

**ANALYZING THE *USÛL* AND *MAKAM* STRUCTURES  
OF TURKISH FOLK SONGS COLLECTED IN KOSOVO  
BETWEEN 1965 AND 2020 USING  
THE ‘MELODIC NUCLEUS’ APPROACH**

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**Abstract**

The Kosovo region has inherited a significant amount of culture, art and architecture from the Ottoman Empire, under whose sovereignty it was under for many years. The communities living in this region are under the influence of *makam* music regardless of ethnic differences. In geographies under the influence of *makam* music, *makam* corridor, *makam*/sound regions and *makam* music sound pool are formed. This formation is a musical super identity above ethnic and religious identity. In this context, the Balkan Peninsula, and Kosovo, which is a sub-region of it, are likely to form a *makam* music corridor. For the last fifty years, local composers such as Aluř Nuř have been producing *makam* music work in Kosovo. In addition to this production, music collecting has been made and published by player such as Agim Fiřar, Bařkim abrat, İrfan řekerci, Raif Vırmia and many others. These collecting’s contain *makam* music features. However, some of them do not have *makam* and *usûl* definitions. The aim of this study is to analyze the *makam* and *usûl* of Turkish folk songs collected and transcribed in Kosovo over the last fifty years. There is no data on *makam* and *usûl* structures in the transcription of Turkish folk songs collected in this geography. In this context, the main problem of this study is what are the *makam* and *usûl* structures of

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these works. Literature review, document analysis and musical content analysis method will be applied in the study. Bayraktarkatal and Öztürk's 'melodic nucleus' approach will be applied as a music analysis method. This study is limited to twenty-four notated Turkish folk songs. As a result, twelve different *makams* and five different *usûls* were defined in these works. These *makams* resemble the Turkish *makam* music definitions. We can talk about the possibility of the Turkish *makam* corridor extending to the Kosovo region. However, in order to clarify this possibility, more collecting and work analysis studies are needed in the Balkan Peninsula.

**Key words:** *Kosovo, Turkish makam music, music theory, folk song, melodic nucleus*

**ANALIZA E STRUKTURAVE *USÛL* DHE *MAKAM*  
TË KËNGËVE POPULLORE TURKE TË MBLEDHURA  
NË KOSOVË NDËRMJET VITEVE 1965 DHE 2020  
ME QASJEN 'BËRTHAMË MELODIKE'**

**Abstrakt**

Rajoni i Kosovës ka trashëguar një sasi të konsiderueshme të kulturës, artit dhe arkitekturës nga Perandoria Osmane, nën sovranitetin e së cilës qëndroi për shumë vite. Komunitetet që jetojnë në këtë rajon janë të ndikuara nga muzika *makam* pavarësisht dallimeve etnike. Në territoret në ndikimin e muzikës *makam*, formohen korridori *makam*, rajonet e tingullit *makam* dhe koleksioni i tingullit të muzikës *makam*. Kjo strukturë është një superidentitet muzikor mbi identitetin etnik dhe fetar. Në këtë kontekst, Gadishulli Ballkanik dhe Kosova, e cila është pjesë e këtij rajoni, ka të ngjarë të formojnë një korridor muzikor *makam*. Gjatë pesëdhjetë viteve të fundit, kompozitorët vendas si Aluș Nuș kanë krijuar vepra muzikore *makam* në Kosovë. Krahas këtij produksioni, janë bërë përmbledhje muzikore dhe janë botuar nga artistë si Agim Fișar, Bashkim Çabrat, İrfan Şekerci, Raif Virmişa e shumë të tjerë. Këto koleksione

përmbajnë veçori të muzikës me bazë *makamin*. Megjithatë, disa prej tyre nuk kanë përkufizime të makam-it dhe usûl-it. Qëllimi i këtij studimi është të analizojë *makamin* dhe *usûlin* e këngëve popullore turke të mbledhura dhe të transkriptuara në Kosovë gjatë pesëdhjetë viteve të fundit. Nuk ka të dhëna të disponueshme për strukturat *makam* dhe *usûl* në transkriptimin e këngëve popullore turke të mbledhura në këtë rajon. Në këtë kontekst, problemi kryesor i këtij studimi është se cilat janë strukturat *makam* dhe *usûl* të këtyre veprave. Gjatë studimit do të zbatohen metodat e rishikimit të literaturës, analizës së dokumenteve dhe analizës së përmbajtjes muzikore. Qasja 'bërthamë melodike' do të zbatohet si metodë e analizës muzikore. Ky studim është i kufizuar në njëzet e katër këngë popullore turke të shënuara. Si rezultat, në këto vepra u përcaktuan dymbëdhjetë *makame* dhe pesë *usûle* të ndryshme. Këto *makame* ngjajnë me përkufizimet e muzikës *makame* turke. Mund të flasim për mundësinë e shtrirjes së korridorit të *makamit* turk në rajonin e Kosovës. Megjithatë, për të sqaruar dhe qartësuar këtë mundësi, nevojiten më shumë studime për mbledhjen dhe analizën e punës në Gadishullin Ballkanik.

**Fjalët kyçe:** Kosovë, muzika *makame* turke, teoria e muzikës, kënga popullore, bërthama melodike.

## Introduction

The Ottoman Empire exercised control over the Balkan Peninsula for approximately 500 years. During this period of sovereignty, the society was characterized by the coexistence of diverse multinational communities with varying religious beliefs. This multifaceted social structure was also reflected in the multifaceted nature of art production, which has been the subject of extensive research in the field of music. However, research on Balkan music history primarily focuses on local forms of Western art music, as well as national church and

folk music, despite the region's multifaceted Ottoman past. According to this approach historians exclude Ottoman music in national field. This negation of the Ottoman past constituted powerful effect on Balkan folk music research. It has had a long-time. Balkan national music studies are frequently relied on a delusion Orient influence. This is speculative and outside historical facts (Pennanen, 2008).

Nevertheless, the influence of the Ottoman rule on the Balkan Peninsula, which lasted until the 19th century in the fields of population, politics and culture, continued in the cultural field in the 19th century. It can be said that this geography, especially in the first half of the 19th century, was caught between the Ottoman past and the European future. This condition also applies to musical accumulation and heritage. Although Balkan folk music researchers associate their findings with traditional Arabic and Indian (*raga*) *makam* music and Greek church modes rather than Turkish influence, the traces of eastern and Turkish musical heritage cannot be denied. In this context, 'Oriental' scales were considered in the analysis of folk songs. What stands out in this formation is that the Ottoman musical tradition has been carried with the national memories formed in the Balkans. In Greece, this tradition is reflected in the musical repertoire of cafés, popular music and individual aesthetics in new compositions. A similar influence has manifested itself in Macedonia, Bosnia-Herzegovina, Serbia, Bulgaria, Albania and Kosovo (Pennanen, 2008). Of course, an important reason for this diffusion is also based on the political influence of the former Yugoslavia.

According to the Austro-Hungarian archives, small multinational music groups of the Ottoman Empire travelled to what is today Bosnia-Herzegovina before World War I and performed for years. In addition to live performances in the Balkans until World War II, records of Turkish music recorded in Izmir and Istanbul could be heard in Bosnia, Bulgaria and Greece (Pennanen, 2008). Some of the research on Balkan folk music has compared national folk music with the scales of traditional Ottoman *makam* music. However, this is an inadequate approach. Because *makam* music contains more than just

scales with its description of *seyir* progression, *geçki* (transformation) and *karar* pitch.

The *makam* music tradition has spread over a wide area from Central Asia to the Middle East and the Mediterranean Basin. The Balkan geography is also influenced by the *makam* music tradition with the legacy of the Ottoman rule. The communities living in this region and identifying themselves as Turkish communities continue the tradition of *makam* music in their lives. Apart from Turkish communities, Muslim ethnic groups in the region have been influenced by *makam* music through Sufi music (Doli, 2023).

