



AN EXAMINATION OF THE CONCEPT AND CLASSIFICATIONS OF MAQAM IN THE HISTORICAL PROCESS (13th-20th CENTURIES)

TARİHSEL SÜREÇ İÇERİSİNDE (13.-20. YÜZYILLAR) MAKAM KAVRAMI VE SINIFLANDIRMALARI ÜZERİNE BİR İNCELEME

Emre AKGÜN¹

Abstract

Classical Turkish music, which has been continuing to be fed with the Middle Ages Islamic world since the 10th century, owes its development to the pieces written by many theorists and composers, especially Fârâbî, İbn-î Sînâ, Safüüddin Urnevî, Abdülkâdir Merâgî, Bedri Dilşad, Lâdikli Mehmed Çelebi, Abdülbâkî Nâsır Dede, Dimitri Cantemir, Rauf Yektâ. In these pieces, explanations are given on the concept of maqam, the formation of maqam, the factors affecting its formation (caesura, prepotent, course), and its classification. Especially in the pieces having been written since the fifteenth century, there is a distinction in the classification, with the word maqam being mentioned more frequently. In the research, it is aimed to investigate the change in the concept of maqam in Classical Turkish music in the historical process and to see the theoretical approaches of theorists and composers to the concept of maqam. The study, within the framework of maqam definitions and classifications, is limited to the period between the 13th and 20th centuries. In the research, it is seen that the fifteenth century was a transition period as a maqam expression style, and since this century, maqam narrations have been made with note and course focusing rather than quartets and quintuplets.

Keywords: *Maqam, Maqam Classification, Course, Şed, Music.*

Öz

10. yüzyıl ile beraber Orta Çağ İslâm dünyasından beslenmeye devam eden klâsik Türk müziği, başta Fârâbî, İbn-î Sînâ, Safüüddin Urnevî, Abdülkâdir Merâgî, Bedri Dilşad, Lâdikli Mehmed Çelebi, Abdülbâkî Nâsır Dede, Dimitri Cantemir, Rauf Yektâ olmak üzere pek çok kuramcı ve bestekârın yazmış oldukları eserlerle gelişimini sürdürmüştür. Bu eserlerde makam kavramı, makamın oluşumu, oluşumuna etki eden faktörler (durak, güçlü, seyir) ve sınıflandırması üzerine açıklamalar yapılmıştır. Özellikle on beşinci yüzyıldan itibaren yazılan eserlerde makam kelimesinin daha sık zikredilmesiyle birlikte yapılan sınıflandırmalarda bir farklılık göze çarpmaktadır. Araştırmada nitel araştırma yöntemlerinden tarihsel araştırma deseni kullanılmıştır. Çalışma, makam tanımları ve sınıflandırmaları çerçevesinde 13-20. yüzyıl arasındaki süreç ile sınırlandırılmıştır. Araştırmada on beşinci yüzyılın makam anlatım tarzı olarak bir geçiş dönemi olduğu ve bu yüzyıldan itibaren makam anlatımlarının dörtlü beşlilerden ziyâde perde ve seyir odaklı yapıldığı tespit edilmiştir.

Anahtar Kelimeler: *Makam, Makam Sınıflandırması, Seyir, Şed, Müzik.*

1. Asst. Prof., Dicle University State Conservatory,
emreakgun35@gmail.com,
<https://orcid.org/0000-0002-7787-5548>

Makale Türü Araştırma Makalesi
Article Type Research Article

Başvuru Tarihi/Application Date
28.04.2023

Yayına Kabul Tarihi/Acceptance Date
20.05.2023

DOI
10.20875/makusobed.1289062

To cite this article:

Akgün, E. (2023). An examination of the concept and classifications of maqam in the historical process (13th-20th centuries). *MAKU SOBED*, (38), 35-48. <https://doi.org/10.20875/makusobed.1289062>

GENİŞLETİLMİŞ ÖZET

Çalışmanın Amacı

İslâmiyet'in kabulüyle beraber Doğu'dan beslenmeye devam eden Türk müziği, icra edildiği coğrafya itibarıyla pek çok etkileşime maruz kalarak (savaş, göç, ticaret) gelişmiş ve zenginleşmiştir. Yaşanan gelişimi sürekliliği kılan etkenlerden en önemlisi Farâbî, İbnî Sîna, Safüyyiddin Urmevî, Abdülkâdir Merâgî gibi teorisyenlerin yazmış oldukları eserlerdir. Bu eserlerde Türk müzikisinin olmazsa olmazı makam kavramına şed, şudûd gibi isimleri altında yer verilmiş, on beşinci yüzyıldan itibaren Bedri Dilşad ve özellikle Ladikli Mehmed Çelebi zamanında makam sınıflandırmaları ve anlatımlarında değişiklikler baş göstermiştir. Bu bağlamda çalışmanın amacı 13-20. yüzyıllar arasındaki süreçte teorisyen, bestekâr ve tarihçilerin makam kavramına yönelik yapmış oldukları tanım ve sınıflandırmaları inceleyerek yaşanan gelişimi daha somut şekilde görmektir.

Problem Cümlesi ve Soruları

Araştırmanın problem cümlesi "Makam kavramının tarihsel süreçteki değişimi nasıldır" şeklinde belirlenmiştir. Bu doğrultuda "Makam kavramı ve teorisine yönelik yaklaşımlar yüzyıllara göre nasıl değişim göstermiştir", "Makam kavramı ve teorisine yönelik yaklaşımları etkileyen ana faktörler nelerdir" cümleleri çalışmanın alt problemlerini oluşturmaktadır. Ayrıca çalışmada makam kavramının kelime anlamına ve müzik açısından tanımlarına, teorisyen, bestekâr ve tarihçilerin makam kavramının ortaya çıkışından yirminci yüzyıla kadar olan süreçteki tanım ve sınıflandırmalarına yer verilmiştir.

Konuyla İlgili Yapılan Çalışmaların Genel Odak Noktası

Çalışmada Farâbî, Fetullah Şîrvânî, Seydî, Ali Şah bin Hacı Bûke, Kırşehirî, Tanbûrî Cemil Bey gibi bestekâr ve kuramcılarının yazmış oldukları eserlerin çevirisi ve incelemesi niteliğinde olan ve Yükseköğretim Kurulu Ulusal Tez Merkezi'nde kayıtlı bulunan yüksek lisans ve doktora tezlerinden, makam ile ilgili müzik terimleri (Şûbe, âvâze, terkîb, seyir, şed), makamların yüzyıllar içerisinde kıyaslaması ve Türk müziği dönemlerine ilişkin konuların araştırıldığı, Google akademik ve Dergipark gibi çeşitli veri tabanlarında bulunan makalelerden, Türk müziği teorisi, formları, yüzyıllara göre Osmanlı'da ve özellikle İstanbul'da müzik kültürü üzerine yazılmış kitaplardan faydalanılmıştır. Bu çalışmalarda genel olarak Türk makam müziği teorisine ilişkin çalışmaların yoğunlaştığı on beşinci yüzyıla bir eğilimin olduğu, dönemin önde gelen teorisyenlerinden Bedri Dilşad ve Ladikli Mehmed Çelebi'nin kuramsal yaklaşımlarına ayrıca değinildiği gözlenmiştir. Bunun yanı sıra çalışmalarda özellikle on üçüncü yüzyıldan itibaren sistemci okulun kurucularından Safüyyiddin Urmevî ve Abdülkâdir Merâgî'nin yazmış oldukları eserlere neredeyse tüm çalışmalarda geniş şekilde yer verildiği tespit edilmiştir.

