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**Türk Din Mûsikisinde Ezan Formu “Mustafa Başkan’ın Saba
Ezanı Örneği”**

Article Nam The Form of Adhan in Turkish Religious Music; The
Case of Mustafa Başkan’s Saba Adhan (English)

Mehmet ÖNCEL

Doç. Dr.

Assoc. Prof.

mehmetoncel80@gmail.com

Orcid ID: 0000-0001-8167-3503

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Türk Din Mûsikisinde Ezan Formu “Mustafa Başkan’ın Saba Ezanı Örneği”

Öz

Türk Din Mûsikîsi mahiyeti itibariyle cami mûsikîsi ve tekke mûsikîsi olarak iki ana kola ayrılmaktadır. Cami mûsikîsi formları arasında en fazla kullanılan formlardan birisi de ezandır. Günde 5 defa okunan ezan İslam’ın en mühim sembollerinden birisidir. Bu makalede ezan formuna dair bilgilere ilaveten bugün İstanbul tavrının son temsilcileri arasında gösterilen hem cami hem de tekke mûsikîsi üstadlarından Süleymaniye Camii emekli müezzini hafız Mustafa Başkan’ın hayatı, mûsikî yönü, okumuş olduğu saba makamındaki ezanın notasyonu ve makam tahliline yer verilmiştir. Bu çalışma nitel araştırma yöntemlerinden görüşme tekniği ile ele alınmış, verileri doküman taramasıyla toplanıp içerik analizi ve gözlem tekniği yoluyla işlenmiştir. Makam tahlili Arel-Ezgi sistemine göre ele alınmıştır. Okunan ezan Finale nota yazılım programı ile elektronik ortama aktarılmıştır. Bu makalenin amacı ezan formuna ilaveten tespit edilebildiği kadarıyla kendisi hakkında yeteri kadar akademik çalışma yapılmamış Hafız Mustafa Başkan’ın hayatı, mûsikî yönü ve okumuş olduğu ezanın tanıtılmasıdır. Yapılan bu çalışmada elde edilen sonuç Hafız Mustafa Başkan’ın ezana dair yapmış olduğu bu icra dini mûsikî sahasında hizmet etmek isteyenlere mühim katkı sağlayacağı noktasındadır. Özellikle saba makamında ezan okumak isteyenler için iyi bir örneklik teşkil etmektedir.

Anahtar Kelimeler: Mûsiki, Dini mûsikî, Ezan, Saba, Mustafa Başkan

The Form of Adhan in Turkish Religious Music; The Case of Mustafa Başkan’s Saba Adhan

Abstract

Turkish Religious Music is separated into two main branches for its nature as mosque music and lodge music. One of the most used forms among the mosque music is Adhan. Adhan, which is recited five times in a day, is one of the most symbols of Islam. In this article, alongside with information about the Adhan form, the life, musical aspect, the notation of the Adhan he recited in *saba* mode and tune analysis of the retired muezzin of Suleymaniye Mosque, hafız Mustafa Başkan who is shown as one of the most last representatives of Istanbul manner today are included. This study is conducted by interview technique, which is of qualitative research methods, the data are collected with document scanning and handled with content analysis and observation technique. Maqam analysis is discussed according to the Arel-Ezgi system. The recited Adhan is transferred to the electronic



environment with Finale notation software. The purpose of this article is to introduce the life, the musical aspect and the Adhan style of Hafiz Mustafa Başkan, as far as it can be identified, about whom not enough academic study is made. The result of that work is that the accomplishment of Hafiz Mustafa Başkan about the Adhan will be a very significant contribution to those who want to serve in the religious music field. It will be a good example to those who want to recite Adhan in saba maqam.

Keywords: Music, Religious music, Adhan, Saba, Mustafa Başkan.

