

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

RAST MAKAM IN ARABIC MUSIC AND TURKISH MUSIC



M.A. THESIS

Mohamed MOSTAFA

Department of Musicology and Music Theory

Musicology Programme

DECEMBER 2018

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Thesis Advisor: Prof. Dr. Güzde ÇOLAKOĞLU SARI

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ARAP MÜZİĞİ VE TÜRK MÜZİĞİNDE RAST MAKAMI

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FOREWORD

Through my studying of music for more than twenty years in Egypt educated in Western music and Arabic music in the Higher Institute of Arabic music, and recently in Istanbul Technical University for Turkish Music.

In the beginning, when the researcher was in Egypt encountered difficulties of his research in Turkish music. The researcher found the importance of Turkish music where he was not able to play or understand the system, this led him to begin searching in the subject of the research at that time was a comparison between Arabic music and Turkish music.

After a full year of searching for scientific references and previous studies, the researcher found a small amount of information and scientific references for Turkish music in Egypt. The Higher Institute of Arabic Music- Academy of Arts represented the main reference of researches and books for Arabic music in the entire world.

Also, previous scientific researches found does not enough conform to the required scientific standards. That is due to almost in the last 100 years the Middle East has a dramatic change, especially Turkey and Egypt, the difference in our languages made the Arabic and Turkish music is hard to understand each.

First, the researcher thought to go to Turkey and take some scientific references, which provides his research with accurate information, where he was aspiring to find scientific references and to benefit from them.

Unfortunately found only one book “Türk Musıkısı Nazarıyatı ve Usulleri” and this was not enough to understand and deepen in this type of Makam music. That has led the researcher to apply the Istanbul Technical University- Conservatory where he learned the Turkish music from the theoretical and practical aspect.

A year before, learning the Turkish language in Ankara University (Tömer-Kadıköy), where the researcher found the importance of Turkish language to deepen in the study of Turkish music and life in general. In the beginning of my studies at Istanbul Technical University, I had a great challenge of understanding the Turkish Makams matching to what I learnt from Arabic Makams, the similarities and the contrasts which led Makams to be more complicated to me from a Makam music fresh beginner. Moreover, I hoped to find a method, a book or even research dealing with Arabic and Turkish music to gain my identification easier and this was the main aim and importance of this research in the existence on Makam music.

The researcher hopes that this research will fulfil the required needs of the researchers and students of Arabic and Turkish music. Since this research in English, the researcher aspires to benefit every musician and musicologists in life, who wants to learn our Arabic and Turkish music traditions.

That also opens the way in the development of Makam music, where the researcher also hopes that it will not yet be a difficult concept or access to Arabic and Turkish

music origins and systems. It can now spread this kind of music to others and rely on the scientific content through this scientific research as a beginning.

I want to thank all who believes on me starting with my family (my parents and my brother), they always have the most significant impact on my life and supporting me. I would also like to thank my life partner Şükran Geçer, who is the main reason for my presence in Turkey, my success and my constant assistance in translating some Turkish references, It is worth mentioning that they are the reason I am here in my position right now.

Thanks to my teacher Ömer Öcal, who helped me in my beginnings in Turkey, dealing without language and music is our mother tongue, Öcal also gave me the opportunity to perform with him more than once in his Orchestra as a guest from abroad. Öcal was the one who suggested the importance of my studies at Istanbul Technical University- Conservatory.

In a special thanks to Prof.Dr. Magda Abdel-Samie Hashad, the former dean of the Higher Institute of Arabic Music and former head of the singing department. At the same time my mother, she has the first credit in my genetic terms and the other in the content and value of scientific and musical life. In this research, the professor credited us with scientific research and references from Egypt as well as a personal interview.

On the Other Hand, I would like to thank my teacher Prof.Dr. Gözde Çolakoğlu Sarı, who taught me Turkish Makams, Thanks to her I can understand the Turkish music in general and the Makams in particular. Worth mentioning Thanks to the Prof. Gözde efforts, the professor credited us with scientific researches and references especially in what related to the Turkish Music, and thanks for accepting this research idea from the very beginning.

I want to thank my teacher Prof.Dr. Songül Karahasanoğlu, thanks to her, today I love reading in general, and I can deal with the scientific references in particular. I can not forget my professor Prof. Ş. Şehvar Beşiroğlu the head of Musicology Department previously, for welcoming me since my arrival and had an impact on the composition of my musical character in this short period, God has mercy on her soul.

I want to thank my teacher Assoc.Dr. Belma Kurtişoğlu taught me to think in a different form that no doubt, affected me in my choices of scientific positions. I thank Dr Nail Yavuzoğlu for everything he advances me in his lecture of scientific progress in Turkish music and his vision in the development of Turkish music.

Regarding Arabic music, I would like to thank all my professors who provided me with valuable information and scientific references. They also did not hesitate to express their personal and telephone interviews and to support me with their opinions; this is because of their confidence in the research and its importance to our Makam music.

On their heads, Dr Medhat Hashad, the conductor of Umm Kulthum's Orchestra and the author of Makam book, which is the primary reference for this research regarding Makams in Arabic music as well as a personal interview.

Prof. Dr Ahmed *Yousef* Ali El-Tawil the head of Musicology Department in Arabic Music Institute, where he is the primary reference for this research regarding the history of Arabic music as well as a personal interview.

I would also like to thank Prof. Dr Sally Tumum the head of Performance Department in Arabic Music Institute, for providing us with some of the Arabic scientific references.

In the end, I would like to thank the jury representative in Prof. Dr Nilgün Doğrusöz and Dr Şeyma Ersoy Çak, for accepting the discussion of this scientific research.

December 2018

Mohamed MOSTAFA
(Musician)





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GLOSSARY

Ađır Semai	: Lyrical form in Turkish Music
Akid	: Pentachord in Arabic Music
Aralıklar	: Ranges
Beste	: Lyrical form in Turkish Music
Buud	: The Ranges between notes in Arabic Music
Çeşni	: Flavor- Tetrachords & Pentachords
Dewan	: The Notes names in Arabic Music
Dewir/Devir	: Makams name in the old times (S)
Dour	: Lyrical form in Arabic Music
Edwar/Edvar	: Makams name in the old times (P)
Gens	: Tetrachord in Arabic Music
İTÜ/ ITU	: Istanbul Teknical University
Kasida	: Lyrical form in Arabic Music
Kebir	: Big
Koma	: Pitches
Longa	: Instumental form in Arabic and Turkish Music
Makam	: Musical Scale
Mewal	: Lyrical form in Arabic Music
Monologue	: Lyrical form in Arabic Music
Moushahet	: Lyrical form in Arabic Music
Mutewsit	: Middle
Nakis	: Incomplete
Nesbe	: Ratio
Peshref	: Instumental form in Arabic Music
Peşrev	: Instumental form in Turkish Music
Şarkı	: Lyrical form in Turkish Music
Saz Semai	: Instumental form in Turkish Music
Segir	: Small
Semai	: Instumental form in Arabic Music

Sirto : Instumental form in Turkish Music
Tahmila : Instumental form in Arabic Music
Taktouka : Lyrical form in Arabic Music
Yürük Semai : Lyrical form in Turkish Music
Zeyid : Extras



SYMBOLS

- C\c** : Its similar to the letter J Listen to the word “Cevap”
- Ç\ç** : Its similar to the letter’s CH Listen to the word “Çargah“
- Ğ\ğ** : This letter in the Turkish language used like Extended character\letter. In some Words as in the old, The Ottoman language or the words came from Arabic origins it sounds like in Arabic (ع) Letter, but nowadays it is impossible to use it in the Turkish language as it was in the old time, so it is an Extended Letter Listen to the word “Bağlama”.
- ı** : Its similar to the letter i But with Different pronunciation Listen to the word “ıslık“
- Öö** : Its similar to the letter O But with Different pronunciation Listen to the word “Ölçü“
- Şş** : Its similar to the letter’s SH Listen to the word “Şarki“
- Üü** : Its similar to the letter U But with Different pronunciation Listen to the word “Üstat“
- V\v** : This letter in Turkish equals to the W letter just with different pronunciation Listen to the word “Nevâ”



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RAST MAKAM IN ARABIC MUSIC AND TURKISH MUSIC

SUMMARY

The Makam music one of the fine arts closer to the depths of the human soul, where Makam music gives the human imagination and the expansion of human perception in life. That type of music addresses the hidden feelings more than addressing the conscious feelings, and this stems from the importance of Makam music in human life and arranged the importance of each Makam in the musical forms. That gives rise to the importance of the Makams that plays the fundamental role in the construction of Makam music.

Arabic and Turkish music depends on its construction on two essential elements tones and rhythms. The main Makams and their families are the principal sources of the compositions. In Arabic and Turkish music are distinctive by the vast number of its Makams on which the form of the melodies depends, but the science of the Makams are considered the principal element on which Makams created the Instrumental and Lyrical forms of the composition.

Since the appearance of music categories in Arabic and Turkish Makam families, there a rose discussion between those who wrote in this field, such as amateur specialists and theorists and applied scientists. The outstanding points which raised discussion between the number of Makams, Makams families, the method of notating Makams and analysis of the Makams which would lead to the conclusion in original Makams, classification and the discussion of differences.

The Makams in Arabic and Turkish music is an expression of a group of tones composed and blended together until they acquire a complete total texture, carrying colour and a unique tonal distinctive character. Each Makam is specialized by its particular emphasis on certain tones, by different intervals in its scalar notation where the dimensions are different. Therefore the researcher decided that the essence of the Makam study and its theoretical and practical problems be a necessity in a period of science and technology, seeking for an arriving at a fixed definition of the Makams in Arabic and Turkish music and an agreement between them on the theoretical considerations and methods of application.

The scales sequences and navigation characters of Makams expressed by the authorities of Safiyuddîn took different forms over time. For instance, Safiyuddîn Uşşak is the following TTB Tetrachord in the definition, on Nevâ TBT tetrachord, also Buselik BTT tetrachord. These Makams are entirely different from the ones known in Arabic and Turkish Makam Music. In general, after the Safiyuddîn and almost in the last 700 years, the only Makam that has not changed its construction for Arabic and Turkish music is Rast Makam. That is what led the researcher to do a comparative study between Arabic and Turkish music in Rast Makam, where it is the Makam agreed upon throughout the ages. Moreover, the research problem which determines the difference of opinion between theory and practice regarding the Rast

Makam is often used in Makam music forms, whether in Arabic music or Turkish music. However, a comparative study has not been conducted before to shed light on the concept of the Rast Makam and its various dimensions, pitches, symbols, musical forms, also the similarities and differences in Arabic and Turkish music.

The research aims to define the origin of Rast Makam in Arabic and Turkish music, an analytical study in the history of Makams in both kinds of music, demonstration of the essential differences in names and content of Rast family in which represented in Arabic and Turkish Music. Defining the concept of Rast Makam and its various musical ranges in Arabic music represented by Egypt, and also defining the Rast Makam and its various musical ranges in Turkish music represented by Turkey.

The musical forms in Arabic and Turkish music, defining and transitions the melody of Rast Makam in both kinds of music through the sample selected in the Lyrical forms and Instrumental forms.

The research came in five chapters, the first Chapter it is an introduction, the 2nd chapter the researcher conducts a study on the history of Makams, in which the researcher deals with the historical stages of the development of Makam music in Arabic and Turkish music.

The third and fourth chapters, Rast Makam in Arabic and Turkish music. In both chapters, the researcher identified the Makam in a systematic manner followed by both Arabic and Turkish music throughout his studies at the Higher Institute of Arabic Music in Egypt and Istanbul Technical University-Conservatory in Turkey. The researcher is engaged in the necessary steps to learn music, whether in the Egyptian or Turkish methods.

The fifth chapter, the research conclusion and an explanation, the comparison between Rast Makam and their family, the conclusion came with the Rast Makam different style and differences in some of the families construction between Arabic and Turkish music. Also the different frequencies, pitches, musical ranges and musical forms in Arabic and Turkish music.

The Makam behaviour what distinguishes both kinds of music, where the process of melody is different in the use of Makam, this is one of the fundamental aspects of the difference and distinction between Arabic and Turkish music. Hence the difference in the method of music composition, as the process of the Makams gives the composer different dimensions to be applied in the desired musical form, and this is one of the influences that make the difference in musical forms.

Finally, the researcher concluded this study with a considerable amount of references which included Arabic, Turkish and English sources, also bibliography in addition to a collection of the musical notes and recordings for the musical forms and personal interviews. That research is a small attempt to facilitate and elaborate the Rast Makam and its family in Arabic and Turkish music.

ARAP MÜZİĞİ VE TÜRK MÜZİĞİNDE RAST MAKAMI

ÖZET

Makam müziği güzel sanatlardan biridir, Makam müziği hayal gücü ve insan algısının yaşamda genişlemesini sağladığı için insan ruhunun derinliklerine daha yakındır. Makam müziği duygulara hitap edebilirler ki, bu durum müziğinin insan yaşamındaki öneminden kaynaklanır. Her bir makamın önemi müzikal formlarda düzenlenir.

Arap ve Türk Müziği yapılarının iki temel ögesi ton ve ritimdir. Ana Makamlar ve Aileleri, Arap ve Türk müziğindeki seslerin başlıca kaynaklarıdır. Arap ve Türk müziğinde, ezgilerin bağlı olduğu makamların farklılıkları vardır. Ancak makamların bilimi, kompozisyonun enstrümantal ve sözlü biçimlerini yarattığı başlıca unsur olarak kabul edilir.

Arap ve Türk Makamları ve ailelerinde müzik kategorilerinin ortaya çıkmasından bu yana, amatörler, uzmanlar, teorisyenler ve uygulamalı bilim adamları gibi bu alanda yazarların arasında bir tartışma ortaya çıkmıştır. Tartışmaları gündeme getiren noktalar makamların sayısı, aileleri, notlandırma metodu ve orjinal makamlarda sonuca götürecek sınıflandırma, farklılıkların tartışılması gibi konulardır.

Makamlar, Arap ve Türk müziğinde eksiksiz tam bir doku elde edene kadar bir araya getirilen harmanlanmış bir grup tonun ifadesidir. Her makam belirli tonlara özel vurgu yaparak, boyutların farklı olduğu notasyonda farklı aralıklarla uzmanlaşmıştır. Bu nedenle, makamların esasını, teorik ve pratik problemlerinin çalışılmasının bilim ve teknoloji döneminde bir zorunluluk olduğu düşünülmektedir. Makamların Arap ve Türk müziğindeki sabit bir tanımına ulaşmayı, teorik değerlendirmeler ve uygulama yöntemleri arasında bir uzlaşma amaçlanmıştır.

Safiyuddîn yazılarında ifade edilen makamların ölçek dizileri ve gezinme karakterleri zamanla farklı biçimler almıştır. Örneğin, Safiyuddîn Uşşak tanımı TTB, Nevâ TBT, Buselik BTT aralıklarından oluşur. Bu makamlar Arap ve Türk Makam müziğinde bilinen eserlerden oldukça farklıdır.

Safiyuddîn'den genel olarak yaklaşık 700 yıl sonra Arap ve Türk müziğinde esas yapısını değiştirmemiş tek Makam Rast Makamı'dır. Bu çalışmada Arap ve Türk müziğinde Rast Makamı konusunu çalışmamızın sebebi de budur. Üstelik Rast Makam ile ilgili teori ve pratik arasındaki görüş ayrılıklarını belirleyen araştırma problemi, Arap müziği veya Türk müziğinde olsun, makam müzik formlarında sıklıkla kullanılmaktadır. Daha önce Rast Makam kavramının Arap ve Türk müziğindeki boyutunu, perde, sembol ve formlarının benzerlik ve farklılıklarına ışık tutmak için karşılaştırmalı bir çalışma yapılmamıştır.

Bu çalışmanın amacı Rast Makamı'nın Arap ve Türk Müziğindeki kökenini makamların tarihinin her iki türünde analitik bir çalışma ile tanımlanması, Arap ve Türk Müziğinde temsil edilen Rast Ailesi'nin isimlerinde ve içeriğindeki temel farklılıkların gösterilmesidir. Rast Makamı ve onun çeşitli müzikal aralıklarını Mısır'ın temsil ettiği Arap müziğinde tanımlamak ve Rast Makamı ile çeşitli müzik

dallarını Türkiye'nin Türk müziğinde tanımlamak amaçlanmıştır. Arap ve Türk müziğindeki müzikal formlar Lirik Formlar ve Enstrümantal Formlar da seçilen örneklerle tanımlamakta ve aktarılmaktadır.

Araştırma 5 bölümden oluşmaktadır, giriş bölümünün ardından makamların tarihi hakkında Arap ve Türk Müziği üzerine çalışma yürütülmüş, Arap ve Türk Müziğinde Makam müziğinin tarihsel gelişim süreçlerine yoğunlaşmıştır.

Üçüncü ve dördüncü bölümlerde Mısır Arap Müziği Yüksek Enstitüsü ve Türkiye İstanbul Teknik Üniversitesi Konservatuvarı'nda yapılan çalışmalar doğrultusunda hem Türk Müziği hem Arap Müziği tarafından takip edilen Rast Makamı sistematik bir şekilde tanımlanmıştır.

Beşinci bölümde araştırma sonuçları irdelenmiş, Arap ve Türk Müziğinde Rast Makamı ile bu aileleri arasında karşılaştırma yapılmıştır. Arap ve Türk Müziğinde Rast makamının farklı üslubu ve ailelerin kuruluşu karşılaştırılmış, farklı frekanslar, müzikal aralıklar ve müzikal formlar detaylı şekilde incelenmiştir.

Her iki coğrafyanın müziğini birbirinden ayıran makam seyri ve melodi seyri makam kullanımında farklıdır. Arap ve Türk müziği arasındaki fark ve ayrımın temel yönlerinden biridir. Bu nedenle, müzik kompozisyonu yöntemindeki farklılık, makamların süreci olarak, besteciye istenen müzikal formunda uygulanacak farklı boyutlar kazandırmaktadır.

Son olarak Arapça, Türkçe ve İngilizce kaynaklardan oluşan önemli miktarda, teze dahil edilmiş, müzikal notlara ek olarak bibliyografya, müzikal form kayıtları ve kişisel görüşmelerden yararlanılmıştır. Bu araştırma, Rast Makam ve ailesine Arap ve Türk Müziği'nde ışık tutmayı amaçlayan küçük bir girişimdir.

1. INTRODUCTION

The Makams in music through different ages, it dated back a long time ago. The Arabic and Persian music goes back to an ancient semitic origin, they had a significant impact on Greek music. The first knowledge of Arabic music scales was from Fârâbî, as he described musical instruments still used in his days known as Al-Tanbur El-Baghdadi (Baghdadi Tanbur) and Mizan. Fârâbî proved that the frets of this instrument give the scales were used in the pre-Islamic ages, this musical instrument used in the early days had two strings and two frets. Fârâbî also added that the old songs of the pre-Islamic ages were still playing this musical instrument in his days. Given professor Land that this scale was the origin from which descended the Pythagorean scales (Fârâbî, 1967:631-662. Ali, 2009:74-75).

In the sixth century we have glimpsed the origin of musical theory to the old musicians as Ebn-Misgah, he learned the art of Persian singing and also received some lessons from the musical theoretical theorists, he also used what he learned to lay the foundation of a system of musical theory satisfied by the musicians in his time.

However, there's evidence that Misgah rejected Persian ways that he found strange to Arabic music in that era (Ali 2009:22). Hence it is clear that these musical systems transferred from abroad were not a precedent for the theory of Arabic music. However, it entered and refined the origins of Arabic music, which had unique advantages. The realisation of this fact is perhaps very important for the fear that it may lead to the mind that Arabic music is of Persian or Greeks origin.

Many cultures have decided that Arabic, Persian and Greeks music are different from each other. However, what was the old Arabic musical system?, what were the similar scales that left and later existed in the pre-ages?. In order to answer many questions, it is necessary to refer back to the scholars who are worthy of mentioning their influence on music in the theories of music from different ages throughout history. Also to find out the Rast Makam origin throughout the ages and how it

changed to reach the form currently agreed either in Turkish music or Arabic music, where they are the oldest Makam Music in the history. Through the practical experience in both kind of music in Egypt and Turkey, the researcher found that each musician and musicologist must take care of the history as it is the main in point in manufacturing the musician character, also adds the true meaning in the imagination of the music player.

In this research the Makam comparison importance in the historical aspect, where with the follow of historical events, we will find the result of the existence of the Rast Makam in music and the form found in the present day. That is what led the researcher to conduct a study of the Makam historical infrastructure in the 2nd chapter, in which the researcher deals with the historical stages of the development of Makam music in Arabic and Turkish music.

This research derives its importance from the Rast Makam and its several branches, both in Arabic music represented in Egypt, and Turkish music represented in Turkey.

Rast Makam is one of the essential Makams that often used in Lyrical and Instrumental forms in Egypt and Turkey, the Rast Makam is a distinctive feature of Arabic music and Turkish music. That is what led the researcher to conduct a study of the Rast Makam in Arabic and Turkish music as an attempt to reach a definition of the concept of the Rast Makam in both kinds of music.

As well as an attempt to reach the similarities and elements of difference between each, where it noted that despite the importance of denominator the Rast Makam is widely used in many musical works, whether Arabic or Turkish, but did not do a comparative study dealing with this Makam.

The researcher questioning, does the Rast Makam have a specific meaning in which to be defined in Arabic and Turkish Music? Is there a fundamental difference that derived from the comparison between Arabic and Turkish Music in Rast Makam? Is there a difference in names and content of Rast Family that represented in Arabic and Turkish music. The Rast family in Arabic and Turkish music distinguished for an individual and different tonal transposition.

The research problem represented in Rast Makam in Arabic and Turkish music, Rast Makam often used in the musical forms, whether in Arabic or Turkish music. However, a comparative study has not been conducted to shed light on the concept of

Rast Makam and its various genres, pitches, ranges. The similarities and differences in Arabic music and Turkish music.

Research Objective is defining the origin of Rast Makam in Arabic and Turkish Music, an analytical study in history of Makams in Arabic and Turkish Music, demonstration of the essential differences in names and content of Rast Family in which represented in Arabic and Turkish Music. Also defining the concept of Rast Makam and its various musical ranges in Arabic music represented by Egypt, and defining the Rast Makam and its musical ranges in Turkish music represented by Turkey. Clarification of the forms in Arabic and Turkish music in the present era, and transitions the melody of Rast Makam in both music through the sample selected in the Lyrical forms and Instrumental forms.

The research methods, literature review of primary and secondary references in Arabic represented by Egypt, Turkish represented by Turkey and English references. Moreover, for the first time translated the evolution of Arabic music and the Lyrical forms in the form of stages represented in Egypt from the 19th and 20th century, personal interviews and musical analysis.



2. MAKAM HISTORICAL INFRASTRUCTURE

2.1 Pre-School Systems

Theoretical History of Makams in Arabic Music and Turkish Music

When the ancient Arabic music system considered, it appears that the written works are generally explained in detail to the next of the periods of time, the description of the music, the details of Arabic music and incongruent intervals, the quartets, the quintets, the genres, rhythms and the methods, also the instruments. For musical notes, the system created by the Arabic letters corresponding to the tones used. Ihwan-i Safa and Kendi's search for numerical values in music in the systems (Can, 2001:37). Ihwan-i-Safâ Risale clearly that the way is the same as Pythagorean philosophers, and that path is also the right way (Çetinkaya, 2001: 73).

The repercussions of the Pythagorean and Platoon schools based on the views of both Ihvan-i Safa Risale and Kendi, where the musical voices, reliable connections between numbers and celestial bodies are not available in Kitabul Musikâ'l-Kebir. Under the influence of Aristoxenus, who are more concerned about hearing, rather than Pythagoras, who regarded the facts of the Fârâbî numbers as having their own identities and the normal relations in Arabic music between the constituents of the universe (Turabi, 2006: III). Fârâbî in short, against Pythagoras understanding as seeing Gam as a structural element in the cosmic order, and Platoon's distinction between theory and musical practice, and the distinction between music, which is the reflection of cosmic Arabic Music. Aristoxenus says, "We hear and apply the intelligence. Then we are all referring to his method" (Kimmey, 1989: 33).

In the first part of Kitabul Musikâ'l-Kebir, the theoretical and practical aspects of music, the descriptions of the Makams, classification, types and instruments, acoustics, phonetics, natural voices, intervals and varieties explained. The second part of the book is explaining the formation of voice, rationality, intervals, octave, tetrachord, pentachord, ranks and types of scales, pitches, sequence rules and types of rhythms. Fârâbî also discussed the chords and scales, instruments such as Baghdad Tamburi, Khorasan Tamburi, Mizmar, Surnay, Rebab and Mizzen (Turabi, 2006: 31,

257, Yekta, 1986, 47-48, Siloah, 1979: 101-108, Agayeva, 1993:47). In this respect, the 17-note system determined that the similarity which was known for the first time in the thirteenth century by the Safiyuddîn based on Fârâbî in the tenth century (Tura, 1988: 173). The variation of intervals in this system results in a total of 17 note. For the first time, it was reported to us by Fârâbî used by Turks in the 10th century (Akdoğan, 1999: 8, 3). However, since the information about the authorities not included in the Kitabul Musikâ'l-Kebir, it can be determined that the tradition of Edwâr not occur in the 10th century.

Ibn Sîna summarised Fârâbî's "Kitabul Musikâ'l Kebir" in the 12th chapter of the book "Kitabul-Shifâ" written in Arabic. In the first part, he describes the subjects such as the definition of music, voice trekking, Arabic music and types of genres, scales, retaliation, idioms and genres, poems, Rhythms, instruments, melody and composition. They stated the location of the 17th note system on the oud strings, measuring and describing the Tanini and Bakiye intervals, their combination in various forms, with tetrachord and pentachord. Used the range of Mûcenneb in the sense of the "side-neighbour" scale while performing in the D strings (Sînâ, 2004: 110), this term expresses its closeness to Mûcenneb, Bakiye or Tanini regions. Ibn Sînâ, who describes the intervals of the great ten separate scales and first to mention this Makams in the rank scales, which is referred to Rast and Isfahan and also Selmeki (Sînâ, 2004: 116-117). Almost half a century after the death of Ibn Sînâ, the names of the authorities are in work called "Kâbûsnâme" in 1082. At a time when the Great Selchuks were under Iranian rule, the Persian language was acquired by Keykavus bin İskender to inform his son Gîlân Şah about how he would act when the command of the Ziyari or Âl-i Ziyar family came to the state. It describes the characteristics of a good statesman in the form of advice and consists of 44 chapters (Kurtuluş, 2002: 25, 357). The title of the 36th episode is "Describes The legacy of the instruments", and it is importance in treating the Makams, Makams behaviour and Ranges in communities that make entertainment music and the Makams used. The Makams mentioned in work are Rast, Maye, Irak, Ziferkend, Selmek, Buselik, Isfahan, Bestenigar and Rehavi. Observe the condition of the instrument, the condition of instrumentality: "Performing in Rast, then show Maye, Zirefkend, Irak, Selmek, Buselik, Isfahan, Bestenigâr and Rehavi regularly after each other, then the song start. In addition, the names of the Makams mentioned in the following works

are given by Rast, Irak, Ziferkend, Buselik, Isfahan, Rehavi. Bestenigâr is one of the 24 branches given by Merâgi. The philosopher and poet Şirazlı Şeyh Sadi 1213/1218? - 1292, who lived in the nearby geographical region after “Kâbûsnâme”, named the musical works of Uşşak, Isfahan and Higâz Makams in his book “Gülistan” (Sadi Shirazi, 1941, 82-85).

2.1.1 The age of the andalusian state

The origins of Arabic music and its forms and patterns moved to Andalusia in 713-1294 in the era of the Umayyad state, to bear several features that are still clear to the present time. Among the most important figures in the Andalusian era is Zeryab, He is Abo EL-Hassan Ali ibn Nafa he called Zeryab for his black colour, the exact date of his birth was unknown, some historians assume that he was born in 777 either his origins or his birthplace. Irak was his first appearance. Zeryab composed and made the Oud in a better shape Also he was master in playing the oud and they called him “sheikh el oud”, he created a feather for Oud made from eagle’s vines rather than wood and two strings made from The intestines of the Lion cub and the rest of the strings made from silk.

Zeryab added a fifth string between the second and third with the name “Nefes” breath, and It is not the same fifth string added by Fârâbî theory. Ibrahim Museli credited with the fifth string in oud. Andalusia did not have professors to sing before Zeryab when he came to establish a school of music later it became the most famous schools in the history of Andalusian music. The opportunity Let him decipher the music book of Ptolemy, containing ten thousand pieces of songs. Zeryab was a scientist in the stars, and the division of the regions, and the different nature of the people, the virtue of saying that Zeryab was a scientific, technical and social encyclopedia, he died approximately in 845 (Ali, 2009: 38-40).

