

CONCEPT OF CLASSICAL AND A STUDY ON THE CLASSICAL TURKISH MUSIC

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Abstract

In this study some assessments were reached on the concept of Classical and Turkish Classical Music. The aim of the study is to compare and discuss the performance styles of the 20th and 21st century singers. The research question is the differences between the interpretation of the 20th and 21st century singers on vocal works in Turkish Classical Music.

In the study, content analyses technique was used as a method. In the sampling there are two vocal works ; the song “Olmaz ilaç sine – i sad pareme” by Hacı Arif Bey and “Biz alûde – i Sâgâr - ı badeyiz yar “ by Hafız POST . When the voice records were chosen as the sampling, purposeful sampling method was used. The aim of this choice is to choose two samples for two different description of ‘Classical’. The first one stands for the definition of ‘classical’ which describes it as only ‘the antique work whose quality has been proven ‘. The second one was chosen for the ‘Classical’ definition in historical periods. The first work was analysed by listening the Safiye Ayla and Recep Birgit’s video recordings and interpretation differences were studied whereas the second work was analysed by listening Munir Nurettin Selçuk and Muhip Utandı’s voice recordings to detect the interpretation differences

Key words: Classical, Classical Turkish Music, song, interpretation

KLASİK KAVRAMI VE KLASİK TÜRK MÜZİĞİ ÜZERİNE BİR ÇALIŞMA

Özet

Bu çalışmada klasik kavramı ve klasik Türk müziği üzerinde bir takım değerlendirilmelerde bulunulmuştur. Araştırmanın amacı klasik Türk müziğindeki eserlerin 20. ve 21. Yüzyıldaki yorumlanma biçimlerini karşılaştırmak ve tartışmaktır. Araştırma sorusu olarak klasik müziğimizdeki sözlü eserlerin XX. Yüzyıl sanatçıları tarafından yorumlanması ile XXI. Yüzyıldaki sanatçılar tarafından yorumlanması arasındaki farklılıkların neler olduğudur.

Araştırmada yöntem olarak içerik analizinden yararlanılmıştır. Örnekleme iki eser yap almaktadır bunlardan birincisi Hacı Arif Bey’in “Olmaz ilaç sine – i sad pareme” adlı şarkısı, ikincisi ise Hafız POST’un “biz alûdey i sâgâr – ı badeyiz yar“ adlı eseridir. Bu ses kayıtları örnekleme alınırken maksatlı örnekleme yönteminden yararlanılmıştır. Bu seçimdeki maksat, klasik kavramının iki farklı tanımına göre yapılmıştır. Birinci eser klasik kelimesinin sadece eski eser, kalitesi kanıtlanmış eser tanımına göre seçilmiştir. İkinci eser ise klasik kavramının tarihsel dönemlendirmedeki zamanına uygun olarak seçilmiştir. Birinci Eser Safiye Ayla ve Recep Birgit’ in video kayıtları dinlenerek yorum farklılıkları açısından analiz edilmiştir.

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İkincisi eser de, Münir Nurettin Selçuk ve Münip Utandı'nın ses kayıtları dinlenerek yine yorum farklılıkları açısından analiz edilmiştir.

Anahtar Kelimeler: Klasik, klasik Türk müziği, şarkı, yorum.

Introduction

An investigation into the roots of the term 'classic' would eventually lead to the French word 'class', which is also synonymous with its equivalent in English. Another term of French origin, 'Classique', on the other hand, refers to high-society. The Latin ancestor of the term is 'Classicus', and refers to people occupying higher positions among all Romans. The term classic is also the label of a period (1700-1830) in European art music. Turkish art music is also often called classical Turkish music.

Sources of reference, including but not limited to the Cambridge Dictionary, define 'classic' as follows: A work of literary and historical value; something which does not lose its value in time; agreed to be superior; old work; traditional work; rule-making; high quality work which is familiar and which does not introduce novelty; first class; higher quality compared to other works. Music education provided in Seferli Dormitory, one of many in Ottoman Palace School, Enderun, is described as follows, reminding the latter one of the definitions provided above: "... building with a more professional perspective, on the training received in wards of lower ranks in hierarchy, the education introduced more extensive theoretical and practical skills. Furthermore, a very significant education on arts was a must." (Karataş, 2014). The fact that the Seferli Dormitory occupied a higher position in hierarchy, and that truly serious education in arts was provided there actually confirms the definition referring to high quality and first class work that is superior in quality compared to other things.

Writing on classical music, Varışoğlu argued that "classical music had maintained its position through the centuries, thanks, in particular, to the efforts of Maulvite composers and musicians" (Varışoğlu, 2003), emphasizing the classical works' ability to stand the test of time with the phrase "maintained its position through the centuries".

At times, the term classical refers to the age, language, and arts of antiquity, particularly that of ancient Greece and Rome. Indeed, the word classic is what one immediately thinks about ancient Greek or Roman, or 17th Century French works of art.

The nomenclature one usually thinks about with reference to Classical Turkish Music more often than one employs a variation of Turkish art music, traditional Turkish music, or as it is called nowadays, Turkish Maqam (Mode) music. Historians of music have proposed various classifications regarding this variety of music. The first student of Turkish music who used the word "classic" is M. R. Gazimihal, one of the first musicologists of the young Republic. Ercüment Berker, one of the Founders of State Conservatory of Turkish Music at Istanbul Technical University, in turn, proposed a methodology to approach various periods of Turkish music, calling them "foundations, early classical, late classical, neo-classical, romanticist, and reform" (1971).

