

TURKISH MUSIC

MAKAM

GUIDE

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2 CD

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OF CULTURE

Murat Aydemir

Murat Aydemir was born in Germany in 1971. In 1982, he entered the State Turkish Music Conservatory at Istanbul Technical University, and graduated in 1992 in the Instrumental Education department.

In 1989, he performed for a year as a guest artist in the Ministry of Culture Istanbul State Turkish Music Ensemble under the direction of Necdet Yaşar.

The albums *Ahenk Vol.1* (1997) and *Ahenk Vol.2*, (2006) created together with kemençe player Derya Türkan, were released in the USA by Golden Horn Records, and in Turkey by Kalan Müzik. www.ahenkduo.com

Another album, *Neva*, produced in 2002 with ney player Salih Bilgin and consisting of classical instrumental works and taksims, was released in Turkey by Kaf music and in the USA by Golden Horn Records. In 2009, the duo produced a second album.

A player of the lavta as well, Aydemir also performed in seven albums - *Eski Nisan*, *İkinci Bahar*, *Eylül Şarkıları*, *İstanbul'a Dair*, *Mazi Kalbimde*, *Elif* and *Kalbimdeki Deniz* - by the group İncesaz, which he formed in 1997 together with Cengiz Onural and Derya Türkan. He has put his compositions to use in these albums as well as the music the group provided for many TV series and documentaries. www.incesaz.com

In 2008, he released his first solo tanbur album under his own name through Kalan Müzik www.murataydemir.com.tr

Murat Aydemir has performed since 1990 in the State Turkish Classical Music Chorus of the Turkish Ministry of Culture and Tourism, and played as a soloist in the Chorus' concerts at home and abroad. He is married to Esra (Ertüre) Aydemir. www.devletkorosu.com

M. Erman Dirikcan

M. Erman Dirikcan was born in Istanbul, Turkey in 1983. He started playing the guitar at the age of 12 while studying at the Darussafaka High School. He earned his Bachelor degree with a full scholarship, double-majoring in Jazz Performance and Composition at the Istanbul Bilgi University, where he also studied fretless guitar with Erkan Oğur.

In the year 2006, he has moved to the Netherlands to further his musical studies. He has acquired his master's degree in the year 2009 at the "Codarts; The Rotterdam Conservatoire" on Jazz guitar performance. During this time, he had the opportunity to attend the North Sea Jazz Festival twice, performing with Maria Schneider, Rick Margitza, Carlos Werneck, Billy Hart, Cyro Baptista, Ilja Reingoud, Nelson Faria among others.

Erman Dirikcan regularly takes part in fusion and contemporary music projects with influences varying from jazz, World Music, latin and balkan to Turkish and Indian Music. However, his priority is his trio, which he had been leading since the year 2001 and which earned him the Erasmus Jazz Prijs finalist and Prix Du Port semi-finalist positions. With a multi cultural line up, the band is getting ready to publish their debut album comprised of original compositions by the Erman Dirikcan Trio. www.theermandirikcantrio.com

He has also been active as a private instructor, mainly teaching guitar, improvisation and music theory. To this aim, he had founded the guitar school "Gitar-ist" in Istanbul in 2001 with his partner. www.gitar-ist.com

His master's assertion called "Linear Improvisation" is based on the improvisation in Turkish Classical Art Music and North Indian Classical Music. His research in this area allowed him to become the mediator between the Turkish Music tradition and western practice for the purposes of Makam Guide. www.ermandirikcan.com

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Foreword

Makam Guide is specifically designed to showcase some of the favored makams in a manner in which musicians from various disciplines and backgrounds can directly utilize them. Aiming for the clearest presentation, the concise definitions of 60 makams are provided, along with transcriptions and analyses of one taksim and one composition for each makam, accompanied by recordings. Rather than a theory book, this inclusive approach will serve as a first “guide” to Turkish makam music.

Master Murat Aydemir shares his years of experience in teaching and invaluable insight into Turkish music in order to present the correct use of the makams as well as the joy of this discipline so dear to his heart. In the included CD, he performs taksims and compositions which best represent the chosen makams. To facilitate the clearest understanding of his teachings, professional jazz musician Erman Dirikcan has formatted the content and transcriptions in keeping with the the western tradition.

We believe that this guide will serve as an ideal first encounter with Turkish music for those who are interested, and as a solid reference to students of this discipline. Most importantly, we hope that Makam Guide will inspire and motivate musician the world over.

About the Makam Guide

I have been teaching *tanbur* and *lavta* for nearly ten years now. During this time, I have gone to music schools throughout the world, and worked to teach *tanbur* as well as the makams of Turkish music to students from many different walks of life. Even though my students were not strangers to Turkish music and its theory, they would still become confused. They found it difficult to perform the makams whose theory they had memorized, and more often than not, were unable to play the pitches and “flavors” correctly. And so I began writing simpler, more comprehensible makam descriptions which I believed would be helpful to them. The result was that “concentrated” makam descriptions began to emerge almost by themselves. To the great joy of my students, I decided to continue with these notes. The launching point for this book was my acquaintance with the dear Erman Dirikcan, our projects on the subjects which he wished to learn about, and my desire to use my makam descriptions to create the *Makam Guide*.

I decided to begin with sixty Turkish makams. There is no special reason for this number; my desire was simply to set a limit and avoid going adrift in the infinite sea of makams. I chose makams which are relatively well represented in our repertoire, but to be honest, I also chose to present a few rare but favorite makams of mine such as *Pesendide* and *Suzidilara*.

Though the general framework of Turkish music is clear, there are no strict rules and boundaries. It is a traditional art but at the same time a modern

and living one; highly refined, and with a long history of development spanning several centuries. The instrumental *taksims*, and the vocal *gazels* and *kasides*, are among the finest examples of improvisation. The musician's success in these forms, which demonstrates his or her level of skill and expresses the emotions, is directly relative to his knowledge of the makams. As long as the ear is well trained in the *çeşnis*, or "flavors," of Turkish music, a *gazelhan* or *kasidehan* with little formal knowledge of theory may perform wonderful improvisations. This shows that it is necessary to capture the spirit of the makams, and the effect they have upon us. The *çeşnis* are the theoretical element that brings the makams to life.

I describe the *çeşnis* to my students in this way: Think about spices. Every spice has its own particular taste, aroma and color. What if we were to read all about a spice, learn its composition and examine its color but never tasted it? We might gain some ideas about it but would never recognize its flavor. Only after learning its flavor would we be able to decide ourselves where to use it, and in what quantity. This is precisely the case with the *çeşnis* of Turkish music. It is not sufficient to calculate the intervals, memorize the tetrachords and pentachords and learn the content of the scales theoretically. Only when we hear these pitches from a reliable source will we have "tasted" the *çeşnis*, and only by listening to and imitating them time and time again may we internalize them. After this process the musician will be able to use the *çeşnis* wherever and however he wants, and identify the makam of a piece that he hears.

In explaining the makams, I begin with the basic building blocks of Turkish music, the *perdes* (pitches) and *çeşnis*. The pitches create the *çeşnis*, and the *çeşnis* create the makams. The tetrachords and pentachords create the skeleton of the makam. The notes on this skeleton (pitches and *çeşnis*) reflect the spirit of the makam. For this reason I have included the tetrachords/pentachords and the scales created by the union of these tetrachords/pentachords in all of the makam descriptions. In order to perform these scales, it was vital that the student hear the pitches and *çeşnis*. The logical solution was the CD included in the appendix of this book.

After first presenting the makam's pitches, *çeşnis* and its *seyir*, or course through an approximately one-minute didactic *taksim*, I performed a section of a piece from the Turkish musical repertoire which best expresses the makam in question on my *tanbur*. Rather than lengthy explanations, I have tried to establish a system focused on ear training. It is my hope that after reading my makam descriptions and then listening to the *taksim* and sample piece, the student who has had no opportunity to learn one-on-one with a teacher or who knows theory but is insufficiently familiar with the makams, will begin to understand the makam's spirit.

Method of Study

The student should first read the text for the makam, understand the makam's tetrachords/pentachords and scale, and memorize the intervals and names of the notes. The *seyir* with all its features that give the makam its character should be examined and understood. This *seyir* movement is important; two different makams may have the same scale. For example, the tetrachords/pentachords and scales of the makams Hüseyini and Muhayyer are the same; what distinguishes them are the courses of their *seyirs*. There are many such pairs of makams.

The student should then listen to the *taksim* for the makam on the CD, and examine its analysis and transcription. It is important to follow the analysis and transcription while listening to the *taksim*. The analyses enable us to reinforce our understanding of the makam's *seyir*, while the transcriptions, showing which notes the phrases of the *taksim* are played on provide valuable clues which facilitate the learning process.

Next, the student should listen to the composition while following the notes as well as the analysis of the piece. This will make it easier to build a sound understanding of the pitches, *çeşnis* and movement through its *seyir*. In the upper right corner of the composition is the name of the composer, in the upper left corner is the *usul* (meter) and in the center is the makam and form; if there are lyrics, the first verse is included.

As the sample pieces have not been transcribed exactly, the student should also pay attention to how the various ornaments enrich the piece. This is a very important aspect of the Turkish tradition in musical performance; the notes are never played as simply as they are written, but rather are enriched by ornaments which change according to the performer as well as the instrument. When playing these samples, I was careful to play in classical style and thus to use ornaments appropriate to that style.

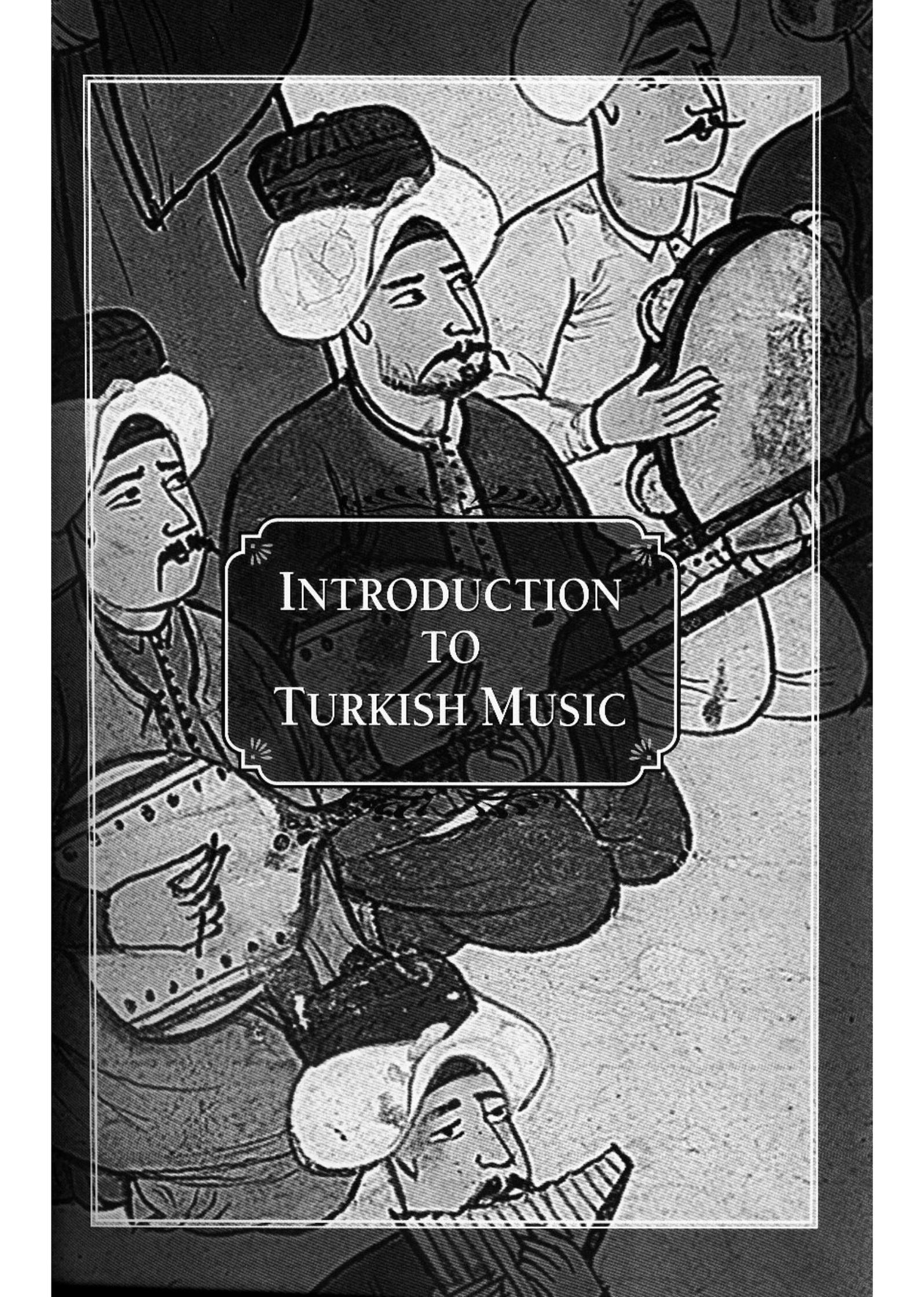
At the same time, these performances also provide insights into *tanbur* style. The ornaments I have played in order to enrich the performance are unique to the *tanbur*. At times I play these ornaments, which I have learned and copied from my teachers as well as great masters who I took as my guides, according to my own taste. In this way, a style emerges which is uniquely my own. Accordingly, I have notated these ornaments in only a very few of the pieces; if I had tried to notate all of them the result would be a virtually unreadable piece of notation. By much listening and imitation, one may learn much about the *çeşnis*, *tanbur* style and the interpretation of Turkish musical compositions.

You are taking a great step into a great culture which will open the way to new horizons.

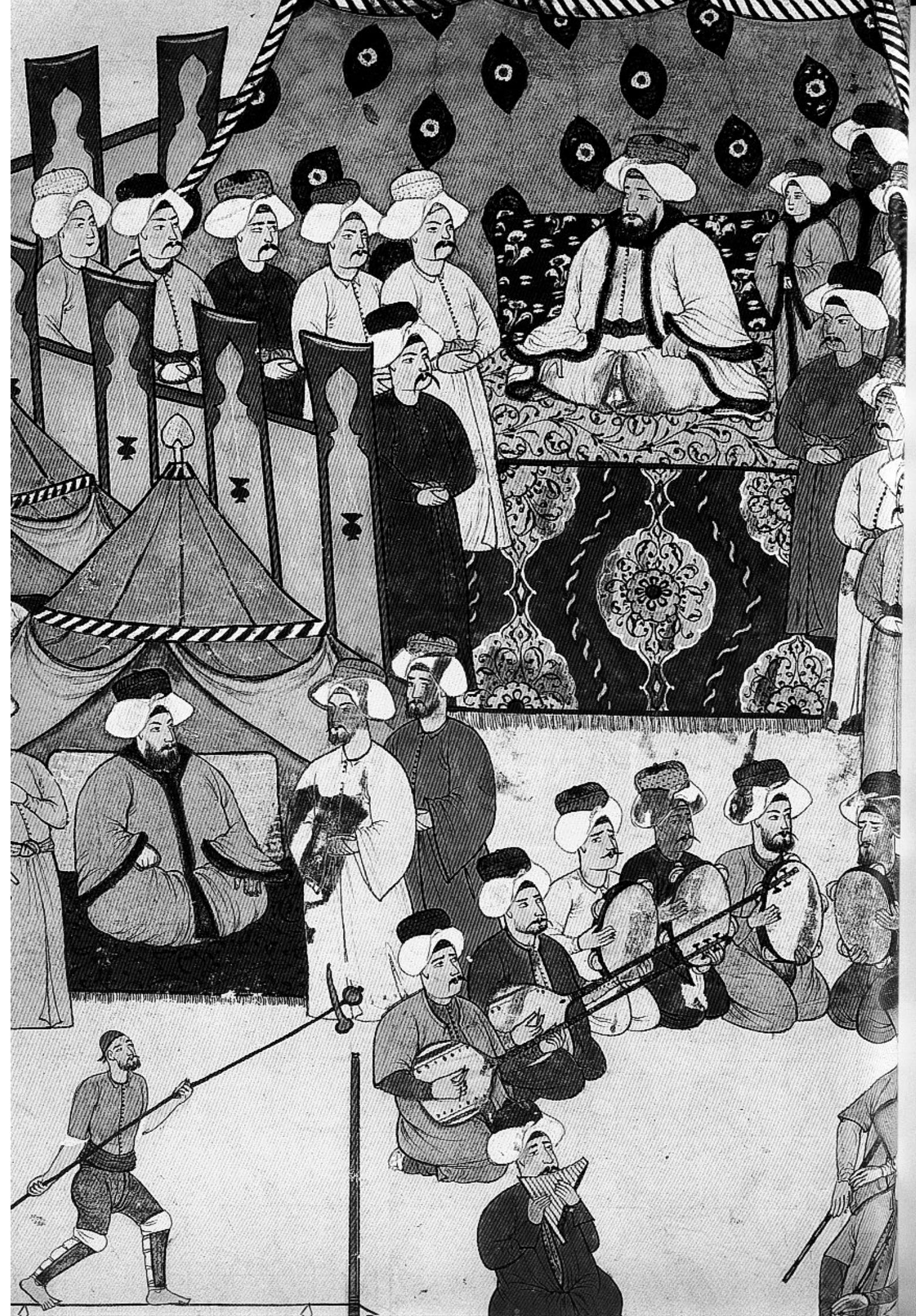
Welcome!

Murat Aydemir





INTRODUCTION
TO
TURKISH MUSIC



Introduction to Turkish Music

Turkish classical music is without a doubt one of the greatest art traditions of the world. It not only reflects the magnificence, philosophy, lyricism and Sufism of the Ottoman Empire's reign of over six centuries, but also embodies the traces of the many civilizations, cultures and societies that have thrived in Anatolia. The Ottomans excelled in numerous art forms, and especially in handicrafts, literature and music.

There is perhaps only a single effective method to master the art forms of the eastern cultures. This method, called *meşk* in old Turkish, is the ultimate way to accurately learn Turkish classical music. Mostly used in the context of calligraphy and music, the word *meşk* is defined as the exercises, repetition and practice done to learn a discipline.

Definable simply as the "master-student relationship," this method involves learning about all areas of life in general from the master during any session of artistic training. The master is primarily concerned with teaching the student the finesse, rules and philosophy of the art, and at the same time, strives to instill high morals and a scholarly mind. To this day, those who have attained "master" status in their disciplines carry on the *meşk* tradition as they bring up their own students.

Practicing the tradition with a qualified master is certainly the most desirable way to learn Turkish classical music. Currently in Turkey, conservatories

try to teach Turkish music via its makams and theory within predetermined systems, frameworks and curricula. In order to make sense of the theoretical knowledge obtained in school, the students must go to a master musician to learn more, especially about the notes, the spirits of the makams, the fundamentals of the forms used in the melodies, and how the masters of the past shed light on modern Turkish music. In fact, studying the theory of Turkish music is just the first and the smallest step towards learning this grand tradition. The second step is practice with the master himself -*meşk*- followed by the long path toward becoming a master. Merely studying theory and being accepted as a master's apprentice is not sufficient. Without an inborn talent, high ethics and scholarly thought, the apprentice may still become a keen performer but will never shine and brighten his surroundings as a master should.

Rather than delving into theory, I have prepared the following makam definitions based on my class notes that I use in teaching via the *meşk* method. For those who do not have the opportunity to learn via *meşk* with a master, these concise descriptions will be of much greater and more practical aid compared to mere theoretical study. Certain terminology that has been used for centuries within the Turkish musical tradition should be learned in Turkish, since direct translation necessarily involves a loss in meaning and emphasis.

Since the 1930s, Turkish music has been written and studied using western notation. All notes are written and read with the G-Clef on the staff.



The greatest challenge to students of Turkish music who have been brought up in Western music and trained their ears to the tempered system is the difference between the note they read and the note they hear.



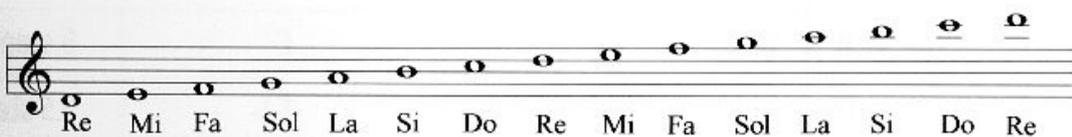
In Western music, the note “A” has a frequency of 440 Hz.

In Turkish music, the frequency of 440 Hz. is the note “D”.

This means that the western-trained musicians hear the notes a fourth lower than they appear on the staff and this can be very confusing. The note “D” having a frequency of 440 Hz is taken as a reference when tuning the instruments and this “fret” on the instrument is named “Neva.” This transposed notation has been in use since the 1930s, and we must adapt to it. However, to identify all the notes in terms of their western counterparts and using double names would be contrary to the objective of this chapter; so there will be no further comparisons with western notation.

Perde (Note): Every note in Turkish music has its own name. When reading solfege the note names are pronounced with common solfege syllables (sol, la, re etc.), while the given names of the notes (e.g. the name of “D” at 440 Hz. is “Neva”) are used when studying the Turkish makams and note system. The Turkish word *perde* literally means “fret” on an instrument, but it refers to the note on that fret and not the fret itself. While tuning, musicians typically play the note “Neva” on their instruments and tune accordingly. There is a *perde* corresponding to each and every note, a complete list of which will be provided later when the tonal system of Turkish music is explained. In order to understand the makams, it is of utmost importance to understand notes these *perdes* refer to and the combinations they are able to form.

Turkish musical instruments are generally tuned to Rast (G) [concert D], and this register is known as “Bolahenk”.



The makams of Turkish music are generally written within this two-octave register that corresponds to the Bolahenk, which is also the most-used size of *ney* (cane flute). The makams, scales, “flavors” (*çeşni*), tetrachords and pentachords to be studied in this guide will always be written and performed in the Bolahenk register. When a performer wishes to transpose a composition in any makam written in Bolahenk tuning, he transposes the tune simultaneously without writing a score. This is also a traditional practice in Turkish Music, meaning that although all notes are written in Bolahenk register, the performer is free to transpose these notes to other registers.

Transposition: Turkish music compositions can be transposed to any key in the lower registers when the original key (Bolahenk) is taken as reference. For each register that is transposed, the tone names of different sizes of the *ney* flute are given.

Here is a chart of the transposition names. Makam “Rast” is transposed in the example.

		Concert Key	Turkish Music
1	Bolahenk (Original Key)	D	Original Key (G)
2	Süpürde Mabeyn	D ♭	Half step lower
3	Süpürde	C	Whole step lower
4	Müstahsen	B	1.5 steps lower
5	Yıldız	B ♭	2 steps lower
6	Kız Neyi	A	2.5 steps lower
7	Mansur Mabeyn	A ♭	3 steps lower
8	Mansur	G	3.5 steps lower
9	Şah Mabeyn	G ♭	4 steps lower
10	Şah	F	4.5 steps lower
11	Davut	E	5 steps lower
12	Bolahenk Mabeyn	E ♭	5.5 steps lower

Bolahenk, Sprde, Kız Neyi, and Mansur are the most used registers. Mstahsen, Yıldız, Œah and Davut are used less often; while the remaining transpositions remain theoretical.

In the performance of a composition in any makam, the difference between the male and female vocal registers demands the transposition of the melody; however the score used will again be the original written in Bolahenk. A male tenor singer would probably be more comfortable in the Bolahenk or the Sprde register, while a female alto singer would prefer the Mansur or Kız Neyi register. The singer typically asks the instrumentalists to perform the tune in a suitable register where he or she is comfortable.

The system of notes in Turkish music is as complicated as its transposition. Since the 1930s the "24-Note System" devised by Hseyin Sadettin Arel and Dr. Subhi Ezgi has been taught in conservatories and Turkish music schools. This system simplifies the notation, learning and teaching of Turkish music. However the fact that there are actually more than 24 notes in an octave reveals the system's many shortcomings in the areas of notation and performance.

Perhaps the best way to tackle this notation system would be to study the basic elements that make up the Turkish makams. First the notes, then the flavors (*eŒni*) that the notes combine to form, and finally the makams that the flavors combine to form will be studied, in that order.

K a b a Ç a r g â h
 K a b a N i m H i c a z
 K a b a H i c a z
 K a b a D i k H i c a z
 Y e g â h
 K a b a N i m H i s a r
 K a b a H i s a r
 K a b a D i k H i s a r
 H ü s e y n i A ş i r a n
 A c e m A ş i r a n
 D i k A c e m A ş i r a n
 I r a k
 G e v e ş t
 D i k G e v e ş t
 R a s t
 N i m Z i r g ü l e
 Z i r g ü l e
 D i k Z i r g ü l e
 D ü g â h
 K ü r d i
 D i k K ü r d i
 S e g â h
 B u s e l i k
 Ç a r g â h

Ç a r g â h
 N i m H i c a z
 H i c a z
 D i k H i c a z
 N e v a
 N i m H i s a r
 H i s a r
 D i k H i s a r
 H ü s e y n i
 A c e m
 D i k A c e m
 E v ç
 M a h u r
 D i k M a h u r
 G e r d a n i y e
 N i m Ş e h n a z
 Ş e h n a z
 D i k Ş e h n a z
 M u h a y y e r
 S ü n b ü l e
 D i k S ü n b ü l e
 T i z S e g â h
 T i z B u s e l i k
 T i z Ç a r g â h

T i z Ç a r g â h
 T i z N i m H i c a z
 T i z H i c a z
 T i z D i k H i c a z
 T i z N e v a

1. The names of the notes below Kaba Çargâh continue with the word “Kaba” before the name of the note.
2. The names of the notes above Tiz Neva continue with the word “Tiz” before the name of the note.

Flavor (Çeşni): The word *çeşni* can mean taste, flavor, spice; and in general, a mixture of features that help to set something apart. As used in Turkish music, the word refers to the fact that every “*çeşni*” has its own character in terms of the effects it creates when played. To better explain this concept with a metaphor, we can compare it to a spice. Every spice has its own taste, smell, color, texture and use. It is not possible to keep a spice in memory without tasting and smelling it first. Once we become familiar with a spice, we remember its flavor and use it when required, deciding whether or not it is appropriate to the dish at hand. In Turkish music, the concept of “*çeşni*” is used in a very similar way. The student should study the effect of each “flavor” in order to learn to recognize it when it occurs. Learning the *çeşni* accurately will make it considerably easier to learn the makams that are formed by their combined flavors. This will lead to ease of performance and greater freedom when moving around the notes during improvisation. Instead of making mathematical calculations when transposing, one will freely play the desired “flavor” from the desired pitch.

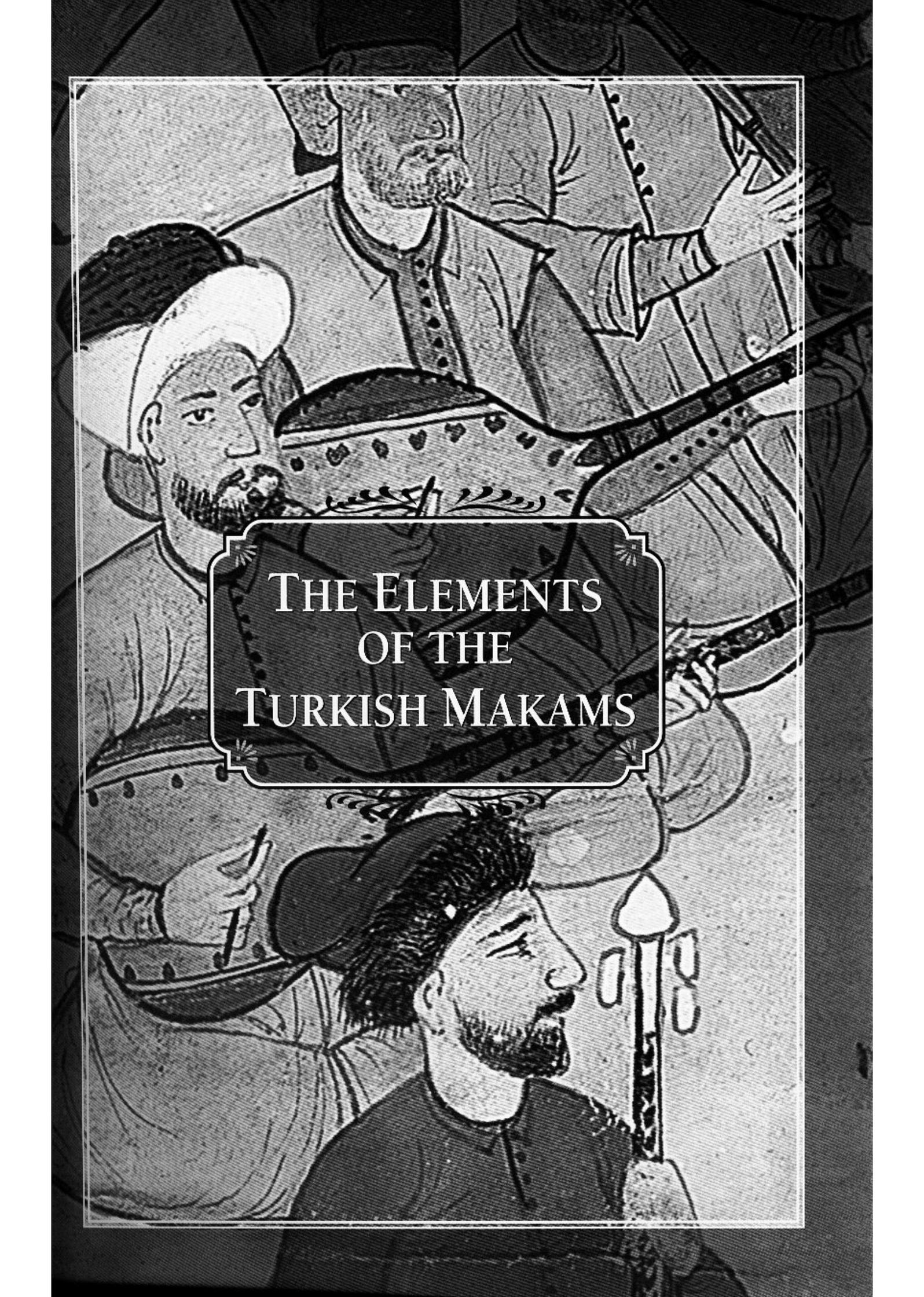
The flavor constitutes a makam’s tetrachord/pentachord played from a specific pitch; e.g., the Rast flavor on Neva (D) means the Rast tetrachord/pentachord on the note Neva (D). When playing a flavor, it is not required to use all the notes that make up the tetrachord or pentachord. Depending on the situation, 2 or 3 notes will suffice to achieve the flavor in question.

Thus it becomes clear why the *meşk* method of learning is much more suitable to the discipline of Turkish music. Attempting to explain Turkish musical theory and its notation system in writing makes learning it much more complicated; while hearing and seeing it directly is a much more efficient and enjoyable approach.

How can one describe a brush stroke in writing? One would be as likely to master Turkish music through written descriptions as to learn the arts of sculpture, drawing, *hat* (the art of Islamic calligraphy), *tezhip* (illumination),

or miniature painting by reading about them; the more detailed a written explanation, the more indecipherable it becomes. However, a short conversation with a master musician or a few hours of lessons can quickly clarify many concepts that initially seemed quite complex.



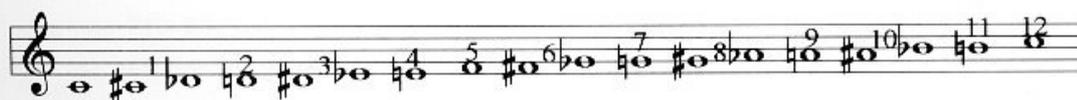


THE ELEMENTS
OF THE
TURKISH MAKAMS



The Elements of the Turkish Makams

The note system used in Turkish music is called the '24 note system'. These notes are shown with a chart in the introduction part of this guide. This system is quite different compared to the 'tempered system' used in Western music. In the tempered system, one octave is divided into 12 equal steps. For instance, the C-D interval is a whole step interval. When this interval is divided into two, the note in between is indicated with 'C#' or 'D♭'. The E-F and B-C intervals are half step intervals.



