

An Analysis of a Work Composed in Rhythm with 9/4 Scale as an Example of the Relationships the Style and Aruz Prosody in the Poems of Turkish Literature

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Abstract—The poems of Classical Turkish Literature written to be composed were formed with numerous aruz pieces as part of its characteristics. The diversity of those pieces determines the length of written poems, the quantity of words, the syllables that form the words, and vowels or consonants at the end of the words. If a poem to be composed is written in any aruz piece, as a result of this, a rhythmic structure in accordance that piece should be previously. In Classical Turkish Music, this rhythmic structure was considered within the concept of tempo. When the composers deal with a classical poem written in aruz prosody, they determined a tempo according to that aruz piece and then they also determined a mode/tone in accordance with the meaning of the poem and they composed their works within this frame. In this study, a piece of work in the form of Ağır Aksak tempo with 9/4 scale which is mostly preferred for composing the poems written in the aruz form of “Fâ i lâ tün, Fâ i lâ tün, Fâ i lün” in Classical Turkish Literature. As a result, there is a big coherence between the lyrics and composition of the poems written to be composed in Classical Turkish Literature.

Index Terms—Classical Turkish music, aruz prosody, techniques for composing.

I. INTRODUCTION

Turkish Music has been born dominantly to be the music with lyrics since its first examples in the Middle Asia.

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.

It can be said that the dominance of words maintained later on and even until today the forms of oral Turkish Music

is more beyond the instrumental Turkish Music from the point of quantity and diversity. It is known that both Turkish folk Literature and Classical Turkish literature are effective in such coming into prominence of music with lyrics. Turkish Folk Literature maintained its development within its natural environment since the period of Middle Asia. Moreover, Classical Turkish Literature which was adopted after the Turks joined to Islam was also liked by the scientific and artistic environments and established its specific style by the course of time. The rhythmic structure which the words leave and melodic coherency the rhyme leaves in the ears are the specific characteristics of the poems of Classical Turkish Literature. The necessary basic foundation in order to capture this coherency is the science of “*aruz*”. “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” [1]. Although the aruz prosody, “based on the length and shortness of the syllables” [1] doesn’t belong to Turks in principle, it has been dominant in Classical Turkish Poem world. The composers united the coherency of melody, rhythm and uttering words [2].

Arûz is an Arabic word and it means “the post erected in the middle of tents” [3]. In other words, the aruz which is understood as the main column-bedplate which keeps the tents on their feet may be considered to take the same responsibility in poems. It is understood that the poems written according to arûz piece are “the words having an extent-form” [3]. The poems revealed by those forms bring out the verbal rhythm and short and long syllables read according to the form and primarily the choice of melody/rhythm at the stage of composing. In that case, the composer fails in composing every poem written in the aruz form according to the rhythm/tempo and mode he desires. The aruz form is seen to be the most significant factor here. Today, it is seen that the majority of the poems written in the same aruz form is being composed with the same tempo/rhythm when we analyze the songs by the composers of Classical Turkish Music. Although the same poem is sometimes composed in different modes, the style of this poem is seen to be the same.

II. METHODS

In this study, a song which was composed from the songs written in the aruz form of “Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün” in Classical Turkish Literature and in the style of

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Ağır Aksak with 9/4 scale was analyzed.

III. THE ANALYSIS OF THE SONG IN AĞIR AKSAK TEMPO WITH 9/4 SCALE

The Hüzam song written in the arüz form of “Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün” and beginning with the line of ‘Ey sabâh-ı hüsn’ü ânın âfitâbi’ was composed in the Ağır Aksak (name of the rhythm) tempo with 9/4 scale.

“Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün”
 — . — . — . — . — . — . — . — . — . —
 Ey sa bâ hî hüsn’ü â nin âf i tâ bî en ve rî

As seen in the aruz model given above, ‘Fâ’ determines the long syllables; ‘i’ for short syllables, ‘lâ’ determines long syllables and ‘tün’ determines the long syllables. The poems to be written in this aruz form should be written in this rank of syllables. If the syllable ends in consonants, it is a long syllable ‘i’ and short syllable ‘i’ if it ends with vowels. Moreover, there are three exceptions which require exceeding the limits of the rules of aruz form, and they are as following:

- 1) “When the syllable ending with a consonant combined to a syllable beginning with a vowel, it is called *Vasl*.
- 2) When a syllable ending with a vowel is read long by the force of prosody is called *İmâle*.
- 3) When a syllable is mistakenly read short due to the use of wrong prosody although it requires being read long, it is called *Zihaf*” [3].

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 consonants.

The composer of the song in the Ağır Aksak mode with 9/4 scale, Leyla Hanım (Madam Leyla) was born in Istanbul in 1850. Her father was Vizier Hekim İsmail (1812 - 1871) the Pasha [4]. When Madam Leyla was four years old (1854), she was given to the fourth daughter of Abdulmecit the I.st, the Ottoman Sultan (1839 - 1861), Münire Sultan as a maid of honor when she was four. Madam Leyla spent seven years in the palace and left there after the death of Sultan Abdülmeccid the I.st died when she was eleven. Up to that age she was educated in the palace in accompany with sultans. Madam Leyla received education on Turkish Music, Western Music, Piano, Arabic and Persian and she developed her skills on those subjects while she was in Crete Island [5]. Madam Leyla started poetry when she was sixteen and she learned Ottoman poetry and aruz from Kutbi Efendi, a Cretan officer in attendance of her father.

The lyrics and composition of the analyzed song belong to Madam Leyla. On the process of composing of this song, she used a “mute” (silence) point with the value of first two quadrants in the first prosody. After the mute point with the value of two quadrants of the first prosody, another mute point with the value of eight was also used; this is a form characteristics used in the first prosody of all Ağır Aksak songs. The lyrics of the song start with the notes with the values of four after the mute point of eight in the first prosody. Within the note value of this first stanza, the syllable of “Ey” which corresponds to the long syllable ‘Fâ’ part of poem in

the aruz form was used. Then, the syllable ‘sa’ of the lyrics that corresponds the ‘i’ short syllable section in the aruz form of the poem with the eight notes was used. After that, ‘bâ’ syllable of the lyrics that corresponds to ‘lâ’ long syllable section of the aruz form of the poem with the value of two quarter notes was used. Finally, the syllable ‘hî’ which corresponds to ‘tün’ long syllable section of aruz form of the poem, totally having five quadrants including the last three quadrant of the first scale and the first two quadrants of the second scale. This application was carried out the same for the third ‘Fâ i lâ tün’ chapter of aruz form. The form was completed using the long syllable section with the last three quadrant value for the third ‘Fâ i lâ tün’ section of Arüz form. The ‘tün’ section which is the last long syllable of ‘Fâ i lâ tün’ form here was formed in the value of three quadrants not five. The last ‘Fâ i lün’ section of aruz form was left to the fourth meter of the song. In the fourth meter, long syllable section of the aruz form, ‘Fâ’, with the five quadrant value comes after a mute point with one eight value. Then, the short syllable section of the aruz form ‘i’ was formed in the one eight value. Finally, the last long syllable of aruz form, ‘lün’, is formed in the note value of five four and the introduction section is completed. This application was completed within four scales. The same application was conducted similarly for refrain and licorice parts of the song. As an example to this form, the note values/periods were given below. Here, the composer may use the sounds he desires so long as they are within the determined periods. The determined periods given here can’t be exceeded.

Fig. 1. Example of the musical notes.

