

**YEGAH MUSICOLOGY JOURNAL**

HTTP://DERGIPARK.ORG.TR/PUB/YEGAH

e-ISSN: 2792-0178



Makalenin Türü / Article Type : Araştırma Makalesi/ Research Article

Geliş Tarihi / Date Received : 08.11.2024

Kabul Tarihi / Date Accepted : 08.02.2025

Yayın Tarihi / Date Published : 27.03.2025

DOI : <https://doi.org/10.51576/ymd.1581719>

e-ISSN : 2792-0178

İntihal/Plagiarism: Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir. / This article has been reviewed by at least two referees and confirmed to include no plagiarism.

## **PSALM HYMN AND SIMILAR FORMS IN TURKISH RELIGIOUS MUSIC IN THE EXAMPLE OF ALİ UFKÎ**

OKCU, Semih<sup>1</sup>

### **ABSTRACT**

The expressions in the Psalms section of Bible, which is known as the Old and New Testament, about the prophets Moses, David, and Solomon, by being mentioned directly by their names, making their edicts through music are quite remarkable. Although religious music, which was considerably in the fore ground from Adam to Moses, from David and Solomon to Jesus and Mohammed, and later to the Medieval periods, had lost its place to the non-religious music, is thought to have always maintained its area of influence. Our study, where we emphasized that David read aloud the Zabur that were revealed to him, that Moses was a music lover, that Mohammed preferred his companions with beautiful voices to read Qur'an, clearly shows us that the language of music is used in religious rituals because of its effects on people. Especially when we examined the Psalm hymns of Ali Ufkî Bey, the similarity of the melodic sequence of these hymns with Turkish religious music has attracted our attention, and we have felt the need to do a

<sup>1</sup>Doç. Dr., Atatürk Üniversitesi, Güzel Sanatlar Fakültesi, Müzik Bilimleri Bölümü, [semih.okcu@atauni.edu.tr](mailto:semih.okcu@atauni.edu.tr), <https://orcid.org/0000-0002-9992-9834>.

comparative study in order to refer to this similarity. In this study, where we examined the Psalm hymns that appear in the Bible and occur with it and its form structures that are similar to Turkish religious Music, information about Psalms and Psalm hymns were given from general to specific. Then, necessary analyses were completed by discussing form structures of the Psalms that bear similarities to Turkish religious music such as Ghazal, Qasida, Qur'an Chants, Tamcid, Rosary, Circle Dhikr, Works About Miraj, Mawlid, Hejaz Tunes and Nihavend New Form, and the evaluations arising within the subject were discussed in the conclusion section.

**Keywords:** Psalm, hymn, chant, religious music, form.

## MEZMUR İLÂHİLERİ İLE ALİ UFKÎ ÖRNEKLEMİNDE TÜRK DİN MÛSİKÎSİNDE BENZER FORMLAR

### ÖZ

Eski ve Yeni Ahit olarak bilinen Kitâb-ı Mukaddes'in Mezmurlar bölümünde, Mûsa, Davud ve Süleyman peygamberler için doğrudan isimleriyle zikredilerek tebliğlerini mûsikî ile yapmaları doğrultusundaki ifadeler oldukça dikkat çekmektedir. Hazreti Adem'den Musa'ya, Hazreti Davud ve Süleyman'dan Hazreti İsa ve Hazreti Muhammed'e ve daha sonra Ortaçağ dönemine kadar önemli ölçüde ön planda olan dini müzik, Rönesans dönemiyle beraber din dışı müziğe daha çok yerini bıraksa da, daima etki alanını korumuş olduğu düşünülmektedir. Hazreti Davud'un kendisine indirilen Zebur'u yüksek sesle okuduğuna ve Hazreti Mûsa'nın bir mûsikîşinas olduğuna, Hazreti Muhammed'in Kur'an-ı Kerim'i sesi güzel sahâbelere okutmayı tercih ettiğine de vurgu yaptığımız bu çalışmamız, bizlere mûsikî dilinin insan üzerinde olan etkisi doğrultusunda dini ritüellerde de kullanıldığını açıkça göstermektedir. Özellikle Ali Ufkî Bey'in Mezmur ilâhileri incelendiğinde bu ilâhilerin ezgisel diziliminin Türk din müziği ile benzerliği dikkat çekmiş, bizler de bu benzerliğe atıfta bulunmak hasebiyle, karşılaştırmalı bir çalışma yapma ihtiyacı hissetmiş bulunmaktayız. Kitâb-ı Mukaddes'de karşımıza çıkan ve beraberinde meydana gelen Mezmur ilâhilerinin icra biçimlerini ve Türk din mûsikîsi'nde benzer form yapılarını incelediğimiz bu çalışmamızda, Mezmurlar ve Mezmur ilâhileri hakkında genelden özele olacak şekilde bilgiler paylaşılmıştır. Daha sonra Mezmur icra biçimlerinin Türk din mûsikîsine yakınlık gösteren Gazel, Kâside, Kur'an Tilâveti, Temcid, Tesbihat, Devran Zikri, Mi'râciye, Mevlid, Hicâz Duâ ve Nihâvend Yeni Form

(Na't-ı Nebevi) gibi form yapıları ele alınarak bu doğrultuda gerekli çıkarımlar yapılmış, konu dahilinde ortaya çıkan değerlendirmeler sonuç kısmına aktarılmıştır.

**Anahtar Kelimeler:** Mezmur, ilâhi, tilâvet, dinî mûsikî, form.

## INTRODUCTION

The blending of religious rituals with music, which was seen in the traditions of ancient societies, is also seen in Islamic geography.

Prophetic biographies and poetical works that tell religious tales are read with music, such as in Mawlıds and Qur'an chants. Reading religious and literary works that were written in verse with a certain wording and theme has continued as a widespread tradition (Ministry of Culture and Tourism, 2023).

Psalm hymns, ghazals, and qasidas consisting of Qur'an verses or poems by scholars generally gained inspiration from prophets and from the significance they gave to the music when reading holy books. When we look at the mythology, we see that Shiva, the goddess of Gilgamesh, and the prophet David played instruments. We know that the prophets David and Solomon attached great importance to music. It is also known that an orchestra accompanied the ceremonies in the temple of Jerusalem, that large choirs reaching up to 23 people were formed, and that there was even a music school established at that time. Prophet Mohammed preferred to have the Qur'an recited by companions with beautiful voices. Prophet David read aloud the Zabur that was revealed to him. Prophet Moses was a music lover and learned music from Egyptians (Anar, 2022: 5).

The Bible mentions musical instruments and those who invented them right after mentioning Adam and says: "And Lamech took unto him two wives: the name of the one was Adah, and the name of the other was Zillah. And Adah bare Jabal: he was the father of those who dwell in tents and of those who have cattle. And his brother's name was Jubal; he was the father of those who handled the harp and organ" (Bible, 1981: 4).

We also see in the Bible that dulcimer and other instruments are used as a means of praising Allah and giving thanks to him; "Praise the Lord with harp, sing unto him with the psaltery and an instrument of ten strings. Sing unto him a new song; play skillfully with a loud noise" (Bible, 1981: 556).

“I will also praise thee with the psaltery, even thy truth, O my God: unto thee will I sing with the harp, O thou Holy One of Israel. My lips shall greatly rejoice when I sing unto thee, and my soul, which thou hast redeemed” (Bible, 1981: 580).

“Sing aloud unto God, our strength: make a joyful noise unto the God of Jacob. Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery. Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day” (Bible, 1981: 589).

“I will sing a new song unto thee, O God: upon a psaltery and an instrument of ten strings will I sing praises unto thee” (Bible, 1981: 625).