In Turkish music, a whole step is called a *tanini* and a half step is called a *bakiyye*. Here are the intervals for the "C Major" scale in consecutive order.

do-re	Whole Step/Tanini
re-mi	Whole Step/Tanini
mi-fa	Half Step /Bakiyye
fa-sol	Whole Step/Tanini
sol-la	Whole Step/Tanini
la-si	Whole Step/Tanini
si-do	Half Step /Bakiyye

In Turkish music, a whole step (*tanini*) is divided into nine equal steps and

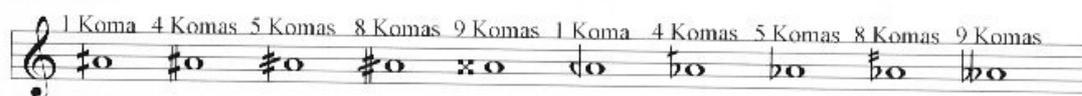
a half step (*bakiyye*) is divided into four equal steps. Each of these steps is called a 'koma'; the smallest unit of the Turkish music system. Accurate ears can sense these intervals and differentiate between the komas. The detailed nature of this note system calls for the necessity to practice with *meşk*, as explained in the introduction.

The 24 note system uses unequal intervals, meaning that the notes used are not divided equally within the octave. This means that not all 9 komas that exist in a whole step are used.

The names and the koma values of the microtonal intervals that are used in a whole step (*tanini*);

Koma	F (fazla)	1 koma
Bakiyye	B (bakiyye)	4 komas
Küçük mücennep	S (sâgir)	5 komas
Büyük mücennep	K (kebir)	8 komas
Tanini	T (tanini)	1 whole step

The accidental symbols of the Turkish music notation are indicated below. The numbers indicate the distance of the notes to the 'A' note in koma values.



Whenever two notes make an interval bigger than a whole step (*tanini*) the letter 'A' is used to indicate this frequently used interval called the augmented second. This interval can be 12 or 13 komas depending on the makam. This is exemplified in the chapter on the Hicaz family (page number: 158).

Ascending - Descending attraction

During the performance of the makams, komas are interpreted as floating,

unfixed notes, generally played higher than written when ascending and lower when descending. This is called the “ascending-descending attraction”. This characteristic of Turkish music is why the koma values used in scores and the komas heard in the interpretation of the compositions may not exactly be the same. This guide points out where and how the ascending-descending attraction is used in the analysis of the recordings provided.

Modulations (Geçki)

During Turkish music compositions or improvisational performances such as *taksim*s (with instrument) or *gazels* (with vocal), modulations can be made to other makams which brings forth the addition of various flavors. These modulations are called *geçki* and they are more of a tradition rather than a set rule. The *geçki* is also considered to be a great way for the composer or the performer to display artistry.

The Scales of Turkish Music

The scales in Turkish music are constructed by the combination of a tetrachord following a pentachord or a pentachord following a tetrachord. A tetrachord has 22 and a pentachord has 31 komas (an octave has 53 komas). Here is a view of the tetrachords and pentachords that are used for building up the basic makams;

The image displays six scales of Turkish music, each represented by a treble clef staff. The scales are arranged in three rows and two columns. Each scale is shown as a pentachord (a five-note sequence) and a tetrachord (a four-note sequence). The notes are represented by circles with stems, and some have accidentals. The scales are labeled as follows:

- Çargâh pentachord** and **Çargâh tetrachord**
- Buselik pentachord** and **Buselik tetrachord**
- Kürdi pentachord** and **Kürdi tetrachord**
- Rast pentachord** and **Rast tetrachord**
- Hüseyini pentachord** and **Uşşak tetrachord**
- Hicaz pentachord** and **Hicaz tetrachord**

Note that the last line of the chart above names the pentachord as 'Hüseyni' since the Uşşak pentachord is traditionally known as the Hüseyni pentachord.

What converts a scale into a makam is the use of the elements which constitute the melodic progression (called *seyir* for vocal or *taksim* for instruments). Aligning seven notes would only create a scale. The manner in which the melodic progression is performed brings the scale to life and makes it a makam by the use of traditional Turkish music elements such as the cadences and degrees.

Cadences

In order to interpret a scale as a makam, cadences are made on certain degrees of the makam's scale. Three types of cadences exist, differentiated by their strength, in other words by for how long the degree is emphasized.

Full Cadence (Tam Karar)

Full cadence, also called the final cadence, is played on the tonic (first degree). The final cadence shows that the *taksim* or the composition has been concluded.

Half Cadence (Yarım Karar)

Half cadence is played on the dominant note of the scale. It still provides a slight sense of conclusion although not as strong as the full cadence.

Suspended Cadence (Asma Karar)

Suspended cadences are mostly played on the second and the third degrees depending on the structure of the makam. The feeling of conclusion is weak. This cadence is used to enrich the makam, bringing different flavors and thus adding different notes to the main scale.

Degrees

Here are the degrees of the scale of a makam;

First Degree

The first degree of a scale is called the tonic (*durak*). This degree and its function are similar to the tonic degree in Western music. Every makam concludes with a full cadence on the tonic.

Second and Third Degrees

Suspended cadences can be played on these degrees.

Fourth and Fifth Degrees

These two degrees are significant for the makam. Depending on the point that the tetrachord and the pentachord overlap, usually the fourth or the fifth degree becomes the dominant note (*güçlü*) of the scale. Half cadences are played on the dominant note, during which the notes of the scale stay the same. If the notes of the scale are modified by the addition of a flavor, this indicates a suspended cadence made on the dominant note.

Sixth Degree

Suspended cadences can be played on this degree.

Seventh Degree

The seventh degree of a scale is called the leading tone (*yeden*). The function of the leading tone is to make the final cadence more powerful. Since the final cadence is played on the first degree, the original leading tone is the seventh degree in the octave below, more specifically a whole or a half step below the tonic.

There are two types of leading tone. If the leading tone is four or five komas (a half step) below the tonic, it is called a half step leading tone (*yarım sesli yeden*), if the leading tone is nine komas (a whole step) below the tonic, it is called a whole step leading note (*tam sesli yeden*). The feeling of resolution is stronger when the seventh degree is a half step leading tone.

Eighth Degree

This degree is the high tonic of the scale. Depending on the extension over the high tonic, either suspended cadence or half cadence is made. Suspended cadence is played on the eight degree when extending the scale over the high tonic and making a modulation to a flavor different than the flavor on the root. Half cadence is played on the eight degree when extending the scale over the high tonic using the same flavor on the root. The eighth degree is also used as a dominant note in the makams with a descending behavior.

Behavior

There are three types of behaviors for a melodic progression of a makam;

Ascending

The makam begins with the tonic or around the tonic. If there is an extended part below the root, it is possible to start from this lower area as well.

Ascending and Descending

The makam begins with the dominant note or around the dominant note.

Descending

The makam begins with the high tonic or around the high tonic.

Extension

Two types of extensions are possible for the Turkish makams.

Symmetric Extension

The tetrachord or the pentachord on the tonic is transposed to the high tonic of the scale;

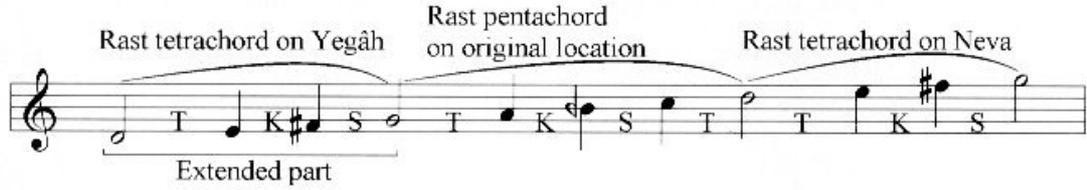
Çargâh pentachord on Rast

Çargâh tetrachord on Neva

Çargâh pentachord on Gerdaniye

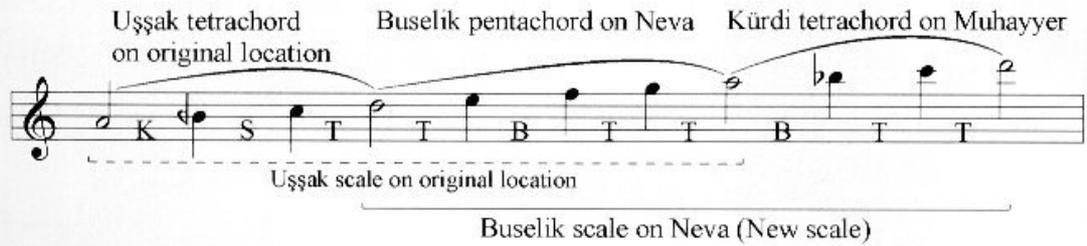
Extended part

Or the tetrachord or the pentachord on the dominant note is transposed below the tonic;



Creation of a new scale as an extension

The dominant note of the scale can be used as the tonic note of a new scale created with an extension over the high tonic.



Classification of the Makams

Various makam scales and flavors have been combined in order to create new makams and this process still continues in our day. Different Turkish music theory books classify the makams in differing ways. A notable classification can be made as; basic, complex, transposed (*şed*) and the makams which get a tag at the end. The following two classifications are explained for the sake of this guide.

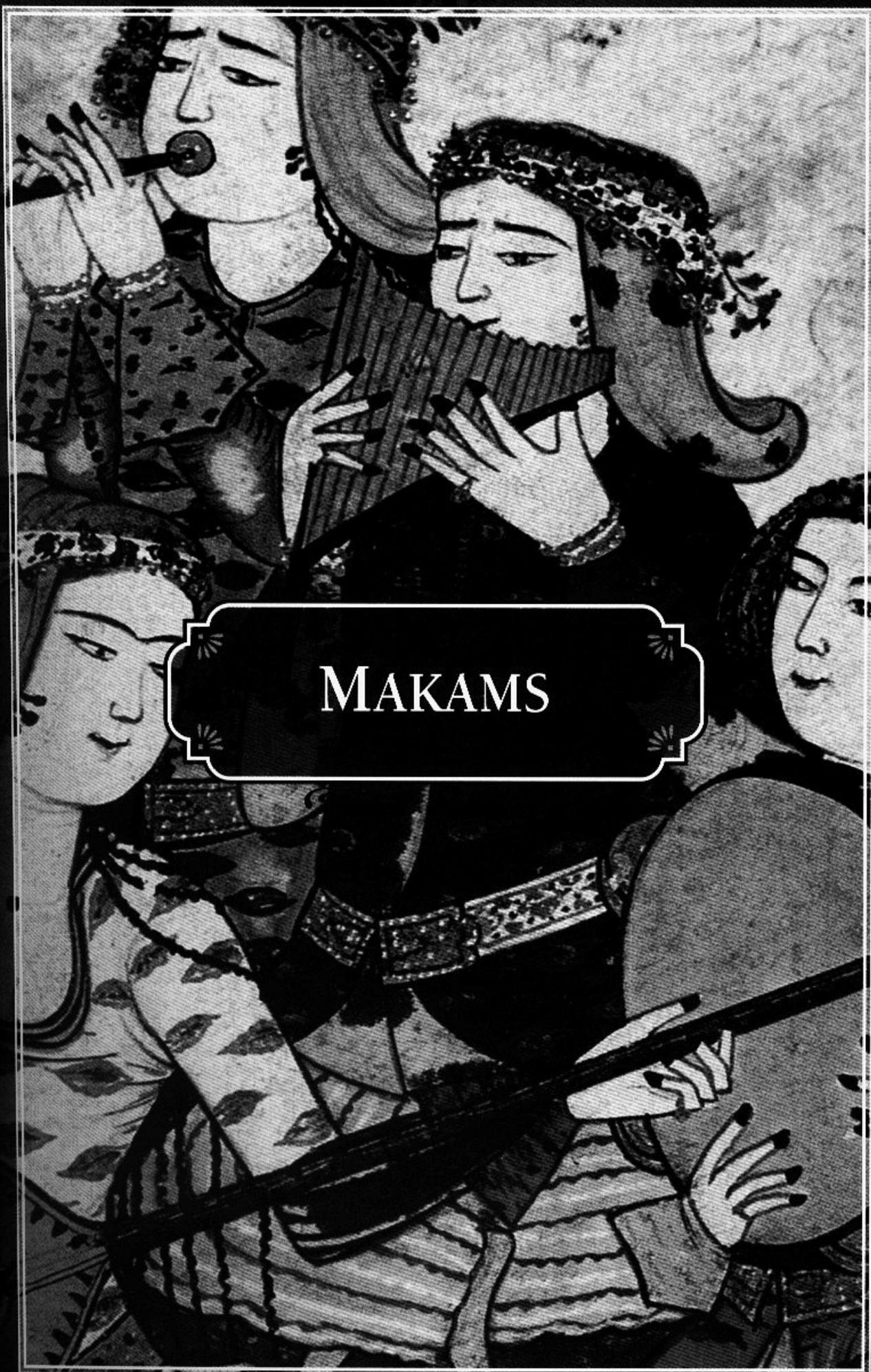
Transposed (*şed*) makams

When a makam's scale is transposed to another tonic, it brings out a transposed makam with its own characteristic mood and specifications differing from the original makam. These makams are classified as *şed* makams in Turkish music. Because of the new flavors added to the new scale, the transposed makams have almost no similarities with the makams they originate from.

Makams which get a tag at the end

There are many makams which are formed by merely changing the flavor of the final cadence in a certain makam. Some of these makams get a tag at the end of the name of the makam they originate from, while some makams get a brand new name.

For example, the makams Muhayyer and Acem become Muhayyer Kürdi and Acem Kürdi when concluded with the Kürdi flavor. Similarly, makam Şehnaz and Hisar become makams Şehnaz Buselik and Hisar Buselik when concluded with the Buselik flavor. Other examples include, but are not limited to, the makams Bestenigâr and Dilkeş Haveran, formed by concluding the makams Saba and Hüseyini with the Segâh flavor on the Irak (low F#), as well as the makams Nühüft, Hüseyini Aşiran, Buselik Aşiran, formed by concluding the makams Yegâh, Hüseyini and Buselik with the Uşşak/Hüseyini flavor on the Hüseyini Aşiran (low E) respectively.



MAKAMS



Rast

Tonic	: Rast (G)
Behavior	: Ascending
Dominant	: Neva (D)
Leading tone:	Irak (low F#)
Accidentals	: Segâh (B 1 koma flat) and Evç (F#)
Construction:	Rast pentachord in its original location (G), Rast tetrachord on note Neva (D)

Rast scales

The first staff illustrates the Rast scale with an extended part. It shows three tetrachords: a Rast tetrachord on Yegâh (D), a Rast pentachord on the original location (G), and a Rast tetrachord on Neva (D). The notes are labeled T, K#, S, T, K, S, T, T, K, S. The second staff illustrates the Rast scale with Accem (F). It shows three tetrachords: a Rast tetrachord on Yegâh (D), a Rast pentachord on the original location (G), and a Buselik tetrachord on Neva (D). The notes are labeled T, #, T, T, T, T, T, B, T. A dashed line indicates the Rast scale with Accem (F) extending further.

The names of the notes for the makam Rast:

Yegâh, Hüseyni Aşiran, Irak, Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyni, Evç, Gerdaniye

Extension:

The makam Rast has an ascending character and is performed mainly within the low register of the scale. The scale extends below the tonic and descends as far as Yegâh (D), using the Rast tetrachord.

Behavior:

The melodic progression begins with the Rast flavor on Rast (G) due to the makam's ascending character. Following the half cadence played on the

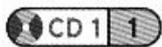
dominant Neva (D), suspended cadences are played with the Segâh flavor on Segâh (B 1 koma flat) and the Dügâh flavor on Dügâh (A). The extended section is presented and the final cadence is played with the Rast with Acem (F) flavor on the tonic Rast (G).

Note:

In compositions written for the makam Rast, Acem (F) replaces the Evç (F#) near the conclusion of the makam. This flavor is called the 'Rast with Acem (F) flavor'. It is an important flavor due to its frequent use.

The Rast with Acem (F) flavor is a byproduct of the 'ascending-descending attraction', which refers to one of the most important characteristics of Turkish music. The ascending-descending attraction is basically playing a certain note in a flatter flavor when descending or sharper when ascending.

In the makam Rast, the third degree of the Rast tetrachord is Evç (F#), which stays as it is when ascending. When descending, Evç (F#) is replaced first with Dik Acem (F 1 koma sharp) and then with Acem (F). The resulting formation of the Buselik tetrachord on Neva (D) is called the Rast with Acem (F) flavor.



Analysis of the Rast Taksim:

The musical notation consists of three staves of music in treble clef, showing a melodic progression. The first staff starts with a key signature of one sharp (F#) and contains a sequence of notes with a time marker of 16" below it. The second staff continues the sequence with a time marker of 50" below it, and a 56" marker below a specific note. The third staff concludes the sequence with a time marker of 1.10" below it. Various accidentals, including flats and sharps, are used to indicate specific flavors and microtonal adjustments.

The melodic progression begins around the tonic Rast (G) with the Rast flavor due to the makam's ascending character.

16" The initial cadence is played on Rast (G). The scale is played between Yegâh (low D) and Neva (high D).

17"-38" A half cadence is played on the dominant Neva (D) with the Rast flavor. Acem (F) is used.

The high tonic Gerdaniye (G) is played, followed by phrases descending to Çargâh (C).

50" A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

56" A suspended cadence is played on Segâh (B 1 koma flat) with the Segâh flavor. The makam descends to the tonic.

1:10" Following a short cadence on Dügâh (A), makam descends to Yegâh (low D) indicating the extended part of the scale. The final cadence is played on the tonic Rast (G) with the Rast flavor.



CD 1 2

R a s t S a z S e m a i s i

Aksak Semai

Tanburî Büyük Osman Bey

1. Hane

Teslim

FIN

The composition begins around the tonic Rast (G) with the Rast flavor due to the makam's ascending character. The initial cadence is played on Rast (G) (**Bars 1-2**). Following the melodic phrases with the Rast flavor on Neva (D), a half cadence is played on the dominant Neva (D) using the Rast with Acem (F) flavor (**Bars 3-4**). The melody reaches the high tonic Gerdaniye (high G). A suspended cadence is played with the Segâh flavor on Segâh (B 1 koma flat) (**Bars 5-6**). The final cadence is played on the tonic Rast (G) with the Rast flavor (**Bars 7-8**).

Rehavi

- Tonic** : Rast (G)
- Dominant** : Neva (D) is the primary dominant. A half cadence is played on this note with the Rast and the Buselik flavors. The secondary dominant is Dügâh (A) which is the tonic of the makam Beyati. A half cadence is played on this note with the Uşşak flavor.
- Behavior** : Ascending-descending
- Leading tone**: Irak (low F#)
- Accidentals** : Segâh (B 1 koma flat) and Evç (F#). The Acem (F) is also used for this makam.
- Construction**: The makams Rast and Beyati are combined to form the Rehavi scale.

Makam Beyati scale

Uşşak tetrachord on original location

Buselik pentachord on Neva

Uşşak tetrachord on original location

Hicaz pentachord on Neva

Kürdi tetrachord on Muhayyer

Araban scale on neva

Rast scales

Rast tetrachord on Yegâh

Rast pentachord on original location

Rast tetrachord on Neva

Extended part

Rast tetrachord on Yegâh

Rast pentachord on original location

Buselik tetrachord on Neva

Extended part

Rast scale with Acem (F)

The names of the notes for the makam Rehavi:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer Yegâh, Hüseyini Aşiran, Irak, Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye,

Extension:

Similar to the makam Rast, the makam Rehavi extends with the Rast tetrachord on Yegâh (low D). This extended part is used frequently during the melodic progression.

Behavior:

The melodic progression begins with the makam Beyati. Following the half cadence on the dominant Neva (D), suspended cadences of the makams Rast and Beyati are played. The makam descends to Yegâh (low D) and care is taken to present the extension. The final cadence is played with the makam Rast, often using the Rast with Acem (F) flavor, which is the common aspect of both the makams Rast and Beyati.

CD 1 3

Analysis of the Rehavi Taksim:

The image shows three staves of musical notation for the Rehavi Taksim. The first staff ends at 19'', the second at 38'', the third at 48'', and the fourth at 1.32''. The notation includes various notes, rests, and accidentals, with some notes grouped in parentheses.

19'' The *taksim* begins with the Rast flavor on Yegâh (low D), the most characteristic melodic phrase of the makam Rehavi. The first full cadence is played with the Rast flavor on Rast (G).

38'' The melodic progression continues with the Rast flavor on Rast (G). The first half cadence is played on Neva (D).

48'' Dügâh(A) is emphasized. Suspended cadences are played with the Buselik flavor on Neva (D) and with the Nikriz flavor on Çargâh (C).

49''-1:32'' The melodic progression continues with the Rast scale. The final cadence is played on Rast (G) with the Rast flavor, with frequent descents to Yegâh (low D).

Pençgâh

In theory, there are two types of the makam Pençgâh; namely Pençgâh-ı Asıl and Pençgâh-ı Zaid. However, in all the compositions of today's classical repertoire, the makam Pençgâh-ı Zaid is used. Therefore, in practice, the makam Pençgâh directly constitutes the makam Pençgâh-ı Zaid.

Pençgâh-ı Asıl;

Tonic : Rast (G)

Dominant : Neva (D)

Behavior : Ascending-descending

Leading tone: Irak (low F#)

Accidentals : Segâh (B 1 koma flat) and Evç (F#)

Construction : The Rast and Acem scales are combined with the makam Beyati scale.

Pençgâh-ı Asıl scales

Uşşak tetrachord on original location

Buselik pentachord on Neva

Beyati scale

Rast pentachord on original location

Rast tetrachord on Neva

Rast scale

Rast pentachord on original location

Buselik tetrachord on Neva

Rast scale with Acem (F)

The names of the notes for the makam Pençgâh-ı Asıl;

Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem or Evç, Gerdaniye, Muhayyer



CD 1 5

P e n ç ğ â h P e ş r e v

Devr-i Kebir

Dede Salih Efendi

1. Hane

Teslim

The composition begins around Neva (D) with the Pençgâh flavor due to the makam's ascending-descending character. A half cadence is played on Neva (D) (**Bar 3**). The Rast flavor is used. The melodic progression continues with the Pençgâh flavor (**Bars 4-12**). The *teslim* section begins with an emphasis of the Rast flavor. The final cadence is played on Rast (G) with the Rast flavor.

Pesendide

The makam Pesendide was created by Sultan Selim III.

- Tonic** : Rast (G)
Dominant : Neva (D)
Behavior : Ascending-descending
Leading tone: Irak (low F#)
Accidentals : Segâh (B 1 koma flat) and Evç (F#)
Construction: A part of the Nişabur scale in its original location (B), and a part of the Buselik scale on Neva (D) are combined with the Rast scale in its original location (G).

Pesendide scale

The image shows two musical staves. The first staff is labeled 'Rast scale on original location' and 'Nişabur tetrachord on original location'. It contains a sequence of notes: T, K, S, T, T, K, S, B, K, S, T, B, T, T. The second staff is labeled 'Buselik scale on Neva' and contains a sequence of notes: T, B, T, T, B, T, T.

The names of the notes for the makam Pesendide:

Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyni, Evç, Gerdaniye
 Buselik, Nim Hicaz, Neva, Hüseyni, Acem, Gerdaniye, Muhayyer
 Neva, Hüseyni, Acem, Gerdaniye, Muhayyer, Sünbüle, Tiz Çargâh, Tiz Neva

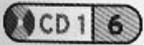
Behavior:

Since few compositions exist for the makam Pesendide, it would perhaps be best to analyze its behavior through the rare examples from master musicians. For example, in the Pesendide *taksim* that Tanburî Cemil Bey recorded with the *kemençe*, the melodic progression begins with the Buselik

flavor on Neva (D) and cadences played with the Nişabur flavor on Buselik (B). After the Nişabur flavor is completed, the final cadence is played with the Rast flavor on Rast (G). In the *taksim*s that Necdet Yaşar played in order to define this makam, he began with the Rast flavor on the dominant Neva (D) before playing the Buselik flavor on this note. The Nişabur flavor in its original location (B) and the Buselik flavor on Neva (D) are played, followed by the final cadence played with the Rast flavor on Rast (G). These flavors used by Necdet Yaşar can also be observed in the Pesendide Saz Semaisi of Sultan Selim III.

It is essential to distinguish the makam Pesendide from the makams Rast, Suzidilara and especially from the makam Pençgâh. When playing the Nişabur flavor on Buselik (B), the descent to Rast (G) should not be repeated as frequently as in the makam Pençgâh. It is also important to play the Rast flavor on Dügâh (A) and then the Rast flavor in its original location (G) after using the Nişabur flavor.

Although the makam Pesendide is a difficult makam to demonstrate and master, it is still worth studying because of its unique character.



Analysis of the Pesendide Taksim:



24'' The *taksim* begins around the high tonic Gerdaniye (high G) due to the makam's ascending-descending character. The makam descends to Rast (G), and the Nişabur flavor on Buselik (B) is presented. The first half cadence is played on Neva (D) with the Rast flavor.

36''-38'' The melodic progression continues with the Rast flavor on Neva (D). The Nişabur flavor on Buselik (B) is emphasized. A short suspended cadence is played on Dügâh (A).

The melodic progression continues with the previously used flavors. The final cadence is played on the tonic Rast (G) with the Rast flavor.



CD 1 7

P e s e n d i d e S a z S e m a i s i

Aksak Semai

Sultan Selim III

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 10/8. It consists of three staves of music. The first staff is labeled 'I. Hane' and the third staff is labeled 'Teslim'. The piece concludes with a double bar line and the word 'FIN'.

The composition begins around the high tonic Gerdaniye (high G) due to the makam's ascending-descending character. The makam descends to Rast (G) and the Nişabur flavor on Buselik (B) is presented. The first half cadence is played on Neva (D) with the Rast flavor (**Bars 1-2**). A suspended cadence is played on Buselik (B) with the Nişabur flavor (**Bar 3**). A short suspended cadence is played on Dügâh (A) (**Bar 4**). The Rast flavor is played on Rast (G), the final cadence is played on Rast (G) with the Rast flavor (**Bars 5-6**).

Suzidilara

The makam Suzidilara was created by Sultan Selim III.

- Tonic** : Rast (G)
Dominant : Neva (D) and Çargâh (C)
Behavior : Ascending
Leading tone: Geveşt (low F 5 komas sharp)
Accidentals : None
Construction: The Çargâh scale on Rast (G) is combined with the Çargâh scale on Çargâh (C).

Suzidilara scale

Çargâh pentachord on Çargâh Çargâh tetrachord on Gerdaniye

Çargâh scale on Çargâh

Çargâh pentachord on Rast Çargâh tetrachord on Neva

Çargâh scale on Rast

The names of the notes for the makam Suzidilara:

Rast, Dügâh, Buselik, Çargâh, Neva, Hüseyni, Mahur, Gerdaniye

Behavior:

The melodic progression of the makam Suzidilara begins with the Çargâh flavor on Rast (G) due to the makam's ascending character. Dügâh (A) is emphasized and a half cadence is played on the dominant Çargâh (C). A smooth modulation to the Hicaz flavor in its original location (A) is achieved by using the Buselik flavor in its original location (A) and the Hüseyni flavor on Hüseyni (E). The melodic progression continues and the final cadence is played on Rast (G) with the Çargâh flavor.

The Hicaz flavor in its original location (A) is the most characteristic suspended cadence of the makam. This flavor has been used in almost all of the makam Suzidilara compositions.

Although the makam Suzidilara resembles Rast, there are significant differences between the two makams. For example, unlike Rast, which extends with the Rast tetrachord below the tonic, the makam Suzidilara does not usually descend below Yegâh (low D). It is not possible to differentiate the two makams if these dissimilarities do not appear in the performance.

When performing the makam Suzidilara, Segâh (B 1 koma flat) must not be played and Mahur (F 5 koma sharp) should be played correctly in order to properly yield the Çargâh flavor on Neva (D). The leading tone Geveşt (low F 5 koma sharp) should be used in a persisting manner. Although Neva (D) is the dominant in theory, Çargâh (C) is emphasized during the melodic progression of the makam.

In order to better comprehend the use of the makam Suzidilara, some examples by master musicians are given as references;

The first example is an analysis of the Suzidilara taksim and Suzidilara Saz Semaisi by Tanburî Cemil Bey:

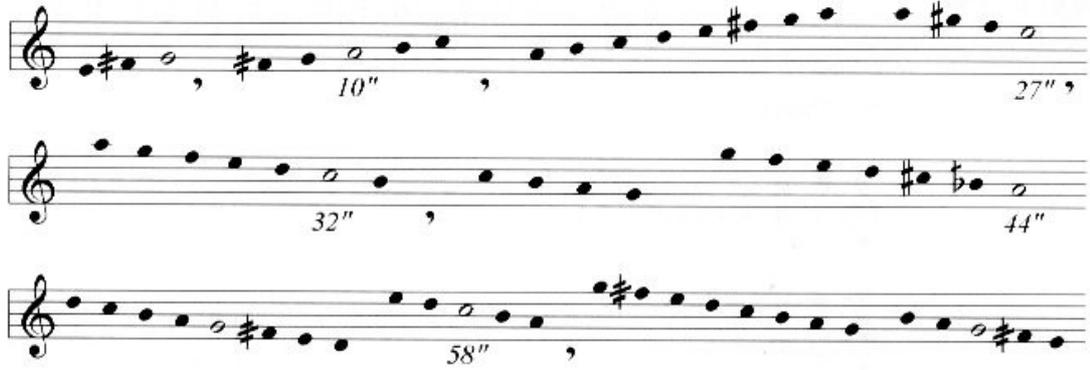
The melodic progression begins by emphasizing Dügâh (A). The flavors; Rast on Çargâh (C), Çargâh on Çargâh (C), Hüseyini on Hüseyini (E), Hicaz in its original location (A), and Nikriz in its original location (G) are used. The final cadence is played on Rast (G) with the Çargâh flavor.

Second example; the analysis of the makam Suzidilara taksim by Necdet Yaşar:

The initial cadence is played on Çargâh (C) with the Çargâh flavor. The flavors Buselik in its original location (A), Hüseyini on Hüseyini (E) and Hicaz in its original location (A) are used. The final cadence is played on Rast (G) with the Çargâh flavor.

CD 1 B

Analysis of the Suzidilara Taksim:



10'' The *taksim* begins around the tonic Rast (G) due to the makam's ascending character.

A short suspended cadence is played on Dügâh (A).

27'' Suspended cadences are played on Hüseyini (E) with the Hüseyini flavor followed by the Hicaz flavor on Hüseyini (E).

32'' A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

44'' Dügâh (A) is emphasized with the Hicaz flavor played on this note.

58'' The Çargâh flavor is played on Rast (G). A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

The final cadence is played on the tonic Rast (G) with the Çargâh flavor.





CD 1 9

Suzidilara Peşrev

Ağır Düyek

Sultan Selim III

1. Hane

Teslim

FIN

The composition begins around the tonic Rast (G) due to the makam's ascending character. A suspended cadence is played on Hüseyini (E) (**Bars 1-2**). The melodic progression continues with the previously used flavors. The makam moves onto the Çargâh flavor on Rast (G) (**Bars 6-8**). The Hicaz flavor on Dügâh (A) is used at length (**Bars 9-18**). The Çargâh flavor on Rast (G) is played and the final cadence is played with this flavor (**Bars 19-22**).

Mahur

- Tonic** : Rast (G)
Dominant : Gerdaniye (high G) is the primary dominant and Neva (D) is the secondary dominant, due to the makam's descending character.
Behavior : Descending
Leading tone: Geveşt (low F 5 komas sharp)
Accidentals : Mahur (F 5 komas sharp)
Construction: The makam Mahur is a transposition of the Çargâh scale on the Rast (G).

