches of *çenk* and *ud*.

Ahizade Ali Çelebi (fl. c. 1670) (AZ)

Kitab-ı ilm-i edvâr-ı ilm-i musiki dated 1085/1675. The unique copy of this work belongs to Murat Bardakçı Collection. To the present the location of the original manuscript remains unknown though the work has survived in H. S. Arel Collection in a handwritten copy made by Arel himself.

This compendium is composed of two distinct parts:

[First Part] comprises a brief discourse of the origin of music, the celestial voices and the ensuing concept of melody, involving the spiritual quality of music and the effectiveness of musical sounds. Special recognition is paid for devising the science of music (*bu ilm-i musikiyi telif itdil-*

er) to Safiyyüddin Abdülmümin, Şeyh Nasreddin Farabi, İbn Sina, Üstad Kemaleddin (sic) Tusi and other succeeding masters. They have discovered the heavenly melodies and established music as one of the quadrivium sciences. The modes were classified into 12 *temam makams*, seven *avazes* and four *şubes*, then were matched with the zodiacal signs and stars, and the four elements. The masters progressively invented 48 *terkibler* which were produced by combining one or two *makams* with one *avaze* and one *şube*, and gave them new names. The text incorporates conventional anecdotes recounted in engaging form.

A series of concentric circle diagrams illustrate the names of makams and their relationship to basic constructs and correlations to astrological symbols; an additional grid table presents the generative relationship of *terkibler* to their origin. The section is completed with concise descriptions of the melodic evolutions of *terkibler* beginning with *bestenigâr* and ending with *nikriz*.

Description of *nevbet* suite specifying the order of pieces and the method of performing; graphic presentation of 28 *usuls* with the correspondent number of beats notated with prosodic syllables.

Relationship of the *terkibler* to the 12 makams and 24 hours of day and night; the time divisions and the corresponding makams to be performed at each one; the connection of makams and human dispositions, complexions and the healing effect of makams in case of illness.

Closing segment on instruments with brief description of *çenk*, *ud*, *ney* and *şęstar*; enclosed drawings of *ud* and *çenk*.

The date of book completion reads 27 *fi sehr şevval sene 1085* (24 January 1675).

[Second Part] includes a song collection of about 50 lyrics of *beste*, *amel*, *kavl*, *semâi* genres and examples of *murassa*, almost all attributed to Hâce Abdülkadir.

Kadızzade Mehmed Tirevî (KT)

Risale-i musiki, a concise compendium presumedly written by early 17th century, is kept at Köprülü Kütüphanesi, ms. 275/5, fols. 104b-119a. The author gives his name in the text with the phrase *bu fakir ü hakir Kadızzade Tirevî*. The scribe's calligraphy is doubtful, for it could easily be read *Sirevi*. Another copy is located at Süleymaniye Kütüphanesi, ms. Nafiz Paşa 1503, fols. 1b-9b, with the author's name clearly spelled *Sirevi*

from *Sira*, i.e. Syra. There was conjectured that his real name was *Serezli Kadiođlu Mehmed*, suggesting Kadiođlu Mehmed from Saros, which is the modern name for ancient Syra. Other copy is also held at Süleymaniye Kütüphanesi ms. Reşid Efendi 1059/5, fols. 84-87.

Publications: Bora Keskiner, “Risâle-i Edvâr: Kadı-zade Mehmed Tirevî [Süleymaniye Kütüphanesi/Reşid Efendi 1059/5],” facsimile and transcription in *Musikisinaş* 8 (2006): 33-46.

This brief treatise written by Tirevî is comprised of few sections discussing the practical theory of makams and the adequate methods to play the melodic scales on the instruments *çenk*, *kanun*, *tanbur* and *miskal*.

The introductory section discusses the origin of music and the movement of the celestial spheres. Şeyh Musikar (alias for Safiyyüddin Urmavi) has scrutinized the movement of the heavenly bodies, listened to the voices (*sada*) of the stars and deducted the configuration of the melodic modes establishing 12 principal *makams*, seven *avazes* devised from the principal modes and four *şubes*. The venerables (*azizler*) Farabi, Kemaleddin Tusi and Ebu Ali İbn Sina added 24 *şubes* suited to the day and night hours and created 48 *terkibs* and established the science of music as *ilm-i şerif*; names and position of the 16 tones on the fundamental scale; correlations of the modes to the zodiacal signs, planets and elements. The debate on the validity of music is illustrated with the traditional “camel story.”

Descriptions of the makams and *terkibat* specifying the melody type (*hava*) for each mode. The explanations give detailed methods for playing the melodic scales on *çenk*, *kanun*, *tanbur* and *miskal* with precise technical instructions for tuning and intoning the notes on different instruments. Additional advice in performing is also addressed to the vocalists.

Seyyid Sabri Çelebi (Mehmed Şerif Sabri Ilumzade) (d. 1645) (SB)

Untitled pamphlet on music in *Sabri Divani*, kept at Bibliothèque Nationale in Paris, ms. Suppl. Turc 384, copy dated 1101/1689, fols. 52-58. The poet Sabri Ilumzade was one of the *nedims* of Sultan Murad IV (1623-1640). The pamphlet composed in verse and prose is appended at the end of the *Divan*.

The writing on music discusses the rules of versification meters and their prosodic features; names of the basic 12 *makams* associated with the zodiacal signs, the seven *avazes* affiliated to the stars; relationship of some of the seven *avazes* to the basic makams *rast*, *büzürk*, *hicaz*, *zîrgüle*; deri-

vation of the *avazes* from paired makams; on the four primary *şubes* related to the elements.

Succinct descriptions of *terkibler* beginning with *bestenigâr* and ending with the composite mode *sebzendersebz* made up of seven consecutive compounds.

Dimitrie Cantemir (Kantemiroğlu) (1673-1723) (DC)

Kitâb-ı 'ilmü'l mûsiki 'alâ vechi'l hurûfât (Kantemiroğlu Edvârı)

(c. 1112/1700), Türkiyat Enstitüsü Kütüphanesi, H. S. Arel Armağani ms. 2768. The original holograph manuscript was owned by H. Sadettin Arel who bought it from the bookseller Abdurrahman Efendi in the first decade of the twentieth century. Arel published the facsimiles in Şehbal 67-85 (1910-1911).

Cantemir's book is made up of two distinct tomes, the theoretical *Edvâr* and the untitled collection of instrumental *peşrevs* and *semais* commonly known as *Mecmûa*. Both tomes are complementary and form one whole volume.

Publications: E. Popescu-Judetz, *Dimitrie Cantemir - Cartea stiintei muzicii* (1973), translation into Romanian of the text with facsimile and Cantemir's notated compositions; *Prince Dimitrie Cantemir - Theorist and Composer of Turkish Music* (1999), study, commentary to the treatise and analysis of Cantemir's compositions; Yalçın Tura, ed., *Kantemiroğlu - Kitâbu 'Ilmi'l Mûsikî 'alâ vechi'l-Hurûfât - Mûsikîyi Harflerle Tesbît ve İcrâ İlminin Kitabı*, 6 fasc. (1976), facsimile, transliteration and translation into modern Turkish; *Kitâbu 'Ilmi'l Mûsikî 'alâ vechi'l-Hurûfât - Mûsikîyi Harflerle Tesbît ve İcrâ İlminin Kitabı*, revised edition in 2 vols. (2000), including facsimile, transliteration and translation into modern Turkish of the *Edvâr*, transcriptions of the notations recorded in *Mecmûa* and two CDs of selected pieces arranged for traditional ensemble; O. Wright, *Demetrius Cantemir: The Collection of Notations*, vol. 1 Text (1992) comprises transcriptions with annotations of the melodies notated in *Mecmûa*; *Commentary*, vol. 2 (2000), includes study and analysis of the melodies.

[Tome One] [*Edvâr*]

Chapter 1 - The tonal system is established on the *tanbur* which is the most perfected instrument (*sazlardan cümlesinden kâmil ve tamam tanbûr dedikleri sazdır*); names of the tones on the fundamental scale ranging

slightly over two octaves from *yegâh* to *tiz hüseyini*; description of the 33 alphabetic symbols of notation for the whole tones (*temam perde*) and halftones (*nim perde*) of the established scale with notational examples; explanation of the numerical symbols applied to notate the duration of the notes and enclosed musical examples.

Chapter 2 - Proem to the science on music; analogy of music to languages; discourse on music resting on reasoning arguments that examine in general the essence of music and define in particular the elements of music from the simplest to the complex; the limited number of musical modes, whereas the compounds are unlimited, according to Şeyh Musîkar's axiom *terkibata nihayete yokdur*.

Chapter 3-5 - The classification of makams represents Cantemir's new theory phrased *kavl-i hakîr* in opposition to the old *kavl-i kadîm*, based on a dialectical method of argumentation and manner of denotation. The taxonomic criteria involve parameters that pertain to tonal qualities and relationships as well as to spatial and movement directions. There are seven distinct categories: modes of whole tones placed in the lower register; modes of whole tones placed in the higher register; modes of halftones moving from lower to higher register; modes of halftones moving from higher to lower register; combined modes (*mürekkeb makamlar*); modes of transposition named dissimulated modes (*sureta makamlar*); nominal modes without substance (*mevcudü'l ism madümü'l cism makam*) that subscribe to virtual transference; compound modes (*terakib*). The latter are distinguished in two classes: compound modes in use (*terakib-i müstamel*) and compound modes not in use (*terakib-i gayr müstamel*).

The task of analyzing the modes is analogous to the method of dissection in medical science (*teşrih-i ilm-i tıbb*). Accordingly, the investigation of the modes envisages three dimensions: firstly, a brief analysis of the respective mode (*teşrih*) delineates the intervallic construction with the tonal centers and pivotal points in progression, underlining the internal cadential tones, points of rest and its resolve on finalis; secondly, there is outlined the range and expanse of every makam's movement within its tonal-spatial sphere of influence (*kükm*); thirdly, the compounds subordinate to certain modes are defined along with the relative compounds in use and not in use. Therewith a total of about 50 modes are examined regarding scalar and tonal architecture along with their melodic development and progression. Moreover, the ways of transposition (*şedd makam*) that had been defined in old treatises (*edvâr-ı kadîm*) are clearly explained in comparison to new transposing techniques practiced by contemporary musicians.

Chapter 6 - Descriptions of the compounds in use (*terkibat-i müstamele*) strictly focused on the melodic progression (*seyir*) of each example. Concluding comments on the divergent opinions expressed by contemporary musicians and those written in old treatises.

Chapter 7 - The principles of consonance and dissonance are explained in general and in particular; analysis of the five causes that produce consonance or dissonance with applications to specific modes. The concept of total harmony and the method of changing dissonances into consonance are exemplified with the meticulous description of the instrumental total *taksim* entitled *Der makam-i hüseyini taksim-i nağme-yi külliyyat-ı makamat*. With this section ends the dissertation on the science of music explained according *alâ kavlı-i cedîd*, which is Cantemir's new theory.

Chapter 8 - Brief discourse of the old theory of modes defined as *alâ kavlı-i kadîm*. Şeyh Musıkar listened to the voices of the celestial spheres and then classified the modes in relation to the stars and the elements. The hierarchic categories include 12 *makams*, seven *avazes*, four *şubes* and 24 *terkibat*; to these were added 20 modes of the Şeyhs (*makam-i meşayih*), and other *terkibat*. Their evolutions are described briefly and compared with Cantemir's melodic scales. In some instances the progressions are similar, while in others they are slightly different. Cantemir attests he had surveyed (*vech-i mahzar*) the opinions of coeval musicians to come to a just conclusion. On the whole there are included a large number of descriptions of modal evolutions conformed to the old method (*alâ kavlı-i kadîm*) and his new theory (*alâ kavlı-i cedîd*).

Short section on the rules of transposition according to the old treatises (*hükm-i şedd-i edvâr-ı kadîm*).

Chapter 9 - Discourse on the science of rhythm (*ilm-i usul*), the basic beats with their symbols and the two levels of measuring duration (*biri vezni-i kebir ve biri vezni-i sagir*); explanation of 24 rhythmic modes illustrated in circle diagrams with notational symbols.

[Chapter 10] - Defines the concept of suite and describes the arrangement and performance of the vocal-instrumental concert suite (*fasl ü icra-i musiki*); explanation of the component genres and the succession of the respective pieces, inserting comments to specific examples.

[Appendix] - Indexes, tables and inventory of melodies and rhythmic modes; sketches of *ayaklı keman* and *tanbur*; catalogue of *peşrevs* and *semais* grouped after modes; the renewed metric-rhythmic guide (*vezni-i usulat-ı musiki alâ vech-i tecdid*) which exhibits three levels of measure including the numerical values of each rhythmic cycle.

[Tome Two]

[Untitled *Mecmûa*] - This second part contains the collection of notations of 356 instrumental pieces *peşrevs* and *semâis* transcribed with the alphabetical notes invented by Cantemir. The numbering of the collection is cross-referenced with the indexes from Tome One.

In order to elucidate the issue of Cantemir's book authentication we append a brief digression. Upon the first page of the original manuscript there is placed a seal in form of sikke bearing the inscription of the possessor: *Nayi Ali Dede bende-i Hazret-i Mevlana*. We know that Derviş Ali Bey (d.c. 1820) had been *neyzenbaşı* at the *mevlevihane* in Beşiktaş, Galata and Kasımpasa, and was an appreciated composer. This fact prompts a further explanation. Following his nomination to the throne of Moldavia in the fall of 1710, Cantemir departed from Istanbul leaving behind personal possessions such as rare books and other precious collections that all came into the hands of Ioannis Mavrocordato, chief dragoman of the Porte and brother of the former Moldavian Voivode Nicholas Mavrocordato. Amidst those belongings was his *Edvâr* that subsequently changed hands and came into possession of Derviş Ali Dede, then a century later was purchased by H. S. Arel.

The manuscript bears no signature or date, and contains neither preface nor dedication. In a note inserted in his *Ottoman History* written between 1714-1716 Cantemir himself elaborates: *I composed a little book of the art of music in Turkish and dedicated it to the present Sultan Ahmed II* (Cantemir 1734: 151 note 14). The erroneous specification *Ahmed II* was added by N. Tindal, the editor and translator into English of the book, whereas the original Latin manuscript of the *Ottoman History* has simply *libellu[m] de arte musica Turcico sermone conscripsimus et hodierno Imperatori Ahmed dedicavimus* (Annotationes, Lib. II Cap. III [o], p. 729). In Cantemir's work *Sistema* published in Russia we read the following explication: *I composed a book written in Turkish (which I dedicated to the present Sultan Ahmed, who greatly enjoys music and is versed in it)* (Cantemir 1722: 354). This affirmation contradicts Tindal's editorial note that perplexed the historians who read the name of the sultan either way. Considering that Cantemir was an accomplished musician when he invented his system of notation and began to write down a large repertory of melodies, it seems safe to place the date of book's conception around 1700, during the period of his early writings.

Another intriguing question concerns the possibility of other hypo-

thetical books on Turkish music. In the biography of Prince Dimitrie Cantemir appended by Tindal to the *Ottoman History* there are listed two works on music: *A book of Turkish musical Airs and Introduction to the Turkish music in the Moldavian tongue* (Point 9 and 10). Actually, the biography written in Latin was compiled by the German-Russian scholar T. S. Bayer, the tutor of Antioch Cantemir, the Prince's son and curator of his papers in Russia. The mention of a treatise written in Romanian has provoked confusion and erroneous speculations on the part of historians. Some have thought the book really existed but was lost in a shipwreck that happened on the Caspic Sea in 1722 during the military campaign of Tsar Peter against Iran. Cantemir had joined the Russian army as a counselor in oriental affairs and sailed down the Volga and on the Caspic Sea. Indeed a devastating storm sunk some Russian ships and destroyed the frigate on which his possessions were stowed. However, all assumptions regarding his misplaced personal papers proved to be fallacious.

What is more confusing comes from Cantemir himself. He expressed his plans for the future in *Ottoman History* in these words: *If God grant me life and leisure I will explain in a separate treatise the whole art according to the opinion of the eastern world* (Cantemir 1734: 152). Was this intention a mere unfulfilled wish the riddle remained part of Cantemirian lore.

Concerning other anecdotal stories, a popular legend has memorialized Prince Cantemir performing his composition *semai* in *neva* before the sultan at his nomination ceremony in 1710. This story is not confirmed by historical evidence either. In fact, the imperial *ferman* of nomination has been handed him in state audience by the grand vezir Teberdar Baltacı Mehmed Paşa.

Later versions:

The interest in *Kantemiroğlu Edvârî* has continued in the succeeding periods and has produced several versions of the treatise we were able to identify. They are summarized here below:

a) *Kevserî Mecmûası* (KV) was compiled by Mevlevi Nayi Ali Mustafa Kevserî (d. c. 1770) around mid-eighteenth century. This is the only version containing the collection of notations written down with Cantemir's system whereas the sections of the text are arranged in a different order. Later on Rauf Yekta acquired the *Kevserî* manuscript from the music collection of Necip Paşa. Subsequently the Rauf Yekta collection was inherit-

ed by Mr. Yavuz Yekta and has been in the custody of Mr. İsmail Baha Süreلسan who was gracious to allow me to consult the Kevserî manuscript in the fall of 1972.

The Kevserî version of Cantemir's *Edvâr* has been first publicized by Rauf Yekta (1907 and 1908) and soon after by Teodor T. Burada (1911).

Publications: Eugenia Popescu-Judet, *XVIII. Yüzyıl Musiki Yazmalarından Kevserî Mecnûası Üstüne Karşılaştırmalı Bir İnceleme*, translated and edited by Bülent Aksoy (1998).

The first part entitled *Kitâb-ı mûsikâr* outlines the rhythmic cycles illustrated in circle diagrams, the makams and their transpositions, the position of tones on the *ney* scale and the correlations of musical tones to the human body. This part is extraneous to *Kantemirođlu Edvârı*.

The second part comprises the collection of notations written with Cantemir's alphabetical system. It gathers about 530 examples of *peşrevs* and *saz semaisis* representing Cantemir's *Mecnûa* anthology plus additional melodies notated by Kevserî with Cantemir's method.

The third part includes the text of the treatise under its original title *Kitâb-ı 'ilmü'l mûsiki 'alâ vecchi'l hurûfât* from Chapter 1 to the end of Chapter 7 with some interpolations and changes in the order of sections.

The fourth part is a short essay not related to Cantemir's text presenting the fundamental scale with the tone positions on the *ney*.

The brief fifth part *Tarif-i usbu'* is completed with anatomical drawings indicating the interrelation between makams and parts of the human body. The manuscript ends with a series of beys.

b) Directly derived from *Kevserî Mecnûası* is the version known as *Kantemirođlu Edvârı* kept in two copies under the library catalogue title *Kantemirođlu, Edvâr-ı 'ilm-i musiki*, at Istanbul Üniversitesi Kütüphanesi, TY 1856 dated 1221/1806 and TY 5636 dated 1223/1808. These two anonymous copies indicate discrepancies from Kevserî although they have basically same content and editorial arrangement. They both contain the index of the collection of melodies without alphabetical notations. The synopsis included below refers to ms. 1856, designated in this catalogue for cross-reference as **Pseudo-Kantemirođlu (PK)**.

[First Part] - *Edvâr-ı 'ilm-i mûsikî*. This part is similar to the first part of Kevserî Mecnûası. It contains a survey of the theory of rhythm, tablatures, and sketches of instruments completed with diagrams of rhythm cycles; the basic melodic modes, transpositions of scales, illustrated with anatomical drawings; additional tables presenting the cosmological rela-

tionship between tones and celestial bodies.

[Second Part] - Includes the titles of about 305 melodies taken from *Kevserî Mecmûası* written in circles indicating the makam, the rhythm and the composer wherever known.

[Third Part] - *Der beyân-ı edvâr-ı Kantemiroğlu*. This chapter is not found in *Kevserî* and constitutes an application of Cantemir's method that explains 50 melodic progressions of compound and mixed modes with potential variations. The author claims the teaching of Sultan Veled's *Edvâr* and the rules and methods enunciated by other unnamed sources. Nevertheless, a part of the modes described in this section find parallels in the original treatise. Follows a section of circle diagrams representing modal scales and the modal compounds in use (*müstamel*) and not in use (*gayr müstamel*); some passages that examine astrological associations are intercalated with circle diagrams.

[Fourth Part] - *Tarif-i usbu* reproduces the short section with same title taken from *Kevserî* and the additional ney tablature.

[Fifth Part] - *Kitâb-ı 'ilmü'l mûsiki 'alâ vechi'l hurûfât*. Here is inserted the original Cantemirian text from Chapter 1 to Chapter 7 taken from *Kevserî's* third part, reproduced with few lexical differences.

c) Another line of transmission that has produced versions comes directly from the original text of the *Edvâr*. Such a copy was purchased by Abbé Toderini who sojourned in Istanbul between 1781-1786 and noted down: *Le manuscrit que j'ai retrouvé de Cantemir, écrit en langue turque, sans préface & sans dédicace, était intitulé tarifu ilmil-musiki ala veghi machus* (Toderini 1789: 218). The title in question identifies the second section of Chapter 2.

d) A version certainly derived from the original text is found in the *Musiki Mecmûası* compiled by Hafız Ahmed İzzet and dated 1216/1801, located at Topkapı Sarayı Kütüphanesi, ms. Emanet Hazinesi 2069/1. This writing contains parts of Cantemir's *Edvâr* rearranged and interpolated with changes in verbal expressions. The manuscript is made up of three distinct parts:

[First Part] - General introduction about the music claiming the authority of Safiyyüdin Urmavi, Farabi and the Şeyhs Kemaleddin (sic) Tusi, İbn Sina, Mehmed Lala Mısri and Hoca Abdülkadir Maragi who have instituted the science of music; brief explanation of the astrological relations between modes and stars and their symbolism.

Section including Cantemir's *Edvâr* text from Chapter 3 to Chapter 8. The section ends with the exact rendition of *taksim-i külli külliyat*.

[Second Part] - Reproduces with few adulterations Cantemir's Chapter 8 on the classification of modes according to old treatises.

[Third Part] - Inclusion of the entire text of Abdülbaki Dede's well-known treatise *Tedkik ü Tahkik*.

e) *Risaletü'l-edvâru'l-musiki* is another different version of the Cantemirian text compiled by the Mevlevi Derviş Mehmed Nuri and dated 1233/1817, kept at British Library, ms. Or. 14353. The seal on the first leaf bearing the inscription *Nayi Ali Dede bende-i Hazret-i Mevlana* is identical with the seal stamped on the original manuscript. The signature suggests that *serneyzen* Ali Dede who passed away about 1820 had been the possessor of both the original and the above-mentioned version. The compendium reproduces the integral original text from Chapter 3 to Chapter 8 in a simplified and modified language. This version has circulated in several copies of which one has been in the possession of Professor Ahmed Sefik Gürmeriç.

f) A later version is *Teşrih-i makamat -i musiki*, located at Istanbul Üniversitesi Kütüphanesi, TY 804. This *risale* was compiled by Kilerci Osman Efendi for his Excellency Abdülhamid Efendi in 1279/1862. The text is an adaptation of Hafız Ahmed İzzet's version redacted in modernized and refined language. The text bears no headings of sections. The first section is a general exposé of the science of music according to the traditional theory followed by the original text of Cantemir's treatise from Chapter 3 to Chapter 8.

g) The last echoes of Cantemir's *Edvâr* occur in the lithographed *Haşim Bey Mecmûası* published in two editions (1862 and 1864). On the whole Haşim Bey's composite treatise compiles sections from several treatises and theorists. Accordingly there are inserted identifiable interpolations from Cantemir's treatise, in particular fragments extracted from Chapters 3, 7, 8, and the description of *taksim-i külli külliyat*.

The versions briefly surveyed above emphasize the continuing interest in Cantemir's treatise manifested in Turkish musical literature. The adaptation of his novel concepts underwent two phases. At first his alphabetical notation provoked curiosity and was reproduced exactly, then the

interest in his notations declined to the point that his system became obsolete and was abandoned. In the second phase, parts of the original text were rearranged and even integrated in other works without mention of the original authorship. This way Cantemir's innovative principles were disseminated and absorbed into the main stream of ideas, and therefore acted as a catalyst to developing Turkish theoretical thought.

Nâyî Osman Dede (1652-1729) (NO)

Rabt-ı Tâbirât-ı Mûsikî (c. 1720), original text held in Süleymaniye Kütüphanesi, ms. Nafiz Paşa 1247; hand copy made by H. S. Arel stored at Türkiyat Enstitüsü.

Publications: *Nâyî Osman Dede ve Rabt-ı Tâbirât-ı Mûsikî*, Ottoman script, transliteration, summarized in Turkish and edited by Onur Akdoğu (1992).

Opening laudatory prayers dedicated to Sultan Ahmed III (1703-1730), his princes and homage to his son-in-law Nevşehirli Damad İbrahim Paşa, grand vizier in the period 1718-1830, married to his daughter Fatma Sultan.

The *risale* was written in Farsi by Nâyî Osman Dede in the form of a poem in verse made up of uneven sections separated by headings written in prose. A poetic introduction discusses the origin of music and the relationship of melodies to the celestial spheres, and expresses veneration for the two discoverers, Hazret-i İdris and Pythagoras; examination of the nature of sound and rhythm, and the development of the melodic cycles.

Section highlighting the differences between the seven makams designated by Persians and the five basic makams devised by Arabs, namely *hüseynî*, *acem*, *muhayyer*, *pençgâh*, *uzzal*. Included inventory of all modes including 12 asıl *makams*, four primary sections (*şubes*), 24 *şubes* affiliated to the 24-hour cycle that are relatives to the basic 12 makams, and the *terkibat* beginning with *zavili* and ending with *rahatülervah*. Explanation of the tonal system that ranges over two octaves, from the lowest tone *yegâh* to the highest tone *tiz eviç*; table of the fundamental scale with the positions of whole tones and halftones; summary description of consonance and harmony between melodic scales.

Brief investigation on the common and different points of opinion between Arab, Persian, Turkish and Indian masters. Existing discrepancies in the names of the tones and modes between those masters are due to

changes of names in time and to ignorant practitioners that have mis-named the makams or confused them with *terkibs*.

Osman Dede invokes the prophet İdris, the philosopher Pythagoras and the authority of Abdülkadir Maragi. In addition, some Sufi masters and theorists are mentioned as exemplary models, the Persian Hacı Kutbi Şirazi, the Arab Ali Sahib, Hacı Hafız, Şir ü Gani Derviş Ali and Hazret-i Molla Rumi. Though succinct, Osman Dede's treatise is a model of refined thinking and elegance of expression.

Tanburî Küçük Artin (fl. c. 1734-1740) (KA)

Musiki Edvârı (c.1740), Matenadaran, ms. 9340, written in Turkish with Armenian letters.

Publications: Eugenia Popescu-Judetz, *Tanburî Küçük Artin, A Musical Treatise of the Eighteenth Century*, Turkish text, commentary and analysis with notational transcriptions and tables (2002); Nikoghos Tahmizian, *Rukovodost po Vostochnoi Muzyke*, translation into Russian with editorial arrangement (1968).

The manuscript exhibits differences in script that suggest there were three distinct hands involved: the principal scribe who copied the main text, a second hand who inserted some annotations and the musician *Kemani Hocanisan* who added few Armenian musical notations. The name of the author appears spelled out in Armenian *Kiouchiouk Aroutin Tambouri*.

The text consists of an intriguing amalgamate of sources and ideas ranging from practical and technical instructions to mythology and legends. The treatise is comprised of a series of chapters that are not numbered, but are introduced with the informal phrase *Gelelim bir babe dahi kim*. The sequence of sections is loosely put together without topical order or cohesion. The materials presented in the book link Persian and Turkish music to the Turanian roots of Central Asia and to the western zones of India and Sindhi culture. Küçük Artin's travels to Afghanistan, Iran and India had enabled him to absorb the musical traditions of a vast intercultural sphere and to earn knowledge from the masters of India, Horasan, and Sindhi country in addition to the Istanbul repertoire of art music.

[Chapter 1] - Exordium on the practical purpose of the book with firm assertion of the authority of Persian, Turkish, Indian and Sindhi masters. Artin states that there were 168 modes created by the masters he was able

to copy *mızrab be mızrab*, however he gives the verbal descriptions of slightly over hundred melodic *makams* and *şubes*. The Armenized term *söbe* is used for both *şube* and *terkib*. The *makams* are grouped in six categories according to the parent modes *rast*, *dügâh*, *segâh*, *neva*, *hüseyni*, *eviç* that correspond to the basic tones of the scale.

[Chapter 2] - Titles of about 50 vocal-instrumental compositions of *peşrevs* and *bestes* in vogue with annotations to the modal structure of their constituent parts.

[Chapter 3] - Astrological correlations of the 12 *makams* and their *şubes* to the 12 zodiacal signs and the four elements.

[Chapter 4] - Index of the names of *makams* and *şubes*.

[Chapter 5] - Enumeration of 28 rhythm patterns with their specific numbers of beats.

[Chapter 6] - Explanation of the notation system invented by Küçük Artin showing the notational symbols for whole tones and halftones of the fundamental scale from *yegâh* to *tiz hüseyini* completed with examples of melodic-rhythmic motives notated with additional signs for duration. Mnemonic device of 16 equivalent Armenian letters applied to the individual notational symbols of the respective two-octave range whole tones.

[Chapter 7] - Description of the techniques of transposition in relation to *dügâh* string and tone with its tuning.

[Chapter 8] - Dialectical disputation on the origin and foundations of music debated in the imaginary assembly of the great masters presided by Tahmasp Kulu and attended by Küçük Artin. Epiphany of the Seven Sages embodying the entities of the seven planets and the way they earned the basic tones of the fundamental scale from the celestial spheres.

[Chapter 9] - Hierarchy of the four generations of sages and their disciples who traveled to the lands of the world to establish the modes in ethnic environment and related them to the zodiacal signs and the planets, and to the four elements.

[Chapter 10] - About the origin of instruments, in particular the *tanbur* with description of its component parts.

[Chapter 11] - Comparison between the design and strings of the *tanbur* and the scheme of the universe with the network of orbits and trajectories and the vista of the stars and constellations.

[Chapter 12] - Analogy of cosmological notions to the formation and movement of the musical modes determined by the house rulership, ascendant point and descendant point.

[Chapter 13] - Comparison of music to the four medieval sciences of

arithmetics, geometry, astronomy and medical sciences.

[Chapter 14] - Reciprocal salutations of the masters from India, Turkey and Iran expressed in the state assembly in congratulation for the discovery of the second set of six modes that are given the ethnic character of their respective countries.

[Chapter 15] - Explanation of the theory of rhythm, the principles of *usul* and the basic types *sakil* and *hafif* with directions to their correct execution; shorthand notations of the 28 rhythm cycles previously listed.

[Chapter 16] - On the ethos of music, the influence of the melodic modes on humans in relation to the four elements.

[Chapter 17] - The *tanbur* scale with the names of fixed tones and halftones of various sizes placed in ascending and descending direction and the variant alternative names for halftones.

[Chapter 18] - Description of the *ney*, its fundamental scale and varieties.

[Chapter 19] - Continuing instructions for transposing techniques with a chart of the basic transpositions presented on columns.

[Chapter 20] - Chart of the four elements with Armenian symbols and few later Armenian notes inserted by Kemani Hocanisan.

In spite of the lack of logical order in the organization of the chapters the treatise offers substantive technical descriptions and performing instructions. By far its reach goes beyond the practical dimension, placing the musical knowledge and practice against the anthropological background of a cross-cultural space.

Kemanî Hızır Ağa (d. 1760) (HA)

Tefhîmü'l makâmât fi tevlidü'l nagamat. Topkapı Sarayı Kütüphanesi, ms. Hazine 1793, 28 fols. The work dated 1741 was dedicated and presented to Sultan Mahmud I (1730-1753).

The introductory part praises the science of music as one *'ilm-i riyazi* and attests the name of the author and his intention to explain the essentials of music in a clear manner: *bu abd-i kalilü'l bidâa Hızır Ağa acizane-i zamirine layih oldu ki zamanenin saz ü sözüne göre muvafık ibaretle tabir*. He acknowledges the authority of Safiyyüddin Abdülmümin and Şeyh Musikar. The identification of the latter is subject to interpretation, perhaps suggesting the name of a legendary figure or a successor to Safiyyüddin, even indirectly alluding to Abdülkadir Maragi. Obviously,

the author straightly states the aim of his work, which is to comprehend the makams emerging from the constituted melodic figures, and underlines the emphasis on the practice of music and the applied meaning of *nagamat*.

Essential distinction is made between the speculative music *ilm-i musiki* and the art of music *fenn-i musiki*, the latter referring to the practical, technical aspect of music. Safiyyüddin and Şeyh Musikar discovered the voices of the spheres and classified the modes into 12 *makams*, seven *avazes* and four *şubes* associated to the celestial bodies and natural elements; the two-octave fundamental scale which ranges from *yegâh* to *tiz neva* comprises 15 whole tones and halftones as the originary sources of music (*ümmehat-ı musiki*).

Three consecutive five-column tables demonstrate the relationship of modes to other entities: the 12 makams corresponding to the zodiacal signs, the natural elements, air temperature, solar month calendar, animal species; seven *avazes* suited to planets, air temperature, metals; the four basic *şubes* fitted to constellations, elements, air temperature and seasons.

A series of circle diagrams illustrate the formation of melodic modes from the primary tones *dügâh*, *rast*, *ırak*, *neva*, *aşiran*, *segâh*, *uşşak*; a comprehensive three-fold concentric circle displays the total of 68 known makams (*makamat-ı meşruhat*) in relation to the basic tone *dügâh* as *serperde* (26 + 26 + 15 + *dügâh*); a three-fold circle diagram figures the melodic types with *horasan* in the center that have no description (*nagamat-ı bişerh*); two circle diagrams illustrate the equivalent tones to the basic tones of *ümmehat-ı musiki* in the lower and upper octave.

The section of verbal descriptions of the known makams and *terkibat* analyzes the formation and combination of melodic structures initiated from *dügâh* and the mixed compounds *imtizac-ı nagamat*; each description is introduced by a characterization of the affective and aesthetic influence (*tesir*) of the specific modal construct. The explanations abound in technical details concerning the movement of melodic progressions embellished through transpositions and modulations.

The fundamentals of the theory of rhythm are delineated in a succinct manner and completed with the presentation of 24 rhythmic cycles in a two-column table exhibiting the two levels of *measure*, *mertebe-i darb-ı evvel* and *mertebe-i darb-ı sani*.

