

## THE ISSUE OF MAKAM IN ELAZIĞ-HARPUT MUSIC

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**Abstract:** *The Elazığ-Harput music, which holds a significant place within Turkish music, contains compositions with distinctive melody progressions and musical structures unlike music from other regions. It is stated in the sources that the makams of these works are examined differently from the makams in Turkish music, as makams that include names and sequences specific to one region. In the research, the work called “İbrahimiye Gazel” belonging to the Elazığ-Harput region was notated and examined in terms of makam. As a result, it has been revealed that the makam structure of the work is in the “Uşşak” makam, one of the makams in Turkish music. Consequently, with the identification of these structures which are called “Elazığ-Harput makams” in the sources, it has been concluded that they do not represent regional makams but rather styles of discourse.*

**Key words:** *Elazığ, Harput, Makam, Music Structure*

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## **Introduction**

The most beautiful examples of “Ancient Turkish Music” have been carried from Uluđ Turkestan to the Elazığ-Harput region. In Harput, where people have lived for thousands of years, a very rich and meaningful way of life has emerged with the core values that the Turks brought from Central Asia. Therefore, Elazığ-Harput possesses highly rich cultural elements and values. “Kürsübaşı”, one of the “Social Assistance and Solidarity Institutions” in Turkish culture, is an important social tradition within the scope of Harput culture and includes musical conversation. In addition to Kürsübaşı, traditional meetings directly related to music, such as “Meşk Assemblies” and “Alem Assemblies”, are important gatherings where regional music is transferred between generations through the "meşk" method and oral tradition.

The Elazığ-Harput Music, an important part of Turkish culture, stands out with its Uzun Hava (unmetered folk song) and Kırık Hava structures, the musical composition of the works, and the musical instruments used in the region, showcasing a distinct structure compared to other regions. These uzun hava (unmetered folk songs) genres has been differentiated by the regions of Türkiye. For instance, it is known as uzun hava genres bozlak, maya, barak, yol havası, hoyrat etc. Previous some studies has observed regarding the uzun hava (unmetered folk song) genres (Parlak, 1990; Solakođlu, 2011; Küçükçelebi-Evin, 2002).

## **Methodology**

The study was carried out as qualitative research based on the case study. Case studies that investigate a case or event deeply and longitudinally is a method at the same time data are gathered systematically in the real environment that what happening (Subaşı & Okumuş, 2007, p.420).

Within the scope of works from the Elazığ-Harput region: folk songs, hymns, verbal and non-verbal dance tunes, peşrev in the form of “Kırık Hava”; however, there exist Hoyrat and Gazelles with regular, irregular, and mixed rhymes in the “Uzun Hava” form. The structures named Beşiri, Şirvan, Nevruz, Divan, Tecnis, Müstezat, İbrahimiyye, Tatvan-Tatyan, Varsah (Versak-Varsağı-Versağı), Muhalif, Elezber, and Kürdî in the Uzun Hava form are frequently performed in the region. As a result of the literature review, it has been revealed that these structures, which are examined as a tradition-style of discourse, are defined as a separate makam in Harput.

### **Analysis of the data**

To define the makam, it is to navigate through a series by creating melodies that indicate the relationship between the pause and the strong notes. The most important frets of the makam are the stop and strong notes (Emnalar, 1998, p. 529). Every makam contains four and five condiments in its series. Faults in the form of sharps and flats, which are present until the end of the piece, are written in the note of the piece immediately after the key. This is called key signature (Özkan, 2006, p. 95).

Özkan stated that the makam defines navigating by creating melodies while adhering to the rules. According to Özkan, the series constitutes the basis of the makam (2006, p. 95). “Turkish folk music and Turkish art music are not different from each other in terms of system. However, the fact that the series common to these two types is called by different names makes the situation more complicated than it is. For example, in Turkish folk music, “Kerem”, “Yanık Kerem”, and “Kesik” Makam structures, known by names such as “Kerem”, “Yahyalı Kerem”, are called “Hüseyini”, “Muhayyer”, “Neva”, “Uşşak”, “Bayatî”, and “Tahir” in Turkish classical music (Yener, 1991, p. 340).

