

ISSN: 3023-7335



Genç Bilge
Publishing

Transcultural Music Studies

Journal of Music Theory

JMTTMS

Vol 1

No 1

Winter 2023

jmttms.com



Journal of Music Theory and Transcultural Music Studies
e-ISSN: 3023-7335

Vol. 1 No. 1 December 2023 (Winter)

Editorial Board of JMTTMS

Editor in Chief

Assoc. Prof. Dr. **Gvantsa Ghvinjilia**, Tbilisi State Conservatoire, Tbilisi, **Georgia**

Section Editors

Assoc. Prof. **Sehrane Kasimi**, Azerbaijan Sciences Academia, Bakü, **Azerbaijan**

Editorial Board Members

Prof. **Julia Nikolaevskaya**, Kharkiv I. P. Kotlyarevsky National University of Arts, **Ukraine**

Prof. **Violetta Kostka**, The Stanislaw Moniuszko Academy of Music, **Poland**

Prof. Dr. **Rima Povilionienė**, Lithuanian Academy of Music and Theatre, **Lithuania**

Prof. Dr. **Marianna Chernyavska**, PhD in Arts, Kharkiv I.P. Kotlyarevsky National University of Arts, **Ukraine**

Prof. Dr. **Iryna Tukova**, the National Music Academy of Ukraine, **Ukraine**

Prof. **Wojciech M. Marchwica**, Jagiellonian University, Kraków, **Poland**

Prof. **Dina Lentsner**, Capital University, Columbus, **USA**

Prof. **Lidiya Melnyk**, Ukrainian Free University, Munich, **Germany**

Prof. Ph.D. **Beata Bolesławska-Lewandowska**, Institute of Art, Polish Academy of Sciences, Warsaw, **Poland**

Prof. **Miloš Zatkalik**, University of Arts in Belgrade, **Serbia**

Prof. Dr. **Manolis Vlitakis**, Universität der Künste Berlin, **Germany**

Prof. Dr. **Sylwia Makomaska**, Institute of Musicology, University of Warsaw, **Poland**

Assist. Prof. Dr. **Ali Ihsan Alemli**, Istanbul Technical University, **Türkiye**

Assoc. Prof. **Bahadır Cokamay**, Canakkale University, **Türkiye**

Asst. Prof. Dr. **Ugur Cihat Sakarya**, Trabzon University, **Türkiye**

Dr. **Phil. Stephan Lewandowski**, Institute for Instrumental and Vocal Pedagogy, Brandenburg Technical University, Cottbus-Senftenberg, **Germany**

Dr. **Grzegorz Joachimiak**, Institute of Musicology at the University of Wrocław, **Poland**

No	Title	Pages
1	Analysis of İlhan Usmanbaş's three musical poems, three paintings by Dali and five etudes for violin and piano in the context of 12-tone technique and integral serialism <i>Sedat Yüksek</i>	1-22
2	Investigation of Sufi music tradition in Kosovo in the 21st century with intercultural approach <i>Krenar Doli</i>	23-51
3	Analysis of A. Adnan Saygun's 'The Cantata in the Old Style' (Op. 19) with a Generative Theory of Tonal Music (GTTM) <i>Ümit Fışkın</i>	53-111
4	The concept of transcultural music in a globalized world and the future perspective of music research: on the example of Josef Bardanashvili's Compositional Style <i>Gvantsa Ghvinjilia</i>	113-126
5	Comparative form analysis of cycle genres in Makam music with an intercultural approach: examples of Nubat al-Zidan, Mahur Destgâh, Uşşak Fashı and Kûçek Nevbet-i müretteb <i>Ali İhsan Alemlı and Ümit Fışkın</i>	127-201

Abstracting & Indexing

[OpenAIRE](#), [ResarchBible](#), [Google Scholar](#), [ROAD](#), [ESJI](#) Note: You can click on them to check the status of JMTTMS in indexes.

Genç Bilge (Young Wise) Publishing

Adress: Bahcelievler District 3015 St. No:9/1 Isparta, Türkiye

Web site: <http://gencbilgeyayincilik.com/> E-mail: gencbilgeyayincilik@gmail.com



Research Article

Analysis of İlhan Usmanbaş's three musical poems, three paintings by Dali and five etudes for violin and piano in the context of 12-tone technique and integral serialism

Sedat Yüksek¹

Article Info

Received: 25 October 2023

Accepted: 23 December 2023

Online: 30 December 2023

Keywords

12-tone

Contemporary music

İlhan Usmanbaş

Integral serialism

Music analysis

Musicology

Second Viennese School

Abstract

The 20th century composer İlhan Usmanbaş stands out as a composer who seeks the new in his works and reflects the techniques of the era to his compositions through his own filter. This line of the composer, which started with the 12-tone technique after 1950, continued in the following period with integral serialism, relative notation and randomness. The works composed by Usmanbaş between 1950 and 1960 are seen as the breaking point in his composition. In this context, the aim of this study is to investigate the influences on Usmanbaş's composition after 1960 and to examine how the composer used the contemporary musical writing of the period. In this direction, the study focuses on the period when the composer adopted new techniques in music. Literature review and purposive sampling method were used in the study, and musical style analysis was made about the composer. Three works titled Three Musical Poems, Three Paintings by Dali and Five Etudes for Violin and Piano, in which the composer used the 12-tone technique and the method of universal serialism between 1950 and 1960, were analyzed. We believe that obtaining data on how Usmanbaş applied the 12-tone technique and the integral serialism method and how these practices were reflected in his later works will be important in terms of contributing to the studies and literature in this field. Three Musical Poems is the first work in which he applied the 12-tone technique the whole. Usmanbaş's meeting with Dallapiccola during the composition led the composer to take more free path in this technique. The notation he used in Three Paintings by Dali, which he composed after this work, is the composer's introduction to random and graphic notation. With the Five Etudes for Violin and Piano, the composer took the 12-tone technique to the next level and achieved integral serialism. We believe that a comparative analysis of the composer's stylistic features achieved in these three works with the works of his contemporaries or other composers who lived in different time periods in the texture of 12-tone music and serialism will provide data for future studies in this field.

3023-7335 / © 2023 the JMTTMS.
Published by Genc Bilge (Young Wise)
Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Yüksek, S. (2023). Analysis of İlhan Usmanbaş's three musical poems, three paintings by Dali and five etudes for violin and piano in the context of 12-tone technique and integral serialism. *Journal of Music Theory and Transcultural Music Studies*, 1(1), 1-22. DOI: <https://doi.org/10.5281/zenodo.10926240>

Introduction

Human beings have tried to put everything into a certain pattern in their lives. In the field of music, this effort begins with the consideration of the basic concepts and formal characteristics of sound. In this framework, there are four basic elements of sound, which is the basic building block of music: Duration, pitch, dynamics and timbre. These basic elements have been analyzed by different schools or art movements; first the duration and loudness of the sound, then the loudness and timbre. By the last quarter of the nineteenth century, this process was extended to the elements considered to be untouchable. In the twentieth century, the inviolability of almost all the elements that make up music disappeared.

¹ Master of Art Science, Musician, Ankara, Türkiye. E-mail: sedattyuksek@gmail.com ORCID: 0009-0001-0194-9846

The twentieth century is the century of change in terms of the social events and technological advances it contains. In the first quarter of the twentieth century, with the First World War, the political and economic order changed, empires that were thought to be indestructible collapsed, and the world map was redrawn. The change brought about by the new order of the world was reflected in art, and it became almost obligatory for the artist to say new things. The search for the new leads to the emergence of different schools, different insights and different movements in different places, instead of the dominance of a single school or a single movement. In this century, dissonance becomes one of the main actors of change, not as a temporary sound field or a bridge connecting to the consonance, but as an element that consciously covers the entire composition. Over time, composers who used dissonant sounds in their works began to go to more distant tones. After a while, the sense of hearing the main key of the piece began to disappear.

In the last quarter of the nineteenth century, with the death of Richard Wagner (1813-1883), Europe's most influential composer, many composers who had been under his influence began to move in other directions in order to get rid of this influence. In France, Claude Debussy (1862-1918) used unusual chords and harmony to achieve different timbres, blurring the tonal sense without rejecting traditional harmony rules. While Debussy established the modern school of composers in his country, he also formed the source of subsequent movements with the musical language he used (Selanik, 1996, p. 255). At the beginning of the 20th century, Arnold Schönberg (1874-1951) and his students Anton Webern (1883-1945) and Alban Berg (1885-1935), composers of the Second Viennese School who adopted the expressionist movement, wrote atonal works by destroying the tonal system. After the war, Schoenberg brought atonal music into a certain discipline and methodized serial music. Thus, after the First World War, he paved the way for the concept of atonal music to be approached from different frameworks with the 12-tone technique. After the Second World War, with the development of the 12-tone technique, serialism began to be applied not only to loudness but also to all elements of sound. Composers who taught at the summer music school in Darmstadt or attended the course as listeners began to use serialism to create new discourses and styles. The search for the new continued in Europe and the United States of America (USA) with avant-garde movements such as random music, electronic music and minimalism.

The two world wars in the first half of the twentieth century established a new world in place of the known one, and art reshaped itself according to this change, sometimes reacting and sometimes adapting. Adorno said the following about this change: "...as members of society, composers could not refrain from addressing the tensions of society in their music, and an increasingly complex music would inevitably arise in increasingly complex and divided societies" (cited in Griffiths, 2010, p. 262). Since the impact of events on societies was expressed by artists through their art as in the past, the forms of expression have changed with scientific and technological development. The only known fact is that nothing is the same anymore.

While these developments were taking place in Europe in the twentieth century, polyphonic Western music in Turkey began institutionally with the reforms made after the proclamation of the Republic. In 1924, with the Law of *Tevhid-i Tedrisat*, music lessons began to be included in the education curriculum, and in the same year, the *Musiki Muallim Mektebi* was opened in Ankara to train music teachers. This school was later transformed into the Ankara State Conservatory. *Dârü'l-Elbân*, the first music school open to the public in Istanbul, which had both Eastern and Western music departments at its foundation, was transformed into a conservatory in 1926, offering only polyphonic Western music education.

In 1925, an exam was opened for talented students and successful students were sent abroad for education (Şarman, 2019, p. 23). Among these students were composers known as the Turkish Mighty Five. The composers who formed the Turkish Mighty Five utilised local elements in their first works to create poly-phonic national music. Later on, they created their own style. Among the composers who grew up after the first generation of composers, Sabahattin Kalender (1919-2912), Kemal İlerici (1910-1986), Ferit Tüzün (1929-1977) and Muammer Sun (1932-2021) preferred the path followed by the first generation by using national elements in their compositions, while İlhan Usmanbaş (d. 1921), İlhan Mimaroğlu (1926-2012), Bülent Arel (1919-1990) and Cengiz Tanç (1933-1997) preferred to follow the new music movements in Europe and the USA. (Boran & Şenürkmez, 2015, p. 330).

İlhan Usmanbaş is a composer who has applied many of the movements of the twentieth century in his works. The

beginning phase of the techniques defined as modern in Usmanbaş's works is between 1950-1960. The works that constitute the breaking point of this beginning and mark the composer's fork in the road are *Music for Cello and Piano No: 1* (1951) and *Music for Cello and Piano No: 2* (1951). While the first of these works was written using the 12-tone technique, the second work was written using the technique based on the polyphony of Turkish maqam music with quadruple harmony introduced by Kemal İlerici. After these two works, the composer set his course and preferred "new" music.

There are thesis and book/book chapters that analyzed Usmanbaş's works and focus on his life. In the thesis analyzed Usmanbaş's *Perpetuum Mobile*, the use of sound groups horizontally and vertically and the use of the same sound groups in different instrumental groups were examined and timbre and texture characteristics were determined (Boran, 1999). Özler analyzed the relationship between music and poetry in the composer's works in which he used randomness, open work and later graphic notation techniques from the beginning of 1960 (Özler, 2007). Sonakın analyzed the form of the composer's Three Sonatinas, which is considered one of his neo-classicalist works (Sonakın, 2009). Şanver, on the other hand, analyzed Usmanbaş's works for flute and made a formal analysis of his Fl.-75 (Şanver, 2016). İlyasoğlu's book is important in terms of İlhan Usmanbaş's life and composition, as well as interviews with people who had an influence on the composer's life (İlyasoğlu, 2011). Aydın analyzed Usmanbaş's *String Quartet-47, Three Musical Poems, Five Etudes for Violin and Piano, Immortal Sea Stones* and *Four Easy 12-tone Pieces* (Aydın, 2010). The comprehensive publication on Usmanbaş includes the opinions and reviews of many musicians, musicologists and composers about the composer (Köksal et al., 2015).

Analyzed these three works are the starting point for the composer's later works, as well as the works that initiated the composer's freedom to break the rules of traditional music. In this context, these three works have a special importance both in the composer's musical production and in the history of Turkish music. We believe that obtaining data on how Usmanbaş applied the 12-tone technique and the general serialism method between 1950 and 1960, which is seen as a breaking point in his composition, and how these practices were reflected in his later works will be important in terms of contributing to the studies and literature in this field.

Aim of Study

The aim of this study is to investigate the influences on Usmanbaş's composition after 1960 and to examine how the composer used the contemporary music writing of the period. To this end, the focus is on the period when the composer adopted new techniques in music. In this context, it is aimed to contribute to the limited Turkish literature on the subject by mentioning the appearance of the 12-tone system in the historical process and the phases it went through.

Method

In this study, literature review and purposive sampling method were used and musical style analysis was made about the composer. In this study, Turkish and English literature on 'the 12-tone system', 'the serialism method' and 'İlhan Usmanbaş' was reviewed. Usmanbaş's works titled *Three Musical Poems, Three Paintings by Dali* and *Five Etudes for Violin and Piano*, in which he used the 12-tone technique and total serialism method between 1950 and 1960, were analyzed in the context of musical style analysis. In this study, Usmanbaş's *Three Musical Poems* (1952), *Three Paintings by Dali* (1952-1955) and *Five Etudes for Violin and Piano* (1953-1956) will be analyzed through the 12-tone technique, serialism and the music writing he used in his works. The composer's use of the 12-tone technique and total serialism will be analyzed in specific sections. The framework of the analysis is limited to this scope. In the context of the background of the emergence of the 12-tone system and the serialism method, the musical and historical processes between the last quarter of the nineteenth century and the second half of the twentieth century, which culminated in the Darmstadt School and the composers associated with this school, are discussed. This study is derived from the author's master's thesis. Research and publication ethics have been followed in the study. This study is a research article.

Documents

While analyzing the aforementioned works, the composer's manuscript scores were used. These scores were obtained from the score archive of Mimar Sinan Fine Arts University Istanbul State Conservatory Composition Department.

Except for these works, the note samples used in this thesis were taken from <http://www.imslp.com>.

Expressionism, Arnold Schönberg and 12-tone technique

The economic crisis in the Austro-Hungarian Empire at the beginning of the twentieth century, followed by the political turmoil and economic collapse, exacerbated by the defeat in the First World War, led the empire towards disintegration. These developments had a great impact on the artists and intellectuals living in Vienna, one of Europe's cultural centers, if not the most important one. The artist entered an introverted creative process and this process led to the appearance of expressionism.

Expressionism is a movement that emerged in the visual arts at the beginning of the twentieth century, which has the Romantic movement at its core and consists of the reflection of the intense emotions in the artist's subconscious on art. The difference of the expressionist artist from the Romantic artist is that the emotions he expresses are the repressed emotions in the subconscious and that the artist changes the shape of the objects in order to express these emotions. Because the repressed emotions of the people living at that time generally consisted of fear, restlessness, anxiety and tension. The representation of emotions such as fear, anxiety and tension in art was the asymmetrical change or deformation of objects in a way that disturbed people. As in Edward Munch's (1863-1944) *Skrik* (The Scream, 1893), this was the only way the artist could express his subconscious feelings through a work of art. While the expressionist artist reflected his inner feelings such as fear and anxiety in his art, he was also revealing his rebellion against the existing order (Boran & Şenürkmez, 2015, p. 278).

Unlike impressionism, expressionism is not a journey into nature, but a journey into the inner world of the individual. The task of the expressionist artist is not to depict a concrete object that exists in nature, but to express fear, shouting and anxiety. Since he had to express abstract things with concrete materials, he could only do this by deforming the artistic material he used. The artists living in Vienna had retreated into their own shells due to the economic crisis and the troubles caused by the war. Özkişi and Dündar's statement about the expressionist artist's production is as follows:

“The Expressionist artist, on the other hand, is opposed not to the ‘seeing’ of an Impressionist, but to what he actually looks at; for him, wasting time watching nature from this or that angle and trying to reflect it in his work of art is a luxury, a ‘bourgeois’ game, an already determinative variation of past painting traditions.” (Dündar & Özkişi, 2015, p. 9).

In the field of music, this deformation was made possible through works produced without adhering to any key, instead of tonal-centered works. The expression of repressed emotions in music was made possible by the continuity of dissonant sounds. It was impossible to define the continuous dissonant sounds in a piece with the existing harmony rules; what emerged did not follow the rules. For this reason, atonal works were written that did not conform to traditional harmony rules. In 1923, Schönberg created the 12-tone technique in order to establish a regular method for the atonal writing technique. Schönberg is one of the important representatives of the expressionist movement in music.

In the period leading up to Schönberg's youth, in 1874, *Impression* which painted by the Claude Monet (1840-1926) was exhibited in France, a front against non-academic art was formed in France and this impressionist movement started with painting and spread to other fine arts. In Germany, composer Richard Wagner influenced not only Germany but the whole world. While Wagner was influential in opera, Johannes Brahms (1833-1897) was prominent in symphonic works. National movements were spreading across Europe and Russia, and composers were pursuing ‘their’ music.

Schoenberg's musical education began with violin and cello lessons. At the age of 8, the composer learned the violin and continued his musical education with the cello. He played the cello in orchestras and earned his living this way. When he was 20, he met composer Alexandre Zemlinsky (1872-1942) and took counterpoint lessons. Schoenberg did not continue his musical education afterwards, but it can be said that he taught himself to compose. In 1902, he began teaching composition at the Stern Conservatory in Berlin, which marked the beginning of his long career as a teacher. Afterwards, the composer would go to Vienna and begin working with Alban Berg and Anton Webern, who would form the Second Viennese School with him.

Schoenberg's works can be analyzed in three different periods with regards to technique and form. He was a Late Romantic in his first period. In his second period he was an atonal composer. The last one, he produced serial music and tonal works in between. He grew up as a Late Romantic and his youth, both as a performer and as a composer, was influenced by Late Romantic composers. He composed his string sextet *Verklärte Nacht* (The Illuminated Night, 1899) and his choral symphony *Gurre-Lieder* (Gurre Songs, 1899) under the influence of Bruckner, Mahler and Strauss. With these works, he proved his competence in tonal harmony rules (Copland, 2015, p. 48). When we look at one of his first works, *Verklärte Nacht* (Verklärte Nacht), we see the intensity of chromaticism used by late Romantic composers in their writing (Pamir, 2000, p. 325).

Schoenberg's work, Op. 11, *Drei Klavierstücke* (Three Piano Pieces, 1909), marks the beginning of the composer's works without a tonal center (Figure 1). The other works of this period, which we will define as Schoenberg's atonal period, in which he wrote without relying on traditional harmony and tonal rules, are Op. 16, *Fünf Orchesterstücke* (Five Pieces for Orchestra, 1909) and Op. 21, *Pierrot Lunaire* (1912).



Figure 1. Schönberg's Op. 11, *Drei Klavierstücke* No.1, Bars 1-5 (URL-1)

He took a break writing of work between 1914 and 1923. In 1923, he began to compose via method with only twelve related tones (Schönberg, 2013, p. 550). The 12-tone technique invented by Austrian composer Josef Matthias Hauer in 1919², and developed by Schoenberg is based on the use of a orderings of 12 chromatic pitch class or *ordered set* or *row* in an octave that ordering determined by the composer.

Ordered set or *12-tone row* which determined by composer is called *die Grundreihe* (the original row). There are three different versions of this row. The first version is created by ordering the original row from end to end. This row is called *die Umkehrung* (retrograde row). The second version is created by reversing the intervals of the original row. This sequence is also called *der Krebs* (inversion/mirror row). The final version is *die Krebsumkehrung* (retrograde inversion), which is created by arranging the inversion row from end to end (Kostka, 1984, p. 193; Figure 2).



Figure 2. 12-tone Rows Used by Schönberg in Suite für Klavier, Op. 25 (Boran, 1991, p. 167).

The four different sets resulting from the inversions of the original row are transferred to 12 different tones, resulting

² https://en.wikipedia.org/wiki/Josef_Matthias_Hauer

in a total of 48 different rows (Table 1).

In this method created by Schoenberg, only the order of use of the tones in the row is determined. The registers and durations of the voices in the 12-tone row can be used freely. This freedom means that the same tone can be used in different registers and durations in different repetitions within the piece. The rules to be considered when creating a row are described by Schönberg's student Ernst Krenek (1900-1991) in *Zwölfton-Kontrapunkt-Studien*, (12-tone Contrapunt Studies, 1952, trans: İlhan Usmanbaş, (1982)): a) Rows with too many of the same interval types are not very useful, because their repetition creates a kind of monotony in the melodic development. b) The succession of interval row in more than two major or minor harmony structures should be avoided (1982, p. 5).

Table 1. Transposition of the Original Row and Inversions Used in Schoenberg's Op.25 *Suite für Klavier*, into 12-tone

	IMi	IFa	ISol	IDo#	IFa#	IRE#	ISol#	IRE	ISi	IDo	ILa	ILa#	
OMi	Mi	Fa	Sol	Do#	Fa#	Re#	Sol#	Re	Si	Do	La	La#	RLa#
ORE#	Re#	Mi	Fa#	Do	Fa	Re	Sol	Do#	La#	Si	Sol#	La	RLa
ODO#	Do#	Re	Mi	La#	Re#	Do	Fa	Si	Sol#	La	Fa#	Sol	RSol
OSol	Sol	Sol#	La#	Mi	La	Fa#	Si	Fa	Re	Re#	Do	Do#	RMi
ORE	Re	Re#	Fa	Si	Mi	Do#	Fa#	Do	La	La#	Sol	Sol#	RSol#
OFa	Fa	Fa#	Sol#	Re	Sol	Mi	La	Re#	Do	Do#	La#	Si	RSi
ODO	Do	Do#	Re#	La	Re	Si	Mi	La#	Sol	Sol#	Fa	Fa#	RFa#
OFa#	Fa#	Sol	La	Re#	Sol#	Fa	La#	Mi	Do#	Re	Si	Do	RDo
OLA	La	La#	Do	Fa#	Si	Sol#	Do#	Sol	Mi	Fa	Re	Re#	RRe#
OSol#	Sol#	La	Si	Fa	La#	Sol	Do	Fa#	Re#	Mi	Do#	Re	RRe
OSi	Si	Do	Re	Sol#	Do#	La#	Re#	La	Fa#	Sol	Mi	Fa	RFa
OLA#	La#	Si	Do#	Sol	Do	La	Re	Sol#	Fa	Fa#	Re#	Mi	RMi
	RILa#	RI Si	RI Do#	RI Sol	RI Do	RI La	RI Re	RI Sol#	RI Fa	RI Fa#	RI Re#	RI Mi	

In order to stay away from the tonal effect and to avoid creating a tonal sensation as much as possible, the row should not be arranged in such a way as to create a tonal melody. Apart from this, there are also rules to be followed when setting the melody. The row established while writing a piece is not changed until the piece is finished. The inversions of the row valid for the piece can be used. When writing a melody, the same tone is not used until all the tones of the row are finished. Only the tone is repeated before moving on to the next tone. However, this tone can be a repetition within the same octave (Usmanbaş, 1982, p. 6).

When writing a poly-phonic melody, there are certain rules in order to avoid a tonal sensation. The first of these rules is that no tone in the row should be heard with its octave. This means that the musical movement stops because this is contrary to the 12-tone technique. Although the same tones can sound in the same octave in two parts, this movement cannot continue. The second rule is that dissonant intervals should be preferred over harmonious intervals.

Schoenberg's first works in which he used the 12-tone technique were Op. 23, *Klavierstücke* (Piano Pieces, 1920-1923) and Op. 24, *Serenade* (1920-1923). He used the 12-tone technique in some sections of these pieces. He used this technique throughout the entire work for the first time in Op. 25, *Suite für Klavier* (Suite for Piano, 1922) (Mimaroglu, 2013, p. 75). In 1925, the composer became teacher at the Berlin Academy of Arts.

Germany, which was defeated in the First World War, signed the Treaty of Versailles on June 28, 1919. Due to the harsh terms of this treaty, political power changes in Germany. The *Nationalsozialistische Deutsche Arbeiterpartei* (National Socialist Workers' Party), led by Adolf Hitler, takes over the power. As a result of the political change and the policies implemented in Germany, the composer, who was dismissed from his job in 1933, first went to France and then to the USA (Pamir, 2000, p. 356). In 1934, the composer began teaching at the University of California and remained in the USA until his death.

Second Viennese School

Alban Berg, a student of Schoenberg and a member of the Second Viennese School, was born in Vienna on February 9, 1885 to a well-to-do family. Self-taught as a composer, he began writing notable compositions at the age of 19, after

taking lessons from Schoenberg. Berg's 7 *Frühe Lieder* (The First Seven Songs), which has no opus number and was written between 1905 and 1908 after studying with Schönberg, is the first work to attract attention. After this work, he wrote *Klavier Sonate, Op. 1* (Piano Sonata, 1908-1909, 1920) in 1908. This work is generally similar to Wagner's use of chromaticism (Mimaroglu, 2013, p. 81). *Op. 2, Vier Lieder* (1908-1909, 1920) was written by the composer on poems by Alfred Mombert and Friedrich Hebbel. *Op. 3, Streichquartet* (String Quartet, 1910, 1924) gives an idea of what the composer's later works would be like. The counterpoint technique he used in these two works shows that the composer gradually switched to the 12-tone technique.

Although the composer composed other works after these two works, he focused on his opera *Op. 7, Wozzeck*, until 1922. Berg used the play of the same name by the German poet George Büchner (1813-1837) in his opera *Wozzeck*, written between 1914 and 1922. Berg reduced the number of episodes of this play in his opera. With the value of the libretto text and the success of the music in the expression of the text, *Wozzeck* can be counted among the first three operas not only in the period it was composed but also in the entire opera repertoire (Mimaroglu, 2013, p. 83).

Alban Berg's *Lyrische Suite* (Lyric Suite), composed in 1925-1926, is his first work composed in 12-tone technique. The first movement, part of the fifth movement and the sixth movement are written in 12-tone technique. Although the other movements are tonal, in the second movement we hear the theme from the first movement. Berg composed *Der Wein* (Wine, 1929) entirely in 12-tone technique. This work is a concert aria for soprano and orchestra.

After these works, Berg started to write operas again, but could not finish the opera *Lulu*. Using the tragedies *Erdgeist* (The Spirit of the Earth, 1895) and *Die Büchse der Pandora* (Pandora's Box, 1904) by Franz Wedekind, this opera was staged in its unfinished form after Berg's death in 1937. The composer's last work was *Violinkonzert* (Violin Concerto, 1935), dedicated to Alma Mahler's deceased daughter, which was also a farewell elegy for the composer. This work, like the *Lulu*, was performed after the composer's death. The composer died of blood poisoning in 1935.

As a composer, Alban Berg carried the line of Late Romantic composers into the twentieth century, did not adopt the 12-tone technique as much as Webern, and also used contrapuntal writing in his compositions. Berg made no effort to avoid tonal sensations in his works in which he used the 12-tone technique (Boran & Şenürkmez, 2015, p. 285).

Another member of the Second Viennese School is Anton Webern. Webern, who Born in 1883 in Vienna, began his professional music education at the Department of Musicology at the University of Vienna. He received his doctorate on the Renaissance composer Heinrich Isaac and conducted many orchestras in Vienna and other cities since 1906. Webern began to study composition with Schönberg in 1910, and in 1915 he was drafted into the army due to World War I, but soon returned from the front due to health problems.

After the war, Webern served as president of the *Sektion Österreich der Internationalen Gesellschaft für Musik* (Austrian International Music Association) founded by Schönberg. After the Nazi takeover, Webern's work was halted and he was allowed to teach a limited group of students. With the martial law in the country and the outbreak of the Second World War, he settled in Mittersill, where his daughter lived, and lived in this town until his death. Although there are different information about his death, it is confirmed by military sources that he was accidentally killed by an American soldier (Mimaroglu, 2013, p. 95).

Webern's first opus numbered work was *Op. 1, Passacaglia* (1908). The work is generally influenced by Late Romantic composers and Wagner. According to Mimaroglu, "[P]assacaglia bears many of the important lines of Webern's personality. Variations in motive, timbre, distinction ... His later works will always be based on this idea of variation. Developing an idea (not growing, but developing) is the main characteristic of Webern's music" (2013, p. 89). With *Op. 3, Fünf Lieder* (Five Songs, 1907-1908) and *Op. 4, Fünf Lieder* (Five Songs, 1908-1909), the composer began to compose atonal compositions. Webern composed vocal works from 1915 until 1926. The first work Webern composed using the 12-tone technique was *Op. 17 Drei Volkstexte* (Three Folk Texts, 1924). In this work, Webern used only the original row and introduced the canon and mirrored canon techniques that he would use in later works. Webern states the following about the construction of the 12-tone row:

"How does the row come to exist? It's not arbitrary, the result of chance; it's arranged with certain points in mind. Here there are certain formal considerations, for example one aims at as many different intervals as possible, or

certain correspondences within the row-symmetry, analogy, groupings (thrice four or four times three notes, for instance). Our-Schönberg's, Berg's and my-rows mostly came into existence when an idea occurred to us, linked with an intuitive vision of the work as a whole; the idea was then subjected to careful thought, just as one can follow the gradual emergence of themes in Beethoven's sketchbooks. Inspiration, if you like." (Webern, 1963, p. 54).

Webern gave the example of a Latin *Palindrome* consisting of the words "Sator", "Arepo", "Opera", "Tenet" and "Rotas" in his book (1963) (Table 2).

Table 2. Example of Webern's Latin *Palindrome* (Webern, 1963, p. 56).

S	A	T	O	R
A	R	E	P	O
T	E	N	E	T
O	P	E	R	A
R	O	T	A	S

When we look at the original row and its transposition to E in *Op. 21, Symphonie* (Symphony, 1928), which was inspired by this *Palindrome*, we see that it is a retrograde of the original row (1960, p. 80; Table 3).

Table 3. The 12-tone Rows and Inversions Used in Second Movement of Webern's *Op. 21, Symphonie* (Webern, 1960, p. 85)

	ILa	IFa#	ISol	ISol#	IMi	IFa	ISi	ILa#	Ire	IDo#	IDo	IRe#	
OLa	La	Fa#	Sol	Sol#	Mi	Fa	Si	La#	Re	Do#	Do	Re#	RRe#
ODO	Do	La	La#	Si	Sol	Sol#	Re	Do#	Fa	Mi	Re#	Fa#	RFa#
OSi	Si	Sol#	La	La#	Fa#	Sol	Do#	Do	Mi	Re#	Re	Fa	RFa
OLa#	La#	Sol	Sol#	La	Fa	Fa#	Do	Si	Re#	Re	Do#	Mi	RMi
ORE	Re	Si	Do	Do#	La	La#	Mi	Re#	Sol	Fa#	Fa	Sol#	RSol#
ODO#	Do#	La#	Si	Do	Sol#	La	Re#	Re	Fa#	Fa	Mi	Sol	RSol
OSol	Sol	Mi	Fa	Fa#	Re	Re#	La	Sol#	Do	Si	La#	Do#	RDo#
OSol#	Sol#	Fa	Fa#	Sol	Re#	Mi	La#	La	Do#	Do	Si	Re	RRe
OMi	Mi	Do#	Re	Re#	Si	Do	Fa#	Fa	La	Sol#	Sol	La#	RLa#
OFa	Fa	Re	Re#	Mi	Do	Do#	Sol	Fa#	La#	La	Sol#	Si	RSi
OFa#	Fa#	Re#	Mi	Fa	Do#	Re	Sol#	Sol	Si	La#	La	Do	RDo
ORE#	Re#	Do	Do#	Re	La#	Si	Fa	Mi	Sol#	Sol	Fa#	La	RLa
	RIRe#	RIDo	RIIDo#	RIRe	RIILa#	RIISi	RIIFa	RIIMi	RIISol#	RIISol	RIIFa#	RIILa	

Following the rules of the 12-tone technique laid down by Schoenberg, Webern took this technique one step further and applied the concept of row to other elements of music. We see the most obvious example of this in *Op. 24, Konzert* (Concerto, 1934). Webern began to use scales not only in loudness but also in other elements of music. When we look at the first five bars of *Op. 24, Konzert*, we see that the triadic scale begins with a sixteenth triad in the oboe. The triadic sequence continues with three eighth notes in the flute part, then passes to the trumpet and continues with an eighth triad. This sequence ends with a fourth triad. Thus, the serialism technique is applied in note durations as well as pitches (Pamir, 2000, p. 368; Figure 3). Figure 3 shows the cycles of the triplets in different instruments that Webern uses in the first three bars of the *Konzert*. This example shows how the composer divides the row into modules and uses them on different instruments (Figure 4). With the many innovations he brought to the 12-tone technique, Webern became a source of inspiration for later composers.

Figure 3. Webern's *Op. 24, 9 Konzert*, bars 1-5 (URL-6)

Figure 4. Inversions Rows Used in Webern's *Op. 24, 9 Konzert*, bars 1-3. (Pamir, 2000, p. 368)

12-tone Technique and Integral Serialism after Second World War

The Great Depression of 1929 and the winds of fascism blowing across Europe culminated in the Second World War. During this turbulent period, many composers lost their jobs or were banned from performing their works. The Nazi government's repressive behavior drove composers either to other lands or to wait quietly in a more protected place. Schoenberg emigrated first to France and then to the United States. Webern went to where his daughter lived, which was relatively quiet. In a letter to Webern's student Willi Reich on October 20, 1939, Webern wrote the following about his current situation:

"Yes, I too believe it would be best for you and yours to stay where you are in the present circumstances, and that perhaps it was just as well that what you once intended didn't come about. So I wish you as long a stay as possible. But maybe things will change again after all. Let's hope, dear friend!..Yes, in September I lost my steady job at the Radio; the post was liquidated, I was left out in the cold! So I had to take what there was, quickly! It's a devil of a situation. At the moment I haven't a *single* pupil." (Webern, 1963, p. 59, 60).

During the Second World War, the younger generation of European composers were caught in a climate of repressive regimes and isolated culture. They saw the current state of Western music as a political and social failure. They were angry about the legacy of the past. Therefore, a *new music*, different from the past, had to be made in order to recreate this land coming out of the war.

Although integral serialism in Europe did not begin until after the end of the Second World War, Olivier Messiaen (1908-1992) was an important composer influencing young post-war European composers. At the age of 11, Messiaen began his musical education at the Paris Conservatory, leaving the conservatory in 1930. During his education, he studied composition with Paul Dukas (1865-1935), organ with Marcel Dupré (1886-1971) and piano with Georges Falkenberg (1854-1940). In 1936, with his *Poèmes pour Mi* (Poems for Mi), he took an oppositional stance against the ongoing neo-classicism in Paris, and in the same year he founded a group called *Le Jeune France* (The Young French). Other members of the group were André Jolivet (1905-1974) and Jean-Yves Daniel-Lesur (1908-2002). In 1938, Messiaen started to work as an organist at St. Trinite Church and at the same time began to teach at the Schola Cantorum. After the outbreak of the Second World War, the composer was drafted into the army, where he was captured by the Germans and spent some time in a prison camp. In 1942, the composer returned to his position at the church and also become teacher of harmony at the Paris Conservatory (URL-5).

Messiaen presented the idea of treating each of the other parameters of sound separately. The most innovative aspect of Messiaen's book (1944) was in rhythm, changing the beat patterns of the rhythm and leading to the concept of

“ametric”. The rhythm and nuance series Messiaen used in his *Quartet pour la Fin* (Quartet for the End of Time, 1940) influenced later composers (Morgan, 1991, p. 334). With the end of the Second World War, two of Olivier Messiaen’s students came to the fore as young European composers who developed serial music into the concept of serialism. Copland has this to say on this subject:

“The postwar generation soon discovered two brilliant leaders and spokesmen-Pierre Boulez in Paris and Karlheinz Stockhausen in Cologne. Of about the same age, both had received their basic musical training in their own countries, and strangely enough, both had later been fellow students under the tutelage of Olivier Messiaen in Paris.” (Copland, 1968, p. 162).

Pierre Boulez (1925-2016), one of Messiaen’s students, studied composition with Messiaen, 12-tone with Renè Leibowitz and counterpoint with Arthur Honegger during his studies at the Paris Conservatory. Boulez, one of the leading composers in post-war Europe, felt that the composers of the early twentieth century had not fully realized a musical revolution, had not fully grasped the departure from tonal harmony, and therefore clung to the forms of the past. In 1952, Boulez wrote praising Schoenberg for inventing the 12-tone technique, but said that Schoenberg had not fully developed it, and that he treated the 12-tone technique only as a theme and based it on pre-Classical forms. Boulez said that not only loudness, but also the use of all musical elements within the scale would distinguish the new music from the past. Boulez, who praised Webern in these matters, chose to follow Webern’s path like many other composers in Europe (Morgan, 1991, p. 334). The orchestration techniques and musical structure used by Webern were the beginning of new steps to be taken. The next step was the organization of all the elements of the music with the sequence technique. With this method, the movement of integral serialism had begun (Boran & Şenürkmez, 2015, p. 284).

12-tone Technique and Integral/Total Serialism in İlhan Usmanbaş’s Work

İlhan Usmanbaş made himself acquaintance with the 12-tone technique in 1950 with two books by Renè Leibowitz and two magazines published abroad. These books were *Schoenberg et son école* (Schoenberg and his school), *Introduction à la musique de douze tons* (Introduction to Twelve Tone Music), and the magazines were *Polyphonie* and *Revue Musicale*. The composer was influenced by what was written in these sources, but also by the idea of trying to fit modal music into a harmonic system. The composer describes these years as follows:

“On the other hand, a modal-based approach, of which we had seen examples – Bartok, Turkish composers – continued to have an influence. But both Leibowitz’s arguments and Boulez’s polemics were so strong, and the works we heard from time to time had such a new air (after a short trip to America in 1952, we heard Webern’s five pieces for strings and 6 Bagatelles, I had brought his Symphony, Schönberg’s Erwartung, Berg’s Wozzeck and Lyrical Suite, this time on vinyl, to play on my 33-turn toy record player), it was impossible to escape their influence.” (Usmanbaş, 1971, p. 15, y.ç.).

The composer was also working on modal music with Kemal İlerici (1910-1986). The composer’s *First Symphony* (1948) and *Clarinet Quintet* (1949) are influenced by İlerici’s theory of harmony in certain parts. In his *Symphony for Strings* (1950), written in the same years, he used the 12-tone scale within the harmony system.

While he used the 12-tone technique in *Music for Cello and Piano No: 1*, written in 1951, in *Music for Cello and Piano No: 2* (1951), written for the same instruments, he used the technique of poly-phony of Turkish maqam music over Western music harmony, which he studied with İlerici. After these works, the composer composed *Three Musical Poems* (1952) and *Three Paintings by Dali* (1952-1955) with the 12-tone technique. In 1953, he transferred the 12-tone technique to integral serialism and composed *Five Etudes for Violin and Piano* (1953-1956). The composer’s other works using serialism are, in chronological order, *Three Pieces for Clarinet and Cello* (1956), *Three Pieces for Two Pianos* (1957), *Music with Poetry* (1958), *Un coup de dès* (1959), *Repos d’été* (1959), *Octet* (1960-1967). After these works, the composer switched to relative notation, and in 1967, with his *Rhapsodies I-II-III* (1967), *Rhapsodies IV-V-VI* (1968) and *Rhapsodies Vc/Pf-1, 2* (1968), he switched to rational writing.

Analysis

Three Musical Poems

Usmanbaş's *Three Musical Poems* is the first work in which he used the 12-tone technique throughout. The poems *The Spider of Time*, *The Endless* and *The Joy of Beauty* belong to Ertuğrul Oğuz Fırat. These three poems were translated into French by Usmanbaş. The titles of the French translations are *L'araignée Du Temps* (*The Spider of Time*), *Non Fini* (*The Unending*) and *La Joie De La Beauté* (*The Joy of Beauty*), while the title of the work was translated as *Tre Poemi in Musica* (*Three Musical Poems*). The work was published by Edizioni Suvini Zerboni in 1957 and was first performed in the United States in 1957 by the composer's wife Atıf Usmanbaş and pianist Lionel Nowak. The duration of the work is 7 minutes.

Usmanbaş completes the first part of his *Three Musical Poems*, the first poem "The Spider of Time", in Ankara. Meanwhile, he met composer Luigi Dallapiccola (1904-1975) on a trip to Tanglewood in the United States for a music festival sponsored by UNESCO. This coincidence led to the completion of the "Unending" and "Joy of Beauty" sections of the work under the supervision of Dallapiccola (İlyasoğlu, 2011, p. 123).

The first movement of the piece, "The Spider of Time", is written in 3/4 at a speed of quarter=60 metronomes. The composer's explanations for the first movement are as follows:

"The Spider of Time: A single 12-tone row is arranged with the same six tones always sounding together to create a certain harmonic framework, or three chords of four tones coming together continuously. Quarter = 60 MM beats can be thought of as a symbolic flow of time. The voice part alternates between speech and song" (Usmanbaş, 2015, p. 232, y.ç.).

The original 12-tone row used in the piece is B flat, A, E, G, B, A flat, C, D flat, E flat, G flat, F, D. The inversions derived from the original row are in Table 4. Only the original row is used in the first movement (Figure 5).

In the first movement, Usmanbaş divides the original row into two cells, and starting in the second measure, the repetitive movement of these two cells in the piano accompaniment continues until the ninth measure. In measures nine and ten, the first two tones of the two cells formed from the scale are repeated in the piano, and in measures 11 and 12 in the singing part. In measure 15, the tones of the row continue, this time horizontally in thirds and vertically in twos (Figure 6).

Table 4. The 12-tone Rows and Inversions Used in Usmanbaş's *Three Musical Poems* (Aydın, 2010, p. 36)

	ISib	ILa	IMi	ISol	ISi	ILab	IDo	IREb	IMib	ISolb	IFa	IRE	
OSib	Sib	La	Mi	Sol	Si	Lab	Do	Reb	Mib	Solb	Fa	Re	RRe
OSi	Si	Sib	Fa	Lab	Do	La	Reb	Re	Mi	Sol	Solb	Mib	RMib
OMi	Mi	Mib	Sib	Reb	Fa	Re	Solb	Sol	La	Do	Si	Lab	RLab
OREb	Reb	Do	Sol	Sib	Re	Si	Mib	Mi	Solb	La	Lab	Fa	RFa
OLa	La	Lab	Mib	Solb	Sib	Sol	Si	Do	Re	Fa	Mi	Reb	RReb
ODO	Do	Si	Solb	La	Reb	Sib	Re	Mib	Fa	Lab	Sol	Mi	RMi
OLab	Lab	Sol	Re	Fa	La	Solb	Sib	Si	Reb	Mi	Mib	Do	RDo
OSol	Sol	Solb	Reb	Mi	Lab	Fa	La	Sib	Do	Mib	Re	Si	RSi
OFa	Fa	Mi	Si	Re	Solb	Mib	Sol	Lab	Sib	Reb	Do	La	RLa
ORE	Re	Reb	Lab	Si	Mib	Do	Mi	Fa	Sol	Sib	La	Solb	RSolb
OMib	Mib	Re	La	Do	Mi	Reb	Fa	Solb	La	Si	Sib	Sol	RSol
OSolb	Solb	Fa	Do	Mib	Sol	Mi	Lab	La	Si	Re	Reb	Sib	RSib
	RSolb	RIFa	RIDo	RMib	RSol	RIMi	RILab	RILa	RISi	RIRE	RIREb	RSib	



Figure 5. Usmanbaş's *Three Musical Poems*, bars 1-3³

The second movement, “Unending”, is written in quarter = 78 metronomes. In this movement, the composer uses the same row as in the first movement, but this time with inversion transpositions to different register. In this part of the piece, no meter markings are used and the meter lines throughout the movement are written entirely as boundary lines. In contrast, rows is used start from the previous measure and thus the measure line loses its meaning. Thus, an *endless* feeling is created (Figure 7).



Figure 6. The First Section of Usmanbaş's *Three Musical Poems*, bars 15-18.⁴



Figure 7. Opening Measures of the Second Part of Usmanbaş's *Three Musical Poems*.⁵

In the last measure, the piano accompaniment stops and the singing part starts the melody it is looking for. Another noteworthy point is the ‘comma’ mark at the end of the last measure and the absence of the end lines. The comma mark is universally indicated as the performer’s breathing space in wind instruments. In other words, as in the title of the poem, the piece does not end, it is only interrupted. While the singing part continues in a recitative form until the last measure, it takes on a melismatic form in the last measure (Figure 8).

Usmanbaş's explanations of the work related to this section are as follows: “The row structure flows through the piece in a continuous rapid movement. In all this flow, the poem is announced with speech. The rapid movement on the piano turns into the melisma of the singer at the end; *To make themselves looking for...*” (Usmanbaş, 2015, p. 232, y.ç.).

3 Digital archive of MSGSU Istanbul State Conservatory Department of Composition and Orchestral Conducting.

4 Digital archive of MSGSU Istanbul State Conservatory Department of Composition and Orchestral Conducting.

5 Digital archive of MSGSU Istanbul State Conservatory Department of Composition and Orchestral Conducting.



Figure 8. The Last Line of the Second Part of Usmanbaş's *Three Musical Poems*.⁶

In the third movement of the piece, no meter markings are used as in the second movement. The section is written in half note=60 metronome speed (Figure 9). Since the meter line was largely abandoned in this section, when we examine it by line numbering, we can see that the piece, which consists of 19 lines, uses a meter line in lines 8, 9, 10, 13, 14, 16, but no meter line is used in the other lines. The 12-tone row used in the first two sections is used more freely in this section. Usmanbaş explained this in an interview with Yılmaz Aydın as follows;

“All this was realized with the freedom that the 12-tone system gave us. Let's say there's a path in the mountains, it's pre-drawn and that path takes you somewhere. In the 12-tone system, you have drawn the path beforehand, and wherever it leads you, you gather many other things around you. You are both drawing the path yourself and at the same time giving way to others. The 12-tone is used a bit more limited in the first piece. In the second and third pieces, the 12-tone was used in a more purposeful way by looking to the right and left of the 12-tone.” (Aydın, 2010, p. 44, y.ç.).



Figure 9. First Line of The Third Section of Usmanbaş's *Three Musical Poems*.⁷

Three Paintings by Dali

One of the first works in which Usmanbaş's escape from traditional notation is evident is *Three Paintings by Dali*. The composer wrote this work in Ankara between 1952 and 1955. The work was written for 22 string instruments, and in the score he stated that it could be played by 44 string instruments. The work was first performed by the Presidential Symphony Orchestra conducted by Gürer Aykal (b. 1942) in 1979. Salvador Dali (1904-1989), the author of the works the composer associates with in the work, was a twentieth-century painter representing abstract painting. Paintings that Usmanbaş was influenced by in this work are *Las Tentaciones de San Antonio* (The Testing of Antony the Hermit), *El Cantauro de Creta* (The Man-Horse) and *Angel Explotando Armonicamente* (Angel in Harmonious Disintegration).

The first thing that draws attention in this work is the composer's explanations. Usmanbaş states in the first article of the work descriptions that during the composition process, he was not interested in what the painter depicted in his paintings, but was inspired by the composition of paintings itself. İlke Boran says the following about this kind of

⁶ Digital archive of MSGSU Istanbul State Conservatory Department of Composition and Orchestral Conducting.

⁷ Digital archive of MSGSU Istanbul State Conservatory Department of Composition and Orchestral Conducting.

perspective:

“Because this is a modernist take on the historical idea of interaction between the arts. Usmanbaş’s thought is focused on creating a musical projection by abstracting completely from the semantic world of a work of visual art and feeding only on the physical and plastic parameters of the painting.” (Boran, 2015, p. 64, y.ç.).

In the other items in the explanation section of the work, Usmanbaş explains in detail, measure by measure, how the piece should be performed. From the first measures onwards, it is seen that the composer deviates from traditional notation. The composer indicates the prolonged tones only with a ligature marking and does not use notes in the following measures. In addition, the measures of instruments without notes are left blank in the score (Figure 10).



Figure 10. Introductory Measurements of the First Part of Usmanbaş’s *Three Paintings by Dali* from his manuscript

In this section, Usmanbaş did not write the number of meter numbers, as he did in the second and third sections of *Three Musical Poems*, but instead wrote them as note values above the measures. Çöloğlu explained this innovation in the concept of meter as follows:

“The concept of meter in music writing is based on a metrical hierarchy with meter numbers and meter lines. Usmanbaş, who wanted to free his work from this kind of vertical (temporal) hierarchy, which the music he designed did not include, moved the meter lines out of the verse, and contrary to the conventional usage, he showed the meter numbers outside the verse and with only one note value. Thus, he leaves the verse entirely to the flow of the sound; he removes from the verse two elements (meter digit and meter line) that are foreign to the progression of the line and used for pragmatic reasons such as ensuring unity.” (Çöloğlu, 2015, p. 145, y.ç.).