Introduction

Turkish Religious Music is separated into two main branches for its nature as mosque music and lodge music. Mosque music consists of 21 different types such as Quran chant, Adhan, stature, raft; lodge music consists of 12 types such as pause, coronach, breath, mawlawi rite. Additional to those, there are common types used in both mosque and lodge music as *na’t*, ode, hymn, *şuğul* (hymn with lyrics), *tevşih* (types of hymn recited in Mawlid and *Miraciye*).

One of the most performed forms of mosque music is Adhan. Life starts with Adhan which is recited to our ears as soon as we are born. The Adhans which are recited with a loud voice five times in a day perform an important task in the start and end of the days of Muslims. The Adhans which have very significant function in religious and social life addresses not only to Muslim and also to non-Muslims who live in Muslim towns and invite them. Muslims encounter too many examples who convert with just listening to Adhan. It is seen that these examples increase via the Adhans recited in the imperial mosques of especially the important historical and touristic centres. The subject and the limit of this work consists of the introduction of the Adhan form in Turkish Religious Music, the life of Hafiz Mustafa Başkan who is one of the muezzins of Suleymaniye Mosque, his



musical aspect, notating of the morning Adhan he recited, and maqam analysis. Introducing the life, the musical aspect, and the Adhan of the mighty music lover Hafiz Mustafa Başkan who is retired head muezzin of The Suleymaniye Mosque, and who devoted his life to mosque music to the academy for expressing and the importance of that work. Mustafa Başkan, who especially made a reputation in reciting Adhan, ode and mawlid have also a grasp of other music forms.

Methodology:

The data are collected with document scanning in this research which is conducted with interview technique that is one of the qualitative research methods. The content is evaluated by content analysis and observation technique. The recited Adhan's melodic development and maqam is analysed according to the Arel-Ezgi system. The video recording in the YouTube channel is handwritten for its notes and then this manuscript is transferred to the computer environment with Finale note program. The Adhan he recited can be accessed at the following link <https://www.youtube.com/watch?v=6qAqAi-9ObE>.

Numerous studies have been made on the musical aspect of Adhan today. One can encounter many Adhan-related musical articles in the literature and many others are underway. Apart from the religious music textbooks, some of the graduate thesis studies about adhan are as below:

1. "The Adhan in Turkish Religious Music - Türk Din Mûsikisinde Ezan" (Öztürk, 2001) by Mustafa Tahir Öztürk
2. "The Moslem call to prayer in various Turkish music modes - Çeşitli Türk Mûsikîsi Makamlarında Ezan" (Kopar, 2010) by Sadettin Volkan Kopar
3. "The Transmission of Adhan -One of the Religious Musical Form- From Past to Present - Dini Müzik Formlarından Ezan'ın Geçmişten Günümüze Aktarımı (Özelçağlayan, 2017) by Onur Özelçağlayan
4. "Religious music from past to present in terms of the Adhan and muezzinlik - Dini Mûsikî açısından geçmişten günümüze ezan ve müezzinlik" (Kocakanat, 2017) by Erhan Kocakanat



5. "The emergence of Adhan phenomena in the islam history and the first muezzins - İslam Tarihinde Ezan Olgusunun Ortaya Çıkışı ve İlk Müezzinler" (İ. Ateş, 2011) by İbrahim Ateş

6. "Assessment of performance of the nowadays Adhan and salât-u selam musikisi at the Ottoman capital - Osmanlı Başkentlerinde Günümüz Ezan ve Salâtu Selam Mûsikîsi Uygulamalarının Değerlendirilmesi" (Alkan, 2013) by Uğur Alkan.

Aditonalaly some other studies written in other disciplines on the other aspects of adhan can be listed as: "The Adhan From the Time of Prophet Muhammed (pbuh) Untill Today - Asrı Saadetten Günümüze Ezan" (Çağlayan, 2008) by Ahmet Çağlayan; "The Adhan As a Call For Prayer - İbadete Çağrı Olarak Ezan" (Apaydın vd., 2007) by Halil Apaydın; "The Case of Turkish Adhan As An Effort to Change Language of Worship - İbadet dilini Türkçeleştirme Çabası Olarak Türkçe Ezan Örneği (Zengin, 2015) by Mustafa Zengin.