Mahur scale

The names of the notes for the makam Mahur;

Rast, Dügâh, Buselik, Çargâh, Neva, Hüseyini, Mahur, Gerdaniye, Muhayyer, Tiz Buselik, Tiz Çargâh, Tiz Neva

Extension:

The makam extends with the Çargâh pentachord above the high tonic Gerdaniye (high G).

Behavior:

The melodic progression begins around the high tonic Gerdaniye (high G) due to the makam's descending character and the first half cadence is played on this note. A suspended cadence is played on Muhayyer (high A) with the Buselik flavor using the leading tone Şehnaz (G 5 komas sharp). A suspended cadence is played on Hüseyini (E) with the Buselik flavor using the leading tone Hisar (D 5 komas sharp). It is imperative to play a suspended cadence on Hüseyini (E) with the Hüseyini flavor.

Following this cadence, Acem (F) is played and another suspended cadence is played on Çargâh (C) with the Çargâh flavor. Played consecutively these two cadences more or less replace the second half cadence expected on the dominant Neva (D). Unlike the dominant notes of the other makams, Neva (D) in the makam Mahur is not emphasized with a half cadence on Neva (D).

In the compositions written in the classical forms, suspended cadences are played on Segâh (B 1 koma flat) with the Segâh and the Ferahnâk flavors. These modulations are also used in the *meyan* section of the compositions. A suspended cadence is played on Dügâh (A) with the Buselik flavor using the leading tone Zirgüle (G 5 komas sharp). In many compositions in the makam Mahur, the scale descends below the tonic to Hüseyini Aşiran (low E). A jump from Hüseyini Aşiran (low E) to Buselik (B) is typical of the makam Mahur. The scale does not usually descend to Yegâh (low D) which would not fit the character of the makam.

In theory books, the makam Mahur is taught as a transposition of the makam Çargâh. Although this is not incorrect, the makam Mahur has a completely different mood than that of Çargâh, and bears no similarity to the makam Acem Aşiran (which is yet another transposition of the makam Çargâh). If transposing a scale did not produce a new makam with its own character, transpositions would not be meaningful. Therefore the word *şed* should not be perceived as a group name when classifying the makams but as a transposition of a scale or a tetrachord/pentachord to another note.



Analysis of the Mahur Taksim:

00''-04'' The melodic progression begins around the high tonic Gerdaniye (high G) due to the makam's descending character.

08"-10" The Buselik flavor is played on Muhayyer (high A).

30" The first half cadence is played on Gerdaniye (high G) with the Çargâh flavor.

35"-40" A suspended cadence is played on Hüseyni (E) with the Hüseyni flavor,

45" A suspended cadence is played on Çargâh with the Çargâh flavor.

1.06" Neva (D) is emphasized.

The final cadence is played on the tonic Rast (G) with the Çargâh flavor.



CD 1 11

M a h u r P e ş r e v

Düyek

Gazi Giray Han

1. Hane

Teslim

FIN

The composition begins around the high tonic Gerdaniye (high G) due to the makam's descending character. The first half cadence is played on Gerdaniye (high G) with the Çargâh flavor (**Bars 1-10**). The melodic progression continues with the Çargâh scale on Rast (G) (**Bars 10-16**). The Hüseyni flavor is used on Hüseyni (E) (**Bar 17**). A suspended cadence is played on Neva (D) (**Bar 18**). The final cadence is played on the tonic Rast (G) with the Çargâh flavor.

Zavil

- Tonic** : Rast (G)
- Dominant** : A half cadence is played on the primary dominant Gerdaniye (high G) with the Çargâh flavor. Another half cadence is played on the secondary dominant Neva (D) with the Rast or the Çargâh flavor.
- Behavior** : Descending
- Leading tone**: Geveşt (low F 5 komas sharp)
- Accidentals** : Mahur (F 5 komas sharp)
- Construction** : The Nikriz scale is combined with the Mahur scale in its original location (G).

Zavil scales

Çargâh pentachord on Rast

Çargâh tetrachord on Neva

Çargâh pentachord on Gerdaniye

Mahur scale on original location

Rast tetrachord on Neva

Nikriz pentachord on original location

Nikriz scale on original location

The names of the notes for the makam Zavil;

Makam Mahur;

Rast, Dügâh, Buselik, Çargâh, Neva, Hüseyini, Mahur, Gerdaniye

Makam Nikriz;

Rast, Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Evç, Gerdaniye

Extension:

The makam extends above the high tonic Gerdaniye (high G) with the Çargâh pentachord.

Behavior:

When the makam Nikriz is performed partly or completely following the makam Mahur, the makam Zavil is produced. The final cadence can also be played in the makam Mahur. The principal of this makam is to use the Nikriz flavor within the makam Mahur.

CD 1 12

Analysis of the Zavil Taksim:

00"-10" The *taksim* begins around the high tonic Gerdaniye (high G) due to the makam's descending character.

35" The makam descends to Rast (G) with the Nikriz flavor. A half cadence is played on Gerdaniye (high G) with the Çargâh flavor.

45" A suspended cadence is played on Çargâh (C) with the Çargâh flavor. The Nikriz flavor is emphasized. The final cadence is played on the tonic Rast (G) with the Çargâh flavor.



CD 1 13

Zavil Saz Semaisi

Aksak Semai

Keçi Arif Ağa

The composition begins around the high tonic Gerdaniye (high G) due to the makam's descending character. The first half cadence is played on Gerdaniye (high G) with the Çargâh flavor (**Bars 1-3**). The second half cadence is played on the dominant Neva (D) with the Çargâh flavor (**Bars 4-5**). The Nikriz flavor is emphasized (**Bars 6-8**). The Nikriz flavor is used until the supreme moment of the conclusion of the makam. The final cadence is played on the tonic Rast (G) with the Çargâh flavor (**Bar 9**).

This surprising Çargâh flavor in the final cadence of the makam does not change the fact that the makam Zavil is being performed. The final cadence of this makam can be played with either the Çargâh or Nikriz flavor.

Nikriz

Tonic : Rast (G)

Behavior : Ascending or ascending-descending

Dominant : Neva (D)

Leading tone: Irak (low F#)

Accidentals : Dik Kürdi (B 4 komas flat) and Nim Hicaz (C#) are shown on the staff.

The note Evç (F#) is often used in composition.

Construction: Nikriz pentachord in its original location (G), Rast or Buselik tetrachord on Neva (D).

Nikriz scale

Rast tetrachord on Yegâh Nikriz pentachord on original location Rast tetrachord on Neva

Extended part

The names of the notes for the makam Nikriz:

Rast, Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Acem or Evç, Gerdaniye

Extension:

The makam Nikriz extends below the tonic with the Rast tetrachord on Yegâh (low D). Although it is possible to hear jumps into the high register in Nikriz compositions, there is strictly speaking no extension into the higher octave.

Behavior:

The Nikriz pentachord is formed by adding a whole step (*tanini*) interval before the Hicaz tetrachord. The feeling that the Nikriz flavor arouses is different from that of the Hicaz flavor.

The melodic progression begins with the Nikriz pentachord. In some Nikriz compositions, the initial cadence is played with the Buselik flavor on Neva (D).

The Buselik (D-E-F-G) and the Rast (D-E-F#-G) flavors on Neva (D) display an ascending-descending attraction. The third degree of the tetrachord on the dominant Neva (D) is played as Evç (F#) when ascending and Acem (F) when descending on scale. This flavor, known as Rast with Acem (F) flavor, is used in several makams, such as the makams Rast and Hüseyini. The Segâh flavor on Segâh (B 1 koma flat) is frequently used for the makam Nikriz. Playing a suspended cadence with this flavor followed by a sudden return to the Nikriz flavor has become characteristic for the makam.

CD 1 14

Analysis of the Nikriz Taksim:



The melodic progression begins around the tonic Rast (G) due to the makam's ascending character.

22" A half cadence is played on the dominant Neva (D).

The Evç (F#) is played in order to give a taste of the Rast flavor on Neva (D), and Rast with Acem (F) flavor is played.

34" A suspended cadence is played on Nim Hicaz (C#) without any flavor. The Nikriz flavor is used for the remainder of the taksim. The final cadence is played on Rast (G) with the Nikriz flavor.



CD 1 15

Nikriz Peşrevi

Ağır Düyek

Ali Ufki

1. Hane

Teslim

The composition begins around the tonic Rast (G) due to the makam's ascending character. A short half cadence is played on the dominant Neva (D) (**Bar 1**). The Nikriz flavor is used for the remainder of the composition. The final cadence is played on Rast (G) with the Nikriz flavor.

Segâh

- Tonic** : Segâh (1 koma flat B)
Behavior : Ascending
Dominant : Neva (D)
Leading tone: Kürdi (A#)
Accidentals : Segâh (B 1 koma flat), Dik Hisar (E 1 koma flat) and Evç (F#)
Construction: Segâh pentachord in its original location, Hicaz tetrachord on Evç (F#)

Segâh scales

Segâh pentachord on original location Hicaz tetrachord on Evç

Acem (F) replaced Segâh pentachord on its original location

Uşşak scale on Neva

Rast pentachord on original location

Ferahnâk pentachord on Segâh

Rast tetrachord on Yegâh Rast pentachord on original location

Uşşak tetrachord on original location

Hicaz tetrachord on Irak Segâh pentachord on original location

The names of the notes for the makam Segâh:

Segâh, Çargâh, Neva, Dik Hisar, Acem or Evç, Gerdaniye, Sünbüle, Tiz Segâh

Behavior and Extension:

The makam Segâh extends below the tonic with several flavors such as the Uşşak flavor on Dügâh (A), the Rast flavor on Rast (G) and the Hicaz flavor on Irak (low F#). In some compositions, the scale descends to the Yegâh (low D) with the Rast flavor.

Among such a diversity of flavors that can be used to extend the makam Segâh scale, many behavioral patterns emerge. One frequently used pattern is the “Segâh with Acem (F)” pentachord combined with the Uşşak scale on Neva (D). Short modulations can also be played to the makams Hüzzam and Müstear. The Rast flavor in its original location (G), the Rast flavor on Çargâh (C) and the Ferahnâk flavor on the third degrees of these Rast flavors can also be used for the makam Segâh. The Ferahnâk and Segâh flavors have much in common. The Ferahnâk pentachord is formed when the Hüseyini (E) replaces the Dik Hisar (E 1 koma flat) of the Segâh pentachord. The Ferahnâk flavor typically carries out the Rast flavor before playing the cadence on third degree of the Rast flavor. Therefore, when playing suspended cadences in the makam Segâh with the Ferahnâk flavor, the leading tone Kürdi (A#) is replaced with Dügâh (A).

CD 1 16

Analysis of the Segâh Taksim:

The image shows three staves of musical notation for the Segâh Taksim. Each staff is in treble clef and contains a sequence of notes with accidentals. Time markers in seconds are placed below the staves: 13" and 26" on the first staff, 33" and 45" on the second staff, and 58" and 1.20" on the third staff. The notes are primarily eighth and quarter notes, with some half notes. Accidentals include sharps, flats, and naturals, with some notes marked with a (b) in a circle, indicating a specific interval or flavor.

13" The melodic progression begins around Segâh (B 1 koma flat) due to the makam's ascending character. A half cadence is played on Neva (D) with the Buselik flavor.

26” The melodic progression continues with the Segâh with Acem (F) flavor. A short suspended cadence is played on Irak (low F#) with the Hicaz flavor. 33” The Segâh flavor on Segâh (B 1 koma flat) is played. 35”-45” Suspended cadences are played on Evç (F#) with the Segâh flavor and on Neva (D) with the Rast flavor. 58” A suspended cadence is played on Evç (F#) with the Segâh flavor. 59”-1: 20” The melodic progression continues with the flavors of the makam Segâh. The final cadence is played on Segâh (B 1 koma flat) with the Segâh flavor.



CD 1 17

S e g â h S a z S e m a i s i

Aksak Semai

Neyzen Osman Dede

The composition begins around Segâh (B 1 koma flat) due to the makam's ascending character. A half cadence is played on Neva (D) (**Bars 1-2**). The melodic progression continues with the Segâh flavor (**Bars 3-4**). The Segâh flavor on Evç (F#) is emphasized (**Bar 5**). The final cadence is played on Segâh (B 1 koma flat) with the Hüzam flavor (**Bars 6-8**). The *meyan* begins on the high tonic Tiz Segâh (high B 1 koma flat) with the Segâh flavor (**Bars 9-12**). The *teslim* section is repeated.

Müstear

- Tonic** : Segâh (B 1 koma flat)
Behavior : Ascending
Dominant : Neva (D)
Leading tone: Kürdi (A#)
Accidentals : Segâh (B 1 koma flat), Dik Hisar (E 1 koma flat) and Evç (F#)
Construction: The Müstear pentachord in its original location (B 1 koma flat), the Hicaz tetrachord on Evç (F#).

Müstear scale

The names of the notes for the makam Müstear;

Segâh, Nim Hicaz, Neva, Dik Hisar, Evç, Gerdaniye, Sünbüle, Tiz Segâh

Behavior and Extension:

Rather than a makam in and of itself, the makam Müstear is actually more of a flavor which has emerged from within the makam Segâh. Therefore, it is best to think of the makam Müstear in relation to the makam Segâh. Since it is difficult to create melodic phrases with the makam Müstear, the makam Segâh is used to enrich the melodic progression. Although the Müstear flavor is frequently used by master musicians, there are actually not many compositions written for the makam Müstear.

Similar to the flavors Segâh and Ferahnâk, the Müstear flavor is used with Acem (F), replacing the note Evç (F#) during the melodic progression. The Müstear flavor has been frequently used with Acem (F) in classical compositions and *taksim*s of many master musicians.

CD 1 18 The Analysis of the Müstear Taksim:

10" The *taksim* begins around Segâh (B 1 koma flat) due to the makam's ascending character. The first half cadence is played on Neva (D).

32" The Rast flavor and Rast with Acem (F) flavor are both played interchangeably on Neva (D). A half cadence is played on Neva (D).

34"-1:06" Gerdaniye (high G) is emphasized. The makam descends with the flavors Segâh and Müstear used together. The final cadence is played on Segâh (B 1 koma flat) with the Müstear flavor.


CD 1 19
M ü s t e a r A r a n a ğ m e

Aksak

Şakir Ağa

The composition begins around Segâh (B 1 koma flat) due to the makam's ascending character. The first half cadence is played on Neva (D) (**Bars 1-2**). Gerdaniye (high G) is emphasized. The Rast flavor and the Rast with Acem (F) flavor are used on Neva (D). The final cadence is played on Segâh (B 1 koma flat) with the Müstear flavor (**Bars 3-4**).

Segâh Maye

Tonic	: Segâh (B 1 koma flat)
Behavior	: Ascending
Dominant note:	Neva (D)
Leading tone	: Kürdi (A#)
Accidentals	: Segâh (B 1 koma flat), Dik Hisar (E 1 koma flat) and Evç (F#)
Construction	: The Segâh scale is combined with the Uşşak scale.

Segâh Maye scale

Segâh pentachord on original location

Segâh scale on original location

Uşşak tetrachord on original location

Uşşak scale on original location

Buselik pentachord on Neva

The names of the notes for the makam Segâh Maye;

Segâh, Çargâh, Neva, Dik Hisar, Evç, Gerdaniye, Muhayyer, Tiz Segâh

Behavior:

The melodic progression begins with the makam Segâh. Short modulations are played to the makam Uşşak. The final cadence is played with the makam Segâh.

Düğâh Maye

- Tonic** : Dügâh (A)
Behavior : Ascending
Dominant : Neva (D)
Leading tone: Rast (G)
Accidentals : Segâh (B 1 koma flat)
Construction: The Uşşak scale is combined with the Segâh scale.

Düğâh Maye scale

Uşşak tetrachord on original location

Buselik pentachord on Neva

Uşşak scale on original location

Segâh pentachord on original location

Segâh scale on original location

The names of the notes for the makam Dügâh Maye;

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer

Behavior:

The melodic progression begins with the makam Uşşak. Short modulations are played to the makam Segâh. The final cadence is played with the makam Uşşak.

Sazkâr

Tonic	: Rast (G)
Dominant note:	Neva (D)
Behavior	: Ascending or ascending-descending
Leading tone	: Irak (low F#)
Accidentals	: Segâh (B 1 koma flat) and Evç (F#)
Construction	: The Rast scale is combined with the Maye scales.

Sazkâr scale

Segâh pentachord on original location

Segâh scale on original location

Uşşak tetrachord on original location

Uşşak scale on original location

Buselik pentachord on Neva

Rast pentachord on original location

Rast scale on original location

Rast tetrachord on Neva

The names of the notes for the makam Sazkâr:

Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini or Dik Hisar, Evç, Gerdaniye, Muhayyer, Tiz Segâh

Extension:

The makam Sazkâr extends with the Rast tetrachord on Yegâh (low D). This flavor fits the character of all three makams.

Behavior:

The melodic progression may begin with any of the three makams due to the makam's ascending character. After the three scales are played, a half cadence is played on Neva (D). The extended section is emphasized and the final cadence is played with the Rast flavor.

CD 1 | 20

Analysis of the Sazkâr Taksim:

The musical notation consists of three staves of music in treble clef. The first staff has time markers at 07", 19", and 27". The second staff has time markers at 50", 1.00", and 1.10". The third staff continues the melody without time markers. The notation includes various notes, rests, and accidentals, with a sharp sign above the 19" mark.

07" The *taksim* begins around Rast (G) due to the makam's ascending character. A suspended cadence is played on Segâh (B 1 koma flat).

19" The suspended cadence with the Segâh flavor on Segâh (B 1 koma flat) is repeated. Kürdi (A#) is used as the leading tone.

27" A suspended cadence is played on Dügâh (A).

50" Dügâh (A) is emphasized. The Rast flavor is played in its original location (G). A suspended cadence is played on Segâh (B 1 koma flat) with the Segâh flavor.

1:00" Following a short Hüz zam flavor, the Segâh flavor is emphasized.

1:10" A suspended cadence is played again on Dügâh (A).

The makam descends to Yegâh (low D). The final cadence is played with the Rast flavor in its original location (G).



CD 1 21

S a z k â r P e ş r e v

Havi

Kantemiroğlu

1. Hane

Teslim

FIN

The composition begins around Rast (G) due to the makam's ascending character. Segâh (B 1 koma flat) is emphasized. A suspended cadence is played on Segâh (B 1 koma flat) with the Segâh flavor (**Bars 1-10**). The Rast flavor is used. A half cadence is played on Neva (D) with the Rast flavor with Acem (F) (**Bars 11-18**). Suspended cadences are flavor on Segâh (B 1 koma flat) with the Segâh flavor and on Dügâh (A) with the Uşşak flavor (**Bars 19-20**). A short modulation to the Hüz zam flavor is played in its original location (B 1 koma flat) (**Bars 21-22**). The Rast flavor is used. The scale descends to Yegâh (low D). The final cadence is played with the Rast flavor in its original location (G).

Note:

The *taksim* and the composition recorded for the makam Sazkâr are also representative of the makams Dügâh Maye and Segâh Maye, since the makam Sazkâr encompasses both Maye flavors. The suspended cadences played on Segâh (B 1 koma flat) with the Segâh flavor are indicative of the makam Segâh Maye. Likewise, the suspended cadences on Dügâh (A) with the Uşşak flavor are indicative of the makam Dügâh Maye.



Hüzzam

- Tonic** : Segâh (B 1 koma flat)
Behavior : Ascending-descending
Dominant : Neva (D)
Leading tone: Kürdi (A#)
Accidentals : Segâh (B 1 koma flat), Evç (F#), Hisar (E 4 komas flat)
Construction: The Hicaz Hümayun scale is added onto the third degree of the Hüzzam pentachord on Neva (D).

Hüzzam scale

Hicaz tetrachord on Neva Buselik pentachord on Gerdaniye
 Hüzzam pentachord on original location Hicaz Hümayun scale on Neva

The names of the notes for the makam Hüzzam:

Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Muhayyer, Sünbüle, Tiz Çargâh, Tiz Neva

Extension:

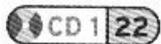
The makam extends in the low register before the tonic with the Uşşak flavor on Dügâh (A) and with the Rast flavor on Rast (G). The Uşşak flavor forms the descending Karcıgar scale and the Rast flavor forms the Basit Suznâk scale.

The makam extends into the high register with either the Hicaz or Segâh flavor on Evç (F#). Other extensions are done with the Buselik flavor (or occasionally with the Rast flavor) on Gerdaniye (high G) and with the Segâh flavor on Tiz Segâh (high B 1 koma flat).

Behavior:

The melodic progression begins around Neva (D) with the Hüzam flavor. A half cadence is played on this note with this flavor. Suspended cadences can be played on Evç (F#) and Hisar (E 4 koma flat) without any flavor when using the Hüzam flavor on Neva (D). It is part of the tradition to play a *meyan* on note Evç (F#) with the Segâh flavor and to descend until the note Rast (G). This indicates the Suznâk flavor when performing the makams Hüzam and Segâh. Following these modulations, the final cadence is played on Segâh (B 1 koma flat) with the Hüzam flavor. Alternatively, the final cadence can be played on Segâh (B 1 koma flat) with the Segâh flavor using the Dik Hisar (E 1 koma flat).

The Hicaz flavor on Neva (D) has notes with varying intervals. The twelve koma interval between the notes Hisar (E 4 koma flat) and Evç (F#) should never be played as written. For the makam Hüzam, the Hisar (E 4 koma flat) is played quite higher than it is written and when concluding the makam it becomes the Dik Hisar (E 1 koma flat). This manner of playing the Hicaz flavor is called the Hüzam flavor and the note going back and forth between the notes Hisar (E 4 koma flat) and Dik Hisar (E 1 koma flat) is called the Hüzam degree.

**Analysis of the Hüzam Taksim:**

00"-21" The melodic progression begins around the dominant Neva (D) due to the makam's ascending-descending character. Suspended cadences are played on notes; Neva (D), Çargâh (C) and Segâh (B 1 koma flat) in that order.

33" Gerdaniye (high G) is emphasized. A suspended cadence is played on Evç (F#) in a manner befitting the Hüzam character.

44" A suspended cadence is played on Hisar (E 4 koma flat) again with the Hüzam characteristic.

45"-1: 12" The melodic progression continues with the flavors of the makam Hüzzam. The final cadence is played on Segâh (B 1 koma flat) with the Hüzzam flavor.



CD 1 23

H ü z z a m S a z S e m a i s i

Aksak Semai

Tanburî Büyük Osman Bey

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 10/8. It consists of four staves of music. The first staff is labeled "1. Hane" and the third staff is labeled "Teslim". The piece ends with a double bar line and the word "FIN".

The composition begins around the dominant Neva (D) due to the makam's ascending-descending character. After the Hüzzam flavor on Segâh (B 1 koma flat) is carried out, a half cadence is played on Neva (D) (**Bars 1-4**). The Gerdaniye (high G) is emphasized. A suspended cadence is played on Segâh (B 1 koma flat) with the Segâh with Acem (F) flavor. (**Bars 5-6**). The melodic progression continues with the flavors of the makam Hüzzam. The final cadence is played on Segâh (B 1 koma flat) with the Hüzzam flavor (**Bars 7-9**).

Basit Suznâk & Zirgüleli Suznâk

These two makams will be analyzed comparatively in order to clarify their structural differences and the moods they create.

Tonic : Rast (G) for both makams

Dominant : Neva (D) for both makams

Behavior : Both makams are ascending-descending

Leading tone : Irak (F# in low register) for both makams, though not used very often.

Accidentals : Segâh (B 1 koma flat), Hisar (E 4 komas flat) and Evç (F#) for both makams

Construction :

Basit Suznâk Scale: The Rast pentachord in its original location (G), the Hicaz tetrachord on Neva (D). The makam extends over the high tonic Gerdaniye (high G) because of its ascending-descending character. As a result of this extension, various Hicaz scales are formed on Neva (D). These scales are shown on staves 1 and 2 below.

Zirgüleli Suznâk Scale: This scale is a transposition of the Zirgüleli Hicaz scale on Rast (G). It is constructed with the Hicaz pentachord on Rast (G) and the Hicaz tetrachord on Neva (D). The makam extends over the high tonic Gerdaniye (high G) because of its ascending-descending character. The Hicaz Hümayun scale is formed on Neva (D) when the makam plays its extension with the Buselik pentachord on the high tonic. Another extension is played with the Hicaz pentachord on the high tonic Gerdaniye (high G). These scales are shown on staves 3 and 4 below.

Basit Suznâk scale

Rast pentachord on original location

Hicaz tetrachord on Neva

Buselik pentachord on Gerdaniye

Hümayun scale on Neva

Rast pentachord on original location

Hicaz tetrachord on Neva

Rast pentachord on Gerdaniye

Uşşak tetrachord on Muhayyer

Uzzal and Hicaz scales on Neva

Zirgüleli Suznâk scale

Hicaz pentachord on Rast

Hicaz tetrachord on Neva

Buselik pentachord on Gerdaniye

Hümayun scale on Neva

Hicaz pentachord on Rast

Hicaz tetrachord on Neva

Hicaz pentachord on Gerdaniye

Extended part

The names of the notes for the makam Basit Suznâk:

Rast, Dügâh, Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Muhayyer, Sünbüle or Tiz Segâh, Tiz Çargâh, Tiz Neva

The names of the notes for the makam Zirgüleli Suznâk:

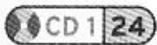
Rast, Zirgüle, Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Muhayyer or Şehnaz, Sünbüle or Tiz Segâh, Tiz Çargâh, Tiz Neva

Behavior:

Basit Suznâk has a mood similar to that of the makam Rast. In some of the Basit Suznâk compositions, a complete Rast feeling is present in the final cadence along with the use of the Rast scale with Acem (F). The Hicaz flavor on Neva (D) is either played as in the Hüzam flavor or as in the Karcıgar flavor. Suspended cadences, the Hüzam flavor on Segâh (1 koma flat B) and the Karcıgar flavor on Dügâh (A) can be used during the melodic progression of the makam Basit Suznâk.

The makam Zırgüleli Suznâk does not use the Rast flavor very often. The Hicaz flavor on Neva (D) is played as written, unlike the Hicaz flavor used for the makam Basit Suznâk. The Hicaz flavor is frequently used in the makam Zırgüleli Suznâk. Short suspended cadences can be played on Çargâh (C).

In numerous compositions, the 'Basit' or 'Zırgüle' distinction is not made on the score and the name of the makam is only written as 'Suznâk'. It is possible to see compositions in which both makams are used together until the conclusion at which point one of them is chosen for the final cadence.



Analysis of the Basit Suznâk Taksim:

The melodic progression begins around dominant Neva (D) due to the makam's ascending-descending character.

20'' A half cadence is played on Neva (D).

43'' The Rast flavor in its original location (G) is played indicating the makam Suznâk. A half cadence is played on Neva (D) with the Hicaz flavor, typical for the makam Suznâk.

1:06'' A short modulation to the makam Karcığâr is played with the use of Çargâh (C).

1:06''-1:30'' The Hicaz flavor typical for the makam Suznâk and the Rast flavor are played once again. The final cadence is played on Rast (G) with the Suznâk flavor.



CD 1 25

Basit Suznâk Saz Semaisi

Aksak Semai

Tatyos Efendi

The composition begins around notes Rast (G) and Neva (D) due to the makam's ascending-descending character. A half cadence is played on Neva (D) with the Zirgüleli Suznâk flavor (**Bars 1-2**). The melodic progression continues with the Hicaz flavor typical for the makam Zirgüleli Suznâk. A half cadence is played on Neva (D) (**Bars 3-4**). The Rast flavor in its original location (G) is played and the Basit Suznâk flavor is presented. The final cadence is played in the Rast with Acem (F) flavor (**Bars 4-8**).

CD 1 26

Analysis of the Zirgüleli Suznâk Taksim:

The melodic progression begins around dominant Neva (D) due to the makam's ascending-descending character.

06'' A half cadence is played on Neva (D) with the Hicaz flavor.

23'' The melodic progression continues with the Hicaz flavor typical for the makam Zirgüleli Suznâk. A half cadence is played on Neva (D).

35” A short suspended cadence is played on Çargâh (C).
The final cadence is played with the Zirgüleli Suznâk flavor.



CD 1 27

Zirgüleli Suznâk Şarkı

Oynak

Osman Pehlivan

The composition begins around Neva (D) due to the makam's ascending-descending character. A half cadence is played on Neva (D) with the Hicaz flavor typical for the makam Zirgüleli Suznâk (**Bars 1-2**). A short suspended cadence is played on Segâh (B 1 koma flat) (**Bar 3**). The final cadence is played with the Zirgüleli Suznâk flavor (**Bar 4**).

Hicazkâr

- Tonic** : Rast (G)
Behavior : Descending
Dominant : Gerdaniye (high G) is the primary dominant. Half cadences are played on this note with the Hicaz and the Buselik flavors. The Neva (D) is the secondary dominant. A half cadence is played on this note with the Hicaz flavor.
Leading tone: Irak (low F#)
Accidentals : Segâh (B 1 koma flat), Zirgüle (A 4 komas flat), Hisar (E 4 komas flat) and Evç (F#).
Construction: The Hicazkâr scale is the descending Hicaz Zirgüle scale on Rast (G). The Hicaz and the Buselik pentachords are added to the high tonic Gerdaniye (high G).

Hicazkâr scale

Hicaz pentachord on Gerdaniye

Hicaz tetrachord on Neva

Hicaz pentachord on Rast

Buselik pentachord on Gerdaniye

Hicaz tetrachord on Neva

Hicaz pentachord on Rast

Hicaz Hümayun scale on Neva

Buselik pentachord on Çargâh

Hicaz tetrachord on Rast

Hicaz Hümayun scale on Rast

The names of the notes for the makam Hicazkâr:

Rast, Zirgüle, Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Şehnaz or Muhayyer, Tiz Segâh or Sünbüle, Tiz Çargâh, Tiz Neva.
 Rast, Zirgüle, Segâh, Çargâh, Neva, Nim Hisar, Acem, Gerdaniye.



CD 1 29

Hicazkâr Saz Semaisi

Aksak Semai

Tanburî Cemil Bey

The musical score is presented in a single system with 12 staves. The first two staves represent the first hane (bars 1-2), the next two staves represent the second hane (bars 3-4), and the final six staves represent the Teslim section (bars 5-8). The notation includes various rhythmic values and accidentals characteristic of the Hicazkâr makam.

The composition begins around the Gerdaniye (high G) due to the makam's fully descending character. A half cadence is played on Neva (D) with the Hicaz flavor (**Bars 1-2**). The Rast flavor typical to the makam Hicazkâr is played (**Bar 3**). A half cadence is played on Neva (D) with the Hicaz flavor (**Bar 4**). The melodic progression continues with the Zirgüleli Hicaz scale on Gerdaniye (high G) with support from Çargâh (C). The final cadence is played on Rast (G) with the Zirgüleli Hicaz scale (**Bars 5-8**). The second hane begins with the melodic phrases of the Zirgüleli Hicaz scale on Rast (G), which is the main scale of the makam Hicazkâr (**Bars 9-12**). The *teslim* section is played again. The composition concludes with a melodic phrase, frequently used in the makam Hicazkâr [Hicaz (D 4 komas flat) is used in the last bar of the composition].

Kürdili Hicazkâr

The makam Kürdili Hicazkâr was created by Hacı Arif Bey.

Tonic : Rast (G)

Dominant : Gerdaniye (high G) is the primary dominant. The flavors used on this note and what the secondary dominants are will be explained below.

Behavior : Descending

Leading tone: Acem Aşiran (low F). Although a whole step leading tone is less powerful than a half step leading tone, the melodic jumps from the Acem Aşiran (low F) to the notes Çargâh (C) and Nim Hisar (E♭) in this makam, strengthening the final cadence.

