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## The Journey of a Musical Idea: An Investigation into a Musical Form Through Society and Time

### ABSTRACT

In the story and reconstruction of cultural traditions, active notions such as individual memory and social memory play a significant role. It is widely accepted that the various elements constituting a tradition must have been produced or practiced by an individual first before they are spread around the society they are related to. It follows that this product or practice can only start to be rooted in its place within the related tradition through other individuals' conscious memory, before it takes roots deeper into the unconscious levels of both the individuals and the society. Accordingly, a musical idea generated by Hacı Arif Bey, who is generally accepted as the founder of "the song reform", is identified, analyzed, and traced down throughout the modern age of a reconstructed/reformed traditional Turkish art music in this essay. The solution he found for composing a specific *vezin* (*mef'ûlü mefâîlü mefâîlü feûlün/fa'lün*) with the *usul Türk Aksağı* which is scaled with a 5/8 rhythmic structure is the main element of this study and is analyzed structurally and functionally. Hypothetically, this musical idea is accepted as 'the origin', because no similar ideas have been found in a scan of traditional Turkish art music repertoire. This musical idea is investigated throughout the *meşk* chain (or other musical relations), which is the teacher-student sequence. The spread of the musical idea is also analyzed to explain how the continuity of the *meşk* chain's is achieved. As a result of this study, a demonstration of a musical idea that gets transferred throughout the generations is made, and as a side result, structural plans of the songs constructed with the *usul Türk Aksağı* and the *vezin* '*mef'ûlü mefâîlü mefâîlü feûlün/fa'lün*' are given.

### KEYWORDS

Hacı Arif Bey

*Türk Aksağı*

Structural Analysis

Functional Analysis

Tradition

Turkish Art Music

Traditional Turkish art music (also known as Classical Turkish Music) has its own theories and practices, which can differ to a greater or lesser extent among its sub-genres. Within all genres and subgenres of traditional Turkish music, there have always been composers and artists who shape forms and practices, adding key elements to their respective traditions. Even if this situation looks anti-traditional, in reality, it is traditional. Based on the fact that any materialized phenomenon is in a process of decay -and according to Plato, is also imperfect - a tradition constantly needs renovation to survive. This renovation process always comes to life via composers and players within a musical tradition.

Of course, a ‘musical thing<sup>1</sup>’ cannot be considered as a material object because of music’s ambiguous ontology. However, if we understand music as “harmonically energized vibrations”, its elements, such as structure, style, and timbre... become material enough to accept their appearance in the physical world. More clearly, we cannot consider a musical structure in a ‘material’ way but rather in an ‘orderly’ way. A structure can only be viewed in the text of a musical piece or explained metaphorically. That approach explains a behavioural specificity of musical material but not its whole physicality, and this will be enough for the present study’s context. With this little touch of materialization, a musical thing (in this case, a musical structure) can be defined as having a lifespan and several stages of existence.

The lifespan of a musical idea is most likely related to its aesthetic quality and structural consistency, which, in turn, affects its acceptance by other followers of the tradition, as well as certain social phantasmagorias (Çırak, 2021). The stages of its existence begin with an individual mind, which must work with its own individual memory.

Although it is already difficult to explain all its aspects, individual memory is more easily understandable if we relate it to social memory. Arguments about memory are defined from two points of view: traditional models and process-oriented modern models. Traditional models systemize memory with storage, place, and retrieval. On the other hand, process-oriented models focus on neuronal connectivity, the neuronal system’s internal activities, and external experience. Available connectable pathways in this

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<sup>1</sup> The term ‘musical thing’ can be defined as something that exists or pre-exists musically. Read this article for more: (Çırak, 2021: 85).

system respond to 'the new' with irritation and approach it with uncertainty. According to this argument, memory is not a storage system that has a specific place (Schmidt, 2008: 191-192). It is "*the establishing of relevant and enduring cognition structures which serve to constitute order in the brain and synthesize human behavior*" (Schmidt, 2008: 191-192). Memory can also be described simply as finding a way back through these pathways.

Considering these arguments, it is evident that 'the new' for an individual should not be completely different from its antecedents to avoid causing 'irritation'. Rather, it should include some possible pathways that are ready to connect with older ones. This same logic applies to musical ideas as well.

Social memory is a type of memory that creates a collective identity and connects a society's past and present through repetition. It occurs within interrelated groups and is based on historical and logical/hypothetical foundations. The transformation of individual memory into social memory is relatively simple: when someone talks about it, the idea becomes socialized (Fentress and Wickham, 1992: IX, X). An idea that is produced by an individual becomes a social idea as soon as it is realised in the material realm. The lifespan and power of the idea's effects are determined by socio-cultural and aesthetic properties, which may vary depending on the idea's degree of certainty and consciousness. Socialized ideas have both conscious and unconscious levels and can serve as sources of knowledge (Fentress and Wickham, 1992: 25-26) because they include many individual ideas that can be combined and gradually levelled out to create a composite collective idea.

This study focuses on a musical-structural idea and its journey in individual and social memory, as invented or popularised by Hacı Arif Bey. His songs, composed in the form of '*şarki*', with the 5/8 meter of the *usul Türk Aksağı*, and with lyrics built with the *vezin* '*mef'ûlü mefâîlü mefâîlü feûlün/fa'lün*', are songs generated from that musical idea. They are analyzed using a text-centred structural approach. After acquiring the structural schema and *usûl-vezin* synchronization from the songs, the study proceeds to trace this particular musical idea within the tradition predominantly shaped by Hacı Arif Bey's musical style.

