

Music as Contemplative Practice:
Program of study in Turkish Makam and Hindustani Raga

Makam

Terminology:

Makam - a melodic framework for improvisation and composition, lit. station

Usul - a rhythm cycle

Pentachord/tetrachord/trichord (beşliler, dörtlü, üçlü) - a diatonic grouping of 5, 4 or 3 notes respectively that are used in melodic organization

Seyir - the characteristic way of note motion in a makam, lit. path/guidance

Çeşni - the affective quality of a pitch or group of pitches, lit. flavor

Meşk - the traditional teaching method; learning from a master face to face, not from a text

Taksim - improvisation

İlahi - a turkish hymn

Şarkı - song

Ahenk - accord, harmony

Makam repertoire: (bold denotes pieces we will practice in solfege; other pieces are for further practice, listening, internalizing *çeşni*, studying texts, etc.) Also see seyirler from Şefik Gürmeriç and Erol Bingöl.

Uşşak

Bu akl-ü Fikrile, Gün ağarınca, Uşşak Saz Semai (Salih Dede),

Huseyni

Seni ben severim, İlgaz Anadolu'nun, Çeçen Kızı

Rast

Entel Hadi, İlim ilim bilmektir, Rast Peşrev "Murassa" (anon.), Rast Saz Semai (Hasan Ağa)

Segah

Aşkın aldı, Gel gör beni, Segah Niyaz ilahisi/Sema safa, Segah Peşrev (Yusuf Paşa)

Hicaz

Ah nice bir uyuyorsun uyan, Hicaz Mandıra, Hicaz Humayun Saz Semai (Veli Dede)

Nihavend

Üsküdar, Güzel aşık, Mini Mini Peşrev

Raga

Terminology:

Rag - a melodic framework for improvisation and composition (from Sanskrit, meaning “colour” or “passion”)

Tal - a rhythm cycle

Rasa - emotion, mood (lit. sap, juice)

Pakar - the key phrase which identifies a rag; “the heart of the rag”; (lit. catch)

Chalan - the characteristic way of note motion in a rag; a thumbnail sketch of those movements; sometimes called “*sadharan chalan*” (lit. usual movement)

Bhajan - a Hindu devotional song; a hymn

Ghazal - a light classical vocal genre composed with the Persian/Urdu love lyrics of the same name

Qawwali - an Islamic devotional song in light classical style

Parampara - the tradition of passing musical learning from guru to disciple, and the chain created thereby (lit. tradition)

Talim - instruction; especially long-term musical tuition

Nada - sound, especially in the cosmic sense

Nada Brahma - the philosophical premise that sound is a manifestation of the divine; “the language of God”

Gandharva - an ancient branch of celestial music, later identified with *manga sangit*, “music of the spiritual path”

Raga repertoire: (bold denotes pieces we will practice in sargam; other pieces are for further practice, listening, internalizing the *chalan*, studying texts, etc.) Also see *chalan* from Ali Akbar Khan.

Yaman Kalyan

Sargam in slow tintal (from Ali Akbar Khansab), Ranjish hi sahi in dadra tal, Guru Bina in tintal

Kafi / Shivranjani

Sargam in medium fast rupak “saraja rishaba gandhara...” (from Ali Akbar Khansab), aaja khelo shaama sanga hori in tintal, sundara suranjanawa in tintal

Bairavi

Sargam in tintal (from Ali Akbar Khansab), hori kelata in dhamar, Main Khayal Hoon Kise Aur Ka

Malkauns

Sargam in tintal (from Pandit Ramesh Misra), bhajan from Pandit Pran Nath, Biraj Me Dhoom Machai Tanarang in jhaptal

Puriya Dhaneshree

Sargam in tintal (from Pandit Ramesh Misra), sargam in rupak (from Ali Akbar Khan), tere darasa ki in tintal

Quick brainstorm...

How is musical space related to the inner/outer space described and experienced in contemplative practice? Terminology used across the disciplines: makam (station), seyir (path), çeşni (flavor/taste), perde (veil), etc. The ney as insan-al-kamil (perfect human being); genesis story of oud (literal body of loved one singing the song of longing).