

## MAQAM IN MUSIC AS A CONCEPT, SCALE AND PHENOMENON

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**Abstract:**

Maqam is a melodic material of the Near East, Middle East and Anatolian traditional musics as one of the musical modes in the World. There have been many theoretical studies on maqam-s and maqam music for centuries. Although the manuscript studies until the 20th century examined the maqam-s according to performance in musical works, the studies in the 20th century evaluated and classified them according to Western music theory. However, there is confusion and dilemma between performance and the theory of maqam in these studies. Therefore, this article examined and discussed the features of maqam as a concept, scale and phenomenon within the framework of systematic musicology.

**Key words:** Music, Maqam, Concept, Scale, Phenomenon.

**Introduction**

Maqam-s have many features such as unequal and microtonal intervals, special pitches, and they also reflect the specific music cultures, i.e. maqam music cultures. Therefore, they have attracted attention for centuries, and many studies have been made and published on them. It is seen that the first studies on maqam concept and the maqam-s began from the 9th century. Hence, maqam-s were formed theoretically first by al-Kindi (801-873) and al-Farabi (870-950) in the same century; then İbn-i Sina (980-1037) studied in his book called *Kitabü 'ş-şifâ* (Book of Healing) al-Farabi's maqam theory in the 10th and 11th centuries, but he used maqam music generally for the treatment of patients. We can see that Safiyü'd-Din Urmevî (1224-1294) in the 13th century, as well as Selahaddin es-Safedî (1296-1363) and Abdulkadir Merâgî (1353-1435) in the 14th century systematically classified the maqam-s which had been made before them in their books.

Consequently, they were known as the developers of the maqam system (or the systematist school) of the Middle East. Hızır bin Abdullah, Şükrullah bin İmâm Şihâbeddîn Ahmed (1388-1489?), Bedr-i Dilşâd (1405-?), Harîrî Bin Muhammed, Kadı-zâde Mehmed al-Tirevî and Seydî evaluated the several features of maqam system between the 15th and 16th centuries

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(Kutluğ, 2002: 26-28; Uygun, 1999: 44-45). In fact, they did not bring a new approach to maqam music theory, but rather they only evaluated maqam music studies before the Ottomans. However, it could be thought that perhaps they spread the studies of the systematist school to a larger area, and so there was not a new maqam music theory between the 15th and the 16th centuries. Then, Dimitri Cantemir (1673-1723), also called Kantemiroğlu in the Ottoman state, wrote an comprehensive book, *Kitâbü'l-İlmü'l Musîki Alâ Vech'il-Hurûfat*, on maqam music theory in the 17th century. He firstly classified maqam-s within the innovative or Western approach (Levendoglu, 2003: 188). In fact, he also developed a notation system for maqam music in the Ottomans (See for the notation: Wright, 2000).

Abdülbâki Nâsır Dede, on the other hand, compared the theories before him in the 18th century, but he also repeated the studies of the systematist school in his book, *Tahririye ve Tedkik ü Tahkik*. Haşim Bey and İsmail Hakkı Bey repeated finally the studies of the systematist school in the 19th century, but Haşim Bey compared firstly Europe's musical modes and maqam-s in his book, *Mecmua-yi Kârha and Nakşâ and Şarkıyyat* or *Hâşim Bey Mecmuası* (Haşim Bey's Corpus). All of these studies are manuscripts and also there are many manuscripts apart from these. All of these studies were evaluated firstly by musicologist Baron Rodolphe d'Erlanger (1872-1932) in his book, *La Musique Arabe*, in six volumes, and also they are still evaluated in theses, dissertations and books (See Karomat, 1990: 62-88; İhsanoğlu et al., 2003). All of them describe maqam-s according to their performance styles.

In fact, the Ottoman state was the center of the maqam music from the 15th century and so all of the maqam music theories from the 9th century included different maqam music cultures such as Arabic, Persian and Turkish world. However, the maqam theories began to exhibit variation because of Westernization and nationalism in the 20th century among Turks, Arabs and Persians, etc. However, they used many common features of maqam music.