Apart from these studies there are some articles and book chapter just related with adhan some of which are as below: 1."Adhan and Its Modes in Turkish Culture - Türk Kültüründe Ezan ve Makamları" (Kamiloğlu, 2010 s. 221-237) by RamAdhan Kamiloğlu;

2. "Our Adhan in a different aspects - Çeşitli Yönleriyle Ezânlarımız " (Akdoğan, 2013, s. 9-62) by Bayram Akdoğan;

3. "A Model Work for the Adhân: How to Learn to Improve the Adhân Performance - Ezanı Güzel Okumayı Öğrenme Hususunda Basit Bir Çalışma (Kalıp Ezan Çalışması)" (Koca, 2015, s. 133-148) by Fatih Koca;

4. "Ezan" (Özcan, 1995, s. 43-45) by Nuri Özcan.

The common point of those publications are the description and the history of Adhan. The reason why this study refers to them about the detailed information about Adhan. The difference of that work from the others is, except the oral history work made by Bilim Sanat Vakfı (Foundation of Science Art), that no academic work is made about the life of Hafiz Mustafa Başkan,



his musical aspect, and the Adhan he recited, as far as it can be determined. Because of that need, Hafız Mustafa Başkan was interviewed on the June 2, 2020, where the information about his life and musical aspect is collected from.

Brief Information About Adhan

Like many religions, Islam has also an idiosyncratic way about inviting to worship. In the first times of Islam's Mecca and Medina era, the entry of prayer time is made with the "es-salah as-salah" (to the prayer, to the prayer!) shouts. (Küçükaşcı, 2006, s. 491) But after a while, it occurred that this type of invitation does not meet the needs. So, after the consultations, there were offers for inviting as phonation with beating to bell or a big bell named as *nakus* with wooden stick, blowing pipes, lighting fire or planting a flag. These offers were not accepted by His Holiness Prophet in order not to resemble to other religions. Because bell is a method which belongs to Christians, pipe to Jews, lighting fire to Zoroastrians. In these times discussions go on, Adhan is taught to in their dreams Abdullah b. Zeyd b. Salebe, who is one of the companions of Prophet Muhammad, Hazrat Omar and to some companions of Prophet's. They talked about their dreams to Prophet Muhammad. That's how both Adhan and iqama words are shaped.

Prophet Muhammad started the first Adhan by making it recite to Bilal ibn Rabah on top of a house of a woman who belongs to Banu Najjar. It happened in the first year of hejira (622), according to one rumour, happened in the second year of hejira (623) according to other rumour. (İbn Hişam, II, s. 159; Sarıçam, 2007, s. 146)

Prophet Muhammad gave importance to being muezzin, and paid attention to the ones who recite Adhan to have sonorous and a good voice. Bilal ibn Rabah had a special place among them. Prophet Muhammad listened to Bilal ibn Rabah in a spiritual pleasure and complimented him by saying "Erihna ya Bilal!" (Labe us, O Bilal!) (Uludağ, 2004, s. 81). Bilal ibn Rabah being in the first place, Abdullah İbn Umme Mektum, Sa'd b. Âiz el-Karaz and Ebû Mahzûre are among the muezzins of Prophet Muhammad (E. Ateş, 2018, s. 53; Koca, 2011, s. 299).



Adhan, which is used in meanings of "to notify, to announce, to call for, to declare" in dictionary, is publicizing with certain words and in a special way that time of fard prayer started by muezzin (Çetin, 1995, s. 36). In this way, the unity and the existence of Allah, the prophethood of Prophet Muhammad, and the resurrection that will come with prayer are declared in out loud.