When the progressions of Turkish folk music works are examined, it is seen that the progressions of the works are mostly the same as the makam scales in Turkish classical music. These two Turkish music flavors are basically based on the same root and are subject to the same system. Moreover, while in folk music the scales are simpler and the progression is more free-flowing, in classical music there are many makams derived later in addition to these scales, and the progression is subject to stricter rules (Körođlu, 2017, p. 6).

If we were to talk about how structures such as Beşiri, Şirvan, Nevrûz, Kürdî, Muhalif, defined as makams and found in Harput, are approached by local researchers;

Sungurođlu mentioned that the 12 makams present in Turkish music are also used in Elazığ-Harput music. However, he emphasized that from the moment these makams, specific to the local music, are heard, there is a distinctiveness in their progression. He also noted the existence of makams specific to Harput in addition to these fundamental makams and listed the makams used in Harput music as follows: Divan, Tecnis, Müstezat, İbrahimiye, Tatvan, Varsah, Elezber, and Kürdî (Sungurođlu, 1961).

Memişođlu lists the makams performed in Harput as follows: Beşiri, İbrahime-İbrahimiyye, Uşak, Hüseyini, Kürdi, Bayatı, Şirvan, Divan, Elezber, Tecnis, Nevrûz, Varsak, Saba (Sabahi), Muhalif (Memişođlu, 1992, 18- 141).

Ekici states that Harput music is a unique region in terms of its musical culture, with distinct instruments, makams, and rules during performance. Each makam inherently contains a specific type of gazel, hoyrat, and kırık hava. Some of the makams are unique to Harput.

The makams specific to the Harput region are listed as follows:

- Divan Makam
- Elezber Makam
- İbrahimiye Makamı
- Tecnis Makam
- Tatvan Makam
- Varsak Makam
- Muhalif Makam
- Müstezat Makam
- Kürdî Makam
- Nevrûz Makam

(Ekici, 2009, p.34).

Taşbilek noted that there are 14 makams in Harput music, based on the main series of Turkish classical music makams and explained through local interpretations. While some of these local makams have the same names as the makams in Turkish classical music, others, despite belonging to specific makam families in Turkish classical music, are referred to as local names. Additionally, a few local makams are entirely named based on local interpretations, bearing the names of hoyrat and gazel (2012, p. 13).

Taşbilek has listed the makams specific to the Elazığ-Harput region and their counterparts in Turkish classical music as follows:

- 1) Hüseyini Makam (equivalent to the Hüseyini Makam in Turkish Classical Music; it also includes compositions resembling the Hüseyiniye Makam)
- 2) Muhayyer Makam (equivalent to the Muhayyer Makam in Turkish classical music)
- 3) Uşşak Makam (equivalent to the Uşşak makam in Turkish classical music; however, it may also contain works from the Uşşak family makams)
- 4) İbrahimiyye Makam (equivalent to the Uşşak and Neva makams and related makams in Turkish classical music)
- 5) Bayati Makam (equivalent to the Bayati makam and related makams in Turkish classical music)

- 6) Kürdî Makam (equivalent to the Gerdaniye and Hüseyîni makams in Turkish classical music)
- 7) Nevruz Makam (equivalent to the Karcıđar Makam and related makams in Turkish classical music)
- 8) Versak Makam (equivalent to the Hicaz Makam in Turkish classical music)
- 9) Şirvan Makam (equivalent to the Hicaz family of makams in Turkish classical music)
- 10) Beşîri Makam (equivalent to the Mahur, Rast, and related makams in Turkish classical music)
- 11) Acemaşîran Makam (equivalent to the Acemaşîran Makam in Turkish classical music)
- 12) Muhalif Makam (equivalent to the Segah, Hüzzam, and related makams in Turkish classical music)
- 13) Saba Makam (equivalent to the Saba Makam in Turkish classical music)
- 14) Nihavent Makam (equivalent to the Nihavent Makam in Turkish classical music)  
(Taşbîlek, 2012, s.14)

The information conveyed by four authors who have articles and books on local music and culture is presented in the form outlined above.