In the second section, Usmanbaş has continued the writing he used in the first painting, in which he does not use any meter markings. Another striking detail in the second movement is that the meter lines he used in the first movement are moved to the top of the string in the second movement (Figure 11). In his letter to Ertuğrul Oğuz Fırat, the composer wrote the following about the writing of the meter lines on the upper side:

“The reason I avoided the meter line was this; the meter in itself inevitably creates a sense of ‘strong time, weak time’. Each beat takes on a different meaning because of a traditional idea. However, in the music I have written, there is an understanding that is the opposite of this kind of structure, that is, completely opposite to the idea of dance. Anyway, since the line has a counterpart, it is a music that has a counterpart not with what spreads over time, but with what is perceived at a moment” (İlyasoğlu, 2011, p. 125, y.ç.).

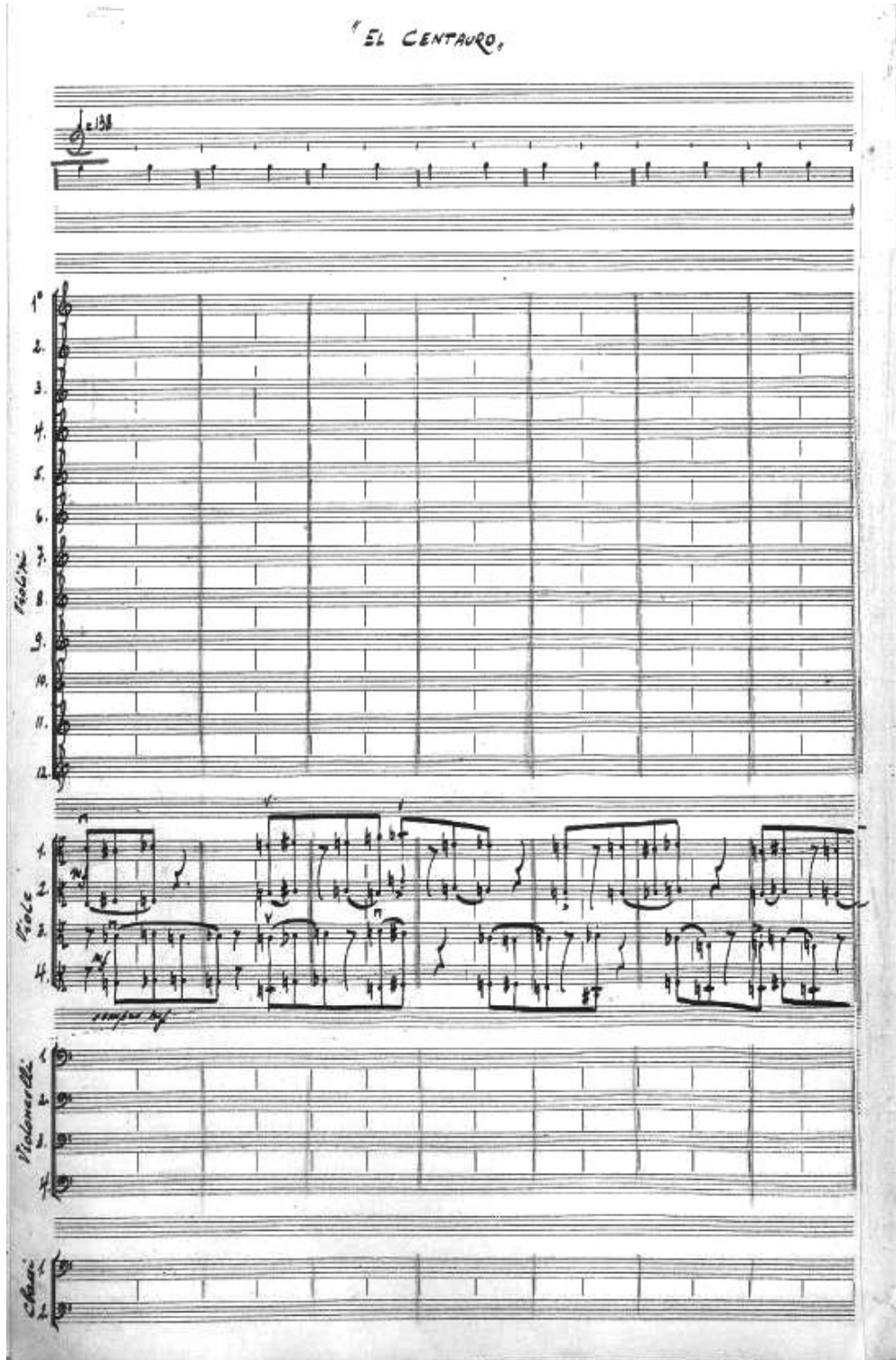


Figure 11. Introductory Measurements of the Second Part of Usmanbaş’s *Three Paintings by Dali* from his manuscript

In the third part of *Three Paintings by Dali*, Usmanbaş took the line of going beyond the notation one step further

and wrote on a single line which instruments would play which part, and indicated the other instruments with the notation line (Figure 12). Çöloğlu says the following about the notation Usmanbaş used in this work:

“Apart from this, innovations such as collecting the notes played together on a single stem and showing the extended notes with only a slur without repeating them show that the score is treated as a visual part of the work. These innovations in the score gain a special value by being used as early as 1952.” (Çöloğlu, 2015, p. 146, y.ç.)



Figure 12. The Third Section of Usmanbaş's *Three Paintings by Dalí* from his manuscript, Rehearsal number 8-9

Five Etudes for Violin and Piano

One of Usmanbaş's works written in a serial organization is *Five Etudes for Violin and Piano*, a work for violin and piano. The work was written in Ankara between 1952 and 1956. It was first performed in Ankara in 1964, with Suna Kan on violin and Ferhunde Erkin on piano. The total duration of the sections of the piece is 12 minutes. The composer, who preferred a serial organization technique in the work, used these organizations in the form of loudness, duration and volume. The second movement of this work is analyzed in terms of serial organization. Usmanbaş's work descriptions for the second movement are as follows:

“In the second etude, the 12-tone row flows between the two instruments without even creating a diphthong,

thirty-second = 360 MM. During this flow, the notes of the 12-tone row gain in value and lengthen each time they are heard in turn. In the middle of the piece, the piano symbolically repeats this process of gaining value as a whole. After that, this process is reversed, the values gradually shrink, and in the last line, the thirty-second ordering comes consecutively on both instruments, as in the beginning.” (Usmanbaş, 2015, p. 233, y.ç.)

No meter markings and meter lines were used in the movement. The original row used in the movement and the cycles created from this rows are given in Table 5. (Aydın, 2010, p. 48).

Table 5. 12-tone Rows and Inversions Used in Usmanbaş’s *Five Etudes for Violin and Piano*

	IMi	ISi	IRe	ILa	IDo#	ISol	IFa#	IDo	IRe#	ISol#	IFa	ISib	
OMi	Mi	Si	Re	La	Do#	Sol	Fa#	Do	Re#	Sol#	Fa	Sib	RSib
OLa	La	Mi	Sol	Re	Fa#	Do	Si	Fa	Sol#	Do#	Sib	Re#	RRe#
OFa#	Fa#	Do#	Mi	Si	Re#	La	Sol#	Re	Fa	Sib	Sol	Do	RDo
OSi	Si	Fa#	La	Mi	Sol#	Re	Do#	Sol	Sib	Re#	Do	Fa	RFa
OSol	Sol	Re	Fa	Do	Mi	Sib	La	Re#	Fa#	Si	Sol#	Do#	RDo#
ODo#	Do#	Sol#	Si	Fa#	Sİb	Mi	Re#	La	Do	Fa	Re	Sol	RSol
ORe	Re	La	Do	Sol	Si	Fa	Mi	Sib	Do#	Fa#	Re#	Sol#	RSol#
OSol#	Sol#	Re#	Fa#	Do#	Fa	Si	Sib	Mi	Sol	Do	La	Re	RRe
OFa	Fa	Do	Re#	Sib	Re	Sol#	Sol	Do#	Mi	La	Fa#	Si	RSi
ODo	Do	Sol	Sib	Fa	La	Re#	Re	Sol#	Si	Mi	Do#	Fa#	RFa#
ORe#	Re#	Sib	Do#	Sol#	Do	Fa#	Fa	Si	Re	Sol	Mi	La	RLa
OSib	Sib	Fa	Sol#	Re#	Sol	Do#	Do	Fa#	La	Re	Si	Mi	RMi
	RSib	RIFa	RISol#	RIRe#	RISol	RIDo#	RIDo	RIFa#	RILa	RIRe	RSi	RMi	

Only the original row and its retrograde are used throughout the second movement. At the beginning of the first line, the original row is written in thirty-second, six voices each for violin and piano, starting on the violin. After the first scale repetition, the piano starts the scale in the same fragmented manner, this time on the piano (Figure 13).

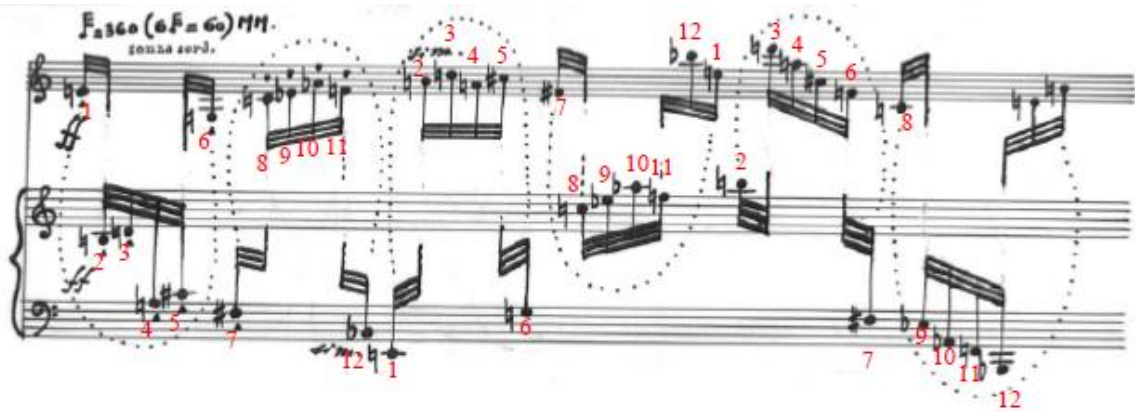


Figure 13. First Line of the Second Etude of the *Five Etudes for Violin and Piano* from Usmanbaş’s manuscript

After the fourth repetition of the original row, when the second line is introduced in the fifth repetition, the loudness series begins to move with the duration series. At the beginning of the second line, mi, the first note of the 12 tones presented as thirty-second notes, is written in hexadecimal. In the next repetition, the first tone of the row, mi, is written in eighth notes. At the end of the line, when the mi tone is in dotted eighth note, the row continues its repetition in the third line (Figure 14).

In the third line, the second tone of the row, the si tone, joins the growth in the duration of the mi tone. The si tone becomes an octave in this repetition and a dotted octave in the next repetition. The successive tones of the row continue to participate in this understanding in the same way. In the row repetition that begins at the end of the third line, the mi tone becomes a dotted fourth note (Figure 15). This development continues until the fifth line, with the tones in the row increasing their duration values in the same order.

When we reach the fifth line, the value of the first tone of the original row, mi, starts to decrease. The mi tone, which

rises up to a half-note value in the fourth line, turns into a dotted fourth mi tone in the fifth line. In the fourth line, the second tone of the seires, the natural si, also reaches a diminished value and begins to decline in the next repetition (Figure 16). The retrograde inversion of the original row that begins at the beginning of the eighth line continues until the end of the section. By the end of the section, the whole row has reached the thirty-second value.

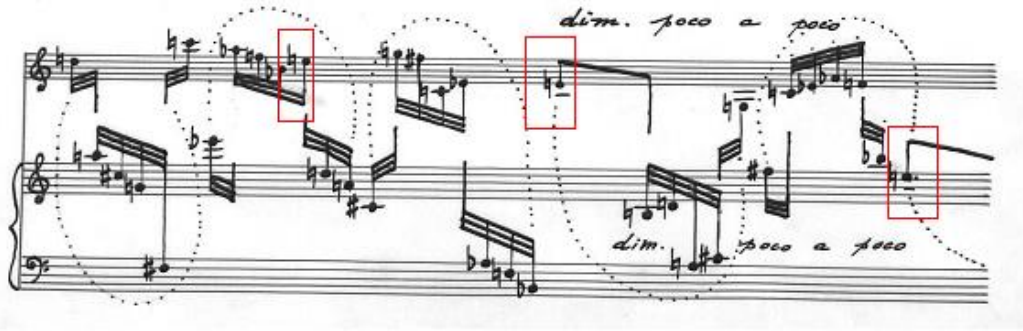


Figure 14. Second Line of the Second Etude of the *Five Etudes for Violin and Piano* from Usmanbaş's manuscript.

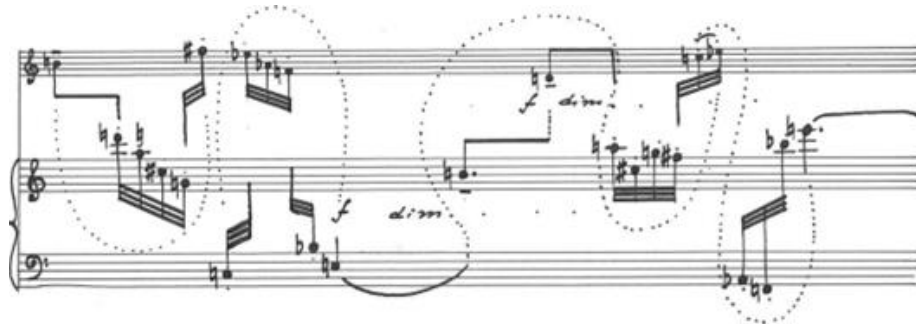


Figure 15. Third Line of the Second Etude of the *Five Etudes for Violin and Piano* from Usmanbaş's manuscript

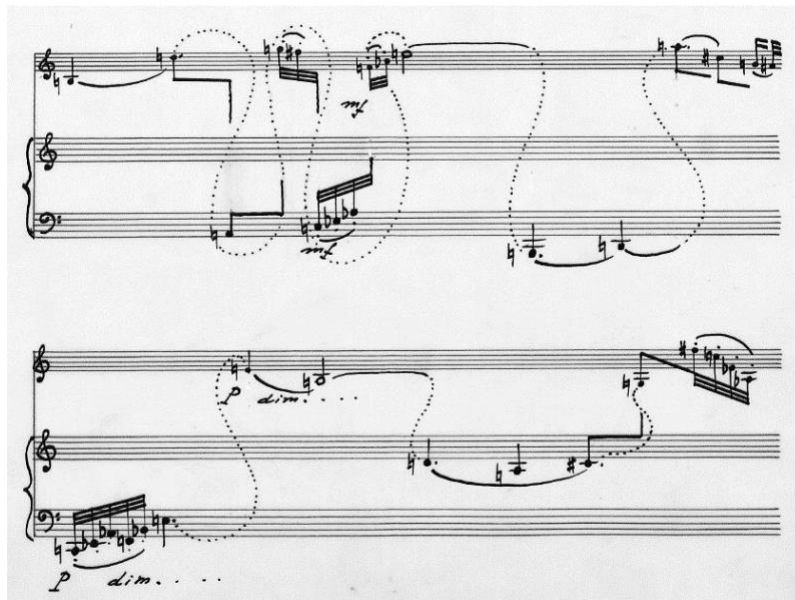


Figure 16. Fourth and fifth lines of the second etude of the *Five Etudes for Violin and Piano* from Usmanbaş's manuscript

When we look at the whole section, we see that the series expands and grows, and when it reaches the point of complete symmetry, it also experiences a contraction and reaches the point where it started. When we look at the chart of this development, we see that the symmetry point of the 24 series repetitions is the 13th repetition of the series. In general, the entire movement is composed in a retrograde structure in terms of loudness, duration and volume (Table 6).

Table 6. The distribution of the duration values of the tones in the 12-tone rows used in the second section of Usmanbaş's *Five Etudes for Violin and Piano* in thirty-second in each repetition of the series⁸

Nuance sequence	Repetition of Series	Mi	Si	Re	La	Do#	Sol	Fa#	Do	Re#	Sol#	Fa	La#
ff	1	1	1	1	1	1	1	1	1	1	1	1	1
ff	2	1	1	1	1	1	1	1	1	1	1	1	1
ff	3	1	1	1	1	1	1	1	1	1	1	1	1
ff	4	1	1	1	1	1	1	1	1	1	1	1	1
ff	5	2	-*	1	1	1	1	1	1	1	1	1	1
ff	6	4	1	1	1	1	1	1	1	1	1	1	1
ff	7	6	4	1	1	1	1	1	1	1	1	1	1
f	8	8	6	4	1	1	1	1	1	1	1	1	1
f	9	12	8	6	4	-**	1	1	1	1	1	1	1
mf	10	16	12	8	6	4	2	1	1	1	1	1	1
p	11	20	16	12	8	6	4	1	1	1	1	1	1
pp	12	20	18	16	12	8	6	4	1	1	1	1	1
ppp	13	99	1	2	3	4	6	8	10	14	16	17	18
pp	14	20	18	16	12	8	6	1	1	1	1	1	1
p	15	20	16	12	8	6	4	1	1	1	1	1	1
p	16	16	12	8	6	4	2	1	1	1	1	1	1
mf	17	12	8	6	4	-**	1	1	1	1	1	1	2
mf	18	8	6	4	1	1	1	1	1	1	1	1	1
f	19	6	1	1	1	1	1	1	1	1	1	1	1
ff	20	2	-*	1	1	1	1	1	1	1	1	1	1
ff	21	1	1	1	1	1	1	1	1	1	1	1	1
ff	22	1	1	1	1	1	1	1	1	1	1	1	1
ff	23	1	1	1	1	1	1	1	1	1	1	1	1
fff	24	1	1	1	1	1	1	1	1	1	1	1	1

Results

From these three work, *Three Musical Poems* has three movement. Their titles are *L'araignée Du Temps* (The Spider of Time), *Non Fini* (The Unending) and *La Joie De La Beatuè* (The Joy of Beauty). This is the first work in which Usmanbaş used the 12-tone technique throughout. The first movement of the piece is written beats can be thought of as a symbolic flow of time. Its beats can be thought of as a symbolic flow of time. The voice part alternates between speech and song. The original 12-tone row used in the piece is B flat, A, E, G, B, A flat, C, D flat, E flat, G flat, F, D. Only the original row is used in the first movement. In this movement, Usmanbaş divides the original row into two cells, and the repetitive movement of these two cells in the piano accompaniment continues during nine measure. In this movement, the composer uses the same row as in the first movement, but this time with inversion transpositions to different register. In the second movement of *Three Musical Poems*, 'The Unending', Usmanbaş aimed to an *endless* feeling with using serieses. Usmanbaş have used the 'comma' mark at the end of the last measure and the absence of the end lines. In terms of 12-tone rows and such musical mark as breathing 'comma', he aimed to reflect that the piece does not end, as in the title of the poem. The piece is only interrupted. This method remind us the word-painting technique in music. In the third movement, no meter markings are used. According to Aydın (2010) the 12-tone is used a bit more limited in the first piece. In the second and third pieces, the 12-tone was used in a more purposeful way by looking to the right and left of the 12-tone. We agree all of these conditions.

Three Paintings by Dali have three movement as *Three Musical Poems*. In the first movement, Usmanbaş did not write the number of meter numbers, as he did in the second and third movements of *Three Musical Poems*, but instead wrote them as note values above the measures. Usmanbaş wanted to free about metric hierarchy in his work. The meter lines that he used in the first movement are moved to the top of the string in the second movement. Because Usmanbaş

⁸ *The si tone, which is the second tone in the original row and the eleventh tone in the retrograde row, is not used in this repetition.

^{**} The do sharp, the fifth tone in the original row and the eighth tone in the retrograde row, is not used in this repetition.

have avoided to create a sense of 'strong time, weak time' conditions in metric structure, and aim to opposite of this kind of structure. In the third movement he wrote on a single line that instruments would play which part, and indicated the other instruments with the notation line. This is an innovation according to Çöloğlu (2015).

In *Five Etudes for Violin and Piano*, the composer, who preferred a serial organization technique in the work, used these organizations in the form of loudness, duration and volume. No meter markings and meter lines were used in the first movement. Only the original row and its retrograde are used throughout the second movement. When we look at the whole section, we see that the series expands and grows, and when it reaches the point of complete symmetry, it also experiences a contraction and reaches the point where it started. In general, the entire movement is composed in a retrograde structure in terms of loudness, duration and volume.

Conclusion

In this study, İlhan Usmanbaş's use of the contemporary music writing of the period is analyzed in order to investigate the influences on his esthetics after 1960. To this end, Usmanbaş's three works that *Three Musical Poems*, *Three Paintings by Dali* and *Five Etudes for Violin and Piano* are composed between 1950 and 1960, are analyzed in the context of the 12-tone technique and integral serialism. *Three Musical Poems* is the first work in which he applied the 12-tone technique the whole. Usmanbaş's meeting with Dallapiccola during the composition led the composer to take more free path in this technique. The notation he used in *Three Paintings by Dali*, which he composed after this work, is the composer's introduction to random and graphic notation. With the *Five Etudes for Violin and Piano*, the composer took the 12-tone technique to the next level and achieved integral serialism. These three works are the starting point for the composer's later works, as well as the works that initiated the composer's freedom to break the rules of traditional music. In this context, these three works have a special importance both in the composer's musical production and in the history of Turkish music. Every movement or every ascent has a starting point. This point allows the distance taken or the value of ascent to be measured. These three works, written between 1950 and 1960, are where the composer, who always dared to take a step forward and embark on different paths in each of his works, began to reach the line of a contemporary composer. The reasons why Usmanbaş preferred the 12-tone technique are as follows;

- He came across Leibowitz's books by chance and was able to study them thanks to his knowledge of French,
- The fact that the previous generation wanted to get out of the line and that there was no point in repeating what they had produced,
- The fact that the environment in which the composer was educated was extroverted and that his personality was not afraid of experimentation.
- The beginning of political freedoms in the country during the period when the composer started to produce and its reflection on art.

We believe that a comparative analysis of the composer's stylistic characteristics achieved in these three works with the works of his contemporaries or other composers who lived in different time periods in the texture of 12-tone music and serialism will provide data for future studies in this field.

Biodata of Author



Sedat Yüksek was born in Sivas in 1982. In 1996, he started his high school education at the Band School of Army. In addition to tuba performance training, he also took solfège, harmony, music history and chamber music at this school and graduated as a Band Non-Commissioned Officer in 2000. He took part as a tuba and bass guitar player in many concerts of the band orchestras he served in Adana, Istanbul and Tekirdağ/Çorlu. In 2008, he graduated from Anadolu University, Department of Public Administration.

In 2009, he was among the founders of the Eurasia Woodwind Quintet. In 2013, he started his master's degree at Mimar Sinan Fine Arts University, Institute of Social Sciences, Department of Musicology. He is currently serving as a tuba player in the Turkish Armed Forces.

References

- Aktüze, İ. (2003). *Müziği anlamak: Ansiklopedik müzik sözlüğü*. (Understanding of Music: Encyclopaedic music dictionary) Istanbul: Pan Press.
- Aydın, İ. (2003). *Türk Beşleri*. (Turkish Five) Ankara: Müzik Ansiklopedisi Press.
- Aydın, Y. (2010). *İkinci kuşak çağdaş bestecilerimizden iki örnek: İlhan Usmanbaş – Nevit Kodallı*. (Two examples of second generation contemporary composers: İlhan Usmanbaş – Nevit Kodallı) Ankara: Müzik Eğitimi Press.
- Boran, İ. (1991). Türkiye’de 12 ton (12 tone technique in Turkey), *Sanat Dünyamız*, 93, 166-183.
- Boran, İ. (1999). *İlhan Usmanbaş ve Cengiz Tanç’ın orkestra yapıtlarında tını özellikleri* (Timbral and textural aspects in the orchestral works of İlhan Usmanbaş and Cengiz Tanç). (Master thesis). Mimar Sinan Fine Arts University, Istanbul.
- Boran, İ. & Şenürkmez, K. (2015). *Kültürel tarih ışığında çoksesli batı müziği* (Polyphonic western music in the light of cultural history). Istanbul: Yapı Kredi Press.
- Çöloğlu, E. (2015). “Usmanbaş partiyonları” (Note sheets of Usmanbaş), Köksal, A., Nemutlu, M., Yıldız Şenürkmez, K. (Edt.), *Perpetuum Mobile İlhan Usmanbaş’ın yapıtı*, (Perpetuum Mobile İlhan Usmanbaş’s work), pp. 143-166. Istanbul: Pan Press.
- Usmanbaş, İ. (2015). “İlhan Usmanbaş yapıt açıklamaları” (İlhan Usmanbaş work descriptions), Köksal, A., Nemutlu, M., Yıldız Şenürkmez, K. (Edt.), *Perpetuum Mobile İlhan Usmanbaş’ın yapıtı* (Perpetuum Mobile İlhan Usmanbaş’s work), pp. 225-288. Istanbul: Pan Press.
- Copland, A. (1968). *The New music, 1900-1960*. New York: W.W. Norton.
- Copland, A. (2015). *Yeni müzik (1900-1960)*. (The New music) (Ali Cenk Gedik, Trans.). Istanbul: Yazılama Press.
- Griffiths, P. (2010). *Batı müziğinin kısa tarihi*. (A concise history of Western music), (M. Halim Spatar, Trans.), Istanbul: Türkiye İş Bankası Kültür Press.
- Hodeir, A. (2002). *Müzikte türler ve biçimler* (Genres and forms in music). (İlhan Usmanbaş, Trans.). Istanbul: Pan Press.
- İlyasoğlu, E. (2007). *71 Türk bestecisi* (71 Turkish composer). Istanbul: Pan Press.
- İlyasoğlu, E. (2011). *İlhan Usmanbaş: Ölümsüz deniz taşlarıydı* (İlhan Usmanbaş: Immortal sea stones). Istanbul: Yapı Kredi Press.
- Kostka, S. (1984). *Materials and techniques of post-tonal music*. New York: Routledge.
- Köksal, A., Nemutlu, M. & Yıldız Şenürkmez, K. (Eds, 2015). *Perpetuum Mobile: İlhan Usmanbaş’ın yapıtı* (Perpetuum Mobile İlhan Usmanbaş’s work). Istanbul: Pan Press.
- Krenek, E. (1982). *12-ton kontrapunkt çalışmaları* (12-tone kontrapunkt studies). (İlhan Usmanbaş, Trans.). Istanbul: Istanbul State Conservatory Press.
- Manav, Ö. & Nemutlu, M. (2011). *Müzikte alımlama* (Reception in music). Istanbul: Pan Press.
- Mimaroglu, İ. (2013). *On bir çağdaş besteci* (Eleven contemporary composer). Istanbul: Pan Press.
- Morgan, R.P. (1991). *Twentieth-Century Music*. New York: W.W. Norton & Company.
- Özkişi, Z.G. & Dündar, E. (2015). Farklı modernist eğilimler: Empresyonist ve Ekspresyonist yaklaşımlar çerçevesinde müzik ve modernizm (Different modernist tendencies: Within the framework of Impressionist and Expressionist approaches music and modernism), *Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi*, 16 (2), 1-12.
- Özler, E. H. (2007). *Bakışsız Bir Kedi Kara, Kareler ve Şenlikname Adlı Yapıtları Bağlamında İlhan Usmanbaş’ın Müzik Dilinin Çağdaş Türk Şiiri ile İlişkisi* (The relation between musical language of İlhan Usmanbaş and contemporary Turkish poetry in the context of Usmanbaş’ works: Bakışsız Bir Kedi Kara, Kareler and Şenlikname). (Master thesis). Mimar Sinan Fine Arts University, Istanbul.
- Pamir, L. (2000). *Müzikte geniş soluklar* (Wide breaths in music). Istanbul: Boyut Press.
- Pöğün, T.. (2015). “İlhan Usmanbaş’ın müziğinde görece notalama”, (Relative notation in İlhan Usmanbaş’s music) Köksal, A., Nemutlu, M., Yıldız Şenürkmez, K. (Edt.), *Perpetuum Mobile İlhan Usmanbaş’ın yapıtı*: (Perpetuum Mobile İlhan Usmanbaş’s work), pp. 188-204. Istanbul: Pan Press.
- Say, A. (1995). *Müzik Tarihi* (History of music). Ankara: Müzik Ansiklopedisi Press.
- Selanik, C. (1996). *Müzik sanatının tarihsel serüveni* (Historical adventure of music art). Ankara: Doruk Press.
- Schönberg, H.C. (2013). *Büyük besteciler* (The great conductors). (A. Fethi Yıldırım, Trans.). Istanbul: Doğan Egmont Press.
- Sonakin, E.M. (2009). *İlhan Usmanbaş’ın Klarinet ve Piyano için Üç Sonatin’i* (Üç Sonatin’in çalgı ve yazı teknikleri bakımından bestecinin diğer klarinet müzikleriyle ele alınması (İlhan Usmanbaş’ three sonatas for clarinet and piano (the handling of three sonatas along with the other clarinet compositions of composer from the compositional and interpretational point of view)). (Proficiency in Art). Mimar Sinan Fine Arts University, Istanbul.
- Şanver, A.Z. (2016). *İlhan Usmanbaş’ın Solo Flüt için “FL-75” ve Hasan Uçarsu’nun Flüt ve Piyano için “...Zamansal Çelişkiler Kenti, İstanbul...” adlı yapıtlarının incelenmesi* (A structural analysis of the works ‘fl.- 75’ for solo flute by İlhan Usmanbaş and ‘...Zamansal Çelişkiler Kenti, İstanbul...’ for flute and piano by Hasan Uçarsu). (Proficiency in Art). Mimar Sinan Fine Arts University, Istanbul.
- Şarman, K. (2019). *Türk Promethe’ler: Cumhuriyetin öğrencileri Avrupa’da (1925- 1945)* (Turkish Prometheans: Students of the Republic in Europe (1925-1945)). Istanbul: Türkiye İş Bankası Kültür Press.
- Usmanbaş, İ. (1971). *“Yapıtlarım ve Öyküleri”* (My works and their stories), *Orkestra*. Sayı 103. Istanbul : Yenilik Press.
- Webern, A. (1960). *Yeni müziğe doğru* (The path to the new music). (Ali Bucak, Trans.), Istanbul: Pan Press.

Webern, A. (1963). *The path to the new music*. London: Universal Edition.

Internet Sources

URL 1. www.oxfordmusiconline.com, <https://doi.org/10.1093/gmo/9781561592630.article.08458>

URL 2. www.oxfordmusiconline.com, <https://doi.org/10.1093/gmo/9781561592630.article.27973>

URL 3. www.oxfordmusiconline.com <https://doi.org/10.1093/gmo/9781561592630.article.49725>

URL 4. www.oxfordmusiconline.com, <https://doi.org/10.1093/gmo/9781561592630.article.30919>

URL5. www.imslp.org, https://imslp.org/wiki/Special:IMSLPImageHandler/7%2F79%2FPMLP02939-Schoenberg_3Klavierstuecke_Op11.pdf%2Fge34

URL 6. www.imslp.org, <http://imslp.eu/linkhandler.php?path=/imglnks/euimg/f/f8/IMSLP326992-PMLP02080-WebernConcertoOp.24scoreUEedition.pdf>

URL 7. www.oxfordmusiconline.com, <https://doi.org/10.1093/gmo/9781561592630.article.18497>

URL 8. www.oxfordmusiconline.com, <https://doi.org/10.1093/gmo/9781561592630.article.07081>



Research Article

Investigation of Sufi music tradition in Kosovo in the 21st century with intercultural approach¹

Krenar Doli²

Institut of Albanology of Prishtina, Prishtina, Kosovo

Article Info

Received: 9 November 2023

Accepted: 25 December 2023

Online: 30 December 2023

Keywords

Interculturality

Kosovo

Lodge

Ritual

Sufi music

Abstract

The influence of this cultural development and transmission has taken place from East to West, from the Islamic world to the territory of today's Kosovo, where Albanians live densely, through war and religion. Such an interaction took place through intercultural interaction. Interculturality is the exchange and equal communication relationships between cultural groups that differ according to criteria such as ethnicity, religion, language or nationality. Interculturality can be characterized as cultural fluidity and the dynamics of cultural change. In this context, the study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon. We believe that the topic is important and useful because it aims to fill the gap in this field, which has not been sufficiently emphasised, by addressing the problem in a holistic manner, taking into account the contributions made so far by Albanian and other scholars. Our study will cover the whole range of Sufi rituals and traditions in a specific place like Kosovo. Special attention has been paid to musical transcriptions, which have an important place in the study. In this study, the songs with religious motives performed in Kosovo lodges, which are more preferred by the public, will be found and transcribed. In this direction, in the context of field research observation and literature review method were used. The religious music samples compiled in the study were transcribed. In this application, generally used religious genres and their variants were preferred. This collected material was categorised in the context of the related makams. In this context, the influences of different cultures and transfers from these cultures were observed. It can be said that the created Oriental literature influenced the folk art of that country, and as a result, it had an impact on a large number of Albanian individuals who had been in the Orient for different reasons such as labour, migration and education. When these individuals returned to their homeland, they brought conceptual, textual and musical influences with them and added to the existing folk art. When this transfer was accepted by the practitioner community, it was able to settle in the region. Numerous influences on literary texts, melody and musical instruments can be explained in this way. We believe that a comparative study of folklore, ethnographic and ethnomusicological studies in the field of Sufi music in Kosovo will reveal new perspectives on this subject.

3023-7335 / © 2023 the JMTTMS.

Published by Genc Bilge (Young Wise)

Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Doli, K. (2023). Investigation of Sufi music tradition in Kosovo in the 21st century with intercultural approach. *Journal of Music Theory and Transcultural Music Studies*, 1(1), 23-51. DOI: <https://doi.org/10.5281/zenodo.10926276>

Introduction

Lodges, madrasahs and even mosques were the places where famous Albanian authors and scholars came into contact with Oriental literature. Later, inspired by this literature, they wrote their own works and translated Persian literature to make this creativity known to Albanians in different periods. The influence of Sufism and sect can also be seen in the

¹ This article partially was produced from authors' doctoral thesis.

² Researcher, Dr., Institute of Albanology of Prishtina, Prishtina, Kosovo. E-mail: krenar_doli@hotmail.com ORCID: 0000-0003-1506-6291

representatives of the Albanian Alamiyado literature, whose poetry clearly shows the influence of Islamic Sufi elements. We also see the influence of Sufism in music. In the Kosovo tradition, the main musical works are poems expressing deep feelings, in which there is an organic connection between the *güfte* and the compositions written in accordance with these *güftes*. At this point, hymns are works of special importance in lodges. They were transformed into mystic oratorios with dervish dances. For this reason, many researchers have recognised lodges as the only places of poetry and music, as the source from which the knowledge flows. The development of lodges and other Islamic institutions in the Balkans led to the influence of Sufi music in Kosovo as a sociocultural phenomenon.

Throughout history, there has been direct or indirect cultural interaction between societies due to migration, war, trade, etc. This interaction is analyzed with the 'intercultural' approach. 'Interculturality' is "the exchange and equal communication relationships between cultural groups that differ according to criteria such as ethnicity, religion, language or nationality." Jeff Lewis characterizes interculturality as "cultural fluidity and the dynamics of cultural change" (Lewis, 2008, p. 136). 'interculturality' "recognizes the intertwining of difference and sameness" and allows cultural "groups to adapt and adopt new discourses, values, ideas and knowledge systems" (Çukurova, 2023, p. 210). According to Çukurova (2023), in interculturality, "each era has had a different significance and value, and different transfers have taken place in each different period. Commercial and social activities have a great share in this..." (p. 210).

Importance of the Research

This study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon in 21st century. We believe that the topic is important and useful because it aims to fill the gap in this field, which has not been sufficiently emphasised, by addressing the problem in a holistic manner, taking into account the contributions made so far by Albanian and other scholars. It has been observed that studies on Sufi music creativity in Kosovo are few in number and have deficiencies. This is the reason for our endeavour, which lasted for several years, to carry out a study on our cultural heritage. This topic has the structure of shedding light on the issues related to the creativity of this musical genre and its deeper analyses. This can be seen in the parts that have survived over time as traditional heritage.

Aim of Study

The aim of the study is to deal with the theoretical and applied concepts of the meaning of the ideal feeling of love manifested through the art of music. Our study will cover the whole range of Sufi rituals and traditions in a specific place as Kosovo. Special attention is paid to musical transcriptions, which have an important place in this study. Our problem is to find and transcribe the songs with religious motifs performed in Kosovo lodges, which are more preferred by the public. However, not all of the examples included in this study are transcriptions. In the selection of popular genres with religious motives, different variants and publications were selected.

Method

Qualitative research method was used in this study. Literature review was conducted and interview method was used in field research. The study is derived from the doctoral dissertation titled 'Sufi Music Tradition in Kosovo' (2021). In the literature review, monographs, articles, national/international symposium proceedings and lodges archives were examined. A wide range of observations were made in the field research based on interviews with people of different age groups and professions and *zikir* observations during the research. Research and publication ethics were followed in the study. The study is a research article.

The Effect of Educational Institutions on Sufi Music in History

One of the most important and decisive factors in the development of Albanian culture during the Ottoman rule in Albanian lands was undoubtedly education and training programmes. In the early periods, educational activities took place in mosques or in places close to mosques. For this very reason, the history of this activity is associated with the construction of the first mosques.

The education system organised education at three levels. Lower level education was provided in schools, while middle and upper level education was provided in madrasahs. In addition to these schools, a special school called Enderun was also providing education in the Ottoman *pay-ı tabtında*. In this school, in addition to the children of the

Sultan, the staff of the Ottoman administration and those who would take part in other fields of state activity were trained. From this school, the most prestigious Ottoman university, many high-level state cadres belonging to the Albanian nation emerged (Krasniqi, 2017:228).

The main objective of education in the schools was to teach how to read the Qur'an in accordance with the method, to memorise some suras of the Qur'an, to provide basic religious knowledge and to provide education in accordance with Islamic ethics. In the 18th century, calligraphy was also started to be taught in the schools (Aksoy, 1968:14). In 1781, Arabic and Persian were added to the curriculum (Aksoy, 1968:15).

As mentioned above, the second level of education was madrasah education. Based on the *Vakıfname* and other sources published until today, it can be concluded that one of the first madrasah established in Kosovo was the madrasah built by Gazi Ali Bey in Vuçitrin in 1444-1455 (Kaleshi, 1973:66). Ipek Madrasa-i Atik was also built by Mehmet Bey before 1516 (Rexhepagic, 204:137). In the city of Prizren, Yahya Pashazade Mehmet Pasha built the madrasah, which became famous under his name, in 1537 (Kaleshi, 1973: 67). In Pristina, the madrasah founded by Beşaret Bey was active as early as 1566 (Mehmeti, 2008: 72).

In the 18th century new madrasahs were established in Albanian cities. The most famous of the madrasah established in the first decade of the 18th century is the Atik Madrasah of Yakova. According to the information we have, this madrasah was founded in 1707 by the Kurtpaşazade-Kryezi family of Yakova (Becirbegovic, 72-73:90). The Great Madrasah of Yakova was famous for the high level of scholars. Among its first *muderris* were Ali Efendi and Üveys Efendi. The following *muderris* also taught at this madrasah: Yahya Efendi, İsmail Efendi, Hacı Hüseyinzade Hasan Efendi, İlyas Efendi, İslam Efendi and İlyaszade Fahri Efendi. Most of the *muderris* of this madrasah left different works or commentaries. It should be noted that students from outside the county of Yakova also studied at this madrasah (Krasniqi, 2017:236).

At the beginning of the 19th century, around 1807, the Small Madrasah of Yakova, known in Ottoman sources as the *Madrasah-i Cedid*, was established (about one hundred and fifty years after the Great Madrasah). The first *muderris* of this madrasah was Tahir Efendi Bosnianzade, who was born in 1774 and died around 1870 (Krasniqi, 2017:234). Tahir Efendi was a writer, poet, *muderris* and one of our intellectuals who wrote and was active in the field of education in the first half of the 19th century. The opening of madrasahs in all cities from the second decade of the 15th century to the first half of the 19th century is an indication that the Muslim Albanian community was massed at an enviable level in terms of education according to the conditions of the time. This massification developed especially in the 18th century thanks to the establishment of educational and cultural institutions by the Albanian nobility. Based on the curriculum of the local madrasahs of this period and the professional and intellectual level of the *muderris* in charge of these madrasahs as reflected in their manuscripts, it is possible to say that these madrasahs constituted the religious and academic intelligentsia of the period. In these madrasahs, a large number of literary works were copied and annotated in different scientific fields and disciplines, including Albanian Aljamiado literature.

Among the madrasahs built between the 18th century and the middle of the 19th century and which have survived to the present day, we can mention Yakova Great Madrasah (1708), Yakova Small Madrasah (1808), *Ipek Atik* Madrasah, *Ipek Cedid* Madrasah, Emin Pasha Madrasah established in Prizren in 1931, etc. Mosques can also be mentioned among the institutions that play an important role in terms of education and training. Historically, mosques have had a much wider role than the role of a sanctuary (place of prayer). Since the beginning of Islam, mosques have been the main Islamic institutions with which religious, educational, cultural, political and social life have been closely related. The mosque also played such a role for us during the Ottoman reign.



Figure 1. Yakova Hadum Mosque³

During the Ottoman period, the education of Muslim Albanians took place in institutions such as mosques, lodge, schools, madrasahs; in special places such as *Enderun-ı Hümayun*, which was attached to the sultan's palace; and in famous educational institutions located in different centres of the Ottoman state, especially in Istanbul (Krasniqi, 2017: 258). Mosques played an irreplaceable role in the education and training of adults. This activity was mostly carried out by preachers and, in their absence, by *imams*. The impact of preaches on the jamaat was indeed great and multifaceted. Through preaches the members of the community learnt about different religious and social issues. The religious stories told by the preachers in the mosques penetrated the masses and became widespread among the Albanian people, regardless of their religious affiliation. Some of these stories inspired poets in later periods and became the subject of written works (Krasniqi, 2017:259).

In terms of architectural typology, the mosques built in Albanian territory are of two traditional types: Mosques with a single dome and a single unit and mosques with wooden roofs covered with tiles (Meksi, 2007:147). In terms of style, the mosques of the 15th century are generally in the Ottoman Bursa architectural style, while the mosques of the 16th century are in the style of the early Istanbul architectural school (Gj. Frashëri- S.Dashi, 1976:57). One of the most important mosques that have been preserved to date in terms of architectural value is the Pristina Bazaar Mosque, the foundation of which was laid by Sultan Yıldırım Bayezid following the Battle of Kosovo (1389). The construction of the mosque was completed during the reign of Sultan Murad II (1424-1451) (Kosova dikur e sot, 1973:468). Vulçitrin Gazi Ali Bey Mosque was built in 1455, Pristina Fatih Mosque in 1461, and *Ipek Bayraklı* (Çarşı) Mosque in the second half of the 15th century (Meksi, 2007:50). Prizren Gazi Mehmed Pasha Mosque (Bayraklı Mosque) and Yakova Hadım Mosque were built in 1594 (Drançolli, 1984:97).

Buildings of Islamic culture in Kosovo continued to increase between the beginning of the 18th century and the first half of the 19th century. During this period, these buildings were characteristic elements of the architectural and urbanisation face of each settlement. The most common type of Albanian mosques is the wooden-roofed type with a single dome in front of the mihrab, an elegant minaret and a multi-columned arched last congregation (Fjalori Encyclopedic Shqiptar, 2009:39). From the eighteenth century until the Tanzimat period, the architecture of mosques and other buildings of Islamic culture was characterised by a style that was more or less different from other parts of the Ottoman Empire. In these and other similar buildings, local builders applied an architecture with a national flavour, which continued to develop as an indigenous art despite the influences to which it had been subjected for centuries (Meksi, 2007:155). Those who commissioned the construction of buildings of Islamic culture on Albanian territory during this period were mostly from the local aristocracy and tradespeople.

As before, lodges played an important role in the education of the Muslim Albanian population in the 18th century. The word lodge (*lodge*) is derived from the Arabic *tekye*, which means a place where members of an sect take shelter,

³It is one of Kosovo's rare works of classical Ottoman taste (Source: Shkelzen Rexha's personal photo archive).

worship and perform ceremonies (Turkish Dictionary, 2005:1937). Lodges are places where Islamic Sufi thought is processed, analysed, lived and then presented to the public. As Sufi institutions and the building blocks of Islamic civilisation, lodges are the dwelling and residence of the followers of the sect (*murids*, *muhifs*) in order to improve their morals under the material and spiritual supervision of a shaikh in accordance with the principles of Islamic Sufism (Kara, 1990: 50).



Figure 2. Lodge of Şeyh Osman Effendi⁴

One of the characteristics of education in lodges is the teaching and interpretation of the art of Sufi literature. Lodges have become important circles of literary criticism over time. Albanian *Divan* Literature and Albanian Aljamiado Literature were born in these circles. The performance of verses such as hymns, *nefes*, *naat* was an integral part of the life of the dervish and the *muhifs*. This led to the development of a large number of poets from different sects. Another special education adults received in lodges was musical culture. The constant singing of hymns refined the taste of the *muhifs* in the music. Hymn were accompanied by instruments such as *kudüm*, cymbal and tambourine. Sects identified in Kosovo are as follows: Halvetî, Kadirî, Sadi, Rufai, Bektashi, Melami, Sinani, Naqshbandî, Shazeli (Virmića, 2010:33). In general, lodges consist of the following 10 elements:

Semahane: It is the name given to the places where rituals are performed in lodges. Their shapes vary according to sects. *Semahanes* are also masjids and have *mihirabs*.

Tomb (Türbe): It is the name given to the building built on the grave where the deceased person is buried. It is the place where one or a few people, who are generally one of the elders of the sect and are thought to be wise men, are buried in the lodges. Tombs are usually built adjacent to *semahanes* or lodges.

Çilehane: It is the name given to the cells where the members of the sect undergo a period of suffering. The dervish sits there until he completes the period appointed by the Murshid, but he can go out for the fulfilment of his needs. Bektashis do not have these ordeals.

Cell: Cell means a chamber. The cells reserved for the dervishes in lodges are small rooms for one, two or even a few people. Cells are usually built in the courtyard of the lodge.

Selamlık: It is the name given to the apartment reserved for men. The term *selamlık* originated from the fact that the owner of the mansion or the shaikh would receive those who came here for respect and honours. In other words, it is the shaikh's apartment. Guests are received and food is eaten there. In Bektashis, this is called the square (*meydan*).

Harem: It is the place where no one other than his family is allowed to enter. It is the residence where the shaikh lives with his family. It is usually a big house with many rooms. The door of this residence is outside the lodge.

⁴ Prizren Halvetî Lodgesi (Source: Krenar Doli's personal photo archive).

Kitchen and Pantry: In a suitable part of the courtyard, there is a kitchen and pantry section for cooking the dervishes' meals and storing the provisions. The cooks who cook meal in kitchen are dervishes.

Coffee House: It is the place where coffee is cooked and the guests coming to the lodge are served. This place is also a place for dervishes to sit and guests to drink coffee. Guests coming to the dervish lodge are first taken here. Here, the dervish in charge of the coffee house serves coffee. If the guest is going to see the shaikh, the dervish informs the shaikh and takes the guest to the shaikh.

Folding Screen: In some large *semahanes*, there are also special, elevated seats for women. Women watch the *zikir* from behind a folding screen. This place is entered from the *hareem* part of the lodge.

Mutrib: It is the name given to the place where *neyzen* (ney blower), *kudümzen* (kudüm player) and *ayinban* (ritual chanter) are located (Gölpınarlı, 1977:55).

In addition to mosques, lodges, schools and madrasahs, libraries also played a role in the development of culture. The heritage of manuscripts in Arabic script created, brought, used and collected in our lands during the Ottoman period is a priceless cultural-historical treasure.

Albanian nobles, intellectuals and therefore Muslim Albanian scholars, who played a special and primary role in the general development of Albanian culture under the influence of Oriental Islam and libraries, which are an integral part of this culture, during the Ottoman period, constituted the ruling class of the country. The role of this class and Albanian nobles was irreplaceable in the economic development of the country, maintenance and financing of cultural, educational and religious institutions, libraries, as well as in the establishment of foundations for the establishment (Krasniqi, 2006:67). During the Ottoman period, the following types of libraries were established in Kosovo: Private libraries, mosque libraries, lodge libraries, madrasah libraries, and public libraries.

Private Libraries

Private libraries are known as the oldest libraries of the Ottoman period, as evidenced by the appropriation records of Arabic-letter manuscripts collected in various libraries and archives. These libraries were the private or family libraries of the ruling class of the country, such as pashas, *muderrris* and *imam*. The preserved collections of manuscripts in Arabic script, the catalogues of these works, and works such as poet biographies provide information about the existence of more than 400 Albanian poets who produced hundreds of works in Albanian in which is with Arabic script since the second half of the 17th century, in addition to Ottoman, Persian and Arabic that are the three languages of Ottoman culture. Therefore, there were many private libraries in Kosovo during the Ottoman period, but here we will focus on the ones that have preserved library documents until today.

Among the richest private libraries still preserved in Kosovo today, the following are mentionable: Kryeziu family library in Yakova, also known as Adem Pashazade Murat Bey Library in Yakova, which contains documents dating back to the the third decade of the 18th century; Rrotulla family library in Prizren, also known as Rüstem pasha Library, which contains material evidence dating back to the end of the 18th century; Cinoğlu family library in Prishtina, which contains 59 volumes of manuscripts dating back to the second decade of the 19th century and is currently kept in the Central Library of the Islamic Union of Prishtina (Krasniqi, 2017:242).