The text-critical method is not applied to the sheet music of the works during the analytical process. The editions of the songs are obtained from Aytaç Ergen's special

NOTAM digital archive (Ergen, 2023), with the most internally consistent editions of the songs selected. Just the opening musical sentences of the songs are given as examples while researching the antecedents and descendants of the musical idea because of the structural repetitions of these musical sentences within the songs.

As each musical piece needs a special analytic approach because of its specificities, traditional Turkish art music as a whole must be analyzed using a different structural analysis method than the methods used in Western art music. In this approach, musical sentences are primarily evaluated based on the verbal content (lyrical content) of the songs: the melody of one verse of a lyric generally defines a musical sentence, except where the composer decides to combine two verses into one. Musical sentences typically end with a cadence. Of course, while talking about *makam* music, the notion of cadence must be understood a little bit differently from tonal cadences in Western music. Here a phenomenological approach<sup>2</sup> is needed. We should assess the cadence type based on its perceivable consistency. Form, *usul*, and lyrics also affect the definitions of the musical structure's formal units, including sentences, phrases, sub-phrases, and even motives. Linguistic meanings of 'sentence' and 'phrase' are preserved in this musical analysis in the same relational way. A complex musical unit that ends with a strong cadence is defined as a sentence. Its weak cadenced sub-units structured with multiple motives are defined as 'phrases'. Sentences are represented by lower case letters; phrases are represented by numbers.

It can easily be argued that musical traditions also depend on the linguistic culture from which they developed. When we examine the period of Hacı Arif Bey, we observe that in literature, official and scientific articles in the Turkish language are constructed using lengthy sentences. Probably this runs parallel to the musical tradition's classic period because of the harmonic relations between music and linguistic theories. Musical sentences had considerable dimensions, measured with scales like 28/4, 32/4, 48/4, 64/4, 120/4, etc. (they are also based on a special rhythmic structure called *usul*) in the classic works. These big and complex sentences gave way to simpler and smaller versions when Hacı Arif Bey's romantic reform started. However, that complexity is still somehow inherited and shows itself phantasmagorically (Çırak, 2021) in Hacı Arif Bey's songs. His

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<sup>2</sup> For more information about phenomenological musical analysis: (Ferrara, 1984).

musical sentence structures are obviously more aesthetically stylized and more complex than his premises suggest. Also, this is the way that he raised the form '*şarkı*' (and himself) to the high point of the tradition's popularity (İnal, 1955: 70). Thus, both specialist and casual listeners were able to appreciate his works' aesthetic value. On the other hand, the transformation he demonstrated with his songs was directly affected by the social, cultural, and perhaps even political transformation that occurred in the last period of the Ottoman Empire and the founding period of modern Türkiye (Ergur and Aydın, 2006). Even though there were strict standards about composing in classical forms, *şarkı*s only started to be standardized in this era. This standardization was also connected to the process of social transformation and rationalization in traditional Turkish music culture (Ergur and Doğrusöz, 2015).

This study is based on one of Hacı Arif Bey's musical-structural ideas in these contexts. Hopefully, we will understand through it how repetitive a tradition can be and how it can produce originality within that repetition even if this remains somewhat hidden from view.

### **Hacı Arif Bey and the *şarkı* form**

Hacı Arif Bey, who lived between 1831 and 1885, is considered by music historians to be one of the most defining figures in traditional Turkish art music. Many people acknowledge him as a pivotal figure in the shift from the classical era to the romantic era (Uslu, 2015: 100) or to the popularization period when the *şarkı* form became more widespread (Uslu, 2015: 106), a trend that persists even today. Of course, after Hacı Arif Bey's artistic impact as a composer and performer, the classical style did not immediately disappear; classical forms and styles just began to fade away and lose popularity. Hacı Arif Bey's school, which was largely organized by his students and followers, emerged and spread on the foundation built by classical composers. Also, in his songs, there is a strong flavour of the classical repertoire. Even though it may not be readily apparent, the same process is still valid today, for current trends are still deeply indebted to the classics.

This new musical art stream became popular and successful by focusing on a specific form: '*şarkı*,' or in direct translation, 'song'.

The *sarkı*'s lyrical themes are generally accepted as in the frame of love and worldly

feelings, but because of the strong mystical culture of the Turkish people, there are many songs referring to this mystical realm.

