

An Analysis of a Work Composed in Sengin Semâî Rhythm with 6/4 Scale as an Example of the Relationships between the Tempo/Rhythm and Aruz Prosody in the Poems of Classical Turkish Literature Written for Composing

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Abstract. The poems in Classical Turkish Literature written to be composed were written in many aruz patterns due to the characteristics of this type. Those patterns determine that which syllables that form the words end in vowels or consonants. Even, general rule related to syllable that ends in consonants or vowels may be ignored besides some rules within it. As a result of this, a specific verbal rhythm of the poem to be composed comes out. The aruz pattern of those poems requires the prior determination of beats which are convenient to those patterns. The measurement in Classical Turkish Music was handled within the concept of tempo. Thus, rhythmic element was turned into a melodic structure through preventing the numeric unit which is also known measurement in music. The composers of Classical Turkish Music primarily determined the tempo of the song when they deal with a classic poem written with aruz prosody considering this thought; the choice of mode/tone was left to the second stage. In this study, a song written in the aruz prosody of “Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün” in the form of Sengin Semai with 6/4 scale during the process of composing. As a result, there is a great cohesive between the verbal rhythmic structure of the poems written in aruz prosody, melodic rhythm/mode and mode/tone relationships chosen in accordance with the meaning of the poem.

Keywords: Classical Turkish Music, Aruz Prosody, Techniques for Composing Introduction

1. Introduction

Highlight The first samples of Turkish Music in the Middle Asia come out as Shaman and Poet music. While the verbal elements are dominant in Shaman and Poet music, musical elements became of secondary importance. This structure settled, rooted and became evident as a traditional Poet and Singer music especially in Turkish Folk Music which one person plays and the others listen. There is another type of music the Turks used in the Middle Asia; a type of Turkish Music related to the mode which is more commonly learned from a master and carries the characteristics of the classical music. It is understood that the verbal structure also dominantly takes place in this type of music and diversity and a rich repertory are achieved in verbal Turkish music forms in the course of time. It is known that both Turkish Folk Music and Classical Turkish Music are effective in such a standing out of verbal music. Turkish Folk Music has maintained its development from Middle East up to now. Moreover, Classical Turkish Literature which was naturalized with the effect of Persian Literature after Turks accepted Islam was loved by the environments of science and art and established its own style in the course of time. The composers who like the poems arising from this style got the lyrics of their songs from such poems. The poems written in this form are written within a block of forms which is called aruz and employs some rules within itself.

“The first one to express the science of aruz is İmam Halil Bin Ahmet, an Arabic linguist. The Arabic aruz spread to Iran first and then it was introduced to Turkish Literature with the effect of Persian Literature after Turks accepted Islam” (Dilçin, 2004: 5). The basic principle of aruz prosody is “based on the length and shortness of the syllables” (Dilçin, 2004: 3). Arûz is an Arabic word and it means “the post erected in the middle of tents” (Tanrıkorur, 2003). From this point of view, it is understood that the poems written according to aruz prosody are ‘the moderate-patterned words’ (Tanrıkorur, 2003). The verbal rhythm and short and long syllables of the poems which are read according to the prosody and come out through those

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patterns primarily reveals the choice of tempo/rhythm during the process of composing. Since the long or short syllables of the words in the poems affect the melodic structure from the point of the note value during the composition process; the choice of tempo is important from the point of catching the harmony between the lyrics and music.

2. Methods

In this study, a song composed in 6/4 scale from the poems written in the aruz prosody of “Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün” in the Classical Turkish Literature as an example to Sengin Sem âî

3. The Analysis of The Song in Sengin Semai Form With 6/4 Scale

The song in Hüseyini maqam which was written in “Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün”arüz prosody and beginning with the line of ‘Senden bilirim yok bana bir fâide ey gül’ has been composed in Sengin Sem âîwith 6/4 scale which is also called as the measurement score in music.

“Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün”

Sen den bi li rim yok ba na bir fâ i de ey gül

6
4 Mef û lü me fâ î lü me fâ î lü fe û lün
Sen den bi li rim yok ba na bir fâ i de ey gül

As also seen in the aruz form given above; ‘Mef’ determines the long syllable; ‘ü’ determines the long syllable; ‘li’ determines the short syllable; ‘Me’ determines the short syllable; ‘fâ’ determines the long syllable; ‘î’ determines the long syllable; ‘Fe’ determines the short syllable; and ‘lün’ determines the long syllable. The poem to be written in aruz form also should be written in the same order of syllables. If the syllable ends with a consonant, it is the long syllable (_) and short syllable (.) if it ends with a vowel. Moreover, there are three exceptions which require exceeding the limits of the rules of Aruz form, and they are as following;

- “When the syllable ending with a consonant combined to a syllable beginning with a vowel, it is called *Vasl*.
- When a syllable ending with a vowel is read long by the force of prosody is called *İmâle*.
- When a syllable is mistakenly read short due to the use of wrong prosody although it requires being read long, it is called *Zihaf*” (Tanrıkorur, 2003).

In the lyrics given above, the pause was put above the vowel words in order to read the short syllable long due to aruz form although it ends with vowels.