Section translated from *Serhül Makasid* with introductory paragraph in Arabic that praises Pythagoras for discovering the music of the spheres and outlines the philosophical principles of his theory of music.

The book is illustrated with Hızır's Ağa portrait in ink playing on *tanbur* and a series of excellent drawings representing Turkish and western instruments.

An adapted version of Hızır's book catalogued under the title *Risale-i musiki* is preserved at Bibliothèque Nationale in Paris, ms. Suppl. Turc 1495. Upon the last folio is inscribed the name *İzzet*, perhaps the compiler or possessor. The compendium reproduces the original text and illustration adding a chapter entitled *Der beyan-ı terkibat* in which are described the melodic progressions of 48 *terkibat* with technical instructions for performers, completed with the drawing of a Mevlevi *ney*.

Panayiotēs Chalatzoglou (d. 1748) (CH)

Treatise without title, with the following incipit: Πᾶσι τοῖς ἐντευξάμενοις τῷ παρόντι ποιήματι ὀρθοδόξω καὶ φιλομαθεστάτοις μουσικίς. The copy of this work is included in an anthological volume safekept at Iviron Monastery on Mount Athos, ms. AG.I. 968/397, pp. 731-741, dated 1724. The copyist Antonios, priest and *oikonomos* of the Great Church, inscribed the date 1728 at the end of the treatise. The photocopy of the manuscript belongs to Murat Bardakçı Collection.

Publications: Eugenia Popescu-Judetz & Adriana Ababi Sirli, *Sources of 18th Century Music, Panayiotēs Chalatzoglou and Kyrillos Marmarinos' Comparative Treatises on Secular Music*, Greek text, translation into English, notational transcriptions and commentary (2001); Iakovos Naupliotis, "Σύνκρισις τῆς ἀραβοπερσικῆς μουσικῆς πρὸς ἡμετέραν ἐκκλησιαστικὴν," Ἔργασίαι τοῦ ἐν τοῖς Πατριαρχείοις Ἐδρευοντοῦς, text and short preface (1900). Also listed in *Stathis Catalogue*, vol. 3, pp. 712-713.

This treatise presents a succinct comparison between the modes of Byzantine church music and the Turkish music of the time labeled "Persian music." The author claims to have studied the "Persian" books written by earlier and present musicians, in particular the book on music composed by "Lord Dimitrie Cantemir."

The comparison parallels the fundamentals of the Byzantine music and the principles of the Turkish instrumental music established on *tanbur* scale with the distinction between whole tones and halftones and the formation of melodic patterns and structures. The traditional Turkish modes

are regarded as an aggregate of melodic patterns added to the eight original *echoi*, and the Greek plagal and authentic modes are paralleled to the basic tones of the Turkish scale that originate the categories of all modes. Therewith the 64 *mekámia* are classified in 12 principal modes (*kyria mekámia*) and 52 derivative modes (*sochpedes* or *şubes*) named also *nimia* which are analogous to *pthorai*. The *şubes* are 13 principal compounds (*kyrioi sochpedes*) and 39 irregular compounds (*katachrestikoi sochpedes*) that constitute transposed modes and melodic combinations.

The next section compares Greek chironomy to Turkish *usuls*, surveys the 24 rhythmic modes called *usulat* with additional four half-cycles, and examines the composition of each rhythmic pattern with the specific beats.

The relative concordances between Greek and Turkish tones and modes placed on the *tanbur* scale are demonstrated with an explicit diagram of the *tanbur* scale showing the Turkish names of the tones of the fundamental scale beside their corresponding Byzantine names and signatures from *yegâh* to *tiz hüseyini*. The work ends with polite formulations and the inscribed date of completion 1728.

Kyriillos Marmarinos (d. 1760) (KY)

Στοιχειωδέστѳρα διδασκαλία περὶ τῆς ἕξω μουσικῆς is the title of the third part in Marmarinos' comprehensive theoretical book *Εἰσαγωγὴ μουσικῆς* dated 1749, fols. 71a-86b. The holograph manuscript is kept at the Archives of Historical and Ethnological Society in Athens under the catalogue number ms. 305. The photocopy of the manuscript is located in Murat Bardakçı Collection.

Publications: Eugenia Popescu-Judetȳ & Adriana Ababi Sirli, *Sources of 18th Century Music, Panayiotēs Chalatzoglou and Kyriillos Marmarinos' Comparative Treatises on Secular Music*, Greek text, translation into English, notational transcriptions and commentary (2000); Antonios E. Alygizakis, *Ekklesiastikoi echoi kai arabopersika makamia*, comprehensive essay with basic outline, comparative analysis and partial publication of the text (1990).

The third part in the book *Στοιχειωδέστѳρα* comprises the comparative treatise proper written on secular music (*exo mousike*). The treatise is a practical manual composed of two sections deemed to initiate the student in the mastery of non-sacred music, equally expounded in the dialect-

tic form of question and answer between a master and an impersonal pupil. Kyrillos emphasizes the didactic purpose of his writing and acknowledges that he had consulted the masters in secular music and discovered they were not agreed in their opinions. Thus, he gleaned the fundamentals from their teaching, gathered the essential knowledge and translated it into Greek. Consequently, he expanded the principles of comparison proposed by Chalatzoglou, refined the taxonomic tree of the modes and expounded the teaching principles in a practical and didactic manner. The text is organized in two large sections:

The first section concerns the traditional names and categories of the Turkish tones and modes that are compared to the Byzantine modes with their signatures. The modes are classified in three classes, 12 *kyria makamia* corresponding to the Greek *kyrioi echoi*, 43 derivative modes *sochpedes* comparable to the *şubes* and 19 *nimia* equivalent to the Greek *phthorai* and the Turkish *terkibat*. The derivative modes are produced from the seven basic modes of origin corresponding to the seven steps of the octave to which they are relative and subordinate. The entire tonal system of the melodic modes is based upon the *tanbur* fundamental scale ranging from *yegâh* to *tiz hüseyni* displayed in a comprehensive table of the ascending and descending pitch arrangement in succession with the specific names of the wholetones and halftones. An additional comparative chart equivalates the Turkish modes to the corresponding Greek authentic or plagal modes marked with their specific signatures.

The second section presents the verbal descriptions of numerous Turkish melodic scales completed with Byzantine notations and a number of supplementary modes briefly outlined, the latter without notations. Significantly the melodic scales written down with Byzantine notes are amongst the earliest notations of melodic progressions (*seyir*) in the history of Turkish music. Each verbal description gives the basic outline of the melodic progression of the respective makam whereas the musical notations present the melodic evolution of the melody with durational values of the notes and florid details. The initial signature of the echos equivalent to the Turkish mode is marked at the beginning of the piece; further, each syllable of the vocalization formula (*Che, e, e*) is inscribed under each individual note while abundant medial signatures and *phthorai* appear throughout the notations.

Following segment concerns the discussion of equivalency between Greek chironomy and Turkish rhythmic system. The rhythmic cycles of usuls display 26 different forms of which only 22 forms are notated with the respective composition of rhythmic beats *düm, tek, düüm* and *te-ke*.

The text ends with a closing paragraph reminding of the purpose of this introduction to the study of music, dated 1749 March 13.

A later version of Kyrillos' treatise was compiled and published by Stephanos Domestikos and Konstantinos Protopsaltes under the title Ἑρμηνεία τῆς ἑξωτερικῆς μουσικῆς καὶ εφαρμογῆ αὐθῆς εἰς τὴν καθ'ἑμαῖς μουσικῆν (1843). This compendium is an adaptation of Kyrillos Marmarinos' treatise comprising a text similar in content but different in wording and presentation. The compilers make no mention of Kyrillos' name and his work. The text is structured into the following sections:

Introduction in the form of a dialogue between a master and a pupil which enunciates the classification of *makamia* and includes their equivalency to the signs for *echoi* with the respective symbols, followed by an enumeration of western and eastern musical instruments with the precedence of the *tanbur* as the standard instrument.

The verbal descriptions of over seventy melodic progressions taken from Kyrillos are completed with inserted diagrams of the respective scales displaying signs and letter symbols for tones but include no musical notations. The comparison between Greek chironomy and the Ottoman rhythm patterns named *usulia* is exemplified with the explication of 21 meters. The following segment parallels the production of the Turkish *makamia* to the Greek *echoi* of origin with indication of signs and letter symbols.

The last section (absent in Kyrillos' original manuscript) consists of the musical notations of κιάρι διὰ στίχων, a Turkish vocal *taksim* type beginning in *rast* and evolving through 52 makams, transcribed with Byzantine notes by Konstantinos Protopsaltes and Stefan Domestikos, Greek verses composed by Beyzade Yanko Karaca and melody line by Yanko Theologos. A detailed final sketch of the *tanbur* indicates the positions and names of the pitches on the fundamental scale.

Abdülbaki Nasır Dede (1765-1821) (AD)

Abdülbaki Dede has written his theoretical works on music at the demand of Sultan Selim III (1789-1807), and has gathered them in one volume made up of the following distinct writings: *Tedkik ü Tahkik*, the appendix *Zeyl-i Tedkik ü Tahkik* and *Tahririye*, the latter dealing essentially with the music notation developed by the author and its application. The holograph manuscript completed 1209-1210/1794-1796 is preserved

in Süleymaniye Kütüphanesi, ms. Nafiz Paşa 1242. There are several copies held in various libraries.

Publications: Yalçın Tura, *Tedkik ü Tahkik*, İnceleme ve Gerçeği Araştırma (2006).

The treatise *Tedkik ü Tahkik* is comprised of an introduction, three chapters, and the supplement entitled *Zeyl*. The original holograph manuscript dated 1209/1794 bears the seal of *Mevlevihane-i Bab-ı Cedîd-i Vakıf* on the frontispice leaf. The writer asserts his authorship in the phrase *fakirü'l-hakir Derviş Seyyid Abdülbaki el-Mevlevi*, and inserts a long dedication to Sultan Selim III.

The introduction elucidates the essentials of the theoretical and practical knowledge of music naming Pythagoras (*Hekim Fisagoret*) as the inventor of music, followed by Aristotle, Farabi and Safiyyüddin Abdülmümin.

The theoretical foundations of the treatise dwell upon the concepts of the earlier theorists and practitioners explained in their *Edvârs* and debated by the masters of different generations in order to establish the rules of melodic structures (*usul-i elhan*). Abdülbaki distinguishes several classes in the generations of masters: the most Ancients (*akdemun*), the Ancients (*kudema*) who come down in time to Safiyyüddin Abdülmümin, the predecessors of the Moderns (*kudema-i müteahhirin*) representing the intermediary generation beginning with Hacı Abdülkadir, the Moderns (*müteahhirin*) and the precursors of a vaguely defined period. The latter are named with the eponymic noun *müteahhirin-i selef* or the collective term *eslaf*. In contrast, the contemporaries are connoted with the paraphrase *fî zamana or bu zamanda*.

Chapter 1 - Explanation of the fundamental scale with the names of the 37 pitches in the succession of over two octaves from *yegâh* to *tiz hüseyni*; the way the notes of the scale are produced on the *ney* and their position in the scalar arrangement; the different sizes of intervals in lower and higher registers, and the development of melodic structures that generate the evolution of modes.

Earlier theorists have established the classification of modes into *makam*, *avaze*, *şube*, *terkib* categories associated to the celestial bodies and the natural elements. Abdülbaki Dede defies the priority of 12 principal makams codified by the Ancients and Moderns and related to the zodiacal signs, in lieu he establishes 14 basic makams on the criteria of melodic development and not on conventional astrological correlations. In his analysis he makes no reference to any relationship between astrological

entities and the modal categories *makam*, *avaze*, *şube*, and *terkibat*.

The creative elements in melodic evolution are units of embellishment (*müzeyyin*). Since the 14 basic makam scales were able to produce few melodic evolutions (*nagamat*), they were embellished with obligatory and not obligatory notes (*biri lazım ve biri gayri lazım*). The first kind concerns the notes (*perde*) deriving from the cycles of *asıl makams*. The second kind refers to superfluous notes added to the ordinary melodic line for mere embellishment. These, too, are of two sorts: notes near to the position of the basic tones (*karib*), and notes distant from the basic steps (*baid*); the former are commonly notes employed to complete the melodic line and the latter are hidden notes (*hafi*), a term suggesting a particular technique in discovering the elusive notes on the instrument, also connoting methods of transposition and modulations. The melodic progressions (*seyir*) of the basic makams are thoroughly described and consistently referenced to the opinions of Ancients and Moderns.

Chapter 2 - On the production and nature of *terkibat*. These are composed of two or more *asıl makams* with inclusion of melodic figures, (*zamm-ı nağme*), or by mixing modal compounds (*mürekkabat*) that are equally named sections (*şube*). The *terkibs* are of two kinds: the first group refers to *terkibs* that are connected (*izafi*), resulting from two consecutive makams in different registers and the subsequent addition of a melodic figure; the second group designates *terkibs* that are amalgamated (*mezci*); the latter are created by mixing the notes of a makam with the notes of extrinsic melodic figures.

The verbal descriptions of over hundred melodic scales comprise the *makamat* and *terkibat* beginning from *peñçgâh-ı asıl* and ending with *dildar* give technical details and debate the differences of opinion between Ancients and Moderns relative to their composition and interpretation.

Chapter 3 - Expositis the theory of rhythm and the formation of rhythm patterns and cycles; on the two fundamental types of rhythms, namely *hafif* and *sakil*, with notated formulas of 21 *usulât*.

Conclusion - The rules of basic and compound modes are enunciated in relation to their melodic development and combinations; practical application to the vocal and instrumental genres *taksim*, *peşrev* and *beste*.

Zeyl - The added Supplement (*Zeyl*) begins with a laudatory proem and a repeated dedication to the Sultan Selim III. The section contains the descriptions of 11 more *terkibs* in use added to the examples already described. The additional examples are new (*cedid*) specimens of the period and some of them are author's creations.

At the very end is enclosed a *kaside* made of a series of *beyts*. The inscribed date of completion is 1210/1796.

Without any question Abdülbaki Dede's remarkable treatise constitutes a departure from the conventional thinking opening the way to an enlightened and comprehensive examination of musical creativity.

Derviş es-Seyyid Mehmed Emin (d. 1812) (ME)

Der beyan-i kavaid-i nağme-i perde-i tanbur is a practical guidebook written probably around 1770 by Derviş es-Seyyid Mehmed Emin, *neyzenbaş* at Galata, Beşiktaş and Kasımpaşa Mevlevihanes. There are two versions of the same work, one kept at Vienna Österreichisches Staatsarchiv, ms. 389, and another version located in Ankara, at Milli Kütüphane GK ms. 131/3. The text of both versions is almost identical in spite of differences in linguistic formulation, graphic illustration and annexes.

Publications: Murat Bardakçı, "Derviş es-Seyyid Mehmed Emin'in Tanbur Perdeleri Risalesi' in *Musikişinas* 4 (2000): 6-39, transliteration of both versions with commentary and annotations.

The Vienna manuscript catalogued as *Risale-i fenn-i musiki* encloses the drawings of *tanbur*, *santur*, three varieties of *ney* (*şah mansur*, *küçük mansur*, *kızneyi*), and *bozuk*. The text gathers detailed instructions for the *tanbur* players explaining efficient methods and techniques in mastering the *nağamat ve makamât*. The author's name is inserted at the end of the text: *bu fakir-i abd-i aziz derviş es-Seyyid Mehmed Emin*.

The first section explicates the fundamental scale of the *tanbur* from *nerm hisar* to *tiz hüseyini* and the positions of the notes in relation to the strings and frets on the fingerboard. The following sections articulate practical methods of producing about 42 melodic scales by moving from one progression to another, aimed to fathom the techniques by which new modes unfold from pivotal cadences and from the resting points of ordinary modes. At the same time the descriptions give a choice of variations and alternative melodic types to create refined variants that are introduced with such phrases as *dahi dilersen, lezzet vermek için*. The names of the masters who have created variant melodic scales and derivative modes are not mentioned. Many explanations of identifiable and variant melodic progressions are comparable with those described in Abdülbaki Dede's *Tedkik ü Tahkik*.

The concluding paragraph refers to the concordance of the 12 *makams*

and seven *avazes* to the divisions of time, specifically suited to the 24-hour cycle. A series of tables appended at the end of this guidebook illustrate the astrological correlations of the *makams* and *avazes* to the zodiacal signs and planets, the divisions of time and the hours of day and night, and the positions of the constellations within the range of nocturnal and diurnal 24-hour cycle. An additional table includes the names of 25 *usuls* with the respective number of beats.

Final paragraph eulogizes the art of music (*fenn-i musiki*) as a major and noble science and praises the expertise of the perfect masters.

The Ankara version is a less embellished compilation containing practical instructions for the *tanbur* players presented in a simplified form of expression without mentioning the name of the author. The *tanbur* drawing is the only illustration included whereas the appendix of tables is omitted.

Mehmed Hafid Efendi (d. 1811) (MH)

Mûsikî is the title of a compendium that forms a chapter dedicated to music in Hafid Efendi's lexicographic work *ed-Dürerü'l-müntehabâtü'l-mensûre fî islâhi'l-galatâtî'l-meşhûre*, written during the reign of Sultan Abdülhamid I (1774-1789) and first published in 1221/1806.

Publications: Recep Uslu, *Mehmed Hafid Efendi ve Musiki*, facsimile, transliteration and commentary (2001).

The treatise is formed of the following sections:

Introduction to the science of music which is one of the mathemaical sciences and the formation of the categories *makam*, *avaze*, *şube* and *terkib*; homage paid to the works of Nasreddin Tusi, Hekim Farabi, Safiyyüddin Abdülmümin, Ladikli Mehmed Çelebi and Molla Cami; on the origin of music explained in colorful anecdotes related to Noah, Alexander the Great, Nebuchadnezzar, the philosophers Aristotle, Hyppocrates and Sokrates.

The elements of music and the definition of primary tone and basic makams (*serperde ve ana makamlar*) as the genetrix of music called *serperde-i musiki ve ümmehat-ı musiki*. The Ancients (*kudema*) declared *rast* the primary tone of the scale, while the Moderns (*müteahhirin*) named *dügâh* the primary tone. Both viewpoints are illustrated in a series of circle diagrams showing the modes originating and making karar in *dügâh* tone, followed by modes originating in *rast*, *irak*, *neva*, *aşiran* and *segâh*. A final all-inclusive four-tier circle diagram (*daire*) illustrates all the *maka-*

mat ve *nagamat* ve *terakib* with *dügâh* as genetrix in the center; an additional two-tier circle diagram exhibits the compounds and their interrelationship.

The verbal descriptions of the melodic progressions of examples in all categories briefly enunciate the technical characteristics of each scale.

A synoptic table illustrates the astrological correlations between the 12 hours of night and day, the seven days of the week and seven planets, and the *makams*, *avazes* and *terakib* attached to the seven stars. The modes are grouped in relation to the time divisions, and are also ascribed to the complexion of humans, races and nationalities.

The closing section examines the healing properties of the 12 *makams* suited to various illnesses with precise indications of the organs and parts of the human body the respective melodies might cure.

Haşim Bey (Müezzin Hacı Haşim Bey) (1815-1868) (HB)

Haşim Bey Mecmûası was lithographed in two editions in 1862 and 1864. The volume contains two distinct works, a composite theoretical treatise *İlm-i edvâr dair risale* and the anthology of songs entitled *Mecmûa-i kârha ve nakşha ve şarkiyat*. The *Risale* is a diversified compilation gathering materials borrowed from different sources, in particular from Dimitrie Cantemir and Abdülbaki Dede. The treatise is comprised of disparate, rather redundant sections put together in the following sequence:

Preface introducing the science of music with dedication to Sultan Abülaziz I (1861-1876).

Throughout the text the author expresses recognition to those who discovered the musical sounds from the harmony of the celestial bodies. There are the legendary Şeyh Musikar, the prophets David and İdris, the philosophers Pythagoras and Plato, followed by the theorists Farabi, Ebu Ali İbn Sina, Şeyh Safiyyüddin Urmavi, Abdülkadir Maragi. They have instituted the theory of music and have codified in their *edvâr-i kadim* the categories of modes in *makam*, *avaze*, *şube*, and *terkibat*, associating them with the signs of zodiac, the stars and the four elements, and have defined the melodic evolution of the cycles. Equal recognition is payed to Molla Cami, Ladikli Mehmed Çelebi, the Sufi philosophers Kemaleddin (sic) Tusi, Şeyh Şehabeddin, Celaleddin Harzemi and Mehmed Lala Mısri, the creator of the composite mode *sebzenđersebze*. The musicians Neyzen Ali Hoca, Tanburî Mehmed Çelebi, Tanburî Koca Angeli, Receb and Corci are

mentioned for their technical opinions on various matters. Traditional anecdotal stories highlight the technical explications and frequent remarks underline the differences of opinion between the *mütekaddimin* and the *müteahhirin*.

Extensive section devoted to the explication of 34 rhythmic cycles and the combinations of beats in regular and new (*cedid*) forms presented in circle diagrams; some schemes illustrate duple superimposed rhythm cycles integrated to be executed simultaneously.

Discourse of the science of *edvâr* and its development unfolding the principles written by the *kudema-i erbab* in their *edvâr* that pronounced the tone *rast* to be *serperde-i musiki* whereas the *müteahhirin* determined *dügâh* as *serperde-i ümmehat*. Whence the foundation of melodic *edvâr* resides upon the four *asil makam* related to the four elements, and the fundamental scale ranging from *yegâh* to *tiz hüseyini* is formed of whole tones and halftones with a total of 36 *perde* marked on the *tanbur*.

The verbal descriptions of over hundred makam evolutions from *rast* to *yegâh* detail the notes involved in individual evolutions and define the compounding constructs, the internal cadences and the pivotal tones of *asma karars* along with modulations and transpositions. To each description is added a careful comparison of the respective makam to a vaguely corresponding western major or minor scale.

The production of *makams* is equally explained in terms of consonance and dissonance. The total harmony of all modes is exemplified with the *taksîm nağme-i külli külliyat* in *hüseyini* borrowed from Cantemir's *Edvâr*.

Tables and schemes illustrate the correlations of the modes and the human creatures to the stars; the melodies suited to the hours of day and night; sketches of the *tanbur* and *ney* with names and positions of all tones; explication of the ways of transposition of whole tones and halftones executed at perfect upper fourth and fifth, fourth and octave.

Verbal descriptions of commonly not in use modes (*makamat-i gayr mütedavele*) add more individual names to the total of explained modes. Abdülbaki Dede, Sultan Selim III, Arif Mehmed Ağa and Haşim Bey himself are identified as creators of new makams.

The final section summarizes the elements of western theory of music and draws a rudimentary comparison between the major and minor western scales and the Turkish notes, and explicitly recommends writing down the *bestes* and *peşrevs* with western notation.

Panayiotes Kiltzanides (19th century) (KZ)

Μεθοδική διδασκαλία θεωρητική τε καί πρακτική published in 1881.

This manual of music deals with an extensive comparison between the fundamentals of the Greek music and the Ottoman secular music. It is formed of eight chapters:

The Preface traces a brief history of the Greek church music underlining the opposition between the religious music (έσωτερική μουσική) and the secular music (έξωτερική μουσική). By latter expression it is understood the secular Ottoman music, equally termed αραβοπερσική or αραβοπερσοτουρκική μουσική. Kiltzanides asserts he elicited the principles of Byzantine theory from Chrysanthos and other Greek theorists. Moreover, he borrowed knowledge from two important works on Turkish music, namely Prince Dimitrie Cantemir's treatise on secular music (περὶ τῆς έξωτερικῆς μουσικῆς) and Mehmed Hafid Efendi's book Γαλεάτι Μεσχουρέϊ Οσμανιέ.

Chapter 1-2 - The Greek modes are paralleled to the traditional and hierarchic modes classified into 12 principal modes (*kyria makámia*) and derivative modes named *şubes* (*sioupédes* for *sochpedes*) that are comprised, 13 principal *kyrioi sioupédes* and other irregular *katachrestiko` sioupédes*. Several enclosed charts illustrate the names and positions of tones on the *tanbur* scale from *yegâh* to *tiz hüseyini*, the production of the derivative modes from the basic tones of origin, and the parallel Turkish names and Greek signatures of the basic scale tones. The analogical explanation draws from Cantemir's ideas.

Chapters 3-5 - On the theory of rhythm and the Arabo-Persian *usul* concept; the nature and function of the basic rhythmic strokes *düm*, *tek*, *te-ke* and *tekke*; the written formulas of 12 major *usuls* indicating the kind of beats with words and added numerical symbols for duration values and accents. The examination of rhythmic patterns and accents is completed with written examples.

Chapter 6 - Explanation of the characters marking the notes, their names and qualities; the signs for ascending and descending intervals and repeated notes; graphic examples of additional basic symbols.

Chapter 7 - Verbal descriptions of over hundred *makámia* outlining the evolution of the melodic scales including text, diagrams of scales with signatures, and the musical notations of each example. The modes are ordered in eight groups corresponding to the eight basic tones of the lower

octave starting from *dügâh* to *rast*. The descriptions give details of alternative scales and melodic variations. Elaborate notations insert vocalization syllables starting with initial syllable *Te* placed underneath the notes and the corresponding echos signature inscribed at the end.

Brief description of *fasil* explaining the formal structure and performance of *peşrevs* and *bestes* borrowed from Cantemir. Exemplification of makam total consonance with the notations and lyrics of a *makamlar kârî* which is a vocal piece in *taksîm* style beginning in *rast*, evolving through 64 makams, and ending in *suzidil*. The appended *beyts* explain the qualities of each makam included in the *kâr* for memorization. The *kâr* description is clearly borrowed from Konstantinos Protopsaltes.

The additional notations of *Makamlar Semaisi* in rhythm *yürük semai* include Turkish words mixed with Greek vocalization syllables.

Chapter 8 - Didactic instructions in form of dialogue devoted to the rules of notation of the Byzantine signs and their values.

The last section entitled *Asmata Othomanika, pâlaia te kai nea* (Older and Newer Ottoman songs) gathers the notations of five *şarkis* with lyrics in Turkish.

Hagopos Ayvazian (1869-1918) (AY)

Rukovodstvo po Vostochnoi Muzyke/Arevelian Yerazhushdoutian Tsernarg (Handbook of Oriental Music) (1901). Translation into Russian by Nikoghos Tahmizian with musical transcriptions of Hamparsum notes into staff notation (1990). The published text and notations are based on Ayvazian's manuscript notes kept in the Ayvazian Archives at the Music Section of Yeghishe Charentz Museum of Literature and Arts in Yerevan.

This work is a practical handbook with instructions and musical examples for practitioners and music students. The examples originally notated in Hamparsum system are printed with transcriptions into staff notation. The book is composed of two distinctive parts:

[Part One] contains the verbal descriptions of about 110 examples of makams that constitute the melodic evolutions of all categories of modes. The described evolutions belong to the musical practice of western Anatolia and adjacent regions that were also part of the practice in the musical circles of Istanbul at the end of the nineteenth century. The descriptions of almost hundred modal progressions are paralleled with the respective musical transcriptions. Only very few verbal descriptions have

no recorded notations. According to Ayvazian himself, these descriptions without notations were borrowed from a Turkish song anthology entitled *Mecmûa-i şarki*.

The notations are intended for a stringed instrument and exceed by far the melodic types outlined in the verbal descriptions. The majority of examples are highly developed with embellishing tones, yet few are transcribed in fragmentary form. Therewith the originary melodic motifs of each evolution are enriched through elaborate ornamentation, transposition and modulation evasions. The musical examples bear no indication of meter or division into formal parts but incorporate intricate rhythmical combinations.

The melodic progressions are not based on the traditional hierarchic categorization of modes (*makam, avaze, şube, terhib*), but are considered a diversity of entities equal to each other that suit the common class of melodies (*yeghanag*). In lieu, the melodies are grouped into four mixed divisions according to the final cadence, origin, melodic construction and provenance. Ayvazian's notations of the melodies extend to embellishments of melodic lines, variations and deviations from the master melodic type. He preserved the traditional names of modes and introduced into the descriptions of melodies technical notions borrowed from western music analysis, such as cadences, cadential resolve, modulations and revolution. On the other hand, the traditional rules of *ganon* (Armenian term for Turkish *kanun*) that are equivalent to *usul-i makamat* determine the originary framework of melodic evolutions.

[Part Two] concerns the theory of rhythm. It examines the composition of *usuls* and the analysis of the basic strokes *düm* and *tek* and their durations recorded with notational symbols. The *usul* notations present 22 regular examples of rhythmic patterns containing whole beats and seven irregular ones including one and half beats.

Ayvazian was a remarkable innovator mastering both western musical theory and Ottoman traditional music. He assumed a highly expert approach to integrate a vast diversity of materials derived from his musical experience as musician and teacher. Gathering the materials under a unifying concept, he avoided ethnic differentiation, ascribed his work to the neutral and all-inclusive label *arevelian* (oriental), and highlighted the common features and practice of a large amount of diversified examples. Without any doubt Ayvazian's handbook constitutes the paragon of Turkish instrumental makam practice at the turn of the twentieth century.

ANCIENT VERSUS MODERN PERSPECTIVES

Generational Distinctions

The theory of practice developed in Turkish musical literature throughout the centuries highlights the existing distinction between old and new styles of interpretation arranged under conceptual rubrics. New and old ideas evolved gradually into confrontation, crossed the lines drawn by rules and habit, and marked the relationship to conceptions of identity, temporal order, and behavioral styles of groups of people. The anthropologist Clifford Geertz has propounded an enlightening thesis meant to define the conceptualization of the cultural and social levels involved in traditional and innovative societal structures.

As stated by Geertz, the method of processual analysis has prompted the breakdown of the social ensemble into the group distinctions of “predecessors” and “successors”, set in comparison to “contemporaries.” Each category shares a community of time, whether precisely or vaguely defined. Individuals are perceived as representatives of certain categories positively characterized and appropriately labeled in classes that are determined by cultural parameters and are placed in the lineage of generations. Hence, the individuals or groups of persons represent a wide ramification of cultural and social systems. The ensuing social structural mechanism of diversification leads toward the understanding of divergent ways and informal insights that defy the framework of one sole system of values. This approach emphasizes the fact that culture requires study from a number of perspectives and that these perspectives cannot necessarily be added together into a unified summation (Geertz 1973).

Notwithstanding the historical evidence, the distinction of categories appears relative and far from a clear-cut formulation, rather evasive and fluctuant in time. The time dimension is the basic constituent and existential coalescent that interrelates the categories at different levels of formation. Presumably each category shares a specific community of time. The predecessors can be known or more accurately known about, while the successors may be regarded as capable of interacting with their successors although they can be moved back in time to join the group of

predecessors or the latter masters who came after them. Seen from a wider angle, the categories show qualities of mobility and versatility, as the successors may become predecessors or even precursors.

The polarity between the predecessors and the successors in music theory and practice has constituted a persistent theme in Islamic musical culture since medieval times. The discernment of the agreements and disagreements of opinion between the generations or groups of people have opened the way to the celebrated battle of the Ancients and Moderns. In the tenth century the remarkable *littérateur* Abu'l Faradj al-Isfahani has emphasized the conflict between the proponents of the old school and the supporters of modernism in his monumental work *Kitab al-aghani*. In an anecdotal account he debates the discord between those who defended the old school's ideal of sobriety and simplicity and the supporters of a new style of performance marked by superfluous embellishments of the melody (Shiloah 1979: 4-5).

On their turn, Turkish theorists inherited the conceptualization of old-new antagonism from earlier Islamic sources and applied the dialectical disputation concerning the arguments of the Ancients and the Moderns to the practical theory of music. They disputed opposite concepts and explained the contrasting old and new styles in the practice of music with numerous parallel and comparative verbal descriptions of melodic scales and progressions. Initially, they adopted the Arabicized terminology of *kudema*, *mütekaddimin* and *müteahhirin* to define the categories of ancients, predecessors and successors, then later inserted casuistic terms for the degrees of ambiguous gradation. The contemporaries, however, are defined with the phrase *fi zamanına* or *bu zemanda*. The term *selef*, at plural *eslaf*, designates a precursor or the collective precursors holding vague temporal attributes, either sharing a near or a distant time period. Broadly speaking, the group of Ancients comprises the lineage of great theorists from al-Farabi down to Safiyyüddin Abdülmümin Urmavi. As for the Moderns, this category is versatile and rather flexible, for it can range and overlap with the contemporaries.

In the first half of the fifteenth century Hızır b. Abdullah was the first Turkish theorist to clearly articulate in his treatise the opposition between the Ancients named *mütekadimler* and the Moderns labeled *müteahhirler*. Hızır was aware of the social setting and the time factor that caused the cultural differentiation saying *her fende bir adet ve bir muhtelifdir çünkü her zemanda vazlar muhtelif olur*, and noticed the opposite opinions to be taken into account with the phrase *müteahhirler sözü münasibdir mütekad-*

dimler sözünden (fol. 92b). In few instances Hızır discusses the differences of conception between *mütekaddimler* and *müteahhirler* and mentions the old masters with the general term *kadim üstadlar*. For instance, he notices that the successors have associated the modes to other stars than the predecessors.

Hızır distinguishes the *üstadu'l-mütekkadimin ve'l müteahhirin* in the following order: Safiyyüddin Abdülmümin, Nasreddin Farabi, and Ebu Ali bin Sina; after them he cites the names of the *iftiharü'l meşayih ve'l arifin* listing the Sufi thinkers and musicians Şeyh Şehabeddin Sühreverdi, Üstad Celaleddin Harzemi, Ali Sitâyî, Üstad Abdülaziz Kirmani, Üstad Şems Isfahani, Üstad Celal Şeşteri, and the master Mehmed Lala Mısri. Next he announces the coming generation of the Moderns with the phrase: *andan sonra müteahhirler de Üstad Abdülkadir Maragidir* (fols. 110b-111a). His chronological estimation places Hoca Abdülkadir Maragi at the head of the Moderns, which indicates the period beginning the second half of the fourteenth century.

About half a century later Ladikli Mehmed Çelebi expounded the concept of the opposition between predecessors and successors in *Fathiyya* and examined the process of melodic ornamentation in the music of his time. Ladikli enunciates a classification of modes and rhythms based upon the differences in musical ideas and styles existing between the two opposite categories of theorists and practitioners, and makes frequent references to the disagreements between the Ancients and the Moderns concerning the practical theory of modes and rhythms. Furthermore, he discerns several levels of groups of people, the Ancients *al-qudama*, the precursors of the Moderns *qudama'l-mutakhirin*, the Moderns *al-mutakhirun*, and the contemporaries defined with the phrase *fi zamanina*, or *fi ahval'ul-azmina*. The transitional category *qudama'l-mutakhirin* expresses a vaguely preceding generation that could be confused with the anonymous *selef* or the collective *eslaf*. As for the contemporaries, they are somehow equivalent to the Moderns, and clearly he places himself amidst them.

