

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**EVALUATION AND ANALYSIS OF *ŞARKI* FORM
IN TURKISH MAKAM MUSIC**

M.A. THESIS

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Department of Music

Master Programme in Music

DECEMBER 2019

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**TÜRK MAKAM MÜZİĞİNDE ŞARKI FORMU
İNCELEMESİ VE ANALİZİ**

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ABBREVIATIONS

TRT	: Turkish Radio and Television Corporation
TSM	: Turkish Art Music (<i>Türk Sanat Müziği</i>)
TMDK	: Turkish Music State Conservatory (<i>Türk Müziği Devlet Konservatuarı</i>)
THM	: Turkish Folk Music (<i>Türk Halk Müziği</i>)

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EVALUATION AND ANALYSIS IN ŞARKI FORM IN TURKISH MAKAM MUSIC

SUMMARY

Song form, called *şarkı* in Turkish, is the most popular form in Turkish makam music. Nevertheless, it has gained its popularity much later than other forms, such as *beste* or *kâr*. Since makam music is considered to belong to the classical music, *şarkı* has become a part of the classical Turkish music repertoire. In this thesis, twenty selected *şarkı* pieces, starting from the 17th century to the contemporary era will be compared and observed using formal analysis. The analysis consist of two parts, theoretical and analytical sides. Concerning the analytical side, the *şarkı* examples appear beginning from the 17th century, according to Ali Ufki's score collection manuscript *Mecmua-i Saz ü Söz*. Regarding the theoretical side, according to the manuscripts of El-Kindi, Farabi, and İbn-i Sina, the theoretical studies date back to the 10th century.

The analysis of the selected examples are based on the formal musical structure, such as melodic sentence separations as a musical scheme, lyrical preferences, and the overall musical flow. Besides these parameters, for the purpose of music expression investigation, word painting examples, music and lyrics relation are also researched with these analyses. After defining fifty-year periods starting from the 17th century, I selected one composer for each fifty-year term. The selection of the composers depended on the amount of *şarkı* they composed. After the selection part, the analysis are based on the score and compared with each other. The method of analysis, the frame of form analysis can be explained through the sections of *şarkı*: there are several criteria considered, such as *nakarat*, *usûl*, *meyan*, *aranağme* and lyrics-melody scheme (such as ABCB grouping). Besides these categories of *şarkı* sections, musical expression is also investigated with the instances of word painting in *şarkı* pieces. As the overall outcome, analysis results from the selected instances are evaluated according to the changing sections of the *şarkı* form

TÜRK MAKAM MÜZİĞİNDE ŞARKI FORMU İNCELEMESİ VE ANALİZİ

ÖZET

Türk makam müziğinde, özellikle 20. Yüzyıldan itibaren en fazla eser bestelenmiş tür olan şarkı formu, bu özelliğiyle klasik müzik içinde yer alan kâr, beste, Mevlevî Ayini gibi sözlü formlar veya saz semaisi, peşrev gibi enstrümantal formlar arsında en popüler olan tür haline gelmiştir. Fakat şarkı formu örneklerinin yüzyıllar içinde sahip olduğu değişken yapısı, bu formun yazılı ilk örneklerinden günümüze kadarki zaman aralığında, değişen özelliklerinin tespit edilmesine sebep olmuştur. Bu değişimlerin tespiti form analizi yöntemi kullanılarak, seçilen şarkı örnekleri üzerinden yapılmıştır. Analiz sürecinde farklı şarkı örneklerinde gözlemlenen değişiklikler, bu eserlerin bestelendikleri dönemlere ait form yapısı farklılıklarını da somutlaştırmıştır. Analiz edilen eserlerin tarihi süreci, 17. Yüzyılda şarkı başlığı altında ulaşabildiğimiz ilk nota örneklerinin olduğu Ali Ufki'nin *Mecmua-i Saz u Söz* eserindeki örneklerden başlayıp, günümüz bestecilerinin eserlerine kadar uzanan bu çalışmada, seçilen nota örnekleri üzerinden, şarkı formuna dair değişen özelliklerin tespit edilmesi amaçlanmıştır. El Kındî, Farabî, İbn-i Sina tarafından yazılan eserler sebebiyle 10. Yüzyıldan itibaren başlayan ve günümüze uzanan süreçte, müzik teorî kitaplarından da, şarkı formunun tanımlamalarını kapsayan teorik altyapısı incelenecektir. Bu analitik ve teorik bölümleri oluşturan iki temel alan, tezin araştırma sürecindeki gidişatını belirlemiş ve araştırma kapsamını oluşturmuştur.

Form analizi temel alınarak yapılan şarkı değerlendirmelerindeki genel çerçeve Ek 1'de tablosu oluşturulan (Appendix A) kategoriler üzerinden yapılmıştır. Müzikal cümle bölümlenmeleri, şarkı formuna ait bölüm adlandırmaları ve güfte şeması gibi üç temel başlıkla açıklanabilecek bu kategoriler: nakarat, usûl, aranağme ve söz-müzik şema gruplandırması (ABCB) olarak belirlenmiştir. Değişen yüzyıllarda, bu bölümlerdeki farklılıklar tespit edilerek, sabit kalan, en çok değişime uğrayan veya bazı örneklerinde yer almayan şarkı formu bölümleri tespit edilmiştir. Şarkı örnekleri üzerinden tespit edilen bu değişimlerle birlikte, mevcut isimlendirmelerdeki farklılıklar ve bu konuya yönelik TRT ve İstanbul 2010 Avrupa Kültür Başkenti Projesi olan Türk Müzik Kültürünün Hafızası arşivlerindeki tutarsızlıklar belirlenmiştir. Bu kategoriler dışında, bazı eserlerdeki şarkı formu örneklerinde söz-müzik ilişkisinin aktarıldığı söz boyama (word painting) örnekleri de tespit edilmiştir.

Türk makam müziği repertuarına dahil edilen şarkı formu örneklerinin analizi için, formun yazılı ilk örneklerinin görüldüğü 17 yüzyıldan günümüze uzanan geniş bir zaman aralığı göz önüne alınmıştır. Yüzyılların kapsandığı bu zaman diliminde seçilen analiz örnekleri, Ali Ufki'nin *Mecmua-i Saz u Söz* adlı el yazmasında bulunan şarkı notası örneklerinden başlanarak, günümüzde bu formda eser üreten bestecilerden Mahmut Oğul'un eseri ile sonlandırılmıştır. Bu aralıkta, yaşadıkları dönemde şarkı formunda bestelediği eser sayısının fazlalığına göre analiz edilecek şarkıların bestecileri belirlenmiş ve 17. Yüzyıldan başlanarak, elli senelik periyotlar halinde dönem bölüştürmeleri yapılmıştır. Ali Ufki'nin notaya aldığı şarkı, türkû ve

murabba örneklerinden sonra, Mustafa Çavuş'un *Fesleğen Ektim Gül Bitti*, Dede Efendi'nin *Görsem Seni Doyunca Doyunca Görsem Seni*, Şakir Ağa'nın *Her Telden Ol Meh Çalmıyor*, Hacı Arif Bey'in *Düşer mi Şanına Ey Şeh-i Huban*, Leyla Saz'ın *Mani Oluyor Halimi Takrire Hicabım*, Muallim İsmail Hakkı Bey'in *Fikrimin İnce Güllü*, Muhlis Sabahattin Ezgi'nin *Hatırla Sevgili O Mesud Geceyi*, Kaptanzade Ali Rıza Bey'in *Yıldızların Altında*, Saadettin Kaynak'ın *Batan Gün Kana Benziyor*, Yesari Asım Arsoy'un *Yar Saçların Lüle Lüle*, Aleâddin Yavaşca'nın *Geçmesin Günümüz Sevgilim Yasla*, İrfan Özbakır'ın *Ömrümce Hep Adım Adım*, Selahattin Pınar'ın *Bir Bahar Akşamı Rastladım Size*, Cinuçen Tanrıkorur'un *Kalbim Seni Bir Yaz Kuşu Dinler Gibi Dinler*, Mediha Sancakoğlu'nun *Aliver Tanbuur Gel Meclise Neşe Katalım*, Coşkun Sabah'ın *Bir Tanrı'yı Bir de Beni Unutma*, Mahmut Oğul'un *Bir Değil Bin Övgü Yazılrsa Sana* adlı eserleri bu çalışma analiz edilen eserlerdir.

Tezin şarkı formunda literatür taraması, Batı müziğindeki şarkı formunun tanımlanması amacıyla lied formu araştırmasıyla başlamıştır. Fakat araştırma sorusunun merkezi Türk Makam Müziği olduğundan, şarkı formu olarak sınıflandırılmış eserlerin teorik yapısına dair bilgiler edinebilmek için, Türk makam müziğindeki nazariyat kitapları taranmış ve bu formun tanımlanmasının nasıl yapıldığına dair veriler toplanmıştır. Dahil edilen yüzyıllar sürecinde, eserlerdeki yapısal değişimlerde gözlemlenen farklılıklara benzer şekilde, teorik anlatımlarda da formun yapısına dair ortak bir görüş mevcut değildir. Yüzyıllar içinde şarkı formunun sınıflandırılması, fantezi gibi alt türünün, veya fasıl gibi dahil edildiği icra şeklinin oluşması, müzikal yapıda kırılmalara sebep olabilecek dönüşüm noktaları olarak kabul edilebilir. Bu tezin araştırma sorusuna doğrudan dahil olmasa da, şarkı formuyla birebir ilgili olduğundan fantezi ve fasıl terimlerine yönelik tanımlamara da yer verilmiştir. Analiz için seçilen eserlerin sınıflandırılmasında karşılaşılan fantezi başlığı, bu konuya dair daha kapsamlı bir araştırma yapılmasına sebep olmuştur. Nitekim notaların seçimi için faydalanılan TRT Nota Arşivi ve İstanbul 2010 Avrupa Kültür Başkenti Projesi olan Türk Müzik Kültürünün Hafızası arşivlerinde, bazı eserlerin şarkı, bazılarının da fantezi kategorisinde isimlendirilmesi, bu ayrımlardaki belirsizliklere şahit olması bakımından önem teşkil etmektedir.

Şarkı formuna dair farklılaşmaların dahilinde, seçilen eserlerdeki yapısal değişimler irdelenmiş ve eserlerin müzikal cümle yapıları, müzikal akış trafiği ve sözlerdeki yapı incelenmiştir. Değişen zaman dilimlerinden seçilen şarkı örneklerinde, benzerlik ve değişim noktaları ortaya çıkarılmaya çalışılmıştır. Bu tezde analiz edilen eserler ve ulaşılan veriler sonucunda, Türk makam müziğinde şarkı formu olarak kabul edilen müzikal türün zaman içinde büyük değişimlere uğradığı görülmüş ve şarkı örnekleri analizleriyle beraber bu değişim alanları somutlaştırılmıştır.

1. INTRODUCTION

In many languages, the word *song* signifies either “singing a melody” or “a musical form”. This ambiguity complicates the process of defining the term in its historical path and categorizing it in a musical notion. In this thesis, the evaluation of *şarkı*¹ in Turkish makam music will be investigated in a chronological period by means of literature review and analysis. The chosen *şarkı* pieces, starting from the 17th century to contemporary era, will be compared and observed using formal analysis.

Naming Turkish makam music is also a debatable topic. There are several titles which scholars and state institutions use for the Turkish makam music genre. To begin with state foundations, music conservatories, that give education in traditional music use the title *Turkish Music State Conservatory (TMDK)*. TRT (Turkish Radio Television Corporation) has introduced the most common usage among Turkish population, namely, TSM (*Turkish Art Music*). Turkish musicologists Cem Behar and Bülent Aksoy use the term as *Traditional Ottoman/Turkish music or Ottoman-Turkish music*. Beside these titlings, there are such categorizations as *makam music*, *Turkish makam music* or *Classical Turkish Music*. To narrow down the genre in relation to the makam music that takes place particularly in Turkey, *Turkish makam music* title is preferred in this study.

1.1 Aim of Thesis

This thesis investigates a possibility of finding a standardized *şarkı* form for Turkish makam music through centuries and its definition as a musical form. To analyze *şarkı* pieces, the research focused on form analysis. The frame of the form analysis will be explained in detail in the methodology section. Brief outline of the methodology used in the research is as follows. The sections of *şarkı*: refrain part

¹ Şarkı, a kind of Divan literature models, is also one of the musical forms which is compsed with small rhythmical patterns (Usûl) in Turkish makam music (Özkan, 2010).

*nakarat*², high pitched section *mezan*³, instrumental part *aranağme*⁴, and a rhythmical pattern (*usûl*⁵) will be compared from the scores of each *şarkı* in chapter 3. The comparison will be based on the earliest score example of *şarkı*, which is in Ali Ufki's score collection *Mecmua-i Saz ü Söz*. Later on, for each analyzed example, the altering or extracted parts will be interpreted in comparison with their previous *şarkı* instance. Thus, the overall comparison will demonstrate evaluation of *şarkı* from scores of the 17th century to the contemporary era. It is useful to mention that, the scores from Ali Ufki are taken from the transcription of the doctoral thesis (Cevher, 1995).

1.2 Scope

The scope of the study comprises two layers that are theoretical and analytical sides of the thesis. Concerning the analytical side, the *şarkı* examples appear beginning from the 17th century, according to the Ali Ufki's score collection manuscript *Mecmua-i Saz ü Söz*. The selection method of the pieces will be explained in detail in the next Methodology section. It must be clarified that the scopes of the aforementioned layers do not develop simultaneously. Since there are music theory manuscripts and treatises from periods much before the 17th century. According to the manuscripts of El-Kindi, Farabi and İbn-i Sina, the theoretical studies date back to the 10th century. The scholars and the names of their works will be listed in the second chapter of the thesis with the details of their definitions for *şarkı*. The definitions are compared and evaluated throughout the time period from the 10th to the 17th century.

For the analytical side of the thesis, as it is mentioned above, the content starts from 17th century, with Ali Ufki's score and continues to contemporary composers' *şarkı* piece. In the formal analysis, composers and selected pieces are compared for each period. Through these analyses, the initial scheme of *şarkı* form is admitted as in Ali Ufki's score. Based on this initial consideration, the alterations of the *şarkı* examples are observed.

² Refrain part in several vocal forms in Turkish makam music.