Yöntem

Çalışmada, nitel araştırma yöntemlerinden tarihsel araştırma deseni kullanılmıştır. Tarihsel araştırmalarda incelenen döneme ilişkin belge ve dokümanlar dikkatli bir şekilde incelenir ve geçmiş süreçte ne oldu? sorusuna cevap aranır. Konuyla ilgili veriler makale, tez, dergi ve kitaplardan survey (tarama) yöntemi ile toplanmıştır. Toplanan veriler doküman analizi yöntemi ile çözümlenerek konuya ilişkin bulgular sunulmuştur. Ayrıca makam kavramı ve tasniflerine yönelik yaklaşımlar on üçüncü yüzyıldan yirminci yüzyıla kadar yedi alt başlık altında ele alınmıştır. Bu bağlamda nazariyatçıların bu yaklaşımlarını etkilediği düşünülen makamı oluşturan ana öğeler hakkında da bilgiler verilmiştir.

Sonuç

On beşinci yüzyıldan önce müzik teorisine yönelik yazılan eserlerde makam kavramı dörtlü beşlilerin birleşmesiyle bir sekizli içerisinde ebced sembolleriyle ele alınırken on beşinci yüzyılda Bedri Dilşad, Hızır bin Abdullah gibi kuramcılarda makam anlatımları ve sınıflandırmaları perde odaklı olarak yapılmaya başlanmış, seyir karakteri önem kazanmıştır. Bu bağlamda Makam kavramının gelişimi ve değişiminde on beşinci yüzyıl adeta bir geçiş dönemi niteliğindedir.

On beşinci yüzyıla kadar makamlar genellikle 12 makam, 6-7 âvâze, dört şûbe ve yirmi dört terkîb şeklinde sınıflandırılırken on beşinci yüzyıldan itibaren terkîb sayıları hayli artmıştır. Makam ve terkîb sayılarında yaşanan artış teorik mânâda yapılan çalışmaların arttığını, klâsik Türk müzikisinin ne denli zenginleştiğini bu bağlamda devlet adamlarının da müziğe verdiği desteği göstermektedir. Özellikle Osmanlı'da padişahların birçoğunun Mevlevî tarikatına mensup olması icracı ve bestekâr olmalarına olanak sağlamış ve sanata verilen destek daha da artmıştır.

Sistemci okulun başlangıcında şudûd-şed kavramı makam yerine kullanılırken yirminci yüzyıldan itibaren şed makam kavramı müzikimizde yer edinmiştir ve günümüzde makamların bir perde üzerinden başka bir perde üzerine göçürülmesi (transpoze edilmesi) şeklinde kullanılmaktadır.

Şed kavramı gibi makam içerisinde büyük öneme sahip durak ve güçlü gibi kavramlar her ne kadar kullanılsa da isimleri yirminci yüzyıla beraber zikredilmeye başlanmıştır. Bu durum klâsik Türk müzikisinde yaşanan metodlaşma sürecini kanıtlar niteliktedir.

1. INTRODUCTION

The foremost feature of Turkish Classical Music is that it makes use maqam. Although the use of the word maqam in music was in the Ottoman period, its origin dates back to much earlier periods. In the pieces written in the medieval Islamic world, the concept of music and maqam was expressed in numerical values and discussed in the science of mathematics. In the theory books written before and after the 15th century, there are differences in maqam expressions, numbers, and classifications. These differences have also led to diverse views among theorists such as Abdülkâdir Merâgî and Fetullah Şîrvânî. They adopted the theoretical views of Safüyiddin Urmevî, while theorists such as Seydî, Bedri Dilşad, Hızır bin Abdullah adopted a different style of expression. In the 15th century, maqams began to be explained through the course movement (circulation). These differences have also affected the way of expression of today's Turkish maqam music. It is thought that this situation allows the concept of course to come to the fore, especially in maqam narratives. The difference in Maqam narration and classification has made the change in the historical process more visible.

This study aims to investigate the approaches of composers and theoreticians to the phenomenon and classification of maqam in the historical process. The problem statement of the study was determined as "How is the change of the concept of maqam in the historical process". For this purpose, answers to the following sub-problems were sought:

How has the concept of maqam and approaches to its theory changed over the centuries?

What are the main elements that affect the approaches to the concept of maqam and its theory?

Besides the word meaning of the concept of maqam, its meaning in classical Turkish music, its origin, the factors affecting its formation, the maqam classifications of theorists and composers are included in this study.

The word maqam is derived from the Arabic word "Kâme-Yekumu", which is derived from the verb "to stand", "to stand up", or it means the place where one stands. In addition, the place where the reader stands while reciting the Qur'an is called maqam (Tankorur, 2016, p. 139). The place where entertainment is held for musical performance and conversation is also called a maqam (Touma, 1980, pp. 4-6). Regarding the meaning of the word maqam, Yahya Kaçar (2008, p. 146) also stated that the word corresponds to the meaning of position, rank, status. In correspondence with other definitions, Devellioğlu (2002, p. 573) also defined maqam as a place to stand and stated that its origin comes from the Arabic word "Kıyâm". There are various interpretations of the first use of the word maqam. Safadî, a contemporary of Abdülkadir Merâgî and a Bayat Turkmen, was the one who used it for the first time in the world (Uslu, 2015, pp. 104-105). Regarding the first use of maqam, Yahya Kaçar (2008, p. 145) also stated that the word may have been used for the first time by Abdülkadir Merâgî. It is estimated that the word maqam, with its current meaning, was used for the first time by Abdülkadir Merâgî, the most important musician who lived after Safüyiddin Urmevî (Tanrıkorur, 2016, p. 140).

2. THE APPROACHES OF THEORISTS, COMPOSERS AND HISTORIANS TO THE CONCEPT AND THEORY OF MAQAM

Many theorists, composers, and historians have made definitions of the concept of maqam in Turkish classical music. Some of these definitions are expressed through maqam quartets, quintets, and scales, and some of them are expressed in notes and courses in the series and determined according to order of importance. Certain classifications have also been made in the light of the explanations made. In these classifications, Farabi showed that twelve maqams correspond to twelve zodiac signs, seven âvâzes to seven planets, and four branches to four main elements consisting of air, water, fire, and earth (Can, 2004, p. 210). The definitions and classifications made by some theorists and composers on the concept of maqam over the centuries are mentioned below.

2.1. 13th Century Maqam Concept and its Classifications

The plural form of the word "Şed", the word "Şüdûd", was used as the equivalent of the concept of maqam in the book known as "Kitâbü'l Edvâr" written by Safüyiddin Urmevî, one of the constituents of the systemic school, and the main maqams were classified as Uşşak, Nevâ, Bûselik, Rast, Hüseyinî, Hicâzî,

Rehâvî, Zengüle, Irâk, Isfahan, Zirefkend and Büzürg, and the âvâzes were classified as Geveşt, Gerdâniye, Selmek, Nevruz, Mâye and Şehnâz, and the Şûbes were classified as Yegâh, Dügâh, Segâh and Çargâh (Yahya Kaçar, 2008, pp. 148-149). The use of the word “şed” in the sense of maqam is a situation encountered only in Safüyiddin Urmevî. The equivalent of the word “şed”, which is used in the sense of transposition today, is expressed as "Tabakât" in Safüyiddin Urmevi and consists of seventeen notes (Harmancı, 2013, p. 26). Safüyiddin Urmevî stated twelve maqams, six âvâzes, and four şûbes, and named these the şûbes as "terkibat". Terkibat is the equivalent of the concept of mürekkeb maqam, which is used today (Kutlug, 2000, p. 124). No explanation was given to the maqam description by the theorists who founded the systematic school. These theoreticians explained the maqams in the form of cycles (circles), not in the form of texts. The first texts were introduced by Hızır bin Abdullah and Bedri Dilşad (Kutluğ, 2000, p. 109).