In the 20th century, Suphi Ezgi, Rauf Yekta, Kâzım Uz, Hüseyin Sadeddin Arel, Ekrem Karadeniz, and Kemal İlerici studied on maqam music theory within the framework of Western music theory in Turkey in the 1930s, but they created different theories. Then, Arel, Ezgi and Salih Murad Uzdilek (physicist) formed a Western style maqam music theory, called Arel-Ezgi-Uzdilek's system, and the theory is used widely in maqam music today (Arel, 1991: 9-10; Kutluğ, 2002: 28; Tanrıkorur, 2005: 63). However, Tura examined in detail Arel-Ezgi-Uzdilek's system and compared this system with maqam music theory in the manuscripts, and indicated that the theory is not the pitch system of Ottomans and Turkish art music; it is only

of a deficient copy of the Pythagorean system, which used has been used from the Ancient Greek to Western music theory (Tura, 1988: 119-150).

In the Arab world, on the other hand, Congrès du Caire (Congress of Arab Music) was held by King Fuad I in Cairo from March 14 to April 3, 1932. They standardized maqam music theory according to Western music theory and their own approaches (Racy, 1993: 68-72). Although the individual names of the maqam-s are mostly the same among Turkish, Persian and Arabic cultures, Western maqam music theories are different from each other. Therefore, different maqam approaches were examined in this article.

Greek theorist Panayiotis Chalatzoglou based maqam-s on the Byzantine (in fact Greek) eight modes (oktoechos), classified maqam-s on 64 modes (*mekamia*), and divided them into 12 principal modes (*kyria mekamia*) and 52 derivative modes (*sochpedes*) (Popescu-Judetza and Sırlı, 2000: 129). In fact, al-Kindi and al-Farabi based the first maqam music theory on Greek music theory, which was the first music theory in the world. However, Chalatzoglou's hypothesis can be examined within the framework of a different study. Also, Greek-Ottoman musician Apostolos Konstas (1770?-1840) examined maqam and echos theories comparatively and his results showed that maqam and echos have many similar features (Pappas and Beşirođlu, 2007: 33-42). According to Konstas' findings, the origin of maqam-s can be based on Greek music theory and echos.

### 1. Aim of the Study

As a result of all of the studies on maqam music theory, there are two approaches: the first of which is traditional maqam system until the 20th century, and the second is the Western style maqam system, which has many problems. There have been some studies to solve the problems of Western style maqam music theory between among Turkish, Persian and Arabic cultures for nearly twenty years. Therefore, this article aimed to evaluate and discuss the problems with and the approaches to maqam within the framework of systematic musicology (See Leman, 2008: 89-115).

### 2. Maqam as a Concept, Scale and Phenomenon

Maqam has many definitions as a concept. Its Arabic meaning is a rank or a place in a scale of quality or value (Abddon, 2003). In fact, other concepts such as *zülkül*, *şedd* and *devir* were used instead of *maqam* concept in manuscripts until the 13th century. Oransay determined that maqam as a musical term was used firstly by Abdülkadir Merâđî in place of the other concepts. Also there are eighth different definitions of maqam concept identified by Oransay (1990: 56-58).

Although maqam appears as a common concept in the world of maqam music, there are different concepts such as *makam* (Ottomans and Turkey), *mugam* (Azerbaijan), *shashmaqom* (Uzbekistan and Tadjikistan), *dastgah* (Iran), *raga* (India), *nuba* (Africa), *mukam* (Western China) and *sufiyana kalam* (Kashmir) in different music cultures (Karomat, 1990: 62; Tauma, 1971: 38). Even if these concepts are normal ethnomusicologically according to each culture's own language, maqam concept can be used in terms of scientific standards. The individual names of the maqam-s are the same or similar mostly as in the examples of *Hicaz* (Turkish) and *Hijaz* (Arab), *Acem* (Turkish) and *Ajam* (Arab) in maqam music cultures (Arel, 1991; Powers, 2005).

