

Theoretical Music Treatises in the Fifteenth Century Timurid Music: an Analysis of Benâî's "Risâle-i Mûsikî"

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Timurid Music, which developed in the lead of art patrons of the Timurid Empire that prevailed during 15th century in Central Asia, is a musical period that led to treatises which were read and annotated in the Central Asian, Middle Eastern and particularly Ottoman territories. These treatises are classified under books which were named as "*edvâr* (circles)" as they explain the modal and rhythmic structures using circles when explaining the musical theory during that period. Among these treatises that use the modal system founded and developed by Safiyüddin Urmevî while bringing contemporary interpretations and different approaches to it, Benâî's *Risâle-i Mûsikî* (Treatise of Music) has a significant place. Benâî, who generally treated Urmevî's modal system with an instructive style, left an important clue on the musical practice of his period by a musical piece written in the "*ebced*" notation at the end of his treatise.

In this presentation, within the theoretical musical system which was disclosed by the treatises of 15th century Timurid Music, I will explain the distinguished features and signification of Benâî's treatise in that time and today and specifically analyze the "*ebced*" notation of the aforementioned music piece and transmission of music during that period.