According to Ladikli's view, the Ancients have codified 12 *makams* of which the first was *uşşak* and the last *rast*, six *avazes* and 24 *şuab*. The groups of 24 modes the Ancients called *şuab* the Moderns classified them as *tarakib*, employed certain modal constructs preserving their original name while they neglected others, and gave new names to some of them.

The Moderns have classified 12 *makams* of which the first was *rast* and the last *uşşak*, seven *avazes* associated to the planets, four *şuab* related to the elements and 30 most usitated *tarakib*. The first nine modes of the

tarakib are the same as those in the group of ancient *şuab*. To exemplify the polarized positions of the two generations, Ladikli includes ample verbal descriptions completed with notations of scale contours and rhythm patterns that underline the fundamental differences between ancient and modernist concepts.

Ladikli's approach evolved at a moment in time when theorists and practitioners were already divided between the speculative ideas of a systematic organization of scales, and the pragmatic concerns for performance. His position dwells on the post-systematist direction of thought that diverted from Safiyyüddin Urmavi's fixation on an abstract concept of tonal system and scales and the rigidity of intervallic divisions (During 1988: 153-155). Ladikli challenges the systematist ideas with a new method of analysis and places his system of concepts within the cultural setting of Anatolia, at the intersection of Arabic principles and Iranian practices, in a period that opened the way toward new venues in the development of Turkish musical culture. His ideas made a lasting impact upon the succeeding writers of Ottoman era. Indubitably the following periods continued to experience the differences between old and new styles in musical practice.

The *kadîm-cedîd* Antithesis

At the turn of the eighteenth century Dimitrie Cantemir elaborates in his *Edvâr* a new semantic interpretation of the antagonism between predecessors and successors. He gives a new meaning to the *kadîm-cedîd* antithesis, makes the "new" his own domain of ideas, and places the "new theory" in the present realities of his time, marking up a milestone on the way of the emancipation of Turkish music. His pragmatist theory dwells upon the experience of music, and his methodology is genuinely technical and innovative. Cantemir defines his postulation *alâ kavî-i hakîr* as the fundamentals of the new theory *kavî-i cedîd*, in opposition to the old theory *kavî-i kadîm*, at times named *kavî-i atîk*, that had been instituted by *Şeyh Musikar* and a long line of *Meşayih*. He compares the ancient classification of modes, the old names of the tones and the ways of transposition to his new theoretical precepts. Intriguingly, in some instances he notices no clear differences between the progressions of old modes and his new modes. His provocative theoretical thesis comprehends two conceptual dimensions based on logical argumentation and scientific analogies.

One concerns the application of the new alphabetical notation designed to be the means of music communication and propagation. The other refers to a novel classification of the melodic modes based upon the movement of modal scales and the practice in use.

The *kadım-cedid* antithesis uniquely articulated by Cantemir was likely assimilated by the Turkish theorists and practitioners because it was based upon the musical realities and practice. Henceforth it seems proper to recognize Dimitrie Cantemir as the theorist who elevated the clear-cut polarity of *kadım* and *cedid* to axiomatic criteria. Along with this he was able to draw an exact delineation between his own ideology and the traditional thinking of “the others.”

By the end of the eighteenth century Şeyh Nasır Abdülbaki Dede debates the fine points in the differences between old and new forms and the nuances of time and styles. Abdülbaki Dede went beyond the conventional division of Ancients and Moderns in *Tedkik ü Tahkik* devising a sophisticated classification of opposites with gradations. He explored the changes in names and styles in the course of time, and articulated the dichotomy *müteahhirin* ve *kudemanin* as the source of apparent distinctions in constitution of the modes and modal structures.

Abdülbaki Dede’s refined gradation of the traditional lineage of categories comprises the ancestors *akdemun*, the Ancients *kudema*, the predecessors of the Moderns *kudema-i müteahhirin* who represent an intermediary generation, and the successors or the Moderns properly named *müteahhirin*. Each category of people shares a virtual community of time without precise historical limits. The contemporaries are defined with the paraphrase *fi zamanina*, simply *bu zmanda*, or *bu zamanları*. As for the ambiguous period just near to the present, this is named *karib bu zamanlar*. The precursors of a vaguely defined epoch are named with the eponymic name *müteahhirin-i selef* or the collective noun *eslaf* suggesting the group of the latter masters.

It is difficult to assess the exact historical periods ascribed to the groups as defined by Abdülbaki Dede since they seem to be rather moving from one time span to another. Hence, the process of identification remains an open question subject to interpretation. One may safely assume that the time of the predecessors known as *kudema* or *mütekad-dimin* extended from al-Farabi to Safiyyüddin Abdülmümin Urmavi, whereas the successors known as *müteahhirin* ranged after Abdülkadir Maragi. From the context we infer that the identity of *selef* may refer in some cases to Abdülkadir Maragi as the inventor of various modes, though in other cases may suggest an unidentified precursor from a lesser distant

period. As for the *müteahhirin-i selef* or the mysterious *selef*, this singular category appears fluid and vague, arbitrarily moving in time and space, depending on the context.

Abdülbaki Dede reinforced the thesis articulated by al-Isfahani that the old basic melodic types were embellished with new motifs, further stressing that the construction of a *makam* would include obligatory and ornamented obligatory notes, *biri lazım ve biri lazım ü müzeyyen*. In fact his analysis underlines the differences in the conceptualization of melodic scales and their progressions according to three distinct generations, predecessors, successors and contemporaries, that may attract transitional subcategories.

In parallel with the sophisticated categorization of generations, Abdülbaki Dede asserts the technical *kadîm-cedîd* dichotomy to name and characterize the modes of old school from the modes of new school. More than that, he also uses the term *atîk* to distinguish an old compound mode from a very old one, i.e. *kadîm*. In some descriptions of *terkibler* the progressions bear the epithet *kadîm*, *atîk* or *cedîd* added to the name of the mode. It suffices to cite such examples as *hüzzam-ı kadîm*, *hüzzam-ı cedîd*, *bestenigâr-ı kadîm*, *bestenigâr-ı atîk*, to get the sense of the delicate differentiation of old and new modal varieties.

The distinction between *mütekaddimler* and *müteahhirler* continued to run through the nineteenth century. By mid-century Haşim Bey outlines in his compiled *Risale* the categorization of old and new concepts applied to the categories of predecessors and successors taken from written sources. He distinguishes the already following recognized groups: the overall *mütekaddimin* and *müteahhirin*, and the rather transitional *kudema-i erbab*, *kudema ve kudema-i müteahhirin*, *kudema-i müteahhirin*, *hükema-i müteahhirin*. He mentions *müteahhiriler-i selef* hinting at an indefinite persona from the near past or a genealogical group named *eslaf* that form the intermediary category *kudema-i müteahhirin*. Describing the melodic progressions of the compound modes, Haşim Bey mentions the disagreements of opinion between predecessors and successors while at the same time he ascribes the qualifiers *kadîm*, *atîk* and *cedîd* to define a group of modes with alternative evolutions. Likewise, he employs the phrase *usul-i cedîd* to illustrate novel combinations of rhythmic patterns.

Toward the end of the nineteenth century the concept of Ancient-Modern antagonism became obsolete and the terminology of *mütekaddimin* versus *müteahhirin* disappeared from the musical writings. Nevertheless, the terms *kadîm* and *cedîd* kept on appearing in the musical vocabulary for specific technical designations.

MAKAM NOMENCLATURE AND PRODUCTION

Names of Modes

The inventory of Turkish makams evidences a capricious fluctuation regarding the nomenclature along historical periods. Name variability evolved out of diverse trends of older and newer practices. Old and new names were handed down by the masters of various schools and musical circles that crossed over ethnic and cultural boundaries or remained enculturated. Progressively some of the modes changed their names while others preserved the original ones. As a result of this process, newly created names turned into interchangeable lexical terms whereas others, after being used for a period, disappeared from the technical vocabulary and were definitively abandoned. Names were initially borrowed from Arab and Iranian terminology and later adopted from Turkish vocabulary. In time, new names were appropriated from diverse streams of culture and ethnic settings. In many instances the preferred designates were adequate appellations used to connote the origin and particularities of the respective mode. In other cases names were quasi-literary expressions of fanciful intent with vague application.

The etymological aspects of makam nomenclature are related to complicated socio-linguistic correlations, historical and ethnic studies, and categorically are not of concern to the objective of this study. The differentiation in makam nomenclature was inculcated by various factors. Naming was at the discretion of practitioners and was subject to cultural influences, as some names changed from one generation of musicians to another and from one culture to another. In many cases the change was underlined by the attributes added to the basic name that suggested the provenance or the technical properties of the respective mode. In essence the changes were the consequence of transformations in social and cultural setting. Without any doubt the makam nomenclature implied cultural contaminations and borrowings as well as it reflected the habitual conformism of certain social groups and generations of practitioners.

Ladikli observes this transformational process in *Fathiyya* in relation to the dialectical opposition between Ancients and Moderns. In many

cases both groups preserved same names, in other instances the Moderns changed the original names, assimilated the old names and applied them to newly created modes, or created new compounds with modified old names. Along with changes in vocabulary, the inventory of names developed lexical alternatives that were to a certain degree similar in substance yet different in expression.

Other writers are less analytical than Ladikli in explaining linguistic-musical dissimilarities. Şükrullah alludes to regional differences when describing *nihavend* mode with these words: *Buhara halkından gayri ana zengüle derler, ama Buhara halkı nihavend deyu ad komuşdir, ama bazı üstadlar derler ki nihavend hicaz göstere ine nerm yüzünden yine hicaz göstere* (fol. 122a). Küçük Artin exemplifies few terminological dissimilarities in direct relation to ethnic characterization: *bizim rast dediğimiz Acem yegâh der, bizim yegâh dediğimiz Acem pes pençgâh der*, and gives in parallel the Persian names of the scale steps (fol. 26a).

There are intriguing cases of obscurity in naming that came down to us and hence invite to scrutiny. A puzzling example of lexical ambiguity and technical versatility concerns *zirefkend-i küçek* and *zirefkend-i büzürk* defining *küçek* and *büzürk* modes.

Ladikli evaluates the versatile quality of *zirefkend*, asserting that in his time *zirefkend* was equally called *küçek* (Hashim 1986: 191). Yusuf b. Nizameddin cites *zirefkend-i küçek* as the fourth principal *makam* and *zirefkend-i büzürk* as a *terkib* whose progression is explained thus: *büzürk yüzünden agaz segâh göstere ine maye karar* (fol. 10a). Ahmedoğlu Şükrullah has *zirefkend* as a *terkib* with identical progression (fol. 120b). Similarly, Hızır b. Abdullah defines *zirefkend-i küçek* as a principal mode and *zirefkend-i büzürk* as a compound mode beginning from *büzürk*, moving through *segâh* and ending on *maye* (fol. 124b). Likewise, Bedr-i Dilşad gives the same evolution for *zirefkend* (p. 408). Seydî has *zirefkend-i küçek* as the fourth principal mode beginning on *nim nevrüz* and ending on *dügâh*, and *zirefkend* as a *terkib* which evaluates with *segâh* in form of *büzürk* ending on *maye* (fols. 8b, 15a). In *Ruhperver* *zirefkend* is described the same way as above (fol. 10b). Kadızade Tirevî confirms *zirefkend-i küçek* as a principal mode proceeding from *dügâh*, moving to *pençgâh* and resolving on *dügâh* (fol. 110a). And so on.

Obviously, the substance of *zirefkend* stresses flexibility, enough to switch from *makam* to *terkib* category. Hence Muhammed b. Ahmed b. al-Nushani defines *zirefkend* and *büzürk* as two principal *makams*, yet *zirefkend* appears again as one of the compounds. The Azerbaijani musician

and composer Mirza Bey includes *kûçek* and *büzürk* in the group of principal modes and *zirefkend-i büzürk* among the *terkibat* (Shamilly 1992: 1-11). Likewise, the Azerbaijani instrumental music recognizes both *zirefkend* and *büzürk* as principal modes (Zöhrabov 1991: 75).

The quid pro quo function of *zirefkend* variants points to the juxtaposition of two distinct lexical notions. The term *zirefkend*, which denotes a particular technique of pressing the string on the instrument to produce a certain quality of sound, was added to *kûçek* and *büzürk* with the function of a comparative attribute that was intended to define the respective scale. Then, the technical term *zirefkend* substituted for the mode itself and functioned as the nominal paradigm of a full-fledged makam. The determining factor in the process was the tonal-spatial affinity shared by *kûçek* and *büzürk*. Lastly, the term *zirefkend* ceased to hold a merely attributive function, but acquired the meaning of an independent mode.

The character of *zirefkend* continued to be scrutinized by theorists. In his classification of modes termed *alâ kavl-i hakir*, Cantemir defines *zirefkend* as a dissimulated mode (*sureta makam*) which respectively means a mode of transposition having two evolutions: one beginning from *muhayyer* and ending on *aşiran*, another beginning from *tiz hüseyini*, moving like *sünbüle* and resolving on *dügâh*. The first explication elucidates the sense of *sahih zirefkend* since ending on *aşiran* distinguishes it from *sünbüle*. Conversely, when moving with the transposition of *acem* it becomes difficult to distinguish it from *sünbüle* (pp. 46-47). Further, he explains *büzürk* as a *terkib* proceeding like *buselik* and ending on *rast*, and describes the compound *kûçek* beginning from *gerdaniye* and ending on *dügâh* (pp. 51, 55). However, in the section on makams according to *alâ kavl-i kadim*, the items *zirefkend-i kûçek* and *büzürk* occupy the conventional positions amidst the principal makams, the former beginning from and ending on *dügâh*, the latter progressing from *çargâh* and ending on *dügâh* (p. 71).

Chalatzoglu makes the nominal distinction between *zirefekend-i cedid* and *zirefkend-i atik* without giving any explication (p. 732). Küçük Artin has *büzürk* and *zirefkend-i rumi* as modes of *rast*: *büzürk* opens from *hüseyini* and *zirefkend-i rumi* begins on *gerdaniye*, both ending on *rast*. He next describes *zirefkend* and *kûçek* as modes of *dügâh*: *zirefkend* begins on *muhayyer* and *kûçek* opens from *gerdaniye*, both ending on *dügâh* (fol. 3a). Kyrillos Marmarinos has *kûçek* beginning on *hüseyini* and ending on *dügâh*, and *zirefkend* beginning on *muhayyer* and also ending on *dügâh* (fols. 81b, 84b). Both instances are implied to be modes of *dügâh*. Similarly,

Kiltzanides defines *zirefkend* as a mode of *neva*, opening from *neva* and ending on *dügâh* (p. 98). Ayvazian explains *büzürk* melody (*yerghanag*) opening from *neva* and ending on *rast*, whereas *kûçek* moves from *gerdaniye* and makes the final cadence on *dügâh* in style of *saba* (pp. 69, 141). Haşim Bey, too, places *büzürk* as a mode of *rast* moving from *hüseyini* and ending on *rast*, and *kûçek* as a mode of *dügâh* beginning on *gerdaniye* and ending on *dügâh* (pp. 24, 32).

A particular trait of *kûçek* is its analogy to *sünbüle*. In his song collection Hafız Post has a *fasıl* in the mode *kûçek-sünbüle*. Several authors confirm the equivalence of the two modal structures. In an explanatory note to the compound mode *nihavend-i rumi* Kadızade Tirevî states that *nihavend-i rumi* begins with *hicaz* in *tiz dügâh* [*muhayyer*], then resolves on *sünbüle gibi kûçek karardır* (fol. 116b). Cantemir, on his turn, outlines the progress of the combined mode *sünbüle* from *muhayyer* through acute tones, then moving from *acem* to *hüseyini* as *kûçek terkibi yüzünden* to rest on *dügâh* (p. 42). As for Kiltzanides, he explains *sünbüle* and *kûçek* as similar modes of *dügâh*, both beginning on *muhayyer* and ending on *dügâh*, though showing a slightly different progression (pp. 64, 66).

Reaching the end of our rather specious investigation of *zirefkend*, we attest the protean flexibility of *zirefkend* and its extreme functional versatility. In conclusion, the outlined examples point to the substantive difference between *büzürk* mode, subordinate to *rast*, and *zirefkend* mode or *kûçek* mode subordinate to *dügâh*.

The force of habit maintained many common modes in the current inventory of practitioners, whereas new modes were brought about near to the olden ones. Other modes had a restrained existence, as they spread within a certain geographical area and suddenly disappeared after a brief period of time. One example is the makam *payzan kürdi*, pronounced in modern Turkish *bayzan kürdi*, meaning “*kürdi* for galley slave.” Küçük Artin mentions it as a mode of *dügâh*, opening on *saba* and ending on *dügâh* (fol. 3b). In Kyrillos Marmarinos this makam is similarly explained opening from *çargâh*, moving through *saba*, then descending to settle on *dügâh* (fol. 82a). Likewise, Kiltzanides defines it as a mode of *çargâh* beginning from *çargâh* and ending on *dügâh* (p. 85). This makam was indigenous to western Anatolia, but was not familiar to Istanbul culture. In modern times Eugène Borrel found it at the Greek sailors in western Anatolia around İzmir, in a geographical area populated with ethnic Greeks. He classified it as a mode of *neva* equivalent to *sünbüle* in acute register (1923. 4: 29)

A puzzling case of continuity is evidenced by the popular *türki hicaz* or *hicaz-i türki* which appears consistently throughout the periods. Abdülbaki Dede, however, affirms that this *terkib* was invented by the *müteahhirin-i selef*, but was unknown in his time (fol. 32ab). Nevertheless, half a century later, Tanburî Aliksan listed it amidst the rare ones (*ansovork*) (Hisarlian 1914: 50). As for Haşim Bey, he explained its progression from *hicaz* to *rast* (p. 82).

A case in point regards the terms *vech*, *vecd* or *necd* employed as prefixes in the composite denominations *vech-i hüseyini*, *vecd-i hüseyini* and *necd-i hüseyini*. The compound mode *vech-i hüseyini* had been constantly present in makam inventory. Cantemir explains the older *vech-i hüseyini* progressing as *hüseyini* and ending in the form of *acem*. Regarding the puzzling *necd-i hüseyini*, he points out its obscurity with the phrase *edvâr-ı kadimde ismi var cismi yani şerhi yokdur* (p. 76). Nayi Osman Dede has *necd-i hüseyini* along with *vech-i hüseyini* (Akdogu 1992: 15). The mode *necd-i hüseyini* is listed in Chalatzoglu (p. 732), and Kyrillos mentions *vecd-i hüseyini* arising from *hüseyini* (fol. 74a). In Kiltzanides *necid* (spelled *netzit*) is explained as an alternative name to mode *necd-i hüseyini* moving from and ending on *hüseyini* (p. 112). Even more equivocal is the definition of *makam-i necd* phrased by Hekimbaşı as the melodic combination *nağme-i vech-i hüseyini ba necd* (fol. 238). Cantemir mentions both modes as relatives to *hüseyini*, namely *vech-i hüseyini* being a *terkib* in use, subordinate to *dügâh*, and *necd-i hüseyini*, a mode without available explanation (pp. 27, 76). In a note to Derviş Mehmed Emin's *Risale*, Murat Bardakçı cites Abdülkadir Töre's statement on *necid hüseyini*: *işbu makam aynı hüseyini makam gibi olup aralarındaki fark eviç perdesi kullanmayıp daima acem perdesi kullanır* (2000. 4: 22, note 39).

Apart from the examples discussed above, the prefix *vech* had been applied to few other modes, such as *vech-i muhayyer*, *vech-i buselik*, *vech-i arazbar*, while the form *vecd-i hüseyini* remained infrequent. Nevertheless, Küçük Artin and Kyrillos include *vecd-i hüseyini* as a mode of *dügâh*. The phonetic distinction between *vech* and *vecd* raises the question whether these prefixes designated two separate modal structures or the alteration of sound was only a simple case of metathesis. Whatever the reason may be, the melodic construct characterizes a type of *hüseyini*.

Naming the makams with alternative names had been widely practiced by masters. This disposition came to be a catalyst to sociocultural development, not determined by logics, but rather by arbitrary factors. It developed along the historical periods as semantic borrowings were assimilated

to additional figurative names. The examples that acquired two or more parallel names belonged mostly to the category of *terkibat*. As Abdülbaki Dede put it, some compound modes were very well-known, some were newly created, the names of others remained unknown though they were described in books without proper names, and in other examples neither their name nor their content was known (fol. 37b). Ayvazian mentions occasionally the alternative name of a mode in melody titles like *nigâr or bestenigâr*, *sazkâr or rast-maye*, *neveser or nihavend-i rumi*.

There is plenty of consensual evidence that mixed and compound modes were invented successively by well-known masters or obscure practitioners from local and distant areas. Certain compound structures were known only as names, since their melodic combinations disappeared after being in vogue for a short time. Whereas in other cases, a mode was a mere lexical item without substance that had been transferred to a different compound or to a transposed structure. An equivalent name for the same mode was not exactly indicative of a quite distinct modal construct, but was likely to define a slight variation of the compound mode in question. Given the character of microtonal distinctions in the differentiation of melodic evolutions, the wavering identity of the modes was timely absorbed into a maze of analogies and interpretations.

Formation and Evolution of Modes

The production of modes encompasses the complementary principles of ordinary musical structure and development. The concepts formulated in the Arabo-Iranian tradition coexisted with the practices fostered in local and regional resources. For this reason we find in sources some converging as well as divergent ideas derived from various systems of thought.

The standard classification established 12 principal modes affiliated to the 12 signs of the zodiac, six or seven secondary modes associated with the planets, four branch modes attached to the natural elements, and 24 *şubes* fitted to the hours of day and night; the number of the derivative compounds properly named *terkibs* later increased to 48 or even reached the hundreds. Safiyyüddin's codified system of the perfect scale with fixed intervals and divisions, scales and their cycles, constituted the exemplary theoretical model for Arabo-Iranian-Turkish art music. Those who came after Safiyyüddin, however, created new melodic types and added them to the standard gamuts. Abdülkadir Maragi developed Safiyyüddin's modal

system with elements from the musical practice of a vast region and handed down to his successors a large register of melodic evolutions.

In accordance to the classical principles and the framework of structural relationships, the generations of Ancients and Moderns instituted the taxonomy of *makams*, *avazes*, *şubes*, and the compound modes equally called *terkibat* or *şubes*. The category of compound modes known as *terkibat* multiplied to a large diversity of entities that were produced by combining constructs extracted from distinctive groups of structures. In the same line of thought the Anatolian school propounded the ideas of the Modernists regarding the changes in names, number and sequence of modal and rhythmic categories. Ladikli ascertained that for the Ancients the term *şube* meant a particular melodic evolution on the notes of a *makam*. The Moderns used some already existing *şubes*, preserved their originary names, and neglected others. They named these structures *terkibat* and applied new names to the compounds they invented (Hashim 1986: 171-172).

Amidst the selected sources the concise treatise Ruhperver gives a particular interpretation of makam origination and derivation that suggests a diversified tradition. The four *asıl makams* are the generators of eight additional branches establishing the category of 12 principal modes that corresponded to the 12 signs of the zodiac. Apparently, Ruhperver borrowed this view from the classification outlined by Abdülkadir Maragi in his short treatise *Zikr al-angam wa usuliha* (Shiloah 1979: 168-170). Jean During affirms that this type of classification represented a concept firstly initiated by Ibn al-Afkâni (d. 1348), and was later developed by Abdülkadir Maragi (During 1988: 149-151). Ruhperver's basic schema of extraction pertains to the following relationship (fol. 5a):

rast > *zirgüle* & *uşşak*; *ırak* > *büzürk* & *hüseyni*;
ısfahan > *neva* & *buselik*; *zirefkend* > *hicaz* & *rehavi*

The classified 12 principal makams remained stable in the course of time, whereas the order of the modes reverted, either proceeding from *uşşak* or from *rast* as initial mode. Ladikli displayed both versions, according to the Ancients and the Moderns. Intriguingly, Ahizade Çelebi inserted a second listing of only 10 *temam makams* after he omitted *ırak* and *hicaz*. Another deviation from the common rule was Abdülbaki Dede's novel classification of 14 basic makams including the principal modes practiced in his time. (TABLE 2)

The six secondary modes named *avazes* were produced from paired makams. Upholding the early conceptual design, Ruhpervar gives this derivational relationship (fol. 12a):

*rast + hüseyini > gerdaniye; ısfahan + rehavi > nevrüz;
zirgüle + hicaz > geveşt; ısfahan + rast > selmek;
büzürk + zirefkend > şehnaz; neva + buselik > maye.*

In addition to the above, Ruhpervar gives three more alternative schemas: *hüseyini + hicaz > şehnaz; rehavi + zirgüle > selmek; irak + ısfahan > geveşt.*

The seventh *avaze* named *hisar*, however came to be recognized in early Turkish sources, such as Yusuf b. Nizameddin, Bedr-i Dilşad, Hızır b. Abdullah, and Seydî. Yusuf b. Nizameddin gives the following schema of origination for the seven *avazes* (fol. 8b):

*rast + hüseyini > gerdaniye; ısfahan + rehavi > geveşt;
zirgüle + hicaz > nevrüz; ısfahan + rast > selmek;
büzürk + zirefkend-i küçek > hisar and şehnaz;
buselik + neva + uşşak > maye.*

Ladikli distinguishes two successions, one with six *avazes* created by the Ancients and another with seven employed by the Moderns. Controversally, Kadızade Mehmed Tirevî mentions the recognized seven *avazes*, yet he gives the schema for only five secondary modes without *gerdaniye* and *hisar* (fol. 112a):

*hüseyini + rehavi > geveşt; hicaz + rehavi > nevrüz;
zirgüle + büzürk > selmek; hicaz + küçek > şehnaz;
irak + rast > maye.*

We find in Cantemir another schema of derivation taken from old treatises with additional *hisar* (pp. 72-73):

*hüseyini + rehavi > geveşt; rehavi + hicaz > nevrüz;
zirgüle + büzürk > selmek; düğâh + pençgâh > şehnaz;
zirgüle + rast > hisar;
hüseyini + rast > gerdaniye; düğâh + rast > maye.*

Evidently the combinations show dissimilarities from one author to another depending on the line of musical tradition and their personal experience. In spite of divergencies, the order of the six or seven *avazes* appears rather constant and comparable in all periods. (TABLE 3)

The four branch modes *yegâh*, *dügâh*, *segâh*, *çargâh* are called *asil şubes*. They are related to the four natural elements and as such remained identical in number and name as the formative sources of compound and derivative modes. However, Ruhperver issues a particular arrangement of the four basic *şubes* substituting *yegâh* with *pençgâh* which results in the succession *dügâh*, *segâh*, *çargâh*, *pençgâh* (fol. 6b). Conversely, Ladikli rejects the approach assumed by some modernists who have considered *yegâh* only a subtone to *dügâh* and even have denied its existence (Hashim 1986: 200-201).

The 24 *şubes*, likewise named *terkibat*, are linked in pairs to the 12 principal modes and are suited to the 24 hours of day and night. Ruhperver explains how each principal makam engenders two *şubes* (fol. 6a):

rast > *nühüft* & *hisarek*; *irak* > *nevruz-i acem* & *nevruz-i arab*;
ısfahan > *türki hicaz* & *hümayun*; *zirefkend* > *müberka* & *aşiran*;
uşşak > *eviç* & *muhayyer*; *büzürk* > *mahur* & *muhالیف*;
neva > *mürgek* & *nikriz*; *hicaz* > *zavili* & *rekb*;
zirgüle > *beynülbahreyn* & *nişaverek*; *hüseyni* > *saba* & *vech-i hüseyini*;
buselik > *zirkeşide* & *irak-acem*; *rehavi* > *dügâh-acem* & *uzzal*.

Except for few incongruities, the above named modes are comparable with the 25 derived modes listed in Abdülkadir's *Zıkr al-angam* (Shiloah 1979: 169), and to the inventory of 24 *shubas* compiled in an anonymous Persian opusculum from Safavid period (During 1988: 155-156).

Ladikli describes the 24 *şuab* of the Ancients with their melodic types and tropes. He names, analyzes, and presents the notations of 30 *tarakib* of the Moderns of which the first nine were common to both traditions. He gives the listings in two slightly different orders (Hashim 1986: 201-212). In contrast, the list of 24 *terakib* given by the Şemseddin Nahifi al-Aydıni of Anatolia contains some different entries (Uslu 2002: 233).

A diverse line of thought concerning the link between the 24 *şubes* and the 12 principal modes is noticed in Nayî Osman Dede who projects a divergent schema of relationship (Akdoğan 1992: 34):

rast: rehavi, mahur, müberka, nü Hüft, nihavend, selmek, nikriz
pençgâh: nişabur & ısfahan; *neva*: bayati & karcığar;
acem: arazbar; *dügâh*: küçek & saba;
hüseyini: hisar & buselik; *aşiran*: hûzi & büzürk;
muhayyer: sünbüle; *segâh*: maye; *uzzal*: hicaz & şehnaz;
irak: hüzzam & eviç. The mode *çargâh* has no relative şube.

Cantemir explains the 24 *terkib* relationship according to the old theory and outlines a conjunct schema of derivation (pp. 74-75):

hicaz + *buselik* > *pençgâh*; *hüseyini* + *rast* > *aşiran*;
hicaz + *rast* > *nikriz*; *mahur* = same as in Cantemir;
rast + *maye* > *sazkâr*; *hicaz* + *segâh* > *türki hicaz*;
neva + *aşiran* > *nevayi aşiran*; *buselik* + *rast* > *karcığar*;
segâh + *hisar* > *bayati hisar*; *acem* = same as in Cantemir;
acem + *aşiran* > *acemaşiran*; *eviç* + *segâh* > *bestenigâr*;
çargâh + *irak* > *bestenigâr*; *muhayyer* + *acem* > *nevruz-i acem*;
muhayyer + *dügâh* > *hisarek*; *ısfahan* + *dügâh* > *nevruz-i rumi*;
hüseyini + *rehavi* > *zirkeşide*; *nevruz* + *rehavi* > *zemzeme*;
zirgüle + *rehavi* > *hümayun*; *muhayyer* = same as in Cantemir;
muhayyer + *dügâh* > *sünbüle*; *muhayyer* + *küçek* > *sipihir*;
küçek + *dügâh* > *rekb*; *hüseyini* + *dügâh* > *uzzal*;
acem + *rast* > *nihavend*.

As listed above, three *terkibs* have same explanation in Cantemir's new theory of modes while *bestenigâr* displays two alternative derivations.

The meaning of the 24 *şubes* faded in time and their category lost significance. Consequently they were either reduced to the category of *asıl şubes*, or were equated with the *terkibs* and increased to 48 entities. The nominal makams of this class were progressively assimilated to the larger inventory of modes assigned to the days of the entire year. For this reason, few examples of 24 *şubes* or *terkibs* are found in treatises. (TABLE 4)

The discrepancies seen in the taxonomic inventory of modes hint at three distinct lines of tradition in the process of conceptualization: one which can be traced back to Ibn al-Afkâni via Ruhperver, another indicative of a mutual Ottoman-Iranian development in Nayi Osman Dede, and the dichotomy Ancients/Moderns debated in Ladikli that was later reflected in Cantemir's concept of "old" and "new" paradigms.

The theoretical principle of *terkibat* proliferation dwelled upon al-

Farabi's axiom *terkibata nihayet yokdur* which was persistently quoted throughout all Turkish sources. In parallel to the rigid taxonomy of modes associated with the celestial bodies and natural elements, the compound modes known as *terkibat* spawned in multifarious varieties and stimulated the creation of melodies with or without connection to astrological relationships.

For Hızır b. Abdullah the *terkibs* resulted from the mixing of structures of *makam* and *avaze*. They were produced by various sorts of combinations: two *şubes* mixed with two *avazes*; two *avazes* combined with two *perdes*, meaning by *perde* a synonymous makam structure; or the combination of two *şubes* (fol. 126a). Similarly, Yusuf b. Nizameddin affirms the *terkibs* evolved by the mixing either of two *makams*, two *avazes* or two *şubes* (fol. 14b). Thereafter Rūhpervar prescribed three combinatory rules: two makams mixed with two *avazes*, two *şubes* combined with one *avaze* or with one makam, and one makam mixed with one *şube*. This method produced 48 *terkibat* and by further mixing their total reached 366 determined combinations (fol. 6b).

The classical taxonomy of modes was firmly founded in the axiomatic view that associated the modes with the number of zodiacal signs, planets, and natural elements. The number four representing the four elements and consequently the four basic branch modes were ascribed a preeminent function in the formation of makams and constituted the axis of cosmological correlations. Subsequently, the number twelve, a multiple of four, became a constant and recurrent point of reference in the analysis of structural concepts. Even so, the numerological stereotypes turned into merely conventional symbols and gradually yielded their significance in face of the rising musical diversities.

Cantemir devised a new classification of the modes into seven categories based upon the ascending-descending movement of the whole tone and half-tone scales and several kinds of compound modes. His criteria of defining the respective categories concerned the register, the tonal quality and scalar movement, the expanse within the tonal-spatial dominion along with the structural formation of mixed modes and compounds. He divided the compounds into two groups, those in use and those not practiced, i.e. *terakibat-ı müstamele* or *na müstamele* (pp. 22-23). Furthermore, he analyzed both modes and compounds in terms of melodic construction and spatial-tonal expansion, and the relationship between basic and subordinate modes.

The *terkib* is seen by Cantemir as a melodic evolution of some notes

of a makam able to move through the steps of another makam (equal to transposition), and becomes subordinate to the makam it takes the final rest on. He explains the *mürekkeb makam* formed of two or three makams, or by mixing the tones of certain makams and ending in the site of one of those modes point in fact to the notion of modulation (p. 20). The distinction between both species, mixed modes and compounds, however, seems factitious, since their origination is nearly alike and the differentiation between the two was based on the development through modulation and transposition that produced particular correlations.

Küçük Artin defines the *şube* spelled *şöbe* (equivalent term for *terkib*) as a melodic construct produced by mixing the full tones and half-tones of the scale as well as by combining those constructs in ensuing melodic configurations. He groups them in reference to the makams of origin and the range of their tonal-spatial influence. Applying an introspective insight, Abdülbaki Dede states the *terkibat* are formed of two or more *asil makams* with the addition of melodic figures (*zamm-i nağme*), or by mixing modal compounds (*mürekkubat*) with melodic figures. They are either connected (*izafi*), resulting from two consecutive makams in different registers and the subsequent addition of a melodic figure, or amalgamated (*mezci*), produced by mixing the notes of a makam with the notes of a melodic figure (*nağme*) or melodic type.