2.2. 14th Century Maqam Concept and its Classifications

Another representative of the systemist school, Abdülkadir Merâgî classified maqams as Uşşak, Nevâ, Bûselik, Rast, Hüseyinî, Hicâzî, Rehâvî, Zengüle, Irâk, Isfahan, Zirefkend ve Büzürg. He classified the Âvâzes as Nevruz, Selmek, Gerdâniye, Geveşt, Mâye, Şehnâz, and Şûbes as Dügâh, Segâh, Çargâh, Pençgâh, Aşiran, Nevruz-ı Arab, Mahur, Nevruz-ı Hara, Beyati, Hisar, Nühüft, Uzzâl, Evç, Niyrizi, Müberka, Rekb, Sabâ, Humâyûn, Zâvili, Isfahanek, Hûzî, Nihavend, Muhayyer and Bestenigar (Bardakçı, 1986, pp. 63-64). When the classification made by Abdülkadir Merâgî is examined, it is seen that the number of şûbe in Safüyiddin has increased to twenty-four.

2.3. 15th Century Maqam Concept and its Classifications

The piece named "Muradnâme", which Bedri Dilşad, one of the important theorists of the fifteenth century, wrote in honor of Murad, consists of 51 parts. Music is included in the 34th part of the piece (Üngör, 1979, p. 6). In the piece, there are 12 maqams as Rast, Irâk, Zengüle, Zirikûçek, Büzürg, Isfahan, Rehâvî, Hüseyinî, Hicâzî, Nevâ, Uşşak, and Bûselik, 7 âvâzes as Geveşt, Selmek, Nevruz, Şehnâz, Mâye, Gerdâniye, and Hisar, 4 şûbes as Yegâh, Dügâh, Segâh and Çargâh are specified and the names of the compositions are not specified (Levendoğlu Öner, 2011, p. 803). Although the classification that Bedri Dilşad stated in his piece shows great similarities to the Systemist school, the şûbes differ from that of Abdülkadir Merâgî.

Another important musical theorist who lived during the reign of the Murad II. was Hızır bin Abdullah, the author of the book called "Kitâbû'l Edvar". This book consists of forty-eight sections. There are twelve maqams, which can be listed as Rast, Irâk, Isfahan, Zirefkend-i Küçek, Büzürg, Zengüle, Rehâvî, Hüseyinî, Hicâz, Bûselik, Nevâ and Uşşak, seven âvâzes known as Geveşt, Nevruz, Şehnâz, Mâye, Selmek, Gerdâniye and Hisar, and four şûbes including Yegâh, Dügâh, Segâh and Çargâh. Moreover, two hundred and one compositions are included in it (Levendoğlu, 2002, p. 14).

Yusuf bin Nizameddin Kırşehrî expressed twelve maqams in his piece “Risâle-i Mûsikî” as Rast, Irâk, Isfahan, Zirefkend Küçek, Büzürg, Zengüle, Rehâvî, Hüseyinî, Hicâz, Bûselik, Nevâ and Uşşak, seven âvâzes as Geveşt, Nevruz, Selmek, Şehnâz, Mâye, Gerdâniye and Hisar, four şûbes as Yegâh, Dügâh, Segâh and Çargâh, and gave fifty-three compositions (Levendoğlu Öner, 2002, p. 17). Although the numbers of maqam âvâze and şûbes are parallel to those of Safüyiddin, Öztürk (2014, p. 13) states that Kırşehrî, with an esoteric style and content that can be considered as founding within the Ottoman tradition, exhibits a different content from the systemic school, not mentioning musical mathematics, symbolic, cosmological and esoteric. He also stated that he belonged to a different tradition from the systemist school because he adhered to an esoteric, four-elementist theoretical understanding.

Fetullah Şirvani wrote the piece of Mecelletü'n fi'l Musika, dedicated to Mehmed the Conqueror. The maqam classification in the introductory part of the piece consists of twelve maqams, six âvâzes and twenty-four şûbe, which Abdülkadir Merâgî stated in his piece. Şirvânî stated the intervals and sequences of the twelve maqams in his piece with ebced and stated that the pages of the piece were not sufficient to explain the şûbes and âvâzes in detail (Akdoğan, 1996, p. 233). It is seen that Fetullah Şirvânî, one of the fifteenth-century theorists, was also under the influence of Abdülkâdir Merâgî.

Ladikli Mehmed Çelebi, adopting the systemist school and following an innovative approach, undertook a theoretical bridge mission in the fifteenth century. In the introductory part of the piece called

"Fethiyye", which was written in Arabic, intervals, the harmony of sounds, geometry, sound physics, and maqam classifications were mentioned, and in the second part, the subject of ikâ was mentioned (Tekin, 1999, p. 47). Ladikli made two different classifications according to the old and new theorists in his piece "Fethiyye". The classification he made according to the old theorists is the same as the classifications of Abdülkadir Merâgî and Fetullah Şirvani (twelve maqams, six âvâzes, and twenty-four şûbes). The only difference is that other theoreticians specify a new şûbe named Vâsîf-ı Yegâ or Hazan instead of the maqam designated as Dügâh among the şûbes. In the other maqam classification made by Ladikli Mehmed Çelebi, although there are twelve maqams, there are seven âvâzes, four şûbes, and thirty compositions. The names and numbers of âvâze and şûbes are different from those of other theoreticians. The number of şûbes has also decreased and the concept of maqam has been included in the classification of maqam (Levendođlu Öner, 2011, p. 809). The number of âvâzes, which were determined as six in the early times, became seven in the Ladikli period, and the Hisar, which was a Şûbe, was stated as avâze (Kutluđ, 2000, p. 39). The number of Şûbes (Yegâh, Dügâh, Segâh and Çargâh) was reduced to four, and the number of compositions was determined as Pençgâh-ı Asl, Pençgâh-ı Zâid, Muhayyer, Evç, Mahur-ı Kebîr, Mahur-ı Sagir, Bestenigâr, Müberkâ, Aşîran, Sünbüle, Uzzâl, Nühüft, Niriz-i Sagir, Niriz-i Kebir, Nihavend-i Kebir, Nihavend-i Sagir, Karcıđar, Acem, Isfahanek, Rahatü'l Ervâh, Zevâli Siyehgâh, Zevâli Isfahan, Nigâr, Nişâburek, Hûzî, Hucest, Zenzem, Hûmâyûn, Müsteâr, Nigâr-ı nik (Levendođlu, 2002, pp. 21-22).