Rumi said the following about music, which influences not only individuals but also cultures and which strengthens the peace and unity of heart between people:

"This sweet voice is the common language of all lovers

Whether it be Turkish, Greek or Arabic...” (Okcu and Karataş, 2020: 940).

Naibi from Urfa, who was the greatest representative of magisterial poetry in Ottoman poetry, stated in his poem that music is a science of wisdom as follows:

Mûsikî hikmete dâir fendir (Music is the science of wisdom)

Bilene, bilmeyene rûşendir (It is a bright both for those who know and those who don't)

Nice esrâr-ı var idrâk idecek (It has a lot of mystery to comprehend)

Yer gelir sîneleri çâk idecek (It will tear bosoms apart from time to time) (Diriöz, 1994: 278).

On the other hand, Theophrastus defined music as follows: “It is subject to a wisdom with intelligence, and it is difficult for the soul to understand. The soul is incomplete in revealing its secret and reveals it in the form of melodies. It hides all kinds of arts in its essence by evoking sorrows” (Muhammed bin Abdülkerim eş-Şehristani, 2014: 351).

As you can see, according to many sufis, scholars and philosophers, music is a language shrouded in secrets through which Allah reaches the hearts of his subjects. This language of music shows some similarities and differences between generations and cultures. And we have felt the need to conduct a comparative study using the literature review method to refer to this similarity and difference.

Cem Behar's book titled *Ali Ufkî and Psalms* has caused and inspired us to initiate this study. In this book, Behar examined 14 Psalm hymns written and notated by Ali Ufkî Bey and accordingly, he came to the conclusion that the hymns were not being performed in a proper manner. In the

meantime, he also declared that psalm hymns are performed freely, just like the ghazals and qasidas in Turkish religious music (Behar, 1990: 51).

Another work that shed light on our study was Necdet Cagil's article titled "Holy Texts and Music", which was published in 2013 in the Ataturk University Faculty of Theology Journal. Cagil discussed the performance forms of the Psalms in this article and, in this direction, stated that the Psalm hymns are similar to the recitation of the Qur'an in our geography (Çağıl, 2013: 13).

Of course, the conclusions of these two works that we examined have contributed to the literature and shed light on us. However, after examining the Psalm hymns and their performance, we have seen that Behar's conclusion that it resembles “ghazals and qasidas” is only valid for Ali Ufkî Bey's psalms. And Cagil's conclusion that the recitation of psalm hymns bears similarities with the Recitation of the Qur'an was not persuasive enough for us. Therefore, we have felt the need to re-examine all similar forms in our religious music.

### **Aim of the Study**

The aim of our research is to consider the transformation or reflection of religious music in the historical process from the perspective of comparative musicology. For this purpose, the research seeks to answer the following questions:

- 1- What are the types of psalm hymns?
- 2- Who are the performers of psalm hymns?
- 3- What are the similar forms of psalm performance in Turkish religion music?

### **Significance of Study**

In the light of the analyzes we made and the results we obtained when we examined the psalm hymns and their performance styles, our study has contributed to previous studies in the field of historical and comparative musicology, and is also important in terms of which types of works should be taken as reference.

## **METHODS**

In conducting this research, the basic information for the study was presented with the scanning model and literature scanning methods. Literature review, what kind of studies have been done in the field to date? It is a method that enables us to understand what has been done, the findings of previous studies, the method they used, their contributions to the field, and points that have not yet

been researched (Karahasanoğlu and Yavuz, 2018: 18). Among the musical texts of ethnomusicology It contains special meaning packages that need to be analyzed. An analysis for ethnomusicology should include not only the analysis of timbre, but also the analysis of other elements that are a cultural continuation of timbre (Mustan Dönmez, 2019: 85). In this direction, our study can be included in the field of historical and comparative musicology.

## **PSALMS HYMNS**

It is the name given to hymns, prayers, and invocations that were attributed to the Prophet David in the Old Testament and that are claimed to correspond to Zabur according to Islam scholars (Turkish Religion Foundation, 2004: 546).

The Psalms at the beginning of the Ketuvim section of the Hebrew Bible are among the Didactic books, are in the first place in the Greek translation, and come after the Book of Job in the Latin translation. The Book of Psalms is mentioned in Hebrew as Tehillim (Hymns) or Sefer Tehillim. In the Psalms, there are some differences in the mention of the name of God. It is seen that usually names Yahve (Lord) and Elohim (Allah) are used. The psalms are also classified separately according to the individuals. It is not clear for whom the 34 psalms in the Hebrew text and the 19 psalms in the Greek text are classified. In the Hebraic text, 12 psalms were classified for David, 12 for sons of Asaf, 1 for sons of Korah, 2 for Moses, 1 for Solomon, 1 for Herman, 1 for Etan and 1 for Yedutun. Today's Hebrew texts of the Psalms are often incomplete and erroneous. Corrections have been made to the texts. Because of their use in worship, they were copied, and various defects were revealed. The roll about Psalms found in Qumran is very significant in terms of text detection. The Greek text in the Seventies Translation of Psalms is one of the worst translations in the Old Testament. This is due to the lack of translators and the fact that the Hebraic text is not healthy. According to some, the periods in which the Psalms were written are the period of the Babylonian captivity of the kingdom, and according to others, the periods of the Prophets David and Solomon. Jews and Christians agree that they belong to the period of the Prophet David. According to Islam scholars, Zabur, which was stated in the Qur'an to be revealed to the Prophet David (Qur'an Academy, 2022) is the Psalms. There is a statement in today's Psalms that resembles the following versicle in Qur'an: "Surely, following the Tersanctus, we decreed in Zabur: 'My righteous servants shall inherit the land' (Qur'an Academy, 2022).

The melodies in Psalms and Melodies, books of epigraphs and poems, were taken from the prophecy books Isaiah, Ezekiel, Daniel, Hosea, and Amos (Demir, 2017: 318).

Most of the compositions from the period of First Temple were created from psalms and most of them were attributed to David. These compositions were sang in the accompaniment of two choirs or between the ensemble and the soloist. Some verses could be sung as a chorus by the soloist or a band of Levites. Although the music of the psalms was lost, it is thought that some of them have been preserved in synagogues and church music. Apart from Bet Ha Mikdaş, religious music was also used in coronations and wars (Hendin, 2022).

Each of the poetic texts that are called Mezmur in Türkiye, Psalm in German, and Psaume in French the Prophet David's prayers and complaints to God in the Old Testament are called Psalms. These are 150 pieces in number, and the surah mesamir or Zabur consists of these. It is written in the Old Testament that they were read by Prophet David himself in company with music. Some of them start with the command of "sing", addressing the head musician. Synagogue ambiances in churches have been performed with music to this day. This feature developed by Christianity formed many books containing Psalm texts and notes since the Medieval ages. These books were named Psalter in English, Psalmbuch in German, and Psautier in French (Behar, 1990: 48).

The first Psalm manuscript brought to Paris by Anthoine Gollend, which was presented to the Royal Library with its name at that time, was subject to classification on April 23, 1883. It was identified in an exhibit organized by the Librarian Annie Bertier from the Bibliotheque National Oriental Scripts Department and was exhibited in Paris on 1983 (Behar, 1990: 47).

There is no signature or date on the manuscript, but it is stated that Ali Ufkî Bey composed it personally because the writing in Mecmua-i Saz-ı Söz is exactly the same and the Psalms brought by Antoine Galland were translated into Türkiye by Ali Ufkî Bey. The first quatrain of these Psalms was written with care to indicate which syllable should be read with which note, and since the lengths are different, it was observed that there are sometimes two psalms on each page (Behar, 1990: 47-48).