The history of this form has yet to be fully uncovered. ‘Şarkı’ as a title can only be seen in the 17<sup>th</sup> century in Ali Ufki’s *Mecmua-i Saz u Söz* (Cevher, 1995: 51), and Dimitrie Cantemir’s *Kitabu İlmi’l Musiki ala Vechi’l-Hurufat* (Kantemiroğlu, 2001: 186). There is some basic structural information about the form in these sources. The earliest and clearest source about the form can be found in Alaeddin Yavaşca’s *Türk Musikisinde Kompozisyon ve Beste Biçimleri* (*Composition and Composition Forms in Turkish Music*) (Özen, 2013: 25). Hypothetically, the etymology of the word *şarkı* may be considered from several different points of view. Two main ideas stand out among them: one based on the ‘şark/west’ word, the other one based on the word “şar/city”. According to the first approach, *şarkı* means “something that belongs to and/or is about the west”, whereas the other approach suggests that *şarkı* means “city song or city music”. Simply, the musical structure that is built via musical sentences in the *şarkı* form is the same as a poetic form (which is written in four lines) in literature known by the same name (Çırak, 2015: 19-20): ‘abcb’ (Çırak, 2015: 83). This undoubtedly is the most familiar organization of the *şarkı* form in the tradition. There are specifically composed musical sentences for the first three lines of the poem, while the second and the fourth lines are the same and end with a resolution. Bekir Sıdkı Sezgin, who is one of the most important performers and lecturers, defines these lines in order of *zemin* (ground, base), *zaman* (time), *meyan* (middle or medium), *nakarat* (repetition) (Çırak, 2015: 21). But Hacı Arif Bey also manipulated this form to compose lyrics written in more than four lines. That solution generated a sub-category of the *şarkı* form named as ‘nev-zemin (new ground, new base)’ (Çırak, 2015: 119).

### **Hacı Arif Bey’s compositions using the *usul* Türk Aksağı and the *vezin* ‘mefûlü mefâ’ilü mefâ’ilü feül’**

*Usul* and *vezin*, as two significant elements of this essay, are similar aspects structurally. *Usul* invests the melody with a specific style and *vezin* invests the lyrics with a specific style.

The *usul* Türk Aksağı is in 5/8 time scale: with one strong quarter note beat, one weak quarter note beat, and one weak eighth note beat. *Vezins* are based on whether the

syllables are open or closed. If a word ends with a consonant or a long vowel (like ‘â’, ‘û’...), then the syllable is assessed as a closed syllable and counts as long in time. In the other situation, if a word ends with a vowel, it is classified as an open syllable and counts as short in time. As a general method, open syllables are represented by ‘.’, and closed syllables are represented by “-”<sup>3</sup>. Based on this brief information, the aforementioned *vezin* is represented by these symbols:

“- . . . . . - - - - -”

When we analyze the *vezin* with its *tefîles* (each pattern-word in the *vezin*, for example, “*mef’ûlû*”- is referred to as *tefîle*), the symbolic notation comes out like this:

“- . . / . . . . / . . . . / . . -”

This is the method called ‘taktî’ in its simplest form.

A basic pattern of a sequential line of syllables as two long and two short syllables emerges with the help of this method. At first glance, this pattern is fully compatible with the beats of the *usul Türk Aksağı*, especially in its initial section.

With this brief instruction, we can now analyze Hacı Arif Bey’s three songs, which possess these features and were found in our source archive (Ergen, 2023). In traditional Turkish art music songs are labelled by their *makam* and first line; either in full or partially. The first song is *Nihavend* song *Ben bûy-i vefâ bekler iken*; the second, *Hüzzam* song *Meftûn olalı*; and the third, *Uşşak* song *Sâkî içelim câm-ı musaffâ-yı keremden*.

The *Nihavend* song is built on a widely used *şarkı* structure; with lyrics consisting of four lines and musical sentences arranged as ‘abcb’.

The *Hüzzam* song differs slightly from the *Nihavend* song; with lyrics consisting of five lines and musical sentences arranged as ‘abcdb’. As we can see from the general structural formula, *zemin*, *zaman*, *meyan*, “the second *meyan*”, and *nakarat* compensate for the five lines.

The *Uşşak* song has even more *meyans* than the *Hüzzam* song. Its lyrics consist of eight

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<sup>3</sup> For detailed information about *vezin*: (Tanrıkorur, 1991) Another source in English (transcription and symbols may differ from culture to culture): (Ranking, 1885)

lines, and the musical sentences are arranged as 'abcdefgb'.

These are the most general structural aspects of the songs, highlighting their differences. When it comes to a more detailed analysis, we observe a recurring sentence structure pattern that is the same in all the songs. We see this pattern as designed in periodic sentences in the sheet music. However, in performance tradition, the repeat of the sentences may or may not be used. Sheet music editions are written with this situation in mind, meaning that some of them include repetition while others do not.

The pattern as seen in the comparative analytic sheet below is structurally very consistent between the first sentences of the songs:

Nihavend Şarkı  
Ben bû yi ve fâ bek ler i ken  
Hüzzam Şarkı  
Mef tû o la lı sen şe hı hû  
Uşşak Şarkı  
Sâ ki i çe lim câ mı mu saf  
sû  
bâ fâ yı ke rem den -Saz- den -Saz-  
1. a 1.2

**Figure 1.** Comparative structural analysis of the first sentences of Hacı Arif Bey's three songs<sup>4</sup> (Transcribed by Cem Çırak, 2023).

This structural design of the first sentences can be formulated<sup>5</sup> as: a (1(1,2) + 2(3,4) + 3(5,6) + 4(7,8)). This sentence structure is repeated exactly in the other sentences of all the other songs.

After identifying the general structure, we may now analyze the first sentences in more

<sup>4</sup> Comparative figures are made with the editions from (Ergen, 2023)'s archive.

