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KARL L. SIGNELL

MAKAM

modal practice in turkish art music

Asian Music Publications

u	oo	moon, croon
ü	(rounded)	German: über French: tu
v	v, w	ever, tower
y	y	
z	z	

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

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

CHAPTER I: THE HISTORICAL CONTEXT OF TURKISH ART MUSIC

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

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

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

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

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

Historical Evolution of Turkish Notation

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

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

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

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

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

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

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

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

The Current Repertoire in Historical Context

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

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

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

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

him.[2]

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

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

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

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

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

The musical demands of the Muslim liturgy also produced excellent performers and composers, some of whom also gained fame in the secular music world. The so-called Muslim prohibition against music apparently carried little weight in Turkey, where even a Şeyhülislam (the highest rank in the Muslim hierarchy), Esat Efendi, composed secular songs. Other religious titles, such as Hafız[4] and Hacı[5]--which would seem to indicate a certain devotion--are liberally sprinkled among the ranks of secular composers (Hafız Post, Hacı Arif Bey).

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

Antecedents of Contemporary Theory

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

The first treatise of the Ottoman period was an anony-

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

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

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

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

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

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

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

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

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

CHAPTER II: THE CLASSICAL TRADITION IN CONTEMPORARY PRACTICE

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

Non-Classical Genres

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

Originally, folk music meant village music. The archetypal examples are the shepherd on the mountain playing his kaval (flute), the farm wife singing a lullaby to her child, and the gypsy musician performing at a wedding. A quasi-improvisatory epic form for solo voice is called uzun hava, a dance tune is called oyun havası, and a folk song is called türkü. Each region of Turkey has its own variants on these forms. Folk music has a great variety of musical instruments, of which the most common are: davul and zurna (bass drum and shawm), bağlama sazı (long-necked lute), kemençe (Black Sea fiddle), and darbuka (Arab vase drum). A neo-folk music style has developed in recent years for urban consumption, characterized by a large mixed chorus reading from notation, led by a conductor, and accompanied by an "orchestra" of folk instruments. The fundamental principles of both folk and classical music are often assumed to be similar, if not identical, in Turkey today--but a definitive study has yet to be made.

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

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

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

There is a formidable music tradition in Turkey for the Islamic liturgy which can be called "mosque music" (see Öztuna 1969:120). Entirely vocal and mostly improvised, this tradition has received scant attention from scholars thus far. Forms like Ezan (call-to-worship), Salat (prayer), and İlahi (hymn) are recited in daily worship.[1] The Mevlit (Nativity Poem), on the other hand, is chanted (musically improvised) on special occasions, such as on the fortieth-day memorial service for the deceased. On the "Night of Lights," the Miraciye[2] is recited in celebration of the Miraç, or Ascension of the Prophet Muhammet. The Koran is often chanted, both in the mosque and at private gatherings on important occasions. Mosque music can be considered a sub-genre of classical music, but is distinguished by a separate repertoire, a more limited use of mode and rhythm, and a strictly non-instrumental medium. On the other hand, it is significant that the two most respected "performers" in religious music, Hafız Kâni Karaca and Hafız Bekir Sıtkı, are highly praised for their improvisational art by leading classical musicians.

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

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

Performance in the Classical Genre

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

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

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

Klâsik İcra Heyeti (Classical Performance Ensemble) has been giving such concerts every two weeks throughout the concert season since 1944.[4] Garbed in formal black (Western) attire, the mixed chorus of about thirty sings standing on risers behind the seated instrumentalists, about ten in number. For the full ensemble part of the program, there is always a conductor; for the solo part of the program, the instrumental group is reduced and the soloist guides the tempo. The instruments normally used for the Conservatory performances are: tanbur (long-necked lute), ney (flute), kemençe (fiddle), keman (Occidental violin), kanun (zither), ud (lute), cello, and kudüm (small kettledrums).

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

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

Music Chorus began giving concerts outside the radio station.

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

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

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

Organizational Principles and Formal Structure

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

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

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

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

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

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

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

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

1) a peşrev
2) a kâr
3) a beşte
4) an ağır semai
5) a variable number of şarkı-s
6) a yürük semai
7) a saz semaisi

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

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

Some forty-two compositions in the Mevlevi ayin form

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

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

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

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

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