



RESEARCH ARTICLE

Râhatfezâ Makâm in the Historical Process

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ARTICLE INFO	ABSTRACT
Received: Jun 17, 2024 Accepted: Sep 10, 2024	The 'makâm' concept, which generally refers to traditional music and preliminarily constructs the basis of Turkish music, has been handled together with many fields in Anatolian geographical region. Today, this term is used as "makâm music" in different countries also. Some of the makâms, either nominally or structurally, have experienced so many changes and have had different characteristics throughout the history. In this study, by focusing on the changes and transformation processes of the Râhatfezâ makâm, which is described in musical theory sources, usage of the makâm throughout the history were searched; the notes of Râhatfezâ works, registered in the TRT repertoire and T.R. Presidential State Archives Ottoman Archives, were studied. It was determined that some of the these works were registered under the names of other makâms.
Keywords Makam Rahatfeza Makam Music Theory Books	
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INTRODUCTION

The concept of makâm, which has existed under different names for thousands of years in Anatolian throughout history, has experienced many changes until today. It is possible to follow the traces of change in many makâms structures that have changed over time, in theoretical studies and composed works. The Râhatfezâ makâm, which is the subject of the study, is among the less used makâms today. According to available sources, the Râhatfezâ makâm has undergone many changes until today. In this part of the study, music theorists' views of Râhatfezâ makâm are included.

According to Music Theorists the Makâm Râhatfezâ

The first source, which we encounter the narratives of Râhatfezâ makâm, is Kadızâde Mehmed Tirevî's work, called "Risâle-i Edvâr". According to Tirevî, at the beginning of its movement or 'seyir' Râhatfezâ successively uses hüseyinî, acem and gerdâniye pitches, then descends to lower pitch dügâh by using nîm acem. After the first movement, as a second movement, it start its movement from çârgâh and descends towards râst pitch. Finally it ends with its movement on the ırâk pitch.

Kemânî Hızır Ağa included Râhatfezâ among the terkîbs/makâms in his work, called "Tefhîmü'l-Makâmât fi Tevlîd'in-Nağamât" (1761-1777?). Hızır Ağa identifies the makâm as follows:

After the first movement on hüseyinî, acem and gerdâniye pitches, it descends to the dügâh and then moves from the çârgâh pitch to the râst pitch. Finally it ends with its movement on the ırâk pitch (Tekin, 2003: 109).

Mehmed Hafîd Efendi, in his work titled "ed-Dürer" (1783), stated Râhatfezâ that "at the beginning, it uses the hüseyinî, acem, gerdâniye pitches, and descend to düğâh , then moves from the çârgâh pitch to the râst pitch. Finally it ends with its movement on the irâk pitch (Uslu, 2001: 47). Mehmed Hafîd Efendi's definition of Râhatfezâ is the same as Kemânî Hızır Ağa.

Nâsır Abdülbâkî Dede accepted Râhatfezâ as a terkîb/makâm in his work titled "Tedkîk ü Tahkîk" (1794). For the terkîb/makâm of Râhatfezâ he says: " At the beginning it starts with the movement of makâm Acem. Finally it ends with the movement of Irâk makâm on irâk pitch. " (Aksu, 1988: 189,192; Tura, 2006: 57,60)

In the "Kevserî Mecmua" (18th century), Râhatfezâ makâm is defined as follows: "firstly using nîm hicâz, and secondly successively nevâ, hüseyinî and evc pitches, and after descending to düğâh in the form of Isfahân makâm , then descends to râst and ends with the last movement as in Irâk makâm (Yalçın, 2020: 231).

Hâşim Bey, in his "Edvâr" (1864), handled the Râhatfezâ makâm under the title "Der Târif-i Makâmât Gayr-ı Mütedavile" (Descriptions of unused makâms) and stated that Râhatfezâ starts its movement as Acem makâm and ends its movement just like Irâk makam (Yalçın, 2016: 261).

When we look at the definition of the Râhatfezâ terkîb/makâm, it is seen that Kadızâde Mehmed Tirevî, Kemanî Hızır Ağa, Mehmed Hafîd Efendi, Nâsır Abdülbâkî Dede, Kevserî and Hâşim Bey identified the makâm in a similar way.