Adhan which is shown in the forms among the mosque music of religious music has types. The Adhan which is recited from the minarets to declare the prayer time is called "external Adhan", the Adhan recited before khutbah in Friday prayer inside the mosque "internal Adhan". The Adhan which is recited mutually is called "double Adhan". (Özcan, 1995, s. 43-45) The words of the Adhan are as follows:

1. (الله أكبر) Allahu Ekber (Allah is greater), repeated 4 times.
2. (أشهد أن لا إله إلا الله) Eşhedü en Lâilâhe illallah (I bear witness that there is no deity but Allah), repeated 2 times.
3. (أشهد أن محمدا رسول الله) Eşhedü enne Muhammederrasûlullah (I bear witness that Muhammad is the Messenger of Allah), repeated 2 times.
4. (حي على الصلاة) Hayye ale's-Salâh (Hasten to the prayer), repeated 2 times.
5. (حي على الفلاح) Hayye ale'l-Felâh (Hasten to the salvation), repeated 2 times.
6. (الصلاة خير من النوم) es-Salâtu hayrun mine'n-nevm (Prayer is better than sleep), repeated 2 times, (recited only in fajr prayer)
7. (الله أكبر) Allâhu Ekber (Allah is greater), repeated 2 times.
8. (لا إله إلا الله) Lâilâhe illallah (There is no deity but Allah), 1 time.

Bilah Habeşî added "es-Salâtu hayrun mine'n-nevm" to the Adhan. Prophet Muhammad (pbuh) welcomed this addition and allowed it to be recited in fajr prayer's Adhan. (E. Ateş, 2018, s. 53)



Adhan is one of the symbols of Islam and is supported by verses. In Surah Maidah 58th verse *“And when you call to prayer, they take it in ridicule and amusement. That is because they are a people who do not use reason.”* And in surah Al-Jumu’ah 9th verses *“O you who have believed, when [the adhan] is called for the prayer on the day of Jumu’ah [Friday], then proceed to the remembrance of Allah and leave trade. That is better for you, if you only knew..”* are used as evidence.

There are significant efforts in reciting the Adhan which is one of the most important forms of mosque music beautifully both in Presidency of Religious Affairs in Turkey and also in individual efforts. In that respect, maqam of the Adhan must be performed according to the dignity and spirituality of the time. It must be represented in a composition which has introduction, development and conclusion in it if we look at it from music aspect. So, that type of what must be followed in the performance of Adhan:

- a. First, beginning allahuekber must be pronounced in a straight way that will not ruin the prosody and the first frets of the maqam must be shown.
- b. The melodic development of the performance of *“eshedu en la ilahe illallah ve eshedu enne Muhammeden resululah”* must not bear an ascending behaviour regardless of the characteristics of the maqam recited in. This part should be recited in the middle register of the scale not at the high register of the scale (meyan).
- c. *“Hayye ale’s-salah ve hayye ale’l felah”* part corresponds with the centre part, in other words development part. Hence, Adhan must be recited in a proper way to its glory without making any route between maqams.
- d. In *“Allahu ekber ve la ilahe illallah”* part, Adhan must be ended in a way according to maqam’s melodic development.

In the Ottoman era, the muezzin position had a special place. Accordingly, especially the number of the muezzins who were selected among the sweet-voiced and talented youngs and admitted to Enderun (a special school in Ottoman palace), who reached 30. They were chosen in the auditions in Imperial Mosques which were built after Sultan’s orders. They were



chosen among people who were sweet-voiced, had a proper music knowledge, were top-caliber in means of science and morality and furthermore among people who looked handsome. The reason why they paid attention to that was that they represented Islam extrovertly.

In the mosques in which there are more than one muezzins, the job of the muezzin was made jointly. "Joint muezzin (cumhur müezzinliği)", which entered the types of religious music in time, is like a choir who are monaural and ruled by the head muezzin.