2.1.2 The age of the abbasid state

The Greeks and their musical theories first influenced the musical thought of the Abbasid period, and there was a school to learn music and singing for Ibrahim Museli in Baghdad. Moreover, Is’hak Museli developed a definition of music science, and contributed other scientists in the rise of the status of music in this age, including the Kendi, Farahidi, Fârâbî, Ibn Sina and Safiyuddîn in Arabic music (Ali, 2009: 42-84)

In 767 till 850 were the time Is'hak Museli lived, He is the son of Ibrahim Museli, he born in Ray the northern Persia, he came to Baghdad with his father. Thus he received a high culture of knowledge, science, jurisprudence, modern, history, philosophy and Elimination.

Museli learns industry of Oud and science of rhythms, he took the singing by art and science, also put the rules and assets, adjust the rhythms, and the provisions of the Makams. From his books: *Kitap el-Agani*, *Ishak el-akhtyar mn el-agani*, *el-mabad el-nagem wel-ikaa*, *el-Raqṣ wl-Zafan*. In addition to the idea of music, which it was the foundations of the book of *al-Negm to Ebnel-Monegim* (Ali, 2009: 56).

The philosopher of the Arabs EL-Kendi 718-791, he was born in Basra, Irak. Kendi was famous in the days of Al-Ma'amoun and Mu'tasim when Al-Mtawakil in 847 took over, he raped and burned Kendi's offices. Kendi was also a scholar of philosophy, medicine, logic, mathematics, and natural sciences, also he took note of the Greek and Persian cultures and derived from the resources of Indian wisdom. Al-Ma'amoun chose him among the great sages of the Arabs who translated the Greek books.

In the history of music four are considered the genius of Arab musical thought, namely Fârâbî, Ibn Sina, Kendi and Safiyuddîn. They have had the most significant credit in codifying the rules of Arabic music and Makams in general form, which could only have developed thanks to their efforts and minds. Kendi has several books on music, that deals with this science, which is an essential source for researchers, in the dimensions of tones, rhythms, genres, compositions and explanations of musical instruments and others; some of which verified, some still scripted, some are not studied, only a few remain (Ali, 2009: 57).

In 870 till 950 were the time Fârâbî lived, he studied science and philosophy on a sound basis. He was born in the province of Farb Bukhresan. He emigrated to Baghdad as a boy; he was always thinking about the sciences of others and ancient people from Greek and Arabs. Fârâbî toured all forms of culture, though, medicine, philosophy and music. Translation and languages, and were familiar with all the languages of the world at that time. He wrote many books, one of the greatest of the human genres, but unfortunately, only a few were left, about 40 books, 31 in Arabic, 6 in Hebrew and 2 in Latin; most of them were explanations and commentary on the

Greek philosopher Aristotle. His books include Reason and Reason “El-Akl WI-Akl”, Essence “Al-Gawhr”, Time “El-Zeman”, Space “Al-Kalea”, and the Place “Al-Mekan”. In music, he has the Great book of music, the book of the transition, the words in the music, the roles, the statistics of the sciences, all that remains is the first and the last. Kitabul Musikâ'l Kebir, The Great book of music, is considered to be the most fabulous book in musical thoughts. It is comprehensive and encompassing all aspects of the musical art regarding the nature and Arabic music sounds, types of melodies, musical weights, instruments and music industry. To become a witness to what reached the height of music thought among the Arabic music (Ali, 2009: 74-75).

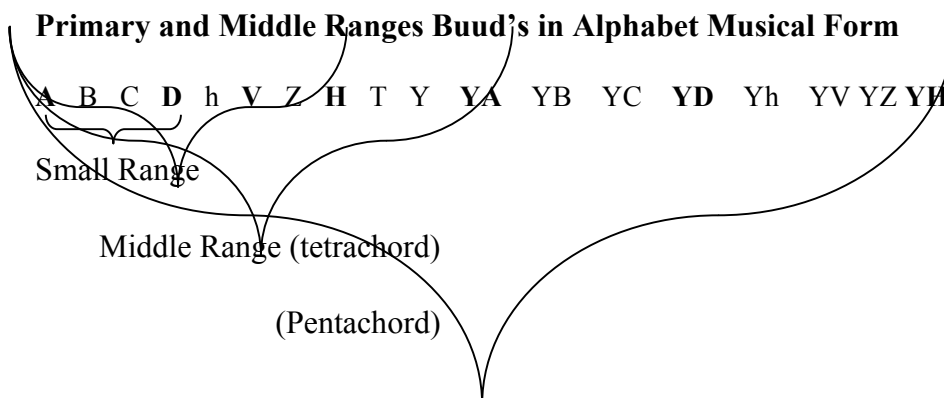
At the end of the Abbasid period, also produced the last two distinguished scientists and thinkers mentioned in the history of Arabic Music.

Ibn Sina 980 - 1036-37, a philosopher and a doctor, became an argument in medicine, astronomy, sports and philosophy and at the age of twenty years, moving between the palaces of princes engaged in education and politics and management of state affairs, many works in sciences exceeded a hundred examples: healing, survival, signs and alerts. He knew a great deal of the culture of his time and the linguistic, legal and jurisprudential sciences; people consider him a miracle for his young age. In the music, he wrote three of the greatest works written in science. The 1st Healing (El-Shifa) is a comprehensive encyclopedia of all sciences and an extensive knowledge department, devoted to a large volume of music entitled “mosques of the science of music,” and left in the world only four copies are kept in the libraries of Britain, and completed by the copy in the Oxford Library. The 2nd Survival (Al-Nagah) translated into Latin in 1593, but without the musical part, which later found. Moreover, the 3rd Danish Nema written in Persian means the sense of knowledge or wisdom contains the part of the music from the book of survival. Sina Features of musical thought, his works are characterized by the fact that they were written in a manner consistent with the principles of modern musical science, starting with the voices and their definition, the musical dimensions, the melodies, their varieties, the Makams, then the rhythms and the music instruments (Farmer, 1929:90-136.Ali, 2009: 77-80).

2.2 Systemic School

The systemic school, seen that Fârâbî and his scientific and philosophical succession in Ibn Sîn displayed on the Oud in 17 dimensions, and the same concepts of intervals and ratios “Tanini, Bakiye and Mûceneb”, rhythm and idiom placed. However, by measuring the sounds and intervals in an octave, it began with the tradition of the systemization of the 18 voices and the Arabic music traditions in the Dewir of Safiyuddîn with 17 intervals and the octave of the first voice.

Since the 13th century, books on music theory have been called “Edwâr”. The reason for naming is the expression of the Makam and the methods in the books Dewir the singular of Edwâr as the mentioned periods. By changing the direction of associating natural and celestial objects with music items, The Makams-Edwâr have come to fruition from the combination of a set of quartets and quintets. In the expression of Makam scales, usually 12 Makam, 6 Awâze , four branches and 24 Terkib-combined Makams mentioned. It knew that these numbers determined according to the elements of nature regarding the moon, bastions, stars, nature. Twelve bastions and 12 Makam determined to be on the moon are the additions from the various Awâze melody examples. The distance between the two sounds defined as the interval. According to the system designed by A. J. Ellis in Western music, one octave is divided into 1,200 equal parts and the smallest range obtained is given a cent name. The range is regarding the frequency or length of vibrating telescope. In the Edwâr books, the Range Buud name given, and the ratios of these distances examined in separate sections. Systemic Pre-school and Systemic School Buud’s examined and rate calculations in details. In the Systemic School tradition below, there is a range of an octave on the schedule of letters and other small gaps (Uygun,1999: 151), in figure 2.1 the ranges using alphabet.



Big Buud

Figure 2.1 : The Ranges using Alphabet.

In Systemic pre-school, Bakiye and Mücenneb are known to be named that Safiyuddîn has also used the same term. When the concept of pitches considered in Turkish Music, some pitches fixed, and others are variable. Theoreticians and writers in the tradition have made various definitions about this subject. Here are the divisions within the Tanini that determine these pitches, the intervals between the main pitches and the pitches in the instruments, the ranges Tanini, Bakiye and Mücenneb. From Fârâbî Tanini, the division of range discussed, and Ibn Sina Mücenneb has been used in the sense of “side-neighbour” pitches when performing the pitches on the Oud (Sînâ, 2004: 110). As a word meaning Bakiye (B), it now carries the meaning of the rest. Mücenneb (C) means pulled to the side. Tanini (T), and the word Koll used to mean complete range (Uygun, 1999: 150). Systemic school intervals in the school traditions and afterwards are named, the rates calculated and displayed on the instruments, and the pitches used according to the letter equivalents on the Arabic alphabet chart. With this method, Safiyuddîn measured 17 intervals in an octave and 18 sounds in an octave repetition, and this number has been used unchanged until the 20th century. In the 20th century the number of Mücenneb(C) divided into Kebir (K) and Segir (S), thus 17 voices reached 24, which mentioned in the 4th chapter of Turkish music (Uygun, 1999: 73, Bardaçı, 1986: 62-63).

At the end of the Abbasid period, as mentioned, it produced the last two distinguished scientists and thinkers came in the history of Arabic music. The first was Ibn Sina, and the 2nd Is Safiyuddîn 1216-1294, His title as Safiyuddîn EL-Armwi relative to the birth of a family in Aramaic, and Baghdadi for his birth in Baghdad, he learned and received a lot of historical delusions, wisdom and mathematics.

Safiyuddîn became one of the leading figures of his time, he was a great singer and legendary player on the oud, thanks to him in tuning the melodies of the Edwâr *Makams*, rhythms and in the provisions of the rules of music. Edwâr in music and the research of honour in the Arabic music ratios, they were the most significant and most complete in the science of music, it included the precise definitions of melody, frets, musical distances, compatible and divergent, musical genres (Gens), rhythms

and Edwâr, types of musical strings and ratios. Moreover, the settlement of the strings of the oud and the names of Makams accurately (Ali, 2009:80).

The greatest importance of El- Edwâr book and the first compilation in the Arabic music that records the melodies in a precise way, the symbol of the musical tones in the alphabet and chose of numbers to determine the time of these tones below the text, and the following model mentioned in Safiyuddîn book. The Makams consists of the collection of musical genres to each other, in contact, known as the Edwâr as the number of 84 Dewir, but the user at that time was 12 Makams. Scientific sense for the first time in the name of Safiyuddîn Edwâr, He used the term 12 (Shudûd\Shed), instead of Makam (Shed), which determines the famous Edwâr (Ali, 2009: 83).

The addition of Pentachord and tetrachord formed Edwâr, and specific titles were named. The author, who also used the phrase “it is possible to replace the first voice of Edwâr with any voice,” uses the term (Shudûd) in this respect (Uygun, 1999: 97). Safiyuddîn Edwâr performed in another pitch by protecting all ranges. They are called scholars of music art Edwâr & Shudûd. There is a master origin who established on each Dewir. A number of the Edwâr is 12 for musical scholars (Uygun, 1999: 92-93), and the statement in Turkish music and Arabic music nowadays comparing to Safiyuddîn Edwâr, as follows. In Table 2.1 a comparison Between Safiyuddîn Edwâr and in Turkish Music Devir Numbers and Nowadays Arabic Music Makams.

Table 2.1 : Safiyuddîn is comparing to Arabic and Turkish Music (Uygun, 1999: 216-217. Ali, 2009: 83-84).

No	Safiyuddîn Edwâr	Turkish Music Numbers of Devir	Arabic Music Makams
1	Ushak Makam(Uşşak)	1.Devir	Gaharkah Makam
2	Newâ Makam	14.Devir	Nehawend Makam
3	Buselik Makam	27.Devir	Lami Makam
4	Rast Makam	Rast Makam 40. Devir	Rast-Neyrez Makam (Look 3 rd chapter Figure 3.11)
5	Irak Makam	69.Devir	Makam Irak
6	Isfahan Makam	44.Devir	Makam Rast
7	Zirefkend Makam (Kuçek)	59.Devir	Makam Saba
8	Buzurg Makam	70. Devir	Makam Higâz +

			Rast Tetrachord on Buselik
9	Zengule Makam	Zirgüleli Makam	Hicâz Makam Rast Murassa (Sunbule)
10	Rahewi Makam	65. Devir	Suzdel Makam
11	Huseyni Makam	Hüseyini Makam	Aşiran Makam Huseyni Ashiran
12	Higâzi Makam	Karciğar Makam	Beyati Shuri (Karjigar)

The scales sequences and navigation characters of Makams expressed by the authorities of Safiyuddîn took different forms over time. For instance, Safiyuddîn Uşşak is the following TTB Tetrachord in the definition, on Nevâ TBT Tetrachord, also on Buselik BTT Tetrachord. These Makams are entirely different from the ones known in Arabic and Turkish Makam music. In general, after the Safiyuddîn and almost in the last 700 years, the only Makam that has not changed its construction in Arabic and Turkish music is Rast Makam.

Awâze is the meaning of the famous melody or distinctive melody, or subsets of the non-simple melody, which derived from two different Makams, and they are of little use, and their definitions are disturbed, and they are six Awâze. It is known that since the year of 750 there are 12 basic Makams, and that the Awâze identified were six and found the seventh Awâze and was called “Hisar” to be 12 Makam and seven Awâze (Uygun, 1999:216) and arrange them as follows Gevesht, Gerdaniye, Nevruz, Selmek, Maya, Shehinaz and Hisar.

In Marâga, Abdulkadir Merâgî was born in 1360-1435, Marâga now is a city in Eastern Azerbaijan province of Iran, Merâgî was also a palace musician, theorist and composer like Safiyuddîn. Celayir Sultanı with his sons also Timur were musicians in the palaces. The words “Câmiul Elhân”, “Makâsıdul Elhân”, “Kenzul Elhan”, “Zudbetul Elhan” and “Fevâdi Ashere” which Persian received as the “Commentary”, also Safiyuddîn interpreted as “Kitâbü’l Edwâr” “Sharhu ‘l Kitâbu’l Edwâr” has a very important place in the era of systemic school traditions. Merâgî works are made up of guides which originate in the Middle Ages of Islamic world or the Islamic Empire, and which permanently affect centuries. In Baghdad, Azerbaijan, Horosan, Turkestan, Herat, Samarkand regions, which are the central or essential cities of the states like Umayyad, Abbasid, Mongolian States, have become centres of science, culture and art at the same time, and created a method. Makam name had given by Merâgî, who used the term Makam for the first time after it, has never changed and is still used in tradition (Farmer, 1929: 199-200, Farmer, 1923:VI)

2.3 Makam Music In Ottoman Empire And Anatolia

2.3.1 Anatolian edwârs

After the Ottoman Empire founded on the enlargement policy, has recognised almost 150 years including the Fetret Era since its establishment, the establishment of the Ottoman Empire and the start of the development of various arts areas together with this period of Murad's sultanate. II. Murad supported scientists working in all branches of literature and art. Many musical theories written during this period, and these works were the source of the Ottoman Anatolian Edwâr tradition, which preserved its effects until the 20th century, as well as the contemporary Turkish music sound system. Ottoman lands in Turkish music theory in work by Ottoman Turkish Kirşehri Yusuf wrote Persian "Risalet'tul Edwâr" in 1411 did not arrive day-to-day, but the Turkish translation in 1496 by al-Harîrî Ebn Muhammed made it possible for this work to include among the reference books. Although the book was originally the work of the first known music theory in the Ottoman Empire, it was realised through the translation of Hariri's daylight and presented to Fatih Sultan Mehmet (Doğrusöz, 2012: 25-27).

Ahmetoğlu Şukrullah, known as a historian, is the author of the first Turkish music theory work in Ottoman with his work "Risâle Min Elmi'l-Edwâr". According to one opinion, his work written by Yıldırım Beyazıt's son Isa Çelebi (Uslu, 2002: 443). Nihal Atsız compared the histories of Şukrullah and Isa Çelebi and stated that Şukrullah's chances of being in the service of Isa Çelebi law (Atsız, 1939: 39).

Murat Bardakçı, also pointed out that Rauf Yekta gave this information in the National "Tetebbular Megmuas", but the mistake repeated because the study not done. II. Murad quoted as saying by Şukrullah and quoting from the historical texts of the period (Bardakçı, 2008: XIX). The first fifteen chapters of this work include the translations of Safiyuddîn's "Kitâbü'l Edwâr" from Arabic to Ottoman Turkish. The 17th chapters that contain various pieces of information about the revolving of 9 instruments and music are in the form, translations of some parts of the Kanz Al-Tuhaf, an anonymous Persian source of the 14th century, which made various assumptions about the author. In the last three episodes, the music of four elements of nature, 56 compartments and the journeys of these compositions included (Yekta, 1986: 2, 137-141, 233-239, Bardakçı, 2008: 53-137, Şirinova, 2008). It is the first

organ legitimate source written on the Ottoman lands as well as being the first Turkish artefact, Kitâb'ü-l Edvâr, Kanz Al-Tuhaf containing the Makams and translations of two principal sources from the old Arabic Music.

II. Murad's and his request 'Muradnâme' in 1427, written by Bedri Dilshad in his 34 chapter encyclopedia and advisory note, deals with music and music theory and contains sections from the above mentioned Keykavus "Kâbûsnâme". The Makams, Awâze informs the rules which must be observed by the authorities that should be performed according to the colour of the people according to the times of the day and after the expression of the masqueraded, branches and compositions in a positive way.

Moreover, in a personal interview with Prof. Dr. Çolakoğlu Sarı adds, that the fact that Edirne is estimated to be one of the palace musicians, Khidr Ebn Abdullah's "Edwâr-l Musika" in 1441, shows the interest and relevance in the music of II. Murad. Abdullah divided the subjects of horoscopes and stars into 22 parts of his work consisting of 48 chapters and allocated a great deal of space for cosmology.

Also, Prof. Dr. Çolakoğlu Sarı added that, the theory and practice established by the works of musicians such as Fârâbî, Ibn Sînâ, Safiyuddîn and Abdulkâdir Merâgî settled in the Islam-East geography with the support of the musical works of the II. Murad period provided the first point in the Ottoman country. Even Merâgî dedicates his work "Makâsîd'ul Elhân" to him and sent him to Ottoman country through his son Abdulaziz.

After the II. Murad reign, conquering Istanbul which covered the cultural heritage of the 1000-year-old Roman Empire, closing the Middle Ages II. Mehmet built the Topkapi Palace in Istanbul and strengthened the function of the Enderun school, which was founded by I. Murad and added many lessons along with music during the II. Murad period. Also, Abdulaziz, the son of Abdulkadir Merâgî, presented his work in Persian named "Nekâwetü'l Edwâr" and Fettullah Shirvanî presented his work in Arabic named "Mejelletun Fil Mûsikâ" in 1453 to Fatih Sultan Mehmet. Also, although the date of writing, which evaluated above, is 1411 Kirshehri Edwâr, translated by Persian Ottoman Turkish by Harîrî, is a vital writing work presented to Fatih in 1469 (Doğrusöz, 2012: 25-27).

It understood from music assemblies that Bayezid, who was still governor of Amasya when II. Mehmet was on the throne, was interested in music. In addition, Mehmet Tirevî's "Risâle El-Musika" in 1492 By Mehmet Tirevî, "Zeynü'l Elhan" 1494 by Ladikli Mehmet Çelebi in Turkish and Arabic, the Arabic "Risâletul Fethiye" , Seydî's "El-Matlâ" 1504 written in Persian by Udi Derwish Mahmut, the son of Hacı Abdulaziz and Meragî's grandson, it was presented to Bayezid (Uslu, 2002: 719).

2.3.2 Music theory in 17-18th century in ottoman turkish music

A period of 15th-century "Era of Edwâr" and after 16th century of stagnation, the 17th century is a period in which a musical genius such as Ali Ufki lived, and music notion not found, a western notation brought according to Turkish music rules. Ali Ufki 1610-1675, who is Polish-aged and trained in Enderun from a young age, wrote "Mecmûa-î Saz-ü Söz" without distinguishing the forms of the period, and also ensured that the composers of the period recorded under a kind of record (Elçin, 1975; iv, xix).

For this reason, the contribution of Ali Ufki is essential as the first musicologist who has recorded a repertoire of Ottoman-Turkish music history, even if it is a small percentage in addition to a sizeable unknown structure.

Ali Ufki's contributions to Ottoman-Turkish music are three essential manuscripts, and Çağatay Uluçay is the first person to realise the most comprehensive Hazâ Majmua-i Saz ü Söz. After Uluçay's article entitled "Mecmua-i Saz ü Söz" in the Turkish Music Magazine of 1948, Hüseyin Saadettin Arel, Haydar Sanal, Gültekin Oransay, Cafer Ergin, Yılmaz Öztuna, Cahit Öztelli, Ethem Ruhi Üngör, Şükrü Elçin, H. İbrahim Şener, Muammer Uludemir, Hakan Cevher, Cem Behar and many other researchers have made studies on Mecmua-i Saz ü Söz or Ali Ufki from different angles.

In the second period of III. Ahmed reign, the opening of the Tulip Revolution and the excellent support for art and artists during the 12 years of the venerable period of Damat Nevşehirli İbrahim Pasha, became the climb (Berker,1985:157).

In a personal interview with Prof. Dr. Çolakoğlu Sarı adds, Nayi Osman Dede who uses Romanian-based Dimitri Cantemir and his musical writing system very similar to his performance-based theory of the performance, the presence reveals to the theoretical work is starting to become the centre of Istanbul with law enforcement

during this period.

Also, Prof. Çolakoğlu Sarı added, that the Sultan III.Ahmed, the princes of both the Sultan and the sultan pride, as well as the grand vizier Mükerrerem İbrahim Pasha, 12 subordinates, 24 branches and 44 comrades named Nayi Osman Dede Rabt-ii Tâbirât-ı Musiki. He defined the Rast Makam as the father, and Nevâ Makam as master.

Cantemir “Kitâb-ı İlmi’l-Musikî alâ Vechi’l-Hurûfat” musical book on the letters, “Mark-i Perdehâ-Yi Musikî” musical pitches signs. Cantemir systems school is known as “kavl-i kadim” old Kavl to the music theory known as “kavl-i kadim” for the theoretic approach, he uses the terms “kavl-i cedit”New kavl. The use of the letter notation corresponding to the first letter of the pitches, as well as the description of the sequences and the positions of the makers according to their performance.

The system has also been found in the tradition and reinterpreted in the second part of the work of Cantemir, is composed of 16th and 17th centuries, with the notes of 315 Peşrev and 40 Saz-Semai belonging to the composers (Kantemir, 2001, C.I:17-35).

The only successor on Cantemir’s music writing his notes and compile a copy of which more than 500 instrumental works by bringing together enriches the Mawlawi dervish Mustafa Kevserî 1770. He went further and developed the system with signs showing repetitions, accents, the voice of degree. Kevserî also added a new edition of Cantemir’s Edwâr, a section on procedural and ney, which he added to the study (Judetz, 1998: 42).

III. Selim period, the music style of life from the past, the classic style of the day and the innovative style of the role as a bridge to undertake the beginning of the period, Turkish music has an essential place in its history. It is noteworthy that the extensive studies on form, authority, note and theory in this period are striking (Beşiroğlu,1993; 29). Yenikapı MevlevîHanesi, Shahi Abdalbâkî Nâsır Dede and the Arabic music church dynasty, In the period in which the famous theoreticians such as Father Hamparsum lived.

The works of important music theory are the works of Khidr Aga’s “Tehfîmû’l Makâmat fî Tevlîdî Negâmat” and the grandson of Nâyî Osman Dede’s Abdalbâki

Nâsır Dede 1765-1821 “Tedkî u Tahkîk” in the mid 18th century. “Tedkîk u Tahkîk” to Nasır Dede III. Selim is the first person to change new traditions at the request of Selim and to add to his work, as well as a tradition of almost 800 years on the one hand after that, the tradition of classification was broken by referring to universal science-cosmology such as 12 Makam, 6-7 Awâze.

Abdülbâki Nasır Dede changed the position of 14 other departments starting with Rast instead of 12 Makams, first described 125, followed by 11 Makam authorities, a total of 136 Makam. An important feature that differentiates him from other authors is that the sequences are presented in the form of a combination of beginning, ending, only a few of Tetrachords and Pentachords, explaining the concept of navigation by starting, navigating screens, decision and enlargement (Tura,1997: 18).

At the same time, Abdülbâkî Nâsır Dede, the Makams of Yenikapı Mevlevihan, reinterpreted the inscription on the letter notation, III. Sultan Selim 1789-1807 gave him a new note on the task of inventing a notation method, and in 1796 he wrote this book in Tahriiriye. Abdülbâkî Nâsır Dede other than the father of the Arabic musician church, Father Hamparsum 1768-1839, based on the old Arabic music notes, developed a notation system called his name around 1813. However, the prevalence of this system has not lasted more than a century (Judetz, 1998, 49-50).

2.3.3 The 19-20 Century in Turkish Music

The modernisation that started in the Ottoman social and political life in the 19th century has opened its doors to the influence of Western music. II. Mahmut (1808-1839) abolition of the Janissaries, the Ottoman traditional military music institution which MehterHane is caused the ilgasînâ, again formed by western another example of military music education and enforcement agencies, which Muzika-yi Humayun is a band in 1828 Established with identity. The French Manguel first introduced the Bandon and then the Italian Guiseppe Donizetti 1828-1856, and the institution gradually became a school that gathers all the musical works of the time. The movement in question, namely the existence of the orchestra established with a western identity and becoming the only military music institution in the city, Westernization is the influence of the individual to the sultan. It is essential that Donizetti, who teaches Hamparsum and western notation to the band, goes to the Ottoman Empire. Because Donizetti’s identity as the first bass supervisor, the

western musical note, has actively entered the palace life for the first time after Ali Ufki.

The European conducting music works, which were held in the palace together with the European band and which became more and more common in the second half of the 19th century, were written with a piano note and printed. The notary, Hacı Emin Efendi 1845-1907, published leaf notes with the first chapter collections in 1876 (Judetz, 1998, 53). His works followed the publications of Ismail Hakki Bey, Şamlı Selim and his brothers Şamlı Iskender and Tevfik, and the protracted note increasingly placed. These publications consist of works that are notated from the primary “verbal” sources or translated from secondary sources “written”, and the pieces of Hamparsum also printed with scrawled pieces (Judetz, 1998: 58).

Having worked on the subject and published the second edition in 1864, Haşim Bey made his comparison with the western music system after giving his description of his office in Güfte Mecmuası. For example, “Der recipe maker Higâz: start Higâz, Nevâ, Hüseyinî, Evç, Şehnâz, showing the graze, reaching the Nevâ then Nevâ, Higâz, Kürdi and going down to Dügâh decision leader. (Gedikli, 1999: 128).

From the mid-19th century, studies on theoretical knowledge along with music writing have gained momentum again. Galata Mevlevi Hanesi Ataullah Dede, Yenikapı Mevlevi Hanesi Celaleddin Dede and Bahariye Mevlevi Hane Hüseyin Fahrettin Dede studied the old admiral books and tried to explain the Turkish Makam Music sound system.

Hüseyin Saadettin Arel 1880-1955 and Suphi Ezgi 1889-1962, who are students of Rauf Yekta Bey and their followers, are essential scholars of the 20th century and are the founders of the accepted 24-note system. In the same period, musicologists such as Abulkadir Töre 1873-1946, Ekrem Karadeniz 1904-1981, Mildan Niyazi Ayomak 1888-1947 and Kemal İlerici 1910-1986, who presented their theoretical studies they created and divided the octave into 30, 41, 53 sounds, while in the 21st century, different ideas and schools and an octave of 79 sounds presented (Akdoğan,1993:XII).

2.4 The Stages Of Arabic Musical Development In Egypt

History shards cannot be separated from each other so that events are interconnected and do not stop at a certain period waiting for a new date, so they communicate

naturally without specifying any beginning or end. The twentieth century is closely related to the 19th century, despite the changes in Egypt and the Middle East in all areas of economic, political, social and cultural. These changes have influenced the course of the events positively, and perhaps negatively, as well as the development of cultural and artistic life in Egypt and the Middle East. It may be said that the roots of the twentieth-century date back to the mid-nineteenth century.

On the economic and cultural level, Egypt entered the era of the railway. The distance between the cities and some north and south increased, and facilitated the trade and shortened the transition time between the villages and the cities to a lesser time, helping to revive the economic life in Egypt, thus affecting the cultural and artistic aspects of the revival of the musical theater and appearance of new musicians. Those later became as Musical figures credited with this period, such as Salama Higâzi, Sayed Darwish, Daoud Hussny, Kamel Al Khali and Zakaria Ahmed. That accompanied by the entry of Egypt in the era of sound recordings in 1904 1904 (Ali, 2009:136, Virginia, 1997:113-115), it became easy to listen to songs and re-listen and repeat and memorise. Soon after, the cinema began in Egypt, and the artists broke into the field of the production of the films, and it was in the 1930s, by Abdel Wahab and Umm Kulthum (Virginia, 1997:116-119).