The individual names of the maqam-s were standardized mostly in terms of maqam art music terminology. However, they have been called such as *garip* or *gharib* instead of *Hicaz* by minstrels or people in folk music culture according to the feelings provided by the maqam-s.

Maqam is also defined musically within two approaches: the first approach is a melodic pattern, whereas the other approach is a scale. Arel (1991: 14) defined that maqam is the relationship of the other pitches in a scale around its tonic (*durak*) and dominant (*güçlü*) pitches. In other words, he emphasized that maqam is a scale. According to Rauf Yekta (1986: 67), maqam is a way of becoming and a special shape of a music scale formed with various intervals and ratios. Thus, Yekta emphasized that maqam is both a phenomenon and a scale.

Suphi Ezgi (1935/I: 48) defined maqam as the performance of the melodies called *durak* and *güçlü* with the other pitches of that maqam. His other definition includes some concepts such as *tetrachord* and *pentachord* (*Jins*), *durak* or *karar* (*Qarar*), *güçlü* (*Ghummaz* or *R'amaz*), *scale*, *melody* and *seyir*. Therefore, maqam emerges with the musical relationship of these concepts (Ezgi, 1935/IV: 188). However, there is a wrong definition there that *durak* and *güçlü* are not melody; they are only central pitches of the maqam-s. They are the most predominant static pitches and so they are noticed. *Durak* is the ending pitch of the maqam-s and as for *güçlü*, it is known as a connection pitch between tetrachords and pentachords of the maqam-s. However, *güçlü* is the third pitch of some maqam-s such as the Maqam Hüzzam, Maqam Segâh and Maqam Müstear. Therefore, trichord is accepted as one of the *Jins* in Arabic music (Abddon, 2003: 2). That is, *güçlü* can be the third, fourth and fifth degrees of the maqam-s.

These musicians defined and classified maqam-s systematically according to Western music theory in Ottomans/Turkish art music, but there are many contradictions on maqam and individual maqam-s as a scale and melodic pattern. Firstly, Tanrıkorur (2005: 140) criticized the Western style maqam music theory in Ottomans/Turkish art music and defined maqam as

the rules of stereotyped melodies of the scales consisting of certain intervals. So, according to him, each maqam is a phenomenon.

The same situation is seen in Arabic music: Carmi-Cohen (1964: 102) said that although maqamat is melody types, it is defined abstractly as scales in the Western music theory. Also Cohen and Katz (2006: 20) indicated that maqam has appeared under many names (or terms, concepts), but today it is generally defined by the scale. In fact, they evaluated a common approach on maqam. Western approaches on maqam concept, maqam-s and maqam music reveal the problems between theory and performance. These problems are also reflected in the education of maqam and maqam music. Individual maqam-s were defined in a very simple way only as scales in many books in the 20th century (See Arel, 1991; Naroditskaya, 2002: 53; Powers, 2005; Marcus, 2007: 23). So, the approaches on maqam are discussed as both a scale and a phenomenon.

Because each maqam was explained separately in the old manuscripts; for example, Abdülbâki Nasır Dede described the Maqam Rast without the scale and notation in his book *Tedkik ü Tahkik*:

*“After the pitch Rast start, the pitches Dügâh, Segâh and Çargâh are performed and waited on the pitch Rast. But its direction is upward until the pitches Nevâ, Hüseyinî, Acem and Gerdâniye, and down Rast until the pitches of Irak, Aşîran and Yegâh”* (in Behar, 1987: 67).