According to Duygulu (2018), *makam* music is not only adopted by different peoples, societies and states in the wide geography where it spreads, but also changes according to these groups. Although the phases of this change and its transmission to the present day are not entirely clear, we can find data that can reveal some basic features in the fundamental context. Duygulu analyzes this fundamental dimension in three concepts: *Makam Corridor*, *Makam/Sound Regions*, *Sound Pool*. Duygulu calls the natural sound corridor in the wide geography starting from Central Asia and extending to the shores of Gibraltar as ‘*makam corridor*’ or ‘*makam music corridor*’ (Duygulu, 2018, p. 14). According to Duygulu, there are visible similarities in the music production and experiences of states and communities in this corridor, including Greek, Byzantine, Ottoman, Persian and Arab states and communities, in terms of ‘the way sound is processed’ and ‘common styles of sound use’. This condition is a ‘musical super-identity’ above ethnic and religious identity (Duygulu, 2018). Duygulu calls the geographical units within the *makam* corridor that have ‘unique musical forms as *makam* regions’. These regions are ‘Inner Asia *makam* region’, ‘Asia Minor *makam* region’ and ‘Mediterranean Basin *makam* region’. Duygulu also divides these *makam* regions into sub-units. For example, the *makam* region of Asia Minor has sub-regions such as Iran, Turkey, Arab and Turkmen *makam* regions. The Iranian *makam* region can also be subdivided into Persian, Azerbaijani, Baluchi, Lurian, Khorasani *makam* regions. This classification is grounded in the observation that the musical traditions of these re-

gions and societies exhibit similar interrelationships. Duygulu (2018) divides musical experience and production within the social structure in these regions into two sub-headings as ‘city’ and ‘rural region’. It is also possible to add ‘stylistic regions’ to this structure. To give an example from Turkey, these stylistic regions can be divided into Black Sea, Central and Eastern Anatolia, Thrace and Aegean. Stylistic regions are characterized by ethnic and cultural differences. Despite these differences, there are common qualities in pitches and sound system. Despite the commonality in the sound system, the way sounds are processed varies according to language, behavioral patterns, aesthetic values and environmental factors. The common use of sound is explained by the concept of ‘sound pool’ in the specified geographical areas.

Duygulu defends the concept of ‘sound pool’ as follows: “As a reflection of social conditions and an inevitable consequence of living together, every community stores the sound heritage from the past in its sound pool during the production of all kinds of musical activities and, when necessary, makes use of the sounds it has accumulated in this pool...[I]t is necessary to consider it as the ‘spatial image of traditional transmission’ instead of evaluating musical activity at the level of complex social, political, economic and cultural climate.” (Duygulu, 2018, p. 17). According to Duygulu (2018), even if the change in identity, beliefs and languages over time is drastic and sharp, the sound system in the geography does not show a ‘big and sharp’ change. This is because the pool from which the sound system is fed is part of the *makam* tradition observed in the Mediterranean Basin, the Middle East and Central Asia. Exiting the *makam* regions and *makam* corridors in these regions can only be realized through major cultural ruptures.

Groups living in geographical regions may have different ways of sound processing. Under this condition, music production will also have a different character. However, this differentiation will emerge in musical performance forms and styles. The sounds used in the system will transcend tribes, geography and time and will use the sounds accumulated in the pool within their own cultural value system. The

metaphor of the sound pool includes the ability of communities to use as many sounds from the pool as they want. It is as possible to add sounds to the pool as it is to use the sounds in this pool. However, the use of these sounds in musical production reflects the character of each community. The processing of sound in this production is directly proportional to cultural qualities. The communities in the geography use as much as they need from the accumulation in the pool. The production-consumption relationship is guided by 'aesthetic concerns', 'political formation', 'human relations' and local 'language' (Duygulu, 2018, p. 18).

In the Kosovo region, *makam* music performances are performed in music production and experiences within the scope of parades (weddings, etc.), country festivals, private concerts and/or association events. In these performances, it has been observed that local groups include folk songs, Turkish pop music pieces as well as Turkish *makam* music works in the repertoire. It is also known that local artists have recorded CDs with Turkish pieces and composers such as Aluř Nuř have made Turkish compositions. In addition to this, it was observed that Turkish folk song was compiled by local artists in the region, and these were applied for recording to TRT repertoire from time to time. Some of these collected melodies were transcribed and published as books by local artists such as Aluř Nuř (1988) and Agim Fiřar (2018).

In Turkish *Makam* music, *usuls*, in the most general sense, contain *düm* and *tek* beats with different metric structures and symmetrical and/or asymmetrical time intervals (Terzi, 2015, pp. 89–91). "*Usûl*, which means 'essentials, principles', is the basis of rhythm, tempo and form, and is the primary element in shaping *makam* melodies. *Usûl*, subject to a certain number/measure/value (isorhythmic), with its own unique imprint, is a rhythmic cycle recognizable by its accent pattern. Each *usul* is characterized by the fact that they differ in the order of the beats". (Öztürk, 2022, p. 27). Time intervals in the *usûls* of Turkish music (Öztürk, 2022, p. 28). These accents form the *darp*. Although performances follow a particular *usul* pattern, they are metrically structured. Practically instantaneous changes can be made in the

rhythmic value and accent pattern. In this practice, syncopation and/or short time changes are made by using rhythmic values with a range of ‘velvele’ (Öztürk, 2022, p. 29). Today, according to the characteristics of the method, most symmetrical and asymmetrical time intervals between 4-15 beats is commonly used with the same forms. Theorists such as Maragalı Abdülkadir and Abdülbaki Nasır Dede have been able to increase the time interval unit up to 200 units (Öztürk, 2022, p. 42). The emphasis on time intervals in these sentences is ‘düm’ and ‘tek’ (Öztürk, 2022, p. 33)

In Turkish *makam* music, *usûls* are divided into three groups: simple *usûls* whose unit times are equally divisible by two, compound *usûls* whose unit times are equally divisible by three, and compound (mixed) *usûls* in which these two units are used together. Especially mixed *usûls* can reach large sizes with 15, 18, 21 etc. unit times. Arrangements of time units clustered in these double and triple groups are called *düzüm* (typesetting). In folk songs, the *düzüm* are the rhythmic clusters ‘constructed by the binary and ternary structures that form the measures modularly’ (Terzi, 2015, p. 89). In a measure with five-unit time, groups can be in the sequence of (2+3) or (3+2) unit cluster structures. Examples for variations of this can be given as follows: (3+2+2+2), (3+2+2+3), (2+2+2+2+3), (3+2+2+2+2), etc. (For detailed information see Terzi, 2015).

### 1.1 Importance of the Research

It has been observed that the transcribed Turkish local folk songs collected in the Kosovo region do not contain any information in terms of *makam* and *usûl*. *Makams* of these songs is not written on the score. It is considered that the study of *makam* musical structures in the collected songs in terms of *makam* map in the region, cataloguing and its use in music education will contribute to the field.

## 1.2 Aim, Problem and Scope

The aim of this study is to analyze the *makam* and *usûl* of Turkish folk songs collected and transcribed in Kosovo over the last fifty years. There is no data on *makam* and *usul* structures in the transcription of Turkish folk songs collected in this geography. In this context, the main problem of this study is what are the *makam* and *usûl* structures of these works. This study is limited to twenty-four notated Turkish folk songs. Turkish folk songs sung in this region and available on digital media such as CD, mp3 and/or video clips were not included in this study. As the process of notating these melodies requires care, it is felt that a more comprehensive study is needed.

## 1.3 Method

Literature review, document analysis and musical content analysis method will be applied in the study. Bayraktarkatal and Öztürk's 'melodic nucleus' approach will be applied as a music analysis method (Bayraktarkatal & Öztürk, 2012). The folk songs which are collected by Agim Fişar and Ümit Fişkın in Kosovo will first be written to the Finale note writing program. While writing the folk songs, musical sentence or section repetitions that do not affect the *makam seyir* characteristics of the works are not included in the analysis. The notes in the transcribed music sentences will be reduced according to the 'melody nucleus' approach. In this reduction application, first of all, the center pitches will be determined on the pitch sets in the melody. While determining the center pitches, conditions such as the pitch that covers the largest area in total during timespan, the last pitch in the direction of the melody line and the pitch in the direction of the melody were taken into consideration. Thus, the melody nucleus was tried to be defined by examining the formations in the orbit of the center pitch. In addition to *agâz*, another factor in defining the *makam* is the central pitches such as *Nevâ* and *Hüseynî*, which are travelled in the development. For example, the *seyir* that begins on the *Gerdâniye* pitch, then centers on the *Nevâ* pitch and ends on *Dügâh* is the *Gerdâniye makam* (Güray, 2023, p. 40; Tura, 2001, p. 68). However,

if the *Hüseynî* pitch is cantered in this *seyir* and it ends on *Dügâh*, we can speak of the *Gülizâr makam* (Kutluğ, 2000, p. 347; Güray, 2023, p. 31). In this context, we will try to define *makam* based on the melody nuclei and the *seyir* in the folk songs. Then, the *seyir* between the melody nuclei was analyzed. The observed *seyir* was compared with the definitions of *makam* in the literature.