Mosque Libraries

In every mosque, there were cupboards containing books that could be read and understood by the *imams* and orators as well as the congregation of the mosque. One of such libraries, whose contents have been preserved until today, is the one in the Pristina Mosque, the foundations of which were laid by Sultan Yıldırım Bayezid in 1389 and the construction of which was completed during the reign of Sultan Murad II (Kosova dikur e sot, 1973:468). The manuscript “*Şerh-i rahatu'l-kulub*”, written by Pir Muhammed in 1559 and endowed by the author to this mosque in 1561, is an important document that reveals that there was a library in Pristina at least since 1561 (Mehmeti, 2018: 123-130).

Lodge Libraries

During the Ottoman period in Kosovo, important libraries were established within the lodges. These libraries became important places where works of Sufi literature were put forward and annotated over time. The most important lodge libraries that have been preserved with their resources until today are as follows: Prizren Halveti Lodge Library, Rahofça Great Lodge Library, Yakova Great Lodge Library and Kadiri Lodge Library built by Hasan Baba in Prizren in 1646. This last library is considered the first Kadiri Lodge Library in the Balkans (Rexhepagiq, 2003:183). The lodges of different sects in various towns in Kosovo undoubtedly had their own libraries. They were richer than the libraries of the lodge affiliated to them.

Madrasah Libraries

Every madrasah built in Albanian lands during the Ottoman period had its own library. In the city of Prizren, Mehmed Pashazade Yahya Pasha built the madrasah known as Gazi Mehmed Pasha Madrasah in 1537 (Kaleshi, 1976:30). This madrasah had the richest library in Albanian territory. Today, there are 400 volumes of manuscripts in this library. Among these works is a volume donated by Koca Sinan Pasha of Luma Toppyalı (Mujezinovic, 1963:199). On the other hand, in Pristina, Beşaret *Bey* built a library named after himself in 1566. That library has been active since 1566 (Kaleshi, 1976:32).

Public Libraries

We can argue that the first public library in Prizren was built by Tahir Pashazade Rotula Said Pasha, the Mutasarrıf of Prizren, in 1805 and registered in 1807 with a foundation certificate in Prizren Kadi (Kaleshi & Mehmedovski, 1958:40). The library known as Bulzade Library in Ipek was built in 1805/1806 by the Mutasarrıf of Dukagin, Beyoğlu Kahraman Pashazade Numan Pasha (Krasniqi, 2017:253).

Albanian cultural heritage, which was compiled in Ottoman libraries during the Ottoman period, is in Ottoman language. As a result of the mass Islamisation of Albanians and the acceleration of developments in economic and cultural life in the country, Albanian cultural life has achieved a dynamic development in terms of quality and quantity with the gradual spread of Albanian in the field of religious literature. We can conclude that books left religious institutions and met with the masses of the people for the first time. The typology of libraries of this period, including the scientific discipline and field typology of the documents stored in them, has made a noticeable improvement compared to earlier periods. This is the period when library culture as cultural-educational institutions began to take root in Kosovo.

Albanian Divan Literature and Sufi Music

Albanian Divan Literature was born in the period when the spread of Islamic religion and culture was at its peak in the cities, while it was visibly intensifying in the countryside. Albanian Divan Literature is considered to be the literature created during the Ottoman period under the influence of Arabic, Persian and Turkish literature by Albanians who were intellectually trained under the direct influence of Islamic culture and civilisation, and continued until the Albanian Rebirth Literature period. Albanian Divan Literature was born and developed within the Ottoman Divan Literature, which was the common product of the peoples that made up the Ottoman Empire. In terms of form, literary genre and spirituality, Divan Literature can be characterised as the specific literature of the Islamic world. It was born among the Arabs in the pre-Islamic period, became widespread wherever Islam spread and reached the peak of its development in Persia (Mengi, 2003:10). This literature was named after the name of divan given to the work in which poets collected their poems within the framework of certain rules. Divans include poems dedicated to *Allah*, the Prophet Muhammad, the ruler, and the poet's fellow countrymen.

The Albanian Divan Literature in Arabic script, known in our ancient sources as "Literature of the *Beyitçis*", emerged in the middle of the second half of the 18th century and consolidated as a literary movement in the 18th century, when the country had more favourable conditions of economic, political, social and cultural development (Historia e Letërsisë Shqiptare, 1989:60). The birth and development of this literature is linked to the formation of the Albanian noble class as a sustainable social class and the local intellectual class. Both classes constituted the country's upper class, which was

faced with the task of creating a new Albanian cultural and political identity. Albanian writing, and especially artistic writing, was arguably one of the main elements in the construction of this identity.

Divan literature is the literature of the elite class. For this reason, it was expressed with its qualities and values in the neighbourhoods where the intellectuals of Ottoman society lived and operated. It is known that the centre of intellectual life and activities of this society was the Ottoman Palace. In the Ottoman Palace, the most precious pearls of Divan Literature came to light (Krasniqi, 2017:283). The acquaintance of our people with the world of Oriental Islamic literature and, within this framework, with literary theories, verse and poetry writing techniques, enabled them to produce literary works in Albanian in the late seventeenth and early eighteenth centuries, initially in Eastern languages.

The main characteristic of Albanian Divan Literature, as of Divan Literature in general, is the use of a large number of Arabic and Persian words and phrases, as well as metaphors and similes, which are incomprehensible without a good knowledge of Islamic Sufi philosophy and Persian literary tradition (Hadziosmanovic & Trako, 1985:11). Albanian Divan Literature is characterised by the Sufi climate, which is characterised by its specific symbols. The main symbols of this literature are love, wine and beauty. Divan literature generally does not deal with the ordinary and material love between the two sexes; spiritual and divine love, therefore love for Allah, the Prophet and the Ahl al-Bayt is expressed (Levend, 1984:639). Sufi love poets belonged to a random sect. Therefore, they expressed their poems within the sect, usually in lodges (Krasniqi, 2017:287). This literature was composed in couplets and is known in international scientific circles as Aljamiado (aljamia < *el-acemiyye*: non-Arab, foreign language) and is used in the sense of literature created in Arabic script in languages such as Bosnian, Albanian, Greek, Ukrainian (Fjalori Enciklopedik i Kosovës, 2018:218).

In terms of its characteristics and qualities, this literature can be divided into two types: Secular and sufi. The secular one is more evident during its emergence and development (Historia e Letërsisë Shqiptare, 1989:62). Ibrahim Nezimi and Suleiman Naibi can be mentioned among the most famous representatives who paved the way for secular literature. The second phase of this literature is characterised by the predominance of religious themes. The Sufi trend is more pronounced and richer and is based on Sufi elements. Most of the authors, whose literary creativity appealed to the principles of the knowledge of *Allah*, belonged to different sects. The texts found and published so far have revealed that Albanian poetry is very diverse in terms of form and genre typology. This characteristic brought to Albanian poetry new forms and genres such as *divan*, *ghazal*, *eulogium*, hymn, *nefes*, *mawlid*.

Interest in the Albanian Aljamiado Literature emerged in the second half of the 19th century. At first, foreign Albanologists were interested in this literature. The German Albanologist J. G. von Hahn in his work *Albanesische Studien* (Jena, 1854:142-146) was the first of the foreign Albanologists who tried to shed light on the Aljamiado literature. The path started by Hahn was continued by Auguste Dozon with his *Manuel de la langue Skripe on Albanaise* (Dozon, 1878:8), Louise Banloew with her *Analyse de la langue Albanaise* (Banloew, 1879:241) and Ettore Rossi with his *Notizia su an Manoscritto del Kanzoniere di Nerim* (Rossi, 1946:219-246).

Among Albanian researchers, Idriz Ajeti has written valuable studies in the research of this literature. He published the work of Tahir Efendi of Yakova named *Vehbiye* and analysed the language of the work. Prof. Idriz Ajeti also made a linguistic study on the Divan of Shaikh Malik (Ajeti, 1985:217-248). On the other hand, Hasan Kaleşi made a summary study on Albanian Aljamiado Literature in his work titled *Albanska aljamiado knjizevnost* (Kaleshi, 1970:49-74). Among those who have made valuable contributions to the study and verification of Albanian Aljamiado Literature, we can mention Abdullah Hamiti's *Nezim Frakulla dhe Divani i tij në shqip* (Hamiti, Logos: 2008) and Jashar Salihu's *Poezia e Bejtexhinjeve* (Salihu, Rilindja: 1987).

Albanian Aljamiado literature is of special importance for Albanian culture. This literature was born as a sharpening of the consciousness of Muslim Albanian intellectuals about their ethnic, linguistic and cultural identity, as well as a development, deepening, broadening and consolidation of this consciousness. For this reason, Albanian Aljamiado Literature has a special place not only because it took it out of the narrow framework of being didactic-religious, but also because it enriched thematically and expressive power in Albanian literature (Historia e Letërsisë Shqiptare, 1983:58).

Albanian Aljamiado poetry is in a relationship of mutual stimulation and influence with folk poetry (Qosja, 1984: 99). This relationship was so deep that often the two poems merged into each other, forming an amalgam that is difficult to separate. Many poems of the Albanian Aljamiado poets, especially those of Nezimi and Naibi, are still sung today and have become folk songs.

The development of Albanian literature and scientific thought has been most influenced by the Albanian Bektashi lodges. As mentioned above, a significant number of writers and musicians were trained in these lodges. They wrote many poems and stories, and translated into Albanian, in Arabic script, a large number of scientific sources in different fields. The Bektashi Lodge never restricted its activities to religion, and in addition to religious activity, it encouraged Albanian writing and gave impetus to the development of Albanian literature, known in scientific terminology as Aljamiado.

As places of high thought and ideas, dervish lodges were places where many scholars, thinkers, artists and poets visited and flourished. Sufis also attached special importance to music. The shaikhs and dervishes of these regions wrote classical poems expressing the needs and pains of the people and divine love, as well as texts on the rules of the sect, creating a lodge literature of high artistic merit. Since the rituals of the sect were accompanied by poetry and music, these musical poetry forms developed in lodges. This has led many scholars to justifiably recognize lodges as the only place for poetry and music and the only source of knowledge. For this reason, Sufism has benefited from these forms of poetry and music for a long period of time and contributed to them reaching their highest artistic level.

These poems, often accompanied by instruments such as *kudüm*, cymbal and tambourine, express deep feelings of love for *Allah*, Prophet Muhammad, Prophet Ali and other prophets (Rexhepagiq, 2003:260). When these musical forms are analyzed, even superficially, it can be seen that there is an organic connection between the verses and their compositions. In our tradition, these verses were learned and performed in lodges in the presence of a particular shaikh. So much so that the relationship between Sufism and poetic thought permeated education and training as well. For this reason, Şeyhülislam Esat Effendi considered that lodges are the only place for poetry and music. (Çuhadar, 2001:43). A contemporary researcher described that lodges are the music academies of Islamic temples (Revnakoğlu, 1966: 53). In the second half of the eighteenth century, the Albanian Aljamiado poems of Nezim Beratî, Süleyman Naibî and others transcended the boundaries of the lodge, the source of these poems. These poems were composed and sung as folk songs.

In the rituals of all sects, the human voice, body movements and musical instruments are effective tools that lead believers to ecstasy and the integration of soul and body with *Allah* in religious ceremonies. In this context, it can be concluded that music as a ritual form of expression is, inter alia, the adornment of the soul that helps Sufis to experience the thrill of attaining ultimate union with the *Allah*. In addition, it should be noted that music is fully realized in *zikir* and sema. Both the traditional *zikir* ritual in which *Allah* is invoked and listening to music are combined on the same occasion. Dance or sema with body movements is an integral part of music in the practices of Albanian lodges.

In religious rituals, poetry and music were used as the main platforms. Circular rotation as a mirror of cosmic circles has the philosophical dimension of Sufi dance. At this point, hymns, which were transformed into mystical oratorios through the dervishes' dances, played an important role in the lodges. Sufi poetry is not dead and dull or passive; on the contrary, it is full of life like the beating of the heart and has the power of movement.

Sufi literature and the music created in lodges actually express the longing and striving of the soul of the Sufi to reach ultimate union with the *Allah* and the desires expressed in this journey towards Him. All this is the story that ends with the encounter with *Allah*. In this story, the secrets of the journey towards *Allah* and the worries of the soul as it is split in the *Allah* are expressed. For a long time Sufism used these forms of poetry and music to elevate them to the highest level of artistic value.

Practices, Places, Rites, and Ceremonies of Sufi Music

As in Turkey, religious music has been shaped in two main groups in Kosovo. One of these is mosque music, which is all the vocal performances performed before, during and after prayers in mosques; the second is lodge music.

Mosque Music: “The vocal music performed in the mosque, both during worship and before and after worship, often improvised, i.e. the laying of certain phrases on melody patterns in the memory, is called Mosque Music.” (Özcan, 1982: 10-11).

Câmi Mûsikîsi’de metinler genellikle Arapçadır. Bu metinler dini müzik kurallarında göre bestelenmişlerdir (Özcan, 2000:566). Câmi Mûsikîsi’nde sözlerin züht, takva, ubûdiyet ve dua özellikleri taşıması, icrada etkilidir (Kaplan, 1991:53). Cami müziği enstrüma ile değil sözlü olarak icra edilir. Bu tür eserler genellikle serbest metrik yapıda, bir kişi tarafından icra edilir. “Ancak bu eserlerden besteli olanları müezzinler tarafından bazen koro halinde okunmuş, bu toplu icraya da “Cumhûr Müezzinliği” adı verilmiştir” (Ergun, 1942:11).

The texts in Mosque Music are usually in Arabic. These texts are composed according to religious music rules (Özcan, 2000:566). The fact that the verses in mosque music have the characteristics of asceticism, piety, devotion and prayer is effective in performance (Kaplan, 1991:53). Mosque music is performed verbally, not with instruments. Such works are usually performed by one person in a free metric structure. “However, the compositions of these works were sometimes sung by *muezzins* in chorus, and this collective performance was called *Cumhûr Muezzinliği*” (Ergun, 1942:11).

Genres of Mosque Music Performed in Kosovo

Mawlid: Mawlid, which literally means “birth”, is a work of Arabic and Turkish literature that praises the birth of the Prophet Muhammad (PBUH), as well as his life, miracles, battles, ethics, death and physical feature (Pala, 1989:339). “Süleyman Çelebi’s *Vesiletü’n-Necât* was very popular among the Turkish, Bosnian, Albanian, Pomak and similar peoples in the Balkans. It was read in the Turkish language written by Süleyman Çelebi. As in Anatolia, the work in question was recognized as Mawlid-i Nebi, Mawlid-i Şerif and Mawlid rather than its original name.” (Aruçi, 2006:29). *Vesiletü’n-Necât* mawlid, which was performed in Kosovo for many years, was translated into local languages over time and began to be replaced by similar genres (Kaleşi, 1970:66). In the geography of Rumelia, the tradition of reading mawlid in the month of *Rebûlevvel* according to the Hijri calendar has become a part of social life. Until the second half of the 19th century, the mawlid, which was read in Turkish in the regions where Albanians and Bosnians lived, was translated into Bosnian by Salih Gaşeviç from Nikşiç and into Albanian by Hafız Ali Riza Ulqinaku. Hafız Ali Riza Ulqinaku’s Mawlid was published in Istanbul in 1878 under the title *Tercüme-i Mevlûd alâ lisâni Arnavud*. This Mawlid is still recited in Northern Albania today. His Mawlid was later translated into Albanian by Tahir Popova of Vuçiterneli under the title *Manzûmetu’l-Mawlûd fî efdali’l-Mawjûd bi lisâni’l-Arnavud*. In addition, “famous Albanian scholars such as Hâfız Ali Korça Abdullah Simlaku and Hâfız İbrahim Dalliu wrote mawlds about the life of the Prophet” (Ahmadi, 198:127).

In the Balkans, mawlid ceremonies “have become a custom and tradition and have been performed on holy days and nights, on occasions such as circumcision and birth. Sometimes almost all of the mawlid or certain parts of it, depending on the nature of the day, are performed by reciting the Qur’an, hymns and eulogium in different *makams*. The fact that the tradition of mawlid is very widespread even today can be explained by the high value society places on the Prophet and the great love for him.” (Yahya, 2016:44). Some of the mawlds written in Albanian in the Balkans are as follows: Hasan Zyko Kamberi’s (b. 1738) Mawlid, İsmail Floqi’s Mawlid, Hâfız Ali Ulkinjaku’s (b. 1853) Mawlid, Tahir Efendi Popova’s Mawlid, Şevki Hocay’s Mawlid, Hâfız Ali Korça’s (1874-1956) Mawlid, Hâfız Abdullah Semblaku’s (b. 1892) Mawlid, Shaikh Ahmed Shkodra’s (b. 1875) Mawlid, Zeynula Jashari’s Mawlid, Hâfız İbrahim Dalliu’s Mawlid, Idriz Lamaj’s (b. 1948) Mawlid, Fahrudin Osmani’s Mawlid, Ilmi Veliun’s (b. 1952) Mawlid, Şevket Kraja’s Mawlid, Yunus Metani’s (1908-1942) Mawlid, Ferid Vokopolo’s Mawlid, Cemali Şehu’s Mawlid, Mawlid of *Çam*, Hâfız İslam Çelebi’s (1882-1929) Mawlid, Mehmet Efendi Salihu’s Mawlid (Mevludi tek Shqiptarët, 2010:26). In addition to these mawlds, a composed mawlid is sung in Prizren, Kosovo. This mawlid was performed by the ensemble led by composer and kanun player Hacı Başkim Çabrat. Recorded in 2006, this mawlid was notated by Hakan Alvan in March 2007. “All parts of the mawlid were written taking into account the musical rules, provided that the recitation of the performing ensemble is the basis. This mawlid bears the colors of Balkan and Turkish music” (Yahya, 2016:53). Yahya and Ergün provide the following information about the work:

“This composed mawlid is performed in solo and choral sections. The solo sections are performed improvisation and freely, while the chorus, or republic sections, are performed outside the known *usûl* patterns but with their own unique recitation patterns. The solo sections may vary according to the reader's musical knowledge and taste, depending on the *makam*; however, the republic sections are basically as given in the notation. The notation of these sections is based on syllable division. The meter values given to the republic sections do not express any *usûl* pattern as in Turkish music.” (Yahya, 2016:54).

“In this work, except for the *Nûr Babri*, which is sung chorus, the first part of the *Velâdet Babri* in *Uşşâk makam* and the *Mi'râc Babri* in *Hüseynî* and *Beyâtî makam*, the other parts are sung solo and chorus. When the work was notated, the couplets were written as the chorus sang them, but they were notated in the sect they appear in the mawlid” (Ergün, 2007:72-82).

It is seen that this composed mawlid was composed outside the traditional *makams*. The *Tevhid Babri* was composed in *Rast* instead of *Sabâ*, the *Nur Babri* in *Uşşâk* instead of *İsfahan*, the *Velâdet Babri* in *Uşşâk-Hicaz* instead of *Rast*, the *Miraj Babri* in *Bayâtî* instead of *Hicaz*, and the *Münacât Babri* in *Hicaz* instead of *Hüzzam*. Süleyman Çelebi's mawlds, which are translated into Albanian, are usually sung in the *makam* of *Uşşâk-Hicaz* and *Rast*. *Segâh* and *Hüzzam makam* are not used much by Albanians.

Salâ (*salât*), which means “prayer” in Arabic, is the general name given in religious music to various lyrics that are recited with a certain composition, and which invoke mercy and *salâm* from *Allah*. *Salâs* have been recited in different forms in almost all Islamic societies from the time of the Prophet to the present day (Koca-Turabi, 2017:81). *Salâs*, whose words are in Arabic and in prose, can be given together with the call to prayer at four times except the evening call to prayer (Özcan, 2002:15). Traditionally, *salâs* were recited after the adhan, except for the morning adhan, but today they are recited before the adhan. The *makam* of the *salâms* should be the same as the adhan (Can, 1974:6). There are different types of *salâ*: *Sabâ salât*, Friday and religious holiday *salât*, funeral *salât*, *salât-i ummiyya* and *salât-ü salâm*. (Table 1). Friday and religious holiday *salâs* are usually recited inside the mosque with the participation of muezzins. The funeral *salaah* is recited continuously from the time the coffin is taken from the cemetery until it is placed in the grave (Yahya, 2016:67). The Balkans region, like Macedonia, in Kosovo “the funeral *salâ* is recited differently than in Turkey. The beginning is similar to the *salâs* recited in Anatolia: ‘*Accilû bissalâlati kablel fevt ve accilû bittevbeti kablel mevt*’ in *Hüseynî makam*. The *salâ* then goes beyond the usual rituals and continues with verses. These verses are *vebeşşirissabirîne ellezîne izâ esâbethüm musîbetün kâlû innâ lillâhi ve innâ ileyhi râciûn*” and “*küllü nefsin zâikatül mevt*” and the words of *Allah* are said after the verses. Then it ends with the words “*velhamdülillahi Rabbil âlemîn*”. Finally, the name of the deceased is said.” (Yahya, 2012, p. 89). *Salât al-ummiyya* is recited in almost all kinds of public ceremonies (Figure 3).

Table 1. List of *Salâ*'s Type

Type	<i>Makam</i>	Composer
<i>Salâ</i> of Morning	<i>Dilkeşhâverân</i>	Buhûrizâde Mustafa İtrî
Friday and Religious Holiday <i>Salâs</i>	<i>Bayâtî</i>	Hatip Zâkirî Hasan Efendi
<i>Salâ</i> of Funeral	-	Hatip Zâkirî Hasan Efendi
<i>Salât-ı ümmiyye</i>	-	İtrî or Hatip Zâkirî Hasan Efendi

Aksaksemâî Evferi, Aksaksemâî Composer: Buhurizade İtrî

Al lâ hûm me sal li â lâ sey yi di nâ Mu ham me din in biy yil

ûm muy yi ve lâ â li hi ve sah bi hi ve sel lim

Figure 3. Segâh Salât-ı Ümmiye

Salât-i Ummiye, which is repeated three times consecutively in mosque music, is performed as follows on its third repetition.

Tekbîr: The meaning of *tekbîr* is to praise and glorify Allah. It is recited with the participation of the congregation after the obligatory prayers on religious holiday sermons, and between the suras during to recite the Qur'an. Composed by Buhûrîzâde Mustafa İtrî Efendi, the *Segâh tekbîr* is considered by many experts in the field as the greatest work (masterpiece) of Religious Music. Today, it is an undeniable fact that the effect of the *tekbîr*, which is recited collectively at all kinds of social events such as soldiers' farewell, birth, weddings, circumcision ceremonies, etc., on the community is undeniable. "The *tekbîr* recited in unison and in composition during the slaughter of the sacrifice, during the religious holiday prayers and days, during the mawlid, or in the excitement of a collective religious ceremony are words that declare the greatness and might of *Allah*." (Koca-Turabi, 2017:89-90). The verses of the piece are as follows: "*Allah'ü Akbar, Allah'ü Akbar, lâ ilâhe ill'allah'ü v'allah'ü Akbar, Allah'ü Akbar ve li'l-lâhi'l hamb*" The verses mean as follows: "*Allah is the greatest, Allah is the greatest, there is no lord but Allah, I swear that Allah is the greatest, Allah is the greatest, Allah is the greatest, the thank is for Allah*."

Temcîd: 'Temcîd, which means "to admire and praise" in the dictionary, is used "separately from the adhan in minarets for prayers, supplications and ascetics to *Allah*. It was recited by *muezzins* with the participation of the public starting with the first night of Rajab month during the three months until the first night of Ramadan month, and after *sahur* in Ramadan. Reciting *temcîd* in mosques and lodges is one of the important duties of *muezzins* and *zâkirs*." (Sezikli, vol.40:410). The *temcîd* recited in the cities of Prizren and Yakova in Kosovo "is also used among the people instead of the *salâ* recited when someone dies" (Yahya, 2012, p. 93).

Serbest (Free metric structure)

Composer: Buhurizade İtrî



Figure 4. *Segâh Tekbîr*

Serbest (Free metric structure)

Transcript: Krenar Doli



Figure 5. *Çargâh Temcîd*

Adhan: The adhan was recited in accordance with the Ottoman tradition in the past. In addition, as in the case of Turkey, this tradition has been preserved more in the capital Pristina. Other cities, on the other hand, have moved away from this tradition. However, this tradition is still practiced in cities such as Prizren, Gjilan and Mamusha, where Turks live in large numbers. The performance style of the adhan and the *makams* practiced in Kosovo are as follows: Morning Adhan is sung in the *Sabâ makam*, Noon Adhan in the *Uşşak makam*, Afternoon Adhan in the *Hijaz makam*, Evening Adhan in the *Segâh makam*, and Isha Adhan in the *Rast makam*.

Al la hü ek ber Al la hü ek ber

Es he dü en lâ i lâ he il lâ lah Es he dü en lâ i lâ he il lâ lah

Es he en ne Mu mu ham me den ra sü lul lah Es he dü en

ne Mu ham me den ra su lul lah

Hay ya les sâ lâh hay ya les sa
Hay ya lel fe lâh hay ya lel fe

lâl lâl

Al la hü ek ber Al la hü ek ber

Lâ li lâ he il lâ lah

Figure 6. *Hicaz Ezân*. Transcription: Alaadin Yavaşca.

Lodge Music

According to Özalp, Lodge Music is the music composed of the whole of the works composed both for sacred dance ritual and for the purpose of reaching certain knowledge and forgetting the world. It has slow and rapid metric stusture. It performs different forms like sitting or standing in many sects and Islamic rituals (Özalp, 2000:111).

Characteristics of Lodge Music:

- The music performed in Lodge Music is not a goal, but a tool. It is intended to win the battle with the nafs, which is described as the “great war” in the language of our Prophet (Inançer, 2000:553).
- Lodge Music provides love, which is a very important factor in living religious teachings; it is a known fact that music increases love and purifies souls (Inançer, 2000:553).
- Lodge Music is dominated by a mystical lyricism in accordance with the verses used, that is, a divine sense of joy and rhythm (Ergun, 1942:13).
- The majority of the works of Lodge Music are sung as solo. However - depending on the place and time - some works were also sung as a choir (Özalp, 2000:111). These works, which were composed especially for the monophonic choir to perform, were given names such as “*Cumbûr İlâhî*, *Cumbûr Durak*” (Öztuna, 1990:187).

Genres Performed as Lodge Music in Kosovo

Durak: This is the name of the slow composition that is recited during *zikir* in lodges, when there is a break in the *zikir*. It is usually recited by one person. However, it is also seen to be recited by a choir, which is called “*Cumbur Durak*”. In fact, it is called “*Durak*” because it is recited when there is a break in *zikir* in lodges (Ateş, 2017:181). “In the verses, the greatness, power, divine attributes and actions of *Allah* are emphasized in a Sufi manner. *Duraks* were performed from every *makam* and measured only in the *Durak Evferi* method.” (Ezgi, 1953:60). “In the expression of *duraks*, there is a relaxing feature that relieves mental and physical fatigue.” (Ateş, 2017:182). In Kosovo, *duraks* were composed both

from poems written in *arûz* meter and poems written in syllabic meter. The verses of *duraks* are generally preferred from the poems of Yunus Emre, Niyâzî-i Mîsrî, Fuzûlî and Sünbül Sinan.

Verse: Yunus Emre

Composer: Akbaba Imâmı



Figure 7. Ben Bende Buldum Hakkı

Elegy: Elegy comes from the verb root “*rasá*”, which means crying and lamenting after the dead in Arabic. Elegy are usually read during funeral ceremonies and on the anniversary of the death person. The verses of the elegies are in the form or type of Hymn or *Kasîde* (Çakır, 2017:109). The elegies were usually recited in lodges during the month of Muharram. In some sect, especially during the ceremonies performed on the tenth day of Muharram, cooking *aşûre*, eating food have become a part of this ceremony.

Nefes: “*Nefes* is one of the most common genres and one of the most important elements of Bektâşî music. It is the general name of hymns whose lyrics are mostly written by poets belonging to the Bektashi sect” (Uzun, TDVIA:22). “*Nefes* are melodic works composed in small methods and influenced by folk music. *Nefes* sung in slow metric structure are called *oturak*, and those sung in rapid metric structure are called *şahlama*. *Şahlama* are also known as ‘*semah nefes*’.” (Özkan, TDVIA: 371). There are some differences between *nefes* and hymn. Can and Demirtaş summarize these differences as follows: “In the Bektashi sect, verses recited with musical accompaniment are called *nefes*; in non-Bektashi sects, verses recited with musical accompaniment are called hymn...As much as hymns are composed with Sufi melodies, *nefes* are composed with melodies that do not pay much attention to tradition.” (Can, 2003:471). All of *nefes*, “mostly the praise of Hz. Ali; in hymn, the praise of Hz. Muhammed...The style of music performed in *nefes* is simpler than in hymn and is closer to folk music.” (Demirtaş, 2009:224). In Kosovo, the *nefes* were mostly composed in *Nîm Sofyân*, *Sofyân*, *Aksak*, *Raks Aksağı*, and *Ağır Düyek usûl*. Some examples of the notes of the *nefes* sung in Kosovo are as follows (Figure 8):

Nim Sofyan

Verse: Ibrahim Hasnaj

Composer: Ibrahim Hasnaj



Albanian

II

Nga Ezeli në Edeb,
domethenë Eternitet.
Fjala jonë pa një pa dy,
Është për ty, o Zot për ty.

III

Sado jemi gjithë fakir,
Kamja jonë s'ka kufi.
Muhammed Aliu, Zoti,
Na ushqen me pika loti.

IV

Pra ju çoj një salavat,
Do i çoj dhe një lëvdatë.
Pirit tonë, të madhit Pir,
Të stolisur me tekbir.

English

II

From Ezel to Edeb,
meaning Eternity.
Our word without one without two,
It is for you, oh God for you.

III

Although we are all fakirs,
Our dagger has no limit.
Muhammad Ali, God,
It feeds us with tears.

IV

So I bring you a salawat,
I will also give them a praise.
Our Pir, the great one Pir,
Adorned with takbeer.

Figure 8. Uşşak Bektaşî Nefesi

Nevebe: “*Nevebe*, which means queue, watch, is the name of the percussions in special ceremonies held in dervish lodges with the participation of percussions and chanter. In Kâdirî, Rifâî and Sâdî dervish lodges, it is performed by playing *halîle*, *kudûm* and *mazhar* and reciting Arabic *şuğûls*.” (Çakır, 2017:124). This arrangement, called *nevebe*, is performed twice during Ramadan and is performed in three chapters. The artistic value of these works, which start with heavy methods and are composed with progressively lighter methods, is quite high.

Savt: A very simple type of hymn. It is a form consisting of small melodic phrases. It is said to have been used especially in the 19th century. It is formed by repeating the same words with the same rhythm but different melodies in different *makams*. It is seen that a limited number of *makams* are used in this form (Çakır, 2017:122). This form, which is also used in Bektashî lodges, is called “*güllbank* of bektashi”. An example of the words of this form: *Durman yanalım âteş-i aşka, Şûle verelim âteş-i aşka*.

Salât-i Kemâliye: “This *salât*, which is recited before the *evrâda* in the seated part of the *zikir* in sect rituals such as Kâdirî, Rifâî and Halvetî, where vocal *zikir* is performed, takes its name from the phrase ‘*adede kemâ lillâhi wa kemâ yelîku bi-kemâlihi*’ in the text.” (Çakır, 2017:122). *Salât al-Kamâliya* is recited seven times collectively after the Isha prayer among communities of Kâdirî and Rifâî under the presidency of the shaiikh. This is called the “Isha method”. In this way, the Prophet is invoked to pray to *Allah* with the belief that increase of sustenance and been eliminated both sorrow and concernms. The text is as follows:

Allâhümme salli ve sellim ve bârik ‘alâ seyyidinâ Muhammedin ve ‘alâ âlihî ‘adede in’âmillâhî’l-kerîmî ve ifdâlihî
Allâhümme salli ve sellim ve bârik ‘alâ seyyidinâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku bi
kemâlihî

Allâhümme salli ve sellim ve bârik ‘alâ mürşidinâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku bi
kemâlihî

Allâhümme salli ve sellim ve bârik ‘alâ şemsi’-d-dubâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku
bi kemâlihî

Allâhümme salli ve sellim ve bârik ‘alâ bedri’-d-’dücâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku
bi kemâlihî

Allâhümme salli ve sellim ve bârik ‘alâ nûrî’-l-’Hüdâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku
bi kemâlihî

Al lâ hüm me sal li ve sel lim ve bâ rik a lâ sey yi di nâ mür si di nâ

Mu ham me din ve a lâ â li hi a de de

in â mıl lâ hil ke rîm ve if da li hi

Al lâ hüm me sal li ve sel lim ve bâ rik a lâ

sen sid du hâ Muha me din ve a lâ â li hi a de de

ke mâ lil lâ hi ve ke mâ ye li ku bi ke mâ li hi

Figure 9. *Uşşak Salât-ı Kemâliye* in free metric structure

Although it is sung by all sects, this piece, which is mostly performed by Halvetis, is sung rhythmically.

Gülbank: *Gülbank*, which means 'the sound of the rose, the singing of the nightingale' in Persian, means "a prayer recited with a certain manner or *makam* in sect meetings, some religious and official ceremonies. *Gülbank* is a dervish prayer recited aloud. The shaikh recites the lodge *gülbank*, which is also referred to as the prayer and recitation of *gülbank* at the exit of the mosque after the morning prayers on Fridays or religious holiday." (Çakır, 2017:125). Before the religious holiday prayers, the following *gülbank* is recited:

"Bârekallâhu fikum tayyeballâhu enfâsekum ve ahsenallâhu ileykum ve radiyallâhu Teâlâ ankum ve an kâffeti'l-müslimîne ecmeim bi rahmetike yâ erhame'r- Râhimîn. Ey Kemâli kudrete bi-rûh-i zühdi müntebâ. Pâyem kadri celâlet keşidened tâcu çâr u düçar u arşu ferşi çâr u sazu beru berer Cümle leyl u nebâr u hâlik u erdi semâ. Lâ yezâl lem yezel dâim sifâtu zati tû. Evvelet bi ibtidâi âhiret bi intihâi sûre-i şerhi efâtet "Kul huwallâhu ehad" âyeti

mansûr-i hikmet yefâlullâhu mâ yeşâ Hazreti Resuli Ekrem ve nebiyyil muhterem salallâhu aleyli ve efdalu's-salavât ve ekmelu't-tahîyyât. Ve durrüdi binnisâ an âl i evlâd ı an cihâr-i yâr-i güzîn-i pâk-i cevher çerâğ u mescid u mihrâb u minber Ebu Bekir Ömer Osman Hayder ridvânullâhi Teâlâ aleyhim ecmeîn an dâr-i ezel ve hem dâr-i ebed halledellâhu hilâfeteñû ve eyyede bi'l-adli sultânetehû ilâ intihâiz-zemân ve ilâ nihayeti devran Âmin yâ Müsteân. İlâhi görkam göri ki rahmeti girda şarkan ve garba, bu'den ve kurba ve an ahkem-i ehl-i îmân râ ve cemâat-i hâzırân râ mübârek vakt-ı şerîf râ rızâen lillâhi'l-fâtîha. İlâhi vektü bi's selâmeti ve's-sihhati ve'l-âfiyeti aleynâ ve ale'l hüccâci ve'l guzzâtı ve'l musâfirîn ve'l mükîmîn fî berrike min ümmet-i Muhamedin ecmeîn ve selâmun ale'l-müslimîn. Vel hamdulillâhi rabbi'l-âlemîn el Fâtîha".

Common Forms Used in Mosque and Lodge Music

Hymn, *kaside*, *na't* and *şuğul* are common in mosque and lodge music in Rumelia. Among these forms hymn, *na't* and *şuğul* are performed more frequently.

İlahi (Hymn): *İlahi* which literally means 'belonging to *Allah*', is the name given to poetic examples in Turkish literature that deal with religious and mystical themes, especially the love of *Allah* and the Prophet. All kinds of poems with religious content were called hymn before the types of verse became distinct in Turkish literature. Then, *ilahi* are composed with the *makam* and *usûls*. Their verses deal with Sufi themes. They recited at religious gatherings in Turkish Religious music (Turabi-Koca, 2017:129). According to today's findings, the word *ilahi*, in the sense of "composed religious mystical poetry", first appears in Evliya Çelebi's *Seyâtnâme* (Uzun, 2000:64). "*İlahîs* are very similar in form to the song form in non-religious Turkish music, but they differ from songs in terms of verses and melody structure." (Öztuna, 1990:385).

İlahîs are divided into two categories: mosque and lodge *ilahîs*. Mosque *ilahîs* are "works that are sung between worship services in mosques or in religious gatherings, and they are performed in a heavier style. Although there are exceptions, lodge *ilahîs* are generally more artistic, lively and lively works" (Turabi-Koca, 2017:129). *İlahîs* also differ according to sects. Sects have *ilahîs* that praise their own elders and are specific to that sect. However, *ilahîs* "have found a place for themselves in all kinds of events and environments that a Muslim experiences from birth to death. *İlahîs* are performed at birth, death, circumcision, wedding, military send-off, commemoration, etc." (Turabi-Koca, 2017:129).

The *ilahîs* sung in Kosovo parallel those sung in Macedonia. Yahya states the following about the *ilahîs* sung in these two countries:

"...there are verse *ilahîs* sung in Turkish and Albanian, composed in a unique manner with various methods from every *makam*. The *ilahîs* are sung by one or a few people in mosques, lodges, etc. during mawlid in worship assemblies. *İlahîs* have their own style; this point should be taken into consideration in order to distinguish them from song styles. Although *ilahîs* were composed in every *makam*, *uşşak*, *rast*, *nihavend* and *hicaz* were predominantly used. Although the *ilahîs* were composed in various styles, small styles were generally preferred. It is customary in lodges to choose the *ilahîs* that are recited during *zikir* from those that are appropriate to the *zikir* strokes." (Yahya, 2012:98).

One of the *ilahîs* sung in Kosovo is this:

Sofyan

Transcription: Abas Yahya

Je mi ar dhun n'ket dun ja Per me dit se ka Al lah

6

Atij me ju lu tun na Lâ i la he il lal lah

II	III	IV
Hem Allahun kush e don, dhe Allahu at e don. Me melek n'xhennet e çon, Lâ ilâhe illah.	Jam merzitur du me dal, me shku n'qabe kemi mall. N'dhikër dojmë me kanë, Lâ ilâhe illah.	Ibn shemsi e ka shkru, Zoti n'xhennet me na çu, msoja ilmin fmive tu, Lâ ilâhe illah.
II	III	IV
Praise be to Allah, who loves it and Allah loves him. He takes him to heaven with an angel, Lâ ilâhe illah.	I'm bored, I'm going out, I went to the Qaba we have a longing. In the wheat, we want to have them. Lâ ilâhe illah.	Ibn Shamsi wrote, God took me to heaven, I taught knowledge to your children, Lâ ilâhe illah.

Figure 10. Uşşak Îlâhî

Şuğul: It means “work”, “endeavor” in Arabic. Although the words are in Arabic, they are easy to understand and memorize. They have a fluent rhythm and style. Since they are recited during *zikir* in lodges, they are composed in *nim sofyan*, *sofyan*, *düyek usûl* to suit the rhythm and flow of the *zikir*. The performance of *şuğul* is usually found in sects that perform *zikir* on foot (Ateş, 2017:184). The verses of the majority of the *şuğul* sung in Kosovo are mostly related to the Prophet Muhammad. Here is an example of *şuğuls* sung in Kosovo:

Sofyan Transcription: Abas Yahya

Es sub hu be da min tal a ti hi

4 es sub hu be da min tal a ti hi

7 vel ley li de ca min vef ra ti hi

9 vel ley li de ca min vef ra ti hi

Figure 11. Essebbu bedâ

Na't: These are religious works written in Turkish, Arabic and Persian poems with the intention of praising the Prophet Muhammad (p.b.u.h), glorifying his beautiful qualities, mentioning his characteristics and wishing for his intercession, and composed in various *makams* (Ergun, 1942:54). In mosques, *na't* was usually recited after the Qur'an before Friday and religious holiday prayers. In dervish lodges, it is recited by a *zâkir* at break of *zikir*.

Results

The influence of Sufism and Sufi sects can also be seen in the representatives of Albanian Alamiyado literature: Mouli Zade, Nezim Frakula, Ali of Uluglu, Muhamed Cham Kucuk, Mullah Hussein Dobrachi, Tahir Yakova, Dalip Frasheri. These names constitute the community of Albanian authors who wrote texts in Arabic script. In their poetry, the influence of Islamic Sufism is clearly visible. Naim Frasheri, a famous writer of Albanian literature, also grew up in these circles. Naim Frasheri addresses the thoughts, attitudes and understandings of different historical social events in accordance with his unique philosophy of Islamic Sufism.

The creativity with religious content, in which we find a whole set of religious-philosophical motives and which is influenced by the Orient, has been a model for the Albanian tradition and culture. This can be observed in the poets and artists who used Eastern elements, concepts, symbolism and content of Eastern origin. Each of the lodges was a center of art. Shaikhs, music masters, composers, calligraphers, illuminators and jewelers were trained in these lodges. While they were creating works of art, they were also fulfilling their duty of raising people on the path of Sufism. This is why their works were precious and reflected their spirit.

Composers have created an organic bond between musical works and lyrics in Sufi music. In this field, hymns are of great importance. In this direction, lodges are the unifying places of poetry and music. The number one figures of our fine arts, especially poetry and music, are always dervishes or people who feed from the dervish waterfall. Like our greatest poets, our greatest musicians, our greatest calligraphers were raised in the atmosphere of these roofs, and they presented their masterpieces to humanity in these places full of inspiration and inspiration. The verses of the hymns we listen to today, which are sung in different lodges throughout Kosovo, usually belong either to Yunus, Eşrefoğlu, Niyazî Mısrî or Nizamoğlu, İsmail Hakkı. All of them are lodge poets. It should be added that one of the most powerful tools for a civilization to be recognized and loved by other societies is the fine arts.

The hymns we analyzed from an ethnomusicological point of view mostly belong to Derviş Salih, Şeyh Yunus, Şeyh Ahmet, Şeyh Ahmet, Şeyh Mâlâ, Şeyh Uka, Derviş İdris and others. In the transcribed works, high tonalities on which the melody rests were observed. This phenomenon is characteristic of these works. In addition, within the rhythm structure of the musical works, significant changes in meters are noticed. These changes are due to the fact that not all musicians and performers are musically trained. As such, the creation of these musical works was mostly based on amateur foundations.

Conclusion

This study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon. In the field research and compilation study, Sufi music samples performed in lodges in Kosovo were transcribed and tried to be included in the literature. Due to the constant mobility of people in those places in the journey through time, I observed the effects of different cultures and the transfers made from these cultures. I can say that the Oriental literature created has an impact on the folk art of that country, and as a result, it has an impact on many Albanian individuals who have been in the Orient for different reasons such as study, migration, education. When they returned to their homeland, they brought the conceptual, textual and musical influences with them and added to the existing folk art and were able to settle down as soon as they were accepted by the practicing community. This is how one can explain the many influences on text, melody, musical instrument.

In this study also deals with the unit composition aspect of Sufi music. In this way, the specific aspects of the artistic appearance of this kind of creativity, which expresses poetic and musical characteristics according to the experiences of the signifying subjects and then, due to its generalizing scope, becomes the object of collective performance, are revealed. In the course of the research, the changes that the song underwent between the variants were also taken into account. This phenomenon, the existence of multiple variants, has been identified in previous studies and was also observed during our fieldwork. The following can be mentioned as the reason for this: Cultural transitions, human movements and even variant transitions can be observed even when crossing geopolitical borders that have been established very recently.

No single study, including this one, is sufficient to cover the entire problem emphasized in this study. There is no doubt that over time, new perspectives on this subject will be put forward in a way that will develop original interpretations in the nature of our folklore, ethnographic and ethnomusicological studies. It should be the duty of specialized institutions to produce

anthological studies on cultural heritage that are more comprehensive than those that have been produced so far. The development of periodical publishing in the field of Sufi music is a work process that requires experts to do this work. The experience I gained while preparing this work has inspired me to do this work in the future, not only by publishing the musical material but also by utilizing the possibilities of modern technology with the addition of a sound recording CD. I see this as a project for the future, aiming to include units that have passed the test of public acceptance in later periods.

Biodata of Author



Krenar Doli. His education: Master degree, Instituti i Kulturës Popullore (2014); undergraduate, Akademia e Arteve (2007); high school, Hajdar Dushi (1999). Business experience: Teacher at Selman Riza Primary School, (2008), Prishtina University, Institute of Prishtina Albanology, Folklore Programme, Researcher Assistant of Ethnomusicology Sector (2012). Affiliation: Institute of Albanology of Prishtina, Prishtina, Kosovo E-mail: krenar_doli@hotmail.com ORCID: 0000-0003-1506-6291

References

- Aga, İ. (1996). *Tarikati Islamik Sadi (Sadi tariqat)*, Tiranë: Tarikati Sadi.
- Ahmedi, İ. (1989). *Hafiz Ali Korça (Hafiz Ali Korça, Life and Works), Jeta dhe Vepra*. Logos-A, Shkup: Logos-A Yayınevi.
- Ajeti, I. (1985). *Mbi gjuhën e Divanit të Sheh Maliqit* (Studime gjuhësore në fushën e shqipës) (*On the language of Sheh Maliq's Divan* (Linguistic studies in the field of Albanian)). Prishtinë: Rilindja Yayınevi.
- Aksoy, Ö. (1968). *Osmanlı devri İstanbul sıbyan mektepleri üzerine bir inceleme (A research on Istanbul primary schools during the Ottoman period)*, İstanbul: İsmail Akgün Matbaası.
- Aktepe, M. (2002). *Kosova (Kosovo)*, İslam Ansiklopedisi (cilt 26). Ankara.
- Ayverdi, E. H. (2000). *Osmanlı mimârî eserleri (Ottoman architectural works)*, (Vol. 3). İstanbul: İstanbul Fetih Cemiyeti Yayınları.
- Banarlı, N. S. (1998). *Resimli Türk edebiyatı tarihi (Illustrated history of Turkish literature)*. İstanbul: MEB Yayınevi.
- Banloew, L. (1879). *Analyse de la langue Albanaise (Analyze the Albanese language)*. Paris: Chez l'auteur.
- Becirbegovic, M. (1973). *Prosjetni objekti islamske arkitekture na Kosovu (Educational objects of Islamic architecture in Kosovo)*. Prishtinë: Antikitete të Kosovës.
- Castellan, G. (1992). *Histoire des Balkans (XIV-XX siècle) History of the Balkans (XIVth-XXth century)*, (Arnavutçaya çevirenler: Arben Puto ve Luan Omari), Tirana: Çabej Yayınevi.
- Çehajiq, D. (1986). *Dervişki redovi u Jugoslovnskim zemljama (Dervish Orders in Yugoslav Lands)*, Sarajevo: Orientalni Institut u Sarajevu.
- Danişmend, I. H. (1971). *İzablı Osmanlı tarihi kronolojisi (Explained Ottoman historical chronology)* (Vol I-V). İstanbul: Türkiye Yayınları.
- Danişmend, I. H. (1995). *Osmanlı tarih kronolojisi (Ottoman history chronology)* (Vol. 4). İstanbul: Halk Kitabevi.
- Dozon, A. (1878). *Manuel de la langue Sckipe on Albanaise (Sckipe on Albanian language manual)*, Paris: Leroux.
- Drançolli, J. (1888). *Fillet e ndikimit osman në vise e banuara me shqiptarë dhe në Bosnjë e Hercegovinë. (The beginnings of the Ottoman influence in the areas inhabited by Albanians and in Bosnia and Herzegovina)* Prishtinë: Instituti Albanologjik.
- Ergün, E. (2007). *Balkanlar'da okunan bir mevlid bestesi. (A Mevlid composition sung in the Balkans)* İstanbul: Keşkül Yayınevi.
- Ezgi, S. (1933). *Nazarî ve amelî Türk mûsikîsi, (Theoretical and practical Turkish music)* (Vol. I-V). İstanbul: İstanbul Belediyesi Konservatuvarı Yayınları.
- Feldman, W. (1999). *Osmanlı gazelinin yapısı için müzikal bir model. (A Musical Model for the Structure of the Ottoman Ghazal)* (Çev: Mehmet Kalpaklı). İstanbul: Yapı Kredi Yayınları.
- Fjalori Enciklopedik i Kosovës (Encyclopedic Dictionary of Kosovo) (2018). Akademia e Shkencave dhe Arteve të Kosovës, (Academy of Sciences and Arts of Kosovo)
- Frashëri, Gj. (1985). *Zhvillimi i arkitekturës islamike shqiptare të xhamive, (The development of the Albanian Islamic architecture of mosques)* Monumentet 2, Tiranë: Akademia e Shkencave.
- Frashëri, S. (1998). *Shqipëria ç'ka qenë, ç'është e ç'do të bëhet, (What Albania has been, what it is and what it will become)* Vepra II, Prishtinë: Rilindja.
- Gölpınarlı, A. (1977). *Tasavvuf'tan dilimize geçen deyimler ve atasözleri. (Idioms and Proverbs from Sufism)* İstanbul: İnkılap Yayınevi.
- Güzel, A. (1989). *Kaygusuz Abdal*. Ankara: Kültür Bakanlığı Yayınları.
- Hadziosmanovic, L., Trako, S. (1985). *Tragom poezije bosanskohercegovačkih muslimana na turskom jeziku, (Following the poetry of Bosnian Muslims in the Turkish language)* Sarajevo: Leksikon islama.
- Hafiz, N. (1974). *Yugoslavya'da Bektaşî Tekkeleri. (Bektashi Lodges in Yugoslavia)* Prishtinë: Çevren.
- Hahn, J. G. (1854). *Albanesische studien, (Albanian Studies)* Völl. II, Jena: IDK Yayınevi.