Score 1. Sample Psalm hymn by Ali Ufkî Bey (Behar, 1990: 91).

Poetry and religion are in-line according to musicologists. When soul comes together with divine harmony, the form of expression acquires a certain rhythm and melodies pour out. Rhythmic ascents and descents will reveal the deepest desires of prayer. That is why the Psalms are very significant (August, 1957: 340).

Prophet Mohammed told Abu Musa al-Ash'ari, whose recitation he liked: "If you had only seen me last night listening to you sing! O', Abu Musa! You are really gifted with the melodies of David's dynasty! The concept Mesamir, that appears in the hadiths, brings us to the Psalm section in the Bible. The equivalent of Zabur, revealed to the Prophet David, is actually Psalms. These Psalm hymns gathered in the book Zabur is a source of inspiration for composers in the West (Gazimihal, 1961: 211).

Sanctuary of Jerusalem, located at the first Solomon Sanctuary, reflects the Jewish heritage in terms of structure. It was a place of worship that belonged to the public until the time when the Romans destroyed it. The rites began with the sacrifice of the lamb, and a choir of 12 Levites, with stringed instruments, recited a special psalm for almost every day (Grout and Palisca, 1996: 18).

The psalm revealed to Prophet David, was recited in David's low-pitched voice and his form of performance is still continued by baritone priests, especially in the Greek Orthodox Churches (Çağıl, 2013: 13).

If we show the hymn named "Hallelujah", which was arranged by St. Ambrose and is among the Ambrosian Responsories and is a very old synagogue psalm, together with its notation:

Fa- la- la- sol-sol-la-sol-fa-mi-sol-re / Do-re-fa-mi-fa / Sol-fa-mi-re-re

Can-te-mus-Do-mi-no- hal-le-lu-jah / hal-le-lu-jah- hal-le-lu-jah.

Fa- la-la- sol-sol-la-sol-fa-mi-sol-re / Do-re-fa-fa-fa-fa- sol-mi-fa-re-re

Can-te-mus-Do-mi-no glo-ri-o-se / Qui-a-tac-tus-est-no-bis-in-sa-lu-tem.

(Let us sing to the Lord: Hallelujah! Hallelujah! Hallelujah!

Let us sing to the Lord with glory! For He is our savior!) (Hughes, 1954: 70).

## **Forms of Performance of Psalm Hymns**

### **Recitation**

Chanting with the recurring themes in the Psalms section of the Bible and the way Saint Paul's Epistle and Gospel are performed with more fancy themes are shown to be among the oldest chants of the Lord's Supper (Çağıl, 2013: 13). The recitation of prayers in a tuneful manner and the



performance of passages from the Bible take the form of a wording between the recitative and the song. It consists of a personal memorization note or tenor in each verse of the text that is read quickly. Sometimes a high or low pitch note creates an important expression. The recitative note is presented in the form of a two- or three-note introduction qualified as an initium. The end of each verse is shown with a cadence. There are complex forms that resemble these recitative forms of reading, and these are mentioned as psalm tones. An extra tone, named as tone and tonus peregrinus, was created for each of the church authorities. The psalm tone recited in the first verse of the psalm is stated and read as initium. The verse continues with a half cadence in the middle, with a tenor-mediatio in the middle. It finally ends with the last cadence and tenor-terminatio. Mostly, the last verse of the psalm is the Lesser Doxology: "Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum" (Glory to the Father, and to the Son, and to the Holy Spirit, Just as He was the first to exist in the beginning, He is also present now and will exist in the future forever, as long as the world endures. Amen!) (Grout and Palisca, 1996: 44).



Score 2. The old type Latin note system of Lesser Doxology (Çağıl, 2013: 20).

This hymn, sometimes performed with the whole choir, sometimes with half of it, and sometimes in turns by the choir divided into two, is similar to the Old Syriac Orthodox Church's (Jacobite Church) performance type. However, the manner of execution for the church choirs is unknown. Presumably, a vocalist sing the first lyrics and the choir sings the rest. In addition to this, while the vocalist reads the first verses of the psalm with intonation, half of the choir recites half of the verse, and the rest of the choir performs the rest of the verse. Rest of the psalm is performed in alternation. But the intonation is not repeated. Finally, Lesser Doxology is performed in alternation by half choirs and then, the whole choir repeats the antiphony (Grout and Palisca, 1996, s. 45).



Visual 1. A page that is thought to have been created from the Psalms in 10-11th century (Harman, 1988: 497).

The Zemirot are also composed of Psalms. The Psalms section of Zabur, the section containing the words of Prophet David, is also Zemirot. These poems, praises, worshipping chants, laments, prayers for help, protection, and salvation, and prayers for forgiveness, contain statements such as hymns of gratitude against the blessing of Allah and wishes for the enemy to be punished. Zemirot are recited every day. They are in recitative and hymn form, performed in various themes (Kligman, 2008: 152).

### Responsory (Cantus Responsorius)

Psalms are performed in Jewish synagogue in the form of being read alone by the main vocalist and answered by the choir. In the Catholic Church, on the other hand, it is in the form of mutual performance between the priest and the choir (Gazimihal, 1961: 215). For instance, the performance type of Hallelujah, sang with a different theme, is shown among the Ambrosian Responsories. These St. Ambrose Responsories are in the form of Latin performances and they were also used in Gregorian performances later (Hughes, 1951: 70). This musical performance,

systemized by Gregory and recited in churches in addition to psalm hymns, is composed of antiphonies and responsories named as Gregorian Melodies and created by Gregory (McGehee, 1963: 90). If we were to show a responsory from the Songs of Moses, when the Song of Moses included in the Exodus section of Torah will be sang on Good Friday, one of the vocalists goes up to the rostrum and says: "The Song on the Exodus will be sang!" Then, the deacon makes a signal by saying: "Attention!"

**Main Vocalist:** I will sing to the Lord, for He has triumphed gloriously!

**Church:** I will sing to the Lord, for He has triumphed gloriously!

**Main Vocalist:** The horse and its rider (Pharaoh) He has thrown into the sea!

**Church:** For He has triumphed gloriously!

**Main Vocalist:** The Lord is my strength and song, and He has become my salvation!

**Church:** I will sing to the Lord, for He has triumphed gloriously!

Thus, the 18 verses of the hymn are performed in this way. Towards the last verse, the Lesser Doxology is added. Afterwards, the main vocalist sings the chorus, and the community performs responsories (Hughes, 1951: 70).

### **Antiphony**

It is composed of the Greek words anti and phone, and it means performing with a single voice (Gazimihal, 1961: 15). It is performed by a choir against a choir (Nalbantoglu, 2022). Previously, it was composed for the choir. They are usually made with simple rhythm and syllabic meter. When the antiphonies of the Songs of Prophet Solomon are examined, they are more qualified (Grout and Palisca, 1996: 45).

It was previously repeated after every verse of a psalm or hymn, such as the statement "Because His grace is eternal" repeated in the 136th psalm. Another feature of these antiphonies is that they first emerged in the Syriac Monastery and then, opened for general use (Grout and Palisca, 1996: 45).

### **Psalm Performers**

#### **Sephardies**

Since the Sephardies made their prayers with Arabic themes in Spain during the Andalusia period, they had no difficulty in taking the themes used in the Ottoman Empire and adapting them to their

prayers when they came to Ottoman. It is thought that Jews had been singing the hymns named Maftirim since their migration to Spain.

There are information that Jews settled in Edirne immediately entered the world of Turkish music. Ribbi Israel Najara (1555-1625) was the first person to adapt Hebrew hymns to the Ottoman music (Şaul, 2015: 114-115).

