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Music and Ritual in Trebbus Mevlevi *Tekke* (Lodge) in Germany¹

ABSTRACT

Germany is one of the countries in Europe with a very large Muslim population. Therefore, it is possible to see many different Sufi groups there. One of these Sufi groups is the Mevlevi. The first Mevlevi *tekke* (lodge) was founded in the 1990s in Germany under the name of Mevlevi Association (*Verein*). Today there are two different Mevlevi groups, which are located in Nurnberg and Trebbus. The Trebbus *Tekke* is the place where the Mevlevi order is represented along with the Kubrevi order. The purpose of this article is to analyze music in rituals in the Trebbus Mevlevi *Tekke* in Germany, document the contemporary development of the German rituals, and investigate the effect of different cultural contexts and cultural influences on the nature of the resulting communities.

KEYWORDS

Trebbus Mevlevi
Tekke

Mevlevi ritual

Mevlevi music

German Mevlevi
Orders

Sheikh Abdullah
Halis

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Introduction

The Mevlevi Order, which emerged in Konya towards the end of the 13th century, is a sect that arises the curiosity of and is followed quite closely by many people from Turkey and all around the world, both for its philosophy and the way its rituals are performed. After the death of Mevlana Celaleddin Rumi (d.672/1273), the dervish lodges representing the sect, which was founded by his son Sultan Veled and shaped in the understanding that Rumi put forth in his teachings and life (Gölpınarlı, 1983: 329), stayed active until the late Ottoman period. The decision, made on November 30, 1925, to ban all dervish lodges, caused the closure of all dervish lodges of the sect.

Although dervish lodges were closed by the State, Rumi's Tomb was reopened as a museum after a new law was passed in 1926. Despite the interdict, the Mevlevi culture and tradition were kept alive by private enterprises. A ceremony for the anniversary of Rumi's death, called *Şeb-i Arus*, was held in 1946 in Konya. *Sema* ceremonies also started to be performed in these commemorative ceremonies in the following years. The Konya Turkish Sufi Music Ensemble of the Ministry of Culture and Tourism was founded with the decision of the Council of Ministers on September 11, 1989. Unlike the other sects, this allowed the Mevlevi order to gain the support of the State again after losing the Islamic authority, and allowed its culture, philosophy, and the ritual called *Mukabele-i Şerif* or *Mevlevi Ayini* continue uninterrupted up to the present moment. As a result of love and affection for Rumi, interest in *Şeb-i Arus* ceremonies continues to grow every year and many Rumi lovers come to Konya to follow the ceremonies from different countries of the world.

The Mevlevi Order has become more recognized in the world after UNESCO declared the 'Sema ceremony and Sufi music' as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005, and 2007, which marked the 800th anniversary of the birth of Rumi, as the Year of Rumi. *Mevlevi Ayini* and conferences, panels, and workshops about the Mevlevi order held in European countries and the United States resulted in the establishments of new Mevlevi lodges. Today, the Mevlevi order maintains its existence in other continents besides its homeland and keeps its rules and conventions alive there.

The Mevlevi Order and Mevlevi Tekkes in Germany

The Mevlevi Order could only be followed through books in Germany until the 1990s. Shortly thereafter, it was organized for the first time under the name of a foundation,

and Mevlevi rules and practices were brought into action in the dervish lodges that were opened in two different regions. Today in Germany, there are two different Mevlevi groups in Trebbus and Nurnberg. The Nurnberg Branch serves under the International Mevlana Foundation headquartered in Istanbul and is represented by Sheikh Suleyman Wolf Bahn.² The Trebbus Mevlevis are represented by Sheikh Abdullah Halis who also claims to be a part of *Kubrevi* sect along with the Mevlevi Order. The Mevlevis living in different regions of Germany such as Munich, Frankfurt, Berlin, and Köln comprise the followers of these two sheikhs. These two different Mevlevi *tekkes* in Trebbus and Nurnberg today are represented by two German sheikhs, who grew up in a different life and culture outside the Mevlevi Order's homeland – Turkey. An important question today is what kind of changes and transformations are caused by this difference in Mevlevi Order, and what kind of changes in the Mevlevi ritual and music practices happen when it maintains its existence in a different country.

In this article, I will try to provide information about the Trebbus Mevlevi *Tekke* in Germany, and how they perform the ritual and music practices, through previous studies, as well as the information and impressions I had from the field research I have done.

The Mevlevi *Tekke* in Trebbus

The Trebbus *Tekke* is the place where the Mevlevi order is represented along with the Kubrevi order. Kubrevi-Mevlevi *tekke* education and social services center was founded as a non-profit foundation under the name of *Bildungs- und Sozialwerk des Kubrevi-Mevlevi-Ordens (BuS) e.V.* The president of the foundation and the sheikh of the *tekke*, Abdullah Halis is a German Muslim. In his published book *Das Buch der Glückseligkeit (Saadetnâme)*, he describes this place as an inter-religious and cultural center, as well as a place to give advice. He states that the focus of the work they do here is on further education, consultancy between religions and between cultures, and integrative dialogue. It also includes spiritual teachings and therapies, especially for women and

² The purpose of this foundation founded on March 14, 1996 in Istanbul, is to investigate the works and ideas of Jalāl ad-Dīn Rūmī, to pass on his ideas to the future generations and to help the domestic and international studies in this regard (http://mevlanafoundation.com/about_tr.html). Especially *The International Mevlana Foundation*, as a social organization, has serious efforts to protect and maintain the traditions of the Mevlevi Order with the representatives of the Celebi family today. The foundation keeps the rules and conventions of the Mevlevi Order alive and makes effort to keep its progress on the traditional line. It strives for gathering all the Mevlevi lodges around the world in one center, keeping the communication between the people in charge of the lodges alive and disallowing non-loyal people to be Mevlevi Sheikh in the rites.

families (Husrau & Dornbrach, 2010: 59). According to him, this place is dedicated to the tradition and path of the Mevlevi-Kubrevi order, which Mevlana Celaleddin Rumi represented on behalf of Islam. With this understanding, it is claimed here that efforts to maintain and keep alive the tradition of the order are continuously made. Conversations on Sufism are held, and Arabic, Persian and Ottoman languages are taught by Abdullah Halis in the *tekke*. Besides, 1001 day suffering training, which is a traditional training method in the Mevlevi order, is given here (Trebbuser Mevlevihane, n.d.).

