



# Towards a Re-Approach of Makam Theory Based on Practice and Repertoire: The Case of the *Segah* Phenomena

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## Abstract

This paper attempts to highlight the necessity of establishing a connection between performance and theory in the field of Ottoman Urban Music. In specific, it is crucial for theoretical thought to have a direct reference to and depend on interpretative practices and repertoire. In the contemporary theory of Ottoman Music phenomena, one can witness a contradiction between the description of Makams and their performance. In this paper, the phenomena that belong to the wider category of *Segah* are examined as case study. Thus, a more functional way of approaching and comprehending the aforementioned modal phenomena is proposed.

Methodologically, the analytical model that is suggested draws numerous explanatory examples from masterpieces as well as historically important renditions (repertorial and improvisational), that belong to the family of *Segah* makam.

**Key Words:** Nazariyat, Makam, Segah, İcra, Repertuar, Music Theory, Modality, Segah, Performance, Repertoire

## Introduction

The main goal of the theoretical management of modal music traditions such as Ottoman Urban Music is the systematic presentation of a number of phenomena that are detected in the repertoire as well as in performance. Moreover, the theory does not carry an autonomous existence independent of musical practice, because its substance emerges as a product of a reflective procedure, that comes after the performance and musical creation. So, it can

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be said, that there is a dynamic-dialectical relation between practice and theory. The construction of theoretical thought is dependent on the practice, seeking to “rationalize” and systematically present the whole executive reality that is detected in the field of performance. Simultaneously, contemporary theory can also affect performance, especially when the performers perceive it in a dogmatic-absolute manner, pursuing to confirm its rules in practice. The elaboration of theoretical thought is orientated towards the analysis, categorization and interpretation of the melodic phenomena that are present in the compositional material and performance practices. The contribution of music theory to the modal systems of the East relates to the educational procedure that is followed especially by contemporary literary communities. Thus, theoretical works and treatises are used as useful pedagogical tools that can facilitate the comprehension, recognition and practical application of melodic movements and behaviors.

### **Practice and Theory in contemporary Ottoman Music treatises**

As stressed above, theoretical thought can be considered useful if it is based on the material of the repertoire, its interpretative management in the performance as well as in the improvisational practices. So, the “designation” and explanation of stereotypical phraseology, interpretative nuances and the overall behavior of the intervallic material, contribute to the attempt of understanding the individual-idiosyncratic sonic “environments” of every Makam. However, an obvious contradiction between the theoretical description of Makams and their performance can be detected in contemporary treatises of Turkish Music. In addition, the extended use of tools originating from Western music theory (Ayangil 2007, 2008, Özkan 2005, 2006, 2014: 14-16, 2018) creates a lot of misconstructions that impede the understanding and feeling of the deeper ontological constitution of Modality.

In contemporary treatises the main methodological “size” that is preferred is the scale, which generally has the form and function of the octave. So, although the theoreticians present phenomena by describing melodic progressions and depicting their most characteristic elements in the Western staff, they nevertheless remain dependent on the notion of the scale. However, the use of the octavic scale as the absolute “reference size” creates a plethora of misunderstandings not only in the theoretical but also in the practical field (Skoulios 2010, Andrikos 2010, Andrikos 2018, Hatzimihelakis 2016: 33, Öztürk 2018). According to Western music theory, the octavic scale refers to a stable-unchangeable intervallic size that is repeated identically beyond its edges. When studying carefully not only the repertoire but also the improvisational practices of Ottoman Music, one will clearly understand that the melodic progression does not follow the octavic model, because it is constructed using micro-melodic formulas and melodic types that are generally of a non-extensive form. Furthermore, every modal phenomenon possesses

its individual “feeling” (*Çeşni*) that cannot possibly be described through the concept of the octavic scale. A lot of other elements, such as the melodic progression (*Seyir*), the characteristic cadences, the stereotypical phrases, the specific roles that the degrees play (“Ranking-Hierarchy of Degrees”), the melodic attractions, the intervallic flexibility, etc, construct the ontological core of Eastern Modality (Andrikos 2018, Skoulios 2007). According to these axes, the use of a “determined” scale does not seem sufficiently appropriate for the description and systematic presentation of modal phenomena.