The collection of prayers and hymns performed by Halab Sephardi Jewish community and other communities are called Baqashot. Baqashot is performed on the day of Sabbath every week. This set of prayers, in which the theme music performance is intense, is composed of 6 or more poems and it lasts until the morning (Shiloah, 1992: 150).

Most famous psalm performer and composer is Ali Ufkî Bey. Ali Ufkî Bey served in the palace for 19 years between 1632 and 1643 and then, got out of the palace between 1651 and 1662 (Behar, 1990: 13).

Serving as the head interpreter in the Imperial Council, Ali Ufkî Bey translated the Bible into Türkiye. Another one of his translations is the Croatian and Turkish translation of the work of a delegation of linguists under the direction of the Protestant missionary Primus Truber, according to some sources in the second half of the 16th century. It can be said that the translation of the Bible by Ali Ufkî is largely a result of the political and military developments in Europe at the beginning of the 17th century (Behar, 1990: 24-27).

## **FINDINGS AND COMMENTS**

In this section of our study, various findings will be given based on the psalms of Ali Ufkî Bey, which Cem Behar stated were performed irregularly as in ghazals and kasides in Turkish religious music, and the other performance styles of the psalm hymns we have mentioned above, namely Recitation, Responsorium (Cantus Responsorius) and Antifoni psalms. Ali Ufkî Bey has 14 psalm hymns, and since all of them have the same walking style, only the psalm hymn named “Psalm 12 in Buselik makam, which we have mentioned as Note 1” is shown as a reference. Accordingly, since detailed information is given about the rhythm and performance styles of the relevant forms in our study, no semiotic representation or analysis is used based on notes.

## **Rhythmless Forms in The Turkish Religious Music**

### **Marijiah**

It is the greatest form of Turkish music composed by Nayi Osman Dede and it is about the ascension of the Prophet Mohammed. The literary work written in verse is read with music in a certain order of manners and theme. (Öztuna, 1974: 32).

Nayi Osman Dede composed the work, of which he wrote the lyrics himself, in 5 chapters. All our great music lovers accepted that a superior music and sufi culture and a professional understanding of art is reflected in this work examined in detail. There is a tawshih sung by the choir at the beginning of each bahr, which forms the backbone of the work and is sung as a solo. The lyrics of these tawshihs composed in Segâh, Dügâh, Sabâ, Hüseyini themes are in Arabic. Sheik Mehmed Nasuhi mentioned above wrote these poems. The lyrics of the last tawshih is in Farsi and belong to Rumi. Composition order of the work is as follows: The first tawshih was composed in Segâh theme. It is followed by the first, namely, Segâh bahr composed in the same theme. In this part, Bestenigâr, Müstear, Mâyê, Bayâti themes were used apart from the Segâh theme. At the beginning of the second part, there is the second tawshih composed in Dügâh theme and leggiadro tempo. This tawshih is followed by Müstear bahr. In this part, themes such as Dügâh, Sabâ, Çargâh, Kûçek, Hüseyini, Kürdi, Arazbar, Isfahan were used. The third part is the Nevâ bahr, known for its 18-verse lyrics but whose composition is completely forgotten. The fourth part, which starts with a tawshih composed in Sabâ theme and Devr-i Kebir tempo, is again entered with a Sabâ theme. Passes are made to the Huseyni and Buselik themes. The fifth and the last part of the work starts with a tawshih composed in Huseyni theme and Devr-i Kebir tempo again. This part is ornamented with themes such as Gerdaniye, Bûselik, Acem, Uzzal, Nişâbur, Hüzzam, Kûçek and Isfahan (Ministry of Culture and Tourism, 2023).

### **Azan**

It is a form of mosque music that is sung from the minarets of mosques to call Muslims to prayer during prayer times and whose lyrics are in Arabic and are sung freely at certain times and in certain places without following any specific tempo (Özkan, 2013: 102).

Its lyrics are as follows: Allâhü ekber (Allah is great [four times]); Eşhedü en lâ ilâhe illallah (I bear witness that there is no god except Allah. [two times]); Eşhedü enne Muhammeden resûlullah (I bear witness that Mohammed is the messenger of Allah. [two times]); Hayye ale's-salâh (Hurry

to the prayer [two times]); Hayye ale'l-felâh (Hurry to salvation [two times]); Allâhü ekber (Allah is great [two times]); Lâ ilâhe illallah (There is no god except Allah). In the morning azan, the following phrase is sang two times after Hayye ale'l-felâh and this is called tesvib: es-Salâtü hayrûn mine'n-nevm (Prayer is better than sleep). (Çetin, 1995: 36).

### **Rosary**

Derived from sebh (sibaha) which means to swim quickly in the water and make headway, tesbih (rosary) means to exonerate Allah from all kinds of missings and faults incompatible with the godhead. Tahmid and takbir were also included in the rosary, which is recommended in the hadiths to be repeated thirty-three times after the prayer. In addition, it is advised to count the beads ten or hundred times with the wordings in question. The rosary in the kneeling and prostration parts of the prayer and in Subhaneke, read after the first takbir, is also seen in various stories in al-Mu'cem (Yurdagür, 2011: 527).

The rosary, which means honoring Allah by saying Subhanallah (Develioğlu, 2013: 1269), is a tamcid developed for the rosary ceremony after the prayer. Rauf Yekta Bey names the hymns which is in the A+B structure and starts with "Sübhân el-Melik'ül Mevlâ" as Rosary (Özkan, 2013: 103). However, in this way, it becomes a procedural form, as in tamcids. The difference between Tamcid and the Rosary is the Arabic prayer hymn read from the minarets with the Durak Evferi tempo in certain themes before the morning prayer (Develioğlu, 2013: 1251). Mahfal also has a similar structure to tamcid and rosaries and is not much different from the rosary performed after the prayer.

### **Mawlid**

It is a musical form started by Sulaiman Chalabi and it is freely performed nearly every corner of our geography especially for the birthday of Prophet Mohammed, holy days and nights, and many occasions such as birth, death, circumcision, marriage, and enlistment (Öztuna, 1974: 30).

Although it is known that Sulaiman Chalabi benefited from some works while preparing Vesîletü'n-necât, it is claimed that he was under the influence of Mustafa Darir from Erzurum and Arabic prophetic biography books such as the work of Abu'l-Hasan al-Bekri. On the other hand, due to the similarities between the verses and motifs in the Mawlid and Aşık Pasha's Garibname, it is possible to say that Abu-l Hasan's prophetic biography was a source of inspiration for Garibname (Pekolcay, 2004: 485).

Mawlid can be generally defined as the performance of poems written in the style of Masnavi with melodies. The course of Chalabi's Mawlid is as follows: It consists of parts called Bahr, such as invocation, birth, tract, miraj, disease, and death. Mawlid can also be performed by Mawlidkhans by ornamenting with tawshihs, surahs and qasidas without following a certain tempo (Özkan, 2013: 103).

### **Circle (Devran) Dhikr**

When it comes to religious music, the first thing that comes to mind is the Mevleviyeh and Bektashi sects. Apart from them, there are also various sects such as Qadiriyya, Rifaiyya, and Halvatiyya and branches of these sects. These are the sects that use music during their dhikr. Mevlevi rituals are used in Mevlevi sects and Breath and Semahs are used in Bektashi sects. Their processes do not show similarities with Psalm hymns. However, the circle dhikr, which shows differences between sects, is made as follows: Dervishes hold hands, starts by saying hû. When they say Hu, they step to the right with the right foot. When they say Hu again, the feet are joined, so the circle continues by making three turns. Dhikr changes rhythm every 100 turns and testimony of oneness reaches 500 repetition. The curtain lifting is performed in this way. Meanwhile, head of the dhikr sings a hymn called pause. Afterwards, they all stand up after the salute and the circle dhikr starts (Öngören, 2011: 409).