The repeat section of the work which is the instrumental passage starting at the time zone of last one and half crotched in the fourth scale and continuing until the first two crotched time zone of the repeat section. Following this passage, the lyrics of the repeat section is read right after the time zone which was shown with the sign of quaver-rest. The lyrics of

this section consists the second line of the lyrics of the song. The repeat section was used within the same time values of the melody form shaped in the prosody form. The point to take into consideration here is that the composer forms the melody within definite time zones/melody form. This application was carried out within four beats due to the melody form used in the composition. Since the repeat section is a section which is generally repeated and used for transition to another section, the 1.st, 2.nd, 3.rd and 4.th beats are initially vocalized in the first vocalization while the 1.st, 2.nd, 3.rd and 5.th beats are vocalized in the second vocalization. Thus, the form of four beats is vocalized in the both repetitions and it is completed. This application is carried out within the same form for the licorice section of the work.

Since the aruz form and tempo (Ağır Aksak) of the songs established through composing the poems written in the form of "Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün" are similar; the note values/periods to be used in the process of composing are the same. Here, the composer should know these rules and form his composition within those periods of note. Moreover, there are also style of processing the modes and rules for maintenance. The composer may form his composition within the content of those two elements.

As it was stated above, a few samples were given below and they show that the choice of tempo/rhythm is the same although the poems which were written in the same prosody to be composed were composed in the different modes (tones) of Turkish Music. In this sample, the first lines of the lyrics since the four lines of different lyrics are in the same form. The prosody form of the lyrics: Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

1) Ey sa bâ hî hüs-nü â nin â fi tâ bî en ve rî
 Ey za râ fet bâ ğı nın şen bülbü lü nâ zik te rî
 Yok ke nas lâ gön-lümün kal bî la tî fin de ye rî
 Ben bu hâlim le ne sev dim sen gi bî bir dil be rî

Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

2) Bül bü lî şey dâ ya dön düm deh ri g ör mez göz le rim
 Â şı kım Ley lâ mı gur bet el de her dem öz le rim
 Fec ri yok meh tâ bı yok son suz şeb'î yel dâ da yım
 Lut fe' tar tık â fi tâ bım ben ce mâ lin öz le rim

Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

3) Bir gö ren bir dem u nut maz sen gi bî bir meh ve şî
 Gön-lü mün yıl lar da geç se sön me'zas lâ â te şî
 Canya kan ruh sâ rı nın hiç bir gü zel de yok e şî
 Gön-lü mün yıl lar da geç se sön me'zas lâ â te şî

Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

4) Çeşm-i mah mû run se bep tir nâ le vü fer yâ dı ma
 Has ta-î hic râ nı aş kım gel ye tiş im dâ dı ma
 Çâ re sâz ol vus la tın lâ hâ tı rî nâ şâ dı ma
 Has ta-î hic râ nı aş kım gel ye tiş im dâ dı ma

Fâ i lâ tün, Fâ i lâ tün, Fâ i lâ tün, Fâ i lün

5) Ah te rî düş kün ga rî bî â şı kî â vâ re yim
 Gün gi bî der yâ yı aş kın dâ ge zer bî çâ re yim
 Sa na kul ol dum ka pın dâ gayrı kân dâ vâ ra yım
 Şî ve kâ rım sen du rur ken benki me yal vâ ra yım

Fig. 2. A different sample piece.

Fig. 3. Formwork of the piece.

The lyrics given in the sample were written in the same prosody form. The same rhythm was used although those lyrics were composed in different modes/tones of Turkish Music. The main factor which is the determiner in the choice of this rhythm is the prosody form. This form revealed the 9/4 Ağır Aksak (name of the rhythm) melody form. Since the composers of Turkish Music know this rule, they established their works within this form. Shortly, no rhythmical and melodic inconsistency occurs even if a lyrics composed in this poem and melody form (9/4 AğırAksak) is vocalized through shifting with another lyrics in the same form. This occasion shows that the connection between the lyrics and melodic structure in Turkish Music is so strong and supporting each other. Even, the main theme of the poem also affects the choice of modes/tones to be used during the composition stage.

IV. CONCLUSIONS

The Classical Turkish Music with lyrics is stronger than instrumental music from the points of both form and quantity. The dominance of words or lyrics factor reflects on music/composition. The majority of lyrics used within the Classical Turkish Music are 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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