Despite the wide acceptance of the scale by Turkish theoreticians, the simultaneous use of octavic subunits like tetrachords and pentachords is also very common, due to their introduction by Rauf Yekta Bey. However, these subunits are not approached as micro-structural melodic substances in whose framework numerous melodic phenomena can occur. Usually, the recognition of different types of octavic subunits does not display an attempt to “isolate” specific melodic regions for a detailed examination. On the contrary, tetrachords and pentachords are presented as “cut off parts” of an octavic scale and not as autonomous melodic “environments”. The edges of the subunits actually depend on the melodic progression as well as on the gravity that the stable and influential degrees carry. At this point it is useful to stress that even these subunits should not be seen as absolute-unchangeable forms, because numerous melodic attractions and interpretational ornaments can reform their intervallic construction (Andrikos 2018: 55). Furthermore, *in extremis* even the highest degree of a subunit (that would theoretically be stable) can be executed lower than its natural position, for example in cadential phrases from the dominant to the basic tonic. Hence, according to this reality, any theoretical acceptance of “reference units” must be seen as a methodological convention, that facilitates the comprehension of Modality. Moreover, the most scientifically valid results of intervallic measurements can emerge through the modern tools of computational ethnomusicology. However, even through this methodology, an absolute octavic model for each modal phenomenon that will contain stable intervallic quantities cannot possibly be constructed. This fact is connected to the inadequacy of the octavic scale to theoretically express the intervallic pluralism-flexibility of Ottoman Music. Furthermore, the computational calculations prove the changeability as well as the intervallic adaptability of the wider phraseological and stylistic context. Thus, the same performer, in the execution of a particular piece, might use different intervallic versions even within a particular phrase, according to the melodic progression, the phrase’s character, the stylistic profile of the piece, the execution’s tempo, their interpretative idiosyncrasy, etc. This must not be comprehended as a discrepancy that disputes the theoretical validity of Ottoman music. On the contrary, the ability to replace intervals according to the wider sonic context is one of the most important features, located in the ontological core of Eastern multi-modal systems. Besides, the

notion of *Çeşni* in the Ottoman Music culture is so crucial that even modal phenomena that consist of the same intervallic material, due to the differentiation of their melodic progression-character (*Seyir*), are considered as autonomous Makams (Signell 1986: 51-60, Tanrıkorur 2005: 142-144, Zeren 2003: 103-112). Furthermore, the most characteristic element of Ottoman Music that is the “refined” (intervallic and ornamental) management-attribution of the melodic material is very difficult -if not impossible- to be described-annotated only through the use of the theoretical unit of the octavic scale and the subunits that are produced from it.

### Case Study: The *Segah* makam Family

At this point, it is useful to examine how the phenomena that belong to *Segah* category are managed through the modern theory of Ottoman music. The instance of *Segah* was selected as the most appropriate-indicative, because its theoretical perception seems to have been constructed independently of the repertoire’s and performance’s idiosyncratic elements.

The common tendency in the modern theory of *Segah* focuses on recognising the existence of a pentachord that begins from *Segah* and ends on *Evc* Perdesi (Rauf Yekta Bey (1922), 1986: 72). This approach-comprehension of *Segah* was generally followed by contemporary theoreticians who despite accepting the degree of *Neva* as dominant (*Güçlü*) (Ezgi 1933: 87, Özkan 2006: 299, Aydemir 2010: 58, Kutluğ 2000: 411, Arel 1991: 293), they recognize the abovementioned Pentachord of *Segah* (*Segah-Evc*) as a main subunit. Moreover, due to the lowering of 1 coma of *Segah*, the fourth and fifth degrees must be symmetrically reduced by 1 coma, in order to produce a complete tetrachord and pentachord respectively.



Fig. 1. The *Segah* Pentachord

Following the modern theory of the concept of *Ambitus* in the frame of the octavic scale, contemporary treatises present a scale that extends from *Segah* to *Tiz Segah*.



Fig. 2. The scale of makam *Segah*

The recognition of an octavic scale for *Segah* makam requires the *de facto* acceptance of a *Segah* Pentachord (*Segah-Evc*) followed by a *Hicaz* Tetrachord (*Evc-Tiz Segah*) (Özkan 2006: 297, Yılmaz 2007: 226). This comprehension creates two important discrepancies between theory and practice. The first relates to the octavic substance of *Segah* that is not compatible with its repertorial melodic behavior. In reality, even in the extreme-rare instances when the melody reaches the “eighth degree”, its pitch is lowered resulting in the non-completion of octavic scale. Thus, the phenomenon of *Segah*, like all the modal behaviors that are produced from it, does not follow the concept of the octave.



Fig. 3. *Segah Saz Semaisi*, Necdet Yaşar<sup>1</sup>

If the melodic material insists to “feature” the upper region through characteristic phrases, the autonomous phenomenon of *Segah* on the degree of *Tiz Segah* appears. The characteristic elements of the basic region, such as the position of the leading tone, are transferred to the new tonal center in the upper region.