This simple description includes only the pitches and their cycle, and it exists thanks to many works and performances. However, these depends on the composer’s and performer’s perception and experience. Because maqam music spreads from ear to ear and is based on experience within the framework of a master and an apprentice relationship called *meşk (meshq)*. It is the traditional oral and experiential teaching method of maqam music (See Behar, 1993). The Western style maqam theories show that maqam is a scale, but traditional maqam music theory explains that maqam is a melodic cycle of the pitches and melodic nuclei. This situation is a dilemma between abstractness and concreteness of maqam. Below are the scales of the Maqam Rast according to the Western style maqam music theory:



**Fig. 1.** The scale of the Maqam Rast on the pitch G (Rast) by combination of Rast pentachord and tetrachord in Turkish art music.



Fig. 2. The scale of the Maqam Rast on the pitch C (Chargah) by combination of Rast pentachord and tetrachord in Arabic art music.

The scale of the Maqam Rast in Fig. 1 is similar to G major; however, the scale of the Maqam Rast in Fig. 2 is like C minor. Therefore, these create a dilemma within the framework of maqam music. Usage of the Maqam Rast should be examined through analysis and listening in works of Ottomans, Turkish, Arabic and Persian (or Near and Middle East) music cultures.

زهرة الضوللا

لا وال حيت تا فت لا فول تيل ره زه

لا يال بندر باللا باللا باللابي حب يا ته ون  
في سر آ ته ون في جرت اج اص  
في ذر قع تو كو تعلم تعلم لم تع كو لاه وال  
آده نعمه  
CODA

Fig. 3. Zehretü füllâ fet tu hayf valla: An anonymous Arabic song on the Maqam Rast.

Above, Fig. 3 shows a simple Arabic song on the Maqam Rast and its pitches include the scale in Fig. 1. It is from Ottomans period, but there is not B flat note in Fig. 3. However, it is known by performers and performed as B flat pitch. Because maqam music has many notation styles (See Ayangil, 2008) and includes different versions of the works as it spread from ear to ear.

Although there are Western approaches related to maqam in the maqam music cultures, it was defined in *Encyclopaedia Britannica* (1977) in a more accurate approach: “In Islamic music, a set of pitches and of characteristic melodic elements or motives, and traditional patterns of their use forming a system for the melodic and tonal construction of performances” (in Dickens, 1989: 18). The definition includes concepts such as melodic motives, patterns, construction and a set of pitches which are the basic features of maqam and the definition does not include scale concept. The framework of maqam is explained by a set of pitches instead of scale concept.

Even if maqam-s are written symbolically as a scale according to the Western style maqam music theory, they should be explained as a melodic pattern in accordance with performance and there are also such studies: Oransay (1990: 56-58) defined that maqam as a melodic pattern; according to Kazım Uz (1964: 43), maqam is a melodic cycle. Bayraktarkatal defined that maqam-s are the patterns of melodic nuclei (in Öztürk, 2006: 231). Also we analyzed and defined with Bayraktarkatal that maqam is the cycle of melodic maqam nuclei. Maqam nuclei are melody motives that create and evoke a maqam (Yöre, 2005: 4 and 2010: 14). Below, Fig. 4 is an example for a maqam nucleus:



**Fig. 4.** The nucleus of the Maqam Segâh on the pitch Segâh.

This nucleus in Fig. 4 provides basically the perception of the Maqam Segâh. Signell (2006: 122-128) determined the stereotyped motives of the maqam-s, which were called as nuclei by us. Therefore, maqam-s are a combination and a cycle of maqam nuclei. This makes each maqam a phenomenon. Also, there are many stereotyped nuclei and they should be examined one by one.

If the scale of a maqam is not performed through melodies, then the maqam does not occur. Maqam music also includes improvisation, in this case, maqam is not a scale such as major and minor modes. Tauma (1971: 38-39) determined the fixed or free organization factors such as space (tonal) and time (temporal) on the structure of maqam. According to this, while the

tonal-spatial component is organized, it represents the essential and decisive factor in maqam. The temporal aspect in maqam music is not subject to any definite form of organization. According to him, these factors create the maqam phenomenon. Even if a maqam is exhibited within a musical form and a rhythmic pattern, the tonal-spatial component is not fixed, but the rhythmic-temporal organization is fixed owing to performers' improvised ornamentation (called *taqsim*, *gusheh*, *layali*, etc.). So, many ethnomusicologists evaluated maqam within its own culture and defined it as *motivic groups*, *melodic pattern* and *melody-models*.