#### 1.4 Documents

The notation samples analyzed in this study were obtained from two different sources. Agim Fişar have been compiling folk songs during his life. These were transcribed by Hasan Karakaş (15 folk songs), İ. Gürdal (1 folk song), and M. Özbek (2 folk songs) (Demir, 2018). In the 2016, the others, seven songs, were compiled by Fışkın at field work in Kosovo, and transcribed by F. Çalışkan in 2017. Their list is presented in Table 1.

#### 1.5 Approach of *Melodic Nucleus*

Bayraktarkatal and Güray propose the concept of “melody nucleus” as algorithms consisting of pitch sets in the formation of *makam* as one of the important elements of our traditional music (Bayraktarkatal & Güray, 2023, p. 17). The authors’ approach to this concept is structuralist. The application of this approach is the formation of sets by grouping the pitches in the *seyir* of the *makam* and reaching one or more cores as a result of the function attributed to certain pitches in these sets. These cores are the characteristic building blocks of the *makam* as the melody nucleus. According to Bayraktarkatal and Güray (2023), melody nuclei give any *makam* “sensory similarity and belonging” (p. 20).

In the melody nucleus model, the functions of pitches in relation to each other are divided into four: Central defining pitch, common defining pitch, reinforcing pitch and ornamental pitch. The central defining pitch is the pitch that is “located at the main axis or center of the melody nucleus... [relatively] at the center of the ‘three or four’ pitches around it” (Bayraktarkatal & Güray, 2023, p. 20). The set of

pitches around or orbiting the central pitch polarizes the central pitch by imposing a stable condition or function on it.

The ‘common defining pitch’ (T) is the pitch that is relatively distant from the central pitch and in this context, it functions as a tension in a narrow region. With this function, Bayraktarkatal and Güray created a tension-relaxation relationship between the central defining pitch and the common defining pitch (2023). In this direction, these two pitches form an integrative and complementary unity.

The ‘reinforcing pitch’ (P) is the pitch that reinforces and strengthens the stable condition of the center-defining pitch. The position of this pitch in the melody nucleus is one step below the center-defining pitch. The reinforcing pitch may not always be present in the melody nucleus. The ‘ornamental pitch’ (S) has the function of creating melodic transition, connection, variation and melodic movement between the central defining pitch, the common defining pitch and the reinforcing pitches.

## Results

In Turkish music theory, the definition of *makam* is divided into three structural elements. These elements constitute the sound material and the organization of the melody’s progression: *agâz* (beginning), development, *karar* (conclusion) (Aydemir, 2022, p. 11; Baysal et al., 2023). In this condition, the factors that define the *makam* are the pitches that make up the *makam*, the *karar* (conclusion) sound of the piece, the *agâz* (beginning) section of the melody and the variations that are transited in the *seyir*. In this context, the pieces we analyzed were firstly classified according to their *karar* pitches and alteration pitches. Then *agâz* and melody nuclei were defined respectively. These *seyir* characteristics were compared with the *makam* definitions of O. Murat Öztürk (2022) and Cenk Güray (2023), who proposed the melody nuclei approach. The *makam* definitions of the pieces were made in line with the conditions that optimally overlap with the *seyir* characteristics observed in the pieces and the possible *seyir* conditions in the definitions in the theory publications. The *usûl* qualities, *agâz* and *karar* pitches and melody nuclei defined in the pieces are pre-

sented in Table 1. The melody nuclei defined in the pieces are presented on the score in the appendices.

In two of the analyzed pieces, the pitch of *karar* is the *Rast*, while in the others it is *Dügâh*. The pieces that end on the *Rast* pitch are ‘Kapetan'in Emri’ and ‘Demir Oglonin Kızları’. The altered pitch of these pieces is the *Eviç* pitch. ‘Kapetan'in Emri’ begin on the *Nevâ* pitch. After expanding up to the *Muhayyer* pitch in the first phrase, it ends on the *Nevâ* pitch. The second phrase moves from *Gerdâniye* to *Rast* pitch, and the third phrase moves from treble *Bûselik* to *Nevâ* pitch. In the last phrase, a movement from the *Gerdâniye* pitch to the *Rast* pitch is observed. In this tendency, the *Evic* pitch is transformed into the *Acem* pitch. *Nevâ* and *Nigâr* melody nuclei are defined in the *seyir* of the piece.

The piece ‘Demir Oglonin Kızları’ begins in the pitch of *Muhayyer*. In the first phrase, first *Nevâ* and then *Rast* pitches are used. At the repetition of the sentence, there is a temporary *karar* on the *Nevâ* pitch. The second phrase begins on *Hüseynî* pitch and makes a temporary *karar* on the *Nevâ* pitch. At the repetition of the phrase, there is a *karar* on the *Rast* pitch. The third phrase begins and ends on the *Gerdâniye* pitch. In the fourth phrase, the movement begins in *Hüseynî* and then moves to the *Rast* pitch. Then a stay on the *Nevâ* pitch is observed. The last phrase ends on *Hüseynî* pitch and then ends on *Rast* pitch. *Nevâ*, *Mahur* and *Nigâr* melody nuclei are defined in the *seyir* of the piece.

These two pieces resemble the *Mahur makam* with its *Eviç* key signature and pitch of *Rast karar*. However, the *agâz* pitch of *Mahur makam* is *Gerdâniye*. The piece Kapetan'in Emri begins on *Nevâ* pitch. There is only *Pençgah/Pençgah-ı Asil makam* which begins in the *Nevâ* pitch and ends on the *Rast* pitch. However, this *makam* has *Segâh* pitch in its scale, not *Buselik* pitch. There is also not much *Acem* emphasis in this *makam*. *Nigâr* melody nucleus is identified in both pieces. However, the pitch of *Nigâr makam* begins on the *Çargâh* pitch. There is no *Çargâh* accent in these pieces. The *seyir* of these two pieces does not coincide with the definitions in the Turkish *makam* music literature. In this context, their *seyir* characteristics

point to *terkib makam*: *Nevâ-Mahur Terkib makam*. Because both start with *Nevâ* pitch and end with *Mahur* melody nucleus. Accordingly, these two pieces are defined in *Nevâ-Mahur makam*.

There are six pieces whose hardware pitch is  $S_i \leq^2$  in the pieces that decide on the *Dügâh* pitch: *Kızım Be Kızım*, *Ay Tatarlar Tatarlar*, *Kovk Celin Hanım*, *Atım Taşı İrige*, *Bindım Siyah Atıma*, *Evlerım Evlerım*. The piece ‘*Kızım Be Kızım*’ begins around the *Nevâ* pitch region. The melody nucleus of the piece is defined in *Uşşâk makam*. Three of the other five pieces begin around the *Hüseynî* pitch region, one piece (*Ay Tatarlar Tatarlar*) around *Gerdâniye* pitch and one piece (*Kovk Celin Hanım*) around *Dügâh* pitch. The *Hüseynî-Uşşâk Hûzi-Uşşâk* melody nucleus was identified in ‘*Atım Taşı İrige*’, which is sung in *Hüseynî* pitch, and *Hüseynî* melody nucleus was identified in ‘*Bindım Siyah Atıma*’ and ‘*Evlerım Evlerım*’. These *seyir* conditions lead us to Güray’s definition of *Hüseynî makam* (Güray, 2023). According to Güray, in the possible *seyir* of *Hüseynî makam*, *Hüseynî-Uşşâk Huzî-Uşşâk Bayatî-Nevruz Hüseynî* melody nucleus can be observed. Although the last two pieces contain only one of these melody nuclei, the *agâz* is identified in *Hüseynî makam* in the context of *Hüseynî* melody nucleus and *karar* pitch. *Gülizâr-Rast-Hüseynî* melody nuclei is defined in the piece ‘*Ay Tatarlar Tatarlar*’. The *seyir* conditions in this piece are related to the *Gülizâr makam*. However, according to Güray, there is no *Rast* melody nuclei in the possible *seyir* of the *Gülizâr makam*. In this context, in our opinion, there is a possibility of a *Rast makam* passage in the piece. Under these conditions, the piece is identified in the *Gülizâr makam*. In the piece ‘*Kovk Celin Hanım*’ (*Kalk Gelin Hanım*), the *Uşşâk* melody nucleus is identified in the first phrase after the *agâz*, with a shift from the *Nevâ* pitch to the *Dügâh* pitch. In the second sentence, the melody moves to the *Çargâh* pitch. With the ornamentation function of *Nevâ* pitch, *Uşşâk-Hûzi* melody nucleus and full resolution on *Dügâh* pitch are defined. These *seyir* conditions coincide with Öztük’s (2022) definition of *DügâhKadim/UşşâkCedit* (p. 60; see App-I). In this context, ‘*Kovk Celin Hanım*’ is described in *Dügâh<sub>Kadim</sub>/Uşşâk<sub>Cedit</sub> makam*.