³ A section in *şarkı*, which has upper frequency and generally takes place in the third verse of the lyrics.

⁴ Instrumental parts in various vocal musical forms, usually seemed at the beginning of the piece.

⁵ General Notion of rhythmical patterns in Turkish makam music.

1.3 Methodology

Similarly to the process mentioned above, the methodology is as well formed by a theoretical and an analytical approaches. Literature review is a common method of theoretical background. The information and statements from the long reviews, that will be explained in section 2, will be compared. Thus, finding out a standardized *şarki* form definition will be attempted through literature review. Literature review of the theoretical side and the definitions will be evaluated in chapter 2.

At the second stage of the study, analytical side consist of twenty *şarki* instances starting from 17th century. Not suprisingly, after this initial century, there is obvious increase in the amounth of the reachable scores. This fact inspired me to determine a criterion to decide how to choose the composers and pieces for upcoming centuries. The first step was to determine periods every fifty years starting from the 17th century and then select one composer for each fifty-year term. The selection of the composers depended on the amount of *şarki* they composed. After the selection part, the analyses are based on the score and compared with each other. Analysis method was based on the formal analysis. Here, the frame of form analysis should be explained through the sections of *şarki*: there are several criteria considered, such as *nakarat*, *usûl*, *meyan*, *aranağme*, and lyrics-melody scheme (such as ABCB grouping). According to these titles, the *şarki* examples are evaluated related to the bearing of these parts. Through the twenty selected *şarki* examples, the results of the form analysis are evaluated and the changing points, reformer examples are determined in this process.

1.4 Literature

In this section, brief information about the literature review will be listed. Theory books of El Kindi, Farabi and Ibn-i Sina, dated starting from the 10th century, were reviewed for this research. Moving towards the 13th century, an important scholar for makam music, Safiyüddin Urmevi wrote two treatises in Arabic, titled as: *er-Risaletü's Şerefiyye* and *Kitabü'l Edvar*. These treatises are studied in translation (Arslan, 2004). In the 15th century, a new era begins with the indication of formal structures in Abdülkadir Meragi's treatises, named *Cami'ül Elhan*, *Makasıd'ül Elhan*, *Kenz'ül Elhan*, *Kitab'ül Edvar* (Bardakçı, 1986), as well as in the study of

Ahmedoğlu Şükrullah (Bardakçı, 2008). Works of Ladikli Mehmet Çelebi, Yusuf Kırşehirli, Ali Ufki, Dimitri Cantemir, and Hızır Ağa are also reviewed in the next chapter of the study. Moreover, perspectives of such scholars as Nevzat Atlığ, Aleâddin Yavaşca, İsmail Hakkı Özkan, Onur Akdoğu, are included in the thesis. At the beginning of the analysis, to compare their initial structural differences, there is a comparison between the forms of *şarkı* and *türkü* instances from Ali Ufki's score collection. The thesis includes as well a definition for *türkü*⁶ from Süleyman Şenel's studies, accordingly.

1.5 Chapters

After the introduction part, where such the fundamental question as aim, scope, methodology, literature, and chapter sections are outlined, the study will continue with detailed explanations and definitions from treatises and manuscripts through centuries. This theoretical section takes place in chapter 2 and is titled "Song Form". There are three subtitles related to the *şarkı* form: "Şarkı Form in Makam Music", "Şarkı Form in Western Music", "Other Related Musical Structures with Şarkı". These subtitles aim to expand the perspective of the *şarkı* form. Various important notions have close relationships with *şarkı*: *türkü*, *fasıl* and *fantezi*, which will be described in the corresponding paragraphs of chapter 2. Among these notions, *türkü* is a term that is commonly used in Turkish folk music (Türk halk müziği, THM). In order to be able to compare the *şarkı* and *türkü* titled instances from Ali Ufki's scores, *türkü* takes place in the thesis. Similarly, as musical terms, *fantezi* and *fasıl* both contain *şarkı* in them and will be evaluated through their usages and debates about them. Thus, completing the comprehensive review of *şarkı* form, analysis of the chosen pieces is presented in the third section. The formal analysis will be evaluated as it is stated in the methodology section, with the criteria of sections of *şarkı*. In the conclusion part, fundamental questions and arguments are going to be debated.

⁶ *Türkü* is a general term used for vocal Turkish music folk songs that are usually written anonymously with syllabic meter (Şenel, 2012).

2. SONG

In this chapter, the definitions of *şarkı* will be cited from various treatises and theory books. Starting from historical sources of 10th century, multiple makam music theory treatises and books are going to be checked for their explanations of *şarkı* as a musical term. To deepen the subject in Turkish makam music, important breaking points and related musical terms such as *fasıl* and *fantezi* will be discussed in this chapter. From the overall definitions, the aim is to figure out what has been written about *şarkı* and its relative structures, *fasıl*, *fantezi*, and *türkü*.

2.1 Şarkı Form in Makam Music

This chapter contains the research of *şarkı* form in a broad scope of time and geography. To be able to evaluate *şarkı* from written treatises through centuries, this chapter has a significant place in this study's theoretical side.

Before the 10th century, there had been three prominent scholars for the makam music geography, who as well wrote music treatises: El-Kındi, Farabi, and İbn-i Sina. From their definitions and statements, the question occurs whether the notion of musical form had a clear name in that era. It seems possible that, rather than form structures and differences, music was more explained in interval relations such as mathematical ratios. Therefore, the perception of music and theoretical explanations might differ in some aspects. Some terms from literature, such as *murabba* and *müseddes* for different poetic structures, can be transmitted to musical forms in further centuries (Turabi, 1996; Kubilay, 2009; Turabi, 2006).

In the 13th century, the prominent name for music theory was Safiyüddin Urmevi. In his theory books *er-Risaletü's Şerefiyye* and *Kitabü'l Edvar*, written in Arabic, the topics are listed as: physical properties of the sound, division of the strings, intervals and the pitch ratios, consonant and dissonant intervals (Arslan, 2004). Even though these titles suggest a comprehensive perspective for music, there is no term related to form. Therefore, we do not see *şarkı* term related to a musical form yet.

Later in the 15th century, another important music scholar Abdülkadir Meragi wrote important treatises in Turkish. In his books, *Cami'ül Elhan*, *Makasid'ül Elhan*, *Kenz'ül Elhan*, *Kitab'ül Edvar*, form structures are explained. As Murat Bardakçı states, there is extensive information about musical form in Meragi's books. However, the origin of these forms does not have any relation to the ones that are dating back to the 16th-18th and are still used today. The names of the forms listed in Meragi's books are *Neşid-i Arab*, *Basit*, *Nevbet-i Müretteb*, *Kulli'd-durub*, *Kulli'n-nagam*, *Darbeyn*, *Amel*, *Nakş*, *Savt*, *Hevayi*, *Pişrev*, *Zahme*, *Murassa* (Bardakçı, 1986, p.91). It is possible that the transformation and evolution of the *şarkı* form could have been named after one of the terms listed above. However, it seems complicated to make a reliable comparison and decide about any form in Meragi as a name precursor of the *şarkı* form because the information about the forms is limited with the knowledge of oral and instrumental structures and rhythm.

It appears to be confusing that Meragi has no composition in *şarkı* form, particularly because in the researches of El-Kindi's music theory books, there are several terms translated as *şarkı*. It is surprising that almost after three centuries, the term is still not present in Meragi's music books. However, it is important to mention incoherencies in translation. Another possible explanation is that similar terms might have been explained differently in different centuries. In the music theory book of his son, Abdülaziz B. Abdülkadir, Meragi's *Nekavetü'l Edvar*, the same situation is observed: the names of the form remain the same and *şarkı*-named form does not appear.

In the same century, in the treatise of another scholar Ahmedoğlu Şükrullah, there is no term for *şarkı* form. The concepts of the book are mostly the definitions of intervals, tetrachords and pentachords, and organological information about the instruments (Bardakçı, 2008). Therefore, expressions of form structure in theory books can have diversity even in the same century.

Another scholar in following centuries, Ladikli Mehmet Çelebi wrote a treatise called *Zeyn'ül Elhan*. Additionally, there is a text and a dictionary study for this book by Ahmet Pekşen (Pekşen, 2002). Strangely, it contains names of the several forms, such as *kâr*, *kârçe*, *peşrev*, *longa*, *sirto* but not *şarkı*. It is not surprising to see *kâr*, *kârçe* and *peşrev* names as musical forms, however the situation is different for

longa and *sirto* forms, because most of these forms are known to belong to the 20th century.

Furthermore, in the 15th century, in the music theory book of Yusuf Kırşehirî, there is a section titled "Suggestions for Music Students and Musical Forms", which contains the aforementioned forms: *gazel*, *kavl*, *peşrev*, *nevbet*. However, they are not defined, unlike in Meragi's book (Doğrusöz, 2012, p.48). Later in the 17th century, in the music collection book of Ali Ufki, *Mecmûa-i Saz ü Söz*, *şarkı* form is listed as the title of four pieces in this collection. Nevertheless, there is no explanation or definition about the forms (Cevher, 1995). Consecutively in the 17th century, in the book of Dimitri Cantemir named *Kitabu İlmi'l Musiki ala Vechi'l-Hurufat*, there is a short definition for *şarkı* form related with the line quantity of the lyrics and rhythmical structure *usûl* (Dimitrie, 1976, p. 251). In the 18th century, there is an engrossing statement that Hızır Ağa wrote in his book: "old music theory books are not same with the contemporary ones" (Tekin, 2015, p.121). This expression suggests possible connections between the music theories in changing centuries.

After the 18th century, there has been an explicit increase in form titles in music theory books. As an example, Aleâddin Yavaşca states musical form structure in a separate section in his book "Türk Musikisinde Kompozisyon ve Beste Biçimleri" (Yavaşca, 2002). In his classification, music is divided into two main categories, religious and secular music. In the branch of secular music, there are also two subtitles, classical form (major) and small forms. Not surprisingly, *şarkı* form takes place in the title of small forms (Yavaşca, 2002, p.122). With the works of famous poet Nedim in the 18th century, he refers to the popularity of *şarkı* form to the Tulip period of the Ottoman Empire. As he points out, except for the classical poem forms such as *gazel*, *kaside*, *mesnevi*, *rubai*, *müstezad* in classical Ottoman literature, Nedim had brought *şarkı* form as a new form in poetry. Even though he clarifies a rise of alteration in literary forms in the 18th century, some other works prove former traces of the *şarkı* form. Hafız Post's and Tanburi Hanende Mehmet Çelebi music journal (*Musiki mecmuası*) is remarked as the argument of that statement (Yavaşca, 2002, p.122). In this book, the *şarkı* form is as well explained with its structure of seperated melodic sentences. This particular separation (A-B-C-B) is quite similar to a former theory book written by İsmail Hakkı Özkan "Türk Musikisi Nazariyatı ve Usûlleri: Kudüm ve Velveleleri". In the book of Özkan, the initial separation is done

by the categories of instrumental and vocal forms. In the branch of vocal forms classification, *şarkı* form is listed in the subtitle of secular forms with other forms such as *kâr*, *kâr-ı natık*, *kârçe*, *beste*, *ağır semai*, *yürük semai*, *gazel*, *türkü*, *köçekçeler* (Özkan, 1984, p. 79-90). Even between these two similar term books, the classification differs in some respects, such as naming of the subdivisions. Therefore, there is no obvious consensus for the classification of *şarkı* form at any time throughout the literature reviewed above. As another point of that statement, the book of Onur Akdoğu *Türler ve Biçimler* can be given as a supportive element. In this book, he opens two categories, *şarkı* form and *şarkı* type. In this separation, he fundamentally points out the difference related to lyrical and melodic alterations (Akdoğu, 2003, p. 75, 263). Surprisingly, he suggests some other subcategories for *şarkı* form such as children *şarkı*, *fasıl şarkı*, soloist *şarkı*, entertainment *şarkı* (Akdoğu, 2003, p. 263). Not only causing lack of a consensus in between the explanations, these subcategories of Akdoğu are quite debatable for the acceptability of their naming.

There is also an important book written by Walter Feldman, titled as “*Music of the Ottoman Court; Makam, Composition and the Early Ottoman Instrumental Repertoire*”. As he states in the introduction part of the book, *şarkı* form was qualified as “*light classical*”. And the shift from cyclical form (classical *fasıl*) to *şarkı* form was a way of “musical polarization” (Feldman, 1996, p. 17). In the historical debate of the musical forms, Ali Ufki is conditioned with his large interest for both classical (such as courtly *fasıl*, *ilahi*, *teşvih*) and non-classical forms as *şarkı* and *türkü*; while Cantemir’s interest was mostly focused on classical genres (Feldman, 1996, p. 69). As he quotes from Evliya Çelebi, in the title of “Social Contexts of the Turkish Lutes”, *şarkı* is also one of the names of the folk lute (Feldman, 1996, p. 169). As a similar categorization at the end of this section, *şarkı* and *türkü* are both written as items of urban popular songs. From these explanations, it comes out that *şarkı* form is not considered as a classical form genre. Here, the question occurs, how has the song form *şarkı* has turned to belong to one of the classical genres for insider scholars? What were the criteria for the breaking point of this alteration? As contemporary researchers, how should we approach this disagreement about *şarkı*? Walter Feldman declares *şarkı* as a non- classical form.

As another important research by Owen Wright, titled as “*Words Without Songs*”, he identifies *şarkı* as rhythmic cycles of *usûl* structures such as *devr-i revan*, *düyek*, *evfer*, *hafif*, *sofyan*. He identifies the early Ottoman song-text genre in early manuscripts in libraries of Süleymaniye, NuruOsmaniye, Bodleian, and from the collection of Hafız Post Mecmuası. He defines *şarkı* form in comparison within the sources of Hafız Post, Ali Ufki, and Cantemir (Wright, 1992, p. 184).

Between the works of Popescu-Judet, in *A Summary of the Turkish makams*, as it is predictable from the title, the review is focused on the makam structures. Therefore, rather than musical form structures, theoretical perspectives of melodic movements are catalogued through the written sources of treatises (Popescu-Judet, 2010a).