- Hamiti, A. (2008). *Nezim Frakulla dhe Divani i tij shqip (Nezim Frakulla and his Albanian Divan)*, Shkup: Logos-a.
- Hammer, J. V. (1979). *Geschichte Des Osmanischen Reiches (Stories of the Ottoman Empire, Revenge)*, (Bosnian translation: Nerkez Youjlavić), Zagreb: Nabu Press.
- Hasluck, F. W. (1928). *Bektaşî tetkikleri (Bektashi Studies)*, (trans. Ragıp Hulusi), İstanbul: Devlet Matbaası.
- Historia e Letërsisë Shqiptare (*The History of Albanian Literature*) (1989). Rilindja, Prishtinë.
- Historia e Popullit Shqiptar (*The history of the Albanian people*). (1979). Vol. I-II, Prishtinë.
- Izeti, M. (2004). *Kllapia e tesavufit. (The Tesavvuf bracket)* Shkup: Fakulteti i Shkencave Islame.
- Internet: Barth, J. R. (2016). *Poetry and religion*, The Encyclopedia of Religion (Editor: Mircea Eliade). www.gale.com, Son Erişim Tarihi: 23.10.2019.
- Joubert, J. L. (1993). *Şiir nedir (What is Poetry (Trans: Ece Korkut)*. Ankara: Öteki Yayınları.
- Kaleshi, H. (1973). *Prizrenac Mahmud-Paşa Rotul, njegove zaduzbine i vakufnama (Mahmud-Paşa Rotul from Prizren, his endowments and endowments)*. Prishtinë: Antikiteti të Kosovës.
- Kaleshi, H. (1976). *Legjendat Shqiptare për Sari Salltukun (Albanian legends about Sari Salltuk)*, Prishtinë: Përparimi.
- Kara, M. (2019). *Tasavvuf kültürü (Tasavvuf Culture)*. Ankara: Anadolu Ay Yayınları.
- Kemal, Y. (1971). *Edebiyat dair (About Literature)*. İstanbul: Yahya Kemal'in Enstitüsü Yayınları.
- Kosova İlahileri (*Kosovo Hymns*). (2017). Liman Gençlik ve Kültür Derneği (*Liman Youth and Culture Association*), İstanbul.
- Kosova Kitabeleri (*Kosovo Inscriptions*). (2014). İstanbul Fetih Cemiyeti (*Istanbul Conquest Society*), İstanbul.
- Köprülü, M. F. (2004). *Osmanlı İmparatorluğu'nun kuruluşu (Foundation of the Ottoman Empire)*. Ankara: Akçağ Yayınları.
- Krasniqi, N. (2006). *Roli i fisnikërisë shqiptare në zhvillimin e kulturës dhe civilizimit islam në trojet shqiptare osmane (The role of the Albanian nobility in the development of Islamic culture and civilization in the Ottoman Albanian territories)*. Prishtinë: Vjetari, Arkivi i Kosovës.
- Krasniqi, N. (2011). *Kontribute Albanologjike (Albanological Contributions)*. Prishtinë: IAP.
- Krasniqi, N. (2017). *Zhvillimi i Kulturës Shqiptare me ndikime orientale prej shekullit XVIII deri në fillimet e Rilindjes Kombëtare (The development of Albanian culture with oriental influences from the 18th century to the beginning of the National Renaissance)*, Prishtinë: IAP.
- Levend, A. S. (1984). *Divan edebiyatı (Divan literature)* (4th Edition). İstanbul: Enderun Kitabevi.
- Liviston, Ray. (1998). *Geleneksel edebiyat teorisi (Traditional literary theory)* (Trans: Nejat Özdemiroğlu), İstanbul: İnsan Yayınları.
- Malcolm, N. (1998). *Kosova një histori e shkurtër (Kosovo a short history)*. Prishtinë: Koha.
- Mantran, R. (2004). *Historia e perandorisë Osmane (History of the Ottoman Empire)*. Tiranë: Dituria.
- Mehmeti, S. (2004). *Dorëshkrimet orientale në Arkivin e Kosovës (Oriental manuscripts in the Archive of Kosovo)*. Prishtinë: Instituti Albanologjik.
- Meksi, A. (2007). *Arkitektura e xhamive të Shqipërisë (Architecture of Mosques of Albania)*. Tiranë: Uegen.
- Mengi, M. (2003). *Eski Türk edebiyatı tarihi (History of old Turkish literature)* (9th Edition). Ankara: Akçağ.
- Özcan, N. (1992). *Bektaşî musikisi (Bektashi music)*. İslam Ansiklopedisi. (C. 5). İstanbul: Türk Diyanet Vakfı Yayınları.
- Özcan, N. (2000). "XVII ve XVIII Yüyllarda Osmanlılar'da dinî mûsikî". (Religious music in the Ottomans in the 17th and 18th centuries) *Yeni Türkiye Dergisi*, Osmanlı Özel Sayısı(IV), 34.
- Özcan, N. (2005). *Türk mûsikîsi ders notları (Turkish music lecture notes)*, İstanbul: Dört Mevsim Yayınevi.
- Öztuna, Y. (1990). *Büyük Türk mûsikîsi ansiklopedisi (Great Turkish music encyclopedia)* (C. 1). Ankara: Kültür Bakanlığı Yayınları.
- Öztürk, C. (2003). *Cerrâhîlik (Cerrahi Tarikaq)*. İstanbul: Ketebe Yayınevi.
- Pakalın, M. Z. (1971). *Osmanlı tarih deyimleri ve terimleri sözlüğü (Dictionary of Ottoman history idioms and terms)*, I-III, (2th Edition). İstanbul: Milli Eğitim Basımevi.
- Pala, I. (1989). *Ansiklopedik divan şiiri sözlüğü (Encyclopedic Divan Poetry Dictionary)*. Ankara: Akçağ Yayınları.
- Qosja, R. (1984). *Historia e letërsisë Shqipe, Romantizmi I-III (History of Albanian Literature, Romanticism)*, Prishtinë: Rilindja.
- Revnakoğlu, C. S. (1966). *Türk-Islam aleminde tarikatlar tarihi (History of sects in the Turkish-Islamic World)*. İstanbul: Altın Matbaası.
- Rexhepagiqi, J. (2003). *Dervishët dhe teqetë (Dervishes and tekas)*, (translated from Bosnian by Shëfqet Riza), Pejë: Dukagjini,
- Rossi, E. (1946). *Notizia su un manoscritto del Kanzoniere di Nezim in caratteri arabi e lingua Albanese (News on a manuscript of the Nezim Kanzoniere in Arabic characters and Albanian language)*. Rome: Journal of Oriental Studies.
- Salihu, H. (1987). *Poezia e Bejtexhinjëve (Bejtexinje's poetry)*. Prishtinë: Rilindja.
- Shkodra, Z. (1973). *Esnafet shqiptarë (Albanian guilds)*. Tiranë: Akademia e Shkencave.
- Tanaskoviç, D., Šop, I. (1981). *Sufizam (Sufism)*. Beograd: Prosveta.
- Thëngjilli, P. (2005). *Historia e popullit Shqiptar (The history of the Albanian people)*, Tiranë: Libri Universitar.
- Truhelka, C. (1963). *Još u Testameuta Gosta Nadina I O Paterenima, glasnik zemalskog muzeja u Sarajevo (More in Testameuta Gosta Nadine I O Patereni, gazette of the national museum in Sarajevo)*, Sarajevo: Oriental Institute.
- Virmića, R. (1999). *Kosova'da Osmanlı mimari eserleri (Ottoman Architectural Works in Kosovo)*. Ankara: Kültür Bakanlığı Yayınları.
- Virmića, R. (2010). *Kosova tekkeleri (Lodges of Kosovo)*. İstanbul: Sufi kitap.

- Yahya, A. (2012). Makedonya'da İslam kültürü (Islamic culture in Macedonia). *Milel ve Nihal: İnanç, Kültür ve Mitoloji Araştırmaları Dergisi*, 9(2), 75-112.
- Yahya, A. (2016). *Makedonya'da dinî mûsikî geleneği (Religious music tradition in Macedonia)*. İstanbul: Dört MevsimYayınevi.

Appendix 1. Definitions and Concepts

Religious holiday and Friday Salâ: 1) "Since the Religious holiday salâ is also recited on Fridays, it is also called 'Religious holiday and Friday salâ'. Suphi Ezgi recorded that it was composed by Hatip Zâkirî Hasan Efendi and published its score in his book *Temcit-Na't-Salât-Durak*. The work consists of five sections: *Yâ Mevlâ Allah*, *Leyse'l-îydü limen lebise'l-cedid*, *İnneme'l-îydü limen hâfe mine'l-va'id*, *Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*, *Ve'l-hamdü lillâhi rabbi'l-'alemîn*" (Ezgi, 1945:3). 2) "The salâ was recited in mosques as follows: "*Yâ Mevlâ Allah*" would be said by the muezzins in unison, then a muezzin would recite the sentence beginning with "*Leyse'l*", followed by "*Yâ Mevlâ!...*" in unison. "*Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*" would be chanted and this would be followed by the muezzins saying '*Ve'l-hamdü lillâhi rabbi'l-'alemîn*" (Özcan, 1992:269). "Friday salâs were interrupted on Thursday nights in Kosovo, just like in Turkey. On the other hand, in Kosovo, Buhûrîzâde Mustafa İtrî's salâs in the *Dilkeşhâveran makam* was effective on Friday salâs. However, even though its influence is felt, today these salâs are generally sung in the *makam* of *Uşşak*, *Sabâ* and *Hüseynî*." (Yahya, 2012, p. 88).

Funeral Salâ: 1) "Funeral Salâ is of two types: *salât ü salâm*, which is recited from minarets to announce the news of death, and *salâ*, which is recited after the funeral procession and burial, which is organised during the funeral procession and burial of the corpse." (Koca-Turabi, 2017:87). 2) Funeral *salâ* "is based on the same text as the Friday *salâ*. It is also known that some verses about death were added at the end of the funeral *salâ* and this is how it was distinguished from the Friday *salâ*. Some records indicate that the *salâ* was recited from minarets to announce the time of the funeral prayer, which had no fixed time, and that this custom first began in Egypt during the reign of the Fatimids." (Yahya, 2016:69). 3) "The *salâ*, which is recited during the funeral procession after the funeral prayer, is a kind of dhikr and is performed with the participation of the congregation. It consists of six parts: *Lâ ilâhe illallâh*, *Vahdehü lâ şerike lebhü velâ nazîra leh*, *Muhammedün emînüllâhi hakkan ve sîdkan*, *Allâhümme sallî alâ seyyidînâ Muhammedin ve 'alâ âli Muhammed*, *Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*, *Ve'l-hamdü lillâhi rabbi'l-'alemîn*. After the coffin is taken from the *musallâ*, this *salâ* is recited loudly by a singer with a beautiful voice walking in front of the congregation on the way until the coffin is taken to the grave. In the graveyard, until the deceased is buried in the grave, it continues to be recited with the participation of the congregation, again led by the reciter. After the body is placed in the grave, when the process of closing and covering the grave begins, the *salâ* is stopped and the Qur'ân was recited. After the recitation of the Qur'ân, prayer and subsequent indoctrination, this *salâ* is recited again with the participation of the reader and the congregation and the cemetery is left." (Ezgi, 1945:4).

Salât-ı Ümmiyye: "It is widely accepted that this piece, which some attribute to İtrî and others to the *Hatip Zâkirî* Hasan Efendi, was composed by İtrî. Although there are disagreements about its *makam* as *Irak* or *Segâh*, the common version is the one in the *Segâh makam*. This *salâ* written in the *semâ' usûl* by Ezgi." (Ezgi, 1933:102). "*Salât-ı ümmiyye* is recited with great enthusiasm in Kosovo, as it is recited all over the world, especially during tarawih and religious holiday prayers. In addition, it is recited at various mawlid ceremonies on special days and nights; especially newly opened mosques are put into operation with *tekbir* and *salât-ı ümmiyye*." (Yahya, 2016:72).

Appendix 2. Transcription of Sufi Music Genre in Kosovo

TEVHÎD BAHRÎ-RAST

Mefhar-i mevcûdât Hazret-i fahr-i âlem Muhammed Mustafârâ salavât
Allahümme salli alâ seyyidinâ Muhammed

Süleyman Çelebi
Bursa (1346-1422)
Hacı Başkim Çabrat'dan
Prizren

Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



-2-

Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest



Cumhur



Solo-Serbest

Figure 12. Example of the notes of mawlid, which is recited in composed form, and hymn notes recited Funeral *salâ*

-3-

Cumhur

Ar şu fer şû ay gû neş hem nûh fe lek

Solo-Serbest

Sun i le bun la ri ol var ey le di

Cumhur

Bir li ği ne cûm le ik râr ey le di

Solo-Serbest

Bâ ri ne hâ cet kı la vuz sô zû çok

Cumhur

Bir dir Al lah an dan ar tık Tan rı yok

Solo-Serbest

Ger di ler siz bu la siz od dan ne cât

Cumhur

Aşk i le derd i le e din es sa lâ

Solo-Serbest

Es sa lâ tû ves se lâ mû a ley ke

Yâ Re sû lal lah

Es sa lâ tû ves se lâ mû a ke Yâ Ha bi bal lah

Es sa lâ tû ves se lâ mû a ley ke Yâ nû ri ar şil lah

-4-

Cumhur

Ey a ziz ler iş te baş la rız sô ze

Solo-Serbest

Bir va sıy yet kı la rız il lâ si ze

Cumhur

Ol va sıy yet kim di rem her kim tu ta

Solo-Serbest

Misk gi bi ko ku su can lar da tû te

Cumhur

Hak te â la rah met ey le ye a na

Solo-Serbest

Kim be ni ol bir du â i le a na

Cumhur

Her kim di ler bu du â da bu lu na

Solo-Serbest

Fa ti ha ih sân e de ben ku lu na

NÛR BAHRİ-UŞŞÂK

Cumhur

Hak te â lâ cûn ya rat tı Â de mi

Şît doğ du a na nak let ti bu nûr

Kıl di Â dem le mü zey yen â le mi

A nın al nın da te cel il kıl di nûr

Figure 12. (Continuation)

-5-

Â de me kıl dı fe riş teh ler sū cūd
 Er di l̄b rā hi me ls m̄a i le hem
 Hem a na çok kıl dı ol lūt fis sı cūd
 Sōz u za nır ger ka la nın der i sem
 Mus ta fā nū ru nu al nın da ko du
 l̄ş bu res mi le mū sel sel mut ta sıl
 Bil Ha bī bīm nū ru dūr bu nūr de di
 Tā o lun ca Mus ta fā ya mūn te kıl
 Kıl dı ol nūr a nın al nın da ka rār
 Gel di çūn ol Rah me ten l̄il ā le m̄in
 Kal dı a nın i le ni ce ber gū zār
 Var di nūr an da ka rār et ti he m̄in
 Son ra Hav vā al nı na nak let ti bil
 Ger di ler siz bu la siz od dan ne cāt
 Dur du an da da hi ni ce ay ū yıl
 Aşk i le der di le e din es sa lāt

-6-

VELÂDET BAHİRİ-UŞŞÂK

Cumhur

USÛL: NİM SOFYAN

Â mi ne hā tūn Mu
 Ol re bī ul ev vel
 Bū se nin oğ lun gi
 ham med ā ne si
 ā yı nī ce si
 bi kad rī ce m̄il
 Ol sa def ten doğ du
 On i kin ci gi ce
 Bir ā na ya ver me
 ol dūr dā ne si
 is neyn gī ol Ce si
 miş tir ol il
 Çūn ki Ab dūl lah dan
 De di gör dūm ol di Ha
 Ū lu dev let bul dun
 ol du hā mi le
 bī bin ā si
 ey dil dā re sen

Figure 12. (Continuation)

-7-

Vak te riş di hef te
Bir a cep nûr kim gû
Do ği ser dir sen den
vû ey yâm i le
neş per vâ ne si
ol hul ki ha sen
Hem Mu ham med gel me si ol
İN di ler med gök ten me lek ler
Bû ge len il mi le dün sul
du sa ya kîn
sa fu saf
tâ nı dır
Çok a lâ met ler be
Kâ be gi bi kıl dı
Bû ge len tev hî di
lûr di gel me di
lar e vim ta vaf
ir fân kâ nı dır

-8-

VELÂDET BAHİRİ-HİCAZ

Solo-Serbest

Â mi ne i der çû vakt ol du te mam

Cumhur

Kim vû cû de ge le ol hay

rul e nam

Solo-Serbest

Su sa dim ga yet ha râ ret ten ka ti

Cumhur

Sun du lar bir câm do lu su

şer be ti

Solo-Serbest

lç ti mâ nı ol du cis mim nû ra gark

Cumhur

l de mez dim ken di mi nûr

run dan fark

Solo-Serbest

Gel di bir ak kuş ka na dıy le re vân

Figure 12. (Continuation)

Cumhur -9-

Ar ka mi sî va di kuv vet

Solo-Serbest le he mân

Cumhur Doğ du ol sa at de ol sul tâ ni dîl

Nû ra gark ol du se mâ vâ

Solo-Serbest tû ze mîn

Hızlı okunur

Sal lû a ley hî ve sel li mû tes li mâ

Cumhur Hat tâ te nâ lû cen ne ten ve na î mâ

Al la hûm me sal li a lâ sey yi di nâ Mu ham me di nin Ne biy yi

ûm mi yi ve a lâ â li hî ve sah bi hî ve sel lim

Al la hûm me sal li a lâ sey yi di nâ Mu ham me di nin Ne biy yi

ûm mi yi ve a lâ â li hî ve sah bi hî ve sel lim

Bir aşr-ı şerîf okunup şerbet dağıtıldıktan
sonra Merhaba Bahri irticâlen okunur ve
ardından Mî'râc Bahrine girilir

MÎ'RÂC BAHİRİ-HÜSEYNİ

Cumhur

Söy le şûr ken Ceb râ il i le ke lâm

Gel Ha bî bim sa na â şık ol mu şam

Gel di Ref ref ö nû ne ver di se lâm

Cûm le hal kı sa na ben de kıl mı şam

Al dı ol şâ hî ci hâ nî ol za mân

Ne mu râ dîn var i se kı lam re vâ

Sid re ye git ti ve gö tûr dü he mân

Ey le yem bir der de bin tûr lû de vâ

Hep gök eh li cûm le kar şu gel di ler

Ge ce gün düz dur ma yıp is te di ğin

Mus ta fâ ya iz zet ik râm kıl dı lar

No la kim gör sem ce mâ lîn de di ğin

Mer ha ben bik yâ Mu ham med de di ler

De di kim mat lû bu mak sû dun be nem

Ey şe fâ at kâ ni Ah med de di ler

Sev di ğin can i le mah bû bun be nem

Figure 12. (Continuation)

-11-

Mİ'RÂC BAHRİ-BEYÂTİ

Cumhur

USÛL: DEVR-I HINDİ

Yâ l lâ hi haz re tin den hâ ce tim
Av det e dip da vet et kul la rı mı
Bu dü rür kim o la mak bül üm me tim
Tâ ge lü ben gö re ler dî dâ rı mı
Hak te â lâ dan e riş ti bir ni dâ
Sen ki mi rac ey le yüp et tin ni yaz
Yâ Mu ham med ben sa na kıl dım a tâ
Üm me tin mi ra cı nı kıl dım na maz
Üm me ti ni sa na ver dım ey Ha bib
De di ler ey kıl le yi lş lâ mı din
Cen ne ti mi an la ra kıl dım na sip
Kut lu ol sun sa na mi ra cı gû zin
Yâ Ha bî bim ne dir ol kim di le din
Üm me tin ol du ğu muz dev let ye ter
Bir a vuç top ra ğa min net mey le din
Hiz me tin kıl dı ğı mız iz zet ye ter

-12-

MÜNACAT-HİCAZ

Solo-Serbest

Cumhur

Yâ l lâ hi ol Mu ham med hak kı çün
Ol şe fâ at kâ nı Ah met
hak kı çün
Gö zü ya şı hak kı çün â şık la rın
Bağ rı ba şı hak kı çün sâ
dık la rın
Yâ l lâ hi kıl ma bi zi
dâl lin
Bu dü a ya cüm le niz de
yin â min
Üm me tin den râ zı ol sun ol Mu in Rah me tul la hi a ley him ec ma in

Figure 12. (Continuation)



Research Article

Analysis of A. Adnan Saygun's 'The Cantata in the Old Style' (Op. 19) with a Generative Theory of Tonal Music (GTTM)¹

Ümit Fışkın²

Tekirdağ, Türkiye

Article Info

Received: 3 November 2023

Accepted: 27 December 2023

Online: 30 December 2023

Keywords

Ahmed Adnan Saygun

Generative Theory

GTTM

Music analysis

Music theory

The Cantata in the Old Style

Abstract

A. Adnan Saygun's work Op. 19, The Cantata in the Old Style (1941) focuses on the struggle of Turkish society for nationalization from the late Ottoman Empire to the foundation of the Republic. Saygun told Donald Hoffman (1965) that he wrote this work in order to gain an experience in the Yunus Emre Oratorio. In this context, The Cantata in the Old Style gains importance as it contributed to the formation process of the Yunus Emre Oratorio. Moreover, there is a view that there are great similarities between the two works in terms of structure and musical character. In these similarities context, our main problem is to analyse the formal structure of this work. Observing harmonic progression, analysis of function and modulation process are our sub-problem. Hence, our aim is to examine A. Adnan Saygun's aesthetic understanding through the example of The Cantata in The Old Style. Hence, it was determine the harmonic path, the tension-relaxation regions and points in the melodic and the harmonic progression that the composer constructed in this work. Despite of the fact that the work has a text, correlate the text with its music was analyzed in tension-relaxation regions. In this study was used a literature review and musical analysis method. A Generative Theory of Tonal Music (GTTM) was used as an analysis method. It was determined the harmonic path, the tension-relaxation regions and points in the melodic and the harmonic progression that the composer constructed in this work. In conclusion, it is evaluated that Saygun was used the word-painting technique, which is one of the composition methods used in the Renaissance and Baroque periods, in this work. Additionally, re-analysing his verbal works such as the Yunus Emre Otatorio and the Saga for Atatürk and Anatolia with word-painting technique could yield new insights to us.

3023-7335 / © 2023 the JMTTMS.
Published by Genc Bilge (Young Wise)
Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Fışkın, Ü. (2023). Analysis of A. Adnan Saygun's 'The Cantata in the Old Style' (Op. 19) with a Generative Theory of Tonal Music (GTTM) '. *Journal of Music Theory and Transcultural Music Studies*, 1(1), 53-111. DOI: <https://doi.org/10.5281/zenodo.10926683>

Introduction

A. Adnan Saygun, a member of the Turkish Five, was influenced by the contemporary musical techniques in his time. The composer, who produced works in contrapuntal polyphonic texture, obtained different timbres by applying the sound materials of Turkish *makam* music with tonal harmony rules. In this context, Saygun believed in transforming national musical values into international music. The state policies of his period were effective for this approach. Folk songs that were polyphonized for the choir, and the operas Özsoy and Taşbebek can be given as examples for the state's approach. The accumulation of Turkish *makam* music in Anatolian geography was blended with tonal Western music methods and aimed to be carried to universality. In this direction, the general character of Saygun's music is that it is "based on Turkish *makams*, but also influenced by European church modes and written according to a modal understanding" (Aracı, 2007, p. 71). According to Aracı (2007), considering this characteristic, it can be said that

¹ This article has been presented at the Composer and Musicologist Ahmed Adnan Saygun Symposium, May 23-24, 2022, İstanbul, Türkiye

² Dr., Çorlu/Tekirdağ, Türkiye. E-mail: ufiskin@yahoo.com, ORCID: 0000-0002-7378-7372.

Saygun's 3-year education at Schola Cantorum formed his own style under the influence of religious music, Renaissance polyphony and Baroque counterpoint technique, while the modal style was formed under the influence of Gregorian melodies. Because Schola Cantorum is a center established with the aim of researching, revealing and spreading Christian religious music (Aracı, 2007, p. 70). The works of Cezar Franck and the influence of folk music are other factors that influenced Saygun's musical style.

During his musical education in France, Saygun was influenced by neo-classicism and Impressionism. This influence manifests itself in the composer's first period, when it were relatively accepted between 1930-1942. In this period Saygun composed works such as *Sezişler*, *Özsoy Opera*, *The Book of İnci* and *Taş Bebek Opera* together with folk music melodies. However, Saygun's *The Cantata in the Old Style*, also composed in this period, differs from the other works in terms of harmony and formal elements.

Saygun composed *Op. 19, The Cantata in the Old Style* in 1941 from Behçet Kemal Çağlar's poem "From Darkness to Light". In his work, from the last period of the Ottoman Empire to the founding years of the Republic, the struggle for civilization of the Turkish nation and the process from darkness to light are discussed. Saygun told Donald Hoffman (1965) that he wrote this work in order to gain an experience in the *Yunus Emre Oratorio*. In this respect, *The Cantata in the Old Style* gains importance as it contributed significantly to the formation process of the *Yunus Emre Oratorio*. Beside, according to Aracı "There are great similarities between the two works in terms of structure, if not in terms of musical character." (Aracı, 2001, p. 141)

Form, motive, mode and harmony were analyzed in studies analyzing Saygun's works (Beller, 2018; Günöz, 2010; Yüksel, 2006). Beside, nationalism issues in music and Saygun's compositional direction were investigated (Özbaş, 2019; Yöre, 2010). Other studies on Saygun's works have focused on sound material, the relationship between the composer's works and Turkish folk music (Erkiliç, 2011), the elements of *makam* and/or textual analysis (Demir, 2015; Karadeniz, 2020; Ulu, 2003), libretto analysis in opera works and its connection with Turkish History and Language Theses (İşildak, 2016) or in the context of regime (Raufoğlu, 2012).

Importance of the Research

We see that studies analyzing Saygun's verbal works only focus on the meaning of the concepts in the text. In this context, it is observed that the relationship between the concepts in the text and music is not addressed much. In our opinion, this is a gap that has remained in the background and has not been addressed much. Moreover, according to Aracı "There are great similarities between the two works in terms of structure, if not in terms of musical character." (Aracı, 2001, p. 141). Beside, Saygun told Donald Hoffman (1965) that he wrote this work in order to gain an experience in the *Yunus Emre Oratorio*. In this respect, *The Cantata in the Old Style* gains importance as it contributed significantly to the formation process of the *Yunus Emre Oratorio*.

Aim and Problem

In the similarities context between two works, our main problem is to analyse formal structure of this work. A given musical features such as the cadence and sentence are determinant to formal features of any work and complement with form structure. In this context, observing harmonic progression, analysis of function and modulation process are our sub-problem. Hence, the aim of this study is to examine A. Adnan Saygun's aesthetic understanding through the example of *The Cantata in The Old Style*. In this context, it was determined the harmonic path, the tension-relaxation regions and points in the melodic and the harmonic progression that the composer constructed in his work. Despite of the fact that work has text, the correlate text with the music was analyzed in tension-relaxation regions.

Method

In this study was employed a literature review and musical analysis method. *A Generative Theory of Tonal Music* (GTTM) was used as an analysis method. GTTM is a theory that aims to describe the listener's musical intuition, to reflect and analyze certain aspects of the tonal music. One of the functions of this theory is 'the study of prolongation processes and deep structures in a piece of music'. In this context, in addition to the listener's cognitive intuition, one can get an idea about a piece of music. GTTM is a method used to analyze deep-root structures or prolongation processes

in Western music composed in the 20th-century as well as in tonal music. Based on the findings obtained from the analysis, it was attempted to identify the tension-relaxation regions in the work.

In this study, it was analysed of form, harmonic and metric structure of *The Cantata in the Old Style*. In this way, it was determined such factors as tonic regions, cadance events, and key regions. In the first part of the study, brief historical information about the work and GTTM will be given. In the rest of the study, the findings obtained as a result of the analysis are evaluated. This article is a research article. The study complied with research and publication ethics.

A. Adnan Saygun's Op. 19, 'The Cantata in the Old Style'.

A. Adnan Saygun composed the Op. 19, 'The Cantata in the Old Style' from poem called 'From Darkness to Light', which is written Behçet Kamal Çağalar, in 1941. In this poem, Turkish nation's struggle for civilization is narrated from last period of Ottoman Empire to the foundation years of the Turkish Republic. Saygun depicted a process of richness of light and the modernization process of the nation in this work (Aracı, 2001, p. 27). Saygun adhered to the old style in the context of the Western music form, such as the Baroque music and the Classical Period etc. The work, which was performed at the concert of Ankara Public-house on 23 February 1941, has eight parts as aria, recitative and coral, and characteristic of Baroque music.

Saygun told Donald Hoffman (1965) that he wrote this work in order to gain an experience in the *Yunus Emre Oratorio*. In this respect, *The Cantata in the Old Style* gains importance as it contributed significantly to the formation process of the *Yunus Emre Oratorio*. "There are great similarities between the two works in terms of structure, if not in terms of musical character." (Aracı, 2001, p. 141).

A Generative Theory of Tonal Music (GTTM)

Fred Lerdahl (composer) and Ray Jackendoff (linguist) developed a theory of music in the context of music influenced from Gestalt Psychology, Chomskian model of generative grammar and Schenkerian Analysis (Lerdahl & Jackendoff, 1977, 1981, 1983). In this theory which is based on the analogy between linguistic and music analysis, Schenkerian Analysis is an important factor. Questions such as "Does music have a deep structure?" and "Is there a universal existence in music?" influenced the composer in the 1970s. The opinions of Lerdahl and Jackendoff which had begun with a chapter of papers since 1977, concluded with GTTM (1983). This theory was designed in order to understand the mental process behind music cognition (Lerdahl & Jackendoff, 1977, p. 114).

The goals of Lerdahl and Jackendoff with GTTM is to be "formal description of the musical intuitions of a listener who is experienced in a musical idiom." (Lerdahl & Jackendoff, 1983, p. 1). Beside "the theory seeks to describe an idealized final state of understanding rather than how music is processed in real time." (Lerdahl, 2015, p. 87). Rules of this theory designed for classiccal Western tonal music. One of the goals of this theory is to obtain a particular way of classical Western a tonal music, and to set a systematic model for discussing about of this pieces of music. With GTTM a, it is sought out "prolongational models and 'deeper structures' in a given piece of music." (Baysal, 2011, p. 9). Reduction approach utilized in GTTM. Reduction was generated from figure/ground principle of Gestalt Psychology. With reduction approach, it is attempted to reach the shape of the melodic skeletons which work is "generated", in other words core structure which relatively important pitches. Tension-relaxation region is shown with tree diagram on score in work. Tree diagram or *tree notation* is utilized to represent to hierarchy among pitches (Figure 1).

In GTTM, hierarchy means that "an organization composed of discrete elements (or regions), such that one element may subsume or contain other elements. The elements cannot overlap; at any given level they must be adjacent; and the relation of subsuming can continue recursively from level to level. The theory identifies and assigns structure for four types of hierarchical organization." (Lerdahl, 1987, p. 137). These organizations are grouping structure, metrical structure, time-span reduction and prolongational reduction.

"Grouping structure describes the listener's segmentation of the music into units of various sizes. Metrical structure describes the hierarchy of beats that the listener attributes to the music. Time-span reduction establishes the relative structural importance of events within the heard rhythmic units of a piece. Prolongational reduction (which bears

some resemblance to Schenkerian reduction) develops a hierarchy of pitch stability in terms of perceived patterns of tension and relaxation.” (Lerdahl, 1987, p. 137).

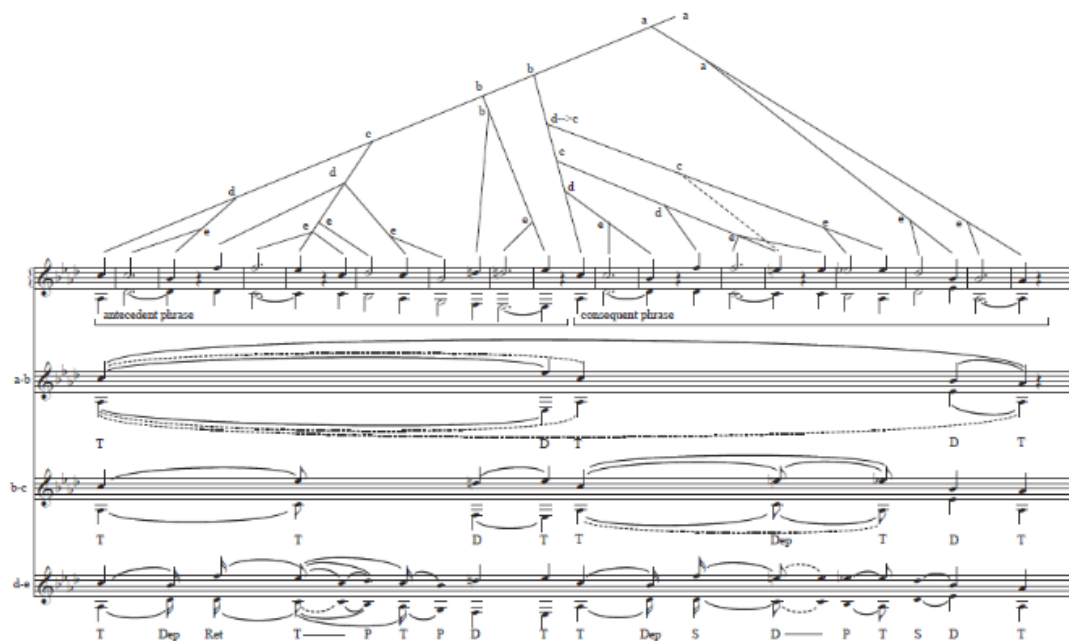


Figure 1. A Tree Diagram in GTTM (Lerdahl, 2020, p. 36).

According to Lerdahl, music has “perceived pitches, chords, and rhythms as its elementary objects” and these objects constitute “psychoacoustic level.” (Lerdahl, 2013). But in opinion to Lerdahl “music theory tends to ignore the psychoacoustic level” and these objects “can be referred to as (pitch) events.’ At larger levels, units consist of groupings of events.” (Lerdahl, 2013, p. 260). In these group, *head events* are determined among pitch events through stability conditions. In two-unit metrical structure which split in two beat, the most stable one of every two events, or in three-unit metrical structure, the most stable one of every three events is determined as head event in the given time span. (Figure 3)

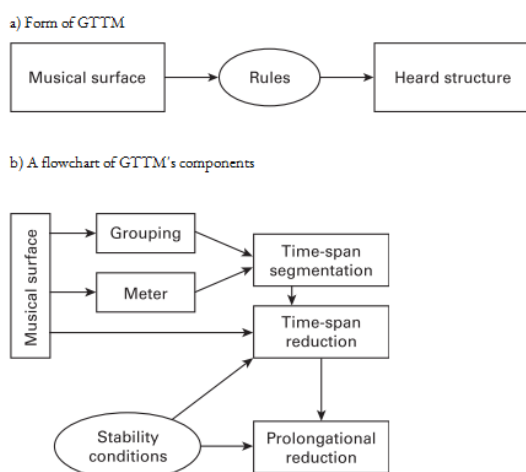


Figure 2. The Form of GTTM and its flowchart. (Lerdahl, 2015, p. 348).

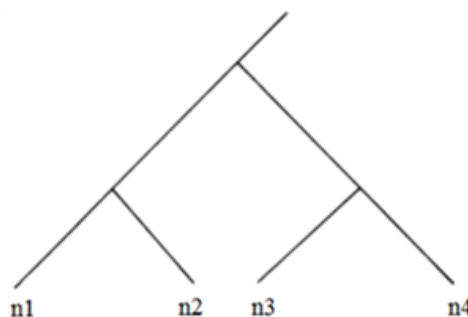


Figure 3. Tree-Diagram of Head Events.

This elimination continues in the other reduction level, until reaches event which represent the whole work. This process constitute hierarchic relationship among head events. This relationship is exhibited above the musical surface with tree diagram (or notation) at score. Head events are exhibited below the musical surface level by level on staff (Figure 1).

According to Lerdahl & Jackendoff, “generative music theory, unlike a generative linguistic theory, must not only assign structural descriptions to a piece, but must also differentiate them along a scale of coherence, weighting them as more

or less 'preferred' interpretations." (Lerdahl & Jackendoff, 1983, s. 9). In this context the rules of theory are divided into three branch, p. Well-formedness rules, preferences rules and transformational rules. These rules have a strict hierarchical form. Well-formedness rules "specify the possible structural descriptions." Transformational rules "accounting for phenomena (e.g. elisions) conflicting with the well-formedness conditions by describing how an underlying structure can in some cases be transformed into an alternative surface structure." (Hansen, 2010, p. 35). Preference rules focus on the best preference among factor determined by well-formedness rules. Beside they focus on perceiving grouping in acoustic context such as the elements of similarity and proximity in Gestalt psychology. By preference rules "registers particular aspects of presented musical surfaces and selects which well-formed or transformed structures in fact apply to those surfaces." (Lerdahl, 1992, p. 103). Function of preference rules is to select the maximally stable structure. "They define what assignments of structure to a musical surface are perceptually 'good'. Thus the preference rules in effect constitute an explicit statement of the Law of Prägnanz as it applies to musical perception." (Lerdahl & Jackendoff, 1983, p. 304).

Repeating events are prolongation of their first event in the harmonic progression. According to Lerdahl, this approach close to Schenker's approach. In prolongational reduction, the stability of between two events is represented with prolongational tree-diagram (Figure 4). This also represents the way of tension and relaxation. Head events which determined with time-span reduction are utilized for this diagram. This diagram try to represent abstract or 'basic form' of work.

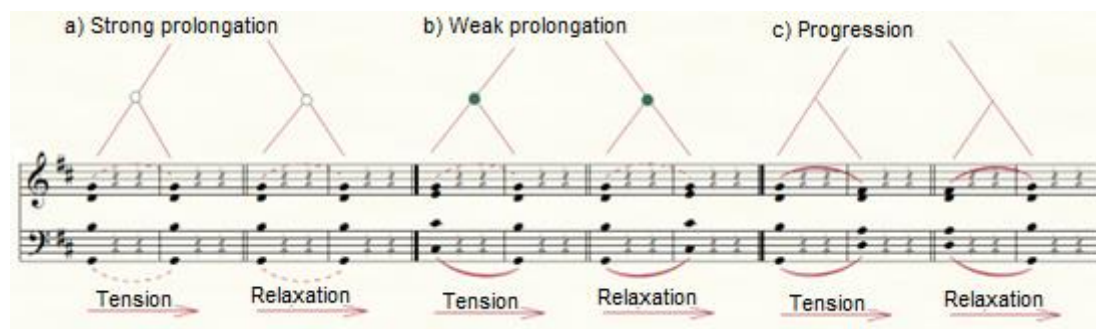


Figure 4. A Prolongational Reduction Tree Diagram.

While a tree-diagram are formed, a special elaboration is utilized with prolongational reduction rules. In prolongational reduction, the reduction is made from global region and the top level to musical surface. There are tree conditions at tree-diagram: strong prolongation, weak prolongation and progression. Strong prolongation is the most stable condition and represents repetition and prolongation of bass and melodic treble line (Figure 4a). Strong prolongation is shown with white dot on the joining of branches. Weak prolongation represents repetition or prolongation of bass or melodic treble line (Figure 4b). Weak prolongation is shown with black dot on the joining of branches. Progression represents connection between two different chords sequence. All of the conditions, pitches which repetition are shown with dashed slur, pitches which not repetition are shown with slur on diagram (Figure 4). Progression is not stable.

In the classical Western music, there are not any choice or application that "a phrase or piece begins in utmost tension and proceeds more or less uniformly toward relaxation" (Lerdahl & Jackendoff, 1983a, p. 197) (Figure 5a) or reverse (Figure 5b), or "begins and ends in tension with a relaxed midpoint" (Lerdahl & Jackendoff, 1983, p. 197) (Figure 5c). "Rather, a tonal phrase or piece almost always begins in relative repose, builds toward tension, and relaxes into a resolving cadence." (Lerdahl & Jackendoff, 1983, p. 198) (Figure 5d).

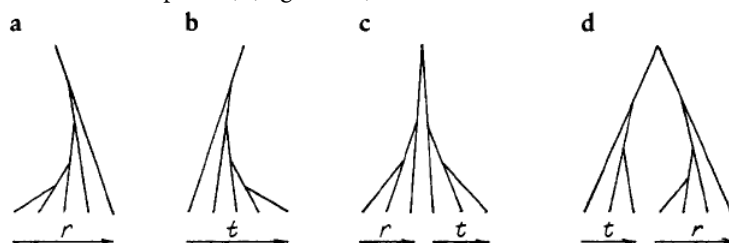


Figure 5. The Tension and Relaxation Tree-diagram Conditions.

In the last condition above, a shape like ‘a diamond’ is obtained in the middle of the shape (Figure 6). The most basic form of this condition is called *normative prolongational structure* for the tension and relaxation pattern in tonal music (Figure 7). Normative prolongational structure shows tension-relaxation pattern which ends cadence in a given group. “[T]his pattern is an organizing principle for the listener and thus states it as a PR that influences branching formations.” (Lerdahl, 2001, p. 25–26)

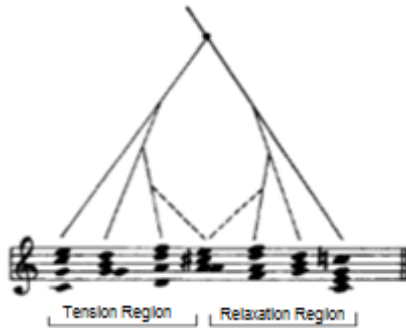


Figure 6. A Tension-Relaxation Tree-diagram
(Lerdahl ve Jackendoff, 1983, p. 189).

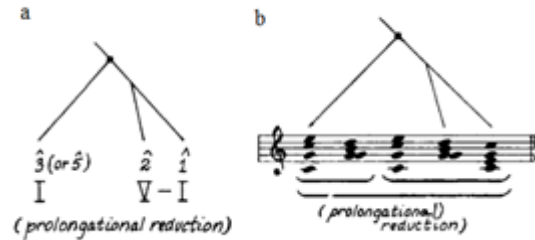


Figure 7. The Normative Structure
(Lerdahl ve Jackendoff, 1983, p. 189).

Analysis

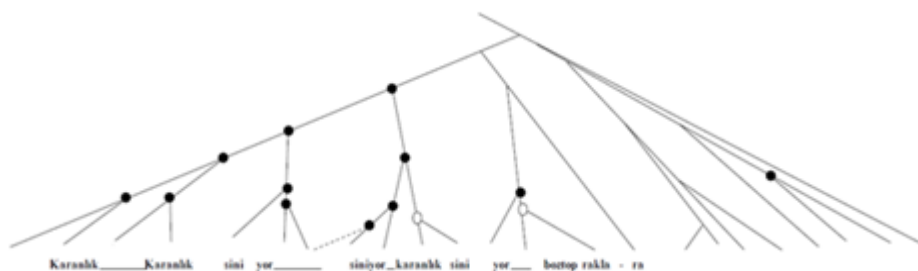
In this section, we will present the datas of analysis. GTTM tree-notation of all parts of the work are presented in the App.-II. The correlate the tension-relaxation region with the text was analysed in the work. The form table of work will present in the App.-I.

Part No. 1, Choir

The first part has three sections, ABC. Its main key is the D minor. The perfect cadence is in the G minor center. In the second section (B), the half cadences are observed. In this context, a I-IV-I harmonic progression are occurred in according to the main key, the D minor, at the background. The third section (C) begins with the Bb major. In this section, from bar 32, effect of tonic and dominant in according to the main key, D minor, reflect on the background. In the context of the correlate text with the music, there are diminished 7th chords in the musical passage which is parallel with the text of ‘*karanlık siniyor*’ (darkness sreeps in). Moreover, there is modulation to the Eb major in the musical passage which is parallel with the text of ‘*boz topraklara*’ (to the grey land). In the third section (C), there are temporal modulations on the text of ‘*kasırga*’ (hurricane) and ‘*cehennem*’ (hell), as well. In all these cases, we can say that Saygun used the different harmonic elements such as the modulation and altered chords to emphasise bad and negative conditions in the text. We believe that modulation is used in expressions with great humanitarian and social impact, while altered chords are used in expressions with relatively low impact or negative sentiment. In this way, it can be said that harmonic tension is increased in order to emphasise the effect of extraordinary natural phenomena.

In this context, given that the the tension regions formed in the musical passage are actually the tension that is intended to be reflected in the words of the text, it can be evaluated that the patterns formed in the branch diagram are essentially the tension of the verbal expressions. Based on this assumption, we can use a branch diagram to represent the relatively tense state reflected by the expressions in the text (Figure 8).

a) Part No. 1, Bars 9-16



b) Part No. 1, Bars 27-41

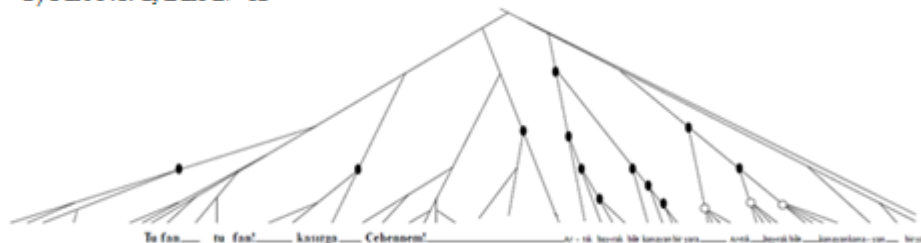


Figure 8. The relatively tense state reflected by the expressions in the text in the first section.

Part No. 2, *Recitativo*

There are only thirteen bars in the second part. The main key is the G minor. The hopelessness of the war environment, the waiting for a saviour and the end of the independence are emphasised. Whereas in the previous part the negative expressions are emphasised with altered chords or modulation of the keys, in this part, despite the hopelessness, strong prolongation at the prolongation reduction level creates a stable condition.

Part No. 3, *Aria*

The third part is a AA|A'A''|AA| ternary form. The main key is the C minor. The main theme modulates to the Eb major in the second section and to the G minor in the third section. In the second section, there are modulations to the Ab major and the C minor. In the prolongational reduction level, the G pitch dominate in the top melody line. In this case, there is emphasis to dominant degree of the main key in the global level. A descending melodic line, $\hat{3}-\hat{2}-\hat{1}$, is seen in the main key in the musical passage which is parallel with the text of '*yolumda taş kalmadı*' (there are no stones left in my path).

In the context of the correlate text with the music, There are addressed to the uncertainty of the future and, the lack of hope and ideals in an environment of war: '*Kapasam da gözümü, görecek düş kalmadı*' (I've closed my eyes, there's no dream left to see). On these words, there are diminished 7th chords and modulations in the musical passage. Words of the '*Ağlamak*' (To cry) and '*Ağlamak istiyorum*' (I want to cry) repeat in the musical line. There are modulations to the F minor at the repetition of the former word, and to the Eb major at te repetition of the last word. In order to increase the burden of emotion of the words, modulation and temporal modulation are used in this passage.

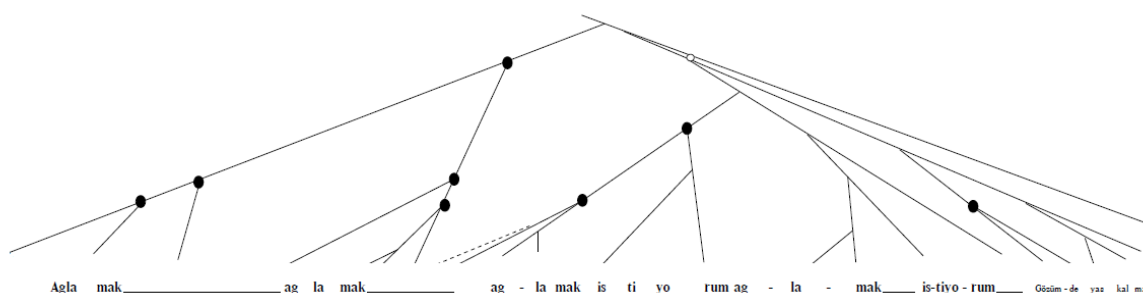


Figure 9. The relatively tense state reflected by the expressions in the text in the third part.

In the passage of ‘*Gönlümü doyurmaya ağusuz aş kalmadı*’ (There is no non-poisonous food left to feed my heart), there is modulation to the G minor with expression of ‘*ağusuz (zehirsiz) aş*’ (no non-poisonous food). There are temporal modulations to the Bb minor and the F major on the expression of ‘*Bağrıma basmak için*’ (in order to cherish). Here, it is implied in the text that mothers cannot even find a stone to embrace their children in order to relieve the absence of their children, in a sense, there is no stone left upon stone. Such a difficult and hard conditions are again supported by temporal modulation and musical tension.

Part No. 4, Chorale

The fourth part has three sections, ABC. The main key is the F minor. Each of the time-span of six and seven bars, half cadences are observed with puandorg. These cadences occur in different tonal regions. In this condition, a modulation was made every three bars on average.

In the context of the correlate text with the music, there is the half cadence in the Ab major key in the third repetition of the word of ‘*Tanrım*’ (My God). There are modulations to the Ab major on the expression of ‘*Yerin üstü*’ (On earth), to the F minor on the expression of ‘*[yerin] altı*’ (grave). There is modulation to the Bb minor key in the repetition of the word of ‘*Tanrım*’ (My God). In this case, the word of ‘*Tanrım*’ (My God) are emphasised in two different tonal regions. In the third section, there are modulations to the C major on the word of the ‘*gök*’ (sky), and to the F major on the word of the ‘*ışık*’ (light) which refer to Atatürk. In the melodic line, an ascending tendency to the upper registers was observed in the phrases invoking God and a descending tendency in the phrases ‘sending to the earth’. In this context, it is assumed that the emphasis of the expressions in the text is represented not only by modulation, but also by the registers in the melody and the orientation in the vocal line.