Alişah bin Hacı Bûke, another important theorist of the fifteenth century, wrote the piece "Mukaddimetü'l Usûl". The theorist who called "the maqams" as "şed" stated twelve maqams in his piece, as Uşşak, Nevâ, Bûselik, Rast, Zengüle, Isfahan, Hüseyinî, Hicâzî, Zirefkend, Râhevî, Irâk and Büzürg, six âvâzes as Selmek, Gerdâniye, Geveşt, Nevrûz-ı Asl, Mâye and Şehnâz, and twenty four şûbes as Dügâh, Segâh, Çargâh, Pençgâh, Mahur, Aşîran, Müberkâ, Nevrûz-ı Arab, Nevrûz-ı Hârâ, Hisar, Nevrûz-ı Bayâtî, Nîrez, Uzzâl, Nühüft, Evç, Sabâ, Rekb, Rûyî Irâk, Bestenigâr, Zâvilî, Nişâburek (Çakır, 1999, pp. 129-130). When the classification made by Alişah bin Hacı Bûke is examined, it is observed that it is very similar to the maqam classifications of Abdülkâdir Merâgî and Fetullah Şirvani.

In Kadızâde Tirevî's piece, which is among the first pieces written in Turkish, the maqams are classified as Rast, Irâk, Isfahan, Zirefkend Kûçek, Uşşak, Büzürg, Zirgüle, Rehâvî Hüseyinî, Hicaz, Nevâ and Bûselik. Âvâzeler are classified as Geveşt, Nevrûz, Selmek, Şehnâz, Hisâr, Gerdaniye and Mâye. Şûbes are classified as Yegâh, Dügâh, Çargâh and Segâh (Uygun, 1990, pp. 25-26). Tirevi, who studied many epistles, stated that the number of compositions, which is forty-eight, is stated as fifty-six, sixty, sixty-four in different epistles, and that the compositions can be infinite, and stated forty-eight compositions as Pençgâh, Niyriz, Aşîran, Mahur, Türkî Hicâz, Sazkâr, Karcıđar, Beste Hisar, Nevâ Aşîran, Acem, Acem Aşîran, Beste Hisar, Nevrûz-ı Acem, Nevrûz-ı Rûmî, Hisarek, Nigâr, Zirkeşide, Humâyûn, Zenzem, Muhayyer, Siphir, Sünbüle, Rekb, Uzzâl, Nihavend-i Sagir, Nihavend-i kebir, Nihavend-i Rûmî, Nühüft, Gerdaniye Bûselik Muhalifek, Zâvilî, Neva Uşşak, Nişâburek, Vechi Hüseyinî Bahr-i Nâzik, Hicâz-ı Muhalif, Nevayî Acem, Isfahanek, Çargâh-ı Acem, Gülizar, Hûzî, Rehâtü'l Ervâh, Rûyî Irâk, Zirkeşhâveran, Beste Isfahan, Evç, Müsteâr, Bestenigâr, Müberkâ (Levendođlu, 2002, p. 25). Although the numbers of maqam, âvâze, and şûbe in Kadızâde Tirevi show great similarities to those of the fifteenth-century theorists, there are differences in the names and numbers of the compositions.

2.4. 16th Century Maqam Concept and its Classifications

The sixteenth century was a period when the borders of the Ottoman Empire expanded considerably and accordingly, it was politically strong. The Ottoman Empire reached its peak in terms of territory with the Yavuz and Kanuni periods, but the studies on music theory were not as intense and productive as in the fourteenth and fifteenth centuries (Özcan, 1997, pp. 476-477). The increase in the territory of the Ottoman state in this century strengthens the idea that the period was spent with wars and conquests. These developments in the political field brought about a recess in terms of music. One of the most important theorists who lived in this century is Seydî, who wrote the work "El Matlâ" in 1504 (Uslu, 2017, p. 668). In this work, maqams, şûbe, âvâze, compositions, and some instruments are explained (Arısoy, 1988, p. 4). The narrations in Kırşehri and Seydî are quite similar to each other. Both of them explained the arrangement of the çeng instrument in a similar way and in the same order. This narrative shows us that Seydî may have taken Kırşehri's work and understanding as a source in her music theory (Dođrusöz et al., 2007, p. 18). Twelve maqams in the work are Rast, Irak, Isfahan, Zirefkend-i kûçek, Büzürg, Zengüle, Rehâvi, Hüseyini, Buselik, Hicaz, Nuva and Uşşak. 7 âvâzes are Geveşt, Şehnâz, Hisar, Nevrûz, Mâye, Selmek and Gerdaniyye. There are four şûbes, as Yekgah, Sigâh, Dügah, and Çargah and there are 58 compositions

(Küçükgökçe, 2010, pp. 63-65). The scarcity of works written on the theory of maqam in the 16th century draws attention. Seydî is the only music theorist of the period with her work "el- Matla fi 'beyâni'l-edvâr ve'l makâmât" (Uslu, 2009, p. 47).

From the second half of the 16th century to the beginning of the 17th century, No education on music theory existed. It may be possible to obtain information about the musical life of this period from the lyrics collections. Three lyric collections written in the second half of the 16th century are important in terms of giving information about the musical understanding of the period. These journals are the Turkish manuscripts numbered 822, 1020, and 11007 in catalog number 3608 of Ibnülemin of the Rare Works Library of Istanbul University. Composers such as Ali Sitâyi, Benâî, Rıdvan Şah, Emin Gazanfer, especially Safüyiddin Urnevî and Abdülkadir Merâgî are mentioned in the journals. There is no explanation about maqams or rhythms in all three of the journals (Behar, 2020, pp. 122-124).

2.5. 17th Century Maqam Concept and its Classifications

Kantemiroğlu, in his piece Kitâbû'l-ilmü'l Mûsikî âlâ Vechi'l Hurûfat, made a classification as twelve maqams, seven âvâzes and four şûbes. After this classification, he expressed the maqams differently and made another classification under the names of "müf-red" ve "terkîbat" (mürekkeb).

The maqam can be ended when it comes to the decision that proves that the note determined as the pole is the maqam, and that also binds the compositions connected to its pole by accepting one of the notes in the middle of the eight full notes as the pole of the circle and displaying courses from low to low around this pole is called the mufred maqam (Kutluğ, 2000, p. 106). From Kutluğ's translation, it is understood that Kantemiroğlu mentions the note in the middle of the scale (octuple), the focal point of the scale, and that the melodic movement takes place around this note, but the definition made is considered to correspond to the simple concept of maqam in use today. Kantemiroğlu also defined the composition apart from the curriculum as stated below.

Terkib-i music means: moving on the avaz note includes several maqam. It comes to the first degree of one of the maqams it has visited and shows that it is subject to that maqam (Kutluğ, 2000, pp. 117-118).

It was stated that the statement made was indicated by the mürekkeb (compound) maqam, that these maqams consisted of several maqams, and that it should be decided on any of these maqams after they were announced during the course. Kantemiroğlu made another classification apart from this maqam classification.

The maqams of fine-note full-notes are Gerdaniye, Evç, and Muhayyer, while the maqams of intermediate (half) notes that come before us on the way from low tones to low-tones are Kürdî, Bayâtî, Sabâ, Acem, the maqams of intermediate (half) notes that come before us on the way to low-notes are Şehnâz, Uzzâl, Hisar, Bûselik Zengûle, Sümbüle, Pençgâh, Mâhur, Nişâbur, Nikriz, So-called Maqams are Zirefkend, Bestenigâr, the maqam with a name but intangible is Rehâvî (Tura, 2001, p. 40). Dimitri Kantemir also stated that there were nineteen compositions, which he mentioned as twenty during his time (Levendoğlu Yılmaz, 2002, p. 31).