German is usually the daily language of the *tekke*. Abdullah Halis, who aims to establish a dialogue between religions, cultures, and Muslims, also carries out his conversations in German. However, in order to appeal to different societies and cultures, he is proficient in Turkish and Arabic besides German. Abdullah Halis states that they have formed a good relationship with the church, in terms of dialogue between religions. He also says that the special treatment for Turkish women in Berlin and Trebbus is not only for the Muslims, but also to practitioners of all other religions (Husrau & Dornbrach, 2010: 59).

The Mevlevi *tekke* was founded in Trebbus, south of Brandenburg. The Kubrevi-Mevlevi *tekke* of Abdullah Halis on Dorfstraße Nr. 63', was purchased in 1992 with the support of the followers. The building, previously used as a farm and barn, was restored and arranged in accordance with the *tekke* concept in Abdullah Halis's mind. In 2008, Kubrevi-Mevlevi foundation *Bildungs- und Sozialwerk des Kubrevi-Mevlevi-Ordens e.V.* was founded, and since then, the studies have continued under this name. The parts of the Trebbus *Tekke* built on the three acres and its display on the sketch are as follows:

1. Main House
2. Mosque
3. The wing on the right
4. Guesthouse
5. The wing on the left
6. Seminar room
7. Tower
8. Cistern
9. Small Park
10. Pond
11. Entrance to Guesthouse
12. Playground
13. Garden



Figure 1. Sketch (Trebbuser Mevlevihane, n.d.)

One of the former followers of Abdullah Halis, Sami³, states that the actively used parts of the building consist of three parts in a U shape. The main building and the first part, where the prayer room is located, are the most actively used parts of the building. Here is the harem where the sheikh and his family live, kitchen (*matbah*), dining hall, library, archive, a room for conversations, guest rooms, a market where traditional products are marketed, an office, and a *Mescid* (prayer room)/*Semahane*.



Figure 2. Main House (Trebbuser Mevlevihane, n.d.)

The main building, constructed in 1869, is the oldest building in this area. The building on the Berlin-Dresden road was used as a temporary post office in the 1880s. The kitchen in the building is very modern and exhibited with high-quality products. Since

³ This name was used to anonymize the person because the follower does not want to use his real name in this article.

the importance of kitchen in the Mevlevi tradition is known, they place a particular importance both in the exhibition and the services here. The conversation room is built on a 30 square meter area. On the walls of this large room, there are authorization documents of Halis Efendi, photos of his sheikhs, various plates and different instruments such as *kanun*, *ud*, *ney*, *bandir*, *kemençe*, guitar and piano in the room. There are about 5 thousand books written about Sufism and other fields in the room where the library and archive are located. Also, there are audio records.

The prayer room, which is also called *Semahane*, is based on an area of approximately 200 m² with a ceiling height of 7.5 meters. The part where today's prayer room takes place was previously built as a barn. In 1912, it was converted into a dance hall. In the 1970s, it was used as a sports hall by the local school for a while. After the restoration, this place has been used as prayer room (*mescid*), *semahane* and *çilehane/halvethane* (for the suffering training). Also, Halis Efendi carries out his dhikr and conversation sessions in his monthly and annual meetings here (Trebbuser Mevlevihane, n.d.).

What is quite interesting in the prayer room is that there are two coffin boxes. Halis Efendi had them made and placed here. In the past, the sheikhs who died in the Mevlevi *tekkes* were buried in a corner of the *semahane*. Today, there are coffin boxes where deceased sheikhs are buried in Konya, Galata, Yenikapı and many other Mevlevi *tekkes*. I believe that it is intended to improve the *tekke's* spiritual atmosphere by representing this tradition with empty boxes symbolically placed in the prayer room of the Trebbus *tekke*. Halis Efendi has told his followers that he wants to be buried in the place of one of the boxes when he dies, by his followers. In addition to this, there is a *halvet* cell in the prayer room where dervishes cloister.⁴

⁴ In the study of Klinkhammer, it is mentioned that there are two *halvet* rooms here. However, the former follower of Abdullah Halis, Sami states that there is only one.



Figure 3. & 4. Prayer Room (Trebbuser Mevlevihane, n.d.)

The second part of the building is arranged as guest accommodation. There are seven rooms on the upper floor of this building, which is called the guesthouse. Downstairs, there is a kitchen, a dining hall, a resting room, a 60 m² meeting room, and a playground for children.



Figure 5. Guest House (Trebbuser Mevlevihane, n.d.)

The third part of the building is arranged for the accommodation of the dervishes (the 5th part on the Sketch, see Figure 1). Besides their Sufi training, the dervishes staying here also engage in daily tasks, such as cleaning the *tekke*, cooking, and tidying up the rooms. In 2011, four dervishes lived here all year.

This empty area on the right side of the building displayed on the 3rd part of the Sketch (see Figure 1), which is not used today, is conceived by Abdullah Halis to be a large seminar/meeting room and also a dormitory for guests. He plans to complete the construction of this place in the future, when he can afford it. There is a large garden

with a water cistern, and a decorative pond in the open area in the middle of all these sections (Klinkhammer, 2009: 222-223).

Sheikh Abdullah Halis Dombrach



Figure 6. Abdullah Halis Dombrach (Trebbuser Mevlevihane, n.d.)

Abdullah Halis Dombrach was born in Berlin in 1945 as a son of a Christian family. With the guidance of his family, he went to the Evangelist church located where he lived in his youth, and took part in various activities here. At an early age, religions from outside Europe attracted his attention. Firstly, he became interested in Buddhism and Hinduism. Then he wanted to learn Arabic and got lessons from a university student. He became interested in Islam. He decided to become a Muslim at a very young age, when he was 19 years old, and was named Abdullah Halis (Wunn, 2007: 138). He got married to a Turkish woman, originally from Balıkesir, but living in Germany, when he was 20. This was his first marriage. He traveled to Syria and Turkey many times, due to this marriage, and had the opportunity to meet with different Sufi sects (Klinkhammer, 2009: 218). In fact, this marriage enabled Abdullah Halis, now authorized by major religious orders such as Mevlevi, Jerrahi, Naqshbandi, Rifai, Qadiriyya, to acquire important knowledge and experience in his Sufi journey, to learn about various sects and take part in them.