Part No. 5, Aria

The fifth part has four sections, ABCA. Each section begins with a different theme and ends with the main theme. The main key is the F major. In the first section, there is a I-V-I harmonic progression in the background. There is modulation to the C major in the second section. In this passage, While the tonic is prolonged, there is an descending melody line as $\hat{8}-\hat{5}-\hat{3}-\hat{2}-\hat{1}$. There is modulation to G major, and are temporal modulations to E minor, A major and D major. There is a perfect cadence in the D minor key.

There are not negative expressions in the first and the second sections. Hence, there are not any altered chord or temporal modulation. In the second musical sentence, the key is the C major, and the G major in the third sentence. There are temporal modulation to in a E minor-A major-D major progression on the words of ‘*boşlukta aranmam*’ (I don’t search in a space) in the third sentence which has time-span of six bars.

Part No. 6, Recitativo

The sixth part consists of a sentence in the key of the A major. Atatürk is represented by the analogy of ‘*nur*’ (holly light) and ‘*demirci*’ (blacksmith). The beginning of the war of liberation and the re-formation of the state are emphasised.

Part No. 7, Choir

The seventh part is the five-part lied form, ABAB’A. The main key is the D major. In the (B) sections, the main theme repeats in the different keys. There is modulation to the A major in this section. In the repetition of this section (B’), there are five different modulation centers: the E minor, the D major, the A major, the F# minor and the B minor.

In the verses of this section, one can now hear “Victory!” and expressions of hope for the future are observed. No chromaticism or temporal modulation is observed in the first musical sentence. In the lines with a more positive meaning in the text, a more stable harmonic progression and an atmosphere with strong prolongation are observed. However, in the word ‘*zemzem*’ (holly water), we observe that the chords belonging to the related minor key are used in the I-VI-II-V function sequence.

In section B, There are modulation to the A major on the third line of the verse and to the F# minor on the fourth line. We think that the lines ‘*Başımızda güneş, kalbimizde eş*’ (Sun on our head, mate in our heart) refer to Atatürk. The musical passage containing these words is in the key of the A major. In the sixth part, the musical passage with the words

refer to Atatürk is also in the key of the A major. We think that these two similarities are not coincidental and that Saygun preferred the A major key tonally to represent Atatürk.

In the repetition of section B, modulation to C minor is observed. In the second repetition, different harmonisation and temporal modulations are observed. It is noteworthy that negative expressions are observed in these modulations. The expression of '*kuru dudaklar*' (dry lips) are modulated to the A major and the expression of '*çorak gönüller*' (barren hearts) is modulated to the F# minor. In this way, musical tension is increased with harmonic factors in words reflecting negativity.

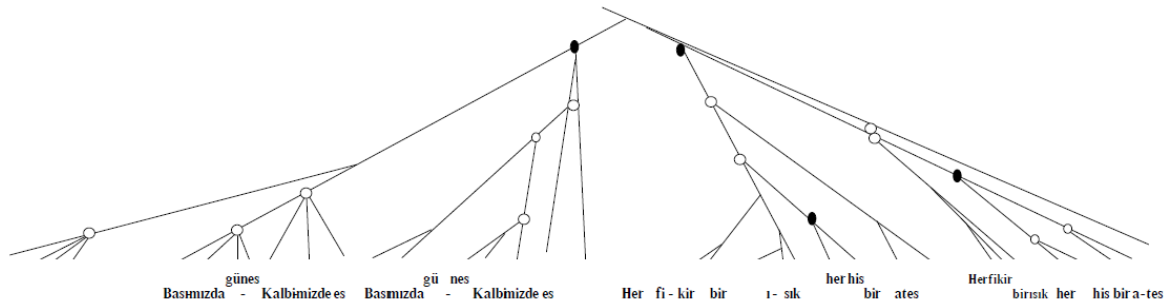


Figure 10. The relatively tense state reflected by the expressions in the text in the seventh part, bars 232-245

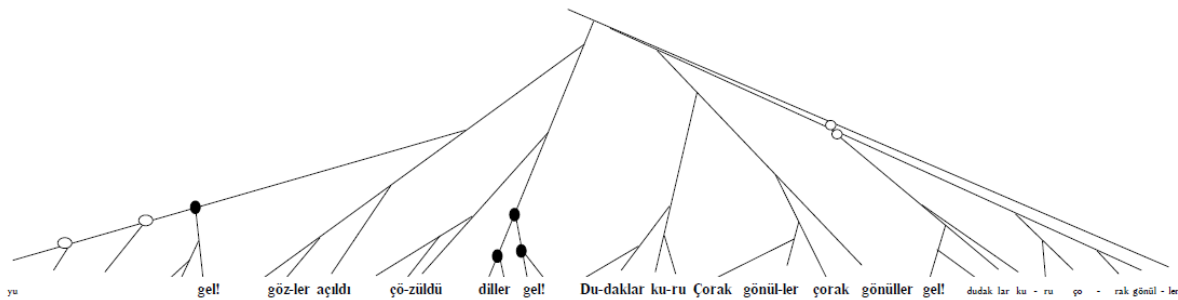


Figure 11. The relatively tense state reflected by the expressions in the text in the seventh part, bars 260-270.

Part No. 8, *Chorale*

The eighth part has nineteen bars and three sections, ABC. The main key is the G major. In the eighth bar, there is the perfect cadence in the E minor. There are temporal modulations to the B minor, the B major and the F# minor. Beside, the key region is B major on the words of '*Işık*' (light) and '*deniz*' (sea), and the E minor on the expression of '*nur pınarı*' (spring of light). In the second section, there are modulations to the C# minor, the E major and the A major. The key region is the A major on the word of '*güneş*' (sun) and '*aşk*' (love). The last section's key is the D major. Like the *chorale* in the fourth part, the cadences in this part are emphasised with a puandorg. The functions of the cadences are II-V-I harmonic progression according to the D major which the key center of this section. In the first section, despite temporary modulations in the soprano line at the 'e' level, the descending tendency of the E major scale is observed. In the second section we encounter the ascending tendency of the F# minor scale.

Results

In the work of *The Cantata in the Old Style*, it is observed that some of the words of the verses are emphasised with such musical elements as altered chord, modulation and temporal modulation. These words refer to negative conditions of the country in the verses. Conversely, words referring to positive conditions are harmonically observed to more stable musical character. Table 1 (App.-I) presents the key regions of the passages which have these expressions. These conditions remind us of the word-painting technique, the first examples of which date back five centuries in the music history. 'Word-painting' is a compositional technique developed in Europe in the 15th-century in which the composer depicted the verbal meaning through music, depending on the harmony of melody and verses. Melodic, harmonic and rhythmic structures are shaped with this technique in order to reflect the meaning in the verses. In this way, musical factors are consciously changed in parallel with the semantic changes in the verses. This technique firstly used in madrigals and later in operas, became traditional in chansons and madrigals in the 16th-century. It continued to be

effective in the Renaissance and Baroque music with examples presented by composers such as J. Dowland, T. Welkees, C. Monteverdi, G. F. Handel (Figure 12) and J. S. Bach. In the following period, the word-painting technique, which was observed in opera in the Romantic period with Schubert's lieds (Figure 13), spread over a long period until it evolved into the leit-motive of Wagner's operas (Özen & Baysal, 2017).

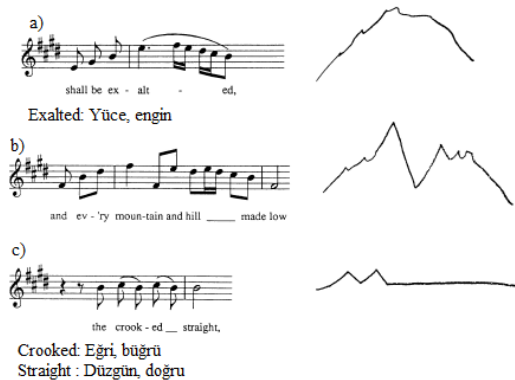


Figure 12. The word painting technique in the Hendel's Mesih Oratorio (Every Valley Shall Be Exalted) (Swain, 1996, p. 145).



Figure 13. The word painting technique in the Schubert's Op. 2 (D. 118) *Gritchen am Spinnrade*³. (bars 57-71)

Conclusion

In this study, we analysed the Saygun's *Op. 19, The Cantata in the Old Style* in the context of the harmonic plan and the tension-relaxation regions. Then, we observed the correlate text with the music in the tension-relaxation regions. According to datas, conditions of the tension-relaxation are created to symbolise the expressions in the text, to reflect and make sense of the emotional burden of the expressions in the text. In this regard, modulation, altered chords, tonal regions, registers and melody line are utilized to emphasise and support the verbal meaning. In our opinion, hence, Saygun have used the word-painting technique to emphasis negative expressions in the text through altered chord, modulation and temporal modulation. He have graded the negative expressions in the text according to their effect on human beings or society, and used altered chords in expressions such as darkness and weeping, and temporary modulations in expressions such as flood, hurricane and hell. In this way, he musically graded the effect of relative tension. In the verse reflecting victory and hope, a stable effect is felt in the harmonic progression. In addition, as observed in the fourth part, the emphasis of the expressions in the text is represented not only by modulation but also by the registral in the melody and the orientation in the vocal line. In our oppinion, Saygun implied Atatürk with the A major key in the text of the sixth and seventh parts.

Recommendations

Saygun's use of the word-painting technique in this verbal work indicates that he may have utilized it in his other verbal works. Analysing Saygun's verbal work with word-painting technique could provide valuable data to literature about his work and style characteristics. Additionally, re-analysing his works such as the *Yunus Emre Otatorio* and the *Saga for Atatürk and Anatolia* with this technique could yield new insights to us.

³ In the passage with the phrase *Sein Händedruck*, (his touch) there is an acceleration of the rhythm, and in the phrase *sein Kuß!* (his kiss) there is a punctord. With these two musical factors, the verbal emotion is emphasised like an accent and the intensity of the expression is increased.

Biodata of Author



Dr. **Ümit Fışkın**, His education: Undergraduate: 2003, Anadolu University, Faculty of Economics, Department of Public Administration. Graduate study: 2016 MSGSÜ Institute of Social Sciences General Musicology Department, Postgraduate: 2023, MSGSÜ Institute of Social Sciences General Musicology Department. During his graduate studies, he studied Western music forms, tonal harmony and music analysis with Prof. A. Ahmet Altınel. Within the scope of administrative duty, he has served in Kosovo-Mamusha for 9 months as part of NATO KFOR Peace Mission from June 2016. During this period, he has been conducting a field study on the place and importance of music in the life of Kosovo Turks. During his fieldwork, he has been observing wedding ceremonies, Turkish Balkan Music Association's fasıl events and had the opportunity to interview local artists who identify themselves as Turkish. Between 2018-2019, under the supervision of Prof. Dr. F. Belma Oğul and Assoc. Prof. Dr. Evrim Hikmet Ögüt, he has been conducting an interview study with immigrant Kosovo-Turks in Demirtaş Mah. area of Bursa for 2 months. His doctoral studies focused on the Ulvi Cemal Erkin's Piano Concerto with Lerdahl's *Generative Theory* approach. Ümit Fışkın, who continues his studies on topics such as musical analysis methods and modal pitch space in the field of music theory, works as an NCO in the Army Band.

References

- Aracı, E. (2001). *Ahmed Adnan Saygun: Doğu-Batı Arası Müzik Köprüsü* (Ahmed Adnan Saygun: Music Bridge Between and West) Yapı Kredi Yayınları, İstanbul.
- Baysal, O. (2011). "Phrase Rhythm and Time in Beste-i Kadims: A Cyclical Approach." PhD. Dissertation, Istanbul Technical University, Istanbul.
- Beller, A. (2018). "Ahmed Adnan Saygun'un Viyolonsel Eserlerinin Biçimsel ve Teknik İncelenmesi" (Formal and Technical Examination of Ahmed Adnan Saygun's Compositions for Violoncello). Proficiency in Arts, Anadolu University, Eskişehir.
- Demir, Ş. Ç. (2015). "A. Adnan Saygun-Atatürk'e ve Anadolu'ya Destan (Yapısal Analiz ve Metin Analizine Yönelik Çalışma" (Ahmet Adnan Saygun-Saga for Atatürk and Anatolia (Structural Analysis and Text Analysis)). Master thesis, Mimar Sinan Fine Arts University, Istanbul.
- Erkiliç, F. (2011). "Ahmet Adnan Saygun'un Piyano Eserlerinde Türk Halk Müziğinin Özellikleri" (Turkish folk music's features within Ahmet Adnan Saygun's piano works). Master thesis, Erciyes University, Kayseri.
- Günöz, Ö. (2010). "Ahmed Adnan Saygun'un Hayatı ve Op. 44 Keman Konçertosu'nun Yapısal Analizi" (The Life of Ahmed Adnan Saygun and The Research of Op.44 Violin Concerto). Master thesis, Istanbul University, Istanbul.
- Hansen, N. C. (2010). "The Legacy of Lerdahl and Jackendoff's 'A Generative Theory of Tonal Music': Bridging a significant event in the history of music theory and recent developments in cognitive music research." *Danish Yearbook of Musicology*, 38, 34–55.
- Işıldak, E. (2016). "Ahmed Adnan Saygun'un Özsoy Operası'nın Yayılımacı Teoriler Bağlamında Ele Alınması" (Ahmed Adnan Saygun's Özsoy Opera Deal With Context of Diffusionist Theory). Master thesis, Mimar Sinan Fine Arts University, Istanbul.
- Karadeniz, İ. (2020). "Saygun Müziğinde Makam Soyutlamaları: Piyano Konçertosu Op. 34, I" (Makam Abstractions on Saygun's Music: Piano Concerto, op. 34, I). PhD. Dissertation. Hacettepe University, Ankara.
- Lerdahl, F. (1987). "Timbral hierarchies." *Contemporary Music Review*, 2(1), 135–160. <https://doi.org/10.1080/07494468708567056>
- Lerdahl, F. (1992). "Cognitive Constraints on Compositional Systems." *Contemporary Music Review*, 6(2), 97–121. <https://doi.org/10.1080/07494469200640161>
- Lerdahl, F. (2001). *Tonal Pitch Space*. Oxford: Oxford University Press.
- Lerdahl, F. (2013). "Musical Syntax and Its Relation to Linguistic Syntax." *Language, Music, and the Brain*, May, 257–272. <https://doi.org/10.7551/mitpress/9780262018104.003.0010>
- Lerdahl, F. (2015). "Concepts and representations of musical hierarchies." *Music Perception*, 33(1), 83–95. <https://doi.org/10.1525/MP.2015.33.1.83>
- Lerdahl, F. (2020). *Composition and Cognition Reflections on Contemporary Music and the Musical Mind*. Oakland, California: University of California Press.
- Lerdahl, F., & Jackendoff, R. (1977). "Toward a Formal Theory of Tonal Music." *Journal of Music Theory*, 21(1), 111–171. <https://doi.org/10.2307/843480>
- Lerdahl, F., & Jackendoff, R. (1981). "On the theory of grouping and meter." *Musical Quarterly*, 67(4), 479–506. <https://doi.org/10.1093/mq/LXVII.4.479>
- Lerdahl, F., & Jackendoff, R. (1983). *A Generative Theory of Tonal Music*. Cambridge, Massachusetts, ABD: MIT Yayınları.
- Özbaş, Y. (2019). "Ahmed Adnan Saygun'un Op. 23 Dört Türkü (Şan Piyano) Eserinin İncelenmesi" (Examination of Ahmed Adnan Saygun's Op.23, Four Folk Song (Piano singing) Musical Work). Master thesis, Inonu University, Malatya.
- Baltacan, M. (2012). "Ahmet Adnan Saygun'un Taş Bebek operası'nın incelenmesi ve rejî çalışması" (A Study on Ahmet Adnan

- Saygun's Opera Taş Bebek a Director's Regie Notebook). Master thesis, Selçuk University, Konya.
- Swain, J. P. (1996). "The Range of Musical Semantics." *The Journal of Aesthetics and Art Criticism*, 54(2), 135–152. <https://doi.org/10.2307/431086>
- Ulu, E. (2003). "Kültürlerarası hümanizmanın müzikteki simgesi çağdaş iki oratorya: A. Adnan Saygun'un Yunus Emre ve Michael Tippett'in zamanımızın çocuğu oratoryolarının yapı stil ve içerik yönlerinden karşılaştırmalı incelemesi" (The Symbol of Cross Cultural Humanism in Music, Two Contemporary Oraturios: Camparative Analysis of A. Adnan Saygun's Yunus Emre and Michael Tippett's a Child of Our Time Oratuios in Term of Structure, Style and Content). PhD. Dissertation, Mimar Sinan Fine Arts University, Istanbul.
- Yöre, S. (2010). "Ahmed Adnan Saygun'un Çoksesli Müzikte/Türk Çoksesli Müziği'nde Ulusalcılık Görüş ve Yönlerinin Değerlendirilmesi" (Evaluation of Ahmed Adnan Saygun's Nationalism Ideas and Directions on Polyphonic Music/Turkish Polyphonic Music). PhD. Dissertation, Selçuk University, Konya.
- Yüksel, B. (2006). "Ahmed Adnan Saygun'un 1. Senfoni'sinin Modal / Tonal ve Formal Yapısı" (Modal and Formal Structure of Ahmed Adnan Saygun's Symphony No.1). Master thesis, Dokuz Eylül University, Izmir.

Appendix 1.

Table 1. Relationship between text and modulation in the Cantata in the old style

Word/Expression	Main Key	Region Key	Chord Type / Modulation Region	Part
<i>Karanlık</i> (Darkness)	D Minor		Dim. 7th (1. inversion)	Part 1
<i>Boz toprak</i> (Grey earth)			Eb Major	
<i>Güneş yok, ateş yok</i> (No sun, no fire)		G Minor		
<i>Tufan</i> (Flood)		Bb Major	G Minor	
<i>Kasırğa</i> (Hurricane)			G Minor	
<i>Cebennem</i> (Hell)			C Major	
<i>Bayrak</i> (Flag)			C Major	
<i>Kapasam Gözüümü</i> (Closing My Eye)	C Minor		Dim. 7th (1. inversion)	Part 3
			F Minor	
<i>Ağlamak</i> (Crying)			Dim. 7th (1. inversion)	
			F Minor	
<i>Zehirli Yemek</i> (Poisoned Food)		Eb Major	G Minor	
<i>Bağıra basmak</i> (<i>acıyı dindirmek</i>) (Relieve pain)			Bb Major, F Major	
<i>Tanrı</i> (God)			Ab Major, Bb Minor	
<i>Yer altı</i> (<i>Mezar/Cebennem</i>) (Underground (Grave/Hell))	F Minor			Part 4
<i>Gök</i> (Sky)			C Major	
<i>Işık</i> (Light)			F Minor	
<i>Dipsiz Kuyu</i> (Bottomless Well)				
<i>Dalga ve Deniz</i> (Wave and Sea)	F Major	C Major		Part 5
<i>Boşluk</i> (Gap)		D Minor	E Minor, A Major, D Major	
<i>Nur ve Demirci</i> (Sacred Light and Blacksmith)	A Major			Part 6
<i>Zafer</i> (Victory)	D Major			Part 7
<i>Zemzem</i>			B Minor	
<i>Güneş</i> (<i>Atatürk</i>) (Sun)		A Major		
<i>Işık ve Ateş</i> (Light and Fire)		F# Minor		
<i>Kuru dudak</i> (Dry Lips)		B Minor	A Major	
<i>Çorak gönül</i> (Barren hearth)			F# Minor	
<i>Deniz</i> (Sea)		B Major		
<i>Nur Pınarı</i> (Spring of Light)	D Major	E Minor		Part 8
<i>Gönül</i>		E Major		
<i>Güneş</i> (<i>Atatürk</i>) (Sun)		A Major		
<i>Aydın ufuk</i> (Intellectual Future)				

Table 2. Form Table of *The Cantata in the Old Style*

a) Part No. 1 (SATB, Choir)

Theme	Intro. (A)	Main Theme (A)	Transition	Second Theme (B)	Transition	Third Theme (C)	Coda (A)
Bars	1.-8.	9.-14.	15.-16.	17.-26.	27.-29.	30.-41.	42.-50.
Key	D min.	Eb Maj.	G min.	G min.	Bb Maj.	D min.	D min.

c) Part No. 3, Aria

Theme	Intro. (A1)	A	Transition	B		A	Coda (A1)
		Main Theme (A1)		Main Theme (A2)	Main Theme (A3)	Main Theme (A1)	
Bars	1.-8.	9.-16.	16.-20.	21.-35.	35.-48.	48.-60.	60.-67.
Key	C min.	C min.	C min.	Eb Maj.	G min.	C min.	C min.

e) Part No. 5, Aria

Theme	Intro.	A	Transition	B	Transition	C	Transition	A
	a	ba		ca		da		ea
Bars	1.-5.	6.-14.	14.-15.	16.-27.	27.-28.	29.-43.	43.-44.	45.64.
Key	F Maj.	F Maj.	F Maj.	C Maj.	G Maj.	D min.	G min.	F Maj.

g) Part No. 7, Choir

Theme	Intro. (A1)	A	Transition	B	Dönüş Köprüsü (A1)	A	Transition	B'	Dönüş Köprüsü (A1)	A
		Main Theme (A1)		Main Theme (A2)		Main Theme (A1)		Main Theme (A3)		Main Theme (A1)
Bars	1.-8.	8.-15.	15.-16.	17.-28.	29.-36.	36.-43.	43.-44.	45.-53.	54.-61.	61.-68.
Key	D Maj.	D Maj.	A Maj.	F# min.	D Maj.	D Maj.	B min.	B min.	D Maj.	D Maj.

b) Part No. 2, Recitativo

Theme	Main Theme (A)	Second Theme (B)	Third Theme (C)
Bars	1.-3.	4.-6.	7.-10.
Key	G min.	C min.	G min.

d) Part No. 4, Chorale

Theme	Main Theme (A)	Second Theme (B)	Third Theme (C)
Bars	1.-6.	7.-12.	13.-19.
Key	F min.	C min.	F Maj.

f) Part No. 6, Recitativo

Theme	Main Theme (A)	Second Theme (B)	Third Theme (C)
Bars	1.-3.	4.-6.	6.-8.
Key	A Maj.	A Maj.	A Maj.

h) Part No. 8, Chorale

Theme	Main Theme (A)	Second Theme (B)	Third Theme (C)
Bars	1.-8.	9.-15.	16.-19.
Key	E Min.	A Maj.	D Maj.

Appendix 2.

No. 1 SATB ve Koro

TSR

No. 1 SATB ve Koro

PR

Figure 14. Part No. 1, Time-span Reduction and Prolongational Reduction Tree-notation, bars 1-8.

Figure 1 displays the musical score and pitch contour for the song "Karanlık Siniyor" by Sertkan Ertaş. The score is written for a piano (p) and a vocal line (TSR). The piano part features a complex, multi-measure rest in the first system, followed by a series of chords and single notes. The vocal line consists of a single melodic line. The pitch contour is shown as a line graph above the vocal line, with notes labeled with letters (a, b, b', c, c', d, e, f) indicating the pitch of the notes. The lyrics are written below the vocal line: "Karanlık Karamlık sini yor siniyor karamlık sini yor bostop rakla ra". The score is divided into two systems, labeled 1 and 2.

Figure 14. Continuation, bars 9-16.

A

17

p

c

d

TSR

c

b

a

A

1

p

c

d

e

f

Günes yok aates yok es Gü nes yok Günes yok aates aates yok es yok Günes günes günes günes aates aates yok es yok

PR

2

[c]

Figure 14. Continuation, bars 17-26.

4

27

B

f

Sihmaz:

TSR

e

d

c

b

a

PR

1

2

Tu fan tu fan! kasurğa Cehennem! Ar - tık bayrak bile kanayan bir yara Ar - tık bayrak bile kanayan kana - yan bir ya -

Sihmaz: AÇ ... Ç6 ... E6 ... Ç6 ... AÇ6 ... C ... E ... E6 ... AÇ6 Solmin: AÇ6 ... Ç ... Ç7 ... Ç ... Ç7 E ... +4 AÇ ... Remin: AÇ ... Ç ... E ... C ... AÇ Ç2 Ç6 E ... +6 Domaj: Ç ... E ... AÇ Ç2 Ç6 Ç ... AÇ6 ... Ç ... 7 ... AÇ ... AÇ6 Ç ...

Figure 14. Continuation, bars 27-41.

The figure displays a musical score for piano (f) and a Transcultural Score Representation (TSR) for voices (c, d, c, b, a). The piano part features a complex harmonic structure with various chords and intervals. The vocal parts are represented by a series of notes and intervals, with some notes marked with accidentals (sharps and flats). The PR section shows the pitch contours for two voices, with intervals and accidentals indicated below the notes.

Figure 14. Continuation, bars 42-50.

No. 2 Resitatif

6

The figure displays a musical score for 'No. 2 Resitatif' in 8/4 time, spanning bars 51 to 60. The score includes a piano accompaniment (p) and a vocal line (Soprano, Solist). The piano part features a complex texture with multiple staves for different instruments (c, d, e, b, a) and a Solist part. The vocal line is marked with 'f' (forte) and includes lyrics in Turkish. Above the piano part, a time-span reduction tree-notation is shown, with nodes labeled a, b, c, d, e, f, and g, connected by lines indicating the hierarchical structure of the music. Below the piano part, a prolongational reduction tree-notation is shown, with nodes labeled a, b, c, d, e, f, and g, connected by lines indicating the hierarchical structure of the music. The score is labeled 'PR' (Prolongational Reduction) and 'TSR' (Time-span Reduction).

TSR

PR

Ne göküm bir haber yerde - bir iz Artık haers ey bit - ti her kes ü - mit siz Güneş gök tan sön di Yıl - dır da Ay da

E AC C E Çb Eb E AC Ç E AC C E

Figure 15. Part No. 2, Time-span Reduction and Prolongational Reduction Tree-notation, bars 51-60.

3. Aria

Domini:

TSR

a

b

c

d

e

f

3. Aria

Kapa sam - da gıloı mı Kapa sam da gıloı mı gö - re - cik dıs kal ma dı

Domini: E E6 Ç Famin Ç Ç E Domini: Ç E6 AÖ Ç E E E6 Ç Famin Ç Ç E Domini: Ç E6 AÖ Ç E AÇ E E6 AÇ Ç

PR

Figure 16. Part No. 3, Time-span Reduction and Prolongational Reduction Tree-notation, bars 61-79.

Figure 16. Continuation, bars 80-93.

Figure 16. Continuation, bars 94-106.

Figure 16. Continuation, bars 107-126.

Figure 17. Part No. 4, Time-span Reduction and Prolongational Reduction Tree-notation, bars 127-146.

Figure 18. Part No. 5, Time-span Reduction and Prolongational Reduction Tree-notation, bars 147-158.

Figure 18 shows the continuation of the musical score, bars 159-171. The score is written for a piano (p) and forte (f) dynamic range. The piano part is in the upper staves, and the forte part is in the lower staves. The score includes a large melodic line with many notes and rests, and a large chordal line with many notes and rests. The lyrics are in Turkish and are written below the piano part. The score is divided into two systems, 1 and 2. System 1 contains bars 159-171, and System 2 contains bars 172-183. The score is a continuation of the previous page.

System 1 (Bars 159-171):

yan! Dalg-a-lan ey deniz! Dal - ga lan! dal - ga lan... ey de niz yur - tül yur - tül... ey per - de! Ey maden-ey maden Örs-üm kalk! par - la - dı - lar -

System 2 (Bars 172-183):

yan! Dalg-a-lan ey deniz! Dal - ga lan! dal - ga lan... ey de niz yur - tül yur - tül... ey per - de! Ey maden-ey maden Örs-üm kalk! par - la - dı - lar -

Figure 18. Continuation, bars 159-171.

Figure 18. Continuation, bars 172-187.

The musical score for Figure 18, continuation of bars 188-199, is presented in G major and 4/4 time. The score includes a piano (p) part, a vocal line (c), and a Turkish Sema (TSR) part. The piano part features complex chords and a melodic line. The vocal line has lyrics in Turkish. The TSR part includes a diagram of a musical structure with notes and lines, and a piano (PR) part with a melodic line and a bass line.

Figure 18. Continuation, bars 188-199.

16

200

TSR

PR

1

2

Eyl dip siz kuyu - da Ey dip siz ku - yuda gün saykla - yan va - kittir vakitir u - yan yum - ma yum - ma - glöleri - ni - vakit tir uyan!

E Ç C7 Q6 E6 A6 7 6 6 6 C E A6 Ç E Ç E Ç E E E6 Ç E C7 Q(m) E6 A6 Ç E A6 Ç E

Figure 18. Continuation, bars 200-209.

No. 6 Resitatif

17

210

La maj:

TSR

a

b

c

d

e

f

f'

No. 6 Resitatif

PR

1

2

damla damla ruh - lara nur Bilen her - sey bas lı - yor şimdi De - mirci demiri dö meye geldi

E AÇ 7 Q6 E 5 Q7 Q6 +6 Ç E AÇ Ç E

[c]

[e]

Figure 19. Part No. 6, Time-span reduction and Prolongational Reduction Tree-notation, bars 210-217.

[illegible]

Figure 20. Part No. 7, Time-span Reduction and Prolongational Reduction Tree-notation, bars 218-231.

Figure 20 shows the continuation of a musical score, bars 232-245. The score is written for a piano (p), a vocal part (TSR), and a guitar (G). The piano part features complex chords and a melodic line. The vocal part has lyrics in Turkish. The guitar part includes a diagram of a guitar fretboard with notes and a melodic line.

The piano part (p) is written in G major and 4/4 time. It features a complex harmonic structure with many chords and a melodic line. The vocal part (TSR) is written in G major and 4/4 time. It has lyrics in Turkish. The guitar part (G) is written in G major and 4/4 time. It includes a diagram of a guitar fretboard with notes and a melodic line.

The lyrics for the vocal part are:

yu Bası-mu-da-gü-nes... Kalbi-minde es Bası-mu-da-gü-nes Kalbi-minde es Her fi-kir-bir-ı-sık... her his bir a-tes Her fi-kir-bir-ı-sık her his bir a-tes

The guitar part (G) includes a diagram of a guitar fretboard with notes and a melodic line. The diagram shows the fretboard from the 1st to the 12th fret, with notes indicated by dots and lines. The melodic line is written on a staff below the fretboard diagram.

Figure 20. Continuation, bars 232-245.

20

The figure displays a musical score continuation for bars 246-259. The score is organized into three main systems. The top system includes a piano (p) part with a treble and bass staff, a vocal part (labeled 'Remaj') with a treble staff, and a string quartet (TSR) consisting of violin (e), viola (d), cello (c), and double bass (b) parts. The middle system features a melodic diagram with a branching structure of notes labeled with letters (a, b, c, d, e, f) and a piano (p) part with a treble and bass staff. The bottom system includes a piano (p) part with a treble and bass staff, a vocal part (labeled 'PR') with a treble staff, and a string quartet (TSR) consisting of violin (e), viola (d), cello (c), and double bass (b) parts. The score is written in G major (one sharp) and 4/4 time. The piano part features complex chordal textures and arpeggiated figures. The vocal part includes lyrics in Turkish. The string quartet provides harmonic support with sustained chords and moving lines. The melodic diagram illustrates the relationships between various notes across the different parts.

Figure 20. Continuation, bars 246-259.

Figure 20 shows the continuation of the musical score for bars 260-270. The score is divided into three main sections: Piano (p), Vocal (TSR), and PR (Piano Right).

Piano (p): The piano part features a complex texture with multiple staves. The top staff is marked with a forte (f) dynamic. The bottom staff is marked with a common time (C) signature. The piano part includes various chordal textures and melodic lines.

Vocal (TSR): The vocal part consists of five staves, labeled c, d, c, b, and a. The lyrics are in Turkish and include phrases such as "yu", "ge", "göz - ler", "açıldı", "çö - rüldü", "diller", "ge", "Du - daklar ku - ru", "çorak", "gönül - ler", "çorak", "gönüller", "ge", "dudak lar ku - ru", "ço - rak", "gönül - ler".

PR (Piano Right): The PR part consists of two staves, labeled 1 and 2. The PR part includes a melodic line with various ornaments and a bass line. The PR part is marked with a common time (C) signature.

The score is marked with "C" for common time and "f" for forte. The PR part includes a melodic line with various ornaments and a bass line. The PR part is marked with a common time (C) signature.

Figure 20. Continuation, bars 260-270.

22

Figure 20 shows the continuation of the musical score, bars 271-285. The score is divided into three main parts: Piano (p), Vocal (TSR), and Percussion (PR).

The Piano (p) part features a complex harmonic structure with many chords and a "Remaj:" section. The Vocal (TSR) part includes lyrics in Turkish: "Za - fer! Za - fer! gel ey su - nu! günde - rin sel olan su - yu gel! gel ki azzam olsun es - ki kıl - ku - yu". The Percussion (PR) part includes a "Remaj:E" section and a "Smin:" section.

A large diagram above the Vocal part shows a complex network of lines connecting various notes and chords, labeled with letters a, b, c, d, e, f.

Figure 20. Continuation, bars 271-285.

Figure 21. Part No. 8, Time-span Reduction and Prolongational Reduction Tree-notation, 286-304.



Research Article

The concept of transcultural music in a globalized world and the future perspective of music research: on the example of Josef Bardanashvili's Compositional Style

Gvantsa Ghvinjilia¹

The Vano Sarajishvili Tbilisi State Conservatoire, Tbilisi, Georgia

Article Info

Received: 15 November 2023

Accepted: 20 December 2023

Online: 30 December 2023

Keywords

Transcultural music
Cross-cultural influences
Technological innovations
Social dynamics
Cultural exchange
Globalization
Music research
Postmodernism
Eclecticism

Abstract

The article delves into an intriguing aspect of transcultural music, using Georgian art music as a focal point. It specifically examines Josef Bardanashvili's composing style, highlighting it as a clear example of transculturalism in art music. The significance of research lies in addressing the gap that exists in understanding the phenomenon of transcultural music in a globalized world, focusing specifically on Georgian music. The object of the article is Bardanashvili's musical style, which is based on the process of adaptation, fusion, and hybridization of musical elements from diverse cultural contexts. Since transculturalism is less discussed in Georgian musicology it constitutes the article's scientific novelty. The purpose is to research the phenomenon of transcultural music and how the integration of diverse musical traditions, styles, and techniques from different parts of the world takes place in it. The investigation of transculturalism and how Bardanashvili solves the problem of transcultural connections implies the following subtasks: analyzing the core of the phenomenon of transcultural music; and determining how transculturalism manifests itself in Bardanashvili's music; The research will be conducted in two phases: a) An overview of the phenomenon of transculturalism in general, including art music; and b) An analysis of Bardanashvili's musical style about the given problem. In the article, there are used historical, comparative, and critical scientific research methods. In the conclusions, it is emphasized that the transcultural connections in Bardanashvili's cycle are presented as follows: national is presented with aesthetics of Georgian chant and Jewish music traditions; global is presented with Mugham style, peculiarities of Renaissance and Baroque music, Schoenberg and Mahler's esthetics as well as by integration of modern compositional techniques.

3023-7335 / © 2023 the JMTMS.
Published by Genc Bilge (Young Wise)
Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Ghvinjilia, G. (2023). The concept of transcultural music in a globalized world and the future perspective of music research: on the example of Josef Bardanashvili's Compositional Style. *Journal of Music Theory and Transcultural Music Studies*, 1(1), 113-126. DOI: <https://doi.org/10.5281/zenodo.10926722>

Introduction

The paper deals with a topical issue of the composing paradigm—transculturalism in general and in particular, in Georgian music, which is discussed in the example of the compositional style of a postmodernist Israeli and Georgian composer Josef Bardanashvili. When discussing this topic in relation to Georgian music, Bardanashvili's works vividly illustrates the essence of transculturalism. His music is rooted in the process of adapting, fusing, and hybridizing musical elements from various cultural contexts, transcending national boundaries. This process leads to a deeper level of exchange, interaction, and integration, ultimately resulting in the creation of new cultural expressions;

Transcultural music embodies the interconnectedness of cultures through musical expression, transcending geographical boundaries, and embracing diversity. Transcultural music represents a fascinating intersection of diverse musical traditions, global influences, and innovative technologies. Through an in-depth exploration of cross-cultural

¹ Associate Professor, V. Sarajishvili Tbilisi State Conservatoire, Tbilisi, Georgia. E-mail: gvantsa.ghvinjilia@tsc.edu.ge ORCID:0000-0003-3452-4876

influences, technological advancements, and social dynamics, this article seeks to elucidate the complexities and possibilities inherent in the realm of transcultural music. Thus, the importance and novelty of research are determined by filling the gap that exists in researching the transculturalism and dilemma of synthesis of national and global in Georgian music.

Research Problem

To the extent that transculturalism is a complex and multifaceted phenomenon, the aim of the study is to address the determination of the following issues simultaneously:

- Phenomenon of transculturalism in art music; how does the integration of diverse musical traditions, styles, and techniques from different parts of the world take place in it;
- What cross-cultural influences mean;
- The social and cultural implications of transcultural connections, including issues of identity, representation, cultural exchange, and cultural appropriation, intercultural dialogue;
- The future Perspectives and opportunities in the field of transcultural music research, which includes exploring interdisciplinary approaches;
- The balance of the national and global through historical retrospectives at all stages of Georgian music
- How Georgian art music is transcending the local cultural ecosystem into a global context;

To investigate the problem of transcultural connections in general and in Georgian music we have to imply the following subtasks:

- To investigate how Georgian music transcends the local cultural ecosystem to find a world context and become part of the global artistic heritage that forms the phenomenon of transculturalism in Georgian art;
- Determining how transculturalism manifests itself in Bardanashvili's music;
- Determining the compositional approaches of Bardanashvili's composing method harmonizing national with the global musical landscape;
- Exploring Bardanashvili's concept of national music, which emphasizes a foundation rooted in ethnic music.

Method

In the article, there are used historical, comparative, and critical scientific research methods.

Based on the set goals and objectives, the analysis process is structured into two phases:

First phase: A comprehensive discussion of the phenomenon of transculturalism in music in general, with a specific focus on its relevance to Georgian music;

Second phase: An in-depth analysis of Bardanashvili's compositional style, serving as an exemplary illustration of transcultural connections within art music.

Literature analysis, gathered according to the issue and object of a scientific paper, was based on thoroughly reviewing the relevant theoretical framework literature and references. The research was conducted through the classification of these sources according to the following principles:

Group 1. Works on some separate problems of transnaturalism;

Group 2. Works on Georgian art music, that discusses issues of transculturalism, national identity, and fusion of the national and the global, including articles about Bardanashvili;

Group 1. Transculturalism has emerged as a subject of active research in recent years, a development that is quite natural given the increasing intensity of globalization processes. Among the authors whose opinions I relied on in the analysis of transculturalism as a phenomenon, the statements of Wolfgang Berg and Wolfgang Welsch have a distinctive feature.

Transculturalism is a phenomenon that emerges from processes such as emigration, tourism, and conquest wars, primarily stemming from the interaction between diverse cultures. As stated by Professor Berg, professor in European Studies—"Hence culture is not a "thing" (box, container), but an aspect. We do not use "culture" as a noun, but as an

adjective/adverb. People share cultural items, human action can be explained culturally (not only in terms of socio-economic status)” (Berg, 2011: 9).

The nature of cultures in today's globalized world is the following—cultures are not fixed or isolated but constantly changing, mixing, and influencing each other. Even individuals, in this global context, have multiple connections and identities that go beyond just one culture. The concept of “transculturality” highlights how people can belong to and be influenced by multiple cultures simultaneously. This is one of the main ideas of Wolfgang Welsch in his famous article—“Transculturality: the changing form of cultures today”. As Welsch points out—“cultures today are in general characterized by hybridization. For every culture, all other cultures have tendentially come to be inner-content or satellites. This applies on the levels of population, merchandise and information. Worldwide, in most countries, live members of all other countries of this planet; and more and more the same articles—as exotic as they may once have been—are becoming available the world over; finally the global networking of communications technology makes all kinds of information identically available from every point in space” (Welsch, 2001: 68, 29).

Group 2. As for other Georgian musicologists, Mainly Marina Kavtaradze discusses the aspects of transculturalism, multiculturalism and national identity, in relation to Bardanashvili's music. Georgian scientist links the aspects of transculturalism of Bardanashvili's music to the on the one hand, with the composer's move to Israel, on the other hand, with such a characteristic of his post-modern style as eclecticism. As she mentions Bardanashvili, his style is a priori eclectic, being the offspring of two national cultures, Georgian and Jewish. What is especially important is that it equally develops the characteristics of these cultures within its own unique binational creative style (Kavtaradze, 2010: 1).

Among Georgian musicologists, the main focus of Rusudan Tsurtsumia's works is the synthesis of Georgian and global music elements, the exploration of the role of ethnic music in shaping national identity and the synthesis of national and European musical languages. Her scholarly contributions highlight the notion that folklore serves as an artistic reflection of reality, embodying ideals that are simultaneously timeless and contemporary. Folklore, according to Tsurtsumia, encapsulates the collective consciousness of a nation, containing universal archetypes while also serving as a perpetual source of inspiration for Georgian composers, thus playing a pivotal role in the evolution of national compositional thought (Tsurtsumia 1997: 8).

As for other Georgian musicologists, the multifaceted aspects of synthesis of local, ethnic and global in Georgian musicology has been examined to varying degrees in the works of Lado Donadze, Givi Orjonikidze, Anton Tsulukidze, Gulbat Toradze, Rusudan Tsurtsumia, Dodo Gogua, Rusudan Kutateladze, Lia Dolidze, Marina Kavtaradze, Nana Loria, Leila Maruashvili, Ketevan Bolashvili, Nana Sharikadze, Tatia Chkheidze, Marika Nadareishvili, Eka Chabashvili, Maka Virsaladze, Nino Zhvania, Maya Tabliashvili, Maia Sigua, and Ketevan Chitadze. Despite the analysis of the issue of merging the national and the global, the problem of transculturalism itself is less a subject of discussion in Georgian musicology.

Definition of multiculturalism and transculturalism: origins and differences

It is widely known, that the term “transcultural” refers to phenomenon that involve crossing and transcending cultural boundaries of different nations, and highlights how music can transcend traditional boundaries. It often implies a blending of elements from different cultures, leading us to the creation of renewed cultural forms.

The term transculturalism was originally coined by Cuban anthropologist, sociologist, ethnomusicologist, and scholar of Afro-Cuban culture, Fernando Ortiz Fernández (1881–1969) in his Spanish work “Contrapunteo Cubano del tabaco y el azúcar” (1940) to explain the phenomenon of converging cultures. As mentioned by scholars Xiaoying Zhang, Yang Sheng and Duo Jiang “In 1947, its English version Cuban Counterpoint: Tobacco and Sugar got published in the United States, bringing the concept into English academics” (Zhang et al., 2022: 220). As these authors indicate, the need to invent this term was brought about by circumstances. They indicate that in the second section of the book entitled “The Social phenomenon of ‘transculturation’ and its importance”, Ortiz “pointed out that the process of cultural transmutation was of such complexity and diversity that neither the then widely accepted term “acculturation”

nor “deculturation” was sufficient to describe how the progress underwent. Therefore, he firstly introduced the concept of “transculturalism” (Zhang et al., 2022: 220). Ortiz’s term was based on the essay “Our America” by José Martí.²

The famous historian Donald Cuccioletta defined Transculturalism in a very original way as “seeing oneself in the other” (Cuccioletta 2001/2002: 1).

In spite transculturalism being a valid term used to describe cultural phenomenon that transcend or cross traditional cultural boundaries there are suggestions of some alternative word combinations, phrases, or concepts that convey a similar meaning: You can replace the term “transculturalism” with an alternative that conveys more or less similar meaning: multiculturalism, multicultural integration, cross-cultural exchange, global cultural fusion, intercultural interaction, interdisciplinary cultural blending, interethnic cultural exchange, cultural syncretism, cultural hybridization, cultural diversity integration, and globalized cultural dialogue.

It’s important to note that the commonly used term “multiculturalism” differs from “transculturalism.” The primary distinction lies in the following:

- Multiculturalism refers to a society or community that recognizes and respects cultural diversity and emphasizes coexistence and acceptance of different cultural backgrounds. In a multicultural society, various cultures exist side by side, each maintaining its traditions
- Transculturalism goes beyond the mere coexistence of cultural diversity and involves the blending, merging, or transcending of cultural boundaries and identities. Thus, Transculturalism implies a process of cultural exchange, hybridization, or fusion, where elements from different cultures intermingle.

It is not by chance that Lucia-Mihaela Grosu points out that transculturalism offers a breaking down of cultural boundaries, not their re-enforcement (as in the case of multiculturalism) (Grosu, 2012: 108). “If we compare transculturalism to multiculturalism the essential difference between them stems from the way we perceive their outcomes. Cultural diversity is seen either as a melting of cultural markers (transculturalism) or as a gathering of multiple and distinct contributions to the mainstream culture (multiculturalism)” (Grosu, 2012: 107).

In particular, regarding transcultural music, it can be emphasized that it refers to musical expressions that emerge from exchanges, interactions, and fusions of elements from diverse cultural backgrounds. It involves the blending of musical styles, techniques, melodies, rhythms, motifs, instruments, etc. leading to the emergence of new hybrid musical genres and innovative musical projects and compositions. It is not by chance, that transcultural music reflects the interconnectedness of different cultures. The concept of transcultural music helps to understand how cultural diversity enriches musical expression and creativity.

In summary, multiculturalism focuses on acknowledging and respecting cultural diversity, while transculturalism involves a deeper level of interaction, exchange, and integration that leads to the creation of new cultural expressions.

The concept of transcultural music: the future perspective of music research

It is a fact that in a globalized world, cultural boundaries, including musical ones are increasingly fluid and interconnected, music reflects the interactions and intricate dynamic collaborations between composers, and performers worldwide. Therefore, the transcultural phenomenon has significant implications for the future perspective of music research:

The scope of transcultural research in art music includes studying:

- cross-cultural influences: studying how musical styles, techniques, genres, and instruments evolve and adapt as they interact with different cultural contexts and traditions.
- Innovative music genres: analyze emerging transcultural music genres, styles, and movements that transcend traditional boundaries and create new sonic landscapes reflective of interconnected global cultures
- Several compelling topics within the field of Ethnomusicology: an exploration of a wide range of musical traditions, including traditional, folk, classical, popular, and contemporary music genres; analysis of the stylistic characteristics, instruments, vocal techniques, and musical structures of different traditions; studying of

² the essay “Our America” (Nuestra America;1891) by José Martí, can be accessed on the website: https://writing.upenn.edu/library/Marti_Jose_Our-America.html

questions of authenticity, cultural dimensions of music, including its creation, performance, significance, and impact within specific social and cultural contexts. Ethnomusicology delves into the social and political roles of music, including its use in expressing ideologies, resistance movements, and historical narratives. Studying of how music functions as a medium for social commentary, activism, and cultural representation. It offers insights into the rich diversity of musical expressions worldwide and how music contributes to cultural continuity, creativity, and dialogue.

Social and Political Context: studying both dimensions of transcultural music, which include research on how music responds to issues of globalization, diversity, cultural exchange, migration, diaspora, and identity in contemporary societies.

Education: Future perspectives in music research will emphasize global collaboration, interdisciplinary approaches, and culturally responsive pedagogy in music education

Digital Technologies: Exploring digital music production tools, virtual collaboration platforms, AI-driven music creation, and examining how technology facilitates cross-cultural musical exchanges.

Media/Digital Platforms: a focus of future research on digital distribution channels, streaming platforms, and media, which promote transcultural music circulation and facilitate global audience engagement.

Against the backdrop of today's military escalations and conflicts, the role of art, particularly music, is paramount in fostering closer ties among people worldwide. This reconciliation is directly linked to composers and performers strengthening transcultural connections through their work. In our increasingly globalized world, this serves as an effective avenue for promoting spiritual harmony, advancement, and amity among diverse populations. The transculturalism helps people to feel that they are true citizens of the whole world.

The Phenomenon of Transculturalism: Focus on Georgian music

The analysis of the issue of transculturalism must necessarily begin with the question of the relationship between national and global cultures. This is because when a national culture can transcend its national boundaries and organically synthesize with a foreign culture, it has the potential to become an example of transculturalism.

In today's globally interconnected world and within Western postmodern society, which is defined by pervasive transcultural connections, the nuanced interplay between national and global identities has emerged as a central theme in cultural discourse, not coincidentally. The dynamics of our contemporary globalized landscape highlight the necessity for national music to adapt to and engage with other musical traditions, resulting in a rich tapestry of music that is both authentically rooted and transculturally resonant.

This evolution of national music, in general, raises intriguing questions: How do composers navigate the delicate balance between their cultural heritage and the achievements of world music? How does the fusion of local and global elements enrich the creative process of composition, expand the compositional landscape with a diverse palette of global sonic influences and maybe turn in transcultural music? The dialectical relationship between these aspects can be viewed as both progressive and preservative simultaneously. Metaphorically, it can be likened to a harmonious discord; however, upon deeper exploration, it becomes evident that the survival and vitality of nationalistic music often stem from the dynamic encounter and synthesis of these seemingly contradictory paradigms.

As for Georgian music, first and foremost, it is important to acknowledge that the blending of ethnic and global elements does not contradict the Georgian consciousness. The equilibrium between global and national music, which serves as an expression of collective identity, has consistently been pertinent and shaped by our national consciousness. This distinctive characteristic of Georgian art has been evident throughout history.