In fact, they are also mentioned as Circle hymns in terms of being both free and rhythmic in the way they are practiced. Circle sheik starts the dhikr and then, other sheik takes the lead. During the dhikr performed as circle, those standing in the middle of the circle performs hymns in accordance with the dhikr. This method is called circle hymns. The instruments used for the rhythm during dhikr are as follows: percussion instruments such as cymbal, bandir, kudum. Apart from this, wind instruments such as reed flute are used (Uygun, 2013: 412).

### **Qasida and Ghazal**

The improvisation made with sound is called ghazal in Turkish music. As with improvisations, ghazals are not composed beforehand and are performed depending on the inspiration of the performer, called the ghazal khan, at that moment. It is a free-rhythm form that follows certain themes but is not measured by any tempo. The lyrics of ghazals are composed in ghazal form, which is the most well-known and most used version of Islamic literature. The performance of ghazals consists of the passes between instruments and lyrics, and it is as follows: The instrument

improvises on the theme to be used in the ghazal, and this improvisation ends on the clausula act, which is the ending point. Afterwards, ghazal khan performs the first verse of the lyrics he chose in the same theme in a way that will show the features of that theme. This first verse creates the basis of the form. Then, the instrument continues to walk in the same theme with an improvisation. The ghazal khan performs the second verse by using a larger part of the same theme and ends the verse at the end of the stopping act of the theme. Thus, the time part consisting of the second verse is formed. Then the instrument consolidates the clausula with a small improvisation in the same theme. Mostly, after this part of the improvisation, ghazal khan starts the middle part in a theme he wishes. With the third verse, the part called middle is formed. Here, a transition to more themes is made, and sometimes, with the improvisation of the instrument in the fourth verse, ghazal khan returns to the first theme at the beginning, and ghazal khan concludes the performance with the end on the clausula. Finally, instrument makes a little improvisation in the same theme and it also ends on the clausula. Therefore, the clausula part is performed. Thus, a two-verse ghazal consists of the basis, time, meyan, and clausula parts (Özkan, 2011: 442).

Qasida in Arabic poetry is a form given to the singer and freely performed by him/her. Although the praises written and composed for the Prophet Mohammed and sang in mosques, lodges and mawlids are called qasida in Turkish music, this is wrong. Praises take the place of qasidas in Turkish music. And praises always remained exclusive for the period's ruler (Öztuna, 1974: 331).

### **Forms Subject to Tempo Similar to Psalm Hymns in Turkish Religious Music**

#### **Hymn**

Hymn, as defined by Gazimihal, is the name given to all composed poems including religious content (Gazimihal, 1961: 14). Hymn as a religious music term is composed of certain forms of verse, such as the song form in non-religious Turkish music, and is performed in the structure of A+B or A+B+C+B. Due to the song form, the hymns should reflect the religious-Sufi feelings in the theme and procedure of the composition with the theme of the song. Although a hymn can be composed in almost every theme as a rule, it attracts attention that most of them are heavy themes that do not circulate in too high-pitched sounds. When song journals and some repertoires are examined, it is seen that hymns are composed mostly in the themes of Acem, Acem-Aşiran, Bayatî, Bestenigâr, Dügâh, Eviç, Hicaz, Hüseyinî, Hüzam, Irak, Mâhur, Nevâ, Rast, Sabâ, Segâh, Uşşak, Tâhir. In addition to minor tempos, major tempos were also used in hymn compositions. Mostly



used tempos are Sofyan, Düyek, Evfer, Devr-İ Hindî, Muhammes, Çenber, Evsat, Devr-i Kebîr, Berefşan and Hafif. (Uzun, 2000: 64). The form chart of hymns measured in various major and minor tempos is A+B or A+B+C+D (Özkan, 2013: 102). Hymns written in Arabic by Turkish composers are called shughul. The recitation of hymns, Mawlid, Mirajiah, etc. between the bahrs is called tawshih.

### **Hicaz Prayer**

The course of this new form structure, whose composition and scheme belong to H. Fahreddin Dede Efendi, which was created by Ahmed Hatipoglu for choir and solo, and which is composed of dhikr and hymns, is as follows:

I.Introduction: Chorale Tevidid (Lîlâhe illallah Muhammedür Resûlullâh)

II. Prayer:

1-Celle Rabbi (Solo-Free)

2- Allâhümme inni (Choir-Recitative)

3- Allâhümme lâ tekilni (Solo)

4- Esmâ-yı Hüsna (Choir-Sofian)

5- Allâhuekber âzam kebîra (Solo -Choir)

6- Esmâ-yı Hüsna (Choir-Sofian)

7- Last Prayer -Estağfirullah..(Solo-Free)

8- The last prayer sentence "İnnehu huvettavvâburrahîm" is read altogether.

a) The choir starts the Allah dhikr with the Hijaz ney improvisation. After the dhikr,

b) Together with Ney, the choir lifts the curtain and accelerates one step more and enters the dhikr of Hay. After enough dhikr,

c) The Choir starts the Segâh Esma Tezkir (Esma-yı Hüsna) in the Sofian tempo. After a while, qasidakhan reads his qasida, which begins with Segâh and ends with Hüzam. After he finishes,

d) The Choir starts the Hüzam hymn. At the end of the hymn, the choir

e) starts the breath dhikr "Allah Hayy" together with the rhythm instruments.

f) At the end of the dhikrs Allah and Hay, the choir starts the dhikr "Allah Ya Daîm Segâh". Finally, the choir reaches Huseyni by increasing the speed of the monotheistic dhikr, which it enters rapidly as an attack, by lifting the curtain every 4 degrees starting from the Segâh curtain. At the end of the degree, the return begins. After the Nevâ, Çargâh, Segâh, and Dügâh are performed with the letter of Tawhid on the curtain, they are performed on the 4-dimensional Dügâh curtain. They are

intensified by reading it 4 times and then, the choir starts the Uşşak hymn (Allah Hüve Rabbüna, Rahmâni). It is recited in choir and as solo. In each solo performance, male voices repeat the dhikr of Ya Hay as a base sound in a lively manner until the end of the work. The work ends with the hymn of Esma dhikr (Allah Allah Şükren Lillah...), which follows the last Ya Hay dhikr (Hatipoğlu, 2011: 71).

**Choir**

1. LÂ I LÂ HE İL LAL LÂH MU HAM ME DÜR RE SÜ LÜL LÂH

2. LÂ I LÂ HE İL LAL LÂH MU HAM ME DÜR RE SÜ LÜL LÂH

**(\*) Solo**

3. CEL LE RAB BÎ ... VE KA DER AZ ZE RAB BÎ ... VE KAH HER

4. VAL LÂ HU GA FÜ RUL Lİ MEN SA BER VE LE ZİK RUL LÂ Hİ EK (i) BER

5. Nİ' MEL HÂ Fİ ZUL LÂH Nİ' MEL KÂ Dİ RUL ... LAH

6. "FE KA DER NÂ FE Nİ ... MEL KA ... Dİ RUN" ...

**Choir**

7. AL LÂ HÜM ME İN Nİ E U ZÜ Bİ KE Mİ NEL HAV Rİ BA' DEL KEV Rİ

8. AL LÂ HÜM ME İN Nİ E U ZÜ Bİ KE Mİ NEL HAV Rİ BÂ' DEL KEV Rİ

9. AL LÂ HÜM ME İN Nİ E U ZÜ Bİ KE Mİ NEL HAV Rİ BÂ' DEL KEV Rİ

**Solo**

10. AL LÂ HÜM ME LÂ TE KİL ... Nİ İ LÂ ... NEF ... Sİ

Score 3. Hicaz Prayer Form first page notes (Hatipoğlu, 2011: 72).