XVIII. Yüzyıl Musiki Yazmalarından Kevseri Mecmuası, she did a detailed comparison of two collection books written in the 18th century: *Kevseri Mecmuası* and *Kantemir Edvarı* (Popescu-Judet, 1998). The titles of the musical pieces are listed according to their makam names, rhythmical structures (*usûl*) or musical forms as *peşrev* or *fasıl*. This shows us that there can be *şarkıs* in the *fasıl* suits. But the question arises, whether the 18th-century *fasıl* suits have *şarkıs* in them. If so, how did the *şarkı* form gain an independent identity apart from the *fasıl* suit?

In another book, *Meanings in Turkish Musical Culture*, the main topic is the notation systems of the Turkish musical culture. Through the different music theory books over centuries (*Edvar*), symbols of different notation systems are reviewed (Popescu-Judet, 1996). After the evaluation of notation systems diversification, the comparison continues in the conclusion section of the book, with the notion of intertextuality. Old and new theories through the treatises are debated.

There are many titles listed as *şarkı* in the table of collections of Hasan Talat Bey and Cantemir in the *Three Comparative Essays on Turkish Music* (Popescu-Judet, 2010b). These essays include the evaluation of the *şarkıs* in the scope of the contemporary composers from different cultures.

From the perspective of folk music, the declaration of not having a consensus for the categories of musical form subdivisions is similar to Turkish classical music. Even

the most popular folk music form named *türkü*⁷ is explained as being constituted by the classification of Turkish classical music scholars (Şenel, 2012). That statement is engrossing when we consider the necessity of naming these categories. The scholars decide about the process of categorization according to their musical structures or the social belongings in which these forms are produced. On the other hand, form categorization is rather based on literal differences of the lyrics. If so, rather than musical reasons, the separation can be led through the literal differences. These possibilities are some crucial points that can be questioned for the future comparative analysis of these two forms. As a supportive argument in this questionnaire, it can be fruitful to remember Ali Ufki's headings in *Mecmua-i Saz u Söz*. In this collection of scores, both of the terms *şarkı* and *türkü* are used without any explanation of their formal structures. According to Sabri Koz, Ali Ufki represents *türkü* as one of the musical types such as *şarkı* and *varsığı* (Şenel, 2012). Therefore, the distinction between those names is not concrete.

In the contemporary books for folk music studies, formal structures are, furthermore, not clarified distinctly. For instance, Süleyman Şenel makes formal classifications for folk music based on a specific era culture, "Kastamonu Aşık Fasılları" (Şenel, 2007). According to the titles of this classification, once more we see the topics related to literature. There are five titles of categories: 1) instrumental / vocal forms, 2) religious / secular forms, 3) syllabic meter (hece vezni) / aruz prosody (aruz vezni), 4) narrative (story, tale) / poetry forms, and 5) competition / individual or collective performed forms (Şenel, p. 100). Right after this classification titles, there are four categories of elements that generate these titles of the categories. These elements are 1) lyrical meter and shape, 2) topical utterance (konulu söyleyiş), 3) competition performance and phonetics, 4) narrative style (Şenel, 2007, p. 101).

The situation is similar for the most known folk music genres. In the treatise of Irene Judyth Markoff, titled as "*Musical Theory, Performance*", rather than a musical form, *türkü* is defined as the term that is "familiar to most citizens of Turkey as a cover term for all Turkish folk songs. It encompasses not only *şarkı*s in strict meter, but also those in free rhythm, musicians sometimes using *türkü* as a synonym for the unmeasured *uzun hava* (long air, melody) musical genre". (Markoff, 1986, p. 47). As

⁷ *Türkü* is a general term used for vocal Turkish music folk songs that are usually written anonymously with syllabic meter (Şenel, 2012).

it is clarified with the definition of *türkü*, it is a broad category in the folk music context.

In the Karl L. Signell's book "Makam, Modal Practice in Turkish Art Music" there is not such a term as *türkü*. Apparently, the separation was distinct in that century. In this book, Signell gives the premise to explain Turkish makam music with names of the pitches, makam and scale structures for a beginner learner (Signell, 1977).

2.2 Lied Form in Western Music

In order to have an extensive approach for the word song, this section contains definitions of *Lied* from the Western culture. Among several musical forms such as English *ballade*, French *chanson*, or Italian *canzone*, only *lied* form will be reviewed to question whether it can be a good way to check Western example of the song form. In this way, the interest arises from the chance, that comparison from different music styles can be good way to deepen the research.

Form, according to the dictionary, is defined as a structural or regulated component in music (Whittall, 2001). From the same article of the dictionary, as it is stated by Salzer, "*form is the organization and division of that structure into definite sections, and relations of those sections to each other and the design as the organization and division of the compositional surface, in terms of its thematic and rhythmic material*" (Salzer, 1962). Throughout the literature review about musical form, it is observable that the topic is debated with the increased interest by scholars in the 20 th century, such as Dahlhaus and Adorno. As Dahlhaus states, since any attempt of musical form formula or definition will not be able to be clarified from one's conventional thinking, the initiation will be intangible.

This argument has similar approach with Adorno's ideas, as he clarifies in *Ästhetische Theorie*: "form represents the progressive rationalization, integration and control of all aspects of the musical material at the same time as the material itself, as handed down genres and forms, is tending towards fragmentation and disintegration (As cited in Whittall, 2001). In his book *Fundamentals of Musical Composition*, as another close perspective to his contemporaries, Schoenberg evaluates "classical procedures as initial models for students, which should be re-created (As cited in Whittall, 2001). These debatable ideas probably evoke struggles and criticisms about

possible categorizations for the notions as musical form and classical music elements in the 20th century.

Even though the popularity of the song form is regarded around the 20th century, the previous shape of it can be expanded to some other categories as lied form. *Lied*, meaning song in German, is a form with its roots dating back to the 14th and 15th centuries with the name titled as “polyphonic lied”, which is used to define a polyphonic composition with similar characteristics as song. Pre-existing melodies, such as cantus firmus, or folk melodies are also considered in the scope of this term (Böker-Heil, 2001). Polyphonic lied tradition continued with different composers through centuries up to the 17th century and then led to the emergence of another style “German choral song”.

The motivation of choral form continued in the 20th century with two pioneering channels. A new task emerged within old folk songs and art songs with a new combination of tonal and historical patterns. At the same time, another form called “Generalbass or continuo lied” was a different music style during the 17th and 18th centuries that occurred from a strophic song with instrumental bass accompaniment. That style has a large diversity of components such as simple homophonic dance songs or more melismatic and contrapuntal art songs. However, in each case, the common feature of these styles is the concurrence of music and lyrical prosody (Böker-Heil, 2001). The changing aesthetic preferences in the literature, by new movements of poetic styles, has affected the variety in lied forms and increased number of titles related to that form such as Lieder and Romantic lieds consecutively in the 18th-19th and the 19th centuries (Böker-Heil, 2001).

Undoubtedly, Robert Schumann will be one of the first names to come out. His deep interest in literature entailed him to combine it with music. Lied genre was particularly suitable for this intention (Daverio, J. & Sams, E., 2001). Not only his affinity with literature but also financial requirements he had affected his preferences of composing in this genre. Lied form most probably was the most marketable genre of his era, because of its property to be understood easily (Daverio, J. & Sams, E., 2001). According to Schumann, *the ideal lied must mediate between artlessness and art, simplicity and pretension. Construed as more than a singable melody supported by a decorative accompaniment, the lied unites voice and piano as equal partners in a shared discourse*. From that quotation, we can only witness some of the aesthetical

views of Schumann for the song form. But it is stated in the article, he composed in many forms such as piano music, chamber music, oratorio, contrapuntal forms, dramatic music, and church music (Daverio, J. & Sams, E., 2001). Therefore, that is not enough to claim for the form, about how it transformed or became reduced. Here, as a very important criterion mentioned in the dictionary article for Schumann, being marketable for any kind of art production is probably due to an increasing demand for many people in the 19th century. But the demand criteria are of course open to change over the years he lived (Daverio, J. & Sams, E., 2001).

Through the definitions of the lied form, the review of the research has been expanded as it was aimed at this section. Nevertheless, the following parts will not focus on any comparison between *lied* and *şarkı*. Before *şarkı* form's related musical structures such as *fasıl* and *fantezi* in the next section, *lied* definition is given as an extended perspective for musical forms in the literature review part.

2.3 Other Related Musical Structures with *Şarkı*

Some important terms have a close relationship with *şarkı* in Turkish makam music. Related with the categorization of forms, some umbrella terms that has *şarkı*s in them, have occurred. Beside its musical concepts, it can refer to a style of entertainment. In the contemporary usage of the term, *fasıl* can be considered as a musical style, which refers to Turkish makam music. To have a literal evaluation of the term, this part includes a review of the term from academics and scholars' views.

Fasıl is defined as a kind of musical suit term in Turkish makam music, in which several forms are combined in a specific order (Tuğ, 2014, p.5). In an order source, from İsmail Hakkı Özkan, *fasıl* is considered as a concert type that has several musical forms in the same makam performed successively. In this concept of "classical *fasıl*", the order of forms comes as *taksim*, *pişrev*, *kâr*, first *beste*, second *beste*, *ağır semai*, *yürük semai*, *saz semaisi*. Even though there were no examples of *şarkı* in this classical *fasıl*, with time *şarkı* form started to be performed in between *ağır semai* and *yürük semai* forms. In the contemporary examples of *fasıl*, the forms of *kâr*, *beste*, *ağır*, and *yürük semai* are even forgotten and *fasıl* has been modified to be formed only with *şarkı* form listed according to their *usûl* starting from *ağır* (slow) to *yürük* (fast) ones. (Özkan, 1995).

Dimitri Cantemir defines *fasıl* with two subcategories “*Hanende Faslı*” and “*Sazende Faslı*”. In the first one, which refers to the vocal part of the *fasıl*, *hanende* start the performance with a *taksim*, and the suit continues with the consecutive order of *Beste*, *Nakış*, *Kâr*, and *Semai*. Similarly, in the “*Sazende Faslı*”, instrumentalist starts with a *taksim* and then plays *peşrev* and *semai* forms and complete the *fasıl*. The combination of these two structures is described in steps, starting with an instrument *taksim*, followed by one or two *peşrevs*. After that, one of the *hanende* performs a *taksim*, this time followed by *Beste*, *Nakış*, *Kâr*, and *Semai*. Instrumentalists start Saz *Semai* after the performance of vocal forms. Lastly, completing the Saz *Semai* form, one of the *hanende* performs another *taksim* with the accompaniment of bass voices of the instruments playing only the sympathetic strings and the *fasıl* is completed by that process. (Dimitrie, 1976, p.186-187).

In the treatise of Ali Ufki, “*Mecmua-i Saz u Söz*” from the 17th century, the name of *fasıl* is listed as pointing out the collection of diversity of musical genres in the same makam. These genres are *murabba*, *ilahi*, *peşrev*, *raks*, *tekerleme*, *şarkî*, *türkü*, *varsağı*, *sözel semai*, *çalgısal semai*, *tesbih*, *tevhid*, *savt*, *yeltme*, *rakkasiye* which are mostly not currently used in music literature. From the list where we see the content of the *fasıl*, it is obvious that the term signals the compilation of the variety of genres in the same makam (Cevher, 1995, p. 30). From that review of the written sources, it is clear that there are two different versions of the *fasıl* structure; one is the classical type that does not include *şarkı* form, and the other is the later one that occurred in the 20th century.

As Walter Feldman states, even though Ottoman music was still patronized in the 19th century, during the reigns Abdülmecid and Abdülaziz the focus has shifted from *fasıl* concert format to *şarkı* form (Feldman, 1996, p. 15). Here *fasıl* format is defined as cyclical concert and *şarkı* form is qualified as light classical *şarkı*. There is a very important category for instrumentation that gives us a crucial knowledge about that shift. It comes as:

- “1. Art music, which is subdivided into secular *fasıl* and Mevlevi *Ayin*,
2. Indoor (*çengi*, *köçekçe*) and outdoor dance-music (*mehter-i bîrûn*),
3. Urban popular songs (*türkü*, *şarkı*, etc.), and
4. Outdoor military and official music” (Feldman, 1996, p. 175)

Cyclicity is approved as a characteristic specialty for many Muslim art music genres and repertoires in the 19th century (Feldman, 1996, p. 177). In Ottoman culture, the cyclical format was permeated to both vocal and instrumental *fasıl*.

“The early Modern Era of Ottoman music (i.e. the beginning of Ottoman music properly speaking) began with the development of cyclical formats which were distinctive to the Ottoman musical culture. The various types of modal combination and modulation, melodic improvisation, and composed forms all must be understood within this overarching cyclicity (Feldman, 1996, p. 177).

In the Ottoman musical culture, individual cyclical forms as *kâr*, *nakş*, *beste*, (or *murabba beste*) and *semai* have constituted the cyclical format *fasıl*. In between these forms, the last two belong to Ottoman culture, while the first two were from the Iranian area (Feldman, 1996, p. 177). Early types of Ottoman *fasıl* is not clear. From the manuscripts of 17th century musicians as Evliyâ Çelebi and Ali Ufki, the assumptions have been shaped from the 17th century (Feldman, 1996, p. 178).

In the historical flow of the *fasıl*, there is a distinction between two related terms after the foundation of Turkey. Muzika-yı Hümayun had a division in *fasıl* suits called as “*fasıl-ı atîk*” and “*fasıl-ı cedid*”. While the former one is counted as classical *fasıl* suit, the latter one has Western harmonized *şarkı*s that also called “*fantezi*” (Özkan, 1995).

Such as *fasıl* formation as a performance style for Turkish makam music, there is also a genre that can be claimed to be derived from *şarkı* structures. To understand that possible relation, the analysis part has examples titled with this term. But before that practical side of comparative examples, this section has the theoretical side of the term *fantezi*.

Fantasy, *phantasy* or *fantasiesstück* in German, is related to the 19th century fantasia and defined as a short piece or set of pieces mostly for piano. The significant factor of the form was the “fancy” feature that is expressed by the composer (Brown, M., 2001). In the Encyclopaedia of Turkish Music, this term is defined as free structured *şarkı* forms in which the rules of the form are not applied. It is also acknowledged that almost all of the Arab-Turkish film music are also regarded in this genre (Öztuna, 1969). In another Turkish resource, the term is stated; similarly to Western geography, starting from the end of the 19th century in Turkey, as a subcategory of *şarkı* form, there has come up a new form diverged from *şarkı* with its lyrical

structure and unbalanced sections. And this form is called “Fantezi Şarkı” (Özalp,1992). With the increasing interest in Arabic film translations, composing *şarkıs* for movies has become very popular (Tohumcu, 2007). In the 20th century, many esteemed musicians such as Saadettin Kaynak have started composing to in this form. In the second half of the 20th century, with the increasing demand for the shorter forms for the music market, the fantezi form lead way to the solo singer dominated genres, later on, labeled as *taverna* and *arabesk* (Tohumcu, 2012, pg.112). Since several examples are titled as *fantezi* in one of the archives that I used for the thesis, it is necessary to give explanations about that terms’ musical meanings in the literature review part.