The preservation of national identity amidst the influence of foreign cultures has been an inherent characteristic of Georgian music since ancient times when it was closely intertwined with Sumerian-Mesopotamian, ancient Greek, and Roman cultures. The proximity to the Sumerian-Mesopotamian civilization has instilled a significant aspect of Georgian culture—a steadfast adherence to traditions that have endured in the consciousness of Georgians to the present day. Throughout different historical periods, Georgia has attracted the attention of various empires such as Persia, ancient

Greece, Rome, Arabia, the Mongols, Timurids, Ottomans, and the Russian Empire. Faced with frequent military invasions, Georgia has consistently engaged with diverse cultures, demonstrating remarkable acceptance and openness towards foreign influences.

The distinctiveness of ancient Georgian music evolved through interactions with different ethnicities, fostering an openness to varied cultural influences in engagements with both friendly and adversarial nations. This process involved assimilating diverse features that originated in neighboring or distant lands. However, it is important to note that despite the multicultural environment in cities like Tbilisi and certain seaside towns with non-European music traditions, Georgians predominantly looked towards European musical tradition as their guiding influence in the pursuit of a global context throughout the developmental stages of Georgian music. “In all crucial historical and cultural situations, Georgian thinking showed its typological (Western) hallmark with the tendency to separate from Orientalism” (Bakhtadze 2001: 212). Georgian Church music draws its roots from the ancient polyphonic folk tradition and resonates more closely with European church polyphonic music rather than Asian musical traditions. With the advent of Christianity in Georgia, Christian music, including monophonic Hebrew, Syrian, and Greek psalms and hymns, as well as Byzantine chants, transformed three-part polyphonic hymns that align precisely with pre-Christian folk music traditions. This evolution occurred because Georgian culture has a propensity to absorb elements from foreign cultures that harmonize predominantly with the European mentality, assimilating and Georgianizing them in a manner that integrates the foreign elements seamlessly into Georgian culture. Without this assimilation, Georgian culture would not have been able to persist independently into the modern era and would have risked complete assimilation with other cultures.



Image 1. Map of Georgia, compiled by Vakhushti Batonishvili, 1745. An autograph preserved in the National Archives of Georgia (URL 1)

A brief exploration of the evolution of Georgian art music provides insight into the dynamics of the synthesis between national and global influences. Throughout the formation and subsequent stages of development of Georgian art music, the challenge of amalgamating the national and global aspects was addressed by the prevailing historical context:

In general, Georgian art music is based on Georgian folklore, which is a means of expressing identity for all generations of Georgian composers. Obviously, the approach to folklore was constantly changing from generation to generation. As stated by musicologist Marika Nadareishvili—“Application of folk or old professional music is the approved means for expressing national musical identity in Georgian professional music. Moreover, also possible from this standpoint is certain periodization, in new Georgian music folklore is applied directly and then fairly generalized” (Nadareishvili, 2015: 47).

Before the establishment of the Georgian new compositional school, the merit of compositions by early Georgian composers was often assessed based on their frequent and direct use of folklore references. These composers typically combined Georgian folklore quotations with the European harmonic system in a somewhat mechanical manner. According to Tsurtsumia, their approach to music lacked individualism, resulting in artistic productions that were heavily reliant on the folk tradition (Tsurtsumia 2012: 17).

In the process of establishing the new professional compositional school, composers crafted their musical language by synthesizing elements from national folk and chant traditions with the principles of European functional harmony. Representatives of this generation, the founders of the new Georgian professional compositional school—Dimitri Arakishvili, Meliton Balanchivadze, Niko Sulkhaniashvili, Zakaria Paliashvili, and Viktor Dolidze faced a historical necessity—to create music expressing identity, based on national roots, which would overcome the local borders to find its place in the global context.

During the Soviet era, particularly from the 1920s to the 1950s, the capacity for an organic synthesis of national musical traits with global music trends was constrained. The ideology of Socialist realism within the Soviet Union did not acknowledge or embrace the modern global musical developments outside its borders. Censorship directives further stifled the compositional individualism of Georgian music, leading to a loss of creative freedom. As a result, many Soviet composers, including those from Georgia, were unable to access the advancements in European compositional technologies during that period.

It is important to note that expressions of national identity took on a distorted character during the Soviet era. Folk music was often used as the primary musical motif in compositions, sometimes in a forced manner that seemed unnatural within the context, as it symbolized the idea of *Narodnichestvo*, which was highly valued in Soviet ideology. These references were employed to propagate a collective identity.

From the 1960s onward, a new quality emerged in Georgian music regarding the synthesis of national and universal elements, both at the technological and conceptual levels. This shift was influenced by political and economic changes, particularly the liberalization that began during the Khrushchev Thaw period.

Georgian composers actively engaged in cultural exchange starting in the 1960s, notably participating in events like the International Festival of Contemporary Music “Warsaw Autumn”. For Tsurtsumia, there was a shift in attitude towards folk music—Georgian composers of the 1960s and 1970s, such as Sulkhani Nasidze, Sulkhani Tsintsadze, Bidzina Kvernadze, Nodar Gabunia, Nodar Mamisashvili, Gia Kancheli, Ioseb Kechakmadze, Ioseb Bardanashvili, among others, began using folk music as a means of individual self-expression and as an organizing element of musical material at the levels of form and language.



Image 2. Sixtiers: from left to right are: Gia Kancheli, Nodar Gabunia, Jansugh Kakhidze, Bidzina Kvernadze (URL 2)

They recognized the importance of transcending the local cultural environment to reach a new level of intersection between national and global influences, where ethnic music remained the foundation of the musical language, symbolizing cultural memory.

Even in the post-Soviet era and into the modern stage, the issue of transculturalism continues to be relevant. During this post-Soviet period, it became evident that transculturalism also carried a political dimension, reflecting Georgia's aspirations toward Europeanization.

Notably, representatives of post-Soviet music such as Eka Chabashvili, Maka Virsaladze, and Zurab Nadareishvili were unconcerned about the potential erosion of traditional cultural values in the face of globalization. These representatives of the transitional period in Georgian music did not view the synthesis of national and global elements as leading to cultural homogenization or the loss of national and regional identity. On the contrary, they argued that this synthesis would elevate Georgian music onto the international stage and make it relevant globally.

In the works of renowned composers from the 1990s like Chabashvili and Virsaladze, transculturalism is evident alongside the assimilation of new compositional technologies. Transculturalism in the music of both composers is especially revealed in compositions, which are related to religious themes because it is in these works that the synthesis of the achievements of Georgian traditional music and European modern music is evident at the stylistic level. As musicologist, Nana Sharikadze points out—“Various musical, linguistic, as well as genre models were created during the transitional period, and diverse compositional techniques began to be used in combination with Georgian folk tunes. These post-Soviet times of crises drew attention to spirituality and religious themes” (Sharikadze 2023: 149). Chabashvili's bilingual Requiem, for example, blends elements from the Catholic-European musical tradition with Georgian chants. Her a cappella chants and the chant “To Our Lady of Iveria” combine orthodox spirituality with innovative compositional techniques.

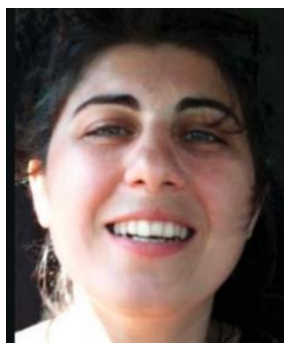


Image 3. Georgian composer Eka Chabashvili (URL 3)

Similarly, Virsaladze's Liturgical Symphony integrates complex chord structures and traditional chant characteristics with atonality and polystylistic collages, showcasing a fusion of diverse musical elements (Virsaladze 2021: 86).



Image 4. Georgian composer Maka Virsaladze (URL 4)

Bardanashvili's Compositional Style: A Perfect Example of Transcultural Influences in Art Music

He is regarded as one of the greatest composers of our time, with a versatile range of talents that extend beyond composition. He is also recognized as a conductor, teacher, and painter.

The author of more than 100 works is sometimes mentioned as a Georgia-born top Israeli composer (Seter 2005: 46). Most of his compositions have been performed successfully all over the world. Bardanashvili served as composer-in-residence of the Raanana Symphonette Orchestra in Israel from 1996-99 and Musical Director of the International Biennial for Contemporary Music “Tempus Fugit” in Tel-Aviv (2002, 2004, 2006), and is currently

composer-in-residence of the Israel Camerata Jerusalem. He taught at Camera Obscura College, at Bar Ilan University, and at the Sapir Academic College. Currently, he is a faculty member of the Academy of Music at Tel-Aviv University and the Jerusalem Academy of Music and Dance. Bardanashvili from 1999 to 2010 was a member of the public council of the Ministry of the Culture and Art of Israel. He is permanently invited as a member of the jury of different musical competitions, to musical academies and schools for performing different master classes and lectures and meetings.



Image 5. Composer Josef Bardanashvili (URL 5)

Josef Bardanashvili has composed more than 100 works. The list of the composer's main compositions is the following: the first Georgian rock-opera "Alternative" (1976), and rock-ballet "Tutor" (1982); 5 operas: rock-opera "Alternative" (1976), "Moving Stars" (2 act opera, libretto by the composer & Dgemal Adgiashvili -1982); "Eva" (mono-opera, libretto by Aleksandr Parin-1998) commissioned and performed by the Sacro-Art Festival (Hanover- Germany), "A Journey to the End of the Millennium," libretto by A.B.Yehoshua (2005), commissioned and performed by The Israeli Opera (in commemoration of its 20th anniversary) and "The Dybbuk", libretto by Ido Ricklin, commissioned by The Israeli Opera (in commemoration of its 35th anniversary); 4 ballets: "A Woman's Ballad" (1972), "Tutor" (1982, choreography by Boris Eifman), "Moving Soul"(1991), libretto by Georgi Aleksidze and Josef Bardanashvili; "Acharpani" and "Gurdji khantun" (2012-2014) choreography by Mariam Aleksidze; 4 symphonies (1980, 2001,2006, 2016). The symphony No. 3 "Bameh Madlikin" ("With what do we light") was commissioned by the Israel Philharmonic Orchestra in commemoration of its 70th anniversary; concertos for guitar, flute, piano, mandolin, clarinet, violin, viola, and cello; a double concerto for cello, piano & brass orchestra; Triptych for voices & orchestra ("Children of God"—texts from the Talmud, Quran, New Testament, Book of Psalms, for countertenor & orchestra, (1997)); "Yearning"—texts from the Pure Prayer, Blessings, Ecclesiastes for voice & orchestra, (1999); "Time to Love"—texts from the Song of Solomon, Evangelists, Shmuel Hanagid, Nahapet Kuchak for male chorus & string orchestra, (1999); Elegia for string orchestra (1997); Steps and Metamorphoses for small orchestra, Symphonic Poem for clarinet & orchestra (1998), string quartets, quintets, piano trios, piano sonatas, choral music, and songs.



Image 6. Conductor Zubin Mehta and Composer Josef Bardanashvili (URL 6)

He has written music for 50 films and 55 theater productions. His numerous compositions have been performed successfully all over the world—in Israel, Georgia, the USA, Germany, Russia, France, Spain, Italy, Finland, Hungary, Canada, Japan, and the UK. He cooperates with world-known soloists, conductors, and orchestras among which it would be enough to mention Giora Feidman, Tabea Zimmerman, Natalia Gutman, Gay Burstein, Yossi Arnhem, Liana Isacadze, Avi Avital, Nana Jashvili, Oleg Malov, Alexander Korsantia, Tzvi Plessner, Uri Gandelman, Viktor Derevianko, Tea Demuri, Etti Ankri, David D'aor, Etti Ben Zaken and by conductors: Zubin Mehta, Valery Gergiev, Andreas Mustonen, Lior Shambadal, Shlomo Mintz, George Manahan, Djansug Kachidze, Vaktang Kakhidze, Gisele Ben-Dor, Uri Segal, Gabor Hollerung, Yerucham Sharovsky, Zsolt Nagy, Steven Sloan, Joel Sachs, Avner Biron, Nizan Leibovich, Nikoloz Rachveli and by orchestras such as the Israel Philharmonic, the St. Petersburg Opera Orchestra, the Berliner Symphoniker, the Georgian State Symphony Orchestra the Dochnany Orchestra (Hungary), the Jerusalem Symphony Orchestra - IBA, the Rishon le-Zion Symphony Orchestra, the Israel Chamber Orchestra, the Raanana Symphonette, the Beer-Sheva Sinphonietta, the Musica Nova Ensemble, the Israel Contemporary Players, Ensemble Contempo (USA), the New Juilliard Ensemble (USA), Continuum (USA), Nouvel Ensemble Moderne (Canada) and in music festivals in Israel and abroad.³

Josef Bardanashvili's music is a clear example of transculturalism. The representative of 70s, Bardanashvili, along with other contemporary Georgian composers, faces the challenge of navigating transcultural landscapes.



Image 7. Georgian composers, representatives of the 70s, from left to right are: Zurab Nadareishvili, Josep Bardanashvili, and Teimuraz Bakuradze (URL 7)

He stands out in Georgian music due to his unique synthesis of two ethnic music traditions—Jewish and Georgian—which he combines with Western musical elements. Bardanashvili's aesthetic beliefs, compositional ideas, and artistic language were initially shaped in Georgia, making him a successor and continuator of the finest traditions of Georgian art music. However, upon relocating to Israel, he further enriched these traditions.

According to musicologist Marina Rytsareva (2016: 101), "If you take away everything that I learned in music as a foreigner, the same Bardanashvili will remain, who is in pain as a Jew, but dreams as a Georgian." This sentiment encapsulates Bardanashvili's dual identity and the fusion of his cultural influences. He humorously describes his music as "Jewish music with a Georgian accent" (Kavtaradze, 2017: 35), highlighting the unique blend of his ethnic roots and artistic expression.

Bardanashvili's musical journey is deeply rooted in his native cities of Batumi and Tbilisi, both known for their multicultural and cross-cultural environments where various cultures and ethnic groups intersect, including Jewish, Gypsy, Armenian, Kurdish, Azerbaijani, Turkish, and Russian communities. This diverse backdrop influenced

³ Bardanashvili's full biography and a complete list of his works can be found on the website: <https://www.josefbardanashvili.com/>

Bardanashvili's artistic identity, leading him to describe himself as a fusion of Eastern and Western influences, a sentiment echoed by journalist Dmitri Liliev who referred to him as a "child of many cultures" (Lileev 2016: 1).

The synthesis of ethnic and global music in Bardanashvili's compositions is not only shaped by the multicultural settings of Batumi and Tbilisi but also by the stylistic diversity he encountered in Israel. Since relocating to Israel in 1995, Bardanashvili has naturally infused elements of Georgian national culture into Israel's vibrant cultural landscape, particularly within the Jewish diasporas from various countries. This unique blend distinguishes his creative approach within Israel's multicultural milieu.

Bardanashvili's compositional method for showcasing the synthesis of national and global elements involves viewing national music as a dynamic and evolving phenomenon rather than a static entity. He believes that ethnic music retains its relevance and vitality in the modern musical landscape by harmonizing with global musical tendencies. This interaction between traditional music and contemporary compositional approaches, influenced by European modern music, serves as a means for the survival and evolution of his artistic expression.

Having been raised in an environment that bridged two religions, Orthodox Christianity and Judaism, Bardanashvili's music reflects this fusion. By incorporating features from both Georgian church chant and synagogue music, he emerges as an ecumenist composer, exploring religious ecumenism as a significant source of East-West synthesis in his compositions. His deep interest in Jewish synagogue music, particularly the diverse traditions within Jewish communities, further enriches his musical language with Jewish idioms and influences, evident in works like "Magnificat-Haleluyah" (2014).

Kavtaradze highlights transculturalism as a defining characteristic of Bardanashvili's postmodernist style, linked to his bi-national identity. She notes that the stylistic pluralism and eclecticism typical of postmodernism were ingrained in Israel's cultural fabric, where European and Asian elements coexist due to historical and geographical factors. This cultural fusion is reflected in Bardanashvili's music, which has evolved into a language of symbols and signs, mirroring his Jewish consciousness and artistic sensibilities.

Discussing his music in the context of transculturalism leaves a huge space for scholarly research in the future

Conclusion

When drawing conclusions, it is essential to highlight the following key findings regarding transculturalism in general, and specifically in relation to Georgian music.

The study highlights the importance of ethical considerations in transcultural music, particularly concerning issues of cultural appropriation, representation, and the fair attribution of musical influences, as it is crucial for fostering respectful and meaningful cross-cultural musical collaborations. Transcultural music is embedded within broader social and cultural contexts, reflecting societal values, identities, and aspirations, and this section explores the social dynamics of transcultural music, addressing issues of cultural appropriation, authenticity, and representation. Discussions on the role of transcultural music in fostering cultural exchange, intercultural dialogue, and cross-cultural understanding are paramount in understanding its social significance.

The advent of globalization has ushered in a new era of cultural exchange, leading to a rich tapestry of musical expressions that transcend geographical and cultural boundaries. Transcultural music, characterized by its fusion of diverse elements, reflects this global interconnectedness and offers a fertile ground for exploration within the field of music research. This article aims to unravel the intricacies of transcultural music, delving into key themes such as cross-cultural influences, technological innovations, and social dynamics that shape its landscape. In other words, in an era of rapid globalization, musicians and composers play a crucial role in shaping transcultural musical expressions. Future research may examine the creative processes, artistic philosophies, and ethical considerations of musicians and composers engaged in transcultural music, highlighting their contributions to a more interconnected and inclusive musical landscape.

One of the fundamental aspects of transcultural music is its integration of diverse musical traditions, styles, and techniques from different parts of the world. Future research in this area could focus on analyzing the dynamics of cross-cultural influences, identifying patterns of hybridization, and studying the impact of globalization on musical creativity.

Looking ahead, the future of transcultural music research presents both opportunities and challenges. Transcultural music stands at the nexus of cultural diversity, technological innovation, and social dynamics, offering a rich tapestry of musical expressions that transcend conventional boundaries. By delving into the intricacies of cross-cultural influences, technological innovations, and social dynamics, researchers and practitioners can unravel the complexities of transcultural music and chart new pathways for creative exploration and cultural exchange in a globalized world. Transcultural music presents exciting avenues for future research, bridging diverse musical traditions, leveraging technological innovations, and addressing pertinent social and cultural issues. By exploring these future perspectives, scholars and practitioners can enrich our understanding of transcultural music and its transformative potential in a rapidly changing world.

The study emphasizes the significance of educational initiatives that promote cultural diversity and awareness through transcultural music. By incorporating transcultural music into music education curricula, educators can nurture a more inclusive and globally oriented approach to music appreciation and composition. Looking ahead, the future of transcultural music research lies in further comparative analyses, interdisciplinary collaborations, ethical frameworks, and educational initiatives. These avenues of exploration will contribute to a deeper understanding and appreciation of transcultural music's transformative potential in a globalized world.

Georgian music has been striving to strike a balance between its national identity and global influences, adapting to the demands of a globalized world. It has managed to retain its cultural roots while also embracing transculturalism in contemporary times.

Josef Bardanashvili's compositional style serves as a compelling example of the evolving landscape of transcultural music, offering valuable insights and inspiration for future research and artistic endeavors in the realm of music composition and cultural exchange.

Bardanashvili's compositional style exemplifies a delicate balance between national and global musical influences. His ability to integrate elements of Georgian and Jewish musical traditions into a modern cultural paradigm showcases the potential for transcultural music to bridge diverse cultural identities;

Recommendations

Considering the findings and results obtained in the research it is important to conduct comparative studies between other composers or musical works that exemplify transcultural music, exploring how different composers navigate the transcultural links in their compositions. Also, it is important to encourage interdisciplinary collaboration between music researchers, cultural theorists, and sociologists to deepen the understanding of transcultural music's impact on society and identity formation. We have to take into account 2 very important issues, one is related to the ethical aspect of this problem, and the other is educational; We should consider ethical considerations in the study of transcultural music, particularly concerning issues of cultural appropriation, representation, and the fair attribution of musical influences. It is also recommended to develop educational initiatives that promote cultural diversity and awareness through transcultural music, fostering a more inclusive and globally oriented approach to music education.

Acknowledgment

We acknowledge the music of other Georgian composers of the 70s as well as the works of Josef Bardanashvili who have contributed to the development of transcultural music, serving as inspirations for our study and shaping the landscape of contemporary musical expressions and clear examples of transcultural links in music.

While conducting my scientific research, I am deeply grateful to composer Josef Bardanashvili for generously providing me with the musical scores of his compositions. These scores are not accessible on the Internet, making his assistance invaluable to my work. Without his support, I would not have been able to manage this research effectively.

Biodata of Author



Gvantsa Ghvinjilia, Musicologist, Ph.D., Doctor of Art Studies, Associate Professor and lecturer at Tbilisi State Conservatoire (Department of Music History); The member of the Academic Council, and head of the dissertation Board at Tbilisi State Conservatoire. A member of the Georgian Composer's Union. The guest senior teacher at Shota Rustaveli Theatre and Cinema Tbilisi State University. The member of the jury of the Tsinandali Awards (2022). She has received the Scholarships of Zakaria Paliashvili and the President of Georgia. PR manager and Head of the literary department at Tbilisi Zakaria Paliashvili Opera and Ballet State Theatre (2006-2013). In 2021-2023 Gvantsa Ghvinjilia was a participant in the Erasmus+ Mobility exchange program (Belgium, France, and Poland). She has held public lectures in Georgia, Belgium, Poland and Ukraine. She is often invited as a speaker in Georgian television and radio programs. Gvantsa Ghvinjilia works as a music critic in the periodical press of Georgia. Gvantsa Ghvinjilia is an active participant in national and international conferences in Croatia, England, Georgia, Germany, Kazakhstan, Lithuania, Poland, Sweden, and Ukraine. Her scientific interests are connected with: Religion and music; Transhumanism, Posthumanism, and music; Multi-media hybrid musical genres; Eco music; The impact of scientific and technical progress on music; Interdisciplinary studies; The ways of European integration of Georgian music; The dreadful consequences of Russian annexation on Georgia's music; Contemporary Ballet.

ORCID: 0000-0003-3452-4876

Web: <https://tsc.edu.ge/en/academic-staff/>

Youtube: <https://www.youtube.com/@gvantsaghvinjilia733/featured>

References

- Bakhtadze, I. (2001). *ქართული კულტურა—დასავლეთი* [Georgian culture—West]. Tbilisi: publishing house Chronograph.
- Berg, W. (Ed.). (2011). *Transcultural Areas*, © VS Verlag für Sozialwissenschaften | Springer Fachmedien Wiesbaden GmbH DOI 10.1007/978-3-531-93348-1_1
- Cuccioletta, D. (2001/2002). Multiculturalism or Transculturalism: Towards a Cosmopolitan Citizenship. London journal of Canadian Studies. Volume 17. https://web.archive.org/web/20160417212459/http://www.canadian-studies.net/lccs/LJCS/Vol_17/Cuccioletta.pdf
- Grosu, L.M. (2012), Multiculturalism or transculturalism? Views on cultural diversity. Synergy (Journal of the Department of Modern Languages and Business Communication), Vol.8/no.2/2012. <https://synergy.ase.ro/issues/2012-vol8-no2/06-lucia-mihaela-grosu-multiculturalism-or-transculturalism-views-on-cultural-diversity.pdf>
- Kavtaradze, M. (2010). სტილი, როგორც ნიშანთა სისტემა პოსტმოდერნისტულ ხელოვნებაში. [Style as a system of signs in postmodernist art]. <https://semioticsjournal.wordpress.com/2010/08/04/მარინა-ქავთარაძე-სტილი-რ/>.
- Kavtaradze, M. (2017). "Multiculturalism and National Identity in the 20th Century Georgian Musical Space." *GESJ: Musicology and Cultural Science*, No.2(16): 33–38.
- Lileev, D. (2016). "Диалоги на Земле обетованной" [Dialogs on the promised Earth]. MO | MO № 7 (400), 11. 10. 2016. <https://muzobozrenie.ru/dialogi-na-zemle-obetovannoj/>.
- Nadareishvili, M. (2015). Musical identity in new Georgian music: Natela svanidze—eka chabashvili. *GESJ: Musicology and Cultural Science*. No.2(12)
- Pipes, Richard. 1964/2014. "Narodnichestvo: A Semantic Inquiry". Slavic Review, Vol. 23, No. 3 (Sep., 1964), pp. 441-458
- Rytsareva, M. (2016). *Иосиф барданашвили: жизнь в трех измерениях (3d): беседы с композитором* [Josef Bardanashvili: life in three dimensions (3d): conversations with the composer]. Tel Aviv: VeDiScore.
- Seter, R. (2005). "Jerusalem and Tel-Aviv: Different News from Israel (or, One More Step Toward Peace)—Three Contemporary Music Festivals." *Tempo* 59 (233), 2005. United Kingdom: Cambridge University Press: 46–61. <https://static.cambridge.org/content/id/urn:cambridge.org:id:article:S0040298205210239/resource/name/S0040298205000239a.pdf>.
- Sharikadze, N. (2023). An introduction to Georgian art music/sense-making through Music. Cambridge Scholars Publishing.
- Tsurtsurnia, R. (1997). "Georgian Folk Song Today—Vital Process or a Museum Exhibit?" *Issues of musicology, a collection of scientific works*. Tbilisi: Tbilisi State conservatoire: 3–17.
- Tsurtsurnia, R. (2012). "National and musical identities: on the issue of interrelation." *Musicological research: Proceedings of scientific works*, vol.2. Tbilisi: Tbilisi State Conservatoire: 12–25.
- Virsaladze, M. (2021). Choral compositions (with orchestra and a capella) on religious themes in the oeuvres of Nodar Mamisashvili, Eka Chabashvili, and Maka Virsaladze. In *Music – the Cultural Bridge: Essence, Contexts, References* (pp. 81–88). Wrocław: The Karol Lipiński Academy of Music.
- Welsch, W. (2001). *Filozofski Vestnik*, 22(2), 59-86

Zhang, X., Sheng, Y., & Jiang, D. (2022). On the Origin of Transculturalism: A Study Into the Western Academic Context and its Chinese Translation. *Journal of Transcultural Communication*, 2(2). 218–228 <https://doi.org/10.1515/jtc-2022-0020>

Internet Sources

URL 1. <https://archive.gov.ge/ge/vakhushtis-atlasi-1>

URL 2. <https://sputnik-georgia.com/20170729/bidzina-kvernadze-236799559.html>

URL 3. <https://www.conservatorio.pr.it/georgian-week-masterclass-di-composizione-a-cura-di-eka-chabashvili-2427-05-2022/>

URL 4. <https://www.misa.ge/ge/invited-guest/maka-virsaladze>

URL 5. <https://www.josefbardanashvili.com/gallery>

URL 6. <https://www.josefbardanashvili.com/gallery>

URL 7. <https://www.josefbardanashvili.com/gallery>



Research Article

Comparative form analysis of cycle genres in Makam music with an intercultural approach: examples of *Nubat al-Zidan*, *Mahur Destgâh*, *Uşşak Faslı* and *Kûçek Nevbet-i müretteb*

Ali İhsan Alemlî¹ and Ümit Fışkırın²

Department of Music Theory, ITU Turkish Music State Conservatory, Istanbul, Türkiye

Article Info

Received: 11 November 2023

Accepted: 24 December 2023

Online: 30 December 2023

Keywords

Destgâh

Faslı

Form

Makam

Music theory

Nevbet-i müretteb

Nuba

Transculture

Abstract

In the history of Turkish *makam* music, various changes have occurred from time to time in the systematic structure of the music. These changes over a long period of time have shaped the accumulation of Turkish *makam* music and shaped it into what it is today. In the 10th century, Farabi, who expressed the formation of sound by the striking of objects against each other, established the 17-part sound system on the Khorasan Tanbur. In the following periods, this sound system appears in the works of music theorists such as Urmevî, Merâgî, Yusuf Kırşehirî, Hızır bin Abdullah. Various genres and forms emerged on the basis of this system in different periods and geographies. *Nevbet-i müretteb*, which has been active in the history of *makam* music for many years and has a prestigious place in music circles with both its composition and performance, is one of them. *Nevbet-i müretteb* is a musical genre that was initially composed in four movements and later composed in five movements by Abdülkâdir Merâgî; some musicologists liken it to a kind of 'suite'. The main features of this musical genre are that the sections are composed in a single *makam* and the performance starts at a slow tempo and gradually accelerates. *Nevbet-i müretteb*, whose detailed theoretical explanations are found especially in 15th century edvâr books, is treated in Iranian and Anatolian written music sources as a highly respected musical genre that attracted the attention of the court and its circle. It is possible to come across *Nevbet-i müretteb*, which has partial explanations in Yusuf Kırşehirî's edvâr, the first work written in Anatolia in the field of music theory, and in his contemporary Abdülkâdir Merâgî's *Câmiu'l-elbân*, *Makâsıd'ül-elbân* and *Fevâid-i aşere*, but does not have a melody example, in the works of different authors. The importance of the 'nuba', which is accepted as the ancestor of the *Nevbet-i müretteb*, in the Mediterranean geography among the regions where it is active cannot be ignored. The 'nuba' has spread to different geographies by showing changes with various interactions from Andalusia and North African countries, which host many cultures in the Mediterranean geography where intercultural relations are intensely experienced.

3023-7335 / © 2023 the JMTTMS.
Published by Genc Bilge (Young Wise)
Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Alemlî, A.I., & Fışkırın, Ü. (2023). Comparative form analysis of cycle genres in Makam music with an intercultural approach: examples of *Nubat al-Zidan*, *Mahur Destgâh*, *Uşşak Faslı* and *Kûçek Nevbet-i müretteb*. *Journal of Music Theory and Transcultural Music Studies*, 1(1), 127-201. DOI: <https://doi.org/10.5281/zenodo.10926828>

Introduction

Various changes have occurred in Turkish *makam* music since prehistoric times. This accumulation has taken its current form by constantly transforming throughout history. In the 10th century, Farabi rejected Pythagoras' ideas about the

¹ Corresponding Author: Assist. Prof. Dr., ITU Turkish Music State Conservatory, Department of Music Theory, Istanbul, Türkiye. E-mail: aalemlî@gmail.com
ORCID: 0000-0003-0974-0876.

² Dr., Çorlu/Tekirdağ, Türkiye. E-mail: ufiskir@yahoo.com, ORCID: 0000-0002-7378-7372.

sounds of the planets, which he had put forward hundreds of years earlier, and developed a 17-part sound system on the ‘Khorasan Tanburu’, explaining the creation of sound by the striking of bodies against each other. Later, with Urmavi’s contributions, this sound system was influential for many years and appeared in the ‘*edvār*’ of theorists such as Abdülkâdir Merâgî, Yusuf Kırşehirî, Hızır bin Abdullah and Ahmadoğlu Şükrullah. Various genres and forms using this system emerged in different centuries and geographies. One of these is the *Nevbet-i müretteb* in *makam* music, which has influenced musicians for centuries.

Nevbet-i müretteb is a type of music with a cyclical structure consisting of four or five movements that undergo changes over a long period of time. Cyclicity represents a structure in music in which the first movement forms the theme of the next movement (Macdonald, 2001, p. para. 1). In a general sense, ‘cyclical’ structure is used for works such as a suite, symphony, sonata or string quartet, and in a specific sense it is used to describe works in which the sections are linked to some musical theme (Tucker and Parker, 2002, pp. 331-332). The cyclical structure, which is also frequently used in *makam* music, appears as repeated sections in the works. However, it is also possible to use the term ‘suite’ for *Nevbet-i müretteb*, since the successive forms are performed as an suite.

The history of *Nevbet-i müretteb* can be traced back to ‘*nuba*’, a musical genre that emerged in Baghdad during the 8th century Abbasid period. The term ‘*nuba*’, which basically means ‘watch’, has been transformed into etymologically similar genres such as ‘*nawba*’, ‘*nevbet*’, ‘*nobat*’ in different geographies, and in some places into music genres with only structural similarities such as ‘*destgâh*’ and ‘*şeshmakam*’. *Nevbet-i müretteb* also found its place in Anatolian and Iranian cultures during this period. While ‘*nawbet*’ represents ‘turn’ or ‘watch’, the word ‘*müretteb*’ means ‘organized, arranged’. The word ‘*nawbet-i müretteb*’ means the performance of the parts (forms) that make up this genre in an orderly sequence. While these sections consist of ‘*kavl*’, ‘*ghazal*’, ‘*terâne*’ and ‘*fürûdaşt*’, ‘*müstezâd*’, which Abdülkâdir Merâgî added as the fifth section, brings a different dimension to *Nevbet-i müretteb*.

While the term ‘*nuba*’ originally represented the order in which musicians performed in the presence of caliphs, it later evolved into a cyclical musical genre consisting of a succession of sections. The transfer of ‘*Nuba*’ to different cultures and geographies began when Ziryâb, who is known to have composed the first ‘*Nuba*’ compositions, settled first in Tunisia and then in Andalusia. ‘*Nuba*’ has continuously developed, enriched and changed in the geographies and cultures it has traveled to through interactions that can be described as ‘global encounters’. The ‘*nuba*’, which continued its existence in Andalusia for a long period of time, was carried to the cultures and geographies they migrated to by Muslims who had to migrate to North Africa with the ‘reconquista’ (reconquest) movement of Christians. This transfer can be evaluated in four phases. This musical genre, which started with ‘*nuba*’ in the first phase, continued its existence under different names in North Africa in the second phase through intercultural interactions; in the third phase, it experienced a period of popularity in Anatolia, Iran and Azerbaijan under the name of *Nevbet-i müretteb*. At the end of the fourth phase, this genre, which continued its existence as ‘*destgâh*’ in Iran and ‘*mugam*’ in Azerbaijan, manifested itself as ‘*vaslah*’ in Syria and Egypt, and ‘*şeshmakam*’ in Uzbekistan and Tajikistan (see Table 5.1) (Alemlî and Doğrusöz, 2022a, p. 26-27).

The theoretical explanations of *Nevbet-i müretteb* and the verses of the composed works can be found in some ‘*edvâr*’ books and *güfte mecmuaları* written especially in the 15th-16th centuries. The explanations by the representatives of the Anatolian ‘*edvâr*’ tradition and the Iranian ‘*edvâr*’ writers (especially ‘Abd al-Kâdir Merâgî), who were contemporaries, provide important information about *Nevbet-i müretteb*.

There is uncertainty as to whether the *Nevbet-i müretteb* is a ‘form’ or a ‘genre’. It is possible to say the following about the frequently confused concepts of ‘form’ and ‘genre’: The word ‘genre’, which refers to a unity formed by works with similar features between them, can be defined in general terms as ‘a unity formed by gathering principles that have common aspects’ (Ersoy, 2017, p. 2). The distinction between musical genres can be in terms of content, such as religious and non-religious music, or in terms of technique, such as spoken and unspoken music. ‘Genre’, which is an ‘essence’ in the planning of the work, should be considered as a more general expression since it also includes the concept of ‘form’, which means ‘shape/form’ (Hodier 1990/1992, p. 13). *Nevbet-i müretteb*, which has been defined as a ‘form’ in many studies, is a musical genre that includes ‘*kavl*’, ‘*ghazal*’, ‘*terâne*’, ‘*fürûdaşt*’ and ‘*müstezâd*’ forms.

It is possible to explain the spread of the *Nevbet-i müretteb* in different cultures with some changes while preserving its basic structure over a wide period of time in the preceding and following periods with various interrelated theories. The geographical and cultural diversification of this spread can be described as ‘interculturality’; the genres that emerged in different cultures depending on the theory of ‘interculturality’ can be described as ‘intergenreality’; the similarities between the approaches in written works can be described as ‘intertextuality’; and the similarities between the ‘*makam*’, ‘*usûl*’ and sections used by various composers in the compositions of *Nevbet-i müretteb* can be described as ‘intermusicality’.

Throughout history, there has been direct or indirect cultural interaction between societies due to migration, war, trade, etc. This interaction is analyzed with the ‘intercultural’ approach. ‘Interculturality’ is “the exchange and equal communication relationships between cultural groups that differ according to criteria such as ethnicity, religion, language or nationality.” Lewis characterizes interculturality as “cultural fluidity and the dynamics of cultural change” (Lewis, 2008, p. 136). ‘interculturality’ “recognizes the intertwining of difference and sameness” and allows cultural “groups to adapt and adopt new discourses, values, ideas and knowledge systems” (Çukurova 2023, p. 210). According to Çukurova (2023), in interculturality, “each era has had a different significance and value, and different transfers have taken place in each different period. Commercial and social activities have a great share in this...” (p. 210).

While the interactions between cultures are sometimes regional, they can also occur in different geographies. These elements are sometimes exactly the same and sometimes with slight variations. Cunio (2008), citing the work of Kimberlin and Euba, defines intercultural music as music that incorporates the characteristics of more than one culture when the composer is from different cultures (p. 21).

The realization of intercultural music is a way of describing the process of reconstruction within the framework of traditional texts and melodies from a historical and ethnomusicological perspective. This realization starts with the premise that it is not possible to reconstruct the music of a particular period and instead a process of ‘reconstruction’ is used (Cunio, 2008, p. 21). Music has an important place in intercultural communication. Considering the similarities between the music of different societies in common musical cultures, the contribution of music in intercultural communication becomes even more evident. In order to indicate the importance of music in intercultural communication, it is necessary to look at the historical process of the communication of the societies in question and analyze the cultural texture that has brought it to the present day (Uslu & Kurtuldu, 2018, p. 236). It can be said that when cultural tolerance develops, intercultural music also develops.

The reflections of the *Nevbet-i müretteb* in different geographies have occurred as a result of intercultural interactions. The reasons for this interaction may be the commercial and social relations that developed through ‘global encounters’ as a result of various wars, geographical discoveries, and the journeys of travelers. Different cultures blended with these relations have been transferred to the present day at the center of different civilizations for centuries (Alemli & Doğrusöz Dişiaçık, 2021, p. 2834). The concept of ‘global encounter’ refers to situations in which individuals from different traditions or worldviews interact based on limited information about each other’s values, resources and goals (White, 2012, p. 6). ‘Global encounters’ have had various effects in the field of ‘intercultural music’ as in every field, and an existing structure has blended with the culture it interacts with and created a new formation. The production of ‘intercultural music’ can be understood by examining how ideas are communicated between musicians, how roles and responsibilities are defined, and how the middle ground is negotiated (Bayley and Dutiro, 2016, p. 391).

It is possible to observe the reflections of ‘*Nuba*’ in different cultures by preserving its basically ‘suite/cycle’ structure from the Abbasid period to the present day with an intercultural approach. This music genre has gained new features in different geographies and cultures through interactions that can be characterized as ‘global encounters’. As a result of these interactions, music genres with a ‘team/cyclical’ structure have diversified by gaining unique characteristics in each culture, and have been shaped according to the cultures in terms of both musical structures and performance environments. When we evaluate these diversifications in the context of music genre, it is possible to talk about the theory of ‘interspeciesism’.

Çolakoglu (2008), in his dissertation on the *armudî kemençe* instrument in different cultures and geographies,

determined that the performance of the *kemençe* has changed under the influence of exchanges, migrations, sovereignties in different countries, geographical proximity and cultural interactions. Çolakoğlu (2008) states that in these changes, the *kemençe* was initially used in religious music, but later on it was performed in entertainment, dance and folk music, showing differences in terms of functionality (Çolakoğlu, 2008, p. 221). Similarly, while *Nevbet-i müretteb* and other related genres in different cultures and geographies spread over a wide area and find a place for themselves on various grounds, this genre has been attributed different meanings in terms of content according to the cultures in which it is found. While this content may have religious elements, structures for love and entertainment are also found.

Importance of the Research

The study or ‘revival’ of the *Nevbet-i müretteb* genre, whose traces of existence have been erased in the literature over time, may pave the way for the production of new works in other forgotten forms, genres, *makams* and *usûls*. In this context, new *Nevbet-i müretteb* compositions may become widespread and contribute to the repertoire. In addition to this, this is the first study in which we have analyzed the suite/cyclical forms belonging to different cultures and geographies.

Aim and Problem of Research

Throughout history, there has been direct or indirect cultural interaction between societies due to migration, war, trade, etc. In this interaction, there have been transfers between cultural groups such as ‘cultural exchange’, ‘intertwining of cultural differences and similarities’, ‘adaptation and/or adoption of new discourses, values, ideas and information systems’. This transfer is also reflected in artistic and/or literary production. In this context, the aim of this study is to examine the reflections and/or transmission of the ‘*nuba*’ in different cultures by preserving its basically ‘team/cyclical’ structure from the Abbasid period to the present day through four note examples with an intercultural approach.

Scope

It is possible to come across different examples of suite/cyclical forms in the geographies where *makam* music is performed. However, limitations were made in line with the framework of the study. In this context, the scope of the study is limited to the works of ‘*Nubat al-Zidan*’, ‘*Mahur Destgâh*’, ‘*Uşşak Faslı*’ and ‘*Kûçek Nevbet-i müretteb*’, which are examples of the ‘*nuba*’ genre in today’s geography, which is related to the Ottoman Empire in terms of historical process, geography and state sovereignty.

Method

Research Model

In this research, basically within the framework of ‘mixed method’ research, qualitative research method was used by scanning and classifying information from sources and presenting the findings systematized. Qualitative research is an interpretive ideology in general terms in relation to how the social world is interpreted, understood, experienced and produced (Mason, 1996, p. 4). In this study, an evaluation of how *Nevbet-i müretteb* has changed in different cultures has been made in terms of interculturality.

The ‘*Nevbet-i müretteb*’ in ‘*kûçek makam*’ and ‘*sakîl-i evvel usûl*’ that we examined in this study was composed by Alemlî (2022) in the context of Abdülkâdir Merâgî’s *nevbet-i müretteb* in ‘*kûçek makam*’, the verse of which can be found in Nuruosmaniye Library’s *güfte mecmua* (song verses book) number 3135. The ‘*kûçek makam*’ used in this composition has not been preferred by composers in recent times, and the ‘*sakîl-i evvel usûl*’ is a completely forgotten *usûl*. This experiment may pave the way for the reconstruction of works for which there are no notated examples in historical musicology studies, in the light of the available data.

This study is derived from the first author’s master’s thesis. Research and publication ethics have been followed in the study. This study is a research article.

Documents

Random sampling method was used in the selection of the works analyzed in the study. The composers of the works are from Algeria, Iran and Turkey. The dates of composition belong to different periods. ‘*Nubat al-Zidan*’ from Algeria and ‘*Mahûr Destgâh*’ from Iran were chosen because we could access their transcriptions. *Uşşak Faslı* was preferred

because it is widely known in *makam* music circles. Since ‘*Nubat al-Zidan*’, ‘*Mahûr Destgâh*’ and Alemlî’s (2022) newly composed *Kûçek Nevbet-i müretteb* are in different *makams*, the *makam* condition was not observed for the *Fasıl* we chose from the geography of Turkey. Since the *makams* are different in the works, *makam* analysis was not performed in the study. In fact, it can be observed that it has become a tradition in the historical process to compose or perform suite/cyclical forms in the same *makam*. Since the main problem of our study is to examine the trace of a musical genre in history with a historical approach, the works were analyzed only within the framework of form. In addition to this, in order to create data for future studies, the melody *seyir* line is presented in the data table with metric structure and semiotic approach.

Limitation

Since the study was not a field research, a sufficient number of transcriptions of constellational/cyclical forms could not be found. It is possible to find such works on audio and video platforms in the digital environment (internet, etc.). However, since the existence of different performances and versions of these would not create certainty, these examples were not utilized.

Movements of *Nevbet-i müretteb*

Movements of the *Nevbet-i müretteb* were analyzed in detail in the works of Abdülkâdir Merâgî and its genres in the works of Hızır bin Abdullah (Uslu, 2017, p. 178). The ‘*kavl*’, ‘*gazel*’, ‘*terâne*’, ‘*fürûdaşt*’, which were composed and performed independently at first, were later combined within the framework of certain rules to form the movements of the *Nevbet-i müretteb*. As mentioned before, Abdülkâdir Merâgî added a fifth section called ‘*müstezâd*’ at the end of this four-part classical structure.

Kavl: ‘*Kavl*’, which literally means ‘promise’ and ‘agreement’, is a musical form whose roots go back to ancient times. Having existed as a form before the emergence of the *Nevbet-i müretteb* genre, ‘*kavl*’ found its place in the music world as an independent form for about a hundred years from the late 16th century onwards.

The ‘*kavl*’, which consists of Arabic poetry, begins with a section called ‘*bâzgeşt*’ or ‘*teşyîa*’, a kind of refrain in which the *makam* is shown after the verbal ‘*taksim*’ made with the words of the couplet (Uslu, 2017, p. 183). While describing the ‘*kavl*’ section in *Câmiu’l-elhân*, Abdülkâdir Merâgî states the following about ‘*teşyîa*’:

“*Teşyîa*, returning back, is necessary of course. *Teşyîa* is in the words, in the bases of the strokes, and in other things. Its length and brevity is at the discretion of the classifier. If desired, other couplets can be introduced at the beginning, middle or end of the *teşyîa*. One can enter the turn without them. Two *teşyîas* can be formed from one classification. If one *teşyîa* is with poetry, another *teşyîa* can be with the words of *ikâ erkân*.” (Sezikli, 2007, p. 248, y.ç.)

From these explanations, it is understood that ‘*teşyîa*’ is a refrain and that these repetitions can be in words, ‘*usûl*’ beats or other elements, but the composer’s decision is at the forefront in their selection. It is stated that there can be two ‘*teşyîa*’ in a composition, one with the words of the poem and the other with the words of ‘*ikâ*’.

Gazel: The ‘*gazel*’, which represents a lyrical poetry of Arabic origin in the field of literature, appears as the second of the *Nevbet-i müretteb* sections composed with ‘couplets’ or ‘*rubâi*’ poems consisting of Persian lyrics. According to ‘Abdülkâdir Merâgî’s explanations, it has the same characteristics as the ‘*kavl*’ section. Guettat (2000) defines ‘ghazal’ as ‘singing in a very slow rhythm’ (Guettat, 2000, p. 502).

Terâne: The third part of the *Nevbet-i müretteb*, ‘*terâne*’, means ‘song’ in Persian. ‘*Terâne*’, again according to ‘Abdülkâdir Merâgî, consists of a ‘*rubâi*’ poem. ‘*Terâne*’ is composed in the same *usûl* as the first two parts of *Nevbet-i müretteb*, the ‘*kavl*’ and the ‘*gazel*’. The beginning of ‘*terâne*’ is on the 7th beat in a 16-time *usûl* and on the 9th beat in a 24-time *usûl*. Guettat (2000) defines ‘*terâne*’ as “singing in a medium rhythm” (Guettat, 2000, p. 521).

Fürûdaşt: ‘*Fürûdaşt*’, which literally means ‘descending’ and ‘ending’ in Persian, represents the last section of the *Nevbet-i mürettebs* composed until Abdülkâdir Merâgî. Consisting of poems of two or four lines, the ‘*fürûdaşt*’ has the same characteristics as the ‘*kavl*’ section.

Müstezâd: This movement, added by ‘Abdülkâdir Merâgî, literally means ‘increased’ or ‘multiplied’. In this section,

Merâgî states that the art used in the other sections should be repeated. In the five-line ‘*müstezâd*’ section, the *seyir* of the *makams* and the *usûl* used are freer and left to the will of the composer. In Table 1, *Nevbet-i müretteb* is evaluated on the table with a 5-layered perspective in terms of musical structure, musical circles, social environment, the spread of the genre across geographies and socio-economic structure.

Table 1. Levels of *Nevbet-i müretteb*.

Form	Geography	Social Context	Spread Across Regions	Socioeconomic Structure
It consists of ‘Kavl’, ‘gazel’, ‘terâne’, ‘fîrûdaşt’ and ‘müstezâd’ sections. The sections are all composed in the same <i>makam</i> . There are used 16-beat (<i>sakîl-i evvel</i> , <i>sakîl-i sânî</i>), 20-beat (<i>fahte</i> , <i>Türki-i asl</i>) and 24-beat (<i>remel</i>) <i>usûls</i> .	<i>Nevbet-i müretteb</i> is a type of music adopted in the courts both in Iran and Anatolia.	The turmoil caused by the Mongol invasion in the East and the Crusades in Anatolia adversely affected the society in every aspect.	According to the chronology in which it is mentioned in music theory books, <i>Nevbet-i müretteb</i> emerged simultaneously in Iran and Turkey. It can be said that ‘ <i>Nuba</i> ’ emerged as <i>Nevbet-i müretteb</i> in Iran and Turkey through various trade routes and intercultural interactions.	Iran: The effects of the Mongol invasion negatively affected the region socially and economically. Turkey: In the 13th century, the Crusades were directed to Anatolia through Istanbul, making the trade routes insecure and negatively affecting the economic structure.

Usûls (Metric Structures) Used in Nevbet-i müretteb

Abdülkâdir Merâgî, in his work *Câmiu’l-elhân*, states that *Nevbet-i müretteb* should be composed with the *usûls* that are ‘*sakîl-i evvel*’, ‘*sakîl-i sânî*’, ‘*sakîl-i remel*’, ‘*fahte*’ and ‘*Türki-i asl*’, but composers can also use different *usûls* (Uslu, 2017, p.185). Kindî, while giving information about rhythmic models in his works, also mentions the ‘*sakîl-i evvel*’ and ‘*sakîl-i sânî*’ *usûls* that Merâgî mentions in *usûls* of the *Nevbet-i müretteb* (Turabi, 1996, p. 78). However, there are differences in the 15th century’s approach to *usûl* due to the difference of approximately 6 centuries. These *usûls* mentioned by Merâgî are defined and illustrated with circles in the section on *usûls* in the 15th century ‘*edvâr*’ book *Mecelletun Fi’l-Mûsika* by Fethullah Şîrvânî.