The Arabic Music Conference held in Cairo 1932, in the presence of the international music flags as composers, historians, and professors specialised in music science to discuss the issues related to Arabic and Makam music and its development (Arabic, 1933:1-10). The conference had its positive effects on music and singing in Egypt and Arab countries.

Finally the radio in Egypt, and the completion of the artistic and cultural circle in 1934 (Abdul Samie, 1999: 17-21) to give the most significant opportunity for artists to communicate with their people and others from different countries, and the extent of its impact on the musical aspect, and had an influence in other aspects such as policy. Moreover, the presence of Egyptian radio at that time was a motivation for all musicians to highlight themselves during certain daily hours licensed to some artists such as Umm Kulthum, Abdel Halim, Abdel Wahab and others also had their presence through the cinema, as mentioned the radio has become an integral part of the artistic and cultural circle (Virginia, 1997:113-115).

Regarding the temporal link between the twentieth and nineteenth centuries, the musicians through the narration of their works and their musical history at the bottom that they deserve it and its in-depth information are for this stage which wonders a lot about, how the musical and artistic development in Egypt in that period associated.

The Arabic music developed in theory, science and performance, and the musicians of that era also provide the science of Arabic music.

Egypt witnessed development in the middle of nineteenth and twentieth century in Arabic music, where a new generation of scientists, writers, intellectuals and musicians emerged, making it a complete stage with a significant influence on the final form of Arabic music. The researcher may have thought that the stages of the Arabic music could be divided into three stages between the 19th and 20th centuries, depending on the importance of how they were transformed and still influenced by each other. The researcher will also describe in each of the stages of how Arabic music evolved in Egypt, which later influenced the practical and theoretical form of the Arabic music. Before starting through the stages, each stage had its leader and his students come after, as we can also say that the leader is the main school and the students are the branches for the leading school.

2.4.1 The first stage: a new formation for Arabic music

The first stage is the stage of formation, where the creation of a new form is the Dour, knowing that Al-Musalloub invented this Lyrical Form known as Dour (Abul Samie,1999: 15), this kind of Dour is what later called in the Lyrical Forms Taktouka (Abdul Samie,1999: 35). Here actually there are two musicians that we should be looking in their works and see what was happening between Hamouli and Osman, as mentioned before the leaders of each stage and actually in this stage as it called the formation stage, so each one was a leader to the next stages.

The oldest in the history of Arabic music Mohammed Abdul Rahim Al-Maslloub 1793-1928, His life was full of science, art and theology in melody and singing. Studied music, as it was multi-directional and the roots such as Andalusia, Turkish, Greek as well as songs influenced by Moushahet from Sham. He tried as much as possible to establish a purely Egyptian school. He began as a singer of Sufi mysticism, and after mastery of it, he managed to form the Egyptian Dour (Ali, 2009:130), which some historians refer to like his creation (Abul Samie, 1999: 15).

Abdoul Hamouli 1841-1901, he added to the Arabic music significantly and his impact on the Arabic Makams in Egypt from that time until the present day, learning, teaching and adding to the heritage of Arabic music, which made him a pioneer of music at that time. He travelled to Istanbul with Khedive Ismail and given the opportunity to listen and learn from Turkish music, which dominated the general taste of hearing, and influenced by Turks and inspired many of their music and Turkish Makams. Hamouli Entered new Makams to the Egyptian singing and composition and composed from them great Dour's such as Makam Higâz-Kar, and Makam Nehavend and also Makam Shawk-Avza, Some examples of his compositions. In Table 2.2 some of the Dour's in which Abdoul Hamouli composed

Table 2.2 : The Dour's in Abdoul Hamouli.

No	Dour Name	Makam	No	Dour Name	Makam
1	Foadi Gad Bi Hallat	Rast	10	Mellik El-Gemal Lik E-Saada	Rast
2	Kalbi fi hobak leeh Meshgool	Rast	11	Yehawl Azwli Salw E-Gemal	Nehavend
3	Ya Munityat El-Arwah	Nehavend	12	Enta Farid fel- Husun	Higâz
4	Kont Feen Wlhob Feen	Higâzkar	13	Allah Yeson Dewlet Husnak	Higâzkar
5	Malik El-Hassan fi Dawlet Gamalih	Hicâzkar	14	Ushak E-Gemal Ll- gemal	Irak
6	Foadi Asalak Kaoli	Irak	15	El-helw Lama En- ataf	Beyati
7	Ana Mn Hegrak Ahki	Ushak	16	Sherbit Esser	Ushak
8	Sebani Sahm el Eiin	Irak	17	Yelli Khelet Ml- Hob	Irak
9	Meta Hayatak BL- Ahibea	Sikah	18	Kan Melli fi Hobak	Gehrakah

A composer with unique musical tunes Mohammed Osman 1855-1900, he is also a school of compositions with a new musical thought, despite the shortage but he managed to leave a tremendous asset and special ammunition of Dour's and some of the Moushahet.

Mohammed Osman artistic career linked to his rival Abdul Hamouli. It was a robust artistic condemnation. This period witnessed a tremendous artistic struggle; Sometimes the rivalry prevailed between them and the admiration of each other.

Abdul Hamouli may admire the Dour's of Mohammed Osman and sing them at his concerts. Also, Hamouli has not composed much of the Dour's, suffice it to what Osman composed from the Dour. Hamouli sang Dour's composed by Osman with additions and changes as he pleases, according to his mighty voice, his enormous potential and with his incredible improvisation. Also, Hamouli changed from the original Makams Osman used in his Dour's, so he sang Dour (Kad Mahbak) from Makam Nehawend instead of Makam Saba, Osman could not rule himself to admire and appreciation and praise for the genius Hamouli performance and musical thought. Some examples of Osman compositions in Table 2.3 of The Dours, and in Table 2.4 some of Moushahat (Ali, 2009:132-137).

Table 2.3 : Dour's of Mohammed Osman.

Dour Name	Makam
Meliki Ana Abdek	Rast
Yeme Ente Wahashni	Higâz-Kar
Fouadi Yagamil Yehwak	Nehawend
Ana Aeshek Fi Zemani	Sikah
Kadek Amir El-Agsan	Beyati

Table 2.4 : Moushahet of Mohammed Osman.

Moushah Name	Makam
Ateni Zemeni Beme Artadi	Rast
Mele Ekeset	Rast
Fetne Mutrib Al-Han	Higâz-Kar
Het Eyuha Esaki	Huzam
Keleli Ya Sahib	Geharkeh

2.4.2 The second stage: the development of arabic music formats

The second stage was the Lyrical theatre appears Ahmed Abu Khalil Kabbani is the real founder of the Lyrical theatre in Sham first and then in Egypt (Gamil, 1994:10).

Also, a change happened in the forms of Kasida and Dour as they start to improve each of those forms using the theatre in somehow to show what they have from knowledge in music, The researcher will describe in each character how the musical development that took place in Egypt in the second stage.

The leader of this stage Salama Higâzi 1852-1917, His origins were mystical and religious. In his time the lyrical musical theatre was at the beginning, Hamouli heard his talent admired him, Hamouli also was the main reason for Higâzi to accept acting where he convinced him to merge the art of acting and singing. Higâzi did not hesitate to do his first experience to be after that of the pioneers of the lyrical musical theatre in Egypt.

In 1905 Higâzi made an independent theatre for himself and began his golden age as a pioneer of the Lyrical theatre (Ali, 2009:138), which contributed to the creation of a new generation of outstanding poets and writers. In table 2.5 some of the Dour compositions and in table 2.6 some of the Moushahat.

Table 2.5 : Dour's of Salama Higâzi.

Dour Name	Makam
Lamo El-ashra Wasmao Nidaya	Rast
Bsahr El-aen tarakt Albi Hayim	Beyati
Legeer Lotfak ana Ashki Lemiin	Saba
Ya Rashik El-kad	beyati
Foadi Ya Gamil Hawak	Nehawend
Zarif El-Aons	Higâzkar

Kamel al-Khula'i 1879-1938, From Students of Higâzi, a musical Scientist was born in Cairo. He read and studied science, literature and the arts, and memorised the poems of the Arabs. In addition to the various identities such as poetry, drawing and writing the Arabic calligraphy (Abdel Samie, 1999: 27).

Khula'i was hesitant about the sessions and seminars of Taufik al-Bakri, the supervisor whom he adopted culturally and went to his library, He introduced to the most senior people, and the most celebrated figures in society and the most important

to the Khula'i is Ahmed Abu Khalil al-Kabbani, who discovered in Khula'i talent singing and love of the music.

Al-Kabbani offered him to travel to Syria. He agreed and travelled with him in 1896, then toured Istanbul, Baghdad and Mosul for three years, which he acquired literature, science and art, new methods of musical composing, and extensive knowledge of Makams and rhythms (El-Tawil, 2017: 8).

Khula'i joined Salama Higâzi in 1905, within the group of singers, and influenced by his style in the musical compositions of the Lyrical theatre, later to a large extent. In 1906 he travelled to Italy and France, studied the origins of the Opera, studied European music. He was one of the first artists to participate in laying the foundations of the Egyptian Singing theatre, and its production reached 45 operas for the various stage groups. He presented a considerable wealth of Moushahet which is characterised by its unique design, beauty and strong musical knowledge, regarding composition, melodies, and rhythms suitable for poetry, and was a pioneer in this direction. Khula'i had the privilege of reviving and developing the art of Moushahet, After the spread of Moushahet and confused music and rhythms troubled and improper.

The adjustment of this trend facilitated on three axes: The first is to add new melodies to the poetry texts of the lost musical traditions, And second, the writing of new poetry texts for the musical compositions reserved for his music, but his "kasida" are missing. Third, writing and waving new orientations, similar to the traditional Moushahet, with accurate musical scales, has good systems, and is compatible with poetry (Ali, 2009: 141).

Kamel al-Khula'i was the first to call for the need to take into account the poetic process during musical compositions, regarding setting the appropriate musical time for the appropriate piece of poetry, and the length and shortness of the letters of the language.

He wrote All his music and wrote Umm Kulthum three songs: "Hasun Tabea Elli Fatni, Kalbi Aerif Manea El-Eshowa and Kont Kheeli" composed by Daoud Hossni.

Khula'i was one of the first artists to write in the scientific work of the music. He wrote four or five musical compositions in the oriental music Nile El Amani, the modern song, Engom stars in the Moushahet; they were all the most important

sources of the researchers and the musicians. Khula'i was also involved in musical dictionaries to preserve Arabic Music heritage (Ali, 2009: 141).

Abu El-Ela Muhammed 1878-1927, He was born in a village in Asyut, memorised the Quran and joined the Azhar Al-Sharif. He was known for his excellent voice, The companies of Gramafon and Bifadoun recorded several works from the heritage of Abdu Hamouli, Mohamed Osman, and others: “(Moushahet) Imla Al-Mudhaa Safra” Dour of “Sabani Saham Al Ain”. Abu El-Ela experience with Arabic music sciences has increased, from podiums and pawns to the methods of musical compositions. He has become a new style in his melody, following his approach in this field, such as Abdel Wahab in his early years in the 1920s. Abu El-Ela embraced the emerging Umm Kulthum, and composed musical instruments that are considered Arabic musical styles, mostly poems from the Arabic poetry, he continued to take care of his songs, his training, and his advice until he died on January 5, 1927. Abu al-Ela was the first to put the musical introduction of the Kasida, and was before then in the form of Dolap, and set the rhythms, and characterised by the melodic transfers of Makams.

Starting with the Beyati Makam passing through Shori Makam, Hussiyini, Rast on Newâ then going back to Beyati Makam, and this became a custom. Abdel Wahab and Riyad al-Sunbati followed at the beginning of composing Kasida. All that Abu El-Ela had created was from the Kasida and some from the Leyali and al-Mawawil. From the form of Kasida for Abu El-Ela, Aksar Foadi, Afdiha in hafaz el-Hawa (El-Tawil, 2017: 141).

Daoud Hossny or “David Hafayn Lifi”, came with the best Egyptian music production in the history of Arabic music in the lyrical form of the Dour and Moushahet.

Hossny was born on February 26 1870-1937, in the Al-Huseyin district of Cairo, from a Jewish family He attended the Kharnafsh School and was a prominent member of the religious Anshad as religious singing. His father was a fan of the oud, and his home entertained the men of art and music. Daoud listened to the oriental musician who made him study and learn the music more willingly and eagerly.

Daoud travelled to Mansoura, where he met with the artist and teacher Muhammad Shaaban, the professor of Abdul Hamouli. He learned the origins of singing and

composing, and stayed for three full years. Then returned to Cairo with a mastery of Makams and rhythms; he worked as a singer, singing the famous songs of that time, like the songs of the Maslloub and the Shalshamouni.

Daoud Hossny studied the origins of the musical melodies, the secrets of Mohammed Osman, and also Abdul Hamouli. The fact that Hossny made a new Takht *Band* for himself became too famous and always in the request of the most senior people as Saad Zaghloul to sing in their clubs and meetings. Later on, Daoud Hossny went to composing the Dour and Moushahet, he came with the best music production in the history of Arabic music in Egypt, and the most beautiful composition, sing by Zaki Murad, Salih Abdel Hay, Youssef El Manyalawy and Abdul Hamouli.

When the miracle of Arabic singing, Umm Kulthum appeared, Daoud Hossny composed a musical repertoire to her; he also composed to the singer Fatiha Ahmed. Moreover, Hossny graduated artist's, composers and singers, who studied the origins of melodies, such as Zaki Murad, Laila Murad, Nagat Ali, as well as individual music lessons for the sons of the ruling class and the senior people in Egypt.

Daoud Hossny went on a previous approach, without any reNewâl, except in his musical ideas, His musical repertoire was simply simple without complexity, so it was easy to memorize, He did not add to the previous musical templates any new, did not create a performance method, did not create or add a new Makam, nor was a rhythm,

Moreover, Hossny was a talented composer and had a definite style in his music and performance as a singer or musician, and a music teacher. He was one of the first to write musical notes in Egypt with modern style After the Arabic Music Conference. Hossny wrote more than 100 pieces of music. He was a brilliant musician on the oud and a few who referred to in Lebanon. He has a record of improvisation on CDs on the Egyptian radio, revealing his high potential and superb imagination in the Makams movements — some of Hossny's compositions in table 2.6 the Dours, and Table 2.7 the Moushahat as follows.

Table 2.6 : Dour's of Daoud Hossny.

Dour Name	Makam
Ana El-Garam	Rast
Kalb Fi Hob El-hewa	Higâz-Karkurd

Ashki Lemin	Beyati
Gemel Mehsnuh	Suznak

Table 2.7 : Moushahat of Daoud Hossny.

Moushah Name	Makam
Azkur El-hob	Newâeser
Mdwar Masri	?
Remani Bsehm El-howa	?
Esemea Werah	Beyati-Shori

2.4.3 Third stage: the modern school of arabic music in egypt

In that stage of development and access to the peak of Arabic music scientific and practical development, where Sayed Darwish was the leader of the change, which was seen by the giants of art when he appeared. Later on, led to the emergence of schools consistent with the same musical thought of Sayed Darwish such as Abdel Wahab, Balig Hamdi, Zakaria Ahmed and others of the creators were the main reason for the revival of Arabic music in the twentieth century with a conventional way. They are not just composers also they are thinkers and advocates of evolution and the advent of the era of Tarab, as historians called that period with the Golden Age of Arabic music.

Sayed Darwish 1892-1923, distinguished himself in a sophisticated manner in performance and composition, especially in the theatrical stage, in which he composed the musical stage forms of dialogues, transcriptions, monologues and he also composed to the different sects and professions: the watermen, the Chalets, the employees and other professions.

Sayed Darwish composed in most of the Egyptian accents and one theatre he composed for different accents who were living in Egypt at that time such as Sudanese, Agam, Turks, Moroccans, Syrians and Greeks. His sophisticated style of musical melodrama appears, while he used the polyphonic method in some music, as in one of his plays, where it contained a new style of music for more than one voice at the same time.

In the tune of “The drums of war” in the novel *Shahrazad*, where Darwish composed three different voices performed together, in the Western contributed style (El-Tawil, 2017: 18-22).

In dealing with the form of Dour, Darwish was distinguished, and he followed the approach of Muhammed Osman, but his melancholy and performance differed from the method of improvisation.

which may not often reflect the dramatic state of the poetry text, nor its suitability, its roles subtracted from the state of monotony that prevailed before it, with the clarity of melodies and paragraphs of the role.

Accurately, with a profound vision, and the melody of the word, for example, in the role of “Yalli Kawemik Yegbni “, indicating the length of the grain of his love singing a rising scale in Nakriz Makam on Rast until the Muhayer.

Darwish composed a large number of Taktouka, over one hundred, crossed the famous spirit, using folk tones, either from the Egyptian heritage or from the collection of its reputation and appropriation of the local music, and the songs came out truthfully, expressing the general nature of the Egyptian joke (El-Tawil, 2017: 23-24).

In April 15th 1892, after the birth of Sayed Darwish only 29 days, Muhammed Ali Ibrahim Al-Aasabgy was born as if Arabic music had been prepared to develop in the hands of these two giants. Coinciding with the birth of Egyptian professors, in various fields such as Akkad, Taha Huseyin, Mahmoud Ahmed Hefni, Ahmed Rami, and others. Aasabgy father was Ibrahim Aasabgy, a reader, composer and a music teacher of the greatest singers of his time, such as Abdo El Hamouly, Mohamed Osman, Saleh Abdel-Hay, Zaki Mourad, Sayed El Sfti, Yousef El Minyelawy. His Father was also a professor of Riyad al-Sunbati, the father of Mohammed Riyad al-Sunbati.

Aasabgy home was a mini-forum for the Arabic Music Institute. Aasabgy memorised the entire Quran when he was still nine years old, he also learned from his father indirectly the origins of Arabic music and singing, while explaining it to his students, as well as forms, signs and symbols of music. He wanted to make himself a musical instrument and string in a primitive way, through a piece of wood, and tightened a string, resembling the oud.

When his father saw his love for music, and his instinctive musical readiness for that, he began to teach him music in depth, and briefed him on the details and precise in the music.

Aasabgy musical activity began with the formulation of musical instruments and forms, such as Peshref, Semaí, Longa, Dolap and Tehmila. In 1920 Aasabgy started composing the form of Taktuoka, and was written by Sheikh Muhammad Yunus al-Kadi, including Bad Al-Asha, Shall El-Hemam and were produced by Beydafone Company (El-Tawil, 2017: 25-26).

In the same year, Muhammad al-Aasabgy met with the talented young man Muhammed Abdel Wahab, who learned to play the oud on the hands of Al-Aasabgy. Abdel Wahab remained in charge of the Aasabgy for five years until he met the poet of Egypt Ahmed Shawki. Aasabgy met Al-Khula'i, who learned from his vast knowledge, learned on his hands all the details for the form of Moushahet, and the fundamentals, origins and rules of Arabic music.

In 1923, al-Aasabgy attended a concert at the Teatro Pylock Basque Theater, where he was surprised by a rural girl singing the famous Moushahet "Mewlai Ketbt Rahma Llnas Alayk". He was thrown into his seat as if something like Umm Kulthum hit him. It was her first encounter with the audience in Cairo. Aasabgy flooded with joy. He turned to a voice that could sing his serious and sophisticated music. Technically, this unique blend achieved with the emergence of Umm Kulthum and Ahmed Rami. The voice of Umm Kulthum did not leave his ear until she came back to Cairo and for the last time without going back to the village in 1924. She listened to some compositions for, Abu El-Ela and Ahmed Sabry El-Negriddi and Aasabgy "Kal Eeh Helif Meyklmni", later on, developed between them musical cooperation with the words of the great poet Ahmed Rami (El-Tawil, 2017: 27-28).

In 1928, Aasabgy wrote a Monologue "En Kont Asemih Wnse El-Eseya" If I forgive and forget the sacrament, it was a breakthrough in the world of Composition, and a demonstration of this modern form Monologue in Egypt, which Sayed Darwish began with "Ena Le Alam Fi Hobi" I do not suffer in my love.

Aasabgy was a musical scientist, well known regarding denominations, weights and Makams, and there was a time when he and Sayed Darwish had a scientific discussion about the place of Makam Zenkulah, they were highly admired and

appreciated, Darwish concluded with the view of Aasabgi. The discussions and subtle artistic differences in the Arabic music, within the Oriental Music Institute, were Solved only by Aasabgy. He is one of the first musicians to write their melodies within the modern school (El-Tawil, 2017:28).

Aasbagy did not have a large number of recordings, such as Zakaria Ahmed and Sunbati, except for some unique and rare recordings, in which he was fond of performing some of his songs on oud, such as “Rek El Habib” and “Madame Tehab Batekrah Leih”.

Aasabgy is one of the most experienced Oud players in the Arab world. He experienced in the skill, and new techniques of the oud, with his limited potential. He had his views in manufacturing the Oud in terms of length and width, He also wrote a book “Metud” to teach Oud players in a modern way, explaining the different conditions of the movements of the fingers of the left hand on the neck of the oud, with the typical numbering fingers, but it is still not written (El-Tawil, 2017: 29). Various types of musical techniques were heard from Aasabgy in Oud, Also playing the Oud only with the fingerprint of the left hand, without the feather, for long periods. Aasabgy, who has a clear tradition in Arabic music.

His four colleagues Zakaria Ahmed, Abdel Wahab, El-Sunbati, and before them were Sayed Darwish; they are the founders of the modern school of Arabic Music in Egypt and the Arab world.

Zakaria Ahmed was born on 6 January 1896-1961 in Cairo, Zakaria benefited from the experience of Darwish Hariri as a great professor in Moushahet and Al-Azkar, which Hariri taught the flags of music and singing, and pioneers of Arabic music, and had a significant impact on the musicians, headed by Zakaria Ahmed and Abdel Wahab. Zakaria Ahmed joined the band of Ali Mahmood, the teacher of the generation, who learned the Singing forms by Abdel Rahim Al-Musalloub and Syrian Osman Al-Musalli. Zakaria Ahmed joined the Ismail Sukkar band, late on he became famous, and He was sent to Istanbul to revive one of the largest official concerts there for Sultan Mehmet Rashad (El-Tawil, 2017: 29-30).

Zakaria Ahmed Learned Oud from Aasabgy, His relationship with Sayed Darwish was a model and an example of archaeology and self-denial. He was one of the first to introduce the Alexandrian clergy Darwish to the community in Cairo. Zakaria met

him on January 3rd 1916, and helped Darwish to Cairo, encouraging him. Sayed Darwish considers some of Zakaria Ahmed's recordings in private sessions, Zakaria Ahmed was the only source of these rare works.

Zakaria Ahmed met Umm Kulthum on 2nd of June 1919; he presents to her a Moushahet and Taktouka when he met her nearby her village and she was still in her father's house and invited her to Cairo. He began his original bid as a composer and professor with Umm Kulthum, and she sang the most beautiful songs that the audience loved in Lyrical forms of Arabic music where composed by Zakaria Ahmed. For instance "El-Ward Gamil", "Habit Wala Benseh Alyah" and others in different forms of Arabic music.

Zakaria Ahmad had a long history in opera and vaudeville theatre. In 1924, he started the play "Al Ghoul" by the Kassar Ensemble until "Siddy Munajjid" in 1941 for the Higher Institute of Performing Arts. Moreover, his production reached more than 40 films, the last of which was the "Hukum Karakush" in 1952.

As for his instrumental formations, he was only inspired by the introductions of his lyrical melodies, often in the form of a musical Dolab, which the music is displayed, up and down, through his distinctive character before singing. Most of the Makams used by Zakaria Ahmed in his music were Sikah, Huzzam, Beyati, Saba, Nehawend, Higâz-Kar, Zingeran, Newâeser, Nikriz, Agem, Shewk-Avza And Geharkah. Zakaria Ahmed has rarely embraced the Kurd Makam, such as: "Yewel Aoudu Edar" by Muhammed Kandil (El-Tawil, 2017: 29-30).

Muhammed Abdel Wahab was born on 13 March for various dates, 1898, 1900, 1901, 1902 and 1910. The closest to logic and the measurement with other coincident events are in 1902 (El-Tawil, 2017: 32).

Abdel Wahab beginning was with Salama Higâzi compositions, Abdel Wahab performed several works for him. Also, he performed from the compositions of Mohammed Osman and Hamouli and Abdel Hai Helmy, and some of them recorded on CDs. The small boy Mohammed Abdel Wahab was heard by Ahmed Shawky, who objected to his hard work from singing until late time. This work is not suitable for the health and morals of a boy under ten years of age. He instructed the governor of the English police, to prevent this boy from singing, in order to ensure the safety

and health of the small boy, these angered Abdel Wahab, and he considered Shawky, his greatest enemies.

He joined the Arabic Music Institute, and during his stay at the Institute, allowed him to meet with the teachers of music and to sing at the Institute of Arabic music. Abdel Wahab learned Arabic musical theorists, forms of traditional Lyrical and Instrumental forms, and performing them. He graduated from the Arabic Music Institute in 1924, Ahmed Shawki was present, and he explained to him the difference between his condition before and after entering the Institute, and this is 100 per cent better than continuing to sing in casinos and lounges. Shawky approached and adopted him artistically and culturally, and supported him financially as well, and knew Abdel Wahab to the senior of the ministers, poets and princes. Shawky accompanied him in his travels abroad to the Arab and European countries and required Abdel Wahab until his death in 1932. Abdel Wahab sang to Shawki the most beautiful Kasida's, such as Gaefnuhu, Minak Ye hegir, Elmo Keyf Yegfou and others.

Abdel Wahab did not only study at the Arabic Music Institute, but received another musical instruction at the Bergerin school where he learned the Arabic music and the orchestral distribution of "Bergerin", he was an Italian musician, and another Russian musician named "Shtalov". Aasabgy also teaches him for more than a year in special classes, then he moved to the atmosphere of literary, political and cultural salons by the great Egyptian poet Ahmed Shawki, in forums of thought that were supported by leading politicians and leaders such as Saad Zaghloul. (El-Tawil, 2017: 33).

Abdel Wahab continues the composing of the Opret "Cleopatra and Mark Antoni", which Sayed Darwish started and died before completing, and Abdel Wahab recommended by Darwish for completing it. In 1926 the stage was staged, and Abdel Wahab starred as the leading actor in front of Munira El-Mahdia.

Abdel Wahab compositions in Kasida, were in the same style as Abu El-Ela, starting with a musical Dolab form, then singing in a Makam and moving from it to simple sub-denominations; and at the rhythm of "Wehda Kebira" only, such as Kasida "Weh'ak Enta Elmona Wtaleb". Abdel Wahab then liberated this style and started again in his own, he added the introduction to great music and transformations, but ended up in a Makam that did not start with, as in "Ya Garat El-Wadi".

In the form of Taktouka Abdel Wahab presented “Khayef Akol Ali Fi’albi”, and Sayed Darwish influenced him, then he presented the Taktouka with the different melodies, such as “Emta Ezaman”, and continued to develop the form of the Taktouka, in sync with the creations of Zakaria Ahmed, Aasabgy and Riyad al-Sunbati in that period. Abdel Wahab was brought to the forefront of Monologue early in the mid-twenties. However, historians attribute credit to the development of Monologue to Aasabgy, considering that his 1928 Monologue “ En Kont Asemih Wnse El-Eseya” to Umm Kulthum, was the first Egyptian Monologue, the dates are reminiscent of Abdel Wahab and his predecessor Sayed Darwish.

Darwish, the first beginnings of the composition of Monologue, found the Monologue of “Shabkni Kulbi Yayin” 1924, “Kaitir Yaakbali al-Tililak” 1927 by Abdel Wahab, and “Dar Allah Tasahl Yaakbali” by Sayed Darwish.

All of them date back to Aasabgy’s Monologue, but historians all beat the works of Abdel Wahab and Sayed Darwish in the form of a monologue, but dates are the only one in determining the validity of the years (El-Tawil, 2017:33-34).

When the Egyptian radio opened in 1934, Abdel Wahab sang directly Live Dour “Law kan Foadi Yoseflak” and the monologue of “Nasim al-Rabeeb” but unfortunately did not register as his voice.

In the Lyrical form of Mewal, Abdel Wahab provided more than fifteen independent Mewal, as well as his improvisations before and during songs. Also, Abdel Wahab Composed in most of the Instrumental forms. For instance, Huzzam Semai, Alwan Tehmila, And he mixed between the Tehmila and Longa forms in “Fel Maadi”. For Abdel Wahab also Instrumental music that has exceeded Fifty pieces.