Adhans are recited in various maqams according to their repeating times. In the past, they were recited in those maqams: morning: *saba, dilkeşhâverân*; afternoon: *rast, hicaz*; mid-afternoon: *hicaz, uşşak, bayatî*; evening: *hicaz, rast, segâh, dügâh*; isha: *hicaz, uşşak, bayati, neva, rast*. Nowadays Adhan is recited in the morning: *saba*, afternoon: *uşşak*, mid-afternoon: *rast*; evening: *segâh*; isha: *hicaz*. (Özcan, 1995, s. 43-45)

The Life and Music of Hafiz Mustafa Başkan

Hafiz Mustafa Başkan was born in Kayalidere Village of Göynük district of Bolu, on January 5, 1952. His father Hüseyin Başkan was born in 1921 and was a building worker for a very long time in the district he was. He passed away on June 2, 1995. His mother, who was a housewife, tried to look after Mustafa Başkan, who was born partially-sighted, until the year she died 2007. Mustafa Başkan is the only boy of a four-children family. He has three sisters, one of whom is older than him. Mustafa Başkan, who has been grown up with close attention of his family since his childhood, had his first Quran lessons from Hafiz Hulusi Alnal Hodja whose food was given by villagers and was an unofficial imam of the village in those days. After he was tested with two pages of memorisation to learn whether he could be a hafiz or not in 1957, he started to being a hafiz with memorizing Nebe sura. The constant change of the village imams caused him completing his hafiz education in 5 years. The hodjas who he had lessons in Göynük from were Hafiz Hulusi Alnal, Hafiz İsmail Nural, and Hafiz Mehmet Öztürk.



His father took Mustafa Başkan to İstanbul in that period after finance officer İsmail Hakkı Bey. Because of the sadness of being apart from his family and not being able to look after himself as a 10-year-old child, he had to return to his hometown after almost 4 months again. He took lessons from Hasan Akkuş hodja during that period when he was a boarder in İstanbul Nuruosmaniye Quran Course. When he returned to his hometown, he served Quran and mawlid in various places until 1969-1970. He read Ramadan reciprocation in that period for 2 years in Tarsus.

When he returned to İstanbul, he was able to look after himself. He worked as a voluntary muezzin in Kethüda Mosque in Kadıköy fish bazaar in those days. He was a recognized and loved hodja thanks to his voice's beauty and shrillness now. When he was in Kadıköy, he went to clubs where music lovers like Muazzez Abacı, Behiye Aksoy took stage and listened to them from far. After he worked there for 5-6 years, he tried to have an official job position after a law was made for disabled people to work. He went to and returned from Ankara for a long time. But he returned with the sadness of not getting what he wanted. Once he went to Ankara again, he went to the assistant of the religious affairs administration during that time and requested to have the position which was opened because of the death of one of the two muezzins of a Kadıköy mosque. Nonetheless after he got a negative response for that cadre again, when he said to the assistant, *"I will not come here again if god lets. But know that, I will go to Armenian or Rum churches and say that sir, I came to that age and my institution did not protect me, give me a job, I refuge you. Consequently, I will wear my coif and request help from them. And I think that the church will willingly accept me; maybe they make news that they protected a muezzin,"* the assistant felt sadness because of the gravity of the situation but still did not help him. When he left there, he went to a lady called Yaşar Hanım by way of a friend and she talked with president of religious affairs of that time Dr. Lütfü Doğan. Therewith, the administrator of religious affairs gave a cadre to him to work in Süleymaniye Mosque as a muezzin because of his voice's sweetness. Mustafa Başkan, who started to work in Süleymaniye Mosque in 1976,



worked there as muezzin for 20 years and he retired from there on September 16, 1996. Just before he started to work there, he got his diplomas for hafizship and elementary school.