One of the latest works carried out today is that of Uslu, who reviewed all proposed periodizations to date, and who came up with a new periodization as a response:

1) "Archaeological Era" which began on 732 BC, and which ended on 732 AD with the erection of Orkhon Monuments. 2) "Paleographical Era" which covered the period between

the 8th and the 13th centuries, beginning with the Gokturk-Orkhun monuments, culminating with the rise of Seljuks, who made Abbasids their vassals, and who proceeded to raid Anatolia.3) "System-Builders Era" which began in the 13th century, lasting till the end of the 16th, marking the development of the perspective of "new narrative of art in music: assessment of pitches with maths, and narrative based on cycles", establishing the ranges between sounds, from Safi al-Din Al-Urmawi (d. 1294) to Mahmoud Abdulkadirzadeh.4) "Classical Turkish Music Era" covers the time frame between the 17th and the 19th centuries, and begins with Koca Osman, Çömlekçizade Recep, Hafız post, and Itri, ending with Zekai Dede. It is marked with Westernizing influences in Turkish music, making themselves felt from 1750s on, the introduction of violin, Venetian artists' European music presentations in Istanbul, lasting till the proclamation of Tanzimat. 5) "Popular Art Era" began in 1850, and continues to date. In effect, it began shortly after the edict of Tanzimat, with Hacı Arif Bey, and still remains in place.

With Uslu's periodization described above in mind, one can argue that the piece "biz aludey – i sagar – ı badeyiz yar" is a product of the classical era, while Hacı Arif Bey's piece "olmaz ilaç sine – i sad pareme" is produced by the popular art era. Yet, Hacı Arif Bey's "olmaz ilaç sine – i sad pareme" is considered a classic, and included in the sample nonetheless, given the "something which does not lose its value in time" definition of the term. Here, the objective is not to come up with an assessment of the value of the work through time, but to realize the differences between the style of performance of the piece in the 20th and the 21st centuries. These efforts would enable certain judgments on what changes works from the classical era underwent in time.

Findings and Interpretation

The notes for Hacı Arif Bey's Segah song, archived with no. 8483 in TRT repertoire are presented in Figure I. The performance of the piece in the 20th century was reviewed thanks to the archives of old records, whereupon Safiye Ayla's performance was taken as the model specimen. Safiye Ayla's record serving as the first sample was compared against the notes in TRT's note archives, with a view to finding out where her performance diverged from the notes. The analysis revealed the following differences:

1) The piece's notes today present a picture distinct from the sound recording made in early 20th century. The current version of the song's intro was copied below from TRT archives (Figure II). A careful review of the notes could then be compared against the intro from Safiye Ayla's performance, as provided in Figure III below.

Notes of the Intro to the Song, In Safiye Ayla's Recording

ŞARKININ ARANAĞMESİNİN SAFİYA AYLAYLA YORUMUNDAKİ NOTALARI



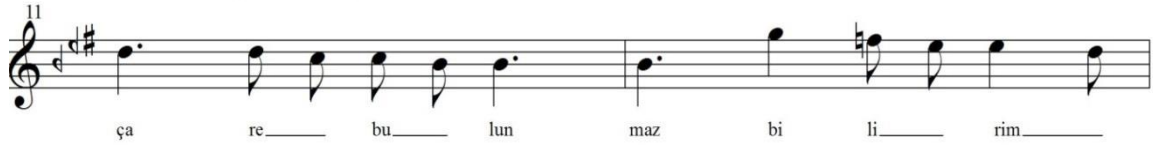
The comparison of the notes from the current version and the notes from Safiye Ayla's performance reveals the first difference right in the intro. The notes from TRT archives reaches to the gerdaniye tone in the highest pitch, whereas Ayla's recording ventures to muhayyer tone instead. That is not the only difference observed; there are two extra meters added to the end of the intro.

2) The piece's notes today present a picture distinct from the sound recording made in early 20th century. The current version of the song's intro was copied below from TRT archives (Figure II). A careful review of the notes could then be compared against the notes for the lyrics (çare bulunmaz bilirim) from Safiye Ayla's performance, as provided in Figure IV below.

Figure IV

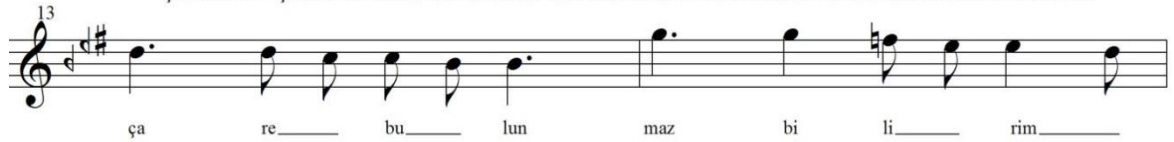
Current Notes For the Lyrics of the Song

ŞARKININ "ÇARE BULUNMAZ BİLİRİM" SÖZLERİNİN GÜNÜMÜZDEKİ NOTASI



Notes for the "Öare Bulunmaz Bilirim" Section of the Song, In Safiye Ayla's Recording

ŞARKININ "ÇARE BULUNMAZ BİLİRİM" BÖLÜMÜNÜN SAFİYA AYLAYLA YORUMUNDAKİ NOTALARI



Two distinct performances of Hafız Post's Rast Nakış Yürük Semai (Nakış Yürük Semai is considered a form written with ornamental singing with 6 meters – 4 + 2, 2 + 4 and 3 + 3), by Münir Nurettin Selçuk and Münip Utandı were reviewed. The performances were found to be identical, with the piece maintaining its classical nature. The only exception was the observed clash in meters 9 and 14. Figure VI presents the notes of the piece as it survived to date, while Figure VII presents the form voiced by Münir Nurettin and Münip Utandı.

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