Fig. 4. *Segah Saz Semaisi*, Nayi Osman Dede

The second problem that emerges from the octavic approach of *Segah*, relates to the existence of *Hicaz* in the region from *Evc* to *Tiz Segah*. If one cuts off this part of the scale it is obvious that a *Hicaz* Tetrachord arises. However, apart from the intervallic material, nothing else (phraseology, general sonic sense, idiomatic behavior) encourages the comprehension of this

<sup>1</sup> The music scores come from [https://neyzen.com/ney\\_klasik\\_eserler.html](https://neyzen.com/ney_klasik_eserler.html) (last approach: 8/8/2020).

part as *Hicaz*. Actually, in the field of performance it is very hard to find melodic movements that justify the incorporation of this region to the *Hicaz* category. Perhaps the unique instance that relates to *Hicaz* “environments” is the establishment of *Hicaz* subunits on *Tiz Segah* with a descending melodic progression, as is the case of makam *Evçara*.



Fig. 5. The Hicaz Tetrachord on Evc

The theoretical inaccuracies analyzed above do not leave unaffected phenomena that are produced from *Segah*, such as the makam *Hüzzam* and *Müstear*. The acceptance of the Pentachord (*Segah-Evc*) unavoidably leads to the recognition of the corresponding subunits in *Hüzzam* and *Müstear*. So, the pentachordic subunits that emerge are the Pentachords of *Hüzzam* and *Müstear* respectively.



Fig. 6. The Hüzzam Pentachord



Fig. 7. The Müstear Pentachord

Furthermore, the execution of the *Segah* Pentachord (*Segah-Evc*) without the 1-coma reduction of the fourth degree is possible. When *Hüseyni Perdesi* takes the place of the lowered degree, a complete (*tam*) *Ferahnak* Pentachord is constructed (Özkan 2006: 298).



Fig. 8. The Ferahnak Pentachord

Fikret Kutluğ criticizing the abovementioned comprehension supports the recognition of a *Rast* Pentachord from *Rast* to *Neva* and a full octavic scale of *Hicaz Hümayun* from *Neva* to *Tiz Neva* (Kutluğ 2000: 197-203). In this case, although he accepts the construction of the second subunit on the *Dominant (Neva)*, does not recognize the *Perde* of *Segah* as the basic tonic that has the “privilege” to produce the whole modal phenomenon. Kutluğ’s approach is characterized by the antinomy/paradox of the differentiation of the basic tonic and the subunits’ base in the fundamental region.

The acceptance of the pentachordic subunit form *Segah* to *Evc* leads *de facto* to the recognition of a variety of pentachords, because of *Evc*'s flexibility. So, if *Âcem* Perdesi is preferred instead of *Evc*, two different versions of non-complete pentachords (*eksik beşli*) can arise, their content depending on the position of *Hüseyni*. When the fourth degree maintains its 1 coma lowering, then the *eksik Segah* Pentachord emerges (Özkan, 2006: 298). In the cases when the fourth degree is executed in its natural position the Pentachord of *eksik Ferahnak* is created (Özkan 2006: 298).



Fig. 9. The non-completed Segah Pentachord



Fig. 10. The non-completed Ferahnak Pentachord

The concept of non-complete subunits that is presented above can also be detected in the case of makam *Müstear*, in the cases that *Âcem* is preferred instead of *Evc* (Özkan 2006: 308).



Fig. 11. The non-completed Müstear Pentachord

If one attempts to present all the pentachords that are produced from the basic tonic of *Segah*, they will notice a multi-structural modal behavior in the region from *Segah* to *Evc/Âcem*.

According to this methodology, the modern theory of Turkish music also accepts a variety of subunits like *Uşşak* on *Neva* (Özkan 2006: 297, 298, Aydemir 2010: 58, Kutluğ 2000: 411), *Rast* on *Çargah* (Özkan 2006: 298), *Ferahnak* on *Dik Hisar* (Özkan 2006: 313) and *Nikeriz* on *Dik Hisar* in the frame of *Hüzzam* (Özkan 2006: 313).



Fig. 12. Uşşak on Neva

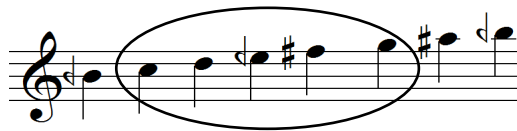


Fig. 13. Rast on Çargah



Fig. 14. Ferahnak on Dik Hisar



Fig. 15. Nikriz on Dik Hisar

However, examining both the repertoire and recorded material (live performances and discography) of the *Segah* category, it is easy to realize that modal behaviors like *Uşşak* on *Neva*<sup>2</sup>, *Rast* on *Çargah* or *Ferahnak* on *Dik Hisar* are not detected. The acceptance of a plethora of subunits that have no connection to the repertoire and practice, proves that despite the acceptance and utilization of tetrachords and pentachords, their meaning is not based on the Makam's character but emerge because of the segregation of the octavic scale.