3. ANALYSIS OF ŞARKI PIECES

The analysis list is constituted according to the eras in chronological order. Starting from the 17th century, there are chronological sections. In some exceptional cases, like in the 1930s, the period makes up 30 years. The reason for this alteration is that *şarkı* form was one the most popular forms at that time. Apart from that, there is also an exception where the priority is given to a female composer Leyla Saz. Considering these extraordinary facts, there are seven periodical groups in each fifty-year interval starting from the 17th century. The composers for each group have been selected according to the number of their *şarkı* pieces. For the chosen pieces, the analysis will be based on form structure of the pieces, supported by the elements that are shown in the table (Appendix A). Besides the form analysis of the pieces, there are examples noted as instances of musical expression. Word painting (*söz boyama*) examples are pointed in this category.

3.1 Türkü Berayu Muhabbet, Ali Ufki

Türki beray-1 kanlı kavak

A

B

C

D

Figure 3.1: Score of Türki beray-1 kanlı kavak.

This piece as it is seen in the title, is an example of *türkü* form from Ali Ufki's score collection. Since I have been trying to identify the initial distinction between *türkü* and *şarkı* forms, from Ali Ufki's manuscripts, the study includes three different form names, such as *türkü*, *murabba*, and *şarkı*. Except for Ali Ufki's *Mecmua-i Saz u Söz*, all the analyzed pieces are chosen from *şarkı* form.

The initial example of the analysis, "*Türki Beray-ı Kanlı Kavak*" is a short piece composed in Hüseyini makam and semai form, as it is listed in the catalog of the transcribed study (Cevher, 1995). The structure of the *usûl* is different from how it is placed in the contemporary Turkish makam music writing, in the meaning of *usûl*-measure system. Normally, each measure contains one *usûl* in most of the analyses, the *Türkü Berayu Muhabbet* transcription is not based on this regulation. Rather, it is based on lyrical structure, in the same way with how Ali Ufki notated in his system. The lyrics are in five different stanzas with repeated melody. The melodic flow shows the pitches of the Hüseyini makam scale.

The meaning of the lyrics is generally based on sorrow, including moaning for a bloody poplar tree, almost as a lament. There is a meaningful match in one of the makams of the *selâ* (announcement of death) in the contemporary era. The moaning meaning in this piece from the 17th century and the moaning for death in the contemporary *selâ* apparently show us a recurring meaning of the Hüseyini makam. When the melody is separated according to each line of the stanza and each stanza is considered as a melodic sentence as it is shown in Figure 3.1 below, the form can be described as ABCD, which is not particularly common for the contemporary usage of the form.

3.2 Murabba, Ali Ufki

Murabba

Figure 3.2: Score of Murabba.

For the same reason, *murabba* form example is analyzed as the second piece. This *murabba* instance is a short piece with only one stanza in the lyrics. Different from *türkü* form, there are three verses where the musical melody is repeated as a refrain. The overall form of the stanza can be described as AABA, as it is shown in Figure 3.2. Furthermore, differently than in the previous instance, *usûl* is placed in every verse. The melodic sentences are plain in the Hüseyni makam with only two accidentals on Eviç.

The general meaning of the lyrics is about a love dilemma between a rose and a nightingale, which is often used in literature. Beside that rose-nightingale symbol, the lyrics describe the statement of the author. There is no obvious sorrow or happiness in the lyrics, except for the embedded pain in the literal symbol of the rose-nightingale relation. In comparison with the previous analysis, the meaning of the lyrics can be considered closer to *şarkı* form in terms of using literary symbols. The simplicity of the melodic sentences is similar for *şarkı* and *türkü* forms. However, the lyrical meaning differs between these two forms.

3.3 Şarkı der Makam-ı Mezbur, Ali Ufki

Şarkı
Der Makam-ı Mezbur
Usuleş Düyek

Şu kar şu dan ge len e la gö zü ne

Di lim var maz gel be nim ol di me ğe

Hü dam na sib et se bak sam

yü zü ne Di lim var maz gel be nim ol di me ğe

Perseng

Figure 3.3: Score of Şarkı Der Makam-ı mezbur.

Usûl division of the piece is rather problematic, since it is difficult to separate each usûl from a melodic sentence. The conspicuous difference of this form in these three instances is melodic sentences without lyrics. At the end of the first and the second lyrics, there are melodic sentences that can be considered as functional bridge melodies. There is as well a repeated melodic section at the end of the piece. The name of the repeated section is written with an old-fashioned Turkish word *perseng*, which means “repeated”. The melodic sentences are nevertheless plain, with the pitch collection of the Hüseyni makam scale, without accidentals.

The meaning of the lyrics is focused on love in all five stanzas. Considering the contemporary categorization and definition of the form, the lyrics are similar to contemporary şarkı pieces.

However, for the formal structure, the situation is different. The melodic form related to each verse can be labeled as ABCD with addition of a melodic phrase for each stanza, as marked in Figure 3.3.

Overall those three analysis of *türkü*, *şarkı* and *murabba* described above, there is no formal continuity among these forms. Nonetheless, for the contemporary *şarkı* form, the closest example can be considered under the same name in Ali Ufki's collection. Even though the overall structure of the contemporary *şarkı* form ABCB is not the same in this example, the bridge parts and the repeated melodic sentence can be taken as an earlier structure of the form. As further comparison with contemporary instances, the simplicity of music might prevent the reflection of the meaning through music as in word-painting examples in other genres of Turkish makam music.

3.4 Fesleğen Ektim Gül Bitti, Mustafa Çavuş

Usulü:Aksak

Fesleğen ektim gül bitti

Tanburi Mustafa Çavuş

A

Fes le ğen ek tim gül bit ti Fes le ğen ek Fes le ğe nim tim o cak bit o cak Fes le ğe nim

Bridge

tim gül bit ti cak da lın da bül bül ler öt da ne ka çar sın bu cak bu

Bridge

tü cak Öt me bül bül sen ya rim git ti rak na zi bı rak

C

Öt me bül bül sen ya rim git ti rak ben dert li

C*

yim a man a man Ben dert li yim kan ağ la rım

C

ben dert li yim ka nağ la rım ka re ler bağ

D

lar bağ lar ağ la rım

Aranağme

Figure 3.4: Score of Fesleğen Ektim Gül Bitti.

Starting from this example, the usûl and rhythm structure are the same as in the contemporary music writing system. Each measure has its own completed *usûl*, and the lyrics are set to these

measures syllabically. Comparing with the previous examples, the music flow has greatly differed in terms of melodic affluence and increasing ornaments with sixteenth notes.

The structure of repeated melodic sentences is as well utilized in this example under its contemporary name *aranağme*. Small melodic motives from the previous *şarkı* form instance from Ali Ufki, are still evident here. Since these motives lead the sentences to a next musical sentence by their melodic directions, it could be functional to keep the *bridge* title for directions. The overall form of the piece can be sketched as follows:

A(x2) B C(x2) br.R

br =bridge=B*, R=refrain

It must be emphasized that the refrain (R) is constructed from two melodic sentences CD and the bridge is made by a musical motive that is very similar to B with some variations, as it is demonstrated in Figure 3.4. Therefore, the overall structure differs from the contemporary *şarkı* form ABCB, in which B is regarded as a refrain part.

It is possible to suggest a particular word-painting example in this *şarkı*. In the fourth measure, in which the lyrics depict singing of a nightingale, the musical ornamentations increase. This increase might be an example of the bird's singing reflection. Another example of the music-meaning relation is in the 19th measure, where the lyrics say *kareler bağlar* which means "to be grieved". At the same time, there is altering pitch from *tiz segah* to *sünbüle* during this melodic alteration point. In both of the meanings, singing and grieving, there is melodic ornamentation with repeating sixteenth notes. Therefore, these can be the early examples of word painting in *şarkı* form.

3.5 Görsem Seni Doyunca, Doyunca Görsem Seni, Dede Efendi

Görsem seni doyunca doyunca görsem seni

İsmail Dede Efendi

Uslü: Duyek

Gör sem se ni do yun ca na
Sev dim se ni ben ca na

Do yun ca se ni gör sem
Ca na ben se ni sev dim

Gel gül yüz lü ca na Gel et me çeş mim

gir yan Se nin le bir ge ce

o la lım ni han

Kaç ma ey pe ri sen söy le ki min sin Sen be nim mi sin söy

le a man a man le a man a man

Aranağme

Figure 3.5: Score of Görsem Seni Doyunca, Doyunca Görsem Seni.

This *şarkı* is different in the terms of its lyrics-music structure. Unlike the previous examples, the structure of the lyrics is free, divided into four- and five-verse groups. Compared to the previous *şarkı* instances, the lyrics division according to the melodic sentences differs in this

example, in terms of a melodic sentence-verse match. In other words, there is usually a tendency in *şarki* composing to place a melodic sentence in a completed verse. But in this example, the melodic sentence A continues for two verses and is repeated with different lyrics in the third and the fourth lines. Section B of the melodic sentence consists of three lines and section C contains two lines. Therefore, the overall structure of the *şarki* is AABC as it is marked in Figure 3.5. Even though the C (*meyan*) demonstrates the property of high pitched area, there is no refrain part after it. This way, it differs from its general use. The refrain logic is diversified in this example, with the repetition of the first sentence A at the beginning.

3.6 Her Telden Ol Meh Çalmıyor, Şakir Ağa

Her telden ol meh çalmıyor

Şakir Ağa

Usulü: Duyek

Her tel den ol meh çal mı yor

Her tel den ol meh çal mı yor

Ben za rın a hın al mı yor

Ben de ta ham mül kal mı yor

Fer da ya ger çi sal mı yor

fer da ya ger çi sal mı yor

1 2

Figure 3.6: Score of Her Telden Ol Meh Çalmıyor.

In this second example from the 18th century, the overall *şarkı* structure is close to contemporary ones in terms of refrain placement. Here, the lyrics are established from only one stanza and the melodic scheme of the verses comes as ABCB, as shown in Figure 3.6. In this scheme, the form is similar to the contemporary order. In detail, each verse is repeated

two times in this instance, with a variation in the second half of the melodic sentence. In other words, A is formed by A+A*, B is formed by B+B*, C is formed by C+C*. For all three melodic sentences, there is a bridge at the end. Therefore, this instance can be a prime version form of the contemporary *şarki*, with repetitions.

The melodic sentence called “*aranağme*” as well takes place in the *şarki*. As a result, it can be claimed that the tradition of melodic sentences might have derived from “*perseng*” from the 17th century.

The melodic flow of the piece is simple and is constructed over the rast makam scale. The highest pitch of the melody occurs in the third melodic sentence, which is also regarded as “*meyan*” in contemporary literature. Comparing with the instances from the previous era, the increasing pitches differ in this piece and this as well illustrates advancements towards the contemporary structure of the movement.

3.7 Düşer mi Şanına Ey Şeh-i Huban, Hacı Arif Bey

Düşer mi şanına ey şehi huban

Usulü:Curcuna

Hacı Arif Bey

Düşer mi şanı na ey ey ey şehi hu ban ban

Bı rak mak a di şı kılun böy dur böy em le pe ri şan man şan man

E sir ger mi e fen di kul kul dan ih san san

Aranağme

Figure 3.7: Score of Düşer mi Şanına Ey Şeh-i Huban.

Regarding the overall structure of the piece, similar to the previous piece's structure as shown above in Figure 3.7, the *şarki* form has the scheme of ABCB. This time without the repetition of melodic sentences, as well with the increasing melody in C, the “*meyan*” part. It is important to clarify that the repetitions of the melodic sentences in A and C seem to continue with the bridges shown by the musical box⁸. Thus, it is possible to observe an evolution of the form through these repetitions, starting with the usages of bridges. Compared with the previous pieces, the melodic flow is simple, without sixteenth notes ornamentation.

For all of verses, the meaning of the lyrics generally refers to the moaning for a beloved who left. In the “*meyan*” part, which refers to the third verse of the stanza, there is no obvious increase in pitch. Nevertheless, it is one of the places that constantly maintains high pitch. At the same time, the lyrics can be regarded as the most reproval verse of the stanza.

⁸ The sign that shows the unrepeated measures in score (Aktüze, 2010).

3.8 Mani Oluyor Halimi Takrire Hicabım, Leyla Saz

Mani oluyor halimi takrire hicabım

Leyla Saz

Usulü: Curcuna

Ma ni³ o lu yor Ha li mi tak ri re hi ca bım bım üz me gü ze lim üz me ki fir kat le ha ra bım üz me gü ze lim üz me ki fir kat le ha ra bım selb ol du sü ku num be ni ter key le di ha bım selb ol 3 du sü ku num be ni ter key le di ha bım bım



Figure 3.8: Score of Mani Oluyor Halimi Takrire Hicabım.

There are two different score versions of this piece, where two different *şarkı*s are composed in the *Hicâzkâr* and *Suzidil* makams. This piece is composed by two coeval composers Leyla Saz and Tatyos Efendi. The scales of the aforementioned makams are close to each other, but the tonic in *Hicâzkâr* is rast (g), and in *Suzidil* it is hüseyinî aşiran (e). Similar to the common structure of the *şarkı* form, the form is ABCB, with repetitions of the melodic sentence A, again with the musical box. The scheme is shown above in Figure 3.8. Similar to this usage, there is also the *aranağme* section, that takes place at the end of the piece.

The *meyan* part C shows its common feature, leaping to a higher pitch and including melodic variations with raised tiz segah (upper b) pitch. The inner change of the music with the word-painting example is also demonstrated in *meyan* part. The general lyrics express the state of sorrow caused by separation from the beloved one. Especially in the *meyan* part's verse, the meaning of the lyrics turns to be wailing. Therefore, it can be thought of as a parallel movement with the increasing melodic contour. In other words, the function of *meyan* part in this piece is to support the word-painting case.