In the work titled "Müzîk Istîlâhatı" (1894) by Kâzım Uz, who was a student of Zekâî Dede, Râhatfezâ makâm defined as "it ends with the pitches of the makâm Irâk. Oransay defined the Râhatfezâ makâm as follows: "the makâm starts its movement using the nevâ pitch, ends on the düğâh pitch using hicâz pitch instead of çârgâh, kürdî instead of segâh, and then ends its movement on the hüseyinîaşîrân pitch using bûselik instead of kürdî." (Oransay, 1964: 30).

In the lyrics magazine named "Hânende" (1899) by A. Avni Konuk, the definition of Râhatfezâ makâm is not given (Esen, 2018: 177). However, the composer's work titled Râst Kâr-ı Nâtk includes a part on the Râhatfezâ makâm. In the "findings" section of this study, the work was studied in terms of makâm structure.

Hüseyin Sâdeddin Arel, in his book " Türk Mûsikîsi Nazariyâtı Dersleri " (1941-1948), handled the Râhatfezâ makâm among the combined makâms ending on the aşîrân pitch. He describes the Râhatfezâ makâm as follows: "After using the Hicâz, or the Uzzâl, or the Hümâyûn scales, it uses the düğâh pitch, which is its final pitch, and then the last movement is made with the Hüseyinî pentachord in the aşîrân pitch." Arel stated that the Râhatfezâ makâm is also called as Hicâz Muhâlîf or Hicâzaşîrân" (Akdoğan, 1991: 168).

Ekrem Karadeniz, in his book titled " Türk Mûsikîsinin Nazariye ve Esasları ", describes the Râhatfezâ makâm as "It descends to the düğâh pitch by performing the movement of the Hicâz makâm. After pausing on the pitch for a while, it passes to the Hüseyinîaşîrân makâm scale and after performing Hüseyinî Aşîrân for o while it finishes its movement on the hüseyinî aşîrân pitch (2013: 119-120).

İsmail Hakkı Özkan, in his book " Türk Mûsikîsi Nazariyatı ve Usûlleri " (1987), stated that this makâm, which is also called as Hicâzaşîrân, Râhatfezâ and Hicâz-ı Muhâlîf, is a descending makâm and described it as follows: "except Zîrgûle'li Hicâz, one of the makâms of the Hicâz family, it is formed by adding the Hüseyinî pentachord on the hüseyinî aşîrân pitch to one of the Hümâyûn, Hicâz and Uzzâl makâms" (2006: 552).

Yılmaz Öztuna (1990: 207-208) stated in the " Büyük Türk Mûsikîsi Ansiklopedisi " that Râhatfezâ was called as Hicâz Muhâlîf in the 15th century, and later it was called as Hicâzaşîrân. Öztuna stated that İsmet Ağa called this makâm Râhatfezâ and Zekâî Dede called this makâm Hicâzaşîrân. Öztuna

stated that the Râhatfezâ makâm initially consisted of the Uşşâk makâms in aşîrân pitch, together with Hümâyûn, Hicâz or Uzzâl makâms.

For the makâm Râhatfezâ Kutluğ says that, "Râhatfezâ makâm, which has a descending movement/sevir, starts its movement on the dügâh or nevâ pitch. Whichever type of Hicâz makâm is wanted to perform, it is performed. On some pitches of the Hicâz scale are paused for a short time and short melodies are performed. After the dügâh, we move on to the Hicaz makâm. It continues by performing the bûselik quintet in dügâh and descends to lower pitches and ends its movement by performing Hüseyinî melodies in hüseyinîaşiran. Kutluğ states that the Râhatfezâ makâm was formerly known as the Hicâz Muhâlîf makâm (2000: 236,429).

Methodology of the Research

In the study, the literature review method was used as a data collection method, which "helps to understand the research problem by selecting it and to put the research in a historical perspective" (Karasar, 1994: 183). The literature review is also a research method that "enables us to understand what kind of studies have been done in the field, the findings of previous studies, the methods they have used, their contributions to the field, and the points that have not been researched yet" (Karahasanoğlu and Yavuz, 2015: 21).