As stressed above, the basic “mission” of the theory is the interpretation and systematic presentation of the practice. Moreover, theoretical thought can be recognized as successful/useful only when it facilitates the procedure of comprehending modal phenomena. So, theory combined with the necessary experiential relation with masters in the field of performance, can be considered as a useful tool that, especially in the contemporary era, attempts to contribute to the whole educational (formal/informal) procedure. Furthermore, treatises and theoretical essays can be considered as *media* that along with the discography, music scores, internet, radio, etc, construct intermediary conditions that form indirect/secondary orality (Ong 2019: 9, 193-197).

<sup>2</sup> This phenomenon is detected only in the cases that the technique of Modulation is utilized. Thus, the 1-coma lowered second degree alone does not suffice for the construction of the *Çeşni* of *Uşşak*, because this makam requires the additional lowering of the second degree through stereotypical phrases, especially in cadences.



### The Utility of the *Genera* as Theoretical Tool

At this point, the acceptance of different *Genera* (Γένη) according to their intervallic character can be useful for the comprehension of *Segab*'s modal behavior. In contemporary Greek-Orthodox Ecclesiastical (Byzantine) Music, the *Genera* division can be considered as one of the most crucial principles of the aforementioned modal system (Chrysanthos 1832: 94-117, Karas 1982). In the frame of the *Octaechia* system, the following *Genera* are recognized:

**Mild Diatonic** that contains “major” Tones (*Tanini*), and intervals that are located between Tone and Pythagorean Lemma (*Bakiye*), like *Küçük* and *Büyük Mücenneb*. The employment of these intervals refers to the general scale, because they emerge after the natural segmentation of the basic scale, without any kind of equal temperament. Furthermore, the mild diatonic genus is characterised by intervallic flexibility, according to the phenomenon of melodic attractions.

**Tense Diatonic** that contains “major” Tones (*Tanini*) and Pythagorean Lemmas-*Bakiye*.

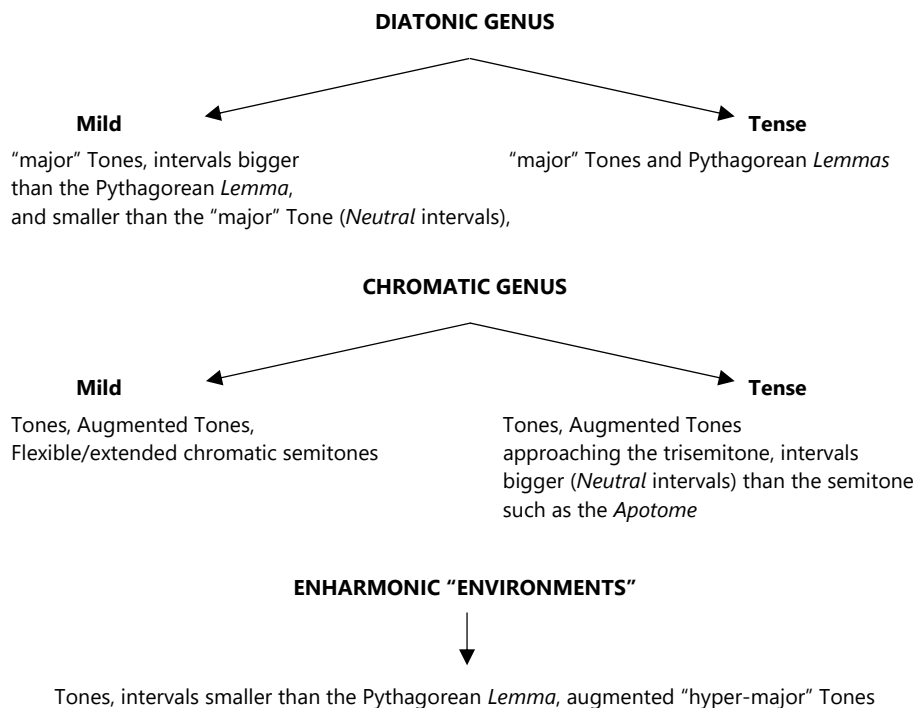
**Tense Chromatic** that contains augmented semitones like *Küçük Mücenneb* at the edges of tetrachords and an extended “major” Tone<sup>3</sup> in the middle of the subunit.

**Mild Chromatic** that contains *chromatic* semitones (wider than the Pythagorean lemma and between the size of *Küçük* and *Büyük Mücenneb*) and extended “major” Tones smaller than those detected in the tense Chromatic genre (Skoulios 2012: 21). The most important element in the attribution of the Mild Chromatic Genus is the phenomenon of intervallic “fluidity”. As the chromatic semitones get bigger, the size of the intermediate extended Tone is reduced. Thus, the unstable degrees can expand or contract according to the melodic progression. The general behavior in descending phrases is the sense of the “weak” degrees “melting” towards the basic tonal center (Andrikos 2018: 50). Respectively, in ascending phrases the powerful degrees attract the unstable ones, so the latter tend to a pitch augmentation to be able to “reach” the stable degrees (Andrikos 2018).