Pelikođlu, in a similar context to the nomenclature in Elazığ-Harput music, mentioned that in various regions of Anatolia, standard melodies sung are identified as makams in local music. To illustrate; “Kesik makam” in Urfa, “Korođlu makam” in Gaziantep, “Misket makam” in Çorum, “Dađ makam” in Malatya, “Atatürk Makam” or “Fazilet hava” in Tokat” (2012, p.55).

Among the eastern provinces, Harput music follows a specific pattern. Thanks to the musicians of the region who delve into Elazığ-Harput music within this structure, today, Elazığ-Harput music boasts a considerable variety and richness (Sungurođlu, 1961). Upon conducting a literature review, it is observed that these varieties, denoted by names such as Nevruz, Tecnis, Muhalif, are examined as distinct makams in the region. However, these structures indicated as makams do not completely encompass their distinct series, progression, and occasionally, the key signatures. These sequences represent the series of existing makam structures in Turkish Music. For instance, when explaining the “İbrahimiye Makam”, it is illustrated with the series of the Uşşak makam, as this structure lacks its own unique series. Upon analyzing the “İbrahimiye Gazel”, it becomes evident that the key signatures, tonic notes, and general progression align with the characteristics of the Uşşak makam. It can be said that, in terms of progression, although occasionally exhibiting higher-pitched regions, it generally embodies the characteristics of the Uşşak mode. The musical notes and makam analysis of the related work are provided in the appendices section.

Named regionally and referred to as “makams” in Harput, these structures seem to reflect more of the tradition, form, and style of performing the work than the makam itself. These structures encapsulate works within specific makams, representing a melodic pattern, a musical framework, and a particular way of playing and interpreting a composition unique to the region.

The progression of these Elazığ-Harput structures, which occasionally deviates from Turkish music makam progressions due to regional performance characteristics, is the main justification for classifying them as makams. However, as also noted by Yener, it is observed that works in Turkish folk music do not strictly adhere to makam structures as rigorously as those in Turkish classical music. In other words, the progression in Turkish

folk music tends to be more liberated, whereas in Turkish classical music, it is bound by stricter rules.

While examining some compositions from the Turkish folk music repertoire, it is observed that although they might not entirely align with a specific makam (they might not strictly adhere to all makam rules, may use different notes instead of makam-specific ones, conclude in an alternate tonic note instead of the main one, or navigate through multiple makam sequences with quick transitions), they are still categorized within that makam. To exemplify:

Melodies that follow a certain makam's sequence, albeit not strictly adhering to all makam rules, such as “Üğrünü Üğrünü Gelir Dereden” in “Hicaz”, “Yangın Olur Biz Yangına Gideriz” in “Uşşak”, “Yağmur Yağar Taş Üstüne” in “Hüseyni.”

Melodies that do not use all the notes of a makam but navigate within certain notes; for instance, “Suda Balık Yan Gider” in “Uşşak”, “Havada Bulut Yok Bu Ne Dumandır” in “Hüseyni”, “Urfa'nın Etrafı Dumanlı Dağlar” in “Hicaz” and “Ferayidir Gızın Adı Ferayi” in the “Nikriz” makam.