The formation of modal evolutions has produced a large and diversified inventory with no fixed limit since the incidence of compound modes was not determined by a certain historical period or rule of convention. The enumeration of the compound modes listed by various authors brings evidence that the number of specimens analyzed in the texts depended chiefly on the author's intellectual and practical knowledge of modal practice. Most examples are detailed descriptions of melodic evolutions verified in practice whereas few seem mere theoretical conjunctions prescribing hypothetical combinations without practical application. The writers attest the way they gathered the data on *terkibat*, either from old books written by past theorists and masters, or taken from their present-day practitioners and regional masters. More than that, they almost always disagreed. Cantemir comments on the disputes concerning the structure and execution of the makams between the present and past musicians with these ironic words: *Fî zeman bir birinin kıyasına uymaz, kadîmden olan edvâr biri birine benzemez* (p. 55).

Whether described or only nominally mentioned, the totality of modes were evaluated according to current applicability, as commonly

practiced *makamat* or makams out of use (*gayr mütedavele-i makamat*), along with regular *terkibat* and *garib terkibat*. As for the overall incidence, the number of *makamat* and *terkibat* recorded in sources ranges from a core of around 30 modes going up to approximately 80, 100, 150 and even 200 verbal descriptions. Hızır b. Abdullah holds the highest frequency of about 200 descriptions, followed by Abdülbaki Dede, Haşim Bey, Ayvazian, Cantemir, Seydi and others.

We distinguish two directions of thought regarding the origination and the paradigms of derivation of the melodic scales. The point of disputation concerns the axial tone of the general scale that can be either *rast* or *uşşak*. Hızır b. Abdullah notes both approaches concerning the primary tone of the fundamental scale, saying *ama hükema ile bu fennin üstadlar arasında ki ibtida rast perdesindedir ve yahud uşşak perdesindedir*. He asserts that the *mütekaddimler* posited *uşşak* as the fundamental tone, while the *müteahhirler* placed *rast* in the initial position as the tone of origin of all modes. Departing from this scheme, they created melodic evolutions on the *saz*, fitted to the scalar arrangement beginning with *rast düzen* or *uşşak* by which term they generally meant *dügâh* (fols. 92a-95b). Concurrently, Seydi states that *rast* is the genetrix of modes (*ümmü'l-makamat*) from which all categories originate (fol. 8a).

Notwithstanding the traditional classification, Cantemir emphasizes the foremost function of the tone *dügâh* as the tonal axis of the octave eight tones (*kutb-i daire-i seman perdeha*), which is considered the diapason of all tones and the threshold of music (*dergâh-i musiki*). He analyzes the dilemma of *dügâh* mode arguing against those who pronounced it non-existent (*dügâh makamı yokdur*), for they confused it with *uşşak* and considered it a section mode without substance (*maddesiz şube*). Whence he concludes that *uşşak* evolves from pure *dügâh* tone, namely *uşşak sırf dügâh perdesinden peyda* (pp. 25-26).

Debating the same issue Mehmed Hafid Efendi, too, mentions that the *kudema* have established *rast* as *serperde-i musiki* while the *müteahhirin* pronounced *dügâh* the *serperde-i musiki ve ümmehat*, considered the originator of all the categories of makams and compounds (Uslu 2001: 25-26). At last, Haşim Bey stresses the *kudema-i erbab* have established in their treatises *rast* as *serperde*, whereas the *müteahhirin* have defined *dügâh* as the *serperde-i musiki*, the primary tone from which all tones on the scale evolve and are found on the *tanbur* fundamental scale ranging from *yegâh* to *tiz hüseyini*. Henceforth, either *rast* or *dügâh* have been considered *serperde-i ümmehat* in the production of modal cycles and *terkibat* (p. 21).

Inasmuch as the debate went on, the speculative divergences persisted and the contradictions between the generations of theorists remained unresolved.

As a rule, the verbal descriptions of makams and *terkibat* in treatises are arranged according to the degrees of the fundamental scale the modes originate from. Küçük Artin groups the *şubes* in relation to the tonal-spatial sphere of *rast*, *dügâh*, *segâh*, *neva*, *hüseyni*, *eviç*. Kyrillos gathers the derivative modes (*sochpedes*) related to *rast*, *dügâh*, *segâh*, *buselik*, *çargâh*, *hüseyni*, *eviç*, and includes their notations. Kemanî Hızır Ağa illustrates the cycles of modes formed from the following six basic tones: *dügâh*, *rast*, *ırak*, *neva*, *aşiran*, *segâh*. Kiltzanides disposes the *makâmia* generated by *dügâh*, *segâh*, *çargâh*, *neva*, *hüseyni*, *hicaz*, *ırak*, *rast*, and completes the verbal descriptions with grid schemes and notations. Haşim Bey, however, describes the regular *makamat* beginning from *rast*. Scrutinizing the issue of makam origination, Ayvazian groups the “melodies” (*yerghanagner*) produced on the degrees of the fundamental scale from *yegâh* to *tiz neva*.

Variants and Variations

The verbal descriptions of melodic scales account for a multitude of distinctive melodic motifs and constructs expressed in individual articulations. Within the context of ongoing formation the melodic development of modes is the result of continuous transformations at deep and surface structure level. We discern two distinctive aspects to be taken into consideration for comprehending the process of makam production, namely the generative variants and the derivative variations integrated in the melodic progressions.

In our discussion the definition of variants applies to two parallel or analogous forms of evolution of one mode, or to several diverse progressions of one originary mode. Their distinctive features refer to similar technical characteristics, spatial expanse, periodization, topography, and ethnic relationship. The second aspect regards the variations created within the melodic progression of a makam known as *seyir*. They form alternative diversions suited to assimilate extraneous elements into a coalescent amalgamate.

The basic mode *dügâh* frequently appears described in two forms, as the typical mode *dügâh* or *dügâh-i asıl*, and the variant defined as *diger*

dügâh. Abdülbaki Dede describes *dügâh* moving with *zirgüle* from *dügâh* to *saba* and resting on *dügâh*, whereas he explains the variant *dügâh-1 kadîm* having the movement of *neva* in the form of *hüseyni* (fols. 25b-26a). The variant *dügâh-1 rumi* (meaning Anatolian Turkish) is described by Küçük Artin as evolving from *dügâh* to *saba*, and resolving through *zirgüle* on final tone *dügâh* (fol. 3b), thus exhibiting identical evolution with primary *dügâh*.

The ethnic qualifier *rumi* stands in contrast to *acem* and *arab* like in the rare *nevruz-i arab*. The parallel of *nevruz-i rumi* and *nevruz-i acem* (also spelled *nevruz-acem*) reveals specific differentiations. The former begins on *hüseyni*, rolls gently to resolve through *segâh* and settles with the subtone *zirgüle* on *dügâh*. The latter opens from *acem*, stresses the tone *çargâh* in its progression and finally falls from *segâh* to *dügâh*. The epithet *rumi* appears also in other mode variants, such as *zirefkend-i rumi*, *müberka-1 rumi*, *sazkâr-i rumi*, *müstear-1 rumi* and *irak-1 rumi*.

A case in point to the subtle meaning of variant is *pençgâh*. Cantemir notes that the mixed mode *pençgâh* has two explications, *biri kavlı-i atîk*, *biri kavlı-i cedîd üzere*. The *atîk* version is executed with *neva* and *rast* and cannot be distinguished from *rast*. The *cedîd* form compounded of *nişabur* and *rast* moves from *rast* with its melodic construct and evaluates through full tones, skips some steps and returns with *nişabur* progression, and reaching *dügâh*, rests on *rast* tone (pp. 43-44). The *atîk* and *cedîd* versions of *pençgâh* are analogous to *pençgâh-1 asıl* and *pençgâh-1 zaid*. According to Abdülbaki Dede, the former begins from *rast* or *uşşak* and ends on *rast*; the latter is similar to *selmek*, opens with *ısfahan* and ends on *rast* (fols. 17b-18a). Kyrillos, on his turn, describes *pençgâh* proceeding from *neva*, moving to *rast* and returning to *neva* to end on it. He stresses that *pençgâh* evaluates like *neva* while *heteron pençgâh* moves through *segâh* to *neva* and closes on *rast* (fols. 77b, 78a, 79ab).

An intriguing example is the composite mode *sebzenđersebz*. Abdülbaki Dede defines the regular one as *sebzenđersebz-i kadîm*, invented by Lala Mehmed Mısri, which includes a succession of eight modes: *çargâh*, *büzürk*, *hicaz*, *maye-i atîk*, *pençgâh*, *rehavi*, *nühüft-i kadîm*, *uzzal*. Likewise, he also describes the individual variant *sebzenđersebz* beginning with *hüzzam* progression and ending in *hicaz*. Further he compares *sûzinak* beginning with *hüzzam* and ending in *hicaz* with the derivative mode *hisarek*. The latter is analogous to the variant *sebzenđersebz-i cedîd*, a compound showing similarities with *bestehisar* (fols. 30b-33a). Seemingly, an older variant of *sebzenđersebz* was formed of six-makam succession.

Variants are often designated with *kebir* and *sagır* attributes. Such examples appear in Abdülbaki Dede: *mahur-ı sagır*, *mahur-ı kebir*, *tahir-i sagır*, *tahir-i kebir*, and even *mahur-ı kebir-i kadım*. A significant compound mode (*terkib*) is *bestenigâr* opening (*agaz*) on *çargâh* and closing (*karar*) on *ırak*. Chalatzoglou mentions two variants, *bestenigâr-ı atik* and *bestenigâr-ı cedid*. Abdülbaki Dede describes simple *bestenigâr* beginning from *çargâh* and resolving on *ırak*, whilst *bestenigâr-ı kadım* opens from *ısfahan* and ends on *segâh*. In contrast, the highly ornamented evolution of *bestenigâr-ı atik* proceeded from *rast* and ended on *çargâh*, but was no longer practiced in his time (fol. 26ab). Another meaningful example is the secondary mode *maye* opening from *segâh* and ending on the tone *dügâh*, whilst the variant *maye-i atik* was barely practiced in his days (fol. 29b). As for the typical *hüzzam* that proceeded from *gerdaniye* to resolve on *ırak*, this had two variants, *hüzzam-ı kadım* and *hüzzam-ı cedid*; the former was opening from *eviç* and ending on *uzzal*, the latter evolved like *şedaraban* and concluded on *ırak* (fol. 21ab). Evidently, the distinction between *atik* and *kadım* as cited in Abdülbaki refers to the permutation of tonal centers and distinct ways of evolution produced through transpositions.

The *nihavend* mode, subordinate to *rast*, belongs to a family of modes that came down in sources in several variants: *nihavend*, *sırf nihavend*, *nihavend-i sagır*, *nihavend-i kebir*, *nihavend-i rumi*, and *nihavend-i cedid*. All variants are closely related to the mode of origin and stress the tonal centers *hicaz*, *çargâh* and *rast*. As for the variant *sırf nihavend*, it appears to be an alternative name to simple *nihavend* indicating the basic melodic construct of the mode, otherwise spelled *nihavend-i sahih*.

The second aspect of the makam creative process regards the variations included in the melodic descriptions in addition to the basic compositional line defined as the canon (*kanun ve kavaid*). In essence, the optional variations are introduced from the tonal centers of the basic progression. Hence the performer is not limited to one single way of executing a modal evolution, but is offered a choice of alternatives. Nevertheless, the variations do not affect transformations at deep structure level since the overall trajectory of the compositional blueprint is constant. As a rule, the variations to a respective melodic progression (*seyir*) are placed in the medial part of a makam composition, in the *meyan hane* of a structured piece commonly phrased *meyanlerde*, in addition to the average evolution of a makam.

Alternative progressions are in effect variations to the regular melodic types that can be transformed through modulations and transpositions

moving at different registers. For instance, Derviş Mehmed Emin carefully details the passing from one modal progression to another on the *tanbur* and the ensuing melodic transformations. In a long digression on the functions of *dügâh*, he explains how the progression evolves from higher to lower register by passing from one mode to another. Beginning with *muhayyer*, the upper octave note of *dügâh*, by moving upwards it reaches *tiz hicaz* and ends on *gerdaniye* to form the compound *nikriz*, whether concluding on *evîç* the *terkib* becomes *rahatülervah*: *Bu tarif üzere gerdaniye perdesinde karar idersen bu terkib üzere nikriz icra olur. Dahi dilersen bu tahrir üzere evîç karar idersen rahatülervah olur* (fol. 7b).

Parallel explanations of the evolution of compound modes point to the process of diversification. Therefore the flexible diversity of modalities inspired the imagination of composers and interpreters to create a particular melodic design and a distinct improvisational figuration. The creators applied the conventional plan of composition borrowed from earlier sources and endeavoured to adjust the typical models to the expression of innovative ideas. Whether vocalists or instrumentalists, the interpreters, too, showed preference to certain modes for their tonal possibilities and chose between options.

Regarding the literary expression of descriptions, the terminology employed in explaining the makams and *terkibat* is rather stereotyped depending on the vocabulary of the specific period. However, individual writers add color and personal style to a neutral, standard mode of formulation. The parallel examples inserted below compare the descriptions of the compound mode *bestenigâr*:

Ahmedođlu Şükrullah (fol. 120b):

Bestenigâr oldur ki rast basılına ve çargâh karar ide.

Bedr-i Dilşad (p. 401):

Ki bestenigâr ol ki agaz ide / dutub rastı çoğ eger az ide //

Ine çargâha karar eyleye / işidenleri zâr zâr eyleye //

Hızır b. Abdullah (fol. 123a):

Bestenigâr oldur ki isfahan agaz ide, çargâh yüzünden segâh karar ide.

Yusuf b. Nizameddin (fol. 15b):

Bestenigâr oldur ki gerdaniye agaz ide çargâh yüzünden segâh karar ide.

Seydî (fol. 12a):

Eger akılın kılırsa sana, yari / deyim fehmi idersin bestenigâri //

Serağaz eyle gerdaniyede evinden / hazer it bang-i maklubin revinden //

Heman tagyir-i bud it, asağa in de, / karar eyle segâh çargâh evinde //

Ruhperver (fol. 9b-10a):

Bestenigâr oldur ki rast agaz ide, çargâh karar ide.

Seyyid Sabri Çelebi (fol. 54b):

Bestenigâr oldur ki rast ibtida idüb, çargâh evinde karar ide.

Ahizade Çelebi (p. 9):

Bestenigâr oldur ki rast evinden ine çargâh karar ide.

Dimitrie Cantemir (p. 46):

Teşrih-i bestenigâr sureta makam: Makam-ı merkum, hisar makamının düğâh perdesinin karargâhı segâh perdesinin karargâhına tebdil idüb ve hisar perdesini neva perdesine degisindir. Hareket ağazesini gerdaniye perdesinden sürü ider, andan nerme inüb tamam perdeler ile gezer ve gelüb segâh perdesinde karar kılar.

Bu zamanenin ehl-i musikârı bu makamın icrasi için çok mücadele iderler; zira bazısı hareket ağazesini çargâh perdesinden sürü idüb irak perdesinde karar ider, demek isterler; lakin, bu cins hareket şedd yolu olduğuna, ezhar mine'l-şems dir. Filhasıl kelâm, gerek segâh, gerek irak mahsus karargâhı olmus...

Tanburî Küçük Artin (fol. 6b):

Bestenigâr - bir mızrab çargâh, saba, çargâh, segâh düğâh, segâh, çargâh, gerdaniye, acem, hüseyini, saba, çargâh, segâh, çargâh, segâh, düğâh, rast, irak.

Kyryllos Marmarinos (fol. 83b):

Bestenigâr starts from çargâh, then goes upwards to gerdaniye and turns back heading down through acem, hüseyini, uzal, and rests unto çargâh. Whence it moves downwards and ending upon irak, it becomes bestenigâr.

Kemanî Hızır Ağa (fol. 14ab):

Bestenigâr dahi şol müessir terkidir ki çargâh koyub, saba nimi ile çargâhdan rasta inüb, göstere ve perde-i irakda karar ide.

Abdülbaki Dede (fol. 26b):

Bestenigâr - çargâh ağaze idüb irak karar ider. Bu terkid müteahhirin-i ihtirayidir.

Derviş Mehmed Emin (fol. 13b):

Bestenigâr - saba ile düğâh misilli icrayı nağme edip düğâh kararını irak perdesini varup irak perdesinde karar ider.

Mehmed Hafid Efendi (fol. 18):

Bestenigâr - çargâh ibtida ve saba nimi ile çargâhdan rast inib ve perde-i irakda karar ve neva yerini saba nimi ve eviç yerine acem nimin göstermekle olur.

Panayiotes Kiltzanides (p. 138):

Bestenigâr is a mode of *irak*; begins from *çargâh*, moves through *nim saba*, goes down to *dügâh*, revolves through *çargâh*, *neva*, *hüseyni*, leaps to *gerdaniye*, returns to *hüseyni*, moves up to *muhayyer*, turns round to *nim acem* and *dügâh*, thence to *rast*, ascends to *nim kürdi* reaching *çargâh*, whence falls onto *irak*.

Hagopos Ayvazian (p. 53):

This is *ısfahan* melody (*yerghanag*) distinguished for its conclusion on *irak*, yet it has no precise explication.

The foregoing examination of the formation of melodic progressions in the selected sources has discerned a multitude of comparative data that attest the constancy of structural configurations as well as the variability and fluctuation of the melodic evolutions. The inventory of all makams with corresponding *ağaz* and *karar* and sources is listed in TABLE 5. The extensive alphabetical inventory of all *makams* with *ağaz*, *karar* and complete *seyirs* is enclosed only on CD in TABLE 6.

Originality and Creativity

The concept of originality evolved along with the exploration of alternative variants and variations of compound modes that brought forth paradoxical relationships. Placed in perspective, two different views stand in opposition. On one pole there is the institutionalized tradition of systematic thought, on the other pole there is the progressive thought of individual contribution to the process of creativity. All too often the attitude of conformity assumed by the proponents of systematic thought had overshadowed the creative values of the exponents of progressive thought disguised in random forms of variability.

In traditional cultures originality defines an evasion from the norm which must be sanctioned by the community rules of conformity to become valid. Therefore the notion of originality holds conceptual limitations, since a new creation should neither extend far beyond the inherited compositional scheme nor stand by itself in complete incongruity to the prescribed typical format. Actually, a new variant must be accepted by the community in accord with the rules and codes transmitted through the channels of oral tradition. Consequently the individual musician reaching for communal acceptance has to create new forms of expression that suit the norms, and

are qualified to take a comparable position in the link of traditional models.

The creative tendencies that moved towards new expressivity produced tensions in the process. In fact the continuous play between the constituted background of a melody and the foreground of melodic variability in modulations provoked overlapping fluidity and vagary in the finalized musical discourse. As for the ideological framework, we may infer that originality does not mean something entirely new, but rather refers to the renewal of certain stylistic traits. In concrete examples, original styles predominantly refer to the embellishment of melodic evolutions and modulations, refined techniques of performing the makam scales and skilled transpositions, and the engendering of tonal colors. Conversely, the diversity of makams produced by the combination of separate elements and combinatory units achieved the summation of entities without reaching total unification.

In the domain of music treatises, the level of original ideas varies from one author to another, depending on the equation between conformity to the great theorists and the connection with the practical knowledge and creativity of local and regional practitioners. Usually the authors validate the authenticity of their works quoting the great founders and expounding an inherited model. Their treatises enclose basic theoretical propositions and practical guidelines that have creatively developed the mastery of makam interpretation. Therefore it is significant to take a retrospective view of the new ideas expressed by most outstanding music theorists.

Hızır b. Abdullah of the Anatolian school based a comprehensive theoretical approach on his mastery of dialectics and argumentation. His knowledge of the Greek philosophy of music counterpoised his profound understanding of astronomy and astrology. Yet there are few indications of a new view in his dissertation. An original trait of his treatise is his evaluation of compound modes identified in the structured suite labeled *nevbet-i müretteb*, outlining the differences of interpretation in term of ethnic origin. The suite played by Turkish performers is defined with these words: *bu nevbet rum vilayetinde olan sazandelerindir*. In contrast, the Arab suite restrains one type of rhythm to one makam: *ama arabin nevbet-i müretteb oldur ki bir makamda bir usulda gerek, hafif olsun gerek sakil gerek varasan gerekse muhammes olsun* (fols. 84a-85a). Furthermore Hızır explored the numerous interrelated combinations of modal constructs and compounds. Other than that, Hızır b. Abdullah stands out as the foremost scholar in Turkish music of the first half of the fifteenth century.

By late fifteenth century Seydî, also an exponent of the Anatolian

school digressed on the practice of tuning and playing on the instruments, and noticed their mysteries. After outlining the tuning of the octave with 18 pitch positions he mentions a different tuning with 24 pitch positions within the octave which was one of the hidden secrets (*işbu esrar-ı hafiyedendir*), making possible to play in entirety all *makamat*, *avazeler* and *şubeler* (fol. 39a). Though sketchy, this new knowledge hints at the principle of the Turkish tonal system based on the division of the octave into 24 unequal intervals that will develop in later periods.

Ladikli's original theory of music established a new classification of modes based on the differences between the two poles, the past and present generations. His conceptualization had a lasting influence upon the subsequent Turkish theorists who found in Ladikli's ideas an ideological balance between the speculative postulates and the findings of musical practice analyzed from a new angle.

Definitely Dimitrie Cantemir gave a new meaning to originality and creativity. A thoroughly assertive thinker, he defined originality as a new method to examine the fundamental questions of music. Cantemir proclaimed his new theory a departure from the old theory of music, set up the principles of his theory upon the novel device of his alphabetical notation with practical application and declared the necessity of music literacy. In his view music notation was no longer thought as an auxiliary device of inconsistent application, but was conceived as the foundation of music education comparable to Byzantine and European systems. About half a century before Ali Ufkî had provoked curiosity amongst court musicians by writing down the music they performed with an adapted western staff notation, but this experiment remained without following. Cantemir's system of alphabetical notation was received with newly rekindled interest in the musical circles. On his turn, his contemporary Nayi Osman Dede invented an alphabetical notation extremely similar in concept.

The new theory of music proposed by Cantemir was revolutionary in many respects. His positivist frame of mind defied conformism and speculative interpretations whereas his method was grounded in the musical practice of his time. Cantemir's ideology completely cast aside any astrological affiliation of the modes to the stars and planets and applied Aristotelian reasoning treating every topic according to the rules of logical categorization in general and particular. The enunciation of a subject in general refers to the axiomatic definition and the quality of a notion in particular specifies the progressive level from the simplest element to the most complex composite. To explain the hierarchic structure of the foun-

dations of music he employed two analogies with sciences, comparing the elements of music to units of language and applying the method of medical dissection to the analysis of musical components from the smallest part to overall construction. Moreover, he proposed a new classification of modes based upon the quality of tones, movement of the scalar evolution and the transformations of compounds and progressions.

Similarly to Cantemir's view, Abdülbaki Dede eliminated the traditional astrological associations of the modes to the stars and focused entirely on the melodic types and their combinatory rules. He enunciated a better classification of the modes, described a large number of melodic types and progressions, and emphasized the fine points of distinction between the generations of the predecessors, successors and contemporaries on a scale of gradations. The originality of his thought is inherent to his meticulous analytical method and sustained dialectical argumentation. Beyond this, he also revived the systematist notation with symbols adapted to the Turkish tonal system, and notated with his method few vocal compositions.

As the influence of modernism entered the scene of Turkish musical culture the relativity of styles no longer subscribed to a unique and rigid taxonomic system. Just at the crossing point between nineteenth and twentieth centuries, Hagopos Ayvazian stands out as a prominent innovator and exponent of a new approach to the understanding of modes due to his in-depth knowledge of both western and "oriental" music. He designed a practical classification of the makams and *usuls*, and borrowed the methods of analysis from the western system to describe the melodic progressions in reference to cadences, revolutions, cadential figures, and points of repose. His succinct verbal descriptions of melodic progressions are supplemented with ample Hamparsum notations that extend the development of the makam constructs beyond the *ganon* of the respective melodic types. In his view the melodic evolutions of the makams are seen as a diversity of entities that emerge from the basic modal framework and gradually generate complex compositional configurations.

Considered in retrospect, Turkish authors of treatises have progressively manifested the tendency to depart from theoretical speculations in favor of practical ideas. They have adapted newly created modalities crossing over the rules of older makam systems and have embraced transformations. As a result, the resources of melodic possibilities and makam varieties have inspired the music makers. Striving together, music thinkers and music makers have enriched the traditional concepts of music and have handed down the noble legacy of the Turkish makams.

GLOSSARY

<i>acem</i>	AD, AN1, AN2, AN4, AY, AZ, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA.
<i>acemaşiran</i>	AD, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KT, KV, KY, KZ, MH, NO, PK, RV, TA.
<i>acemaşiran-mahur</i>	PK.
<i>acem-baba tahir</i>	PK.
<i>acem-buselik</i>	AD, AY, DC, HB, KZ, PK, TA.
<i>acem-hüseyni</i>	DC.
<i>acem-hüseyni-aşiran</i>	DC.
<i>acem-ıraq</i>	AN3, AY, BD, ME, SB, TA.
<i>acem-kürdi</i>	AY, CH, HB, KA, KV, KY, KZ, TA.
<i>acem-muhayyer</i>	AN2.
<i>acem-nevruz</i>	HA, RP.
<i>acem-nigâr</i>	RP.
<i>acem-nigârinek</i>	RP.
<i>acem-rast</i>	AN2, HA, HK, KN, SY.
<i>acem-saba</i>	PK.
<i>acem-uzzal</i>	AH, SY.
<i>acem-yegâh</i>	DC.
<i>acem-zirkeşide</i>	AH, HZ, PK, SY, YN.
<i>anberefşân</i>	D, AY, HB, TA.
<i>araban</i>	AD, AN2, AY, CH, DC, HA, HK, KA, KV, KY, KZ, ME, MH, NO, PK, SB, TA.
<i>araban-buselik</i>	HB, TA.
<i>araban-nigâr</i>	PK.
<i>arabi</i>	AY, TA.
<i>arazbar</i>	AD, AN2, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KV, KY, KZ, ME, MH, NO, PK, RV, TA.
<i>arazbar-buselik</i>	AD, AY, HB, KZ, TA.
<i>arazbar-zemzeme</i>	AD, AY, HB, TA.
<i>aşiran</i>	AD, AH, AM, AN1, AN2, AN3, AN4, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>aşiran-hicaz</i>	PK.
<i>aşiran-kürdi</i>	KA.

<i>aşiran-maye</i>	AD, AY, HB, TA.
<i>aşiran-nevruz</i>	AZ.
<i>aşiran-nigâr</i>	AN5.
<i>aşiran-zemzeme</i>	AD, AY, HB.
<i>aşiraneke</i>	KA.
<i>avaze-i zenbur/zenbur</i>	HZ, PK, YN.
<i>baba tahir/tahir</i>	AH, AN2, AN4, AY, CH, DC, HA, HB, HK, KA, KY, KV, KZ, MH, PK, RV, TA.
<i>bahr-i hüseyini</i>	DC.
<i>bahr-i nazik</i>	AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HZ, KA, KT, KY, ME, NO, PK, RP, SB, SY, TA, YN.
<i>bayati</i>	AD, AN2, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KV, KY, KZ, ME, MH, NH, NO, PK, TA.
<i>bayati-araban</i>	AD, AY, HB, KZ, TA.
<i>bayati-buselik</i>	KZ.
<i>bayati-hisar</i>	DC, PK.
<i>bayati-karcığâr</i>	PK.
<i>bayati-kürdi</i>	AY, TA.
<i>bayati-saba</i>	HA.
<i>baytar</i>	AY, TA.
<i>baytar-saba</i>	AY.
<i>beste ısfahan</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HK, HZ, KT, KY, KZ, ME, MH, NO, PK, RP, SY, TA, YN.
<i>beste-ısfahan-i cedit</i>	AZ.
<i>beste-pençgâh</i>	SB.
<i>bestehisar</i>	AD, AN4, AY, HA, HB, KA, KT, KY, NO, PK, TA.
<i>bestenigâr</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NO, NH, PK, RP, SB, SY, TA, YN.
<i>bestenigâr-i atik</i>	AD, AY, CH, HB, TA.
<i>bestenigâr-i cedit</i>	CH.
<i>bestenigâr-i kadim</i>	AD, AY, HB, TA.
<i>beynü'l-bahreyn</i>	RP, SB.
<i>bezmara</i>	AD, AY, HB, TA.
<i>buselik</i>	AB, AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>buselik-aşiran</i>	AD, AY, CH, DC, HA, HB, HK, KA, KV, KY, KZ, ME, MH, NO, PK, TA.
<i>buselik-gerdaniye</i>	HZ.
<i>buselik-geveşt</i>	HZ.
<i>buselik-maye</i>	AZ, HZ, SY.

<i>buselik-muhayyer</i>	RP.
<i>buselik-nevruz</i>	HZ.
<i>buselik-selmek</i>	HZ.
<i>buselik-şehnaz</i>	HZ.
<i>bustan</i>	AB.
<i>büyük buselik</i>	KZ.
<i>büzürk</i>	AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>büzürk-çargâh</i>	SB.
<i>büzürk-gerdaniye</i>	HZ.
<i>büzürk-geveşt</i>	HZ.
<i>büzürk-i küçek</i>	KT.
<i>büzürk-maye</i>	HZ.
<i>büzürk-nevruz</i>	HZ.
<i>büzürk-selmek</i>	HZ.
<i>büzürk-şehnaz</i>	HZ.
<i>caferi</i>	ME.
<i>canfeza</i>	AB, AD, AY, HB, HK, TA.
<i>çargâh</i>	AD, AM, AN2, AN4, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, YN.
<i>çargâh-acem</i>	AH, AN2, AN3, AN4, AN5, AZ, BD, DC, HA, HK, HZ, KT, PK, SB, SY, YN.
<i>çargâh-ı kadim</i>	AZ.
<i>çargâh-neva</i>	PK.
<i>dagi bayati</i>	PK.
<i>dest-i erjen</i>	KA.
<i>diger buselik-aşiran</i>	KZ.
<i>diger düğâh</i>	KY, KZ.
<i>diger mahur</i>	KZ.
<i>diger nikriz</i>	KZ.
<i>diger pençgâh</i>	KY, KZ.
<i>dilâra</i>	AD, AY, HB, TA.
<i>dilâviz</i>	AD, AY, HB, TA.
<i>dildar</i>	AD, AY, HB, TA.
<i>dilkeş</i>	AD, AN1, AN4, AY, KA, KY, KZ, PK, SY, TA.
<i>dilkeş haveran</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, ME, MH, NO, PK, RP, SB, SY, TA, YN.
<i>dilkizad</i>	AY.
<i>dilküşa</i>	AY, HB, TA.
<i>dilnişin</i>	AD, AY, HB, TA.

<i>dilrişek</i>	AY.
<i>dilrüba</i>	D, AY, HB.
<i>dilsuz</i>	KN.
<i>dügâh</i>	AD, AM, AN2, AN4, AY, AZ, BD, CF, CH, DC, HA, HB, HK, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, SB, SY, TA, YN.
<i>dügâh-acem</i>	AH, AN1, AN2, AN3, AN4, AN5, BD, HA, HK, HZ, RP, SB, SY, YN.
<i>dügâh-buselik</i>	AY, TA.
<i>dügâh-hicaz</i>	KN.
<i>dügâh-hüseyni</i>	PK, SB.
<i>dügâh-i kadim</i>	AD, AY, HB, TA.
<i>dügâh-i rumi</i>	KA.
<i>dügâh-maye</i>	HZ.
<i>dügâh-zemzeme</i>	KY.
<i>eviç</i>	AB, AD, AM, AN1, AN4, AY, AZ, CF, CH, DC, HA, HB, HK, HP, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, TA, YN.
<i>eviçâra</i>	AD, AY, HB, KZ, TA.
<i>eviç-aşiran</i>	PK.
<i>eviç-buselik</i>	AD, AY, HA, HB, KA, KY, KZ, MH, PK, TA.
<i>eviç-büzürk</i>	RP.
<i>eviç-horasan</i>	KA.
<i>eviç-ıraq</i>	KA, KZ, SB.
<i>eviç-i maklub</i>	KV, SB.
<i>eviç-kürdi</i>	AY, TA.
<i>eviç-maye</i>	AY, TA
<i>eviç-muhalif</i>	HA, KZ, MH, PK.
<i>eviç-muhayyer</i>	PK.
<i>eviç-nihavend</i>	AD, AY, HB, TA.
<i>ferahfeza</i>	AD, AY, HB, KZ, TA.
<i>ferahnak</i>	AY, HB, KZ, TA.
<i>ferahnak-maye</i>	SB.
<i>ferahzâr</i>	AD, AY, HB.
<i>gerdaniye</i>	AD, AH, AN1, AN2, AN4, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>gerdaniye-acem</i>	AH, KY.
<i>gerdaniye-buselik</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, ME, PK, SB, SY, TA, YN.
<i>gerdaniye-büzürk</i>	HZ.