<sup>5</sup> 'a' for the musical sentence, italic number for the phrase, the other numbers are for the location of the phrases.



detail through with a comparative examination. The subunits of the sentences can be clearly segmented into their separate elements, except for the endings of their third phrases. Clear cadences can be observed here, which also form (lyrical) clauses that could potentially stand alone as sentences. For example, in the *Uşşak şarkı*, *Saki içelim... / Saki*<sup>6</sup>, let's have a drink... the melodic structures support the verbal integrity with a strong cadence. Likewise, in the *Hüzzam şarkı*, *Meftûn olalı / Ever since I was enchanted...* there is a verbal unit accompanied by a musical unit. So, these two measure-long phrases are all supported by verbal meaning in some way, and they typically conclude with strong cadences. Again, a similar situation is observed in the *Nihavend* song. The first line of the lyrics of the song is *Ben bû-yi vefâ bekler iken sû-yi çemenden / As I wait for the scent of fidelity from where grass stands*<sup>7</sup> (the earth as a metaphor). The song's first phrase (which, in the approach adopted here, is a subunit of the musical sentence), numbered as '1', includes *Ben bû-yi vefâ... / I, the scent of fidelity....* Here, there is not a verbal phrase but a musical phrase with a strong cadence. However, the lyrics still constitute a verbal meaning group. This situation is even clearer in the *Uşşak* song, as above.

We can see the same process in the second phrases, which serve as the amplifiers of the first phrases. Additionally, the second phrases exhibit a high density-quotient. Here, the *Nihavend* song's lyrics again form a verbal meaning group that completes the previous one: *bekler iken/as waiting*. However, in the other songs, musical phrases cut across the verbal meanings, and even the words: *Sen şeh-i hu[bâna]/To you queen of sweet[hearts]*, and *câm-ı musaff[fâyı]/The purified glass*. These characteristics suggest that there is a strong chance for this musical structural idea being based on the *Nihavend* song because of the compatibility of the musical and verbal structures of this song.

The most interesting aspect of the third phrases is found at the verbal level. The melody here in these phrases is accompanied by only one syllable. There are very weak cadences at the end, where we also need to take a breath while singing. These breathing points help to segment the musical sentences neatly. There is something different about the texture in the *Nihavend* song's third phrase. The density decreases dramatically here. This is a parallel approach to the density of the first sentences in this song. Therefore, we can expect an interaction between the first and third phrases, as well as between the second

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<sup>6</sup> The one who delivers drinks, or the one who does that in a metaphorical way.

<sup>7</sup> Mildly out of the context, this metaphor can take us aesthetically to Walt Whitman's *Leaves of grass*.

and fourth phrases. In other words, consecutive double phrases are related to each other within the musical sentence.

The fourth phrases of the first sentences have strong, descending, and predictable cadences. Additionally, there are instrumental connecting motives that make the sentences periodic at the end.

**Figure 2.** Comparative structural analysis of the second sentences of Hacı Arif Bey's three songs (Transcribed by Cem Çırak, 2023).

The 'b' sentences follow the same structural pattern as the 'a' sentences. The textural specificity of the third phrase of the *Nihavend* song (sentence 'a') can be observed here in the corresponding position in the *Uşşak* song. There is also an exemption about the structural division of the *Hüzzam* song's sentence 'b'. The third and fourth phrases cannot be segmented neatly into two distinct parts. However, with the assistance of the structural simulation theory<sup>8</sup> that has been developed to explain situations like this in our previous studies, we can make predictions about the ambiguous segmentation the composer may have sought.

The quantity of *meyan* sections, which is determined by the number of sections between the *zaman* and *nakarat* (or the first and last *nakarat*) sections, varies from song to song.

<sup>8</sup> Micro-structural plans affect their ensuing ones in a way that they tend to simulate themselves.

However, the 'c' sentences and the other *meyan* sentences follow the same structure as the previous sentences. Even the density change is kept with the third (11th of the song) phrase of the *Uşşak* song:

**Figure 3.** Comparative structural analysis of the second sentences of Hacı Arif Bey's three songs (Transcribed by Cem Çırak, 2023)

The musical sentence structure of Hacı Arif Bey, which he used in the songs with that specific *usul* and *vezin*, is obviously a strictly applied rule for him. There is one further element to analyze in this structural plan: the syllabic formation of the melody and the *usul*.

### The Usul Türk Aksağı

The image displays two systems of musical notation for 'The Usul Türk Aksağı'. Each system consists of a melody line and a corresponding line of lyrics. The first system is marked with a 'Strong Beat' (5/8) and a 'Weak Beat' (5/8). The second system is marked with a 'Vezin' (5/8) and a 'Strong Beat' (5/8). The lyrics are: 'mef û lü me fâ î lü me fâ' and 'î lü fe û lün'.

**Figure 4.** The syllabic formation of this structural plan on the melody and *usul* (Transcribed by Cem Çırak, 2023).

This refers to the arrangement of the syllables of the *vezins* on the *usul*. Hacı Arif Bey used this formation and the sentence formula  $[x(1(1,2) + 2(3,4) + 3(5,6) + 4(7,8))]$  without exception. Consequently, various structural, melodic, syllabic, and other functional elements have been identified, presenting the framework of these songs, which are likely to have been invented by him. Collectively, this knowledge defines the musical idea that is being investigated in this study.