Accidentals : Kürdi (B♭), Nim Zirgüle (A♭) and Nim Hisar (E♭)

Kürdili Hicazkâr scales

Buselik pentachord on Çargâh Kürdi tetrachord on Rast

Kürdi pentachord on Gerdaniye Buselik pentachord on Çargâh Kürdi tetrachord on Rast

Extended part Main scale

Hicaz pentachord on Gerdaniye Nikriz pentachord on Çargâh Kürdi tetrachord on Rast

A part of the Hicazkâr scale

Buselik pentachord on Gerdaniye Uşşak tetrachord on Neva Kürdi pentachord on Rast

Arazbar scale on original location

The names of the notes for the makam Kürdili Hicazkâr (in ascending order):

Rast, Nim Zirgüle, Kürdi, Çargâh, Neva, Nim Hisar, Acem, Gerdaniye, Nim Şehnaz or Şehnaz, Sünbüle or Tiz Segâh, Tiz Çargâh, Tiz Neva

Construction and Behavior:

The main scale of the makam Kürdili Hicazkâr is the descending Kürdi scale on Rast (G). During the melodic progression, various scales and flavors which provide the essence of the makam Kürdili Hicazkâr are added to this main scale. The makam Kürdili Hicazkâr can be constructed in several different ways.

One possible construction is when the scale extends above the high tonic Gerdaniye (high G) with the Kürdi pentachord. Gerdaniye (high G) is the primary dominant, and Çargâh (C) is the secondary dominant. However, this version of the scale is used less than the other constructions of the makam.

In another possible construction, the melodic progression is played with the makams Hicazkâr and Kürdi (Hicazkâr-ı Kürdi), hence the name; Kürdili Hicazkâr. The Gerdaniye (high G) is the primary dominant. As with the makam Hicazkâr, half cadences are played on this note first with the Buselik and then with the Hicaz flavors. Following the half cadences on Neva (D) with the Hicaz flavor and Çargâh (C) with the Nikriz flavor, the final cadence is played on Rast (G) with the Kürdi flavor. There are many compositions written with this melodic progression.

Yet another scale used for the makam Kürdili Hicazkâr is formed by beginning with the Arazbar scale and concluding with the descending Kürdi scale. This melodic progression is also very common and arouses a different feeling for the makam. The scale of the makam Arazbar, which is used in this version, is formed by the transposition of the Uşşak and Beyati scales to the Neva (D). The Gerdaniye (high G) is the primary dominant and half cadence is played on this note with the Buselik flavor. The Neva (D) is the secondary dominant and half cadence is played on this note with the Uşşak flavor. After these flavors, the Çargâh (C) gains focus. Then, the final cadence is played on Rast (G) with the Kürdi flavor.

The Nim Zirgüle (A♭), which belongs to the Kürdi flavor on the tonic, is

played higher than it is written. Near the conclusion of the makam, Zirgüle (A 4 komas flat) replaces Nim Zirgüle (A♭). This flavor resembles the mood of the Uşşak flavor with its second degree played lower than written. There are only a few compositions playing the final cadence with the exact Kürdi flavor on Rast (G). Most Kürdili Hicazkâr compositions play their final cadence with this flattened Uşşak flavor.

All the scales explored above modulate towards each other during the melodic progression. They should not be considered as separate from each other and the makam Kürdili Hicazkâr should be regarded as the combination of these scales.

CD 1 30

Analysis of the Kürdili Hicazkâr Taksim:

The image shows three staves of musical notation in treble clef. The first staff contains a melodic line with a time marker of 20" at the end. The second staff continues the melody with a time marker of 30" at the end. The third staff continues the melody with a time marker of 38" at the end. The final cadence is marked at 53". The notation includes various accidentals (flats and naturals) and rests, indicating the specific intervals and phrasing of the taksim.

The melodic progression begins around Gerdaniye (high G) with the Kürdi flavor due to the makam's descending character.

20" The scale descends to Rast (G) with the Kürdi flavor. A half cadence is played on Gerdaniye (high G) with the Hicaz flavor.

30" A suspended cadence is played on Neva (D) with the Uşşak flavor.

38" The Hicaz flavor is played on Gerdaniye (high G). A suspended cadence is played on Neva (D) with the Karcıgar flavor.

The *taksim* continues with the Kürdi scale on Rast (G). The final cadence is played on Rast (G) with the Kürdi flavor.



CD 1 31

Kürdili Hicazkâr Peşrev

Muhammes

Tanburî Cemil Bey

1. Hane

Teslim

FIN

The composition begins around Gerdaniye (high G) due to the makam's descending character. The melodic progression continues with the Kürdi flavor. A suspended cadence is played on Nim Hisar (E♭) with the Çargâh flavor (**Bars 1-8**). The scale descends to the Rast (G) with the Kürdi flavor (**Bars 9-10**). A suspended cadence is played on Neva (D) with the Uşşak flavor (**Bars 11-13**). The Uşşak flavor is retained and Gerdaniye (high G) is emphasized (**Bars 14-16**). The *teslim* section is carried out with the Uşşak flavor on Neva (D) (**Bars 17-18**). A suspended cadence is played on Çargâh (C) with the Buselik flavor (**Bars 19-20**). The melodic progression continues with the Kürdi scale on Rast (G). The final cadence is played on Rast (G) with the Kürdi flavor (**Bars 21-24**).

Note: The Nim Zirgüle (A♭) of the Kürdi flavor on Rast (G) is played higher than written during the Kürdili Hicazkâr taksim and Kürdili Hicazkâr Peşrev.

Buselik

- Tonic** : Dügâh (A)
Behaviour : Ascending or ascending-descending
Dominant : Hüseyni (E)
Leading tone: Nim Zirgüle (G#)
Accidentals : None
Construction: Can be seen in two different forms.

- 1- Buselik pentachord in its original location (A), Kürdi tetrachord on the note Hüseyni (E).
 2- Buselik pentachord in its original location (A), Hicaz tetrachord on the note Hüseyni (E).

Buselik scales

Buselik pentachord on original location Kürdi tetrachord on Hüseyni

Buselik pentachord on original location Hicaz tetrachord on Hüseyni

The names of the notes for the makam Buselik:

Dügâh, Buselik, Çargâh, Neva, Hüseyni, Acem, Gerdaniye, Muhayyer
 Dügâh, Buselik, Çargâh, Neva, Hüseyni, Dik Acem, Nim Şehnaz, Muhayyer

Behavior:

Contrary to the common claims in the Turkish classical music theory books, the Hüseyni flavor is used as often as the Kürdi and Hicaz flavors on the Hüseyni (E) within the longer compositional forms written for the makam Buselik. In many of these compositions, the first half cadence is played with the Hüseyni flavor on the dominant Hüseyni (E).

Many composers begin the makam with the Çargâh tetrachord on Rast

(G) and play a suspended cadence on Çargâh (C). Afterwards, the first half cadence is played on Hüseyni (E) with the Hüseyni flavor, and the makam goes on with the Buselik pentachord on the tonic.

Rast (G) is used as the leading tone throughout the makam until the final cadence on the tonic, where Nim Zırgüle (G#), which is the actual leading tone of the Buselik scale, is used for the final cadence.

Other characteristics of the makam are the Hicaz flavor on Neva (D) and the Nikriz flavor on Çargâh (C) that have been used in several Buselik compositions.

If a *meyan* section is to be played, it usually starts with the Hicaz flavor on the dominant Hüseyni (E). This flavor is a key to modulate to the other makams.

CD 1 32

Analysis of the Buselik Taksim:

The melodic progression begins around the tonic Dügâh (A) due to the makam's ascending character.

16" A suspended cadence is played on the tonic Dügâh (A) with the Buselik flavor.

20" A suspended cadence is played on the Çargâh (C) with the Çargâh flavor.

21"-27" The Hüseyni flavor is used on Hüseyni (E).

40" A suspended cadence is played on Buselik (B).

41"-1:09" The Çargâh flavor on Çargâh (C) is emphasized with the support of Rast (G). The final cadence is played on the tonic Dügâh (A) with the Buselik flavor.



CD 1 33

Buselik Şarkı

Evfer

Sultan Selim III

The composition begins with an emphasis on the Çargâh flavor on Çargâh (C) due to the makam's ascending character. The final cadence is played on the tonic Dügâh (A) with the Buselik flavor. (**Bars 1-4**) The Çargâh flavor on Çargâh (C) is emphasized. The final cadence is played on the tonic Dügâh (A) with the Buselik flavor (**Bars 5-9**).

Nihavent

- Tonic** : Rast (G)
Behavior : Ascending-descending
Dominant : Neva (D)
Leading tone: Irak (F#); intensifies the final cadence.
Accidentals : Kürdi (B♭) and Nim Hisar (E♭)
Construction: This makam is a transposition of the makam Buselik scale on Rast (G).
 Two possible types of scales are used for the makam Buselik.

The first type, which is the one with the Kürdi tetrachord on the dominant, is transposed to form the main Nihavent scale. The Hicaz tetrachord on the dominant, which comes from the second type of the makam Buselik, can be considered only as a suspended cadence. If the Hicaz tetrachord on the dominant is played persistently, the makam may unintentionally acquire the mood of the makam Neveser or Şedd-i Araban.

Nihavent scale

Buselik pentachord on Rast Kürdi tetrachord on Neva Buselik pentachord on Gerdaniye
 Kürdi scale on Neva
 Hicaz tetrachord on Yegâh Buselik pentachord on Rast Kürdi tetrachord on Neva
 Extended part

The names of the notes for the makam Nihavent:

Rast, Dügâh, Kürdi, Çargâh, Neva, Hisar, Acem, Gerdaniye

Extension:

The makam Nihavent extends above the high tonic with the Buselik pentachord so that the Kürdi scale is formed on Neva (D). Further, in some Nihavent compositions, the scale extends before the tonic with the Hicaz tetrachord.

Behavior:

The melodic progression begins around the dominant Neva (D). A half cadence is played on Neva (D) with the Kürdi flavor. The flavors of the makam are played without following a particular order and the final cadence is played on Rast (G) with the Buselik flavor.

Nihavent is a frequently used makam in Turkish music. Compositions exist in almost all the possible forms and with a variety of flavors. The Uşşak flavor on Neva (D), the Çargâh flavor on Kürdi (B♭), modulations to the makams Neveser and Şedd-i Araban and chromatic notes are typically used for the makam Nihavent.

This makam can be considered an innovative one, especially when compared with the conservative mood of the makam Buselik.

CD 1 34

Analysis of the Nihavent Taksim:

The *taksim* begins around the dominant Neva (D) due to the makam's ascending-descending character.

04" Following a short suspended cadence on Neva (D) with the Kürdi flavor, **20"** the Neveser flavor is used and a half cadence is played on Neva (D) with the Hicaz flavor.

The *taksim* continues with the Kürdi flavor on Neva (D).

38" A suspended cadence is played on Kürdi (B♭).

The final cadence is played on the tonic Rast (G) with the Nihavent flavor (the Buselik pentachord).

Neveser

- Tonic** : Rast (G)
Behavior : Ascending or ascending-descending
Dominant : Neva (D)
Leading tone: Irak (F 4 komas sharp)
Accidentals : Dik Kürdi (B 4 komas flat), Nim Hicaz (C#), Hisar (E 4 komas flat) and Evç (F#).
Construction: The Nikriz pentachord in its original location (G), the Hicaz tetrachord on Neva (D).

Neveser scale

Hicaz tetrachord on Yegâh Nikriz pentachord on original location Hicaz tetrachord on Neva

Extended part

The names of the notes for the makam Neveser

Rast, Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hisar, Evç, Gerdaniye

Extension:

The makam extends above Yegâh (D) with the Hicaz tetrachord.

Behavior:

The melodic progression begins around the dominant Neva (D) and a half cadence is played on this note with the Hicaz flavor. After the flavors of the makam are played, the final cadence is played on Rast (G) with the Neveser flavor. Although the Neveser scale is constructed with the Nikriz pentachord on Rast (G), the Neveser flavor is different from the Nikriz flavor since it continues with the Hicaz flavor on Neva (D).

The makam Neveser can be considered an unproductive makam for which there are few compositions. It is difficult to create the expected feeling of conclusion when performing this makam. The Neveser flavor is used when performing makams that are similar to the Neveser makam such as the makams Nihavent, Nikriz and Şedd-i Araban.

CD 1 35

Analysis of the Neveser Taksim:



Şedd-i Araban (Şedaraban)

- Tonic** : Yegâh (low D)
Behavior : Descending
Dominant : Neva (D) is the primary dominant with Rast (G) as the secondary dominant. During the melodic progression, Rast (G) is more strongly emphasized than Dügâh(A) which is the junction point of the tetrachord and pentachord which form the scale. A suspended cadence with the Neveser flavor is played on Rast (G).
Leading tone : Kaba Nim Hicaz (low C#)
Accidentals : Dik Kürdi (B 4 komas flat), Hisar (E 4 komas flat), Evç (F#) and Nim Hicaz (low C#)
Construction : The makam Şedd-i Araban is the descending transposition of the Hicaz Zîrgüle scale on Yegâh (low D).
 (The Hicaz scales formed on Neva (D) are called Araban scales.)

Şedd-i Araban scale

Hicaz tetrachord on Dügâh Hicaz pentachord on Yegâh

Extended part

Hicaz Zîrgüle scale on Neva

The names of the notes for the makam Şedd-i Araban:

Yegâh, Kaba Hisar, Irak, Rast, Dügâh, Dik Kürdi, Nim Hicaz, Neva

Extension:

The makam extends with the Hicaz Zirgüle scale over the high tonic.

Behavior:

The melodic progression begins around Neva (D) with the Hicaz scales and the first half cadence is played on this note with the Hicaz flavor. A suspended cadence can be played with the Buselik flavor on Gerdaniye (high G) which is the dominant note of the Hicaz flavor on Neva (D). The makam descends to Rast (G) with the Neveser flavor and the second half cadence is played on this note with the Neveser flavor. Çargâh (C) is played in order to present the Buselik flavor on Rast (G). The melodic progression continues with the Hicaz Hümayun scale on Yegâh (low D). The final cadence is played on Yegâh (low D) with the Hicaz flavor. The makam Şedd-i Araban is a bright and a lyrical makam because of its wide range as well as the makam Neveser and the Hicaz flavors it encompasses.

The image displays four musical scales on a single staff in treble clef, all starting on Neva (D). The scales are:

- Hicaz Hümayun scale on Neva:** D, E, F, G, A, B, C, D.
- Hicaz scale on Neva:** D, E, F, G, A, B, C, D.
- Uzzal scale on Neva:** D, E, F, G, A, B, C, D.
- Hicaz Zirgüle scale on Neva:** D, E, F, G, A, B, C, D.

 Each scale is indicated by a dashed line above the notes.

When performing the makam Şedd-i Araban, the Nihavend flavor would weaken the effect of the makam. The Nihavend flavor appears on Rast (G) when Çargâh (C) replaces the Nim Hicaz (C#) of the Neveser flavor on Rast (G). For this reason, Çargâh (C) should only be used on purpose.

When moving to the conclusion of the makam, Çargâh (C) is used in order to use the Hicaz Hümayun flavor on Yegâh (low D). This Hicaz Hümayun scale on Yegâh (low D) can repeat itself one octave higher, on Neva (D).

The Rast flavor is played on the Gerdaniye (high G), in the Hicaz scale on Neva (D). The Tiz Segâh (high B 1 koma flat) and Tiz Çargâh (high C) are played during the flavor. Using the Gerdaniye (high G) as the dominant note would yield the scale Hicaz scale, and using the Muhayyer (high A) as the dominant note would yield the scale Uzzal scale. The Hicaz scales modulate frequently between each other. In almost all Şedd-i Araban compositions these flavors appear in the meyan part of the composition.

Hicaz tetrachord on Yegâh Nikriz pentachord on original location Hicaz tetrachord on Neva

Extended part

Repeating the Zirgüleli Hicaz scale on Yegâh (low D) one octave higher on Neva (D) is not a frequent situation in the Şedd-i Araban compositions. Following the melodic progression in the Hicaz scales on Neva (D), the Hicaz Zirgüle scale is used on Yegâh (low D). Towards the conclusion, the Hicaz Hümayun scale is used thus completing the makam Şedd-i Araban. The Neveser flavor is the overlapping part of the Hicaz Zirgüle and Hicaz Hümayun scales. The Hicaz makams in the low and high registers of the scale clearly show that there is no place for the makam Nihavend within the makam Şedd-i Araban.

CD 1 37

Analysis of the Şedd-i Araban Taksim:

20''

48''

20'' The *taksim* begins around Gerdaniye (high G) due to the makam's descending character. The melodic progression continues with the Hicaz scales on Neva (D). Gerdaniye (high G) is used as the primary dominant note. A short suspended cadence is played on Muhayyer (high A).

48'' The melodic progression continues with the Hicaz scales on Neva (D). A second half cadence is played on Neva (D).

Çargâh (C) is played and the makam moves to the Hicaz scale on Yegâh (low D). The Neveser flavor is indicated. The final cadence is played on Yegâh (low D).



CD 1 38

Şedd-i Araban Saz Semaisi

Aksak Semai

Tanburî Cemil Bey

1. Hane

Taksim

Mülazime

3. Hane

FIN

Taksim

Taksim

Taksim

Taksim

The composition begins with the Hicaz scales on Neva (D) due to the makam's descending character. A half cadence is played on Neva (D) (**Bar 1**). Gerdaniye (high G) is emphasized. A half cadence is played on this note (**Bar 2**). The melodic progression continues with the Hicaz scales on Neva (D). A half cadence is again played on Neva (D) with the Hicaz flavor (**Bars 3-6**). Çargâh (C) is played and the makam moves to the Hicaz scale on Yegâh (low D). A suspended cadence is played on Rast (G) with the Buselik

flavor (**Bars 7-8**). The Zirgüleli Hicaz scale is emphasized on Yegâh (low D) (**Bars 9-10**). The final cadence is played with the Hicaz Hümayun scale (**Bars 11-12**). The third *hane* begins with a *meyan* on Neva (D) with the Hicaz Uzzal flavor. A half cadence is played on Muhayyer (high A) with the Uşşak flavor (**Bars 13-14**). The Rast flavor is used on Gerdaniye (high G) (**Bars 15-16**). The makam Hicaz is indicated. A half cadence is played on Neva (D) with the Hümayun flavor (**Bars 17-18**).



Acem & Acem Kürdi

- Tonic** : Dügâh (A) for both makams
- Dominant** : Neva (D) and Acem (F) for both makams. Acem (F) is the tonic of the Çargâh pentachord and also the most characteristic note of the makam Beyati.
- Behavior** : The makam Acem; ascending-descending, the makam Acemkürdi; descending.
- Leading tone**: Rast (G) for both makams
- Accidentals** : Segâh (1 koma flat B) for the makam Acem and Kürdi (B♭) for the makam Acem Kürdi.
- Construction: Acem**: A Çargâh pentachord on Acem (F) is combined with the scale of the makam Beyati
- Acemkürdi**: A Kürdi tetrachord or pentachord is combined with the makam Acem scale over the tonic.

Acem scale

Uşşak tetrachord on original location Buselik pentachord on Neva Çargâh pentachord on Acem

Beyati scale

Makam Acem scales

Acem Kürdi scale

Kürdi pentachord on original location Kürdi tetrachord on original location

The names of the notes for both of the makams:

Dügâh, Segâh or Kürdi, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer.

Extension:

Both makams extend with the Çargâh pentachord above Acem (F).

Behavior:**The makam Acem:**

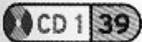
The Beyati scale is the fundamental scale for the makam Acem. Playing the Çargâh flavor on Acem (F) and descending to Neva (D) with the Buselik flavor will be the same as using the Buselik pentachord of the makam Beyati. The use of the Çargâh flavor distinguishes the makam Acem from the makam Beyati.

Alternatively, the Çargâh flavor is played on Acem (F) and suspended cadence is played with the Uşşak flavor in its original location (A). The Hicaz flavor and the Nikriz flavor on Çargâh (C) are also used for this makam just as in the makam Beyati.

The makam Acem Kürdi:

Theory books describe the makam Acem Kürdi as using the Çargâh pentachord on Acem (F) and the Buselik flavor on Neva (D) concluding with the Kürdi flavor in its original location (A). However, the makam Acem Kürdi is a combination of the makam Acem and the Kürdi flavor. It should also be noted that the makam Acem must be completed before moving onto the conclusion with the Kürdi flavor.

Almost all Acem Kürdi compositions feature Nim Hisar (E♭) towards the conclusion of the makam. However, this is not to be a modulation to the Nihavent flavor but a note that merely adds charm to the mood of the makam.

**Analysis of the Acem Taksim:**

03'' The *taksim* begins around Acem (F) due to the makam's ascending-descending character.

10'' The melodic progression continues with the Çargâh pentachord on Acem (F). The half cadence is played on Çargâh note with the Çargâh flavor.

17" The Uşşak flavor on Dügâh (A) is presented.

27" A half cadence is played on Acem (F) with the Çargâh flavor.

34" A half cadence is played on Çargâh (C) with the Çargâh flavor.

The melodic progression continues with the Beyati scale. The final cadence is played with the Beyati flavor on Dügâh (A).



CD 1 40

A c e m P e ş r e v

Devr-i Kebir

Sultan Veled

1. Hane

Teslim

FIN

The composition begins by emphasizing the Çargâh flavor on Acem (F) due to the makam's ascending-descending character. A half cadence is played on Acem (F) with the Çargâh flavor (**Bars 1-7**). A short suspended cadence is played on Neva (D) with the Buselik flavor (**Bars 8-9**). A half cadence is played on Acem note with the Çargâh flavor (**Bars 10-14**). The composition continues with the Beyati; and the final cadence is played with the Beyati flavor on tonic Dügâh (A) (**Bars 15-28**).

CD 1 41

Analysis of the Acem Kürdi Taksim:





CD 1 42

Acem Kürdi Peşrev

Fahte

Ismail Hakkı Bey

1. Hane

Teslim

FIN

The composition begins around Acem (F) due to the makam's descending character. The Kürdi flavor on tonic Dügâh (A) is presented (**Bars 1-5**). The Kürdi flavor is used on Muhayyer (high A) and a suspended cadence is played on this note with the same flavor (**Bars 6-10**). After the Çargâh flavor on Acem (F) is carried out, a half cadence is played on Acem (F) with the Çargâh flavor (**Bars 11-15**). The composition continues with the flavors of the makam Acem Kürdi. The final cadence is played with the Kürdi flavor on Dügâh (A) (**Bars 16-20**).

Acem Aşiran

- Tonic** : Acem Aşiran (low F)
- Behaviour** : Descending
- Dominant** : The high tonic Acem (F) is used as the primary and the Çargâh (C) is used as the secondary dominant due to makam's descending character.
- Leading tone:** Hüseyini Aşiran (E). One exception to this is the use of the note Kaba Çargâh (low C) as the leading tone in place of Hüseyini Aşiran (E) during the conclusion of this makam.
- Accidentals** : Kürdi (B♭)
- Construction:** This makam is the transposition of the Çargâh scale to the note Acem Aşiran (F).

Acem Aşiran scale

The names of the notes for the makam Acem Aşiran:

Kaba Çargâh, Yegâh, Hüseyini Aşiran, Acem Aşiran, Rast, Dügâh, Kürdi, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer, Sünbüle, Tiz Çargâh

Extension:

The scale extends in both directions; below the tonic with the Çargâh tetrachord and above the high tonic with the Çargâh pentachord.

Behavior:

The makam Acem Aşiran may feel stiff in character because of its scale. However, it is gentler than the other transpositions of the makam Çargâh since the suspended cadences during its melodic progression soften the character. What creates this mild feeling is the use of the Buselik flavor on the note Neva (D), which brings with it the leading tone Nim Hicaz (C#).

However, this flavor should not be played with a persisting manner. In order to prevent the makam from acquiring the mood of the makam Ferahfeza, the Buselik flavor should never be followed by Yegâh (low D).

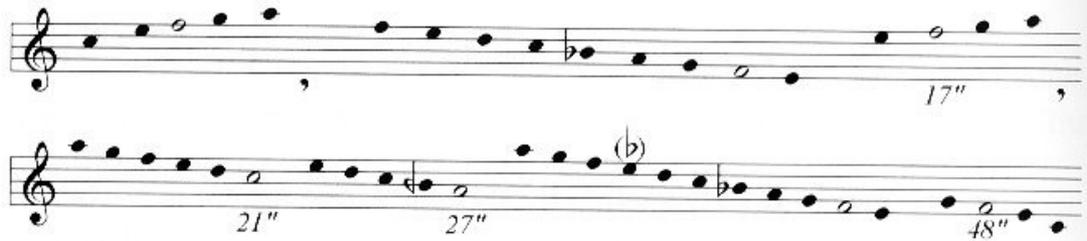
When performing the makam Acem Aşiran, the makam Acem must also be introduced. The use of the Uşşak flavor during the middle sections of the compositions written for the makam Acem Aşiran in the classical form is indicative of the makam Acem.

The most used modulation in the compositions and *taksims* in the makam Acem Aşiran is the Saba flavor and it is this characteristic that differentiates this makam from other transpositions of the Çargâh scale.

The Kürdi flavor on Dügâh (A) with the leading tone Nim Zirgüle (G#), and the Çargâh flavor on Çargâh (C) with the leading tone Buselik (B) can be used for suspended cadences. It has almost become a tradition to descend on the note Kaba Çargâh (low C) before concluding the makam; especially for instrumental compositions and *taksims*.

CD 1 43

Analysis of the Acem Aşiran Taksim:



The melodic progression begins around Acem (F) due to the makam's descending character.

17" The makam descends down to Acem Aşiran (low F) presenting the Acem Aşiran scale. A half cadence is played on Acem (F) with the Çargâh flavor.

21" A half cadence is played on Çargâh (C) with the Çargâh flavor.

27" A suspended cadence is played on Dügâh (A) with the Uşşak flavor indicating the makam Acem.

27"-48" The melodic progression continues with the Acem Aşiran scale. The final cadence is played on Acem Aşiran (low F) with the Çargâh flavor.



CD 1 44

A c e m A ş i r a n P e ş r e v

Devr-i Kebir

Neyzen Salih Dede

1. Hane & Teslim

The composition begins around the Acem (F) due to the makam's descending character. The first half cadence is played on Çargâh (C) with the Çargâh flavor (**Bars 1-4**). The second half cadence is played on Acem (F) with the Çargâh flavor (**Bars 5-7**). Segâh (B 1 koma flat) is used. The suspended cadence is played on Neva (D), which is the dominant of the makam Acem (**Bars 8-9**). The melodic progression continues with the Acem Aşiran scale. The final cadence is played on Acem Aşiran (low F) with the Çargâh flavor (**Bars 10-14**). The second *hane* begins with the Hicaz flavor on Çargâh (C), which is the initial cadence of the makams Saba and Şevkefza. A half cadence is played on Çargâh (C) with the Hicaz flavor (**Bars 15-21**). Segâh (B 1 koma flat) is used and the Saba flavor is implied (**Bars 22-23**). The melodic progression continues with the Acem Aşiran scale. The final cadence is played on Acem Aşiran (low F) with the Çargâh flavor (**Bars 24-28**).

Ferahfeza

- Tonic** : Yegâh (low D)
Dominant : Acem (F). Çargâh (C) is also important.
Behavior : Descending
Leading tone: Kaba Nim Hicaz (low C#)
Accidentals : Kürdi (B♭)
Construction: Two kinds of scales exist for the makam.

- The Acem scale is combined with the Acem Aşiran scale and the transposed Buselik scale on Yegâh (low D).
- The Acem Aşiran scale is combined with the transposed Buselik scale on Yegâh (low D).

Ferahfeza scale

Çargâh pentachord on Acem Buselik pentachord on Neva Uşşak tetrachord on original location

Acem scale

Çargâh tetrachord on Çargâh Çargâh pentachord on Acem Aşiran

Acem Aşiran scale

Kürdi or Hicaz tetrachord on Dügâh Buselik pentachord on Yegâh

Buselik scales on Yegâh

The names of the notes for the makam Ferahfeza:

The Buselik scale on the Yegâh (low D):

Yegâh, Hüseyini Aşiran, Acem Aşiran, Rast, Dügâh, Kürdi, Çargâh or Nim Hicaz, Neva

The Acem Aşiran scale:

Acem Aşiran, Rast, Dügâh, Kürdi, Çargâh, Neva, Hüseyini, Acem

The Çargâh pentachord on the Acem (F):

Acem, Gerdaniye, Muhayyer, Sünbüle, Tiz Çargâh

Extension:

The first type of Ferahfeza scale does not extend because it already has a wide range. The second type of Ferahfeza scale extends over Acem (F) with the Çargâh pentachord.

Behavior:

The melodic progression begins around the dominant Acem (F) and a half cadence is played on Acem (F) with the Çargâh flavor. The Acem scale is introduced either with the Buselik flavor on Neva (D) or directly with the Uşşak flavor on Dügâh (A).

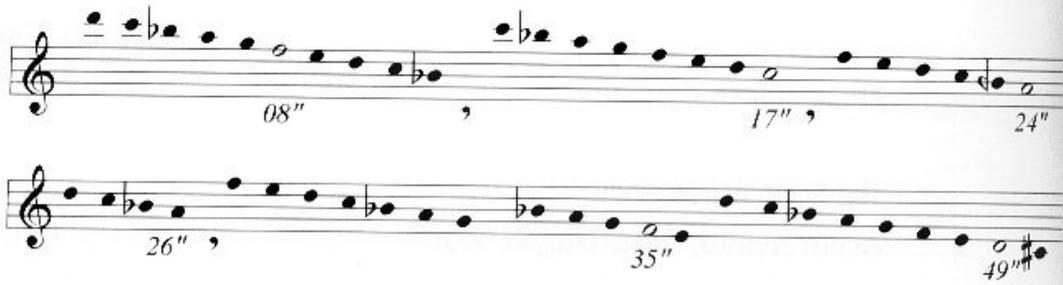
Acem (F) is emphasized in order to prepare for the Acem Aşiran scale. Suspended cadences are played with the Buselik flavor on Neva (D), Çargâh on Çargâh (C), Kürdi on Dügâh (A) and Çargâh on Acem Aşiran (low F) in order to present the makam Acem Aşiran.

The melodic progression continues with the flavors of the makam Buselik, which is transposed to Yegâh (low D). It is worth noting that, in the classical compositions written for the makam Ferahfeza, the two types of scales that exist for the makam Buselik are both used.

Following the Kürdi and Hicaz flavors on Dügâh (A), the final cadence is played on Yegâh (low D) with the Buselik flavor.

CD 1 45

Analysis of the Ferahfeza Taksim:



The melodic progression begins around Acem (F) with the Çargâh flavor due to the makam's descending character.

08" A half cadence is played on Acem (F) with the Çargâh flavor.

15" A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

23" The makam Acem is presented with the Uşşak flavor played on Dügâh (A).

26" With the Segâh (B 1 koma flat) replaced by Kürdi (B ♭),

35" the makam descends to Acem Aşiran (low F), thus presenting the makam Acem Aşiran.

36"-49" The final cadence is played on the Yegâh (low D) with the Buselik flavor.





CD 1 46

F e r a h f e z a P e ŝ r e v

Muhammes

Tanbûri Cemil Bey

Birinci Hane
Teslim

The composition begins around Acem (F) with the Çargâh flavor due to the makam's descending character. A half cadence is played on Acem (F) with the Çargâh flavor (**Bars 1-2**). A suspended cadence is played on Çargâh (C) (**Bars 3-4**). The melodic progression continues with the Çargâh flavor on Çargâh (C) (**Bars 5-9**). The makam Acem is presented with the Uşşak flavor played on Dügâh (A) (**Bar 10**). The melodic progression continues with the flavors of the makam Acem (**Bars 11-15**). Kürdi (B♭) is used and suspended cadence is played with the Kürdi flavor on Dügâh (A) (**Bar 16**). The composition continues with the Buselik scale on Yegâh (low D). The final cadence is played on Yegâh (low D) with the Buselik flavor (**Bars 17-24**).