3.9 Fikrimin İnce Gülü, Muallim İsmail Hakkı Bey

Usulü: Semai

Fikrimin ince gülü

Aranağme Muallim İsmail Hakkı Bey

A

B

o gün ki gör düm se ni yak tın ah yak tın be ni

Figure 3.9: Score of Fikrimin İnce Gülü.

This *şarkı* instance is shorter, with three repeated musical sentences, in which two of them are accompanied by lyrics. Comparing with the two previous composers of the previous term, the structure of this *şarkı* differs greatly. While the previous examples get close to the appreciated contemporary structure of ABCB, this piece is extraordinary with its AABB structure (as shown in Figure 3.9). There is no third melodic sentence C, that is commonly observed in previous instances. The *aranağme* is present here as well. Therefore, the question arises whether this *şarkı* can be regarded as a bridge towards free-composed *şarkı* forms *fantezi*. Since the next example is written in *fantezi* form, this possibility grows stronger.

The lyrics has three stanzas, where each melodic sentence covers two verses of the stanza. For all of the stanzas, the last two verses have the same melodic sentences. According to this structure, AABB form occurs in each stanza. In terms of the lyrics, it expresses the feeling of love. Since the melodic sentences are simple with repetitions, the possibility of a word-painting instance is decreasing here.

3.10 Hatırla Sevgili O Mesud Geceyi, Muhlis Sabahattin Ezgi

Usulü: semai

Hatırla sevgili o mesud geceyi

Muhlis Sabahattin Ezgi

Aranağme

9

17 A

Ha tir la sev gi li _____ o mes ud ge ce yi _____
Ba na sen öğ ret tin _____ aş kı sev da yi _____

25 B

Çam lı ca yo _____ lun da _____ çal dı ğım bu _____ se yi _____
ne ça buk u _____ nut tun _____ be ni her ca yi _____

33 C

Be ni mec nun _____ et _____ tin _____ sen de o _____ la sın _____

41 D

aş kı mı _____ in kar e der _____ sen Al lah tan bu la sın _____

Figure 3.10: Score of Hatırla Sevgili O Mesud Geceyi.

This *şarkı* consists of two stanzas in the lyrics and *aranağme* section at the beginning. The melody is simple, with the general flow in the *nihavend* scale. As demonstrated in Figure 3.10, the structure of the *şarkı* can be schemed as ABCD, which is not common for this genre. Even though it seems like there are unrepeated melodic sentences, the internal structure of the melodies suggests the opposite in audial practice because there are very similar melodic units in these sentences and it creates auditory resemblance. Lack of refrain section is balanced

with melodic unit repetitions. Throughout the melodic sentences, there is little variation caused by the accidentals.

In the so-called *meyan* (C) part, the musical flow is placed around the pitch d (*neva*) and there is an f sharp that creates another çeşni as *rast* on *neva*. The general meaning of the lyrics is about love. The meaning of the two verses during *meyan* is an accusation and curse for the beloved one. This difference in the meaning is supported by rising and altered pitches. Therefore, it is possible to say that the property of *meyan* section is used in this example. Nevertheless, the refrain part is not included as it is appreciated in many other *şarkı* form instances. Except for the meaning alteration in the *meyan*, the lyrics have close meaning.

3.11 Yıldızların Altında, Kaptanzade Ali Rıza Bey

Usulü:Nim Sofyan

Yıldızların altında

Kaptanzade Ali Rıza Bey

Aranağme

10

19

30

37

42

49

A

B

C

Be nim gön lüm sar hoş tur yıl dız la rın al tın da se viş mek ah ne hoş
Ma vi nur dan bir ır mak göl ge de bir sa lın cak bir de i ki miz kal

tur sak yıl dız la rın al tın da da yıl dız la rın al tın da da

yan mam gön lüm yan sa da e cel et ti ğin ah de ğil dir e bah tım

be ni al sa da göz le rim ka pan sa da si yah de ğil dir bu se gü nah de ğil dir

yıl dız la rın al tın da da yıl dız la rın al tın da da

Figure 3.11: Score of Yıldızların Altında.

There are four different stanzas in which the melody is repeated two times. The refrain section of the melody is repeated with changing lyrics. Therefore, two of the stanzas are for refrain part of the *şarkı*. Changing the lyrics of the refrain part is not common in this genre. This *şarkı* has as well a different melodic motive placements compared to the common *şarkı* form

structure because in most of the examples the form has the refrain section as a part of the stanza. Yet in this case, the refrain part has its own stanza in the lyrics. This can point at possible alterations in the form structure, such as a developing section of the refrain part. The *meyan* part C is as well not obvious. However, the feature of high pitch in C section occurs in the refrain part. Thus, it is possible to claim that there are certain properties transferred to other sections and this can lead to the evaluation of the overall scheme of the form. As a result, the structure of the melodic motives can be named as ABCABC in this instance, as shown in Figure 3.11.

The melodic flow of the *şarki* is simple and is constructed over the scale of the *Nihavend* makam. Similarly to many other examples, it is hard to claim any word-painting instance in this case. The most powerful side of this *şarki* is the alteration between the refrain (*nakarat*) and *meyan* parts.

3.12 Batan Gün Kana Benziyor, Saadettin Kaynak

Usulü: Curcuna

Batan gün kana benziyor

Saadettin Kaynak

Aranağme

5

9

13

16

20

Ba tan gün ka na ben zi yor ya ra lı ca na ben zi yor
Ge ce kap la dı her ye ri ke der sar dı de re le ri

es me rim vay vay es me rim vay vay es me rim vay vay

Ah e di yor bir gül i çin şu bül bül ba na ben zi yor
Düş man de ğil sev da aç tı si nem de ki ya re le ri

vay be nim ga rip gön lüm rip gön lüm vay be nim ga rip gön lüm

B

Figure 3.12: Score of Batan Gün Kana Benziyor.

The lyrics has three stanzas, in which the same melody repeats. Each verse has a small melodic motive with a bridge leading to repetition. For both of the melodic sentences, there are two small motives that we can consider as follows:

A=a+b

B=c+d

In this fragmentation, as it is shown in Figure 3.12, the melodic units are formed as AABB for this *şarki*. And this classification can also be considered as an example of a free structure of *şarki* form since there is no C (*meyan*) part included.

In the overall evaluation, the melodic structure of the sentences is simple. This points out the reduction of the word-painting examples. For the general distribution of the lyrics, the third and fourth verses express the complaint and sorrow caused by love. Thus, the melodic change in the third and fourth sentences can be regarded as examples of word-painting of sorrow. The changing meanings such as getting deeper into personal feelings can be reflected through alteration of the melodic flow. Except for this case, there is no direct example of word-painting as of a direct match between melody and a specific word.

3.13 Yar Saçların Lüle Lüle, Yesari Asım Arsoy

ScoreUsulü: Nim sofyan

Yar saçları lüle lüle

Yesari Asım Arsoy

Aranağme

6 **A**

Yar saç la rın lü le lü le yar ben zi yor be yaz gü le

14 **B**

O gül be nim ha ya tım dır ö lü rüm de ver mem e

21 1. 2. %

le le Yar yar a man yar yar a man yar yü re

28

ğim ol du ke man Ka vuş ma mız yar ne za man

35 1. 2.

yar ne za man yar ne za man man

40 1. 2.

Yar gül
Yar göz

46

le ri be yaz be yaz ya rim de naz
le ri ü züm ü züm el ler ge cem

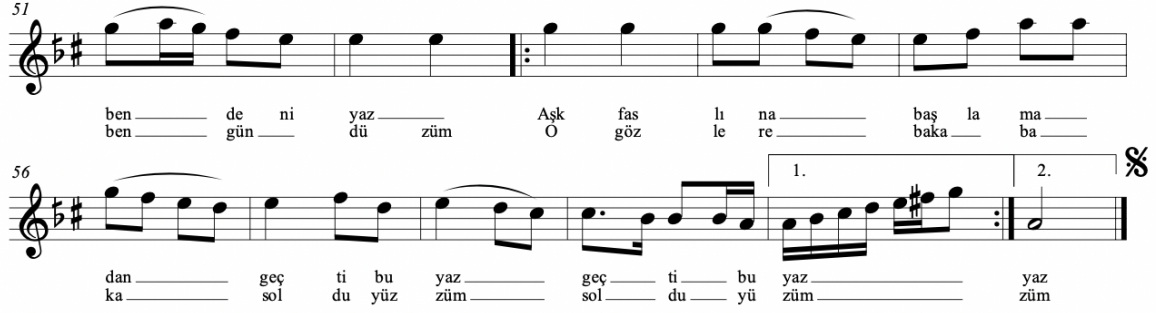


Figure 3.13: Score of Yar Saçları Lüle Lüle.

This *şarkı* has four stanzas where each of them is the refrain section and repeated after the other three. The altered structure is also observable here with the development of the refrain part and absence of the *meyan* C section. High pitches feature is also eliminated in this example since the overall melody flow is descending and starts from higher pitches for every piece. After *aranağme*, the structure of the *şarkı* can be schemed as ABC with three repetitions, as it is marked in Figure 3.13. Furthermore, the verses of the stanzas become shorter and the balance of the parts is modified by shortened beginning sentences and extended refrain parts. Comparing with the previous term examples, it seems like the prominence of the parts varies because of the extension in the refrain part. Thus, it seems that there is no more equality in the significance of the sections.

It could have been an astonishing event to increase the number of melodic alterations in that era. It might have been more expected to have an enhancement in the melodic sentences. From the chosen examples, it signifies the opposite. The reasons for this case can be investigated. Related to the effects of the *fantezi* genre, these structural alterations can affect the form to define and establish a sub-genre. The compact and similar melodic flows enable the word-painting instances here as well.

3.14 Geçmesin Günümüz Sevgilim Yasla, Aleâddin Yavaşca

Geçmesin günümüz sevgilim yasla

Alaeddin Yavaşca

Usulü: Duyek

Aranâğme

Geç me sin gü nü

müz sev gi lim yas la o gü zel ba şı

nı göğ sü me yas la la

Bir le şe bi lir mi ah aşk ih ti ras la

o gü zel ba şı nı göğ sü me yas la

E la göz le rin de me ne viş ler var

The musical score is written in staff notation with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four staves of music, each with lyrics underneath. The lyrics are in Turkish and correspond to the title 'Geçmesin günümüz sevgilim yasla'.

Staff 1 (Measures 31-35):
 kor gi bi du dak lar ve kı zıl saç lar

Staff 2 (Measures 36-40):
 Ok şa sam u san mam ah fec re ka

Staff 3 (Measures 41-45):
 dar o gü zel ba şı nı

Staff 4 (Measures 46-50):
 göğ sü me yas la la

Figure 3.14: Score of Geçmesin Günümüz Sevgilim Yasla.

This *şarkı* consists of two different stanzas with the same melody, except for small differences in note durations, related to the syllables of the verses. As it is demonstrated in Figure 3.14, the overall scheme can be classified as ABCD with opening *aranağme*. It is hard to decide which one is the *meyan* section of the stanza since the second melodic sentence B is higher in pitch than the third one C. It sounds like B is closer to be *meyan* section than C. Another exception is in the refrain part. When we consider the second melodic sentence as *meyan*, the fourth verse becomes the most suitable melody to become a refrain. Thus, it creates another extraordinary case for refrain to be placed in the fourth verse of the stanza. These situations create another free structure of this genre.

There is a possible example of word painting in the refrain part D, that says “put your head on my chest” in the lyrics. For both of the stanzas, in the fourth verse, the melody is decreasing, transposed down to *rast* (g) pitch. The motion of the head can be reflected in the melodic flow. Therefore, it is possible to say that there is a word painting example in this *şarkı*.

3.15 Ömrümce Hep Adım Adım, İrfan Özbakır

Usulü: Duyek

Ömrümce hep adım adım

İrfan Özbakır

Aranagme

5 A
Öm rüm ce hep a dım a dım her yer de se ni

8 1. a ra dım 2. a ra dım Ben kal bim den

11 baş ka yer de i nan se ni bu la ma dım

14 Ben kal bim den baş ka yer de i nan se ni bu la ma dım

18

22 C
Ke nar lar da kö şe ler de ka deh ler de şi şe ler de

Figure 3.15: Score of Ömrümce Hep Adım Adım.

As it is marked above in Figure 3.15, the general structure of this *şarkı* can be classified as ABCB form, a common use of the contemporaly appreciated structure with refrain part B and *meyan* part C. In the *meyan* part of the piece, the meaning is approaching the state of revolt

for the lover. With the leap to *gerdaniye* (g), the *meyan* part fits the general usage of its structure.

Except for the interval leap in C (*meyan*) section, the melodic flow of the *şarkı* is simple in repetition over the rast makam scale. Besides, the rhythmic pattern of the *şarkı* is featured obviously. This fact can be creating an audible rhythmic impact. *Aranağme* takes part at the beginning of the piece. It is possible to claim that this example is getting close to the regular structure of *şarkı* form.

3.16 Bir Bahar Akşamı Rastladım Size, Selahattin Pınar

Bir bahar akşamı rastladım size

Usulü: Aksak

Selahattin Pınar

A

Bir ba har ak şa mı rast la dım si ze

B

Se vinç li bir te laş i çin dey di niz

C

De rin den ba kın ca göz le ri ni ze

D

ne den ba şı nı zı ö ne eğ di niz

Bridge

ne den ba şı nı zı ö ne eğ di niz

25 İ çim de u ya nan es ki bir ar zu

28 zu zu de di ki yıl lar

31 dır a ra dı ğın bu şim di so ru yo rum

34 bü küp boy nu mu ah da ha ön ce le ri

37 ne re dey di niz da ha ön ce le ri

40 ne re dey di niz

Figure 3.16: Score of Bir Bahar Akşamı Rastladım Size.

This *şarkı* suggests a free form for this genre with a long bridge instead of *aranağme* at the beginning. That bridge might not be considered as *aranağme* since it is only played before the *meyan* melody. In the first stanza, there are four melodic sentences for each verse and the bridge part follows the first stanza. In the first two verses of the second stanza, the melodic part can be considered as the *meyan* E part due to the leaping interval. After this *meyan* section, the melody returns to a similar melodic sentence of D named as D*. Thus, the overall structure can be outlined as ABCDED*, as it is shown in Figure 3.16. This fragmentation shows that it is almost a scheme of another musical form but not *şarkı*. Therefore, there is no strict classification system of melodic units or sentences for *şarkı* form.