Among the analyzed pieces, there are seven pieces whose *karar* pitch is *Dügâh* and whose key signature are  $B \leq^2$  and  $F\#$ . These pieces and their *agâz* pitches are as follows: Ben mi Dedim Sana Cüzel Olasın (*Hüseynî*), Bülbül misin (*Hüseynî*), Cinayetten Mahçum Oldum (*Gerdâniye*), Cuma Cüni Çıktım Yola (*Nevâ*), Dağ Başında Değirmen (*Hüseynî*), Şu Prizren'in Eğri Büğrü Yolları (*Muhayyer*), Yandı Dağlar (*Hüseynî*) (Table 1). Among these pieces, the ones beginning with *Hüseynî* pitch direct us to *Hüseynî makam*. Among these, only one melody nucleus (*Hüseynî* melody nucleus) was identified in Evlerim Evlerim. This piece does not fully fulfil the possible *seyir* characteristics in Güray's definition in terms of melody nuclei. However, the presence of *Hüseynî* melody nucleus in the *seyir* is a distinctive feature for the definition of *Hüseynî makam*. The piece Cinayetten Mahçum Oldum was defined in the context of melody nuclei and *seyir* in *Gülizâr makam* and Şu Prizren'in Eğri Büğrü Yolları *Tâhir makam*.

In Cuma Cüni Cüni Çıktım Yola, after the *agâz* around the *Nevâ* pitch, the *Bûselik* melody nucleus is observed on *Nevâ* with the effect of the *Acem* pitch, followed by a *asma karar* on the *Rast* pitch with the *Rast* melody nucleus. In the second phrase, after *agâz* around the pitch of *Çargâh*, *asma karar* on the pitch of *Nevâ* and *tam karar* on *Dügâh* is observed in the repetition of the phrase. In the third phrase, *agâz* on the *Nevâ* pitch, *asma karars* on the *Çargâh* and *Rast* pitches are described. In the fourth phrase, *agâz* on the *Gerdâniye* pitch, *asma karar* on the *Nevâ* pitch and *tam karar* on the *Dügâh* pitch. According to these conditions, the melody nuclei of *Bûselik* in *Nevâ* melody nucleus and *Rast* in *Rast* nucleus are defined in the introduction of the piece. These conditions coincide with the *agâz* conditions of *Nevâ makam*. However, at the end of the sentence, an *asma karar* is made with *Acemli Rast makam*. The second phrase ends with *Uşşâk* melody nucleus. In this condition, it is evaluated that a transition to the *Rast makam* is made after the *agâz* with the *Nevâ makam*. In the third phrase, the transition to *Rast makam* appears again. In the fourth phrase, *agâz* with *Gerdâniye* pitch and *asma karar* in *Nevâ* pitch create the effect of *Gülizâr* melodic nucleus. These conditions cannot be

explained by a basic *makam* in the context of the *edvars* in the literature. In this context, it is possible to talk about the conditions of *terkib* (composite) *makam*. The conditions other than the *asma karar* with the *Rast* pitch in the 1st and 3rd sentences and the *agâz* with the *Gerdâniye* pitch in the 4th sentence, the *agâz* with the *Nevâ* pitch and the *tam karar* in *Dügâh* in the closing section coincide with the conditions of the *Nevâ makam*. In this context, the piece is identified as *Nevâ makam* with *Rast* and *Gülizâr makam* transitions.

Seven works were observed with  $B \leq^2-C\#$  as key signature. These pieces and their *agâz* pitches are as follows: *Ağla Cünü* (*Hüseynî*), *Alın Kızlar Posteci Oturalım Bağdaş* (*Nevâ*), *Ben Bir Sabah Erken* (*Muhayyer*), *Harmanlık Doli Saman* (*Nevâ*), *Nerdesin Damat Aga Nerdesin* (*Nevâ*), *Odam Çireç Tutmuyor* (*Hicaz*), *Sıla Bizim Mamuşadır Mamaşa* (*Hüseynî*). Among these pieces, the *Hicaz* melody nucleus was identified in those with the *Nevâ* pitch. This condition directs us to the *Hicaz makam*. According to Güray, the melody nucleus of *Hicaz-Nihâvend-Hüseynî-Zirgüleli Hicaz-Rast-Rast Nihâvend-Nişâbûr-Şehnâz-Segâh-Arabraz* exists in the possible *seyir* of *Hicaz makam*. Not all of these melody nuclei were observed in the mentioned pieces. However, the presence of the *Hicaz* melody nucleus is a distinctive feature for the identification of the *makam*. In ‘*Ağla Cünü*’ and ‘*Sıla Bizim Mamuşadır Mamaşa*’, *Uzzâl-Hüseynî-Muhayyer-Uzzâl* melody nuclei and *Uzzâl-Hicaz* melody nucleus were identified respectively. In this context, these pieces have been defined in the *makam* of *Uzzâl/Hicaz Uzzâl* by considering the pitches of *agâz*.

Table 1. *Makam* Identification of Analyzed Folk Songs

Collected Folk songs	<i>Usûl</i>	Key Signature	<i>Agâz</i>	Melodic Nuclei or Nucleus	Pitch of <i>Karar</i>	<i>Makam</i>	According to <i>Gıray</i> Melody Nucleus or Nuclei in its Possible <i>Seyir</i>
Kapetan'ın Emri	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Fa#	<i>Nevâ</i>	<i>Nevâ-Nigâr</i> Melody Nuclei	<i>Rast</i>	<i>Nevâ-Mâhur</i>	
Demir Oğlonon Kızları	<i>Aksak</i> 9/8 (2+2+2+3)	Fa#	<i>Muhayyer</i> <i>r</i>	<i>Nevâ-Mâhur</i> Melody Nuclei	<i>Rast</i>	<i>Nevâ-Mâhur</i>	
Kızım Be Kızım	<i>Devr-i Turan</i> , 7/8 (2+2+3)	Si <sup>-2</sup>	<i>Nevâ</i>	<i>Uşşâk</i> Melody Nucleus	<i>Dügâh</i>	<i>Uşşâk</i>	<i>Uşşâk</i> Melody Nucleus
Kovk Celin Hanım	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup>	<i>Dügâh</i>	<i>Uşşâk-Uşşâk</i> <i>Hızı</i> Melody Nuclei	<i>Dügâh</i>	<i>Dügâh</i> <sup>Kadımi</sup> / <i>Uşşâk</i> <sup>Celâd</sup>	
Atım Taşı İrige	<i>Devr-i Turan</i> , 7/8 (2+2+3)	Si <sup>-2</sup>	<i>Hüseynî</i>	<i>Hüseynî</i> <i>Uşşâk-Hızı</i> <i>Uşşâk</i> Melody Nuclei	<i>Dügâh</i>	<i>Hüseynî</i>	
Bindim Siyah Atıma	<i>Sofyan</i> , 4/4	Si <sup>-2</sup>	<i>Hüseynî</i>	<i>Hüseynî</i> Melody Nucleus	<i>Dügâh</i>	<i>Hüseynî</i>	
Evlerim Evlerim	<i>Raks Aksağı</i> , 9/8 (2+3+2+2)	Si <sup>-2</sup>	<i>Hüseynî</i>	<i>Hüseynî</i> Melody Nucleus	<i>Dügâh</i>	<i>Hüseynî</i>	
Ben mi Dedim Sana Cüz el Olasın	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup> ; Fa#	<i>Hüseynî</i>	<i>Hüseynî</i> Melody Nucleus	<i>Dügâh</i>	<i>Hüseynî</i>	<i>Hüseynî-Uşşâk Hızı-Uşşâk Bayat</i> - <i>Nevniz Hüseynî</i> Melody Nuclei
Bülbül misin	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup> ; Fa#	<i>Hüseynî</i>	<i>Hüseynî-Nevâ</i> Melody Nuclei	<i>Dügâh</i>	<i>Hüseynî</i>	
Dağ Başında Değirmen	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup> ; Fa#	<i>Hüseynî</i>	<i>Hüseynî-Nevâ</i> <i>Uşşâk Hızı</i> Melody Nuclei	<i>Dügâh</i>	<i>Hüseynî</i>	
Yandı Dağlar		Si <sup>-2</sup> ; Fa#	<i>Hüseynî</i>	<i>Uşşâk-Nevâ</i> <i>Tâhir-Hüseynî</i> Melody Nuclei	<i>Dügâh</i>	<i>Hüseynî</i>	
Ay Tatarlar Tatarlar	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup>	<i>Gerdâniy</i> <i>e</i>	<i>Gülizâr-Rast</i> <i>Hüseynî</i> Melody Nuclei	<i>Dügâh</i>	<i>Gülizâr</i>	<i>Gülizâr</i> Melody Nucleus
Cinayetten Mahçum Oldum	<i>Nim Sofyan</i> , 2/4	Si <sup>-2</sup> ; Fa#	<i>Gerdâniy</i> <i>e</i>	<i>Gülizâr-Hüseynî</i> Melody Nuclei	<i>Dügâh</i>	<i>Gülizâr</i>	
Cuma Cüni Çıktım Yola	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup> ; Fa#	<i>Nevâ</i>	<i>Bîselik-Rast</i> <i>Uşşâk-Culizar</i> Melody Nuclei	<i>Dügâh</i>	<i>Nevâ</i>	<i>Nevâ-Bîselik Nihâvend-Uşşâk</i> Melody Nuclei
Şu Prizren'in Eğri Büğrü Yolları	<i>Sofyan</i> , 4/4	Si <sup>-2</sup> ; Fa#	<i>Muhayyer</i> <i>r</i>	<i>Muhayyer-Nevâ</i> <i>Hüseynî-Uşşâk</i> Melody Nuclei	<i>Dügâh</i>	<i>Tâhir</i>	<i>Muhayyer-Nevâ-Uşşâk</i> Melody Nuclei
Agla Cünü	<i>Devr-i Hindi</i> , 7/8 (3+2+2)	Si <sup>-2</sup> ; Do#	<i>Hüseynî</i>	<i>Uzzâl-Hüseynî</i> <i>Muhayyer-Uzzâl</i> Melody Nuclei	<i>Dügâh</i>	<i>Uzzâl/Hicaz</i> <i>Uzzâl</i>	<i>Hüseynî-Nihâvend-Hicaz</i> Melody Nuclei