Abdel Wahab was a pioneer in the development and introduction of Western musical instruments into Arabic music, which was later exploited by the Rahbany Brother’s in Lebanon with Fairouz. Also, the concerto by the Russian composer Amirov, inspired by the melodies of Abdel Wahab, was performed at the Cairo Opera House in 1990 (El-Tawil, 2017: 34).

Abdel Wahab was the first credited with the spread of the Singing cinema in Egypt, since the beginning of the 1930s he made “El-Warda El-Bada” and then Domou El-hob, he was the hero and only singer. In the Lyrical long forms, Abdel Wahab presented some masterpieces. Among the Kasida: Damascus, Gondola, Cleopatra,

Karnak, Palestine. He added in the fifties Kasida of Kaythara, Duaa Al Shark and others in the Egyptian accent.

At the beginning of 1964, Abdel Wahab met Umm Kulthum in the first artistic encounter that combines them in the Taktouka of "Enta Umri". It was the talk of the Arab world, and the beginning of other artistic meetings such as Enta El-hob, Fakrouni, Amal Hayati and more were the point of change for Arabic music and the two giant musicians.

Abdel Wahab then appeared on the Arab Musical World with a dramatic and sarcastic surprise in 1989 by singing the song "Men Geer Leeh", Which originally prepared for Abdel Halim Hafez in the seventies, but he left before he sang, and left the melody to hold the drawers. The melody spread in Egypt and the Arab world. Abdel Wahab completed his life with a short poem by Nizar Kabbani entitled "Esalek Erahil" and sang by Najat al-Sagira. Then he began to recite a poem entitled "Fi Eynek Enwani" by Farouk Joudeh, which was not completed by Abdel Wahab, He departed on 2 May 1991. It agreed to complete by the creative composer Mohammed Al-Mogy (El-Tawil, 2017: 48-50).

Mohammed Riyad al-Sunbati 1906-1981, two facts happened to Sunbati at the beginning of his life. First, his meeting with Sayed Darwish, who visits Mansoura in a quick, Sunbati sang in front of him some of his eternal Dour's and praised him, predicted a great future in the world of music and singing, He wanted to be accompanied by Sayed Darwish with him to Alexandria and back to Cairo.

Sunbati starts his activity from there where fame and spread, But his father was not in a hurry, he wanted his son to join the Arabic Music Institute to learn the music on its scientific origins. The second incident took place on the "Darin" railway station in the western province, and witnessed the meeting of the Sunbati's father with Ibrahim El-Beltagy father of the prodigy Umm Kulthum, shaking hands with their children, Sunbati and Umm Kulthum. No one expects or knows that he or she will become bilingual in the world of music and singing. Riyad al-Sunbati moved to Cairo in 1928, He admitted to the Arabic Music Institute (El-Tawil, 2017: 55-61).

It was an excellent opportunity for him to work, as he was assigned by Odion Company to be technically responsible for the company, Composer and oud player on the musical groups.

In the 1930s, he broke into the field of cinematic music compositions, beginning with a melody of “Ela Bald El-Mehbub”. Riyad al-Sunbati had little attempts to the Lyrical theatre. Sunbati was like his colleague Abdel Wahab, distinguished himself by carefully selecting the texts of his poetry, refusing to say any simple poems, No song was composed unless it was of high literary and artistic value. Its said that there is no single melody of Sunbati described as modest or straightforward, even the songs of a fictional nature that he composed. (El-Tawil, 2017: 61).

The researcher believes that the appearance of Riyad al-Sunbati and his strong melodies greatly influenced Umm Kulthum’s dependence on his music mainly, because he derived from its previous composers, Aasabgy and Zakaria Ahmed, Or the introduction of new composers for a long time, because of the diversity and reNewâl of his musical ideas. It is a mixture of Tarab and expression at once and in one composition, that is it includes the schools of Aasabgy, Zakaria Ahmed and Abd al-Wahab as well.

There were also other composers who had a great role in the field of composing the Arabic song in Egypt in the different lyrical forms. In a personal interview with Prof. Dr. Magda Abdel Samie, added that they referred to the names of these composers according to their presence in the artistic scene in Egypt, these include Farid Atresh, Muhammed Fawzi, Munir Murad, Mahmoud Eshrif, Ahmed Sadki, Kemal El-Tawil, Muhammad El-Mogi, Sayed Mekkewi, Belg Hamdi and Mohamed Sultan. Each of them maintained the elements of Tarab and expression in singing, and the beautiful voices continued in the presence of these creators.

3. RAST MAKAM IN ARABIC MUSIC

A word of Persian and its meaning straight, the Makam called by this name as Rast because it sounds by seriousness and reverence, and often used in the Azaan. Rast Makam is one of the most prominent Makam and widely used in the Makam music region, so it is considered one of the most used Makams. It has been observed throughout the different ages to take the basic and the importance as the Rast Makam, either from the basic Makams or from which the majority of the musical genres (Gens) and Makams came through, which called the researcher to re-examine and clarify the concept of the Rast Makam. The Rast Makam is considered to be one of the main important Makam from which different musical genres descend; this is what the researcher has got through his experience studying of Arabic music in Egypt and Turkish music in Turkey. Moreover, throughout the practical instrumental exercise of music in both countries and to see the references and researches that dealt with the Makams, whether in Turkish or Arabic music. As all of them have emphasised the importance and place of the Rast Makam in Arabic music as well as in Turkish music, the Arabs took as a basis for the Arabic music Makams as it is also one of the main Makams in Turkish music.

From a personal interview with the head of the Musicology department in Egypt, El-Tawil added that The Arabic music is divided into some different origins in the Arab countries from one place to another. If we look at the Arab world, we find different cultures, customs and traditions throughout the ages, which led to different musical origins from one country to another. The multiplicity of cultures and the vastness of the Arab world, as well as the difference between the countries, added a combination of different rhythms and melodies from one country to another and a city to a city. The difference in geographical location influenced the cultures of the people and also influenced the country's neighbouring music. Arabic music has represented the music in Egypt and part of the Sham, whose origins are of Persian and Turkish origin. If we look at the history of Egypt and the Sham under the Ottoman Empire for

more than 400 years which led to the integration of people regarding customs and traditions and the transfer of different cultures.

Arabic music is also represented in Irak, Palestine, Jordan, Syria and Lebanon, while the Gulf music is rooted in Yemen and India. There is also the Maghreb music represented in Morocco, Tunisia and Algeria; there is also Arabic music from the Arabian Peninsula to the city of Basra in Irak. African origins in the Arabic music represented in the Sudanese and Mauritanian music, as well as part of southern Egypt affected by these African Sudanese assets because of the proximity of geographical borders. If we look at music in general, we find that divided into two types of templates Lyrical forms and Instrumental forms.

In the Arabic music is also sometimes different names of forms used from one country to another and the only form agreed in all the Arab countries is the Kasida (poem) because of this form origin to the ancient Arabs, where it descended from Arabic poetry, Kasida is the art that distinguished the Arabs from the oldest ages. During the twentieth century, the emergence of Instrumental forms such as Semai and Longa in some countries such as Syria, Lebanon, Tunisia, Irak and some Gulf countries, especially in the capitals of the country and note that we find many of the forms Taktuka, Semai and Longa in Syria and Lebanon but the form of Dour is only in Egypt. In the area of Maghreb (Algeria, Tunisia, Marrakech and part of Libya) was famous the form of Nuba, In Irak, the form of the El-Makam El-Iraki, In the Gulf was famous of the forms named by the sound Sout and the Khumari, while in Yemen Hadrami form and the Sham famous of the Megana and Etaba.

In Figure 3.1 the Institute of Oriental Music (Institute of Arabic Music) in Cairo presented to the Arabic Music Conference, a documentary of notation in the Rast Makam on “G” note.

Since the Eastern Makams known in the musical notation in that time, Rast note refers to “G” note, and the Dukah is the “A” note, which is the same as the Turkish music system till nowadays. In figure 3.1 From the book of Arabic Music Conference, the Rast Makam consists of Pentachord and Tetrachord it means that till the Arabic Music Conference 1932 the systems were still similar to each other in Arabic and Turkish music (Arabic, 1933: 209M).

In the next section the researcher will provide the Ranges, Pitches, Symbols, Music Notes (Dewan), Forms, Rast Family Makams, the information was given on the primary reference books which represent the theory and the tradition of Arabic music, the book that has been relied on as the primary reference book in this research called Makam.

Makam book is the primary reference and scientific study method of the Higher Institute of Arabic Music in Egypt, and also represents one of the most recent references dealing with the Arabic Makams in the 21st century. The researcher also addressed the personal interview with the author of the book Medhat Hashad, who is also the conductor of Umm Kulthum Orchestra (Higher Institute of Arabic Music Orchestra), and Supervisor of the application of the Makam book as the basic curriculum of the Higher Institute of Arabic Music Egypt. In the interview, agreed on the most critical points regarding the Arabic Music dimensions, Pitches, Symbols and Rast Makam Family.

المقامات التي تستقر على درجة راسث
Maqamat ayant comme tonique la Note Rast

<p>مقام راسث Maqam Rast</p>	<p>جنس راسث (ذو الحرس) على الراسث Genre Rast Zul Khamis (quinte) sur le Rast</p>	<p>جنس راسث (ذو الحرس) الاربع على النوا Genre Rast Zul Arbaa (quarte) sur le Nawa</p>
		
		
<p>جنس راسث (ذو الحرس) على الكردان Genre Rast Zul Khamis (quinte) sur le Kirdane</p>	<p>جنس بوسلك (ذو الحرس) الاربع على النوا Genre Bos- salik Zul arbaa (quarte) sur le Nawa</p>	<p>جنس راسث (ذو الحرس) على الراسث Genre Rast Zul khamis (quinte) sur le Rast</p>

Figure 3.1 : Rast Makam presented By Institute of Oriental Music (Arabic, 1933:209M).

3.1 The Buud's in Arabic Music (Ranges/Dimensions)

The Buud is the distance between two degrees of melody up or down and contain either four quarters or three quarters or two quarters, and uses some terms to express the division notation and performance such as:





Arba a word means dividing the dimension between two degrees to two halves.




Nem a word that means less and comes before the Arba where it is smaller than Arba and in the blog precedes the class name such as Nem Higâz.

Tek a word that means (more) and comes after the Arba where the largest of the the vehicle, and in the blog precedes the name of the class such as (Tek Higâz)

The Expression of Buud in Arabic music can be expressed in the form of shapes or numbers as follows in table 3.1

Table 3.1 : Arabic Music Ranges.

Type of Buud	Shape of Buud	Buud Quarter's Number
Buud Kebir (Big)		4
Buud Mutewsit (Middle)		3
Buud Sagir (Small)		2
Buud Zeyid (Extra)		6

Important Note, Do not confuse the four-quarters () and three-fourths () quadrilateral line between the melodic ligament of the legato () performance observes the difference (Hashad, 2015:20)

3.2 Arabic Music Pitches

In Figure 3.2 The Split of The Musical Buud in Arabic Music

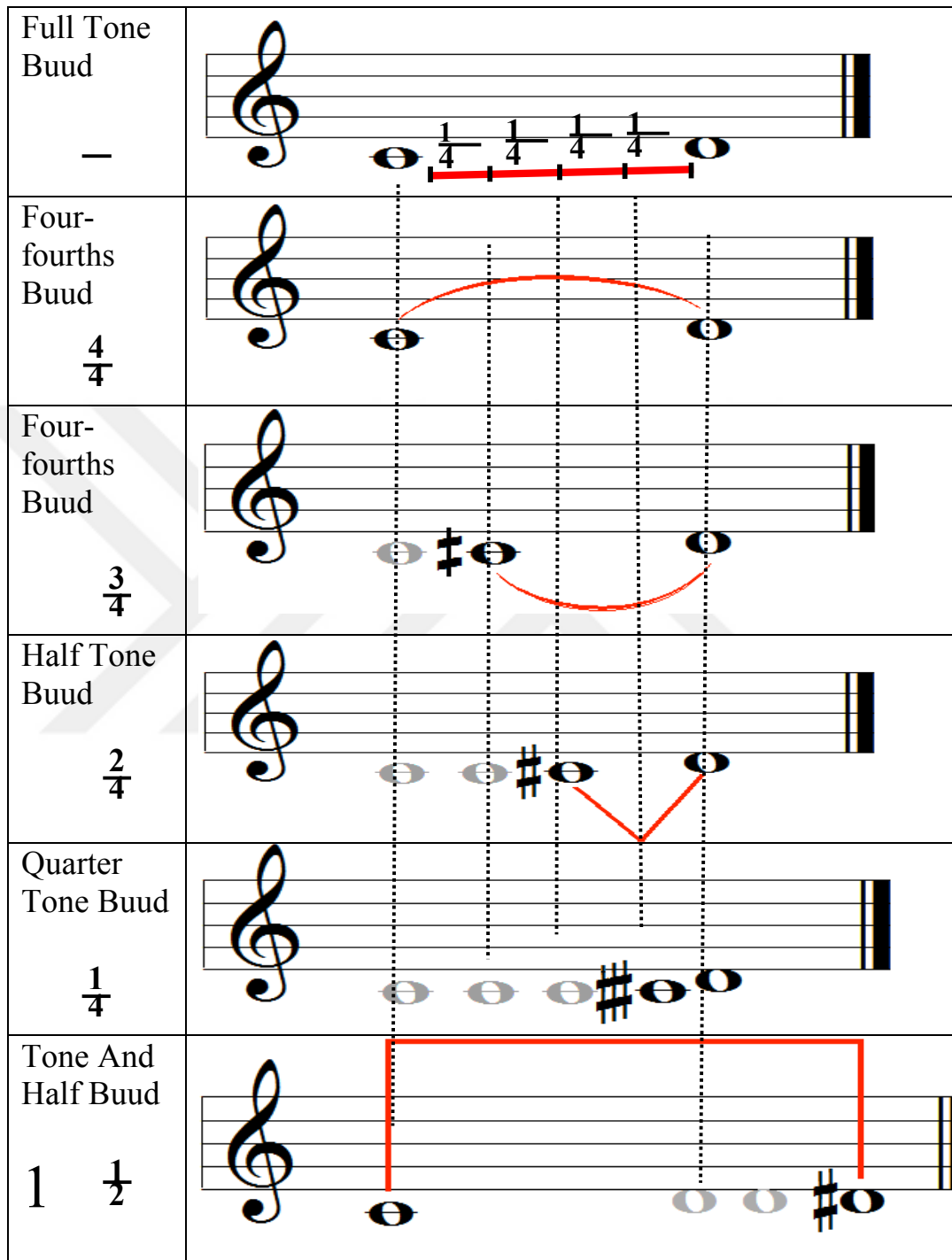


Figure 3.2 : The Arabic Music Dimensions Ascent (Hashad, 2015:21).

In Figure 3.3 The Split Of The Musical Buud Descent in Arabic Music

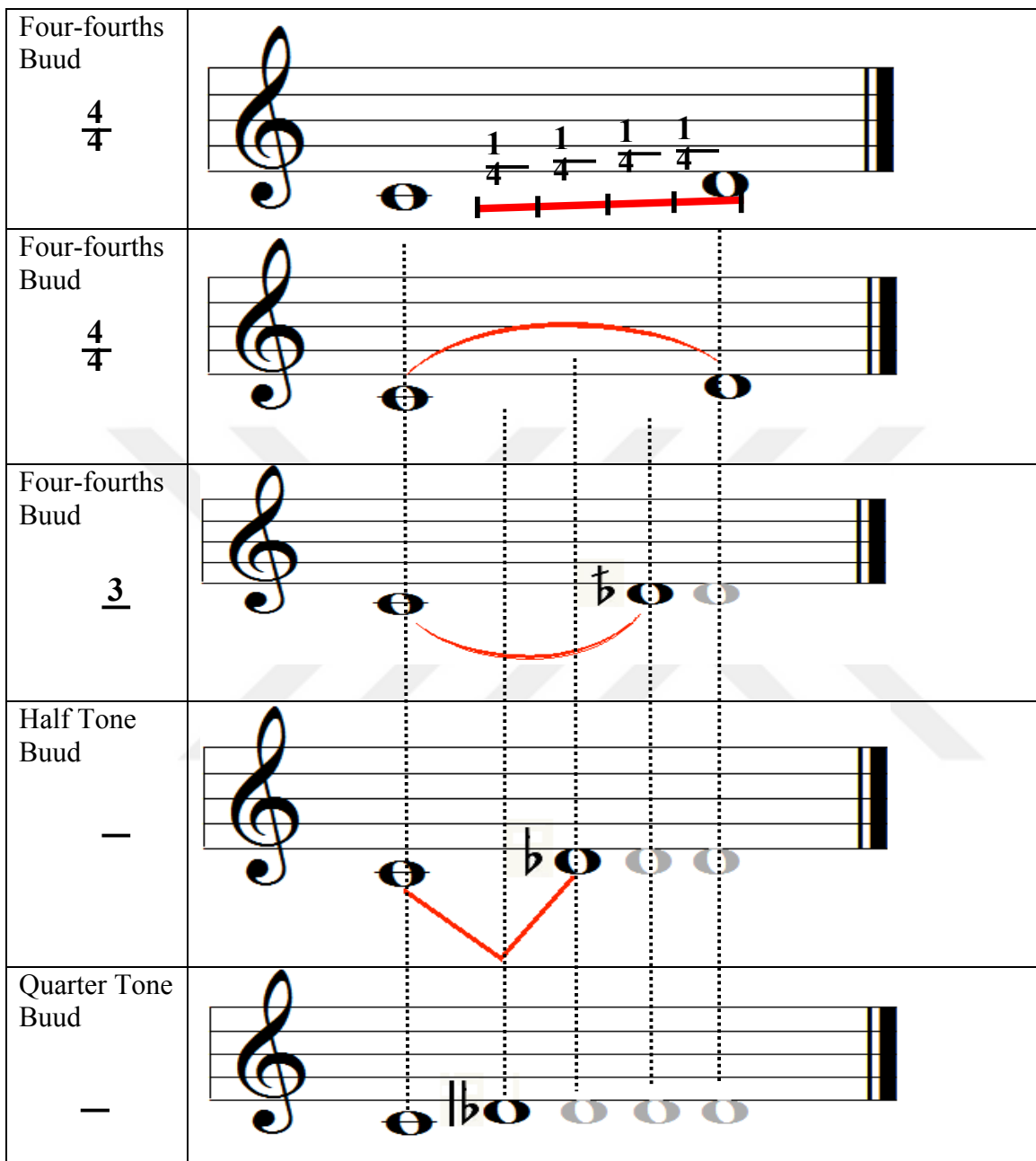


Figure 3.3 : The Arabic Music Dimensions Decent (Hashad, 2015:22).

3.3 Arabic Music Symbols & The Arabic Music Dewan

It is an eight-degree sequence of one peritoneal octave and divided into quarters of melody ascent and descent. The names of the oriental marks on the melodic grades of all quarters of the melody are identical.

The names of the tones (Ascent / Descent), except the degree (Fa), are called “Higâz” and its counterpart is called “Saba”. The following is a study of the division of the Arabic music Dewan through the melody tones Equivalent to grades from using a lift or decrease marks.

When the eastern names saved in the case of ascending, the same names in the Descent matched by the lifting and reduction symbols (Hashad, 2015:25).

Ascent Symbols	#	#	#
Descent Symbols	b	b	ḥ

Figure 3.4 : Arabic music Symbols (Hashad, 2015:25).

Model:

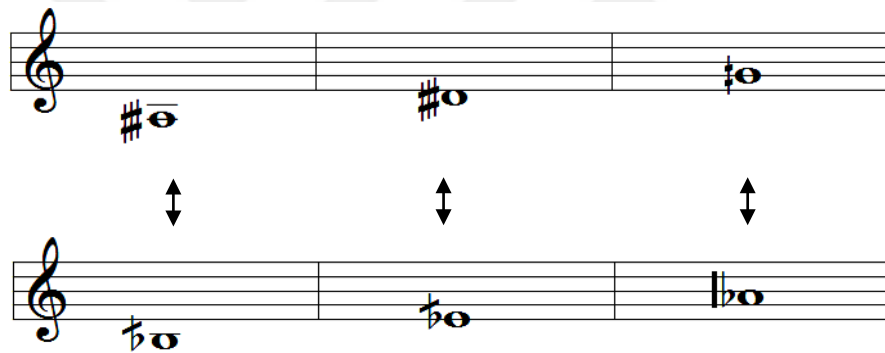


Figure 3.5 : Arabic music Symbols Model (Hashad, 2015:25).

The Arabic Music Dewan: In Figure 3.6 The Notes Names

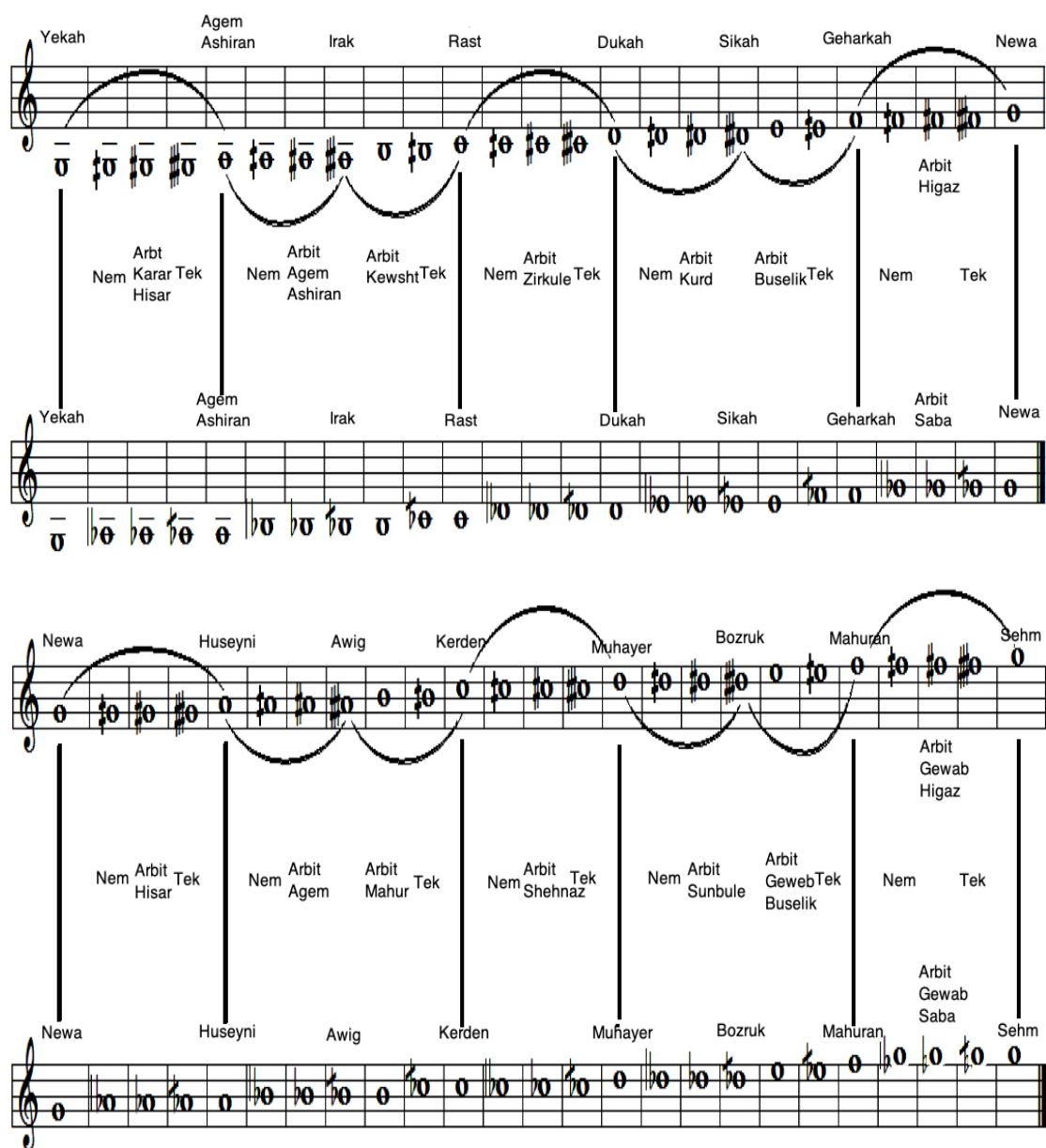


Figure 3.6 : Notes Names Dewan (Hashad, 2015:26).

3.4 The Gens “Gender” In Arabic Music

Hashad, It is a sequence of four tones (Tetrachord) that correspond to a melody is limited to three dimensions and is equal in total to ten quarters, each Gens has its distinctive character. It is known as the Medical body, which includes the origins of the composition in Arabic music, as the Arabic music depends on its melodies on the gens and has several four types as follows Gens Tam, Gens Nakis, Nesba and Aikd.

Gens Tam (Complete Gens) in Arabic music the complete Gens are the Tetrachords, it consists of 10 quarter notes, and there are six main Tetrachords in Arabic music as follows (Hashad, 2015: 23-24), in table 3.2 the gens in Arabic music.

Table 3.2 : The Complete Gens in Arabic music (Hashad, 2015: 23).

<p>1. Rast 4-3-3 = 10 Quarters</p>	<p>Gens (Tetrachord) Rast on Rast Gens Gezae</p>
<p>2. Nehawend 4-2-4 = 10 Quarters</p>	<p>Gens (Tetrachord) Nehawend on Rast Gens Gezae</p>
<p>3. Beyati 3-3-4 = 10 Quarters</p>	<p>Gens (Tetrachord) Beyati on Dukah Gens Gezae</p>
<p>4. Kurd 2-4-4 = 10 Quarters</p>	<p>Gens (Tetrachord) Kurd on Dukah Gens Gezae</p>
<p>5. Higâz 2-6-2 = 10 Quarters</p>	<p>Gens (Tetrachord) Higaz on Dukah Gens Gezae</p>
<p>6. Acem Ashiran 4-4-2 = 10 Quarters</p>	<p>Gens (Tetrachord) Acem on Acem Ashiran Gens Gezae</p>

Gens Nakis (Incomplete) is also Tetrachord, it consists of 8 quarter notes, and there are only Gens Saba as the incomplete gens. In table 3.3 the in Complete Gens.

Table 3.3 : The in Complete Gens in Arabic music (Hashad, 2015: 23).

<p>Saba 3-3-2 = 8 Quarters</p>	<p>Gens (Tetrachord) Saba on Dukah Gens Gezae</p>
---	---

Nesbe (Part/Section) is a sequence of 3 notes, it consists of 7 quarter notes, and there is only one Nesbe as Nesbi-t Sikah. In table 3.4 the Nesbe on Arabic music

Table 3.4 : The Nesbe in Arabic music (Hashad, 2015: 24).

Nesbi-t Sikah Sikah Buud's 3-4 = 7 Quarters	
--	--

Akid in Arabic music comes with the meaning of Pentachord; it consists of 14 quarter notes. In Arabic Music there's only one Pentachord as follows in table 3.5.

Table 3.5 : Table 3.5 The Akid in Arabic music (Hashad, 2015: 24).

Aikd Newâeser 4-2-6-2 = 14 Quarters		Newâeser Buud's
--	--	--------------------

3.5 Rast Makam Family In Arabic Music

The Rast Makam in Arabic music and an explanation will make of each Makam. In figure 3.7 Rast Makam It consists of Gens Gezae (tetrachord) Rast on Rast, Then separating Buud, Followed by Gens Ferae Rast on Newâ.

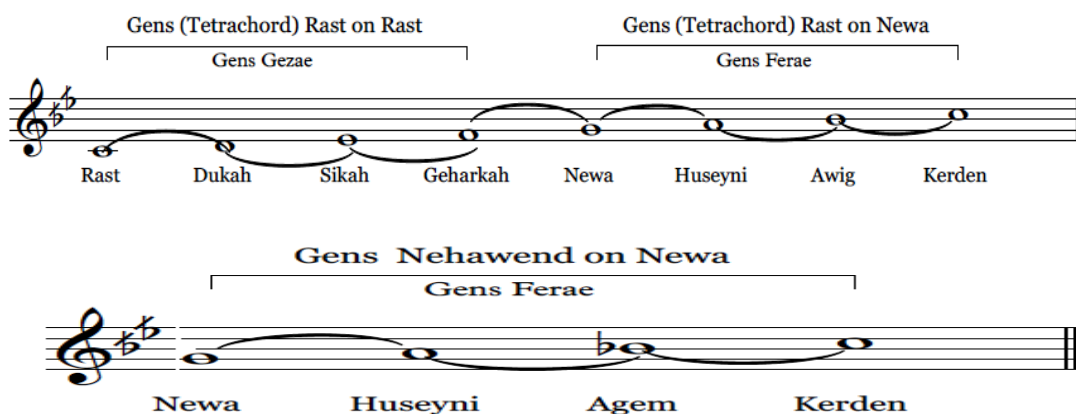


Figure 3.7 : Rast Makam in Arabic Music (Hashad, 2017: 28).