There are two instances of word painting in this piece. One of them comes at the fourth verse of the first stanza and the second comes at the so-called *meyan* section E. In the melodic

sentence of D, the meaning of the lyrics asks “why you bow your head” and repeats the sentence two times with varying melody. In the first word painting example, the melodic flow starts from *hüseyini* (e), moves to *gerdaniye* (g) and ends in *dik kürdi* (b bemol). In the second one, the melody starts from *dügah* (a), moves to *neva* (d) and ends in *dügah* (a). Both of the sentences have rising and falling movement in the flow. Therefore, this is similar to the meaning to the head gesture.

The second instance is in the *meyan* part E, where lyrics say “awakening an old desire deep inside”. The melody shows an rising melodic contour starting from *eviç* (f sharp) and then moves to *tiz segah* (upper b). Thus, the lyrics matches the ascending part *meyan*. Awakening in the lyrics can be reflected through the rising melody. Therefore, both of these examples can be considered as word painting.

3.17 Kalbim Seni Bir Yaz Kuşu Dinler Gibi Dinler, Cinuçen Tanrıkorum

Kalbim seni bir yaz kuşu dinler gibi dinler

Uslü: Aksak

Cinuçen Tanrıkorum

Arañağme

4

7

10

13

16

19

22

Kal bim se ni 3 Bir yaz ku şu din ler gi bi din

ler Bir yaz ku şu din ler gi bi din

ler

Bridge

1 2

B

Es mer ge ce ler sen de ki es mer li ği söy
Hak san ki ya rat mış se ni bir yaz ge çe sin



Figure 3.17: Score of Kalbim Seni Bir Yaz Kuşu Dinler Gibi Dinler.

Entitling the form of this piece is complicated. From one of the archives, based on governmental resources, the piece is classified as *şarkı-fantezi* while in the other state institution TRT archive it is classified as *şarkı* form. Analyzing the *şarkı* leads us to a possible answer to this ambiguous situation. That can be the reason for this piece to be considered as “free *şarkı*” and named as *fantezi*. On the other hand, the structure of the piece is the same with the generally accepted *şarkı* form ABCB, as it is shown in Figure 3.17, with long bridge parts between these melodic sentences.

The melodic flow is generally constructed over high notes of the *Kürdilihicazkâr* makam scale. Thus, the *meyan* part C is not the highest pitch area of the piece. Nevertheless, there are melodic variations caused by the accidentals in this part. There is as well extraordinary chord progressions in the score and that creates certain vertical harmony in makam music.

3.18 Aliver Tanburu Gel Meclise Neşe Katalım, Mediha Şen Sancakoğlu

Aliver tanburu gel meclise neş'e katalım

Mediha Şen Sancakoğlu

Usulü: Aksak

Aranağme

The musical score is written in 8/8 time and features a melody with various ornaments and a repeating structure. The lyrics are in Turkish and are written below the notes. The score is divided into sections labeled A, B, C, and C*.

A

li se neş e
co şu ver sin

B

Ge çe lim fas la
Ki mi aşk

C

a ta lim ge ce
bu ge ce

C*

me i saz dan
me le riş le

gü ze li oy
gö ge er sin

na ta lim ge ce
bu ge ce

co şa lim nağ
bu fa sıl nağ

me i saz dan
me le riş le

gü ze li oy
gö ge er sin

na ta lim ge ce
bu ge ce

Figure 3.18: Score of Aliver Tanburu Gel Meclise Neş'e Katalım.

This şarkı consists of two stanzas with the same melody. The overall structure of the form is ABCB with the *aranağme* section in the beginning (shown in Figure 3.18). In the comparison

of coevally composed *şarkıs*, there is an unusual situation at the *meyan* section C caused by musical variation. In the C part of the melody, there is an alteration starting from the middle of the sentence. For this reason, instead of the musical box, the sentence is repeated with a musical variation that can be named as C*. The refrain part B takes place as usual, in the second and fourth verses of the stanza. The highest pitch and melodic alteration features are also demonstrated in the *meyan* part.

There was a big probability caused by the lyrics to create a word painting example since there is a *hicaz* word in the lyrics. As a pedagogical tool in teaching Turkish makam music, there is a specific genre called *Kâr-ı Nâtk*, in which musical motives are given at the same time with the names on the lyrics. This specific genre can be a subcategory for word painting. Here, when the word *hicaz* exists in the lyrics, the melodic motive is not occurring in its pitch order. Thus, this possibility disappears automatically. Apart from that, there is no word-painting example in this piece, since the lyrics appear on similar meaning statements. Because the lyrics suggests an invitation for musical entertainment through the verses and there is no obvious change in the meanings.

3.19 Bir Tanrı'yı Bir de Beni Unutma, Coşkun Sabah

Bir tanrıyı bir de beni unutma

Coşkun Sabah

Usulü: Sofyan

Aranağme

5

A B

9

Ba ha rı bek le yen kum ru lar gi bi sen de be ni bek le sa kın u nut ma

13

1

El le rin ha va da göz le rin yol da Bir Tan rı yı bir de be ni sa kın u nut ma

17

2

El le rin ha va da göz le rin yol da Bir Tan rı yı bi de be ni sa kın u nut ma

21

Çın la dın dur dun ku lak la rım da sü zü len yaş sın

24

ya nak la rım da Bir şar kı ol dun du dak la rım da se nin is mi ni

28

1 2

söy le dim dur dum söy le dim dur dum

Figure 3.19: Score of Bir Tanrı'yı Bir de Beni Unutma.

This instance has three stanzas of lyrics in which one of the stanzas belong to the refrain part. The structure of the piece occurs as ABCD part, signing C as *meyan* and D as refrain, as

shown in Figure 3.19. The refrain part keeps its altered format, including one complete stanza. By this varying balance between the musical units, the significance of the melodic parts differs. Additionally, the properties of *meyan* and refrain sections are mixed since the refrain part has the highest pitch content. In this *şarki*, *meyan* part can be considered as the last two verses of the first and third stanzas. The melodic flow of the *şarki* in the *meyan* part does not sound as an independent melodic unit. Rather it sounds like a bridge that leads the melody to the refrain part that has the highest pitch contour. Thus, it is more speculative to consider that section as a *meyan* part.

The changing properties of melodic units can allow new combinations in the structure of the form. There is a word painting example due to the increase in pitch in the fourth verse of the two stanzas, exclaiming lover not to forget God and himself. The melodic line ascends to the *Muhayyer* (upper a) at that moment.

3.20 Bir Değil Bin Övgü Yazılsa Sana, Mahmut Oğul

Bir değil bin övgü yazılsa sana

Mahmut Oğul

Usulü: Duyek

Aranağme

5 A B

Bir de ğil bin öv gü ya zıl sa sa na duy gu lar ye ter mi

8 C

an la tıl ma na dün ya la rı ser sek a yak la rı na

11 D

hak kın hiç bir şey le ö den mez a na ö den mez a na

14

ö den mez a na ne o lur hak kı nı he lal et ba na

17

Nakarat

19 %

Aşk la rın en ger çek o la nı sen din kar şı lık al ma dan

22

mut lu luk ver din en a cı gü nüm de ya nım da sen din

Nakarat

25 Gü len göz le ri ni öz le dim a na öz le dim a na

28 öz le dim a na bir tek ne fe si ni öz le dim a na

Aranağme

31

35 A B Ak sü tün ka dar ak ter te miz kal bin bü yü tüp bes le di

38 C kut sal el le rin En gü ze li sen din gü zel lik le rin

41 D Ye rin hiç bir şey le dol mu yor a na dol mu yor a na

44 dol mu yor a na di le rim me ka nın cen net tir a na

47

Figure 3.20: Score of Bir Değil Bin Övgü Yazılsa Sana.

The lyrics of this piece is different from other examples by its meaning. Different than the stanzas that have expressions of love, the missing feeling for mother is the common theme of the *şarkı*. It states an important issue in this form by expanding the meaning of the lyrics out of human love and demonstrates independence for lyric preferences.

The lyric structure of the piece is formed by five verses of two groups, and four verses as in stanza for refrain section. The musical units can be separated as ABCDE with an additional

refrain stanza. E corresponds to the *Nakarat* part as it is shown in Figure 3.20. Starting from the evaluation of the sections, it can be problematic to group the melodies because there is no match between melodic units and verses. Therefore, time prolongation of the refrain part can be an evaluation topic for this genre. The refrain shows the function of high pitch area similar to *meyan*. Thus, it is possible to claim that the sections borrow their specialties or start to own them. Apart from these features, there is no direct example of word painting. That can be due to the similar meaning of the entire lyrics.

4. CONCLUSION

This study has focused on the evaluation of *şarkı* through the analysis of selected pieces. For the analysis part, two basic online archives have been used in this study: TRT and State Choir Archives. At the beginning of the 20th century, a breaking point in the *şarkı* form occurred due to various reasons. According to some musicians, the new variations are engendered a new form called *fantezi*. However, a crucial dilemma can be seen in the archives. From two official web sites of TRT and State Choir Archive, there is not a consensus in the naming of the form for some of the pieces. In other words, the same examples can be classified differently in those archives. From the analyzed, TRT tends to name the form as *şarkı*, while State Choir Archive categorizes it as *fantezi*. According to the formal analysis of the pieces, variations of the form, how the sections of the *şarkı* start to differ will be shared in conclusion.

Through the decided chronological period, there have been concrete differences for the *şarkı* examples. There is a clear increase in the ornamentation of the melodies with sixteenth notes. Starting from the 17th century, we can not claim a concrete development in the melodic flow of the *şarkı* form. Rather, the musical units and the separation of them have been changing through centuries. Starting from early instances, there are parts of melodic motives named "bridge" (*köprü*) that have the function of combining melodic parts or lyrics with instrumental parts. In other words, the notion of bridges (*köprü*) has the function of bearing melodies to the next or previous sections of the *şarkı*. From the 17th to 19th century, the overall structure of the *şarkı* form can be considered to proceed in new compositions without big alterations in the structure in new compositions. Among the assigned form analysis parameters in this research, *aranağme* is the most consistent title since it can be observed in the Analysis format table in Appendix A. Because, except for *Bir Bahar Akşamı Rastladım Size*, Selahattin Pınar's (1902-1960) piece, each example has the instrumental part in the beginning or at the end of.

As one of the components of the analysis parameters, the lyric structure of the examples is usually formed as the stanzas, containing four verses. However, there is not fixity in the number of stanzas. There are as well examples of exceptions, where the lyrics comprise five verses, such as Dede Efendi's (1779-1846) *Görsem Seni Doyunca Doyunca Görsem Seni* and Tanburi Mustafa Çavuş's (1700-1770) *Fesleğen Ektim Gül Bitti şarkısı*. Rhythmical patterns (*usûl*) of the pieces have values between 2/4 (or 2/8) and 9/4 (or 9/8), as it is generally set for the *şarkı* form. Among the twenty selected pieces for analysis, the biggest formal shift is seen with Muallim İsmail Hakkı Bey's (1866-1927) *Fikrimin İnce Gülü*. The third melodic sentence, which is regarded as C in ABCB structure *şarkı* is missing in this example and the melodic sentences shrink to two parts. This unveils that the lyrics are divided into two main musical sentences. At this point, we need to question whether *şarkı* form permits this flexibility, or this is a new formation derived from *şarkı*, such as *fantezi*. After this *şarkı*, there is an obvious tendency by some composers such as Muhlis Sabahattin Ezgi (1889-1947) and Kaptanzade Ali Rıza Bey (1881-1934) to reform the structure of the *şarkı* form in Turkish makam music. Based on the changes in the pieces *Hatırla Sevgili O Mesud Geceyi* and *Yıldızların Altında*, it can be claimed that there are possible reforms in the form as explained in detail in Chapter 3.

Not only the general frame of the structure but also the balance of the parts has started to differ in the 19th century. In the 18th century examples, refrain (*nakarat*) part is common. However, this situation starts changing with *Fikrimin İnce Gülü*, at the beginning of the 20th century. The piece consists of three different stanzas, composed with two music sentences. Comparing with the previous instances of the form, there is an obvious simplification in the structure. If we accept the most appreciated classification of the form as ABCB, this example with ABAB structure can be considered as a reduction. Inevitably, a question occurs the question, whether this shift is a simplification of *şarkı* form, or it is a free structure derived from *şarkı* form. It seems that this dilemma remains relevant in the contemporary debates because agreement is found neither in the score archives nor in the theory books. While the most common structure uses refrain (*nakarat*) in the second melodic sentence, by these innovations, it becomes hard to name a section as *nakarat* in these three *şarkı* pieces. Similar to the *nakarat* (refrain) part, there is also a variation in the *meyan* section. The sections has became too vague to be able to distinguish them.

Not only for *nakarat*, but also for the *meyan* part, the formation of the structure differs. For a *şarkı* example composed in ABCB form, the common distribution of the musical and lyrical sentences is balanced. Each verse of the stanza is matched with a musical sentence. In other words, it can be claimed that there is no superiority of any of the sections. Because each melodic unit A,B, and C has only one verse in a lyric sentence. The sections of A, B,C starts transforming with these alterations in the form structure. For the *şarkıs Fikrimin İnce Gülü* and *Hatırla Sevgili O Mesud Geceyi*, the balance between these parts has started to differ. It becomes very difficult to distinguish the sections and name them as *meyan* or *nakarat*. In the piece *Yıldızların Altında*, the refrain part has its own lyrics with an independent stanza. This brings out a new style of the refrain part.

Through these form innovations, the *şarkı* form seems to be transformed into an independent composition in the 21st century. Therefore, the emphasis between the sections differ and the balance of the parts reform. Starting with *fantezi* examples, *şarkı* has started to divariate. Does this separation enable us to categorize a new musical structure? Can *şarkı* form contain a large scope of flexibility? For the further questions, based on these outcomes and contradictions, can we still label *şarkı* as a form or it should be rather considered as a musical term?

For the further topics of this research, there can be a study to deepen the initial distinctions between *şarkı* and *türkü* genres. As a method of this research, lyric structures can be measured according to syllabic or aruz meter structures. Another point to develop the research can be the debates on popular music. Since there is an increase in the amount of *şarkı* pieces in the 20th century, this fact can be debated through the popular music concept.