- Melodies that utilize the makam sequence's notes but do not adhere to the traditional rules of the makam and conclude in an alternate degree of the sequence instead of the primary tonic note. For instance, “Bulutlar Oyna Oynaşır” operates within the tones of the “Karcığar” makam but concludes with the suspension of the sequence's fourth degree, creating a Karcığar influence.
- Melodies that navigate through multiple makam sequences with brief transitions. For example, the Bursa folk song “Meneşesi Tutam Tutam” alternates between “Hüseyni-Karcığar” makam sequences.
- Melodies that do not fully represent a particular makam but rather navigate within the series of a given makam or several makam from the same family pose difficulty in



defining and expressing them in terms of makams. For instance, the melody of the hymn “Bir Kararda Durmayalım Gel Gidelim Dosta Gönül” navigates within the “Hüseyni makam series”, yet it does not completely adhere to a typical Hüseyni description. The makam series of Hüseyni, such as “Muhayyer”, “Tahir”, “Neva”, among others, share similarities with the Hüseyni series but possess slight differences in their melodic progression. The progression of this particular melody does not precisely align with any of these, yet it is observed to follow the series of Hüseyni or the Hüseyni family of makams (Pelikođlu, 2012, p.57).

Due to not embodying all the characteristics of makams, there exist differences in makam nomenclature within Turkish folk music. For instance, the “Hüseyni Makam” in Turkish music is termed the “Hüseyni Makam Sequence” in Turkish folk music. Pelikođlu, referring to Sabri Yener's methodologies, provided the following information: In the 3rd edition of his book “Bađlama Öğretim Metodu III” published in 1987 and reprinted in 1999, Sabri Yener significantly emphasized traditional Turkish folk music sequences and addressed these sequences in Turkish folk music using the names of makams in Turkish art music. He suggested that it might be more accurate to name these sequences within Turkish folk music, not based on makam rules but within the context of makam sequences. Hence, he proposed naming them “Hüseyni sequence”, “Hicaz sequence”, “Uşşak sequence”, “Segah sequence”, and so forth.

Cinuçen Tanrıkorur emphasized that names like müstezat, divan, garip, kürdi, kesik, and others are titles of havas and melodies, stating that these cannot be used as counterparts to the makam terms in Turkish music. He highlighted the necessity of utilizing existing Turkish quartets and quintets in the melodic analysis of these names. Therefore, these names are not the names of regional makams but rather names of structures and styles specific to the region. It is not accurate to consider these structures as new makams since

they possess the same equipment, stops, and strong notes yet display occasional different melodic features.

In light of this information:

- These structures in the region do not possess their own sequences of makams, progression, and key signature,
- The mentioned sequences correspond to the existing makam structures in Turkish Music,
- These structures cannot be used as makam terms; instead, existing quartets and quintets should be used in melodic analysis.
- The primary reason these structures are considered makams is due to their progressions occasionally diverging from those in Turkish music makams and being influenced by local performance characteristics; however, the current usage of makam structures in Turkish folk music does not precisely match Turkish music's makams and progressions. Therefore, the suffix “dizi” (sequence) is added to makam names to differentiate, as creating entirely new makam names might lead to semantic confusion, as identified in the conducted literature reviews and research.

As a result of the research, it can be stated that these structures are not makams but rather patterns and styles within the regional oral tradition.

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## **APPENDICES**

Sade Yazım

Kaydı Notaya Alınan

Notaya Alan  
Ozan Daş

## İbrahimiye Gazel

Kaynak Kişi  
Hafız Osman Öge

1 Saz..

*mf*

4

8 Söz.. 00.20

Serbest  
Ölçü

*mp* *mf*

A ğam mer hem.. ko yup o nar ma..

9

10 *mf* si nem de kal dı.. ca.. n

11 ca.. nı.. m

12 Saz.. 00.44

*mf*

16 Söz.. 00.53

Serbest  
Ölçü

*mf* A..

17  
  
 ..h sö n

18  
  
 dür me öz e lin le.. yan dır dı

19  
  
 ğın çe ra ğı.. me de dam ma..