Moreover, *Enharmonic* “environments” can be detected, especially in the cases of the use of intervals smaller than the Pythagorean Lemma (like *Eksik Bakiye*) combined with “hyper-major” Tones.

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<sup>3</sup> The extended “major” Tones that are used in the Chromatic Genus, also called Augmented Seconds -*Artık İkilli*- (Signell 1986: 23) or Augmented Tones -*Artık Tanini*- (Kutluğ 2000: 58), are bigger than the “Major” Tone and smaller than the trisemitone.

**Table 1.** Genera and intervallic divisions of seconds

At this point the special role that the intervals between the Tone and the semitone play should be highlighted. These intervals, that are usually characterized as *neutral* seconds (Skoulios 2017: 118, Skoulios 2018) covering a wide intervallic spectrum/range can be recognized as a crucial feature of the subcategories that belong to the mild *Genera*.

**Table 2.** Classification of *Genera*<sup>4</sup> and subunits

GENUS	Trichord	Tetrachord	Pentachord
Mild Diatonic	Segah, Uşşak (in the case of Saba)	Uşşak	Rast, Hüseyini
Tense Diatonic			Buselik, Kürdi
Mild Chromatic		Hicaz	Hicaz
Tense Chromatic		Hicaz	Hicaz, Nikriz

<sup>4</sup> For a detailed presentation of the existence of the *Genera* in Ottoman Music, see (Skoulios 2017: 111-121, Skoulios 2018).

At this point it is worth mentioning, that the categories presented above, must not be understood as solid-negative to any interaction, substances. On the contrary, any modal entity can construct a dynamic relation with another one, if this is required by the melodic material. Thus, the Tense Chromatic genus can acquire an intervallic attribution that simulates the mild chromatic intervallic behavior, in the cases where the *chromatic* semitones are increased, “narrowing” the extended “major” Tone in the middle of the tetrachord. Likewise, the tense diatonic is possible to incorporate intervals like *Küçük* and *Büyük Mücenneb* using them instead of *Tanini* and *Bakiye*. In this case, the penetration of the mild diatonic genus into the tense one is detected. Moreover, the Pthagorean *Lemmas* of tense diatonic can become smaller (like *Eksik Bakiye*) simultaneously affecting the “major” Tones, rendering them hyper-major Tones. This whole procedure refers to intervallic gradations that belong to enharmonic melodic environments.

### Towards to a theoretical re-approach of the *Segah* phenomena

Returning to the main issue of this paper, the crucial question is related with the ability of constructing a more functional theory about the *Segah* phenomena. Investigating the historical material (written and sonic, repertoire and recordings) about *Segah*, the necessity of the recognition of the degree of *Neva* as dominant became obvious. This reality encourages the acceptance of the *Segah* Trichord<sup>5</sup> that extends from the basic tonic to the dominant (*Segah-Neva*), as the main subunit of the whole phenomenon.



Fig. 16. The *Segah* Trichord

Besides, the conjunction of the subunits must be detected at the point of the dominant, where the basic region’s subunit ends, and the subunit of the upper region starts.

Thus, above *Neva* two possible scenarios can appear:

1). Pentachordic melodic developement with the use of *Dik Hisar Perdesi*, that despite an inflexible intervallic behavior, refers to the mild chromatic genus.

<sup>5</sup> Regarding the need of the acceptance of the trichordic subunit in the frame of Ottoman Music theory, see also (Ederer 2011).



Fig. 17. The pentachordic development that refers to the Mild Chromatic genus



Fig. 18. Segah Peşrev, Yusuf Paşa

2). Pentachordic melodic development with the use of *Hüseynî Perdesi*. In ascending phrases the Pentachord of *Rast* is used, whereas in descending ones the Perde of *Âcem* is used (*Âcemli movement*). This phenomenon that is called diatonic behavior (*diatoniki symperiphora*) must not be understood as a simple replacement of *Evc* by *Âcem*. Especially when the performance's tempo allows it, an emphatic attraction through a descending *glissando* that begins from *Evc* -sometimes from *Gerdaniye*- and ends on *Âcem Perdesi*, is executed.



Fig. 19. The phenomenon of diatonic behavior



Fig. 20. Segah Peşrev, Yusuf Paşa



Fig. 21. Segah Saz Semaisi, Necdet Yaşar

In the instances that the melody only reaches the third degree of the sub-unit that is constructed on *Neva* and returns to the basic region, the Perde of *Âcem* is used.



Fig. 22. Segah Peşrev, Yusuf Paşa

In the instance of makam *Hüzzam*, following the Trichord of *Segah*, a tetrachordic or alternatively pentachordic entity of the mild chromatic genus is developed. The aforementioned pentachord is depicted in music scores using the accidentals of *Hicaz*. However, the pitch of the second degree is executed higher than that of *Hicaz*, so the 1 coma higher perde of *Hisar* (“*Hüzzam* degree”) or even the Perde of *Dik Hisar* are preferred (Özkan 2006: 312, Aydemir 2010: 70, Kutluğ 2000: 202). Consequently, the aforementioned second as well as the third degree of the subunit are characterised by flexibility that depends on the melodic progression.