After accepting Islam, he decided to live in Turkey and Syria for a few years and went to Aleppo to study Islamic Law. His first contact with the Mevlevi order was also during this period. This was also the time when he met Iraqi Rufai followers in Aleppo (Wunn, 2007: 138). While he was with the followers of the Mevlevi and Rufai orders in Aleppo, he was with the followers of the Naqshbandi and Qadiriyya during his time in Istanbul.

When he was 21, he became allegiant to Turkish Naqshbandi sheikh, Zekeriya Dörter (Yılmaz, 2015: 11). He followed the traditions of the Qadiriyya sect with Sheikh Vehbi. Especially between 1968 and 1972, he was with these two groups (Klinkhammer, 2009: 219). Then he went back to Germany, made contact with a few Turkish people in Mehmet Akif Mosque in Berlin and started his first Sufi works with them. However, he was unable to succeed in his ideas, and then left Germany. He was in Turkey and Syria between 1975-1979. In 1975, he was authorized by the sheikh of the Aleppo Mevlevi *tekke*, Mustafa Kemal. In 1976, he went to Mecca for the Hajj (Wunn, 2007: 138). Halis got the Rufai authorization in 1979.

Towards the end of 1979, he returned to Berlin and founded a *tekke* with the help of young people living on the streets, and alcoholics. He served on a social responsibility project so that young people living on the streets could survive and tried to help them in this *tekke*, where he practiced Qadiri and Rufai traditions.⁵ Then, he established the 'Sufi-Tariqat association' with the Egyptian Salah Eid, who taught Rufai and the Egyptian Burhani tradition, and the German Abdul Fatah, who taught the Naqshbandi tradition. In the meantime, they organized conferences about Sufism and dhikr meetings. They organized *dhikr* and *khulwat* (Sufi desolation ritual) courses on self-awareness (Klinkhammer, 2009: 219).

Halis set up the 'Sufi Research Institute' (*Institut für Sufi-Forschung*) in Wedding-Berlin together with his friends Hüseyin Abdullah Fettah and the Egyptian Doctor Salah Eid. They published works with their own publishing house 'Sufi Press Berlin'. For the first time, they defined their groups as *Tariqat-i Aliyye-i Halissiyye-i Mevleviyye-i Rifa'iyye* in the books published by this publishing house. Ina Wunn stated in his published book *Muslimische Gruppierungen in Deutschland* that we can understand from this that Halis adopted both Mevlevi and Rifai orders and their education methods. It was also said that his identification of the sect as *Halisiyye* means the manifestation of creating his own sect (Wunn, 2007: 139).

In 1980, Eid and Fattah bought a house to build a Sufi healing school in the north of West Germany. Halis gave education on Sufism and dhikr here. However, in 1989, the death of Salah Eid due to a car accident led to several problems in the school. Halis was the leader of this foundation for a while. However, as a result of a series of disagreements,

⁵This volunteer work is additional to the government's social services that is practiced in Germany.

associations and institutes were closed in 1983, and the activities of the publishing house were also stopped. Ina Wunn stated that, after this incident, Halis became interested in the Jarrahi sect with a group of his students in 1985, and then left this group and went to Turkey to open a Sufism center with his second wife, Nuriye Hanım (Wunn, 2007: 139). Klinkhammer said that the reason for his departure to Turkey was to get rid of the stress and chaos in Berlin. Halis and his wife returned to Germany in 1990. He established the Jünkerath Islamic Institute Foundation (*Islamisches Institut Jünkerath eV*) and Sufi Archive (Sufi Archiv Deutschland) in Jünkerath in der Eifel. In 1991, he changed the name to *Institut für Islamstudien - Sufi Archiv Deutschland e.V.*. Then, in Trebbus, he bought a farm in the area and located the *tekke* there, which is the location of today's Mevlevi *tekke*, and established a new center to educate dervishes. The reason for the establishment of this *tekke* was that the Syrian Sheikh Ferhad Dede, who died in 1977, gave him a sacred duty to open a *tekke* in Germany. This dream/event happened in 1988 when Halis was in Turkey (Klinkhammer, 2009: 219).

The followers of Sheikh Abdullah Halis

Abdullah Halis has been followed by a group of approximately 50 people, consisting of teachers, physiotherapists, workers, and students. The majority of this group of Turks and Germans consists of German people between the ages of 50-60. These people live in different cities of Germany such as Berlin, Hamburg, Bremen, and Cologne. Most of these native German followers, who have a Christian background, are women. Some of the women try to wear headscarves in public places. Although Abdullah Halis knows Turkish and is quite familiar with Turkish culture, there are few Turkish people following him as a sheikh (Klinkhammer, 2009: 225-226).

The followers of Halis Efendi are grouped as three grades. The first grade is the occupants of the *tekke*, including the sheikh and his family, the second grade is the group attending monthly meetings, and the last grade is the group attending the meetings held two times a year.

No followers but the wife of Abdullah Halis, Nuriye lived in the *tekke* before 2009 (Klinkhammer, 2009: 225). Sami says that there were four people living there in 2011 but after a while, some of them left the *tekke*. After 2013, no followers stayed there.