Uşşak

Tonic	: Dügâh (A)
Behavior	: Ascending
Dominant	: Neva (D)
Leading tone	: Rast (G)
Accidentals	: Segâh (B 1 koma flat)
Construction	: Uşşak tetrachord in its original location (A), Buselik pentachord on Neva (D)

Uşşak scale

Rast pentachord on Yegâh Uşşak tetrachord on original location Buselik pentachord on Neva

Extended part

The names of the notes for the makam Uşşak:

Yegâh, Hüseyini Aşiran, Irak, Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer

Behavior:

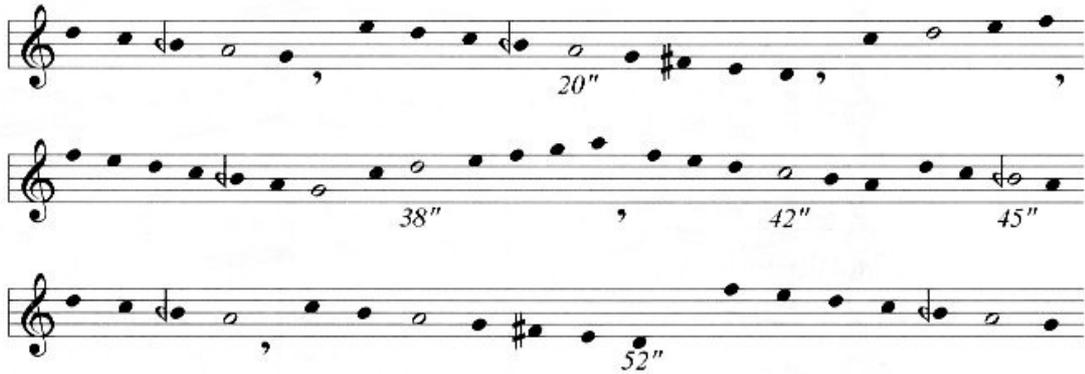
The melodic progression begins with the Uşşak flavor due to the makam's ascending character. Alternatively, the makam can begin with the dominant Neva (D). It is imperative that the Uşşak tetrachord immediately be emphasized if beginning with this alternative. A half cadence is played on the dominant Neva (D) with the Buselik flavor. The flavors Segâh and Rast which already exist naturally in this makam are used in a non-persistent manner. The section of the extension before the tonic is presented with the Rast flavor on Yegâh (low D). The final cadence is played with the Uşşak flavor on Dügâh (A).

The position of Segâh (B 1 koma flat) is the most important factor in performing the makam Uşşak. Also known as the "Uşşak tone," Segâh (B

1 koma flat) usually takes a 2.5 or a 3 koma value when played. If this note is played lower than this koma interval, the Uşşak flavor becomes the Kürdi flavor. In order to perform the makam Uşşak in its most classical sense, Segâh (B 1 koma flat) must be played sharper than its koma interval.

CD 1 47

Analysis of the Uşşak Taksim:



The melodic progression begins around the tonic Dügâh (A) due to the makam's ascending character.

20" A suspended cadence is played on the tonic Dügâh (A) with the Uşşak flavor. The Uşşak scale is played between Yegâh (low D) and Hüseyini (E).

38" Neva (D) is emphasized. A half cadence is played on the dominant Neva (D) with the Buselik flavor. The high tonic Muhayyer (A) is played.

42" A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

45" A suspended cadence is played on Segâh (B 1 koma flat) without any flavor.

52" Melodic phrases are played descending to Yegâh (low D) with the Rast flavor. The extended part of the scale is presented.

The final cadence is played on the tonic Dügâh (A) with the Uşşak flavor.



CD 1 48

Uşşak Saz Semaisi

Aksak Semai

Neyzen Salih Dede

1. Hane

Teslim

FIN

The composition begins around the tonic Dügâh (A) due to the makam's ascending character. A suspended cadence is played on the tonic Dügâh (A) with the Uşşak flavor (**Bars 1-2**). Neva (D) is emphasized. A suspended cadence is played on Segâh (B 1 koma flat) without any flavor (**Bars 3-4**). A suspended cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 5-6**). A half cadence is played on Neva (D) with the Buselik flavor (**Bar 7**). A suspended cadence is played on Segâh (B 1 koma flat) without any flavor (**Bar 8**). The melodic progression continues with the Uşşak scale. The final cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 9-10**).

Beyati

Tonic	: Dügâh (A)
Behavior	: Ascending and descending
Dominant	: Neva (D)
Leading tone:	Rast (G)
Accidentals	: Segâh (B 1 koma flat)
Construction:	Uşşak tetrachord in its original location (A), Buselik tetrachord on Neva (D)

Beyati scale

Uşşak tetrachord on original location

Buselik pentachord on Neva

Uşşak tetrachord on original location

Hicaz pentachord on Neva

Kürdi tetrachord on Muhayyer

Araban scale on Neva

The names of the notes for the makam Beyati:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer

Extension:

The makam extends over the high tonic Muhayyer (high A) with the Kürdi tetrachord. The Hicaz scale formed with the Hicaz pentachord on Neva (D) and the Kürdi tetrachord on Muhayyer (high A) is named Araban.

Behavior:

The makam Beyati looks like the ascending-descending form of the makam Uşşak, but there are many important differences between the two makams. The melodic progression begins with the dominant as the central focus due to the makam's ascending-descending character. The makam Beyati does

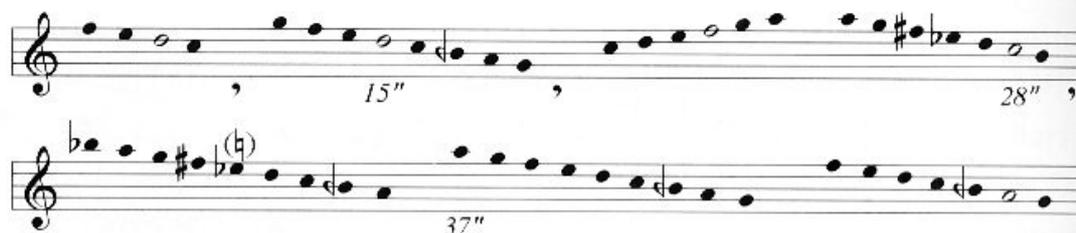
not start within the low register like the makam Uşşak. Another note that is of significance besides the dominant Neva (D), is the note Acem (F). Suspended cadences played on this note make it the secondary powerful note of the scale. The jumps between Dügâh (A) and Acem (F) are characteristic of the makam Beyati and must be used often when performing this makam.

Another difference between the makams Uşşak and Beyati is the extension of their scales. The makam Uşşak plays its extension within the low register while Beyati plays its extension by forming the Hicaz scale on Neva (D), although the scale is not used in its entirety. Usually, the Hicaz flavor on Neva (D) and the Nikriz flavor on Çargâh (C) are played and the scale returns to using Acem (F).

The makam Beyati Araban, also explored in this guide, uses the same scale, but begins from the high register and concludes with the makam Beyati.

CD 1 49

Analysis of the Beyati Taksim:



The melodic progression begins around the dominant Neva (D) due to the makam's ascending-descending behavior.

15" A half cadence is played on the dominant Neva (D) with the Buselik flavor .

28" The note Acem (F) is emphasized. A suspended cadence is played with the Nikriz flavor on Çargâh (C).

The melodic progression continues with the Nikriz flavor on Çargâh (C).

37" The note Acem (F) is emphasized. The melodic progression is concluded with the flavors of the makam Beyati. The final cadence is played on the tonic Dügâh (A) with the Uşşak flavor.



CD 1 50

Beyati Saz Semaisi

Aksak Semai

Kanunî Ömer Efendi

1. Hane

Teslim

FIN

Composition begins around the dominant Neva (D) due to the makam's ascending-descending behavior. A half cadence is played on Neva (D) with the Buselik flavor (**Bars 1-2**). The first *hane* of the composition is completed with melodic phrases on Dügâh (A) with the Uşşak flavor (**Bars 3-5**). The note Acem (F) is emphasized in the *teslim* section. The melodic progression is concluded with the flavors of the makam Beyati. The final cadence is played on the tonic Dügâh (A) with the Uşşak flavor.

Beyati Araban

Tonic : Dügâh (A)
Behavior : Descending
Dominant : Muhayyer (high A) is the primary dominant. A half cadence is played on this note with the Kürdi flavor. The secondary dominant is the note Neva (D). A half cadence is played on this note with the Hicaz Zirgüle flavor, the leading tone of which is Nim Hicaz (C#).

Leading tone: Rast (G)

Accidentals : Segâh (B 1 koma flat), Hisar (E 4 komas flat), Evç (F#)

Construction: The Araban scale, which is the transposition of the Hicaz scales to Neva (D), is combined with the Beyati scale in its original location (A).

Beyati Araban scale

Buselik pentachord on Neva

Uşşak tetrachord on original location

Kürdi tetrachord on Muhayyer

Hicaz pentachord on Neva

Uşşak tetrachord on original location

Araban scale on Neva

The names of the notes for the makam Beyati Araban:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer

Extension:

The makam Beyati Araban does not extend because it already has a wide range.

Behavior:

Sadullah Ağa, the creator of this makam, used it differently than in its explanations in today's theory books. According to him, at the beginning of the makam, the Hicaz pentachord on Neva (D) is used as the central

focus and Muhayyer (high A) is used as the dominant. The Uzzal scale is formed when Tiz Segâh (high B 1 koma flat) is used and the Hicaz Hümâyün scale is formed when Sünbüle (high B♭) is used. The Hicaz scale that appears when a half cadence is played on Muhayyer (high A) with the Kürdi flavor, is not a point usually included in theory books. Following this, the note Gerdaniye (high G) comes into focus and a suspended cadence is played on this note with the Buselik flavor. The Hicaz Hümâyün scale is formed on Neva (D) by the use of the Buselik flavor on Gerdaniye (high G). A second half cadence is played on Neva (D) with the Hicaz Zırgüle flavor using the note Nim Hicaz (C♯) as the leading tone. The final cadence is played with the Buselik flavor on the tonic Neva (D), which incidentally is also the dominant of the Beyati scale.

It is worth noting that in some theory books, the makam Beyati Araban is described as the descending form of the makam Karcıgar. However, no applications fitting this theoretical descriptions have been used in any compositions.

CD 1 51

Analysis of the Beyati Araban Taksim:

The image shows three staves of musical notation in treble clef. The first staff contains three measures with time markers 18", 27", and 41" below them. The second staff contains one measure with a time marker 51" below it. The third staff contains one measure. The notation includes various accidentals (sharps, flats, naturals) and note values (quarter, eighth, and sixteenth notes).

The melodic progression begins around Muhayyer (high A) due to the makam's descending behavior.

18" A half cadence is played on Muhayyer (high A) with the Kürdi flavor.

27" A suspended cadence is played on the Gerdaniye (high G) with the Buselik flavor.

41" A second half cadence is played on the Neva (D) with the Hicaz flavor.

51" The *taksim* moves on to the Beyati scale, and the Nikriz flavor on Çargâh (C) is played.

The melodic progression is completed with the Beyati scale. The final cadence is played on Dügâh (A) with the Uşşak flavor.



CD 1 52

Beyati Araban Saz Semaisi

Aksak Semai

Rauf Yekta Bey

The composition begins around Muhayyer (high A) due to the makam's descending behavior. A half cadence is played on Muhayyer (high A) with the Kürdi flavor (**Bar 1**). A suspended cadence is played on Gerdaniye (high G) with the Buselik flavor (**Bar 2**). The second half cadence is played on Neva (D) with the Hicaz flavor (**Bars 3-4**). The composition moves on to the Beyati scale and the melodic progression is completed with the flavors of the makam Beyati. The final cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 5-8**).

Karçığar

Tonic	: Dügâh (A)
Behavior	: Ascending and descending
Dominant	: Neva (D)
Leading tone:	Rast (G)
Accidentals	: Segâh (B 1 koma flat), Hisar (E 4 komas flat) and Evç (F#)
Construction:	Uşşak tetrachord in its original location (A), Hicaz tetrachord on the Neva (D).

Karçığar scale

Uşşak tetrachord on original location Hicaz pentachord on Neva Kürdi tetrachord on Muhayyer

Hicaz Hümayun scale on Neva

Uşşak tetrachord on original location Hicaz pentachord on Neva Uşşak tetrachord on Muhayyer

Hicaz and Uzzal scales on Neva

The names of the notes for the makam Karçığar:

Dügâh, Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Muhayyer

Extension:

The makam Karçığar extends with the Kürdi flavor above the high tonic Muhayyer (high A). With this extension, the Hicaz, Uzzal and Hümayun scales are formed on the dominant Neva (D).

Behavior:

The melodic progression begins around the dominant Neva (D) due to the makam's ascending-descending character. The melodic progression continues with the Hicaz scales formed on Neva (D). In order to prevent the makam

from acquiring the mood of the makam Beyati Araban, the high register notes should not be played persistently. Suspended cadences on Çargâh (C) with the Nikriz flavor and on Rast (G) with the Suznâk flavor play an important role for this makam. Although the makam Karcığâr is a contained makam, unlikely to stray from its core characteristics, it can still manifest with surprising phrases.

Traditional *Köçekçe* compositions written for Karcığâr are the finest examples of this makam.



Analysis of the Karcığâr Taksim:

The image shows three staves of musical notation for the Karcığâr Taksim. The notation is in treble clef and uses a mix of natural, sharp, and flat notes. Time markers are placed below the staves: 05'' at the end of the first staff, 08'' at the end of the second staff, 25'' at the end of the third staff, and 57'' at the end of the fourth staff. The music consists of a series of eighth and quarter notes, with some rests and accidentals.

05'' The melodic progression begins around dominant Neva (D) with the Hicaz flavor due to the makam's ascending-descending character.

08'' A suspended cadence is played on Çargâh (C) with the Nikriz flavor.

25'' The melodic progression continues with the Hicaz flavor. A half cadence is played on Neva (D) with the Hicaz flavor.

27-57'' The melodic progression continues with the Karcığâr scale. The final cadence is played on Dügâh (A) with the Karcığâr flavor.



CD 1 54

Karcığar Saz Semaisi

Aksak Semai

Tatyos Efendi

The composition begins around dominant Neva (D) with the Hicaz flavor due to the makam's ascending-descending character. A half cadence is played on the Neva (D) with the Hicaz flavor (**Bars 1-4**). The composition continues on to the *teslim* section with the Karcığar scale. The final cadence is played on Dügâh (A) with the Karcığar flavor (**Bars 5-8**).

Although the makam is constructed with the Uşşak tetrachord on the tonic Dügâh (A), the term 'Karcığar flavor' is used instead of 'Uşşak flavor'. The final cadence should be played with the Karcığar flavor in mind rather than merely using the Uşşak tetrachord.

Neva & Tahir

- Tonic** : Dügâh (A) for both makams.
- Dominant** : Neva (D) is the dominant of the makam Neva.
Muhayyer (high A) is the primary and Neva (D) is the secondary dominant note of the makam Tahir.
- Behavior** : The makam Neva is ascending-descending. The makam Tahir is descending.
- Leading tone**: Rast (G) for both makams.
- Accidentals** : Segâh (B 1 koma flat) and Evç (F#) for both makams.
- Construction**: The Uşşak tetrachord in its original location (A), the Rast pentachord on Neva (D) for both makams.

Neva scale

Uşşak tetrachord on original location

Rast pentachord on Neva

Tahir scale

Uşşak tetrachord on Muhayyer

Rast pentachord on Neva

Uşşak tetrachord on original location

Extended part

Tahir scale

Buselik pentachord on original location

Tahir-Buselik scales

The names of the notes for both of the makams:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer.

Extension:

Both makams extend with the Uşşak tetrachord on Muhayyer (high A).

Behavior:

The melodic progression of the makam Neva begins around the dominant Neva (D) due to the makam's ascending-descending character. The first half cadence is played on Neva (D) with the Rast flavor. The melodic progression of the makam Tahir begins around Muhayyer (high A) due to the makam's descending character. The first half cadence for the makam Tahir is played on Muhayyer (high A) with the Uşşak flavor and the second half cadence is played on Neva (D) with the Rast flavor.

The makam Neva does not set its melodic progression in the high register of the scale. The makam Tahir however, uses the high register of the scale persistently, then descends to the low register to complete the makam Neva before the final cadence.

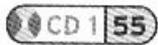
Cadences with the Rast flavor on Neva (D) using the leading tone Nim Hicaz (C#) are common in the makam Neva. The Rast flavor on Neva (D) is necessary for the makam. Using the leading tone Çargâh (C) instead of Nim Hicaz (C#) with the Rast flavor creates an even more important suspended cadence which provides the main character of the makam Neva. This cadence has been used in many classical compositions. The makam may unintentionally begin to resemble the mood of the makam Isfahan or even Yegâh when Nim Hicaz (C#) is used persistently during the cadence on Neva (D) with the Rast flavor.

Another characteristic suspended cadence is played on Neva (D) with the Buselik flavor using the leading tone Nim Hicaz (C#). Playing Acem (F) instead of Evç (F#) ('descending attraction') when descending to Neva (D) imbues this cadence with the Buselik flavor.

One can achieve original melodic phrases by using Nim Hicaz (C#) when playing a suspended cadence with the Buselik flavor and using Çargâh (C) when playing a half cadence with the Rast flavor on Neva (D). In order to prevent creating mood of the makam Tahir when playing a Neva *taksim*, the makams Isfahan and Yegâh can be used to start a *meyan*.

The Rast flavor on Neva (D) is also an extremely important cadence for the makam Tahir. The Segâh flavor set on third degree of the Rast scale can also be used on Evç (F#) which is the third degree of the Rast flavor on Neva (D). The melodic phrases of the Segâh and Müstear flavors on Evç (F#) lend a distinct mood to the makam Tahir. Outside of these characteristic points, the makam Tahir encompasses the makam Neva.

The makam Tahir-Buselik is achieved by making the final cadence with the Buselik pentachord after the makam Tahir is performed. There are no other differences between these two makams. The Tahir-Buselik scale is shown in detail above.



Analysis of the Neva Taksim:

18" The *taksim* begins around the dominant Neva (D) with the Rast flavor due to the makam's ascending-descending character. The makam descends to Dügâh (A) and the first half cadence is played on Neva (D) with the Rast flavor.

18"-35" The melodic progression continues with the Segâh flavor on Evç (F#). The Rast flavor on Neva (D) is emphasized.

40" A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

41"-59" The final cadence is played with the Neva flavor on Dügâh (A). Segâh (B 1 koma flat) is played higher than written.



CD 1 56

Neva Şarkı

Yürük Semai

Zekâî Dede



The composition begins around the dominant Neva (D) with the Rast flavor due to the makam's ascending-descending character. The makam descends to Dügâh (A) and the first half cadence is played on Neva (D) with the Rast flavor (**Bars 1-4**). Evç (F#) is used. The Rast flavor on Neva (D) is emphasized (**Bars 5-8**). The final cadence is played with the Neva flavor on Dügâh (A). Segâh (B 1 koma flat) is played higher than written. (**Bars 9-12**).

CD 1 57

Analysis of the Tahir Taksim:



20" The *taksim* begins around the high tonic Muhayyer (high A) due to the makam's descending character. The Rast flavor on Neva (D) is emphasized. A half cadence is played on Muhayyer (high A) with the Uşşak flavor.

31" The melodic progression continues with the Segâh flavor on Evç (F#). A second half cadence is played on Neva (D) with the Rast flavor.

31"-48" The final cadence is played with the Uşşak flavor on Dügâh (A). Segâh (B 1 koma flat) is played higher than written.



CD 1 58

Tahir Şarkı

Aksak

Dellalzâde İsmail Efendi

The composition begins around the high tonic Muhayyer (high A) due to the makam's descending character. The Segâh flavor on Evç (F#) is used indicating that the Rast flavor on Neva (D), and thus the makam Tahir (**Bars 1-3**). Evç (F#) is played lower than written due to descending attraction. A half cadence is played on Neva (D) (**Bars 4-6**). The melodic progression continues with the makam Neva, and Segâh (B 1 koma flat) is played higher than written. The final cadence is played with the Uşşak flavor on Dügâh (A). (**Bars 7-12**).

CD 1 59

Analysis of the Tahir Buselik Taksim:

28'' The *taksim* begins around the high tonic Muhayyer (high A) due to the makam's descending character. The Rast flavor on Neva (D) is emphasized.

A half cadence is played on Neva (D) with the Rast flavor.

42” A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

1:01” The Buselik flavor is played in its original location. Suspended cadence is played on Dügâh (A) with the Buselik flavor.

1:01”- 1:13” The previously used flavors are played. The final cadence is played with the Buselik flavor on Dügâh (A).



CD 1 60

Tahir Buselik Saz Semaisi

Aksak Semai

Kemanî Rıza Efendi

The musical score is written in 10/8 time and consists of five staves. The first staff is marked "1. Hane" and the fourth staff is marked "Teslim". The piece ends with a "FIN" symbol.

The composition begins around the high tonic Muhayyer (high A) due to the makam's descending character. The Rast flavor on Neva (D) is emphasized. A half cadence is played on Muhayyer (high A) with the Uşsak flavor (**Bars 1-2**). The Segâh flavor is played on Evç (F#) indicating the Rast flavor on Neva (D). A second half cadence is played on Neva (D) with the Rast flavor (**Bars 3-6**). The *teslim* section begins with the Rast flavor on Neva (D). A suspended cadence is played on Çargâh (C) with the Çargâh flavor at the end of the eighth bar (**Bars 7-8**). The Buselik flavor is played in its original location. The final cadence is played on Dügâh (A) with the Buselik flavor (**Bars 9-10**).

Hüseyini & Muhayyer

The makams Hüseyini and Muhayyer are analyzed side by side since they have much in common. Although there are no apparent theoretical differences between the two, the feelings they arouse are very distinct.

Tonic : Dügâh (A) for both makams.

Behavior : Hüseyini is ascending-descending and Muhayyer is descending.

Dominant : The dominant of the makam Hüseyini is Hüseyini (E) and the dominants of the makam Muhayyer are Muhayyer (high A) as the primary dominant and Hüseyini (E) as the secondary dominant.

Leading tone: Rast (G) for both makams.

Accidentals : Segâh (B 1 koma flat) and Evç (F#) for both makams.

Construction: Hüseyini pentachord in its original location (A), Uşşak tetrachord on Hüseyini (E) for both makams.

Hüseyini scale

Hüseyini pentachord on original location

Uşşak tetrachord on Hüseyini

Muhayyer scale

Hüseyini pentachord on Muhayyer

Uşşak tetrachord on Hüseyini

Hüseyini pentachord on original location

Extended part

The names of the notes for both of the makams:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer.

Extension:

Both makams extend above Muhayyer (high A) with the Hüseyini pentachord. The makam Hüseyini can also extend above Muhayyer (high A) with the Buselik pentachord.

Behavior:

The Hüseyini is an ascending-descending makam; Muhayyer is fully descending in character. Therefore, the makam Hüseyini begins around the dominant Hüseyini (E) with a half cadence on this note, while the makam Muhayyer begins around the high tonic Muhayyer (high A) making its first half cadence on this note, and its second half cadence on Hüseyini (E), which is its secondary dominant.

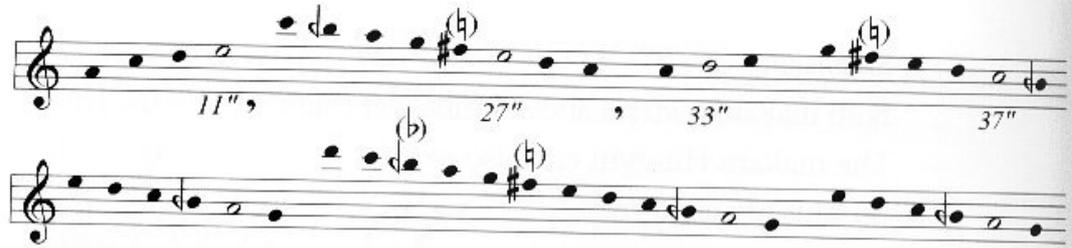
The makam Muhayyer is always heard within the high register of the scale, except for the conclusion where it descends into the lower register with a few suspended cadences before it reaches the tonic for the final cadence. If the makam Muhayyer lingered for longer than intended on lower notes, it would not be distinguishable from the makam Hüseyini. Despite these differences, the two makams often modulate towards one another. Considering these two makams as one during a *taksim* played in any one of these makams, would enrich that *taksim*.

A more subtle difference between the two is that Hüseyini often makes suspended cadences with the Çargâh flavor on Çargâh (C). In the classical compositions written for the makam Hüseyini, Çargâh (C) is used almost as a secondary dominant. When descending, Evç (F#) is replaced with Acem (F) by the ascending-descending attraction; and thus the Çargâh flavor on Çargâh (C) is formed. This flavor is supported with Rast (G) in the low register. The makam Muhayyer also uses this suspended cadence but not in a persistent manner because of the cadence's position in the low register, just as the makam Hüseyini would not persist in the high register.

The Buselik flavor is formed on Neva (D) as a result of the replacement of the Evç (F#) with Acem (F) in the Hüseyini scale. The suspended cadence played with the Buselik flavor on Neva (D) fits both makams.

CD 2 1

Analysis of the Hüseyni Taksim:



The melodic progression begins around the dominant Hüseyni (E) with the Hüseyni flavor due to the makam's ascending-descending character.

11" A half cadence is played on Hüseyni (E) with the Hüseyni flavor.

25" The melodic progression continues with the Hüseyni flavor. Another half cadence is played on Hüseyni (E) with the Hüseyni flavor.

32" A short suspended cadence is played on Neva (D) with the Buselik flavor.

37" The Çargâh flavor on Çargâh (C) is played.

The *taksim* continues with the Hüseyni scale. The final cadence is played with the Hüseyni flavor on Dügâh (A).



CD 2 2

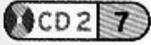
H ü s e y n i S a z S e m a i s i

Aksak Semai

Lavtaçı Andon



The composition begins around the dominant Hüseyni (E) due to the makam's ascending-descending character. A half cadence is played on Hüseyni (E) with the Hüseyni flavor (**Bars 1-4**). A short suspended cadence is played on Neva (D) with the Buselik flavor (**Bars 5-6**). The Çargâh flavor on Çargâh (C) and Hüseyni flavor in its original location (A) is played. The final cadence is played with the Hüseyni flavor on Dügâh (A) (**Bars 7-8**).



Analysis of the Muhayyer Taksim:



The melodic progression begins around the high tonic Muhayyer (high A) due to the makam's descending character.

05'' A half cadence is played on high tonic Muhayyer (high A) with the Uşşak flavor.

27'' The melodic progression continues with the Uşşak flavor on Muhayyer (high A). Another half cadence is played on the high tonic Muhayyer (high A) with the Uşşak flavor.

27-51'' The melodic progression continues with the Hüseyni flavor on Hüseyni (E). The second half cadence is played with the Hüseyni flavor on Hüseyni (E).

59'' The Çargâh flavor on Çargâh (C) is played.

The *taksim* continues with the flavors of the makam Muhayyer. The final cadence is played with the Hüseyni flavor on Dügâh (A).



CD2 8

Muhayyer Saz Semaisi

Aksak Semai

Tanburî Cemil Bey

1. Hane

Teslim

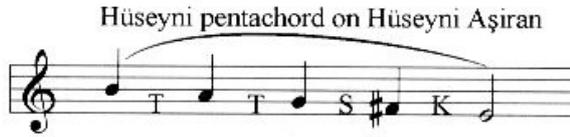
FIN

The composition begins around the high tonic Muhayyer (high A) due to the makam's descending character. A half cadence is played on high tonic Muhayyer (high A) with the Uşşak flavor (**Bar 1**). The melodic progression continues with the Uşşak flavor on Muhayyer (high A). The second half cadence is played on Hüseyini (E) with the Hüseyini flavor (**Bars 2-4**). The Buselik flavor is used on Neva (D). The final cadence is played on Dügâh (A) with the Hüseyini flavor (**Bars 5-9**).

Hüseyini Aşiran & Muhayyer Kürdi

The makam Hüseyini Aşiran is simply the makam Hüseyini, which makes its final cadence on Hüseyini Aşiran (low E) with the Uşşak flavor. When concluding the makam, the Segâh (B 1 koma flat) is replaced with Buselik (B), which is the dominant of the Hüseyini flavor on Hüseyini Aşiran (low E), thus strengthening the final cadence.

Hüseyini Aşiran scale



Muhayyer Kürdi scale



The makam Muhayyer Kürdi is formed when the final cadence is played with the Kürdi flavor following the conclusion of the makam Muhayyer. However, in several classical compositions written for this makam, the final cadence with the Kürdi flavor is played without concluding the makam Muhayyer first. Moreover, the makam Muhayyer Kürdi is often used as the descending Kürdi scale in our day.

CD 2 3 Analysis of the Hüseyini Aşiran Taksim:



The melodic progression begins around Hüseyini (E) with the Hüseyini flavor due to the makam's ascending-descending character.

30" A half cadence is played on Hüseyini (E) with the Hüseyini flavor.

37" The Çargâh flavor on Çargâh (C) is played.

40" Segâh (B 1 koma flat) is played higher than written and the melody descends to the note Dügâh (A).

40"-58" Buselik (B) is used as the dominant of the Hüseyini flavor on Hüseyini Aşiran (low E). The final cadence is played on Hüseyini Aşiran (low E) with the Hüseyini flavor.



CD 2 4

Hüseyini Aşiran Şarkı

Curcuna

Zekâi Dede



The composition begins around Hüseyni (E) with the Hüseyni flavor due to the makam's ascending-descending character. A half cadence is played on Hüseyni (E) with the Hüseyni flavor (**Bars 1-4**). Segâh (B 1 koma flat) is played higher than written and the melody descends to Dügâh (A) (**Bars 5-6**). Buselik (B) is used as the dominant of the Hüseyni flavor on Hüseyni Aşiran (low E). The final cadence is played on Hüseyni Aşiran (low E) with the Hüseyni flavor (**Bars 7-8**). The Rast flavor is used on Neva (D) (**Bars 9-10**). A half cadence is played on Hüseyni (E) with the Hüseyni flavor (**Bars 11-12**). The Bars 5-8 are repeated.

CD 2 9

Analysis of the Muhayyer Kürdi Taksim:

The melodic progression begins around the high tonic Muhayyer (high A) with the Kürdi flavor due to the makam's descending character.

20" A half cadence is played on the high tonic Muhayyer (high A) with the Uşşak flavor. The Uşşak flavor played for this makam is more like the Kürdi flavor when compared to the Uşşak flavor used in the makam Muhayyer.

27" A suspended cadence is played on Acem (F).

34" Çargâh (C) is emphasized.

50" The scale descends to Dügâh (A) with the Kürdi flavor.

50"-1: 04" Following a melodic phrase with the Uşşak flavor on Hüseyni (E), the Kürdi flavor is played on Dügâh (A). Nim Hisar (E ♭), which has become a tradition for the makam Muhayyer Kürdi, is emphasized. The final cadence is played with the Kürdi flavor on the tonic Dügâh (A).



CD 2 10

Muhayyer Kürdi Peşrev

Devr-i Kebir

Asdik Ağa

1. Hane

Teslim

FIN

The composition begins around the high tonic Muhayyer (high A) due to the makam's descending character. A half cadence is played on the high tonic Muhayyer (high A) with the Uşşak flavor. The Uşşak flavor played for this makam is more like the Kürdi flavor when compared to the Uşşak flavor used in the makam Muhayyer (**Bars 1-4**). The Buselik flavor is played on Neva (D) (**Bars 5-6**). A melodic phrase with the Uşşak flavor on Hüseyini (E) is played (**Bars 7-8**). The scale descends to Dügâh (A) with the Kürdi flavor. Nim Hisar (E ♭) is played. The final cadence is played with the Kürdi flavor on tonic Dügâh (A) (**Bars 9-12**).