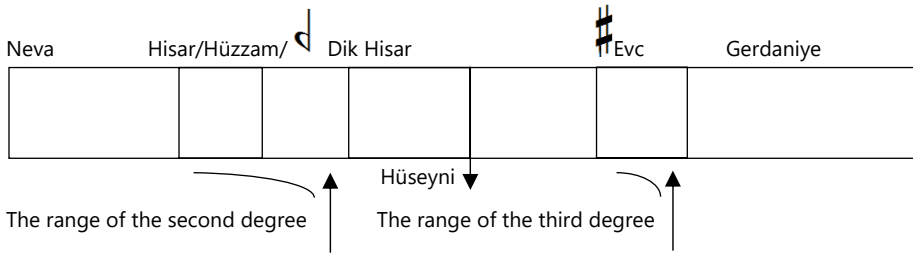


Fig. 23. The Mild Chromatic Tetrachord

Following the mild *Hicaz*'s fourth degree, the phenomenon of *diatonic behavior* is observed. In this case the changable/flexible degree is the Perde of *Tiz Segah*. When the melody only reaches the third degree of the upper region and returns to the basic area of mild *Hicaz*, the degree that is used is the Perde of *Sünbüle*.



Fig. 24. Hüzzam Peşrev, Seyfettin Osmanoğlu



Fig. 25. Hüzzam Saz Semaisi, Refik Fersan

The case of makam *Müstear* is easier to comprehend if one takes into account the *Octaechia* Theory about *Chroes* (Efthimiades 1988: 238-244, Karas 1982, Vol II: 143-147, Skoulios 2012: 27). In the *Parasimantiki* notation system, the signs (*charaktires*) of *Chroes* are used in order to change the pitch only of specific degrees of a region that has an absolute reference to a powerful degree. The impact of the *Chroes* does not extend beyond the main region. In the instance of *Müstear*, only the degrees of *Dügah* and *Çargah* are affected, because they must be executed with sharp (*Kürdi* and *Nim Hicaz*). Actually, due to the permanent sharp of *Segah*'s leading tone, the *Chroa* of *Müstear* is nothing more than a trichordic subunit of *Segah* with an augmented/sharpened second degree. Moreover, according to a treatise that is attribute to Chrysanthos, *Müstear* is characterized as “trigenus” *Chroa* (Giannelos 2013: 87,93, 94, 241). According to this term, *Müstear* contains all the three *Genera*. The mild diatonic because of the use of *Segah* Perde that belongs to the category of the main natural perdes, depicted on the tanbur diagram. The existence of the chromatic genus is justified due to the utilization of the Perde of *Nim Hicaz* that can be perceived as the “key” that unlocks the “gate” towards chromatic environments. Moreover, the existence of the enharmonic “condition” is detected in the region between the leading tone and basic tonic, where according to Chrysanthos an interval that is equal to  $\frac{1}{4}$  of the “whole Tone” is constructed (Giannelos 2013: 87, 241)<sup>6</sup>.



Fig. 26. The Chroa of Müstear

Above the degree of *Neva*, the scenarios that are detected in makam *Segah* are also present in makam *Müstear*, because the *Chroa* of *Müstear* has no influence in the upper region.

Another common phenomenon that is detected in all the modal entities that belong to the *Segah* family, is the development of *Segah* environments on different degrees. In particular, the phenomenon of *Segah* (Trichord of *Segah*) can be constructed -apart from the basic tonic of *Segah*- on the deg-

<sup>6</sup> In this case Chrysantos possibly implies the higher than *Kürdi* Perde execution of the leading tone. According to the contemporary practice of Ottoman Music Chrysantos' aspect could be characterized as exaggerated. However, the interval between the leading tone and the basic tonic of *Müstear* is frequently presented as *enharmonic* by the treatises of Ecclesiastical Music.

rees of *Irak*<sup>7</sup>, *Evc* and *Tiz Segah*. The main consequence of this modal behavior is the effect on the pitch of the leading tone, that in all of these instances must be executed sharpened.