### Possible antecedents of the musical idea

I discovered a work in the archive, which was probably composed before Hacı Arif Bey's era. This song, composed by Şakir Ağa (1779-1840) (İnal, 1955:168), exhibits the same *usul*<sup>9</sup> and *vezin* as the previously mentioned musical idea. Its *vezin* is just one *tefile* shorter than that structure.

<sup>9</sup> This edition defines the *usul* as *Aksak Semai* as a mistake, although, the editor gave the measures with 5/8 timings.



Figure 5. The first sentence of *Müsteâr* Song by Şakir Ağa (Ergen, 2023)

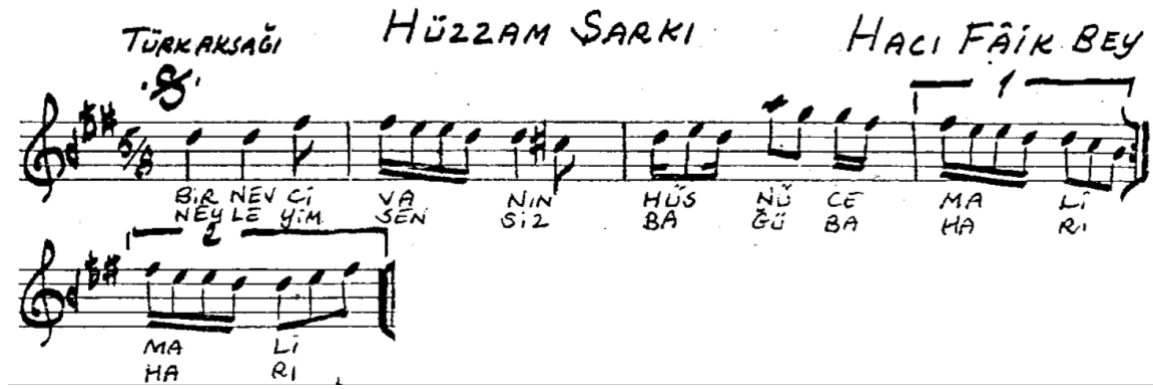
At first glance, we notice a distinct difference in the syllabic arrangement. This plan has a more direct relation to the beats of the *usul*. There are no measures with one syllable, which would give the composer more freedom to create motives. Additionally, the melodic structure is different. The first sentence is built with two phrases; however, the phrases still consist of two measures, similar to Hacı Arif Bey's musical idea. Suggesting that this song may be an antecedent is speculative, since many other small-scaled songs include two-measures-long phrases. The repeating sentence formula of this song can be formulized like this:  $x(1(1,2)+2(3,4))$

Nikoğos Ağa (1820-1890) (Özcan, 2007), used the exact same structure in his song, as seen below:



Figure 6. The first sentence of *Ferahnâk* song by Nikoğos Ağa (Ergen, 2023).

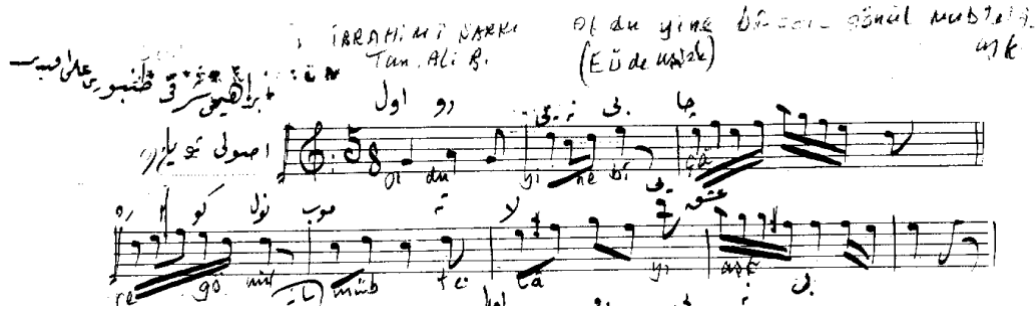
Here, we have another song with the same *usul* and *vezin*, composed by Hacı Faik Bey (1831-1891) (İnal, 1955: 184), who lived nearly at the same time as Hacı Arif Bey (1831-1885).



**Figure 7.** The first sentence of *Hüzzam* song by Hacı Faik Bey (Ergen, 2023).

We can see that this song's first sentence is structurally the same as the two previous ones, with just a slight difference in the lyrics. The *vezin* is the shorter version of the main examples.

In the next example, the *vezin* is slightly different but surprisingly shares some features with Hacı Arif Bey's structural plan, following the same formula:



**Figure 8.** The first sentence of *Uşşak* song by Tanburi Ali Efendi (Ergen, 2023).

Tanburi Ali Efendi's (1836-1902) (Tutu, 2017: 85) *Uşşak* Song is the same as the first three measures of the structural plan of Hacı Arif Bey. This could easily have been accepted as the main source of our research material, but according to many other sources, Tanburi Ali Efendi composed most of his works during his time in İzmir (after 1885) (Tutu, 2017: 89-90). Therefore, the date gives this source a high possibility to be a descendant of the musical idea we are investigating.

In addition, there is also a strong suggestion that Tanburi Ali Efendi's songs may have been influenced by both Sadullah Ağa and Hacı Arif Bey (Tutu, 2017: 89).

فدیه شریفه جابیه  
 بازم زنجار  
 Hemen der zehin karan  
 zira beyden yordum  
 Nur

جنوری میں افندی مصداق  
 U. Tink akaga  
 Tam. Ali ef.