Sakîl-i evvel

The ‘*usûl* of *sakîl-i evvel*’, which means ‘firstly heavy’, first appears in the works of Kindî (d.866). Kindî describes this method with a 5-stroke structure (Turabi, 1996, p. 81). In the 13th century, Safiyüddin Urmevî (1216-1294), in his work *Kitâbü’l-edvâr*, describes the *usûl* of *sakîl-i evvel* as a 16-stroke, 5-beat structure. Quṭbuddin Shirâzî (1236-1311) includes the same definition in his work *Dürretü’t-tâc* Abdülkâdir Merâgî and Lâdikli (d. 1494) also mentioned *usûl* of *sakîl-i evvel* with the same name and structure in their works (Çakır, 2015, pp. 80-81).

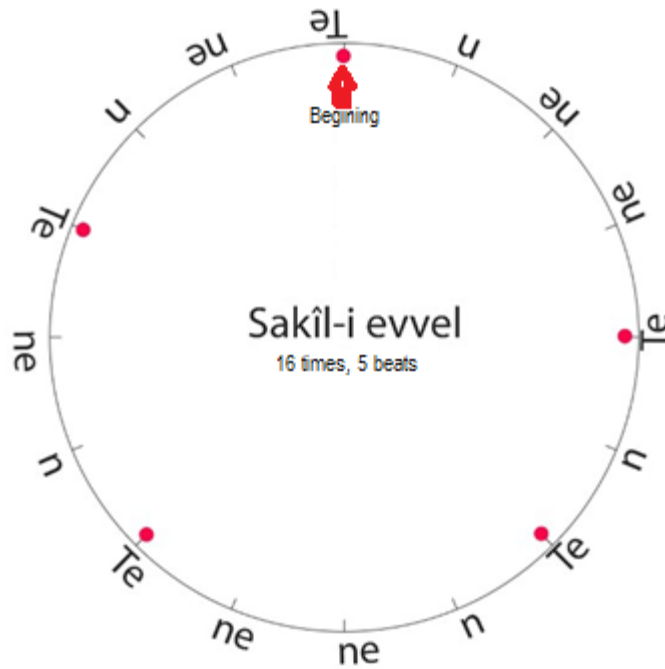


Figure 1. *Usûl of Sakîl-i evvel* (Akdoğan, 1996, p. 242)

Usûl of sakîl-i evvel has 16 times and 5 beats (Figure 1). Fethullah Şîrvânî, in the chapter on usûls in his ‘*edvâr*’, states the following about *sakîl-i evvel*:

“It has been said that the Persians call it Vereşan, which is a bird between a step-bird and a dove. It is called *Harkebuter* in Persian. Opposite each cycle of this bird there are 8 reasons for its beats, and the number of its beats is 16. However, those who hit the *usûl* remove (throw) 11 of them and hit 5 of them. These five beats are: the first, fourth, seventh, eleventh and thirteenth beats.” (Akdoğan, 1996, p. 242)

The appearance of *sakîl-i evvel* on the line is shown below (see Figure 2). Ezgi (1953) states that *usûl of sakîl-i evvel* consists of two *usûl of semai*, one *usûl of sofyan* and one *usûl of yürük semai*. He also states that the term *sakîl-i evvel* was used by the Arabs, while the Turkish and Iranians called *varaşan* to this *usûl*; later on, the 16-time *usûl of nim berefşan* was invented (Ezgi, 1953, p. 286)

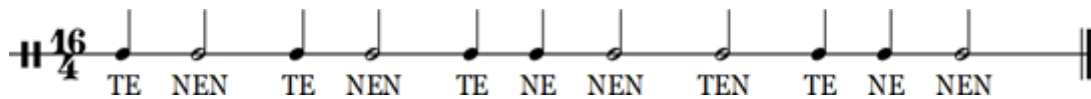


Figure 2. *Usûl of sakîl-i evvel* at line (Ezgi, 1953, p. 286)

Sakîl-i sâni

Safiyüddin Urmevî, Abdülkâdir Merâgî, and Lâdikli, who stated *sakîl-i sâni* as an 8-time *usûl* in Kutbüddîn Şîrâzî’s *Dürretü’-t-tâc* as 16-time, evaluated Kutbüddîn Şîrâzî’s arrangement in *Dürretü’-t-tâc* as doubled (Çakır, 2015, p. 81). Kindî, on the other hand, has shown this method as 7-timed (Turabi, 1996, p. 81) (Figure 3).



Figure 3. *Usûl of Sakîl-i sâni* (Akdoğan, 1996, p. 244)

Usûl of *sakîl-i sâni* has 16 times and 6 beats. Fethullah Şîrvânî states the following about this *usûl* in his *edvâr*:

“The performers (*ehlu’l-amel*) have called it light. The time of this *usûl* is equal to the time of the *usûl* of *sakîl-i evvel*. But the person who strikes of this *usûl* throws away 10 of its beats and brings back 6 beats, which are: the first, fourth, seventh, ninth, ninth, twelfth, fifteenth beats, and they have made of this *usûl* four *veted-i mecmu* and two *sebeb-i hafîf*, as in the example of *tenen-tenen-tenen-tenen-tenen-tenen-tenen-tenen*. The beginnings of the chapters of the *usûl* have been struck and the others have been abandoned. You must add each of the movements of this *usûl* to the beat.” (Akdoğan, 1996, pp. 243-244).

Sakîl-i remel

Ezgi (1953) states that *usûl of sakîl-i remel*, a 24-time *usûl*, was considered twice as long as the 12-time *usûl* of *remel* by Alişah (Ezgi, 1953) (Figure 4).

Fethullah Şîrvani states the following about this *usûl* in his work:

“It is also called *muda’afu’r-remel*. The Persians call it the actual stroke, and most of the books they classify are in this form. As Safiyyüddin, the author of the *edvâr*, explained in his book, he did not count it among the six *edvârs* mentioned in the chapter on *remel*, and accepted the view of those who said that it was not *remel*, but rather specific to the main stroke. However, he has explained it in detail, in spite of the opinion of those who consider it to be from *Remel*. Thus, according to the opinion of those who accept the *usûl* of *hafifu’-sakîl* as two cycles, the Arabic *usûl* (or *edvâr*) become seven.” (Akdoğan, 1996, p. 245).

Fabte

Şîrâzî states that this *usûl*, which is also used today, consists of one *usûl* of *sebeb-i hafîf*, two *usûl* of *fâsıla-i sugrâ*, one *usûl* of *reason-i hafîf* and two *usûl* of *fâsıla-i sugrâ* and that it belongs to the ancient Persians. Safiyyüddin Urmevî gives the description of *usûl* with the same name as *tenenen, ten, tenenen, tenenen, tenenen, ten, tenenen* (Çakır, 2015, p. 87). In the same way, Şîrvânî gives a description of the *fabte usûl* and shows it on a circle as in Figure 6.

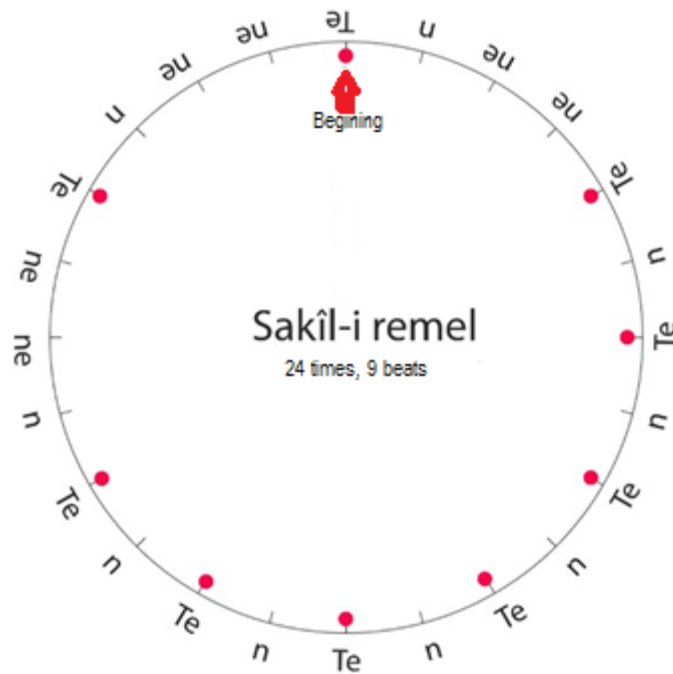


Figure 4. *Usûl* of *Sakîl-i remel* (Akdoğan, 1996, p. 247)

Ezgi (1953) shows the *usûl* of *sakîl-i remel* on the line as in Figure 5.

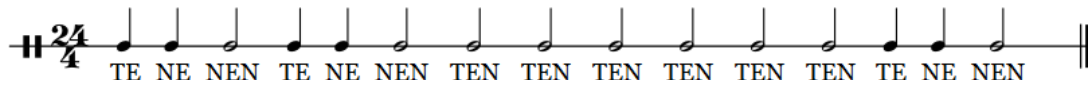


Figure 5. *Usûl* of *Sakîl-i remel* (Ezgi, 1953, p. 288)

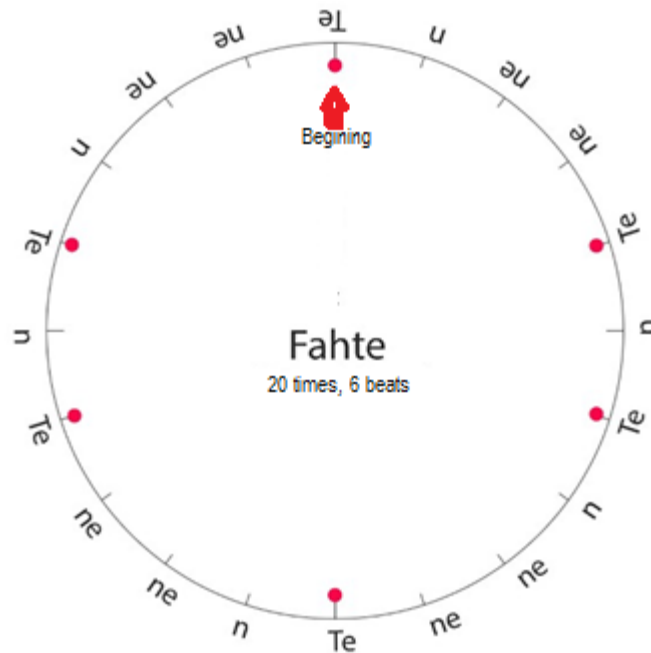


Figure 6. *Usûl* of *Fahte* (Akdoğan, 1996, p. 251)

Fethullah Şîrvânî states the following about this *usûl* in his work:

“It is a *usûl* of 20 beats [in time] as in the form of *ten-tenenen-tenenen-ten-tenenen-tenenen-tenenen*. The example of this is by centering each of the causes between the two chapters, and the circle is also changed. It is permissible to say that this is 10 beats. It is not considered as two cycles. Most of the time, another *Fasıl* is added to each of its

halves. This is called an extra *fahti* (*al-Fahti ez-Zayid*). Thus it becomes 28 beats. Some people and performers use the *usûl* of *fahti* in four verses. The first is called *el-fahti'l-Asgar* (the smallest *fahti*), which has five beats, as in the form *Tenen-ten*. The second is called *el-fahti's-sagîr* (the smallest *fahti*). This has 10 beats, as seen in the form *Ten-tenenen tenenen*. The third is *el-fahti'l-Muda'af* (two *fahti*), which - as mentioned - has 20 beats. The fourth is *el-fahti'l-ed'afu* (folded *fahti*), which has 40 beats. The closest of these methods to reality is the smallest (*asgar*) *fahti*.” (Akdoğan, 1996, p. 251).

Safiyüddin Urmevî used *fahte* as a 20-timed *usûl*, which later found its place in works in 10, 20 and 14-times (Konan, 2012, p. 116).

Türkî-i asl

Suphi Ezgi (1953) states that Safiyüddin Urmevî wrote this *usûl*, which he considers as ‘*Türkî zarp*’, under the name ‘*Türkî-i asl*’ in his works in 20 time. He also adds that Abdülkâdir Merâgî used this *usûl* in his *Nevbet-i müretteb* compositions (Ezgi, 1953, p. 285). Again, Şîrvânî shows the *usûl* of *Türkî-i asl* on a circle as in Figure 7. Fethullah Şîrvânî states the following about this *usûl* in his work: “This *usûl* has 20 beats as in the pattern *Ten-tenenen-tenenen-tenenen-tenenen-tenenen-ten*” (Akdoğan, 1996, p. 255).



Figure 7. *Usûl* of *Türkî-i asl* (Akdoğan, 1996, p. 255)

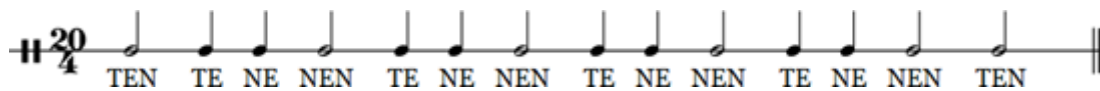


Figure 8. *Usûl* of *Türkî-i asl* at line (Ezgi, 1953, p. 285)

Revitalization of Music and the ‘New’ *Kûçek Nevbet-i müretteb*

Music revitalization involves the effort to perform and promote music of historical value that is threatened or on the verge of extinction, and a number of intertwined processes and issues. The factors of revitalization are specific to sociocultural or political conditions. Determining the history of musical elements and practices involves reinterpreting and creating new historical narratives. To transfer musical elements from the past to the present is to decontextualize and recontextualize them in the present. Such recontextualization can be temporal, geographical or social. Various transformations can take place in the process of recontextualization (Hill and Bithell; 2014, pp. 3-4). For centuries, music writers have discussed ‘musical borrowing’ as one of the ways in which musicians create a new piece of music. Burkholder (2021) draws attention to 6 important practices present in the musical tradition: ‘performance’, ‘arrangement’, ‘borrowing’, ‘schemas’, ‘topics’ and ‘intertextuality’ (Burkholder, 2021, p. 68). ‘Musical borrowing’ in these practices

can be associated with ‘intertextuality in music’. As mentioned earlier, the concept of ‘intertextuality in music’ or in other words ‘intermusicality’ can be considered as the reflections of musical genres in different cultures and geographies. ‘Musical borrowing’ has been discussed as a special case for certain repertoires where the use of older music across generations is important. ‘Musical borrowing’ appears such a way of reusing old music as a) variations on themes borrowed from medieval hymns, b) orchestral and chamber music works based on folk songs, c) reworked music of famous composers, d) jazz melodies borrowed from other songs, e) quotations, collages and references (Burkholder, 2021, p. 73).

Burkholder (1994) mentions two main problems for ‘intertextuality’ in music. The first problem is that intertextuality covers a wide range of areas from aesthetics to style. The second problem is that in the case of two similar works with no clear chronology, it is not known which one has priority or whether these two works are based on another common source. Musical borrowing, which is used for some similarities in a musical work with earlier works, can be thought of as referring to archetypes that can be called first examples and the styles of some composers (Burkholder, 1994, pp. 862-863).

Nebbet-i müretteb has also found its place in a wide range of geographies and cultures. Here, it is possible to talk about a ‘revitalization’ based on ‘intermusicality’ through the method of ‘musical borrowing’, based on the definitions of *Nebbet-i müretteb* in various *edvârs*. A revitalized *Nebbet-i müretteb* can be possible by taking the definitions in the *edvârs* as a basis and realizing it within the framework of the *makam* and *usûl* conceptions of the period.

In this study, the verses of Abdülkâdir Merâgî’s *Nebbet-i müretteb* in the *makam* of *kûçek*, which can be found in the 68b, 69a, 69b and 70a of the *güfte mecmua* registered in the Nuruosmaniye library under the number 3135, have been recomposed in the *usûl* of *sakîl-i evvel*. While the *makam* of the piece is mentioned in the *güfte mecmua*, its *usûl* is not. Therefore, we have decided to use *usûl* of *sakîl-i evvel*, one of the *usûls* that Merâgî states in the *edvârs* that can be used in the composition of *Nebbet-i müretteb*, in our composition attempt. The verse and Turkish translations of this work in the *kûçek makam* in the mentioned *güfte mecmua* are as follows:

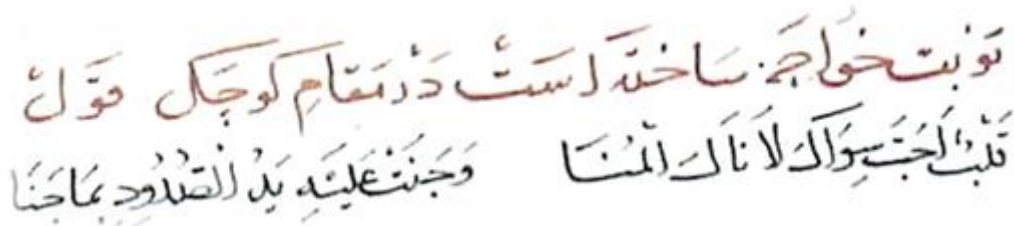


Figure 9. *Kûçek Nebbet-i müretteb*, verse of *Kavl* movement (Uslu, 2007, p. 210)

The first movement is *kavl*: “Kalbün ehabba sivâke lâ-nâle’l-munâ / wajanet aleyhi yedü’s-sudûdi bi-mâ jena” (The heart that loves other than You cannot reach what it wants, that heart which no hand that is mad for it can prevent it).

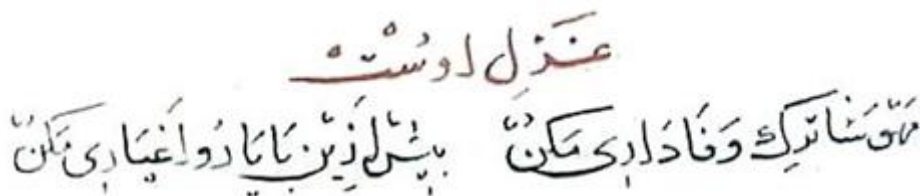


Figure 10. *Kûçek Nebbet-i müretteb*, verse of *Gazel* movement (Uslu, 2007, p. 210)

The second part is ‘ghazal’: “Mehveşâ terk-i vefâ dârî mekûn / Bîş ez in bâ yâr û ağyârî mekûn” (O moon-faced [beauty], do not abandon loyalty, do not oppose your lover more than this).

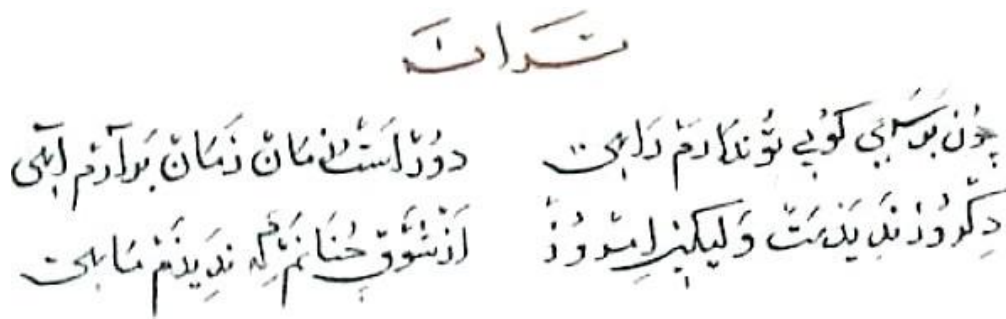


Figure 11. *Kûçek Nevbet-i müretteb*, verse of *Terane* movement (Uslu, 2007, p. 209).

The third part is ‘terâne’: “Çün ber ser-i kûy-i to nedârem râhî / Dûr est ü zemân zemân ber-ârem âhî / Dîg rûz nedîdetmet ve lîkin imrûz / Ez şevk çünânem ki nedîdem mâhî” (Because I could not find a way to your place, I have been suffering âh from time to time in the distance, I could not see you yesterday and yet today I am in such a state of enthusiasm that I cannot even see the moon).

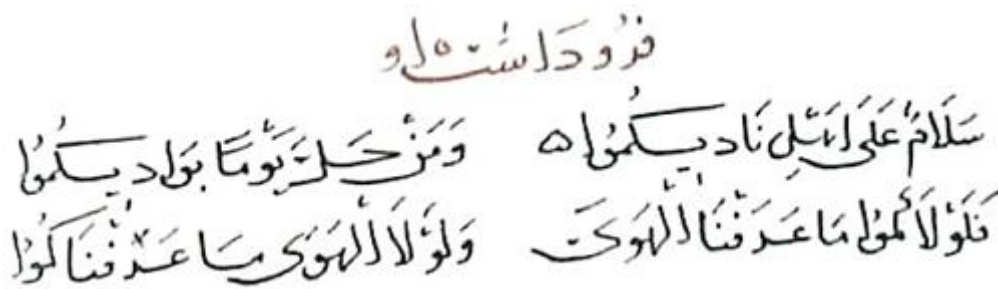


Figure 12. *Kûçek Nevbet-i müretteb*, verse of *Fürûdaşt* movement (Uslu, 2007, p. 210)

The fourth chapter is ‘fürûdasht’: “Peace be upon you people of your assembly and upon those who once settled in your valley/and men halla yawmen bi-wadikumû/falawlâkemû mâ arefna al-hewaâ/and levlâal-hewaâ mâ arefnâkûmû” (Peace be upon the people of your assembly and upon those who once settled in your valley/were it not for love we would not have known you and were it not for you we would not have known love).

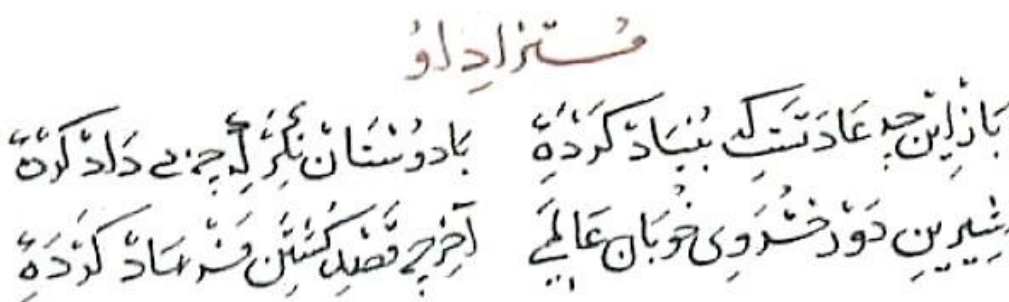


Figure 13. *Kûçek Nevbet-i müretteb*, verse of *Müstezâd* movement (Uslu, 2007, p. 210).

The fifth part is ‘müstezâd’: “Bâz în çi âdetest ki bünyâd kerdei/bâ-dostân neger ki çi bi-dâd kerdei/Şîrîn-i devr-i husrev-î hûbân-ı âlemî/âhır çi kasd-ı küşten-i Ferhâd kerdei” (Again, what a custom you have acquired/look how unfair you have been to friends/you are the Shirin of time and the sultan of the beauties of the world/so why did you intend to kill Ferhad?)

Makam of [Zirefkendi]kûçek

In 15th century *edvâr* books, the *kûçek makam*, one of the 12 main *makams*, is almost never used by today’s composers in their works (Alemlî and Doğrusöz, 2022b; 49). Yusuf Kırşehirî, the author of the first music theory book written in Anatolia, describes the ‘*kûçek makam*’, which he calls ‘*zirefkendikûçek*’, as follows:

“Firstly *dügâh* immediately, *segâh* immediately, *çargâh* immediately, *kûçek* in house of *segâh*, *çargâh* immediately, *kûçek* in house of *segâh*, *hüseynî* in house of *dügâh*, *hisar* in house of *segâh*, *gerdâniye* in house of *yegâh*, *kûçek* in house of *segâh*, *isfahan* in house of *yegâh*, these are the ones that go to the treble, *rast* in house of *yegâh*”

(Doğrusöz, 2012, p. 106).

Hızır bin Abdullah, Seydî and Tîrevî describe the *kûçek makam* in the same way. Among these *edvâr* authors, Hızır bin Abdullah differs from them in that he does not use *zirefkend* in the name of the *makam*, but only *kûçek* (Doğrusöz, 2012, p. 106).



Figure 14. *Zirefkendikûçek Makam* (Doğrusöz, 2012, p. 106)

In his book *Makams in Turkish Music*, Yakup Fikret Kutluğ (2000), while describing the *kûçek makam* with quotations from theory books, states that the *makam* consists of the addition of the diminished fourth *sabâ* to the decision pitch region of the *hüseynî makam* scale and that composers in the last century did not show interest in the *kûçek makam* (Kutluğ, 2000, p. 340). Under these circumstances, *kûçek makam* appears as a structure formed by the intertwining of *hüseynî* and *sabâ makams*.

Analysis

In this section, It will be made the form analysis of an Algerian *nuba*, *Mahur destgâh* from Iranian classical music, *Uşşak faslı* from Turkey and ‘new’ *Kûçek Nevbet-i müretteb* in the *kûçek makam* composed with the revival method. In edition to historical information about the works will be presented, and a description will be made in the context of the functions of the parts of the works.

Nubat al-Zidan

The Algerian *nuba* by Larbi Bensari, performed by the UCSB Middle East Ensemble at a concert in Boston, USA in 2001, was rewritten by us from a handwritten copy in a notation program (App-II).

Larbi Bensari, the composer of the *nuba* genre piece performed in this concert, is considered the pioneer of the so-called ‘Tlemcen school’ in Algeria. Larbi Bensari is said to have brought various songs to Tlemcen after his travels in Arab and Ottoman lands. While Larbi Bensari expanded his repertoire through travel, he synthesized these works with his own culture as a representative of the Tlemjani tradition (Glasser, 2015, p. 40).



Figure 15. Tlemence group with chef of Larbi Bensari (Poché, 1995, p. 18)

The features identified in the *nuba* genre work of Algerian composer Larbi Bensari are as follows:

The *Nubat al-Zidan* consists of five sections: ‘*Mshalya*’, ‘*tushya*’, ‘*msaddir*’, ‘*btaybi*’ and ‘*mkhblas*’. There are repetitions of themes between the sections of the piece. *Mshalya* is a free meter introduction without words that shows the *makam* structure of the piece. This structure is the preparatory part of the piece that aims to introduce the *makam* to the listener in cyclical music genres. The free meter of the melody is similar to the *taksim* structure in *makam* music,

which is performed improvisationally. The *taksim* in *makam* music is generally improvised by the performer within the framework of *makam* rules without being notated. It is possible to think of *mshalya* as a notated *taksim*. ‘*Mshalya*’ has a three-part structure as ABC. A transition is observed in B and C, returning to the main tone (*makam*) structure in the ‘d’ phrase.

Tushya is a 4/4 metrical structure without words. Guettat (2000) describes this section as an ornamented overture (Guettat, 2000, p. 269). The aim of this section, written in the main *makam* of the piece, is to prepare the listener for the *makam* structure. Here, it can be said that the *tushya* composed in the main *makam* of the piece shows similarities with instrumental performances such as ‘prelude’, ‘*peşrev*’ and ‘*pîş daramad*’. As mentioned earlier, it is possible to say that ‘*başraf*’, the introductory music of ‘*al-ma’lûf*’ (*nuba*) in the Constantinian musical tradition, has functional similarities as well as etymological similarities with ‘*peşrev*’. The *tushya* movement consists of seven different sections.

Msaddir is the first verbal part of the 16/16 metrical work. In the first section of *msaddir*, which has a three-part form, there are three sentences with three different themes. Transitions within the sentences are used as short-term ornamentation. In section ‘B’ we see two repetitions of the sentence ‘d’ with minor changes. Section ‘C’ prepares the ending as a kind of ‘coda’. The motif in the bar eight is used at the end of the phrases as a reminder for the ending. *Btayhi* has a verbal ‘AABAC’ five-part structure, which is interconnected with the previous section. Compared to the previous sections, theme repetitions are more intense.

The ‘*mkblas*’ is composed in a 6/8 *usûl* and is the final section of the piece with a lively movement. This section is similar to the *saz semaîsi*, the final section of *Fâsıl* music, but differs in its verbal structure. In *mkblas*, which has an ABCD four-part structure, sentence repetitions are observed within the sections. The third sentence in section D is a repetition of the theme in section C. In section A, the first phrase makes an *asma karar* (half cadance) and the second phrase a *karar* (perfect cadance). This structure is reminiscent of the period structure in the antecedent-consequent relationship in Western music. In this respect, similarities with Western music can be considered.

Mahur Destgâh

The piece titled ‘mahur destgâh’ in the collection of Mahmoud Zoufonoun from the Iranian classical music repertoire that we examined, was rewritten by us in the notation program from the handwritten copy (Zoufonoun, n.d.). *Mahur destgâh* consists of a total of 30 chapters, some of which are intertwined and titled ‘*daramad 1*’, ‘*pîşdaramad*’, ‘*daramad 2*’, ‘*chahar mezarab*’, ‘*chahar pahreh*’, ‘*nağme*’, ‘*avaz*’, ‘*dadın chahar mezarab*’, ‘*dad*’, ‘*feylî*’, ‘*büsrevânî*’, ‘*harezmi*’, ‘*neyriz*’, ‘*şekasteh 1*’, ‘*şekastehli chahar mezarab 1*’, ‘*şekasteh 2*’, ‘*şekastehli chahar mezarab 2*’, ‘*delkesh*’, ‘*delkeshli chahar mezarab*’, ‘*razavi*’, ‘*kereşme*’, ‘*owj of razavi*’, ‘*zengule*’, ‘*forud 1*’, ‘*aragh*’, ‘*forud 2*’, ‘*rak*’, ‘*saghiname*’, ‘*sûfiname*’ and ‘*reng*’.

Daramad 1 is composed in free metrical structure and consists of three musical phrases. In the *Pishdaramad* section, the phrase structures are unsymmetrical with three, four or six measures in length. All phrases make a *karar*. In the 3/4 metric structure, the *karar* in the ‘E’ section is in the fifth degree. In this section, after the passage in the ‘e’ phrase, the ‘G’ section moves to a do tonic. In section ‘H’, it returns to the ‘G’ resolution. *Daramad 2* is composed in free metrical structure and consists of ‘abcde’ phrases. Eight different sections were identified in the *Chahar* section. In the first four sections, the decisive pitch remains unchanged. Theme changes and variations were observed between the sections. A change in metrical structure and theme is observed from section ‘E’ onwards. The tonic is ‘re’ between sections ‘E-G’. The piece ends on the tonic ‘sol’. *Chahar pahreh* is a short piece consisting of three sections. In each section, a different tonic pitch is used. No change of motive and theme is observed. The melody section is a short section consisting of three phrases. There is no change of meter and *makam*. *Avaz* section is a short section consisting of ‘abc’ sentences composed in free metrical structure. *Dadın Chahar Mezarab* consists of four different sections. Except for the ‘C’ section, there is no repetition of themes, and the passage is enriched with theme changes. After the introduction in free metrical structure in the *Dad* section, after a short section of four phrases in 3/4 metric structure, there are three very short free harmonic sections named ‘*feylî*’ and ‘*büsrevânî*’, which have theme repetitions unlike the other sections. In section ‘B’, the decisive voice changes. It has a *neyriz* introduction and four sections in ‘ABAC’ structure. In section ‘C’ the metrical structure changes. While in sections ‘ABA’ there is an *asma karar* (half cadance) in the phrases, in section ‘C’ there is a *karar* (perfect cadance). There are four different compartments in the *Delkeşli chahar mezarab* section. Each section consists of two

phrases in itself. The *Rak* section consists of a free metrical introduction followed by ‘abcdeffg’ phrases in 6/8 meter. *Saghiname* consists of two sections. Within the four different themes, an *asma karar* is observed in the ‘d’ phrase. The other phrases have a temporary suspension or a *karar*. *Reng* consists of six different sections. While the decision in section ‘C’ is on the pitch C, *asma karar* and *karar* are observed in the other sections.

Uşşak Faslı

The *Uşşak faslı*, which we consider as *fasl-ı atik* (old *Fasıl*), the reflection of cyclical music genres in Turkey, consists of ‘peşrev’, ‘kâr’, ‘I. beste’, ‘II. beste’, ‘ağır semâî’, ‘yürük semâî’ and ‘saz semâî’. All of these sections are composed in the *uşşak makam* but with different methods. ‘Fasıl’ music can be composed by combining the aforementioned forms by different composers, but it can also be performed as a set by a single composer.

The instrumental introduction ‘peşrev’ is by Tanbûri Büyük Osman Bey, a 19th century composer. Composed in 32/4 ‘hafif usûl’, this section consists of four *hâne* and one *teslim* ABCDE divisions. The ‘kâr’ form, which constitutes the second part of the *Uşşak faslı*, is considered to be the largest of the verbal forms in *makam* music. The words (Dil esîr-i kâkül-i hamder hamî an geç küleh) of the *kâr* composed by Hacı Sadullah Ağa in the *hafif usûl* of 32/4 belong to Şakir Efendi. Towards the end of the piece, the *usûl* was changed by first using the 10/8 *aksak semâî* and then the *yürük semâî usûl* of 6/8, and the piece ends with a 32/4 ‘hafif usûl’. ‘Kâr’s with *usûl* transitions like the one in this piece are called ‘kâr-ı murassa’ (Özkan, 1994, p. 84). The *kâr* section of the *Uşşak faslı* consists of 7 sections, ABCDEFG.

The ‘I. beste’, which constitutes the third part of the *Uşşak faslı*, is a work in the form of a *beste* by Hammâmizâde İsmail Dede Efendi in the *usûl* of *ağır darb-ı fetih* of 88/2 metric structure, beginning with the verse “Dil nâle ider bûlbûl-ı şeydâ revîşinde”. The words of the works in the form of a ‘beste’ are in the style of a *gazel* and are composed with large *usûls*. In the genre of *fasıl*, those composed with slow ‘usûl’ are generally called ‘I. beste’, while those composed with relatively faster *usûl* are called ‘II. beste’ (Özkan, 1994, p. 86). The ‘II. beste’, which constitutes the fourth section of the *Uşşak faslı*, is composed by Basmacızade Abdi Efendi in 18/4, *usûl* of *nim devir* in the form of a *beste* beginning with the verse “Bakılmaz ârız-ı pür-tâbına ol mâh-i tâbânın”. The second part of the composition consists of 4 sections as ABCD.

The fifth movement of the *uşşak fasıl* is in the form of ‘ağır semâî’, ‘ağır aksak semâî’ in 10/4 metric structure and ‘sengin semâî’ in 6/4 metric structure alternately composed by Halifezade Tahir Efendi in the form of *beste* beginning with the verse “Pâdişâh-ı işvesin iklim-i hüsn ü an senin”. The words of the piece belong to Kilâri Nuri Ağa. The *Ağır semâî* form is similar to the *beste*, but the difference is that it is composed in one of the following *usûls*: *sengin semâî*, *ağır sengin semâî*, *aksak semâî* and *ağır aksak semâî* (Özkan, 1994, p. 87). The *ağır semâî* section consists of 8 sections including ABCDEA’FA. The *yürük semâî* form, which constitutes the sixth section, is composed by Tab’i Mustafa Efendi and begins with the line “Ol sim bedeb câme değişmekden usanmaz” in 6/4 metric structure *yürük semâî usûl*. The difference between the *yürük semâî*, which is the last verbal section of the classical *Fasıl*, from the *beste* and *ağır semâî* is that it was composed in the *yürük semâî* (Özkan, 1994, p. 87). As can be seen, *yürük semâî* appears both as a form and as a *usûl*. The *yürük semâî* section consists of 6 sections including ABCADA. The seventh and final section, the *saz semâî*, is an instrumental form like the introductory music, the *peşrev*. Like the *peşrev*, the *saz semâî* has sections called *hâne* and *teslim*. Composed by Neyzen Aziz Dede in the 10/8 metric structure *aksak semâî*, the fourth *hâne* of this form was composed in the 6/4 metric structure *yürük semâî*. The *Saz semâî* consists of 5 sections including ABCDE.

Re-composed ‘Kûçek Nevbet-i müretteb’

When we look structurally at the composition attempt, in which we tried to recreate Abdülkâdir Merâgî’s *Nevbet-i müretteb* in the *kûçek makam* with the same *güfte* in the *güfte mecmua* registered in the Nuruosmaniye library at number 3135, it is possible to make the following evaluations. *Kûçek Nevbet-i müretteb* consists of five sections: *kavl*, *gazel*, *terâne*, *fürûdaşt* and *müstezâd*. The entire work has a metrical structure of 16/4 (*usûl* of *sakîl-i evvel*). There is no change in the metrical structure. Since all of the sections begin with an *ıkai terennum*, there is the introduction that Abdülkâdir Merâgî calls the ‘matla way’ in his description of *Nevbet-i müretteb*. Information about the form and melodic line of the work is given in Table 2.

Results

In the introductory section of *Nubat al-Zidan*, the *Mshalya* is characterized by its free metrical structure, while the *tushya* stands out with its multi-movement structure, the other sections exhibit a 3 or 4-movement structure. ‘*Btaybi*’ is similar to the triadic song form of Western music with its changing theme structure in 6/8 metric structure where the metrical structure changes. In the first section of the *Mkblas* section, the sentence structure in the antecedent-consequent relationship is similar to the period form of Western music. Structural similarities such as theme repetitions, trio form and period in the sections can be interpreted as Western music influence or relationship. *Mshalya* is a free meter without words introduction that shows the *makam* structure of the piece. This structure is the preparatory part of the piece that aims to introduce the *makam* to the listener in cyclical music genres. The free meter of the melody is performed improvisationally. It can be said that *Tushya* shows similarities with instrumental performances such as ‘prelude’, ‘*peşrev*’ and ‘*piş daramad*’. *Mkblas* is similar to the *saz semaisi*, the final section of a *Fasıl* in Turkish *makam* music, but differs in its verbal structure. *Mkblas* is composed in a 6/8 *usûl* and is the last movement of the piece with a lively section. This section is similar to the *saz semaisi*, the final section of ‘*Fasıl*’ music, but differs in its verbal structure.

Mahur destgâh consists of a total of 30 sections, some of which are intertwined. Among these sections, ‘*daramad*’, ‘*avaz*’, ‘*dad*’, the introduction of ‘*neyriz*’, ‘*delkesb*’, ‘*razavi*’, the introduction of ‘*aragh*’ are composed in free metric structure. ‘*Chahar pabreh*’, ‘*nagme*’, ‘*dad’s chahar mezarab*’, ‘*barezmi*’, ‘*neyriz*’, ‘*delkesb chahar mezarab*’ and ‘*saghiname*’ are structurally composed in three or four different sections, while ‘*pişdaramad*’ and ‘*chahar mezarab*’ have eight or more different sections. In the *pişdaramad* section, the sentence structures are unsymmetrical, with sentences of three, four or six measures in length. It is noteworthy that there are two categories in these multiple and different segmented structures. These are divisions with different themes and motives in the same tone (*makam*) or decisive pitch, and structures diversified with different decisive pitches and different themes. These structures enrich the work with various themes instead of cyclical and repetitive themes.

The *fasl-ı atık* (old *Fasıl*), which is the reflection of cyclical music genres in Turkey, consists of ‘*peşrev*’, ‘*kâr*’, ‘*I. beste*’, ‘*II. beste*’, ‘*ağır semâî*’, ‘*yürük semâî*’ and ‘*saz semâî*’ sections. All of these sections are composed in *Uşşak makam* but with different *usûl*. In Turkish *makam* music, *fasıl* music can be obtained by combining forms traditionally performed in *fasıl* by different composers, or it can be performed as a set by a single composer.

Kûçek Nevbet-i müretteb is composed in five sections: ‘*kavl*’, ‘*gazel*’, ‘*terâne*’, ‘*fürûdaşt*’ and ‘*mütezâd*’. The sections of the work are named according to Abdülkâdir Merâgî’s definition of the genre. Since all of the sections begin with an *ikâi terennüm*, there is an introduction, which Abdülkâdir Merâgî calls the ‘*matla way*’ in his definition of *Nevbet-i müretteb*.

Conclusion

There are differences in the number of sections in the four different suite/cyclical genres we examined in this study: *Nubat al-Zidan* consists of five sections, *Mahur Destgâh* consists of thirty large and small sections, *Uşşak fasıl* consists of seven main sections, and *Kûçek Nevbet-i müretteb* consists of five sections. The number of sections in *Kûçek Nevbet-i müretteb* was determined with reference to Merâgî’s description. *Nubat al-Zidan* has three, seven, three, five and four sections. In *Mahur Destgâh*, *Pishdaramad*, *Chahar mezarab* and *Aragh* are described as being divided into main sections. In other sections, phrases with short time intervals and structures with 3-6 divisions were identified. In *Uşşak fasıl*, *Kâr* form has four main sections within itself. Other sections have 4-6 divisions. The sections of *Kûçek Nevbet-i müretteb* are structured in 5 and 6 sections.

The striking element in these works is that the return to the beginning principle is almost never used in terms of themes, except in one or two sections. The principle of return to the beginning is defined in the *ağır semâî* and *yürük semâî* sections of the *Uşşak fasıl*. This condition points to the richness of themes between sections. As a verbal/instrumental genre, *Mahur Destgâh* stands out in these four works as purely instrumental. *Nubat al-Zidan* and *Uşşak fasıl* are hybrid verbal and instrumental, while *Kûçek Nevbet-i müretteb* is entirely verbal. There is diversity in the metrical structure

between the works. In *Nubat al-Zidan* and *Mahur Destgâh*, between 2-time and 16-time *usûls* are preferred, while in *Uşşak fasıl*, small-time *usûls* between 6-time and 10-time and large-time *usûls* between 18-time and 32-time and 88-time are preferred. *Kûçek Nevbet-i müretteb* was composed in 16-time *usûl*.

In light of these data, *Nubat al-Zidan* and *Kûçek Nevbet-i müretteb* are similar in terms of the number of sections. *Mahur Destgâh* differs from the others with its multi-movement structure. In terms of richness and variety of themes, all four works are similar to each other. In the context of metrical structure, there is diversity from the point of pulse time. *Nubat al-Zidan* and *Mahur Destgâh* can be said to be influenced by the metrical structure of Western music with their pulse time divided into two and three. In the other two pieces, the mixed *usûls* of *makam* music come to the fore.

In this study, which examines the traces of the *Nevbet-i müretteb* genre in different geographies, it is possible to establish an ‘analogical’ relationship in the examples of *nuba*, *nobat*, *şşmakam*, *sufiyana*, *Mevlevî ayin*, *Fasıl*, *mugam-destgâh*, *mukam* and *vaslah* that are still performed in their own geographies today. These relationships can be evaluated through the similarities between the genres that emerged from the *nuba* from the 8th century to the present day. It can also be said that this genre has continued to exist under different names in various cultures due to social influences. In this context, the *Nevbet-i müretteb* genre has not disappeared, but has continued to exist with different names in a wide geography and time period. In this transformation, while *Nevbet-i müretteb* evolved into *fasıl* performances in Turkey, it manifested itself under different names in different cultures and geographies without changing its basic structure. These effects of this transformation are considered to have had various repercussions at all levels of society, both in the circle of power and among the public. In our opinion, the *Nevbet-i müretteb* genre shows that music is a phenomenon that both influences and is influenced by the changes it has undergone as a result of the reactions it has undergone in different geographies over time.

Recommendations

It is thought that comparative analysis of suite/cyclical forms belonging to the same *makams* and comparative analysis studies comparing *makam* characteristics such as *seyir*, passage and sound material (scale, etc.) will make a useful contribution to the field. Re-composed works in the *Nevbet-i müretteb* genre can carry the structure of the past periods and can be reinterpreted with Turkish language in today’s understanding with new approaches. *Nevbet-i müretteb* can be performed with today’s instruments or with instruments from past periods that have been reconstructed. In this way, a forgotten value of our *makam* music, which is rooted in ancient times, can be revealed. With the revival of *Nevbet-i müretteb*, it may be possible to bring both genres of music back to the agenda today, when even ‘classical *Fasıl*’ music is almost forgotten in Turkey.

Biodata of Authors



Assist. Prof. Dr. **Ali İhsan Alemlî**

Education Status: Undergraduate : 1994, Istanbul Technical University, TMDK, Basic Sciences

Master’s degree : 2001, Istanbul Technical University, SBE, Turkish Art Music, PhD.: 2022,

Istanbul Technical University, Musicology and Music Theory. Professional Experience: Between

1999-2006, he worked as a lecturer at Gazi University Kastamonu Faculty of Education, Department of Primary Education, Department of Classroom Teaching; between 2006-2023, he worked as a lecturer at Kastamonu University Faculty of Education, Department of Primary Education, Department of Classroom Education. He has been working as a lecturer at Istanbul Technical University Turkish Music State Conservatory, Department of Music Theory since May 2023.



Dr. **Ümit Fışkın**. Education: Undergraduate: 2003, Anadolu University, Faculty of Economics, Department of Public Administration. Graduate study: 2016 MSGSÜ Institute of Social Sciences General Musicology Department, Postgraduate: 2023, MSGSÜ Institute of Social Sciences General Musicology Department, Istanbul, Türkiye. During his graduate studies, he studied Western music forms, tonal harmony and music analysis with Prof. A. Ahmet Altınel. Within the scope of administrative duty, he has served in Kosovo-Mamusha for 9 months as part of NATO KFOR Peace Mission














from June 2016. During this period, he has been conducting a field study on the place and importance of music in the life of Kosovo Turks. During his fieldwork, he has been observing wedding ceremonies, Turkish Balkan Music Association's fasıl events and had the opportunity to interview local artists who identify themselves as Turkish. Between 2018-2019, under the supervision of Prof. Dr. F. Belma Oğul and Assoc. Prof. Dr. Evrim Hikmet Ögüt, he has been conducting an interview study with immigrant Kosovo-Turks in Demirtaş Mah. area of Bursa for 2 months. His doctoral studies focused on the Ulvi Cemal Erkin's Piano Concerto with Lerdahl's *Generative Theory* approach. Ümit Fışkın, who continues his studies on topics such as musical analysis methods and modal pitch space in the field of music theory, works as an NCO in the Army Band.





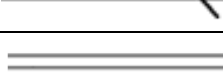
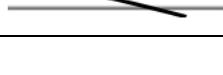






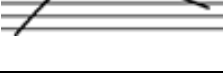
References







- Akdoğan, B. (1996). *Fethullah Şirvânî ve Mecelletun Fi'l-Mûsîka adlı eserinin XV. yüzyıl Türk mûsikîsi nazariyatındaki yeri. (Fathullah Shirwani and the place of his treatise Majalla Fi al-Musiqa in the XV th. century theory of Turkish music)* PhD. Dissertation, Ankara University, Ankara: Türkiye.
- Alemlî, Ali İhsan. & Doğrusöz, Nilgün. (2022a). Edvâr kitaplarında “nevbet-i müretteb”: Metinlerarası bir yaklaşım. (“Nebbet-i Muretteb” in Edvar Books: An Intertextual Approach) *Yegah Musicology Journal*, V (1), 26-45.
- Alemlî, Ali İhsan. & Doğrusöz Dişiaçık, Nilgün. (2021). Nebbet-i Müretteb'in farklı coğrafyalardaki izleri üzerine bir inceleme. (An investigation on the traces of Nebbet-i Müretteb in different geographies) *Rast Musicology Journal*. 9 (2), 2823-2842. <https://doi.org/10.12975/rastmd.2021927>
- Bayley, Amanda. & Dutiro, Chartwell. (2016). Developing dialogues in intercultural music-making. P. Burnard, E. Mackinlay, and K. Powell (Eds.), In *The Routledge international handbook of intercultural arts research* (pp. 391-403). Abingdon: Routledge.
- Burkholder, J. Peter. (2021). Making old music new. V. Kostka, P. F. Castro, W. A. Everett (Eds.), In *Intertextuality in music, dialogic composition* (p. 68-84). Taylor and Francis.
- Cunio, Kim Elliott. (2008). *Intercultural composition and the realisation of ancient and medieval music*. University of Western Sydney.
- Çakır, Ahmet. (2015). “Kutbüddîn Şîrâzî'nin Dürretü't-Tâc'ında îkâ'î daireler”. (Circles of Rhythm in Durraal-Taj by Qutbuddin Shirazi) *Ondokuz Mayıs University Review of the Faculty of Divinity*, 38, 77-94. <https://doi.org/10.17120/omuifd.64450>
- Çolakoglu, Gözde. (2008). *Anadolu'dan Balkanlara armudî biçimdeki kemençeler: Tarih, teknik ve geleneksel icrasına ilişkin karşılaştırmalı bir analiz. (The pear shaped kemenches from Anatolia to Balkans: A comparative analysis regarding its history, technique and traditional performance)* PhD. Dissertation, Istanbul Technical University, Istanbul: Türkiye.
- Çukurova, M. (2023). Said/Goody/Lewis Kapsamında Oryantalizm ve Oryantalizme Kültürlerarasılık Perspektifinde Bir Bakış (An Examination of Orientalism and Orientalism from an Intercultural Perspective within the Said/Goody/Lewis Framework), *Sosyal ve Kültürel Araştırmalar Dergisi (The Journal of Social and Cultural Studies)* (9)19, 206-225.
- Ersoy, İlhan. (2017). Müzikte tür kavramı: Müzik türleri sınıflandırmasında yeni bir model önerisi. (The Concept of Genre in Music: A New Model Suggestion for the Classification of Music Genres) *Eurasian Journal of Music and Dance* 11, 1-16.
- Ezgi, Suphi. (1953). *Nazarî, amelî Türk Mûsikîsi*, v. cilt, (Theoretical and Practical Turkish Music, volume 5) Hüsniyatıat Printing House.
- Glasser, Jonathan. (2015). *The lost paradise Andalusí music in urban North Africa*. The University of Chicago Press.
- Guettat, Mahmoud. (2000). *La musique arabo-andalouse L'empreinte du Maghreb*. El Ouns/Fleurs sociales.
- Hodeir, Andre. (1992). *Mûzik türleri ve biçimleri* (İ. Usmanbaş, Çev.). [*Musical Genres and Forms* (I. Usmanbaş Trans.)] İletişim Publishing. (Original work published in 1990).
- Konan, S. Dilhan. (2012). *9. 16. Yüzyıl Arası Usûl Kullanımı, Unsurları ve Kataloglanması. (Use of Pattern in between 9-16. century, its Factors and Cataloging)*. Master Thesis, Istanbul Technical University, Istanbul.
- Kutluğ, Y. F. (2000). *Türk Musikisinde makamlar. (Makams in Turkish Music)* Yapı Kredi Publications.
- Lewis, J. (2008). *Cultural Studies*. Second Edition, Saga Publications.
- Nubat al-Zidan Concert Program. (2001). UCSB Middle East Ensemble. Boston-USA.
- Sezikli, Ubeydullah. (2007). *Abdülkâdir Merâğî ve Câmîu'l-Elbân'ı (Abd al-Qadir Meraghi and Jami' Al- Alban)* PhD. Dissertation, Marmara University, Istanbul: Türkiye.