<i>gerdaniye-hicaz</i>	HZ.
<i>gerdaniye-hüseyini</i>	HZ.
<i>gerdaniye-irak</i>	HZ.
<i>gerdaniye-küçük</i>	HZ.
<i>gerdaniye-kürdi</i>	AD, KA.
<i>gerdaniye-muhayyer</i>	AN1.
<i>gerdaniye-neva</i>	HZ.
<i>gerdaniye-nigâr</i>	AH, AN1, AN2, AN3, AN5, BD, HA, HK, HZ, ME, SB, SY, YN.
<i>gerdaniye-nigârinek</i>	AN1.
<i>gerdaniye-rast</i>	HZ.
<i>gerdaniye-rehavi</i>	HZ.
<i>gerdaniye-selmek</i>	AZ.
<i>gerdaniye-uşşak</i>	HZ.
<i>gerdaniye-zirgüle</i>	HZ.
<i>geveşt</i>	AH, AM, AN2, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, SB, SY, TA, YN.
<i>geveşt-buselik</i>	HZ.
<i>geveşt-büzürk</i>	HZ.
<i>geveşt-hicaz</i>	HZ.
<i>geveşt-hüseyini</i>	HZ.
<i>geveşt-ısfahan</i>	HZ.
<i>geveşt-küçük</i>	HZ.
<i>geveşt-neva</i>	HZ.
<i>geveşt-rast</i>	HZ.
<i>geveşt-rehavi</i>	HZ.
<i>geveşt-uşşak</i>	HZ.
<i>geveşt-zirgüle</i>	HZ.
<i>gonca-i feza</i>	AY.
<i>gonca-i rana</i>	AD, AY, HB, TA.
<i>gül</i>	AY, TA.
<i>gülizar</i>	AD, AN4, AY, DC, HA, HB, HK, KT, KY, KZ, NO, PK, TA.
<i>gülrüh</i>	AD, AY, HB, TA.
<i>gümüş gerdan</i>	KZ, TA.
<i>hadra/hazra</i>	AB.
<i>harran</i>	AB.
<i>haveran</i>	HK, HZ, NO.
<i>heftgâh/heftügâh</i>	AM, AY, PK, TA.
<i>hicaz</i>	AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KN, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>hicaz-acem</i>	AH, AN1, AN2, AN4, AN5, BD, HA, HK, HZ, PK, RP,

	SB, SY, YN.
<i>hicaz-aşiran</i>	AY, AZ, TA.
<i>hicaz-buselik</i>	AN2, AY, HB, TA.
<i>hicaz-büzürk</i>	AH, AN1, AN2, AN3, AN4, AN5, BD, HA, HZ, KA, ME, SB, SY, TA, YN.
<i>hicaz-gerdaniye</i>	HZ.
<i>hicaz-geveşt</i>	HZ.
<i>hicaz-hisarek</i>	AN1.
<i>hicaz-hümayun</i>	AY, TA.
<i>hicaz-ıtrak</i>	SY.
<i>hicaz-i kadim</i>	AY.
<i>hicaz-karabatak</i>	TA.
<i>hicaz-kûçek</i>	PK.
<i>hicaz-kürdi</i>	AY, TA.
<i>hicaz-maye</i>	HZ.
<i>hicaz-muhalif</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KT, ME, NO, PK, SY, TA, YN.
<i>hicaz-muhalifek</i>	HK, KY.
<i>hicaz-nevrüz</i>	HZ.
<i>hicaz-rekb</i>	SY.
<i>hicaz-selmek</i>	HZ.
<i>hicaz-şehnaz</i>	HZ.
<i>hicaz-uzzal</i>	SY.
<i>hicaz-zemzeme</i>	AD, HB.
<i>hicaz-zirgüle</i>	AY, TA.
<i>hicazeyn</i>	AD, AY, HB, PK, TA.
<i>hicazkâr</i>	AY, HB, PK, KZ, TA.
<i>hicazkâr-kürdi</i>	TA.
<i>hicazuni</i>	AY, TA.
<i>hıram</i>	KZ.
<i>hisar</i>	AB, AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>hisar-buselik</i>	AD, AY, HB, KA, KY, KZ, TA.
<i>hisar-eviç</i>	AH, AN3, AN4, AN5, BD, HA, HZ, ME, PK, SY, YN.
<i>hisar-i kadim</i>	AD, AY, HB, TA.
<i>hisar-i rumi</i>	HZ.
<i>hisar-kürdi</i>	AD, HB.
<i>hisar-niriz</i>	AN2.
<i>hisar-rekb</i>	AZ.
<i>hisar-zirgüle</i>	PK.
<i>hisarek</i>	AD, AH, AN1, AN3, AN4, AY, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KY, ME, PK, RP, SB, SY, TA, YN.

<i>hisarinek</i>	SY.
<i>hocest</i>	KN, LD, NH.
<i>horasan/horasani</i>	AZ, CH, HA, HK, KA, KY, KZ, PK, TA.
<i>horasane</i>	KA.
<i>horasani-hüseyini</i>	AY, DC, KA, KY, PK, TA.
<i>hûzi</i>	AD, AN4, AY, AZ, CH, DC, HA, HB, HK, KA, KT, KY, KZ, LD, MC, MH, NH, NO, PK, RP, TA.
<i>hûzi-aşiran</i>	KV, DC, PK.
<i>hûzi-buselik</i>	DC, KY.
<i>hûziyi müzehhib</i>	AZ.
<i>hümayun</i>	AB, AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, SB, SY, TA, YN.
<i>hüseyini</i>	AB, AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KN, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>hüseyini-acem</i>	AH, AN1, AN2, AN4, AN5, AZ, BD, HK, HZ, RP, SY, YN.
<i>hüseyini-aşiran</i>	AD, AY, HA, HB, KA, KV, KY, KZ, MH, NO, PK, TA.
<i>hüseyini-baytar</i>	TA.
<i>hüseyini-buselik</i>	AY, DC, PK, TA.
<i>hüseyini-gerdaniye</i>	HZ.
<i>hüseyini-geveşt</i>	HZ.
<i>hüseyini-gülizar</i>	AY, TA.
<i>hüseyini-kürdi</i>	AD, AY, CH, KA, KY, KZ, NO, TA.
<i>hüseyini-nevruz</i>	HZ.
<i>hüseyini-rehavi</i>	HZ.
<i>hüseyini-selmek</i>	HZ.
<i>hüseyini-şehnaz</i>	HZ.
<i>hüzzam</i>	AD, AM, AY, AZ, CH, DC, HA, HB, HK, KA, KV, KY, KZ, ME, MH, NO, PK, RV, TA.
<i>hüzzam-i cedit</i>	AD, AY, HB, TA.
<i>hüzzam-i kadim</i>	AD, AY, HB, KV, PK, TA.
<i>hüzzam-i rumi</i>	AY, HA, KA, ME, MH, PK, TA.
<i>hüzzam-maye</i>	MH.
<i>irak</i>	AB, AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>irak-acem</i>	AH, AN1, AN4, HZ, RP, SY.
<i>irak-bestenigâr</i>	PK.
<i>irak-gerdaniye</i>	HZ.
<i>irak-geveşt</i>	HZ.
<i>irak-hisar</i>	PK.

<i>ırad-hüseyini</i>	AN2.
<i>ırad-i rumi/rumi ırad</i>	AN1, KT.
<i>ırad-maye</i>	AH, AN1, AN3, AN4, AN5, AZ, BD, HA, HZ, ME, RP, SB, SY.
<i>ırad-muhalif</i>	HZ, NO.
<i>ırad-selmek</i>	HZ.
<i>ırad-nevruz</i>	HZ.
<i>ırad-şehnaz</i>	HZ.
<i>ısfahan</i>	AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>ısfahan-buselik</i>	KZ.
<i>ısfahan-gerdaniye</i>	HZ.
<i>ısfahan-geveşt</i>	HZ.
<i>ısfahan-hicaz</i>	AN2.
<i>ısfahan-hisar</i>	SB.
<i>ısfahan-i cedit</i>	DC.
<i>ısfahan-selmek</i>	HZ.
<i>ısfahan-şehnaz</i>	HZ.
<i>ısfahan-zemzeme</i>	AD, AY, HB, TA.
<i>ısfahanek</i>	AD, AH, AM, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KA, KT, KY, LD, MC, PK, RP, SB, SY, TA, YN.
<i>kâbili</i>	PK.
<i>karadügâh</i>	KA, KY, KZ.
<i>karcığar</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, ME, NH, NO, PK, RP, SB, SY, TA, YN.
<i>kûçek</i>	AD, AN2, AN3, AN4, AN5, AY, AZ, CH, DC, HA, HB, HK, KA, KY, KZ, LD, ME, NH, NO, PK, SB, SY, TA.
<i>kûçek-gerdaniye</i>	HZ.
<i>kûçek-geveşt</i>	HZ.
<i>kûçek-maye</i>	HZ.
<i>kûçek-nevruz</i>	HZ.
<i>kûçek-selmek</i>	HZ.
<i>kûçek-sünbüle</i>	HP.
<i>kûçek-şehnaz</i>	HZ.
<i>kûçek-zemzeme</i>	AD, AY, HB, TA.
<i>kürdi</i>	AD, AN2, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KV, KY, KZ, ME, MH, NO, PK, RV, TA.
<i>kürdi-aşiran</i>	PK.
<i>kürdi-horasan</i>	KY.
<i>laleruh</i>	AD, AY, HB, TA.
<i>magara</i>	TA.

<i>mahur</i>	AD, AN2, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, TA, YN.
<i>mahur-aşiran</i>	HA, MH, KZ, PK.
<i>mahur-buselik</i>	AY, HB, TA.
<i>mahur-i kebir</i>	AB, AD, LD.
<i>mahur-i kebir-i kadim</i>	AD, AY, HB.
<i>mahur-i sagir</i>	AB, AD, AY, HB, LD, TA.
<i>mahurek</i>	AD, AY, HB, KA, TA.
<i>mahuri</i>	AH.
<i>mâsuk</i>	AB.
<i>matlûb</i>	KN, RP.
<i>matlûbek</i>	RP.
<i>mavera/</i>	AD, AY, HB, PK, TA.
<i>mavera'ün-nehr/nehir</i>	
<i>maye</i>	AD, AH, AM, AN2, AN4, AN5, AY, AZ, BD, CF, CH, DC, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>maye-bayati</i>	KA.
<i>maye-buselik</i>	HZ.
<i>maye-büzürk</i>	HZ.
<i>maye-hicaz</i>	HZ.
<i>maye-hüseyni</i>	HZ.
<i>maye-ıraq</i>	HZ.
<i>maye-ısfahan</i>	HZ.
<i>maye-i atik</i>	AD, AY, HB, TA.
<i>maye-i kebir</i>	AB.
<i>maye-kûçek</i>	HZ.
<i>maye-neva</i>	AZ, HZ.
<i>maye-rast</i>	HZ.
<i>maye-rehavi</i>	HZ.
<i>maye-uşşak</i>	HZ.
<i>maye-zirgüle</i>	HZ.
<i>meclisefruz</i>	AB, AD, AY, HB, TA.
<i>muhalif</i>	AH, AY, AZ, HK, RP, RV, TA, YN.
<i>muhalif-acem</i>	AN2.
<i>muhalif-hicaz</i>	KT, SB.
<i>muhalif-hisar</i>	KZ.
<i>muhalif-ıraq</i>	AD, AH, AN4, AY, CH, DC, HA, HK, KA, KV, KY, KZ, MH, NO, PK, SB, SY, TA.
<i>muhalifek</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KV, KY, ME, PK, RP, SB, SY, TA, YN.

<i>muhalifek-hicaz</i>	AZ.
<i>muhalifek-irak</i>	HA, KA, KY, KZ.
<i>muhalifek-segâh</i>	KA.
<i>muhayyer</i>	AB, AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>muhayyer-buselik</i>	AY, CH, DC, HA, HB, HK, KA, KY, KZ, MH, NO, PK, RV, TA.
<i>muhayyer-irak</i>	AY, KZ.
<i>muhayyer-kürdi</i>	AY, HA, HB, KZ, MH, PK, TA.
<i>muhayyer-rekb</i>	HA.
<i>muhayyer-sünbüle</i>	AD, AM, AY, HB, HK, KZ, TA.
<i>muhayyer-zirgüle</i>	AY, TA.
<i>musikar</i>	DC, KY, ME.
<i>mustahar</i>	KZ.
<i>müberka</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, LD, ME, NH, NO, PK, RP, SB, SY, TA, YN.
<i>müberka-i rumi</i>	KA.
<i>müberka-nahir</i>	AY.
<i>mülkübe</i>	AY.
<i>mürgek</i>	AN4, HZ, RP, SY.
<i>müstear</i>	AD, AH, AN2, AN3, AN4, AN5, AY, BD, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, SB, SY, TA, YN.
<i>müstear-i rumi</i>	KA.
<i>müşkiye</i>	AD.
<i>müşkübe</i>	HB, TA.
<i>müzeyyen</i>	AZ.
<i>naz</i>	AD, AY, HB, TA.
<i>nazenin</i>	AD, AY, HB, TA.
<i>naz-i naz</i>	AN2, SB.
<i>nazik</i>	RP.
<i>nazike-i irak/nazik irak</i>	HA, KA.
<i>nazli</i>	AZ.
<i>necd-i horasani</i>	KA.
<i>necd-i hüseyini/necid</i>	CH, DC, HA, HK, KA, KV, KY, KZ, ME, NO, PK.
<i>neva</i>	AB, AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>neva-buselik</i>	AD, AY, HB, TA.
<i>neva-gerdaniye</i>	HZ.

<i>neva-geveřt</i>	HZ.
<i>neva-kürdi</i>	AD, AY, HB, TA.
<i>neva-maye</i>	HZ, SB.
<i>neva-selmek</i>	HZ.
<i>neva-sünbüle</i>	HK, NO, SB.
<i>nevayi acem</i>	AN4, DC, HA, KT, NO, PK.
<i>nevayi aşiran</i>	AH, AN1, AN2, AN3, AN4, AZ, BD, CH, DC, HA, HK, HZ, KT, KY, KZ, ME, MH, NO, PK, SY, YN.
<i>nevayi nevrüz</i>	HZ.
<i>nevayi řehnaz</i>	HZ.
<i>nevayi uřřak</i>	AH, AN4, DC, KT, NO.
<i>neveser</i>	AY, HB, TA.
<i>nevi aşiran</i>	RP.
<i>nevi cedid</i>	AY, TA.
<i>nevruz</i>	AD, AH, AN2, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KA, KT, KY, KZ, LD, MC, ME, MH, NH, PK, RP, RV, SB, SY, TA, YN.
<i>nevruz-acem</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, ME, NO, RP, RV, SY, SY, TA, YN.
<i>nevruz-bayati</i>	LD.
<i>nevruz-buselik</i>	HZ.
<i>nevruz-büzürk</i>	HZ.
<i>nevruz-haveran</i>	HA.
<i>nevruz-hicaz</i>	N2, HZ.
<i>nevruz-hüseyini</i>	HZ.
<i>nevruz-ıraq</i>	HZ.
<i>nevruz-ısfahan</i>	HZ.
<i>nevruz-i arab</i>	KN, LD, MC, NO, RP.
<i>nevruz-i hârâ</i>	KN, LD.
<i>nevruz-i kebir</i>	LD.
<i>nevruz-i rekb</i>	AN1.
<i>nevruz-i rumi</i>	AH, AN1, AN2, AN3, AN4, AN5, AZ, BD, DC, HA, HZ, KA, KN, KT, KY, ME, NO, PK, RP, SB, SY, TA, YN.
<i>nevruz-i sagir</i>	LD.
<i>nevruz-i sultani</i>	AD, AY, HB, TA.
<i>nevruz-küçek</i>	HZ.
<i>nevruz-neva</i>	HZ.
<i>nevruz-rast</i>	HZ.
<i>nevruz-rehavi</i>	HZ.
<i>nevruz-uřřak</i>	HZ.
<i>nevruz-zirgüle</i>	HZ.
<i>nigâr/nikâr</i>	AH, AN1, AN2, AN3, AN4, AY, AZ, BD, DC, HA, HB,

<i>nigâr-araban</i>	HK, HZ, KT, KY, LD, ME, NO, PK, RP, SB, SY, TA, YN. AY, TA.
<i>nigâr-uzzal</i>	SB.
<i>nigarek</i>	HK.
<i>nigârinek</i>	AH, AN1, AN3, AN4, AN5, AY, AZ, BD, HB, HZ, KN, LD, ME, NH, PK, RP, SB, SY, TA, YN.
<i>nigârinek-acem</i>	HA, ME.
<i>niharem</i>	AY.
<i>nihavend</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RV, SY, TA, YN.
<i>nihavend-i cedit</i>	AD.
<i>nihavend-i kebir</i>	AN4, AY, DC, HA, HB, KA, KT, KY, LD, MH, PK, SB, TA.
<i>nihavend-i rumi</i>	AD, AH, AN1, AN2, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KA, KT, MH, NO, RP, SB, SY, TA, YN.
<i>nihavend-i sagir</i>	AD, AN4, AY, DC, HA, HB, KA, KT, KY, KZ, LD, MH, NO, PK, SB, TA.
<i>nihavend-i sagirek</i>	KA.
<i>nihavendek</i>	AZ.
<i>nihavendinek</i>	KA.
<i>nibir</i>	AY, TA.
<i>nikriz</i>	AB, AD, AN4, AY, AZ, CH, DC, HA, HB, HK, HP, KA, KN, KT, KV, KY, KZ, ME, MH, NO, PK, RV, SB, TA.
<i>nikriz-ısfahan</i>	PK.
<i>niriz/nirizi/niziz</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, BD, HZ, LD, MC, NH, RP, SY, YN.
<i>niriz-i kebir</i>	LD, NH.
<i>niriz-i sagir</i>	LD.
<i>nişabur</i>	AD, AN4, AY, CH, DC, HA, HB, HK, HP, KA, KV, KY, KZ, NO, PK, RV, TA.
<i>nişaburek/nisaverek</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KA, KT, KY, KZ, LD, ME, MH, NH, PK, RP, SB, SY, TA, YN.
<i>niyaz</i>	AD, AY, HB, TA.
<i>nutk-i hümayun</i>	AY, TA.
<i>nühüft</i>	AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, RV, SY, TA, YN.
<i>nühüft-i kadim</i>	AD, AY, HB, TA.
<i>payzan kürdi</i>	KA, KY, KZ.
<i>payzan saba</i>	PK.
<i>pençgâh</i>	AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD,

	CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NO, PK, RP, RV, SY, TA, YN.
<i>pençgâh-acem</i>	SB.
<i>pençgâh-ırak</i>	DC.
<i>pençgâh-i asıl</i>	AD, HB, LD.
<i>pençgâh-i heft</i>	SB.
<i>pençgâh-i zaid</i>	AD, AY, HB, LD, MC, TA.
<i>pes hisar</i>	TA.
<i>pesendide</i>	AY, HB, KZ, TA.
<i>rahatefza/rahatfeza</i>	AD, AY, HA, HB, KZ, MH, PK, TA.
<i>rahatülervah</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NO, PK, RP, SB, SY, TA, YN.
<i>rahatülervah-i berka</i>	KA.
<i>rahatülervah-i necdi</i>	KA.
<i>ramiscan</i>	AD, AY, HB.
<i>rast</i>	AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CF, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>rast-acem</i>	AH, AN1, AN3, AN4, AN5, BD, HA, HZ, ME, RP, SB, SY, YN.
<i>rast-gerdaniye</i>	HZ.
<i>rast-gevešt</i>	HZ.
<i>rast-i cedit</i>	AY, HB, TA.
<i>rast-mahur</i>	PK.
<i>rast-maye</i>	AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, HA, HZ, ME, SB, SY, TA, YN.
<i>rast-nevruz</i>	HZ.
<i>rast-pençgâh</i>	SB.
<i>rast-selmek</i>	HZ.
<i>rehavi</i>	AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>rehavi-gerdaniye</i>	HZ.
<i>rehavi-gevešt</i>	HZ.
<i>rehavi-i sagir</i>	KZ.
<i>rehavi-maye</i>	HZ, RP.
<i>rehavi-nevruz</i>	HZ.
<i>rehavi-selmek</i>	HZ, PK.
<i>rehavi-şehnaz</i>	HZ.
<i>rekb</i>	AH, AN1, AN2, AN3, AN4, AN5, AZ, BD, DC, HA, HK, HZ, KA, KT, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, SB, SY, YN.

<i>rekb-i nevrüz</i>	AH, AN1, AN3, AN4, AN5, AZ, HZ, BD, ME, SB, SY, YN .
<i>rekb-i rumi</i>	SB.
<i>rekb-uzzal</i>	KY.
<i>revnaknüma</i>	AY, HB, TA.
<i>rıdvan</i>	AZ, SY.
<i>ruhefza</i>	AD, AY, HB, TA.
<i>rumi</i>	AZ.
<i>rumi ısfahan</i>	AN2.
<i>ruyi araban</i>	KZ.
<i>ruyi aşiran</i>	AB.
<i>ruyi irak</i>	AH, AN1, AN2, AN4, AN5, AY, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, MC, ME, MH, PK, RP, SY, TA , YN.
<i>saba/terkib-i saba</i>	AD, AM, AN2, AN4, AY, AZ, CH, DC, HA, HB, HK, HP, HZ, KA, KV, KY, KZ, LD, MC, MH, NO, PK, RP, RV, SY, TA, YN.
<i>saba-aşiran</i>	AY, TA.
<i>saba-baytar</i>	TA.
<i>saba-buselik</i>	AY, HB, KZ, TA.
<i>saba-çargâh</i>	PK.
<i>saba-hüzzam-i rumi</i>	PK.
<i>saba-i muharrik</i>	KA.
<i>saba-kürdi</i>	TA.
<i>saba-tahir</i>	TA.
<i>saba-uşşak</i>	AD.
<i>saba-uzzal</i>	PK.
<i>saba-zemzeme</i>	AD, AY, HB, KZ, TA.
<i>safa</i>	AD, AY, HB, MH.
<i>sagir nihavend</i>	KZ.
<i>sagir rehavi</i>	KZ.
<i>saidü'l-said</i>	PK.
<i>sazkâr</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HZ, KA, KT, KV, KY, KZ, ME, MH, NO, PK, RP, SB, SY, TA, YN.
<i>sazkâr-i rumi</i>	KA.
<i>se bahr/bahr se</i>	AN1, AN3, AZ, HZ, ME, NH, SY, YN.
<i>sebzendersebz</i>	AD, AH, AN1, AN2, AN3, AN5, AY, AZ, BD, DC, HA, HB, HZ, ME, NO, PK, RP, SB, SY, YN.
<i>sebzendersebz-i kadîm</i>	AD, AY, HB.
<i>sebzi</i>	PK.
<i>sefer</i>	KY.
<i>segâh</i>	AD, AM, AN2, AN4, AY, AZ, BD, CF, CH, DC, HA, HB,

	HK, HP, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, RV, SB, SY, TA, YN.
<i>segâh-acem</i>	AH, AN1, AN2, AN3, AN4, AN5, AZ, BD, HA, HB, HK, HZ, SB, SY, YN.
<i>segâh-bestenigâr</i>	DC, PK.
<i>segâh-buselik</i>	KZ.
<i>segâh-eviç</i>	HA.
<i>segâh-irak</i>	DC.
<i>segâh-i arabani</i>	DC.
<i>segâh karabatak</i>	TA.
<i>segâh-maye</i>	AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, HA, HZ, KZ, ME, MH, RP, SY.
<i>segâh-zülfinigâr</i>	TA.
<i>selmek</i>	AD, AH, AM, AN2, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, SB, SY, YN.
<i>selmek-büzürk</i>	HZ.
<i>selmek-hicaz</i>	HZ.
<i>selmek-hüseyni</i>	HZ.
<i>selmek-ısfahan</i>	HZ.
<i>selmek-ısfahan</i>	HZ.
<i>selmek-i kebir</i>	AB.
<i>selmek-i sagir</i>	AB.
<i>selmek-küçek</i>	HZ.
<i>selmek-neva</i>	HZ.
<i>selmek-rast</i>	HZ.
<i>selmek-rehavi</i>	HZ.
<i>selmek-zirgüle</i>	HZ.
<i>serhenk/serenk</i>	CH, KA, PK.
<i>sırf acem</i>	AY, TA.
<i>sırf araban</i>	KZ.
<i>sırf aşiran</i>	KZ.
<i>sırf buselik</i>	KZ.
<i>sırf hicaz</i>	KZ.
<i>sırf nihavend</i>	BD, SY.
<i>sırf suzinak</i>	AY.
<i>sipihr</i>	AH, AN1, AN4, AN5, AY, BD, DC, HA, HB, HZ, KA, KT, KV, KY, NO, PK, RP, SB, SY, TA.
<i>sipihr-hüseyni</i>	SB.
<i>sipihr-i horasani</i>	PK.
<i>sipihr-neva</i>	AZ.
<i>sipihr-serhenk</i>	PK.
<i>sultani</i>	KY.

<i>sultani ara</i>	AY.
<i>sultani hüzzam</i>	AY, HB, TA.
<i>sultani irak</i>	AD, AY, CH, DC, HA, HB, HK, KA, KV, KY, KZ, ME, MH, NO, PK, TA.
<i>sultani neva</i>	DC, NO, PK.
<i>sultani yegâh</i>	AY, TA.
<i>sûri</i>	CH, KA, KY, KZ.
<i>suzidil</i>	AD, AY, HB, KA, KZ, PK, TA.
<i>suzidilara</i>	AD, AY, HB, KZ, TA.
<i>suzinak</i>	AD, AY, HB, KA, KZ, TA.
<i>suzinak karabatak</i>	TA.
<i>sünbüle</i>	AD, AN2, AN4, AY, CH, DC, HA, HB, HK, KA, KN, KT, KV, KY, KZ, LD, MH, NH, NO, PK, RV, TA.
<i>sünbüle-i kadîm</i>	AD, AY, HB.
<i>sünbüle-kürdi</i>	AY, TA.
<i>sünbüle-nigâr</i>	DC.
<i>sünbüle-nihavend</i>	AD, AY, HB.
<i>şed acem</i>	TA.
<i>şed araban</i>	AD, AY, HB, KZ, TA.
<i>şed karcigar</i>	TA.
<i>şehnaz</i>	AD, AH, AM, AN2, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RV, RP, SB, SY, TA, YN.
<i>şehnaz-buselik</i>	AD, AY, HA, HB, HZ, KA, KV, KY, KZ, ME, PK, TA.
<i>şehnaz-büzürk</i>	HZ.
<i>şehnaz-hicaz</i>	HZ.
<i>şehnaz-hüseyni</i>	HZ.
<i>şehnaz-irak</i>	HZ.
<i>şehnaz-küçek</i>	HZ.
<i>şehnaz-kürdi</i>	ME.
<i>şehnaz-neva</i>	HZ.
<i>şehnaz-rast</i>	HZ.
<i>şehnaz-rehavi</i>	HZ.
<i>şehnaz-sünbüle</i>	PK.
<i>şehnaz-uşşak</i>	HZ.
<i>şehnaz-zirgüle</i>	HZ, PK.
<i>şehrinaz</i>	AD, HB.
<i>şeşgâh</i>	PK.
<i>şevk-i cedit</i>	HB, TA.
<i>şevkaver/şevki aver</i>	AD, AH, AY, HB, TA.
<i>şevkidil</i>	AY.
<i>şevkefza</i>	AY, HB, KZ, TA.
<i>şevkengiz</i>	AD, AY, TA.

<i>şevkidil</i>	AD, AY, HB, TA.
<i>şevkitarab</i>	AY, HB, KZ, TA.
<i>şiraz</i>	AD, AY, DC, HB, PK.
<i>şirazlı sümbüle</i>	PK.
<i>şuri</i>	DC, HB, KA, KV, KY, KZ, PK.
<i>tahir-buselik</i>	AY, HB, KZ, TA.
<i>tahir-i kebir</i>	AD.
<i>tahir-i sagir</i>	AD, AY, HB, TA.
<i>tarz-i cedit</i>	AY, HB, TA.
<i>tarz-i hicaz</i>	AY.
<i>tarz-i nevin</i>	AY, HB, TA.
<i>türki hicaz/hicaz-i türki</i>	AD, AH, AN1, AN2, AN3, AN4, AY, AZ, DC, HA, HB, HK, HZ, KT, LD, ME, NH, NO, PK, RP, SB, SY, TA, YN.
<i>uşşak</i>	AD, AH, AM, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HB, HK, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, NH, NO, PK, RP, SB, SY, TA, YN.
<i>uşşak-araban</i>	AY, TA.
<i>uşşak-aşiran</i>	DC, KV, PK.
<i>uşşak-i düvazde</i>	HK.
<i>uşşak-gerdaniye</i>	HZ.
<i>uşşak-geveşt</i>	HZ.
<i>uşşak-maye</i>	AH, AN1, AN2, AN3, AN4, AN5, AZ, HA, HZ, ME, SY, YN.
<i>uşşak-muhayyer</i>	HK.
<i>uşşak-nevruz</i>	HZ.
<i>uşşak-segâh</i>	AN1.
<i>uşşak-selmek</i>	HZ.
<i>uşşak-zemzeme</i>	AY.
<i>uzzal</i>	AD, AH, AN1, AN2, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, NH, NO, PK, RP, RV, SY, TA, YN.
<i>uzzal-acem</i>	AH, AN1, AN2, AN3, AN4, AZ, BD, HA, HZ, ME, PK, RP, SY.
<i>uzzal-hicaz</i>	AY.
<i>uzzal-şehnaz</i>	KV.
<i>vecd-i hüseyni</i>	KA, KY.
<i>vecdi</i>	KY, KZ.
<i>vech-i arazbar</i>	AD, AY, HA, HB, KZ, MH, PK.
<i>vech-i buselik</i>	SB.
<i>vech-i hüseyni</i>	AH, AZ, AN1, AN2, AN3, AN4, AN5, BD, DC, HA, HK, HZ, KT, ME, NO, PK, RP, SB, SY, YN.
<i>vech-i saba</i>	PK.
<i>vech-i uşşak</i>	PK.

<i>yegâh</i>	AD, AY, AM, AN4, AY, AZ, BD, CF, CH, DC, HA, HB, KA, KT, KV, KY, KZ, LD, ME, MH, NH, NO, PK, RP, SY, SB, TA, YN.
<i>zavil/zavili/zabil</i>	AD, AH, AN1, AN2, AN3, AN4, AN5, AY, AZ, BD, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, LD, MC, ME, NO, PK, RP, SY, TA, YN.
<i>zavili-büzürk</i>	TA.
<i>zavili-ısfahan</i>	LD.
<i>zavili-kürdi</i>	KZ.
<i>zavili-rast</i>	MH.
<i>zavili-segâh</i>	LD.
<i>zemzeme/zemzem</i>	AD, AH, AN1, AN2, AN3, AN4, AN 5, AY, AZ, BD, CH, DC, HA, HB, HK, HZ, KA, KT, KY, KZ, LD, ME, NH, NO, PK, RP, SB, SY, YN.
<i>zemzeme-aşiran</i>	TA.
<i>zemzeme-saba</i>	PK.
<i>zevk-i basit</i>	MC.
<i>zevk-i tarab</i>	AY, HB, TA.
<i>zirefkend</i>	AH, AM, AN1, AN2, AN3, AN5, SAY, AZ, BD, CH, DC, HK, HZ, KA, KT, KT, KV, KY, KZ, LD, MC, ME, NO, PK, RP, RY, SY, TA.
<i>zirefkend-i atik</i>	CH, DC.
<i>zirefkend-i büzürk</i>	AN2, HZ, YN.
<i>zirefkend-i cedid</i>	CH, DC.
<i>zirefkend-i küçek</i>	AN4, HA, HB, KT, MH, PK, SY, YN.
<i>zirefkend-i rumi</i>	KA, KN, KZ.
<i>zirgüle/zengüle</i>	AD, AH, AM, AN2, AN3, AN4, AN5, AY, AZ, BD, CH, DC, HA, HB, HK, HP, HZ, KA, KT, KV, KY, KZ, LD, MC, ME, MH, NH, NO, PK, RP, SB, SY, TA, YN.
<i>zirgüle-geveşt</i>	HZ.
<i>zirgüle-haveran</i>	HA.
<i>zirgüle-hicaz</i>	PK.
<i>zirgüle-maye</i>	HZ.
<i>zirgüle-nevruz</i>	HZ.
<i>zirgüle-selmek</i>	HZ.
<i>zirgüle-şehnaz</i>	HZ, PK.
<i>zirkeşide</i>	AH, AN1, AN2, AN3, AN4, AN5, AZ, BD, DC, HA, HK, HZ, KA, KT, KY, ME, PK, RP, SY.
<i>zirküçek</i>	BD.
<i>zülfinigâr</i>	TA.

EXPLANATION OF TABLES

TABLE 1. Synoptic index of the *fasıls* including the names of the respective makams found in the song collections compiled by Hafız Post (HP), Anonymous ms. Revan 1725 (RV), Hekimbaşı (HK), and Haşım Bey (HB).

TABLE 2. Synopsis of the 12 principal makams (*asıl makam*) listed with indication of distinct versions (a) and (b) wherever applicable.

TABLE 3. Synopsis of the six or seven secondary makams (*avaze*) listed with indication of distinct versions (a) and (b) wherever applicable.

TABLE 4. Synopsis of the 24 *şube* and *terkib* listed with indication of distinct versions (a) and (b) wherever applicable.

TABLE 5. Indexed inventory of the sources in alphabetical order indicating each corresponding *makam* with *agaz* and *karar* as identified.

TABLE 6. Expanded inventory of the makams in alphabetical order indicating each *makam*, *agaz*, *karar* with the respective *seyir*.

(NOTE. Due to its extended size TABLE 6 is not printed in the book with the other tables but is included only on the CD.)

Regarding TABLE 6, the following additional symbols mark particular technical characteristics and verbal expressions found in the progress descriptions of *seyirs*:

-- indicates the continuity of progression: *çargâh- - segâh- - dügâh*.

|| marks a distinct variation in progression or the beginning of a different evolution:

segâh- - dügâh- - rast<> || çargâh- - neva dügâh- - rast<>

() indicates the specific way of a makam progress within the overall development, often suggesting transposition or modulation techniques:

hicaz yüzünden (hicaz); acem yolundan (acem); şehnaz makam gibi (şehnaz); bayati çeşnisile (bayati); uzzal bu uslub üzere (uzzal).

< > indicates the movement which proceeds from a specific tone or

makam: *nevadan* <neva>; *aşiran perdesinden* <aşiran>.

/ equals the conventional either/or meaning: *isterse hicazile isterse çargahile* or *dilerse hicazile dilerse çargahile* **hicaz/çargâh**; *acem yani eviç* **acem/eviç**.

[] marks a transitional movement carried out with a particular mode or tone: *makam nihavendile* [**nihavend**]; *kürdi perdesile* [**kürdi**].

> indicates an *asma karar* or a short halt on a tone: *bir asma karar ile rast* or *rastda bir az meks rast*>.

--V-- indicates a turning or revolving of the progression movement: *rastdan dönüb rast--V--*; *bu yoldan dönüb --V--*; *avdet ider --V--* .

/ \ stresses the full tonal-spatial placement of a mode or tone: *acem evinde /acem*.

<> indicates the final karar, internal karar and *karargâh*: *dügâhda karar ider*, *dügâh perdesinin üzerinde karar* or *dügâh karar ider* is marked **dügâh<>**.

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TABLES*

* Due to its extended size TABLE 6 is not printed in the book with the other tables but is included only on the CD.