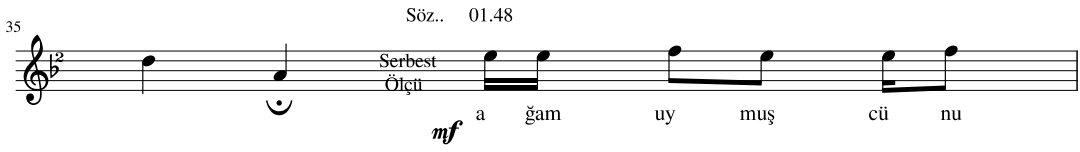
20  
  
 n a.. ma.. n a m.. *mp*

21  
  
 ma.. n am ma.. n hı ca na ma *mp*

22  
  
 n a ğam *mf* Saz.. 01.27

25

29



48

51

53

Söz.. 02.26

Serbest  
Ölçü

*mf* A..

54

..h ne i.. ti ba r

55

02.37

a na.. ki.. ..m se.. ç me.. z

56

ka ra dan a ğı.. a man am..

57

ma.. n a ma..

58

02.48

n.. i yan di mam ma..



59 02.53

60

61 Saz.. 03.02

64

68

72

76 Sözü.. 03.27

78

se nin es si.. rin a.. ğam

79 *Saz.. 03.39*

*p*

83

87 *Söz.. 03.52*

Serbest  
Ölçü

*f* A.. ..h

89 *03.57*

aş kın.. da her bi ri nin

90

ö.. z zül fü boy nu ba.. geçi..

91

a man am.. ma.. ..n a.. ma..

92

..n a ma..

93

..n a..

94  
ma.. ..n a.. ma..

95  
..n a ma.. ..n

96  
gu ba.. ..n *Saz.. 04.37*

97  
*p*

98

99  
*Söz.. 04.52*  
A..  
*mf*

100  
(3)  
..h

101  
dev ra n.. ha va di sin de.. n

102

yo.. ..k ba ki miz Fü zu li..

*mp*

103

05.16

mf<sup>A..</sup> ..h da.. (3)

104

da rül e.. ma.. nı mız dı..

105

..r me.. y.. ha..

106

ne ler bu ca ğı.. me de..t a ma..

107

a ma.. n a ma.. n yan dı ..m

108

a ma.. n a ma.. n

109

am ma.. n

Saz bölümü klarnet tarafından seslendirilmiştir.

Google Drive linki: [https://drive.google.com/file/d/1pq4AP9yyILkW4sQP5eDjHhFvuk6-RGwS/view?usp=drive\\_link](https://drive.google.com/file/d/1pq4AP9yyILkW4sQP5eDjHhFvuk6-RGwS/view?usp=drive_link)

Youtube linki: [https://youtu.be/GWNcb\\_BgQhg](https://youtu.be/GWNcb_BgQhg)

On the first page, in the instrumental section at the beginning of the piece, the Uşşak tetrachord is demonstrated and is navigated throughout these notes.

On the first page, from the third bar in the vocal section to the end of the fourth bar, the Uşşak tetrachord is demonstrated.

On the first page, from the marked pause in the fifth bar to the La note in the sixth bar, the Uşşak tetrachord is demonstrated.

On the first page, from the beginning of the instrumental section in the seventh bar to the La note at the beginning of the free rhythm section, the Uşşak tetrachord is demonstrated.

On the first page, in the last bar, from the beginning of the free rhythm section to the first La note in the first bar of the second page, the Uşşak tetrachord is demonstrated.

On the second page, from the section after the rest in the first bar to the La note marked with pause in the second bar, the Uşşak tetrachord is demonstrated.

On the second page, from the last phrase in the second bar to the La note marked pause in the third bar, the first three degrees of the Uşşak makam are demonstrated.

From the La note after the rest in the third bar to the D note before the rest in the fourth bar, a plain suspended cadence in the Neva makam is demonstrated.

From the “Doh” note after the rest to the “La” marked with pause in the fifth bar, the Uşşak tetrachord is shown.

A plain cadence is performed on the “La” marked with pause in the sixth bar.