Dilkeş Haveran

- Tonic** : Irak (low F#)
- Behavior** : Descending
- Dominant** : A half cadence is played with the Uşşak flavor on the primary dominant Hüseyni (E). A half cadence is played with the Hüseyni flavor on the secondary dominant Dügâh (A).
- Leading tone**: Acem Aşiran (low F). This note has a significant role in intensifying the final cadence on Irak (low F#) with the Segâh flavor.
- Accidentals** : Segâh (B 1 koma flat) and Evç (F#)
- Construction**: The makam Hüseyni scale in its original location (A) is combined with the Segâh tetrachord on Irak (low F#).

Dilkeş Haveran scale

Hüseyni pentachord on original location

Uşşak tetrachord on Hüseyni

Segâh tetrachord on Irak

The names of the notes for the makam Dilkeş Haveran:

(Leading tone Acem Aşiran) Irak, Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyni, Evç (Acem), Gerdaniye, Muhayyer

Extension:

Extension is played as in the makam Hüseyni if necessary.

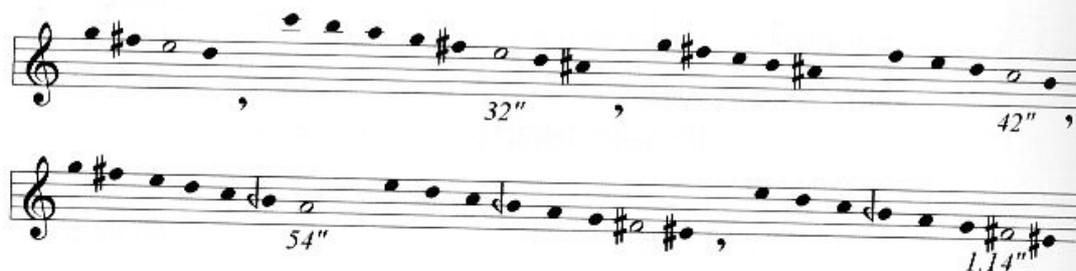
Behavior:

Besides the flavors of the makam Hüseyni, which the makam Dilkeş Haveran

contains, other flavors characteristic for this makam are also used. Following the Hüseyni flavor played at the beginning of the makam, a different flavor is reached on the note Hüseyni (E) with the use of Acem (F) and Nim Hicaz (C#). This flavor, which sounds almost like a Buselik flavor on Neva (D), is the essence of the makam Dilkeş Haveran. Again, a different mood compared to the makam Hüseyni is created by the persisting use of Gerdaniye (high G) and Neva (D). Following these characteristic flavors of the makam Dilkeş Haveran, typical makam Hüseyni flavors on the note Dügâh (A) are played in a non-persisting manner. The final cadence is played with the Segâh flavor on the tonic Irak (low F#) with Segâh (B 1 koma flat) played higher than written.

CD 2 | 5

Analysis of the Dilkeş Haveran Taksim:





CD2 6

Dilkeş Haveran Ağır Semai

Aksak Semai

İsmail Hakkı Bey

The composition begins around the dominant Hüseyni (E) with the Hüseyni flavor due to the makam's descending behavior. A half cadence is played on Hüseyni (E) with the Hüseyni flavor. Unlike the Hüseyni flavor, Nim Hicaz (C#) replaces the Çargâh (C) during the melodic progression, indicative of the makam Dilkeş Haveran (**Bars 1-4**). A suspended cadence is played on Çargâh (C) with the Çargâh flavor (**Bars 5-6**). The Segâh (B 1 koma flat) is played higher. The Segâh flavor is played on Irak (low F#) and the final cadence is played on Irak (low F#) with the Segâh flavor (**Bars 7-8**).

Kürdi

- Tonic** : Dügâh (A)
Behavior : Ascending- descending
Dominant : Neva (D)
Leading tone: Rast (G)
Accidentals : Kürdi (B ♭)
Construction: Kürdi tetrachord in its original location Dügâh (A), Buselik pentachord on Neva (D).

Kürdi scale



The names of the notes for the makam Kürdi:

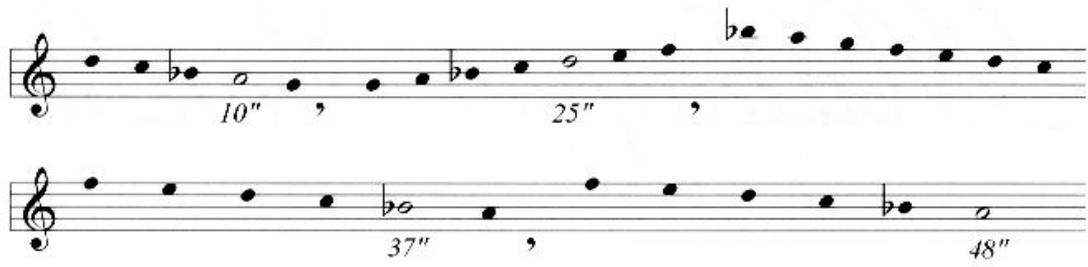
Dügâh, Kürdi, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer.

Behavior:

The melodic progression begins around the tonic Dügâh (A) or the dominant Neva (D). Following a half cadence on Neva (D), the makam descends to Dügâh (A) with the Kürdi flavor. The Buselik flavor on Neva (D) is emphasized. Suspended cadences are played first with the Çargâh flavor on Çargâh (C) and then with the Buselik flavor on Rast (G). The final cadence is played on Dügâh (A) with the Kürdi flavor.

CD2 11

Analysis of the Kürdi Taksim:



10'' The melodic progression begins around the dominant Neva (D) due to the makam's ascending-descending character. Suspended cadences are played on Dügâh (A) with the Kürdi flavor.

25'' A half cadence is played on Neva (D) with the Buselik flavor.

37'' A suspended cadence is played on Kürdi (Bb) without any flavor.

48'' The final cadence is played on Dügâh (A) with the Kürdi flavor.



Muhayyer Sünbüle

The makam Muhayyer Sünbüle was created by Sultan Selim III. The description below has been formulated based on the Sultan's compositions.

- Tonic** : Dügâh (A)
Behavior : Descending
Dominant : Muhayyer (high A) is the primary dominant. A half cadence is played on this note at the beginning of the makam with the Kürdi or the Hicaz Zırgüle flavors. The secondary dominant is Çargâh (C). A second half cadence is played on Çargâh (C) with the Hicaz flavor.
Leading tone: Rast (G)
Accidentals : Segâh (B 1 koma flat) and Hicaz (D 4 komas flat). These accidentals can be used as the key signature. However, they can also be indicated directly on staff, since the makam includes several different flavors.
Construction: The Hicaz pentachord on Çargâh (C) and the Kürdi tetrachord in its original location (A) are combined with the Çargâh pentachord on Acem (F).

Muhayyer Sünbüle scale

The image displays musical notation for the Muhayyer Sünbüle scale. The top staff shows the Acem scale on Çargâh (F, G, A, B-flat, C, D) and the Zırgüleli Hicaz scale on Çargâh (S, A, S, T, S, A, S). The bottom staff shows the Kürdi tetrachord on its original location (A, B, C, D).

The names of the notes for the makam Muhayyer Sünbüle:

Dügâh, Kürdi, Çargâh, Neva, Hicaz, Dik Hisar, Acem, Gerdaniye, Muhayyer or Şehnaz, Tiz Segâh or Sünbüle, Tiz Çargâh, Tiz Neva



CD 2 13

Muhayyer Sünbüle Şarkı

Düyek

Ey gonca-i nazik tenim

Sultan Selim III



The composition begins around the high tonic Muhayyer (high A) due to the makam's descending character. A half cadence is played on Muhayyer (high A) with the Hicaz Zırgüle flavor (**Bars 1-4**). The makam descends to Çargâh (C) with the Hicaz Zırgüle flavor. A half cadence is played on Çargâh (C) with the Hicaz Zırgüle flavor (**Bars 5-8**). The Hicaz Zırgüle flavor is used on Gerdaniye (high G). After an unexpected melodic phrase with the Kürdi flavor on Dügâh (A), final cadence is played on Dügâh (A) with the Kürdi flavor (**Bars 9-12**).

Gerdaniye

Tonic : Dügâh (A)
Behavior : Descending
Dominant : A half cadence is played with the Rast flavor on the primary dominant Gerdaniye (high G). Another half cadence is played with the Rast flavor on the secondary dominant Neva (D). Nim Hicaz (C#) is used as the leading tone for this cadence.

Leading tone: Rast (G)

Accidentals : Segâh (B 1 koma flat) and Evç (F#)

Construction: The descending Rast scale in its original location (G) is combined with the descending Hüseyini scale in its original location (A).

Gerdaniye scale

Rast tetrachord on Neva

Rast pentachord on original location

Descending Rast scale

Uşşak tetrachord on Hüseyini

Hüseyini pentachord on original location

Descending Hüseyini scale on original location

The names of the notes for the makam Gerdaniye:

Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye.

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer.

Extension:

The makam extends over the note Gerdaniye (high G) with the Rast pentachord.

Behavior:

The melodic progression begins and persists around the note Gerdaniye (high G) by the half cadences on Gerdaniye (high G) with the Rast flavor. The makam Gerdaniye uses the descending makam Rast scale and plays the final cadence with the Hüseyni flavor. The Rast flavor is used more than the Hüseyni flavor for this makam. After the occasional suspended cadence on Hüseyni (E), the makam always jumps back to the note Gerdaniye (high G) and continues to emphasize this note. The scale descends to Rast (G) with the Rast flavor and the final cadence is played unexpectedly with the Hüseyni flavor on Dügâh (A).

CD 2 14

Analysis of the Gerdaniye Taksim:

The musical notation consists of three staves of music in treble clef. The first staff has time markers at 04", 17", and 20". The second staff has markers at 26", 38", and 53". The third staff has a marker at 58". The notes are primarily quarter and eighth notes, with some rests. Accidentals include sharps and naturals, indicating specific flavors and cadences as described in the analysis.

04" The *taksim* begins around Gerdaniye (high G) due to the makam's descending character.

17" The scale descends to Rast (G) using the makam Rast scale.

20" A suspended cadence is played with the Hüseyni flavor on Dügâh (A).

26" The Gerdaniye (high G) is emphasized.

38" The Rast flavor on Gerdaniye (high G) is played in a persisting manner. A suspended cadence is played with the Hüseyni flavor on Hüseyni (E).

53" A suspended cadence is played with the Buselik flavor on Neva (D).

58" A suspended cadence played with the Çargâh flavor on the Çargâh (C).

The Rast flavor on the Rast (G) is played and the final cadence is played with the Hüseyni flavor on Dügâh (A).



CD 2 15

Gerdaniye Peşrev

Bereşan

Dr. Subhi Ezgi

1. Hane

Teslim

FIN

The composition begins around Gerdaniye (high G) due to the makam's descending character. The Rast flavor on Neva (D) is played. Acem (F) is used as a result of the ascending-descending attraction, and a half cadence is played with the Buselik flavor (**Bars 1-7**). A half cadence is played on Gerdaniye (high G) with the Rast flavor (**Bars 8-10**). Rast flavor on Rast (G) is played (**Bars 11-14**). The final cadence is played with the Hüseyini flavor on Dügâh (A) (**Bars 15-21**).

Gülizar

Tonic : Dügâh (A)

Behaviour : Descending

Dominant : Hüseyni (E)

Leading tone: Rast (G)

Accidentals : Segâh (B1 koma flat) and Evç (F#)

Construction: The descending Hüseyni scale in its original location (A) is combined with the Buselik pentachord on Neva (D) and the Karcıġar scale.

Descending Hüseyni scale and Buselik pentachord on Neva (D)

Gülizar scale

Hüseyni pentachord on Muhayyer

Uşşak tetrachord on Hüseyni

Hüseyni pentachord on original location

Extended part

Buselik pentachord on Neva

The makam Karcıġar scale

Karcıġar scale

Uşşak tetrachord on original location

Hicaz pentachord on Neva

Uşşak tetrachord on Muhayyer

(Kürdi tetrachord on Muhayyer)

Hicaz Hümayun, Uzzal and Hicaz scales on Neva

The names of the notes for the makam Gerdaniye:

Dügâh, Segâh, Çargâh, Neva, Hüseyni, Evç, Gerdaniye, Muhayyer
 Dügâh, Segâh, Çargâh, Neva, Hisar, Evç, Gerdaniye, Muhayyer.

Extension:

The Hüseyni pentachord on the tonic is transposed to the high tonic.

Behavior:

The term 'descending Hüseyni' calls to mind the makam Muhayyer. Unlike Muhayyer however, the makam Gülizar does not begin its melodic progression in the high register of the scale, and neither does it use the phrases in the high register in a persisting manner.

In order to distinguish the mood of the makam from that of the makam Hüseyni, the Buselik flavor on Neva (D), the Hicaz flavor on Neva (D) and the Nikriz flavor on Çargâh (C) are played. A smooth modulation to the makam Karcığar is played in order to play the final cadence.

The use of the Sünbüle (high B ♭) made possible by the extension of the Hicaz flavor on Neva (D); as the Hümayun scale suits the mood of the makam beautifully. In compositions in the makam Gülizar, the makam Karcığar usually appears close to the conclusion.

CD 2 16

Analysis of the Gülizar Taksim:

The melodic progression begins around Hüseyni (E) due to the makam's descending character.

22" Melodic phrases indicative of the descending Hüseyni scale are played. A half cadence is played on Hüseyni (E) with the Hüseyni flavor.

28" The Buselik flavor on Neva (D) is played indicative of the makam Gülizar.

40" Suspended cadences are played with the Hicaz flavor on Neva (D) and the Nikriz flavor on Çargâh (C).

The Karcığar flavor is carried out and the final cadence is played on Dügâh (A).



CD 2 17

Gülizar Peşrev

Hafif

Tanburi İsak

1. Hane & Teslim

The composition begins around Muhayyer (high A) with the flavors of the descending makam Hüseyini (**Bars 1-6**). The Buselik flavor on Neva (D) is played, indicative of the makam Gülizar (**Bars 7-10**). The melodic progression continues with the flavors of the makam Hüseyini (**Bars 11-18**). The Buselik flavor on Neva (D) is played (**Bars 19-28**). The Karcığar flavor is used. The final cadence is played on Dügâh (A) with the Karcığar flavor (**Bars 29-32**).

Isfahan

- Tonic** : Dügâh (A)
Behavior : Ascending-descending
Dominant : Neva (D)
Leading tone: Rast (G)
Accidentals : Segâh (B 1 koma flat)
Construction: Uşşak scale in its original location (A) is combined with the Rast tetrachord on Dügâh (A).

Isfahan scale

The diagram illustrates the construction of the Isfahan scale through two staves of musical notation. The top staff shows the Uşşak tetrachord on original location (K, S, T) and the Buselik pentachord on Neva (T, B, T, T). The bottom staff shows the Rast tetrachord on Dügâh (T, K, S) and the Kürdi tetrachord on Muhayyer (B, T, T), with the Kürdi tetrachord labeled as an 'Extended part'.

The names of the notes for the makam Isfahan:

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer.
 Dügâh, Buselik, Nim Hicaz, Neva.

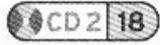
Extension:

The Kürdi tetrachord on Muhayyer (high A) is added to the Buselik pentachord on Neva (D), thus forming the Buselik scale on the dominant Neva (D).

Behavior:

The melodic progression begins around the dominant Neva (D), usually with the Rast flavor on Dügâh (A). The Nişabur flavor on Buselik (B) is the most characteristic color in the makam Isfahan.

During the melodic progression, Segâh (B 1 koma flat) and Buselik (B) alternate between each other, appearing in the Uşşak, Nişabur and Rast flavors on Dügâh (A), thereby creating the characteristic mood of the makam Isfahan. The Rast flavor on Neva (D) can be played as an unexpected color, on the condition that it changes back to the Buselik scale.



Analysis of the Isfahan Taksim:

The melodic progression begins around the dominant Neva (D) with the Nişabur flavor.

13" Rast flavor on Dügâh (A) is played. A half cadence is played on Neva (D) with the Buselik flavor.

13"-31" The Nişabur flavor on Buselik (B) is emphasized, as well as the Rast flavor on Dügâh (A), the Buselik flavor on Neva (D).

31"-1:00" The melodic progression continues with the Buselik flavor on Neva (D). The Nişabur flavor on Buselik (B) and the Rast flavor on Dügâh (A) are repeated, creating a surprising effect. The final cadence is played on Dügâh (A) with the Uşşak flavor.



CD 2 | 19

I s f a h a n S a z S e m a i s i

Aksak Semai

Tanburî Cemil Bey

1. Hane

Teslim

FIN

The composition begins around dominant Neva (D) with the Nişabur flavor. A suspended cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 1-2**). The melodic progression continues with the Rast flavor on Dügâh (A). A half cadence is played on Neva (D) with the Buselik flavor (**Bars 3-4**). The composition continues with the *teslim* section in the Uşşak scale. A suspended cadence is played on Segâh (B 1 koma flat) with the Segâh flavor (**Bars 5-6**). The final cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 7-8**).

Nişaburek

- Tonic** : Dügâh (A)
Behaviour : Ascending-descending
Dominant : Hüseyni (E). A half cadence is played on this note with the Buselik or the Rast flavors.
Leading tone: Nim Zirgüle (G#)
Accidentals : Mahur (F 5 komas sharp), Nim Hicaz (C#), the Nim Şehnaz (high G#). The use of the Nim Şehnaz (high G#) accidental varies throughout the makam. Therefore, this note may not always appear in the key signature.
Construction: The Rast pentachord on the Dügâh (A), the Buselik pentachord on the Hüseyni (E)

Nişaburek scale

The image shows two musical staves illustrating the Nişaburek scale. The first staff shows the Rast pentachord on Dügâh (A) and the Buselik tetrachord on Hüseyni (E). The second staff shows the Rast scale on Dügâh with Acem (F) and the Nişabur tetrachord on its original location.

The names of the notes for the makam Nişaburek;

Dügâh, Buselik, Nim Hicaz, Neva, Hüseyni, Mahur, Gerdaniye or Nim Şehnaz, Muhayyer

Behavior:

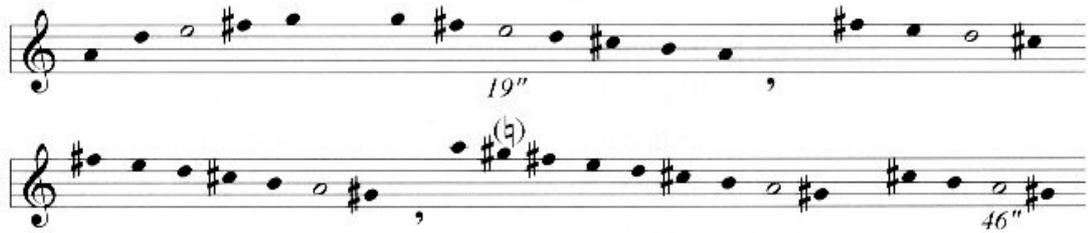
The makam Nişaburek can be considered the transposition of the Rast scale to Dügâh (A). The makam Rast uses the Rast flavor on the dominant Neva (D), whereas the makam Nişaburek uses the Buselik flavor on the dominant Hüseyni (E). In the makam Rast, the Buselik flavor on the dominant, which constitutes the Rast flavor with Acem (F), is used as the descending attraction.

In the makam Nişaburek, Nim Şehnaz (G#) is used as the ascending attraction, though not persistently. It is as if the makam Nişaburek intentionally presents a mood dissimilar to the bright sound of the makams Rast and Mahur.

The use of the Uşşak flavor on the dominant Hüseyini (E) can be observed in several compositions written for the makam Nişaburek.

CD 2 20

Analysis of the Nişaburek Taksim:



19" The *taksim* begins around the dominant Hüseyini (E) due to the makam's ascending-descending character. A half cadence is played on Hüseyini (E) with the Buselik flavor.

46" The Buselik flavor on Hüseyini (E) is emphasized indicating the makam Nişaburek. The final cadence is played on the tonic Dügâh (A) with the Rast flavor.



CD 2 21

Nişaburek Aranağme

Türk Aksağı



The composition begins with an emphasis of the Rast flavor on the tonic Dügâh (A) due to the makam's ascending-descending character. A half cadence is played on Hüseyini (E) with the Buselik flavor (**Bars 1-6**). The Buselik flavor on Hüseyini (E) is emphasized indicating the makam Nişaburek. The final cadence is played on the tonic Dügâh (A) with the Rast flavor (**Bars 7-12**).

Yegâh & Nühcüst

Tonic : Yegâh (low D)

Dominant : Neva (D) is the primary dominant. A half cadence is played on this note with the Rast flavor using the leading tone Nim Hicaz (C#). The secondary dominant is Dügâh (A). A half cadence is played on Dügâh (A) with the Uşşak flavor when performing the makam Neva. A half cadence is played on Dügâh (A) with the Rast flavor when performing the makam Rast.

Behavior : Descending.

Leading tone: Kaba Nim Hicaz (low C#)

Accidentals : Segâh (B 1 koma flat) and Evç (F#).

Construction: The Uşşak tetrachord in its original location (A), the Rast pentachord on Neva (D).

Yegâh scale

Rast pentachord on Neva

Uşşak tetrachord on original location

Neva scale on original location

Rast or Buselik tetrachord on Dügâh

Rast pentachord on Yegâh

Rast scale or Acem (F) replaced Rast scale on the Yegâh

The names of the notes for the makam Yegâh;

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer.
Yegâh, Hüseyini Aşiran, Irak, Rast, Dügâh, Buselik, Nim Hicaz, Neva.

Extension:

The makam does not extend because it already has a wide range.

Behavior:

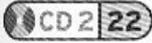
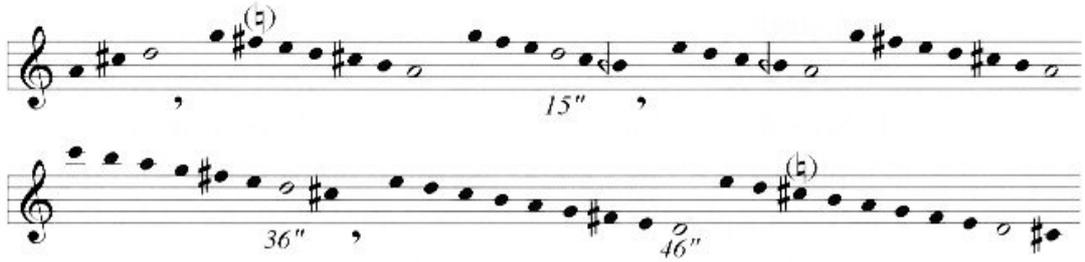
The melodic progression begins with the makam Neva. A half cadence is played on Neva (D) with the Rast flavor. Half cadences are played with the Uşşak and Rast flavors on Dügâh (A), which is both the tonic of the makam Neva and the dominant of the makam Yegâh. The flavors of the makam Neva and the flavors of the makam Rast on Yegâh (low D) can all be used for the makam Yegâh.

Nühüft scale

Hüseyni pentachord on Hüseyni Aşiran



When the makam Yegâh is combined with the Uşşak tetrachord on Hüseyni Aşiran (low E) and the final cadence is played with this Uşşak flavor, the makam Nühüft is created.

**Analysis of the Yegâh Taksim:**

The *taksim* begins around Neva (D) due to the makam's descending character. The melodic progression continues with flavors of Neva on Dügâh (A).

15" The note Evç (F#) becomes lower than written due to the descending attraction. A suspended cadence is played on Neva (D) with the Buselik flavor.

36" The Rast flavors on Dügâh (A) and Neva (D) are emphasized. A half cadence is played on Neva (D) with the Rast flavor.

46" The *taksim* continues with the Rast scale on Yegâh (low D).

The final cadence is played with the Rast flavor on Yegâh (low D).



CD 2 | 23

Yegâh Saz Semaisi

Aksak Semai

Aziz Dede

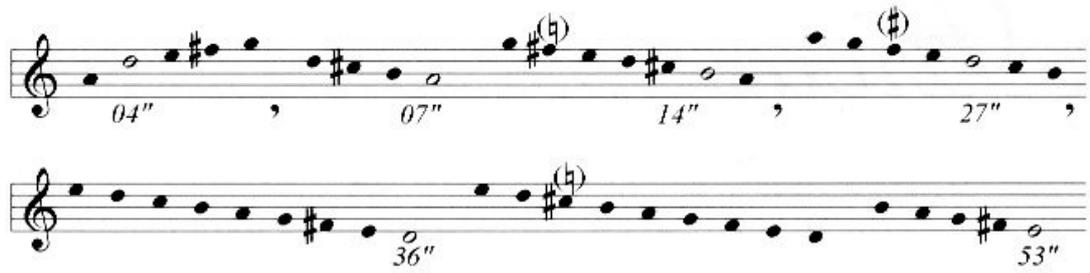
1. Hane

Teslim

FIN

The composition begins around Neva (D) due to the makam's descending character. The melodic progression continues flavors of the makam Neva on Dügâh (A). The note Evç (F#) becomes lower than written due to the descending attraction. A suspended cadence is played on Neva (D) with the Buselik flavor (**Bars 1-2**). The Rast flavors on Dügâh (A) and Neva (D) are emphasized. A half cadence is played on Neva (D) with the Rast flavor (**Bars 3-4**). A suspended cadence is played on Evç (F#), which is the third degree of the Rast flavor on Neva (D) (**Bar 5**). The flavors of the makam Neva on Dügâh (A) are presented (**Bar 6**). The melodic progression continues with the Rast scale on Yegâh (low D). The final cadence is played with the Rast flavor on Yegâh (low D) (**Bars 7-8**).

Analysis of the Nühüft Taksim:



04'' The *taksim* begins around Neva (D) with the Rast flavor due to the makam's descending character.

07'' The Rast flavor on Dügâh (A) is emphasized.

14'' A suspended cadence is played on Buselik (B) with the Nişabur flavor.

27'' The melodic progression continues with the makam Neva flavors. A half cadence is played on Neva (D) with the Buselik flavor.

36'' The *taksim* moves into the Rast scale on Yegâh (low D). Scale descends to Yegâh (low D) with the Rast flavor.

53'' In an unexpected turn, the final cadence is played on Hüseyini Aşiran (low E) with the Uşşak flavor.



Hicaz

'Hicaz' is the name of a makam family including four makams, namely Hicaz, Hicaz Hümayun, Uzzal and Zirgüleli Hicaz. Since they do not differ greatly among themselves, all four of makams are analyzed here side by side, allowing for comparisons.

- Tonic** : Dügâh (A) for all of these makams
- Behavior** : Ascending-descending for all of these makams
- Dominant** : Neva (D) for Hicaz and Hicaz Hümayun; and Hüseyini (E) for Uzzal and Zirgüleli Hicaz.
- Leading tone**: Rast (G) for Hicaz, Hicaz Hümayun and Uzzal; and Nim Zirgüle (G#) for Zirgüleli Hicaz.
- Accidentals** : **Hicaz**; Dik Kürdi (B 4 komas flat), Nim Hicaz (C#) and Evç (F#).
Hicaz Hümayun; Dik Kürdi (B 4 komas flat), Nim Hicaz (C#).
Uzzal; Dik Kürdi (B 4 komas flat), Nim Hicaz (C#) and Evç (F#).
Zirgüleli Hicaz; Dik Kürdi (B 4 komas flat), Nim Hicaz (C#), Dik Acem (F 1 koma sharp) and Nim Şehnaz (G#).
- Construction**: **Hicaz**; Hicaz tetrachord in its original location (A), Rast pentachord on Neva (D).
Hicaz Hümayun; Hicaz tetrachord in its original location (A), Buselik pentachord on Neva (D)
Uzzal; Hicaz pentachord in its original location (A), Uşşak tetrachord on Hüseyini (E).
Zirgüleli Hicaz; Hicaz pentachord in its original location (A), Hicaz tetrachord on Hüseyini (E).

The names of the notes for the Hicaz family:

- Hicaz** : Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer
- Hicaz Hümayun**: Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer
- Uzzal** : Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Evç, Gerdaniye, Muhayyer

Zirgüleli Hicaz: Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyni, Dik Acem, Nim Şehnaz, Muhayyer

Hicaz scale

Hicaz tetrachord on original location

Rast pentachord on Neva

Humayun scale

Hicaz tetrachord on original location

Buselik pentachord on Neva

Uzzal scale

Hicaz pentachord on original location

Uşşak tetrachord on Hüseyni

Zirgüleli Hicaz scale

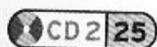
Hicaz pentachord on original location

Hicaz tetrachord on Hüseyni

The most important distinctions between these makams are the dominants and the flavors attached to these notes. All four makams use the same suspended cadences and all can be used together in a single composition. These four makams make modulations to each other using their respective dominants with the corresponding flavors. When playing the first half cadence, it is more appropriate to use the makam planned for the conclusion. Towards the conclusion of a composition, the planned Hicaz type should be played in a manner that determines the chosen makam, rather than involving modulations to other makams in the family.

Common to all four makams is the manner in which to use the flavor on Neva (D). It has become a tradition to use this flavor, ascending with the Rast pentachord of the Hicaz scale and descending with the Buselik pentachord of the Hicaz Hümeyun scale. Evç (F#) is used when ascending and Acem (F) is used when descending during this typical flavor.

Nim Hicaz (C#) and Dik Kürdi (B 4 komas flat) are used without any flavors.



Analysis of the Hicaz Taksim:

The melodic progression begins around the dominant Hüseyni (E) with the Uzzal flavor due to the makam's ascending-descending character.

05'' A half cadence is played on Hüseyni (E) with the Uşşak flavor .

24'' A suspended cadence is played on Neva (D) with the Rast flavor indicating the makam Hicaz.

26''-34'' The Hicaz flavor is used on Hüseyni (E) indicating the makam Zirgüleli Hicaz.

42'' A suspended cadence is played on Nim Hicaz (C#) without any flavor.

50'' A suspended cadence is played on Rast (G) with the Nikriz flavor.

1.07'' The final cadence is played on Dügâh (A) with the Hicaz Hümâyün flavor.



CD 2 26

Hicaz Peşrev

Devr-i Kebir

Neyzen Aziz Dede

1. Hane

Teslim

FIN

The composition begins around the dominant Neva (D) with the Hümeyun flavor due to the makam's ascending-descending character (**Bars 1-3**). A half cadence is played on Hüseyini (E) with the Uşşak flavor indicating the makam Uzzal (**Bars 4-7**). Suspended cadence is played on Neva (D) with the Rast flavor indicating the makam Hicaz (**Bars 8-10**). First hane of the composition is completed with the Hümeyun flavor (**Bars 11-14**). The Hicaz flavor is used on Hüseyini (E) at the beginning of the teslim section, indicating the makam Zirgüleli Hicaz, (**Bars 15-17**). The Nikriz flavor on Neva (D) and the Uşşak flavor on Hüseyini (E) are used (**Bar 18**). The melodic progression continues with the Uzzal scale (**Bars 19-20**). A suspended cadence is played on Buselik (B) with the Nişabur flavor (**Bar 21**).

The Uşşak flavor on Hüseyini (E) (makam Uzzal) and the Rast flavor on Neva (D) (makam Hicaz) are played (**Bars 22-23**). The melodic progression continues with the Hicaz Hümayun flavor. The final cadence is played with the Hicaz Hümayun flavor on the tonic Dügâh (A) (**Bars 24-28**).



Sultanî Yegâh

- Tonic** : Yegâh (low D)
Behavior : Descending
Dominant : Neva (D) as the primary and Dügâh (low A) as the secondary dominant.
Leading tone: Kaba Nim Hicaz (low C#)
Accidentals : Nim Hicaz (C#)
Construction: Sultanî Yegâh is a transposition of the Buselik scales on Yegâh (low D). The main scale is constructed with the Hicaz tetrachord on the dominant Dügâh (A). The Kürdi flavor is used on the dominant mainly during the conclusion.

Sultanî Yegâh scale

The names of the notes for the makam Sultanî Yegâh (in ascending order):

Yegâh, Hüseyinî Aşiran, Acem Aşiran, Rast, Dügâh, Dik Kürdi, Nim Hicaz, Neva.

Extension:

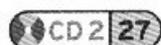
The main scale of the makam is repeated over the high tonic Neva (D). The makam extends until the note Tiz Neva (high D), especially in the instrumental compositions. The Buselik pentachord on the high tonic Neva (D) forms the Hicaz Hümayun scale on Dügâh (A).