Hafiz Mustafa Başkan married Miss Nilgün who is a lute player graduated from İstanbul Universtiy Municipality Conservatory in 1988. Mustafa Başkan met his wife by chance when he tried to take a ferry ride to cross from Kadıköy. When he wanted to go to the ferry, he yawed and directed to the sea. Meanwhile, an old lady who carries bags, told Nilgün Hanım who is trying to enter the ferry while chatting to her friends, "Daughter, I carry bags, help that blind who is going the wrong way," and they met. When the girls chatted among themselves about music in the ferry, Mustafa Başkan was all ears and had a little opportunity to meet her wife-to-be. A twist of fate, Mustafa Başkan went to concerts of Nevzat Atlığ choir's classical Turkish music which was held every Sunday at Atatürk Cultural Center in Taksim. Miss Nilgün went there, too. A friendship started between those dual who meet there frequently. Miss Nilgün also worked at Beyazıt Operator. She stayed on call on there on a summer day again. When she went upstairs to have rest towards morning, she was impressed by the magical Adhan coming from Süleymaniye Mosque. With the impression of that loud voice's spiritual effect, she wished to Allah from her heart a person who will understand her and when she learnt that this voice belongs to Mustafa Başkan, she decided that he is the one, therefore they decided to marry. They have a son from that marriage, named Safer Yusuf Can in 1994.

Mustafa Başkan tells that his first and only teacher about music is radio. He listened to radio from his childhood in every chance and in that way he had a rich repertory of classical and folk music. He learned maqams from the radio by himself. With statements that the works will be performed from that maqam, he learned both name and melody. He benefitted by listening especially to Hafiz Kemal, Hafiz Burhan, Cemal Bağcı from Kadıköy, Hafiz Kemal Tezergil and Bekir Sıtkı Sezgin.



Mustafa Başkan who became the focus of interest because of the beauty of his voice, interested in reed instrument a while but conditions did not make him make peace with that instrument. Moreover, he was banned to play reed in his dream, as he states. Hafız Zeki Altun wanted to give lessons to him in İstanbul. Hafız Zeki Altun made a little exam to Mustafa Başkan to understand where to begin. Hafız Mustafa who practiced with listening to the works in radio passed the test with success. So, Hafız Zeki Altun told him, "Dear son, you do not need a lesson from a teacher. You know everything perfectly." Hence, Mustafa Başkan did not make a music practice sitting in front of any teacher. Radio became his both friend and teacher, in his words. It is a friend which consoles him when he gets upset, make him even more happier when he is happy.

Mustafa Başkan went to Konya with the mayor's invitation to watch the Mevlana commemoration in between 1985-86. He got a chance to meet the significant music lovers of the time. He even recited the internal Adhan and iqama after Sadi Hoşses who was a famous composer, musician and singer recited salah and external Adhan. Sadi Hoşses complimented him by saying, "Dear son, I would have made you recite the salah and external Adhan if I knew". Mustafa Başkan met Ahmet Özhan there, too, and a warm conversation started between them. Additionally, he met Cerrahi Sheikh Sefer Dal Efendi in a music council where Ahmet Özhan also was there in a friend's house who is called Arif and had a high degree. He performed the song "Setting sun resembles to blood" of Sadettin Kaynak on approval to the participants who wanted him to perform a work with a very high pitch. Sefer Efendi liked Mustafa Başkan's voice and he invited him to lodge hereby. After that process he began to lodge after the insistent invitations of Ahmet Özhan and he initiated to Sefer Efendi in the sufi meaning. In that way he made his mark in music counsels more by combining both mosque and lodge music together.

Mustafa Başkan who is acknowledged as one of the last representatives of İstanbul manner were in music counsels together with the masters like Anvi Anıl, Rüştü Şardağ, Hafız Zeki Altun, Ahmet Özhan, Kani Karaca, İsmail Coşar, İsmail



Biçer, Amir Ateş, İbrahim Çanakkaleli, Fevzi Mısır, Yusuf Gebzeli, Aziz Bahriyeli. Mustafa Başkan says that he feels embarrassed performing in front of Dursun Çakmak who is Nuruosmaniye Mosque muezzin and has a special friendship with him. Mustafa Başkan who did not perform for a very long time, agreed to perform in front of him because of his insistence. Dursun Hodja admires his reciting the Adhan and compliments him.