Fig. 27. Segah on Irak, Segah Saz Semaisi, Ünal Ensâri

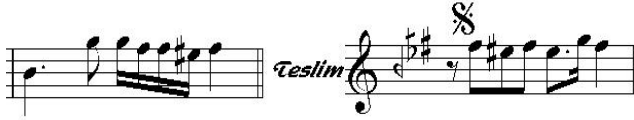


Fig. 28. Segah on Evc, Hüzzam Peşrev, Seyfettin Osmanoğlu



Fig. 29. Segah on Tiz Segah, Segah Peşrev, Yusuf Paşa

### Technical and stylistic elements of *Segah*'s performance that are not described by Theory

Ottoman Urban Music belongs to the major oral music cultures of the East. As an oral tradition it requires long-lasting experiential learning close to exponents of this music genre. The pre-modern educational method for learning Ottoman Music was based on the practice of *repetition* and *memorization* that is known as *Meşk* (Behar 2014). During the 20th century the procedure of *Meşk* was combined with tools that refer to modernity, such as the use of the Western staff, methods for instrument-learning, treatises, recordings, etc. Although Ottoman music maintains its oral character -one of its most distinguishing elements- in the contemporary era its written-literary aspect seems to be reinforced. Besides, the contribution of theoretical essays and books in the theoreticalization of Ottoman Music is obvious due to their role as absolute reference for performers, music teachers, scholars and stu-

<sup>7</sup> In this case the sharp on the leading tone is maintained.

dents. However, contemporary theoretical thought in Turkey has not adequately described important aspects of performance practices that are related to its multi-interpretative character. Actually, this wide variety of “elegant” interpretative elements ensures the oral dimension of Ottoman Music as well as its stylistic pluralism.

At this point, some instances of executive practices that belong to *Segah* family’s phenomena will be briefly presented. The attribution of these nuances in the field of the performance must be considered as very crucial for the creation of the idiosyncratic sonic environment of the modal entity of *Segah*.

1). Especially in vocal executions or performances with fretless instruments, the use of an emphatic-aggressive *vibrato* or *trill* before the final cadence contributes to the creation of the impression of the leading tone’s proximity to the basic tonic. (ex. Ney *Segah* Taksimi, Aka Gündüz Kutbay, [https://youtu.be/ZO\\_M4Y35BuQ](https://youtu.be/ZO_M4Y35BuQ) 01:28-01:32<sup>8</sup>, 02:17-02:21, *Segah* Ud Taksimi, Cinuçen Tanrıkorur, <https://youtu.be/r3F5JOjj7HQ> 03:22-03:27).

2). In descending phrases from *Segah* to *Rast*, the leading tone is executed discreetly-without emphasis through a characteristic *glissando*. Actually, the substance of the leading tone is “hidden” in the *glissando*’s ornament. (ex. Kemeçe *Segah* Taksimi, Aleko Bacanos, <https://youtu.be/g3uDLZjXpIY> 00:23-00:24, Ney *Segah* Taksimi, Aka Gündüz Kutbay, [https://youtu.be/ZO\\_M4Y35BuQ](https://youtu.be/ZO_M4Y35BuQ) 00:27-00:28).

3). In the instances that the melody reaches the third degree above *Neva*, the Perde of *Âcem* can be executed “sensitively”-without stress indirectly featuring the interval of the *Pythagorean Lemma* between *Hüseyri-Âcem*. (ex. Kemeçe *Segah* Taksimi, Aleko Bacanos, <https://youtu.be/g3uDLZjXpIY> 00:42-00:44, Ney *Segah* Taksimi, Niyazi Sayın, <https://youtu.be/1C7SNG-DfM4o> 00:36-00:38). A corresponding behavior can be present on the Perde of *Sünbüle* in *Segah* (ex. Ney *Müstear* Taksimi, Aka Gündüz Kutbay, <https://youtu.be/raXp8inlySI> 00:58-01:00) as well as in *Hüzzam* makam. (ex. Ud *Hüzzam* Taksimi, Cinuçen Tanrıkorur, <https://youtu.be/zkEieHr1uiE> 05:38).

4). Frequently, in the frame of *Segah* the second degree above *Neva* has the tendency to be executed higher than its natural position interacting with *Âcem* (ex. Kemeçe *Segah* Taksimi, Aleko Bacanos, <https://youtu.be/g3uDLZjXpIY> 00:42-00:46, *Hüzzam* Gazel *Hicrân-ü elem sine-i pür hûnumu dağlar*, Sâdettin Kaynak, <https://youtu.be/i2TwBnT7VIU> 01:03-01:06, 02:58-03:02), (Kemeçe *Segah* Taksimi, Aleko Bacanos, <https://youtu.be/g3uDLZjXpIY> 01:35-01:36, 01:39), or independently of it. (Kemeçe *Segah* Taksimi, Aleko Bacanos, <https://youtu.be/g3uDLZjXpIY> 01:10-01:12, *Hüzzam* Gazel Ben ağ idim

<sup>8</sup> Last approach of the whole internet material: 13/8/2020.



her gece ol yârim uyurdu, Sâdetin Kaynak, <https://youtu.be/zoujYktaaxQ> 01:20-01:27). The corresponding modal behavior can also be detected in the second degree above *Gerdaniye*. (ex. *Segah Gazel Nigeh gülcîn-i hasret dâmenim pür-hâr-ı mihnetdir*, Hafız Kemal, <https://youtu.be/vzD1zAlge7g> 01:47).