On the second page, from the second meter of the sixth bar to the free rhythm in the second bar on the third page, the Uşşak tetrachord is demonstrated.

On the third page, in the third bar, a plain suspended cadence on the final D note is performed.

At the beginning of the fourth bar on the third page, after Rast, a Buselik tetrachord in Neva is demonstrated.

In the fifth bar on the fourth page, a Buselik tetrachord in Neva is demonstrated.

Up to the end of the second bar on the fourth page, a suspended Uşşak cadence on the La note is performed.

At the fourth bar on the fourth page, a Rast-cadence in Neva is performed up to the D note before the rest.

At the end of the fourth bar on the fourth page, an unsuspected note in Hüseyini is presented.

In the sixth bar on the fourth page, a Buselik tetrachord is demonstrated up to the D note before the rest.

In the sixth bar on the fourth page, up to the 'Doh' before the rest, a Çargâh tetrachord is demonstrated.

Up to the D note marked with pause in the seventh bar on fourth page, a Rast tetrachord is shown.

Up to the B note marked with pause in the first bar on the fifth page , a cadence is performed.

Uşşak tetrachord is demonstrated on the La note at the end of the second bar on the fifth page.

From the third bar on the fifth page to the La note in the seventh bar,

Up to the La note before the rest marked with pause in the seventh bar on the fifth page, the first three degrees of Uşşak are demonstrated.

From the rest marked with pause after the seventh bar on the fifth page to the Muhayyer note at the end of the page, a Uşşak tetrachord is demonstrated.

From the beginning of the page to the La note marked with pause in the first meter of the third bar, the Uşşak makam's notes are navigated.

From the beginning of the free rhythm to the end of the fourth bar, a Muhayyer Uşşak tetrachord is demonstrated.

In the fifth bar on the sixth page, Rast is played, and in the last phrase, a Neva with Acem is demonstrated.

In the seventh bar on the sixth page, Hüseyini is demonstrated with Uşşak.

At the end of the last bar on the sixth page, a Rast on the D note marked with pause is played.

At the beginning of the first bar on the seventh page, a Segâh tetrachord is shown on the B note before the rest.

On the seventh page, from the Doh note before the rest in the first bar to the La note before the rest in the second bar, a Uşşak tetrachord is demonstrated.

At the end of the second bar on the seventh page, a plain suspended cadence is performed.

At the end of the third bar on the seventh page, a plain suspended cadence is performed.

At the end of the fourth bar on the seventh page, a Çargâh suspended cadence in Çargâh is performed.

In the fifth bar on the seventh page, a Rast tetrachord is shown.

At the pause marked La note in the sixth bar on the seventh page, a Uşşak tetrachord is demonstrated.

At the end of the sixth bar on the seventh page, an unsuspended cadence is performed.

From the beginning of the seventh bar on the seventh page to the La note at the end of the seventh bar, a Hüseyini pentachord is demonstrated.

In the last bar of the seventh page, a Uşşak tetrachord is demonstrated.

At the beginning of eighth page, a plain cadence is performed on the D note marked with pause.

An Uşşak tetrachord is displayed on the last La note marked with pause at the end of the first bar on the eighth page.

At the second bar on the eighth page , a plain cadence is performed on the La note marked with fermata.

A plain suspended cadence is performed on the D note with fermata in the third bar on the eighth page.

From the section after the D note with fermata in the third bar to the La note marked with fermata in the fourth bar, a Uşşak tetrachord is shown.

From the D note after the rest marked with fermata in the fourth bar to the G note in the fifth bar on the eighth page, a Rast pentachord is demonstrated.

On the eighth page, from the D note after the rest marked with fermata to the La note with fermata in the seventh bar, a Uşşak tetrachord is demonstrated.

On the eighth page, from the La note after the rest on the seventh bar to the La note at the end of the piece, the first three degrees of the Uşşak makam are demonstrated.