Behavior:

The melodic progression of the makam Sultanî Yegâh uses mainly the Hicaz Hümayun scale on Dügâh (A). The Kürdi flavor on Dügâh (A) is used when

concluding the makam. Suspended cadences are played on Rast (G) with the Buselik flavor, which allow the scale to descend to Acem Aşiran (low F) with the Çargâh flavor. The final cadence is played with the Buselik flavor on Acem Aşiran (F). In some Sultanî Yegâh compositions, the Hicaz flavor on Neva (D) is used.

In order to prevent the makam Sultanî Yegâh from acquiring the mood of Ferahfeza, the Çargâh flavor should not be used on Acem (F).



Analysis of the Sultanî Yegâh Taksim:



The melodic progression begins around the high tonic Neva (D) due to the makam's descending character. The melodic progression continues with the Hicaz Hūmayun scale on Dügâh (A).

27'' A half cadence is played on Neva (D) with the Buselik flavor.

32'' The Hicaz flavor on Neva (D) is played.

40'' The Kürdi flavor on Dügâh (A) is played.

47''-1:04'' The melodic progression continues with the Buselik flavor on Yegâh (low D). The flavors Kürdi and Hicaz are played together on Dügâh (A). The final cadence is played on Yegâh (low D) with the Buselik flavor.



CD2 28

Sultanî Yegâh Saz Semaisi

Aksak Semai

Hacı Arif Bey

1. Hane

Teslim

The composition begins around the high tonic Neva (D) due to the makam's descending character. The melodic progression continues with the Hicaz Hümayun scale on Dügâh (A). A half cadence is played on Neva (D) with the Buselik flavor (**Bars 1-2**). The melodic progression continues with the Buselik flavor on Neva (D). A half cadence is played on Neva (D) with the Buselik flavor (**Bars 3-4**). The Hicaz flavor is used on Neva (D). The makam descends to Rast (G) with the Neveser flavor (**Bars 5-6**). The Kürdi flavor on Dügâh (A) is used. The final cadence is played on Yegâh (low D) with the Buselik flavor (**Bars 7-8**).

Şehnaz

- Tonic** : Dügâh (A).
Behavior : Descending
Dominant : The primary dominant is Muhayyer (high A). A half cadence is played on this note with the Buselik flavor using the leading tone Nim Şehnaz (G#). The secondary dominant is Hüseyni (E). A half cadence is played on Hüseyni (E) with the Hicaz flavor.
Leading tone: Rast (G) and sometimes Nim Zirgüle (G#).
Accidentals : Dik Kürdi (B 4 komas flat) and Nim Hicaz (C#).
Construction: The Hicaz family scales are combined with the Hicaz Hümayun scale on Hüseyni (E).

Şehnaz scales

Buselik pentachord on Muhayyer Hicaz tetrachord on Hüseyni
 Descending Hicaz Hümayun scale on Hüseyni

Buselik pentachord on Neva Hicaz tetrachord on original location
 Descending Hicaz Hümayun scale on Hüseyni

Rast pentachord on Neva Hicaz tetrachord on original location
 Uşşak tetrachord on Hüseyni
 Descending Hicaz and Uzzal scales on original location

Hicaz tetrachord on Hüseyni Hicaz pentachord on original location
 Descending Hicaz Zirgüle scale on original location

The names of the notes for the makam Şehnaz:

Hüseyini, Dik Acem, Nim Şehnaz, Muhayyer, Tiz Buselik, Tiz Çargâh, Tiz Neva, Tiz Hüseyini

Dügâh, Dik Kürdi, Nim Hicaz, Neva, Hüseyini, Dik Acem, Acem or Evç, Gerdaniye, Muhayyer

Extension:

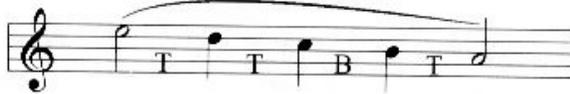
Makam Şehnaz does not extend because it already has a wide range.

Behavior:

The melodic progression begins around Muhayyer (high A). It is typical of the makam Şehnaz to begin directly with the Buselik flavor on Muhayyer (high A), using and emphasizing the leading tone Nim Şehnaz (G#). A second half cadence is played on Hüseyini (E) with the Hicaz flavor. The Rast flavor on Neva (D) is indicated in an unexpected turn and makam moves to the Hicaz scale on Dügâh (A). The final cadence is played with one of the Hicaz flavors in their original locations (A).

Buselik Pentachord

Buselik pentachord on original location



Playing the final cadence of the makam Şehnaz with the Buselik pentachord without modulating to the makam Hicaz constitutes the makam Şehnaz Buselik. However, there are many Şehnaz Buselik compositions that move towards the conclusion with the Hicaz scale and playing the final cadence with the Buselik flavor without completing the Hicaz flavor.

CD 2 | 29

Analysis of the Şehnaz Taksim:

16" The melodic progression begins around the dominant Muhayyer (high A) due to the makam's descending character. A half cadence is played on Muhayyer (high A) with the Buselik flavor.

25" A half cadence is played on the secondary dominant Hüseynî (E) with the Hicaz flavor.

38" The Rast flavor on Neva (D) is stressed. A suspended cadence is played on Nim Hicaz (C#) without any flavors.

38"-1:05" The melodic progression continues to emphasize the Hicaz Zirgüle flavor. The final cadence is played on Dügâh (A) with the Hicaz flavor.



CD 2 | 30

Ş e h n a z P e ş r e v

Zencir

Kemanî Ali Ağa

1. Hane

Teslim

FIN



CD 2 32

Ş e h n a z B u s e l i k Ş a r k ı

Aksak

Tanburî Mustafa Çavuş



The composition begins around the dominant Muhayyer (high A) due to the makam's descending character. The Hicaz flavor on Hüseyni (E) and the Buselik flavor on Muhayyer (high A) are emphasized. A half cadence is played on Hüseyni (E) with the Hicaz flavor (**Bars 1-3**). Çargâh (C) is emphasized. A suspended cadence is played on Çargâh (C) with the Çargâh flavor (**Bars 4-5**). The final cadence is played on Dügâh (A) with the Buselik flavor (**Bar 6**).

Hisar

- Tonic** : Dügâh (A)
Behavior : Ascending-descending
Dominant : Hüseyni (E)
Leading tone: Rast (G)
Accidentals : Segâh (B 1 koma flat)
Construction: A part of the Zirgüleli Hicaz scale on Hüseyni (E) is combined with the Hüseyni scale in its original location (A). The Hüseyni scale with Acem (F) is used when concluding the makam.

Hisar scale

Hicaz tetrachord on Tiz Buselik Hicaz pentachord on Hüseyni
 S A12 B T S A12 S
 Makam Zirgüleli Hicaz scale on Hüseyni

Uşşak tetrachord on Hüseyni Hüseyni pentachord on original location
 T S K T T S K
 Descending Hüseyni scale on original location

The names of the notes for the makam Hisar:

Nim Hisar (the leading tone of the Hicaz scale on Hüseyni), Hüseyni, Dik Acem, Nim Şehnaz, Muhayyer, Tiz Buselik, Tiz Çargâh (there is no tendency to progress towards higher notes than this note in the makam Hisar compositions)

Dügâh, Segâh, Çargâh, Neva, Hüseyni, Evç or Acem, Gerdaniye, Muhayyer.

Extension:

The makam does not extend because it already has a wide range.

Behavior:

The melodic progression begins with the Zirgüleli Hicaz flavor on Hüseyni (E), followed by the Uşşak flavor on Hüseyni (E); and then Acem (F) replaces the Hüseyni flavor.

The Uşşak flavor on Hüseyni (E) is played in order to divert the melodic progression away from Zirgüle (G#) and to make it easier to present the Segâh (B 1 koma flat). Lingering around the Uşşak flavor on Hüseyni (E) after the Zirgüleli Hicaz flavor should be avoided so that it doesn't become a modulation to the makam Hüseyni. The Buselik flavor on Neva (D) and the Çargâh flavor on Çargâh (C) can be played. Notice that Evç (F#) is replaced with Acem (F) at this point. This change prepares the melodic progression for Segâh (B 1 koma flat) as well as for the final cadence.

The Uşşak flavor on Dügâh (A) is played and the melodic progression goes back to the Zirgüleli Hicaz scale. The final cadence is played with the Uşşak flavor on Dügâh (A).

It should be noted that Segâh (B 1 koma flat) is played higher than written for the makam Hisar. This is due to the fact that it is used after the Zirgüleli Hicaz flavor on Hüseyni (E). In order to fit the mood of this flavor and the mood of the makam Hisar in general, Segâh (B 1 koma flat) is not played as low as it would be in the makams Hüseyni or Uşşak.

CD 2 | 33

Analysis of the Hisar Taksim:

The musical notation consists of three staves of music in treble clef. The first staff has a time marker of 15" at the end. The second staff has time markers of 37" and 43". The third staff has time markers of 51" and 1.09".

The melodic progression begins around the Hüseyni (E) due to the makam's ascending-descending behavior.

15" A half cadence is played on Hüseyni (E) with the Hicaz flavor.

16"-25" The Hicaz flavor on Hüseyni (E) is emphasized.

26"-37" The Uşşak flavor on Hüseyni (E) is played.

43" The Hüseyni flavor is played in its original location (A). A short suspended cadence is played on Neva (D).

49"-51" A suspended cadence is played on Çargâh (C) with the Çargâh flavor and on Segâh (B 1 koma flat) without any flavor.

52"-1:09" The scales of the makam Hisar are played again. The final cadence is played on Dügâh (A) with the Uşşak flavor.



CD 2 34

H i s a r P e ş r e v

Düyek

Raşid Efendi

1. Hane

Teslim

FIN

The composition begins around Hüseyni (E) due to the makam's ascending-descending character. A half cadence is played on Hüseyni (E) with the Hicaz flavor (**Bars 1-4**). A suspended cadence is played on Neva (D) with the Buselik flavor (**Bars 5-6**). The melodic progression continues with the Uşşak flavor typical for the makam Hisar. A half cadence is played with the Uşşak flavor on Hüseyni (E) (**Bars 7-12**). Scales of the makam Hisar are played again. The final cadence is played on Dügâh (A) with the Uşşak flavor (**Bars 13-20**).

Hisar Buselik

The makam Hisar Buselik was created by Tanburî Mustafa Çavuş (1700-1770).

Tonic : Dügâh (A).

Behavior : Ascending-descending

Dominant : Hüseyni (E)

Leading tone: Nim Zirgüle (low G#)

Accidentals : None

Construction: The Buselik pentachord in its original location (A) is combined with the scales of the makam Hisar.

Hisar Buselik scale

Hicaz tetrachord on Tiz Buselik Hicaz pentachord on Hüseyni

Makam Zirgüleli Hicaz scale on Hüseyni

Uşşak tetrachord on Hüseyni Hüseyni pentachord on original location

Descending Hüseyni scale on original location

Buselik pentachord on original location

The names of the notes for the makam Hisar Buselik:

Nim Hisar (leading tone of the Hicaz scale on Hüseyni note), Hüseyni, Dik Acem, Nim Şehnaz, Muhayyer, Tiz Buselik, Tiz Çargâh (there is a tendency not to progress higher than this note in the makam Hisar Buselik compositions) Dügâh, Segâh or Buselik, Çargâh, Neva, Hüseyni, Evç or Acem, Gerdaniye, Muhayyer.

Extension:

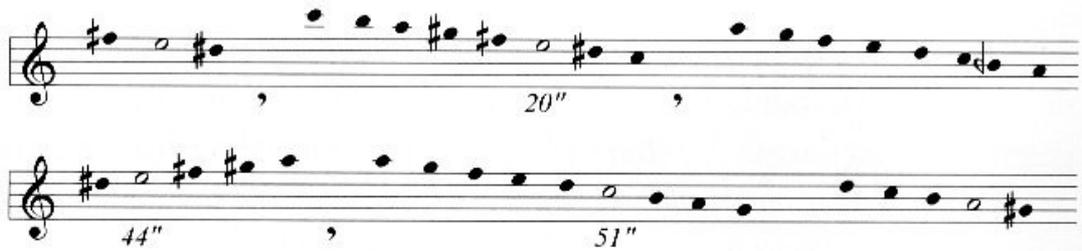
The makam does not extend because it already has a wide range.

Behavior:

The makam Hisar Buselik is simply the makam Hisar with the final cadence played using the Buselik pentachord in its original location (A). Although, it is more appropriate to complete the makam Hisar before making the final cadence, this is not the case in many of the new compositions written for the makam Hisar Buselik. In these compositions written in shorter forms, the Zirgüleli Hicaz flavor and a short Uşşak flavor on Hüseyini (E) are used before the final cadence is played with the Buselik flavor in its original location (A).

The proper melodic progression is to play the final cadence with the Buselik flavor after completing the makam Hisar. The Buselik pentachord in its original location (A) and the Zirgüleli Hicaz flavor on Hüseyini (E) are the flavors that already exist naturally in the makam Buselik. The Hisar flavor which diversifies the makam must also be used during the melodic progression.

CD 2 35

Analysis of the Hisar Buselik Taksim:

The melodic progression begins around Hüseyini (E) due to the makam's ascending-descending character.

20" A half cadence is played on Hüseyini (E) with the Hicaz flavor.

44" The melodic progression continues with the makam Hisar. A half cadence is played on Hüseyini (E) with the Hicaz flavor.

51" Buselik (B) is used and a suspended cadence is played with the Çargâh flavor on Çargâh (C).

The final cadence is played with the Buselik flavor on Dügâh (A).



CD 2 | 36

Hisar Buselik Şarkı

Raks Aksağı

Tanburî Mustafa Çavuş

The composition begins around Hüseyini (E) due to the makam's ascending-descending character. A suspended cadence is played with the Çargâh flavor on Çargâh (C) (**Bars 1-4**). The final cadence is played with the Buselik flavor on Dügâh (A) (**Bars 5-8**). The melodic progression continues with the Hicaz flavor on Hüseyini (E) (**Bars 9-12**). A suspended cadence is played on Hüseyini (E) with the Hüseyini flavor (**Bars 13-14**). The melodic progression continues with the Hicaz flavor on Hüseyini (E) (**Bars 15-20**). The composition continues with the makam Buselik scale. The final cadence is played with the Buselik flavor on Dügâh (A).

Suzidil

- Tonic** : Hüseyni Aşiran (low E)
- Behavior** : Descending
- Dominant** : The primary dominant is Hüseyni (E) and the secondary dominant is Buselik (B). In general, the Buselik flavor on Dügâh (A) replaces the secondary dominant; and the flavors on Buselik (B) are played as suspended cadences.
- Leading tone:** Kaba Nim Hisar (low D#)
- Accidentals** : Nim Şehnaz (high G#), Nim Hisar (D#) and Dik Acem (F 1 koma sharp)
- Construction:** The Hicaz Hümayun scale on Hüseyni (E) is added after the Zirgüleli Hicaz scale on Hüseyni Aşiran (low E). This is the most frequently used form of this makam. However, in some of the Suzidil compositions, the makams Hisar and Hisar Buselik are used for the melodic progression, and the final cadence is played on Hüseyni Aşiran (low E) with the Zirgüleli Hicaz scale.

Suzidil scales

The first staff illustrates the Suzidil scale on original location, consisting of an extended part (T S A12 S) and a Hicaz pentachord on Hüseyni Aşiran (S # A12 B T S # A12 # F S).

The second staff illustrates Hicaz scales on Hüseyni, including a Kürdi tetrachord on Tiz Buselik (T T B T), a Buselik pentachord on Muhayyer (T T B T), and a Hicaz pentachord on Hüseyni (T S # A12 S).

The third staff illustrates the Hicaz Humayun scale on Hüseyni Aşiran, including a Hicaz pentachord on Hüseyni (T S # A12 S), a Buselik pentachord on original location (T T B T), and a Hicaz tetrachord on Hüseyni Aşiran (S # A12 B T).

The names of the notes for the makam Suzidil:

Hüseyni Aşiran, Dik Acem Aşiran, Nim Zirgüle, Dügâh, Buselik, Çargâh, Nim Hisar or Neva, Hüseyni, Dik Acem, Nim Şehnaz, Muhayyer, Tiz Buselik, Tiz Çargâh, Tiz Neva, Tiz Hüseyni

Extension:

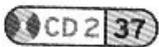
The makam extends over the high tonic with the Hicaz pentachord.

Behavior:

The melodic progression begins with the Hicaz Hümayun scale on Hüseyni (E). The Neveser flavor is used when descending to the secondary dominant Dügâh (A). A half cadence is played with the Buselik flavor on Dügâh (A). Neva (D) is emphasized during the half cadence in order to strengthen the Buselik flavor. The final cadence is played on Hüseyni Aşiran (low E) with the Zirgüleli Hicaz flavor. The makam Suzidil may easily lose its characteristic mood if these flavors are not used in moderation.

When moving towards the final cadence, in other words, shifting from the Buselik flavor towards the Zirgüleli Hicaz flavor, it is common practice to persistently play suspended cadences on Buselik (B), which is the dominant of the Zirgüleli Hicaz scale.

The Hüseyni flavor is used on Hüseyni (E), especially in the compositions written in longer forms. In these compositions, the makam Hisar Buselik is presented before the makam Hisar is completed.



Analysis of the Suzidil Taksim:

The musical notation consists of three staves of music in treble clef. The first staff has a time marker of 16'' below it. The second staff has time markers of 39'' and 51'' below it. The third staff has a time marker of 1.10'' below it. The notes are written in a descending melodic line, characteristic of the Suzidil makam.

The melodic progression begins around Hüseyni (E) due to the makam's descending character.

16" A half cadence is played on Hüseyni (E) with the Hicaz flavor.

39" The melodic progression continues with the Hicaz flavor on Hüseyni (E). A suspended cadence is played on Buselik (B), the dominant of the Hicaz Hümayun scale on Hüseyni Aşiran (low E).

51" A suspended cadence is played on Nim Zirgüle (G#), the third degree of the Hicaz Hümayun scale.

52"-1:09" The Zirgüleli Hicaz and Hicaz Hümayun scales on Hüseyni Aşiran (low E) are played again. The final cadence is played on Hüseyni Aşiran (low E) with the Hicaz flavor.



CD 2 38

Suzidil Peşrev

Devr-i Kebir

Tanburî Ali Efendi

1. Hane

Teslim

FIN

The composition begins around Hüseyni (E) due to the makam's descending character.

A half cadence is played on Hüseyni (E) with the Hicaz flavor (**Bars 1-4**).

The melodic progression continues with the Hicaz flavor on Hüseyni (E).

A suspended cadence is played on Muhayyer (A) (**Bars 5-7**). The Kürdi flavor is played on Hüseyni (E); the dominant of the Buselik scale in its

original place (**Bars 8-10**). Melody descends to Hüseyini Aşiran (low E) with the Hicaz Hümayun scale. A suspended cadence is played on Buselik (B) (**Bars 11-12**). The melodic progression continues with the Hicaz Hümayun scale on Hüseyini Aşiran (low E). The final cadence is played on Hüseyini Aşiran (low E) with the Hicaz flavor (**Bars 13-21**).



Küçük

- Tonic** : Dügâh (A)
Behavior : Ascending-descending or ascending.
Dominant : A half cadence is played on the primary dominant Çargâh (C) with the Hicaz Zirgüle flavor. A half cadence is played on the secondary dominant Hüseyni (E) with the Uşşak flavor.
Leading tone: Rast (G)
Accidentals : Segâh (B 1 koma flat) and Hicaz (D 4 komas flat)
Construction: A part of the Hüseyni scale on Hüseyni (E) is combined with the Saba scale in its original location (A).

Küçük scale

Hicaz pentachord on Çargâh

Hicaz tetrachord on Gerdaniye

Zirgüleli Hicaz scale on Çargâh

Saba tetrachord on original location

Hüseyni scale on Hüseyni

The names of the notes for the makam Küçük

Dügâh, Segâh, Çargâh, Hicaz, Dik Hisar or Hüseyni, Acem, Gerdaniye, Şehnaz, Tiz Segâh, Tiz Çargâh

Extension:

Makam Küçük does not extend because it already has a wide range.

Behavior:

The melodic progression begins with the makam Saba. After the Uşşak flavor on Hüseyni (E) is presented, a half cadence is played on Çargâh (C). The melodic progression continues with the flavors of the makam. The final cadence must be played with the Saba flavor.

Sipih

Two different kinds of scales exist for the makam Sipih, namely; Yeni (new) Sipih and Eski (old) Sipih.

Yeni Sipih

Tonic : Dügâh (A)

Behavior : Descending

Dominant : Hüseyni (E) is the primary dominant, which is also used for suspended cadences. Çargâh (C) is the secondary dominant, which gains significance when the makam modulates to the Hüseyni flavor. Çargâh (C) is also the dominant note of the Saba flavor in the final cadence of the makam Kûçek.

Leading tone: Rast (G)

Accidentals : Segâh (B 1 koma flat) and Hicaz (D 4 komas flat)

Construction: The makam Kûçek scales are combined with those of the makam Hisar.

Yeni Sipih scales

Hicaz tetrachord on Tiz Buselik Hicaz pentachord on Hüseyni

S A12 B T S A12 S

Zirgüleli Hicaz scale on Hüseyni

Uşşak tetrachord on Hüseyni Hüseyni pentachord on original location

T S K T T S K

Descending Hüseyni scale on original location

Makam Hisar scales

Behavior:

The melodic progression begins with the makam Hisar. A half cadence is played on Hüseyni (E) with the Hicaz Zirgüle flavor. The Uşşak flavor on Hüseyni (E) is used as a natural transition from the makam Hisar to the makam Kûçek. After the makam Kûçek is performed, the final cadence is played with the Saba flavor.

CD 2 40

Analysis of the Yeni Sipihr Taksim:

The image shows three staves of musical notation in treble clef. The first staff contains notes with a sharp sign (F#) and a time marker of 15". The second staff contains notes with a sharp sign (F#) and a time marker of 22". The third staff contains notes with a sharp sign (F#) and a time marker of 30". The fourth staff contains notes with a sharp sign (F#) and a time marker of 34". The fifth staff contains notes with a sharp sign (F#) and a time marker of 50". The sixth staff contains notes with a sharp sign (F#) and a time marker of 1.08".

The melodic progression begins around Hüseyni (E) due to the makam's descending character.

15" A half cadence is played on Hüseyni (E) with the Hicaz flavor.

22" A short suspended cadence is played on Neva (D).

30" The makam Hisar is concluded on Dügâh (A) with the Uşşak flavor.

The Segâh note (B 1 koma flat) is played higher than written for the makam Hisar.

34" A half cadence is played on Hüseyni (E) with the Hicaz flavor.

50" In order to modulate to the Kûçek scales, the Hüseyni flavor on Hüseyni (E) is played and a suspended cadence is played with the Çargâh flavor on Çargâh (C).

51-1:08" Çargâh (C) is emphasized within the Saba flavor. The final cadence is played with the Saba (Kûçek) flavor on Dügâh (A).

Eski Sipihr

Tonic : Dügâh (A)

Behavior : Descending

Dominant : Hüseyni (E) is the primary dominant, which is also used for suspended cadences. Neva (D) is the secondary dominant, which gains significance when the melodic progression modulates to the makam Hisar.

Leading tone: Rast (G)

Accidentals : Segâh (B 1 koma flat)

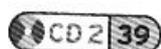
Construction: The makam Hisar scales are combined with a part of the Şehnaz scales.

Eski Sipihr scales

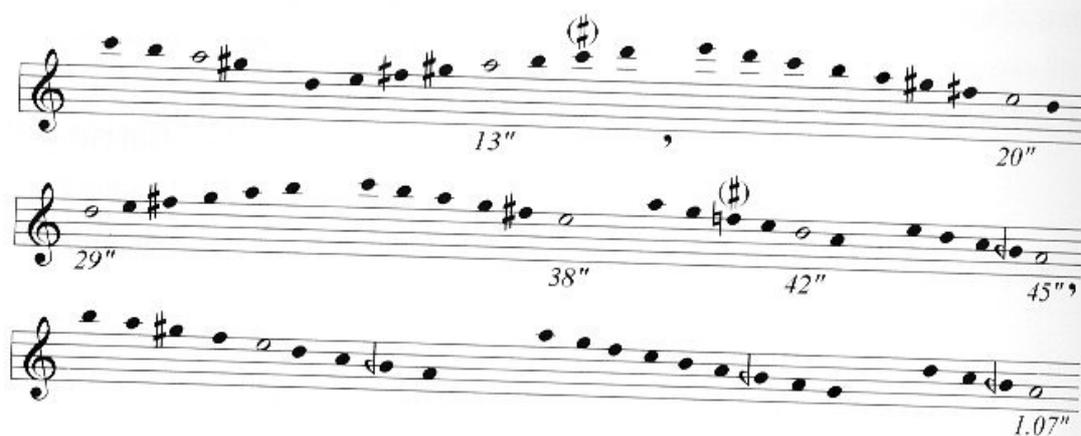


Behavior:

The melodic progression begins with the makam Şehnaz. A suspended cadence is played on Muhayyer (high A) with the Buselik flavor. A half cadence is played on Neva (D) with the Rast flavor. The melodic progression moves onto the makam Hisar without concluding the makam Şehnaz. The final cadence is played on Dügâh (A) with the Hisar flavor.



Analysis of the Eski Sipihr Taksim:



The melodic progression begins around Muhayyer (high A) due to the makam's descending character.

13'' A suspended cadence is played on Muhayyer (high A) with the Buselik flavor.

20'' A half cadence is played on Hüseyni (E) with the Hicaz flavor.

29'' The Rast flavor on Neva (D) is emphasized.

38'' A suspended cadence is played with the Hüseyni flavor on Hüseyni (E).

42'' A suspended cadence is played with the Buselik flavor on Neva (D).

45'' The scale descends to Dügâh (A) with the Uşşak flavor.

47-1:07'' The melodic progression continues with the Hicaz flavor on Hüseyni (E). The final cadence is played with the Hisar flavor on Dügâh (A). Segâh (B 1 koma flat) is played higher than written.

Evç

- Tonic** : Irak (low F#)
Behavior : Descending
Dominant : The primary dominant is Evç (F#). The first half cadence is played with the Segâh flavor on Evç (F#) using Acem (E#) as the leading tone. The second half cadence is played on secondary dominant Dügâh (A) with the Uşşak flavor.
- Leading tone:** Acem Aşiran (low F)
Accidentals : Segâh (B 1 koma flat) and Evç (F#)
Construction: The Segâh tetrachord on Irak (low F#) is combined with the Uşşak scale in its original position (A)

Evç scale

Buselik pentachord on Neva

Uşşak tetrachord on original location

Uşşak scale on original location

Segâh tetrachord on Irak

The names of the notes for the makam Evç (in ascending order):

Dügâh, Segâh, Çargâh, Neva, Hüseyini, Acem, Gerdaniye, Muhayyer.
 Irak, Rast, Dügâh, Segâh.

Extension and Behavior:

The makam Evç extends with the Segâh flavor above the high tonic Evç (F#). When the makam descends to Neva (D) using the Segâh flavor on Evç (F#), the Rast pentachord is formed. This creates the appropriate conditions for playing cadences with the Ferahnâk flavor. The Ferahnâk flavor should not be played close to the final cadence and it should not be played before the makam Evç is fully presented.

The makam Ferahnâk is very similar to the makam Evç. However, Ferahnâk includes cadences with the Rast flavor on Neva (D) and with the Rast flavor on Dügâh (A). The makam Evç includes a cadence on Dügâh (A) with the Uşşak flavor, which is never used in the makam Ferahnâk. The differences between these two makams should be noted and used with their respective flavors.

Segâh pentachord on Evç Ferahnâk pentachord on Evç Rast pentachord on Neva

CD 2 | 41

Analysis of the Evç Taksim:

- 06" The melodic progression begins around Evç (F#) due to the makam's descending character.
- 13" The emphasis is placed on Nim Hicaz (C#), which is the leading tone of the Rast flavor on Neva (D) and which calls for the Segâh flavor on Evç (F#).
- 33" The Segâh flavor on Evç (F#) is emphasized and a half cadence is played on Evç (F#) with the Segâh flavor.
- 47" Neva (D) facilitates the shift to the Uşşak flavor. A half cadence is played with the Uşşak flavor on Dügâh (A).
- 1:01" The Segâh (B 1 koma flat) is played higher than written in order to descend to Irak (low F#) with the Segâh flavor.
- 1:16" The melodic progression continues with the scales which construct the makam Evç. The final cadence is played on Irak (low F#) with the Segâh flavor.



CD 2 42

E v ç Ş a r k ı

Türk Aksağı

Isak Varon

The composition begins around Evç (F#) due to the makam's descending character (**Bars 1-2**). The emphasis is placed on Nim Hicaz (C#), which is the leading tone of the Rast flavor on Neva (D) and which calls for the Segâh flavor on Evç (F#) (**Bars 3-4**). The Segâh flavor on Evç (F#) is emphasized and a half cadence is played on Evç (F#) with the Segâh flavor (**Bars 5-8**). Neva (D) facilitates the shift to the Uşşak flavor. A half cadence is played with the Uşşak flavor on Dügâh (A) (**Bars 9-12**). The Segâh (B 1 koma flat) is played higher than written in order to descend to Irak (low F#) with the Segâh flavor. The final cadence is played on Irak (low F#) with the Segâh flavor (**Bars 13-16**).

Ferahnâk

- Tonic** : Irak (low F#)
- Behavior** : Descending
- Dominant** : A half cadence is played on the primary dominant Neva (D) with the Rast flavor. Dügâh (A) is the secondary dominant. A half cadence is played with the Rast flavor on Dügâh (A).
- Leading tone**: Acem Aşiran (low F)
- Accidentals** : Evç (F#) and Nim Hicaz (C#)
- Construction**: Rast pentachord on Neva (D), Hicaz tetrachord on Nim Hicaz (C#), Ferahnak pentachord on Segâh (B 1 koma flat), Rast pentachord on Dügâh (A), and Ferahnâk pentachord on Irak (low F#) are the tetrachords and pentachords that form the Ferahnâk scale.

Ferahnâk scale

Rast pentachord on Neva Hicaz tetrachord on Nim Hicaz Ferahnâk pentachord on Segâh

Rast pentachord on Dügâh Ferahnâk pentachord on Irak

The names of the notes for the makam Ferahnâk (in ascending order)

Irak, Raşt, Dügâh, Buselik or Segâh, Nim Hicaz or Çargâh, Neva, Hüseyini or Acem, Evç, Gerdaniye, Muhayyer

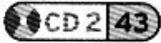
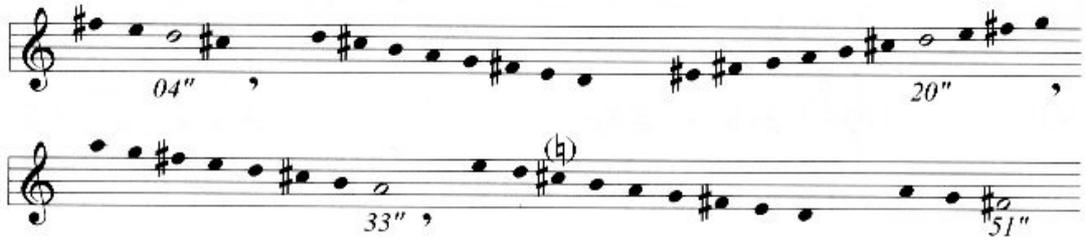
Extension:

The makam extends into the high register with the Ferahnak pentachord on Evç (F#) and in the low register with the Rast pentachord on Yegâh (low D).

Behavior:

Suspended cadences are played in the middle register, on Dügâh (A) with the Nişaburek flavor and on Buselik (B) with the Nişabur flavor. Descent to Yegâh (low D) with the Rast flavor followed by a final cadence on Irak (low F#) is typical for the makam Ferahnâk.