هضام شریس  
 Huzam

Ter sä gü ze li ger de ne zün na  
 نر ل گم ی نہ گم ر دہ نہ زون نا  
 ni tak di  
 دی نی دی دی

## Descendants of the musical idea

Two songs by Lem'i Atlı (1870-1945) (İnal, 1955:213), with the aforementioned elements can be identified:

Nişaburek Şarkı  
 Uşul : Türkakşığı  
 Beste : Lem'i Atlı  
 Güfte : Vecdi Bingöl

Var sin gö nül aş kın la ha rāb ol sun e fen dim  
 1. 2.  
 SAZ SAZ

This song has four phrases, but one of them (the last one) is an instrumental phrase. Due to a different syllabic arrangement, a two-measure-long phrase with only one syllable

does not appear here. So, Lem'i Atlı filled that space with a two-measure-long instrumental bridge passage. The number of measures is also equal to Hacı Arif Bey's songs. The original copy of this song also includes an *aranağme*/intro. In conclusion, we cannot see the same musical idea here. The other song by Lem'i Atlı is very likely the same as this one.



**Figure 11.** The first sentence of *Rast* song by Lem'i Atlı (Ergen, 2023).

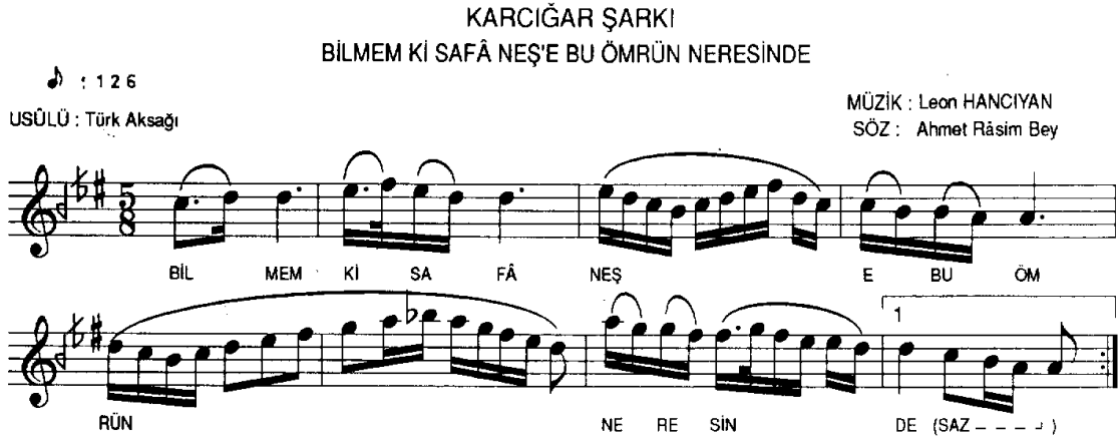
As we can see, the song is built with the same structural plan as the previous one. There is also an intro in this one.

Interestingly, Lem'i Atlı (who also took lessons from Leon Hancıyan) didn't use Hacı Arif Bey's plan when it came to bringing these elements together, a matter that will be considered in the last section.

Among other works inspired by Hacı Arif Bey<sup>10</sup>, we can find a famous song with the same elements. Its composer, Leon Hancıyan (who died in 1947) (Zilciyan, 2020), was the one who wrote out most of Hacı Arif Bey's songs. He was also a supportive friend of his in his depressive and economically challenging days (Ak, 2009: 126).

<sup>10</sup> He was not one of his students but was educated by the same teachers as Hacı Arif Bey and he was in an intense musical relationship with him.





**Figure 12.** The first sentence of *Karçıgar* song by Leon Hancıyan (Ergen, 2023).

Here we can see exactly what Hacı Arif Bey did with these shared elements. Even though dividing the word 'ömrün' into two, Leon Hancıyan followed the same plan. This song is the most popular work of the composer.

Leon Hancıyan also helped establish a lineage – a continuity – between Hacı Arif Bey's time and our own. Obviously, with all the music of Hacı Arif Bey he wrote out, he also studied his works in an academic way (Zilciyan, 2020). So, it is perhaps not surprising to find resemblances between his songs and those of Hacı Arif Bey.

As we move forward through Hacı Arif Bey's era within the timeline of the tradition, there are still different structural plans that are observed using these same elements as the first steps. This is an example of them composed by Zeki Arif Ataergin (1896-1964):



**Figure 13.** The first sentence of *Şevkefza* song by Zeki Arif Ataergin (Ergen, 2023).

The differences here can be understood in relation to this composer's manifold educational activities (Karataş, 220: 173), but this song can still be considered as an antecedent of our principal idea even though it was composed after Hacı Arif Bey.

Let us limit the number of songs to those close to the main source of our study so as not to exceed the limits of the work.