It is learned that many people are affected spiritually because of the Adhan he recited from what he told. Additionally, he that a German family is much affected with the Adhan he recited in Ramadan and after a while they converted to Islam.

Mustafa Başkan is honored with the compliments of scientists and high state officials apart from music lovers. He got close attention from scientists Mehmet Efendi from Gönen, Abdurrahman Gürses, Ali Rıza Demircan hodjas; from high state officials Turgut Özal, Süleyman Demirel, Recep Tayyip Erdoğan. Additionally, he gave lessons to Ahmet Misbah Demircan who is currently the Assistant Minister of Culture and Tourism because of the closeness of his father. He shows Hadi Duran who is Sultan Ahmet Mosque's muezzin as one of the representatives of İstanbul manner. Mustafa Başkan who attended many association, foundation television activities as singer, played in a documentary named Maşukun Nefesi. He spent most of his time visiting his friends, performing mawlid and Quran reciprocations.

Notation of Saba Adhan:



Süre: 05:37

Ezan kaydın 7. saniyesinden itibaren başlamaktadır.
Akort: La - Türk müziği mansur
Bir oktav aşağıdan yazılmıştır

Saba Sabah Ezanı

Okuyan:
Süleymaniye Camii Emekli
Müezzini Mustafa Başkan

Al la hu ek ber Al la hu ek ber Al la hu ek ber

3 saniye 8 saniye 6 saniye

Al la hu ek ber

3 saniye 10 saniye

Eş he dü en lu i la he il lal lah

10 saniye 13 saniye

eş he dü en lu i la he il lal lah

7 saniye 19 saniye 10 saniye

Eş he dü en ne Mu ham me den ra su lul lah

16 saniye

Eş he dü en ne Mu ham me den ra su lul lah

10 saniye 16 saniye

Hay ya ales sa lah

14 saniye 23 saniye 8 saniye



Hay ya ates sa lah 18 saniye

Hay ya avel fe lah 13 saniye 23 saniye

Hay ya avel fe lah 7 saniye 18 saniye

Hay ya avel fe lah 8 saniye

Es sa lâ 7 saniye tü hay run mi nen nevm Es sa lâ 14 saniye

tü hayrun mi nen nevm Al la hu ek ber Al la 6 saniye

hu ek ber 6 saniye La 13 saniye i la he il lal

lah

4/4'lük ölçü ile gösterilen esler kayıttaki bekleme sürelerini temsili olarak ifade etmektedir. Saniye olarak karşılığı üzerlerine yazılmıştır.

Maqam Analysis of the Saba Adhan Recited by Mustafa Başkan

Allahu ekber, Allahu ekber

Allahu ekber, Allahu ekber



The beginning part of the recitation of Adhan starts from “çargah” the powerful tone of maqam saba and ends at the same tone by using diminished saba tetrachord on original location.

Eşhedü enlâ ilâhe illallah

Eşhedü enlâ ilâhe illallah

The recitation in this part starts from the tonic (Dügâh), uses the diminished saba tetrachord in ascending behaviour and turns back to the tonic with descending melodies using the same tetrachord.

Eşhedü enne Muhammeden Rasûlullah

Eşhedü enne Muhammeden Rasûlullah

After an ascending musical phrase using the diminished saba tetrachord on original location, hicaz flavor is heard on the powerful tone çargah and turns back to the tonic dügâh using the diminished saba tetrachord.

Hayye’ala-salah

Hayye-alas-salah

Hayye alel-felâh

Hayye ale-l-felâh

The performer in this part recites the *hayye ‘ales salah* and *hayya alel felah* sentences in almost the same musical structure. As to that: first hicaz flavor is heard on çargah tone and after ends on the tonic using the diminished saba tetrachord.