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APPENDICES

APPENDIX A: Table of Analyze Format

APPENDIX B: Scores

APPENDIX A

Analyzed Pieces	Piece Name	Makam	Dönem	Nakarat	Usul	Meyan	Aranagme	Köprü (bridge)	Söz grupları	Söz teması	Structure
Murabba-Ali Ufki			17. cent. (1650-1665)	var?	Duyek?	yok	yok	yok	1 kıta	gül-bülbul	AABA
Türkî- Ali Ufki			"	var?	Duyek?	yok	yok	yok	5 kıta	kanlı kavak	ABCD
Şarkî- Ali Ufki			"	var?	?	yok	var (perseng)	var	5 kıta	aşk	ABCD
Şarkî- Tanburi Mustafa Çavuş	Fesleğen ektim gül bitti	İsfahan	18. cent. (1700-1770)	var?	Aksak	var	var	var	2 tane 5'lik misra	aşk	ABCD
Şarkî- Dede Efendi	Gösem seni doyunca, doyunca gösem sen Rast	Rast	18. cent. (1779-1846)	var?	Duyek	var	var	var	2 bölük (4+5)	aşk	AABC
Şarkî- Şakir Ağa	Her telden ol meht çalıyor	Rast	18. cent. (1779-1840)	var	Duyek	var	var	var	1 kıta	aşk?	ABCB
Şarkî- Hacı Arif Bey	Düşer mi şanına ey şehi huban	Kürdilihcazkar	19. cent. (1831-1885)	var	Curcuna	var	var	var	1 kıta	aşk	ABCB
Şarkî- Leyla Saz	Mani oluyor taktire hicabım	Suzdıl	19. cent. (1850-1936)	var	Curcuna	var	var	var	1 kıta	aşk	ABCB
Şarkî- Muallim İsmail Hakkı Bey	Fikrimin ince gülü	Acemkürdi	20. cent. (1866-1927)	?	Semai	yok	var	yok	3 kıta	aşk	AABA
Şarkî- Muhiş Sobahatın Ezgi	Hatıra sevgili o mesud geceyi	Nihavend	20. cent. (1889-1947)	yok	Semai	var	var	yok	2 kıta	aşk	ABCD
Şarkî- Kaptanzade Ali Rıza Bey	Yıldızların altında	Nihavend	20. cent. (1881-1934)	var	Nim sofiyan	C=nakarat	var	var	4 kıta (2 nakarat)	aşk	ABC
Şarkî- Saadetin Kaynak	Batan gün kana benziyor	Muhayyer	20. cent. (1895-1961)	?	Curcuna	yok	var	var	3 kıta	aşk	ABAB
Şarkî- Yesari Asım Arsoy	Yar saçları lüle lüle	Hicaz	20. cent. (1900-1992)	var	Nim sofiyan	yok	var	var	4 kıta (1' nakarat)	aşk	ABC
Şarkî- Selahattin Pınar	Bir bahar aşkıma rastladım size	Hicaz	20. cent. (1902-1960)	yok	Aksak	var	yok	var !!!	2 kıta	aşk	ABCDE*
Şarkî- İrfan Özbakır	Ömrümce hep adım adım	Rast	21. cent. (1926-2003)	var	Duyek	var	var	var	1 kıta	aşk	ABCB
Şarkî- Cinnuven Tanrıkorur	Kalbim seni bir yaz kışı dinler gibi dinler	Kürdilihcazkar	21. cent. (1938-2000)	var	Aksak	var	var	var	1 kıta	aşk	ABCB
Şarkî- Alaeddin Yavaşca	Geçmesin günümüz sevgilim yasla	Kürdilihcazkar	21. cent. (1926-...)	?	Duyek	?	var	var	2 kıta	aşk	ABCD
Şarkî- Mediha Şen Sancakçoğlu	Aliver tamburu gel meclise neşe katalım	Hicaz	21. cent. (1941-...)	var	Aksak	var	var	var	2 kıta	eğlence meclisi	ABCB
Şarkî- Coşkun Sabah	Bir Tanrıyı bir de beni unutma	Kürdi	21. cent. (1952-...)	?	Sofyan	var?	var	var	2 kıta	aşk	ABCD
Şarkî- Mahmut Oğul	Bir değil bin övgü yazılca sana	Hicaz	21. cent. (1955-...)	var	Duyek	var	var	var	3 kıta (1' nakarat)	anne sevgisi	ABCDE

APPENDIX B

4435. -

ANKARA RADYOSU
REPERTUVAR KURULU

Usûlü: Aksak
♩ = 120

İSFAHAN ŞARKI
(Fesleğen ektim gül bitti)

Ali Rıza

Fes-le-ğen ek - tim gül bit - ti Fesle-ğen ek -
Fes-le-ğen - nim o - oak o - oak Fesle-ğen - nim

tim gül bit - ti da-lında bül - bül - ler öt -
o - oak o - oak ne ka-çar-sın bu - oak bu -

(Saz)
tü Öt-me bül - bül ya-rım git - ti
oak Ge-le - oak - sen na-sı bı - rak

Öt-me bül - bül ya-rım git - ti ben dert - li -
Ge-le - oak - sen na-sı bı - rak

yım a - man a - man Bendert-li - yım kan ağ - la - rım

ben dert-li - yım kanağ - la - rım ka-re-ler bağ -

(Saz - - -)
lar bağ - lar ağ - la - rım

A.N.

-1-
Fesleğen ektim gül bitti
Dulanda bülbüller ötti
Ötme bülbul yarım gitti
Ben dertliyim kan ağlarım

-2-
Fesleğenim ocak ocak
Ne kaçarsın bucağ bucağ
Geleceksen nası bırak
Ben dertliyim kan ağlarım

5361

Düyek

RAST ŞARKI
GÖRSEM SENİ DOYUNCA, DOYUNCA SENİ GÖRSEM

Beste: Hammâmi-zâde İsmâil DEDE EFENDİ
Güfte: MAHFÎ

Görsem seni doyunca
Doyunca seni görsem
Sevdim seni ben cānâ
Cānâ ben seni sevdim

Gel gül yüzlü cānâ
Gel etme çeşmin giryân
Seninle bir gece olalım nihân
Kaçma ey peri, sen söyle kiminsin ?
Sen benim misin ? Söyle amân amân

CĀNĀ: (cā nâ:) Ey cân, ey sevgili.
CĀNĀN: (cā nâ n) Sevgili.
ÇEŞM: Göz.
GİRYÂN: (gırya n) Ağlayan, ağlamış.
NİHÂN: (niha n) Gizli.
PERİ: (mec) Güzelliği, akli, iyilikseverliğiyle
dikkati çeken kadın veya kız.

Çıldem
GÜNGÖR
11.07.2000

RAST ŞARKI

6 3 4 9 .

USÛLÜ: DÜYEK

HER TELDEN OL MEH ÇALMIYOR

MÜZİK: ŞAKİR AĞA
SÖZ: HACI FAİK BEY

♩ 128

HER TEL DEN OL MEH ÇAL MI YOR (SAZ - - -)

HER TEL DEN OL MEH ÇAL MI YOR (SAZ - - -)

BEN ZÂ RIN Â HAM HIN AL MI YOR (SAZ - - -)

BEN DE TA HAM MÜL KAL MI YOR

BEN ZÂ RIN Â HAM HIN AL MI YOR (SAZ - - -)

BEN DE TA HAM MÜL KAL MI YOR

FER DÂ YA GER Çİ SAL MI YOR (SAZ - - -)

FER DÂ YA GER Çİ SAL MI YOR (SAZ - - -)

ÇARANAGME

HER TELDEN OL MEH ÇALMIYOR
BEN ZÂ RIN Â HIN ALMIYOR
FERDÂ YA GERÇİ SALMIYOR
BENDE TAHAMMÜL KALMIYOR

3680. 1

usûlü : Curcuna (Düşermi şanına ey şehî huban) Hacı Arif Bey

KÜRDİLİHİCAZKAR ŞARKI

DÜŞER-Mİ - - - - ŞA- Nİ- NA EY - - -

EY - - - EY. SE- Mİ HU- BAN (SAZ - - - -)

BAN (SAZ - - - -) Bİ RAK-MAK A- DI KI LUN

Bİ RAK-MAK BULUR KEN A- DI KI LUN

BÖY- DÜR BÖY- LİK PE- Şİ

ŞAN MAN (SAZ - - - -) ŞAN MAN (SAZ - - - -)

E- SİR GER- Nİ - - - - E- FEN-

DI - - - - KUL - - - - KUL - DAN İH-

SAN (SAZ - - - -) SAN (SAZ - - - -)

KARAR - - - - KODA - - - -

MAN (SAZ - Koda) KODA - - - -

Düşermi şanına ey şehî huban
Bırakmak aşkı böyle perişan
Esirgermi efendi kuldân ihşan
Buyur kendi kulundur emrû fermon.

USÛLÜ : Cürcüna

SÛZİDİL ŞARKI

Mâni' oluyor hâlimi takrîre hicâbım

7477

MÜZİK : Leylâ Saz
SÖZ : Nigâr Hn.

MA - Nİ O - LU - YOR HÂ - Lİ - Mİ TAK -
Rİ - RE Hİ - CÂ - BİM BİM
ÜZ - ME GÜ - ZE - LİM ÜZ - ME Kİ FİR -
(Saz.....)
KAT - LE HA - RÂ BİM ÜZ - ME
GÜ - ZE - LİM ÜZ - ME Kİ FİR - KAT - LE HA - RA -
(Saz.....)
BİM SELB OL - DU SÜ - KÜ -
(Saz.....)
NUM BE - Nİ TER - KEY - LE - Dİ HÂ - BİM
SELB OL - DU SÜ - KÜ - NUM BE - Nİ TER -
(Saz.....) (Saz.....)
KEY - LE - Dİ HÂ - BİM BİM [SON]

7477



Mânâ' oluyor hâlîmî takrîre hicâbım
Üzme güzelim üzme kî farkatle harâbım
Selb oldu sükrüm benî terk eyledi hâbım
Üzme güzelim üzme kî farkatle harâbım

2448.

ACEM KURDI
MUSANNAZ ÖRDİ ŞARKI

ANKA K. L. D. Y. C. S. U.
REPERTUVAR KURULU

Uslu: Semai
S. 176

Fikrimin ince güldü

Muallim İsmail Hakkı Bey
(1860-1929)

S: --

Fik - ri - min in - ce gü - lü kal - bi - min gen bül - bül - lü
El - le - rin el - le - rin de göz - le - rin göz - le - rin - de
A - teş - li du - dak - la rın gam - ze - li ya - nak - la - rın

O gün ki gör - düm se - ni yak tın ah yak tın be ni

Fikrimin ince güldü
Kalbimin gen bülbulü
O gün ki gördüm seni
Yaktın ah yaktın beni

Ellerin ellerimde
Gözlerin gözlerimde
O gün ki gördüm seni
Yaktın ah yaktın beni

Ateşli dudakların
Gamzeli yanakların
O gün ki gördüm seni
Yaktın ah yaktın beni

6096.

NIHAVENT ŞARHI
Hatırla sevgili o mesud geceyi

Muhlis Sabahattin Ezgi

Usulü: Semai



Ha - tar la sev - gi - lîm o mes'ud ge - ce - yi
Ha - na sen öğ - ret - tin aş - kı sev - da - ya

Çam - lı . ca yo - lun . der çal . dı - şın bu - se - yi
ne . çe - buk u - nut - tun be - ni her - ca - yi

Be - ni mec - nua et - tin sen - de o - la - tan

aş - kı - mı in - kar e der sen Al - lah - tan bu - la - sı

Hatırla sevgilim o mes'ud geceyi
Çamlıca yolunda çaldığın buseyi
Beni mecnun ettin sende olasın
Aşkımı inkar edersen Allah'tan bulasın

Bana sen öğrettin aşkı sevdâyı
Ne çabuk unuttun beni hercâyı
Beni mecnun ettin sende olasın
Aşkımı inkar edersen Allahtan bulasın

TRT Rep.No: 1440

NİHAVEND ŞARKI

Yıldızların altında

Müzik: K. Ali Rıza Bey (1881-1934)

Söz : Ö. Bedrettin Uşaklı

Usulü : Nîm Sofyan

ARANAĞME



Be nim gön lüm sar hoş tur yıl dız la rın al tın
Ma vi nur dan bir ir tur mak göl ge de bir sa tın
da cak se viş mek i ah ki ne miz hoş kal tur sak
yıl dız la rın al tın da (S a z) da (S a z)
yan et mam tı gön lüm ah yan de sa dı da dır
e bah cel tım be si ni yah al da sa dı da dır
göz bu se gü ka pan de sa dı da dır
yıl dız la rın al tın da (S a z) da

Benim gönlüm sarhoştur
Yıldızların altında,
Sevişmek ah ne hoştur
Yıldızların altında

Mavi nurdan bir ırmak
Gölgede bir salıncak,
Bir de ikimiz kalsak
Yıldızların altında

Yanmam gönlüm yansa da
Ecel beni alsada,
Gözlerim kapansada
Yıldızların altında

Ettiğim ah değildir
Bahtım siyah değildir
Buse günah değildir
Yıldızların altında

NOTA TASHİH VE
ARAŞTIRMA KURUMU

MUHAYYER ŞARKI
BATAN GÜN KANA BENZİYOR

1 2 3 8.

MÜZİK: SADETTİN KAYNAK
SÖZ: NECDET RÜŞTÜ EFE

USÛLÜ: CURCUNA

(SAZ .)