Ritual and Music in the Regular Meetings of the Trebbus Mevlevi *Tekke*

In the Trebbus *tekke*, there are three different meetings for three different groups under the leadership of Sheikh Abdullah Halis. These are meetings with dervishes twice a week, monthly meetings for all the intimate followers, and public meetings twice a year. Between 2011 and 2013, the occupants of the *tekke* gathered every Monday and Thursday. The meetings in the name of *Meshk* on Mondays are music-oriented. In these meetings, Nuriye Hanım, the wife of Abdullah Halis, plays *bandir*, and the other three dervishes sing hymns. Abdullah Halis sometimes plays *bandir* or oud. Usually, the hymns are Turkish in these meetings. Besides, some famous Turkish hymns such as *Sordum Sarı Çiçeğe* are translated to German *Fragte ich die gelbe Blume* and sung in the same melody. They gather only for reading *Awrad-i Sharif*,⁶ a collection of dhikr and prayers, on Thursday meetings in the name of '*istida*'. Sami says that Halis Efendi believes this *evrad* to be a prayer text written during the Mongol invasion and belonging to the Kubrevi sect. Sami conveys the information that during the time he lived in the *tekke*, they learned Islamic calligraphy from Halis Efendi and had conversations on some parts of his books in addition to the *meshk* meetings.

The information on the musical activities performed here is obtained from one of the followers of Halis Efendi, who lived in the *tekke* in 2011. The only continuous musical activity during his time in the *tekke* was the *meshk* meetings on Mondays. Mostly hymns were performed in these *meshk* meetings, which included the occupants of the *tekke*. During that time, there were three followers living in the *tekke*, besides the wife of Abdullah Halis. All three of them were not playing any instruments but trying to sing the hymns that they knew or learned before. The only people who were able to play an instrument were Abdullah Halis and his wife. Both are interested in music as a hobby. Abdullah Halis can play oud and *bandir* and his wife Nuriye can only play *bandir*. Even though there aren't any performers, there are many Turkish and western musical instruments, such as *kanun*, oud, *ney*, *bandir*, *kemençe*, *kudüm*, guitar, and piano in the *tekke*. Also, there are many scores and documents about Mevlevi music in the library of the *tekke*. Nevertheless, there is not any musical activity about Mevlevi music in the *meshk* meeting. The hymns or *ilahis* (hymns in the praise of god) in their repertoire are

⁶ *Awrad-i Sharif* (Turkish: '*Evrad-ı Şerif*'), this is an Arabic word (singular: 'wird', or 'vird' in Turkish) that means 'continual (daily) practice' of parts of the Quran. It includes selected verses and chapters from the Holy Quran plus selected *Aḥadith* prayers, or traditional prayers said by the Prophet Muḥammad (peace be upon him).

by no means Mevlevi pieces, let alone classical dhikr hymns. In addition, the texts in the majority show God related, 'religious' topics and verses, and usually are in Turkish, with occasional exceptions in German.

The monthly meetings are open to the intimate followers. Although these meetings are for the followers from all cities of Germany, the attendants are mostly from Berlin. In these meetings held on second Saturday of every month, they perform a loud dhikr (Yılmaz, 2015: 12). During the dhikr, men and women are in the same room but in different rows. The dhikr is performed in two ways, in sitting and standing positions. Firstly, the women and men perform dhikr by sitting the opposite rows. Then, it continues in standing position. While standing, they form a circle, and the women take place on one side, and the men on the other side. In the meeting point of the men and women, the couples come side by side. In the middle of the circle, there are dervishes singing the hymns and playing *bandir*. Usually the dhikr consists of the wordings *Estagfirullah*, *Word Tawhid*, *Allah* and *Hu*. These wordings may vary. Halis Efendi decides on the repetition and the wordings in the dhikr.

The dates of the meetings held twice a year are decided by Halis Efendi. In these meetings, they have conversations and perform dhikr. Sometimes, the name of God, Allah is mentioned during the dhikr in these meetings. This dhikr takes place in the old Mevlevi tradition. During the dhikr, the big beads of the *tekke* are put in the middle, and the dervishes form a circle around it. Each dervish transfers one bead to another dervish while mentioning the wording.

In addition to the *meshk*, another musical activity is the music performed with the musicians visiting here during the monthly or semi-annual meetings. However, these are not continuous activities. Ali⁷ visited here regularly between 2013 and 2015 and provided some information. The music was performed several times during his visits. According to him, the repertoire consisted of only Turkish hymns, like *Severim Ben Seni*, *Şol Cennetin İrmakları*, *Sordum Sarı Çiçeğe* (with a German verse), *Şeyhimin İlleri*, *Bu Aklü Fikr ile Mevla Bulunmaz*. He said that these meetings did not include Mevlevi rituals, such as *sema* and music.

⁷ This name was used to anonymize the person because the visitor does not want to use his real name in this article.

In 2010, an album was recorded with the musicians visiting the *tekke*. The CD with the name of *Meshk*, which is sold in the shopping center of the *tekke*, gives important information about the music performed here. Halis Efendi sings with his followers on the record with the performances of *ney*, *rebab* and *bandir*.



Figure 7. The *Meshk* CD, Münster, 28.04.2018

The works in the album are given in details in the table below:

Track	Name of the Hymn	Makam	Musical Form	Composer	Verse	<i>Usûl</i> (rhythm)
1	<i>Abdülkâdiri'l-Geylânî zü't-tasrîfi fi'l-ekvânî</i>	<i>Uşşak</i>	<i>Şuğl</i>	Anonymous	?	<i>Sofyan</i>
2	<i>Can-u dilde hane kıldın akıbet</i>	<i>Hüseyni</i>	<i>İlahi</i>	Anonymous	İbrahim Hakkı Erzurumi	<i>Sofyan</i>
3	<i>Severim ben seni candan içerü</i>	<i>Hüseyni</i>	<i>İlahi</i>	Anonymous	Yunus Emre	<i>Sofyan</i>
4	<i>Hakkın Habibinin sevgili dostu (Veysel Karani)</i>	<i>Uşşak</i>	<i>İlahi</i>	Anonymous	Yunus Emre	<i>Sofyan</i>
5	<i>Ya Hu Ya Hu İlla Hu</i>	<i>Nihavend</i>	<i>İlahi</i>	?	?	<i>Sofyan</i>
6	<i>Şeyhimin İlleri uzaktır yolları</i>	<i>Nihavend</i>	<i>İlahi</i>	Doğan Ergin	Yunus Emre	<i>Sofyan</i>
7	<i>Bu aklü fikr ile Mevlâ bulunmaz</i>	<i>Uşşak</i>	<i>İlahi</i>	Anonymous	Yunus Emre	<i>Sofyan</i>

Table 1. Tract list

As seen in the table, the works in the table are in three different maqams such as *Hüseyni*, *Uşşak* and *Nihavend* (see Appendix). All the works are religious hymns, but only one of them is in Arabic. Lyrics of four of these popular hymns are written by Yunus

Emre, and one is by İbrahim Hakkı Erzurumi. One of them is in German and another one is in Arabic. Music of all the works was anonymously composed, with one exception. Additionally, the repertoire in this album is composed of tracks in the style of classical Turkish music in key, mode, and melody. When they are analyzed in terms of *usul* (rhythmic patterns), all of them are chosen from the *Sofyan usul*. In this record, there is not a single work related to the Mevlevi music.