5). When the descending movement begins from *Gerdaniye* and ends on *Neva*, the first “attack” of the phrase can be lower than its natural position. This practice can be considered as antinomic because *Gerdaniye* would have to be stable as the “peak” of the *Neva-Gerdaniye* subunit. However, the lowered attribution of *Gerdaniye* prepares the emphatic *glissando* ending on *Âcem* in the frame of the descending phrase until *Neva*. The reduced attribution of *Gerdaniye* is usually combined with a *grace note-appoggiatura* of the lower (*Evc*) or the higher degree (*Muhayyer*). (ex. *Segah Gazel Kalbim zemini aşk*, Münir Nurettin Selçuk, <https://youtu.be/Ztyr53MKa78> 01:18-01:22, *Segah Gazel Ah eylediğim serv-i hırâmânım içindir*, Sâdetin Kaynak, <https://youtu.be/EHOv4j3dAW0> 00:39-00:42). Furthermore, the reduction of *Gerdaniye* -through an emphatic *glissando*- can be detected in cadential mild chromatic phrases in the frame of *Hüzzam*. (ex. Ud *Hüzzam* Taksimi, Cinüçen Tanrıkörur, <https://youtu.be/zkEieHr1uiE> 06:28-06:30, Kemence *Hüzzam* Taksimi, Anastas, <https://youtu.be/FhV6DL03BIU> 00:46-00:48).

6). The attribution of the mild chromatic genus’ flavor, with the exception of extremely idiomatic and individual instances, is generally congruent with the wider melodic movement, following the concept of the “phenomenon of attractions”. So, when melodic themes are limited to the region of the first to third degree, the intervals acquire a mild nuance. This becomes more obvious in the frame of the characteristic suspended cadences (*asma kararlar*) on the second degree. Thus, the *chromatic* semitone expands, while the pitch of *Evc* is lowered, in this way creating a “narrow” augmented Tone. (ex. *Hüzzam Gazel Hicrân-ü elem sine-i pür hûnumu dağlar*, Sâdetin Kaynak, <https://youtu.be/i2TwBnT7VIU> 00:41-00:51). On the contrary, when the melodic progression relates to the fourth degree, the augmented Tone is extended even further, according to the intervallic management that *mutatis mutandis* is preferred in the tense chromatic genus. (ex. Ud *Hüzzam* Taksimi, Cinüçen Tanrıkörur, <https://youtu.be/zkEieHr1uiE> 05:38-05:50). The preference of the mild intervallic management of *Hüzzam*’s *Hicaz* is justified -according to the phenomenon of symmetry- due to the mild Diatonic character of the basic region.

7). In contrast to the practices of *Segah*, the leading tone in *Hüzzam* is not highlighted before the final cadence on the basic tonic (Kutluğ 2000: 203). Even when the leading tone is used, its incorporation in the whole cadential phrase is accomplished through a specific, fast and “hidden” (in the resonance of the basic tonic) *trill* (ex. Ud *Hüzzam* Taksimi, Cinüçen Tanrıkörur, <https://youtu.be/zkEieHr1uiE> 07:01-07:02).

8). Especially in cadential phrases of *Müstear* from *Neva* to *Segah*, the *Perde* of *Nim Hicaz* is not executed with stress, but implied through a descending *glissando*. Usually, the sense that is created due to this emphatic *glissando* is that *Neva* is lowered and the final cendence is completed on *Segah* by-passing *Nim Hicaz*. (ex. *Tanbur Müstear* Taskimi, Mesud Cemil Bey, <https://youtu.be/KPw2IQHCZhE> 03:00-03:01, Ney *Müstear* Taksimi, Hayri Tümer, <https://youtu.be/eC22-KOiMVg> 02:20-02:21).

### Conclusion

The contemporary theory of Ottoman Music, usually applying methodological tools that come from Western music culture, fails to analyze and describe a number of important phenomena that occur in performance and are also detected in repertoric material. Moreover, the use of the octavic scale, as well as the implementation of its concept in the utilization of subunits, creates a plethora of contradictions between theory and practice. The theoretical management of *Segah* family can be understood as an indicative case of this issue. In the field of this paper the application of *Genera's* theory is proposed in order to facilitate the comprehension of the general modal behaviors that are detected in the category of *Segah* phenomena. Furthermore, the acceptance of this theoretical concept, contributes to the reduction of the quantity of the necessary subunits, while simultaneously describing elegant nuances and intervallic behaviors that are detected in performance. Concluding, this paper attempted to highlight the necessity of a re-approach of Ottoman Music's Modality through the utilization and comprehension of the material that comes directly from repertoire as well as from performance practices.

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