### Nihavend New Form (Nâ't-ı Nebevî)

The course of this new form structure, whose composition belongs to Ken'an Rifai and which was formed for Choir and Solo by Ahmed Hatipoğlu, is as follows:

Introduction Prayer: "Yâ Mütecelli İrham Zülî Yâ Müteâli Aslih hâl", read by Choir in Sofian tempo and Delivery (Chorus).

Each verse from 1 to 4 is freely performed as solo and connects to Delivery.

At the end of the 5th verse, the soloist stays in Gerdaniye with the words of "Ya Ziya el kamereyn". The choir starts the Entel Hadi in Sofian tempo. The soloist carries the Hejaz quintet on the Nevâ to Muhayyer with the words "Dünya fani Bâkî Hû (The world is mortal, He is eternal)" and leaves the "La ilaha illallah" part to the choir. The choir answers the Soloist who transforms the lyrics "Dünya fani... (The world is mortal...)" to Nihavend with a *riterdando* Nihavend stay. "Hasbî Rabbî Cellallah..." part is read by the choir in the Sofian style Nihavend course. The work ends with Salawat and Ayet-i Karime, Solo-Choir togetherness (Hatipoğlu, 2011: 253).

Forms outside of these religious forms that we discussed, such as Na't, Pause, Takbir, Salat-u-Salam, and Invocation, bear no resemblance to the Psalms since they are performed freely and in terms of the course and content of the forms we discussed. Along with the Mevlevi Rites, which have a certain procedure and order, the Bektashi Breath and Semahs were not discussed for the same reason.

*Sofyan*  
**Koro**  $\frac{8}{4}$   $\text{♩} = 64$

Yâ Mü te cel lî ir ham zül lî Yâ Mü te â lî as lih hâ lî

**Solo Serbest**  
1. Yâ i mâm el kûb le teyn Yâ a zî zen neş' e teyn

Kur re tû'l ay ni ha bî bî Sey yi dî ced dû'l Hû seyn

**Solo Serbest**  
2. En te rû hu'l as fî yâ Sul tâ nû mec mû' ir ru sül

En te bur hâ nû te del lâ gav sû nâ fîl hâ fî kayn  
(konuşur gibi hızlıca)

**Solo Serbest**  
3. Yâ zi yâ el a' yû ni Yâ mûn te ha'l â mâ li lîl

Â şî kîy ne yâ me lâ zî Yâ Re sû les se ka leyn

**Solo Serbest**  
4. Rab bî sal lî Rab bî sel lim lî me lâ zî'l ev lî yâ

Var da an kud bî'd de vâ ir şey hi nâ zû'l a le meyn

*Sofyan*  
Koro 64

Yâ Mû te cel lî ir ham zûl lî Yâ Mû te â lî as lih hâ li

*Solo Serbest*  
1  
Yâ i mâm el kib le teyn Yâ a zî zen neş' e teyn

Kur re tû'l ay ni ha bî bî Sey yi dî ced dû'l Hû seyn

*Solo Serbest*  
2  
En te rû hu'l as fî yâ Sul tâ nû mec mû' ir ru sül

En te bur hâ nû te del lâ gav sū nâ fîl hâ lî kayn  
(konuşur gibi lüzica)

*Solo Serbest*  
3  
Yâ zi yâ el a' yû ni Yâ mûn te ha'l â mâ li lil

Â şî kîy ne yâ me lâ zî Yâ Re sû les se ka leyn

*Solo Serbest*  
4  
Rab bi sal li Rab bi sel lim lî me lâ zi'l ev li yâ

Var da an kud bi'd de vâ ir şey hi nâ zû'l a le meyn

Score 4. Nihavend New Form (Nâ't-ı Nebevî) first page notes (Hatipoğlu, 2011: 257).

## CONCLUSION

When the methods and performance styles of the forms are considered in terms of comparison based on the findings section of the study; it is seen that in the Psalms hymns written and notated by Ali Ufki Bey, recitation or free reading is at the forefront for the Psalms. The hymns in the Psalms were compiled and arranged by Louise Bourgeois at a time when the modal and tonal understanding were in the process of separation. However, Ali Ufkî Bey felt the need to give makam names to the 14 psalms he recorded as monophonic. The reason for this may be related to

the conjuncture structure of the period rather than personal preferences. First of all, the unity and interaction of Greek, Orthodox, Middle Eastern Church music and Turkish-Ottoman music should be taken into consideration. Church music and musicians were influenced by the theory and practice of Turkish-Ottoman music and as a result, they saw no harm in referring to the quarter tones used in church modes as “perde” and the ihos as “makam”. Therefore, it is quite natural for Ali Ufki to classify the hymns in the Psalms using makam names. On the other hand, when the performance style of the Old Syriac Orthodox Church is examined, a free performance is again striking; because sometimes it is performed with the whole choir, sometimes with half of it, and sometimes by dividing the choir into two.

Considering that the compositions of these hymns performed freely consist of Psalms, the equivalent of Psalm hymns in Turkish religious music is Quran recitation. However, it is clear that Quran recitation does not have a full equivalent since it is not performed with choir accompaniment. In fact, it is seen that Quran recitation does not fall within the scope of Sufism and religious music in Islamic geography. If we do not evaluate the hymn forms consisting of only verses, Gazel and Qasida forms can also be considered as the equivalent of Psalm hymns in Turkish religious music.

There is also the Adhan form in the free genre forms of mosque music, but it will not have a full equivalent since it calls the believers to prayer. Since the Temcid, Tespih and Dhikr forms of mosque music are constantly repeated, it is not possible to say that they have the equivalent of Psalm hymns. Miraciye and Mevlid, on the other hand, are not the exact equivalent of Psalm hymns in Turkish religious music, as they consist of tevşih and are performed freely by making use of Quranic verses and religious propositions.

There are other performance types for Psalms such as Antiphonies and Cantus Responsorius. When we examine Antiphony from these forms, we see that Psalm hymns are not composed freely, but in a certain style. Although they do not completely overlap, it is clearly seen that the Hicaz Prayer form belonging to Ahmed Hatipoğlu is the most similar form in Turkish religious music.

When we consider the Cantus Responsorius performance form, we see that this reading style is composed with a certain tempo. Again, although the Nihavend Na't-ı Nebevi form belonging to Ahmed Hatipoğlu does not completely overlap, we can clearly state that this form is the most similar form to Hicaz Prayer.



In the light of all these comparisons we made and the results we obtained, we tried to convey similar forms in psalm hymns and Turkish religious music, and when we consider the Ottoman period through the example of Ali Ufkî Bey, it was concluded that religious music was fundamentally influenced by each other within the framework of historical musicology in the cultural context where synagogues, church music and musicians were influenced by the theory and practice of Turkish-Ottoman music. In addition, it is thought that our study will play an important role in determining which types of works should be taken as references and will contribute to this and similar studies in the field of historical and comparative musicology.