**Table 1.** (Continuation)

Collected Folk songs	Usûl	Articulation	Agâz	Melodic Nuclei or Nucleus	Pitch of Karar	Makam	According to Gürray Melody Nucleus or Nuclei in its Possible Seyir
Sıla Bizim Mamuşadır Mamuşa	<i>Nim Sofyan</i> , 2/4	Si <sup>-2</sup> ; Do#	<i>Hüseynî</i>	<i>Uzzâl-Hicaz</i> Melody Nucleus	<i>Dügâh</i>	<i>Uzzâl/Hicaz</i> <i>Uzzâl</i>	<i>Hüseynî-Nihâvend-Hicaz</i> Melody Nuclei
Alın Kızlar Posteci Oturalım Bağdaş	<i>Devri Hindî</i> , 7/8 (3+2+2)	Si <sup>≤2</sup> ; Do#	<i>Nevâ</i>	<i>Hicaz</i> Melody Nucleus	<i>Dügâh</i>	<i>Hicaz</i>	<i>Hicaz-Nihâvend-Hüseynî-Zirgüleli Hicaz-Rast-Rast Nihâvend-Nişâhâr-Şehnâz-Segâhî-İrâbrâz</i> Melody Nuclei
Harmanlık Doli Saman	<i>Aksak</i> 9/8 (2+2+2+3)	Si <sup>-2</sup> ; Do#	<i>Nevâ</i>	<i>Hicaz</i> Melody Nucleus	<i>Dügâh</i>	<i>Hicaz</i>	
Nerdesin Damat Aga Nerdesin	<i>Devri Hindî</i> , 7/8 (3+2+2)	Si <sup>≤2</sup> ; Do#	<i>Nevâ</i>	<i>Hicaz</i> Melody Nucleus	<i>Dügâh</i>	<i>Hicaz</i>	
Odam Çiçeç Tutmuyor	<i>Nim Sofyan</i> , 2/4	Si <sup>-2</sup> ; Do#	<i>Hicaz</i>	<i>Hicaz</i> Melody Nucleus	<i>Dügâh</i>	<i>Hicaz</i>	
Ben Bir Sabah Erken	<i>Sofyan</i> , 4/4	Si <sup>-2</sup> ; Do#	<i>Muhâyyer</i> <i>r</i>	<i>Muhâyyer-Hicaz</i> Melody Nuclei	<i>Dügâh</i>	<i>Muhâyyer-Hicaz</i>	
Oy Dağlar	<i>Aksak</i> , 9/8 (2+2+2+3)	Si <sup>-2</sup> -Re <sup>-</sup>	<i>Muhâyyer</i> <i>r</i>	<i>Hicaz-Sabâ</i> Melody Nuclei	<i>Dügâh</i>	<i>Sabâ</i>	<i>Hicaz-Sabâ</i> Melody Nuclei
Hasan	<i>Aksak Semâî</i> , 10/8 (3+2+2+3)	Si <sup>≤</sup>	<i>Hüseynî</i>	<i>Acem-Kürdî</i> Melody Nuclei	<i>Dügâh</i>	<i>Kürdî</i>	<i>Kürdî-Hüseynî-Sabâ-Hicaz</i> Melody Nuclei

In ‘Odam Çireç Tutmuyor’, the pitch of *agâz* is *Hicaz*. *Hicaz* melody nucleus is defined in the *seyir*. In the literature of Turk *makam* music theory, *Hicaz* pitch and *agâz* are not defined in *makam seyirs* that we can call *Hicaz* family. However, given the absence of compositional constraints in folk songs, discrepancies with theoretical literature can often be observed. For instance, while the piece may be classified in the *Hicaz* makam based on the melody nucleus in the *seyir*, its *agâz* pitch aligns with *Hicaz*. Yet, it remains possible that future research may reveal contrasting characterizations.

‘Ben Bir Sabah Erken’ begins around the *Muhayyer* pitch. In the first phrase, a *asma karar* is reached on *Dügâh* pitch. *Muhayyer* melody nucleus is defined in this sentence. In the second phrase, the melody begins around the *Hüseynî* pitch. Then, with the effect of the *Hicaz* pitch, in the first phrase an *asma karar* on the *Nevâ* pitch, and at the end of the sentence, a *tam karar* with the *Hicaz* melody nucleus on the *Dügâh* pitch is defined. These *seyir* features are not explained in the theory publications of Güray (2023), Özkan (2003) and Kutluğ (2000). However, according to Öztürk (2022), there are two *makams* a given folk song that have the *Hicaz makam* scale and *agâz* around the *Muhayyer* pitch. These are *Nühüft<sub>Kadim</sub>* and *Muhayyer-Hicaz makams*. Öztürk categorised *Muhayyer-Hicaz makam* as a composite (*terkib*) *makam*. The *seyir* characteristic of this *makam* is that it begins in *Muhayyer makam* and ends in *Hicaz makam* (Öztürk, 2022, p. 259). In the *Nühüft<sub>Kadim</sub> makam*, the *agâz* around the *Muhayyer* pitch is the ‘*nühüft*’ pitch in the ‘*Hicaz*-system. This *makam* “from the point of view of classical repertoire, typical examples of this melodic style... can be found in the *Hicaz* or *Uzzâl makam* repertoire. In some theoretical sources, it is stated that it begins from the treble *Dügâh* pitch [*Muhayyer*] with the *Nevruz/Nevâ* orientation and ends as *Uzzâl* or *Hicaz* [melody nucleus] ...Its practice is as in the [*seyir* of] *Hicaz makam*.” (Öztürk, 2022, p. 234). In this context, the progression conditions in the piece coincide with Öztürk’s definition of the *Muhayyer-Hicaz terkib makam* (Öztürk, 2022, p. 259).

Kovk Celin Hanım (Kalk Gelin Hanım) has the  $B \leq^2$  key signature. The progression begins around the *Dügâh* pitch. *Uşşâk* melody

nucleus is defined in the first phrase with the orientation from *Nevâ* pitch to *Dügâh* pitch. In the second phrase, the *seyir* moves to the *Çargâh* pitch. With the ornamentation function of the *Nevâ* pitch and the *Uşşâk-Hûzi* melody nucleus, *tam karar* is defined on the *Dügâh* pitch. Öztük (2022) defines these *seyir* conditions as *Dügâh-Kadim/Uşşâk-Cedit* (p. 60). We will accept Öztürk's definition in this piece.

The piece titled 'Oy Dağlar' is described with  $B \leq^2 - D \leq$  key signature. The *agâz* pitch of this piece is the *Muhayyer. Hicaz* and *Sabâ* melody nuclei are identified in the *seyir* of the piece. These conditions coincide with Güray's definition of *Sabâ makam*.