TABLE - 1

Hafız Post (HP)	Revan 1725 (RV)	Hekimbaşı (HK)	Haşim Bey (HB)
rast	rast	rast	rast
pençgâh	rehavi	rehavi	rehavi
nisabur	pençgâh	pençgâh	sazkar
nikriz	nikriz	nikriz	suzidilara
mahur	ısfahan	nişabur	rast-i cedit
rehavi	nişabur	ısfahan	pençgâh
saba	mahur	zavili	nikriz
çargâh	neva	selmek	nihavend
hüseyini	uşşak	mahur	neveser
muhayyer	bayati	neva	suzinak
kûçek-sünbüle	nühüft	uşşak	pesendide
neva	sünbüle	huzi	büzürk
uşşak	nevrüz	humayun	mahur
bayati	nevrüz-acem	bayati	zavili
nihavend	acem	nühüft	şevkidil
acem	acemaşiran	nevayı sünbüle	tarz-i nevin
acemaşiran	nihavend	nevrüz-acem	hicazkar
kürdi	arazbar	acem	dügâh
buselik	babatahir	acemaşiran	saba
aşiran	saba	nihavend	uşşak
ırak	çargâh	arazbar	bayati
eviç	hüseyini	babatahir	ısfahan
segâh	buselik	dügâh	ısfahanek
bestenigâr	aşiran	rekb	hicaz
uzzal	kürdi	saba	hümayun
şehnaz	büzürk	çargâh	nişabur
hicaz	zirgüle	müberka	nişaburek
zirgüle	hisar	kûçek	neva
hisar	hicaz	hüseyini	sultani ırak
arazbar	uzzal	necid	hüseyini
	şehnaz	horasan	hisar
	gerdaniye	gülizar	acem
	muhayyer	buselik	gülizar
	muhayyer-buselik	buselik-aşiran	kûçek
	zirefkend	kürdi	gerdaniye
	ırak	zemzeme	arazbar
	muhalif	büzürk	tahir
	segâh	araban	sipih
	maye	zirgüle	şehnaz
	bestenigâr	hisar	bayati-araban
	evic	hicaz	muhayyer
	hüzzam	uzzal	muhayyer-sünbüle
		şehnaz	buselik
		gerdaniye	saba-buselik

Hafız Post (HP) Revan 1725 (RV)

Hekimbaşı(HK)

muhayyer
muhayyer-buselik
zirefkend
muhayyer-sünbüle
ıraq
muhalif ıraq
sultani ıraq
karcıġar
segâh
müstear
bestenigâr
rahatülervah
hüzzam
eviç

Haşim Bey (HB)

hicaz-buselik
neva-buselik
hisar-buselik
acem-buselik
araban-buselik
arazbar-buselik
gerdaniye-buselik
mahur-buselik
tahir-buselik
şehnaz-buselik
eviç-buselik
muhayyer-buselik
kürdi
saba-zemzeme
acem-kürdi
zevk-i tarab
muhayyer-kürdi
segâh
müstear
maye
hüzzam
vech-i arazbar
revnak-nüma
beste-ısfahan
sultani hüzzam
karcıġar
ıraq
bestenigâr
rahatülervah
dilkeş haveran
evc
evicara
ferahnak
şevk-i cedit
hüzzam-i cedit
buselik-aşiran
hüseyni-aşiran
acemaşiran
şevk-i tarab
şevkefza
şevkaver
nühüft
suzidil
ferahfeza
şedaraban
tarz-ı cedit
yegâh
köçekler
koşmalar

AH	BD	HZ (a)	HZ (b)	YN	SY (a)	SY (b)	NH	MC	LD (a)	LD (b)	RP	AZ (a)	AZ (b)
uşşak	rast	rast	uşşak	rast	rast	rast	zirgüle	uşşak	uşşak	rast	rast	rast	rast
neva	ırak	ırak	neva	ırak	ırak	uşşak	rast	neva	neva	ırak	ırak	ırak	uşşak
buselik	zirgüle	ısfahan	buselik	ısfahan	ısfahan	neva	ısfahan	buselik	buselik	ısfahan	ısfahan	ısfahan	neva
rast	ziriküçük	zirefkend-i küçük	rast	zirefkend-i küçük	zirefkend-i küçük	buselik	büzürk	ırak	rast	zirefkend	zirefkend	küçük	buselik
ırak	büzürk	büzürk	hüseyini	büzürk	büzürk	küçük	uşşak	ısfahan	ırak	büzürk	uşşak	büzürk	küçük
ısfahan	ısfahan	zirgüle	rehavi	zirgüle	zirgüle	büzürk	küçük	zirefkend	ısfahan	zirgüle	büzürk	zirgüle	büzürk
zirefkend-i küçük	rehavi	rehavi	hicaz	rehavi	rehavi	ırak	rehavi	rehavi	zirefkend	rehavi	neva	rehavi	zirgüle
büzürk	hüseyini	hüseyini	zirgüle	hüseyini	hüseyini	zirgüle	ırak	zirgüle	ısfahan	hüseyini	hicaz	hüseyini	rehavi
zirgüle	hicaz	hicaz	ırak	hicaz	buselik	rehavi	hüseyini	hicaz	zirgüle	hicaz	zirgüle	hicaz	hüseyini
rehavi	neva	neva	ısfahan	buselik	hicaz	hüseyini	hicaz	hüseyini	rehavi	buselik	hüseyini	buselik	ısfahan
hüseyini	uşşak	buselik	zirefkend	neva	neva	ısfahan	buselik	büzürk	hüseyini	neva	buselik	neva	
hicaz	buselik	uşşak	büzürk	uşşak	uşşak	hicaz	neva	rast	hicaz	uşşak	rehavi	uşşak	

KT	SB	DC	NO	CH	KY	HA	MH	AD	ME	AM	HB (a)	HB (b)
rast	rast	rast	rast	yegâh	rast	rast	uşşak	rast	rast	rehavi	rast	rast
ırak	ırak	ırak	pençgâh	aşiran	dügâh	ırak	hüseyini	segâh	ırak	pençgâh	ırak	rehavi
ısfahan	ısfahan	ısfahan	neva	ırak	segâh	ısfahan	buselik	neva	ısfahan	saba	ısfahan	küçük
zirefkend-i küçük	küçük	zirefkend-i küçük	çargâh	rast	çargâh	küçük	zirefkend	nişabur	küçük	uşşak	zirefkend-i küçük	büzürk
büzürk	büzürk	büzürk	dügâh	dügâh	neva	büzürk	küçük	hüseyini	büzürk	segâh	büzürk	ısfahan
zirgüle	zirgüle	zirgüle	hüseyini	segâh	hüseyini	zirgüle	hicaz	rehavi	hüzzam	hüzzam	zirgüle	neva
rehavi	rehavi	rehavi	aşiran	çargâh	evîç	rehavi	rehavi	buselik	rehavi	neva	rehavi	uşşak
hüseyini	hüseyini	hüseyini	acem	neva	buselik	hüseyini	rast	suzidilara	hüseyini	nühüft	hüseyini	zirgüle
uşşak	hicaz	hicaz	muhayyer	hüseyini	hicaz	hicaz	büzürk	hicaz	hicaz	aşiran	hicaz	saba
neva	buselik	buselik	ırak	evîç	acem	buselik	ırak	saba	buselik	hüseyini	buselik	buselik
buselik	neva	neva	uzzal	gerdaniye	babatahir	neva	ısfahan	ısfahan	neva	ırak	neva	hüseyini
hicaz	uşşak	uşşak	segâh	muhayyer	muhayyer	uşşak	neva	ısfahan	uşşak	evîç	uşşak	hicaz
								ırak				
								uşşak				

TABLE - 2

BD	HZ (a)	HZ (b)	YN	SY (a)	SY (b)	NH	LD (a)	LD (b)	RP	AZ (a)
geveřt	geveřt	geveřt	geveřt	geveřt	geveřt	selmek	geveřt	geveřt	geveřt	geveřt
nevruz	nevruz	nevruz	nevruz	nevruz	nevruz	hisar	nevruz	nevruz	nevruz	nevruz
řehnaz	řehnaz	řehnaz	selmek	řehnaz	selmek	geveřt	selmek	selmek	selmek	řehnaz
maye	maye	maye	řehnaz	maye	řehnaz	řehnaz	gerdaniye	řehnaz	řehnaz	maye
selmek	selmek	selmek	maye	selmek	maye	nevruz	maye	hisar	maye	selmek
gerdaniye	gerdaniye	gerdaniye	gerdaniye	gerdaniye	gerdaniye	maye	řehnaz	gerdaniye	gerdaniye	gerdaniye
hisar		hisar	hisar		hisar	gerdaniye		maye	hisar	

AZ (b)	KT	SB	DC	HA	MH	ME	AM	HB
geveřt	geveřt	řehnaz	geveřt	geveřt	geveřt	geveřt	rast	geveřt
nevruz	nevruz	maye	nevruz	nevruz	nevruz	řehnaz	dügâh	řehnaz
selmek	selmek	gerdaniye	selmek	selmek	selmek	selmek	segâh	selmek
řehnaz	řehnaz	hisar	řehnaz	řehnaz	řehnaz	maye	çargâh	maye
maye	hisar	geveřt	hisar	hisar	hisar	nevruz	neva	nevruz
gerdaniye	gerdaniye	nevruz	gerdaniye	segâh-maye	segâh-maye	gerdaniye	hüseyini	gerdaniye
hisar	maye	selmek	maye	gerdaniye	gerdaniye	hisar	eviç	hisar

TABLE - 3

TABLE - 4

NH	LD (a)	LD (b)	RP	DC	NO
bestenigâr	pençgâh-i asil	dügâh	nühüft	pençgâh	rehavi
pençgâh	pençgâh-i zaid	segâh	hisarek	aşiran	mahur
nikriz	aşiran	çargâh	nevruz-i acem	nikriz	selmek
uzzal	nevruz-i arab	rekb	nevruz-i arab	mahur	karcığar
muhayyer	mahur-i sagir	nevruz-i arab	türki hicaz	sazkar	ısfahan
nühüft	mahur-i kebir	nevruz-hara	hümayun	türki hicaz	nikriz
nihavend	nevruz-hara	nevruz-bayati	müberka	nevayî aşiran	nihavend
karcığar	nevruz-bayati	saba	aşiran	karcığar	hisar
huzi	hisar	ısfahanek	eviç	bayati-hisar	maye
acem	nühüft	pençgâh	muhayyer	acem	eviç
müberka	uzzal	aşiran	mahur	acemaşiran	müberka
bahreser	eviç	mahur	muhalif	nevruz-i acem	hüzzam
zemzeme	nikriz-i sagir	hisar	nikriz	nevruz-i rumi	kûçek
hümayun	nikriz-i kebir	nühüft	mürgek	bestenigâr	şehnaz
hocest	müberka	uzzal	zavili	hisarek	nişabur
nikriz-i kebir	rekb	eviç	rekb	zirkeşide	buselik
aşiran	saba	nikriz	beynü'l bahreyn	zemzeme	huzi
sünbüle	hümayun	müberka	nişaverek	hümayun	bayati
nişaburek	zavili	hümayun	saba	muhayyer	saba
zavil	ısfahanek	zavili	vech-i hüseyini	sünbüle	sünbüle
müstear	bestenigâr	bestenigâr	zirkeşide	sipihir	büzürk
hicaz-i türki	nihavend	huzi	ırak-acem	uzzal	arazbar
eviç	huzi	nihavend	dügâh-acem	rekb	hicaz
niğârinek	muhayyer	muhayyer	uzzal	nihavend-i kebir	nühüft

TABLE - 5

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1	rast	AD	rast	rast
3	segâh	AD	segâh	segâh
4	neva	AD	neva	dügâh
5	nişabur	AD	neva	dügâh
6	hüseyini	AD	hüseyini	dügâh
7	rehavi	AD	rast	rast
8	buselik	AD	hüseyini	dügâh
9	suzidilara	AD	çargâh	rast
10	hicaz	AD	neva	dügâh
11	saba	AD	çargâh	dügâh
12	ısfahan	AD	neva	dügâh
13	nihavend	AD	neva	rast
14	irak	AD	dügâh	irak
15	uşşak	AD	neva	dügâh
16	pençgâhı asl	AD	uşşak	rast
17	pençgâhı zaid	AD	ısfahan	rast
18	nirizi	AD	eviç	rast
19	mahuri sagir	AD	gerdaniye	çargâh
20	mahuri kebir	AD	gerdaniye	rast
21	selmek	AD	dügâh	rast
22	gerdaniye	AD	gerdaniye	uşşak
23	tahiri sagir	AD	muhayyer	dügâh
24	tahiri kebir	AD	gerdaniye	dügâh
25	arazbar	AD	muhayyer	dügâh
26	acem	AD	gerdaniye	uşşak
27	nevruz	AD	neva	acem
28	nevruz-acem	AD	nevruz	uşşak
29	aşiran	AD	irak	aşiran
30	kûçek	AD	hüseyini	saba
31	uzzal	AD	hüseyini	dügâh
32	müstear	AD	hicaz	segâh
33	acemaşiran	AD	acem	acemaşiran
34	hisari kadim	AD	eviç	irak
35	hisar	AD	hisar	dügâh
36	hisarek	AD	muhayyer	dügâh
37	bestehisar	AD	eviç	rast
38	hüzzami kadim	AD	eviç	uzzal
39	hüzzam	AD	gerdaniye	irak
40	araban	AD	gerdaniye	uşşak
41	şedaraban	AD	hüzzam	dügâh
42	hüzzami cedid	AD	hüzzam	irak
43	eviçara	AD	eviç	dügâh
44	dilara	AD	muhayyer	gerdaniye
45	ferahfeza	AD	acemaşiran	yegâh
46	vechi arazbar	AD	arazbar	segâh
47	dilkeş	AD	şedaraban	rast
48	şevkaver	AD	arazbar	acemaşiran
49	suzidil	AD	hüseyini	dügâh
50	sünbülei kadim	AD	muhayyer	kûçek
51	sünbüle	AD	muhayyer	saba
52	muhayyer-sünbüle	AD	tizçargâh	sünbüle
53	sünbüle-nihavend	AD	sünbüle	nihavend
54	nühüfti kadim	AD	muhayyer	uzzal
57	nühüft	AD	neva	aşiran
58	hüseyini-aşiran	AD	hüseyini	aşiran
59	buselik-aşiran	AD	buselik	aşiran
60	kürdi	AD	nevruz	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
61	zavil	AD	gerdaniye	rast
62	yegâh	AD	neva	yegâh
63	dügâhi kadim	AD	dügâh	dügâh
64	dügâh	AD	dügâh	dügâh
65	çargâh	AD	acem	çargâh
66	bestenigâri kadim	AD	ısfahan	segâh
67	bestenigâri atik	AD	rast	çargâh
68	bestenigâr	AD	çargâh	ırak
69	büzürk	AD	saba	ırak
70	ısfahanek	AD	ısfahan	aşiran
71	beste ısfahan	AD	ısfahan	ırak
72	nihavendi sagir	AD	hicaz	hicaz
73	nihavendi rumi	AD	hicaz	kûçek
74	nihavendi cedit	AD	acem	ırak
75	gülizar	AD	buselik-aşiran	dügâh
76	şehnaz	AD	hicaz	uzzal
77	gerdaniye-buselik	AD	gerdaniye	buselik
78	şehnaz-buselik	AD	hicaz	buselik
79	acem-buselik	AD	acem	buselik
80	eviç-buselik	AD	eviç	buselik
81	hisar-buselik	AD	hisar	buselik
82	nigâr	AD	neva	rehavi
83	nigârinek	AD	gerdaniye	rehavi
84	zemzeme	AD	saba	kürdi
85	hicaz-zemzeme	AD	hicaz	zemzeme
86	ısfahan-zemzeme	AD	ısfahan	zemzeme
87	arazbar-zemzeme	AD	arazbar	zemzeme
88	kûçek-zemzeme	AD	kûçek	zemzeme
89	aşiran-zemzeme	AD	segâh	zemzeme
90	hümayun	AD	ısfahan	hicaz
91	rahatfeza	AD	acem	ırak
92	muhayyer	AD	uşşak	dügâh
93	nişaburek	AD	dügâh	nişabur
94	siraz	AD	muhayyer	hüseyini
95	maye	AD	segâh	dügâh
96	mayei atik	AD	aşiran	yegâh
97	aşiran-maye	AD	maye	aşiran
98	bayati	AD	neva	uşşak
99	maverau'n-nehr	AD	hüseyini	dügâh
100	eviç	AD	eviç	ırak
101	dilkeş haveran	AD	hüseyini	ırak
102	sebzendersebzi kadim	AD		
103	sebzendersebzi	AD	hüzzam	hicaz
104	ruyi ırak	AD	segâh	ırak
105	müberka	AD	çargâh	segâh
106	huzi	AD	rast	dügâh
107	hicaz-muhalif	AD	hicaz	aşiran
108	muhalifek	AD	eviç	uzzal
109	saba-uşşak	AD	saba	uşşak
110	sultani ırak	AD	ısfahan	ısfahan
111	sazkâr	AD	segâh	rast
112	rahatülervah	AD	hicaz	ırak
113	zirgüle	AD	rast	hicaz
114	türki hicaz	AD	hicaz	rast
115	rehavi	AD	rast	rast
116	bayati-araban	AD	hüzzam	bayati
117	suzinak	AD	hüzzam	rast

INDEX MAKAM	SOURCE	AGAZ	KARAR
118 mahurek	AD	eviç	gerdaniye
119 mahuri kebiri kadim	AD	mahuri sagir	rast
120 ramışcan	AD	segâh	yegâh
121 muskiye	AD	segâh	aşiran
122 gülizar	AD	rast	yegâh
123 meclisefruz	AD	ırak	yegâh
124 safa	AD	tizçargâh	dügâh
125 dilnişin	AD	hüseyni	rast
126 şevkidil	AD	hicaz	rast
127 nazenin	AD	hüzzam	dügâh
128 şehrinaz	AD	gerdaniye	hüseyni
129 sevkengiz	AD	neva	hüseyni
130 bezmara	AD	hüseyni	hüseyni
131 naz	AD	uzzal	rast
132 niyaz	AD	hicaz	ısfahan
133 ferahzar	AD	neva	neva
134 goncayi rana	AD	nişabur	neva
135 canfeza	AD	saba	aşiran
136 laleruh	AD	pençgâhi asl	yegâh
137 dilruba	AD	gerdaniye	neva
138 anberefşan	AD	nihavend	yegâh
139 dilaviz	AD	eviç	aşiran
140 ruhefza	AD	nazenin	aşiran
141 gülruh	AD	ısfahan	rast
142 dildar	AD	neva	rast
143 ısfahanek	AD	neva	aşiran
144 hicazeyn	AD	dügâh	aşiran
145 şevkidil	AD	gerdaniye	sazkâr
146 neva-buselik	AD	neva	buselik
147 arazbar-buselik	AD	arazbar	buselik
149 neva-kürdi	AD	neva	kürdi
150 gerdaniye-kürdi	AD	gerdaniye	kürdi
151 hüseyni-kürdi	AD	hüseyni	kürdi
152 hisar-kürdi	AD	hisar	kürdi
153 eviç-nihavend	AD	hüseyni	ırak
154 nevruzı sultani	AD	muhayyer	rast
155 bestenigâr	AH	rast	çargâh
156 nirizi	AH	hicaz/uzzal	rast
157 pençgâh	AH	ısfahan	rast
158 beste ısfahan	AH	ısfahan	segâh
159 ısfahanek	AH	ısfahan	acem
160 dilkeş haveran	AH	hüseyni	ırak
161 zirkeşide	AH	hüseyni	rehavi
162 aşiran	AH	hüseyni	rast
163 nigâr	AH	acem	maye
164 gerdaniye-nigâr	AH	gerdaniye	çargâh
165 gerdaniye-acem	AH	gerdaniye	acem
166 gerdaniye-buselik	AH	gerdaniye	buselik
167 muhayyer	AH	dügâh	dügâh
168 vechi hüseyni	AH	karcıgar	hüseyni
169 karcıgar	AH	çargâh	dügâh
170 ruyi ırak	AH	segâh	ırak
171 müstear	AH	uzzal	ırak
172 nühüft	AH	nevruz	hicaz
173 sipihr	AH	muhayyer	kûçek
174 hüseyni-acem	AH	hüseyni	acem
175 uzzal	AH	uzzal	hicaz

INDEX	MAKAM	SOURCE	AGAZ	KARAR
176	uzzal-acem	AH	uzzal	acem
177	nihavend	AH	acem	dügâh
178	hisar	AH	hicaz	dügâh
179	hümayun	AH	zirgüle	rehavi
180	bahri nazik	AH	segâh	dügâh
181	hisarek	AH	segâh	kûçek
182	hicazi türki	AH	hisar	hicaz
183	hicaz-büzürk	AH	hicaz	büzürk
184	muhaliif	AH	nirizi	segâh
185	hicaz-muhaliif	AH	aşiran	karcığar
186	rahatülervah	AH	hicaz	irak
187	nevayı aşiran	AH	neva	karcığar
188	irak-maye	AH	irak	maye
189	zavili	AH	segâh	dügâh
190	müberka	AH	çargâh	segâh
191	zemzeme	AH	nevruz	rehavi
192	nevruzı rumi	AH	pençgâh	dügâh
193	rekb	AH	kûçek	çargâh
194	rekbi nevruz	AH	rekb	nevruz
195	zirefkend	AH	segâh	maye
196	sazkâr	AH	segâh	rast
197	nihavendi rumi	AH	hicaz	kûçek
198	hisar-eviç	AH	hisar	büzürk
199	rast-maye	AH	rast	maye
200	nevruz-acem	AH	nevruz	acem
201	acem	AH	irak	dügâh
202	çargâh-acem	AH	çargâh	acem
203	segâh-acem	AH	segâh	acem
204	dügâh-acem	AH	dügâh	acem
205	rast-acem	AH	acem	rast
206	sebzendersebz	AH		
207	nişaverek	AH	çargâh	rast
208	irak-acem	AH	irak	acem
209	hicaz-acem	AH	hicaz	acem
210	segâh-maye	AH	segâh	maye
211	uşşak-maye	AH	uşşak	maye
212	niğârinek	AH	gerdaniye	maye
213	uzzal-acem	AH	uzzal	acem
214	mahuri	AH	gerdaniye	uşşak
215	yegâh	AY	neva	yegâh
216	sultani yegâh	AY	neva	yegâh
217	ferahfeza	AY	neva	yegâh
218	şedaraban	AY	çargâh	yegâh
219	nühüft	AY	neva	aşiran
220	suzidil	AY	hisar	aşiran
221	şevkitarab	AY	saba	aşiran
222	şevki aver	AY	acem	aşiran
223	hüseyini-aşiran	AY	hüseyini	aşiran
224	buselik-aşiran	AY	buselik	aşiran
225	şevki efza	AY	acem	acemaşiran
226	acemaşiran	AY	acem	acemaşiran
227	eviç	AY	acem	irak
228	eviçara	AY	acem	irak
229	ferahnak	AY	neva	irak
230	revnahnüma	AY	kürdi	irak
231	rahatülervah	AY	hicaz	irak
232	dilkeş haveran	AY	hüseyini	irak

INDEX	MAKAM	SOURCE	AGAZ	KARAR
233	ırak	AY	aşiran	ırak
234	nigâr	AY	saba	ırak
235	beste ısfahan	AY	ısfahan	ırak
236	rast	AY	rast	rast
237	rasti cedit	AY	neva	rast
238	sazkâr	AY	rast	rast
239	pesendide	AY	hicaz	rast
240	rehavi	AY	rast	rast
241	nihavend	AY	çargâh	rast
242	neveser	AY	hicaz	rast
243	hicazkar	AY	mahur	rast
244	nihavendi kebir	AY	çargâh	rast
245	nihavendi sagir	AY	çargâh	neva
246	büzürk	AY	neva	rast
247	pençgâh	AY	hicaz	rast
248	mahur	AY	mahur	rast
249	zavil	AY	mahur	rast
250	şevkidil	AY	mahur	rast
251	sırf suzinak	AY	muhayyer	rast
252	suzinak	AY	muhayyer	rast
253	tarzı nevin	AY	acem	rast
254	suzidilara	AY	rast	rast
255	nihir	AY	rast	rast
256	uşşak	AY	rast	dügâh
257	huzi	AY	rast	dügâh
258	bayati	AY	çargâh	dügâh
259	bayati-araban	AY	muhayyer	dügâh
260	dügâh	AY	dügâh	dügâh
261	saba	AY	segâh	dügâh
262	hüseyni	AY	hüseyni	dügâh
263	hüseyni-gülizar	AY	neva	dügâh
264	sırf acem	AY	neva	dügâh
265	gerdaniye	AY	mahur	dügâh
266	arazbar	AY	tizneva	dügâh
267	tahir	AY	gerdaniye	dügâh
268	muhayyer	AY	gerdaniye/muhayyer	dügâh
269	hicaz	AY	hicaz	dügâh
270	uzzal	AY	hicaz	dügâh
271	ısfahan	AY	hicaz	dügâh
272	hisar	AY	hisar	dügâh
273	gülizar	AY	eviç	dügâh
274	şehnaz	AY	şehnaz	dügâh
275	hümayun	AY	hicaz	dügâh
276	buselik	AY	buselik	dügâh
277	saba-buselik	AY	saba	dügâh
278	hicaz-buselik	AY	neva	dügâh
279	hisar-buselik	AY	hisar	dügâh
280	acem-buselik	AY	acem	buselik
281	arazbar-buselik	AY	arazbar	buselik
282	gerdaniye-buselik	AY	gerdaniye	buselik
283	mahur-buselik	AY	mahur	buselik
284	tahir-buselik	AY	tahir	buselik
285	şehnaz-buselik	AY	şehnaz	buselik
286	muhayyer-buselik	AY	muhayyer	buselik
287	nevruz-acem	AY	nevruz	acem
288	karcıgar	AY	neva	segâh
289	horasan-hüseyni	AY	hicaz	hüseyni

INDEX	MAKAM	SOURCE	AGAZ	KARAR
290	hüzzami rumi	AY	hüzzam	dügâh
291	saba-zemzeme	AY	saba	zemzeme
292	kürdi	AY	acem	dügâh
293	muhayyer-kürdi	AY	muhayyer	kürdi
294	segâh	AY	kürdi	segâh
295	segâh-maye	AY	segâh/maye	segâh
296	hüzzam	AY	çargâh	segâh
297	müstear	AY	kürdi	segâh
298	nişaburek	AY	neva	dügâh
299	nişabur	AY	neva	buselik
300	çargâh	AY	rast	çargâh
301	heftugâh	AY	hicaz	hicaz
302	neva	AY	hicaz	dügâh/neva
303	araban	AY	çargâh	neva
304	baytar	AY	muhayyer	dügâh
305	sünbüle-kürdi	AY	sünbüle	kürdi
306	uşşak-zemzeme	AY	uşşak	zemzeme
307	tarzı cedit	AY	hicaz	yegâh
308	muhalif irak	AY	irak	neva
309	nikriz	AY	rast	rast
310	sultani irak	AY	hicaz	dügâh
311	kûçek	AY	gerdaniye	dügâh
312	sipih	AY	şehnaz	saba
313	vechi arazbar	AY	arazbar	neva
314	bestenigâr	AZ	rast	çargâh
315	pençgâh	AZ	ısfahan	rast
316	beste ısfahan	AZ	ısfahan	segâh
317	ısfahanek	AZ	ısfahan	irak
318	dilkeş haveran	AZ	hüseyni	irak
319	zirkeşide	AZ	hüseyni	rehavi
320	aşiran	AZ	hüseyni	rast
321	nigâr	AZ	acem	rehavi
322	uzzal-acem	AZ	uzzal	acem
323	muhalifek	AZ	segâh	(uzzal)segâh
324	hicaz-muhalif	AZ	hicaz	karcıgar
325	rahatülervah	AZ	hicaz	irak
326	hicaz-aşiran	AZ	neva	karcıgar
327	irak-maye	AZ	irak	maye
328	segâh-maye	AZ	segâh	maye
329	uşşak-maye	AZ	uşşak	maye
330	rast-maye	AZ	rast	maye
331	zavil	AZ	segâh	dügâh
332	müberka	AZ	çargâh	segâh
333	zemzeme	AZ	nevruz	rehavi
334	rekb	AZ	kûçek	(çargâh)dügâh
335	nevruzı rumi	AZ	pençgâh	dügâh
336	zirefkend	AZ	<büzürk>segâh	maye
337	rekbi nevruz	AZ	kûçek	dügâh
338	nisaverek	AZ	çargâh	hüseyni
339	sazkâr	AZ	segâh	(maye)rast
340	nihavendi rumi	AZ	hicaz	rast
341	acem	AZ	irak	dügâh
342	nevruzı acem	AZ	nevruz	acem
343	nikriz	AZ	hicaz	rast
344	bestenigâr	BD	rast	çargâh
345	nirizi	BD	hicaz	rast
346	pençgâh	BD	ısfahan	rast

INDEX	MAKAM	SOURCE	AGAZ	KARAR
347	beste ısfahan	BD	ısfahan	segâh
348	ısfahanek	BD	ısfahan	acem
349	dilkeş haveran	BD	hüseyini	ırak
350	zirkeşide	BD	hüseyini	rehavi
351	aşiran	BD	hüseyini	rast
352	nigâr	BD	acem	<dügâh>rehavi
353	gerdaniye-nigâr	BD	gerdaniye	maye
354	gerdaniye-buselik	BD	gerdaniye	rast
355	muhayyer	BD	muhayyer	dügâh
356	vechi hüseyini	BD	hüseyini	dügâh
357	karcığar	BD	neva	dügâh
358	ruyi ırak	BD	segâh	ırak
359	müstear	BD	ırak	segâh
361	nühüft	BD	muhayyer	hicaz
362	sipih	BD	muhayyer	kûçek
363	hüseyini-acem	BD	muhayyer	acem
364	uzzal	BD	hicaz	hiucuz
365	nihavend	BD	hicaz	rehavi
366	hümayun	BD	zirgüle	rehavi
367	bahri nazik	BD	hicaz	segâh
368	hisar	BD	segâh	kûçek
369	hisarek	BD	segâh	segâh
370	hicaz-büzürk	BD	hicaz	büzürk
371	muhalife	BD	segâh	segâh
372	hicazi muhalif	BD	hicaz	karcığar
373	rahatülervah	BD	hicaz	ırak
374	nevayı aşiran	BD	neva	karcığar
375	ırak-maye	BD	ırak	maye
376	zavil	BD	segâh	dügâh
377	müberka	BD	çargâh	segâh
378	zemezeme	BD	nevruz	rehavi
379	nevruzı rumi	BD	nevruz	dügâh
380	rekb	BD	çargâh	dügâh
381	rekbi nevruz	BD	kûçek	dügâh
382	zirefkend	BD	büzürk	maye
383	sazkâr	BD	segâh	karcığar
384	nihavendi rumi	BD	hicaz	kûçek
385	hisar-eviç	BD	hisar	büzürk
386	rast-maye	BD	rast	maye
387	nevruz-acem	BD	nevruz	acem
388	çargâh-acem	BD	çargâh	acem
389	segâh-acem	BD	segâh	acem
390	dügâh-acem	BD	dügâh	acem
391	rast-acem	BD	acem	rast
392	sebzendersebze	BD		
393	nişaburek	BD	yegâh	hüseyini
394	acem-ırak	BD	ırak	acem
395	hicaz-acem	BD	hicaz	acem
396	segâh-maye	BD	segâh	maye
397	nigârinek	BD	gerdaniye	maye
398	uzzal-acem	BD	uzzal	acem
399	ırak	DC	yegâh	ırak
400	rast	DC	rast	rast
401	dügâh	DC	dügâh	dügâh
402	segâh	DC	segâh	dügâh
403	segâh	DC	segâh	rast
404	çargâh	DC	çargâh	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
405	neva	DC	dügâh/neva	aşiran/dügâh
406	hüseyini	DC	dügâh	dügâh
407	eviç	DC	irak	irak
408	gerdaniye	DC	eviç/hüseyini	rast
409	muhayyer	DC	hüseyini	dügâh
410	uşşak	DC	neva	rast
411	kürdi	DC	rast	dügâh
412	saba	DC	dügâh	dügâh
413	bayati	DC	dügâh	dügâh
414	acem	DC	eviç	dügâh
415	şehnaz	DC	muhayyer	dügâh
416	hisar	DC	hisar	dügâh
417	uzzal	DC	dügâh	dügâh
418	buselik	DC	buselik	dügâh
419	zirgüle	DC	dügâh	dügâh
420	sünbüle	DC	muhayyer	dügâh
421	mahur	DC	gerdaniye	rast
422	pençgâh	DC	rast/gerdaniye	rast
423	nikriz	DC	rast	rast
424	nişabur	DC	buselik	buselik
425	bestenigâr	DC	çargâh	irak
426	zirefkend	DC	muhayyer	aşiran/dügâh
427	zirefkendi kûçek	DC	dügâh	dügâh
428	rehavi	DC	rast	rast
429	ısfahan	DC	uzzal	dügâh
430	büzürk	DC	buselik	rast
431	hicaz	DC	çargâh	dügâh
432	geveşt	DC	eviç	segâh
433	selmek	DC	neva	rast
434	maye	DC	rast	dügâh
435	acemaşiran	DC	acem	acemaşiran
436	buselik-aşiran	DC	buselik	aşiran
437	hüzzam	DC	hicaz	uzzal
438	nihavend	DC	kürdi	rast
439	nühüft	DC	neva	aşiran
440	horasani hüseyini	DC	hüseyini	dügâh
441	huzi-buselik	DC	hüseyini	aşiran
442	rahatülervah	DC	eviç	irak
443	ruyi irak	DC	segâh	irak
444	muhalif-irak	DC	saba	irak
445	sultani irak	DC	ısfahan	dügâh
446	babatahir	DC	muhayyer	dügâh
447	arazbar	DC	gerdaniye	dügâh
448	kûçek	DC	gerdaniye	dügâh
449	müberka	DC	dügâh	dügâh
450	karcıgar	DC	gerdaniye	neva
451	zirefkendi kûçek	DC	dügâh	dügâh
452	uşşak	DC	neva	rast
453	nevruz	DC	hicaz	rehavi
454	aşiran	DC	hüseyini	rast
455	sazkâr	DC	rast	dügâh
456	türki hicaz	DC	çargâh	rast
457	nevayî aşiran	DC	neva	aşiran
458	bayati-hisar	DC	dügâh	dügâh
459	nevruzî acem	DC	muhayyer	acem
460	hisarek	DC	dügâh	dügâh
461	nevruzî rumi	DC	ısfahan	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
462	zirkeşide	DC	hüseyini	rehavi
463	zemzeme	DC	nevrüz	rehavi
464	karcıgar	DC	buselik	rast
465	hümayun	DC	zirgüle	rehavi
466	sipih	DC	muhayyer	kûçek
467	rekb	DC	çargâh	dügâh
468	nihavend	DC	acem	rast
469	nihavendi sagir	DC	muhayyer	çargâh
470	nihavendi kebir	DC	muhayyer	dügâh
471	nihavendi rumi	DC	muhayyer	kûçek
472	nühüft	DC	muhayyer	hicaz
473	muhalifek	DC	eviç	dügâh
474	gerdaniye-buselik	DC	gerdaniye	buselik
475	nevayî uşşak	DC	neva	uşşak
476	zavil	DC	eviç	dügâh
477	nişabur	DC	pençgâh	dügâh
478	bahri nazik	DC	muhayyer	dügâh
479	vechi hüseyini	DC	hüseyini	acem
480	nevayî acem	DC	neva	acem
481	hicazi muhalif	DC	hicaz	acem
482	ısfahanek	DC	ısfahan	acem
483	musikar	DC	uzzal	segâh
484	huzi-buselik	DC	buselik	acem
485	gülizar	DC	huzi	dügâh
486	rahatülervah	DC	hicaz	ırak
487	şiraz	DC	hüseyini	hüseyini
489	sebzendersebz	DC	dügâh	dügâh
490	dilkeş haveran	DC	hüseyini	ırak
491	beste ısfahan	DC	ısfahan	ırak
492	nigâr	DC	acem	rehavi
493	segâhi arabani	DC	uzzal	segâh
494	pençgâhi ırak	DC	pençgâh	ırak
495	ısfahan	HA	hicaz	dügâh
496	buselik	HA	hüseyini	dügâh
497	buselik-aşiran	HA	hüseyini	aşiran
498	müstear	HA	segâh	segâh
499	muhayyer-kürdi	HA	tizçargâh	dügâh
500	nişabur	HA	muhayyer	buselik
501	huzi	HA	neva	dügâh
502	rahatfeza	HA	hüseyini	ırak
503	büzürk	HA	hüseyini	rast
504	nikriz	HA	hicaz	rast
505	eviç-muhalif	HA	eviç	dügâh
506	şehnaz-buselik	HA	muhayyer	dügâh
507	hüzzam	HA	segâh	segâh
508	eviç-buselik	HA	eviç	dügâh
509	rahatülervah	HA	hicaz	ırak
510	zirgüle	HA	dügâh	dügâh
511	zirefkendi kûçek	HA	gerdaniye	dügâh
512	pençgâh	HA	neva	rast
513	muhayyer-buselik	HA	tizçargâh	dügâh
514	bahri nazik	HA	muhayyer	dügâh
515	sazkâr	HA	rast	rast
516	acemaşiran	HA	hüseyini	aşiran
517	zavili	HA	gerdaniye	rast
518	mahur-aşiran	HA	mahur	aşiran
519	gerdaniye	HA	gerdaniye	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
520	mahur	HA	gerdaniye	rast
521	nevayî aşiran	HA	neva	aşiran
522	muhayyer	HA	tizçargâh	dügâh
523	hümayun	HA	neva	dügâh
524	rekb	HA	segâh	rast
525	sünbüle	HA	muhayyer	dügâh
526	babatahir	HA	eviç	dügâh
527	bestenigâr	HA	çargâh	irak
528	segâh-maye	HA	segâh	segâh
529	hüzzami rumi	HA	hicaz	hicaz
530	sultani irak	HA	irak	dügâh
531	geveşt	HA	hüseyni	rast
532	dilkeş haveran	HA	hüseyni	irak
533	nişaburek	HA	neva	dügâh
534	arazbar	HA	gerdaniye	dügâh
535	muhalif irak	HA	neva	irak
536	ruyi irak	HA	buselik	irak
537	selmek	HA	neva	neva
538	yegâh	HA	neva	yegâh
539	müstear	HA	segâh	segâh
540	muhayyer-kürdi	HA	tizçargâh	dügâh
541	beste isfahan	HA	ısfahan	irak
542	rehavi	HA	rast	rast
543	nevruz	HA	segâh	dügâh
544	muhayyer-buselik	HA	muhayyer	dügâh
545	nihavendi kebir	HA	hicaz	neva
546	nihavendi rumi	HA	rast	rast
547	nihavendi sagir	HA	rast	rast
548	araban	HA	neva	neva
549	kürdi	HA	hüseyni	dügâh
550	segâh	HA	segâh	segâh
551	eviç	HA	eviç	irak
552	bayati	HA	dügâh	dügâh
553	saba	HA	dügâh	dügâh
554	şehnaz	HA	dügâh	dügâh
555	hisar	HA	hüseyni	dügâh
556	hüseyni-aşiran	HA	hüseyni	segâh
557	nühüft	HA	hüseyni	aşiran
558	vechi arazbar	HA	hicaz	aşiran
559	rast	HB	rast	rast
560	rehavi	HB	rast	rast
561	sazkâr	HB	rast	rast
562	nikriz	HB	rast	rast
563	büzürk	HB	neva	rast
564	suzinak	HB	çargâh	rast
565	neveser	HB	hicaz	rast
566	hicazkar	HB	eviç	rast
567	nihavendi kebir	HB	hicaz	rast
568	nihavendi rumi	HB	hicaz	rast
569	pençgâh	HB	hicaz	rast
570	suzidilara	HB	rast	rast
571	selmek	HB	rast	rast
572	tarzı nevin	HB	acem	rast
573	pesendide	HB	hicaz	rast
574	zavil	HB	eviç	rast
575	mahur	HB	eviç	rast
576	şevkidil	HB	eviç	rast