So far, we have only encountered the aforementioned musical idea in Leon Hancıyan's *Karcıgar* song. Yet Hacı Arif Bey's musical idea began to spread through the tradition of this musical lineage. His student, also one of the most popular 'song' composers of the tradition, Osman Nihat Akın used the same plan in his famous *Nihavend* Song:

**NIHÂVEND ŞARKI**

Usûlü: TÜRK AKSAĞI ( Körfezdeki dalgın suya bir bak göreceksin ) Güfte : Y. Kemâl BEYATLI  
Beste : Osman Nihat AKIN (1905 - 1959)

( ♩ = 100 )

Kör fez de ki dal gın  
su ya bir bak  
gö re cek sin (SAZ) sin (SAZ)

**Figure 14.** The first sentence of *Nihavend* song by Osman Nihat Akın (Ergen, 2023).

Rakım Elkutlu (~1870-1948) was a composer from a different city and a different musical lineage (Neyzen Emin Efendi, Tanburi Ali Efendi, and Santo (Şem Tov) Şikari (Sezgin, 1995: 55-56), but he used the same musical plan with the exception of the 5/4 meter. It's possible that he composed his songs under the influence of Hacı Arif Bey.

**HÜZZAM ŞARKI**  
AŞKIN BANA BİR GİZLİ ELEM OLDU GÜZEL YÂR

USÛL: TÜRK AKSAĞI MÜZİK: RÂKİM ELKUTLU  
♩ = 72 SÖZ : NÂHİT HİLMİ ÖZEREN

AŞ- KIN BA- NA BİR GİZ-  
Lİ E- LEM OL-  
DU GÜ- ZEL YÂR 1. (Saz...) 2. (Saz...)

**Figure 15.** The first sentence of *Hüzam* song by Rakım Elcutlu (Ergen, 2023).

As we look at the late examples with the same *vezin* and *usul* we can see how dominant that musical idea is in the tradition. Even in a random search among them, many songs can be identified easily. Here are some examples:

**SÜZ-İDİL ŞARKI**  
(Ağmağı alevler gibi çehrendeki gâller)

TÜRK AKSAĞI BÜSTE: ALİ RIZA AVNİ

AÇ MIS DI A LEV LER Oİ Bİ ÇEH  
REN DE Kİ GÜL LER(Saz.....)

**Figure 16.** The first sentence of *Suzidil* song by Ali Rıza Avni (Ergen, 2023).

Ali Rıza Avni's *Suzidil* song follows the structural plan faithfully even if the words are separated by musical phrases. The first and second phrases divide the word '*alev/ler*', the second and third phrases divide the word '*çeh/ren...*', and the third and fourth phrases divide the same word as the one before '*(çeh)ren/deki*'. As we can see, this lyric makes more demands on the composer than the earlier examples, but Ali Rıza Avni shows a strict obedience to the plan. That is why we find very weak cadences at the ends of the musical phrases. The other examples below also follow the same approach, with the cadences very weak, and the segmentations often ambiguous.

Münir Nurettin Selçuk's *Nişaburek* song (without the intro):

NİŞABUREK

U. Türk Aksağı Bir söz dedi cânân ki keramet var içinde M. NUREDDİN SELÇUK



Bir söz de di cânân ki ke ra met  
var i çin de (SAZ) de (SAZ)

Figure 17. The first sentence of *Nişaburek* song by Münir Nurettin Selçuk (Ergen, 2023).

Muallim Kazım Uz's *Hicazaşiran* song:

Ruhumda beharında acı tatlı emelsin

جازه شیران دوسته یازیده آجان بستم کاری: معلم کاظم

Muallim Par Kazım Bey Rouhoumda beharında Hicaz Achiran



Ru humda ba ha rın da a cı ta t lı e mel sin

طات tart

Figure 18. The first sentence of *Hicazaşiran* song by Muallim Kazım Uz (Ergen, 2023).

Cinuçen Tanrıkorur's *Ferahfeza* song with just a longer instrumental bridge:

**FERAHFEZÂ ŞARKI**  
(Vecd-i İlticâ)

Türkakşağı (orta)  
(2/4=152)

Gülte: M. Nâfiz Irmak  
Beste: Cinuçen Tanrıkorur

Figure 19. The first sentence of *Ferahfeza* song by Cinuçen Tanrıkorur (Ergen, 2023).

Yorgo Bacanos' *Hüzzam* Song:

**5 Hüzzam Şarkı** Yorgo Bacanos.

Figure 20. The first sentence of *Hüzzam* song by Yorgo Bacanos (Ergen, 2023).

It is possible to add further examples. As a result of this repertoire scanning, it can be concluded that Hacı Arif Bey's aforementioned musical idea became a dominant traditional element in later decades. Nearly all composers applied his plan in their songs with the same *usul* and *vezin*. This musical sentence plan is exemplified with the first musical sentences of the songs in the analyses, to avoid exceeding the essay's space limit and to make the study easy to read since nearly all the other sentences of the songs are

also composed with the same plan. There are noticeable exceptions that demonstrate strict adherence to the plan while presenting alternative solutions that can arise with different lyrics. Naturally, these exceptions occur at the fifth and sixth measures of the musical sentences where the syllable must be appropriate. This obligation comes from modern prosody theories. According to these theories, musical phrases should not divide the words. The following example illustrates this situation:



**Figure 21.** The first sentence of *Hüzam* song by Mustafa Nafiz Irmak (Ergen, 2023).

Musical phrases can be segmented neatly, and they divide the words in this song. The first and second ones divide the word 'ağ/lat'. There is the word 'aş/kın' between the second and third phrases. According to the plan, the '-kın' syllable must be two measures long. Instead, the composer repeated both '-aş' and '-kın' in the second measure.