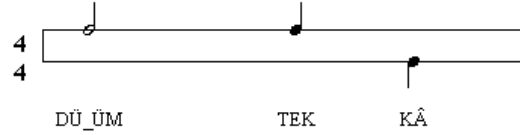


Figure 8. *Sofyan usul*

Although Trebbus is a Mevlevi *tekke* and follows the traditions of the Mevlevi order reportedly, *Sema* and Mevlevi music are not performed here. The *Mevlevi Ayin* has never been performed in the weekly, monthly, or semi-annual meetings held in the *tekke*, as told by an old follower of Abdullah Halis, Sami, Ali, and some other visitors from Berlin. Abdullah Halis, his wife and the followers living in the *tekke* performed works in the form of the hymn in the musical meetings called *meshk*.

A German friend of mine, who is a Turkish music performer, visited the *tekke* several times in the past and during these visits, he felt a lack of Mevlevi music. Then, he shared his idea of establishing a musician group (*mutrib heyeti*) here and contributing to the *tekke* in terms of music. In his dream, he wanted to perform a *Mevlevi Ayini* in this Mevlevi *tekke*. For this, Abdullah Halis should train whirling dervishes and establish a *Sema* committee, and he should establish a music group with the musicians who can perform a *Mevlevi Ayini*. However, Abdullah Halis did not support this idea for to several reasons. According to Sami, Abdullah Halis does not think that a Mevlevi music group here is necessary.

Bu canım var oldukça ben Kur'ana tutsağım (As long as I am alive, I am devoted to the Quran)

Muhammed Mustafa'nın yolundaki toprağım (I am the ground on the path of Muhammed Mustafa)

Benden başkaca bir söz nakledenler olursa (If someone conveys an idea other than this)

Hem onu söyleyenden hem o sözden uzağım (I am away from both the owner of the idea and the idea itself)

He mentions this poem by Rumi and says that there are more important things to do than the music in this philosophy. According to him, people coming here with their interest in the Mevlevi order are generally attracted to the visual and popular sides of the Mevlevi order such as *Sema* and music, and ignore the main elements of the sect, such as the pillars of Islam which precede *Sema* and music. There is no order without sharia in his perception. The person interested in the Mevlevi order must first fulfill the necessity of the sharia and then concentrate on these elements in the sect and try to lead them (Yılmaz, 2015: 11). Ömer Yılmaz wrote in his article named *Tariqats (Religious Denominations): As Part of Everyday Religious Life in Germany* that Abdullah Halis does not give education on this issue because *Sema* is regarded as a source of financial income.

The Mevlevi Rituals in Turkey

The music is not only a major part of ritual but also a kind of worship for the Mevlevi dervishes (Tanrıkorur, 2005: 27). The music accompanying a Mevlevi ritual is specifically called *Mevlevi Ayini*, and is one of the biggest and most sophisticated forms in Turkish / Ottoman *makam* music. The ritual has strict rules with regard to both the music and the symbolic actions made throughout the *Sema* ceremony (Uyar & Beşiroğlu, 2012: 141). The musical sections of *Mevlevi Ayini* have four parts, which are called *Selam* in the *Sema* ceremony. Each *Selam* has different meanings and symbolic attributions. They are all vocal pieces with their lyrics mostly selected from the poetry of Mevlana: rarely are they based on the poetry of other Sufi writers as Sultan Veled, Ulu Arif Çelebi, Eflaki Dede, Şeyh Galip, Molla Cami, Şeyhi, Semti, Gavsı Dede (Ak, 2009: 172).

The formalization of the *Mevlevi Ayin* structure based on musical compositions happened around the 15th century under the direction of Pir Adil Çelebi (1421- 1460) (Uyar & Beşiroğlu, 2012: 141). It reached its final shape in the 17th century (Gölpınarlı, 1963: 75-77).

Mevlevi Ayini is performed in the following order:

1. *Naat-ı Şerif*
2. *Ney taksim*
3. *Devr-i Veled*
4. First *Selam* (Salutation)
5. Second *Selam*
6. Third *Selam*
7. Fourth *Selam*
8. *Son Peşrev* and *Yürük Semai*
9. *Son taksim*
11. Quran recitation
12. *Gülbang*

Although the dervish *tekkes* are closed and the sects are banned in Turkey today, Mevlevi culture and tradition has continued with the *Mevlevi Ayins* performed in the old Mevlevi *tekkes* and public concert halls with a religious belief, but as a cultural activity. The most important places where these *Ayins* are performed traditionally today are the Galata and Yenikapı Mevlevi *tekkes*, and Konya. *Sema* ceremonies are held under the control of the Ministry of Culture and Tourism in Konya, the center of the Mevlevi order. Konya Turkish Sufi Music Ensemble established by the decision of the Council of Ministers dated September 11, 1989, and number 89/14537 is the only state institution opened to protect and revive the tradition of the Mevlevi Ritual. The purpose of establishing this group is the idea of spreading Mevlana's thoughts, love, and tolerance, and a more proper organization of ceremonies of commemorating Mevlana and *Şeb-i Arus*, which are held every December in Konya (Konya Korosu, 1990).