In this study, the works in the Râhatfezâ makâm were studied and an attempt was made to establish a relationship through the makâm descriptions in the literature. Four examples of works in makâm Râhatfezâ are included in the findings section of the study.

FINDINGS

In the findings section of the study, the works in the Râhatfezâ makâm were researched and demonstrated in tables. There are totally 11 works in the Râhatfezâ makâm registered in the TRT repertoire and the State Archives. These works are given in the table below.

Table 1. In the Râhatfezâ Makam Registered in the TRT Repertoire and Presidential State Archives

Composer	Name of the Work
Cavir Ersoy	Ağır Aksak Şarkı
Ferhat Sarmusak	Yürüksemâî
Santûrî İsmet Ağa	Ağır Düyek Peşrev
Santûrî İsmet Ağa	Sazsemâîsi
Râşit Efendi	Düyek Peşrev
Hüseyin S. Arel	Sazsemâîsi
Şehriyâri Hakkı Bey	Sazsemâîsi
Yektâ Akıncı	Sazsemâîsi
Ahmed Dede	Sazsemâîsi
İsmâîl Ağa	Sazsemâîsi
Ahmet Avni Konuk	Râst Kâr-ı Nâtık

The notes of the works included in the study were taken from the collection of Muallim İsmail Hakkı Bey in the presidential state archives. 8 of these works are included in both the TRT repertoire and the Muallim İsmâîl Hakkı Bey collection in the State Archives. Sazsemâî, composed by Ahmed Dede, is not included in the TRT repertoire. The name of the makâm is "Rûhfezâ" on the written text, but it is registered as Râhatfezâ in the State archives.

Sazsemâîsi, which belongs to İsmâîl Ağa, is registered in the Hicâzaşîran (Râhatfezâ) makam in the TRT repertoire. However, the title of these works is registered as Râhatfezâ in the State Archives. Therefore, there are 8 works in the TRT repertoire, and together with the State Archives, a total of 11 works in the Râhatfezâ makâm are available. The score of Yekta Akıncı's Râhatfezâ Sazsemâîsi in the table could not be found. The work at the end of the table is Râst Kâr-ı Nâtık by A. Avni Konuk,

which includes the Râhatfezâ part. The notes of the 4 works that will be studied in terms of makâm structure in the study are given in the table. These works are İsmet Ağa's Râhatfezâ Peşrev, Nâyî Râşid Efendi's Râhatfezâ Peşrev, Müezzîn-i Şehiryâri Hakkı Bey's Râhatfezâ Sazsemâî and Ahmet Avni Konuk's Râhatfezâ Part from Rast Kar-i Natık.

Table 2. 4Examples of Works to be examined as Makam

Composer	Name of the Work
Santûrî İsmet Ağa	Ağır Düyek Peşrev
Râşit Efendi	Düyek Peşrev
Şehiryâri Hakkı Bey	Sazsemâîsi
Ahmet Avni Konuk	Râst Kâr-ı Nâtık