The piece titled 'Hasan' differs from the other pieces we analyzed in terms of *seyir*. The key signature of the piece is the *Evic (Fa#)* pitch. The piece begins around the *Evic* pitch. In the first sentence, an *asma karar* on the *Nevâ* pitch is defined. The second phrase begins around on the *Gerdâniye* pitch and in the *seyir* the *Evic* pitch is transformed into the *Acem* pitch. This phrase makes an *asma karar* on the *Bûselik* pitch with *Kürdî* melody nucleus. Until this section of the *seyir*, *Nevâ*, *Nihâvend* and *Kürdî* melody nuclei are defined. The third phrase's *agâz* and *asma karar* is on the *Evic* pitch. In the repetition of this phrase, there is an *asma karar* on the *Nevâ* pitch. The fourth phrase begins around the *Evic* pitch. While this phrase makes an *asma karar* on the *Gerdâniye* pitch, in its repetition there is an *asma karar* on the *Bûselik* pitch with *Kürdî* melody nucleus. The fifth phrase begins around the *Evic* pitch and has an *asma karar* on the *Nevâ* pitch. The *seyir* of the sixth phrase is the same as that of the second phrase and the *seyir* of the seventh phrase is the same as that of the fourth phrase. When various theory publications (Güray, 2023; Kutluğ, 2000; Özkan, 2003; Öztürk, 2022) were analyzed, no description of these *seyir* characteristics was observed. When the scale intervals in the sound material of the piece were analyzed, the scale structure of the *Kürdî makam* was identified. In the context of this condition, the sound recording of the piece in digital environment (Youtube) was scanned and listened. According to this recording, it was observed that the performer played the piece in 'çöğür' system with short *bağlama*.

The performer plays the piece in *çöğür* system with *Dügâh karar* and *Kürdî makam* scale. In this direction, the transcription of the piece was transposed to *Dügâh* pitch. Under these conditions, the key signature of the piece is  $B \leq^2$ , *Kürdî*, pitch. In the *seyir* of the piece, transformations from *Hüseynî* pitch to *Hisâr* pitch are also observed. These conditions coincide with Güray's possible *seyir* characteristics of the *Kürdî makam*. In this context, the piece is defined as *Kürdî makam*.

When we look at the *usûl* (metrical structure) characteristics of the pieces, we see *basit* (simple) and *karma* (combine) *usûl*. There are three pieces in *nim sofyân* (2/4) and three pieces in *sofyân* (4/4) metric structure. In *karma usûls*, two different patterns were observed in 7/8 metric structure. Ten pieces in *devr-i Hindî* (3+2+2) time unit sequence and three pieces in *devr-i turan* (2+2+3) time unit sequence was observed. In the 9/8 metric structure, two different patterns are again observed. Two pieces in *aksak* (2+2+2+3) time unit sequence and two pieces in *raks aksağl* (2+3+2+2) time unit sequence were observed. There is one piece in *aksak semai* (10/8) and (3+2+2+3) time unit sequence. Under these conditions, more concentration in the 7/8 metrical structure draws attention.

### Conclusion

In this study, 24 collected works were analyzed. The melody nucleus approach was used in this study. All pieces were first categorized according to their *karar* pitches and alteration signs. Then, *agâz* and melody nuclei were defined. The *seyir* characteristics of the pieces were compared with the *makam* music descriptions of O. Murat Öztürk (2022) and Güray (2023) in the context of the melody nuclei approach. The *makam* analysis of 24 folk songs, which collected in Kosovo, defined as the following *makams*: 1 *Uşşâk*, 1 *Dügâh-Kadim/Uşşâk-Cedit*, 7 *Hüseynî*, 2 *Gûlizar*, 1 *Nevâ*, 1 *Tâhir*, 2 *Uzzâl/Hicaz Uzzâl*, 4 *Hicaz*, 1 *Muhayyer-Hicaz*, 1 *Sabâ*, 1 *Kurdî*. Kapetan'ın Emri and Demir Oglonin Kızları are resolved in the *Rast* pitch. The *seyir* of these two pieces does not coincide with the definitions in the Turkish *makam* music literature. In this context, their course characteristics

point to *terkib makam*. Accordingly, these two pieces are defined in *Nevâ-Mahur makam*.

The sentence structures of some of the pieces contain the antecedent-consequent relationship in the period form defined in Western music. Western music influence is a normal condition for a geography that has been under European influence for over a hundred years. In addition, in *Cuma Cuni Çıktım Yola*, a third center is defined in addition to the two-centered condition of Turkish *makam* music. This condition is interpreted as a unique style of the region. In the context of metrical structure, five different *usûls* were defined in the works: *Nim Sofyan*, *Sofyan*, *Devr-i Hindî*, *Devri-i Turan*, *Aksak*, *Raks Aksağı*, *Aksak Semai* (Özkan, 2003). Among these *usûls*, *Devr-i Hindî usûl* was defined the most.

Most of the *makam seyir* we have defined are similar to the Turkish *makam* corridor. The works *Kapetan'ın Emri* and *Demir Oğlonin Kızları* were evaluated to contain style and *seyir* characteristics specific to the region. The *seyir* of these two pieces does not coincide with the definitions in the Turkish *makam* music literature. In this context, their *seyir* characteristics point to *terkib makam: Nevâ-Mahur Terkib makam*. Because both start with *Nevâ* pitch and end with *Mahur* melody nucleus. Accordingly, these two pieces are defined in *Nevâ-Mahur makam*. *Kovk Celin Hanım (Dügâh<sub>Kadim</sub>/Uşşâk<sub>Cedid</sub> makam)* and *Ben Bir Sabah Erken (Muhayyer-Hicaz Makam)* are similar to the folk songs collected in the provinces in the Turkish *makam* corridor and whose *seyir* is rarely seen. In this context, we can talk about the possibility of the Turkish *makam* corridor extending to the Kosovo makam corridor. However, in order to clarify this possibility, more compilation and work analysis studies are needed in the Balkan Peninsula.

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combination of *Hüseynî* and *Hicaz* melody nuclei. If the decisive movement also includes the ‘*Necid Hüseynî*’ pattern, then a ‘*Hümâyun*’ structure formed by the combination of ‘*Nihâvend* (in *Nevâ*)’ and ‘*Hicaz*’ nuclei may also emerge.” (Güray, 2023, p. 57).

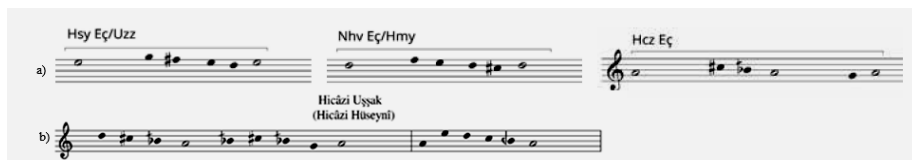


Figure 2. a) Melody Nuclei in *Uzzâl Makam*,  
b) Beginning and conclusion lines in *Uzzâl Makam*  
(Quotation: Güray, 2023, p. 62-63).

***Hüseynî Makam***: Güray, after quoting the definition of *Hüseynî makam* from Hızır Bin Abdullah and Seydi (1504), presents the following definition:

“The most important point that distinguishes *Hüseynî makam* is that it reaches a “stable balance” by centering on the *Hüseynî* pitch and resolving to the *Hüseynî* pitch with the tension in the *gerdâniye* pitch. In other words, if the melody that reveals the *makam* emphasizes the *Hüseynî* pitch by *agâz* from the *Hüseynî* pitch and establishes a tension-relaxation relationship with the *gerdâniye* pitch, the resulting *makam* is called ‘*Hüseynî*’.” (Güray, 2023, p. 31).

Öztürk defines *Hüseynî makam* in his book on folk music theory as follows:

“The *makam* begins on the sixth main pitch, ‘*şeşgâh*’, and ends on *Dügâh*...[T]he pitch at its initial center has lost its ordinal name over time and has become permanently known as ‘*Hüseynî*’...[M]ost of the folk songs and melodies that can be attributed to it are suitable for shaping within the range of *irak* and *Muhayyer*. One of the ‘trademarks’ of the *makam*, especially in the *agâz* sections, is the jump between the *Dügâh* and *Hüseynî* pitches. Another interesting variation of

this is the jump from *Dügâh* to *Gerdâniye* followed by a descent to *eviç* and *Hüseynî*.” (Öztürk, 2022)

***Nevâ Makam:*** According to the beginning section, notation examples of the folk songs that start in the center of the *Nevâ* pitch are given in Figure 1. According to Güray, the *makam* that arises from *Hüseynî* and begins on the *Nevâ* pitch is the *Nevâ makam*:

“It is a *makam* that “determines the *Nevâ* pitch as the center/pole” (Güray, 2023, p. 36). The *Nevâ* nucleus, which gives the *makam* its “affective character”, “emerges with a melodic line that can be defined between the ‘*Nevâ* and *gerdâniye*’ pitches...The most important points in this nucleus that reveals the *Nevâ makam* are that the *eviç* pitch used in the ‘ascending melodic line’ can be replaced by the ‘*Acem*’ pitch in the ‘descending melodic line’.” (Güray, 2023, p. 37).