The Galata Mevlevi *Tekke* is the first Mevlevi *tekke* founded in Istanbul. The *tekke* was built in 1491 and served actively until the prohibition decision in 1925. The *tekke*, used for different purposes for a long time, is active as a museum today. Another important *tekke* in Istanbul is the Yenikapı Mevlevi *Tekke*, which was built in 1597. This is the second *tekke* of the Mevlevi order after Galata Mevlevi *Tekke* in Istanbul. After the restoration in 2010, *Yenikapı Mevlevihanesi* was handed over to the University of Fatih Sultan Mehmet, and today it is located on the campus of the Alliance of Civilizations Institute of Ibni Haldun University. Today the *Mevlevi Ayini* arranged in these oldest

tekkes of Istanbul, are organized by different groups, such as the Istanbul Historical Turkish Music Ensemble of the Ministry of Culture and Tourism, International Mevlana Foundation, MEKUSAV (Mevlana Culture and Art Foundation), IFADE ensemble under the administration of Professor Ruhi Ayangil, and Hezarfen Art Ensemble under the direction of Neyzen Salih Bilgin.

The rituals organized by the foundations mentioned above both in Konya and the Mevlevi *tekkes* of Galata and Yenikapı are performed according to the traditional style, which reached its final shape in the 17th century (Gölpınarlı, 1963: 75-77). So the ritual consists of *naat*, *ney* transition, *Devr-i Veled*, the *Sema*, including four *selams*, Quran recitation, prayer, and *Gülbang*. Sometimes to extend the schedule, *Niyaz İlahisi* might be added to the ritual. Although the rituals today are organized as cultural ceremonies, the members of the organization know that the *Sema* and the music have religious meanings, and behave more carefully. During the ritual, the whirling dervishes say *Allah* in every step they take. And the musicians know that the music is a verbal prayer, and perform it as if they are praying. The whirling dervishes in these organizations consist of only men.

In addition to the groups mentioned above, which adopted the traditional way of the Mevlevi Order and practice the rituals in this understanding, there are new groups, whose practices are outside of this line in both music and other elements of the ritual. *Sema* and music are performed with a new understanding by these recent groups. The ritual performed in the traditional *Mevlevi Ayini* consisting *naat*, *ney*, transition, *Devr-i Veled*, the *Sema*, including four *selams*, Quran recitation, prayer, and *Gülbang*, respectively is also performed by these groups. In this new Mevlevi movement, a kind of Mevlevi Music called *Mevlevi Ayini* is not performed. Here, generally, the music in the form of religious hymns is played and male and female whirling dervishes whirl randomly and without following any rules with this music. During the *sema*, religious hymns are sung and sometimes dhikr with different wordings is performed as well. As an example of this new movement (a post-modern of dervish ritual), we can show the *sema* performances carried out under the leadership of Dr. Rahmi Oruç Güvenç (Langer, 2011: 3). Güvenç, who is also the founder of TÛMATA music group, bases the *sema* performances, which do not follow any rules with this new understanding, on the work called *Ariflerin Menkıbeleri* by Ahmet Eflaki. In Eflaki's work, it is stated that Rumi

performed *Sema* three days and three nights, seven days and seven nights, sixteen days and sixteen nights and forty days and forty nights without any break, and so from this point of view, they perform *sema* without following any rules. Güvenç stated that the *sema* in Rumi's time was based on a wide participation and attracting attention, but nowadays, the *sema* ceremony, officially called *Ayin* or *Mukabele*, has become an activity limited to thirty or thirty-five minutes. The reason behind this is based on the fact that a Mevlevi sheikh called Adil Çelebi, who lived three hundred and fifty years after Rumi, turned *sema* into its current form with the image he saw during his *muraqabah* (a Sufi meditation). He stated that they went out of this traditional practice and first performed a *sema* performance under the name of three days and three nights and in the following years they continued their performances under the names of 99 days and 99 nights and 114 days and 114 nights (TÜMATA, n.d.).

Conclusion

The most important factor in a Mevlevi ritual is the Mevlevi music. *Sema* means music and music means *Sema* in the Mevlevi order, therefore it is impossible to imagine *Sema* and music without one another. When it comes to the Mevlevi *tekkes*, the most important feature is the Mevlevi music (*Mevlevi Ayini*). The *Mevlevi Ayini* is the name of a type of *tekke* music and examples of this type include the majority, and the most artistic, works of the Turkish Music. The music, which is an indispensable part of *Sema*, has been the main element of the Mevlevi order since Rumi (Gölpınarlı, 1983: 455) and it is the complement of the entire prayer performance. Until 1925, when the religious *tekkes* were banned, *Sema* training had been given along with the musical training in the Mevlevi *tekkes*. Therefore, it is impossible to consider a Mevlevi *tekke* without music.

As a result of this study, it was understood that although the Trebbus *tekke* is considered a Mevlevi *tekke*, the traditional Mevlevi ceremony, which is an important part historically, has been performed in every Mevlevi *tekke*, is not performed here. The same applies for Mevlevi *Sema* and Mevlevi music, considered as the most important element of the ritual. There are musical performances in Trebbus but the majority of them are Turkish hymns and not Mevlevi music.

Apart from *Sema*, there is another type of dhikr in the Mevlevi tradition, which consists of repeating the name of God (*Allah*) (Gölpınarlı, 1963: 122). It was historically generally mentioned after morning prayers. Although there is no other type of dhikr except the

two mentioned above, the Trebbus *Tekke* also uses the words of *Tawhid* (*La ilahe illallah*) and other names of God (*Hay, Hu, Hayyul Kayyum Allah*) for dhikr. You can usually find this kind of dhikr in other tariqas, like for example, in Qadiri, or Rifai and Jarrahi, but not in traditional Mawlavism.

In the end, I understood that there is no training on Mevlevi music because Sheikh Abdullah Halis shows no interest in the establishment of an ensemble (*mutrib heyeti*) or teaching. In addition, it became clear from the analysis of ritual and music that the Trebbus Mevlevi *tekke* does not follow the traditional Mevlevi way. They follow the other tariqa's rituals under the name of Mawlavism. And after the transferring of Mawlavism in a new culture and country, we can see that the most important elements of the traditional Mevlevi rituals, such as *Sema* and music, have disappeared.