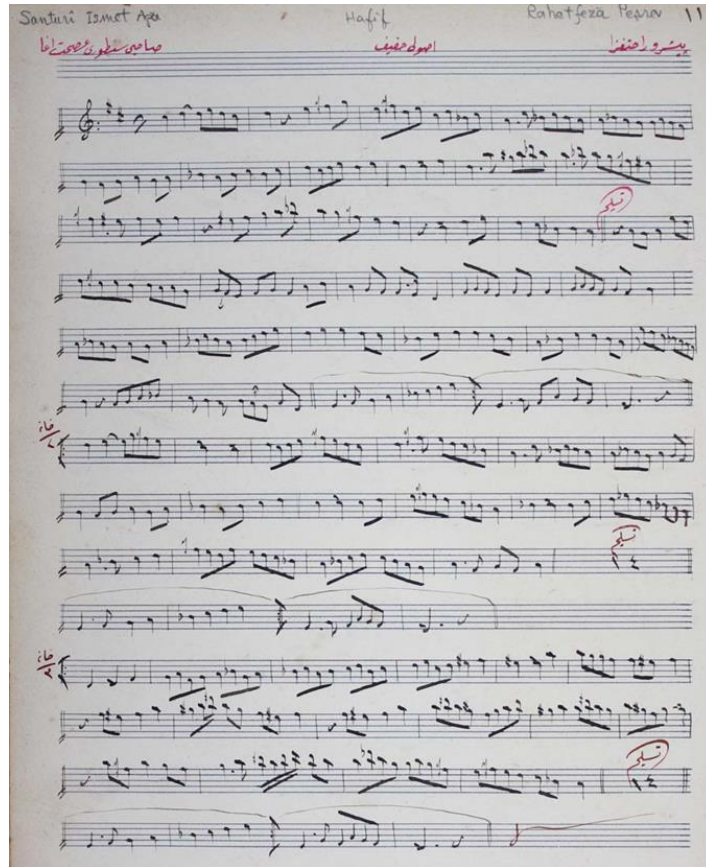


Figure 1. İsmet Ağa's Râhatfezâ Peşrev

DABOA TRT.MD.d 321/91 M-01-01-1927.

When the Râhatfezâ Peşrev of İsmet Ağa is examined in terms of makam structure, the work begins with the use of the nevâ fret in the first verse, and the Hicâz makâm is shown. Afterward, there was a short pause at the düğâh pitch. In the refrain part of the work, the movement started in the düğâh pitch, and after the Hicâz makâm was used, it ended on the hüseyinâşîrân pitch using the yegâh pitch.

When we look at the makâm structure of the work, it is similar to the definitions of the music theorists of the 20th century.



Figure 2. Nâyi Râşid Efendi's Râhatfezâ Peşrev

DABOA TRT.MD.d 321/91 M-01-01-1927.

When Nâyî Râşid Efendi's Râhatfezâ Peşrev is examined in terms of makâm structure, firstly it uses the Hicâz makâm and then there is a short pause on the nevâ pitch. Then, the movement descend to the düğâh pitch and refrain part follows it. When we look at the makâm structure of the work, it is similar to the definitions of the musical theorists of the 20th century.

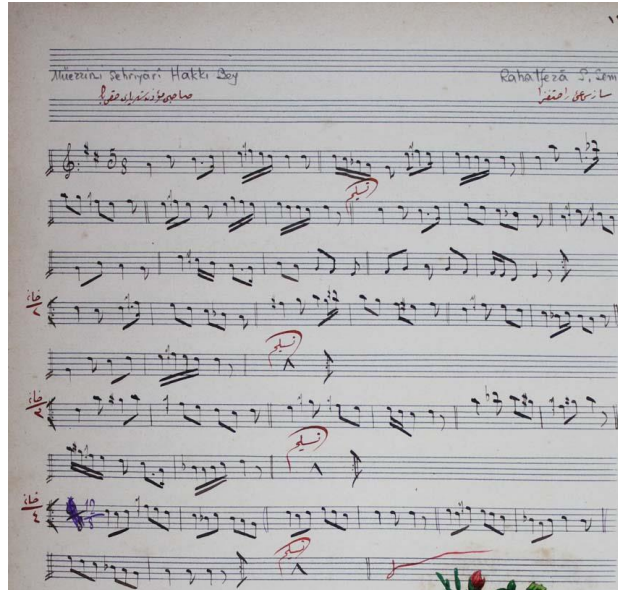


Figure 3. Müezzîn-i Şehriyari Hakkı Bey's Râhatfezâ Sazsemâî

DABOA TRT.MD.d 321/91 M-01-01-1927.

When Müezzîn-i Şehriyârî Hakkı Bey's Râhatfezâ Sazsemâî is examined in makâm, it first shows the Hicâz makâm, then after a short pause in the nevâ pitch, it descends to the dügâh pitch, then using the yegâh pitch, it comes to the hüseyînâşîrân pitch and ends in this pitch. When we look at the modal structure of the work, it is similar to the descriptions of the musical theorists of the 20th century.



Figure 4. Râhatfezâ Part from Ahmet Avni Konuk's Rast Kar-I Natik

DABOA TRT.MD.d 549/1 M-01-01-1947.

When the Râhatfezâ part of Kâr-ı Nâtık in the Râst makâm belonging to Ahmet Avni Konuk is examined, this makâm structure can be seen in the descriptions of Râhatfezâ by Kadızâde Mehmed Tirevî, Kemânî Hızır Ağa, Mehmed Hafîd Efendi, Abdülbâkî Nâsır Dede, Kevserî and Hâşim Bey.