2.6. 18th Century Maqam Concept and its Classifications

Eighteenth-century and especially Kemânî Hızır Ağa, one of the leading theorists and performers of the Selim III. period wrote the piece "Tefhîmü'l Makâmât". In the introduction to the book, Maqams and the effects of the maqams on the human spirit were given in accordance with the times of the day, and in the second part, information about the miniature drawings of the instruments and who made these drawings was given. Unlike the theorists before him, Hızır Ağa determined the main note as Dügâh, although the Rast note was called "main maqam" in circles because it was frequently used in his period (Yücel, 2012, p. 2). Hızır Ağa, in his piece, stated twelve maqams as Rast, Irâk, Isfahan, Küçek, Büzürg, Zirgüle, Rehâvî, Hüseyinî, Hicâz, Bûselik, Nevâ and Uşşak, seven âvâzes as Güvaşt, Nevrûz, Selam, Şehnâz, Hisar, Segâh mâye and Gerdâniye, and four şûbes as Yegâh, Dügâh, Segâh and Çargâh (Yücel, 2012, pp. 23-25).

Another important figure of the Selim III. period, Abdülbâkî Nâsır Dede, who wrote the piece "Teddîk ü Tahkîk", defined the maqam as a melody that shows a unique personality and integrity when heard with its original elements and cannot be divided into other parts or likened (Tura, 2006, p. 35). The emphasis

in the definition translated by Tura is remarkable that the maqam cannot be divided and compared. From this, it comes to mind that the maqam has a unique structure. Kutluğ (2000, p. 74) stated that the view that there should be harmony in maqams, and that maqam cannot be formed without harmony. Twentieth-century theorists and musicologists were affected by this definition in their definitions of maqam. The fact that there is harmony in Maqam narratives brings to mind the subject of the course, which we will talk about in the following parts of the study. Beşiroğlu (1993, p. 44) stated in the “Edvar of Nâsır Dede” that Safüyiddin Urmevî, Abdülkadir Merâgî, and Nâyî Osaman Dede used expressions that bring the maqam course to the fore, different from the subjects such as maqam, şûbe, âvâze and tekîb that they used while explaining the maqams. Abdülbâki Nâsır Dede made a classification in the form of maqam and composition in his piece, and defined it as “The composition was formed [branched] from the original maqam or zamm-ı tune or mürekkebe”. The definition made is very similar to the definition of mürekkebe maqam. Abdülbâkî Nâsır Dede increased the number of maqams from twelve to fourteen as Rast, Segâh, Nevâ, Nişâbur, Hüseyinî, Rehâvî, Bûselik, Suzidilâra, Hicâz, Sabâ, Isfahan, Nihavend, Irak and Uşşak, and he did not mention the concepts of şûbe and âvâze (Kutluğ, 2000, p. 49). The number of compositions, which was one hundred and twenty-five in the piece called Tedkîk u Tahkîk, was later increased to one hundred and thirty-six (Levendoglu Yılmaz, 2002, pp. 44-45). Although Abdülbâkî Nâsır Dede adhered to the systemist school, both the changes he made in the number of maqam and composition and the fact that he brought the course to the forefront in the maqam expression make him a little different from the theorists before him.

2.7. 19th Century Maqam Concept and its Classifications

It is one of the last examples of the piece written by Haşim Bey in the nineteenth century, known as the “Haşim Bey Mucmua”. Haşim Bey made the maqam classification in his piece as stated below.

The newly found maqams are mentioned as Rast, Irak, Isfahan, Zirefkend-i Küçük, Büzürk, Zırgüle, Rehavi, Hüseyinî, Hicaz, Buselik, Neva, Uşşak. Seven “Agazes”; Geveşt, Şehnaz, Selmek, Maye, Nevruz, Gerdaniye, Hisar. and four “Şubes”; Yegah, Dügah, Segah, Çargah (Yalçın, 2014, p. 2060).

In the classification made, twelve maqams, seven âvâzes, and four şûbes are specified. In this respect, it is seen that Haşim Bey adopted the ideas of the systemist school. Haşim Bey described eighty-eight maqams in his piece and compared these maqams with the tonal scales used in Western music. Information about Western music was found for the first time in this piece (Yalçın, 2013, pp. 753-768). The maqams in the piece are mostly ordered according to the decision notes. Starting from the Rast maqam, the maqams that decided on the Dügâh, Segâh, Irak, Hüseyinî Aşîran, and Yegâh notes were examined (Kıyak, 2014, p. 10).

Rauf Yekta Bey, another name who worked on musical theory in the nineteenth century, stated that the maqam is a form of being, a special form of the musical scale that manifests itself with the arrangement of various proportions and intervals. He stated that the quartet in the low region is called the first layer, and the fifth in the treble region is called the second layer and that the places of these quartets and quintets can be changed (Yekta, 1986, p. 67). Rauf Yekta Bey did not give a clear classification of maqam in his piece and made the following explanation.

It should not be assumed that Turkish music consists of a piece composed following the ambitus of each and only thirty maqams whose notes we have written here; these are the most important. The total number of maqams is more than ninety. However, apart from these thirty maqams, we did not include the other sixty maqams here, as it would be difficult for Westerners to appreciate the color differences resulting from the combinations of tunes performed in various styles (Yektâ, 1986, p. 82).

Thirty maqams stated in line with the statement made are Rast, Hüseyinî, Eviç, Sabâ, Acem Aşîran, Nevâ, Hicâzkâr, Segâh, Nihavend, Uşşak, Pûselik, Karcıgar, Hüseyinî Aşîran, Beyâtî, Yegâh, Muhayyer, Hicâzkâr Kürdî, Arazbar, Sûzinâk, Ferahnâk, Hicâz, Şevkefzâ, Hüzzam, Pençgâh, Ferahfezâ, Bestenigâr, Evcârâ, Isfahan, Sultânî Yegâh, Şedaraban (Yekta, 1986, pp. 69-82). Rauf Yekta Bey handled the maqam not according to the characters of the larcourse, but rather according to the arrangement of the quartets and fifths, and expressed the classification by considering the most used maqams.

Tanbûrî Cemil Bey made the following explanation about the concept of maqam in his piece named “Rehber-i Mûsîkî”.

Our maqams cannot be shown as "gam". Because each of them is a "rose" with different colors and characters. Many maqams do not differ from each other when they are shown as gam and present the same intervals, which are very different from each other in terms of dialect and expression, levn and te'sir, with the concept of maqam about them. Such maqams are as follows: Uşşak, Hüseyinî, Bayâtî, Muhayyer, Bûselik, Karçığar, Bayâtî Arabân, Tahir that can be indicated by the gam in âtî. Those within eight notes of the chapter are called simple; and those who violate the octave are called mürekkeb (Cevher, 1992, p. 27).

Cemil bey has classified the maqams in the piece as Yegâh, Hüseyinî Aşîran, Acem Aşîran, Irâk, Rast, Dügâh and Segâh note, and also grouped mutafferri (connected to a root that leaves its branch) maqams as Nikriz, Pençgâh, Büzürg, , Zâavil, Gülizâr, Pesendide, Gerdâniye, Dügâh, zemzeme, Acem Kürdî, Sabâ bayâtî Araban, Nevâ, Tâhir, Hümâyûn, Şehnâz, Hisâr, Beste Isfahân, Dilkeş Hâverân, Muhayyer Kürdî, hüseyinî Aşîran, Bûselik Aşîrân, Şedarabân (Cevher, 1992, pp. 30-59). Although it is understood that the maqam classification made by Tanbûrî Cemil Bey is focused on the decision note, Cevher (1992, p. 94) stated that many maqams were defined under the name of alternate maqams, and it was not clear what kind of method Cemil Bey followed during the classification, who defined a total of fifty-two maqams.