The works of maqam are composed by the musicians of traditional art and folk music, but they spread from ear to ear without notation until the 19th century. Therefore, they changed naturally through performance styles and improvisation. Even if there is the notation of maqam music, it still exists through improvisation and ornamentation depending on performance.

In fact, the Study Group of the International Council for Traditional Music has held meetings on "maqâm" since 1988 and many ethnomusicologists presented papers. For example, Elsner defined maqam-s as *patterns*, *musical models*, *acting instructions* and *rules*. Qureshi defined raga as both *a structure* and *a procedure* like a phenomenon (in Danielson, 1994: 509-512). Although Titon (2009: 13) defined raga and maqam as a scale, he also emphasised that maqam and raga are *organized melodic matrix*, *melodic phrases* and *ornamental patterns*.

### 3. The Features of Maqam

Above, the historical and theoretical information shows that maqam has many features different from the scale of maqam:

Performance through improvisation and ornamentation is the first phenomenological feature of maqam. The second feature is musical direction and it has a problem: Musical direction of maqam is defined by Western style maqam theorists of Turkish art music with the concept of *seyir*. It gives scales' directions such as *descending*, *ascending* and *descending-ascending* (Arel, 1991), but all of the scales in the world have these directions. For example, Zeren (2003: 103-112) analyzed comparatively the musical directions of a total of one hundred works from the Maqam Uşşak and the Maqam Bâ-yâti. However, the results showed that their directions were not different according to Arel-Ezgi-Uzdilek theory. The theory indicates that the Maqam Uşşak has *ascending*, whereas the Maqam Bâ-yâti has *descending-ascending* directions. Hence, *seyir* or musical direction is not a clear and identifiable feature.

That is to say, it can not define the movements of the maqam-s because we can see in maqam analyses that *seyir* is all of the movements of the maqam-s. Also it is used as a feature of maqam only in Turkish art music.

However, it is used as a *melodic contour* in other maqam music cultures and general music theory (See Poladian, 1951: 30-35). Melodic contour is a common concept in music called *mayeh* in Iran (Amoozegar-Fassie, 2010: 7). Therefore, melodic contour or movement is different from the musical direction.

Melodic contour can be defined more appropriately for the movements of the maqam-s, and it can be used as a term in common terminology instead of *seyir* or musical direction. Some of the examples from Turkish art music theory and the works may be more explanatory for the existence of the maqam-s. Below are given the scales of the Maqam Hüzzam according to Arel-Ezgi-Uzdilek theory in Turkish art music (Arel, 1991: 264-265).



**Fig. 5.** The first scale of the Maqam Hüzzam on the pitch Segâh.

It is formed from a combination of the pentachord Hüzzam and the tetrachord Hicaz or Segâh, and its *seyir* is defined as the descending-ascending. But the tetrachord Hicaz is transformed into Segâh (Fig. 4) and Hüzzam (Fig. 5).



**Fig. 6.** The second scale of the Maqam Hüzzam with tetrachord Segâh.



**Fig. 7.** The third scale of the Maqam Hüzzam with tetrachord Hüzzam.

Below is a work composed on the Maqam Hüzzam. It shows how scales transform into works. Also it is seen that the first and third scales are used in the work:

## HÜZZAM SAZ SEMÂSİ

MÜZİK: REFİK FERSAN

USÛLÜ: AKSAK SEMÂİ

♩ = 116

TESLİM

2. HÂNE

3. HÂNE

4. HÂNE YÜRÜK SEMÂİ  
♩ = 116

276

Fig. 8. The score of Hüzam Saz Semai (Samaie) by Refik Fersan (1893-1965).