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APPENDICES

Appendix 1. Music scores from the Meshk CD in Trebbus Mevlevi Tekke.

EMİR SULTAN CÂ. 111 SON
MÜZZİNLERİNDEN
Hz. HÜSAMEDDİN EF. DEN AUN-
MİŞTİR.

USÛL : SÖFYÂN UŞŞÂK ŞUĞL

AB DÜL KÂ Dİ RİL GEY LÂ Nİ ZÜT TAS RÎ Fİ FİL EK VÂ Nİ
YÂ MEV LÂ YE FER DÂ AN HÜ RID VÂ NEN A LÂ RID VÂ Nİ
RID VÂ NEN A LÂ RID VÂ Nİ
YÂ RAB BÎ Bİ MUHYED DÎ Nİ VEC'ÂL Lİ MEC DET TEM KÎ Nİ
AT FEN Lİ BA HÂ ED DÎ Nİ VEL AB Dİ ZA İ FİL HÂ Lİ
VEL AB Dİ ZA İ FİL HÂ Lİ
EL KUT BÜL VE LİY YÜL EŞ HEB VEL GAV SÜT TUR RÂL MÜ ZEH HEB
FED HÜL Lİ HA MÂ HÜ VEŞ REB MİN HAM RİS SA FÂ VEL Â Lİ
MİN HAM RİS SA FÂ VEL Â Lİ

7. 12. 1992

Arapça gûfte;
Not: Sayın
ÂRİF HİKMET GÖKOĞLU
tarafından tashih edilmiştir.

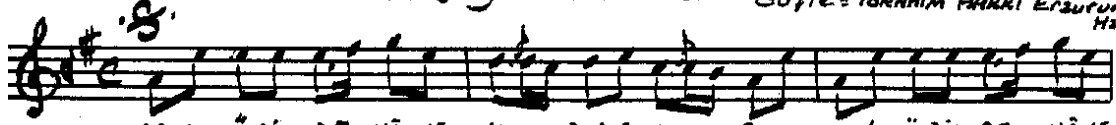
App.1.1. Music Score from the Meshk CD in Trebbus Mevlevi Tekke, Uşşâk Şuğl. (Sanat Müziği Notaları, n.d.)

2/sülû = Sofyan

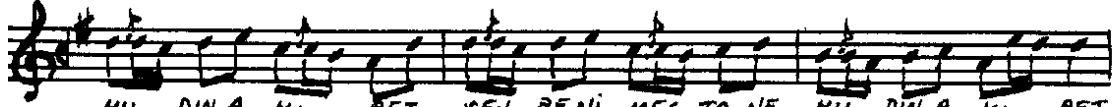
HÜSEYİNİ İLÂHİ-21

Beste = ?

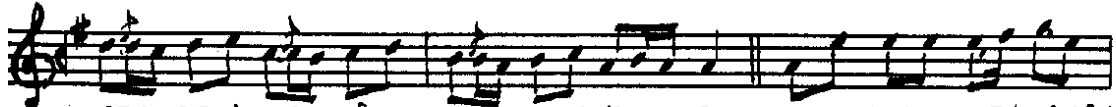
Güfte = İBRAHİM HAKKI ERZURUMİ Hz.



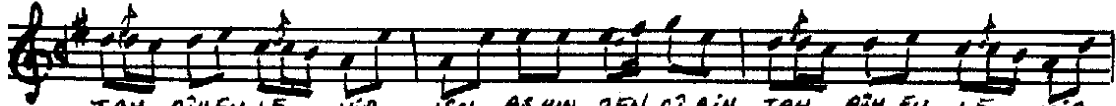
CAN Ü DİL DE HÂ NE KIL DİN A KI BET CAN Ü DİL DE HÂ NE
DÂ NE İ KEN BA ĞI BOS TAN EY LE DİN DÂ NE İ KEN BA ĞI



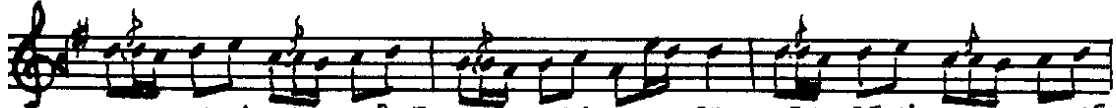
KIL DİN A KI BET SEN BENİ MES TA NE KIL DİN A KI BET
BOS TAN EY LE DİN DÂ NE Yİ YÜ Z DÂ NE KIL DİN A KI BET



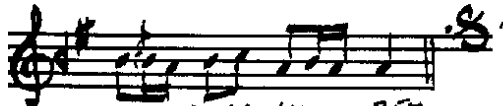
SEN BENİ MES TÂ NE KIL DİN A KI BET ŞOL AŞ KIN ZEN Cİ RİN
DÂ NE Yİ YÜ Z DÂ NE KIL DİN A KI BET EY FA KI RUL LAH BU



TAN Rİ KEY LE YİP ŞOL AŞ MIN ZEN Cİ RİN TAN Rİ KEY LE YİP
HAK KI BEN DE Nİ EY FA KI RUL LAH BU HAK KI BEN DE Nİ



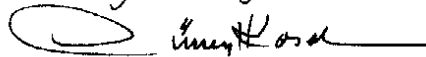
SEN BENİ Dİ VÂ NE KIL DİN A KI BET SEN BENİ Dİ VA NE
VÂ Sİ Lİ CÂ NÂ NE KIL DİN A KI BET VÂ Sİ Lİ CÂ NÂ NE



KIL DİN A KI BET
KIL DİN A KI BET

19.3.1986

Yeniden yazdım.

 İsmet Kord

Usül: Sofyan

HÜSEYİNİ İLÂHÎ - 12

Beste: ?

