

# COMMON MAQAMS

## Performance Notes

\* In the 2nd position of Ussak/Bayati maqams the flat is a microtone. Ideally the tone should occur slightly more than half way between the natural and flat of the note. However, because the guitar is a fretted instrument you will be unable to play these exact notes. Playing the flat of the note will suffice in most situations, but you will want to make adjustments for each individual song. Note this is a gross simplification of microtones in Middle-Eastern music. For a more detailed explanation please refer to other on-line articles.

### **D Hijaz: D Eb F# G A Bb C D**

1

T								
A	0	1	4	5	7	8	10	12
B								

### **G Hijaz: G Ab B C D Eb F G**

3

T								
A	0	1	4	5	7	8	10	12
B								

### **D Hijazkar: D Eb F# G A Bb C# D**

5

T								
A	0	1	4	5	7	8	11	12
B								

### **G Nihavent/Nahawand: G A Bb C D Eb F# G**

7

T								
A	0	2	3	5	7	8	11	12
B								

### **A Nihavent/Nahawand: A B C D E F G# A**

9

T								
A	2	4	5	7	9	10	13	14
B								

**D Kurd: D Eb F G A Bb C D**

11

T							
A	0	1	3	5	7	8	10 12
B							

**D Nihavent/Nahawand: D E F G A Bb C# D**

13

T							
A	0	2	3	5	7	8	11 12
B							

**\* D Ussak/Bayati: D Eb F G A Bb C D**

15

T							
A	0	1	3	5	7	8	9 10
B							

**\* G Ussak/Bayati: G Ab Bb C D Eb F G**

17

T							
A	0	1	3	5	7	8	10 12
B							