Table 1. Maqam Classifications of Turkish Music Theorists

Safüyiddin Urmevî	12 şüdüd (<u>maqam</u>)	6 âvâze	4 şübe	
Abdülkâdir Merâgî	12 <u>maqam</u>	6 âvâze	24 şübe	
Bedri Dilşad	12 <u>maqam</u>	7 âvâze	4 şübe	
Hızır bin Abdullah	12 <u>maqam</u>	7 âvâze	4 şübe	201 terkîb
Yusuf bin Nizameddin Kırşehrî	12 <u>maqam</u>	7 âvâze	4 şübe	53 terkîb
Fetullah Şîrvânî	12 <u>maqam</u>	6 âvâze	24 şübe	
Lâdikli Mehmed Çelebi	12 <u>maqam</u> 12 <u>maqam</u>	6 âvâze 7 âvâze	24 şübe 4 şübe	30 terkîb
Ali Şah bin Hacı Bûke	12 <u>maqam</u>	6 âvâze	24 şübe	
Seydî	13 <u>maqam</u>	7 âvâze	4 şübe	58 terkîb
Kadızzâde Tîrevî	12 <u>maqam</u>	7 âvâze	4 şübe	48 terkîb
Kantemiroğlu	12 <u>maqam</u>	7 âvâze	4 şübe	19 terkîb
Kemânî Hızır Ağa	12 <u>maqam</u>	7 âvâze	4 şübe	
Abdülbâkî Nâsır Dede	14 <u>maqam</u>			136 terkîb
Haşim Bey	12 <u>maqam</u>	7 âvâze	4 şübe	

The definitions made by the composers, academicians, and performers, who directed Turkish maqam music with their compositions, books, and performances in the twentieth century, regarding the concept of maqam are of great importance in terms of seeing how the maqam developed in the historical process. The definitions of 20th-century composers, performers, writers, and academics about maqam are given below.

2.8. 20th Century Maqam Concept and its Classifications

Hüseyin Saadeddin Arel stated that the concept of maqam is called "maqam", the specialty that arises from the relationship of voices with caesural and prepotent in the sequence or the lâhi. He defined it as above and stated that the sequence is the roof of the maqam (Akdoğu, 1993, p. 30). In the Arel-Ezgi-Uzdilek sound

system, which is the most extensively used sound system of the twentieth century, maqams are classified as simple, mürekkeb and şed (Kutluğ, 2000, p. 107). Simple maqam: Maqams that have a prepotent joint formed by the combination of a full quartet and a full quintet or a full quintet and a full quartet, and providing a feeling of complete rest between the 1st and 4th degrees, are considered simple maqams (Akdoğu, 1993, p. 32). Saadeddin Arel presented a detailed classification of mürekkeb maqams and classified these maqams as Yegâh, Hüseyinî Aşîran, Irak, Rast, Dügâh, Segâh and Bûselik mürekkeb maqams that decide on the note (Akdoğu, 1993, p. 25). In the classification that Arel made as the second, mürekkeb maqams 1st Class: Mürekkeb maqams that can be expressed as an octet and arise from transitions or transitions in the series (Evç, Isfahan, Sabâ, Irak, etc.), 2nd Class: Transitions that do not fit into an octet or mürekkeb maqams born of a route (Zirefkend, Bestenigâr, Ferahfezâ vb.). 3rd Class: The mürekkeb formed by adding the Bûselik or Kürdî transition to the end of any maqam series is considered as mürekkeb maqams (Kutluğ, 2000, p. 121). Again, in the same sound system, a classification was made under the name of şed maqams. The name Şed maqam was first used in the Arel-Ezgi-Uzdilek system. Here, the subject whether it is the şed maqam or şed execution comes up. In other words, when a maqam is transposed to a different note, does it assume a new maqam identity and take a new name? Or should this difference be understood only as the performance of one maqam on another note? In this regard, Arel explained that to take a maqam from its original place to another place is to make the şed of that maqam and stated that it would not be correct to treat the şed of a maqam as if it were a different maqam (Akdoğu, 1993, p. 281). This explanation brings to mind the concept of tabâkât of the systemist school. The şed maqams mentioned by Arel, the şeds of the Çargâh maqam is classified as Mahur, the şeds of Acem Aşîran, the Bûselik maqam is classified as Sultan-i Yegâh, the şeds of Nihavend and Ruhnevaz, Kürdi is classified as the Kürdilihicazkâr, the şeds of Ferahnümâ ve Aşkefza, Zirgüleli Hicaz maqam is classified as Suzidil, Evcârâ, Zirgüleli Suznak, Hicazkâr ve Şedaraban, and the şeds of Segâh maqam is classified as Heftgâh (Harmancı, 2013, p. 31).

Ekrem Karadeniz defined the maqam as a flavor made up of musical sentences with a special course rule in a gam of blend sounds that fit together at certain intervals (Karadeniz, 1983, p. 64). Karadeniz in his book, examined the maqams under two main headings: simple and compound maqams, and classified the simple maqams according to their decision sounds from Yegâh note to Nevâ note (Karadeniz, 1983, pp. 75-114). Karadeniz, who defines the combined maqams as the maqam formed by the use of two or more maqams together, has classified the combined maqams as the maqams that decide from the Yegâh note to the Nevâ note according to their decision sounds (Karadeniz, 1983, pp. 116-155).

The first and second-degree important prepotentials of a series consisting of eight voices form the maqam of harmony with each other (Yavaşca, 2002, p. 3). Maqam is the set of rules that are formed by the use of stereotyped melody circulation and course styles of musical sequences created according to the order of intervals (Tanrıkorur, 2016, p. 140). In Turkish music, maqams are studied in two ways: simple and combined maqams. The number of basic maqams is 11 in Safüyiddin Urmevî, 12 maqams, 24 âvâzes and four şûbes in classical theory books, and thirteen in Sadeddin Arel (Tanrıkorur, 2016, pp. 144-145). Maqam is the feeling that is formed by the end of the melody or melody bundle, which is formed as a result of the strengthening of one or more sounds in a sequence, in a determined sound (Akdoğu, 1996, p. 12). It is the structure created by musical sequences consisting of unique notes and intervals in a special melody circulation (Yahya Kaçar, 2002, p. 71). Maqam is the melodic movement, the character formed by the course, and the melody pattern within the seventeen voices of a scale (Alpay, 1972, pp. 87-88).

From the definitions and classifications of maqam made by composers, theorists, and musicians since the fifteenth century, it is seen that notes and melodic circulation come to the fore. This melodic circulation is called a course. The course is one of the elements that show the characteristic structure of a maqam most concretely. The relationship and harmony of the notes that make up the series becomes meaningful only with the course of that maqam. It is almost impossible to assign the intervals of a maqam string in succession. It is not clear which maqam you are telling by ordering the sounds of two maqams with the same scale from high to low or from low to high. The backbone of the maqam is the course, that is, the melodic movement to be performed within the framework of certain rules (Özalp, 2000, p. 87). The color or melodic character of a maqam emerges through the melody cores, in which a set of notes are used, through the functionality that three or four notes establish with each other. The melodic core that distinguishes a maqam from another maqam is formed by the functions of notes in the aforementioned melody cores (Bayraktarkatal & Güray, 2021, p. 2). The melodic movements (courses) of the maqams, which are formed within the framework of certain rules, are divided into three types: ascending, descending, and ascending-descending. In maqams with ascending course features, the melodic movement takes place between the

decision note, the lower quartet or quintet of the verdict note, and the caesura and prepotent. In descending courses, the melodic movement takes place between the high caesura and above and the middle of the series. In the ascending-descending courses, the melodic movement takes place in the middle of the sequence, that is, around the prepotent, which is the junction point of the quartet and the quintet. The melody circulation is of great importance in determining the Maqam courses (descending, ascending, ascending-descending). This circulation is not random, it is done according to certain rules. Some notes in the maqam sequence are emphasized more than others and stays are made on these notes. Below are explanations about these notes.