In Arabic music, The 1st example students apply to be always in their ears, and their imagination the different Ranges Between singing Rast Makam and Do Major, in Figure 3.8 The Taktouka of Ganili Shway Shway for Umm Kalthoum composed Zakaria Ahmed. Rast Tetrachord on Rast in the intro of the Taktuka Its giving the real taste and the Ranges of Rast Makam.



Figure 3.8 : Taktuka Ganili Shway Shway In Rast Makam.

The Makams close to Rast Makam, just by changing the Gens Ferae (2nd Tetrachord) is as follows, Suznak Makam in figure 3.9 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Ferae Higâz on Newâ.

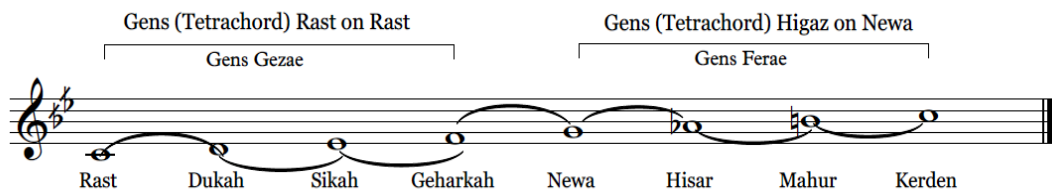


Figure 3.9 : Suznak Makam In Arabic Music (Hashad, 2015: 29).

Suzdular Makam in figure 3.10 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Ferae Nehawend on Newâ.

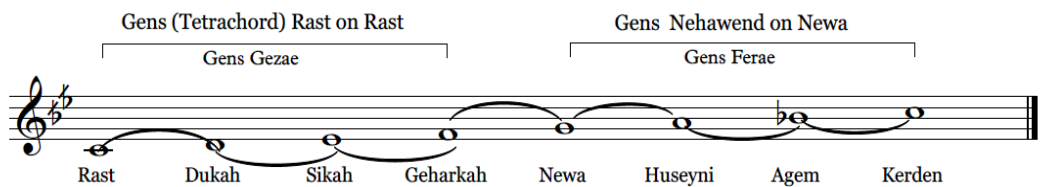


Figure 3.10 : Suzdular Makam In Arabic Music (Hashad, 2015: 29).

Neyriz Makam in figure 3.11 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Ferae Beyati on Newâ.

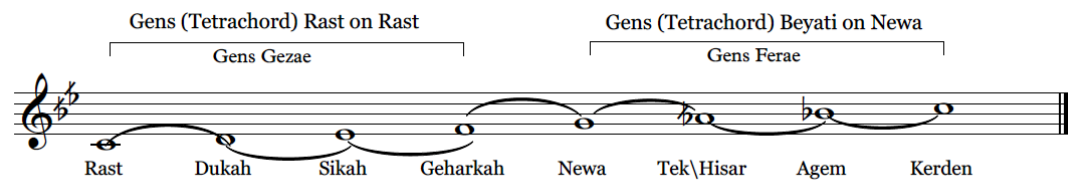


Figure 3.11 : Neyriz Makam In Arabic Music (Hashad, 2015: 29).

Mahur Makam in figure 3.12 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Ferae Agem on Newâ.

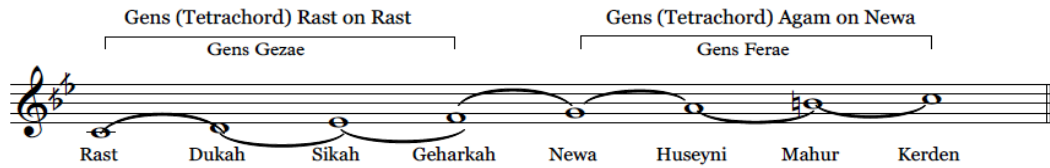


Figure 3.12 : Mahur Makam in Arabic Music (Hashad, 2015: 30).

Besheyir Makam in figure 3.13 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Ferae Kurd on Newâ.

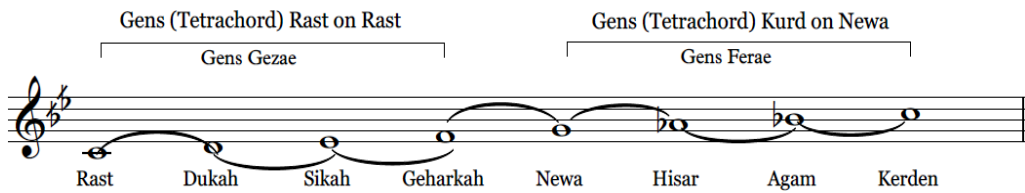


Figure 3.13 : Besheyir Makam in Arabic Music (Hashad, 2015: 30).

Delenshin Makam in figure 3.14 consists of Gens Gezae (tetrachord) Rast on Rast, then separating Buud, Followed by Gens Rast on Newâ, then Gens Ferae Saba on Huseyni.

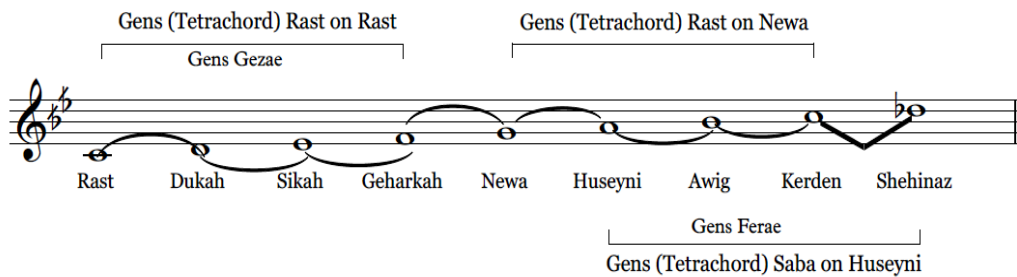


Figure 3.14 : Delenshin Makam in Arabic Music (Hashad, 2015: 30).

Makams close to Rast Makam, starting from a different Notes as “Transposed Makams” as follows, Yekâh Makam in figure 3.15 consists of Gens Gezae (tetrachord) Rast on Yekâh, then separating Buud, Followed by Gens Ferae Rast on Dukah. (Transpose to Rast Makam on Yekâh)

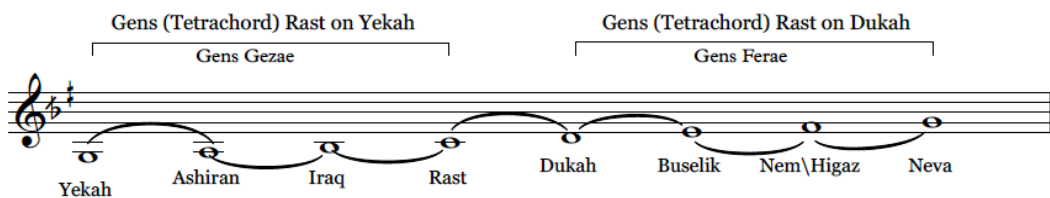


Figure 3.15 : Yekâh Makam in Arabic Music (Hashad, 2015: 31).

Meglis Afrouz in figure 3.16 consists of Gens Gezae (tetrachord) Rast on Yekâh, followed by Gens Ferae Rast on Rast, In which the combination of the two Gens connected (Transpose to Neyriz Makam on Yekâh).

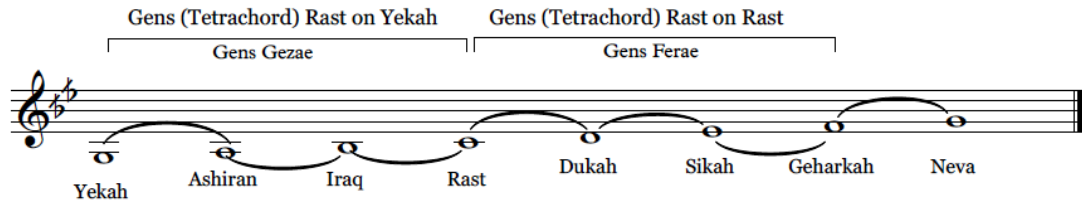


Figure 3.16 : Meglis Afrouz Makam in Arabic Music (Hashad, 2015: 31).

Newâ Keshta in figure 3.17 of Gens Gezae (tetrachord) Rast on Newâ, then separating Buud , Followed by Gens Ferae Rast on Muhayer. (Transpose to Rast Makam on Newâ)

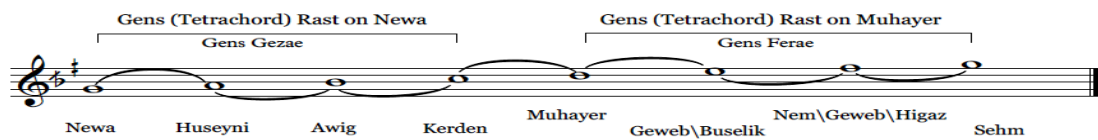


Figure 3.17 : Newâ Keshta Makam in Arabic Music (Hashad, 2015: 31).

Newâ Kurd in figure 3.18 consists of Gens Gezae (tetrachord) Rast on Newâ, then separating Buud, Followed by Gens Ferae Kurd on Muhayer. (Transpose to (Rast) Besheyir Makam on Yekâh).

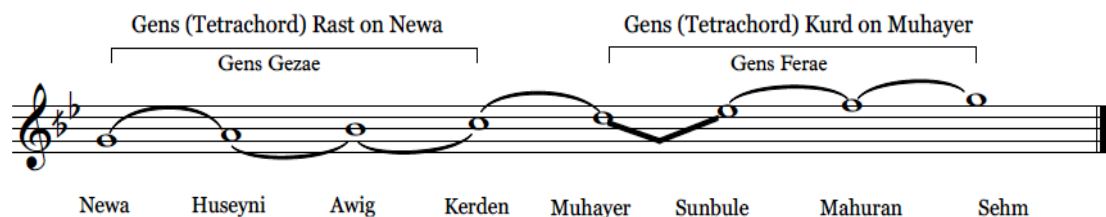


Figure 3.18 : Newâ Kurd Makam in Arabic Music (Hashad, 2015: 32).

Neshaburk in figure 3.19 consists of Gens Gezae Tetrachord Rast on Dukah, then separating Buud, Followed by Gens Ferae Beyati on Huseyni. (Transpose to Neyriz Makam on Dukah)

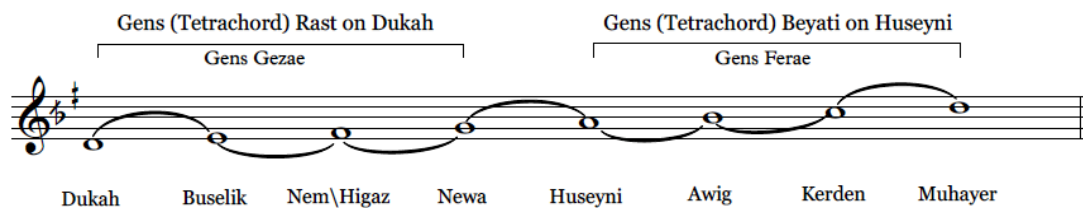


Figure 3.19 : Neshaburk Makam in Arabic Music (Hashad, 2015: 32).

Isfahan Makam in figure 3.20 consists of Gens Gezae (tetrachord) Rast on Dukah, then separating Buud, Followed by Gens Ferae Kurd on Huseyni. (Transpose to “Rast” Besheyir Makam on Dukah).

Turkish music entirely different Makam as it is from the Uşşak family Also, there’s the second version in Turkish music is the same as Arabic music.

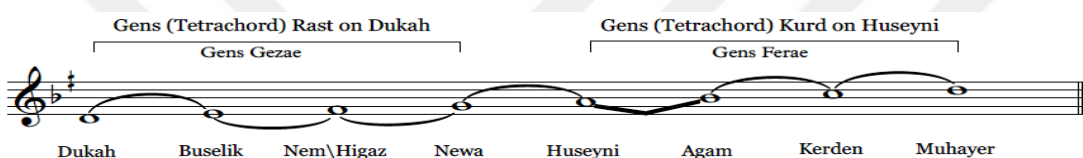


Figure 3.20 : Isfahan Makam in Arabic Music (Hashad, 2015: 32).

3.6 The Forms Used in Arabic Music

There are two kinds of forms used in Arabic Music through ages, the lyrical forms and Instrumental forms. In each form, we will find all the forms that scattered from them, where the information and the importance of each of them in the development of Arabic music. In particular, we will find in the Instrumental form the integration, influence and the apparent impact of Turkish music on Arabic music. However, In the Lyrical form, find its strength, as it draws its strength from Arabic poetry and its development in Egypt in the 19th and 20th centuries.

3.6.1 The lyrical forms in arabic music

The Kasida, is the system of poetry in Arabic Language and consists of a number of verses not less than ten verses, In the past the melody of Kasida was an old improvised like the Mewal and then began to install the melody of El-Kasida in the tempo of 4/4 of the quadrant and had been constructed by Abdul Hamouli.

Hamouli made it tune express its meaning was Abu El-Ela Mohammed, then Riyad al-Sunbati came to its present form, such as El-Atlal by Umm Kulthum (Hamid, 1998: 68).

Mewal, A colour of the arts of folk popular singing and organizes the poetry from the Zagel as (street language), and depends on the performance of improvisation immediately, which is not restricted to the tempo in most cases, in which the singer appeals to his abilities and his artistic and acoustic potential and wandering in between the musical Makams.

Later Abdel Wahab codified the Mewal, and he notated. For instance, Fel Bahr Law Futukom-Kol El Hob Etsnaf and the Mewal was tied with a tempo and a melody as one of the Lyrical forms (Hamid, 1998: 68).

Moushahet, A type of the Arabic poetry its words with rhyme-like weights of poetry but does not adhere to the ignorance, and the tempo of poetry inherited and dominated by the Standard Arabic language; it was one of the firmest props in Arabic singing. Moushahet was a tradition that continued until the beginning of the twentieth century to enter the concerts and participate in the performance of the choir, while the singer sings some of the parts alone in the twists with the choir. The Moushahet is often composed of one of the Makams and rhythms of Arabic music, and there are other patterns to be composed the Moushahet.

There are three kinds of Moushahet, the first, consists of one verse of poetry and only words changes and the melody does not change, the second kind consists of two verses; the last kind contains three verses, and the third is the modern style invented by the Egyptian composer Mohamed Osman (Abul Samie, 1999:10-12).

Dour is An Egyptian Lyrical form that requires the composer and singer to be proficient in Arabic compositions and Makams. It appeared in the 1820s and written anonymously. Those who organised the art form for Makams are a group of musicians, also unknown because of the absence of recordings for the works of that period, even references dealing with the history of that period of the history of Arabic music. Dour was considered the central part of the concert as it would take an hour or more to perform, the choir used to sing the first part of it, and it was called the Mezzhab, then the singer sang the second part composed of different Makams and called the Aghsan by singing in the melody. The singer also improvises and exchanges

the singing between him and the choir and moves in the Musical piece to his return to the basic Makam; this is what Mohammed Osman introduced in the second half of the nineteenth century.

With the beginning of the reign of Khedive Ismail in Egypt, the opportunity was to meet with the Turkish Makams, which increased its richness by introducing some fresh and unknown Makams in Egypt such as Higâzkar and Nehawend, the Egyptian writers also played a role in the richness of the Dour form. (Abul Samie, 1999:13-20).

Taktuka, A form of singing in colloquial Arabic, introduced the kind of systems into Arabic poets of the colloquial in Egypt at the beginning of the twentieth century.

For Instance, Younis Kadi, Badia, Khairy, Ahmed Rami and Berim Tunisian, the graceful musical melody is a kind of pure singing, which is two parts sang choir and repeated between each part, the second part composed of different music and called the Agsan and its melody repeated. Taktuka subjected, which makes it perform individual performance, was singing each branch of different melody repeats part of the Mezheb between the Agsan (Hamid, 1998: 69).

Monologue, A Lyrical story has a beginning and an end that lead to repetition or repetition in the words and music melody. The monologue remained the only form that competes with Taktuka, and it is still until this time including drama monologue and comic monologue (Hamid, 1998: 73).

3.6.2 Instrumental forms in arabic music

From a personal interview with the head of the Musicology department in Egypt, El-Tawil added that Peshref-Peshrev Is one of the most extended traditional literature in the Arab heritage, dating back to the Persian origin, which was called Bashro

Usually, it used at the beginning of concerts so that the singer can stabilise the Makam in his mind and ear and thus reach a high degree of musical concentration; it consists of 4 Hane and Teslim, and the Teslim repeated after each Hane for two times.

The Peshref, usually titled with the Makam and Composer name, And the first Hane and Teslim without any tints or trapezoidal transitions in its Makam, the composer

Figure 3.21 : Polka\Polca Musical Forms.

Dolab is a musical introduction form composed of a small number of musical sentences and that is to focus the musical piece in the ear of the singer in order to perform his singing properly And performs the same function performed by Semai and Peshref.

However, the Dolab is a short introduction, but the Semai and Peshref long introduction before singing (El-Tawil, 2017: 72).

Tehmila is a musical form as a dialogue between the musicians on musical instruments, on the Oud, Kanun, Ney, Violin, rhythm and sometimes Cello. It also is said to have been invented by the Turks. The start with a short melody part played by all the musicians, and then unique all the musical instruments perform a short melodic melody is a question of a melody wave for the rest of the musicians, and the admiration of the band playing the tune of the introduction and repeated that alternately with the rest of the musical instruments.

When each soloist finishes playing, the musical introduction repeated, and then the artwork comes to an end (El-Tawil, 2017: 75).

The Musical Piece or the Free Play is a development of the formulas of the Instrumental form in Arabic music, and distinguished by the beauty of the melody and consists of four parts each of them independently,

Abdel Wahab also used a choir to perform some short melody sentences in parts of the musical Piece, As in Aziza, Habibi El-Esmar (El-Tawil, 2017: 78).

3.7 Rast Makam Famous Famous In Arabic Music

Table 3.6 : Rast Makam and some popular forms known in the twenty centuries from the pioneers of music, as well it will be reviewed in the table and then display and analysing some of the musical notes. Some of the Arabic music forms notes added at the end of the Research. In Table 3.6 Rast Makam Instrumental and Lyrical forms in Arabic Music

Table 3.7 : The Rast Makam Instrumental and Lyrical Forms in Arabic Music.

No	Form	Name	Composer	Makam
1	Semai	Semai Rast El-Aasabgy	Mohammed El- Aasabgy	Rast
2	Longa	Longa Rast	Abdul-Menem Arafa	Rast
3	Tehmila	Tehmila Suznak	Ancient heritage	Rast (Suznak)
4	Free Play	Hobi	Abdel Wahab	Rast
5	Moushah	Sehtu Wegden	Sayed Darwish	Rast
6	Dour	Asl El-Garam	Mohammed Osman	Rast
7	Kasida	Misr Tethedas An Nefsiha (Umm Kalthoum)	Riyad Sunbati	Rast
8	Monologue	Arouh Lemin (Umm Kalthoum)	Riyad Sunbati	Rast
9	Duet	Ya Salam	Farid Atrash	Rast
10	Taktouka	Ganili Shewayya	Zakria Ahmed (Umm Kalthoum)	Rast

In Umm Kalthoum Kasida Misr Tethedes An Nefsiha in Rast Makam, Figure 3.24 the 21st bar till the beginning of the 24th bar the Rast Makam Tetrachord Gens Ferea Rast on Nevâ, in the 28th bar the composer shows the Rast Makam as the whole scale for the repetition. The whole note added at the end of the research



Figure 3.22 : Kasida-t Misr Tethedes An Nefsiha.

The Semai Rast El-Aasabgy on Rast Makam, in figure 3.25 the 2nd Tetrachord Gens Ferea Nehawend on Newâ in the 9th bar, and Rast Makam Continue with Rast Tetrachord on Yekâh. The whole note added at the end of the research.



Figure 3.23 : Semai Rast El-Aasabgy.

In Rast Peshref in Figure 3.26, the Teslim begins in Suznak Makam, the 2nd tetrachord Higâz on Newâ, in the 16th bar Sikah and moving from 15th bar to 16th to be back in Rast Makam through a Nehawend tetrachord then Rast Tetrachord in the last 2 bars into finish the Teslim.

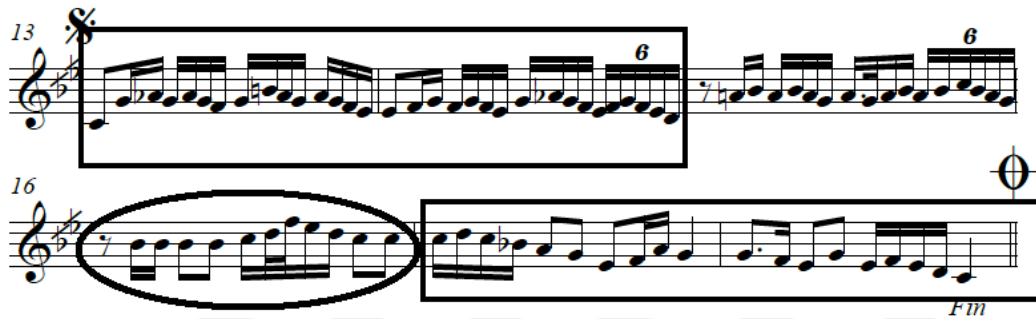


Figure 3.24 : Rast Peshref by Samy Shewa.

4. RAST MAKAM IN TURKISH MUSIC

In the 15th Century according to the Edvâr Tradition's Rast was accepted as the main Makam in Turkish music, it determined that the similarity of the "17-Note system", which was known for the first time by the Safiyuddîn in the 13th century, was actually based on Fârâbî in the 10th century (Tura, 1988: 173).

In a personal interview with Prof. Dr Çolakoğlu Sarı added, that in the late and the beginning of the 19th and 20 centuries the "17-Note system" and the conversion to the 24-Note system from Dede Efendi to Zekai Dede then Rauf Yekta, Rast was accepted as the main Makam.

Early of the 20 century and the westernization period the "24-Note System" devised by Arel and Ezgi according to the Western notation system, Çargah Makam was proved to be the equivalent of Do Major and the main Makam of Turkish music. The "24-Note System" of Turkish music is different from Arabic music system and also the Classical Western music system. The "24-Note System" of Turkish music is as complicated as its transposition, the different frequency named. As read different of what heard, the hard challenge to students who have been brought up in Western or Arabic music and trained their ears to the tempered system (Akdoğu,1991: XII, Aydemir, 2015: 17). In figure 4.1 the frequency between Western and Turkish music.

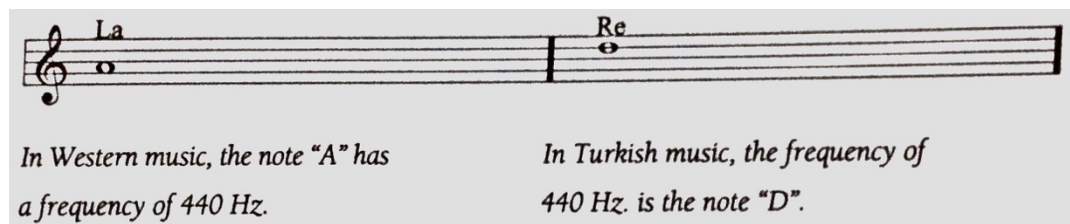


Figure 4.1 : Frequencies between Western and Turkish Music (Aydemir, 2015: 15).

In order to tackle the Turkish music notation system would be to study the structure and the main elements that make up the Turkish music Makams. First of all, the notes and the dimension in between, the pitches, the Turkish symbols, the name of the notes, then the flavors (Çeşni) and finally the combination between flavors to form a Makam.

The books and most of the references used by the researcher in this chapter as in Ranges, Pitches, Symbols, Notes Names, Çeşni, Forms and Makams organised from

1. Arel, Hüseyin Saadettin. 1993. Türk Müziği Nazariyatı Dersleri, Ankara: Kültür Bakanlığı Published.
2. Çolakoğlu Sarı, Istanbul Technical University Conservatory, Un Published Class notes.
3. Ismail Özkan, Türk Musikisi Nazariyatı ve Usulleri, 1984.
4. Murat Aydemir, 2015. Makam Guide, İstanbul: Pan Published.
5. Yakup Kutluğ, Türk Musikisinde Makamlar, 2000.

4.1 Turkish Music Aralıklar (Ranges/Dimensions)

It is the distance between two degrees of melody up or down and contain 9 Komas and uses some terms to express the division notation and performance as in table 4.1.

Tanini (T): It is one complete movement as a whole step, and contains within it 9 Komas

Koma (F): 1 One Koma and It indicated by the letter (F) from the word Fazla.

Bakkiye (B): 4 Four Komasa, and it is considered to be half of the Tanini.

It has nothing to do with (Diaz) in Arabic or Western music; It is considered Koma among the nine Komasa in the Turkish music

Small Mücenneb (S): 5 Five Komasa and indicated by the letter (S) From the word (Sagir).

Big Mücenneb (K): 8 Komasa and indicated by the letter (K) From the word Kebir

Excess Range: Hicâz Makam in Turkish music also blooms the excess range, the number of komasa ranges from 12,13 Koma depending on the Makam used.

Table 4.1 : The Ranges in Turkish Music.

Koma	F (Fazla)	1 Koma
Bakkiye	B (bakkiye)	4 Komasa
Small Mücenneb	S (sagir)	5 Komasa
Big Mücenneb	K (kebir)	8 Komasa
Tanini	T (tanini)	A whole step

4.2 Turkish Music Koma's (Pitches)

The Turkish musical komas Ascent and Descent indicating the distance of the notes to the (A) note in the Koma values.

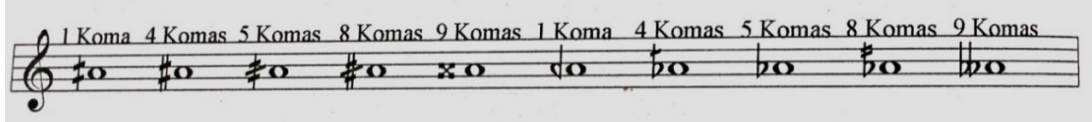


Figure 4.2 : The Ranges (Koma's) in Turkish Music (Aydemir, 2015: 24).

4.3 Turkish Music Symbols & Notes Names

In Table 4.2 each Range has the symbols shown by names and letters. Figure 4.3 the range split in Turkish music.

Table 4.2 : The Symbols and Koma's in Turkish Music.

Range Name	Koma No	Diaz	Bimol	Symbols
Koma or Fazla	1	#	♯	F
Bakkiye	4	#	♭	B
Small Mücenneb	5	#	♭	S
Big Mücenneb	8	#	♭	B
Tanini	9	×	♭♭	T

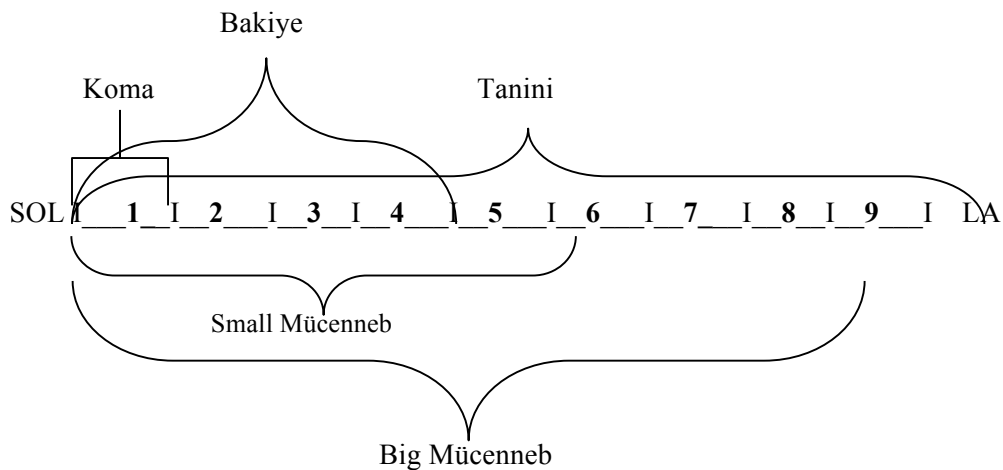


Figure 4.3 : The Range Split in Turkish Music (class notes).