The lyrics and composition of the song in the Sengin Semai form with 6/4 scale belongs to an important composer of Classical Turkish Music Tanbûrî Ali Efendi (1836–1890). “Ali Efendi was employed in the palace during the reign of Ottoman Emperor Sultan Aziz and served in the palace as a religious official and a music lover for twenty three years. His compositions shows a free romance and an enthusiastic lyricism within classical frames” (Öztuna, 2006: 50). Beginning from the fact that the song analyzed here was written in aruz prosody; the Sengin Sem âîmode with 6/4 scale was chosen. This mode is the mode with six-cycle and five beats which its unit of time equals to a quarter notes. Only the mode of “Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün” was used (Akbulut, 1990: 74).

During the composition process of the song, the syllable of ‘Sen’ which consists the long syllable section ‘Mef’ of the aruz prosody of the poem in the first measure was used within the quadrant note value/period. After that; the ‘u’ long syllable section of the aruz prosody of the poem comes, again, the syllable ‘den’ which equals to this section was also written within the quadrant note value/period. Later on, the syllable ‘bi’ of the aruz prosody which equals to ‘lü’ short syllable with the quadrant note value comes. Following it, the syllable ‘li’ of the lyrics which equals to ‘Me’ short syllable section of aruz prosody was written within the quadrant note value/period. The syllable ‘rim’ of the lyrics forms the ‘fâ’ long syllable section of the aruz prosody of the poem; it also forms the last two quadrants of the first measurement. In the

second measurement, the syllable ‘yok’ of the lyrics which equals to ‘i’ long syllable of the aruz prosody was written within two quadrants note value/period. Then, the syllable ‘ba’ of the lyrics which equals to short syllable ‘lü’ of aruz prosody was written in a quadrant value/period. Later on, the ‘na’ syllable of the lyrics which equals to ‘Me’ short syllable section of aruz prosody was written in a quadrant value/period. The syllable ‘bir’ of the lyrics which equals to ‘fa’ long syllable of aruz prosody forms the last two quadrant value of the second measurement. The note values/periods employed in the third measurement are the same as those in the second measurement. The syllable ‘fa’ of lyrics with the value of two quadrants comes in return for ‘i’ long syllable section of the aruz prosody at the third measurement. Later on, the letter ‘i’ with one quadrant which equals to ‘lü’ short syllable of aruz prosody comes. Then, the syllable ‘de’ of the lyrics was used in response to ‘Fe’ short syllable of the aruz prosody. The syllable ‘ey’ of the lyrics which equals to long syllable ‘û’ section of aruz prosody and forms the last two quadrants of the third measurement was used. the syllable of ‘gül’ which is the last syllable of the first line of the poem as the fourth measurement was written in return for the long ‘lün’ syllable of the aruz prosody. The syllable ‘gül’ that exists in this measurement was formed in the six quadrants value/period in order to complete the melodic sentence structure. Since the fifth measurement is the place where the second sentence of the introduction part of the song; the lyrics in the third and fourth measurement were composed with different sounds within the same note values/periods. As an example to this prosody, the note values/periods were given below. Here, the composer may use the sounds whichever he likes so long as they are within the determined periods. However, those periods cannot be exceeded.

The aruz prosody which forms the introduction section of the song and the application of composition was composed with the same perception of prosody within the repeat and interval sections. The first line of the song was composed as two melodic sentences with total seven measurements including return/repeat melodies. The second and fourth lines of the song were also composed within seven measurement including return/repeat melodies. The third line of the song has the structure which high pitched sounds that forms the interval section were used a transition to different modes (modulation) was available. The third measurement was similarly composed in seven measurements.

SEN DEN Bİ Lİ RİM YOK BA NA BİR FÂ İ DE EY
 GÜL FÂ İ DE EY GÜL (SAZ - - - - -)
 GÜL (SAZ - - - - -) GÜL YA ĞI NI EL LER SÜ RÜ NÜR
 ÇAT LA SA BÜL BÜL ÇAT LA SA BÜL
 SON BÜL (SAZ - - - - -) BÜL (SAZ - - - - -) ET SEM DE A BES
 TİR Sİ TE Mİ HÂ RE TE HAM MÜL
 HÂ RE TE HAM MÜL (SAZ - - - - -) BÜL (SAZ - - - - -)

Although the modes of the songs formed through composing the poems written with the tempo of “Mef û lü, Me fâ î lü, Me fâ î lü, Fe û lün” and the words of poems are different; the note values/periods to be used during composition are similar since the aruz mode and the choice of tempo are the same. Here, the composer should know these rules and form the composition within these note values/periods. Moreover, there are also rules which the composer has to follow in relation to the processing style of the mode, and the progress (melodic movement direction). The composer may form his song within the context of these two elements.

4. Conclusions

The verbal aspects of Classical Turkish Music are more commonly used than instrumental music. The dominance of the verbal affects also reflects to the music/composition. The majority of lyrics used within the Classical Turkish Music is based on the poems written in the Classical Turkish Literature. Since the poems in the Classical Turkish Literature were written in aruz prosody/form, a natural verbal rhythmic structure in accordance to this form comes out. This verbal rhythmic which comes out reawakens especially choice of tempo/rhythm through directly affecting music during the process of composing and it forms the composition model within the previously determined periods of note according to the model. The composer may form his composition according to this model. Although other poems written in the same model of aruz and tempo; they are composed within the frame of same poems and musical model.

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6. References

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