

Contents

Vorbemerkung	7
Mohammad Taghi Massoudieh / Teheran †	11
Abdulaziz Sattarovich Khashimov / Tashkent †	13
<i>The manuscript Kitāb-i Edvar (Leiden, Or. 1175)</i> Suraya Agaeva, Ankara	15
<i>Some principles of the form construction in maqōm and professional genres of traditional Uzbekian music</i> Arzu Azimova, Tashkent	30
<i>Pešrev, Bašraf and Mšaddar: the Ottoman legacy in the Tunisian Ma'lūf</i> Ruth Davis, Cambridge	35
<i>The old aesthetics of the Bukharan Šašmaqām: Its origin, meaning and destiny</i> Alexander Djumaev, Tashkent	47
<i>Azerbaijani instrumental Mūghamlar' features in the context of Islamic civilization</i> Tamila Dshani-Zade, Moscow	57
<i>System shifting reflected in Sikāh – Some remarks on the history of the maqām-system</i> Jürgen Elsner, Zepernick	76
<i>A discussion concerning the musical theory according to Greek – Ottoman sources</i> Pavlos Erenvidis, Athens	88
<i>Der Begriff mūqām in der turkmenischen Musik</i> Schachym Gullyev, Aschhabad	92
<i>Music during the late Ottoman period in Iraq – The case of Mulla 'Uthmān al Mawšillī</i> Sheherazade Qassim Hassan, Paris	98
<i>Zu einigen aktuellen Problemen der maqōmōt und ihren lokalen Spielarten in Usbekistan</i> Faizulla M. Karomatli, Taschkent	111
<i>The 'Long Songs' of the Islamic Volga Tatars: Some aspects of the rhythmic and melodic structure</i> Ildar Kharissov, Berlin – Elena Smirnova, Kazan	136
<i>Die zwölf uigurischen „Naggāra muqāmliri“ und ihre Besonderheiten</i> Abdulaziz Khashimov, Taschkent †	153
<i>Der Begriff des maqām in der Musik der Kornāng</i> Mohammad Taghi Massoudieh, Teheran †	167

<i>The maqām systems in Kashmir: Şūfyāna and Şūmāy ensembles</i> Józef Pacholczyk, University of Maryland	176
<i>The evolution of the...chromatic species: Greek versus Turkish music theory</i> John G. Plemmenos, Kalamata	185
<i>Maintaining and transmitting the Arabic maqam within the Jewish tradition</i> Uri Sharvit, Jerusalem	199
<i>Confirming, delaying, and deceptive elements in Turkish improvisation</i> Munir Nurettin Beken, Seattle – Karl Signell, Silver Spring	205
<i>Gültekin Oransay's contribution in the field of Turkish maqām-theory</i> Feza Tansuð, Istanbul	217
<i>Basic sound system of makam music and its later transformation</i> Yalçın Tura, Istanbul	236
<i>The concept of maqām in the music of the bards of Northern Khorasan – Iran</i> Ameneh Youssefzadeh, Paris	245
APPENDIX (PAPERS NOT HELD AT THE MEETING)	
<i>Non-deterministic sound scales used in traditional Turkish music</i> Can C. Akkoç – Feridun Özgören, Alabama	255
<i>Amīr Husrau Dehlawī on the characteristics of the maqōmōt and the importance of his views in the history of the science of maqōm</i> Farogat Azizova, Dushanbe	261
<i>Besonderheiten der Existenz der tadjikischen und usbekischen maqāmāt im nördlichen Tadjikistan</i> Naim Khakimov, Khodjent	274
Contributors (addresses)	277