

A 24-Note Turkish Tonal System, (as inferred*)

Erv Wilson, Mar 5 2001

<u>Modulus</u>	<u>Name</u>	<u>chain</u> <u>Position</u>	<u>Ratio</u>
0/53	• DUGAH	• 0	2/1
52	• Dik Zengule	• -12	160/81
51			
50			
49	• Sehnaz	• +5	243/128
48	• Nim Sehnaz	• -7	15/8
47			
46			
45			
44	• GERDANIYE	• -2	16/9
43	• Dik Mahur	• -14	1,280/729
42			
41			
40	• Mahur	• +3	27/16
39	• Evic	• -9	5/3
38			
37			
36	• Dik Acem	• +8	6,561/4,096
35	• ACEM	• -4	405/256
34			
33			
32			
31	• HUSEYNI	• +1	3/2
30	• Dik Hisar	• -11	40/27
29			
28			
27	• Hisar	• +6	729/512
26	• Nim Hisar	• -6	45/32
25			
24			
23			
22	• NEVA	• -1	4/3
21	• Dik Hicaz	• -13	320/243
20			
19			
18	• Hicaz	• +4	81/64
17	• Nim Hicaz	• -8	5/4
16			
15			
14	• - - - - -	• +9	19,683/16,384
13	• CARGAH	• -3	1,215/1,024
12			
11			
10			
9	• BUSELIK	• +2	9/8
8	• Segah	• -10	10/9
7			
6			
5	• Dik kurdi	• +7	2187/2048
4	• Kurdi	• -5	135/128
3			
2			
1			
53/0	• DUGAH (440)	• 0	1/1
52	• Dik Zengule	•	

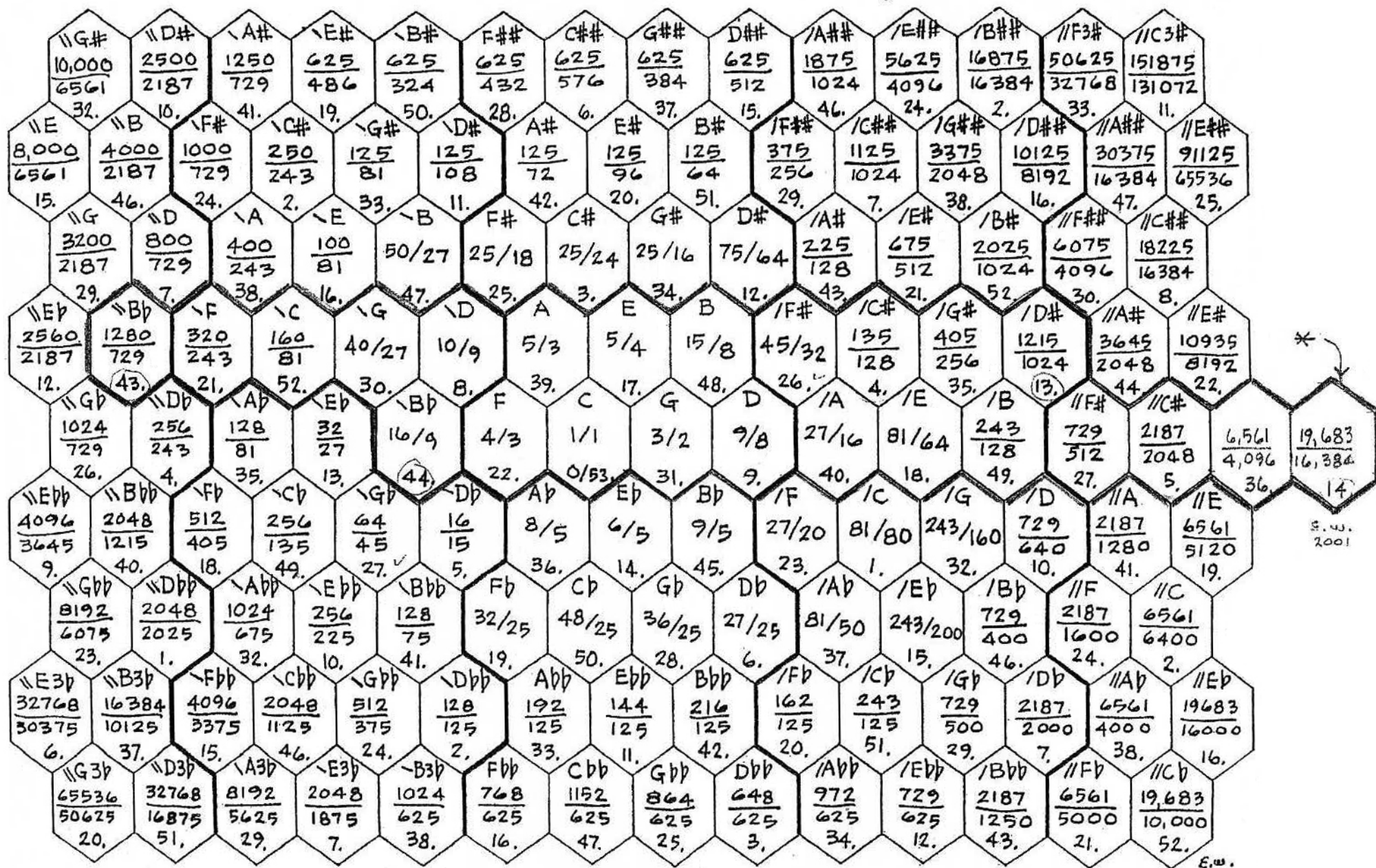
Ref; "Non-Deterministic Sound Structures Observed in Traditional Turkish Music"
by Can AKKog, 1999, Clock~7. *

Annotated 5 Mar 2001 by Erv Wilson, to show tone-lattice* for inferred Turkish 24-Tone system.

Figure # 1

Major-Minor Triadic Lattice for 53
(redrawn from 1942 original)

Ref: "Non-Deterministic Sound Structures
Observed in Traditional Turkish Music"
by Can AKKOÇ, 1999



Ref: "Development of a 53-tone Keyboard Layout," Larry A. Hanson 1989, xenharmonikon XII