In Figure 4.4 the Turkish Notes Names

The figure displays a musical staff with 24 notes, each labeled with a Turkish name. The notes are arranged in a scale from Tiz Segâh to Tiz Neva. The names are as follows:

Note Name	Interval
Tiz Segâh	
Tiz Buselik	2nd
Tiz dik Buselik	3rd
Tiz Çargâh	4th
Tiz nim Hicaz	5th
Tiz Hicaz	6th
Tiz dik Hicaz	7th
Tiz Neva	8th

The notes are also labeled with their corresponding names in Turkish, which are listed below the staff:

Note Name	Interval
MAHUR	
Dik Mahur	2nd
GERDANIYE	3rd
Nim Şehnaz	4th
ŞEHNAZ	5th
Dik Şehnaz	6th
MUHAYYER	7th
SÜMBÜLE	8th
Dik Sümbüle	9th
MAHUR	10th
Dik Hicaz	11th
NEVA	12th
Nim Hisar	13th
HISAR	14th
Dik Hisar	15th
HÜSEYİNİ	16th
ACEM	17th
Dik Acem	18th
EVİÇ	19th
DÜĞÂH	20th
KÜRDI	21st
Dik Kürdi	22nd
SEGÂH	23rd
BUSELİK	24th
Dik BUSELİK	25th
ÇARGÂH	26th
Nim Hicaz	27th
HICAZ	28th
MAHUR	29th
Dik Mahur	30th
GERDANIYE	31st
Nim Şehnaz	32nd
ŞEHNAZ	33rd
Dik Şehnaz	34th
MUHAYYER	35th
SÜMBÜLE	36th
Dik Sümbüle	37th
MAHUR	38th
Dik Hicaz	39th
NEVA	40th
Nim Hisar	41st
HISAR	42nd
Dik Hisar	43rd
HÜSEYİNİ	44th
ACEM	45th
Dik Acem	46th
EVİÇ	47th
DÜĞÂH	48th
KÜRDI	49th
Dik Kürdi	50th
SEGÂH	51st
BUSELİK	52nd
Dik BUSELİK	53rd
ÇARGÂH	54th
Nim Hicaz	55th
HICAZ	56th
DÜĞÂH	57th
KÜRDI	58th
Dik Kürdi	59th
SEGÂH	60th
BUSELİK	61st
Dik BUSELİK	62nd
ÇARGÂH	63rd
Nim Hicaz	64th
HICAZ	65th
DÜĞÂH	66th
KÜRDI	67th
Dik Kürdi	68th
SEGÂH	69th
BUSELİK	70th
Dik BUSELİK	71st
ÇARGÂH	72nd
Nim Hicaz	73rd
HICAZ	74th
DÜĞÂH	75th
KÜRDI	76th
Dik Kürdi	77th
SEGÂH	78th
BUSELİK	79th
Dik BUSELİK	80th
ÇARGÂH	81st
Nim Hicaz	82nd
HICAZ	83rd
DÜĞÂH	84th
KÜRDI	85th
Dik Kürdi	86th
SEGÂH	87th
BUSELİK	88th
Dik BUSELİK	89th
ÇARGÂH	90th
Nim Hicaz	91st
HICAZ	92nd
DÜĞÂH	93rd
KÜRDI	94th
Dik Kürdi	95th
SEGÂH	96th
BUSELİK	97th
Dik BUSELİK	98th
ÇARGÂH	99th
Nim Hicaz	100th
HICAZ	101st
DÜĞÂH	102nd
KÜRDI	103rd
Dik Kürdi	104th
SEGÂH	105th
BUSELİK	106th
Dik BUSELİK	107th
ÇARGÂH	108th
Nim Hicaz	109th
HICAZ	110th
DÜĞÂH	111th
KÜRDI	112th
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4.4 The Çeşni “Flavor” in Turkish Music

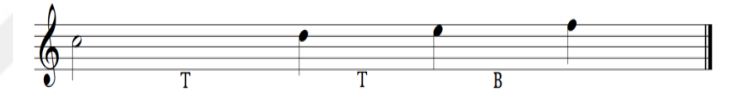

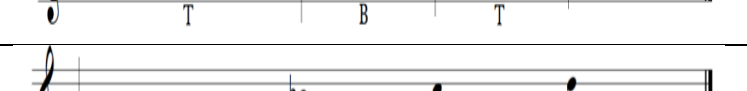
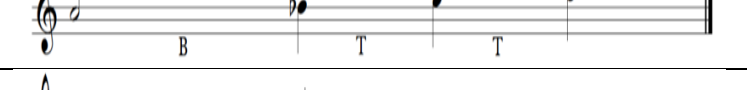
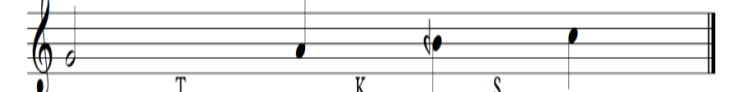
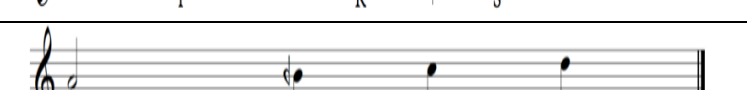
The Makams in Turkish music formatted by the combination of a tetrachord and pentachord and this what called Çeşni, Flavor.

Çeşni called the quartet and the quintet, and there is also the Trinity, In Turkish music, the ranges between notes are consists of Tanini, Bakiye and Mücenneb and It is the fundamental relationship to the building process of the Turkish musical Flavors.

In the next part, the researcher will show some of the schools that had used for Instance Arel System and Istanbul Technical University System applied system mostly they are all related to each other in somehow justify the ways of teaching in different ages.

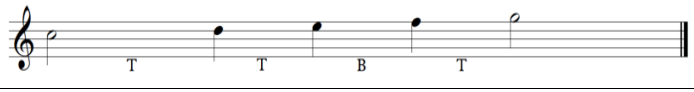
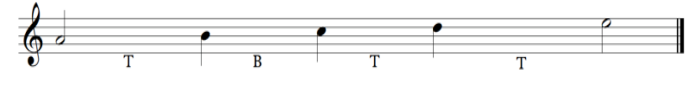
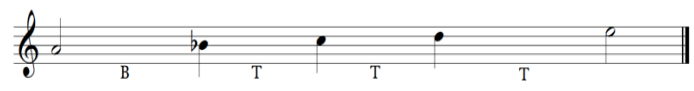

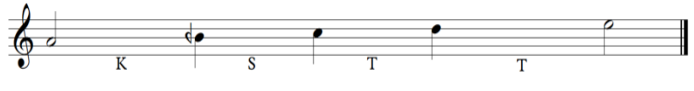
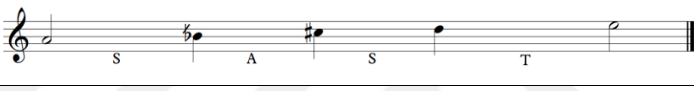
In table 4.3 the Çeşni used as Tetrachords in Arel System.

Table 4.3 : Arel System Tetrachords in Turkish Music (Akdoğu,1993: 17-19).

1. Çargah T T B	
2. Buselik T B T	
3. Kurdi B T T	
4. Rast T K S	
5. Uşşak K S T	
6. Hicâz S A S	


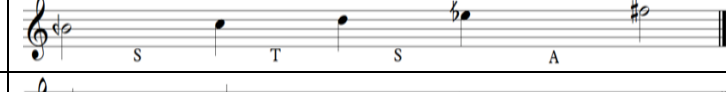
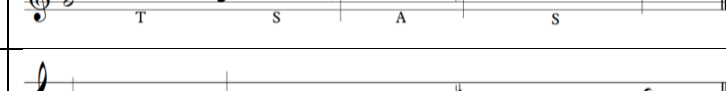
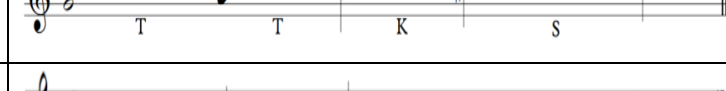
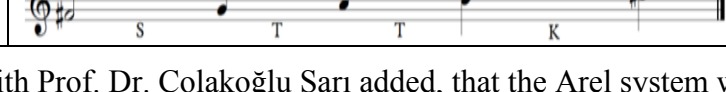
In table 4.4 the Çeşni used as Pentachords in Arel System.

Table 4.4 : Arel System Pentachords in Turkish music (Akdoğu,1993: 20-22).

1. Çargah T T B T	
2. Buselik T B T T	
3. Kurdi B T T T	
4. Rast T K S T	
5. Huseyni K S T T	
6. Hicâz S A S T	

In Arel System the other Çeşni's used as Pentachords and Tetrachord throughout other Makams: Saba Tetrachord, Hüzam Pentachord, Nikriz Pentachord Pençgah Pentachord and Ferahnak Pentachord. In table 4.4 Other Pentachords and Tetrachord.

Table 4.5 : Other Pentachords and Tetrachord In Arel System (Akdoğu,1993: 23-25).

1. Saba Tetrachord 1. K S S	
2. Hüzam Pentachord S T K T	
3. Nikriz Pentachord 2. T S A S	
4. Pençgah Pentachord 3. T T K S	
5. Ferahnak Pentachord 4. S T T K	

In a personal interview with Prof. Dr. Çolakoğlu Sarı added, that the Arel system was a systematic form of Ottoman-Turkish Makam music theory tradition in the 20th century and it is a very comprehensive and critical study of the acceptance of Turkish

music in the Republican period. However, Hüseyin Saadettin Arel stated that “I am dreaming of the future of Turkish music, not today”, and stated also that it is possible to develop and evolve with the methods of the era.

Prof. Çolakoğlu Sarı also added, that the Arel system is the traditional structure of Turkish music and some parts with Edwâr, which generally accepted as Çeşni families. In table 4.6, 4.7, 4.8 are the tables for Rast Çeşni Family, Nigar Çeşni Family. Hicâz Çeşni Family.

Table 4.6 : Rast Flavor Family.



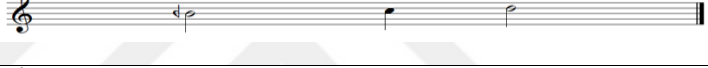
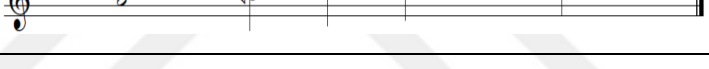
1 RAST ÇEŞNI FAMILY		
Rast	T K S T	
Uşşak	K S T	
Segah	S T	
Hüseyini	K S T T	

Table 4.7 : Nigar Flavor Family.


2 NIGAR ÇEŞNI FAMILY		
1. Nigar	T T B T	
2. Buselik	T B T T	
3. Kurdi	B T T T	

Table 4.8 : Hicâz Flavor Family.

3 HICÂZ ÇEŞNI FAMILY		
1. Hicâz	B A S	
2. Nikriz	T B A S	

4.5 The Family of Rast Makam in Turkish Music

In the 15th Century according to the Edwâr Tradition's Rast was accepted as the main Makam, In Arel and westernization period Çargah was proved to be the equivalent of Do Major and the main Makam of Turkish music. Rast flavour Ranges in Safiyueddin time used to be TCC, A Tanini and 2 Mücenneb. In between the 13th Century until the 20 Century Rast is one of the Makams that has not changed or maintained its original structure. Since the Mücenneb divided into 2 Small (S) and big (K) Mücenneb in the 20 Century, the Rast Flavor Dimension TCC formulated into TKS, for Centuries Rast flavor expressed as a Tanini and 2 Mücenneb (Uygun,1990:30). Rast Makam in Turkish music, an explanation will be made of each Makam on its family and its equivalent. The Makams in Turkish music in genral it need its own map to understand or in other words you should know the format of Each Makam, the reference used in Makams are mostly of Kutluğ book.

In Figure 4.5, Rast Makam consists of Rast Pentachord on Rast and Rast Tetrachord on the Nevâ. Also, we can see the Buselik Tetrachord on the Nevâ. Dominant Nevâ.

The figure consists of two musical staves. The top staff is labeled 'Rast Pentachord on Rast' and 'Rast Tetrachord on Neva'. The notes are Rast, Düğah, Segah, Çargah, Neva, Hüseyini, Evç, and Gerdaniye. The bottom staff is labeled 'Rast Pentachord on Rast' and 'Buselik Tetrachord on Neva'. The notes are Rast, Düğah, Segah, Çargah, Neva, Hüseyini, Acem, and Gerdaniye.

Figure 4.5 : Rast Makam in Turkish Music.

In figure 4.6, Rast Saz Semaisi the 1st bar is exactly Rast Makam in it Pentachord on Rast, the 2nd bar the composer Tatyos Efendi did Segah, and this is the meaning of being in Rast Makam, continue in the next bars in Rast on Nevâ.

The figure shows a musical score with two staves. The first staff has a treble clef and a key signature of one sharp (F#). The first bar is boxed, and the second bar is circled. The second staff has a bass clef and a key signature of one sharp (F#).

Figure 4.6 : Rast Saz Semaisi in Turkish Music.

In figure 4.7 and 4.8, the Rast Family Rehavi, Sazkar, Rast-l Cedit, Rast Maye and Pençgâh, they are similar to Rast Makam even their behaviour Ascending-Descending, Just using a different flavor giving the Makam a new name. Rehavi Ascending-Descending is touching the Segah and Uşşak. Rast Maye and Sazkar also going through touching the Uşşak and Segah flavors. Selmek in Rast Family also Showing Hüseyini Pentachord. In the Rast-l Cedit touching the Hicâz Flavor. Yegâh Makam Almost same as Rast Makam Just the starting tone as Yegâh so It called itself.

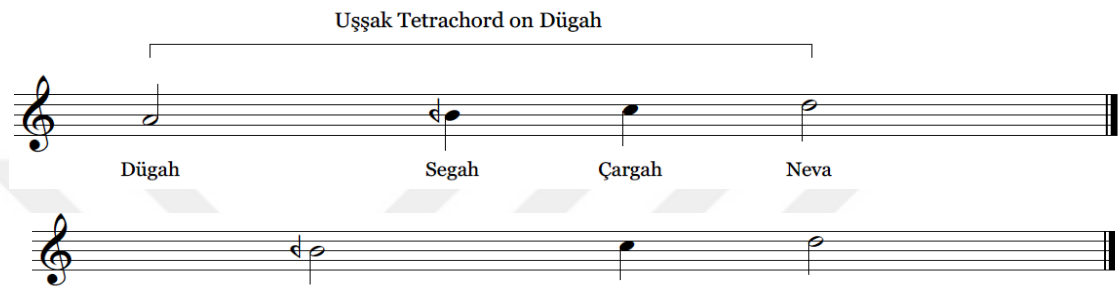


Figure 4.7 : Rehavi, Sazkar and Rast Maye Makams in the family of Rast Makam, the highlighted flavor Uşşak and Segah.

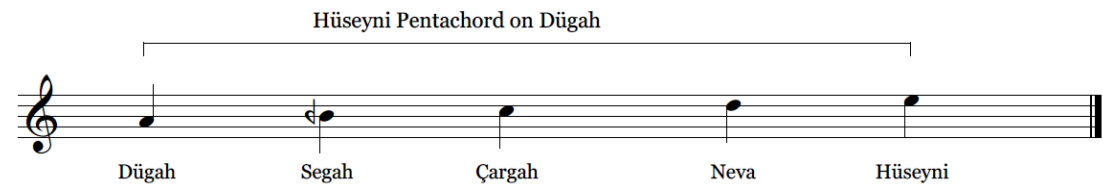
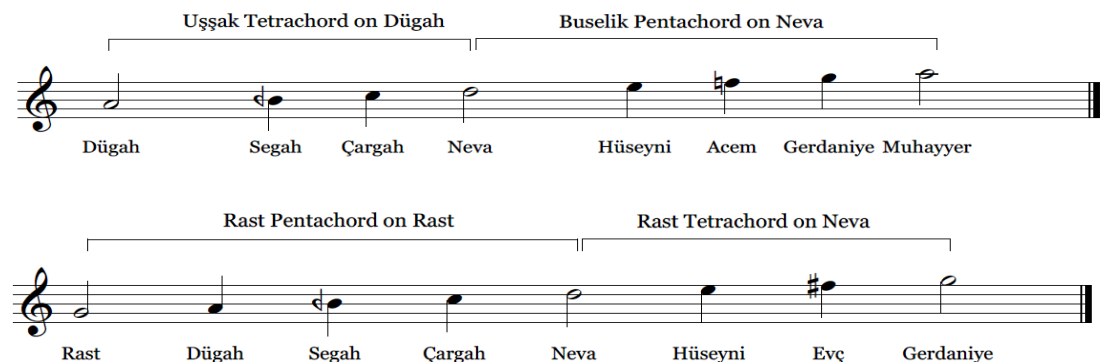


Figure 4.8 : Selmek Makam the highlighted flavor Hüseyini Pentachord.

In Figure 4.9, Pençgâh Makam is one of the oldest Makams, in the old school system were known as Pençgâh-Asil & Pençgâh-Zâid. However, the makam of Pençgâh-Zâid is the one that used. Therefore, both of them almost consist of the same Flavors (Kutluğ, 2000: 295). Pençgâh-Asil is a combination of Uşşak Makam and Rast Makam.



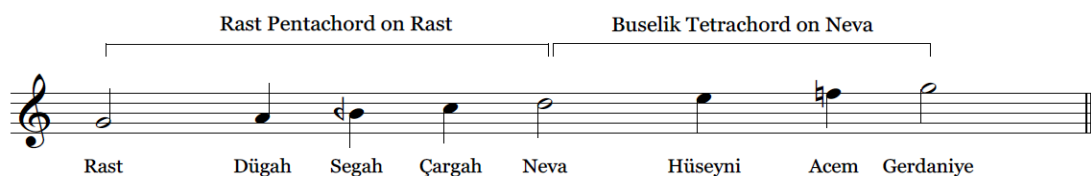


Figure 4.9 : Pençgâh-Asil in Turkish Music (Aydemir, 2015: 38, Tura, 1997: 18).

In figure 4.10, Pençgâh Zaid is a combination of Rast Makam and Isfahan Makam, starting from Nevâ. Rast tetrachord on Dügâh, behaviour, Ascending-Descending. In Kutluğ book showing Rast Makam After the Rast tetrachord on Dügâh

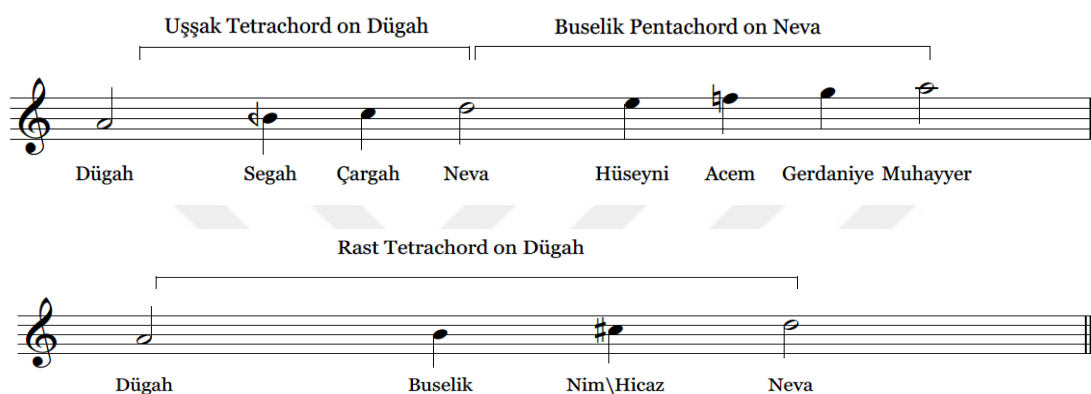


Figure 4.10 : Pençgâh-Zaid in Turkish Music.

In figure 4.11, Aydemir Book showing Pençgâh Pentachord on Rast

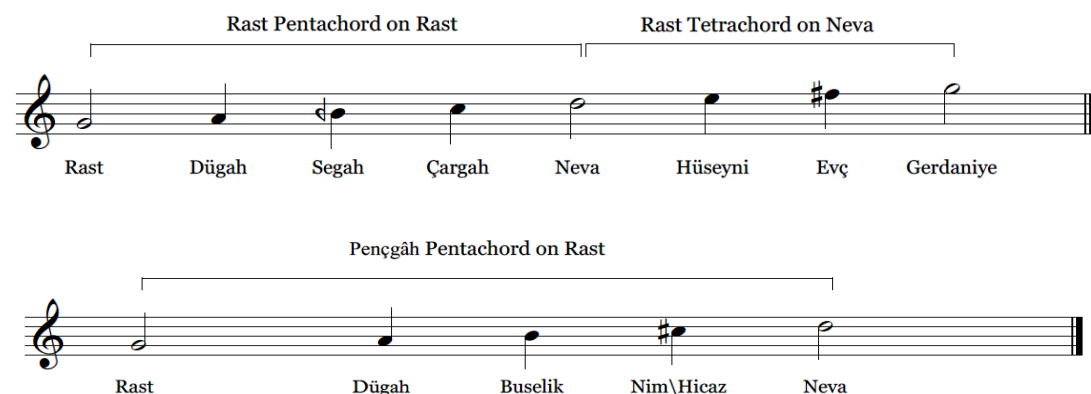


Figure 4.11 : Pençgâh-Pentachord in Turkish Music.

In Figure 4.12, Yegâh Makam consists of Rast Pentachord on Yegâh and Rast or Buselik Tetrachord on Dügâh and Nevâ Makam on Dügâh Tonic Yegâh, Behavior: Descending, Dominant Rast

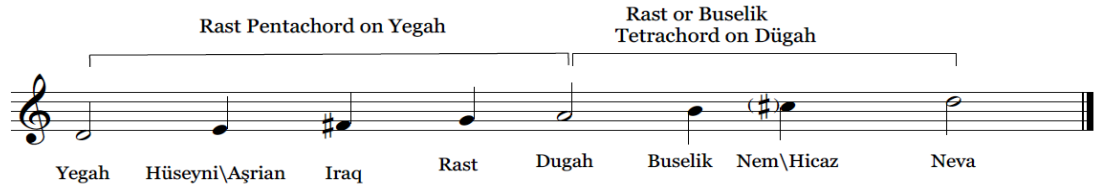


Figure 4.12 : Yegâh Makam in Turkish Music.

In Turkish music also some Makams comes from Rast Makam, not the same note as Rast the tonic, but they are coming through it. For instance, Uşşak Makam seen significant changes throughout history Until it reached the standard form in Turkish music by Arel & Ezgi. Turkish music is considered Uşşak one of the Rast Makam family since it starts from the second tune, the Dügâh, where it follows in figure 4.13 almost the same ranges, as showing the Uşşak tetrachord on Dügâh, Then Buselik pentachord on Nevâ, behaviour Ascending.

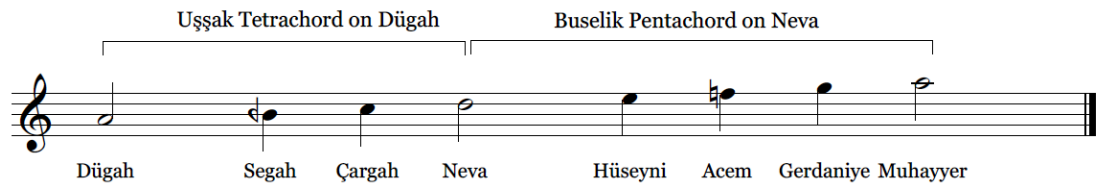


Figure 4.13 : Uşşak Makam in Turkish Music.

In figure 4.14, Beyati Makam has almost the same infrastructure as Uşşak Makam, But one of its most essential specialists is that based on Nevâ, this makes it different from the Uşşak Makam. Beyati Makam consists of Uşşak tetrachord on Dügâh, Buselik pentachord on Nevâ. Behaviour: Ascending-Descending, Dominant Nevâ

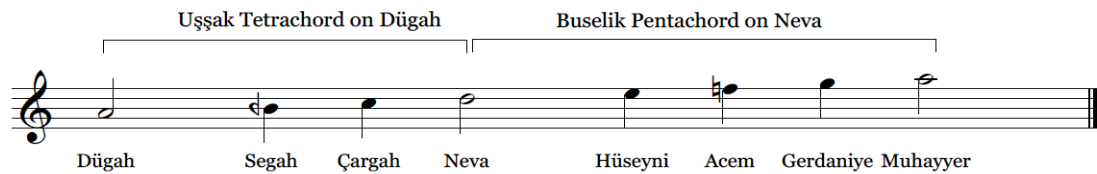


Figure 4.14 : Beyati Makam in Turkish Music.

In figure 4.15, Isfahan Makam and the Nişabur flavor is the most characteristic colour in it, Almost same scale as Uşşak and Beyati, the appearance of Rast flavor on Dügâh and Kurdi tetrachord on Muhayyer, Dominant Nevâ.

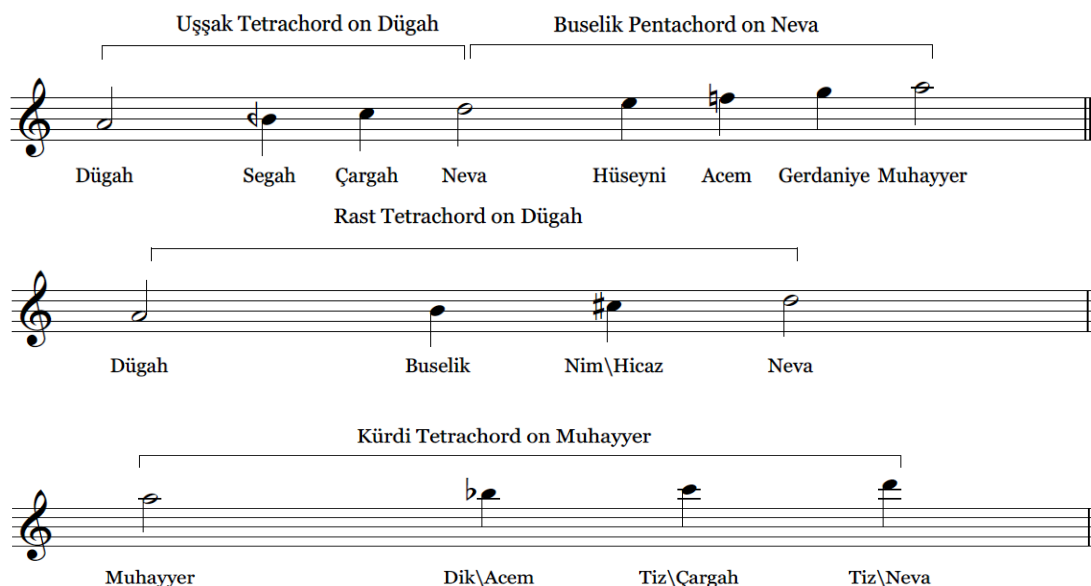


Figure 4.15 : Isfahan Makam In Turkish Music.

In figure 4.16, Nevâ Makam Starts from Evç, descending to Hüsenyi, Nevâ and Hicâz Notes then go back to the Nevâ showing Çargah, and Segah notes, and the descends to the Düğah, and also could descend one note and be on the Rast note (Tura, 1997: 10). Dominant Hüsenyi.

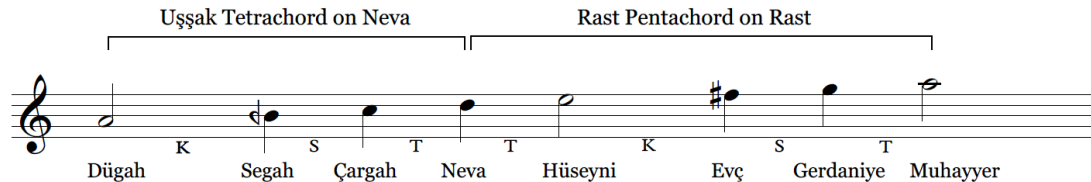


Figure 4.16 : Nevâ Makam In Turkish Music (Kutluğ, 2000: 174).

Segah Maya, there are four kinds of Maya Makams and one of them Segah Maya. In the last Centuries, Segah Maya and Düğah Maya were the more useful and seen, the four Maya Makams As follow Segah Maya, Düğah Maya, Rast Maya and Maya Rast. Segah Maya and then highlighted flavors Segah and Uşşak (Kutluğ, 2000: 380-384).

4.6 The Forms Used in Turkish Music

There are two kinds of forms used in Turkish music, the lyrical (Vocal) form and the Instrumental form. In the past centuries, the combination of lyrical and instrumental forms came in the Fasil the Arabic word, which means the separation the Arabs used to call the music performed in a period in the concerts Fasil. The traditional Fasil

used in the same Makam performed as follows Perşev, Kar, Murabba, Ağır Semai, Yürük Semai and Saz Semai. Fasil changed its form throughout the ages, in the 17th century through Prince Cantemir, as follows Taksim then 1 or 2 Perşev again Taksim, (Vocal)Beste, NakışKar, Semai Saz, Semai and ends with Taksim (Çelik, 2009: 1-5).