The form Saz Semâi includes four sections (*hâne*, *khana*) and one refrain (*teslim*, *taslim*). The refrain is repeated after each section. Below, Fig. 9 shows how to perform the work.

**HÜZZAM SAZ SEMAİSİ**  
(Refik Fersan'ın İcrasından)      REFIK FERŞAN  
Notaya alan: M.T.

Aksak Semai

Yürük Semai (Bileşik)

324

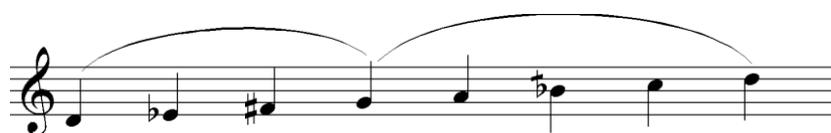
*Fig. 9.* The performance score of Hüzzam Saz Semaisi performed by the composer with Tanbur instrument and transcribed by Mutlu Torun (2000: 324).



The fourth feature emerges when maqam is performed as transpose on a new central (Qarar) pitch. This situation changes the timbre of the maqam. Thus, the maqam-s can be arranged on several pitches in Near and Middle East musics.



*Fig. 12.* The scale of the Maqam Hicaz on the pitch Dugâh in Turkish art music.



*Fig. 13.* The scale of the Maqam Hijaz on the pitch Yekâh in Arab art music.

The intervals of the Maqam Hicaz are approximately similar in Fig.12 and 13, but they are not the same. So, they have slightly different timbres during the performance. This situation can be perceived by listening to the works of the Maqam Hicaz both in Turkish and Arabic cultures. They are not fixed in the music of both cultures, but in fact the maqam-s are performed on the original or old tonic (qarar) pitches in Arabic music according to manuscript books of the maqam (see Fig. 13). However, the tonic pitches of the maqam-s were changed because of the Western style maqam music theory in Turkish art music. The changed maqam-s are heard from four pitches below according to the tune of Western music (see Fig. 12).

This situation can be seen as a characteristic feature of Turkish art music within the framework of ethnomusicology, but it is always expressed as a problem by musicians of Turkish art music because instrumentalists always play the maqam-s by transposition according to singers' voice range. Then, tonic pitches of the maqam-s change and it becomes more complex for the theory. However, this situation can not be solved because of habit and conservatism. Theoretical and practical usage of the maqam-s are different in the maqam music cultures. Therefore, it is seen that standardization is necessary to solve some problems of maqam.

The fifth and sixth features are modulation and alteration that variegate the maqam-s by alienation. Modulation is used as a technique during the melodic development of all musics. It is a transition from one Jins to another on the same pitch (common-tone modulation), or on a different pitch. The 9th and 10th, 13th and 14th, and 22nd measures include modulations in Fig. 8: there are nucleus of the Maqam Müstear on the same pitch with the

Maqam Hüzzam, the nuclei of the Maqam Nişâbur, the Maqam Rast, the Maqam Hisar and the Maqam Evc on the different pitches, respectively. Fig. 14, 15 and 16 give the modulations of Fersan's Hüzzam Saz Semâi.



*Fig. 14.* The nuclei of the Maqam Müstear on the pitch Segâh and the Maqam Nişâbur on the pitch Hüseyinî.



*Fig. 15.* The nuclei of the Maqam Rast on the pitch Rast and the Maqam Hisar on the pitch Dügâh.



*Fig. 16.* The nucleus of the Maqam Evc on the pitch Irak (Iraqi).

These nuclei indicate an alienation, but they do not reduce the impact of the Maqam Hüzzam. Although the short modulation is a familiar feature, alteration is not. It is used in Western style maqam works and below is given an alteration of maqam Fig. 17.