## REFERENCES

- Anar, S. (2022). *Bir müzisyenin arayışı*. İstanbul: Everest Press.
- August, B. J. (1957). *The literature of the old testament*. Columbia: Columbia University.
- Behar, C. (1990). *Ali Ufkî ve mezmurlar*. İstanbul: Pan Press.
- Çağır, N. (2013) “Kutsal metinler ve müzik”. *Journal of Ataturk University Faculty of Theology*, 39(1), 13. Access address: <https://dergipark.org.tr/tr/pub/atauniilah/issue/2756/36781>.
- Çetin, Abdurrahman. (1995). *Ezan, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*. İstanbul: Türkiye Diyanet Vakfı.
- Demir, M. (2017), “Maftirim”: Osmanlı Müzik Kültüründe Sefarad Paraliturjik Müziği (Sephardic Paraliturgical Music in Ottoman Music Culture), *Çanakkale University Journal of Social Sciences Institute*, 26/2, 318. Access address: <https://dergipark.org.tr/tr/pub/cusosbil/issue/31880/350068>.
- Develioğlu, F. (2013). “Tesbih”, *Osmanlıca-Türkçe ansiklopedik lügât*. Ankara: Aydın Press.
- Diriöz, M. (1994). *Eserlerine göre nâbî divânı*. İstanbul: Fey Press.
- Donald, J. G. and Palisca, C. V. (1996). *A history of western music*, New York: W.W. Norton Company.
- Gazimihal, M. R. (1961). *Mûsikî Sözlüğü*. Ankara: Milli Eğitim Press.
- Harman, Ö. F. (1988). “Ahd-i atîk”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)* in (Volume 1, 497-4980. ss). İstanbul: Türkiye Diyanet Vakfı.
- Hatipoğlu, (2011). “Nihâvend yeni form”, *Ahmed hatipoğlu beste külliyyâtı*, İstanbul: Türkiye Diyanet Vakfı.

- Hendin, D. (2009). *Kral david and music*. (Access address: <https://wol.jw.org/en/wol/d/r1/lp-e/2009891>), (Access date: 31.11.2024).
- Hughes, D. A. (1954). *Early medieval music up to 1300*. Geoffrey Cumberlege. Oxford: Oxford University.
- Karahasanoğlu, S. and Yavuz, E. (2018). *Müzikte araştırma yöntemleri*. İstanbul: Berceste Press.
- Kur'an- Kerim (Qur'an) (2022), *el-Enbiyâ* 21/105. (Access address: <https://www.kuranmeali.com/AyetKarsilastirma.php?süre=21&ayet=105>), (Access date: 31.11.2022).
- Kur'an- Kerim (Qur'an) (2022), *en-Nisâ* 4/163. (Access address: <https://www.kuranvemeali.com/nisa-suresi/163-ayeti-meali>), (Access date: 31.11.2022).
- Kur'an- Kerim (Qur'an) (2022), *el-İsrâ* 17/55. (Access address: <https://kuran.diyaret.gov.tr/tefsir/%C4%B0sr%C3%A2-suresi/2084/55-ayet-tefsiri>), (Access date: 31.11.2022).
- Kitab-ı Mukaddes Eski ve Yeni Ahit (Bible), (1981). *Mezmurlar (Psalms)*. (Trans. Ali Ufkî Bey.). İstanbul: Ser Ofset Press.
- Kligman, M. (2008). *Maqam and liturgy*. Detroit: Wayne State University
- Kültür ve Turizm Bakanlığı (Ministry of Culture and Tourism). (2023) “*Güzel Sanatlar Genel Müdürlüğü*”. (Access address: <https://guzelsanatlar.ktb.gov.tr/TR-3707/miraciye.html>), (Access date: 02.23.2023).
- McGehee, T. C. (1963). *People and music*. Boston: Allyn & Bacon Publisher.
- Muhammed bin Abdülkerim eş-Şehristani. (2014). *el-Milel ve'n-Nihâl (History of Religions and Sects)*, (Trans. Muharrem Tan) İstanbul: Kabalcı Press. (Original work published, 1435).
- Mustan Dönmez, B. (2019). *Etnomüzikolojinin temel kavramları*. İstanbul: Bağlam Press.
- Nalbantoğlu, E. (2023) “*Müzik tarihi*”. (Access address: [http://docs.neu.edu.tr/staff/ertem.nalbantoglu/m%C3%BCzik%20tarihiders%20notlar%C4%B1\\_4.pdf](http://docs.neu.edu.tr/staff/ertem.nalbantoglu/m%C3%BCzik%20tarihiders%20notlar%C4%B1_4.pdf)), (Access date: 31.11.2023).
- Okcu, S. and Karataş, Ö. S. (2020), Ahmed avni konuk’a ait rast kâr-ı nâtık (fihrist-i makâmat) adlı eserin segâh kararlı satırlarının makam ve güfte analizi (rast kar-ı nâtık belonging to ahmed avni konuk (fihrist-imaqamat and lyric analysis of segâh stable lines in the work titled makâmat), *Ataturk University Journal of Social Sciences Institute*, 24 (2), 939-958. Acces address: <https://dergipark.org.tr/tr/pub/ataunisobil/issue/55053/754663>.
- Özkan, İ. H. (2013). *Türk mûsikîsi nazariyatı ve usulleri*. İstanbul: Ötüken Press.



- Öztuna, Y. (1974). “Kas’ide”, *Türk mûsikîsi ansiklopedisi*, in (Volume 1, 331. s.). Ankara: Milli Eğitim Press.
- Öngören, R. (2011). “Zikir”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*, in (Volume 44, 409. s.). İstanbul: Türkiye Diyanet Vakfı.
- Pekolcay, N. (2004). “Mevlid”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*, in (Volume 29, 485. s.). İstanbul: Türkiye Diyanet Vakfı.
- Shiloah, A. (1992). *Jewish musical traditions*. Detroit: Wayne State University.
- Şaul, L. (2015). “Sefarad şarkılarının tarihçesi, oluşumu ve yapısı” (History, formation and structure of sephardic songs), *Ege University State Journal of Turkish Music Conservatory*, 7(1), 114-115. Access adress: <https://dergipark.org.tr/tr/pub/konservatuvardergisi/issue/46521/584075>.
- Türkiye Diyanet Vakfı Yayınları (Turkish Religious Foundation Publications) (2004). “Mezmun” *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Turkish Religious Foundation Encyclopedia of Islam)*. (Access address: <https://islamansiklopedisi.org.tr/mezmun>), (Access date: 31.12.2024).
- Uygun, M N. (2013). “Devran”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*, in (Volume 44, 4. s.). İstanbul: Türkiye Diyanet Vakfı.
- Uzun, M. İ. (2000). “İlâhî”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*, in (Volume 22, 64. s.). İstanbul: Türkiye Diyanet Vakfı.
- Yurdagür, M. (2011). “Tesbih”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Türkiye Religious Foundation Encyclopedia of Islam)*, in (Volume 40, 527. s.). İstanbul: Türkiye Diyanet Vakfı.

## EXTENDED ABSTRACT

Davud ve Süleyman peygamberlerin Zebur’da zikredilen; “Kuvvetimiz olan Allah’a yüksek sesle terennüm edin; Yakup’un Allah’ına sevinçle bağırın. Bir mezmur yükseltin ve Tefî, tatlı sesli Çeng ve Santuru getirin. Yeni ayda, bedir vaktinde, bayramınız gününde boru çalın. Ya Allah sana yeni bir ilahi okuyayım; on telli Santur ile sana terennüm edeyim.” Mezmurlarından dolayı olacak ki müziğe büyük önem verdikleri, Davud peygamberin kendisine indirilen Zebur’u yüksek sesle okuduğu ve Mûsa peygamberin bir mûsikîşinas olduğu, Muhammed peygamberin Kur’an-ı Kerim’i sesi güzel sahâbelere okutmayı tercih ettiği bilindiği gibi ifade ettiğimiz bu durumların bizlere mûsikî dilinin insan üzerinde ne kadar mühim bir etkisinin olduğunu açıkça göstermektedir.