Güfte: Yunus Emre



~~Sevdim ben seni~~
~~Seni ben severim~~ candan içerü
Yolum vardır bu erkândan içerü

Şeriât, tarikat yoldur varana
Hakikat, marifet andan içerü

Dinin terk idenin küfürdür işi
Ol ne küfürdür İmandan içerü

Beni benden sorman, ben ben değilim
Bir ben vardır bende benden içerü

Süleyman kuş dili bilir dediler
Süleyman var Süleymandan içerü

Kesildi takatim dizde dermân yok
Bu ne mezhep imiş dinden içerü

Yunus'un sözleri hundur âteştir
Kapında kul var sultandan içerü

4. 11. 1984 New York
Yunus Emre

App.1.3. Music Score from the Meshk CD in Trebbus Mevlevi Tekke, Hüseyini İlahi. (Sanat Müziği Notaları, n.d.)

Uşşak İlahî

Hakkın habîbinin sevgili dostu

Güfte : Yunus Emre

Beste : ?

Sofyan

Hak kın ha bî bi nin sev gi li dos tu Hak kın ha bî bi nin sev gi li dos tu
Söy le mez ya la ni Ye mez ha ra mı Söy le mez ya la ni ye mez ha ra mı

Ye men il le rin de Vey sel Ka râ ni Ye men il le rin de Vey sel Ka râ ni
Ye men il le rin de Vey sel Ka râ ni Ye men il le rin de Vey sel Ka râ ni

(Aranağme)

Se her de kal ku ben yo la gi der di Se her de kal ku ben yo la gi der di
Al lah Al lah de yû de ve gû der di Al lah Al lah de yû de ve gû der di

Hak kın bin bir is min zi kir e der di Hak kın bin bir is min zi kir e der di
Ye men il le rin de Vey sel Ka râ ni Ye men il le rin de Vey sel Ka râ ni

(Aranağme)

Â şık Yu nus ey dur ben de va ray dim Â şık Yu nus ey dur ben de va ray dim
A ya ğın to zu na yüz ler sü rey dim A ya ğın to zu na yüz ler sü rey dim

Ol mü bâ rek hûb ce mâ lin gö rey dim Ol mü bâ rek hûb ce mâ lin gö rey dim
Ye men il le rin de Vey sel Ka râ ni Ye men il le rin de Vey sel Ka râ ni
(SON)

App.1.4. Music Score from the Meshk CD in Trebbus Mevlevi Tekke, Uşşak İlahi. (Sanat Müziği Notaları, n.d.)

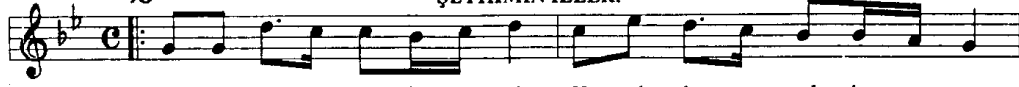


Usûl : Sofyan %

NIHÂVEND İLÂHİ

Güfte : Yunus Emre
Beste : Doğan Ergin

ŞEYHİMİN İLLERİ



Şey - hi - min il - le - ri U - zak - dır yol - la - rı
Şey - hi - min şem' - i - ne Bu ca - nım per - vâ - ne



A - cıl - mış gül - le - ri Der - me - ğe kim ge - lir
Sa - lâ - dır â - şık - lar Yan - ma - ğa kim ge - lir



İl - lâl - lah il - lâl - lah Lâ i - lâ - he il - lâl - lah
İl - lâl - lah il - lâl - lah Lâ i - lâ - he il - lâl - lah



İl - lâl - lah il - lâl - lah Mu - ham - med Re - su - lûl - lah
İl - lâl - lah il - lâl - lah Mu - ham - med Re - su - lûl - lah



Şey - hi - min ö - zü - nü Se - ve - rim sö - zü - nü
Ah i - le göz ya - şı Yu - ru - sun hal - da - şı



Mü - bâ - rek yü - zü - nü Gör - me - ğe kim ge - lir
Zeh - ri - le şol a - şı Ye - me - ğe kim ge - lir

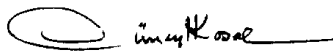


İl - lâl - lah il - lâl - lah Lâ i - lâ - he il - lâl - lah
İl - lâl - lah il - lâl - lah Lâ i - lâ - he il - lâl - lah



İl - lâl - lah il - lâl - lah Mu - ham - med Re - su - lûl - lah
İl - lâl - lah il - lâl - lah Mu - ham - med Re - su - lûl - lah

TÜRK TASAVVUF MÜSİKİSİ VAKFI

 İsmail Koral

App.1.5. Music Score from the Meshk CD in Trebbus Mevlevi Tekke, Nihavend İlahi. (Sanat Müziği Notaları, n.d.)

USÛLÜ = Sofyan

UŞŞAK İLÂHİ-9

Beste = ?
Söz = YUNUS

BU AKLÜ FIKRİ LE MEVLAM BU LUN MAZ İBU NE YÂ
DER YÂ LAR İ FİN DE SU SÜZ GE ZE RİM BE Nİ KAN
AŞ KIN PA ZA RIN DA CANLAR SA TI LİR SA TA RİM

RE İ MİŞ MERHEM BU LUN MAZ YÂ AL LAH YÂ AL LAH
DI RA ÇAK UM MAN BU LUN MAZ
CA Nİ Mİ A LAN BU LUN MAZ

AL LAH AL LAH AL LAH YÂ AL LAH YÂ AL LAH ALLAH AL

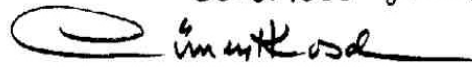
LAHAL LAH KAMU NUN DER Dİ NE DERMAN BU LU NUR
YU SU FUM KAY BET DİM KEN'AN İ LİN DE
YU NUS ÖL DÜ DE YÜ SALÂ VE RİR LER

ŞU BE NİM DER Dİ ME DERMAN BU LUN MAZ YÂ AL LAH YA AL
YU SU FUM BU LU NUR KEN'AN BU LUN MAZ
Ö LÉN HAY VAN İ MİŞ Â ŞIK LAR ÖL MEZ

LAH ALLAH AL LAHAL LAH YÂ AL LAH YA AL LAH ALLAH AL

LAHAL LAH

22.3.1986 Yeniden yazdım

 Umur Koca

App.1.6. Music Score from the Meshk CD in Trebbus Mevlevi Tekke, Uşşak İlâhi. (Sanat Müziği Notaları, n.d.)