INDEX	MAKAM	SOURCE	AGAZ	KARAR
577	dügâh	HB	segâh	dügâh
578	saba	HB	segâh	dügâh
579	uŝŝak	HB	rast	dügâh
580	huzi	HB	rast	dügâh
581	bayati	HB	çargâh	dügâh
582	ısfahan	HB	hicaz	dügâh
583	hümayun	HB	ısfahan	dügâh
584	hicaz	HB	hicaz	dügâh
585	nişabur	HB	neva	buselik
586	nişaburek	HB	hicaz	buselik
587	neva	HB	hicaz	dügâh
588	sultani irak	HB	hicaz	dügâh
589	hüseyni	HB	neva	dügâh
590	hisar	HB	hisar	dügâh
591	acem	HB	hüseyni	dügâh
592	gülizar	HB	eviç	dügâh
593	küçek	HB	gerdaniye	dügâh
594	gerdaniye	HB	eviç	dügâh
595	arazbar	HB	acem	dügâh
596	şehnaz	HB	şehnaz	dügâh
597	tahir	HB	gerdaniye	dügâh
598	muhayyer	HB	gerdaniye	dügâh
599	sipihir	HB	şehnaz	dügâh
600	bayati-araban	HB	gerdaniye	dügâh
601	muhayyer-sünbüle	HB	gerdaniye	dügâh
602	buselik	HB	buselik	dügâh
603	saba-buselik	HB	rast	dügâh
604	hicaz-buselik	HB	hicaz	dügâh
605	neva-buselik	HB	neva	dügâh
606	hisar-buselik	HB	hisar	dügâh
607	acem-buselik	HB	rast	dügâh
608	eviç-buselik	HB	eviç	dügâh
609	arazbar-buselik	HB	arazbar	dügâh
610	gerdaniye-buselik	HB	gerdaniye	dügâh
611	mahur-buselik	HB	mahur	dügâh
612	tahir-buselik	HB	gerdaniye	dügâh
613	şehnaz-buselik	HB	şehnaz	dügâh
614	muhayyer-buselik	HB	muhayyer	dügâh
615	kürdi	HB	rast	dügâh
616	saba-zemzeme	HB	segâh	dügâh
617	neva-kürdi	HB	neva	dügâh
618	acem-kürdi	HB	acem	dügâh
619	zevki tarab	HB	gerdaniye	dügâh
620	muhayyer-kürdi	HB	muhayyer	dügâh
621	segâh	HB	kürdi	segâh
622	müstear	HB	kürdi	segâh
623	maye	HB	neva	segâh
624	hüzzam	HB	çargâh	segâh
625	vechi arazbar	HB	arazbar	segâh
626	revnakküma	HB	kürdi	irak
627	sultani hüzzam	HB	hüzzam	segâh
628	irak	HB	aşiran	irak
629	bestenigâr	HB	rast	irak
630	rahatülervah	HB	hicaz	irak
631	dilkeş haveran	HB	neva	irak
632	eviç	HB	acem	irak
633	eviçara	HB	acem	irak

INDEX	MAKAM	SOURCE	AGAZ	KARAR
634	ferahnak	HB	neva	ıraq
635	şevkefza	HB	acem	aşiran
636	şevkaver	HB	arazbar	aşiran
637	şevkitarab	HB	saba	aşiran
638	suzidil	HB	hisar	aşiran
639	buselik-aşiran	HB	buselik	aşiran
640	hüseyni-aşiran	HB	buselik	aşiran
641	acem-aşiran	HB	hüseyni	aşiran
642	ferahfeza	HB	hüseyni	yegâh
643	nühüft	HB	muhayyer	dügâh
644	tarzı cedit	HB	hicaz	yegâh
645	şedaraban	HB	hicaz	yegâh
646	yegâh	HB	neva	yegâh
647	pençgâhi asil	HB	uşşak	rast
648	pençgâhi zaid	HB	ısfahan	rast
649	mahuri sagir	HB	gerdaniye	çargâh
650	tahiri sagir	HB	muhayyer	uşşak
651	nevruz	HB	neva	acem
652	aşiran	HB	ıraq	aşiran
653	uzzal	HB	uzzal	dügâh
654	hisarek	HB	muhayyer	dügâh
655	bestehisar	HB	hisar	rast
656	hüzzami kadim	HB	eviç	uzzal
657	hüzzami cedit	HB	şedaraban	ıraq
658	dilara	HB	şedaraban	rast
659	dilküşa	HB	şedaraban	rast
660	sünbülei kadim	HB	muhayyer	dügâh
661	sünbüle	HB	muhayyer	dügâh
662	sünbüle-nihavend	HB	sünbüle	nihavend
663	dügâhi kadim	HB	rast	dügâh
664	çargâh	HB	çargâh	çargâh
665	bestenigâri kadim	HB	ısfahan	segâh
666	bestenigâri atik	HB	rast	çargâh
667	nihavendi sagir	HB	hicaz	hicaz
668	nihavendi rumi	HB	hicaz	kûçek
669	nihavendi cedit	HB	acem	ıraq
670	nihavendi kebir	HB	hicaz	rast
671	niğâr	HB	hicaz	rehavi
672	niğârinek	HB	rast	rehavi
673	rahatfeza	HB	acem	ıraq
674	aşiran-zemzeme	HB	segâh	zemzeme
675	siraz	HB	muhayyer	hüseyni
676	mayei atik	HB	aşiran	yegâh
677	aşiran-maye	HB	maye	aşiran
678	maveraünnehr	HB	hüseyni	dügâh
679	sebzendersebzi kadim	HB		
680	hüzzam	HB	hüzzam	hicaz
681	müberka	HB	çargâh	segâh
682	hicazı muhalif	HB	hicaz	aşiran
683	muhalif	HB	eviç	dügâh
684	türki hicaz	HB	hicaz	rast
685	mahurek	HB	eviç	gerdaniye
686	ramışcan	HB	segâh	yegâh
687	müşkubeye	HB	segâh	aşiran
688	gülizar	HB	rast	yegâh
689	meclisefruz	HB	ıraq	yegâh
690	safa	HB	tizçargâh	saba

INDEX	MAKAM	SOURCE	AGAZ	KARAR
691	dilnişin	HB	hüseyini	rast
692	nazenin	HB	hüzzam	dügâh
693	şehrinaz	HB	gerdaniye	hüseyini
694	sevkengiz	HB	neva	hüseyini
695	bezmara	HB	hüseyini	hüseyini
696	naz	HB	uzzal	rast
697	niyaz	HB	hicaz	rast
698	goncai rana	HB	nişabur	neva
699	canfeza	HB	saba	aşiran
700	laleruh	HB	pençgâhi asil	yegâh
701	dilruba	HB	gerdaniye	neva
702	anberefşan	HB	nihavend	yegâh
703	dilaviz	HB	acem	aşiran
704	ruhefza	HB	nazenin	aşiran
705	gulruh	HB	ısfahan	rast
706	dildar	HB	neva	rast
707	hicazeyn	HB	dügâh	aşiran
708	hisar-kürdi	HB	hisar	kürdi
709	nevruzı sultani	HB	muhayyer	rast
710	bestenigâr	HZ	ısfahan	segâh
711	niriz	HZ	hicaz	rast
712	pençgâh	HZ	ısfahan	rast
713	beste ısfahan	HZ	ısfahan	aşiran
714	ısfahanek	HZ	ısfahan	acem
715	dilkeş haveran	HZ	hüseyini	ırak
716	zirkeşide	HZ	hüseyini	rehavi
717	aşiran	HZ	hüseyini	rast
718	uzzal	HZ	hüseyini	dügâh
719	nihavend	HZ	hicaz	hicaz
720	bahri nazik	HZ	hicaz	dügâh
721	hümayun	HZ	zirgüle	rehavi
722	hisar	HZ	hüseyini	kûçek
723	hisarek	HZ	gerdaniye	segâh
724	hisar-eviç	HZ	hisar	büzürk
725	türki hicaz	HZ	hisar	hicaz
726	hicazi muhalif	HZ	hicaz	karcıgar
727	rahatülervah	HZ	hicaz	ırak
728	nevayı aşiran	HZ	neva	karcıgar
729	zavili	HZ	segâh	dügâh
730	zemzeme	HZ	nevruz	rehavi
731	rekb	HZ	çargâh	dügâh
732	gerdaniye-buselik	HZ	gerdaniye	rast
733	rekbi nevruz	HZ	kûçek	kûçek
734	müberka	HZ	çargâh	segâh
735	nevruzı rumi	HZ	pençgâh	dügâh
736	zirefkendi büzürk	HZ	büzürk	maye
737	sazkâr	HZ	segâh	rast
738	nihavendi rumi	HZ	hicaz	nevruz
739	nisaverek	HZ	çargâh	maye
740	vechi hüseyini	HZ	karcıgar	dügâh
741	karcıgar	HZ	çargâh	dügâh
742	ruyi ırak	HZ	segâh	dügâh
743	müstear	HZ	uzzal	segâh
744	nigâr	hz	gerdaniye	maye
745	gerdaniye-nigâr	HZ	gerdaniye	çargâh
746	nigârinek	HZ	çargâh	rehavi
747	muhayyer	HZ	muhayyer	dügâh

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748	sipih	HZ	muhayyer	kûçek
749	hicaz-büzürk	HZ	hicaz	büzürk
750	muhalifek	HZ	tizsegâh	segâh
751	nühüft	HZ	muhayyer	hicaz
752	rast-maye	HZ	rast	maye
753	segâh-maye	HZ	segâh	maye
754	irak-maye	HZ	irak	maye
755	uşşak-maye	HZ	uşşak	maye
756	saba	HZ	nevruz	segâh
757	acem	HZ	irak	dügâh
758	acem-zirkeşide	HZ	çargâh	hicaz
759	uzzal-acem	HZ	uzzal	dügâh
760	hüseyini-acem	HZ	hüseyini	acem
761	nevruz-acem	HZ	nevruzı rumi	dügâh
762	çargâh-acem	HZ	çargâh	dügâh
763	segâh-acem	HZ	segâh	dügâh
764	dügâh-acem	HZ	dügâh	dügâh
765	rast-acem	HZ	dügâh	rast
766	mürgek	HZ	dügâh	maye
767	avazei zenbur	HZ	zirgüle	segâh
768	hicaz-acem	HZ	hicaz	dügâh
769	sebzendersebz	HZ		
770	rast-geveşt	HZ	rast	geveşt
771	irak-geveşt	HZ	irak	geveşt
772	ısfahan-geveşt	HZ	ısfahan	geveşt
773	kûçek-geveşt	HZ	kûçek	geveşt
774	büzürk-geveşt	HZ	büzürk	geveşt
775	zirgüle-geveşt	HZ	nevruz	geveşt
776	rehavi-geveşt	HZ	rehavi	geveşt
777	hüseyini-geveşt	HZ	hüseyini	geveşt
778	hicaz-geveşt	HZ	hicaz	geveşt
779	nevayî geveşt	HZ	neva	geveşt
780	buselik-geveşt	HZ	buselik	geveşt
781	uşşak-geveşt	HZ	uşşak	geveşt
782	rast-nevruz	HZ	rast	nevruz
783	irak-nevruz	HZ	irak	nevruz
784	ısfahan-nevruz	HZ	ısfahan	nevruz
785	kûçek-nevruz	HZ	kûçek	nevruz
786	büzürk-nevruz	HZ	büzürk	büzürk
787	zirgüle-nevruz	HZ	zirgüle	nevruz
788	rehavi-nevruz	HZ	rehavi	nevruz
789	hüseyini-nevruz	HZ	hüseyini	nevruz
790	hicaz-nevruz	HZ	hicaz	nevruz
791	nevayî nevruz	HZ	neva	nevruz
792	buselik-nevruz	HZ	buselik	nevruz
793	uşşak-nevruz	HZ	çargâh	nevruz
794	şehnaz	HZ	rast	şehnaz
795	irak-şehnaz	HZ	irak	şehnaz
796	ısfahan-şehnaz	HZ	ısfahan	şehnaz
797	kûçek-şehnaz	HZ	kûçek	şehnaz
798	büzürk-şehnaz	HZ	büzürk	şehnaz
799	zirgüle-şehnaz	HZ	zirgüle	şehnaz
800	rehavi-şehnaz	HZ	rehavi	şehnaz
801	hüseyini-şehnaz	HZ	hüseyini	şehnaz
802	hicaz-şehnaz	HZ	hicaz	şehnaz
803	nevayî şehnaz	HZ	neva	şehnaz
804	buselik-şehnaz	HZ	buselik	şehnaz

INDEX	MAKAM	SOURCE	AGAZ	KARAR
805	uşşak-şehnaz	HZ	uşşak	şehnaz
806	rast-maye	HZ	rast	maye
807	ırak-maye	HZ	ısfahan	maye
808	büzürk-maye	HZ	büzürk	maye
809	zirgüle-maye	HZ	zirgüle	maye
810	küçek-maye	HZ	küçek	maye
811	rehavi-maye	HZ	rehavi	maye
812	hüseyni-rehavi	HZ	hüseyni	rehavi
813	hicaz-maye	HZ	hicaz	maye
814	nevayı maye	HZ	neva	maye
815	buselik-maye	HZ	buselik	maye
816	uşşak-maye	HZ	uşşak	maye
817	rast-selmek	HZ	rast	selmek
818	ırak-selmek	HZ	ırak	selmek
819	ısfahan-selmek	HZ	ısfahan	selmek
820	küçek-selmek	HZ	küçek	selmek
821	büzürk-selmek	HZ	büzürk	selmek
822	zirgüle-selmek	HZ	zirgüle	selmek
823	rehavi-selmek	HZ	rehavi	selmek
824	hüseyni-selmek	HZ	hüseyni	selmek
825	hicaz-selmek	HZ	hicaz	selmek
826	nevayı selmek	HZ	neva	selmek
827	buselik-selmek	HZ	buselik	selmek
828	uşşak-selmek	HZ	uşşak	selmek
829	rast-gerdaniye	HZ	gerdaniye	rast
830	ırak-gerdaniye	HZ	ırak	rast
831	ısfahan-gerdaniye	HZ	ısfahan	gerdaniye
832	küçek-gerdaniye	HZ	küçek	gerdaniye
833	büzürk-gerdaniye	HZ	büzürk	gerdaniye
834	zirgüle-gerdaniye	HZ	zirgüle	gerdaniye
835	hüseyni-gerdaniye	HZ	hüseyni	gerdaniye
836	hicaz-gerdaniye	HZ	hicaz	gerdaniye
837	nevayı gerdaniye	HZ	neva	gerdaniye
838	buselik-gerdaniye	HZ	buselik	gerdaniye
839	rehavi-gerdaniye	HZ	rehavi	gerdaniye
840	uşşak-gerdaniye	HZ	uşşak	gerdaniye
841	geveşt-rast	HZ	geveşt	rast
842	nevruz-rast	HZ	nevruz	rast
843	şehnaz-rast	HZ	şehnaz	rast
844	maye-rast	HZ	maye	rast
845	selmek-rast	HZ	selmek	rast
846	gerdaniye-rast	HZ	geveşt	ırak
847	nevruz-ırak	HZ	nevruz	ırak
848	şehnaz-ırak	HZ	şehnaz	ırak
849	maye-ırak	HZ	maye	ırak
850	selmek-ırak	HZ	selmek	ırak
851	gerdaniye-ırak	HZ	gerdaniye	ırak
852	geveşt-ısfahan	HZ	geveşt	dügâh
853	nevruz-ısfahan	HZ	nevruz	ısfahan
854	maye-ısfahan	HZ	maye	ısfahan
855	selmek-ısfahan	HZ	selmek	ısfahan
856	gerdaniye-ısfahan	HZ	ısfahan	dügâh
857	geveşt-küçek	HZ	geveşt	küçek
858	nevruz-küçek	HZ	nevruz	küçek
859	şehnaz-küçek	HZ	şehnaz	küçek
860	maye-küçek	HZ	şehnaz	küçek
861	selmek-küçek	HZ	selmek	küçek

INDEX	MAKAM	SOURCE	AGAZ	KARAR
862	gerdaniye-küçük	HZ	gerdaniye	küçük
863	nevruz-büzürk	HZ	nevruz	büzürk
864	gevešt-büzürk	HZ	gevešt	büzürk
865	şehnaz-büzürk	HZ	şehnaz	büzürk
866	maye-büzürk	HZ	maye	büzürk
867	selmek-büzürk	HZ	selmek	büzürk
868	gerdaniye-büzürk	HZ	gerdaniye	büzürk
869	gevešt-zirgüle	HZ	gevešt	zirgüle
870	nevruz-zirgüle	HZ	nevruz	zirgüle
871	şehnaz-zirgüle	HZ	şehnaz	zirgüle
872	maye-zirgüle	HZ	maye	zirgüle
873	selmek-zirgüle	HZ	selmek	zirgüle
874	gerdaniye-zirgüle	HZ	gerdaniye	zirgüle
875	gevešt-rehavi	HZ	gevešt	rehavi
876	nevruz-rehavi	HZ	nevruz	rehavi
877	şehnaz-rehavi	HZ	şehnaz	rehavi
878	maye-rehavi	HZ	maye	rehavi
879	selmek-rehavi	HZ	selmek	rehavi
880	gerdaniye-rehavi	HZ	gerdaniye	rehavi
881	gevešt-hüseyni	HZ	gevešt	dügâh
882	nevruz-hüseyni	HZ	nevruz	dügâh
883	şehnaz-hüseyni	HZ	şehnaz	dügâh
884	maye-hüseyni	HZ	maye	dügâh
885	selmek-hüseyni	HZ	selmek	dügâh
886	gerdaniye-hüseyni	HZ	gerdaniye	dügâh
887	gevešt-hicaz	HZ	gevešt	hicaz
888	nevruz-hicaz	HZ	hicaz	hicaz
889	şehnaz-hicaz	HZ	şehnaz	dügâh
890	maye-hicaz	HZ	maye	hicaz
891	selmek-hicaz	HZ	selmek	hicaz
892	gerdaniye-hicaz	HZ	gerdaniye	dügâh
893	gevešt-neva	HZ	gevešt	neva
894	nevruz-neva	HZ	nevruz	neva
895	şehnaz-neva	HZ	şehnaz	neva
896	maye-neva	HZ	maye	neva
897	selmek-neva	HZ	selmek	neva
898	gerdaniye-neva	HZ	gerdaniye	neva
899	gevešt-buselik	HZ	gevešt	buselik
900	nevruz-buselik	HZ	nevruz	buselik
901	şehnaz-buselik	HZ	şehnaz	buselik
902	maye-buselik	HZ	maye	buselik
903	gerdaniye-buselik	HZ	gerdaniye	buselik
904	gevešt-uşşak	HZ	gevešt	uşşak
905	nevruz-uşşak	HZ	nevruz	uşşak
906	şehnaz-uşşak	HZ	şehnaz	uşşak
907	maye-uşşak	HZ	maye	uşşak
908	gerdaniye-uşşak	HZ	gerdaniye	uşşak
909	rehavi	KA	neva	rast
910	pençgâh	KA	neva	rast
911	nikriz	KA	neva	rast
912	nihavendi sagir	KA	saba	rast
913	nihavend	KA	neva	rast
914	mahur	KA	gerdaniye	rast
915	rekb	KA	neva	rast
916	nihavendi sagirek	KA	saba	nihavend
917	büzürk	KA	hüseyni	rast
918	zavil	KA	gerdaniye	rast

INDEX	MAKAM	SOURCE	AGAZ	KARAR
919	zirefkendi rumi	KA	gerdaniye	rast
920	sazkâr	KA	segâh	rast
921	müberkai rumi	KA	neva	rast
922	sazkâri rumi	KA	segâh	rast
923	hicaz-büzürk	KA	neva	rast
924	nihavendi rumi	KA	neva	rast
925	müberka	KA	rast	rast
926	mahurek	KA	neva	rast
927	rast	KA	neva	rast
928	muhayyer	KA	tizçargâh	dügâh
929	dügâhi rumi	KA	dügâh	dügâh
930	karadügâh	KA	dügâh	dügâh
931	sünbüle	KA	muhayyer	dügâh
932	payzan kürdi	KA	saba	dügâh
933	muhayyer-buselik	KA	tizçargâh	dügâh
934	zirefkend	KA	muhayyer	dügâh
935	zemzeme	KA	acem	dügâh
936	hisar	KA	acem	dügâh
937	kûçek	KA	gerdaniye	dügâh
938	ısfahanek	KA	tizçargâh	dügâh
939	sabai muharrik	KA	dügâh	dügâh
940	sipihr	KA	çargâh	dügâh
941	dügâh	KA	dügâh	dügâh
942	hisarek	KA	muhayyer	dügâh
943	hicaz	KA	neva	dügâh
944	şehnaz	KA	muhayyer	dügâh
945	uzzal	KA	hüseyini	dügâh
946	zirgüle	KA	dügâh	dügâh
947	hümayun	KA	neva	dügâh
948	serenk	KA	segâh	segâh
949	suzidil	KA	muhayyer	dügâh
950	şehnaz-buselik	KA	muhayyer	dügâh
951	bahri nazik	KA	segâh	segâh
952	muhalifek-segâh	KA	eviç	segâh
953	hüzzami rumi	KA	segâh	segâh
954	maye	KA	segâh	segâh
955	karıçar	KA	neva	segâh
956	geveşt	KA	segâh	segâh
957	segâh	KA	segâh	segâh
958	acem	KA	acem	dügâh
959	ısfahan	KA	neva	acem
960	nişabur	KA	muhayyer	buselik
961	nihavendi kebir	KA	neva	neva
962	acem-kürdi	KA	acem	dügâh
963	müstear	KA	neva	dügâh
964	acemaşiran	KA	acem	acemaşiran
965	nişaburek	KA	neva	dügâh
966	hüzzam	KA	gerdaniye	hicaz
967	yegâh	KA	neva	yegâh
968	nihavendinek	KA	neva	yegâh
969	bayati	KA	segâh	dügâh
970	nazikei irak	KA	çargâh	dügâh
971	uşşak	KA	geveşt	dügâh
972	müsteari rumi	KA	neva	dügâh
973	nevruz-acem	KA	acem	dügâh
974	maye-bayati	KA	neva	rast
975	maye-bayati	KA	neva	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
976	araban	KA	neva	yegâh
977	huzi	KA	neva	dügâh
978	nühüft	KA	neva	aşiran
979	neva	KA	neva	neva
980	tahir	KA	eviç	segâh
981	buselik	KA	hüseyini	dügâh
982	hisar-buselik	KA	hüseyini	dügâh
983	hisar-buselik	KA	hüseyini	dügâh
984	suzinak	KA	hüseyini	aşiran
985	suri	KA	hüseyini	dügâh
986	vecdi hüseyini	KA	hüseyini	dügâh
987	nevruzı rumi	KA	hüseyini	dügâh
988	buselik-aşiran	KA	hüseyini	aşiran
989	horasan	KA	muhayyer	çargâh
990	desti erjen	KA	hüseyini	aşiran
991	suri	KA	hüseyini	dügâh
992	selmek	KA	hüseyini	dügâh
993	hüseyini-kürdi	KA	çargâh	dügâh
994	aşiran-kürdi	KA	hüseyini	aşiran
995	hüseyini-aşiran	KA	hüseyini	aşiran
996	aşiraneke	KA	ırak	aşiran
997	hüseyini	KA	hüseyini	dügâh
998	gerdaniye	KA	gerdaniye	dügâh
999	bestenigâr	KA	çargâh	ırak
1000	muhaliif-ırak	KA	çargâh	ırak
1001	eviç-ırak	KA	eviç	ırak
1002	eviç	KA	eviç	dügâh
1003	arazbar	KA	gerdaniye	dügâh
1004	ruyi ırak	KA	eviç	ırak
1005	eviç-horasan	KA	eviç	dügâh
1006	horasanek	KA	buselik	ırak
1007	eviç-buselik	KA	eviç	ırak
1008	necdi horasani	KA	neva	ırak
1009	dilkeş	KA	hüseyini	ırak
1010	dilkeş haveran	KA	ırak	ırak
1011	muhaliifek-ırak	KA	segâh	ırak
1012	gerdaniye-buselik	KA	gerdaniye	dügâh
1013	gerdaniye-kürdi	KA	acem	dügâh
1014	rahatülervahi necidi	KA	hicaz	ırak
1015	rahatülervah	KA	hüseyini	ırak
1016	sultani ırak	KA	neva	ırak
1017	rahatülervahi berka	KA	neva	ırak
1018	ırak	KA	neva	ırak
1019	rast	KT	rast	rast
1020	ırak	KT	dügâh	dügâh
1021	ısfahan	KT	dügâh	dügâh
1022	zirefkendi-kûçek	KT	çargâh	dügâh
1023	büzürk	KT	çargâh	rast
1024	kûçek	KT	çargâh	ırak
1025	zirgüle	KT	zirgüle	dügâh
1026	rehavi	KT	pençgâh	dügâh
1027	neva	KT	pençgâh	dügâh
1028	uşşak	KT	segâh	dügâh
1029	hüseyini	KT	pençgâh	dügâh
1030	hicaz	KT	hüseyini	dügâh
1031	buselik	KT	hüseyini	dügâh
1032	geveşt	KT	hüseyini	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1033	nevruz	KT	pençgâh	dügâh
1034	selmek	KT	çargâh	çargâh
1035	şehnaz	KT	hüseyni	dügâh
1036	hisar	KT	hüseyni	dügâh
1037	gerdaniye	KT	gerdaniye	rast
1038	maye	KT	dügâh	dügâh
1039	yegâh	KT	neva	yegâh
1040	dügâh	KT	dügâh	dügâh
1041	segâh	KT	segâh	segâh
1042	çargâh	KT	çargâh	çargâh
1043	pençgâh	KT	ısfahan	rast
1044	aşiran	KT	hüseyni	rast
1045	niriz	KT	hicaz	rast
1046	mahur	KT	gerdaniye	rast
1047	sazkâr	KT	segâh	rast
1048	türki hicaz	KT	hicaz	rast
1049	karcıgar	KT	buselik	rast
1050	nevayı aşiran	KT	neva	uşşak
1051	bestehisar	KT	segâh	rast
1052	acem	KT	segâh	dügâh
1053	acemaşiran	KT	acemaşiran	uşşak
1054	nevruz-acem	KT	segâh	acem
1055	hisarek	KT	muhayyer	dügâh
1056	nevruzı rumi	KT	hicaz	dügâh
1057	nigâr	KT	acem	rehavi
1058	zirkeşide	KT	hüseyni	rehavi
1059	zemzeme	KT	nevruz	rehavi
1060	hümayun	KT	zirgüke	rehavi
1061	muhayyer	KT	muhayyer	dügâh
1062	sünbüle	KT	muhayyer	küçük
1063	sipih	KT	muhayyer	küçük
1064	rekb	KT	çargâh	dügâh
1065	uzzal	KT	hüseyni	hicaz
1066	nihavendi kebir	KT	muhayyer	hicaz
1067	nihavendi sagir	KT	dügâh	çargâh
1068	nihavendi rumi	KT	muhayyer	küçük
1069	nühüft	KT	muhayyer	hicaz
1070	muhalifek	KT	segâh	hicaz
1071	gerdaniye-buselik	KT	gerdaniye	buselik
1072	nevayı uşşak	KT	neva	dügâh
1073	zavil	KT	segâh	dügâh
1074	nişaburek	KT	neva	dügâh
1075	bahri nazik	KT	muhayyer	dügâh
1076	vechi hüseyini	KT	hüseyni	acem
1077	nevayı acem	KT	neva	acem
1078	hicaz-muhalif	KT	hicaz	acem
1079	ısfahanek	KT	ısfahan	acem
1080	çargâh-acem	KT	çargâh	acem
1081	acem	KT	rast	acem
1082	huzi	KT	buselik	acem
1083	gülizar	KT	huzi	dügâh
1084	rahatülervah	KT	hicaz	ırak
1085	dilkeş haveran	KT	hüseyni	ırak
1086	ruyi ırak	KT	segâh	ırak
1087	beste ısfahan	KT	ısfahan	ırak
1088	müstear	KT	uzzal	segâh
1089	eviç	KT	tizsegâh	segâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1090	müberka	KT	çargâh	segâh
1091	bestenigâr	KT	gerdaniye	çargâh
1092	rast	KY	rast	rast
1093	rehavi	KY	neva	rast
1094	nikriz	KY	neva	rast
1095	pençgâh	KY	neva	rast
1096	nihavend	KY	neva	rast
1097	zavil	KY	gerdaniye	rast
1098	mahur	KY	hüseyini	rast
1099	müberka	KY	rast	rast
1100	diğer pençgâh	KY	pençgâh	rast
1101	dügâh	KY	hümayun	dügâh
1101	dügâhi asl	KY	dügâh	dügâh
1102	segâh	KY	segâh	segâh
1103	karcıgâr	KY	segâh	segâh
1104	maye	KY	segâh	segâh
1105	müstear	KY	segâh	dügâh
1106	gevešt	KY	segâh	segâh
1107	çargâh	KY	çargâh	çargâh
1108	saba	KY	dügâh	dügâh
1109	karadügâh	KY	hümayun	segâh
1110	zemezeme	KY	dügâh	dügâh
1111	neva	KY	neva	neva
1112	yegâh	KY	neva	yegâh
1113	pençgâh	KY	neva	neva
1114	huzi	KY	neva	dügâh
1115	hüzzam	KY	neva	uzzal
1116	nişabur	KY	neva	buselik
1117	ısfahan	KY	neva	dügâh
1118	nühüft	KY	neva	aşiran
1119	araban	KY	neva	yegâh
1120	nihavendi kebir	KY	neva	neva
1121	hicaz	KY	neva	dügâh
1122	uzzal	KY	hüseyini	dügâh
1123	zirgüle	KY	hüseyini	dügâh
1124	hümayun	KY	neva	dügâh
1125	şehnaz	KY	muhayyer	dügâh
1126	şehnaz-buselik	KY	muhayyer	dügâh
1127	suri	KY	hüseyini	dügâh
1128	hüseyini	KY	hüseyini	dügâh
1129	hüseyini-aşiran	KY	hüseyini	aşiran
1129	küçek	KY	hüseyini	dügâh
1130	selmek	KY	hüseyini	dügâh
1131	hüseyini-kürdi	KY	hüseyini	dügâh
1132	horasan	KY	hüseyini	dügâh
1133	acem	KY	acem	dügâh
1134	kürdi	KY	hüseyini	dügâh
1135	acem-kürdi	KY	acem	dügâh
1136	nevruz-acem	KY	dügâh	dügâh
1137	payzan kürdi	KY	çargâh	dügâh
1138	acemaşiran	KY	acem	acemaşiran
1139	bayati	KY	dügâh	dügâh
1140	uşşak	KY	dügâh	dügâh
1141	buselik	KY	hüseyini	dügâh
1140	buselik-aşiran	KY	hüseyini	aşiran
1141	hisar-aşiran	KY	hüseyini	aşiran
1142	büzürk	KY	hüseyini	rast

