

# Rast

- Tonic** : Rast (G)  
**Dominant** : Neva (D)  
**Behavior** : Ascending  
**Leading tone:** Irak (low F#)  
**Accidentals** : Segâh (B 1 koma flat) and Evç (F#)  
**Construction** : Rast pentachord in its original location (G), Rast tetrachord on note Neva (D)

## Rast scales

The first staff illustrates the Rast scale with three tetrachords: Rast tetrachord on Yegâh (T, K#, S), Rast pentachord on original location (T, K, S, T), and Rast tetrachord on Neva (T, K#, S). The second staff illustrates the Rast scale with three tetrachords: Rast tetrachord on Yegâh (T, K#, S), Rast pentachord on original location (T, K, S, T), and Buselik tetrachord on Neva (T, B, T). A dashed line below the second staff indicates the Rast scale with Acem (F).

## The names of the notes for the makam Rast:

Yegâh, Hüseyini Aşiran, Irak, Rast, Dügâh, Segâh, Çargâh, Neva, Hüseyini, Evç, Gerdaniye

## Extension:

The makam Rast has an ascending character and is performed mainly within the low register of the scale. The scale extends below the tonic and descends as far as Yegâh (D), using the Rast tetrachord.

## Behavior:

The melodic progression begins with the Rast flavor on Rast (G) due to the makam's ascending character. Following the half cadence played with the Rast flavor on the

dominant Neva (D), suspended cadences are played with the Segâh flavor on Segâh (B 1 koma flat) and the Uşşak flavor on Dügâh (A). The extended section is presented and the final cadence is played with the Rast with Acem (F) flavor on the tonic Rast (G).

### Note:

In compositions written for the makam Rast, Acem (F) replaces the Evç (F#) near the conclusion of the makam. This flavor is called the ‘Rast with Acem (F) flavor’. It is an important flavor due to its frequent use.

The Rast with Acem (F) flavor is a byproduct of the ‘ascending-descending attraction’, which refers to one of the most important characteristics of Turkish music. The ascending-descending attraction is basically playing a certain note in a flatter flavor when descending or sharper when ascending.

In the makam Rast, the third degree of the Rast tetrachord is Evç (F#), which stays as it is when ascending. When descending, Evç (F#) is replaced first with Dik Acem (F 1 koma sharp) and then with Acem (F). The resulting formation of the Buselik tetrachord on Neva (D) is called the Rast with Acem (F) flavor.



### Analysis of the Rast Taksim:

The musical notation consists of three staves of music in treble clef, with a key signature of one sharp (F#). The first staff shows an ascending scale starting on G (Rast) and ending on D (Neva), with a time marker of 16" below the final note. The second staff shows a descending scale starting on D (Neva) and ending on G (Rast), with time markers of 50" and 56" below the notes. The third staff shows a descending scale starting on D (Neva) and ending on G (Rast), with a time marker of 1.10" below the final note. There are also time markers of 38" and 1.10" at the end of the first and third staves respectively.

The melodic progression begins around the tonic Rast (G) with the Rast flavor due to the makam’s ascending character.

**16"** The initial cadence is played on Rast (G). The scale is played between Yegâh (low D) and Neva (high D).

**17"-38"** A half cadence is played on the dominant Neva (D) with the Rast flavor. Acem (F) is used.