Figure 3. Melody Nucleus in *Nevâ Makam* (Quotation: Güray, 2023, p. 31).

According to Kutluğ, *Nevâ makam* starts on the *Nevâ* pitch. Afterwards, there is a tendency towards *Dügâh* with the *Uşşâk çeşni*. Then the *seyir* continues with the *Rast çeşni* in *Nevâ*. Kutluğ states that the *Eviç* pitch turns into the *Acem* pitch in the *Rast çeşni* and that transitions are made in the *Bûselik makam* (Kutluğ, 2000, pp. 174-175).

***Gülizâr Makam:*** There are two *makams* in the “*makams* born from *Hüseynî*” that begin on the *Gerdâniye* pitch: *Gülizâr* and *Gerdâniye Makams*. According to Güray, *Gülizâr makam*:

“Although it uses the same set of pitches as *Hüseynî makam*, the melodic structure that creates an “unstable balance” by emphasizing the *gerdâniye* pitch and resolves this tension in the “*Hüseynî* pitch” is called *Gülizâr makam*. The reason why *Gülizâr makam* is named differently from *Hüseynî makam* is

the formation of a state of unstable balance by emphasizing this *gerdâniye* pitch.” (Güray, 2023, p. 31).

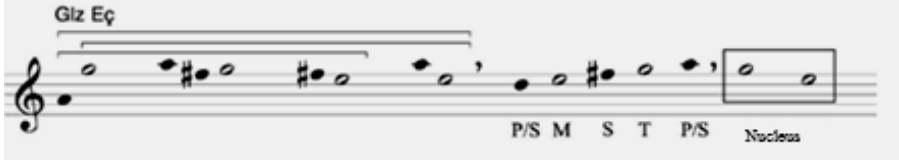


Figure 4. Melody Nucleus of *Gülizâr Makam*. (Quotation: Güray, 2023, p. 31).



Figure 5. Beginning and conclusion lines in *Gülizâr Makam*. (Quotation: Güray, 2023, p. 32).

According to Kantemiroğlu, *Gülizâr makam* is a *terkib makam* and its *seyir* “like Huzî and ends on *Dügâh*” (Tura, 2001, p. 155). According to Kutluğ, the *Gülizâr makam* has a descending quality:

“It was born from the addition of another *Hüseyinî* scale based on *Hüseyinî* to *Hüseyinî makam*...*Gülizâr* usually begins by showing the rest and jumping to the treble rest. In the treble, it travels mixed in *Uşşâk çeşni* and *Hüseyinî çeşni*. She makes an *asma karar* on the strong *Hüseyinî* with a certain insistence...It is seen that she makes a *Karcığâr* transition on *Nevâ*. This transition is a characteristic of *Gülizâr*...The *asma karar* pitches in *Gülizâr* are the same as the suspended rest pitches in *Hüseyinî makam*.” (Kutluğ, 2000, p. 347).

As can be seen in these definitions, the *Hüseyinî* pitch in *Gülizâr makam* has the feature of centering in the *seyir*. It is also stated that the suspended rest towards the end are made as in *Hüseyinî makam*. In Kutluğ’s definition of the *Gülizâr makam*, he mentioned the *Karcığâr* transition. However, Güray did not specify such a transition.

**Kürdi Makam:** According to Karadeniz, *Kürdi makam* and its *seyir* are as follows:

“It starts *terennum* mostly on the *neva* and *hüseyni* pitches and ending on the *dügah* pitch with the pitches of *acem*, *gerdaniye*, *hüseyni*, *neva* and *çargah*. The special *çeşni* of the *makam* is created by making short stops on the *hüseyni* and *çargah* pitches at the beginning and using the *kürdi* pitch on the *karar*.” (Karadeniz, 1983, p. 104).

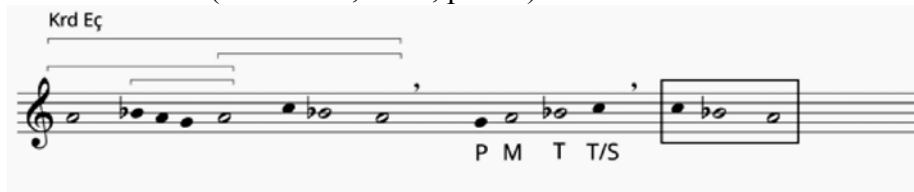


Figure 6. Melody Nucleus of *Gülizâr Makam*. (Quotation: Güray, 2023, p. 45).

**Muhayyer Makam and Tâhir Makam:** According to Güray, the two *makams* that arise from *Hüseynî* and *agâz* in the center of *Muhayyer* pitch are *Muhayyer* and *Tâhir makams*:

“*Muhayyer makam* differs from *Gülizâr* and *Hüseynî makams* by forming its “defining melody nucleus” by taking the *Muhayyer* pitch as the center/pole.” (Güray, 2023, p. 35).

“*Muhayyer makam* begins with the *Muhayyer* melody nucleus, then mostly uses the *Hüseynî* melody nucleus and concludes in a similar way to *Hüseynî makam*.” (Güray, 2023, p. 36).



Figure 7. Beginning and conclusion lines in *Muhayyer Makam*. (Quotation: Güray, 2023, p. 36).

“*Tâhir makam* is formed by the articulation of the ‘*Muhayyer* melody nucleus’ with the *Nevâ* and *Uşşâk* melody nuclei,

taking first the *Nevâ* and then the *Dügâh* pitches as the ‘center/pole’.” (Güray, 2023, p. 39).

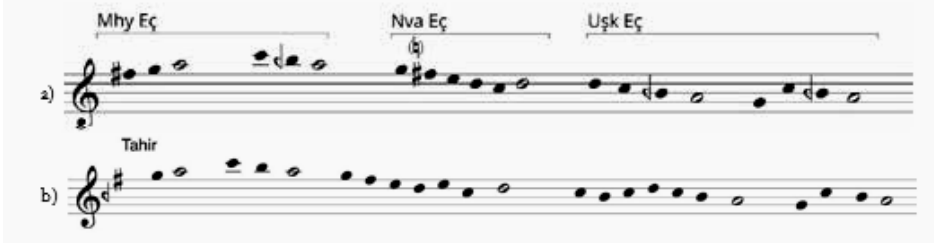


Figure 8. a) Melody Nuclei in *Tâhir Makam*, b) Beginning and conclusion lines in *Tâhir Makam*  
(Quotation: Güray, 2023, p. 39).

According to Kutluğ, *Muhayyer makam* has a descending tendency from *Muhayyer* and emphasizes the *Hüseynî* pitch. During the *seyir*, it ends with the *Uşşâk çeşni* and the *Rast sansibl* in the direction of ending. Expansion in the treble region with the *Uşşâk çeşni* is an important indicator in this *makam*. This *makam* uses the sound material of *Hüseynî makam* and ends on *Dügâh* (Kutluğ, 2000, pp. 345-346). Kutluğ states that the *Tâhir makam* begins in *Muhayyer* and continues with the *Uşşâk çeşni* in the treble region of the *Muhayyer* pitch. In the continuation of the *seyir*, after the suspended cadence on *Muhayyer* and *Gerdâniye* pitches, he indicates a tendency towards *Nevâ* pitch with the emphasis on *Eviç* pitch. According to Kutluğ, the suspended cadence on the *Nevâ* pitch is quite prominent. In the tendency towards the *karar* pitch *Dügâh*, suspended cadence on the pitches *Segâh* and *Rast* are shown. The conclusion is reached with the *Uşşâk* melody nucleus.

According to Öztürk, *Muhayyer makam* “ends on *Dügâh* by beginning from the treble ending...exhibits a complete coherence with melodies that use the *Hüseynî* pitch as a suspended cadence...In the folk music repertoire, examples are encountered in which pitches such as treble *Rast/Gerdâniye şeşgâh/Hüseynî*, *Pençgâh/Nevâ* or *Çargâh* are used as temporary ending.” (Öztürk, 2022, p. 95). Öztürk summarizes *Tâhir makam* as a *makam* that uses “the pitch of *Pençgâh/Nevâ* as a suspended cadence by beginning from *Muhayyer*”

and differs from *Muhayyer makam* with this feature (Öztürk, 2022, p. 100).