Es-salâtü hayrun mine’n-nevm

Es-salâtü hayrun mine’n-nevm

This part starts with an ascending musical sentence from the tonic and at the second repetition of the passage the tone lowers till back to the leading tone “rast” and ends at the “ırak” (F#:tonic of bestenigar) as a flavor of maqam bestenigar however, in the final part the performance ends at dügâh with the segah flavor which shows us that the performance ends in the maqam dügâh.

Allahu ekber Allahu ekber

La ilahe illallah



This part starts with an ascending musical sentence from the tonic with diminished saba tetrachord and stops at çargah, finally at cadence the performance ends at tonic dügâh with segah flavor using the leading tone nim zirgüle (G#) which is the maqam Dügâh. The performance ends in maqam Dügâh.

Conclusion

In this article, there is information about the definition of Adhan which is one of the forms of mosque music of Turkish Religious Music, when it began, where it performed, about its little history. Additionally, the life of the head muezzin of Suleymaniye Mosque, Mustafa Başkan who was born in the middle of 20th century and the notation the morning Adhan he recited and maqam analysis. Adhans which are performed freely without any method and pattern actually follow a melodic development in themselves. The Adhan example of Mustafa Başkan recited shows the maqam and melodic pattern belong to Turkish music in its proper place. Therefore, based on the Adhan Mustafa Başkan recited, muezzins are suggested to the following:

First of all, the person who will recite the Adhan should have a sweet and affected, can say the words of Adhan to the full, have a grasp of Turkish music and features of its musical development, should not have a problem of intonation, should perform a composition according to Adhan's solemnity and magnificence, think in front of whom and what he will represent spiritually, have ablution, control his voice, can use his diaphragm efficiently, avoid from excessive laryngeal tones, if he uses a microphone, he should not approach his mouth to the mic too much, he should make its voice settings good.

Mustafa Başkan did not have an essential music education according to tradition today. He did not practise method, maqam, repertoire and style in front of a teacher. But his being blind made his hearing ability more powerful and he could memorize every sound he heard. He could have a rich repertoire



in that way and he applied that to mosque music by combining them in his spiritual world. Mustafa Başkan got compliments from music lovers who are shown as masters of our music like Kani Karaca, Ahmet Özhan, Aziz Bahriyeli, İsmail Coşar, Yusuf Gebzeli, Amir Ateş, Sadi Hoşses, Dursun Çakmak, İbrahim Çanakaleli, İsmail Biçer, Zeki Altun. They even made Mustafa Başkan perform before themselves in some situations.

Mustafa Başkan has a powerful voice who influences many people's spirit during both his official and unofficial works he made in mosques. Thanks to him, several Muslim and non-Muslim individuals loved Islam. Some of them honoured with Islam. He always recited Adhans with keeping in mind the good news that Prophet Muhammad gave to muezzins. It is thought that this voice's affect is not only about its beauty but also about his sincere commitment.

As a consequence, through this work, with the example of Adhan Mustafa Başkan recited, important points are determined about his reciting way. The pronunciation of the letters, the entry way to Adhan, the composition he followed, the way he uses his tessitura and the harmony of the melodic development of maqam are established. The life of Mustafa başkan and his example Adhan are brought into the academic world as one of the main goals of this work.

In conclusion, there are intense efforts to recite Adhan more beautifully by both Religious Affairs Administration and non-governmental organizations. The continuation of this service is critical to the worth of the award gained. A special care should be given especially to the development of muezzins institutionally as much as possible. Additionally, the competitions about how to recite Adhan beautifully which are held in national television channels and their being followed by auditions are pleasing developments at that point.



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https://www.sozlutarikh.org.tr/ModelProfile/27/mustafa_baskan_ile_sozlu_tarih_gorusmesi