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1143	hisar	KY	hüseyni	dügâh
1144	hisar-buselik	KY	hüseyni	dügâh
1145	gerdaniye-buselik	KY	hüseyni	dügâh
1146	irak	KY	neva	irak
1147	sultani irak	KY	neva	dügâh
1148	muhelif irak	KY	çargâh	irak
1149	dilkeş haveran	KY	dügâh	irak
1150	dilkeş	KY	hüseyni	irak
1151	rahatülervah	KY	hüseyni	irak
1152	bestenigâr	KY	çargâh	irak
1153	eviç	KY	eviç	irak
1154	babatahir	KY	eviç	dügâh
1155	arazbar	KY	gerdaniye	dügâh
1156	gerdaniye	KY	gerdaniye	dügâh
1157	muhayyer	KY	muhayyer	dügâh
1158	muhayyer-buselik	KY	muhayyer	dügâh
1159	sünbüle	KY	muhayyer	dügâh
1160	vecdi hüseyni	KY	hüseyni	dügâh
1161	zirefkend	KY	muhayyer	dügâh
1162	bahri nazik	KY	muhayyer	hicaz
1163	ruyi irak	KY	segâh	irak
1164	gülizar	KY	muhayyer	hicaz
1165	beste ısfahan	KY	ısfahan	irak
1166	bestehisar	KY	eviç	hisar
1167	huzi-buselik	KY	buselik	buselik
1168	hisarek	KY	hisar	segâh
1169	nevruzı rumi	KY	ısfahan	dügâh
1170	zirkeşide	KY	hüseyni	rehavi
1171	musikar	KY	uzzal	yegâh
1172	rekbi uzzal	KY	uzzal	dügâh
1173	sefer	KY	muhayyer	dügâh
1174	dügâh	KZ	dügâh	dügâh
1175	diğer dügâh	KZ	dügâh	dügâh
1176	zirgüle	KZ	dügâh	dügâh
1177	uzzal	KZ	dügâh	dügâh
1178	saba	KZ	dügâh	dügâh
1179	zermzeme	KZ	rast	dügâh
1180	uşşak	KZ	rast	dügâh
1181	huzi	KZ	neva	dügâh
1182	nevruz	KZ	segâh	dügâh
1183	muhayyer	KZ	muhayyer	dügâh
1184	sünbüle	KZ	sünbüle	dügâh
1185	arazbar	KZ	gerdaniye	dügâh
1186	kûçek	KZ	muhayyer	dügâh
1187	kürdi	KZ	neva	dügâh
1188	muhayyer-kürdi	KZ	muhayyer	dügâh
1189	saba-zemzeme	KZ	dügâh	dügâh
1190	saba-buselik	KZ	dügâh	dügâh
1191	muhayyer-buselik	KZ	muhayyer	dügâh
1192	arazbar-buselik	KZ	çargâh	dügâh
1193	segâh	KZ	eviç	segâh
1194	hüzzam	KZ	neva	segâh
1195	maye	KZ	segâh	segâh
1196	segâh-maye	KZ	segâh	segâh
1197	vechi arazbar	KZ	gerdaniye	segâh
1198	hiram	KZ	segâh	segâh
1199	müstear	KZ	neva	segâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1200	çargâh	KZ	dügâh	çargâh
1201	acem	KZ	dügâh	dügâh
1202	nevruz-acem	KZ	acem	dügâh
1203	acem-kürdi	KZ	acem	dügâh
1204	zavil-kürdi	KZ	neva	dügâh
1205	payzan kürdi	KZ	çargâh	dügâh
1206	acemaşiran	KZ	acem	acemaşiran
1207	muhaliif hisar	KZ	çargâh	dügâh
1208	sırf buselik	KZ	rast	dügâh
1209	acem-buselik	KZ	hüseyini	dügâh
1210	buselik	KZ	çargâh	dügâh
1211	neva	KZ	neva	neva
1212	nişabur	KZ	neva	neva
1213	nişaburek	KZ	neva	dügâh
1214	ısfahan	KZ	neva	dügâh
1215	bayati	KZ	neva	dügâh
1216	bayati-araban	KZ	muhayyer	dügâh
1217	karcığar	KZ	gerdaniye	dügâh
1218	tahir	KZ	muhayyer	dügâh
1219	babatahir	KZ	muhayyer	dügâh
1220	zirefkend	KZ	muhayyer	dügâh
1221	yegâh	KZ	neva	yegâh
1222	gumus gerdan	KZ	gerdaniye	dügâh
1223	ferahfeza	KZ	neva	neva
1224	araban	KZ	neva	dügâh
1225	şedaraban	KZ	neva	dügâh
1226	bayati-buselik	KZ	neva	dügâh
1227	tahir-buselik	KZ	muhayyer	dügâh
1228	sırf araban	KZ	dügâh	dügâh
1229	hüseyini	KZ	dügâh	dügâh
1230	hisar-buselik	KZ	hüseyini	dügâh
1231	hisar	KZ	hüseyini	dügâh
1232	necid	KZ	dügâh	hüseyini
1233	gülizar	KZ	neva	dügâh
1234	horasan	KZ	hüseyini	dügâh
1235	hüseyini-kürdi	KZ	hüseyini	dügâh
1236	hüseyini-kürdi	KZ	neva	dügâh
1237	hisar-buselik	KZ	hüseyini	dügâh
1238	nühüft	KZ	neva	aşiran
1239	sırf aşiran	KZ	dügâh	aşiran
1240	şevki tarab	KZ	dügâh	aşiran
1241	suzidil	KZ	hüseyini	aşiran
1242	hüseyini-aşiran	KZ	neva	aşiran
1243	buselik-aşiran	KZ	çargâh	aşiran
1244	nevayî aşiran	KZ	neva	aşiran
1245	mahur-aşiran	KZ	gerdaniye	aşiran
1246	diğer buselik-aşiran	KZ	hüseyini	aşiran
1247	hicaz	KZ	dügâh	dügâh
1248	hümayun	KZ	neva	dügâh
1249	sırf hicaz	KZ	neva	dügâh
1250	suri	KZ	neva	dügâh
1251	şehnaz	KZ	muhayyer	dügâh
1252	şehnaz-buselik	KZ	muhayyer	dügâh
1253	irak	KZ	dügâh	irak
1254	eviç	KZ	eviç	irak
1255	eviçara	KZ	eviç	irak
1256	muhaliif-irak	KZ	yegâh	irak

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1257	ruyi irak	KZ	rast	irak
1258	sultani irak	KZ	neva	dügâh
1259	dilkeş	KZ	hüseyni	irak
1260	dilkeş haveran	KZ	neva	irak
1261	bestenigâr	KZ	çargâh	irak
1262	beste ısfahan	KZ	neva	irak
1263	rahatülervah	KZ	hüseyni	irak
1264	rahatfeza	KZ	hüseyni	irak
1265	ferahnak	KZ	neva	irak
1266	şevkefza	KZ	eviç	irak
1267	eviç-muhالیف	KZ	eviç	dügâh
1268	eviç-buselik	KZ	eviç	dügâh
1269	rast	KZ	rast	rast
1270	rehavi	KZ	neva	rast
1271	sagır rehavi	KZ	rast	rast
1272	nihavend	KZ	neva	rast
1273	sagır nihavend	KZ	rast	rast
1274	mahur	KZ	gerdaniye	rast
1275	diğer mahur	KZ	mahur	rast
1276	gerdaniye	KZ	gerdaniye	rast
1277	nikriz	KZ	neva	rast
1278	diğer nikriz	KZ	neva	rast
1279	pençgâh	KZ	neva	rast
1280	diğer pençgâh	KZ	rast	rast
1281	zavil	KZ	gerdaniye	rast
1282	müberka	KZ	rast	rast
1283	selmek	KZ	rast	rast
1284	geveşt	KZ	hüseyni	rast
1285	büzürk	KZ	neva	rast
1286	pesendide	KZ	neva	rast
1287	suzidilara	KZ	rast	rast
1288	hicazkar	KZ	eviç	rast
1289	sazkâr	KZ	çargâh	rast
1290	suzinak	KZ	neva	rast
1291	rast	ME	dügâh	rast
1292	dügâh	ME	dügâh	dügâh
1293	nihavend	ME	rast	rast
1294	kürdi	ME	dügâh	dügâh
1295	segâh	ME	çargâh	segâh
1296	müstear	ME	segâh	segâh
1297	hüzzam	ME	segâh	segâh
1298	saba	ME	segâh	dügâh
1299	nikriz	ME	çargâh	gerdaniye
1300	rahatülervah	ME	hicaz	irak
1301	nişabur	ME	hüseyni	dügâh
1302	suri	ME	neva	neva
1303	hüzzam	ME	neva	neva
1304	neva	ME	neva	dügâh
1305	musıkar	ME	eviç	segâh
1306	araban	ME	neva	hisar
1307	hüseyni	ME	dügâh	dügâh
1308	dilkeş haveran	ME	acem	irak
1309	necdi hüseyni	ME	hüseyni	dügâh
1310	hisar	ME	hüseyni	dügâh
1311	acem	ME	neva	dügâh
1312	eviç	ME	eviç	irak
1313	ısfahan	ME	neva	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1314	mahur	ME	gerdaniye	rast
1315	sazkâr	ME	rast	rast
1316	gerdaniye	ME	gerdaniye	dügâh
1317	arazbar	ME	dügâh	dügâh
1317	muhayyer	ME	dügâh	dügâh
1318	bayati	ME	dügâh	dügâh
1319	nühüft	ME	neva	aşiran
1320	şehnaz-kürdi	ME	muhayyer	dügâh
1321	şehnaz-buselik	ME	tizbuselik	dügâh
1322	sultani irak	ME	ısfahan	dügâh
1323	dügâh	ME	dügâh	dügâh
1324	bestenigâr	ME	rast	çargâh
1325	nirizi	ME	hicaz	rast
1326	pençgâh	ME	ısfahan	rast
1327	beste ısfahan	ME	ısfahan	acem
1328	ısfahan	ME	ısfahan	segâh
1329	zirkeşide	ME	hüseyini	rehavi
1330	aşiran	ME	hüseyini	rast
1331	nigâr	ME	acem	rehavi
1332	uzzal-acem	ME	uzzal	acem
1333	muhalif	ME	nirizi	segâh
1334	hicaz-muhalif	ME	hicaz	karcığâr
1335	nevayî aşiran	ME	neva	karcığâr
1336	irak-maye	ME	irak	maye
1337	segâh-maye	ME	segâh	maye
1338	uşşak-maye	ME	uşşak	maye
1339	zavili	ME	segâh	dügâh
1340	müberka	ME	çargâh	segâh
1341	zemzeme	ME	nevruz	rehavi
1342	nevruzî rumi	ME	pençgâh	dügâh
1343	rekb	ME	kûçek	dügâh
1344	rekbi nevruz	ME	kûçek	dügâh
1345	zirefkend	ME	büzürk	maye
1346	nisaverek	ME	çargâh	maye
1347	sazkâr	ME	segâh	maye
1348	nihavendi rumi	ME	hicaz	kûçek
1349	nevruz-acem	ME	nevruz	acem
1350	gerdaniye-nigâr	ME	gerdaniye	çargâh
1351	nigârinek-acem	ME	gerdaniye	maye
1352	gerdaniye-buselik	ME	gerdaniye	buselik
1353	vechi hüseyini	ME	karcığâr	hüseyini
1354	karcığâr	ME	neva	dügâh
1355	ruyi irak	ME	segâh	irak
1356	müstear	ME	uzzal	hicaz
1357	sîpihr	ME	muhayyer	kûçek
1358	hüseyini-acem	ME	hüseyini	acem
1359	uzzal	ME	hüseyini	hicaz
1360	nihavend	ME	hicaz	hicaz
1361	hümayun	ME	zirgüle	rehavi
1362	bahri nazik	ME	hicaz	dügâh
1363	hisarek	ME	hüseyini	segâh
1364	hisar-eviç	ME	hisar	büzürk
1365	türki hicaz	ME	hisar	hicaz
1366	hicaz-büzürk	ME	hicaz	büzürk
1367	çargâh-acem	ME	segâh	acem
1368	dügâh-acem	ME	dügâh	acem
1369	acem-rast	ME	irak	rast

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1370	hicaz-acem	ME	hicaz	acem
1371	sebzendersebz	ME		
1372	dügâh	MH	dügâh	dügâh
1373	ısfahan	MH	hicaz	dügâh
1374	buselik-aşiran	MH	hüseyini	aşiran
1375	müstear	MH	segâh	segâh
1376	muhayyer-kürdi	MH	tizçargâh	dügâh
1377	nişabur	MH	muhayyer	buselik
1378	rahatfeza	MH	hüseyini	irak
1379	büzürk	MH	hüseyini	rast
1380	huzi	MH	neva	dügâh
1381	nikriz	MH	neva	rast
1382	eviç-muhalif	MH	eviç	eviç
1383	şehnaz-buselik	MH	tizmuhayyer	dügâh
1384	hüzzam	MH	segâh	segâh
1385	eviç-buselik	MH	hüseyini	dügâh
1386	rahattilervah	MH	hicaz	irak
1387	zirgüle	MH	dügâh	dügâh
1388	zirefkendi küçek	MH	gerdaniye	dügâh
1389	pençgâh	MH	neva	rast
1390	muhayyer-buselik	MH	tizçargâh	dügâh
1391	sazkâr	MH	rast	rast
1392	acemaşiran	MH	hüseyini	acemaşiran
1393	zavili-rast	MH	gerdaniye	çargâh
1394	mahur-aşiran	MH	gerdaniye	aşiran
1395	gerdaniye	MH	gerdaniye	dügâh
1396	mahur	MH	gerdaniye	rast
1397	neva-aşiran	MH	neva	aşiran
1398	muhayyer	MH	tizçargâh	dügâh
1399	hümayun	MH	neva	dügâh
1400	rekb	MH	segâh	rast
1401	sünbüle	MH	muhayyer	dügâh
1402	babatahir	MH	eviç	dügâh
1403	bestenigâr	MH	çargâh	irak
1404	segâh-maye	MH	segâh	segâh
1405	hüzzami rumi	MH	hicaz	hicaz
1406	sultani irak	MH	neva	dügâh
1407	geveşt	MH	hüseyini	rast
1408	dilkeş haveran	MH	hüseyini	irak
1409	nişaburek	MH	neva	dügâh
1410	arazbar	MH	gerdaniye	dügâh
1411	muhalif irak	MH	neva	irak
1412	ruyi irak	MH	buselik	irak
1413	selmek	MH	dügâh	rast
1414	yegâh	MH	neva	yegâh
1415	beste ısfahan	MH	ısfahan	irak
1416	rehavi	MH	rast	rast
1417	nevruz	MH	segâh	dügâh
1418	nihavendi kebir	MH	hicaz	neva
1419	nihavendi rumi	MH	rast	rast
1420	nihavendi sagir	MH	rast	dügâh
1421	araban	MH	neva	neva
1422	kürdi	MH	hüseyini	dügâh
1423	segâh-maye	MH	eviç	segâh
1424	eviç	MH	eviç	irak
1425	bayati	MH	dügâh	dügâh
1426	saba	MH	dügâh	dügâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1427	acem	MH	dügâh	dügâh
1428	şehnaz	MH	muhayyer	dügâh
1429	hisar	MH	hüseyini	dügâh
1430	hüseyini-aşiran	MH	hüseyini	aşiran
1431	nühüft	MH	hicaz	aşiran
1432	vechi arazbar	MH	gerdaniye	segâh
1433	bestehisar	PK	rast	nihavend
1434	sultani neva	PK	neva	neva
1435	rahatfeza	PK	hüseyini	ırak
1436	kabili	PK	hüseyini	dügâh
1437	maveraü'l-nehr	PK	dügâh	dügâh
1438	sünbüle	PK	muhayyer	dügâh
1439	sipîhr	PK	muhayyer	dügâh
1440	zavil	PK	gerdaniye	rast
1441	zirefkend	PK	hicaz	ırak
1442	hicazkar	PK	segâh	segâh
1443	bahri nazik	PK	muhayyer	dügâh
1444	ısfahanek	PK	ısfahan	dügâh
1445	dilkeş haveran	PK	hüseyini	ırak
1446	sebzi	PK	muhayyer	dügâh
1447	horasan	PK	uşşak	dügâh
1448	niğârinek	PK	çargâh	rast
1449	gülizar	PK	huzi	dügâh
1450	sebzendersebz	PK		
1451	muhalifek	PK	eviç	dügâh
1452	zirkeşide	PK	hüseyini	rehavi
1453	türki hicaz	PK	hicaz	rast
1454	hicaz	PK	hicaz	dügâh
1455	vechi uşşak	PK	uşşak	dügâh
1456	zemzeme	PK	nevruz	rehavi
1457	terkibi saba	PK	nevruz	segâh
1458	acem-zirkeşide	PK	çargâh	hicaz
1459	nevruzi rumi	PK	pençgâh	dügâh
1460	hisarek	PK	gerdaniye	segâh
1461	sazkâr	PK	rast	rast
1462	mahur-aşiran	PK	mahur	aşiran
1463	hüseyini-aşiran	PK	hüseyini	aşiran
1464	geveşt	PK	hüseyini	rast
1465	huzi	PK	neva	dügâh
1466	hümayun	PK	neva	dügâh
1467	nişaburek	PK	neva	dügâh
1468	nevruz	PK	segâh	dügâh
1469	nihavendi sagir	PK	rast	dügâh
1470	muhayyer-kürdi	PK	tizçargâh	dügâh
1471	eviç-muhalif	PK	eviç	dügâh
1472	şehnaz-buselik	PK	muhayyer	dügâh
1473	eviç-buselik	PK	eviç	dügâh
1474	muhayyer-buselik	PK	tizçargâh	dügâh
1475	zirefkendi kûçek	PK	gerdaniye	dügâh
1476	vechi arazbar	PK	gerdaniye	segâh
1477	müstear	PK	segâh	segâh
1478	hüzzam	PK	segâh	segâh
1479	araban	PK	neva	neva
1480	nihavendi kebir	PK	hicaz	neva
1481	hüzzami rumi	PK	hicaz	hicaz
1482	yegâh	PK	neva	yegâh
1483	sebzendersebz	RP		

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1484	bestenigâr	RP	rast	çargâh
1485	niriz	RP	hicaz	rast
1486	beste ısfahan	RP	ısfahan	segâh
1487	ısfahanek	RP	ısfahan	acem
1488	dilkeş haveran	RP	hüseyini	ırak
1489	zirkeşide	RP	hüseyini	ırak
1490	uzzal-acem	RP	ırak	acem
1491	muhalifek	RP	niriz	segâh
1492	nigâr	RP	acem	rehavi
1493	rahatülervah	RP	hicaz	ırak
1494	ırak-maye	RP	ırak	maye
1495	nevayı aşiran	RP	nevruz	karcığar
1496	segâh-maye	RP	segâh	maye
1497	uşşak-maye	RP	uşşak	maye
1498	rast-maye	RP	rast	maye
1499	zavili	RP	segâh	dügâh
1500	müberka	RP	çargâh	segâh
1501	zemzeme	RP	nevruz	rehavi
1502	nevruzı rumi	RP	pençgâh	dügâh
1503	rekb	RP	çargâh	dügâh
1504	zirefkend	RP	segâh	maye
1505	nişaburek	RP	çargâh	maye
1506	sazkâr	RP	segâh	rast
1507	nihavendi rumi	RP	hicaz	küçük
1508	acem	RP	ırak	dügâh
1509	nevruz-acem	RP	nevruz	acem
1510	nigârinek	RP	gerdaniye	maye
1511	buselik	RP	gerdaniye	rast
1512	muhayyer	RP	muhayyer	dügâh
1513	vechi hüseyini	RP	karcığar	hüseyini
1514	karcığar	RP	çargâh	dügâh
1515	ruyi ırak	RP	segâh	ırak
1516	nühüft	RP	muhayyer	çargâh
1517	hüseyini-acem	RP	hüseyini	acem
1518	sipih	RP	muhayyer	küçük
1519	bahri nazik	RP	dügâh	segâh
1520	uzzal	RP	hüseyini	hicaz
1521	hümayun	RP	zirgüle	rehavi
1522	hisar	RP	hüseyini	küçük
1523	hisarek	RP	hüseyini	segâh
1524	eviç	RP	hisar	hicaz
1525	büzürk	RP	hicaz	çargâh
1526	dügâh-acem	RP	dügâh	acem
1527	rast-acem	RP	ırak	rast
1528	hicaz-acem	RP	hicaz	maye
1529	mahur	RP	gerdaniye	uşşak
1530	matlub	RP	hüseyini	nevruz
1531	huzi	RP	karcığar	ısfahan
1532	bestenigâr	SB	rast	çargâh
1533	nikriz	SB	hicaz	rast
1534	besteı pençgâh	SB	ısfahan	segâh
1535	ısfahan	SB	ısfahan	acem
1536	dilkeş haveran	SB	hüseyini	ırak
1537	zirkeşide	SB	hüseyini	rehavi
1538	aşiran	SB	acem	rast
1539	nigâr	SB	acem	rehavi
1540	muhalifek	SB	segâh	segâh

INDEX MAKAM	SOURCE	AGAZ	KARAR
1541 muhalif hicaz	SB	hicaz	karcıgar
1542 irak-maye	SB	irak	maye
1543 uzzal-acem	SB	uzzal	acem
1544 rahatülervah	SB	hicaz	irak
1545 neveyı hüseyini	SB	hüseyini	karcıgar
1546 neveyı uşşak	SB	hüseyini	karcıgar
1547 neveyı mahur	SB	neva	mahur
1548 neveyı sünbüle	SB	neva	sünbüle
1549 neveyı maye	SB	neva	maye
1550 segâh-maye	SB	segâh	segâh
1551 uşşak-maye	SB	rast	maye
1552 zavili	SB	segâh	dügâh
1553 müberka	SB	çargâh	segâh
1554 zemzeme	SB	nevruz	rehavi
1555 nevruzı rumi	SB	pençgâh	dügâh
1556 rekb	SB	çargâh	dügâh
1557 zirefkend	SB	segâh	dügâh
1558 rekbi nevruz	SB	kûçek	dügâh
1559 nişabur	SB	çargâh	maye
1560 sazkâr	SB	segâh	rast
1561 nihavendi rumi	SB	hicaz	kûçek
1562 acem	SB	irak	dügâh
1563 nevruz-acem	SB	nevruz	acem
1564 acem-irak	SB	acem	irak
1565 muhayyer	SB	hüseyini	dügâh
1566 gerdaniye-nigâr	SB	gerdaniye	buselik
1567 nigârinek	SB	gerdaniye	maye
1568 vechi hüseyini	SB	karcıgar	dügâh
1569 vechi buselik	SB	buselik	dügâh
1570 karcıgar	SB	çargâh	dügâh
1571 eviç-irak	SB	segâh	irak
1572 eviçi maklub	SB	neva	irak
1573 müstear	SB	uzzal	segâh
1574 nühuft	SB	muhayyer	hicaz
1575 sipihr	SB	muhayyer	kûçek
1576 uzzal	SB	hüseyini	hicaz
1577 acem	SB	muhayyer	acem
1578 nihavendi sagir	SB	hicaz	çargâh
1579 nihavendi kebir	SB	hicaz	çargâh
1580 hümayun	SB	zirgüle	rehavi
1581 bahri nazik	SB	segâh	dügâh
1582 hisar	SB	segâh	kûçek
1583 hisarek	SB	hisar	ısfahan
1584 ısfahan-hisar	SB	hisar	büzürk
1585 ısfahanek	SB	hisar	hicaz
1586 türki hicaz	SB	hisar	büzürk
1587 hicaz-büzürk	SB	hicaz	büzürk
1588 beyn'ul-bahreyn	SB	gerdaniye	uşşak
1589 dügâh-hüseyini	SB	dügâh	hüseyini
1590 sipihr-hüseyini	SB	muhayyer	hüseyini
1591 rast-pençgâh	SB	rast	pençgâh
1592 pençgâh-nühuft	SB	pençgâh	hicaz
1593 dügâh-acem	SB	dügâh	acem
1594 segâh-acem	SB	segâh	acem
1595 çargâh-acem	SB	çargâh	acem
1596 pençgâh-acem	SB	pençgâh	acem
1597 hicaz-acem	SB	hicaz	acem

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1598	rast-acem	SB	rast	acem
1599	sebzendersebz	SB		
1600	rast	SY	rast	rast
1601	irak	SY	dügâh	irak
1602	ısfahan	SY	pençgâh	dügâh
1603	zirefkendi kûçek	SY	zirefkend	dügâh
1604	büzürk	SY	kûçek	irak
1605	zirgüle	SY	dügâh	dügâh
1606	rehavi	SY	segâh	segâh
1607	hüseyni	SY	hüseyni	dügâh
1608	buselik	SY	dügâh	dügâh
1609	hicaz	SY	pençgâh	dügâh
1610	neva	SY	pençgâh	dügâh
1611	uşşak	SY	dügâh	irak
1612	geveşt	SY	segâh	segâh
1613	nevruz	SY	nimpençgâh	dügâh
1614	selmek	SY	zirgüle	rast
1615	şehnaz	SY	zirefkend	irak
1616	maye	SY	dügâh	pençgâh
1617	gerdaniye	SY	gerdaniye	rast
1618	hisar	SY	hüseyni	dügâh
1619	yegâh	SY	dügâh	rast
1620	dügâh	SY	dügâh	dügâh
1621	segâh	SY	segâh	rast
1622	çargâh	SY	çargâh	rast
1623	bestenigâr	SY	gerdaniye	çargâh
1624	nigâr	SY	gerdaniye	çargâh
1625	gerdaniye-nigâr	SY	gerdaniye	maye
1626	beste ısfahan	SY	ısfahan	segâh
1627	ısfahanek	SY	ısfahan	acem
1628	nirizi	SY	hicaz	rast
1629	pençgâh	SY	ısfahan	rast
1630	dilkeş	SY	hüseyni	irak
1631	dilkeş haveran	SY	hüseyni	irak
1632	zirkeşide	SY	hüseyni	rehavi
1633	aşiran	SY	hüseyni	rast
1634	gerdaniye-buselik	SY	gerdaniye	rast
1635	nevayı aşiran	SY	neva	karcıgar
1636	muhalifek	SY	eviç	segâh
1637	hicazi muhalif	SY	hicaz	karcıgar
1638	rahatülervah	SY	hicaz	irak
1639	segâh-maye	SY	segâh	maye
1640	rast-maye	SY	rast	maye
1641	irak-maye	SY	irak	maye
1642	uşşak-maye	SY	uşşak	maye
1643	zavili	SY	segâh	dügâh
1644	müberka	SY	çargâh	segâh
1645	saba	SY	nevruz	segâh
1646	zemzeme	SY	nevruz	rehavi
1647	nevruzı rumi	SY	pençgâh	dügâh
1648	rıdvan	SY	pençgâh	dügâh
1649	rekb	SY	çargâh	dügâh
1650	rekbi nevruz	SY	kûçek	dügâh
1651	zirefkend	SY	büzürk	maye
1652	nisaverek	SY	çargâh	rast
1653	sazkâr	SY	segâh	rast
1654	nihavend	SY	hicaz	hicaz

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1655	nihavendi rumi	SY	hicaz	ısfahan
1656	muhayyer	SY	muhayyer	dügâh
1657	se bahr	SY	muhayyer	kûçek
1658	karcıgar	SY	çargâh	dügâh
1659	vechi hüseyini	SY	hüseyini	hüseyini
1660	ruyi irak	SY	segâh	irak
1661	müstear	SY	uzzal	segâh
1662	nühüft	SY	muhayyer	hicaz
1663	uzzal	SY	hüseyini	hicaz
1664	bahri nazik	SY	segâh	dügâh
1665	hisarek	SY	segâh	segâh
1666	hisarinek	SY	segâh	kûçek
1667	hisar-eviç	SY	hisar	büzürk
1668	hicazi türki	SY	hisar	hicaz
1669	hicazi büzürk	SY	hicaz	büzürk
1670	acem-zirkeşide	SY	çargâh	hicaz
1671	çargâh-acem	SY	çargâh	dügâh
1672	segâh-acem	SY	segâh	dügâh
1673	dügâh-acem	SY	dügâh	dügâh
1674	hicaz-acem	SY	hicaz	dügâh
1675	uzzal-acem	SY	uzzal	dügâh
1676	hüseyini-acem	SY	hüseyini	dügâh
1677	nevruz-acem	SY	nevruzi rumi	dügâh
1678	irak-acem	SY	irak	dügâh
1679	acem-rast	SY	irak	rast
1680	mürgek	SY	irak	rast
1681	hümayun	SY	zirgüle	rehavi
1682	hicaz-irak	SY	hicaz	irak
1683	sebzendersebz	SY		
1684	bestenigâr	YN	gerdaniye	segâh
1685	nirizi	YN	hicaz	rast
1686	pençgâh	YN	ısfahan	rast
1687	beste ısfahan	YN	ısfahan	segâh
1688	ısfahanek	YN	ısfahan	acem
1689	dilkeş haveran	YN	hüseyini	acem
1690	zirkeşide	YN	hüseyini	rehavi
1691	aşiran	YN	hüseyini	rast
1692	uzzal	YN	uzzal	acem
1693	nihavend	YN	tizhicaz	hicaz
1694	hümayun	YN	zirgüle	rehavi
1695	hisarek	YN	segâh	segâh
1696	türki hicaz	YN	hisar	hicaz
1697	hicaz muhalif	YN	hicaz	karcıgar
1698	rahatülervah	YN	hicaz	irak
1699	nevayı aşiran	YN	neva	karcıgar
1700	zavili	YN	segâh	dügâh
1701	müberka	YN	çargâh	segâh
1702	zemzeme	YN	nevruz	rehavi
1703	rekbi nevruz	YN	kûçek	kûçek
1704	zirefkendi büzürk	YN	segâh	maye
1705	sazkâr	YN	segâh	rast
1706	nihavendi rumi	YN	hicaz	kûçek
1707	nişaverek	YN	çargâh	rast
1708	vechi hüseyini	YN	karcıgar	dügâh
1709	karcıgar	YN	çargâh	dügâh
1710	ruyi irak	YN	segâh	irak
1711	müstear	YN	uzzal	segâh

INDEX	MAKAM	SOURCE	AGAZ	KARAR
1712	nigâr	YN	gerdaniye	maye
1713	gerdaniye	YN	gerdaniye	çargâh
1714	nigârinek	YN	çargâh	rehavi
1715	gerdaniye-buselik	YN	gerdaniye	rast
1716	muhayyer	YN	muhayyer	dügâh
1717	se bahr	YN	muhayyer	kûçek
1718	hüseyni-acem	YN	hüseyni	acem
1719	hicaz-büzürk	YN	tizhicaz	büzürk
1720	muhalifek	YN	tizsegâh	hicaz
1721	hisar-eviç	YN	hisar	büzürk
1722	nühüft	YN	muhayyer	hicaz
1723	rast-maye	YN	rast	maye
1724	irak-maye	YN	irak	maye
1725	uşşak-maye	YN	uşşak	maye
1726	segâh-maye	YN	segâh	maye
1727	terkibi saba	YN	nevruz	segâh
1728	acem-zirkeşide	YN	çargâh-acem	hicaz
1729	nevruz-acem	YN	nevruzı rumi	dügâh
1730	çargâh-acem	YN	çargâh	dügâh
1731	segâh-acem	YN	segâh	dügâh
1732	dügâh-acem	YN	dügâh	dügâh
1733	uzzal-acem	YN	uzzal	dügâh
1734	hicaz-acem	YN	hicaz	dügâh
1735	acem-rast	YN	irak	rast
1736	sebzendersebz	YN		

A SUMMARY
CATALOGUE
OF THE
TURKISH
MAKAMS

EUGENIA POPESCU-JUDETZ

For over three decades I had the opportunity to research on Ottoman musical writings in the Turkish libraries and to consult private collections. Concomitantly, I was able to study Ottoman musical manuscripts kept in libraries outside Turkey. Along those years of research I carried out persistent investigations that gave me access to a large number of Ottoman materials ranging from the fifteenth century to the end of the nineteenth century. As a result of examining numerous musical manuscripts in Ottoman Turkish literature I discerned the commonplace of themes in the majority of writings and evaluated their structure at formal and generative level. Moreover, I was able to ascertain the significant purport of certain sources over others and to compare several versions of the texts. The idea of this catalogue evolved gradually in my mind from the perception that an explicit presentation of the makams would constitute a valuable reference both for evaluating the historical process of creating and performing music, as well as for establishing the inventory of modal categories and their taxonomic relations. As time passed, I was able to determine the development of a genuine Turkish concept in works that provided descriptive and analytical matter, and to detect through manuscript lines the significance of the process involving the semantics of the practice of music at different periods. The present book is mainly focused upon the practical theory of the makams reflected in the production and performance of the melodic scales the way they are described in Ottoman manuscripts.

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