As can be seen, the distinct difference between *Muhayyer* and *Tâhir makam* stems from the tendency towards *Nevâ* or *Hüseynî* pitches after the *agâz* section.

***Muhayyer-Hicaz Makam:*** This makam is defined as a *terkib makam* and “requires an intricate use of the *Hicaz makam*. In this usage, the beginning sections of the melodies are shaped by *Muhayyer makam* and the *karar* sections by *Hicaz makam*. It is possible to add the adjective ‘*kebir*’ to the name of the *makam* for the melodies in treble *Çargâh*.” (Öztürk, 2022, p. 259).

***Uşşâk Makam:*** According to Güray, *Uşşâk makam* and its *seyir* are as follows:

“*Uşşâk makam* starts its *seyir* movement mostly with the *rast-dügâh* pitch, creates ‘instability’ at *çargâh*, and sometimes creates ‘stability’ by coming to *dügâh* with the melodic movement between *nevâ* and *dügâh*... in the melodic nucleus, the ‘center/pole’ pitch is ‘*dügâh*’ and the reinforcing pitch is ‘*rast*.” (Güray, 2023, p. 32-33).

Figure 9. a) Melody Nuclei in *Uşşâk Makam*, b) Melody Nuclei in *Uşşâk-Bayâtî*, c) Beginning and conclusion lines in *Uşşâk Makam* (Quotation: Güray, 2023, p. 32-34).

**Sabâ Makam:** According to Güray, *Sabâ makam* and its *seyir* are as follows:

“Within the Saba melody nucleus, it contains the *çargah* and *dügah karar*, i.e... *Çargâh* and *Sabâ* melody movements. Immediately afterwards, it completes the *makam* melodic movements with a *Sabâ-Hicaz* melodic nucleus and *Sabâ* melodic nuclei on the *çargâh* pitch.” (Güray, 2023, p. 91)

Figure 10 consists of two musical staves. Staff a) shows a melody nucleus starting with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff, a bracket labeled 'Sba Eç' spans from G4 to C4. Below the staff, the notes are labeled with letters: P (G4), M (A4), S (Bb4), T (C5), T/S (Bb4), and Çekirdek (C4). Staff b) shows two lines of music. The first line is labeled 'Çargâh'ta Sabâ-Hicâz E.Ç.' and the second line is labeled 'Sabâ E.Ç.'. Both lines start with a treble clef and a key signature of one flat. The first line ends with a double bar line and repeat dots.

Figure 10. a) Melody Nuclei in *Sabâ Makam*, b) Beginning and conclusion lines in *Sabâ Makam*

(Quotation: Güray, 2023, p. 90-91).

## Appendix II: Analyzed Turkish Folk Songs Examples

Demir Oploman Kızları

Nevâ Melody Nucleus Nigar Melody Nucleus Nigar Melody Nucleus

Mahur Melody Nucleus Mahur Melody Nucleus

Nevâ Melody Nucleus Nigar Melody Nucleus Nigar Melody Nucleus

Nevâ Melody Nucleus Nigar Melody Nucleus Nigar Melody Nucleus

Kapetanin Emri

Nevâ Melody Nucleus

Nevâ Melody Nucleus Nigar Melody Nucleus

Nevâ Melody Nucleus Nigar Melody Nucleus

Figure 11. Turkish Folk Songs Defined *Nevâ-Mahur*

Kızım Be Kızım Naciye Kızım

Uşşâk Melody Nucleus

Uşşâk Melody Nucleus

Figure 12. Turkish Folk Songs Defined in *Uşşâk* Makam

Kalk Gelin Hanım

Uşşâk Melody Nucleus

Uşşâk-Hızır Melody Nucleus

Figure 13. Turkish Folk Songs Defined in *Dügâh*<sub>Kadim</sub>/*Uşşâk*<sub>Cedit</sub>

Figure 13 displays five Turkish folk songs, each with its melody and corresponding melodic nuclei. The songs and their nuclei are:

- Anım Tapırge**: Uşşâk-Hüni Melody Nucleus, Hüseyinî Makam, Uşşâk-Hüni Melody Nucleus, Uşşâk Melody Nucleus.
- Büdim Siyah Atma**: Nevâ Melody Nucleus.
- Everim Evlerim**: Hüseyinî Melody Nucleus, Hüseyinî Melody Nucleus.
- Ben mi Dedim Sana, Çüzel Olmaz**: Hüseyinî Melody Nucleus.
- Bübbül mısır**: Hüseyinî Melody Nucleus, Nevâ Melody Nucleus.

Figure 14. Turkish Folk Songs Defined in *Hüseyinî Makam*

Figure 14 displays four Turkish folk songs, each with its melody and corresponding melodic nuclei. The songs and their nuclei are:

- Dag Başında Değirmen**: Hüseyinî Melody Nucleus, Nevâ Melody Nucleus, Uşşâk-Hüni Melody Nucleus.
- Yandı Dağlar**: Hüseyinî Makam, Uşşâk Melody Nucleus, Nevâ Melody Nucleus, Tâhir Melody Nucleus, Hüseyinî Melody Nucleus, Nevâ Melody Nucleus, Hüseyinî Melody Nucleus.

Figure 14. (Continuation)

Ay Tatarlar, Tatarlar

G#m Melody Nucleus H#m Melody Nucleus

G#m Melody Nucleus Rast Melody Nucleus H#m Melody Nucleus

11 Cıvaytım Mahçum Oldum

G#m Melody Nucleus H#m Melody Nucleus

G#m Melody Nucleus H#m Melody Nucleus

Figure 15. Turkish Folk Songs Defined in *G#m Makam*

Cuma Cumı Çıkım Yola

B#m Melody Nucleus Rast Melody Nucleus

A#m Rast Melody Nucleus U#m Melody Nucleus

Rast Melody Nucleus

Rast Melody Nucleus G#m Melody Nucleus

Figure 16. Turkish Folk Songs Defined in *N#m Makam*

Şu Prizme'nin Eğri Bığrı Yolları

Mahzur Melody Nucleus N#m Melody Nucleus H#m Melody Nucleus U#m Melody Nucleus

T#m Melody Nucleus

Figure 17. Turkish Folk Songs Defined in *T#m Makam*

Ağla Çimüü

Rast-Nihavend Hicaz Melody Nucleus Hüseynî Melody Nucleus Hicaz Melody Nucleus

Uzzâl Melody Nucleus

Muhayyer Melody Nucleus Uzzâl Melody Nucleus Uzzâl Melody Nucleus

Sıla Bizim Mamuş'ür, Mamuşa

Hicaz Melodic Nucleus

Uzzâl Melodic Nucleus

Figure 18. Turkish Folk Songs Defined in *Uzzâl (Hicaz Uzzâl) Makam*

Alan Kızlar Posteci Oturalım Bağdaş

Hicaz Melody Nucleus

Hicaz Melody Nucleus

Figure 19. Turkish Folk Songs Defined in *Hicaz Makam*

Harmanklık Dolu Saman

Hicaz Melody Nucleus Hicaz Melody Nucleus Hicaz Melody Nucleus

Hicaz Melody Nucleus

Hicaz Melody Nucleus Hicaz Melody Nucleus Hicaz Melody Nucleus

Hicaz Melody Nucleus

Neredesün Dınat Ağa

Hicaz Melodic Nucleus

Hicaz Melodic Nucleus

Hicaz Melodic Nucleus

Ođam Çiřeř Tutmuyor

Hicaz Melodic Nucleus

Hicaz Melodic Nucleus

Figure 19. (Continuation)

Ben Bir Sabah Erken

Muhayyer Melody Nucleus

Muhayyer Melody Nucleus

Hicaz Melody Nucleus

Figure 20. Turkish Folk Songs Defined in *Muhayyer-Hicaz Makam*

Oy Deđilir

Hicaz Melody Nucleus

Hicaz Melody Nucleus

Saba Melody Nucleus

Saba Melody Nucleus

Saba Melody Nucleus

Figure 21. Turkish Folk Songs Defined in *Sabâ Makam*

The image displays a musical score for a piece titled "Hasan" in the Kürdî Makam. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The score is divided into several systems, each containing a vocal line and piano accompaniment. The piano accompaniment is annotated with "Acem on Çarşah Melody Nucleus" and "Kürdî Melody Nucleus" in various positions. The score includes first and second endings, indicated by "1." and "2." above the notes. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line.

Figure 22. Turkish Folk Songs Defined in Kürdî Makam

## **Recensione**