In the 19th century through Feldman, the Fasil performances and repertoires were as it follows Perşev then Taksim, Gazel, Beste or Kar 2. Beste, Ağır Semai, Şarkı or more, Yürük Semai and ends with Saz Semai by Feldman (Çelik, 2009: 1-5).

It is a challenge came through performing all those forms in the same Makam after each other. The three kinds of Makam music as Persian, Turkish and Arabic music they have given considerable attention to the Fasil in the past centuries. The Definitions of most of those forms illustrated.

In a personal interview with Prof. Dr Çolakoğlu Sarı in İTÜ Conservatory, agreed on the most critical points regarding her class notes on the defining the Lyrical and Instrumental forms in Turkish music, in which the researcher will illustrate in the next section of the Musical forms in Turkish music.

4.6.1 The lyrical forms in Turkish music

Kar is the longest form in Turkish music with a has high artistic value, it allows the composer to display his artistic works and ideas because of the length of the musical work. It is mostly in the rhythms of Aksak, its lyrics are always in Persian, and it is also Turkish and Persian. What distinguishes it from the rest of the long forms and the first look at the beginning of the Kar is the Terennum, but also there is some exception. For instance, in Nevâ-Kar started with Gufte. In Nazari and Ameli Turk Musikisi V. for Subhi Ezgi P. 302, Quoted from Cantamire, Always come after the Peşrev. In some cases, the name changes according to length, for example, Kar, Karçe, Kar-ı Nev, Kar Natık, and this names express form.

Karçe it reflects the shortest term, Kar-ı Nev a form that differs from musical rhythm's, Kar Natık to many kinds of Makams and rhythms. The researcher sees that the word Natık in the Arabic language means saying, explaining or speaking anything that comes out of the mouth with a voice and meaning. Each Misra comes in a different Makam or Rhythm. Its title comes from its Makam, sometimes the

Makam name used in the beginning or the end of it but they are too less like Rast Nar-Natik, it starts with the word Rast (Özkan, 1984,103-105).

1st Shape:

1. Rhythmic Terennum (A) + 1. Misra (B) + Lafzi Terennum (C)
2. Rhythmic Terennum (A) + 2. Misra (B) + Lafzi Terennum (C)
3. 3. Misra (D) + Rhythmic Terennum (E)
4. Rhythmic Terennum (A) + 4. Misra (B) + Lafzi Terennum (C)

2nd Shape:

1. Terennum (A) + 1.,2. Misra (B) + Terennum (C)
2. Terennum (A) + 3.,4. Misra (B) + Terennum (C)
3. Terennum (D) + 5.,6. Misra (E) + Terennum (F) + Terennum Last section (C)

Beste In the Persian language comes meaning linked. In the old ages, Beste comes after Kar. This name became a form name of the forms in Turkish music.

Murabba Beste: the word Murabba symbolises the square, where it consists of four points (Özkan, 1984,105).

1. Misra	(A)	}	Ground Hane
Terennum	(B)		
2. Misra	(A)	}	Nakarat Hane (Mulazime, Teslim)
Terennum	(B)		
3. Misra	(C)	}	Miyan Hane
Terennum	(B)		
4. Misra	(A)	}	Nakarat Hane
Terennum	(B)		

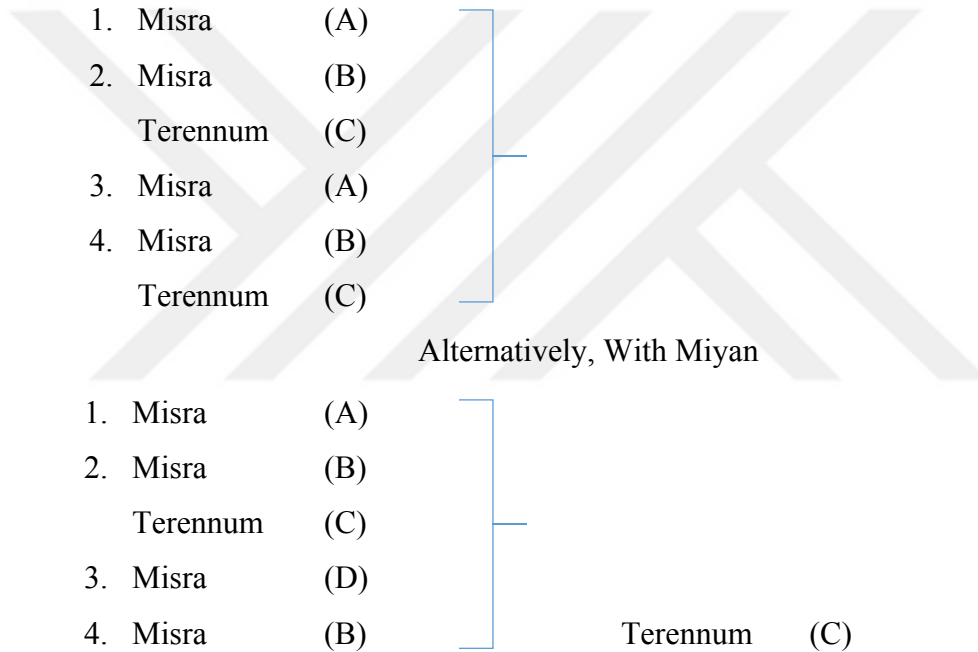
Nakish Beste:

1. Misra	(A)	}	Ground & Nakarat
2. Misra	(B)		
Terennum	(C)		
3. Misra	(D)	}	Miyan Hane
4. Misra	(B)		
Terennum	(C)		

Ağır Semai: Always comes after Beste, it looks similar to Beste, but its rhythms are entirely different and must be in heavy rhythms. For instance, 6/4 Sengin Semai, 6/2 Heavy Sengin Semai, 10\8 Aksak Semai and 10\4 Heavy Aksak Semai.

Yürük Semai In the old ages, it was the last part from the Lyrical forms that performed in the Fasil. There is still a similarity between Ağır Semai, Beste and Yuruk Semai, the only difference is in the musical rhythms in its origins, and there is also Nakış Yuruk Semai. The similarity between Ağır (Heavy) Semai and Yuruk Semai also results in the loss of Miyan part, widely observed in Nakış Yuruk Semai (Özkan, 1984,107).

The following format applies to both Ağır Semai and Yuruk Semai:



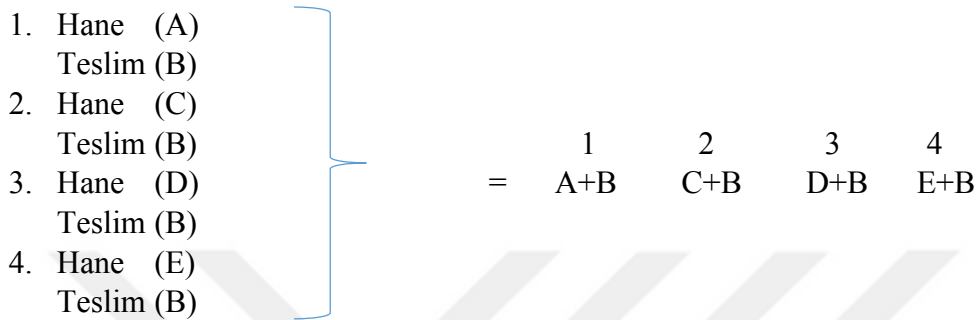
The Şarkı in Turkish music a form with a special character and came in a large number of Misra From 4,5,6,8,10 till 12 without Terennum, and most of the musical rhythms are simple as 2\4 4\4. It is also quite different from other lyrical forms and is considered the lightest form in Lyrical forms in Turkish music (Özkan, 1984,108-111).

That is the form followed in the Şarkı form

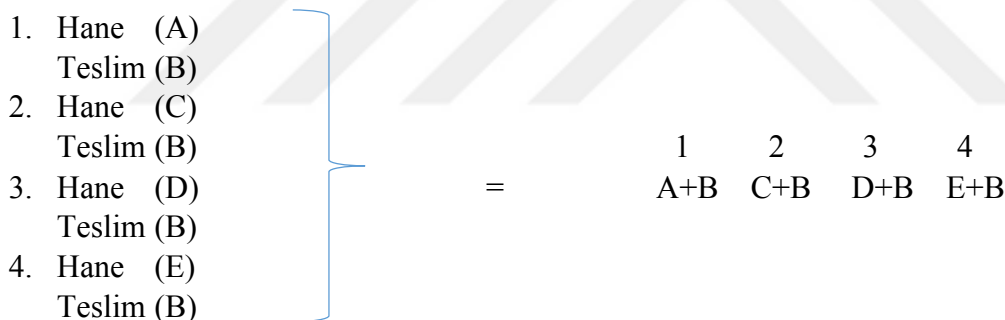
1. Misra (A) Base
2. Misra (B) Nakarat
3. Misra (C) Miyan
4. Misra (B) Nakarat

4.6.2 Instrumental forms in turkish music

Pişrev - Peşrev in the musical Fasil it comes in the beginning, in Persian *Piş* means Front and *Rev*: Going. Each Hane of the Perşrev begins considered as the composer's return to the degree and Makam of the Teslim; Perşrev divided into four Hane between each Teslim. A small number of Perşrev are said to be in the range of 2,5.6 Hane (Özkan, 1984, 98).



Saz Semaisi is a form that resembles the Perşrev form, however it depends on the first three Hane on the rhythm of Aksak Semai 10\8, and the fourth Hane or the last Hane they are always in a new rhythm and a faster tempo (Özkan, 1984,99).



Longa the form construction also similar to the Perşrev. Nevertheless, the Longa is freer than the Perşrev. It can be 2,3 or 4 Hane; it can also have a Teslim or not (Özkan, 1984, 99).

Sirto is freer than Longa; mostly Last Hane is faster, it has their rhythms and the most used rhythm 8\8 Duyek. In general, Sirtos are 2 Hane (Özkan, 1984, 99).

4.7 Famous Rast Forms In Turkish Music

In table 4.9, Rast Makam and some popular forms known in Turkish music, as well it will be reviewed in the table and then display the musical notes of some of these musical works in the last chapter. The Rast Makam Forms In Turkish Music.

Form	Name	Composer	Makam
Peşrev	Rast Peşrev	Benli Hasan Ağa	Rast
Kar	Rast Kâr-ı Muhteşem	Abdul Kadir Merâği	Rast
Beste	Rast Nakış Beste Amed Nesim-i	Abdül Kadir Merâği	Rast
Ağır Semai	Rast Nakış Ağır Semai	Muallim İsmail Hakkı	Rast
Yuruk Semai	Rast Yürük Semai	Hafız Post	Rast
Şarkı	Yüzündür Cihanı Münevver Eden	Dede Efendi	Rast
Şarkı	Açılan Bir Gül Gibi	Dramalı Hasan Güler	Rast
Şarkı	Sevdim Yeni	ABDI Efendi	Rast
Saz Semâi	Rast Saz Semâisi	Tatyos Efendi	Rast
Longa	Rast Longa	Santuri Ethem	Rast
Sirto	Suzinak Sirto	Göksel Baktagir	Rast

In Turkish music Rast Makam is generally Rast Pentachord on Rast and Rast or Buselik Tetrachord on Nevâ, also Rast Makam is in an ascending behaviour and from its near notes begins, Rast Yürük Semai in Figure 4.17 for Hafız Post, It demonstrates the Rast Makam in Rast Pentachord on Rast, the dominant Nevâ. Continuing in Rast Makam with its Buselik Tetrachord on Nevâ.

Figure 4.17 : Rast Hafız Post Yürük Semai.

The Rast Beste, which is estimated to belong to Abdülkadir Meragi, a part of the Terennüm seen in the figure 4.18 and the appearance of all Rast Makam characteristics, as Rast Pentachord on Rast, and the Buselik Tetrachord on Nevâ. (See the entire note in the Adds)

Ten na dir na ded de re dil li ney ded de re dil li ney
 ah te ne ni ta dir ney te ne ni ta dir ney dir ney dir ney
 ez ha bi bi da reş kü ned a man ez ha bi bi
 hem ra hi kün i ma ni ma a man i hem ra hi kün
 da reş kü ned A h ye le li ye le la ye le li ye le la dost

Figure 4.18 : Abdülkadir Meragi Rast Beste.

Rast Kâr has been claimed to belong to Abdulkadir Meragi. In figure 4.19 the Rast Kâr and the 1st Pentachord Rast on Rast. Moreover, ending with Buselik Tetrachord on Nevâ and Nevâ is the Makam Dominant. (See the entire note in the Adds)

Hey ki yâr yâr yâr ten ne nen nâ dir nâ
 hey ki dost dost dost ten ne nen nâ dir nâ

Figure 4.19 : Abdülkadir Meragi Rast Kâr.

In figure 4.20 Hafız Post Rast Yürük Semai, in the Terennüm, Buselik Tetrachord on Nevâ, Sigah on Sigah, Uşşak Tetrachord on Dügah, Then Rast Tetrachord on Yegâh To inspire the spirit of Rast Makam in Yegâh Makam, as one of the Rast Makam Family.

NÂ ZÜ TE GÂ FUL EY LE SE TIR YE LE LEL
 MEC Lİ Sİ GÜL GÜL EY LE SE
 VAS Lİ NA BÜL BÜL EY LE SE
 LE LE LE LE LE LE LE LE LE LE LEL CA NIM YE LE LEL
 LEL LE LE LEL LE LE LE LEL LI (SAZ - - -) LI (SAZ - - -)

Figure 4.20 : Hafız Post Rast Yürük Semai.

Another Rast Yürük Semai for Hafız Post the Meyan 3rd Mısra and Terennüm in figure 4.21, a Tetrachord Rast on Gerdaniye followed by Tetrachord Rast on Nevâ, and directly After the Buselik Tetrachord on Nevâ.

Figure 4.21 : Hafız Post Rast Yürük Semai.

Also in the Rast Beste, which is estimated to belong to Abdülkadir Meragi, in figure 4.22 the Beste begins in Rast Makam and doing Nişabur on Hüseyini Aşiran.

Figure 4.22 : Abdülkadir Meragi Rast Beste.



5. CONCLUSIONS AND COMPARISON

In conclusion, the Rast Makam different styles between Arabic and Turkish music, Also the different frequencies, pitches, musical ranges and musical forms between Arabic and Turkish music. The 2nd chapter in the history of Makams in Arabic music and Turkish music, The scales sequences and navigation characters of Makams expressed by the authorities of Safiyuddîn took different forms over time.

Safiyuddîn Uşşak is the following TTB Tetrachord in the definition, on Nevâ TBT Tetrachord, also on Buselik BTT Tetrachord. These Makams are entirely different from the ones known in Arabic and Turkish Makam music.

In general, after Safiyuddîn and almost in the last 700 years, the only Makam that has not changed its construction for Arabic and Turkish music is Rast Makam. The researcher found the importance in presenting the table 5.1 as a result of the comparison between the two music through ages, where we find that the only name agreed so far is Rast Makam, and this gives weight to the value of this scientific research and its importance in the development and interdependence of Arabic and Turkish music.

The Makam, Âvâze/Awâze and branches can describe as a series of clusters defined from 2 intervals to 10, and when the Makam given above examined, The Rast is the only Çeşni\ Gens that follows the definitions from the 18th century. The 37th anniversary of Safiyuddîn informed in a way that conforms to today's expression, alongside the Rast and Buselik Çeşni's. Nevruz, expressed in ascending form, is a sequence of two Uşşak flavors terns.

According to Prof. Dr Çolakoğlu Sarı adds, that the Makam names of the authorities mentioned above have replaced with many series of formations as close to and far as the day-to-day tradition, and in Makams there have been changes in the nomenclature defining the authorities. Maybe Rast is the only name that comes unchanged in Arabic and Turkish music. In Safiyuddîn and Merâgî, the sounds of the pitches not expressed by any name, and they ordered by the Ebgedi (*Arabic*) letters.

Regarding the fact that Ottoman-Turkish music theory studies are a stage in a historical process over a thousand years, the distinguished persons involved in this process have been divided into works of art and music writing systems, briefly a historical and geographical summary of the period. The historical depth and geographical breadth of these works will also become clear by acquiring knowledge of the terms and definitions of the historical process. The first period and region covered by the reliance of the Ottoman-Turkish music by the Middle Age-Islamic Geography; Old Arabic music / Old Systems School. Since the 15 the century, the theoretical studies were kneaded and formed in the Ottoman territory; the third period described as the Ottoman Anatolian Edwâr. In Table 5.1 the Edwar and Makams in Arabic and Turkish Muisic.

Table 5.1 : 2nd chapter (Uygun, 1999: 216-217. Ali, 2009: 83-84).

No	Safiyuddîn Edwâr	Turkish Music Numbers of Devir	Arabic Music Makams
1	Ushak Makam(Uşşak)	1.Devir	Gaharkah Makam
2	Newâ Makam	14.Devir	Nehawend Makam
3	Buselik Makam	27.Devir	Lami Makam
4	Rast Makam	Rast Makam 40. Devir	Rast-Neyrez Makam (Look 3 rd chapter Figure 3.11)
5	Irak Makam	69.Devir	Makam Irak
6	Isfahan Makam	44.Devir	Makam Rast
7	Zirefkend Makam (Kuçek)	59.Devir	Makam Saba
8	Buzurg Makam	70. Devir	Makam Higâz + Rast Tetrachord on Buselik
9	Zengule Makam	Zirgüleli Hicâz Makam	Makam Rast Murassa (Sunbule)
10	Rahewi Makam	65. Devir	Suzdel Makam
11	Huseyni Makam	Hüseyni Aşiran Makam	Makam Huseyni Ashiran
12	Higâzi Makam	Karciğar Makam	Beyati Shuri (Karjigar)





5.1 The Formation of Arabic Music and Turkish Music

In this part, the researcher will make a comparison showing the differences in Arabic and Turkish music through their systems in the Ranges, Symbols.

5.1.1 The ranges in arabic and turkish music

In Arabic music, a tone divided into four equal Quarters. In Turkish Music the tone divided into 9 Koma's. The Ranges in Arabic music in table 5.2 refers to by shapes and number. However, in Turkish music refers to by names and letters. Moreover, Bakkiye in Turkish music has nothing to do with (Diaz) # in Arabic or Western music; It is considered Koma among the nine Komas in the Turkish Music.




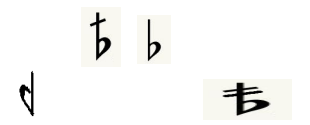
Table 5.2 : Arabic and Turkish Music Ranges.

CONTENTS	ARABIC MUSIC	TURKISH MUSIC
Type of Ranges	Buud Kebir 4 Quarters 	Tanini T (tanini) 9 Komas A whole step
	Buud Mutewsit 3 Quarters 	Koma F (Fazla) 1 Koma
	Buud Sagir 2 Quarters 	Bakkiye B (bakkiye) 4 Komas
	Buud Zeyid (Extra) 6 Quarters 	Küçük Mücenneb S (sagir) 5 Komas Büyük Mücenneb K (kebir) 8 Komas

5.1.2 The symbols and the split of the ranges in arabic and turkish music

Music symbols and the notes name in Arabic and Turkish music in the figures in third and fourth chapters almost the Names are the same but In Turkish music, the Rast is (G) Note, and in Arabic music Rast is (C) Note. In table 5.3 The symbols in Arabic and Turkish music.

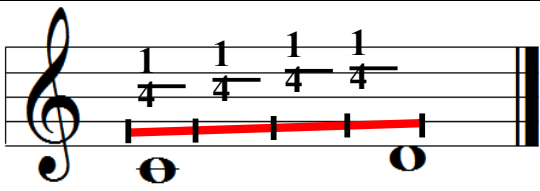
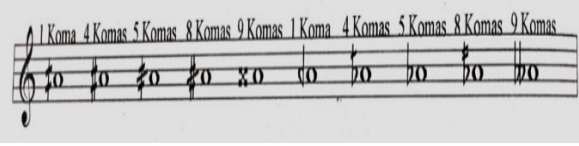
Table 5.3 : Symbols in Arabic and Turkish Music.

CONTENTS	ARABIC MUSIC	TURKISH MUSIC
Ascent Symbols	 $3\frac{1}{4} Q \updownarrow 2\frac{1}{4} Q \updownarrow 1\frac{1}{4} \text{ Quarter}$	 $1 K \updownarrow 4 K \updownarrow 5 K \updownarrow 8 K \updownarrow 9 \text{ Koma}$
Descent Symbols		

5.1.3 The tone and musical notes in arabic and turkish music

In table 5.4 Arabic music Buud or a tone contains four quarters. However, in Turkish music a tone consists of 9 Kommas

Table 5.4 : Tone Range in Arabic and Turkish Music.

CONTENTS	DESCRIPTION	FIGURRE
ARABIC MUSIC	Buud or The Range of a tone contains 4 Quarters	
TURKISH MUSIC	The Range of a tone consists of 9 Kommas	

The musical notes names in Arabic and Turkish music is similar to each other; In Arabic music called Dewan. The differences in pronunciation and the five notes up and down between Arabic and Turkish music. For clarification, The Rast Note in Arabic music means (C) Note, but in Turkish music Rast note equals (G). The Newâ in Arabic Music means (G) Note. However, in Turkish music Nevâ note equals (D) Note in the fourth line in the music score. The Musical notes pronunciation. For instance, the Higâz note in Arabic music, In Turkish music written as Hicâz “Hijâz”.

5.1.4 The gens in arabic music and the çeşni turkish music

In Table 5.5, Arabic and Turkish music Tetrachord and Pentachord, the researcher found the importance of knowledge in each Gens or Çeşni and the corresponding in the other music, how to deal and understand the form on which the Makams build in Arabic and Turkish music. The Buselik Çeşni Tetrachord in Turkish music equal to Gens Nehawend in Arabic music. To compare the Rast Pentachords and Tetrachords in the Arabic and Turkish music, also the importance to know the others as Gens\Çeşni differences. In Arabic music, there are 7 Gens (Tetrachord), only 1 Akid Newâeser as Nikriz Pentachord in Turkish music, and A Nesba (Trinity). In Turkish music, there are 7 Tetrachords, 10 Pentachords as it shown in Arel system.

Table 5.5 : Gens and Çeşni in Arabic and Turkish Music.

CONTENTS	ARABIC MUSIC	TURKISH MUSIC
Tetrachords	<p>1. Rast</p> <p>Gens (Tetrachord) Rast on Rast Gens Gezae</p>	<p>1. Rast T K S</p>
	<p>2. Nehawend</p> <p>Gens (Tetrachord) Nehawend on Rast Gens Gezae</p>	<p>2. Buselik T B T</p>
	<p>3. Beyati</p> <p>Gens (Tetrachord) Beyati on Dukah Gens Gezae</p>	<p>3. Uşşak K S T</p>
	<p>4. Kurd</p> <p>Gens (Tetrachord) Kurd on Dukah Gens Gezae</p>	<p>4. Kurdi B T T</p>
	<p>5. Higâz</p> <p>Gens (Tetrachord) Higaz on Dukah Gens Gezae</p>	<p>5. Hicâz S A S</p>
	<p>6. Agem Ashiran</p> <p>Gens (Tetrachord) Acem on Acem Ashiran Gens Gezae</p>	<p>6. Çargah T T B</p>

Table 5.5 (continued) : Gens and Çeşni in Arabic and Turkish Music.

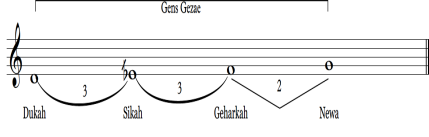

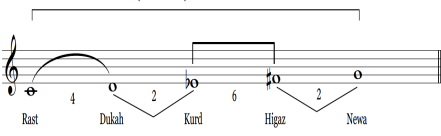


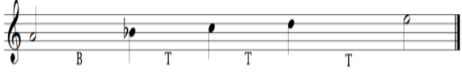

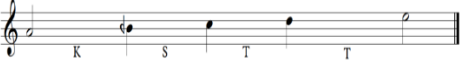

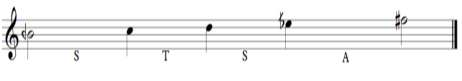



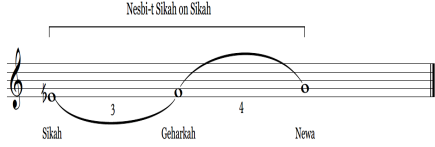

	<p>7. Saba</p> <p>Gens (Tetrachord) Saba on Dukah</p> <p>Gens Geze</p>  <p>Dukah Sikah Geharkah Newa</p>	<p>7. Saba K S S</p>  <p>K S S</p>
<p>Pentachords</p>	<p>1. Aikd Newâeser</p> <p>Akid (Pentachord) Newaeser on Rast</p>  <p>Rast Dukah Kurd Hijaz Newa</p>	<p>1. Çargah T T B T</p>  <p>2. Buselik T B T T</p>  <p>3. Kurdi B T T T</p>  <p>4. Rast T K S T</p>  <p>5. Hüseyini K S T T</p>  <p>6. Hicâz S A S T</p>  <p>7. Hüzam Pentachord S T K T</p>  <p>8. Nikriz Pentachord T S A S</p> 

Table 5.5 (continued) : Gens and Çeşni in Arabic and Turkish Music.

		<p>9. Pençgah Pentachord T T K S</p>  <p>10. Ferahnak Pentachord S T T K</p> 
Trinities	<p>Nesbi-t Sikah</p> 	<p>Segah S T</p> 

5.2 Rast Makam Family In Arabic Music comparing to Turkish Makams

In the beginning, the researcher will compare the Rast Makam In Arabic and Turkish music and defining the differences and the common issues, then the Rast Family in Arabic Music and its equivalent in Turkish music in order of their differences. With the same idea after in the Turkish music.

Rast Makam In Table 5.6 Notes names are similar, but the difference in pronunciation notes names, the tonic of Rast Makam in Arabic music is (C), in Turkish music is (G).

The common inherited behaviour in Rast Makam in Arabic and Turkish music is the Rast Pentachord or Tetrachord on Newâ\Nevâ, followed by Gens Rast on Rast, or Nehawend\Buselik Çeşni in Newâ\Nevâ.

Table 5.6 : Rast Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Rast Makam	
Turkish Music	Rast Makam	

In Suznak Makam table 5.7 Demonstrate the Gens Gezae (tetrachord) Rast on Rast, Followed by Gens Ferae Higâz on Newâ. In Turkish music, its almost similar Rast Pentachord on Rast Followed by Hicâz Tetrachord on Nevâ (Kutluğ,2000:190). The two Makams are almost the same only the tonic differences, and the Rast Pentachord in Turkish is Rast Tetrachord in Arabic music. The pronunciation of the Makam name is also different in between.and it is not one of Rast Makam Family in Turkish music.

Table 5.7 : Suznak Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Suznak Makam	
Turkish Music	Suznak Makam	

Suzdular Makam in Arabic music Related to Rast Makam Family. However, in table 5.8 Turkish music Suzidlara Makam is a combination between 3 Makams Nigar, Mahur and the upper octave of Hüseyini Makam (Kutluğ,2000:304). These differences put the two Makams in an entirely different formation.

Table 5.8 : Suzdular Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Suzdular Makam	<p style="text-align: center;">Makam</p>
Turkish Music	Suzidlara Makam	<p style="text-align: center;">Nigar Makam</p> <p style="text-align: center;">Mahur Makam</p> <p style="text-align: center;">Hüseyini Makam Upper Octave</p>

Mahur Makam in Arabic music is one of Rast Makam Family, in table 5.9 Mahur Makam in Turkish music consists of Çargah Pentachord on Rast and Çargah Tetrachord on Nevâ (Kutluğ,2000:438). Mahur Makam in Turkish music similar to Do Major in Western music and Agem Ashiran Makam in Arabic music.

Table 5.9 : Mahur Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Mahur Makam	
Turkish Music	Mahur Makam	

In table 5.10, Delenshin or Diliñşin Makam, in Arabic music this Makam in Rast Makam Family, In Turkish music Diliñşin Makam is a combination Between Hüseyini Makam and Rast Makam (Kutluğ,2000:326).

Table 5.10 : Delenshin Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Delenshin Makam	<p>Rast Dukah Sikah Geharkah Nawa Hüseyini Mahur Kerden</p>
Turkish Music	Diliñşin Makam	<p>Düğah Sigah Çargah Neva Hüseyini Evç Gerdaniye Muhayyer</p> <p>Rast Düğah Segah Çargah Neva Hüseyini Acem Gerdaniye</p>

In table 5.11, Yekâh/Yegâh Makam in Arabic and Turkish music and the similarities of transposition Rast Makam on Yekâh/Yegâh note, Taking into account the different system methods, as Yegâh Note in Turkish music Refers to (D), In Arabic music Yekâh Note refers to (G) Note.