Yine bu doğrultuda Eski ve Yeni Ahit olarak bilinen İncil'in Mezmurlar bölümünde Hz. Musa, Hz. Davud ve Hz. Süleyman'ın doğrudan isimlerinin geçtiği ve müzik yoluyla vaaz verdikleri ifadeleri oldukça dikkat çekicidir. Hz. Adem'den Hz. Musa'ya, Hz. Davud ve Süleyman'dan Hz. İsa ve Hz. Muhammed'e ve ardından Orta Çağ'a kadar ön planda olan dinsel müzik, Gotik çağ ile başlayarak yavaş yavaş Rönesans dönemiyle birlikte yerini din dışı müziğe bıraksa da her zaman etkili olmuş ve olacağı düşünülmektedir. Özellikle Ali Ufkî Bey'in Mezmur ilâhileri incelendiğinde, bu ilâhilerin melodik diziliminin Türk din mûsikîsi ile benzerliği dikkat çekmektedir. Bizlerde bu benzerliğe atıfta bulunmak hasebiyle karşılaştırmalı analiz yaptığımız bu çalışmanın amacı; Kitab-ı Mukaddes ile Mezmurların daha sonra Kur'ân-ı Kerim ile beraber yeni bir dîni biçim olan İslâmiyet ve onun tezahürüyle coğrafyamızda ve benzer kültürlerle sahip coğrafyalarda meydana gelen dinî mûsikî formlarının benzer çalışmalarda tespit etmiş olunan bitakım çıkarımları yeniden ele alarak tarihsel süreçte dönüşümünü veya yansımaları karşılaştırmalı müzikoloji açısından inceleyerek karşılaştırmak, benzerlik ve farklılıkları ele almak ve bu hususta yeni eserler ortaya çıkarmak olacaktır. Ancak dikkat edilmesi gereken önemli bir husus şudur ki, çalışma Türk din mûsikîsini Mezmurlara dayandırma modeliyle değil yalnızca benzer icra formlarının incelenmesi doğrultusunda oluşturulmuştur.

Bu çalışmada nitel araştırma yöntemi kullanılmış ve literatür taraması yapılmıştır. Anahtar kelimeler, önceki çalışmalar incelenerek çalışmayı mümkün olduğunca kapsayacak şekilde seçilmiştir. Bu çalışmada 4 makale, 7 web ve 29 kitap olmak üzere toplam 40 kaynak kullanılmıştır. Bu kaynaklar incelenerek çalışmada kullanılmıştır.

Çalışmanın bulgular kısmından hareketle karşılaştırma açısından formların yöntem ve icra biçimleri ele alındığında; Ali Ufkî Bey'in bestelediği Mezmur ilâhilerinde Mezmurlar için tilavet veya serbest okumanın ön planda olduğu görülmektedir. Bununla beraber, Ali Ufkî Bey tek sesli olarak kayda geçirdiği 14 mezmura, çalışmamızda beyan ettiğimiz 12 numaralı Bûselik Mezmurda da görüldüğü gibi makam adı vermiş olduğu görülmektedir. Ali Ufkî Bey örnekleminde ve diğer Mezmur ilahilerinin icra formlarını ve Türk din mûsikîsindeki benzer form yapılarını incelediğimiz bu çalışmada, "Mezmurlar ve Mezmur ilâhileri hakkında genelden özele doğru bilgiler paylaşılmıştır. Daha sonra Türk din müziğinde Miraciye, Ezan, Tesbih, Mevlid, Gazel ve Kasîde, Devran Zikri formları aktarılacak; İlâhi, Hicaz Dua ve Nihavend Yeni Formu (Na't-ı Nebevi) gibi form yapıları ele alınmıştır. Serbest okunan Mezmur ilâhileri göz önüne alındığında, Gazel ve Kaside formları Türk din mûsikîsinde Mezmur ilâhilerine karşılık olarak benzer formlar olarak

düşünülebilmektedir. Ancak Antiphony ve Responsorium gibi icra formlarına göre bakıldığında bu formlara en yakın olanların Hicaz Duası ve Nihâvend. Na't-ı Nebevi formları olduğu görülmektedir.

Çalışmamızda ilgili formların usul ve icra biçimleri hakkında detaylı bilgi verildiğinden notalarda semiyotik bir gösterim kullanılmamıştır. Bu doğrultuda formların yöntem ve icra biçimleri ele alındığında Epistle, Gospel ve Lord's Supper ilâhilerinde, Zebur'daki Zemirots'ta; Ali Ufkî Bey'in Mezmuralrında, Mezmurlar için tilavet veya serbest okumanın ön planda olduğu görülmektedir.

Eski Süryani Ortodoks Kilisesi'nin icra biçimine bakıldığında yine serbest bir icra dikkat çekmektedir; zira bazen tüm koroyla, bazen yarısıyla, bazen de koronun ikiye bölünerek sırayla icra edilmesi söz konusudur. Serbest olarak icra edilen bu ilâhilerin bestelerinin Mezmurlar'dan oluştuğu düşünüldüğünde Mezmur ilâhilerinin Türk din mûsikîsinde karşılığı Kur'an tilaveti olabilir. Ancak Kur'an tilaveti koro eşliğinde icra edilmediği için tam bir karşılığının olmadığı açıktır. Zaten Kur'an tilavetinin İslam coğrafyasında dinî müzik kapsamına girmediği görülmektedir. Sadece beyitlerden oluşan ilâhi formlarını değerlendirmeysek, Gazel ve Kaside formları da Türk din mûsikîsinde Mezmur ilâhilerinin karşılığı olarak düşünülebilir. Cami müziğinde Ezan formu da vardır ancak müminleri namaza çağırdığı için tam karşılığı olmayacaktır. Cami müziğinden Temcid, Tespih ve Zikir formlarının da sürekli tekrarlanması sebebiyle Mezmur ilâhilerinin karşılığı olduğunu söyleyemeyiz. Mirâciye ve Mevlid ise tevşihlerden oluşması ve Kur'an ayetleri ile dinî önermelerden yararlanılarak serbestçe icra edilmesi sebebiyle Türk din mûsikîsinde Mezmur ilâhilerinin tam karşılığı değildir. Mezmurlar için Antiphonies ve Cantus Responsorius gibi başka icra türlerini incelediğimizde; Antiphony'nin icra biçimi serbest değil, belli bir usul ile bestelendiğini görebiliriz. Dolayısıyla Antiphony'nin tam olarak örtüşmese de Türk din mûsikîsinde Ahmed Hatipoğlu'na ait Hicaz Duâ formunun en çok benzerlik gösteren form olduğunu söylenebilir. Cantus Responsorius da belli bir tempoyla bestelenmiştir. Yine Ahmed Hatipoğlu'na ait Nihavend yeni form (Na't-ı Nebevi) tam olarak örtüşmese de Hicaz Dua gibi en çok benzerlik gösteren formun bu form olduğunu açıkça ifade edebiliriz.

Yaptığımız tüm bu karşılaştırmalar ve elde ettiğimiz sonuçlar ışığında Mezmur ilâhileri ve Türk din mûsikîsinde benzer formlar aktarılmaya çalışılmış ve bununla birlikte Ali Ufkî Bey örneklemini üzerinden Osmanlı dönemini ele aldığımızda Sinagoglar, Kilise müziği ve müzisyenleri Türk-Osmanlı müziği teori ve pratiğinden etkilenmiş oldukları kültürel bağlamda müziğin tarihsel müzikoloji çerçevesinde dinî müziklerin temel olarak birbirlerinden etkilendikleri görülmektedir.

Ayrıca çalışmamızın hangi tür eserlerin referans alınması gerektiği konusunda önemli bir rol oynayacağı, tarihsel ve karşılaştırmalı müzikoloji alanında bu ve buna benzeri çalışmalara da katkı sağlayacağı düşünülmektedir.