In some compositions, the melodic progression begins with the Rast flavor on Neva (D) and a half cadence is played on Evç (F#) with the Ferahnâk flavor.

**Analysis of the Ferahnâk Taksim:**

04'' The melodic progression begins around dominant Neva (D) due to the makam's descending character.

20'' The Rast flavor is played on Dügâh (A) and Yegâh (low D), indicating the Rast flavor on Neva (D). A half cadence is played with the Rast flavor on Neva (D).

33'' The Ferahnâk flavor is played on Evç (F#) and a half cadence is played on Dügâh (A) with the Rast flavor.

51'' The Rast flavor on Yegâh (low D) is emphasized. The final cadence is played on Irak (low F#) with the Ferahnâk flavor.



CD 2 | 44

F e r a h n â k Y ü r ü k S e m a i

Yürük Semai

Şakir Ağa

The composition begins around the dominant Neva (D) with the Rast flavor due to the makam's descending character (**Bars 1-3**). A half cadence is played with the Rast flavor on Neva (D) (**Bar 4**). The melodic progression continues with the Rast flavor on Dügâh (A) (**Bars 5-7**). A half cadence is played on Neva (D) with the Rast flavor (**Bar 8**). The Rast flavor on Yegâh (low D) is emphasized. A half cadence is played on Neva (D) with the Rast flavor (**Bars 9-12**). The Rast flavor on Dügâh (A) and the Rast flavor on Yegâh (low D) are played. The final cadence is played on Irak (low F#) with the Ferahnâk flavor (**Bars 13-16**).

Evcara

- Tonic** : Irak (low F#)
Behavior : Descending
Dominant : The note Evç (F#) is the primary dominant. Half cadences are played on this note with the Segâh and Müstear flavors. Nim Hicaz (C#) is the secondary dominant. A half cadence is played on this note with the Hicaz flavor.

Leading tone: Acem Aşiran (low F).

Accidentals : Segâh (B 1 koma flat), Evç (F#), Nim Hicaz (C#), Kürdi (A#) and Acem (E#)

Construction: The descending Zirgüleli Hicaz scale on Irak (low F#).

Evcara scale

Segâh pentachord on Evç Ferahnâk pentachord on Evç Müstear tetrachord on Evç

Hicaz tetrachord on Nim Hicaz Hicaz pentachord on Irak

Zirgüleli Hicaz scale on Irak

The names of the notes for the makam Evcara:

Irak, Rast, Kürdi, Segâh, Nim Hicaz, Neva, Acem, Evç, Gerdaniye or Nim Şehnaz, Muhayyer, Tiz Segâh, Tiz Çargâh

Extension:

The makam has an extension area with the diminished Segâh pentachord and the Müstear tetrachord on Evç (F#).

Behavior:

Transposed makams display new characteristics and moods completely

different from those of the makams they originate from, even though all the intervals used in the scale are the same. The makam Evcara is one of the best examples of this phenomenon.

The use of the Segâh and Müstear flavors on Evç (F#) in the initial cadence of the makam Evcara distinguished it from the makam Zirgüleli Hicaz. After these flavors are carried out, a half cadence is played with the Hicaz flavors on Nim Hicaz (C#). A suspended cadence is played on Segâh (B 1 koma flat) with the Nikriz flavor and the melodic progression is concluded.

CD 2 45

Analysis of the Evcara Taksim:

The musical notation consists of a single treble clef staff. It begins with a series of notes, including a half note and several quarter notes, with various accidentals (sharps and flats). Below the staff, time markers in seconds are indicated: 07", 33", 56", and 1.13". A circled '5' is placed above a note at the 56" mark.

07" The *taksim* begins around the note Evç (F#) with the Müstear flavor due to the makam's descending character.

33" The Müstear flavor on Evç (F#) is emphasized. A half cadence is played with the Hicaz flavor on Nim Hicaz (C#).

56" The scale descends to Irak (low F#) with the Evcara flavor with the support of Segâh (B 1 koma flat).

57"-1:13" The flavors of the makam Evcara are played. The final cadence is played with the Hicaz flavor on Irak (low F#).



CD 2 | 46

Evcara Saz Semaisi

Aksak Semai

Dilhayat Kalfa

1. Hane

Teslim

The composition begins around the note Evç (F#) with the Müstear flavor due to the makam's descending character. The Müstear flavor on Evç (F#) is emphasized (**Bars 1-5**). A half cadence is played on Nim Hicaz (C#) with the Hicaz flavor (**Bar 6**). The scale descends to Irak (low F#) with the Evcara flavor by the support of Segâh (B 1 koma flat) (**Bars 7-9**). The Hicaz flavor on the Irak (F#) is emphasized. The final cadence is played on Irak (F#) with the Evcara flavor (**Bars 10-13**).

Çargâh

- Tonic** : Kaba Çargâh (low C)
Behavior : Ascending or descending-ascending
Dominant : Rast (G)
Leading tone: Kaba Buselik (low B)
Accidentals : None
Construction: Çargâh pentachord on Kaba Çargâh (low C), Çargâh tetrachord on Rast (G)

Çargâh scale

Çargâh pentachord on Kaba Çargâh Çargâh tetrachord on Rast Hicaz tetrachord on Çargâh

The names of the notes for the makam Çargâh:

Kaba Çargâh, Yegâh, Hüseyini Aşiran, Acem Aşiran, Rast, Dügâh, Buselik, Çargâh.

Extension:

Scale extends over the high tonic Çargâh (C) with the Hicaz pentachord.

Behavior:

The melodic progression begins around the tonic Kaba Çargâh (low C). After presenting the notes of the scale, a half cadence is played on the dominant Rast (G). The extension part of the scale is presented and final cadence is played on the tonic Kaba Çargâh (low C). A Hicaz tetrachord on Çargâh (C) is used as an extension.

Several theory books present a definition of the makam Çargâh which resembles the C-major scale. However, in older books and in the majority of the compositions written for the makam Çargâh, the Hicaz tetrachord on Çargâh (C) is included in the scale rather than being the extended section. In these examples, the final cadence is played with the Hicaz flavor on Çargâh (C).

In the version in which the Hicaz tetrachord is included in the scale, the makam descends to Dügâh (A) with the Saba flavor, thus Segâh (B 1 koma flat) is used. The melodic progression concluding with the final cadence on the third degree of the makam Saba - which is the note Çargâh (C) - more suitably represents the makam.

CD 2 47

Analysis of the Çargâh Taksim:



The melodic progression begins with the Hicaz flavor on Çargâh (C) due to the makam's ascending-descending behavior.

14" A suspended cadence is played on Segâh (B 1 koma flat).

The Hicaz flavor on Çargâh (C) is emphasized. The final cadence is played on Çargâh (C) with the Hicaz flavor.

The *taksim* is performed taking the makam Çargâh in its classical sense as reference and emphasizing the Hicaz flavor on Çargâh (C).



CD 2 48

Ç a r g â h İ l a h i

Ben dervişim diyene

Sofyan



The composition begins with the Hicaz flavor on Çargâh (C) due to the makam's ascending-descending behavior (**Bars 1-2**). A suspended cadence is played on the Segâh (B 1 koma flat) (**Bar 3**). A suspended cadence is played on Dügâh (A) with the Saba flavor (**Bar 4**). The composition continues emphasizing the Hicaz flavor on Çargâh (C). The final cadence is played on Çargâh (C) with the Hicaz flavor. (**Bars 5-8**).

Saba

- Tonic** : Dügâh (A)
Behavior : Ascending
Powerful : Çargâh (C)
Leading tone: Rast (G)
Accidentals : Segâh (1 koma flat B) and Hicaz (4 komas flat D)
Construction: Saba tetrachord in its original location (A) is combined with the Hicaz Zirgüle scale on Çargâh (C)

Saba scale

Hicaz pentachord on Çargâh

Hicaz tetrachord on Gerdaniye

Zirgüleli Hicaz scale on Çargâh

Saba tetrachord on original location

The names of the notes for the makam Saba:

Dügâh, Segâh, Çargâh, Hicaz, Dik Hisar or Hüseyni, Acem, Gerdaniye, Şehnaz, Tiz Segâh, Tiz Çargâh

Extension:

The makam Saba does not extend because it already has a wide range.

Behavior:

The Hicaz (D 4 komas flat) should always be played sharper than it is written. On some occasions, depending on the melody, it is replaced with Dik Hicaz (D 1 koma flat).

Şehnaz (A 4 komas flat) is played as written when using the Hicaz flavor on

Gerdaniye (high G). However, it is played sharper than written when using the Saba flavor on Çargâh (C). Depending on melody, it should sometimes be replaced with Dik Şehnaz (A 1 koma flat).

In several compositions written for the makam Saba, the Çargâh flavor on Acem (F) is played and suspended cadences are played on Muhayyer (high A) using Sünbüle (high B ♭).

The makam Saba, having an ascending character, mostly sticks to the middle register of the scale, retaining the characteristic mood of the Saba flavor. During the melodic progression of the makam Saba, there is usually a tendency to assume the Acem Aşiran mood and come back to the Saba flavor. It is not common practice to jump from Çargâh (C) to Gerdaniye (high G) since this may cause the makam to acquire the mood of the makam Şevkefza.

CD 2 49

Analysis of the Saba Taksim:

The *taksim* begins around Çargâh (C) due to the makam's descending character.

22" A half cadence is played on Çargâh (C) with the Hicaz flavor.

25"-27" Gerdaniye (high G) is played. The melody stays on Acem (F) signaling that the Çargâh flavor will be played immediately afterwards.

35" After Sünbüle (high B ♭) is used and a hint of the Çargâh flavor is given, the scale descends to Çargâh (C) with the Hicaz flavor.

35"-51" The makam descends to Dügâh (A) with the Saba flavor. The melodic progression continues with the flavors of the makam Saba. The final cadence is played on Dügâh (A) with the Saba flavor.



CD2 50

S a b a Ş a r k ı

Semai

Şakir Ağa

The composition begins with the Saba flavor due to the makam's descending character. The melodic progression continues with the Saba flavor on Dügâh (A) (**Bars 1-16**). A short suspended cadence is played on Hüseyni (E) with the Hüseyni flavor (**Bars 17-19**). The final cadence is played on Dügâh (A) with the Saba flavor (**Bars 20-32**).

Note: This composition is a very good example of how Hicaz (D 4 koma flat) is replaced with Dik Hicaz (D 1 koma flat) in the makam Saba.

Bestenigâr

- Tonic** : Irak (F#)
Behaviour : Ascending-descending
Dominant : Çargâh (C). A half cadence is played on the note with the Hicaz flavor
Leading tone: Acem Aşiran (low F)
Accidentals : Segâh (B 1 koma flat) and Hicaz (D 4 komas flat)
Construction: The Saba scale in its original location (A) is combined with the Segâh tetrachord on Irak (F#).

Bestenigâr scale

Saba tetrachord on original location
 Zirgüleli Hicaz scale on Çargâh
 Hicaz pentachord on Çargâh
 Hicaz tetrachord on Gerdaniye
 Saba scale on original location
 Segâh tetrachord on Irak

The names of the notes for the makam Bestenigâr:

Dügâh, Segâh, Çargâh, Hicaz, Dik Hisar or Hüseyini, Acem, Gerdaniye,
 Şehnaz, Tiz Segâh, Tiz Çargâh
 Irak, Rast, Dügâh, Segâh

Extension:

The makam does not have any extensions because of its already wide range.

Behavior:

The melodic progression begins on the Saba scale in its original location (A) and the first half cadence is played on Çargâh (C). A second half cadence is played on the Dügâh (A) which is the tonic of the makam Saba and the

dominant of the Segâh flavor on Irak (low F#) at the same time. With support from Rast (G), Segâh (B 1 koma flat) is played higher than written when concluding this makam.

Hicaz (D 4 komas flat) must be played higher than written for the makam Bestenigâr. There are moments during the melodic progression that the Hicaz (D 4 komas flat) is played to sound very close to the Neva (D). Hicaz (D 4 komas flat) should be played as Dik Hicaz (D 1 koma flat) when the makam is moving to the final cadence. The note moving between Hicaz (D 4 komas flat) and the Dik Hicaz (D 1 koma flat) can be referred to as the 'Bestenigâr note'. Similar to the makam Hüz zam, the makam Bestenigâr also has its own original flavor with this floating note.

CD 2 51

Analysis of the Bestenigâr Taksim:

The melodic progression begins around Çargâh (C) due to the makam's ascending-descending character.

23" A half cadence is played on Çargâh (C) with the Hicaz flavor.

31" **The** Segâh flavor on its original location (B 1 koma flat) is played.

Suspended cadence is played on Segâh (B 1 koma flat) played higher than written.

45" The scale descends to the note Irak (low F#) with the Segâh flavor, gaining support from Segâh (B 1 koma flat).

47"-1:02" The flavors of the makam Bestenigâr are played. The final cadence is played with the Segâh flavor on Irak (low F#).



CD 2 | 52

Besteniġâr Peşrev

Devr-i Kebir

Numan Aġa

1. Hane

Teslim

FIN

The composition begins around the Çargâh (C) due to the makam's ascending-descending character. A half cadence is played on Çargâh (C) with the Hicaz flavor (**Bars 1-7**). The melodic progression continues with the Hicaz flavor on Çargâh (C). A suspended cadence is played on Gerdaniye (high G) (**Bar 7**) and on Acem (F) (**Bar 9**). The composition continues with the Hicaz flavor on Çargâh (C) and the melody descends to the note Irak (low F#) with the Segâh flavor (**Bars 10-14**). The melodic progression in the *teslim* section continues with the Segâh flavor on Irak (low F#). The final cadence is played with the Segâh flavor on Irak (low F#) (**Bars 15-21**).

Şevkefza & Şevk-u Tarab

Both of these makams were created by Sultan Selim III.

Tonic : Acem Aşiran (low F) for both makams.

Behavior : The makam Şevkefza is descending and the makam Şevk-u Tarab is ascending-descending.

Dominant: **Şevkefza:** Gerdaniye (high G) is the primary dominant. A half cadence is played on this note with the Hicaz flavor. The secondary dominant is Çargâh (C). A half cadence is played on this note with the Hicaz flavor. **Şevk-u Tarab:** Çargâh (C) is the primary dominant. A half cadence is played on this note with the Hicaz flavor. The secondary dominant is Dügâh (A). A half cadence is played on this note with the Saba flavor.

Leading tone: Hüseyini Aşiran (low E) for both makams.

Accidentals : Segâh (B 1 koma flat) and Hicaz (D 4 koma flat) for both makams.

Construction:

Şevkefza: The Acem Aşiran scale in its original location (low F) and the Nikriz pentachord on Acem Aşiran (low F) are combined with the Zirgüleli Hicaz scale on Çargâh (C).

Şevkefza scale

Hicaz tetrachord on Gerdaniye Hicaz pentachord on Çargâh

S A12 S T S A12 S

Hicaz Zirgüle scale on Çargâh

Çargâh tetrachord on Çargâh Çargâh pentachord on Acem Aşiran Nikriz pentachord on Acem Aşiran

B T T T B T T S A12 S T

Acem Aşiran scale on original location

Şevk-u Tarab: The makam Acem Aşiran in its original location (low F) is combined with the makam Saba.

Şevk-u Tarab scale

Hicaz tetrachord on Gerdaniye Hicaz pentachord on Çargâh

Saba scale on original location

Çargâh tetrachord on Çargâh Çargâh pentachord on Acem Aşiran

Acem Aşiran scale on original location

The names of the notes for the makam Şevkefza:

Çargâh, Hicaz, Dik Hisar, Acem, Gerdaniye, Şehnaz, Tiz Segâh, Tiz Çargâh.

Acem Aşiran, Rast, Dügâh, Kürdi, Çargâh, Neva, Hüseyini, Acem.

Acem Aşiran, Rast, Zirgüle, Segâh, Çargâh.

Names of the notes for the makam Şevk-u Tarab:

Dügâh, Segâh, Çargâh, Hicaz, Dik Hisar, Acem, Gerdaniye, Şehnaz, Tiz Segâh, Tiz Çargâh.

Acem Aşiran, Rast, Dügâh, Kürdi, Çargâh, Neva, Hüseyini, Acem.

Extension:

Makams do not extend because they already have a wide range.

Behavior:

The makam Şevkefza: The melodic progression begins with Zirgüleli Hicaz scale on Çargâh (C). Half cadences are played on the dominant Gerdaniye (high G) and Çargâh (C) with the Hicaz flavor. Suspended cadences are played on Acem (F) and Kürdi (B♭) with the Nikriz flavor, and followed by the final cadence. In the classical compositions of higher forms written for the makam Şevkefza, the makam Acem Aşiran is used in its entirety during the melodic progression.

In order to prevent the makam Şevkefza from taking on the mood of the makam Şevk-u Tarab, the Saba flavor should not be used, which means

particular care should be taken not to play the Segâh (B 1 koma flat) lower than written.

The makam Şevk-u Tarab: The correct execution of this makam is to play the makam Saba in its original location (A) and to play the final cadence in the makam Acem Aşiran scale. Playing the Zirgüleli Hicaz scale on Çargâh (C) in a persistent manner should also be avoided, in order to prevent the makam from attaining the mood of the makam Şevkefza.

The makam Şevkefza is a bright makam that uses chiefly the high register, while the makam Şevk-u Tarab is a reserved makam that uses the middle register.

CD 2 53

Analysis of the Şevkefza Taksim

The image shows three staves of musical notation for the Şevkefza Taksim. The first staff contains a melodic line starting on a high G (Gerdaniye) and descending. Time markers are placed at 12" and 21". The second staff continues the melodic line, with a time marker at 30". The third staff shows the scales of the makam Şevkefza, with time markers at 48" and 52".

12" The melodic progression begins around the dominant Gerdaniye (high G) due to the makam's descending character. A half cadence is played on Çargâh (C) with the Hicaz flavor.

21" The Hicaz flavor is emphasized on Gerdaniye (high G) and Çargâh (C). A suspended cadence is played on Kürdi (B♭) with the Nikriz flavor.

30" The makam descends to Acem Aşiran (low F) with the Nikriz flavor.

48" The scales of the makam Şevkefza are played. The Çargâh flavor on Acem Aşiran (low F) is played.

52" The final cadence is played with the Nikriz flavor on Acem Aşiran (low F).



CD 2 54

Şevkefza Saz Semaisi

Aksak Semai

Neyzen Said Dede

1. Hane

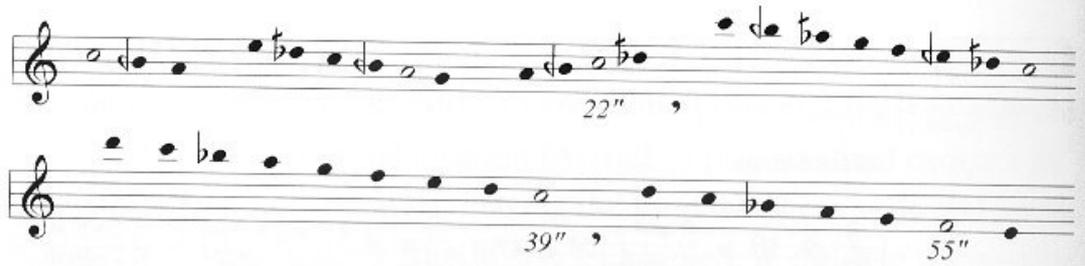
Teslim

FIN

The composition begins around the dominant Gerdaniye (high G) due to the makam's descending character. The melodic progression continues with the Hicaz flavor on Çargâh (C). The fourth degree of the Hicaz flavor Acem (F) is used as a dominant (an exception to the rule) (**Bars 1-8**). A suspended cadence is played on Kürdi (B♭) with the Nikriz flavor (**Bars 9-10**). The final cadence is played with the Çargâh flavor on Acem Aşiran (low F). (**Bars 11-12**).

CD 2 55

Analysis of the Şevk-u Tarab Taksim



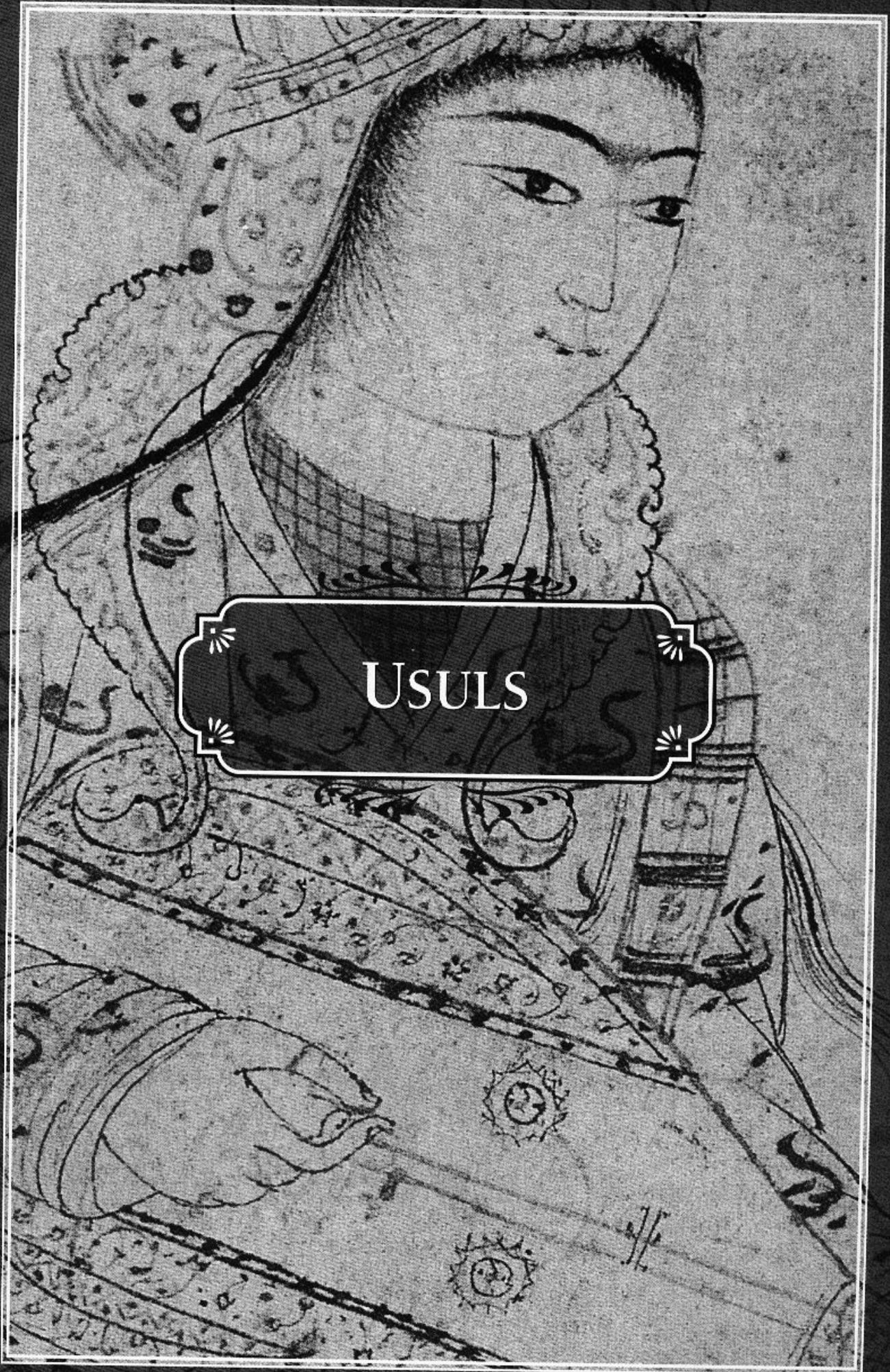
The melodic progression begins around dominant Çargâh (C) due to the makam's ascending-descending character.

22" The Saba flavor in its original location (A) is emphasized. A half cadence is played on Çargâh (C) with the Hicaz flavor.

39" The Hicaz flavor is emphasized on Çargâh (C). The Gerdaniye (high G) and the Çargâh flavor on Acem (F) are emphasized. A suspended cadence is played on Çargâh (C) with the Çargâh flavor.

55" The melodic progression continues with the Acem Aşiran scale. The final cadence is played with the Çargâh flavor on Acem Aşiran (low F).





USULS



Usuls

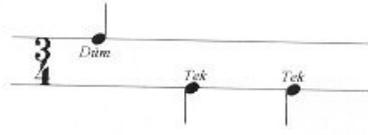
Another element of Turkish music which is just as important as makams is that of *usul*. The term *usul* comprises all the concepts of “measure,” “tempo” and “rhythm.” The *usuls* show us the tempo form and style of the piece to be played. In pieces in the high forms, the meter of the lyrics is directly related to the beats of the *usul*. The *usuls* to which each meter may be set to music are strictly defined; without forging a relationship between meter and *usul*, it is impossible to compose a piece in the “high forms” such as *beste*, *ağır semai*, *peşrev*, *ayin*, etc. The *usuls* are also extremely important in instrumental pieces. It is impossible to capture the feeling, spirit and style of a piece when thinking of *usul* merely in terms of a metronome counting the downbeats. The piece must be performed in conformity with the musical progression of the *usul*, and within an understanding of its lengthening/shortening beats.

I thought it helpful to note the *usuls* of the pieces used as examples in this book, and believe that they will be especially helpful in examining and following along with the pieces in both the great and uneven *usuls*.

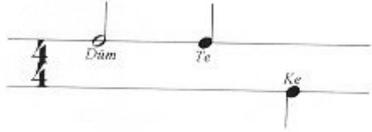
Traditionally, in the absence of percussion instruments such as the *kudüm* and *bendir*, the beats of the *usul* are struck on the right and left knees with the right and left hand.

Notes written with an overscore are beaten with the right hand, and underscored notes with the left hand. “Ta-Hek” notes are beaten with both hands at once. As understanding and applying the *usuls* of Turkish music is a rather difficult subject, I have written the great *usuls* in 4/4 measures. In the case of *usuls* which cannot be divided into four, such as those in 10/8 or 9/8, I have remained faithful to the original beats. As these uneven (*aksak*) *usuls* may be unfamiliar, their beats should be memorized and practiced by beating out the *usul* while listening to the sample pieces.

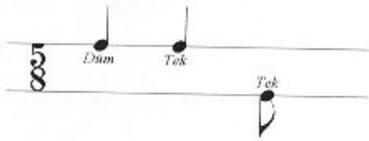
Semai



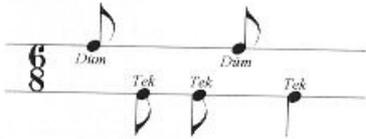
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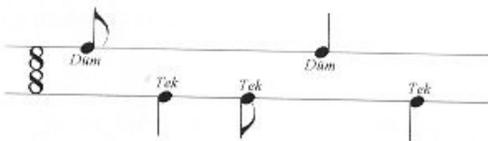
Türk Aksağı



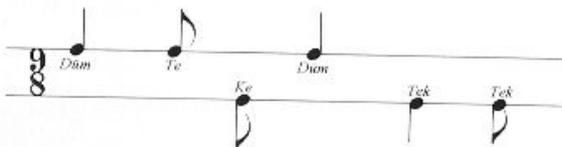
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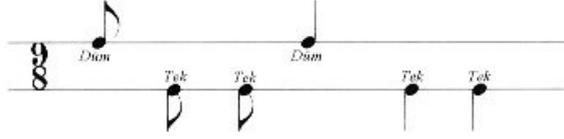
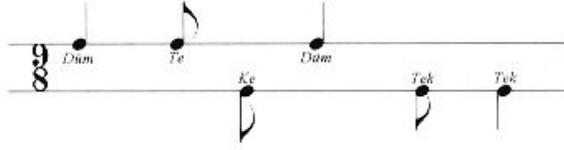
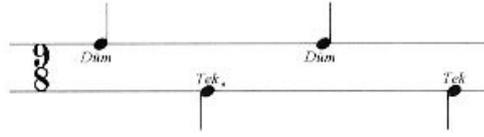
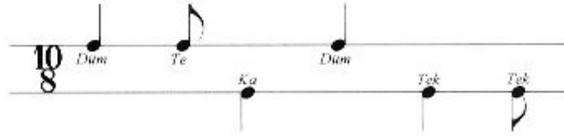
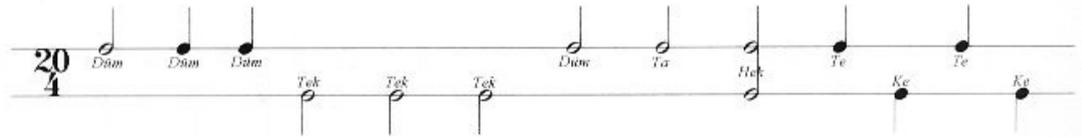
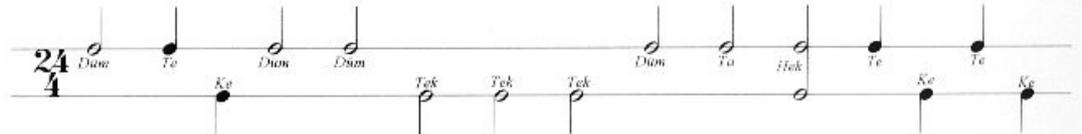


Düyek



Aksak



Oynak**Evfer****Raks Aksađı****Aksak Semai****Fahte****Çenber**

Devr-i Kebir

3/8
4

Hafif

3/2
4

Muhammes

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4

Berefşan

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4

Havi

6/4
4

Zencir

Çifte Düyek

16/4

Düm Tek Tek Düm Düm Tek Ke

Fahte

20/4

Düm Düm Düm Tek Tek Tek Düm Ta Hek Te Te Ke Ke

Çenber

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Düm Te Ke Düm Düm Tek Tek Tek Düm Ta Hek Te Ke Te Ke

Devr-i Kebir

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Düm Düm Tek Tek Düm Düm Düm Tek Tek Tek Düm Düm Ta Hek Te Te Ke Ke

Berefşan

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Düm Tek Düm Tek Düm Düm Tek Düm Düm Ta Hek Te Ke Te Ke



G l o s s a r y

<i>Aranağme</i>	: Instrumental interlude
<i>Çeşni</i>	: Flavor
<i>Dik</i>	: High pitched
<i>Gazel</i>	: 1. Turkish classical music vocal <i>taksim</i> ; 2. Lyric poem
<i>Geçki</i>	: Modulation
<i>Hane</i>	: Section within a composition
<i>Kaba</i>	: Pitch prefix referring to the lower octave
<i>Karar</i>	: Cadence
<i>Kaside</i>	: Poetic eulogy
<i>Kemençe</i>	: Three stringed bowed classical instrument
<i>Köçekçe</i>	: A lively folk dance tune
<i>Makam</i>	: Musical mode
<i>Meşk</i>	: Exercises, repetition and practice done to learn a discipline
<i>Meyan</i>	: Middle section of a composition which usually modulates to other makams
<i>Ney</i>	: Reed flute
<i>Perde</i>	: 1. Fret on an instrument; 2. Note
<i>Peşrev</i>	: Instrumental prelude. The longest of the instrumental forms
<i>Saz Semaisi</i>	: Instrumental postlude
<i>Seyir</i>	: Melodic progression
<i>Şarkı</i>	: A short classical vocal form
<i>Şed</i>	: Transposition
<i>Taksim</i>	: Instrumental improvisation
<i>Tanbur</i>	: Long necked, fretted, Turkish classical music lute
<i>Tanburî</i>	: Title for <i>tanbur</i> performer
<i>Teslim</i>	: Refrain section in an instrumental composition
<i>Tiz</i>	: High pitched; referring to the upper octave
<i>Usul</i>	: Rhythmic pattern

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4.	Pençgâh Taksim		1.21
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6.	Pesendide Taksim		1.15
7.	Pesendide Saz Semaisi	Sultan Selim III	0.39
8.	Suzidilara Taksim		1.17
9.	Suzidilara Peşrev	Sultan Selim III	1.46
10.	Mahur Taksim		1.23
11.	Mahur Peşrev	Gazi Giray Han	1.03
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