## Conclusion and Discussion

All the elements of a culture we call traditional should have a starting point, though we cannot really call it a point zero, of course, since we do not know the whole of human experience chronologically. That starting point must be constructed based on antecedents because, according to theories of memory, something 100% new is an irritation to both the mind and society. So, if we accept something 'new', it is absolutely

not completely new. Rather it represents the point where a musical idea is born individually and begins to spread. Individual and social memory processes are in service at the same time, synchronically.

This process is fully in tune with the social-autopoiesis theory. Even the composer, himself/herself, does not fully intervene in the process of composition in the deeper meaning of this theory (Çırak, 2021: 82). The present study has investigated a musical idea that is widely used nowadays. Possible antecedents and descendants have been analyzed. Hacı Arif Bey's 5/8 songs with the *vezin* '*mef'ûlû mefâîlû mefâîlû feûlûn/fa'lûn*' were accepted as the starting point of the musical idea aforementioned with a strong musical legacy.

The antecedents of the musical idea were different and more syllabic. Therefore, they demonstrated smaller structures in analyses. Nevertheless, using the same *vezin* with the same *usul* as this musical idea as well as two-measure-long phrases was identified as common. Also, these possible antecedents were consistent with one another. In conclusion, it has been determined that a previously established structural plan within the tradition utilized the same *usul* with the same *vezin* prior to Hacı Arif Bey's idea. This structural plan was used by even some of the composers who lived in the same era as Hacı Arif Bey.

Experts in traditional Turkish art music, musical analysts and historians often acknowledge that a school is formed primarily through teacher-student relationships in the *meşk* chain. This approach does carry some conviction. The doctrines of a school are transferred to its students, and they in turn apply these teachings. However, a student may not or cannot use all of them individually. Also, a teacher may not transfer some of the knowledge he/she maintains. Knowledge from outside the school may create a different path which also survives through time. So, a composer not placed in the *meşk* chain may internalize some of these doctrines, or even the whole ethos of the school, and may transfer them to the next generations, as in certain examples in this article.

During the preliminary research stage of this study, there was an inevitable hypothesis about the musical idea's spread. Hacı Arif Bey was a well-known composer, he lectured many students, and many of them engaged in composition. So, it was obvious that the musical idea -probably- invented by him and dominant in the tradition today, would have

been spread through traditional Turkish music community by way of his students. This hypothesis surprisingly collapsed during the analysis processes of his descendants. His students did not use his idea. There may be several reasons. A student cannot or will not copy all the teacher's doctrines, and even if he/she does, he/she may not compose works using all of them. Interestingly, Hacı Arif Bey's students, who composed musical pieces using the *usul* and *vezin* did not follow his plan. Instead, it was one of his followers and friends, Leon Hancıyan, who understood and implemented his musical concept. However, this situation has a strong motive since he was very close to Hacı Arif Bey and copied his music in manuscript.

It is possible that Leon Hancıyan had a deeper understanding of the musical structures in his music than the actual students of Hacı Arif Bey, due to his analytical work. This new hypothesis also suggests that a school can evolve with followers who are not students of the master. Hacı Arif Bey's influence on the tradition might not have been spread only with his students, and Leon Hancıyan probably played an important role here. Because when we look through the prism of this musical idea, it seems his school had a more characteristic line through Leon Hancıyan than through his students, and several successful songs were produced within this line. The *Nihavend* and *Hüzzam* song was especially popular among the followers of the tradition, while Leon Hancıyan's *Karcığâr* song, and his student, Osman Nihat Akın's *Nihavend* song also maintain high popularity.

Tanburi Ali Efendi's songs also provided us with an interesting insight into the spread of the musical idea. He composed both an antecedent to, and a descendant of, Hacı Arif Bey's musical idea, experiencing and practising both the past and the present of the musical idea, just like Hacı Arif Bey himself.

According to the above assessments, a new musical idea that is produced by an individual memory needs decades to become traditional and part of socially memory (İlhan, 2015: 1396-1397). When it forms itself in an individual memory and achieves success, it also does not replace its antecedents abruptly. So, we can spot a time lag here as a musical idea achieves the status of a tradition. It must have antecedents that are somehow connected to itself in order to be accepted by society. This process is related to the theories of individual and social memory mentioned earlier. On the other hand, all this information can be explained in the context of cultural memory (Akın, 2018: 101-102),



with its sub-units of remembrance and cultural continuity.

The song form became the most popular form during the modern stage of traditional Turkish music. As the number of songs in the traditional repertoire increased, composers required new structural plans to give them more space to produce musical motives without being strictly tied to traditional syllabic formations. Hacı Arif Bey's structural plan represented an appropriate response to this need. It must be one of the reasons why his musical idea was used and accepted by other composers.

The quality of a magnum opus also rebounds on the tradition in which it is produced. Tradition produces the work, and the work then influences the future of the tradition. Maybe if Leon Hancıyan's and Osman Nihat Akın's songs had not been successful after Hacı Arif Bey, this musical idea would not have been so dominant in the tradition.

The present study aimed to explore a frequently employed structure in traditional Turkish music which has yet to be extensively investigated in scholarship. Furthermore, this research sought to provide a comprehensive understanding of how this specific musical concept has evolved within the cultural context it originates from.

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