Table 3. Distribution of Work Samples According to the Râhatfezâ Makam Descriptions of Music Theorists

Composer	Name of the Work	Music Theorists'
Santûrî İsmet Ağa	Ağır Düyek Peşrev	Hüseyin S. Arel, Ekrem Karadeniz, İsmail Hakkı Özkan, Y. Fikret Kutluğ.
Râşit Efendi	Düyek Peşrev	Hüseyin S. Arel, Ekrem Karadeniz, İsmail Hakkı Özkan, Y. Fikret Kutluğ.
Şehriyârî Hakkı Bey	Sazsemâîsi	Hüseyin S. Arel, Ekrem Karadeniz, İsmail Hakkı Özkan, Y. Fikret Kutluğ.
Ahmet Avni Konuk	Râst Kâr-ı Nâtık	Kadızâde Mehmed Tirevî, Kemânî Hızır Ağa, Mehmed Hafîd Efendi, Nâsır Abdülbâkî Dede, Kevserî, Hâşim Bey and Kâzım Uz.

There are examples of Râhatfezâ works above and a table explaining which theorists' descriptions of the makâm matches. Râşit Efendi's Düyek Peşrev, Şehriyârî Hakkı Bey's Sazsemâî and Santûrî İsmet Ağa's Ağır Düyek Peşrev comply with the Râhatfezâ makâm description of Hüseyin Sâdeddin Arel, Ekrem Karadeniz, İsmail Hakkı Özkan and Y. Fikret Kutluğ. The Râhatfezâ part in Ahmet Avni Konuk's Râst Kâr-ı Nâtık is correspond to the Râhatfezâ makâm definition of Kadızâde Mehmed Tirevî, Kemanî Hızır Ağa, Mehmed Hafîd Efendi, Nâsır Abdülbâkî Dede, Kevserî, Hâşim Bey and Kâzım Uz.

CONCLUSION AND RECOMMENDATIONS

When we look at the description of the makâm Râhatfezâ by Kadızâde Mehmed Tirevî, Kemânî Hızır Ağa, Mehmed Hafîd Efendi, Nâsır Abdülbâkî Dede, Kevserî and Hâşim Bey explained the makâm Râhatfezâ with similar expressions such as "After performing the movement, it ends performing the movement of the Irâk makâm. The Râhatfezâ makâm changed in the 20th century and was began to be described as a makâm ending in the hüseyinî aşîrân pitch after performing the hicâz. Nowadays, it is said that it is the same makâm with Hicâzaşîrân makam. This is may be the reason why some works in the TRT repertoire are recorded as "Râhatfezâ (Hicâzaşîrân)" or "Hicâzaşîrân (Râhatfezâ)".

When the sample works are studied, it is seen that the section of Râst Kâr-ı Nâtk in the Râhatfezâ makâm, which belongs to Avni Konuk, is similar to the Râhatfezâ narratives of Kadızâde Mehmed Tirevî, Kemânî Hızır Ağa, Mehmed Hafîd Efendi, Nâsır Abdülbâkî Dede, Kevserî, Hâşim Bey and Kâzım Uz. İsmet Ağa's Râhatfezâ Peşrev, Nâyî Râşid Efendi's Râhatfezâ Peşrev and Müezzîn-i Şehriyâri Hakkı Bey's Râhatfezâ Sazsemâî, are acceptable to Hüseyin S. Arel, Ekrem Karadeniz, İsmail Hakkı Özkan, Y. Fikret Kutluğ's Râhatfezâ makâm narratives.

Râhatfezâ makâm is among the less used makâms today. Only 11 works in the Râhatfezâ makâm were recorded in the TRT repertoire and in the collection of Muallim İsmâîl Hakkı Bey in the State Archives. It is thought that the reason why the number of works composed in the Râhatfezâ makâm is low in number is because the makâm is not known enough. This study, which contributes to the understanding of the Râhatfezâ makâm, which is one of the less used makâms today, will be handled by today's composers and will encourage today's composers to compose new works in makâm Râhatfezâ. It is hoped that this study will provide new opportunities for makâm to be used widely.

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