2.8.1. Elements that Make up the Maqam

2.8.1.1. Decision note

It is the note, which constitutes the first degree of the sounds that make up the scale. The maqam ends (decides) on this note. The decision note gives a feeling of a complete ending. This note is also called a caesura note. The decision note is the full decision (it is the decision made on the stop of the maqam, that is, the first degree), and the half decision is the stay made in the prepotent note of the maqam. Suspended decision is a stay outside of the prepotential notes of the maqam. It is usually done during the end of the maqam course (Kutluğ, 2000, p. 81).

2.8.1.2. Dominant note

As the name suggests, this note is the note that is emphasized the most in the maqam sequence. The prepotent note differs according to the course of the maqam. In ascending and descending maqams, they are usually located at the junction of the quadruple and the fifth, that is, in the fourth or fifth degree. Although rarely, in maqams such as Segah and Sabâ, the third degree of the scale is the prepotent note. In maqams that have the descending course feature, the prepotent note is the treble caesura note, which is the eighth degree of the scale. Hicazkâr and Muhayyer can be given as examples of these maqams. There are usually two or three prepotents in descending maqams. And these prepotents are named 1st-degree prepotent, 2nd-degree prepotent, and 3rd-degree prepotent in order of importance. The prepotent note is the focal point of a maqam scale, and the melodic movement occurs heavily around this note. Although prepotent, decision and treble caesura have been included in the maqam since ancient times, the naming of these notes was made by Hüseyin Saadeddin Arel and Rauf Yekta Bey in the twentieth century (Yahya Kaçar, 2008, p. 151).

2.8.1.3. Sensible note

It is a note under the yeden (sensible) caesura sound, which comes from the verb “yedmek”, meaning “to tow”, or “to take away together”, and pushes the melody towards the caesura note (Tanrıkorur, 2016, p. 141). The seventh note is a note that reinforces the ending feeling of the maqam. It can be placed below the caesura note, half or full note. It is not essential to use it in every maqam course. It is at the initiative of the composer (Yekta, 1986, pp. 67-68). The red note can be used in the decision phase of the maqam, as well as in prepotent or suspended decision notes. For example, the use of the Nim Hicâz note as the resonant sound in the half-stays with Bûselik performed on the Nevâ note, etc.

2.8.1.4. Substantive and Defective frets

There are two types of notes in maqams, one of which is essential (basic) and the other is incidental (temporary). It is a note that is so important that the character of the relevant maqam cannot be given without the original note. The incidental note, on the other hand, is a note that is occasionally used according to the melodic and harmonic structure of the maqam course. Although the original notes are written with a certain fault sign as required by the Western notation being used, they are the original notes, not the defective notes. If we could show the Segâh note with an note system, as indicated in the alphabetic notation systems, we would not see any sign of replacement (Tanrıkorur, 2016, pp. 141-142). It is understood from the explanation of Tanrıkorur that the temporary notes also have the task of creating alterations within the course of the maqam.

2.8.1.5. Alteration (çeşni)

Alteration consists of delays or rests made in certain notes by the course of a maqam. It is of great importance in distinguishing the maqams (Karadeniz, 1983, p. 64). Apart from the quartets and quintets that make up the maqam, the alterations are tunes that are formed by the use of trios, quartets, or quintets belonging to different maqams or maqams which are included in the maqam's structure and impersonated with the relevant maqam (Yahya Kaçar, 2008, pp. 153-154). Nişâbur alteration, which is used in the Hicâz Humâyûn maqam today, can be given as an example of the explanations made.

2.8.1.6. Modulation (geçki)

As the name suggests, the process of passing from one maqam to another is called a modulation. Modulation are divided into two: near and far modulations according to the common features (note, sequence, flavor, etc.) that match with the maqam to be passed. If four or more notes are common between two maqam sequences, these modulations are called close passes, and if the number of common notes between two maqams is less than four, these transitions are called distant passes (Akdoğan, 1993, p. 114).

2.8.1.7. Expansion

According to the course character of the maqam, it is a melodic movement area performed outside of an octet (string), that is, in the high or low region. In these ascending maqams, the caesura sound is usually one full quartet or quintet (Uşşak, Rast, etc.) and in ascending-descending maqams, it is one full quintet or quartet above the treble caesura sound (Muhayyer, Nevâ, etc.).

In the study titled “The Change and Development of the Concept of Maqam in the Historical Process”, the following conclusions were reached.

3. CONCLUSION

While the concept of maqam was handled with basic symbols in an octet with the combination of quartet and quintet in pieces written on musical theory in the fifteenth century and before the fifteenth century, theorists such as Bedri Dilşad and Hızır bin Abdullah started to make maqam expressions and classifications based on note, and the course character gained importance. In this context, the fifteenth century is almost a transitional period in the development and change of the concept of Maqam.

Until the fifteenth century, while the maqams were generally classified as 12 maqamat, 6-7 âvâzes, four şûbes, and twenty-four compositions, the number of compositions increased considerably from the fifteenth century.

The increase in the number of maqam shows that the theoretical studies have increased, how classical Turkish music has become rich, and in this context, the support given by the statesmen to music.

Ladikli Mehmed Çelebi's two classifications, old and new, show that he forms a bridge in terms of theory.

Although the sixteenth century was a time when the Ottoman Empire was politically the most powerful with quite expanded borders, it was seen that there was a great decrease in the studies on music theory due to wars and conquests.

It has been determined that since the second half of the sixteenth century, apart from theoretical works, music collections of the fourteenth and fifteenth centuries have been written.

It has also been seen that in the maqams that Kantemiroğlu named Müfred, the strong pitch, which is the junction of the simple maqams, is mentioned today, and that the maqams called mürekkeb correspond to today's compound maqams.

In the eighteenth century, it was seen that Kemânî Hızır Ağa, unlike the theorists before him, accepted the Dügâh note as the main fret, instead of the Rast note.

It has also been determined that since the Selim III period, the issue of harmony among authorities has come to the fore, allowing the concept of navigation to gain importance. One of the important theorists

of the period, Abdlbki Nsır Dede's foregrounding of the navigational characteristics in her maqam narrations distinguishes him from his predecessors.

Tanbr Cemil Bey's view that maqams should not be treated as scales also supports the view that maqams should be explained according to their navigating characteristics.

While the concept of Ődd-Őed was used instead of maqam at the beginning of the systemist school, the concept of Őed maqam has taken its place in our music since the twentieth century, and today it is used as a transposition of maqams from one note to another note.

Although concepts such as caesura and prepotent, which have great importance in the maqam, such as the concept of Őed, are used today, their names were mentioned in the twentieth century. This situation proves the methodization process in classical Turkish music.

When the concept of maqam is looked at from today's perspective, it has been seen that a new structuring process has been started in music with Sadeddin Arel, and the change of the main series from Rast to Őargah has been described as a concrete indicator of Westernization.