BA TAN GÜN KA NA BEN Zİ YOR VA RA LI CA NA BEN Zİ YOR
GE CE KAP LA DI HER YE Rİ KEDER SAR DI 'DE RE LE Rİ

ES ME RİM VAY VAY (SAZ .) VAY (SAZ .) AH E Dİ YOR
DUŞ MAN DE ĞİL

BİR GÜL İ ÇİN ŞU BÜL BÜL BA NA BEN Zİ YOR
SEV DA AÇ TI Sİ NEM DE Kİ YA RE LE Rİ

VAY BE NİM GA RİP GÖN LÜM (SAZ .) RİP GÖN LÜM

BATAN GÜN KANA BENZİYOR
YARALI CANA BENZİYOR (ESMERİM VAY VAY)
AH EDİYOR BİR GÜL İÇİN
ŞU BÜLBÜL BANA BENZİYOR (VAY BENİM GARİP GÖNLÜM)

GECE KAPLADI HER YERİ
KEDER SARDI DERELERİ (ESMERİM VAY VAY)
DUŞMAN DEĞİL SEVDA AÇTI
SİNEMDEKİ YARELERİ (VAY BENİM GARİP GÖNLÜM)

RAHATÇA BİR DEM OLAYDI
YARAMA MERHEM OLAYDI (ESMERİM VAY VAY)
KURTULURDU DAHA ÇABUK
AŞIKLAR YEREM OLAYDI (VAY BENİM GARİP GÖNLÜM)

11168

Usulü: Nimsöfyan

HICAZ ŞARKI
(Yar saçları lüle lüle)

YESÂRİ ÂSİM ARSOY

YAR SAÇ - LA - RI LÜ - LE LÜ - LE YAR BEN - Zİ - YOR

BE - YAZ GÜ - LE O GÜL BE - NİM HA - YA.

TİM - DIR Ö - LÜ - RÜM - DE VER - NEME - LE LE

YAR YAR A - MAN YAR YAR A - MAN YAR YÜ - RE GİM

OL - DU - KE - MAN KA - VUŞ - MA - MIZ YAR NE - ZA - MAN

YAR NE ZA - MAN YAR NE ZA - MAN MAN

(SAZ ---)

YAR GÜL - LE - RI BE YAZ BE - YAZ YA - RİM - DE NAZ
YAR GÖZ - LE - Rİ Ü - ZÜM Ü - ZÜM EL - LER GE - CEM

BEN - DE Nİ - YAZ AŞKASLI NA BAŞ - LA MA - DAN
YAR GÜN - DÜ - ZÜM O GÖZLE - RE BAKA BA - KA

GEÇ - Tİ BU YAZ GEÇ Tİ BU YAZ YAZ
SOL - DU YÜ - ZÜM SOL - DU YÜ - ZÜM ZÜM (GİM)

Yâr saçları lüle lüle Yâr gülleri beyaz beyaz Yâr gözleri üzüm üzüm
Yâr benziyor beyaz güle Yârimde naz bende niyaz Eller gecem yâr gündüzüm
O gül benim hayatımdır Aşk faslına başlamadan O gözlere baka baka
Ölürüm de vermem ele Geçti bu yaz geçti bu yaz Soldu yüzüm soldu yüzüm
Yâr yâr aman yâr yâr aman Kavuşmamız yâr ne zaman
Yâr güreğim oldu keman Yâr ne zaman yâr ne zaman

KÜRDİLİHİCAZKÂR ŞARKI

4511

geçmesin günümüz sevgilim yasla

MÜZİK: Dr. Ali Rıza YILMAZ

SÖZ : Şerafettin AYDINLIK

Düyek

GEÇ-ME-SİN GÜ-NÜ. MÜZ SEV- Gİ-LİM YAS- LA

O GÜ-ZEL BA-ŞI- NI GÖĞ-SÜ-ME YAS- LA LA

BİRLE-ŞE-BİLİR-Mİ AH AŞK İH- Tİ- HAS- LA

O GÜ-ZEL BA-ŞI- NI GÖĞ-SÜ-ME YAS- LA (SAZ)

E- LÂ GÖZ-LE-RİN- DE ME-NE-VİŞ- LER VAR (SAZ)

MOR Gİ- Bİ DUDAK- LAR VE KI- ZIL SAÇ- LAR

OK-ŞA-SAMU- SAN- NAM AH FEC- RE KA- DAR

O GÜ-ZEL BA-ŞI- NI GÖĞ-SÜ-ME YAS- LA LA

-1-
Geçmesin günümüz sevgilim yasla
O güzel başını göğsüme yasla
Birleşebilir mi ah aşk ihtirasla
O güzel başını göğsüme yasla

-2-
Elâ gözlerinde menavişler var
Kâr gibi dudaklar ve kızıl saçlar
Oksasam usanmam ah fere kadar
O güzel başını göğsüme yasla

Rep.no:12475

RAST ŞARKI
ömürümce hep adım adım

Beste: İnan özbalın
Güfte: Mehmet Erbulan

Usûlü: Düyek

Aranagme

Öm-rüm-ce hep (Saz...) a- dım a- dım (Saz.....) Her- yer-de se- ni

1. a - ra - dım (Saz.....) 2. a - ra - dım (Saz.....)

Ben kal-bim-den (Saz..) baş-ka yer-de (Saz..) İ-nan se-ni (Saz..) bu-la-ma-dım (Saz..)

Ben kal- bim-den baş-ka yer-de. İ-nan se- ni bu-la-ma-dım (Saz..)

Saz

Ke-nar-lar-da kö-şe-ler-de ka-deh-ler-de şi-şe-ler-de

Yıldız Kaptan
Yurdakul
20.03.2003

Ömrümce hep adım adım her yerde seni aradım
Ben kalbimden başka yerde inan seni bulamadım
Kenarlarda, köşelerde, kadehlerde, şişelerde
Ben kalbimden başka yerde inan seni bulamadım

Beste tarihi: 29.10.1967

HİCÂZ ŞARKI
BİR BAHÂR AKŞAMI RASTLADIM SİZE

MÜZİK : Selâhattin PINAR
SÖZ : Fuat Edip BAKSI

USÛLÜ : Aksak

BİR BA HÂR AK ŞA MI RAST LA DİM Sİ ZE (SAZ - - -)

SE VİNÇ Lİ BİR TE LÂŞ İ ÇİN DEY DE NİZ (SAZ - - -)

DE RİN DEN BA KIN CA GÖZ LE Rİ Nİ ZE (SAZ - - -)

NE DEN BA ŞI Nİ Zİ Ö NE EĞ Dİ NİZ (SAZ - - -)

NE DEN BA ŞI Nİ Zİ Ö NE EĞ Dİ NİZ (SAZ - - -)

İ ÇİM DE U YA NAN ES Kİ BİR AR ZÜ

BİR BAHÂR AKŞAMI RASTLADIM SİZE
- 2 -

1786

The musical score is written on five staves in a single system. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written in a treble clef. The lyrics are written below the notes. The first staff has a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. The lyrics are: ZÜ (SAZ - - - - -) ZÜ (SAZ - - - - -) DE Dİ Kİ YIL LAR. The second staff has the lyrics: DIR A RA Dİ ĞİN BU (SAZ - - - - -) ŞİMDİ SO RU YO RUM. The third staff has the lyrics: BÜ KÜP BOY NU MU AH DA HA ÖN CE LE Rİ. The fourth staff has the lyrics: NE RE DEY Dİ NİZ (SAZ - - - - -) DA HA ÖN CE LE Rİ. The fifth staff has the lyrics: NE RE DEY Dİ NİZ and ends with a double bar line and the word (SON) in brackets.

ZÜ (SAZ - - - - -) ZÜ (SAZ - - - - -) DE Dİ Kİ YIL LAR
DIR A RA Dİ ĞİN BU (SAZ - - - - -) ŞİMDİ SO RU YO RUM
BÜ KÜP BOY NU MU AH DA HA ÖN CE LE Rİ
NE RE DEY Dİ NİZ (SAZ - - - - -) DA HA ÖN CE LE Rİ
NE RE DEY Dİ NİZ (SON)

BİR BAHÂR AKŞAMI RASTLADIM SİZE
SEVİNÇLİ BİR TELÂŞ İÇİNDEYDİNİZ
DERİNDEN BAKINÇA GÖZLERİNİZE
NEDEN BAŞINIZI ÖNE EĞDİNİZ

İÇİMDE UYANAN ESKİ BİR ARZÜ
DEDİ Kİ YILLARDIR ARADIĞIN BU
ŞİMDİ SORUYORUM BÜKÜP BOYNUMU
DAHA ÖNCELERİ NEREDEYDİNİZ

AKSAK (YÜRÜKÇE)

SÜRE : 2,3 0"

KÜRDİLİHİCAZKÂR ŞARKI
KALBİM SENİ BİR YAZ KUŞU DİNLER GİBİ DİNLER
YAZ KUŞU

♩ = 216

(YAYLAR) (MIZRAPLAR) (Y...) (M...) (Y...) (M...)

(SAZ...)

(KANUN) (Y...) (KANUN)

(Y...) (K...)

(SAZ...)

2. DE ASARAK

KAL.BİM SE-Nİ BİR YAZ-KU.ŞU DİN- LER Gİ-Bİ DİN

(SAZ...)

LER (SAZ... BİR YAZ KU.ŞU DİN- LER Gİ-Bİ DİN

LER Y. ve M. GİRİŞTEKİ GİBİ

1 2

ES- MER GE- CE- LER SEN- DE- Kİ ES- MER- Lİ- Ğİ SÖY-
HAK, SAN- Kİ YA- RAT- MIŞ SE- Nİ BİR YAZ GE- CE- SİN.

(SAZ...)

LER DEN ES- MER GE- CE- LER SEN- DE- Kİ ES-
HAK SAN- Kİ YA- RAT MIŞ SE- Nİ BİR



MER-Lİ-Ğİ SÖY-LER YOL-LAR KO-KU-NU
 YAZ GE-CE-SİN (SAZ...) GÖN-LÜ-ME TEM-MUZ-DA Çİ-ÇEK LER (SAZ...)
 YOL-LAR KO-KU-NU GÖN-LÜ-ME TEM-MUZ-DA Çİ-ÇEK- (SAZ...)
 LER (SAZ...) DEN AS-RA-X (SON) (SAZ...)

KALBİM SENİ BİR YAZ KUŞU DİNLER GİBİ DİNLER
 ESMEK GECELER SENDEKİ ESMEKLİĞİ SÖYLEN
 YOLLAR KOKUNU GÖNLÜME TEMMUZ'DA ÇİÇEKLER
 HAK, SANKİ YARATMIŞ SENİ BİR YAZ GEÇESİNDEN...

CENAB ŞAHABEDDİN

VEZİN: MEFÜLÜ MEFÂİLÜ MEFÂİLÜ FEÜLÜN

lu AKSAK
(♩. 130)

(Aliver tanburu gel meclise neş'e katalım) Mediha Şen SANCAKOĞLU



1- ALİ VER ... TAN BU RU GEL ... MEC
2- KİMİ TAN ... BUR Kİ Nİ NEY ... LE



Lİ SE NEŞ E KA TA LIM (Saz
CO ŞU VER SİN BU GE CE



GEÇE LİM FAS Lİ Hİ CAZ .. DAN
KİMİ AŞK LA KİMİ MEY .. LE



GAMİ DER Dİ A TA LIM (Saz LIM (Saz
TA ŞI VER SİN BU GE CE CE



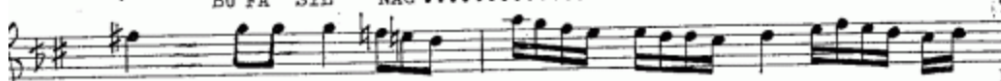
CO ŞA LIM NAĞ ME İ SAZ ... DAN
BU FA SIL NAĞ ME LE RİY ... LE



GÜ ZE Lİ OY NA TA LIM (Saz
GÜ ĞE ER SİN BU GE CE



CO ŞA LIM NAĞ ME İ SAZ ... DAN
BU FA SIL NAĞ ME LE RİY ... LE



GÜ ZE Lİ OY NA TA LIM (Saz
GÜ ĞE ER SİN BU GE CE

- (1) ALİVER TANBURU GEL MECLİSE NEŞ'E KATALIM
GEÇELİM FASL-I HİCAZDAN GAMI DİRDİ ATALIM
COŞALIM NAĞME-İ SAZDAN GÜZELİ OYNATALIM
GEÇELİM FASL-I HİCAZDAN GAMI DİRDİ ATALIM
KİMİ TANBUR KİMİ NEYLE COŞUVERSİN BU GECE
KİMİ AŞKLA KİMİ MEYLE TAŞIVERSİN BU GECE
KİMİ NAĞME DİRDİLE GÜĞE ERSİN FJ GECE

Baharı bekleyen kumrular gibi

Kürdî fantezi
Usulü : Sofyan

Coşkun Sabah

S A Z

Ba ha rı bek le yen kum ru lar gi bi S A Z

sen de be ni bek le sa kın u nut ma SAZ

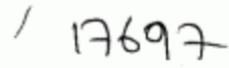
El le rin ha va da göz le rin yol da

bir Tan rı yı bir de be ni sa kın u nut ma S A Z

Ba ha rı bek le yen kum ru lar gi bi S A Z

sen de be ni bek le sa kın u nut ma SAZ

El le rin ha va da göz le rin yol da



Müzik: MAHMUT OĞUL

♩ 140

ARANAĞME.....

MUT LU LUK VER DİN EN A CI GÜ NÜM DE YA NİM DA SEN DİN

(Ana 2)

Musik Daire
T S M

17697

GÜLEN GÖZLE Rİ Nİ ÖZ LE DİM A NA ÖZ LE DİM A NA

ÖZ LE DİM A NA BİR TEK NEFE SİNİ ÖZ LE DİM A NA (Son)

ARANAĞME-----

AK SÜTÜN KADAR AK TER TE MİZ KAL BİN BÜYÜTÜP BES LE Dİ

KUT SAL — EL LE RİN EN GÜ ZELİ SENDİN GÜ ZEL LİK LE RİN

YERİN HİÇ BİR ŞEY LE DOL MU YOR A NA DOL MU YOR A NA

DOL MU YOR A NA DİLERİM ME KA NIN CEN NET TİR A NA

(..... S A Z)

oğul

CURRICULUM VITAE

Name Surname : Elif Özen
Place and Date of Birth : İstanbul, 20.08.1989
E-Mail : ozen.e@hotmail.com

EDUCATION :

- **B.Sc.** : 2012, Kocaeli University, Faculty of Science and Literature, Mathematics
- **B.Sc.** : 2016, Istanbul Technical University, Turkish Music State Conservatory, Musicology
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Özen, E., Baysal, O. *Mevlevi Ayinlerinde "Söz Boyama" İzleri*. Porte Akademik Müzik ve Dans Araştırmaları Dergisi. Sayı 16. 2017.

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