

An Intonational Perspective on Makam: Gravitations, Attractions and Acoustical Considerations

Ozan Baysal (Istanbul Technical University)

Mahir Cetiz (University of Memphis)

Onur Türkmen (Bilkent University)

Makam (Tr.) is usually acknowledged as the modal music of Middle-Eastern cultures.

Although the main attributes of *makam* may have some associations with the Western notion of modality, its sophisticated microtonal content points out a net of interactions between different harmonic gravity fields.

Such perspective on makams yield to a system relying on modular conjunctions of pitch groups as sonority patterns (*genus/çeşni*) that converge with each other and generate intricate melodic behaviors determined by acoustic and salience factors. This type of modular understanding of makam theory can be traced back to the work of Safi al-Din al-Urmawi's *Kitab al-Adwar*. Therefore, it focuses on an open system that differs from the scale-based and a self-contained makam definition of the post 19th-Century perspectives, which are heavily influenced by the European tonal theory.

This talk will discuss the intonational possibilities in Turkish makams by elaborating on the difference between the horizontal anchors and vertical fundamentals, as well as utilizing various pitch-space representation models.

Keywords: Makam, Gravity, Sonority Pattern, Modularity, Intonation, Pitch-Space