Table 5.11 : Yekâh Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Yekâh Makam	<p>Yekah Ashiran Iraq Rast Dukah Buselik Nem/Higaz Neva</p>
Turkish Music	Yegâh Makam	<p>Yegah Hüseyini/Aşrian Iraq Rast Dugah Buselik Nem/Hicaz Neva</p>

In table 5.12, the two kind of music contains this Makam but with different pronunciation as Newâ Keshta in Arabic music, and in Turkish music Nev-Keş. In Arabic music this Makam in the Rast Makam family. However, in Turkish music, it

consists of Uşşak Tetrachord on Dügah, Buselik Pentachord on Nevâ. Moreover, its Uşşak Makam in Turkish music similar to Beyati Makam in Arabic music.

Table 5.12 : Newâ Keshta Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Newâ Keshta Makam	
Turkish Music	Nev-Keş	

In table 5.13, Newâ Kurd Makam in Arabic music Transposition for Rast Makam on Nevâ As (G) note, Kurd Tetrachord on Muhayer. In Turkish music, Nevâ-Kürdi Makam is Nevâ Makam consists of Uşşak Tetrachord on Dügah, Rast Pentachord on Nevâ (Kutluğ, 2000:174,490). The Turkish music formation of Nevâ-Kürdi or Nevâ Makam is similar to Huseyni Makam in Arabic music, Huseyni Makam is one of the Beyati Makam family in Arabic music. Huseyni Makam in Arabic music consists of Beyati Tetrachord on Rast, Rast Tetrachord on Nevâ (Hashad, 2009:40).

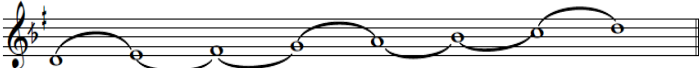

Table 5.13 : Newâ Kurd Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Newâ Kurd Makam	
Turkish Music	Nevâ-Kürdi Makam	

In Table 5.14 The Nishaburk Makam in both kinds of music is similar in the transposition of Rast Makam in the second degree as Dukah/Dügah and doing Rast Tetrachord or Pentachord on the second note of Rast Makam.

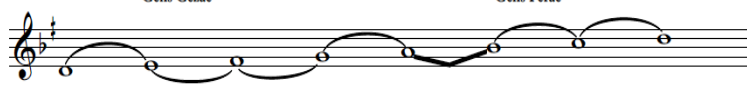
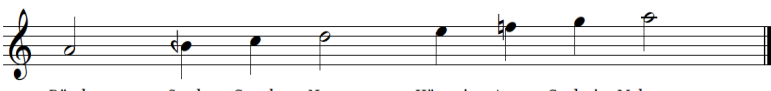
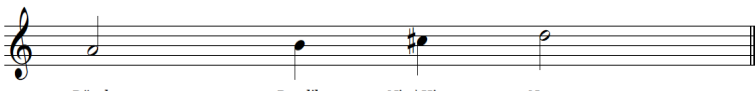
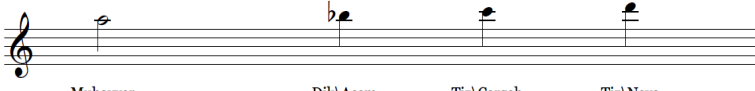
The Second Tetrachord is Different as in Arabic music Beyati Tetrachord on Huseyni. In Turkish music Buselik Tetrachord on Hüseyini (Hashad, 2009: 32. Aydemir, 2010:152).

Table 5.14 : Nishaburk Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Niṣhaburek Makam	<p>Gens (Tetrachord) Rast on Dukah Gens (Tetrachord) Beyati on Huseyni</p> <p>Gens Gezae Gens Ferae</p>  <p>Dukah Buselik Nem\Higaz Newa Huseyni Awig Kerden Muhayer</p>
Turkish Music	Niṣaburek Makam	<p>Rast Pentachord on Dügah Buselik Tetrachord on Hüseyini</p>  <p>Dügah T K S T T B T</p> <p>Dügah Buselik Nim\Hicaz Neva Hüseyini Mahur Gerdaniye Muhayer</p>

In Table 5.15, Isfahan Makam in Arabic music is in Rast Makam Family, in Turkish music Isfahan Makam has its combination as Uşşak Makam, Rast Tetrachord on Dügah and in the upper octave Kürdi Tetrachord on Muhayyer.

Table 5.15 : Isfahan Makam in Arabic and Turkish Music.

Contents	Makam Name	Makam
Arabic Music	Isfahan Makam	<p>Gens (Tetrachord) Rast on Dukah Gens (Tetrachord) Kurd on Huseyni</p> <p>Gens Gezae Gens Ferae</p>  <p>Dukah Buselik Nem\Higaz Newa Huseyni Agam Kerden Muhayer</p>
Turkish Music	Isfahan Makam	<p>Uşşak Tetrachord on Dügah Buselik Pentachord on Neva</p>  <p>Dügah Segah Çargah Neva Hüseyini Acem Gerdaniye Muhayer</p> <p>Rast Tetrachord on Dügah</p>  <p>Dügah Buselik Nim\Hicaz Neva</p> <p>Kürdi Tetrachord on Muhayyer</p>  <p>Muhayer Dik\Acem Tiz\Çargah Tiz\Neva</p>

5.3 Rast Makam Family In Turkish Music Comparing To Arabic Makam

In Turkish music, Rast Makam Family contains Rehavi, Sazkar, Selmek, Pençgah, Rast-l cedit and Rast Maya. Comparing between Turkish Makams and Arabic Makams those Makams are not in use anymore in the new system after the Arabic Music Conference in Cairo 1932, which the book of the conference contains the Rehavi, Sazkar, Suznak (Selmek), Pençgah Makams. Nowadays in Arabic music, those Makams are not in use, they are excited in the historical Makam books and the scientific researches.

Rehavi Makam in old Arabic music system comparing to Turkish music, the historians agreed that Rehavi Makam in Arabic music was a follower To Rast Makam. The Oriental Music Institute Cairo in the Book of Arabic music conference described it as Rast Makam ascending and Suzdlar Makam descending, other historians in the same book described as Rast Makam ascending and Mahur Makam descending. Some of the significant researchers and historians in Arabic music also agreed that Rehavi Makam is Rast Makam behaving in the lower octave which Irak note changed by Kewesht Note and the note is lower than usual (Arabic, 1933:221m. Hamid, 1998: 338).

Sazkar Makam in old Arabic music system comparing to Turkish music. The Oriental Music Institute in the Book of Arabic Music Conference and other historians and researchers in Makams agreed that Sazkar is Rast Makam. Some historians and researchers agreed that Sazkar Makam characterised by Sikah on its formation more than usual of Rast Makam (Arabic, 1933: 246, 213m. Hamid, 1998: 336).

Pençgah Makam in old Arabic music system comparing to Turkish music, the Makams historians and researchers agreed that Pençgah is Rast Makam, coloured with (F#) as Arba-t Higâz. Moreover, that is one of the Makams hard to find nowadays in the Arabic music system (Hamid,1998: 338).

Selmek Makam or Suznak Makam, where Selmek Makam just found in old Arabic music, as between brackets beside the Named Suznak Makam (Hamid,1998:65). Finally, nowadays in Arabic music, Selmek Makam is not in use with that name.

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APPENDICES

A CD contains the Lyrical and Instrumental forms mentioned in the 3rd and 4th chapter of Arabic and Turkish music.

Music Notes mentioned in the Arabic and Turkish Musical Forms. First, the 3rd chapter Arabic Music Instrumental and Lyrical Forms Notes, then the 4th chapter Turkish Music Instrumental and Lyrical Forms Notes as follow

No	Form	Name	Composer	Makam
1	Semai	Semai Rast El-Aasabgy	Mohammed El- Aasabgy	Rast
2	Longa	Longa Rast	Abdul-Menem Arafa	Rast
3	Free Play	Hobi	Abdel Wahab	Rast
4	Moushah	Sehtu Wegden	Sayed Darwish	Rast
5	Dour	Asl El-Garam	Mohammed Osman	Rast
6	Kasida	Misr Tethedas An Nefsiha (Umm Kalthoum)	Riyad Sunbati	Rast
7	Taktouka	Ganili Shewayaya	Zakria Ahmed (Umm Kalthoum)	Rast
8	Duet	Ya Salam	Farid Atrash	Rast
9	Monologue	Arouh Lemin (Umm Kalthoum)	Riyad Sunbati	Rast
10	Peşrev	Rast Peşrev	Benli Hasan Ağa	Rast
11	Saz Semâi	Rast Saz Semâisi	Tatyos Efendi	Rast
12	Yuruk Semai	Rast Yürük Semai	Hafız Post	Rast
13	Beste	Rast Nakış Beste Amed Nesim-i	Abdül Kadir Merâği	Rast
14	Şarkı	Yüzündür Cihanı Münevver Eden	Dede Efendi	Rast
15	Sirto	Suzinak Sirto	Göksel Baktagir	Rast

SEMAI RAST EL-ASABGY

The image displays a musical score for the piece 'Semai Rast El-Asabgy'. The score is written on ten staves of music, each beginning with a measure number (10, 3, 5, 6, 8, 10, 12, 14, 16, 18, 20). The music is in a 10/8 time signature and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. There are also some accidentals (sharps and naturals) and a triplet of eighth notes in the 18th measure. The score concludes with a double bar line and a decorative flourish.

Figure A.1 : Semai Rast El-Asabgy

2

Musical score for Semai Rast El-Asabgy, measures 22-44. The score is written in a single system on a grand staff (treble clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score consists of ten staves of music, each starting with a measure number. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) in measures 39 and 44. The piece concludes with a decorative flourish in measure 44.

Figure A.2 (Continure) : Semai Rast El-Asabgy

Longa Rast

Abdul-Menem Arafa

The musical score for 'Longa Rast' is written in a single melodic line on a treble clef staff in 2/4 time. The key signature has two flats (B-flat and E-flat). The piece begins with a melodic phrase that includes a first ending (marked '1.') and a second ending (marked '2.').

Measure 9 is marked with a double bar line and a section symbol (§), labeled 'Taslima'. This is followed by a section marked with a circle containing a cross (⊕) and labeled 'Khana 2'. The next section is marked with a double bar line and a section symbol (§), labeled 'Khana 3'. This section features a series of triplets (marked '3') and is followed by another section marked with a double bar line and a section symbol (§), labeled 'Khana 4'. The final section is marked with a double bar line and a section symbol (§), labeled 'Fin', and concludes with a final cadence.

Figure A.2 : Longa Rast

Ya SELAM ELA HOBI

The image displays a musical score for the monologue 'Ya SELAM ELA HOBI'. The score is written in a single system on a grand staff (treble clef) with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is divided into ten staves, each beginning with a measure number: 1, 7, 10, 13, 16, 20, 23, 26, 29, and 33. The first staff includes a 'Singer' marking above the final measure. The notation consists of a series of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a final measure in the 33rd staff.

Figure A.3 : Monologue Ya Selam

2

The image displays a musical score for a monologue titled "Ya Selam". The score is presented in ten staves, each beginning with a measure number. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The melody is primarily composed of eighth-note patterns, with some measures featuring sixteenth-note runs or rests. The score concludes at measure 70.

Figure A.3 (Continue) : Monologue Ya Selam

The image displays a musical score for a monologue titled "Ya Selam". It consists of six staves of music, each beginning with a measure number: 73, 76, 80, 83, 86, and 89. The music is written in a treble clef with a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The score concludes with a double bar line at the end of the final staff.

Figure A.3 (Continue) : Monologue Ya Selam

Moushah Sehtu Wegden

Sayed Darwish

Music

Singing

5

9

fin.

12

Music

Singing

17

21

Music

Singing

25

29

32

Figure A.4 : Moushah Sehtu Wegden (Abdul Samie,1999: 72).

Dour Asl Garam

Music

Singing

5

9

13

17

21

25

29

32

36

The image shows a musical score for the piece 'Dour Asl Garam'. It consists of ten staves of music. The first staff is labeled 'Music' and contains a guitar part. The second staff is labeled 'Singing' and contains a vocal line. The remaining staves continue the guitar part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 32, and 36 indicated at the beginning of their respective staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Figure A.5 : Dour Asl Garam (Abdul Samie,1999: 61).

2

40

44

48

52

56

60

64

68

72

76

81

Figure A.5 (Continue) : Dour Asl Garam (Abdul Samie,1999: 62).

The image displays a musical score for the piece "Dour Asl Garam" by Abdul Samie (1999). The score is presented in a single system of ten staves, each beginning with a measure number. The key signature is one flat (B-flat), and the time signature is 5/8. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several phrasing slurs and breath marks throughout the piece. A first ending bracket is present above measures 109-112, and a second ending bracket is above measures 113-117. The score concludes with a double bar line at the end of measure 126.

Figure A.5 (Continue) : Dour Asl Garam (Abdul Samie,1999: 63).

130

134

138

142

147

151

155

159

164

167

Figure A.5 (Continue) : Dour Asl Garam (Abdul Samie,1999: 64).

Ganili Shewaya-shewaya

The musical score is written in a single system with ten staves. It begins with a tempo marking of 115 and a 'Solo Rhythm "Fellahi"'. The first staff features a 'Nay' instrument. The second staff is labeled 'Singing - Mezzab'. The third staff includes a 'tutti' marking. The fourth staff has the Arabic word 'خليني' (Khayni) written above it. The fifth staff contains a repeat sign. The sixth staff ends with a double bar line and a repeat sign. The seventh staff is labeled 'المغنى' (Al-Mughni) and 'Singing 1 كويليه 1' (Singing 1 Kuyliya 1). The eighth, ninth, and tenth staves continue the vocal line.

Figure A.6 : Ganili Shewaya (Hamid,1998: 185).

لاغني واقول للطير Φ Singing- Kobleh 2
 احناك Φ Singing Kobleh 3
 لاغني Singing Kobleh 4

Figure A.6 (Continue): Ganili Shewaya (Hamid,1998: 186).

rit. ♩=100 Maqsum Rythm

Figure A.6 (Continue) : Ganili Shewayaya (Hamid,1998: 187).

Hobi

Abdul Wahab

The musical score for 'Hobi' is written in a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a repeat sign (double bar line with dots) and a fermata-like symbol above it. The first line contains the initial melody. The second line starts at measure 8 and includes two first and second endings, marked with '1.' and '2.' above the staff. The third line starts at measure 13. The fourth line starts at measure 18 and also includes two first and second endings. The score continues with several more lines of music, featuring various rhythmic patterns, slurs, and ornaments. The piece concludes with a final repeat sign and a fermata-like symbol.

Figure A.7 : Free Play Hobi.

Arouh lemin

Music

Riyad Sunbati

Andante Ad Libitum

5

9

13

17 **tutti**

21

A tempo Malfouf

1. 2.

1. 2.

Figure A.8 : Arouh Lemin (Arabic Music Institute Orchestra, 1981).

2

Singing

Music

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for a piece by Arouh Lemin. It consists of ten staves of music. The first two staves feature first and second endings, with the first ending leading to a 'Singing' section. The 'Singing' section is marked with a bracket and the word 'Singing' above it. The remaining staves continue the instrumental or vocal melody with various rhythmic patterns and ornaments. The score includes first and second endings, repeat signs, and various musical notations such as slurs, ties, and ornaments.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for the piece 'Arouh Lemin'. It consists of ten staves of music. The first nine staves are written in treble clef with a key signature of one flat (B-flat major). The tenth staff is labeled 'Sikah Makam Music Transposed' and features a key signature change to two flats (B-flat major transposed to A-flat major) and four upward-pointing arrows indicating specific notes. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for a piece by Arouh Lemin. The score is arranged in ten horizontal staves, each containing a line of music. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Several measures feature triplets, indicated by a '3' above the notes. The first and second endings are marked with '1.' and '2.' above the notes, respectively. A measure number '5' is placed at the top right of the first staff. The music is written in a single system, with each staff representing a different part of the composition. The overall style is characteristic of Arabic music, with its distinctive melodic and rhythmic patterns.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

6

The image displays a musical score for Arouh Lemin, consisting of ten staves of music. The notation is primarily in treble clef, with a key signature of one flat (B-flat). The score includes various musical notations such as slurs, accents (upward and downward arrows), and a 'rit.' (ritardando) marking. The music is written in a style characteristic of Arabic music, featuring complex rhythmic patterns and melodic lines. The first staff begins with a measure containing a sharp sign, and the second staff has a sharp sign under a note. The third staff has a sharp sign under a note and a 'rit.' marking. The fourth staff has a sharp sign under a note. The fifth staff has a sharp sign under a note. The sixth staff has a sharp sign under a note. The seventh staff has a sharp sign under a note. The eighth staff has a sharp sign under a note. The ninth staff has a sharp sign under a note. The tenth staff has a sharp sign under a note.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for a piece by Arouh Lemin, page 7. The score is written in treble clef and consists of 12 staves. The notation includes various rhythmic values, accidentals, and phrasing marks. A double bar line with repeat dots appears at the beginning of the first staff. The word "Music" is written above the third staff. The fifth staff features first and second endings, marked "1." and "2." respectively. The word "Music" also appears above the eleventh staff. The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for a single melodic line, consisting of ten staves of music. The notation is in a single system, with each staff containing a sequence of notes and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. A first ending bracket labeled '1.' spans the final two measures of the first staff, which are repeated in the second staff. A second ending bracket labeled '2.' spans the final two measures of the second staff, which are repeated in the third staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

The image displays a musical score for a single melodic line, consisting of 11 staves of music. The notation is written on a single treble clef staff. The music begins with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a sequence of eighth and sixteenth notes, with a bracketed phrase of four notes. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third and fourth staves show further development of the melodic line with various note values and rests. The fifth staff features a half note followed by a quarter note and a quarter rest. The sixth and seventh staves consist of eighth notes and quarter notes. The eighth staff has a quarter note followed by a quarter rest. The ninth staff contains a quarter note followed by a quarter rest. The tenth staff features a quarter note followed by a quarter rest. The eleventh staff concludes the piece with a quarter note followed by a quarter rest and a double bar line.

Figure A.8 (Continue): Arouh Lemin (Arabic Music Institute Orchestra, 1981).

Misr Tethedas An Nefseha

Riyad Sunbati

3 3 3 3 3 3

7 3 3 1. 3 2.

13 3

20

25 3

29 1. 2. Singer

35

40 Orchestra 1. 2. Orchestra

45 3

51 1. 2.

56 1. Orchestra

Figure A.9 : Kasida Misr Teyhdes An Nefseha

Misr Tethedas Aen Nefseha 2

2

The image displays a musical score for the piece "Misr Tethedas Aen Nefseha 2". The score is written in a single system of ten staves, each representing a measure of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The measures are numbered 60 through 108. Measure 60 begins with a first ending bracket labeled "2.". Measure 65 contains a double bar line followed by a key signature change to two flats (B-flat, E-flat). Measure 71 features a complex rhythmic pattern with many beamed eighth notes. Measure 75 has two first ending brackets, the second labeled "Orchestra". Measure 80 has a first ending bracket labeled "Orchestra". Measure 84 has a second ending bracket labeled "2.". Measure 88 contains a double bar line and a key signature change to one flat (B-flat). Measure 92 has a first ending bracket labeled "Orchestra". Measure 98 has two first ending brackets labeled "1." and "2.". Measure 103 contains a double bar line and a key signature change to two flats (B-flat, E-flat). Measure 108 has two first ending brackets labeled "1. Orchestra" and "2.". The notation includes various note values, rests, and articulation marks.

Figure A.9 (Continue): Kasida Misr Teyhdes Aen Nefseha

The image displays a musical score for the Kasida 'Misr Teyhdes Aen Nefseha', specifically measures 112 through 160. The score is written in a single system on a grand staff (treble clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1.' and '2.' and a triplet marked with '3'. The score concludes at measure 160 with the word 'Orchestra' written above the staff.

Figure A.9 (Continue) : Kasida Misr Teyhdes Aen Nefseha

Misr Tethedas Aen Nefseha 4

4

165

169

174

178

183

188

193

198

202

206

210

Mostafa 2018

The image shows a musical score for a piece titled "Misr Tethedas Aen Nefseha 4". The score is written in a single system with ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The measures are numbered 165 through 210. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are also first and second endings indicated by bracketed lines with "1." and "2." above them. The piece concludes with a double bar line and repeat dots. The signature "Mostafa 2018" is written in the bottom right corner of the score.

Figure A.9 (Continue) : Kasida Misr Teyhdes Aen Nefseha

RAST PEŞREVİ

MÜZİK: BENLİ HASAN AĞA

USÛLÜ: SAKIYL



2. HÂNE



Figure A.10 : Rast Peşrevi

3.HÂNE

KARAR

Figure A.10 (Continue) : Rast Peşrevi

RAST SAZ SEMÂSİ

MÜZİK:TATYOS EFENDİ

USÛLÜ:AKSAK SEMÂİ

♩ = 112

TESLİM

SON

2.HÂNE

3.HÂNE

The musical score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of 112. The first section is labeled 'TESLİM' and ends with a double bar line and the word 'SON'. The second section is labeled '2.HÂNE' and the third is labeled '3.HÂNE'. The score concludes with a final double bar line and a fermata symbol.

Figure A.11 : Rast Saz Semaisi

4.HANE YÜRÜK SEMAI



Figure A.11 (Continue) : Rast Saz Semaisi

RAST YÜRÜK SEMÂÎ
GELSE O ŞÜH MECLİSE NÂZ Ü TEGÂFÜL EYLESE

USÛLÜ : Yürük Semâî

MÜZİK : Hâfız POST
SÖZ : -

GEL SE O ŞÜH MEC Lİ SE NÂ ZÜ TE GÂ
REN Gİ Hİ CÂ Bİ Â Rİ Zİ MEC Lİ Sİ GÜL
Â Şİ KI ZÂ Rİ GÜL ŞE Nİ MEC VAS Lİ NA BÜL

FÜL EY LE SE GEL SE O ŞÜH MEC Lİ SE
GÜL EY LE SE REN Gİ Hİ CÂ Bİ Â Rİ Zİ
BÜL EY LE SE Â Şİ KI ZÂ Rİ GÜL ŞE Nİ

NÂ ZÜ TE GÂ FÜL EY LE SE TİR YE LE LEL
MEC Lİ Sİ GÜL GÜL EY LE SE
VAS Lİ NA BÜL BÜL EY LE SE

LE LE LE LE LE LE LE LE LE LE LEL Lİ CA NİM YE LE LEL

LEL LE LE LEL LE LE LE LEL Lİ (SAZ - - -) Lİ (SAZ - - -)
(SON)

TAN GE Rİ Rİ YÂ Zİ HULD O LUR İ Dİ VÜ CÜH İ LE

TİR YE LE LEL LE LE LE LE LE LE LE LE LE LEL Lİ

CA NİM YE LE LEL LEL LE LE LEL LE LE LE LEL Lİ (SAZ - - -)

Figure A.12 : Rast Yürük Semai

Rast Nakış Beste

Düyek ♩-120

Amed Nesim-i subh dem

Abdül Kadir Meragî



A med ne si mi sub hu dem ter sem ki a
Sul ta ni ma sul ta ni ma rah met be kün
za reş kü ned Tah ri ki zül fi an be reş
der cā ni ma An dem ki can ber leb re sid
tah ri dem ki zül fi an be reş ez ha bi bi
An dem ki can ber leb re sid hem ra hi kün
da reş kü ned a man ez ha bi bi da reş kü ned
i mā ni ma a man hem ra hi kün da reş kü ned
Ten na dir na ded de re dil li ney ded de re dil li ney
ah te ne ni ta dir ney te ne ni ta dir ney dir ney dir ney
ez ha bi bi da reş kü ned a man ez ha bi bi
hem ra hi kün da reş kü ned a man hem ra hi kün
da reş kü ned Ah ye le li ye le la ye le li ye le la dost
ye le li ye le la dost ez ha bi bi
da reş kü ned i mā ni ma a man hem ra hi kün
da reş kü ned i mā ni ma

Tashih:Yavuz Akalın

Amed nesim-i subh dem tersem ki azareş küned
Tahnk-i zulf-i anberesh ez hab bi dāreş küned
Sultanıma sultanıma rahmet bekün der canıma
An dem ki can berleb resid hemrahi kün imanıma

Sabah rüzgarı geldi (esti), onu incitmesinden korkarım
Anber kokulu zulfünün tahriki, onu uykudan
uyandımasından korkarım
Ey benim sultanım, ey sultanım bana acı,
Can dudağa geldiği zaman, imanıma yoldaş ol.

Figure A.13 : Rast Beste

RAST ŞARKI
Yüzündür cihâni münevver eden

Yüük Semâi *Dede Efendi*

YÜ ZÜN DÜR Cİ HÂ Nİ MÜ NEV VER E
DEN DEN FE DÂ DIR
YO LU NA BU CÂ NÜ
TEN TEN SE NİN ÇÜN
YAN DI ĞİM NE DEN DİR NE
DEN DEN SEN DEN Mİ
DİR BEN DEN Mİ
DİR DİL DEN Mİ
DİR BİL MEM NE DEN

YÜZÜNDÜR CİHÂNI MÜNEVVER EDEN
FEDÂDIR YOLUNA BU CÂN Ü TEN
SENİN ÇÜN YANDIĞIM NEDENDİR NEDEN
SENDEN MİDİR BENDEN MİDİR DİLDEN MİDİR BİLMEM NEDEN

GÜFTE : Dede

Figure A.14 : Rast Şarkı

SÜZİNÂK SİRTO

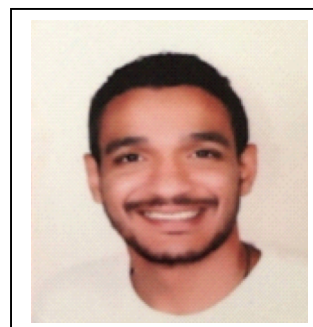
№ 144
Hızlıca

Göksel BAKTAGİR
1996 / No: 46 Göztepe

SON
H. TUNCEL

Figure A.15 : Suzinak Sirto

CURRICULUM VITAE



Name Surname : Mohamed Mostafa Ahmed
Place and Date of Birth : Cairo, 6th September, 1988.
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EDUCATION

- **B.Sc.** : 2009, Academy of Arts, Higher Institute Arabic Music, Violin Department
- **M.Sc.** : 2013, Academy of Arts, Higher Institute Arabic Music, Violin Department

PROFESSIONAL EXPERIENCE AND REWARDS:

- Instructor in Academy of Arts in Cairo – Egypt (The Higher Institute of Arabic Music)
- Violin player in The National Orchestra of Arabic Music in The Egyptian Cairo Opera House since 2008 till 2014
- Music Teacher and Violin /Piano player at *The National Symphony Orchestra of Bahrain*
- Music Teacher at *El-Muharek School*, Bahrain 2013-2014
- Music Teacher in Keystone International School Turkey 2016 till now
- Participated in many different concerts in Egypt and abroad

PUBLICATIONS, PRESENTATIONS AND PATENTS ON THE THESIS:

- Manama Festival for Classical Arabic Music in Bahrain 2012
- In İzmit Gençlik Merkezi 3 Concerts with Honoring Shield from The Governor of İzmit Kocaeli Turkey

- Participated in many concerts with The National Symphony Orchestra of Bahrain 2014
- Solo Violin at Ömer Öcal Mozaik Sanat Topluluğu Orchestra as an international violin player holding Honoring Shield (twice), Turkey, 2015 & 2016
- Participated in Arslan HAZRETI Kamancha seminar as an assistant and a Kamancha player in The Labyrinth Musical Workshop in Greece 2016
- Solo Violin & Kamancha in The Labyrinth Musical Workshop concerts, Greece 2016
- Participated with *The National Orchestra* in many concerts at Cairo opera house; Alexandria; Damanhör; Sohag; Sharm El Sheikh; Bani Suwaif, etc ...
- Many concerts at *El Sawy Culture Wheel*, Cairo, Egypt
- Participated with YUNUS EMRE Turkish Culture center, Egypt

OTHER PUBLICATIONS, PRESENTATIONS AND PATENTS:

- **Turkish:** Ankara Üniversitesi (Tömer) Kadıköy, İstanbul. B2 Finished
Reading: Perfect.
Writing: Perfect.
Conversation: Perfect.
- **English:** Fluent.
Reading: Perfect.
Writing: Perfect.
Conversation: Perfect.
- **Arabic:** Mother tongue