Although the definitions of the concept of maqam are focused on course and note, it has been seen that the methodization process weakens the meŐk tradition, and the concept of scala comes to the forefront, thus, corruption has emerged especially in musical forms and education.



This study does not necessitate approval from an ethics committee.

Notes on the Article

The article has been meticulously crafted in adherence to the principles of research and publication ethics.

The entire research process was conducted solely by the declared author.

REFERENCES

- Akdoğan, B. (1996) *Fethullah Şirvânî ve Mecelletü'n fi'l-mûsika* [Unpublished doctorate's thesis]. Ankara Üniversitesi.
- Akdoğu, O. (1993). *Türk mûsikîsi nazariyatı dersleri* (1. Baskı). Kültür Bakanlığı Yayınları
- Akdoğu, O. (1996). *Türk Müziği'nde türler ve biçimler* (1. Baskı). Ege Üniversitesi Basımevi.
- Alpay, G. (1972) Çengname'de musiki terimleri (perde, nağme, makam, seyir, şûbe, terkip, avaz). *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Felsefe Bölümü Dergisi*, 10, 83-132. https://doi.org/10.1501/Felsbol_0000000096
- Arısoy, M. (1988) *Seydî'nin El-Matla adlı eseri üzerine bir çalışma* [Unpublished master's thesis]. Marmara Üniversitesi.
- Bardakçı, M. (1986). *Maragalı Abdülkadir* (1. Baskı). Pan Yayıncılık.
- Bayraktarkatal, M. E. ve Güray, C. (2021). Rast makamını Ege-Doğu Akdeniz hattında yaygın bir ezgi çekirdeği üzerinden anlamak: bas bas zeybekleri, İTÜ TMDK makam günleri 1-makam müziğine analitik yaklaşımlar, İstanbul.
- Behar, C. (2020). *Orada bir musiki var uzakta... XVI. Yüzyıl İstanbulu'nda Osmanlı/Türk musiki geleneğinin oluşumu* (2. Baskı). Yapı Kredi Yayınları.
- Beşiroğlu, Ş. Ş. *III. Selim devrinin müzik ve müzisyenler açısından incelenmesi* [Unpublished proficiency in the arts thesis]. İstanbul Teknik üniversitesi.
- Can, N. (2004). Osmanlı dönemi Türkçe müzik yazmalarında ünlü Türk bilgini Farabi. *G.Ü. Gazi Eğitim Fakültesi Dergisi*, 24(2), 203-215.
- Cevher, H. (1992) *Tanbûrî Cemil Bey ve Rehber-i Mûsikî* [Unpublished master's thesis]. Ege Üniversitesi.
- Çakır, A. (1999) *Alişah bin Hacı Büke (?-1500)'nin Mukaddimetü'l-Usul adlı eseri* [Unpublished doctorate's thesis]. Marmara Üniversitesi.
- Devellioğlu, F. (2002). *Osmanlıca-Türkçe ansiklopedik lügat* (3. Baskı). Aydın Kitabevi.
- Doğrusöz, N., Beşiroğlu, Ş. Ş. ve Uslu, R. (2007) Harîrî bin Muhammed'in Kırşehirî edvar çevirisinde perdeler. *İTÜ Sosyal Bilimler Dergisi*, 4(1), 13-22.
- Harmancı, A. B. İ. (2013). Şed makam mı şed icrâ mı? *Rast Müzikoloji Dergisi*, 1(1), 22-77. <https://doi.org/10.12975/rastmd.2013.01.01.0003>
- Karadeniz M. E. (1983) *Türk mûsikîsinin nazariye ve esasları* (1. Baskı). İş Bankası Yayınları.
- Kıyak, H. (2014). HAŞİM BEY mecmuası: birinci ve ikinci baskının mukayesesi, XI. Milli Türkoloji Kongresi bildirimleri, İstanbul.
- Kutluğ, F. Y. (2000). *Türk musikisinde makamlar* (1. Baskı). Yapı Kredi yayınları.
- Küçükgökçe, Ö. (2010) *XV. Yüzyılda makamlar* [Unpublished doctorate's thesis]. Dokuz Eylül Üniversitesi.
- Levendoğlu, N. O. (2002). *XIII. yüzyıldan günümüze kadar varlığını sürdüren makamlar ve değişim çizgileri* [Unpublished doctorate's thesis]. Gazi Üniversitesi.
- Levendoğlu Ö. O. (2011) Osmanlı dönemi 15. yüzyıl müzik yazmalarında makam tanımları, sınıflamaları ve bir geçiş dönemi kuramcısı: Ladikli Mehmet Çelebi. *Uluslararası İnsan Bilimleri Dergisi*, 8(2), 794-816.
- Özalp, N. (2000). *Türk mûsikîsi tarihi* (1. Baskı). Milli Eğitim Bakanlığı yayınları.

- Tanrıkorur, C. (2016). *Osmanlı dönemi Türk mûsikîsi* (4. Baskı). Dergâh Yayınları.
- Tekin, H. (1999). *Ladikli Mehmet Çelebi ve Er-Risaletü'l Fethiyyesi* [Unpublished doctorate's thesis]. Niğde Üniversitesi.
- Touma, H. H. (1980). *Maqam bayati in the Arabian taqsim*. Das arabische Buch.
- Tura, Y. (2006). *Tedkik ü Tahkik inceleme ve gerçeği araştırma Nâsır Abdülbâkî Dede* (1.baskı). Pan Yayınları.
- Uslu, R. (2009). Türkçe müzik teorisi eserleri nasıl çalışılmalı. *Folklor Edebiyat Dergisi*, 15(58), 45-62.
- Uslu, R. (2015). Türk müziği tarihinde yeni bir dönemlendirme önerisi. *Medeniyet Sanat, İMÜ Sanat ve Tasarım Fakültesi Dergisi*, 1(2), 91-109.
- Uslu, R. (2017). Yusuf Kırşehri Mevlevî'nin Türk musikisindeki yeri. *Researcher: Social Science Studies*, 5(4), 655-679.
- Üngör, E. R. (1979). Muradname'nin dolayısı ile Türk mûsikîsi yazmaları. *Mûsikî Mecmuası*, (32), 362, 5-6.
- Yahya Kaçar, G. (2002). *Ud metodu* (1. Baskı). Yurt Renkleri Yayınları.
- Yahya Kaçar, G. (2008). Türk mûsikisinde makam. *İstem Dergisi*, (11), 145-158.
- Yalçın, G. (2013). Haşim Bey Mecmuasının "makam ve tonalite karşılaştırması" yönünden incelenmesi. *Turkish Studies-International Periodical for the Languages, Literature and History of Turkish or Turkic*, 8(6), 753-768. <http://dx.doi.org/10.7827/TurkishStudies.4760>
- Yalçın, G. (2014) Haşim Bey Mecmuası edvar bölümünün kaynakları. *Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic*, 9(5), 2053-2074. <http://dx.doi.org/10.7827/TurkishStudies.6621>
- Yavaşca, A. (2002). *Türk mûsikîsi'nde kompozisyon ve beste biçimleri*. (1. Baskı). Türk Kültürüne Hizmet Vakfı Yayınları.
- Yekta R. (1986). *Türk mûsikîsi* (Translation: Orhan Nasuhioğlu). Pan Yayınları.
- Yücel, H. (2012). *Kemâni Hızır Ağa ve tefhîmü'l -makâmât fî tevlîdi'n nağamât çevirisindeki perdelerin , dönemi edvârları ile mukayesesi* [Unpublished master's thesis]. Haliç Üniversitesi.