- Uslu, Mustafa. & Kurtuldu, Özgenur Reyhan. (2018). Kültürlerarası iletişimde müziğin yeri ve toplumsal yansıması, “Türk- Macar kültürü üzerine bir değerlendirme”. (The place of music in intercultural communication and its social reflection, “An evaluation on Turkish-Hungarian culture”) *25th Istanbul Turkish Music Festival “Let’s renew our desertified soul with music” Strategic Approaches in Music International Symposium Proceedings Book. Education, Institutions, Cultural Policies, Publishing, Terminology.* pp. 209-219.
- Uslu, Recep. (2007). *Mecmua-i Güfte, XV. yüzyıl başlarına ait, no: 3135.* (Mecmua-i Güfte, XV. from the beginning of the century, no:3135) ITU TMDK Publications.
- Uslu, Recep. (2017). Nevbet-i müretteb: XI-XV. yüzyılların gözde musiki biçimi nasıldı? Müzikolojik değerlendirme. (Navbat-i murattab: how was it most important musical form in 11th-15th centuries? Musicological research) *The Journal of Turk-Islam World Social Studies* 15, 176-204. <https://doi.org/10.16989/TİDSAD.1340>
- White, Bob W. (2012). Introduction: Rethinking globalization through music. B. W. White (Ed.), In *Music and globalization: Critical encounters* (pp. 1-14). Indiana University Press.
- Zoufonoun, Mahmoud. (t.y). Dastgāh-e mahur sheet music. <https://diva.sfsu.edu/collections/zoufonoun/bundles/217235>

Appendix 1. Form, Metric structure and melodic line of analyzed works**Table 2.** Form, Metric structure and melodic line of analyzed works

Genre	Movement	Melodic Line	Form (Movement/Section/Phrase)	Verbal or not	Metric Structure
Nubat al-Zidan	<i>Mshalya</i>		Three Parts A(aa')-B(bb')-C(cd)	Not Verbal	Free (<i>Taksim</i> vb.)
	<i>Tushya</i>		Seven Parts A(abc)-B(def)- C((ghn)-D(ijjk)- E(klmn)-F(oö)-G(pp')	Without Word (<i>Peşrev</i> vb.)	4/4 Beat
	<i>Msaddir</i>		Three Parts A(abc)-B(dd' def)-C(gh)	Verbal	16/16 Beat
	<i>Btaybi</i>		Five Parts A(ab)-A(ab)-B(cc)- A(ab)-C(dded')	Verbal	4/4 Beat
	<i>Mkblas</i>		Four Parts A(aa')-B(bb')- C(cc')-D(dc" c)	Verbal	6/8 Beat
Mahur Destgâh	<i>Daramad 1</i>		Three phrases, abc	Without Word	Free (<i>Taksim</i> vb.)
	<i>Pışdaramad</i>		Three Movements I. Movement: A(ab)-B(cd)-C(ef)-D(eg)		2/4 Beat
			II. Movement: E(hı)-F(ijk)- G(jl)-H(m)-		3/4 Beat
			III. Movement: I(nn')-İ(oö)		6/8 Beat
	<i>Daramad 2</i>		Five Phrases, abcde		Free
	<i>Çahar mezrab</i>		Two Movements I. Movement: A(abc)-B(def)-C(g)-D(h) II. Movement: E(ii)-F(jkl)-G(m)-H(n)		6/16 Beat
	<i>Çahar pabreh</i>		Three Parts A(ab)-B(cd)-C(ef)		3/4 Beat
	<i>Nağme</i>		Three Phrases, abc		3/4 Beat
	<i>Avaz</i>		Three Phrases, abc		Free
	<i>Dadın Çahar Mezrab'ı</i>		Four Parts A(abc)-B(d)- C(eee')-D(fa)		6/8 Beat

	<i>Dad</i>		Two Parts, A(ab)-B(ca'a')		Free, 3/4 Beat
	<i>Harezmi</i>		Three Parts, A(aa)-B(bc)-C(dd')		2/4 Beat
	<i>Neyriz</i>		Four Parts A(ab)-B(cde)- A(af)-C(ghi)		Free, 2/4 Beat, 3/4 Beat
	<i>Delkeşli chahar mezrab</i>		Four Parts A(ab)-B(cd)-C(ef)-D(gh)		3/4 Beat
	<i>Razavi</i>		Five Parts		Free
	<i>Aragh</i>		Three Movements I. Movement: Free Form		Free, 2/4 Beat
	<i>Forud</i>		II. Movement: Free Form		Free
	<i>Rak</i>		III. Movements: Two Parts, A(abc'b')-B(defg)		6/8 Beat
	<i>Sagbiname</i>		Two Parts, A(ab)-B(cde)		2/4 Beat
	<i>Reng</i>		Six Parts, A(ab)-B(cd)-C(ef)- D(hi)-E(ij)-F(kl)		6/8 Beat
<i>Uşşak Faslı</i>	<i>Peşrev</i>		Five Parts, A(ab)-B(cd)-C(ef)- D(gh)-E(ii)	Without word	32/4 Beat
	<i>Kâr</i>		Four Movements I. Movement: A(abcdef)-B(gh) II. Movement: C(iij)-D(klm) III. Movement: E(noöp)-F(r) IV. Movement: G(sşt)-H(uüv)-I(y)	Verbal	32/4 Beat, 10/8 Beat, 6/8 Beat
	<i>I. Beste</i>		Four Parts, A(abc)-B(def)-C(ghi)-D(ij)	Verbal	88/2 Beat
	<i>II. Beste</i>		Four Parts, A(ab)-B(cdc'e)-C(fg)-D(hij)	Verbal	18/4 Beat
	<i>Ağır Semâî</i>		Six Parts, A(abc)-B(def)-C(gg')-A'(a'b)-D(hi)- A''(ab)	Verbal	10/4 Beat, 6/4 Beat
	<i>Yürük Semâî</i>		Six Parts, A(abc)-B(de)-C(fghi)-A(abc)-D(ij)- A'(kbc)	Verbal	6/4 Beat

	<i>Saz Semâisi</i>		Five Parts, A(ab)-B(cd)-C(ef)- D(gh)-E(ii)	Without word	10/8 Beat, 6/8 Beat
<i>Nevbet-i müretteb</i>	<i>Kavl</i>		Six Parts A(ab)-B(cde)-C(fg)-D(hii)- E(jk)-F(lk')	Verbal	16/4 Beat
	<i>Gazel</i>		Five Parts A(aab)-B(cdef)- C(gg'h)-D(iij)- E(kk'l)		
	<i>Terane</i>		Six Parts A(ab)-B(cdee')-C(ff'gg'h)-D(ıı')-E(ijk)- F(ll')		
	<i>Fürûdaşt</i>		Five Parts A(abc)-B(dede)-C(fgg)- D(hdd')-E(iij)		
	<i>Müstezâd</i>		Five Parts A(aabc)-B(def)-C(ghi)- D(iijkk')-B(ef)		

Appendix 2. The informative article in the concert program

The informative article in the concert program of performed by the UCSB Middle East Ensemble at a concert in Boston, USA in 2001 that states as follow:

“The Andalusian musical tradition has its roots in the period of Islamic rule over the Iberian peninsula from 710 to 1492 A.D. often referred to as “Moorish Spain”... Some of the earliest evidence of Spanish poetry are texts written in Arabic script known as khargas which were composed as the concluding stanzas of Arabic love songs. The courtly love poems of the Arab poets of Spain exerted an enduring influence on all later Arabic poetry and probably helped inspire the rise of the love poetry of the Troubadors which appeared a few centuries later in southern France. In 1492, Grenada, the last Muslim Kingdom in Spain, fell to the Christian Reconquest. In that same year, the Spanish crown expelled the Jewish population of the peninsula. Muslims and Jews alike fled to North Africa bearing with them the traditions of Medieval Andalusian culture. The legacy of Arabo-Spanish culture (al-Andalus’ in Arabic, hence the use of the term Andalusian) lives on in its architectural monuments, such as the famous Alhambra palace and gardens, and in its poetry and music. In modern North Africa, nearly every major city boasts its own Andalusian orchestras and its own regional style for the performance of the Medieval Andalusian repertory. Our performance is based upon the style of Tlemcen, in northwestern Algeria, where there are currently six associations devoted exclusively to the teaching and performance of Andalusian Classical music. The Ahbab al- Sheikh Larbi Ben Sari (Friends of the Sheikh al-‘Arabi Ben Sari Association) of Tlemcen provided us with audio recordings, video footage, and much encouragement and advice toward the production of tonight’s concert in which we offer extracts from their rendition of Nubat al-Zidan (suite in the mode of al-zidan). A complete nuba in the Tlemcenian style consists of eight movements several of which have their own brief instrumental preludes: 1) the Mshāliya, an unmeasured instrumental prelude which first sets the melodic mode for the performance (in this case al-zidan), 2) the Tushiya, a rapid instrumental overture, after which the Mshāliya is repeated, 3) the Msaddir, 4) Btäyhi, and 5) Derj, a sequence of love songs, each faster and more lively than its predecessor, 6) the Istikhbār, a solo vocal improvisation, 7) the Inṣirāf (a song genre not included in tonight’s performance), and 8) the Mkhlas, a lively 6/8 finale. Our performance, which does not include an Inṣirāf movement, lasts about 25 minutes. In North Africa, a full performance might last an hour or more, for if the audience is enthusiastic the master musician (sheikh) will lead the ensemble through more than one example of each movement. The song texts are several centuries old and are sung in a form of Arabic thought to be close to the colloquial Arabic of Spain and Portugal in the Middle Ages. Though the texts have since been written down, the music has been passed on orally from one generation to the next through strict training and practice.” (Nuba’t al-Zidan Concert Program, 2001).

Appendix 3. Example of Sheets

MSHALYA

Free Rhythm Giriş Larbi Bensari

The musical score for "MSHALYA" by Larbi Bensari is presented in a single system with eight staves. The key signature is one sharp (F#) and the time signature is common time. The score begins with a "Giriş" (Introduction) section marked "Free Rhythm". The notation includes various rhythmic values, including eighth and quarter notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The score is divided into sections labeled A, B, C, and D, with corresponding lettered notes (a, a', b, c, d) indicating specific melodic points. The piece concludes with a final triplet of eighth notes.

Figure 16. Nubat al-Zidan

Tushya

The musical score for 'Tushya' is written in staff notation with a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures, with some measures containing repeat signs (1. 2.). The score is annotated with various letters and numbers in different colors:

- A** (blue) above measure 1.
- a** (red) above measure 1.
- b** (red) above measure 5.
- c** (red) above measure 9.
- B** (blue) above measure 13.
- d** (red) above measure 13.
- e** (red) above measure 17.
- f** (red) above measure 21.
- C** (blue) above measure 25.
- g** (red) above measure 29.
- h** (red) above measure 33.
- i** (red) above measure 37.
- D** (blue) above measure 41.
- i** (red) above measure 41.
- j** (red) above measure 45.
- k** (red) above measure 49.
- E** (blue) above measure 53.
- l** (red) above measure 57.
- m** (red) above measure 61.
- n** (red) above measure 65.
- F** (blue) above measure 69.
- o** (red) above measure 69.
- G** (blue) above measure 73.
- P** (red) above measure 73.
- F'** (red) above measure 81.
- 126** (black) above measure 85.

Figure 16. (Continuation)

Msaddir

A

QURRA T AY Nİ AH

7 A Zİ BA A A Zİ BA L A HA WA R A L A HA WAR

14 3 B

20 3 d

28 WA AR DHA HA B Yİ SHRİ Q A

36 d

44 f

52 E

59 C h

65 1. 1.

70 1. 1.

Figure 16. (Continuation)

BTAYHI

The musical score for 'BTAYHI' is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a series of eighth notes and triplets. The piano accompaniment features a steady eighth-note pattern with triplets. The second system continues the vocal and piano parts, ending with a double bar line and a repeat sign. The lyrics are in Arabic and include words like 'a', 'lu', 'na', 'ud', 'a', 'ta', 'f', 'wa', 'ja', 'sha', 'ba', 'ha', 'k', 'la', 'dhi', 'an', 'Ys', 'na', 'ri', 'f', 'ili', 'b', 'ti'.

A

a

A

1

ha

wa

3

Dhill

a

lu

na

ud

a

ta

f

wa

b

3

3

3

ja

d

bi

3

1

la

dhi

an

a

sha

ba

ha

k

A

a

3

3

3

b

3

3

3

1.

2.

B

c

Ys

na

ri

f

ili

b

ti

Figure 16. (Continuation)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together in groups. The score includes several measures with lyrics in Turkish. The lyrics are: "Ya hu si na hu lam ma ba da lam ma ba da fi ji nih il la y li mukh ta fi". The score is marked with various letters and numbers: 'm' appears twice in the first two staves; 'c' is above the third staff; 'A' and 'a' are above the fourth staff; '3' appears three times above the fifth, sixth, and seventh staves; 'b' is above the sixth staff; 'C' and 'd' are above the eighth staff; 'DER.J' is above the eighth staff; 'd' is above the ninth staff; 'e' is above the tenth staff; 'd'' is above the eleventh staff. The score is divided into four systems, with the first system containing the first seven staves, and the subsequent systems containing the remaining staves. The score ends with a double bar line.

Figure 16. (Continuation)

MAKHLAS

The musical score for MAKHLAS is written in G major (one sharp) and 8/8 time. It consists of six staves of music. The lyrics are written below the notes. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like 'a', 'a'', 'B', 'b', 'C', 'c', 'D', 'd', and '3' (triplets).

Ya sa qi wa sqi ha bi bi ya la la la la ya sa qi wa sqi ha bi bi ya la la la la sa hib al kha dd al mw
 ra da sa hib al kha dda l mward
 ra da sa hib al kha dda l mward
 ra da sa hib al kha dda l mward
 ra da sa hib al kha dda l mward
 ra da sa hib al kha dda l mward

Figure 16. (Continuation)

MAHUR DESTGÂH

DARAMAD

Mahmoud Zoufonoun

The musical score for MAHUR DESTGÂH is written in G major (one sharp) and 8/8 time. It consists of five staves of music. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like 'a', 'b', 'c', 'd', and 'p' (piano).

Figure 17. Mahur Destgâh

PİŞDARÂMAD

The musical score for **PİŞDARÂMAD** is written in 3/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff is labeled 'A' in blue and 'a' in red. It features a melody with eighth and sixteenth notes, followed by a repeat sign and two endings. The second staff is labeled 'b' in red and features a melody with eighth notes and a repeat sign. The third staff is labeled 'B' in blue and 'c' in red, featuring a melody with eighth notes and a repeat sign. The fourth staff is labeled 'd' in red and features a melody with eighth notes. The fifth staff is labeled 'C' in blue and 'e' in red, featuring a melody with eighth notes and a repeat sign. The sixth staff is labeled 'f' in red and features a melody with eighth notes and a repeat sign. The seventh staff is labeled 'f' in red and features a melody with eighth notes and a repeat sign. The score includes various musical notations such as treble clefs, key signatures, time signatures, and repeat signs with first and second endings.

Figure 17. (Continuation)

The musical score consists of eight staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1:** Features a melodic line with a blue 'D' and a red 'e' above it.
- Staff 2:** Features a melodic line with a red 'g' above it.
- Staff 3:** Includes a first and second ending bracket.
- Staff 4:** Labeled 'Giriş' in red. Features a blue 'E' and a red 'h' above it.
- Staff 5:** Features a red '1' above the first measure and a red 'i' above the eighth measure.
- Staff 6:** Features a blue 'F' and a red '1' above the first measure.
- Staff 7:** Includes a first and second ending bracket.
- Staff 8:** Features a red 'J' above the fifth measure.

Figure 17. (Continuation)



Figure 17. (Continuation)

DARAMAD 2



CHAHAR MEZRAB

A

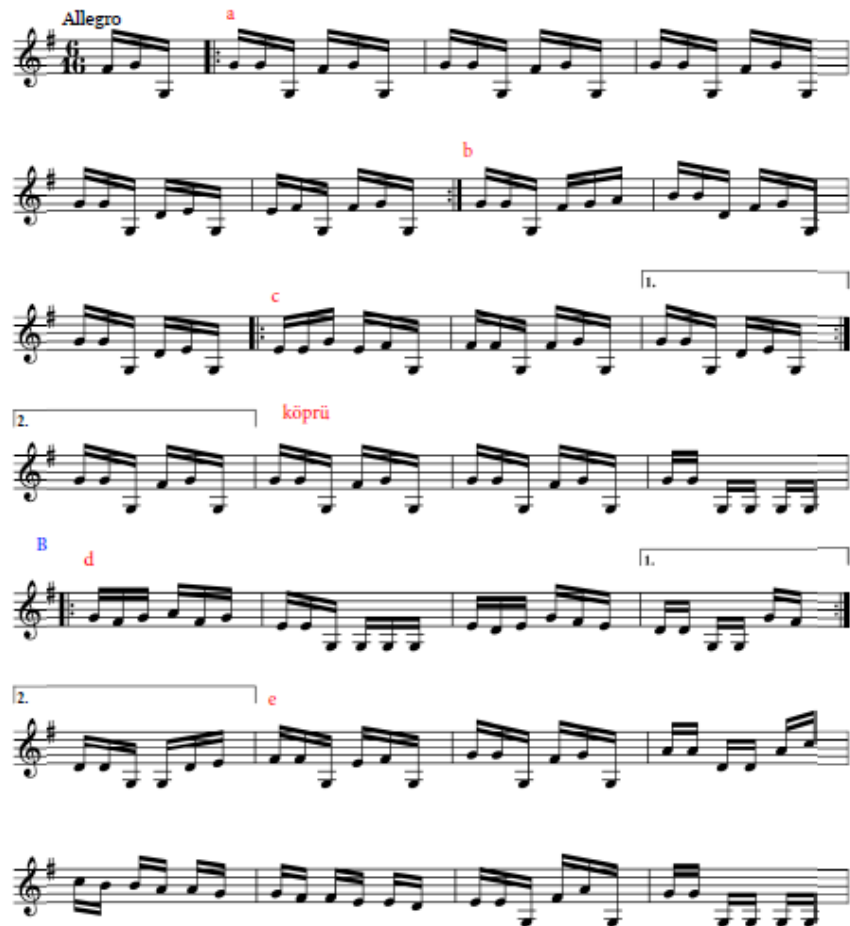


Figure 17. (Continuation)



Figure 17. (Continuation)



Figure 17. (Continuation)

CHAHAR PAHREH



NAĞME



Figure 17. (Continuation)

AVAZ



DAD'IN CHAHAR MEZRABI

A



Figure 17. (Continuation)

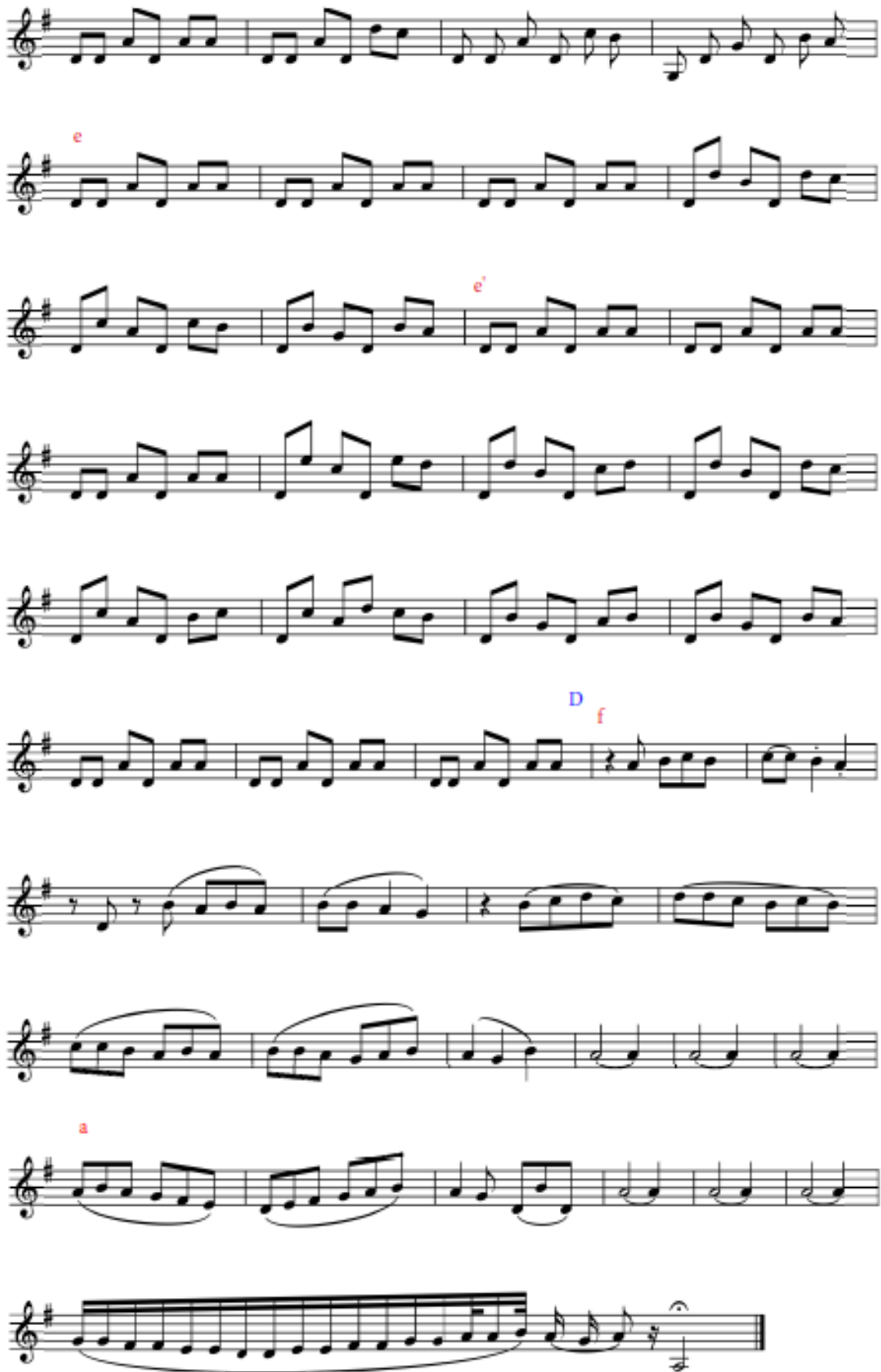


Figure 17. (Continuation)

DAD

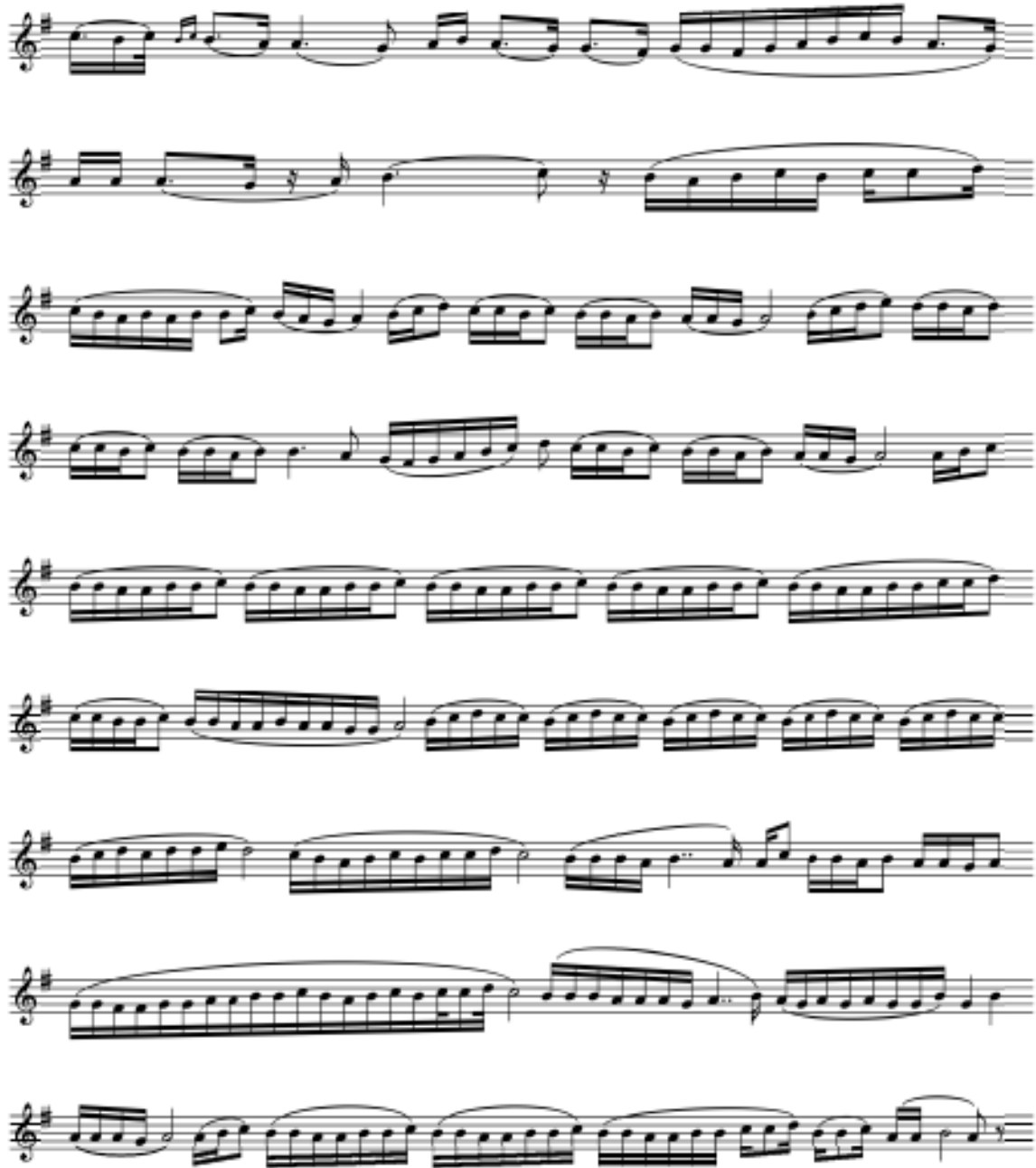


Figure 17. (Continuation)



Figure 17. (Continuation)

A

a HAREZMÎ

B

b

c

C

d

NEYRİZ
Intro

ŞEKASTE H 1

A **a** ŞEKASTE H'Lİ ÇAHAR MEZRAB 1

b

B **c**

d

e

Figure 17. (Continuation)

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into several sections by labels and bar lines:

- Section 1:** The first five staves. The first staff has a blue 'A' above it. The second staff has a red 'a' above it. The third staff has a red 'f' above it. The fifth staff has a long, sweeping slur over a series of notes.
- Transition:** A label in red text above the sixth staff, followed by the text 'ŞEKASTEHLİ 2' in black.
- Section 2:** The next four staves (7-10) continue the melodic line with various rhythmic patterns and slurs.
- Section 3:** The eleventh staff has a blue 'C' and a red 'B' above it, followed by the text 'ŞEKASTEHLİ CHAHAR MEZRAB 2' in black. The twelfth staff has a double bar line and a key signature change to one sharp (F#).
- Section 4:** The thirteenth staff has a blue 'h' above it. The fourteenth staff has a red '1' above it. The fifteenth staff has a blue '5' and a red '6' above it.
- Section 5:** The final two staves (16-17) conclude the piece with a final melodic phrase.

Figure 17. (Continuation)

DELKEŞ



DELKEŞ CHAHAR MEZRABI

A

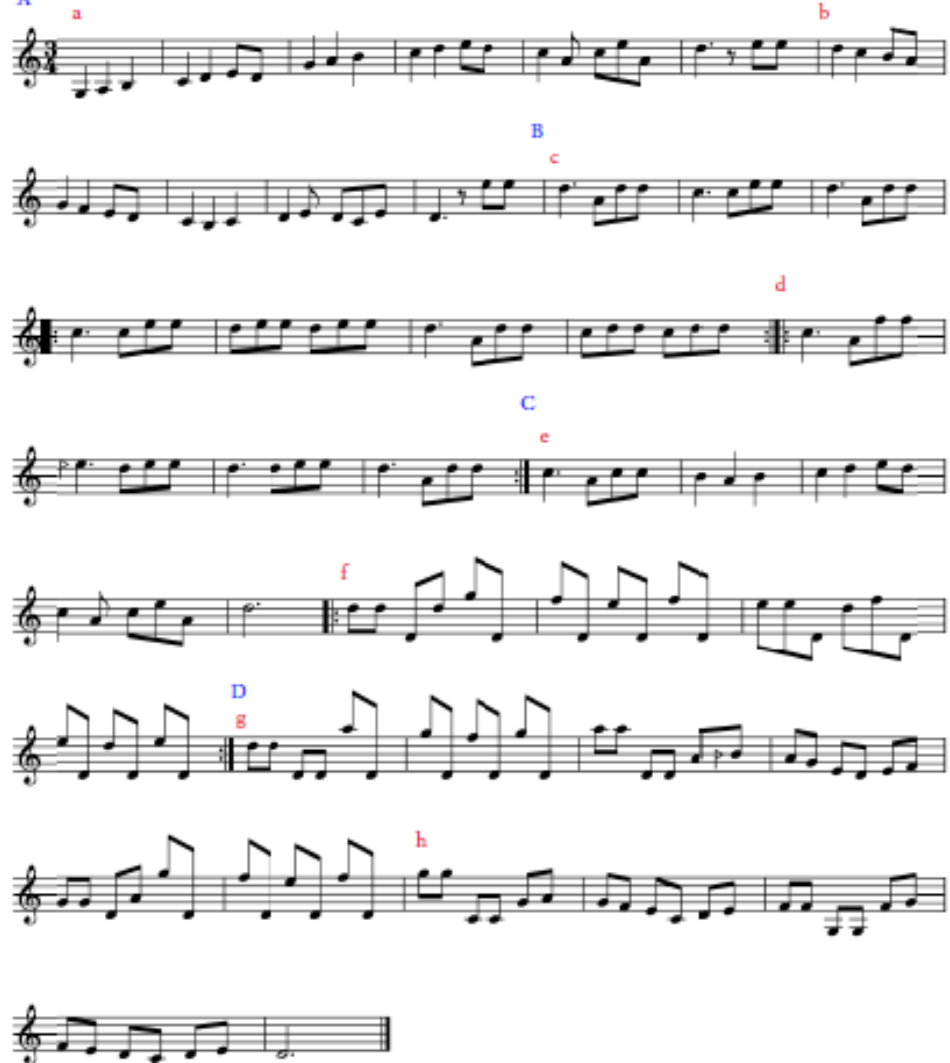


Figure 17. (Continuation)

RAZAVÎ



KEREŞME



OWJ OF RAZAVÎ



Figure 17. (Continuation)



Figure 17. (Continuation)

ARAGH



Figure 17. (Continuation)



Figure 17. (Continuation)



Figure 17. (Continuation)

SAGHNAME

A

a

6

b

B

c

5

6

d

SUFNAME

e

Figure 17. (Continuation)



Figure 17. (Continuation)

Figure 17 (Continuation) displays eight staves of musical notation in G major. The notation includes various melodic lines with accidentals, repeat signs, and first/second endings. Above the staves are letters and numbers indicating specific notes or measures: 1., 2., E, D, h, 1, E, 1, J, F, k, 1., 2., 1.

Figure 17. (Continuation)

UŞŞAK PEŞREVİ

USÛL: HAFİF $\text{♩} = 90$ **A** MÜZİK: TANBÜRİ OSMAN BEY

B **TESLİM**

C **2. HANE**

D **2. HANEYE** **3. HANEYE** **4. HANEYE** **KARAR**

Figure 18. *Uşşak Faslı*



Figure 18. (Continuation)

EMİN ONGAN
ÜSKÜDAR MÜSİKİ
CEMİYETİ NEŞRİYATI

Rep. no.: 3392

UŞŞAK KÂR

Usûl: Hafif ^A

"Dil esîr-i kâkül-i hamder hamî an geç küleh" Beste: Hacı Sadullah Ağa
Güfte: Şakir Efendi

Ter dil la na dir dir ten teneni ten nen dir dir ta na
dir ten ta ne ne dil li ten ten ten
dir dir dir ten ten ten dir dir dir
ten ta na dir dir ta di ri di ri ten
ta na dir ten ta de redil li ten Ah dil e
si ri kâ kü lü ham der ha mi an
geç kü leh Geç ti li kin men ne
dî dem il ti fât nim ni geh
Ter dil li ter dil li ter dil li ter dil li ten
ter dil li ter dil li ter dil li ter dil li ten
dir dir ten dil lel lel ter dil la nâ dir dir ten ₂

Figure 18. (Continuation)

-2-
Uşşak Kâr

Yâ rim a ha a ha hey mi rim a ha a ha

a ha a ha a ha a ha ah ha a ha hey

a ha a ha yâ rim a ha a ha mi rim

a ha a ha öm rüm ra nâ yi men

Ter dîl la na dir dir ten te ne ni te ten dir dir

ta na dir ten na de re dîl lî ten

Ta na ta na dir dir tendüm de re dillâ dir dir ten

ta na dir ten na

ah Hû şî men Şâ kîr ru bûd an

çeş mî bî mâ rî ki o

Ta na ta na dir ten düm de rel lâ dir dir ten

./3

Figure 18. (Continuation)

-3-
Uşşak Kâr

U
ta na dir ten na na de re dil li ten

Ü
ten ne nen dir ten dil ler le dir ten

Ü
ten ne nen dir ten dil ler ler dir ten

Transition
Curcuna türzmüde
Aksak Semâî V
Yürükçe
G
dir te ni ten ni tennen ni ten na te ni dir ney

Y
dir te ni ten ni tennen ni ten na te ni dir ney

Z
dümdere lâ dir nâ te ne dir nâ te ne dir ney

Code
C^m
ney Mes ti bâ şed bî me yül bî

kıl li bâşed o si yeh

Dr. S. Özgün
Ocak-2003

Figure 18. (Continuation)

HÛZÎ BESTE

Dil nale ider bûlbûl-i şeydâ revîşinde

USÛL: AĞIR DARB-I FETİH

BESTE: HAMMAMÎZÂDE
ISMAIL DEDE EFENDİ

Dil nale ider bûlbûl-i şeydâ revîşinde

ca nım ah re vi şin de ye

lel le lel le lel le lel lel li

te re lel lel lel lel leel lel

li ya ya yel lel lel li

hey yar hey dost

be li ya ri men

SON

Figure 18. (Continuation)

Me mec nun mec nun da i
der di na za
rin gay ri ye ma
il yar ca nim
gay ri ye ma il ye
lel le lel le lel le lel lel lel li
te re lel lel lel lel lel lel
li ya lâ lel lel lel li
hey ya hey dost
be li ya ri men

Figure 18. (Continuation)

EMİN ONGAN
ÜSKÜDAR MÜSİKİ
CEMİYETİ NEŞRİYATI

UŞŞAK BESTE

Rep. no.; 1106

Usûl ; Nim Devir

"Bakılmaz ârız-ı pür-tâbına ol mâh-i tâbânın"

Beste ; Basmacı Abdi Efendi
Güfte ;

90 $\frac{8}{8}$ ^A ^a

Yâr (yâr) Ba kıl ma maz
Yâr (yâr) Fû rû rû ği
Yâr (yâr) Hat â ve ver

^B ^c
a rı zı pür ta
ma' ni i na na
ol ma ma dık

^d
bı bı na ol mâ mâ
za zar du rür hu hur
ca bul ma dık ze zev

^{c'}
(mâ) hi tâ bâ nın e fen dim
şi di reh bâ nın e fen dim
ki ni hû bâ nın e fen dim

^e
pür tâ bı na ol mâ mâ
na na zar du rû rür
bu bul ma dı dık

^{e'} ²
(mâ) hi tâ (tâ) bâ nın hey câ nım SON
zev ki ni hû bâ nın hey câ nım
hur şi di reh bâ nın hey câ nım

Figure 18. (Continuation)

C "Bakılmaz ânz-ı pür-tâbına ol mah-i tâbânın"

Yâr (yâr) U san dım ha

ha (ha) ki yâ rû rû

mâ (mâ) le den her sâ sâ

sâ de rû yâ nı e fen dım

rû mâ l e den her sâ

sâ de rû rû yâ nı hey câ nım

Dr. Semra Özgün
Kasım-2016
Kay, Doğan Dikmen

Figure 18. (Continuation)

EMİN ONGAN
ÜSKÜDAR MÜSİKİ
CEMİYETİ NEŞRİYATI

Rep. no.: 8702

UŞŞAK NAKŞ AĞIR SEMÂİ

"Pađiřah-ı iřvesin iklim-i hüsn ü an senin"

Usûl: Ağır Aksak Semâi
(Orta)

Beste: Halifezâde Tahir Efendi
Güfte: Kılârî Nûrî Ağa

Ah Pa di şa hı iř ve sin
Ah Her ne kim em rey le ri
ik li mi hüsnü an an se nin hey hey
sen ben de ne fer man mañ se nin
Ey göz le ri â hu ba kı şın ay nı le tâ fet fet
Bu sen de o lan hüsnü te na süp le bu en dam dam
Vey cüm bü şî et vâ rı ne zâ ket de ni ba ret
Bu ger de nû bu per çe mü bu zül fi si yeh fam
Vey cüm bü şî et vâ rı ne zâ ket te ni bâ ret
Bu ger de nû bu per çe mü bu zül fi si yeh fam
Bilmemo şe ker leb ne ke lâ mın da bu lez zet
Et din di li dî vâ ne mi bî tâ ka tû â ram
Bilmemo şe ker leb ne ke lâ mın da bu lez zet
Et din di li dî vâ ne mi bî tâ ka tû â ram
Et dim se ni ben ey pe ri mev lâ ya e mâ net
Lût fey le bu yur ha ne i uş şa ka bu ak şam
Et dim se ni ben ey pe ri mev lâ ya e mâ
Lût fey le bu yur ha ne i uş şa ka bu ak .2

Figure 18. (Continuation)

A' "Padişah-ı işvesin iklim-i hüsn ü an senin"

net şam Her ne kim em rey le ri
A fi tâ bı â le ma
sen ben de ne fer man man se nin
râ sın bu gün dev ran ran se nin
hey hey SON Ah Zer re den
çok dil be râ dil has te gâ
nı vus la tın hey hey
A Ah Â fi tâ bı â lem â ra sın bu gün
C dev ran ran se nin hey hey

Dr.S.Özgün

Figure 18. (Continuation)

www.heyzen.com

Müzel Müzik

Uşşak Yürük Semâî

Ol sîm-beden câme deđişmekten usanmaz
- 1 -

Heste: Cabî Mustafa Efendi
Güfte: ?

Yürük Semâî ♩ = 104

Ol sîm be den câ me de ğiş mek den u san
Gün mü ge çer a şık la rı bin ren ge bo

maz yan maz yar yar de ğiş
yar bin ci van

mek den u san maz
ren ge bo yan maz
a ha da yan maz

Gel gel
Gel gel

gel iş ve ba zım
gel ça re sa zım

Tel tel li ya lâ lâ lâ lâ dost ye lel

li Ba ğı dîl gü lü si ne bül bü

lü bü yi kâ kü lü

mest et di be ni vay yar yar

naz lı gü lüm gel dost dost

Figure 18. (Continuation)

www.reyzen.com

Güzel Müzik

Uşşak Yürük Semâî
Ol sîm-beden câme deđişmekten usanmaz
— 2 —

Beste: Cabî Mustafa Efendi
Güfte: ?

naz lı gü lüm yar yar

Gün mü ge çer a şık la rı bin ren ge bo

yan maz yar yar bin

ren ge bo yan maz Göğ sün ge çi rip

geç me ya nim dan ha zer ey le yar

yar ha zer ey le Nev res te dir ol

ta ze ci van â ha da yan maz yar

yar ci van a ha da yan maz

— Son —

Figure 18. (Continuation)

UŞŞAK SAZ SEMÂİSİ

USÛL: AKSAK SEMÂİ

BESTE: NEYZEN AZİZ BEDE

A *Birinci Hane* **a**

B *Mulâzime* **c**

C *İkinci Hane* **c**

D *Üçüncü Hane* **e**

E *Dördüncü Hane* **g**

Figure 18. (Continuation)

Kûçek Nevbet-i Müretteb
Kavl

Ali İhsan Alemlî

♩ = 80

Intro

Saldî-i Evvel

Taksim-i evvel

TE NE DİR TER LÂ LÂ LÂ Lİ

A

a

KAL BÜN E HAB HAB BE

b

Sİ VÂ KE LÂ NÂ LEL MÜ NÂ

B

Terennüm

c

TA NE DİR TEN NÂ TE NE DİR DİR NÂ Kİ

d

E HAY NÂ LE MÜ NÂ E Rİ

e

TE NE DİR LA LA LA Lİ SAZ

TA NE DİR TEN NA CA NI MEN SAZ

C

Taksim

f

VE CE NET A LEY Hİ YE DÜS

g

SU DU Dİ Bİ MA CE NA

D

Terennüm

h

TA NE DİR TEN NA TE NE DİR DİR NA Kİ

Figure 19. Kûçek Nevbet-i Müretteb

TA NE DİR TEN NA TE NE DİR DİR NA KI

E HA YI MA CE NA E RI CA NI MEN

Bazgeç
TA NE NI TA NE NE NEN NA TA NE NI TA NE NE

NEN NA TE NE NE NE DİR TEN TE NE DİR DİR A YAR

rit.....
a tempo TA NE NI TA NE NE NEN NA TA NE NI TA NE NE NEN NA

TE NE NE NE DİR TEN TE NE DİR DİR NI YAR EY TEN DİR TEN TE NE DİR DİR

TEN NA DI TEN DI TEN DE RE LE LE DİR NA TA DİR DER DI NAV

TEN NA DI TEN DI TEN DE RE LE LE DİR NA TA DİR DER DI NAV

E HA YI MA CE NA E RI CA NI MEN

rit.....

Figure 19. (Continuation)

Gazel

A $\text{♩} = 80$
Sajıl-ı Evvel **a**
Müstahil Tereñnüm
Tİ Lİ LE Tİ NA TİL LİL LER TE Nİ TE DİR Nİ

a
TE NE NE Tİ NA TE NE NE Tİ NA TED DER DİR

b
TE Nİ TE Nİ TEN TEN TE NE NA

B
c
MAH VE ŞA TER Kİ VE FA

d
DA Rİ ME KÜN

e
MAH VE ŞA TER Kİ VE FA

f
DA Rİ ME KÜN

C
g
E Rİ DOST TA NA TEN NE NEN NEN NE NEN NE NE

Figure 18. (Continuation)

g¹
DE RE LİK Dİ Rİ Lİ KE DE RE LE LE TİL LİL LE NE DİR Nİ

h
DA Rİ ME KÜN A HA YA RI MEN

D
1 Bargeç
TA NA TA NA TE NE NE NE DİR TEN TE NE DİR DİR Nİ YAR EY

i
TEL LE LA LE LA LEL LA LEL LA TEN Dİ TE DİR TEN TEN

j
TİL LİL LE NE DİR NEY DA Rİ ME KÜN

E
k
E Rİ DOST TA NA TEN NE NEN NEN NE NEN NE NE

k
DE RE LİK Dİ Rİ Lİ KE DE RE LE LE TİL LİL LE NE DİR Nİ

l
DA Rİ ME KÜN

rit.

Figure 18. (Continuation)

Terâne

A Sâkî-i Evvel $\text{♩} = 80$

Müstehîl TE NE DİR TİL LİL LEN TİY NA TEN

TİY NA TEN Dİ TE TİL LİL LEN DOST

B Takasim-i evvel

ÇÜN BER SE Rİ KU Yİ TO

NE DA REM RA Hİ Saz.....

DÜR ES TÛ ZE MAN ZE MAN Saz.....

BE RA REM A Hİ

C Serbend **f**

TE NE NEN TE NE NEN TEN TE NE NEN Saz.....

TE NE NEN TEN AH YAR VAY

TİL LİL LA Lİ TİL LİL LA Lİ Saz.....

Figure 18. (Continuation)

g' TE NE NE NE DİR TEN TE RE TİL LİL LE NE DİR NEY Saz.....

h NE Yİ A E Rİ YA Rİ CA Nİ MEN Saz.....

D Evval
DİĞ RUZ NE Dİ DE MET Saz.....

f' DİĞ RUZ NE Dİ DE MET Saz.....

i Bazağest
TEN NEN TEN NEN TEN NEN TE NE DİR Nİ TEN NEN

j TEN NEN TEN NEN AY TEN NEN TEN NEN TE NE DİR Nİ

k TEN NEN TEN NEN TEN NEN TE NE DİR Nİ TEN NEN TEN TEN NEN TEN

l Tİ NA TEN Tİ NA TEN Dİ TE TİL LİL LE NE DOST

l' Serbend
TEN NEN TEN NEN TEN NEN TEN NEN TEN A YAR

Rit.....

Figure 18. (Continuation)

Fürûdaşt

A $\text{♩} = 90$
Saklı-i Evvel **a**

Müstehil TA DİR TE NE Nİ TE NE NE NE Nİ TER DİL Lİ DE RE Dİ LE DİR NA

DİL LER DİL LER DİL LER DİL LER TA DİR NA Dİ

TEN NA TEN NA TE NE TER DİR Nİ TEN NA TEN NA

B Taksim-i evvel **d**

AH SE LA MUN

A LA EH Lİ NA Dİ KÛ MU

Taksim **d**

VE MEN HAL LE

YEV MEN Bİ VA Dİ KÛ MU

C Serbend **f**

TE NE Nİ TE NE Nİ TE NE Nİ TE NE Nİ TE Nİ TE Nİ TE NE Nİ

Figure 18. (Continuation)

TEN NA TEN NA DER Dİ LE DİR NA TE NE DİR Nİ
 AH TE NE Nİ DER TİL LİL LİL LİL LEN
 TE NE DİR VAY YAR TE NE Nİ DER NE TİL LİL LİL LEN
 Evvel
 FE LEV LA KE MU
 Barçet
 TA DİR DİL LE Tİ Lİ LEN TİL LE TİL LE TİL LİL LEN NA NA
 E
 NEN LA NA TE NE DİR Nİ TEN TEN TE NA TER DİL LE TİL LİL
 LE NE DİR NA TE NE NEN TE NE NEN TEN TE NA TEN DİL DİR NA
 Serbond
 TE NE Nİ TE NE Nİ TE NE Nİ TE NE Nİ TE Nİ TE Nİ TE Nİ TE Nİ TE NE Nİ

Figure 18. (Continuation)

Müstezâd

A $\text{♩} = 100$
Sakıl-i Evvel

h Terennüm

TA DİR DİL LE TİL LİL LEN TE RE TİL LİL TEN Dİ TE TİL

i

LİL LER TA NA TE Nİ DE RE LİL LE Nİ AH

D Evvel **Bazgeşt**

A HIR Çİ KASD TEN DİR TEN DİR TA NA TEN DİR

i

TA NA TE Nİ DER Dİ Lİ Nİ MAH BUB TEN DİR

j

TEN TEN DİR TA NA TEN DİR TA NA DER LİL LE NA Kİ

k

TA LEL LE LE Lİ DİR TA LA Lİ TEN DİR TEN DE RE TİL LİN

k Evvel

A HIR Çİ KAS DI KÜŞ TE Nİ FER HAD KER DE İ

d Terennüm

TA LE LEL Lİ TE LE LA LE LEL Lİ TEL LA TE LEL Lİ

e

TE RE TİL LİN TER Dİ Lİ NA FER HAD KER DE İ

Rit.

Figure 18. (Continuation)

Contents

Analysis of İlhan Usmanbaş's three musical poems, three paintings by Dali and five etudes for violin and piano in the context of 12-tone technique and integral serialism

Investigation of Sufi music tradition in Kosovo in the 21st century with intercultural approach

Analysis of A. Adnan Saygun's 'The Cantata in the Old Style' (Op. 19) with a Generative Theory of Tonal Music (GTTM)

The concept of transcultural music in a globalized world and the future perspective of music research: on the example of Josef Bardanashvili's Compositional Style

Comparative form analysis of cycle genres in Makam music with an intercultural approach: examples of Nubat al-Zidan, Mahur Destgâh, Uşşak Fash and Kûçek Nevbet-i müretteb