*Ünvanlı* **ACEM-AŞİRAN ŞARKI**  
GEL EY DENİZİN NAZLI KIZI NÜŞ-İ ŞARÂB ET

MÜZİK : Aleko BACANOS  
SÖZ : -

USÛLÜ : Yürük Semâi

(SAZ) GEL EY DE Nİ ZİN NAZ LI KI  
Zİ NÜ Şİ ŞA RÂB ET NÜ Ş - İ ŞA RÂB  
ET ÇIK SÂ  
Hİ LE GEL Sİ NE DE (SAZ) BİR Â LE Mİ ÂB ET BİR Â LE  
Mİ ÂB (SON) ET  
(SAZ) MES TÂ NE BA KIŞ LAR LA BE Nİ MES  
TÛ HA RÂB ET MES TÛ HA RÂB TÛ HA RÂB ET MES TÛ HA RÂB  
ET (SAZ)

**Fig. 17.** The song *Gel Ey Denizin Nazlı Kızı* (Come, hey! coy girl of the sea) composed by Aleko Bacanos (1888-1950).

There are three chromatic alterations in the 1st, 3rd and 31st measures in the work. Although this song was composed on the Maqam Acem Aşiran (Ajam Ashiran), it has the timbre of F major mode due to the Western style. It can be seen as a chromatic alteration on a diatonic scale. However, some of the maqam-s include modulation and alteration patterns.

As a result, all of the features show that the maqam is different from the scale. Tura (1988: 141) defined the similar complex features of the maqam, which are characteristic motive, range of the pitches, expansion of maqam, musical direction, and ornamental pitches. Wade (1980: 85) also defined similar features such as a selection of pitches, a distinctive melodic shape, a pitch hierarchy and characteristic ornamentation for Hindustani raga.

Also, Tura (1988: 141) indicated that historical process of the maqam-s should be examined. Levendođlu (2004) examined the changing process of the maqam-s from the 13th century to the present and found many changes. Moreover, there are many similar approaches to the maqam music cultures and the computational studies on maqam (See Ioannidis et al., 2001; Bozkurt, 2008; Gedik and Bozkurt, 2008; Yöre and Atalay, 2011). All of these should be examined and evaluated by researchers.

### Conclusion

There are many findings on maqam in this study analyzed and evaluated within the framework of systematic (ethno)musicology. The findings show that although maqam-s is defined within the framework of the scales as in Western music theory, the scales can not explain maqam-s adequately. They can be only symbols for the pitches of maqam-s within the framework of the theory. However, maqam-s includes more pitches than eight, so the scales should include all of the pitches of maqam and unfixed pitches should be indicated according to performance in the theory.

Also, when maqam is evaluated phenomenologically, there are some concepts that generate maqam such as melodic pattern, model, group, structure, procedure, phrase, matrix and combination of melodic nuclei. These eight concepts can be accepted as the codes of maqam within the framework of semiology and musicology. That is, many ethnomusicologists define maqam as a phenomenon. However, some performers, theorists and academicians of maqam music have not digressed of the Western style maqam music theory despite all the shortcomings of it.

There are six features regarding the maqam phenomenon which emerged in this study: improvised ornamentation (vibration, glissando and appoggiatura), melodic contour, unfixed pitches, transposed timbres, modulation and alteration. The two basic pitches of maqam, i.e. tonic (*Qarar*) and dominant (*Ghummaz* or *güçlü*) are the known features in the theory. However, the theoretical features of maqam are generally arranged within the framework of art music, but it is more variable in folk music. So, all of the findings show that maqam is a nonlinear phenomenon and it should be studied analytically in detail independent of any ideology such as ethnocentrism, nationalism, or conservatism. It turned out

ethnomusicologically that maqam-s should be examined according to their own musical culture and performance in a non-Western context.

This study is focused systematically on the topic, but there is a problem on classification of the maqam-s, which should be examined within the framework a different study.

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